

THE SENSE OF FORM IN ART



A COMPARATIVE PSYCHOLOGICAL STUDY

*By* HEINRICH WÖLFFLIN

# Sense Of Form In Art A Comparative Psychological Study

**David Carrier**



## **Sense Of Form In Art A Comparative Psychological Study:**

The Sense of Form in Art Heinrich Wölfflin, 1962      **The sense of form in art** Heinrich Wölfflin, 1958      **The Sense of Form in Art** Heinrich Wölfflin, 1958      The Expressionist Turn in Art History Kimberly A. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field s Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich Wölfflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book s introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century      **The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s**, 1994      *The Best of Both Worlds. Colin Rowe, contextualism, liberalism and the present urban design predicament* Antonio Pietro Latini, 2025-07-27 Questo libro raccoglie alcune analisi su aspetti dell'eredità di Colin Rowe e del gruppo creativo che si è formato attorno a lui a partire dagli anni Sessanta del secolo scorso che possono essere di grande utilità per affrontare e risolvere alcune delle difficoltà dell'urbanistica odierna Come il collo di una clessidra Rowe e la sua cerchia sembrano essere stati in grado di accumulare selezionare e utilizzare come riferimento un groviglio generoso eppure complesso e contraddittorio di idee concetti metodi e modelli variamente disponibili in un mondo di dinamiche culturali per contribuire alle esigenze della progettazione e in particolare della progettazione urbana creando un sistema di diverse conoscenze di combinazioni e di logiche Contestualismo e liberalismo sono due degli approcci caratterizzanti supportati dalle teorie di Rowe che potrebbero rivelarsi più utili nello stato attuale della progettazione urbana DOI 10.13134/979.12.5977.5016

**Key Writers on Art: The twentieth century** Chris Murray, 2003 Key Writers on Art The Twentieth Century offers a unique and authoritative guide to modern responses to art Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors it introduces readers to key approaches and analytical tools used in the study of contemporary art It discusses writers such as Adorno Barthes Benjamin Freud Greenberg Heuser Kristeva Merleau-Ponty Pollock Read and Sontag      **Judaism and Christian Art** Herbert L. Kessler, David Nirenberg, 2012-10-08 Christian cultures across the centuries have invoked Judaism in order to debate represent and contain the dangers presented by the sensual nature of art By engaging Judaism both real and imagined they explored and expanded the perils and possibilities for Christian representation of the material world The thirteen essays in Judaism and Christian Art reveal that Christian art has always defined itself through the figures of Judaism that it produces From its beginnings

Christianity confronted a host of questions about visual representation Should Christians make art or does attention to the beautiful works of human hands constitute a misplaced emphasis on the things of this world or worse a form of idolatry Thou shalt make no graven image And if art is allowed upon what styles motifs and symbols should it draw Christian artists theologians and philosophers answered these questions and many others by thinking about and representing the relationship of Christianity to Judaism This volume is the first dedicated to the long history from the catacombs to colonialism but with special emphasis on the Middle Ages and the Renaissance of the ways in which Christian art deployed cohorts of Jews more figurative than real in order to conquer defend and explore its own territory *Brunelleschi, Lacan, Le Corbusier* Lorens Holm, 2020-11-25 This well argued analytic text provides a greater understanding of spatial issues in the field of architecture Re interpreting the fifteenth century demonstration of perspective Lorens Holm puts it in relation to today s theories of subjectivity and elaborates for the first time the theoretical link between architecture and psychoanalysis Divided into three sections Brunelleschi Lacan Le Corbusier argues that perspective remains the primary and most satisfying way of representing form because it is the paradigmatic form of spatial consciousness Well illustrated with over 100 images this compelling book is a valuable study of this key aspect of architectural study and practice making it an essential read for architects in their first year or their fiftieth

**Quantum Poetics** Daniel Albright, 1997-01-28 Quantum Poetics examines the way modernist poets appropriated scientific metaphors as part of a general search for the pre verbal origins of poetry Daniel Albright traces Modernism s search for the elementary particles from which poems were constructed The poetic possibilities offered by developments in scientific discourse intrigued Yeats Eliot and Pound writers intent on remapping the general theory of poetry Using models supplied by physicists Yeats sought for the basic units of poetic force both through his sequence *A Vision* and through his belief in and defence of the purity of symbols Pound s whole critical vocabulary Albright claims aims at drawing art and science together in a search for poetic precision the tiniest textual particles that held poems together Through a series of patient and original readings Quantum Poetics demonstrates how modernists created a whole new way of thinking about poetry and science as two different aspects of the same quest [The Origins of Baroque Art in Rome](#) Alois Riegl, Alina Alexandra Payne, 2010 Delivered at the turn of the twentieth century Riegl s groundbreaking lectures called for the Baroque period to be judged by its own rules and not merely as a period of decline

**What Art Is** Michelle Kamhi, Louis Torres, 2016-05-26 What is art The arts establishment has a simple answer anything is art if a reputed artist or expert says it is Though many people are skeptical about the alleged new art forms that have proliferated since the early twentieth century today s critics claim that all such work however incomprehensible is art A groundbreaking alternative to this view is provided by philosopher novelist Ayn Rand 1901 1982 Best known as the author of *The Fountainhead* and *Atlas Shrugged* Rand also created an original and illuminating theory of art which confirms the widespread view that much of today s purported art is not really art at all In *What Art Is* Torres and Kamhi present a lucid introduction to Rand s esthetic

theory contrasting her ideas with those of other thinkers They conclude that in its basic principles her account is compelling and is corroborated by evidence from anthropology neurology cognitive science and psychology The authors apply Rand s theory to a debunking of the work of prominent modernists and postmodernists from Mondrian Jackson Pollock and Samuel Beckett to John Cage Merce Cunningham and other highly regarded postmodernist figures Finally they explore the implications of Rand s ideas for the issues of government and corporate support of the arts art law and art education This is one of the most interesting provocative and well written books on aesthetics that I know While fully accessible to the general reader What Art Is should be of great interest to specialists as well Ayn Rand s largely unknown writings on art especially as interpreted released from dogma and smoothed out by Torres and Kamhi are remarkably refined Moreover her ideas are positively therapeutic after a century of artistic floundering and aesthetic quibbling Anyone interested in aesthetics in the purpose of art or in the troubling issues posed by modernism and post modernism should read this book Randall R Dipert Author of Artifacts Art Works and Agency Torres and Kamhi effectively situate Rand s long neglected esthetic theory in the wider history of ideas They not only illuminate her significant contribution to an understanding of the nature of art they also apply her ideas to a trenchant critique of the twentieth century s advanced art Their exposure of the invalidity of abstract art is itself worth the price of admission Chris Matthew Sciabarra Author of Ayn Rand The Russian Radical Rand s aesthetic theory merits careful study and thoughtful criticism which Torres and Kamhi provide Their scholarship is sound their presentation is clear and their judgment is refreshingly free from the biases that Rand s supporters and detractors alike tend to bring to considerations of her work Stephen Cox University of California San Diego [Adrian Stokes](#) Stephen Kite,2017-12-02 Adrian Stokes 1902-72 aesthete critic painter and poet is among the most original and creative writers on art of the twentieth century He was the author of over twenty critical books and numerous papers for example the remarkable series of books published in the 1930s The Quattro Cento 1932 Stones of Rimini 1934 and Colour and Form 1937 that embraced Mediterranean culture and modernity His criticism extends the evocative English aesthetic tradition of Walter Pater and John Ruskin into the present endowed by a stern sensibility to the consolations offered by art and architecture and the insights that psychoanalysis affords Indeed for Stokes architecture provides the entree into art and this book is the first study to comprehensively examine Stokess theory of art from a specifically architectonic perspective The volume explores the crucial experiences through which this architectonic awareness evolved traces the influence upon Stokes of places texts and personalities and examines how his theory of art developed and matured The argument is supported by appropriate illustrations to confirm the evidence that Stokess claim for architecture as mother of the arts carries the deepest experiential and psychological import **Art History and Its Institutions** Elizabeth Mansfield,2005-08-18 Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century From museums and universities to law courts labour organizations and photography studios contributors

examine a range of institutions considering their impact on movements such as modernism their role in conveying or denying legitimacy and their impact on defining the parameters of the discipline

**Writing Architectural History** Aggregate Architectural History Collaborative, 2021-12-14 Over the past two decades scholarship in architectural history has transformed moving away from design studio pedagogy and postmodern historicism to draw instead from trends in critical theory focusing on gender race the environment and more recently global history connecting to revisionist trends in other fields With examples across space and time from medieval European coin trials and eighteenth century Haitian revolutionary buildings to Weimar German construction firms and present day African refugee camps *Writing Architectural History* considers the impact of these shifting institutional landscapes and disciplinary positionings for architectural history Contributors reveal how new methodological approaches have developed interdisciplinary research beyond the traditional boundaries of art history departments and architecture schools and explore the challenges and opportunities presented by conventional and unorthodox forms of evidence and narrative the tools used to write history

**Writing about Visual Art** David Carrier, 2003-03-01 David Carrier examines the history and practice of art writing and reveals its importance to the art museum the art gallery and aesthetic theory Artists art historians and art lovers alike can gain fresh insight into how written descriptions of painting and sculpture affect the experience of art Readers will learn how their reading can determine the way they see painting and sculpture how interpretations of art transform meaning and significance and how much discussed work becomes difficult to see afresh

**Principles of Art History** Heinrich Wölfflin, 2015-05-07 *Principles of Art History* by Heinrich Wölfflin 1864 1945 a revolutionary attempt to construct a science of art through the study of the development of style has been a foundational work of formalist art history since it was first published in 1915 At once systematic and subjective and remarkable for its compelling descriptions of works of art Wölfflin's text has endured as an accessible yet rigorous approach to the study of style Although Wölfflin applied his analysis to objects of early modern European art *Principles of Art History* has been a fixture in the theoretical and methodological debates of the discipline of art history and has found a global audience With translations in twenty four languages and many reprints Wölfflin's work may be the most widely read and translated book of art history ever This new English translation appearing one hundred years after the original publication returns readers to Wölfflin's 1915 text and images It also includes the first English translations of the prefaces and afterword that Wölfflin himself added to later editions Introductory essays provide a historical and critical framework referencing debates engendered by *Principles* in the twentieth century for a renewed reading of the text in the twenty first

**Aesthetic Theology and Its Enemies** David Nirenberg, 2015-07-07 The role of Judaism in the formation of Western aesthetics

**Baroque and the Political Language of Formalism (1845 - 1945): Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr** Evonne Levy, 2015-12-22 This study in intellectual history places the art historical concept of the Baroque amidst world events political thought and the political views of art historians themselves Exploring the

political biographies and writings on the Baroque primarily its architecture of five prominent Germanophone figures Levy gives a face to art history showing its concepts arising in the world From Jacob Burckhardt s still debated Jesuit style to Hans Sedlmayr s Reichsstil the Baroque concepts of these German Swiss and Austrian art historians all politically conservative and two of whom joined the Nazi party were all took shape in reaction to immediate social and political circumstances A central argument of the book is that basic terms of architectural history drew from a long established language of political thought This vocabulary applied in the formalisms of W lfflin and Gurlitt has endured as art history s unacknowledged political substrate for generations Classic works like W lfflin s Kunstgeschichtliche Grundbegriffe are interpreted anew here supported by new documents from the papers of each figure German Art History and Scientific Thought MitchellB. Frank,2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed incorporated stole and made analogies with concepts from the sciences in formulating their methods In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich W lfflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history s prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy

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