

THEO VAN DOESBURG

PRINCIPLES OF NEO-PLASTIC ART

WITH AN INTRODUCTION BY HANS M. WINGLER
AND A POSTSCRIPT BY H. L. C. JAFFÉ

TRANSLATED FROM THE GERMAN BY JANET SELIGMAN

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Principles Of Neo Plastic Art

Lisa Nevett



Principles Of Neo Plastic Art:

Principles of Neo-plastic Art Theo van Doesburg, 2020 Theo van Doesburg was a jack of all trades painter writer architect typographer and art theorist In this volume of the Bauhausb cher he attempts to make elementary concepts in the visual arts generally comprehensible He was addressing the modern artist of his day who had to deal with both shifting social paradigms and a changing understanding of art and art theory Van Doesburg describes theory as a necessary consequence of creative practice Artists he says do not write about art but from within art *Principles of Neo-plastic Art* ,1948

Principles of Neo-plastic Art Theo van Doesburg, 1969 **Theo Van Doesburg** ,1966 **Theo Van Doesburg** Hans M. Wingler, 1968 Theo Van Doesburg: Principles of Neo-Plastic Art Walter Gropius, László Moholy-Nagy, 2021-01-12 The De Stijl protagonist s elucidation of the basics of neoplasticism Painter writer architect typographer art theorist and leader of the De Stijl movement Theo van Doesburg 1883 1931 was one of the great modernist polymaths and in this volume of the Bauhausb cher he attempts to make elementary concepts in the visual arts generally comprehensible for a broad audience Van Doesburg s book addresses the modern artist of his day who had to deal with both shifting social paradigms and a changing understanding of art and art theory Unifying a range of disciplines van Doesburg describes theory as a necessary consequence of creative practice artists he says do not write about art but from within art *Principles of Neo Plastic Art* is a revolutionary synthesis of practice and theory **Principles of neo-plastic art** Theo van Doesburg, 1968 *Principles of Neo-plastic art* Theo van Doesburg, 1969 Towards Universality Richard Padovan, 2013-07-04 There is no shortage of books about Le Corbusier or Mies van der Rohe or De Stijl However this book considers them in relation to each other observing how a study of one can illuminate the works of the others Going beyond a superficial look at the end products of these architects this book examines the philosophical foundations of their work taking as its central theme the aim of universality as opposed to the individual and the particular Each of these three aimed at universality but for each this concept took on a different form The universality of De Stijl and artists like Van Doesburg and Mondrian resembled that of the universe itself it was boundless going beyond the limits of the canvas and seeking to abolish the wall as the boundary between interior and exterior space In contrast each of Le Corbusier s creations was a self contained universe within a clear frame while Mies fluctuated between these two perspectives **Artificial Intelligence and Architecture** Stanislas Chaillou, 2022-03-07 History and Panorama Artificial Intelligence s AI encounter with Architecture is still in its infancy However current experiments and applications already are a testimony to their gradual intersection This book provides an introduction to the topic through the triple lens of History Application and Theory A chronology of Architecture s technological evolution first puts AI back in the context of the discipline The author then presents a collection of AI s applications in Architecture The book finally gives the stage to contributors working at the forefront of this revolution From Harvard to Foster Partners their perspectives provide a panorama of the discourse surrounding AI s presence in the field Halfway between research and

practice this book offers to unveil the promise and challenges AI holds for Architecture Artificial intelligence as a planning tool for architects From urban planning to floor plans Potential of a new way of working

Multidisciplinary Approaches to Visual Representations and Interpretations ,2004-12-09 The value of multi disciplinary research lies in the exchange of ideas and methods across the traditional boundaries between areas of study It could be argued that many of the advances in science and engineering take place because the ideas methods and the tools of thought from one discipline become re applied in another The topic of the visual has become increasingly important as advances in technology have led to multi media and multi modal representations and extended the range and scope of visual representation and interpretation in our lives Under this broad heading there are many different perspectives and approaches from across the entire spectrum of human knowledge and activity The editors and authors of this book aim to break down cross disciplinary barriers by bringing together people working in a wide variety of disciplines where visual representations and interpretations are exploited Contributions come from researchers actively investigating visual representations and interpretations in a wide variety of areas including art history biology clinical science cognitive science computer science design engineering linguistics mathematics philosophy physics psychology and sociology The book provides a forum for wide ranging and multi disciplinary contributions on visual representations and interpretations Contributors include researchers actively investigating visual representations and interpretations Content spans a wide variety of areas including but not limited to biology sociology and computer science Discusses how new technology has affected the visual representation of information

Creating Places of Power Nigel Pennick,2022-11-29 An exploration of the traditional rites of auspicious building and crafting Explains the ceremonial beginnings and Hermetic principles in the laying out of foundations not only for sacred buildings like temples but also for homes and barns Examines the principles and ceremonies of electional astrology and details how to compute natural time as opposed to clock time Shares examples from ancient Egypt Iran India and Europe that range from the Stone Age to the Renaissance and include secret societies When we make things whether a building a sacred space or a magical object there is a precise moment when the artifact comes into being as a separate entity That moment in time possesses its own unique quality and because of this there is a right time to do something and a wrong time And as Nigel Pennick reveals we have the power to select favorable moments for our creations just as our ancestors did Illustrating ancient principles of divination chronomancy and electional astrology Pennick examines all the factors behind the ancestral art of geomancy the auspicious creation and alignment of sacred buildings as places of power Sharing examples from ancient Egypt Iran India and Europe that range from the Stone Age to the modern day including secret societies like the Rosicrucians and the Freemasons he explains how many cities were constructed on specially selected sites and founded ritually at precise predetermined moments Looking at the traditional rites of creating places of power Pennick explains the ceremonial beginnings and Hermetic principles in the laying out of foundations as well as the use of sacrifice in the building of many

notable structures Examining the role of sacred geometry in geomancy Pennick explains the Hermetic meaning assigned to each direction in traditional European cultures as well as the principles of natural measures and the science of understanding lucky and unlucky days Revealing how geomantic principles are rooted in the structure of the world and the cosmic patterns of space and time the author shows how they transcend the ages and are just as meaningful today as they were to our ancestors

Theoretical Approaches to the Archaeology of Ancient Greece Lisa Nevett,2017-03-06
Employs a new theoretical approach toward ancient Greek material culture *The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition* Linda Dalrymple Henderson,2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak

Truth Sean Cubitt,2023-09-19 Ecologies of truth in a post truth era The problem with Neo Nazis is not that they don t trust the media but that they trust them too much White supremacists are absolutely convinced by their supremacy They distrust technologies and climate change as much as the global poor because as white Europeans they believe they are exempt from exploitation This book argues that the only truths possible in the 21st century are mobile inventive practices involving everything European models of communication exclude technologies nature and leftover humanity Tracing histories of their separation Truth analyzes the struggle between the new dominance of information systems and the sensory worlds it excludes not least the ancestral wisdom that the West has imprisoned in its technologies The emergent cybernetics of the 1940s has become the dominant ideology of the 21st century Truth opposes its division of the world between subjects and objects signals and noise emphasizing that there can be no return to some primal Eden of unfettered exchange Instead these divisions which have fundamentally reorganized the commodity form that they inherited are the historical conditions we must confront

Drawing on a wide range of aesthetic practices from literature film art music workplace media scientific instruments and animal displays Truth seeks out ways to create a new commons and a new politics grounded in aesthetic properties of creativity senses and perception that can no longer be restricted to humans alone The Chatter of the Visible Patrizia C. McBride, 2016-03-22 The Chatter of the Visible examines the paradoxical narrative features of the photomontage aesthetics of artists associated with Dada Constructivism and the New Objectivity While montage strategies have commonly been associated with the purposeful interruption of and challenge to narrative consistency and continuity McBride offers an historicized reappraisal of 1920s and 1930s German photomontage work to show that its peculiar mimicry was less a rejection of narrative and more an extension or permutation of it a means for thinking in narrative textures exceeding constraints imposed by flat print media especially the novel and other literary genres McBride s contribution to the conversation around Weimar era montage is in her situation of the form of the work as a discursive practice in its own right which affords humans a new way to negotiate temporality as a particular mode of thinking that productively relates the particular to the universal or as a culturally specific form of cognition **Sensory Design** Joy Monice Malnar, Frank Vodvarka, 2004 What if we designed for all of our senses Suppose for a moment that sound touch and odor were treated as the equals of sight and emotion considered as important as cognition What would our built environment be like if sensory response sentiment and memory were critical design factors the equals of structure and program In *Sensory Design* Joy Monice Malnar and Frank Vodvarka explore the nature of our responses to spatial constructs from various sorts of buildings to gardens and outdoor spaces to constructions of fantasy To the degree that this response can be calculated it can serve as a typology for the design of significant spaces one that would sharply contrast with the Cartesian model that dominates architecture today In developing this typology the authors consult the environmental sciences anthropology psychology and architectural theory as well as the spatial analysis found in literary depiction Finally they examine the opportunities that CAVE and other immersive virtual reality technologies present in furthering a new sensory oriented design paradigm The result is a new philosophy of design that both celebrates our sensuous occupation of the built environment and creates more humane design A revolutionary approach to the built environment that embraces all of our senses and modes of understanding **Good** Sean Cubitt, 2025-04-01 What is the good life for me for us for the cosmos Good is an ecocritical enquiry into ethical and political dimensions of aesthetics Following Aristotle s lead it starts with ethics as the question concerning what is the good life for me moving on to politics as the good life for us Like Aristotle between ethics and politics it inserts the question of the good life for you and me the question of love In the end which is where we all live today it goes beyond Aristotle s human centred approach insisting that the good life cannot be thought or lived without including technologies and ecologies A truly cosmopolitan politics is a politics of the cosmos Learning from indigenous cultures it speaks from and with nature and machines in the form of gods and ancestors Packed with examples from banking apps to

cave art economic manifestos to cookery passing through music painting poetry and film the book evokes critical traditions from across the world to present a lucid and accessible case for decolonial and ecocritical aesthetics *Realism, Rationalism, Surrealism* Fer, Francis Haskell, Briony Fer, David Batchelor, Paul Wood, 1993-01-01 This book begins by considering responses by French artists to the First World War showing how Purism Dada and early Surrealism are related to the ethos of post war reconstruction The authors then discuss the language of construction in places as dissimilar as France Germany and the Soviet Union the contrasting demands of the utility and decoration of objects and paintings and the relationship of surrealism to questions of sexuality and gender and to Freudian theory The book concludes by addressing the widespread debate over realism in art whether it represents an alternative to the elitism of the avant garde or whether avant garde art should play a role in the development of a modern realism A Cultural History of Ideas in the Modern Age Stefanos Geroulanos, 2025-05-15 PRAISE FOR A CULTURAL HISTORY OF IDEAS VOLUMES 1 6 A 2024 CHOICE OUTSTANDING ACADEMIC TITLE 2023 AAP PROSE AWARDS WINNER BEST HUMANITIES REFERENCE WORK Ideas defined the twentieth century they and their reflections shaped practices social life knowledge and governance They played out in policies in street debates in histories of the past and future in school curricula in revolts in art in medical care They offered up reasons to fight work and spend ideals to trust in violence to inflict or oppose algorithms to program This book confronts the challenge of the narrative symbolic institutional and conceptual architecture of the twentieth century mostly in the Euro American West To this day our thought is defined by terms that the twentieth century set in motion from modernity to the age of extremes from nationalism to internationalism to decolonization from dada to poststructuralism from the expanding university to neoliberalism and the end of history This book tracks nine categories Knowledge The Human Self Ethics and Social Relations Politics and Economies Nature Religion and the Divine Language Poetry Rhetoric The Arts and History It completes the six volume A Cultural History of Ideas by asking in what ways the twentieth century fundamentally addressed and altered each of these categories The 6 volume set A Cultural History of Ideas is part of The Cultural Histories Series Titles are available in print for individuals or for libraries needing just one subject or preferring a tangible reference for their shelves or as part of a fully searchable digital library The digital product is available to institutions by annual subscription or on perpetual access via www.bloomsburyculturalhistory.com Individual volumes for academics and researchers interested in specific historical periods are also available in print or digitally via www.bloomsburycollections.com

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