



Paths To The Absolute Mondrian Malevich Kandinsky Pollock Newman Rothko And Still

Samuel O'Connor Perks



Paths To The Absolute Mondrian Malevich Kandinsky Pollock Newman Rothko And Still:

Paths to the Absolute John Golding, 2023-10-17 A groundbreaking account of the meaning of abstract painting From Mondrian's bold geometric forms to Kandinsky's use of symbols to Pollock's dripped paintings the richly diverse movement of abstract painting challenges anyone trying to make sense of either individual works or the phenomenon as a whole Applying his insights as an art historian and a painter John Golding offers a unique approach to understanding the evolution of abstractionism by looking at the personal artistic development of seven of its greatest practitioners He re creates the journey undertaken by each painter in his move from representational art to the abstract a journey that in most cases began with cubism but led variously to symbolism futurism surrealism theosophy anthropology Jungian analysis and beyond For each artist spiritual quest and artistic experimentation became inseparable And despite their different techniques and philosophies these artists shared one goal to break a path to a new ultimate pictorial truth The book first explores the works and concerns of three pioneering European abstract painters Mondrian Malevich Kandinsky and then those of their American successors Pollock Newman Rothko and Still Golding shows how each painter sought to see the world and communicate his vision in the purest or most expressive form possible For example Mondrian found his way into abstraction through a spiritual response to the landscape of his native Holland Malevich through his apprehension of the human body Kandinsky through a blend of religious mysticism and symbolism Line and color became the focus for many of their creative endeavors In the 1940s and 50s the Americans raised the level of pictorial innovation beginning most notably with Pollock and his Jung inspired concept of action Golding makes a powerful case that at its best and most profound abstract painting is heavily imbued with meaning and content Through a blend of biography art analysis and cultural history *Paths to the Absolute* offers remarkable insights into how a sense of purpose is achieved in painting and how abstractionism engaged with the intellectual currents of its time Please note All images in this ebook are presented in black and white and have been reduced in size

Paths to the Absolute ,2016-11-18 Exhibition catalogue [Photography Beyond Technique: Essays from F295 on the Informed Use of Alternative and Historical Photographic Processes](#) Tom Persinger, 2014-02-24 Photography is not dying and has not died It has been an ever changing medium since its earliest days and while near obsession with the technology of the day may have defined photography over the course of its existence photography is so much more than hardware and software Photography is communication whether chemical or digital tangible or ephemeral in form *Photography Beyond Technique* is a compelling selection of essays and images that reveal the thoughts and methods of some of today's most exciting contemporary photographers These artists employ alternative historical or handmade processes and techniques and they share a comprehensive view of the medium that the choice of photographic process is just as important as the selection of subjects While other books concentrate solely on process or theory or artistic intent none focus on photography in which these decisions are considered inseparable These 20 essays originally presented at the annual F295 symposium and seminar

series provide a thought provoking read for anyone interested in photography as an art form and as a medium through which to view the world Includes Looking Backward Seeing Forward Reframing Visual History by Robert Hirsch Mystery Memory and Narrative by Martha Casanave Finding Confidence Combining Process with Purpose by Mark Osterman Photograph Material and Metaphor by Jerry Spagnoli **Religion & Contemporary Art** Anthony Padgett,2010-02 These essays explore the relationship between art and religion The first part 2001 2002 is essays about The Ism where 1994 9 Padgett united religious and spiritual perspectives by uniting the art forms appropriate to them The second part is essays from 2002 2005 when Padgett studied at Wimbledon School of Art London for an MA in Theory of Contemporary Art and Performance Padgett looks at artists Damien Hirst Thomas Hirschhorn Anton Artaud Jake and Dinos Chapman Brothers Guillermo Gomez Pena etc and develops the idea of Postmodern Religious Art His program of uniting the art forms is progressed by uniting the specific material forms of religions in semi irony with the profane whilst keeping the sacred as of highest importance The final part is the questionnaire that Padgett submitted to the Employment Tribunals giving the main arguments behind his claim that the Tate Galleries were exercising religious discrimination in the way they selected artworks *The Faithful Artist* Cameron J. Anderson,2016-11-10 Drawing upon his experiences as both a Christian and an artist Cameron J Anderson traces the relationship between the evangelical church and modern art in postwar America While acknowledging the tensions between faith and visual art he casts a vision for how Christian artists can faithfully pursue their vocational calling in contemporary culture The Palgrave Handbook of Intermediality Jørgen Bruhn,Asun López-Varela Azcárate,Miriam de Paiva Vieira,2023-12-01 This handbook provides an extensive overview of traditional and emerging research areas within the field of intermediality studies understood broadly as the study of interrelations among all forms of communicative media types including transmedial phenomena Section I offers accounts of the development of the field of intermediality its histories theories and methods Section II and III then explore intermedial facets of communication from ancient times until the 21st century with discussion on a wide range of cultural and geographical settings media types and topics by contributors from a diverse set of disciplines It concludes in Section IV with an emphasis on urgent societal issues that an intermedial perspective might help understand Dane Rudhyar Deniz Ertan,2009 Dane Rudhyar 1895 1985 was a unique figure in twentieth century American culture a composer thinker painter poet novelist and expert on astrology His life and activities illuminate crucial twentieth century American themes about society history creativity and identity Favoring synthesis and a blend of what he called unity and multiplicity Rudhyar created a rare bridge between the West and the East built on American foundations His thought and work transcended disciplinary boundaries integrating perspectives that were and often still are generally pursued in isolation from each other The book is enriched with numerous color illustrations of Rudhyar s paintings and with examples drawn from his music and writings Book Jacket *Off-Modern Catholic Aesthetics* Samuel O'Connor Perks,2025-03-24 Acknowledgements List of Illustrations Introduction 1 Off Modern Profiles 2 Unpacking

the Dynamics of Catholic Modernisation 3 The Eclipse of God Transplanted Artists 4 Background Metaphorics Exchanges between Art and Religion 5 Structure of the Book 1 Antinomies of Art and Theology Marie Alain Couturier and the Contradictions of Modern Sacred Culture Introduction Couturier s Conceptual Zig Zags Prelude Paris 1953 The Contradictioires Text Sacred Art between the Mechanical and Natural Attitudes 1 Le Saulchoir Paris 1918 1930 Catholic Endgame or the Narrative of Decline 1 1 Down with the Republic Long Live the King Couturier s Romantic Anti Capitalism and the Return to Order Paris 1919 1925 1 2 Couturier s Neo Thomist Aesthetics Le Saulchoir 1925 1930 2 Rome Paris 1930 1940 The Gospels and Fraternal Catholic Modernism 2 1 The Human Truth of the Gospel Rome 1930 1932 2 2 The Art of the Incarnation Paris 1935 1937 3 1940 1953 the Secular Prophet Couturier on Modern Sacred Architecture 3 1 The Politics of French Artistic Modernity 3 2 Artistic Abstraction and Catholic Humanism 3 3 Conflicted Temporalities of Aesthetic Categories in Couturier s Late Writings 3 4 Modesty a Critical Counter Concept to Modernity 3 5 On the Autonomy of Modern Art and Artists 3 6 On the Uses and Abuses of Poverty in the Modern Era 2 Between Mysticism and Industry the Bauhaus Diaspora the Benedictines and the Ambiguities of Architectural Symbolism Introduction Mechanics Symbols and History 1 Navigating the Divide Breuer and the Benedictines on Architectural Symbolism 1 1 Breuer s Pre Modern Imaginary 1 2 Breuer s Architectural Symbolism Tension Structures 1 3 Liturgy and Labour 1 4 Benedictine Symbolism Form and Function 2 Form and Symbolism The Language of Religious Experience 2 1 1959 A Divided Committee 2 2 Albers on Form and Tradition 2 3 Albers Spirituality Contra Science 2 4 The Public Dimension of Symbols Coda Unpacking the Semantics of the Sacred in Modern Architecture 3 Catholic Metaphorology Dominique de Menil and the Role of Conversion in Aesthetic Education Introduction 1 Connecting the Dots Between Paris and Houston 217 1 1 Dominique de Menil s Rothko Chapel Speech 1971 1 2 An Intellectual Apprenticeship Typologies of Engagement 1 3 Conceptual Ramifications from Religion to Aesthetics 2 Catholicisme Ondoyant 2 1 The Intellectual Context of Congar s Montmartre Lectures in 1936 2 2 A Source of Congar s Pluralism Thomas Cajetan on the Image 2 3 Organic and Embodied Metaphors 2 4 The Social Dimension of Catholicism Yves Congar on Unbelief in 1930s France 3 Putting Conversion to Work After World War II 3 1 Art Education and Socia

The Nonsense of Kant and Lewis Carroll Ben-Ami Scharfstein, 2024-05-31 What if Immanuel Kant floated down from his transcendental heights straight through Alice s rabbit hole and into the fabulous world of Lewis Carroll For Ben Ami Scharfstein this is a wonderfully instructive scenario and the perfect way to begin this wide ranging collection of decades of startlingly synthesized thought Combining a deep knowledge of psychology cultural anthropology art history and the history of religions not to mention philosophy he demonstrates again and again the unpredictability of writing and thought and how they can teach us about our experiences Scharfstein begins with essays on the nature of philosophy itself moving from an autobiographical account of the trials of being a comparativist to philosophy s function in the outside world to the fear of death in Kant and Hume From there he explores an impressive array of art from China and Japan to India and the West from

an essay on sadistic and masochistic body art to one on the epistemology of the deaf and the blind He then returns to philosophy writing on Machiavelli and political ruthlessness then on the ineffable and closes with a review of Walter Kaufmann's multivolume look at the essence of humanity Discovering the Mind Altogether these essays are a testament to adventurous thought the kind that leaps to the furthest reaches of the possible *Acrobatic Modernism from the Avant-Garde to Prehistory* Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity's restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity recalibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both

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