

WASSILY
KANDINSKY



CONCERNING
THE SPIRITUAL IN ART

Translated with an introduction by M.T.H. SADLER

Concerning The Spiritual In Art

Wassily Kandinsky

Concerning The Spiritual In Art:

Concerning the Spiritual in Art Wassily Kandinsky, 1977-01-01 A pioneering work in the movement to free art from its traditional bonds to material reality this book is one of the most important documents in the history of modern art Written by the famous nonobjective painter Wassily Kandinsky 1866 1944 it explains Kandinsky s own theory of painting and crystallizes the ideas that were influencing many other modern artists of the period Along with his own groundbreaking paintings this book had a tremendous impact on the development of modern art Kandinsky s ideas are presented in two parts The first part called About General Aesthetic issues a call for a spiritual revolution in painting that will let artists express their own inner lives in abstract non material terms Just as musicians do not depend upon the material world for their music so artists should not have to depend upon the material world for their art In the second part About Painting Kandinsky discusses the psychology of colors the language of form and color and the responsibilities of the artist An Introduction by the translator Michael T H Sadler offers additional explanation of Kandinsky s art and theories while a new Preface by Richard Stratton discusses Kandinsky s career as a whole and the impact of the book Making the book even more valuable are nine woodcuts by Kandinsky himself that appear at the chapter headings This English translation of *ber das Geistige in der Kunst* was a significant contribution to the understanding of nonobjectivism in art It continues to be a stimulating and necessary reading experience for every artist art student and art patron concerned with the direction of 20th century painting

Concerning

the Spiritual—and the Concrete—in Kandinsky's Art Lisa Florman, 2014-03-26 This book examines the art and writings of Wassily Kandinsky who is widely regarded as one of the first artists to produce non representational paintings Crucial to an understanding of Kandinsky s intentions is On the Spiritual in Art the celebrated essay he published in 1911 Where most scholars have taken its repeated references to spirit as signaling quasi religious or mystical concerns Florman argues instead that Kandinsky s primary frame of reference was G W F Hegel s Aesthetics in which art had similarly been presented as a vehicle for the developing self consciousness of spirit or Geist in German In addition to close readings of Kandinsky s writings the book also includes a discussion of a 1936 essay on the artist s paintings written by his own nephew philosopher Alexandre Koj ve the foremost Hegel scholar in France at that time It also provides detailed analyses of individual paintings by Kandinsky demonstrating how the development of his oeuvre challenges Hegel s views on modern art yet operates in much the same manner as does Hegel s philosophical system Through the work of a single crucial artist Florman presents a radical new account of why painting turned to abstraction in the early years of the twentieth century

Concerning the

Spiritual in Art Wassily Kandinsky, 1963 **Wassily Kandinsky** Wassily Kandinsky, 2010-06-01 All art students are advised to read Concerning the Spiritual in Art a short masterpiece by Wassily Kandinsky This classic best explains the concepts that lead to abstract painting in the modern era Kandinsky recognized the connection between music and painting He also suggested that artists free themselves from the material world so that they can express their inner impulses Thus the

abstract painting requires contemplation to reveal its meaning Furthermore the meaning may be a projection of the inner life of the viewer as much as it is the inner life of the artists This concept is not new to music but it certainly was new to painting in 1911 Once considered a radical idea the spiritual aspect of abstract art is now a given in culture Wassily Kandinsky offers some very insightful comments regarding his contemporaries recognizing Matisse as the 20th century master of color and Picasso as the 20th century master of line He faults them both however for not making the final step toward complete abandonment of the physical world In Concerning the Spiritual in Art Kandinsky also asserts that imitative painting of other eras was a deadly trap for the artist yet responding to the eternal call of the unconscious forces in an earlier period of art history was a valid area of exploration Kandinsky believed that art progressed that artistic concepts built on each other and that there was a triangle of artistic conception that moved forward to some end point yet to be discovered Kandinsky warns against pattern painting which he thought would lead to monotony and away from spirituality Every artist owes it to themselves to read Concerning the Spiritual in Art Though short this book is the classic on which much art history philosophy and practice has been based *Concerning the Spiritual in Art, and Painting in Particular*. 1912 Wassily 1866-1944

Kandinsky,2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Concerning the Spiritual in Art and Painting in Particular** Wassily Kandinsky,2020-06-25 A pioneering

work in the movement to free art from its traditional bonds to material reality this book is one of the most important documents in the history of modern art Written by the famous non objective painter Wassily Kandinsky 1866 1944 it explains Kandinsky s own theory of painting and crystallizes the ideas that were influencing many other modern artists of the period Along with his own ground breaking paintings this book had a tremendous impact on the development of modern art Kandinsky s ideas are presented in two parts The first part called About General Aesthetic issues a call for a spiritual revolution in painting that will let artists express their own inner lives in abstract non material terms Just as musicians do not depend upon the material world for their music so artists should not have to depend upon the material world for their art In the second part About Painting Kandinsky discusses the psychology of colors the language of form and color and the responsibilities of the artist An Introduction by the translator Michael T H Sadler offers additional explanation of Kandinsky s art and theories Making the book even more valuable are nine woodcuts by Kandinsky himself that appear at the chapter

headings This English translation of *ber das Geistige in der Kunst* was a significant contribution to the understanding of non objectivism in art. It continues to be a stimulating and necessary reading experience for every artist, art student and art patron concerned with the direction of twentieth century painting. Print ed. *Concerning the Spiritual in Art - Kandinsky* Wassily Kandinsky, 2009-11-22. A passage from the book. It is no common thing to find an artist who even if he be willing to try is capable of expressing his aims and ideals with any clearness and moderation. Some people will say that any such capacity is a flaw in the perfect artist who should find his expression in line and colour and leave the multitude to grope its way unaided towards comprehension. This attitude is a relic of the days when *l art pour l art* was the latest battle cry when eccentricity of manner and irregularity of life were more important than any talent to the would be artist when every one except oneself was bourgeois. The last few years have in some measure removed this absurdity by destroying the old convention that it was middle class to be sane and that between the artist and the outer world yawned a gulf which few could cross. Modern artists are beginning to realize their social duties. They are the spiritual teachers of the world and for their teaching to have weight it must be comprehensible. Any attempt therefore to bring artist and public into sympathy to enable the latter to understand the ideals of the former should be thoroughly welcome and such an attempt is this book of Kandinsky's.

Concerning the Spiritual in Art Wassily Kandinsky, 2019-11-20. In *Concerning the Spiritual in Art* Wassily Kandinsky articulates a profound philosophical framework for understanding art's essence and its emotional impact. Through a blend of theoretical discourse and artistic manifesto, Kandinsky advocates for the autonomy of color and form, emphasizing their ability to convey spiritual truths transcending the material world. Written in the early 20th century amidst the burgeoning movements of abstraction and expressionism, this seminal work reflects the tension between traditional representational art and the burgeoning demand for abstraction, making a compelling case for the transformative power of non-objective art. Wassily Kandinsky, a pioneer of abstract art, was deeply influenced by the intersections of spirituality, psychology, and visual culture. His background in law and economics belied a lifelong passion for art and music, enabling him to perceive a harmonizing connection between these disciplines. His travels and studies, particularly in Munich and later in Russia, exposed him to diverse artistic philosophies, leading him to champion the idea of art as a vehicle for spiritual expression. This insightful exploration of art's spiritual dimensions is essential reading for artists, art historians, and anyone seeking to deepen their understanding of the role of spirituality in creative expression. Kandinsky's visionary ideas continue to resonate today, inviting readers to appreciate the profound connections between color, form, and emotion. *Concerning the Spiritual in Art* Wassily Kandinsky, 1955. *Concerning the Spiritual in Art and Painting in Particular [An Updated Version of the Sadleir Translation]* Wassily Kandinsky, 2014-07-09. 2014 Reprint of 1947 Edition. Full facsimile of the original edition not reproduced with Optical Recognition Software. An updated version of the Sadleir translation with considerable re-translation by Francis Golffing, Michael Harrison, and Ferdinand Ostertag. Published in 1912. Kandinsky's book defines three types of painting:

impressions improvisations and compositions While impressions are based on an external reality that serves as a starting point improvisations and compositions depict images emergent from the unconscious though composition is developed from a more formal point of view Kandinsky compares the spiritual life of humanity to a pyramid the artist has a mission to lead others to the pinnacle with his work The point of the pyramid is occupied by few great artists It is a spiritual pyramid advancing and ascending slowly even if it sometimes appears immobile During decadent periods the soul sinks to the bottom of the pyramid humanity searches only for external success ignoring spiritual forces This edition contains a new introduction by Nina Kandinsky his widow providing Kandinsky s own corrections and additions for a new edition that never appeared in his lifetime She has also written for this edition a memoir of Kandinsky s development

Concerning the Spiritual in Art

Wassily Kandinsky,Michael T. H. Sadler,2015-01-05 Concerning the Spiritual in Art by Wassily Kandinsky About the Author Kandinsky was born in the year 1866 and differently from what people can suppose he wasn t originally a painter In fact in Odessa he went to the university of law and economics Just in a second part of his life he will rediscover the passion for art and colours that he used to have when he was a child The first period of Kandinsky life and career as a painter will be based on paintings dedicated to the expression of intense and deep thoughts of the artist Is during this period that the artist together with a group of other people will give birth to der blaue reiter translated with the blue knight It was a group of artists heart of the German expressionism During his studies as artist and painter Kandinsky will meet a wide variety of sources of inspiration but topics that will most affect his work will be the colour symbolism and the psychology To give fame to Kandinsky or at last to make his fame so great is the fact that to this artist is attributable one of the first abstract works of the modern art During his life the artist will get in touch and become a member of symbolists groups and in particular will be part of the group known as the blue rose which will be or critics think so somehow involved in the creation of the painting The blue mountain In the painting the use of horses symbolize the battle of the author against traditional art in fact in the same period during which he completed The blue mountain he also achieved to realize many other paintings about horses and riders actually the amount of these paintings is of at last seven To better understand this artist anyway there are mainly other two elements to know and understand These elements are the artistic movements that inspired and in different periods attracted the artist Of all the possible movements to list two were particularly important to Kandinsky Fauvism and pointillism Fauvism was mainly known in France it wasn t a real and officially known group of artists but they were very close to themes of the impressionism following the experiences made by Van Gogh and Gauguin The use of bright and unnatural colours was the element that attracted Kandinsky For basically the same reason the artist will spend a period close to the other group the group of pointillist artists Where other than the colours use Kandinsky will be interested also to the loss of unitary shapes

Concerning the Spiritual in Art, and Painting in Particular. 1912 Wassily Kandinsky,1947 The

Spiritual in Art Wassily Kandinsky,2020-12-17 Kandinsky in this book defines the three types of painting impressions

improvisations and compositions While impressions are based on an external reality that serves as a starting point improvisations and compositions depict images emergent from the unconscious though composition is developed from a more formal point of view Kandinsky compares the spiritual life of humanity to a pyramid the artist has a mission to lead others to the pinnacle with his work The point of the pyramid is those few great artists It is a spiritual pyramid advancing and ascending slowly even if it sometimes appears immobile During decadent periods the soul sinks to the bottom of the pyramid humanity searches only for external success ignoring spiritual forces

Concerning the Spiritual in Art - The Original

Classic Edition ,2012-03-01 Kandinsky spent a lifetime painting in search of the spiritual His body of work was his philosophical opus provoked initially by the prodigious philosophical works of Madame Blavatsky founder of the Theosophical Society in which she introduced the Western world and Kandinsky to Eastern philosophies Kandinsky believed that art had a duty to be spiritual in nature an expression of inner need as he came to call it He called art for art s sake a vain squandering of artistic power This book was both his call to artists to meet their obligation to humanity and his attempt to define and explain color and form in its relation to expressing the message of the soul The 1910s was surely the most exciting radical innovative and genuinely NEW period in the history of all the arts writing music painting cinema dance it was also one of the few periods when creative frenzy was escorted by critical might and is almost as famous for its artistic collectives its isms its iconoclasms and its spectacularly aggressive wipe the slate clean manifestoes as it is for any one artwork produced Today however there aren t many of these manifstoes that possess more than quaint historical value Kandinsky s Concerning the Spiritual in Art is one and probably to our own shame speaks as loudly to us today as it did to the artist s contemporaries A cry against all that is bogus or a dead end in art the bourgeois currying the trend following the excessively materialistic naturalistic or representational art in which formal invention is not matched by emotional power the book demands a return to spirituality in art in an age where a godless faith in science has resulted in a soulless culture Kandinsky is the artist who said that Art was close to religion and his concept of painting is heavily bound up with his Russian orthodox upbringing as well as later exposure to theosophy One does not have to be a card carrying mystic however to recognise the truth of his central argument that the only art with the power to truly move us is that which is ruthlessly faithful to the artist s inner need not public taste or contemporary styles this belief led Kandinsky towards abstraction he rejected the idea that a painter should draw what was on the surface instead of its inherent spirit or harmony if this led to a cul de sac in 20th century art this is because Kandinsky s mimics lacked his moral drive This book is fascinating as Kandinsky still creating recognisably though distorted representational works was struggling towards the abstract geomotry for which he is now famous It is essential for any lover of Kandinsky s work and modern art in general with its revealing analyses of colour and form their psychology and the various effects they can achieve it is a portrait of modernism from the inside and it is goosebumping reading a gifted contemporary passing judgement on Picasso and Matisse although time has parted company with him in his

preference for Maeterlinck and Isadora Duncan In his demand for a total art that would unite theatre music and painting he looks forward to the great Ballets Russes happenings most significantly Nijinsky Stravinsky Picasso's The Rite of spring Throughout he calls for painting to achieve the non naturalistic liberation of music But behind the passion and certainty is an intellectually playful not always caught by the fusty translation though deadly earnest artist who knows that everything he says is provisional and a guide a record of his own groping striving tireless searching *Concerning the Spiritual in Art (Illustrated)* Wassily Kandinsky, 2025-03-15 In these pages you will see how one of the greatest artists of the last century describes the role that must be played by artistic visionaries who see beyond the limits of the limitations and blindspots of the times they live in and use their art to illuminate new possibilities In doing so these artists are playing a revolutionary function Artists in this revolutionary function feel compelled to strive for new and higher possibilities and there are always those in any time that hunger for the spiritual food that their art can provide The artist hears a voice that is inaudible to most and almost unknowingly the artist follows the call That call is felt as a mysterious and super sensuous stirring of the soul During times of cultural darkness when the higher possibilities of spirit have been reduced to only a thin and flickering light in the distance art is the place where the new future will first reveal itself to those who have the eyes to see Literature music and art are the first and most sensitive spheres in which this spiritual revolution makes itself felt *Concerning the Spiritual in Art* Wassily Kandinsky, 1970

Concerning the Spiritual in Art Wassily Kandinsky, 1947 **Concerning the**

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