

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 *Über 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 in Art and Painting in Particular** Wassily Kandinsky, 2020

**Concerning the Spiritual in Art** Wassily Kandinsky, 1963

**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's life and career as a painter will be based on paintings dedicated to the expression of intense and deep thoughts of the artist It 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 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 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 - Kandinsky Wassily** Kandinsky Wassily, 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—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 Kojève 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, 1955

## Reviewing **Concerning The Spiritual In Art**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Concerning The Spiritual In Art**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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### **Concerning The Spiritual In Art Introduction**

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