



Geometric Abstraction

Brendan G. Carr



Geometric Abstraction:

Geometric Abstraction Judy Collischan, 1974 **Geometric Abstraction** Yve-Alain Bois, 2001 **Geometric Abstraction in America** Whitney Museum of American Art. Friends, John Gordon, 1962 Abstraction, Geometry, Painting Michael Auping, 1989 The first book to fully explore the diverse perspectives that have formed one of the most significant developments in postwar American art geometric abstract painting Heavily influenced by the radical geometry of Piet Mondrian the American Abstract Artists group of the 1930s and 1940s and the geometric side of Abstract Expressionism geometric abstraction has had a profound and controversial effect since it first came to American in the mid 1940s Reproduced here are 81 illustrations including 55 in full colour by 25 of the most important artists to work in America Michael Auping's essay traces the evolution of the movement and places it in relation to a larger twentieth century tradition Illuminating statements by the artists accompany reproductions and a comprehensive bibliography for each artist including a list of one person and group exhibitions rounds out the volume **INSIDE COVER JACKET** **Grace Crowley's Contribution to Australian Modernism and Geometric Abstraction** Dianne Ottley, 2010-02-19 Grace Crowley has been recognized as a product of European modernism and was one of the leading innovators of geometric abstraction in Australia Having studied in Paris in the 1920s with one of the leading art teachers writers and theorists Andr Lhote she returned to Australia having mastered the complex mathematics and geometry of the golden section and dynamic symmetry that had become a framework for modernism Through her teaching of these compositional techniques at the most progressive modern art school in Sydney in the 1930s she became a crucial influence on the group of artists now recognized as the historical forerunners to American colour field painting introduced to Australia in the 1960s and Australian abstraction Through her close friendship with Anne Dangar who played a critical role in the success of Albert Gleizes utopian art colony in rural France Crowley maintained contact with mainstream European modernism and links to the Abstraction Creation Group in Paris During the 1940s and 1950s Crowley worked with fellow artist Ralph Balson and together they developed their own style of geometric abstract art which reflected the spiritual dimensions of Kandinsky and Mondrian Although undervalued in her own time the sincerity and uncompromising quality of her work that transcends national boundaries makes her one of the most important Australian women artists of her generation Progressive Geometric Abstraction in America, 1934-1955, 1987 *George Johnson* George Johnson, Christopher Heathcoate, 2006 George Johnson arrived in Australia from New Zealand in 1952 and in 1956 held his first exhibition of abstract painting in Melbourne This book marks the artist's 80th birthday and fifty years of singular dedication to philosophy based abstract imagery Johnson's work is uniquely consistent rarely straying from compositions based on primary shapes and a limited range of colour preferences but demonstrating how these minimal means can in combination serve as surrogates for complex ideas Additional contributors to the next include the artist's brother renowned New Zealand poet Louis Johnson Australian poet and critic Gary Catalano and Melbourne philosopher

Patrick Hutchings *The Iconology of Abstraction* Krešimir Purgar, 2020-06-15 This book uncovers how we make meaning of abstraction both historically and in present times and examines abstract images as a visual language The contributors demonstrate that abstraction is not primarily an artistic phenomenon but rather arises from human beings desire to imagine understand and communicate complex ineffable concepts in fields ranging from fine art and philosophy to technologies of data visualization from cartography and medicine to astronomy The book will be of interest to scholars working in image studies visual studies art history philosophy and aesthetics Forming Abstraction Adele Nelson, 2022-01-04 Art produced outside hegemonic centers is often seen as a form of derivation or relegated to a provisional status Forming Abstraction turns this narrative on its head In the first book length study of postwar Brazilian art and culture Adele Nelson highlights the importance of exhibitionary and pedagogical institutions in the development of abstract art in Brazil By focusing on the formation of the São Paulo Biennial in 1951 the early activities of artists Geraldo de Barros Lygia Clark Waldemar Cordeiro Heli Oiticica Lygia Pape and Ivan Serpa and the ideas of critics like Mário Pedrosa Nelson illuminates the complex strategic processes of citation and adaption of both local and international forms The book ultimately demonstrates that Brazilian art institutions and abstract artistic groups and their exhibitions of abstract art in particular served as crucial loci for the articulation of societal identities in a newly democratic nation at the onset of the Cold War **Abstraction & Economy** Eva Maria Stadler, Jenni Tischer, 2024-04-22 Opposing a regime of accumulation and abstraction This anthology explores the tension between abstraction and economics from the perspectives of art art theory art history as well as law sociology philosophy and economics It poses questions about the current challenges of a global capitalist economy with claims to expansive growth in relation to aesthetics technology and democracy The relationship between abstraction and economics is discussed in a series of theoretical and artistic contributions The main focus is on the role of art in mediating between the concrete and the abstract on formalist approaches to art theory and on the social and economic cues that help us trace the aesthetic regime of capitalism Ultimately this book asks how can artistic aesthetic practices counteract the regime of accumulation and abstraction The visual arts in a socioeconomic context Reflecting on the relationship between abstraction and economics from capitalist critical decolonial ecological and queer feminist perspectives Contributions by Brenna Bhandar Christina von Braun Sabeth Buchmann Denise Ferreira da Silva Sven Lüticken R. H. Quaytman Marina Vishmidt and others Look inside New York Magazine, 1972-06-26 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea Harmonic Forms on the Edge H. Daniel Butts, Edward B. Henning, Carolyn S. Jirousek, Elizabeth McClelland, Cleveland Artists Foundation, Kenneth C. Beck Center for the Cultural Arts, 2001 *Sustainable Approaches in*

Architecture and Urban Design Gökhan UŞMA,2024-12-22

New Geographies of Abstract Art in Postwar Latin

America Mariola V. Alvarez, Ana M. Franco, 2018-09-27 This edited volume examines the history of abstract art across Latin America after 1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it developed in neglected regions such as Central America and the Andes, investigating how this style came to stand in for Latin American contemporary art.

Aesthetic Hybridity in Mughal

Painting, 1526-1658 Valerie Gonzalez, 2016-03-03 The first specialized critical aesthetic study to be published on the concept of hybridity in early Mughal painting, this book investigates the workings of the diverse creative forces that led to the formation of a unique Mughal pictorial language. Mughal pictoriality distinguishes itself from the Persianate models through the rationalization of the picture's conceptual structure and other visual modes of expression involving the aesthetic concept of mimesis. If the stylistic and iconographic results of this transformational process have been well identified and evidenced, their hermeneutic interpretation greatly suffers from the neglect of a methodologically updated investigation of the images' conceptual underpinning. Valerie Gonzalez addresses this lacuna by exploring the operations of cross-fertilization at the level of imagistic conceptualization, resulting from the multifaceted encounter between the local legacy of Indo-Persianate book art, the freshly imported Persian models to Mughal India after 1555, and the influx of European art at the Mughal court in the sixteenth and seventeenth centuries. The author's close examination of the visuality, metaphysical order, and aesthetic language of Mughal imagery and portraiture sheds new light on this particular aspect of its aesthetic hybridity, which is usually approached monolithically as a historical phenomenon of cross-cultural interaction. That approach fails to consider specific parameters and features inherent to the artistic practice, such as the differences between *doxis* and *praxis*, conceptualization and realization, intentionality and what lies beyond it. By studying the distinct phases and principles of hybridization between the variegated pictorial sources at work in the Mughal creative process at the successive levels of the project, intention, the practice, realization, and the result-product, the author deciphers the modalities of appropriation and manipulation of the heterogeneous elements. Her unique

Study of Thomas Hardy D. H. Lawrence, 2019-02-20

The celebrated novelist and poet presents his philosophy of literature and art through an in-depth analysis of Thomas Hardy in this restored edition. Though D. H. Lawrence was one of the great writers of the twentieth century, his works were severely corrupted by the stringent house styling of printers and the intrusive editing of timid publishers. A team of scholars at Cambridge University Press has worked for more than thirty years to restore the definitive texts of D. H. Lawrence in The Cambridge Editions. Originally intended to be a short critical work on fellow English novelist Thomas Hardy's characters, D. H.

Lawrence's Study of Thomas Hardy developed into a sweeping articulation of his views on literature and art. Though Lawrence destroyed the original manuscript, the work was published posthumously. This restored and authoritative edition also includes essays spanning the whole of Lawrence's writing career with an introduction contextualizing them within Lawrence's life and work.

The World of Abstract Art: Beyond Boundaries Pasquale De Marco, 2025-04-09

In *The World of Abstract Art: Beyond Boundaries*, renowned art historian and critic Emily Carter takes readers on a captivating journey through the realm of abstract art, unveiling the secrets and stories that lie beneath the surface of these enigmatic masterpieces. With eloquence and passion, Carter delves into the origins and philosophies of abstraction, tracing its evolution from the early pioneers of the 20th century to the contemporary artists who continue to push the boundaries of the genre. She examines the techniques and methods employed by abstract artists to create their captivating works, from the bold brushstrokes of Abstract Expressionism to the delicate layering of Color Field Painting. Carter explores the emotional and psychological dimensions of abstract art, revealing how it can evoke a myriad of feelings and engage the viewer on a deeply personal level. She investigates the relationship between abstraction and representation, examining how abstract artists have both challenged and embraced traditional notions of realism. The book also delves into the social and cultural contexts that have influenced the development of abstract art, examining how it has reflected and shaped the zeitgeist of various eras. Carter explores the role of abstraction in challenging societal norms, expressing political and social commentary, and reflecting the complexities of the human experience. With vivid prose and insightful analysis, *The World of Abstract Art: Beyond Boundaries* brings to life the vibrant world of abstraction, making it accessible and captivating to both art enthusiasts and newcomers alike. This book is an essential guide for anyone seeking to understand and appreciate the profound impact of abstract art on the art world and beyond. Enrich your understanding of abstract art and embark on a journey of discovery with *The World of Abstract Art: Beyond Boundaries*. Immerse yourself in the enigmatic world of colors, shapes, and emotions, and unlock the secrets that lie within these captivating masterpieces. If you like this book, write a review.

[The Life and Art of Felrath Hines](#) Rachel Berenson Perry, 2019-01-01

Felrath Hines (1913-1993), the first African American man to become a professional conservator for the Smithsonian National Portrait Gallery, was born and raised in the segregated Midwest. Leaving their home in the South, Hines's parents migrated to Indianapolis with hopes for a better life. While growing up, Hines was encouraged by his seamstress mother to pursue his early passion for art by taking Saturday classes at Herron Art Institute in Indianapolis. He moved to Chicago in 1937 where he attended the Art Institute of Chicago in pursuit of his dreams.

The Life and Art of Felrath Hines: From Dark to Light chronicles the life of this exceptional artist who overcame numerous obstacles throughout his career and refused to be pigeonholed because of his race. Author Rachel Berenson Perry tracks Hines's determination and success as a contemporary artist on his own terms. She explores Hines's life in New York City in the 1950s and 60s where he created a close friendship with jazz musician Billy Strayhorn and participated in the African

American Spiral Group of New York and the equal rights movement Hines's relationship with Georgia O'Keeffe as her private paintings restorer and a lifetime of creating increasingly esteemed Modernist artwork all tell the story of one man's remarkable journey in 20th century America Featuring exquisite color photographs The Life and Art of Felrath Hines explores the artist's life work and significance as an artist and as an art conservator *We Will Go Right Up to the Sun* Astrid Ihle, Julia Nebenführ, René Zechlin, 2025-02-15 See the global south between 1914 and the 1970s through the perspective of women pioneers and their new artistic development geometric abstraction Artists like Sophie Taeuber Arp and Sonia Delaunay played an essential part in the development of geometric abstraction a form of non representational art *We Will Go Right Up to the Sun* presents an overview of the evolution of geometric abstract art and takes into account in addition to the applied arts the female perspective of the Global South with promising new discoveries Geometric abstraction emerged around the turn of the last century from an attitude that was permeated by renewal utopia and resistance and that aimed at the unity of art and life Colorful geometric and highly attractive this comprehensive view of the art produced between 1914 and the 1970s is lavishly illustrated and relates the narrative from a female global historical and contemporary perspective revealing the dense network between women artists gallerists and critics **The Geometric Unconscious** Sheldon Museum of Art, 2012-07-01 Inspired by the Sheldon Museum of Art's holdings in geometric abstraction this book introduces adventurous new thinking about a visual approach that has captivated both artists and viewers for more than a century Four richly illustrated essays explore the European genesis of geometric abstraction its translation into an American context and its current direction charting the style's aesthetic intellectual and social implications Sharon L Kennedy's essay draws on the Sheldon's collection to trace the style's beginnings and its various transformations by twentieth century American artists Peter Halley invokes contemporary theory in rethinking how postmodern artists engage with geometry while challenging its most basic presumptions Jeremy Gilbert Rolfe delves into the work of four contemporary artists who are taking geometry in new directions and Jorge Daniel Veneciano reveals the persistent manner in which theorists and defenders of geometric abstraction have obscured aspects of its history and contributed to the esoteric aura of modern art Featured throughout are full color reproductions of art from both the Sheldon and private collections including paintings sculptures and works on paper by diverse artists such as Ilya Bolotowsky Carmen Herrera Donald Judd Agnes Martin Piet Mondrian Odili Donald Odita Frank Stella and Charmion von Wiegand

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