

1. Record Nr.	UNINA9910785936803321
Titolo	Meanings of abstract art : between nature and theory / / edited by Paul Crowther and Isabel Wunsche
Pubbl/distr/stampa	New York : , : Routledge, , 2012
ISBN	1-283-71038-2 0-203-12626-2 1-136-45502-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (311 p.)
Collana	Routledge advances in art and visual studies ; ; 2
Classificazione	ART015110SOC052000
Altri autori (Persone)	CrowtherPaul Wunschelsabel
Disciplina	709.04/052
Soggetti	Art, Modern - 20th century - Philosophy Art, Abstract Nature (Aesthetics)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [283]-284) and index.
Nota di contenuto	Cover; Meanings of Abstract Art: Between Nature and Theory; Copyright; Contents; Figures; Introduction; 1. Life into Art Nature Philosophy, The Life Sciences and Abstract Art; 2. Mondrian's First Diamond Composition Spatial Totality and the Plane of the Starry Sky; 3. Man, Space and the Zero of Form Kazimir Malevich's Suprematism and the Natural World; 4. The Role of Mathematical Structure, Natural Form, and Pattern in the Art Theory of Wassily Kandinsky the Quest for Order and Unity; 5. "We Want to Produce Like a Plant That Produces a Fruit "Hans Arp and the "Nature Principle" 6. Natural Forces and Phenomena as Inspiration and Meaning in Early American Abstraction7. Jackson Pollock the Sin of Images; 8. Clyff Ord Still's Regionalist Shamanism; 9. "Man Is Present" Barnett Newman's Search for the Experience of the Self; 10. Nature, Entropy and Robert Smithson's Utopian Vision of a Culture of Decay; 11. Embodied Nature Isamu Noguchi's Intetra Fountain; 12. The Arte Povera Experience Nature Re-presented; 13. Nature's Hand Writing Abstraction in the Work of Henri Michaux; 14. Abstract Art and Techno-nature the Postmodern Dimension

15. Art, Beauty and the Sacred Four Ways to Abstraction16. The Complexities of "Abstracting" from Nature; 17. Meaning in Abstract Art from Ur-nature to the Transperceptual; Bibliography; Contributors; Index

Sommario/riassunto

"This book explores the relation of abstract art to nature. Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation "of". Abstract works, in contrast, adopt alternative modes of visual representation, or break down and reconfigure the mimetic conventions of pictorial art and sculpture. Obviously this means that abstract art takes many different forms. However, this diversity should not mask some key structural features; these center on two basic relations to nature (understanding nature in the broadest sense to comprise the world of recognisable objects, creatures, organisms, processes, and states of affairs). The first involves abstracting from nature, to give selected aspects of it a new and extremely unfamiliar appearance. The second involves abstract art as the affirmation of a relatively unconstrained natural creativity that issues in new, autonomous forms that are not constrained by mimetic conventions. (Such creativity is often attributed to the power of the unconscious.)The book contains three categories of essays: 1) those on classical modernism (Mondrian, Malevich, Kandinsky, Arp, early American abstraction), 2) those on post-war abstraction (Pollock, Still, Newman, Smithson, Noguchi, Arte Povera, Michaux, postmodern developments), and 3) those of a broader art historical and philosophical scope"--
