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Famous paintings Abstract paintings can be seen in many of the best art museums around the world. Here is a small selection of these works, listed in the chronological order of artists. • Wassily Kandinsky (1866-1944) Composition VIII (1923, Guggenheim Museum, New York) Composition IX (1936, Georges Pompidou Center • Frank Kupka (1871-1957) Discs in Newton: Study for a Fugue in two colors (1912, National Museum d'Art Moderne, Center Georges Pompidou) • Piet Mondrian (1872-1944) Composition (1917, Kröller-Müller Museum, Otterlo) Composition with Yellow, Blue, Red (1942, Collection Gote, London) • Kasimir Malevich (1878-1935) Suprematism (1915, Stedelijk Museum) Suprematist Composition) : White on White (1918, Moma, New York) • Paul Klee (1879-1940) Fire of the Evening (1929, Moma, NYC) • Mikhail Larionov (1881-1964) Red Rayonis (1913, The Merzinger collection, Switzerland) • Natalya Goncharova (1881-1962) Rayonist Forest (1914) E Rubin Collection • Theo Van Doburg (1883-1931) Composition VII (Three to Thanks) (1917, Private Collection) Composition Arithmetic (1930, Private Collection) • Robert Delaunay (1885-1941) Rythme 1 (1940, Muse National d'Art Moderne , Center Georges Pompidou) • Sonia Delaunay-Turk (1885-1979) Prime Electric (1914, Muse National d'Art Moderne) • Josef Albers (1888-1976) Fueg (1995, Kunstmuseum, Basel) Transformation of a Scheme (1952, Yale University Art Gallery) Homage to the Square (1964, Tate Collection, London) Confirmed (Study for Homage to Square) (1971, Private Collection) • Ljubov Popova (1889-1924) Building Space-Force (192 0-1, Private Collection) • Alexander Rodchenko (1891-1956) Composition (1918, Moma, NY) Composition (Red Summons) (1918 , Annelly Juda Fine Art, London • El Lissitzky (1890-1941) Proun 1941 (1922, Moma, New York) • Laszlo Moholy-Nagy (1895-1946) Black Circle Quarters and Red Strips (1921, Private Collection) • Jean Helion (1904-87) Balance (1933, Hamburger Kunsthalle) • Victor Vasarely (1908-97) Capella 4B (1965, Museum of Modern Art, New York) Pal-Quests (1973-4, Museum fine Arts, Bilbao) • Agnes Martin (1912-2004) Tremolo (1962 , Modern Art Museum, New York) • Ellsworth Kelly (b.1923) Panel Card (1964) , Gemini Gallery, Los Angeles) • Kenneth Noland (b.1924) Gift (1962, Tate Collection, London) • Robert Ryman (b.1930) Courier II (1985, Private Collection) • Bridget Riley (b.1931) Fission (1963, Moma, New York) • Frank Stella (b.1936) Black Adder (1965, Leo Castelli Gallery, New York) Louis Schanker, non-purpose, 1939, woodcut colored on paper, Smithsonian American Museum of Art . Gifts in Rhythm and Jacob Kainen, 1988.15.23 Page 2 Louis Schanker , Non-purpose, 1939, timber colored on paper, Smithsonian American Museum Art, Gift of Rhythmic and Jacob Kanine, 1988.15.23 Page 3 Louis Schanker, Non-Purpose, 1939, wood shedding on paper, American Museum, Gift of Rhythmic and Jacob Kainen, 1988.15.23 The Redirection:Abstract Art Retrieved from In order to continue to enjoy our site, we request that you confirm your identity as a person. Thank you so much for your cooperation. Maybe you took a look at a work of abstract or non-purpose art and gotten confused. Maybe you said to yourself: How is this art? or why this art? Perhaps abstract art or non-purpose was even upset you. Maybe you thought yourself, anyone can do that! Or perhaps, That's not art! The problem with abstract art is that most people simply don't take the time to understand it or appreciate it. They simply looked at the skill needed to paint physically and draw the image and that's how to evaluate it. The truth is that skills involved in abstraction is not in the implementation of the medium. The true skills is in the vision of the artist and how they communicate in their work to produce. It easily lacks the skill that exists in abstraction and non-purpose art if you don't understand what's going on. So let's dive a little deeper with an open mind. Different forms of the world's art of art are vast - with many different genres, movements, mediums, and artists. It's rather easy to become overwhelming and confused. But thankfully, this expansion world can simplify. All works of art will fall into one of three categories. An artistic is either representation, abstract, or non-purpose. The art of representation as the implication name, art representation seeks to rebuttal the observed world. When the intention is to create a representation work of art, the artist is concerned with proportions, the light source, depth and space, perspectives, realistic textures and so on. The artist uses the elements of art to sort the eyes of the greedy and to create a convincing illusion of a drawing or paintings. There are various degrees of art representation – but for now – let's regard it as a category. (For some people, this is the only form of art in themselves, but there's more to discover and appreciate.) The art abstraction of the most misunderstood form of art is abstraction. Abstraction occurs when the intention of the artist is to create a changed deputy in the subject or concept. The rules of the art of representation can be thrown completely, if so desired by the abstract artist. In this form of art, the artist uses the elements of art to distort how we view the object of reality. This can be accomplished in a number of ways – simplification, color changes, input changes and so on. With art, the artist starts with a concrete topic from reality, though the subject may not be fully recognized in the finished work. third category category is non-purpose terms. This form of art differs from the art of representation and art in that it takes nothing out of reality. The single intention is to produce a piece of visual work that is created purely for aesthetic. While an abstract task may appear similar to a non-purpose one, the starting point and the intention of the artist is different. For this reason, non-purpose art gets its own category. The earliest forms of Art Understand art, we must first look at the history of how it happened. Abstract and non-purpose existed as long as the art itself. Cave paintings such as those from Lascaux, France are abstract. These flat forms, streamlined animal forms would inspire artists thousands of years later, during the twenty-one century. The abstraction lies in the simplicity. This means that the earliest and oldest forms of art are the works of abstraction. Abstra and non-purpose art later dominated the early century twentieth. In the centuries precedent however, most artists worked towards a deputy representation of the topics. To understand the abstract and non-purpose art, one must first consider the art of representation. Often referred to as realistic, attempted art representations to copy the natural experience of view. The prefix, re, means again. The root word, present can be meant to show. So one is to show again what was first seen when working representation representation – a nature copy. At the beginning of the twentieth century, art abstraction was an answer to art representation. Abstractions will change the natural way of seeing something. Distorted proportions, anomalous colors and the simplification of the shapes are just a few ways an artist can change how a certain subject shows. A painting is a paint in 1929, Magritte completed his influential paintings with his controversial, French's Image. In this paint, Magritte presents a realistic painting to a tap with these underneath words, Ceci Ceci pass hose. Translated from French, the words read: This is not a pipe. For those of us stuck in the world in realistic, this statement can be very confusing. After all, we can clearly see that it is a pipe in the paint – right? But is it a tap? Can you stuff tobacco into it and smoke it? Can you hold it in your hand? You can't do any of those things because it is not a tap. Instead, it's a paint in a tap. This point can help us better understand and appreciate any art form created outside the realism of realism. A painting is a paint. A painting is not the fact it tries to copy. It must not come out of reality in order to be a successful paint. A paint can be anything we want it to be. It doesn't have to be mimic reality. With this concept in mind, we can open ourselves up to the world of abstractions and non-purpose art. us remove ourselves from the fact that a paint or drawing must be representative to be having merits. Let's dip a little deeper into the abstract art. Art abstraction Change Definition Change is at the center of abstract art. Abstraction is a form of a changing subject to a way that is different than how it is viewed in reality. It can be as simple as changing the color; or as complex as changing the scope so that it is completely unrecognizable. The merits found in abstract art is two-fold. One can appreciate how the artist changes the subject, but also the formal type of work that can cause. In some cases, we may not know the thought process beyond the abstraction, but we can appreciate the resulting work – the flow relationships, the composition, the use of the elements and principles of art, etc. But in some cases, we may know the intention of the artist and how they decided to change the subject – which gives us another way to evaluate the piece. For those who do not understand the purpose of abstraction, it is easy to dismiss it as a smaller form of art – especially if they judge it based on how the representation of an artist does their work. However, once you dive deeper into the meaning and purpose of abstraction, we can better appreciate it. You can even find that you have an even greater appreciation for it when you try to do it yourself. As mentioned before, there are various degrees of abstraction of art. Visual abstractions better understand as existing on a continuum. Imagine a line. At one end of the line is photographrealism art. On the other end is non-purpose tasks that are non-recognizable, unrealistic topics. Abstract art lies in the middle, somewhere between the art of representation and non-purpose art. There are dots along this line of line representing the various degrees of abstraction. Take your favorite design. Does the cartoon include the Dark Plans? The lines are abstract. Think about it. There is no line in real life. There are only corners of color and value. Using a line defined a contour is actually a change in the natural way of view. Does this mean that an abstract art design? It's not exactly, but it means that designs are styleize. Think of stylization as first stop on the road to abstraction. The continuum above is an attempt to organize some artistic movements according to their degree of abstraction. The artists and movements on the line are not in chronological order. The further to the right is Chuck Lock, a photographrealist. His art has evolved over time but his work has produced in the late sixties and early Seventies defines fotorealism, the most representation art so far. Both Navajo Homer and Claude Monet's movement represented in the 1800s, during which time artists worked representation. This painting by Monet uses values and colors to create a realistic space. The point where Paul Cezanne appeared on the continuum marks a turning point in art history. Paul Cezanne is often referred to as the father of modern art. Cezanne's art (seen below) has a flat quality that follow would highlight. See how the plate on the left looks more round than the plate on the right. They don't seem to be part of the same space together. Moving left in the continent, artist precisionists like Charles Demuth and, to a lesser degree Georgia O'Keefe, depicts easily recognized abstract spreading. Both would pull-in in the subjects, reducing the distinction between foreground, mid-ground and background. Instead, the subjects seem crammed up against the surface of their photo plane, again, creating a sense of flat. Additionally, Demuth would draw straight lines in his composition to make new forms (see below). In that way, he took something out of reality and changed it. The world's deepest peak of abstractions is Pablo Picasso. A collapse of Cubism, Picasso would paint his subjects from several point-to-view at once. Think of a cube. He had six places but one can only see, at most, three at a time. When you know that the other three places exist, Picasso might paint some of them. Picasso's way of changing reality was painted more than visible from a point of single view. See image below. It's a life always painted in the kibist style. The yellow container is round on top but flat on its bottom. The top of the container represents the view from above while the bottom is a view to the side, all at once. Also, tomatoes are painted from point-of-view that eliminates the overlap seen in the reference picture. Less overlap is added to the flat quality of the image. Compare the painting of the reference picture. Still further left on the continuum we get Willem de Kooning and other abstract impressions. These artists are more interested in the quality of course paintings than the depiction of the topics. These artists really painted their emotional answers to a topic. Below is an example of an art that emulate Kooning's approach to abstraction. The reference picture used for the cube example was used again for the example below. Having already painted two abstractions in the same life, I started to feel as certain deciding for the accommodation. Therefore, the express emotion of this work is, in fact, disdain. can you see it? The non-purpose non-purpose art is defined as having no recognizable scope. The starting point doesn't take anything from visual facts. Instead of designing people, trees, buildings or anything else observed, non-purpose artists use the elements of art as their subject; lines, shapes, shapes, values, colors and textures. See these elements Kandinsky in the paint below. Non-purpose art can be difficult to classify. Without private information, the next image may appear to be non-purpose as well. It is based on the same reference picture used for the cube example. However, this art is only very abstract and not non-purpose. Having reduced the flat, dispurbed shape one cannot, with certainty, identify any of the objects that are described. Conversely, a viewer can see a non-purpose art but believes it to be abstract due to the imposition of their own creativity. All people are creative in various degrees when compared to other animals. Think about it. Have you ever seen a cloud that looked like something else? That's creativity. The same happens with non-purpose art, in the chagrin of non-purpose artists. People believe that they see things that are not intended by the artist. For this reason, non-purpose art will be hard to discern at abstract art. Is this artwork abstract or non-purpose? How can you be sure? It is, in fact, meant as a non-purpose job. Is he successful? Does it seem like something you've seen before? If the above image is unique to the viser, then it is a non-purpose task success. In cases where we don't know the artist's intentions, it may be impossible to tell the difference between an abstract or non-purpose one. But that's not the picture. We don't need to know to enjoy and appreciate the work. No matter where the artist started, the goal of the end result is the same – to create an aesthetically successful work of art. Conclusion and this is the purpose of any job that we create – to create something that didn't exist before that is beautiful, thought-provocation, or enriched in some way. It can be representation, abstract, or non-purpose. But it's all art, and it all can be appreciated. This should give us freedom. Freedom to create what we want and freedom from critics who live in our minds. What are you going to create today? Today?

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