

Mondrian

Hans Janssen,Piet Mondrian,Joop M. Joosten,Musée d'Orsay,Kimbell Art Museum

Mondrian Cameo Piet Mondrian, Jose Maria Faerna, 1997-02 After discovering Cubanism in 1911, the Dutch abstract painter Piet Mondrian (1872-1944) dedicated himself to eliminating all non-essential elements from his work. His ultimate goal, as he once said, was 'the expression of pure reality.'

Coppernickel Goes Mondrian Wouter van Reek, 2012 Winner of the Biennial of Illustrations Bratislava Golden Apple 2011, Coppernickel Goes Mondrian is a graphically sophisticated march into modernity.

Piet Mondrian, 1872-1944 Susanne Deicher, 1999 This volume presents Dutch painter Piet Mondrian (1872-1944). His earliest landscapes are rendered in an Impressionistic style but, possess the marked vertical and horizontal tendencies that foreshadow his mature paintings. Mondrian's work began to show the influences of Cubism, and in 1912, the artist moved to Paris where he continued to refine his style, continually exploring increasingly sophisticated compositions. In his paintings, Mondrian strove to achieve a universal form of expression by reducing form and color to their simplest components. The artist termed his work Neo-Plasticism. Mondrian's most well-known works consisted of white ground, upon which was painted a grid of vertical and horizontal black lines and the three primary colors.

Mondrian Jp. A. Calosse, 2011-12-22 Piet Mondrian (1872-1944), who can be assigned to the school of classical modernism, was born in Amersfort, Netherlands. After studying in Amsterdam, he started his artist's career in the impressionist style as a figure and landscape painter. His works from these years showed the influence of Vincent Van Gogh (1853-1890) and of Fauvism, a French school from the beginning of the 20th century. When he traveled to Paris in 1911, he discovered Pablo Picasso's works (1881-1973) and, with that, Cubism. He thereafter became a pioneer of abstract painting in the Netherlands. From the 1920s on, his paintings show a vertical and horizontal composition that, combined with the oppositions of blue, yellow, red, and noncolored spaces, turned into his trademark. His art was very appreciated in New York, where he spent his last years. Mondrian was not only a painter but also an art theoretician and cofounder of the art school De Stijl.

Piet Mondrian Hans Ludwig C. Jaffé, Piet Mondrian, 1970 This book presents a comprehensive survey of the work of Piet Mondrian, an artist who has exercised a vast influence on the art of our time - and not only on painting and architecture, but also on the minor arts: interior decoration, furniture design, advertising displays, typography, and book design. Though for many years he was regarded as the most ultra-refined of twentieth-century artists, Mondrian's pervasive presence can now be discerned in innumerable contexts - among them the pages of popular household magazines, the lobbies of apartment houses, and even women's fashions.

Piet Mondrian Tim Threlfall, 1988

Natural Reality and Abstract Reality Piet Mondrian, 1995 Internationally recognized as a pioneer of abstract art, the founder of Neo-Plasticism, and the ideological father of the De Stijl movement, Piet Mondrian (1872-1944) created both paintings and writings that embodied the spirit of modernism.

Mondrian Carel Blotkamp, 2001 Piet Mondrian was one of the great pioneers of abstract art. This book looks at the relationship between his paintings and his theories on art.

Masters of Art Piet Mondrian, Hans L.C. Jaffe, 1985 An illustrated study of the life and career of Dutch painter Piet Mondrian.

Mondrian Piet Mondrian, Yve-Alain Bois, National Gallery of Art (U.S.), 1995 An emphasis on Mondrian's pictorial development also involves an emphasis on his working process. While this volume stresses the modernity of Mondrian's work, it demonstrates, especially in its presentation of his unfinished works, that Mondrian's abstract art was far from mathematical, either in its origins or in its expression; rather, it was the product of a highly intuitive mind and hand, gradually working toward carefully modulated but far from measurable compositional solutions. In the present volume, the texture and autograph surface of each work are taken into account, and Mondrian's original framing decisions have been recorded and reproduced, often for the first time.

Piet Mondrian Piet Mondrian, Carpenter & Hochman Gallery (New York, N.Y.), 1984

Mondrian, 1892-1914 Hans Janssen, Piet Mondrian, Joop M. Joosten, Musée d'Orsay, Kimbell Art Museum, 2002

Mondrian Isabella Alston, 2014-05-19 Piet Mondrian pioneered the de Stijl movement—Dutch for 'The Style'—that emerged in the early 20th century and which served as an important transition from a focus on Symbolism and Realism to a new and growing focus on abstraction. The evolution of Mondrian's initial, traditional style, akin to that of The Hague School, through to his much later works in primary colors and geometric forms, which he called Neo-plasticism, is marked by rather sharp deviations in stylistic form and experimentation along the way, including Cubism and Fauvism. Much of Mondrian's work was greatly influenced by Theosophy, a movement considered to be the genesis of 'New Age' beliefs, begun by the Russian occultist Helena Blavatsky in 1875. The goal of her followers was to find inner enlightenment. As Mondrian sought personal inner beauty and the reason for his existence, he sought the same in his art, reducing and simplifying the subjects of his paintings to the true essence of what he perceived as their inner beauty and raison d'être. In the company of artists such as Picasso and Dalí, Mondrian's body of work is without question one of the most evolutionary in style and imaginative in content, ranging from excellently executed realistic depictions to the most abstract interpretations of their subjects.

Piet Mondrian's Early Career Robert P. Welsh, 1977

The Afterlife of Piet Mondrian Nancy J. Troy, 2013 Dutch painter Piet Mondrian died in New York City in 1944, but his work and legacy have been far from static since then. From market pressures to personal relationships and scholarly agendas, posthumous factors have repeatedly transformed our understanding of his oeuvre. In *The Afterlife of Piet Mondrian*, Nancy J. Troy explores the controversial circumstances under which our conception of the artist's work has been shaped since his death, an account that describes money-driven interventions and personal and professional rivalries in forthright detail. Troy reveals how collectors, curators, scholars, dealers and the painter's heirs all played roles in fashioning Mondrian's legacy, each with a different reason for seeing the artist through a particular lens. She shows that our appreciation of his work is influenced by how it has been conserved, copied, displayed, and publicized, and she looks at the popular appeal of Mondrian's instantly recognizable style in fashion, graphic design, and a vast array of consumer commodities. Ultimately, Troy argues that we miss the evolving significance of Mondrian's work if we examine it without regard for the interplay of canonical art and popular culture. A fascinating investigation into Mondrian's afterlife, this book casts new light on how every artist's legacy is constructed as it circulates through the art world and becomes assimilated into the larger realm of visual experience.

Piet Mondrian Louis Jacob Florus Wijsenbeek, Piet Mondrian, 1968

Piet Mondrian in the USA Piet Mondrian, Virginia Rembert, 2002 This exceptional book on Mondrian's work concentrates on the artist's American period. By birth a Dutchman, Piet Mondrian arrived in New York in September 1940. He died there four years later. A pioneer of abstract art, he was -- like Wassily Kandinsky and Kasimir Malevich -- one of those Western painters remarkable as much for the work he produced as for his writings on the theory of art. Mondrian's celebrity was affirmed immediately after his death, when the first retrospective exhibition of his works given by the New York Museum of Modern Art in 1945 afforded him both global recognition and a place in history. In this book, containing more than 400 reproductions, Mondrian's oeuvre finds new life and a new opportunity, as befits a master whom some would call the artist of his century. Virginia Pitts Rembert, through the skill of being able to pass on her own research and expertise, reveals Mondrian's secret strengths both as an artist and as an innovator.

Piet Mondrian, 1872-1944 Piet Mondrian, Art Gallery of Toronto, Robert P. Welsh, 1966

The Early Mondrian Piet Mondrian,1985

The New Art--the New Life Harry Holtzman,Martin S. James,1993-03-21 When the Dutch painter Piet Mondrian (1872–1944) made his first ventures into the realm of nonrepresentational art, he could hardly have imagined the impact his vision would have on twentieth-century art, architecture, and design. Internationally recognized as the leading pioneer of abstract art, the founder of Neo-Plasticism, and the ideological father of the De Stijl movement, Mondrian embodied the spirit of modernism. His unmistakable grids and angular compositions expressed his desire for order and clarity amid the chaos of industrial civilization. This comprehensive collection of his essays, letters, notes, and interviews is arranged chronologically from Mondrian's earliest De Stijl essays up to an interview conducted shortly before his death. The texts are complemented with a chronology, an intimate memoir by his close friend Harry Holtzman, an essay on Mondrian's early writings by Martin S. James, a selective bibliography, and 254 reproductions of Mondrian's paintings, works, by his contemporaries, and photographs of the artist, his family, and friends. The New Art –The New Life is the definitive source for understanding the underlying principles of Mondrian's art and life. Revealed in these writings is the self-denial, discipline, and patience of a man who modified the way we perceive the world.

Unveiling the Magic of Words: A Report on "**Mondrian**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Mondrian**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

Table of Contents Mondrian

- | | |
|---|---|
| <ul style="list-style-type: none">1. Understanding the eBook Mondrian<ul style="list-style-type: none">◦ The Rise of Digital Reading Mondrian◦ Advantages of eBooks Over Traditional Books2. Identifying Mondrian<ul style="list-style-type: none">◦ Exploring Different Genres◦ Considering Fiction vs. Non-Fiction◦ Determining Your Reading Goals3. Choosing the Right eBook Platform<ul style="list-style-type: none">◦ Popular eBook Platforms◦ Features to Look for in an Mondrian◦ User-Friendly Interface4. Exploring eBook Recommendations from Mondrian<ul style="list-style-type: none">◦ Personalized Recommendations◦ Mondrian User Reviews and Ratings◦ Mondrian and Bestseller Lists5. Accessing Mondrian Free and Paid eBooks<ul style="list-style-type: none">◦ Mondrian Public Domain eBooks◦ Mondrian eBook Subscription Services◦ Mondrian Budget-Friendly Options6. Navigating Mondrian eBook Formats<ul style="list-style-type: none">◦ ePub, PDF, MOBI, and More◦ Mondrian Compatibility with Devices◦ Mondrian Enhanced eBook Features7. Enhancing Your Reading Experience<ul style="list-style-type: none">◦ Adjustable Fonts and Text Sizes of Mondrian◦ Highlighting and Note-Taking Mondrian◦ Interactive Elements Mondrian8. Staying Engaged with Mondrian<ul style="list-style-type: none">◦ Joining Online Reading Communities◦ Participating in Virtual Book Clubs◦ Following Authors and Publishers Mondrian9. Balancing eBooks and Physical Books Mondrian | <ul style="list-style-type: none">◦ Benefits of a Digital Library◦ Creating a Diverse Reading Collection Mondrian <ul style="list-style-type: none">10. Overcoming Reading Challenges<ul style="list-style-type: none">◦ Dealing with Digital Eye Strain◦ Minimizing Distractions◦ Managing Screen Time11. Cultivating a Reading Routine Mondrian<ul style="list-style-type: none">◦ Setting Reading Goals Mondrian◦ Carving Out Dedicated Reading Time12. Sourcing Reliable Information of Mondrian<ul style="list-style-type: none">◦ Fact-Checking eBook Content of Mondrian◦ Distinguishing Credible Sources13. Promoting Lifelong Learning<ul style="list-style-type: none">◦ Utilizing eBooks for Skill Development◦ Exploring Educational eBooks14. Embracing eBook Trends<ul style="list-style-type: none">◦ Integration of Multimedia Elements◦ Interactive and Gamified eBooks |
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