

Mondrian

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.

An illustrated study of the life and career of Dutch painter Piet Mondrian.

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.

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's rigorously geometric paintings in primary colors are icons of the 20th century that had a powerful impact on popular taste in art and design. This volume brings together more than 230 superb paintings with documentary images from the artist's life. The less-well-known work that Mondrian did in the 30 years before his breakthrough to abstraction--especially his landscape and flower paintings--is remarkably beautiful, and to see it arranged chronologically is to enter the mind of an artist who is constantly looking for the next step that will take him from traditional realism to a universal vision of color and form. The book includes rare photographs of Mondrian's studios in Paris and New York City as well as reproductions of more than 1,000 known works of Mondrian's in black and white.

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.

Part of a new series of beautiful gift art books this book focuses on Dutch artist Piet Mondrian. Renowned especially for his style of painting that featured grids of black lines with blocks of primary colour, Mondrian was regarded as a true pioneer of abstract art. Featuring a fascinating introduction to Mondrian's life and art, this stunning new book brings together a wide selection of his magnificent work.

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.

Ordinary memos become artful on this unique pocket-sized notepad. Each edge of the notepad is dyed a different color, while the cover features a playful twist: a die-cut window that reveals a peek of the notepaper inside.

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.

Briefly looks at the career of the Dutch painter, discusses the De Stijl movement, and assesses its influence on art, architecture, and design

Analyzes the major paintings of the twentieth century Dutch artist, examines his style and technique, and discusses his work's development and influences

One of the greatest artists of the twentieth century, Dutch painter Piet Mondrian profoundly influenced the development of abstract painting and sculpture. Features more than 1,800 illustrations, including 375 plates in full color.

This introductory volume shows the best of Francis Bacon's work.

It's not that used bookstore owner and part-time burglar Bernie Rhodenbarr believes

the less legal of his two professions is particularly ethical. (It is, however, a rush, and he is very good at it.) He just thinks it's unfair to face a prison term for his legitimate activities. After appraising the worth of a rich man's library -- conveniently leaving his fingerprints everywhere in the process -- Bernie finds he's the cops' prime suspect when his client is murdered. Someone has framed Bernie Rhodenbarr better than they do it at the Whitney. And if he wants to get out of this corner he's been masterfully painted into, he'll have to get to the bottom of a rather artful -- if multiply murderous -- scam.

Focusing on a prolific stage in Piet Mondrian's early career, this volume provides a concise view of the artist's figurative landscape painting. Primarily made during his time in Amsterdam at the turn of the century, Mondrian's dense, small-scale paintings The unmistakable work of Piet Mondrian (1872-1944) is characterized by its rhythm, clarity and bold colours. Often considered wholly non-representational, his paintings were in fact inspired directly by his experience of life. By examining Mondrian's fascinating process of working - through his drawings, studies and finished paintings - John Milner explores the energetic tension between the brilliantly disciplined compositions and their underlying subject matter. A masterful account of the life and work of Piet Mondrian.

Artists and critics regularly enlist theory in their creation and assessment of artworks, but few have scrutinized the art theories themselves. *Making Theory/Constructing Art: On the Authority of the Avant-Garde* is among the first philosophical texts to provide a close encounter with this theoretical tendency in twentieth-century art and aesthetics, exploring the norms, assumptions, historical conditions, and institutions that have framed the development and uses of theory in art. In a series of intricate readings of constructivism, Mondrian, and John Cage, Daniel Herwitz outlines the avant-garde's belief that theory can perfectly prefigure the avant-garde art object and invest it with utopian force. Through similarly insightful treatments of Arthur Danto, Andy Warhol, Jean-Francois Lyotard, Jean Baudrillard, and postmodern art and theory, Herwitz demonstrates how the contemporary art world is heir to the avant-garde's theoretical assumptions and practices. In fact, avant-garde art objects live as art only by partly resisting the master theories of their makers and interpreters. Skillfully resisting the lure of grand theory himself, Herwitz urges the art world to be more self-critical and self-reflective about its uses of theory. *Making Theory/Constructing Art* is as accessible and entertainingly written as it is philosophically incisive. Since the book is both a philosophical and a cultural encounter with theory in twentieth-century art, it will engage all those who have tried to grapple with the inscrutability of the theoretical art muse.

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. The Mondrian collection in the Gemeentemuseum is particularly strong on the early works, when the artist painted in the style of the Hague school. Mondrian's style changed dramatically in his forties, after his encounter between 1908 and 1911 with van Gogh, Pointillism and then Cubism.

Mr. Quickstep, accompanied by his dog Foxtrot, is looking for the future. On the way, they meet up with Coppernickel and his dog Tungsten. Coppernickel says there's no need to look for the future, as it will arrive anyway. Mr. Quickstep disagrees, for the future he's after hasn't even been thought of yet. Left behind, Coppernickel worries that he will miss out if he doesn't follow Mr. Quickstep, so he sets off with Tungsten.

Naturally, Coppernickel and Mr. Quickstep bump into each other again, which allows Mr.Quickstep to fling open the door to the future by showing Coppernickel his last, most modern work. What stands out here is how Mr. Quickstep's attempt to find an abstract essence in the very stuff of reality is woven right into the illustrations of this graphically distinguished work, giving children the sense that the future is theirs to create as they see it. Dreams can become reality and in the process we too will be transformed.

Wouter van Reek went to art school, which was too easy, so he changed to mathematics, which was too hard, so he changed back to art. After art school, he created an animated cartoon series for TV, introducing Keepvogel (Coppernickel) and Tungsten, a super bird/dog team. Wouter has created numerous animations and books about these famous and beloved Dutch characters.

Presents the history of art from prehistoric times to the present day, describes major artists and movements, and details the influence of art on society through the ages.

Summary Mondrian in Action teaches business users and developers how to use Mondrian and related tools for strategic business analysis. You'll learn how to design and populate a data warehouse and present the data via a multidimensional model. You'll follow examples showing how to create a Mondrian schema and then expand it to add basic security based on the users' roles. About the Technology Mondrian is an open source, lightning-fast data analysis engine designed to help you explore your business data and perform speed-of-thought analysis.

Mondrian can be integrated into a wide variety of business analysis applications and learning it requires no specialized technical knowledge. About this Book Mondrian in Action teaches you to use Mondrian for strategic business analysis. In it, you'll learn how to organize and present data in a multidimensional manner. You'll follow apt and thoroughly explained examples showing how to create a Mondrian schema and then expand it to add basic security based on users' roles. Developers will discover how to integrate Mondrian using its olap4j Java API and web service calls via XML for Analysis. Written for developers building data analysis solutions. Appropriate for tech-savvy business users and DBAs needing to query and report on data.

Purchase of the print book includes a free eBook in PDF, Kindle, and ePub formats from Manning Publications. What's Inside Mondrian from the ground up—no experience required A primer on business analytics Using Mondrian with a variety of leading applications Optimizing and restricting business data for fast, secure analysis About the Authors William D. Back is an Enterprise Architect and Director of Pentaho Services. Nicholas Goodman is a Business Intelligence pro who has authored training courses on OLAP and Mondrian. Julian Hyde founded Mondrian and is the project's lead developer. Table of Contents Beyond reporting: business analytics Mondrian: a first look Creating the data mart Multidimensional modeling: making analytics data accessible How schemas grow Securing data Maximizing Mondrian performance Dynamic security Working with Mondrian and Pentaho Developing with Mondrian Advanced analytics

Un essai biographique consacré au grand maître de l'abstraction, Mondrian. Avec ses compositions d'une pureté toute géométrique, d'un aplat clinique, il a influencé de manière forte l'architecture et les arts décoratifs.
catalogue raisonné.

Coppernickel Goes Mondrian

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.

The work of Piet Mondrian is highly eclectic: from impressionist landscapes to cubism and abstracts, in the final years of his working life. This volume, enriched with images, provides a fascinating analysis of the Dutch artist's various artistic phases.

This volume investigates the meaning of visual rhythm through Piet Mondrian's unique approach to understanding rhythm in the compositional structure of painting, drawing reference from philosophy, aesthetics, and Zen culture. Its innovation lies in its reappraisal of a forgotten definition of rhythm as 'stasis' or 'composition' which can be traced back to ancient Greek thought. This conception of rhythm, the book argues, can be demonstrated in terms of pictorial strategy, through analysis of East Asian painting and calligraphy with which Greek thought on rhythm has identifiable commonalities. The book demonstrates how these ideas about rhythm draw together various threads of intellectual development in the visual arts that cross disparate aesthetic cultural practices. As an icon of early 20th Century Modernism, Mondrian's neoplasticism is a serious painterly and philosophical achievement. In his painting, Mondrian was deeply influenced by Theosophy, which took its influence from Eastern aesthetics; particularly East Asian and Indian thought. However, Mondrian's approach to visual rhythm was so idiosyncratic that his contribution to studies of visual rhythm is often under-recognized. This volume shows that a close inspection of Mondrian's own writing, thinking and painting has much to tell scholars about how to understand a long forgotten aspect of visual rhythm. Rodin's famous criticism of photography ("athlete-in-motion is forever frozen") can be applied to Muybridge's zoopraxiscope, the Futurists' rendition of stroboscopic images, and Duchamp's "Nude Descending a Staircase." Through a comparative study between Mondrian's painting and these seminal works, this volume initiates a new convention for the cognition of the surface of painting as visual rhythm. "Mondrian's simultaneous emphasis on the static and the rhythmic is hardly fodder for a publicist. Eiichi Tosaki has taken on the challenge of elucidating Mondrian's theories of rhythm, and particularly his conception of "static" rhythm. The result is a tour de force that will forever alter the reader's encounter with the works of Mondrian." Prof. Kathleen Higgins

Dutch painter Piet Mondrian (1872-1944) was one of the pioneers of abstract art in the twentieth century. His was a plastic art, in which every curve, spatial illusion, every affect of the

brush --anything that recalled the techniques of impressionism --was rejected. His painting pursued "relationship," the necessarily two-dimensional meeting of line and line in a ninety degree angle, though he imbued this planar relationship with an asymmetric vitality. Mondrian's work shows a progression from naturalism in his early years, to cubism, which he encountered in Paris in 1911, and finally, this unique style of neoplastic painting containing no association with objective reality. His work influenced many younger artists, including Fernand Léger and Willi Baumeister. This text discusses the progression of Mondrian's career, and his avant-garde artistic beliefs, as seen through his writings and his associations with other artists and intellectuals.--From publisher description.

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.

Showcases the late artist's evolution from naturalism to abstractionism with a collection of reproductions arranged in chronological order, along with text that describes his career and how theosophy was incorporated into his art.

Piet Mondrian (1872-1944) emptied Cubism of its representational content, disassembling its angular contours into a few floating horizontal lines and reconstructing it anew as irregular squares of primary color. Mondrian dubbed the abstract style at which he arrived Neoplasticism, a term that eventually became synonymous with De Stijl, the Dutch avant-garde group composed of artists Theo van Doesburg, Bart van der Leek and Vilmos Huszar and the architects Gerrit Rietveld, Robert van 't Hoff and J.J.P. Oud, as well as Mondrian himself. More influential and foundational than any other design ethos of the early twentieth century, De Stijl provided the basis for much of the Bauhaus aesthetic, as well as Concrete art and the architecture of Mies van der Rohe. Collectively, the movement can be said to have translated Mondrian's pure painting into applied design for clothing, furniture (most famously Rietveld's Red and Blue chair), interiors, houses, blocks of flats and even whole towns. This volume looks at the full arc of Mondrian's evolution, from his early works executed in Neoimpressionist and Luminist idioms to his arrival at a pure Neoplastic abstraction, and traces De Stijl's extrapolations of Mondrian's art into a multidisciplinary utopian design project.

Mondrian complet est un ouvrage très accessible, qui guide le lecteur à travers tout l'œuvre de Piet Mondrian (1872-1944), l'une des figures clés de l'art abstrait. En première partie, une présentation chronologique de la vie et du contexte artistique de la carrière de Mondrian est illustrée de nombreux documents d'archives. Dans une seconde partie, l'ouvrage reproduit l'œuvre complet de Mondrian avec indication des titres, de la date et de la localisation de chaque œuvre. Les illustrations étant classées par période, le lecteur se rend compte d'un seul coup d'œil de l'évolution de l'œuvre de Mondrian, des premiers tableaux naturalistes des années 1890 aux grilles abstraites pour lesquelles il est le plus connu, en passant par le travail néo-impressionniste du début du XXe siècle. Ce catalogue met aussi en lumière les différentes techniques utilisées par Mondrian : dessins, gravures, œuvres tridimensionnelles et peintures s'y côtoient. Avec 220 œuvres majeures reproduites en couleurs et plus de 1 200 reproductions en noir et blanc, ce livre est un ouvrage de référence qui s'adresse tant aux spécialistes qu'aux amateurs passionnés.

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