



Types of Geometrical Shapes: western artist arts work

Dr.Kusham Goyat

Assistant Professor, Lovely Professional University

*Corresponding Author E-mail: Kusumgoyat160@gmail.com

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Abstract

A form of intellectual abstract art that emerged around 1908 is commonly known as Abstract Expressionism." Abstract Expressionism is an art movement that originated in the United States and is characterized by its emphasis on spontaneous, instinctive, and emotional expression. Abstract Expressionism emerged as a reaction to the social and political climate of the time, particularly after World War II. It was a break with traditional forms of fine art and a quest to explore the artist's inner world through non-representational and non-objective means. Prominent abstract expressionist artists include Kasimir Malevich, Piet Mondrian, Mark Rothko,. These artists developed diverse techniques and styles within this movement, from Pollock's drip paintings to Rothko's large-field compositions. This movement had a significant impact on the development of modern art, influencing later art trends such as minimalism and colour field painting. Abstract Expressionism marked a shift in artistic thinking, placing more emphasis on the artist's subjective experience and the emotional power of abstract forms and colours. An early fundamental form was "Cubism"- In fact, around the same time, particularly in the early 20th century, Cubism emerged as an early form of abstract art. Cubism is known for its revolutionary approach to representing and rendering three-dimensional objects on a two-dimensional surface. Cubism of , pioneered by artists Pablo Picasso and Georges Braque, sought to break with traditional concepts of perspective and realistic representation. Instead, he aimed to depict objects from multiple angles and portray them as fragmentary geometric shapes, emphasizing the two-dimensionality of the canvas. Cubist artworks from often featured faceted forms, superimposed planes, and the reduction of objects to basic geometric shapes such as cubes, cylinders, and cones. The movement introduced a new way of seeing and representing the world by exploring the concept of multiple perspectives and the relativity of perception. There were two main phases of Cubism: Analytical Cubism and Synthetic Cubism. Analytical Cubism, which emerged around 1908, involved the deconstruction and analysis of forms in terms of fragmented and layered planes, often depicted in muted colors. Synthetic Cubism, created around 1912, incorporated elements of collage and used printed or painted drawings to create a more unified representation. Cubism from had a profound influence on the development of modern art, pioneering abstraction and influencing currents such as Futurism, Constructivism and later Abstract Expressionism. It challenged traditional artistic conventions and opened up new avenues for artists to explore form, space and representation.

Keywords: Abstract Expressionism, Geometric shapes, form, color..

Analytical Cubism is the initial phase of the Cubist movement, which emerged around 1908 and lasted until about 1912. It is characterized by an emphasis on the analysis and deconstruction of shapes, breaking them down into geometric shapes and multiple perspectives. During the Analytical Cubism phase, artists such as Pablo Picasso and Georges Braque attempted to depict objects from different angles simultaneously, depicting them as fragmentary and abstract forms. They analysed the subject and divided it into different aspects that represented different points of view and points of view within the same composition. The artworks produced during this phase often featured monochromatic or limited color palettes, typically greys, browns and ochre's. The emphasis was on studying the structure, volume, and essence of objects rather than their realistic representation. In Analytical Cubism the subject was still recognizable but deconstructed and broken down into geometric shapes such as cubes, cylinders, spheres and cones. The artists sought to capture the essence of the

object rather than its superficiality, challenging conventional notions of representation and perspective. Research into Analytical Cubism laid the groundwork for the next phase of Cubism, called Synthetic Cubism, which incorporated elements of collage and introduced more color and texture elements into artworks. Analytical Cubism was a significant departure from traditional art conventions and paved the way for the development of abstract and non-figurative art, her influence extended beyond painting to sculpture, literature, and even architecture, and remains a key movement in the history of modern art. The artistic work linear perspective and the illusion of spatial depth in the picture is Cubism. Cubist artists sought to challenge and break with the traditional Renaissance concept of perspective, which aimed to create the illusion of three-dimensional space on a two-dimensional surface. In Cubism, artists took a new approach to depicting space and form. Rather than relying on a fixed point of view and linear perspective, they divided and deconstructed objects, presenting them from many angles and angles simultaneously. This approach aimed to capture the multidimensional and complication of the issue. Having abandoned the illusion of spatial depth, Cubist artists emphasize the flatness of the canvas and the two-dimensionality of the work. They depicted objects and shapes as geometric forms, often overlapping and crossing one another. This fragmentation and decomposition of forms has allowed them to present a more dynamic and complex representation of the object. Cubism challenges the idea that a painting should be a faithful representation of the outside world. Instead, he focused on the artist's interpretation and perception of reality, inviting the viewer to interact with the artwork from different vantage points and to explore the relationship between different compositional elements. By rejecting linear perspective and the illusion of spatial depth, Cubism paved the way for the later development of contemporary art, including abstraction and non-representational art movements. It radically changed the way artists dealt with space, form and representation, opening up new avenues of artistic expression.



Pablo Picasso

In Cubism, the emphasis on form and structure took precedence over color. While color was still used, it played a secondary role to the geometric shapes and the exploration of space and perspective. The color palette in Cubist artworks was often muted or subdued, with artists focusing more on tonal values and the relationships between shapes and forms. The impact of Cubism can still be seen in contemporary art and design. Its techniques and principles, such as the deconstruction of forms, exploration of multiple perspectives, and emphasis on abstract shapes, continue to influence artists and designers today. Cubism's transformative approach to representation opened up new possibilities for artistic expression and paved the way for the development of abstraction and other modern art movements.

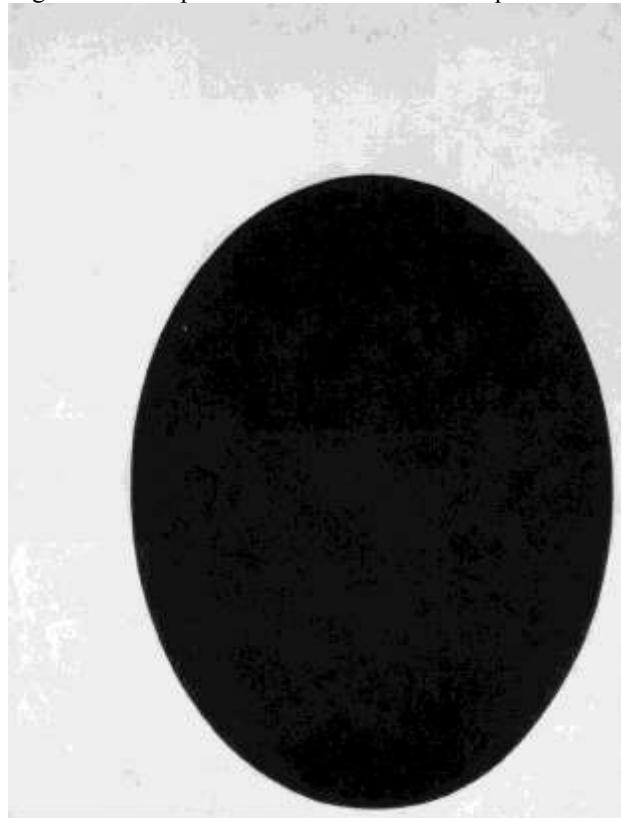
Pablo Picasso (1881-1973) was a renowned Spanish artist who is widely regarded as one of the most influential figures in 20th-century art. He is known for his immense creativity, versatility, and innovative approach to art, spanning various styles and periods throughout his career. Picasso's work encompassed many different artistic movements, including Cubism, Surrealism, and Symbolism. He is often celebrated for his role in co-founding the Cubist movement, along with Georges Braque. Cubism, one of the most significant art movements of the 20th century, revolutionized traditional notions of representation by depicting objects from multiple viewpoints and breaking them down into geometric forms. Some of Picasso's most famous artworks include "Les Femmes d'Alger" (1911-1914), a seminal Cubist painting that challenged traditional notions of perspective and representation, and "Guernica" (1937), a powerful anti-war painting depicting the bombing of the town of Guernica during the Spanish Civil War. Picasso's prolific career spanned over seven decades, during which he produced an extraordinary range of artwork, including paintings, sculptures, ceramics, drawings, and prints. His innovative techniques, bold use of color, and experimental approaches to form and composition continue to inspire artists and art enthusiasts around the world.



Tea Time (Woman with Teaspoon)

Art movement that aimed to focus on the two-dimensional aspects of an image while totally rejecting the illusion of spatial depth is known as "non-objective or non-representational art pure abstraction". Non-objective or non-figurative art emerged in the early 20th century as a reaction to the limitations of figurative art and a desire to explore pure visual expression. Artists of this movement attempted to create artworks that did not depict recognizable objects or referred to external references. In non-representational art, the emphasis is on the formal elements of art, such as colour, line, shape, and texture. The artists attempted to explore the inner properties of these elements and their relationships in the two-dimensional space of the artwork. Any illusion of depth or the depiction of recognizable shapes or objects is deliberately avoided. Non-representational art focuses on two-dimensional aspects, attempting to emphasize the flatness of the canvas or surface and the visual impact of formal elements. The compositions often consisted of geometric shapes, dynamic patterns and bright colours, creating a purely abstract and non-representational visual experience. This movement opened up new possibilities for artists to explore the expressive potential of purely visual elements, detached from any figurative or narrative associations. Non-representational art remains an influential and diverse movement, with

artists experimenting with different techniques and approaches to create purely abstract, non-representational artworks. Geometric Abstraction is also known as Non-Objective Art- Geometric abstraction is actually known by a variety of names, including non-representational art. These terms are often used interchangeably to describe a style of abstract art that emphasizes geometric forms and shapes. It is characterized by a focus on precise geometric shapes such as squares, circles, triangles and rectangles. Artists who adopted this style attempted to create works that emphasized clarity, order, and simplicity. Non-representational art is another term used to describe geometric abstraction, emphasizing the absence of recognizable objects or representations. The focus is on the purely visual elements and formal qualities of the artwork such as colour, form, line and composition. The terms geometric abstraction, and non-representational art are often used to describe artworks that emphasize geometric forms, simplicity, and a lack of figurative or narrative content. They all relate to a style of abstract art that explores the visual impact of geometric shapes and the relationship between these elements in a composition. In geometric abstraction, the artist is with creating artworks that do not depict recognizable objects or have any relation to the outside world. By eschewing figurative or naturalistic references, the artwork detaches itself from any particular meaning or narrative, allowing the viewer to interact only with the visual elements and their relationships within the composition. The use of geometric forms, precise lines and simplified forms in geometric abstraction further reinforces the suppression of any naturalistic references. The works are often characterized by a sense of order, precision, and rationality, reflecting a formal qualities and an absence of subjective or representational content. By excluding any connection with the natural world, geometric abstraction strives for a pure form of abstraction that emphasizes the visual experience itself, independent of external references or associations. The goal is to elicit an aesthetic response through the mere arrangement and interplay of geometric shapes and their inherent visual qualities.

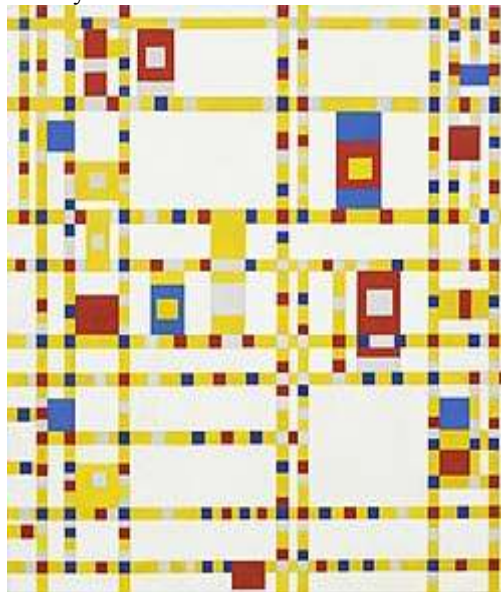


Black circle (1913, Oil on canvas) by Kasimir Malevich (1878-1935).

While Kasimir Malevich was indeed a prominent artist associated with Geometric Abstraction, the specific artwork you mentioned, "Black Circle" 1913, is actually an example of his later style known as Suprematism. Suprematism, developed by Malevich around 1915, was a significant departure from earlier geometric abstraction. It emphasized pure geometric forms, particularly the square and the circle, as well as a limited color palette. Malevich sought to create artworks that represented the pure essence of art, detached from any external references or associations. "Black Circle" is an iconic artwork within the Suprematist movement. It consists of a simple black circle painted on a white background. This composition reflects Malevich's belief in the primacy of pure geometric forms and the spiritual potential of abstract art. In Suprematism, Malevich aimed to transcend the limitations of representational art and access a higher, more transcendent reality through pure abstraction. The emphasis on geometric forms and the reduction of visual elements to their simplest and most essential

shapes became hallmarks of the Suprematist style. While Geometric Abstraction shares similarities with Suprematism in terms of the use of geometric forms, it is worth noting that Suprematism specifically represents Malevich's later development within the broader abstract art movement.

Kasimir Malevich (1878-1935) is indeed the artist credited with founding the art movement known as Suprematism. He was a Russian painter and art theorist who played a significant role in the development of abstract art. Malevich's ground-breaking ideas and artistic approach were outlined in his 1915 manifesto titled "From Cubism to Suprematism. In this manifesto, he presented his concept of Suprematism, which emphasized the use of pure geometric forms and a reduced colour palette to express the spiritual essence of art. As the founder of Suprematism, Malevich created iconic artworks that exemplified the movement's principles. These works embraced non-objective, geometric abstraction and aimed to transcend the material world to access a higher, more metaphysical realm. Malevich's Suprematist works were characterized by their use of simple geometric shapes, such as squares, rectangles, circles, and lines, arranged in compositions that prioritized spatial relationships and formal elements. His goal was to create art that existed independently of any representational or narrative content, evoking pure emotion and contemplation. Kasimir Malevich's contributions to abstract art, particularly through the development of Suprematism, have had a lasting impact on the history of modern art and continue to be influential to this day.

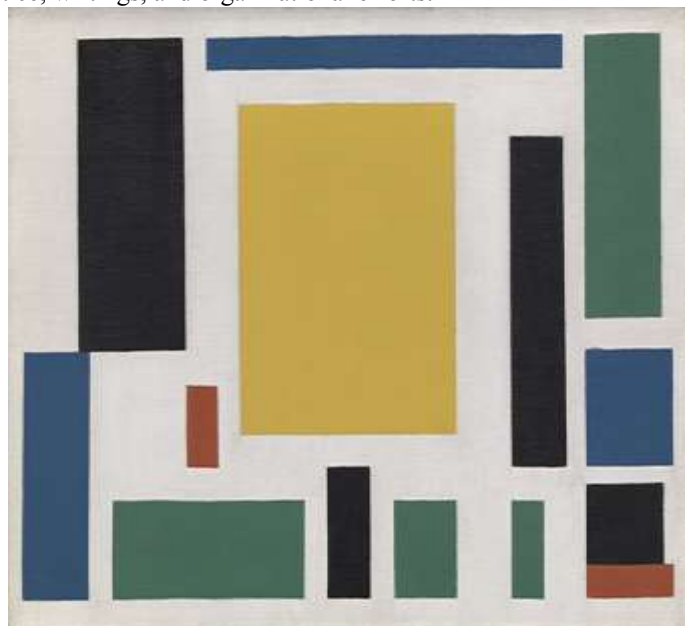


The Rhythm of Piet Mondrian's Broadway Boogie Woogie

Piet Mondrian, a Dutch painter, was associated with the art movement known as De Stijl, which advocated for a simplified visual language based on geometric forms and primary colours. Mondrian's style evolved over time, gradually moving towards abstraction and a focus on the interplay of lines and shapes. "Broadway Boogie Woogie" was created by Mondrian in 1942-1943 during his time in New York City. The artwork reflects the energy and dynamism of the city, particularly the bustling streets and the iconic grid-like layout of Manhattan. In "Broadway Boogie Woogie," Mondrian utilized a grid of intersecting yellow lines and brightly coloured squares and rectangles. The composition suggests a rhythm and movement reminiscent of the boogie-woogie music that inspired the title. The geometric forms and vibrant colours create a sense of vibrancy and liveliness, capturing the spirit of the urban environment. This artwork represents Mondrian's continued exploration of abstraction and the relationship between colour, shape, and space. It is a culmination of his lifelong pursuit of a universal visual language based on harmony, balance, and a reduction of forms to their essential elements. "Broadway Boogie Woogie" is currently housed in the Museum of Modern Art MoMA in New York City and is regarded as one of Mondrian's most celebrated and influential works.

The founder of Neo-Plasticism, also known as De Stijl, was Theo van Doesburg (1883-1931). He was a Dutch artist, designer, and writer who played a crucial role in the development and promotion of the De Stijl movement. De Stijl, meaning "The Style" in Dutch, emerged in the early 20th century as an influential artistic and design movement. It aimed to create a universal visual language based on pure abstraction, simplicity, and the use of geometric forms and primary colours. Theo van Doesburg, along with artists such as Piet Mondrian, Bart van der Leek, and Gerrit Rietveld, sought to break away from traditional artistic conventions and explore the underlying principles of form and color. They believed that art should reflect the harmony and order found in nature and sought to create a visual language that could be applied to various art forms, including painting, architecture, and design. Van Doesburg's manifesto "The Principles of Neo-Plasticism," published in 1917,

outlined the philosophical and aesthetic principles of the movement. He emphasized the use of horizontal and vertical lines, primary colours (red, yellow, and blue), and non-representational geometric forms, such as squares and rectangles. The aim was to achieve a sense of balance, harmony, and objectivity in the artwork. While Piet Mondrian is often associated with Neo-Plasticism due to his iconic abstract compositions, it was Theo van Doesburg who founded the movement and played a pivotal role in promoting its ideas and principles through his artistic practice, writings, and organizational efforts.



"Composition VIII the Cow" 1918 is not a work by Theo van Doesburg. It appears there might be a mix-up in the information provided. The artwork "Composition VIII" is actually attributed to Wassily Kandinsky, a Russian painter and art theorist associated with the abstract art movement. Kandinsky's "Composition VIII" is a significant piece within his body of work and is characterized by its dynamic and abstract composition, featuring geometric shapes, vibrant colors, and expressive brushwork. Theo van Doesburg, as mentioned earlier, was the founder of the Neo-Plasticism movement also known as De Stijl and contributed to the development and promotion of abstract art and design principles. However, "Composition VIII The Cow" is not an artwork associated with van Doesburg.

Theo van Doesburg (1883-1931) is indeed the founder of both the De Stijl movement. He was a Dutch artist, designer, and writer who played a pivotal role in the development and promotion of these artistic movements. Van Doesburg founded the De Stijl movement in 1917, with the publication of the inaugural issue of the journal "De Stijl". The movement aimed to create a universal visual language based on geometric forms, primary colours, and a reduction of artistic elements to their essential essence. Artists associated with De Stijl, such as Piet Mondrian, Bart van der Leek, and Gerrit Rietveld, sought to achieve harmony and order in their artworks, architecture, and design. Later, in the 1920s, van Doesburg developed the concept of can be movement seen as an extension and refinement of the ideas explored within the De Stijl movement. It emphasized the use of diagonal lines and diagonal compositions, introducing a dynamic element to the geometric abstraction. Van Doesburg believed that diagonal lines could create a sense of movement and tension, further enhancing the visual impact of the artwork. Van Doesburg's artistic contributions through the De Stijl movement and movement had a lasting impact on modern art, design, and architecture. His ideas and principles continue to influence artists and designers to this day.

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