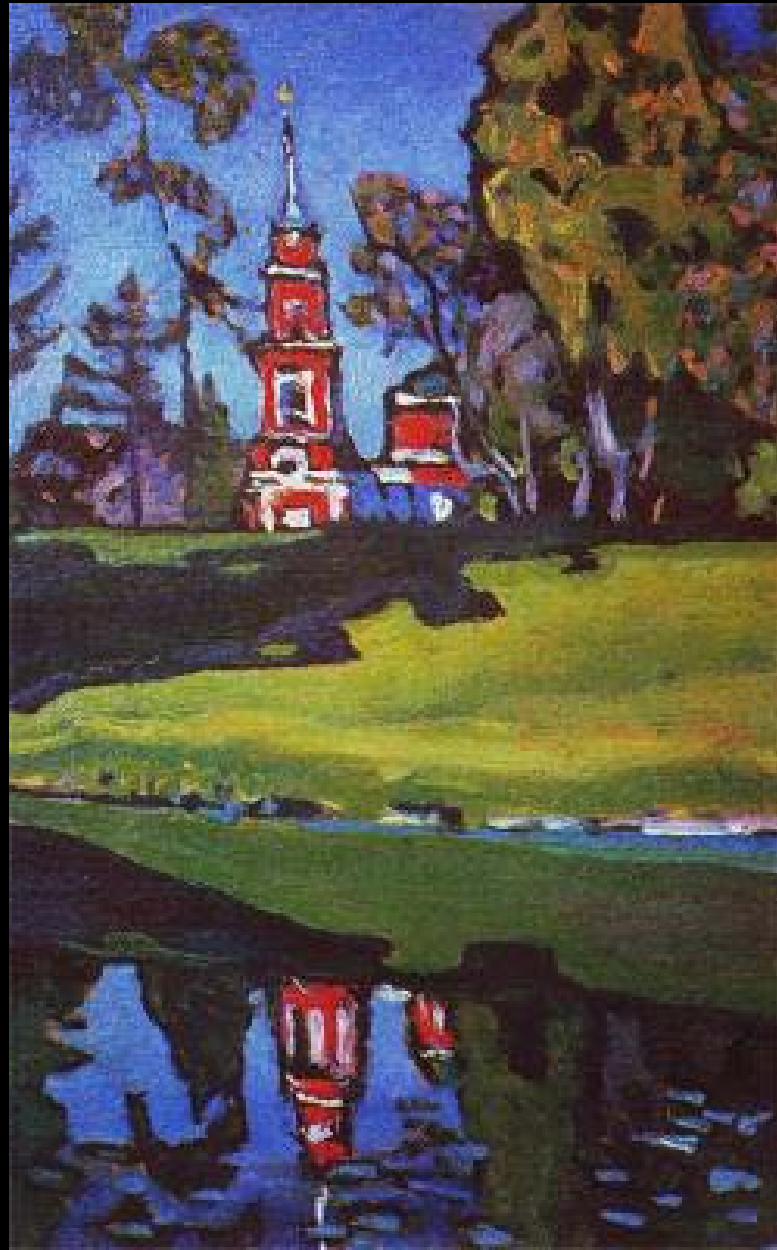


Vince Hitt  
Heather Gladden

# Wassily Kandinsky

Red Church  
1901



# Red Church

- Influenced by post impressionists.
- This piece symbolizes a feeling more than representing an actual reality.
- This painting captures the essence of a vibrant life through its saturated colors.
- It captures the feelings of the artist as well as the atmosphere of the scene itself.
- It is considered to be an abstraction through its vibrant colorful markings and loose forms.

# Red Church

- Obviously inspired by the works of Monet.
- The colors flow freely throughout the forms present in the painting, intermingling with each other. This flowing helps create a pleasant atmosphere that the artist is experiencing.
- Kandinsky is still branching out and moving away from conveying definite forms in his paintings.
- Though music is not as prominent in his earlier works, you can still see the gestural forms that are later expressed as influenced by music.



Autumn Landscape  
1908

# Autumn Landscape

- Again, this piece shows how Kandinsky breaks away from naturalistic representation.
- Kandinsky is eliminating form and begins to represent the essence through the use of shapes (form) and colors.
- The harmony of nature is shown through his use of abstraction
- This is more about the inner feelings created by the scene rather than focusing on representing reality.
- This piece gives us the familiar feeling of a quiet walk and of inner peace with oneself.

# Autumn Landscape

- The palette can be associated with Fauvism which emphasizes color over representation
- The use of color represents the artist's experiences as well as the feelings that the experience had given him.



White Sound  
1908

# White Sound

- This piece shows the beginning of how musical influences and spirituality take on more of a role in his symbolist approach.
- It moves even further away from naturalistic representation to free flowing forms and colors.
- The changing of brush strokes and color become their own forms
- It moves away from descriptive objects as it shows even less detail in objects and focus more on the overall form of the piece.



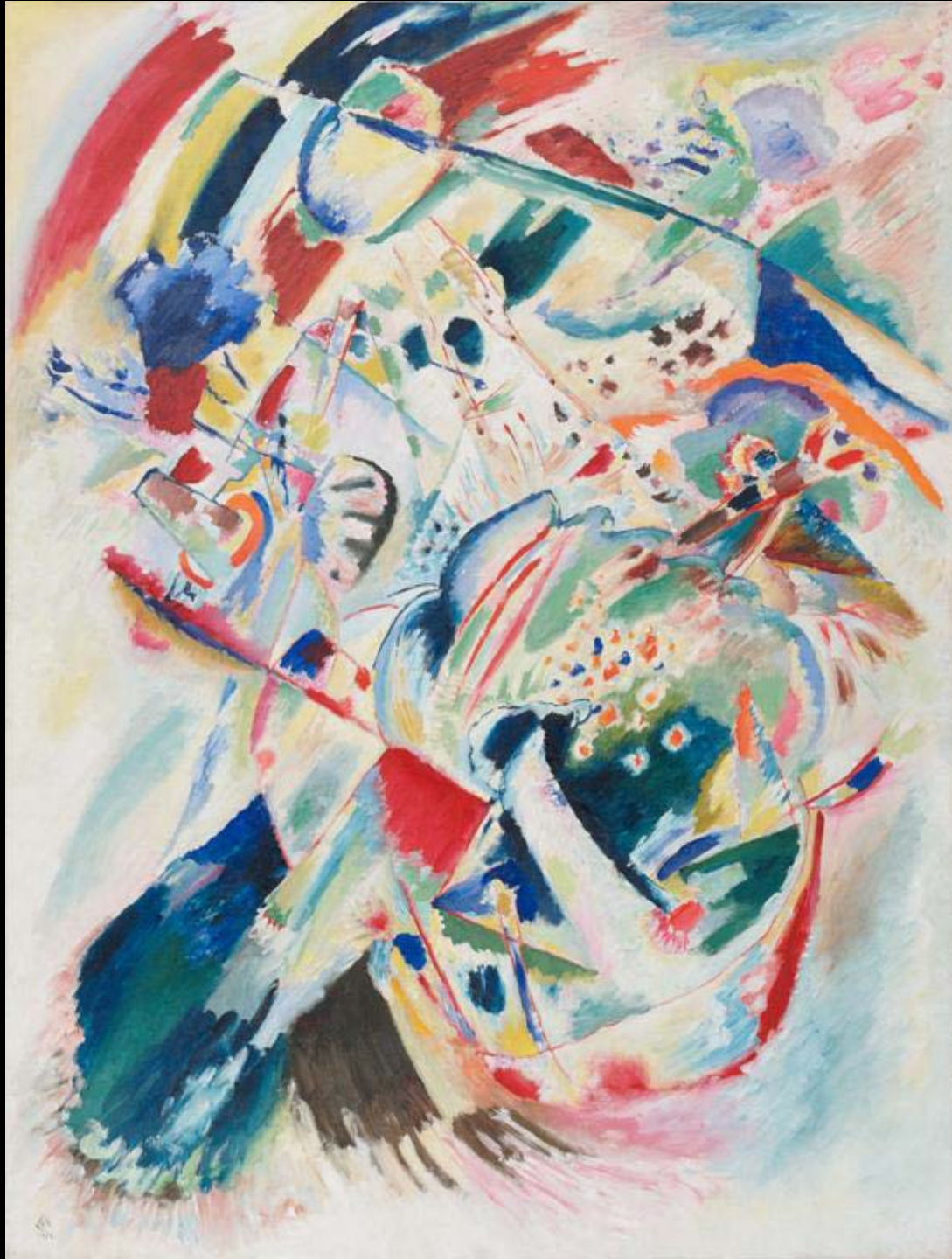
No. 1  
1914

# No. 1

- During this time, Kandinsky has abandoned the naturalistic form and the descriptive form.
- He creates movement through free flowing colors, forms, lines, and gestures.
- Kandinsky now leads the viewers toward his take on the 4<sup>th</sup> dimension which becomes a major influence in his work (seeing through a curved space).
- Since he never gave up his connection with symbolism, he embraced the 4<sup>th</sup> dimension as a pathway to the inner essence of the soul.
- There is a lack of definite forms. If we try to piece things together, we are using our own imagination.

# No. 1

- We try to look through the painting through the use of colors and the disposal of actual forms.
- The viewer is meant to move through the space of the painting through suggestions of the free flowing forms and the gestural movements present in his work.
- The eye is moved from the top to the bottom and also becomes fixed upon the middle. This is one of Kandinsky's early examples of trying to develop the 4<sup>th</sup> dimension while accepting the limitations of form and color.
- Music flows throughout the soul of the artist as these colors flow in and around themselves.



No. 4  
1914

# No. 4

- Eyes are lead all over the painting through the use of colorful expressions, lines, and form.
- Through his interpretation, we are brought into a sense of space that encompasses a spirituality that is connected with his interest in music and its influence on other forms of art.
- The symbolists, including Kandinsky, felt that music was the purest form of symbolism.

# No. 4

- This piece is labeled as a *composition* which in music terms is a preconceived work of art.
- This fits as a composition in the sense that Kandinsky's painting has a definite purpose to connect with the human soul.
- Also, much like a musical composition, the forms within this piece were consciously planned out by the artist.



St. George and the Dragon  
1914-15

# St. George and the Dragon

- Here, we have a revisit to his original naturalistic approach, but in this piece, he is controlling the forms by the modulating and blending of colors.
- Colors are more saturated and intense.
- This relates back to his past influence of post impressionist, naturalism, and fauvism.
- We are looking at space in many different ways in the sense that Kandinsky shows us multiple scenes and perspectives all at once.
- This piece includes free flowing forms intermingle with more naturalistic forms.
- It is reminiscent of previous works (i.e.: Motley Life 1907).



Orange –Composition with Chessboard  
1923

# Orange –Composition with Chessboard

- This is where Kandinsky becomes more involved with geometric forms.
- He chose to use more basic forms of shapes, colors, and lines.
- He has taken away all hints of natural and physical forms. Instead, Kandinsky has placed more simple shapes and basic colors to represent the essence of the human soul.
- He moves far away from literal translations of nature in his art.

# Orange –Composition with Chessboard

- Kandinsky believed that the circle was the most peaceful shape and represented the human soul.
- Circles begin to take the shape of the human element in Kandinsky's paintings.
- He is a true believer that feelings, sounds, and other aspects could be represented through color.
- These basic forms along with the use of color play a part in representing the influence of music and the human soul.



Painting Within a Painting  
1929

# Painting Within a Painting

- This is another abstraction created by Kandinsky.
- We have passed through WWI and it is now the time of industrialization and materialism which begins to show influence in Kandinsky's work.
- He has now come back to unifying what was once free flowing to a more solid and definite form.
- Though it is more definite, there is a lacking in direct representation of real life objects.
- The color is an intensifier. The use of red, brown, black and orange suggest an immense expression of feeling within the human soul.



Soft Pressure  
1931

# Soft Pressure

- It is not chaotic. Instead, it shows a sense of continuity as all the pieces aesthetically connect with one another.
- On a musical connection, it is an orchestrated machine that has multiple levels and a calm sense of unity.
- Each color and form fit together like the sounds of different instruments connected in harmony.
- Circles represent the human soul as they are all intertwined with each other within the machine-like form.
- Also inspired by the industrial age.



Composition 9, 1936

# Composition 9

- The colors and forms in this piece flow within each other as music flows throughout the human soul creating an inspiring atmosphere.
- It is very festive and bright, which has a physical effect on people (most likely a joyous feeling, but everybody's different).
- This piece falls under the Bauhaus influence which believes in creating a complete and total work of art in which all other arts are brought together in harmony.
- It is possible to believe that Kandinsky is connecting all of his previous styles in this piece because there are free flowing forms (works from the 1910's) intermingled with basic shapes, and geometrical figures (later works from the 1920's).
- All of these forms are unified by a rich saturated colors.
- It is a unification of all that he has learned and all that has had an influenced on him as an artist.

- How do these paintings relate to the quotation and encompass Kandinsky's larger set of beliefs about art? The quotation relays an interpretation that suggests his use of color of the work, so to produce like a musician a portrayal of and within the soul's feelings.
- Is there any point in his career when the above quotation seems inadequate or misleading, and if so, why? We don't think it does, throughout his career he uses similar techniques that are never fully given up.
- Would it be fair to say that color is the key to Kandinsky? We don't think so, it might be a key, not the only one, Kandinsky uses and creates many styles that use and express his Fauvism approach with color.