

*Of all the giants of twentieth-century art, Wassily Kandinsky () was the most prolific writer. Here, available for the first time in paperback, are all of Kandinsky's writings on art, newly translated into English.*

According to Kandinsky, this is the most complex piece he ever painted Writing that "music is the ultimate teacher," [19] Kandinsky embarked upon the first seven of his ten Compositions. They were displayed in the State-sponsored exhibit " Degenerate Art ", and then destroyed along with works by Paul Klee , Franz Marc and other modern artists. Writing of the "artist as prophet" in his book, *Concerning the Spiritual In Art*, Kandinsky created paintings in the years immediately preceding World War I showing a coming cataclysm which would alter individual and social reality. Never attempting to picture any one of these stories as a narrative, he used their veiled imagery as symbols of the archetypes of deathâ€™rebirth and destructionâ€™creation he felt were imminent in the pre- World War I world. As he stated in *Concerning the Spiritual In Art* see below , Kandinsky felt that an authentic artist creating art from "an internal necessity" inhabits the tip of an upward-moving pyramid. This progressing pyramid is penetrating and proceeding into the future. What was odd or inconceivable yesterday is commonplace today; what is avant garde today and understood only by the few is common knowledge tomorrow. Kandinsky was aware of recent scientific developments and the advances of modern artists who had contributed to radically new ways of seeing and experiencing the world. Composition IV and later paintings are primarily concerned with evoking a spiritual resonance in viewer and artist. As in his painting of the apocalypse by water Composition VI , Kandinsky puts the viewer in the situation of experiencing these epic myths by translating them into contemporary terms with a sense of desperation, flurry, urgency, and confusion. Artistic and spiritual theorist[ edit ] Composition VI As the *Der Blaue Reiter Almanac* essays and theorizing with composer Arnold Schoenberg indicate, Kandinsky also expressed the communion between artist and viewer as being available to both the senses and the mind synesthesia. Hearing tones and chords as he painted, Kandinsky theorized that for example , yellow is the colour of middle C on a brassy trumpet; black is the colour of closure, and the end of things; and that combinations of colours produce vibrational frequencies, akin to chords played on a piano. In the young Kandinsky learned to play the piano and cello. These theories are explained in *Point and Line to Plane* see below. During the studies Kandinsky made in preparation for Composition IV, he became exhausted while working on a painting and went for a walk. Upon returning and seeing the canvas but not yet recognizing it Kandinsky fell to his knees and wept, saying it was the most beautiful painting he had ever seen. He had been liberated from attachment to an object. From nearly six months of study and preparation, he had intended the work to evoke a flood, baptism, destruction, and rebirth simultaneously. After outlining the work on a mural-sized wood panel, he became blocked and could not go on. She suggested he simply repeat the word *uberflut* "deluge" or "flood" and focus on its sound rather than its meaning. Repeating this word like a mantra, Kandinsky painted and completed the monumental work in a three-day span. He spent years creating abstract , sensorially rich paintings, working with form and colour, tirelessly observing his own paintings and those of other artists, noting their effects on his sense of colour. While impressions are based on an external reality that serves as a starting point, improvisations and compositions depict images emergent from the unconscious, though composition is developed from a more formal point of view. The point of the pyramid is those few, great artists. It is a spiritual pyramid, advancing and ascending slowly even if it sometimes appears immobile. During decadent periods, the soul sinks to the bottom of the pyramid; humanity searches only for external success, ignoring spiritual forces. This effect can be much deeper, however, causing a vibration of the soul or an "inner resonance"â€™a spiritual effect in which the colour touches the soul itself. He defines it as the principle of efficient contact of the form with the human soul. White and black form the second great contrast, which is static. Any other colour resonates strongly on its neighbors. Gray corresponds to immobility without hope; it tends to despair when it becomes dark, regaining little hope when it lightens. He called the physical support and the material surface on which the artist draws or paints the basic plane, or BP. It is neither a geometric point nor a mathematical abstraction; it is extension, form and colour. This form can be a square, a

triangle, a circle, a star or something more complex. The point is the most concise form but, according to its placement on the basic plane, it will take a different tonality. It can be isolated or resonate with other points or lines. The produced linear forms may be of several types: A plane may be obtained by condensation from a line rotated around one of its ends. A vertical line corresponds with height, and offers no support; it possesses a luminous, warm tonality close to white and yellow. A diagonal possesses a more-or-less warm or cold tonality, according to its inclination toward the horizontal or the vertical. This tonality is determined by the relative importance of horizontal and vertical lines: Kandinsky considered the basic plane a living being, which the artist "fertilizes" and feels "breathing". The above of the basic plane corresponds with looseness and to lightness, while the below evokes condensation and heaviness. The painting had been on loan to the Kunstmuseum Winterthur, Switzerland, since and was sold to a European collector by the Volkart Foundation, the charitable arm of the Swiss commodities trading firm Volkart Brothers. Guggenheim originally purchased the painting directly from the artist in, but it was not exhibited after, and was then sold at auction to a private collector in by the Solomon R. The protagonist, Elizabeth Parsons Ashley Judd, utilizes the registry entry for the work to track down her husband under his new alias. Two variations of the almanac cover of Blue Rider are also featured in the film. His grandson was musicology professor and writer Aleksey Ivanovich Kandinsky, whose career was both focused on and centered in Russia. Creating a Modern Guggenheim.

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