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V.E. Barnett, Kandinsky Watercolours, ... 1913, reproduced in P. Vergo and K. Lindsay, ed., Wassily Kandinsky, Complete Writings on Art, Boston, 1982, pp. 348-354). It was, however, only in his painterly work that this essentially mystical belief was articulated with any persuasive force, for it was only through the lyrical power of his ...

~~Wassily Kandinsky (1866-1944), Vibrierend | Christie's~~

This is an incomplete list of paintings by the Russian artist Wassily Kandinsky (1866–1944). During his life, Kandinsky was associated with the art movements of Der Blaue Reiter,

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Expressionism and Abstract painting. Kandinsky is generally credited as the pioneer of abstract art.

~~List of paintings by Wassily Kandinsky - Wikipedia~~

Rough sketches of couples, for instance, meld into single shapes, attesting to Kandinsky's belief that the idea of the Garden of Love could be expressed without explicit representation of the physical world. Ultimately, Kandinsky wanted his art to be able to communicate on its own terms, independent of naturalistic signs.

~~Art: The Garden of Love (Improvisation Number 27 ...~~

In his writings, published in Munich by Verlag Albert Langen in 1926, Kandinsky analyzed the geometrical elements which make up every painting—the point and the line. He called the physical support and the material surface on which the artist draws or paints the basic plane , or BP. [49]

"The importance of Kandinsky's art and thought in the history of modern art combined with the completeness, careful scholarship, and crisp design of this volume make it especially useful."--Choice Of all the giants of twentieth-century art, Wassily Kandinsky (1866-1944) 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. Editors Kenneth C. Lindsay and Peter Vergo have taken their translations directly from Kandinsky's original texts, and have included select interviews, lecture notes, and newly discovered items along with his more formal writings. The pieces range from one-page essays to the book-length treatises *On the Spiritual in Art* (1911) and *Point and Line to Plane* (1926), and are arranged in chronological order from

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1901 to 1943. The poetry, good enough to stand on its literary merits, is presented with all the original accompanying illustrations. And the book's design follows Kandinsky's intentions, preserving the spirit of the original typography and layout. Kandinsky was nearly thirty before he bravely gave up an academic career in law for his true passion, painting. Though his art was marked by extraordinarily varied styles, Kandinsky sought a pure art throughout, one which would express the soul, or "inner necessity," of the artist. His uncompromising search for an art which would elicit a response to itself rather than to the object depicted resulted in the birth of nonobjective art-and in these writings, Kandinsky offered the first cogent explanation of his aims. His language was characterized by its desire for vivification, of the infusion of life into mundane things. Considered as a whole, Kandinsky's writings exceed all expectations of what an artist should accomplish with words. Not only do his ideas and observations make us rethink the nature of art and the way it reflects the aspirations of his era, but they touch on matters vital to the situation of the human soul.

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