

A spiral binding of a notebook is visible on the left side of the image, with the metal coils running vertically. The notebook is open, showing a dark, abstract, and textured cover on the left page and a light blue, plain page on the right.

KANDINSKY

AND THE CREATIVE PROCESS

B. URFER '88



MO055611NC

Thesis No. 491

THE NATIONAL COLLEGE OF ART AND DESIGN

KANDINSKY AND THE CREATIVE PROCESS

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN AND COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF PAINTING

BY

BARBARA CLIFFORD URFER

30 MARCH, 1988

TABLE OF CONTENTS

INTRODUCTION.....	1
PART ONE: DEFINITION OF THE CREATIVE PROCESS	
Chapter:	
I Intellectual Characteristics.....	4
Figural, Semantic, Symbolic, Behavioural	
II Historical Characteristics.....	8
Prehistoric, Egyptian, Classical, Middle Ages, Renaissance, Enlightenment, Idealism, Romanticism, Modernism-Contemporary with Kandinsky	
PART TWO: BIOGRAPHY OF KANDINSKY'S CREATIVE DEVELOPMENT	
Chapter:	
III Moscow: 1866-1896.....	25
IV Munich: 1896-1914.....	32
V Moscow: 1914-1921.....	48
VI Bauhaus: 1921-1933.....	55
VII Paris: 1933-1944.....	64
SUMMARY AND CONCLUSION.....	75
BIBLIOGRAPHY.....	78

INTRODUCTION

For centuries, there has been a battle regarding the creative process: mind versus senses, knowledge versus instinct, logic versus intuition. These elements, although now recognised as having a part in the development of the creative individual, are still the subject of heated debates concerning their relative importance. Their role in the creative process have yet to be defined, and boundaries of their characteristics have yet to be established. Continued conflict in this area has had considerable impact on the development and recognition of the highly motivated individual in the creative field.

Wassily Kandinsky was one such individual whose creative processes revolved around these arguments. Kandinsky's circumstances raise the question of antagonism within the creative process which denies the individual, as well as society, the opportunity to attain full potential. In his creative efforts, Kandinsky sought to overcome the majority of these conflicts. Throughout his career, he constantly maintained that there was a undeniable union between logic and intuition which must be accepted, especially in the arts. This paper will illustrate, in part, the extent to which Kandinsky's work defended such a unity.

Not only did Kandinsky claim that divisions over creative characteristics were hindrances; but he maintained that once these elements were clearly defined the creative individual could proceed further along the lines of physical, mental, social and spiritual

evolution. Such a path would, in turn, result in the entire society becoming more creative. One may conclude that, if such "restrictions-by-definition" were said to be stimuli for the creative thinker (and proven to be the reason for Kandinsky's advances towards abstract art), greater definition would guarantee more creativity. Consequently, by studying the life of an individual like Kandinsky, further light may be shed on these creative elements and their impact on the creative process.

PART ONE: DEFINITION OF THE CREATIVE PROCESS

Chapter I: Intellectual Characteristics

There have been various ways to study the creative process. The most common way has been through IQ tests, achievement examinations and stimuli-response statistics. These tests have provided some skeletal information at best. However, there are some inadequacies which must be taken into consideration when consulting the results. First and foremost, all the tests readily admit that the nature of creativity is difficult to measure in a testing environment. Second, most of the content of the examinations are structured for one correct answer. This is too limiting to evaluate creative potential which is more likely to proclaim multiple solutions to a question. Recently, attempts have been made to develop "creativity tests" which would measure more accurately characteristics thought to be associated with the creative process. (1)

As a result, therefore, some interesting observations have been made which will be compared to Kandinsky's creativity. Through this comparison, one may then find a framework within which the separate features of the creative process and its implications are borne. At this stage, however, a definition of the creative process is needed to begin to understand its character:

"...the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other." (2)

In this definition, C. R. Rogers calls attention to two parts which are essential to the background of the creative thinker.

The first part is each individual's personal makeup which plays an important role in creative aptitude. This "makeup" of a creative

individual (in this case, Kandinsky) can be found by looking at four areas of the intellect which J. P. Guilford designates as: figural, semantic, symbolic and behaviorial (3)

The creative person has the ability to identify perceived elements by intense physical scrutiny. This individual not only recognises various properties about the object but also groups together common elements which the object may have with others. Such an individual enjoys the technical discipline of being competent in a skill, as Kandinsky was with painting, in order to create. This discipline sharpens the creative person's ability to visualise which, in turn, makes him more thoroughly aware of his environment and the quality of material which is at hand. Such discipline also refines the creative individual's craftsmanship to the point where it becomes second nature. Thus the skill to observe and physically coordinate becomes highly developed as does the ability to concentrate without distraction. The fluidity of associations that the creative individual experiences in a creative act can also be added to these qualities. All these features comprise the creative individual's figural intellect.

In studying the creative person's conceptual (or semantic) range, one realises that a high fluency in such an individual's thinking occurs. The creative individual is, therefore, able to both analyse and synthesise when problem solving. Thus originality in the semantic category lies in the creative person's spontaneous and adaptive flexibility. Such an individual is more tolerant of ambiguities, quite comfortable with reflective thinking, and most important, possesses the evaluative sensitivity to recognise when a problem exists.

Furthermore, the creative individual's perception of symbolism is highly developed. The ability to redefine rather than remain fixed is prevalent. The elaboration of figural and conceptual material by means of memory and evaluation enables the creative individual to bring out the intrinsic feature of whatever is at hand. With this internal vocabulary intact, the creative individual is able to select and emphasise "the essence" which provides the aesthetic quality to the creative process.

When examining behavioural traits, one recognises the creative person's ability to withdraw from the outside world through concentration and speculation for long periods of time as a dominant feature. This trait demonstrates a strong and sometimes dominant ego, full of inner resources, so intellectually self sufficient as to appear eccentric. In contrast, other personality characteristics are an adventurous spirit, a strong independence of mind, and a willingness to overcome numerous hardships and social animosity in pursuit of a "project". Emotional sensitivity is the most decisive and debatable behavioural trait of the creative individual because this is where the function of anxiety and tension, in terms of creative effectiveness, is ascertained. (4) Unfortunately, little more than "romantic speculation" (5) has been pursued towards this behavioural characteristic. Probably utmost in the behavioural aspect is the strong motivation which the creative individual possesses for self actualisation. To become one's fullest potential is a consistent behavioural trait of creative thinkers.

Chapter I - Footnotes

1. "Between the 1920's and 1960's, with the emergence of behaviourism, there was a 'moratorium' in North American psychology on inner experience, and this included imagery. During that period, not a single book was written on the subject." Sister Ruth Dumas, F.S.E., "The Use of Imagery as a Therapy Technique", p. 16.

(It would be interesting to study the effect this moratorium had world wide on research regarding the creative process.)

2. P. E. Vernon, Creativity, p. 139.

3. Although "there is no factor-analytical results that would justify such a category of intelligence [behavioural],...there is enough information from other sources to justify the addition of such a class of factors in theory." Ibid., p. 181.

Because the nature of this study is to include the inherent characteristics of Kandinsky and the creative process, the behavioural aspect needs to be mentioned for a complete picture.

(Note the use of brackets [] in which I insert my explanantions of terms within a quotation or reference.)

4. "...it is probably in this respect that creative scientists and artists diverge most markedly....many different explanations, tempermental, sociological and economic, could be given for this greater susceptibility to nervous disorder among artistic than among scientific geniuses. In this sphere the great wits to madness near allied contention has most plausibility, but has little explanatory value." Ibid., p. 315.

5. Ibid.

Chapter II: Historical Characteristics

Continuing with Roger's definition of the creative process, the second factor includes the history surrounding an individual - "materials, events, people, or circumstances". By taking into account the role that creative thought plays in history, one may grasp the extent of Kandinsky's creativity in relation to the time and place in which he lived. Therefore, a brief perusal of past philosophies should provide the basis for understanding how the creative process was viewed when applied to Kandinsky's lifetime. It should also bring forth some revealing aspects as to whether he was, indeed, an exception or more of an evolutionary element for his time in history.

One may go back as far as prehistoric cave paintings to illustrate the beginning of civilisation's initial desire to be creative. Not only was there an inventiveness to record what had been observed with the materials at hand but there also existed a belief that nature was synonymous with magic. Furthermore, the entire tribe, not just designated individuals, were involved in the creation of these visual symbols. So one witnesses, at the primitive level, the creative need in humanity: the ability to visualise and the skill to adapt materials to needs. When a desire to communicate was added, whether for spiritual or historical purpose, in which the entire community involved itself, one then recognises the establishment of a unified, creative environment.

Proceeding in time, one notes that the Egyptians further enhanced an allegorical language for religious and historical purpose through their

skillful appreciation of fine craftsmanship and quality of materials. Here again, art was not separated from their religious and political attitudes. Instead, their visual development was simply stylised into symbols for such accommodation.

During the Classical Greek period, a tremendous development occurred. Visualisation had coupled with concepts to challenge the simple recording of observation or symbolic stylisation. Observing nature had grown from object identity to interest in the cyclical process of growth, seasonal change, and the regularity of behaviour in physical things. As a result, one was now aware of the relation between the image and that which it represented. Reality and illusion were recognised as conceptual entities. The Pythagoreans were probably the first to use what later became known as empirical discovery in an effort to find greater underlying order. This eventually led to ideas such as unity and duality in subjects like ethics, astronomy and music.

Plato further enhanced the Pythagorean methods to incorporate anamnesis (recollection) (1) as a means by which a sequence of logic is discovered, a forerunner to convergent thinking. His use of memory with reasoning would later become an important characteristic of creative development. However, at this stage, Plato was more interested in issuing principles to follow his rationale. For example, Plato believed that the creation of beauty must have order and symmetry by measure and proportion. Beauty was in simple things, the elementary qualities of sense experience. Plato then claimed that artists were concerned only in imitating the appearance of a particular form rather than dealing with universal truths. (2) Hence, he declared the visual artist

socially superfluous, necessary only in the function of craft work. (3)

This founded the belief that the social responsibilities of art need to be regulated by superior beings in order that the arts maintain a rational function in society. (4)

Although Aristotle did little directly to change Plato's stance regarding the arts and its social position, his break down of the creative process into three divisions: knowing, doing, and making provided the arts with some intellectual recognition, however basic. For instance, these areas were further subdivided into four causes which strengthened the arts by application: material cause [material], formal cause [composition], efficient cause [method], and final cause [justification/proof of endeavour]. (5) By this process, Aristotle was able to correct Plato's conception of the artist as an imitator of the particular alone. Aristotle observed the artist to be imitating the universal form as seen through the particular. In modern terms, one would find the expression "bringing out the essence" coming to mind. From this point, Aristotle then added that not only knowledge of craft was necessary in the arts but "true general knowledge of certain psychological mechanisms - catharism" (6) was needed as well.

It is, therefore, evident that Classical Greece gave us the beginning of formistic [or imitation] theory, increased visualisation to include concepts, trained our empirical discoveries into logical order, recognised the [im]possibilities of subjectivity, duality, and relativity, gave perception a memory capability, and delegated artists to a social role somewhat lower than prehistoric times had awarded. This age also began to realise the capacity for associations and ideas

to interrelate - the more universal, the more applicable. And probably most important to behaviourists, the psychology as well as physiology of actions were introduced as important perceptual devices.

At the beginning of the Middle Ages, the fathers of the Christian church had rejected anything coming from the Greek era as too corporeal and pagan. The Greeks, according to the church, left little time for original reflection. Therefore, the Middle Ages directed the creative process in visual arts to develop one's skill not only in craft but also in symbol.

Later on, St. Augustine resurrected the Platonic theory of beauty under the guise of the sublime which required similar qualities of "unity, equality, proportion and order". (7) The difference was that art was no longer worldly imitation. In other words, this era's contribution to the creative process did not come from observational development. The church virtually put aside any realistic reference as a necessary part of the reasoning procedure. Physiological and psychological observations were ignored for the favoured Christian contemplation. It imitated the order and unity of the Sublime as designated by the church. Through this variation, the Middle Ages continued conceptual development vis-a-vis an analytical method.

However, this emphasis on reflective thinking developed the ability toward inner concentration and abstract speculation. Because perception continued to develop along symbolic lines, ideational fluency progressed. The Middle Age's ability to elaborate, by symbols, was as important a factor in creative thinking as the classical period's

concern with empirical discovery had been. Consequently, Plato's formism acquired a spiritual direction, possibly the beginning of mystical aesthetics in western culture.

By early Renaissance, Marsilio Ficino had once again applied Platonic concepts of beauty to human terms rather than the Sublime. But he did retain the medieval practice of contemplation through disassociation with corporeal things. By an inward concentration which released the soul from the body, reflective thinking was maintained. The difference was, however, that it concentrated on the inner man and his relation to the world around him rather than man's relation to the church. (8)

Here is where the connection between the growth of visual arts and empirical science became interwoven. During the Renaissance, the belief was that, in order to create an accurate illusion of the visible world, one must understand the fullest dimension of nature. As a Renaissance thinker, Leonardo Da Vinci rejected the traditional medieval distinction between mechanical [craft] and scientific [philosophical] knowledge, knowledge from experience versus knowledge independent of experience. He insisted that both empirical discovery [Pythagoreans] and formal thinking [Plato and St. Augustine] were involved in painting "as in any worthwhile field". (9) So classical concern for human mechanism thus returned to its original intent, which was to include the elaborate study of all aspects of life form.

Here too the laws of mathematics united with visual perception to create theories of perspective and proportion. Da Vinci was probably the first person who tried to systemise painting in order to legitimise its

creative process. He said:

"Painting is a science because 1) the principles of representation are capable of systematic formulation; 2) it treats the motion of bodies and rapidity of their actions; 3) it is mathematical since it treats all continuous quantities as well as the proportions of shadow and light, though it is even greater than arithmetic or geometry because it includes qualities as well as quantities." (10)

Looking at the Renaissance, one finds its most important development was its general humanism. Creativity, at that time, refuted divine inspiration, whether it was in the classical sense or medieval sense, in favour of genius innate in man. Because creative endeavours were being systemised at this time, the Renaissance may have been the first historical period which considered creativity as a process that an individual was able to develop by training. The Renaissance was also a time where the behavioural growth of the creative individual excelled. Strong ego and self sufficiency were definite requirements of the era. Because a liberal breadth of knowledge was needed, divergent thinking was beginning to appear as an important asset. The reliance on inner contemplation had developed a self discipline which was necessary to pursue empirical studies in the depth and with the skill which the creative individual in the Renaissance was capable of doing. Also of importance, one sees the maturation of classical ideas begin to take an organic sense instead of a formistic one. For example, the comparison of art to mathematics and systematic reasoning or the idea of motion and psychology of action to art was developed to the extent that

"...every detail functioned as a sort of purpose which demanded satisfaction in the complementary functioning of the other details. The result is a cumulative satisfaction of these many little purposes finding their many satisfactions through the organic structure of the whole. There is a feeling of satisfied purposiveness provided internally

throughout. (11)

Thus by the time of the Renaissance, the ability to synthesise as well as analyse had become important in creativity. All this strengthened the individual's perception as well as reasoning abilities.

Unfortunately, the connection between what the artist gathered and what was produced - the power of imagination - had yet to be distinguished as a factor in the creative process.

Moving on to the Enlightenment era, one sees how creative thinking progressed in the two schools of Descartes and Bacon by the age's high regard for the Classical era. Based on such a premise of reasoning, Descartes' deductive method suggested a universal application of mathematics to the innate properties of knowledge rather than empirical studies. On the other hand, Bacon called upon the need for empirical study to involve psychological processes in the creative process. This is yet another aspect originating with Aristotle's catharism.

Descartes' and Bacon's followers also considered, for the first time, the idea of the imagination.

"It had been... commonplace that the mind somehow had the capacity to rearrange materials of its experience at least within limits set by logical consistency but seventeenth century thinkers began to take seriously the possibility that a more exact and searching process might throw light on a number of problems between art and other enterprises of civilized man such as science and religion." (12)

While Cartesian tradition considered imagination to play a very subordinate role, along with sensation in the acquisition of true knowledge, Bacon's following regarded the psychological characteristics of imagination essential, especially the role of free association.

Locke further contributed to this idea of association by pointing out an individual's innate need for composition, a desire to combine simple ideas of the same or different types. (13)

As a result, a whole new line of thinking was beginning to formulate in this era of Enlightenment. An interest in the comparison of ideas and their connections, naturally or by chance, was emerging to compete with the Cartesian "logic begets logic" way of thinking. Whereas in the Renaissance, the ability to synthesise had begun to be recognised as a factor in creative thinking, the Enlightenment had given synthesis comparable importance to that of analysis. For reason [acquisitive knowledge and empirical recording], the required standards of clarity and precision were heavily qualified. However, for wit [entertaining knowledge and sensational recording], there was no need to justify by deduction what associations were being expressed. Thus human creativity had reached the level wherein it recognised the role of the imagination. By doing so, the need to tolerate ambiguities of elements and concepts in its learning process were developed. However, where the Renaissance had interlocked the arts and sciences, the Enlightenment began to separate the two. Consequently, creative thinking was well on its way towards the concept of two distinct languages: the metaphor - language of art, and the literal - language of science. (14)

The next period was one of Idealism and Romanticism. One important characteristic was the emphasis on what may be termed aesthetic hedonism, probably a carryover from the Baconian idea of sensational recording. Kant became Idealism's central figure by delegating to humanity three modes of consciousness: knowledge, desire and feeling.

His theories dealt not only with the synthesis of the senses and concepts but with the conflict. In other words, cognition required the tension as well as the interrelatedness of imagination [the ability to gather together the different forms of senses] and understanding [the ability to relate these features by means of universal concepts]. Therefore, pleasure, especially aesthetic pleasure, was the result of this union, not necessarily harmonious, of the properties of imagination with that of understanding. With this in mind, Schiller introduced the play impulse. He found:

"... in these activities (that peculiar combination of freedom and necessity that comes in the voluntary submission to rules for the fun of it) intimations of that higher spiritual synthesis.... only in this condition are both the sensuous and the intellectual sides of man kept in free harmonious relationship." (15)

Kant's idea that the mind would try to create order from any impressions was further developed by Hegel who "traced the development of the human spirit from mere sense experience to absolute knowledge". (16) Hegel considered that the individual passed through an externalisation of the empirical senses [inductive ordering of empirical discovery] to return to its own self consciousness, a higher level of realisation. This self realisation involved the subjective mind [individual], the objective mind [State] and the absolute mind [concrete universals]. (17) This contextual conception took a certain amount of time to fully realise, perceptually, and thus gave a dynamic feature to the creative process.

By the time of Idealism, fluency in thinking was at its height. There was no end to the expansion of associations and ideas. An interest in the psychological [Enlightenment] and intuitive properties were under rigorous investigation. This objectivity of self consciousness was

necessary for the creative individual to establish "disinterestedness" in whatever element was to be pursued. By the time of Idealism, creative thinking had progressed in the development of classical analysis which regarded the idea and the medium to be held in perfect balance.

Romanticism, then, was ready to proceed to the stage where the idea dominated the medium. Thus spiritualisation began to be explored more fully. Typical of Romanticism's ideology, Goethe described a perfect work of art to be an undertaking of the human soul in which the creation formed its own environment and laws in order to function according to the spirit of its creator. (18) Thus intuition had gained important cognitive status. In fact, Romanticism went even further in its reference to the inward world. Aristotle's idea of katharsis was stretched to its limits to order to provide art with another important criteria - sincerity.

So, in Romanticism, the creative process had continued to redefine empirical methods of discovery, investigation, and problem solving. By now, creativity had developed a high level of expectation for multiplicity and ambiguities. The Romantic era extensively advanced the creative individual's two strongest impulses: the need to order [Classical] and the need to play [Enlightenment]. Furthermore, Romanticism had begun to explore object and time for what it was at that moment rather than some ideal version. This opened the door towards more clarification of qualities which had no prior category of definition. Therefore, the most important contribution of this period to creative thinking was its attempt to find a language that would

emphasise the metaphysical and emotional properties of cognition. This existential approach proved to be the bridge between nineteenth century Romanticism and twentieth century Modernism

In the early part of the Modernist movement, Croce took Hegelian metaphysics one step further with his formula: intuition equals expression. Croce also united Kantian Idealism with Goethe's Romanticism when he stated that coherence and unity were attained, especially in aesthetic imagery, through feeling. The idea that artistic intuition was both lyrical and cosmic emerged. Through his equation of cognition with aesthetic images and logical concepts, he was then able to stress the importance of memories [Plato's anamnesis] in the makeup of the creative intellect.

Around the same time, Bergson started to demonstrate how Modernism began to dispense with traditional rules in the creative sense. He claimed that the purpose of the arts were to

"brush aside the utilitarian symbols, the conventional and socially accepted generalities, in short everything that veils reality from us in order to bring us face to face with reality itself." (19)

Bergson defined the intuitive method as that which dispensed with symbols and the conceptual method as that which acquired them. Through this ability of the intuitive to be disinterested [Idealism], one's self consciousness was capable of reflecting upon an object and enlarging it indefinitely.

Also during this time, Cassirer had pushed Kant's transcendental method to a broader application. Kant had said one could never get behind the

phenomenon, only impose an understanding of the events and objects on the forms. Cassirer said that art, science, and language placed one not only in the universe but in a symbolic universe]. He claimed these endeavours not to be imitations but rather discoveries. (20)

Thus, by Kandinsky's lifetime, Modernism had culminated a history of creative thinking. It had an innate desire to visualise and communicate that can be traced to prehistoric society. Its conceptual growth by empirical method, although constantly under redefinition, could be awarded to the Classical era. Even Modernism's questioning of the social responsibility of the artist echoed Plato's consideration of the social implications of the arts. Inner reflection and speculation of the Middle Ages were no longer inhibitive but possibly a basis for Modernism's attempt to develop an abstract language. Furthermore, if the process of abstraction can be defined as the ability "to separate in mental conception; to consider apart from the material embodiment", (21) then the twentieth century's approach to abstraction can be traced back to the Renaissance. As in the Renaissance, Kandinsky's contemporaries were trying to rationalise properties of creativity by scientific terms. Twentieth century technology just provided a wider range of investigation. As a result, Modernism's specialisation challenged the aesthetic synthesis that the divergent abilities of the Renaissance had created. The perimeters of the imagination that the Enlightenment had so strongly stressed were being challenged as never before in Kandinsky's time. The tension of freedom and necessity that Idealism had made objective was now ready for Modernism to make subjective. And Kandinsky's contemporaries found themselves exploring Romanticism's metaphysical role of feeling as well as the existential concept of time

as a counterweight against the materialism that Modernism created.

In short, Modernism was a period when the particulars or elements came into the foreground with each ism emphasising its claim to order of importance by staggering degrees of analytical justification. Each field was broken down to its simplest components and sometimes new ones were created, especially in the realm of emotion, psychology and mysticism. Theories successively revolted against each other practically as soon as they were put forth. All this was the ground work to produce a creative identity separate from the past, unique to its time, and pure to its endeavours. Conceptually materialistic, Modernism sought perfection by order, clarity and purity. In the visual arts, this meant that it concentrated on a "thing made rather than a scene represented". (22) Modernism's sensibility relied on being innovative in its approach to basic elements and new technology. Thus, originality became the standard by which creativity was to be related and appreciated. Intuitively idealistic as well, creative thinkers had some balancing to do with these new priorities. Therefore having developed a strong affinity with the empirical method with definable objects, the creative individuals of Kandinsky's time pursued the indefinable by using similar procedures.

Modernism was the period in which Kandinsky lived. And although the materials and technology may have been innovative for his time, the philosophies and sciences which interested him were more evolutionary than unique. As is evident in his extensive range of study, he had a solid background in the past philosophies and read whatever was available on current trends. Therefore, one may conclude that Kandinsky

was aware and, more than likely, effected by the works of the philosophers mentioned. The extent of these influences combined with his personal characteristics and the circumstances of his time were involved in his creative development. In fact, they were important and necessary factors in Kandinsky's life, work and theories.

Chapter II - Footnotes

1. "In the shock of our birth, our souls which beheld the Forms directly, repress this memory. But it can be recalled, and when recalled, it constitutes true knowledge." Monroe C. Beardsley, Aesthetics From Classical Greece To The Present, p. 40.
2. Without going into detail about his battle with the Sophists who tended to mystify the creative process and drew from ambiguities in experience rather than a logical process, one finds that Plato declared human creation to be imitation that was either functional or deceptive "choosing between pleasure and truth". Ibid., p. 39.
3. "In general, folk art and simple handicrafts would express the aesthetic satisfactions of his [Plato's] ideal people." Iris Murdoch, The Fire And The Sun, Why Plato Banished The Artists, p. 16.
4. "If it [art] was to be censored and restricted, he [Plato] believed himself led to this position by rigorous logical inference from the nature of art and the nature of a good life." Beardsley, Aesthetics, p. 51.
5. Ibid., p. 56.
6. Ibid., pp. 63-64.
7. Ibid., p. 93.
8. For instance, instead of the two-dimensional symbolism of the Middle Ages, painting was characterised, as observed by Leon B. Alberti, "...as a window through which we look out into a section of the visible world". Erwin Panofsky, The Codex Huggens, p. 92.
9. Beardsley, Aesthetics, p. 126.
10. Ibid., p. 127.
11. Benton, William and Benton, Helen Hemingway, "Aesthetics", Encyclopedia Britannica, Macropaedia Volume 1, p. 155.
12. Beardsley, Aesthetics, pp. 168-169.
13. "In this faculty of repeating and joining together its ideas, the mind has great power in varying and multiplying the objects of its thoughts, infinitely beyond what sensation or reflection furnished it with." Ibid., p. 173.
14. Ibid., p. 176.
15. Ibid., p. 230.
16. Benton, William and Benton, Helen Hemingway, "Phenomenology",

Encyclopedia Britannica, Macropaedia Volume 14, p. 210.

17. Beardsley, Aesthetics, p. 239.

18. Because of this view, Goethe hated his French contemporaries' expression of "composition" in describing the act of artistic creation:

"...composition! as if it were a piece of cake or biscuit which has been stirred together....it is a spiritual creation in which the details as well as the whole are pervaded by one spirit...the power of the daemonic spirit of genius." Ibid., p. 260.

(Kandinsky's own aversion to the word composition may have been based on Goethe's writings.)

19. Ibid., p. 326.

20. "...the various symbolic functions are refractions of something beyond, inescapable if there is to be vision at all, the philosophers of symbolic form can only discover the indexes of refraction, their laws and necessities....Language and Science are abbreviations of reality; Art is an intensification of reality." Ibid., p. 349.

21. Maurice Tuchman, The Spiritual in Art, p. 367.

22. Richard Hertz, ed., Theories of Contemporary Art, p. 2.

PART TWO: BIOGRAPHY OF KANDINSKY'S CREATIVE DEVELOPMENT

Chapter III: MOSCOW (1866-1896)

Born on December 4, 1866, in Moscow during the time of reform under Czar Alexander II, Wassily Kandinsky inherited his father's Mongolian features and his mother's native love of Moscow. He was very close to his maternal grandmother who, being German herself, not only started his fascination of German fairy tales but began his fluency in the German language from his infancy onwards. At the age of three, Kandinsky began travelling within Russia and outside his homeland. This would have provided him with a varied base of visual stimulation and may have contributed to an early start in recognition factor by witnessing, consciously or not, the similarities and differences in the people and countries to which he was exposed. So the beginnings of his proclivity toward assimilation, adaptation, and toleration of ambiguous factors which occur in varied social situations, surroundings, and materials (in conceptual and physical terms) may be better understood if realised as simply what was a result of his family's affluent and mobile lifestyle.

One may assume Kandinsky's experience with the Orthodox faith began at an early age because the choice of colours Kandinsky remembered as a three year old is not unlike those found in the iconography of Russia. Since his interest in the Orthodox church was prevalent throughout his life, the introduction of Byzantine aesthetics at such an early age is significant to Kandinsky's perceptual development. In this respect, it is important to realise that, according to Kandinsky, his childhood memories were based on colours rather than objects. This was because of the emotions he associated with colour. Kandinsky's connection of color

and emotion points to his Byzantine heritage whereby colour was linked with emotion and metaphysical symbols. One need only to compare Kandinsky's early palette of sap green, carmine red, ochre yellow, white, and black (1) to examples of colour symbolism used in Russian icons (2) to recognize the similarities to Kandinsky's theories on colour.

By 1871, his family had moved to Odessa. There Kandinsky learned easily but had no specific interest. He played the cello and piano and was gifted at learning languages. At an early age, he composed poems and drew. As a result of these interests, his education began in the humanities (gymnasium) instead of the sciences (realgymnasium). The Platonic concept of pleasure versus truth at work in the educational system in Moscow at the time could have been the beginning stages for Kandinsky's own consideration of knowledge in separate categories and social standing. For at the age of 19, Kandinsky went to the University of Moscow to study law and economics rather than pursue a vocation as an artist. Not only would such a career have been considered, in tactful terms, unusual for his family standing but he felt inferior about his own abilities at succeeding in the arts. He only had confidence in his intelligence, not his creative abilities. (3)

So from 1886 to 1889, he studied law and economics in Moscow and painted in his spare time. In his studies, he became repelled by the inflexible logic of Roman law yet fascinated by its refined structure. His aversion to the law's inflexibility signified the germination of divergent thinking in Kandinsky while his interest in its structure exemplified his convergent abilities were emerging. (4) Later when

Kandinsky researched peasant law in Vologda, he found himself particularly interested in the Russian peasants' code of flexibility and adaptation to human nature:

"...its guiding principle is according to each man, not the action itself [reality] but the root or origin of the action [abstraction] is good or evil. Inner precision lies in the depths, form is exclusively determined by inwardness." (5)

Here too began his interest in understanding the motivation and nature for one's action. This psychoanalytical interest would later develop into a theory of "inner necessity" for Kandinsky.

Also, while in Vologda, he made a study of folk art. Kandinsky found the art to be so obvious in its everyday application that it had an "unreal quality, as though one were inside a genre painting". (6) This may be where Kandinsky developed the desire familiar to the Renaissance period, the desire to have a viewer dissolve himself in to the picture.

From his Vologda studies, he not only recognised the observer's need to become a part of what was seen but also the limitations one has towards being able to fully understand its inner world. Fascinating though it was, however, an interest in peasant ethics and art was not uncommon for Kandinsky's time or background.

"In Russia, there was still a notion amongst the cultured classes that the great peasant mass - whose equivalent had long ago disappeared in Europe - was a repository of some inherently Russian spiritual values which could offer a way forward from the lost innocence of materialism. This had been a major theme of Russian literature, philosophy and indeed politics throughout the second half of the nineteenth century." (7)

The importance of his Vologda experience was, therefore, not in his

subject but in the progress of his creative development. His university training had not neglected to give him a thorough training in structures of logic. However, his adaptive flexibility and evaluative sensitivity were more fully exercised in his study of the peasant code of ethics and appreciation of the ambiguities therein. Furthermore, through his association with the village life in Vologda, he had begun to perceive the validity of understanding behavioural roles. He also added to his visual imagery a beginning of comprehension regarding spatial relationships. This was in addition to the apparent allegory and colour of folk art which he would refer to later in his creative endeavours.

Upon his return to Moscow from his field expedition, Kandinsky's interest in the Russian Symbolists began. As the previous quotation indicated, in the late 1800's, Russia had begun a "spiritual regeneration". The humanities were refusing to accept the dominant role of materialism in nineteenth century thinking. Yet these same poets and philosophers were trying to coordinate numerous ways, many metaphysical, in a methodical, categorical format to justify their desire to pursue experimental concerns which became relevant to the twentieth century. Russian Orthodoxy, and therefore iconography, had provided them with a firm foundation for metaphysical speculation and methodical abstraction from which to proceed on such a venture. In Eastern Christianity, two forms of aesthetic experience were usually considered: surface sensory and contemplative sensory. (8) This was a combination of Platonic and Medieval theories which regarded beauty as contemplation rendered visible and reflected.

So when Symbolism provided a way in which to reconcile the opposing

elements of Naturalism and Idealism, reason and faith, science and art, Russian society became probably one of the more fruitful areas in which this movement cultivated its alliance between science and metaphysics. Since the Symbolists were holding cultural events in Moscow during Kandinsky's education at the university, he no doubt attended some of them. In fact, this may be why he was so interested later on in establishing a visual vocabulary in the same vein. A Russian Orthodox himself, Kandinsky would have been quite comfortable with their attempts to develop a language which interwove the sensory world [discovery stimulus] with the spiritual world [evaluative stimulus]. So Symbolism was a contemporary application of Russia's Byzantine past. (9) It is also evident that Kandinsky's continued interest in the Russian Symbolists was connected to his later interest in Theosophy and Phenomenology.

While in Moscow in the 1890's, Kandinsky attended the first modern painting exhibition, French Impressionism. He had previously been struck by Rembrandt's work during a visit to the Hermitage Museum in St. Petersburg. There he compared it to Wagner's music whereby the reciprocating contrasts of light and dark, whether in sound or form, seemed independent of natural forms, symbolic. This comparison of music to art was again natural to his Byzantine background which consistently compared music and art as examples of the relation of the multiple to the one. For example:

"the first essential in harmony was conceived as multiple diversity...There cannot be a rhythmical and musical order unless there is distinction between different parts...The second essential was unity...in a harmony, parts different in kind are composed, ordered and concentrated into a unity that is viewed and defined." (10)

Therefore, when Kandinsky saw Monet's Haystack in 1895, one need not be surprised that the painting so captivated him that he failed to recognise the subject at all. Kandinsky's intellectual ability to designate abstract elements to the arts and common attributes between the arts were already quite developed due to his Eastern heritage. More significant, this encounter provided his motivation to become a painter; and it also predicted his development toward abstract painting. Kandinsky found an affinity in the direction art had taken in which he wanted to be a part. So in 1896, he quit his position as instructor at the Law Faculty of Moscow University, rejected a post at the University of Dorpat and went to Munich in order to "test his now fully awakened desire to be an artist". (11)

Chapter III - Footnotes

1. Will Grohmann, Wassily Kandinsky: Life and Work, p. 29.
2. It has been said that icons are "Russia's medieval philosophy in colour". Examples of colour symbolism in icons are: green = earthiness, red = life force, gold = divinity, white = purity, black = sinfulness. John Stuart, Ikons, pp. 27-28.

(A study of Kandinsky's Byzantine heritage would be worthwhile to pursue separately.)
3. "I found my capacities too weak to justify abandoning my other duties" [family obligations]. Grohmann, Kandinsky, p. 30.
4. Convergent thinking uses logical progression to reach a response which fits what is already known, i.e. one correct solution to a problem. Divergent thinking generates a variety of ways in which to reach a number of responses to what is already known, i.e. numerous solutions to a problem.
5. Grohmann, Kandinsky, p. 30.
6. Ibid.
7. Catherine Cooke, "Kandinsky: Establishing The Spiritual", Art and Design, p. 6.
8. "Much that was most vital in Byzantine art came into being through the effort to apprehend and to convey a hidden meaning...The exact mathematics of the composition, the tactile value of the surface, the balanced rhythm of the figures could satisfy Byzantine sense perception, but it could also satisfy another form of aisthesis-not beauty experienced only by the senses but Beauty apprehended through senses by Mind. When contemplated, it [icon] conveyed a cluster of connected truths..." Gervase Mathew, Byzantine Aesthetics, p. 39.
9. It [icon] can convey emotion and sometimes expresses mystical, cosmic ideas....[the icon was] inseparably linked with the need to understand the essential nature and spiritual properties of matter." Stuart, Ikons, pp. 27-28.
10. Mathew, Byzantine Aesthetics, p. 160.

Because of the extensive material that is available on the subject of Kandinsky's visual relationship to music, a separate research would be warranted.
11. Herbert Read, Kandinsky (1866-1944), p. 2.

Chapter IV: MUNICH (1896-1914)

Considered by Russian intellectuals as the gateway to the West, Munich was an obvious choice for Kandinsky's move. However, the city soon proved to be a strong example to Kandinsky of how Germany's rapid industrialisation was undermining its idealism. Having come from an Eastern cultural background which was as interested in the spiritual development of society as well as its material development, Kandinsky saw a weakness in the West regarding one's pursuit of high technology while one neglected internal progress. This was manifested in his disillusionment during his art education in Munich and in his further conviction that an internal identity in art must be maintained.

In this frame of mind, in 1897 at the Azbe School, Kandinsky found himself drawing from life models as instructed. His life drawings were industrious but not above average. Because he did more outside work than class work, one can surmise that his academic training was not fulfilling the personal requirements he considered important regarding his role as an artist. For instance, at home, he worked so extensively on colour studies that his fellow students labelled him a "colourist". No doubt, his interest in colour was exceptionally keen at the time due to his work in a colour reproduction shop in Moscow just before moving to Munich. But at school, now under Franz Stuck's tutelage, Kandinsky was advised to forego his extravagant colours and paint monochromatically in order to develop form more effectively. (1)

His farewell to the art institute was an academic painting of a Russian

lady. This portrait exhibited three qualities about Kandinsky when he had finished his academic training in art. First, it showed he was still using colours identifiable with his childhood palette: large black hat, red carmine blouse, white cat, brown trees and green meadow. Then it demonstrated Kandinsky's technical ability to assimilate European painting which, at this time, was elegant and quite representational. Finally as soon as he was free from his academic requirements, he discarded this type of realism to pursue what had interested him about painting in the first place. Thus Kandinsky began his search for subjective and analytical alternatives to the accepted tradition of painting.

His dissatisfaction with the art schools and exhibition policies in Munich prompted him to look for art groups more to his own leanings. Up to this time, c1901, the Munich art scene was still based on historical genre painting. What German Impressionism there was had no effect on the public. Max Liebermann (2), much admired by Kandinsky, was just starting to have some effect on the German art scene. Thus Kandinsky's first professional participation as an artist in Munich began with a group he helped organise and chair, the Phalanx Group. (3) Forming and running an art group is an indication of the creative confidence Kandinsky had gained in that he was now willing to overcome obstacles and make his own avenues to pursue what he considered important in art.

Kandinsky's brief experience in the colour reproduction business in Moscow had not only developed his technical skill as a colourist but also introduced him to the graphics of the current Russian Art Nouveau. This movement was not unlike the Jugendstil Movement he now saw in

Munich. It was through the Phalanx Group that he became involved in the German's version of Art Nouveau. This new style did not stress realistic representation of form as much as the idea that form should motivate the soul, as in music. Kandinsky's interest in this concept can easily be traced to his Byzantine background. The Jungendstil encouraged Kandinsky to integrate abstract motifs with elements drawn from antiquity, German Middle Ages, and fairy tales. On this point, Kandinsky was hesitant because the movement's motifs tended to be more decorative than he wanted his work to be. However, in other aspects Kandinsky was not apprehensive at all. Like Kandinsky, the Jungendstil were also interested in French Symbolism's insistence on form not needing to come from the physical world and on Seurat's emotive line and synaesthetic colour theories. One may recall that Kandinsky had become familiar with the idea of cosmic form from the Russian Symbolist movement and his own Byzantine background. Seurat's idea that colour effected other senses and could, therefore, be made into creative theory intrigued Kandinsky. So too did Seurat's work regarding the emotional character of line directions. There was also the Jungendstil's designation of all art practices being relevant. Kandinsky connected this interest with his own studies of universalism to express a theory in which one finds the properties of art as the common root to all disciplines. As one can see, these were all characteristics which appealed to Kandinsky's creative needs. Consequently, the Phalanx Group's affiliation with the Jungendstil movement provided an outlet for Kandinsky to stretch his visual imagery through old interests resurrected and new ones to explore.

The Phalanx Group also provided him with his first opportunity, however

brief, as an art instructor. Here began the development of his own style and direction of teaching. Not only was his ability to communicate ideas and methods respected by his students but his general enthusiasm was infectious. It was during his teaching at the Phalanx school that Kandinsky was introduced to Rudolph Steiner, Munich's leader of Theosophy, (4) by one of his students. Kandinsky had read Blavatsky's Key To Theosophy previously. So he was familiar with the movement. However, meeting the man personally cultivated Kandinsky's interest further because of Steiner's passion for the search for universal truths, his presentation of the arts as the strongest device for spiritual understanding, and his integration of Eastern and Western wisdom.

Although it should be understood that Kandinsky's interest in Steiner and Theosophy was not accepted entirely without question, Kandinsky probably adapted several of Steiner's definitions to his own theories. For instance, Kandinsky agreed with Steiner's description of the intuitive as an immediate grasping of concept without reasoning preceding it - "a conscious experience in pure spirit of a purely spiritual content." (5) Kandinsky was also interested in Steiner's division of body (material observation which is experience by all individuals), soul (introspective observation which is experience internalised by a particular person as unique to that individual), and spirit (intuitive observation which is coherence between physical and psychological experiences which become understood as a given by an individual). Hence, one may better understand Kandinsky's use of certain terminology based on his adaptation of Steiner's definitions.

Kandinsky also considered meditation an important element in order to increase one's sensitivity. He had been practicing yoga after he arrived in Munich. Here he agreed with the role of meditation to increase one's awareness and control. The physical self discipline increased his ability to concentrate and, in turn, brought about his focus on reflective thinking in his pursuit of metaphysics.

As a result, the combination of Kandinsky's Byzantine heritage, his exposure to Steiner, and his yoga training helped to form Kandinsky's basis from which to pursue the intangible properties to which he was drawn at this time. Since there was little pursuit to define these elements in the recognised institutions of study, Kandinsky naturally had to look elsewhere for whatever material was available on the subject. This is yet another feature of the creative process. One's ability to lift out an element of importance from a second-rate source has to do with one's capacity to see potential problems which need solving (figural), a high degree of tolerance for obscurely related material (semantic), and adaptive skills in redefinition (semantic). To solely judge Kandinsky's endeavours based on the questionable quality of some of his sources is counter-productive to the freedom of associations prevalent in the creative process.

Through organisation of exhibitions both within Germany and in other parts of Europe, Kandinsky's association with the Phalanx Group also gave him many opportunities to travel. This fulfilled his personal and professional need to gain more exposure to art and artists than he was getting in Munich. In his travels, he studied old masters in museums and current artists in art galleries. He had excellent visual recall

which meant his journeys were all the more valuable to his collecting imagery. Thus his associational ability in regards to perception was further enhanced. He studied Matisse, Gauguin and some contemporary Russian Symbolist paintings. He also enjoyed the ambiguous imagery of Denis' and Redon's work. Research into technical problems were very important to Kandinsky. To master a skill that is relevant to one's intellectual interests is an important feature in creative development. Kandinsky laboriously practiced technique and pictorial expression. Most of his early paintings were attempts of the craft as he thought about it. Again, a critical aspect of the creative process lies in the individual's own effort towards the realisation of a tangible product. For example, studies of Rembrandt's chiaroscuro forms and their relationship to comparable musical forms were made by Kandinsky at this time. His daily oil studies attempted to capture the energy of nature through rich colour and palette knife and raising of horizon line to discount illusionistic space. His paintings from nature were somewhere between Liebermann's Romanticism and Die Brücke's Expressionism. His graphic work, however, was largely romantic, mixed with travelling impressions and Russian folklore. At this point, Kandinsky's work may have been an attempt on his behalf, for the past seven years, to try to assimilate the difference between Europe and Russia within himself. For certain, at this stage of his creative development, he did not trust his own originality, yet was still independent enough to choose not to follow one particular artist.

In 1908, he returned to Germany and settled in Murnau where he became associated with other painters. Soon he had founded another group, Neue Kunstlervereinigung (New Artists' Association). This group's unity was

based on the need to be closely affiliated in order to withstand the local galleries' and public's hostilities toward their new painting. By this time, Kandinsky had decided to become more active about total art work, not just paintings. He began to emphasise the synthesis of multiple stimuli for wider reaching communication of the spiritual. This was, no doubt, based upon his previous work with the Jungendstil, his association with Steiner and his Byzantine aesthetics which he now united to his technical development to reach another level in his creative training. This was not always a smooth progression for Kandinsky, especially in regards to his personal well being. Kandinsky was often a chief target of many public attacks as a result of the wide range of artistic projects in which he was involved. Often when trying to organise international exhibitions for the area, Kandinsky's letters reflected the lack of appreciation for artists like Cezanne, Gauguin, Van Gogh and Matisse in Munich at the time. Another reason he was singled out from the group was because he was an outsider, a Russian in Germany. Both factors made him highly suspect in the community and eventually caused friction within the group. When he was asked to resign as chairman because of the growing intolerance for the direction of his work, he split with the group. Only his colleagues, i.e. Marc, Macke, and Klee, encouraged him to continue toward his idea of abstraction.

During a visit to Russia in 1910, Kandinsky noticed the interest in Steiner and Theosophy was even stronger in Russia than in Germany. For instance, Steiner's theory on colour was very tied up in the Byzantine way of thinking about colour. Steiner took what was scientifically known about colour phenomena at the time and applied it to psychological and metaphysical terms. Certain colours, similar to those of the

Russian icons, carried symbolic connotations which ranged from sensuous desire to spiritual abstraction. Steiner not only emphasised the ability of colour to express thought but the also the correspondence between colour and music to achieve emotional and spiritual tones. His work was very much on the same line as the Russian Theosophist, A. Zakharin-Unkovsky, who had developed colour-music charts to demonstrate the organic parallels between sound and colour. Kandinsky saw the possibility of application to his own theory he was developing on colour in these suppositions.

Steiner also emphasised one's need to cultivate the awareness of the universal and eternal in all things which would correct the spiritual balance in the world. This was exactly the avenue the Russian Symbolists had been pursuing. Steiner expressed the need to awaken powers which were dormant in mankind. And finally he emphasised the Apocalypse and Russia's messianic role in it. One should be able to understand the reason, therefore, why there was such a warm reception given to Steiner by cultural Russia at that time. Thus the fervor Kandinsky witnessed in Moscow might explain why he considered his Russian motifs, mostly apocalyptic in nature, to be a successful means to communicate cosmic significance.

By 1912, Kandinsky formed a new group, Der Blaue Reiter (The Blue Rider), with Franz Marc, whom he had seen during his recent visit to Russia. For many of the painters in Europe, Kandinsky included, this was an extremely productive period. Prejudices against the Modernist movement were waning. Their abilities in the new painting methods and ideas had begun to mature. (6) Kandinsky took such advantages to task

and produced, for example, numerous paintings filled with harmonies of colour. His intent was on colour's psychological effect and symbolic character rather than naturalistic imitation. This was no hardship for Kandinsky since he was a visual type and extremely aware of optical impressions.

His own visual proficiency led to his exploration of eidetic imagery (7) as presented by Sir Francis Galton, an English scientist.

According to Galton's theory which revolved on whether an individual was sharp sighted or not, Kandinsky's visualisation ability was connected to his own short sightedness. Galton stated that certain physical conditions, e.g. illness, fasting, vision impairments, could bring about temporary or stronger tendencies toward visualisation. This may provide an explanation for some of Kandinsky's claims regarding mysterious revelations. Galton maintained that people with good eyesight were not good visualisers. Furthermore, good visualisers were not good reasoners with words as symbols. So generally when a person developed high analytical skills in a verbal aptitude, the facility for seeing mental pictures (eidetic imagery) diminished by lack of use. But further evolution proved that the highest minds were those who were able to subordinate the eidetic ability for use on suitable occasions. Previously Kandinsky had been very disturbed with his visualisation ability. In some instances, he had even claimed it interfered with his art. However with Galton's theory as incentive toward higher evolution, Kandinsky worked at gaining control over this discipline:

"All the forms which I ever used came "from themselves"; they presented themselves complete before my eyes...With the years, I have now learned somewhat to control this creative power. I have trained myself not simply to let myself go but

to bridle the power working within me to guide it." (8)

In yet another aspect of Kandinsky's development of imagery, Worringer's book, Abstraction and Empathy: A Contribution To The Psychology Of Style, came to Der Blaue Reiter's attention. Worringer was a German writer on aesthetics. His book discussed the psychic role of abstraction in the history of art. Worringer stressed the fact that the abstract tendency in artists came from association with a society which were less involved in materialistic matters while those artists who came from a materialistic culture tended to try to get the spectator to empathise with their subject through more subjective renditions. The Blaue Reiter group constantly referenced Worringer's book in their own artistic and theoretical pursuits. Kandinsky was concerned, however, with the separation Worringer had made between abstract form and empathy. For instance, in a 1911 Russian periodical, Kandinsky wrote that a general interest in abstraction was being "reborn" in Western Europe (not created as many Western thinkers were saying). In the context that Byzantine aesthetics had developed in terms of abstract form for some time, Kandinsky referred to abstraction as the most potential way of expressing anti-materialistic values. To Kandinsky, it was as though Worringer considered geometric form lifeless. His Eastern aesthetics had always associated human aspirations with abstract form, e.g. geometrics. One might note that Kandinsky's later principles of construction were based on the triangle (trinity), rectangle (life on earth), and circle (eternity). Even at this time, Kandinsky's view of abstract form was a direct result of the inherent mysticism his Orthodox faith placed on the belief that the act of painting itself should always bear spiritual interchange, whatever form it took. So Kandinsky wanted to find a means whereby this lifelessness would not occur. It was this

concern which made Kandinsky proceed with great caution toward abstraction. Had he been interested in the elements in painting alone, he would have made the transition much sooner. But, above all else, Kandinsky wanted his art to develop a spiritual (conscious application of the intuitive) framework as well as an abstract reference.

In the Blaue Reiter period, Kandinsky was more or less viewed as a European with some Oriental features, primarily Russian. His breadth of knowledge stemmed from his Eastern (Russian) background while his methodical theorisation came from his Western (German) influences. In the West, intellectual forms predominated; in the Far East, sensory intuitions were primary. In the course of a difficult conversation, Kandinsky once said:

"You are a European and you think logically. I do too, but I think in images as well". (9)

All this collecting and redefining of previous interests started to emerge in Kandinsky's art work. As a result, from 1910 to 1913, Kandinsky painted in basically three styles at the same time: expressive landscapes, improvisations (spontaneous and free), and compositions (consciousness with free elements). The subject was continually receding. Specific features became less specific. The logic of his unity was hidden. He kept conventional pictorial elements but placed them in dissonance and motion. The time was fruitful for Kandinsky because other artists in other countries were dissolving the object and looking at art as a spiritual activity. It is interesting to note that at this time Kandinsky considered himself to be a better painter than a theoretician.

Although Kandinsky was very strong in his painting during his time with Der Blaue Reiter Group, the most comprehensive example of Kandinsky's creative process then was his book, Concerning the Spiritual in Art. In this publication, Kandinsky brought together all the various studies on different environmental as well as artistic aspects he had considered up to this time. He dealt with elements in art and society which he perceived as misdirected and in need of redefinition. Here is a trait which distinguished Kandinsky's sensitivity to find what elements are missing and provide possible alternatives. This accumulation of a wide variety of sources was an integral feature in the development of Kandinsky's abilities in divergent thinking.

The first part of the book dealt with the spiritual foundations of art which would overcome the world's preoccupation with materialism by asserting the priorities of inner values. His conclusions about the physical, emotional and spiritual qualities in art referred to his Byzantine background, e.g. the icons which provide symbolic meaning to form and colour. He also took into account Steiner's epistemology. In this section, the Hegelian influence in regards to the tension between human consciousness and materialism is easily detected. In the second part, Kandinsky explained the formal aspects of artistic endeavour. He added his own observations to that of Seurat's idea that colour emits other senses, synaesthesia. Then he integrated all these elements with the various studies he had read on optical mixtures and simultaneous contrast, to name a few. Here, although he anticipated that art would soon enter a phase of reasoned construction in the last paragraph, Kandinsky still advocated that the standard of judgement for art was in

its inner significance.

Even after the book was published, Kandinsky never stopped revising and exploring the aspects he had mentioned. That he was open to the idea of having to drastically revise his views was another example of his divergent capabilities. It pointed out the lack of rigidity of his intellectual functioning. However else one may view the publication, Concerning the Spiritual in Art was an inspirational catalyst for Kandinsky (and many others) in which he publicly announced a direction for his creative investigation. It also thoroughly demonstrated his readiness to integrate various subjects into a theory for art.

Part of the reason Kandinsky's writings were enthusiastically received by the rest of Europe was because Kandinsky's analyses contained ideas which were not regarded as absurd in art or elsewhere. It was during his participation in Der Blaue Reiter Group that Kandinsky's multiple creative prowess began to surface. As mentioned previously soon after Kandinsky's move to Munich, he felt an aversion to the West's view of the world in which all the answers were to be found in material explanations. Since then, Einstein had discovered the theory of relativity, a concept which dealt with space, time and the uniform motion of frames of reference bearing significance to each other. (10)

This theory had shaken the infallibility of the empirical method on which science had so heavily relied. For Kandinsky, this meant that there was finally a scientific view in which he could imagine reconciliation with the arts. To Kandinsky, Einstein's discovery only confirmed what he had understood intuitively to be. It was at this time that Kandinsky began to reconsider the possibility of using science to

permit him to express anti-materialist sentiments and to communicate his vision of new spiritual realms. Although the inferences Kandinsky was able to draw from Einstein's discovery was more emotionally based than intellectual, Kandinsky was now freed from an internal barrier to follow his concept of universalism more fully. Here is where Kandinsky considered the creative process as an end in itself. For now the idea of multiplicity in the arts became his primary interest. For example, his earlier exploration in drama, Yellow Sounds (1909) and On Stage Composition (1911) which combined human voices, orchestra, stage sets and lighting to form a living art form, continued in Der Blaue Reiter's attention to the comparative materials in painting, music, drama, and even certain crafts such as designing of porcelain. They emphasised each art's innate features which heeded the common purpose of all toward the stimulation and refinement of the human soul. Thus provision was made for the possibility of cooperation among the various arts.

Kandinsky was at the height of his creative activity when the war forced him to leave Germany. This interruption was severe for Kandinsky. He had become quite prolific in his creative endeavours. The climate between 1910 and 1914 had been favourable towards his art and had resulted in achievements of which he was very proud. To have to interrupt such creative output and to leave as an enemy of a country he considered his second home had shaken Kandinsky and continued to effect him in the next few years. Paul Overy has stated that probably the only reason why Kandinsky survived this dramatic collapse of his pre war world was due to his mature age and the fact that he had taken up painting after an exacting, intellectual, academic training. (11) Kandinsky may have survived but the effect this violent interruption had

upon his creative process was undeniable.

Chapter IV - Footnotes

1. It is interesting to note that the best advice Kandinsky decided he received from Stuck was not about colour but rather that one should not work nervously or hurriedly to complete a picture, but should do only what must be done at each given moment.
2. Liebermann was a German genre painter who became more romantic in his subject and treatment of paint and eventually came under the influence of the French Impressionists.
3. The Phalanx Group's main purpose was to introduce modern movements in art, e.g. French painting, to update Munich's backward art world.
4. Theosophy was involved with the teachings of spirituality which were derived from personal experience and knowledge of nature and the human condition. Steiner's branch of Theosophy was called Anthroposophy because he was interested in developing a system which would heighten the cognitive levels in order to penetrate the spiritual realm. Maurice Tuchman, The Spiritual In Art, Abstract Painting 1890-1985, p. 369.
5. R. Steiner, Theosophy, p. xviii.
6. During this time, artists also began to paint in what was termed field, or automatic colour, mostly as a result from finally having paint in a tube.
7. Eidetic images are those impressions which are experienced by children, primitives, and certain individuals like Kandinsky, so vividly imagined that they are mistaken for reality.
8. Paul Overy, The Language of the Eye, p. 46.
9. Ibid., p. 52
10. A comparison of Einstein's and Kandinsky's creative process would be another area worthy of research.
11. The two qualifications Overy makes on why Kandinsky survived are interesting to pursue as far as their validity. However, the concern here is the state Kandinsky was in and its bearing on the creative process.

Chapter V: MOSCOW (1914-1921)

Not only had the outbreak of war disrupted Kandinsky's artistic production, it destroyed the creative environment from which he had acquired artistic confidence and psychological re-enforcement. For the next few years, Kandinsky first had to work out within himself an explanation for the war. Then he had to find a favourable atmosphere from which he might continue his art. His need to bring order out of the chaos also became an important criteria. Consequently, he floundered in his visualisation of artistic problems. Eventually, Kandinsky found some hope in the idea that the war was a purging force which would rid humanity of its inappropriate preoccupation with materialism.

In this frame of mind, Kandinsky returned to Russia. Soon after his arrival, Kandinsky's recent justification was challenged by his homeland's call for revolution. He stated how he had watched the Revolution from his window in October and, thereafter, a change became apparent to him in his work. Rather than continue to romanticise the spiritual qualities of art that he had concentrated on for the past ten years, Kandinsky now wanted to stabilise the spiritual aspect.

One reason for this change was, no doubt, a reaction from all the turmoil he had witnessed. But another factor may have been due to Kandinsky's disappointment that the Russian Symbolists were not more active when he returned to Russia. He had probably hoped to work with this group since his interests were quite similar to their own. But the Symbolist movement was practically non-existent at this time. Without

this support group and because he was much older than the leaders of the new avant-garde in Russia, he found himself more isolated than he thought he would have been in his homeland. Kandinsky realised he needed a common denominator which would affiliate himself with the current trends he found in Moscow. As incentive, he began to reconsider the plastic elements of art afresh and started to seek more concrete terms and methods by which to confirm art's inner quality.

One more reason for the change in his direction may have been the physical hardships which were being endured in Russia at the time. During the Revolution when properties were taken over by the government, Kandinsky's land inheritance was included. This loss of economic status and income coupled with the difficulty in obtaining materials probably had something to do with his approach to his art as well.

Add to these details the fact that, for the second time in the last three years, another world Kandinsky had known had collapsed. To witness and survive two major conflicts with all their implications in such a short span had significant effect on Kandinsky. It took a great deal of his time and energy to resolve. (1) Once again, Kandinsky chose to believe that an optimistic future would evolve from the conflict he witnessed. In this way, Kandinsky decided that his return to Russia was an opportunity which demanded that he substantiate the ideals he had acquired in Germany. Kandinsky believed his positive outlook stood a better chance of survival this time because he was not a foreigner in Moscow. In fact, he thought himself quite capable of becoming a primary instrument in Russia's cultural reform.

By adding his own theories, he extended the specific ideas of the Cubo-Futurists of 1912-14 Russia he had met upon his return. So, at the beginning, Kandinsky made himself available as a bridge between the Western European art movements and the new Russian avant-garde. Having established a foothold by such identification, he was then able to call upon his past administrative skills and cross cultural exposure to contribute toward the planning and implementation of a utopian cultural objective in Russia. The prospect excited him and he rallied to the task. (2)

Here one witnesses the extent of self confidence that Kandinsky had gained in his own creative abilities by a comparison of Kandinsky's student days in Moscow when he only had confidence in his intellectual abilities to what he attempted to do at this time. One consistent development, in particular, was his enjoyment in the creation of working structures whether it was in the setting up of gallery systems or in the painting of a picture. This was the time when he began to work out the pragmatic aspects of his own concept of total art.

After the Revolution of 1917, Kandinsky diligently used his organisational abilities to help revitalise Russia's cultural program. He became a member of the Arts Section at the Commissariat for Popular Culture and a professor at the Moscow Academy of Fine Arts. In this position, Kandinsky also directed the theatre and film section which was indicative of his continued interest in the potential synthesis among the arts. In 1919, he founded and directed a cultural organisation, the Museum for Pictorial Culture, Moscow, which helped to establish thirty galleries in the provinces.

In 1920 Kandinsky was then appointed professor of art at the University of Moscow. This was where he presented his program which called for the analytical study of all arts in regards to how they related to each other in graphic, chromatic and psychological terms. He listed objective investigations of the elements in art beside the study of the subconscious nature of creative discovery. (3) In 1921, he founded the Academy of Artistic Sciences. Again Kandinsky wrote many programs and articles which advocated internationalism in the arts, where artists from different disciplines and nations could work toward egalitarian objectives. Although not all his proposals were implemented as he had hoped, this period in Kandinsky's creative development is an example of the creative individual's resilience, resourcefulness and self motivation to overcome obstacles when in pursuit of a project.

In regards to his paintings, Kandinsky was convinced his work became brighter and more organised than the pieces he produced upon his return from Germany. The clarity of the shapes and the colours he was using may be an example of the confidence he had in himself as an artist during a time when the leading art movement was becoming extremely critical of his work. Until 1920, however, his paintings were few and experimental. One reason for the small amount of painting done could have been simply the lack of painting material available in Russia at this time. Whatever the reason, during this period, his visual works were mainly devoted to drawings. As a result, the emphasis of his imagery dealt primarily with line and form.

This focus was also due to the fact that Kandinsky's works integrated

the simple, elementary, geometric elements of Suprematism and Constructivism with his continued maintenance of inner direction. Kandinsky was intrigued that Malevich's forms seemed free of gravity and stressed a diagonal axis for movement. He also enjoyed the precision and clarity of the circles and linear groupings in the works of Rodchenko. Kandinsky favoured Malevich's Suprematism (4), however, because there was still a connection with the spiritual in the movement's use of geometric forms. Kandinsky's ideational flexibility and visual fluency is demonstrated here in his ability to lift elements from the avant-garde which he could then refine and elaborate to improve upon his own ideas. Kandinsky slowly converted the explosive, organic forms of his earlier works into a more objective, precise composition. The series of paintings done in 1920-1921 soon showed Kandinsky's own artistic evolution as well as his position in regards to the Russian avant-garde.

It was only a matter of time before a division arose between the Constructivists (5) and Kandinsky. Soon after 1920, Kandinsky's emphasis on the intuitive as a necessary tool created an impasse. His contemporary countrymen called for stringent reliance on more scientific methods in art as well as a more pragmatic social utility regarding art. There was to be no room for methods of an "intuitive" basis. (6) Kandinsky had no aversion to the integration of the arts and sciences if it was for mutual benefit and stimulation. As previously stated, he had written a program which called for the reciprocal relation between the arts, sciences and society. However, Kandinsky's aversion to a completely mechanical and didactic approach in these areas was undeniable.

In 1921 during an interview with Charles-Andre Julien in Moscow, Kandinsky revealed his disillusionment in his hopes for a utopia ever coming to pass in his homeland. He was also defensive about the significance of his past contributions before he had returned to Russia and his current position among the leading Russian artists. Kandinsky then reprehended his younger contemporaries who had pushed the purpose of painting as a public service to the point of absurdity where any art object without function was considered bourgeois. He felt that the epoch of pure art had suddenly succumbed to a heavier materialism than previously known. He finished the interview with a criticism of the wasteful formalities of bureaucracy brought about by official jobs which prevented artists from working at their profession. Again he contrasted what he had accomplished in painting during this period to his past creative endeavours. And he finally claimed that the great art potential of Russia had been relegated to mediocrity. No longer could he live under the cultural and economic hardship his native land offered him. (7) Shortly after this interview, Kandinsky returned to Germany.

Within this display of defensive temperment, the struggles Kandinsky had faced in the past seven years made definite marks on his creative direction. For instance, he was no longer just seeking a vocabulary for the abstract. He now needed to explicitly verify his discoveries. Kandinsky's motivation, thus became more concerned with his own personal rationalisation than he was with the broadening of his creative experience. One may surmise that this need for personal justification was transferred to his pedagogy at the Bauhaus.

Chapter V - Footnotes

1. There has been little written on the effects of these circumstances in Kandinsky's art. The only verification I found was from his personal feelings of estrangement and defensiveness during his time in Russia. Research in this area would probably provide a better idea as to the direction his work had taken at this time.
2. Another reason for Kandinsky's "community involvement" probably was his recent status as husband, for the second time, and father, for the first time. The Kandinskys' son was born in 1917 and died in 1920. Although this was never publicly known until after both Kandinsky and his wife had died, their son's birth and death probably played a significant role in his enthusiastic participation and eventual disillusionment of the new Russia.
3. This program was never implemented because a change in government attitude toward art didn't correspond to Kandinsky's suggestions. However, he must have had it published in a periodical abroad because Gropius was familiar with his endeavours prior to Kandinsky's joining the Bauhaus.
4. Suprematism was founded by Malevich around 1915 and is usually associated with International/European Constructivist aspects rather than with the Soviet Constructivism. It's primary objective was the rediscovery of pure art which, Malevich considered, had been obstructed in the pursuit of representing things.
5. Soviet Constructivism may have been a reaction of the non-utilitarian art of Malevich's following. This, against a Futurist background and a post-revolutionary political environment illustrates how the movement evolved into a servant of the State: art as subservient to the Socialistic benefit of the new Russia.
6. It is interesting to note that the Soviet Union had a similar aversion to the study of inner imagery at the same time that the United States had declared a moratorium on "inner experience" research.
7. According to his wife, Kandinsky lost significant status at this time because he was not a member of the Communist Party. This may also have prompted his departure to Germany.

Chapter VI: BAUHAUS (1921-1933)

Kandinsky's work was not only important for his creative identity within Russia but also outside of Russia. For example, while Kandinsky was trying to maintain a credible foothold among the avant-garde in Russia, his paintings and articles were being cited as examples in Expressionism and Abstraction in Germany via his dealer, Herwarth Walden, of the Sturm Gallery. Having kept a visible profile outside Russia, Kandinsky was able to find a position in the art world of Germany in a relatively short amount of time.

When Kandinsky returned to Germany via Berlin, the political, artistic and intellectual radicalism reminded him, in many respects, of the environment he had left in Moscow. During this time in Berlin, Kandinsky also became aware of the extreme prejudices against Expressionism and its mystical connotations. Thus Kandinsky did not stress his connection with the movement which was being discredited as making "cosmic wallpaper". (1) Rather, Kandinsky's stature came from his identification as one of the pioneers of abstraction and as an influential theorist who had been involved in the recent innovations of the revolutionary avant-garde of Russia.

So when Gropius offered him a position at the School of Bauhaus (2) in 1922, Kandinsky considered it an invaluable opportunity. Kandinsky's ideas provided an credible, expressive link with Johannes Itten's "wild Romanticism" and the new interest in Constructivism (3) in the Bauhaus.

The school itself was facing difficulties from its association with Expressionism re Johannes Itten. Itten tried to convert the student body to the principles of Mazdaznan, an oriental doctrine in which he had recently become involved. His favouritism towards those who followed his pet ideology split the school into two factions. The situation had become so extreme that when Theo van Doesburg, leader of the De Stijl movement, visited the Bauhaus as a guest lecturer, he discredited the school because of Itten's "mixing Expressionist hysteria with a half baked religious mystique" (4). Faced with external attacks on the Bauhaus, Gropius needed to solve this internal conflict immediately if he were to attract funding and preserve the school's reputation. Because of his association with reform in Soviet art education; because of his connection with the Russian avant-garde; and because of his non-eccentric presence, Kandinsky was instrumental to Gropius as a mediating influence between Itten's group and the functionalist members of the student body. Kandinsky's administrative and diplomatic skills smoothed the rough edges which had begun to mar the school's credibility. And when Itten finally left to form his own school, Kandinsky even managed to reintroduce some of Itten's analytical methods which he considered worthwhile for the preliminary course. Not only did this demonstrate the degree of toleration Kandinsky had for ambiguous and radical ideas but it also showed his ability to lift significant features from an otherwise closed situation. This "extensional orientation" (5) is an important semantic aspect of one's creative process.

By comparison to what Moscow and Berlin had offered Kandinsky as a creative environment, the Bauhaus was a welcome, stimulating place to

be, one in which he was surrounded by people who understood him. Since the school had a similar program to the one Kandinsky had written for Russian institutions, Kandinsky was intended to assist Gropius in the school's effort to combine art and technology. The aims of the Bauhaus school were: to demonstrate the positive effect that fine art could have on design; to confirm the need of interrelatedness in art disciplines; to realise the synonymy of abstraction with spirituality; and to continue the utopian belief in art's ability to transform society. The ultimate goal of the school was the unified work of all art and society, that no division remain between monumental and decorative art. In Kandinsky's first few months at the Bauhaus, he contributed toward such a goal with the Jury Freie murals project that he planned with his students' assistance. The project also reflected his attempt to recapture his absorption into the folk space at Vologda in 1889. In other words, Kandinsky's visual imagery evolved from redefining earlier memories into a unification of painting and architecture in a monumental and decorative scale. This was an example of his ability to recollect and elaborate in the creative process. So although the installation of the murals were never fulfilled (6), the project had provided an opportunity for teacher and students to work together in a functional creative process.

The school's environment also provided him with the opportunity to become more directly involved with theatre, which was the ultimate of synthetic art to Kandinsky. Since his Munich days, he had felt that the theatre ideally united the visual arts with music, dance, drama and literature. He had even written several pieces for the stage. In Moscow, he had managed to stay involved with theatre by his directorship

of the film and theatre departments at the Moscow Academy of Fine Arts. At the Bauhaus, Kandinsky now had the opportunity to become more directly involved with set design, lighting and even musical score in an effort to realise his ultimate synthesis. (7) His design for Pictures at an Exhibition was like a three dimensional abstract painting which visually responded to music throughout the performance. Unfortunately, it proved to be the only time in Kandinsky's career that he created a synthetic stage production. It also gave an indication of the fluid and versatile range which Kandinsky now had for conceptualising with different materials and disciplines.

This was what the Bauhaus school wanted to provide: a synthesis of two essentials, theory and craft. Kandinsky had first become interested in these concepts in Munich and then had written various applications of programs for art institutes after the Revolution in Russia. Now the Bauhaus offered him the opportunity to teach using these principles. A primary task that Kandinsky and Klee were given was to create the so-called grammar/textbook for this synthesis. (8) Furthermore, Kandinsky could pursue such an endeavour without having to drop his own ideas on the role of intuition. Kandinsky, the painter, theoretician and teacher, now had an opportunity to search for a more concrete visual language by which to express all the attributes he considered necessary in creativity.

During the Bauhaus, Kandinsky's creative development changed for a number of reasons. Previously, Kandinsky had relied heavily upon metaphysical prose to counter the materialistic view that science had placed upon the arts. Since science had become less definite about

materialism and more concerned with synthesis and process as a result of Einstein's recent theories on relativity, Kandinsky had become more interested in affiliating his search for visual syntax with scientific methodology. In this manner, he strengthened his previous study of the psychological effect and symbolic association of colour and shapes with their affiliation to other plastic elements. In the early years at the Bauhaus, he experimented with every possible graphic element known in order to completely understand their function and relationships and how such factors were changed by the interaction of colour. His previous interest in nature expressed in bold, free forms and dominated by hot colour now came from an analysis of geometry which subordinated colour. In the past, Kandinsky had avoided the decorative element of abstraction as a superficial pitfall. At the Bauhaus, he began to realise that decoration used appropriately would enrich the meditative quality of the art work. Kandinsky's prior use of allegorical references was now replaced by a complex usage of basic points, lines, and curves for visual symbols. Specifically, Kandinsky built up multiple forms and planes with the precise, geometric forms he had begun to use in Russia. His studies also led to an increased preoccupation of spatial qualities which later became a major feature in his paintings from the 1930's onwards.

In this adaptation of forms to his own personal style, Kandinsky became interested in various concepts of energy, movement and rhythm as pictorial elements. His recognition of these potential factors in visual composition were derived from various sources which included Einstein's theory of relativity, Theodor Lipps' concept of kinetic empathy and eye-movement theory and Hermann von Helmholtz's theory of

animation vis-a-vis geometric axioms. The ability to toy with concepts from a scientist, psychologist and physiologist, to make givens from different field into new artistic problems, also signified Kandinsky's recovery from the defensive darkness his creativity had previously experienced. He had regained an important factor of the creative process: openness to experience. Here one can witness the breadth and complexity of Kandinsky's play as characteristic of the extent to which his divergent abilities had developed.

Furthermore, Kandinsky's interest in synaesthetics was renewed by his exposure to Wertheimer's Gestalttheorie. According to Gestalt theory, analysis of parts cannot be understood without a relationship to the whole. Gestalt studies made use of the methods of colour and shape phenomenology with which Kandinsky was already familiar. This theory was the newest hypothesis of perception at the time Kandinsky was working at the Bauhaus. In particular, Kandinsky was interested in Wertheimer's principle of Pragnanz which, in reference to perception, claimed the organization of the field tended to be as simple and clear as the given conditions allow (9). Once again, Kandinsky's elaboration ability was helpful in his integration of Wertheimer's principles to form his own theory of correspondences. Primarily, he was interested in research which would link the inherent characteristics that colour and form not only shared but that each element reinforced when appropriately combined. With this principle as basis for further exploration into perception, Kandinsky used his teaching opportunity to involve his students with his investigations in this field.

From experiments with his students, guest lectures from all types of

professions, and general discussions, Kandinsky had gathered enough material so that his Bauhaus writings were able to clarify earlier insights into more tangible terms. Since Kandinsky was preoccupied with representing thinking processes in visual terms, e.g. Point and Line to Plane, he became more analytical and less prosaic about his theories on perception than he was in Concerning the Spiritual in Art. In this publication's effort to achieve a visual language for abstraction, his interest in the role of the intuitive did not seem to be as strongly emphasised as in the past. This was partially a result from the analytical approach of his teaching and partially a result of the overromanticism of the intuitive which had recently occurred. However, neither Kandinsky nor the Bauhaus had neglected intuition as an integral part of creativity. Instructors and students alike were constantly trying to find a working definition of its role in the visual arts. For example, in his essay "Yesterday, Today, Tomorrow", he wrote about the analytic and synthetic, materialistic and spiritual, theoretical and intuitive as opposites which led to the same goal. Therefore, in terms of creative development, the subjective element of his art had now merged into universality. He had developed objectivity in his intuition as well as his logic.

Thus Kandinsky gained from the intellectual stimulation and the social framework of the Bauhaus. In this environment, he was able to re-establish his self assurance and joy of life. He even attained German citizenship and could once again travel. His ten years association with Klee as fellow professor, neighbor and friend sealed a bond that continued even after Klee's departure in 1931. The effect of their years together is evident in their art. For instance, Klee

benefited from Kandinsky's concern with the structural elements of creativity while Kandinsky was influenced by Klee's fluidity of poetic imagery. This is most apparent in the last of Kandinsky's Dessau paintings. Here his lightness of touch and philosophical sense of humor exemplified his close association with Klee, his ease with his students and, in particular, his confidence with his craft. That the cause the Bauhaus school stood for was as important to Kandinsky as his pleasure in his environment is evident in his remaining with the school until it was closed. Kandinsky's letters during the last years of the Bauhaus showed his concern that if either the Nazis or Communists came to power, he would be jobless and ineffective. He was proven right when the Nazis closed the Bauhaus in 1933 (10). Once again Kandinsky had to leave a prolific creative environment because of external circumstances.

Chapter VI - Footnotes

1. Maurice Tuchman, The Spiritual In Art, p. 207.
2. The school was located in Weimar at this time; but by 1925, the school moved to Dessau; and finally to Berlin in 1932 before being closed by the Nazis in 1933.
3. In general, Western Europe's version of Constructivism, later termed International Constructivism, did not have as politically didactic a role as the Soviet movement. They were more concerned with elements related to the Russians, like Malevich and Gabo, who had left the Soviet Constructivist Movement. The European version concentrated on conscious, deliberate compositions of non-representative, abstract, geometric structures which visually confirmed universal aesthetics in simple, clear and precise imagery. In practice, European Constructivism developed in broad terms and were thus able to include many diverse styles which contained the above mentioned features.
4. Tuchman, Spiritual In Art, p. 213.
5. Vernon, Creativity, p. 143.
6. In 1931, Kandinsky did have the opportunity to unite painting and architecture by making murals for a music room in Berlin.
7. This activity, in turn, stimulated Kandinsky to write more ideas on theatre. An example is Kandinsky's article, "Abstract Synthesis on the Stage".
8. As fellow teachers, Kandinsky and Klee developed a very close friendship and appreciation for one another's creative endeavours. A comparison of their writings on the visual syntax they were to develop for the school would be worth further research.
9. Here is another example of the effect Einstein's theory of relativity had on other areas of study, e.g. behavioural psychology, which in turn was applied to the visual arts vis-a-vis Kandinsky.
10. The Nazis did reconsider opening the Bauhaus and stated their conditions for its continuation to be that Kandinsky and Hilbersheimer be terminated as teachers and replaced by ones who would support the ideology of the National Socialists. Obviously, the Bauhaus chose to stay closed.

Chapter VII: PARIS (1933-1944)

Whenever Kandinsky was forced to move, he had to find favourable critics and a public for his work. This was one of the difficulties inherent to Kandinsky's continual "statelessness". (1) He could not return to Russia, and Germany no longer welcomed him. The possibilities offered him in America seemed to be, at best, a superficial repetition of his past endeavours at the Bauhaus. Consequently, he decided to stay for a year or two in Paris until a more desirable option arose. Until then, Kandinsky had to try to change a French public which was adverse to his art while he continued with his creative endeavours.

Some of the pressures of the public prejudice towards Kandinsky were relieved by his travels abroad during his summer holidays. Also his studio, at this time, was a meeting place for many artists and critics. Thus, his friendships with French artists such as Arp, Delauney, and Leger as well as fellow foreign artists in residence like Miro gave him solace from the antagonisms of the Parisian public.

From 1933-1939, Kandinsky kept informed about what was occurring in the art world. He took part in whatever art shows were available to him. He even began to write poetry again. But most important, now that his teaching duties were ended, he devoted himself fully to his visual work. Still, at this point, the French critics were very hesitant to approve an artist with much of his background based in Germany. So Kandinsky reverted to his Russian heritage in Paris. For example, he integrated

his sense of Byzantine design with his recent language of complex forms. His paintings also coupled his oriental sense of spectral scale with his analytical understanding of colour's properties to create new intricate harmonies. Yet even this decision to emphasise his Asiatic connection was not without its disadvantages. For then the French looked upon Kandinsky's art as "very Russian and problematic". (2)

Basically, this had resulted from Kandinsky's written work, background and development not being available in French. Most of his work had been written in German or Russian and had not yet been translated. The Paris critics, therefore, tended to associate Kandinsky with their popular Cubist movement or connect him with Constructivism. Consequently, Kandinsky spent a great deal of his energy in defense of where he stood in the art world: neither belonging to the Cubists or Constructivists. These movements were, for Kandinsky, concentrations of certain elements within a greater movement, abstract art.

Kandinsky's concentration on clarifying his position in the art world in this manner is a characteristic behavioural trait of the creative individual in which one's ego and emotional identification dominates the direction one determines to take. In a positive state, this results in persistence and concentration on a self initiated task despite obstacles. In a negative sense, the preoccupation with self justification can supercede any creative progress. Had Kandinsky continued to only defend his position without creating any new work, his creative development would have ended at this time. However, he managed to work his way through this defensive period.

In order to facilitate the education of the French public in regards to his work, Kandinsky referenced his earlier works beside his contemporary endeavours whenever he could in order to show that his abstraction had not begun in the 1930's as a result of current Parisian trends but had originated much earlier. Kandinsky wanted to demonstrate to his new public where and how his work had progressed in the field of abstraction. Therefore, Kandinsky's writings returned to subjects such as the identification of abstract art, abstraction's cultural justification and the synthesis of head and heart in the arts. This is an example of the creative individual's need and ability to interrelate what he has perceived and developed.

In particular, his re-emphasis on inner necessity resulted in the French critics' association of Kandinsky with the Surrealists. As a result, Kandinsky felt compelled to explain the difference between his definition of the irrational or non-rational and the Surrealists' identification with the unconscious realms in their art. Again here is another example of Kandinsky's creative nature wherein he was acutely sensitive to a difference that others had generalised as being the same. This is one of the primary elements of creative thinking, the ability to pinpoint a discrepancy which would involve further definition. Kandinsky pointed to the fact that he never used automatic writings or accidents as creative methods in his visual imagery. His efforts to verify the direction of his internal correspondence were always very consciously executed and, therefore, were not the same as Surrealism's interests in unconscious devices. In this light, his defense showed how fine the distinction was that Kandinsky held for intuition. However, even in his latter years, Kandinsky's explanation of such intuition

lacked the specific, precise definition he had managed to gain from studying the plastic elements of his art.

A great deal of confusion resulted for the critics in Paris because Kandinsky maintained friendships with artists in movements which he did not consider himself as a member and with artists in opposing camps. But it is through these ambiguous relationships that Kandinsky was able to lift elements from conflicting sources to elaborate upon his own creative development. One such application of this creative process was when Kandinsky added to Arp's redefinition of concrete art, a term which van Doesburg had initiated. Kandinsky altered its meaning further to synthesise qualities in movements he thought were relevant to the art he wanted to create.

In detail, van Doesburg's definition in 1930 was involved in art that was entirely conceived in the mind without any formal reference to nature, free of any sentiment. In 1933, Arp had redefined the term to mean solidification of the creative whole. By 1938, Kandinsky had written three essays which designated concrete art as unique materialisation whereby the essence of its creative process was revealed in the physical universe. Here Kandinsky sought unity of that which already existed to that which was to be discovered. This is an example of creative thinking which exhibits one's ability to correlate principles which were formerly only considered in isolation of each other. Kandinsky seized what he saw as an overlapping possibility and thus gave himself the opportunity to give old subject matter a new look.

Although he had referenced nature in his early works, Kandinsky's

emphasis was then upon the dematerialisation of the physical world in order to find cosmic significance. In Paris, Kandinsky's position changed. In other words, Kandinsky's flexibility in his creative endeavours was not committed entirely to the preservation of earlier concepts. He was still open enough to re-arrange his own thinking. As a result, Kandinsky now thought about one's inner necessity as that which materialised within and alongside one's physical universe.

This integration of the spiritual into nature was also a way in which Kandinsky's romantic background became rekindled. Hence the poetic element, which began to recur in Kandinsky's writings at this time, replaced his previous analytical teachings in his visual imagery as well.

This may be why some consider the years 1935-1938 as Kandinsky's golden age of painting in Paris. (3) His major paintings were oils which were larger in size than his Bauhaus work but not as large as his Munich pieces had been. They exemplified Kandinsky's creative maturity and self confidence which had resulted from all his plastic research. They were never repetitious in his approach to visual problems. For example, in these final pieces, Kandinsky continued to find different ways to experiment with his picture format. He became more mathematical in his arrangement of the composition into compartments. At the same time, Kandinsky began to freely incorporate signs as poetic motifs. This was not only a clear influence of Klee's usage of arrows, exclamation points and commas (4) but also an indication of Kandinsky's maturity of semantic visualisation and symbolic confidence. During these years in France, line and colour had now evolved to share an equal balance of

importance in his work. These years were also a time in which he explored more fully the implications of recent spatial research in other disciplines. This, in turn, gave Kandinsky more opportunity to achieve further range of pictorial space without reverting to old fashioned perspective and illusionism. His creative development had thus grown from intense efforts to master the new principles of his visual work to a more relaxed playfulness with the wide range of associations he had acquired.

Kandinsky's minor works used multiple techniques and included materials such as oil, gouache, ink, tempera, and watercolour. These smaller pieces conveyed less tension, reflected the spirit of the times, and combined imagery from earlier days. Meant primarily as an attempt to provide the French public with more access to his art, these works were less expensive and more appealing than the large oil paintings.

Unfortunately, his only attempt to use innovative material in his painting during his Paris years was his incorporation of sand as a textural device. This lack of experimentation with materials may have been a consequence of war time economics. Possibly another reason the boldness in his creative process declined in his painting was because he was devoting his time and innovation to other visual media. For example, he had planned to produce a film comedy and also a ballet in which he would design the sets. (5) Unfortunately, Kandinsky died before he was able to complete these projects.

With the outbreak of war, many of Kandinsky's friends left France and his own travels stopped. Life became very difficult. By then, the

German critics had disregarded his endeavours. This was partly due to his settling in another country and partly to do with the Nazis' policy towards "degenerative art" which included Kandinsky's work. It was only because Kandinsky had obtained French citizenship in 1938 that he avoided being placed in an enemy camp in France. Materials were very scarce and most of the artists, dealers and critics had left. Kandinsky also made a final move: from Paris to Neuilly. So despite the resulting isolation, Kandinsky decided to stay in France and devoted his time toward painting. What had meant to be a intermediate stay in France now had become his longest residence.

As he had done twice before, Kandinsky once again hoped he would live to see a better future after the war. With this optimism, he decided not to concentrate upon what was going on outside the studio. Instead, Kandinsky referenced only information which he thought expressed his hopes for a new universal order.

Thus his last years in France were spent studying phylogeny and ontogeny (6) and how these areas might visually unite with his own spiritual and philosophical themes. Here again is an example of how Kandinsky's creative process discerned the possibilities of a known fact to an area not usually associated with it. This stage of the creative process cannot be achieved without much prior accumulation and description of observed facts, methods, and materials for establishing a pattern among these facts. Kandinsky found these evolutionary developments, especially in simple life forms, to contain universal principles that he had entertained when studying Hegel and Theosophy. This particular application, therefore, is evidence of the progression in Kandinsky's

creative abilities.

Furthermore, through his intrigue in the common origin of all life, Kandinsky had broken free of the tightness that geometry had placed on him in his Russian and Bauhaus years. Since the 1930's, Kandinsky had begun referencing biological illustrations in his teachings. Many artists had taken an interest in scientific disciplines at this time so Kandinsky's interest was not unique. It was not until Paris, however, that Kandinsky had incorporated such sources into his visual imagery. During the Bauhaus, he had studied biology for its geomtric implications. In France, Kandinsky studied nature in terms of processes: growth cycles, disintegration and rebirth. In this aspect of his creativity, the biomorphic materialisation in his Paris paintings was in direct contrast to his dematerialisation of forms in his Munich work.

There may have been one other factor for why Kandinsky's visual images contained so many embryonic references. In Kandinsky's last years, he became preoccupied with his state of childlessness. (7) This would also provide a example of the behavioural role in the creative process in which one's various research is often emotionally sustained. Thus his interest in zoological images, especially embryology, provided Kandinsky with the opportunity to convert an emotional loss into a search for more symbolic representations of life's form and energy. What better symbol in this physical universe was there for Kandinsky's preoccupation with one's internal eye than that which the world provided through the eye of a microscope.

Such interests helped him to elaborate on previous geometric and curvilinear motifs as well as create biomorphic ones. In this connection, his friendship with Arp and Miro encouraged this direction of his imagery too. (8) Not only had this pursuit made his forms different from his earlier works, but it was indicative of Kandinsky's continuing evolution in visual imagery in his last years of creative endeavour.

If, for example, one looks at his paintings, Three Variegated Figures (1942) and Circle and Square (1943), one may witness the degree of Kandinsky's visual development in his use of allegory alone. As early as Concerning the Spiritual in Art, Kandinsky had referenced the Ravenna mosaics when he printed a reproduction of The Empress Theodora with her Suite. But he did not see the mosaics in person until 1930 during one of his holidays abroad. This visit confirmed Kandinsky's expectations of the mosaics' power as works of art. (9) Now during his last years of his life, he was once again attracted to these images which had first come to his attention some thirty years earlier. It could have been simply a reinstatement of what he had been trying to show the French public throughout his stay in France: how his work was similar to the Munich years and how it had progressed since then. But whatever the reason, these paintings demonstrated how he had regained his very personal use of allegory and symbolism, perhaps the closest he ever came to what was attempted in his 1910-1912 period. At the same time, these works revealed the changes and development through which Kandinsky's use of visual symbol and story had progressed. In Munich, he had captured nature's energy in dynamic force to interpret life's inner tension. At the Bauhaus, he had systemised signs and symbols into a visual

philosophy. During his last years in Paris, Kandinsky attempted to bring these two qualities together. Thus Kandinsky's latter paintings reflect the maturation of the creative process in the coherence of his craft, logic and intuition.

Chapter VII - Footnotes:

1. Derouet and Barnett, Kandinsky in Paris, p. 14.
2. Grohmann, Kandinsky, p. 221.
3. Derouet, Kandinsky, p. 28.
4. It may be that Klee's death in 1940 stimulated Kandinsky's adaptation of his symbols as a means to act out, in a positive manner, the loss of such a close friend.
5. There is very little material on these last endeavours of Kandinsky's attempts to unify artistic disciplines. One would have liked to study the progression of his ideas in these areas as well as his paintings.
6. Phylogeny is the successive evolution of major zoological groups and ontogeny is involved with their embryonic development.
7. As mentioned previously, the Kandinskys had a son who had died at a very early age. That this fact only became known after both Kandinsky's deaths is a good indication of how deeply the loss was borne by them. Thus Kandinsky's preoccupation had a definite emotional basis.
8. The Surrealist Miro, for instance, led him to study other Surrealists, e.g. Tanguy, who were painting in a style designated as biomorphic abstraction.
9. Grohmann, Kandinsky, p. 202.

CONCLUSION:

In summarising Kandinsky's creative development, one sees the Munich years as a visual study of energy. Kandinsky's observation of the energy and matter of nature was explosive, both figurally and symbolically, in its correspondence to one's inner relationship. The Bauhaus years dealt with his semantic and symbolic treatment of form in visual thought. Finally, during the Parisian years, Kandinsky synthesised his earlier experiences into a sophisticated balance of visual dynamics and semantic structure.

In visual terms, Kandinsky's creative process had established a basic routine: stimulation by accumulated observations, conceptual discovery of a given form, rough versions in sketchbook, refinement via line drawings for further pictorial clarification, and finally alternation of visual format, e.g. large or small, to avoid obvious repetition in his research.

Kandinsky's originality and innovation came from the way in which he was able to combine and relate sometimes contradictory notions into a visual language. This ability to correlate many diverse and ambiguous sources of knowledge is an important attribute in Kandinsky's creative process. It recognises the degree of fluency involved with associational and ideational qualities identifiable in Kandinsky's own level of creative evolution. Kandinsky's creativity had grown from the development of observation, of which his visual recall was extraordinary, to a

discipline in analytical skill which he pursued with much curiosity and concentration. Kandinsky's breadth of knowledge and ability to overcome numerous obstacles demonstrated the strong motivation he possessed for self actualisation. This also accounted for his durability and high level of concentration when pursuing self initiated tasks.

Throughout his creative development, Kandinsky continued to call for a balance between logic and intuition. Although the importance he gave to each varied in certain times of his life, he always strove to have the either/or taken away from the creative process. He wanted to eliminate the suspicion of those who did not believe intellectual distinction could be combined with artistic ability. However there are two areas of weakness in Kandinsky's creative endeavours which, if handled differently, may have resulted in even further creative progress.

One area belongs to the behavioural trait of Kandinsky's personality which consisted of exorbitant amounts of energy being directed towards defending certain directions his work followed. First, this characteristic needs verification as to whether a creative individual does, indeed, gain incentive from conflict, self imposed and/or externally inflicted. Then it is debatable as to whether this opposition, imagined or real, enables the creative thinker to further explore and validate his findings or whether this defense mechanism is so cyclically self engrossing that more areas of progression are not covered. For Kandinsky, this self justification provided him with some form of direction rather than succumbing to certain hardships and disheartening circumstances. In other instances, he seemed to want a prolonged period of congratulations and recognition more than going to

his next plateau of creative endeavour.

The other weak area is more specifically related to the direction Kandinsky himself wanted to cover. One would be interested in what explanation could be given for Kandinsky's hesitation to do a thorough analysis of the intuitive with as much detail as he placed upon the plastic elements of visualisation. That he continued to reiterate the importance of inner necessity confirms that he was creatively astute to pinpoint an area for investigation. However, he never went any further than prosaic enforcement of his conviction in this area. In reviewing his educational background, Kandinsky was perhaps so well versed in analytical methodology that, however much his creative abilities were developed, it was not enough to begin in such a territory that had little to no structure or vocabulary from which to start.

Because of Kandinsky's persistence to proclaim the relevance of intrinsic qualities in creativity, his creative insight in the field of abstraction is yet to be equalled in this century. What is needed now is the encouragement and means to attain as substantial a background in the creative process similar to what exists in conventional thinking in order to research, verify, and possibly redefine intrinsic terms. Until open minded individuals who have these qualifications decide to take an extensive look at what Kandinsky may have meant by inner necessity, no such breakthrough will occur. Research today has only started to touch on the intrinsic characteristics that Kandinsky felt were vital to the creative process.

BIBLIOGRAPHY

- Arnheim, Rudolph. New Essays On The Psychology Of Art. Berkeley and Los Angeles, California, USA: University of California Press, 1986.
- Arnheim, Rudolph. Visual Thinking. Berkeley and Los Angeles, California, USA: University of California Press, 1969.
- Beardsley, Monroe C.. Aesthetics From Classical Greece To The Present. New York, New York, USA: MacMillian Company, 1966.
- Benton, William and Benton, Helen Hemingway. "Aesthetics". Encyclopedia Britannica, Macropaedia Volume 1. Chicago, Illinois, USA: University of Chicago Press, 1978, pp. 149-162.
- Benton, William and Benton, Helen Hemingway. "Gestalt". Encyclopedia Britannica, Micropaedia Volume IV. Chicago, Illinois, USA: University of Chicago Press, 1978, p. 512.
- Benton, William and Benton, Helen Hemingway. "Phenomenology". Encyclopedia Britannica, Macropaedia Volume 14. Chicago, Illinois, USA: University of Chicago Press, 1978, pp. 210-215.
- Benton, William and Benton, Helen Hemingway. "Theosophy". Encyclopedia Britannica, Macropaedia Volume 18. Chicago, Illinois, USA: University of Chicago Press, 1978, pp. 276-278.
- Benville, Emer. "Analysing The Creative Process". Dublin, Ireland: NCAD, 1980.
- Betz, Margaret. "The Icon And Russian Modernism". Art Forum. Summer, 1977, pp. 38-45.
- Bond, Caroline Mary. "In The Realm Of Abstraction: Kandinsky And King". Dublin, Ireland: NCAD, 1982.
- Brightwell, Robert, ed.. Playing With Madness. London, Great Britain: Horizon, BBC 2, 19 January, 1988.
- Brotherwell, Don. Beyond Aesthetics: Investigations Into The Nature Of Visual Art. London, Great Britain: Thames & Hudson, 1976.
- Channel Four Television. Vita Futurista. Belfast, Northern Ireland: 13 December, 1987.
- Chipp, Herschel B. Theories Of Modern Art, A Source Book By Artists And Critics. Berkeley, California, USA: University of California Press, 1968.
- Cooke, Catherine. "Kandinsky: Establishing The Spiritual In Art". Art & Design, Volume 3, Number 5/6, 1987, pp. 5-16.

- Derouet, Christian, and Vivian Endicott Barnett. Kandinsky In Paris, 1934-1944. New York, New York, USA: Solomon R. Guggenheim Foundation, 1985.
- Dumas, Sister Ruth F.S.E.. "The Use Of Imagery As A Therapy Technique". Pocatello, Idaho, USA: Idaho State University, 1987.
- Fuller, Peter. Art And Psychoanalysis. London, Great Britain: Writers and Readers Publishing Cooperative Ltd., 1980.
- Gowing, Sir Lawrence. A Biographical Dictionary Of Artists. London, Great Britain: MacMillan London Ltd., 1983.
- Gray, Camillea. The Russian Experiment In Art, 1863-1922. London, Great Britain: Thames and Hudson, 1962.
- Grohmann, Will. Wassily Kandinsky, Life And Work. London, Great Britain: Thames and Hudson, 1959.
- Hertz, Richard. Theories Of Contemporary Art. Englewood Cliffs, New Jersey, USA: Prentice-Hall Inc., 1985.
- Kemal, Salim. Kant And Fine Art. New York, New York, USA: Oxford University Press, 1986.
- Kandinsky, Wassily. Concerning The Spiritual In Art And Painting In Particular 1912. New York, New York, USA: George Wittenborn, Inc., 1947.
- Keane, Eamonn. "Conditions For Creativity". Dublin, Ireland: NCAD, 1978.
- Koestler, Arthur. The Act Of Creation. London, Great Britain: Pan Books Ltd., 1964.
- Kuspit, Donald. "Back To The Future". Art Forum, September, 1985, pp. 86-94.
- Kuspit, Donald. "Traditional Art History's Complaint Against The Linguistic Analysis Of Visual Art". The Journal of Aesthetics and Art Criticism. Volume XLV, Number 4, Summer, 1987, pp. 345-349.
- Langer, Susanne K.. Philosophy In A New Key, A Study In The Symbolism Of Reason, Rite And Art. Cambridge, Massachusetts, USA: Harvard University Press, 1942.
- Lasaigue, Jacques. Kandinsky, Biography And Critical Study. Geneva, Switzerland: Editions d'Art, Albert Skira, 1964.
- Lewis, Wyndham, ed.. "Inner Necessity". Blast, Number 1, 20 June, 1914, pp. 119-125.
- Lindsay, Kenneth C. and Peter Vergo. Kandinsky, Complete Writings on Art. London, Great Britain: Faber and Faber Ltd., Volumes 1 and 2, 1982.

- Long, Rose-Carol Washton. Kandinsky, The Development Of An Abstract Style. Oxford, Great Britain: Clarendon Press; 1980.
- McEvelley, Thomas. "The Opposite Of Emptiness". Art Forum, March, 1987, pp. 84-92.
- Magee, Bryan. The Great Philosophers. London, Great Britain: BBC 2, September-December, 1987.
- Maritain, Jacques. Creative Intuition In Art And Poetry. London, Great Britain: Harvill Press, 1954.
- Masheck, Joseph. Historical Present, Essays of the 1970's. Ann Arbor, Michigan, USA: UMI Research Press, 1984.
- Mathew, Gervase. Byzantine Aesthetics. Norwich, Great Britain: Jarrold and Sons Ltd., 1963.
- Murdoch, Iris. The Fire And The Sun, Why Plato Banished The Artists. Oxford, Great Britain: Clarendon Press, 1977.
- Novas, Hilmlce, translator. Redon, Seurat And The Symbolists. New York, New York, USA: Lamplight Publishing Inc., 1975.
- Osborne, Harold, ed.. The Oxford Companion To Twentieth Century Art. Oxford, Great Britain: Oxford University Press, 1981.
- Overy, Paul. Kandinsky, The Language Of The Eye. London, Great Britain: Elek Books Ltd., 1969.
- Panofsky, Erwin. The Codex Huggens. London, Great Britain: The Warburg Institute, 1940.
- Peckham, Morse. Man's Rage For Chaos, Biology Behavior And The Arts. New York, New York, USA: Schocken Books, 1967.
- Poling, Clark V.. Kandinsky: Russian And Bauhaus Years, 1915-1933. New York, New York, USA: Solomon R. Guggenheim Foundation, 1983.
- Read, Herbert. Kandinsky (1866-1944). London, Great Britain: Faber & Faber Ltd., 1959.
- Redmond, David. "Concerning The Spiritual In Kandinsky's Art". Dublin, Ireland: NCAD, 1987.
- Roethel, Hans K.. Kandinsky. Oxford, Great Britain: Phaidon Press Ltd., 1979.
- Stafford, Barbara Maria. Symbol And Myth, Humbert de Superville's Essay On Absolute Signs In Art. Delaware, USA: University of Delaware Press, 1979.
- Stangos, Nikos. Concept of Modern Art. London, Great Britain: Thames and Hudson Ltd., 1981.
- Steiner, Rudolph. Theosophy. London, Great Britain: Rudolph Steiner

Press, 1970.

Stuart, John. Ikons. London, Great Britain: Faber & Faber Ltd., 1975.

Taylor, Harold. Art And The Intellect. New York, New York, USA: Museum of Modern Art, 1960.

Tuchman, Maurice. The Spiritual In Art, Abstract Painting 1890-1985. Los Angeles, California, USA: Los Angeles County Museum of Art, and New York, New York, USA: Abbeville Press, 1986.

Vernon, P. E., ed.. Creativity. Bungay, Suffolk, Great Britain: Richard Clay Ltd., 1970.

Weiss, Peg. "Kandinsky and the Symbolist Heritage". Art Journal, Volume 45, Number 2, Summer, 1985, pp. 137-145.

Wertheimer, Max. Productive Thinking. New York, New York, USA: Harper & Brothers Publishers, 1945.