

Annotated Bibliography
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- Source 1

Henri Matisse, "Notes of a Painter" (1908)

This essay by Henri Matisse shows his personal reflections on the creative process, his approach to color composition and emotion in art. This essay was written at the height of his career before he moved into more experimental techniques like fauvism. Matisse writes about the belief that art should offer serenity and rest to the viewers. He also held the belief that art should have the ability to elevate the human spirit and provide peace amongst the chaos of life. It is interesting to compare this view to the more aggressive and provocative approach taken by contemporary artists.

- Source 2

Piet Mondrian 1872-1944 Robert Welsh

What I am referencing here is the forward and introduction to Piet Mondrian's book, this was written by Robert Welsh. In this introduction Robert Welsh speaks about Mondrian's influences and purpose for creating works. The primary reason for Mondrian whilst making work was that it was a vehicle for Mondrian to connect with a "remote and timeless presences that lay beyond the shifting appearances of reality". His works were created in an attempt to connect with another reality.

- Source 3

On the Spiritual in Art Wassily Kandinsky

This book by Wassily Kandinsky is a testament of the spirituality in art and it is broken down in various arguments, the main argument of this book is that art should be a vehicle to transcend the material reality and communicate the spiritual dimensions of the human world. In this book he also explains the ideas that colors, shapes, movement within artworks can convey spiritual qualities that can uplift the viewer. Furthermore in this book Kandinsky rejects the idea that artists should create work based solely on the world that surrounds them and the artist should act as a vessel to create work that is created by the subconscious mind and internal spirit of each artist. In a sense Kandinsky states the artist should move through and experience the world around them and create works that come from the subconscious.

- Source 4

The Spiritual in Art: An Interview with Maurice Tuchman

by Michael Carter

In this Interview with Maurice Tuchman, Michael Carter and him have a conversation and review on an exhibition that Maurice Tuchman curated. The exhibition was titled *The Spiritual in Art: Abstract Painting 1890-1985 (1986)*. This exhibition delves into the intersection between spirituality and art. In this interview they talk about the process of curating as well as the artworks and philosophies that were engaged in the making of this exhibition. This exhibition was extremely important for that time period because it brought into focus how artists for nearly a hundred years would engage with the spiritual and mystical whilst making their work. This work further talks about how spirituality has influenced modern art particularly in non religious contexts. He also speaks about how ideas of spirituality can be transmitted through form, color, and composition of art. Within this interview they also look into the ideas of spiritualism, mysticism and theosophy movements that were prevalent at the time these works were made. These so to speak consciousnesses sought to explore deeper truths through non traditional means which i'm sure spoke to these artists. This interview also speaks about how this exhibition was curated to show not only abstract art but the connection between abstract art and spirituality, a connection that is commonly overlooked by modern art critics. This interview was also extremely helpful in finding more sources for theorists, philosophies and artists that related to the subject of spirituality in art because Maurice Tushamn used many similar sources.

- Source 5

Donald Kuspit Reconsidering the Spiritual in Art Speech

Donald Kuspits speech is a reflection of his thoughts about the evolution of spirituality in art and compares the influence of spirituality in modern and contemporary arts versus the influence of spirituality in the early 1900s. He starts this speech by setting the framework for spirituality in western art by talking about artists such as Kandisky or Piet Mondrian. While talking about these artists he talks about how for them making art was a way of connecting to a higher power. After this Kuspit moved into another element of his speech, it was a bash toward modern art movements like pop art or conceptual art which he rejects because of their increased materialism, intellectualism and need for irony. To Kuspit these art movements were taken over by materialism and the need for commercial success rather than a vehicle for exploring inner realities. Within this speech he also reflects on how the role of the artist has changed, in the past many artists saw themselves as channels to reach a higher state of mind while today artists make work that is typically concerned with social commentary or political engagement. He also rejects the idea modern art needs to be a reflection of someone's social background or social standing. Kuspit builds on these ideas as the speech goes on and takes his critiques further with a further disdain for themes in postmodernism art with the general argument that as the need for deconstruction, irony and the self/"me me me" in art has grown, the legitimacy for spiritual

questions in art have become rejected. Finally he also talks about the purpose of the artist in this speech and how in many ways it can be seen as the purpose of the artist is changing in today's more materialistic world.

- Source 6

Kazimir Malevich: Suprematism

- Source 7

Modernism and the Spiritual In Russian Art: New Perspectives

Louise Hardiman and Nicola Kozicharow