



Abstracción y naturaleza. Una contribución a la psicología del estilo

Wilhelm Worringer , Mariana Frenk (Translator) , Elisabeth Siefer (Translator) , Javier Ledesma (Translator) , Helga Grebing (Contributor) , Claudia Öhlschläger (Contributor)

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La lectura de este libro nos remite directamente a la problemática de la estética de nuestro tiempo y abre a nuestra consideración vastas regiones artísticas que la tradición clásica había ocluido o malinterpretado.

Abstracción y naturaleza. Una contribución a la psicología del estilo Details

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Edward says

For a long time.

Anastasiya Zavgorodnaya says

I will always look at empathizing differently from this point on. It gave me an insight on perspectives historically. It's a great read!

Will says

"We therefore put forward the proposition: The simple line and its development in purely geometrical regularity was bound to offer the greatest possibility of happiness to the man disquieted by the obscurity and entanglement of phenomena. For here the last trace of connection with, and dependence on, life has been effaced, here the highest absolute form, the purest abstraction has been achieved; here is law, here is necessity, while everywhere else the caprice of the organic prevails. But such abstraction does not make use of any natural object as a model. 'The geometric line is distinguished from the natural object precisely by the fact that it does not stand in any natural context. That which constitutes its essence does, of course, pertain to nature. Mechanical forces are natural forces. In the geometric line, however, and in geometrical forms as a whole, they have been taken out of the natural context and the careless flux of the forces of nature, and have become visible on their own' ([Theodor] Lipps, Aesthetik, 249)."
