

藝術導引-以論述康丁斯基藝術的精神性

與神秘的抽象畫為例

Art Guidance-Take the Spirit of Art and Mysterious Abstract Paintings of Kandinsky as an Example

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摘 要

從康丁斯基一生對藝術理想的探索與創作實踐中，研究者認為他是一位獨具慧眼，對世界具有敏銳洞察力的藝術家。他透過精神性的中心思想以及抽象繪畫，堅毅而肯定的昭告世人他對生命力的重大發現。透過偉大的藝術對事物本身的游離與反轉，似乎被他找到了融合現實與抽象、主觀與客觀、內容與物質等諸多二個相對極概念的平衡原則與內部等同的轉化過程。他說，被縮小到最低限度的藝術性，被看作是最為強烈的抽象性。被限制在最小限度的客觀性，被看作作用最為強烈的真實性。他企圖以人心的內在反響與抽象作品的生命張力將外在世界中個別的差異轉化成內在等同的終極目標。

在對藝術的沉思中，康丁斯基認為創作力來自於精神的孕育與開展，畏懼自由和對精神充耳不聞都是危險的，僵硬死寂的外在形式只會阻止進化，唯有藝術自由才是創造力的源泉。對康丁斯基來說，自然與藝術都是重要的課題，他的世界觀不是指單純的材料總和，而是包含整個自然界、生活、藝術家周圍的世界和藝術家的心靈生命的自然整體的世界。

在創作的實踐中，康丁斯基認為藝術家無法對外在自然進行摹仿，或從數塊

自然得到靈感。而是必須憑藉著直覺，讓色彩與形式在有意識與無意識之間進行構成。他的方法是，在觀看街景與自然之後，讓印象滋養自己，並將之內化為心靈的抽象形式。這樣所完成的作品將更能彰顯作品的靈性，內容也更豐富。

由於康丁斯基慣用隱喻和暗示來傳遞神秘的信息，無論是他對藝術的精神性的論述，還是對抽象畫的創作，經常讓人陷入晦暗之中，而不容易了解其中的精神內涵。因此本論文的研究宗旨，即在於透過研究者對康丁斯基的學術研究和對抽象畫裡的形式原理探索，去敞開觀眾的眼界，讓更多人可以理解抽象藝術，並從中獲得更多的情感傳遞與美感經驗。本論文的研究方法採用了文獻分析法和品質思考法，主要將針對康丁斯基的重要著作和藝術作品進行研究分析，再經由研究者的理解、內省與反思，去揭示出康丁斯基一生中最具價值的精神使命與倡導人類自由、維護和平的志向。

關鍵字：康丁斯基、抽象畫、藝術的精神性、形式

ABSTRACT

Through the exploration of art ideal from Kandinsky's whole life and creation time, the author believes that he is an artist with a keen insight into the world. Through the central idea of spirituality and abstract paintings, he told the world that he had a positive attitude towards the great discovery of vitality. Looking at the dissociation and reversal of things through the great art, it seems that he found the transformation process of the balanced principle and internal equivalence of the two relative concepts, such as reality and abstract, subjective and objective, and content and matter. He said that art reduced to a minimum is regarded as the strongest abstraction. The objectivity limited to the minimum is regarded as the most powerful authenticity. He attempted to transform the individual differences in the world into the ultimate goal of internal equivalence with the internal response of the human heart and the life tension of the drawing works.

With the contemplation of art, Kandinsky believed that creativity comes from the operation and development of spirit. It's dangerous to be afraid of freedom and to be indifferent to the spirit. Rigid and lifeless external forms only prevent evolution, and artistic freedom is the only source of creativity. For Kandinsky, nature and art are important subjects. His world view is not just the sum of materials, but the whole world of nature, including the world around the artist and the artist's spiritual life.

In the artistic creation, Kandinsky thought that artists can't go on in external nature. It has to be intuitive, let colors and forms be formed between conscious and unconscious. His method is, after watching streets and nature, to let the impression

nourish by himself, and internalize it into the abstract form of mind. In this way, the finished works will show more spirit and the content will be more abundant.

Because Kandinsky was used to using metaphors and hidden forms to convey mysterious information, whether it is his discussion on the *Concerning the Spiritual in Art* or the creation of abstract painting, it's often dark, which made it difficult for people to understand the spiritual connotation. The research goal of this paper is to explore the formal principles in abstract paintings through the author's academic research on Kandinsky, to open the eyes of spectators, let more people understand abstract art, and to get more emotional transmission and aesthetic experience from it. The research methods of this paper are literature analysis and quality thinking, it mainly studies and analyzes the important theoretical works and artistic works of Kandinsky. This study tries to reveal the most valuable spiritual mission of Kandinsky's life and his ambition to advocate human freedom and maintain peace, through the author's understanding, internal thinking and reflection.

Keywords: Kandinsky, Abstract painting, Concerning the Spiritual in Art, Form

一、前言

康丁斯基(Wassily Kandinsky 1866-1944)是出生於俄國莫斯科，活躍在德國慕尼黑、熱愛莫爾諾的自然，並在包浩斯(Bauhaus)設計學院執教與從事藝術理論研究的抽象主義藝術家。1928 年康丁斯基獲入德國籍，後因爆發第二次世界大戰，晚年定居法國，病逝於 1944 年。

由於康丁斯基慣用隱喻和暗示來傳遞神秘的信息，無論是他對藝術的精神性的論述，還是對抽象畫的創作，經常讓人陷入晦暗之中，而不容易了解其中的精神內涵。因此本論文的研究目的，即在於透過研究者對康丁斯基的學術研究和對抽象畫裡的形式原理探索，去敞開觀眾的眼界，讓更多人可以理解抽象藝術，並從中獲得更多的情感傳遞與美感經驗。另外，也期待透過本文的研究，研究者能獲得更多啟發與靈感，在未來可以秉持更純粹的形式原則與更深刻的精神內涵去創作作品。本論文的研究方法採用了文獻分析法和品質思考法，主要將針對康丁斯基的重要著作和藝術作品進行研究分析，再經由研究者的理解、內省與反思，去揭示出康丁斯基一生中最具價值的精神使命與倡導人類自由、維護和平的志向。

二、文獻探討

(一) 關於藝術的精神性的探討

《藝術的精神性》¹ (Concerning the Spiritual in Art)可說是一本美學著作，這本書寫於1910年，1911年發表並於1912年再版。康丁斯基在《藝術的精神性》中，首先論述了一般美學問題與精神生活；其次他透過繪畫中的色彩與形式去探索純藝術的內在和諧或協調作用以及藝術家的任務。他在第二部分繪畫中，提到了色彩的心理作用和形式色彩的語言。關於「色彩的心理作用」，他從色彩的共感覺去分析，他察覺到任一個感覺系統受到刺激之後，會立即引起該系統的直接反應之外，也會引起其他感覺系統的共鳴現象。視覺可以和感官保持協調，也能對人體產生影響。關於色彩的研究，有粗造或光滑的色彩；有柔和或堅硬的色彩；有低音或高音的色彩，以及帶有香氣的色彩。在色聽方面：低音用暗色(低明度色彩)表現；高音用亮色(高明度色彩)表現。

康丁斯基認為繪畫中的色彩對人體的影響，就像是畫家手下的鍵，可以引起共鳴。鍵彈對了，並且符合「內在需要原則」，就能夠產生調和。色彩對心靈所產生的感受可分為純物理的感覺和能夠產生感人肺腑的心理作用，前一種的印象是短暫而膚淺的，後一種則夠產生心靈的震動。藝術是自由的，無法被禁錮在自然之中，藝術家只能根據「內在需要」去創造內在的反響，達到色彩和形式構成的平衡理想與和諧作用。康丁斯基說：「凡是內在需要呼喚而來的手段都是神聖的，凡是有礙於內在需要的手段都是有罪的。」²又說：「凡是內在需要產生的，發源於心靈的就是美的。」³只要是產生於心靈的色彩和諧與形式和諧，以及由色彩和形式每一次和諧或不和諧結合的不一致也是美的。

康丁斯基所重視的是在藝術作品中內在精神的力量，而不是外在的藝術性。他認為：「藝術品以一種神秘的方式從藝術家那裏產生出來，它從藝術家那裏獲得了生命。... ..它存在著，它有能力創造一種精神氣氛。」⁴康丁斯基反對唯物主義，

1 康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁1-137。

2 同註1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁93。

3 同註1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁131。

4 同註1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁128。

也反對為藝術而藝術那種無目的性的創作形式，而主張藝術必須要能夠與心靈相結合、能夠淨化人的心靈、產生精神運動，而具有發展未來可能性之目的的形式力量。只要能在符合「內在需要原則」的標準下，由藝術家自由的選擇材料，所產生出來那種具有內在價值和生命力的藝術品便是好的作品。藝術家必須能夠脫離自然主義與科學的限制，以自由精神去創作作品，而將「形式服務於內在意蘊」。⁵康丁斯基以三角形的運動比喻精神生活，他認為「心靈」是將精神三角形的運動推進向前和向上的發展的潤滑劑。藝術家必須意識到他對藝術和對他自己的責任，透過掌握形式材料的才能，去探索神秘的內在精神，用心發展與升華藝術與個人的境界，創造時代的進步。⁶

(二) 關於形式的問題的探討

1912 年發表於《藍騎士》年鑑的《關於形式的問題》⁷(On the Problem of Form)，是《藝術的精神性》中思想探討的延續的文章。康丁斯基在《關於形式的問題》一文中，更精闢地闡述了創造性的精神，以及在偉大的藝術中，如何將最大的外部差異轉化為最大的內在等同的過程。他認為，藝術中最重要的形式不是物質實體，而是精神內容。而藝術家所要關心的形式問題，不是材料選擇和製作能力的問題，而是要探究形式的產生是否出自內心的需要。⁸

康丁斯基採取了一種極為強烈的手段，去破壞慣常的自然法則。他認為若是將事物的外在實體排除掉，使事物彰顯為抽象性，亦即把實體性限縮在最小限度的「客觀性」，那麼內在就會更加突出。在藝術中，若是缺乏實體性，就會失去自身的根基，使人迷惘；若是缺乏藝術性，就會喪失理想，作品就會顯得黯然。

康丁斯基說：「可以把這種精神從物質的巨庫中提取的表現形式安放在兩極之間。這兩極是：1 偉大的抽象性；2 偉大的現實性。」⁹又說：「現實性=抽象性 抽

5 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 130。

6 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 130。

7 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 141-175。

8 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 148。

9 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 152-153。

象性=現實性 最巨大的外部差異轉化為最偉大的內在等同。」¹⁰康丁斯基認為，雖然現實性和抽象性是外部差異性極大的二個因素，但是可以透過某種轉化的方式將二者互相融合成一個結構。於是他提出了偉大的藝術，它有別於普通的作品。偉大的藝術是由偉大的現實性和偉大的抽象性所構成的，當它們因為自由的碰撞時，便會產生由內部作用所激起的一種反響：現實性=抽象性 抽象性=現實性。在作品中產生內在反響，是同時能夠觸動心靈，也能產生深刻印象的一種特殊的表現方式。

只要願意根據內心的需要，而不是根據物質慾望，努力的去創作，便能夠產生出結合心靈、激發活力和發展未來可能性的作品。倘若藝術家不明事理的摹倣客觀對象，或虛偽的挪用別人的形式，只會產生出生硬、不確實的作品。這種不具生命力的作品，無法傳達藝術家的情感和思想，也無法激發觀眾的感覺，它所呈現的世界是靜止不動的，無法產生世界反響的作用。但若無生命的物質或作品中存在著內在精神，便能開創出精神上活動著的存在宇宙。康丁斯基認為，形式的問題將成為藝術家要用什麼來表達內心所必須抒發的體驗的問題。在這裏一切都依賴於內心的需要，只有內心的需要才能夠決定使用哪一個形式，無論是抽象和客觀物體的結合，無限抽象形式之間的選擇或客觀物質材料的選擇都是一樣的。¹¹如此一來，便沒有真正的材料和形式的選擇問題，只有藝術家是否願意通過自由，跨過精神三角形的界線，使自身沉浸在一切存在的精神活力之中，接受和體驗新藝術並緩緩地向前向上運動的問題。

三、康丁斯基抽象畫中的色彩與形式研究

圖錄¹²：

10 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 156。

11 同註 1。康丁斯基著，杜潔祥發行，*論藝術裡的精神*，台北市：丹青圖書，頁 161。

12 何政廣編著，*世界名畫家全集 康丁斯基*，台北市：藝術家，1996。構成作品第二號，頁 56-57；第四號，頁 76；第六號，頁 110；第七號，頁 120-121；第八號，頁 161；第十號，頁 222。



圖 1:構成第二號/1910 油畫



圖 2:構成第四號/1911 油畫



圖 3:構成第六號/1913 油畫



圖 4:構成第七號/1913 油畫



圖 5:《構成第八號》/1923 油畫



圖 6:《構成第十號》/1939 油畫

(一) 早期的自然寫生繪畫

1901 年，康丁斯基和畫家朋友組成「方陣」團體，1903 年也展開了一連串的展覽活動，直到 1904 年「方陣」(Phalanx)就告解散了。此團體的風格是從立體派將對象物變形、分析的方法更進一步地以主體性的線、面、形與色彩，構成富有創造性的畫面。¹³1902 年康丁斯基曾經到阿爾卑斯山寫生，1903 年至 1908 年間，他也曾到歐陸各地旅行。在慕尼黑時期他接受印象主義、「新藝術」(在德國稱為「青年風格」〔Jugendstil〕)的鞭抽般線條和裝飾性外觀、新印象主義(即彩點主義)的彩點技法、以及中歐表現主義與法國野獸派強烈的非寫實色彩的影響。¹⁴

早期的風景畫，如 1896-1898 的《奧德薩港口風光》一作，呈現的是印象派風格的作品。1903 年的《藍騎士》作品，則是取材自民間故事的騎士英雄。在作品中，騎士披著藍衣，騎著白馬，在草原上勇猛的向前奔馳的樣子，則是屬於表現主義的作品。1906-1907 的作品《馬上情侶》是依據康丁斯基 1905 年旅遊突尼

13 同註 12。何政廣編著,《世界名畫家全集 康丁斯基》,台北市:藝術家,1996,頁 37-38。

14 參考<https://blog.xuite.net/pingwang123123/twblog/1124940086-Kandinsky>(瀏覽日期 2019/10/08)

西亞時的素描稿而完成的作品，畫裡透露出一種異國情調的浪漫氣息，是屬於點描風格的作品。

(二) 盛期的抽象畫風格

1. 表現主義的抽象風格

「方陣」解散之後，於 1909 年康丁斯基協助組織慕尼黑新藝術家協會並在 1909 年成為會長¹⁵，但是後來因為作品受到慕尼黑新藝術家協會排斥，所以於 1911 年退出了該團體，並於 1911 年另創了著名的「藍騎士」藝術團體，主要成員包括布里埃爾·明特爾(Gabriele Münter)，弗朗茨·馬爾克(Franz Marc)，奧古斯特·馬克(August Macke)和保羅·克利(Paul Klee)。這些畫家都是德國表現主義的先驅，其畫作大多採用了大膽而鮮明的色彩呈現，有些則在色彩上具有象徵意義。

從撰寫《藝術的精神性》到第一次世界大展的 1910-1914 年代，是康丁斯基創作的巔峰時期。在 1911 年的幾幅《印象》作品，如：印象第三號(協奏曲)、印象第四號(騎警)以及印象第五號(公園) 之中，其內容已經不是具象的作品，不過尚可隱約感覺到如音樂會、騎警和公園生態等的暗示性內容。

康丁斯基共創作出了十件《構成》作品。1910-1913 年間的作品有《構成第一號》到《構成第七號》，這些作品呈現出一種發自內心的表現性抽象形式。《構成第二號》(1910)作品中，色彩是以筆觸塗畫出來的，在同一區塊中，偶爾加強幾筆同色系的重彩，偶爾添加對比色小筆觸，造成畫面的活潑性線條的表現，時而強調帶有剛硬的性格，時而暈染或被色彩所覆蓋，形成非具體的形式與流動著的運動感，是一件對比強烈、情感豐富的作品。

1911 年的《構成第四號》題為〈戰役〉，中間以長矛的形象畫出 2 條黑線，區隔左右。畫面左邊以錯綜的線條勾畫出戰役的激烈，充滿動感與希望；右邊則以帶有輪廓線的大色面區塊組成，其中隱藏著死往者的象徵形象，畫面顯得較為簡單與平靜。

15 同註 12。何政廣編著,《世界名畫家全集 康丁斯基》,台北市:藝術家,頁 87。

在《構成第六號》(1913)作品中，像風動的紊亂線條飄散在灰暗的色調之上，畫面看不到具體的形象，人物、房屋和山嶺已無法辨別，但透過粗細、輕重不均的線條分布和色彩，卻暗示出一種虛無飄渺的空間與不安的情感。這些構成作品強調線條與色彩的構成，線條躍然而上，成了畫面的主導者，使色彩有了凝聚力，不會四處分散、迷失。線條使畫面充滿了象徵性的內容，同時和色彩共同譜出具有表現力與美且奔放四射的合奏樂曲。

《構成第七號》(1913)以極其豐富且壯觀的色彩所構成，其中可能包括復活、審判日、洪水和伊甸園等多重主題的共構內容。畫面左邊以黑線條加強色彩的強度，然後隨著橢圓形的規劃逐漸往右上角飄動，製作出輕盈的色彩效果，是一幅具有偉大交響樂合奏曲風格的抒情性抽象作品。

2. 幾何抽象的風格

自 1923 年起，康丁斯基就嘗試了關於圓的創作，在《黑色圓形》一作中，圓點中間被填滿了點、線、面的構成圖形，充滿了各種不同的幾何形式與鮮明的色彩。原始的黑點與彩色的外部宇宙形成了整體的雙聲調合聲。

《構成第八號》(1923) 是一件由圓點、直線和三角形構成的作品，硬邊與柔邊的彩色圓點和連續的半圓弧線形成實與虛的構置，不同粗細的直線條相結合成尖銳的與軟弱的銳角三角形和鈍角三角形。畫面中格狀的區域密集而豐富，和銳角三角形構成爭鬥的動能，散布在整個畫面中，那些沉靜的圓點使畫面降低了衝突性，並營造出一種對立的調和感。康丁斯基在 1923 年之後的構成繪畫中，點、線條和三角形都成了他在創作時的幾何要素，而使得他的畫風從抽象表現轉變成幾何抽象的繪畫形式。

(三) 晚期的有機與幻想式風格

1922 年至 1933 年是康丁斯基點、線、面的構成時期。1923 年以後，他的繪畫不再強調主線條的作用，而是以具體性來表達抽象藝術。畫面色彩的協調性更高，也更彰顯出具有音樂性的詩意表現。例如《構成第八號》(1923)一作，黑線退回了暗處，有如交響樂般的色彩，有秩序的互相配合著，共同演奏出歡樂的樂章。

1939 年的《構成第十號》作品中，黑色如同神秘的精神性，退到色彩後面，成為空間支柱，將繽紛的色塊襯托得更富有歡樂的氣息。康丁斯基最後的一幅作品《適當的活力》(1944)，內容像是在畫一群生存在水中的奇幻生物，色彩傾向簡單的色塊配色，形式則更具體，也更富想像力。在平靜與暗沉中，橘色、橙色依然溫暖的彰顯出強烈的活力。到了晚期，康丁斯基已經又從直覺的與幾何的方法中，尋找到另一種具有機與幻想式的繪畫方式與新藝術的表現。

四、結論

在本論文文獻探討中，研究者主要研究了康丁斯基在《藝術的精神性》和《關於形式的問題》文章中，所提出的美學觀點。「在藝術上設法破壞客觀實在性所創造的情勢，給予了兩種不同的反應：一個是在於摒絕客體，另一個是更為明智的，它是在設法恢復客體。」¹⁶康丁斯基的抽象主義乃屬於後面這種。

對康丁斯基的抽象畫研究中，研究者首先對康丁斯基前期的創作來源進行分析，然後再針對不同時期的「構成」繪畫進行研究。透過「構成」繪畫的研究，研究者深入了解康丁斯基在表現主義的抽象、幾何學的抽象和晚期的綜合型的具體性繪畫中的創作內涵。「自然主義，所描繪的多是具體的形象，不是一種抽象的行為；抽象主義則憑主觀與想像，不重具體的形象。」¹⁷康丁斯基以理論當基礎，努力不懈的創作抽象主義繪畫，他秉持著藍騎士的精神，直奔向前，為人類開創出一片新藝術的前景。他的藝術精神不僅影響著二十世紀的藝術家，也深深的影響了研究者，如同騎士英雄一般，他是時代的英雄，也是藝術的先知。

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Art Guidance-Take the Spirit of Art and Mysterious Abstract Paintings of Kandinsky as an Example

ABSTRACT

Through the exploration of art ideal from Kandinsky's whole life and creation time, the author believes that he is an artist with a keen insight into the world. Through the central idea of spirituality and abstract paintings, he told the world that he had a positive attitude towards the great discovery of vitality. Looking at the dissociation and reversal of things through the great art, it seems that he found the transformation process of the balanced principle and internal equivalence of the two relative concepts · such as reality and abstract, subjective and objective, and content and matter. He said that art reduced to a minimum is regarded as the strongest abstraction. The objectivity limited to the minimum is regarded as the most powerful authenticity. He attempted to transform the individual differences in the world into the ultimate goal of internal equivalence with the internal response of the human heart and the life tension of the drawing works.

With the contemplation of art, Kandinsky believed that creativity comes from the operation and development of spirit. It's dangerous to be afraid of freedom and to be indifferent to the spirit. Rigid and lifeless external forms only prevent evolution, and artistic freedom is the only source of creativity. For Kandinsky, nature and art are important subjects. His world view is not just the sum of materials, but the whole world of nature, including the world around the artist and the artist's spiritual life.

In the artistic creation, Kandinsky thought that artists can't go on in external nature. It has to be intuitive, let colors and forms be formed between conscious and unconscious. His method is, after watching streets and nature, to let the impression nourish by himself, and internalize it into the abstract form of mind. In this way, the finished works will show more spirit and the content will be more abundant.

Because Kandinsky was used to using metaphors and hidden forms to convey mysterious information, whether it is his discussion on the *Concerning the Spiritual in Art* or the creation of abstract painting, it's often dark, which made it difficult for people to understand the spiritual connotation. The research goal of this paper is to explore the formal principles in abstract paintings through the author's academic research on Kandinsky, to open the eyes of spectators, let more people understand abstract art, and to get more emotional transmission and aesthetic experience from it. The research methods of this paper are literature analysis and quality thinking, it mainly studies and analyzes the important theoretical works and artistic works of Kandinsky. This study tries to reveal the most valuable spiritual mission of Kandinsky's life and his ambition to advocate human freedom and maintain peace, through the author's understanding, internal thinking and reflection.

Keywords: Kandinsky, Abstract painting, Concerning the Spiritual in Art, Form

1. Introduction

Kandinsky was an abstract artist born in Moscow, Russia and then living in Munich, Germany, who loves the nature of Moreno and is a teaching professor of art theory at the Bauhaus School. He obtained German nationality in the fourth quarter of 1928, and then settled in France after the World War II.

Because Kandinsky used to use metaphors and dark forms to convey mysterious messages, whether it is the spiritual discourse of his art or the creation of abstract paintings, people often fall into darkness, making it difficult to understand the spiritual connotation. Therefore, the research purpose of this thesis is to allow more people to understand abstract art and explore the formal principles of abstract painting, in order to make people get more emotional transmission and aesthetic experience from it. In addition, the researcher also looks forward to getting more inspiration through the research in his articles. In the future, the researcher can adhere to more pure formal principles and deeper spiritual connotations to create works. Literature analysis method and quality thinking method are used in this thesis. The researcher mainly researched and analyzed important art works, and then explained the most valuable spiritual mission and the aspiration of Kandinsky.

2. Literature discussion

(1) Discussion on the Spirituality of Art

"Concerning the Spiritual In Art" is a book of Aesthetics. It was published in 1911 and reprinted in 1912. In the book, Kandinsky first discusses general aesthetic issues and spiritual life. Secondly, he explores the inherent harmony or coordination of the existing art and the task of the artist through the colors and forms in painting. Kandinsky mentioned the psychological role of color and the language of form in his second part of the painting. About the psychological role of color, he analyzes from the common sense of color. He notices that when any sensory system is stimulated, it will immediately cause the system's direct response to cause resonance in other sensory systems. Vision can be coordinated with the senses and can also affect the human body. We often see that there are soft and hard colors, bass and treble colors, and aroma colors. Low light color performs for bass, and high light color applies to high brightness.

Kandinsky believes that the effect of color in painting on the human body is like the piano keys of the artist which can resonate. Hitting the correct keys and meeting the inherent needs principle will be able to produce reconciliation. The feelings of color on the mind can be divided into pure physical feelings and psychological effects. The impression of the former is transient and superficial, and the latter is capable of producing tremor of the mind. Art is free and cannot be trapped in the nature. Artists can only create internal responses based on their internal needs to achieve balanced ideals and harmonious effects of color and form. Kandinsky says that all means called

are divine. He also says that everything that comes from inner needs and originates from the mind is beautiful. Any harmony in color and form, as long as it is created from heart is beautiful. And every inconsistency and disagreement is also beautiful.

Kandinsky values the power of inner spirit in works of art rather than the external temperament of art. He believes: 「Art is created from artists in a mysterious way. Art gets life from the artist; it exists, and it has the ability to create a spiritual atmosphere」. He opposes materialism and the purposeless form of art for art. He advocates that art must be able to integrate with the mind, to be able to evolve the human heart, to be able to produce spiritual movements, and to have the possibility of developing the future. As long as the downstream artists can freely choose the kind of artwork with inherent value and vitality in accordance with the standards that meet the principles of internal needs, the works can be identified well. The artists must be able to break free from the limits of naturalism and science and freely create spiritual works and serve the form with inner meaning. Kandinsky sets with triangle motion ratio and spiritual life. He believes that the mind is the lubricant that pushes the movement of the spiritual triangle forward and upward. The artist must be aware of his responsibility to art and to himself. Through the mastery of formal materials, he can explore the mysterious inner spiritual development and sublimation of art in his personal realm.

(2) Exploration of Formal Issues

“*On the Problem of Form*” is an article published in 1912, and it is a continuation of “*Concerning the Spiritual in Art*”. In this article, Kandinsky elaborates on the spirit of creativity and how to translate the greatest external difference into the greatest internal equivalent in Great art. He believes that the most important line in art is not the physical entity but the spiritual content, and the situation that the artist is concerned about is not a matter of material selection and production ability, but to explore the emergence of criminality from the inner need.

A very strong method is used by Kandinsky to destroy the natural law. He believes that if the external entity of the thing is excluded, it is just a wicked micro-abstract shooting target. The solidity is limited to a minimum of objectivity. In the end of art, if there is a lack of substance, it will lose its foundation and make people confused. If there is a lack of artistry, the ideal work of the teacher will appear bleak.

Kandinsky said that this expression of spiritual extraction from matter can be placed between the two poles. The two poles are: 1. Great Abstraction; 2. Great Reality. He also said that Reality is equal to Abstraction. Abstraction is equal to Reality. The greatest external difference is translated into the greatest internal equality. Kandinsky believes that although reality and abstraction are two factors with great external differences, they can be integrated into one structure through module transformation. So he proposed great art. Great art. It is different from ordinary works. He has Great reality and Great abstraction. One of the annoyances that they have internal effects when they collide freely is that reality is equal to abstraction. Abstraction is equal to reality. Abstraction is equal to reality. Have an internal response in the work, it is a

special way of expression that can touch the heart and also make a deep impression.

As long as someone is willing to work hard based on inner needs rather than material desires, they can produce works that combine spiritual inspiration and development of future possibilities. If the artist unreasonably imitates objective objects and falsely misappropriates others, it will only produce births and uncertain works. The inexhaustible work of the artist's emotions and thoughts it can't wear, it can't inspire the audience's feelings. The world presented by this kind of work is static and cannot produce a world response. But if the inanimate substance and the inner spirit of the work can create the existence of a mentally active person. Kandinsky believes that the question of from will become the question of what the artist must use to express the inner express the inner experience that must be expressed. Everything here depends on inner needs. Only inner needs can decide which form to use. The choice between the combination of abstract and objective objects or infinite abstract forms is the same as the choice of objective material. In this way, there is no real choice of materials and forms. The only question is whether the artist is willing to immerse himself in all existing spiritual vitality through liberalizing the boundary of the spiritual triangle. Accepting and experiencing the slowly moving upward movement of art.

3. Reaearch on color and form in Kandinsky's abstract painting

(1) Early natural sketch painting

Catalog :



Figure 1: Composicion II
/1910, Oil on canvas



Figure 2: Composicion IV
/1911, Oil on canvas



Figure 3: Composicion VI
/1913, Oil on canvas



Figure 4: Composicion VII
/1913, Oil on canvas



Figure 5: Composicion VIII
/1923, Oil on canvas



Figure 6: Composicion X
/1939, Oil on canvas

In 1901, Kandinsky and the painter formed the group “Phalanx”, in 1903 they launched a series of exhibitions until the founder’s dissolution in 1904. The style of this group is from the cubist method of transforming and analyzing objects, and further forms a rich creative picture with subjective line shapes and colors. Kandinsky traveled to the Alps in 1902 to sketch. Between 1903 and 1908, he also traveled around Europe. He accepted the lines and decorative appearance of the Impressionist Art Nouveau during the Munich period, as well as the technique of dot painting of the Impressionism and the strong non-realistic influence of Central European Expressionism and French Fauvism.

Early landscape paintings such as “*Odessa. Port*” from 1896 to 1898 is an impressionist style. In 1903, the painting “*The Blue Rider*” is based on the folklore and knight hero. In the work, the knight kicked in blue clothes and rode the white horse on the grassland. He looks like he is racing forward on the grassland. This is a work of expressionism. The works from 1906 to 1907 are immediately based on Kandinsky’s sketches when traveling to Tunisia in 1905. This sentence reveals an exotic romantic atmosphere. He belongs to the point painting style.

(2) Abstract painting style in the heyday

A. Expressionist abstract style

Following the dissolution of the group 「Phalanx」, Kandinsky helped to organize the New Artists Association in Munich in 1909 and became president of the society in 1909. However, because his work was rejected by the New Artists Association of Munich, he quit the group in 1911 and founded the famous 「Der Blaue Reiter」 (The Blue Rider) art group in 1911. There are members including Gabriele Münter, Franz Marc, August Macke and Paul Klee. These painters are pioneers of German expressionism. Most of their paintings displayed bold and bright colors. Some of them have iconic significance in color.

From the time he wrote the book “*Concerning the Spiritual in Art*” to the First World War, 1910-1914 was the peak of Kandinsky’s creation. “Impressions” works in 1911, for example: in the “*Impressions No. 3*” (Concert), “*Impressions No. 4*” (Mounted policeman) and “*Impressions No. 5*” (Park), his content is no longer figurative in these works. However, can also feel suggestive content like music accounting scenes and park ecology from these works.

Kandinsky created ten works of “Composicion”, the works from 1910 to 1913 have constituted “*Composicion I*” to “*Composicion VII*”. These works present a form of expressive abstraction from the heart. In “*Composicion II*” (1910), the colors are drawn by brush strokes. In the same block, occasionally they are added to stronger colors in the same color system. Contrast small strokes are also added to make the picture lively. The lines express reality and emphasis. They have a rigid character, sometimes rendered and sometimes covered by colors, forming a non-specific form and flowing movement is a highly contrasting and emotionally rich work.

In “*Composicion IV*”(1911), draw two black lines with long spears in the middle of the work, to distinguish left and right. The intricate lines on the left side of the screen depict the fierce situation of war, full of dynamics and hopes. The right side is composed of color blocks with outlines. The symbolic image of death hidden in the picture appears relatively simple and calm.

In “*Composicion VI*”(1913), the chaotic lines moving towards the wind are scattered in the dark tones. No specific image can be seen on the screen, all the scenes are indistinguishable, but through the distribution and color of uneven thickness lines, implied an empty space and uneasy emotion. These constitutive works emphasize that the lines and colors of the composition lines must appear as the dominant figure. Color has cohesion without being scattered. When the picture was full of symbolic content, they were together with color to highlight the expressive and beautiful ensemble music.

In “*Composicion VII*”(1913), its rich and magnificent colors are composed of multi-themed content that may include the Resurrection Judgment, Flood and the Garden of Eden. The black line on the left strengthens the intensity of the color and then the elliptical plan gradually floats to the upper right to create lightness. It is a lyrical abstract with the style of a great symphony ensemble.

B. Geometric abstract style

Geometric abstract style from 1923, Kandinsky tried to create circle point painting. In “*In the Black Circle*”, the middle of the dots is filled with dots and lines. The composition graphics are filled with a variety of different geometric forms and vivid colors. The original black dots and the colored outer universe form a unified dual tone harmony.

“*Composicion VIII*”(1923) is a work composed of dot lines and triangles. Among them are hard-edged and soft-edged color origins and continuous semi-circular arcs to form a real and virtual construct. Lines of different thicknesses are combined into sharp acute angle triangles and weak obtuse triangles. The grid-like areas in the picture are dense and rich, and the acute-angled triangles constitute true-reading kinetic energy spread throughout the picture. Those original origins are the reduced conflict of the picture and create a sense of opposing harmony.

Kandinsky's painting finishing lines and triangles after 1923 became geometric elements in his creative period, which transformed his style of painting from abstract expression to geometric abstract painting forms.

(3) Late organic and fantasy style

The period from 1922 to 1933 was the time when Kandinsky points and lines were formed. After 1923, his paintings no longer emphasized the role of main lines, but expressed abstract art with concreteness. The color harmony of the picture of the work is higher and it also shows the poetic message with music. For example, in “*Composicion VIII*”(1923), the black lines that make up the eighth work have been

returned to the dark. Like the symphony orchestra, the colors are in order.

In “*Composicion X*”(1939), black color like a mysterious spiritual behavior, came behind the color and became the pillar of space and enriched the colorful society with a richer and joyful atmosphere. The last work “*Tempered Elan*” (1944) was the appropriate vitality in 1944. It is like drawing a group of fantasy creatures living in the water. Its colors are simple. The new vision is more specific and imaginative. Orange colors are abnormal in the calm and dark city.

4. Results

In the literature discussion of this article, Kandinsky's aesthetic viewpoints were proposed by the researchers in the articles of “*Concerning the Spiritual in Art*” and “*On the Problem of Form*”. To destroy the objective in art, the situation created by metabolism will give two different responses, and then discard the object again. Another method to comparing names is to try to restore the abstract. Kandinsky's abstraction belongs to the latter. In the study of Kandinsky's abstract paintings, researchers first analyzed the creative sources of the early time and then studied the series of paintings in different periods.

Researchers have a deeper understanding of the creative connotation of paintings in abstract expressionist style, geometric abstract style, as well as in the later comprehensive concrete painting. “Naturalism is mostly a concrete image, not an abstract behavior, and abstractists are not specific images based on subjectivity and imagination.” Kandinsky use the theory as the foundation to work relentlessly to create abstract paintings. He upheld the spirit of the blue rider and went straight forward to create a new art prospect for humankind. His artistic spirit not only affected the twentieth century artist wild.

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