Practices of Abstract Art

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Between Anarchism and Appropriation

Edited by

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Cambridge
Scholars
Publishing

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This book first published 2016

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

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ISBN (10): 1-4438-9734-5
ISBN (13): 978-1-4438-9734-1

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INTRODUCTION

A century has now passed since art patrons, collectors, and the general public were first confronted with the "nonobjective" compositions of artists such as Robert Delaunay, Wassily Kandinsky, František Kupka, Kazimir Malevich, Piet Mondrian, and Theo van Doesburg. The introduction and continued evolution of abstract art in the twentieth century altered our understanding of the production, meaning, and reception of art in aesthetics and art history; its influence in fields such as art history, philosophy, psychology, history, visual and cultural studies remains as strong as ever, but not without criticism. There are those who see it as a redundant strategy that has lost its potential to articulate the ever more complex concerns of our contemporary times.

Abstract art has always been an intellectual practice, one deeply concerned with the capacity for self-reflection: the individual within society, the artistic within the cultural, and the real within the ideal. Recent decades have seen renewed interest in the phenomenon of abstract art as a means for addressing and reflecting the conditions under which art and culture are produced. The use of abstraction by the early twentieth-century avant-garde as a visual strategy linked to social and political utopias has drawn the attention of contemporary artists. At the same time, however, the language of abstract art continues to be freely co-opted for use in marketing strategies of mainstream culture; this despite efforts, particularly by postwar artists, to draw on abstraction as a medium and style of expression for creating sheltered spaces for visual art, resistant to narratives of governmental rule or the culture industry of late capitalism.

There are many individual studies of abstract artists and movements—almost always with a historical emphasis. Some good studies such as Andrew Benjamin's *What is Abstraction* (Wiley, 1996) or Briony Fer's *On Abstract Art* (Yale University Press, 2000) turn out to have a fairly restricted focus. Works like Harold Osborne's *Abstraction and Artifice in Twentieth-Century Art* (Oxford University Press, 1979), Mel Gooding's *Abstract Art* (Cambridge University Press, 2001), or Kirk Varnedoe's *Pictures of Nothing: Abstract Art Since Pollock* (Princeton University Press, 2006) are very much oriented towards the specific character of the tendencies they are surveying and lack a unifying theme and the depth of this volume. Other recent comprehensive and in-depth studies, including

Bob Nickas' *Painting Abstraction: New Elements in Abstract Painting* (Phaidon Press, 2009), Maria Lind's *Abstraction* (MIT University Press, 2013), or the "Abstraktion" special issue of *Texte zur Kunst* of March 2008 and the "Neue Abstraktion" special issue of *Kunstforum* of January/February 2011, fail to sufficiently address the historical prewar perspective on abstract art, leaving the judgment of abstract art as a cultural phenomenon without roots.

Catalogs to relevant exhibitions such as *Inventing Abstraction 1910–1925: How a Radical Idea Changed Modern Art*, curated by Leah Dickerman (The Museum of Modern Art, New York, 2012), *Concrete Invention: Colección Patricia Phelps de Cisneros. Reflections on Geometric Abstraction from Latin America and its Legacy*, curated by Manuel Borja-Villel and Gabriel Pérez Barreiro (Centro de Arte Reina Sofia, Madrid, 2013), and *Adventures of the Black Square: Abstract Art and Society 1915–2015*, curated by Iwona Blazwick (Whitechapel Gallery, London, 2015) generally do not include in-depth studies extending beyond the selection of works in the respective exhibitions.

This collection of essays investigates the ambivalent role that abstraction has played and continues to play in the visual arts and cultures of the last one hundred years, particularly how the language of abstraction speaks to the political, social, and cultural conditions of our times. To discuss abstract art as a cultural phenomenon means to articulate its politics, addressing its contemporary contextualization in art history, philosophy, and visual studies, as well exploring how abstract art as a medium of artistic practice reflects the diversity of twentieth-century concerns.

The volume addresses the ambivalence with which abstract art is perceived in the realms of theory as well as practice and thereby responds to a void in publications that seem to either solely discuss the historical value of abstract art or focus on its contemporary demise as a critical form of expression. In the field of practice, cultural institutions are responding to the growing interest in abstraction of artists by organizing exhibitions with the intent of examining the contemporary relevance of abstraction for the visual arts.

The contributors to this volume reflect the diverse contexts in which abstract art can be perceived and discussed. Art historians, philosophers, cultural theorists, and artists come together to re-contextualize the formal legacies of abstract art and re-institute it as a cultural phenomenon by means of social interpretation. Considering historical examples of artistic practice, from the early pioneers of abstraction to late modernism, the essays in this volume explore theoretical and critical narratives that seek to

articulate new perspectives on the legacy of abstraction in the visual arts. From metaphysical considerations and philosophical reflections to debates about interculturality and global perspectives on abstract art, the contributing scholars are interested in looking back at more than one hundred years of abstraction in the visual arts from a contemporary point of view that acknowledges and is informed by the many social, economic, cultural, and political aspects of artistic practices.

The common theme that each of the essays share is the phenomenon of abstract art as not only a cultural, but also a political phenomenon. This is then reinforced by the detailed analysis of artists' œuvres, particular works, or specific exhibitions. Analysis of the major trajectories of abstract art is based on the perspective of specific practices and case studies. This does not mean forgoing a comprehensive sense of its chronological progression, merely a perspective is chosen that largely defies the shortcomings of articulating a "story of art" sense of progression as quasi–narrative and considers the evolution of the phenomenon of abstract art from a contemporary outlook.

A special feature of the book is its global character—bringing together contributions by emerging younger art historians and cultural researchers as well as more established scholars from Europe, South America, South Africa, the United States, and Australia. The book is distinctive in that it is organized into two main sections: Part One—The Politics of Abstract Art: Between the Individual and the Universal and Part Two—The Interculturality of Abstract Art: Between Co-optation and Appropriation. The essays in the first section address by means of in-depth studies of artistic œuvres or specific works the relation between actual practice and more theoretical or philosophical investigations into the nature of abstraction. The common denominator of the contributions in part one is the process by which abstract art serves a means of political influence and engagement through its transformation of the individual artistic experience into a universal language of expression.

Isabel Wünsche presents a detailed comparison of the emergence of abstraction in the work of František Kupka and Wassily Kandinsky and their gradual shift from a mystical Symbolist orientation towards a more scientific approach in their theoretical writing, processes of artistic creation, and visual perception. Acknowledging that even the most mystical of the pioneers of abstract art found themselves engaged in a dialectic discourse in their efforts to forge a link between the physical world and the spiritual realm revealed in their work, she discusses the ways in which these artists interrelated mystical orientation, scientific

inquiry, and psychophysiological factors in the processes of artistic creation and visual perception.

Naomi Hume focuses on the social and political beliefs that shaped František Kupka's caricatures and illustrations and were the basis for his abstract experiments. She demonstrates the extent to which Kupka's interest in lifestyle reform and anarchism fueled his experiments with conjuring movement in paint and gave rise to his theoretical work on the dismissal of representation and narrative in painting and the physical form of the artwork in general.

Rose-Carol Washton Long's discussion evolves around Wassily Kandinsky's 1911 *Composition V*, which she uses as a backdrop to analyze how Kandinsky himself referred to his works, provoking an interpretation that reveals an anarchist order. She then goes on to explore how artistic practices in the early twentieth century addressed issues of spectatorship in an attempt to lift the general public from its complacency, highlighting the importance of such motivational factors for perceiving art in the broader political context of contemporary times.

Viktoria Schindler offers an in-depth study of Russian avant-garde artist Ivan Kliun's artistic practice and discourse on color and form as outlined in his yet unpublished manuscripts. In theory and practice, Kliun developed a grammar for abstract art and explored the impact that elements of art such as color, form, texture, light, space, and their principles of combination have on the viewer's psyche. Schindler's essay on Kliun offers a new perspective on the work of a largely unknown artist of the Russian avant-garde and the development of nonobjective art in Eastern Europe, particularly in Russia in the first half of the twentieth century.

Aarnoud Rommens looks into the life of Uruguayan painter Joaquín Torres–García who, in 1934, returned to his native country after forty-three years in Europe. Rommens draws comparisons between Torres–García's European education and his South American intellectual roots and shows how the artist's abstract aesthetics were reframed by the paradigm of pre-Columbian art. By identifying with the culture of ancient Andean cultures, Torres–García, who never came to experience these ancient works in person, created an artificial "memory palace." The author reveals how the mythological character of abstraction caters to a re-appropriation of its aesthetics in various cultural contexts.

Nieves Acedo offers a study of American postwar painter William Congdon's abstract œuvre, which largely falls outside of the canon within which abstract art has been perceived. She links Congdon's later works to notions of immediacy cultivated in the concept of action painting.

Congdon viewed the quest for immediacy as intrinsically related to the utopian and the ideal rather than the real; to elaborate this aspect, the author discusses Congdon's work in relation to Aristotelian metaphysics, particularly the idea of matter—here specifically, the painted work of art—conveying the unity of apparent opposites such as surface and ground.

Gordon Monro presents an in-depth study of how abstract art both exhibits and/or is derived from a process of movement and change—a process that is intrinsic to how the artist creates the work and which Monro calls "abstraction of behavior." By referring to examples of art history and current artistic practices, Monro, a new-media artist, discusses three aspects of an abstract work of art that need to simultaneously be considered: its static visual appearance, its observable behavior, and its hidden mechanism. These become the source of a conceptual metaphor that is in itself essentially nonrepresentational.

Birgit Mersmann engages with the recent new interest in abstract art, particularly the practices of abstraction as a universal language or programming code that evolved with the development of digital media technologies and new methods of data visualization. Discussing examples of contemporary digital artistic practices, Mersmann develops a model of digital abstraction in which the artwork itself becomes a digital network of crossmodalities designed by the artist and manipulated by means of the apperceptive (inter)action and response system of the user-viewer. She argues for a new art theory of digital abstraction based on the classification and concept of hypermodality as a hyperbinding of sense modalities.

Part Two examines the effects that the production, meaning, and reception of abstract art had on cultural practices such as exhibition-making and artistic production itself. The contributions in this section especially engage with the ways in which the phenomenon of abstract art relates to economic processes and the politics of representation, particularly in terms of the cultural protocols that inform them.

Franziska Müller discusses the work of Ernst Wilhelm Nay in the light of artistic practices, philosophical concepts, and cultural politics in postwar Germany. Nay promoted the idea of abstract art as a world language, an instrument of cognition and orientation, one well suited to visually expressing the necessary changes in cultural tradition associated with the arrival of a new era. Exploring Nay's artwork in the context of his theory of abstract art as a universal language, she reveals the ambivalence between autonomy and co-optation of art as a political tool with regards to the relationship between art and the political realm.

Dorothea Schöne closely examines the political connotations of abstract art in postwar Germany in the light of American support for German abstract art. Abstract art was seen as an expression of freedom and democracy and used as a political tool to counter both National Socialist propaganda as well as socialist and Stalinist politics of the time. Analyzing a selection of exhibitions that toured West Germany as well as the United States, Schöne pays particular attention to the inherent conflict between the artists' apolitical intentions and the political agendas of cultural policy makers.

Elena Korowin discusses the various diplomatic approaches to abstract art in the Soviet Union and West Germany between 1970 and 1990, paying particular attention to the level of ostracism to which abstract artists were treated by the Soviet cultural and political authorities. Analyzing art exhibitions from the Soviet Union that were shown in West Germany in the period from World War II to the breakdown of the communist system in 1991, she shows how the political establishment attempted to use the suggestive power of art for its interests.

Marilyn Martin's discussion of abstract art in South Africa focuses on the relationship between abstract art and social engagement in the anti-apartheid movement, which generally favored figuration and called for a timely rethinking of abstract art production in South Africa, her concern being that the post-apartheid generation of artists is in danger of falling prey to an opportunistic market logic that would lead to a rehearsal of art history rather than a radical transformation of abstract art, which would subsequently no longer remain suffused with its own poetry and polemics.

Wendy Kelly, an artist working and living in Melbourne, Australia, examines the impact that the concept of postmodernism as a style, movement, and philosophy has had on all forms of abstraction. Because of its preference for figuration, postmodernism is often perceived as limiting the potential of abstract art. Instead, Kelly suggests that postmodernism could contribute to a loosening of "the perceived straight jacket of Modernism with its rigid lineal categorization of trends and movements" and that this would benefit abstraction. In support of her thesis, she embarks on an analysis of her own work and that of fellow Australian artists.

Wiebke Gronemeyer's essay explores the aesthetic and conceptual concerns towards abstraction of contemporary artists such as Liam Gillick, Falke Pisano, and Alice Creischer and Andreas Siekmann. The essay particularly looks at forms of critical appropriation of concepts of abstraction prevalent in contemporary aesthetics and conceptual artistic practices. This leads her to question the ways in which contemporary

artistic practices—taking into account the historically strong, self-reflexive approach of abstract art towards the conditions of art production—can articulate contemporary forms of abstraction beyond the aesthetic, and thereby deal with the often proclaimed paradigm between modernism's self-reflexivity and postmodernism's appropriation of aesthetic languages.

Pamela Scorzin closely examines the recent fetish of abstract art in contemporary lifestyle magazines and fashion brands; this is supported by an in-depth analysis of the work of abstract artist Karin Keller. Scorzin critically addresses the ways in which contemporary forms of abstraction serve as a metaphor for forms of creativity and mastery in line with mainstream pop culture, giving rise to forms of visual merchandising and marketing that co-opt the aesthetics of abstraction in the visual arts, an area once largely opposed to mass culture.

This volume seeks to progressively expand the boundaries of thinking about abstract art by engaging it in its increasingly diverse cultural environment. In contemporary times, making, exhibiting, criticizing, and analyzing abstract art is no longer grounded solely in traditional aesthetics, but centered on a number of political, cultural, economic, and social issues influencing artistic practices and their perception. It is beyond the scope and intent of this volume and our perspective to make aesthetic assessments or judgments of abstract art today. Rather, we hope to offer a platform for meaningful discussions of how the processes of abstraction in artistic practices affect our world.

PART ONE

THE POLITICS OF ABSTRACT ART: BETWEEN THE INDIVIDUAL AND THE UNIVERSAL

CHAPTER ONE

WASSILY KANDINSKY AND FRANTIŠEK KUPKA: BETWEEN METAPHYSICS AND PSYCHOPHYSICS

ISABEL WÜNSCHE

The emergence of abstract art around 1910 was fundamentally shaped by the theoretical considerations of the Czech painter František Kupka (1871–1957) and the Russian painter Wassily Kandinsky (1866–1944). A number of parallels can be seen in their artistic work and theoretical writings. The two artists shared similar worldviews and artistic interests, found inspiration in theosophy and the occult, and promoted a subjective-intuitive approach to art. Drawing on contemporary artistic developments, philosophical ideas, and the latest discoveries in the natural sciences, each developed detailed conceptual approaches to abstraction, which they set down in pioneering theoretical works: Kandinsky's *On the Spiritual in Art (Über das Geistige in der Kunst*) and Kukpa's *Creation in the Visual Arts* (*La Creation dans les arts plastique*).

Kandinsky's book, the more influential of the two, was published in 1911;[1] Kupka formulated his aesthetic treatise during roughly the same period, from 1909 to 1913; however, its intended publication in French, in 1920, was never realized and the manuscript was not published until 1923,

[1] Wassily Kandinsky, *Über das Geistige in der Kunst: insbesondere in der Malerei* (Munich: Piper 1912). The first edition appeared at the end of 1911 but was dated 1912; the second and third editions followed in 1912. First complete English translation: Wassily Kandinsky, *On the Spiritual in Art*, ed. Hilla Rebay (New York: Solomon R. Guggenheim Foundation, 1946). See also Wassily Kandinsky, "On the Spiritual in Art," in Lindsay/Vergo, *Kandinsky: Complete Writings on Art*, 114–220.

in a Czech translation (*Tvoření v umění výtvarném*).[2] Kupka first became aware of Kandinsky's work through Walter Rummel, in 1913, but found in it merely a confirmation of his own ideas.[3] While the response to Kandinsky's publication was almost immediate and considerable, and the book has subsequently been explored and considered from numerous points of view, Kupka's theoretical explorations, then as now, received little attention and have yet to be systematically analyzed.

The two publications were developed as the artists were just beginning to work with abstraction; each reflects the personal approach and the theoretical explorations of its author: Kandinsky taking a narrow approach and focusing on the fundamental aspects of the contemporary, and Kupka establishing a broader, more historical point of view. Both artists dealt with questions about the purpose of art, the role of the artist, and the significance of the artistic means, but while Kandinsky restricted himself to contemporary artistic developments, Kupka brought his entire encyclopedic knowledge to bear and charted a historical connection that reached from Antiquity to the present day.

The publication of Kandinsky's German-language treatise (Fig. 1.1) by the Piper–Verlag in Munich at the end of 1911 was accompanied by a shortened adaptation in Russian, "*O duchovnom v iskusstve*," which was publically read by Nikolai Kulbin at the Second All-Russian Artists' Congress in St. Petersburg in 1911.[4] The treatise is written in a very personal, almost messianic style, but offers a largely systematic and clearly structured discourse on Kandinsky's search for adequate artistic means to create an art appropriate to the dawn of "the epoch of the great

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[2] František Kupka, *Tvoreni V Umeni Vytvarnem* (Prague: S.V.U. Manes, 1923; Reprint, Prague: Brody, 1999). French edition: F. Kupka, *La Création Dans Les Arts Plastiques* (Paris: Diagonales, 1989). German edition: Noemi Smolik (ed.), *František Kupka. Die Schöpfung in der bildenden Kunst* (Ostfildern–Ruit: Hatje Cantz, 1990). Non-distributed English translation: František Kupka, *Creation in the Plastic Arts* (Liverpool: Artists Bookworks, Liverpool University Press, 1997).

[3] Meda Mladek, "Biography," in *Frank Kupka*, exh. cat. (Cologne: Galerie Gmurzynska, 1981), 110.

[4] V. Kandinsky, "O dukhovnom v iskusstve" [On the Spiritual in Art], in *Trudy vserossiskogo s"ezda khudozhnikov v Petrograde, dek. 1911–ianv. 1912* [Works of the all-Russian artists' congress in Petrograd, Dec. 1911–Jan. 1912] (St. Petersburg: Akademiia Khudozhestv, 1911), 1: 47–76. See also John E. Bowlt, "Vasilii Kandinsky: The Russian Connection," in *The Life of Vasilii Kandinsky in Russian Art. A Study of "On the Spiritual in Art,"* eds. John E. Bowlt and Rose-Carol Washton Long, 2nd ed. (Newtonville, MA: Oriental Research Partners, 1984), 1–41.

spiritual." [5] It is divided into a general section that deals with the contemporary artistic-spiritual situation and a section devoted to painting, in which he addresses the capabilities inherent in the painterly means of color and form. The chapter headings are illustrated with his own woodcuts and the text is supplemented by several visual comparisons from art history as well as three reproductions of his new, abstract works: *Impression No. 4*, *Improvisation No. 18*, and *Composition No. 2*. Kandinsky's writings distilled the modernist *Zeitgeist*, and his book soon became an essential guide for the European avant-garde and also Alfred Stieglitz and his group in New York.[6]

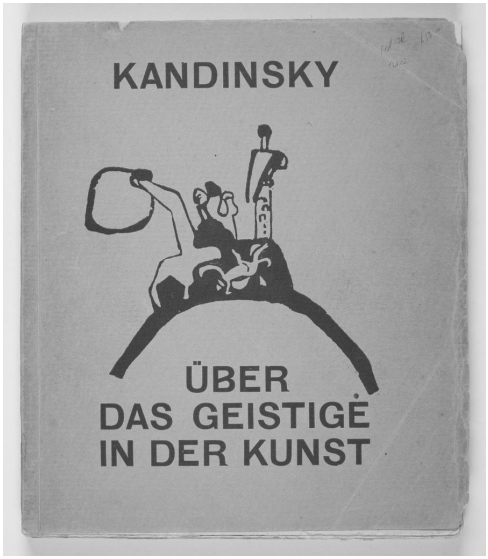

Figure 1.1. Cover of Wassily Kandinsky, *Über das Geistige in der Kunst* (Munich: Piper, 1912).

[5] Kandinsky, *On the Spiritual in Art*, 99; Lindsay/Vergo, *Kandinsky: Complete Writings on Art*, 219.

[6] On the influence of his theory, see, for example, Rose-Carol Washton Long, *Kandinsky: The Development of an Abstract Style* (Oxford: Clarendon Press, 1980), 137–151; Gail Levin and Marianne Lorenz, *Theme & Improvisation: Kandinsky and the American Avant-garde, 1912–1950* (Boston: Little Brown, 1992).

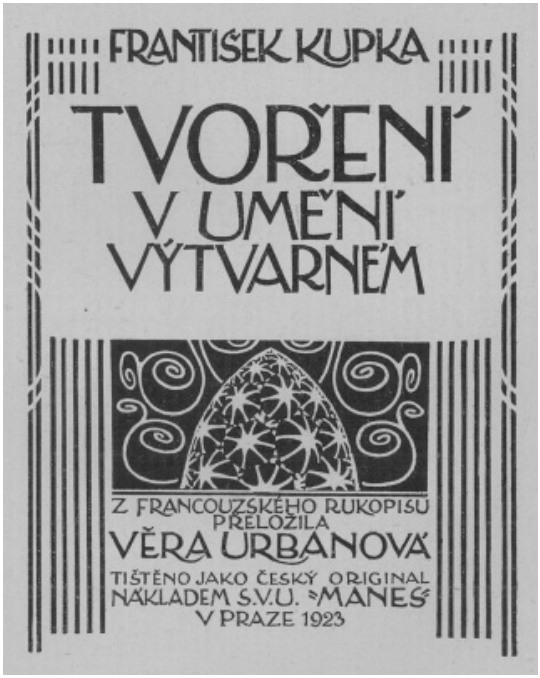

Figure 1.2. Cover of František Kupka, *Tvoření v umění výtvarném* (Prague: S.V.U. Manes, 1923).

Kupka's treatise (Fig. 1.2), in its construction and form, resembles Kandinsky's. It is subdivided into seven thematic chapters, each illustrated with a woodcut by the author and containing historic visual examples; the illustrations range from the natural sciences to human perception and color theory. Kupka's work, however, was not published until more than a decade later, by Mánes in Prague, and as a result of its delay and then appearance in a Czech edition accessible to only a limited number of readers, its impact was minimal. Ludmila Vachtová, maintaining that the essential structure of the text was already complete early on, believes that had *Creation in the Visual Arts* been published in 1912, it would have received the attention it deserved, analogous to Kandinsky's *On the Spiritual in Art*.[7] Unlike Kandinsky, however, Kupka's writing is fairly

[7] Ludmila Vachtová, cited in Mela Mladek, "Einige Anmerkungen zum Entstehen des Buches 'Die Schöpfung in der bildenden Kunst' von František Kupka" [A few

circuitous in nature and uneven in both structure and style. The treatise, Kupka wrote, was "written in a period during which I myself was still trying to find the light, thus much of that which is expressed is incomplete, but still it was expressed—which should serve to vindicate me." [8] Furthermore, as Kupka himself remarked, it lacks a personal or emotional dimension—possibly because the more lively sections were omitted during revisions in the early 1920s.[9]

Despite differences in presentation and reception of the two treatises, there are a number of commonalities and parallels to be found. Both authors developed their ideas independently of Cubism, which they considered to be not only a typically French nationalist form of expression but also limited in its artistic and innovative possibilities. Kandinsky wrote that the work of Matisse and Picasso offered "two great indications of a great goal"—Matisse represented the focus on color and Picasso on form.[10] Kandinsky was convinced that the most expressive artistic form was to be found not in the "clear, 'geometric' construction, that is immediately noticeable and rich in possibilities and expressiveness, but [rather in the] inscrutable one, which inadvertently lifts itself beyond the painting, and which, therefore, is meant less for the eye than for the soul."[11]

Kupka likewise viewed Cubism as an interesting, new form of artistic expression, but one, however, that did not represent a qualitative difference to that which preceded it:

> The experiments carried out by Picasso and Braque in the first years of the twentieth century are interesting as attempts to approach nature in a different way to the painters of the past. But they succeed only in offering one more interpretation. The idea of the equivalence they aim at is itself better expressed—with greater mathematical precision—in the diagrams used to illustrate geometrical treatises.[12]

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comments on the emergence of the book "Creation in the Plastic Arts" by František Kupka], in *František Kukpa. Die Schöpfung in der bildenden Kunst* [František Kukpa: Creation in the Plastic Arts], ed. Noemi Smolik (Ostfildern–Ruit: Hatje Cantz, 2001), 161.

[8] Mladek, "Einige Anmerkungen zum Entstehen des Buches 'Die Schöpfung in der bildenden Kunst'," 160.

[9] Ibid., 159.

[10] Kandinsky, *On the Spiritual in Art*, 32–33.

[11] Ibid., 89–90.

[12] Kupka, *Creation in the Plastic Arts*, 124.

In 1896, Kandinsky turned down a teaching position at the University of Dorpat and instead went to Munich, with the intention of devoting himself to painting; the same year Kupka settled in Paris. It was during this time, in the period leading up to the First World War, that both artists found their way from Symbolism to abstraction and formulated their artistic credos. Their theoretical writings reflect and chart this shift, from a mystical Symbolist orientation towards a more scientific basis and a recognition of the importance of psychophysiological factors in the processes of artistic creation and visual perception. Searching for new ways to relate subjective experience and objective reality, the two artists both delved into theories on the sensory perception of color, form, and sound in contemporary physiology and psychology, including Gustav Theodor Fechner's psychophysics, Wilhelm Wundt's psychophysiological parallelism, and Ernst Mach's analysis of sensations.

František Kupka: "Physiology and biology will become a compulsory grammar for all artists"

Born in Opočno in eastern Bohemia in 1871, Kupka, at a young age, was apprenticed to a saddler who initiated him into the practice of spiritism, which later allowed him to earn a living while studying art in Prague and Vienna. In 1893, while still in Vienna, Kupka was introduced to theosophy by a fellow student; he joined a theosophist brotherhood and also became a disciple of the "idea painter" and "kohlrabi apostle," Karl Diefenbach (1851–1915), an eccentric practitioner of *Körperkultur* (the cult of the body), who argued for a return to nature and promoted a vegetarian diet.[13]

Kupka's move from Vienna to Paris, in 1896, marked a shift in his life and work. He left Central Europe with a metaphysical mindset, but soon began to reject mysticism in favor of the observation of the phenomena of modern life and an interest in contemporary scientific and technological achievements, including the electric light bulb, the moving picture, chrono-photograpy, and X–rays.[14] In early 1897, he wrote to his friend Arthur Roessler:

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[13] Meda Mladek, "Central European Influences," in *František Kupka 1871–1957. A Retrospective*, exh. cat. (New York: The Solomon R. Guggenheim Museum, 1975), 13–37.

[14] Rowell, "František Kupka," 47–80; Virginia Spate, "'L'Homme est la nature prenant conscience d'elle-même': spiritisme, anarchisme et érotisme dans l'œuvre de Kupka," in *František Kupka 1871–1957 ou l'invention d'une abstraction*, exh.