

The Artist – Mediator between the Material and Spiritual Worlds. Spirituality and Exploration the Essence of the World through Abstract Art

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Abstract: *Abstract art is a form of visual expression that distances itself from figurative representations of the world, exploring colors, shapes, and compositions in a non-representational manner. It does not seek to imitate nature, but to convey emotions, ideas, and concepts through pure visual means. Beyond the constraints of objective representation, abstract art has represented for many artists a way of exploring spirituality and the essence of the universe. Overcoming the limitations of the visible world, abstraction has offered a visual language capable of evoking emotions, ideas, and inner states that are difficult to express through figurative means. This paper aims to analyze the way in which spirituality and the search for the essence of the universe have motivated and shaped the development of abstract art, highlighting the contributions of representative artists and relevant philosophical and spiritual influences.*

Keywords: *abstract art; theosophy; Piet Mondrian; Wassily Kandinsky; Kazimir Malevich; František Kupka; neoplasticism; suprematism;*

Introduction

The challenge to traditional representation, the redefinition of artistic principles, and the exploration of the emotional and symbolic power of color, form, and composition, beginning in the last decades of the 19th century, paved the way for non-representational artistic expression and the development of abstract art. The Impressionists' departure from traditional realism, emphasizing light, color, and fleeting moments of the day, through the use of free brushwork and vibrant hues, which inspired a focus on composition rather than realism of representation, the exploration of expressive colors and bold shapes by Post-Impressionist artists such as Vincent van Gogh, the simplification of shapes into geometric components by Paul Cézanne, the fragmentation of reality into geometric shapes proposed by Cubist artists such as Pablo Picasso and Georges Braque, the use of vivid, unrealistic colors to evoke emotional impact and demonstrate the power of color as an independent force, in the creations of Fauvists Henri Matisse or André Derain, the portrayal of speed and the impact of the phenomenon of industrialization, through the emphasis on movement, energy, and dynamism, as in the compositions of artists Giacomo Balla, Umberto Boccioni, or Gino Severini, played an important role in the emergence and development of abstract art.

On the other hand, probing the spiritual dimensions of creation, by finding an alternative to the dominant materialist view and including the spiritual dimension of reality, as well as the idea of the evolution of consciousness, provided a rich conceptual framework for exploring new forms of artistic expression. In this sense, the desire of artists to go beyond figurative representation and create works of art that resonated with deeper aspects of human existence and the universe as well, from evocative symbolism to pure abstraction, influenced by the theosophy

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of the time, had a significant impact on visual art by providing artists with a philosophical framework for exploring the spiritual dimensions of creation.

1. Beyond the Visible: Theosophy and Its Impact on Abstract Visual Art

The Theosophical movement, founded by Helena Blavatsky and Henry Steel Olcott in 1875, was an influential spiritual and philosophical movement in the late 19th and early 20th centuries. Promoting the idea of a fundamental spiritual unity of the universe and exploring Eastern doctrines such as *karma* and *reincarnation*, Theosophy exerted a considerable fascination on Western intellectuals and artists, offering an alternative to the dominant scientific materialism and traditional religious dogma. The Theosophical movement was seen as an attempt to synthesize Eastern and Western philosophies into a unified spiritual system. Theosophy advocated the existence of a universal wisdom, accessible through introspection and the study of esoteric traditions, and promoted the idea that the universe was interconnected by invisible spiritual energies. This view profoundly influenced not only philosophical and religious thought, but also visual art, inspiring numerous artists to explore spiritual dimensions through abstract forms and colors.

One of the fundamental principles of Theosophy, which resonated strongly with the aspirations of artists, was the idea of the existence of an invisible spiritual reality, considered superior to the material world perceived through the senses. Theosophists believed that art had the potential to transcend physical representation and to access and express these deeper spiritual truths. This perspective provided a theoretical framework for moving away from the figurative and for exploring a non-objective visual language, capable of evoking emotions and direct spiritual states. As Robert P. Welsh points out in his study *Mondrian and Theosophy*, Theosophy provided a crucial intellectual and spiritual impetus for the development of abstraction in modern art². Thus, artists were inspired to create works of art that reflected universal symbols and the harmony between various spiritual traditions, used geometric shapes and abstract compositions to express the ordered structure of the universe, and considered colors to carry subtle vibrations and energies, capable of influencing the inner states of the viewer. Moreover, in theosophical aesthetics "the work of art is in its own way a thought-form, shaped by the artist's thought vibrations"³.

The Theosophical movement had a significant impact on visual art. Through the use of abstract forms, symbolic colors, and geometric compositions, visual artists were able to transform art into a means of connecting with higher realities and exploring the inner universe, integrating spiritual and philosophical concepts into their works of art. By providing a philosophical framework that legitimized the transcendence of material representation and the search for deeper spiritual truths, Theosophy inspired a generation of artists to explore new non-objective visual languages. Its influence is evident in the works of pioneers of abstraction such as Piet Mondrian, founder of Neoplasticism, Wassily Kandinsky, considered one of the pioneers of abstract art, Kazimir Malevich, creator of Suprematism, and František Kupka, pioneer and co-founder of the early phase of abstract art and Orphic Cubism. The formal and theoretical innovations of these artists were deeply shaped by theosophical concepts of spiritual reality, cosmic unity, and the transcendent potential of art, although the creations of each of the artists mentioned are defined by

² Welsh, Robert P. 1971. "Mondrian and Theosophy." In *Piet Mondrian 1872-1944: Centennial Exhibition*, 35-51. Solomon R. Guggenheim Foundation, p. 36.

³ Ringbom, Sixten. 1987. "Transcending the Visible: The Generation of the Abstract Pioneers". In *The Spiritual in Art: Abstract Painting 1890-1986*, ed by M. Tuchman, 131-154. Los Angeles/The Hague: Los Angeles County Museum/Haags Gemeentemuseum, p. 137.

specific particularities⁴. They transformed art into a means of exploring subtle realities, transcending the limits of figurative representation.

2. Art Transcend the Material World. Wassily Kandinsky and Theosophy

Considered one of the pioneers of abstract art, Wassily Kandinsky was one of the first and most influential abstract artists, and spirituality had a profound impact on his work and artistic philosophy. His style evolved from figurative painting influenced by Impressionism to a completely abstract approach. W. Kandinsky's initial period, spent mainly in Munich at the beginning of the 20th century, is characterized by a figurative approach, influenced by *Jugendstil* (Art Nouveau) and late Impressionism. Works such as *Sunday (Old Russia)*, 1904, or the Bavarian landscapes illustrate a concern for color and atmosphere, but remain anchored in the recognizable representation of reality. However, even in these early works, a tendency towards stylization and an intensification of color is observed, foreshadowing his future evolution. A crucial moment in the formation of his artistic vision was the often-cited experience of looking at his own painting turned on its side. This incident made him realize that the object itself was not essential to the emotional impact of color and form. This revelation opened the way to an exploration of the intrinsic expressive potential of pure visual elements.

In 1911, together with other avant-garde artists, W. Kandinsky founded the group *Der Blaue Reiter (The Blue Rider)*. This period was essential for the crystallization of his theoretical ideas and for the production of his first works of art considered abstract. The group's manifesto, published under the same name, advocated a spiritual art, capable of expressing the "inner necessity" of the artist. During this period, W. Kandinsky began to create compositions increasingly free from figurative references, using abstract forms and vibrant colors to evoke emotions and moods. Paintings entitled "Improvisation", "Impression" and "Composition" mark important stages in this transition. The painting *Impression III (Concert)*, 1911, inspired by a concert by Arnold Schönberg, illustrates the attempt to translate auditory experience into abstract visual terms.

The publication of his seminal work, *Concerning the Spiritual Art*, in 1911, provided a solid theoretical framework for his artistic approach. W. Kandinsky argued that art should free itself from the constraints of objective representation and focus on the direct impact of color and form on the viewer's psyche. He associated colors with certain emotions and sensations, and forms also possessed an intrinsic spiritual resonance. This mystical and synesthetic view of art formed the basis of his lyrical abstraction.

A new stage in W. Kandinsky's artistic development occurred between 1922–1933, a period spent at the Bauhaus. Under the influence of the principles of the Bauhaus School, which emphasized functionality and a more rational approach to form, W. Kandinsky's work evolved towards a more geometric and structured abstraction. Circles, triangles, and squares became predominant elements in his compositions, organized with apparent mathematical precision, yet retaining a subtle chromatic vibration and internal dynamics. Works such as *In White II* (1923), *Yellow-Red-Blue* (1925), or *Small Yellow* (1926), exemplify this new direction.

⁴ Tessel M. Bauduin. 2013. "Abstract Art as "By-Product of Astral Manifestation": The Influence of Theosophy on Modern Art in Europe" In *Handbook of the Theosophical Current*, ed. by Olav Hammer & Mikael Rothstein, 429–451. Leiden. Boston: Brill, p. 446–448.

During the Bauhaus period, the artist began to use geometric shapes and pure colors to create compositions that evoke musicality and inner harmony. The artist believed that art should go beyond mere visual representation and convey the "inner essence" of reality, connecting the viewer with a higher spiritual level, being influenced by theosophy in exploring the relationship between color, form, and spirituality. This influence led him to explore how shapes, colors, and composition could evoke spiritual emotions and sensations. In his work *Concerning the Spiritual in Art*, he argued that art should express inner realities and evoke deep states of mind, arguing that each color has a specific vibration that affects the soul. For example, he considered yellow a color that "after a longer interval causes pain to the eye. (...) The eye becomes restless, cannot bear to look at it for long"⁵, while blue was considered to have a profound and introspective effect: "The eye ... seeks to delve into the silence of blue or green"⁶ or "Blue extends its silence to the depths of the human soul"⁷.

Through his paintings, W. Kandinsky sought to eliminate the representation of physical objects, considering them to limit access to the spiritual. This is evident in his abstract compositions, where visual elements become carriers of symbolic and spiritual meanings. Throughout his career, he integrated geometric shapes, lines and colors into an abstract language that expressed the "rhythms" of the universe and the soul. His paintings entitled *Composition* can be considered a common thread that runs through the artist's entire work, from his preoccupation with abstraction to his last Parisian period, dubbed "biomorphic". The first composition dates from 1910, the last from 1939. Each of these paintings represents an important stage in the evolution of his abstract art, they are characterized by the use of vibrant colors, dynamic shapes and complex compositions, all of which reflect the artist's theory of the spirituality of art. The paintings entitled "Composition" represent a culmination of his artistic exploration, representing most eloquently his vision of abstract art as a form of pure spiritual and emotional expression. Numbered I to X (although the first three compositions were destroyed during World War II, and only photographs of them have survived), these works of art are not simple arrangements of shapes and colors, but rather complex visual symphonies, orchestrated with the intention of evoking deep inner resonances in the viewer. The purpose of these paintings was "to achieve psychic effect and, through the spiritual vibration and spiritual values produced by combinations of colors and shapes, to bring the viewer into closer contact with the cosmos as intuited by the superior mind of the artist"⁸. Visual hierarchies, tensions and resolutions can be observed, which create a rich internal dynamism in these works of art. In the "Composition", W. Kandinsky reaches a high level of abstraction. Recognizable objects from the material world disappear completely or are reduced to vague suggestions. The emphasis is on the interaction between the visual elements themselves, on the rhythms and counterpoints they create. Color plays a fundamental role in the "Compositions". The artist believed in the intrinsic emotional and spiritual power of color, and in these paintings he uses them with remarkable intensity and variety. The contrast between colors, chromatic harmonies and dissonances contribute to the overall atmosphere of the painting and its emotional impact. Many of the "Compositions" suggest a vibrant internal energy and a sense of movement. Lines can be straight, curved, broken or spiral, creating visual trajectories that guide the viewer's eye through the complexity of the image. Shapes can appear to collide, overlap or float, generating a sense of force or levitation.

⁵ Vasili Kandinsky. 2022. *Despre spiritual în artă [Concerning the Spiritual in Art]*. București: Art Press, p. 58.

⁶ *Ibidem*.

⁷ *Ibidem*, p. 91.

⁸ Steven G. Marks. 2003. "Abstract Art and the Regeneration of Mankind". *New England Review*, 24 (1): 53–79, p. 56.

Composition VII (1913), is considered one of W. Kandinsky's most complex works. The painting is an explosion of colors and shapes that seem to merge into an organized chaos. The artist wanted to create a work that evokes pure emotions, without being constrained by the objective representation of reality. *Composition VIII*, created during the Bauhaus period, in 1923, marks W. Kandinsky's transition to a more geometric approach to abstract art. The shapes are more structured, and the colors are used to create a strong visual balance. The last of the works in the "Compositions" series, entitled *Composition X* (1939), reflects surrealist influences and the exploration of organic forms. The black background intensifies the contrast between the vivid colors, providing a sense of depth and mystery. In line with his theory set out in his work *Concerning the Spiritual in Art*, W. Kandinsky considered the "Compositions" to be the closest to expressing the "inner necessity" and the spirit of the age. He sought to create art that resonated with the spiritual dimension of the human being, similar to the way music can touch the soul without resorting to concrete representations.

A high point in Wassily Kandinsky's evolution towards pure abstraction is represented by the artist's late works of art, especially those that intensively explore geometric figures. After an initial period characterized by organic forms and emotional chromatic explosions, W. Kandinsky began to attach increasing importance to fundamental geometric elements, seeing in them an equally rich and, at the same time, more structured and universal expressive potential. This transition did not mean a renunciation of spirituality or emotion, but rather a search for a more ordered and clear visual language, capable of resonating with the "inner necessity" of the artist and the viewer as well. In works of art dominated by circles, squares, triangles, straight lines and curves, W. Kandinsky does not use geometric figures as simple decorative forms, but charges them with intrinsic and relational meanings: "the yellow circle radiates, is encompassed by a centrifugal movement and approaches the viewer in an almost concrete way. The blue circle, however, carries out a centripetal movement (like a snail retreating into its shell), moving away from the viewer. The first circle aggresses the eye, while the second absorbs the gaze"⁹. The square, with its stability and limitations, could represent material reality, while the triangle, with its ascending or descending dynamism, suggested strength and direction. The interaction between these forms, along with the way they were colored and arranged in the pictorial space, generated a complex visual symphony, meant to evoke deep emotional and spiritual states. The importance given to geometry was not only aesthetic, but also theoretical. Paintings such as *Squares with Concentric Circles* (1913), *In the Black Square* (1923), or *Several Circles Squares* (1926), are representative in this sense. W. Kandinsky, influenced by ideas from various fields, including science and mysticism, believed that geometric shapes possess a universal psychological and spiritual resonance. He systematically explored the relationship between color and shape, attributing specific expressive qualities to each combination. Thus, a yellow triangle could evoke a different sensation than a blue or red triangle, and this sensation was amplified or modified by the interaction with other shapes and colors in the composition.

Kandinsky's geometric works of art are not devoid of dynamism and complexity. Even within the rigor of geometric forms, the artist manages to create vibrant and energetic compositions, through superpositions, juxtapositions, variations in scale and rhythm. The pictorial space becomes in his compositions a field of forces in which forms attract, repel or coexist in a creative tension. This approach profoundly influenced the development of abstract art and opened up new possibilities for visual expression beyond figurative representation. By attributing intrinsic meanings to geometric forms and orchestrating them in a rigorous but expressive visual language,

⁹ Wassily Kandinsky, *op. cit.*, p. 88.

W. Kandinsky demonstrated the unlimited potential of abstract art to communicate complex emotions and ideas without resorting to objective representation.

The influence of spirituality in the art of W. Kandinsky marked a major shift in the way art is perceived and created, paving the way for generations of artists who wanted to explore deeper dimensions of existence through abstract forms. The artist profoundly influenced the development of abstract art and paved the way for abstract expressionism. His ideas about the spirituality of art were taken up by artists such as Piet Mondrian and Jackson Pollock, helping to redefine modern art as a means of inner exploration and direct communication with the viewer. Throughout his career, W. Kandinsky was a pioneer of experimentation and always sought new ways to express the "spiritual" through art.

3. From Visible to Invisible: The Spiritual Meaning of Line and Color in Piet Mondrian's Paintings

Founder of Neoplasticism, an artistic movement that sought universal harmony through geometric abstraction, Piet Mondrian was inspired by theosophy in his search for universal harmony through geometric shapes and primary colors. His works of art reflect the idea of a cosmic balance and a fundamental order of existence. P. Mondrian saw art as a means of expressing the harmony and balance of the universe, and his artistic movement, called *Neoplasticism*, reflects this search for spiritual order and perfection.

P. Mondrian began his career as a figurative painter, mainly producing landscapes, portraits and still lifes, works influenced by Dutch Realism and late Impressionism, which were characterized by a concern for the faithful rendering of nature and for the effects of light. However, even in these early works of art, a tendency towards stylization and an intensification of color is observed, suggesting a desire to overcome purely mimetic representation. Between 1908–1911, the artist became acquainted with the ideas of Symbolism and early Expressionism, which emphasized the expression of emotions and inner states rather than an objective representation of reality. His works from this period, such as the "Red Tree" series or the studies of churches, show a more pronounced stylization of natural forms and a more intense and non-naturalistic use of color. An initial departure from literal rendering is observed, in favor of a more personal and emotional interpretation.

A decisive influence on Mondrian's evolution towards abstraction was his contact with the Cubism of Pablo Picasso and Georges Braque during his stay in Paris. Cubism, with its analytical approach to form and the fragmentation of objects into multiple perspectives, inspired the artist to break down visible reality into basic geometric elements. His series of paintings of trees and building facades from this period illustrate this influence, with forms becoming increasingly abstract and reduced to lines and planes.

Upon his return to the Netherlands during World War I, P. Mondrian, together with Theo van Doesburg and others, founded the *De Stijl*. This period marked the full crystallization of his artistic vision and the birth of *Neoplasticism* (or "Nieuwe Beelding"). Neoplasticism represented a radical abstraction, based on the reduction of visual elements to their most essential: straight horizontal and vertical lines, primary colors (red, yellow, blue) and non-colors (white, black, gray). This reduction was not only an aesthetic choice, but had a deep spiritual and philosophical significance. The artist believed that by eliminating any reference to the natural world and by using these pure visual elements, art could achieve an expression of the universal harmony underlying visible reality. Influenced by theosophy, he understood art as a way to transcend the material world

and access deeper cosmic truths. Theosophy gave him the basis for exploring the relationship between pure forms and colors as expressions of universal harmony: "In the 1910s and '20s Mondrian created a new and abstract language of form in art, which he called the "Nieuwe Beelding" (Neoplasticism) ... Neoplasticism is primarily concerned with form. This language of form, in Mondrian's mature work, consists of vertical and horizontal lines, the right angles between them, and the fields they create, which are white, black, grey or a primary color. Composition with yellow, red, black, blue and grey (1920) is an excellent example of Mondrian's severely formalistic style. If, as Mondrian says, this is "theosophical art", what then do we see? What theosophical message do the forms convey? The answer is: a spiritual world of perfect cosmic harmony"¹⁰.

Piet Mondrian developed a distinctive style in which vertical and horizontal lines, geometric shapes, and primary colors (red, yellow, blue) symbolized universal balance. His paintings, characterized by rigorous grids of black horizontal and vertical lines and the selective use of primary colors (red, yellow, blue), along with white, black, and gray, transcends purely formal aesthetics. For P. Mondrian, every visual element – line, color, and space – was deeply charged with spiritual and metaphysical meanings, reflecting his ongoing search for a universal harmony underlying visible reality. This style reflects his belief that art should be an abstract expression of divine order and spiritual unity. He believed that by eliminating figurative representations, art could achieve a higher purity, and the viewer could experience a state of inner harmony. His method was called "pure intuition": "Mondrian's painting method, which he called "pure intuition", was the direct approach, by trial and error, to the given space of the canvas. There were no a priori measures of any kind, there was no "golden section". He also called it "pure sensuality"¹¹.

For P. Mondrian, abstraction was not a simple elimination of the figurative, but a way to purify visual forms in order to reach the spiritual essence of reality. The straight line, especially the horizontal and vertical, was not a simple graphic delimitation in the artist's creation, but a representation of the fundamental forces that govern the universe. The horizontal line was associated with silence, passivity and feminine strength, with the horizon and with the earth. In contrast, the vertical line symbolized energy, activity and masculine strength, aspiration and spirit. The intersection of these two fundamental lines represented the dynamic balance of opposing forces, essential for the universal harmony that P. Mondrian sought to express in his works of art. "These elements, or "vibrations of energy" are either male, equated to the vertical and to direction, and visually represented by the line; or female, the horizontal and space, represented by the field and color. In *The Secret Doctrine* the male vertical line, or active and moving spirit (designated by the Sanskrit term *purusha*), and female horizontal field, or cosmic space or matter (*prakriti*), are posited to be in mutual opposition, while at the same time being facets of the Absolute or One. The joining of male and female is represented by the cross or right angle"¹².

The network of black lines that structures most of the artist's paintings is not arbitrary. It is a fundamental scheme, an underlying structure that reveals the hidden order of reality. Through this network, Mondrian aimed to overcome the particular and the contingent in order to reach the universal and the necessary. The absence of diagonals, curves, and any line that might suggest an individual trajectory or emotion is deliberate, intended to purify the visual expression of any

¹⁰ Tessel M. Bauduin. *op. cit.*, p. 432.

¹¹ Harry Holtzman. 1986. "Piet Mondrian: The Man and His Work". In *Piet Mondrian: The Complete Writings 1917-1944*, ed. by Harry Holtzman and Martin S. James, 1–10. Boston: G. K. Hall & Co, p. 6.

¹² Tessel M. Bauduin, *op. cit.*, p. 433.

subjective element and align it with the immutable laws of the universe¹³. Color in P. Mondrian's work was also charged with spiritual meanings. The exclusive use of primary colors – red, yellow, and blue – was not a random aesthetic choice. P. Mondrian believed that these colors, in their pure state, represented the elemental forces of the universe: "In abstract-real painting primary color only signifies color appearing in its most basic aspect. Primary color thus appears very relative – the principal thing is that color be free of individuality and individual sensation, and that it express only the serene emotion of the universal. (...) The new plastic's abstract color is meaningless to subjective vision: abstract color omits individual expression of emotion – it still express emotion, but an emotion dominated by the spirit. (...) The new plastic succeeds in universalizing color for it not only seeks the universal in each color-as-color, but unifies all through equilibrated relationships. In this way the particularities of each color are destroyed: color is governed by relationship"¹⁴. Red was associated with vital energy, intensity and matter; yellow symbolised intellect, light and radiant energy, and blue represented spirituality, depth and contemplation. By carefully juxtaposing these primary colours in rectangular fields delimited by the network of black lines, P. Mondrian sought to create a dynamic harmony. The absence of chromatic mixtures and intermediate shades was essential to maintain the expressive purity of each colour, allowing them to directly emanate their spiritual energy. White was seen as the pure, uncoloured space that allowed colours to resonate and symbolised the fundamental unity from which all other manifestations emanated. Black, in contrast, defined the boundaries and structure, contributing to the clarity and order of the composition.

Although his paintings are completely abstract, P. Mondrian was inspired by the forms of nature, which he simplified to reflect the fundamental principles of universal order: "He learned to represent exactly what is vaguely perceptible in nature, he reduced and destroyed the concreteness of appearance (by simplification), yet he did no more than carry the conception of art to its logical conclusion. And so our age arrived at abstract-real painting. The new plastic is abstract-real because it stands between the absolute-abstract and the natural or concrete-real. It is not as abstract as abstract thought, and not as real as tangible reality. It is aesthetically living plastic representation: the visual expression in which each opposite is transformed into the other"¹⁵. For example, the trees in his early paintings evolved into abstract geometric forms that express hidden rhythms and structures. P. Mondrian believed that the artist has a responsibility to reveal universal laws through art. He saw art as a means of reconnecting with the "original unity" of existence, freeing the viewer from the chaos of the material world. For P. Mondrian, every line and color was charged with spiritual meaning, contributing to a message of cosmic harmony, and art was a manifestation of his quest to express spirituality in an abstract and essential way.

4. Art Free from any Representation in Kazimir Malevich's painting

Kazimir Malevich, the creator of Suprematism, one of the first purely abstract movements, explored the idea of transcendence through abstract and minimalist forms. For K. Malevich, spirituality in art meant a total detachment from the material and visible world, a search for a transcendental and pure reality. The artist's artistic path was one of continuous search and

¹³ Piet Mondrian. 1919–1920. "Natural Reality and Abstract Reality: A Trialogue (While Strolling from the Country to the City)". In *Piet Mondrian: The Complete Writings 1917-1944*, ed. by Harry Holtzman and Martin S. James. 1986, 82–12. Boston: G. K. Hall & Co, pp. 90–91.

¹⁴ Piet Mondrian. 1917. "The New Plastic in Painting (1917)". In *Piet Mondrian: The Complete Writings 1917-1944*, ed. by Harry Holtzman and Martin S. James, 27–74. Boston: G. K. Hall & Co, pp. 36–37.

¹⁵ *Ibidem*, pp. 35–36.

experimentation, crossing various influences, from Impressionism and Symbolism to Fauvism and Cubo-Futurism. However, none of these movements fully satisfied his desire to free art from the burden of describing the visible world. Cubo-Futurism, with its fragmentation of form and exploration of simultaneity, represented an important step, but K. Malevich felt the need to go beyond any reminiscence of the object.

The defining moment of the liberation of representational art in K. Malevich's works of art is associated with the emergence of Suprematism around 1915. K. Malevich founded Suprematism, which focused on simple geometric shapes, such as the square, circle, and triangle. By focusing exclusively on shapes and colors, the artist aimed to symbolize art free from any representation: "the system was conceived without reference to any form of nature and was based on flat elementary geometrical figures (quadrilaterals, triangles and circles) and sustained colour which were combined with impressive formal inventiveness"¹⁶. The manifesto "From Cubism to Suprematism. The New Pictorial Realism", from 1915 and the exhibition "0.10" organized in the same year in Petrograd publicly marked the birth of this new artistic direction¹⁷. The centerpiece of the exhibition, *Black Square on a White Background* (1915), became an iconic symbol of this radical break. The "Black Square" was not conceived as a simple geometric shape, but as the "zero of form", the final point of the evolution of representational painting and the starting point for a new form of pure art¹⁸. K. Malevich saw in it the "new artistic culture", a liberation of pure artistic feeling from any association with the object: "I have transformed myself in the zero of form and dragged myself out of the rubbish-filled pool of Academic art. [...] Things have disappeared like smoke; to gain the new artistic culture, art approaches creation as an end in itself and domination over the forms of nature"¹⁹. The black square symbolized the elimination of representative objects and the transition to a pure state of consciousness. The white background was interpreted as the "field of possibilities", infinite and devoid of objectivity. The black square is considered an expression of emptiness and infinite potential, in accordance with theosophical principles. Through this extreme reduction of visual language, K. Malevich aimed to achieve a pure artistic experience, based on the plastic emotion generated by form and color itself. By reducing visual language to its fundamental elements – pure geometric form and color – K. Malevich aimed to achieve a direct and emotional artistic experience, freed from associations with the objective world. The "black square" remains the iconic symbol of this revolution, marking not only the end of a tradition, but also the beginning of a new era in the history of art, in which the autonomy of visual language and the primacy of artistic feeling became fundamental principles.

After "Black Square", the Suprematist language evolved, exploring a variety of fundamental geometric shapes – the circle, the cross, the rectangle, the triangle – arranged in dynamic relationships on a white field. Paintings such as *Black Circle* and *Black Cross*, both made in 1915, continued this exploration of primary forms. Another series of works followed in which the artist introduced a chromatic complexity and the sensation of movement. The colored geometric shapes seemed to levitate in the white space, creating compositions full of energy and tension. Paintings such as *Suprematism. 18th colored construction* (1915) is representative of this phase, in which pure colors and simple geometric shapes generate a vibrant visual experience, free from any reference to materiality. This plastic expression has often been associated with a dynamic

¹⁶ Serge Fauchereau. 1993. *Malevich*. New York: Rizzoli, p. 22.

¹⁷ Christina Lodder. 1983. *Russian Constructivism*. New Haven and London: Yale University Press, p. 251.

¹⁸ *Ibidem*, p. 24.

¹⁹ Apud. So Yoon Ryu. 2017. "Painting Intuition: Kazimir Malevich And The Subtractive Art". *Bowdoin Journal of Art*: 1–33, pp. 8–9.

Suprematism or colored Suprematism. Suprematism later evolved into a white phase, characterized by the reduction of color to shades of white and the disappearance of clear contours of form. *Suprematism White on White* (1918) is the culminating example of this stage, in which the subtle differences in texture and hue of white become the only visual elements. This extreme reduction can be interpreted as an attempt to achieve a form of pure spirituality, an absolute immateriality in art.

Malevich's visual innovations were supported by the development of a complex artistic theory, expounded in writings such as *On New System of Art*, published in 1919, or *The Non-Objective World*, published in 1926. *On New System of Art* is a crucial text for understanding the theoretical foundations of Suprematism and the artist's radical vision of the role and nature of art. In this concise but profound manifesto, K. Malevich articulates the specifics of his new artistic system, decisively breaking with the representational tradition and proposing an art freed from any objectual constraint. One of the central points of the "new system" proposed by K. Malevich is *the primacy of pure feeling* in the artistic act: "Everything which determined the objective-ideal structure of life and of "art" – ideas, concepts and images – all this the artist has cast aside in order to heed pure feeling"²⁰. He argues that art should not serve as a mirror of visible reality, but should emanate directly from the plastic emotion of the creator. The artist thus questions the liberation of art from mimesis, a fundamental aspect for understanding Suprematism. Paintings such as *Black Square on a White Background* (1915) perfectly illustrate this principle, reducing form to its absolute essence and eliminating any reference to recognizable objects. K. Malevich does not speak only of abstraction, but of a complete overcoming of any connection with objectivity: "But a blissful sense of liberating non-objectivity drew me forth into the "desert", where nothing is real except feeling . . . and so feeling became the substance of my life. This was no "empty square" which I had exhibited but rather the feeling of non-objectivity. I realized that the "thing" and the "concept" were substituted for feeling and understood the falsity of the world of will and idea"²¹. Art becomes an autonomous domain, in which forms and colors exist by themselves, no longer vehicles of external meanings. The evolution of his work, from the elementary geometric forms of *Black Circle* (1915) and *Black Cross* (1915) to the dynamic colorful compositions of around 1916-1917, demonstrates this exploration of the expressive potential of pure forms, freed from any representational constraint.

The reduction to primary forms is another important aspect for understanding K. Malevich's approach. The square, the circle and the cross become the fundamental elements of the new system, being considered pure forms, devoid of any figurative connotation. The "black square" is presented as the zero point of this new art, an absolute starting point. In this sense, K. Malevich noted: "I have destroyed the ring of the horizon and got out of the circle of objects, the horizon ring that has imprisoned the artist and the forms of nature"²². This reduction is not an aesthetic simplification, but a way to reach the pure essence of form and feeling. The series "White on White Suprematism", from 1918, represents the peak of this reduction, in which even chromatic differences are minimized, the emphasis being placed on the subtle relationships between geometric shapes in the pure space of white. The artist attaches crucial importance to space in his new artistic system. The white background is not a simple support, but an active element, a "field of possibilities" in which Suprematist forms float, creating dynamic tensions and non-objective relationships. In *On New*

²⁰ Malevici, Kazimir. 1959. *The Non-Objective World*. Chicago: Paul Theobald and Company, p. 67.

²¹ *Ibidem*, p. 68.

²² Malevici, Kazimir. 1915. "From Cubism and Futurism to Suprematism: The New Painterly Realism". In *Russian Art of the Avant-Garde. Theory and Criticism 1902–1934*. 1976, ed by. John E. Bowlt, 116–136. New York: The Viking Press, p. 118.

System of Art he suggests that this infinite space is analogous to the cosmic void, a realm of pure feeling. This conception of space is visible in many of his Suprematist compositions, where geometric shapes seem to levitate freely on the white background, generating a sensation of immateriality and infinity.

The Non-Objective World (Die gegenstandslose Welt), published in 1927, is the fundamental exposition of the complex artistic theory underlying Kazimir Malevich's Suprematism. The work transcends the status of a simple manifesto, constituting a profound philosophical investigation into the essence of art and the role of the artist. K. Malevich argues for the supremacy of pure artistic feeling as the foundation of authentic art and for the need to free art from its traditional functions of representation, narration or decoration. For K. Malevich, Suprematism was a new, autotelic and self-sufficient pictorial reality. He asserted that art should not be subordinated to the representation of the visible world, but should emanate directly from the inner, intuitive and non-rational experience of the artist²³. Therefore Suprematism becomes a vehicle for the liberation of this pure feeling, manifested through abstract forms devoid of any objective reference. The central concept of K. Malevich's theory is *non-objectivity (Bespredmetnost)*. It implies a radical overcoming of any connection with the object, not limited to abstraction. K. Malevich conceives Suprematism as a new pictorial reality, distinct from the objective one, but equally valid, operating in the realm of pure feeling. The Suprematist world becomes a domain of pure, autonomous and self-sufficient forms and colors. *The black square* is considered the zero point of this new artistic reality. It is not a simple geometric shape, but the "zero of form", the negation of the entire history of representation and the embryo from which the entire Suprematist vocabulary emanates: "The black square on the white field was the first form in which nonobjective feeling came to be expressed. The square = feeling, the white field = the void beyond this feeling. Yet the general public saw in the non-objectivity of the representation the demise of art and failed to grasp the evident fact that feeling had here assumed external form. The suprematist square and the forms proceeding out of it can be likened to the primitive marks (symbols) of aboriginal man which represented, in their combinations, not ornament but a feeling of rhythm. Suprematism did not bring into being a new world of feeling but rather, an altogether new and direct form of representation of the world of feeling. The square changes and creates new forms, the elements of which can be classified in one way or another depending upon the feeling which gave rise to them"²⁴. The white background is interpreted as "the void" or "infinity", the endless space of pure possibility.

K. Malevich's theory promotes a radical economy of expressive means. The reduction to fundamental geometric forms (square, circle, line, cross) and primary colors (and non-colors) is not an arbitrary act, but a necessity to purify artistic expression of any superfluous element that could distract from pure feeling. Each form and color possesses an intrinsic energy, and their interactions generate the dynamism specific to Suprematist compositions. K. Malevich understands Suprematism not only as a new artistic style, but as a new system of perception. Familiarity with Suprematist forms and relationships has the potential to transform the way the viewer understands reality, freeing him from the constraints of objective and representative thinking: "The Suprematists have deliberately given up objective representation of their surroundings in order to reach the summit of the true "unmasked" art and from this vantage point to view life through the prism of pure artistic feeling"²⁵.

²³ Malevici, Kazimir. 1959, *op. cit.*, p. 67.

²⁴ *Ibidem*, p. 76.

²⁵ *Ibidem*, p. 84.

The Non-Objective World articulates a revolutionary vision of art, advocating a complete liberation from any form of representation and the affirmation of the primacy of pure artistic feeling as the only valid content of creation. Suprematism, in this perspective, is not just a style, but a new way of experiencing and understanding the world beyond the limits of objectivity.

The liberation of art from all representation in K. Malevich's work had a profound and lasting impact on the development of abstract art. Suprematism significantly influenced later artistic movements, such as Russian Constructivism, Bauhaus, and Minimalism. Through its radicalism and insistence on the autonomy of visual language, K. Malevich opened up new horizons for the exploration of form, color, and space in art, freeing it from the constraints of *mimesis* and affirming the primacy of pure artistic feeling. K. Malevich believed that art should be free from any practical utility or material influence. He believed that simple forms and pure colors could communicate directly with the soul, revealing the spiritual essence of existence. These ideas are closely related to theosophical concepts and philosophies that explored the connection between the spirit and the universe. The artist argued that visible objects and the material world limit the ability of art to express universal truths. Through his abstract works of art, he sought to transcend these limitations and create an art that existed independently of time and space. His Suprematism is thus a form of artistic transcendentalism, which seeks to connect the viewer with higher spiritual dimensions.

K. Malevich's writings express his belief that art can become a spiritual force, capable of transforming human consciousness. He believed that the artist should act as a mediator between the material and spiritual worlds, creating works of art that inspire and provoke introspection. Spirituality in K. Malevich's art represented a deep commitment to exploring the essence of the universe through a radical and innovative visual language.

5. Beyond the Visible: Rhythms and Fluid Movements Inspired by Nature and the Cosmos in František Kupka's painting

The relationship between art and spirituality, explored through the prism of aspects related to the energy of colors and the structure of the universe, was the focus of artist František Kupka's interest. He was deeply influenced by theosophy, Eastern philosophies, astrology, and the idea of cosmic vibrations. These concepts led him to explore how color, line, and movement can express inner states and invisible cosmic principles: "For Kupka, art was the projection of the highest form of human spirituality through evocative but autonomous forms and colors. The artist does not reproduce nature; but nature is his model for understanding the universal cosmic order. The natural processes of growth, expansion, rotation, dilation, constriction are visible inferences of rhythms which man, as a part of the cosmic order, contains within his innermost being. These rhythms provide the structure of the artist's vision"²⁶.

His abstract paintings are influenced by esoteric philosophy and the study of pure forms. F. Kupka believed that art should not be a mere representation of visible reality, but a revelation of the hidden "rhythms" and "structures" that govern the universe. Works such as *Amorpha: Fugue in Two Colors* (1912) reflect his interest in creating rhythmic, non-representational compositions that evoke pure states of consciousness. He saw abstract art as a way to access the immaterial.

²⁶ Margit Rowell. 1975. "František Kupka: a Metaphysics of Abstraction". In *František Kupka (1871–1957): a Retrospective*, 47–80. New York: The Solomon R. Guggenheim Foundation, p. 48.

František Kupka's paintings represents a pioneering exploration of abstraction, distinct from the geometric approaches of his contemporaries. Deeply inspired by the inherent rhythms of nature and the vast dynamics of the cosmos, the artist developed a visual language characterized by fluid forms, sinuous lines and a vibrant chromatic palette, transposing the movement, energy and interconnectedness of the world into painting. Capturing the fluid rhythms and movements inspired by nature and the cosmos represents the essence of his creative discourse and highlights his aesthetic principles. Initially influenced by symbolism and the spiritual concerns of the time, F. Kupka gradually evolved towards a lyrical abstraction, in which organic forms and cosmic dynamics became primary sources of inspiration. Unlike P. Mondrian or K. Malevich, who sought absolute geometric purity, F. Kupka remained anchored in an intuitive understanding of natural and cosmic forces, transposing subtle rhythms and continuous movements into painting. "The natural processes of growth, expansion, rotation, dilation, constriction are visible inferences of rhythms which man, as a part of the cosmic order, contains within his innermost being. These rhythms provide the structure of the artist's vision"²⁷.

The capture of rhythm was a central aspect of František Kupka's approach. He did not understand rhythm as a static repetition, but as a dynamic pulsation, a succession of variations and transformations. In works such as the *Amorpha, Fugue in Two Colors* (1912), a title inspired by Johann Sebastian Bach, this concern for rhythm becomes evident. Abstract forms, suggesting undulating and spiral movements, interconnect in a vibrant composition, evoking a visual analogy with musical rhythms. Curved lines and complementary colors intensify the sensation of movement and continuous flow. Pursuing an immersion between form, light and color, the artist stated in 1913: "I am still groping in the dark, but I believe I can find something between sight and hearing and I can produce a fugue in colours, as Bach has done in music"²⁸.

Fluid movement, inspired by both natural phenomena (flow of water, plant growth, bird flight) and cosmic dynamics (rotation of planets, movement of galaxies), is another defining characteristic of F. Kupka's work. Paintings such as *Plans by Themselves (Plans par eux-mêmes)*, from 1913–1920, explore this idea of continuous movement through the superposition and interpenetration of abstract forms. The layers of color and fluid lines create a sense of depth and perpetual transformation, suggesting a universe in constant flux. Inspired by the scientific discoveries of the time, especially studies of movement and the electromagnetic spectrum, F. Kupka sought to translate the invisible forces that govern the world into painting. Paintings such as the *Cosmic Series*, from 1920–1930, explore the dynamics of celestial bodies and cosmic energy through expansive abstract forms and a rich chromatic palette. Spirals, waves, and elliptical shapes suggest rotation, gravity, and cosmic interconnectedness, capturing a pantheistic vision of the universe.

A fundamental element in the expression of rhythms and fluid movements used by František Kupka was color. He believed that each color possessed an intrinsic energy and the ability to evoke specific emotions and sensations. By juxtaposing and overlapping colors, the artist created intense visual vibrations, amplifying the sensation of movement and continuous flow. In paintings such as *Symphony in Yellow (Symphonie en jaune)* from 1919, the complex chromatic orchestration helps create a visual analogy with musical harmonies and the rhythms of nature. His art seems to maintain a subtle organic connection with the natural and cosmic world. Even in his most abstract compositions, echoes of organic forms, the flow of water, sunlight, or stellar

²⁷ *Ibidem*.

²⁸ Apud. Anna-Maria von Bonsdorff. 2019. "František Kupka: Sounding Abstraction – Musicality, Colour and Spiritualism". In *FNG Research* (2): 1–8, p. 3.

movement can be perceived. This connection is not a representational one, but rather a suggestive one, based on visual analogies and an intuitive understanding of fundamental rhythms and forces.

5.1. Abstract Dynamism: Incorporating Futurist Ideas into František Kupka's Compositions and Exploring Rhythmic Movement

Futurism played a significant role in shaping František Kupka's approach to movement and rhythm in painting, even though the artist did not formally adhere to the Italian movement. F. Kupka incorporated Futurist ideas into his abstract compositions, particularly exploring the concept of rhythmic movement. Although F. Kupka did not sign the Futurist manifestos and developed a more lyrical and spiritual form of abstraction, certain Futurist ideas regarding movement and rhythm resonated with his artistic concerns and influenced the evolution of his visual language.

A representative aspect of the incorporation of Futurist ideas into F. Kupka's paintings is the exploration of rhythmic movement. Similar to the way the Futurists attempted to reproduce the dynamism of a speeding car or a bustling crowd, the artist sought to capture the inherent rhythms of nature and the cosmos, transposing them into an abstract language. Paintings such as those in the *Amorpha*, *Fugue in Two Colors* series (*Amorpha*, *Fugue en deux couleurs*), from 1912, are eloquent in this regard. The title "fugue" suggests a musical structure based on rhythm and counterpoint, but the abstract composition, with its curved and interconnected lines, also evokes the idea of continuous movement and vibrant energy, similar to the dynamism glorified by the Futurists. Kupka proposes a visual equivalence of musical rhythm with the intrinsic rhythm of the forces of nature, for the work of art presents the same coherence as the work of nature, without imitating it²⁹.

Futurist influence can also be found in the representation of dynamism through the decomposition of form, but also through the suggestion of simultaneity. Although F. Kupka did not fully adopt the Cubist-Futurist fragmentation of objects, his abstract compositions from the period preceding World War I often feature overlapping shapes and lines that suggest movement and transformation. In works such as *Plans by Themselves* (*Plans par eux-mêmes*) from 1913–1920, the layers of color and interpenetrating shapes create a sense of continuous flow and energy, reminiscent of Futurist attempts to represent the simultaneity of different moments of an action.

A resonance with futuristic ideas can also be found in the transposition into painting of subtle energies and vibrations of natural and cosmic forces. Futurism was fascinated by new technologies and modern forces, such as electricity and radio waves, and F. Kupka, in turn, was concerned with capturing natural and cosmic forces, including subtle energies and vibrations. Although his approach was more spiritual than technological, both currents shared an interest in representing invisible dynamism. F. Kupka's *Cosmic* series, although subsequent to his period of more direct contact with futuristic ideas, continues this exploration of the dynamic forces of the universe through expansive and energetic abstract forms.

František Kupka incorporated Futurist ideas into his abstract compositions, particularly in his exploration of rhythmic movement. The Futurist fascination with dynamism, speed, and the representation of invisible forces resonated with his artistic concerns, helping to shape an abstract visual language characterized by flowing lines, interconnected shapes, and a constant suggestion of movement and energy. Analysis of his works from the period leading up to World War I,

²⁹ Pierre Brullé. 2002–2003. "Kupka et le rapport entre création picturale et modèle musical". *Revue des études slaves*. Paris, LXXIV/1: 105–114, p. 113.

especially the *Amorpha* series and *Planes by Themselves*, reveals this subtle but significant influence, demonstrating how the artist transposed the rhythms of nature and the cosmos into a unique form of abstract dynamism.

5.2. Visual Synesthesia: František Kupka's Fascination with the Relationship Between Music and Painting

A constant and great fascination with the relationship between music and painting characterized F. Kupka's entire work, leading him to innovative explorations of rhythm, harmony, and visual dynamics, in analogy with musical principles. From the beginning of his career, F. Kupka was attracted to the idea of a profound correspondence between different art forms. Influenced by the symbolist movement and the Wagnerian concept of the *Gesamtkunstwerk* (total work of art), he sought ways to transcend sensory boundaries and create a synesthetic artistic experience. This concern was intensified by his interest in occultism and spirituality, fields that often explore the interconnections between sound, color, and form. In an interview with A. W. Warshawsky, published in *The New York Times*, on 19 October 1913, the artist stated: "I take care of the morphologic units of the relations between different forms. (...) This is why I use together with the rectangular lines all the rounding angles. It is the same with colours, which must all be either in the major or minor key. (...) The public certainly needs to add to the action of the optic nerve those of the olfactory, acoustic and sensory ones"³⁰.

František Kupka was fascinated by the relationship between music and painting, using colors and shapes to create visual equivalents of musical tones and rhythms. This approach reflects his belief that art can operate on a vibrational, energetic level, connecting the viewer with universal laws and a higher consciousness. One of the most eloquent examples of this fascination is the series *Amorpha*, *Fugue in Two Colors* (*Amorpha*, *Fugue en deux couleurs*) from 1912. The title itself indicates a direct analogy with a complex musical form, *the fugue*, characterized by the overlapping and interplay of multiple melodic lines. In these paintings F. Kupka transposes the principles of fugue into visual terms, orchestrating abstract shapes and complementary colors (red and blue) into a dynamic and rhythmic composition. The curved lines and interconnected spirals suggest continuous movement and visual counterpoint, similar to the way individual voices intertwine in a musical fugue. "For Kupka, the essence of nature manifested as a rhythmic geometric force, therefore he was producing visual, graphic forms representing movement or one could say, using the ongoing pattern of a fugue"³¹.

Fr. Kupka was concerned with finding visual equivalents for fundamental musical elements. He explored how colors could correspond to tones, lines to melodies, and overall composition to musical structure. In his work *La Création dans les arts plastiques*³², published in 1923, F. Kupka discusses the principles of harmony and dissonance in both music and painting, suggesting that the same fundamental laws of proportion and relationship apply to both arts. His goal was to create a painting based on musical abstraction to make the invisible visible: "His method of both simplifying the subject into geometric forms and using a combination of warm and cold 'sensory' colours, interacted affectively with the viewer – and this method also differed from that of other artists mentioned. This ambitious aim to create a painting based on musical abstraction was nurtured in a spiritualised environment which strove to give shape to invisible contexts and

³⁰ Apud. Anna-Maria von Bonsdorff, *op. cit.*, p. 7.

³¹ *Ibidem*, pp. 7–8.

³² František Kupka. 1989. *La Création dans les arts plastiques*. Paris: Cercle d'art.

make them visible. Kupka's aim was to create a *balance* between multisensory elements and movement by modulating colour and form with translucent planes. This practice he created to make visible the experienced musical sensation, the '*genèse des disques et de la Fugue*'.³² He made them interact by capturing the immersion of light and colour as seen in the dynamic movement in the spectrum of warm colour planes as seen in *Amorpha, Warm Chromatics* (1911–12)³³.

F. Kupka was interested in the idea of synesthesia, the neurological phenomenon whereby stimulation of one sense leads to an involuntary experience in another sense. Although it is not known for certain whether the artist himself experienced synesthesia, his fascination with analogies between sound and color is evident in his work. He sought to create in the viewer a visual experience that evokes auditory sensations, a "music for the eyes". František Kupka's fascination with the relationship between music and painting was a fundamental driver of his artistic innovation. By exploring analogies between rhythm, harmony, structure and dynamics, he created a vibrant and expressive abstract language that transcends sensory boundaries and offers a unique visual synesthesia. His works of art, supported by deep theoretical reflection, remains an eloquent example of the fertile potential of dialogue between different art forms.

6. Conclusions

Spirituality and the exploration of the essence of the universe were essential aspects of the development of abstract art. Pioneering artists such as W. Kandinsky, P. Mondrian, K. Malevich, and F. Kupka, driven by a desire to transcend the limits of the material world and access a deeper reality, created innovative visual languages capable of evoking spiritual dimensions and exploring the mysteries of the universe beyond form. Through pure color, sacred geometry, radical non-objectivity, and cosmic dynamism, these artists opened up new ways of understanding and experiencing the world, demonstrating the potential of abstract art to be a profound form of spiritual and metaphysical exploration.

Wassily Kandinsky argued that art has a spiritual responsibility to lead the viewer to a deeper understanding of inner reality through pure color and form. Influenced by theosophy, the artist believed that every visual element possesses an intrinsic spiritual "vibration" capable of resonating with the human soul. His lyrical abstraction, characterized by fluid forms and an expressive color palette, can be seen as an attempt to visualize these spiritual energies and create a "music of the soul." Piet Mondrian, a pioneer of abstraction deeply influenced by theosophy, followed a different path but with a similar spiritual purpose. His Neoplasticism, with its rigorous grid of horizontal and vertical lines and use of primary colors, was conceived as a way to reveal the fundamental spiritual structure of the universe. The artist believed that by reducing forms to their geometric essence and by seeking a dynamic balance, art could reflect the cosmic harmony underlying visible reality. For him, abstraction was not a denial of reality, but a way to reach its spiritual essence, beyond sensory appearances. Absolute liberation of art from any reference to the objective world, in search of "pure feeling" was the credo of the artist Kazimir Malevich. Although he was not an explicit follower of theosophy, his concern for transcending the material world and achieving a higher artistic reality resonates with the spiritual aspirations of the era. "Black Square" (1915), the supreme symbol of his non-objectivity, can be interpreted as a zero point, a liberation from old constraints and an opening to a new realm of pure artistic feeling, with metaphysical connotations. Fascinated by the rhythms of nature and the cosmos, as well as by the synesthesia

³³ *Ibidem*, p. 8.

between music and color, František Kupka explored a form of lyrical and dynamic abstraction. Influenced by spiritualism and the scientific discoveries of the time, the artist sought to visualize the invisible forces that govern the universe, creating fluid and vibrant compositions that suggest movement, energy, and cosmic interconnection. Paintings such as the "Amorpha" series can be seen as attempts to translate spiritual rhythms and universal dynamics into visual language.

The way in which the four artists integrated theosophical ideas into their creations had distinct aspects. While W. Kandinsky and K. Malevich were more direct in integrating symbolism into their works of art, for example through the use of spiritual and religious forms, F. Kupka was more subtle, focusing on exploring cosmic energies and the relationship between color and music, without using traditional symbolic images. F. Kupka had a unique approach through his close relationship with music. He believed that musical rhythms and tones could be translated into colors and shapes, creating an artistic synesthesia. Although W. Kandinsky also addressed this aspect of the relationship between color and music, he placed more emphasis on the emotional vibrations of colors.

The exploitation of geometry in relation to the organic was another approach of artists influenced by theosophy. As for P. Mondrian, he focused almost exclusively on pure geometric forms and rigid structures, reflecting an ordered vision of the universe, while F. Kupka, on the other hand, combined geometry with organic and fluid forms, emphasizing movement and energy in his creations.

Inspired by theosophy, W. Kandinsky, P. Mondrian, K. Malevich, and F. Kupka, exploited the idea of an invisible connection between all things in the universe. This philosophy led them to explore spiritual dimensions through art. W. Kandinsky described art as a means of expressing the "spiritual", P. Mondrian saw lines and geometric shapes as symbols of cosmic harmony, K. Malevich aimed, by reducing visual language to its fundamental elements – pure geometric form and color, to achieve a direct and emotional artistic experience, freed from associations with the objective world, and F. Kupka was equally interested in universal vibrations and the idea that art can reveal the hidden structures of reality. For all of these artists, abstraction was considered a form of spiritual language. Abstraction was not just an artistic technique, but a means of communicating spiritual truths.

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