

Albert Einstein On Art

Baltimore Museum of Art

The Cosmic View of Albert Einstein Albert Einstein, 2013 Draws from various sources to relate Albert Einstein's ethical and philosophical views on the cosmos, touching on such topics as God, prayer, wealth, peace, creativity, nature, imagination, and curiosity.

Einstein, Picasso: Space, Time And The Beauty That Causes Havoc Arthur J. Miller, 2002-03-07 A look at the fascinating parallel biographies of Albert Einstein and Pablo Picasso points out how each arose not only from within their respective fields, but from larger currents in the intellectual culture of the times. Reprint. 25,000 first printing.

The Philosophy of Albert Einstein Walt Martin, Magda Ott, 2015 Where does humanity fit in the cosmos? Albert Einstein, one of history's towering scientific geniuses, explores this fascinating subject in a unique anthology, featuring some of his most inspirational writings and illustrated with mind-bending photographs of the universe. Here, scientists, artists, spiritual seekers, and Einstein fans will discover his beliefs about God, the afterlife, the nature of free will and existence, beauty and creativity, and how we can free ourselves from the delusion of separateness from the universe.

Einstein for the 21st Century Peter L. Galison, Gerald Holton, Silvan S. Schweber, 2018-02-27 More than fifty years after his death, Albert Einstein's vital engagement with the world continues to inspire others, spurring conversations, projects, and research, in the sciences as well as the humanities. *Einstein for the 21st Century* shows us why he remains a figure of fascination. In this wide-ranging collection, eminent artists, historians, scientists, and social scientists describe Einstein's influence on their work, and consider his relevance for the future. Scientists discuss how Einstein's vision continues to motivate them, whether in their quest for a fundamental description of nature or in their investigations in chaos theory; art scholars and artists explore his ties to modern aesthetics; a music historian probes Einstein's musical tastes and relates them to his outlook in science; historians explore the interconnections between Einstein's politics, physics, and philosophy; and other contributors examine his impact on the innovations of our time. Uniquely cross-disciplinary, *Einstein for the 21st Century* serves as a testament to his legacy and speaks to everyone with an interest in his work. The contributors are Leon Botstein, Lorraine Daston, E. L. Doctorow, Yehuda Elkana, Yaron Ezrahi, Michael L. Friedman, Jürg Fröhlich, Peter L. Galison, David Gross, Hanoach Gutfreund, Linda D. Henderson, Dudley Herschbach, Gerald Holton, Caroline Jones, Susan Neiman, Lisa Randall, Jürgen Renn, Matthew Ritchie, Silvan S. Schweber, and A. Douglas Stone.

Science and Art Diederik Aerts, Ernest Mathijs, Bert Mosselmans, 1999

Science and Art Diederik Aerts, Ernest Mathijs, Bert Mosselman, 1999-09-30 How do science, producing knowledge and technology, and art, producing revelations and sensations, confront each other? We have taken up the two myths of Albert Einstein and René Magritte to address this question. The meeting between Einstein and Magritte is presented as an experiment, with which we hope to go beyond the many programmatic appeals, in order to cut across art and science. The experiment brings together scientists, artists and philosophers who have already - in their own distinctive ways - taken the path towards interdisciplinarity. This book presents their different attitudes, and encloses new perspectives and insights. The contributions have been written for a broad audience of scholars, students and anyone interested in the similarities between science and art.

Albert Einstein Mike Venezia, 2009 Meet renowned physicist Albert Einstein Getting to Know the World's Greatest Inventors and Scientists series combines a delightful mix of full-color historical reproductions, photos, and hilarious cartoon-style illustrations that bring to life the work and contributions of renowned scientists and inventors, combining poignant anecdotes with important factual information for readers (Ages 8-9). This book presents the life and accomplishments of the renowned physicist, discussing his theory of relativity and the ways in which it transformed the world's understanding about how the universe works.

Albert Einstein Speaking R.J. Gadney, 2018-05-03 Princeton. New Jersey. 14th March 1954 'Albert Einstein speaking.' 'Who?' asks the girl on the telephone. 'I'm sorry,' she says. 'I have the wrong number.' 'You have the right number,' Albert says. From a wrong number to a friendship that would impact both their lives, *Albert Einstein Speaking* begins with two unlikely friends - the world's most respected scientist and a schoolgirl from New Jersey. From their first conversation Mimi Beaufort had a profound effect on Einstein and brought him, in his final years, back to life. In turn he let her into his world. *Albert Einstein Speaking* is the story of an incredible friendship, and of a remarkable life. The son of an electrician in nineteenth-century Germany, Albert Einstein went on to become one of the twentieth century's most influential scientists and the most famous face in the world. This riotous, charming and moving novel spans almost a century of European history and shines a light on the real man behind the myth.

Form as Revolt Sebastian Zeidler, 2016-01-22 The German writer and art critic Carl Einstein (1885-1940) has long been acknowledged as an important figure in the history of modern art, and yet he is often sidelined as an enigma. In *Form as Revolt* Sebastian Zeidler recovers Einstein's multifaceted career, offering the first comprehensive intellectual biography of Einstein in English. Einstein first emerged as a writer of experimental prose through his involvement with the anarchist journal *Die Aktion*. After a few limited forays into art criticism, he burst onto the art scene in 1915 with his book *Negro Sculpture*, at once a formalist intervention into the contemporary theory and practice of European sculpture and a manifesto

for the sophistication of African art. Einstein would go on to publish seminal texts on the cubist paintings of Georges Braque and Pablo Picasso. His contributions to the surrealist magazine Documents (which Einstein cofounded with Georges Bataille), including writings on Picasso and Paul Klee, remain unsurpassed in their depth and complexity. In a series of close visual analyses—illustrated with major works by Braque, Picasso, and Klee—Zeidler retrieves the theoretical resources that Einstein brought to bear on their art. Form as Revolt shows us that to rediscover Einstein’s art criticism is to see the work of great modernist artists anew through the eyes of one of the most gifted left-wing formalists of the twentieth century.

News-record of the Baltimore Museum of Art Baltimore Museum of Art, 1928

A Mythology of Forms Carl Einstein, 2019-12-26 The German art historian and critic Carl Einstein (1885-1940) was at the forefront of the modernist movement that defined the twentieth century. One of the most prolific and brilliant early commentators on cubism, he was also among the first authors to assess African sculpture as art. Yet his writings remain relatively little known in the Anglophone world. With *A Mythology of Forms*, the first representative collection of Einstein’s art theory and criticism to appear in English translation, Charles W. Haxthausen fills this gap. Spanning three decades, it assembles the most important of Einstein’s writings on the art that was central to his critical project—on cubism, surrealism, Pablo Picasso, Georges Braque, and Paul Klee, and includes the full texts of his two pathbreaking books on African art, *Negro Sculpture* (1915) and *African Sculpture* (1921). With fourteen texts by Einstein, each presented with extensive commentary, *A Mythology of Forms* will bring a pivotal voice in the history of modern art into English.

Art History and Anthropology Peter Probst, Joseph Imorde, 2023-12-12 An in-depth and nuanced look at the complex relationship between two dynamic fields of study. While today we are experiencing a revival of world art and the so-called global turn of art history, encounters between art historians and anthropologists remain rare. Even after a century and a half of interactions between these epistemologies, a skeptical distance prevails with respect to the disciplinary other. This volume is a timely exploration of the roots of this complex dialogue, as it emerged worldwide in the colonial and early postcolonial periods, between 1870 and 1970. Exploring case studies from Australia, Austria, Brazil, France, Germany, and the United States, this volume addresses connections and rejections between art historians and anthropologists—often in the contested arena of “primitive art.” It examines the roles of a range of figures, including the art historian-anthropologist Aby Warburg, the modernist artist Tarsila do Amaral, the curator-impresario Leo Frobenius, and museum directors such as Alfred Barr and René d’Harnoncourt. Entering the current debates on decolonizing the past, this collection of essays prompts reflection on future relations between these two fields.

Exploring the Invisible Lynn Gamwell, 2002 This sumptuous and stunningly illustrated book shows through words and images how directly, profoundly, and indisputably modern science has transformed modern art. Beginning in the mid-nineteenth century, a strange and exciting new world came into focus—a world of microorganisms in myriad shapes and

colors, prehistoric fossils, bizarre undersea creatures, spectrums of light and sound, molecules of water, and atomic particles. Exploring the Invisible reveals that the world beyond the naked eye--made visible by advances in science--has been a major inspiration for artists ever since, influencing the subjects they choose as well as their techniques and modes of representation. Lynn Gamwell traces the evolution of abstract art through several waves, beginning with Romanticism. She shows how new windows into telescopic and microscopic realms--combined with the growing explanatory importance of mathematics and new definitions of beauty derived from science--broadly and profoundly influenced Western art. Art increasingly reflected our more complex understanding of reality through increasing abstraction. For example, a German physiologist's famous demonstration that color is not in the world but in the mind influenced Monet's revolutionary painting with light. As the first wave of enthusiasm for science crested, abstract art emerged in Brussels and Munich. By 1914, it could be found from Moscow to Paris. Throughout the book are beautiful images from both science and art--some well known, others rare--that reveal the scientific sources mined by Impressionist and Symbolist painters, Art Nouveau sculptors and architects, Cubists, and other nineteenth- and twentieth-century artists. With a foreword by astronomer Neil deGrasse Tyson, *Exploring the Invisible* appears in an age when both artists and scientists are exploring the deepest meanings of life, consciousness, and the universe.

Baby Einstein : Let's Explore the ABCs of Art Baby Einstein, 2004

Dimensionism Vanja V. Malloy, 2018-10-09 The first book to document how artists of the early twentieth century responded to new scientific conceptions of reality. In the early twentieth century, influenced by advances in science that included Einstein's theory of relativity and newly powerful microscopic and telescopic lenses, artists were inspired to expand their art—to capture a new metareality that went beyond human perception into unseen dimensions. In 1936, the Hungarian poet Charles Sirató authored the *Dimensionist Manifesto*, signaling a new movement that called on artists to transcend “all the old borders and barriers of the arts.” The manifesto was the first attempt to systematize the mass of changes that we now call modern art, and was endorsed by an impressive array of artists, including Jean Arp, Alexander Calder, Robert Delaunay, Sonia Delaunay, César Domela, Marcel Duchamp, Wassily Kandinsky, Joan Miró, László Moholy-Nagy, Ben Nicholson, Enrico Prampolini, and Sophie Taeuber-Arp. *Dimensionism* is the first book in English to explore how these and other “Dimensionists” responded to the scientific breakthroughs of their era. The book, which accompanies a traveling exhibition, reproduces works by the manifesto's initial endorsers and by such artists as Georges Braque, Joseph Cornell, Helen Lundeberg, Man Ray, Herbert Matter, Isamu Noguchi, Pablo Picasso, Kay Sage, Patrick Sullivan, and Dorothea Tanning. It also offers essays by prominent art historians that examine Sirató's now almost-forgotten text and the artists who searched for a means of expression that obliterated old conceptions and parameters. Appearing for the first time in English is Sirató's own “History of the Dimensionist Manifesto,” written in 1966. The book brings a long-forgotten voice and text back into

circulation. Artists Alexander Archipenko, Jean Arp, Herbert Bayer, Georges Braque, Alexander Calder, Joseph Cornell, John Covert, Robert Delaunay, Sonia Delaunay, César Domela, Marcel Duchamp, Harold Edgerton, Max Ernst, Naum Gabo, Barbara Hepworth, Wassily Kandinsky, Gerome Kamrowski, Frederick Kann, Helen Lundeberg, Man Ray, André Masson, Roberto Matta, Herbert Matter, Joan Miró, László Moholy-Nagy, Henry Moore, Nina Negri, Ben Nicholson, Isamu Noguchi, Gordon Onslow Ford, Wolfgang Paalen, Antoine Pevsner, Pablo Picasso, Enrico Prampolini, Anton Prinner, Kay Sage, Charles Sirató, Will Henry Stevens, Patrick Sullivan, Sophie Taeuber-Arp, Yves Tanguy, Dorothea Tanning Copublished with the Mead Art Museum, Amherst College

The Ideas of Einstein's Theory Hans Thirring, 1922

Art Mike Evans, 2008 A decade-by-decade review of key events and pivotal works of art since 1960.

The American Magazine of Art, 1925

English Mechanic and Mirror of Science and Art, 1925

ARTnews, 1954

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