



Concerning the Spiritual in Art and Painting in Particular 1912 - The Documents of Modern Art Series

Wassily (translated By Manheim, Ralph) Kandinsky

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Writing of the "artist as prophet" in his book, *Concerning the Spiritual In Art*, Kandinsky created paintings in the years immediately preceding World War I showing a coming cataclysm which would alter individual and social reality. Raised an Orthodox Christian, Kandinsky drew upon the Jewish and Christian stories of Noah's Ark, Jonah and the whale, Christ's resurrection, the four horsemen of the Apocalypse in the book of Revelation, Russian folktales and the common mythological experiences of death and rebirth. Never attempting to picture any one of these stories as a narrative, he used their veiled imagery as symbols of the archetypes of death-rebirth and destruction-creation he felt were imminent in the pre-World War I world. As he stated in *Concerning the Spiritual In Art* (see below), Kandinsky felt that an authentic artist creating art from "an internal necessity" inhabits the tip of an upward-moving pyramid. This progressing pyramid is penetrating and proceeding into the future. What was odd or inconceivable yesterday is commonplace today; what is avant garde today (and understood only by the few) is common knowledge tomorrow. The modern artist-prophet stands alone at the apex of the pyramid, making new discoveries and ushering in tomorrow's reality. Kandinsky was aware of recent scientific developments and the advances of modern artists who had contributed to radically new ways of seeing and experiencing the world.

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