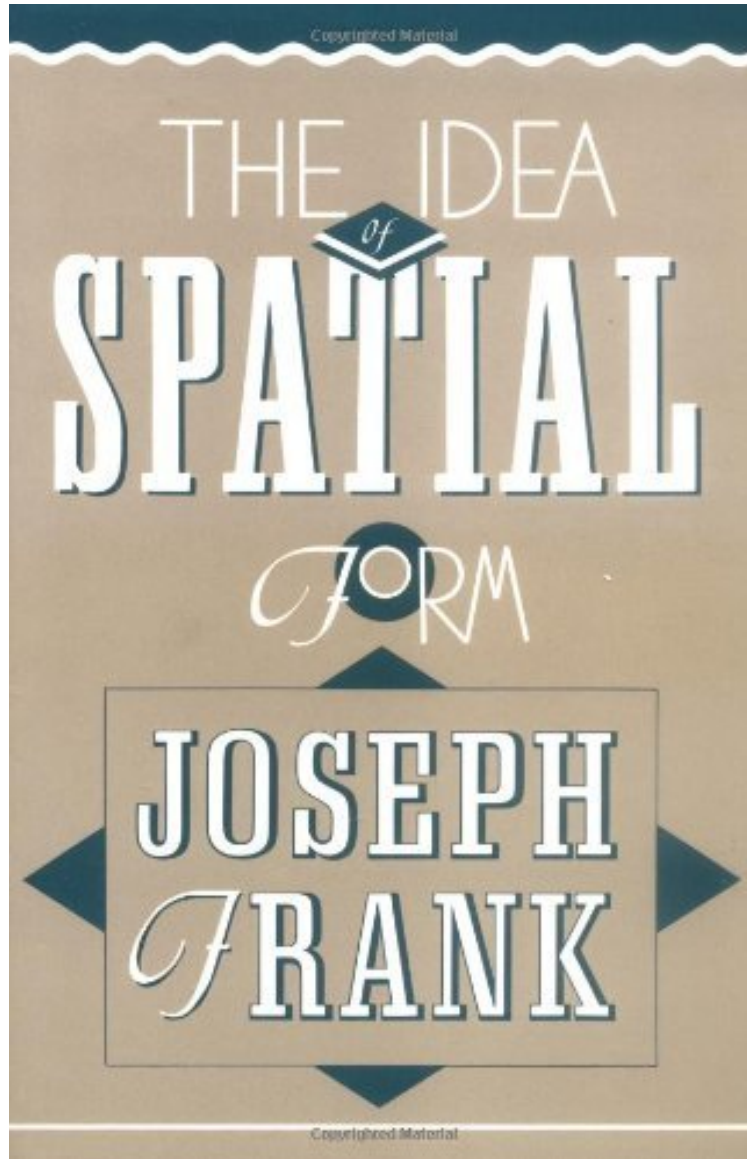


(Mobile ebook) The Idea of Spatial Form

The Idea of Spatial Form

Joseph Frank

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Joseph Frank : The Idea of Spatial Form before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Idea of Spatial Form:

17 of 17 people found the following review helpful. The application of Worringer's ideas to literary criticism By Neil Hinrichsen This book is a working out of the ideas that Wilhelm Worringer proposed in his brilliant work "Abstraction and Empathy", which posits two central, polar drives in art: that to empathy, and that to abstraction. The urge to empathy produces art that draws us out of ourselves "into" that depicted by art, whereas the urge to abstraction is to

escape the caprices of nature by creating a Platonic ideal that is incorruptible - a drive well captured by Einstein in this quote: "Man seeks for himself, in whatever manner is suitable for him, a simplified and lucid image of the world, and so to overcome the world of experience by striving to replace it to some extent by this image. This is what the painter does, and the poet, the speculative philosopher, the natural scientist, each in his own way. Into this image and its formation, he places the centre of gravity of his emotional life, in order to attain the peace and serenity that he cannot find within the narrow confines of swirling, personal experience." The philosopher Charles Taylor (in *The Malaise of Modernity*) has described the turn in art from that of 'mimesis' (the drive to empathy) to 'creation' (the drive to abstraction) that occurred at the onset of modernity. Another book that throws light on the drive to abstraction is John Dewey's *The Quest for Certainty*. In this book Frank set out to show how the classics of literary modernism are the exact equivalent of the developments in the modern arts, of the urge to abstraction, shown especially in the elimination of space - the work is no longer historically situated, voices are fragmented, alienated; "Time is no longer felt as an objective, causal progression with clearly marked-out differences between periods; now it has become a continuum in which distinctions between past and present are wiped out" (think James Joyce). Seminal reading