

# EXPLORING the INVISIBLE

ART,  
SCIENCE,  
and the  
SPIRITUAL



LYNN GAMWELL

Foreword by Neil deGrasse Tyson

REVISED AND EXPANDED EDITION



# Exploring The Invisible Art Science And The Spiritual

**Matthew Brown**



## **Exploring The Invisible Art Science And The Spiritual:**

**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

*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 **Exploring the Invisible** Lynn Gamwell,2002 *Exploring the Invisible* Lynn Gamwell,2020-03-17 How science changed the way artists understand reality *Exploring the Invisible* shows how modern art expresses the first secular scientific worldview in human history Now fully revised and expanded this richly illustrated book describes two hundred years of scientific discoveries that inspired French Impressionist painters and Art Nouveau architects as well as Surrealists in Europe Latin America and Japan Lynn Gamwell describes how the microscope and telescope expanded the artist's vision into realms unseen by the naked eye In the nineteenth century a strange and exciting world came into focus one of microorganisms in a drop of water and spiral nebulae in the night sky The world is also filled with forces that are truly unobservable known only indirectly by their effects radio waves X rays and sound waves Gamwell shows how artists developed the pivotal style of modernism abstract non objective art to symbolize these unseen worlds Starting in Germany with Romanticism and ending with international contemporary art she traces the development of the visual arts as an expression of the scientific worldview in which humankind is part of a natural web of dynamic forces without predetermined purpose or meaning Gamwell reveals how artists give nature meaning by portraying it as mysterious dangerous or beautiful With a foreword by Neil deGrasse Tyson and a wealth of stunning images this expanded edition of *Exploring the Invisible* draws on the latest scholarship to provide a global perspective on the scientists and artists who explore life on Earth human consciousness and the space time universe **Analyzing Art and Aesthetics** Anne Collins Goodyear,Margaret A. Weitekamp,2013-10-30 This ninth volume of the *Artefacts* series explores how artists have responded to developments in science and technology past and present Rather than limiting the discussion to art alone editors Anne Collins Goodyear and Margaret Weitekamp also asked contributors to consider aesthetics the scholarly consideration of sensory responses to cultural objects When considered as aesthetic objects how do scientific instruments or technological innovations reflect and embody culturally grounded assessments about appearance feel and use And when these objects become museum artifacts what aesthetic factors affect their exhibition Contributors found answers in the material objects themselves This volume reconsiders how science technology art and aesthetics impact one another

**Modern Art and the Life of a Culture** Jonathan A. Anderson,William A. Dyrness,2016-05-23 In 1970 Hans Rookmaaker published *Modern Art and the Death of a Culture* a groundbreaking work that considered the role of the Christian artist in society This volume responds to his work by bringing together a practicing artist and a theologian who argue that modernist art is underwritten by deeply religious concerns **André Bazin's Film Theory** Angela Dalle Vacche,2020 Through metaphors and allusions to art science and religion Andr Bazin's writings on the cinema explore a simple yet profound question what is a human For the famous French film critic a human is simultaneously a rational animal and an irrational

being Bazin's idea of the cinema is a mind machine where the ethical implications have priority over aesthetic issues. And in its ability to function as an art form for the masses, cinema is the only medium that can address an audience at the individual and community levels simultaneously: the audience sees the same film but each individual relates to the narrative in a different way. In principle, cinema can unsettle our routines in productive ways and expand our sense of belonging to a much larger picture. By arguing that this dissident Catholic's worldview is anti-anthropocentric, Angela Dalle Vacche concludes that André Bazin's idea of the cinema recapitulates the histories of biological evolution and modern technology inside our consciousness. Through the projection of recorded traces of the world onto a brain-like screen, the cinema can open viewers up to self-interrogation and empathy towards Otherness. Bazin was neither a spiritualist nor an animist or a pantheist; yet his film theory leads also to ideas of a more cosmological persuasion through editing and camera movement. Cinema explores our belonging to a vast universe that extends from the microbes of the microscope to the stars of the telescope. Such ideas of connectedness, coupled with Bazin's well-known emphasis of realism, form the foundation for his film theory's embrace of Italian neorealism. Choosing to avoid a quantitative naturalism based on accumulation of details, Bazin's theory instead promotes the kind of cinema that celebrates perceptual displacement, the objectification of human behavior, and one's own critical self-awareness.

**Color in the Age of Impressionism** Laura Anne Kalba, 2017-04-21 This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France from the early commercialization of synthetic dyes to the Lumière brothers' perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet. The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism, emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification, mirrored and mediated this change, shaping the ways in which people made sense of both modern life and modern art. Demonstrating the central importance of color history and technologies to the study of visuality, *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture.

**Buddhism and the Body**, 2023-08-28 Mahayana Theravada ancient/modern Even at the most basic level, the diversity of Buddhism makes a comprehensive approach daunting. This book is a first step in solving the problem. In foregrounding the bodies of practitioners, a solid platform for analysing the philosophy of Buddhism begins to become apparent. Building upon somaesthetics, Buddhism is seen for its ameliorative effect, which spans the range of how the mind integrates with the body. This exploration of positive effect spans from dreams to medicine. Beyond the historical side of these questions, a

contemporary analysis includes its intersection with art philosophy and ethnography Debussy Redux Matthew Brown, 2012-04-09 In a study that is both scholarly and highly entertaining Matthew Brown explores pop culture's appropriations of Debussy's music in everything from 30s swing tunes 40s movie scores 50s lounge exotica 70s rock and animation 80s action films and Muzak The book however is far more than a compendium of fascinating borrowings The author uses these musical transfers to tackle some of the most fundamental aesthetic issues relevant to the music of all composers not just Debussy David Grayson Book jacket

**Picturing Evolution and Extinction** Fae Brauer, 2015-10-05 With the increasing loss of biological diversity in this Sixth Age of Mass Extinction it is timely to show that devolutionary paranoia is not new but rather stretches back to the time of Charles Darwin It is also an opportune moment to show how human driven extinction as designated by the term Anthropocene has long been acknowledged The halcyon days of European industrial progress colonial expansion and scientific revolution trumpeted from the Great Exhibition of 1851 until the Dresden International Hygiene Exhibition of 1930 were constantly marred by fears of rampant degeneration depopulation national decline environmental devastation and racial extinction This is demonstrated by the discourses of catastrophism charted in this book that percolated across Europe in response to the theories of Darwin and Jean Baptiste Lamarck as well as Marcellin Berthelot Camille Flammarion Ernst Haeckel Louis Landouzy Félix Le Dantec Cesare Lombroso Thomas Huxley Benedict Augustin Morel Louis Pasteur Lisé Reclus Rudolf Steiner and Wilhelm Wundt among others This book presents pioneering explorations of the interrelationship between these discourses and modern visual cultures and the ways in which the picturing of evolution and extinction by artists as diverse as Roger Broders Albert Besnard Fernand Cormon Hélène Dufau mile Gall František Kupka Pablo Picasso Carles Mani y Roig Sophie Taeuber and Vasili Vatagin betrayed anxieties subliminally festering over degeneration alongside latent hopes of regeneration Following Darwin's concept of evolution as Janus faced the dialectical interplay of evolution and extinction and degeneration and regeneration is explored in modern visual cultures in Australia America Britain France Germany Russia Spain and Switzerland at significant spatio temporal junctures between 1860 and 1930 By unravelling the picturing of the dread of alcoholism cholera dysentery tuberculosis typhoid and rabies alongside phobias of animalism criminality hysteria impotency and ecological disaster each chapter makes an original contribution to this new field of scholarship By locating these discourses and visual cultures within the golden age of Neo Lamarckism they also reveal how regeneration was pictured as the Janus face of degeneration able to facilitate evolution through the inheritance of beneficial characteristics in propitious environments In striking such an uplifting note amidst the dissonant cacophony of catastrophism this book reveals why the art and science of Transformism proved so appealing in France as elsewhere and why visual cultures of regeneration became as dominant in the twentieth century as the picturing of degeneration had been in the nineteenth century It also illuminates the paradoxical inversion that occurred in the twentieth century when devolution became equivalent to evolution for many Modernists Hence whilst this book opens

with the picturing of indigenous people in Australia and North America as doomed races by the first publication of Darwin's *On The Origin of Species* it closes with the quest by 1930 for a regenerative suntan as dark as the skin of those indigenous people

*Vitalist Modernism* Fae Brauer, 2023-02-28 This book reveals how when where and why vitalism and its relationship to new scientific theories philosophies and concepts of energy became seminal from the fin de siècle until the Second World War for such Modernists as Sophie Taeuber Arp Hugo Ball Juliette Bisson Eva Carrière Salvador Dalí Robert Delaunay Marcel Duchamp Edvard Munch Picasso Yves Tanguy Gino Severini and John Cage For them Vitalism entailed the conception of life as a constant process of metamorphosis impelled by the free flow of energies imaginings intuition and memories unconstrained by mechanistic materialism and chronometric imperatives to generate what the philosopher Henri Bergson aptly called Creative Evolution Following the three main dimensions of Vitalist Modernism the first part of this book reveals how biovitalism at the fin de siècle entailed the pursuit of corporeal regeneration through absorption in raw nature wholesome environments aquatic therapies electromagnetism heliotherapy modern sports particularly rugby water sports the Olympic Games and physical culture to energize the human body and vitalize its life force This is illuminated by artists as geoculturally diverse as Gustave Caillebotte Thomas Eakins Munch and Albert Gleizes The second part illuminates how simultaneously Vitalism became aligned with anthroposophy esotericism magnetism occultism parapsychology spiritism theosophy and what Bergson called psychic states alongside such new sciences as electromagnetism radiology and the Fourth Dimension as captured by such artists as Juliette Bisson Giacomo Balla Albert Besnard Umberto Boccioni Eva Carrière John Gerrard Keulemans László Moholy-Nagy James Tissot Albert von Schrenck Notzing and Picasso During and after the devastation of the First World War the third part explores how Vitalism particularly Bergson's theory of becoming became associated with Dadaist Neo Dadaist and Surrealist notions of amorality atemporality dysfunctionality entropy irrationality inversion negation and the nonsensical captured by Hans Arp Charlie Chaplin Theo Van Doesburg Kazimir Malevich Kurt Schwitters and Vladimir Tatlin alongside Cage's concept of Nothing After investigating the widespread engagement with Bergson's philosophies and Vitalism and art by Anarchists Marxists and Communists during and after the First World War it concludes with the official rejection of Bergson and any form of Vitalism in the Soviet Union under Stalin This book will be of vital interest to gallery exhibition and museum curators and visitors plus readers and scholars working in art history art theory cultural studies modernist studies occult studies European art and literature health histories of science philosophy psychology sociology sport studies heritage studies museum studies and curatorship

**The Last Exit Before the Toll** Lynn Barnes, 2012-10 Author Lynn Barnes admits she's known all along that she'd been a little different in ways she can't explain In her memoir *The Last Exit before the Toll* she examines her life and tries to make sense of who and what she is and how her being affects her existence She reflects on growing up as an only child and her life now as a single surrealist artist and Poe aficionado Barnes recalls the events that have greatly impacted her including the deaths of her mother and father

and the suicide of her best friend Marc But it was the discovery that she has undiagnosed Asperger's syndrome that helped piece together the puzzle that has been her life and allowed her to come to terms with the troubling personality traits she has experienced all her life An insightful and creative look at Barnes's life *The Last Exit before the Toll* provides a glimpse into the sometimes frustrating and unknown world of someone who lives with Asperger's syndrome *A Worst Case Scenario* J. Lynn, 2009-10 Lynn a Baltimore Surrealist artist reviews her unusual life without any knowledge that Asperger's Syndrome a mild form of autism exists Her life and circumstances certainly are the result of something She has always been different It is impossible to explain herself or confide in anyone even the closest friends and family Depressed overwhelmed and not knowing how to describe what she's going through to anybody she tries to figure out things on her own Can she find some clues in her dreams Nothing she tries works and she is ready to give up She looks back going deeper and deeper into her past What is it the thing that makes her different Has it prevailed throughout her entire life Maybe so does it have patterns She begins to see there are Are they responsible for things turning out so badly Does whatever It is make it possible to dream of the future and possibly travel through time *The Last Exit before The Toll Art Death Asperger's and Dreams* is the story of her journey to find out the truth of the mystery The story is told in an unusual timeline it is told backwards in decades a timeline never used in books but the usual way we get to know each other in real life The book also features pictures of her singular highly detailed art One chapter spotlights her epic painting Poe's Last Supper The large 4 x 6 oil painting depicts Poe on his deathbed in a hospital but he hallucinates he's in a Fell's Point bar drinking with his characters See more on the book and art in vivid color [lynnbarnes.net](http://lynnbarnes.net) A passage from *What Kind of Kid Were You* In earlier childhood I could be a handful I don't know what happened It was as if something would take over I'd persistently asked questions and would make comments out loud or sounds The other kids would crack up I understand now they didn't think I was stupid although it felt so at the time I would ask outrageous questions whether the teacher acknowledged my raised hand or not They sometimes wouldn't Many times what I asked or my comments made me sound like a smart ass Right after the words left my mouth it sounded different than what I was trying to say This would drive the teachers up a wall right out of their minds My third grade teacher the elderly Mrs Mitchell got so fed up she separated my desk from the other kids by sitting me up front next to her desk Bad move I already had everybody's attention up front Everybody could then hear everything I said I did it one time too many I said something and the whole class shrieked She went ape shit She went over the edge She would have hit me if she could have gotten away with it if it weren't for my mother The best she could do was throw a cartoon like tantrum She jumped up and down with her knees a little bent She stopped writing on the blackboard and made tight fists clutching the chalk SHUT UP SHUT UP SHUT UP SHUT UP she screamed It was almost the same as the tantrum Mozart would throw at the costume party in *Amadeus* when he wanted his penalty except more aggressively I did shut up for then The image stunned me I had no idea I got to her that badly A note was sent home Another note one of many Let me tell you I got away



with nothing at home I got whipped My mother was strict The only child spoiled brat wasn't correct That wasn't it The same basic kind of behavior got me whipped at home but whipped or not it would come out I know my mother was driven crazy sometimes She would practically lose her mind I was also hardheaded and wouldn't back down if I thought I was right I would face my punishment such as staying out of the woods I wasn't going to stay out of the woods We played our roles in that one At school I don't know exactly what happened because most of the time I was so sincere I really did want to know something or I would make a comment about something It wasn't appreciated Most of it was

*Origins of the Organic Agriculture Debate* Thomas R. DeGregori, 2008-02-28 *Origins of the Organic Agriculture Debate* takes an historical look at two contrasting streams of ideas The first view comprises the flow of ideas in chemistry and biology that have created the conditions for modern medicine modern food production and the biotechnological revolution The second view is the vitalist reaction to the rise of modern science and the resulting rejection of modern agriculture Contemporary proponents of organic agriculture and the anti genetically modified food movement believe that pure food confers some special kind of virtue both on those who produce it and those who consume it They fail to acknowledge that organic chemistry genetics and molecular biology have been as essential to twentieth century advances in agriculture such as plant breeding and are instrumental to ensuring that there is enough food for everyone *Origins of the Organic Agriculture Debate* Begins with an exploration of the factors involved in our modern fear of technology a fear which forms the foundation for anti technology beliefs and practices Argues that vitalism is at the core of an array of contemporary anti science and anti technology movements Helps readers fully understand the ferocity with which certain beliefs about homeopathic medicine and the organic are held against all evidence to the contrary Explains the history of nitrogen in life and in agriculture countering myths of scarce resources and beliefs about the sufficiency of organic nitrogen to feed the world's population Purports that technology creates resources debunking the idea that resources are natural fixed and finite Updates and clarifies issues discussed in the author's previous works *A Theory of Technology* 1985 *Agriculture and Modern Technology* 2001 and *The Environment Our Natural Resources and Modern Technology* 2002 We need to better understand the forces of scientific and technological change if we are to control the negative elements of these forces continue to advance the development of science and technology and facilitate fuller participation in the benefits of our advancing capability to further the human endeavor *Origins of the Organic Agriculture Debate* will provide a basis for this understanding

**The Myth of Abstraction** Andrea Meyertholen, 2021 An alternative genealogy of abstract art featuring the crucial role of 19th century German literature in shaping it aesthetically culturally and socially Once upon a time or more specifically in 1911 there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history or so the traditional story goes A good story but not the full story *The Myth of Abstraction* reveals that abstract art was envisioned long before Kandinsky in the pages of nineteenth century German literature It originated from the written word described by German writers who

portrayed in language what did not yet exist as art Yet if writers were already writing about abstract art why were painters not painting it To solve the riddle this book features the work of three canonical nineteenth century authors Heinrich von Kleist Johann Wolfgang von Goethe and Gottfried Keller who imagine theorize and describe abstract art in their literary writing sometimes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms e first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms

**The Image in Mind** Charles Taliaferro, Jil Evans, 2013-06-06 A philosophical inquiry into the strengths and weaknesses of theism and naturalism in accounting for the emergence of consciousness the visual imagination and aesthetic values The authors begin by offering an account of modern scientific practice which gives a central place to the visual imagination and aesthetic values They then move to test the explanatory power of naturalism and theism in accounting for consciousness and the very visual

imagination and aesthetic values that lie behind and define modern science Taliaferro and Evans argue that evolutionary biology alone is insufficient to account for consciousness the visual imagination and aesthetic values Insofar as naturalism is compelled to go beyond evolutionary biology it does not fare as well as theism in terms of explanatory power     **The Idea of Cultural Heritage** Derek Gillman,2010-04-12 This book reviews the competing claims that works of art belong either to a particular people and place or to humankind     **BIOTECHNOLOGY - Volume XIII** Horst W. Doelle,J. Stefan Rokem,Marin Berovic,2009-11-16 This Encyclopedia of Biotechnology is a component of the global Encyclopedia of Life Support Systems EOLSS which is an integrated compendium of twenty one Encyclopedias Biotechnology draws on the pure biological sciences genetics animal cell culture molecular biology microbiology biochemistry embryology cell biology and in many instances is also dependent on knowledge and methods from outside the sphere of biology chemical engineering bioprocess engineering information technology biorobotics This 15 volume set contains several chapters each of size 5000 30000 words with perspectives applications and extensive illustrations It carries state of the art knowledge in the field and is aimed by virtue of the several applications at the following five major target audiences University and College Students Educators Professional Practitioners Research Personnel and Policy Analysts Managers and Decision Makers and NGOs     **In Silico** Jason Sharpe,Charles John Lumsden,Nicholas Woolridge,2008-07-01 In Silico introduces Maya programming into one of the most fascinating application areas of 3D graphics biological visualization In five building block tutorials this book prepares animators to work with visualization problems in cell biology The book assumes no deep knowledge of cell biology or 3D graphics programming An accompanying DVD ROM includes code derived from the tutorials the working Maya computer files and sample animated movies Teaches artists and scientists to create realistic digital images of humans and nature with the popular CG program Maya This self contained study guide includes background foundations and practice Step by step example programs and end result demonstrations help readers develop their own portfolios Gorgeous four color screen shots throughout

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