

OP ART

Kunst SoSe 2010

Oliver Stickel



- 1** Was ist Op Art?
- 2** Effekte
- 3** Alltag
- 4** Victor Vasarely
- 5** Bridget Riley
- 6** Wolfgang Ludwig
- 7** Ludwig Wilding





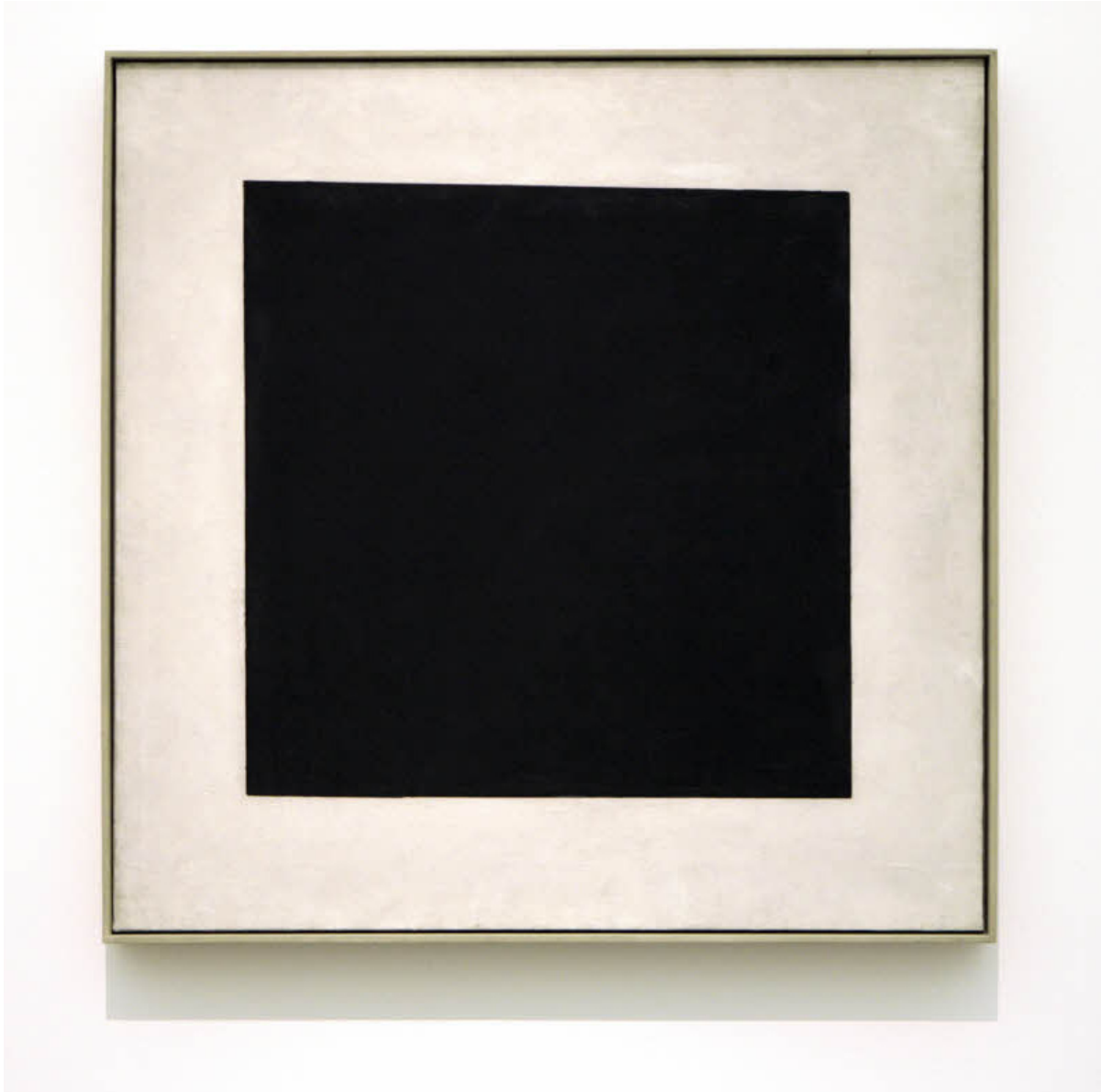
Mosaik in Herculaneum

Antike Einflüsse

Geometrische Mosaiken

Fußböden





Kasimir Malewitsch - Schwarzes Quadrat

Konstruktivismus

Anfang 20. Jhdt.

Reduktion

Geometrie

Nicht abbildend





Lyubow Popowa - Sitzender weiblicher Akt

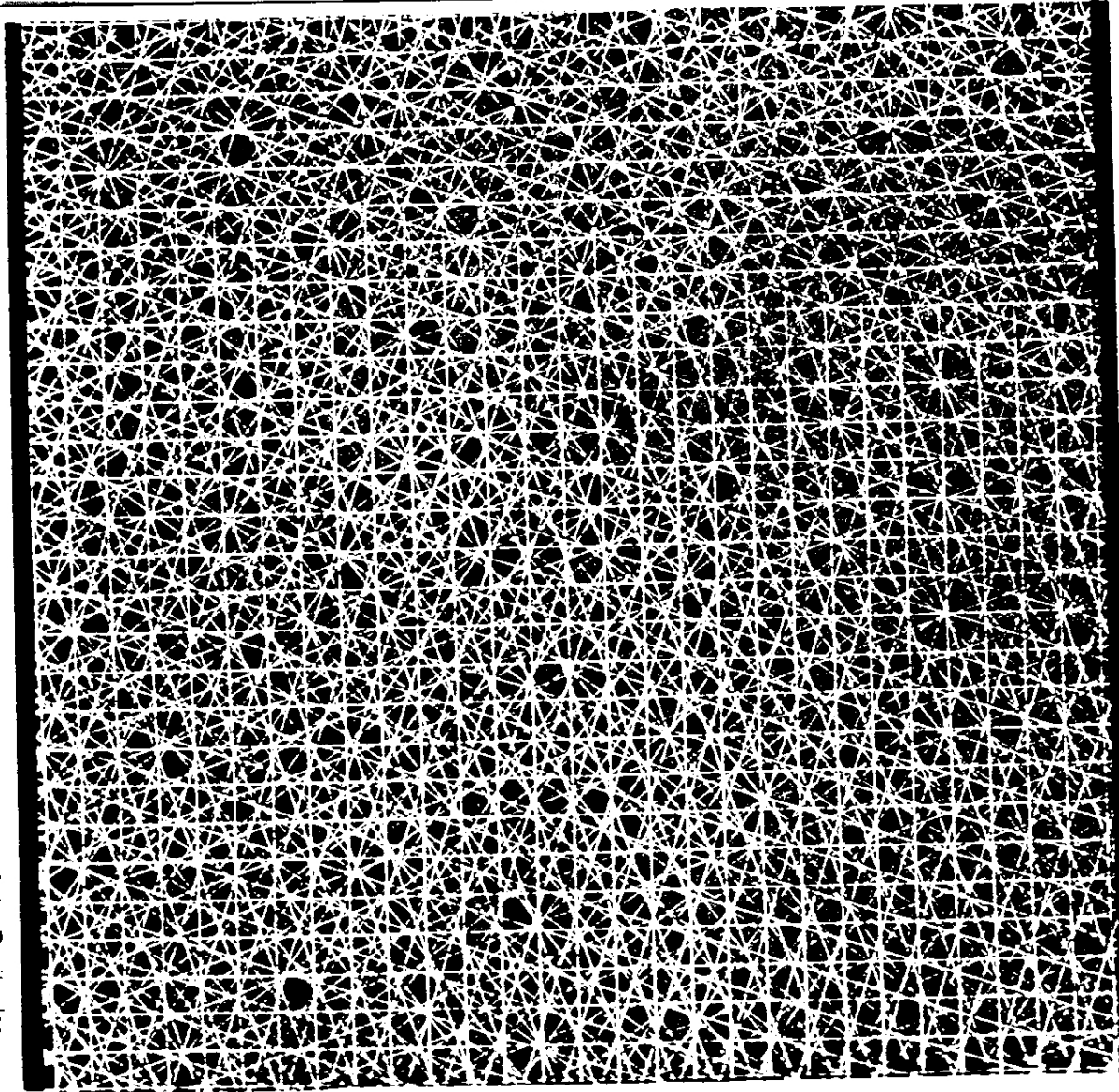
Kubismus

Anfang 20. Jhdt.

Zerlegung

Geometrie





~ 1960

Linien, Raster, Muster

Geometrisch

Vibration

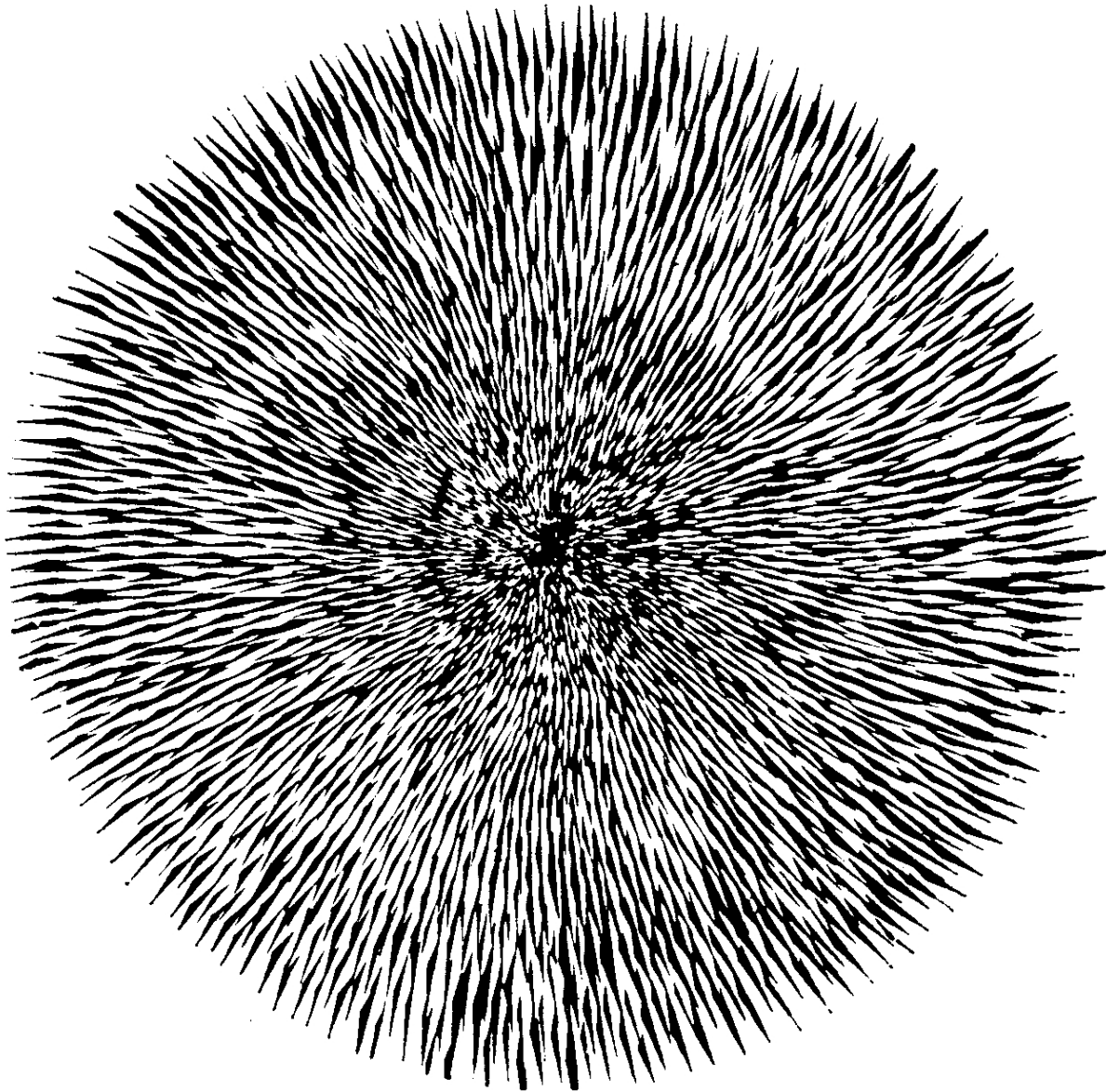
Flimmern / Bewegung

“Stimmungen”

Nicht abbildend

Francois Morellet - Vier übereinandergelegte Netze





Miroslav Sutej - Bombardierung der Sehnerven

Linien, Raster, Muster

Geometrisch

Vibration

Flimmern / Bewegung

Das Sehen sichtbar machen

Grenzen der Wahrnehmung



*Es darf keine Produktionen mehr geben
ausschließlich für:*

Das kultivierte Auge

Das sensible Auge

Das ästhetische Auge

Das dilettantische Auge

*Das MENSCHLICHE Auge ist unser
Ausgangspunkt*

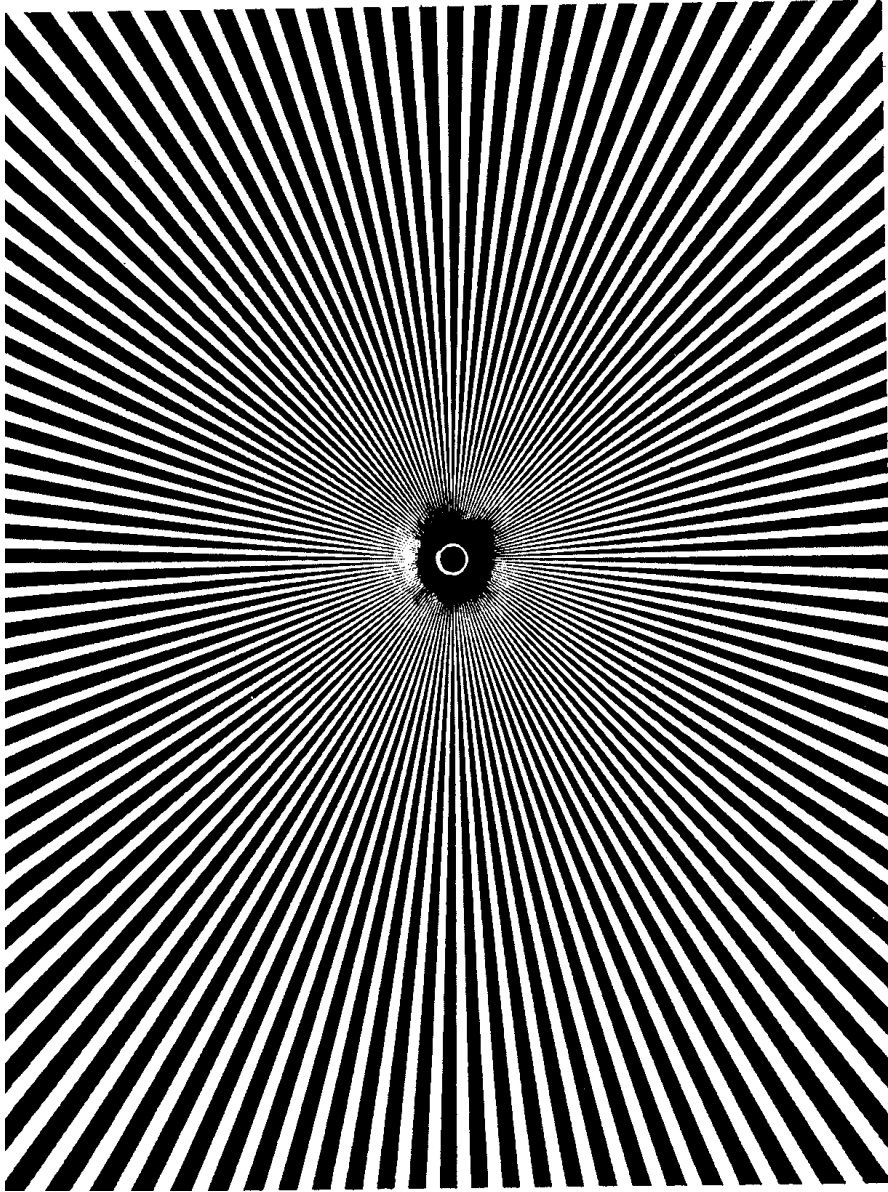
Manifest der "Groupe de Recherche d'Art Visuel"

Demokratisch

Kunst für alle

Auge und Wahrnehmung
einzige Basen





Effekt: McKay-Strahlen

“Explosion”

Spektralfarben

Redundanz

Nachbilder





Bridget Riley - Blaze

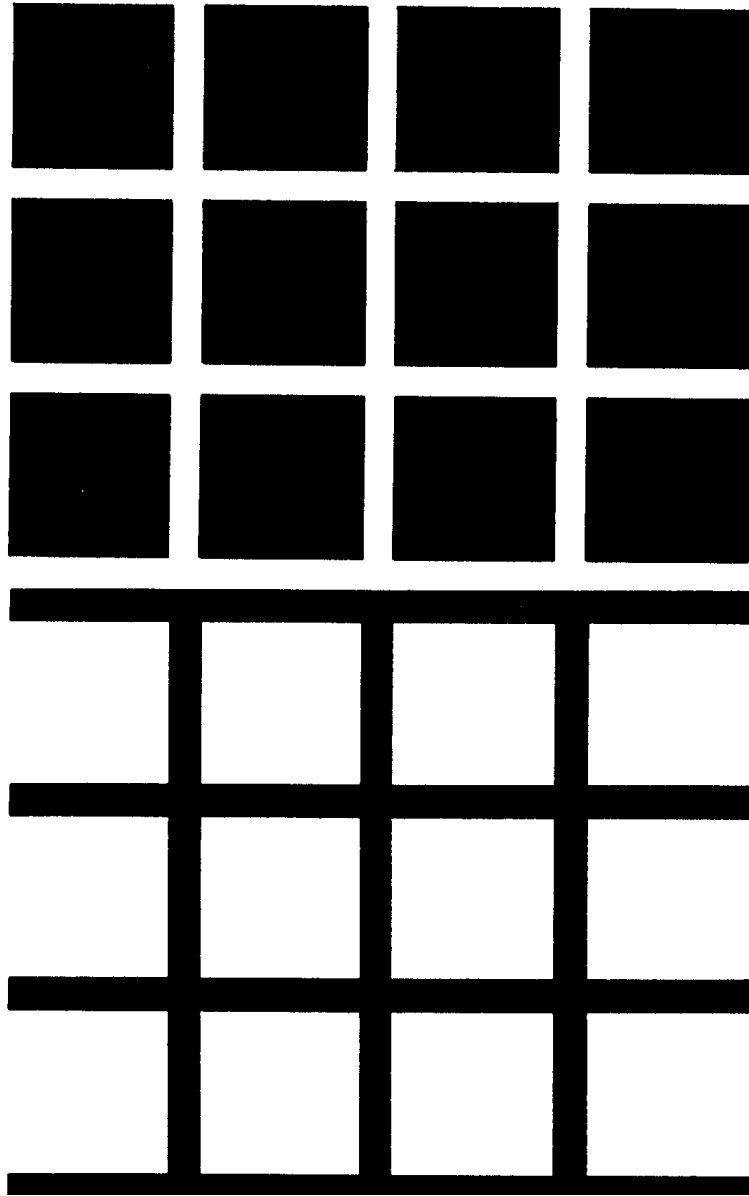
“Explosion”

Spektralfarben

Redundanz

Nachbilder





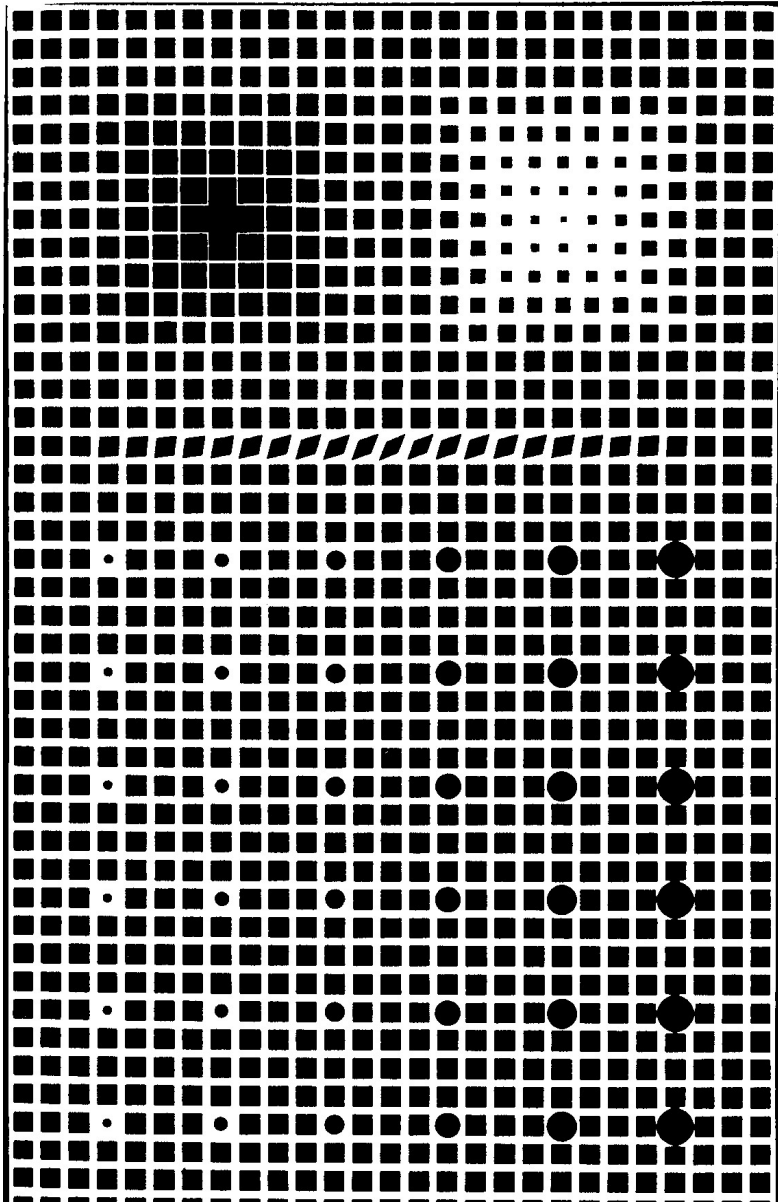
Effekt: Nachbilder

Komplementärfarben

Nicht fokussierbar

“Springen”





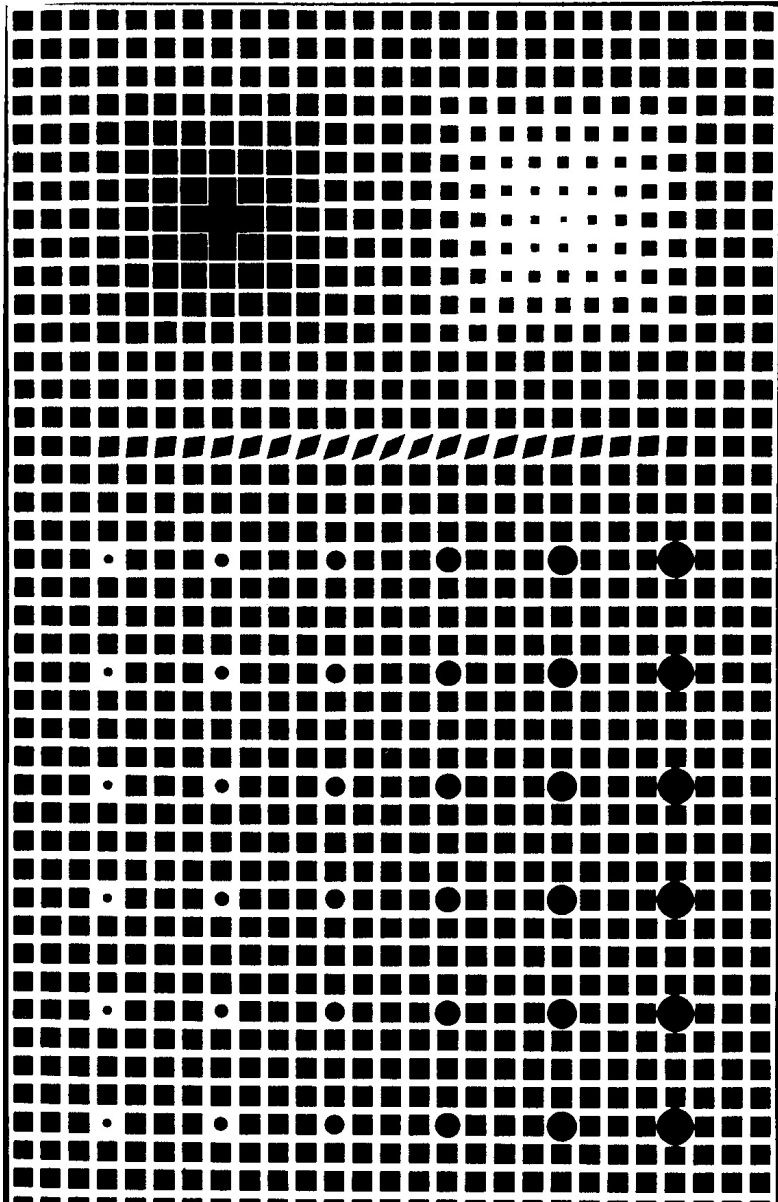
Victor Vasarely - Supernovae

Komplementärfarben

Nicht fokussierbar

“Springen”





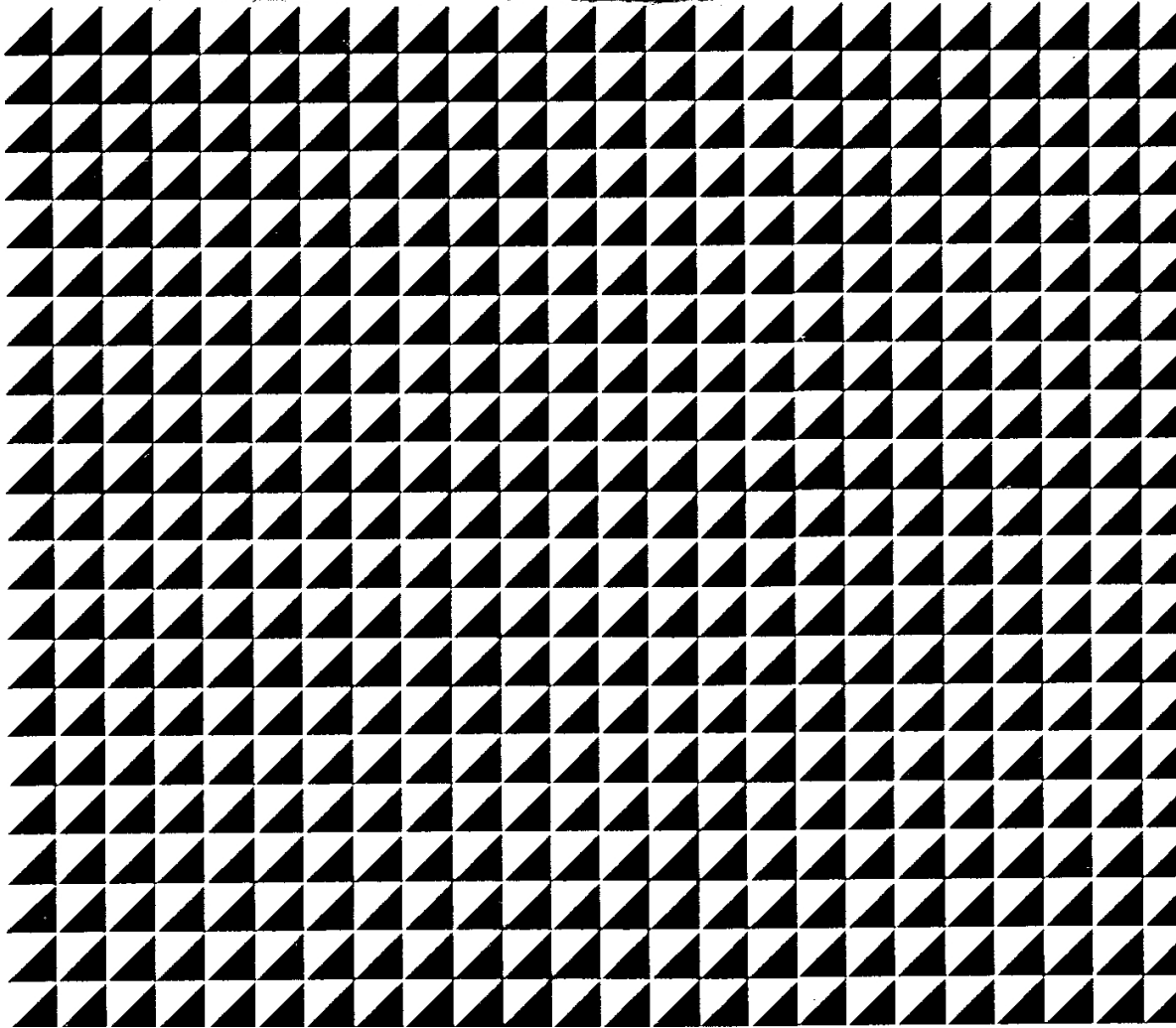
Victor Vasarely - Supernovae

Konstanzphänomen

Interpolation

Rhomben als räumliche
Quadrate





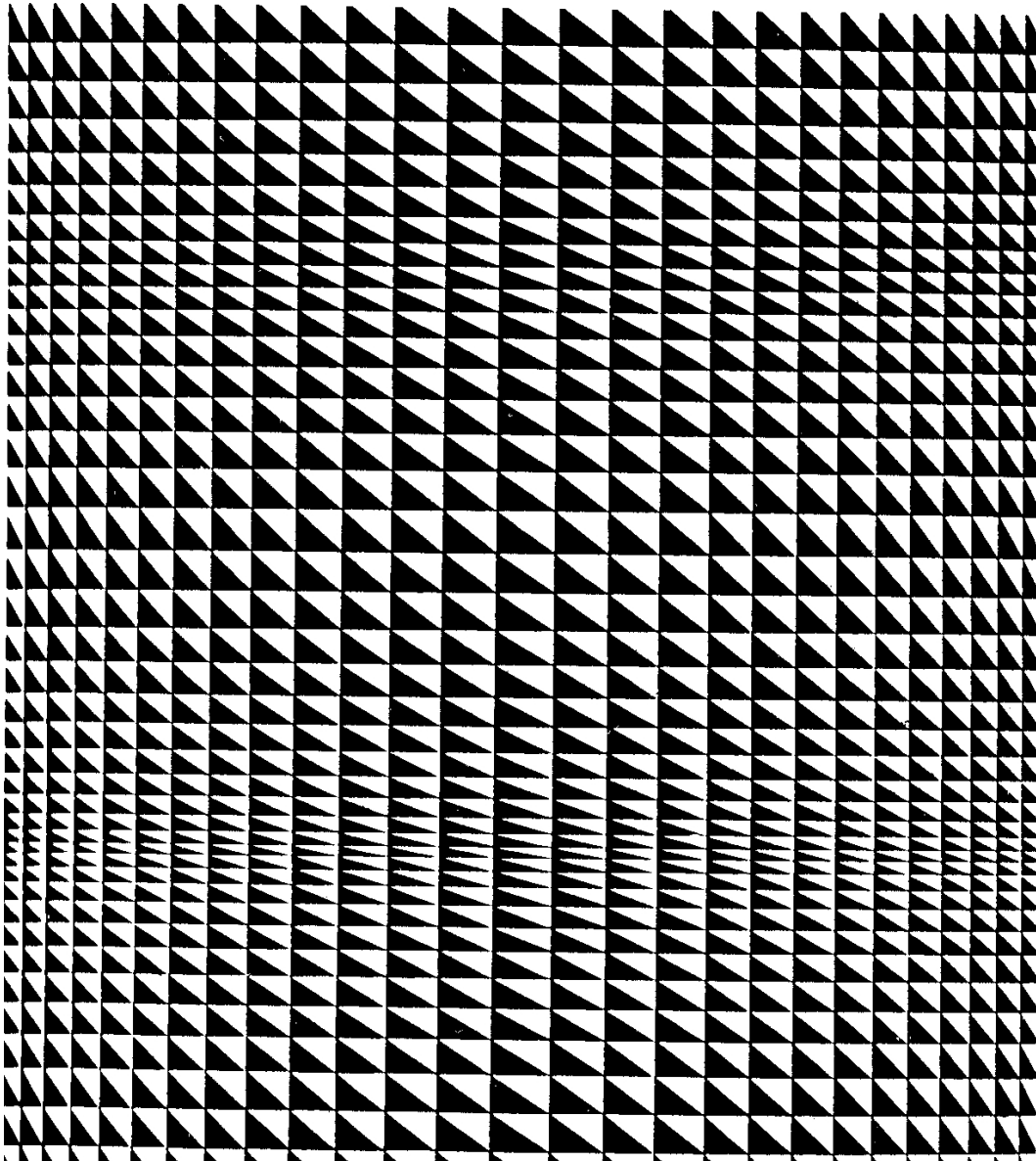
Wechselhaft

Gruppierungen

Chaotische Ordnung

Effekt: Periodische, gleiche Dreiecke





Bridget Riley - Straight Curve

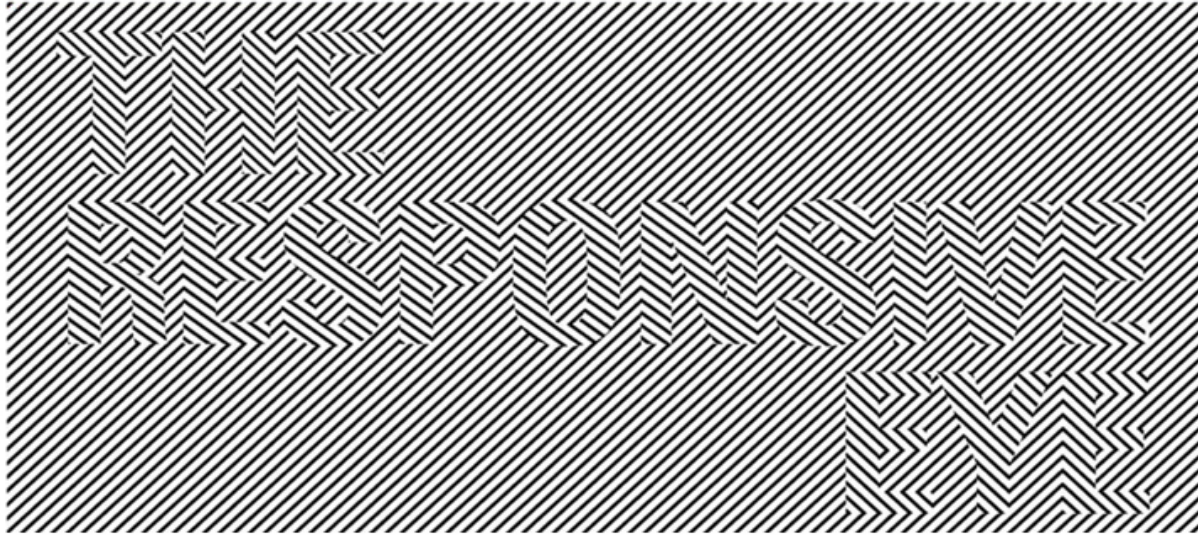
Prägnanztendenz

Interpolation

Strukturen

Kurven





BLINK & STARE 20 SECONDS

The Responsive Eye, 1965 MoMA

Sehr beliebt

Öffentlichkeitswirksam

Op Art wurde "in"



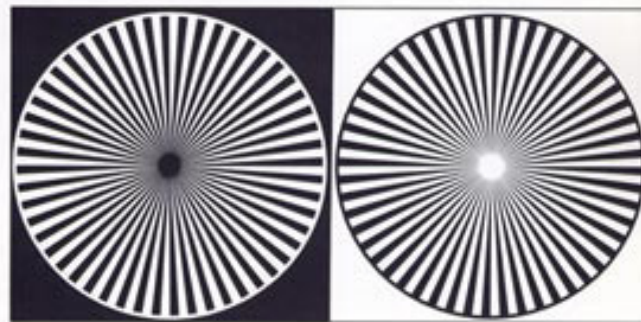
pages 25, 49

Kinetic art—the art of mechanical movement—is the most evident outcome of the machine-age aesthetic trumpeted by Apollinaire and the Italian and Russian futurists. Perceptual and kinetic art have an intertwined development that cannot be totally disentangled; nevertheless perceptual, optical, or “virtual” movement—which always exists in tension with factual immobility—is an experience of a different order. Carefully controlled static images have the power to elicit subjective responses that range from a quiet demand made on the eyes to distinguish almost invisible color and shape differences to arresting combinations that cause vision to react with spasmodic afterimages. The countless possibilities of these mysterious phenomena are almost as difficult to enumerate as their psychological and physiological causes are to determine.

Before the advent of abstract art a picture was a window through which an illusion of the real world could be viewed, and a statue was a replica. Nonobjective painting and sculpture defined a work of art as an independent object as real as a chair or a table. Perceptual abstraction—its existence as an object de-emphasized or nullified by uniform surface treatment, reflective or transparent materials, and a battery of optical devices—exists primarily for its impact on perception rather than for conceptual examination. Ideological focus has moved from the outside world, passed through the work as object, and entered the incompletely explored region area between the cornea and the brain.

The varied works brought together here because of an historically significant similarity relate quite different means, materials, and aims. Discussion of main directions will be continued below under separate headings. No reference will be made to national, ideological or group alignments, and no effort will be made to place every work or artist under one of the six headings.

[TEXT CONTINUED ON PAGE 12]



LUDWIG: Chromatic Painting, 1964. Oil on composition board, 24 1/2 x 48 1/2". Owned by the artist

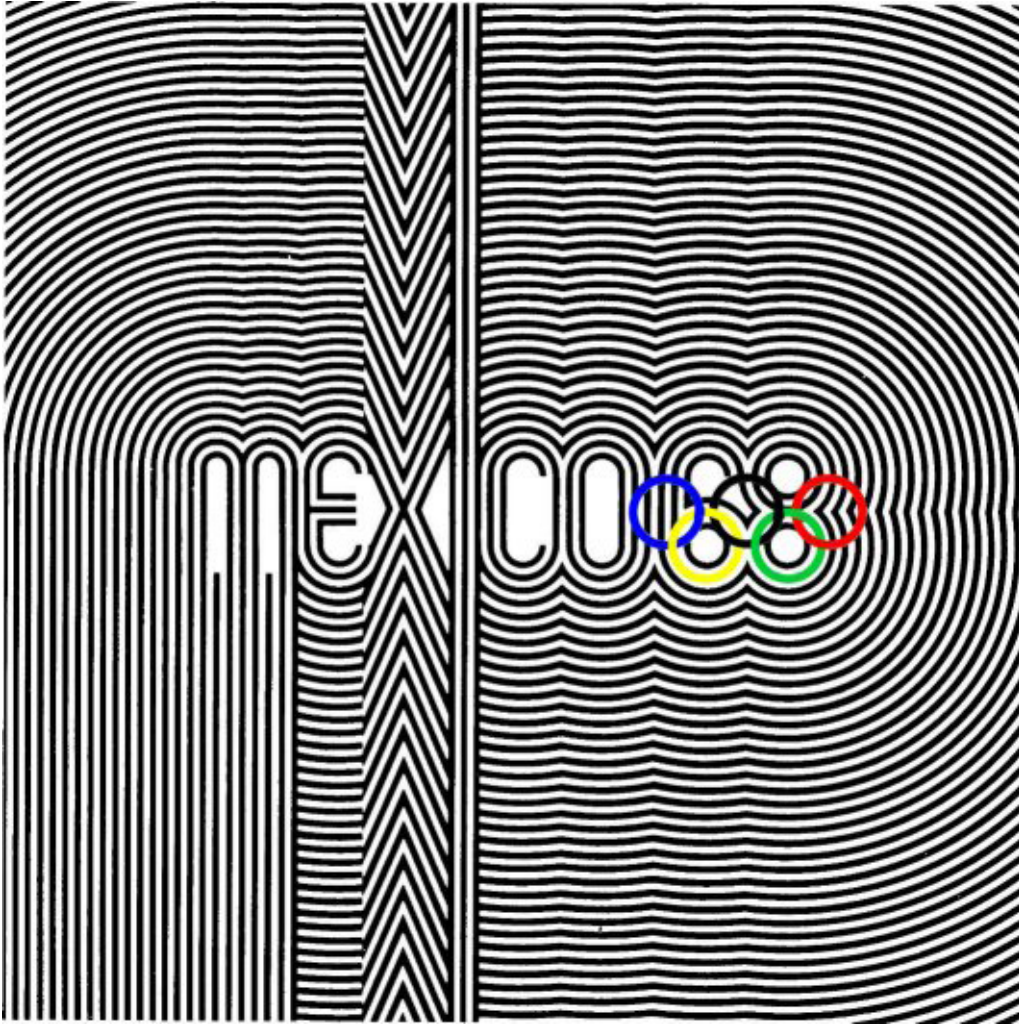
9

Sehr beliebt

Öffentlichkeitswirksam

Op Art wurde “in”

The Responsive Eye, 1965 MoMA



Op Art im Alltag

Olympia 1968, Poster





Wollsymbol

Op Art im Alltag





Op Art im Alltag

Mode





Op Art im Alltag

Mode





Victor Vasarely (links)

*1906 in Ungarn

Studium (Medizin, Kunst)

1930 Paris

Werbegrafik

1944 reiner Künstler

†1997 in Paris

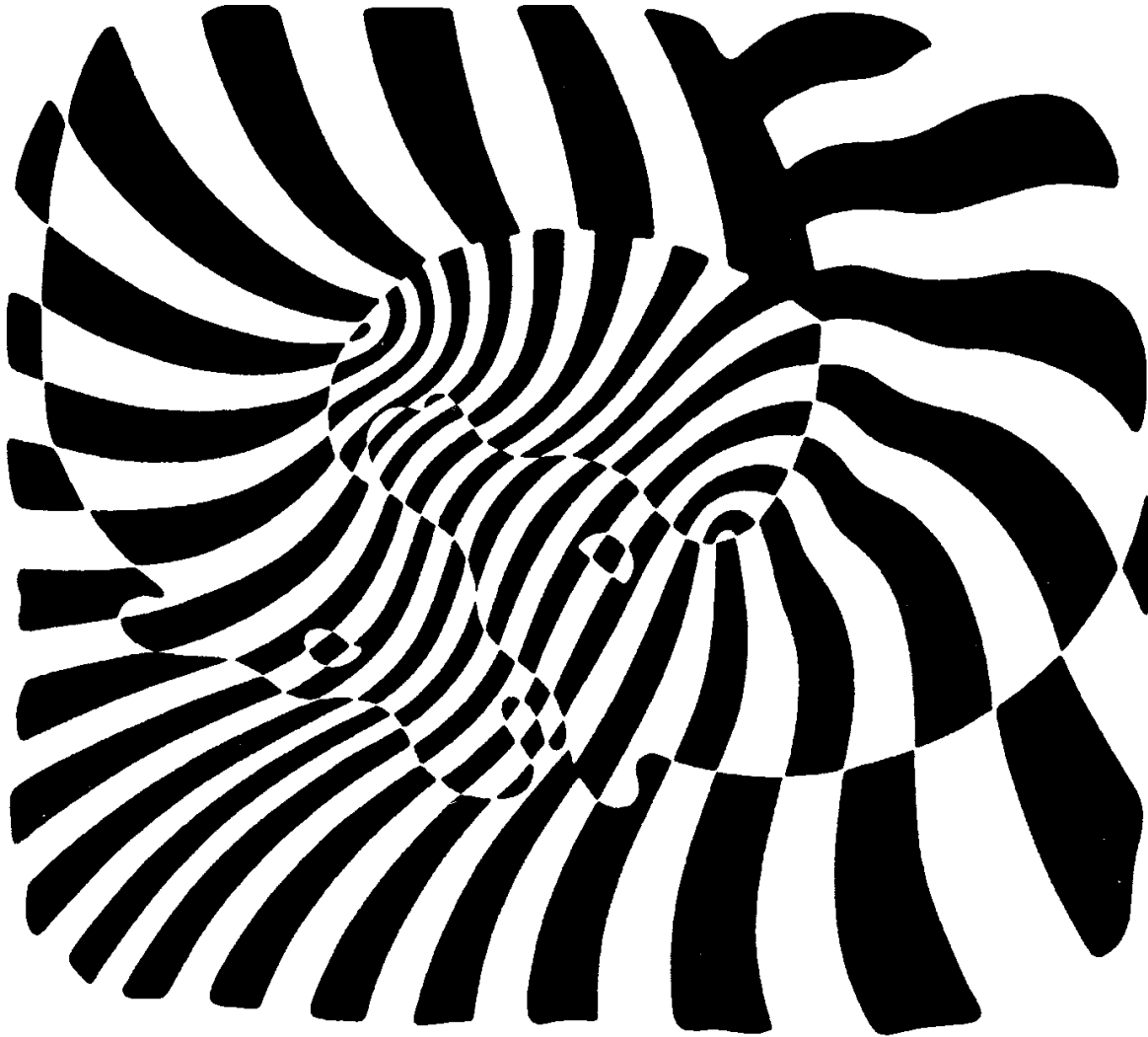




Victor Vasarely - Renault-Logo

Werbegrafik



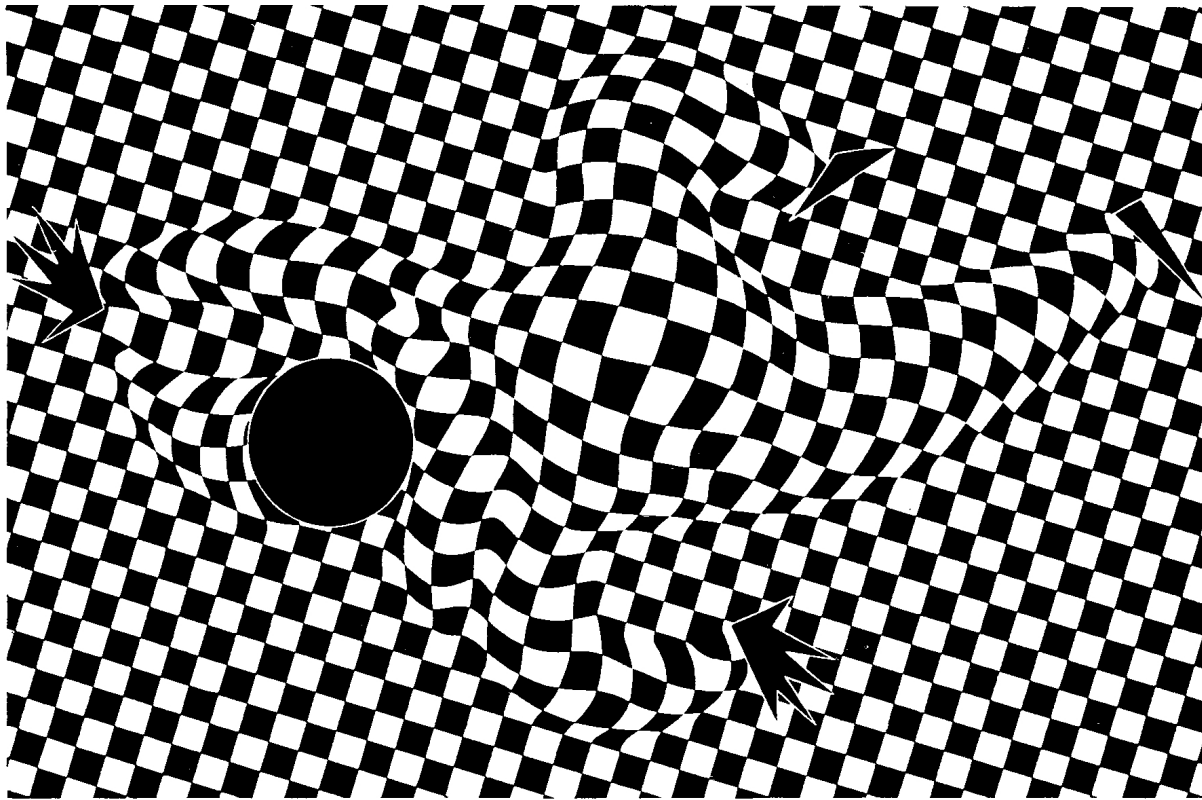


Grundstein der Op Art

Noch recht gestaltlich

Victor Vasarely - Zebras



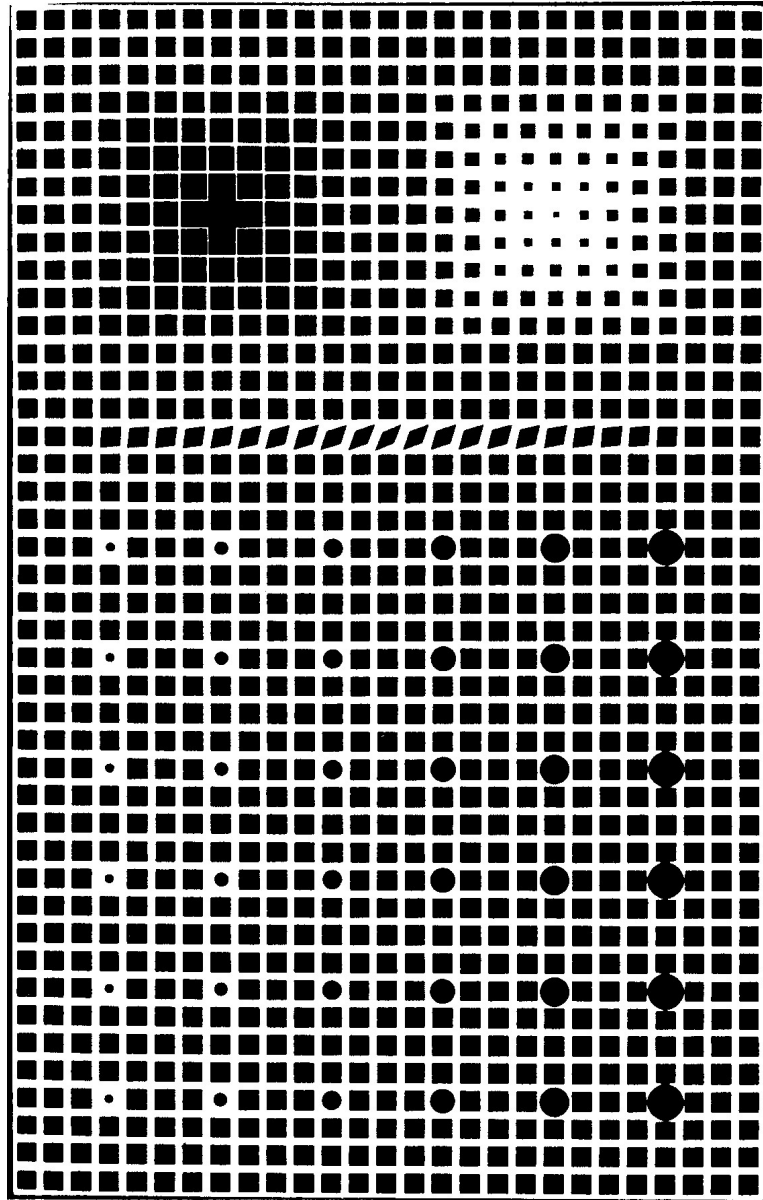


Grundstein der Op Art

Noch recht gestaltlich

Victor Vasarely - Harlekin





Victor Vasarely - Supernovae

“Lichtexplosion”

Weltall

Stimmung eines Astronauten





Bridget Riley

*1931 in Cornwall

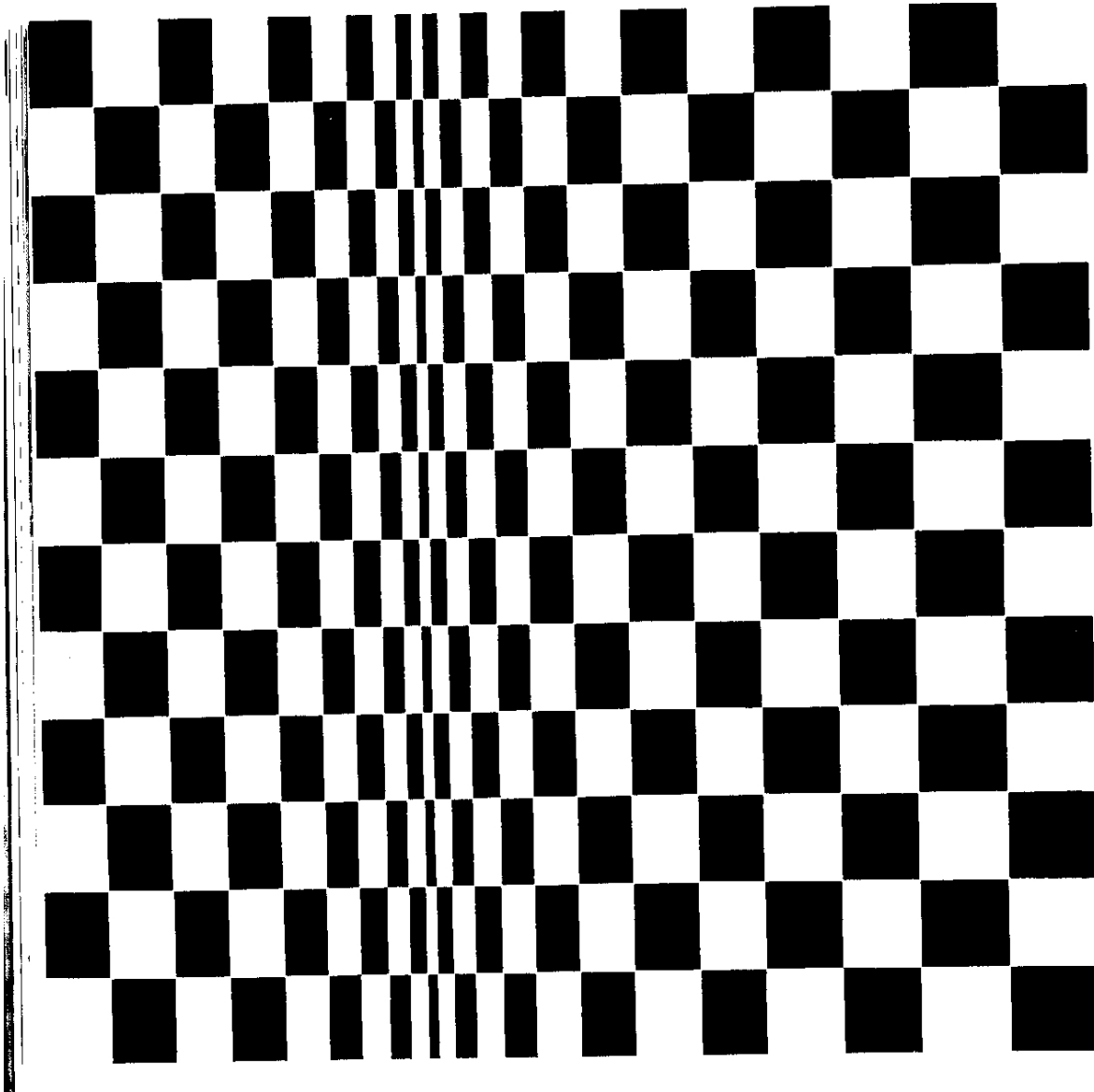
Kunststudium in London

Werbegrafikerin, Dozentin

Ab 1961 "Op Art"

Durchbruch: Responsive Eye



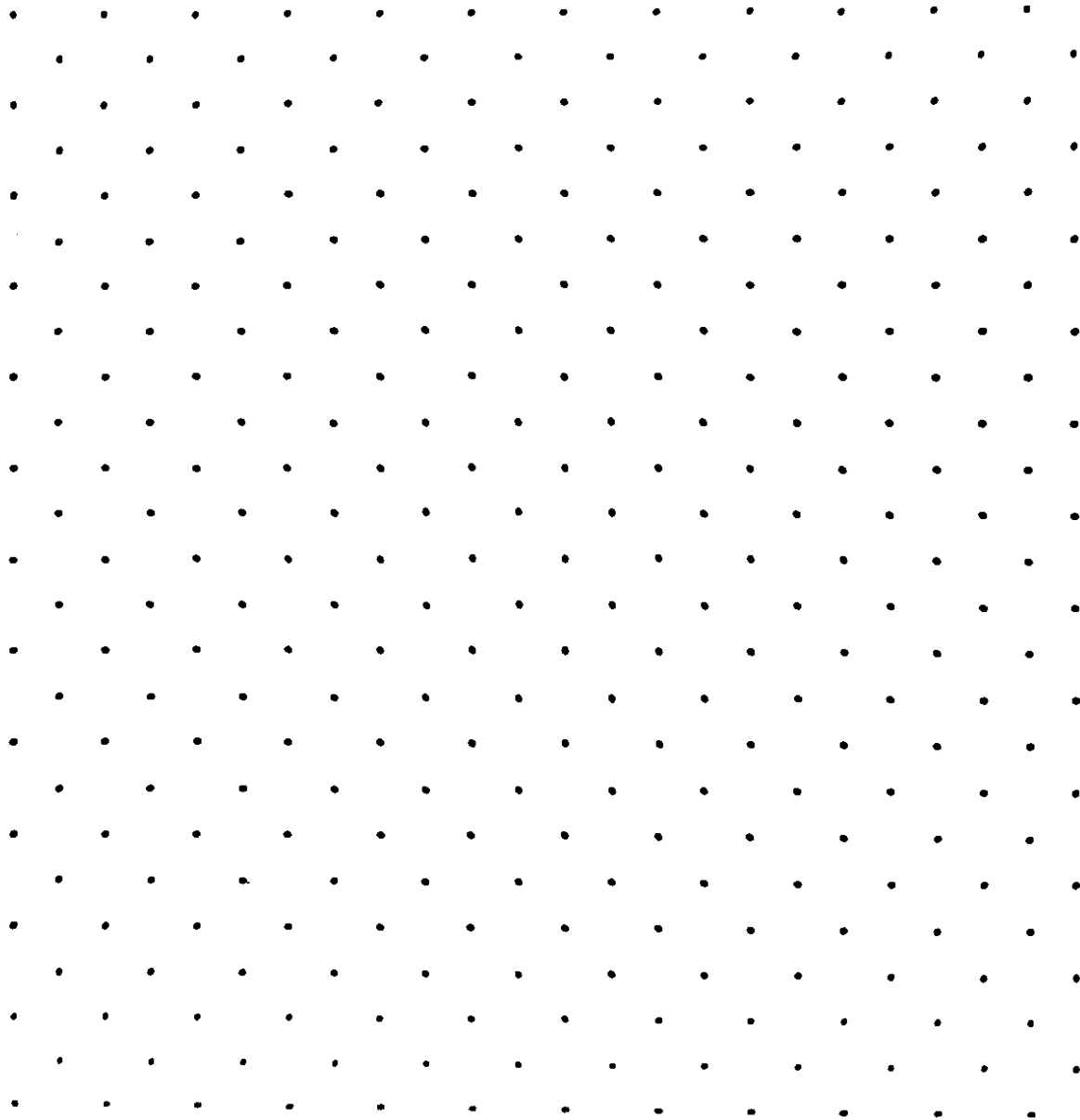


Bridget Riley - Movement in Squares

Ihr erstes Op Art-Werk

Typisch: "Durchlaufen" von Elementen





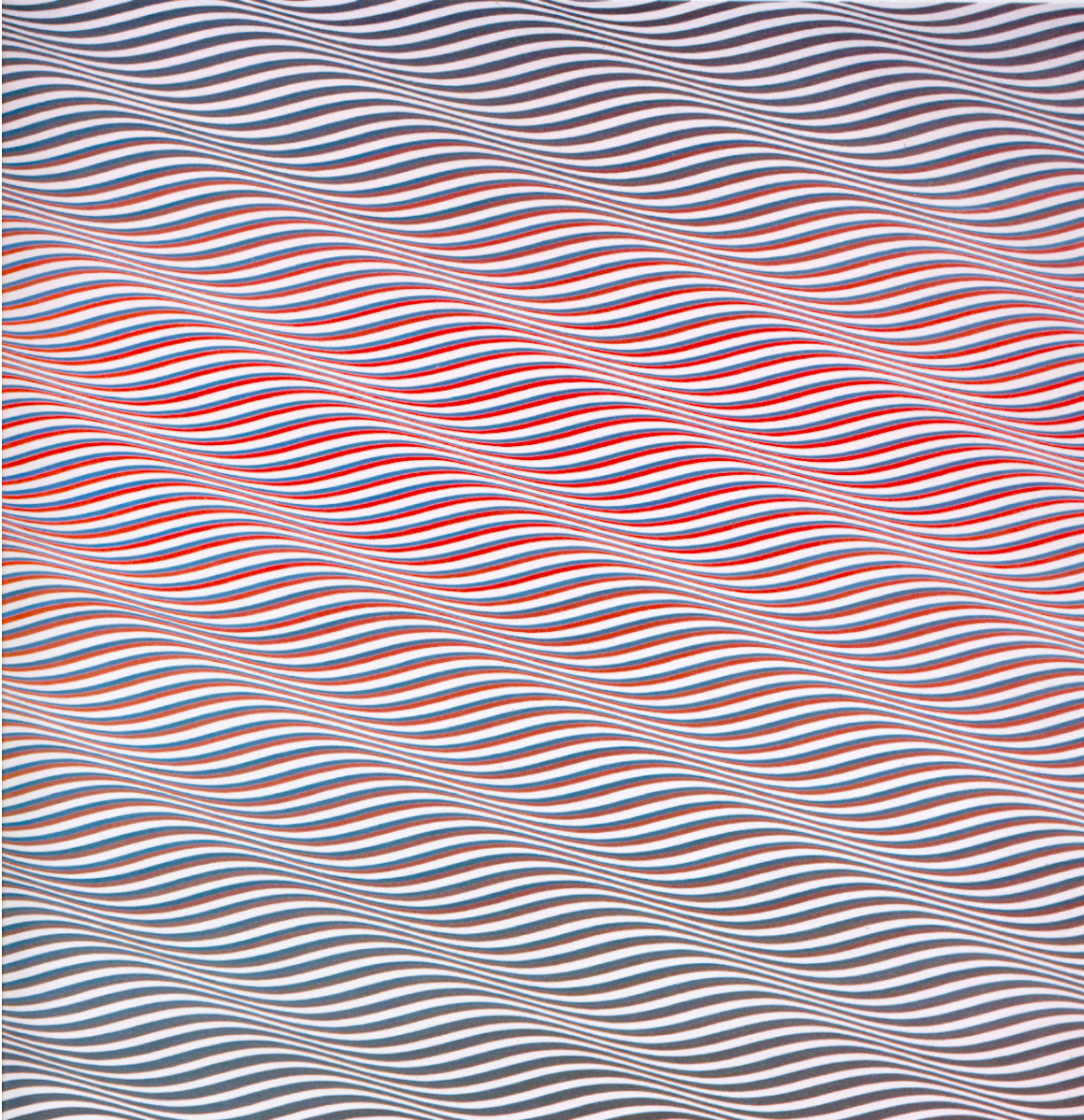
Stimmung:

Heißer Tag

Flirrende Luft und winzige
Elemente

Bridget Riley - Static III





Bridget Riley - Cataract III

Farbe als weiteres Element





Farbe als weiteres Element

Bridget Riley - Ecclesia





*1927 in Grünstadt, Pfalz

Textildesigner

Ab 1996 Kunstprofessor

† 2010 in Buchholz, Hamburg

Ludwig Wilding



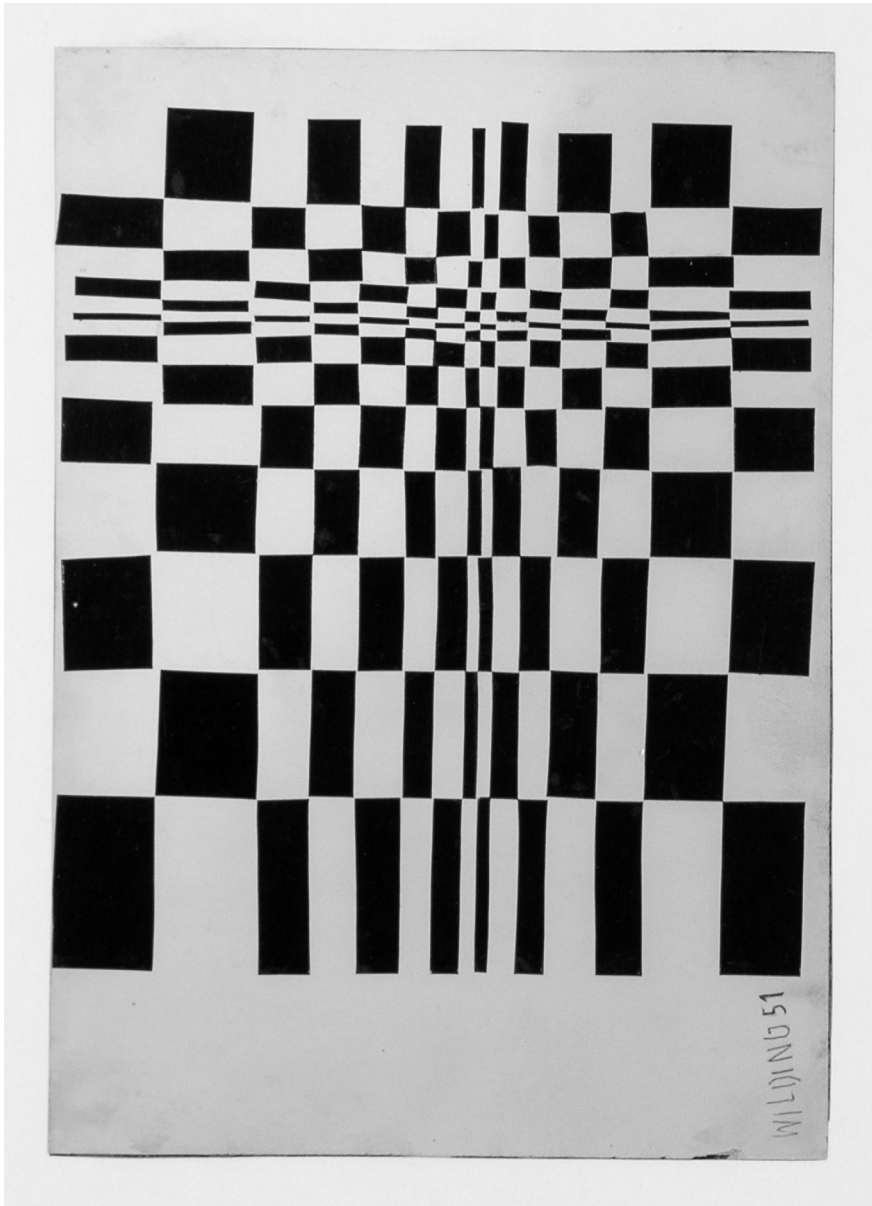


Oft: Linien

Illusion von Tiefe

Ludwig Wilding - Single L1





Ludwig Wilding - Schachbrett Variation Progression

Ähnlich Bridget Riley





Wolfgang Ludwig

*1923 in Mielesdorf, Thür.

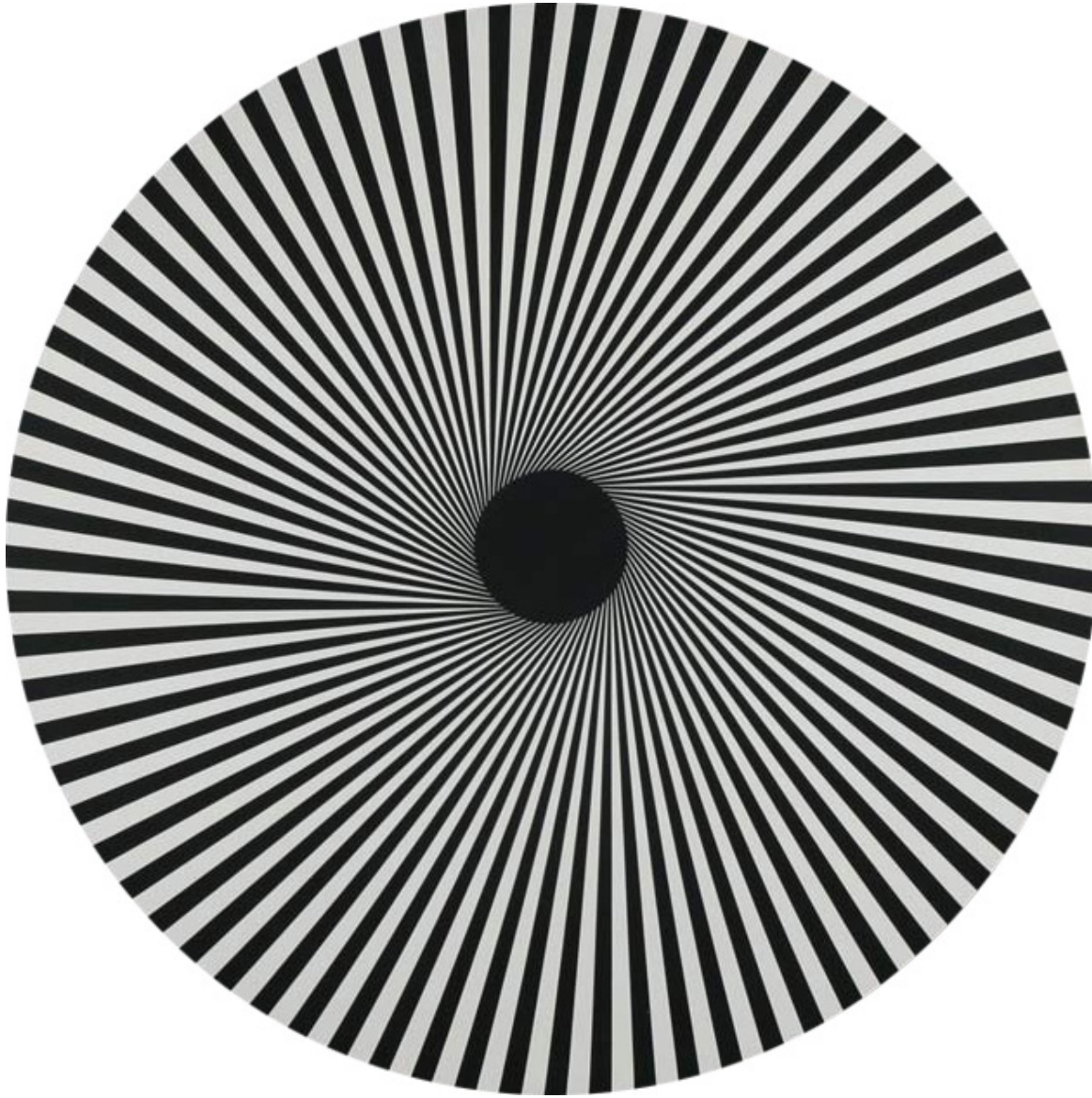
Kunststudium Leipzig und
Berlin

Mitarbeiter Architekturbüro

Dozent

† 2009 in Berlin





“Den Sehvorgang als solchen
erlebbar machen.”

Wolfgang Ludwig - Kinematische Scheibe



Barrett, Cyril - Op Art, DuMont Schaumberg, 1974

<http://www.bookrags.com/biography/victor-vasarely/>

<http://www.op-art.co.uk/>

<http://www.coolhunting.com/culture/moma-1965-the-r.php>

<http://www.columbusmuseum.org/media/optic/>

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<http://www.kunstaspekte.de/index.php?tid=29080&action=termin>

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<http://www.wolfgang-ludwig.com/>

<http://www.artlink.com.au/articles/2036/bridget-riley-on-bridget-riley/>

<http://www.vasarely.com/>

