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| Malevich, Kazimir Severinovich (b. 23 February 1979; d. 15 May 1935) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Having studied with the Russian Impressionist Fedor F. Rerberg in 1906 Moscow, Kazimir Malevich learned colour theory and the craft of Impressionist painting. In 1910 Malevich was painting in a bright Fauve style, and by 1912 he had mastered the structures of Parisian Cubism and elements of the Futurist movement, combining these styles in pieces such as *Knifegrinder* (1912). Malevich referred to the amalgamation of these two styles as ‘Cubo-Futurism.’ Between 1913 and 1915 Malevich created highly accomplished Cubist paintings, and his early 1915 canvases were increasingly dominated by planes of pure colours floating over the Cubist contrast of objects. By the summer of 1915 Malevich was solely painting planes of colours in light on his canvases, a style he called ‘Suprematism,’ by which he meant the ‘domination’ of colour within light. He explored colour in light in his paintings from 1916 to 1918 in several manners, including using spinning discs and projectors to cast rays of light onto a white screen of pure light. This resulted in the discovery that spinning discs produce centrifugal forces, and he thus called his paintings, ‘Supr[ematist] Construction of Colour’ where ‘construction’ refers to ‘force.’ In 1918-1919 Malevich painted light itself in his *White on White* canvases, to conclude with his *Suprematism of the Mind* (*Suprematism of the Spirit*) (1919-1920) and of cosmic space. Out of the range of modern artistic trends during this time, Malevich created a painting of pure colour and light, and pure non-objectivity, which itself became a leading modernist trend. |
| Having studied with the Russian Impressionist Fedor F. Rerberg in 1906 Moscow, Kazimir Malevich learned colour theory and the craft of Impressionist painting. In 1910 Malevich was painting in a bright Fauve style, and by 1912 he had mastered the structures of Parisian Cubism and elements of the Futurist movement, combining these styles in pieces such as *Knifegrinder* (1912). Malevich referred to the amalgamation of these two styles as ‘Cubo-Futurism.’ Between 1913 and 1915 Malevich created highly accomplished Cubist paintings, and his early 1915 canvases were increasingly dominated by planes of pure colours floating over the Cubist contrast of objects. By the summer of 1915 Malevich was solely painting planes of colours in light on his canvases, a style he called ‘Suprematism,’ by which he meant the ‘domination’ of colour within light. He explored colour in light in his paintings from 1916 to 1918 in several manners, including using spinning discs and projectors to cast rays of light onto a white screen of pure light. This resulted in the discovery that spinning discs produce centrifugal forces, and he thus called his paintings, ‘Supr[ematist] Construction of Colour’ where ‘construction’ refers to ‘force.’ In 1918-1919 Malevich painted light itself in his *White on White* canvases, to conclude with his *Suprematism of the Mind* (*Suprematism of the Spirit*) (1919-1920) and of cosmic space. Out of the range of modern artistic trends during this time, Malevich created a painting of pure colour and light, and pure non-objectivity, which itself became a leading modernist trend.  As a painter, Malevich contributed to major avant-garde exhibitions in Moscow and Petrograd from 1912 to 1920, which documented his extraordinary variety and mastery of Cubism, Futurism, and the innovations of Suprematism. With the 1917 October Revolution, arts institutions were reorganised and Malevich, like many of his colleagues, introduced new methods of teaching in art schools based on modern artistic trends in Cubism, Futurism, Suprematism, and Constructivism. At the Practical Art Institute in Vitebsk, 1919-1922, Malevich instilled these principles and trends into his students, creating a modern consciousness which manifested itself through a range of modern trends including multiple points of view in Cubism, dynamism in Futurism, static and dynamic non-objectivity, and the cosmos in Suprematism. Out of this Malevich developed a theory of creativity and of artistic invention, which he continued to explore when in Petrograd and Leningrad from 1923 to 1926. During these years he applied the new principles of pure plane and volume to the design of architecture, the *Arkhitektons*, and to graphic design and porcelain. In the late 1920s Malevich applied Suprematist principles to a figurative art of peasants and workers in an attempt to align his painting with Stalin’s 1932 decree that art functions as an instrument of propaganda. Despite this, Malevich was arrested in 1930 on charges of being a ‘formalist,’ and thereby influenced by Western, bourgeois styles of Cubism and Futurism. His late paintings depict severely stylised but realistic portraits.  Image: Suprematism.png  Figure 1 *Suprematism – Pictorial Masses in Movement*, 1915. Oil on canvas, 101.5 x 62 cm. Stedelijk Museum, Amsterdam |
| Further reading:  (Malevich)  (Zhadova)  (Kazimir Malevich 1878-1935)  (Petrova)  (Kazimir Malevich in the State Russian Museum )  (Drutt)  (Nakov)  (Railing)  (Wallis) |