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| **Suprematism 1915-1920s** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Suprematism is the artistic practice of painting light from colour to light itself. Originally developed and exhibited by Kazimir Malevich in December 1915 at the Last Futurist Exhibition of Paintings 0.10 in Petrograd, the term Suprematism meant dominant — a term commonly used in the art world that, in the case of Suprematism, referred to colour as it appears to the painter’s eye and, accordingly, on the canvas. Suprematism has been considered the logical development of Claude Monet’s explorations of colour in light developed during the Parisian Impressionism movement. Malevich later used spinning discs and light projectors between 1916 and 1919 in order to capture light itself. Artists in Malevich’s milieu such as Ivan Kliun began to investigate colour using discs in 1914, and there was a surge in further exploration with discs and projectors between 1916 and 1919. Kliun, Alexandra Exter, Liubov Popova, Aleksandr Rodchenko, and Olga Rozanova produced a great variety of paintings of colour and light and, apart from Exter, they showed together at their first major group exhibition, Non-Objective Creation and Suprematism (Moscow, 1919). In 1920 Malevich taught at the Practical Art Institute in Vitebsk where El Lissitzky adapted architectural geometrical systems to a Suprematism of the cosmos. Malevich’s students including Ilia Chashnik and Nikolai Suetin also explored the Suprematism of cosmic space and infinity as demonstrated at the 1923 Petrograd Exhibition of All Trends, the final manifestation of Suprematist painting. These artists later adapted Suprematism to the design of porcelain and graphics in the 1920s. |
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| Further reading:  (Patricia, 2013)  (State Russian Museum , 1978)  (Zhadova, 1978) |