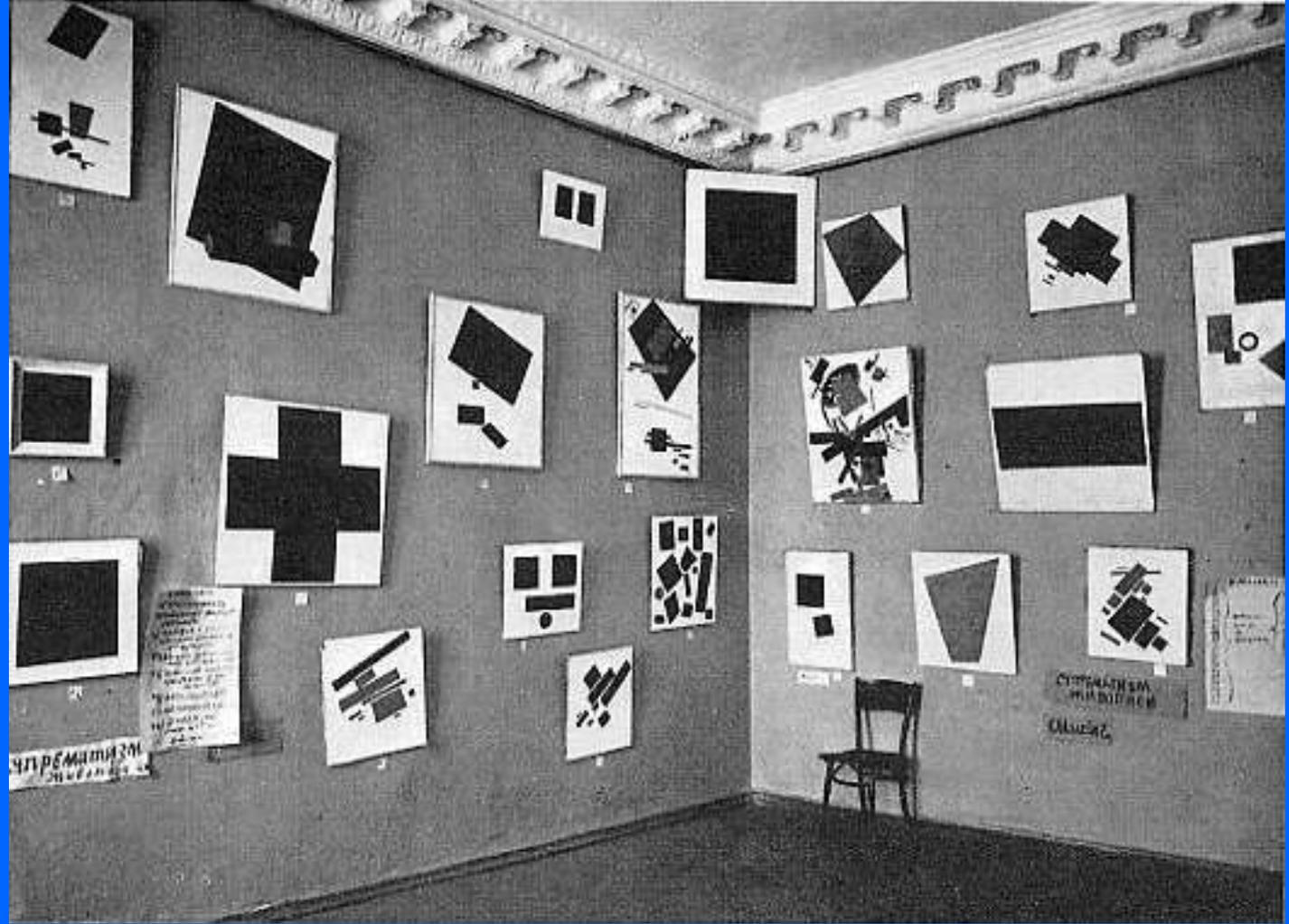


Early Abstraction in Russia

Installation
photograph of
Malevich's paintings
in 0, 10 (Zero-Ten),
1915



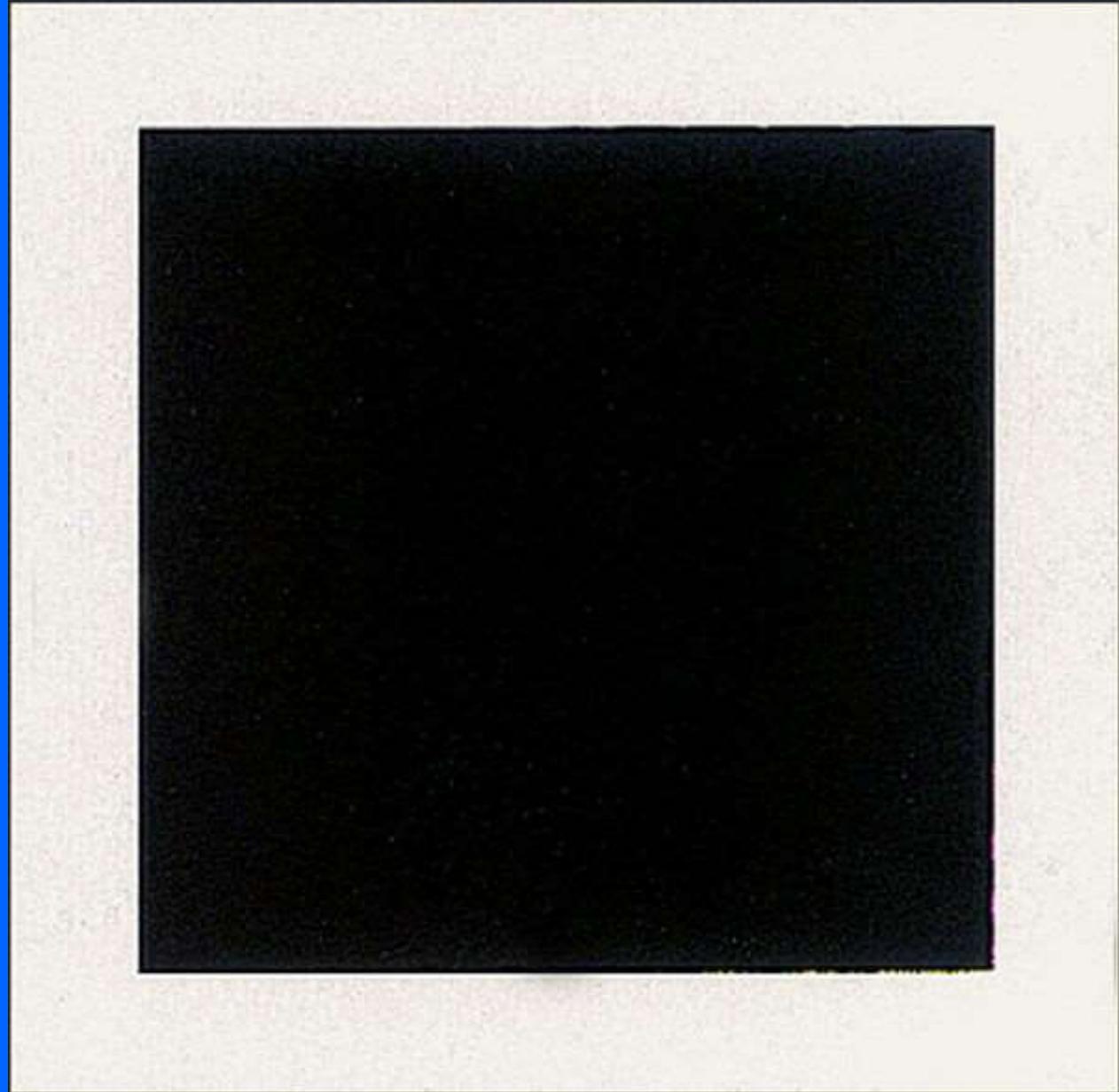
**'I felt only night within me and it was then that I conceived
the new art, which I called Suprematism'.**

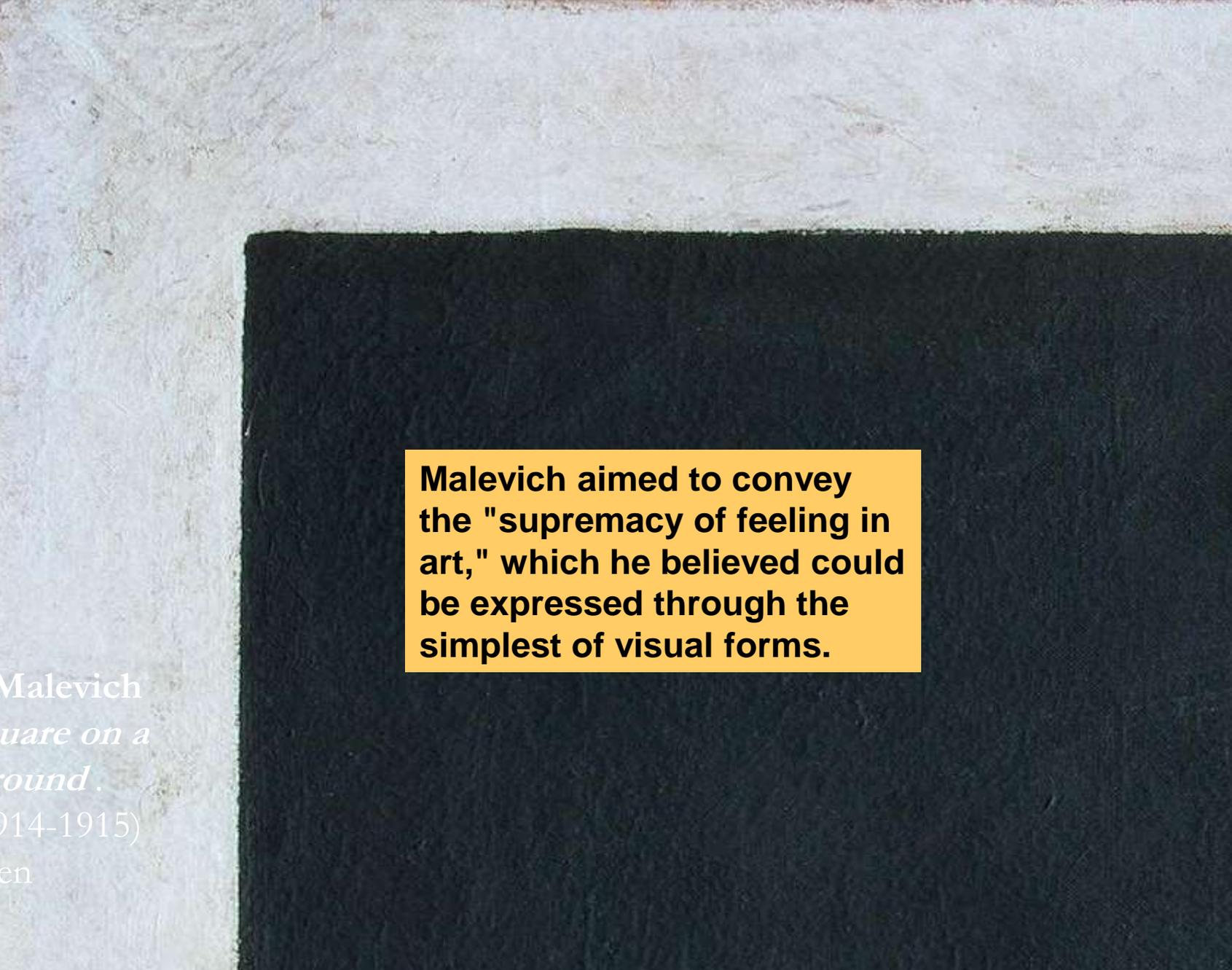
Malevich

“In my desperate attempt to free art from the burden of the object I took refuge in the square form...”

Malevich

Kasimir Malevich
Black Square on a White Ground (1914-1915)
Oil on linen, 80x80cm
State Tretyakov Gallery,
Moscow





Kasimir Malevich
*Black Square on a
White Ground*.
Detail. (1914-1915)
Oil on linen

Malevich aimed to convey the "supremacy of feeling in art," which he believed could be expressed through the simplest of visual forms.

Malevich saw Suprematism as purely aesthetic and concerned only with form, free from any political or social meaning. He stressed the purity of shape, particularly of the square, and he regarded Suprematism as primarily an exploration of visual language.

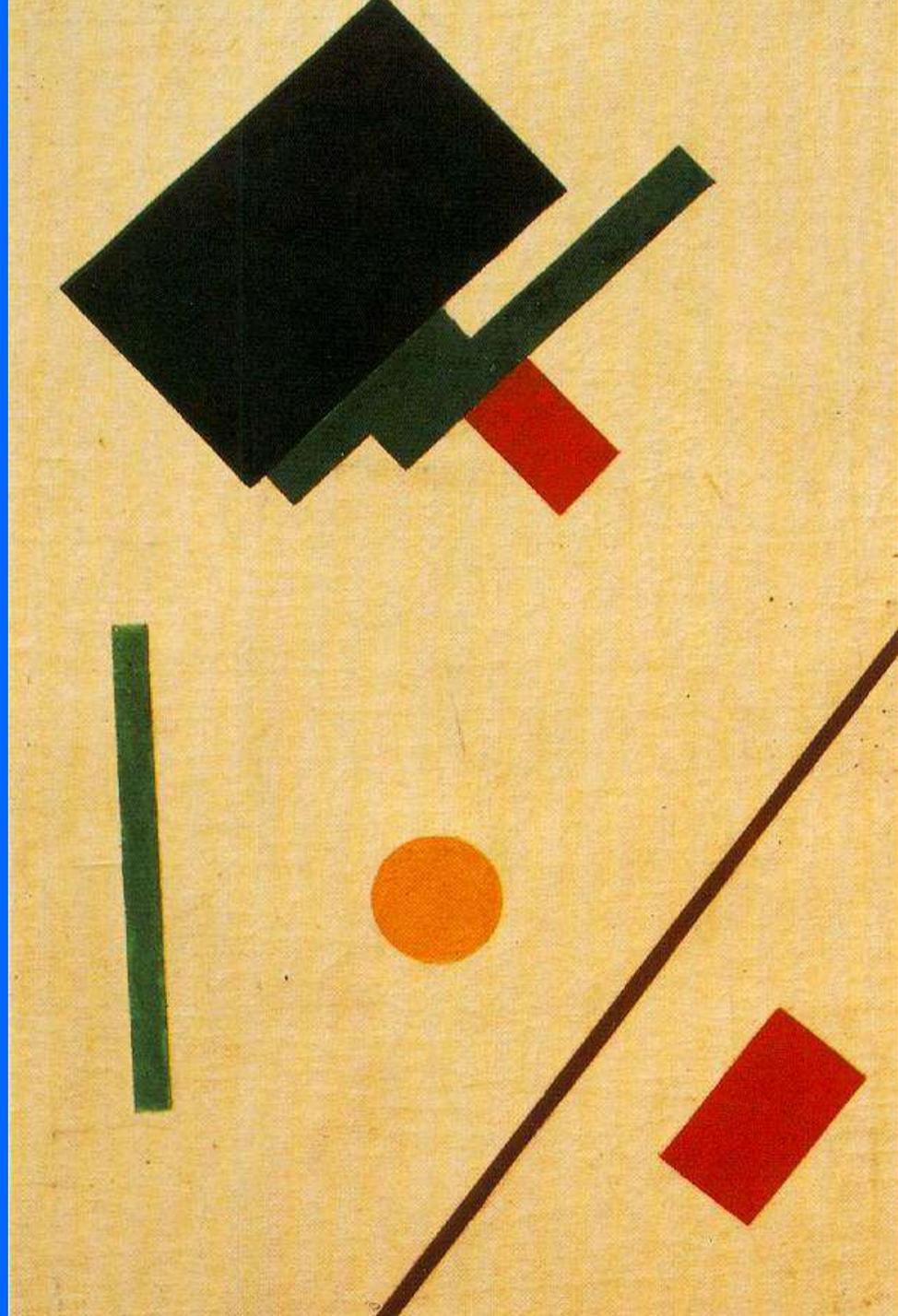
Kasimir Malevich
Suprematist Composition

1915

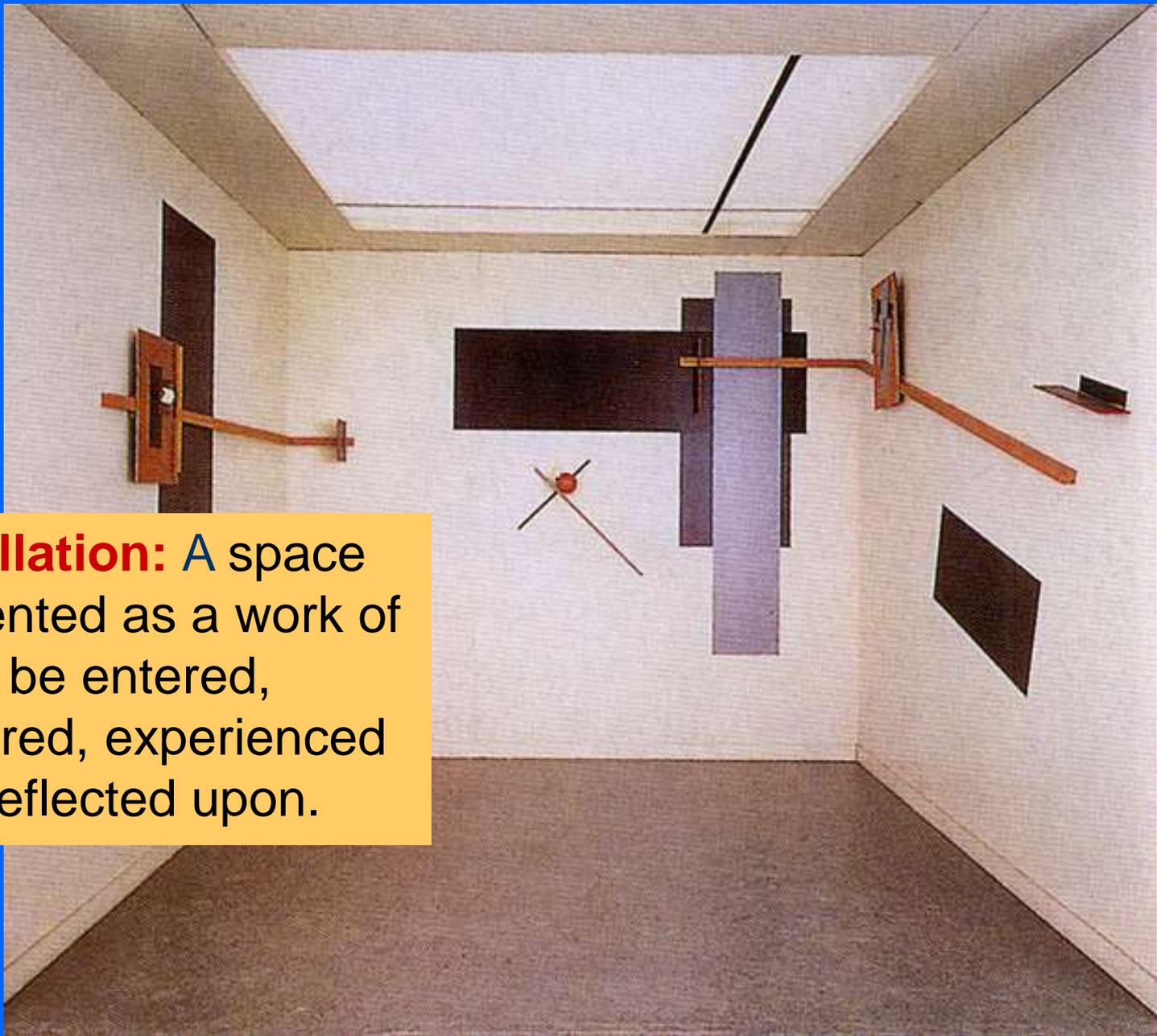
Oil on canvas

27 5/8 x 18 1/2 in. (70 x 47 cm.)

Fine Arts Museum, Tula



Installation: A space presented as a work of art to be entered, explored, experienced and reflected upon.



El Lissitzky, Proun Space, 1923, for Berlin exhibition



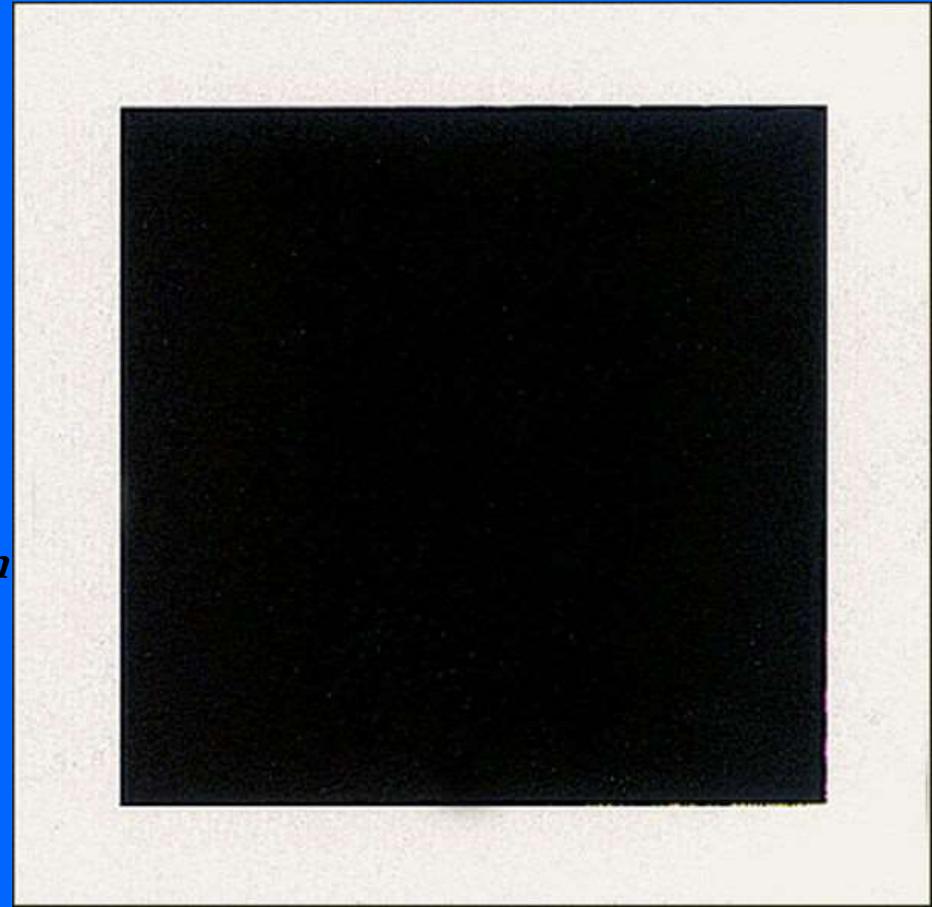
Boris Vladimirski,
Roses for Stalin. 1949.
Oil on canvas, 100.5 x
141 cm.

Kasimir Malevich
Black Square on a White
Ground (1914-1915)

Comparison: Socialist Realism

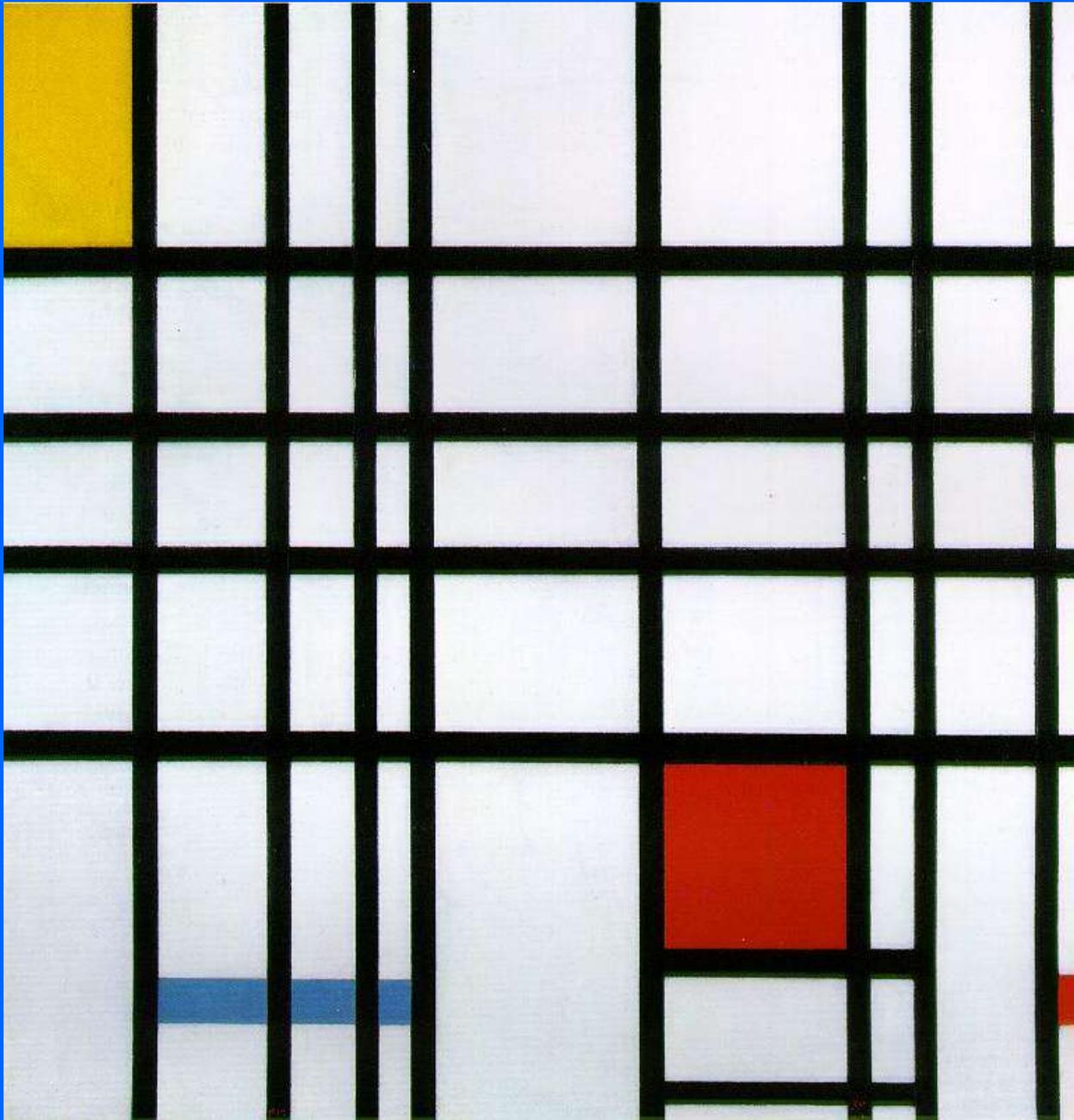


*The construction
and industry*
statue on the
Green Bridge,
Vilnius; Lithuania.



De Stijl

Dutch artistic movement, founded in 1917. The group advocated a utopian style: "the universal harmony of life." They advocated pure abstraction and universality by a reduction to the essentials of form and color. Its ideal of purity and order in life and society as well as art reflects the Calvinist background of its members.



Characteristics of The Stijl:

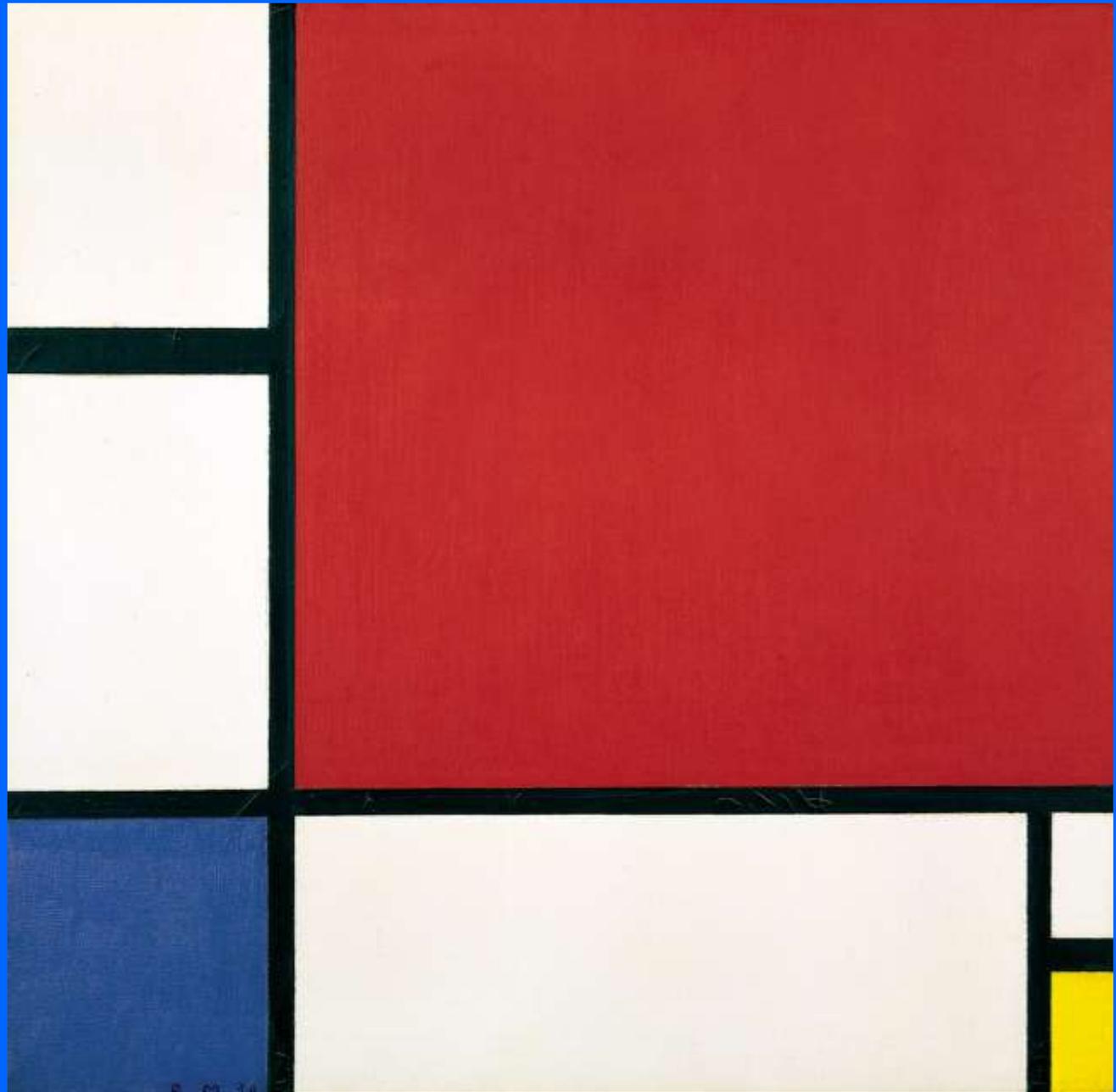
- Non objective and flat
- Geometry of the straight line, the square, and the rectangle
- Asymmetricality
- Use of pure primary colors with black and white.
- Relationship between positive and negative elements

Piet Mondrian,
*Composition with
Red, Yellow and Blue*
1921. Oil on canvas

Abstraction was in part an attempt to create a scientifically based, universal language of the senses, that would transcend ideologies such as nationalism, communism and fascism.

**PIET
MONDRIAN,**
*Composition in
Red, Blue, and
Yellow*

1930. Oil on
canvas, 2' 4 5/8" x
1' 9 1/4". Private
Collection.



De Stijl – Design and Architecture

Gerrit Rietveld.

Chair

1917 (Netherlands)

Wood (lacquered).

66x83x88cm





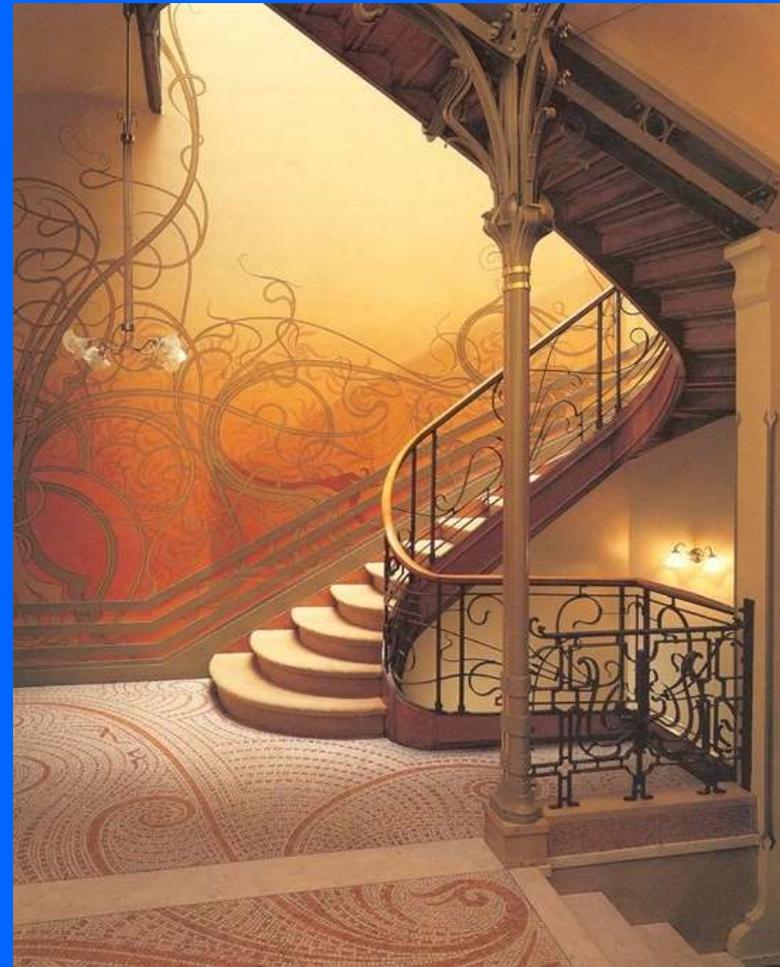
Gerrit Rietveld, *Schroder House*, 1924, Utrecht, Netherlands



Gerrit Rietveld. 1924
Interior of Schroeder House.



Comparison: Art Nouveau
Victor Horta,
*Interior of the Tassel
House*, Brussels. 1893

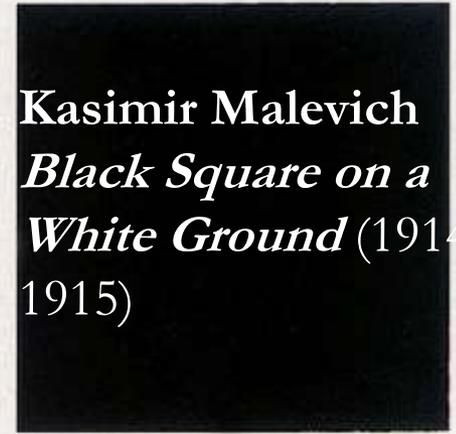


**PIET
MONDRIAN,**
*Composition in
Red, Blue, and
Yellow*
1930.

**Jean Arp, *Collage Arranged
According to the Laws of
Chance*, 1916-1917.**



**Kasimir Malevich
*Black Square on a
White Ground* (1914-
1915)**



GINO SEVERINI
Armored Train, 1915.

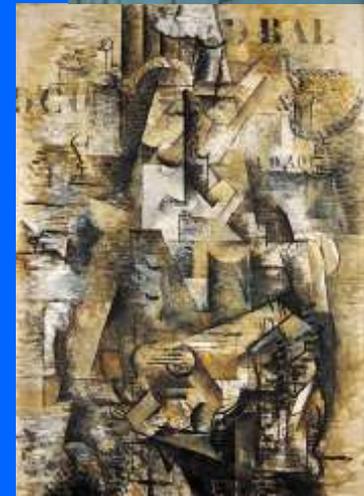


**Discuss the various
reactions to Cubism by the
following artistic
movements: Futurism,
Dada, Suprematism and
De Stijl.**

Pablo Picasso.
Guitar Collage.
1913



**GEORGES
BRAQUE**
The Portuguese
1911.



Modern Architecture Between the Wars

Bauhaus (German for “House of Building”): **1919-33**

German school of art, design and architecture. It was founded by Walter Gropius with the ideal of integrating art, craftsmanship, and technology.

Realizing that mass production had to be the precondition of successful design in the machine age, its members rejected the Arts and Crafts Movement's emphasis on individually executed luxury objects.

Its faculty included Josef Albers, László Moholy-Nagy, Lyonel Feininger, Paul Klee, Vasily Kandinsky, and Marcel Breuer.

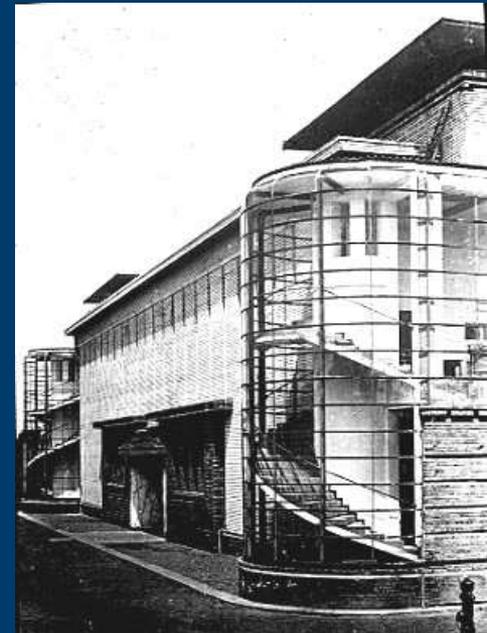
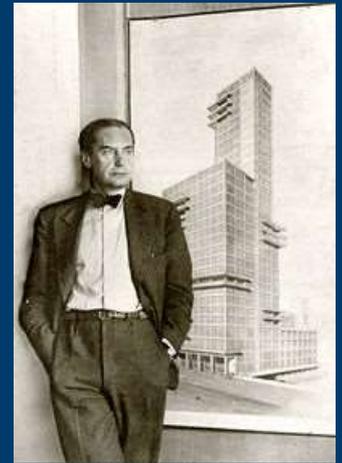
Walter Gropius (1883-1969)

German-U.S. architect, designer and educator.

He studied in Munich and Berlin and in 1919 became director of the Staatliches Bauhaus Weimar.

In 1934 Gropius fled Germany for Britain, and in 1937 he arrived in the U.S, taking a position at Harvard University.

Gropius believed that all design should be approached through a systematic study of the particular needs and problems involved, taking into account modern construction materials and techniques without reference to previous forms or styles.





Curtain Wall: Nonbearing wall of glass, metal, or masonry attached to a building's exterior structural frame.

This three-story factory uses a steel frame, allowing the facade to be made almost entirely of glass (“curtain wall”).



**Walter Gropius
and Adolph Meyer,
Fagus Factory,
Alfred-an-der-Leine,
Germany, 1911-16**



Peter Behrens, *AEG Turbine Factory*, 1909, Berlin, Germany



Walter Gropius and Adolph Meyer, *Fagus Factory*, Alfed-an-der-Leine, Germany, 1911-25



Walter Gropius, *Shop Block*, the Bauhaus, Dessau, Germany, 1925-1926

With its dynamic International Style composition, asymmetrical plan, smooth white walls set with horizontal windows, and flat roof, the building became a monument of the Modernist movement.



- projected steel skeleton, which pulled the function of support to the inside





Mechanically opened windows



Ceiling with light fixtures for stage



Bauhaus-Dessau
Atelier

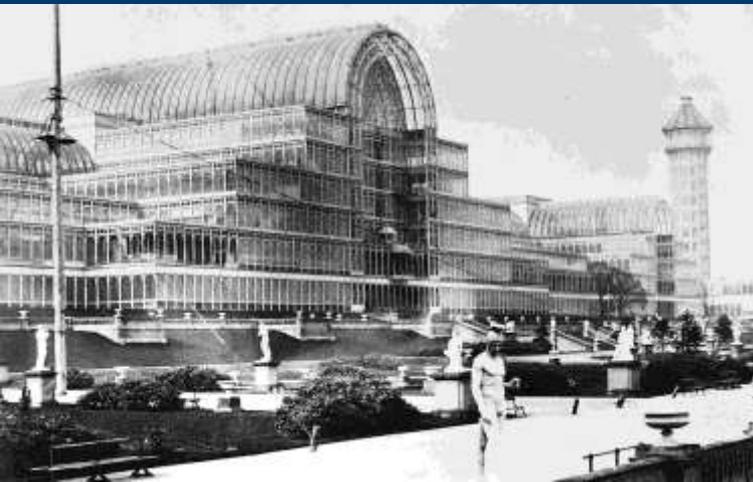


Walter Gropius,
Atelier, the
Bauhaus, Dessau,
Germany, 1925-
1926



Gerrit Rietveld, *Schroder House,*
1924, Utrecht, Netherlands

Joseph Paxton, *Crystal*
***Palace,* London, 1850**

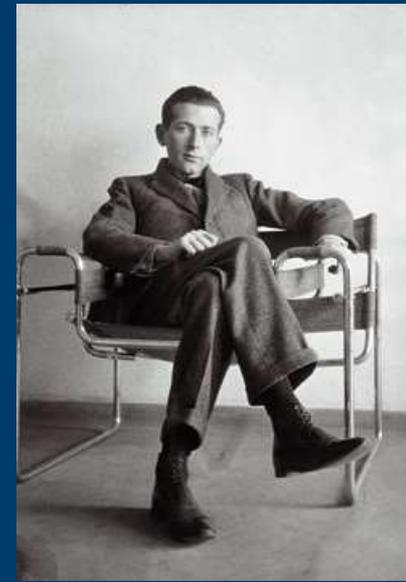


Charles Garnier, *The*
***Opera House,* Paris.**
1861-74





Breuer, Hungarian born designer, said about his first tubular-steel chair that it is: “airy, penetrable,” and easy to move.”

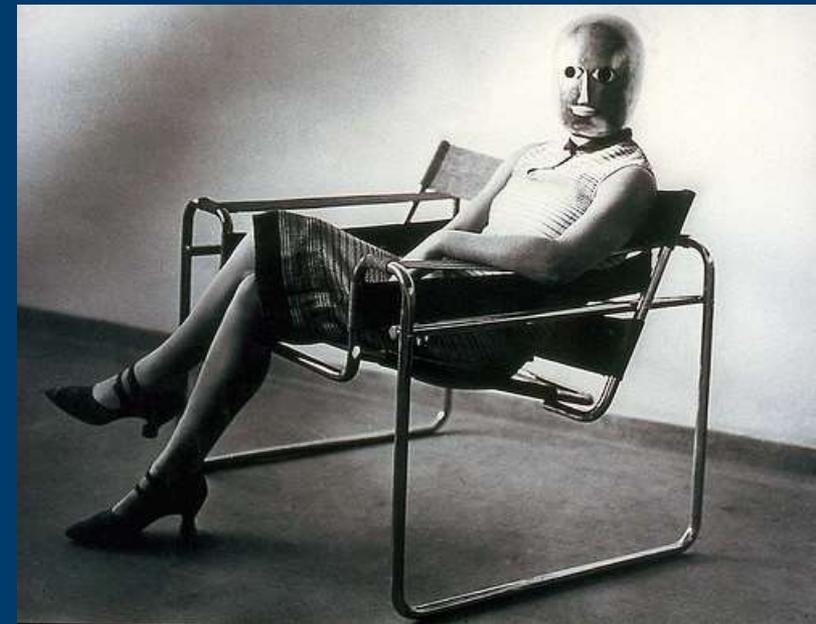


Marcel Breuer in the Wassily chair, ca. 1926

Marcel Breuer, Armchair, Model B3 (*Wassily chair*) 1927-8. Chrome plated tubular steel with canvas slings.



Oskar Schlemmer, *Masks from the Bauhaus Stage Workshop*, 1922.





**Marcel Breuer, Armchair,
Model B3 (*Wassily chair*)**
1927-8. Chrome plated tubular
steel with canvas slings.

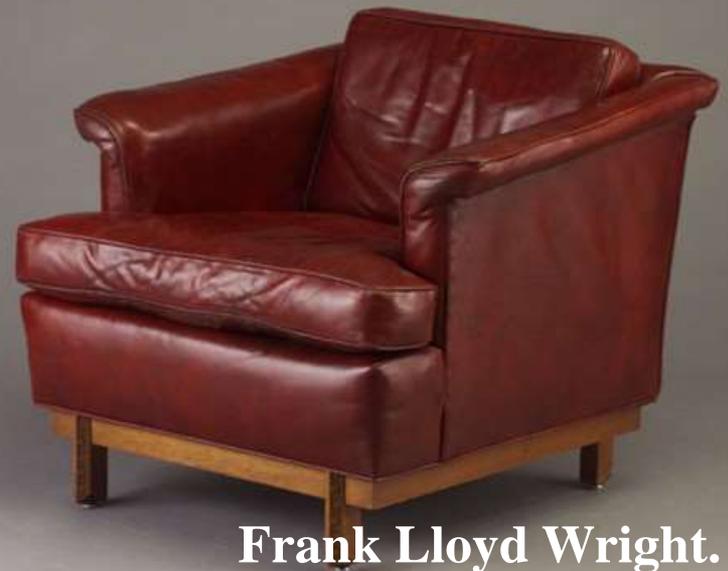
**Frank Lloyd
Wright,
*Robie Chair***
1907



**Marcel Breuer,
*Cantilever Chair***
"Cesca", 1928.
Structure in
chrome plated
steel, seat and
back in Vienna
straw.



Frank Lloyd Wright.
Burgundy vinyl club chair



The International Style

Architectural style that developed in Europe and the U.S. in the 1920s and '30s and dominated Western architecture in the mid 20th century.

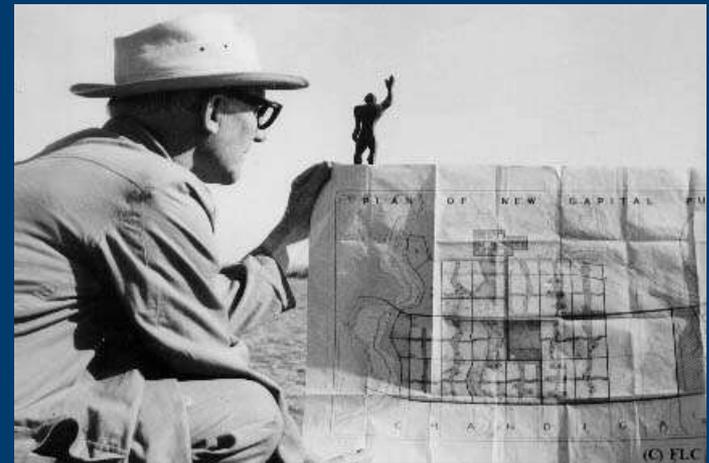
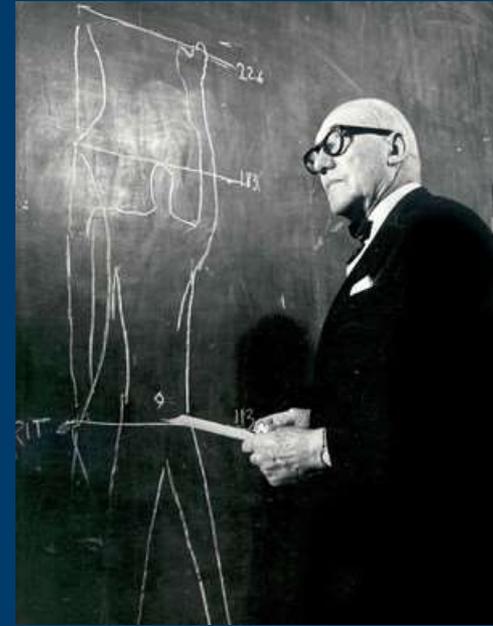
The style's most common characteristics:

- Geometric, usually rectilinear forms
- Clean lines
- Open interior spaces
- Large expanses of glass, steel, and reinforced-concrete construction
- Light, plane surfaces devoid of applied ornamentation

Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier are among the architects most clearly associated with the style.

Le Corbusier (Charles-Edouard Jeanneret-Gris) (1887-1965), Swiss-born French architect and city planner.

His visionary books, startling white houses and urban plans (that included skyscraper cities and mass-produced housing) set him at the head of the modern movement in the 1920s,





Le Corbusier, *Villa Savoye* at Poissy, France (1929–30).



- Structure raised on slender concrete pillars
- Open floor plan
- Long strip windows-ribbon windows
- Roof terrace/garden
- Integral garage



Villa Savoye, details, France 1929–30.



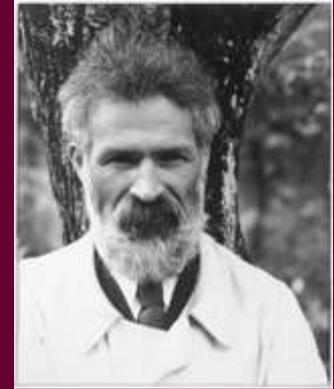


Early 20th Century Sculpture

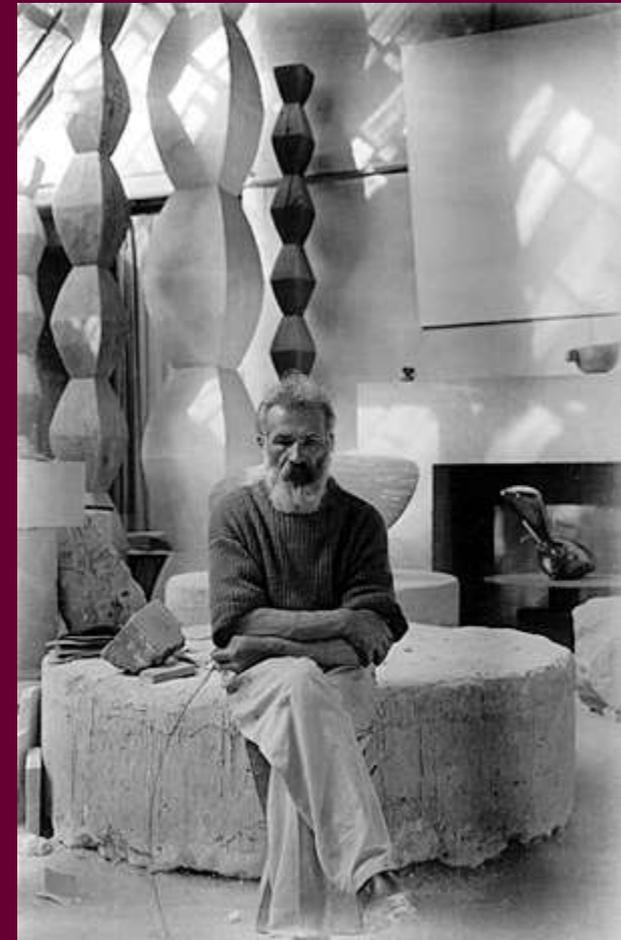
Constantin Brâncuși (1876-1957)

A Romanian sculptor who settled in France.

He was one of the most influential 20th-century sculptors, but he left a relatively small body of work centred on 215 sculptures, of which about 50 are thought to have been lost or destroyed.



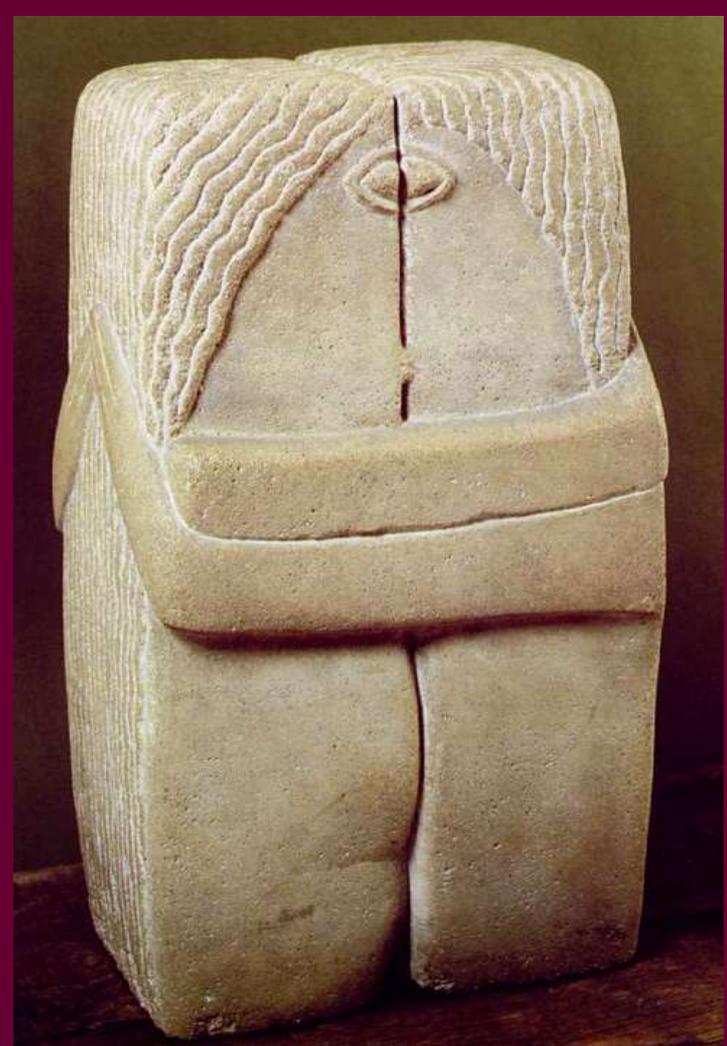
Photographs, 1933-34



Constantine Brancusi. *Kiss*.
1912. Stone. Philadelphia
Museum of Art



Auguste Rodin. *The Kiss*,
1886-1898. Marble, 5' 11
1/4" high. Musée Rodin,
Paris.



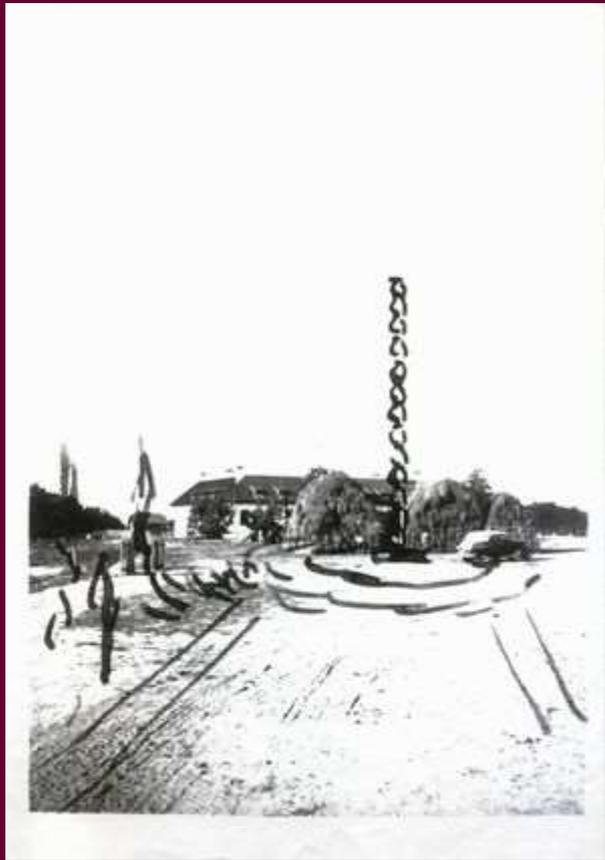


The Kiss Gate



Table of Silence, limestone.
(Originally the twelve chairs were much closer to the table and were arranged in pairs)

Sketch made by Brâncuși on a photo of the location

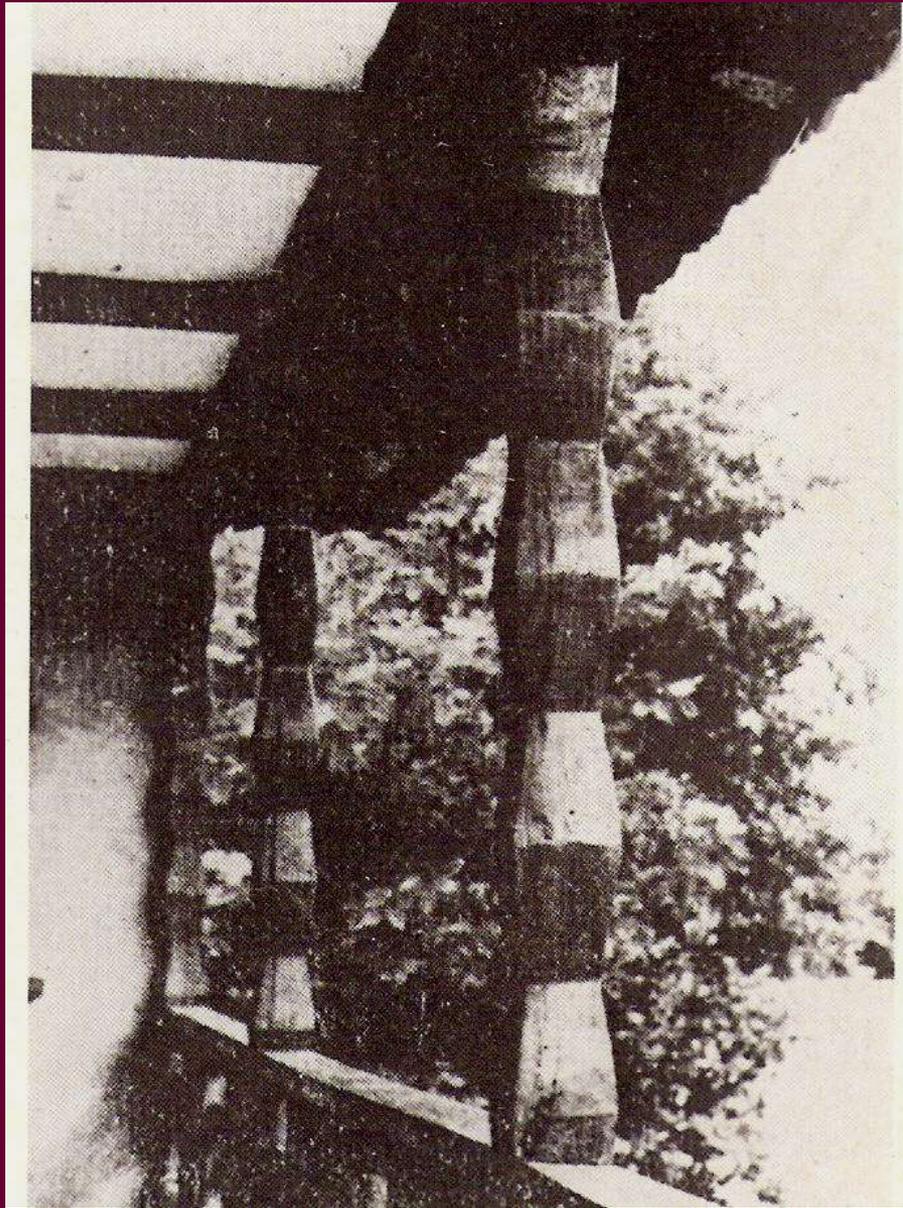


Constantin Brâncuși, *Endless Column*, 1937-8, cast iron, 98' H (29.9 m.), 17 modules. Targu-Jiu, Romania. (The conservation of the column was completed in 2000.)



It was made as a tribute to the young Romanians who died in World War I, and is a stylization of the funerary pillars used in Southern Romania.

Constantin Brâncuși , *Endless Column*, detail



Romanian farm house

