Untitled (Orange Dots) (2019)
Frantisek Kupka, *Amorpha (Fugue in Two Colors)* (1912)
SUPREMATISM
Malevich, Self-Portrait (1912)
Malevich, *From Cubism and Futurism to Suprematism: The New Realism in Painting* (1915)
Malevich, *From Cubism and Futurism to Suprematism: The New Realism in Painting* (1915)

Futurism opened the “new” in modern life: the beauty of speed.
Malevich, From Cubism and Futurism to Suprematism: The New Realism in Painting (1915)

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And through speed we move more swiftly.
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And through speed we move more swiftly.

And we who only yesterday were Futurists, arrived through speed at new forms, at new relationships with nature and things.
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We arrived at Suprematism, leaving Futurism as a loop-hole through which those left behind will pass.
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And through speed we move more swiftly.

And we who only yesterday were Futurists, arrived through speed at new forms, at new relationships with nature and things.

We arrived at Suprematism, leaving Futurism as a loop-hole through which those left behind will pass.

We have abandoned Futurism; and we, the most daring, have spat on the altar of its art.
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.
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And calls upon the Academy to renounce the inquisition of nature...
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And calls upon the Academy to renounce the inquisition of nature...

The idealization of the form of man is the mortification of much living sinew.
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.

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Aestheticism is the garbage of intuitive feeling.
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.

And calls upon the Academy to renounce the inquisition of nature...

The idealization of the form of man is the mortification of much living sinew.

Aestheticism is the garbage of intuitive feeling.

You want to see pieces of living nature on the hooks of your walls....
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.

And calls upon the Academy to renounce the inquisition of nature...

The idealization of the form of man is the mortification of much living sinew.

Aestheticism is the garbage of intuitive feeling.

You want to see pieces of living nature on the hooks of your walls....

I say to all: reject love, reject aestheticism, reject the trunks of wisdom, for in the new culture your wisdom is laughable and insignificant.
The Group of Suprematists... has led the struggle for the freedom of objects from the obligations of art.

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The idealization of the form of man is the mortification of much living sinew.

Aestheticism is the garbage of intuitive feeling.

You want to see pieces of living nature on the hooks of your walls....

I say to all: reject love, reject aestheticism, reject the trunks of wisdom, for in the new culture your wisdom is laughable and insignificant.

I have united the knots of wisdom and set free the consciousness of color!
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.

And calls upon the Academy to renounce the inquisition of nature...

The idealization of the form of man is the mortification of much living sinew.

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I say to all: reject love, reject aestheticism, reject the trunks of wisdom, for in the new culture your wisdom is laughable and insignificant.

I have united the knots of wisdom and set free the consciousness of color!

...I have overcome the impossible and formed gulfs with my breathing. You are in the nets of the horizon, like fish!
The Group of Suprematists...has led the struggle for the freedom of objects from the obligations of art.

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...I have overcome the impossible and formed gulfs with my breathing. You are in the nets of the horizon, like fish!

We, Suprematists, throw open the way to you. Hurry! For tomorrow you will not recognize us.
Kazimir Malevich, *Airplane Flying* (1915)
Kazimir Malevich, *Airplane Flying* (1915)
Kazimir Malevich, 
*Airplane Flying* 
(1915)
Kazimir Malevich
Black Square (1915)
Kazimir Malevich
Red Square
(Painterly Realism of a Peasant Woman in Two Dimensions) (1915)
“This is precisely the crux of the painter’s philosophical thought: the impossibility of being able to picture, to picture oneself, to represent, to represent oneself.”
- Jean-Claude Marcadé, p. 40
Kazimir Malevich, 
*Black Circle* (1915)
Kazimir Malevich, Suprematist Composition (1915)
Kazimir Malevich
Black Cross (1915)
First Suprematist Exhibition, St. Petersburg, December 1915
“Three stages were elucidated in Suprematism: color, black and white, which made it possible for me to build a graph and to elucidate the future in the white square…”

Kazimir Malevich
Kazimir Malevich, *White on White* (1918)
Nikolai Suetin, Suprematist Teaset (1925-1926)
DE STIJL
1917-1931 (ISH)
AKA
NEOPLASTICISM

KONSTRUKTIVISTISCHE INTERNATIONALE

NUMMER GEWIJD AAN DE

THEO VAN DOESBURG
DE STIJL
1917-1931
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Futurist ideals
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Internationale Maandblad voor Nieuwe Kunst Weten.
Schaft en Kultuur Redactie
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Utopia

NUMMER GEWIJD AAN DE
KONSTRUKTIVISTISCHE INTERNATIONALE

VIJFDE JAARGANG 1922

INTERNATIONAAL MAANDBlad
VOOR NIEUWE KUNST WETEN.
SCAP EN KULTUUR REDACTIE
THEO VAND OESBURG
Gerrit Rietveld,  
*Red-Blue Chair*  
(1917)
Gerrit Rietveld
1888-1964
Gerrit Rietveld,
Red-Blue Chair
(1917)
“I am constantly concerned … with [the] extraordinary idea of the awakening of the consciousness…” - Rietveld
Gerrit Rietveld, Child’s Wheelbarrow (1923)
Gerrit Rietveld, *Side Table* (1923)
Theo van Doesburg,
Abstraction of a Cow, Four Stages (1917)
Theo van Doesburg, Composition VII (The Three Graces) (1917)
Theo van Doesburg, Composition IX, opus 18 (1917)
Theo van Doesburg, Composition XIII (1918)
Piet Mondrian, *Tableau 1* (1921)
Piet Mondrian, Composition C (no. III) with Red, Yellow and Blue (1935)
Piet Mondrian,
New York City
I (1942)
Piet Mondrian, *Broadway Boogie Woogie* (1942-43)
Theo van Doesburg and Cornelis van Eesteren,
Contra-Construction Project, Axonometric (1923)
Gerrit Rietveld, Rietveld-Schröder House (1924)
“The new architecture is anti-Cubic...throws the functional space cells...away from the center...towards the outside, whereby height, width, depth and time tend towards a wholly new plastic expression in open space. In this way, architecture acquires a more or less floating aspect that, as it were, works against the gravitational forces of nature.”

-Theo van Doesburg, 1924
UPPER LEVEL
CIRCULATION 3 PARTITIONS CLOSED
CENTRAAL MUSEUM
Constantin Brancusi
1876-1957
Constantin Brancusi, *Head of a Child* (1913)
Constantin Brancusi, *Newborn I* (1915)
Constantin Brancusi, *Beginning of the World* (1920)
Constantin Brancusi, *Princess X* (1915-16)
My statue is of woman, all women rolled into one, Goethe’s Eternal Feminine reduced to its essence ... For five years I worked, I simplified, I made the material speak out and state the inexpressible. For indeed, what exactly is a woman? Buttons and bows, with a smile on her lips and paint on her cheeks...That’s not woman. To express that entity, to bring back to the world of the senses that eternal type of ephemeral forms, I spent five years simplifying, honing my work. And at last I have, I believe, emerged triumphant and transcended the material...And my material is so beautiful, with its sinuous lines that shine like pure gold and sum up in a single archetype all the female effigies on Earth.

-Brancusi, 1920
Constantin Brancusi, *Princess X* (1915-16)
Constantin Brancusi, 
Maiastra (1910-11)
Constantin Brancusi, *Maiastra* (1911)
Constantin Brancusi,
Maiastră (1912)
Constantin Brancusi, *Bird in Space*
Waite: What do you call this?
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Steichen: I use the same term the sculptor did, oiseau, a bird.
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

Waite: What makes you call it a bird, does it look like a bird to you?
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

Waite: What makes you call it a bird, does it look like a bird to you?

Steichen: It does not look like a bird but I feel that it is a bird, it is
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

Waite: What makes you call it a bird, does it look like a bird to you?

Steichen: It does not look like a bird but I feel that it is a bird, it is characterized by the artist as a bird.
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Waite: What makes you call it a bird, does it look like a bird to you?

Steichen: It does not look like a bird but I feel that it is a bird, it is characterized by the artist as a bird.

Waite: Simply because he called it a bird does that make it a bird to you?
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Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.
Waite: What do you call this?

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Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.

Waite: If you would see it on the street you never would think of
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Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.

Waite: If you would see it on the street you never would think of calling it a bird, would you?
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

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Steichen: It does not look like a bird but I feel that it is a bird, it is characterized by the artist as a bird.

Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.

Waite: If you would see it on the street you never would think of calling it a bird, would you?

[Steichen: Silence]
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

Waite: What makes you call it a bird, does it look like a bird to you?

Steichen: It does not look like a bird but I feel that it is a bird, it is characterized by the artist as a bird.

Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.

Waite: If you would see it on the street you never would think of calling it a bird, would you?

[Steichen: Silence]

Young: If you saw it in the forest you would not take a shot at it?
Waite: What do you call this?

Steichen: I use the same term the sculptor did, oiseau, a bird.

Waite: What makes you call it a bird, does it look like a bird to you?

Steichen: It does not look like a bird but I feel that it is a bird, it is characterized by the artist as a bird.

Waite: Simply because he called it a bird does that make it a bird to you?

Steichen: Yes, your honor.

Waite: If you would see it on the street you never would think of calling it a bird, would you?

[Steichen: Silence]

Young: If you saw it in the forest you would not take a shot at it?

Steichen: No, your honor.
“In the meanwhile there has been developing a so-called new school of art, whose exponents attempt to portray abstract ideas rather than imitate natural objects. Whether or not we are in sympathy with these newer ideas and the schools which represent them, we think the facts of their existence and their influence upon the art worlds as recognized by the courts must be considered” - Judge Waite’s opinion
How They Know It's "A Bird" and Are Sure It Is "Art"
Illuminating Testimony of Sculptors, Painters and Admirers of the "Modernist School" in the U.S. Customs Court Explaining Why They Think Mr. Brancusi's Famous "Bird in Flight" Is Not Meaningless Junk