

## Kazimir Malevich and Suprematism

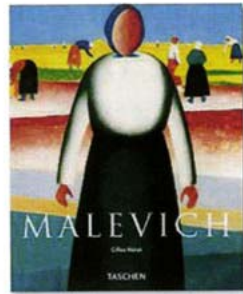
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Kazimir Malevich was one of the foremost members of the Russian Avant-Garde movement and his work continues to influence artists today. Malevich's early art can be categorised as Impressionist after being influenced by Monet's *Rouen Cathedral, Sunset* (1894) and examples can be seen in his subsequent works *Washing on the line* (1902-3) and *Church* (c.1905). Greatly influenced by the French art scene, Malevich took to learning all he could about modern French art, and in so doing began to experiment with Cubism and Futurism, though never losing sight of his Russian roots.

The years before the First World War were extremely important for Malevich, after exhibiting his paintings at the Golden Fleece Salon in 1908, Paris, an exhibition which included many of the leading figures on the French and Russian art scenes at the time. Through this event there seemed to be an exchange of styles, and it certainly gave Malevich the opportunity to combine pictorial elements with the Slavic art he knew so well. The artist's change in direction, incorporating Post-Impressionist art with a more primitive iconographical art was to inform his work from then on. In 1915 he coined the term Suprematism, which exemplified abstract, non-object geometric patterns, of which his iconic *Black Square* (1915) is most well known.

Malevich continued to work in the Soviet Union until his death in 1935, finding it ever more difficult artistically when the Soviet

Government turned against modernist 'bourgeois' art forms. The increased censorship famously led him to falsely date his new art to pre-revolutionary times, whilst leaving clues to those in the know that it was in fact new. It was not until 1962, 26 years after his death, that another Malevich exhibition was held in Russia, although his work had not been forgotten by artists around the world.

Containing over 100 images, great care has been shown in this book to display Malevich's changing styles from the early Impressionist experiments, through Cubism and Futurism, to the development of the Suprematist movement. With this, the reader is able to see what can not really be put into words. Malevich in particular has often confused art experts with his varied thematic expressions and styles, and this book helps to dispel some of this confusion which was, to some extent, deliberate. Any reader wishing to gain an understanding of the importance of Malevich's to early 20th century art should pick up this book.