

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>

The Victorian Age

- De Stijl (1917-31)
 - Pure geometric abstraction is the ultimate consequence of cubism
 - Schoenmaekers' book "Het nieuwe wereldbeeld/ The New Image of the World" (1915): cosmic importance of the orthogonal, cosmic importance of the three fundamental colors (red, yellow, blue)
 - Piet Mondrian



Gerrit Rietveld (1888, Holland)
Bleu chair (1917)

The Victorian Age

- De Stijl

- Piet Mondrian (1872, Holland)

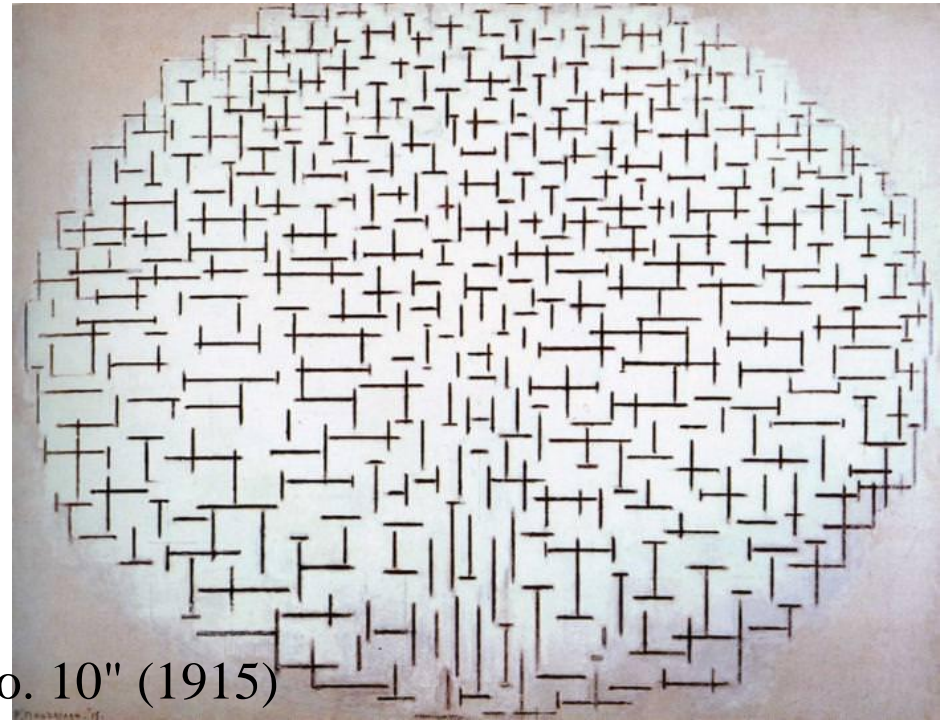
- Geometric abstraction
 - Primary colors

- *“Each element is determined by its contrary”*

- Cubism

- Symbolism

- Theosophy



“Composition No. VII” (1913) “Composition No. 10” (1915)

The Victorian Age

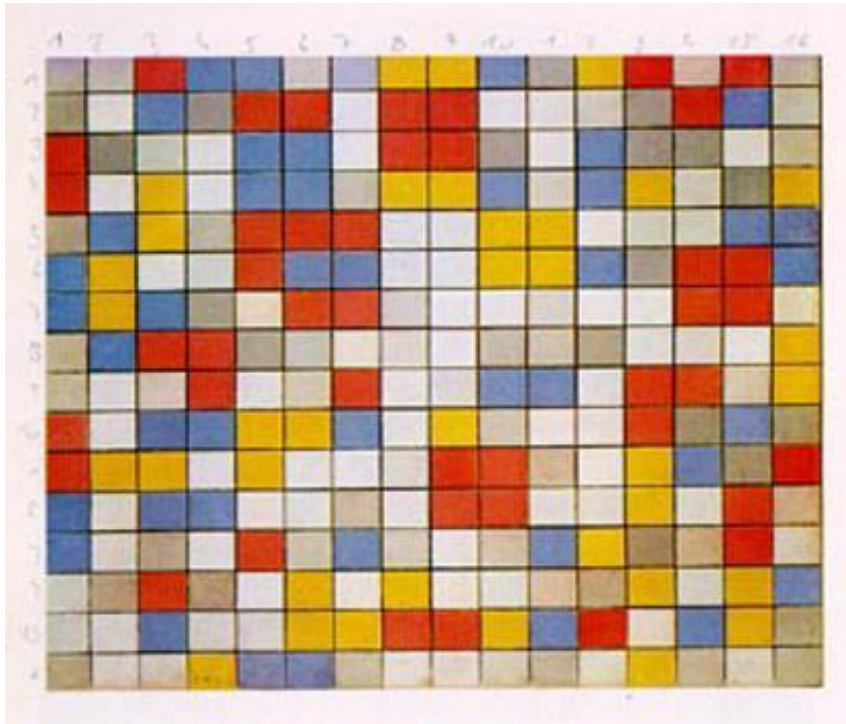
- De Stijl
 - Piet Mondrian
 - 1917: first fully geometric paintings



“Composition with Color Planes” (1917)

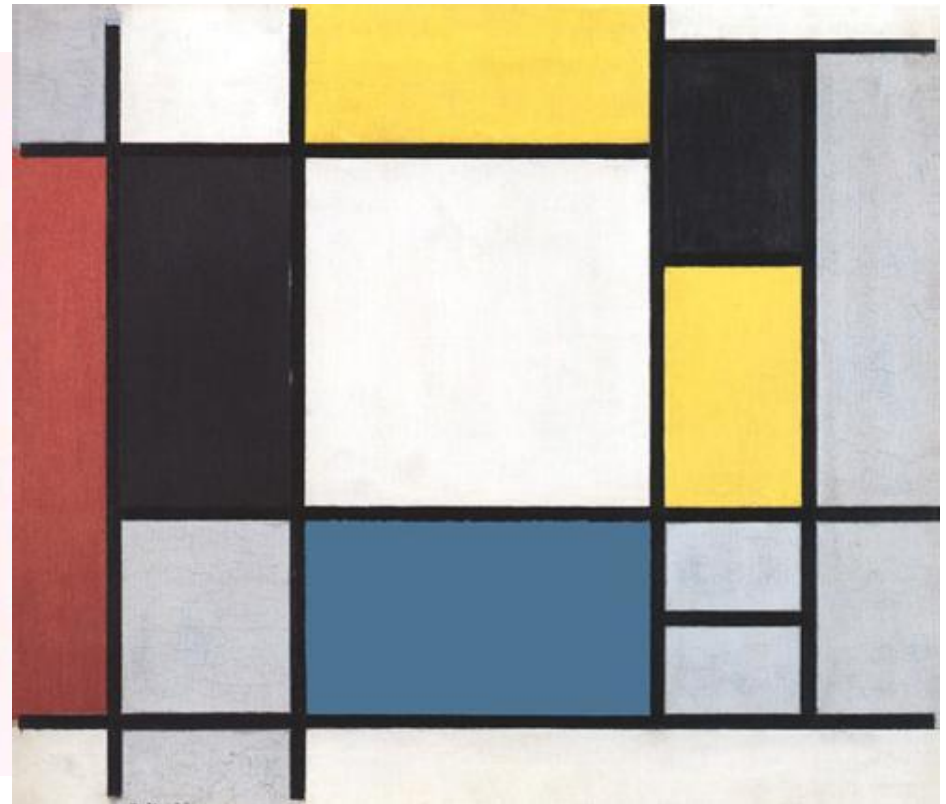
The Victorian Age

- De Stijl
 - Piet Mondrian
 - Neo-plasticism



"Komposition mit hellfarbigem Dammbrett" (1919)

"Composition with Yellow, Red, Black, Blue, Gray" (1920)



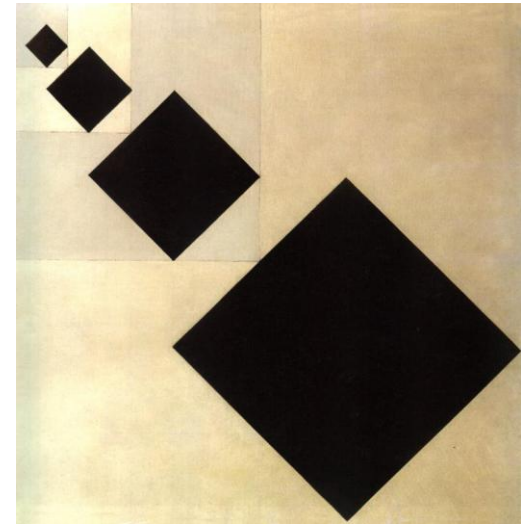
The Victorian Age

- De Stijl
 - Theo van Doesburg (1883, Holland)



"Card Players" (1916)

"Card Players" (1917)



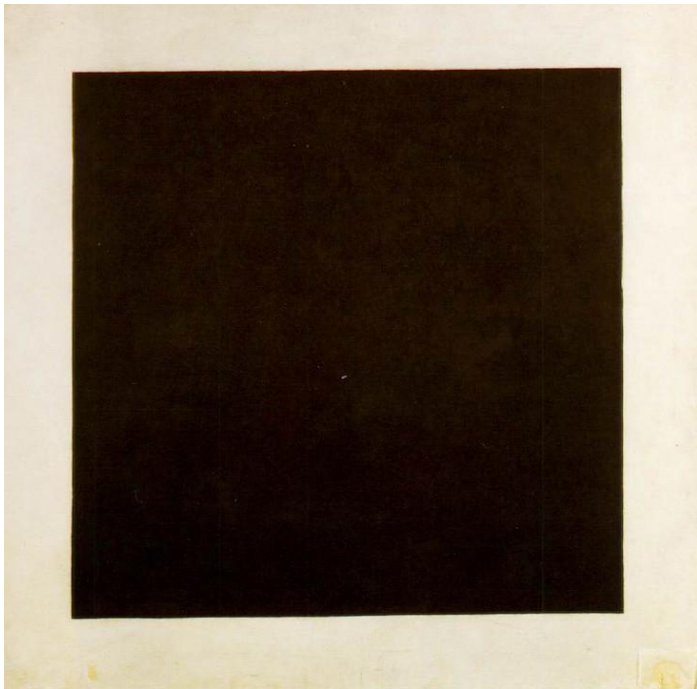
"Arithmetic Composition" (1930)

The Victorian Age

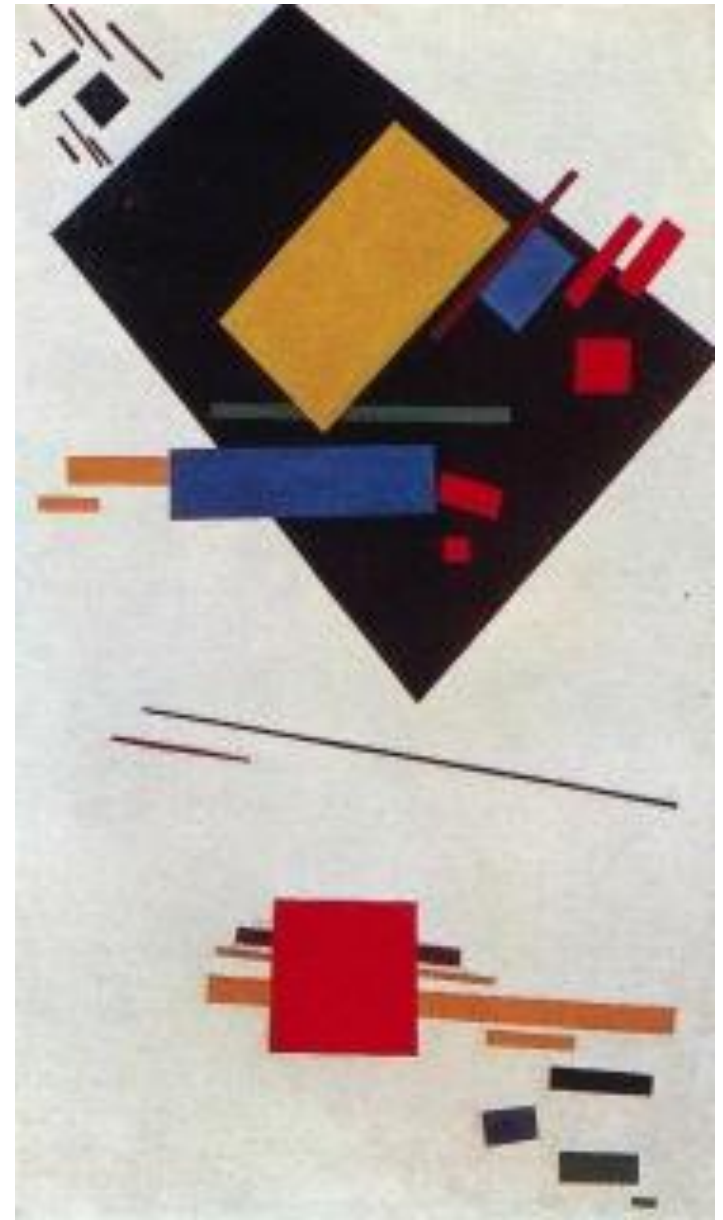
- Suprematism
 - Kazimir Malevich
 - The straight line represents human domination over chaotic nature
 - The supremacy of mind over matter
 - A painting exists regardless of the world
 - “It is not an empty square... it is full of the absence of any object”
 - Kupka’s abstract lesson

The Victorian Age

- Suprematism
 - Kazimir Malevich



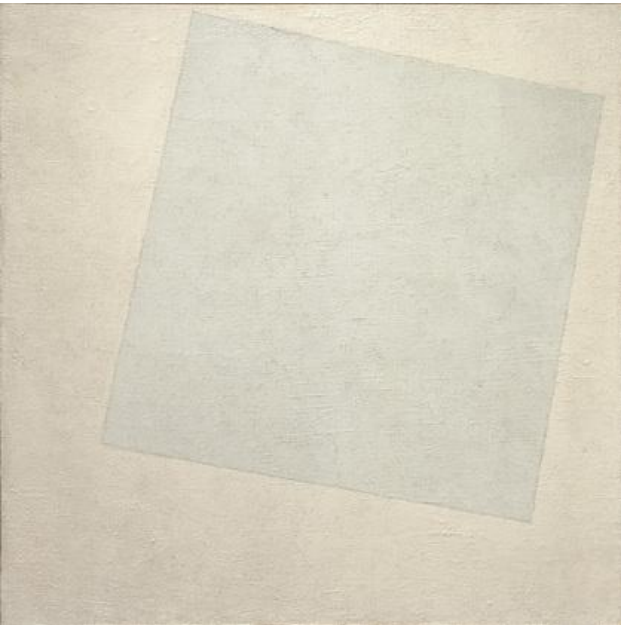
"Black Square" (1915)



"Black trapezium and red square" (1915)

The Victorian Age

- Suprematism
 - Kazimir Malevich: the fourth dimension

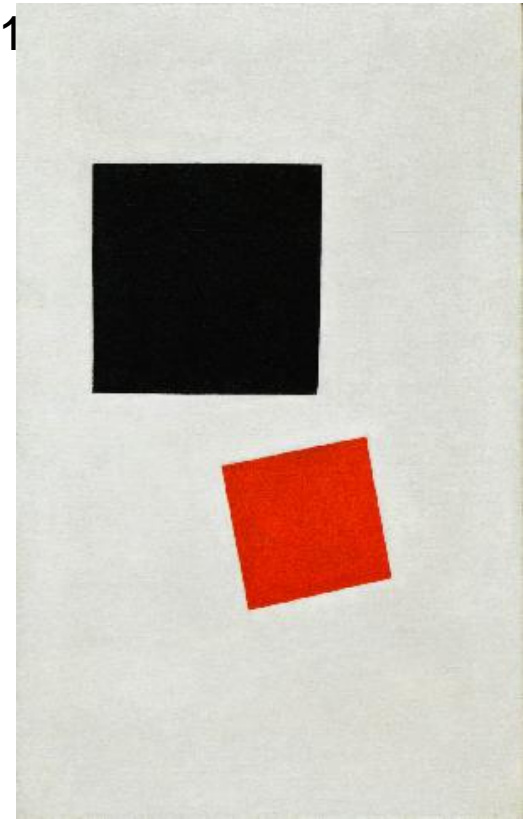


“White on White” (1918)



“Painterly Realism of a Football Player - Color Masses in the 4th Dimension”

“Painterly Realism of a Boy with a Knapsack Color Masses in the Fourth Dimension”
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