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) - The Red-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
The Victorian Age

- De Stijl
  - Piet Mondrian
- Neo-plasticism

“Composition with Yellow, Red, Black, Blue, Gray” (1920)

"Komposition mit hellfarbigem Dammbrett" (1919)
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 Boy with a Knapsack Color Masses in the Fourth Dimension” (1915)

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