

The logo for Whitechapel Gallery, consisting of a solid blue rectangle divided into three horizontal sections. The text "Whitechapel" is in the top section and "Gallery" is in the middle section, both in a white, sans-serif font.

Whitechapel
Gallery

Adventures of the Black Square

Abstract Art and Society 1915–2015

15 Jan - 06 Apr 2015

Large print labels and interpretation

Gallery 1

Kazimir Malevich's revolutionary paintings of black and red squares were first shown in Russia in 1915. These monochromes provided a blueprint for geometric abstraction - art made up of pure line, form and colour set against non illusionistic space. Although this kind of abstract art is based on mathematical principles, the exhibition reveals how it connects with society and politics.

It is often assumed that Modernism evolved only in Russia, Europe and North America. The works of over a hundred artists brought together here tell a different story. From Buenos Aires to Tehran, London to Berlin, New York to Beijing, geometric abstraction occurred around the world, resonating through the 20th century into the present.

The exhibition proceeds chronologically and traces four themes: Utopia, Architectonics, Communication and The Everyday. The open structures and infinite variations of geometric abstraction translate into artistic strategies ranging from painting and sculpture to film and performance. Evolving in tandem with technological advances, with the convulsions of geopolitics and the rise and fall of political ideologies we see how it can express revolution or dystopia.

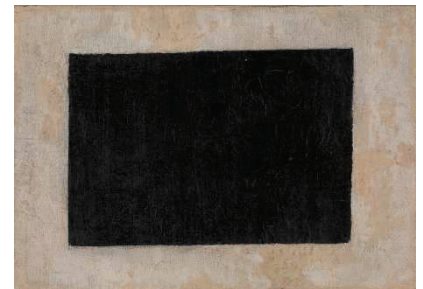
From left of gallery:

Kazimir Malevich

Black Quadrilateral, undated

Oil on canvas

Greek State Museum of Contemporary Art –
Costakis Collection, Thessaloniki



Born 1878, Kiev, Russian Empire

(now Ukraine)

Died 1935, Moscow, USSR

Karl Peter Röhl

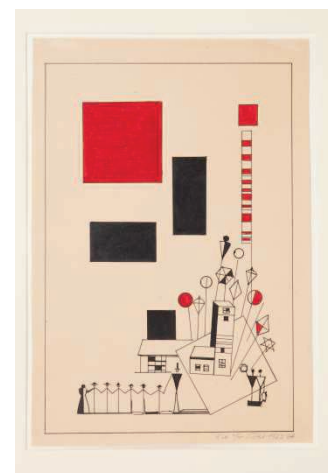
Composition, 1922

Gouache and Indian ink on paper

Born 1890, Kiel, Germany. Died 1975, Kiel,
Germany

One of the early students at the Bauhaus in
Weimar,

Röhl designed the first Bauhaus logo in 1919
and became a devoted follower of Theo van
Doesburg and De Stijl. On completion of his
further studies under Walther Klemm at
Staatliche Hochschule für Bildende Kunst in
Weimar, Röhl split his time between teaching
and painting. Inspired by De Stijl and the
Constructivists, Röhl's works were based on
simple, geometric forms in black and white and
primary colours.



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Rohl became a member of the Nazi Party NSDAP in 1933 and was sent to the front in 1942 where he was taken prisoner of war.

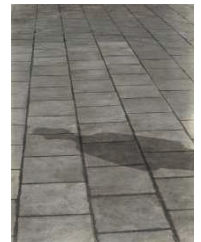
Courtesy Galerie Gmurzynska AG

Werner Mantz

Saints Monulphus and
Gondulphuskerk Church, Berg en
Terblijt, architect Frits Eutz, 1932



Untitled (Staircase Ursuliner
Lyzeum, Cologne), 1928



Untitled (Photograph for a
Manufacturer of Stone Slabs
in Cologne), 1928
Gelatin silver prints

Born 1902, Cologne, Germany. Died 1983, Eijsden,
Netherlands

An early interest led Mantz to study photography and start a career in commercial portraiture and advertising. In 1926, Cologne architect Wilhelm Riphahn commissioned him to document new housing estates and office buildings around the city. This led to work with numerous other architects associated with the Neue Sachlichkeit movement, including Klemens Klotz, Erich Mendelsohn and Bruno Paul.

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For two decades, Mantz photographed the functionalist architecture

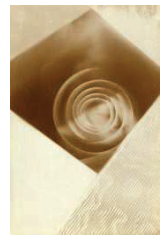
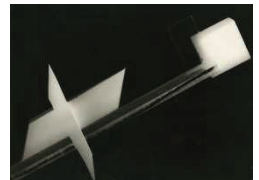
– houses, factories, bridge constructions and motorways – that symbolized progress and optimism. He made extremely detailed images, with bold cropping and distinct angles that profited from modern architecture's geometric forms.

Jack Kirkland Collection

László Moholy-Nagy
Fotogramm, c. 1925

Fotogramm, 1922
Gelatin silver print

Born 1895, Bacsborsod, Austria-Hungary (now Hungary)
Died 1946, Chicago, IL, USA



Moholy-Nagy was an important contributor to the development of European abstract art in the 1920s. Combining painting, prints, montage, photography, industrial design and design for the theatre, Moholy-Nagy promoted an interdisciplinary approach to art and explored the use of photography and film as a medium for artistic expression as well as for commercial design. Inspired by the Russian Constructivists, Moholy-Nagy's teaching at the State Bauhaus in Weimar from 1923 focused on applied arts and their use in society.

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He emigrated to America in 1937 and became Director of the Institute of Design in Chicago.

Jack Kirkland Collection

Anni Albers

Hanging

designed by Anni Albers, 1926,

woven by Gunta Stölzl, 1967

Woven rayon and silk

Born 1899, Berlin, Germany. Died 1994, Orange, Connecticut, USA



Best known as a textile designer, but also an accomplished draughtsman and printmaker, Albers moved from Germany to the USA with her artist husband, Josef. While teaching at Black Mountain College (1933–49), she began producing her most celebrated work, including fabrics made of both traditional and industrial materials, such as jute, cotton, cellophane and aluminium. A student of the weaving workshop at the Bauhaus, which she both attended and taught at, her horizontal-vertical designs using colour, shape, proportion and rhythm, reveal her admiration for fellow Bauhaus tutor, Paul Klee.

Victoria and Albert Museum, London

Video work (n/a)

Display Case 1:

Broom, vol. 2, n. 1

Harold A. Loeb

Cover: Enrico Prampoli

Rome and New York, April, 1922

Broom, vol. 1, n. 3

Harold A. Loeb, Alfred Kreymborg

Cover: Fernand Leger

Berlin, January, 1922

Offset-Buch

und-Werbekunst, n. 7

Der Offser Verlag G. M. B. H.

Cover: Joost Schmidt

Leipzig, 1926

G, n. 3

Editor: Hans Richter

Cover: Ludwig Mies van der Rohe

Berlin, June, 1924

Typografia, n. 1

Ladislav Sutnar

Prague, 1938

Broom, vol. 4, n. 3

Harold A. Loeb

Cover: El Lissitzky

Berlin and New York,

February, 1923

(continues on next page)

Veshch'/Gegenstand/

Objet, n. 1 and 2

El Lissitzky, Il'ia Erenburg,

Izdatel'stvo Skify/Verlag Skyten

Cover: El Lissitzky

Berlin, 1922

Bauhausbücher. Malerei

Photographie Film

(Painting, Photography, Film)

Laszlo Moholy-Nagy

Munich, 1925

i10, n. 13

Cover: Cesar Domela

Amsterdam, 1928

Courtesy Archivo Lafuente

Display Case 2:

Transition, n. 22

Editor: Eugene Jolas,

Servire Press, La Haya

Cover: Sophie Taeuber-Arp

The Hague, February, 1923

Secession, n. 2

Gorham B. Munson

Cover: Lajos Kassak

New York, July, 1922

(continues on next page)

Abstraction creation,
art non figuratif, n. 1

Editions les Tendances Nouvelles
Paris, 1932

Plastique, n. 3
Paris and New York,
Spring 1938

Cercle et Carré, n. 1
Editor: Michel Seuphor
Paris, March, 1930

Wendingen, vol. 4, n 11
Cover: El Lissitsky
Amsterdam, 1925

AC: Numero d'introduction
du groupe et de la revue
Art Concret

Editor: Otto Gustav Carlsund,
Art Concret
Paris, April, 1930

Brochure Quarterly, n. 1
Societe Anonyme
Cover: Constantin Alajalov
New York, July 1928

Brochure Quarterly, n. 2
Societe Anonyme
Cover: Constantin Alajalov
New York, October –
January, 1928

The Little Review,

(continues on next page)

Theatre Number
Editors: Jane Heap,
Margaret Anderson
Cover: Frederick Kiesler
New York, Winter 1926

Blast, War number, n. 2
Wyndham Lewis
John Lane, London, 1915
MA, vol. 6, n. 8
Lajos Kassak
Cover: Viking Eggeling
Vienna, 1921

H2SO4, n. 1
Bidzina Abuladze, Sh. Alkhazishvili,
Akakii Beliashvili, Niko Chachava
et al.,
Tiflis, 1924
L'art contemporain, n. 1
Societe Nouvelle d'Editions
Franco-Slaves
Paris 1929
Praesens, n. 1
Warsaw, 1926
ReD, n. 3
Cover: Karel Teige
Odeon, Prague 1927
75HP

Ilarie Voronca, Victor Brauner, (continues on next page)

Institutul de Arte Grafice Eminescu

Cover: Victor Brauner

Bucharest, October, 1924

Zenith, vol. 5, n. 36

Ljubomir Mitzitch

Belgrade, October, 1925

De Stijl, nos. 87–89

“Numero consacre a l’Aubette”

[Issue dedicated to the Aubette
Building],

Theo van Doesburg

Leiden, 1928

Facsimile

Meridian, n. 17, 18 and 19

Romania, April 1943

Courtesy Archivo Lafuente

Display Case 3:

Numero, year V, n. 6

Directors: Fiamma Vigo

and Alberto Sartoris

Cover: Mario Nigro

Florence, November –

December, 1953

Art d’Aujourd’hui, Vol. 1, n. 1

L’Architecture d’Aujourd’hui

Paris, June, 1949

(continues on next page)

Spirale, n.3

Editors: Marcel Wyss, Dieter

Roth, and Eugen Gomringer

Bern, 1954

Arti Visive, 10

Directors: Ettore Colla y

Emilio Villa

Cover: Ettore Colla

Rome, 1954

KWY 1

Editors: Lourdes Castro,

Rene Bertholo

Cover: Lourdes Castro

Paris, May 1958

Réalités Nouvelles, n. 1

Salon des Realites Nouvelles

Paris, 1947

Arte Concreta, n. 1

Milan, August, 1946

Costruire

Rome, January 1932

Costruire

Rome, March 1934

Documenti d'Arte d'Oggi

MAC, Groupe Espaco,

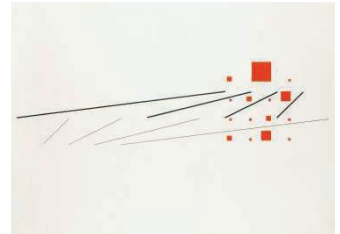
Liberia A. Salto

Cover: Bruno Munari

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Milan, October, 1955–56
Courtesy Archivo Lafuente

Max Bill
Simultaneous Construction of Two
Progressive Systems, 1945–51
Oil on canvas



Born 1908, Winterthur, Switzerland. Died 1994, Berlin, Germany

Max Bill studied at the Bauhaus under Wassily Kandinsky and Paul Klee and continued to develop the idea of clarity of design in his paintings, industrial designs, architecture and writings. Inspired by Theo van Doesburg's Concrete Art manifesto, Bill applied mathematical references to his art, combining science and senses. Bill founded the Allianz group of Swiss Concrete artists, taught at the School of Arts in Zurich and the University of Fine Arts in Hamburg, and founded the Ulm School of Design. Bill became an important figure for the Brazilian Neo-Concrete artists, demonstrated by the fact that he won the international Grand Prix for sculpture at the 1st Bienal De Sao Paulo in 1951.

Private collection. Courtesy of Annely Juda Fine Art

Judith Lauand

Madeira Gravada e Pintada, 1956

Wood, acrylic and metal

Born 1922, São Paulo, Brazil. Lives and works in São Paulo, Brazil



Judith Lauand was the only female artist associated with Grupo Ruptura, a São Paulo based group of Brazilian artists formed in 1952 to promote Concrete art and the ideas of Max Bill. Lauand's geometric abstractions draw on mathematical formulae and architectural structures while at the same time investigating the effects of colour and form. She has frequently participated at the Bienal de São Paulo and has been awarded numerous prizes and awards for her work. Private Collection, London

Waldemar Cordeiro

Untitled, 1958

Oil on canvas



Born 1925, Rome, Italy. Died 1973, Sao Paulo, Brazil

Of Italian origin, Cordeiro became one of the pioneers of concrete art in Brazil where he theorised and developed a type of abstract painting based on mathematical and structural principles. From 1964, he created a new style of art combining pop and concrete elements, known as pop creto.

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He believed that art could play an important role in society which he pursued not only through painting and sculpture but landscape and urban planning, writing and, later on in life, digital and computer design in which he became a leading figure, paving the route for the development of electronic arts in Brazil.

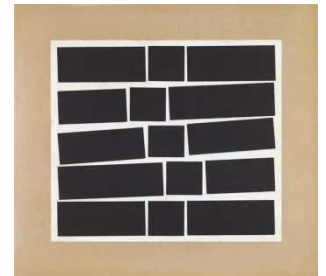
The Mayor Gallery, London

Hélio Oiticica

Metaesquema 464, 1958

Gouache on board

Born 1937, Rio de Janeiro, Brazil. Died 1980, Rio de Janeiro, Brazil



Influenced by European modernism, Oiticica became one of the key figures in the development of abstract art in Brazil in the 1950s and was one of the members of the Neo-Concrete group. Like Kazimir Malevich's Suprematist work, Oiticica's paintings investigate space and colour through the language of geometric forms and straight lines, leading on to spatial constructions. Increasingly interested in participatory events, Oiticica spent much of his later career making interactive installations and 'environmental experiences', such as *Tropicália* at Museu de Arte Moderna, Rio de Janeiro in 1967 and *Eden* at the Whitechapel Gallery in London in 1969, exploring popular culture and social injustice. Courtesy of Catherine and Franck Petitgas

Francesco Lo Savio

Black Metal, Uniform, Opaque,
Articulation of Horizontal Surface, 1960
Sheet metal, varnished black



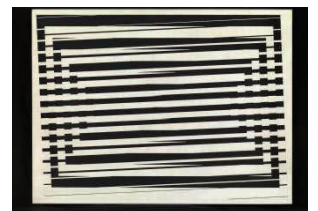
Born 1935, Rome, Italy. Died 1963, Marseille, France

Unlike his peers Piero Manzoni and Yves Klein, Lo Savio was little known outside post-war Italy. Initially interested in architecture, he turned to painting and worked on blueprint, canvas, architectural models and sheet metal exploring a pared down materiality in monochromes often compared to – and in advance of – American Minimalism and conceptual art in Europe. His influential body of work and writings on aesthetics was condensed into the years 1958–63, during which he made series of works including the ‘Metals’, intensely black rectangles of sheet metal which are part painting and part sculpture.

Private Collection, London

Jeffrey Steele

Third Syntagmatic (“Tsunami”)
(Sg VIII I), 1965
Oil on canvas



Born 1931, Cardiff, UK. Lives and works in Portsmouth, UK

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In the 1950s, Steele switched from figurative to abstract painting, particularly inspired by the Op Art movement, pioneered by Victor Vasarely. Steele devised a set of rules that governed the shapes, lines and rhythms in his work, yet despite the precision of his approach, it was still intuitive, each having its own 'system'. He maintained that optical effects were not his primary intention; he sought to satisfy the viewer in mathematical and logical as well as aesthetic terms, principles further advanced through the Systems group of artists, which he co-founded in 1969.

Courtesy of Catherine and Franck Petitgas

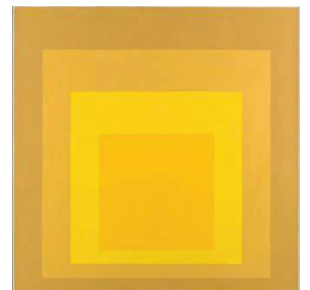
Josef Albers

Homage to the Square:

"Post Autumn", 1963

Oil on mansonite

Born 1888, Bottrop, Germany. Died 1976, New Haven, CT, USA



The first student at the Bauhaus to be appointed master, Josef Albers also became its longest serving teacher, heading the preliminary course and several of the workshops. He was particularly interested in the relationship between colours and published his thoughts in *Interaction of Color* in 1963.

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His own works also reflected this interest, exemplified in Homage to the Square, a series of geometric works composed of three or four squares, all in different colours and sizes. In 1933, he was accused of 'cultural bolshevism' and forced into exile in America where he continued his work while teaching at most of the main universities and art schools, including as Director of Design at Yale University.

Jack Kirkland Collection

Lygia Clark

Caranguejo verseo 01 (Crab, version 1), 1960

Aluminium

Courtesy of Catherine and Franck Petitgas

Bicho: Monument in All Situations, 1964

Aluminium

Private collection, London



Estruturas de Caixa de Fósforos, 1964

Red gouache, matchboxes, glue

Courtesy Alison Jaques Gallery

Born 1920, Belo Horizonte, Brazil. Died 1988, Rio de Janeiro, Brazil

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A co-founder of Neo-Concretism in Rio de Janeiro, where their manifesto was published in 1959, Lygia Clark combined abstract geometry with transcendental theories, creating a sensual experience by audience interaction. Her Bichos (Creatures) series from the 1960s consists of geometric sculptures made of hinged planes of metal, which could be arranged into infinitely different shapes by the viewer. Later works involved art as therapy, helping the viewer to rediscover lost memories using 'relational objects' in her installations. Clark studied under Fernand Léger in Paris in the early 1950s and returned to teach at the Sorbonne in the 1970s. Clark participated at the 4th Bienal de Sao Paulo in 1957 and the 6th in 1961.

Back of Gallery

Cildo Meireles

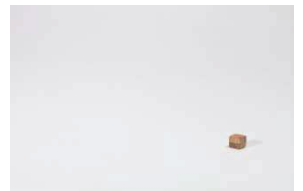
Southern Cross, 1969–70

Pine and oak

Born 1948, Rio de Janeiro, Brazil

Lives and works in Rio de Janeiro, Brazil

Cildo Meireles emerged as one of Brazil's leading conceptual artists in the 1960s. Politically and socially engaged, many of Meireles's sculptures and installations are a response to the political oppression and social upheavals in Brazil, questioning power, institutional values and established definitions.



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His use of multi-sensorial environments and geometric structures requires the viewer's physical participation in order to give meaning to the work. The structures fluctuate in scale from miniscule to gigantic, investigating scale and space.

Dan Flavin

'Monument' for V. Tatlin, 1966–69

Fluorescent tubes and metal

Born 1933, New York, NY, USA. Died 1996, Riverhead, NY, USA



Flavin attended Catholic seminary before enlisting in the US Air Force as a weather forecaster. While stationed in Korea, he studied art on a distance learning course and pursued further studies on his return to New York, but was primarily self-taught. He began to incorporate coloured electric lights into his paintings, later working with commercially available fluorescent tubes, echoing both the readymade aesthetic of Marcel Duchamp and the ecstatic possibilities of religious art. His work was typically titled with dedications acknowledging debts both personal and artistic, including an homage to Vladimir Tatlin's unrealised Monument to the Third International, and also responded as a deliberate architectural intervention into its surroundings.

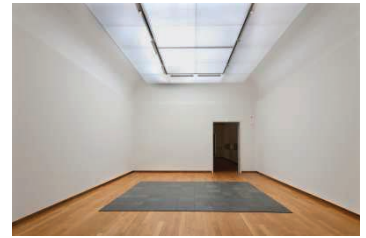
Tate: Purchased 1971

Carl Andre

10 × 10 Altstadt Lead Square, 1967

Lead

Born 1940, Quincy, MA, USA. Lives and works in New York, NY, USA



Early in his career, Andre met filmmaker Hollis Frampton, sculptor Constantin Brancuși and painter Frank Stella, all of whom influenced his development as a concrete poet and Minimalist sculptor. His day-job as a railwayman created a heightened sense of order and respect for mundane materials. Andre's sculpture comprises simple, geometric forms expressed using readymade modular elements, with significance often accorded to the surrounding negative space. Equivalent VIII (1966) his assemblage of firebricks, sparked a defining debate about contemporary art when acquired by Tate Gallery, London, in 1972.

Collection Stedelijk Museum, Amsterdam

Back - right side of gallery

Rasheed Araeen

Chaaryaar, 1968 (2014)

Painted wood

Born 1935, Karachi, India (now Pakistan)
Lives and works in London, UK



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Influenced by his education as a civil engineer, Rasheed Araeen's abstract sculptures, photographs and paintings feature geometric structures, grids and diagonals. His works explore the concepts of identity and stereotyping of non-Western artists by incorporating religious and cultural symbols from Pakistan. Challenging the established Western view of art history, Araeen curates exhibitions and writes extensively on these issues and founded the influential publication *Third Text: Third World Perspectives on Contemporary Art and Culture* in 1987.

Rasheed Araeen c/o Grosvenor Gallery

Dóra Maurer

Seven Rotations 1–6, 1979

Six gelatin silver prints

Born 1937, Budapest, Hungary. Lives and work in Budapest, Hungary



Trained as a graphic artist in Budapest in the late 1950s, Maurer has emerged as a leading figure of the Hungarian avant-garde. Maurer's practice is guided by an empirical approach to conceptual problem-solving, employing working methods which include printmaking, collage, drawing, photography, painting and filmmaking. Often working in series and employing geometric composition, Maurer writes, 'Since about 1972 I have used simple geometric forms and mathematical relations working in series.'

(continues on next page)

My intention is to suggest a method of thinking and of being
[...] I try to find a way to keep a live contact with the world.'

Collection of Zsolt Somloi and Katalin Spengler.

André Cadere

Barre de bois rond, 1977

Twelve segments of painted wood

Born 1934, Warsaw, Poland. Died 1978, Paris, France



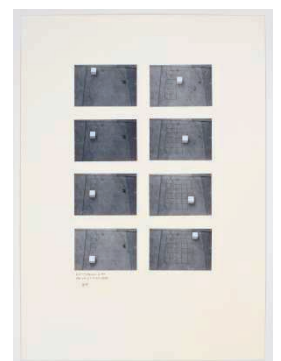
After growing up in Romania, Cadere worked as an artist's assistant and painter before emigrating to Paris in 1968. His life became a nomadic performance, as part of a generation who challenged the institutional structures of artistic production and consumption. Best known for constantly carrying his Barres de bois rondes (Round Wooden Bars), Cadere wandered through public spaces or intervened, sometimes provocatively, at other artists' exhibition openings. The colours on each bar were arranged according to a system, yet each stick contained one anomaly, confounding attempts to identify the system.

Courtesy of Catherine and Franck Petitgas

Hassan Sharif

Drawing Squares on the
Floor Using a Cube, 1982

Collage, photographs and pencil
on mounting board



Born 1951, Dubai, United Arab Emirates
Lives and works in Dubai, United Arab Emirates

Sharif studied at Byam Shaw School of Art, London, in the late 1970s and was influenced by Tam Giles, Kenneth and Mary Martin and British Constructivism. In Sharif's experimental performance and semi-systems drawing practice, he uses a grid structure to create geometric forms in space determined by the concepts of Martin's 'Chance and Order'. Recognised as a pioneering conceptual artist in the Middle East and educator and mentor to young artists in UAE, he is credited with introducing Malevich and Mondrian to the readership of Dubai's leading newspaper through his weekly column on the history of art. Sharif's work is multi-disciplinary, often using everyday materials and governed by his interest in connecting art with society.

Courtesy the artist and. Gallery Isabelle van den Eynde

Àngels Ribé
3 punts 2, 1972
Gelatin silver print

Born 1943, Barcelona, Spain. Lives and works in Barcelona, Spain



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Often using A. Ribé to sign her works to remove any sign of gender identity, Àngels Ribé was part of a generation of women artists whose work during the 1970s contributed towards a new conceptual approach to making art and engaging with the spectator and society. She uses unconventional materials such as foam, light and her body to make geometric shapes, often in the form of ephemeral structures documented through photography and film. Many of Ribé's works include a participatory element, requiring the intervention of the spectator in order to give the work meaning.

MACBA Collection. MACBA. Foundation. Gift of Dinath de Grandi de Grijalbo

Andrei Monastyrski

Finger, 1978

Plywood, paper, text

40× 20 × 16 cm

Collection of Elchin Safarov and Dilyara Allakhverdova

Born 1949, Petsamo, USSR. Lives and works in Moscow, Russia

Monastyrski studied language and literature at Moscow State University and became a leading figure as a poet in Moscow Conceptualism. In 1975, he produced a series of simple conceptual objects that blurred the distinction between artist and audience, and in a long Soviet tradition of artists critical of the regime



adopting group identities as a survival strategy, he founded the group Collective Actions in 1976. The collective took 'Trips Out of Town', where enigmatic performances – often referencing earlier art historical works – were enacted, discussed by the protagonists themselves and meticulously documented. Failing to produce tangible artworks was an act of quiet subversion and escape.

Collective Actions Group,

A. Monastyrski, N. Alexeev, N. Panitov, I. Yavorsky (n/a)
Journeys to the Countryside, 11.
Pictures, 11.02.1979
Documentation of an action
in the Moscow region, Paveletskaya railway line,
Rastorguyev station, Sukhanova park

Courtesy Andrei Monastyrski

Dmitri Prigov – Maps

Anthropology

Head
A head for all possible and impossible nasty thoughts

Chest
To stroke but not to have

Abdomen
Isn't eating

Isn't drinking, but living

Groin

Smells like

sweat

Knees

Full of quiet bliss

and laziness

Feet

Are tripping over

stumps

Table. Meeting.

1) Window 2) People 3) Vessel		1) Portrait 2) Law, History, Language 3) Breath		1) Window 2) Enemy 3) Non-being
1) 3, 5, 7, 9, 11 Deputies 2) Origin, expectations 3) Duty	1) 1 st Deputy 2) Activities, skills 3) Affection	1) Chairman 2) Achievements, circumstances 3) Mystery	1) 2 nd Deputy 2) Time, coincidence 3) Propensity	1) 4, 6, 8, 10, 12 Deputies 2) Service, submissive 3) Fear
1) Decanter 2) Water		1) Microphone 2) Instrument	1) Tasks 2) Reports	

1) Secretary
2) Education
3) Hesitation

1) Table

2) Caviar,
Fish,
Meat
3) Nature

2) Radio,
TV,
Press
3) Technology

2) Orders,
Decrees,
Mandates
3) Thoughts

1) Consultant
2) Knowledge
3) Taking a position

Attention Comrades!

Attention comrades!

Do not lift the veil that covers
the mystery – you will discover
the horror!



Dmitri Prigov

Anthropology, 1973–74

Typewritten text and collage
on paper mounted on cardboard

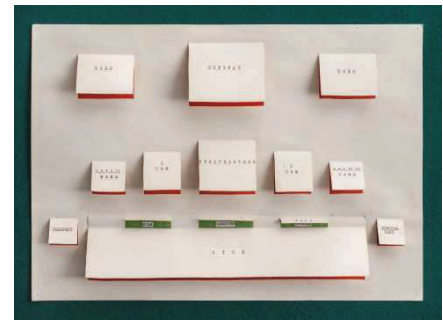


Attention, Comrades!, 1973–74

Foil, typewritten text and
collage on paper

Table. Meeting, 1973–74

Typewritten text and collage on paper



Born 1940, Moscow, USSR. Died 2007,
Moscow, Russia

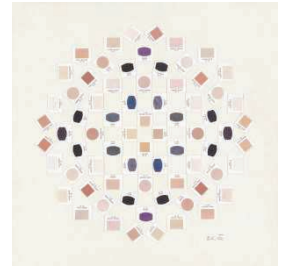
Best known as a writer and performance artist, Prigov was incarcerated in a psychiatric institution in 1986 for posting ‘Appeals to Citizens’ – parodies of the Soviet regime’s official exhortations to zeal and productivity – on Moscow’s streets. He later gained official recognition, but he continued to critique the absurdity and cynicism he perceived in society through installations, collaboratively-produced videos and, particularly, drawings. Often, he targeted the art museum and the restrictive structures of art history, using the recognizable forms and signs of Russian geometric abstraction to reveal political subtexts and a wry commentary on art’s value.

Prigov Family Collection

Běla Kolařova

Swatch of Cosmetics, 1964

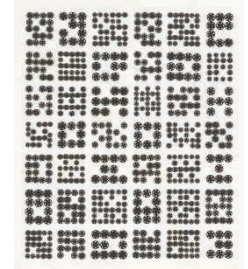
Assemblage: collage, printing,
pencil, samples, cosmetics, paper
Olomouc Museum of Art



Swatch of Snap Fasteners II, 1964

Assemblage: snap fasteners on
cardboard

Estate of Běla Kolařova



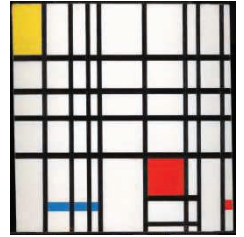
Born 1923, Terezin, Czechoslovakia
(now Czech Republic)

Died 2010, Prague, Czech Republic

Kolařova used artefacts from daily life, assembled into works that question reality and artifice in art. Notable in her practice was camera-less photography, where mundane items were pressed into gel and an image made directly onto photographic paper. In her later swatch pieces, an assemblage of objects on paper became the finished work. Her chosen raw materials often reflect life; the daily domestic and bodily rituals that women perform to engage with the outside world, together with themes of scarcity and regimentation. Her explorations into patternmaking and geometry also indicate concerns beyond issues of femininity.

Piet Mondrian

Composition with Yellow,
Blue and Red, 1937–42
Oil paint on canvas



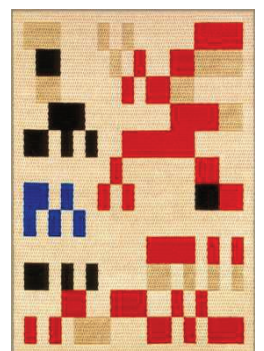
Born 1872, Amersfoort, Netherlands
Died 1944, New York, NY, USA

Mondrian's Neo-Plastic works are some of the earliest examples of abstract art, reducing the object of the painting to grids of predominantly black lines on a white background interspersed with rectangles in primary colours. Mondrian's early move from the Netherlands to Paris stimulated the development of his art from figurative to non-objective, in particular through his meeting with Picasso. As one of the founding members of De Stijl, Mondrian experimented with the universal application of abstract art as a common language applicable to all aspects of life, as illustrated by the interior design of his studios, echoed in his paintings. Following the rise of fascism and the Second World War, Mondrian moved to London in 1938 and then to America, where he died in 1944. Tate: Purchased 1964

Sophie Taeuber-Arp

Composition Aubette, 1928
Yarn and coloured dyes

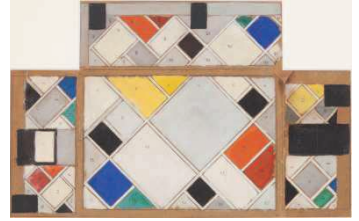
Born 1889, Davos, Switzerland
Died 1943, Switzerland
Stiftung Arp e.V., Rolandswerth, Berlin



Theo van Doesburg

Colour design for ceiling and three walls, small ballroom, conversion of Café Aubette interior
Strasbourg, 1926–7

Gouache on paperboard



Born 1883, Utrecht, Netherlands

Died 1931, Davos, Switzerland

One of the most versatile artists of the 1920s, van Doesburg's artistic practice spanned painting, collage, printing, typography, industrial design, architecture and urban planning. As founder of De Stijl magazine and through collaborations with Dada, Bauhaus and the Constructivists, van Doesburg championed abstract art expressed through the straight line, the square and the rectangle. In 1925, van Doesburg exhibited Counter-Compositions at the L'Art d'aujourd'hui exhibition in Paris, using the diagonal line for the first time. Pursuing a synthesis between art and architecture, van Doesburg collaborated extensively with modernist artists and architects, notably with Hans Arp and Sophie Taeuber-Arp in the designs for Café Aubette in Strasbourg in 1927.

Courtesy Galerie Gmurzynska AG

Iakov Chernikhov

Composition from page 19 of Fundamentals of Modern Architecture, 1925–29

Pencil, ink



Obviously contrived architectural composition in axonometric construction. Example of a conditional interpretation of the image and its illumination. Demonstration of string tension tent structures. From Architectural Fantasies: 101 Compositions, 1929–1933. Pencil, ink, gouache

Born 1889, Pavlograd, Russia (now Ukraine)

Died 1951, Moscow, USSR

Chernikhov studied architecture in the Russian Academy of Arts. An acquaintance of Kazimir Malevich, he was greatly influenced by Suprematism and Constructivism as well as by Futurism. Few of his designs were realised and very few, except the Red Carnation factory tower in St Petersburg, have survived, partly due to being viewed with suspicion by the ruling regime. Nevertheless, he was dubbed the 'Soviet Piranesi', and his vast output of grid-like drawings of fantasy structures was highly prescient of later architectural trends. Chernikhov also excelled in typography and book design, producing some of the last avant-garde art publications of the Stalinist era.

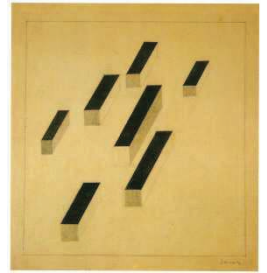
Iakov Chernikhov International Foundation

Nikolai Suetin

Spatial Elements, 1931

Pencil on cardboard

52.5 × 49.3 cm



Born 1897, Myatlevskaya, Kaluga, Russia

Died 1954, Moscow, USSR

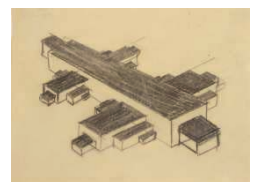
Nikolai Suetin arrived in Vitebsk as a soldier during the First World War and remained there as a student under Marc Chagall and later Kazimir Malevich, joining Malevich's Suprematist movement. He worked as Chief Designer at the Lomonsov State Porcelain Factory, applying Suprematist design to porcelain items. Suetin designed Malevich's coffin and tomb stone in the shape of a white cube with a black square. He was awarded the Order of Lenin in 1944 but was later publicly criticised by the state.

Courtesy Galerie Gmurzynska AG, Zurich

Ilya Chashnik

Architecton, 1924

Pencil on paper



Born 1902, Lucyn, Russian Empire

(now Ludza, Latvia)

Died 1929, Leningrad, USSR

Chashnik met his mentor Kazimir Malevich while teaching architecture and technology at Vitebsk School of Art.

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A member of Malevich's artistic group Supremus and one of the founding members of UNOVIS (Russian abbreviation for the Champions of the New Art), he explored the possibilities of the universal application of Suprematist design principles in Soviet society, including architecture and objects for daily use. Chashnik often applied abstract geometric forms to dark backgrounds, in contrast to the white backgrounds used by Malevich. He exhibited with UNOVIS and participated at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris in 1925.

Courtesy Galerie Gmurzynska AG

Antonina Sofronova

"LOS.", 1920

Ink on paper

Born 1892, Droskovo, Russian Empire

Died 1966, Moscow, USSR

Sofronova's work from the 1920s was influenced by both Constructivist and Suprematist principles, combining utilitarian design with geometric shapes. Apart from painting, Sofronova illustrated books and journals and she designed posters and other propaganda material. For several years she taught at the State Art Studio in Tver and she exhibited at Jack of Diamonds, Moscow, 1914, World of Art, St Petersburg, 1917, and Artists of the RSFSR *over 15 Years*, Moscow, 1933.



(continues on next page)

In the 1930s, Sofronova's work was characterised as 'formalist' by the state and she never exhibited again.

Courtesy Galerie Gmurzynska AG, Zurich

Władysław Strzemiński

Spatial Composition 1, 1948

Painted wood

Born 1893, Minsk, Belorussia
(now Belarus)

Died 1952, Łódź, Poland



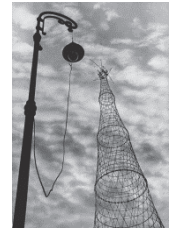
Strzemiński was influenced by both Malevich and Tatlin and joined the UNOVIS group of artists in 1919. He became a pioneer of Constructivist art and ideas during the 1920s and 1930s and was an influential educator and theoretician publishing ideas on the aesthetics behind his theory of Unism in the avant-garde magazine Blok. In 1931 he moved to Łódź in Poland with his wife, Katarzyna Kobro and became an active member of the Association of Polish Visual Artists. He remained committed to effecting social change through art which he insisted was 'not a phenomenon that could be separated from everyday life'. After 1945, he pursued architecture and design projects as a means to rebuild a new and modern Poland.

Muzeum Sztuki Łódź

Emmanuil Evzerekhin

Shukhov's Tower, Moscow, 1935

Modern digital print



Born, 1911, Rostov-on-Don, Russian Empire

Died 1984, Moscow, USSR

Like other photographers in the 1930s, the only route open to Evzerekhin was photojournalism in the service of the state. He documented Stalin's Five-Year Plan of industrialisation and collectivisation including a famous series of photographs of 1930s Moscow and huge sporting parades. He became well known after the Second World War for his photographic record of the Battle of Stalingrad and after the war he worked for the photo agency Fotokhronika TASS documenting everyday life under strict Soviet ideological directives.

Multimedia Art Museum, Moscow/Collection of Moscow House of Photography Museum

Dmitry Baltermants

Old and New, Moscow, 1960

Series 'At Early Heights',

Shabolovka, 1960

Modern digital prints



Born 1912, Warsaw, Poland

Died 1990, Moscow, USSR

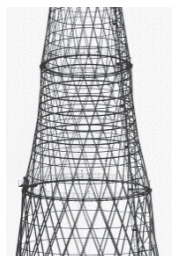
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Baltermants emerged as a pre-eminent war photographer during the Second World War. In 1945 he began taking photographs for the illustrated magazine Ogonyok (Touch of Light), the first Soviet magazine to print images in colour. As an influential photojournalist, he travelled widely recording the post-war reconstruction of the Soviet Union and also abroad as a representative of government where he met the leading lights of European photography including Henri Cartier-Bresson and Joseph Kudelka, introducing contemporary Soviet photography from behind the Iron Curtain.

Multimedia Art Museum, Moscow/Collection of Moscow House of Photography Museum

Alexander Abaza

Shukhov's Mast, Moscow,
Shabolovka, 1995
Modern digital print



Born 1934, Leningrad, USSR
Died 2011, Moscow, Russia

One of the most significant Soviet photographers of the 1960s and 1970s, Abaza was a photojournalist working for Riga-based newspapers such as Sovietskaja Latvia and Sovietskaja Molodiozh.

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Abaza photographed sporting events, city architecture and military parades, and along with other photojournalists of this period, including Dmitry Baltermants, revived the spirit and techniques of Constructivism with its angled perspectives, cropped close-ups and graphic geometry.

Multimedia Art Museum,
Moscow/Collection of Moscow
House of Photography Museum

Aleksandr Rodchenko
Radio Station Tower, 1929
Gelatin silver prints
Jack Kirkland Collection

Aleksandr Rodchenko
Shukhov's Tower Guard.
Moscow, 1929
Modern digital print
Multimedia Art Museum, Moscow/
Collection of the Moscow House
of Photography Museum

Aleksandr Rodchenko
Shuchov Tower, Moscow 1929
Modern digital print
Multimedia Art Museum, Moscow/
Collection of the Moscow House
of Photography Museum



Sergei Vasin

Shukhov's Tower. Moscow. 1955

Modern digital print

Born 1912, Moscow, Russian Empire

Died 1979, Moscow, USSR



During the 1930s, Vasin was a photo-correspondent for the newspaper Pionerskaya Pravda. He photographed a famous sporting parade in 1938 in which Stalin, Voroshilov, Kalinin and other members of the Soviet Government watch the geometric columns of athletes from Lenin's Mausoleum in Red Square. After the war, he took photographs for the newspaper Soviet Sport and also became known for documenting Russian writers and poets during the Soviet era. These photographs are held in an important archive in the Moscow House of Photography Museum.

Multimedia Art Museum, Moscow/Collection of Moscow House of Photography Museum

Aleksandr Rodchenko

Painter, sculptor, photographer and graphic designer, Rodchenko was one of the most versatile artists to emerge after the Russian Revolution. Studying in Moscow from 1914, he was particularly influenced by Vladimir Tatlin and Kazimir Malevich. Geometry soon replaced more painterly elements in his work and he also turned to socially engaged, formally innovative photomontage and photography.

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Concerned with the need for analytical-documentary photographs,
he often shot his subjects from odd angles from high above or down below, to abstract the subject matter and postpone the viewer's recognition, whilst in the 1920s his painting turned to a fully monochrome abstraction.

Ivan Kliun

Suprematism: Composition
in 3 Colours, c. 1917
Oil on board

Born 1873, Bolshie Gorki, Russian Empire
Died 1943, Moscow, USSR



During his studies at Fedor Rehrberg's studio in Moscow from 1903 to 1908, Ivan Kliun became friends with his fellow student Kazimir Malevich and the two painted each others' portraits. Malevich's research and experiments influenced Kliun's non-objective spherical compositions and he joined the Supremus group in 1915. Kliun exhibited at many group exhibitions including in 1915 The Last Futurist Exhibition of Paintings '0.10', Petrograd, Jack of Diamonds, Moscow and Tramway V, Moscow. Following the 1917 Revolution, Kliun became Head of the Central Exhibition Bureau of the Fine Arts Department at the People's Commissariat for Education, Narkompros. In 1919, he described the Black Square as a 'corpse of painterly art'. Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

Interpretation:

Abstract Art and Society 1915–2015

Gallery 1: 1910s–1980s

Four works set out the themes of the exhibition. Malevich's *Black Quadrilateral* circa 1915 emblemizes utopia. For artists at the beginning of the 20th century the ground zero of the monochrome broke with academic subject matter, inaugurating a progressive art for an egalitarian society.

Painterly Architectonic (1916) by **Lyubov Popova** visualises spatial forces and planar dimensions to reflect and shape a modern era. As factories manufactured cars and planes, and skyscrapers arose illuminated by electric lights it uses speed, defiance of gravity and luminosity which defined architectonics or 'the science of architecture and the arrangement of knowledge'.

Gustav Klutis' 1922 designs for loudspeakers represent broadcasting. Pure colour and form offered a universal language that could transcend class and nationality for the communication of a new social order. Radio towers, cameras and telegraph wires became a subject of art. Early avant-gardes also published scores of manifestos and magazines.

Sophie Taeuber-Arp's wall hanging of 1918 shows art as integral to the everyday. The Russian Constructivists, the Dutch *De Stijl* and the German Bauhaus movements approached abstract art in communal and functional terms. Guiding design and architecture, abstract art filtered into everyday routines, material cultures and social relations.

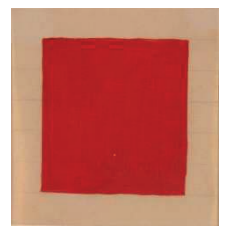
Following the exile or eradication of the European avant-gardes in the 1930s and 40s, abstraction is reinvented in Latin America in the 1950s, an era of optimism and growth. Its legacies are taken up by artists in the USA, Southern and Eastern Europe and the Middle East in the 1960s and 70s, who steer it into the social space of installation and performance.

Kazimir Malevich

Red Quadrilateral, undated

Gouache on lined paper

Greek State Museum of Contemporary Art –
Costakis Collection, Thessaloniki



Born 1878, Kiev, Russian Empire
(now Ukraine)
Died 1935, Moscow, USSR

Kazimir Malevich

Black and White.

Suprematist Composition, 1915

Oil on canvas

Moderna Museet, Stockholm.

Donation 2004 from Bengt
and Jelena Janfeldt.



Born 1878, Kiev, Russian Empire
(now Ukraine)
Died 1935, Moscow, USSR

One of the pioneers of the early Russian avant garde, Kazimir Malevich conceived and implemented a new system of art, reducing the picture plane to geometric shapes in pure colour floating in space on a white void. Rejecting the notion that art has to imitate reality, he named it Suprematism, emphasising the supremacy of sensation through colour and form. Malevich first exhibited his Suprematist paintings at The Last Futurist Exhibition of Paintings '0.10' in Petrograd in 1915, where his now famous Black Square was hung in the corner traditionally reserved for religious icons, as an icon of the new times.

In 1919, Malevich accepted an offer from Marc Chagall of a teaching post in Vitebsk, where he expanded his investigations into colour and space and developed utopian architectural designs for sputniks and 'future dwellings for inhabitants of earth'. Forming the student group UNOVIS (Russian abbreviation for the Champions of the New Art), Malevich also focused on the practical application of Suprematism in everyday life, designing propaganda materials, textiles and teapots. As Stalin's pressure on the avant garde increased, Malevich left many of his works in Berlin in 1927 as a precaution. [Subsequent to his arrest in 1930, he resumed figurative paintings often signed by a small black square.]

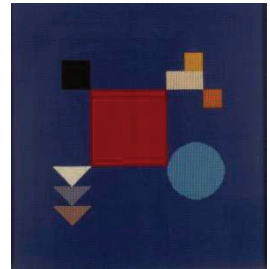
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Centre of gallery. From front. Clockwise.

Sophie Taeuber-Arp

Untitled (Composition with Squares, Circle, Rectangles, Triangles), 1918

Pearl cotton, coloured dyes



Born 1889, Davos, Switzerland

Died 1943, Switzerland

Taeuber-Arp's textile and graphic works from 1916 are among the earliest Constructivist works, alongside Piet Mondrian and Kazimir Malevich. Her work evolved in groups, each characterised by a distinctive use of formal elements. The first prevailing format was a horizontal-vertical sectioning of a square or vertical rectangle, which she composed using paper shapes. Her austere geometric art arose from her belief in the innate expressive power of colour, line and form. She married Dada artist Jean (Hans) Arp in 1922, and participated in Dada-inspired performances as a dancer, choreographer, costume and set-designer and puppeteer.

Stiftung Arp e.V., Rolandswerth, Berlin

Gustav Klutis

Design for Loudspeaker

No.5, 1922

Coloured ink and pencil on paper
(continues on next page)



Design for Loudspeaker
No.7, 1922
Ink and gouache on paper

Born 1895, Rūjiena, Russian Empire
(now Latvia)
Died 1938, Moscow, USSR

Klutsis took part in the October Revolution in 1917 with the Red Latvian Riflemen and remained in Moscow as a student under Kazimir Malevich. In 1920, he joined the Communist party and adopted the utilitarian ethos of the Constructivists. Klutsis designed Soviet propaganda posters and agitprops, such as 'radiators' and loudspeakers, and he pioneered the use of photomontage. He assisted in the organisation of the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris in 1925 and was represented at the exhibition Artists of the RSFSR over 15 Years in Leningrad, 1932, and Moscow, 1933. He was arrested in 1938 and later shot on Stalin's orders.

Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

Lyubov Popova
Painterly Architectonic, 1916
Oil on board

Born 1889, Ivanoskoe, Russian Empire
Died 1924, Moscow, USSR



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From a wealthy family, Popova travelled extensively in Europe to study art. On her return to Russia, Popova developed her own distinct style of abstraction, often referring to her work as 'Painterly Architectonics'. Popova joined Malevich's Suprematist movement, but in 1921 she renounced easel-painting altogether, focusing instead on Constructivist utilitarian design and production. In collaboration with Varvara Stepanova, she designed textiles for mass production at the First Textile Print Factory and she designed theatre sets and costumes, notably her Constructivist design for Vsevolod Meierhold's production of Magnanimous Cuckold.

Display Cases (captions not available)

Oskar Schlemmer

Das Triadische Ballett

(Triadic Ballet), 1921

Film, colour, sound

Born 1888, Stuttgart, Germany

Died 1943, Baden-Baden, Germany



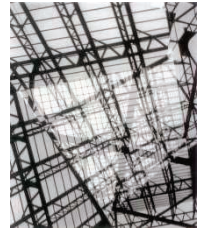
Wartime experiences on the Western Front were formative in Schlemmer's vision of human movement as mechanism and geometry. He soon recognized ballet and pantomime as being free from the historical baggage of theatre and opera, and created 'choreographed geometry' – man as dancer, transformed by costume, moving in space. He became internationally known with the premiere of his Triadisches Ballett in Stuttgart

in 1922. His engagement with the problematic of the figure in space made him a key teacher at the Bauhaus from 1923, and enabled the school's ideology to be widely disseminated through dance productions.

Geraldo de Barros

Gare de São Paulo, 1950

Collection of Léticia and Stanislas Poniatowski



*Untitled from the series Fotoforma
(São Paulo train station), 1950*

Institute Moreira Salles/

Courtesy of Eric Franck Fine Art

*Machine à écrire – hommage
à Homero Silva, 1949*

Gelatin silver prints

Institute Moreira Salles/

Courtesy of Eric Franck Fine Art

Born 1923, Chavantes, Brazil

Died 1998, Sao Paulo, Brazil

Painter and industrial designer, de Barros is most celebrated as a pioneer of Brazilian abstract photography. Drawing on gestalt theories of our perception of incomplete forms in reference to the whole, de Barros broke artistic conventions and established a new visual language to represent the everyday world. He also undertook technical experiments including multiple exposures, handmade filters, and scratching, drawing and painting on negatives.

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The resulting Fotoformas series paved the way to abstraction and laid the foundations of the artist's lifelong quest for liberation from form.

Geraldo de Barros/ Courtesy of Eric Franck Fine Art

Thomaz Farkas

*Civilização, estudo em Linhas,
Rio de Janeiro, 1949*

Edifício Abreu Sodré, São Paulo, c. 1940

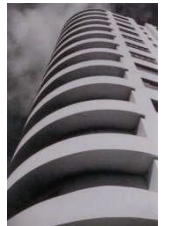
*Fachada do edifício-sede da Associação Brasileira de
Imprensa, Rio de Janeiro, 1945*

Vintage gelatin silver prints

Born 1924, Budapest, Hungary

Lives and works in Sao Paolo, Brazil

Filmmaker, photographer and teacher, Farkas became a member of the Foto Club Bandeirante, Sao Paulo, alongside the photographer and painter Geraldo de Barros. Through his austere photographs of architectural form and urban life, he captured the journey of Brazilian modernism using a new visual language from the optimism of the 1940s to the advent of the military dictatorship. In 1958 he documented the construction of the new modern city of Brasilia in a series of panoramic photographs, and from 1968 to 1972 used documentary filmmaking to record the social inequalities of everyday life in Brazil under military rule. Thomaz Farkas/Courtesy of Eric Franck Fine Art



Horacio Coppola

Calle Corrientes al 3000, 1931

Medianeras, 1931

Avenida Presidente Roque Saenz Pena, 1936

Giclée prints on cotton paper

Born 1906, Buenos Aires, Argentina

Died 2012, Buenos Aires, Argentina

Coppola travelled from Argentina to Europe in 1930 and met the German photographer Greta Stern in Berlin who encouraged him to enrol at the Bauhaus. He studied photography under Walter Peterhans, who, along with the Neue Sachlichkeit [New Realism] photographs of Laszlo Moholy-Nagy and Albert Renger-Patzsch, created a lasting impression. In 1936, after Coppola and Stern emigrated to Argentina, they held the first exhibition of modern photography in Buenos Aires. Coppola's photographs of the buildings and streetscapes of Buenos Aires utilised the abstraction of forms which had influenced him during his studies at the Bauhaus. These were collected in a famous publication of photographs in 1936, Buenos Aires, which continue to define the city today.

Estate of the artist and Facundo de Zuviría



Tomas Maldonado

Estructura Ascendente, 1949

Oil on canvas



Born 1922, Buenos Aires, Argentina

Lives and works in Bologna, Italy

One of the co-founders of Asociacion Arte Concreto-Invencion in Argentina in 1945, Maldonado's paintings promote pure, geometric abstraction devoid of symbols or other figurative representations. Following his travels to Germany, where he was invited by Max Bill to teach at Ulm School for Design, Maldonado rejected easel painting altogether in favour of industrial and graphic design and environmental planning, with the explicit aim of facilitating social change through design. He writes extensively on art, including as co-author of the Inventionist Manifesto, and he has lectured in Germany, Argentina, USA, UK and Italy.

Private Collection, London

Władysław Strzemiński

Spatial Composition 1, 1948

Painted wood



Born 1893, Minsk, Belorussia

(now Belarus)

Died 1952, Łódź, Poland

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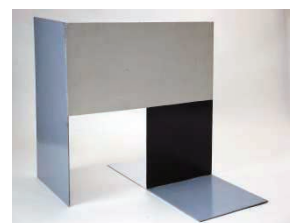
Strzemiński was influenced by both Malevich and Tatlin and joined the UNOVIS group of artists in 1919. He became a pioneer of Constructivist art and ideas during the 1920s and 1930s and was an influential educator and theoretician publishing ideas on the aesthetics behind his theory of Unism in the avant-garde magazine Blok. In 1931 he moved to Łódź in Poland with his wife, Katarzyna Kobro and became an active member of the Association of Polish Visual Artists. He remained committed to effecting social change through art which he insisted was 'not a phenomenon that could be separated from everyday life'. After 1945, he pursued architecture and design projects as a means to rebuild a new and modern Poland.

Muzeum Sztuki Łódź

Katarzyna Kobro

Spatial Composition 2, 1928

Steel and paint



Born 1898, Moscow, Russian Empire

Died 1951, Łódź, Poland

Katarzyna Kobro studied at the newly founded and experimental Moscow School of Painting, Art and Architecture from 1917 to 1920.

Through her affiliation with left-wing artistic groups such as UNOVIS and the Union of Artists, Kobro encountered the Suprematist ideas of Kazimir Malevich and the Constructivist works of Aleksandr Rodchenko, which influenced her work.

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Exploring the relationship between mass and space, Kobro skilfully combined utopian, Suprematist ideas with functionality in her sculptures. She later moved to Poland where she was one of the co-founders of the avant-garde group Blok in Warsaw. Kobro was not recognised in her lifetime and as a result, few of her works have survived, although some have been reconstructed based on photographs.

Muzeum Sztuki Łódź

El Lissitzky

*Beat the Whites with the
Red Wedge!*, 1919–20 /
reprint 1996

Offset on paper

Collection Van Abbemuseum, Eindhoven

El Lissitzky

1o Kestnermappe Proun
[*Proun. 1st Kestner Portfolio*],
published 1923

Portfolio of 6 lithographs (two
with collage), cover & title page

Scottish National Gallery of Modern Art, Edinburgh

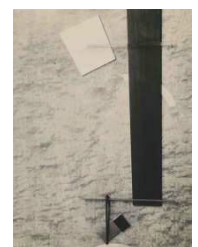


El Lissitzky

Proun in Material
(*Proun 83*), 1924

Gelatin silver print

Jack Kirkland Collection



El Lissitzky

1o Kestnermappe Proun

[Proun. 1st Kestner Portfolio],

published 1923

Portfolio of 6 lithographs (two
with collage), cover & title page

Scottish National Gallery of Modern Art, Edinburgh

Gaspar Gasparian

Ascendente (Ascendent), 1955

Ondulantes, 1954

Untitled, 1946

Gelatin silver prints



Born 1899, Sao Paulo, Brazil

Died 1966, Sao Paulo, Brazil

Alongside Thomaz Farkas and Geraldo de Barros, Gasparian was part of the experimental Foto Cine Club Bandeirante in Sao Paulo, which he joined in 1942 after a career in business. His subject matter was the city of Sao Paulo and its street life and architecture which he recorded with an emphasis on geometric form. From the late 1940s to 1950s, he began to depict repetitive sequences of urban motifs and objects from everyday life including closely cropped images of barrels, pipes and tiles, which continue to reveal an interest in geometric form. In 1950 he co-founded the O Grupo dos Seis with five artists including Angelo Francisco Nuti and Ricardo Belinazzi.

Ivan Serpa

33. Untitled, 1955

32. Untitled, 1967

Typewriter and crayon on paper

Born 1923, Rio de Janeiro, Brazil

Died 1973, Rio de Janeiro, Brazil



A pioneer of Concrete art, Ivan Serpa is considered one of the most influential abstract artists in Brazil, dismantling what the eye sees and re-assembling it in geometric form believing that perception of form affects how people behave and understand the world around us. Through his teaching at the Museum of Modern Art, Rio de Janeiro, Serpa encountered Lygia Pape, Lygia Clark and Helio Oiticica, who all joined Grupo Frente, in which Serpa was a leading figure.

Courtesy of Catherine and Franck Petitgas

Lygia Clark

Caranguejo verseo 01 (Crab, version 1), 1960

Aluminium

Courtesy of Catherine and Franck Petitgas

Bicho: Monument in All Situations, 1964

Aluminium

Private collection, London



(continues on next page)

Estruturas de Caixa de Fósforos, 1964

Red gouache, matchboxes, glue

Courtesy Alison Jaques Gallery

Born 1920, Belo Horizonte, Brazil

Died 1988, Rio de Janeiro, Brazil

A co-founder of Neo-Concretism in Rio de Janeiro, where their manifesto was published in 1959, Lygia Clark combined abstract geometry with transcendental theories, creating a sensual experience by audience interaction. Her Bichos (Creatures) series from the 1960s consists of geometric sculptures made of hinged planes of metal, which could be arranged into infinitely different shapes by the viewer. Later works involved art as therapy, helping the viewer to rediscover lost memories using 'relational objects' in her installations. Clark studied under Fernand Léger in Paris in the early 1950s and returned to teach at the Sorbonne in the 1970s. Clark participated at the 4th Bienal de Sao Paulo in 1957 and the 6th in 1961.

Lygia Pape

Livro Noite e Dia (detail),

(Book of Day and Night),

1963/1976

Painted wooden fence,

black and grey



Born 1929, Rio de Janeiro, Brazil

Died 2004, Rio de Janeiro, Brazil

Pape was one of the co-founders of the Neo-Concrete movement in Rio de Janeiro in the 1950s, combining the principles of European geometric abstraction with sensuality and intuition. Determined to explore local responses to the social and political situation in Brazil, Pape made audience interaction a crucial part of her wide-ranging body of work which includes installation, sculpture, film, ballet and video art.

Galeria Graça Brandão and Projeto Lygia Pape

Eva Hesse

Untitled, 1966

Paint, papier-cache, wood shavings, unknown modelling compound, wood, rubber

Born 1936, Hamburg, Germany

Died 1970, New York, NY, USA

Hesse's childhood was marked by upheaval: flight from Nazi Germany, her parents' separation and her mother's suicide. She trained with Josef Albers and was part of a circle of young artists in New York that included Sol LeWitt and Mel Bochner. In the mid-1960s, she moved back to Germany, setting up a studio in a disused textile factory where old machinery, ropes and scraps of fabric provided both the inspiration and raw material for her work. Returning to New York, she adopted latex, fibreglass and plastic as additional sculptural materials. (continues on next page)



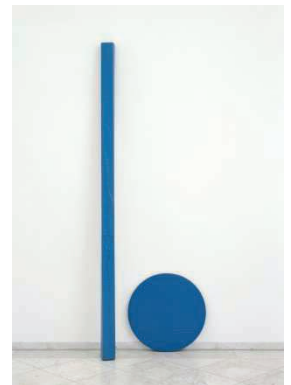
A pioneer of Post-Minimalism, she emphasized non-repetition, the handmade and an unmonumental aesthetic in her abstract works.

The Estate of Eva Hesse.
Courtesy of Hauser & Wirth

Blinky Palermo

Blaue Scheibe und Stab
(*Blue Disc and Stick*), 1968
Wood beam, plywood disc,
blue fabric tape

Born 1943, Leipzig, Germany
Died 1977, Male, Maldives



Born Peter Schwarze, his art school teacher Joseph Beuys renamed Palermo for his supposed resemblance to an Italian-American gangster. Working in Germany and New York, Palermo made abstract paintings that defied the conventional, flat rectangular canvas, exploring circles, triangles and narrow poles, and using additional materials – coloured fabric, painted metal and wood – so that relations between discrete physical elements determined the final composition. Later work drew on architectural settings to produce large scale but often highly minimalist interventions, exploring the meaning of colour and form in both political and metaphysical senses.

Private Collection. Courtesy Hauser & Wirth

Saloua Raouda Choucair

Poem, 1963–65

Wood

Born 1916, Beirut, Lebanon

Lives and works in Beirut, Lebanon



Although largely unknown outside Lebanon for most of her artistic career, Choucair's contribution to the development of abstract art through painting, sculpture, drawing and architecture in the Arab world has been significant. Fusing her interests in Islamic design and poetry with her knowledge of science and Western abstraction, Choucair creates modular forms that may be stacked or stand on their own, often evoking modernist European art and architecture, which she encountered during her early studies in Paris under Fernand Léger, and the social interaction of the Brazilian Neo-Concrete artists.

Tate: Presented anonymously 2011

Centre – Right of gallery

Nasreen Mohamedi

Untitled, undated

Graphite and ink on paper

Glenbarra Art Museum



Untitled, c. 1970

Pen and ink on paper

Collection Amrita Jhaveri

(continues on next page)

Born 1937, Karachi, India (now Pakistan)
Died 1990, Kihim, India

One of the pioneer female Indian artists, Mohamedi's abstract drawings in pencil and ink investigate form and nature through the use of geometry and intersecting lines, referencing both Suprematist ideas and Islamic patterns. Mohamedi studied art in Paris and London before returning to India where she remained as artist and teacher. Her drawings were relatively unknown in the West until recently and her numerous abstract black and white photographs of everyday objects were never exhibited during her lifetime.

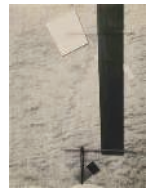
El Lissitzky

Proun in Material

(Proun 83), 1924

Gelatin silver print

Jack Kirkland Collection



El Lissitzky

*Untitled (Worker with Globe,
Soviet Pavilion at the International
Hygiene Exhibition Dresden), 1930*

Gelatin silver print

Jack Kirkland Collection



Born 1890, Polchinok, Russian Empire

Died 1941, Moscow, USSR

Influenced by his architect training and the Suprematist works of his teacher and mentor Kazimir Malevich, El Lissitzky developed a new

form of abstract art named Proun, a Russian acronym for 'project for the affirmation of the new'. Proun was meant as a transition between painting and architecture and included investigatory paintings and spatial constructions.

Lissitzky spent most of his later artistic life designing posters and other political propaganda material for the Soviet regime. He travelled extensively in the West as a Soviet cultural ambassador, and possibly as a spy. He designed his own Proun Room at the First Russian Art Exhibition, Berlin, 1923, and designed the Soviet Pavilion at Pressa, Cologne, 1928.

Arkady Shaikhet

(n/a)

Train Station, Kiev, 1936

Modern digital print

Born 1898, Mykolaiv, Ukraine

Died 1959, Moscow, USSR

Shaikhet took photographs for Ogonyok (Touch of Light), one of the leading illustrated magazines in post-revolutionary Russia.

Under Stalin's Five-Year Plan of enforced industrialisation and collectivisation, Shaikhet travelled across the Soviet Union photographing factories, construction projects and the hard-edged geometry of radio towers and oil derricks.

.(continues on next page)

As a leading photojournalist (independent and experimental photography was banned by the state)
he was also commissioned to document the
everyday lives of families and wider communities from
Ukraine to Central Asia and to Moscow.

Multimedia Art Museum, Moscow/Collection of Moscow
House of Photography Museum

**Please return this large print to the Gallery
Assistant.**