

Malvich - Art is the ability to construct not on the interrelation of form and color, and not on an aesthetic basis of beauty in composition but on the basis of weight, speed and the direction of movement. 1919. Malvich established 3 stages of his suprametrical work: the black, red and colored and white.

Form revisited: in the final phase, Malvich in the macrocosmic paintings from 1917-1918 the artist achieved the ultimate step in the SUPRAMETRIC WORLD, by white symbolized the "real concept" of painting.

- Cézanne - open air, cartes de l'estaque, - - Nature morte
- Inaque - Maison aux cubes, Cubismes synthétiques - entités d'espace/volume analytiques - plans
- Picasso - Derriselles d'Avignon, - collages

Influences Esquisses: <sup>lauren</sup> Anshuput, <sup>Prechamps</sup> Lepzsett, <sup>Ulton</sup> M. de la Escla

Futurismes Italia - Boccioni, Duchamp, Pierre - Victory over the Sun - 1st Futurism, - - -

Cubo-futurism: <sup>Pravda</sup> Popova, <sup>Pravda</sup> Goudass. Malvich. (Cubismes) Leger

• Negramismes Luchold  
 • The one who was strong, <sup>Pravda</sup> Anshuput  
 • Extra: Feloni, <sup>Pravda</sup> Anshuput  
 (importance feature)

Rationalismes  
 Solid  
 (mens)  
 Organ

1st Urovis  
 2nd Malvich

Contre-reben Satten  
 Anshuput - Malvich  
 2. Blancs & blancs -  
 Anshuput/plans (espace réel)  
 Influence Grammes.  
 • Influence angulatus:  
 Malvich, <sup>Pravda</sup> Anshuput  
 M. de la Escla 3 - Intervention / Tone of the Selection.  
 Influence Europe.  
 Conno Palaces de la Escla:  
 Goudass, <sup>Pravda</sup> Anshuput  
 • Cafe Dubette - Sophie Kouta - Anshuput  
 Van Dorsting.  
 • Kurt Switzer - Merskan.

Frank Lloyd Wright.  
 Case de Cassete -  
 Usonian house.

Com o Black Square, e renuncia de Malvich ao mundo material tornando completa a square framed with white was the first form of non-objective sensation. The white field is not a field framing the black square, but only the sensation of the debt of non-existence, in which the square form appears as the first non-objective element of sensation. It is not the end of art... but the beginning of true essence.

In a series of paintings that he called "transitional realism" autonomous colored planes emerged from a cubo-futurist matrix, establishing a strong counterpart within the composition and undermining its pictorial unity, but introducing a new, "suprametrical" wherence. In the suprametrical works of 15-16 these planes of color, now fully isolated as independent forms, are suspended on a white ground representing an extra-natural, infinite space. This arrangement of forms implies continuous motion in a dynamic field perpetually changed with energy.

Educação - Malvich: He helped students develop individuality in harmony with their perceptions and inner feelings. The classroom was a laboratory for the careful diagnosis of the student's natural creative inclination and the formula of prescription for faculty he to authenticity.

Art & Architecture

3:ª Aula Page 69:

① Onde há arte e escultura? - Boccioni, Archipenko, Boune, Lipchitz, Francis Villon, Brancusi!

ou ? Contra-relevo de Tattlin, Arquitetura de Malevich, Vozin de Lissitzky } onde há + relação entre arte e massa, espaço e volume, planaridade e plano real?

→ Scultors/vom Dierby. Frank Lloyd Wright  
Cubismo

- Parte 2:ª versão do 1:º módulo: (1:ª aula - cubismo)

Alimentar: todo os 40 imagens Picasso - influência de Jankowsky, Escherich, Colleges.

45 imagens Picasso 31 -

- Parte 2:ª versão do 1:º módulo (2:ª aula - Constructivismo)

+ 20 imagens Tattlin: relevo, contra-relevo, Levattlin, monumentos 3:ª aula.

- Incluir as gravuras todas e os relevos de Tattlin todos nos módulos I, 2, 3 <sup>aulas 1, 2, 3 de</sup>

- Incluir as esculturas de Picasso (másculas (Tatou) = Mesquita, nota, got, máscaras Archipenko etc.)

- Incluir a relação entre arte negra, legume e os Dama, alle d'Angon no 1:º módulo Cubismo + obras anteriores e as esculturas + gravuras.

- Incluir os Tattlin e as gravuras na 3:ª aula

= Incluir Tattlin e Malevich.