

Concerning the orientation of Malewicz's Suprematist works	6
---	----------

13 The dawn of Suprematism: the transition to "purely painterly" works of art	10
• The plane in the shape of a square: black as a secret	17
• The painterly plane, a "new material body" giving rise to the "dynamic growth of forms"	24
• Scaled-down means leading to a new intensity of form	35
• Constructing the "philosophical color system . . ."	46

Suprematism I

14 The square, a "gateway to revelation"	50
• "Mystery is the creation of the symbol"	68
• "Sensorium Dei"	78
• Throwing off the "nets of the horizon"	86
• "Attaining the Zero of Form"	101
• "Appearing under a new banner . . ."	106

15 The 0,10 exhibition: escaping from the "circle of things"	116
• "I am the apostle of the new ideas in art . . ."	130
• "The gods have died and will not rise again . . . but their legacy weighs heavily"	133
• The first clash with the aesthetic of the raw material	139
• A forehead marked zero	141

Suprematism II

16 "Forms must be given life . . ."	144
• "Each form is a world"	153
• The transition from intuitive impulse to conscious construction	159
• The impassioned stage of "universal attraction"	162

Suprematism III

17 "Studying evanescent forces"	176
• "Musical sound acts directly on the soul . . ."	182
• From the musical metaphor to the "specific means" of painting	192
• "Superior impulses: the vast scale of the elements . . ."	199
• On the futility of mathematical exorcism	209
• The "eternal feminine" as a prelude to the world of colorlessness	212
• "The ferment of light waves"	216

18 Suprematism's impossible conquest of Moscow	222
• The Knave of Diamonds show and the public rejection of Suprematism in Moscow	231
• Breaking free from the "circle of the blue sky"	238
• In the Supremus laboratory	241
• "To free painting from the arbitrariness of taste . . ."	247

Suprematism IV

19 "A philosophical color system"	256
• "Color-form"	258
• "Forms move, they are born . . ."	264
• "At the present time man's path lies through space . . ."	276
• "The white, free chasm, infinity is before us."	278
• Breaking through "the encircling horizon"	284

Suprematism V

20 "The doctrine of the barren space"	304
• "Entering the construction as an individual of a collective system . . ."	317
• An aesthetic of splendor	318
• <i>White Square</i> : returning to the origin of Suprematism and definitively transcending the problem of form	323
• An alchemical transmutation	326
• "Observe each speck lurking in my white canvas . . ."	333
• A requiem for form	338

Suprematism VI

21 "Prometheus assailed, or the difficulty of "bestowing spiritual gifts on one's contemporaries"	340
• A fortune too critical	346

Suprematism VII

22 "Cruciform figures, the crux of non-objective painting after 1919"	352
• "The new civilisation of signs in the culture of a transitional world"	357
• "The plurality of meanings contained in every symbol . . ."	366
• Institutionalizing the sign of the cross	381
• A return to an inquiry into symbols	392
• Postscript	399
23 The barometer of incomprehension	400
• Suprematism, a revolutionary art based on "severity" and "concision"	405

Index

List of illustrations	412
Index of names	423