

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, Holla)
Bleu chair (1917)

The Victorian Age

- **De Stijl**

- **Piet Mondrian (1872, Holland)**

- **Geometric abstraction**

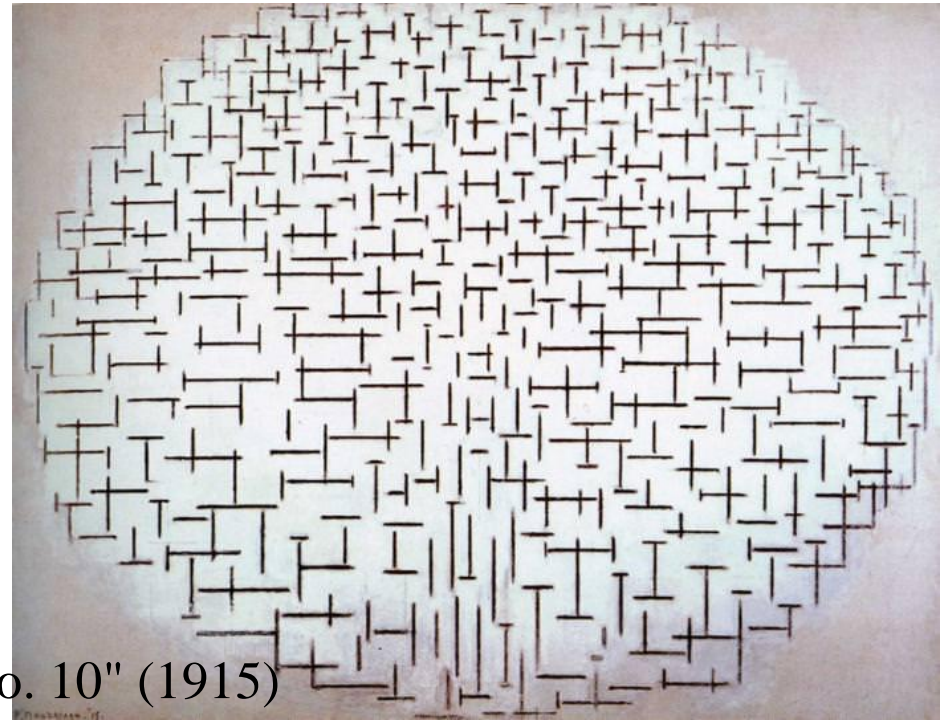
- **Primary colors**

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

- **Cubism**

- **Symbolism**

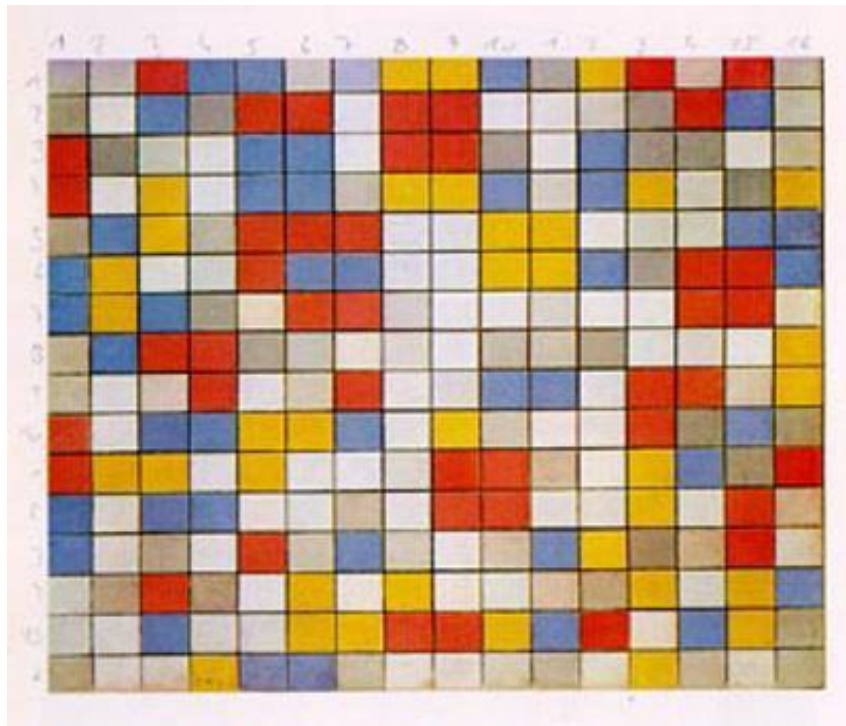
- **Theosophy**



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

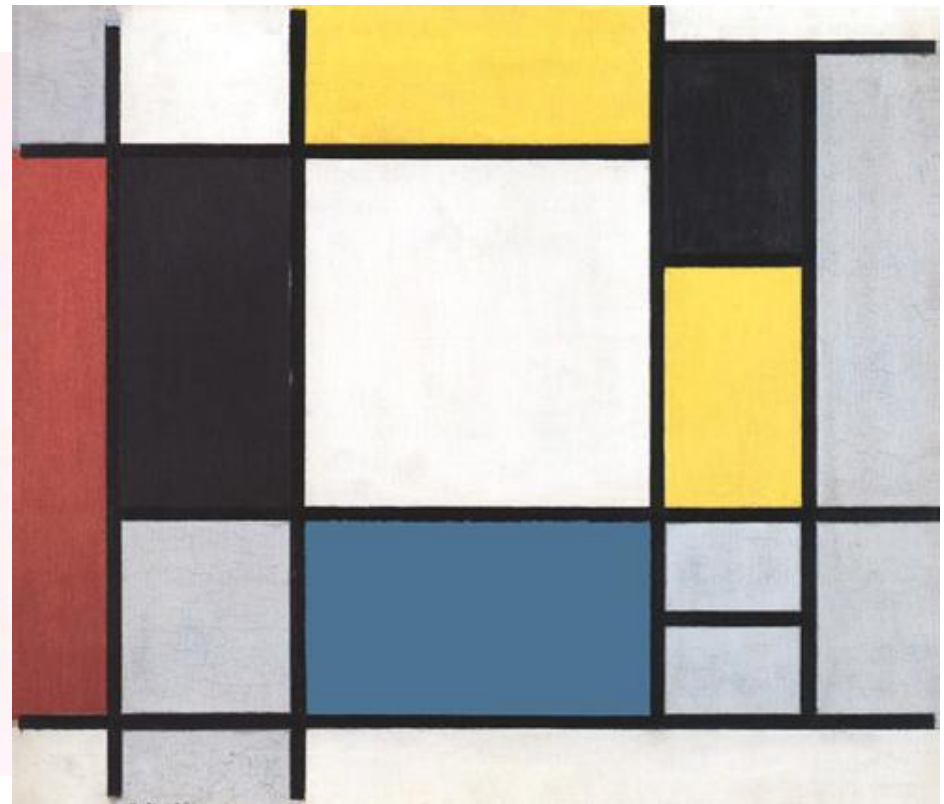
The Victorian Age

- **De Stijl**
 - **Piet Mondrian**
 - **Neo-plasticism**



"Komposition mit hellfarbigem Dammbrett" (1919)

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



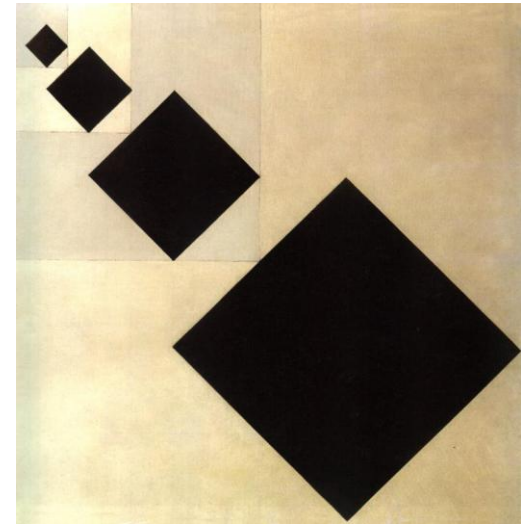
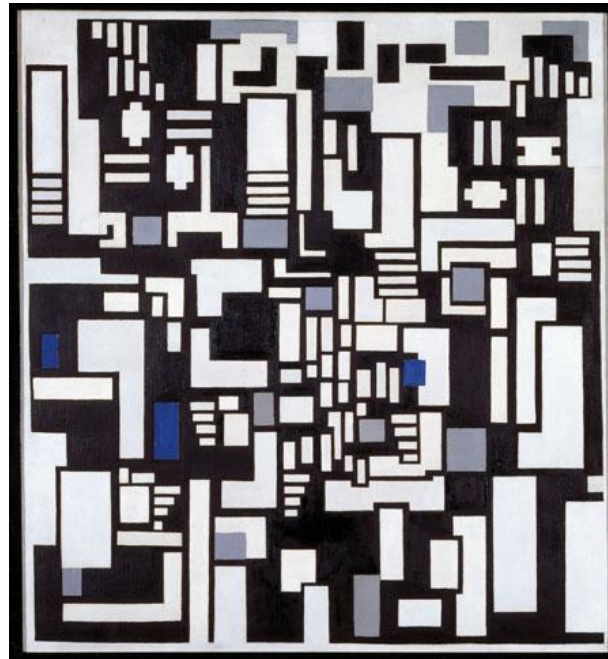
The Victorian Age

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



"Card Players" (1916)

"Card Players" (1917)



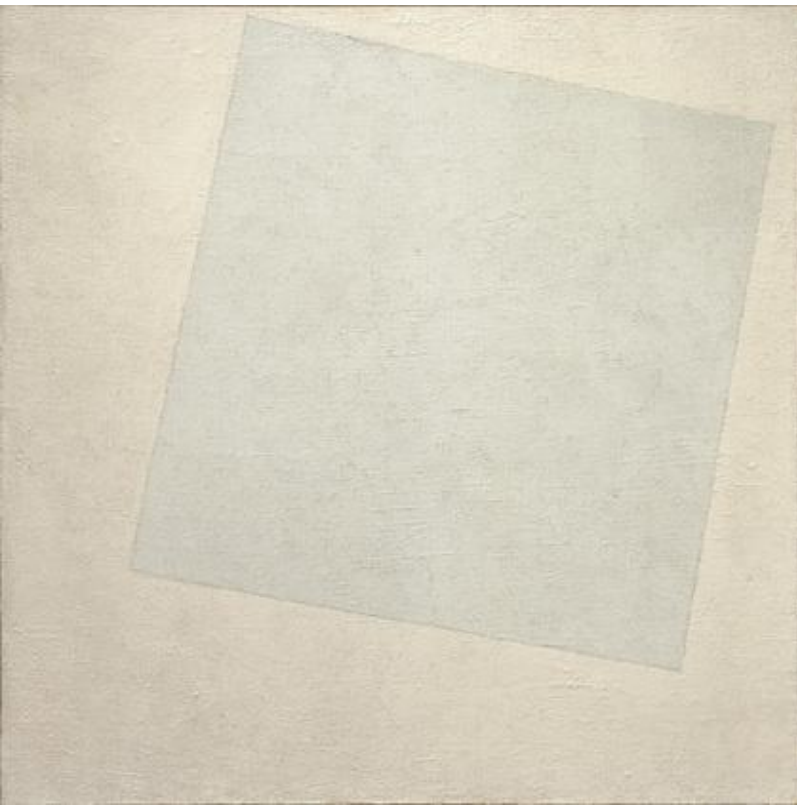
"Arithmetic Composition" (1930)

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**



“White on White” (1918)



“Black
trapezium and
red square”
(1915)

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