

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)  
Bleu chair (1917)

# The Victorian Age

- De Stijl

- Piet Mondrian (1872, Holland)

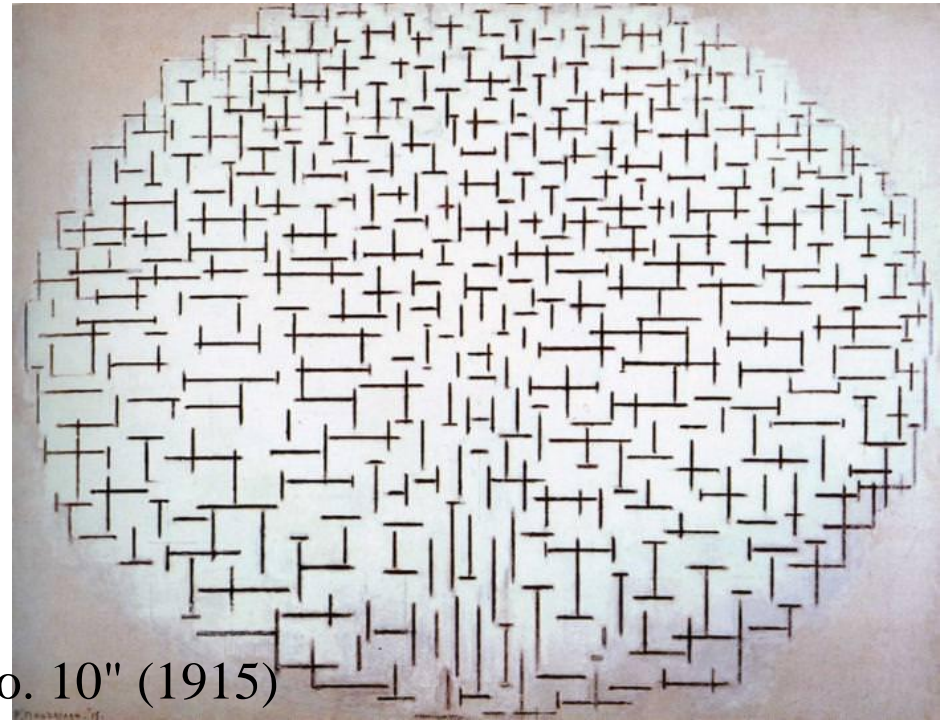
- Geometric abstraction
    - Primary colors

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

- Cubism

- Symbolism

- Theosophy



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

# The Victorian Age

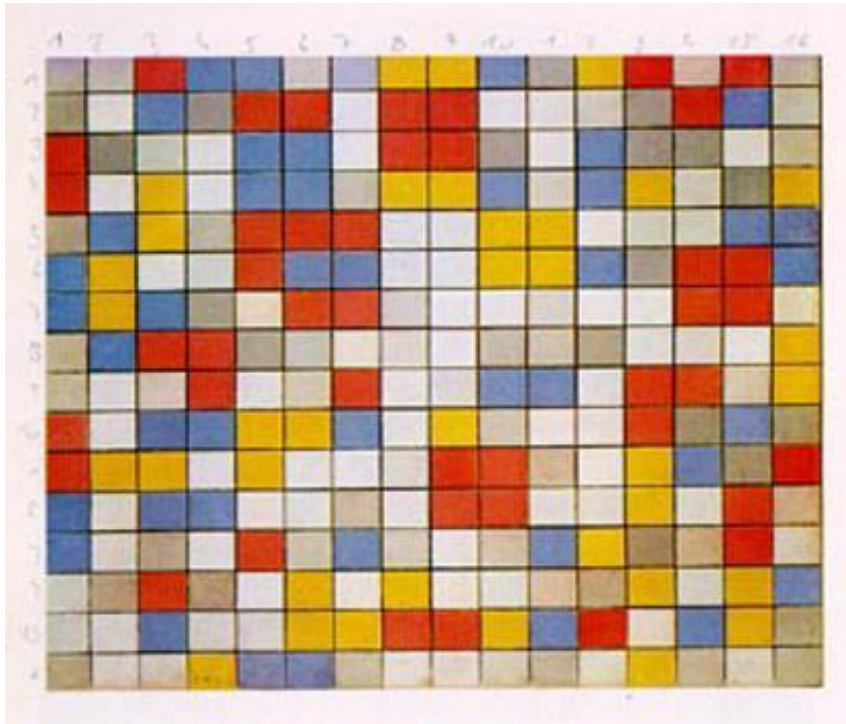
- De Stijl
  - Piet Mondrian
    - 1917: first fully geometric paintings



“Composition with Color Planes” (1917)

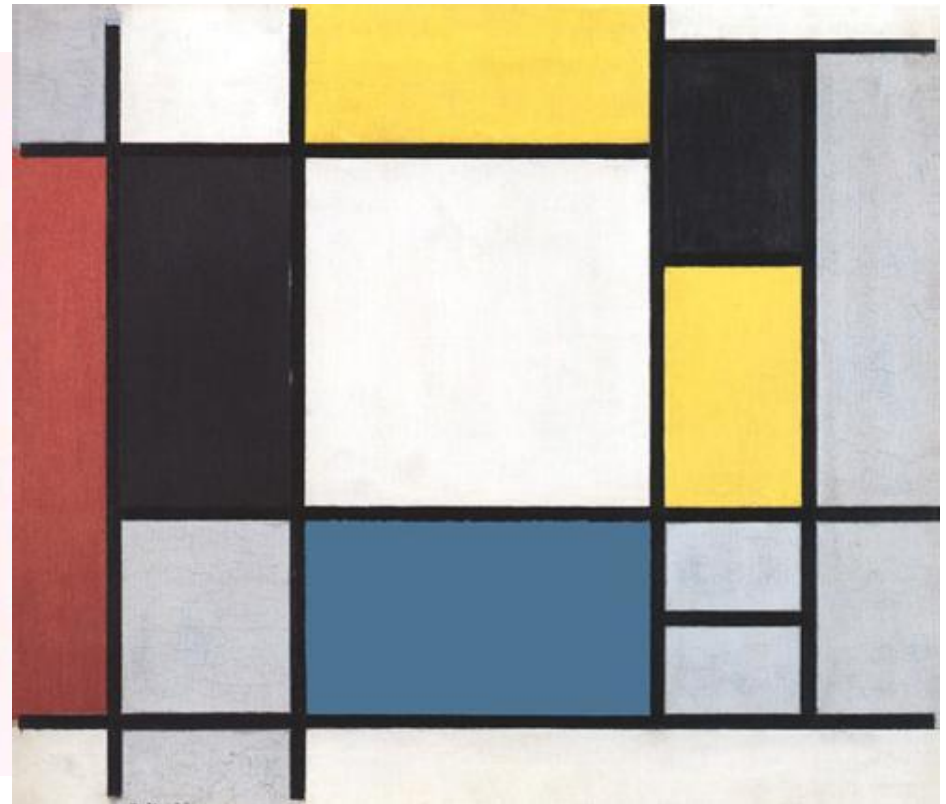
# The Victorian Age

- De Stijl
  - Piet Mondrian
    - Neo-plasticism



"Komposition mit hellfarbigem Dammbrett" (1919)

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



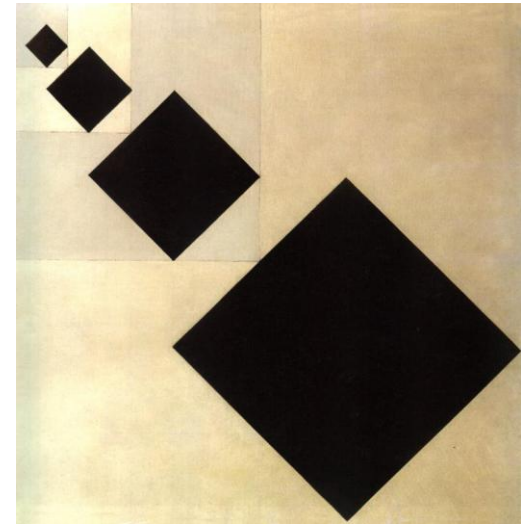
# The Victorian Age

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



"Card Players" (1916)

"Card Players" (1917)



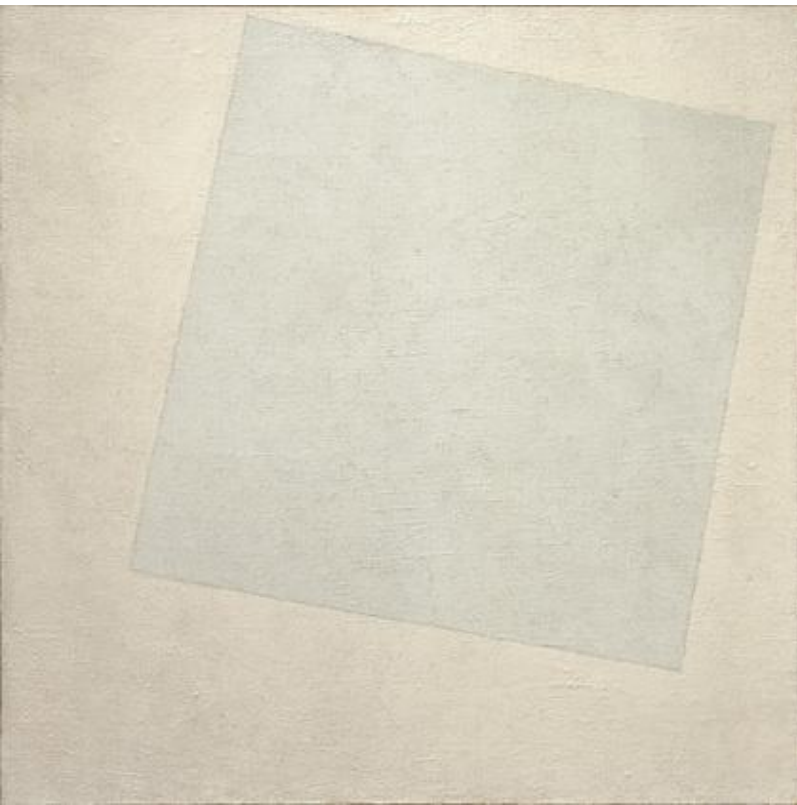
"Arithmetic Composition" (1930)

# The Victorian Age

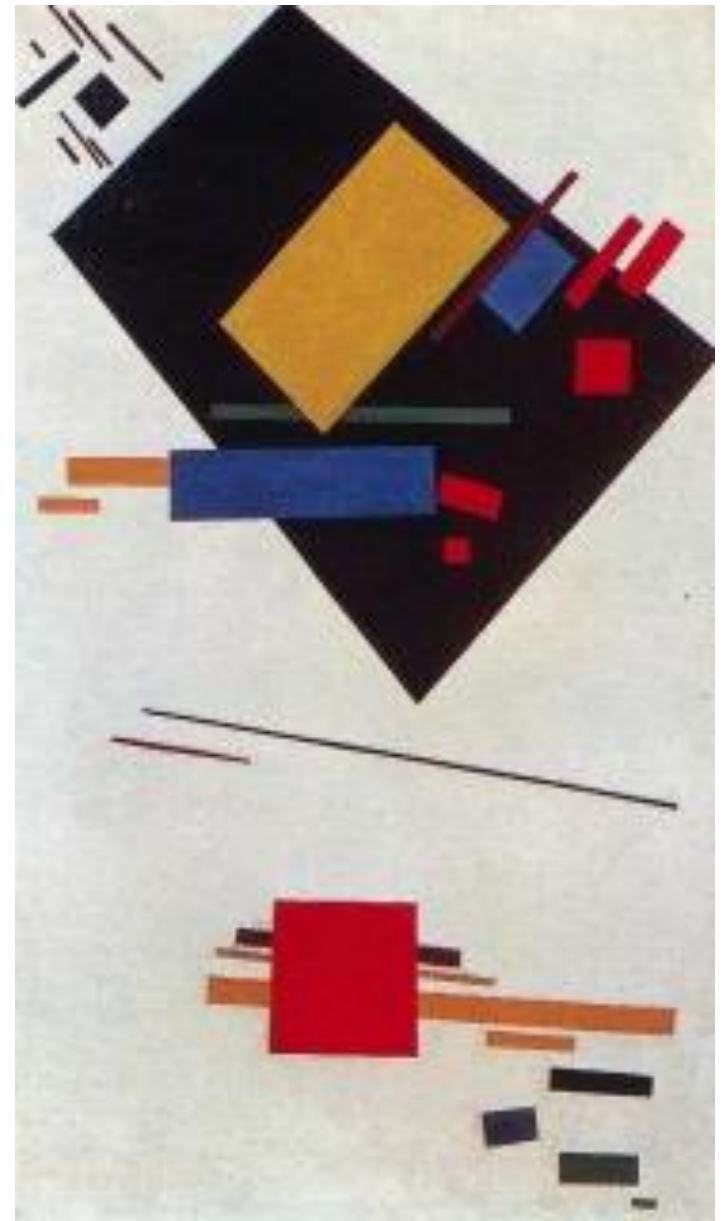
- Suprematism
  - Kazimir Malevich
  - The straight line represents human domination over chaotic nature
  - The supremacy of mind over matter
  - A painting exists regardless of the world
  - “It is not an empty square... it is full of the absence of any object”
  - Kupka’s abstract lesson

# The Victorian Age

- Suprematism
  - Kazimir Malevich



“White on White” (1918)



“Black  
trapezium and  
red square”  
(1915)



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