*Media release*

# In Search of 0,10 – The last Futurist Exhibition of Painting

## October 4, 2015 – January 10, 2016

With "In Search of 0,10 – The last Futurist Exhibition of Painting", the Fondation Beyeler is celebrating one of the most remarkable moments in the development of modern and contemporary art. The "0,10" exhibition was held in 1915 in Petrograd (the new name given to the German-sounding Russian capital of Saint Petersburg shortly after the outbreak of the First World War) and proved to be one of the 20th century's key shows. Since Saint Petersburg became the cradle of the Russian avant-garde, "0,10" continues the Fondation Beyeler's series of exhibitions about cities that were crucial to the development of modern art, its earlier shows having been "Venice", "Vienna 1900" and "Surrealism in Paris".

"0,10" marks a turning-point in the history of modern art, describing the historic moment when Kazimir Malevich created his first non-objective paintings and Vladimir Tatlin presented his revolutionary counter-reliefs to the public. Most of the other artists who participated in the original exhibition will also be represented in the reconstructed version at the Fondation Beyeler: Natan Altman, Vassily Kamenski, Ivan Kljun, Michail Menkov, Vera Pestel, Ljubov Popova, Ivan Puni, Olga Rosanova, Nadeschda Udalzova and Marie Vassilieff.

At the same time, "In Search of 0,10 – The last Futurist Exhibition of Painting" honors Kazimir Malevich's iconic work *Black Square* and commemorates its centenary. The monochrome painting was pure provocation, showing nothing but a slightly distorted square of black paint rimmed with white. In addition, it was hung inside the exhibition in the so-called "God's Corner", where icons normally adorned the apartment. Uncompromising and enigmatic, the works of Suprematism caused an instantaneous paradigm shift in the world of art.

The works are very rarely loaned: this is the first time that such a rich selection of Suprematist works is being exhibited in Switzerland. Years of research and a long-standing art historical exchange with renowned Russian museums have paved the way for this cooperation during the centenary year of *Black Square*. Since 2008, high-level cooperative projects have included the first one-man shows of Alberto Giacometti and Paul Klee (2013) in Russia, the latter in collaboration with the Zentrum Paul Klee.

The exhibited works and documents were assembled from museums, archives and private collections. In addition to the State Tretyakov Gallery in Moscow and the Russian Museum in Saint Petersburg, fourteen regional museums in Russia as well as leading international institutions like the Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam, the Museum Ludwig in Cologne, the George Costakis Collection in Thessaloniki, the Art Institute of Chicago, and the MoMA in New York are contributing to the exhibition by means of rare and valuable loans.

For the first time in Russian and Western exhibition practice, the valuable loans are being brought together in the exhibition at the Fondation Beyeler, where, together with other works by the same artists from the same era, they recreate the unique, energy-charged atmosphere of the artistic upturn in early 20th-century Russia.

The guest curator is Matthew Drutt, who has already curated the major Malevich retrospectives at the Guggenheim Museum, New York, and the Menil Collection, Houston.

In parallel, the Fondation Beyeler is also showing the exhibition "Black Sun", which presents works by a total of thirty-six 20th and 21st-century artists working in different disciplines such as painting,

sculpture, installation and film as well as art for public spaces. Conceived as a tribute to Malevich and Tatlin, "Black Sun" looks from today's perspective at the enormous influence those two members of the Russian avant-garde have exerted on art right up until the present day. The exhibition has been designed in close cooperation with some of the artists whose work is being exhibited.

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The original "0,10" exhibition, which was organized by Ivan Puni and his wife Xenia Boguslavskaja, opened on 19 December 1915 in Petrograd with more than 150 works by fourteen artists of the Russian avant-garde, most of whom were supporters of either Malevich or Tatlin. Only around one-third of the 150 or so works exhibited in Petrograd in the winter of 1915-16 have survived until today. The exhibition was held in the gallery of Nadeschda Dobytschina, who is considered to have been Russia's first gallerist. From 1911 onwards she used a few rooms of her large apartment as an exhibition space and was well known on the art scene.

The title "0,10" (zero-ten) is not a mathematical formula but a code deriving from an idea developed by Malevich: the nought was intended to symbolize both the destruction of the old world – including the world of art – and a new beginning. The figure 10 relates to the originally envisaged number of participating artists. The words "last Futurist" are also a kind of code: they refer to the exhibitors' desire to distance and even to liberate themselves from the influence of the Italian art movement of Futurism. The breakneck speed with which art movements succeeded one another at that time becomes apparent: Futurism was all the rage in early 1915 but was rejected by the end of the year. The preparations for the exhibition were accompanied by passionate statements and stormy disputes between the participants. Due to last-minute changes, the final number of participants diverged from the title, some artists having withdrawn at short notice and others having been added unexpectedly. In all, fourteen artists exhibited their work, seven of them women and seven of them men, the organizers having insisted on gender equality.

Two of the exhibitors stood towered above the others because their works heralded absolutely new, radical paths for art's future development. The first was Kazimir Malevich, whose totally abstract paintings consisting of geometric figures opened up a previously unknown dimension of art at the "Last Futurist Exhibition of Painting 0,10". Malevich coined the name "Suprematism" for his works (from Latin *supremus*=the highest), thereby revealing his claim to play the leading role in art. The second was Vladimir Tatlin, whose equally abstract sculptures created from materials not previously used in art offered new solutions as regards the liberation of sculpture from its traditional plinth. Although the original exhibition was by no means uniform – it encompassed a large range of artistic styles and aesthetic programs – it was still a clarion call that marked the end of Cubo-Futurism as the predominant trend in Russian painting and opened up completely new avenues for experimentation. After that show, Malevich and Tatlin immediately became leaders of the European avant-garde.

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The project at the Fondation Beyeler does not, of course, aspire to be a completely faithful reconstruction of the 1915 exhibition – many of the works displayed there have since disappeared or been destroyed – but it will nonetheless present a large number of originals from that show, complemented by other contemporary masterpieces by the same artists, thereby giving visitors a very vivid impression of the artistic energy that existed in such abundance in early 20$^{th}$-century Russia.

The influence that "0,10" still exerts on art today will be illustrated by a second exhibition: "Black Sun" will chart the path of abstraction and the enigmatic non-color black through works by contemporary artists.

“In Search of 0,10 – The last Futurist Exhibition of Painting” and “Black Sun” will be shown at the Fondation Beyeler from October 4, 2015 to January 10, 2016.

The exhibition “In Search of 0,10 – The last Futurist Exhibition of Painting” is supported by:

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**Further information:**
Elena DelCarlo, M.A.
Head of PR / Media Relations
Tel. + 41 (0)61 645 97 21, presse@fondationbeyeler.ch, www.fondationbeyeler.ch
Fondation Beyeler, Beyeler Museum AG, Baselstrasse 77, CH-4125 Riehen, Switzerland

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# In Search of 0,10 – The last Futurist Exhibition of Painting

**October 4, 2015 – January 10, 2016**

*"When the mind's habit of seeing depictions of corners of nature, Madonnas, and shameless Venuses in paintings vanishes, only then will we see purely painterly works." (Kazimir Malevich)*

"The Last Futurist Exhibition of Painting 0,10 (Zero-Ten)" opened one hundred years ago, on December 19, 1915, at Nadezhda E. Dobychina's Khudozhestvennoe Buro (Art Bureau), located one floor up from the street in a typical yellow Petrograd building beside the Moika River and across from the Field of Mars where troops used to practice their march formations not far from the Russian royal family's ornate Winter Palace. The exhibition has been celebrated as a watershed moment not only in the art of the Russian avant-garde but also in the history of Western art since the turn of the twentieth century as a whole.

„0,10" has largely been understood as the showdown between Kazimir Malevich, who introduced his nonobjective paintings there under the banner of Suprematism, and Vladimir Tatlin, whose painterly wall reliefs of the previous year and a half, made from mundane materials, evolved into works of a neo-Constructivist, tensile nature, anointed by him "counter-reliefs" because they defied the traditional idea of an object as constrained within a frame or adhering to a flat surface.

And while „0,10" certainly was a confrontation between these two titans of modernism, the exhibition was so much more than that. Of the fourteen artists who participated, half were women, and four of those were among the most accomplished painters in Russian modernism, if not modern art altogether: Vera Pestel, Lyubov Popova, Olga Rozanova, and Nadezhda Udaltsova. What other exhibition or movement in the history of prewar art can boast such a strong presence of female artists who rivaled their male counterparts? The show, too, was more the beginning of something than the end of something. Cubo-Futurist painting continued beyond the end of the show, in January 1916, and the exhibition was hardly devoted solely to the idea of painting, as its title implied, as there were many experiments in relief and sculpture, quite a few of which were substantially different from Tatlin's explorations of ephemeral object making.

Muscovites versus Petrograders (a traditional rivalry that continues even today), artists who rallied around Tatlin (Pestel, Popova, and Udaltsova) versus those who were friends with or even already followers of Malevich, and those who were unaligned but invited to participate because they were considered noteworthy and exemplary (Altman, Vasilyeva, Kamensky, and Kirillova). These were relationships entangled by both personal and professional matters, love affairs, and ideological conflicts. „0,10" is also the story of Ivan Puni and his wife, Xenia Boguslavskaya, the artist couple who had emigrated to Paris in 1914, escaping a period of heated disputes among the factions of Russian artists, only to be forced to return to Petrograd at the onset of World War I. Relatively wealthy and, as a result of their time away, somewhat idealistic, they embarked on a yearlong effort to unify the fractious Russian contemporary art scene, culminating in „0,10".

The absence of titles for many of the works, subsequent changes in title made either by the artists or by the institutions and individuals who have owned or currently own the works, the absence of illustrations in the catalogue, and, finally, the unknown whereabouts today of many of the original objects have conspired to make a comprehensive and definitive reconstruction of „0,10" impossible.

Added to these challenges is the even greater obstacle that exists in working with Russian modernism. Everything from World War I, the October Revolution of 1917, the State-sponsored distribution of artworks in the 1920s from Moscow and (by then) Leningrad to institutions in the so-called provinces to raise the awareness of a "less cultured" populace, to, finally, the State's banishment of modernist works from the walls of museums, which began in the 1930s, when such art was considered decadent and without artistic merit, has turned tracking down specific objects into a journey whose trail often goes cold as documents, or the works themselves, have gone missing or remain hidden away. Just after the October Revolution and continuing into the 1980s, often with the State's consent, institutions deaccessioned works to raise badly needed funds in a sagging economy.

The 1915 season of art exhibitions in Petrograd opened in March with "The First Futurist Exhibition of Painting Tramway V", which included ten of the artists who would exhibit at „0,10", plus Alexandra Exter and Alexei Morgunov. On 3 March 1915, minutes before the arrival of Grand Duke Nicholas, an uncle of the tsar, who had come to see an extremely select exhibition in an adjoining hall, a large banner was unfurled bearing the mysterious legend "Tramway V". "Tramway V"? In all Petrograd there was no tramway to be found with that name. This was obviously another of those incomprehensible Futurist provocations. More than 2000 spectators poured in and the scandal was complete.

This kind of artistic anarchy was a public outrage, and it set the stage for the even bigger scandal that „0,10" would cause at the end of the year. The actual layout of the original exhibition is largely speculative. What we do know is that, of the ten rooms in the building occupied by the Dobychin family, which included living quarters, „0,10"'s (give or take) 154 works were stuffed into five or six of them—some scholars have surmised even as few as three, but that seems unachievable. As a result, many of the participants must have installed their works Salon-style, as in the famous photograph of Malevich's works, which was the fashion of the day anyway. In the installation of the present exhibition, the order moves, more or less, from the unaligned artists to the professed Suprematists, juxtaposing Tatlin with Malevich, and finally arrives at the so-called Professional Painters, working within the minimalist, light-filled galleries of the Fondation Beyeler to avoid a "carpet" of paintings on any one wall. Thus, the show is roughly half the size of the original, out of both necessity and circumstance.

The idea of zero ostensibly reflects Malevich's desire to reduce everything in art to nothing before anything new can be created, not unlike the Italian Futurist notion of destroying the past so that a new foundation for the present can arise. But the Futurists were really advocating physical destruction, whereas Malevich's formulation was more philosophical and metaphysical. He wrote, "In view of the fact that we intend to reduce everything to zero, we have decided to call [the magazine] that, 'Zero,' and then afterward we will move beyond zero." The "10" following the comma refers to the ten artists in „0,10" who had previously participated in "Tramway V", even though the number of participants in „0,10" was later expanded to fourteen. While a participating artist (Rosanova) lamented the low turnout in a letter, the number of 6,000 visitors was impressive for a popular exhibition in 1915, let alone one that inspired such ridicule and sarcasm in the public and the press.

All petty and professional controversy aside, a centerpiece of „0,10" was the room devoted to Malevich's Suprematist paintings. It is believed (according to the catalogue) that there were thirty-nine on view, nine of which are listed with specific titles, twelve grouped under the category *Painterly Masses in Motion*, and eighteen listed collectively as *Painterly Masses in the Second Dimension in a State of Rest*. Of those, twenty-seven works were located as candidates for the show at the Fondation Beyeler, settling on twenty so as not to overwhelm the other artists on view. This was by far the largest number of works by any one artist in the „0,10" exhibition, and they were received in a defamatory, celebratory, or revelatory manner by the artist's contemporaries and succeeding generations of critics, artists, historians, and patrons, many of whom were initially familiar only with the infamous photograph reproduced in newspapers of the time in a clipped form and subsequently in differently cropped variations in nearly every book dealing with the Russian avant-garde.

*Black Square* (1915) hung high in one corner of the room, the place traditionally reserved for a holy icon in a Russian Orthodox household, surrounded by a Salon-style hanging of other works, with canvas or cloth covering the walls and the word "Suprematism" scrawled on a piece of paper hanging below the paintings on the left wall, along with pronouncements above it, to the right, and other labels and proclamations gracing the adjacent wall. The photograph was, and is, the historical iconography associated with „0,10". Presumably, the other two walls, which have never been seen, were installed in a similar manner. In the „0,10" catalogue, Malevich stated, "In naming several of the paintings I do not wish to show that forms must be sought in them. I want to point out that I regarded real forms as heaps of formless painterly masses on which a painting was created that has nothing to do with nature."

Various anecdotes have him arriving at Madam Dobychina's with many paintings that were still wet, which explains the extreme craquelure on works such as *Black Square*, the work in the Fondation Beyeler the painting in the Museum Ludwig, Cologne and others. When one paints on top of a paint surface that has not been given sufficient time to dry, the underneath dries over time, causing the upper surface to crack. Why is this significant? Because Malevich is known to have made changes to compositions as he painted them. Often, those corrections are visible in raking light. Beneath the surface of *Black Square*, however, there is an intriguing array of colors that conforms to the palette found in the Dynamic Suprematist works on view at „0,10". It was the end of something and the beginning of something in one object; it was *zero* and infinity all at once. Stretch it sideways, and it becomes an *Elongated Plane* stretch it both ways, and it becomes a cross; paint it red and double it up with another square, and it evokes a feeling experienced in the world rendered in abstract terms And so on.

Vera Pestel later recalled, "*But then there is this artist Malevich who drew a simple square and painted it all pink and … another one black, and then many more squares and triangles in various colors. His room was elegant, full of color, and it was pleasant shifting one's eye from one color to another [illegible word]—all in different geometrical shapes. It was so tranquil gazing at the different squares, thinking about nothing, desiring nothing*."
Malevich was notoriously guarded about his transition from abstract to nonobjective art, reportedly placing newspaper over his studio windows so nobody could see in from the street.

Finally published in January 1916 the first edition of Malevich's manifesto was entitled *From Cubism to Futurism: The New Realism in Painting*. It is retranslated in this volume for the first time since the 1970s. The first version is raw, like his new paintings were wet, with passages that make entirely transparent his intentions to do away with Futurism, as suspected by his colleagues: *"But I have transformed myself into a zero of form and gone beyond "0" to "1." Believing that Cubo-Futurism has fulfilled its tasks, I am crossing over to Suprematism, to the new realism in painting, to objectless creation."*

Embraced at first by the Bolshevists after the October Revolution as a means of universal expression, abstraction was wielded as a propaganda tool against bourgeois or capitalist beliefs in the form of "agitational propaganda" (Agitprop). Though consigned to the dustbins and storage closets by the onset of Stalinist Socialist Realism in the late 1920s and 1930s, abstraction was eventually resurrected and became, particularly in the example of Malevich, a shining beacon of Russian accomplishment and leadership in artistic invention.

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Elena DelCarlo, M.A.
Head of PR / Media Relations
Tel. + 41 (0)61 645 97 21, presse@fondationbeyeler.ch, www.fondationbeyeler.ch
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01 Kazimir Malevich
***Black Square,* 1929 (third version of *Black Square,* 1915)**
Oil on canvas, 80 x 80 cm
The Sate Tretyakov Gallery, Moscow

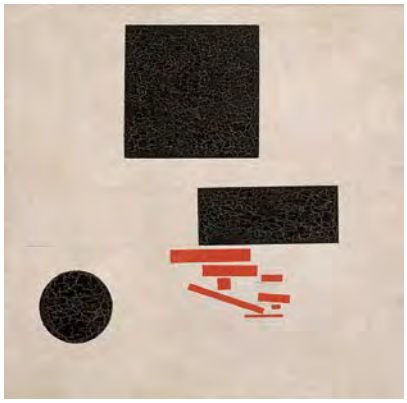
02 **„0,10 – The Last Futurist Exhibition of Painting", Petrograd, winter 1915/16**
View of the room with Malevich's *Black Square* and other suprematist paintings
Russian State Archive for Literature and Art, Moscow

03 Kazimir Malevich
***Suprematism: Non-Objective Composition,* 1915**
Oil on canvas, 80 x 80 cm
The Ekaterinburg Museum of Fine Arts, provided with assistance from the State Museum and Exhibition Center ROSIZO

04 Kazimir Malevich
***Suprematist Composition (with Eight Red Rectangles),* 1915**
Oil on canvas, 58 x 48.5 cm
Stedelijk Museum, Amsterdam, ownership recognized by agreement with the estate of Kazimir Malevich in 2008

05 Vladimir Tatlin
***Corner Counter-Relief,* 1914**
Sheet metal, copper, wood, and metal attachment elements, 71 x 118 cm
The State Russian Museum, Saint Petersburg
© 2015, State Russian Museum, St. Petersburg

06 Kazimir Malevich
***Plane in Rotation,* called *Black Circle,* 1915**
Oil on canvas, 79 x 79 cm
Private collection
Photograph: Courtesy of Alex Jamison



07 Kazimir Malevich
***Suprematist Composition,* 1915**
Oil on canvas, 80.4 x 80.6 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
Photograph: Robert Bayer, Basel

08 Kazimir Malevich
***Painterly Realism of a Football Player – Color Masses in the Fourth Dimension,* 1915**
Oil on canvas, 70.2 x 44.1 cm
The Art Institute of Chicago, through prior gifts of
Charles H. and Mary F. S. Worcester Collection;
Mrs. Albert D. Lasker in memory of her husband Albert D. Lasker;
und Mr. und Mrs. Lewis Larned Coburn Memorial Collection
Photograph: © The Art Institute of Chicago

09 Kazimir Malevich
***Suprematism,* 1915**
Oil on canvas, 87.5 x 72 cm
The State Russian Museum, Saint Petersburg
© 2015, State Russian Museum, St. Petersburg

10 Lyubov Popova
***Traveling Woman,* 1915**
Oil on canvas, 158.5 x 123 cm
State Museum of Contemporary Art, Thessaloniki,
Costakis Collection

11 Vladimir Tatlin
***Painterly Relief,* 1914–1916**
Wood, metal, and leather, 62 x 53 cm
The State Tretyakov Gallery, Moscow,
Gift of George Costakis, 1977

12 Olga Rozanova
***Work Box,* 1915**
Oil and collage on canvas, 58 x 34 cm
The State Tretyakov Gallery, Moscow

13 Ivan Kliun
***Ozonator,* 1914**
Oil and collage on canvas, 75 x 66 cm
The State Russian Museum, Saint Petersburg
© 2015, State Russian Museum, St. Petersburg

14 Mikhail Menkov
***Newspaper,* 1915**
Oil on canvas, 71 x 71 cm
The Ulianovsk Regional Museum of Fine
Arts, provided with assistance from the State
Museum and Exhibition Center ROSIZO


15 **Exhibition poster for „0,10 – The Last Futurist Exhibition of Painting", Petrograd, 1915**
Russian State Archive for Literature and Art, Moscow

# Artist's Biographies

## NATHAN ISAYEVICH ALTMAN

VINNITSA (NOW VINNYTSIA, UKRAINE) 1889 – 1970 LENINGRAD (NOW SAINT PETERSBURG)
Altman studied painting and sculpture at the art school in Odessa from 1901 to 1907. He continued his artistic training in Paris, attending a privately run studio and, from 1910 to 1911, the academy operated by Maria Vasilyeva, working under Vladimir Baranov-Rossiné. During this period, he engaged with various movements in western European art and was influenced most strongly by Cubism. In 1912, he moved to Saint Petersburg, where he lived until 1921. He exhibited frequently there and in Moscow. At *0,10*, he showed only one work, *Nature Morte (Faktura, Space, Volume)* (cat. 1), which has not survived. After the October Revolution of 1917, he occupied posts in cultural institutions set up by the new regime, becoming a member of the Department of Visual Arts (IZO) of the People's Commissariat for Enlightenment (Narkompros) and teaching at the Institute of Artistic Culture (Inkhuk). From 1921 to 1928, he lived in Moscow and was active as a stage designer and book illustrator. In 1922, he sent work to be shown in the *Erste russische Kunstausstellung* at the Galerie van Diemen in Berlin. At the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, he was awarded a gold medal. During an international tour with Moscow's State Jewish Theater in 1928, he decided to stay in Paris, but he returned to the Soviet Union in 1935. He abandoned painting as result of Stalin's doctrine of Socialist Realism in art and worked instead as a stage designer, book illustrator, and sculptor.

## XENIA LEONIDOVNA BOGUSLAVSKAYA

NOVGOROD 1892 – 1971 PARIS
Boguslavskaya studied painting in Saint Petersburg before attending Maria Vasilyeva's academy in Paris from 1911 to 1913. While in Paris, she designed textiles for Paul Poiret. On returning to Saint Petersburg in 1913, she married Ivan Puni. From 1913 to 1915, the couple's apartment became a meeting place for Futurist and other avant-garde artists and writers, although Boguslavskaya and her husband spent a hiatus in Paris in 1914. She promoted and financed a variety of exhibitions and publications and took part in exhibitions in Moscow and Saint Petersburg. Together with her husband, she funded and helped to organize *0,10*, at which she showed six works (cats. 2–8), none of which has survived. With Puni, she wrote a statement in which they demanded "freedom of the object from meaning," which was included in the two-page document that has come to be known as the Suprematist manifesto. In 1919–20, Boguslavskaya and Puni fled Russia, escaping to Berlin via Finland. She designed covers for German and Russian publications and was active as a stage designer. In 1922, she participated in the *Erste russische Kunstausstellung* at the Galerie van Diemen in Berlin. She showed work in galleries in Paris after moving there with Puni in 1924. She designed clothing and textiles for a number of companies. Following Puni's death, in 1956, she organized exhibitions of his art and eventually donated more than sixty works by him to the Musée national d'art moderne, Centre Georges Pompidou, Paris.

## MARIA IVANOVNA VASILYEVA (MARIE VASSILIEFF)

SMOLENSK 1884 – 1957 NOGENT-SUR-MARNE, France
Vasilyeva studied painting at the art academy in Saint Petersburg. She received a grant in 1905 and moved to Paris, where she enrolled at the Académie de la Palette, headed by Henri Le Fauconnier and Jean Metzinger, and studied with Henri Matisse. Beginning in 1910, she managed the Académie Russe and then, in 1912, founded the Académie Vassilieff, which she ran out of her studio; Nathan Altman and Xenia Boguslavskaya were among those who participated in the academies. She was in close contact with other artists in Paris, including Georges Braque, Fernand Léger, Amedeo Modigliani, and Pablo Picasso, and she exhibited regularly at the Salon d'Automne and the Salon des Indépendants.

She also maintained close relations with the Russian avant-garde and took part in exhibitions in her native country. During World War I, she was active in the French Red Cross. In 1915, she established an affordable "canteen for artists" in her studio, which she maintained until 1918. She contributed six paintings to *0,10* (cats. 9–14), one of them titled *Spanish Landscape*, which cannot be identified because over the years she produced a number of pictures with the same title. From 1916, she made grotesque puppets for Géza Blattner's puppet theater in Paris and was active as a stage designer. In 1938, she moved to the South of France, but she returned to Paris in 1946, after World War II ended.

## VASILY VASILYEVICH KAMENSKY

PERM DISTRICT, URAL MOUNTAINS REGION 1884 – 1961 MOSCOW

Kamensky moved to Moscow in 1906 and studied agriculture. He became deputy editor of *Vesna* (Spring), one of the first Russian reviews to publish Futurist poetry, in 1908 and, by the end of the year, had begun studying painting under Nikolai Kulbin. Accepted into the Futurist circle, he received further lessons in painting from its artist-members and, although continuing to work as a poet and critic, started to take part in art exhibitions in 1909. Increasingly interested in aviation, he traveled in 1911 to Berlin, Paris, London, Vienna, and Warsaw to learn how to fly airplanes and dedicated his poem *Tango with Cows* to one of his instructors. In 1913, he joined the Moscow Cubo-Futurists, who included David Burliuk and Vladimir Mayakovsky, and visited various Russian towns with them to give talks and readings. He soon became a leading figure in the Russian literary world. At *0,10*, he showed two works (cats. 15, 16), one presumed to have been a portrait of the Franco- Russian theater director, artist, and musician Nikolai Evreinov. In 1915, he published his first substantial novel, *Stenka Razin*, inspired by the seventeenth-century Cossack rebel of that name. Like many of his friends in the arts, Kamensky wholeheartedly welcomed the October Revolution of 1917. He joined the group Left Front of the Arts (LEF), whose eponymous journal became the voice of the left-wing Soviet avant-garde, and engaged in educational work within the Red Army. He wrote an autobiography in 1930, but it was not published until 1968. Thrombophlebitis deprived him of both legs in 1930, while a stroke in 1948 left him paralyzed for the rest of his life.

## ANNA MIKHAILOVNA KIRILLOVA

SAINT PETERSBURG 1886 – 1967 LENINGRAD (NOW SAINT PETERSBURG)

Kirillova grew up in an aristocratic family in Saint Petersburg. After attending the Maria N. Stojunina secondary school for girls, one of the city's most progressive educational institutions, she was admitted in 1906 to the school of the Imperial Art Academy but was expelled after six months for lack of achievement. Thereafter, she is thought to have received private art lessons in studios in Saint Petersburg. Following several applications to take the art teachers' examination, in 1915 she was eventually authorized to give instruction at "lower" art schools. She first exhibited in public in 1913, showing seventeen works at an exhibition mounted in Saint Petersburg by the Independent Artists' Association. Subsequently, she exhibited regularly at Nadezhda E. Dobychina's gallery. She was probably invited to contribute to *0,10* by Kazimir Malevich, who wrote to the avant-garde musician and painter Mikhail Matiushin in a letter of October 24, 1915, about his wish to win the young artist over to his exhibition. One can assume that Ivan Puni and Xenia Boguslavskaya, who were also closely associated with Dobychina's gallery, supported Malevich in this. None of the four still lifes Kirillova showed at *0,10* (cats. 17–20) has survived. After the October Revolution of 1917, Kirillova joined various artists' groups and participated in a number of exhibitions. Evacuated from Leningrad to Altai during World War II, she returned in 1946 but no longer exhibited. She sang as a professional member of the chorus at the Theater of Musical Comedy in Leningrad. It is not known what happened to her estate: her only extant work is the watercolor *The Toys' Ball* (1921; p. 27, fig. 9), which is preserved in the National Library of Russia, Saint Petersburg.

## IVAN VASILYEVICH KLIUN (KLYUNKOV)

BOLSHIYE GORKI, VLADIMIR PROVINCE 1873 – 1943 MOSCOW

Kliun began studying painting while working as a bookkeeper. In 1898, he moved to Moscow, where he attended private painting academies and made the acquaintance of Kazimir Malevich, who introduced him to Russian avant-garde circles. Starting in 1913, he contributed to exhibitions in Moscow and Saint Petersburg. His work of this period, which encompassed both painting and sculpture, including reliefs, was strongly influenced by Cubo-Futurism. At *0,10*, he showed eighteen works, mostly reliefs and sculptures in the round (cats. 21–38), five of which are presumed to still be in existence, and was a coauthor of the document commonly referred to as the Suprematist manifesto, which was distributed at the exhibition.

After *0,10*, Kliun's painting was nonrepresentational until the mid-1920s. In 1916, he joined Supremus, the artists' group established by Malevich. After the October Revolution of 1917, he was a member of the Department of Visual Arts (IZO) of Narkompros (People's Commissariat for Enlightenment); from 1918 to 1921, a professor at the Free State Art Studios (Svomas, later part of the Higher Artistic and Technical Workshops [Vkhutemas]) in Moscow; and from 1920, on the staff of the Institute of Artistic Culture (Inkhuk). From the mid-1920s, he became increasingly interested in French art, notably that of Georges Braque, Juan Gris, Pablo Picasso, and, above all, Amédée Ozenfant. He began producing works in the style of Purism. Apparently obliged by Stalin's cultural policy to embrace Socialist Realism, he painted naturalistic landscapes and still lifes in the 1930s, but they brought him no success. He made a living by executing small, insignificant commissions.

## KAZIMIR SEVERINOVICH MALEVICH

KIEV (NOW KIEV, UKRAINE) 1878 – 1935 LENINGRAD (NOW SAINT PETERSBURG)

Malevich was the oldest of fourteen children born to Polish parents. The family's straitened circumstances permitted him no more than a rudimentary education, but in 1885 he enrolled at the art school in Kiev. In 1896, the family moved to the town of Kursk, in central Russia, where he worked as a technical draftsman for the Kursk–Moscow railway company. In his spare time, he painted from nature and gathered a circle of like-minded artists. In 1904, he moved to Moscow to study painting and lived in an artists' commune. He failed to gain admission to the Moscow School of Painting, Sculpture, and Architecture but in 1906 began training as a painter in the private studio of Fyodor Rerberg. From 1907, he participated in exhibitions in Moscow and Saint Petersburg, showing work that was influenced, in turn, by Paul Cézanne, Primitivism, and Futurism.

The first hints of Suprematism appeared in the sets and costumes Malevich designed in 1913 for the Futurist opera *Victory over the Sun*, but most of the work he produced from 1913 to 1915 was informed by Cubo-Futurism or "Alogism.'" In 1914, he contributed three works to the Salon des Indépendants in Paris; illustrated several Futurist books; met Filippo Tommaso Marinetti on the latter's visit to Moscow; and organized a Futurist "action." He devised his first Suprematist compositions in the course of 1915 and showed them at *0,10*. Twenty-one of the thirty-nine paintings he exhibited there (cats. 39–77) appear in the well-known photograph of the exhibition (pp. 44–45, fig. 1), and twelve of those have survived. His famous *Black Square* appeared as number 39 in the catalogue and was titled *Quadrangle*. He wrote the longest text in a leaflet commonly referred to as the Suprematist manifesto—although it did not mention the new movement by name—which contained statements by Boguslavskaya, Kliun, Menkov, and Puni as well. Malevich also published, during the run of the 0,10 exhibition, the brochure *From Cubism to Suprematism: The New Painterly Realism*. In 1916, he founded the artists' group Supremus, which attracted many members.

After the October Revolution of 1917, Malevich became commissar for the conservation of the "old heritage"; joined, in 1918, the Department of Visual Arts (IZO) of the People's Commissariat for Enlightenment (Narkompros); and headed the ateliers devoted to the study of the "new art" of Suprematism at the Free State Art Studios (Svomas) in Moscow. In 1919, he accepted an invitation to teach at the art school headed by Marc Chagall in Vitebsk (White Russia; present-day Belarus). There, in 1920, he founded the artists' group Unovis (Affirmers of New Art). A solo exhibition, *Kazimir*

*Malevich: His Path from Impressionism to Suprematism*, was mounted in Moscow in December 1919 as the Sixteenth State Exhibition. In 1922, Malevich moved with some pupils and members of Unovis to Petrograd (present-day Saint Petersburg), where he worked at the Museum of Artistic Culture (later Ginkhuk). He contributed a few works to the *Erste russische Kunstausstellung* at the Galerie van Diemen in Berlin. In 1923, he had a second solo exhibition in Moscow and created new, larger versions of *Black Square*, *Black Cross*, and *Black Circle*, which, in 1924, he sent to the Venice Biennale.
In 1923, Malevich was appointed director of the Museum of Artistic Culture, Petrograd, later Ginkhuk. When Ginkhuk closed in 1926, he was dismissed, and the texts that had been prepared for publication, although ready for press, remained unprinted. In the spring of 1927, he journeyed to Warsaw, where a solo exhibition was arranged for him. From there, he traveled to Berlin for the *Grosse Berliner Kunstausstellung*, in which a room was reserved for his work. On a visit to the Bauhaus in Dessau, he made the acquaintance of Walter Gropius and László Moholy-Nagy. Still in 1927, Moholy-Nagy produced an edition of his theoretical writings in German translation, *Die gegenstandslose Welt* (The World as Nonobjectivity). Under pressure from the Soviet authorities, Malevich ended his travels and returned to Russia, leaving behind the works he had exhibited in Berlin. In 1928, he began working at the State Institute of Art History in Leningrad. The following year, the State Tretyakov Gallery, Moscow, mounted a solo exhibition of his work, for which he produced a third version of *Black Square* because the condition of the first version (1915) had already deteriorated badly. Work by Malevich was included in the exhibition *Abstrakte und surrealistische Malerei und Plastik*, held in Zürich in 1929, and in the exhibitions of Soviet art held in Berlin and Vienna in 1930.
In 1929, Malevich was dismissed from the State Institute of Art History because he was "without party affiliation" (he was not a member of the Communist Party) but was permitted to teach two weeks of every month at the art institute in Kiev. In 1930, he was arrested on suspicion of being a "German spy" and detained for over two months. As a precautionary measure, friends destroyed part of his personal archives. After being allowed to work again in 1931, he designed the interior of the Red Theater in Leningrad (no longer extant) and headed the research laboratory at the State Russian Museum. In 1933, he contracted cancer, and he died two years later, at the age of fifty-seven.

## MIKHAIL IVANOVICH MENKOV

VILNA (NOW VILNIUS, LITHUANIA) 1885 – 1926 YALTA
Menkov studied sculpture and architecture at the Moscow School of Painting, Sculpture, and Architecture from 1912 to 1914. In 1914, his family settled in Volhynia province in southwestern Russia, where, at the outbreak of World War I, he was admitted to a military academy. From 1915, he participated in nearly all of Kazimir Malevich's projects but was also active as a photographer. He exhibited for the first time at *0,10*, showing four works (cats. 78–81), each titled *Painting in the Fourth Dimension*. It is not possible to identify these works beyond doubt. He contributed a four-line statement to the so-called Suprematist manifesto, distributed at the exhibition, and joined Supremus, the artists' group established by Malevich. After the October Revolution of 1917, he worked for the People's Commissariat for Enlightenment (Narkompros) and at the Free State Art Studios (Svomas). In 1921, persistent tuberculosis prompted him to move to Yalta, where he later died, at age forty-one.

## VERA EFREMOVNA PESTEL

MOSCOW 1887 – 1952 MOSCOW
Pestel attended Sunday painting classes at Moscow's Imperial Central Stroganov School of Technical Design, one of the leading Russian art colleges, from 1904 to 1906. From 1906 to 1911, she received private tuition in a number of studios; her teachers included Ivan Dudin, Konstantin Yuon, and Vladimir Tatlin. She was close friends with Lyubov Popova, Tatlin, and Nadezhda Udaltsova. In 1912, she traveled to Paris, where she studied under Henri Le Fauconnier and Jean Metzinger at the Académie de la Palette. From 1910, she participated in exhibitions in Moscow and Saint Petersburg. She was represented at *0,10* by four paintings in the Cubo-Futurist style (cats. 82–85), of which only one is

extant. After 1916, she took up Suprematism for a while and became a member of Supremus, the artists' group established by Kazimir Malevich. From 1918, she was active as a stage and costume designer. In 1922, she participated in the *Erste russische Kunstausstellung*, held at the Galerie van Diemen in Berlin. From the mid-1920s, she became increasingly interested in arts education for children and, in the early 1930s, abandoned painting completely.

## LYUBOV SERGEYEVNA POPOVA

IVANOVSKOYE, NEAR MOSCOW 1889 – 1924 MOSCOW

Popova received her first lessons in painting from her family's domestic tutor while she was still a schoolgirl. From 1908 to 1909, she attended the art school run by Konstantin Yuon and Ivan Dudin in Moscow. Giotto and traditional Russian icons made a particularly deep impression when she visited Italy and a number of medieval Russian towns in 1910 and 1911. In Paris, in 1912–13, she attended painting courses given by Henri Le Fauconnier and Jean Metzinger at the Académie de la Palette. On returning to Moscow in 1913, she collaborated closely with Vladimir Tatlin and Nadezhda Udaltsova. In 1914, she traveled again to France and Italy, where she became acquainted with Futurism. From 1914, young artists and writers met regularly in her Moscow apartment. She participated in exhibitions and, in her work of this time, took her cues from Cubo-Futurism.

Popova contributed ten paintings and two reliefs to *0,10* (cats. 86–97), most of which have been identified and are extant. Following *0,10*, she produced mainly abstract pictures, which she called "architectonic." After the October Revolution of 1917, she became a professor at the Free State Art Studios (Svomas, later part of the Higher Artistic and Technical Workshops [Vkhutemas]) in Moscow and subsequently taught at the Higher State Theater Workshops at the invitation of the director Vsevolod Meyerhold. She eventually abandoned painting almost completely, focusing on book and industrial design, especially for porcelain and textiles. From 1920 to 1923, she designed costumes and sets for various theaters in Moscow. In 1922, she participated in the *Erste russische Kunstausstellung* held at the Galerie van Diemen in Berlin. She died of scarlet fever at the age of thirty-five.

## IVAN ALBERTOVICH PUNI (JEAN POUGNY)

KUOKKALA, FINLAND (NOW REPINO, NEAR SAINT PETERSBURG) 1892 – 1956 PARIS

Puni, who was born into a family of Italian musicians, received his first artistic instruction from Ilya Repin, the leading representative of Realist painting in Russia. Destined by his father for a career in the army, he attended a military academy in Saint Petersburg from 1900 to 1908. From 1910 to 1912, he lived in Paris, where he took lessons in painting at the Académie Julian. On returning to Saint Petersburg, he made the acquaintance of Kazimir Malevich and the Futurist writers David Burliuk, Velimir Khlebnikov, and Vladimir Mayakovsky and married the artist Xenia Boguslavskaya. In 1914, he lived in Paris again, contributing Cubist works to the Salon des Indépendants. Returning the same year to Saint Petersburg, he and his wife maintained a salon for Futurist and other avant-garde artists and writers in their apartment until 1915.

Puni organized and financed several exhibitions in which he took part himself, including *0,10*. At the latter, he showed a total of twenty-three reliefs (which he called "painterly sculptures") and paintings (cats. 98–120), the largest number of works by any single artist other than Malevich. Eight of those works have survived. He coauthored, with Boguslavskaya, Ivan Kliun, Malevich, and Mikhail Menkov, the document that has come to be known as the Suprematist manifesto. After the October Revolution of 1917, he designed Agitprop items for Petrograd's streets and squares. In 1918, he was a professor at the Free State Art Studios (Svomas) in Petrograd and, in 1919, taught at the art school headed by Marc Chagall in Vitebsk (White Russia; present-day Belarus).

In 1919–20, Puni emigrated to Berlin via Finland and participated in avant-garde exhibitions in the German capital, receiving a solo exhibition at Herwarth Walden's Galerie Der Sturm in 1921, for example, and being featured in the *Erste russische Kunstausstellung* at the Galerie van Diemen in

1922. In 1923, he published *Sovremennaya zhivopis'* (Contemporary Art), in which he distanced himself from Suprematism. He moved to Paris in 1924 with his wife and changed his name to Jean Pougny. At that point, he returned to painting in a figurative manner. After receiving French citizenship in 1946, he was elected a Chevalier de la Légion d'honneur in 1947 and an Officier de la Légion d'honneur in 1952.

## OLGA VLADIMIROVNA ROZANOVA

MELENKI, VLADIMIR PROVINCE 1886 – 1918 MOSCOW

After attending a secondary school for girls, Rozanova moved to Moscow, where she studied at the art school run by Konstantin Yuon and Ivan Dudin until 1910. That year, she settled in Saint Petersburg and took instruction at another private art school. In 1912, she met the Futurist poet and inventor of "transrational (*zaum*) language" Alexei Kruchenykh, who wrote the libretto for the Futurist opera *Victory over the Sun* (1913), and they were lovers for many years. Her illustrations to texts by him and other writers rank as a major contribution to twentieth-century book design. In 1914, she met Filippo Tommaso Marinetti, the founder of Italian Futurism, in Saint Petersburg and took part in the *Esposizione Libera Futurista Internazionale* in Rome. She participated in exhibitions in Moscow and Saint Petersburg from 1911 to 1918. At *0,10*, she was represented by eleven works (cats. 121–31), including two reliefs that were subsequently destroyed. Six of the paintings have survived.

In 1916, Rozanova joined Supremus, the artists' group founded by Malevich, and total abstraction replaced the Cubo-Futurist style of her earlier work. She also wrote poetry in the "transrational language." After the October Revolution of 1917, she and Alexander Rodchenko headed the Art and Industry subsection of the Department of Visual Arts (IZO) of the People's Commissariat for Enlightenment (Narkompros). She helped to design Agitprop for streets and squares in Moscow; assisted in setting up Free State Art Studios (Svomas) in various cities; and published articles in the Moscow newspaper *Anarchy*. She died of diphtheria.

## VLADIMIR EVGRAFOVICH TATLIN

MOSCOW 1885 – 1953 MOSCOW

Tatlin ran away from home at the age of fourteen and went to sea as a cabin boy and an apprentice seaman. In 1901, he returned to his native city. He was admitted to the Moscow School of Painting, Sculpture, and Architecture in 1902 but was expelled after two years—he claimed, for "lack of ability." In 1904, he again served as a seaman on a training ship, and his time at sea prompted the maritime themes in his art. From 1905 to 1910, he studied painting in Penza, a provincial capital some six hundred kilometers southeast of Moscow, but was in regular contact with Moscow and Saint Petersburg, and in 1909, he began to take part in exhibitions. He returned once more to Moscow in 1911 and, in 1912, set up a studio there that became a meeting place for young artists (Lyubov Popova and Nadezhda Udaltsova were regulars). He established close bonds with Futurist writers. In 1914, he traveled to Berlin and Paris, where he visited Pablo Picasso. In May 1914, he organized the first exhibition of his abstract relief assemblages in his studio. He was represented at 0,10 by at least thirteen works (cats. 132–44). In connection with *0,10*, he published a four-page brochure containing biographical notes and photographs of reliefs that have not survived.

In 1918, Tatlin was appointed a professor at the Free State Art Studios (Svomas) in Saint Petersburg, where he headed the Studio for Volume, Construction, and Color until 1920. Russian museums, including the State Tretyakov Gallery in Moscow, acquired his work. In 1919–20, he designed a model for a *Monument to the Third International*. He organized a Department of Material Culture at the Museum of Artistic Culture (later Ginkhuk) in Petrograd in 1922. He contributed several works to the *Erste russische Kunstausstellung*, held at the Galerie van Diemen in Berlin in 1922, and to the 1924 Venice Biennale. In 1925, he showed a second model for the *Monument to the Third International* at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris and was awarded a gold medal by the jury. From 1925 to 1927, he was a professor at the art institute in Kiev, and he also

taught at the Higher Artistic and Technical Institute (Vkhutein) in Moscow. In 1932, he presented *Letatlin*, a flying apparatus to be powered exclusively by human strength. He was named an Honored Artist of the Russian Federation in 1931. He designed sets and costumes for dramatic productions in Moscow and Leningrad. When Stalin instituted his campaign against "formalism" in 1936, Tatlin was among the few artists to defend his own views publicly. In the 1940s and 1950s, he continued working for the theater and as a book illustrator.

## NADEZHDA ANDREYEVNA UDALTSOVA

OREL 1886 – 1961 MOSCOW

Udaltsova studied painting from 1905 to 1908 at the art school run by Konstantin Yuon and Ivan Dudin in Moscow. She undertook study trips to Germany and received instruction in painting at a number of private studios. In Paris, in 1912–13, she and Lyubov Popova attended courses in painting given by Henri Le Fauconnier and Jean Metzinger at the Académie de la Palette. On her return to Moscow, she collaborated closely with Vladimir Tatlin and, in 1914, began exhibiting her work, which at this time was strongly influenced by French Cubism. At *0,10*, she showed ten paintings (cats. 145–54), most of which have been identified and still exist. In 1916, she joined Supremus, the artist's group established by Kazimir Malevich. After the October Revolution of 1917, she became a member of the Department of Visual Arts (IZO) of the People's Commissariat for Enlightenment (Narkompros) and was a professor at the Free State Art Studios (Svomas) from 1918 to 1920. In 1920–21, she was a member of the Institute of Artistic Culture (Inkhuk), while in 1922, she contributed to the *Erste russische Kunstausstellung* at the Galerie van Diemen in Berlin. She was a professor of textile design at the Higher Artistic and Technical Workshops (Vkhutemas; later the Higher Artistic and Technical Institute [Vkhutein]) until 1930 and subsequently at the Textile Institute in Moscow. She was severely criticized as a result of Stalin's campaign against "formalism" in art, and in 1938, her husband, the artist Alexander Drevin, was executed as part of "social cleansing" measures. She began painting naturalistic landscapes and was the subject of solo exhibitions in Leningrad and Moscow in the 1940s and 1950s.

# Chronology 1905–1936

1905–7
The first Russian Revolution takes place: mass protests, along with revolts in the army and navy, occur following Russia's defeat in the Russo-Japanese War and Tsar Nicholas II's violent suppression of a peaceful demonstration on January 29, 1905 ("Bloody Sunday"). The widespread political unrest has an inspiring effect on artists; the years from now until the October Revolution of 1917 play a decisive part in the development of the Russian avant-garde.

1909
*Le Figaro* in Paris publishes "Manifeste du futurisme" (Manifesto of Futurism) by Filippo Tommaso Marinetti, founder of Italian Futurism.

1912
Albert Gleizes and Jean Metzinger publish their programmatic text *Du "Cubisme,"* which helps to establish the term "Cubism."

*A Slap in the Face of Public Taste*, a manifesto drawn up by several Russian Futurist poets, appears in Moscow.

1912–13
In Russian art, French Cubism becomes closely interwoven with elements derived from Italian Futurism; the term "Cubo-Futurism" is coined in 1913 by the Russian poet Kornei Chukovsky.

1913
The Russian Futurist opera *Victory over the Sun*, a collaboration between the composer Mikhail Matiushin, the poets Alexei Kruchenykh and Velimir Khlebnikov, and the artist Kazimir Malevich, is performed in Luna Park, Saint Petersburg. With its wide-ranging innovations in the fields of music, poetry, and costume and stage design, it encapsulates the spirit and artistic energy of the times.

1914
Marinetti visits Russia early in the year.

Umberto Boccioni's *Manifesto tecnico dei pittori futuristi* (Technical Manifesto of Futurist Painters), first published in 1910, appears in Russian translation.

July 19: Russia enters World War I. The capital, Saint Petersburg, is renamed Petrograd.

1915
*The First Futurist Exhibition of Painting Tramway V*, organized and financed by Ivan Puni and Xenia Boguslavskaya, opens in Petrograd in the spring. In addition to the organizers, the artists represented are Malevich, Alexandra Exter, Ivan Kliun, Alexei Morgunov, Lyubov Popova, Olga Rozanova, Vladimir Tatlin, and Nadezhda Udaltsova, eight of whom will also participate in *The Last Futurist Exhibition of Painting 0,10*. *Tramway V* acquaints the public with the full range of Futurist and Cubo-Futurist painting.

1915–16
*The Last Futurist Exhibition of Painting 0,10* is on view in Nadezhda E. Dobychina's Petrograd gallery from December 19, 1915, to January 19, 1916. It contains approximately 154 works by fourteen artists. The title, devised by Malevich, embodies a demand for an end to the influence of western European art on Russian art and for the creation of new styles.

Malevich founds the artists' group Supremus, whose members include Boguslavskaya, Kliun, Mikhail Menkov, Vera Pestel, Popova, Puni, Rozanova, and Udaltsova. An eponymous magazine is planned but never published.

1916
*Futurist Exhibition: The Store*, organized by Tatlin, takes place in Moscow in the spring. In addition to Tatlin himself, the 0,10 artists who participate are Kliun, Pestel, Popova, and Udaltsova. Tatlin displays his relief constructions, while others present Cubo-Futurist works. Malevich, not permitted by Tatlin to include his Suprematist work, shows nothing and walks around the exhibition with "0,10" inscribed on his forehead.

1917
February 27: The February Revolution takes place. Tsar Nicholas II abdicates, and a provisional government assumes power. A trade union is established for workers in the arts and calls on all artists to put their work at the service of the Revolution.

October 25 and 26: The provisional government is overthrown in a military putsch mounted by the Bolsheviks, the extreme leftist faction of the Social Democratic Party. The "dictatorship of the proletariat" begins.

The People's Commissariat for Enlightenment (Narkompros) is established.

1918
February: The Julian calendar (hitherto customary in Russia) is replaced by the Gregorian calendar, used in western Europe.

March: The Bolsheviks proclaim Moscow to be the country's capital.

The Department of Visual Arts (IZO) is established within Narkompros. Many artists occupy leading posts in the new department.

July 17: The tsar and his family are executed at Ekaterinburg, in the Ural Mountains.

Art schools across the country are reorganized and renamed Free State Art Studios (Svomas). The Moscow Svomas will be renamed Higher Artistic and Technical Workshops (Vkhutemas) in 1920 and Higher Artistic and Technical Institute (Vkhutein) in 1927. Several avant-garde artists are appointed Svomas professors.

The Museum of Artistic Culture is now the leading cultural institution in post-Revolution Petrograd. It will be renamed State Institute of Artistic Culture (Ginkhuk) in 1924. Ginkhuk, in which Malevich and other avant-garde artists play an active part, remains in existence until 1926.

1922
Narkompros organizes *Erste russische Kunstausstellung* (First Russian Art Exhibition) at the Galerie van Diemen in Berlin, sending several hundred works by Russian artists. Shown over a ten-week period in October, November, and December, the exhibition attracts fifteen thousand visitors.

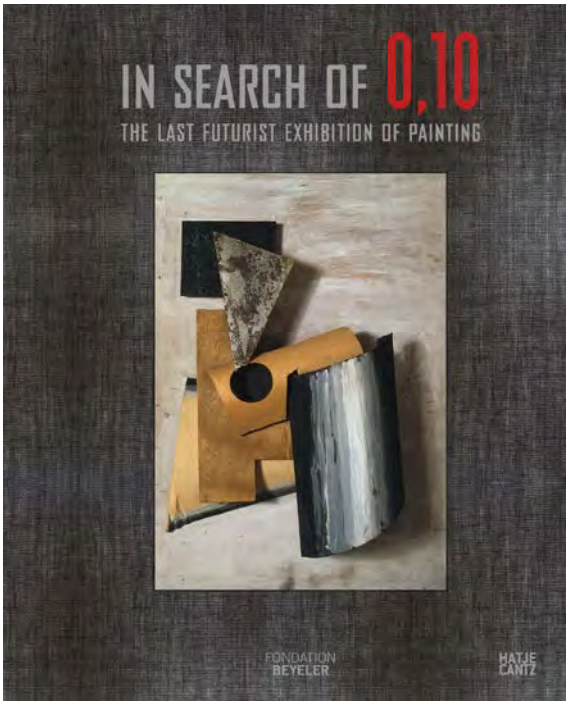
1923
*Erste russische Kunstausstellung* is on view at the Stedelijk Museum, Amsterdam, from April to May.

1924
Vladimir Lenin dies, and Petrograd is renamed Leningrad. Joseph Stalin, Lev Kamenev, and Grigory Zinoviev take power.

1927
Stalin becomes the country's sole ruler; a totalitarian dictatorship begins.

1932
All existing literary and artistic organizations are subsumed, by order of the Central Committee of the Communist Party, into the Union of Artists of the USSR and immediately subjected to full governmental control.

1936
The government institutes a campaign against formalism in art. Stalin's social "cleansing" is increasingly directed at artists. All artistic styles that do not conform to the doctrine of Socialist Realism are officially banned.




# IN SEARCH OF 0,10

## THE LAST FUTURIST EXHIBITION OF PAINTING

Edited by Fondation Beyeler, Riehen/Basel, Texts by Matthew Drutt, Sam Keller, Anatolij Strigalev, Anna Szech, Maria Tsantsanoglou, Graphic Design by Miko McGinty

English
2015. 280 pp, ca. 200 ills.
24,50 x 30,50 cm
clothbound
ISBN 978-3-7757-4033-3

This exhibition celebrates the historic moment in the history of modern art when Kazimir Malevich debuted his new non-objective paintings under the banner of Suprematism and Vladimir Tatlin introduced his revolutionary counter-relief sculptures. They were bitter rivals and diametrically opposed in their creative thinking, so when an exhibition in which their new works appeared, entitled *0,10: The Last Futurist Exhibition of Painting* and organized by fellow artist Ivan Puni in Petrograd in 1915, the other 12 artists in the show chose sides. It was a stylistically diverse exhibition, with cubist-inspired works and the first non-objective paintings and reliefs. The Beyeler's presentation will include a large number of the works from the original exhibition. The catalogue will include essays by exhibition curator Matthew Drutt and other leading scholars, as well as documents gathered together and translated for the first time.

The featured artists (selection): Nathan Altman, Xenia Boguslavskaya, Vasily Kamensky, Anna Kirillova, Ivan Kliun, Kazimir Malevich, Mikhail Menkov, Vera Pestel, Lyubov Popova, Ivan Puni, Olga Rozanova, Vladimir Tatlin, Nadezhda Udaltsova, Maria Vasilyeva

**Sales: Evelin Georgi**
**sales@hatjecantz.de**

**Presse / Press : Jozo Juric**
**0049 30 34 64 67 808**
**presse@hatjecantz.de**

**More information at www.hatjecantz.de**

HATJE CANTZ

*Media release*

# Black Sun

## October 4, 2015–January 10, 2016

To commemorate the centenary of Kasimir Malevich's *Black Square*, an icon of modern art, the Fondation Beyeler is staging an exhibition from October 4, 2015 to January 10, 2016 that will demonstrate Malevich's extensive influence. It will feature paintings, sculptures, installations and film as well as art designed for public spaces by 36 artists: Josef Albers, Carl Andre, Alexander Calder, Olafur Eliasson, Dan Flavin, Lucio Fontana, Günther Förg, Felix Gonzalez-Torres, Wade Guyton, Damien Hirst, Jenny Holzer, Donald Judd, Ilya and Emilia Kabakov, Vassily Kandinsky, On Kawara, Ellsworth Kelly, Yves Klein, Sol LeWitt, Agnes Martin, Piet Mondrian, Jonathan Monk, Barnett Newman, Palermo, Philippe Parreno, Sigmar Polke, Ad Reinhardt, Gerhard Richter, Mark Rothko, Robert Ryman, Richard Serra, Santiago Sierra, Tony Smith, Jean Tinguely, Rosemarie Trockel, Andy Warhol, and Lawrence Weiner.

"Black Sun" will pay homage to Malevich, drawing attention to interconnections and divergences between important artists and Malevich. The point of departure is *Black Square* and hence the color black, the preoccupation with non-objectivity, and the yearning for the sublime. Describing the first presentation of *Black Square* in 1915, Malevich wrote: "*This was no empty square that I had exhibited but rather the sensation of non-objectivity.*" Despite the considerable amount of criticism and misunderstanding his painting provoked, it turned him a major pioneer in the field of abstract art.

Various aspects of 20th and 21st-century art will be illustrated with reference to Malevich. Works that Vassily Kandinsky (1866–1944) and Piet Mondrian (1872–1944) created between 1910 and 1938 will chart the development of non-objective painting. The quest for immateriality led Yves Klein (1928–62) to monochromy, the reduction of painting to the expression of pure color. Simultaneously, with Mark Rothko (1903–70) and Barnett Newman (1905–70), color field painting developed out of Abstract Expressionism in the United States. Minimal Art, which first appeared in the early 1960s and which is represented in *Black Sun* by several of its leading protagonists, was based on the rejection of meaning, as was Malevich's *Black Square.* Minimalist works consisted of reduced geometric forms that reflected the industrial, rationalizing process of their creation. The 1960s also saw the development of Concept Art, for which the most important element of art is its underlying idea. For Sol LeWitt (1928–2007), one of Concept Art's early theorists, the objective of the conceptual artist is "*to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry.*"

Two paintings that Ellsworth Kelly (*1923) created in 1953 directly refer to Malevich's *Black Square*, carrying the titles *Black Square* and *White Square* respectively. Yet unlike Malevich, Kelly cares less about non-objective art than about recording details of day-to-day life, transforming them into simple shapes and emphasizing them through luminous colors. With *Black Square* and *White Square*, Kelly transferred into painting the proportions of a window that seemed to him to be perfect, thereby creating two works that, while recalling the form of Malevich's *Black Square* of 1915, do not have its non-objective quality.

Richard Serra (*1939) creates minimalist steel sculptures that derive their impact from their sheer materiality, their size and their powerful spatial presence, while neither representing nor alluding to anything. The viewer is drawn directly into the work, thereby experiencing the relationship between sculpture and space at first hand. In Serra's drawings, which are also non-objective, the materiality of the surface plays a significant role. Since the end of the 1980s, Serra has been using the waxy oil pastels containing carbon pigments that are known as paintsticks. He fits his forms inside the

boundaries of the paper, as for instance in the work *Cheever* (2009), in which a square encloses a circle.

The German artists Gerhard Richter (*1932), Sigmar Polke (1941–2010) and Palermo (1943–77) got to know one another in the early 1960s at the Kunstakademie in Düsseldorf and became close friends/struck up a close professional friendship. They, too, feature in "Black Sun". Richter's works, which have an entire room devoted to them, include the group entitled *Doppelgrau,* monochrome expanses of grey which, through reflections off the glass under which they are placed, make viewers experience the surrounding architecture in a new way. Four new large-format works entitled *Abstrakte Bilder* that Richter created last year will also be on display. In another room, works by Polke and Palermo will be juxtaposed with one another as well as with a knitted picture created by Rosemarie Trockel (*1952) as a homage to Malevich.

Lawrence Weiner (*1942) is considered one of the founders and main protagonists of Concept Art. He is particularly famous for his use of language as the material from which he creates his works, which he describes as sculptures. Working with texts written by himself and possessing both a pictorial and a poetic quality, he inscribes them on walls, floors and buildings. The sounds and rhythm of his language play just as significant a role as do typography and his use of colors and symbols. Weiner is not interested in representing historical or social situations, but instead seeks to convey what lies beneath them. For him, "Art is not a metaphor upon the relationship of human beings to objects and objects to objects in relation to human beings but a representation of an empirical existing fact."

The art of Jenny Holzer (*1950) is also language-based. The artist thematizes not only political and social questions but also architecture and technology in her installations, using textual content that is often disarming and that she transmits through, for example, LED signs and projections. Since 2004 Holzer has been using declassified US Government documents as the basis for paintings in which she replaces the black blocks of censored text by color. These works are reminiscent of Suprematist compositions.

On the lower floor of the Fondation Beyeler, installations by Olafur Eliasson (*1967), Wade Guyton (*1972) and Jonathan Monk (*1969) will be representative of the work of a younger generation of artists who carry on from Malevich through their vocabulary of forms. Geometric shapes that could have been inspired by Suprematism seem to start moving about slowly in Eliasson's light installation *Remagine (Large Version)*. Guyton uses ink jet printers to print black forms and letters on canvases. With the red square and black circle in his film installation *From A to B and Back Again* (2003), Monk uses a pictorial vocabulary that Malevich introduced into modern art.

The exhibition continues outdoors. Works by Alexander Calder and Ellsworth Kelly from the collection of the Fondation Beyeler and the group of sculptures *Ten Elements* by Tony Smith (1912–1980), which consists of large variations on geometric forms, can be seen in the publicly accessible park surrounding the museum. Black-printed posters by Santiago Sierra (*1966) will be posted on commercial billboards in other urban spaces in Basel. Sierra's serial *Black Posters* has been displayed since 2008 in a number of cities, including Berlin, Istanbul and London. Sierra, who openly admits his admiration for Malevich, addresses social and political themes in his work, using a minimalist aesthetic to focus on injustices.

The works on exhibit have been loaned to the Fondation Beyeler by the artists, their estates and the following public and private collections: John Cheim; Daimler Art Collection, Stuttgart/Berlin; Daros Collection, Schweiz; Emanuel Hoffmann-Stiftung; Fondation Hubert Looser, Zürich; Kunstmuseum Basel; Kunstmuseum Bonn; Kunstmuseum Liechtenstein, Vaduz; The Margherita Stein Collection, Basel; The Museum of Modern Art, New York; Museum Tinguely, Basel; Raussmüller Collection, Basel; Sammlung Froehlich, Stuttgart; Sammlung Hoffmann, Berlin; Staatliche Kunsthalle Karlsruhe; Van

Abbemuseum, Eindhoven. In addition, a large number of relevant works from the collection of the Fondation Beyeler and the Collection Renard are being shown.

The following artists have been involved to varying degrees in the preparations for "Black Sun"*:* Olafur Eliasson, Wade Guyton, Damien Hirst, Jenny Holzer, Ilya and Emilia Kabakov, Ellsworth Kelly, Gerhard Richter, Richard Serra, Santiago Sierra, Rosemarie Trockel and Lawrence Weiner. The entire museum is thus dominated by Malevich, given that a parallel exhibition entitled "In Search of 0,10 – The last Futurist Exhibition of Painting", which is devoted to the legendary 0,10 exhibition of 1915 where Malevich's *Black Square* was publicly presented, is being held concurrently.

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**Press images:** are available for download at http://pressimages.fondationbeyeler.ch

**Further information:**
Elena DelCarlo, M.A.
Head of PR / Media Relations
Tel. + 41 (0)61 645 97 21, presse@fondationbeyeler.ch, www.fondationbeyeler.ch
Fondation Beyeler, Beyeler Museum AG, Baselstrasse 77, CH-4125 Riehen, Switzerland

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