

**COLLEC
TION
OF THE
RUSSIAN
MUSEUM**

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OPENING TIMES

- From 9.30 to 20.00
- Closing days: Every Monday, January 1st and December 25th
- Last admission is 30 minutes before closing time

PRICES

- Combined ticket (Collection and Temporary): 8,00 (general ticket) €4,00 € (reduced)
- Collection: €6,00 (general ticket) €3,50 (reduced)
- Temporary exhibition: €4,00 (general ticket) €2,50 (reduced)

REDUCED FEE

- Over 65
- Students under 26
- Large Family card holders

FREE ENTRANCE

- Unemployed (accredited)
- Under 18
- European Youth Card holders
- Teachers and Students (Fine Arts and Art History)
- Museum employees and ICOM members
- Authorized tourist guides
- Disabled (accredited)
- General public (every Sunday from 16.00 to closing time)

PUBLIC TRANSPORT

- Metro: Princesa–Huelin
- Bus: lines 1, 3, 5, 9, 10, 15, 7, 22, 27, 31, 40, 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2



Cover image: Sportsmen. 1930-1931. Oil on canvas. 142 x 164 cm. State Russian Museum



Ayuntamiento de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE LA CASA NATAL DE PABLO RUÍZ PICASSO Y OTROS EQUIPAMENTOS MUSEÍSTICOS Y CULTURALES



Sponsored by Obra Social la Caixa:

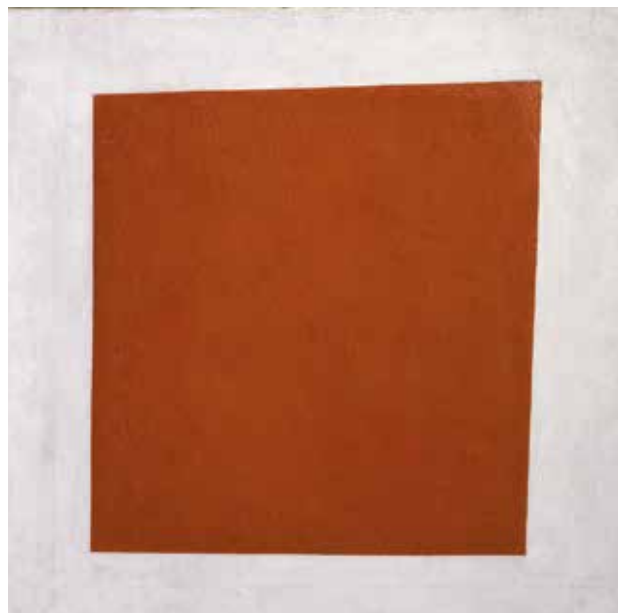


Collaborating company:



**KAZIMIR
MALEVICH**

SEPTEMBER 2018
—FEBRUARY 2019



Red Square (Painterly Realism of a Peasant Woman in Two Dimensions). 1915
Oil on canvas. 53 x 53 cm. State Russian Museum



Suprematism. 1915-1916
Oil on canvas. 80,5 x 81 cm. State Russian Museum

Kazimir Malevich is one of the most famous artists of the 20th century. In the mid-1910s he created a trend in abstract art that he called Suprematism (from 'supremus' – 'highest'), and it still has an immense influence on artists, architects and designers in different countries.

The exhibition being held in Malaga is made up of works by Malevich that belong to the Russian Museum, which holds the largest and fullest collection of works by this master. This exposition includes pictures and architectural work that reveal Malevich's artistic development before the birth of Suprematism, the innovative expression of his perception of the world through an abstract artistic language (Suprematism), and the development and transformation of Geometrical Suprematism into figurative forms that he called 'Supronaturalism'.

As Malevich searched for his path in art, he, like many of his contemporaries, was attracted over the years by Impressionism, Cézannism and Futurism, but each of these stages only lasted a short time. As early as 1913 he painted several works that were logical in style, and these brought him to the idea of creating the opera-buffa *Victory over the Sun* (with music by Mikhail Matiushin and words by Alexei Kruchenykh). In this show the battle of the people of the future (the Willbeites) against the prejudices of the bourgeois world was expressed by the appearance of a curtain bearing the Sun in the form of a black square instead of its usual circular red shape. This is how the idea of the painting *Black Square* came about as a metaphor for an utterly new embodiment of the art of modern times. Beginning from nothing and totally changing the expressive language of art: this was the idea of Malevich's Suprematism.

In late-1915 *Black Square*, *Red Square* and more than 30 other Suprematist compositions were shown at the exhibition *0.10 The Last Futurist Exhibition* (Petrograd, now St Petersburg).

After Russia's revolution in October 1917 Malevich worked on how to reorganise artistic education along new, avant-garde principles. Like many of his contemporaries, he searched for a way to renew the setting in which modern man lived through changes in architecture and design.

In the mid-1920s Malevich concluded that Soviet society did not understand his painterly Suprematism. Moreover the situation in the country, which lived on romantic dreams of a social paradise, was becoming difficult, especially for the peasantry who were deprived of their land, livestock and passports (and thus could not travel) by the new regime.

As Malevich believed that every artist should

reflect real life, but should do it artistically rather than naturalistically, he painted pictures of peasants and workers and thematic pictures from the end of the 1920s. Without betraying the Suprematism that he had discovered in the mid-1910s, he transformed it into a new form. The characters in his figurative compositions of the 1920s – early 1930s do not have any weight; they are not like portraits and do not express concrete actions. Their backgrounds do not depict landscapes; they are abstract, just as in his Suprematist works of the 1910s.

Comparing these works with those produced at the same time by Malevich's contemporaries who adhered to Socialist Realism will demonstrate how utterly different they were (there are works by Alexander Samokhvalov and Alexander Deineka in subsequent rooms, in the exhibition *The Radiant Future*). Just as before, Malevich now produced universal images whose sense lay not in being a portrait but in their generalised representation.

During the very last years of his life Malevich reflected a lot on the matter of decorating the Houses and Palaces of Culture that replaced churches in Soviet times. He also worked on a project known as the *Socialist City*, where people of various social strata would live. The paintings and studies that the artist created around 1933 are most likely connected specifically to the *Socialist City* project, or the *Artists' City* as this late project is sometimes called (it was never implemented). Judging from *Portrait of the Artist's Wife*, *Self-Portrait* and other completed works in this cycle, Malevich was again moving away from Soviet realism, and using Renaissance stylistics to create lofty, generalised images of his contemporaries. He even proudly wrote the title 'Artist' on the back of his own self-portrait, thereby confirming the non-personified, universal image of a Creator.



Composition with La Gioconda (Partial Eclipse). 1914. Oil, graphite pencil and collage on canvas. 62,5 x 49,3 cm. State Russian Museum



Red Cavalry. Circa 1932
Oil on canvas. 91 x 140 cm. State Russian Museum



Self-portrait (Artist). 1933
Oil on canvas. 73 x 66 cm. State Russian Museum