

To The Islands: Malevich (WIP)



Art, Architecture & Design

- [About](#)
- [Contact](#)
- [Art](#)
- [Architecture](#)
- [Design](#)
- [Research degrees](#)
- [Research](#)
- [Zero Waste SA Research Centre](#)
- [SASA Gallery](#)
 - [About the Gallery](#)
 - [Location & opening times](#)
 - [Calendar](#)
 - [Current exhibition](#)
 - [Past exhibitions](#)
 - [External Scholars Program](#)
 - [Publications](#)
 - [Apply to exhibit](#)
 - [Mailing list](#)
 - [Contact](#)
 - [Other galleries](#)
- [Architecture Museum](#)
- [News & Events](#)
- [Community & industry](#)
- [International](#)
- [Division of Education, Arts & Social Sciences](#)

Current exhibition

To the islands: The Architecture of Isolation

Artists

- Urs Bette
- Jacqueline Bowring
- Margit Bruenner
- Michael Chapman
- Jennifer Harvey
- Russell Lowe
- Michael Ostwald
- Sean Pickersgill

Curators

Jennifer Harvey and Sean Pickersgill

Writers

Karen Burns, Jennifer Harvey & Sean Pickersgill

Exhibition launch

6pm Wednesday 28 September

Exhibition open

Tuesday 27 September - Friday 21 October

This exhibition will explore the latent architectural qualities in the idea of the 'island'. The participating artists and architects were asked to examine the text of Lucian of Samosata's 'True Stories' and the surreal islands described in the voyage. The artists have brought the thematics of these texts into contemporary experience, exploring the idea that islands may represent both symptoms and solutions to the experience of isolation.



For further information:

[SASA Gallery Calendar](#)

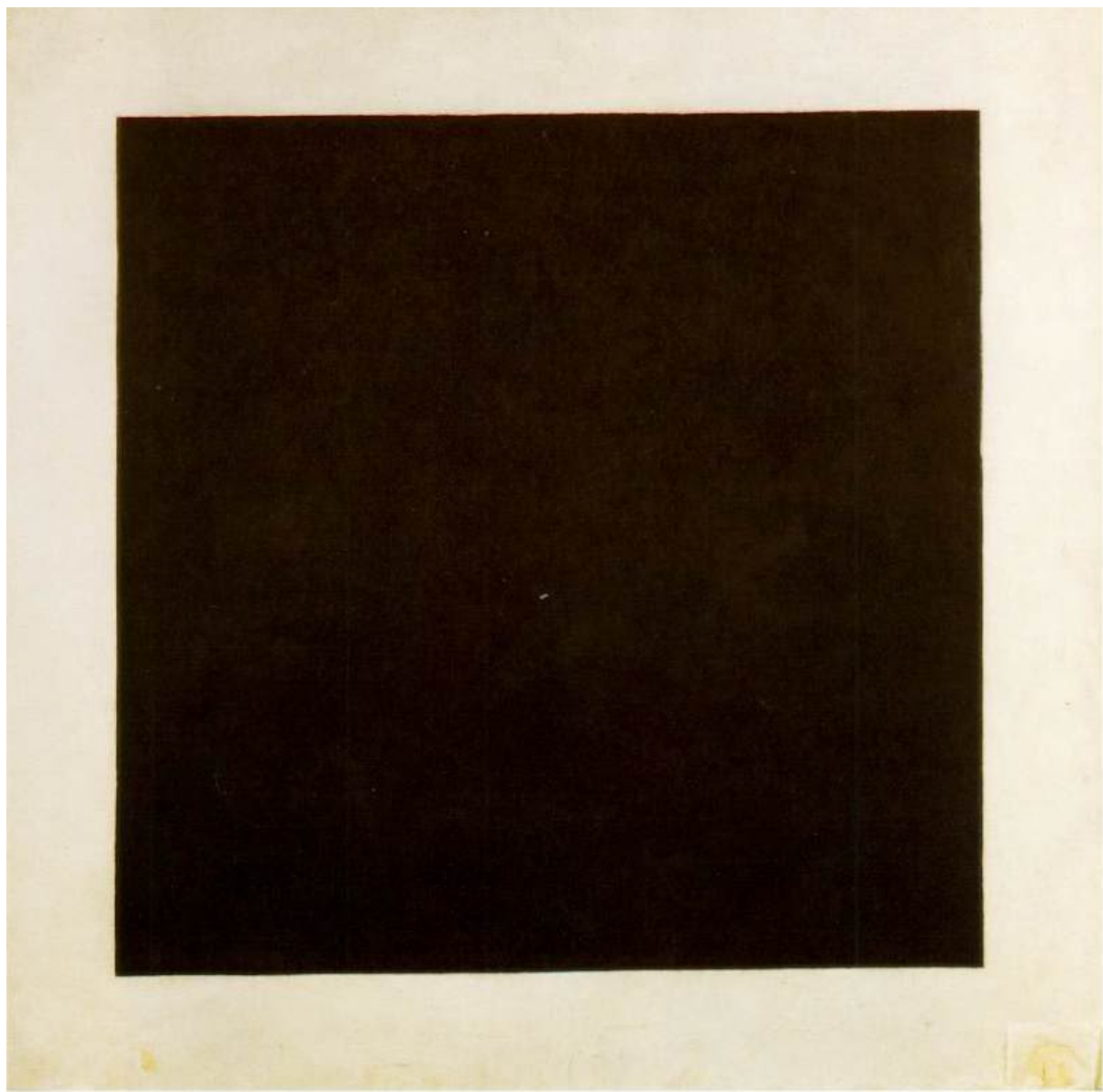
Follow us on: [Facebook](#) and [Twitter](#)



FPS 33.7 (32.0)
Mem=1091MB DLights=(0/1)



For Malevich the planet is the ultimate island, floating in a sea of space.



Not square. Multiple versions. 'Containing the whole of Suprematism'.

ing technology, explained this as follows: "As a result of technical violations, the *Black Square* fell

When the canvas is examined under an oblique ray of light, the mat surface areas in the black field

Figure 68

Black Square, 1914–1915
Oil on canvas
State Tretyakov Gallery

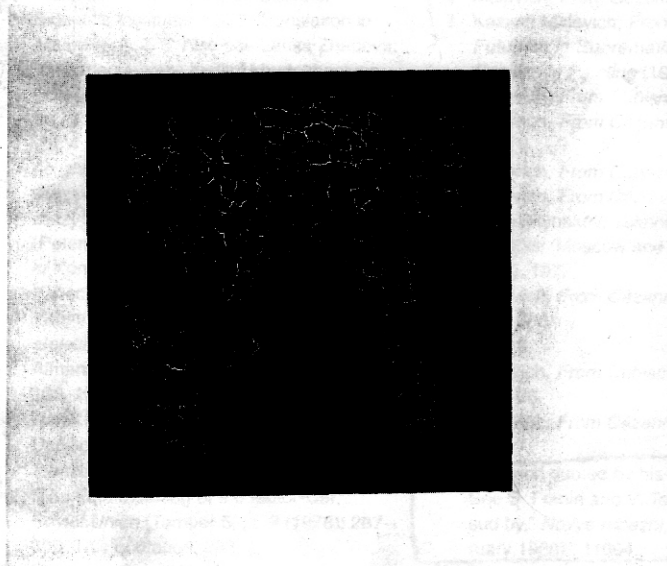
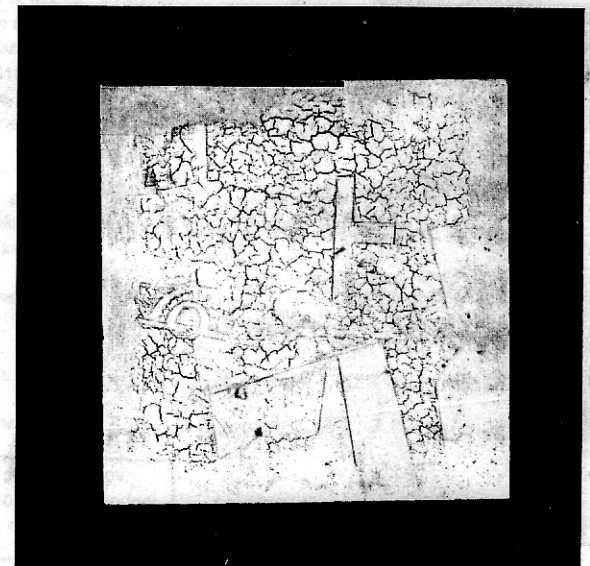


Figure 69

X-ray photograph of
Black Square with
diagram of underlying
composition

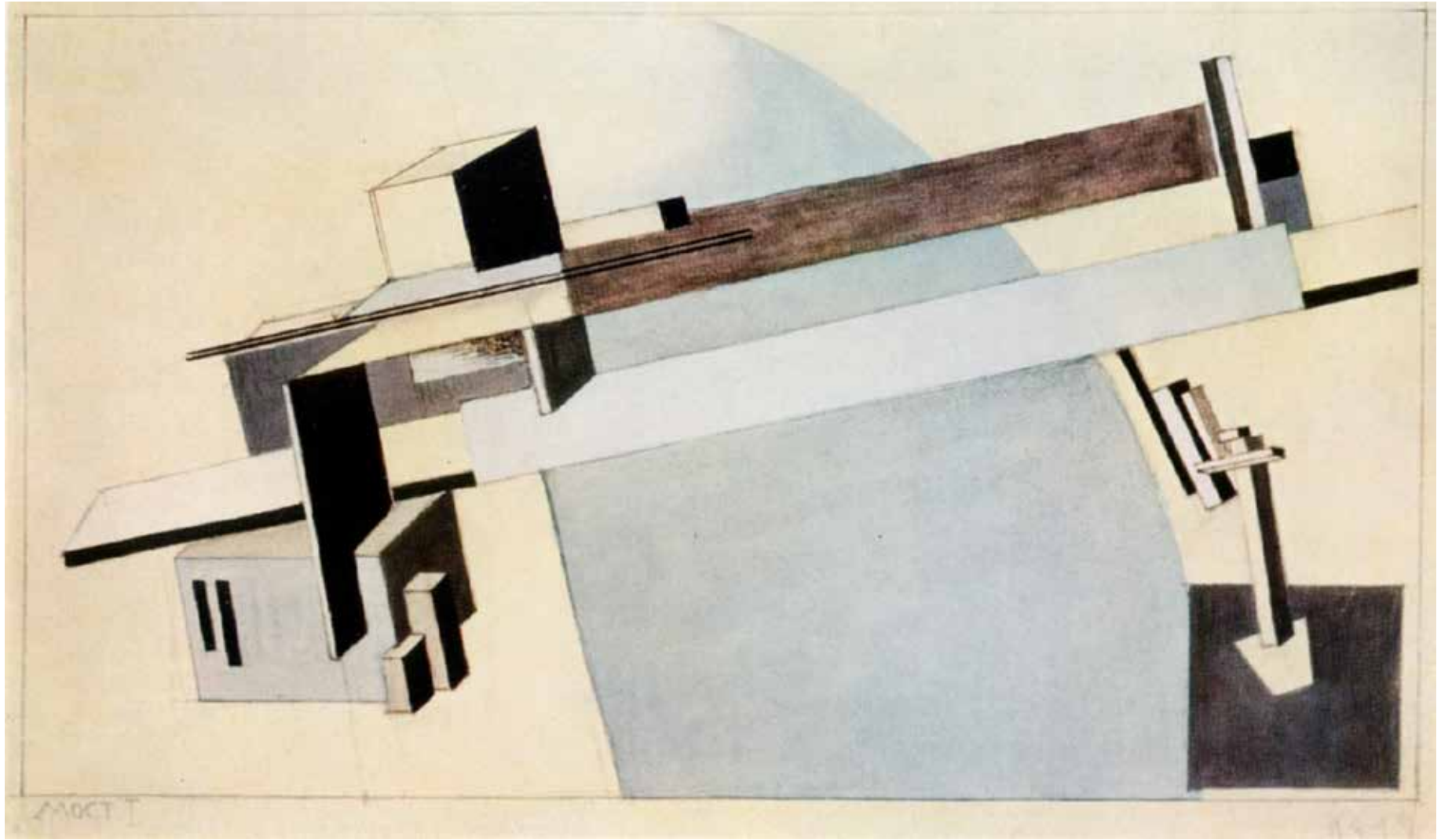


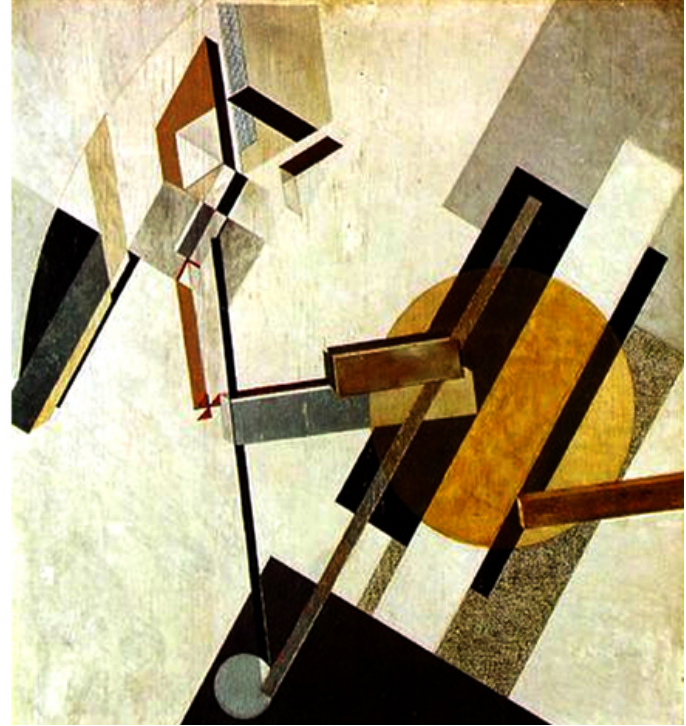
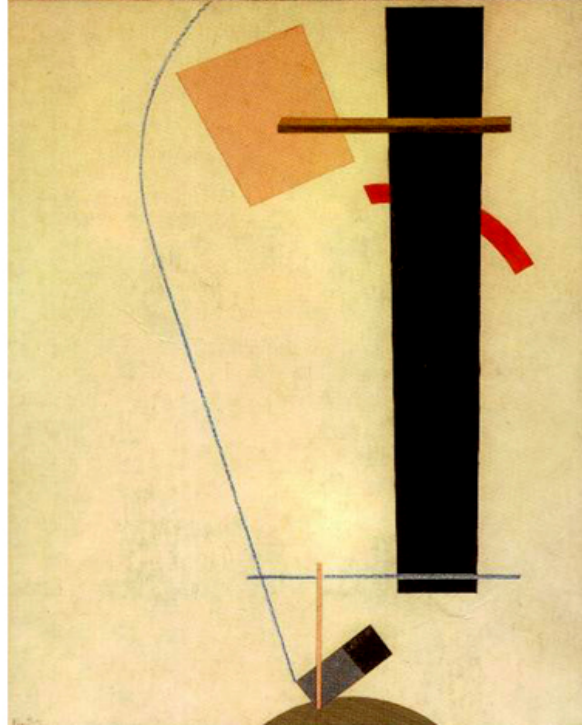
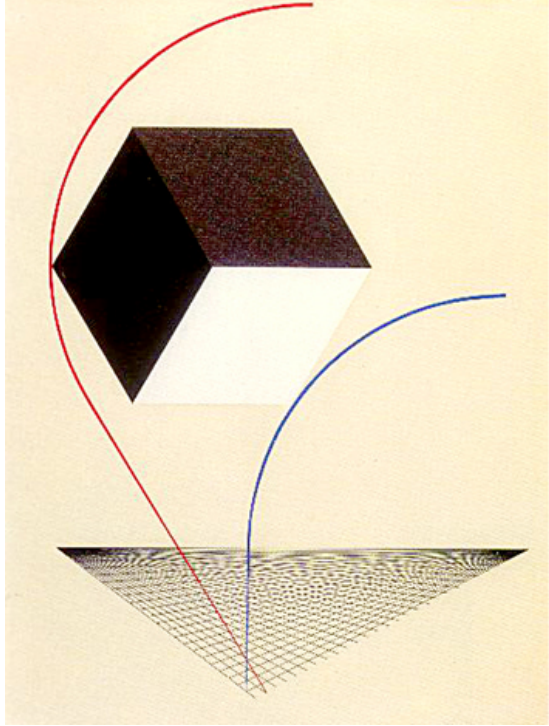
pg 194

In around 1918

“Malevich was aware that architecture demanded specialized knowledge and therefore entrusted ‘the formulation of three-dimensional Suprematism’ at UNOVIS to El Lissitsky, a trained architect who had graduated from the Building Faculty of the Darmstadt Polytechnic Institute in 1912. So began Lissitsky’s creative career.”

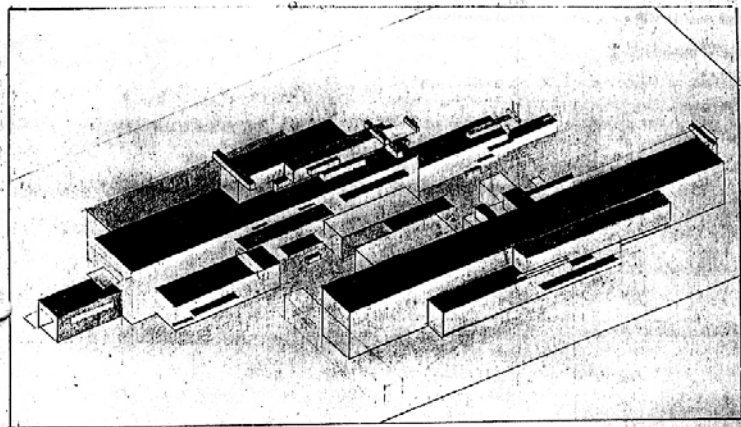
Zhadova





So why, in 1923 did Mavelich start creating these?

Сегодняшние сооружения.



Сегодняшние.

Это архитектурный образ, построенный вне всякой цели и для своего собственного использования, но для своего времени.

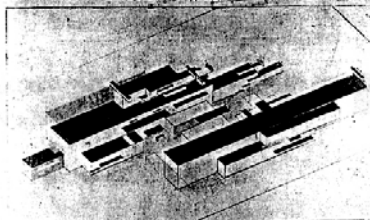
175
Сегодняшние сооружения.
(1923-1924)
Modern Buildings

175 Modern Buildings, (1923-24) p. 257
Paper/graphite pencil 36 x 53.5
Inscribed above the image: 'Modern Buildings'
Inscribed beneath the image:
'Suprematism. View of the planit from above. Built without any purpose, but which may be used by man for his own purposes'
SMA. Acquired from Hugo Häring in 1958.

Kazimir
Malevich
759 M248 k F.A.

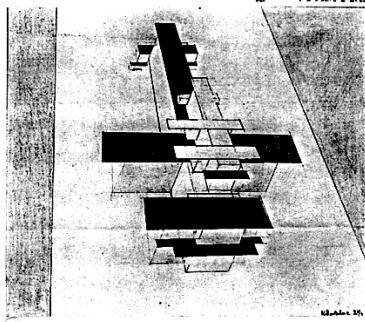
176
Планинг реушениа, 1924
The Planit of... (Industrial)

away from earth & new purposes



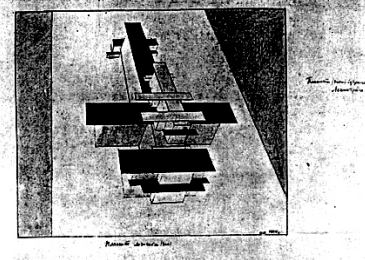
85 Modern Buildings, Suprematism 1923-24
36 x 53.5, pencil/paper
Exhibitions: 325, 327, 331, 332 (all as no. 49), 336 (48), 337 (49), 343, 347 (35), 349, 350, 352 (all as no. 35), 369 (41), 375 (129)
Note: Inscribed (cyr.) above: Segodnyashnye sooruzheniya. Below: Suprematism vid planita sverkh. Postroyen vne v'yakoy tseli no zemlyanit mozhat izpol'zovat' ego dlya svoikh tseley
Translation: Suprematism. View of the planit from above. Built without any purpose but which may be used by man for his own purposes.
SM Collection: Stedelijk Museum, Amsterdam, Prentenkabinet (A 7688)

Malevich - Troels Anderson.
759 M248



87 Future Planits for Leningrad. The Pilot's Planit 1924

31.1 x 43.9, pencil/paper
 Signed b.r. (cyr.): K Malevich 24 g.
 Exhibitions: 293 (159), 297, Vassar College, Jan. 4-Sept. 26 1951 (New York)
 Note: Inscribed (cyr.) above: Supforma 'A F 2' gruppa dinamicheskikh sooruzheniy.
 Left: Suprematizm v arkhitekture/Planity doma budushchego Leningrada/Planit Letchika /N 5
 On the right side two small sketches of the planit and of a palace-like building Cf. the previous entry
 Translation: The supform A F of the second group of dynamic constructions. Suprematism in architecture.
 Collection: Museum of Modern Art, New York (250.35)
 history and collection 708.1 M986 ref as below

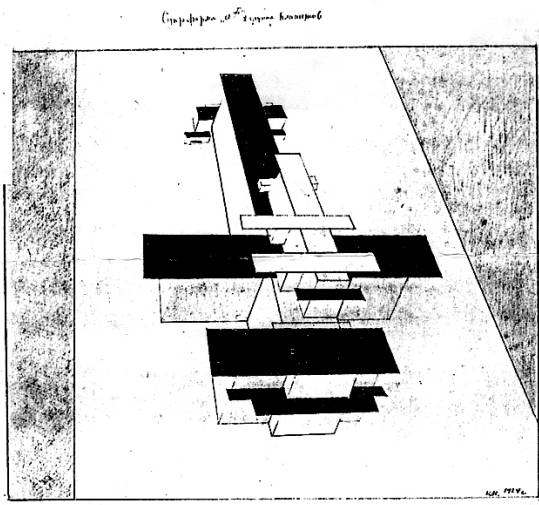


86 Future Planits for Leningrad. The Pilot's house

30.5 x 45, pencil/paper
 Signed b.r. (cyr.): KM 1924g
 Exhibitions: 276 (349) 7, 325, 327, 331, 332 (all as no. 48), 336 (47), 337 (48), 343, 347 (34), 349, 350, 352 (all as no. 34), 375 (128)
 Related study: →
 a) no. 87 of this catalogue
 b) a large drawing (abt. 2.50 x 3.50 m), shown at exh. 278
 Note: Inscribed (cyr.):
 above: Supforma A F 2 gruppa planitov
 right: Planity/doma/budushchego/Leningrada
 below: Planit letchika/dom
 Translation: The supform A F of the second group of planits
 Collection: SM, Sedeljik Museum, Amsterdam, Prentenkabinet (A 7698)
 Malevich
 Trades
 Anderson
 759 M 248
 SM

176
 Планит лётчика. 1924
 The Pilot's "planit" (house)
 176 The Pilot's Planit (house), 1924 p. 252
 Paper/graphite pencil 30.5 x 45
 Inscribed above the image: 'Supforma "a F" 2 group of planity'
 Inscribed in right margin: 'Future planity (houses) for Leningrad'
 Inscribed beneath the image: 'The pilot's planit (house)'
 L.r.: 'KM 1924'
 SMA Acquired from Hugo Häring in 1956.

Kazimir
 Malevich
 759 M 248k FA.

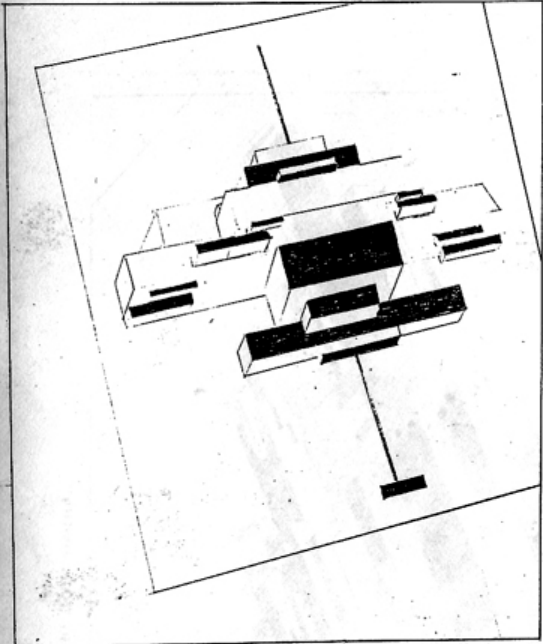


(space shuttle?)

176 = 86 = 1001
 image

on page 32 Anderson (Planet aviativna = The Pilots Planit)

Ускорен. Мале Маляраха бу огул дини
Будущие Планиты (дома) для земляноков '1924

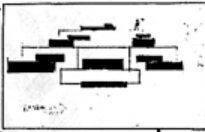


Kazimir Malevich
759 M248k
FA

174 Future Planity (Houses) for Earth Dwellers (People), (1923-24) p. 262
Paper/graphite pencil 44 x 30.8
Inscribed above the image: "Unovis 'New art for structures.' Future planity (houses) for earth dwellers (people)."
Inscribed beneath the image: "Planit Suprematism in the structures of form 'a F' 2 group. Material is white frosted glass, concrete, steel, iron, electric heating; planit has no chimneys. Planit is painted predominantly black and white and in exceptional cases red. Depends on the fell or rise in the dynamic condition of the city or site. Beneath this: 'The planit must be universally tangible for the earth dweller. He can be everywhere - on top or inside the house, can live equally well inside or on the roof of the planit. The planit system enables it to be kept clean, it can be washed without any appliances, each of its volumes is a lowgrowth floor, although pedestrian access is like climbing the stairs. The walls are heated as well as the ceilings and floor'."
RML, Accessioned from the Hermitage Museum Collection in 1980 (formerly in the collection of Feder Nogaft).

RML =
state Russian
Museum Leningrad

Сурд. Архитектур. Планиты (дома) для земляноков '1924. РМЛ. Архив.
Малевич. Будущие планиты (дома) для земляноков (людей). (1923-24). РМЛ. Архив.
Вид сзади. Виден фасад здания, выходящий на улицу. Видны три этажа. Видна крыша.



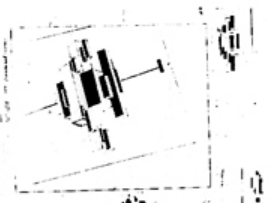
Копия РМЛ. Вид сзади. Виден фасад здания, выходящий на улицу. Виден три этажа. Видна крыша. Видны стены, выходящие на улицу. Видны окна. Видны двери. Видны лестницы. Видны балконы. Видны террасы. Видны террасы. Видны террасы. Видны террасы.

possible supplementary elements

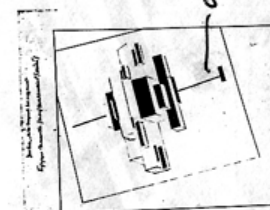
174
Будущие планиты (дома) для земляноков (людей). (1923-1924)
Future 'Planity' (Houses) for Earth Dwellers (People)

44
Future Planits for Earth's Dwellers 1924
39 x 29.5, pencil/paper
Exhibitions: 276 (349), 325, 327, 331, 332 (all as no. 47), 336 (46), 337 (-7), 369 (37), 375 (127, reproduced in cat. as no. 128)
Literature: 150 (p. 119)
Note: Inscribed (cyr.) above: 'Unovis Budushchiye 'planity'/doma/ zemlyanikov lyudey. Right: Novoye iskusstvo dlya soozhneniya. Below: Suprematism v soozhneniyakh. Supiforma A, F 2 gruppy planitov 1913-24 saychas myslyu mislyat beyloze matovoye steklo, beton, tol', elektricheskiye otopleniyye planit bez trub. Okraska zhilogo planity - chernaya, belaya preimushchestvenno. Krasnaya, chernaya i belaya v islyuchitel'nykh sluchayakh, zaviset ot nasyrachennosti sil gost'. Stena i ego slabost v dinamichnosti. Planit dozhen byt' sozryasem dlya zemyanitsa vse storonne on mozhnet byt' v nemi i na nem byt'. planit prost kak malen'kaya veschichka vesde dostupen dlya zhivyshchego v nem zemyanitsa, on mozhnet sidet' izhit v khorostruy pogodu na povektivnosti ego. Planit blagodarya svoey konstruktui semy dast vozmozhnost' sozdchat' ego v oigiene on mozhnet myt' sya kazhdyo bez ne sostavlyat nikakoy trudnosti, a blagodarya nizkoroslosti ne opasen N 4 N 16 Vid ABCD
Right: podvel'-razrez
Translation: A new art of constructions Suprematism in constructions. The supform of the second group of planits 1913-1924.
I am now thinking of material (:) white opaque glass, concrete, tarred felt, heating by electricity (:) a planit without pipes. The colouring of the residential planity is predominantly black and white. Red black and white in exceptional circumstances. It depends upon the tension of the state's powers and its weakness in dynamics. The planit must be universally tangible for men, inside as well as outside, (:) the planit is as simple as a tiny spack, everywhere accessible to the man living in it, who, in fine weather, may sit on its surface. The planit thanks to its construction and system will afford the opportunity to keep it clean; it can be washed everywhere without the least difficulty, and thanks to its small stature is harmless.
No. 4, No. 16, Aspect ABCD.
Basement - cross-section.
On back a label: 'Komitet Russkogo otdela muzhdunarodnoy vystavki v Venetsii K. S. Malevich: Budushchiye planity zemlyanikov (referring to exh. 276)
Collection: Stedelijck Museum, Amsterdam, Prentenkabinet (A 7684)

Malevich
Troels
Anderson.
759 M248
same as ill. 1006



142 is same as 174.



axis of rotation?

144 Future Planity (Houses) for Earth Dwellers (People), 1913-24, pencil on paper (44 x 30.8).
State Russian Museum, Leningrad.
Kazimir Malevich The climate of disclosure 759 M248k
FA

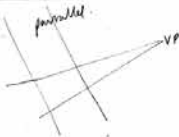
84 is a copy (or original and)
142 = 174 is copy

1923

vanish to far horizon
ie off star planet.

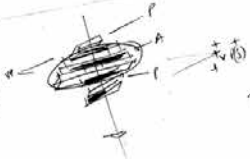
parallel

almost parallel



parallel not 90° from the axis but almost.

vanish to horizon
near (ie center)



the whole description & has directional

- ① multiple vanishing points even for same solid (form)
- ② indicating internal measurements
- ③ non-orthogonal not quite 90°

point
The line... the horizon... the eye...
Egyptian... (1/10) (1/10) (1/10) (1/10)

+ axis B

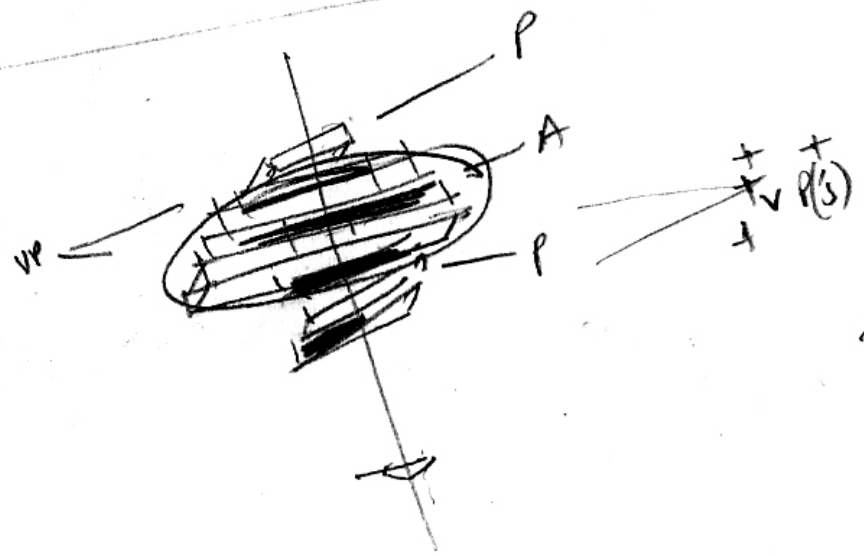
not parallel

parallel



axis vanishing

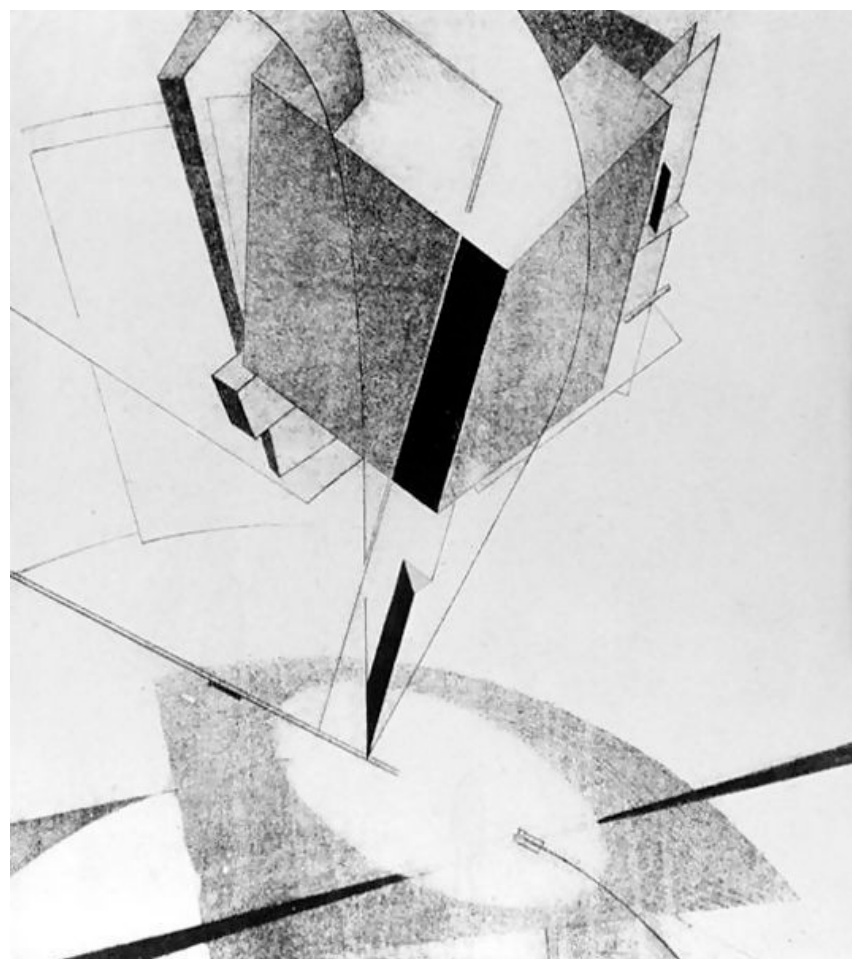
chân đế
cứng



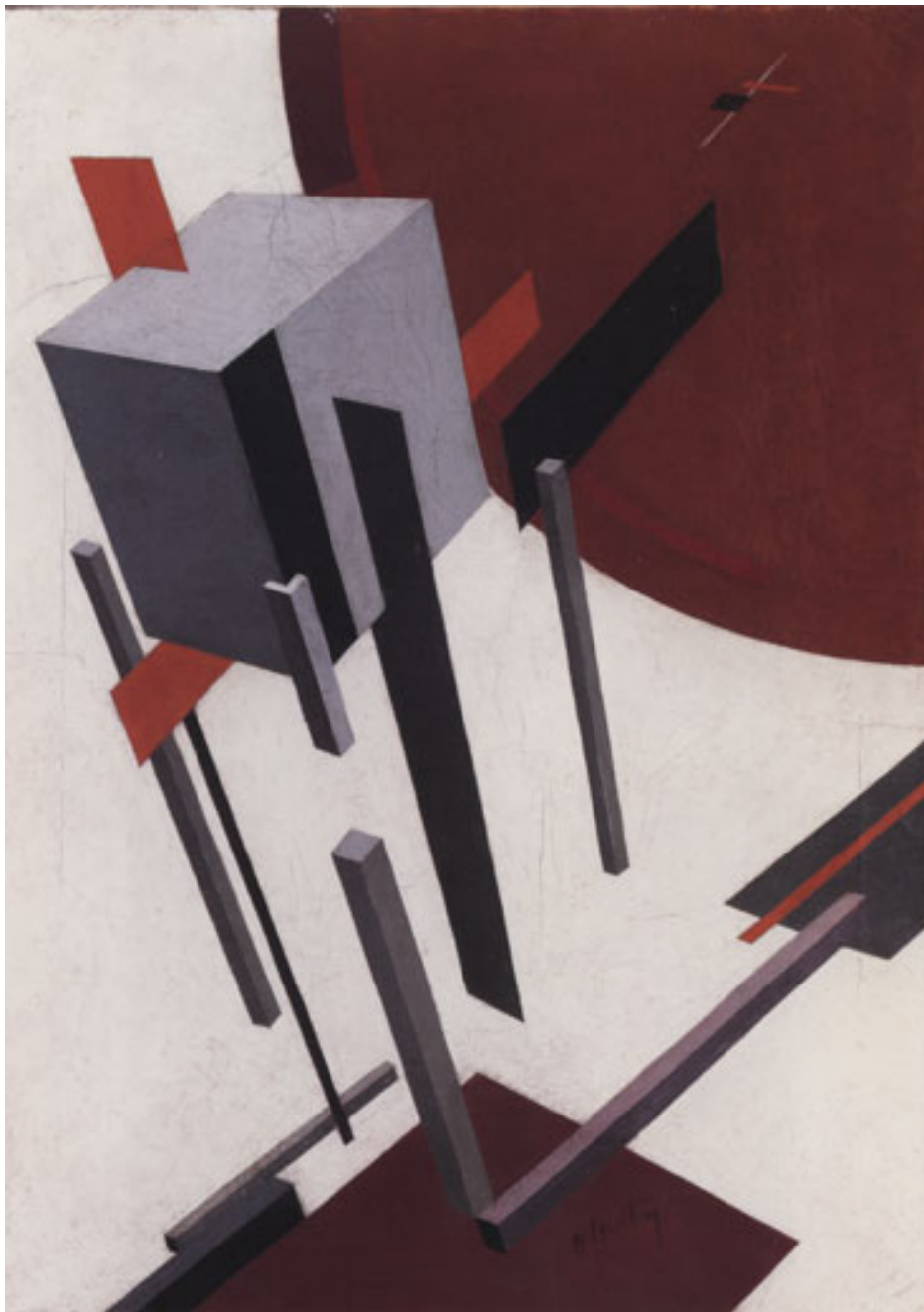
So Malevich is saying Lissitsky missed the point?



1919

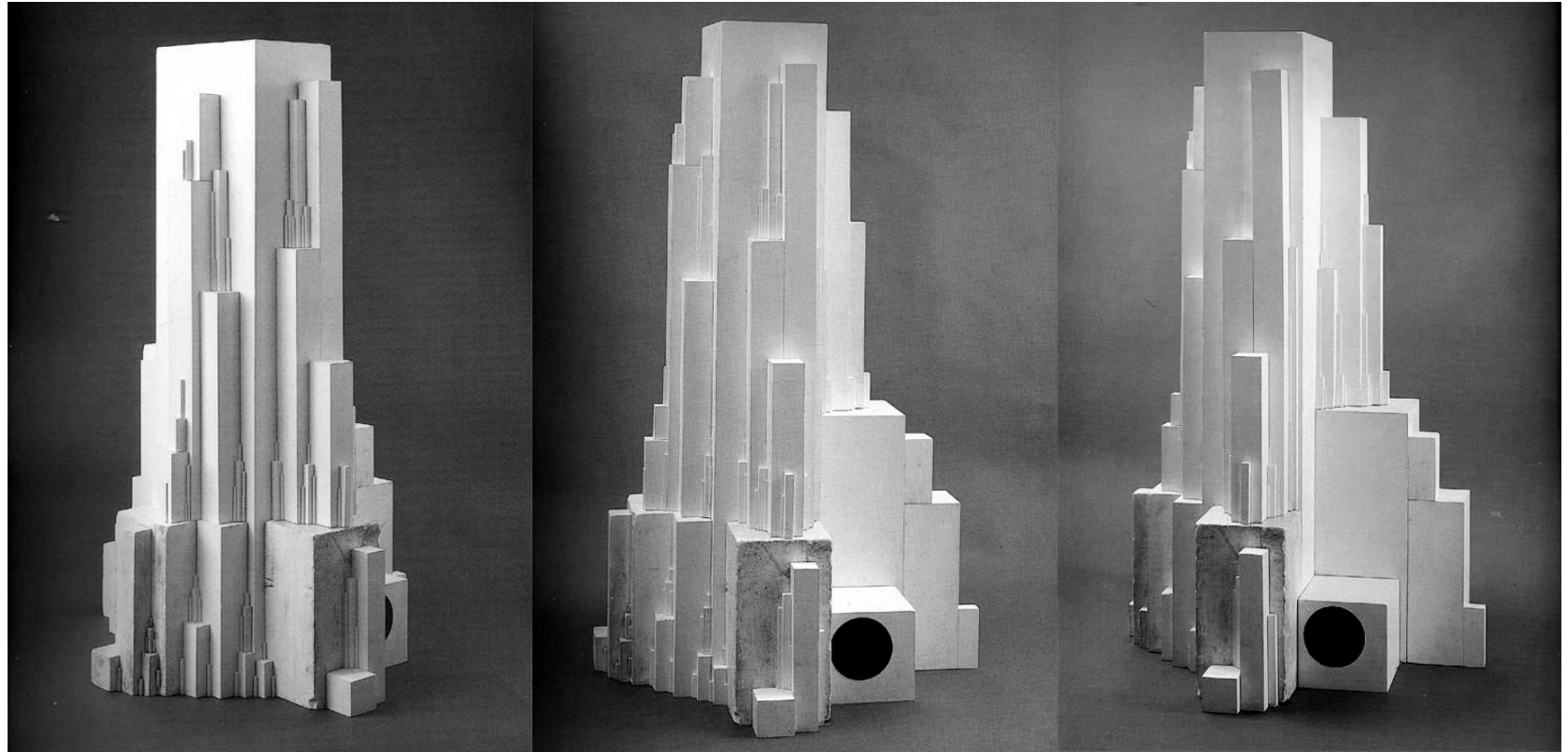


1921



1923

What happens when things get physical?



with Chashnik



CamPos=1891 2098 340 Angl=-13 0 173 ZN=0.52 ZF=2000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=Tarmac
Tris:1232,926 DP:3462
FPS 32.9 (31.. 34)
Mem=1091MB DLights=(0/1/4)

ALT 187.81



∞

12

100

100

DAMAGE 1000 %

To The Islands: Malevich (WIP) Demo