

# Kandinsky Malevitch Mondrian: The Infinite White Abyss

## Foreword

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and Isabelle Malz

Kandinsky, Malevich, Mondrian – The Infinite White Abyss is the first exhibition to explore the theme of white fields in the work of these three avant-garde artists. At the start of the last century, the three artists each developed their own path to abstraction. It was the idea of "white" that attracted their attention. Furthermore, for each of the artists, "white" had become a potent symbol for a future world. "The white free abyss, infinity is before us," said Kazimir Malevich in 1919 and thus formed a metaphor that was groundbreaking for his art, and gave the exhibition its title. The white surface as emptiness and nothingness forms the monochrome ground, the geometric shapes seemingly floating in front of it. At the same time, white is a mystical color for Malevich, and he describes it as pure excitement. Looking for new models of existence for mankind he considered white Suprematism to be the highest perfection of non-objectivity. He coupled it with idealistic ideas to form a radical concept for a future society. For Wassily Kandinsky, the white surface marked a space of possibilities, and he considered white to be an original force of evolution and spiritual enlightenment. The notion of evolution also guided Mondrian's interest in a universal truth that he assumed to lie beyond objectivity. In the radical reduction of design elements to horizontal and vertical lines and the three primary colors red, yellow and blue (and, in juxtaposition to this, the three non-colors black, gray and white), he developed his neoplastic system, which, in 1920, he dedicated to future mankind in his publication *Le Neo-Plasticisme*. Mondrian intended to express form and matter with the three primary colors. While the non-color white initially signified the neutral surface, he later equated it symbolically to the (empty) spiritual space. He finally saw the spiritual-cosmic universal concept he aspired to realize in the tense balance between these two principles of color and form.

In the years between 1880 and 1920, ideas were widespread not only among scientists, theologians and writers in Europe of an invisible spatial, or rather, fourth dimension. Inspired by nature and popular science writings, artists were preoccupied with concepts of a fourth dimension that they associated with an expansion and liberation of thought and imagination and, accordingly, tried to visually implement within their works. Together, they were convinced that behind the limit of human perception existed an invisible reality and that artists as particularly sensitized people had the ability to see into this fourth dimension – or even into much higher dimensions – and make them visible. At the same time, the so-called aether-theory offered a possibility to be able to explain the groundbreaking discoveries of X-rays, electromagnetic oscillations, or radioactivity, even if proof of the theory failed to materialize, for reason known today. Almost without exception, the physical findings belonged in the area of the purely imaginative, outside the natural perceptible. This new view of the world promoted not only a material reduction in art. Rather, the imaginative horizon of artists such as Kandinsky, Malevich and Mondrian expanded accordingly toward multi-dimensional and infinite cosmic and spiritual realms that found many forms of expression in the white surfaces of their pictures. In an open-plan room structure, articulated by freestanding walls, and in chronological order, selected major works from the period 1911 to 1941 trace the preoccupation of the three artists with the color white in three parallel lines of development. There is a separate wall for each image. Thus, attention can focus entirely on the work and the differentiation of the white areas of color surface texture and its material character as well as their thematic relevance in the overall context of the composition. At the same time, the development process of the white surfaces in the work of each artist, as well as their particular handling of white is taken into account. In addition, it is possible to compare the, at times, surprising coincidences and analogies between the paintings of the three artists, but the crucial differences in the use of this non-color soon become evident. To reveal the complexity of the reference framework and the various cross-

KANDINSKY MALEVICH MONDRIAN. The Infinite White Abyss. The white, free abyssinfinity lies before us, wrote Supremacist painter Kazimir Malevich in. The Infinite White Abyss: Kandinsky Malevitch Mondrian by Marlon Ackermann; Linda Dalrymple Henderson; Ansger Lorzen at tupuericultura.com - ISBN Kandinsky, Malevich, Mondrian The Infinite White Abyss. Kunstsammlung Nordrhein-Westfalen. Explore Kandinsky Art, Museum Exhibition, and more!. ACKERMANN, MARION et al. Kandinsky, Malevitch, Mondrian: The Infinite White Abyss. pages, including color and 30 b&w plates. 4to, wraps. Free Shipping. Buy Kandinsky Malevitch Mondrian: The Infinite White Abyss at tupuericultura.com Find great deals for The Infinite White Abyss: Kandinsky Malevitch Mondrian by Ansger Lorzen, Linda Dalrymple Henderson, Marlon Ackermann (Paperback. KANDINSKY, MALEVICH, MONDRIAN The Infinite White Abyss Quadriennale Dusseldorf 5 April - 6 July With thematically interrelated exhibitions. Buy The Infinite White Abyss by Marlon Ackermann, Linda Dalrymple Henderson from The Infinite White Abyss: Kandinsky Malevitch Mondrian (Paperback). Free Book pdf Database - Looking for ePub, PDF, Kindle, AudioBook for The Infinite White Abyss Kandinsky. Malevitch Mondrian? This site will. For the exhibition Kandinsky, Malevich, Mondrian: The Infinite White Abyss, the works of Wassily Kandinsky and Piet Mondrian owned by the Kunstsammlung. View of the exhibition Kandinsky, Malevich, Mondrian The Infinite White Abyss. Kunstsammlung Nordrhein-Westfalen. Booktopia has The Infinite White Abyss, Kandinsky Malevitch Mondrian by Marlon Ackermann. Buy a discounted Paperback of The Infinite White Abyss online. Kandinsky. Malevich. Mondrian. The Infinite White Abyss. With the participation of Sepherot Foundation (Liechtenstein). April 5, - July 6, Kandinsky Malevitch Mondrian: The Infinite White Abyss. Ackermann, Marlon; Henderson, Linda Dalrymple; Lorzen, Ansger. Published by Snoeck. ISBN Wassily Kandinsky, Kasimir Malevich, Piet Mondrian is the first thing that strikes one entering the Infinite White Abyss at K20 Grabbeplatz. the Fourth Dimension: Kandinsky, . Mondrian, and Malevich in context. "Matter is not, in . also developed the analogy of a two-dimen- gravity or specific orientation, and infinity and "white abyss" of space, and it was linked for him simply a. It is at K20 that the exhibition Kandinsky, Malevich, Mondrian The Infinite White Abyss (April 5 July 6, ), is presented. A monumental. Read The Infinite White Abyss: Kandinsky Malevitch Mondrian book reviews & author details and more at tupuericultura.com Free delivery on qualified orders. In collaboration with the Kunstsammlung and in direct reference to the exhibition "Kandinsky, Malevich, Mondrian: The Infinite White Abyss," (ended on 6 July. Kandinsky Malevitch Mondrian by Marlon Ackermann; Linda Dalrymple Kandinsky Malevitch Mondrian: The Infinite White Abyss: Marlon Ackermann; Linda.