

1898–1910
1911–1913
1914–1916
1917–1921
1922–1927
1928–1936
Author's Footnote

KAZIMIR MALEVICH BIOGRAPHY

Kazimir Severinovich Malevich

b. 23 February 1879, Kiev, Ukraine, Imperial Russia
d. 15 May 1935, Leningrad, Soviet Union

Father: Severin Antonovich, 1845–1902

Mother: Ludviga Alexandrovna, 1858–1942

Both his parents were of Polish descent. Polish and Russian were his native languages.
“Malevich” is the Russian transliteration of his Polish name.



Kazimir Malevich in Kursk, c. 1902/1904

1896

Completes two-year agricultural college in Parkhomovka; paints in the summer.

1898

Exhibits for the first time, in Kursk.

Attends courses in the Kiev School of Art.

1899

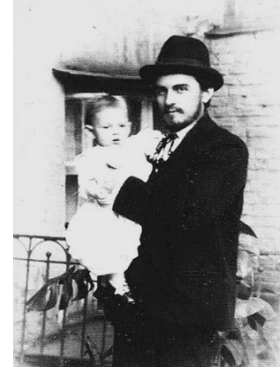
Marries Kazimira Ivanovna Zgleits. Has two children, Anatoli (1902-1909) and Galina.



Kazimir Malevich, c. 1900



Kazimira Zgleits Malevich, c. 1900



Malevich and Anatoli, 1902

1902

Malevich's father dies.

1903

Exhibits in Kursk.

1904

Autumn

Goes to Moscow.

1905

Spring

Returns to Kursk, painting in the orchard of a house he has rented.

Autumn

Returns to Moscow.

Exhibits in Exhibition of Painters from Kursk and Other Cities, Kursk.

1906

January

Exhibits in 25th Periodical Exhibition of the Society of Art Lovers, Moscow.

Autumn?

Begins to study in the Moscow teaching studio of Fedor Rerberg, until 1910. There he meets Aleksei Morgunov and Ivan Kliun.

1907

Moves permanently to Moscow with his mother, wife, and children.

Exhibits in XIV Moscow Artists' Society, Moscow. Meets Mikhail Larionov.

1908

Exhibits in 27th Periodical Exhibition of Art Lovers, Moscow, showing Impressionist paintings.

Exhibits in XVI Moscow Artists' Society, Moscow. Shows Symbolist paintings.

1909

Exhibits in Exhibition of the F. Rerberg School of Art, Moscow.

Exhibits in XVII Moscow Artists' Society, Moscow.

Malevich's wife leaves him, first alone then returning to collect the children. Anatoli dies of typhoid fever.

Sofia Mikhailovna Rafalovich becomes his partner, then wife.

Her family has a summer residence in a village near Moscow, Nemchinovka.



Sofia Mikhailovna Rafalovich, 1910

1910

April

Exhibits in Society of Kursk Art: Exhibition of Paintings and Sketches.

December

Exhibits in Society of Moscow Painters: Exhibition of Watercolours and Sketches.

December 10 – 17 January 1911

Exhibits in Knave of Diamonds 1, organised by Natalia Goncharova and Mikhail Larionov.

1911

February

Exhibits in 1st Moscow Salon with N. Goncharova, M. Larionov, Aleksei Morgunov and Vladimir Tatlin. Malevich's paintings are grouped under "Series of Yellow", "Series of White", "Series of Red".

April 13 – 10 May

Exhibits in Union of Youth 2, St. Petersburg.

1912

January, from the 1st

Exhibits in Union of Youth 3, St. Petersburg.

January 25 – end February/early March

Knave of Diamonds 2, organised by Robert Falk, Piotr Konchalovsky and Aristarkh Lentulov. Malevich does not exhibit but it was of major importance for Moscow painters, containing, as it did, important works by Parisian painters, André Derain, Albert Gleizes, H. Le Fauconnier, Fernand Léger, Robert Delaunay (which may have been delayed), drawings by Henri Matisse and Picasso. Also shown were German Expressionists, Vasily Kandinsky, Gabrielle Münter, Franz Marc, August Macke, Max Pechstein, Otto Mueller, Erich Heckel, and Ernst Kirchner. Russian Fauves and Cubists included D. Burliuk, V. Burliuk, A. Exter, R. Falk, A. Grishchenko, P. Konchalovsky, A. Lentulov, I. Mashkov.

March 11 – 8 April

Having objected to the international content of Knave of Diamonds 2, Goncharova and Larionov dissociate themselves from Knave of Diamonds and form the group, Donkey's Tail, which Malevich joins together with Aleksei Morgunov and Alexander Shevchenko, Vladimir Tatlin, and Marc Chagall. The Donkey's Tail was the last major Neo-Primitivist exhibition.

Malevich shows 23 major canvases, all brightly coloured and fauve-like.

Mikhail Matiushin and Olga Rozanova visit Moscow and meet Malevich. They invite Donkey's Tail members to exhibit in St. Petersburg in Union of Youth 6.

December 4 – 10 January 1913

Exhibits in Union of Youth 6, St. Petersburg. Shows Cubist-like figures of peasants.

December 26 – 30 January 1913

Exhibits in First Exhibition of the Society "Free Art" / Modern Painting.

1913

January

Malevich becomes an official member of Union of Youth.

March 24 – 7 April

Exhibits in Target, organised by M. Larionov. Shows Cubist-like figures of peasants.

Spring

Matiushin invites Malevich to collaborate on an opera, *Victory Over the Sun*, together with the poet, Aleksei Kruchenykh.

June

Aleksei Kruchenykh, *Let's Grrumble/Vozroshchem*, with Malevich's lithographs: Arithmetic, Peasant Woman Goes for Water.

June

Aleksei Kruchenykh, *Explodity / Vzorval*, with Malevich's lithographs: Simultaneous Death of a Man in an Airplane and on the Railroad, Prayer.

July

The three artists spend several weeks together at Matiushin's summer house in Ussirkirkko, in Finland, Matiushin writing the music, Kruchenykh the libretto, and Malevich designing the sets and costumes. Velimir Khlebnikov will contribute the Prologue.



Mikhail Matiushin, Kazimir Malevich, Aleksei Kruchenykh, summer in Ussirkirkko, 1913.

August

Aleksei Kruchenykh, *Piglets / Porsyata*, with Malevich's lithographs: Cover, Peasant Woman, Portrait of a Builder Completed.

September

The Three / Troe, is published. Texts by Velimir Khlebnikov, Aleksei Kruchenykh, Elena Guro. Cubo-Futurist lithographs by Kazimir Malevich: Cover, Horsedrawn Coach in Motion, Reaping Woman, Head of a Peasant Girl, Sounds.

Kruchenykh, V. Khlebnikov, *The Word as Such / Slovo kak Takovoe*, with Malevich's lithograph: Woman Reaper (glued to cover).

November 10 – 10 January 1914

Exhibits in Union of Youth 7, the last exhibition of the group. Malevich shows Cubist-like figures of peasants and near-abstract Cubo-Futurist paintings.

December 16 and 18

Two performances of *Victory Over the Sun*, Luna Park, St. Petersburg.

1914

January 8 – 13 February

Exhibits in Contemporary Painting, 2nd Exhibition, Moscow.

February 5 – 2 March

Exhibits in Knave of Diamonds 4, Moscow. Shows near-abstract Cubo-Futurist paintings.

February 19

At Knave of Diamonds debate, Moscow, Malevich and Morgunov wear red wooden spoons in their jacket lapels and as Malevich described it in a letter to Olga Rozanova (21 February 1914), "[Morgunov] and I appeared together at the Knave of Diamonds debate last night, to great success. I now have a very full programme of lectures. We simply destroyed the Knave of Diamonds, nothing remained of Tugenholt, nothing, only his gloves." (*Kazimir Malevich in the State Russian Museum*, p. 391)

February

Filippo Tommaso Marinetti comes to Moscow and St. Petersburg as the ambassador of Italian Futurism, giving lecture-performances. The Russian Futurists, who are largely poets and writers, stage events.

February 21

Malevich and A. Morgunov walk along Moscow's main thoroughfare, Kuznetsky Most,

wearing a red wooden spoon in their coat lapels, their Futurist demonstration.

March 1 – 30 April

Exhibits in Salon des Indépendants, Paris, together with A. Archipenko, Vladimir Baranoff-Rossiné, David Burliuk, Vladimir Burliuk, Marc Chagall, A. Exter, and Riabushinsky.

August 1

Germany declares war on Russia.

November 30 – 11 January 1915

Exhibits in Painters – To their Comrade Soldiers, Moscow.

December 26 – 31 January 1915

Exhibits in Women Painters – to the Victims of War



Left to right:
Ivan Kliun, Vladimir Tatlin, Kazimir Malevich, 1914-1915.
Malevich wears a red wooden spoon.

1915

March 3 – 2 April

Exhibits in First Futurist Exhibition of Paintings, Tramway V, Petrograd. It was organised by Ivan Puni and Xenia Boguslavskaya. At the opening, all the exhibitors – Olga Rozanova, Aleksei Morgunov, Liubov Popova, Vladimir Tatlin, Nadezhda Udaltsova, Alexandra Exter – wear red wooden spoons.

March 25 – 5 April

The Year 1915, organised by M. Larionov, in which Malevich and Morgunov exhibit two joint works: *Alogical Assemblage with the Portrait of Chaliapin*, and *Partial Eclipse*.

June 23

Natalia Goncharova and Mikhail Larionov leave Moscow for Geneva, arriving 16 July, to join Sergei Diaghilev and others of the Ballets Russes, including Massine, Leon Bakst, and Igor Stravinsky. Goncharova and Larionov never return to Russia.

Summer

In Kuntsevo with Ivan Kliun and Aleksei Morgunov, where Malevich paints his first Suprematist paintings. Kliun paints Cubo-Futurist canvases and makes sculptures while Morgunov continues to paint in a fauve-like style.



Left to right: Kazimir Malevich,
Ivan Kliun, Aleksei Morgunov c. 1915.

September

Puni surprises Malevich in his studio, whose Suprematist paintings had remained a secret to his colleagues. Puni then paints his own versions, and a Suprematist group of painters is formed including Ivan Kliun, Mikhail Menkov, and Puni. They publish a Suprematist Manifesto for the opening of the exhibition.

December 19 – 17 January 1916

Last Futurist Exhibition of Paintings 0.10 at the Dobychna Art Bureau in Petrograd where

Malevich shows his non-objective paintings for the first time. He publishes a brochure, *From Cubism to Suprematism in Art, to the New Realism of Painting, to Absolute Creation*.

1916

January 25

Malevich and Puni give a lecture on Cubism, Futurism and Suprematism in Petrograd.

March 19 – 20 April

Exhibits in Futurist Exhibition – The Store, Moscow, organised by Vladimir Tatlin. All the contributors submit Cubist works, although Malevich's are alogical paintings.

Spring

Creation of the SUPREMUS Society of Artists – Malevich, Alexander Archipenko, Natalia Davydova, Alexandra Exter, Ivan Kliun, Mikhail Matiushin, Mikhail Menkov, Vera Pestel, Liubov Popova, Olga Roznova, Nadezhda Udaltsova and others. They meet in Udaltsova's apartment to discuss the new painting and its principles.

Autumn

Malevich reports for military duty and is sent to Smolensk, writing to Matiushin on 24 November that he is there but will be "going for some days to Moscow – until the 2nd of December I will be in Moscow. I am going there to say goodbye and I am writing to you that my hour has come. Fate has cast its dice and mine have fallen. Everybody up to the age of 38 is being removed from our organisations and only those who are 39 and over can remain. I have not grown old enough yet and, for this reason, I must go and face the whizzing and the splinters. My consciousness wishes to separate itself from the body. But the spirit is fighting and there is no dissolution, dear Mikhail Vasilievich." (In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 211.)

November 6 – 19 December

Malevich contributes 60 Suprematist paintings to the Knave of Diamonds 5 exhibition in Moscow. Apart from 4 canvases, the remaining 56 paintings are unidentified.

December 12

Malevich writes a postcard to Matiushin to say that "today, the eighth, I am leaving [for the front]." In fact, Malevich's orders were changed and he did not go to the front. In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 211.) He remained "in the 56th reserve infantry regiment", as he wrote to Matiushin on 8 September 1917. (Ibid., p. 213.)

1917

February 7 – 12 March

The February Revolution.

March 15

Czar Nicholas II abdicates, ending the Russian monarchy. He changes the name of St. Petersburg to Petrograd. A provisional government is formed, followed in July by the Coalition Government under Alexander Kerensky.

April

Malevich takes part in designing the May Day parade in Moscow.

Joins Left Wing Federation of the Moscow Trade Union of Painters.

May

Olga Rozanova writes that the *SUPREMUS Journal* is almost ready for publication in the autumn. It never appeared. It would have contained articles on Cubism, the second issue would contain articles on Futurism, and the third would have contained articles on Suprematism.

August

Elected Deputy Director of Art Department of Moscow Soldier's Soviet. Proposes organisation of a People's Academy in Moscow and Petrograd.

September

On 8 September he writes to Matiushin: "I have thought of a whole series of works, particularly arrangements of the first Peoples' Academy of Arts in Moscow. My idea was met joyfully and the ball is growing. Soon I will open several small departments of those cells which on a wider level will be in the Academy. Generally speaking, it is very interesting to work." In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*,

Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 213.)

Writes to Matiushin on 8 September that "I have painted a few pictures, *Supremus* – both the journal and painting – are going well." (Ibid., p. 213.)

October 14

Elected President of Knave of Diamonds. It was to be the last of its exhibitions.

October

Announcement of his programme for art schools, to be applied in reorganisation of art schools, State Free Art Studios, SVOMAS / *Svobodnye gosudarstvennye khudozhestvenne masterskie*.

October 25 (7 November, Julian calendar)

October Revolution by the Bolsheviks.

Malevich appointed Commissar for the Preservation of Monuments and Antiquities.

November

Peoples Commissariat of Enlightenment / *Narodnyi komissariat prosveshcheniia*, or Narkompros, replaces former Ministry of Culture. Anatoli Lunacharsky is Commissar. Artists are given official posts for the reorganisation of the arts institutions.

November 16 – 3 December

Knave of Diamonds 7, Moscow. Malevich shows 16 canvases, Suprematism, four cubist canvases of 1911, and ten works, "Paintings 1908-1910". None of the Suprematist paintings has been identified, nor the Cubist works.

1918

January 29

Department of Visual (or Plastic) Arts, *Otdel izobrazitelnykh iskusstv*, IZO, established within Narkompros, headed by David Shterenberg. Malevich elected to the Moscow section which was headed by Vladimir Tatlin, soon followed by Vasily Kandinsky when Tatlin moved to Petrograd. Aleksandr Rodchenko is assistant director. Kandinsky is head of the Purchasing Committee whose members include Malevich, Rodchenko, Liubov Popova, Ivan Kliun, A. Morgunov, et al.

February 1

Change from the Gregorian calendar to the Julian calendar, making it 14 February.

March 12

Government moves from Petrograd to Moscow which becomes the capital city of Russia.

March – April

Publishes articles in *Anarchy* / *Anarkhia*.

October

The reorganised art schools State Free Art Studios, SVOMAS open. In Moscow it is housed in the former School of Painting, Sculpture and Drawing and the Stroganov School. In Petrograd it is housed in the Imperial Academy of Art. Malevich has a teaching studio in the Moscow branch, and shares the textile studio with Nadezhda Udaltsova. He will also have a studio in Petrograd.

November 7

Olga Rozanova dies in Moscow of diphtheria at the age of 32.

1919

Civil War in Russia. Great penury and food shortages.

January – February

First State Exhibition – Posthumous Exhibition Olga Rozanova, opens in Moscow.

February

Museum Conference, Petrograd. The decision is taken to establish the network of museums of contemporary Russian art, the Museum of Painterly Culture, renamed Museum of Artistic Culture. Vasily Kandinsky appointed Director in Moscow, becoming Head of the Purchasing Committee in November.

April 27 – late May

Xth State Exhibition - Non-Objective Creation and Suprematism, Moscow. Malevich shows his new White on White canvases.

Summer

Museum of Artistic Culture, Moscow, opens with holdings of 80 paintings which had been acquired by the Purchasing Committee. (See above, 1918, January 29.)

November

Begins to teach at the Vitebsk Practical Art Institute directed by Marc Chagall. El Lissitzky is head of the graphics and architecture department.

On New Systems in Art – Statics and Speed, produced on the lithographic presses in the Vitebsk Practical Art Institute. Malevich writes to Matiushin's wife in January 1920, "My friends have published a book, "On New Systems in Art". A thousand copies, lithographically printed with drawings." In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 214.)

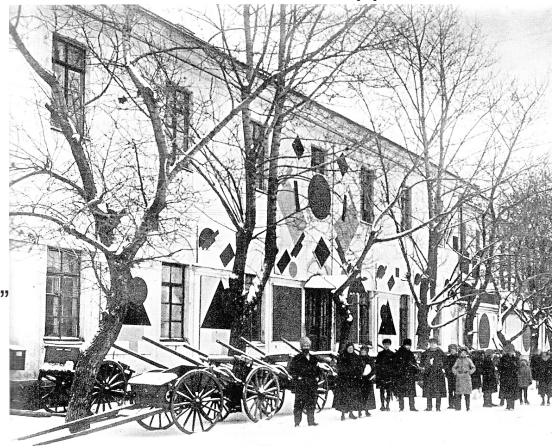
1920

January

Malevich writes to Matiushin around 21 January from Vitebsk saying that he has been "placed behind a desk and I am working – I write as much as I can. I still can't walk – there is a great deal of pain in my side, but my hand and leg are stronger now. I have written 55 pages about movement and economy and a book on individualism and the ego and the collective [some of it published in UNOVIS 1, Vitebsk May 1920]. I lectured a great deal, took part in debates, restored the New Art, as a result of which the workers appeared with Suprematist banners. There was a gathering of the trade union councils of factories and plants which were decorated in Suprematist style.

All the buildings of the plant were decorated in Suprematist style and in the end the Red Army men also joined in by hanging a Suprematist curtain in their huge theatre. We are now putting together an album of photographs to send as a consolation of the Fine [Arts] reaction in Moscow."

(In *Kazimir Malevich: Suprematism*, Berlin: Deutsche Guggenheim, 2003, p. 240.)



Suprematist decorations, Vitebsk, Winter 1920.

February

Students gather round Malevich, inspired by his charisma and Suprematism. They form the group, Affirmers of the New Art, *Utverditeli novogo iskusstvo*, UNOVIS. They create publications and exhibitions during the year and into mid 1922.

March 25

Opening of XVIth State Exhibition – Kazimir Malevich – His Path from Impressionism to Suprematism, Moscow. No catalogue, but it is known that 153 works were exhibited; approximately 90 paintings can be seen in the installation photographs. Two reviewers refer to there being "empty white stretchers" or "an almost perfect' Suprematist work: This was a square canvas well covered with oil whitewash (approximately seventy by seventy centimeters) in a gilded frame. Subsequently he exhibited just an empty frame. In both cases there were many discussions and debates but in both cases his intent was mockery." (In *Kazimir Malevich: Suprematism*, Berlin: Deutsche Guggenheim, 2003, p. 256.)

April 20

Daughter Una born in Vitebsk.

June

1st Exhibition of UNOVIS held in State Free Art Studios, SVOMAS, Moscow.

October

Kandinsky resigns from the Museum of Artistic Culture and Aleksandr Rodchenko becomes Director. In his "Report of the Factual Activities", Rodchenko states that "1,907 works" had been acquired to be distributed to over thirty museums across Russia.

Late Autumn

Planning of the 1st Russian Art Exhibition for Berlin, Galerie Van Diemen, begins on the initiative of David Shterenberg and others in IZO Narkompros, to be a collaboration with the Department of Foreign Affairs. El Lissitzky is given responsibilities to make contacts in Germany.

December

SUPREMATISM . 34 Drawings lithographed in graphic studio at Vitebsk Practical Art Institute.



UNOVIS group, Vitebsk Practical Art Institute, Spring 1922
 Seated left to right: M. Veksler, Vera Ermolaieva, Ilya Chasnik, L. Khidekel.
 Standing left to right: I. Chevinko, K. Malevich, E. Royak, Anna Kagan,
 N. Suetin. L. Yudin, E. Magaril.

1921

January 21

Joins Moscow Institute of Artistic Culture, InKhUK / *Institut khudozhestvennoi kul'tury*.

March 28

2nd Exhibition of UNOVIS, Tramot Studio, Vitebsk.

April 21

Museum of Artistic Culture in Petrograd opens, with holdings of 257 works by 69 artists of Russian painting from c. 1905 to the present (1921). It includes a small collection of icons and folk art. The Museum had three sections: Painting-Cultural, Drawings, and Production Art. By 1925 it would house 1,473 works of art.

June 4 – 8

UNOVIS Exhibition in the Paul Cézanne Cub of VKhUTEMAS, Moscow.



Malevich and Una, April 1922.

1922

April

God is Not Cast Down. Art, Factory and Church published in Vitebsk.

May 14 – 20

Third Exhibition of UNOVIS, Institute of Artistic Practice, Vitebsk.

May

Graduation of students of the Vitebsk Practical Art Institute including Ilya Chasnik and Ilya Suetin.

June

Vitebsk Practical Art Institute is closed. Malevich moves to Petrograd.

15 June

Survey of New Trends in Art opens at Museum of Artistic Culture, Petrograd.

Gives two lectures, "A New Proof in Art" and "Art, Factory and Church".

Summer

Malevich gives courses in the Museum of Artistic Culture. He will continue to lecture regularly there until late 1926.

October – November

1st Russian Art Exhibition, Galerie Van Diemen, Berlin. The exhibition is organised by IZO Narkompros and most of the works shown had been purchased by the State Purchasing Committee, including Malevich's paintings – one Cubo-Futurist, *Grinder – Flickering Principle* – and four Suprematist paintings. The *Grinder* had come from the works allocated by the Moscow Purchasing Committee of IZO Narkompros to the Vitebsk Museum of Contemporary Art.

Autumn

Works on porcelain designs with Ilya Chasnik and Nikolai Suetin for the Lomonosov Porcelain Factory, Petrograd.

December

Union of Soviet Socialist Republics (USSR) established.

December 22

Collection of contemporary Russian painting opened in the Russian Museum, Petrograd. The works had been selected for the museum by Nikolai Punin, Curator.



Malevich before a hanging of his paintings. possibly at the Museum of Artistic Culture. Moscow, c. 1923.

1923

January – February

Kazimir Malevich - 25 Years of Work, Museum of Artistic Culture, Moscow. No catalogue, but approximately 100 works shown. Malevich gives two lectures, "From Cézanne to Suprematism".

February 28

Gives lecture, "On the Artistic Basis: On Colour, Light, Pointillism in Space and Time" to the Psycho-Physical Laboratory of the Russian Academy of Artistic Sciences, RAKhAN, Moscow.

May 15 – 1 August

Exhibition of Paintings by Petrograd Artists of All Trends, 1918-1923, opened in Academy of Arts, Petrograd. Shown are a large section of works by Mikhail Matiushin's Organic Culture group in GINKhUK within the Museum of Artistic Culture, Vladimir Tatlin's Material Culture group, and the Suprematists. "Malevich was showing his latest Suprematist works at the exhibition – a black square on a black ground and a white square on a white ground." (S. Dymchits-Tolstaia in *Kazimir Malevich in the State Russian Museum*, p. 415.) Malevich publishes "The Suprematist Mirror" in *Zhizn iskusstvo / Life of Art*, 22 May, in Petrograd.

Summer – Autumn

Death of Sofia Rafalovich, Malevich's second wife, of tuberculosis.

September

Malevich elected as Director of the Museum of Artistic Culture, Petrograd. A temporary position which is confirmed in 1924.

October – November

A research section being planned within the Petrograd Museum of Artistic Culture, the State

Institute of Artistic Culture, GINKhUK (*Gosudarstvennyi institut khudozhestvennoi kultury*). As Malevich described it in August 1929 when it came under threat, attacked by the Stalinist-oriented, Association of Artists of Revolutionary Russia, AKhRR (*Assotsiatsiya khudozhnikov revoliutsionnoi Rossii*), "In actual fact, the Institute of Artistic Culture had only one aim and task; to find new forms in the fields of architecture, textiles, wallpaper, furniture, colouring, graphics...." (In *Kazimir Malevich: Suprematism*, Berlin: Deutsche Guggenheim, 2003, p. 218.) It was more than that, of course, its research exploring art as a necessary human and cultural phenomenon.

1924

January 21

Lenin dies. Petrograd is renamed Leningrad.

February 13 – 6 March

His *Grinder*, having been purchased (for just over \$40.00) by Katherine Dreier at the 1922 1st Russian Art Exhibition at the Galerie Van Diemen, Berlin, was exhibited in New York at Modern Russian Artists - 17th Exhibition of Modern Art of the Société Anonyme, there titled, "Scissors Grinder, 1912".

April-October

Exhibits drawings for six *Arkitektons*, as well as *Black Square*, *Black Cross*, *Black Circle*. Venice Biennale, Russian section.

May 25

Liubov Popova dies in Moscow of scarlatina, aged 35.

May 25 – 8 June

Survey of the Activities of the Museum of Artistic Culture, Petrograd. Malevich shows the many charts resulting from the work in the Formal-Theoretical Department. Pavel Mansurov shows his work, Matiushin that of the work of the Organic Culture Section, while Tatlin shows the work of the Material Culture Section in its studio.

Summer

Moscow Museum of Artistic Culture moved to be housed in the building of the art school, the Higher State Artistic and Technical Workshops, VKhUTEMAS,

October

Institute of Artistic Culture set up within Museum of Artistic Culture, Leningrad, given formal government approval on 17 February 1925. It is headed by Malevich, who is also Director of the Museum of Artistic Culture. The Institute was divided into four Sections: Formal-Theoretical, headed by Malevich, Organic Culture headed by Mikhail Matiushin, Material Culture headed by Vladimir Tatlin, and General Ideology headed by Nikolai Punin.

Autumn

Alexandra Exter leaves for Paris. In the catalogue of the USSR Pavilion at the Exposition International des Arts Décoratifs, which opens May 1925, it is indicated: "Direction et Administration du Secteur Commercial – Décoration et Installation par A. Exter." She never returns to Russia

December 21

Posthumous Exhibition of Artist Constructor Liubov Popova opens in Moscow in the Museum of Artistic Culture, housed in the VKhUTEMAS building.

December 30

On the initiative of El Lissitzky, Malevich was invited to have an exhibition in Hanover at the Kestner Gesellschaft:

"Dear Professor Malevich, On the basis of an initiative by El Lissitzky, we would like to ask you if it would be possible to organise an exhibition of your works as well as the works of the laboratories of the Institute of Contemporary Arts Culture. This exhibition could then travel to other cities in Germany such as Hamburg, Berlin, Braunschweig, etc. The most convenient dates for us would be March or April of 1925. Please let us know as soon as possible if it would be possible to organise such an exhibition, and how we could receive it. Respectfully yours, Krenz." The letters requesting permission to travel and the reasons for spreading the work of GINKhUK in Germany were numerous, but permission from IZO Narkompros was never granted. (In *Kazimir Malevich: Suprematism*, Berlin: Deutsche Guggeneheim, 2003, p. 243ff.)

1925

10 March

Gives lecture, "The Theory of the Additional Element in Painting" to the Psycho-Physical Laboratory of the Russian Academy of Artistic Sciences, RAKhN, Moscow.

28 April

International Exhibition of Decorative and Modern Industrial Arts, Russian Section, opens in Paris. Malevich exhibits Suprematist porcelain by himself and his collaborators.

Autumn

Natalia Andreevna Manchenko becomes his partner.

November 29-31 January 1926

1st Exhibition of the Scientific Section of the People's Commissariat of Enlightenment, Moscow.



Malevich lecturing, c. 1925.



From left to right:
Nikolai Punin, Malevich, Mikhail Matiushin,
c. 1925 in Museum of Artistic Culture, Leningrad.

1926

February 27–25 March

1st International Exhibition of Modern Architecture, Warsaw. Exhibits drawings for Planits and those of students are also shown.

Spring

Malevich receives the permission to travel abroad as "representative of the Leningrad GINKhUK", which had the equivalence of university status and Malevich the title of Professor.

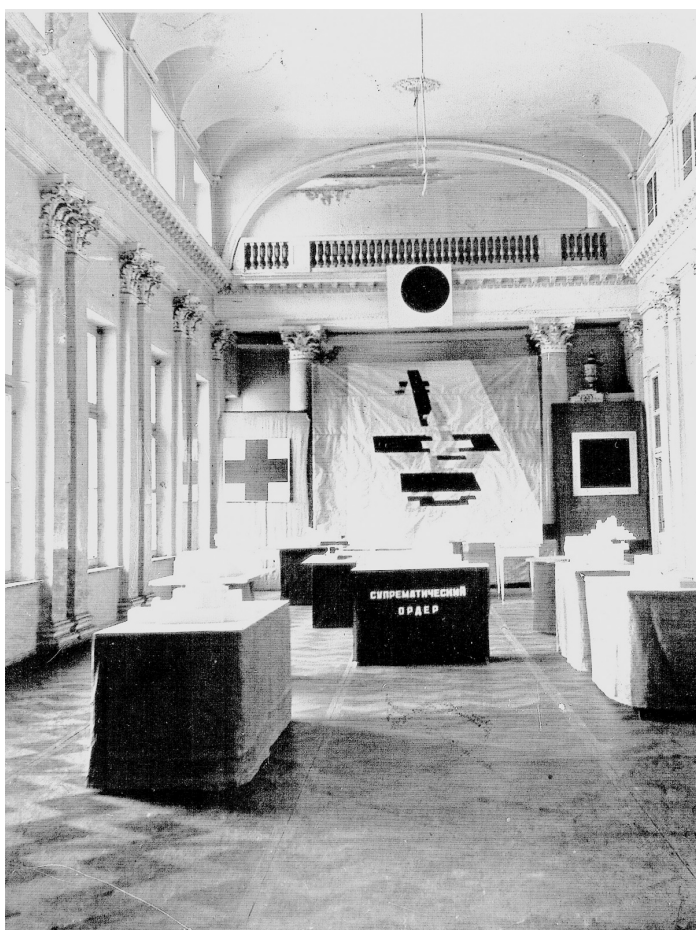
June 1–1 December

Philadelphia Sesqui-Centennial International Exposition, Philadelphia Museum of Art, Philadelphia. Malevich's *Grinder*, "The Scissors Grinder 1912", was shown.

June 15–1 July

Survey of the Work of the Institute of Artistic Culture for the Academic Year 1925-1926, GINKhUK, Institute of Artistic Culture, Leningrad. In addition to work of the studios, Malevich exhibited his architectural models, the Arkhitektons, as well as the paintings, *Black Square*, *Black Cross* and *Black Circle*.

Critics attack Malevich for the architectural models as being politically dubious. This leads to an investigation into GINKhUK, with the decision to close it down soon following.



Survey of the Work of the Institute of Artistic Culture
for the Academic Year 1925-1926, GINKhUK,
Institute of Artistic Culture, Leningrad.

Summer

Collection of the Museum of Artistic Culture transferred to the Russian Museum.

August

Malevich's exit visa enabling him to leave Russia and travel to Germany is revoked. Due to the influence of David Shterenberg, Lunacharsky reinstates Malevich's authorisation to travel to Germany.

September

State Purchasing Commission acquired Malevich's Arkhitekton, "Suprematist Model *Alpha*", to then be stored in the Art Department of the State Russian Museum on 23 June 1926.

October 31

Exhibition of Painting, Drawings, Sculpture and Architecture - Association of Painters "The 4 Arts", Moscow. Malevich exhibits four 3-dimensional works, the Arkhitektons.

15 November

Malevich dismissed as Director of GINKhUK.

December

Institute of Artistic Culture, GINKhUK, is closed down.

1927

1 January

Malevich's Formal and Theoretical Department and Matiushin's Organic Culture Department are transferred to the Institute of the History of Art, GIII, in Leningrad, together with most of the members of GINKhUK: M. Matiushin, the Enders, V. Ermolaeva, N. Punin, N. Suetin, I. Chasnik, L. Khidekel. The backbone of the Institute of Art History was made up of academic art historians specialising in art prior to the 20th century, hence the presence of contemporary artists working on contemporary art gave rise to internal conflicts. Also belonging to the institute were the linguistic theoreticians and historians, Boris Eikhenbaum, Tynianov, Oksman, Tomashevsky.



Natalia Andreevna Manchenko and Kazimir Malevich
15 February 1927

March 8 – 29

In Warsaw where he is received by the Polish Art Club as well as avant-garde artists belonging to Praesens and others.

March 20 – 27

Malevich wrote to Matiushin: “on the 20th I opened an exhibition in Warsaw. It is very small – about 30 canvases.” (In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 214.) The exhibition was held at the Hotel Polonia where Malevich was honoured with a dinner. Gives a lecture, “What is Suprematism?”. A request for “political exile” is made to the police in Warsaw but he receives no reply, undoubtedly because he was considered a “bolshevik”.

March 29–5 June

Berlin. Guest of the engineer, Gustav von Riesen.

April 7

Visits Bauhaus in Dessau, meeting with Walter Gropius and Laszlo Moholy-Nagy.

May 7

Malevich wrote to Lev Yudin, “The Germans gave me an out-of-this-world welcome. As a spring exhibition was being organised in Berlin they decided that I too should have a show. They gave me my own room and everything I needed... I do not think any other artist has ever been accorded such hospitality. My name is treated like an axiom.” (7 May 1927, Berlin, in *Kazimir Malevich in the State Russian Museum*, p. 395). In the same letter Malevich writes that he had sold a painting, received a commission for a Suprematist ornament, and money for the publication of his BauhausBook, *The Non-Objective World*, the total amounting to 3,200 roubles. *The Non-Objective World* contained two chapters, “Suprematism” and “Introduction to the Theory of the Additional Element in Painting”.

Malevich writes that he completed the book in Berlin just before his departure.

May 30, Berlin

On leaving Germany, Malevich entrusts the entirety of his paintings to the secretary of the architectural association, Hugo Häring, Berlin. He leaves all his manuscripts to his host, Gustav von Riesen, with the following note: “In the event of my death or permanent imprisonment or in the event of the owner of these manuscripts wishing to publish them, they must be studied and then translated into another language. For finding myself at this time under revolutionary influence, contradictions could arise with that form of the defence of art that I now hold, i.e., in 1927. I consider these decisions to be final. K. Malevich, 1927, May 30th, Berlin.” In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 215.) These manuscripts are today in the Stedelijk Museum, Amsterdam, as are most of the paintings Malevich left in Berlin apart from those that have been lost or sold.

May 14 –30 September

Malevich's one-man show of the works he brought with him are on view within the Grosse Berliner Kunstausstellung, made possible by the group of progressive architects.

July

Marriage of Malevich and Natalia Andreevna Manchenko registered in Leningrad.

July 23 – 9 October

Exhibition of the Werkbund, Stuttgart. Exhibits two architectural models.

Autumn

Malevich begins his research work in the State Institute for Art History, Leningrad, devoting his time to "rhythm, space and composition in Suprematist architecture". (In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 245.) Malevich and Matiushin are heads of the departments of modern art and experimental laboratories.

November 1

Exhibition of the Latest Trends in Russian Art, Russian Museum, Leningrad. It is organised by Nikolai Punin, the Curator of Contemporary Art. Malevich shows several works including an Arkhitekton.



Installation photograph of Latest Trends in Russian Art, Russian Museum, Leningrad, November 1927. Two Suprematist paintings of 1916, *Perfected Portrait of Ivan Vasilievich Kliunkoff* (1913), and an Arkhitekton by Malevich can be seen.

1928

February

1st Exhibition of the History of Applied Arts, Leningrad, Institute of Art History, where he shows several Arkhitektons.

April – October

Malevich publishes a series of articles in the Kiev periodical, *New Generation*.

June

Grosse Berliner Kunstausstellung, Berlin, where one Arkhitekton is exhibited.

Autumn

Exhibition of Acquisitions of the State Commission for the Acquisition of Works of Art for the Period 1927-1928, showing two Arkhitektons.

1929

April

All-Union Cooperative of Artists established in Moscow to supervise commissions, supplies, etc., ostensibly in view to erradicating illiteracy. From now on artists are required to depict the establishment of a socialist society, and every work to be exhibited or published passes before a censorship board.

August 29

Malevich writes to the President of Glaviskusstvo, the State Section for Art, to reconsider the decision to expel the artists working on Contemporary Art within the Institute of Art History. There was also criticism for not working according to Marxist ideology.

1 November

Exhibition of Works by K. S. Malevich, Tretyakov Gallery, Moscow. Malevich shows 50

paintings dated 1903-1922 in the catalogue. All of them were the holdings of the Russian Museum in Leningrad, sent on 22 October to Moscow.

Begins to teach at Kiev School of Art for 2 weeks a month. Until 1930.

December

Exhibition of Acquisitions for the Period 1928-1929, Tretyakov Gallery, Moscow. Malevich exhibits an Arkhitekton.

1930

During the year, Alexander Dorner, Director of the Landes-museum / Provinzialmuseum in Hanover, takes custody of the collection of Malevich's works left in Berlin and exhibits several of them in his museum. With the Nazi purge of "degenerate art", Dorner restores the Malevich paintings to Hugo Häring who hides them in Biberach, near Munich, throughout the war. Thanks to Hugo Häring, Malevich's paintings were saved from destruction.

Early to Spring

Purge of IZO Narkompros with accusations of personnel lacking Marxist ideology.

February 1-Early July

One-Man Exhibition (untitled), Gallery of Fine Arts, Kiev, showing approximately 50 paintings and a few Arkhitektons, mostly work from the 1929 Tretyakov Gallery exhibition. The Director of the Kiev Gallery of Fine Arts was arrested and imprisoned for having exhibited the "bourgeois Malevich".

June

Exhibition of Acquisitions by the State Commission for the Acquisition of Works of Art for the Period 1928-1929, Tretyakov Gallery, Moscow, where Malevich is represented by an Arkhitekton, Planit.

July

Soviet Painting, Berlin, exhibiting two "Compositions 1913".

September 20

Malevich arrested by the OGPU (United State Political Agency – i.e., the secret police responsible for capture and liquidation of "enemies of the people", i.e., anyone accused of opposition to the Stalinist state) on charge of "having committed a crime under article 58-6 of the Criminal Code".... "The present case arose on the basis of a report to the OGPU that Malevich, during his official trip to Poland in 1927, met with a group of artists hostile to the USSR. In addition, after being asked to register at the Embassy in Warsaw delayed doing so – ostensibly because of 'ill health'." Malevich is interrogated about his views on art, the opening recorded sentences being: "My view on art must provide the newest architecture and everything connected with its entirety, reflecting the social problems of proletarian society. I am being accused of formalism by the staff of the State Institute of the Arts in the persons of Atsarkina and Serebriakov. This is not correct as I have proven with my work and my contemporary view on art, I am striving to be closer to production. My new works on dishes are in demand for export, which provides our union with an economic benefit. At the same time there is recognition in the West of our innovation in art, with which we can show our achievements on the cultural front. I travelled abroad on official business on behalf of Glaviskusstvo. I completely fulfilled the task with which I was charged. The exhibitions that I organised in Germany and Poland presented a favourable impression of Soviet art. I never shared the views of the bourgeois world in art and never belonged to any right (wing) currents. When I was in Warsaw the right (wing) – the bourgeois practitioners of art – didn't even provide me with adequate space. In Germany I was referred to as the "Bolshevik who has arrived"... (Full text in *Kazimir Malevich: Suprematism*, Berlin: Deutsche Guggenheim, 2003, p. 249-250.) Malevich was detained in ODPZ – Department of Preliminary Imprisonment Before Trial – Nizhegorodskaya 39, Cell 167, in Leningrad.

November 15

Malevich writes to his wife from prison and remarks that he has had "a second attack", which may have been the beginning of his cancer.

December 8

Released from prison, perhaps due to the intercession of a certain Kiril Ivanovich Shutko who had a high position in 1930; he was arrested in 1938 and died in the camps in 1941. (See *Kazimir Malevich: Suprematism*. Berlin: Deutsche Guggenheim, 2003, p. 250n7.)

1931

June 2

Writes to Ivan Kliun where he says he is “thinking of painting portraits. For the time being I am writing a book – *Izologia* [Artology]. I’ll bring the rough draft with me to Moscow. We’ll read it and type two copies on your typewriter for friends, as a memento, since I won’t be able to publish it anyway.” (In *Kazimir Malevich: Suprematism*. Berlin: Deutsche Guggenheim, 2003, p. 251) This may refer to a manuscript, “The Practice of Impressionism”, dated October 1932, today in the archives of RGALI, Moscow, closed archive. (See *Kazimir Malevich: Suprematism*. Berlin: Deutsche Guggenheim, 2003, p. 251n3.)

From June 15

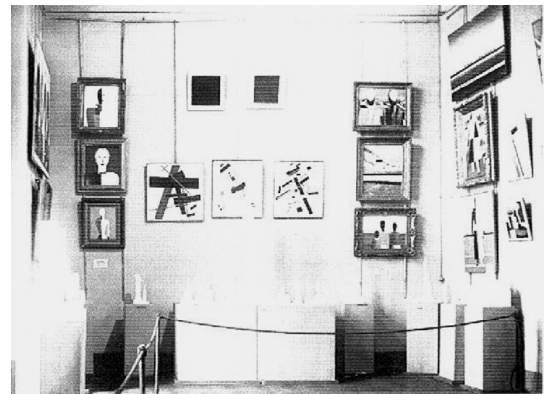
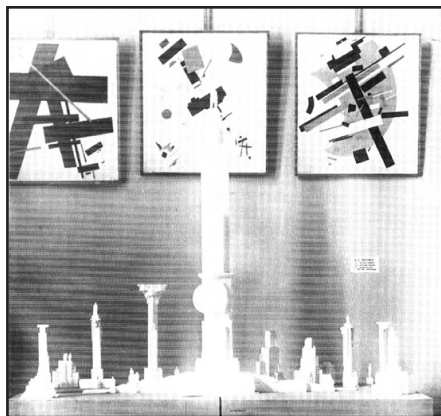
Art of the Epoch of Capitalism, Russian Museum, Leningrad.



Installation at Art of the Epoch of Capitalism, Russian Museum, Leningrad, 1931-1932.
Two paintings are in the lower group:
Black Square, 1915, and *Surematism*, 1916.

November 13 – May 1933

Artists of the RSFSR Over the Past 15 Years, Russian Museum, Leningrad. Shows 30 works – paintings and Arkhitektons.



Installation photograph of Malevich's paintings and Arkhitektons at Artists of the RSFSR Over the Past 15 Years, Leningrad, 1931-1933.

1932

October

Head of Experimental Laboratory in the Russian Museum.

1933

Becomes ill with cancer.

June to February 1935

Part of the Artists of the RSFSR Over the Past 15 Years is shown in Moscow in the Historical Museum, the Pushkin Museum of Fine Arts, and the Tretyakov Gallery.

September

Apart from working on his Arkhitektons in the Experimental Laboratory, Malevich described his “plan of work for the Experimental Laboratory” as, among other things, “dealing with the study of the exhibition of the current figurative and architectural Soviet Art. As is known, several exhibitions of painting, sculpture and architecture as well as an exhibition of projects for the ‘Palace of Soviets’ opened: the study of these exhibitions has taken up my time

from the 1st of September until the 29th; this explains my absence from the Laboratory.” In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 220.)

September 29

Malevich writes to the Director of the Artistic Department of the State Russian Museum about the materials he will be needing for Experimental Laboratory, the opening sentences quoted here: “I am beginning to fulfil the second half of the plan of experimental work which will consist of experimenting with problems of artistic architecture. It will be necessary to provide the required equipment for the Experimental Laboratory which means that in the carpentry workroom of the Museum one will have to prepare several polishing boards (I would like glass boards thick looking-glass 10 mm thick, one meter long and 50 cm. wide). If there is no such glass then please prepare wooden boards according to the Laboratory’s instructions. We require five to six types of polishing boards with glass paper stuck on the surface. We need little sticks for plaster of Paris bars, a table with drawers for the polishing and casting of dust and remnants of plaster of Paris in the drawer...”. (In K. S. Malevich, *The Artist, Infinity, Suprematism – Unpublished Writings 1913-33*, Vol. IV. Translated by Xenia Hoffmann. Edited by Troels Andersen, Copenhagen: Borgen Verlag, 1978, p. 220.)

Late

Gives the typescripts of his memoirs, “Chapters from an Artist’s Autobiography”, to Nikolai Khardzhiev.

1934

Decision taken by First All-Union Congress of Soviet Writers that “Truth and historical concreteness of the artistic depiction of reality must be combined with the task of the ideological transformation and education of the workers in the spirit of Socialism.” Art becomes an instrument of the State. This is the final blow to all abstract art, which was also called “formalism”, the art of pure forms.

March

Lev Yudin visits Malevich after an operation.

April 24

Opening of Woman in Socialist Construction, Russian Museum, Leningrad. Exhibits two recent portraits.

October 14

Mikhail Matiushin dies in Leningrad.

1935

April 24

Opening of First Exhibition of Leningrad Painters, Russian Museum, Leningrad. Malevich exhibits four recent portraits.

15 May

Dies in Leningrad at the age of 57. After lying in state in the House of the Artist, the coffin is transported in a long procession along the streets of Leningrad to the railway station where it is put on a train for Moscow, then for Nemchinovka, Moscow’s summer residence. The site was marked with a white cube and a black square, designed and made by Nikolai Suetin.



1936

March

Cubism and Abstract Art, Museum of Modern Art, New York, where 13 paintings by Malevich are included. The works were selected by the Director, Alfred H. Barr, Jr., and loaned by the Landesmuseum, Hanover, by its Director, Alexander Dörner.



Kazimir Malevich, Nemchinovka, 1931

Compiled by Patricia Railing

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Author's Footnote



The sister of Kazimir Malevich, Viktoria Severinova Zaitseva
(21 April 1896 – 28 November 1984) in the centre.
Left to right: Patricia Railing, Andréi Nakov, Nikita Lobanov-Rostovsky.
Taken at her home in Posiolok DPS, near Kiev, summer 1975.