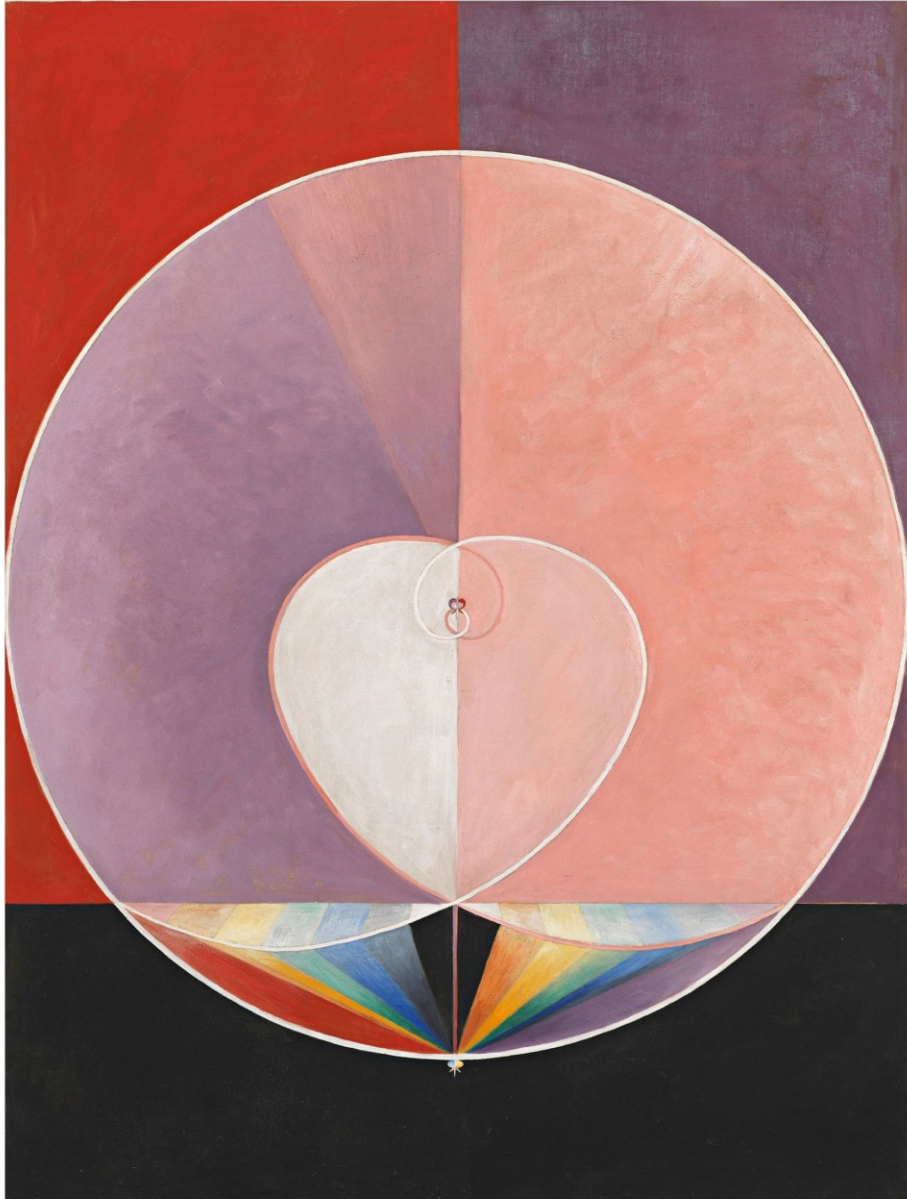
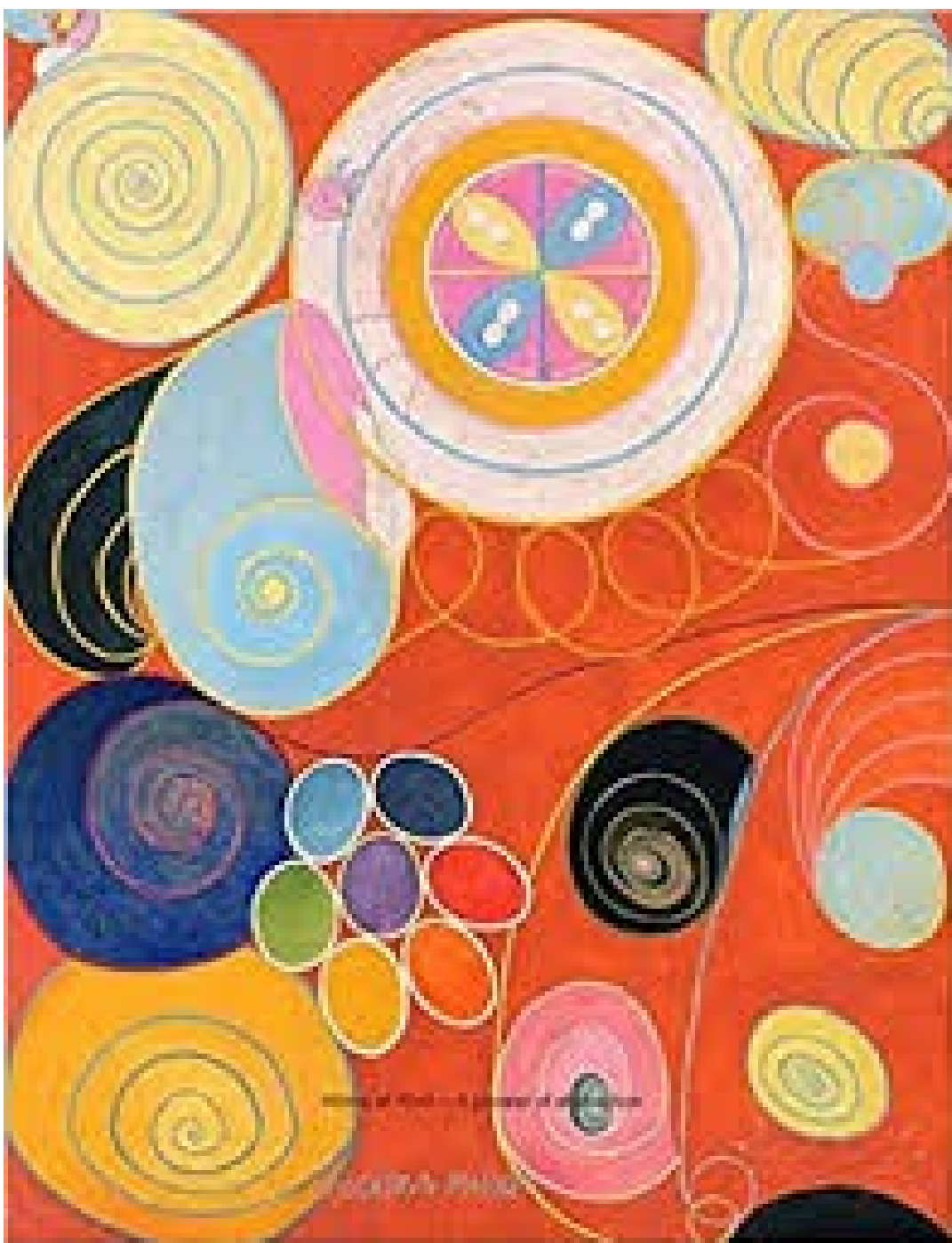


# Abstraktní a nezobrazivé tendence v umění I. poloviny 20.století

- Futurismus
- Orfismus
- Neo-plasticismus (De Stijl)
- Suprematismus
- Konstruktivismus

# Hilma Aft Klint 1862-1944





*Staggering': The Ten Largest, Youth, 1907.*



Svanen 1915

# Wassily Kandinsky

1866-1944



Kozáci 1911



Všichni svatí I, 1911



Kompozice V, 1911

KANDINSKY

ÜBER DAS GEISTIGE  
IN DER KUNST

INSBESONDERE IN DER MALEREI

MIT ACHT TAFELN  
UND ZEHN ORIGINALHOLZSCHNITTEN



MÜNCHEN 1912  
R. PIPER & CO., VERLAG



Internal necessity arises from three mystical sources. It is composed

of three mystical necessities:

1. Every artist, as creator, must express what is peculiar to himself (element of personality).
2. Every artist, as child of his time, must express what is peculiar to his own time (element of style, in its inner value, compounded of the language of the time and the language of the race, as long as the race exists as such).
3. Every artist, as servant of art, must express what is peculiar to art in general (element of the pure and eternally artistic, which pervades every individual, every people, every age, and which is to be seen in the works of every artist, of every nation, and of every period, and which, being the principal element of art, knows neither time nor space).

These three mystical necessities are the three necessary elements of

the work of art, which are closely bound up with one another, i.e., they interact upon each other, a phenomenon that in every age expresses the unity of the work of art. The first two elements, however, embrace the first two elements, however, embrace the



Černá a fialová 1923

# Francis Picabia 1879-1953



*Caoutchouc, (Guma) 1909.*

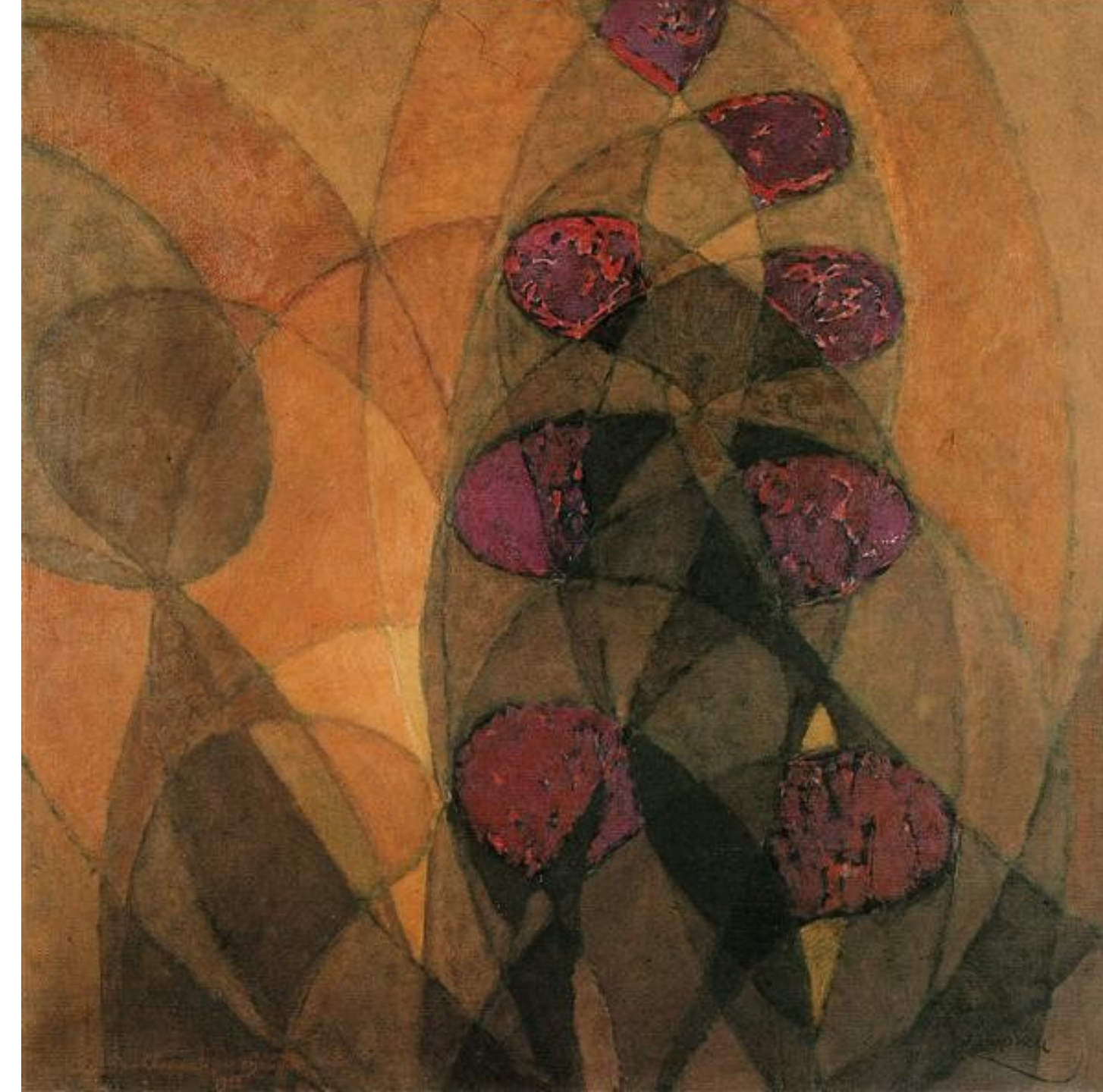
# František Kupka, 1871-1957



Amorfa, dvoubarevná fuga 1912



Newtonovy kruhy 1911-12



Teplá chromatika 1911

# Luigi Russolo 1885-1947



Revolta 1911

# Umberto Boccioni 1882-1916



Dynamika cyklisty 1913



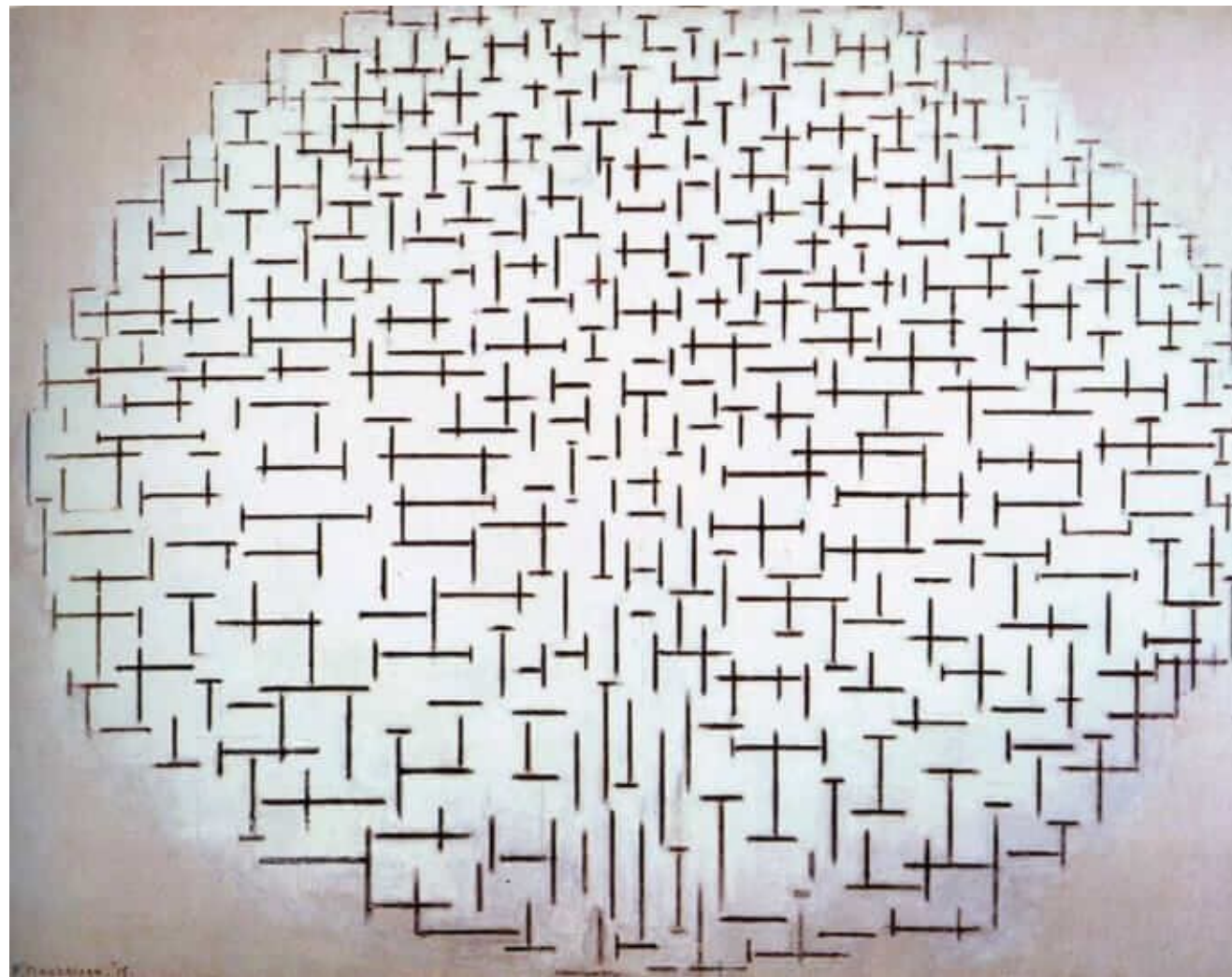


# Piet Mondrian

Jabloň v květu 1912

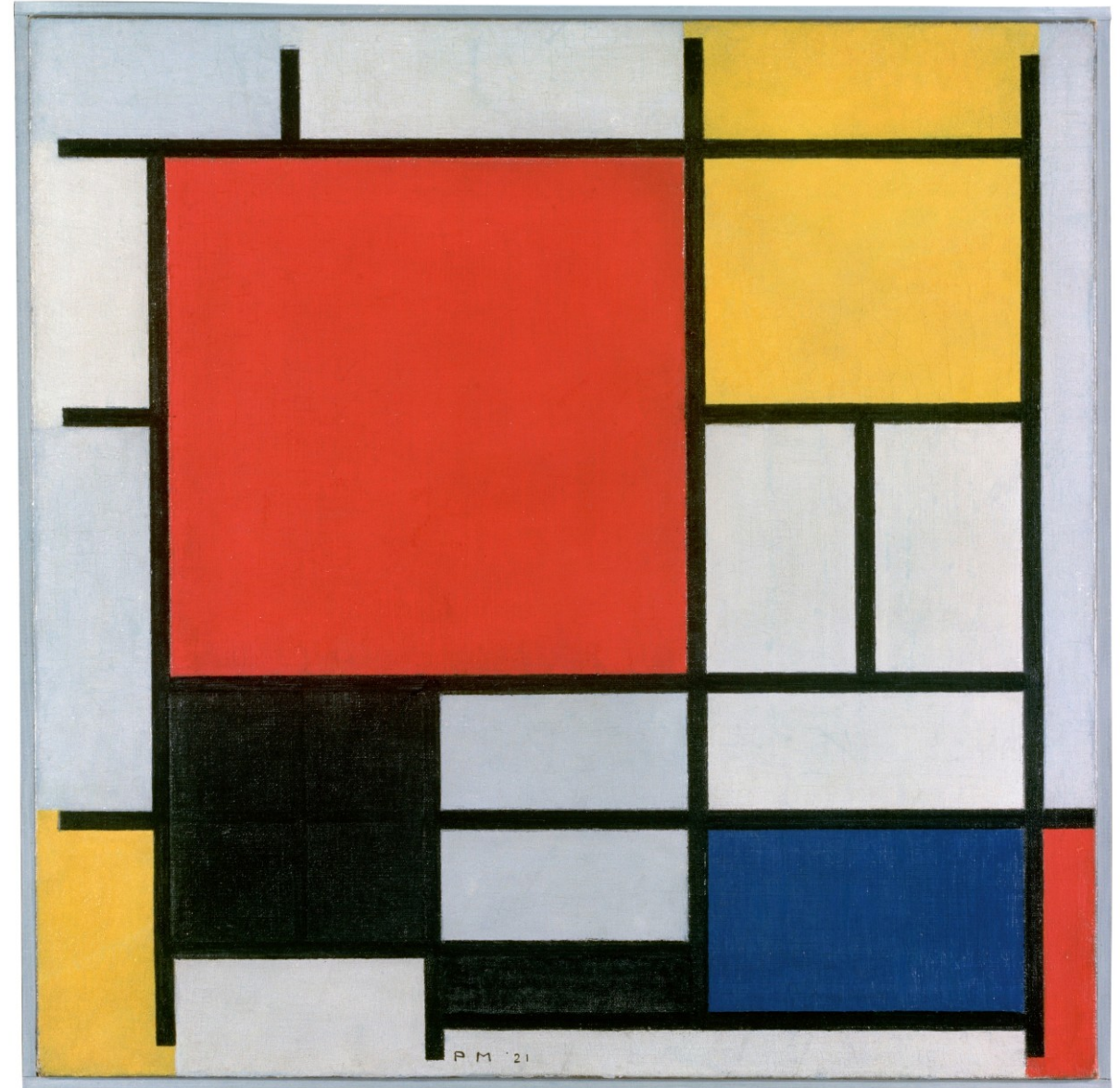


Kompozice č. VII, 1913



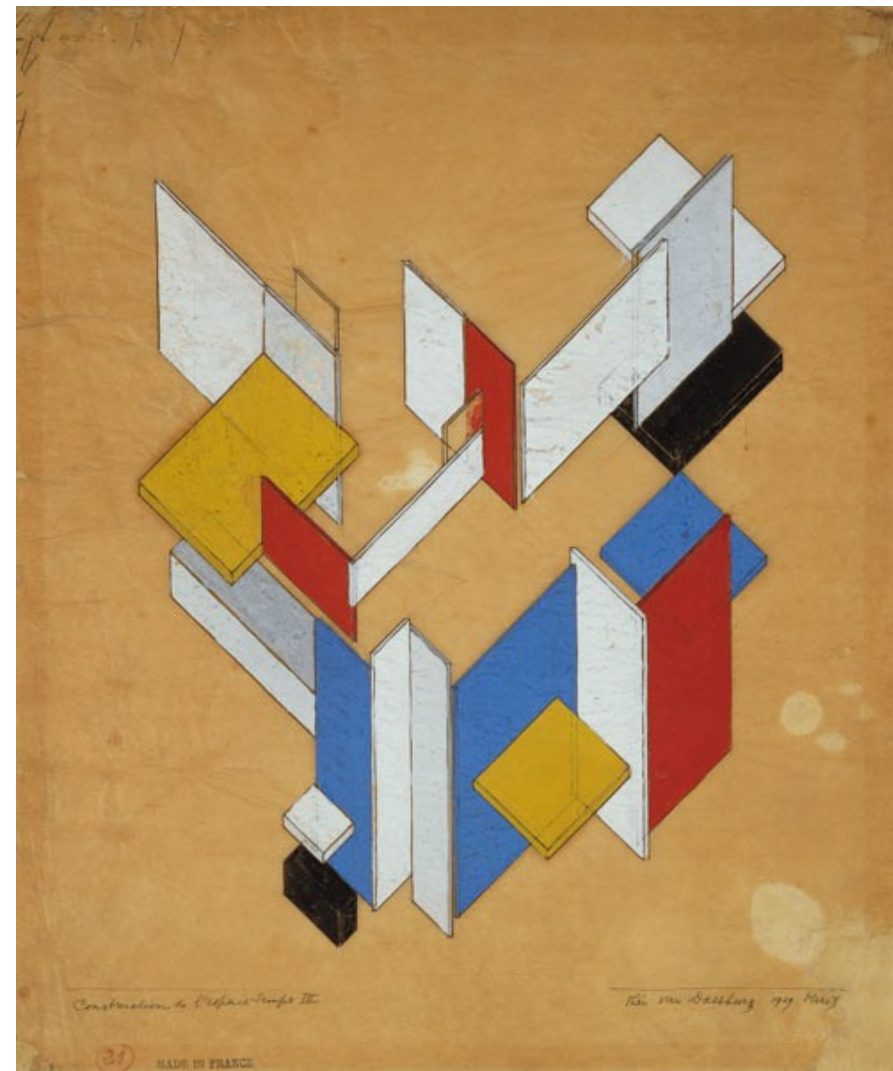
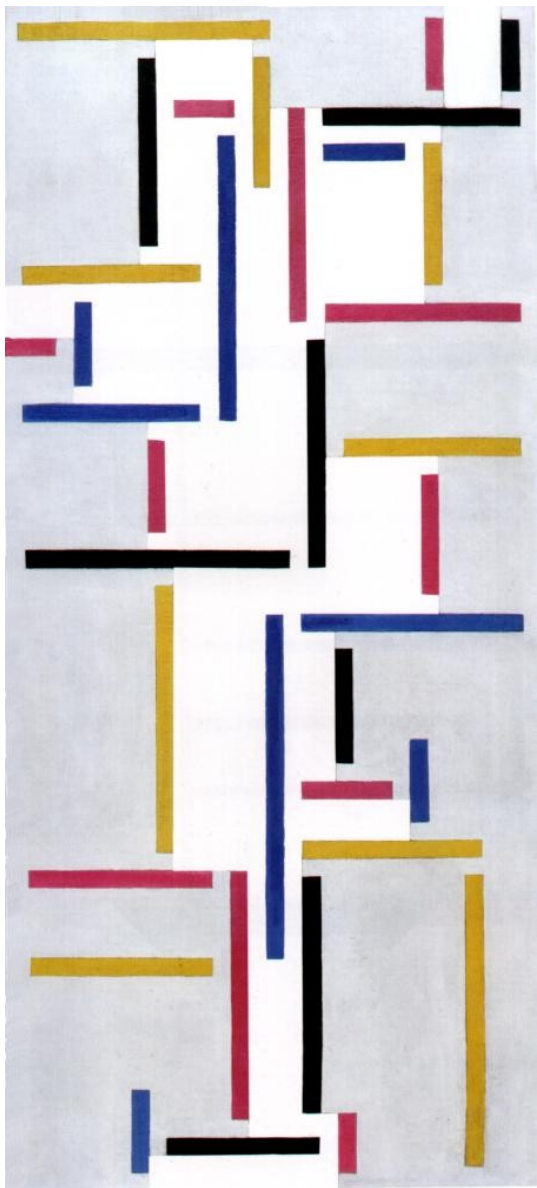
Molo a oceán 1915

# Piet Mondrian, 1872-1944



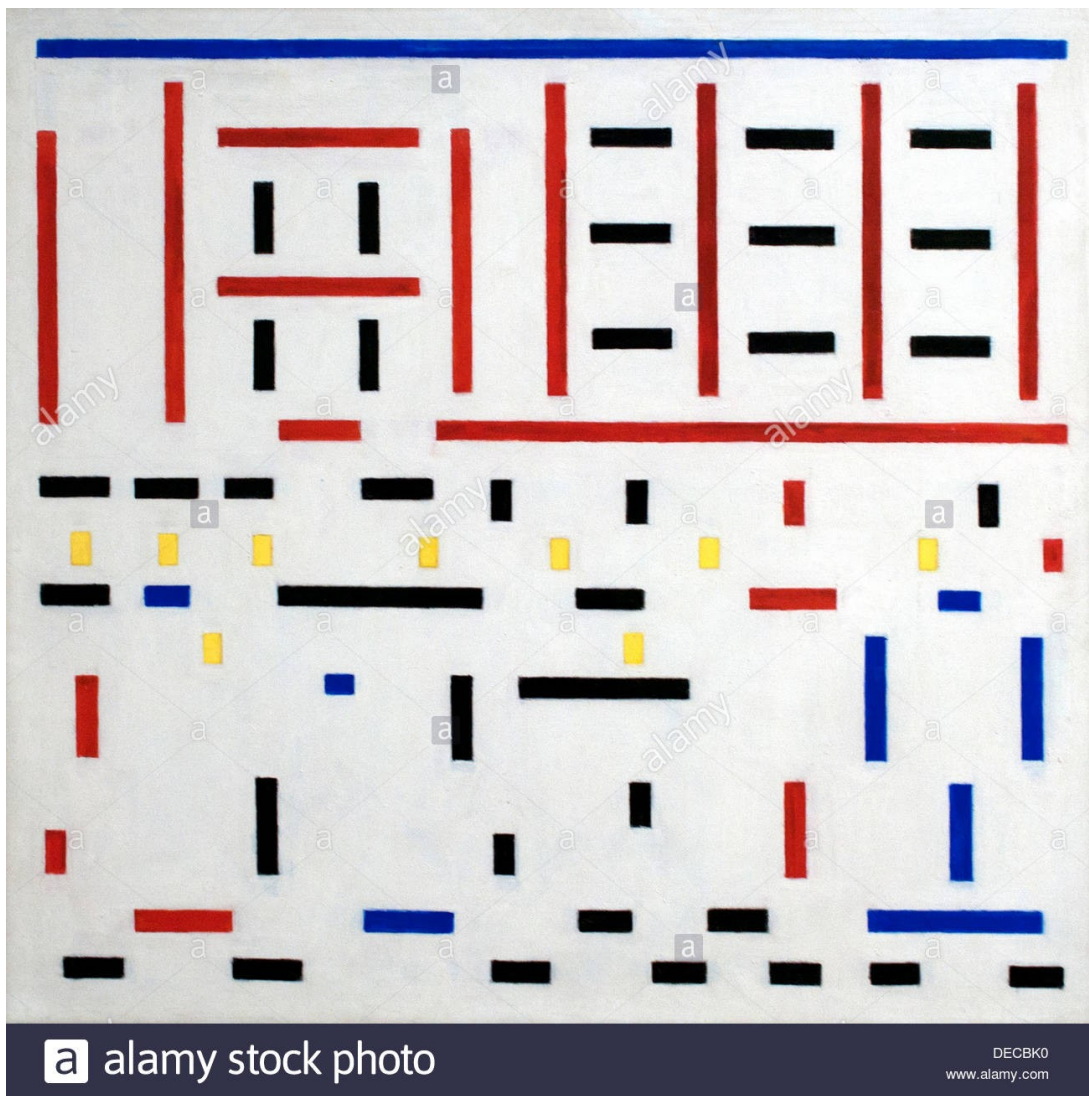
Kompozice 1921

# Theo van Doesburg 1883-1931



Konstrukce v prostoru

# Bart van der Leek



Kompozice 1916

# Neoplasticismus

- Postupně jsem dospěl k názoru, že kubismus logicky nedomyslel své vlastní objevy. Nedovedl proces abstrakce ke konečnému cíli, výrazu čisté reality....Je tedy třeba přírodní formy redukovat až na čisté neměnné poměry.
- Jeho vyjadřovacím prostředkem je čistá, přesně určená barevná plocha jako ekvivalent povrchu obrazů, to znamená: barva zůstává plochou v ploše.....Protikladem barvy je nebarva, totiž bílá, černá a šedá.

- Všeobecné principy neoplasticismu:

1. The plastic means must be the rectangular plane or prism in primary colors (red, blue, and yellow) and in noncolor (white, black, and gray). In architecture, empty space can be counted as noncolor, denaturalized material as color.
2. Equivalence in the dimension and color of the plastic means is necessary. Although varying in dimension and color, the plastic means will nevertheless have an equal value. Generally, equilibrium implies a large area of noncolor or empty space opposed to a comparatively small area of color or material.
3. Just as dual opposition is required in the plastic means, it is also required in the composition.
4. Constant equilibrium is achieved by the relationship of position and is expressed by the straight line (boundary of the pure plastic means) in its principal, perpendicular opposition.
5. Equilibrium that neutralizes and annihilates the plastic means is achieved through the relationships of proportion in which they are placed and which create vital rhythm.
6. Naturalistic repetition, symmetry, must be excluded.

# Jean Arp



Sophie Taeuber-Arp, Composition with Oblique Lines and a Small Transparent Circle, 1916-18  
Jean Arp, Cucifixion, 1914



# Kazimír Malevič 1879-1935

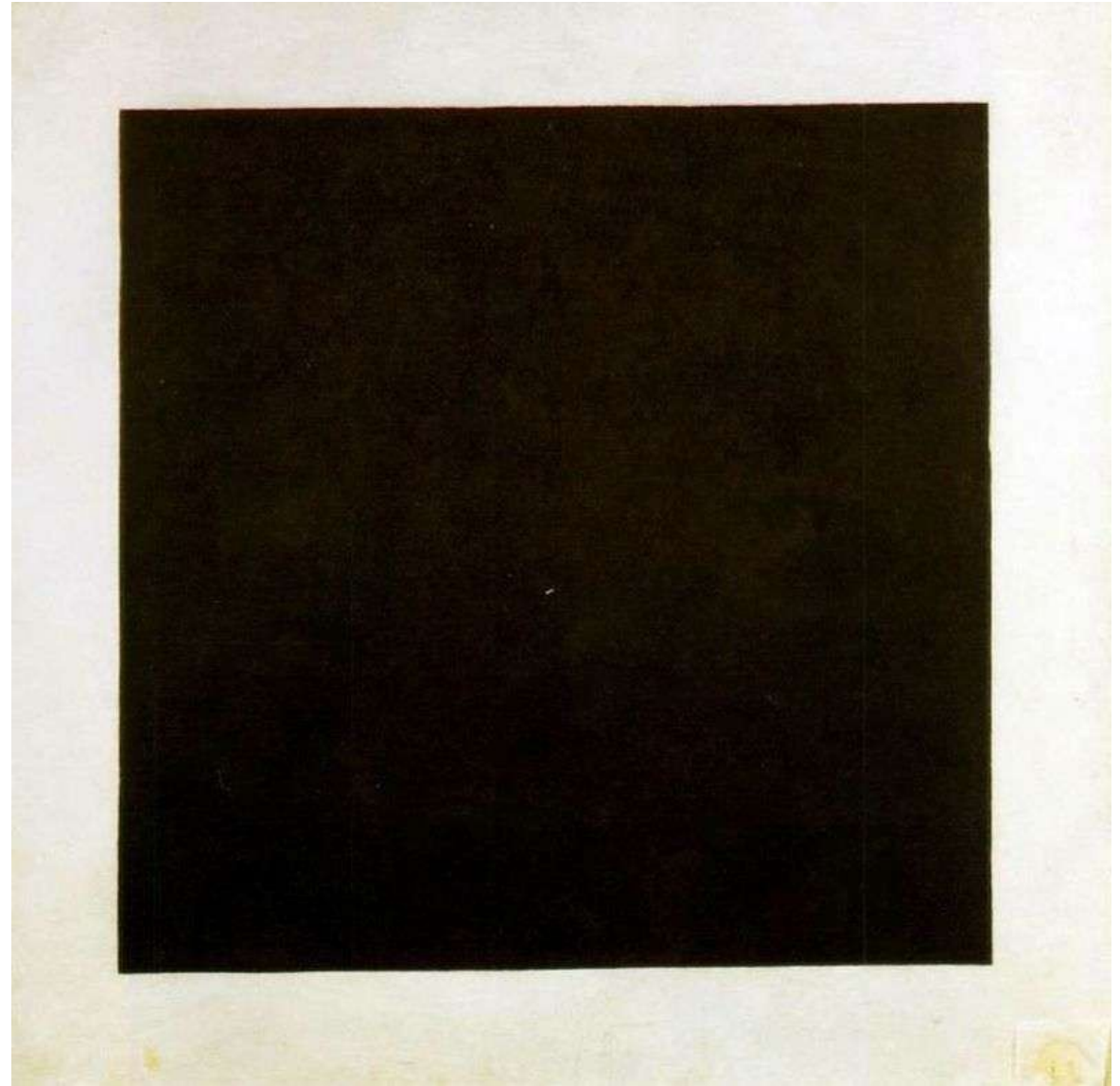


Hlava venkovské dívky 1913





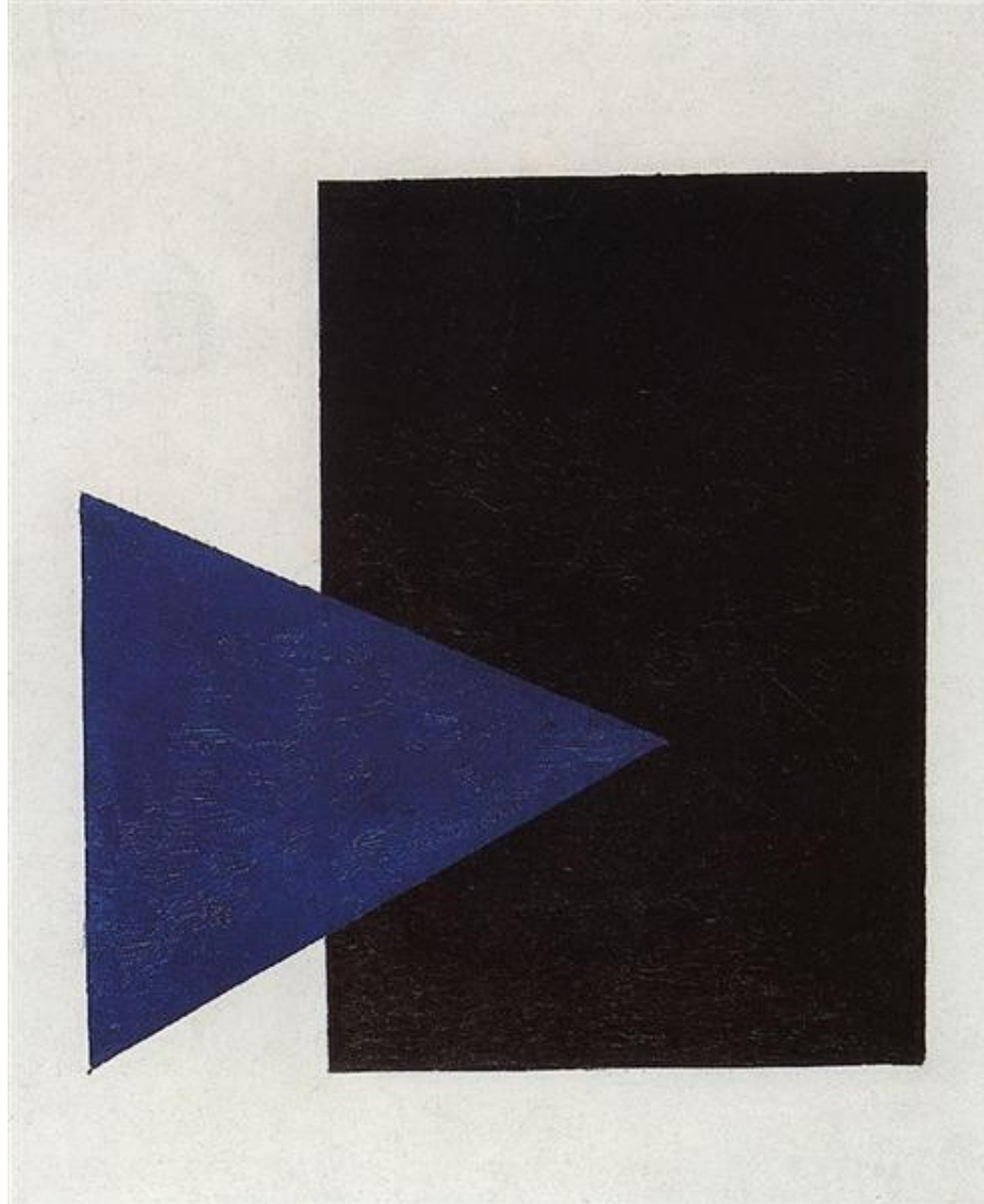
Bílá na bílé



Černý obraz, 1915



Suprematistický obraz: 8 červených krychlí



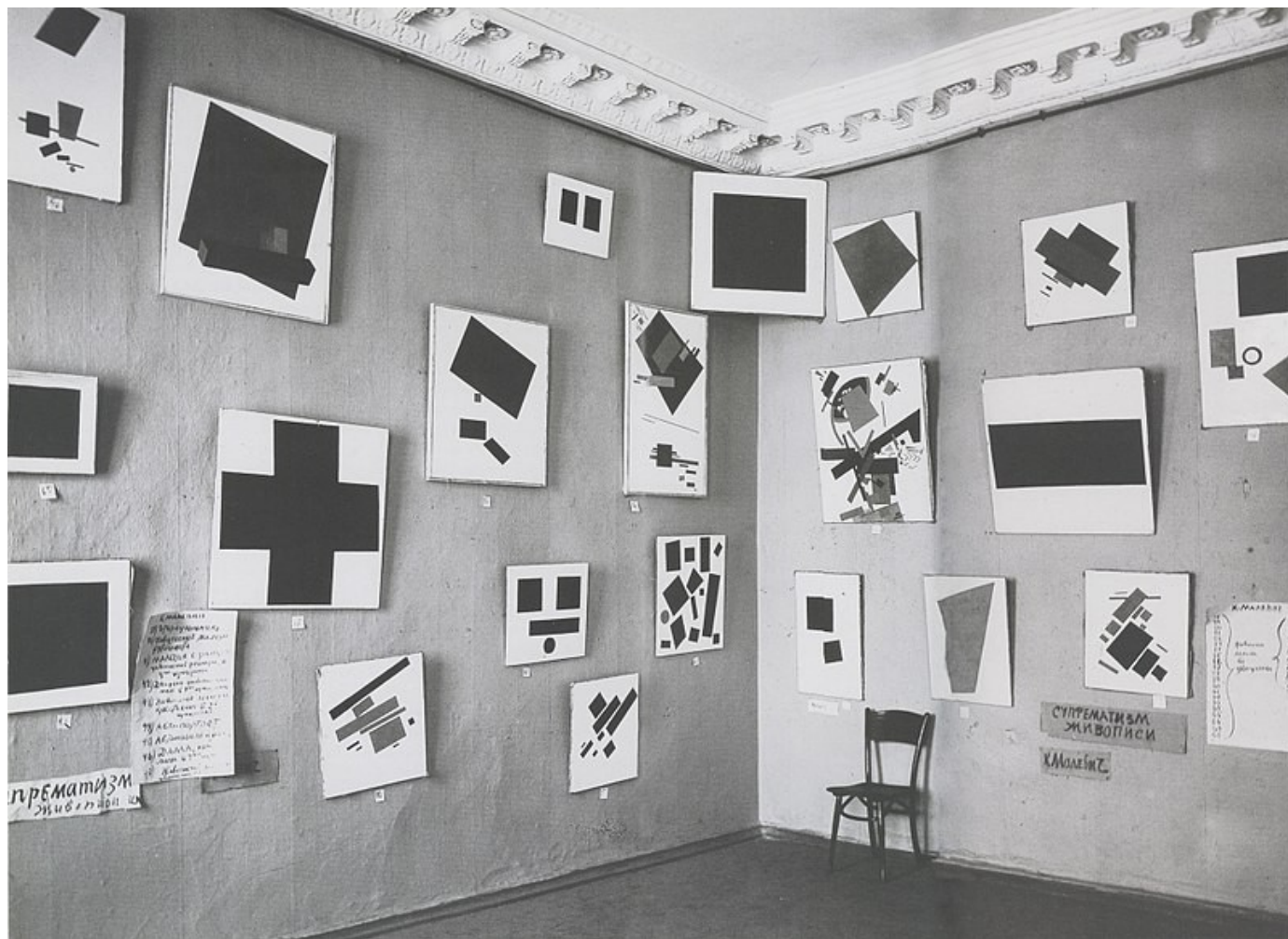
Černý obdélník, modrý trojúhelník 1915

Suprematismem rozumím  
nadvládu čirré senzibility ve  
výtvarném umění

Černý čtverec na bílém pozadí se  
stal první výrazovou formou  
pocitů nevázaných na předměty:  
čtverec= pocit, bílá plocha +“Nic“,  
to co je mimo pocit.

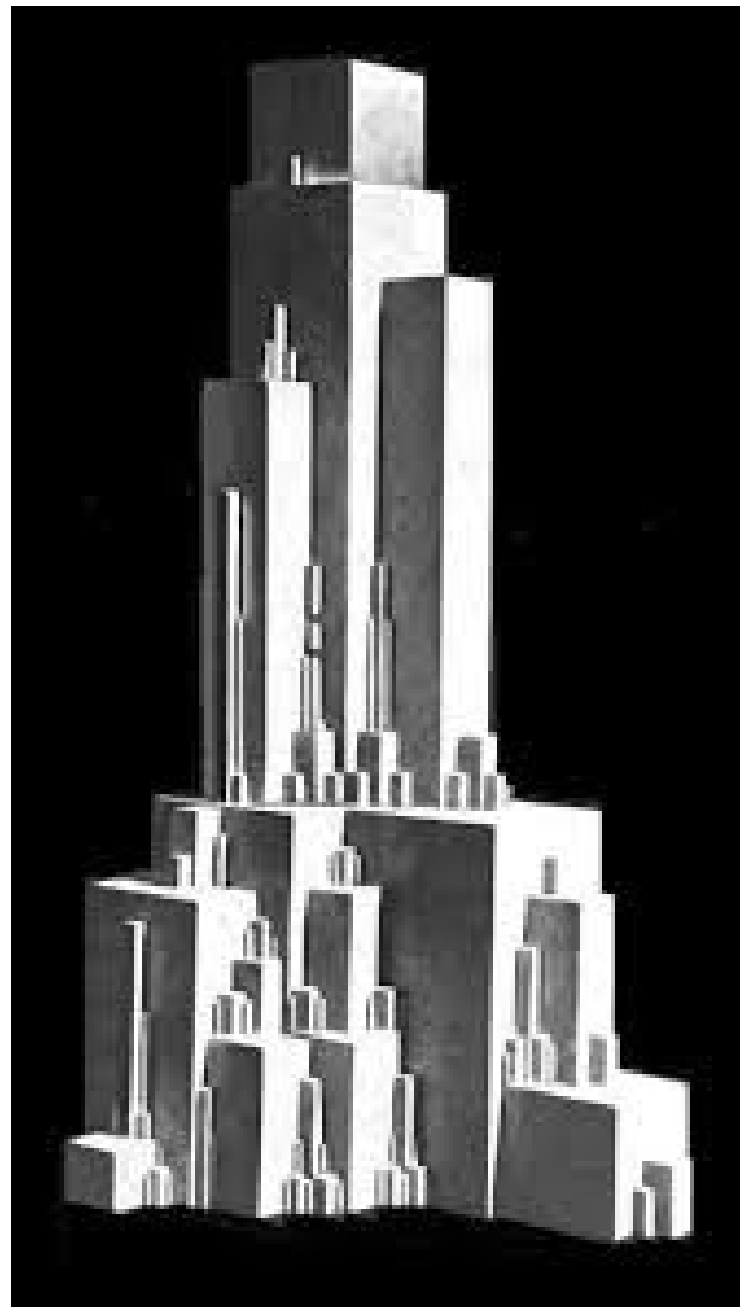
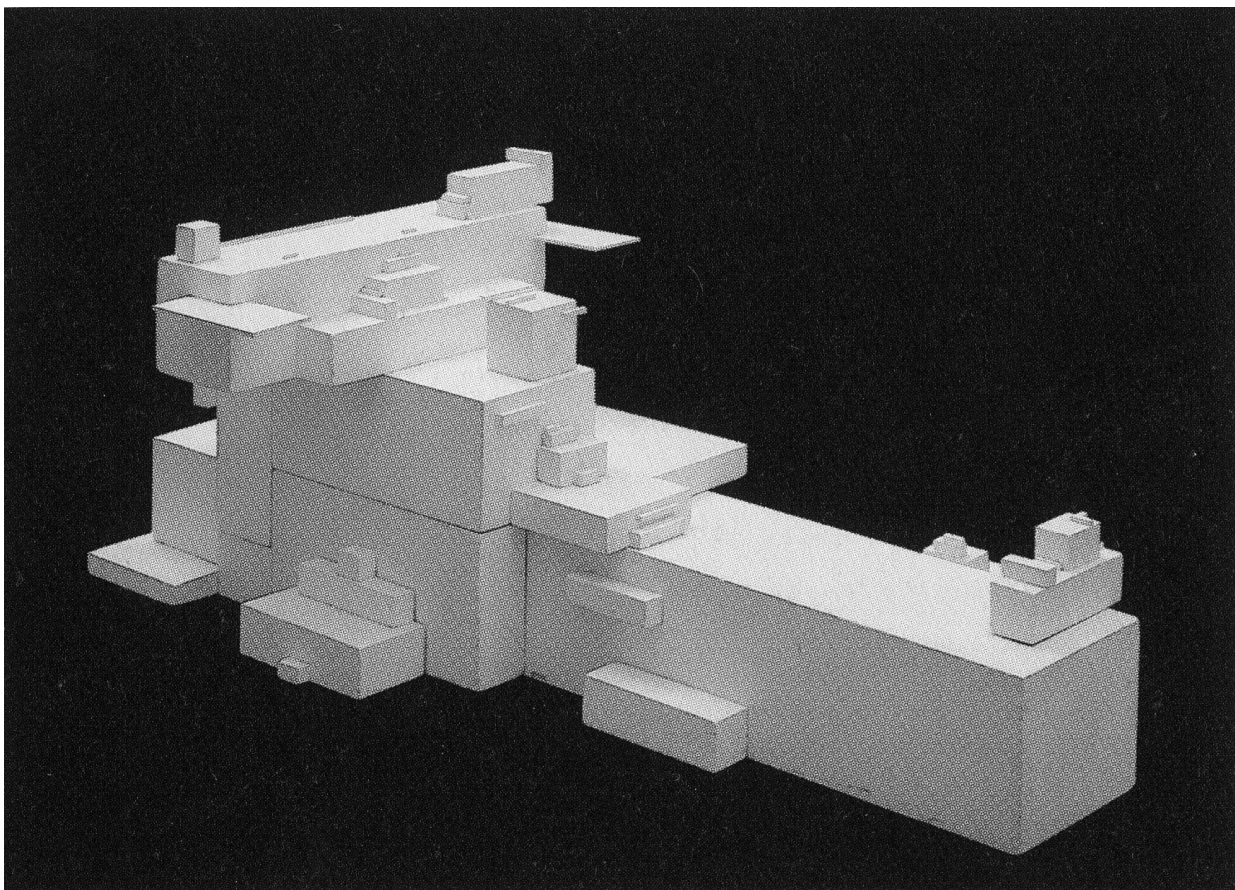
Suprematismus – v malířství či  
architektuře . Je prost jakékoliv  
sociální nebo jiné materialisticvké  
tendence.

Když jsem se přiklonil k  
bezpředmětnému malířství, chtěl  
jsem jen mimochodem dokázat, že  
suprematismus nemá nic  
společného s předměty,  
obrazhovými tématy atd., ale že –  
bez jakéhokoliv dalšího  
kvalifikování –je pouze všeobecně  
„abstraktní.“



Suprematistická výstava 0,10 Petrohrad 1915

# Architektury



# Alexandr Rodčenko 1891-1956



Non-Objective Painting no. 80 (Black on Black) 1918

Ljubov Popova  
1889-1924





Architektonická kompozice 1918



# Katarzyna Kobro 1898-1951 a Wladyslaw Strzeminski 1893-1952



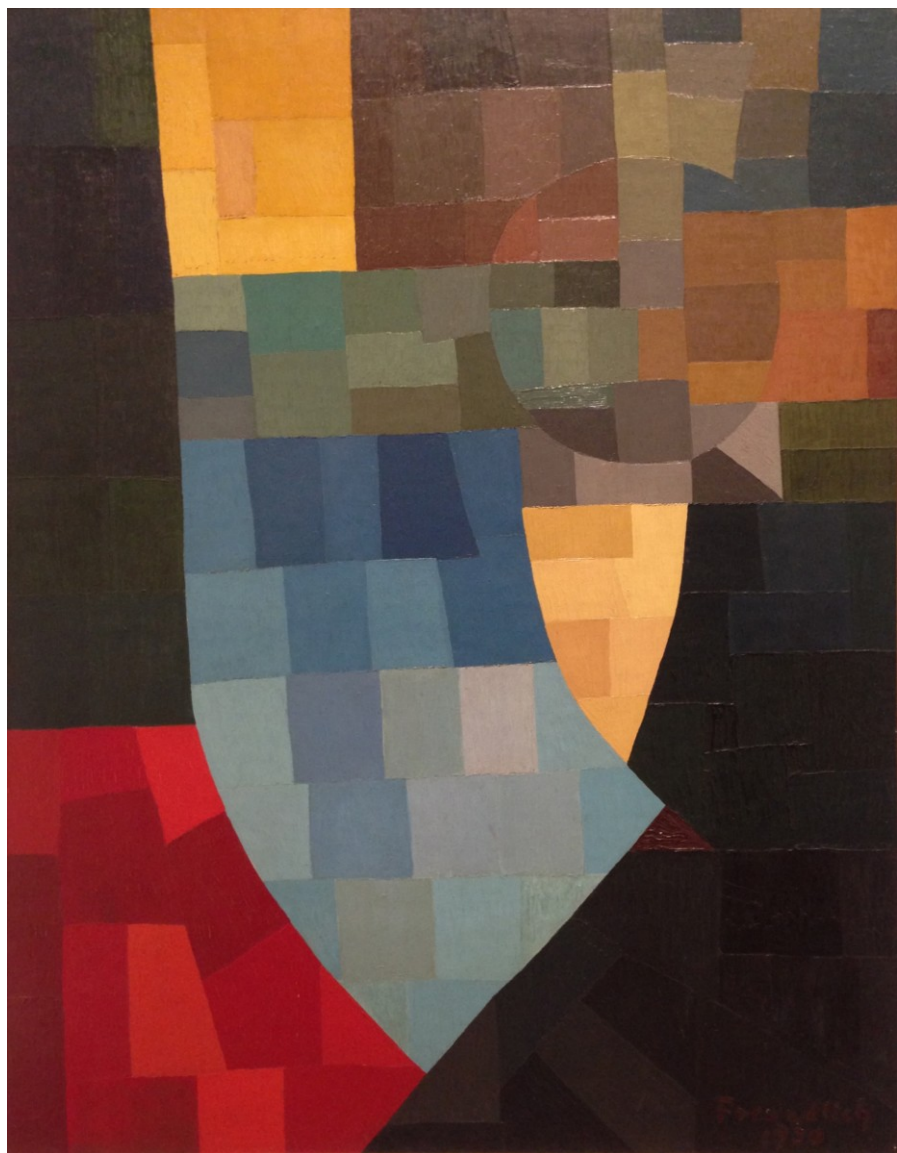


# Paul Klee

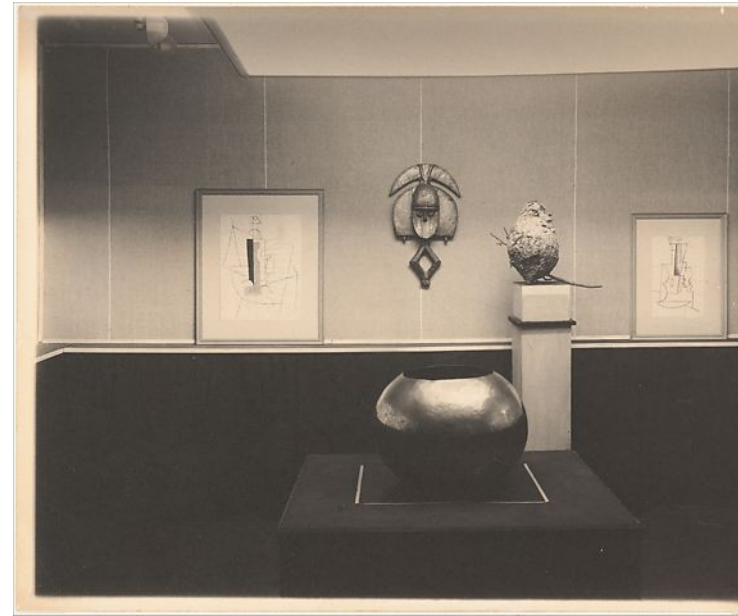


Květnový obraz 1925

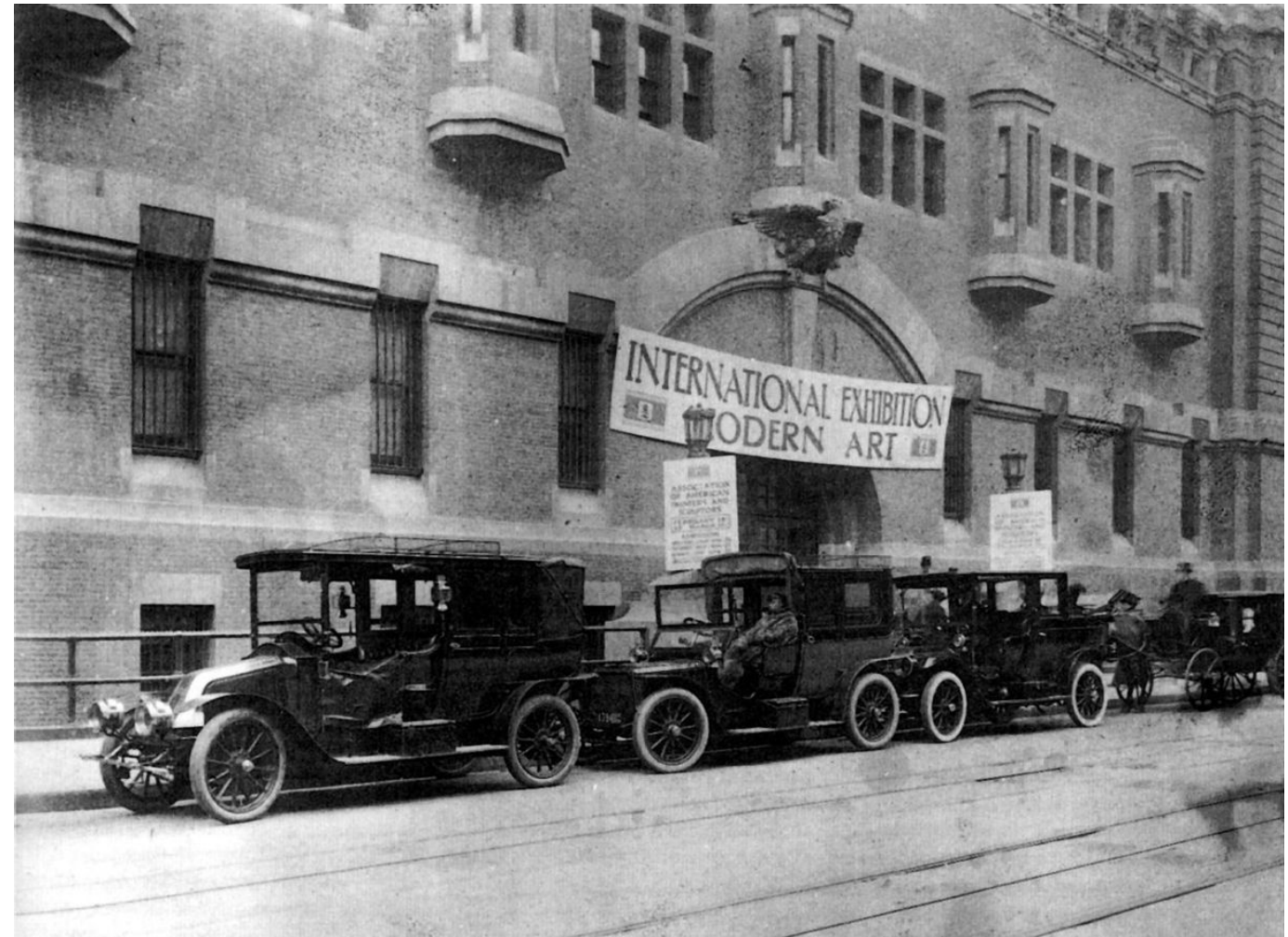
# Otto Freundlich 1878-1943



# Galerie 291 (Photo Secession) 1905-1917



# Armory show 1913



# Arthur Dove



Nature symbolized, No. 2, 1914

# Marsden Hartley, 1877-1943



Abstrahované formy 1913



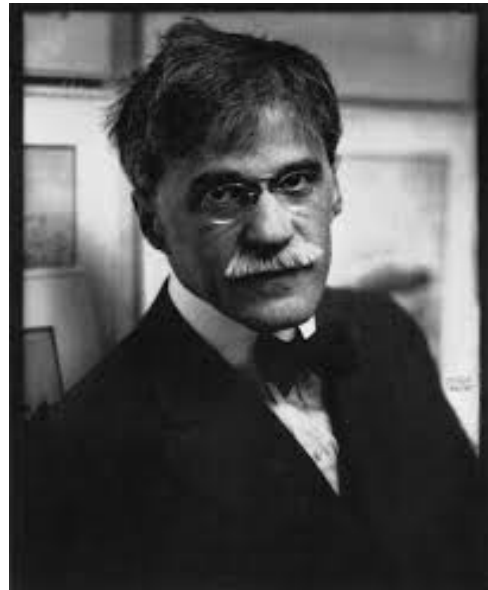


Painting no. 5, 1914-15



Movement 2

# Georgia O'Keefe 1887-1985

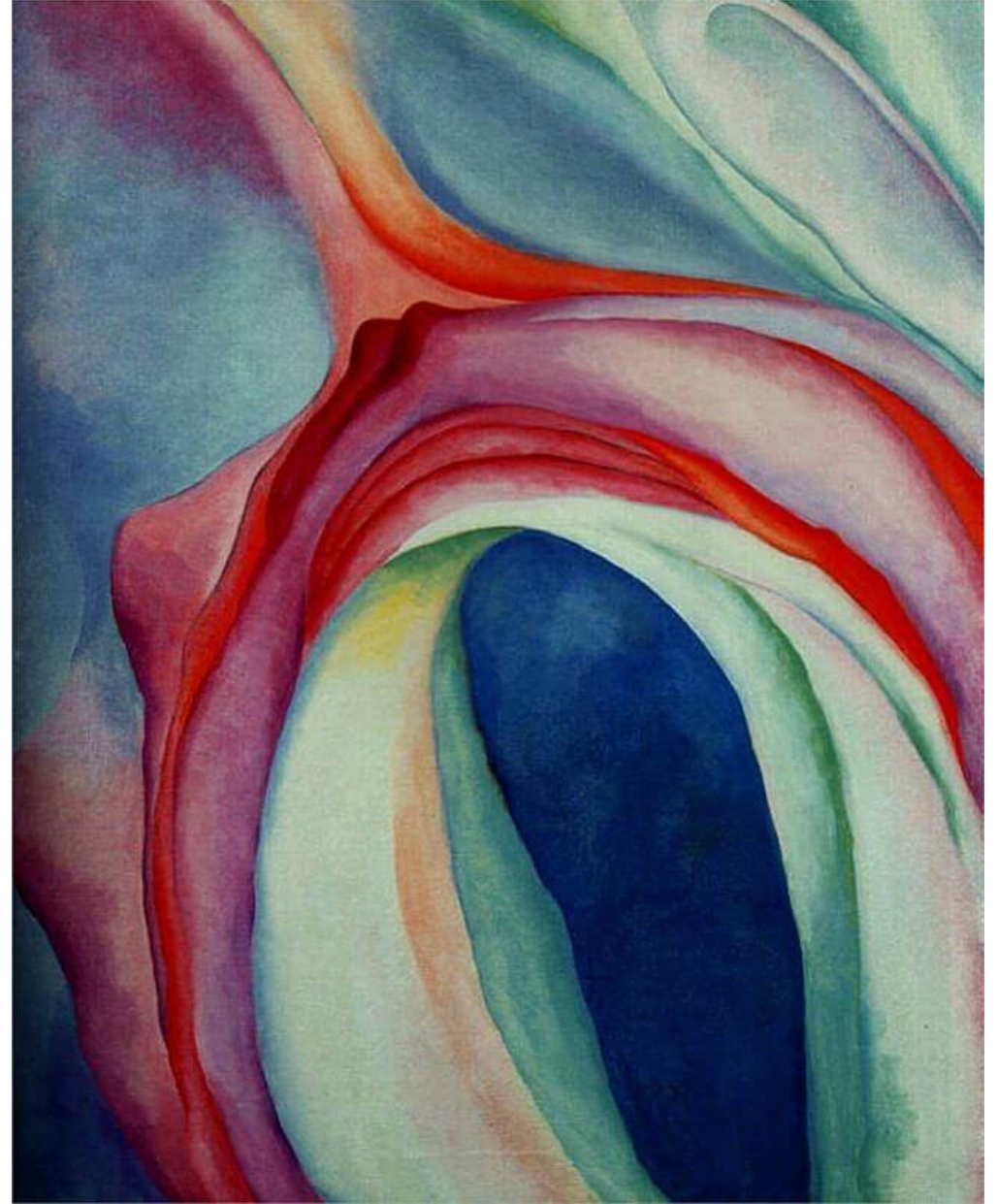


Alfred Stieglitz





Black spot no. 2, 1919



Music Pink and Blue II, 1918



*Untitled (Abstraction/Portrait of Paul Strand), 1917.*

<https://whitney.org/Exhibitions/GeorgiaOKeeffe>



# Lyonel Feininger 1871-1956



Mellinger 1919



Charles Demuth, My Egypt 1929

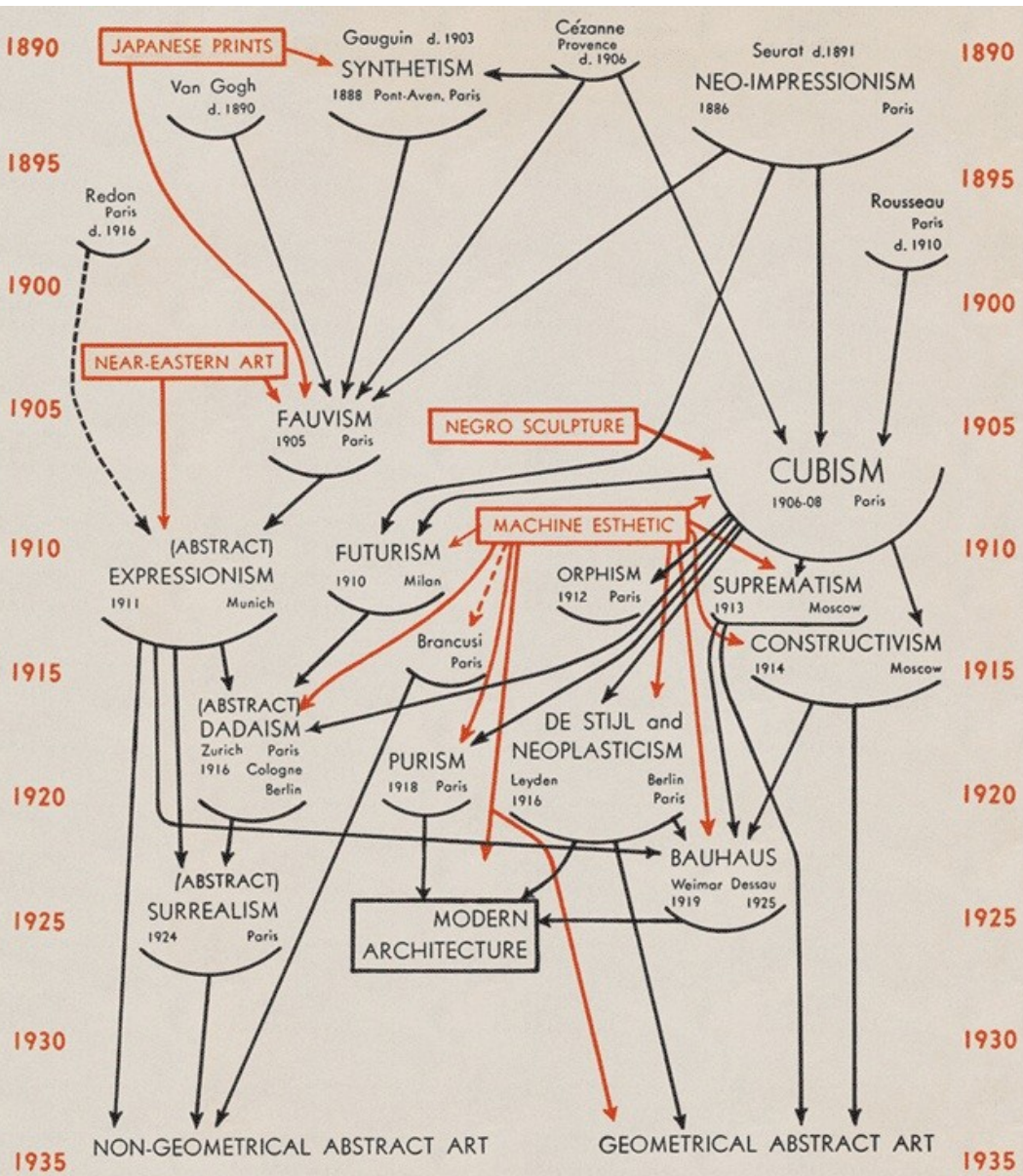


Charles Scheeler, Classic Landscape 1931



Sheeler, Golden gate 1955

# Výstava MoMA 1936



## CUBISM AND ABSTRACT ART



# American abstract artists



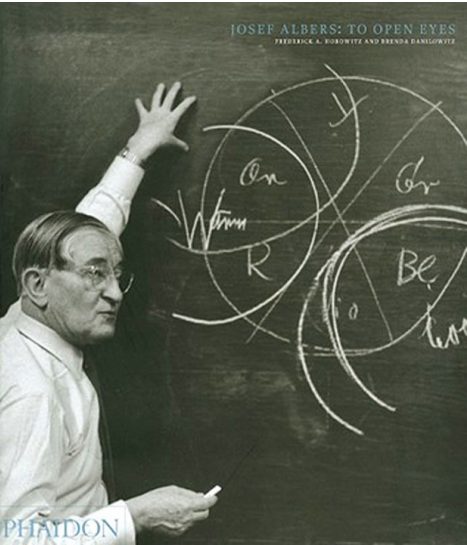
John Ferren, Lutte as Ciel, 1937

# Emigranti z Evropy

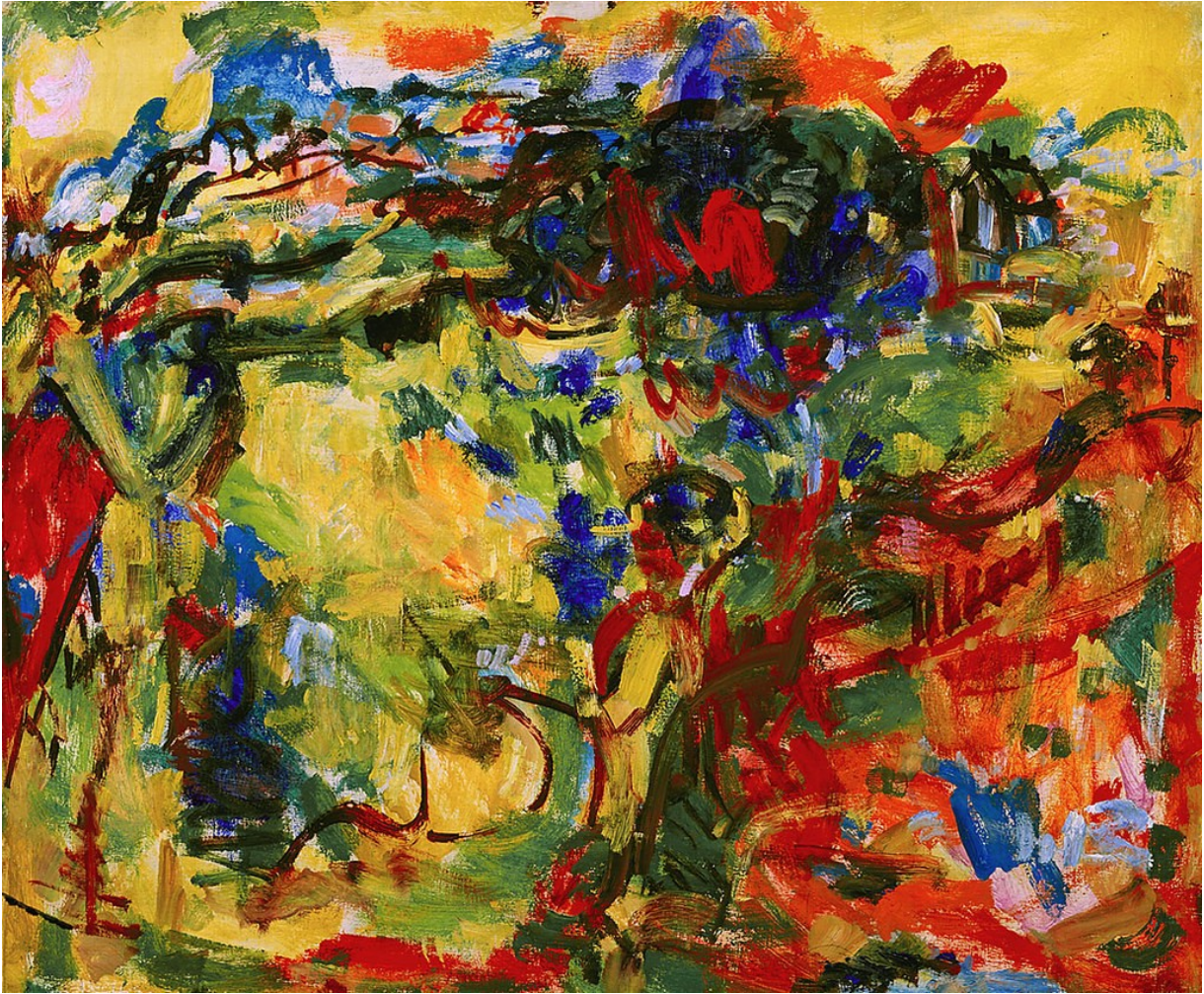


Jean Helion 1904-87

# Josef Albers



# Hans Hofmann



Afterglow 1938

- Umělci spojení s Bauhausem

- Josef Albers

- Lyonel Feininger

- Laszlo Moholy-Nagy

- Naum Gabo

- Walter Gropius

- Mies van der Rohe

-----

Piet Mondrian

- Surrealisté

- Roberto Matta

- Salvador Dalí

- Max Ernst

- André Mason

- André Breton