

## ● THE SUPREMUS SOCIETY

### CHAPTER 4

#### 1916: Under the Sign of Supremus

##### *The Supremus Cycle*

Color as such was central for Malevich between 1915 and 1918. He originally contemplated Suprematism in painting as the dominance of color's energetic essence consolidated into various geometric shapes. According to this logic, nonobjective pictures were immediately transformed into non-genre ones as well, acquiring, to use their creator's terminology, the status of color-painting, that is, painting as such. In the art of the European revolutionary modernists the battle against traditions unfolded in the plane and in landscapes, portraits, genre scenes, thematic pictures with allegorical and symbolical subtexts, and, primarily, still lifes; still life-ization, as we know was one of the most characteristic features of early twentieth-century European painting. As has already been said, Larionov's Rayonnism was indissolubly linked with traditional genres; Kandinsky's biomorphic "Compositions" and "Improvisations" pos-