

**THE END OF PAINTING: FROM WHITE
SUPREMATISM TO “BLANK CANVAS”**Malevich's Color-Painting in Late 1917 and the
First Half of 1918*“Dissolution of Shapes”*

Malevich maintained a tremendous creative tension throughout the revolutionary year of 1917. Despite his huge burden of public work, he kept drawing new pictures. His neologism for them, “color-painting,” expressed the content of his “supremus” canvases. Although similar in technique and materials to painting, color-painting, according to Malevich, had nothing to do with painting because painting was “charged” with goals, characteristics, and traditions extraneous to the life of color.

The life of color as such seemed to the Suprematist of a piece with the laws of the Universe; nonobjective color generated the sensation of its nonobjective, extra-figurative being. These sensations could be perceived only by the “human skull” with its mental capabilities: “A system is being