

## ● EPILOGUE

Kazimir Malevich began his move toward absolute nonobjectivity in 1913. In the beginning, the entire process was hidden and pertained primarily to plastic art. Rebelling against ossified traditions, the avant-gardist tried to use his a-intellectual, irrational compositions to prove the meaninglessness of art's established laws and frameworks. This led inevitably to the blurring and destruction of art's boundaries and to an expansion of the field of creative activity. The dimension in which the destruction of old traditions occurred was absurdist Fevralism, Malevich's first personal "ism." During the era of Fevralism, which lasted from early 1914 until mid-1915, the avant-gardist's sphere of creative activity expanded both to actions involving everyday behavior and to transcendence into the dimensions of speculation and conceptual art. On the one hand, his Fevralist canvases and drawings raged with negativism designed to shock and with his battle against art's conventions and enslavement to the subject with the help of intellectual absurdism; on the other, the parallel germination of a new artistic reality came about and latently accumulated in them.