

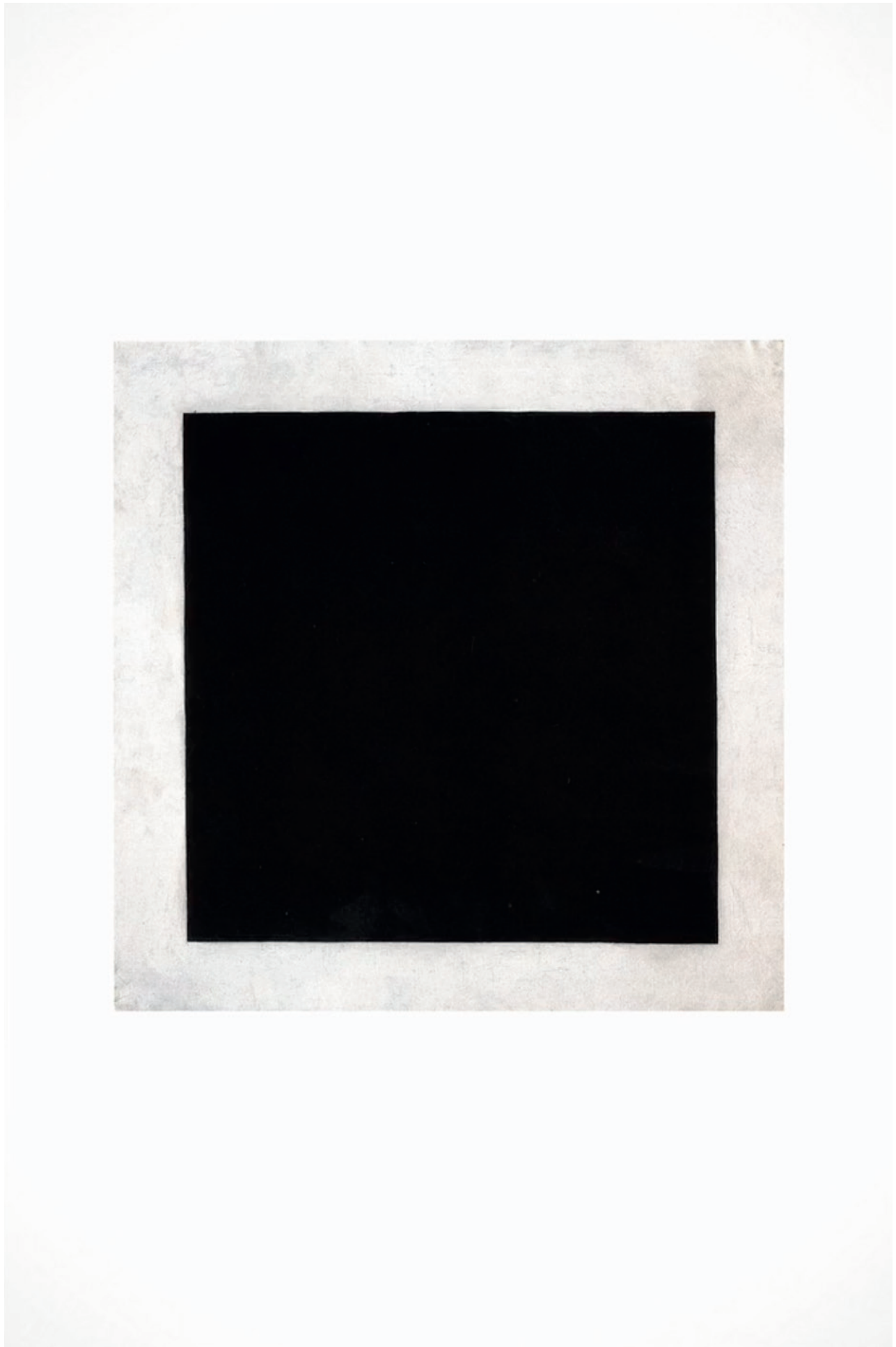
Kasper Lecnim
MALEVICH'S SQUARE
TURNED 400 TIMES
2015

First shown in 1915, Malevich's *Black Square* was hung at the left corner of the exhibition room, a position reserved to religious icons in traditional Russian culture. This intentional choice gave even more strength to a painting which, unlike icons, does not represent, as conceived expressly non-representational. A zero degree in art history, able to draw a path for the following art in the 20th century. Nevertheless — as the title itself suggests — this artwork still represents something, a shape we recognize as a square. Dealing with this implicit statement, Kasper Lecnim simply takes over Malevich's form and transform it into another. Lecnim's appropriation is both visible in the outcome and in the process. By applying a dynamic action (rotation) over a static element (the painting), he is quoting Malevich himself: "It is from zero, in zero, that the true movement of being begins."

Born in 1988 in Wrocław, Poland, Kasper Lecnim studied Graphic Arts and Media Art and then — striving for interdisciplinary experience — Painting and Sculpture. He is into contemporary art and enjoys intimacy with such areas as drawing, painting, graphic arts, installation art, site-specific art, ready-made, graphic design, animation, music, glitch art, happening and all the other, still undefined ways of expression.

<http://lecnim.com/>

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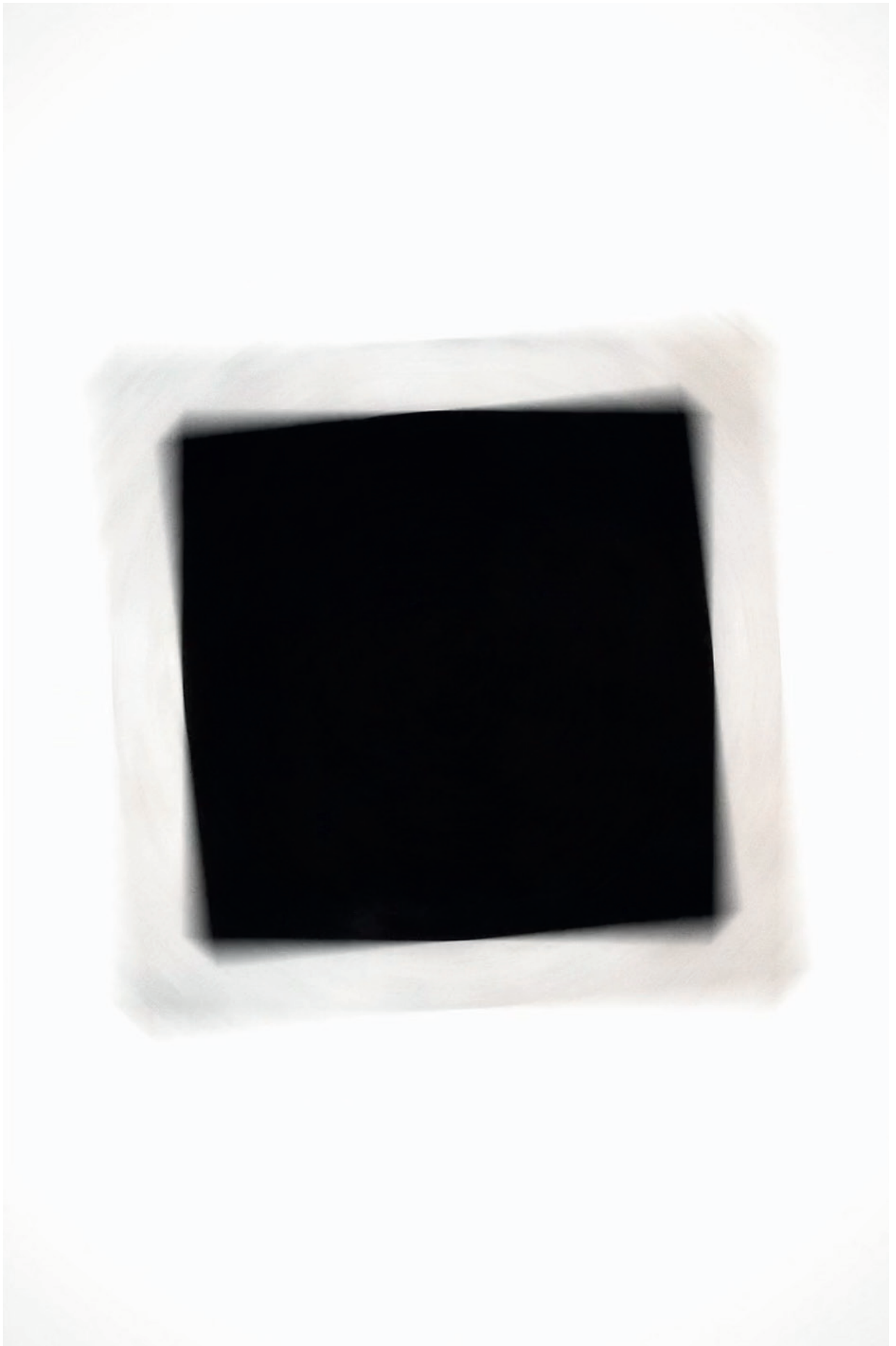
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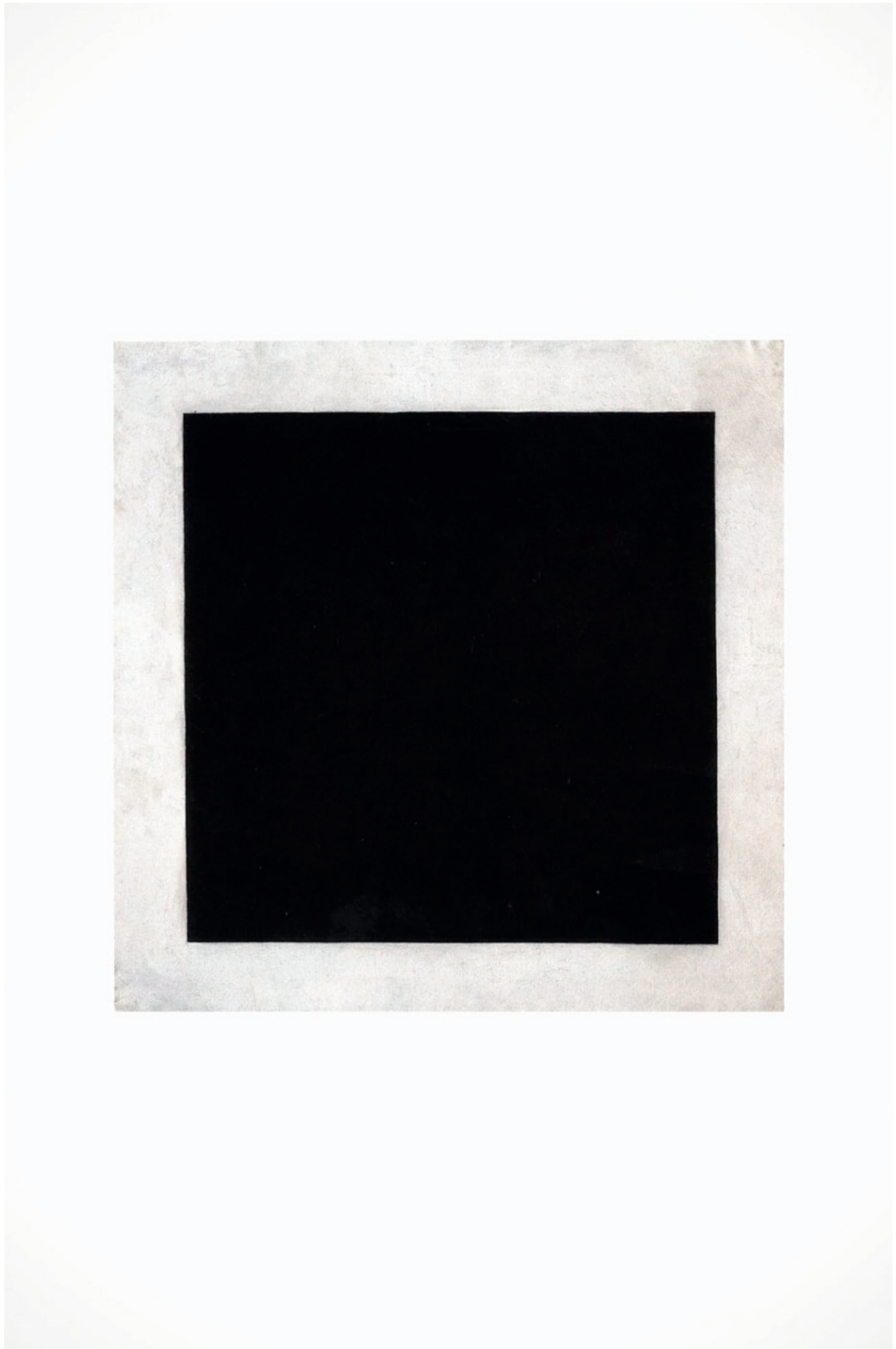
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