



Zaha Hadid and Suprematism

By Charlotte Douglas, Hans Ulrich Obrist, Krystyna Gmurzynska, Melodie Leung

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This volume juxtaposes the dynamic, sweeping planes and angles of the buildings of Zaha Hadid (born 1950) with the equally dynamic art of the Russian Suprematist and Constructivist avant garde—as exemplified in works by Ilya Chashnik, El Lissitzky, Kasimir Malevich, Alexander Rodchenko and Nikolai Suetin. The book documents an extraordinary, imaginative exhibition curated and designed by Hadid, which examines this conjunction across four themes or aesthetic qualities: Abstraction, Distortion, Fragmentation and Flotation. The exhibition, held in the Galerie Gmurzynska in Zurich in the summer of 2010, was effectively a continuous art installation or environment, with the rooms dramatically striated and sculpted in angular black and white patterns. Hadid first explored the Russian avant garde in her graduation project in 1976–77, and this project consequently represents both a culmination and a labor of love for the architect.

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Editorial Review

Review

This book focuses on the much more recent "Zaha Hadid and Suprematism," organized by Zurich's Galerie Gmurzynska. The goal was to bring together "the brilliant mind of potentially the most influential architect of the second half of the 20th century and the genius of an artistic movement from the first half of the 20th century that changed art forever," the introduction tells us. "All works in the exhibition were selected by Hadid, the show was personally curated by her, and each work was hung according to her detailed specifications." In addition, she contributed many of her own graphic elements. Essays were written by influential dealers, curators, and artists as well as Zaha Hadid Architects director and senior designer Patrik Schumacher. (Stanley Abercrombie *Interior Design*)

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