

This project is dedicated to an analysis of the close connections between the poetry of Vsevolod Nekrasov (1934-2009) and the paintings of Erik Bulatov (1933) in the context of Russian avant-garde movements throughout the 20th century.

The interrelation of literature and visual arts goes back to antiquity. At the beginning of the 20th century, the works of the first avant-garde reevaluate the traditional primacy of literature and spoken word over painting and written word and attempt to reverse this hierarchy. The tendency to liberate image from the thrall of the word, to assert the independence of the inscribed word from the spoken word, is demonstrated through the example of cubo-futurist (mostly manuscript) books. There, the written word frees itself from its acoustic form, fuses with images of a nonverbal nature, and emphasizes its visuality by means of active penetration into the space of the page, thus disrupting the rigid linearity of the reading process. The announcement of this autonomy turned out to be a crucial condition for the utopian expansion of the first avant-garde beyond individual art forms and beyond art as such. The cubo-futurist "anti-book" represents the climax of this attack on boundaries between the arts.