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The Avant-Garde Phenomenon in the Ukrainian Textile Art of the XX Century

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Rezumat

Fenomenul avangardei în arta textilă ucraineană a secolului al XX-lea

O pagină strălucitoare din istoria artei decorative a Ucrainei este începutul secolului al XX-lea – aceasta este o perioadă de cooperare activă între artiștii de avangardă și meșterii populari. Articolul are în vedere un experiment unic de creativitate comună a meșterilor profesioniști și cei populari, desfășurat în atelierelor de artă artizanală ale A. Semigradova din satul Skoptsy și N. Davydova din satul Verbovka. Aceste ateliere au avut diferențe în orientarea lor artistică. De aici și-au început activitatea vestitele meșterițe populare G. Sobachko, P. Vlasenko, G. Tsybulova, a căror creație este analizată în articol. Se are în vedere și activitatea creativă a artiștilor profesioniști A. Exter, K. Malevich, L. Popova, O. Rozanova, N. Genke-Meller, conform schițelor cărora meșterii populari au brodat, implementând idei suprematiste. Meșterii profesioniști au acordat atenție broderiei ca fiind cea mai expresivă formă de artă decorativă. Studiul notează că stilul artistic al panourilor decorative, al covoarelor, precum și al decorațiunilor interioare și al articolelor de costume a fost un cuvânt nou în arta vremii și a adus broderia ucraineană la un nivel înalt de dezvoltare. O astfel de cooperare a contribuit la îmbogățirea reciprocă a creativității meșterilor populari și a artiștilor de avangardă. Căutarea lor comună inovatoare a dus la faptul că broderia Ucrainei de la începutul secolului al XX-lea, dezvoltându-se în contextul tendințelor artistice ale vremii, a fost o sinteză originală a artelor decorative și plastice.

Cuvinte-cheie: avangardă, suprematism, artă populară, artist profesionist, broderie artistică.

Summary

The Avant-Garde Phenomenon in the Ukrainian Textile Art of the XX Century

The early XX th century is a bright phenomenon in the history of decorative art in Ukraine. This is a period of active cooperation between famous avant-garde artists and folk-art masters. The article examines a unique creative experiment of professional and folk artists implemented in the A. Semigradova's craft workshops in the village of Skoptsy and N. Davydova's craft workshops in the village of Verbovka. It was these workshops that had differences in their artistic orientation. The art of the famous folk craftswomen G. Sobachko, P. Vlasenko, G. Tsybulova, who came from there, is analyzed in the article. The works of the professional artists A. Ekster, K. Malevich, L. Popova, O. Rozanova, N. Genke-Meller also are being studied. The folk craftsmen embroidered artistic works based on their sketches and performed ideas of suprematism in this way. Professional artists paid attention to embroidery as the most expressive type of decorative art. It is indicated that the artistic style of decorative panels, carpets, as well as interior decoration and costume items was a new word in the art and brought Ukrainian embroidery to the highest level of development. Such cooperation contributed to the mutual enrichment of the works of folk-art masters and avant-garde artists. Joint innovative research proves the fact that the Ukrainian embroidery of the early XX century, developed in the context of artistic trends at that time, was a synthesis of decorative and fine arts.

Key words: avant-garde, suprematism, folk art, professional artist, artistic embroidery.

At the end of the 19th and beginning of the 20th century, professional artists turned their attention to embroidery as the most expressive

form of decorative art. Their searches in this area stimulated its development, changed the artistic and expressive means. The most important thing

was that they relieved embroidery from its utility and applied nature.

At this time the embroidered decorative panel as independent genre appeared. The artists did not strive to imitating painting when they mechanically transfer sketches to the embroidery canvas, but revealed the specific artistic potential of embroidery. They showed the complex texture of the material and the relief of the surface. For example, this is the brilliance and luminosity of silk threads, their ability of absorb and reflect light in different ways depending on the inclination of the stitches, etc.

At the beginning of the XXth century artists interpreted embroidery as an art form that solved purely pictorial tasks. They paid attention to correlating color, the texture of certain volumes, the emphasis being on a clear contour and color plane. Their innovative searches led to the fact that the embroidery of the early XX th century became a synthesis of decorative and fine arts and developed in the context of the artistic trends of that time. Artists created 'embroidered paintings', decorative panels, in which the influence of pictorial rules can be traced.

At this time centres for the revival of folk art appeared all over Ukraine. The technique of embroidery is being revived there. Professional artists created numerous sketches that were then made by folk craftsmen in the material. It is important that in these centres there was a search for the integration between the folk art masters and professional artists. Such a commonwealth led to profound structural modifications in art associated with the emergence of new trends. They were Ukrainian modernity and avant-garde.

Theoretical basis

Literature and other sources characterize the knowledge level of the topic. While writing the article a number of art history studies were considered regarding the general history of embroidery as a type of textile art. Creative transformation by both avant-garde and contemporary artists has also been explored. The works of Y. Arofikin, R. Zakharchuk-Chugay, T. Kara-Vasilyeva, O. Lukovska and others were useful. Of particular interest are the sources directly related to the research topic. Thus, the catalogue of the contemporary decorative art exhibition "Embroideries and carpets based on artists' sketches" is of the greatest factual value (Catalogue... 1915). It testifies that

the exhibition was presented by artists of various creative directions (a total of 280 works) embroidered by peasant women of the villages of Verbovka and Skoptsy according to the sketches: of N. Gene-Meller, K. Boguslavskaya, N. Davydova, K. Malevich, G. Yakulov and others. A. Exter and E. Pribylskaya exhibited the greatest number of works.

The most important study of A. Exter's creative biography is the monograph by G. Kovalenko (Kovalenko, 2021). She lived in Kyiv for thirty five years. The author focused on her efforts aimed at the revival of handicrafts, the creation of a workshop in Verbovka and the involvement of avant-garde artists in the creation of sketches for folk craftsmen. G. Kovalenko also researched the biography of artist Natalia Davydova. The artist's creative tasks were realized in a handicraft workshop in Verbovka (Kovalenko 2009).

The work of avant-garde artists and folk craftsmen is reflected in detail in encyclopedic articles (Encyclopedia ... 2016). An article by M. Yur is devoted to the issues of mutual influence of folk and professional art in Verbovka and Skoptsy (Yur 2009). The folk manufacturers collaborated with avant-garde professional artists, which is revealed in the studies of S. Shestakov (Shestakov 2002), as well as in the album about the Ukrainian avant-garde (Avant-garde 2019). The biographical information about the organizers of handicraft workshops can also be found in the essay by Y. Smoliy (Smoliy 2014). The creation history of a handicraft workshop in Verbovka, its flourishing and destruction are reflected in the lifelong correspondence between N. Davydova and K. Szymanowski (Chylińska 2018). The death of her son, having suffered in prison dungeons, is reflected in the diary of N. Davydova (Davydova 1924). An analysis of the drawings of avant-garde artists in comparison with easel art is reflected in the article by S. Douglas (Douglas 1993).

A. Shatskikh's monograph is distinguished by a wide range of studies of the avant-garde in the early 20th century. The study is devoted to the problems of the Suprematism formation and its ideological component. The author also explores the work of Kazimir Malevich and his associates, analyzing his role in organizing exhibitions at that time, as well as the history of the creation of Verbovka, its artistic direction. The book is equipped with unique visual and information archival material (Shatskikh 2009).

The monograph by Yu. Tulovskaya reveals the appeal of artists to the textile design in a new geometric abstraction developed into an international trend in the late 1920s. The focus of the study is on the work of L. Popova, V. Stepanova, K. Malevich in Moscow, S. Delaunay in Paris (Tulovskaya 2016). The catalogue for the exhibition «Painting with a Needle» presents the works of artists and craftsmen of Verbovka and Skoptsy. These works were recreated in embroidery according to surviving sketches. They are made in strict accordance with the size, quality of fabric and thread, and color combinations (Kara-Vasilyeva 2018).

Verbovka and Skoptsy are centres of cooperation between craftsmen and avant-garde artists

The active collaboration of leading avant-garde artists with folk masters of the early 20th century is a bright page in the history of Ukrainian art. In the context of the present study, attention should be paid, first of all, to the art workshops in the villages of Skoptsy and Verbovka that differed in their artistic orientation (Encyclopedia 2014: 113-114, 327).

In the Skoptsy village of the Poltava province (now the village of Veselinovka, Kyiv region), Anastasia Semigradova founded a «Handicraft center of Semigradova and Pribylskaya» in her estate. In 1910 she invited there the avant-garde artists Evgenia Pribylskaya (1910-1916), and later Nina Genke-Meller (1913-1915) (Smolij 2014: 93-113). The handicraft center in Skoptsy became famous as a centre of folk craftsmen and professional artists union. The famous folk craftswomen Hanna Sobachko, Paraska Vlasenko, Glikeriya Tsybulova came from there. Carpets, embroideries, interior decoration and modern costume items were created there. Their work is a kind of manifestation of the Art Nouveau style, based on the interpretation of Ukrainian baroque art of the 17th-18th centuries.

Verbovka also became an important centre for embroidery. Following the example of her mother Yulia Gudim-Levkovich, who gathered a huge collection of Ukrainian embroideries, carpets and ran an embroidery workshop on her estate Zozova, Princess Natalia Davydova organized an embroidery workshop in her estate Verbovka in 1910. It was not just one of the Ukrainian handicraft centres, but a unique laboratory of avant-garde art, a centre where the Suprematists realized their ideas.

There in 1914 N. Davydova invited Alexandra Exter, with whom she was friendly, to carry out the artistic direction. A. Exter introduced Davydova to K. Malevich and other avant-garde artists (Yur 2009: 46-55).

In 1915 an exhibition of modern decorative art «Embroidery and carpets according to sketches of artists» was held at the Lemercier Gallery in Moscow. As A. Exter noted in the preface to the catalogue, the main task was to find a new type of artistic embroidery in Verbovka. With this aim she turned to a group of artists of various trends, who could reflect different pictorial searches in their sketches for embroideries. She also made an attempt to involve contemporary folk art in the cause. As a result, the exhibition presented a series of sketches by Eumenia Pshechenko being an example of modern folk art (Catalogue... 1915: 2).

The style of embroideries by avant-garde artists

The idea of combining the latest trend in Suprematism art with folk art had no analogies in the world practice. This is precisely the importance of the experiment undertaken in Verbovka. The exhibition at the Lemercier Gallery was attended by artists of various creative directions, according to the sketches that the peasant women of the Verbovka and Skoptsy villages embroidered. The exposition was attended by Nina Genke-Meller, Ksenia Boguslavskaya, Ekaterina Vasilyeva, Natalia Davydova, Kazimir Malevich. According to the K. Malevich' sketches, 17 artworks were made at the exhibition, including 9 pillows and 4 handbags. Vera Popova exhibited tablecloths, clothes, pillows, Ivan Puni brought pillow and sketches for embroidery, Georgy Yakulov showed a scarf, a panel, a tablecloth, and a pillow. The most diverse works were presented by A. Ekster and E. Pribylskaya. The exhibition turned out to be very large. There were exhibited 280 works.

The list of embroidered works based on the drawings by A. Exter testified to the organic combination of embroidery with modern interiors and fashion. These were a pillow, a scarf, a belt, a bag, a screen, a bathrobe, a tablecloth. The works showed the artist as a tireless experimenter in search of new forms, colors and rhythms. The exhibition evoked many responses and Ya. Tugenkhold caught the main point «Here, objectless brilliance as it were, returns to its original source» (Tugenkhold 1915: 6).

Actually, this was the idea of the experiment by A. Exter and N. Davydova: to pay attention to some of the origins and the beginning of a new direction. Therefore, the exposition included drawings by Y. Pshechenko, the folk master of painting. In the same article Ya. Tugenkhold also made another precise observation. "It looks like some things seem not embroidered, but filled with color" (Tugenkhold 1915: 6).

In Moscow on December 6-9, 1917 Exter and Davydova organized the "Second Exhibition of Contemporary Decorative Art. Verbovka" in the Salon of K. Mikhailova. At this exhibition, more than 400 samples of embroidery were exhibited. They were performed by peasant women from the village of Verbovka according to the sketches of almost all artists, based on the ideas of Suprematism. Vera Pestel, Lyubov Popova, Olga Rozanova, Nadezhda Udaltsova were invited to take part. Besides Y. Pshechenko's, there was exhibited the work of Vasil Dvoghshiya, another craftsman from Verbovka. Only two of N. Genke-Meller's embroidered panels made by embroiderers from Verbovka have survived. These works testify to experimental searches. While creating the compositions by this artist, the subject form was constructed from various cylindrical, cone-shaped volumes, built on the combination of contrasting colors. This is how the language of Suprematism, its 'lexicon' was formed.

Creating impulsive or rationally modeled compositions, the artists embodied their sketches in embroidery, where the texture of the fabric, the sheen of silk threads, and the various directions of the laid stitches were interacted. With the help of sewing, the artists revealed color, line, interaction of volumes in abstract forms space. In Verbovka's embroideries, many problems of the new painting, especially the non-objective one, acquired a tactile reality, in particular these were problems of the property problems of color, its spatiality, mass, texture, density (Kovalenko 2021: 3-50). The works of artists, who united around N. Davydova and A. Exter, testified to the creation of a new direction in art and especially in embroidery, a direction that went to other art horizons. The surviving photos and sketches for embroideries demonstrate that they were absolutely involved in what was happening in the easel painting.

Thus, A. Ekster's embroidery sketches for pillows represent the motifs of her "Color Dynamics", sometimes quoted verbatim, sometimes

their variants. The sketches of L. Popova contain the plastic plots of her "Picturesque architectonics". The projects of N. Udaltsova and V. Pestel are similar to sketches, the search for forms of their Suprematist painting. One of K. Malevich's compositions for an embroidered pillow is taken directly from a Suprematist painting of 1915-1916.

It is known that K. Malevich turned to Suprematism in the spring of 1915. Therefore, "the question arises whether the debut of Suprematism was the futuristic exhibition of paintings '0.10', held at the art bureau of Nadezhda Dobychina in 1915, or the exhibition of decorative art at the Lemercier Gallery. Was the occupation of applied art one of the incentives for the development of a simplified abstraction of Suprematism"? (Douglas 1993: 103). The exhibition was one of the first demonstrations of K. Malevich's Suprematism. Since 1915 the 'Supremus' society was gradually taking shape and by the end of 1916, K. Malevich became its chairman. The exhibition had a great resonance. On December 17, Vladimir Mayakovsky-delivered a lecture on the artistic design of fabrics (Shatskikh 2009: 285).

The avant-garde influence on the work of folk artists Pshechenko and Dvoghshiya

Among the craftsmen nurtured by N. Davydova and A. Exter was the folk craftsman Yevmen Pshechenko. He took part in the exhibition of modern decorative art at the Lemercier Gallery (1915). The exhibition included three pillows embroidered by the master and 32 sketches for embroidery. In the preface to the catalogue it was noted that the works of this master are an example of modern folk painting and that the workshop in Verbovka made an attempt to attach modern folk art to the cause (Catalogue ... 1915).

Y. Pshechenko had been working in the workshop of N. Davydova since 1914, creating sketches for embroideries, towels, drawings on paper that were later made on cloth (Shestakov 2002: 171-174). The work of avant-garde artists had a huge impact on the style of Y. Pshechenko. His decorative panels are distinguished by a wide range of bright, pure colors He refers to the images of fantastic animals and birds in which the images are organically combined with plant motifs creating a special world of fairy-tale images. The most important attention is paid to the works united by the theme of circus performances perceived as a folk holiday, a fair that goes back to the tradi-

tions of folk festivals, performances of buffoons, mummers. These works are «Giant», «Jester», «Acrobat», «Juggler». The images are painted with naivety, sincerity. The general atmosphere of the holiday is conveyed through bright, decorative and mixed colors. In the compositions, the generalization of the image forms is combined with a clearly traced contour of the general silhouette line. The works are sincere, naive and spontaneous. They organically combine the reality of depicting details with naive symbolism and conventionality. In the exhibition catalogue of 1915, A. Ekster called Y. Pshechenko «a primitive artist with a wonderful and gentle poetic worldview» (Catalogue 1915: 11).

Since 1914 Vasil Dovgoshiya also worked in the workshop of N. Davidova, creating sketches for embroidered panels and towels that were later made on cloth. His works were presented for the first time at the Second Exhibition of 1917 in the Salon of K. Mikhailova. The works reveal a subtle master of color who creates his conditional, generalized images with the help of bright color spots. The main thing in the works is a virtuoso line that outlines and reveals the images (Avant-garde and modern 2019: 111-115). His compositions “Hare”, “Pink Swan”, “Bird”, “Cock”, “Horse” are built as enlarged stylized images of birds, animals, plants, evenly colored large planes filled with one color. They seem to float in space.

Peasant Suprematism – “jubilant brilliance of dazzling colors” notes the short, but such an energetic and impressive history of Verbovka (Kovalenko 2009: 37). Its story ended at the moment of its highest development. It seemed that Davydova’s ideas promising and revealing so much were incredibly rich in many other things. As a result of the tragic revolutionary events of the civil war period and the devastation, the works created in the workshops of A. Semigradova in Skoptsy and N. Davydova in Verbovka were not preserved. In addition, in 1919 the estates and workshops were destroyed, the collection of embroideries and drawings was irretrievably lost. A. Exter and N. Davydova were forced to emigrate. While in Paris A. Exter was actively engaged in painting, designing modern clothes, painted ceramics, and illustrated books.

In 1925 before N. Davydova’s life was tragically cut short, and in 1926 opened a workshop in Paris where she sought to continue creating accessories for clothes, mainly scarves. It sounded like

an echo of that grandiose experiment carried out in Verbovka. Davydova maintained friendly relations with the Polish composer Karol Szymanowski, the creator of new avant-garde forms in music. His estate Tomashivka was located near Verbovka. He dedicated his Second Piano Sonata (Opus 21) to her. They corresponded during their entire lives and reflected in their letters the idea of creating Verbovka, its heyday and the complete destruction in revolutionary times (Chylińska 2018: 30-40). Davydova described her thoughts and sufferings in the book «Half a Year in Prison» published in Berlin, which in many respects anticipated the texts of A. Solzhenitsyn (Davydova 1924:1-20).

The revival of the textile industry and the development of avant-garde artists

The unique experience of involving Suprematist artists in the design of interior items, clothing, acquired in Verbovka laid a new direction in their orientation towards the mass consumer and participation in the formation of the art environment. The beginning of the 20th century marked a new stage in the direct participation of K. Malevich, V. Stepanova, A. Rodchenko, L. Popova, as well as Sonia Delaunay in the development of sketches for fabrics of textile production, in the creation of new forms of clothing. The experience of Verbovka was not an episodic moment in the work of avant-garde artists. It served as a catalyst for understanding new trends in art, prompted to the artists new plastic moves in the future. This experience became a kind of foundation on which the further interest of artists in designing things developed. It was Suprematism that stood at the origins of the new geometric ornamentation of fabrics continued by the constructivists (Tulovskaya 2016: 25-30).

After the revolution, the civil war, and the foreign intervention, all spheres of industrial production are gradually beginning to recover. This process coincided with the ideas of artists about the introduction of new art forms and the transition to a qualitatively different path of development. In 1918 the Artistic and Industrial Department was created under the Education Commissariat. It was initially headed by Olga Rozanova. She developed a network of Free State Industrial and Craft Workshops including all the leading artists of that time. So, the Moscow workshops were formed on the basis of Stroganov School of Painting, Sculpture and Architecture. The task of the workshops

was to raise the artistic level of mass products and create new designs for the textile industry.

The activity of K. Malevich in the field of artistic textile deserves attention. He created sketches for the Free State Artistic and Industrial Workshops in Vitebsk and developed designs for fine fabrics of calico and cambric. To do this, the artist chose light Suprematist elements from simple geometric shapes. It was Suprematism, the experience of working in Verbovka that stood at the origins of a new geometric ornamentation continued in the future by constructivists.

In the 1920s Emil Tsindel cotton-printing factory, known in pre-revolutionary years in Moscow, was gradually revived. In her monograph, researcher Yu. Tulovskaya dwelled in detail on all stages of the factory restoration. The old French drawings with plant elements were replaced by fundamentally new ones created by L. Popova, V. Stepanova and A. Rodchenko. They were based on the basic principles of constructivism: functionality, expediency, utility (Tulovskaya 2016: 25-30).

V. Stepanova created more than 100 sketches and 20 of them were implemented in production. At the heart of her sketches there is primarily a graphic understanding of the line. These are primarily stripes of various modifications, sometimes combined with circles. This is how the projects of sport suits in 1923 were solved, as well as a number of drawings for fabrics.

L. Popova died in 1924, having worked at the factory for about six months, and managed to create about 100 drawings for fabrics, sketches of dresses. They feel the ideas developed during the creation in Verbovka of the series "Picturesque architectonics" (1916-1918). In her sketches the intersection of lines of different coloring prevailed. In general, the works of V. Stepanova and L. Popova are a fundamentally new understanding of drawing. This is not a fabric ornamentation and its decoration, but an alternative transformation of the plane, a single organic life along with it.

The experience of S. Delaunay's artistic discoveries of her Parisian period, her activities in the field of creating new forms of clothing and ornament testify to the ideas reminiscent of L. Popova and V. Stepanova in the context of the constructivism development. It is their creative experience that will be the most promising for the further development of design in the second half of the 20th century.

Project for the reconstruction of embroidery by folk craftsmen and avant-garde artists

The works that were created in the embroidery centers of Ukraine in Skoptsy and Verbovka at the beginning of the 20th century were a new word in art. Being triumphantly exhibited at exhibitions, they were a great success, as evidenced by reviews in the press of that time and the reviews of contemporaries. At the same time, the embroidered works themselves were lost and only sketches on paper of both folk craftsmen and avant-garde artists survived. That is why the idea of the project to revive them in embroidery arose, the authors are well-known art critics T. Kara-Vasilieva (Kyiv) and G. Kovalenko (Moscow).

This long-term project involves the research work of finding the sketches for embroidery in the private collections of Moscow, New York, Kyiv, St. Petersburg, in numerous museum funds, and the reconstruction of photographic materials of that time in archives (Kara-Vasilieva 2018). Thanks to the American theater historian and critic Oliver Seiler who came to Moscow during the exhibition of the 1917 Verbovka one, photographs have been preserved that are invaluable evidence of this creative experiment. Thanks to these materials it became possible to fully understand the contribution of avant-garde artists. The Ukrainian embroidery consists of a grandiose experiment of cooperation between folk craftsmen and avant-garde artists. The project is developing constantly being updating with new finds and, accordingly, embroidering the recreated works.

The sketches in the material were made by the embroidery artist V. Kostyukova (Kyiv). The project consists of 35 works, among them 5 works by K. Malevich, that accurately reconstruct the original sketches in terms of size, thread, fabric quality, and color combinations. V. Kostyukova recreated the complex technique of smoothing «painting with a needle», the works of which were originally made (Kara-Vasilieva 2018: 6-103).

Conclusions

An analysis of the works created in the estates of A. Semigradova in Skoptsy and of N. Davydova in Verbovka at the beginning of the 20th century proves that these were art centers where the relationship between avant-garde artists and folk craftsmen was established and where the Suprematists realized their ideas. Among the folk craftsmen, who were formed thanks to the em-

broidery workshops in the villages of Verbovka and Skoptsy, there were masters of decorative painting V. Dovgoshiya, Y. Pshechenko, G. Sobachko. They worked in close contact with the avant-garde artists A. Exter, K. Malevich, L. Popova, N. Udaltsova, O. Rozanova and others. Their works testify to experimental searches in the creation of compositions in which the subject form was constructed from various cylindrical, cone-shaped volumes, built on a combination of contrasting colors. The artists embodied their sketches where the texture of the fabric, the sheen of silk threads, and the various directions of the laid stitches interacted. With the help of sewing the artists revealed color, line, and the interaction of volumes in space in abstract forms. In Verbovka's embroideries many problems of new paintings, especially non-objective ones, acquired a tactile reality. The problems of color properties, its density, spatiality, mass, texture were studied by artists. An analysis of the drawings made in embroidery by avant-garde designers in comparison with their easel art, testifies to the close relationship between their plastic ideas. This experience was an impetus for the creation of new trends in the field of artistic textile and the clothing design stimulated the participation of K. Malevich in creating sketches in textile and clothing art in the period 1919-1920, and of V. Stepanova and L. Popova in 1923-1926 in the spirit of constructivism.

The project of recreating embroideries was based on the sketches of avant-garde artists and was being carried out in Ukraine for 10 years. It made possible to see and really feel the results of cooperation between avant-garde artists and folk craftsmen, which is a unique phenomenon in the world practice.

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Fig. 1. K. Malevich. Suprematist composition. 1916. Recreated by V. Kostyukova, 2010. Canvas, floss, smooth surface.



Fig. 3. A. Exter. From the series "Color Rhythms". 1916-1917. Recreated by V. Kostyukova, 2017. Linen, garus, art surface.



Fig. 2. K. Malevich. Suprematist composition. 1916. Recreated by V. Kostyukova, 2010. Canvas, floss, smooth surface.



Fig. 4. V. Dvoghshiya. Panel "Rooster". 1920. Recreated by V. Kostyukova, 2010. Canvas, floss, smooth surface.