

bitions in London-Paris-America, London is mentioned in connection with Verbovka by Artur Rubinstein (see above), and on February 6, 1917, Nadezhda Udaltsova made the following entry in her diary: "Was at N[atalia] M[ikhailovna] Davydova's, I think all the drawings will work. [. . .] She and I had a good talk about painting, she is doing quite decent things. After the war we will be able to do a lot. There is the possibility of having decorative exhibitions in London and Paris, and perhaps painting ones."⁶²

The path beaten by Omega truly did make London the most attractive place for presenting Russian nonobjectivity. Here, too, Natalia Davydova's independence must be emphasized once again. Her friend Alexandra Exter was unquestionably an expert in innovative processes, but the grandiose plans for presenting and advancing Suprematism matured in Verbovka's director; unlike the other "Amazons," she had been flooded with Malevich's ideas and the scale of his discovery from the very start of their acquaintance. Sentences in Malevich's November letter that were supposed to rouse Matiushin to "prepare the music" speak to the fact that Davydova was ready to become the producer—to use modern terminology—of synthetic theatrical projects similar to *Victory Over the Sun*.

The war raised insurmountable obstacles to the implementation of Natalia Davydova's plans.

Russian and English Geometric Nonobjectivity

The British capital's presence in Russian innovators' discussions and designs of the mid-1910s inevitably draws attention to issues in geometric abstraction's appearance in English and Russian art. Scholars have noted striking visual correspondences and parallels in the Russian version of nonobjectivity and the London innovations of the prewar years—the work of artists of the Bloomsbury school and the Vorticist group.⁶³ In an article on abstraction in Russia and England, art historian Charlotte Douglas analyzes the points of contact in the art of the Russian avant-gardists and British innovators, which were conditioned by similar mentalities and phases of artistic evolution.⁶⁴

For the Bloomsbury artists who defined Omega's features—historians include among them primarily Roger Fry himself, Vanessa Bell (1879–1961), and Duncan Grant (1885–1978)—flat geometric compositions were the result of a simplification and schematicization of the elements of figurative art. Painters