

In 1915, Rozanova made six spatial-volumetric works. Two, as has already been said, were presented at the "Exhibition of Pictures of Left-Wing Trends," and four at "0.10."

After creating her Suprematist reliefs for "0.10," Rozanova never again returned to this genre. The variegated constructions made of geometrically regular elements following the same recipe remained isolated in her art, without conclusions or development; like any outwardly imposed solution, they were extraneous to her art.

For Malevich, the combination of planar and volumetric elements later served as the impulse for the appearance of spatial-volumetric Suprematism and its subsequent realization in architectonics. He knew how to draw conclusions from his discoveries because they were the result of his own experienced and organic development.

Olga Rozanova's true Suprematism would have nothing in common with the artist's "Suprematist reliefs" at "0.10," with their cursory similarity to Malevich's version of geometric nonobjectivity.

Vladimir Tatlin's "Store" Exhibition

The Suprematists, a New Artistic Group

Five painters declared themselves to be a new artistic group, advancing under the flag of Suprematism, in December 1915, at "0.10." The next milestone in the society's development was a "public popular science lecture" in the last week of the exhibition's run. On January 12, 1916, Malevich gave his lecture and Ksenia Boguslavskaja delivered a lecture by her husband, Ivan Puni, in his presence. The lectures shared a title, "Cubism, Futurism, and Suprematism," and a subtitle, "On the Last Futurist Painting Exhibition '0.10.'"

Malevich also held an experimental life-drawing session based on the principle of Cubo-Futurism; this public act was subsequently interpreted and added to his arsenal of educational-pedagogical methods.

One of the evening's posters listed a detailed program for each lecture. The list of points in Malevich's speech allows us to identify the text, "From Cubism and Futurism to Suprematism," as a combination of his booklet *From Cubism to Suprematism* and his January lecture. The artist worked on the new text in the first half of 1916.

Anticipating the chronology of our exposition, let us note that *From Cubism and Futurism to Suprematism* was published in Moscow in October 1916.