

In the light of the artist's interaction with one of the most talented of innovative composers, as well as of the revolutionary nature of the Suprematist's views on music, this opinion seems hasty and unfounded.

The passage through Roslavets's music and the interaction with him was very important for the Suprematist. The experiment in the new sound-perception propagated by the composer intersected with Malevich's theory of the new poetry—and here we will be focusing our attention on the interactions between the Suprematist and the corresponding member of the society, Aleksei Kruchenykh, the principal author of the “Literature” section in *Supremus*.

Aleksei Kruchenykh in *Supremus*

The Kruchenykh-Malevich Dialog, 1915–1916

In literature, Malevich found someone of like mind in the person of Kruchenykh, whose art most radically incarnated the expansion of poetry's boundaries and the rejection of “moods” and “love mattresses.” Indeed, no one could equal the radical nature of the trans-sense Cubo-Futurist's break with tradition.

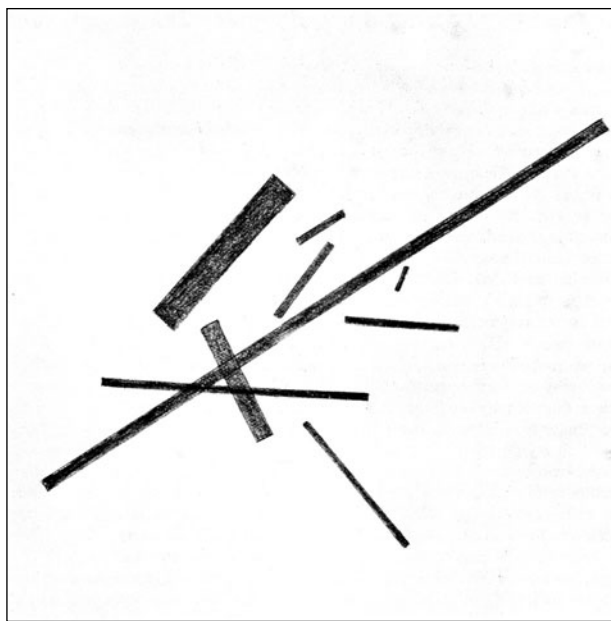


Figure 32. Kazimir Malevich. *Suprematist Composition (Sensation of Magnetic Gravity)*. 1914. 1927. Malevitsch, *Die gegenstandslose Welt*, Bauhausbücher, 11 (Munich, 1927), no. 81.