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Ten-Four: Vasily Kamensky's Ferroconcrete Poems and Larionov's "Exhibit No. 4: Futurists, Rayists, Primitivism"

Vasily Kamensky's *Tango with Cows* (1914), a collection of Cubofuturist visual poems printed on colorful wallpaper, contains six "ferroconcrete poems" that resemble Cubist paintings composed of words. The book appeared in the same week as the "Number 4" exhibition of the Larionov-Goncharova group in Moscow. Although aligned with a rival Futurist faction, Kamensky showed ten ferroconcrete poem-paintings at the exhibit, which teemed with experiments integrating text into visual art and attracted derisive press attention. My paper situates Kamensky's poetics within this broader visual environment, arguing that his ferroconcrete works grew from the dislocation (*sdvig*) of urban signage in Russian Futurist art, a device linked to both Larionov and the Picasso circle. I further suggest that Kamensky's practice accelerated the visualization of language in Russian avant-garde painting, anticipating developments culminating in the suprematist year 1915 and later projects such as Ivan Puni / Jean Pougny's *Flight of Forms* (1919).