

Образы будущего в искусстве

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Visions of the future in art

Since the beginning of the 20th century outer space adventures represented in Russian fiction, cinema and visual arts has been connected with actual space exploration. Konstantin Ciolkovskij, who is known as “the father of Soviet cosmonautics”, wrote sci-fi novels dedicated to the spaceflights and consulted the first Soviet sci-fi film *Cosmic Voyage* (1935) directed by Vasilij Žuravlev. In the film actual details of outer space travelling such as weightlessness and many others, were represented for the first time. Ciolkovskij created a series of drawings called *Album of Cosmic Voyages* (1933), in which he predicted exact details of future spaceflights such as space walks, and represented imaginary space habitats. Kazimir Malevič described weightlessness (*bezvesie*) as a basic principle of Suprematism and proposed to create a new Suprematist satellite between the Moon and the Earth. Bulat Galeev, artist and musician, pioneer of Soviet media-art and founder of his “Prometheus” Special Construction Bureau, constructed an automated audio-visual object for monitoring all systems and special apparatus for the Soviet space program to help cosmonauts to fight with long-duration flight sensory deprivation. Vjačeslav Kolečuk, an artist, architect and musician and a key figure of Russian kinetic art, designed an original self-assembling Space Radio Telescope and a Hall of Outer Space Travelling at the Memorial Museum of Cosmonautics in Moscow (1981). The project *Center for Cosmic Energy* (2003) was created by artists Il’ja and Ėmilija Kabakov and dedicated to the archeology of Russian cosmism, the avant-garde and the fate of utopia directed to outer space. At the end of the Soviet era, the New Artists were inspired by the cosmos. Timur Novikov organized his exhibition at the Cosmos Pavilion at VDNX in Moscow at the first Space Rave *Gagarin Party* (1991). The composer and founder of the orchestra *Popular Mechanics* Sergej Kurëxin organized his *Center for Cosmic Research* (1992) in St. Petersburg. Artist Pavel Pepperštejn works today with the archeology of outer space utopia, combining Russian cosmism ideas, avant-garde prophecy and post-conceptual dreams.

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Тема космоса всегда была связана с футурологическими предвидениями. Как «грезы о земле и небе» (Циолковский 1895) формировали представление о том, что еще невозможно было увидеть? Какие открытия сделали художни-