Title: Touching the Green Stripe: The Visual and Verbal Art of Ol'ga Rozanova and Elena Guro

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In the first published monograph on avant-garde painter Ol'ga Rozanova (1886-1918), Nina Gurianova makes ongoing mention of a special resonance between Rozanova's work and that of painter-writer Elena Guro (1877-1913). Previously, scholars have compared Rozanova's visual art with leading painters of her time and in conjunction with the writing of Aleksei Kruchenykh with whom she and Guro collaborated.   Scholars too have debated whether an "intimate" futurism (*intimizm*)– Abram Efros's term for Rozanova's art (and well challenged by Gurianova) —could be a proper label for Guro's "feminine" work as well. Despite suggestive reference to affinities between Rozanova and Guro, no detailed consideration of the visual and verbal art of the two women in tandem has yet been done. This paper attempts to help address this gap.   Its findings demonstrate that a close, comparative examination of select writings and paintings by Guro and Rozanova offers a productive lens for delineating and interpreting interrelationships between the verbal and visual arts in the early avant-garde period and for discerning strategic pathways among perceptual and conceptual domains. While aspects of form, color, and space are addressed in this study, they are framed in terms of a new consideration of *faktura* (texture) as touch/ Touch. Particular focus is placed on Rozanova's groundbreaking canvas "Green Stripe" (1917) and on analogues uncovered in the earlier writing of Guro. This study is part of a broader work being completed on Guro and on what I term the "Futurist Feminine."

Bibliography:

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