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The article is devoted to the analysis of the art space as the difficult semiotics institution representing the continuum of the texts connected with an era of the so-called "First Russian vanguard". The author considers the declared problem in the context of a situation of "explosion" as characteristic of cultural development, "as creative transformation of structure of life" (Yu. Lotman).

The main attention is concentrated on the events which were taking place in the south of Russia - in the Crimea (Simferopol, Sevastopol, Kerch, Yalta) and Odessa that is reflected in Oleg Bayan's (V. I. Sidorov's) memoirs and in epistolary creativity of bright representatives of a kubo-egofuturizm: V. Mayakovski, D. Burluk, I. Severyanin and others. Their creative positions, relationship of figures of vanguard during their active performances, the atmosphere of rough time of formation of new art have been characterized.

The author also addresses a problem of a ratio of content and a form in the poetic works of Mayakovski, Khlebnikov, Severyanin and others. The embodiment of synthesis of arts in Vladimir Mayakovski's poetry on the example of his texts of "his Crimean verses" and a bright image of the Crimea in a cycle of works have been considered.

This article is a contribution to a solution "The Crimean text in the Russian culture" which gives the chance to create fuller and deep picture of art space - dialogue relationship between regions of the forming vanguard.

Keywords: Avant-garde , futurism, the Crimean text, art space , synthetism.

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