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| **Burliuk, David (1882 Semirotovshchina, near Kharkiv, Ukraine–1967 Southampton, New York)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| David Burliuk was a painter, writer, poet, performance artist, journal editor, and publisher, whose activism and leadership situated him as a primary avant-garde figure, particularly in his native Ukraine and Russia. His open and often impetuous stance against the stifling official *peredvizhnik* (Russian Realist) ideology and progressive political and artistic views earned him the title ‘father of Futurism.’ His larger outlook towards life’s improvement was informed by a desire to reform the tsarist autocracy, bureaucratic inefficiency, persecution, and censorship in the Russian Empire. |
| David Burliuk was a painter, writer, poet, performance artist, journal editor, and publisher, whose activism and leadership situated him as a primary avant-garde figure, particularly in his native Ukraine and Russia. His open and often impetuous stance against the stifling official *peredvizhnik* (Russian Realist) ideology and progressive political and artistic views earned him the title ‘father of Futurism.’ His interest in improving life was informed by a desire to reform the tsarist autocracy, bureaucratic inefficiency, persecution, and censorship in the Russian Empire.  Burliuk studied art in Kazan and Odessa between 1898 and 1901. He then travelled to Munich where he studied with Wilhelm Diez at the Munich Art Academy in 1902 followed by Anton Azbe at his private school in 1903. In 1904, he studied at Fernand Cormon’s academy in Paris. He returned to Ukraine interested in the work of the impressionists and post-impressionists. He participated in the 17th and 18th exhibitions of the Association of South Russian (a term for Ukrainian during the Russian Empire) Artists in Odessa in 1906 and 1907. In 1907, Burliuk’s family moved to Chernianka in Southern Ukraine near Kherson, at the mouth of the Dnipro River. It became a meeting place for Burliuk’s artist and literary friends and a site of inspiration for his work. He later gave the group the title ‘Hylaea’ (1912), from the name the ancient Greeks gave to that area when it was inhabited by the Scyths. The group included Velimir Khlebnikov, Alexei Kruchenykh, Vladimir Mayakovsky and Benedikt Livshits.  Burliuk himself moved to Moscow in 1907, where a robust art community, international art exhibitions –particularly from Western Europe– provided a rich environment in which to work. There, he organized and participated in a number of exhibitions, several of them with his brother Volodymyr, also an artist. These included the exhibition Wreath-Stefanos in Moscow, 1907; ‘Link’ in Kyiv, 1908 featuring his Symbolist *Blue Rose* group with Alexandra Exter, Natalya Goncharova, Mikhail Larionov; ‘Knave of Diamonds’ Moscow, 1910; ‘Exhibition of Painting 1915.’ He participated in Vladimir Isdebsky’s second salon in Odessa in 1911, contributed the essay ‘The ‘Savages’ of Russia’ to *Der Blaue Reiter Almanach* (1912) and exhibited with *Der Blaue Reiter* in 1911–12 in Munich, with neo-primitivist works. From 1910 to 1913, he studied at the Moscow College of Painting, Sculpture and Architecture where he met the poet Vladimir Mayakovsky. Their publication of *A Slap in the Face of Public Taste* (1912), a manifesto for futurism in the Russian Empire and traditional art’s end, resulted in their expulsion.  Burliuk contributed to the futurist booklets *Roaring Parnassus* (1913), *Anthology of the Only Futurists in the World* (1914), and *Balding Tale* (1918), as well as others. Under the editorship of Vasilii Kamensky, he and the Russian futurists published the literary journal *Futuristy* (1914), surviving censorship for only two issues. At the height of their reputations, Burliuk and the futurists embarked on a performance tour of 17 cities in the Russian Empire, beginning in December 1913 until April 1914. He, his brother Volodymyr, Mayakovsky, and Kamensky lectured and conducted poetry readings on their new movement to widely receptive audiences. A number of these were rather scandalous events, including stagings of them drinking tea beneath a hanging piano, attired outlandishly,faces painted with various signs, such as hieroglyphics or animals, and carrots, radishes or spoons inserted into their lapel buttonholes. In 1913, they also produced a film parodying Symbolism’s pretentiousness, entitled *Drama in Cabaret No. 13*. From 1915 to 1917, he lived in the Urals with his wife’s family, visiting Moscow and Petrograd regularly. He published the *Newspaper of the Futurists* in 1918 with Kamensky and Mayakovsky.  In 1920, Burliuk immigrated to Japan with his wife where he continued his futurist activities. They remained until 1922, when they immigrated to the United States and settled in New York. There, Burliuk pursued a ‘radio-style,’ based on the concept of hidden forces revealing personal memories through radio wave physics. He and his wife Marussia published the journal *Color and Rhyme* (1930–1966). References and further reading: (Barron and Tuchman)  (Ukrainian Modernism 1910-1930)  (Noha)  (Futurism and After David Burliuk 1882-1967) |
| Further reading:  [Enter citations for further reading here] |