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| **About you** | **[Salutation]** | Oleh | S. | Ilnytzkyj |
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| **Your article** |
| Nova generatsiia [Нова ґенерація; New Generation] (1927-1930) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| A Ukrainian futurist journal devoted to literature, theory, and the visual arts, *Nova generatssia* [*New Generation*]was published in Kharkiv from October 1927 to December 1930. Edited by the futurist poet Mykhail' Semenko, the journal waged a struggle against conservative proletarian writers, while promoting the avant-garde. It was the last journal that succumbed to Communist Party pressure to disavow independent artistic programs in favour of the emergent and politically motivated Socialist Realist style. The journal covered international artistic trends and featured notable figures from Western Europe on its editorial board. When the Russian *Novyi Lef* (*New Lef*) discontinued publication in December 1928, *Nova generatsiia* invited Russian avant-gardists (formerly the journal’s artistic rivals) to contribute. The journal distinguished itself by its typography and layout design, which kept with the modernist aesthetic of De Stijl, the Bauhaus, and constructivism. Several prominent artists (including Vadym Meller and Anatoliy Petryts'kyi) contributed to the design of the journal. The Ukrainian painter Kazimir Malevich published a series of articles on modern art in *Nova generatsiia* between 1928 and 1930. The journal’s poetry and prose consciously transgressed traditional notions of ‘literature,’ and the destruction of literary genres was encouraged through their synthesis with other genres. On the other hand, strongly plotted popular literature (e.g., detective stories) and hybrid arts of visual poetry (‘poem-painting’ [‘poezomaliarstvo’] and poezo-film, for example) were prised both for their formalism and rejection of psychological realism. |
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| Further reading:  (Ilnytzkyj)  (Ilnytzkyj, Ukranian Futurism: A Historical and Critical Study)  (Mudrak) |