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| Ukrainian Futurism |
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| In Ukraine, Futurism's leading figure was Mykhail’ Semenko, whose two collections *Derzannia* (Bravado) and *Kvero-futurzym* (Quaero-Futurism), caused a scandal upon their appearance in 1914. His theatrical self-promotion, verbal experimentation and the aggressive, colloquial tone of his manifestoes show the influence of Russian and Italian Futurism, although his use of the Ukrainian language, his attacks on the ‘national’ principle in art, and his critical engagement with the Ukrainian canon make him a unique and compelling figure. Ukrainian Futurism came of age in the 1920s, following the interruptions of the First World War and Civil War. Semenko founded Aspanfut (The Association of Pan-Futurists) in 1921, which published controversial collections such as *Semafor u maibutnie* (Semaphore into the Future) and *Katafalk iskusstva* (Catafalque of Art) in 1922. Others involved in Aspanfut included Geo Shkurupii, Mykola Bazhan, and Oleksa Slisarenko and two leading figures in Ukrainian theatre, Marko Tereshchenko and Les' Kurbas, also lent their support. |
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| Further reading:  (Folejewski)  (Nikolskaia)  (Perloff) |