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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. |
| 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.  One of Semenko’s major innovations lay in his technique of *poezomaliarstvo* (poetry-painting), a form of image poetry that created visual interest through the shape of the poem while also utilizing sound-patterning of vowels. The following short poem, “Sil’s’kii Peizazh” (“Rural Landscape”), written in 1922, uses this technique effectively to represent the sounds of the countryside:  О O  А О A O  А О О A O O  А О О О A O O O  П А В Л О P A V L O  П О П А С И T E N D T O  К О Р О О В У T H E C O O W  The reader, encountering these lines that grow in length, may imagine overhearing one peasant calling another with increasing volume and a mounting sense of urgency.  File: FuturistCaricature.jpg  Figure 1 "Semenko, Shkurupii and Bazhan send semaphore signals to the Future." Caricature of the Ukrainian Futurists in the journal *Globus*, April 1927.  Source: http://www.segodnya.ua/news/14239944.html  As the political climate of Soviet Ukraine changed in the 1920s, Aspanfut suffered the same political difficulties as LEFin Russia, and struggled against accusations that it was too experimental and too detached from the proletariat. The group reformed twice in the 1920s, first as the Association of Communist Culture (AsKK) in 1924 and as New Generation in 1927. However, in 1930 the group disbanded completely under political pressure, and the defeated Semenko wrote a 1931 poem apologizing for his past errors. In 1937, Semenko, Shkurupii, and Slisarenko were executed. Bazhan turned away from Futurism and became a major public figure in Soviet Ukrainian literature. He died in 1983. |
| Further reading:  (Folejewski)  (Nikolskaia)  (Perloff) |