

A glass is required of: *Carbonyl Chloride* (Phosgene)

...the idea of *Iskra* moved to the forefront of cultural activity. In the early years of the political revolution, many of the artists and writers who had previously been involved in artistic circles began to be preoccupied with the idea of an art for the masses. The artists struggled with the idea of an art for the masses, the artists struggled with the idea of an art for the masses, the artists struggled with the idea of an art for the masses. As the revolution progressed, the artists began to see the need for a new art, one that was not only a part of the revolution, but also a part of the life of the people. The artists began to see the need for a new art, one that was not only a part of the revolution, but also a part of the life of the people. The artists began to see the need for a new art, one that was not only a part of the revolution, but also a part of the life of the people.

...and he was hit as early as 1890 by a group of young artists...
...the academy, they based their...
...rediscovering the...
...primitive art was taken up by the p...
...College. For severa...
...and folk themes.

...to ask of art in a proletarian society abounded in the early
Internationalist artist Proletariat (Organisation for a Proletarian Culture)
...telling himself? Bogdanov (God's gift), explained,
...and experiment of living forms not only in the sphere of the f
... It is necessary for the proletariat to have i
... night in social work, social struggle and social buildin
... ? appearance and reflects the world with the point o
... to bond with its feelings, its struggles and creative
... pointed out the multiplicity of attempts for a new
... of art we have within a month, futurism, Cuban
... do not become pompier, Metatism overcomes A
... they in turn to Platonism, Serenism, Omnism and
... by three candles, princesses grow
... took private lessons in Metachlor
... to violent theoretical, and occasionally physical,
... the individual, still fought itself

... for a new system for pointing. His Bayonnism was co

at August 25, ca. 1 (October 1960), p. 34.



with as a young man.

DAVID BURLIUK
 1882-1967, Long Island, New York
 "Art is a question of reality and not a mere
 grasp of fact because it never makes sense
 to take an idea principle, dichotomy,
 and demonstration. Demonstration is that
 question of form, shape, and color."

David Burliuk was born a poet and a pe-
 netrator in individual style as a poet.
 He left the Soviet Union in 1918. Burliuk
 studied in Munich and David Burliuk with
 Vladimir and Marina followed his father
 they studied with him in Munich where he
 was living. But there is no report that they
 saw it was only after, in 1914, when Kandin
 in Munich, that he lived next door to the
 brothers belonging with them.

On their return to Russia in 1907, the Bur-
 liuks arranged the exhibition "The Weir" in
 Saint Petersburg. The avant-garde painters,
 they also organized street art shows in Pe-
 terburg while working Alexander Tchere-
 penin. Burliuk with Larion and Gontchik
 people influenced by their father's work
 with sculpture in 1911. At this time, he met
 and devoted the remainder of his time
 writing. He took part in the drafting of a
 manifesto such as *A Day in the Face of Public*
 in which it was asserted "Only we are the
 time... the Academy and Russian are a
 standard in hieroglyphics." In another
Building Ground of Russia, in 1912, it was
 to regard word forms and phraseology in a
 manner, starting to see letters as the only
 speech. We throw out syntax... The other
 Burliuk and poet rhyme (Mayskikh) are
 in, we are now people of a new life."

In 1912, David and Vladimir Burliuk, Marya
 Kuznetsov made a Futurist tour of Russia.
 They were there, as publicity for the lectures which
 held at night, the poets used to provide the
 provincial towns, their faces painted with glass
 and flowers, displaying wooden spoons in
 their hands.

S. David Burliuk, *David and Marya in response written*
 Burliuk and his wife, on 20 December 1907, p. 21. 8
 authors' having at the second "art of Slavophile" exhibit
 the program.

S. K. a. *David Burliuk's Exhibition 20 Years (Russia 1*
 (Burliuk's memory) (Moscow: Gosizdatizdat, 1928)
 Exhibition, 1928, pp. 40-41. Translation by Sarah Sullivan



2. Michel Sironi, Self Portrait, 1912
 Leonard P. Miller Collection, New York City



3. Michel Sironi, Composition No. 8, 1912
 Leonard P. Miller Collection, New York City



6. Pamela Supplis, *Cultural Cancellation*, 1974
 Licensed Artwork, New York City

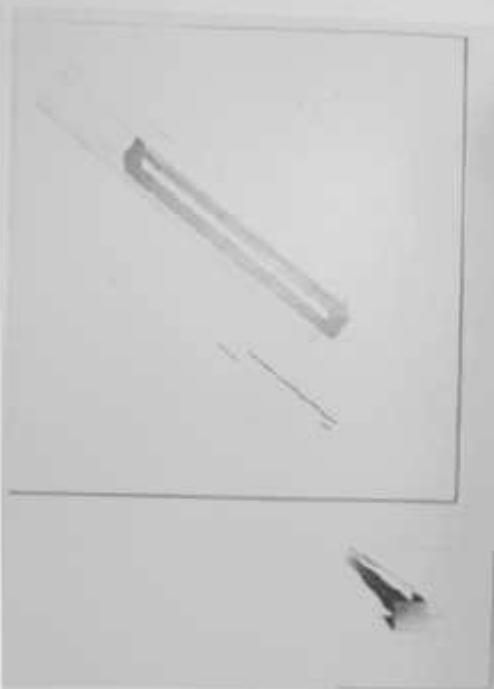




12. Alexander Eber, *Costume for Arlene*, 1934
 Mr. and Mrs. Simon Lurie, Golden Pines, New York



13. Alexander Eber, *Costume for Arlene*, 1934
 Mr. and Mrs. Simon Lurie, Golden Pines, New York



1. Kazimir Malevich, *Constructions, Two Views*, circa 1930
Bauhaus Weimarer Museum, Weimarer University



21. 'Headly Handwriting', sketch by Karello Handbook, 1916
Grosvenor Gallery, London





36. Vladimir Tatlin, *Photograph of the Original Model for the Monument to the Third International*
(model built 1919)
The Museum of Modern Art, New York City

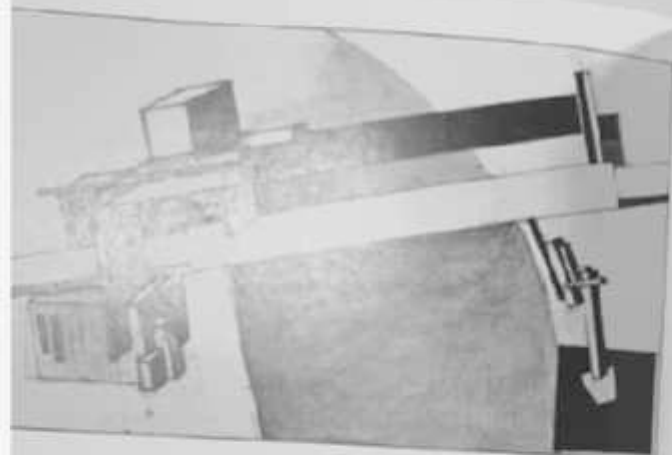


Monument to the Third International by Vladimir Tatlin, 1929

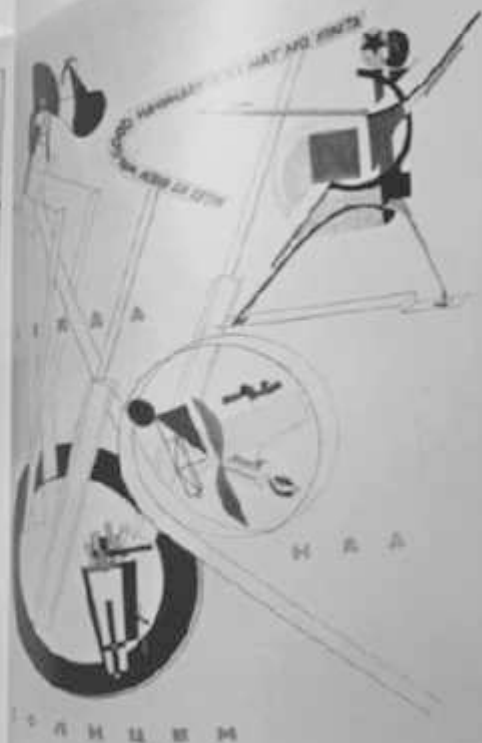


41. Alexander Rutchenko, *Composition*, 1919
 Leonard Hutton Galleries, New York City

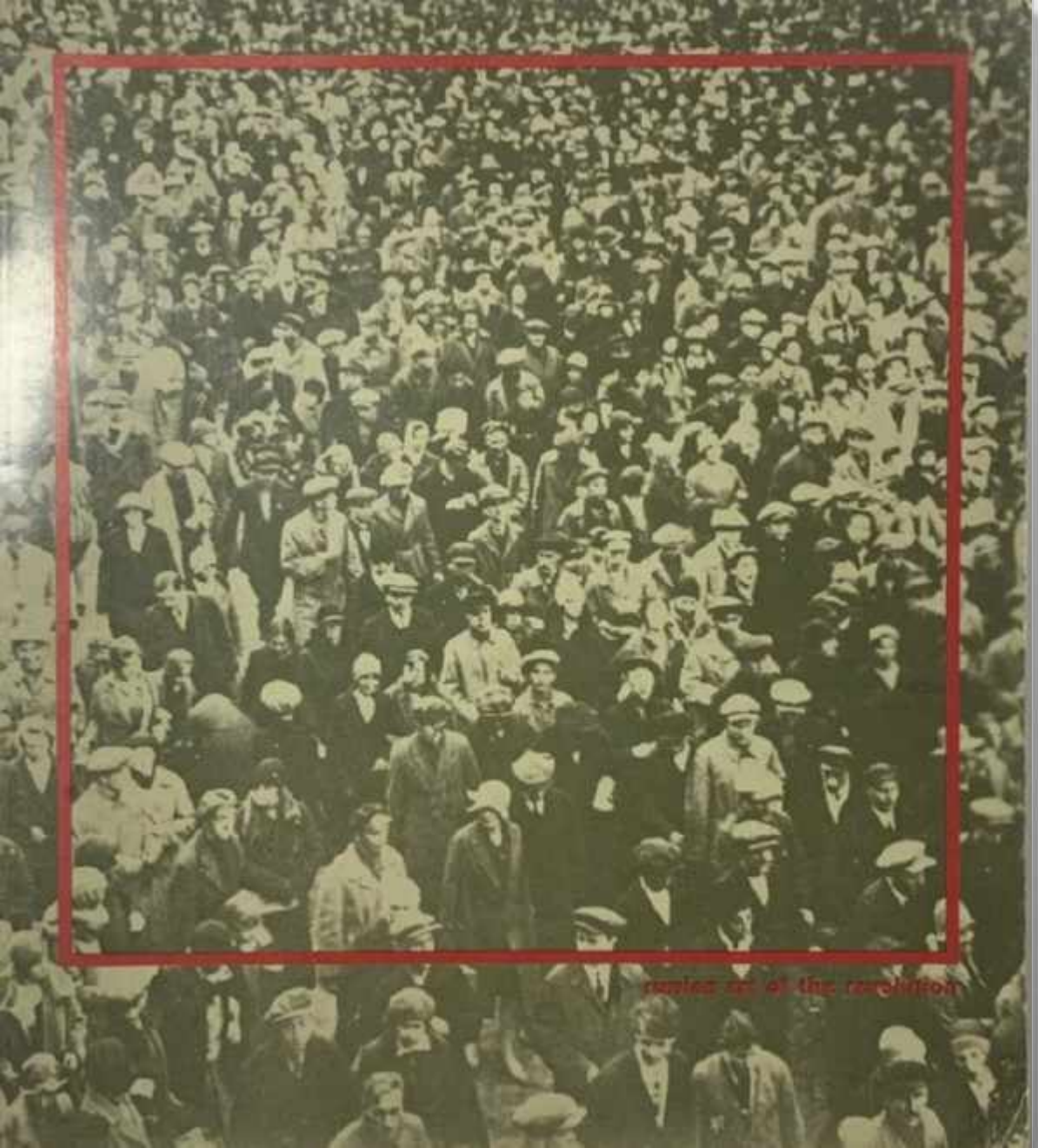




Form Construction 1A, 1919
Gallery, London



Form Construction 1A, 1919
Gallery, London



crucial act of the revolution

RUSSIAN ART OF THE REVOLUTION WORKS BY YURII ANNENKOV, VLADIMIR BARANOFF-

ROSSINÉ, DAVID BURLIUK, MARC CHAGALL, ALEXANDRA EXTER, NAUM GABO, NATALIA

GONCHAROVA, VASSILY KANDINSKY, IVAN KLIUN, EL LISSITZKY, KASIMIR MALEVICH,

KASIMIR MEDUNETSKY, ANTON PEVSNER, LIUBOV POPOVA, IVAN PUNI, ALEXANDER

RODCHENKO, OLGA ROSANOVA, VLADIMIR TATLIN, ALEXANDER VESNIN, AND YURII

YAKULOV ANDREW DICKSON WHITE MUSEUM OF ART FEBRUARY 24 THROUGH

MARCH 25, 1971 BROOKLYN MUSEUM OF ART JUNE 14 THROUGH JULY 25, 1971.

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