My current research examines the poetic and theoretical output of a constellation of contemporary leftist Russian poets. These poets are linked by way of the journal *Translit*, Kraft chapbook series, Free Marxist Press, and a number of poetry festivals and events in St. Petersburg and Moscow. Moreover, they are united by their overt political engagement and explicitly Marxist orientation. They thus occupy a fraught position in post-socialist space and time—and are all the more provocative and internationally relevant for it. I aim to bring this new generation of Russian poets to critical attention and to explore what I conceptualize as a contemporary avant-garde; hence the paradoxical use of prefixes in my title, which gestures at the temporal paradoxes of a revived futurism. I focus on the works of several distinctive poets as case studies of neo-avant-garde poetic practices, linking experimental form with radical politics, and finding continuity with the historical Russian avant-garde of the 1910s and 1920s as well as with unofficial poetry throughout the Soviet period to the present day.

My thesis is that contemporary Russian poets seek in the legacies of the avant-gardes an undetonated alternative to both the neoliberal present and to the still recent and discredited institutionalized left of the Communist Party. I read the latest (re)turn of the Russian avant-garde as drawing on powerful local poetic counter-traditions, re-imagined through, reinvigorated by—and in solidarity with—international theory and art practice. Through embodied poetic practices and performances at protests that merge agilely with digital remediation and dissemination, as through the prodigious translation of poetry, critical theory, and political philosophy from around the globe, the newest and most networked Russian avant-garde creates distinct congeries of the local and transnational. As an explicitly post-Soviet cultural formation, this constellation of sympathetic practices dares to move past the traumas of state socialism to reimagine engaged art and alternative social organization for the twenty-first century. Tracing the recurrent pulse of the avant-garde suggests an
alternative narrative of twentieth-century Russian culture, and shifts the discussion of contemporary aesthetic productions from narratives of transition and “catching up to the West” to transnationalism, renewed experiment, and dreams of futurity—fueled by past and present alike.

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