Poetry & Performance. The Eastern European Perspect;ve

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Poesie & Performance.
Die osteuropäische
Perspektive

In der zweiten Hälfte des 20. Jahrhunderts stellen sich in Osteuropa insbesondere Dichter_innen und Künstler_innen der Herausforderung, die kommunikative und politisch-ideologische Indienstnahme der Sprache zu reflektieren und zu erforschen. Sie tun dies mit ästhetischen Mitteln, indem sie die materielle und mediale Dimension der Sprache ins Zentrum der Aufmerksamkeit rücken und für sich und ihr Publikum performative Situationen schaffen, in denen Möglichkeiten sprachlicher Äusserung erprobt, durchgespielt und ausagiert werden. In der poetischen Performance werden zugleich aber auch die Grenzen der Sprache und des Sagbaren erfahrbar gemacht.

Poesie und Performance sind in Osteuropa durch eine doppelte Subkulturalität gekennzeichnet: einerseits untergraben sie die konventionelle Wahrnehmung von Schrift und Wort als neutrale Mittel, was aber andererseits vor dem gegebenen kulturpolitischen Hintergrund als inakzeptabel erscheint und sie in die inoffizielle oder nur teils tolerierte Kulturszene abdrängt.

Die Schreibpraxis des Samizdat bzw. die Selbstveröffentlichungs-praxen von Künstler_innen sind in ihrer Beziehung zu den Mitteln der konkreten und visuellen Poesie bereits in früheren Projekten behandelt und vorgestellt worden. Bislang wurde jedoch den Bedingungen sprachbasierter Performance kaum Beachtung geschenkt. Über die Typoskriptliteratur hinaus legten subkulturelle Milieus aber besonderen Wert auf die mündliche Rezitation von Gedichten, poetische Installationen in selbstorganisierten Ausstellungen, Lyrikaktionen und künstlerische Interventionen im öffentlichen Raum. Die Wechselbeziehung zwischen Text und Situation fungierte in poetischen Akten dabei selbst als Auslöser für Aktionen, Performances und Happenings, – was zu einer besonderen, speziell osteuropäischen Charakteristik der Performancekunst geführt hat.

Die Fokussierung auf künstlerische Positionen aus Osteuropa in unserer Ausstellung impliziert jedoch keine Territorialisierung der Thematik. Mit dem Begriff der Perspektive streben wir vielmehr einen Wechsel des Blickwinkels an, um neue Horizonte der Reflexion darüber zu eröffnen, was wir allgemein mit Sprache tun und bewirken können. In Osteuropa finden wir eine sich über viele Dekaden entwickelnde Sensibilität für die Macht und zugleich für die Zerbrechlichkeit und Verletzlichkeit der Sprache.

Poesie und Performance haben spezielle Milieus innerhalb der verschiedenen Kulturen Osteuropas hervorgebracht. Dabei gab es Parallelen zwischen Bewegungen und Ansätzen, die nicht nur durch den Eisernen Vorhang von den Entwicklungen im Westen getrennt, sondern paradoxerweise auch durch die Einschränkung von Kontakten zwischen diesen osteuropäischen Kulturen voneinander isoliert waren. Was wir hier als charakteristisches Merkmal beobachten können, ist eine Überschreitung der Konventionen der jeweiligen nationalen Kulturen und die Entstehung internationaler Netzwerke. Unsere Ausstellung möchte zur aktuellen Wiederentdeckung dieser Zusammenhänge beitragen, von denen bis vor kurzem nur sehr wenig bekannt war.

Eines unserer besonderen Anliegen ist die Spannung zwischen einzelnen Künstler_innenpositionen und dem Phänomen künstlerischer Kollektive, die sich durch Besonderheiten lokaler Milieus und subkultureller Gemeinschaften definieren. In der Ausstellung wollen wir solche Milieus rekonstruieren bzw. sie per Vergleich zugänglich machen, weshalb wir mit auf die künstlerischen Praxen fokussierten Themengruppen arbeiten. Die Präsentation ist durch das Nebeneinander verschiedener Typen von Exponaten gekennzeichnet: Textpartituren, interaktive Objekte, Ton- und Videoaufnahmen, Filme und Installationen von Performancedokumentationen.

Die Ausstellung zeigt Autor_innen aus den Subkulturen sozialistischer Staaten neben zeitgenössischen Positionen, die das Erbe der Verbindung von Poesie und Performance fortführen. Sie demonstriert das Bestreben von Dichter_innen und Künstler_innen, sich der kontrollierten Sprache und den normativen Kommunikationsformen des Hier und Jetzt zu entziehen. *Poesie & Performance. Die osteuropäische Perspektive* stellt sich damit den aktuellen sozialen Herausforderungen in den postsozialistischen Ländern vermittelt durch das Prisma von Sprache und Ideologie, und blickt zugleich auf deren Ausgangspunkt zurück.

Poesie und Performance gewinnen in politischen Krisenzeiten eine besondere Brisanz, da in diesen ephemeren und flexiblen Formen Zusammenhänge behandelt werden können, die ansonsten unbesprochen blieben.

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Tomáš Glanc, Daniel Grúň, Sabine Hänsgen

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Poetry & Performance.
The Eastern European
Perspective

In the second half of the twentieth century, poets and artists in particular took up the challenge of reflecting on and investigating the instrumentalization of language for communicative and political-ideological purposes. They did so by drawing attention to the *made-ness* of language, its material and medial dimension, and by creating performative situations for themselves and their audiences within which possibilities of verbal expression could be tested and acted out. Poetic performance makes tangible the limits of language and speakability.

In Eastern Europe, poetry and performance are characterized by a double subculture: on the one hand, they undermine the conventional perception of script and words as neutral means, which on the other hand, was unacceptable against the cultural/political backdrop, forcing them into the unofficial or partially-tolerated cultural scene.

The writing practice of samizdat as well as artists' self-publishing and their relation to the devices of concrete and visual poetry have been treated and presented in previous projects. Until now, however, less consideration has been given to the circumstances of performance. In addition to typescript literature, subcultural milieus attached particular importance to the oral recitation of poems, poetic installations in self-organized exhibitions, poetry actions and artistic interventions in public space. The interrelation between text and situation in poetic acts functioned as a trigger for actions, performances and happenings – a very specific and notably Eastern European characteristic of performance art.

The focus on artistic positions from Eastern Europe in our exhibition does not imply a territorialization of the topic, however. With the term 'perspective' we aim at a change of viewpoint to opening up new horizons of reflection on what we do and on what we are able to do with language in general. In Eastern Europe, we can observe a specific sensibility for the power and at the same time the fragility and vulnerability of language developing over many decades.

Poetry and performance have produced specific milieus within the diverse cultures of Eastern Europe. There were parallels developing between movements and approaches separated from the developments in the West, not only by the Iron Curtain but also, paradoxically, by barriers among those Eastern European cultures themselves. Nevertheless, what we can see as a characteristic feature here is a transgression of the conventions of national culture and the emergence of international networks. Our exhibition wants to contribute to the current rediscovery of these connections of which, until recently, there was very limited awareness.

One of our special concerns is the tension between singular artistic positions and the phenomenon of artistic collectives defined by the specificities of local milieus and subcultural communities. In this exhibition we want to recreate such milieus or to make them accessible by way of comparison, working with thematic groups focused on artistic practices.

The show is composed of various types of coexisting exhibits: text scores, interactive objects, sound and video recordings, films and installations of performance documentation. Together, they present authors from subcultures in socialist states along with contemporary positions that continue the legacy of combining poetry and performance, showing the efforts of poets and artists to break free from controlled language and normative communication in the here and now. *Poetry & Performance. The Eastern European Perspective* thus confronts the current social challenges in the post-socialist countries through the prism of language and ideology and looks back at their points of departure.

Poetry and performance take on an exceptional topicality in periods of political crisis, as these ephemeral and flexible art forms enable the reflection of relations and contexts that remain otherwise undiscussed.
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Tomáš Glanc, Daniel Grúň, Sabine Hänsgen
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Tamás Szentjóby, *Hungarian Poem*, 1972
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Monogramista T.D / Dezider Tóth,
Snow on the Tree, 1970
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Schreib- und Lese-Performance

Performances stellen den poetischen Text in einen situativen Kontext von Produktion und Rezeption. Jenseits des gedruckten Wortes entwickeln sich typografische Experimente aus dem physischen Prozess des Schreibens von Hand oder der Produktion von Texten mit der Schreibmaschine, die oft den Status ästhetischer Objekte annehmen. Der Vortrag von Poesie auf Dichterlesungen bedeutet eine weitere Verschiebung von der Rezeption abgeschlossener Werke hin zur Wahrnehmung von Poesie in Performancesituationen (Lev Rubinštejn). Dichter_innen treten in direkten Kontakt mit ihrem Publikum. In seiner Performance für die Videokamera *Gespräch mit der Lampe* denkt Andrej Monastyrskij – eines der Gründungsmitglieder der Gruppe Kollektive Aktionen – darüber nach, wie sich das Konzept der Performance aus der Poesie heraus entwickelte, indem er retrospektiv russische Dichter_innen des 19. und 20. Jahrhunderts in der Situation einer Leseperformance präsentiert. Ein anderer wichtiger Ansatz vieler Künstler_innen und Dichter_innen liegt im Fokus auf die Befreiung der Sprache aus ideologischer Vereinnahmung. Sie versuchten zu verstehen, in welchem Masse sie selbst Ideologie unbewusst verinnerlicht hatten – etwa wenn Dmitrij Prigov in seiner Lesung einen sowjetischen Milizionär verkörpert. Gerade diese seine Geste zitieren Pussy Riot bei ihrer Aktion *Der Milizionär kommt ins Spiel* in der 53. Minute des WM-Endspiels am 25. Juli 2018, in der das Poetische mit dem Politischen auf eine radikale Art und Weise zusammenwirkt und in den medialen Raum eingreift.

Im Gegensatz zu den metalinguistischen Praktiken des Moskauer Konzeptualismus behandelt der slowakische Konzeptualist Ľubomír Ďurček in systematischer Weise die kontextuelle Bedeutung einzelner Wörter, etwa des Wortes *Wahrheit*. Er verwendet das Format der Seite als begrenzten Modellraum, als Performancezone in Miniatur. Die Arbeiten des Monogrammisten T.D betonen stattdessen intime Schreibprozesse, die mittels Manipulation bildhafter Sprache das Wort in ein materielles Bild oder ein räumliches Objekt verwandeln.
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Writing-Reading Performance

Performance places the poetic text in a situational context of production and reception. Beyond the printed word, typographic experiments evolve from a physical process of writing by hand and producing texts by typewriter, which themselves often gain the status of aesthetic objects. The presentation of poetry by way of poets' readings implies a further shift from the reception of self-contained works to the perception of poetry in performance situations (Lev Rubinstein). Poets seek direct contact with their audience. In his performance for a video camera *Conversation with a Lamp,* Andrei Monastyrski, one of the founding members of the Collective Actions group, reflects on how the concept of performativity developed from poetry, retrospectively presenting Russian poets of the nineteenth and twentieth centuries in the situation of a reading performance. Another prominent approach by many artists and poets is the focus on freeing language from ideological usurpation. They tried to understand to which degree they themselves had unconsciously internalized ideology, for instance, as when Dmitri Prigov took on the character of a Soviet militia-man in his readings. It is precisely this gesture that Pussy Riot cited in their action *The Militiaman Comes into Play* in the 53rd minute of the World Cup final match on July 25 2018, radicalizing the intertwinement of poetics and politics and intervening into media space.

In contrast to the meta-linguistic practices of Moscow Conceptualism, Slovak conceptualist Ľubomír Ďurček deals systematically with the contextual meanings of a single word, such as the word *truth*. He uses the page format as a limited model space, a performance area in miniature. Monogramist T.D's works rather emphasize intimate processes of writing, whose manipulation of figurative language changes the word into a material image or spatial object.
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Collective Actions Group, *Slogan*, 1977
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Katalin Ladik, *Phonopoetica, Phonopoetic Interpetation of Visual Poetry*, 1976

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Audio-Gesten

Die auditive oder auch phonische Poesie lässt sich als eine weitere Entwicklungsphase der Lautdichtung verstehen, indem sie nicht nur den Klang der Sprache und das transgressive Potenzial der Stimme ins Spiel bringt, sondern auch dezidiert mit technischen Aufnahmemöglichkeiten arbeitet. Das neue technische Highlight in den 1960er Jahren war das persönliche Tonbandgerät, mit dem ein Sound nicht nur aufgenommen, sondern auch weiter bearbeitet werden kann – das heisst: geschnitten, moduliert, gemischt etc. Ladislav Novák hat zunächst zu Hause ein Tonbandgerät verwendet, bevor er und andere Dichter, wie Josef Hiršal, Bohumila Grögerová und Václav Havel in einem Rundfunkstudio in der nordböhmischen Stadt Liberec Ende der 1960er Jahre ein ganzes Programm initiiert haben, bei dem monatelang innovative auditive Kompositionen unter dem Titel *Semester des experimentellen Schaffens* veröffentlicht wurden. Diese Sektion stützt sich dabei auch auf die starken internationalen Verbindungen zwischen experimentellen Dichter_innen. Parallelen zwischen den Werken von Milan Adamčiak und Katalin Ladik zeigen sich etwa in unkonventionellen graphischen Partituren sowie in visueller Musik, die als dem menschlichen Körper oder der Umgebung entstammende Klangevents verwirklicht wurde. Heute verwendet die lettische Gruppe Orbita in ihren Bühnenauftritten multiple Funkempfänger, um autoritäre Sendungen in akustisches Rauschen als Hintergrund für die Live-Stimme des/der Dichter_in zu verwandeln.

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Audio Gestures

Auditory or phonic poetry can be understood as a further development of sound-poetry in that not only does it involve the sound of language and the transgressive potential of the voice, but also clearly works with the technical possibilities of audio recording. One of the great technological breakthroughs of the 1960s was the personal tape recorder, which meant that sounds could not just be recorded, but edited, cut, modulated, or mixed. Ladislav Novák experimented with a tape recorder at home before he and other poets such as Josef Hiršal, Bohumila Grögerová and Václav Havel collaborated with a radio studio in the north Bohemian town of Liberec in the late 1960s on a *Semester of Experimental Creation,* during which innovative audio compositions were published over the course of many months. This section also draws on strong international connections made among experimental poets worldwide. Parallels between the works of Milan Adamčiak and Katalin Ladik can be seen in unconventional graphic scores and visual music realised as sound events originated either from the human body or the surrounding environment. Nowadays, stage performances by the Latvian group Orbita use many radio receivers in order to turn authoritative broadcasts into acoustic static as background for the poet's live voice.

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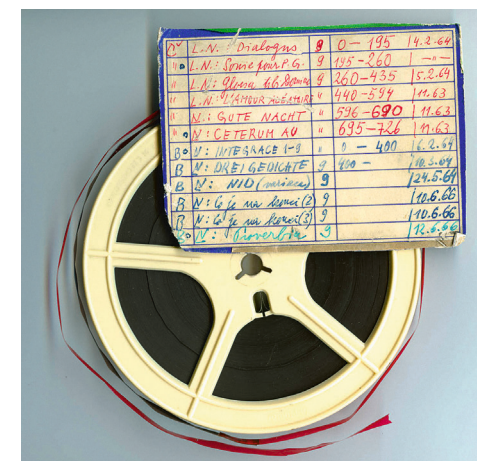
Bohumila Grögerová / Josef Hiršal, *Tapes and Boxes*, 1965 – 1969

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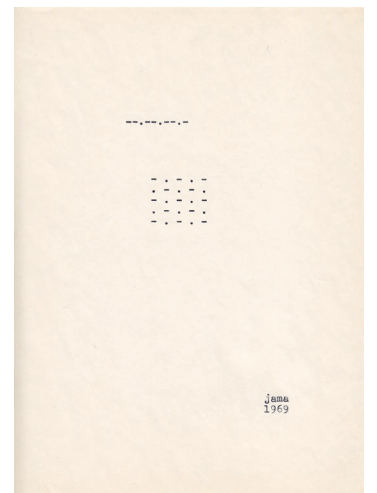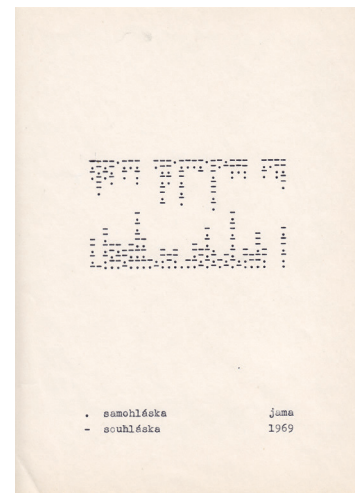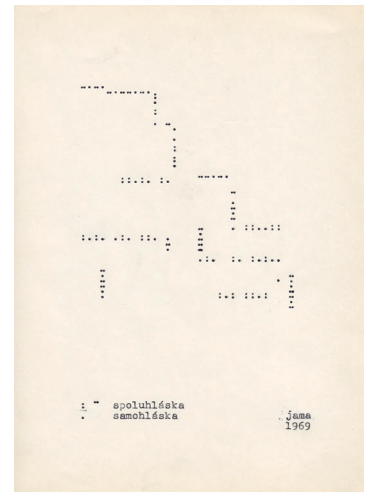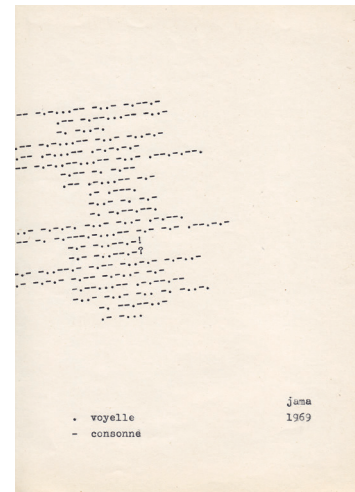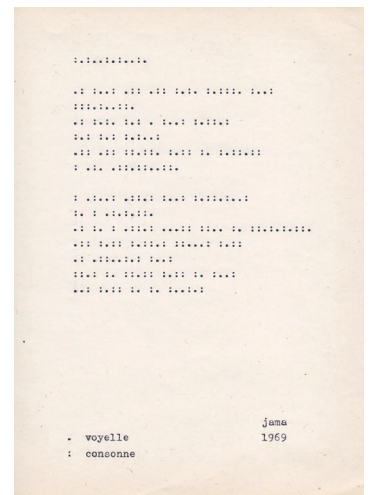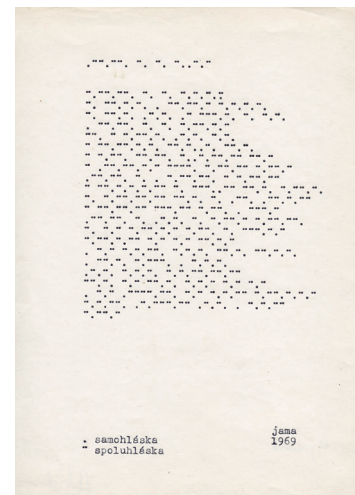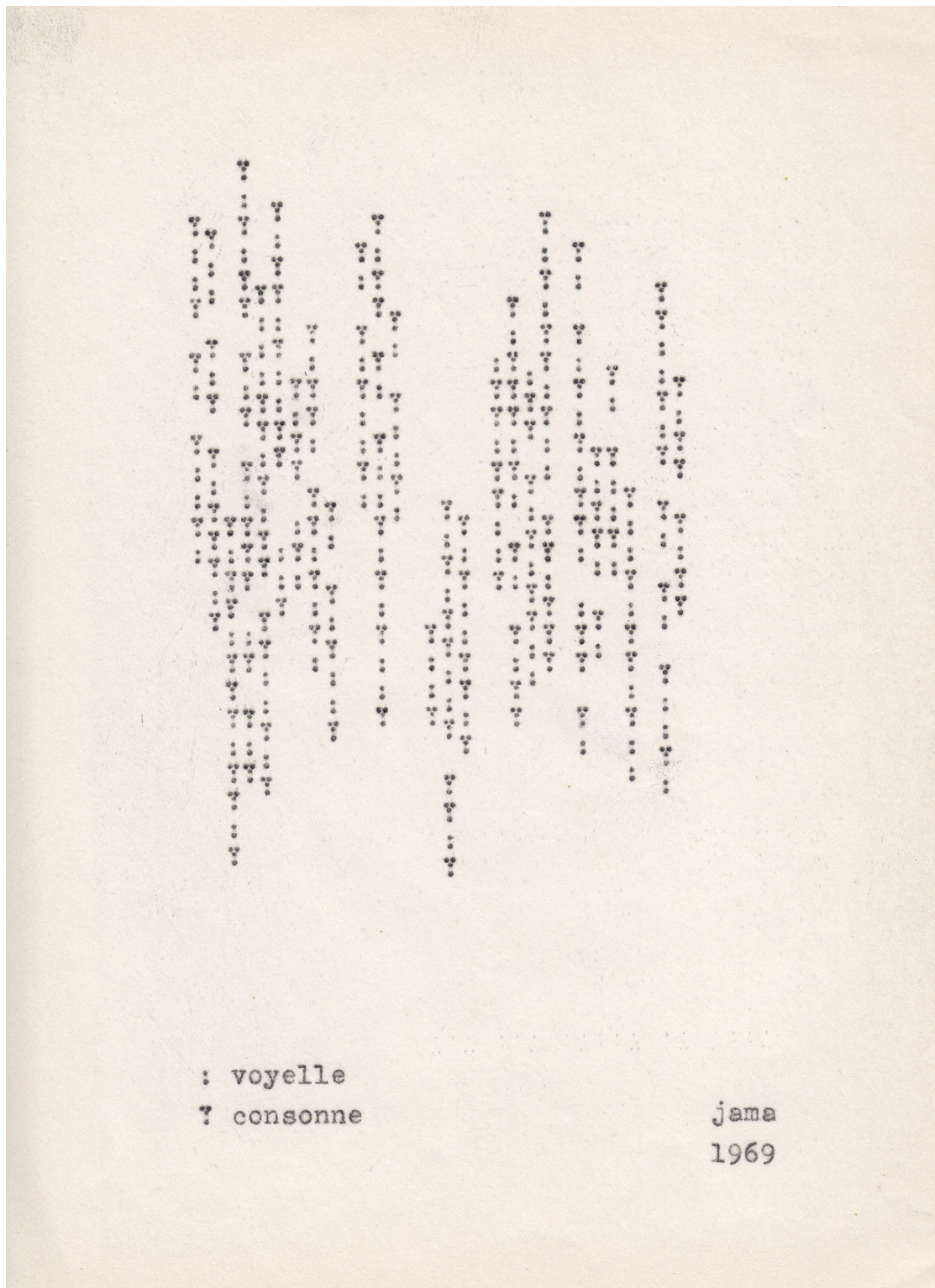
Milan Adamčiak, *Bipoems*, 1969

Boris Demur (Group of Six Artists), *Eto.*
Exhibition-Action, 1975
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Tomislav Gotovac, *Degraffiting*, 1990
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Interventionen im öffentlichen Raum

Das gesprochene oder geschriebene Wort im öffentlichen Raum konfrontiert Poesie mit dem Politischen und schliesst einen direkten Ideenaustausch innerhalb einer Gemeinschaft bzw. die Interaktion mit zufälligen Passant_innen ein. In den 1970er Jahren produzierten die Ausstellungsaktionen der in Zagreb basierten Gruppe von sechs Künstlern und die öffentlichen Interventionen der Gruppe Bosch+Bosch aus Novi Sad etwas, das man eine Poesie der unmittelbaren Wirkung nennen könnte. Sie erprobten die Grenzen der Freiheit und nutzten die Strasse als offenen, interaktiven Raum, der die Buchseite oder den konventionellen Ausstellungsraum ersetzen sollte. In einer Performance zu Zeiten des Kriegsrechts in Polen schrieb Ewa Partum, nackt und nur mit rotem Lippenstift bekleidet, mit ihren Lippen das Wort *Solidarność* auf ein Stück weisses Papier. Die Orange Alternative hingegen spielt mit der politischen Situation, indem sie einen einzelnen Buchstaben in einem Slogan ändert, um sich über das Verbot von regimekritischen Bannern lustig zu machen. Die Performances Tomislav Gotovacs beinhalteten oft eine Kommunikation mit der öffentlichen Meinung vermittels Selbstentblössung und Kontroverse um seinen nackten Körper im öffentlichen Raum. Im heutigen Russland experimentieren Pavel Arsenev und Roman Osminkin vom *Laboratorium des poetischen Aktionismus* aus St. Petersburg oder Kirill Medvedev, Dichter, Aktivist und Frontman der sozial-politisch engagierten Rockband Arkadij Koc mit Methoden und Verfahren, die darauf zielen, den abgrenzten Raum der Kunst zu überschreiten und direkt in den gesellschaftlichen Alltag einzugreifen. Vergleichbar agiert der bosnische Musiker, Dichter, Schriftsteller, Gesellschaftskommentator und Kritiker der postjugoslawischen Gegenwart Damir Avdić.

Interventions in Public Space

Spoken or written word in public space confronts poetry with politics and involves direct sharing of ideas within a community or interaction with accidental passersby. In the 1970s, the exhibition-actions of the Zagreb-based Group of Six Artists or the public interventions of the Bosch+Bosch group from Novi Sad practiced what one might call a poetry of immediate impact. Testing the limits of freedom, they used the street as an open, interactive space to replace the page of a book or conventional exhibition space. In a performance during the period of martial law in Poland, Ewa Partum, naked and wearing only red lipstick, formed the word *Solidarność,* with her lips on a piece of white paper. Orange Alternative, on the other hand, plays with the political setting by changing one singular letter in a slogan to mock the prohibition of anti-regime banners. The performances of Tomislav Gotovac often involved communication with public opinion through self-exposure and controversy of his naked body in public space. In contemporary Russia Pavel Arsenev and Roman Osminkin of the *Laboratory of Poetic Actionism* from St. Petersburg or Kirill Medvedev, the Moscow-based poet, activist, and frontman of the socially engaged rock band Arkady Kots experiment with methods and devices aimed breaking out of the safe space of art to intervene directly in social reality. Damir Avdić, the Bosnian musician, poet, writer, social commentator and critic of post-Yugoslav social reality, works in a similar fashion.

Ewa Partum, *Hommage à Solidarność*, 1983

Orange Alternative, *Precz z (U)Pałami / Away with Heat (Away with Truncheons),* 1987

Yuri Leiderman / Andrey Silvestrov,
Birmingham Ornament, 2011
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Kinematografische Poesie

In den subkulturellen Milieus Osteuropas tritt die Poesie immer wieder in ein intermediales Wechselverhältnis zum filmischen Bewegtbild. Die Filme von Naško Križnar und Nuša & Srečo Dragan von der OHO-Gruppe der 1960er Jahre kombinieren die poetische Erforschung der Materialität der Sprache mit visuellen kinematografischen Experimenten. Aus Konstellationen von Buchstaben, Satzgebilden, Zitaten, Objekten und Körpern entwickeln sich filmische Situationen. Poesie spielt auch eine zentrale Rolle im Selbstverständnis der DDR-Subkultur der 1980er Jahre, hier kommt es zu neuen Verbindungen zwischen Poesie und Film. Mit der einfachen Super-8-Filmausrüstung war es nicht möglich, Poesielesungen einfach filmisch zu dokumentieren, da keine lippensynchronen Tonaufnahmen realisiert werden konnten. Dichter_innen und Filmemacher_innen machten aus der Not eine Tugend und fanden zu originellen Lösungen: Es wurde mit Off-Texten gearbeitet, mit repetierenden Rezitationen oder mit Wort-Buchstabenspielen in Stop-Motion-Technik. In den 2000er Jahren entwickelten der Künstler und Dichter Jurij Lejderman und der Regisseur Andrej Silvestrov die spezifische Form einer kinematografischen Geopoetik, indem sie literarische Ornamente und kulturelle Stereotype in verschiedenen Landschaften weltweit platzierten.
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Cinematographic Poetry

In the subcultural milieus of Eastern Europe, poetry constantly steps into an intermedial relation to the moving image. In the films by Naško Križnar and Nuša & Srečo Dragan from the OHO Group from the 1960s, the poetic exploration of the materiality of language is combined with visual cinematographic experiments. Constellations of letters, sentences, quotes, objects, and bodies evolve into cinematographic situations. Poetry also plays a central role in the self-understanding of 1980s subculture in the GDR, and here too there is a new connection between poetry and film. It was not possible to simply document poetry readings with basic super 8 camera equipment. Lip-synched audio recordings were not yet an option. Necessity was the mother of invention for many poets and filmmakers who found original solutions to this problem, working with voice-over texts, repetitive recitations or word-letter stop-motion sequences. In the 2000s, the artist and poet Yuri Leiderman and the film director Andrey Silvestrov developed a specific form of cinematographic geopoetics, placing literary ornaments and cultural stereotypes in various landscapes worldwide.
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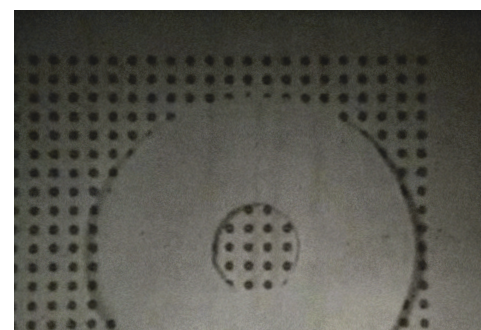
Attila Czernik, Katalin Ladik, Imre Póth,
O-pus, 1972
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Naško Križnar (OHO), *Bullshit*, 1968
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Jiří Valoch, *Clod*, 1970

Körperpoesie

Diese Sektion legt ihr Augenmerk auf den Körper als physischen Ort für Sprechakte. Einerseits wird die Sprache durch die Verkörperung zu ihrem physischen Ursprung zurückgeführt. Die Notwendigkeit der Mediatisierung solcher körperlichen Akte im Prozess der Dokumentation stellt aber zugleich auch immer wieder in Foto- und Videoperformances eine Distanz zwischen Handlung und Betrachtung her. Durch die Fokussierung auf verkörperte Sprechakte berührt diese Gruppe von Arbeiten die wichtigen Fragen des radikalen Narzissmus, der Rhetorik des Körpers, der Identitätspolitik, des Geschlechts und des Blicks. In der Überschreitung disziplinärer Normen, welche den Körper zwingen und kontrollieren, wird das Private öffentlich. Die repetitive Formel *Was ist Kunst?* in Raša Todosijevićs Videoperformance eröffnet einen vielschichtigen Fragenkomplex, der sich auf Kunst als Institution bezieht. Der Automatismus einer despotischen phonozentrischen Maschine dient hier als Generalmetapher für die Verbindung des totalitären Diskurses mit der Institution der Kunst. Jiří Valoch erforscht die Intimität des Körpers mit speziellem Blick auf Bild-Text- und Bild-Ton-Beziehungen. In einer Performance für die Fotokamera artikuliert er ein Wort, das die Betrachter_innen ihm nur von den Lippen ablesen können. Bálint Szombathy untersucht ebenfalls Bild-Text-Beziehungen, aber seine Arbeiten sind mehr in das taktile Terrain der körperlichen Erfahrungen eingelassen, denn er konfrontiert die bürokratische Operation des Stempelns mit der Zerbrechlichkeit der menschlichen Haut.

Body Poetry

This section focuses on the body as a physical site for speech acts. On the one hand, embodiment returns language to its material origins. The necessity of mediating such corporeal acts in the process of documentation also tends to introduce a distance between action and perception in photo and video performances. By its focus on how speech acts are embodied, this group of works touches the core issues of radical narcissism, body-rhetorics, identity politics, gender and gaze. In the trangression of the disciplinary norms that coerce and control the body, the private becomes public. The repetitive formula *Was ist Kunst?* in the video performance by Raša Todosijević opens up a complex set of questions related to art as an institution. The automatism of a despotic phonocentric machine serves as a general metaphor for the connection of totalitarian discourse with the institution of art. Jiří Valoch explores the intimacy of the body with a specific focus on image-text and image-sound relations. In a performance for the photo camera, he articulates a word, which the viewers can only read from his lips. Bálint Szombathy also explores image-text relations, but his works are more embedded in the tactile terrain of bodily experiences, as he confronts the bureaucratic operation of stamping with the fragility of the human skin.

Bálint Szombathy, *Rubber and Flesh*, 1976

Rimma Gerlovina, *Paradise-Purgatory-Hell*,
1976
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Sprachspiele

Language Games

Seit der Entstehung sprachbasierter Kunstpraktiken in den 1960er Jahren wird Poesie als mögliches Feld der Untersuchung von Sprache als solcher betrachtet. Poesie eröffnet einen Horizont, um zu analysieren, wie sich Wörter in verschiedenen Kontexten und Medien verhalten. Sprache wird dabei oft nicht als blosses Mittel und Material von Kommunikation, sondern überdies als relationales und dynamisches Feld begriffen. Mladen Stilinovićs Statements imitieren oft die Form von Slogans aus Politik und Marketing. Stilinovićs zentrales Interesse betrifft Sprache nicht als ein linguistisches Objekt, sondern als dynamischen Ort für die Auseinandersetzung mit Ideologien. Phrasen aus der Alltagssprache werden bei ihm in eine komplexe Matrix von sozialen Beziehungen eingeschrieben. Vlado Marteks sogenannte *Vor-Poesie* geht zurück auf die Synergie elementarer Praktiken und konkreter Materialien, die verwendet werden für das Verfassen konventioneller Poesie mittels Tautologien. Babi Badalov ist ein Künstler, der mehrsprachige Poesie-Interventionen vornimmt. Seine visuelle Poesie hat oft die Form eines Tagebuchs; sie untersucht, wie Sprache Individuen isolieren kann, wenn sie nicht geteilt wird, und reflektiert so die aktuelle geopolitische Krise mittels der Echos seiner eigenen Erfahrung als *Gefangener der Sprache*.
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Since the emergence of language-based art practices in the 1960s, poetry has been taken literally as a potential field for the examination of language as such. Poetry opens up a horizon for analyzing how words act in various contexts and various media. Language is often understood not only as a means of communication and its materiality, but also as a relational and dynamic field. Mladen Stilinović's statements often imitate the form of slogans used in politics and marketing. His chief interest is in language not as a linguistic object, but as dynamic field for confronting ideologies. In his work, phrases taken from everyday speech are inscribed into a complex matrix of social relations. Vlado Martek's pre-poetry goes back to synergy of elementary practices and concrete materials used for writing conventional poetry by means of tautology. Babi Badalov is an artist practicing multilingual poetry intervention. His visual poetry often takes the form of a diary, and explores the way language is able to isolate individuals when it is not shared, thereby reflecting the current geopolitical crisis through the echoes of his own personal experience of being a *prisoner of language*.
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Vlado Martek, *Ponos / Pride*, 1976
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Mladen Stilinović, *My Red*, 1976

Artists / Index

Milan Adamčiak
(Slovakia)

Milan Adamčiak (born 1946 in Ružomberok, died 2017 in Banská Belá) was a Slovak composer, cellist and musicologist, maker of acoustic objects, installations and unconventional musical instruments, as well as a performer, visual artist, experimental poet, and mystifier. He studied musicology from 1968 to 1973 and from 1972 to 1991, he worked at the Institute of Musical Studies of the Slovak Academy of Sciences as a researcher for 20th century music and the relationship between music and the visual arts. From the mid-1960s onward, Adamčiak created a large body of work, defying conventional artistic definitions by developing concepts of opera aperta, action music, visual poetry and various other intermedia forms. He was the founder of the post-avant-garde art associations Ensemble Comp., PAN (Pro Arte Nova) with Robert Cyprich in 1967 and Transmusic Comp. with Peter Machajdík and Michal Murin in 1989.

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Pavel Arsenev
(Russia)

Pavel Arsenev (born 1986 in Leningrad) is an artist, poet, theorist, and a founding member of the group Laboratory of Poetic Actionism. As an artist, he works with the graphic aspects and materialisation of (poetic) text. He has participated in several international exhibitions and projects including Manifesta 10 (St. Petersburg), Büro für kulturelle Übersetzungen (Leipzig), Disobedient Objects (Victoria and Albert Museum), 3rd Moscow International Biennale for Young Art and Subvision Art Festival (Hamburg). Arsenev has published several books of poetry, and his work has been translated into English, Italian, Danish, Dutch, Bulgarian, Polish and Slovenian. Arsenev is editor-in-chief of the literary-critical magazine [Translit] and a recipient of the Andrei Bely Prize (2012).

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Damir Avdić
(Bosnia and Herzegovina, Slovenia)

Damir Avdić Graha (born 1964 in Tuzla, in Bosnia and Herzegovina) is a poet, writer, musician, and film music composer. Avdić formed the hardcore punk band *Rupa u zidu* (Hole in the wall) and recorded five albums. He also performs solo with his voice and his electric guitar. As a writer, he has published three novels to date: *Na krvi ćuprija* (Bridge over blood) in 2005, *Enter džehenem* in 2009 and *Tiket za revoluciju* (Ticket for the revolution). He contributed music to Branko Šimić's Punk'n Roll fairy tale *Ein Kind unserer Zeit* (A child of our time) and played a role in it as well. Avdić is considered an immediate commentator and critic of his society, tackling the Yugoslavian past and confronting the post-Yugoslavian present. The immediacy of his songs and performances depends not least on his usage of colloquial speech. He lives in Ljubljana.

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Babi Badalov
(Azerbaijan, France)

Babi Badalov (born 1959 in Lerik, Azerbaijan) is a sound poet and visual artist. Badalov's practice is a constant exploration of the limits of the language. He is particularly interested in the way that language can isolate individuals when it is not shared. The artist thus addresses current geopolitical topics that echo his personal experiences. In 2007, art critic and curator Victor Misiano featured Badalov's audiovisual projects in a number of exhibitions. Badalov has since exhibited in numerous international shows and institutions, including Manifesta 8, Palais de Tokio, the Ural Biennale, and Museum of Contemporary Art, Antwerp. He lives in Paris.

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Damir Avdić, *Human Reich*, 2013
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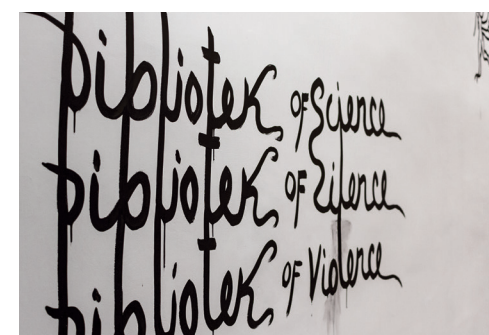
Babi Badalov, *Installation*,
New Synagogue Žilina, 2017

Bosch+Bosch
(Serbia)

Bosch+Bosch was an artist's group founded in 1969 in Subotica by Slavko Matković with Balint Szombathy and László Szalma. Other members included Katalin Ladik, Lásló Kerekes, Attila Csernik and Ante Vukov. Their work moved, amongst others, within spheres of interventions in space, land art, arte povera, mixed media, project art, concrete poetry, conceptual art, visual semiotics, new comic and mail art. Alongside their works of art, Szombathy and Matković also developed a theoretical and critical practice. Their work can be defined as New Artistic Practice (nova umjetnička praksa) or semio-art. Their investigations were focused on hybrid fields of art, and in their work each member of the group intentionally positioned themselves differently in relation to the others. Kerekes performed interventions in open space, Szalma pursued neodadaist interventionist projects, Csernik worked in the domain of visual and behavioral poetry, Ladik was active in performative actions, ranging from phonic poetry, poetry performances to behavioral feminist actions, and Vukov was focused on conceptual works.

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Collective Actions Group / Kollektivnye deistviia
(Russia)

The Collective Actions group came into being in 1976. It was founded by Andrei Monastyrski, Nikita Alekseev, Georgi Kizevalter, and Nikolai Panitkov. Later members include Yelena Yelagina, Igor Makarevich, Sergei Romashko, and Sabine Hänsgen. Many well-known artists and writers from the Moscow Conceptual circle took part in their actions. These were organized as *trips out of town*, in the course of which a field of untouched snow would often become a stage for minimal performances, thematizing perceptual patterns and abstract categories: presence/absence, appearance/disappearance, sound/silence, rhythmic sequence, interval, pause. At a later stage of development, the group began

to compile documentary volumes about its work. These combine a wide range of material, such as descriptive texts, narratives by the participants, theoretical commentary, discussions, photographs, drawings, and diagrams, forming a descriptive, narrative and interpretative artwork in its own right.

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Attila Csernik
(Serbia)

Attila Csernik (born 1941 in Bačka Topola, Serbia) is a visual artist, performance artist and poet. Most of his work centers on typography, text and their relation to the image and the body. As a member of the Group Bosch+Bosch (Slavko Matković, Bálint Szombathy, Katalin Ladik, László Szalma, and others) he participated in the radical practice of the Vojvodina neo-avant-garde of the seventies, its aim to broaden the field of art with shock aesthetics and everyday life practices as art, leading beyond the constraints of socialist Yugoslavia's bureau-cratized cultural environment of moderate modernism.

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Nuša & Srečo Dragan
(Slovenia)

Nuša Dragan (born 1943 in Jesenice, died in 2011) and her partner Srečo Dragan (born 1944 in Spodnji Hrastnik) are important members of the Slovene neo-avant-garde. Nuša Dragan earned her degree in Pedagogy and Sociology at the University of Ljubljana. Srečo Dragan graduated from the Academy of Fine Arts in Ljubljana with a degree in painting and in 1971, attended a class in New Media in London. Between 1967 and 1988, Nuša and Srečo Dragan worked together artistically as a couple. In 1969, they made the first video work in former Yugoslavia, *White Milk of White Breasts.* From 1968 through 1969, they participated in the work of the OHO Group. Their early work arose in the context of 'Reism', arte povera, conceptualism, contextualization of language, installation, and usage of new technologies of film and video. They have worked individually since 1988.

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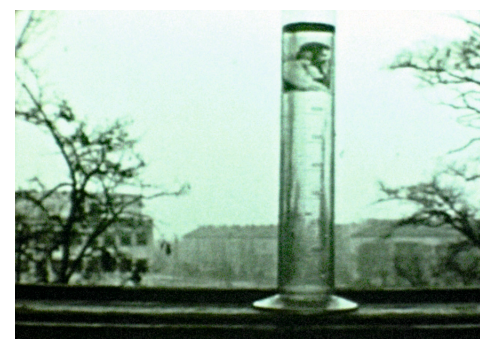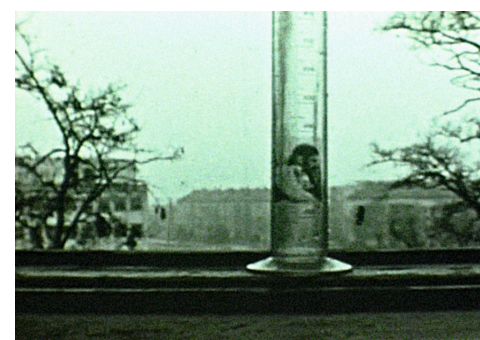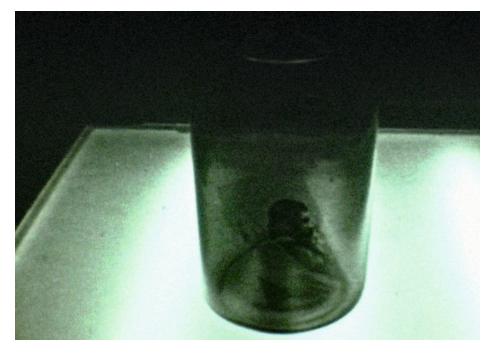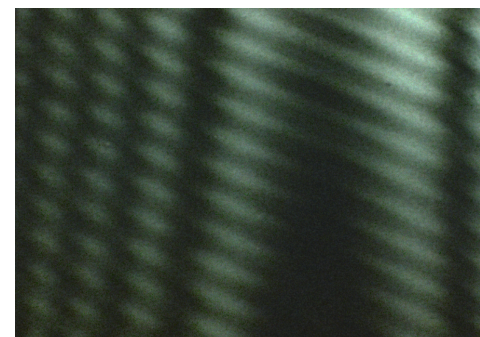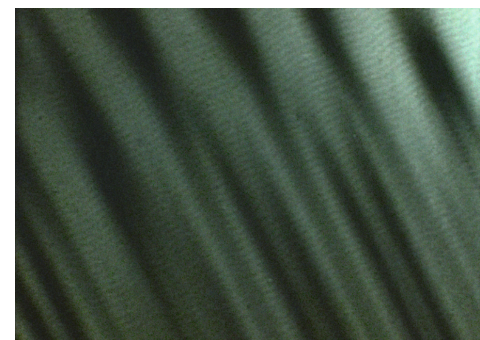
László Szalma (Bosch+Bosch),
Action-A, 1971

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Ľubomír Ďurček, *Welt*, 1975

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Ľubomír Ďurček
(Slovakia)

Ľubomír Ďurček (born 1948 in Bratislava) is a conceptual artist, performer, documenter, and author of experimental texts, books and films. He studied painting at the Academy of Fine Arts and Design in Bratislava and has worked as a secondary school teacher for most of his life. In 1977, he co-organized the landmark exhibition *Photorecords* featuring photographs by Czech and Slovak action and concept oriented artists. In the late 1970s, he collaborated with the Labyrinth Theatre and the Temporary Society for Intense Experiences. Ďurček participated in the underground activities of performance artists, worked with amateur artists and organized gatherings. His first solo show took place only after 1989.

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Else Gabriel
(Germany)

Else Gabriel (born 1962, Halberstadt, GDR) is an artist working with installations and video. She was trained as a church musician and studied stage design at the Dresden Academy of Fine Arts beginning in 1982. As a student, she founded the artist group Autoperforations-artisten (with Michael Brendel, Rainer Görss and Via Lewandowsky.) In 1987, she graduated with the first diploma to be awarded to a group performance in East Germany. Gabriel emigrated to West Germany shortly before the end of the German Democratic Republic, developing both an individual practice and one within the artist duo "(e.) Twin Gabriel" (with Ulf Wrede). She is currently a professor of art and sculpture at the Weissensee Academy of Art. The only film Else Gabriel made in East Germany is *Sublime Love.*

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Rimma Gerlovina
(Russia, USA)

Rimma Gerlovina (born in Russia) is a conceptual artist working with photographs, text and performance. She and Valeriy Gerlovin were involved in underground conceptual movements in Soviet Russia before coming to the US in 1980. Based on a play of paradoxes, their work is rich with philosophical and mythological implications that also reflect back into their writing. Many of their images refer to an iconography of universal knowledge — with allusions to Christian symbology, alchemy, numerology. Their book *Concepts* was published in Russia in 2012. The work of Rimma Gerlovina and Valeriy Gerlovin has been exhibited and performed internationally and is represented, among others, in the collections of the Guggenheim and the J. Paul Getty Museum. Rimma Gerlovina lives in the United States.

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Tomislav Gotovac
(Croatia)

Tomislav Gotovac (born 1937 in Sombor, Serbia, died 2010 in Zagreb) was a multi-disciplinary artist considered the precursor of performance art in former Yugoslavia. He attended the University of Zagreb and the Academy of Performing Arts in Belgrade. Cinematic imagery intimately connected Gotovac's personal life and artistic work, as he saw himself both as an actor in, and as an observer of a perpetual movie. Gotovac developed a pioneering practice in conceptualism and performance. Approaching his own body as a readymade, he began staging photographs of himself in the sixties. During this decade, he directed experimental films using continuous repetition of images to reveal personal stories. Gotovac's films relate to multiple elements: to a whole that is his life, to his other artworks, and more broadly to politics, to his country's history, and also, or perhaps even most of all, to other directors' films.

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Bohumila Grögerová / Josef Hiršal
(Czech Republic)

Bohumila Grögerová (born 1921 in Prague, died 2014 in Prague) was a poet and translator. In the 1960s, she and Josef Hiršal co-authored many experimental poems, encompassing a wide range of techniques, ranging from purely visual creations to philosophizing riddles. Her work occupies a space where literature, music and visual art come together; it examines not only meaning but also the ancient, audio-visual roots of words and, by extension, thought.

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Josef Hiršal (born 1920 in Chomutičky, died 2003 in Prague) was a poet and translator. In his younger years, he was an adherent of the poetics of surrealism. He considered the period of close collaboration with his partner Bohumila Grögerová between 1962 and 1970 to be the happiest and most productive years of his life. Hiršal and Grögerová's so-called *experimental poetry* was a reaction against the pervasive devaluation of the term, and an attempt to reinvest words with energy and meaning by revealing their often grotesque semantic structure. Hiršal's translations from the fifties onwards included Chinese tracts, Renaissance poetry, the work of Spanish, English, French and Yugoslavian poets, including famous authors such as Morgenstern, Heine, Heissenbüttel, Enzensberger, Jandl and Artmann, spanning a period of two thousand years. His own work progressed from the traditions of the surrealist avantgarde to the classic experimental book *JOB-BOJ* (with Bohumila Grögerová, 1968), and to the collection *Píseň mládí* (Song of Youth).

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Group of Six Artists / Grupa šestorice
(Croatia)

The Group of Six Artists was an artist collective founded in 1975 by Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović and Fedor Vučemilović in Zagreb, Croatia. They began exhibiting in open-air spaces in an attempt to circumvent the traps set by art institutions, and calling their shows 'exhibition-actions' because most of the work was created on site and in response to the given situation. Their work emphasized tautology as the heritage of conceptualism and questioned the status of both artist and artwork in an expanded communication with the audience. The group's activities were documented in experimental films and in the self-published magazine *MAJ/75* (1978-1984).

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Gino Hahnemann
(Germany)

Gino Hahnemann (born 1946 in Jena, GDR, died 2006 in Berlin) was a writer and filmmaker. After studying architecture, he applied himself to literature, film and stage design as an autodidact. As an artist and a figure integrating various East German subcultures, he emerged as one of the key personalities of the independent art scene in East Berlin and the GDR. From 1982 to 1986, Gino Hahnemann was prolific as a super 8 filmmaker, inspiring other artists to also work with this medium. Since his death in 2006, his literary and personal legacy has been administered by the Academy of Arts, Berlin.

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Gino Hahnemann, *September, September*, 1986

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Tibor Hajas
(Hungary)

Tibor Hajas (born in Budapest, 1946 – died in Szeged 1980) defined himself foremost as a poet, who created also radical body-based performances. His early conflict with Soviet-type Hungarian authorities in 1964 concluded with a prison sentence and centered on a poem reflecting on his Jewish identity. In the late 1960s, Hajas began to develop actions and photographic practices in the spirit of Fluxus. A decade later, in 1978, he launched a more radical performative practice in collaboration with photographer János Vető. This collaboration was based on oneman actions by Hajas, and resulted in photo sequences – as final medium – installed in characteristic tableau formats. Along with their performative and photographic collaboration, Hajas presented his autonomous performances rooted in Tibetan philosophies, as a spiritiual examination of physical existance. He died in a car crash in 1980.

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Václav Havel
(Czech Republic)

Václav Havel (born 1936 in Prague, died 2011 in Hrádeček) was a dramatist, poet, essayist and politician. Inspired by the poetics of the theater of the absurd, his plays reflect contemporary mechanisms of communication in public and private spheres. In the 1960s, Havel used a typewriter to produce a series of typograms called *Antikódy* (Anticodes). Their shapes echoed analogous techniques employed in visual and concrete poetry, contemporary authors and translators of which included Havel's friends Josef Hiršal and Jiří Kolář. Havel's occasional opuses experiment with font, word and text in the international context of a search for expression in nonselfevident fringes of the conventional understanding of language. Havel also participated in the experimental radio recordings at Liberec during the late 1960s.

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Jörg Herold
(Germany)

Jörg Herold (born 1965 in Leipzig, GDR) is a German visual artist. After training to be a stuccoer, he began studying painting at the Academy of Fine Arts Leipzig, enrolling as a regular student in 1987, and later switching to the Weissensee Academy of Art. Already in Leipzig, Herold was an active member of the artist group PIG (Plagwitzer Interessengemeinschaft), whose members include Gerd Harry Lybke, who later reached prominence as an art dealer and became his gallerist. Jörg Herold participated in the 1995 Venice Biennial and his work was exhibited in documenta x, Kassel in 1997. He is currently a fellow at the Villa Massimo in Rome. His artistic practice continues to include moving images, although he switched from super 8 to video after the dissolution of the GDR.

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Josef Hiršal

see Bohumila Grögerová / Josef Hiršal

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Semyon Khanin
(Latvia)

Semyon Khanin (born Alexander Zapol, 1970) is a Russian-language poet, translator of Latvian poetry into Russian, and editor of numerous anthologies of Russian and Latvian poetry. Khanin's poems have been translated into English, German, Italian, Serbian, Czech, and Ukrainian. Together with Sergej Timofejev and Artur Punte, he is one of the key members of the Riga-based creative collective Orbita. Orbita is a multimedia group of poets and artists, whose works aim to create a dialogue between various cultures and genres (literature, music, video and photography). Orbita is also involved in innovative publishing and book design, as in the anthology *Hit Parade: The Orbita Group* (Ugly Duckling Presse, 2015), which includes English translations of Khanin's poems.

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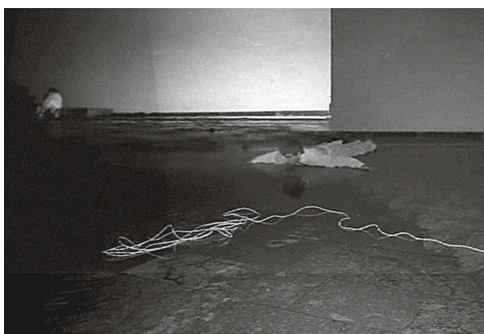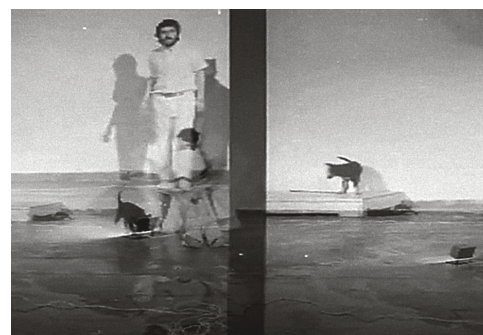
Tibor Hajas, *Vigil*, Photo slides compiled by János Vető NahTe, 1980

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Vladimir Kopicl
(Serbia)

Vladimir Kopicl (born 1949 in Elez Han) is a poet, critic, theorist, editor, and anthologist. During the early seventies, he was a member of several conceptual art collectives, including Group (Œ. He has participated in many international exhibitions including Septième Biennale de Paris (1971), Aspects 1975, Edinburgh Art Festival (1975) and numerous literary festivals, conferences, meetings, symposia and residencies. He was the editor of the magazine *Index* and of *Tribina mladih* (Youth Tribune). In 1972, he edited and translated the book *Telo umetnika kao subjekt i objekt umetnosti* (Artist's Body as Subject and Object of Art), an international anthology of texts and documents on body art. He also worked with film as a tool for recording artwork.

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Dávid Koronczi
(Slovakia)

Dávid Koronczi (born 1990 in Lučenec, Slovakia) is an artist, poet, graphic designer and organizer. His artistic research delves into narrative clichés that teach us to understand the world. He is active as an organizer of critical platforms and independent associations. He was chief curator of the Priestor art gallery in Lučenec between 2010 and 2015. In 2013, he joined Martina Szabó to form the creative incubator Pinchof_.

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Naško Križnar
(Slovenia)

Naško Križnar (born 1943 in Ljubljana) is an ethnologist and archeologist (Ljubljana University, 1970). He was a member of OHO Group and in 1982, he founded and directed the Audiovisual Laboratory of the Scientific Research Centre at the Slovene Academy of Science and Arts. He is the author of numerous visual ethnographic field productions, ethnographic films and publications. He earned his PhD in visual ethnography in 1996. Since 2004, Križnar has been a professor of visual anthropology at the Primorska University in Koper, where he founded the Center for Visual Ethnography. He has been organizing an annual Summer School of Visual Ethnography in Nova Gorica since 1979 and since 2006, he has led the *Days of Ethnographic Film,* an international festival in Ljubljana.

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Katalin Ladik
(Hungary)

Katalin Ladik (born in 1942 in Novi Sad, Serbia) is a poet who employs various means of expression. She makes collages and photographs, acts on stage and in films, and also practices performance art. She finds paper—poetry's traditional medium—too static, and replaces it with her (often naked) body: sensual, individual, and political. Her poetic performances were accompanied by graphic scores that she interpreted in situ. Constructed around the material quality of sound, her vocal compositions strip language of meaning, breaking it down into phonemes to expose its instinctive, mechanical aspects. She lives and works in Novi Sad, in Budapest, and on the island of Hvar.

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Yuri Leiderman
(Ukraine)

Yuri Leiderman (born 1963 in Odessa) is an artist and writer. In the 1980s and 1990s, he lived in Moscow and was a member of the Moscow Conceptual circle. In 1987, he was one of the founding members of the Medical Hermeneutics group, which he left in 1990. Leiderman has participated in numerous international exhibitions of contemporary art, including the biennales in Venice (1993, 2002), Istanbul (1992), Shanghai (2004), Manifesta (Rotterdam, 1996). He is the author of several books of essays, prose and poetry. In 2005, he was awarded the Andrei Belyi Prize. Leiderman lives and works in Berlin.

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Katalin Ladik, *UFO Party*, 1970
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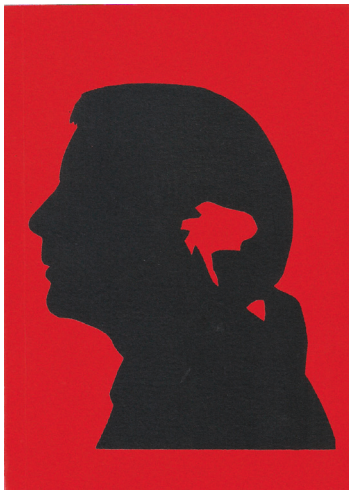
Vlado Martek, *Samizdat*, 1982 – 1983
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Kirill Medvedev, *Live Long Die Young*, 2012
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Via Lewandowsky
(Germany)

Via Lewandowsky (born 1963 in Dresden, GDR) is a German visual artist. In 1982, he began studying stage design at the Dresden Academy of Fine Arts, where he founded the artists' group Autoperforationsartisten with Michael Brendel, Else Gabriel, and Rainer Görss, gradu-ating in 1987 with the first diploma to be awarded to a group performance in East Germany. Shortly before the dissolution of the GDR, Lewandowsky emigrated to West Germany, where he took part in many exhibitions and exhibited works in public space. Via Lewandowsky made numerous films on super 8, both with Autoperforationsartisten and on his own, between 1985 and 1988.
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Vlado Martek
(Croatia)

Vlado Martek (born 1951 in Zagreb) is a multimedia conceptual artist, poet and writer. He graduated from the University of Zagreb with a degree in literature and philosophy. His work includes actions, agitations, ambiances, murals, graffiti, texts on his own art and on other artists, prints, art postcards, sculptures, poetic objects, paintings, art books and staged photography. Martek's work can be seen primarily as avantgarde poetry, standing in opposition to the dominant lyrical paradigm of European literature. One of the key concepts of Martek is pre-poetry, the idea that poetry is not a finished, isolated work, but rather comes through the poet and the writing process. From 1975 to 1978, Martek was a member of the informal Group of Six Artists.
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Slavko Matković
(Serbia)

Slavko Matković (born 1948 in Subotica, died 1994 in Subotica) was a conceptual artist involved in visual poetry, body art, comics, poetry, painting, performance, film, and mail art. His work explores authorship as well as the relationship between art and linguistics. In 1969, Matković founded the art group Bosch+Bosch with Bálint Szombathy in Subotica. During the 1970s, Matković created interventions on paper or on book pages, generated by computer codes. He also started experimenting with comics, whose narration he undermined, affirming the autonomy of individual words. During 1981, he distributed invitations to his solo exhibition in Mali Salon on the streets of Rijeka. Photographs of the actual distribution of invitations to unknown passersby taken by Bálint Szombathy, were included in the exhibition. It was around this time that Matković began to "sign" his works with a stamp bearing the image of comic book heroes.
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Kirill Medvedev
(Russia)

Kirill Medvedev (born 1975 in Moscow) is a poet, leftwing activist, and musician, who plays as the frontman in the band Arkady Kots. His books have been published in the US, Estonia, England, and the Netherlands. Medvedev's collage of poetry, criticism, and action reexamines old potentialities, looking for gaps and interstices where protest, opposition, and utopianism remain possible. His Andrei Bely prize-winning volume *Pokhod na meriiu* (March on City Hall) was released by his publishing house Free Marxist Press. Medvedev's translated essays on politics and aesthetics have made their way into such publications as *The London Review of Books* and *The New Left Review*. Nationally, his translation and recording of the protest song *Steny* (The Walls; Lluis Llach's famous 1968 Catalan protest song *L'Estaca,* remade into *Mury,* the anthem of Polish Solidarity in the 1980s) became one of the anthems of the long year 2012.
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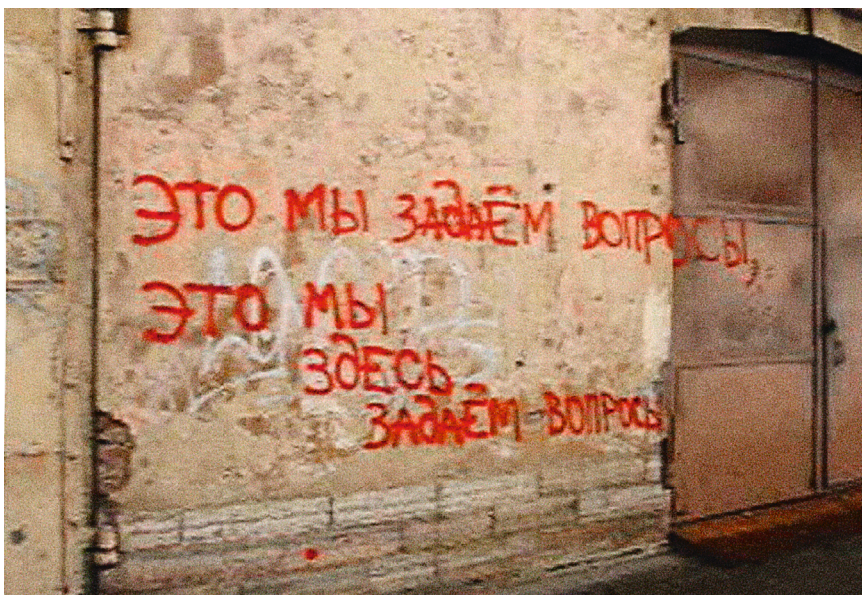
Jan Měřička
(Czech Republic)

Jan Měřička (born 1955 in Pardubice) is a printmaker and artist. He graduated from Prague's Václav Hollar Art School in 1983. He teaches at the Film and Television Faculty, Department of Photography (FAMU Prague) and works as a curator in the Gallery 50°47'55.9"N 14°57'22.6"E. Měřička's concepts are based on records of human motion in specific spaces e.g. metro stations, later abstracted into models of human motion, and realized through drawings in silk screen technique. Měřička has been producing artist's books since 2000, working with texts by Jaromir Typlt, H. M. Enzensberger, Guillaume Appolinaire, Pavel Novotný and with the text written by himself. His books have often process character e.g. *Photograms of Fish Skeletons Eaten by the Artist during a Year.* Měřička was awarded the 1st Prize at 7th International Biennial of Miniature Art, Gornji Milanovac, Serbia (2003), 1st Prize at 4th Egyptian International Print Triennale Cairo, Egypt 2000 and other awards.

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Andrei Monastyrski
(Russia)

Andrei Monastyrski (born 1949 in Petsamo/Murmansk region) is a poet, artist, and theorist. He graduated from Moscow State University with a degree in philology. In 1973, he began to work with serial structures and minimalist sound compositions. In 1975, he turned his attention to poetic objects and actions. In 1976, he was one of the founding members of the Collective Actions group and later compiled the group's documentary volumes, *Trips Out of Town.* He also edited numerous publications, including the first issue of the Moscow Archive of New Art (MANI). In 2003, Monastyrski received the Andrei Bely Prize for his contribution to Russian literature and in 2009, the Innovation Prize for Art Theory. In 2011, Monastyrski and Collective Actions represented Russia at the Venice Biennale.

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Monogramista T.D / Dezider Tóth
(Slovakia, Czech Republic)

Dezider Tóth (born 1947 in Výčapy-Opatovce) is an artist who has been exhibiting his work under the name Monogramista T.D since 1997. He is one of the key representatives of conceptual art in Slovakia. In 1970 he co-organized and took part in the legendary unofficial exhibition 1st Open Studio. Later Tóth also organized the apartment exhibitions *Depozit* (1976-77) and *Shift, Championship in the shift of the Artefact* (1979-86). His conceptual work ranges from action art, installations, artists' books to paintings, objects and minimalist interventions. He has taught at the Academy of Fine Arts in Bratislava since 1991. Tóth received the Dominik Tatarka Literature Award in 2012. He lives and works in Brno.

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Pavel Novotný
(Czech Republic)

Pavel Novotný (born 1976 in Liberec) is a poet and scholar. He works at the Department of German Language at the Faculty of Education in Liberec, and writes poetry, songs, radiophonic compositions. He is also the author of experimental texts, which are created by transposing speech into written form. Novotný has published several books of poetry, as well as prose written together with Helena Skalická. His lifelong project is called *Tramvestie,* an endless set of sound and text recordings, mapping a tram ride between Liberec and Jablonec nad Nisou. Together with Jaromír Typlt, he has restaged the dada composition *Ursonate* by Kurt Schwitters. The German publishing house Arco has published his dissertation on literary collage and montage.

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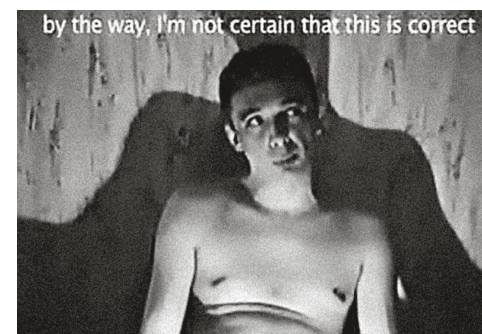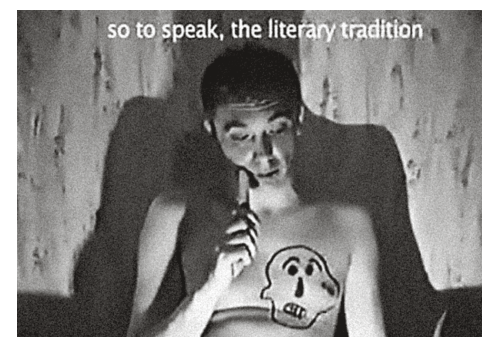
Andrei Monastyrski, *Conversation with the lamp*, 1985

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NSRD (Juris Boiko and Hardijs Lediņš),
Walks to Bolderāja, 1980

Ladislav Novák
(Czech Republic)

Ladislav Novák (born 1925 in Turnov, died 1999 in Třebíč) was an artist and poet working with sound and image. He studied at Prague's Charles University between 1945 and 1950, writing his thesis on *Rhyme and Assonance in the Work of Vítězslav Nezval.* He was instrumental in advancing concrete poetry and sound poetry, recordings of which he made in the 1950s. With Jiří Kolář and Josef Hiršal he formed the first Czech Group of Experimental Poetry. In 1962 he acquired a small Sonet Duo tape recorder and began experimenting by recording his own voice. Thanks to an editor at Czechoslovak Radio in Liberec, he had the opportunity to record several of his poems in a professional studio in 1969, and those recordings found their way abroad. His work was exhibited with that of contemporaries such as Henri Chopin, Bob Cobbing, Pierre Garnier, Ernst Jandl and Maurice Lemaître.

NSRD
(Latvia)

NSRD (Nebijušu sajūtu restaurēšanas darbnīca / Workshop for the Restoration of Unfelt Feelings) was an artist collective, active between 1982 and 1989 in Latvia. Its members were, among others, Juris Boiko, Hardijs Lediņš, Imants Žodžiks, Inguna Černova. Its founders were architectural theorist Hardijs Lediņš (1955-2004) and poet and artist Juris Boiko (1954-2002). They were joined by architect Imants Žodžiks (*1955), musician Inguna Černova (*1962) as well as artist Leonards Laganovskis, musician Mārtiņš Rutkis and others. NSRD are known for their experimental music records, actions, interdisciplinary art and exhibition projects. They were among the first in Latvian art to use video and computer technologies in their projects. These included music and conceptual album records, concert performances, multimedia exhibitions and video performances. It was only in 1988 that some of the group's earlier actions, such as *Walks to Bolderāja,* were retroactively attributed to NSRD by Juris Boiko.

OHO
(Slovenia)

The OHO Group was an artists' collective formed in the late 1960s. Its core members were Milenko Matanović, David Nez, Marko Pogačnik, and Andraž Šalamun. The OHO Group achieved success in the late 1960s and early 1970s by participating in conceptual art exhibitions both at home and abroad. Their artistic practice is connected to arte povera, land art, happenings, and various body art practices. While working together, the members of the collective were exploring spirituality and the transfer of spiritual issues into their art practice. They became interested in ritual as a medium; this made it possible to transcend the boundaries of the everyday world and to establish a deeper connection with nature. In a later phase, the members of the OHO Group gave up working within the art system and founded a commune in the village of Šempas, in the Vipava Valley, Slovenia.

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Orange Alternative / Pomarańczowa Alternatywa
(Poland)

Orange Alternative is a Polish underground movement which started in Wrocław and was led by Waldemar Fydrych, commonly known as the Major in the 1980s. Its main purpose was to offer an alternative means of opposition to a wider group of citizens against the authoritarian regime by means of peaceful protest using absurd and nonsensical elements. Orange Alternative has been viewed as part of the broader Solidarity movement, although parody of Solidarity was also one of its guiding themes. Initially they painted graffiti of dwarves on paint used to cover up antigovernment slogans on city walls. From 1985 to 1990, Orange Alternative organized more than sixty happenings in several Polish cities. It suspended activity in 1989, but was reactivated in 2001 and has been active on a small scale ever since.

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Roman Osminkin
(Russia)

Roman Osminkin (born 1979 in Leningrad) is a Saint Petersburg based poet, art critic, performer and video artist. He received his PhD from the Russian Institute of Art History with a dissertation on participatory art and its manifestations, and has been a member of the Saint Petersburg Writers Union since 2007. Osminkin was a member of the Laboratory of Poetic Actionism, which combined videopoems (distributing the poetic word in three dimensions) with more aggressive interventions in public space. He was also active in the Saint Petersburg Street University movement that emerged in 2008. Osminkin is interested in the dynamics of poetics and politics within the form and structure of a text or image. Osminkin frequently acts as an invited lecturer and performer in various institutions in Russia and abroad.

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Ewa Partum
(Poland)

Ewa Partum (born in 1945 in Grodzisk Mazowiecki near Warsaw) is a conceptual artist whose work combines poetry, performance, and film. She studied at the State Higher School of Visual Arts in Łódź and at the Academy of Fine Arts in Warsaw, where she earned her diploma in 1970. Beginning in 1969, her work has explored issues of female identity, including the gender bias of the art world. Major works include *Poems by Ewa* (since 1970), *Tautological Cinema* (a series of short films made between 1973 and 1974), and *Self-Identification* (1980), a nude performance combined with a series of photomontages. Her works have been exhibited at leading art institutions worldwide. Ewa Partum lives in Berlin.

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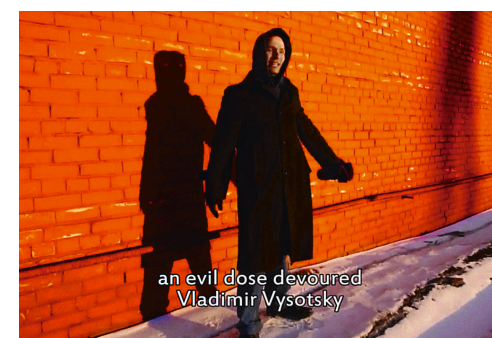
Roman Osminkin, *Why do you poets leave so late*, 2013

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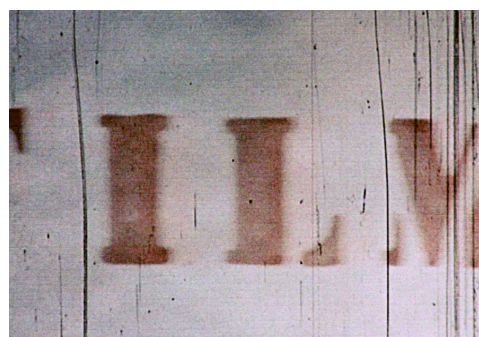
Naško Križnar (OHO), *A Film About Film*, 1969 – 1970

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Dmitri Prigov, *The Militiaman*, 1985

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Pussy Riot, *The Militiaman comes into play*, 2018

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Bogdanka Poznanović
(Serbia)

Bogdanka Poznanović (born 1930 in Begeč, died 2013 in Novi Sad) is an artist whose practice includes traditional and new visual media, painting, and mail art. She earned her degree in painting from the Academy of Fine Arts in Belgrade, and was a member of the editorial boards of the magazines *Polja* and *Tribina mladih*. She received a grant from the Italian government to reside in and specialize in her work in Florence and Rome in 1968/1969, and later in Venice in 1977. Poznanović is a longtime professor of Intermedia Research at the Academy of Fine Arts in Novi Sad.

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Dmitri Prigov
(Russia)

Dmitri Prigov (born 1940 in Moscow, died 2007 in Moscow) was a Russian writer, artist, and performer. He graduated as a sculptor in 1965 from the Moscow's Stroganov Art Institute, and began to write in 1971, his practice generating poetry, prose, mini-dramas and poetic objects. His later art blends definitions of poet, sound performer and graphic artist, connecting his poetry to conceptual readings, performances and installations. Prigov embodies the idea of Gesamtkunstwerk in the framework of Moscow conceptualism. Since 1986, he was briefly incarcerated in a psychiatric hospital by the KGB after a performance during which he distributed his poetry cycle *Appeals* in public places. Prigov was awarded the Pushkin Prize in 1993 and the Boris Pasternak Prize in 2002. His literary texts have been translated into numerous languages, and he has participated in many exhibitions worldwide.

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Pussy Riot
(Russia)

Pussy Riot is a Russian feminist punk group founded in 2011 and based in Moscow. In 2012, Pussy Riot famously broke into an impromptu concert (with the *Punk Prayer: Mother of God Drive Putin Away*) at the Cathedral of Christ the Saviour in Moscow. Russian authorities detained three members of the group, two of them were sentenced to two years of confinement in a labor camp. At the 2014 Sochi Winter Olympics, members of the group were beaten by Cossack security guards during one of their flash recitals. In 2018, four members of Pussy Riot ran onto the pitch during the World Cup final in Moscow. The stunt was meant to salute Dmitri Prigov, a Russian poet and artist who died 11 years ago. Prigov used the persona of a militiaman as the central protagonist of his major poetic cycle crucial to the aesthetics of Moscow conceptualism — a legacy the World Cup protesters paid homage to by dressing as contemporary Russian police.

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Lev Rubinstein
(Russia)

Lev Rubinstein (born 1947 in Moscow) is a poet from the circle of Moscow Conceptualism. He earned his degree in Russian Philology at the Pedagogical faculty of the Moscow State University in 1971. While working as a librarian, he began using index cards to write sequential texts he describes as a "hybrid genre" that "slides along the edges of genres and, like a small mirror, fleetingly reflects each of them, without identifying with any of them." His work was circulated through samizdat and underground readings in the unofficial art scene of the 1960s and 1970s, finding wide publication only after the late 1980s. Now among Russia's most well-known living poets, Rubinstein lives in Moscow and writes cultural criticism for the independent media.

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Andrey Silvestrov
(Russia)

Andrey Silvestrov (born 1972 in Moscow) is a film director and producer. He earned his degree in art history at the Russian State University for Humanities (RGGU) and also studied film with the filmmaker and theater director Boris Yukhananov. He is the author of over twenty short films and video projects. His works have been shown at various festivals including Venice Film Festival, Rotterdam Film Festival, Rome Film Festival, Berlinale, and he also directs an International film festival of his own in Kansk (Siberia). Since 2010, he has worked together with Yuri Leiderman on the ongoing film performance *Birmingham Ornament.*

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Mladen Stilinović
(Croatia)

Mladen Stilinović (born 1947 in Beograd, Serbia, died 2016 in Pula) was a conceptual artist whose work focused on the language of politics and its reflection in art and the everyday. From 1969-1976 he worked with experimental film and from 1975-1979 he was a member of Zagreb's Group of Six Artists. His works include drawings, collages, photographs, artist books, paintings, installations, actions, films, and video. They probe the field of artistic signs and speech by decoding verbal and visual clichés, separating language from common or daily political ideas and connotations.

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Gabriele Stötzer
(Germany)

Gabriele Stötzer (born 1953 in Emleben, GDR) is a German writer, artist, and actress. She was first trained as a medical technician in Erfurt, and then studied pedagogy. In 1976, she participated in the protests against the expatriation of the songwriter Wolf Biermann, for which she was exmatriculated and arrested. After serving a year in the Women's Prison Hoheneck, she began to work as an artist, both alone and as part of the Erfurt artists' group, founded in 1984. She made music, worked with textiles, wrote poems and prose, staged performances and fashion shows, ran a private gallery, and made films on super 8. Today, Gabriele Stötzer teaches and writes.

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László Szalma
(Serbia)

László Szalma (born 1948 in Subotica) is an artist and graphic designer. He earned his degree at the Graphic School in Subotica. In 1968, he was a founding member of the Bosch+Bosch Group and participated in all of the group's exhibitions until 1975. His art practice included actions and graphic design, and he has also experimented with collages. In 1980, Szalma joined the Q art group in Subotica, and has regularly participated at the summer school in Zalaegerszeg. He also worked together with artists from the Hungarian city of Csurgó. Szalma has worked for several Yugoslavian periodicals as a graphic designer and contributor since the 1970s.

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Tamás Szentjóby
(Hungary)

Tamás Szentjóby (born 1944 in Fót, Hungary) is a poet and happener, also known as Tamás St. Auby, Stjauby, Emmy (Emily) Grant, St. Aubsky, T. Taub, St. Turba. He represents one of the most radical positions within the Hungarian neo-avant-garde. During the 1960s, he turned away from metaphysical poetry and began creating happenings and actions. Along with Gábor Altorjay, Szentjóby initiated the first Hungarian happening, *The Lunch (In Memoriam Batu Khan),* held 25 June 1966. Around the same time, he also made intermedia objects, as well as concrete and visual poems. In 1968, Szentjóby founded the International Parallel Union of Telecommunications (IPUT) through which he, as the organization's superintendent, has carried out part of his activities.

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Mladen Stilinović, *Work is word*, 1982

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Tamás Szentjóby, *Ball point pen poem*, 1970

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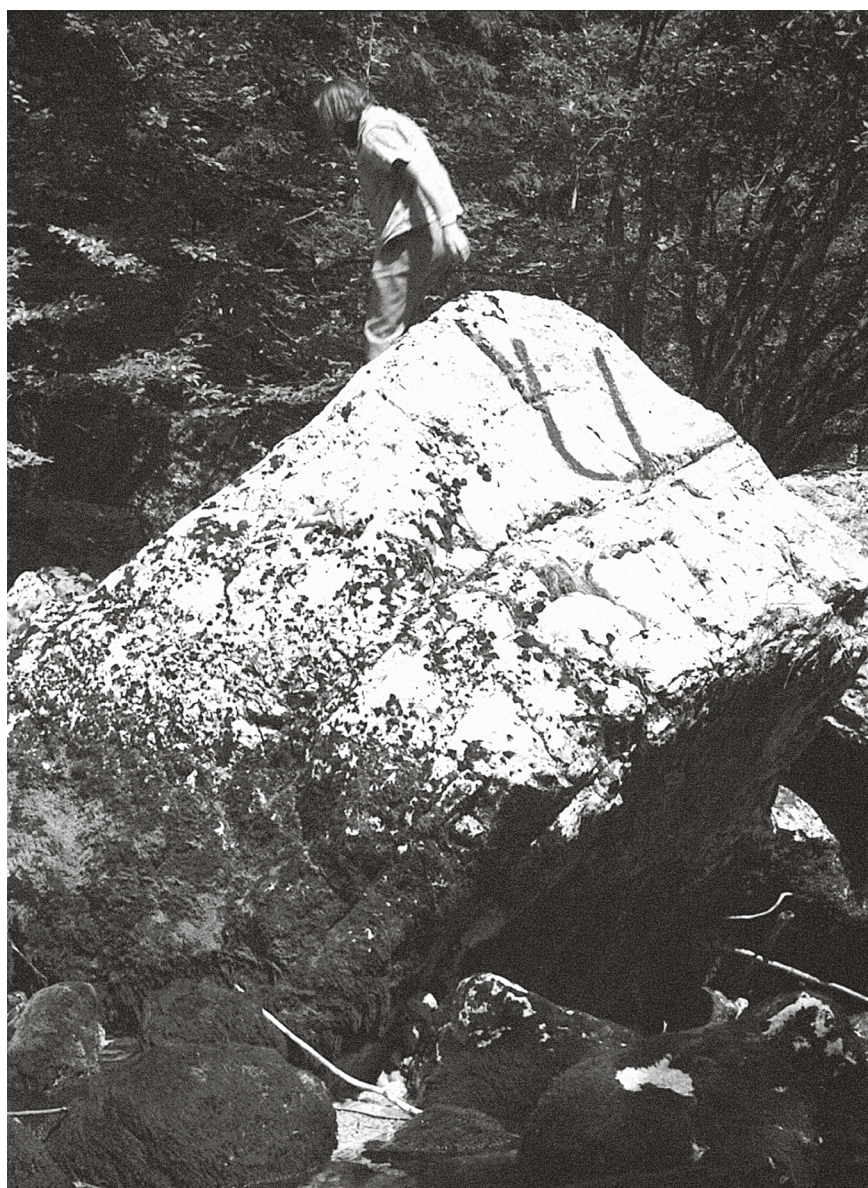
Bálint Szombathy, *Fluxus*, 1973
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Slobodan Tišma, *I want to tell you something*, 2018
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Bálint Szombathy
(Hungary)

Bálint Szombathy (born 1950 in Paćir, Serbia) is a visual artist, performance artist and theorist of nomadic and hybrid productions. Each medium has similar weight in his work, from performative pieces centered on intervention, mail art, visual poetry to the object and installation centered works of recent decades. Szombathy is well known for his semiological photoperformances and for extending poems physically to disrupt the faculties of urban space. In the 1970s he was co-founder and catalyst of the Group Bosch+Bosch. He lives and works in Budapest.

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Slobodan Tišma
(Serbia)

Slobodan Tišma (born 1946 in Stara Pazova) is a poet, writer, and musician. He studied literature in Novi Sad and Belgrade. Until the mid-1970s, he worked in the field of conceptual art. He was a member of Group KôD (CODE) and Group (Ǝ, and served as editor in the important youth magazines *Index,* and *Polja.* He was also editor of *Tribina mladih* (Youth Tribune). In the late 1970s and during the 1980s, he played rock music in the bands *Luna and La Strada.* Since the 1990s, he has published nine books of poetry and prose, receiving several important national awards for his prose writing. His work is translated into several languages. He is a member of the Serbian PEN, and has has read and performed his poetry at various poetry festivals since the 1990s. He lives in Novi Sad.

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Raša Todosijević
(Serbia)

Raša Todosijević (born 1945 in Belgrade) is a painter, sculptor, and writer. He graduated from the Academy of Fine Arts in Belgrade in 1969, where he studied painting. In the early 1970s, he belonged to a group of artists gathered around the Belgrade Student Center, where a new form of artistic expression was conceived, later called *nova umjetnička praksa* (new artistic practice). His means of expression include installations, performances, videos, paintings, sculptures, as well as objects made of different, clashing organic and non-organic materials: bread, fish, rubber plants, mud, plaster, water, metal, found objects, transistors, etc. His performance pieces explore totalitarian behavior and build a victim-torturer relationship, making light of the philosophical and theoretical question of art's definition, for instance by asking *Was ist Kunst?* – what is art in German – over and over again in one of his videos.

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Jaromír Typlt
(Czech Republic)

Jaromír Typlt (born 1973 in Nová Paka) is a poet and art historian. He graduated from the Faculty of Arts, Charles University, Prague. At present, he applies himself to exhibitions of progressive art and photography. Typlt has published several books of poetry and fiction. Since around 1999, he has experimented with incorporating the written word in other forms of art, such as art books, stage performances, audio recordings, and short films. His interests as an art historian include art brut, among other subjects. He has amplified the form of so-called "mutated authorial reading" in which he makes use of pre-recorded voices, language rhythm, as well as found objects and scenic action in space. In recent years, he has been producing book-objects in conjunction with other allied artists.

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Jiří Valoch
(Czech Republic)

Jiří Valoch (born 1946 in Brno) is an art theorist, curator, artist and poet. Valoch completed his studies in Czech, German and aesthetics at the Faculty of Philosophy at Masaryk University in Brno, with a thesis on the development and typology of visual and phonic poetry. Valoch has been creating visual poetry since 1963. By the end of the 1960s, his work transformed itself in accordance with the development of concrete poetry and conceptual art. From 1972 to 2001, Valoch worked as a theorist and curator in The House of Arts in Brno (Dům umění města Brna), where he organized exhibitions of key personalities of Czech art (V. Boštík, M. Knížák and many others). From the early 1970s, he participated in the organization of informal exhibitions in several different spaces throughout Czechoslovakia.

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Impressum / Colophon

Semyon Khanin (Orbita), *FM Slow Show,*
"lips groping for the mouths", 2012
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Ewa Partum, *Legality of the space*, 1971
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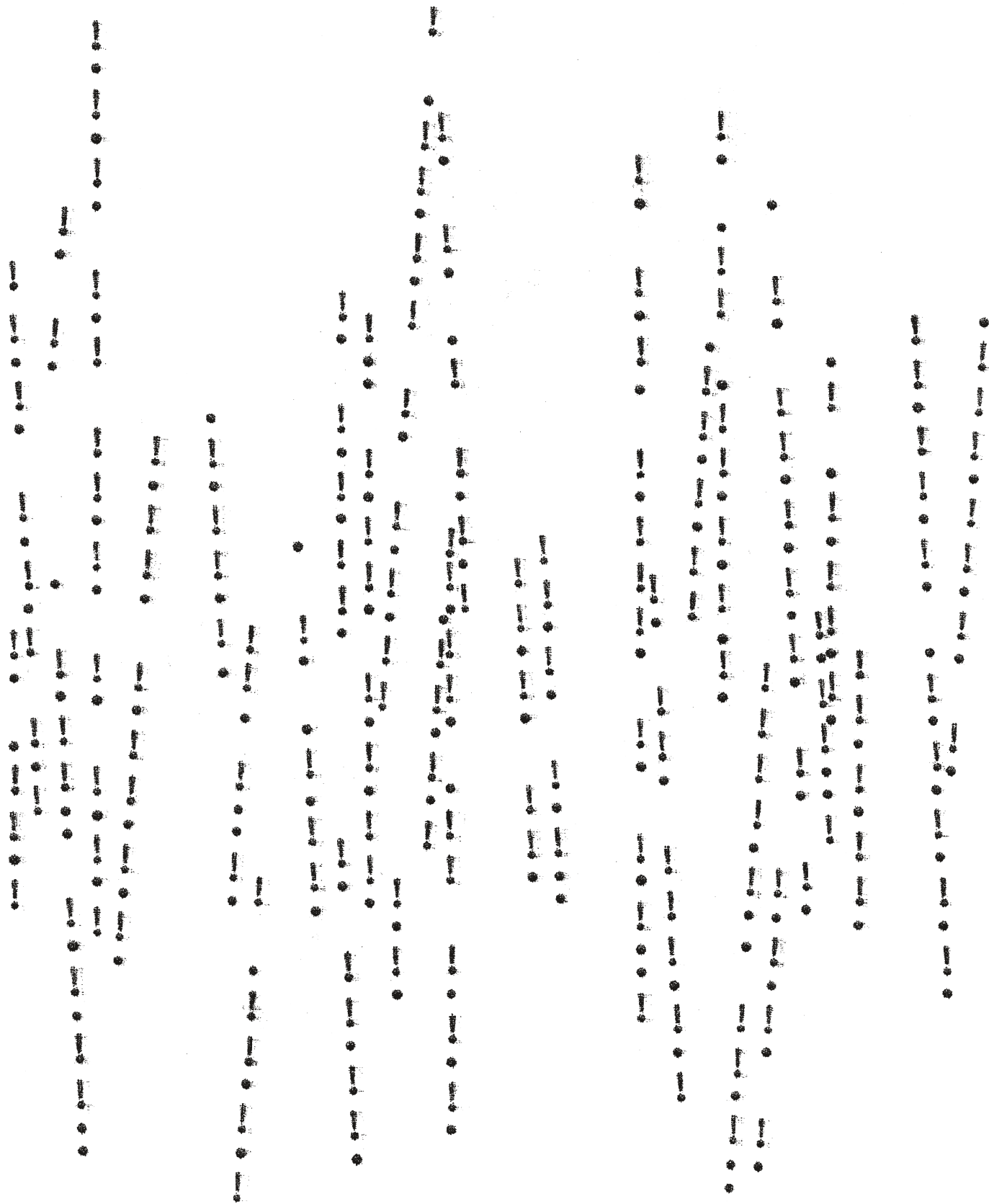
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