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Acknowledgments

Even the most assured falter in their convictions. When one thinks of the major avant-garde movements of European modernism one tends not to think of zenithism. We have aimed to change the conversation on European modernism in the English language with this book and there were days when the task overwhelmed us. You would not be holding this book in your hands were it not for the long list of people who unflaggingly supported us in this endeavor.

The initial vision behind this anthology was simple. It would comprise translations of key texts from *Zenit* magazine and all the books published by Biblioteka Zenit press. *Zenit* and Biblioteka Zenit, after all, were the main publishing vehicles of the zenithist movement. Although these two publishing arms of the zenithists serve as the central nervous system of this book, they only tell a small part of the story. The zenithists not only published outside these two venues, they also documented their ideas and history through their correspondence. And, of course, there are decades of scholarship on zenithism and its influence both within the former Yugoslavia and beyond its borders.

Carrying out the mission of transporting zenithism into English, however, ballooned into a project that extended much deeper and wider than we anticipated.

Again, we tried to simplify the goals of the anthology. This book had to answer two questions: One: What is zenithism? Two: Why is it important? To this end, we would pepper the anthology with short introductions for each section. What those sections would be and how long they would be ended up being the windiest serpent for us. The introductions were not short, but sharp, striving, and piercing.

We have at times felt like the one-eyed among the blind. Other times, we have felt like the blind among the one-eyed. We have been the whorl of scythes in a land of decapitated dolls. We have not lived by half measures. That, in the end, is the spirit of zenithism.

Joining us have been a growing cast of characters who have kept their heads and lent sanity and order to the proceedings. Without these people the anthology could not have happened. We are in their debt.

Ellen Elias-Bursać is the godmother of this anthology. Without her, this book may never have been seen by the bright eyes of the reader.

The nascent stage of what would eventually become this anthology began as two parallel anthologies on a survey of all the avant-garde movements of the former Yugoslavia: Croatian futurism, expressionism, Sumatraism, zenithism, Yugo-Dada, the Travelers, hypnism, Slovenian constructivism, and Belgrade surrealism. We each wrestled separately with assembling our own anthology, completely unaware of each other and our respective efforts. When Ellen learned of both projects, she introduced us and, with that, we combined our efforts and were able to make significant headway on lifting the project off the ground like a lumbering albatross.

Our team of translators, who have been an absolute pleasure to work with, have made an otherwise unmanageable task attainable. We owe an extraordinary debt to our core team of Bosnian, Croatian, and Serbian (BSC) translators: Samantha Farmer, Vesna Jevtić, Dragana Obradović, Maja Starčević, Maja Teref, and Suzana Vuljević. We are honored to have worked with these women who stand in stark contrast to the masculine energy of zenithist authorship. Their unfailing hard work, open minds, and graciousness in receiving and providing feedback have been a godsend.

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This anthology is a marriage of translations of a wide range of primary zenithist texts and a wealth of scholarship on zenithism. The scholars whose access and guidance we have utilized in assembling the texts and composing the essays have enormously enriched the depth of what we have been able to bring into English. The venerable Gojko Tešić has been indispensable for his generous sharing of the secondary literature on zenithism and the avant-garde, and for assistance with locating an original copy of *Damn Your Hundred Gods*. The irreplaceable Irina Subotić, a lifelong scholar on zenithism, has been critical for her generous help with materials and resources, and for her enlightening conversations about zenithism. The incomparable Aleksandar Petrov has been vital for sharing his research and for his kind recommendations. We want to acknowledge Stanislava Vučnović for her assistance with and recommendations of current scholarship on zenithism.

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Aleksandar Bošković

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Collection of the National and University Library in Zagreb

Gallery RIMA, Kragujevac & Belgrade

Legacy of Ljubomir Micić, Special collections, National Library of Serbia, Belgrade

Ubu Gallery, New York & Galerie Berinson, Berlin

Pronunciation Guide

Here is a helpful American English pronunciation guide for some of the letters in Bosnian, Croatian, Serbian (BCS) to assist readers when encountering the names in this book.

| | |
|--------|--|
| C, c | as in the ts in <i>tsetse</i> fly |
| Č, č | as in the ch in <i>church</i> and <i>churn</i> |
| Ć, č | as in the ch in <i>chess</i> and <i>cheese</i> |
| Dž, dž | as in the hard g in <i>general</i> or the j in <i>joke</i> |
| Đ, đ | as in the j in <i>jiu-jitsu</i> or <i>juniper</i> |
| I, i | as in the ee in <i>need</i> |
| J, j | as in the j in <i>fjord</i> or the y in <i>yellow</i> |
| Lj, lj | as in the li in <i>billion</i> |
| Nj, nj | as in the ni in <i>onion</i> or the ny in <i>canyon</i> |
| R, r | as in the trilled r |
| Š, š | as in the sh in <i>sheet</i> |
| Ž, ž | as in the s in <i>pleasure</i> |

Конец ознакомительного фрагмента.

Приобрести книгу можно
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e-Univers.ru