

Contents

Acknowledgments	II
List of Translators	IS
List of Illustrations	16
Pronunciation Guide	21
Introduction: You Have to Be a Zenithist	23
The Barbarians are Coming, or a Savage Rhythm	53
Introduction	54
Man and Art (February 1921), Ljubomir Micić	59
<i>The Manifesto of Zenithism</i> (June 1921), Ljubomir Micić, Yvan Goll, and Boško Tokin	64
The Spirit of Zenithism (September 1921), Ljubomir Micić	79
The Barbarogenius, the Balkanization of Europe, and Cultural Nihilism	87
Introduction	88
Zenith Manifesto 1922 (February 1922), Ljubomir Micić	105
Zenithism as the Balkan Totalizer of a New Life and a New Art (February 1923), Ljubomir Micić	109
<i>Effect on Defect</i> (1923), Marijan Mikac	114
in the name of zenithism [foreword], Ljubomir Micić	115
here	118
$360 \div 180 = 0$	118

joyous lament	120
zenith—specter	121
a riot of atoms	122
rush up the rope	122
a poem for the twentieth dog	123
a prayer of the blessed curse	124
a fanatic's nights of love	125
bachelor tax	126
against gossips	127
man's tango with a flea	128
the guard on the rhine predicts	129
effect on defect	130
Toward Opticoplastics, Ljubomir Micić	
from <i>Archipenko: New Plastics</i> (September 1923)	132
<i>Nemo propheta in patria</i> (February 1924), Various anonymous	137
Zenithosophy, or the Energetics of Creative Zenithism	
(October 1924), Ljubomir Micić	144
Antisocial Art Needs to be Destroyed (December 1924), Ljubomir Micić	152
The New Art (December 1924), Ljubomir Micić	155
The New Zenithist Art, Marijan Mikac	
from <i>The Monkey Phenomenon</i> (1925)	159
<i>Airplane without an Engine</i> (1925), Ljubomir Micić	169
Barbarism as Culture (November–December 1925), Risto Ratković	187
<i>Anti-Europe</i> (1926), Ljubomir Micić	191
Beyond-Sense and Anti-Europe	194
the barbarogenius	196
barbarian omelet	197
hey slavs	198
syphon—soda—blood	199
radio in the balkans	200
bim bam boom	201
made in england	203
avala, a tomb in the sky	204
oh, balkan cavavan	205

slender snakes blossom	206
Typogram (April 1926), Ljubomir Micić	208
Zenithism through the Prism of Marxism (December 1926), Dr. M. Rasinov (Ljubomir Micić)	209
The First Road of the Barbarogenius: Cinépoetry and the Radio-Film	215
Introduction	216
<i>Paris Burns</i> (October 1921), Yvan Goll	233
Film and the Future of Humanity (December 1921), Branko Ve Poljanski	254
Shimmy in the Latin Quarter Graveyard (March 1922), Ljubomir Micić	257
<i>Damn Your Hundred Gods (Rescue Car)</i> (October 1922), Ljubomir Micić	264
Zenithist Barbarogenics in 30 Acts	266
Prologue by a Madman Before a Legion of Exceptionally Wise Flies	267
The Categorical Imperative of the Zenithist School of Poetry	268
Zenithism: Second Attack of the Barbarians	274
Radio-Film and the Zenithist Vertical of the Spirit (excerpt) (April 1923), Ljubomir Micić	294
Cinema Poems (1924), Boško Tokin	301
The Second Road of the Barbarogenius: The Hybrid Novel, Prose Poetry, and the Serpentinella	305
Introduction	306
Here I Am! (January 1921), Branko Ve Poljanski (as Virgil Poljanski)	313
Under the Sign of the Circle (February 1921), Branko Ve Poljanski	316
A Lasso around the Holy Mother's Neck (March 1922), Branko Ve Poljanski	318
The Beauty of a Horse and the Face of Queen Zita (March 1922), Branko Ve Poljanski	320
Dada Causal Dada (May 1922), Branko Ve Poljanski	321
Codes of the Dada-Jok State (May 1922), Branko Ve Poljanski	322
33 sEcoNdS (May 1922), Branko Ve Poljanski	328
$2 \div 2 = 1$ (July–August 1922), Branko Ve Poljanski	329
Radiograms (1922), Branko Ve Poljanski	330
77 <i>Suicides</i> (1923), Branko Ve Poljanski	332

<i>Panic under the Sun</i> (1924), Branko Ve Poljanski	367
No!	368
C'mon, Now! [foreword], Ljubomir Micić	370
Manifesto	372
Alarm	375
On Train Tracks	378
Longing	380
At the Hair Salon	382
Graveyard Express	384
Poem #13	387
Trip to Brazil	390
Tick-Tock like a Crab in a Tailcoat	391
Blind Man Number 52	392
Arise	393
TB	394
Sing Sing We Ride the Himalayas	395
You, Belgrade, You	397
God Beefsteak	398
Joyous Poem	399
<i>Topsy-Turvy</i> (1926), Branko Ve Poljanski	401
S.O.S.	404
Manifesto	406
Contraidioticon	415
Eros	418
300,000 Punches per Second	419
The Panopticon Passes through a Mirror	420
The Laughter of Rifles	423
A Steamboat in the Appendix	425
Nihilon	427
Whistling Face	431
Mariner's Bell	433
You Have Beautiful Eyes, Lucija	435
Dusk	436
Poem About Him	437

The Third Road of the Barbarogenius: Conceptual Writing	443
Introduction	444
<i>The Sexual Equilibrium of Money</i> (1925), MID	452
<i>The Metaphysics of Nothing</i> [<i>An Introduction</i>] (1926), MID	539
Form Devours Spirit [I] (April 1926), MID	577
Form Devours Spirit [II] (May 1926), MID	579
A Tobacconist in Literature (November 15, 1925), Anonymous	581
<i>The Sexual Equilibrium of Money</i> , or A Trade Correspondence on the Currency Question [Review] (April 1926), Anonymous	585
<i>The Metaphysics of Nothing</i> [Review] (May 1926), Anonymous	587
 The Barbarogenius at the Gates: Zenithist Theater, Soirees, and Public Interventions	 589
Introduction	590
Zenithist Theater [Review] (Zagreb, December 16, 1922) [May 1923], Anonymous	601
The First Zenithist Soiree (Belgrade, January 3, 1923), Anonymous	604
The Second Zenithist Soiree (Zagreb, January 31, 1923) [February 1923], Anonymous	607
A Zenithist Soirée by Marijan Mikac (Petrinja, August 18, 1923), Anonymous	609
A Zenithist Evening of Sensation (April 1925), Branko Ve Poljanski	610
The Marinetti—Poljanski Dialogue (November–December 1925), Branko Ve Poljanski	612
Rabindranath Tagore and the Zenithist Protests (December 1926), Anonymous	616
An Open Letter to Rabindranath Tagore (December 1926), Branko Ve Poljanski and Ljubomir Micić	619
 The Nadir of Zenithism	 621
Introduction	622
<i>The Red Rooster</i> (1927), Branko Ve Poljanski	628
Dogs Bark and Poets Sing	630
1	633
2	637

3	641
4	644
5	647
6	649
7	650
8	652
9	657
10	661
11	663
12	665

Afterword: The Zenithist Legacy	669
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Bibliography	673
Index	687

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 Vujnović for her assistance with and recommendations of current scholarship on zenithism.

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Although most of the texts in this anthology were translated from BCS, other languages were represented, and we are grateful for the language experts who helped us with non-BCS language support: Jed Rasula for his translation of Yvan Goll's *Paris Burns* and Boško Tokin's "Cinema Poems." Meghan Forbes for her help with translating survey questions from the Czech journal *Bytova kultura*, Neil Blackadder for his German, and Caroline Chapman Giberson and Luna Giberson for their French. And perhaps the most daunting language for us was that of economics. The economist Veroljub Dugalić helped us with economic terminology, namely, the term *LORA*.

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Despite our convictions that this book would be a seminal text for zenithism in English, we could not have persevered without the support of our stalwarts who believed in us when we doubted ourselves. Tony Trigilio has been the wind under our wings for his counsel and encouragement. Likewise, the editors of *RHINO* have been unflagging in their encouragement and enthusiasm when we have been at our most tentative. We especially want to thank Virginia Bell, Angela Narciso Torres, Naoko Fujimoto, Jacob Saenz, Jan Bottiglieri, and Darren Angle. The edge is frightening but less so when someone dear holds your hand.

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List of Illustrations

The Barbarians are Coming, or a Savage Rhythm

- 1.1. Lj. Micić, Y. Goll, B. Tokin, *Manifest zenitizma* [The Manifesto of Zenithism], Biblioteka Zenit, no. 1, Zagreb 1921. Front cover, printed on green paper. Courtesy of Gallery RIMA, Kragujevac, Serbia. 64

The Barbarogenius, the Balkanization of Europe, and Cultural Nihilism

- 2.1. M. Mikac, *Efekt na defektu* [Effect on Defect], Zenit Edition, no. 4, Belgrade, 1923. Front cover. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 114
- 2.2. Lj. Micić, *Arhipenko: Nova plastika* [Archipenko: New Plastics], Zenit Edition, no. 5, Belgrade, 1923. Front cover. Courtesy of National Museum of Serbia in Belgrade. 132
- 2.3. Lj. Micić, *Arhipenko: Nova plastika* [Archipenko: New Plastics], Zenit Edition, no. 5, Belgrade, 1923. Back cover. Courtesy of National Museum of Serbia in Belgrade. 136
- 2.4. *Nemo propheta in patria*, supplement to *Zenit*, no. 25 (February 1924). Open source. 137
- 2.5. Collaborators of *Zenit* 1921–1926, excerpt from *Zenit*, no. 43 (December 1926). Open source. 143

- 2.6. M. Mikac, *Fenomen majmun* [The Monkey Phenomenon], Zenit Edition, no. 7, Belgrade, 1925. Front cover. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 159
- 2.7. Lj. Micić, *Aeroplan bez motora: antievropska poema* [Airplane without an Engine: An Anti-European Poem], Zenit International Review Edition, Belgrade 1925. Front cover. Courtesy of National Library of Serbia, Belgrade (Legacy of Ljubomir Micić, Special collections). 169
- 2.8. Lj. Micić, *Avion sans appareil: poème antieuropéen* [Airplane without an Engine: An Anti-European Poem], Zenit International Review Edition, Belgrade, Serbia, 1925. Front cover. Courtesy of Archives Michael Ilk, Germany. 186
- 2.9. Lj. Micić, *Antievropa* [Anti-Europe], Zenit Edition, no. 9, Belgrade, Serbia, 1926. Front cover. Courtesy of Gallery RIMA, Kragujevac, Serbia. 191
- 2.10. Lj. Micić, *Antievropa* [Anti-Europe], Zenit Edition, no. 9, Belgrade, Serbia, 1926. Back cover. Courtesy of Gallery RIMA, Kragujevac, Serbia. 207

The First Road of the Barbarogenius: Cinépoetry and the Radio-Film

- 3.1. Tokin & Micić photo, Courtesy of Irina Subotić. 232
- 3.2. Y. Goll, *Paris Brennt* [Paris Burns], Biblioteka Zenit, no. 2, Zagreb, Croatia, 1921. Front cover. Courtesy of Gallery RIMA, Kragujevac, Serbia. 233
- 3.3. Y. Goll, *Paris Brennt* [Paris Burns], Biblioteka Zenit, no. 2, Zagreb, Croatia, 1921. Inside back cover. Linocut by Mihailo S. Petrov. Courtesy of Gallery RIMA, Kragujevac, Serbia. 252
- 3.4. Lj. Micić, *Stotinu vam bogova* [Damn Your Hundred Gods], Biblioteka Zenit, no. 3, Zagreb 1922. Front cover. Courtesy of National and University Library in Zagreb, Croatia. 264
- 3.5. Lj. Micić, *Kola za spasavanje* [Rescue Car] (second edition), Biblioteka Zenit, no. 3, Zagreb 1922. Front cover. Courtesy of Gallery RIMA, Kragujevac, Serbia. 265
- 3.6. Lj. Micić, *Stotinu vam bogova* [Damn Your Hundred Gods], Biblioteka Zenit, no. 3, Zagreb 1922. Inside back cover. Courtesy of National and University Library in Zagreb, Croatia. 290

- 3.7. Lj. Micić, *Stotinu vam bogova* [Damn Your Hundred Gods], Biblioteka Zenit, no. 3, Zagreb 1922. Back cover. Courtesy of National and University Library in Zagreb, Croatia. 291

The Second Road of the Barbarogenius: The Hybrid Novel, Prose Poetry, and the Serpentinella

- 4.1. B. Poljanski, *77 samoubica* [77 Suicides], Naklada Reflektor, Zagreb, 1923. Front cover. Drawing by B. Poljanski. Courtesy of Gallery RIMA, Kragujevac, Serbia. 332
- 4.2. B. Poljanski, *Panika pod suncem. Tragedija balkanske azbuke* [Panic Under the Sun. The Tragedy of the Balkan Alphabet], Zenithists International Edition, no. 6, Belgrade, 1923. Front cover. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 367
- 4.3. B. Poljanski, *Tumbe* [Topsy-Turvy], Zenithists International Edition, no. 10 Belgrade, Serbia, 1926. Front cover, printed on red paper. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 401
- 4.4. B. Poljanski, *Tumbe* [Topsy-Turvy], Zenithists International Edition, no. 10, Belgrade, Serbia, 1926. Inside front cover, printed on red paper. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 402
- 4.5. B. Poljanski, *Tumbe* [Topsy-Turvy], Zenithists International Edition, no. 10, Belgrade, Serbia, 1926. Tsuguharu Foujita, Profile of poet Branko Ve Poljanski. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 403
- 4.6. B. Poljanski, *Tumbe* [Topsy-Turvy], Zenithists International Edition, no. 10, Belgrade, Serbia, 1926. Back cover, printed on red paper. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 440

The Third Road of the Barbarogenius: Conceptual Writing

- 5.1. MID [Mita Dimitrijević], *Seksualni ekilibr novca. Trgovinska prepiska o valutnom pitanju* [The Sexual Equilibrium of Money. A Trade Correspondence on the Currency Question], Zenit Administration, Belgrade, 1925. Front cover. Courtesy of Ubu Gallery, New York & Galerie Berinson, Berlin. 452

- 5.2. MID [Mita Dimitrijević], *Metafizika ničega* [The Metaphysics of Nothing], Zenit Administration, Belgrade, 1926. Front cover. Courtesy of National Library of Serbia, Belgrade (Legacy of Ljubomir Micić, Special collections). 539
- 5.3. MID [Mita Dimitrijević], *Metafizika ničega* [The Metaphysics of Nothing], Zenit Administration, Belgrade, 1926. Back cover. Courtesy of National Library of Serbia, Belgrade (Legacy of Ljubomir Micić, Special collections). 572

The Barbarogenius at the Gates: Zenithist Theater, Soirees, and Public Interventions

- 6.1. Jo Klek's costumes for zenithist theatre, *Zenit*, no. 24 (May 1923), Open source. 603
- 6.2. Jo Klek's sketch for the design of curtains for zenithist theatre, *Zenit*, no. 24 (May 1923). Open source. 603
- 6.3. *I. Zenitistička večernja* [The First Zenithist Soiree]. Leaflet for "The First Zenithist Soiree" in Belgrade (January 3, 1923). Open source. 604
- 6.4. *Velika zenitistička večernja* [Great Zenithist Evening]. Poster for "The Second Zenithist Soiree" in Zagreb (January 31, 1923). Open source. 608

The Nadir of Zenithism

- 7.1. B. Poljanski, *Crveni petao* [Red Rooster], Zenithists International Edition, no. 12, Paris-Belgrade, 1927. Front cover. Courtesy of National Library of Serbia, Belgrade (Legacy of Ljubomir Micić, Special collections). 628
- 7.2. B. Poljanski, *Crveni petao* [Red Rooster], Zenithists International Edition, no. 12, Paris-Belgrade, 1927. Colophon page. Drawing by B. Poljanski. Courtesy of National Library of Serbia, Belgrade (Legacy of Ljubomir Micić, Special collections). 629

Sources

Archives Michael Ilk, Germany

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

Конец ознакомительного фрагмента.

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