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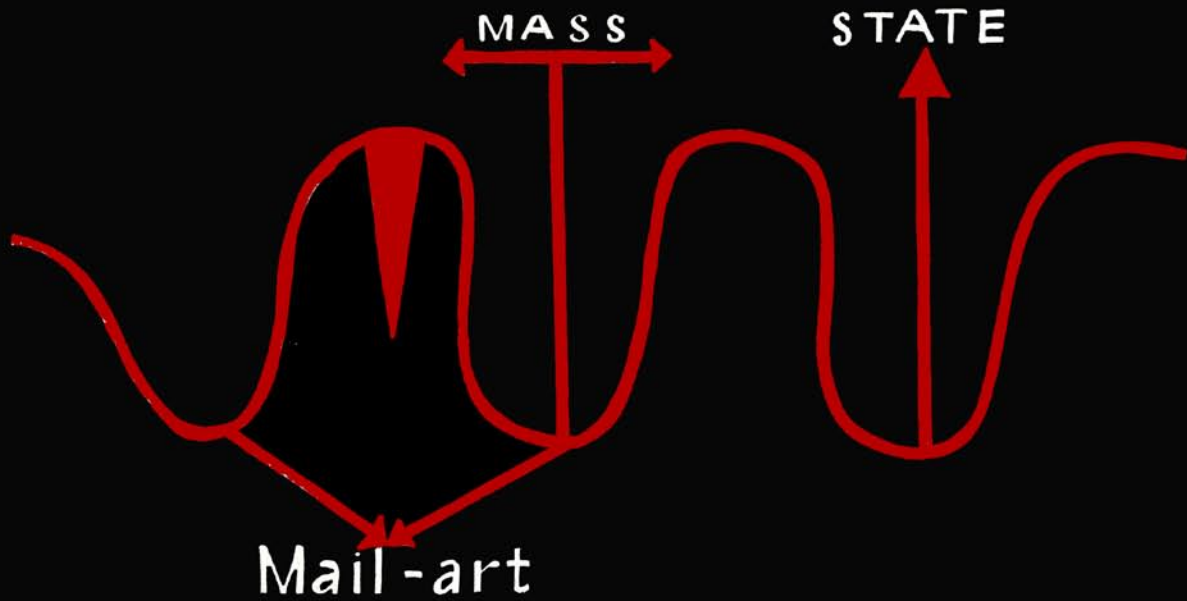
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OF TONEZHARL'
REA NIKONOVA



Of Tonezharl



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W e s t L i m a W I

Special thanks to
Rea Nikonova for patiently
waiting on the production of this book.

The first edition of *Of Tonezharl'*
was designed & produced by Ben Meyers
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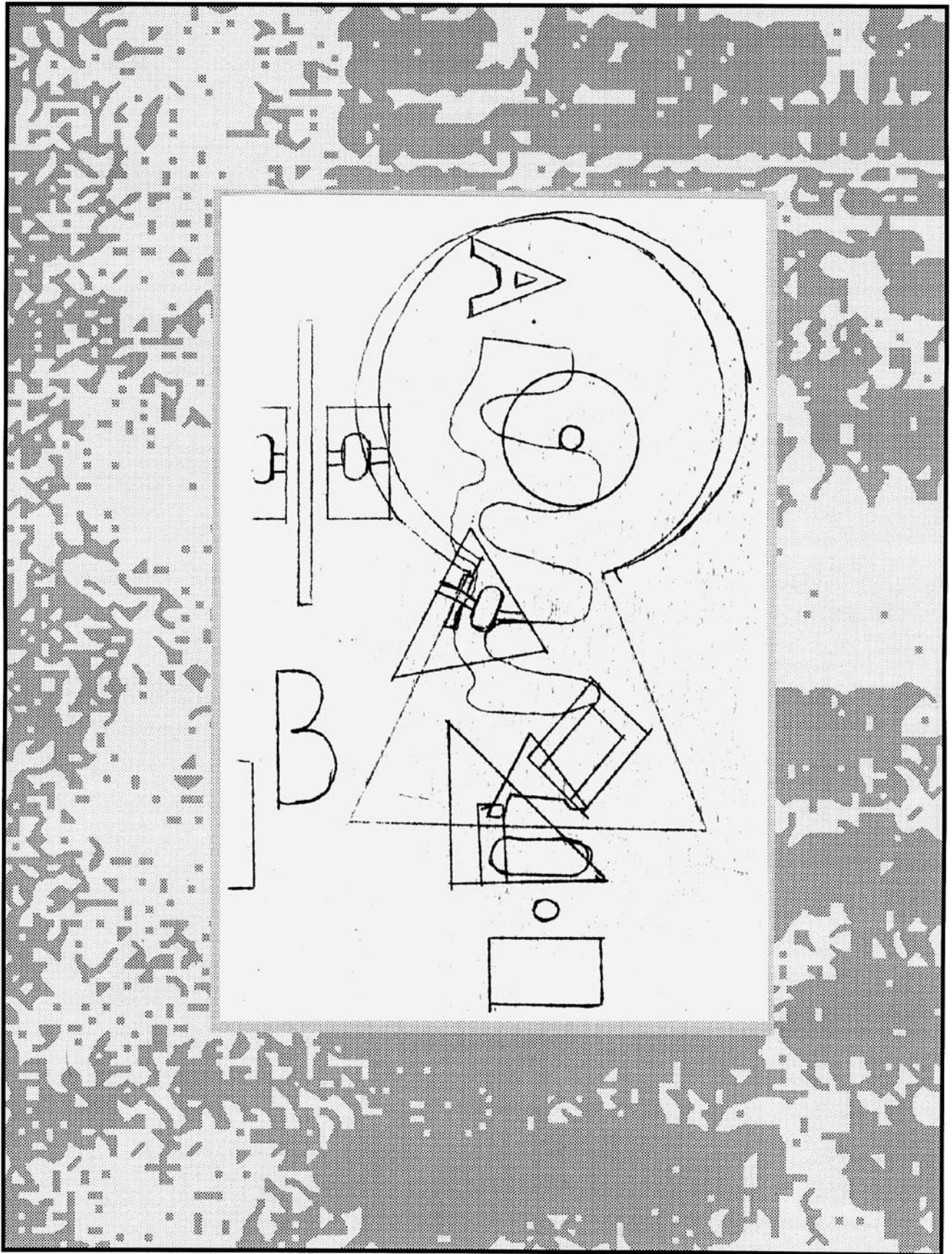
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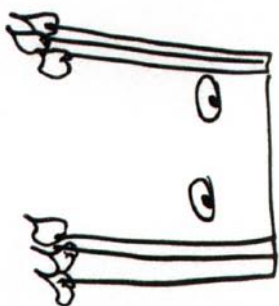




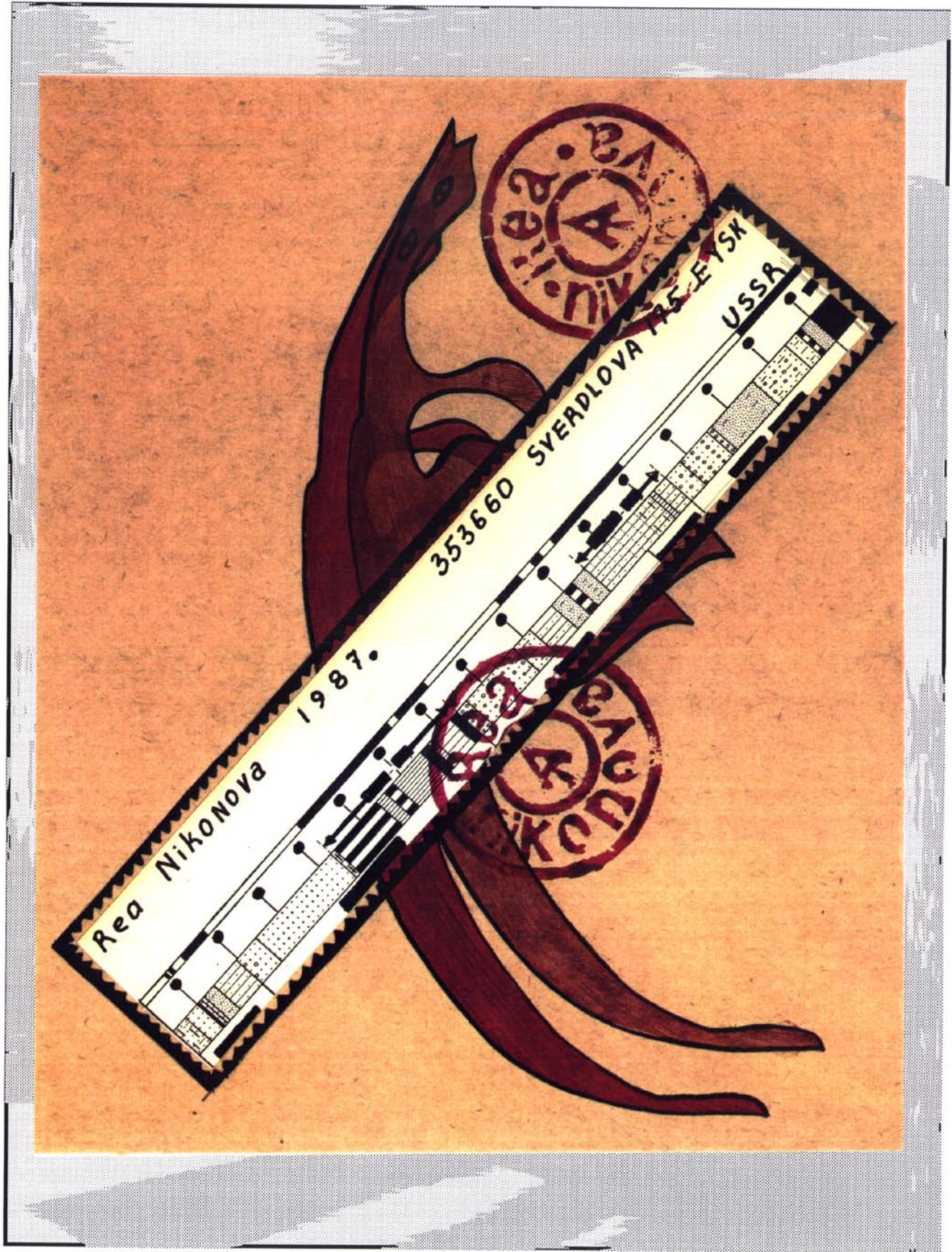


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Rea Nikonova 1968-76



Rea Nikonova 1987.

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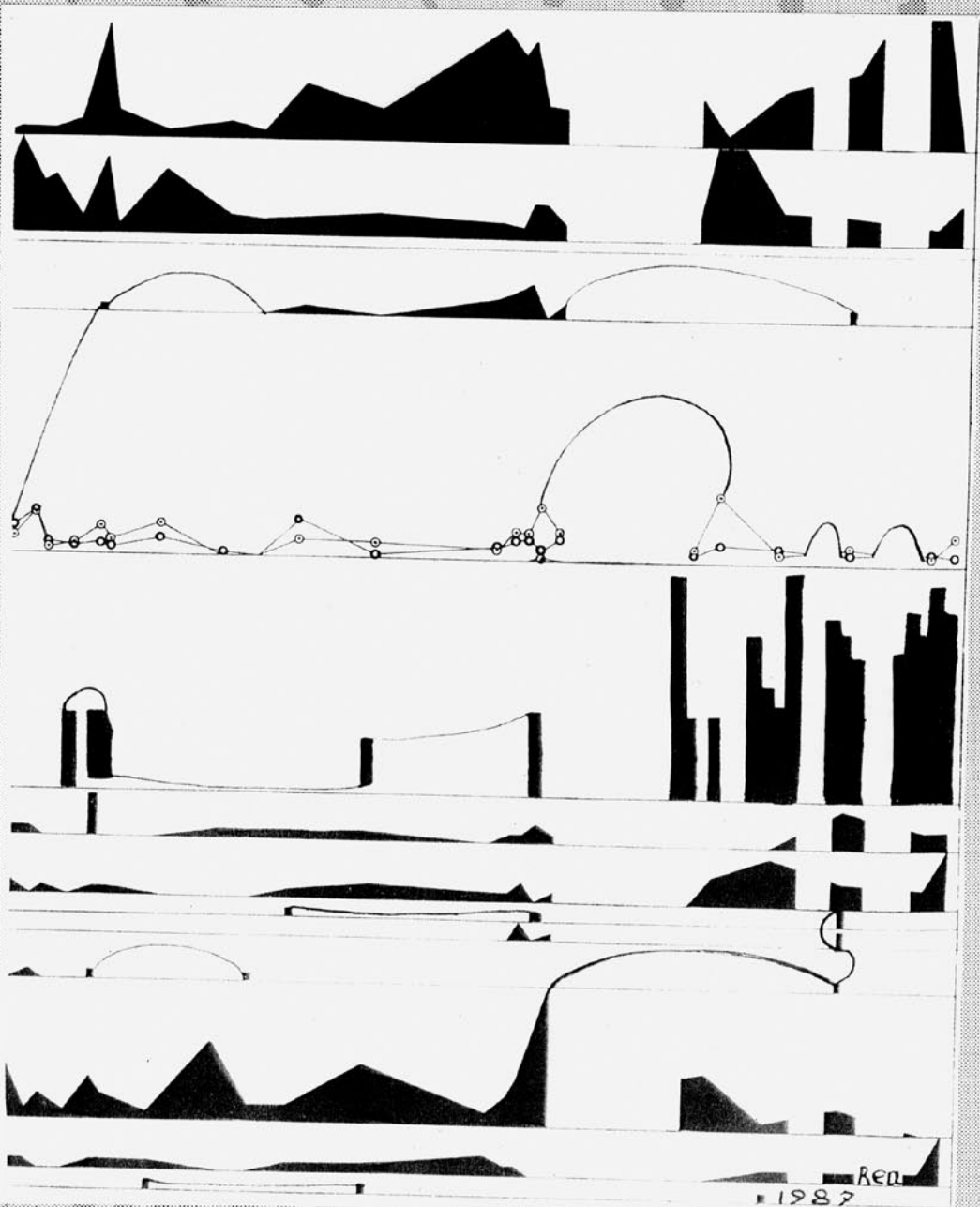
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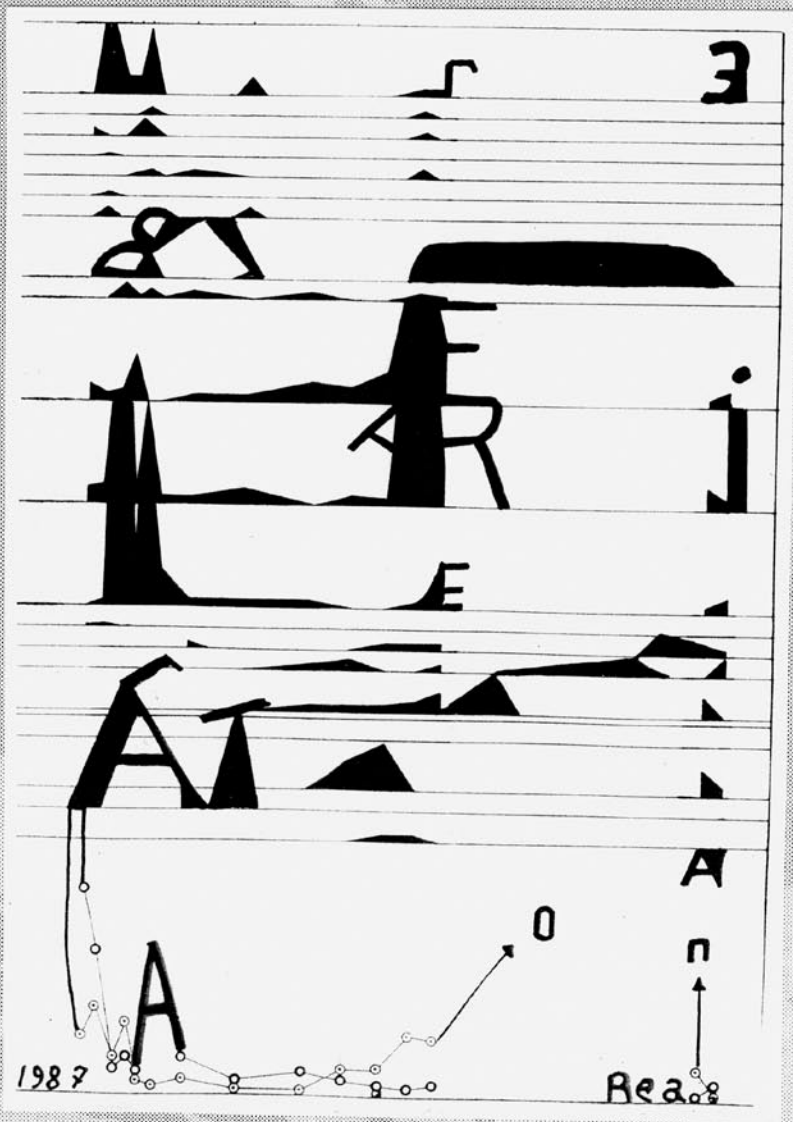
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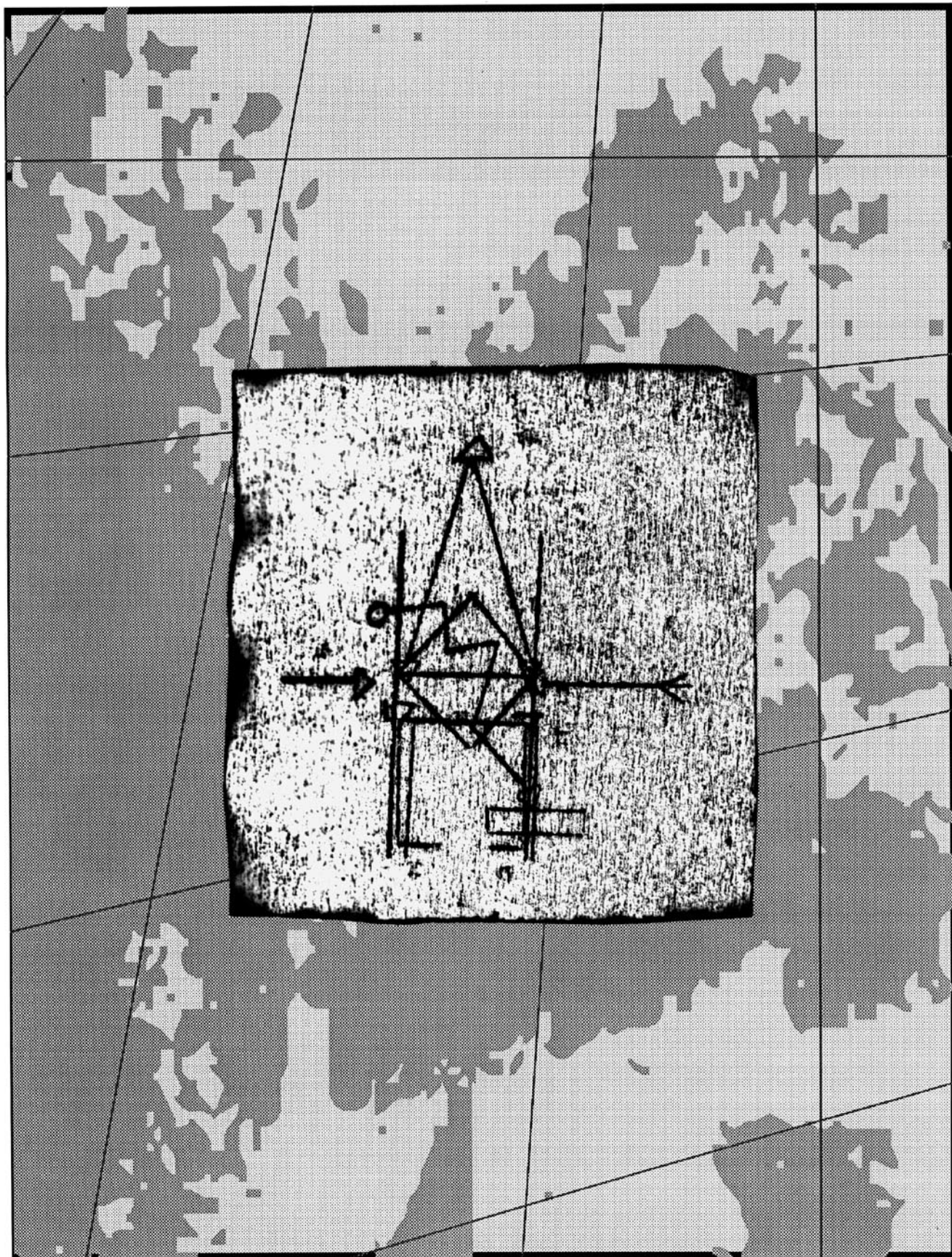
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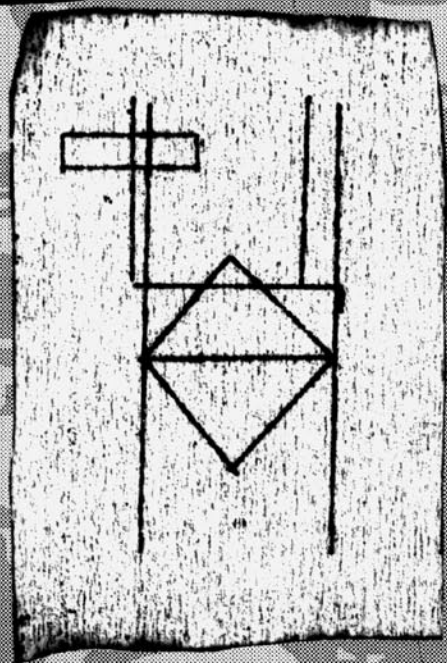
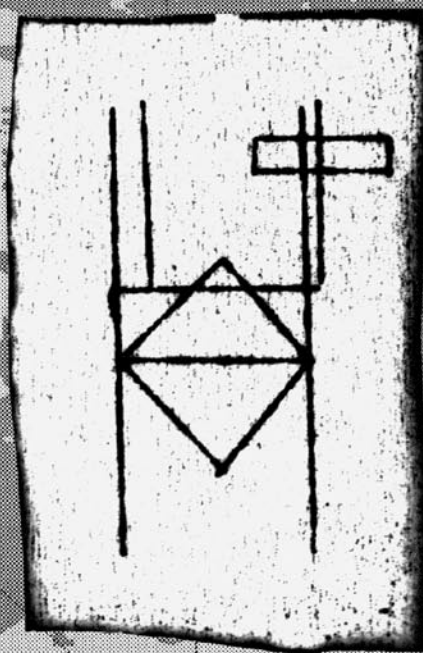
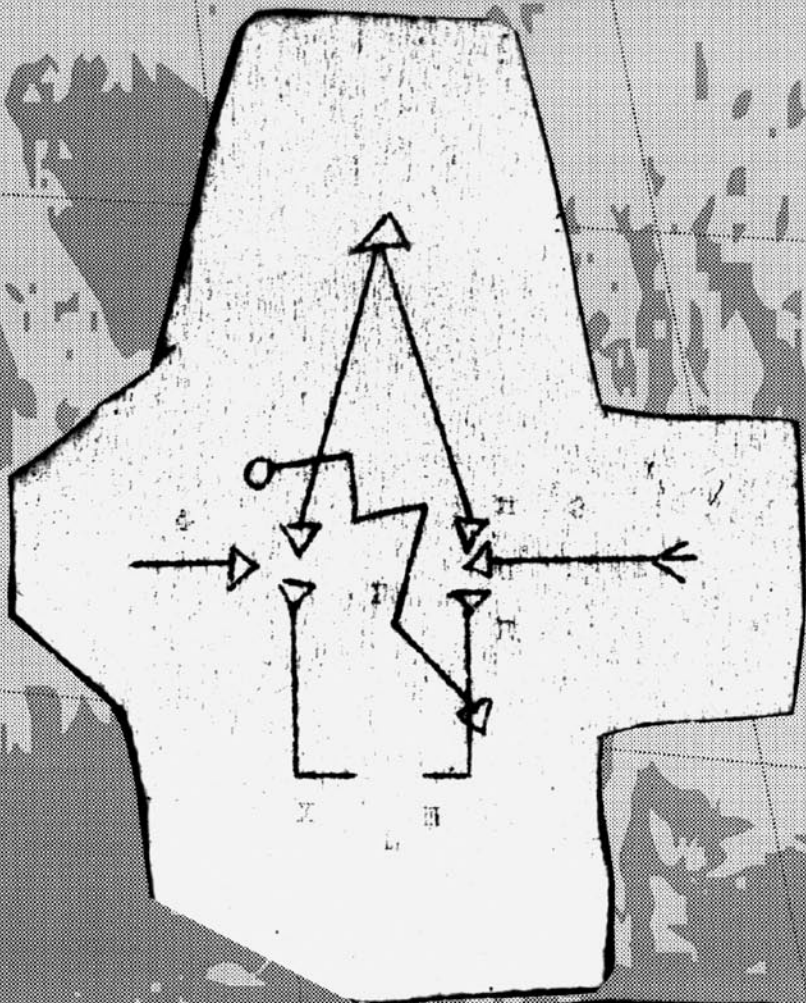
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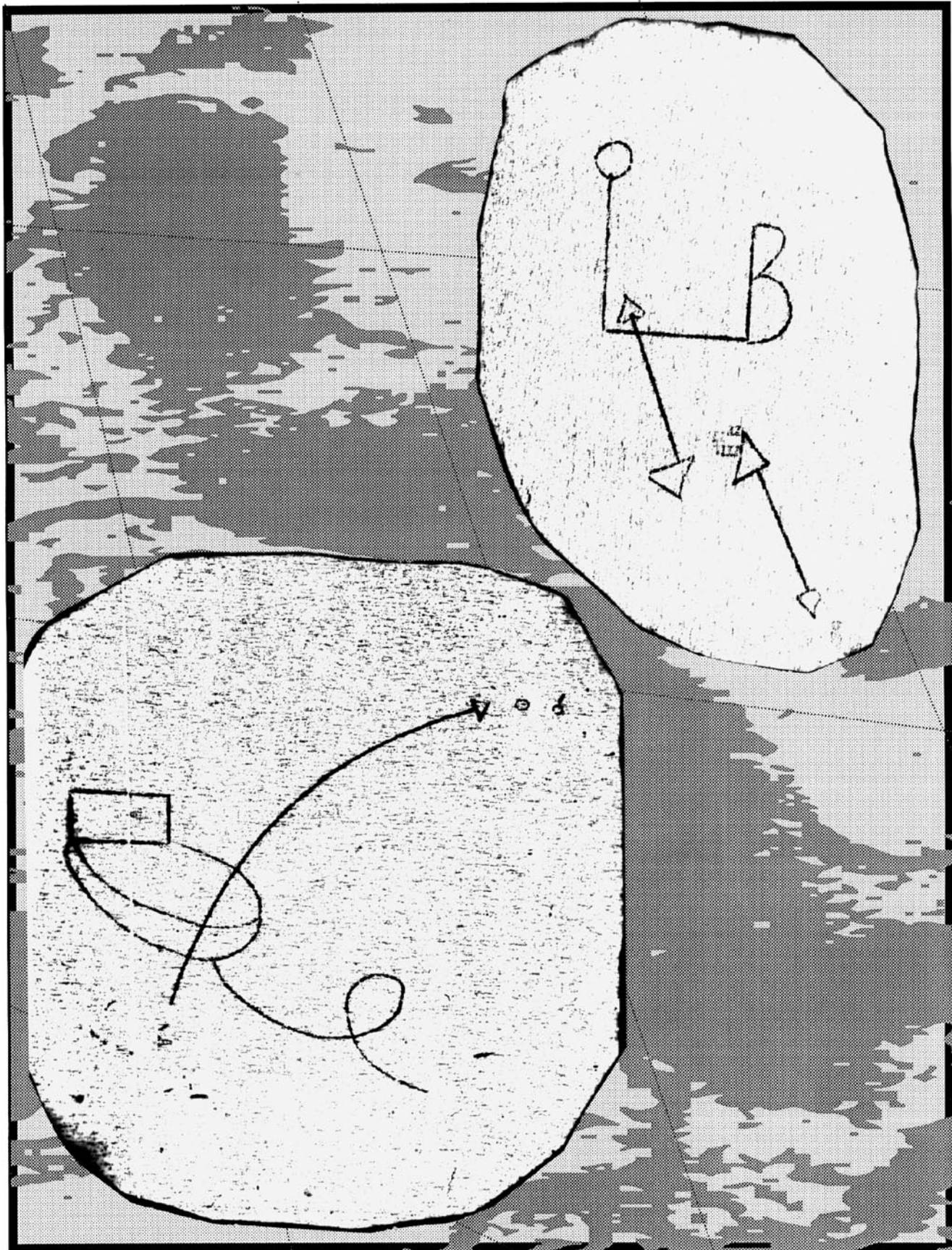
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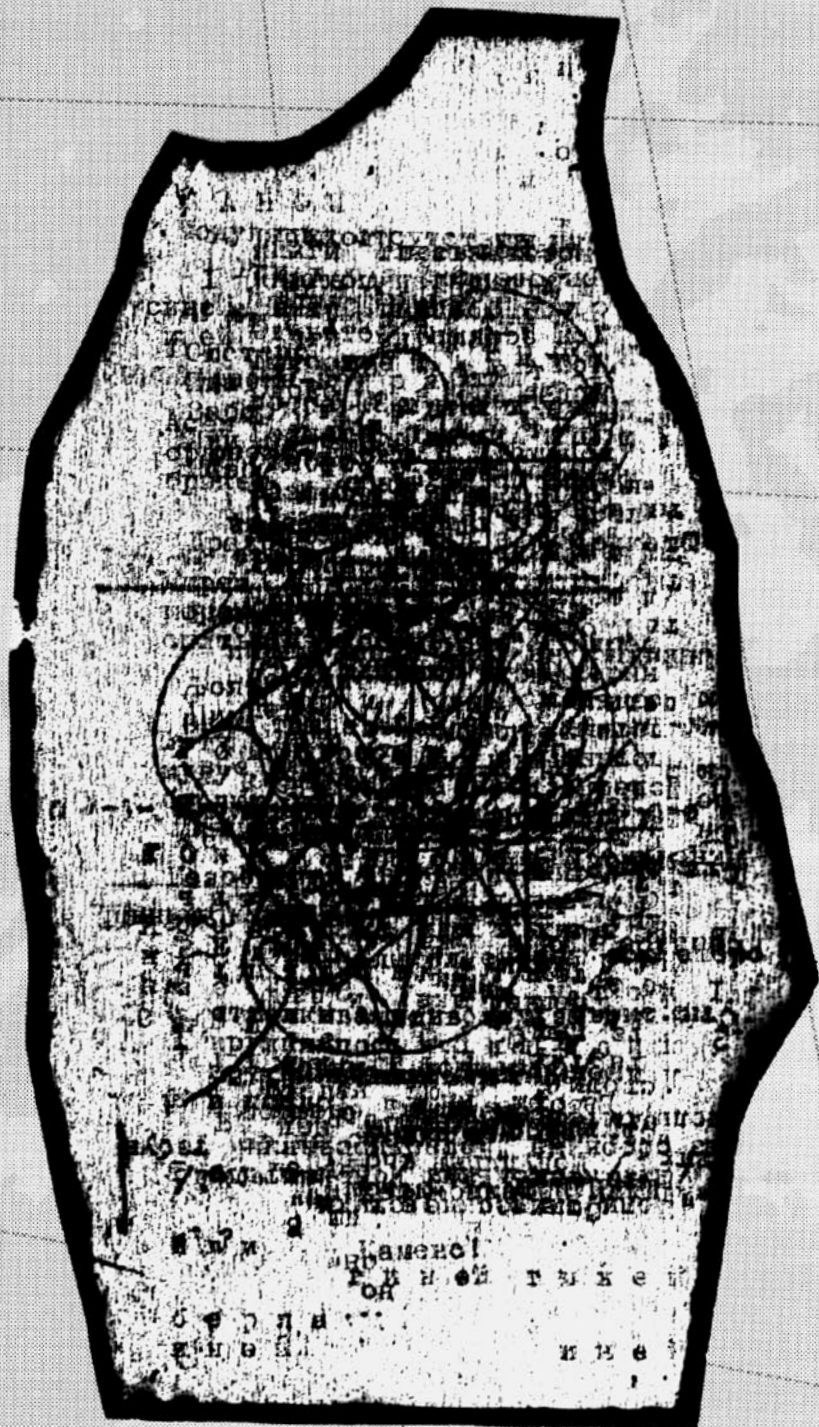
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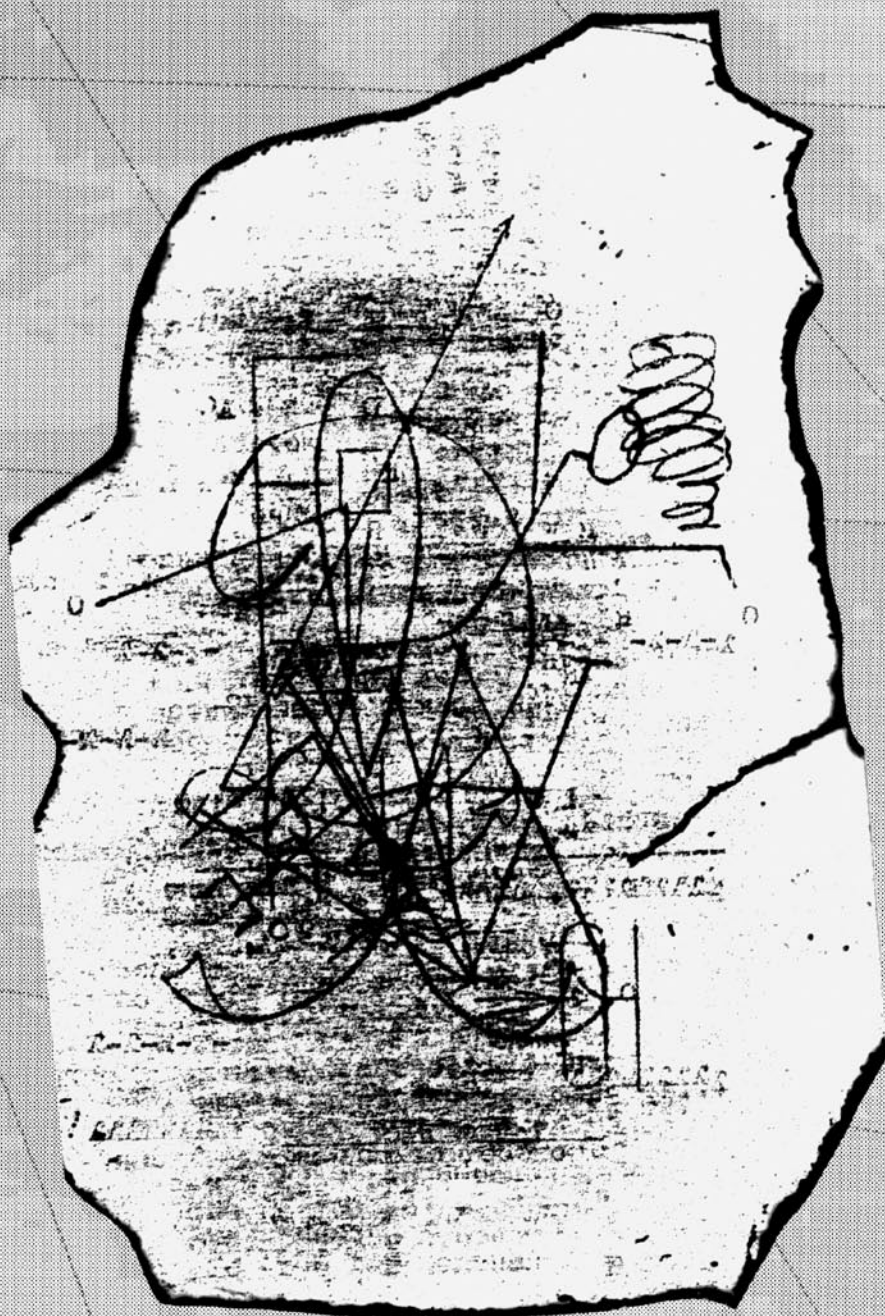
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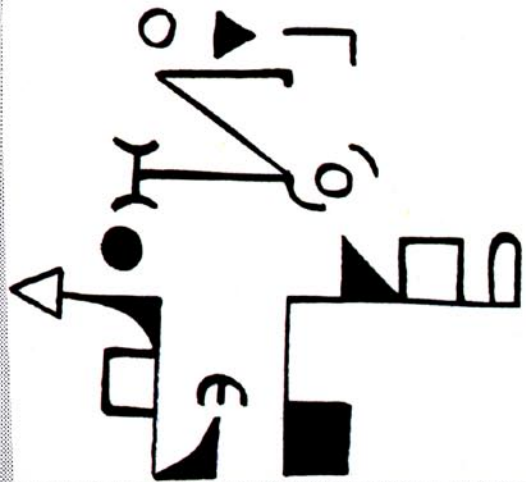
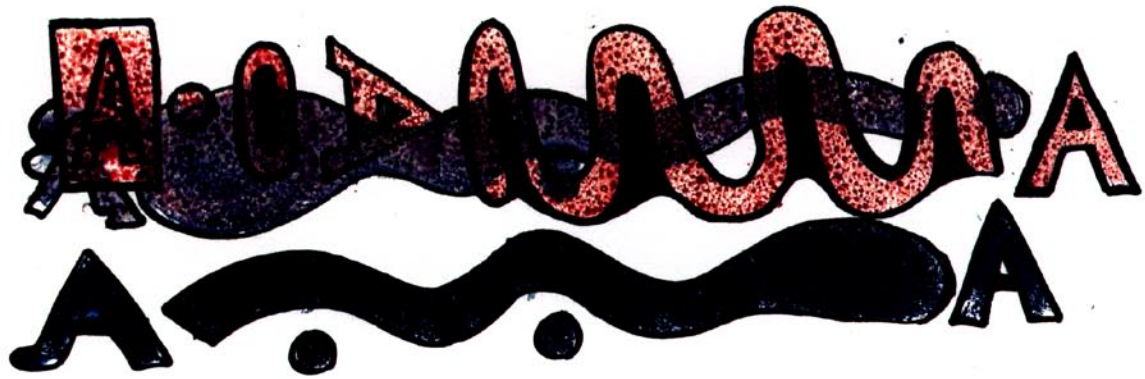
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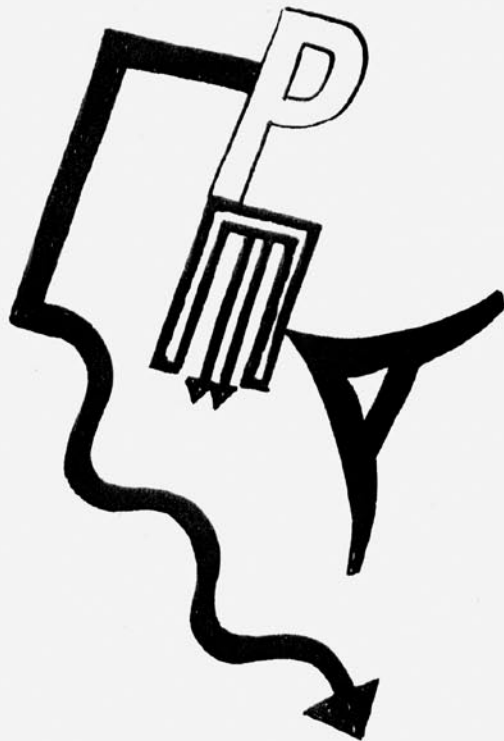
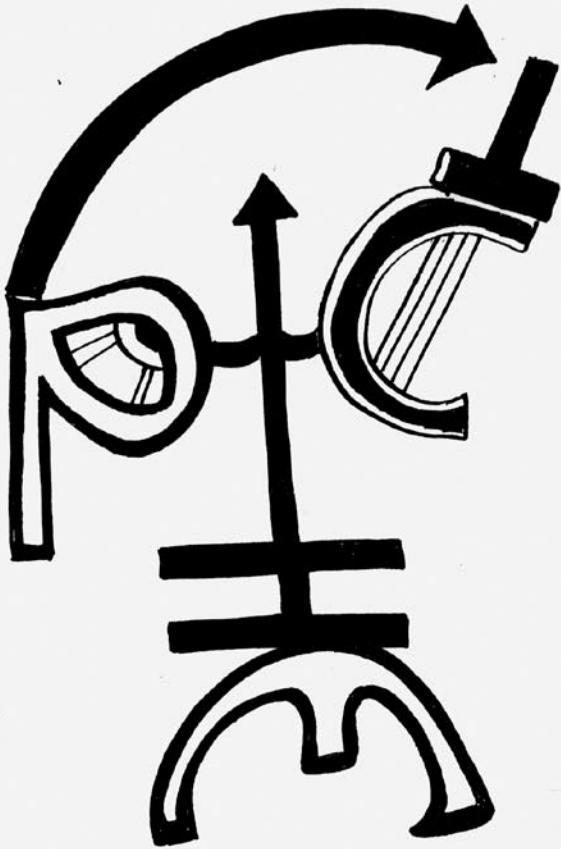




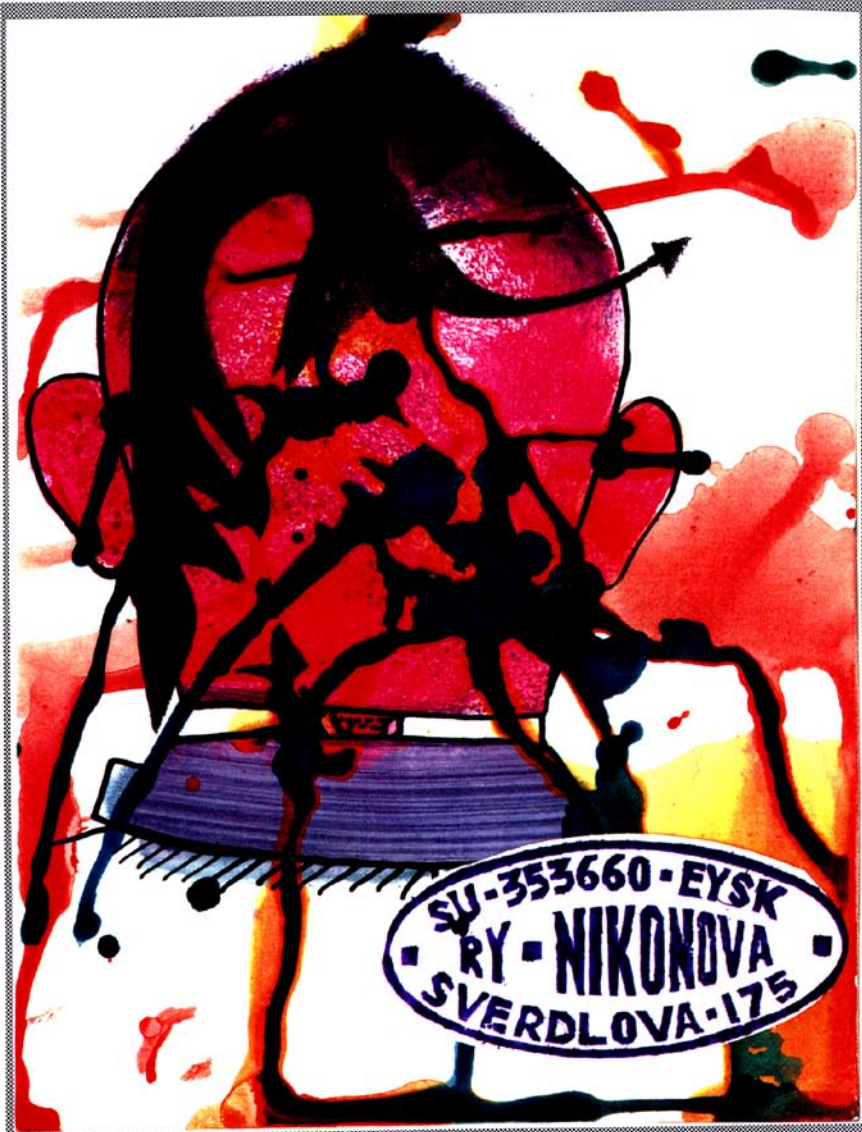












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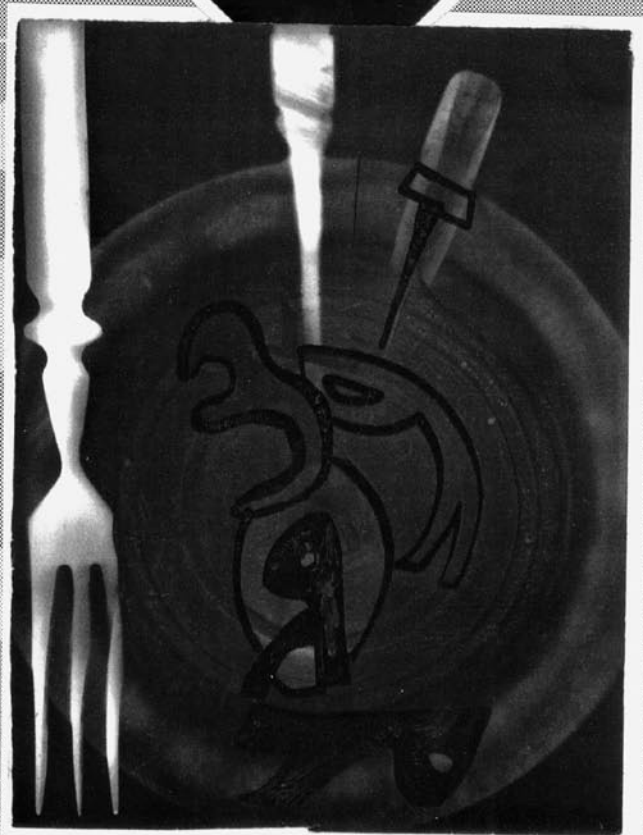
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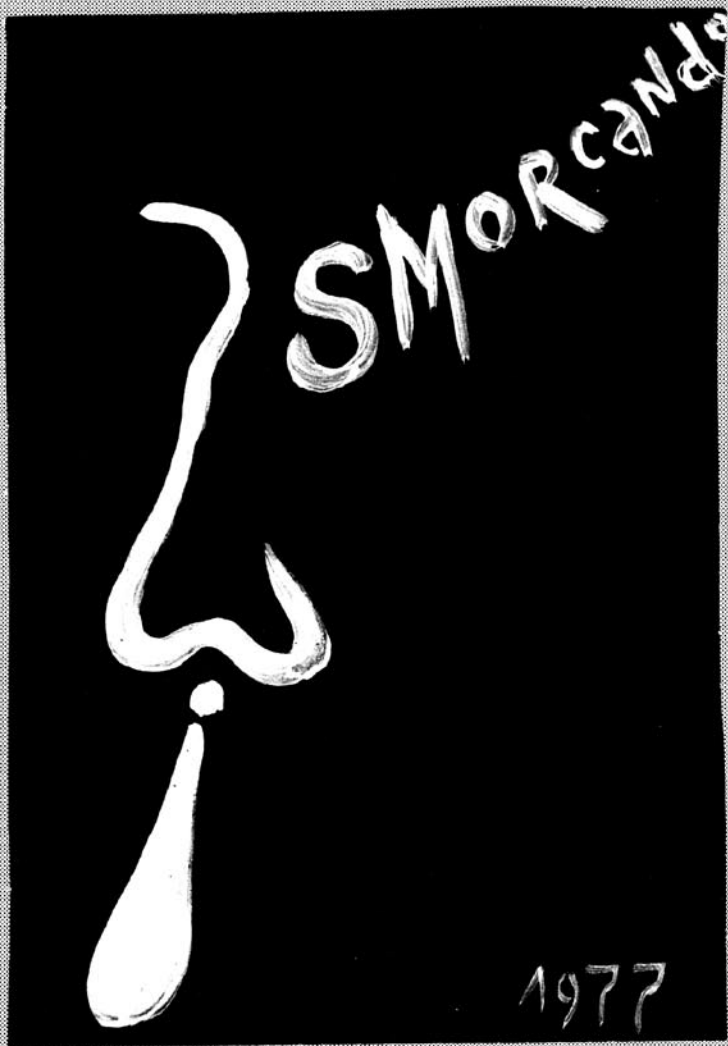
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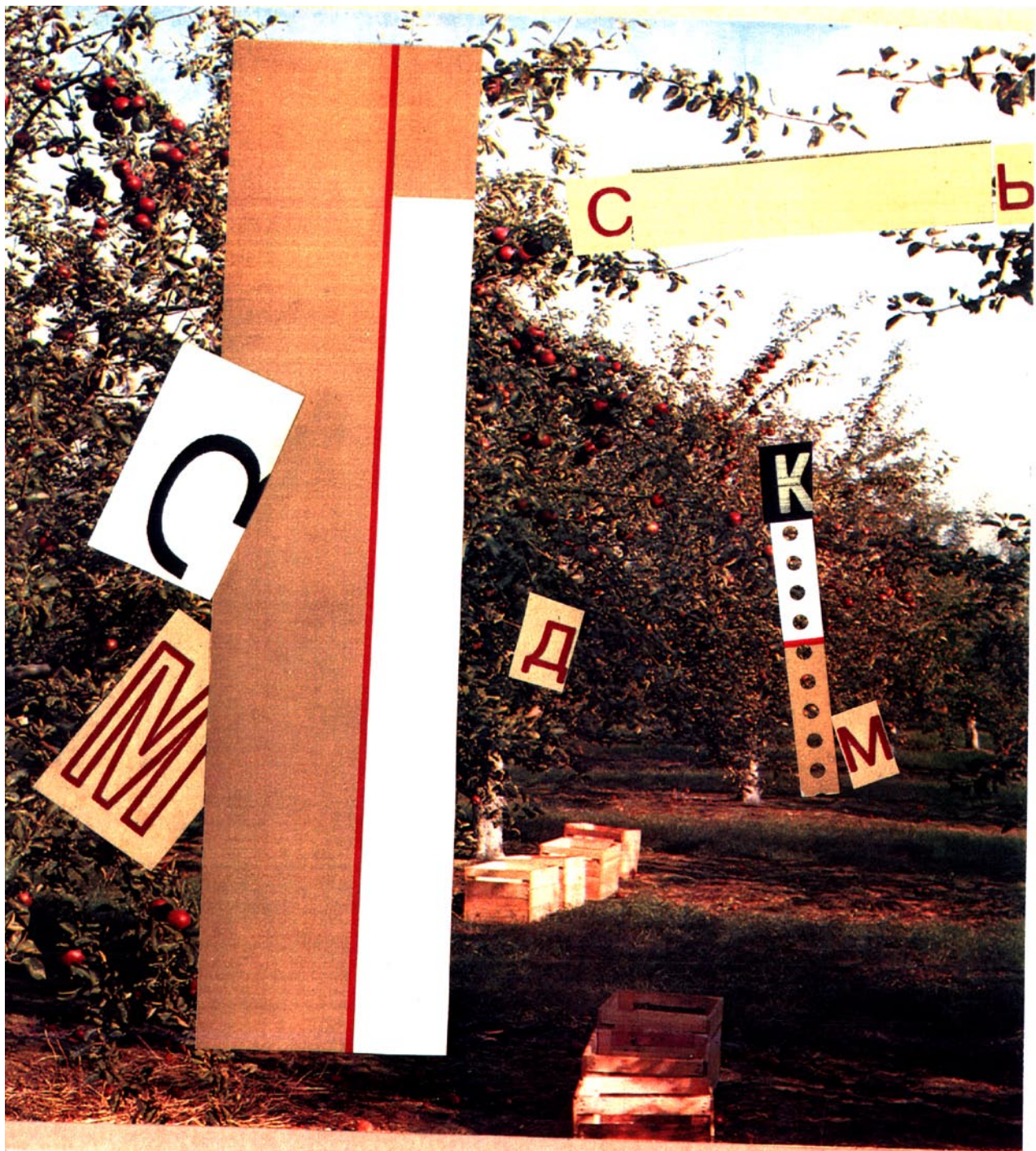


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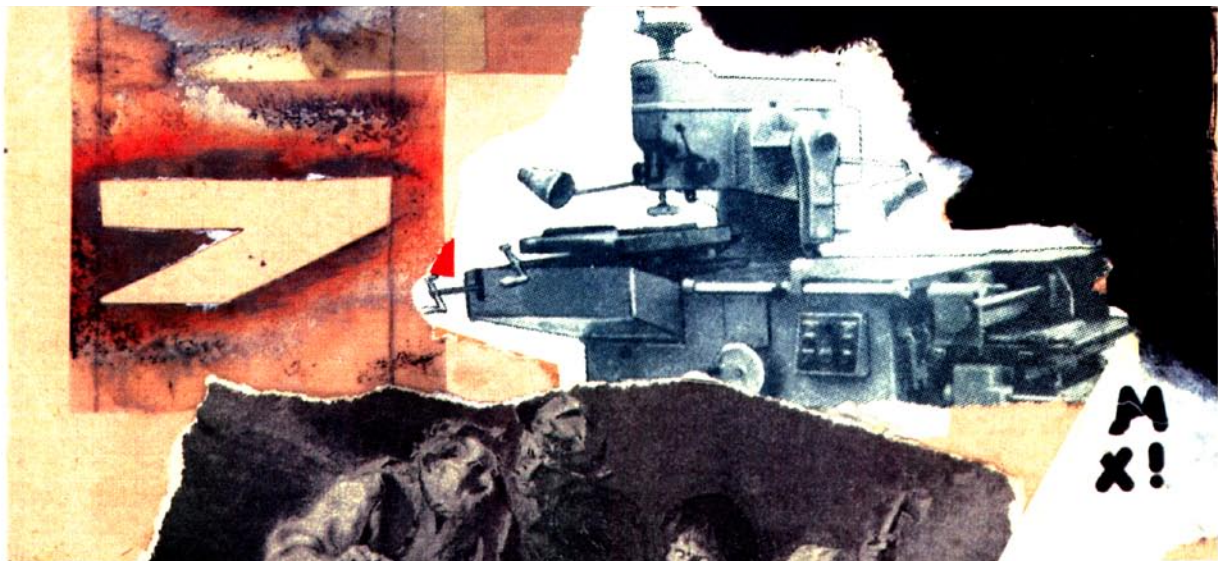






Rea Nilsonova

1985-1987



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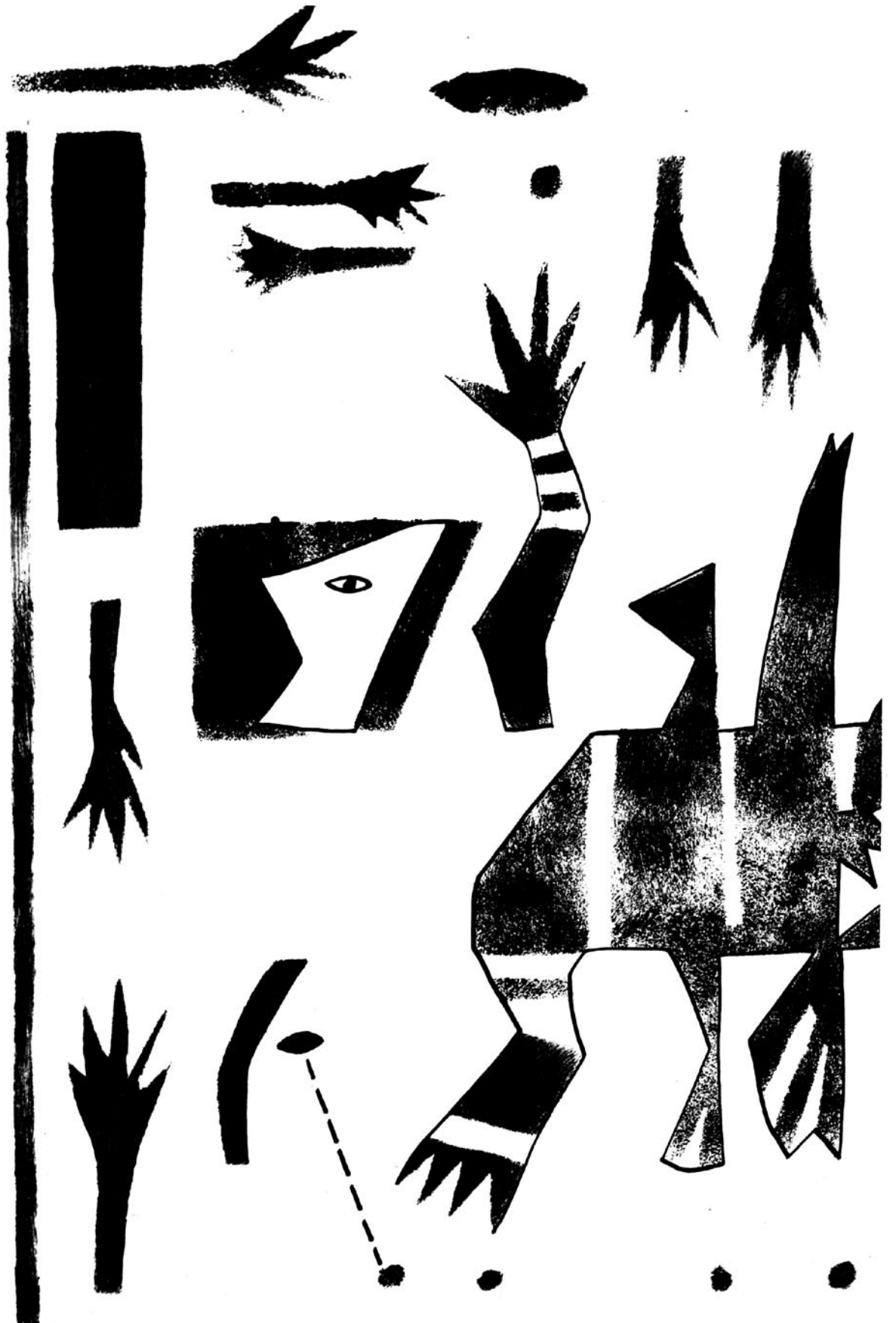
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Biographical Information

- Born in 1942 in Eysk, USSR.
- Involved in literature since 1959, painting since 1962.
- Since 1965 editor of the manuscript journal NOMER (USSR, Sverdlovsk) with Sergey Sigey. 35 issues.
- 1979-1986 - editor (with Sigey) of the handmade journal TRANSPONANS (Eysk, Leningrad, Moscow). 36 issues.
- Founder and member of the group of poets and artist-transfuturists formed as a result of joint poetry shows in Leningrad 1983-85 and Moscow 1984-86 (unofficial shows).
- Since 1985 occupied with sound poetry, cassettes "Ax Work", "Transponans" (with Sigey) and "Listen-eat" with Sigey and Boris Konstriktor).
- Author of about 200 solo handmade books.
- Has not been published in the USSR.

Literary Activities in the 1980's

1980

Collections of vector and polystylistic poetry, a pictographic collection of colored, polydimensional poems "TRIMOL", poems for the collection "TAUTOLOGIES". Continued to publish the handmade journal TRANSPONANS (with Sigey).

TONEZHARL' - a collection of selected poems arranged by the devices used in them (systematized in the SYSTEM OF STYLE-DEVICES developed by me), first edition.

NONEO - a manifesto on the device of negating everything.

DEVICES used in the literary production of this year: vectorality, polystylistics, overtones, modulation, borders, mini-elemental poems, calligraphic overtones, overtone composition, accentuation of ballast, abstraction, spirals, phonetic rays, compactness (the poetry of large tautological blocks), proof-reading (crossing out mistakes as a literary device), seriality, canes (supports on ballast sound-epigraphs), clusters (sound spots), pneumatics (the poetry of increasing and decreasing the dimensions of the sign, the work, the page, etc.), pictography, a new quasi-scientific alphabet, hyperboloids, topographics, color, substitution of several particles by graphic signs, free orientation in reading direction, increase in the quantity and quality of particles, vacuum, chordal technique (literature of vertical sounds), melismas, crossword composition, profiles (poems solely out of consonants), concepts, poems of bijou elements (such as periods, commas, colons, etc.), polystrophics, separation of the verse from the level of its surroundings, dodecaphonics in its literary equivalent (i.e. a series of 33 letters of the alphabet), the pause as a formative element, the graphic language of pauses, the idea of an emotional orchestral score with special signs (as in music), the tempo of prose pronunciation as an important element (gradations of tempo divided by bar lines), creation of pedalization in literature, the method of forming groups and others.

Quotation from an article written in this year: "All of mathematics and all its apparatus is poetry."

1981

Work on the SYSTEM OF STYLE-DEVICES (the section on literary VESSELS). Wrote the textbook LITERATURE AND MATHEMATICS (from the main collection of the SYSTEM).

Work begun on the book LITERATURE AND LITERATURE.

Articles for TRANSPONANS, commentaries to poems.

Poetry collections: PICTOGRAPHY Vol 1, "Poems for a Naked King," QUANTA, continued work on color poems for the future collection FLUESCOLOR (1980-82).

Conducted a seminar for unofficial playwrights in Eysk (resumé published in TRANSPONANS).

Appearance of the pseudonym Rea Nikonova (My real name is Anna Tarshis).

NEW DEVICES in creative use: integration with painting, mathematics and music, magnifying glass on literature (pauses increase, the size of details grow), equilibrium of the poetic line and the commentary to it, picto-compositions, mistakes, phonisms (poems of only vowels), monism, halves of letters, modelling of calligraphy, quanta, handwritingisms, imposition of texts, dual orientation of reading, vessels, proclamation of SYSTEMNESS in everything.

Quotation: "Poetry should be made not by machines, but for machines."

1982

LITERATURE AND THE VACUUM (Formal) - a textbook from the main collection of the SYSTEM, 450 pp., texts of articles with illustrations of vacuum poems by Russian and foreign poets. Work begun on the following books: LITERATURE AND THE VACUUM OF MEANING and LITERATURE AND THE VACUUM OF PERCEPTION. Collections of visual poems: "Spiro-poems," FLUESCOLOR (1980-82), LBAPA (each poem with commentary), a collection of compact tautological poetry "GgUu" (1972-82) et al. Work on the SYSTEM. Articles for TRANSPONANS (including "Elizaveta Netzkowa - literary body," commentaries to poems by Soviet unofficial poets published in TRANSPONANS.

NEW DEVICES: modulation in calligraphy, integration with music and science, spiro-poems (poems in a spiral shell), dualistic orientation, imposition, coda, orbital compositions, minimalism, the idea of energism, dotted lines, phonetic shells, two-storeyedness, rayism, phonetic waves, legato-tautology of vowels, rhythmic modulations, picto-pauses, actional poetry, cut-through details, variety of literary vacuums, book-harp from sounding pages, transparent book, opaque book (metal pages), the idea of reading vector poems by gesture, reading color poems with a color tableau, costumes for reading, polyphony, systemicity, call for poetry for biological machines.

1983

Work on the SYSTEM, articles for TRANSPONANS.

CULINART - manifesto of edible poetry.

VANDELETTA - manifesto of vandalism as a poetic device.

Manifesto of IR-FAERism (with Sergey Sigey and Dmitry Prigov).

Commentaries to my own poems and those of Soviet unofficial poets.

Handmade collections of visual poetry:

FORO - 9 vector color poems united in a single poetic organism by a cut-through vacuum square in the center through the layers of which each subsequent poem is visible (1982-1983).

BACCHANALIA OF EMPTINESS - a collection of vacuum poetry, 1982-83.

PLIEZIYA - vector poetry, 1980-83.

INTEGRATIONS - poems on the uniting of literature with painting, mathematics, music, science,

biology, theatre, etc. (strictly arranged by subdivisions).

THE QUANTITY OF FATE - mathematical poems, 1969-81.

PICTOGRAPHITE - a series of colored visual poems on each letter of the Russian alphabet (one-letter poems).

FOUR POINTS - poetry of minimalism.

PICTOGRAPHY, Vol. 2.

THE VIBRATION OF ABSENCE - vacuum variations on a theme of two words, quantum calligraphy, 1966-83.

TONEZHARL' - an anthology of selected poems arranged according to the devices used in them. second edition, 700 pp.

IR-FAER - transfuturist reworking of texts and illustrations in a book by the Ossetian poet Khetagurov published in the USSR in the 1950s (with Sigey, Konstriktor and Prigov).

A NOVEL IN TWO SENTENCES - variational polystylistic prose on a theme of two sentences, first in a series of novel-"plugmas."

Surveys of Soviet unofficial publications.

In this year the group of **TRANS-POETS** was formed: **REA NIKONOVA**, **SERGEY SIGEY**, **BORIS KONSTRIKTOR** (USSR), **A. NIK** (Czechoslovakia).

NEW DEVICES used in the works of this year: arrangement of the classics, poem-sandwiches (with nails, tread, soil), book-boxes with letters, integration with biology, a group platform for several arts, reading poems with assistants, book-musical instruments (harp), culinart, poems on listeners, the idea of not just verbal concepts, vandalism, screening poems with muzzles, poems with tableaux, with a vacuum cleaner, integration with music and with whatever, reading with gestures, colored megaphones, new divisions of Ir-faerism: thinking around, branding, mystification, confirmation: integration of the arts occurs on the visual field of perception, holographic view, book pyramid with disk pages, anti-texts, proto-poems, pluralism of letters used, assemblage, uninterrupted texts, appendages to emptiness, semi-texts, empty shells, obstacles, alloys with transposed text and earlier language equivalents, dotted line punctures, prints, adoption (plagiarism), vandalistic x-raying, completion of someone else's text by one's own, ready-mades, poem-pictures, poems to music, micro-plays, transposition of painting into verse, photo-poems, Brownian book-sprinkles, phonetic platforms, lift-out vacuum platforms, modulational prose, polystylistics in prose, story-advertisement of a literary principle, kinetic vacuum poems, completed platforms, tactile instrument-poem, platform poems, journal sculpture, color pauses, change in color platform, incompleteness, shift of orientation, arrangement of pauses, potential text.

1984

Articles for **TRANSPONANS**, including "On Iorgnettization" and "On polyphonic poetry."
Surveys of Soviet unofficial publications.

Handmade collections of visual poetry:

ORCHESTRAL SCORE OF GESTURE - gesture poetry, 1983-84.

CH O - poem-collages on a theme of two letters.

BORSHCH - poem-collages on graphs and tables.

PEREPENS - poem-collages.

REA-STRUCTURE - a vacuum book-sculpture with contre-relief pages.

BOOK-FLUTE - a one-page book with a platform cut into strips, collaged with letters. The book is playable, i.e. one can blow on the strips to create a rustle and flutter (sound of construction).

HARP - a book-picture without letters or pictures, i.e. a frame with strips of blank paper stretched over it. The verses are "played" with the aid of a shaver which cuts the paper bands as if by the motion of a violin bow.

POEM-CANDLES - lines of poetry written in a spiral on a candle with a brush; in the process of "reading", i.e. while burning the candle, they destroy themselves.

TACTILE HARP - a colored plastic picture (with plastic needles over the whole surface). The vacuum poems of this book are "read" tactilely, with the help of a touch mediator which produces a gnashing sound.

POLYFONTAURS, FETTERED BY STYLES - polyphonic poems for 2-3-4 performers.

Began creation of poetry collections: "Poem-cards", "Poem-tableaux", "Count the poet" (for performance on an abacus), PSNI AND RVANCES (poems for the domra), THE RHYTHM OF A TAMBOURINE, "Poem-rosaries", "Ribbon gesture poems", "Megaphone reading," CHRRANCHE (poems on plans for optic glasses) et al.

A NOVEL IN TWO SENTENCES - second edition, with developed color score.

Old poems are redone into polyphonic, gesture, collage, etc. poems. Vector poems are redone into gesture poems.

In addition, unofficial appearances of the Trans-poets in Leningrad with poetry shows.

NEW DEVICES: rea-structure, tactile books, poem-candles, vandalistic reading (for example, tearing up of paper with a text on it), book-envelope with a personal signature, poem-s-curve, book-muff (detail of a poetess' costume), book-hat, book-megaphone with colored layers glued on (colorphone), lorgnetting of text, noise poems, tactileness, integration of gesture poems with depictive art (poem-gestures through a cut-out picture), kinetism, happenings, legato, singing of texts, specialization of gestures (for vowels and consonants), poem-cards, fans, secret messages, reading through a colored megaphone, polyphony for 2-5 performers, lottery, compact reading of tautology by an ensemble of performers, smell of poem, verse-rulers, boxes, tape-measures, exchanges with listeners, sound collage, reading a text and simultaneously drawing illustrations, interweaving of poems, dualism, internal rhymes, canon, trio, clusters, phonetic shifts and impositions, calligraphy in the air, equivalence of color and sound, bands of typeface waverings, the idea of a gesture opera, poem-lorgnettes, verse for a shovel, fragmenting others' texts, shamanism, zaum, linear platform, the idea of internal pausing (by commas), the idea of intonational dynamics, kinetic ribbon poems, reading poems in a lying position, squeals (phonetic modulations).

1985

Handmade collections of poems:

TARARAM POETRA (1959-85)

Bb, Vol. 1, poems with revealed architectural construction and vector rhyme.

TONEZHARL' - anthology of selected poems, 700 pages, 3rd edition, with pasted in new constructive variants of old poems.

PLUGMAS OF PROSE - collection of novel-variations using all the devices of the SYSTEM in each one.

Creation of a new shape for the journal TRANSPONANS using the formula of rea-structure, i.e. with a special configuration of the pages in each section of the journal (as a whole the new form of TRANSPONANS resembles an airplane) with collective cutting out of the platform of the whole section and margins on lift-out platforms (satellites).

BOOK-FLUTES in rea-structure form with cut-throughs in the center of the spine and pasting cut-up onion-skin paper on open pages (if one blows through the cut-through, the fringe on the pages moves and crackles, creating SOUND). The pages in these books are always four (two triangular, two square), often these are photographs bound in the middle.

Articles for TRANSPONANS, prefaces to collections of poetry, sonorous poetry. Made the cassettes: "Ax work", "Transponans" (Nikonova and Sigey), and "Listen-eat" (Nikonova, Konstriktor, Sigey).

NEW DEVICES: singing prose, combining individual lines into something general by use of vectors (force lines), strings and threads sewn through the page (and replacing vectors), constructivist settings for poems, linking separate letters by vectors (vector rhyme), architectural tautology, fragmenting words in favor of syllabic tautology, functionality of color for linking vectors, marginal poems, lines on two platforms (half on the lower page, half on the upper, transparent on one - when you look through the result is a word), accordion-hyperboloids, extraneous vectors leading nowhere (presupposing something absent in the poem, showing a possibility, i.e. opening the form of the poem), variational prose, leitmotival significance of color (in place of an absent plot), mathematical figures as the main hero of a novel, plagiarized verse, pluralism in page size, going beyond the edge of the page, verbal equivalents to color schemes, noise and concrete poetry, pure phonetics in place of verbality, poems through pictures and sound painting, phonetic squeals with verbal marginalia, sound poetry, suggestion to tear a microphone in half, a play about phonetic trajectory, stylistic bundling, verse-tattooing on the poet, verse bandaid on a wound, the idea of a book-scarf (to wrap it in).

1986

Bb, Vol. 2, collection of poems with architecturally revealed construction.

Collections of poems:

TAUTOLOGIES (Vols. 3 and 4), **TANDRY** (zaum), **GIG** (abstract poetry), **PROFILES** (poems of consonants), **PHONISMS** (poems of vowels), the story **LOCOMOTIVE**.

SYNCHRO PHASO SLAP DASH, a plugma (variational prose).

TRANSPONANS, prefaces to poetry collections, articles (including "The Kaaba of abstraction"), surveys of the work of Soviet unofficial poets.

"Third Slap in the Face of Public Taste" - manifesto of the group of Trans-poets.

NEW DEVICES: ray coloration, literary pedalization, purifying Russian from heavy grammatical constructions with many subordinate ("which"-type) clauses, the idea of a play for color characters, poems and dramas in space similar to Albert-Birot, variational prose on themes of Latin phrases, sing-song (stretching out of vowels and consonants), trying instead of writing poems to write explanatory notes in prose about the same thing (the howl remains, but the extraneous is omitted), coloring and emphasizing commas and particles, new meters for Russian (an old idea), accentuating phonetics with the help of letter size, the same for grammar and vowels-consonants, the idea of interrelating the poetic lines of various authors, reflections on culminational definition in artistic volume, work on the length of the line, on channels of meaning, on the nerve system of verse, on the theory of visual sound, on the form of color (the goal of creating a scale of configurations), on pronounceable pauses, on familiarity of form (the genetics of the line); color prose, color platform, shift of stress, photo-novels, a novel on a fan, on a shovel, a novel-bracelet, interweaving of novels, including the classics, trio prose with accolades, shells of prose fragments, keys in prose, pauses between lines, prose with stanzas, with marginalia, texts with various and imposed vectors, parallel development of contrasting plots in separate columns (with the help of vectors), syllabic (quantum) prose, specialized prose (only verbs, or only feminine singular forms), prose-tableaux, linear story, prose from spiral cells, crisscross reading orientation, cable and filament images (rail art), topography ordered in filament form, internal space of the verse without separations (as in Mies van der Rohe), i.e. borders, lift-out platforms (ship-channel art), the alphabet as a canal (rail), the method of shoves (sinectics), spiral channels (something

like in Filonov), poem-crosswords (deciphering also indicates satisfaction).

1987

Handmade books in the form of re-structures for various mail-art exhibitions, poem-collages.

NEW DEVICES: plagiarism, mailization, convergence of mail-art and all other structures, addenda to poems in the form of stamps and seals, cut-through of the platform, photo-variants of poems.

1988

HOMMAGE IN HONOR OF VL. NABOKOV - a book of visual poetry with cut-up strips of pages of various length with postage stamps on the end of each strip (in the form of a butterfly). A visual-abstract text on both sides of each strip.

WRITE TO YOURSELF - the first Soviet mailart project on the theme of a visual line of poetry of 1971.

NEW DEVICES: contacting of marginalia, poems on postage stamps, rail style.

1989

HOMMAGE IN HONOR OF VL. NABOKOV, 2nd ed. (with insignificant modifications).

Photobooks in the form of re-structures.

RHYTHMIC MODULATION - a book of visual poetry according to the schema of 1982.

LBAPA, a book of visual poetry, 2nd ed.

A handmade catalog of the mail-art project **WRITE TO YOURSELF**.

Articles and visual poems for various exhibits and journals.

LITERARY PLANS FOR THE 1990s

1. To rework, if not all, then some of the books of various authors published by Soviet and foreign publishers (reading as a process of arrangement, transposition, etc.).
2. To create a system of notation for gesture poetry related to the system of the Russian language.
3. To publish a journal of vacuum (platform) poetry.
4. To transform the heavy, archaic system of the Russian language.
5. To develop a new form of the book for reading in a state of weightlessness (e.g. in spaceships).
6. To continue the cycle of novel-variations for 2, 3 or more themes, variation in the texture of themes, taking them not only from literature, but from painting, mathematics, biology, etc.
7. To continue work on the **SYSTEM OF DEVICES**.
8. To work out the idea of internal pauses.
9. A goal of creating a new unity of visual and phonetic literatures on a new level (with the help of special instrument-colorphones and special machines).
10. To interrelate the principles for creating literature and the fixing of literature on a platform with scientific principles conditioned by the latest discoveries in the micro and macro worlds.



Project	Mail-art and fluxus	Project
21/30	NOTHING	21/30
	write yourself	
	↓	







Of Tonezharl' by Rea Nikonova
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