In the second half of the twentieth century, poets and artists in Eastern Europe 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 materiality and mediality, and by creating performativ situations for themselves and their audiences within which possibilities of verbal expression could be tested and acted out. Poetic performance makes the limits of language and speakability tangible.

In the socialist states of Eastern Europe, with all of their differences, poetry and performance are characterized by a double subculturality: 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...
Це витісняло їх у неофиційне або частково терпиме культурне поле.

Письмова практика самвидаву, як і мистецька самопублікація та їхній зв’язок із засобами графічної та візуальної поезії були розглянуті та презентовані у попередніх проєктах. Втім, дотепер менше уваги було приділено обставинам перформансу. На додачу до друкованої літератури соціокультурне середовище надавало особливого значення усній декламації віршів, поетичним інсталляціям у самоорганізованих виставках, поетичним акціям і художнім інтервенціям у публічний простір. Взаємозв’язок між текстом і ситуацією у поетичних актах спонукає появу акцій, перформансів та хепенінгів — вельми специфічна та винятково східноєвропейська риса перформансу.

Однак фокус на художніх позиціях Східної Європи у нашій виставці не передбачає територіалізацію теми. Використовуючи термін «перспектива», ми маємо на меті змінити ракурс, щоб відкрити нові горизонти осмислення того, що ми робимо та що ми можемо зробити з мовою в цілому. У Східній Європі ми можемо спостерігати водночас особливу чутливість до влади та крихкість і вразливість розвитку мови протягом багатьох десятиліть.

Поезія та перформанс створили специфічне соціокультурне середовище у межах різноманітних культур Східної Європи. Розвивалися паралелі між рухами та підходами, відмежовани не лише Залізною завісою від про-

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 typewritten 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 to change the viewpoint in order to open 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 not
only by the Iron Curtain from the developments in the West, but also, paradoxically, by barriers between those Eastern European cultures themselves. Nevertheless, what we can see as a characteristic feature here is a transgression of the conventions of local 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 communicative here and now. Poetry and 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.
The exhibition *Poetry and Performance. The Eastern European Perspective* evokes subversive artistic attitudes directed against authoritarian regimes of the past yet it also applies to contemporary political rhetoric: the manipulation of, with and through language. Now and then, poetry and performance take on an exceptional significance in periods of socio-political crises, as these ephemeral and flexible art forms enable the reflection on relations and contexts that remain otherwise undiscussed. Currently, it is also essential to pay attention to the changes of the language and the character of relations with text and words up against new technology, as well as notice a shift towards emotions.
TAMÁS SZEJTJÓBY, HUNGARIAN POEM, 1972

MONOGRAMISTA T.D./DEZIDER TÓTH, SCHNEE AM BAUM/SNOW ON THE TREE, 1970
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.

The poet Lev Rubinstein writes his texts sentence by sentence on index cards which are combined into series. Readings of these text series become minimal actions where the author, in a rudimentarily theatrical gesture, flips through the cards during the reading. In his performance for a video camera Conversation with a Lamp, Andrei Monastyrski reflects on how the concept of performativity developed from poetry, retrospectively presenting poets of the nineteenth and twentieth centuries in the situation of a reading performance. Not the text, its meanings, its structures and references are perceived, but the situational circumstances of its reading. With his artistic practices, Andrei Monastyrski, one of the founding members of the Collective Actions group, embodies the transition from poetry to performance in Moscow Conceptualism. In 1977, in the countryside near the city, the group hung a slogan with his poetic text, reminiscent of an aphoristic riddle or koan. In this way, the emptiness of political formulas is exposed and then transcended in a Zen-inspired aesthetics of emptiness.

Another prominent approach by many artists and poets is the focus on freeing
цього переносять її в натхнену дез-ном естетику порожнечі.

Іншим визначним підходом багатьох художників і поетів був фокус на звіль-ненні мови від ідеологічної узурпації. Вони намагалися зрозуміти, якою мірою самі несвідомо інтерналізували ідеологію. Як, наприклад, коли Дмитрій Прігов зіграв роль радянського міліці-онера під час своїх читань. Саме цей жест Pussy Riot цитували в своїй акції «Міліціонер вступає в гру» на 53-й хви-лині фінального матчу Кубку світу 25 липня 2018 року, таким чином радикалізуючи переплетення пое-тичного та політичного і здійснюючи втручання у медіапростір.

whose manipulation of figurative language changes the word into a material image or spatial object. In his *Snow on the Tree*, letters of an enigmatic poem are “written” on the trunk and branches of a growing plant, combining in this way nature and culture with the observing participation of the author himself, sitting in the tree.

In Gábor Altorjay’s and Tamás Szentjóby’s first Hungarian happening *The Lunch* (*In Memoriam Batu Khan*, 1966), Szentjóby styled himself a ‘poet at the typewriter.’ Their collective writing practice has been transformed into the collective experiment of a happening as a radical gesture against the conventions of modernist art and the cold war determinations.

In the works of the artistic duo Dorota Gawęda and Eglė Kulbokaitė (Young Girl Reading Group), collective reading from mobile displays creates a unique experience of community. Yet here reading the text is not simply transferred to the performative situation; thanks to the installation, its virtual dimension is exceeded in the form of material objects strongly engaging the senses.
ГРУПА «КОЛЕКТИВНІ ДІЇ», ЛОЗУНГ, 1977

COLLECTIVE ACTIONS GROUP, LOSUNG/SLOGAN, 1977
КАЛУЮСЬ И МНЕ ВСЕ НРАВИТСЯ, НЕСМОТРЯ НА ТО, ОГДА НЕ БЫЛ И НЕ ЗНАЮ НИЧЕГО ОБ ЭТИХ МЕСТАХ.
So, what is it actually about?

I believe the poem is rather short.

Here we are. It's a little frightening in the picture, no?

And, in the situation of the reading itself

of this artistic space of everyday circumstances

Und das, die Streitereien stärker sind als unsere gegenseitige Zuneigung.

Es zwingt dich niemand.
PUSSY RIOT,
МІЛІЦІОНЕР ВСТУПАЄ У ГРУ,
2018

PUSSY RIOT,
THE POLICEMAN ENTERS
THE GAME,
2018

ДМІТРІЙ ПРІГОВ,
МІЛІЦІОНЕР,
1985

DMITRI PRIGOV,
THE POLICEMAN,
1985

Und alle Menschen werden Brüder
Und jeder wird ein Milizionär
A Policeman each and everyone.
AUDIO GESTURES

LADISLAV NOVÁK, TAPES AND BOXES, 1965–1969

ЛАДИСЛАВ НОВАК, ПЛІВКИ ТА КОРОБКИ, 1965–1969
Auditory or phonic poetry can be understood as a further development of sound-poetry in that it not only involves 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.

In the 1980s, the activity of the Latvian artist collective NSRD (Workshop for the Restoration of Unfelt Feelings), founded by Hardijs Lediniš and Juris Boiko, was characterized by the production of experimental music albums and the performance of interdisciplinary actions. Nowadays, stage performances by the Riga-based group Orbita use many radio receivers in order to turn authoritative broadcasts into acoustic static as background for the poet’s live voice.
In her sound composition, combined with photographs in the installation *Full Cycle of Songs. Erased Song/ Erased Landscape* (2018) Jelena Glazova, a younger artist from Riga, uses archival recordings of Latvian folk songs from 1927, preserved on wax cylinders, which she mixes with her own digitally processed voice recordings.

Against the backdrop of late socialist buildings, the Lithuanian group Coro Collective (Eglė Budvytytė, Goda Budvytytė, Ieva Misevičiūtė) transforms dancing bodies into letters of an alphabet in their music video *Vocabulary Lesson* (2009). The body alphabet of highly stylized gestures and poses is reminiscent of fashion photography and modern dance movements which aim to deconstruct the monumental architectural environment of the past.

The spirit of transition is also symptomatic of the “Gesamtkunstwerk” *Chrysler Imperial* composed for Vyvykh-92 festival in 1992 (youth festival of alternative culture and non-traditional genres of art in Lviv) — a poetry opera performed during the Perestroika excitement by the Ukrainian Bu-Ba-Bu group (Yuri Andrukhovych, Viktor Neborak, and Olexandr Irvanets). The tension between mock-serious high culture performances with elements of opera, ballet, symphonic music on the one hand and episodic appearances by popular local rock musicians and their bands on the other hand defined the characteristic drive of this poetry opera.
МІЛАН АДАМЧАК,
З ЦИКЛУ «КОЛАЖНІ ПАРТИТУРИ»,
1966

MILAN ADAMČIAK,
FROM THE CYCLE COLLAGE SCORES,
1966
NRSD – МАЙСТЕРНЯ РЕСТАВРАЦІЇ НЕВІДЧУТИХ ПОЧУТТІВ
(ГАРДІЙС ЛЕДІНЬШ, ЮРІЙ БОЙКО), ПРОГУЛЯНКИ ДО БОЛДЕРАЇ, 1980
NSRD – WORKSHOP FOR THE RESTORATION OF UNFELT FEELINGS, WALKS TO BOLDERĀJA, 1980

KATALÍN LÁDIK, PHONOPoETIC INTERPRETATION OF VISUAL POETRY, 1976
INTERVENTIONS IN PUBLIC SPACE

ПОМАРАНЧЕВА АЛЬТЕРНАТИВА, ГЕТЬ СПЕКУ (ГЕТЬ КИЙКИ), 1987

ORANGE ALTERNATIVE, AWAY WITH HEAT (AWAY WITH TRUNCHEONS), 1987
Spoken or written word in public space confronts poetry with politics and involves direct sharing of ideas within a community or interaction with accidental passers-by. Testing the limits of freedom, artists used the street as an open interactive space to replace the page of a book or conventional exhibition space. The performances of Tomislav Gotovac often involved communication with public opinion through self-exposure and controversy of his naked body in the public space. In his late performance Degraffitiing (1990), Gotovac whitewashes a wall thus demonstrating in a poetic gesture the problematic process of defining a new identity after the end of Yugoslavia, as the palimpsest of old graffiti (political slogans and obscene curses) is continuing to show under the paint.

The Polish artist Ewa Partum used letters made of white cardboard sold in shops to assemble slogans for the decoration of living and working spaces. She randomly scattered these letters in both urban and natural spaces, and in this way liberated them from their original meaning. She called this series of actions Active Poetry (1971/1973). During a street action after the defeated labour protests of 1976, the group Akademia Ruchu presented the assembled crowd with lines of poetry written on banners: Anatol Stern’s 1930 poem Europe, which in the year of the brutally crushed worker protest in Ursus and Radom became suddenly relevant, was copied to banners.

The Orange Alternative collective, played with the political setting by changing one singular letter in a slogan...
to mock the prohibition of anti-regime banners. In 1987, they demonstrated in Wroclaw with the slogan “Precz z (u)pałami,” or “Away with the heat” in English — a totally absurd demand. But if you remove a letter, then “upały” (heat) becomes the word “pały” (truncheons), and the action is now called “Away with the truncheons.”

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 politically engaged rock band Arkady Kots, experiment, increasingly via social media, with methods and devices aimed breaking out of the safe space of art to intervene directly in society. Damir Avdić, the Bosnian musician, writer, and critic of post-Yugoslav social reality, works in a similar fashion.

This way of combining poetry and performance, inspired by rap and public protests, often mediated by the simple means of video recording and using social network channels as a way of spontaneous distribution, is, with its social significance and political advocacy, an innovative reconsidering of the heritage developed in the unofficial culture between the 1960s and the 1980s.
EWA PARTUM,
ACTIVE POETRY,
1971, 1973

GROUP OF SIX
ARTISTS,
EXHIBITIONS-
ACTIONS,
BORIS DEMUR,
ETO, 1975
НАШКО КРІЖНАР (ГРУПА «ОНО»), BULLSHIT, 1968

NAŠKO KRIŽNAR (OHO GROUP), BULLSHIT, 1968
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 Gino Hahnemann’s September (1986) the documentation of a performance from the Erlöserkirche in East Berlin forms the material from which the film takes its starting point. In the voice-over a poem by the filmmaker is read by an actor, repeated over and over again — in various intonations. It is a poem reflecting on the specifics of the filmic medium.

In the 2000s, the artist and poet Yuri Leiderman and the film director Andrey Silvestrov developed a specific form of cinematographic geopoetics, playing with literary stereotypes presented in performative readings against the backdrop of various cultural landscapes worldwide.
AVF
KANINCHEN
SCHIESSEN
WIR NIC.
WE NEVER SHOOT RABBITS

Visuals divide the time:
Fit clues together.

I, We, Film.
YURI LEIDERMAN, ANDREY SILVESTROV, BIRMINGHAM ORNAMENT, 2011

ЮРИЙ ЛЕЙДЕРМАН, АНДРЄЙ СИЛЬВЕСТРОВ, БЕРМІНГЕМСЬКИЙ ВІЗЕРУНОК, 2011
BODY POETRY

ТІЛЕСНА ПОЕЗІЯ

КАТАЛІН ЛАДІК,
УФО ПАРТІЯ,
1970

КИРЖІ ВАЛОХ,
ПОЕТ,
1970

КИРЖІ ВАЛОХ,
ПОЕТ,
1970

КАТАЛІН ЛАДІК,
ПОЕМІМ,
1980

КИРЖІ ВАЛОХ,
ПОЕТ,
1970
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 transgression 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 the word poet, which the viewers can only read from his lips (Jiří Valoch, Poet, 1970). 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. In the performance UFO Party by Katalin Ladik, the lines between poetic performance, music and body art are blurred. Ladik’s poetry develops into a pure form of sound poetry, including elements of archaic ritual, shamanistic mythology and an affinity with folkloric and new music with the use of both tra-
ГАБРІЕЛЕ ШТОТЦЕР,
ЛІТЕРАТУРНІ ПЕРФОРМАНСИ
ХУДОЖНЬОЇ ГРУПИ EX TERRA XX,
1988–1990

GABRIELE STÖTZER,
LITERARY PERFORMANCES OF THE ARTIST
GROUP EXTERRA XX,
1988–1990
Additional and newly-made instruments like drums and bagpipes. In the case of ‘autoperforation’ artists in the East German underground scene, the body became a site of actions which unsettled through moments of self-injury. In the collaborations of Via Lewandowsky and Durs Grünbein, this bodily aesthetic enters into tension with the structuralising potential of the poem text. In 1984, at the initiative of Gabriele Stötzer, Exterra XX emerged in Erfurt, one of the few groups of working female artists in East Germany. This collective action created a space of performative experience between literature, film, and fashion show.
MLADEN STILINOVIĆ,
WORK IS A WORD,
1982

MLADEN STILINOVIĆ,
MY RED,
1976
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.

The interactive cubic poem by Rimma Gerlovina and Valeriy Gerlovin (Paradise-Purgatory-Hell) offers “verses” and “stanzas” with names of celebrities which spectators may move and rearrange. Each visitor has his or her own choice in the arrangements of the cubes, writing his/her own “poem” of judgement and immortality.

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 a dynamic field for confronting ideologies. In his work, phrases taken from everyday speech are inscribed into a complex matrix of social relations. The official socialist slogans on the topic of work, for example, praised production successes and progress — Stilinovic turns this into a slogan related to language itself: „Work is a word“ (1976). Vlado Martek’s pre-poetry goes back to synergy of elementary practices and concrete materials used for writing conventional poetry by means of tautology. From a meta-position, Martek reflects on writing poetry in a situational context. 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...
VLADO MARTEK,
PRIDE,
1976
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.

Tomáš Glanc, Sabine Hänsgen

In cooperation with Agata Ciastoń, Dubravka Đurić, Daniel Grúň, Emese Kürti, Claus Löser, Pavel Novotný, Branka Stipančić, Darko Šimičić, Māra Traumane.
During times of uncertainty, it is worth taking a look at the past, thinking, and predicting possible futures. Performance artists in the former Soviet Union countries and Eastern Bloc had to develop innovative performance practices that dealt with censorship, persecution, the restriction of mobility and artistic expression, and the instrumentalisation of language. This can be found in various poetic performances: interventions, happenings, experimental films, body poetry, sound recordings, and installations.

There are several reasons why Ukraine is a particularly apt destination for the exhibition. Firstly, contemporary Ukraine strives to find its place in a wider Eastern European context, both politically and culturally. The exhibition draws a decentralized historical panorama of Eastern European performance art which does not evolve around the Soviet Union but highlights ground-breaking developments also in the assumed “peripheries” of the Eastern Bloc. Secondly, the political-ideological dimension of language usage and its instrumentalisation is a prominent aspect of the exhibition. With its showcase of performative appropriations of language, the exhibition appears particularly timely for the Ukrainian context. By bringing the historical examples of poetry and performance in one context with contemporary Ukrainian poets/performers, the exhibition offers an op-
The preparation for this exhibition started in 2019 and was affected by the onset of Corona. Despite continuing challenges, we managed to take the existing “Poetry & Performance: The Eastern European Perspective” exhibition to Dnipro and, in close cooperation with Yaroslav Futymskyi, chose a selection of contemporary Ukrainian contributions. It was in our aim to include young and diverse positions. The more established examples of poetic performances from the recent past, like Vlodko (Volodymyr) Kaufmann, LuHoSad group (Ivan Luchuk, Nazar Honchar, Roman Sadlowsky), Fedir Tetyanuch, Yuriy Sokolov, Lubomyr Tymkiv, Petro Ryaska and the, as well as the work of Yuri Leiderman and Leonid Voytsehov, are crucial exponents of the Ukrainian branch of Eastern European performative tradition, but we wanted to include more diverse voices and thus looked at how contemporary poets and artists work in this tradition so that there is a dialogue between past and present. Such emerging names as Stanislav Turina, Anita Nemet, performative group Abstraktnyi Palets (Abstract finger), Dana Kavelina, Yaroslav Futymskyi, and Nikolay Karabinovych.
A particular feature of the preparation process for this exhibition was the work over long distances due to the global effects of the pandemic. We exchanged still and moving images, text drafts, and ideas between Dnipro, Cologne, Kyiv, Zurich, Bochum, and other places, creating a transnational flow of ideas that crossed the closed borders and restrictions of these challenging times. Thus, we are all the more delighted to present the exhibition in Dnipro and put yet another place on the map of Eastern European performance history and present.

Kateryna Rusetska and Yuri Birte Anderson

ЮРІЙ СОКОЛОВ, ОПТИЧНИЙ КОНЦЕПТУАЛІЗМ, 1990

YURIY SOKOLOV, OPTICAL CONCEPTUALISM, 1990
ФЕДІР ТЕТЯНИЧ,
КАДР З ІНТЕРВ’Ю З ФЕДОРОМ ФРІПУЛЬЄЮ,
1991

FEDIR TETIANYCH,
STILL FROM THE INTERVIEW WITH FEDIR FREPULIYA,
1991
NIKOLAY KARABINOVYCH, EVEN FURTHER, 2020

STANISLAV TURINA, THE IDEAL TIME FOR THIS VIDEO IS 11:00 P.M. PARTIAL OBSESSION WITH THE LETTER K FOR THE CHOIR, 2017
ЛЮБОМИР ТИМКІВ,
РОБОТО ПОЕЗІЯ,
2019

ЛЮБОМІР ТИМКІВ,
РОБОТО POETRY,
2019

КСЕНІЯ
ГНИЛИЦЬКА,
ВИКЛІК НА ДВОБІЙ
ВІТАЛІЯ КЛІЧКА!
2018

КСЕНІЯ
HNYLYTSKA,
CHALLENGE
TO THE FIGHT
VITALIY KLIChKO!,
2018
where does the gaze stop as it stops on word and performativity when it is happening out of sight? Outside of galleries and museums, outside of visibility and critical view? is it invisible performance or invisible poetry? who are you, artists? how are you, poets? practice for the sake of practice or historical detachment? dragging behind everyone’s back, hiding behind painting? practices of peripheral representation? performativity of literature or literature of performativity? a game, a deconstruction, an overturning, an expansion, obliteration and rediscovery of the language? a landscape of invisible poets or an invisible poetic landscape? (un)known how and what to write about all these experiences? can we look at the experiences and try to recognize or look and not recognize? here is Leonid Voitsehov looking and shouting out? here is Yuri Sokolov looking and not recognizing? works about the connection between impossible interlocutors? works that last a lifetime? works with pauses like spaces between letters? works with refusal to read the text? works of language about works of the body? works frozen on tape? works that became images? works-signs in cities and suburbs? works-motions, works-sounds, works-actions and works recordings? works-words that ended up in works-museums? works that stop the process.

how to recover this connection between local experiences and the history of the exhibition? how to look at the breaks and unconscious resumptions, built-ins? does poetry work in differentiated contexts? is poetry context unified? How do performative pluralities correlate with each other? how much (history matter) is between all these letters that install poetry into performance? how to not look at the possibilities of this exhibition through the colonizing optics? what is this exhibition for the city of Dnipro? what does the audience recognize in the surface of documentation, actions, words, sounds, pictures? what will the frozen/documented sounds, actions, gestures and words be like? what do contextual outlines and geographical divisions imply and make impossible?

Is this exhibition visible from the East? is this exhibition visible from the West? is this exhibition visible from the North? is this exhibition visible from the South? isn’t this exhibition concealed? poetry and language dysfunction, performance and developed body activity? Muscle tension and pushing words through teeth? is it a performative possibility of conversation or a long-forgotten performing manner of communication? an effort to say the same thing through discovering new means? artistic autonomy for the sake of artistic autonomy and its historical possibilities? is there a possibility for swallowing letters and falling of gestures? is it a decline of multiple
ця виставка видна з півночі?
ця виставка видна з півдня?
ця виставка не приховується?
поезія і мова дис-функція, перформанс і розбудована тілесна активність?
m'язова напруга і протискання слів крізь зуби?
це перформативна можливість розмови чи давно забута перформуюча манера комунікації?
спроба сказати одне і те саме через віднайдення різних способів?
художня автономія для художньої автономії і її історичні можливості?
ци є можливості для ковтання літер і падіння для жестів?
ця тління множинних модернізмів чи інерція історичного поступу?
практики периферій уваги?
(не)відомо як примінити всі ці досвіди і чи взагалі варто намагатися?
втеча від літератури і розрив із площиною?
поле мовчазних поетів і невидиме поетичне поле?
куди дивиться Каталіна Ладік і мовчить?
ось дивиться Юліус Коллер і не зупиняється?
це кроки?
це шипіння?
це зволікання?
це гра?
це політика?
це об'єкт?
це бездіяльність?
це праця?
це голос?
це увaga?
це повторення?
тут зупиняється погляд, так зупиняється погляд на слові і на перформативності, якщо це відбувається у полі зору? у галереях і музеях, у повній видимості і з уважним критичним поглядом?
кому вистачить місця в історії, яким перформеркам і яким саме поетам?
(не)лінійність і (де)централізація історії є передумовою появи мовних складів і складних тілесних жестів?
ця поверхня виставки — відсторонене враження, подібно як продукт — наслідок відчуженої праці?
хто залишається поза кураторською вибіркою, поза видимістю архіву, поза можливістю включення?
текст із перервою і тіло на відстані?
слово з видиханням і знак із зупинкою?
що запитає глядачка і про кого подумає глядач?
чи закінчується перформанс із перериванням писання поезії і за-виршенням документації спеціально окресленої події?
чому зупинився Владо Мартек?
про що забула Академія Руху?
*список запитань і манеру письма варто розширювати і змінювати.
modernisms or historical progress iner- tion?
peripheral attention practices?
(un)cLEAR how to apply all these experiences and if it is worth trying?
an escape from literature and breaking from dimensions?
a field of silent poets and an invisible poetic field?
what is Katalin Ladik quietly looking at?
here Július Koller looking and not stopping?

is it steps?
is it static?
is it hesitation?
is it a game?
is it politics?
is it inaction?
is it work?
is it voice?
is it attention?
is it repetition?

does the gaze stop on word and performativity when it is happening in sight? in galleries, museums, in full visibility and careful critical view?
who is going to have their place in history, which performers and which poets?
are (non)linearity and (de)centralization of history prerequisites for language compounds and com- pound body movements?
is this exhibition’s surface a detached reflection as a result of detached work?
who is left out of the curatorial selection, out of the archive visibility, out of possibility of inclusion?
a text with interruptions and a body from a distance?
a word with an exhalation and a sign with a stop?
what is a viewer going to ask? whom is a viewer going to think about?
does a performance stop with an interruption in writing of the poetry and with completing of documentation of a specially outlined event?
why did Vlado Martek stop?
what did Akademia Ruchu forget about?

*the list of questions and the manner of writing is encouraged to be extended and changed.*
ФОТО З ФЕСТИВАЛЮ ВИВИХ – 92 PHOTO FROM THE FESTIVAL VYVYCH – 92
ПЕТРО РЯСКА, PETRO RYASKA,
БУДУ ГОВОРИТИ, I’LL SPEAK,
2021 2021
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Exhibition
Poetry and Performance. The Eastern European Perspective
November 25, 2021 – February 12, 2022
Dnipro Center for Contemporary Culture
dniproccc.com

Curators
Sabine Hansgen, Tomas Glanc, Kateryna Rusetska, Yuri Birte Anderson. In cooperation with Yaroslav Futymskyi

Accompanying program
Kateryna Rusetska and Yaroslav Futymskyi

Exhibition organizers
NGO Kultura Medialna, Artsvit gallery, Dnipro Center for Contemporary Culture

Exhibition team
Andrii Palash, Mariya Yarchuk, Iryna Polikarchuk, Alina Stamenova, Dinara Khalilova, Kateryna Skipochka

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Aliona Solomadina

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Karyna Bezrebra

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Daryna Vazhynska

The exhibition was created in collaboration with the Dnipro Center for Contemporary Culture, Kultura Medialna NGO, Artsvit gallery, the University of Zurich, the European Research Council (ERC), the Department of Humanitarian Policy of Dnipro City Council, and the Cultural Capital program.

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