

izložba signalizam Miroljuba Todorovića 1968-2008



Signalizam kao avangardni stvaralački pokret nastao je šezdesetih godina XX veka, u književnoistorijskom smislu posle zenitizma, nadrealizma i pokreta socijalne literature, kao sledeći nov i autohton literarno-umetnički pokret u srpskoj književnosti. Istovremeno, signalizam se u savremenoj jugoslovenskoj književnosti i kulturi potvrđuje kao moderna dimenzija, nastala pod uticajem zapadnjevropskog delanja, sa svojim specifičnostima, bez obzira na podvučen nadnacionalni karakter. Nastao je iz očekivanja društveno političke obnove shodno opštem napretku u različitim naučnim oblastima i u elektronskim i komunikacionim sistemima. Težio je da zahvati i revolucioniše sve grane umetnosti, unoseći egzaktan način mišljenja i otvarajući nove procese u kulturi radikalnim eksperimentima i metodama, u okviru permanentne stvaralačke revolucije na koju su naročito uticale tehnološka civilizacija, civilizacija znaka, sve veća primena nauka i naučnih metoda, posebno matematike, u raznim oblastima ljudskog života, i pojava kompjutera kao novih stvaralačkih instrumenata, inspiratora i realizatora umetničkih ideja. Signalizam je globalni i totalni stvaralački koncept, koji, negirajući sve prokušano iskustvo kao tradicionalističko, teži da uspostavi nov, univerzalan sistem vrednosti.

Osnivač i teoretičar signalizma Miroljub Todorović (Skoplje 1940 -), kao književnik i umetnik, formirao se u krugu niških stvaralaca, kada se u njemu rodila ideja o scijentizmu (signalizmu). Objavio je brojne knjige poezije, proze, eseje, polemike, knjige za decu, antologije, bookworks. Objavljivan je na više jezika u antologijama, zbornicima, katalozima, listovima i časopisima: u Italiji, Mađarskoj, Austriji, Nemačkoj, Francuskoj, Španiji, Portugaliji, Švajcarskoj, Češkoj, Poljskoj, Litvaniji, Švedskoj, Rusiji, Finskoj, Islandu, Velikoj Britaniji, Danskoj, Holandiji, Belgiji, SAD, Kanadi, Meksiku, Urugvaju, Brazilu, Novoj Kaledoniji, Južnoj Koreji, Japanu i Australiji. Imao je dvanaest samostalnih izložbi a izlagao je na preko šest stotina kolektivnih izložbi širom sveta. Dobitnik je nagrada: **Pavle Marković Adamov**, 1995. za poetski opus i životno delo, **Oskar Davičo** za najbolju knjigu **Zvezdana mistrija**, objavljenu u 1998, **Todor Manojlović** 1999. za moderni umetnički senzibilitet, **Vukove nagrade**, 2005. za izuzetan doprinos razvoju kulture Srbije i na svesrpskom kulturnom prostoru, Nagrade **Vukove zadužbine** 2007. za zbirku poezije **Plavi vetrar i Zlatno slovo**, 2008, za knjigu **Šatru priče** u izdanju Srpske književne zadruge kao najbolje knjige kratke proze objavljene u 2007. Zastupljen je u biografskom leksikonu **Srbi koji su obeležili XX vek** (pet stotina ličnosti).

Stvaranje Društvo

1. Prvi manifest pesničke nauke nastao 1967 – 1968. i objavljen 1968. u novosadskom časopisu **Polja** god. XIV, br. 117 – 118. **Drugi manifest signalizma (Regulae poesis), Teze za opšti napad na tekuću poeziju** nastao je maja 1968. a treći pod nazivom **Signalizam** 1969 – 1970. objavljen je u knjizi **Signalizam** Miroljuba Todorovića.

2. Osnivačka akta grupe građana, osnivača i izdavača časopisa Signal, Beograd, 1970. Društvo kao Beogradska signalistička grupa postoji od 1970. kada je objavljen prvi broj **Signal**. Tada je osnovan i Signalistički dokumentacioni centar, odmah posle brojnih kontakata sa nizom avangardnih umetnika iz celog sveta. **3. Signal №1**, Internacionalna revija za signalistička istraživanja, International review for signalist research, Beograd, 1970. **4. Signalisti**: Dobrica Kamperelić, Nenad Bogdanović, Miroljub Todorović, Jaroslav Supek i Andrej Tišma ispred Muzeja savremene umetnosti u Beogradu povodom izložbe Yu mail-art, 1994, fotografija.

5. Diplome Međunarodnog udruženja pisaca (International Writers Association Fraternity) o proglašenju **Signal** najboljim časopisom u 1996. i 1998. godini.

Miroljub Todorović

6. Autoportret Miroljuba Todorovića, crtež, 1969.

Nagrade

7. Diploma Međunarodnog društva pisaca i umetnika i koledža Bluffton (The Interna-tional Writers and Artists As-sociation and Bluffton College) dodeljena Miroljubu Todoroviću za učešće u Mejl-art programu **Ujedinimo ljude na ovoj planeti** (Mail Art Show, Let's unite the people of this planet), koji se održavao u periodu od 1. do 30. decembra 1996. u Bluffton u SAD. **8. Diploma Vukove zadužbine uručena Miroljubu Todoroviću** za umetnost u 2007. za knjigu pesama **Plavi vetrar**, Beograd, 2008.

Samostalni i kolektivni javni nastupi

9. Katalog izložbe Miroljuba Todorovića Signalistička i kompjuterska poezija održane u Galeriji Doma omladine, Beograd, 1970.

10. Antologija Klaus Peter Denker, Text-Bilder Visuelle Poesie International, 1972. Dela Miroljuba Todorovića zastupljena su u više domaćih i stranih antologija, među kojima su i antologije J. Kornahauzera, R. Kosteleneca, Đ. Dajzlera i drugih.

11. Bogdana Poznanović, pionir jugoslovenskog mejl-arta, i Miroljub Todorović na otvaranju izložbe **Signalizam** u Galeriji suvremene umjetnosti u Zagrebu, 1974, fotografija.

12. Obaveštenje Muzeja savremene umetnosti iz Sao Paula (Museu de arte contemporanea da Universidade de São Paulo) Miroljubu Todoroviću o prijemu radova za izložbu vizuelne poezije, São Paulo, 1976.



- 13.** Dinka Todorović, Miroljub Todorović i Jovica Aćin, pripovedač, eseista i prevodilac, na književnoj večeri u Studentskom kulturnom centru povodom Todorovićeve zbirke pesama **Telezur za trakanje**, 1977, fotografija.
- 14.** Nenad Bogdanović, Miroljub Todorović i Viktor Todorović u anti-embargo akciji **Kavez (Cage)** u Studentskom kulturnom centru u Beogradu, 1993, fotografija.
- 15.** Učešće Miroljuba Todorovića u mejl art projektu japanskog umetnika Ryosuke Cohen **Brain Cell (Moždana ćelija)**, Osaka 1998.
- 16.** Katalog izložbe **Joseph Beuys postkarten Kolekcija dr Emila Koinša** (Padru – Italija) održana u Atrijumu Narodnog muzeja u Beogradu, 2003. u okviru projekta **Poštanska umetnost Umetnost poštom Mail-art**.
Miroljub Todorović je bio član Saveta izložbe i za tu priliku objavio je poštansku kartu **Hommage Jozefu Bojsu**, nemačkom umetniku (1921–1986).
- 17.** Plakat izložbe **Četiri dekade umetničkih marki od Fluxusa do Interneta (Four Decades of Artstamps, from Fluxus to the Internet)** održane u Muzeju lepe umetnosti u Budimpešti (Museum of fine arts), na kojoj je izlagao i Miroljub Todorović, Budimpešta, 2007.
- 18.** Katalog izložbe u okviru simpozijuma **In the Spirit of Marcel Duchamp 1887 – 1987**, Artpool, Budimpešta, 2007, u kome je i rad Miroljuba Todorovića **Hommage**
- Marcel Duchamp**, francuskog DADA umetniku (1887 – 1968).
- ## DELA
- 19.** Miroljub Todorović, pesma **Geometrijska analiza cirilskih slova reči SMRT**, 1963.
Pesma je objavljena u knjizi **Textum**, 1981.
- 20.** Miroljub Todorović, **Planeta**, poema, 1965, radna verzija knjige sa izmenama i dopunama i posvetom Istoriskom arhivu Beograda. Drugo izdanje 1995. objavila je Prosveta, Niš. Zbirka inauguriše teme (kosmogonija, prostor-vreme, život, jedinstvo organskog i neorganskog sveta) i oblikuje postupke karakteristične za scijentističku (prvu) fazu signalizma. Scijentistička poezija koristi delove ili podatke iz raznih oblasti egzaktnih nauka, pa ih direktno ili sa intervencijama izlaže kao skup ne samo naučnih, već i estetskih informacija.
- 21.** Miroljub Todorović, **Ožilište**, signalistička plakat-pesma 1969. Plakat-pesma predstavlja prodor i približavanje signalističke pesme široj publici putem izlaganja na javnim mestima.
- 22.** Miroljub Todorović, Iz ciklusa **Ožilište**, tempera na kartonu, 1969.
- 23.** Miroljub Todorović, **Merkur**, kompjuterska poezija, 1969/ 1970. Kompjuterska poezija, kao vrsta signalističke poezije, nastaje u saradnji sa elektronskim računarom.
- 24.** Miroljub Todorović, **Signalističke vizuelne, konkretne i zvučne pesme**, 1969 – 1970. Signalistička poezija u užem smislu (vizuelna) isključuje reč i počinje da tretira slovo i znak kao osnovno izražajno sredstvo. Konkretna, uz jezički, čitaocu nudi i likovni sadržaj, stiče novu dimenziju. Zvučna, operiše slovima, znacima, rečima, glasovima i zvucima.
- 25.** Miroljub Todorović, **Objekt poezija**, 1969 – 1971.
Objekt poezija iskoračuje iz sveta knjige. Predmeti sami po sebi su «znaci» našeg vremena, a ukoliko se na njih nanesu određene poruke, postaje od njih «estetski objekt» koji može komunicirati sa «primaocima» na određen način.
- 26.** Miroljub Todorović, **S' jagodama reći ču vam ili u kavezu crvendac**, vizuelna poema, 1970/1971.
- 27.** Miroljub Todorović, gestualne pesme, 1970 – 1980.
Gestualna poezija u signalističkim manifestima pominje se kao signalistička manifestacija, akciona pesma, a u široj literaturi kao poezija u procesu, poesia publica, heppening pesma.
- 28.** Miroljub Todorović, **Fortran**, signalist book, bibliofilsko izdanje 47/47, 1972.
- Jedna od pet bookworks Miroljuba Todorovića. Naziv zbirke je ujedno i naziv jednog od kompjuterskih jezika. Na spojenim kompjuterskim karticama iscrtano je više jednoobraznih ideograma a na poslednjoj pečat **Signalala** i inicijali autora.
- 29.** Miroljub Todorović, **Naravno mleko Plamen pčela**, Beograd, 1972.
Knjiga je posvećena prerano umrloj sestri Nadi. Poema je nastala pomoću specijalne matematičke tabele slučajnih brojeva. Ovu tabelu programirala je i dobila na kompjuteru IBM, sistem 360, model 30, 16 K, ing. elektrotehnike Dragana Radovanović, po ideji autora. Pomoću ovakve matematičke tabele moguće je stvoriti preko dvesta varijanata (pesama) od datog skupa od sto reči i grupa reči. Za stvaranje poeme pored skupa od sto reči korišćeno je još i nekoliko desetina reči alternativa. U gotovo svim varijantama (pesmama) koje su ušle u poemu, vršene su intervencije različitog intenziteta i karaktera. Na kraju knjige vizuelno su predstavljene ključne reči, pojmovi i celi stihovi iz zbirke.
- 30.** Miroljub Todorović, Mail-art Mail-art doživljjava vrhunac sredinom sedamdesetih godina objavljuvanjem Todorovićeve antologije. Mail aktivnostima Todorovoć počinje 1970, dve godine kasnije izrađuje prvi pečat s porukom **Razmišljajte o signalizmu**. S izradom umetničkih maraka počinje krajem 1978. Osim maraka radio je i unikatne karte s porukama. Godine 1978. realizovao je zamišljenu Mail-art akciju **Neuspela komunikacija**. Karte koje je ranije stampao s navedenom porukom, slao je preporučeno ili hitno umrlim piscima, pesnicima, kritičarima i vođama prvog i drugog srpskog ustanka na izmišljene adrese. Autora su pre svega zanimale one informacije koje su na kartama ostavljali službenici pošte “nehotične vesti” ili “nehotični sadržaj” kao što su: **nepoznat, odselio se, ne prima, na putu, ne postoji, umro**.
- 31.** Miroljub Todorović, poštanska karta **Vreme signalizma The times of signalism**, 2008.
- 32.** Miroljub Todorović, Apeiron, 1972 – 1975.
Radovi iz nezavršenog verbalno vizuelnog romana **Apeiron**. Naziv romana izveden je od grčke reči **apeiron** i znači **neograničeno, beskonačno**.
- 33.** Miroljub Todorović, vizuelna pesma, kolaž, 1999.
- 34.** Miroljub Todorović, Crteži za zbirku **Azurni san**, Beograd 2000.
Zbirka **Azurni san (Haiku po Todošu)** nastala je kao omaž književniku Todoru Manojloviću.
- 35.** Miroljub Todorović, **Kyberno**, signalistička i kompjuterska poezija, Beograd, 1970.
- 36.** Miroljub Todorović, signalistička pesma u užem smislu **Lavirint** iz zbirke **Kyberno**
- 37.** Miroljub Todorović, signalistička pesma u užem smislu **Ajnštajn** iz zbirke **Kyberno**
- 38.** Miroljub Todorović, **Putovanje u Zvezdaliju**, poema, Niš, 1971. **Putovanje u Zvezdaliju** je poema kosmičke i antropološke orientacije. Miroljub Todorović je prvi u srpskoj poeziji upotrebo reč Zvezdalija za pesničku imaginaciju koja se odnosi na kosmos.
- 39.** Miroljub Todorović, **Svinja je odličan plivač**, signalistička poezija, Beograd, 1971.
Ciklusi Kupujte samo signalističku poeziju i ABC o Miroljubu Todoroviću iz ove zbirke određuju se kao fenomenološko-tehnološka poezija (Fenomenološka poezija stavlja u prvi plan objektivizovano, opredmećeno i nemetaforično viđenje. Tehnološka poezija koristi manifestacije i označe potrošačkog društva: skraćenice, jezik reklame, dajući im svojim poetskim intervencijama novi smisao).
- 40.** Miroljub Todorović, **Gejak glanca guljarke**, šatrovačka poezija, Beograd, 1974.
Knjiga je nastala kao plod višegodišnjeg rada, upoznavanja i proučavanja, uglavnom, beogradskog šatrovačkog govora. Šatrovački je specifična vrsta govora određenih društvenih grupa, stvoreni radi komuniciranja unutar grupe ili potrebe za odbranom ukoliko se radi o delikventima. U našoj sredini šatrovački govor obuhvata i školski (frayerski) i govor delikvenata. Specifični oblik našeg šatrovačkog govora je **kozarac** – preplitanje slogova u reči.

41. Miroljub Todorović, **Algol**, zbirka, Beograd, 1980.

Zbirka je dobila naziv po zvezdi i kompjuterskom jeziku. U ovoj zbirki objavljene su signalističke, vizuelne, kompjuterske, objekt, gestualne i permutacione pesme Miroljuba Todorovića nastale u periodu 1967 – 1971. Dve permutacione pesme: **Zima sneg trči konj i Uzalud leš žedan leži** nastale su primenom metoda matematičke kombinatorike.

42. Miroljub Todorović, iz pesme **Karbon**, 1967, objavljene u zbirci **Algol**.

Ideja o upotrebljivosti egzaktnog fenomena kao što je ugljenik opsedala je pesnika od samog početka rada na signalizmu, 1959. i 1960. i prvim pokušajima da se prožmu jezik poezije i jezik nauke.

43. Miroljub Todorović, **Textum**, zbornik, Gornji Milanovac, 1981. Obuhvata radove nastale u periodu 1959 – 1979. Prvi deo sadrži radove nastajale u fazi scijentizma. Jezik scijentističke poezije kompleksno i delotvorno se ispoljava u ovom zborniku.

Drugi deo zbornika pod naslovom **Textum** sadrži verbalno-vizuelne kompozicije koje su nastajale u periodu 1969 – 1979. a predočavaju predstavu autora o ustrojstvu kosmosa i sveta pesmom, a pesma, analogno tome, direktno saopštava svoju strukturu. U ovom delu objavljeno je i pedeset haikua – kao tradicionalni trostihovi ali sa dominantnim scijentističkim vokabularom.

44. Miroljub Todorović, **Štep za šumindere, ko im štrika creva**, polemika, Beograd, 1984.

Miroljub Todorović polemiše sa birokratizovanom svešću ljudi – institucija, kao i sa pesnicima i kritičarima koji su imali namenu da signalizam potisnu iz tokova avangarde sedamdesetih i osamdesetih godina. Većina tekstova iz ove zbirke već je publikovana. Dopunjena je objašnjenjima i tekstovima koji su bili napisani ali nisu ranije objavljeni, šatrovačkim pesmama i ilustracijama.

45. Miroljub Todorović, **Tek što sam otvorila poštu, epistolarni roman o prijateljstvu i ljubavi**, Beograd, 2000. Roman je nastao kao elektronska prepiska Todorovićeve supruge

Dinke i njenih prijateljica iz

Beča, Boston, Peking, Budimpešte i Jerusalima za vreme NATO bombardovanja Srbije i Beograda 1999.

ŠIRENJE

Saradnici

Ljubiša Jocić (1910 – 1978), srpski pesnik, režiser, prevodilac, nadrealista i signalista.

46. Scene iz filma gestualne poezije Ljubiše Jocića **Sneg na usnama**, proizvodnja **Dunav film**, Beograd, 1969.

Raoul Hausmann (1886 – 1971), austrijski umetnik i pisac, dadaista, ključna ličnost berlinske Dade.

47. Pismo Raoula Hausmanna Miroljubu Todoroviću o saradnji, Limož, 1970.

Marina Abramović (1946 –), rođena u Beogradu, 1976. napustila Jugoslaviju, umetnica performansa i body-art sa internacionalnim renomeom. Živi i radi u Njujorku.

48. Novogodišnja čestitka Marine Abramović Miroljubu Todoroviću sa radom **OBLAK**, Zagreb, 1970.

49. E-mail Marine Abramović Miroljubu Todoroviću sa fotografijom njenog performansa /**Scorpion**/, 2005.

Clemente Padin (1939 –), urugvajski vizuelni pesnik i teoretičar, urednik neoavangardnog časopisa **Ovum 10**. U više navrata pisao o signalizmu.

50. Networks Clementea Padina nastali povodom NATO bombardovanja Savezne Republike Jugoslavije, maj 1999.

Dick Higgins (1938 – 1998), rođen u Kembridžu u Velikoj Britaniji a umro u Kanadi, Fluxus umetnik, pesnik, kompozitor, teoretičar neoavangarde, osnivač i urednik izdavačke kuće Something Else Press.

51. Pesma Dicka Higginsa / **Jugoslavija** /, varijacija poeme **California**, Newhall, SAD, 1971.

Jaroslav Supek (1952 –) Vizuelni i zvučni pesnik iz Odžaka u Vojvodini, bavi se i umetničkim akcijama, teoretskim radom i mail-artom.

52. Jaroslav Supek, Rad **BOJE I REČI**, odlomak, 1972.

Jeremy Adler, rođen 1947. u Londonu, britanski pesnik, profesor na Kraljevskom koledžu u Londonu.

53. Pismo Jeremy Adleru Miroljubu Todoroviću o počecima rada na vizuelnoj poeziji, London, 1972.

Bob Cobbing (1920-2002) britanski teoretičar i pesnik zvučne, vizuelne i konkretne poezije.

54. Bob Cobbing, **From the five vowels (Od pet vokala) /A/**, 1973.

Klaus Groh, doktor filozofije, rođen je 1936. u Gornjoj Šleziji, živi u Nemačkoj, neodadaista, osnivač velikog neodadaističkog centra u Nemačkoj i autor brojnih antologija i zbornika vizuelne poezije, mail-arta i konceptualne umetnosti.

55. Pismo dr Klausu Grohu Miroljubu Todoroviću sa radom **Dada lives**, na memorandumu **DADA Research – center New DADA archive and edition** – dr Klaus Groh, Fidrichsfehn, Savezna Republika Nemačka, 1981.

Dr Milivoje Pavlović, rođen 1947. u Medvedi, Srbija, bavio se novinarstvom, izdavaštvom, teorijom i istorijom književnosti, teorijom simbola, komunikologijom. Doktorirao na temu **Avangarda, neoavangarda i signalizam**. Bio je republički ministra za informacije 1991. i 1993. Profesor je Akademije umetnosti i Fakulteta za poslovne studije u Beogradu.

56. Dr Milivoje Pavlović, **Bela knjiga**, 1974, fotografije.

Pierre Garnier, rođen je 1928, francuski konkretni pesnik i teoretičar, osnivač francuskog spacijalizma – le spatialisme – prostorne poezije.

57. Pismo Pierre Garniera Miroljubu Todoroviću o saradnji, Molliens-Dreul, Francuska, 1975.

Adriano Spatola (1941 – 1988), italijanski avangardni pesnik, urediоao brojne časopise za eksperimentalnu poeziju, među kojima i **Tam Tam** (1971 – 1988).

58. Pismo Adriana Spatole Miroljubu Todoroviću o saradnji, na memorandumu časopisa **Tam Tam**, Parma, Italija, 1975.

Isaia Mabellini, umetničko ime **Sarenco**, rođen je 1945. u Bresci u Italiji, filozof, vizuelni pesnik, performer, mail-art umetnik, osnivač i urednik italijanskog

neoavangardnog časopisa **Lotta poetica**. Živi i radi u Italiji i Keniji.

59. Pismo Sarenca Miroljubu Todoroviću o pripremi retrospektivne izložbe **Lotta poetica**, Calaone-Baone, Italija, 1976.

Richard (Cory) Kostelanetz, rođen 1940. u Njujorku, vizuelni pesnik, teoretičar neoavangarde, suosnivač – predsednik **Assembling press**.

60. Post card Richarda Kostelanetza Miroljubu Todoroviću, Njujork, 1976.

Julian Kornhauser, rođen je 1946, poljski pesnik, pripovedač, profesor na univerzitetu, književni kritičar i prevodilac. Doktorirao sa temom **Sygnalism propozycja serbskiej poezji eksperimentalnej (Signalizam, srpska neoavangarda)**, 1981.

61. Pismo Juliana Kornhausera Miroljubu Todoroviću u kom ga obaveštava da piše knjigu o signalizmu i moli ga za saradnju oko tumačenja i prevoda pojedinih izraza, Krakov, Poljska, 1979.

Arigo Lora Totino, italijanski vizuelni i zvučni pesnik, teoretičar i kritičar, pisao o signalizmu.

62. Arigo Lora Totino, **Fuoco**, cromotettura, timbri su cartoncino, 1990.

Dr Klaus Peter Dencker, rođen 1941. u Libeku u Nemačkoj, vizuelni pesnik i teoretičar, sastavljač jedne od kulturnih antologija vizuelne poezije **Text-Bilder**.

63. Dr Klaus Peter Dencker, **Alaska on my mind**, poema.

64. Dr Klaus Peter Dencker, **Kragen**, vizuelna pesma.

Daniel Daligand rođen 1942. u Lionu u Francuskoj, vizuelni pesnik, mail-artista, networker i kritičar.

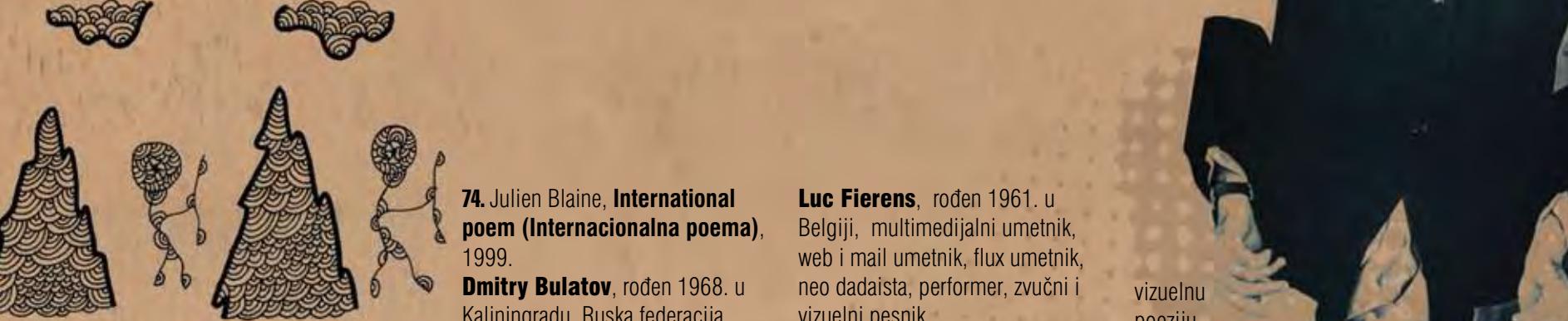
65. Post card Daniela Daliganda upućena Miroljubu Todoroviću, Pariz, 1982.

Vittore Baroni rođen 1956. u Viareggio, Italiji, mail-artista, novinar, muzičar, muzički kritičar.

66. Vittore Baroni (1981) / Joel (Sticker Dude) Cohen (1998) Collaboration, **Evolution of Art, A Near The Ragged Edge**.

67. The Booklet of Oz, izdanie Vittore Baroni, Viareggio, 2003.

Guillermo Deisler (1940 - 1995) rođen je u Santjagu u Čileu, posle ubistva predsednika Aljendea



živeo je u azilu u Bugarskoj i Nemačkoj, vizuelni pesnik, mail-artista, kritičar, tvorac antologije vizuelne poezije.

68. Poštanske karte Guillerma Deislera upućene Miroljubu Todoroviću, Plovdiv, Bugarska, 1984.

Ruggero Maggi, italijanski likovni umetnik, vizuelni pesnik i mail-artista. Borac protiv rata, za očuvanje prirode, učesnik u

Shadow projektu – komemoracija Hirošima holokausta, osnivač **Amazon arhiva**, internacionalnog projekta za zaštitu Amazona.

69. Ruggero Maggi, **È tempo di pregare 2**, Ruggero Maggi, Riccarda Montenero, **Tempora**, katalog izložbe, Italija, 2004.

Andrej Tišma rođen 1952. u Novom Sadu, slikar i kritičar, signalista. Bavio se konkretnom poezijom, mail-artom, video-artom, web-artom, fotografijom, pečatnom umetnošću, performansima i elektrografikom /telefaks umetnost/.

70. Andrej Tišma, **Nemoguća tranzicija**, katalog izložbe, 2007.

Živan Živković (1952 – 1996), bio je profesor na Filološkom fakultetu u Beogradu, književni kritičar, esejista i pesnik. Doktorirao je sa tezom **Signalizam geneza, poetika i umetnička praksa**.

71. Živan Živković, **Signalizam geneza, poetika i umetnička praksa**, Paraćin, 1994.

72. Živan Živković, Post card **Lepše je sa turom** upućena Miroljubu Todoroviću.

Franko Bušić, rođen 1971. u Splitu, slikar, književnik, haiku pesnik, ilustrator, mail-art umetnik i multidata performer.

73. Franko Bušić, kolaž, 1998.

Julien Blaine, (1942 -) francuski vizuelni pesnik, mail-artist, konceptualni umetnik i performer, urednik časopisa neoavangarde

Doc(k)s.

74. Julien Blaine, **International poem (Internacionalna poema)**, 1999.

Dmitry Bulatov, rođen 1968. u Kaliningradu, Ruska federacija, vizuelni pesnik i teoretičar.

75. Dmitry Bulatov, **100% Noism poetry**, tabla umetničkih maraka, 1999.

Ilija Bakić rođen je 1960. u Vršcu, pesnik, pripovedač, romansijer, kritičar i urednik.

Veliki deo književnog opusa mu je vezan za fantastiku i avangardnu književnost, naročito signalizam.

76. Ilija Bakić, **Vizuelna pesma**, 2000.

Zvonko Sarić, rođen 1963. u Subotici, objavljuje poeziju i prozu, izlagao na više grupnih izložbi, prevođen na mađarski, aktivni je saradnik Internacionalne revije **Signal** i aktivno učestvuje u signalističkom pokretu.

77. Zvonko Sarić, **Signal**, vizuelna pesma.

Dobrica Kamperelić, rođen u Beogradu 1947, od šezdesetih počinje da radi sa grupom

R&D The Impossible, (Nemoguće),

sedamdesetih počinje da se bavi konkretnom i vizuelnom umetnošću, nešto kasnije signalizmom i klokotrizmom, zatim, mail-artom, interaktivnim performansima,

demonstracijama. Od 2001. je

član multimedia-art grupe KVART

i osnivač grupe ULTIMA OCCASIO, koja od 2005. organizuje internacionalni multimedia-art festival OPEN MIND – OPEN WORLD.

78. Dobrica Kamperelić, rad **Self-help**.

Michele Perfetti, rođen 1931, u Ferari, Italija, mail-artista, kritičar i teoretičar neoavangarde, u više navrata pisao o signalizmu.

79. Michele Perfetti, katalog izložbe **CON-TE-STO**, 2004.

Slobodan Škerović, rođen u

Beogradu 1954, slikar, pesnik,

haiku pesnik, prozaista, esejista i urednik. Kao autor i urednik aktivno

učestvuje u signalističkom pokretu.

80. Slobodan Škerović, pesma **Poklon** iz zbirke **Indigo**, Biblioteka **Signal**, Beograd, 2005.

Luc Fierens, rođen 1961. u Belgiji, multimedijalni umetnik, web i mail umetnik, flux umetnik, neo dadaista, performer, zvučni i vizuelni pesnik.

81. Luc Fierens, **Signalism**, 2006.

Bogislav Marković, rođen 1940, beogradski književnik, signalista.

82. Bogislav Marković, **Altajski sumrak**, roman, Beograd, 2006.

Dejan Bogojević, rođen u Valjevu 1971, književnik, književni i likovni kritičar. Bavi se slikeartvom, dizajnom, stripom i mail-artom.

83. Dejan Bogojević, **Tiranski zapisi (Abolla)**, mini-poema, Valjevo, 2007.

David Baptiste Chirot, američki vizuelni pesnik, esejista, od 1999. pravi **rubBEings**.

84. David Baptiste Chirot, **Za V. Majakovskog**, rubBEing.

Jean-François Bory, rođen 1938. u Parizu, pesnik vizuelne i konkretnе poezije, sa Julianom Blainom urednik časopisa **Approches**.

85. Jean-François Bory, **Jardin de noit**, vizuelna pesma.

Peter Finch, velški pesnik, kritičar, vizuelni pesnik, radio sa Bobom Cobbingom, osnivač književnog časopisa **Second Aeon**.

86. Pismo Petera Fincha Miroljubu Todoroviću, na memorandumu časopisa **Second Aeon**, Kardif, Velika Britanija.

Geza Perneczky, rođen u Mađarskoj, živi u Nemačkoj, mail-artist.

87. Geza Perneczky, post-cards **Post infinite i A lot of Glory**, sa utisnutim pečatom i potpisom autora, Keln, Nemačka.

Keiichi Nakamura, japanski vizuelni pesnik i mail-artist.

88. Keiichi Nakamura, **I am here**, vizuelna pesma.

89. Keiichi Nakamura, poštanske karte.

Emilio Morandi,

rođen 1940, u Italiji, slikar, performer, mail-artist, networker, video i installation umetnik.

90. Emilio Morandi, **SHRINEtm (My sacred space)**.

Irving Weiss, rođen u Bronksu, Njujork, SAD, živi u Italiji, objavljuje pesme među kojima i

vizuelnu poeziju.

91. Irving Weiss, **ENTER**, vizuelna pesma.

Dobrivoje Jevtić, književnik, urednik časopisa **Gradina** od 1966 – 1972.

92. Dobrivoje Jevtić, vizuelna pesma.

The Library UNIVERSITY COLLEGE LONDON

93. Pismo **The Library University college London** Miroljubu Todoroviću o časopisu **Signal**, London, 1970.

Archiv SOHM

94. Pismo Archiv SOHM Miroljubu Todoroviću o časopisu **Signal**, Markgröningen, Nemačka, 1971.

Joslyn art museum

95. Pismo Joslyn art museum Miroljubu Todoroviću o njegovom radu na signalizmu, o izložbi na kojoj su izlagani i njegovi radovi u Nebraska. Uz pismo je poslata i mala knjiga posvećena švajcarsko-nemačkom stvaraocu umetničkih knjiga **Hommage à Diter Rot** Kena Friedman, jednog od vodećih američkih umetnika od 1966. godine, u izdanju koje je specijalno pripremljeno za projekat **Omaha Flow systems**, Nebraska, SAD, 1973.

The Ruth and Marvin Sackner archive of concrete and visual poetry

96. Pismo Marvina Sacknera Miroljubu Todoroviću o izložbi **Beauty and Breathing exhibition**, Florida, SAD, 1992.

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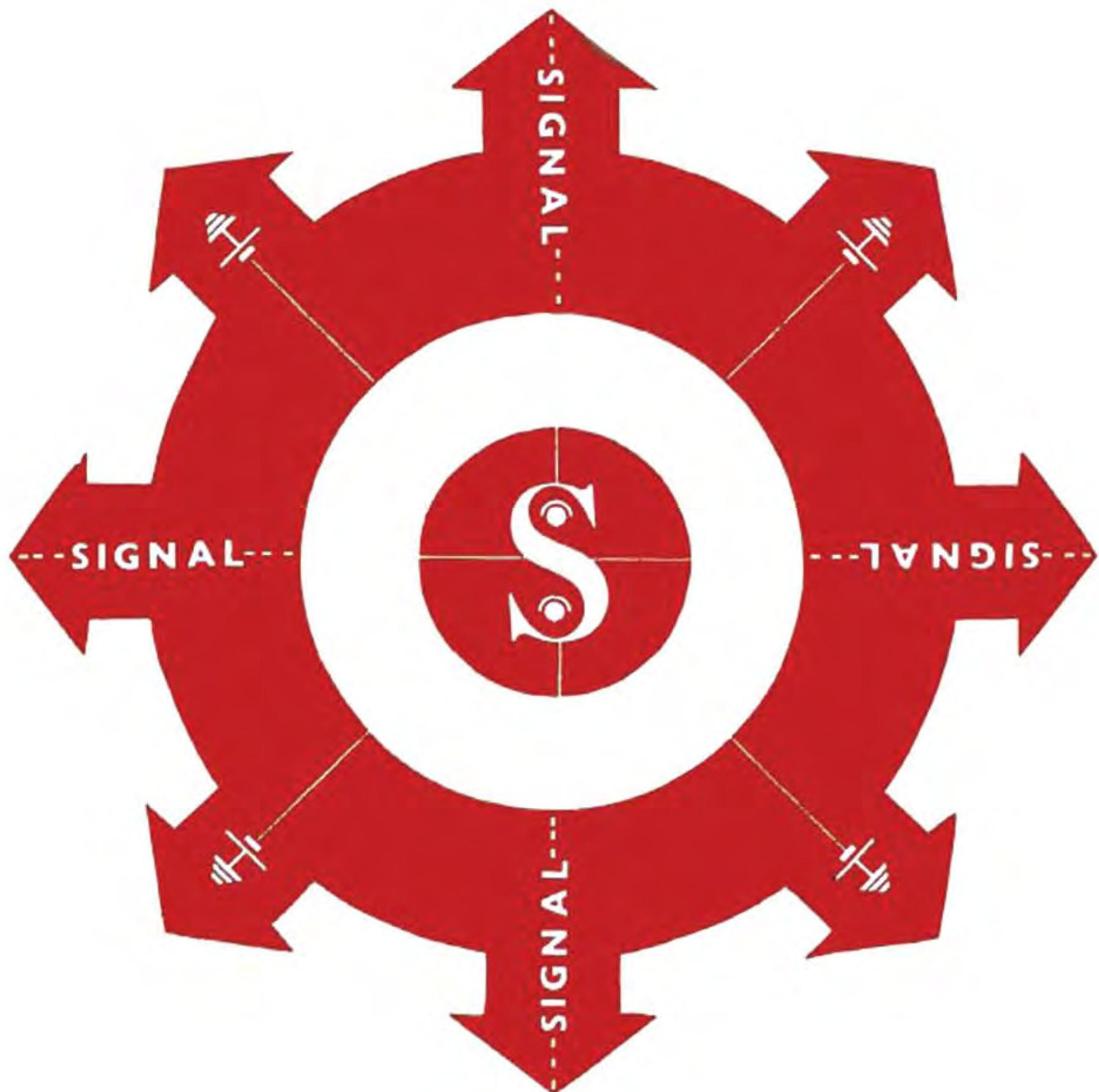
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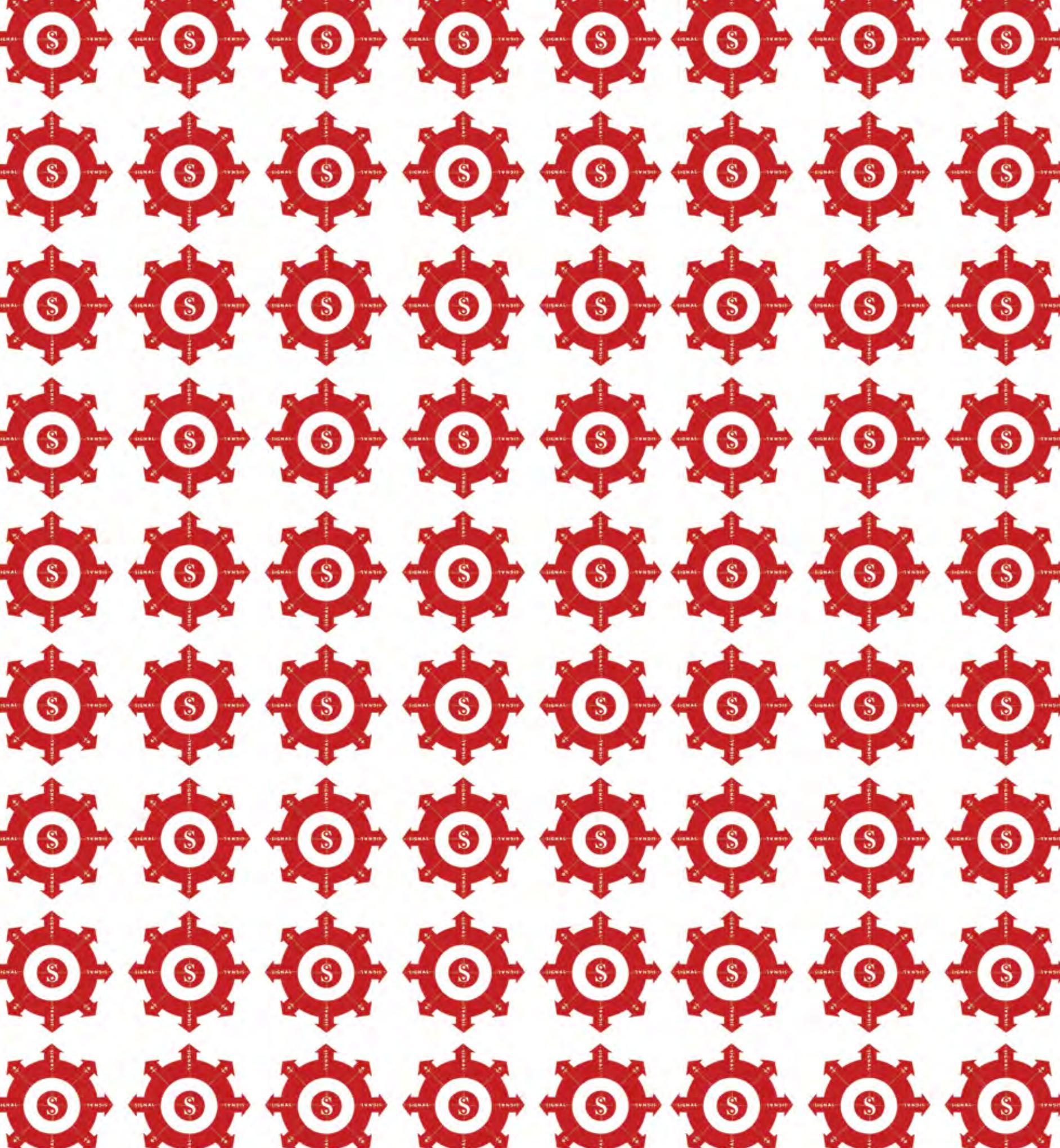
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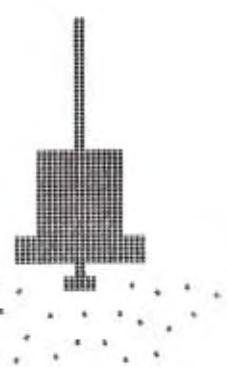




Ruggero Maggi

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Miroljub Todorović



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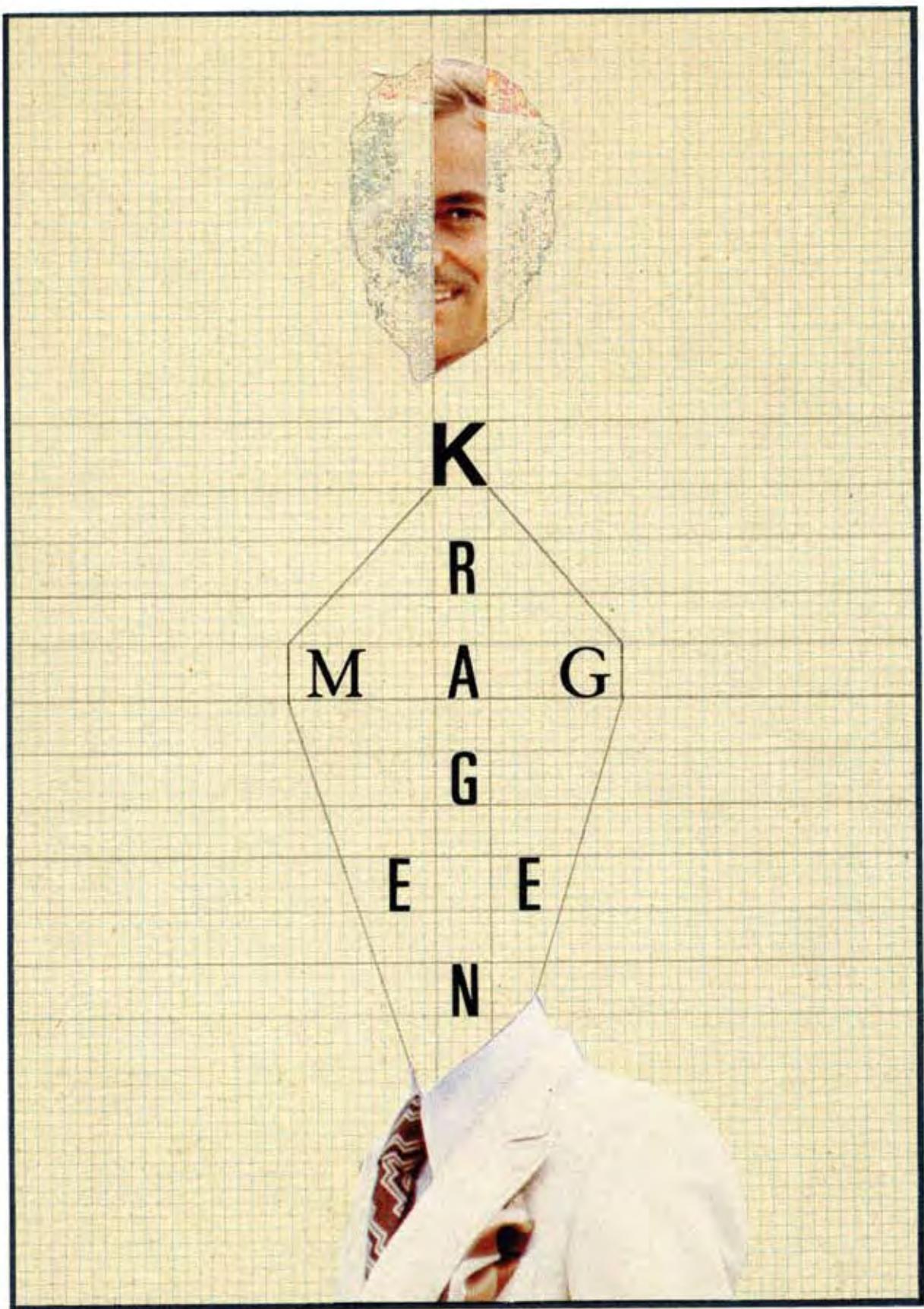
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THE TIMES OF SINGULARISM

ВРЕМЕ СИГНАЛИЗМА



Miroljub Todorović



Dr Klaus Peter Dencker

SIGNALISM OF MIROLJUB TODOROVIĆ 1968-2008

Signalism, an avant-garde creative movement, emerged in sixties of the XX century right after the Zenitism, Surrealism and Social literature reached their peak and made its place in the Serbian literature as a new and autochthonous literal and artistic movement.

In the modern Yugoslav literature and culture the Signalism shaped its own new and modern dimension, originated under the influence of the Western European activities, and developed its own specific features, regardless its surnational character. It reflected the expectances for social and political reconstructions in compliance with the overall progress in different scientific areas and in the newly developing electronic and communication systems. It intended to influence and bring revolutionary effects in the art by envolving the exact way of thinking and opening of new processes in culture by introducing radical experiments and methods in the framework of the permanent creative revolution. It was especially influenced by the technological civilization, the civilization of sign, trying to apply the science and scientific methods, first and foremost mathematics, into different areas of human life. It considered computer as a new creative instrument,

inspiration and realizer of creative ideas. Signalism is a global and a total creative concept which, denying all previous experiences as traditional, tends to introduce new and universal system of values.

The founder and the theoretician of Signalism Miroljub Todorović (born in Skopje, 1940-), the writer and the artist, formed himself within the Niš Artistic Circle where he developed his idea on scientism (signalism). He published a number of books of poetry, prose, essays, polemics, children books, anthologies, bookworks. His works were translated in many languages and published in anthologies, collective works, catalogues, magazines and reviews in Italy, Hungary, Austria, Germany, France, Spain, Portugal, Swiss, Chez Republic, Poland, Lituania, Sweden, Russia, Finland, Island, Great Britain, Danmark, Holland, Belgium, USA, Canada, Mexico, Uruguay, Brasil, New Caledonia, South Corea, Japan and Australia.

He has exhibited his work in twelve solo and more than six hundred collective exhibitions all over the world. He is awarded with the **Pavle Marković Adamov Award** in 1995 for his poetry opus and life accomplishment, with **Oskar Davičo Award** for **The Starstudded Trowel**, the best book published in 1998, with **Todor Manojlović Prize** in 1999 for modern artistic sensibility, with **Vuk's Prize** in 2005 for the extraordinary contribution to the cultural development of Serbia and Serbian cultural space, with **Vuk's Endowment Prize** in 2007 for the collected poems **The Blue Wind** and in 2008 with the **Golden Letter** for the best book of short prose **Slang Stories** published in 2007, edited by the publishing house **Serbian Literary Cooperative** (Srpska književna zadruga).

He entered the Biographic Lexicon published in 2006 **Serbs Who Marked the 20th Century** as one of five hundred renowned persons.

Creating Society

1. The first Manifesto of the Poetry Science, written 1967-1968, published 1968 in the Review „Polja“, Novi Sad, year XIV, No. 117-118. **The Second Manifesto of Signalism (Regulae poesis), Thesis for the General Attack on the Current Poetry**, written in May 1968; the Third Manifesto was written under the name **Signalism** 1969-1970 and published in the book **Signalism** of Miroljub Todorović.

2. Documents of the Group of citizens who founded the Review Signal with the intention to publish it, Belgrade, 1970. The Belgrade Group of Signalists, as a Society, exists since 1970. The first edition of **Signal** was published the same year. In addition, the Signalist Documentation Centre was founded when the first communication were made with a number of avant-garde artists around the world.

3. Signal No.1, International Review for Signalist Research, Belgrade, 1970.

4. Signalists: Dobrica Kamperelić, Nenad Bogdanović, Miroljub Todorović, Jaroslav Supek and Andrej Tišma, standing in front of the Museum of Contemporary Art in Belgrade, gathered on the occasion of the opening of the Yu Mail-Art Exhibition, 1994, photography.

5. Diplomas presented by the International Writers Association Fraternity on the occasion of proclaiming the **Signal** for the best review in 1996 and 1998.

Miroljub Todorović

6. Miroljub Todorović, self-portrait of Miroljub Todorović, drawing, 1969.

Awards

7. Diploma of The International Writers and Artists Association and Bluffton College presented to Miroljub Todorović for his participation in the Mail Art Show, **Let's Unite the People of This Planet**, which took place in Bluffton, USA from 1-30th December 1996.

8. Diploma of the Vuk's Endowment presented to Miroljub Todorović for his art in 2007 and his Poetry book **The Blue Wind**, Belgrade, 2008.

Solo and collective public appearances

9. Catalogue of the Exhibition of Miroljub Todorović Signalist and Computer Poetry opened in the Youth Center Gallery, Belgrade, 1970.

10. Anthology compiled by Klaus Peter Dencker, Text-Bilder Visuelle Poesie International, 1972. Miroljub Todorović's works where published in many domestic and foreign anthologies, among which are the best known anthologies of Julian Kornhauser, R. Kostelenetz, Guillermo Deisler and others.

11. Bogdanka Poznanović, the pioneer of the Yugoslav Mail-Art, and Miroljub Todorović at the opening of the Exhibition **Signalism** in the Gallery of the Contemporary Art in Zagreb, 1974, photography.

12. Contemporary Art Museum of the University of Sao Paolo informs Miroljub Todorović that his works have been accepted for the Exhibition of the Visual Poetry, Sao Paolo, 1976.

13. Dinka Todorović, Miroljub Todorović and Jovica Aćin, story writer, essayist and interpreter on the literary gathering held in the Student Cultural Centre on the occasion of publishing Todorović's collected poems **Boob tube for the Eye Staring**, 1977, photography.

14. Nenad Bogdanović, Miroljub Todorović and Viktor Todorović in the anti-embargo action **Cage** organized in the Student Cultural Centre in Belgrade, 1993, photography.



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15. Miroljub Todorović participates in the mail project of the Japanese artist Ryosuke Cohen **Brain Cell**, Osaka, 1998.

16. Catalogue of the Joseph Beuys's Exhibition **Postcards Collection of Emil Koinsh, PhD** (Padru, Italy) opened in the Atrium of the National Museum in Belgrade in 2003 within the Project **Postal Art, Art by Post, Mail Art**. Miroljub Todorović was the member of the Exhibition Council and on that occasion he published the postcard **Homage to Joseph Beuys**, the German artist (1921-1986).

17. Poster of the Exhibition **Four Decades of Artstamps, from Fluxus to the Internet**, held in the Museum of Fine Arts in Budapest, in which Miroljub Todorović participated, Budapest, 2007.

18. Catalogue of the Exhibition posted in the Artpool in Budapest as a part of the Symposia **In the spirit of Marcel Duchamp 1887 – 1987**, in which the Miroljub Todorović's work **Homage to Marcel Duchamp**, the French DADA artist (1887-1968) is published.

Works

19. Miroljub Todorović, the poem **Geometrical Analysis of the Cyrillic Letters Contained in the Word DEATH**, 1963. The poem was published in the book **Textum**, 1981.

20. Miroljub Todorović, the poem **Planet**, 1965; draft book with changes and additions and a dedication to the Historical Archives of Belgrade. The second edition of the book was published by Prosveta, Niš, in 1995. The book inaugurates themes such as cosmogony, space-time, life,

unity of organic and nonorganic life and shapes the procedures characteristic for the first, scientific, phase of Signalism. Scientific poetry uses fragments or data from different exact sciences and exposes them directly or with some interventions as unique pieces of scientific and esthetic information.

21. Miroljub Todorović, **Rooting (Ožilište)**, signal poster-poem, 1969. Poster-poem represents the break through and approaching of the signal poems to open public by representing them in public places.

22. Miroljub Todorović, from the series **Rooting (Ožilište)**, tempera on cardboard, 1969.

23. Miroljub Todorović, **Mercury**, computer poetry, 1969/1970. Computer poetry, as a kind of signal poetry, represents the output of the mutual work of a poet and an electronic device.

24. Miroljub Todorović, **Visual, Concrete and Audio Poems**, 1969-1970. Signal poetry in its narrower sense (visual poem) excludes words and treats a letter as a basic mean of expression. A concrete poem, in addition to linguistic content, adds the artistic content as well to reader, thus exploring its new dimension. An audio poem operates with letters, signs, words, sounds and voices.

25. Miroljub Todorović, **The Object Poetry**, 1969-1971. **The Object Poetry** steps out of the world of books. The objects themselves represent "sings" of our time. When a poet adds some massages to them such a poem turns into "esthetic object" which starts communicating with "recipients" in a concrete way.

26. Miroljub Todorović, **With Strawberries I Will Tell You or a Robin in the Cage**, a visual poem, 1970/1971.

27. Miroljub Todorović, gestural poems, 1970-1980.

As described in manifestos of signalism, gestural poems are manifestations, action poems. The traditional literature defines them as poems in process, public poems or happening poems.

28. Miroljub Todorović, **FORTRAN**, a signalist book, bibliophile edition 47/47, 1972. One of five bookworks Miroljub Todorović compiled. The title of the collection bears the name of one of the computer "languages". Over the spliced computer cards the author drew many ideograms of the same pattern, while on the last card he stamped the seal of **Signal** and the author's initials.

29. Miroljub Todorović, the book **Naturaly Milk Flame Bee**, Belgrade, 1972. The book was dedicated to his early diseased sister Nada. The book in the form of poem was compiled by using a special mathematic table composed of random numbers. Engineer Dragana Radovanović designed this table on IBM computer, system 360, model 30, 16K, according to the author's idea. This table enables the design of over 200 variants (poems) out of the given unit of one hundred words and group of words. Dozens of alternative words in addition to one hundred words have been used in the process of the creation of poems. Interventions of different intensity and characters have been applied in almost all variants (poems) that entered into poem. At the end of the book the key words, terms and whole verses from the poem are listed.

30. Miroljub Todorović, **Mail-Art**. Mail-art reached its peak in mid seventies of the last century when Todorović published his **Anthology**. He started with compiling mail-art in 1970, two years later he made his first seal with the message **Think About**

Signalism. By the end of 1978 he started to create artistic stamps. He also crafted the unique maps with massages. In 1978 he realized his inventive Mail-art action **Unsuccessful Communication**.

The postcards with massages that he printed in an earlier period Miroljub Todorović posted as urgent or registered mail addressed to non-existing addresses of diseased writers, poets, critic, leaders of the First and Second Serbian Uprising. The author was

interested in "inadvertent remarks" or "inadvertent content" left by the employees in post offices, such as: **unknown, moved away, does not receive mail, on trip, does not exist, diseased**.

31. Miroljub Todorović, the post card **The Times of Signalism**, 2008.

32. Miroljub Todorović, **Apeiron**, 1972-1875. From the uncompleted verbal and visual novel **Apeiron**. The title derived from the Greek word **apeiron** which means **unlimited, infinite**.

33. Miroljub Todorović, visual poem, collage, 1999.

34. Miroljub Todorović, drawing for his collection of poems **The Azure Dream**, Belgrade, 2000. The collection of poems **The Azure Dream (Haiku after Todoš)** was dedicated to Todor Manojlović, the writer.

35. Miroljub Todorović, **Kyberno**, signalist and computer poetry, Belgrade, 1970.

36. Miroljub Todorović, signalist poem in its narrower sense **Labyrinth** from the collection of poems **Kyberno**.

37. Miroljub Todorović, signalist poem in its narrower sense **Einstein** from the collection of poems **Kyberno**.

38. Miroljub Todorović, **Voyage to the Starland**, a poem, Niš, 1971. The **Voyage to the Starland** is a poem of cosmic and anthropological orientation. Miroljub Todorović was the first author in the Serbian Poetry who used the term Starland as a poetic imagination which refers to cosmos.

39. Miroljub Todorović, **Swine is an Excellent Swimmer**, signalist poetry, Belgrade, 1971. The series **Buy Only the Signalist Poetry** and **ABC on Miroljub Todorović** from this collection of poems are defined as phenomenological and technical poetry. Phenomenological poetry primarily underlines objectiveness, content and unmetaphorical concept.

The technological poetry uses manifestations and signs of the consuming society: abbreviations and commercial language, which get new meanings by adding to them some poetic interventions.



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- 40.** Miroljub Todorović, **Country Bumpkin Polishes His Peasant Shoes**, slang poetry, Belgrade, 1974. The book represents the years of research of the Belgrade slang. Slang is a specific form of speech of particular social groups aimed to communicate within that particular group or to defend delinquents. In our region the slang is used both in schools (juvenile) and among delinquents. The specific form of slang in Serbian language is **kozarac** – displacing of syllables in a word.
- 41.** Miroljub Todorović, **Algol**, a collection of poems, Belgrade, 1980. The collection was titled after the Star and a computer language. This collection was compiled of signalist, visual, computer, objective, gestural and permutation poems that Miroljub Todorović wrote in the period from 1967 to 1971. Two permutation poems: **Winter Snow Running Horse** and **In Vain Corpse Thirsty Lies** were made by the application of the combination of mathematics methods.
- 42.** Miroljub Todorović, from the poem **Carbon**, 1967, published in the collection of poems **Algol**. The idea of usefulness of the exact phenomenon as Carbon obsessed the poet from the very beginning of his work on Signalism in 1959 and 1960 and resulted in his first attempts to interweave the language of poetry and the language of science.
- 43.** Miroljub Todorović, **Textum**, collection of works, Gornji Milanovac, 1981. The collection compiled the works written in the period 1959-1979. The first part contained the works completed in

the first phase of scientism. The language of scientific poetry was complexly and actively expressed in this collection of works. The second part, under the title **Textum**, contained verbal and visual compositions completed in the period 1969-1979 unrevealing the author's presentation of the Cosmos and World composition by poem and the poem, by analogy, directly tells its structure. This collection comprised fifty haiku poems, traditional three verses with the dominant scientific vocabulary.

44. Miroljub Todorović, **Stop for Muggers Screw Them**, polemics, Belgrade, 1984. Miroljub Todorović led polemics with bureaucratic consciousness of people – institutions, with poets and critic who intended to side away the Signalism from the avant-garde of seventies and eighties. Most of the scripts from this collection had already been published. It had been filled in with explanatory texts and earlier written texts but not published, with slang poems and illustrations.

45. Miroljub Todorović, **I Have Just Opened the Mail, Epistolary Novel on Friendship and Love**, Belgrade, 2000. The novel came into being as a result of the electronic correspondence of Todorović's wife Dinka and her female friends from Vienna, Boston, Beijing, Budapest and Jerusalem during the NATO bombardment of Serbia and Belgrade in 1999.

The signalist movement spreads Associates

Ljubiša Jocić (1910-1978), Serbian poet, director, interpreter, Surrealist and Signalist.

46. Scenes from the gesture poetry movie of Ljubiša Jocić **Snowflakes over Lips**, production **Dunav film**, Belgrade, 1969.

Raoul Hausmann (1886-1971), Austrian artist and writer, Dadaist, key figure of the Berlin DADA.

47. Letter of Raoul Hausmann sent to Miroljub Todorović reflecting on the mutual cooperation, Limoges, 1970.

Marina Abramović (1946-), born in Belgrade, left Yugoslavia in 1976, internationally famous performer and body artist. Lives and works in New York.

48. Marina Abramović manufactured her artistic work **Cloud** on the New Year's card and sent it to Miroljub Todorović, Zagreb, 1970.

49. Marina Abramović emailed to Miroljub Todorović the attached photograph on her performance **Scorpion**, 2005.

Clemente Padin (1939-), Uruguay visual poet and theoretician, editor of new avant-garde review **Ovum 10**. He wrote on several occasions on Signalism.

50. Networks Clemente Padin worked out on the occasion of the NATO bombardment of Federal Republic of Yugoslavia, May 1999.

Dick Higgins (1938-1998), born in Cambridge, Great Britain, died in Canada, fluxes artist, poet, composer, theoretician of the new avant-garde, founder and editor in the publishing house **Something Else Press**.

51. Dick Higgins, poem **Yugoslavia**, variation of the poem **California**, Newhall, USA, 1971. **Jaroslav Supek** (1952-), visual and sound poet from Odžaci in Vojvodina, engaged in artistic actions, theoretical work and mail-art.

52. Jaroslav Supek, his work **COLORS AND WORDS**, extraction, 1972.

Jeremy Adler, born 1947 in London, British poet, professor on the King's College in London.

53. Letter of Jeremy Adler sent to Miroljub Todorović on his beginnings in creating visual poetry, London, 1972.

Bob Cobbing (1920-2002), British theoretician and poet of sound, visual and concrete poetry.

54. Bob Cobbing, **From the Five Vowels /A/, 1973**.

Klaus Groh, PhD, born in 1936 in Upper Schlesien, Germany, neodadaist, founder of the neodadaist centre in Germany and author of numerous anthologies and collections of visual poetry, mail-art and conceptual arts.

55. Letter of Klaus Groh, PhD, sent to Miroljub Todorović with his work **Dada Lives**, manufactured on the official header **DADA Research – Center New DADA Archive and Edition** – Klaus Groh, PhD, Fidrichsfehn, Federal Republic of Germany, 1981.

Milivoje Pavlović Phd, born 1947 in Medveda, Serbia, works as journalist, publisher, has been engaging himself in theory and history of literature, in theory of symbols, communicology. Pavlović gained his PhD for the work **Avant-garde, Neo avant-garde and Signalism**. He used to work as the elected ministry of information in 1991 and 1993. He is regular university professor at the Academy of Arts and Faculty of Administrative Studies in Belgrade.

56. Milivoje Pavlović, PhD, **The White Book**, 1974, photographs.

Pierre Garnier, born 1928, French concrete poet and theoretician, founder of French Spatial Poetry (*Le spatialisme*).

57. Letter of Pierre Garnier to Miroljub Todorović on cooperation, Molliens-Dreul, France, 1975.

Adriano Spatola (1941-1988), Italian avant-garde poet, edited many reviews of experimental poetry, among which **Tam Tam** (1971-1988).

58. Letter of Adriano Spatola to Miroljub Todorović on mutual work written on the head letter of the review **Tam Tam**, Parma, Italy, 1975.

Isaia Mabellini, artistic name **Sarenco**, born 1945 in Brescia,

o MALEN

Italy; philosopher, visual poet, performer, mail-art artisan, founder and editor of the Italian neo avant-garde review **Lotta Poetica**. Lives and works in Italy and Kenya.

59. Letter of Sarenco to **Miroljub Todorović** on the preparations for the retrospective exhibition Lotta Poetica, Calaone-Baone, Italy, 1976.

Richard (Cory) Kostelanetz, born 1940 in New York, visual poet, theoretician of neo avant-garde, co-founder and president of **Assembling Press**.

60. Post card of Richard Kostelanetz to Miroljub Todorović, New York, 1976.

Julian Kornhauser, born 1946, Polish poet, novelist, university professor, literary critic and interpreter. He got his PhD on the **Signalism, the Serbian Neo Avant-garde**, 1981.

61. Letter of Julian Kornhauser to Miroljub Todorović in which he informs about writing a book on Signalism and asks Todorović for cooperation in the terms of interpretation and translation of some expressions, Krakow, Poland, 1979.

Arigo Lora Totino, Italian visual and sound poet, theoretician and critic, wrote on Signalism.

62. Arigo Lora Totino, **Fuoco**, cromotettura, print on cardboard, 1990.

Dr Klaus Peter Dencker, born 1941 in Lübeck, Germany, visual poet and theoretician, compiler of one of cult anthologies of visual poetry **Text-Bilder**.

63. Dr Klaus Peter Dencker, **Alaska on my Mind**, poem.

64. Dr Klaus Peter Dencker. **Kraken**, visual poem.

Daniel Daligand, born 1942 in Lyon, France, visual poet, mail artist, networker and critic.

65. Post card of Daniel Daligand sent to Miroljub Todorović, Paris, 1982.

Vittore Baroni, born in Viareggio, Italy, mail artist, journalist, musician, music critic.

66. Vittore Baroni (1981)/Joel (Sticker Dude) Cohen (1998) Collaboration, **Evolution of Art, A Near The Ragged Edge**.

67. The Booklet of Oz, edition of Vittore Baroni, Viareggio, 2003.

Guillermo Deisler (1940-1995), born in Santiago in Chile, after the assassination of president Allende he lived in exile in Bulgaria and Germany; visual poet, mail artist, critic, compiler of the anthology of visual poetry.

68. Post cards of Guillermo Deisler sent to Miroljub Todorović, Plovdiv, Bulgaria, 1984.

Ruggero Maggi, Italian painter, visual poet and mail artist. Anti-war and nature preservation activist, participant in the **Shadow Project**—Commemoration of Hiroshima Holocaust, founder of the **Amazon Archives**, International Project for the Protection of the Amazon River.

69. Ruggero Maggi, **È tempo di pregare 2**, Ruggero Maggi, Riccardo Montenero, **Tempora**, Exhibition Catalogue, Italy, 2004.

Andrej Tišma, born 1952 in Novi Sad, painter and critic, signalist. Produces concrete poetry, mail-art, video-art, web-art, photography, Stamp-art, electrographic/telefax art; acts as performer.

70. Andrej Tišma, **Transition Impossible**, Exhibition Catalogue, 2007.

Živan Živković (1952-1996), professor at the Philology Faculty at the Belgrade University, literary critic, essayist and poet. Got his PhD for his thesis **Signalism-Genesis, Poetics and Artistic Practice**.

71. Živan Živković, **Signalism-Genesis, Poetics and Artistic Practice**, Paraćin, 1994.

72. Živan Živković, Post card **It's Nicer with Ass**

sent to Miroljub Todorović.

Franko Bušić, born 1971 in Split, painter, writer, haiku poet, illustrator, mail artist and Multi Dada performer.

73. Franko Bušić, collage, 1998.

Julien Blaine, (1942-), French visual poet, mail artist, conceptual artist and performer, editor of the Neo avant-garde review **Doc(k)s**.

74. Julien Blaine, **International Poem**, 1999.

Dmitry Bulatov, born 1968 in Kaliningrad, Russian Federation, visual poet and theoretician.

75. Dmitry Bulatov, **100% Noism Poetry**, table of artistic stamps, 1999.

Ilija Bakić, born 1960 in Vršac, poet, story teller, novelist, critic and editor. The greater part of his literary work is oriented towards science fiction and avant-garde literature, particularly Signalism.

76. Ilija Bakić, **Visual poem**, 2000.

Zvonko Sarić, born 1963 in Subotica, writes poetry and prose, has exhibited his works in more collective exhibitions; his works are translated in Hungarian; actively participates in the International Review **Signal** and plays a prominent role in the Signalist movement.

77. Zvonko Sarić, **Signal**, visual poem.

Dobrica Kamperelić, born in Belgrade 1947; in the sixties of the last century started to work with the Group R&D **The Impossible**; in the seventies began to produce concrete and visual artefacts, somewhat later he got engaged with signalism and clockotism, than mail art, interactive performances, demonstrations. Since 2001 he is a member of the multimedia-art group KVART and founder of the Group ULTIMA OCCASIO, which organized the International Multimedia Art Festival OPEN MIND-OPEN WORLD in 2005.

78. Dobrica Kamperelić, his work **Self-Help**.

Michele Perfetti, born 1931 in Ferrari, Italy, mail artist, critic and theoretician of neo avant-garde. On several occasions wrote about Signalism.

79. Michele Perfetti, Catalogue of the Exhibition **CON-TE-STO**, 2004.

Slobodan Škerović, born in Belgrade 1954, painter, poet, haiku poet, prose writer, essayist and editor. He takes an active

participation in Signalist movement as the author and editor.

80. Slobodan Škerović, the poem **Present** from the Collected poems **Indigo**, Edititon **Signal**, Belgrade, 2005.

Luc Fierens, born 1961 in Belgium, multimedia artist, web and mail artist, flux artist, neo Dadaist, performer, sound and visual poet.

81. Luc Fierens, **Signalism**, 2006.

Bogislav Marković, born 1940, Belgrade poet, signalist.

82. Bogislav Marković, **The Atlay Dusk**, novel, Belgrade, 2006.

Dejan Bogojević, born in Valjevo 1971, novelist, literary and art critic. He is engaged in painting, design, cartoon and mail art.

83. Dejan Bogojević, **Tyrant's Records (Abolla)**, mini-poem, Valjevo, 2007.

David Baptiste Chirot, American visual poet, essayist, genuine rubBEings since 1999.

84. David Baptiste Chirot, **To V. Mayakovski**, rubBEing.

Jean-François Bory, born 1938 in Paris, poet of visual and concrete poetry, coeditor with Julien Blain of the Review **Approaches**.

85. Jean-François Bory, **Jardin de noit**, visual poem.

Peter Finch, the Welsh poet, critic, visual poet, worked with Bob Cobbing, founder of the literary review **Second Aeon**.

86. Letter of Peter Finch to Miroljub Todorović written on the official memorandum of the Review **Second Aeon**, Cardiff, Great Britain.

Geza Perneczky, born in Hungary, lives in Germany, mail artist.

87. Geza Perneczky, post card **Post Infinite and A Lot of Glory**, with seal and signature of the author, Köln, Germany.

Keiichi Nakamura, Japanese visual poet and mail artist.

88. Keiichi Nakamura, **I am Here**, visual poem.

89. Keiichi Nakamura, post cards.

Emilio Morandi, born 1940 in Italy, painter, performer, mail artist, networker, video and installation artist.

90. Emilio Morandi, **SHRINEtm (My sacred space)**.

Irving Weiss, born in Bronx, New York, USA, lives in Italy, publishes poems, visual poetry as well.

91. Irving Weiss, **ENTER**, visual poem.

Dobrivoje Jevtić, writer, editor of the review **Gradina** from 1966 to 1972.

92. Dobrivoje Jevtić, **/DJ/**, visual poem.

LIBRARY OF THE UNIVERSITY COLLEGE OF LONDON

93. Letter by which the Library of

the University College of London informs Miroljub Todorović about the review **Signal**, London, 1970.

Archiv SOHM

94. Letter sent to Miroljub Todorović from the Archiv SOHM, informing him about the review **Signal**, Markgröningen, Germany, 1971.

Joslyn Art Museum

95. Letter sent by Joslyn Art Museum to Miroljub Todorović describing his accomplishments in signalism, informing him about the Exhibition in Nebraska on which

his works were exhibited. The letter was accompanied by a booklet of Ken Friedman, dedicated to the Swiss-German author of artistic books **Homage a Diter Rot**, one of the leading American artists since 1966, in the edition specially prepared for the Project **Omaha Flow Systems**, Nebraska, USA, 1973.

The Ruth and Marvin Sackner archive of concrete and visual poetry

96. Letter of Marvin Sackner addressed to Miroljub Todorović about the **Beauty and Breathing Exhibition**, Florida, USA, 1992.

IZLOŽBA

Autor izložbe: dr Branka Prpa

Realizacija: radnici Arhiva

Vizuelizacija: inž. Arh. Bojana Đurović i Dragana Lacmanović

Prevod: Svetlana Adžić

Muzika: Dragan Latinčić, Ciklus pesama HLADNO ŠIŠMIŠ HUJI prema fonetima Miroljuba Todorovića

Izložbu otvara Radovan Popović, biograf i publicista

EXHIBITION

Author: Branka Prpa, PhD

Realisation: Historical Archives of Belgrade

Exhibition visual concept: Bojana Đurović, architect and Dragana Lacmanović

Translator: Svetlana Adžić

Music: Dragan Latinčić, collection of songs Coldly Bat Hums to the poems of Miroljub Todorović

Exhibition opens: Radovan Popović, biographer and journalist

KATALOG

Glavni i odgovorni urednik: dr Branka Prpa

Priredivači: Olga Latinčić, Branka Branković, Branka Rakočević i Evica Micković

Vizuelizacija izložbe: inž. Arh. Bojana Đurović i Dragana Lacmanović

Likovno-grafički dizajn izložbe i kataloga: Dragana Lacmanović

Prevod: Svetlana Adžić

Tehnička priprema: Jelena Nikolić i Bojan Kocev

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http://www.rastko.org.yu/knjizevnost/signalizam/index.php#_rastko



Razmišljajte o signalizmu Think About Signalism

Signalizam i biće

Signalizam u svojoj osnovi, opredeljenju i akciji podrazumeva najviše oblike humanizma. Ako je istorija zapadnoevropske filozofije, po Martinu Hajdegeru, istorija zaborava bića, onda signalističko mišljenje i signalistička

umetnost predstavljaju ponovno traganje i otkrivanje tog pepelom raznoraznih doktrina zapretanog bića.

Miroljub Todorović,
Haos i kosmos, 1994.



Osluškivači kosmosa

U signalu je izvor, začetak bića, prva glasnica postojanja i svesti osvajačkog svemira, znak života, jedva vidljiv treptaj u neuhvatljivoj tami, pomami prostora i vremena. Osluškivači kosmosa na tragu su signala. On je negde na beskrajnom putu kao zvuk ili

svetlost, kao sažeta poruka, smisao koji treba dešifrovati u drugačijem biću, u usplahrenom umu.

Miroljub Todorović,
Haos i kosmos, 1994.



Signalism and the Being

Signalism in its base, orientation and action is turned towards the highest forms of humanism. If the history of Western European Philosophy, as Martin Haideger interprets it, is the history of self-forgetting, then, the Signalist's attitude and the Signalist's art represents the

retracking and unravelling different doctrines that once belonged to ash-covered humans.

Miroljub Todorović,
The Chaos and the Universe, 1994



Listeners of Universe

In Signal is the source, embryo of a human being, the first sound of existence and consciousness of the conquering Universe, sign of life, barely visible twinkle in unreachable darkness, in rage of space and time. Listeners of Universe are tracking the signal.

It is somewhere on its indefinite track in a form of sound or light, a condensed message, meaning yet to be deciphered in different being, in an upset mind.

Miroljub Todorović,
The Chaos and the Universe, 1994



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