



CONCEPTUAL POETICS DAY 2016

Akademie der Künste

Hanseatenweg 10, 10557 Berlin

Sunday, June 11th, 12.30–9.00pm

free entry

www.conceptualpoetics.org

The CONCEPTUAL POETICS DAY is an annual event that explores the imaginary border between visual art and literature.

- lectures, readings, discussions or other forms that navigate on both sides of the imaginary border between visual art and literature
- books that fall within the area of what is or could be POSTNAIVE
- thoughts, images, texts or thoughts that are somewhat more explicit, sometimes strategic... sometimes indulging in borrowing, stealing, appropriating, inheriting, assimilating... being influenced, inspired, dependent, indebted, haunted, possessed... quoting, rewriting, reworking, refashioning... a re-vision, reevaluation, variation, version, interpretation, imitation, proximation, supplement, increment, improvisation, prequel... pastiche, paraphrase, parody, forgery, homage, mimicry, travesty, shan-zhai, echo, allusion, intertextuality and karaoke.

The poster of the CONCEPTUAL POETICS DAY 2016 is created by HarisEpaminonda. Organized by Michalis Pichler on the occasion of *Miss Read: The Berlin Art Book Fair 2016* in collaboration with Akademie der Künste and Literaturwerkstatt Berlin. Layout: we make it

AKADEMIE DER KÜNSTE

CONCEPTUAL POETICS DAY 2016

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Hanseatenweg 10, 10557 Berlin

Sonnabend, 11. Juni, 12.30–19.00 Uhr

Eintritt Frei

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Der CONCEPTUAL POETICS DAY ist eine jährlich stattfindende Veranstaltung, die die Grenze zwischen bildender Kunst und Literatur auslotet.

- Vorträge, Lesungen, Diskussionen, Performatives auf beiden Seiten der imaginären Grenze zwischen bildender Kunst und Literatur
- Bücher, die in ein Gebiet fallen, das POSTNAIV ist oder sein könnte
- Bilder, Töne, Texte oder Gedanken, die irgendwie ausdrücklicher sind, manchmal strategisch, manchmal schwebend im Ausleihen, Klauen, Aneignen, Erben, Assimilieren... Beeinflusst-, Inspiriert-, Abhängig-, Gejagt-, Besessen-Sein, Zitieren, Umschreiben, Überarbeiten, Umgestalten... Revision, Reevaluation, Variation, Version, Interpretation, Imitation, Annäherung, Improvisation, Supplement, Zuwachs, Prequel... Pastiche, Paraphrase, Parodie, Piraterie, Fälschung, Hommage, Mimikry, Travestie, Shan-Zhai, Echo, Allusion, Intertextualität und Karaoke.

Auf dem Lyrikmarkt des poesiefestival berlin am 11. Juni sind ab 15 Uhr poetische Publikationen von 40 Verlagen und Buchhandlungen sowie Lesungen, Poesiefilme, ein Kinderprogramm zu entdecken. Live-Konzerte auf der Studiobühne: 19.00 Kofelgshroa ● 20.30 Kitty Solaris mit Band ● 22.00 Der Nino aus Wien

PROGRAMM

12.30PM

Cordula Daus

Toponymisches Heft N° 3 (Fantôme Verlag)

The upcoming edition of the transdisciplinary journal is devoted to the entire spectrum of expression of seismic mediums. Benevolent observers, seaground sediments, hotel walls and logs give account of an almost forgotten experiment: when does an event begin; can it be felt? How can we write a tremor? In the interests of accuracy, we shall dub this branch of knowledge seismology.

13.00PM

Michalis Pichler

Introducing CPD

appropriation, unborning boring, détournement, objet perdu, erasure poetry, or writing through ... what is it that makes the post-naive today so appealing?

13.15PM

James Sherry (Roof Books)

A History of Roof Books and Its Concepts

Roof Books and Segue Foundation have been at the forefront of innovative and experimental writing for nearly 40 years. James Sherry, editor of Roof Books and founder of Segue Foundation, discusses the history of Roof from its origins in the New York School at Naropa Institute, to its affiliations with the emergence of language writing, to its current editorial policy supporting a larger ecology of literary styles and tendencies that includes European and American avant garde, conceptual and flarf poetry, identity poetics of many kinds, and environmental and eopoetics.

13.40PM

Matvei Yankelevich (Ugly Duckling Presse)

Saliva: Moscow Conceptualism and the Reclamation of Poetry

14.00PM

Franz Thalmair, Lois Bartel

Lorem Ipsum Dolor Sit Amet (Revolver)

Lorem ipsum Dolor Sit Amet is the third in a series of books investigating the act of writing in the context of visual arts. Its starting point is the so called filler text which—in the field of publishing—is commonly used to demonstrate the graphic elements of a document or visual presentation. Replacing meaningful content that could be distracting with placeholder text may allow viewers to focus on visual and/or structural aspects of writing such as font, typography, and layout.

14.20PM

Franz Thalmair, Bernhard Cella,

Haris Epaminonda, Stefan Riebel,

Ignacio Uriarte

Possible Content for 18 Pages (Revolver)

Possible Content for 18 Pages is a multiple series of exhibitions and publications reflecting upon the act of writing at the intersection of linguistic, visual, physical and spatial communication. Flusser's essay *The Gesture of Writing* provides the foundation for the wide-reaching investigation involving around 40 artists, writers and researchers. The original typewritten manuscript of this texts provides not only the thematic but also the formal-aesthetic structure of the overall project.

15.20PM

Elisabeth Lebon, Izet Sheshivari

200 Memories (Boabooks)

15.40PM

Hank Schmidt in der Beek

Die Enzyklopädie der grossen Geister (Institut für moderne Kunst Nürnberg)

16.00PM

Eugen Gomringer, Annette Gilbert,

Thomas Thiel (Bielefelder Kunstverein)

nichts für schnell-betrachter und bücherblätterer (Kerber Verlag), *Gomringer &*

Eugen Gomringers Gemeinschaftsarbeiten mit bildenden Künstlern: Diese Publikation erscheint anlässlich des 90. Geburtstags von Eugen Gomringer, einem »Vater« der konkreten Poesie. Die Begegnung mit Werken der konkreten Kunst ließ ihn 1944 vom Sonette-Verfasser zum Konstellationen-Hersteller werden und prägt seine Poesie bis heute. Der Katalog dokumentiert Gomringers bisher weithin unbekannte Gemeinschaftsarbeiten mit bildenden Künstlern, darunter u.a. Günther Uecker, Max Bill und Anton Stankowski. Diese Arbeiten, die in der Intensität des Gesprächs zwischen Kunst und Literatur ihresgleichen suchen, eröffnen eine neue Facette im Œuvre Gomringers und im Dialog der Künste.

Ausgehend von seinem Werk thematisierte 2015 im Bielefelder Kunstverein die Gruppenausstellung *Gomringer & mit zeitgenössischen KünstlerInnen* sowie LyrikerInnen die Aktualität von Sprache und Text im künstlerischen Schaffen.

17.10PM

Cia Rinne

Notes for Soloists, Sounds for soloists

Notes for soloists (081 Editör, 2009) is marked by a aural way of dealing with language. Working for seven years on the final publication, this acoustic feature has led her to experiment with the performativity of the text both in readings and collaborations with artists and sound designers. The partnership with Sebastian Eskildsen, sound designer at the Copenhagen Royal Theatre, gave birth to the sound work *Sounds for soloists* (2011–12).

17.20PM

Arno Auer, Kevin Rittberger

Wirr singt das Volk (Textem)

In *Wirr singt das Volk* sind nationalistische, menschenfeindliche und stark vereinfachte Ideologien von PEGIDA und der Neuen Rechten zu einem Dialog verarbeitet, der sich aus unterschiedlichen literarischen sowie journalistischen Texten und Redebeiträgen speist.

17.40PM

León Muñoz Santini

El paisaje infantil del terror moderno tiene peces voladores / *The Child Landscape of Modern Horror has Flying Fishes*. (gato negro)

El paisaje infantil del terror moderno tiene peces voladores / *The Child Landscape of Modern Horror has Flying Fishes* is a book of financial poetry: a compilation of one year of entire bank accounts and financial records. It is part of a larger project of publishing ones entire financial life.

18.00PM

Hannes Bajohr, Gregor Weichbrodt

I Don't Know (oxoa), *Erotica* (oxoa)

Hannes Bajohr and Gregor Weichbrodt present oxoa, a writer's collective for digital conceptual literature, and some of their titles, including *I Don't Know*, *Erotica*, and a new series of translations of conceptual literature.

18.30pm

Paul Soulellis

Library of the Printed Web

Founded by Paul Soulellis in 2013, *Library of the Printed Web* (@printedweb) is a physical archive and publisher of web-to-print artists' books, zines and other printout matter. The project articulates network culture as printed artifact, characterized as an accumulation of accumulations — much of it print-on-demand. *Printed Web #4* (2016) launches at Miss Read with work by Wolfgang Plöger, Elisabeth Tonnard, Eva and Franco Mattes, Christopher Clary, Molly Soda, Lorna Mills, Travess Smalley, Anouk Kruithof and Angela Genusa, and a new text by Rhizome Artistic Director Michael Connor, »Folding the Web.«

+ SURPRISE GUESTS