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LEE "SCRATCH" PERRY



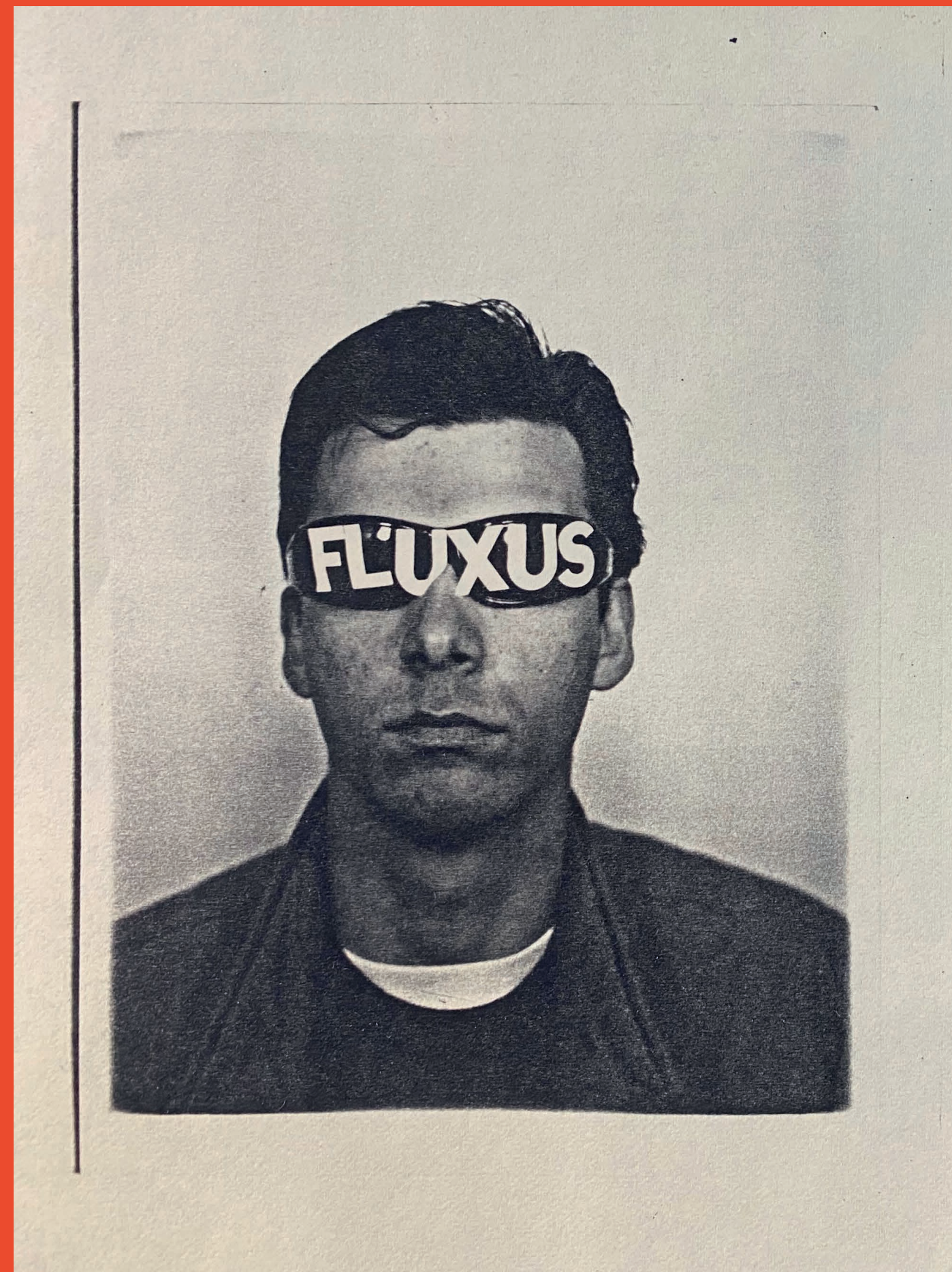
SPRING 2021 VOL. 2 #12 US \$20 UK £15

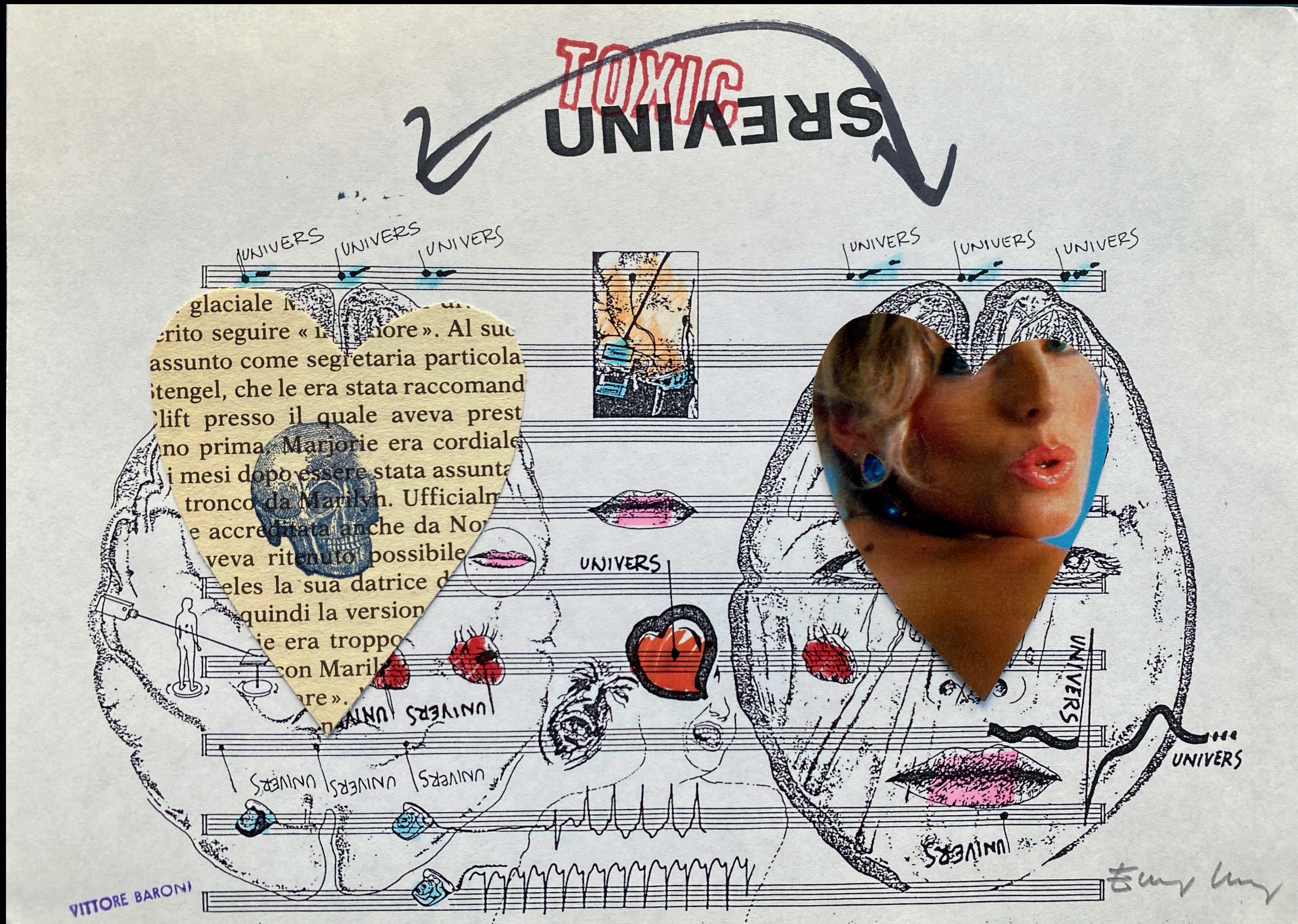
In times of instability, isn't it time to think that life between two worlds, duality, hybridity are the only way to survive? Isn't it a path to freedom? Going back in time, let's travel to an unusual place in the Eastern Bloc: Plovdiv, Bulgaria in the years before, and around, the fall of the Iron Curtain. There, a poet named Veselin Sariev seeks the possibility of political liberation, but also the liberation of the language, and the system of art. In dialogue and under the influence of his friend, the Chilean emigrant Guillermo Deisler, Sariev creates his first visual experimental poems. With the fall of the Berlin Wall, he can now officially realize his dream and create an edition for visual and experimental poetry, *SVEP*. Full of original artworks and poems from a global coterie of contributors, four issues were published between 1990-1991 with a circulation of one-hundred copies distributed globally.

In his 1990 manifesto to *SVEP*, Sariev said: "Presently, not more than several thousand people practice this modern art. For them, the Earth is a big village and they are a large family, whose members look for relatives. They communicate through mail (as rebels against 'the system': gallery-author-publication and critics among them) and thus they become part of a world-wide cultural process, which is dependent on them. Responsiveness, humanism, aspiration for overcoming borders, for peace and democracy, comradeship, attention to everyone who is willing to partake in this artistic brotherhood. They do not see each other, but know each other by their visual messages; by the ideas they exchange; by the feelings incorporated in them... Authors of visual poetry rehabilitate poetic language as a means of expression—an international language marked by the signs of time, by the internationalization of mass media, when the world becomes a home for everyone, where different tastes are being formed and different products are being promoted. Through their means of expression poets react to equalization that oppresses free speech."

In 2021, living in the digital world, this big village is a reality and looks like the best possible reality, but are we free?

The visual poems of Veselin Sariev and *SVEP* are part of the collections of Getty Research Institute, Los Angeles, and MoMA, New York. Guillermo Deisler's work is featured in *After the Wall, Collection 1970s-Present*, MoMA, NY



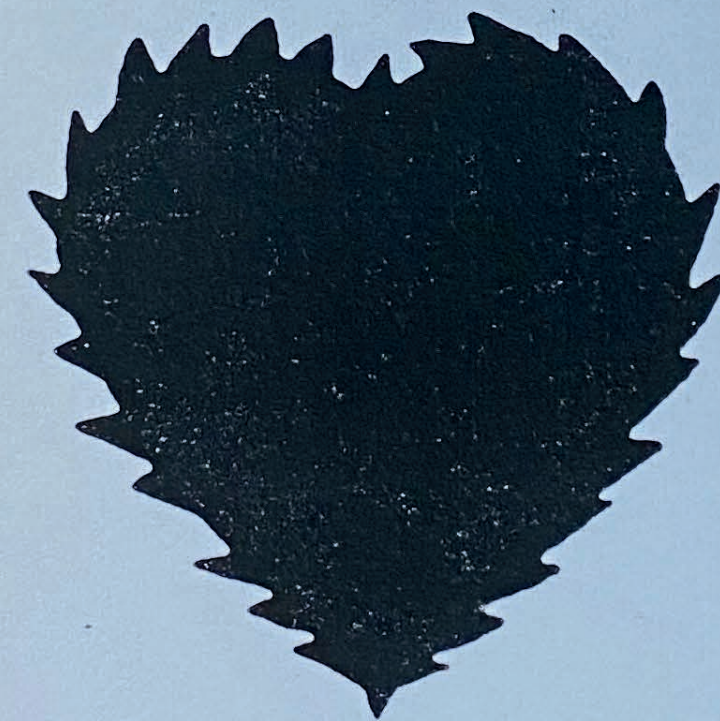


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THE BLACKLEAD OF YOUR SOUL
THE COALDUST OF YOUR HEART
ARE THE THORNS OF THE ROSE



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