



Tamara and Saveli Grinberg Chair in Russian Studies הקתדרה ללימודים רוסיים ע"ש תמרה וסבלי גרינברג

The Department of Russian and Slavic Studies and Tamara and Saveli Grinberg Chair in Russian Studies (The Hebrew University of Jerusalem) invite you to the lecture

## ZAUM – A masterstroke of Russian Futurism and its Impact on Poetry, Art and Design

following the publication of the book "Zaum" in Hebrew

**זאום – תחבולת העל של הפוטוריזם הרוסי**  
**השפעתו על שירה, אמנות ועיצוב גראפי**  
בעקבות יציאתו לאור של "ספר הזאום" בעברית

by **Tino Moshkovic and Galia Baras**

(the lecture will be given in Hebrew)

**Monday, January 20, 13:00-14:30**

**Mt. Scopus, Media 31**

"Alright, no choice: here's the Book of Zaum. No, wait, hold on—that sounds way too much like *The Book of Tao*. This isn't a book of Zaum. No, that's not it either. What does "of Zaum" even mean? Definitely not "of Zaum." It's mine. Here's a Zaum-ish book. No, not "Zaum-ish," a big book. Huge. And super cerebral, too.

So maybe: "Here's a book about the language of Zaum"? Maybe. But not really *about* Zaum—more like my take on Zaum. And maybe your take too. Later, though. Down the line. Not right now. When? I don't know. Eventually. Some-time soon. How soon? Nobody knows!

What's Zaum? Zaum is a language. Language is a system of agreed-upon symbols that lets us... No, not that, not there—somewhere else entirely.

Okay, how about Futurism? What's Futurism? A Russian avant-garde movement. But wait—Russians? That's a whole other story. And avant-garde? Everyone's always going on about avant-garde, avant-garde, but I've never actually *seen* it. Just books everywhere. Literature and books. So, go further back? Further back, it's not literature yet; it's just poetry. Poetry that gets sung. And played, too.

But what does that have to do with anything? Does it even connect? Does any of this connect?

The language of Zaum emerged on the stage of Russian poetry as a meta-strategy, aiming to revolutionize the mechanisms of poetic influence and reception—establishing a new relationship between the subject and the poetic object. The idea was to bypass linguistic and poetic connections and contexts (in the sense of tradition and processes of influence and reception) that had developed over thousands of years and, in the eyes of the Futurist revolutionaries, had outlived their relevance. The goal was to create a poetic experience through radically innovative methods and forms.

To what extent is such a thing even possible?"



**Tino Moshkovic** – Poet, translator and poetic theorist, and the editor and translator of the ZAUM.

**Galia Baras** – Designer of ZAUM, specializing in graphic adaptations for poetry collections.

