

## Editorial: 1968-1975

Still in 1968, after the occupation of Czechoslovakia, Vratislav Effenberger assumed the role of editor in chief of a review under preparation, and due to the circumstances he was forced to change its concept: instead of the original surrealist project, *Aura*, he created a wider project under the title *Analogon*, which encompasses not only surrealism, but also structuralism and psychoanalysis. The first, and for a long time the last number came out in the Spring of 1969.

Meanwhile a split occurred in the Parisian group – the movement divided and finally, in October 1969, several of its protagonists, lead by Jean Schuster, renounced the surrealist ideas, while others, represented mainly by Vincent Bounoure, with whom Vratislav Effenberger and his collaborators showed solidarity, rejected such a defeatism as unjustified. The local group formulated a collective reaction to the Parisian crisis in the leaflet *Aby se nezapomínalo na všechno* (*So That Everything Is Not Forgotten*, June 1969), and finally published the manifesto, *Možné proti skutečnému* (*The Possible Against the Real*, October 1969), that among other things revised some of the conclusions of the *Platform of Prague*.

The turn of the 1970s brought a change in the personal composition of the surrealist group, which necessarily lead to a change in the structure of its activities. The incoming regime of political and cultural-political normalization banned all of its publishing projects and some ambiguities arose due to an internal crisis (a split with some of its authors: Dvorský, Král, Voskovec and others).

A new center of collective activity later formed around Vratislav Effenberger. At first contacts intensified between him and Jan Švankmajer and Eva Švankmajerová, Ludvík Šváb joined them, but a new active grouping established itself only during 1971 in the context of collective experimentation under the title *Tichá pošta* (*Silent Post*). A community far closer than we had seen in the previous periods emerged, as a consequence of the pressure of the regime and the isolation from a public place for communication. Members of the group met as in the 1950s, in the privacy of their flats and studios, and they viewed their collaboration in a certain sense as more intimate. In the course of the game that stretched over a period of several months and in the immediately following period the new personal composition of the group stabilized despite a few problems. This group accepted, as a gesture of continuity with the activities of Nezval's and Teige's prewar Group of Surrealists in the CSR, the name of the Surrealist Group in Czechoslovakia. It was formed by Karol Baron, Vratislav Effenberger, Andrew Lass, Albert Marenčin, Juraj Mojžiš, Martin Stejskal, Ludvík Šváb, Eva Švankmajerová and Jan Švankmajer. (In 1972 Alena Nádvorníková joined the group and in 1974 Emila Medková renewed her collaboration.)

One of the original intentions of prewar surrealism became renewed in the organic and organizing principle of *game* as a creative activity. Ludic activity became a specific instrument of surrealist cognition. Also in 1971 two other collective games took place: *Bonjour, M. Gauguin* and *Ljotčiki* (*Pilots*). Unlike *Tichá pošta*, which was carried out in the form of written (pseudo)scripts, both games used visual means of expression and can be also characterized as games of interpretation. In the course of the following years there were numerous such games and similar experimental projects which more or less applied and developed ludic principles, and their function would become greater in the future. They became a regular component of extensive thematic anthologies that were put together from 1972 onward and created yet another form of collective activity. Precisely the three aforementioned collective games became the basis of the first of such anthologies under the title *Interpretace* (ed. by Martin Stejskal and Jan Švankmajer). It also

contained theoretical texts, essays, individual works, etc. The anthology *Erotismus* (Eroticism) was created between 1972 and 1974 (ed. by Vratislav Effenberger), based on an extensive collective Inquiry on Eroticism. The next two years were devoted to the anthology *Analogie* (ed. by Martin Stejskal), which featured the prominent experimentation Panorama (a game of searching for visual analogies – an excerpt can be found in the current issue of Analogon). From the mid-1970s materials were collected for the later unfinished project *Mentální morfologie* (*Mental Morphology*, ed. by Vratislav Effenberger). The 1970s were also marked by the collective creation of the ideal (unrealized) exhibition *Obrazotvorné prostory* (*Imaginative Spaces*).

All these anthologies were put together in a single copy with typescript texts and photographic reproductions of visual art and within the framework of the collective activity they mainly had a character of a work in progress. They were meant to serve as a basis and point of departure for a conceptual investigation of the so-called *surrealist phenomenology of imagination*: a term denoting yet another evolutionary acquisition of Effenberger's theoretical model of surrealism. Contacts between the Czechoslovak and Parisian groups also became very intensive: beginning in 1970 Effenberger and other authors from the group regularly published in the new surrealist bulletin *BLS* (*Bulletin de liaison surréaliste*) and in 1974-75 they prepared an anthology of both groups under the title *La civilisation surréaliste*, published in Paris, 1976.

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