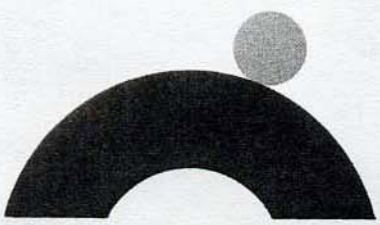
‘Stripsody’: Boom Bang Swoom Crunch Zoom

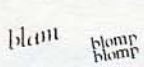
One day, three years ago, I was in Milan at Cathy Berberian’s house, and Umberto Eco was also there.
At a certain moment, we began to think about ‘Stripsody’.
Cathy had tape-recorded, with her unbelievable voice, a set of onomatopoeical words from comics.
At that time, I was already working on images where words become pictures.
Who could have written the text for this work if not Umberto Eco?
I went to my studio with a recorder and Cathy’s tape.
The tape was playing and images of ‘Stripsody’ were born.
The work was hard, but amusing.
I could not understand any more whether words were growing up into images or shapes around words.
They were visual and sound signals for the imagination.
When everything was done, by chance, two persons saw this work: Mara Coccia of the Arco d’Alibert Gallery of Rome and David Kung of the Kiko Galleries of Houston.
The last one is a chinese-american, very active, a nice-crazy one, who takes very quick decisions.
Once he was in Genoa at my house in Boccadasse, and taking paper and pencil, he made up accounts and said: ‘we are going to make a book and a portfolio of screenprints’.
And this is what happened.
For me that was the beginning of ‘Stripsody operation’, that is in full development still today.
I mean this not for the creative action, exhausted between 1966 and 1967, but for the message that followed in other expressions.
During the following year, 1967, I realized that the force of the message was concentrated in certain details of some images.
With the passionate help of Kurt Blum, we worked for two days in his studio in Bern to photographically isolate these details.
The images that came out from these slides were used for my electronic machine, exhibited at the Museum of Lund in Sweden, and for my set of ten multiple paintings.
The multiple paintings, in an edition of 10 copies each pattern, partially screenprinted and partially made by hand, are actually travelling from town to town.
A set is permanently at the Swissair Palace of the International Airport of Zurich.
My latest exhibition was held in Taranto, Southern Italy, at the department-stores, at the end of April 1969.
This exhibition is the fairest of all.
My paintings were hung near the bathing-suits.
Thousands of people went by, some didn’t notice them, but others, who saw them for the first time, received a new and unexpected message.

Eugenio Carmi
May 1969













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Pages from ‘Stripsody’ by **Eugenio Carmi** *and* **Cathy Berberian.** *Text by* **Umberto Eco**