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BIOGRAFIES

- SEMINARI ART

POESIA VISUAL

ARIAS-MISSON, Alain

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Alain ARIAS-MISSON: Born in Brussels of an English mother and a Belgian father. Emigrated to the United States as a refugee at the age of 2. Raised in New York City and New England. Harvard graduate in Greek studies. Extensive travels in North Africa. Has worked for the United Nations and U.S. Department of State in information and cultural fields. He and his wife, the Asturian painter Nela Arias, live in Madrid. Arias-Misson has published extensively in French and Spanish reviews. He has given readings of his experiments in phonetic poetry in the United States, South America and Europe. His latest poem-objects are complex constructions in plastic.

Alain Arias-Misson, geb. 1936 in Brüssel. Veröffentlichungen in spanischen und nichtspanischen Zeitschriften. Verfasser von Objektgedichten. Begründer der Zeitschrift »Spusa«. Widmet sich der Handlungsdichtung.

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PALABRAS = Worte

ARIAS-MISON, Alain

Alain Arias-Misson Zerbrechliche Worte

ΔRTMΔN, Hans Carl Bronislavius (n 1921)

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» H. C. (Hans Carl Bronislavius) ARTMANN: Born 1921 in Vienna. A founder of the "*Wiener Gruppe*" that dominated Viennese avant-garde activities from 1952 to 1959. His publications include **med ana schwoazzn dintn** (Otto Mueller Verlag, Salzburg 1958), Austrian dialect poems; **Von denen Husaren und anderen Seil-Tänzern** (Piper Verlag, Munich 1958); **Der Schlüssel des heiligen Patrick** (Otto Mueller Verlag, Munich 1959); **hosn rosn baa** (Wilhelm Frick Verlag, Vienna 1959), a volume of dialect poetry including works by Friedrich Achleitner and Gerhard Rühm; and many plays for the theater and television. He lives in Malmö, Sweden.

ASINS, Elena

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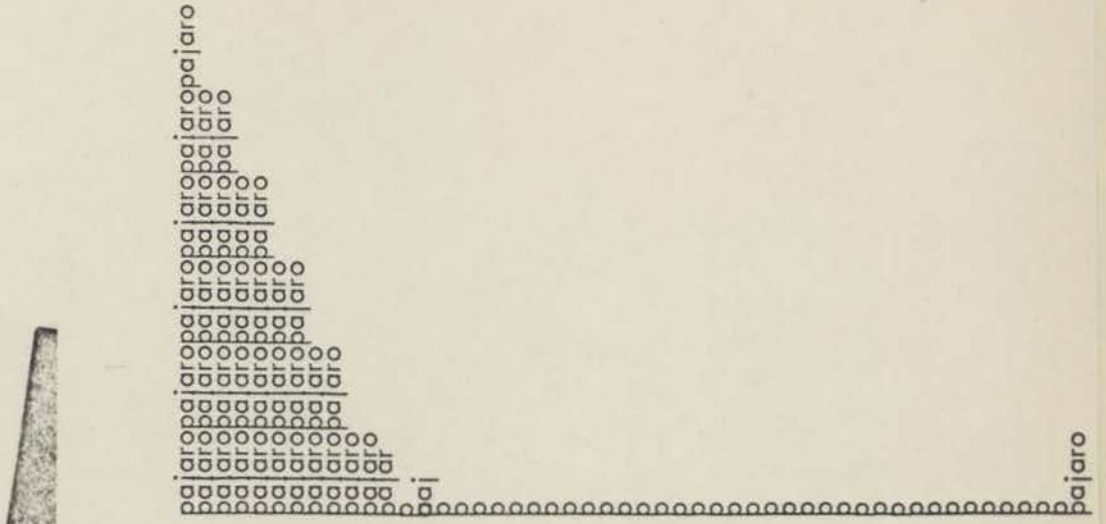

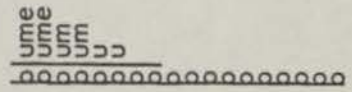

AZEREDO, Ronaldo (n 1937)

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Ronaldo AZEREDO: Born 1937 in Rio de Janeiro. Since he joined the Noigandres Group in 1956 his concrete poems have appeared regularly in *Noigandres* anthologies and *Invenção*. According to Décio Pignatari, "Ronaldo Azeredo never wrote verses in his life: directly to concrete poetry. Owns an extraordinary form intuition. Now pursuing a sort of 'graphic prose'." He works in advertising.

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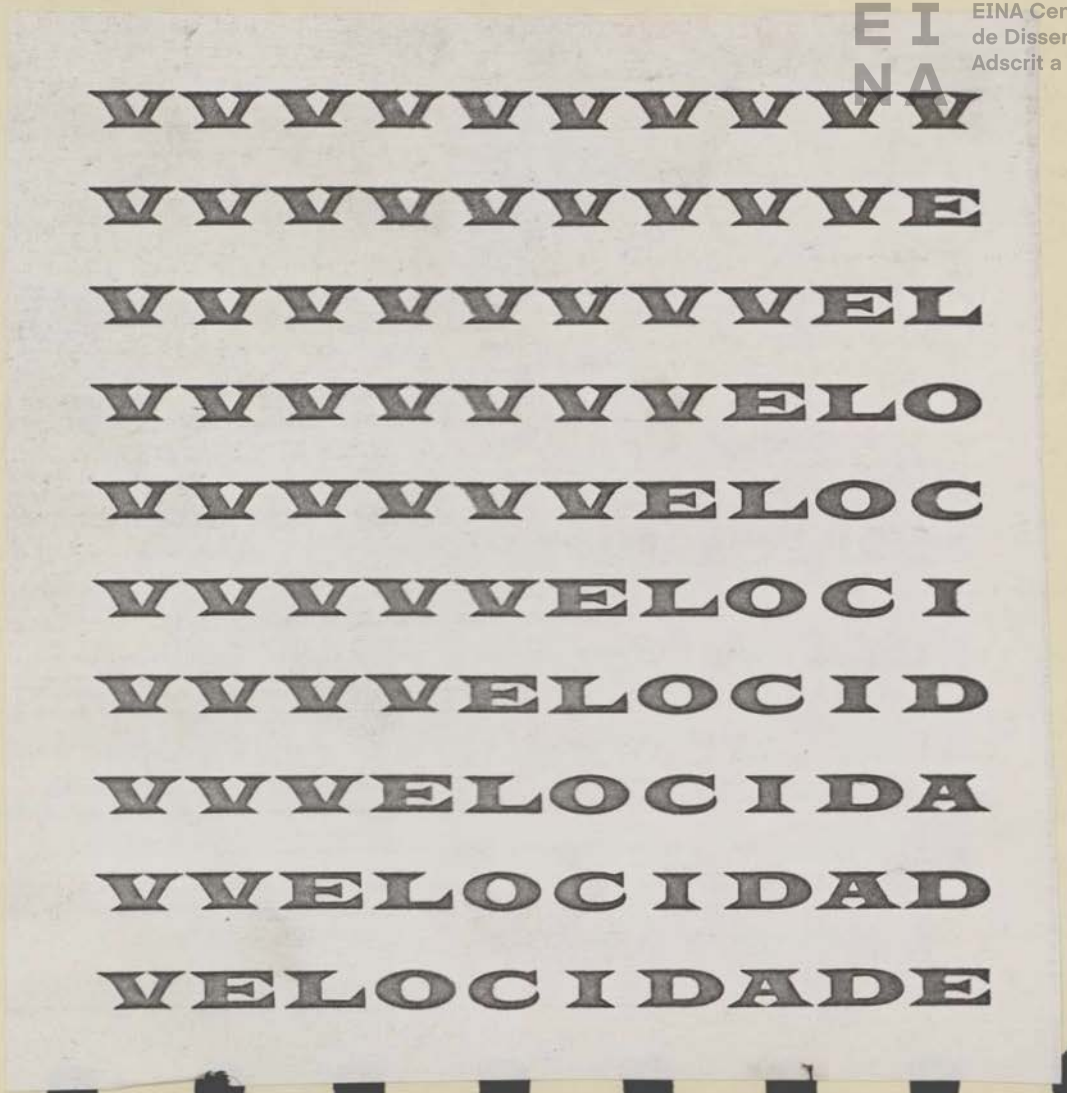

AZEREDO

BROSSA, Joan

EINA Centre Universitari
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Joan Brossa, geb. 1919. Eine der bedeutendsten Gestalten der zeitgenössischen katalanischen Dichtung. Hat Theater und Lyrik in diskursivem und experimentellem Stil geschrieben. Mit Tàpies, Cuixart, Tharrats und anderen Gründer der Gruppe »Dau al set« (Würfel mit sieben).

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Joan Brossa Elégie pour le Che

A B D F
G I J K L
M N O P Q R
S T U V W X
Y Z

BELLOLI, Carlo (n. 1922)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

- Carlo BELLOLI: Born 1922 in Milan. Eldest son of the 14th Count of Seriate. Doctor of letters and philosophy, and professor of aesthetics. Poet, art historian and critic. An early innovator in the new poetry that during the 1950s came to be called concrete. His books and portfolios of poems include **testi poemi murali**, Edizioni Erre, Milan 1944; **tavole visuali**, Edizioni Galo, Rome 1948; **corpi de poesia**, Mediterranean Publishing Company, Rome & New York 1951; **tavole visuali** (second series), Edizioni Meps, Milan 1956; **textes audiovisuels**, Édition Matérial, Paris 1959; **stenogrammi della geometria elementare**, Scheiwiller, Milan 1960; **texte poème poème texte**, Eugen Gomringer Press, Frauenfeld 1961; **sole solo**, Edition Hansjörg Mayer, Stuttgart 1967. His books on aesthetics, art history and criticism include **La Vita nell'Era Feudale** (1946), **Il Senso del Colore nella Letteratura** (1950); **Arte Mediterranea** (1951), **Filologia Cibernetica e Linguaggio dell'Estetica** (1953), **Elementi Mediterranei nell'Architettura Brasiliana** (1956), **Cinema d'Avanguardia** and **Storia delle Tecniche e Critica delle Estetiche** (1957); **Brasilien Baut Brasilia / Brasil Constroi Brasilia** (1958), **Manifesto del Neomediterranismo** and **Arti Plastiche** (1959), **Lo Spettacolo Futurista** and **Teatro, Cinema, Radio, Danza** (1962), **La Integrazione delle Arti nell'Estetica Neomediterranea** (1962), **Nuove Direzioni della Cinevisualitá Plastica Totale** (1962), **Tensioni Lineari di Paul Mansouroff** (1963) and **Il Contributo Russo alle Avanguardie Plastiche** (1964).

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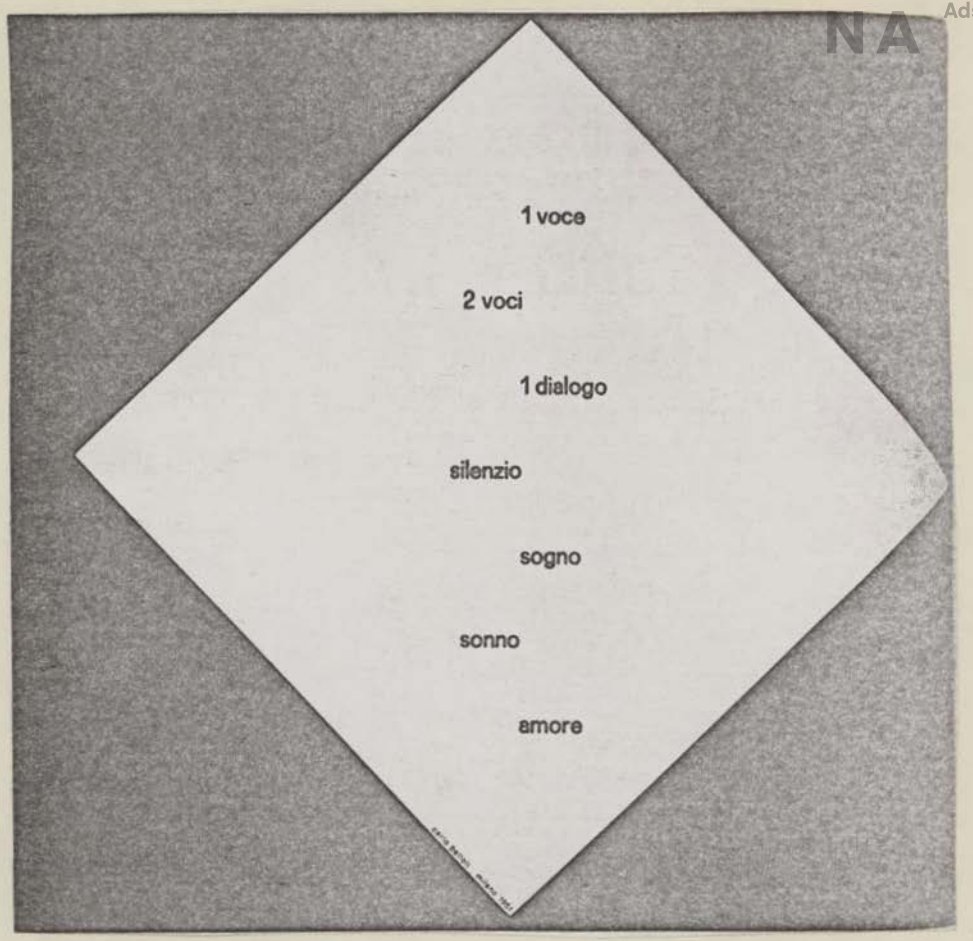

BELLOLI (1951)

BENSE, Max (n. 1910)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Max BENSE: Born 1910 in Strasbourg. Studied mathematics, physics and philosophy at the universities of Bonn, Cologne and Basel. Worked as a physicist in private industry until World War II, when he was interned by the Nazis. Later, lecturer and professor at the University of Jena. Since 1950, professor of philosophy and science at the Technische Hochschule in Stuttgart. He has been guest-lecturer at the University of Hamburg, the Hochschule für Gestaltung in Ulm, and in Brazil. Interest in his theory of text, and in his own experimental writing, has spread far beyond Germany; a **Bense Reader**, to be published by the Something Else Press early in 1968, will help the non-German-speaking reader assess Bense's contribution to modern aesthetics. His non-theoretical publications include **Grignan**, *rot* 1, Verlag der Augenblick, Stuttgart 1961; **Bestandteile des Vorüber**, Kiepenheuer & Witsch, Cologne 1961; **Entwurf einer Rheinlandschaft**, Kiepenheuer & Witsch 1962; **Vielleicht zunächst wirklich nur**, *rot* 2, Stuttgart 1963; **Präzise Vergnügen**, Limes Verlag, Wiesbaden 1964; **tallose berge**, Edition Hansjörg Mayer, Stuttgart 1965, and **Zerstörung des Durstes durch Wasser**, Kiepenheuer & Witsch, Cologne 1967.

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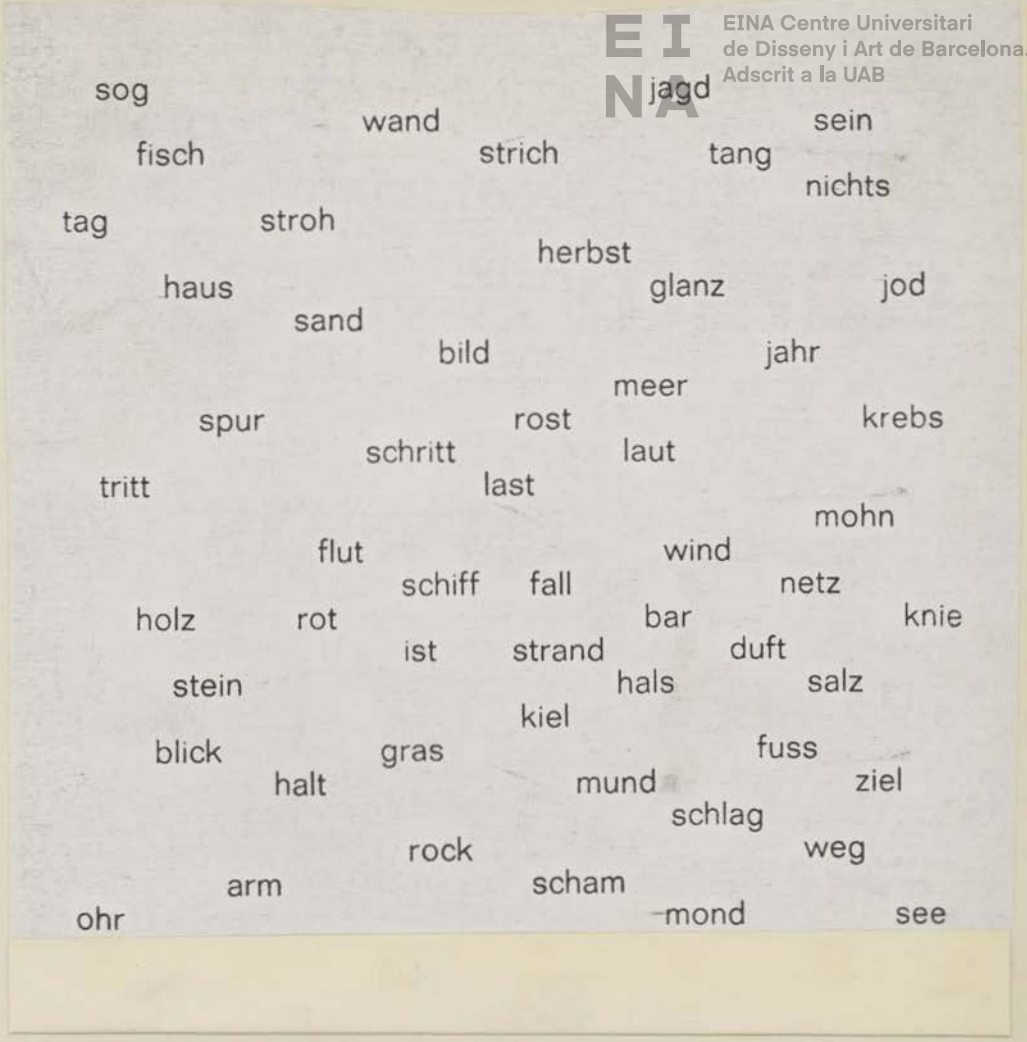
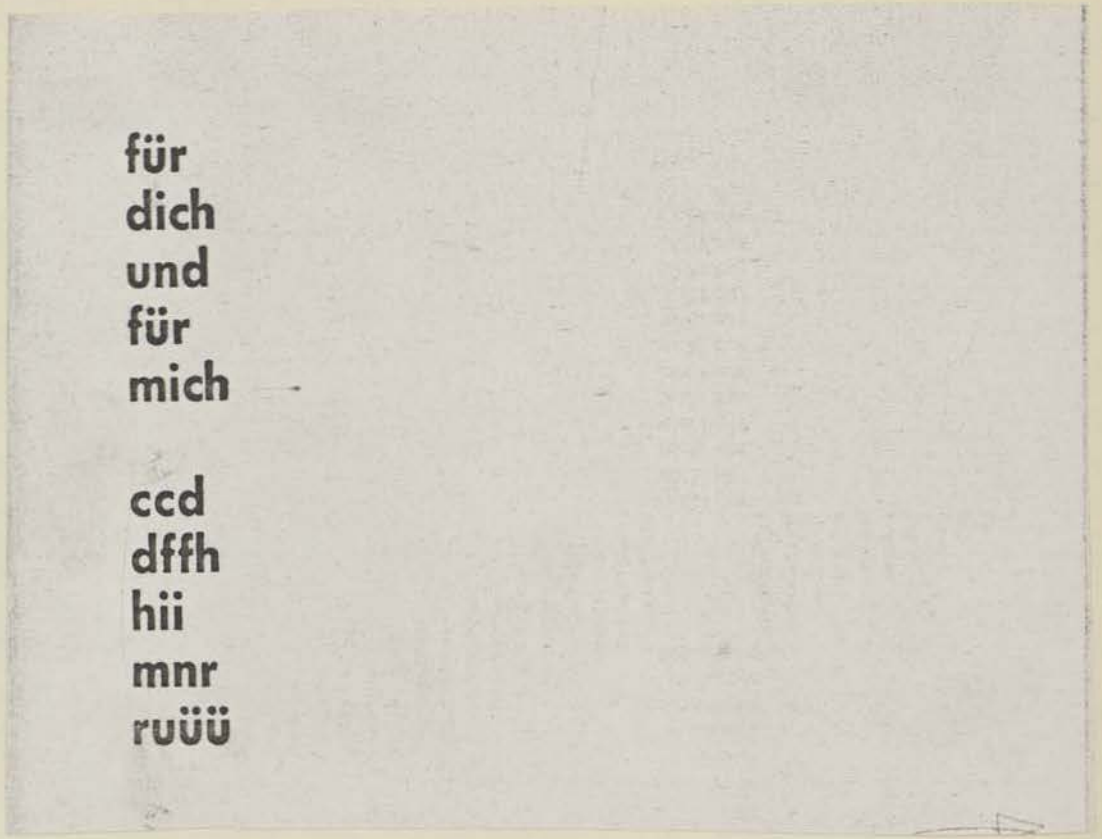


BENSE, 1963

BREMER, Claus (n/1924)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Claus BREMER: Born 1924 in Hamburg. Studied philosophy, literature and art history at the University of Freiburg. In Freiburg, where he also trained as an actor and director, Bremer began his close friendship and collaboration with the late Rainer M. Gerhardt, poet, editor and publisher of the review *Fragmente*, created to help close the "culture gap" imposed on Germany by the Nazis. In 1952 he began eight years of collaboration with Gustav Rudolf Sellner at the Landestheater in Darmstadt, earning a Europe-wide reputation for his research in experimental theater. In Darmstadt he also edited *Das Neue Forum*, a clearing house for writings on avant-garde theater, and was closely associated with Daniel Spoerri and Emmett Williams in the *"Darmstädter Kreis"* of concrete poets, kinetic art, dynamic theater, etc. In 1960 he became *Chefdramaturg* of the municipal theater in Bern, Switzerland, and in 1962 was appointed to a similar post in Ulm. From 1962 to 1965 he taught at the Ulmer Hochschule für Gestaltung. He now lives at Siedlung Halen, near Bern, where he works as free-lance writer, translator, and guest director. His publications include **poesie** (Karlsruhe 1954); **tabellen und variationen** (1960) and **ideogramme** (1964), both published by the Eugen Gomringer Press in Frauenfeld; **Theater ohne Vorhang** (St. Gallen 1962) and **Das aktuelle Theater** (1966), collections of his writings on the theater; and **engagierende texte**, Edition Hansjörg Mayer, Stuttgart 1966. Bremer has translated plays by Sophocles, Aristophanes, Shakespeare, Beaumont and Fletcher, Tzara, Ionesco, Audiberti, Prévert, Gatti and Spoerri.



BREHER, 1966

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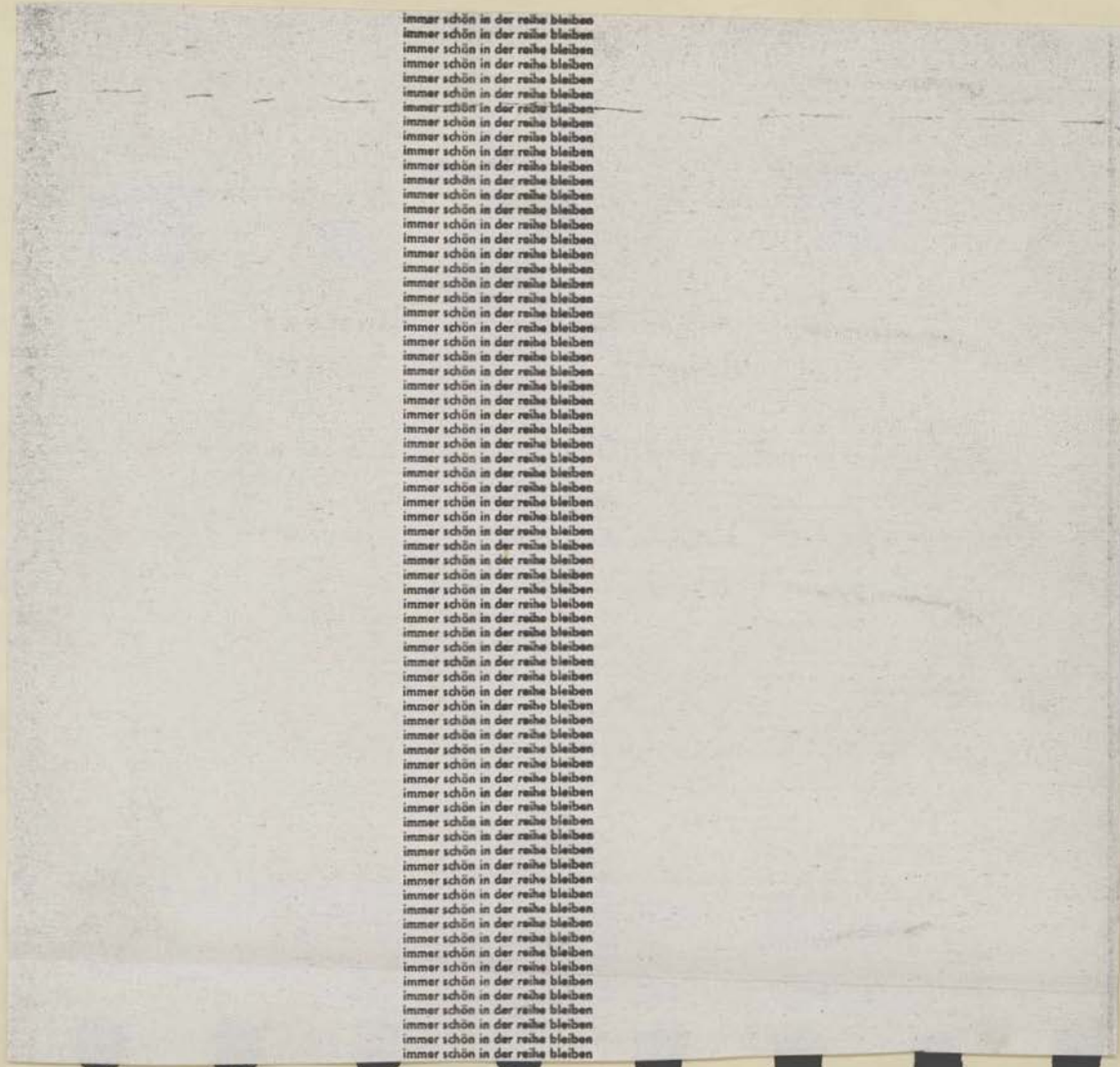

BRAHER, 1966

CAMPAL, JULIO

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Julio Campal, geb. 1933 in Montevideo (Uruguay). Sohn spanischer Einwanderer. In Spanien ab 1961. Mitbegründer der Gruppe »Problemática-63« und Hauptanreger des spanischen Experimentalismus. Gestorben 1968.

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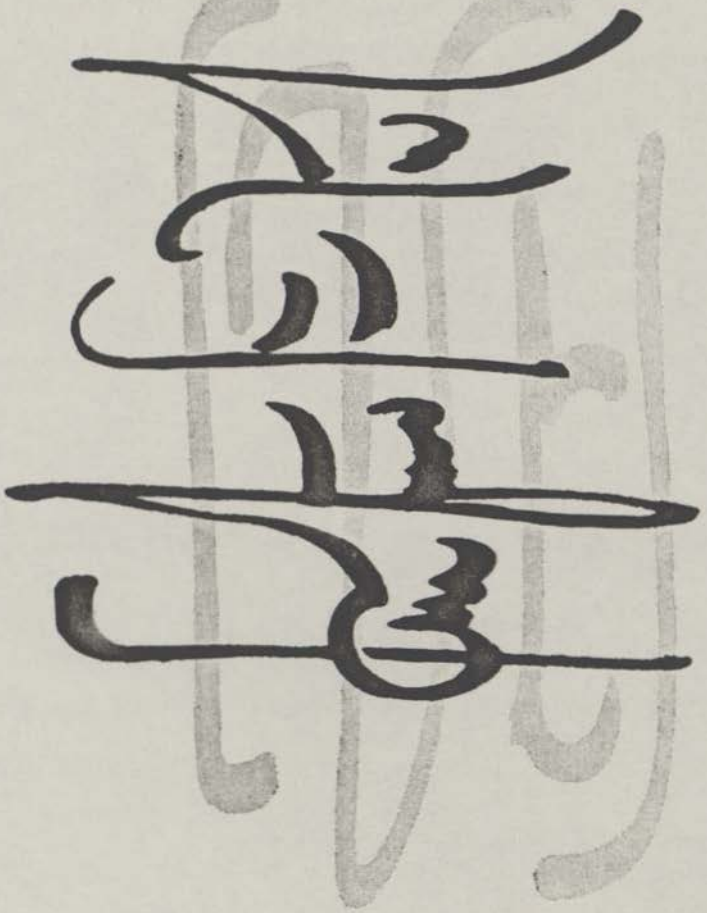

Julio Campal Calligramme

CIRLOT, Juan-Eduardo

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

JUAN-EDUARDO CIRLOT, geb. 1916. Musik- und Kunststudium. Gehörte der Gruppe »Dau al set« an. Zahlreiche literarische Veröffentlichungen. Kunsttheoretiker und -kritiker.

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Juan-Eduardo Cirlot Hommage à Bécquer

Volverán las oscuras golondrinas
En las tapias oscuras a sonar
en tu balcón sus nidos a colgar,

y otra vez con el ala a sus cristales
las ardientes tupidas.
jugando llamarán.

Pero aquellas que el vuelo refrenaban
De tu jardín las golondrinas como
tu hermosura y mi dicha al contemplar,

aquellas que aprendieron nuestros nombres . . .
palabras a escalar
ésas . . . no volverán!

Volverán las tupidas madreselvas
no volverán.
de tu jardín las tapias a escalar

y otra vez a la tarde aún más hermosas
Pero Dios, mudo,
sus flores se abrirán.

Pero aquellas cuajadas de rocío
y caer.
cuyas gotas mirábamos temblar

y caer como lágrimas del día . . .
No volverán oscuras ni tupidas.
ésas . . . no volverán!

Volverán del amor en tus oídos

las palabras ardientes a sonar,
No volverán ardientes ni palabras.
tu corazón de su profundo sueño

CLAUS, Carlfriedrich (u,1930)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

- Carlfriedrich CLAUS: Born 1930. Lives in Annaberg-Buchholz, German Democratic Republic. Early influences: the philosopher Ernst Bloch and the Lurian cabbala. The most comprehensive guide to the work of Claus (labeled "the most radically fantastic and elegant of the new poet-artists" by a writer in the London Times Literary Supplement) is **Notizen zwischen der experimentellen Arbeit—zu ihr**, published by Typos Verlag in Frankfurt-am-Main as a catalogue to the 1964 retrospective exhibition of his work in Baden-Baden. Claus' work can be roughly divided into his Klang-Gebilden (1952–59); the *Sprechexercitien* experiments on magnetic tape (1959); *Phasen* and other typewritten texts (1958–); the *Geschichts-Kombinat*, dialectically interrelated texts printed on transparent paper (1959–64), and the *Reflektierende Reflexionen*, script montages on glass and mirrors (since 1961).

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CLAUS, 1965

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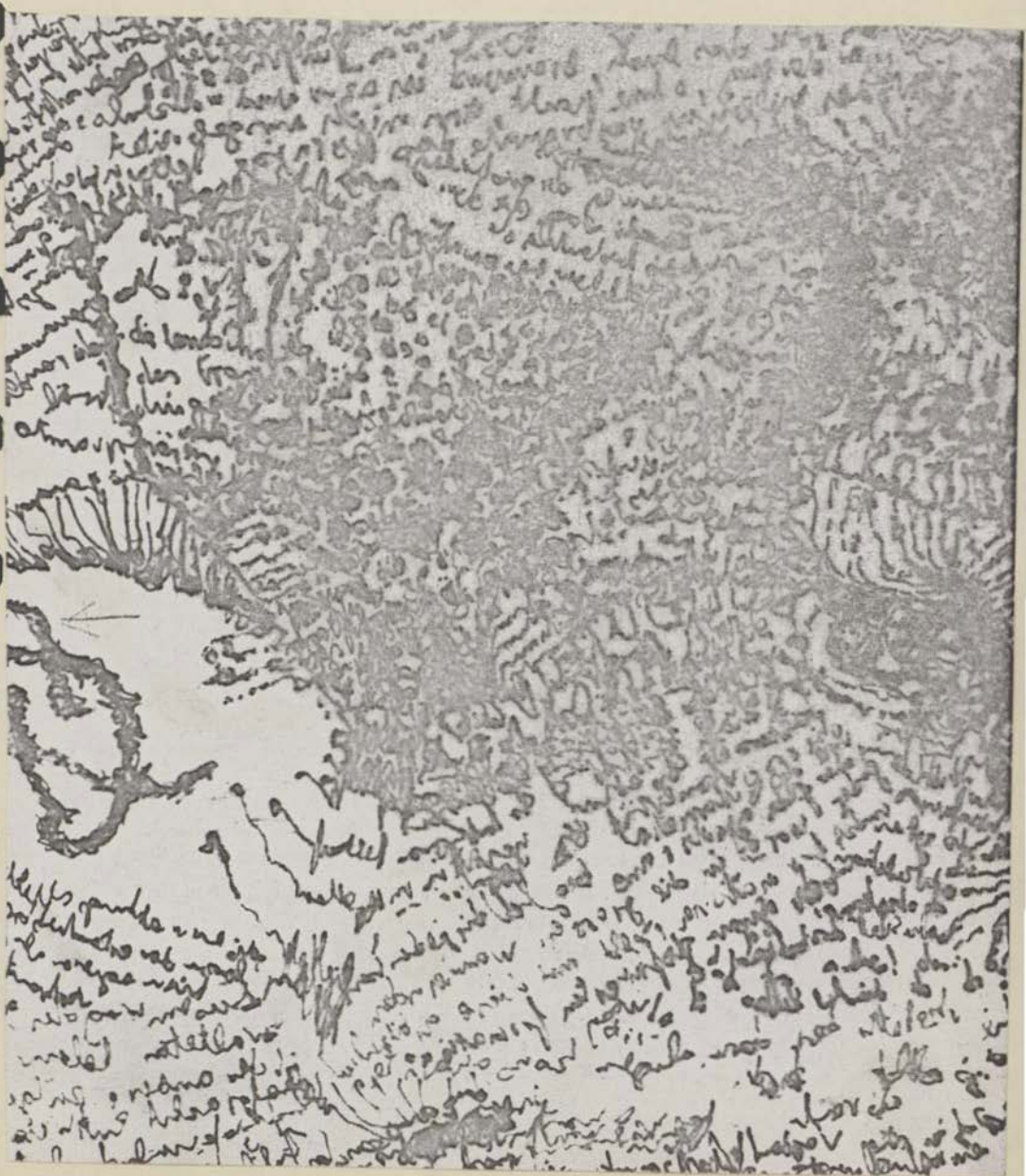
Detalle página anterior



CHOPIN, Henri (n. 1922)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Henri CHOPIN: Born 1922 in Paris. In 1943, deported as a forced laborer, later interned in camps in Czechoslovakia and Germany. 1945, Soviet Union. Returned to France to find his family had been exterminated. Joined the military, served in Indochina, returned to Paris sick and "*surtout antitout*." Chopin's earliest preserved writings are poems of the resistance written during his internment in Czechoslovakia. His collections of poems include **Signes**, Édition Caractères 1957; **Chant de Nuit**, Édition Tour de Feu 1957; **Présence**, Édition poésie Nouvelle 1957; **l'Arriviste**, Édition Caractères 1958, and **La Peur**, Édition Cinquième Saison 1959. Many of his audiopoems, including **Vibrespace, La Fusée Interplanétaire, Indicatif 1, l'Energie du Sommeil** and **Sol Air**, have been released in the *OU* series of Cinquième Saison, of which Chopin is editor. **Sol Air** and **Vibrespace** served as the nuclei of experimental ballets performed in Paris, and the film version of **l'Energie du Sommeil**, made with Béguier and Bertini, was awarded the Prix Antonin Artaud in 1966. Part of a novel, **Le Dernier Roman du Monde**, was published in *OU* 26/27 in 1966. Chopin's review *OU* is a major forum of concrete and audio-visual poetry. He has arranged more than 30 exhibitions of objective and visual poetry, and his critical writings have been widely published.

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ABCDEFGHIJKLMNOPQRSTUVWXZ
il manque toujours l'y
yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
q u e l l e   i m p o r t a n c e

CHOPIN, 1965

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durmou durmou durmou durmou
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doumur doumur doumur doumur
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moudur moudur moudur moudur
durmou durmou durmou durmou
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gloriaauxgouvernements?mous
etauxhommesdursettoujoursmm
durmou durmou durmou durmou
ceciestleplanquinquenal?dur
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rourud roudur roudur roudur
poudud moudud moudud poudud
gloria gloria gloria gloria
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durmou moudur durmou moudur

CHOPIN, 1965

DE CAMPOS, Augusto (n 1931)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Augusto De CAMPOS: Born 1931 in São Paulo, Brazil. Co-founder, with his brother Haroldo and Décio Pignatari, of the Noigandres Group in 1952, and co-author of the "pilot plan for concrete poetry" (1958). His first concrete poems were published in the anthology **Noigrandres 2** (1955), the same year the colored poems in his **poetamenos** series were presented at the Teatro de Arena of São Paulo projected on a screen and read by four voices. His publications, apart from the large body of his work in *Noigandres* anthologies and **Invenção**, include **O Rei Menos o Reino** (1951); a translation of Ezra Pound's **Cantos** (1960), in collaboration with his brother and Pignatari; **e. e. cummings—10 poemas** (1960) and **Panaroma do Finnegans Wake de James Joyce** (1962), translations (with his brother) of eleven fragments, with notes and critical texts, and **Teoria da Poesia Concreta** (1965), with his brother and Pignatari. "It was chiefly through exchanging letters and books with Augusto de Campos—who sent them the 'pilot plan'," writes Pignatari, "—that Ian Hamilton Finlay, Scotland, and Dom Sylvester Houédard, OSB, came enthusiastically to concrete poetry."

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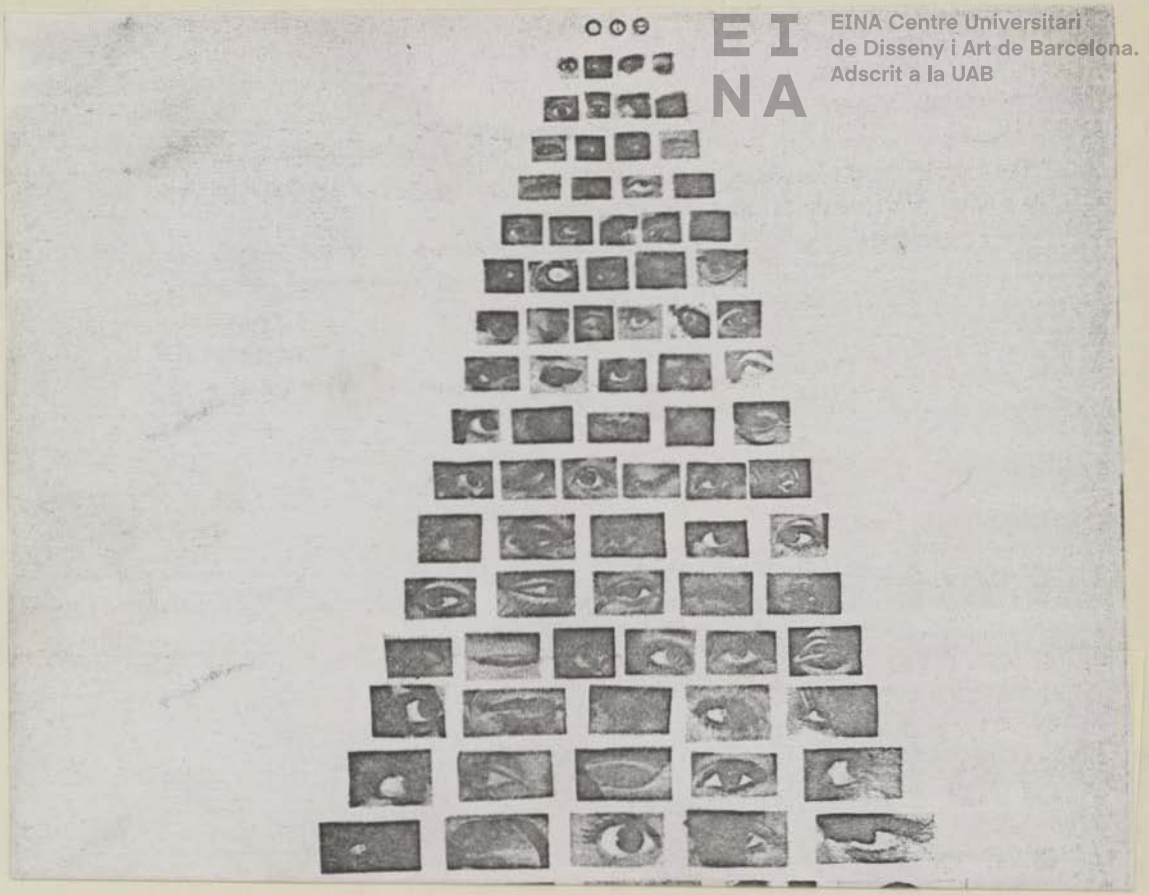

DE CAMPOS, AUGUSTO
1964

DE CAMPOS, Haroldo (u 1929)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

•Haroldo De CAMPOS: Born 1929 in São Paulo, Brazil. Co-founder, with his brother Augusto and Décio Pignatari, of the Noigandres Group, and co-author of the "pilot plan for concrete poetry." A profound student of global literature, he has translated or collaborated on translations from Chinese, English, French, German, Italian, Japanese, Russian, Spanish, etc. In 1957, after the launching of the international movement for concrete poetry, de Campos wrote to Kitasono Katue in Tokyo, introducing him to the problems of concrete poetry—and the result was the first Japanese concrete poem, by Katue. In similar fashion, through travels and correspondence, he has proselytized for the new poetry throughout the world. In addition to the large body of his work in *Noigandres* anthologies and *Invenção*, he has published **Auto do Possesso** (1949), **Servidão de Passagem** (1962), **Panaroma do Finnegans Wake de James Joyce** (1962), translations (with his brother) of eleven fragments, with notes and critical texts; **Alea I—Semantic Variations** (1964), and **Versuchsbuch Galaxien** (1966).

DE VREE, Paul (n 1909)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Paul De VREE: Born 1909 in Antwerp. Teacher, novelist, poet, painter, film-maker, critic. President of the Belgian National Center of Modern Art, and secretary of the review *De Tafelronde*. His publications include **Egelronde** (poems), 1957; **Throw In** (criticism), 1959; **Grondbeelding** (poems), 1960; **Close-Up der Vlaamse Dichtkunst van nu** (a four-volume study of recent Flemish poetry), 1961–63; **pl. acid. amore** (poems), 1963; **h. eros. hima** (poems), 1965; **Vlaamse Avant-garde** (an anthology), 1966; **explositieven** (visual poems), 1966; and **zimprovisaties** (a collection of his concrete and audio-visual work), in preparation.

FINLAY, Ian Hamilton (n 1925)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Ian Hamilton FINLAY: Born 1925. Lives in northern Scotland. Poet, toy-maker, typographer. His first collection of poems, **The Dancers Inherit the Party** (1959), attracted the attention of a number of established poets in the United States; his next book, **Glasgow Beasts, An a Burd—Haw, An Inseks, An, Aw, a Fush** (1960), which eschewed literary Scots in favor of the industrial dialect, attracted the attention of Edinburgh authorities, who were forced to ban demonstrations against it. The same year he founded the Wild Hawthorn Press, and there followed a succession of works, typographically rendered by Finlay, that established him as the major concrete poet in the British Isles, whose work has influenced many of the younger poets there and in North America. These works include **Concertina** (1961); **Rapel, 10 fauve and suprematist poems** (1963); **Canal Stripe series 2, Canal Stripe series 3,** and **Telegrams from my Windmill** (1964); **Ocean Stripe series 2, Ocean Stripe series 3,** and **Cythera** (1965); **6 Small Pears for Eugen Gomringer, 6 Small Songs in 3's, Autumn Poem** and **Tea Leaves and Fishes** (1966). Two collections, **The Blue and the Brown Poems** and **Honey by the Water**, are scheduled for publication in 1967. In addition, Finlay has made a series of standing poems; **Earthship**, a paper-sculpture poem, and large poem-constructions in glass and concrete. A collection of short stories, **The Sea-Bed and Other Stories**, was published in 1958, and Universal Editions in Vienna released a German translation of his early **Walking Through Seaweed and Other Plays** in 1965.

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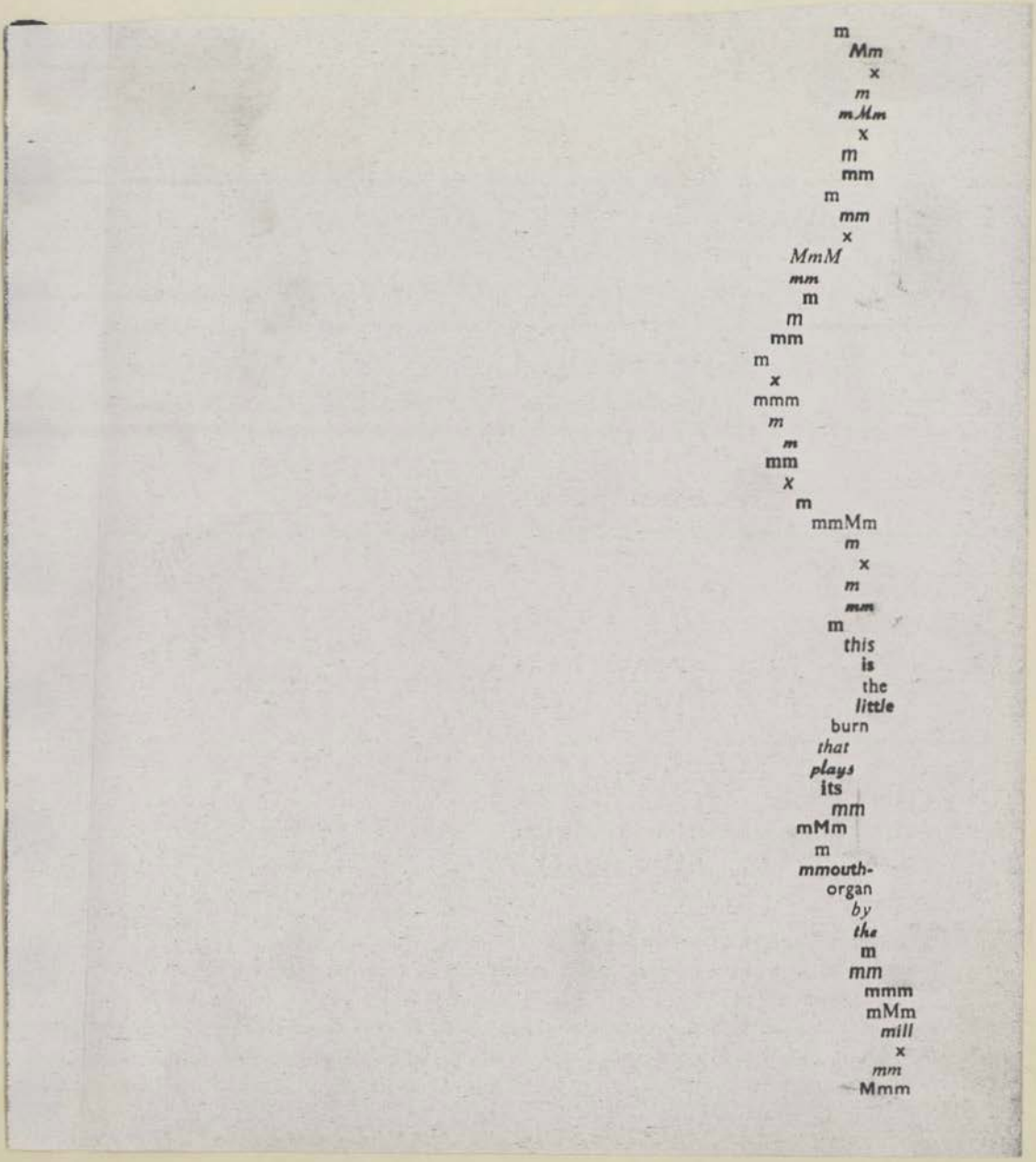
FINLAY 1963



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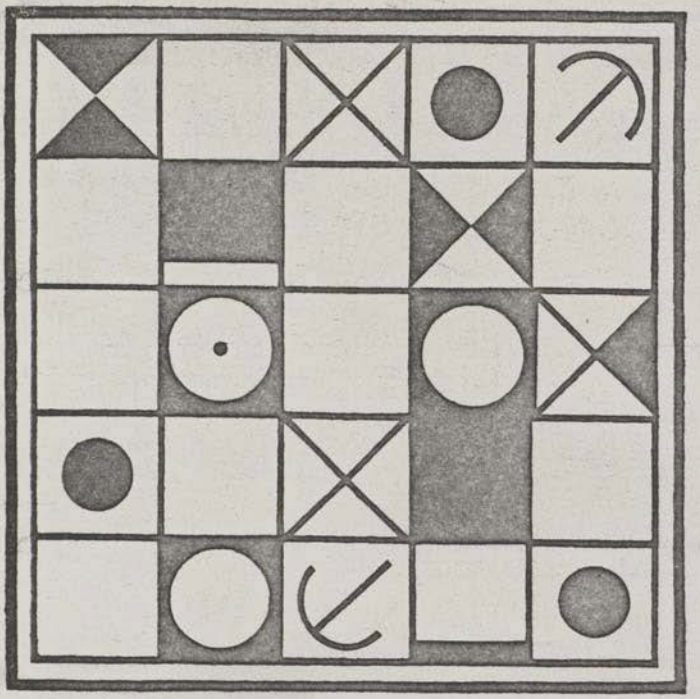

Lexical Key

= buttonhole and flower

windmill and cancel =

= anchor and umbrella

funnel and cloud =

FINLAY

GARCIA, Sanchez, Jesus

Jesús García Sánchez, geb. 1945. Mitglied der Gruppe N.O. Visuelle Gedichte in Zeitschriften und Ausstellungen.

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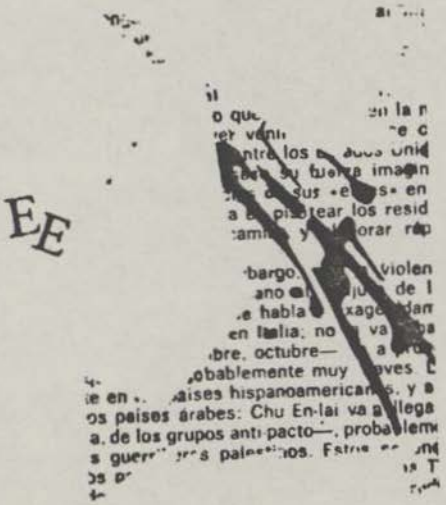

Jesús García Sánchez Hommage à Julio Campal

GARNIER, Ilse (n 1927)

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Ilse GARNIER: Born 1927 in Kaiserslautern, Germany. Studied at the universities of Mainz and Paris. Lives in Amiens. Her publications include **L'Expressionisme allemande** (in collaboration with Pierre Garnier, q.v.), Editions A. Silvaire, Paris 1962; **Poèmes mécaniques** and **Prototypes—textes pour une architecture**, both with Pierre Garnier; and numerous critical articles in European reviews. Her Spatialist short story **Jeanne d'Arc** will appear in 1967.

GARNIER, Pierre (n 1928)

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Pierre GARNIER: Born 1928 in Amiens. Studied at the universities of Paris and Mainz. Professor of German at the Lycée d'Amiens. Since 1963 Garnier has edited *Les Lettres*, the Spatialist review, an invaluable source of international experimental writing. His preconcrete collections of poems include **Les Armes de la Terre**, Editions A. Silvaire, Paris 1954; **La nuit est prisonnière des étoiles**, Silvaire 1958; **Seconde Géographie**, Gallimard, Paris 1959, and **Les Synthèses**, Silvaire 1961. His **Collected Poems 1952–61** were translated into Greek and published by Difros Press in Athens, as was his novel **Et par amour voulaient mourir**. He has published a collection of essays on Nietzsche, Heine, Novalis and Goethe (Seghers) and a study of Gottfried Benn (Silvaire). His concrete publications, all of which have appeared in the Spatialist collection of Editions Silvaire, include **Poèmes mécaniques** and **Prototypes—textes pour une architecture**, both with Ilse Garnier; **Poèmes franco-japonais**, with Seiichi Niikuni, and **Poèmes spatiaux picards. Othon III**, a Spatialist novel, will appear in 1967.

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GARNIER
Ilse y Pierre, 1965

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GARNIER, Jisc 4
Pierre, 1965

GOMEZ DE LIAÑO, Ignacio

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Ignacio Gómez de Liaño, geb. 1946. Gründer der Cooperativa de Producción Artística. Dozent für Ästhetik und Informationstheorie an der Universität Madrid. Neben Fernando Millán einer der führenden Köpfe der experimentellen Bewegung in Spanien. Verfasser zahlreicher theoretischer Arbeiten. Fordert die Aufgabe des Schreibens und widmet sich der Handlungsdichtung.

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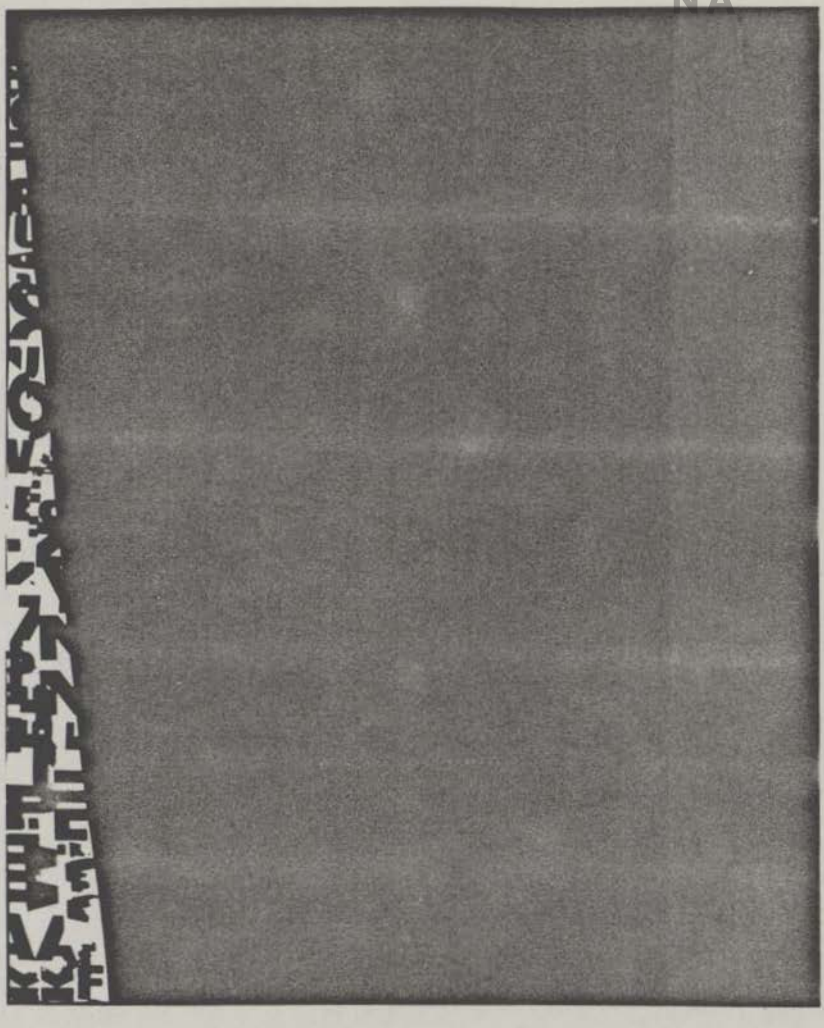

Ignacio Gómez de Liaño

GOMRINGER, Eugen (n. 1924)

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Eugen GOMRINGER: Born 1924 in Cachuela Esperanza, Bolivia. Educated in Switzerland, studied art history in Berne and Rome, and served as Max Bill's secretary at the Hochschule für Gestaltung at Ulm, Germany, from 1954 to 1958. He founded the Eugen Gomringer Press in Frauenfeld, Switzerland, in 1959, which through the years has made available the basic texts of concrete poetry. Since 1959 he has worked as an art director in Swiss industry. His publications include **konstellationen**, Spiral Press, Berne 1953; the manifesto "*vom vers zur konstellation*" in *Augenblick* No. 2, Agis Verlag, Baden-Baden 1954; "*max bill und die konkrete dichtung*" in **max bill**, a volume of tributes to the artist, Arthur Niggli Verlag, Teufen 1958; **33 konstellationen**, Tschudy Verlag, St. Gallen 1960; **5 mal 1 konstellation**, Eugen Gomringer Press, Frauenfeld 1960; **die konstellationen** (his collected constellations), Frauenfeld 1963; **das stundenbuch**, Max Huber Verlag, Munich 1965, and **manifeste und dartstellungen der konkreten poesie 1954–1966**, Galerie Press, St. Gallen 1966.

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GOHRINGER 1954

americans and apricots
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apricots and americans

GOMRINGER 1954

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HIDALGO, Juan

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Juan Hidalgo Zwei Etcetera

Likör

geben einem jeglichen ein leeres Likörglas
und an eine Ecke, auf einen grossen
runden Tisch, ein Tablett stellen, auch
rund, voll leerer Likörflaschen

Einmal in Kanaan

a) geben einem jeglichen ein Glas guten Weines
b) geben einem jeglichen ein Glas guten Mineralwassers

HOUÉDARD, Dom Sylvester (1924)

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- Dom Sylvester HOUÉDARD: Born 1924 on the island of Guernsey. Studied at Elisabeth College (St. Peter Port), Jesus College (Oxford) and St. Anselmo College in Rome. Joined Prinknash Abbey, Gloucester, in 1949. Leading theorist of concrete, visual, phonetic and kinetic poetry in the British Isles. Houédard has been interested in typewriter arabesques ("that led direct to typestracts") since 1945. His work has been published extensively in European and North American reviews and anthologies.

IGLESIAS, Jose Mª (1933)

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José María Iglesias, geb. 1933. Maler. Zahlreiche Ausstellungen in der ganzen Welt. Kunstkritiker und -theoretiker.

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319

SEIN ZEIT

José María Iglesias Hommage à Heidegger

IGLESIAS DEL MARQUET, José [redacted] (1932)

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Josep Iglésias del Marquet, geb. 1932. Dozent an den Universitäten Glasgow (Schottland) und Victoria und Vancouver (Kanada). Arbeitet im Verlagswesen. Verschiedene Veröffentlichungen und Ausstellungen experimenteller Dichtung.

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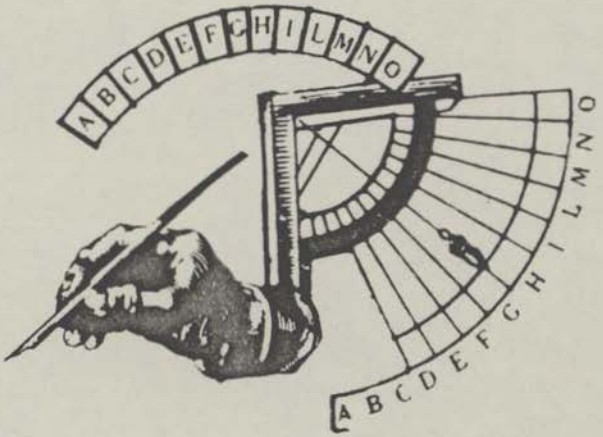

Josep Iglésias del Marquet Der Poemograph

JANDL, Ernst (n. 1925)

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Ernst JANDL: Born 1925 in Vienna. Studied Germanistics and English at the University of Vienna. Since 1949 Dr. Jandl has taught at grammar schools in Vienna. He began his experiments in language in the mid-fifties, as an act of protest against the traditionalism prevalent in poetry. "Later," he writes, "when manipulating linguistic material became an absorbing end in itself, aggressiveness was no longer a major concern. Disregard of the conventions of language was rewarded by the discovery of new ways of making grotesque poems, many of which were meant to be spoken rather than read quietly. Moreover, the experimental poem was willing to accomplish what its more conventional relative was only ready to describe." His publications include **Andere Augen** (poems), Bergland Verlag, Vienna 1956; **lange gedichte, Rot-Text No. 16**, Stuttgart 1964; **klare gerührt** (visual poems), Eugen Gomringer Press, Frauenfeld 1964; **mai hart lieb zapfen eibe hold**, Writers Forum Poets No. 11, London 1965; **sprechgedichte**, Writers Forum Record No. 1, London 1965; **szenen aus dem wirklichen leben**, *Manuskripte No. 17*, Graz 1966 (first performed at Theater an der Wien, Vienna, June 18, 1965), and **Laut und Luise** (poems), Walter Verlag, Olten 1966. Jandl's translation of Robert Creeley's **The Island** was published by Insel Verlag, Frankfurt, in 1965.

JANDL 1964

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JANDL 1964

KATUE, Kitasono (n.1902)

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Kitasono KATUE: Born 1902 in Mie-ken, educated at Chuo University. Lives in Tokyo. Founder and editor of the avant-garde magazine *Vou*. The Japanese interest in concrete poetry can be traced directly to Katue, one of the most important contemporary poets in Japan. "In 1957," recalls Haroldo de Campos, "after the launching of the international movement for concrete poetry, I wrote to Kitasono Katue, introducing him to the problems of a concrete poetry and trying to establish some connection with his theory of ideoplasty (as expounded by e.p., **Guide to Kulchur**, pp. 137–40). He answered me very positively: doing a concrete poem—*'tanchona kukan'* (monotony of void space), published in *Vou* No. 58, Nov. 1957. I translated it into Portuguese, and he

KAMIMURA

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KAMIMURA, Hiro (n. 1930)

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Hiro KAMIMURA: Born 1930 in Tokyo. Teaches German language and literature at Kansai University in Osaka. In 1966–67 he did research work at the University of Marburg and Stuttgart. He has written on German Expressionist writers, and has translated Ernst Stadler and Georg Heym into Japanese. The selection of his work in this anthology is reprinted from 5 **vokaltexte**, Edition Hansjörg Mayer, Stuttgart 1967.

Kamimura - Traducción página anterior

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aka	red
akaza	red flower
akagawa	red leather
akadama	red ball
akabara	red rose
akabana	red nose
akahara	red belly
akahada	red skin
akahata	red flag
aa amatana	oh so much
aka	red
akaga	red is
akaaka	red red

KOLÁR, Jiri (n. 1914)

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Jiří KOLÁŘ: Born 1914 in Protivin, Czechoslovakia. Lives in Prague. From 1941 to 1957 he published seven collections of poetry. In 1959 Kolár wrote his **Tribute to Kasimir Malevich**, followed by Y 61, a collection of constellations, fragments of conversations, newspaper clippings, linguistic concretions, etc., and **Signboard for Gersaint** (1962) which introduced his "evident poetry." Kolár has collaborated on translations of Carl Sandburg, Walt Whitman, T. S. Eliot, St. John Perse, Samuel Beckett and other writers, and his collages have been exhibited in one-man shows in Prague, London, Miami, Lisbon, Vienna, Genoa and other cities.

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(Extracto de una monografía, escrito por Raoul-Jean Moulin con motivo de la exposición exibida en el Museo de Arte Moderno de Paris; 1971)

JIRI KOLAR: Desmitificación de la palabra y la imagen

Para expresarse, Jiri Kolar se sirve del collaje. El material que emplea para ello es el papel impreso, testimonio de las diversas técnicas de impresión que el hombre ha utilizado a través de las civilizaciones, y que constituye la primera base de su discurso.

Jiri Kolar nació en Checoslovaquia en 1914 ; trabajó en el campo de la literatura y su obra, en un principio, más literaria que gráfica se inserta dentro de la línea de los "Caligramas" de Apollinaire o del "Coup de dé" de Mallarmé.

Hacia el final de los años cincuenta, rompe con la escritura y publica tres ensayos de poesía visual titulados "Homenaje a Casimir Malevitch"(1959);"Y 61"(1960-61); "Poemas del silencio"(1961).Este último publicado en Praga en 1966 bajo el título "L´Enseigne de Gersain", constituye una pieza capital en su obra por tanto en cuanto en ella pasa de la poesía escrita a la"poesía evidente", que define como aquella que excluye la palabra escrita como portadora de la creación y de la comprensión.

Es entonces y a partir de 1961, cuando inicia una serie experimental que culminará en los poemas objetos de 1963 en los que concretiza

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las palabras en pequeños objetos naturales o impresos.

Paralelamente siguió sus experiencias sobre collaje. Después de la publicación de la serie "Les Jours de l´anneé"(1958), inicia sus originales experimentos a base de imágenes impresas desdobladas en múltiples láminas verticales, denominados "rollages". Apartir de ellos y enriqueciendolos mediante efectos de superposición crea los "interca-lages". Siguiendo esta línea publica en 1967 el "Entretien sur l´art moderne" en donde se ven los personajes de "L´enseigne de Gersaint" metidos en extrañas burbujas en forma de cuadros contemporáneos. También a partir de 1967 crea extraños experimentos a base de la multiplicación de mariposas de vivos colores.

Es a partir de mediados de los años sesenta, despues de una visita a los horribles escenarios de los campos de concentración de Auschwitz donde comprende la vanidad de todo arte que quiera impresionar o emocionar. De ahí surge la idea del assemblage-collage que substituye los objetos por su reproducción. Vemos aquí lo que le distingue fundamentalmente del neo-dadaismo o del pop´art y que permanece de su moral de creador. La intensa fragmentación de sus impresos publicitarios nos revela la necesidad de los mitos, las realidades contradictorias y los ritmos frenéticos del mundo en que vivimos.

Así pues fue necesaria la explosión del texto y de la imagen, de 1963, para que la sistematización del collage se realizara pronto en tres dimensiones. Desde entonces se sirve de volúmenes como soportes de

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sus collages a base de textos impresos. Su técnica del "chiasmage" va desarrollandose a partir de la casi pulverización de textos, ya sea en caractres hebreos, griegos, chinos etc., organizados según un nuevo orden de lectura sintética.

A partir de 1967, y remitiendose a la máquina de escribir, es cuando inicia la publicación semabal de su "periódico", en donde desarrolla al máximo su poesía "destática" y que tuvo su fin en 1970 a causa de su enfermedad.

Jiri Kolar entiende el testimonio de su vida, a través de la banalidad de las dimensiones cotidianas, insertadas en aquellas que son históricas y comunes a todos los hombres. Es durante la primavera del 68 cuando su obra se convierte en el testimonio visual del movimiento hitórico de su pueblo.

En 1969, Jindrich Chalupecky presentó em Praga el primen "environement" concebido por Kolar; esta manifestación implicaba cinco períodos diferenciados espacial y temporalmente; ella representó ~~la ola~~ la aclaración de toda su obra anterior que no ha dejado jamás de someter la imagen impresa del espacio y del timpo, del arte y de la vida a una re-lectura desmitificadora. La complejidad de sus collages impide ~~ver~~ al espectador donde empieza y donde termina lo que fue pintado y lo que fue fotografiado, lo cual le obliga a poner en la obra su capacidad de imaginación para inventar nuevos modos de lectura y descifrar nuevas significaciones.

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brancusi
brancusi
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Jiří Kolář (1962)

Jiri Kolar

1962

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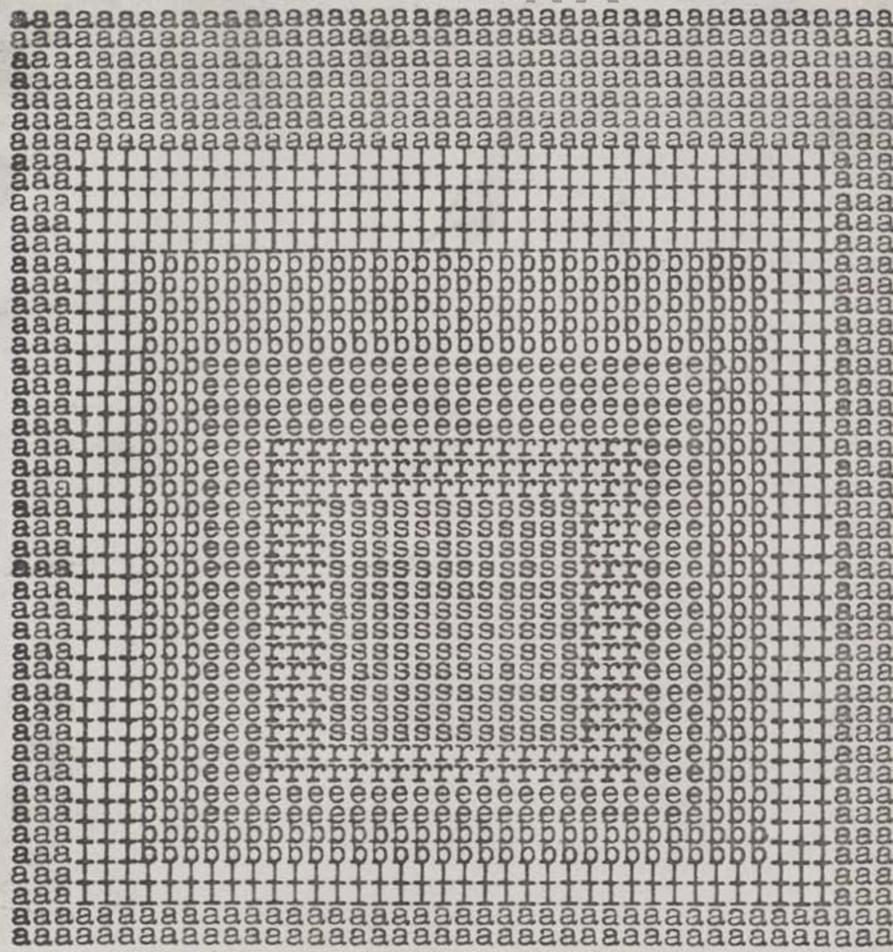

LORA-TOTINO, Arrigo (n. 1928)

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Arrigo LORA-TOTINO: Born 1928 in Turin. Founder (1960) and director of *antipiugiu*, a review devoted to experimental writing, and director of the review *modulo*, the first number of which was an international anthology of concrete poetry. With Enore Zaffiri and Sandro de Alexandris, Lora-Totino founded the Studio di Informazione Estetica in Turin, which has explored the interaction of diverse artistic forms. His paintings have been widely exhibited since his first one-man show at the Galleria Il Prismo, Milan, in 1959. With Carlo Belloli, he helped establish the Museum of Contemporary Poetry at Turin.

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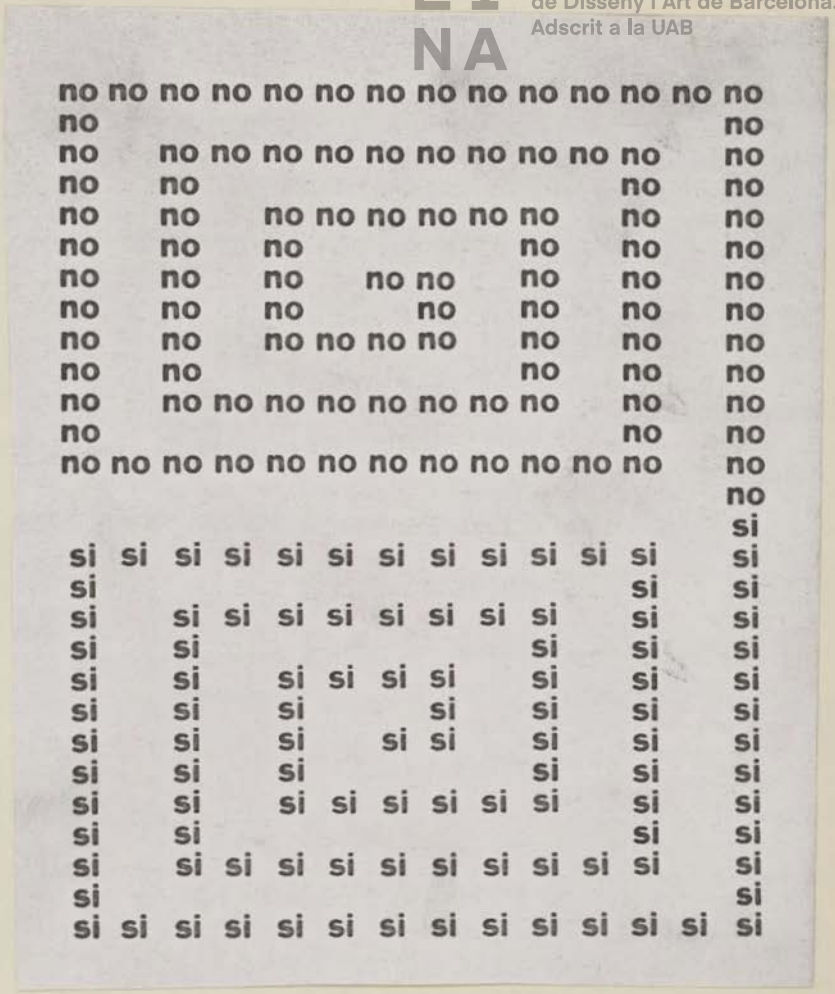

LORA-TOTINO 1966

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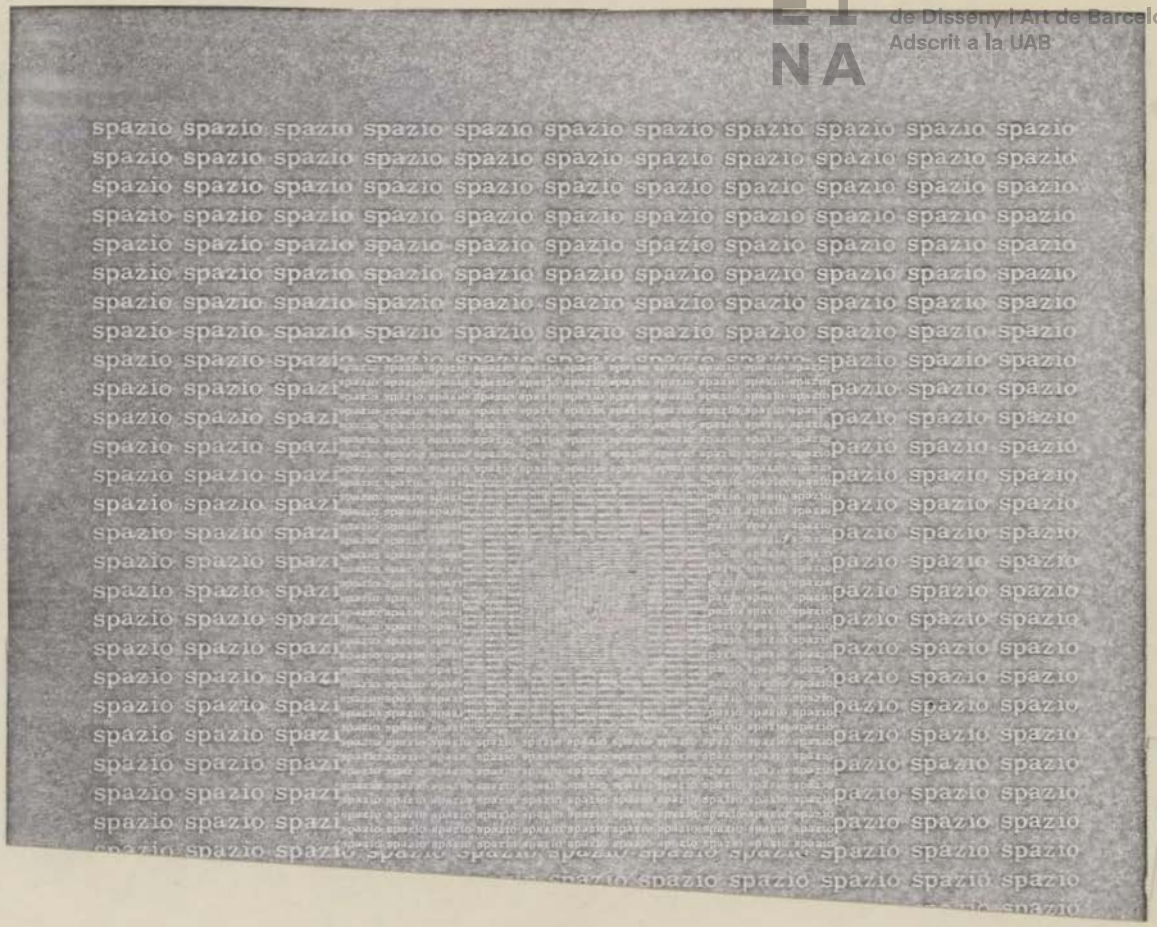
LOPA-TATINO 1966



MARCO, Tomas

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Tomás Marco Das Augenlicht

(homage to anton webern)

Close your right eye
Open your right eye

Close your left eye
Open your left eye

Close both eyes
Open both eyes

MAYER, Hansjorg (n. 1943)

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Hansjörg MAYER: Born 1943 in Stuttgart. Typoet, printer, and editor. He has been described by Haroldo de Campos, who coined the word "typoet" in a tribute to Mayer, as "a man who eats reality with types and reinvents reality through types, reality being for him texts." Mayer studied with Max Bense at the Technische Hochschule in Stuttgart, and at the Engineering School for Industrial Graphics. He is a frequent lecturer at the Bath Academy of Art in England. One of the most original of the younger designers and typographers, he has made available through his press (Edition Hansjörg Mayer, Stuttgart) the works of the major experimental writers of Europe, England and North America. These publications include the *futura* series of large folded broadsheets, the *Rot Texte* series (edited by Elizabeth Walter and Max Bense) and a succession of de luxe portfolios. His own publications include **19 typographien** (1962); **alphabet** (1963), **alphabetenquadratbuch 1** (1965) and **typoactions** (1967). He has contributed to many magazines and anthologies, and his work is represented in the collections of the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, the Stedelijk in Amsterdam, the Gemeentemuseum in The Hague, and the Museo de Arte Moderna in Rio de Janeiro.

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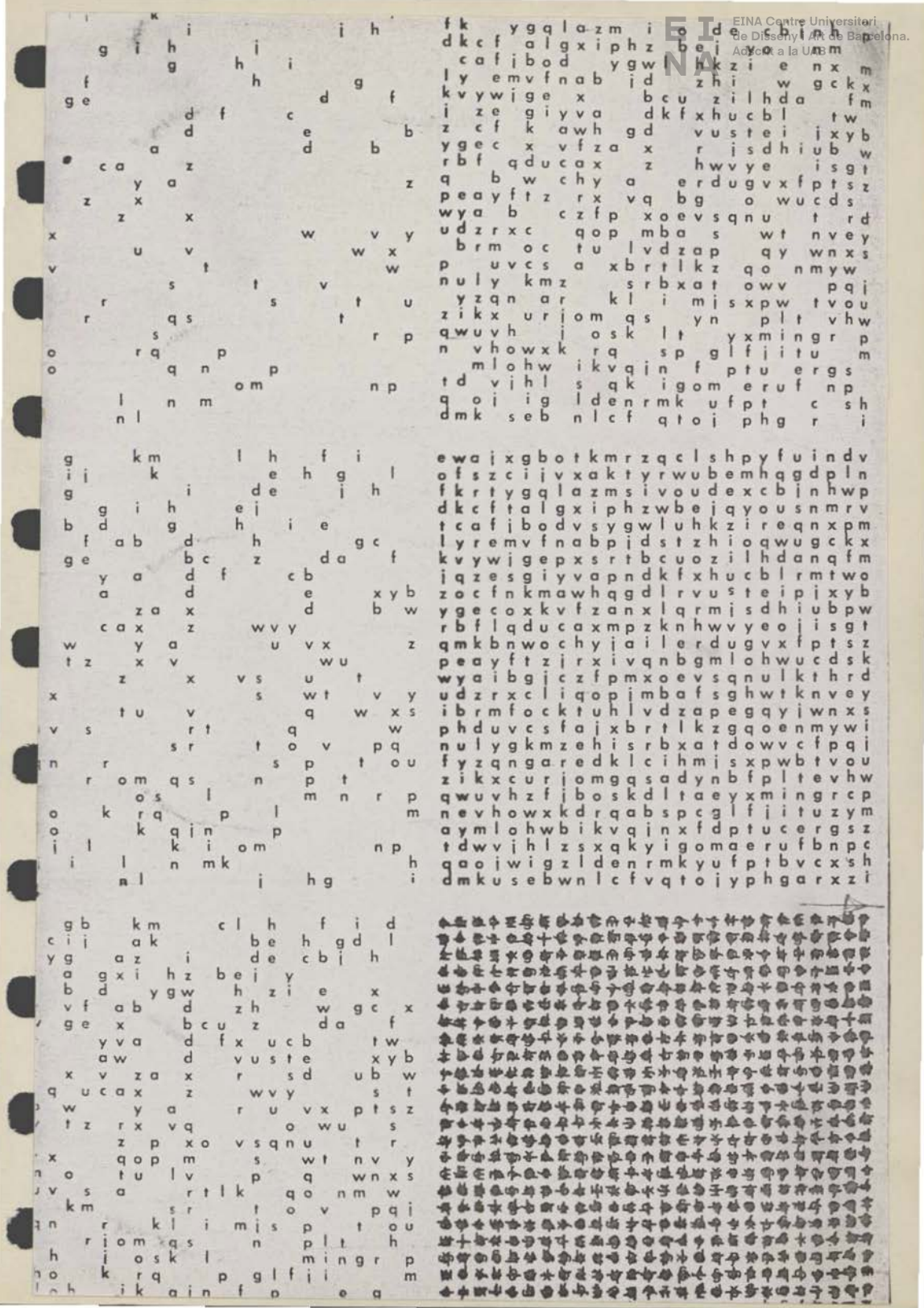

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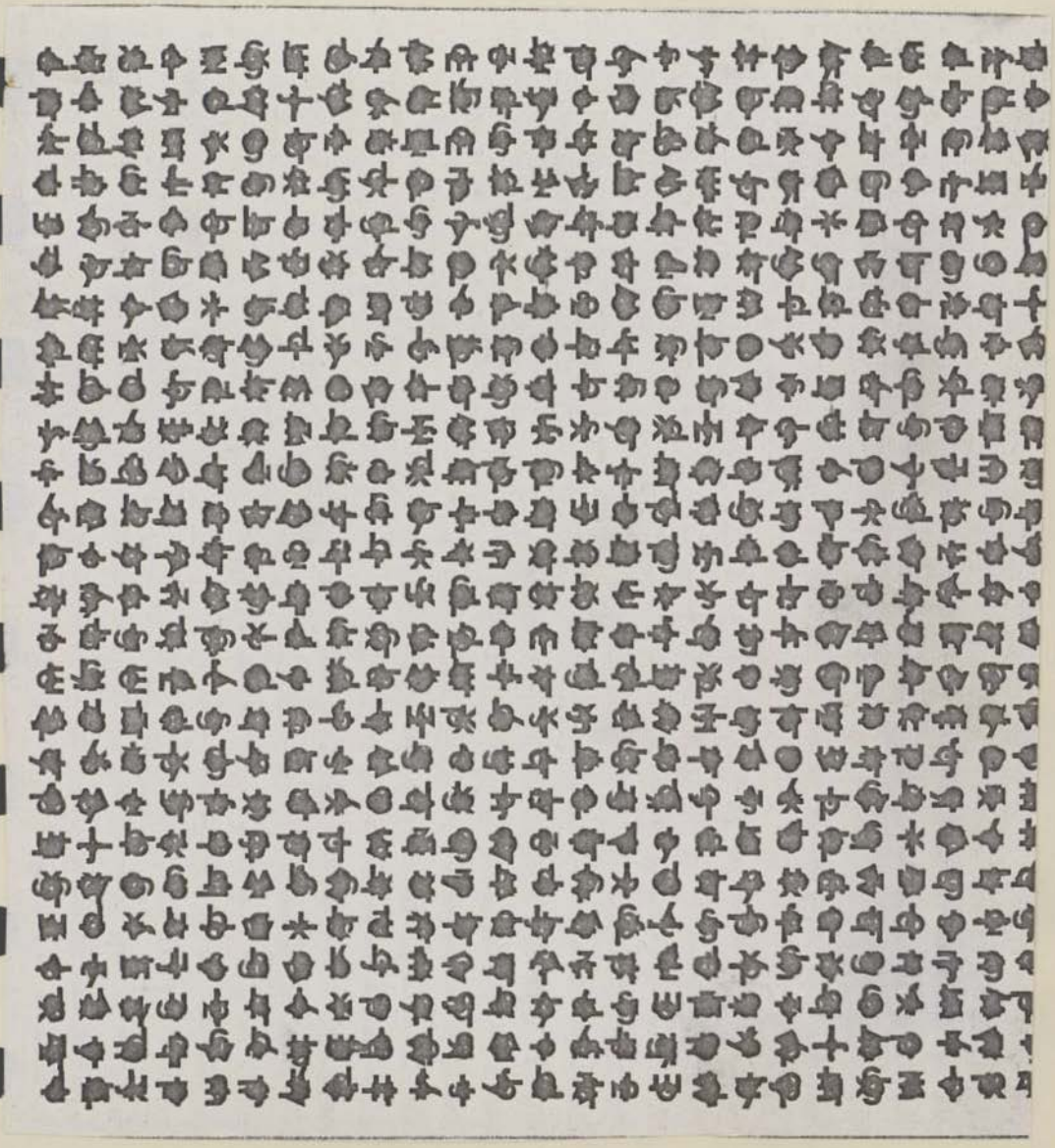

HKLAN, Fernando

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Fernando Millán Die im Wald verirrte und in der Tanzbar wiedergefundene Ariadne

MOLINA, Antonio

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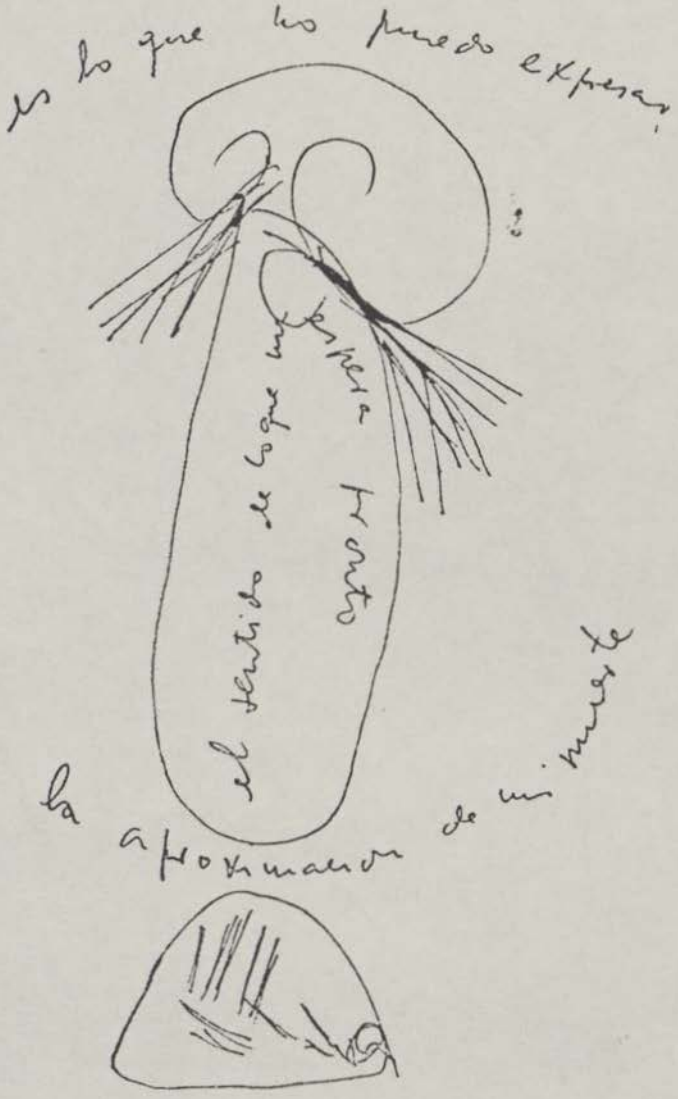

Antonio F. Molina Annäherung des Todes

MON, Franz (4.1926)

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Franz MON: Born 1926 in Frankfurt-am-Main. Studied Germanistics, history and philosophy. Founded Typos Verlag in 1963, today one of West Germany's leading avant-garde publishers. His publications include **artikulationen**, Neske Verlag, Pfullingen 1959; **protokoll an der kette** (14 poems with lithographs and drawings by Bernard Schultze), Galerie der Spiegel, Cologne 1960–61; **verläufe** (with lithographs by Karl Otto Götz), Galerie Müller, Stuttgart 1962; **spiel hölle** (a radio play), in *Akzente* 1/1962; **sehgänge**, Fietkau Verlag, Berlin 1962; **rückblick auf isaac newton**, (with a Lichtgraphik by Hajo Bleckert), Hake Verlag, Cologne 1965. Editor (with Walter Höllerer and Manfred de la Motte) of **movens: Dokumente und Analysen zur Dichtung, bildenden Kunst, Musik, Architektur**, Limes Verlag, Wiesbaden 1960. Mon has published poems and essays in many periodicals and anthologies, and lectures frequently on language and literature.

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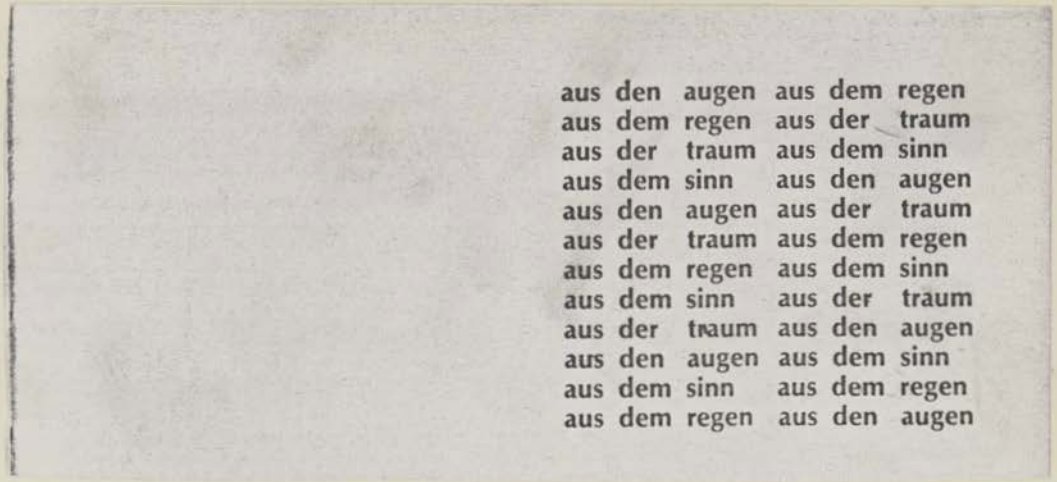

MON 1966

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MON 1966

NIIKUNI, Seiichi (n. 1925)

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• Seiichi NIIKUNI: Born 1925. Lives in Tokyo. Of all the Japanese concrete poets, Niikuni is the purest. His book **Zero.On**, published in 1963, a collection of visual and phonetic poems, is based on "a cosmic philosophy," in the words of Pierre Garnier. Garnier and Niikuni collaborated on a supranational collection of poems published in the Spatialism series, **Poèmes franco-japonais**.

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kawa = river
sasu = sand-bank

NIIKUU1

NOVÁK, Ladislav (n. 1925)

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Ladislav NOVÁK: Born 1925 in Turnov, Czechoslovakia. Poet, painter and "unorthodox Surrealist." Studied at Charles University in Prague 1945–50. Lives and teaches in Trebic. Novák's "alchemical collages" have been widely exhibited in Central and Western Europe. A representative selection of his experimental writings from 1959 to 1964 has been published as **Pocta Jacksonu Pollockovi** (Homage to Jackson Pollock), Mlada Fronta, Prague 1966. His recent activities include performance pieces and events, some of which have been published in European periodicals.

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PIGNATARI, Decio (n. 1927)

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• Décio **PIGNATARI**: Born 1927 in São Paulo, Brazil. Poet ("language designer"), graphic artist, professor of information theory (language and text) at Brasilia University and the School of Industrial Design in Rio de Janeiro. Co-founder, with Augusto and Haroldo de Campos, of the Noigandres Group in 1952, and co-author of the "pilot plan for concrete poetry" in 1958. Director of the review *Invenção*, since its founding in 1962 one of the most influential sources of international avant-garde writing and thinking. In 1954 Pignatari visited Eugen Gomringer in Switzerland, a meeting that helped launch "concrete poetry" (the name suggested for the new poetry by the Brazilians) as an international movement. His concrete poetry and essays have appeared in all numbers of *Noigandres* and *Invenção*. He is co-author, with Augusto and Haroldo de Campos, of **Teoria da Poesia Concreta** (1965), and has published translations of Ezra Pound's **Cantos** (with the de Campos brothers).

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PIGNATARI A37

PINO, Francisco

Francisco Pino, geb. 1910. Mehrere Bücher diskursiver und experimenteller Dichtung. Steht der Generation von 1927 nah. Einer der konsequentesten spanischen Experimentalisten. Gründete 1931 die Zeitschrift »DDOOSS«.

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Francisco Pino Bedeutung

ROT, Diter (n. 1930)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Diter ROT: Born 1930 in Hannover, Germany. At the age of 17 he was apprenticed to an advertising designer in Bern, Switzerland. In 1952 he rejected this field and supported himself as a carpenter, ditchdigger and waiter, while studying art. In 1954 he was awarded a foundation grant after a group show in Bern, and two years later was invited to join the Copenhagen textile firm Unica-Vaev as a fabric designer. (His fabrics won a gold star medal at an international competition in San Francisco.) In 1957 he married and moved to Reykjavik, where he produced a series of books now famous in the world of Op art and concrete poetry. His paintings, sculpture, constructions, films, engravings and commercial designs have been widely exhibited in the United States and Europe. A prolific writer, Rot's more important publications include **bok 56-59** (Reykjavik 1959), the basic collection of his ideograms; a series of albums with loose sheets of paper (black and white, or red and blue, or red and green) perforated with slots of different widths hand-cut by the artist (1958–61); the **copley book** (London 1965), a random collection of printed materials published for the William and Noma Copley Foundation; **scheisse** (Providence 1966), 100 "classical" poems; **die blaue flut** (Stuttgart 1967), the artist's American diary. An English-language edition of his selected writings will appear in 1967.

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ROT 1957

RUIZ, SOLSONA, Josep Mª

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(Wer müde wird/Blätter zu wenden/erinnere sich/
des Herbstes)

J. M. Ruiz Solsona

SOLT, Mary Ellen (n. 1920)

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Mary Ellen SOLT: Born 1920 in Gilmore City, Iowa: "I became interested in concrete poetry when I visited Ian Hamilton Finlay in Edinburgh in August 1962. He showed me the Brazilian anthology **Poesia Concreta**, which I sent for when I returned to the United States and which I received from Augusto de Campos in December. I studied the poems with great interest and excitement for several weeks with the aid of a Portuguese dictionary. That spring I began to write flower poems using visual forms. These poems were not like the Brazilian poems. Eventually they became the poems of **Flowers in Concrete**. I was unable fully to comprehend the esthetic arguments in the Brazilian 'pilot plan for concrete poetry' as I had at that time had practically no experience of concrete art of any kind, but they interested me greatly. The flower poems are probably more the result of several years' study of the objectivist method of William Carlos Williams and Louis Zukofsky except that until I saw the concrete poetry of Brazil I had been unable to find for myself a satisfactory way to go on from what had been done by Williams and Zukofsky. I have also been greatly influenced by the work of Ian Hamilton Finlay, particularly the fauve and suprematist poems, and by the introduction to them in *Typographica 8* by Dom Sylvester Houédard." **Flowers in Concrete** was published in 1966 by the Fine Arts Department of the University of Indiana.

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SOLT, 1966

FORSYTHIA
FORSYTHIA OUTREACH SPRINGS YELLOW TELEGRAM TYPE HYPHENATIONS ACTION

SPATOLA, Adriano (n. 1941)

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*Adriano SPATOLA: Born 1941 in Sapjane, Yugoslavia. Lives in Italy. His publications include **L'Obló** (a novel), Feltrinelli, Milano 1964; **Poesia da montare** (a "puzzle" poem), Sampietro, Bologna 1965; **L'Ebreo Negro** (poems), Scheiwiller, Milan 1966; and **Zeroglifico** (cut-up poems), Sampietro, Bologna 1966. He has had one-man shows in Reggio Emilia and Modena, and has participated in group shows in Rome, Florence, Milan, Rotterdam, Madrid and other European cities.

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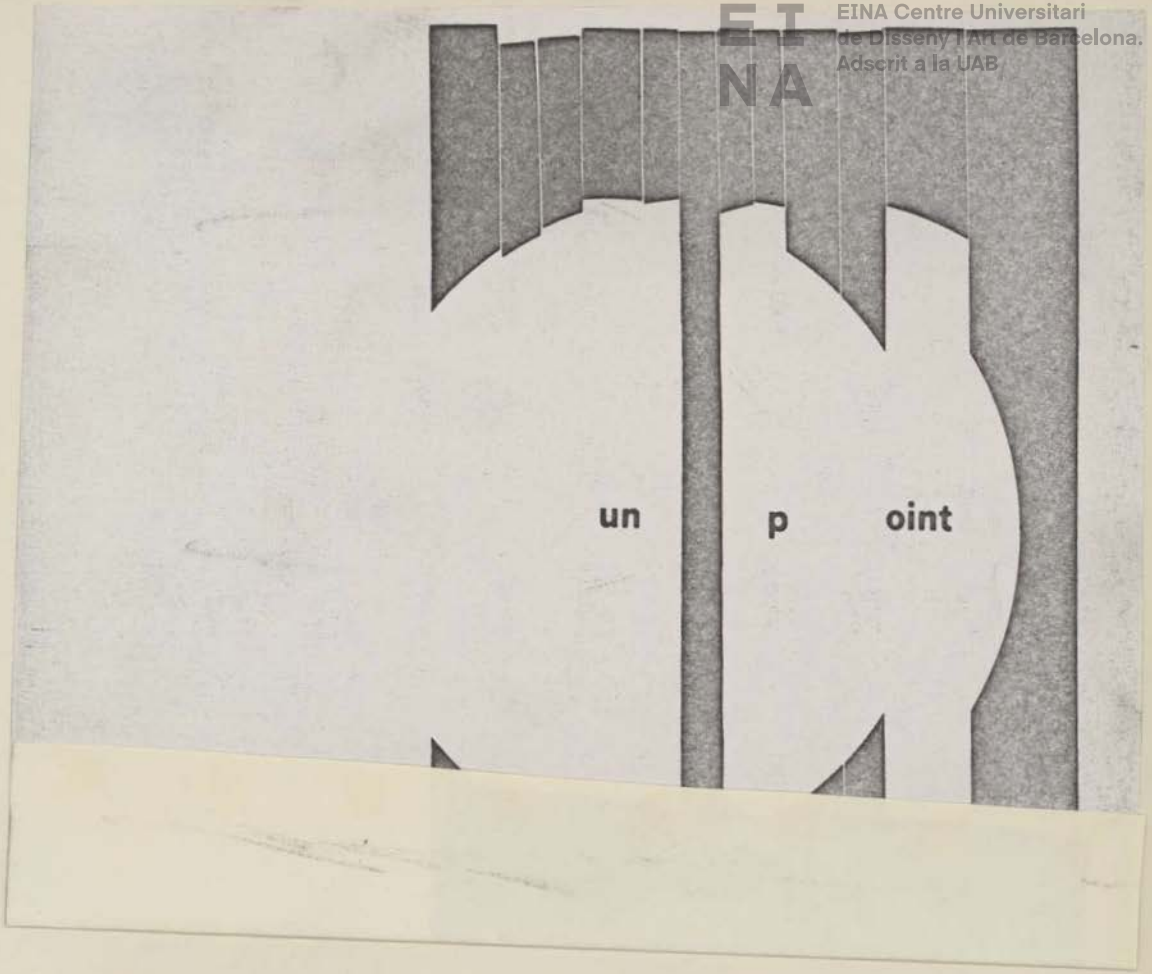

SPATOLA 1966

SPOERRI, Daniel (u. 1930)

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Daniel SPOERRI: Born 1930 in Galati, Romania. After his father was killed by the Nazis in 1941, the family fled to Switzerland. Spoerri studied classical dance with Preobrajenska and mime with Decroux in Paris, later was first dancer with the Bern Opera. In 1957 he became an assistant to Gustav-Rudolf Sellner at the Landestheater in Darmstadt, Germany, published a series of articles on experimental theater with Claus Bremer, and founded the periodical *material*, whose initial number was the first international anthology of concrete poetry. In 1959 he started Edition Mat, a series of mass-produced art objects by Hans Arp, Marcel Duchamp, Soto, Tinguely, etc., and in 1961 with Billy Klüver organized the exhibition of art in motion ("*Bewogen Beweging*") in Amsterdam and Stockholm. Spoerri's *tableaux-pièges* or snare pictures have been exhibited in one-man shows in Milan, Copenhagen, Paris, New York, Cologne, Frankfurt and Zurich. His publications include **Topographie Anecdotée du Hasard** (Paris 1962), expanded by Spoerri and translated and reanecdoted by Emmett Williams as **An Anecdoted Topography of Chance** (Something Else Press, New York 1966); the play **Ja Mama, das machen wir** (performed in Ulm in 1963), and **l'Optique Moderne** (with François Dufrêne), Fluxus Editions, Wiesbaden 1963. Spoerri lives in Greece, where he edits the review *Petit Colosse de Simi*.

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SPOERRI 1955

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

SDOERRI, 1956

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SMITH, Edward (n. 1933)

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Edward Lucie SMITH: Born 1933 in Kingston, Jamaica, where he lived until he was 17. Read history at Oxford, and has since worked as an art critic, literary journalist and broadcaster. He writes a regular series of articles on art for *The London Times*, and is a frequent contributor to *The Sunday Times*, *The Listener*, *The New Statesman* and *Encounter*. In addition to **Cloud Sun Fountain Statue** (*Futura* 10, Edition Hansjörg Mayer, Stuttgart 1966), from which the selection in this anthology is taken, he has written two volumes of non-concrete poems, **Tropical Childhood** and **Confessions and Histories**, both published by Oxford University Press. He edited **The Penguin Book of Elizabethan Verse** and **A Group Anthology** (with Philip Hobsbaum). He has several books in preparation, including **What Is Painting?**, one on 18th century English painting, and one on all the arts since 1945.

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SMITH, 1966

URIBE, Enrique

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Enrique Uribe, geb. 1940. Spanischer Experimentalist der ersten Stunde (1963). Zahlreiche Veröffentlichungen in nichtspanischen Zeitschriften und Anthologien. Arbeitet gegenwärtig im Laboratorium für elektronische Musik der Gruppe ALEA. Macht auch Handlungsgedichte.

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to me
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(Tomate / matt (oder Mate oder: töten Sie!) / Tee / ich liebe dich / Motto (oder Spitzname) / ich fürchte / to me / ich liebe dich / oder töte dich / ich fürchte dich / Motto (oder Spitzname) / ich stecke dich / Tomate / Tomate / ich liebe dich Tomate!)

Enrique Uribe

WILLIAMS, Emmett (n. 1925)

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

Emmett WILLIAMS: Born 1925 in Greenville, South Carolina. Lived in Europe from 1949 to 1966. Studied poetry with John Crowe Ransom at Kenyon College, took courses in anthropology at the University of Paris, was an assistant to ethnologist Paul Radin in Lugano. Sometime journalist, travel and ghost writer. Collaborated with Claus Bremer and Daniel Spoerri in the Darmstadt circle of concrete poets, dynamic theater, etc., from 1957 to 1959. Former European coordinator of Fluxus. A founding member of the Domaine Poetique in Paris. Close friendship and collaboration with Robert Filliou, resulting in many co-productions and co-inventions. His publications include **konkretionen**, Krefeld 1958; **ja, es war noch da**, an opera, in *nota*, Munich 1960; **poésie et cetera américaine** (an anthology of action poetry), Paris 1963; **13 variations on 6 words of gertrude stein** (1958), Galerie der Spiegel, Cologne 1965; **rotapoems** (variations on a poem from Diter Rot's lyrical collection **Scheisse**), Edition Hansjörg Mayer, Stuttgart 1966; and **sweethearts**, a long erotic concrete poem cycle, Stuttgart 1967. Theater essays on Albee, Artaud, Beckett, Eliot, Gelber, Henry James, Pound, Wallace Stevens, Gertrude Stein, etc., in *Das Neue Forum, Berner Blätter, Ulmer Theater*. He translated and reanecdoted Daniel Spoerri's **Topographie Anecdotée du Hasard** (**An Anecdoted Topography of Chance**, Something Else Press, New York 1966), and edited Claes Oldenburg's **Store Days**, Something Else Press, 1967. His latest work, **a boy and a bird**, is a long cycle of shifting linguistic relationships.

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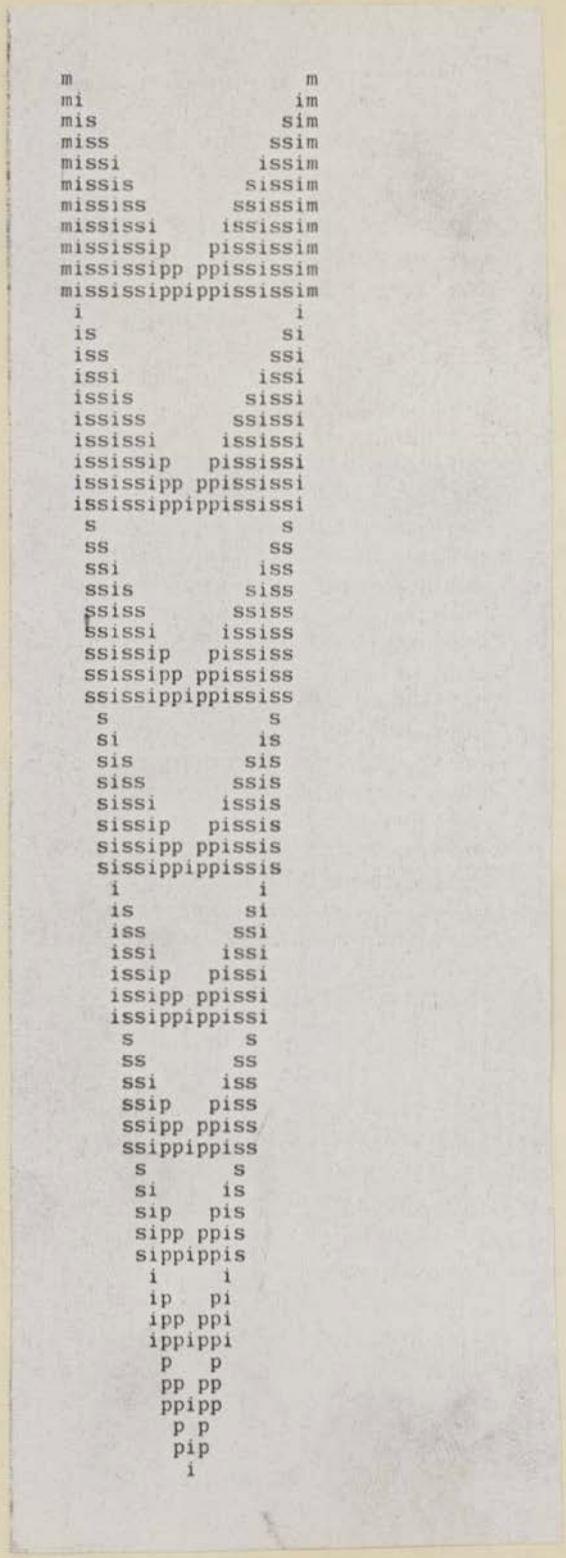

WILLIAMS, 1966

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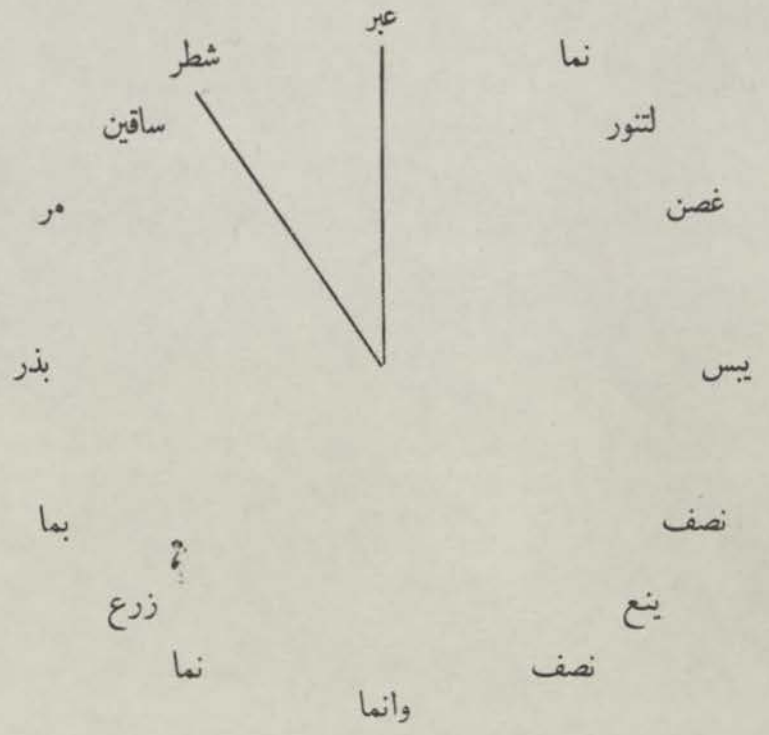
يرويك شرب قربه، ناء محال ورده



والمرء حولنا خـــــــبر

EINA Centre Universitari de Disseny i Art de Barcelona. Adscrit a la UAB

der mensch um uns ist eine fata-morgana
der trunk seiner nähe stillt deinen durst,
die ferne seiner unerreichbarkeit

Überquert

teil — gewachsen
zwei beine — um zu leuchten
vorbeigegangen — ein zweig
gesät — vertrocknet
mit dem — eine hälfte
gepflanzt — gereift
gewachsen — eine hälfte

aber

und der mensch um uns ist eine nachricht

kahtan al madfai
aus dem irakischen von a. el hakim

CONSTELACIONES

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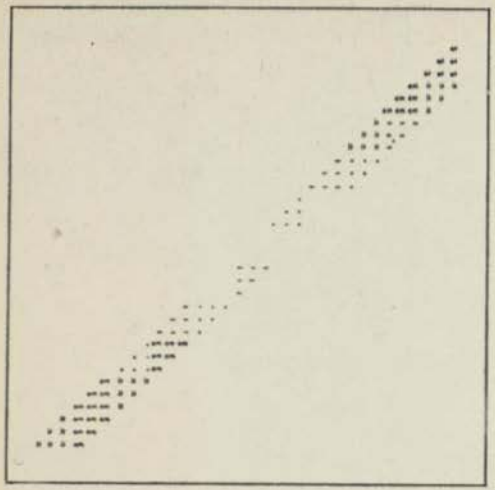

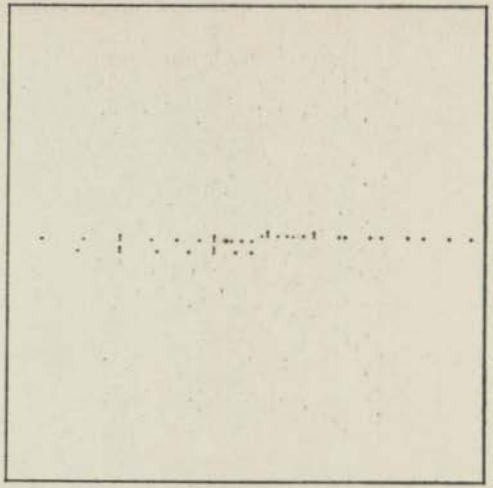

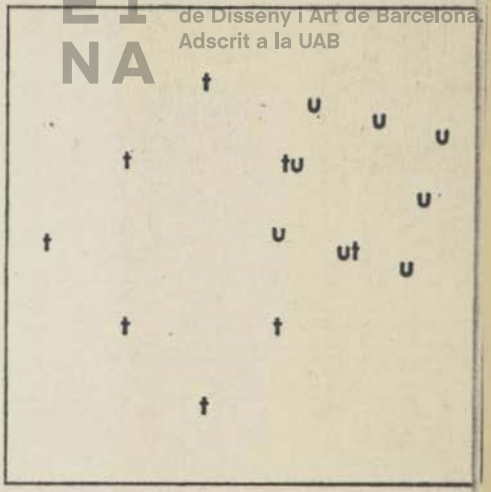

AZEREDO

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(constelaciones)

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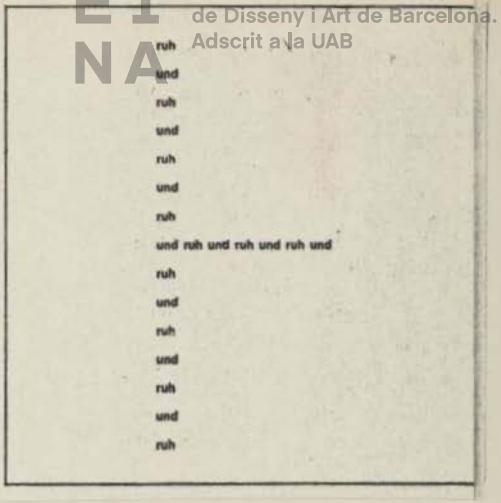

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(constelaciones)

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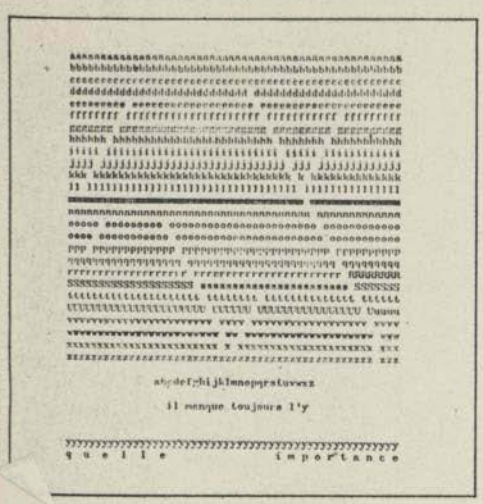

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(Alphato)

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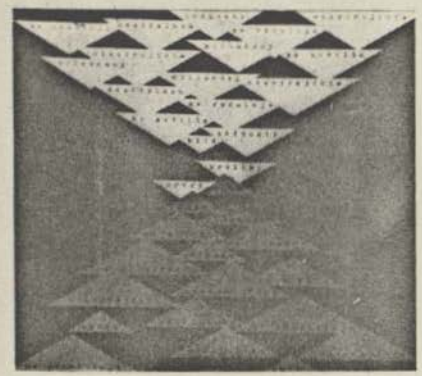

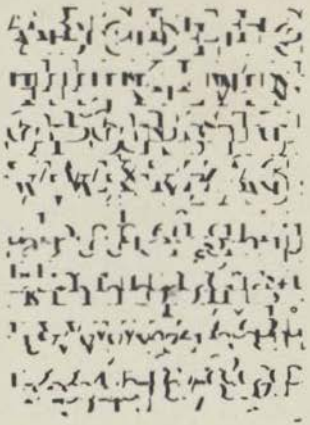

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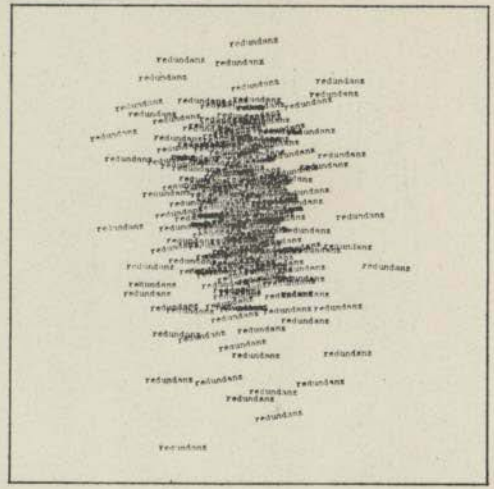

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ULRICHS

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(TAUTOLOGIES)

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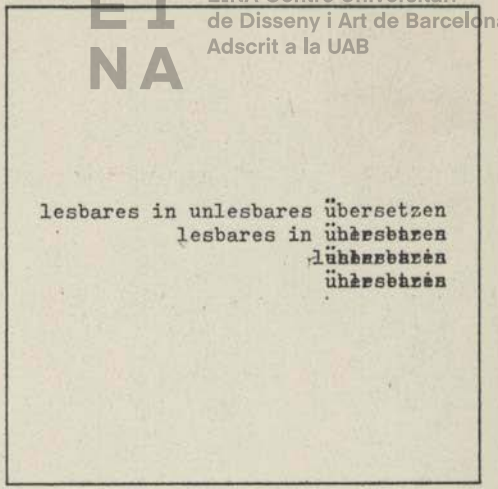

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(TEXTE ohne TEXTE)

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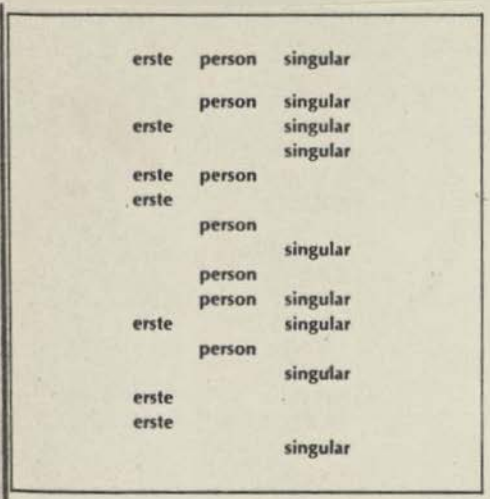

HEISSENBÜTTEL GRÜNEWALD JANDL

(Reduzieren a palabras, letras, Tipografias,)

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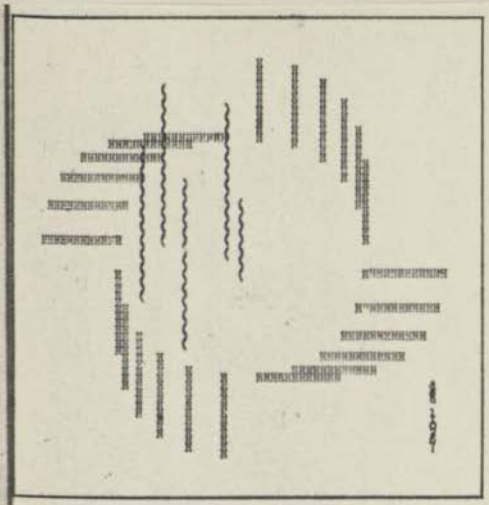

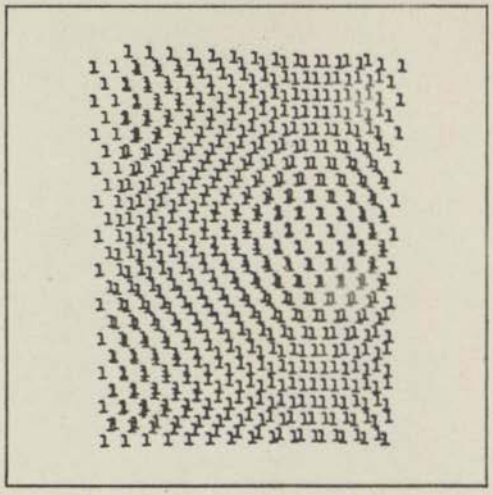

HOVEDARD VALOCH KOLAR

(REDUCCIÓN a PALABRAS, LETRAS, TIPOGRAMAS)

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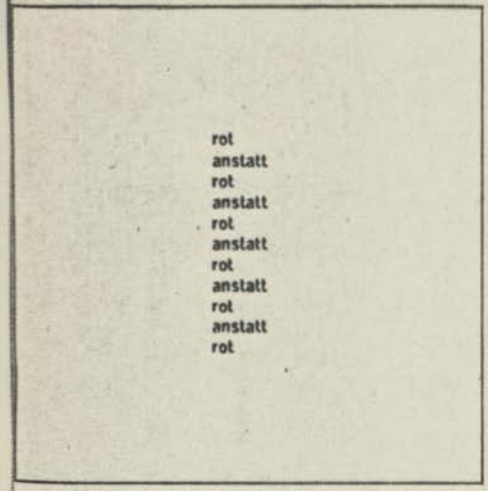

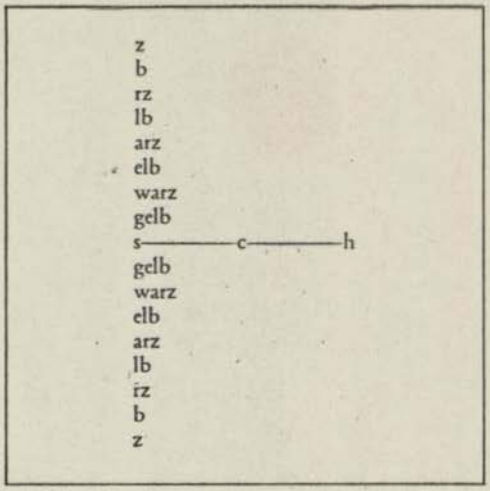

ACHLEITNER

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JANDL

(color)

LURA TOTINO

(color)

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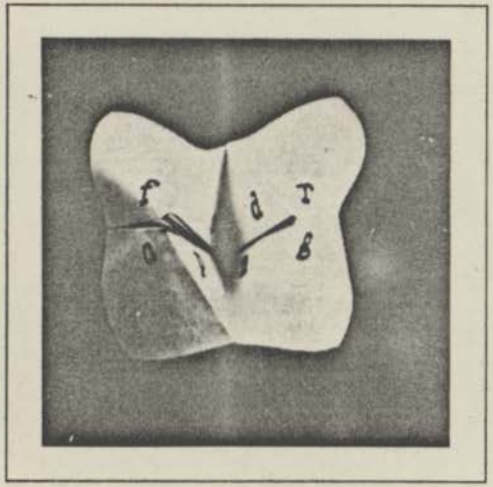

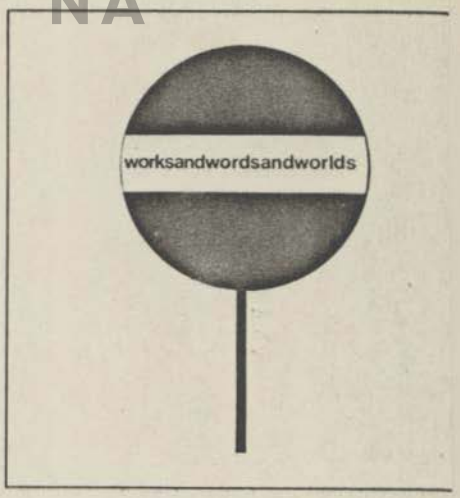

HOWARD

(OBJETOS)

TRINKEWITZ

(OBJETOS)

SPATOLA

(OBJETOS)

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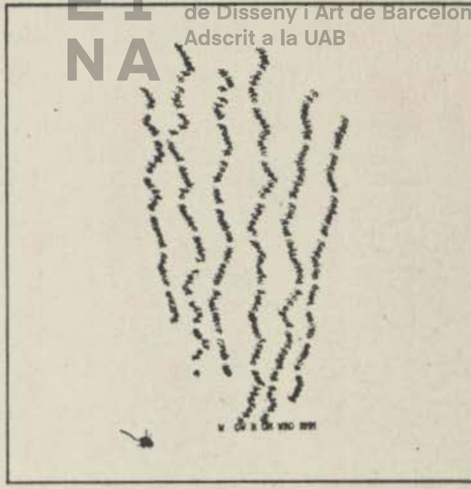
DÖHL

(Figuras)

FURNIVAL

(Figuras)



COBBING

(Figuras)

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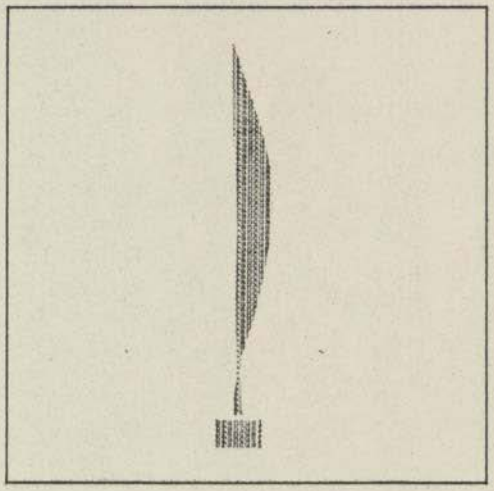

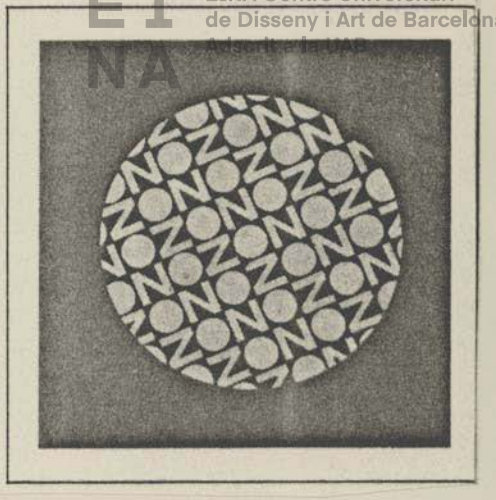

FINLAY
(Fipuras)

KOLAR
(Fipuras)

DAMEN
(Fipuras)

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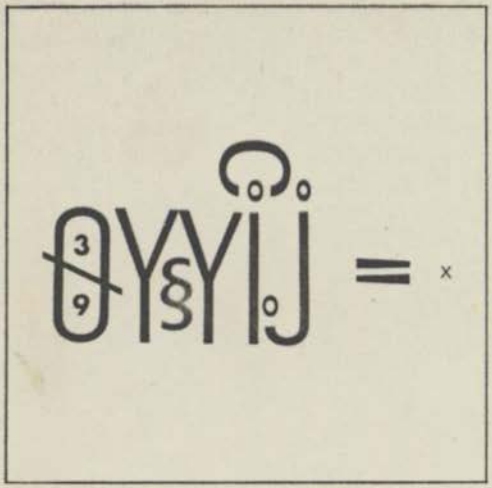

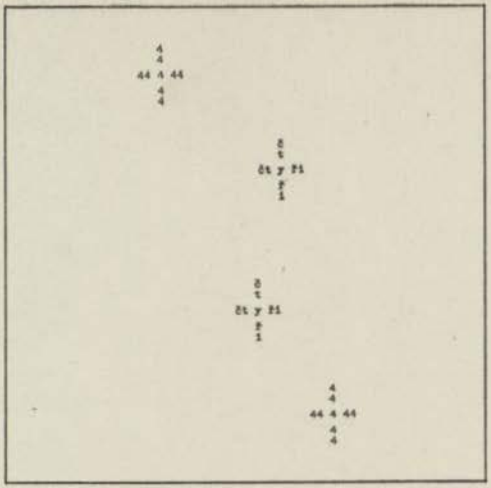

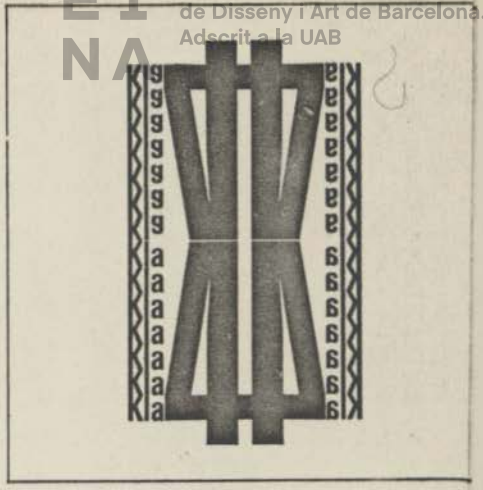

ELAVIN -
(Numerals)

HIRSAL -
(numerals)

BURCKHARDT -
(numerals)

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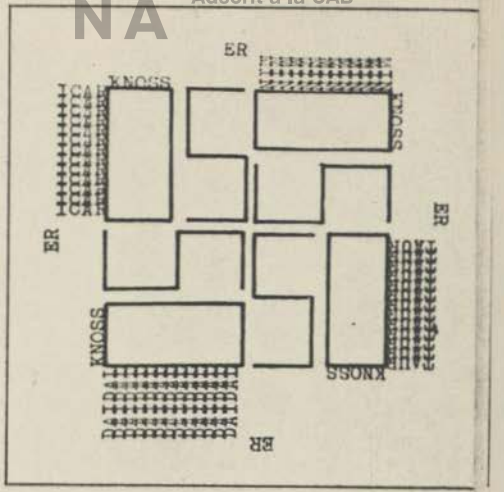

GOMRINGER (blanco, negro)

GAPPMAYR (blanco, negro)

DE VREE (laberinto)

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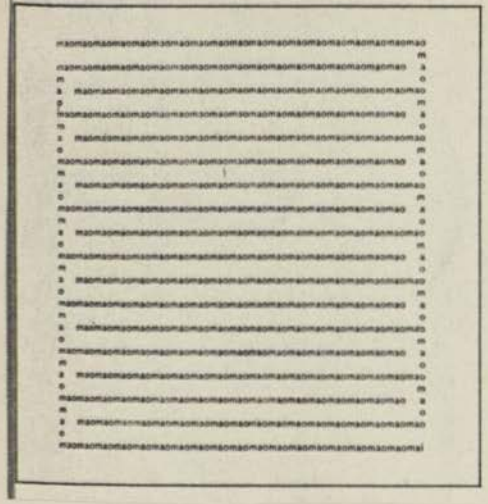

PAZARKAYA

HAYER

GERZ

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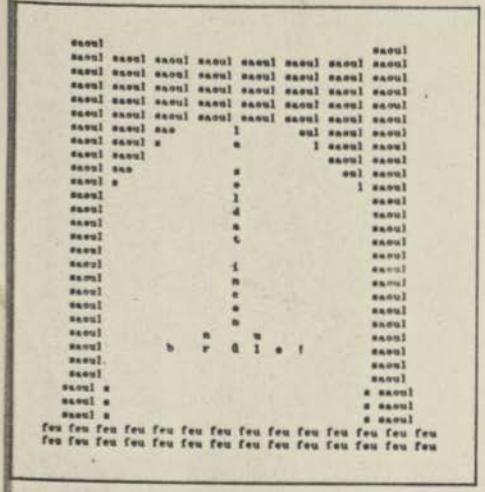

CHOPIN

BREMER

J. WILLIAMS