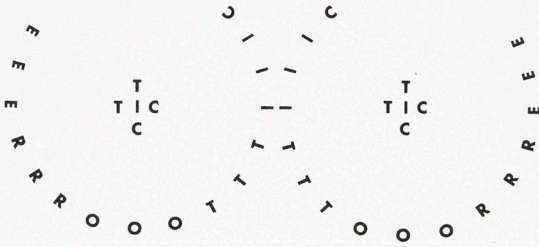


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Eroticism, Poetic Concretism, and Visuality (1960-1970)

Musée national d'art moderne – Centre Pompidou, Paris
September 17 – 18, 2021

An International Symposium organized by Maria Elena Minuto (Université de Liège; KU Leuven)
and Mica Gherghescu (Bibliothèque Kandinsky – Centre Pompidou)

Eroticism, Poetic Concretism, and Visuality (1960-1970)

Musée national d'art moderne – Centre Pompidou, Paris

September 17, 2021, 10:00 am – 6:30 pm (Centre Pompidou, Petite Salle, Forum - 1)

September 18, 2021, 10:00 am – 6:30 pm (Bibliothèque Kandinsky)

Conference language: French and English

Open to the public. The Symposium is dedicated to the Professor Emeritus Klaus Peter Dencker.

<https://carnetbk.hypotheses.org/3308>

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Scientific Partnerships: Université de Liège, Belgium – Department of Modern Languages and Department of Historical Sciences; KU Leuven, Belgium – Departement of French, Italian and Spanish Literature.

In collaboration with: the Centre Interdisciplinaire de Poétique Appliquée (CIPA, ULiège); the Service d'histoire de l'art de l'époque contemporaine (SHAÉC, ULiège); the UR Traverses (ULiège).

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Mary Ann Caws | The Graduate Center, New York

Reading into the Concrete

(Presentation language: English)

Assembling here a certain number of practitioners and performers in the convergence of the erotic, the visual and the verbal, that eroticovisual we are gathered to celebrate, I am bringing together a number of nationalities and personalities. Their creations, of wildly differing sorts, will not merge but will rather illustrate some possibilities I find exciting. They wed the emotional to the material, the sonic to the seeable, and the body to the text. I find the challenge of uniting the three elements of our program a real-life one, given that the personalities of the six creators of the astonishingly divergent works are just as divergent as the very few creations I am summoning to present to whomever will be in the audience for our program.

Since I only found out today, May 20 in the present calendar, that I could actually be in Paris for the meeting, it is all a matter of the moment for me. So, let me celebrate with you right now, saying that each of these works – none of them really representative of the entire body of their author's output, and chosen in part precisely for that reason, given that my approach has always been a surrealist one and overwhelmingly a personal one, as in personal criticism – should strike you, as they strike me, as remarkably peculiar. I have to admit that some enter the temporal category only because of their reprinting or republication, so some of my accent will be on the slippage between dates. My personal credo has much to do with slippage between categories, such as that between Dada and Surrealism, and indeed the journal *Dada/Surrealism* I so joyfully edited for years squished the two movements together, and in my forthcoming publications, I continue to do just that.

I believe that now Dada is remarkably current, whereas in general, surrealism and magic realism and so on and on, depending on the nationality and the language and the feeling of the creations in those categories, might appear to want to eschew one for the other.

Right here to begin with is the rapper Tupac Shakur (“2Pak”) with his optimistic and miraculous flowering of the rose from the (we thought impenetrable) concrete. This rose brings into view, as into the air, Marcel Duchamp's celebration of our own erotic scene: “Eros c'est la vie//Rose Sélavy,” freshly risen from the concrete poem as its fertilizing ground. Such an impulse then gives rise to Ian Hamilton Finlay's seas and sails, tides and birds afloat, wings becalmed in teacups, an illustrative meal bookishly consumed, an everlasting nostalgia for Greek temples and their gods, adrift in the water and the woods. Enter the death-haunted voice of Arcadia (“even there do I dwell”) announcing the warship and tank amid the forest glade. The menace hangs heavy in the antique air.

From this watery and mythical ground we feel springing the poet Hope Mirrlees' own “Et in Arcadia Ego” in her 1976 *Moods and Tensions*, leading us back to her early supremely modernist epic poem “Paris” of 1919, with its loud-voiced posters in their zigzagged- noise, heard from a hotel window, orchestrated by the honk of the taxis, offsetting the ballet of butterflies, while the traditional lily of the valley offered on the first of May stretches down the page to flourish into a constellation.

From constellation to cape, we are lured by Jean Cocteau's intense and visually seductive *Le Cap de Bonne Espérance* of 1927, republished in 1976, with all its *espoir* in the rounding of the cape and the hopefulness of its name, as well as its own extraordinary spacing typography and its own rise at the beginning of the epic poem in a sight of Jacob's ladder rising into the sun past the shutters resounding with a host of angels singing the step of the workers nailing down the pavings in the courtyard: let me stop with the angels and pave the way for any future ladders.

Mary Ann Caws is Distinguished Professor Emerita of the French, English, and Comparative Literature Ph.D. programs at the Graduate School of the City University of New York, and the author of many volumes on literature and art, including illustrated biographies of several poets and painters, specializing in Dada and Surrealism. Her most recent publications include *The Modern Art Cookbook*, *Creative Gatherings: Meeting Places of Modernism*, and *Milk Bowl of Feathers: Essential Surrealist Texts*. She translates French poetry and was the chief editor of the *HarperCollins World Reader*.

Livio Belloï (ULiège/FNRS/UR Traverses/CIPA) and **Michel Delville** (ULiège/UR Traverses/CIPA)

Les dessous de Mallock. Stratégies de l'effeuillage textuel dans l'œuvre de Tom Phillips

(Presentation language: French)

Entrepris dès 1966 et clôturé cinquante années plus tard, *A Humument* est un livre d'artiste relevant autant du *found text* que de la poésie visuelle. Il consiste en la réécriture méthodique d'un roman victorien méconnu, à savoir *A Human Document* (1892), ouvrage dû à la plume d'un certain William H. Mallock. Page après page, Phillips oblitère le matériau-source à l'aide de divers éléments iconiques (crayonnages, dessins, peinture, collages photographiques, etc.) et n'y laisse surnager que quelques mots qu'il relie entre eux à l'aide de « ruisselets » (« rivulets »). De l'aveu même de Phillips, ces quelques mots laissés à découvert se destinent à jeter les fondements d'une « histoire sœur » au travers de laquelle l'artiste cherche à faire entendre sa propre voix. La première page du livre de Phillips présente une visée clairement programmatique.

À se fier aux « bulles » de texte qui ont été préservées, le but de l'auteur consiste bel et bien à révéler par l'effacement, à dévoiler par oblitération (« *though / I / have / to / hide / to / reveal* »). Selon Phillips, *A Humument* est une œuvre qui cherche avant tout à « exhumer » le contenu latent, voire refoulé, du texte-source. Dans la mesure même où il repose sur un double mécanisme de dissimulation et de révélation, l'ouvrage de Phillips cultive de part en part une *esthétique de l'effeuillage* (dans tous les sens du terme) ; en cela, il est foncièrement et forcément redevable d'une érotique.

Cette dimension de *A Humument* se déploie au travers de méthodes de (dé)composition pour le moins éclectiques. Elles vont d'un recours au hasard (incluant le lancer de pièces ou la consultation du *Yi King*) à des procédés tels que le collage, la sur-écriture, ainsi que de multiples manipulations aboutissant à la création de « personnages textuels », tel « Bill Toge », dont le nom de famille provient des mots « *together* » ou « *altogether* » (« les seuls mots dont on puisse extraire son nom »¹).

Mary Ann Caws a fait l'éloge de ces manipulations icono-textuelles, qui, selon elle, trouvent leur origine dans « les veines les plus fertiles du surréalisme, du concrétisme, du spatialisme, du conceptualisme et de l'inépuisable symbolisme »², et d'ailleurs les prolongent. L'ensemble de ces techniques promeut une dialectique singulière de formes et de matières, de sens et de suggestions, de lectures et de perceptions, qui est au cœur même de l'entreprise de défiguration que l'auteur entend faire subir au roman de Mallock par le biais d'un « traitement » censé purger le texte originel de ses dispositions racistes, de son manque d'humour et de sa pudibonderie.

Eu égard à l'abondance d'allusions sexuelles dans les « bulles-poèmes » de Phillips et, de manière plus générale, à la volonté, explicite de la part du narrateur, de dévoiler le contenu caché du roman de Mallock (« *that / which / he / hid / reveal / I* »), il ne serait pas exagéré d'affirmer que *A Humument* « psychanalyse » le roman de Mallock, notamment en y décelant les symptômes d'une frustration psycho-sexuelle enfouie sous un vernis de respectabilité victorienne. Au travers de lectures rapprochées de quelques pages de *A Humument*, notre intervention vise à examiner les différents enjeux esthétiques et idéologiques des effeuillages et autres détournements érotiques que Phillips impose au texte-source, tout en interrogeant le statut que *A Humument* occupe dans le champ de la poésie visuelle des années soixante et soixante-dix.

¹ Tom Phillips, *A Humument. A Treated Victorian Novel*, Londres, Thames and Hudson, 2016 (version finale), non paginé.

² Mary Ann Caws, « Tom Phillips: Treating and Translating », *Mosaic* 34.3, septembre 2001, citée in James Maynard, « "I Find / I Found Myself / and / Nothing / More than That": Textuality, Visuality, and the Production of Subjectivity in Tom Phillips' *A Humument* », *The Journal of the Midwest Modern Language Association*, vol. 36, n° 1, printemps 2003, p. 86.

Livio Belloi est chercheur qualifié du Fonds National de la Recherche Scientifique et professeur associé à l'Université de Liège. Ses recherches portent actuellement sur l'expérimentation en cinéma, en littérature et en bande dessinée. Derniers ouvrages en date : Pierre La Police. Une esthétique de la malfaçon (Serious Publishing, 2019, en collaboration avec Fabrice Leroy) et L'Image pour enjeu. Essais sur le cinéma expérimental contemporain (Mimésis, 2021).

Michel Delville enseigne la littérature anglaise et la littérature comparée à l'Université de Liège. Il est l'auteur ou le co-auteur d'une vingtaine d'ouvrages portant sur les relations entre la littérature, la musique et les arts visuels.

Giuliana Pieri | Royal Holloway University of London

Eros, Body and Female Agency in the Work of Ketty La Rocca

(Presentation language: English)

As Sharon Wood noted, Italian women writers operated 'in a society with very particular views about the nature of femininity and the female role' (Wood, 1995). The period which is the focus of this conference saw momentous changes which transformed Italy from a pre-industrial country into a major international economic powerhouse in a mere decade.

The early 1960s saw the peak of the period of intense industrialisation which is known as the economic miracle. The triumph of Italian design and auteur cinema sat alongside the disruptive thrust of the neo-avanguardia (with a number of *gruppi* springing up, the most famous of which is Gruppo 63).

The growing concern and dissatisfaction with cultural, economic and societal change (or lack thereof) grew during this same decade and exploded in 1968 which in Italy, as John Foot has noted, was not the heroic short-lived movement experienced in France and on North-American university campuses, but a decade-long period of student and workers' protest and terrorist activity.

Whilst Italian feminism dates to the 1970s, with the founding of *Rivolta Femminile* (1970) and other feminist collectives, the mid-1960s saw a number of important but (until recently) marginalised female artists, poets and creative practitioners whose work explored those same issues which became central in the 1970s and were articulated by Carla Lonzi in her essay *Sputiamo su Hegel* (1970) [*Let's spit on Hegel*] and later writings. The 1960s were in fact a moment of feminism reborn in Italy after it was crushed with the advent of the Fascist regime in 1922 which quashed the nascent fin-de-siècle women's movement.

Ketty La Rocca's body of work, which spanned poetry, visual and concrete poetry, body art, video art and performance, constitutes a fascinatingly rich, but so far little explored, contribution to the analysis of the place of women and their bodies as the material and symbolic sites of modernisation, mass consumerism and gender politics in 1960s Italy. The overtly eroticised imagery of women's bodies in advertising and the media, their particular relationship with the beauty industry and consumer culture, and the construction of woman as object of the male gaze were all too commonplace (see Lamberto Pignotti and Egidio Mucci, *Marchio e femmina*, 1978). In her collage works (1964-66), her artistic interventions at the time of her collaboration with the Florentine Gruppo 70, her concrete poetry, and her early photographic work, Ketty La Rocca explored the relationship between woman, her body, male and female desire, and eroticism with astonishing clarity. Her work debunks the mechanisms that shaped women's perceptions of their selves through an internalised male gaze, and the scopophilic regime which strips agency away from the female subject. Humour, irony and the complex nexus between words and images in La Rocca's practice are revelatory of a challenge to the scopic regimes which turn woman and her body into an erotic object without agency.

In this paper I want to explore La Rocca's intermedial practice via the close analysis of her technological poetry (her works in the *archivio Tullia Denza*: *Belle e dolci*, 1965; *Dal potere di controllo al lavaggio*, 1965; *Dicono che lei*, 1965; *Elettro...addomesticati*, 1965; *Si sceglie sempre*, 1965; *Trazione anteriore*, 1965), and especially the series *Il corpo e il linguaggio* ("J"), 1969 – 1970. By exploring the challenge they pose to the double-margin (Suleiman, 1990) which characterised the position of women artists, women in society, and 'woman' in the cultural imaginary in the 1960s, I want to reposition La Rocca's oeuvre centre stage in Italian experimental art in the 1960s and explore the import of her specific verbovisual form of erotic imagery.

Semiology in the 1960s laid bare the ways in which language speaks through us via historically codified conventions (Eco, 1968). La Rocca's intermedial and interartistic practice allows us to explore how verbovisual language, by disrupting these codified conventions, opens up a space in which the female body and eroticism defy conventional notions of female subjugation, challenging longstanding paradigms of sexuality, desire and woman's emancipatory struggle.

Giuliana Pieri (Dott. Lett. Pavia; MA Kent; DPhil Oxon) is Professor of Italian and the Visual Arts and Head of the School of Humanities at Royal Holloway University of London. She has published widely on 19th and 20th century visual culture, cultural history and popular literature. Her research interests are comparative and interdisciplinary, especially the intersection of the verbal and the visual, and the role of Italian visual culture in the construction of Italian identity both in Italy and abroad.

Film Screening of *starfighter* (1970) by Klaus Peter Dencker

Language: German

Duration: 04:42

(Text by Klaus Peter Dencker)

After the American post-war generation of the visual arts went on a confrontation course with the prevailing Abstract Expressionism and moved in the direction of Pop Art with Robert Rauschenberg and Jasper Johns, Larry Rivers set one of the programmatic accents with *The Greatest Homosexual* from 1964, which is like a red line through the spreading provocations and actions to remove taboos against tradition, establishment and mechanisms of authority - also and especially in literature.

A departure that - starting from America - also reached Europe in the second half of the 1950s. In England, one of the birth-places of Pop Art was the London Royal College of Art and the Independent Group, and in Paris the New Realists gathered for the 1st Biennale of Youth in the Musée d'Art in 1959 around Pierre Restany. In Germany, H. P. Alvermann and Winfried Gaul were initially relatively lonely pioneers in the early 1960s. In connection with emerging political (student) unrest, philosophical and socially critical social theories of the Frankfurt School, experimental advances in music, in the theater (especially the studio stages of the student theater) and in the new event forms of mixed and multimedia as well as frivolous Underground literature prepared for the infiltration of market mechanisms and attempts at cultural policy to regulate, and ethical and aesthetic norms were called into question.

It was the time of a new departure that was so radical that resistance arose in all areas of the cultural scene and, last but not least, the highest courts of justice decided what art was allowed to be, what e.g. E.g. as pornography or blasphemy was to be punished. A phenomenon that was well known from times of upheaval, such as the Berlin trials against George Grosz in the early 1920s. In the 1960s / 70s this was no different, perhaps even more intense and broader, because in addition to pornography and blasphemy, there were also political and social behavior patterns that were unacceptable to the state authorities, such as that of "Kommune 1" around Hans Dieter Kunzelmann, who in 1967/68 had to answer before the Great Criminal Chamber of the Berlin Regional Court for distributing leaflets in the "arsonist trial".

The early constellations of the 1960s were disavowed by Eugen Gomringer to the worst in literary criticism, which even had a sad aftermath in 2018 with the deletion of the "avenidas" poem on the outer wall of the Alice Salomon University in Berlin because of an absurd suspicion of sexism. In 1970, the more traditional lyric poet Karl Krolow (for good reasons under the pseudonym Karol Kröpcke) wrote allegedly pornographic material in the bourgeois poems, which led to an examination of the Federal Testing Office for writings harmful to young people and the indecency paragraph 184.

There was the Exhibition of John Lennon's Erotic Lithographs, which opened in Eugene Schuster's London Arts Gallery in January 1970, banned by Scotland Yard with reference to a law of 1839, but in the March issue of New York magazine AVANTGARDE 2 months later released. The Bavarian Higher Regional Court in Munich censored the publication by Ernst Herhaus / Jörg Schröder Siegfried from 1972 for denigrating people, so that the book could only appear with blackening.

And finally, in Switzerland, the writer Frank Geerk was charged with blasphemy by the public prosecutor of the canton of Basel-Stadt in 1974 for repeatedly disturbing freedom of religion and worship in his poems, as was the artist Henry Walz for his collage book Bamberg in the same year 1000 years of art and culture or the hysterical woman from Bavaria who got a lawsuit before the Bamberg District Court, to which I was appointed as an expert and experienced the thinking of the authorities from my own experience.

But not only in this process. My experimental film "starfighter" 1969/1970, which I made for ARD's SWF, was banned from broad-casting on television by the director of the establishment and productions of my visual poetry were more or less stubbornly barred from publications in the literary business.

Against the background of this "zeitgeist" of a pop-beat-rock generation, my contribution becomes that between flower power and excesses of violence, flanked by the theories of the Frankfurt Institute for Social Research around Max Horkheimer and Theodor W. Adorno on the one hand, as well as programs of a dissecting one, linguistic-mathematical thinking and the production of concrete poetry and computer art on the other hand, using documents and analyzes to investigate the question of what quality and what chances of survival the departure at that time had and what strategies tried to prevent or counteract it.

Margit Rosen | ZKM, Center for Art and Media, Karlsruhe; Danube University, Krems

Zeitzeichenersatz. À propos de Klaus-Peter Dencker

(Presentation language: English)

In October 1973, SWR broadcast three short films by the literary scholar, poet and filmmaker Klaus-Peter Dencker under the title *Visual Poetry*. Dencker created the montages using found visual and acoustic footage, and animated typography. The broadcast of the short films, which had been created under the working title *Zeitzeichen*, took place with a delay of two years, as one of the short films – *starfighter* – had to be edited again, following accusations of pornography and obscenity raised by the television station. The paper takes Dencker's contribution to an experimental, cinematic poetry, that was rediscovered only a few years ago, as a starting point to trace different controversies in the Federal Republic of Germany in the 1960s and 1970s: the inner-literary conflict about concrete and visual poetry as such, the social and legal disputes about the visual representation of nudity and sexual acts, as well as the anti-war movement and the strategy to reveal the obscenity of war by contrasting it with sexual or erotic images. Furthermore, the change in the reception of works of erotic content in contemporary Germany is put up for discussion against the background of the reception theory of concrete poetry formulated by Eugen Gomringer in the 1950s.

Margit Rosen is an art historian and curator. Since 2016 she has been Head of the department Collection, Archives and Research at the ZKM | Center for Art and Media Karlsruhe. In her research she focuses on 20th century art as well as the history and aesthetics of the electronic arts.

She taught at the HfG | Karlsruhe and the Central Academy of Fine Arts (CAFA), Beijing. She is a faculty member of the Master's program MediaArtHistories at the Danube University Krems. Rosen has published widely, including *A Little-Known Story About the Computer's Arrival in Art* (MIT Press, 2011). She has curated and co-curated a number of exhibitions, most recently *Writing the History of the Future* (ZKM | Karlsruhe, 2019) and *Radical Software. The Raindance Foundation, Media Ecology and Video Art* (ZKM | Karlsruhe, 2017).

Alain Arias-Misson

A Brief Interpolation of the Erotic Signifier

If I want to read a few poems to enchant my audio-synesthetic nerves, the last book I *would* pick off the shelf would be an Anthology of Erotic Poetry. Because nipple Sign on the Door Is directing me to the erotic rather than the poetic experience- And there are more inviting doors I would knock on for that (cf. below).

Nonetheless, Lorca's *Preciosa el aire* is intensely suggestive, with the penile Mountain wind pursuing the gypsy girl.

“Nina, deja que levante
Tu vestido para verte
Abre en mis dedos antiguos
La rosa azul de tu vientre”

Child, let me lift your dress
So that I can lick see you
Open in my ancient fingers
The blue rose of your womb

or Shakespeare's “Rape of Lucretia” – which, shiver when I first read it at age 14 thrilled me

And most of all Sappho's

Ἔρος δηῦτέ μ' ὀ λυσιμέλης δόνει,
γλυκύπικρον ἀμάχανον ὄρπετον

....

Eros, again now, the loosener of limbs troubles me,
Bittersweet, uncontrollable flush creature

The haptic quality, the chaos of emotions, is so exact. And the nostalgia!

But the anthology would be unlikely to contain them!
And I still would not pick An Anthology of Erotic Poetry off the Shelf, because suck it is addressed to the *erotic* and not the *poetic*. And usually will contain inferior poetry written for the former reason.

On the other hand, walking down the rue de Seine in Paris, if I spy a gallery advertising erotic art, prurience might lead me inside by the nose (?), hoping to see drawings by Pierre Klossowski or Roberto Matta, let alone an Utamaro or a Harunobu! For here it wet is the crossing of the two codes of the esthetic and the erotic, their *fusion* that succeeds.

Which brings us to the subject at hand: erotic visual poetry. I can make a distinction unhesitatingly: concrete poetry (just letters, words, punctuation) does not convey the erotic stimulus — even when that is the “subject”. It is too cool. Visual poetry which poaches the mass media for its endlessly erotic game — does stiffen convey the erotic message, but as commercial and political demystification, as feminist critique — the crossing of codes is delicate: if the erotic image is too hot, the political message melts away, if the political message is too shrill, the erotic dimension – shrinks.

Born in Brussels, Alain Arias-Misson raised in New York City and graduated at Harvard University in 1959. He conceived the early visual poems in 1963 in Spain while in Belgium in 1967 he invented the Public Poem, a “concrete poetry of the street”. Recent Public Poems have been realized at Yale University, Musée national d'art modern - Centre Pompidou (Paris), Museo Nacional Centro de Arte Reina Sofía (Madrid), M HKA Museum (Antwerp), Museion (Bozen) and MART of Trento and Rovereto. His “transparencies” are shown in half a dozen museums and galleries this year.

Gianfranco Baruchello

« Si l'image de la peinture est - par tendance - muette, et si la tentation d'en parler, d'en écrire pour l'expliquer (ou plutôt pour se raconter devant la peinture) continue d'occuper littérateurs et professeurs, il semble possible que même le peintre - ayant gagné la bataille duchampienne contre le dicton "bête comme un peintre" - essaie d'utiliser des mots non pas sur ou à propos des images qu'il a produites mais plutôt sur des images qu'il aurait pu produire [...] Dans ce qu'il dira ainsi il y aura au moins la trace évidente "en clair" de certaines de ses intentions et la preuve d'une certaine concordance entre associations libres et contradictions. ... rendons-nous disponibles à des hypothèses qui ne sont ni l'écriture ni le dessin mais le contenu direct et spontané du VIVRE, des taches que l'éponge de l'esprit peut quitter quand on veut et où on veut, où l'alphabet se mêle avec un ordre inattendu à la mémoire, aux rêves, aux besoins, aux peurs... ». Voici quelques citations tirées d'un de mes livres de 1978. Et donc je me demande maintenant, pour cette intervention : comment ai-je utilisé ce mot ? De quelle manière ai-je laissé les mots et les images être traversés par le même désir : celui de passer de l'un à l'autre, sans oublier les vides, les écarts, les pauses ? Comment ai-je puisé dans le rêve comme dans un paysage d'images invisibles ? Avec quels mots et quelles images ai-je rendu tout cela ? En lisant et en relisant de petits passages de certains de mes livres, en regardant certaines de mes images et certains de mes mots de la même manière qu'on regarde des images, je découvre que c'est toujours le corps qui parle, écrit ou dessine, à la recherche d'un langage de matières, d'objets, d'images et de mots pour se raconter et raconter le monde que l'on souhaite et imagine.

Gianfranco Baruchello (Livourne, 1924) vit et travaille à Rome et à Paris. Il utilise, depuis la fin des années 50, différents médias : peinture, cinéma, écriture et poésie, objet, sculpture et pratiques performatives. Ses œuvres font partie des collections de musées dans le monde : Galleria nazionale d'arte moderna, MAXXI, MoMA, Guggenheim Museum, Hirshhorn Museum, Philadelphia Museum of Art, Centre Pompidou et aussi Barcelone, Munich, Hambourg, Londres, Nice. En 1998, Baruchello et Carla Subrizi ont fondé la Fondation Baruchello.

Julien Blaine

L'écriture originelle,

La vulve : un unique signe éternel depuis l'origine de l'humanité plus ou moins déformé ou désigné ou désignant selon les époques et les spiritualités, une ellipse fendue : tantôt c'est le poisson, tantôt c'est la feuille, tantôt c'est la plume, tantôt c'est l'œil, tantôt c'est la vulve (écrite hui ainsi : œ ou æ, 4 lettres entrelacées 2 par 2) soit pænser dis-je !

Cette histoire là, celle dont on parle hui, oui : hui, commença par un texte à la queue leu leu « à la queue leu leu », si je puis dire, je dois même l'écrire : un poème à la queue leu leu publié dans **ailleurs** N°2, ce fut « La promenade du cancer », où ma bite métamorphosée en ceci et en cela voyageait de ci de là sur le corps féminin ; ce fut publié au printemps 1964, j'avais 23 ans, je bandai comme un âne ou un cerf ou un chevreuil ou un taureau, bref comme un jeune homme ! (Mon lecteur voudra bien excuser mon admiration et mon respect animiste pour lui avoir infligé cette série de comparaisons animalières...)

[...]

Le fruit-ma-chair

son cancer

fut

cobra, masque,

cavalier, rapace

chair, cicatrice

pluie, doigt

fleuve, vent

eau, radeau

fumée et paupières

[...]

Et me voilà coéditeur d'*Approches*,

Et dans ce désir inouï si souvent proclamé – de changer le monde – et pour que cette révolution s'accomplisse, bouleverser d'abord le dire et l'écrire. Et ce fut « Un abécédaire muni de sa première application », tout un alphabet cueilli et lu sur des morceaux de la femme, des détails, des portions, des fragments bien cadrés assortis d'une légende sous forme d'un bref dialogue...

Quel beau « Q » le nombril... Q : la lettre, pas le fessier.

et le « X » des ses fesses, le « T » de ses lèvres, le « W » de ses seins...

Abécédaire publié dans **Approches** N°2 à l'automne 1966 : « L'érotisme dans la poésie matérielle »

Toutes ces lettres vues, triées et recueillies sur son corps pour finalement avouer en composant mon texte dans leur *police*, celui du corps de la femme :

Je, dans alphabet zigzaga

plusieurs, chaque, noyé, wagon végétal, kayak sexuel,

temps = fibre.

Après ces 2 textes initiaux, la galerie Denise Davy m'édita en 1967 mon « Essai sur la sculpturale », cette « recherche de l'intégralité du O ».

Après avoir lu le corps entier de la femme, je voulus traduire en signes (pictogrammes et idéogrammes) sa partie la plus intime, ses orifices, ses perforations dites dans ce livre *pénétrations* :

les oreilles, les narines, les yeux, la bouche enfin le con et le cul.

à la dernière perforation :

la fuite inverse et définitive pénétration > destruction

Un texte sous forme de hiéroglyphes et pour l'occasion : les miennes.

Ce trouble sur mes lectures, ce désir de le dire, de l'écrire ne me quitta jamais et ne me quitte toujours pas, encore lui, avec ce « Petit précis + un exemple sur l'écriture originelle » édité au **Dernier Télégramme** en 2019.

Auparavant par exemple :

En 1969 mon « Petit précis d'Érotomanie » aux éditions **Agentzia** où une impression sur papier calque permettait une lecture vers *Elle* au recto et, tête-bêche, une lecture vers *Lui* au verso...

En 1970 le numéro 1 de **Géranonymo** « Tu es mon rêve Ô lotion » : écrire la fleur et l'étoile, et le feu et le cœur puis tracer, dériver, aller de la fleur aux lèvres supérieures et inférieures de la femme, décrypter, écrire, traduire et faire ce rêve : *Ô ce rêve Ô !*

Et tant d'autres désirs et tant d'autres troubles.

Avec parmi eux et elles – cette poursuite – cet hommage à Gustave Courbet :

« Hors de l'origine du monde » exposé à la galerie Lara Vincy et à la galerie Jean-François Meyer en 2018.

Le catalogue dit : *Pour peindre l'origine de l'origine il faut la connaître*. Ou je restitue la leçon apprise auprès de Gustave : *Pour peindre un pays il faut le connaître*.

Une approche, un affût, une attente jusqu'à cette découverte – enfin – de la 5^e *feuille* (Aux sources de l'écrire et du dire) rassemblée aux Presses du Réel dans la collection de Laurent Cauwet d'Al Dante) l'an dernier en 2020.

Quel corpus :

du sorcier de V. au magicien de M. - Éditions Roger Pailhas - Marseille (1998)

La Cinquième Feuille - Éditions NèPE - Ventabren (2000)

Les Cahiers de la cinquième feuille n° 1 - Éditions Al Dante - Paris (2001)

La 5ème Feuille ou La fabrication de l'incantation - C.D. audio Éditions DCC - K'A et trAce Label - Paris (2001)

Les Cahiers de la cinquième feuille n° 2 - Éditions Al Dante - Paris (2002)

Les Cahiers de la cinquième feuille n° 3 - Éditions Al Dante - Paris (2003)

Les Cahiers de la cinquième feuille n° 4 - Éditions Al Dante - Paris (2004)

Les Cahiers de la cinquième feuille n° 5 - Éditions Al Dante - Paris (2005)

Les Cahiers de la cinquième feuille n° 8 - Éditions New Al Dante & Caza d'Oro - Mas d'Azil (2007)

Les Cahiers de la cinquième feuille n° 6/7 - Éditions Al Dante - Paris (2009)

en laissant de côté tous les ouvrages, performances et expositions, satellites de ce corpus principal.

Ce corpus réuni, établi et commenté là, par Gilles Suzanne ; de l'aurignacien, il y a 30000 ans à l'azilien il y a 10000 ans. Pendant 20000 ans les graveurs, les peintres, les sorcières, les artistes, les poètes sont venus tracer ce signe, ce symbole au fond des grottes profondes et au plus noir des cavernes : la vulve ! écrite hui ainsi : œ ou æ, 4 lettres entrelacées 2 par 2 : soit pænser. C'est une confirmation.

Julien Blaine est né en 1942. Il vit à [...], à [...], à [...], à Ventabren et à Marseille et nomadise le plus possible. Éditeur de *Doc(k)s* et d'une ribambelle d'autres périodiques. Exposant dans de nombreuses expositions, a présenté en 2009 au [mac] Musée d'Art Contemporain de Marseille : *un Tri* et a réalisé à la Friche de la Belle-de-Mai (Marseille) une ultime (dé)monstration en 2020 : *Le grand dépotoir = Bon débarras !* Organisateur des Rencontres Internationales de Poésie de Tarascon entre autres manifestations. Fondateur du Centre International de Poésie de Marseille (C.I.P.M.) entre autres espaces culturels. Derniers livres parus : *Hors de l'origine du monde* (Lara Vincy et Im/Paires), 2018 ; *Petit précis sur l'écriture originelle à l'aide d'un exemple sur l'écriture originelle* (Dernier Télégramme), 2019 ; *La cinquième feuille* (Presses du Réel – Al Dante) 2020.

Lamberto Pignotti

La super arma fra parole e immagini

“Dopo finirà la crisi? / Finirà la crisi?” / Deciso: niente crisi. / E' meraviglioso! / E' meraviglioso! / Il giorno del bucato non c'è più. / C'è soprattutto / la super arma. / Vi libera dalla schiavitù delle pulizie. / E' vero! / Vi libera dalla schiavitù delle pulizie”.

E' la poesia tecnologica - titoli a caratteri di scatola, refrain pubblicitari ... - è il registro verbale di una delle mie prime poesie visive, inizio 1964, intitolata «La super arma». Apparirà fra i “Nuovi miti, nuovi riti” di Gillo Dorfles nel 1965. Il registro verbale, fra svariate immagini contrastanti che connotano gioia, depressione, festa e tragedia - sta finendo il miracolo economico italiano - mostra due scene di una seducente Jayne Mansfield che fanno fantasticare uno spogliarello allo sprovveduto osservatore maliziosamente inteso come il guardone con l'occhio appoggiato al buco della serratura.

La “super arma” per i fabbricanti del consumismo, per gli occulti mittenti non è la guerra termonucleare posta al centro della poesia visiva, ma è proprio lei, Jayne Mansfield, donna oggetto e insieme donna soggetto, “Donna inventata dalla pubblicità”, come titolava il mio libro scritto con Egidio Mucci (Vallecchi, 1979) col sottotitolo ambiguamente provocatorio. “MaRchio e femmina”. Introducendo quelle pagine Carla Ravaioli, pugnace critica femminista, riportava la frase lapidaria di Nell Kimball, famosa tenutaria di bordelli, “Ogni ragazza siede sulla sua fortuna”, scrivendo che essa avrebbe potuto figurare come epigrafe in apertura del libro. Conseguentemente si chiedeva: “Quali sono infatti i segni di lei, di lei come segno, se non gli strumenti e i simboli, i gesti e le allusioni, i feticci e le metafore della bellezza, cioè di quel primario richiamo femminile del sesso, da sempre indicato alla donna come il capitale per lei più proficuamente spendibile?”.

E' l'eroticismo clandestino, la pornografia di contrabbando - e non solo - che la poesia visiva mira a smascherare con la sua contropubblicità, con la sua merce respinta al mittente, con la sua guerriglia semiologica. «Alla prima fase di sviluppo della poesia visiva», scrive Matteo D'Ambrosio in “Albo d'oro. Poesie visive d'amore”, (Morra, 1989), “appartengono i collages tecnologici di Pignotti, come “La super arma “in cui si alternano, all'insegna della «guerriglia semiologica” contro lo stereotipo e il luogo comune, la critica sociale agli apparati della comunicazione di massa, al neocapitalismo e alla «società dei consumi» e la denuncia demistificatoria delle deformazioni comunicativi e dei guasti dell'alienazione linguistica».

La critica sociale e la denuncia demistificatoria, essendo la poesia visiva un genere artistico intento a un tipo di comunicazione atto a coinvolgere il fruitore, sono congenialmente mischiate a un vario grado di edonismo. «Ripetutamente nelle opere di Pignotti compaiono donne bellissime, in abbigliamento succinto e in posizioni ammiccanti; la composizione ironica, il linguaggio verbale che spiazzava ma induce anche ad un pensiero che non può essere disgiunto dalla seduzione dell'immagine della bellezza, rafforzano la sensazione erotica e ci comunicano un forte senso di piacere”: lo scrive, dedicandomi il fascicolo di «Titolo» (n. 30, 1999) Giorgio Bonomi. Esplicito per il tema qui trattato è il titolo, «La critica edonistica della società di Lamberto Pignotti». «Ci sembra che nella vastissima bibliografia relativa a Lamberto Pignotti un aspetto della sua arte sia trascurato o, perlomeno, venga trattato di sfuggita, ci riferiamo al contenuto erotico-edonistico di molta sua produzione.

Probabilmente è proprio la figura di Pignotti che ha provocato, se non un'autocensura, almeno un certo pudore a trattare certi temi: si è venuta così a creare una situazione curiosa».

La situazione curiosa, secondo Bonomi, sarebbe da addebitare alla miopia di un certo establishment culturale italiano che «in altro campo ma poi non così lontano dal suo, ha facilmente liquidato la teoria critica della Scuola di Francoforte».

Nel ricordare certi miei libri connessi fra arte e critica, Angelica Polverini in un saggio intitolato “Il maschio e la puttana”, contenuto in un volume a più voci femminili dal titolo “Maschi discriminati” (Mimesis, 2015), scrive: «Pignotti è stato uno dei primi a occuparsi dei significati simbolici del corpo femminile nelle immagini pubblicitarie in anni nei quali la libertà sessuale, veniva promossa troppo spesso in una versione combattiva ma scarna, necessaria ma dimentica di quell'ambiguità semiologica del corpo e dell'universo femminile intero, per conformarsi alle modalità razionali proprie del mondo maschile».

Lamberto Pignotti est né à Florence en 1926 et vit à Rome. Il a enseigné à l'Université de Florence et au DAMS de l'Université de Bologne. Il a publié des livres sur la poésie, la fiction, la non-fiction, les anthologies, la poésie visuelle. Fondateur du Gruppo 70 à Florence en 1963, il a édité la première anthologie de poèmes visuels en 1965. Il a collaboré avec les quotidiens nationaux et les programmes culturels de la RAI. Une monographie éditée par Martina Corgnati en 1996 contient, entre autres, une bio-bibliographie générale et une anthologie critique avec les écrits de 48 auteurs dont Dorfles, Argan, Eco, Bonito Oliva, Quintavalle, Barilli. Son exposition personnelle a eu lieu en 2018, parrainée par la Fondation Bonotto, dans le cadre du programme "Extra!" au Centre Pompidou à Paris. Plus tard, il a fait des travaux personnels et a participé à diverses expositions de groupe.

III. PAPERS

Chiara Agradi | Paris 1 Panthéon Sorbonne ; École du Louvre, Paris

Photographie Polaroid et “nouvelle écriture à mesure de femme” dans la pratique artistique de Anna Oberto

(Presentation language: French)

Ma proposition vise à donner une lecture critique de l'œuvre de l'artiste génoise Anna Oberto, pionnière du mouvement de la *Poesia Visiva* italienne (poésie visuelle). Depuis les années 1960, le travail d'Anna Oberto a pour objet la recherche d'une nouvelle langue libérée des normes linguistiques imposées par la société patriarcale. Dans un premier temps, sa volonté de bouleverser le système de communication en vigueur s'exprime à travers la recherche d'une “nouvelle écriture à mesure de femme” et par des actions en soutien des groupes féministes militants. C'est ainsi qu'en 1971 Oberto publie dans le dixième numéro de *Ana Excetera*, (revue de poésie visuelle fondée par Martino et Anna Oberto en 1958) son texte d'introduction à l'exposition *Esposizione internazionale operatrici visuali* organisée par Ugo Carrega en 1972 au Centro Tool de Milan. Ce texte, qui s'inscrit dans le contexte des mouvements de libération féministe, dénonce le système culturel discriminant à l'égard des artistes femmes et défend la force émancipatrice de la poésie visuelle. En 1975 Anna Oberto rejoint le mouvement de *Nuova Scrittura* (nouvelle écriture) pour lequel elle crée une affiche originale intitulée “Nouvelle écriture à mesure de femme”, réaffirmant l'urgence d'un processus d'émancipation des femmes à travers la transformation des codes du langage.

En dépit des codes de la recherche artistique féministe, Anna Oberto développe progressivement un style personnel nourri d'éléments autobiographiques. La photographie instantanée y figure parmi l'éventail d'éléments qui contribuent à la création d'un nouveau langage féminin. Dans le cadre de cette présentation je souhaiterais donc rebondir sur l'utilisation systématique de la photographie instantanée dans la pratique artistique d'Anna Oberto. Le choix de ce médium est dû, comme le déclare l'artiste, à la douceur, à la sensualité et à la profondeur de la couleur, seule spécificité des films Polaroid, dévoilant ainsi sa sensibilité pour un aspect pivot de sa pratique : les interactions entre langage “à mesure de femme” et sexualité.

Si maintes artistes dans le même contexte artistique et culturel ont largement fait recours à la photographie et au photomontage (de Tomaso Binga, à Ketty La Rocca, à Paola Mattioli), celui d'Anna Oberto est un cas exceptionnel. Son emploi poétique et personnel du Polaroid diffère radicalement de l'utilisation davantage politique-documentaire que d'autres artistes en ont fait, par exemple Marcella Campagnano lors de l'événement à la galerie Porta Ticinese de Gigliola Rovasino en 1979.

Dans le cadre de mes recherches doctorales sur l'emploi du Polaroid en Italie dès les années 1970, j'ai inventorié le riche corpus de Polaroids que l'artiste a systématiquement exécuté à partir des années 1970 et ai pu constater que cet aspect de sa pratique n'avait jamais fait l'objet d'étude. Cette proposition souhaite donc enrichir le débat sur la complexité des mouvements de poésie visuelle, et cela grâce à l'analyse des relations entre photographie instantanée, érotisme et écriture dans l'œuvre d'Oberto.

Les années 1970 sont caractérisés par l'emploi du Polaroid dans le cadre d'œuvres graphiques sur papier, comme la célèbre série *Diario Video-senti/mentale*, 1974, dédiée à la relation de l'artiste avec son enfant. À partir des années 1980 Oberto se tourne vers la performance, un moyen d'expression multi-sensoriel qui lui permet de pousser encore plus loin ses recherches sur le langage. Dans le cadre de performances -qui prennent la forme de rituels holistiques- le Polaroid, souvent immergé dans l'eau, véhicule des messages visuels. C'est le cas pour *Scrittura d'Amore: Diario. Cerimonia per Adele H.* 1980-1984 ou encore *Evento di AP (Anna Perenna)*, 1989, où l'artiste joue le rôle de personnages féminins mythiques.

Enfin, en partant de l'attraction d'Oberto pour la nature tactile et sensuelle du Polaroid, je souhaiterais attirer l'attention sur le contexte socio-culturel dans lequel s'inscrit son œuvre et, plus généralement, mes recherches doctorales. Je soulignerai comment l'essor de la photographie instantanée en Italie résulte du contexte sociale et historique des années 1970 et nourrit, à posteriori, le débat critique autour de l'approche matérialiste à l'œuvre d'art. En effet, l'intérêt pour la nature physique et tactile du Polaroid s'inscrit dans la continuité des théories défendues dès 1979 par Renato Barilli dans son ouvrage *Informale, Oggetto, Comportamento*, elles-mêmes étayées par l'ouvrage de Nicoletta Leonardi *Fotografia e materialità in Italia*. Ces derniers défendent une théorie selon laquelle les années 1970 en Italie auraient été marquées par une influence certaine de la philosophie phénoménologique et par une approche matérialiste-existentialiste à l'art et à la photographie, visant à positionner l'objet au centre du débat.

Chiara Agradi est Doctorante à L'École du Louvre et à Paris 1 Panthéon Sorbonne. Elle s'intéresse à l'histoire des médias et au rôle du médium photographique dans la pratique contemporaine. Après avoir travaillé dans le département de photographies de Christie's à Londres et Paris, actuellement et tout au long de ses recherches, elle est responsable des relations institutionnelles de l'archive photographique Giuseppe Loy à Rome et curatrice de la section photographique de la foire d'art contemporain Artgenève.

Amir Brito Cadôr | Universidade Federal de Minas Gerais

Written Body: Brazilian Concrete Poetry in the 60s and 80s

(Presentation language: English)

Concrete poetry in Brazil had a great influence on the production of a generation of younger visual artists, who began their careers as editors or contributors to visual poetry magazines published in the 1970s and 1980s, such as *Artéria*, *Poesia em Greve*, *Escracho*, *Jornal Dobrabil* and *Zero à Esquerda*. The fusion of verbal and visual codes is a common feature in the works of these artists, who used graffiti, photography, video art, body art, artist's books, objects and multiples to present their work. The procedures used include the calligram, the rebus (surrealist word game), the sequential pages (called animated poems by the members of the poem/process movement), three-dimensional letters and photoperformance.

The materiality of these poems is an integral part of their meaning, and their first presentation is considered here. The famous sequential poem by Décio Pignatari in which the word organism performs an orgasm was published as an individual booklet - the amplification of the printed word shows the irregular contour of the letters and the forms become more organic; in another sequence of pages, a poem without words by Dailor

Varela, the sexual intercourse is represented by geometric figures, in an envelope with loose leafs - like a never ending game. Some artworks were published in artist's magazines: the photoperformance by Lenora de Barros, with her tongue in the typewriter, was first published as a poem in the magazine *Zero à Esquerda*. Some works even has a haptic quality, like Villari Herrmann's screen-printed intersemiotic poem *Koito* or Glauco Mattoso's "dactylograms" published in a two-sided broadsheet, typewritten, xeroxed and mailed to his friends in the 70's. Finally, we present the work of some artists and poets who participated in the Porno Art movement, a joy reaction to the moralism and censorship during the brazilian dictatorship. One member of the group, Tadeu Jungle published a small book called *Suruba*, a brazilian word for orgy, in which individual letters perform sexual activities according to their position on the page. The book also contains one black page with a single white line that looks like a printing error but it's a pubic hair included as symbol of the artist's body.

The Porn Art movement had as a vehicle for their ideas the magazine *Escracho*, published by Eduardo Kac. The cover of the magazine shows one of his pornograms, an intermedia work in dialogue with the visual and concrete poetry: like an animated medieval alphabet, two smiling people are shown naked, in the shape of the U letter – the repetition of the sound produces a boo, anticipating the reader's reaction. Along with the sexual content, another characteristic of the group is the debauch, the humour as a critical comment about social and political issues. With the pornograms, Kac created a new art form that mixes body art, design, political resistance, performance, activism, photography and poetry. The series presents the artist's body as a new medium and material for poetic creation. For this group of young artists, the concrete poetry legacy is more like an attitude toward the medias, a new form of presentation of the verbivocovisual ideas.

When we look at the so-called erotic art in the west civilization, most of the images are naked women in provocative poses for the male gaze. In the poems here selected we have another situation: the erotic is an active image of the couple, more common in hindu sculptures in the tantra tradition, pre-colombian artefacts or the persian miniatures. The fusion of bodies in the sexual intercourse can be seen as a metaphor for the fusion of codes, the verbal and the visual.

Visual artist, researcher and professor at the School of Fine Arts at UFMG in Belo Horizonte (Brazil), Amir Brito Cadôr published articles on artist's books and translated into Portuguese *The new art of making books* by Ulises Carrión. Curator of the UFMG Artist Book Collection, in 2016 the UFMG Press published his doctoral thesis entitled *O livro de artista e a enciclopédia visual*.

Adrien D. Casimiro | Université d'Artois

L'éros concrétiste brésilien ou le dépassement d'une aporie

(Presentation language: French)

Si c'est à Georges Bataille qu'il revient, sans nul doute, d'avoir écrit les textes les plus souverains sur l'érotisme, force est cependant de constater que la poésie concrétiste brésilienne, interrogée lors de cette communication, s'avère étrangère aux catégories élaborées par l'auteur des *Larmes d'Eros*. Tel est l'objet premier de cette proposition de réflexion : comprendre comment la poésie concrétiste brésilienne, contre toute attente, et dépassant ainsi tous les paradoxes, a pu se reconfigurer selon d'autres économies du désir ; dépassant ainsi cette aporie de la sur-visibilité qui lui est intrinsèque et qui aurait donc dû rendre impossible toute écriture érotique, vouée, elle, à la sous- exposition. Opérant une véritable convergence des arts, les œuvres poétiques des frères Campos, de Décio Pignateri et de Lygia Pape n'ont eu de cesse d'investir les blancs de la page, de jouer avec les sons et les couleurs, la typographie et l'imaginaire investi par la graphie de la lettre « O », mais aussi de convoquer des figures des mythologies occidentales et orientales, afin de donner à voir ce que le désir ne saurait cacher. Ainsi, par exemple, en pleine dictature militaire depuis trois ans, 1967 sera l'année érotique de Lygia Pape dont la création concrétiste culminera avec une multiplication d'œuvres au contenu érotique, avant de franchir une étape définitive vers le néo-concrétisme. Paradoxes, aporie, censure, interdits. Plus qu'un thème ou qu'un simple exercice de style, l'irruption de l'érotisme dans la poésie de cette constellation concrétiste marque, à n'en pas douter, une révolution formelle qui ne manquera pas d'infléchir –voire de conditionner– la production à venir de ces incontournables des arts contemporains latino-américains.

En 1976, Lygia Pape présentera sur les écrans le court-métrage « Eat me. A gula ou a luxuria » (« Eat Me. The Gluttony or Lust »), mise en images cinématographiques de la puissance poétique du désir telle que ses précédentes œuvres plastiques des années 1960 l'avaient élaborée.

Adrien D. Casimiro est Maître de conférences à l'Université d'Artois. Spécialiste de la convergence des arts en Amérique Latine des XIX^{ème} siècle à nos jours, il interroge en particulier le processus de création depuis son accueil en délégation CNRS au sein du Centre de Recherche sur les Arts et le Langage (EHESS). Auteur d'une quarantaine d'articles publiés en France et à l'étranger, il est co-directeur d'une monographie publiée aux éditions madrilènes Barco Ebrío intitulée *Convergencias de las artes en España y Latinoamérica*.

Karen Di Franco | Chelsea College of Arts - UAL; University of Reading & Tate Britain, London

Concrete Erotics: Carolee Schneemann's Parts of a Body House Book

(Presentation language: English)

This presentation proposes to discuss the connections between erotics and the materialities of text in the publishing work of Carolee Schneemann, focusing on her first artist's book, *Parts of a Body House Book* (Cullompton, Devon: Beau Geste Press, 1972). A complex literal corpus, the book is a container for a wide array of content 'culled' as the artist described, from 'mounds of related material' and a repository and guide for the reader to navigate a route through Schneemann's multi-disciplinary practice. The anthology format of the publication includes long form texts, diary entries, poems, original artworks, scores, charts and correspondence. Through this range of material, Schneemann collated, collaged and extrapolated accounts from herself and others to configure the texts collected in the book, embodying varied and diffuse positions — interlacing the materials established the narrativization of the author as a subject collaged within each passage, framed within and without parenthesis.

Her writing, as with that of her contemporaries such as Kathy Acker, Lee Lozano and Constance DeJong, flowed from libidinal currents, and her habitation of multiple subject positions disentangled the linguistic corralling of traditional narrative associations. This, combined with siting the negation of structure as a strategy against the apparatus of capitalism, was the position adopted by many artists at the beginning of the 1970s as prose writing emerged as a form of conceptual practice, alongside poetry and performance. The performative and disruptive use of grammar and self-citation as modes of verbo-voco-visual materiality within Schneemann's artist's book aligns with processes incorporated in her early works, with text as a concrete formation, to be read and vocalised off the page as a materialisation of language spoken to occupy space.

Extending this translation of the emotional form of 'concretion' from the context of performance into publishing, the presentation will discuss a more comprehensive relationship between the engagement Schneemann had in presenting reformulations of her body as an 'aesthetic and emergent political subject in her work'. In *Parts of a Body House Book*, Schneemann problematises dematerialised strategies such as the index or chart into a formulation of biological conceptualism, where properties such as the artist's blood were combined within the processes of printing, assembling and editing — embodied as a particular kind of affective publishing. By locating Schneemann's eroticism within such typographic procedures it is possible to connect the contents of *Parts of a Body House Book*, and the eponymous text 'Parts of a Body House' (1957-67) to such broader distinctions that differentiate between the epistemology of the archive, through its location as repository, and its function as repertoire, as positioned within the activation of the document as a performative gesture.

Karen Di Franco works across curatorial practice and art history. Her research focuses on the relationships between the frameworks of library, archive and art collections, the location of artwork and exhibition making. Her PhD, (Tate/University of Reading, 2015-20) titled *Embodied Iteration: Materialising the Language of Writing and Performance in Women Artists' Publishing, 1968–1979*, considered the role of writing and performance within women's conceptualism between the US and UK to position publishing as a key component within a selected group of practices.

Eva Fabbris (Fondazione Prada, Milan) and Pietro Rigolo (Getty Research Institute, Los Angeles)

“Attraverso la parola, il corpo gode” (Through the Word, the Body Achieves Pleasure): *The Eroticism of Sound and Visual Poetry according to Peppe Morra*

(Presentation language: English)

Giuseppe “Peppe” Morra has played over the decades a fundamental, yet often unrecognized role as a publisher and a patron of avant-garde art and poetry. Edizioni Morra began publishing books in 1974, the same year that Morra inaugurated his gallery, Studio Morra in Naples. The gallery was one of the first venues in Italy to showcase avant-garde performance art, including Viennese Actionism (Hermann Nitsch, Günther Brus), and other young practitioners such as Urs Lüthi, Gina Pane, and Marina Abramović. In the late 1970s, Morra extended his focus to Fluxus, welcoming exhibitions and editorial projects by Geoffrey Hendricks, Robert Watts, and Dick Higgins. From the early 1980s through the 1990s, Studio & Edizioni Morra placed focus on Italian concrete poetry, publishing and disseminating important works by Luciano Caruso, Ugo Carrega, Arrigo Lora-Totino, Stelio Maria Martini, Eugenio Miccini, Sarenco, and Emilio Villa.

In the same period, Peppe Morra becomes a referent, a friend and a generous host for most of these poets. He made long stays in Naples possible for them, during which he organized and promoted countless performances and readings. These shared experiences cemented the patron's aesthetic ideals, based on the indissoluble link of art and life. Eroticism plays a central, yet subdued role in Morra's understanding of the neo-avant garde poetry he champions, and therefore in the works he has promoted. Instead of having to do explicitly with sex and the depiction of the naked body (as is the case of some of Isidore Isou's works, for example), eroticism in poetry stems, according to Morra, from a double-fold sensuous interaction.

First of all, between the word itself, its sonic component, and the meaning it carries (with all the consequences this carries when, as in the case of Henri Chopin and of many other international artists, Morra, who only speaks Italian, decides to publish a translation entrusting it to other visual poets). Secondly, between the “poetic body” of the performers, their gestures, and the word they perform. This aspect has always been stressed in the activities promoted by Morra. For example, when he curated *La scrittura visuale/ La parola totale* (2014), a show dedicated to the history of visual and concrete Italian poetry, he wanted it to feature – aside the exhibited artworks - a large series of events, with the aim of recreating the physical intensity of the experiences of being in front of Giovanni Fontana performing a program including Futurist poetry, *poésie sonore* and International Concretism, or of participating to Tomaso Binga's sensuous actions.

Few case studies from Morra's story will be analyzed. The first one will be Morra's first edition in the 1990s (in French and Italian translation) of Chopin's *La crevette amoureuse* (The Loving Shrimp), 1967/1975. *La crevette* was supposed to be the third and final chapter of Chopin's trilogy *Le dernier roman du monde* (The Last Novel in the World), which he had begun in 1961. The first chapter was published in 1971, while the manuscript of the other unpublished two parts were sold to Morra. *La crevette* unfolds as a series of typewritten visual tableaux in which the text comprises dialogues among a couple, a man and a woman, usually just before or after having sex; while at the same time being a reflection on the relationship between word and image.

The second case study would be Morra's collaboration with Jean-Jacques Lebel, which has been particularly productive in the 1990s, with the artist having a solo show in Naples in 1994, and being hosted there again in 1999 for a live “Serata di Poesie”. During this second stay in town, Lebel worked on two large assemblages on wood, *La risposta è...* (The Answer Is...) and *Autoscatto* (Self Timer), which have a clear erotic component, and feature the use of appropriated pornographic material. This paper will therefore present Morra's outstanding contributions to the field of concrete, visual and sound poetry, through the lenses of the eroticism of the word. The focus will at the same time partially shift from the analyses of objects, to issues related to the patronage, the publishing, and the reception of concrete, sound and visual poetry; in other words, to the encounters, the relationships and the experiences poetry is generated, and nurtured from.

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Anne Foucault | Université Paris Nanterre

Nouvelles voies érotiques : corps, voix et picto-poésie dans le dernier groupe surréaliste (1965-1969)

(Presentation language: French)

Pour les surréalistes, les voies d'expression de l'image poétique sont multiples et équivalentes, permettant des interrelations infinies. Les exemples d'entrecroisement, voire de fusion entre écriture et image sont nombreux dans l'histoire du mouvement, mais, à l'instar du surréalisme de cette période, on connaît peu ceux produits durant la décennie 1960-1970, la dernière traversée par le groupe surréaliste parisien.

Bien que n'ayant pour la plupart pas été témoins de cette exposition, les jeunes artistes alors présents dans le groupe sont les héritiers de l'exposition *E.R.O.S.* de 1959 et du tournant accompli par l'art surréaliste au seuil des années 1960, qui s'éloigne d'une production picturale automatique conduisant aux rivages formels de l'abstraction pour se consacrer à un art plus concret, celui de l'objet, dans lequel l'érotisme est central.

L'érotisme surréaliste qui trouve un nouveau regain durant cette décennie débouche également sur une mobilisation visuelle, écrite et vocale du langage poétique. La performance accomplie par Giovanna et son compagnon Jean-Michel Goutier pour l'ouverture de la dernière exposition internationale du surréalisme, *L'écart absolu*, est un exemple éclatant de cette incarnation plurielle de la poésie et du dépassement de sa seule forme écrite. Dans cette récitation de textes exaltant l'amour sublime, le corps nu de Giovanna, juchée sur les épaules de son compagnon et apparaissant dans une encadrure de forme phallique, débouchait, selon Radovan Ivšić, sur une « écriture corporelle », un poème se soustrayant « à l'appareil du scribe ».

De l'expression des corps réels au champ fictif de l'espace pictural, cette communication propose également d'étudier d'autres formes de poésie verbo-graphique. La revue du groupe surréaliste, *L'Archibras*, est l'un des principaux supports de diffusion de cette pratique qui connaît un profond renouvellement à partir de 1967. Sous cet emblème fourriériste se développe un érotisme crypté entrecroisant jeux de mots et poèmes à des compositions graphiques audacieuses dans un vaste réseau d'analogies sonores, visuelles et conceptuelles. Ainsi des dessins réalisés à la machine à écrire par Giovanna, d'un blason du corps féminin réalisé par Vincent Bounoure et Jorge Camacho, l'un et l'autre écrivant et dessinant simultanément suite à la stimulation donnée par un titre évoquant une partie de l'anatomie féminine, ou encore d'un poème écrit et imagé dans lequel les phrases automatiques de François-René Simon suscitent le déroulement d'une bande-dessinée à énigmes érotiques réalisée par Jean Terrossian.

Cette production mêlant poésie écrite et visuelle n'est pas seulement collaborative, puisqu'on la retrouve également dans les travaux picturaux de plusieurs artistes, eux aussi animés par l'érotisme, véritable force irrigant et stimulant cette poésie multiple. Jorge Camacho oriente à partir de 1967 sa peinture vers une exploitation de la langue des oiseaux, ce langage hermétique le conduisant ensuite vers la production de tableaux prenant leur source dans la pratique, les signes et la langue alchimique. D'aspect plus immédiat dans les toiles de Jean Terrossian, le rapport mot-image n'en est pas moins piégé, et basé sur des associations d'idées dans lesquelles un mot entraîne une image, et inversement. Un même rapport, plus caustique et autobiographique, se retrouve dans les toiles d'Hervé Télémaque, alors proche des surréalistes, ou dans celles de Konrad Klapheck, dont les machines glacées entretiennent avec leurs titres et, parfois, des mots inscrits à même la toile, des rapports d'étroite et sensuelle stimulation. Ce panorama du dépassement de la poésie écrite au moyen de l'image, de la voix et du corps mené par les surréalistes durant les années 1960 permettra de percevoir ce que cette nouvelle génération apporte dans ce domaine au regard de l'héritage surréaliste passé, mais aussi ce qui la distingue des courants poétiques contemporains, en particulier la poésie concrète.

Anne Foucault est docteure en Histoire de l'art contemporain (Université Paris-Nanterre). Elle travaille sur le surréalisme de l'après-guerre et s'intéresse aux liens entre poésie écrite et création picturale. Après avoir été ingénieure d'études au sein du Labex H2H et ATER à l'Université Paris Nanterre, elle est ATER en Histoire de l'art contemporain à l'Université Lumière Lyon II.

Francesca Gallo | Università degli Studi “La Sapienza” di Roma

Séduction et ironie dans l'œuvre de Lucia Marcucci

(Presentation language: French)

Comme de nombreux représentants de la poésie visuelle italienne, Lucia Marcucci (Florence 1933) a commencé à réfléchir sur l'amour, l'érotisme et la relation de couple dès les premiers poèmes linéaires, recueillis dans *Non c'erano barche nei canali* (1962) jusqu'au texte programmatique *Io ti ex amo* (1970) dans lequel l'implosion de la relation amoureuse déconstruit la syntaxe, la narration et même le sujet qui parle. Dans le même laps de temps, Marcucci a également commencé la recherche visuelle qui, entre 1964 et 1968, s'est déroulée dans le cercle du Gruppo 70, avec des contributions significatives également au niveau des expériences para-performatives.

L'intervention vise à étudier en particulier le lien entre la poésie linéaire et la production verbovisuelle en ce qui concerne la représentation féminine et les relations entre les sexes dans les sphères privée et publique, en particulier par rapport à la nudité, le désir et la famille. En fait, tant dans la production purement littéraire que dans la production verbovisuelle – depuis 1964 et au moins pour toute la décennie suivante – il y a une comparaison systématique par Marcucci, entre les nouveaux modèles de séduction consumériste d'une part et les valeurs catholiques-patriarcales consolidées d'autre part.

Bien que faisant l'objet d'expositions anthologiques (Saccà 2003 ; *Supervisiva* 2010), l'œuvre de Marcucci n'a pas encore été considérée dans son ensemble, c'est-à-dire en lisant les écrits et les œuvres visuelles côte à côte, en les plaçant dans le contexte historique et artistique du moment, marqué – comme on le sait – par de profondes transformations tant dans la vie culturelle que dans la structure politique et sociale du pays, également en ce qui concerne le rapport entre l'homme et la femme. En fait, les thèmes et les solutions formelles adoptés par Lucia Marcucci – caractérisés par une certaine nudité explicite – peuvent être utilement comparés à la production parallèle de Ketty La Rocca, par exemple, qui préfère un érotisme plus indirect, et à celle d'autres poètes visuels florentins.

Francesca Gallo enseigne Histoire de l'art contemporain à l'Università degli Studi « La Sapienza » de Rome. Elle s'est occupée de Jean-François Lyotard et de *Les Immatériaux*, et des expositions de New Media Art. Dernièrement, ses recherches se sont concentrées sur la néo-avant-garde italienne, avec des contributions consacrées à Ketty La Rocca, Giuseppe Chiari, la poésie visuelle, la performance et la vidéo.

Sandra Guerreiro Dias | Universidade de Coimbra

Poetic Performance and Erotic Corporeality in Salette Tavares

(Presentation language: English)

Baile mecânico [Mechanical Ball], by Salette Tavares (1922-1994), was written in Lisbon in April 1956. This experimental script formed part of the volume *O Kágado; seguido de Baile Mecânico; seguido de Anonimatógrafo* [The Freshwater Turtle; followed by Mechanical Ball; followed by Anonymatograph] (2019). This forms part of a full experiential aesthetic of the body, and of women's experience, that pervades all of her work. This open *poiesis* of Salette Tavares, widely glossed in her artistic and theoretical work, is rooted in a fluxist postulate of life as art and art as life, taking the work of art, in this case the body itself, as the unique and original language the artist advocates for herself. This ‘script for an experimental tape’, the subtitle of *Baile Mecânico* [Mechanical Ball], can thus be read as a mirror onto which her subliminal experiences as a mother and a woman are projected and returned. It portrays, above all, the barbaric disconnection between intimate and full motherhood and the mechanical militarization to which she is socially and politically subjected, particularly through clinical control. As an attentive reader of Merleau-Ponty, Salette thus ‘draws’ a dance, a perceptive ritual at four levels: through sensorial writing; erotic visuality; through the scene that

engenders a ritual of space-time coordinates; and the composition of the experimentally-performative cinematographic shots. This method of creation and aesthetic investigation clearly shows the experiential energy of a female body that is simultaneously the subject and the object of art, which the author invites us to experience with this performance. This study is also an invitation to transformative reflection about the expanded concepts of corporeality, visual poetry and integral perceptive experience.

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Caroline Lillian Schopp | Universität Wien

Extimate Eroticism: On Excretion in Dieter Roth's Material Poetics

(Presentation language: English)

Dieter Roth is best known today for his use of foodstuffs in his art dating from the late 1960s. The scholarly and curatorial tendency has been to read Roth's works with food and other perishable materials as a divisive break with his exploration of concrete poetry and art in the 1950s. The first international Roth retrospective in 2003, *Roth Zeit* (MoMA, New York & Schaulager, Basel), framed his corpus of work with consumables and perishables in terms of “breaking the spell of the concrete,” and thus as a kind of liberation from the strictures of his “earlier” concerns with concrete forms. In the paper “Extimate Eroticism: On Excretion in Dieter Roth's Material Poetics,” I will insist on a continuity. While Roth's use of consumables – from bananas and chocolate to cheese and sausage – in books and graphics does indeed contaminate the symmetry, typographic form, and contracted field of visual reference associated with concrete poetry, these works with foodstuffs also persist in an exploration of embodied perception at the heart of Roth's concrete poetry. What remains consistent in Roth's work is an understanding of the perceiving body as *extimate*, which is to say, of the perceiving (and writing) body as a site of the inextricability of “interior” (organs, vasculature, skeleton) and “exterior” (the foodstuffs but also interactions – with other bodies, languages, objects – that sustain it).

Desire in Roth's work is articulated through the visualization of how this extimate body works – how it perceives and understands, but thus also how it consumes and excretes. Indeed, in Roth's work – from poems like the perpendicularly intersecting “in für mit gegen aus / ain für mit gegen in” (in for with against out / in for with against in, 1958) to lines like “mein auge ist ein mund” (my eye is a mouth) from his 1966 collection of poetry called *Scheisse* (shit) – processes of visual perception and cognition mirror those of corporeal consumption and excretion. Roth's tendency to use quickly salvaged foodstuffs in the 1960s models a form of transient extimate selfhood that he explored in his concrete poetry, in which the perceiving body is figured as vulnerable to time and age, subject to continuing decay. The relationship of Roth's concrete poetry to his material practice is repeated in the relationship of eroticism to scatology throughout his work.

The shift in the materials, rather than the orientation, of Roth's poetics can be related, I further propose, to his encounter with the Viennese milieu of body art in 1966, the same year in which he published *Scheisse*.

This paper will situate the extimate eroticism of Roth's material poetics in dialogue with a group of Austrian artists whose work he initially knew from the Swiss journal for new art and concrete poetry *Spirale*, which he had, for several years, co-edited with Eugen Gomringer and Marcel Wyss. In the 1960 volume of *Spirale*, Roth's poems had appeared alongside those of Austrians Friedrich Achleitner, Gerhard Rühm, and Oswald Wiener, the core members of the so-called Vienna Group. When Roth arrived in Vienna in 1966, however, these Viennese concrete poets had, in different ways, turned into concrete body artists. The call for a “poetic act” around which the Vienna Group had coalesced had transformed into the sort of corporeal performance and action-based practices that are associated today with Viennese Actionism.

Roth's encounter with this transformation in the Viennese milieu, and specifically with the erotic-scatological figurative drawings of Günter Brus, resolved similar tendencies in his own material poetics, which, through his final work *Solo Scenes* (1997-98), reflect on the vulnerabilities to which intimate relationships give rise.

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Christoph Benjamin Schulz | University of Applied Sciences, Düsseldorf

Homodelight & Phallicandy. Love and Same-Sex-Desire in Ferdinand Kriwet's Visual Poetry

(Presentation language: English)

Ferdinand Kriwet can be considered an international key figure of experimental literature whose work was central to the development of visual and concrete poetry as well as to other literary experiments in different media since the 1960s. His multi-layered multimedia work, created since the early 1960s, includes visual poetry, radio plays and acoustic art, text films, installations and works in public spaces, as well as performances and artist books. With inflatable text sculptures, metal signs embossed with texts and neon writing he left behind the boundaries between literature and the visual arts, and moved between the artistic disciplines.

Kriwet's work is represented in almost every anthology dedicated to visual poetry, like Emmett William's *Anthology of Concrete Poetry* (1967), Mary Ellen Solt's *Concrete Poetry – A word view* (1970) or Richard Kostelanetz' *Imaged words & Worded images* (1970). And likewise, it was exhibited in influential exhibitions, to name but a few: *Between poetry and Painting* (ICA, London, 1965), *Mostra di poesia concreta* (La Biennale di Venezia, 1969) and *Concrete poetry / Visual texts / Sound texts* (Stedelijk Museum, Antwerp, 1971). In 2011, the Kunsthalle in Düsseldorf, the city where he used to live in the 60s and 70s, dedicated a comprehensive retrospective exhibition to his work.

His debut novel *Rotor* (1961), published when he was only 19 years old, is one of the most radical prose texts in German literature of the post-war avant-gardes and made him a much-acclaimed author almost overnight. A novel without punctuation to structure the text, which, like William Burroughs' epochal book *The Naked Lunch* (1958), should not be read from cover to cover, but rather skipped through. As can be seen in his letters, it was inspired by a teenage love, a schoolmate whom he admired.

While love and erotic desire have been central themes in conventional forms of literature as well as in the various facets of experimental literature, Ferdinand Kriwet is the only protagonist in the latter field who explicitly addressed his homosexuality in his work as early as the 1960s. This was at a time, when, in Germany, homosexuality could still be punished with imprisonment according to paragraph 175 of the penal code. Among the earliest evidence are some canvases from the series *poem paintings*, like *Poem Painting 25* (1965) on which the word “Schwul”, a vulgar term for “gay” or “queer” can be read in large letters over a length of 300 cm. At the time, this term was considered derogatory and was used to insult homosexual men – until the LGBT community picked it up and appropriated for self-description.

Thus, much more than today, this “coming outing” is a remarkably radical statement. In the artist's publication *Mixed Media* (1969), with which Kriwet appropriates the design conventions of newspapers, homosexuality is a recurring theme: what looks at first glance like the reporting of the daily press is, on closer inspection, an artistic manifesto – in which homosexuality is thematised in the mirror of social, cultural and political events at the time of its appearance. *Mixed Media* proves that the thematisation of homoerotic love, eroticism and desire in Kriwet's work is less about an individual coming to terms with one's own erotic biography and the psychological processing of experiences through literary writing.

Rather, sexuality in its various facets is embedded in the socio-political and cultural contexts of the 1960s and 70s: a time of rebellion against political repression and social conventions that were perceived as constricting and from which the young generation tried to free itself. Against this background, Kriwet does not use literary,

advanced writing, but decidedly the terminologies of everyday language, such as sometimes ostentatiously obscene expressions that were not socially acceptable. Allusions to homoerotic love and desire run through all the work series of these years. The *Sehtexte* (1962) are certainly among his best-known graphic works. With the circular arrangement of texts, Kriwet takes up a graphic form that can be traced back to antiquity in the context of visual poetry. They are not only highly complex in terms of form and design, but also on a linguistic level: Some use combinations of different dialects and sociolects or even secret languages like Rotwelsch – so that they can be considered a kind of multilingual literature within the German language. The *Text Signs* (around 1968) are characterised by daring word games, hidden in neologisms that he invented. Here, he uses a specific feature of the German language that allows two words to be joined together to create a new term. In a virtuoso manner he confronts the absurd and the contradictory in unexpected ways, whereby these *portemanteau* words (*mots-valise*) also play with words-within-the-word structures.

This cycle is followed by the *Buttons* (around 1970), which are similar but much more reduced in terms of the linguistic material. They bear witness to a literary minimalism and one could observe a relationship to Robert Indiana's text-based works, who once described his sculpture *Love* as a “one-word concrete poem”.

In the early 1970s Kriwet went in a new direction with a body of work entitled *Bleistift-Texte* (Pencil Texts), in which he works with simultaneous superimpositions of the silhouettes of letters that he drew with pencils on canvases.

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Francesca Valentini | Universität zu Köln (a.r.t.e.s. Graduate School for the Humanities)

Desire, Visuality, and Sonority in the work of Giulia Niccolai and Patrizia Vicinelli

(Presentation language: English)

This paper investigates the interrelationship between desire, visuality, and sonority in the neo-avant-garde experimental writings of two Italian women artists, Giulia Niccolai (Milan, 1934) and Patrizia Vicinelli (Bologna 1943-1991). Although Niccolai's and Vicinelli's concrete and visual poetry is to be found in the collections of the Centre Pompidou (Bibliothèque Kandinsky) as well as in various prestigious international institutions, the amplitude of their inter-artistic practices and cross-disciplinary oeuvre is still little known and deserves historical as well as critical recognition.

Giulia Niccolai began her artistic career in the 1950s as a photojournalist and finally turned to literature and verbi-voco-visual poetry in the mid-1960s after encountering the intellectuals of the Gruppo 63. Her work is characterised by polyglotism, refined humour, nonsense, and reflection on the subordination of women. Playing, in a highly individual way, with words as well as with the semantic and erotic value that comes from their sonority, Niccolai has produced a multifaceted corpus, from *Humpty Dumpty. Concrete poetry* (1969), (for which the artist did not write a single word, taking texts from Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*); to her masterpiece *POEMA&OGGETTO* (Torino: GEIGER, 1974/Milano: edizioni del verri, 2014) in which she shows (tautologically) that every single simple object can be a poem, and vice versa; and then to *Frisbees* (1980s to present), relational poems in which the author uses traditional language looking for a distinctly intimate contact with the reader.

Patrizia Vicinelli animated the underground scene of the Italian avant-garde between the 1960s and 1980s as a poet (visual, sound, video) and performer. In her texts the poetic self is rejected literally and politically. To complete her *à, a. A*, the artist used Letraset, stamps, typewriters, and pens. Thanks to the success of the performance of some pieces taken from this work at the fourth congress of Gruppo 63 (1966), it was published

on vinyl and in print the following year (Milano: Lerici / Marcatré, 1967). In *à, a. A*, Vicinelli's use of the masculine gender for the subject makes her already equivocal and multifaceted texts even more unsettling. The urgency of communication leads her to change tenses and to focus on iterations and alliterations, shattering verses, syntax, and words. The latter, reduced to phonemes, acquire value for being pure sounds that inhabit space – sounds to pronounce and to feel with the body. Vicinelli's work (e.g. *Apotheosis of a Schizoid Woman: 1969/1970* – published in 1979 as part of the magazine “Tau/ma”) invites an autobiographical reading and reflects the conflicted nature as well as the troubled life of an artist who is remembered for her ability to elicit desire in her readers and public.

Assessing the relevance of Niccolai's and Vicinelli's work within the context of Italian post-war feminist art and neo-avant-garde literature, this paper aims to highlight how, leveraging different notions of desire and erotic imagery, the two artists created very refined and sharp pieces of verbi-voco-visual poetry. Niccolai's and Vicinelli's intermedia work deserves to be explored in order to understand some of the many facets through which desire and erotic imagination work in concrete and visual poetry to inform our perception and experience of a very performative art which is still marginalised and under-valued.

Francesca Valentini holds a PhD in History of Art and Philosophy (2017, Cologne/Venice). Her book on the historical and epistemological relevance of art and artists' publications is in preparation (Köln: Walther König). Her research interests also include the history of exhibitions and art education practices, a.o. She has worked for Venice Biennale, documenta 14, MoMA, NY, a.o. and has held visiting lecturer positions at different institutions including Kunstakademie Duesseldorf. She serves as the Curator of Public Programs at FLAT Art Book Fair, Turin.