POESIAS PERFORMATIVAS
PERFORMATIVE POETRY

TEORIAS E PRÁTICAS. PERSPECTIVAS COMPARADAS

CONFERÊNCIA INTERNACIONAL & WORKSHOP
FACULDADE DE LETRAS DA UNIVERSIDADE DE LISBOA - ANFITEATRO III

29 - 31 Outubro 2018

Conferencistas / *Keynote Speakers*:

CRISTIAN FORTE
POETA/ARTISTA (ARGENTINA/ALEMANHA)

CORNELIA GRÄBNER
UNIVERSIDADE DE LANCASTER (REINO UNIDO)

RUI TORRES
UNIVERSIDADE FERNANDO PESSOA (PORTUGAL)

29 & 30/10 (9h30-18h30):
CONFERÊNCIAS, DEBATES E PERFORMANCES -
poesia experimental / intermedia /performativa /
digital /spoken word
Entrada Livre

31/10 (11h-17h):
WORKSHOP com o poeta/artista Cristian Forte
Participação mediante inscrição prévia /
registration required (poesiasperformativas@gmail.com)

mais informações / *more info.* :
http://cec.letras.ulisboa.pt/eventos

U LISBOA | UNIVERSIDADE DE LISBOA   FLUL LETRAS LISBOA   C Centro de Estudos Comparatistas   FCT Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

Poesias performativas: teorias e práticas. Perspectivas comparadas

Conferencia Internacional & Workshop

29-31 Outubro 2018

Centro de Estudos Comparatistas, Faculdade de Letras da Universidade de Lisboa (Portugal)

Performative poetry: theories and practices. Comparative perspectives

International Conference & Workshop

29-31 October 2018

Centre for Comparative Studies, School of Arts and Humanities of the Lisbon University (Portugal)

PROGRAMA DETALHADO & RESUMOS

DETAILED PROGRAM & ABSTRACTS

Actividade organizada no âmbito do projecto OFF-OFF Lisbon: Narrativas Urbanas Alternativas do grupo THELEME - Estudos Interartes e Intermedia do Centro de Estudos Comparatistas (CEC-FLUL)

Event organized by the research project OFF-OFF-Lisbon: Alternative Urban Narratives of the research group THELEME – Interart and Intermedia Studies of the Centre for Comparative Studies (CEC-FLUL)

Coordenação / Coordination:
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Pénélope Patrix (CEC-FLUL)
Marta Traquino (CIEBA-UL/CEC-FLUL)
Organização do workshop / Workshop organisation:
Marta Traquino (CIEBA-UL/CEC-FLUL)
Comité executivo / Executive committee:
Rita Correia (CEC-FLUL)
Susana Miltão (CEC-FLUL)

INDICE   TABLE

Abstracts and associated biobibliographies are presented by order of appearance in the conference program.

Presentation language comes first (in black), translation in English or any other language comes second (in blue).

APRESENTAÇÃO

A performance esteve desde sempre ligada à poesia, desde as tradições de poesia oral e de declamação, até às experiências vanguardistas de inovação poética ou as práticas de conferência-performance. Contudo, a criação poética, a partir da Modernidade, continuou a estar associada sobretudo à leitura individualizada e à fixação do texto na página, relegando para segundo plano outras formas de produção poético-performativa, corporalizadas, que recorrem ao uso de outros media de produção e recepção, nomeadamente formas experimentais, conceptuais, cénicas, improvisadas, de realização *site-specific* para se atingir o seu sentido pleno.

No entanto, actualmente, assistimos a uma renovação das práticas poéticas ao vivo que ocupam o espaço público, com o sucesso internacional do *slam*, dos *open mics*, das sessões de poesia dita, da canção, ou dos festivais de poesia, acompanhadas por uma revalorização da oralidade e pelo reconhecimento do papel central das "poesias fora do livro" na literatura contemporânea em geral. Se essas manifestações correspondem muitas vezes a circuitos alternativos, e à vontade de defender formas colectivas, populares, participativas, constatamos ao mesmo tempo a multiplicação dos eventos e espaços institucionais dedicados à poesia em performance. Simultaneamente, as novas tecnologias, os *mass media* e o numérico tiveram um impacto importante sobre a criação e difusão da poesia, por exemplo, com o surgimento da poesia digital. A diluição de fronteiras entre disciplinas artísticas tem encorajado práticas multimédia, que combinam a palavra com o som, a imagem, a dança, a instalação, etc., existindo numa zona intermédia, às vezes difíceis de definir.

Paralelamente, constatamos nos últimos anos o surgimento de vários trabalhos inovadores sobre as relações entre poesia e performance, que respondem não só a este vitalismo artístico, mas também a novos conceitos teóricos advindos da área de estudos da intermedialidade. Em Portugal, destacamos as pesquisas recentes sobre poesia experimental portuguesa das décadas 1970-80, derivadas do projecto PO-EX, nomeadamente as publicações de Rui Torres e Manuel Portela sobre poesia concreta, visual e sonora, ou a tese de Sandra das Candeias Guerreiro Dias sobre a "performance experimental poética" em Portugal (2016). No caso da França, Olivier Penot-Lacassagne e Gaëlle Theval acabam de publicar um livro colectivo sobre a "poesia-performance" francesa (2018); Stéphane Hirschi, Alain Vaillant e outro(a)s um volume de ensaios sobre a vocação social e musical da poesia (2017); na senda da tese pioneira de Céline Pardo sobre a "poesia além do livro" (2014). Estes estudos reforçam um campo da literatura até há pouco negligenciado pela crítica, salvo trabalhos seminais como os de Paul Zumthor e Ruth Finnegan sobre "poesia oral", Charles Bernstein com

PRESENTATION

Performance has always been linked to poetry, since the traditions of oral poetry and declamation, till the avant-garde experiences of poetic innovation or the practice of conference-performance. However, poetic creation, since Modernity, has been associated with individualised reading, with the fixation of the text on page, leaving behind other forms of performative-poetic production, embodied, that use other media of production and reception, such as experimental, conceptual, staged, improvised, site-specific forms.

Nevertheless, nowadays, we experience a renewal of live poetry practices that use the public space, with the international success of slam poetry, open mics, spoken word sessions, song, or poetry festivals, alongside a re-appreciation of orality, and the acknowledgement of the central role of "poetry beyond the book" in contemporary literature in general. If these events often correspond to alternative channels and the will to promote collective, popular, and participative/inclusive artistic forms, at the same time we witness a multiplicity of events and institutional locations devoted to poetry in performance. Concomitantly, new technologies, mass media and the internet have had a strong impact on the creation and dissemination of poetry, for instance, with the advent of digital poetry. The fading of borders between artistic disciplines has encouraged multimedia practices, that combine word with sound, image, dance, installation, etc., located in a intermedia zone, often difficult to define.

In parallel, we have witnessed in the past years a boom of different groundbreaking studies on the relationship between poetry and performance that respond not only to this artistic vitality but also to new notions derived from the area of intermediality. In Portugal, recent research work on Portuguese experimental poetry in the 1970-80s has been undertaken within the PO-EX project, namely works by Rui Torres and Manuel Portela on concrete, visual and sound poetry, or Sandra das Candeias Guerreiro Dias's doctoral dissertation on "poetic experimental performance" in Portugal (2016). In France, for instance, Olivier Penot-Lacassagne and Gaëlle Theval have just published an edited book on French "performance-poetry" (2018); Stéphane Hirschi, Alain Vaillant and others another edited collection of essays on the social and musical vocation of poetry (2017); following the pioneer doctoral dissertation by Céline Pardo on "poetry beyond the book". These works reinforce a literary field until recently neglected by scholars, with the exception of seminal works by Paul Zumthor and Ruth Finnegan on "oral poetry", Charles Bernstein on the performed word, or Jean-Pierre Bobillot's "mediopoetics".

However, these studies are still focused on specific historical periods and cultural areas, and thus no comparative perspectives on these poetries

o *performed word*, ou Jean-Pierre Bobillot com a "mediopoética".

Estes estudos continuam, contudo, centrados em períodos históricos e áreas culturais precisos, existindo ainda poucas abordagens comparatistas dessas poesias, com a excepção de alguns trabalhos transnacionais como os de Cornelia Gräbner e Arturo Casas sobre *performance poetry* em vários países (2012), de Claude Calame, Florence Dupont, Maria Manca e Bernard Lortat-Jacob sobre poesias orais e cantadas da Antiguidade à atualidade, numa perspectiva etnopoética (2010), ou o largo gesto antropológico de Jerome Rothenberg em *Technicians of the Sacred* (1968), que confrontava os *happenings* da vanguarda europeia com poesias e cantos rituais e tradicionais no mundo.

Com esta conferência internacional, propõe-se assim estimular uma perspectiva comparatista, interdisciplinar, transnacional e intermedia das poesias performativas, focando filiações, movimentos de circulação, intercâmbios entre poetas, formas artísticas e países, fenómenos de contaminação, de transposição mediática e de remediação, centrados nos séculos XX e XXI, com o objectivo de contribuir para uma visão alargada e renovada das várias formas de definir e praticar a poesia no mundo contemporâneo.

Entendemos por "poesia performativa", práticas poéticas nas quais a realização do poema implica uma acção em directo e uma forma de participação física, seja do(a) poeta (pelo seu corpo ou a sua voz, imediata ou mediatizada), de um(a) intérprete (recitador(a), actor(triz), *performer*), ou do público, transformado em "co-enunciador", que intervém directamente na elaboração do poema e do evento (respondendo, cantando, desafiando ou manipulando). Nesta definição aberta podem ser incluídas várias práticas, géneros, formas e denominações: poesia oral/aural, cantada, sonora, acústica, de intervenção, experimental, digital, *spoken word*, *slam*, rap, poesia radiofónica e televisual, e qualquer forma de arte performativa considerada (e reivindicada) como poesia, tendo ou não uma componente verbal.

Durante a conferência, além de apresentações académicas, debates e conferencias plenárias, artistas iram apresentar a sua prática poética, em forma de sessões performativas.

A conferência será seguida do workshop **"Evento Literário / Laboratório de escritas e poéticas em acção"** de Cristian Forte**,** poeta e artista argentino residindo em Berlim.

Linguas da confêrencia: Português, Inglês, Francês e Español

abound, apart from a few transnational approaches, such as Cornelia Gräbner and Arturo Casas' collection on performance poetry (2012), Claude Calame, Florence Dupont, Maria Manca and Bernard Lortat-Jacob's study on oral and sung poetries from the Antiquity to the present, from an ethnopoetic perspective (2010), or the vast anthropological gesture of Jerome Rothenberg's Technicians of the Sacred (1968), which paralleled the avant-garde happenings with ritual and traditional poetry and songs from around the world.

With this international conference, we propose to foster a comparatist, interdisciplinary, transnational and intermedial perspective on performative poetry, looking at filiations, circulations, exchanges between poets, artistic forms and countries, phenomena of contamination, mediatic transposition and remediation, centered on the 20th and 21st centuries, with the aim of contributing to a larger and renovated conception of the various ways poetry is defined and practiced in the contemporary world.

By "performative poetry", we understand poetic practices in which the execution of the poem implies a direct action and a form of physical participation, whether from the poet (through his body or voice, immediate or mediated), an interpreter (speaker, actor/actress, performer), or the audience, transformed in a "co-enunciator", who intervenes directly in the creation of the poem and event (answering, singing, provoking or manipulating). Within this open definition one can include various practices, genres and denominations: oral/aural poetry, song, sound and acoustic poetry, poetic intervention, experimental, digital, radio and TV poetry, spoken word, slam, rap, and any form of performative art considered (and defended as) poetry, whether it has or not a verbal component.

During the conference, in addition to academic presentations, debates and keynote conferences, artists will present their poetic practice in sessions dedicated to performance.

The conference will be followed by the workshop **"Evento Literário / Laboratório de escritas e poéticas em acção"** by Cristian Forte, argentinian poet and artist living in Berlin.

Conference languages: Portuguese, English, French and Spanish

Cornelia Gräbner

Lancaster University (UK)

"Comparative or Relational? Responding to Performance Poetry on 21st Century Ongoing Violence"

Spoken word or performance poetry has been one of the media in which the 'languages of the unheard' (Stephen D'Arcy) have been articulated. Beyond the desire to be heard in the public space, the temporally and spatially located performance of poetry has also been a way of collectively experimenting with languages that emerge from the witnessing of direct or indirect forms of violence. I want to problematize some of the theoretical implications of 'comparative' readings of such poems when they emerge from different contexts, with reference to two pieces that I have so far not placed in relation with each other. The first example consists of some of the public poetry performances that took place during the Movement for Peace with Justice and Dignity's journey through Mexico, in 2011; the second consists of performance poetry that witnesses the attritional effects of austerity measures in England.

In both cases, performance poets denounce the rupturing and dissolution of the social fabric and articulate social suffering; organizers and performance poets use the spaces and socialities created by the performance itself to counter the dissolution of the social fabric; and national and transnational neoliberal capitalism is a major factor in generating and perpetuating the conditions for such violence. However, due to the different historical and social contexts a directly comparative reading of these poems would be inappropriate.

Drawing on my work on these pieces I will theorize the difference between a comparative and a relational approach, developing in particular the concept of 'register' as a tool for relational approaches to performance poetry on 21st century ongoing violence.

Dr. **Cornelia Gräbner** is Lecturer in Hispanic Studies and Comparative Literature at Lancaster University, and Guest Researcher at the University of Amsterdam. Her research seeks to collaborate with, and enhance, the capabilities and possibilities of the poetic word in spoken and written literature, where it works in the spirit of global and local justice, decolonizing liberation, and high-intensity democracy. Her work also seeks to identify, and contribute to the removal of, obstacles that stand in the way of the political and social transformations pursued by those who practice and articulate the poetic words and practices she works on. Her current obstacle of choice are imaginaries of acquiescence in contemporary low-intensity democracies, of which authoritarian and proto-fascists hijackings of democratic discourse are a component. Specific lines of research include the role of the poetic word in the resistance to infrastructure mega-projects; cultural imaginaries developed through threat creation; the poetic word as testimony to social warfare and organized violence; and as an articulation of plenitude in the face of produced scarcity. Other areas of research include the poetic word in resistance to neoliberal capitalism in cities and urban areas; politically committed performance poetry; and Mexican committed writing from the 1970s to the present.

Current projects: Individual: Cultural Imaginaries of Acquiescence in Contemporary Low-Intensity Democracies, Fellowship funded by The Leverhulme Trust. *Collaborativ*e: "Contemporary Poetry and Politics: Research on Contemporary Relations between Cultural Production and Sociopolitical Context (POEPOLIT)" is a research project funded by the Ministry of Economy and Competitively of the Spanish Government (FFI2016-77584-P, 2016-2019). https://poepolit.blogspot.nl/p/poepolit.html
http://www.research.lancs.ac.uk/portal/en/people/cornelia-grabner
http://lancaster.academia.edu/CorneliaGraebner

Rui Torres

Universidade Fernando Pessoa (Portugal)

"Performative Poetry as Program, Programmed Poetry as Performance"

By using languages, processes and constraints in the codification of poetry, the art of language promotes a rereading and transgression of the technical apparatuses of techno-capitalist society. In its turn, by integrating artificial languages, generativity, indeterminacy and combinatorial rules in the programming of poetry, the art of digital language stimulates the reinvention and subversion of the computing mechanisms of the so-called networked societies. Through the

appropriation of digital media (databases, social networks, algorithms, bots), digital poetry articulates creative strategies that reintegrate poetry and the bio-political bodies, questioning the interface between arts and languages. As Friedrich Block argues, poetry adapts to the culture of technology, relates to its means and procedures, contaminating our technological culture poetically.

The experimental attitude of performative poetry (understood as multidisciplinary action, extending the poetic field to the expressiveness of the body and the social and spatial contexts of the manifestation) presents itself as a program (as a set of rules and constraints that enunciate possibilities at the level of textual generation, i.e., as software). Likewise, a programmed poetry (using the potentialities of the computer as a creative machine, promoting a symbiosis between artist and machine, based on the construction of multimodal or interactive algorithms) is a performance (as a unique and unrepeatable event).

Poetry and performance are floating entities, promoting the transition from a fixed and hierarchical order to an economy of circulation, in permanent reconfigurability and latency.

This scenario forces us to reflect on the connections between poetry, performance and program (software), supporting this reflection in examples of poetic interventions that use programming, code and machine to reconfigure them, namely installations/interventions/performances.

"Poesia Performativa como Programa, Poesia Programada como Performance"

[Port.] Ao usar linguagens, processos e constrangimentos na codificação de poesia, a arte da linguagem promove uma releitura e transgressão dos aparatos técnicos da sociedade tecno-capitalista. Por sua vez, ao integrar linguagens artificiais, generatividade, indeterminação e regras combinatórias na programação de poesia, a arte da linguagem digital estimula a reinvenção e subversão dos dispositivos informáticos das sociedades em rede. Através da apropriação dos meios computacionais interligados (bases de dados, redes sociais, algoritmos e bots), a poesia digital articula estratégias criativas que reintegram poesia e corpo bio-político, questionando a interface entre artes e linguagens. Como argumenta Friedrich Block, a poesia adapta-se à cultura da tecnologia, relaciona-se com seus meios e procedimentos, contaminando poeticamente a cultura tecnológica.

A atitude experimental da poesia performativa (entendida como acção multidisciplinar, alargando o campo poético à expressividade do corpo e ao contexto social e espacial da manifestação) apresenta-se como programa (como conjunto de regras e constrangimentos que enunciam possibilidades ao nível da geração textual; i.e., como software). De igual modo, uma poesia programada (utilizando as potencialidades do computador como máquina criativa, promovendo uma simbiose entre artista e máquina, assentando na construção de algoritmos de base multimodal ou interativa) constitui-se como performance (como acontecimento único e irrepetível).

A poesia e a performance são entidades flutuantes, promovem a passagem de uma ordem fixa e hierarquizada para uma economia de circulação, em permanente reconfigurabilidade e latência.

Este cenário obriga-nos a reflectir acerca dos cruzamentos entre poesia, performance e programa (software), sustentando essa reflexão em exemplos de intervenções poéticas que utilizam a programação, o código e a máquina para as reconfigurar, nomeadamente, instalações/intervenções/performances.

Rui Torres is a poet and professor of communication sciences at University Fernando Pessoa, Portugal. He was a visiting professor in M.A. and PhD programmes of the NOVA University of Lisbon, the University of Santiago de Compostela, the University of Tallinn, the National Autonomous University of Mexico, and the Erasmus Intensive Program in European Digital Literatures at the Complutense University of Madrid. He is the Director of the academic journal *Cibertextualidades*, member of the Editorial Board of the *Electronic Literature Series* by Bloomsbury Publishing <https://www.bloomsbury.com/us/series/electronic-literature/>, and member of the Board of Directors of the Electronic Literature Organization <http://eliterature.org/people/>. His works of electronic literature were published in several Anthologies (ELC2, ELMCIP) and CD-ROMs <www.telepoesis.net>, and he is the coordinator of the Digital Archive of Portuguese Experimental Poetry <www.po-ex.net>.

Cristian Forte

Poet/artist, Argentina/Germany

"Del terror al error. Mecanismos de uso e instrumentos de cooperación en poesía"

[Cast.] Cristian Forte hará una introducción a algunas de sus obras y expondrá trabajos individuales y colectivos en los que se destacan los vínculos entre poesía, performance, sonido y visualidad. La poesía considerada como un arte trans-medial será examinada para identificar estéticas y metodologías que impulsan modos de pluralidad en la literatura. ¿Qué sucede cuando las metodologías creativas dejan de ser interpretadas como mecanismos de uso y son entendidas como instrumentos de cooperación? Este tipo de cuestionamientos son simplemente la continuidad de temas que diversos artistas y vanguardias de arte se han planteado y continúan aún vigentes. La conferencia más que respuesta se propone sugerir algunas preguntas en torno al devenir de las nuevas formas narrativas. También se abordará otros

aspectos relevantes para el artista como la intertextualidad, enfoques y relaciones artísticas que cuestionan las nociones de espacio privado y espacio público.

Entendiendo a la poesía como un modo de pensamiento y, en tanto vida, en plena correlación a modelos socio-culturales cada vez más eficientes en sus mecanismos vaciadores de contenido y control, la poesía se obligada a pasar de un estado de terror a un estado de error. El error como chance poética, nos acerca a prácticas y experiencias sociales que habitan otros centros. La conferencia se orientará también a describir experiencias de creación autogestiva, utilización de materiales reciclados en arte y prácticas de arte participativo.

"From terror to error. Mechanisms of use and instruments of cooperation in poetry"

Cristian Forte will introduce some of his works and will present individual and collective works highlighting the links between poetry, performance, sound and visuality. Poetry considered as a trans-medial art will be examined to identify aesthetics and methodologies that drive plurality modes in literature. ¿What happens when creative methodologies cease to be interpreted as mechanisms of use and are understood as instruments of cooperation? This kind of questioning is simply the continuity of themes raised by various artists and avant-garde art that are still active. The conference, rather than the answer, proposes to suggest some questions about the evolution of new narrative forms. It will also address other relevant aspects for the artist such as intertextuality, approaches and artistic relationships that question the notions of private space and public space.

Understanding poetry as a way of thinking and, as life, in full correlation to socio-cultural models increasingly efficient in their emptying mechanisms of content and control, poetry is forced to move from a state of terror to a state of error. Error as poetic chance, brings us closer to practices and social experiences that inhabit other centers. The conference will also be aimed at describing experiences of self-created creation, use of recycled materials in art and participatory art practices.

For 8 years, **Cristian Forte** was part of the Argentine art and politics group *Etcétera*, a collective influenced by surrealism. Since 2009 he lives in Berlin. Between 2010-2016 he was the coordinator of the non-editorial *Milena Berlín*. Together with Katja von Helldorff he formed the performance duo *Leiseylento*, with which they edited two discs: *Repair* (2010) and *F.I.L* (2013). In 2014, together with Érica Zíngano, he received the 1st prize for the project *KM.0* in the Festival SoundOut – New Ways of Presenting Literatur – Germany. He coordinated the poetry and performance project in public spaces *RAUMumDICHTUNG*. In July 2015, with the actress Mirella Galbiatti and the video artist Ginés Olivares, he held *Die Stadt als Lochkamera – The city as a camera obscura* workshop of art in context at Forum Stadtpark, Austria. In 2016, together with the poetess Nicole Delgado, he was part of the project of editorial exchange and received the scholarship of the residency program *The Harbor/Beta-Local* - artistic practices and aesthetic thinking in Puerto Rico. He has performed readings and performances at various festivals: 19. Hausacher Leselenz, Festival Latinale, Bienal Ex!Poesía, among others. During 2016-2017 he taught a creative and non-creative writing course at Frei Universität Berlin. In 2017 he was invited by Goethe Institut to do readings and a self-publishing workshop in several Chilean cities. During 2018, together with Nacho Buk, he performed a sound work and various performances in the framework of the installation "Mastur-Bar" by Fabiana Faleiros at the 10th Berlin Biennale.

Publications:

Abr., 2010 Copyroboter, Berlin.
Alfabeto Dactilar, 2014 Edit. L.U.P.I, 2014, Bilbao, Spain.
Regla de Oro - Goldene Regel, 2017 Hochrot Editorial, Berlin.
Piktogramm, 2018 Hybriden Editorial, Berlin.

Florence Jou

Artist/researcher, France

"KALCES"

Lecture-performance

« Kalces est un road-movie, dans les steppes du quotidien… »

[Fra.] À l'issue de la lecture-performance, Florence Jou évoquera la genèse du projet poétique Kalces qui combine performances scéniques, publications (versions e-pub, print et livre web aux éditions Publie-Net), diffusion radiophonique.

Poète, **Florence Jou** pense le poème comme une partition, afin d'explorer des surfaces différentes, expérimenter des collaborations et générer de nouvelles variations.

Elle est docteure en arts et sciences de l'art, diplômée de l'université Paris 1 Panthéon-Sorbonne. Ses champs de recherche sont la co-création, l'écologie, la performance et les enquêtes.

António Barros

Artist/researcher, Portugal/Spain

"J'existe"

Dita, digita e basta _Palavras nu(l)as

[Port.] Se para alguns pensadores a grande invenção foi a Palavra, hoje entende-se que as três revoluções da humanidade foram a Escrita, o Livro e o Digital.

O Digital como terceira revolução da humanidade (Michel Serres) convoca a Palavra na sua enunciação, mas resolve-se, esta, em materialidades diversas onde o Digital anseia fazer-se cumprir, mas que, aí, não se esgota.

A triangulação Escrita_Livro_Digital teme, e cada vez mais, o efémero e o perecível. E talvez por isso há um limbo vestido pelo pânico dos lutos. Das perdas.

A perda resulta hoje como uma moldura constante para a consciência. E talvez por isso se anuncie o resgate do Colecionador. O Colecionador como um prolongamento de si, sustentado na Palavra.

Mas o que é hoje a Palavra? Como vem ela dizer-se numa condição euística? Diz-se performativa, pictogramática, diagramática ou dita Digital. Com, ou sem o dedo?

O dedo apontado constante ficou colado à moldura - como máscara pregada à cara - como máscara. Luva.

O Digital como lugar onde o eu se escoa. E se esconde na velocidade da preguiça.

Há hoje uma preguiça. Preguiça de ser. De ser contentor da vivenciação e das suas memórias. Almeja-se nesse vago estar uma cultura do legado ausente. E aí, ao objeto, resta-lhe a condição de ser Palavra. Palavra presente, não ausente. E é nessa convulsa condição que a vivenciação se diz. Se diz ao outro. De modo Digital.

Toda uma r_evolução comprometida. Metida em si. Imaculada. Na sua imaculação autista. Resig_nada. Na espera de si. Mas de si ausente. Sempre à espera numa era que desespera. Entes gerados na velocidade do que era a Palavra. Agora já não dita. A razão digita e basta. Basta-se numa dieta de encanto. E de contemplação. Na espera.

À espera que o objeto diga. Diga de si. Em obgesto ele clama. Performativo. Autofágico quando acusativo, pois quando há um dedo que aponta acusando, logo há na mesma mão os restantes dedos apontando para o eu próprio. A_gente. Autofágico. De mão vestida na luva. Ou nua. Palavras nuas. Vestidas de si. Sem memória. Soltando-se dos dedos. Digitais. A_penas. Penas d'ave que clAma, euística, pautizando o performativo gesto, obgesto de si - "j'existe". "Je".

António Barros

Facultat de Belles-Arts, Universitat de Barcelona

Assessoria cultural e artística na reitoria da Universidade de Coimbra.

Investigação no domínio das linguagens.

Trabalhou com Wolf Vostell em Leverkusen no Vostell Fluxus Zug, Das Mobile Museum; Alberto Carneiro na OIC/Oficina de Interacção Criativa, Capc, Coimbra, e José Ernesto de Sousa na Diferença, Comunicação Visual, Lisboa.

É autor do Prémio de Estudos Fílmicos Universidade de Coimbra com que foram laureados Alain Resnais, Manoel Oliveira, João Bénard da Costa e Paulo Rocha.
https://barrosantonio.wordpress.com/about/
whatiswatt.org/
po-ex.net/

Colaboradora: Augusta Villalobos

Nilson Muniz
Artist, Portugal
"Palavra Corpo e Som"

[Port.] **Nilson Muniz** é um artista multidisciplinar, actor, cantor e spoken word performer de origem brasileira. Transitando entre o spoken word, o canto e as sonoridades vocais, seu trabalho é sobre a multiplicidade poética em cena (palavra corpo e som). Foi proclamado Campeão de Poetry Slam de Portugal em 2014, mesmo ano em que lançou o seu primeiro ep: UMHOMEMDORMINDO. Possui poemas publicados em Portugal, Itália e Espanha e já se apresentou com suas performances e workshops em diversos festivais de performance, poesia, literatura e teatro em países como Geórgia, Finlândia, Estônia, Itália, Israel, Bulgária, Alemanha, França, Inglaterra, Suécia, Espanha, Portugal e Brasil. Ele faz do palco o seu próprio livro ao vivo, apresentando-se com sua poesia em solo performances, além de atuar e cantar em projetos pontuais e colaborar em diversas parcerias criativas.
http://nilson-muniz.wix.com/nilsonmuniz
https://www.facebook.com/nilson.muniz/

Nilson Muniz is a multidisciplinary artist, actor, singer and spoken word performer from Brazil. Transiting between spoken word, singing and vocal sounds, his work is about the multiplicity of poetry on scene (word, body and sound). He was proclaimed Poetry Slam Champion from Portugal in 2014, same year that he released his first ep: UMHOMEMDORMINDO. He has poems published in Portugal, Spain and Italy and has been presenting with his performances and workshops at several festivals of performance, poetry, literature and theater in countries as Georgia, Finland, Estonia, Italy, Israel, Bulgaria, Germany, France, England, Sweden, Spain, Portugal and Brazil. He makes the stage his own alive book presenting himself on poetry solo performances besides take part on diverse creative partnerships and keep acting and singing in punctual projects.

Collectif Anthropie
colectivo de artistas, Suíça
"début"

[Fra.] *Début* est d'abord un long poème, une expérience de langage dans laquelle l'Univers prend la parole et retrace sa propre genèse. De l'organisation des atomes, de la formation de la voie lactée, du soleil et de la Terre, de l'apparition de l'ADN, des bactéries, et des âges glaciaires, aux débuts du langage primatique et de notre anthropocène, le texte se termine sur une question trop actuelle : qu'y aura-t-il après nous ?
Début cinétique est une version performée du texte, où une actrice, une mannequin et un ordinateur accompagnent ce récit des origines. Dans la continuation des projets transmédiaux qu'expérimente le collectif, *début cinétique* est une tentative d'offrir au spectateur une expérience immersive totale, qui est l'explication de sa propre présence devant la scène.

Debut ("*beginning*") is first a long poem, a language experiment in which the Universe speaks up to tell its own genesis. From the atoms' organization to the formation of the Milky Way, the Earth and the Sun, from the apparition of DNA, bacterias, of the Ice age, to the beginnings of primary language and our Anthropocene era, the text concludes with an excessively actual question: what will succeed us?
Début cinétique is a performed version of the text, where an actress, a dummy and a computer accompany this origin narrative. In the continuity of the collective's transmediatic experimentations, *début cinétique* is an effort to give the spectator a totally immersive experience, which is the explanation of its own presence on stage.

anthropie.art est un collectif suisse fondé en 2017. C'est d'abord un site internet (www.anthropie.art) sur lequel sont publiés des textes « bruts ». Différents projets sont accessibles à l'heure actuelle parmi lesquels un roman complet, des nouvelles et des morceaux poétiques. *anthropie.art* défend une vision gratuite et libre de la littérature et refuse de restreindre l'acte créatif en l'attribuant à une personne unique.

Mais la publication du matériau brut est un poncif de la littérature digitale et ne constitue que le point de départ de la démarche anthropique. Une fois disponible en ligne, les textes sont transformés dans divers expérimentations transmédiales : graphisme, vidéo, musique. Plusieurs réalisations sont visibles sur la page Instagram (instagram/anthropie). Parallèlement, le collectif a donné par deux fois vie à ses créations par des installations plastiques et des performances, en Suisse.

L'ensemble des travaux se revendique d'une altération du matériau textuel initial dans l'intention de rénover les possibles de la chose littéraire.

anthropie.art is a swiss association founded in 2017. Its principal platform is a website (www.anthropie.art) where "raw" texts are published. Several works are now available, among which a complete novel, short stories and poetic pieces. anthropie.art defends an open and cost-free literature access and refuses to narrow the creative act by attributing it to an individual artist.

However, the publishing of the texts on a digital platform is well-known of digital literature, and is only the starting point of the "anthropic" project. Once published online, texts are transformed into different experimentations, exploiting various digital and material supports: graphic design, video, music. Most of this work is visible on the Instagram page of the association (Instagram/anthropie). Moreover, the association gave life to its creations twice, via plastic installations and performances, in Switzerland.

The whole work of anthropie claims an alteration of initial text material with the intention of renovating our practice of literature.

III. COMUNICAÇÕES   III. PAPERS

Enrique Ortiz Aguirre

Universidad Complutense de Madrid (Spain)

De la sinestesia en poesía a la poética de la sinestesia, un discurso totalizador: Los círculos concéntricos de Alejandro Céspedes como poética de lo sublime

[Esp.] El vídeo-libro del poeta español Alejandro Céspedes titulado *Círculos concéntricos* se ha presentado recientemente como espectáculo total, a pesar de que fue galardonada con el Premio Blas de Otero de poesía en el año 2007. Se trata de una poesía performativa con poesía junto a imágenes, voces, música representada en el 6º Encuentro Asociación Cultural Poética el día 8 de junio de 2018; en Puente-Genil, Córdoba. Esta concepción de lo poético como discurso total se basa en el carácter de sublimidad que se le otorga a este lenguaje, como vocabulario que se identifica con lo humano y hace coincidir el afuera y el adentro, lo minúsculo y lo colosal, la piel y el alma en una articulación insólita entre lenguajes artísticos que contribuyen a crear una misma instancia estética: lo sublime.

From the synesthesia in poetry to the Poetics of the Synesthesia, a total discourse: *Concentric circles* of Alejandro Céspedes as a poetic of the sublime

The video book of the Spanish poet Alejandro Céspedes titled *Concentric circles* has recently been presented as a total spectacle, although it was awarded the Blas de Otero Poetry Prize in the year 2007. It is a performative poetry with poetry along with images, voices and music represented in the 6th meeting Poetic Cultural Association on June 8, 2018, in Puente-Genil, Córdoba. This conception of the poetic as total discourse is base on the concept of Sublimity that is given to this language, as a vocabulary that identifies with us and it matches the outside and the inside, the tiny and the colosal, the skin and the soul in an unusual articulation between artistic languages that contribute to create the same aesthetic instance: the Sublime.

Enrique Ortiz Aguirre es Doctor en Lengua española y sus Literaturas por la Universidad Complutense de Madrid, en España (con la calificación de Sobresaliente cum laude por unanimidad), ha obtenido el D.E.A. en Literatura hispanoamericana y es Profesor Asociado en la misma Universidad (Facultad de Educación-Centro de Formación del Profesorado), donde imparte asignaturas relacionadas con la Didáctica de la Lengua y de la Literatura, además de ser funcionario de carrera y jefe de Departamento en un IES de la Comunidad de Madrid. Ha participado y organizado Congresos y Seminarios Internacionales en distintas Universidades y Entidades Culturales (UAM, UCM, Universidad de Castilla La Mancha, Universidad de Sevilla, Universidad de Salamanca, Universidad de Castilla La Mancha, Universidad de Valladolid, UIMP, Universidade do Minho, Asociación Cervantina, Museo del Prado) y ha publicado ediciones críticas,

artículos (sobre Juan Ramón Jiménez, Darío, Manuel Reina o Cervantes y la Literatura comparada) y monografías (Literatura hispanoamericana, Literatura Universal y comparada). Su ámbito de investigación se enmarca en la Literatura finisecular española, en la Literatura comparada, en las relaciones entre Literatura y erotismo, entre Literatura y Cine, y en la Didáctica de la Lengua, de la Literatura y de la escritura. Participa en Grupos de Investigación universitarios y es socio de la Asociación de Profesores de Español Francisco de Quevedo (forma parte de la Junta Directiva y del consejo editorial de su revista) y de la Sociedad Española de Literatura General y Comparada (SELGYC). Ha obtenido el Premio del Museo del Prado en el Programa del Cine y su dimensión educativa con su Propuesta Didáctica, y el I Premio del Trabajo Fin de Máster, organizado por el Ilustre Colegio Oficial de Oficial de Doctores y Licenciados de Madrid.

Giana Schmitter

Université Sorbonne Nouvelle-Paris3 / Universidad Nacional de La Plata (France / Argentina)

"La expansión como estrategia: los videopoemas de Tálata Rodríguez"

[Cast.] La poeta y performer argentino-colombiana Tálata Rodríguez (*1978) publicó en el 2013 el poemario *Primera Línea de fuego*[1]. Ante cada poema se halla un código QR que el lector puede escanear y que lo reenvía a un videoclip del poema en YouTube. En los videoclips, la poeta performa sus textos, cada vez en un lugar insólito, como por ejemplo el estadio de Boca Juniors, un taller mecánico, el subte de Buenos Aires[2], las calles de diferentes ciudades, etc. Desde entonces publicó otros videopoemas y presentó varias performances, entre otras en el Museo de Arte Latinoamericano de Buenos Aires (MALBA).

En cuanto a la articulación intermedial entre texto verbal y video inherente al proyecto *Primera línea de fuego*, la poeta declara que "en el formato video (…) quería poner a jugar las mismas cosas que jugaban en mi mundo literario, la idea de que el videopoema no es un videopoema porque se dice un poema, sino por el dispositivo poético que lo concibe"[3]. La concepción de la performance y la estética del video son entonces sumamente importantes; los videos no se conciben como otro canal de difusión, o de publicidad para sus textos, sino como una verdadera relación inter/transmedial en la cual cada medio cuenta por si y se comprende como dispositivo poético.

La meta del análisis de *Primera línea de fuego* es demostrar cómo (1) el texto cambia entre la versión fija del libro y la versión performada del video, (2) que no existe una línea narrativa idéntica entre el texto verbal y la imagen (el video no muestra necesariamente lo que el texto verbal afirma) y que (3) el videoclip puede comprenderse como dispositivo poético que propone otros puntos de vista, otras sensaciones y experiencias de expresión artística y de recepción.

[1] Tálata Rodriguez, *Primera línea de fuego*, Buenos Aires: Tenemos las máquinas, 2013.
[2] Se trata del videopoema "Bob" que ganó en el 2014 el premio Norberto Griffa (BIM 14) en la categoría "Arcoiris".
[3] Tálata Rodriguez y Gianna Schmitter, "¿Cómo suena un libro? Entrevista a Tálata Rodríguez", *Revista Transas*, 24.11.2016, en línea: http ://www.revistatransas.com/2016/11/24/como-suena-un-libro-entrevista-a-talata-rodriguez/

Gianna Schmitter es doctoranda en cotutela (Universidad Sorbonne Nouvelle-Paris 3/ Universidad Nacional de La Plata) en literatura hispanoamericana. Su investigación se concentra en la literatura argentina, chilena y peruana (2000-2015), más precisamente en la introducción de fotografía y de internet en la literatura. Es "agrégée" y se desempeña como ATER (*Attaché temporaire d'enseignement et de recherche*) en la Universidad Sorbonne Nouvelle-Paris 3. Es igualmente co-editora de la revista de jóvenes investigadores *Traits-d'Union*.

Joy Courret

Université Bordeaux-Montaigne (France)

"L'acte poétique d'Alejandro Jodorowsky : penser la poésie comme un art permanent"

[Fra.] Le cinéaste et artiste chilien Alejandro Jodorowsky s'est depuis toujours intéressé à la notion de poésie. On caractérise souvent sont travail et ses productions comme étant poétiques, parfois sans savoir qu'il a lui même écrit quelques poèmes (regroupés dans son anthologie *Poesía sin fin*). Ses poèmes qu'il publie essentiellement dans les années 2000 sont le fruit d'une longue carrière et d'une méditation sur le genre poétique. Pour Alejandro Jodorowsky la poésie est avant tout un acte, cette pensée, l'auteur chilien la ressent et l'expérimente aux côtés du poète et dramaturge Enrique Lihn dans les années 1940 et 1950 au Chili. A cette époque, le jeune chilien parcourt la ville de Santiago en suivant des règles de conduite poétique, ainsi, les deux amis se retrouvent à parcourir la ville en ligne droite, ou encore à recouvrir des murs de poèmes. Cet acte poétique sera de nouveau abordé avec Fernando Arrabal et Roland Topor avec lesquels il travaillera dans les années 1960 à Paris. La création de l'anti-mouvement Panique avec ces deux artistes lui donnera une nouvelle vision de la poésie contemporaine perçue comme une chose à voir et à dire. Il réalise plusieurs œuvres qui cherchent à unir la poésie avec les autres formes d'arts : les Fábulas Pánicas et quebrantahuesos en sont des exemples.

Nous analyserons ce concept d'acte poétique que Jodorowsky développe dans son œuvre *La danse de la réalité* ou encore dans *Psicomagia*. Il perçoit en effet la poésie comme une chose vivante qu'il cherche à insérer dans la réalité et dans la vie de tous les jours. Jodorowsky puise dans la racine étymologique même du mot "Poésie" : faire, créer. Il s'agit dans la pensée d'Alejandro Jodorowsky de repenser la poésie toute entière avant tout, le poème venant comme réalisation de cette pensée. En parallèle à la création classique de poèmes, Jodorowsky irrigue son œuvre et son quotidien de poésie, par le biais d'actes et d'une attitude poétique.

Alejandro Jodorowsky's poetic act: thinking poetry as a permanent art

Since the beginning of his career, the chilean artist and filmmaker Alejandro Jodorowsky has been interested in poetry. Despite his work often being described as poetic, it's less known he wrote poems (grouped in the anthology *Poesía sin fin*). Throughout the 2000's, the poems he published are the result of a long career and meditation on the poetic genre. In the 1940's and 50's, Alejandro Jodorowsky met poet and playwright Enrique Lihn who shared his idea that poetry is like acting, and they experimented the poetical act together in Chile. During this period, these two artists became friends and spent their time writing poetry on the walls of Santiago. Jodorowsky continued these acts of poetry in Paris during the 60's with Fernando Arrabal and Rolan Topor. Together these artists started the movement called Panique which believed that poetry shouldn't just be read but also acted. He constantly merged poetry with different poems and art; for example, Fábulas Pánicas and Quebrantahuesos.
We will analyse the Jodorowsky concept of poetic act that he developed in the book, *Dance of reality (La danza de la realidad)* and *Psicomagia*. He considers poetry as a living thing that he tries to insert into reality in his day to day life. He digs into the etymology of the word "poetry" (creating, doing). His goal is to rethink all poetry, and he uses acting as an inspiration for his poetry.

Après un master recherche à l'Université Bordeaux Montaigne (2014-2016), **Joy Courret** s'inscrit en Doctorat à l'Université Bordeaux Montaigne, avec comme sujet de thèse: L'ésotérisme et la spiritualité dans l'oeuvre poétique d'Alejandro Jodorowsky, sous la direction de Madame Nuria Rodríguez Lázaro. Elle assure une charge de cours à l'Université Bordeaux Montaigne depuis septembre 2016. Joy Courret a participé à plusieurs colloques et journées d'études diverses, notamment une table ronde sur le cinéma d'Alejandro Jodorowsky au Festival «Humains en Société» à l'Université de Louvain-La-Neuve en décembre 2017.

Joy Courret is currently studying for her Phd at the University of Bordeaux Montaigne where she previously obtained her Masters degree. She works on Alejandro Jodorowsky's poetry with Prof. Nuria Rodríguez Lázaro. Her thesis is on esoterism and spirituality in Alejandro Jodorowsky's poetry. Since 2016, she teaches at the same University. She published articles based on Jodorowsky's work and participaed in various seminars.

Laura Fracalanza

Universidade de Lisboa (Portugal)

"Crossing genres and linguistic borders in contemporary Palestinian performative poetry"

My presentation focuses on two examples of performative poetry by Palestinian contemporary artists, which defy the borders between different languages and disciplines. The first part will be dedicated to the work "God of Revolution" ("Ilah al Thawra") (2014), inspired by the homonymous poem by Palestinian poet Marwan Makhoul, and performed by Makhoul himself with the singers Tamer Nafar, Terez Suleiman and other artists; it is available on YouTube and was directed by Eli Rezik. The work is a combination of music, rap, poetry, dance and theatre performed by variou artists from different parts of Palestine, edited together to create a mixture of visual, musical and textual elements. The second part will be dedicated to the work of Farah Chamma, a spoken word poet based in U.A.E., who writes and performs her poems in several languages, including Arabic, English, French and Portuguese. Her work crosses cultural and linguistic divides, as it deals with a variety of topics, sometimes directly connected to a specific political or cultural reality; most of her performances are also available on the Internet. In both cases social media, in particular YouTube, play a pivotal role in the circulation of these works, and in my paper I want to highlight the digital nature of the performances that I will analyze. "God of Revolution" and Chamma's ouevre are examples of Palestinian works produced within and outside the borders of the artists' country of origin. It is also for this reason and for the specificity of the displaced Palestinian experience that it is interesting to look at them together as different instances of artistic and linguistic border-crossing in contemporary performative poetry.

Laura Fracalanza is a PhD Student in Comparative Studies at the University of Lisbon, and holds a scholarship granted by the FCT. She obtained a B.A. in Modern Languages and Cultures from the University of Genova (2014) and a M.A. in Modern, Comparative and Postcolonial Literatures from the University of Bologna (2017). Her current research focuses

on the relationship between violence, art and identity within marginalized community, specifically in Brazilian favelas and in Palestine. She is a member in training of the Centre for Comparative Studies at the University of Lisbon.

Jeff Barda

Murray Edwards College, University of Cambridge (UK)

"Performer un 'document poétique' : les opéras pour non-musiciens de Franck Leibovici" [Fra.]

[Fra.] L'artiste et poète Franck Leibovici a réalisé entre 2008 et 2014 un mini-opéra pour non musiciens, une œuvre composée de dix séquences mobilisant des systèmes de notation spécifiques (musique, linguistique, danse, analyse conversationnelle...) et donnant lieu à chaque fois à des partitions à interpréter par des chœurs de chanteurs et performeurs amateurs. Récupérant des matériaux trouvés – discours institutionnels ou médiatiques, documents légaux, archives, documents censurés pouvant prendre la forme de discours, vidéos, musiques, fils d'agence, photos – et liés à des « conflits de basses intensités », c'est-à-dire au terrorisme, conflits géopolitiques, guerres, son travail consiste à les transformer en vue de produire des « documents poétiques ». Ces derniers proposent de redécrire ces matériaux par d'autres moyens dans le but de faire ressortir des aspects inaperçus dans les documents d'origine (ralentir pour observer un phénomène, offrir un nouveau cadrage etc) afin de permettre la production d'une situation publique nouvelle et l'émergence d'une nouvelle forme de savoir. La mise en espace et activation de ces matériaux par des chanteurs et performeurs amateurs donne lieu à des « actions » qui génèrent, de surcroît, une portée heuristique (outil de démontage des narrations politiques, officielles, story telling) et un espace où le politique se crée. En proposant une nouvelle description de ces matériaux sous la forme d'un opéra, Leibovici ne cherche ni à les esthétiser ni à les dénoncer, mais à prendre en compte la forme de savoir que ce retraitement produit, les formes de collectifs et consciences qu'elle génère. Dans le cadre de cette intervention, je souhaiterais revenir sur la singularité du projet mené par Leibovici en montrant comment cette approche s'inscrit dans la généalogie d'une certaine avant-garde (« la poésie action » de Bernard Heidsieck, la musique expérimentale de Cornelius Cardew) mais aussi dans une approche interdisciplinaire faisant référence aux outils des sciences sociales (ethnométhodologie, anthropologie de l'écriture). Je m'intéresserai aux techniques de retraitement inventées par Leibovici et au format des partitions. Comment ce travail redéfinit la notion d'opéra ? Que signifie « performer un document » ? Quel système de notation s'avère le plus efficace en terme pragmatique ? Loin des monologues emplis de pathos et de clichés souvent associés au genre de l'opéra, je montrerai comment se construit une nouvelle écriture du politique qui assume sa dimension de performance.

The talk will focus on the work of visual artist and poet Franck Leibovici. Between 2008 and 2014, Leibovici has created a series of mini-opera for non musicians composed of 10 sequences using different systems of notations inherited from music, linguistic, dance and conversation analysis. By repurposing found texts related to current affairs and low intensity conflicts, Leibovici creates operas that seek to be implemented by amateurs. This paper will focus on the different techniques of notations used by Leibovici to see how such approach recreates hybrid agoras through the convergence of political, symbolical, and material assemblages that enables to re-map the politics.

Jeff Barda est Research Fellow au Murray Edwards College de Cambridge. Il termine actuellement un volume spécial sur l'œuvre de Pierre Alferi et un ouvrage sur les techniques d'écriture dans la poésie française contemporaine. Il est l'auteur de nombreux articles sur la poésie française contemporaine (Christophe Tarkos, Frank Smith, Michèle Métail, Christian Prigent, Anne-James Chaton...)

Jeff Barda is a Junior Research Fellow in French Studies at Murray Edwards College, Cambridge. He is the author of numerous articles on French poetry and performance. He is the co-editor of *Textures: Processus et événements dans la création moderne et contemporaine* (Peter Lang, 2015) and he is currently editing a special volume on the work of Pierre Alferi to be published in 2019 by Classique Garnier and a monograph on French contemporary poetics.

Philippe Glâtre

Université Sorbonne Nouvelle-Paris3 (France)

"Les lieux de la culture des poésies orales : une anthropologie comparative depuis La Réunion"

[Fra.] Cette proposition de communication s'appuie sur une thèse en anthropologie, en cours de réalisation, portant sur le slam à l'Île de la Réunion, territoire particulièrement intéressant de par son contexte plurilingue et postcolonial. A la fois ancrée, impliquée et comparative, cette recherche est transversale à plusieurs axes du colloque *Poésies performatives : théories et pratiques. Perspectives comparatistes*, et nous permet de proposer une réflexion, depuis l'Océan Indien, sur les hybridations à l'oeuvre dans les poésies orales contemporaines, à travers trois dimensions : la langue, le rythme et l'espace.

Nous verrons que, si elle est souvent reléguée au rang de pratique subalterne, la poésie orale participe de l'émergence (Santos, 2011) d'alternatives littéraires permettant l'inclusion des minorités (Magdelaine-Andrianjafitrimo, 2008, Paré, 2015), en perpétuant des pratiques qui renouvellent le continuum entre écriture et oralité (Manca, 2008). Elles permettent également une diversité et une création linguistique (Vorger, 2011), où l'on perçoit une intention performative (Butler, 2008), qui peut toutefois être empêchée par la situation postcoloniale qui tend à imposer un monolinguisme (Derrida, 1996) et une littératie dominante.

Nous nous intéresserons ensuite aux processus rythmiques (Vettorato, 2013) et d'improvisation, qui permettent de préciser en quoi les performances poétiques sont des espaces de négociation mettant en jeu musicalité (Lortat-Jacob, 2010) et métrique (Meschonnic, 2009). Nous verrons enfin que le fait urbain oriente l'invention des arts du langage, en fonction de l'attractivité ou de la résistance qu'entraîne le rapport à la ville chez les collectifs (Rougier, 2008). Dans les espaces dans lesquels elle est pratiquée et à travers les institutions qui la portent (Fraisse, 2013), la poésie orale peut en effet s'inscrire comme un moment transculturel ou au contraire, comme une production de différence (Bhabha, 2007).

Mots-clés : slam, Île de La Réunion, comparatisme, fait urbain, rythme, postcolonialisme

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The location of culture of oral poetry: a comparative anthropology from Reunion Island

This communication is based on a thesis in anthropology in progress, dealing with slam poetry on Reunion Island, an area of particular interest because of its plurilingual and postcolonial context. At the same time grounded, involved and comparative, this research is transversal to several axes of the conference Performative poetry: theories and practices. Comparative perspectives, and allows us to propose a reflection, from the Indian Ocean, on the hybridizations at work in contemporary oral poetry, through three dimensions : language, rhythm and space.

We will see that, although it is often relegated to the rank of subaltern practice, oral poetry contributes to the emergence (Santos, 2011) of literary alternatives allowing the inclusion of minorities (Magdelaine-Andrianjafitrimo, 2008, Paré, 2015), by perpetuating practices that renew the continuum between writing and orality (Manca, 2008). They also allow diversity and linguistic creation (Vorger, 2011), in which we perceive a performative intention (Butler, 2008), that can however be prevented by the postcolonial situation which tends to impose monolingualism (Derrida, 1996) and dominant literacy.

We will then focus on the rhythmic (Vettorato, 2013) and improvisation processes, which permits to specify how poetry performances are negotiating spaces involving musicality (Lortat-Jacob, 2010) and metrics (Meschonnic, 2009). We will finally see that the urban fact influences the invention of performances, depending on the attractiveness or resistance that the relationship with the city brings to the participants (Rougier, 2008). In the spaces in which it is practiced and through the institutions that carry it (Fraisse, 2013), oral poetry may indeed be inscribed as a transcultural moment or, on the contrary, as a production of difference (Bhabha, 2007).

Keywords: slam poetry, Reunion Island, comparatism, urban fact, rhythm, postcolonialism

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Après avoir obtenu une maîtrise de psychologie, lors de laquelle il s'est intéressé au processus de création artistique, **Philippe Glâtre** a effectué un master en sciences de l'éducation à l'Institut d'Enseignement à Distance de l'Université Paris 8. Son mémoire, portait sur l'institution du slam à l'Île de La Réunion, qu'il pratique sur ce territoire depuis plus de dix ans. Conçue principalement comme une anthropologie de l'écriture et de l'oralité en contexte postcolonial, cette recherche a donné lieu à une communication au colloque international *Pratiques sociales et apprentissages* en juin 2017 à l'Université Paris 8, publiée sur la plate-forme numérique HAL. Philippe Glâtre est actuellement doctorant en anthropologie à l'Université Sorbonne Nouvelle – Paris 3. Il est rattaché au laboratoire Lacito (Paris 3 – Inalco – CNRS) et prépare une thèse sous la direction de Cécile Leguy, intitulée « Savoirs, pouvoirs et hybridations dans les littératures orales : l'exemple du slam à l'Île de La Réunion ». A la croisée de l'anthropologie linguistique, culturelle et sociale, cette recherche consiste principalement en une étude comparative du slam et du *fonnkèr*, poésie orale réunionnaise encore peu explorée, avec d'autres pratiques similaires sur des territoires postcoloniaux. Au-delà, cette recherche vise à interroger les émergences induites par les littératures orales ainsi que les absences qu'elles produisent, au regard du présent colonial et des hybridations à l'œuvre dans leur institution. Parallèlement à son activité de recherche, Philippe Glâtre est enseignant en travail social et en sciences de l'éducation à La Réunion.

Publications :

Glâtre Philippe, 2017, « Le slam réunionnais : une occasion pour les subalternes ? », Actes du colloque *Pratiques Sociales et Apprentissages* organisé les 8 et 9 juin 2017 à l'Université Paris 8 - Vincennes - Saint-Denis, HAL.

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Glâtre Philippe*, 2004, A quoi ça rime ? Enjeux métapsychologiques de la création artistique*, Mémoire de maîtrise de psychologie clinique, sous la direction de Laurent Ottavi, soutenu en septembre 2004 à l'Université Rennes 2.

After obtaining a bachelor's degree of psychology, during which he became interested in the process of artistic creation, **Philippe Glâtre** completed a master's degree in educational sciences at the Institute of Distance Learning at Paris 8 University. His dissertation was on the institution of slam on Reunion Island, which he has been practicing on this territory for more than ten years. Designed primarily as an anthropology of writing and orality in a postcolonial context, this research led to a communication at the international conference Social Practices and Learning in June 2017 at Paris 8 University, published on the digital platform HAL. Philippe Glâtre is currently a PhD student in anthropology at the Sorbonne Nouvelle - Paris 3 University. He is a member of the Lacito laboratory (Paris 3 - Inalco - CNRS) and is preparing a thesis under the direction of Cécile Leguy entitled "Knowledge, powers and hybridizations in oral literature: the example of slam on Reunion Island". At the crossroads of linguistic, cultural and social anthropology, this research consists mainly of a comparative study of slam poetry and fonnkèr, still little explored in Reunion oral poetry, with other similar practices in postcolonial territories. Beyond this, this research aims to question emergences induced by oral literature as well as the absences it produces, in the light of the colonial present and the hybridizations at work in their institution. In parallel with his research activity, Philippe Glâtre is a teacher in social work and educational sciences on Reunion Island.

Publications:

Glâtre Philippe, 2017, « Le slam réunionnais : une occasion pour les subalternes ? », Actes du colloque Pratiques Sociales et Apprentissages organisé les 8 et 9 juin 2017 à l'Université Paris 8 - Vincennes - Saint-Denis, HAL.

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Glâtre Philippe, 2004, A quoi ça rime ? Enjeux métapsychologiques de la création artistique, Mémoire de maîtrise de psychologie clinique, sous la direction de Laurent Ottavi, soutenu en septembre 2004 à l'Université Rennes 2.

Cynthia Amanguene Ambiana

Université de Yaoundé (Cameroun)

"Le slam-poésie dans l'espace camerounais francophone : formes d'expression et enjeux socioculturels "

[Fra.] Cette communication se propose d'interroger l'univers avant-gardiste du slam-poésie camerounais francophone en tant que forme écrite et art performatif. Les questions centrales qui la sous-tendent sont les suivantes : Quelles sont les formes à partir desquelles s'exprime le slam-poésie camerounais ? Quelles sont les modalités caractéristiques de cet art ? Enfin quels sont les enjeux socioculturels que postule le slam-poésie camerounais ? Dès lors, ce projet s'inscrit dans une optique comparatiste. Nous étudierons les phénomènes d'interactions et hybridités médiatiques qui s'opèrent forcément à l'intérieur de cette pratique polymorphe. Pour ce faire, l'approche transmédiale semble adéquate pour mener à bien cette étude. Le corpus sélectionné sera constitué d'images photos de spectacles et autres événements de slameurs camerounais ainsi que des textes écrits et publiés par certains d'eux. Notre travail s'articulera comme suit :

D'entrée de jeu, nous dégagerons les différentes formes à partir desquelles s'exprime le slam-poésie au Cameroun. Cette partie inaugurale aura pour titre : « Les formes d'expression du slam-poésie camerounais ». Nous analyserons les procédés mis en œuvre par les slameurs-performeurs pour accrocher leur public ainsi que les potentialités esthétiques des textes de slam camerounais. Dans la deuxième partie intitulée : « Les modalités du slam-poésie camerounais », nous tenterons de théoriser cette pratique au carrefour entre écriture et performance. Enfin la troisième partie intitulée « Les enjeux socioculturels du slam-poésie camerounais », nous permettra de nous insinuer dans l'univers socioculturel de ces artistes. Nous analyserons les prises de position adoptées par chacun d'eux.

Mots-clés : Slam-poésie, Transmédialité, Art performance, Écriture, Socioculturel.

Cynthia Amanguene Ambiana est doctorante en Lettres Modernes Françaises à l'Université de Yaoundé I (Cameroun). Chercheure en option littérature comparée, elle travaille actuellement sur une thèse intitulée : « Intermédialité et transculturalité dans la poésie française du XXe siècle (1915-1982) : une étude comparative de *Poèmes en prose* de Pierre Reverdy, *Chêne et Chien* de Raymond Queneau, *Le Roman inachevé* de Louis Aragon et *Dans l'attente : le roman de la vie* de Louis Ingrand » sous la direction de M. Désiré Atangana Kouna, Maître de Conférences à l'Université de Yaoundé I et celle de M. Robert Fotsing Mangoua, Maître de Conférences à l'Université de Dschang. Ses recherches portent essentiellement sur les *media studies* et sur la poésie contemporaine. Elle adosse une posture intermédiale ce qui lui permet d'entrer dans les sinuosités de la poésie du XXe siècle. Elle envisage de publier bientôt, un ouvrage sur le slam-poésie camerounais. Par ailleurs, elle est enseignante de lycées depuis 2015, date de sortie de l'École Normale Supérieure (Yaoundé). Elle avoue être passionnée par les arts, en particulier les pratiques contemporaines et intermédiales de la poésie.

Sandra Guerreiro Dias

Universidade de Coimbra (Portugal)

"Romance e arte da performance em Gabriel Rui Silva"

[Port.] Gabriel Rui Silva (1956-) é um poeta português e performer que se enquadra na segunda geração da poesia experimental portuguesa. Este autor realizou performances poéticas entre as décadas de 1980 e 1990, localizando-se a sua reflexão artística na intersecção das correntes visuais e experimentais da poesia com a arte da performance. Trata-se de um poeta fulcral na tradição experimental portuguesa, cuja obra e contributo singulares continuam, em larga medida, por reconhecer e estudar.

O presente estudo parte da análise de um conjunto de arquivos audiovisuais e planográficos das intervenções realizadas por este autor no espaço público ao longo da década de 1980 e princípios da seguinte, recentemente disponibilizados no Arquivo Digital da PO.EX[1], a saber: "Instalação: Romance" (1986), "Desinstalação (Instalação: Romance)" (1986), "As 24 Pedras" (1987), "Desinstalação: Conversa entre Gutenberg e Marconi numa Estação de Caminhos de Ferro" (1987), "Lembro-me Perfeitamente de Como Tudo Começou" (1988), "Orbis Sensualium Scripturae" (1988), "Intervenção Urbana - Big Bang, Poesia" (1992).As seis primeiras intervenções são parte de um objeto único intitulado *romance*, que se divide em oito momentos. O primeiro consiste na obra-libreto publicada pelo autor e distribuída aquando da realização da primeira intervenção em 1986, "Instalação: romance". O último momento continua por realizar-se. Trata-se, portanto, de uma obra inacabada, em curso.

O conjunto destas intervenções e respetivos arquivos constituem material único no panorama e história da poesia e arte da performance portuguesas, convocando uma reflexão intermedial a três níveis: literatura e performance, performance e intermedialidade, performance e arquivo.

Identificando e circunscrevendo linhas de análise no âmbito da teoria da performance, da teoria da literatura, da história da performance portuguesa e das relações entre performance e arquivo, propõe-se, nesta comunicação, uma análise e estudo da "poesia performativa" deste autor à luz daqueles três vetores.

Sandra Guerreiro Dias (1981) é doutorada em Linguagem e Práticas Sociais, pela Universidade de Coimbra. É investigadora integrada do Centro de Literatura Portuguesa da Universidade de Coimbra e Professora Adjunta Convidada no Instituto Politécnico de Beja. É especialista em literatura experimental, estudos da performance, anos 80 portugueses e literatura portuguesa contemporânea, áreas nas quais tem vindo a apresentar conferências e artigos científicos, em Portugal e no estrangeiro. Tem apresentado performances poéticas e instalações de poesia um pouco por todo o país, co-organizando eventos na mesma área com colectivos de poesia, bibliotecas e associações culturais. Tem vasta publicação poética e ensaística em revistas nacionais e internacionais. Colabora com o Arquivo Digital da PO.EX desde 2014. É poeta e performer.

[1]http://po-ex.net/.

Maria Elena Minuto

KU Leuven (Belgium)

"Writing, Drawing, Speaking, Performing. Arrigo Lora Totino And The Body Of Poetry"

Il liquimofono, uno strumento da camera, può intonare e orchestrare armonicamente e ritmicamente. Il liquimofono…generatore di rumore liquido artificiale e pertanto di musica liquida…da suonar scherzando e cantar suonando.

-Arrigo Lora Totino, and Pietro Fogliati. *Il liquimofono congegno generatore di musica liquida e la poesia liquida inflessioni tuffate nell'idromegafono*. Turin: Edizioni Studio di Informazione, 1968.

Clothed in a colourful cardboard costume with a cylindrical shaman's hat and oversized scissors hands gloves, in 1916, at the *Cabaret Voltaire* in Zurich, Hugo Ball recited his outstanding phonetic poem *Karawane*. This was one of the earliest and most compelling Dada-performances of a poetic work in that day and age. Over thefollowing decades, the intense season of Poetic Concretism and Visuality criticallyreworked and re-enacted theAvant-Garde performance strategies, radicalising the lively corporality and acoustic dimension of poetry.

Guided by this tenet and without losing sight ofFluxus and ZERO intermedia poetry actions, the purpose of my paper is to assess the seminal role played by Italian artist and poet Arrigo Lora Totino (Turin, 1928-2016) in fostering the intersection between "verbi-voco-visual explorations" (M. McLuhan, 1967) and performance art.

From 1968, together with artist Piero Fogliati, inventor of the *Idromegafono, Liquimofono a fiato, Tritaparole*, and *Mozzaparole* (a series of different rotating horns in which the voice is sounded through water, wine, or glycerine oil), he gave performances of *Poesia Liquida* and *Poesia Ginnica* as well as a series of "declamazionimimiche" of Avant-Garde texts, from Italian and Russian Futurism, German Dadaism, French *Surréalisme*, *Simultanéisme*, and *Lettrism.* By creating a dialectical tension between movement and words, sound and images, body and space, Totino's work raises a number of focal questions: What is the critical and ground-breaking impact of his oral performances, *Liquid* and *Gymnastic Poetry* in the broader context of Concrete and Visual Poetry? In what ways did they animate "verbicovisual" research (D. S. Houédard, 1963), inter-artistic practices, and cross-disciplinary inquiries? Why did they continue to inspire artists, poets, and writers more than forty years after they first appeared, and how did they *perform the words*?

Combining a selected corpus of artists' books, typewritten sheets, and ephemera, my analysis aims to shed light on this extraordinary concretist, visual and performance artist who explored, questioned, and exalted the gestural and optophonetic nature of language: "un pouvoir qui l'excède, le pouvoir d'être vu et pas seulementlu-entendu; le pouvoir de figurer et pas seulement se signifier" (Lyotard, *Discours, Figure*, 1971).

Key words: Contemporary Art History and Literature; Neo-Avant-Garde; Concrete and Visual Poetry; Performance; Corporality; Intermediality.

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Maria Elena Minuto (Researcher Associate, ENAG, KU Leuven) received her Ph.D. in Textual and Theoretical Analysis from the University of Bergamo with the dissertation: *Marcel Broodthaers. Perceptive Glance and Allegorical Practice in Contemporary Art.* Specialized in Contemporary Art History at the University "La Sapienza" in Rome, her research interests focus on Concrete and Visual Poetry, Neo-Avant-Garde artists' books and magazines, and inter-artistic practices. From 2010 to 2014, she was Assistant Professor of Art History at Nuova Accademia di Belle Arti (NABA) in Milan, and from 2015 to January 2018 she contributed as a critic and curator to the project *"a due". Arte Contemporanea in Italia e Belgio* ("in twos." Contemporary Art in Italy and Belgium) hosted by the Italian Cultural Institute in Brussels. Her writings have appeared in *doppiozero*, and she has lectured or taken part in panel discussions at, among others, M HKA Museum in Antwerp; Université Libre de Bruxelles; CCC Strozzina in Florence; Fondation Biermans-Lapôtre, and Centre Pompidou in Paris. Currently, she is conducting research on Poetic Concretism and Visuality in Italy and Belgium in the 1960s and 1970s, and she is working on a peer-reviewed essay publication on the topic of poetic eroticism in Lettrist "metagraph novels", Concrete and Visual poems.

Rosanna Gangemi

Université libre de Bruxelles / Université Sorbonne Nouvelle (Belgium/France)

"Tomaso Binga and Ketty La Rocca: a phenomenological aesthetics of bodies and words in 1960s and 1970s' Italian performative poetry practices"

Questioning reality, erasing ideological boundaries, inventing the authentic, playing with media and languages, crossing art and life: these are some of the main provocative aims of Italian paradigmatic figures of '60s and '70sin visual and performative poetry practices: Ketty La Rocca, Mirella Bentivoglio, Tomaso Binga, Lucia Marcucci, …

My dissertation will focus on Ketty La Rocca (1938-1976) and Tomaso Binga (1931), as pioneers of disparate, radicaland paradoxical actions sharing the deep necessity to deconstruct and re-construct new worlds within images and words.

The beginning of our century brought the slowly but constant rediscovery of these bodies of work:addressing in depth the relationship between text and image through the irreverent and experimental detecting of the limits of every medium, these artworks reveal hidden ideological messages imbedded in social laws followed as "natural", as well as in mass-media. The gesture, in particular, in its being movement, energy expenditure with an expressive, and not productive, purpose is subtracted to the law of profitability and of efficiency regulating our societies and as such, it becomes for them a polemical/poetic act of disalienation.

My proposal, exploring these subversion and contamination routes at a crossroads of History of Art, Sociopoetics, Aesthetics,Phenomenology, and Gender Studies, and based on a comparative approach,intends to enhance the importance of these unique artists, the unconventional thinking characterising their work, taking into account the art and socio-political context to which their work belong, the influence they had on the world of art, as well as the peculiar practices of collecting these "gestures" in the past and nowadays.

Rosanna Gangemi (Turin, 1976). She lives in Brussels. Art critic, essayist, curator, lecturer, external expert of the European Commission, Rosanna Gangemi has been the editor-in-chief of the international art magazine *DROME* (2004-2015) and a regular contributor of the Canadian magazine *ETC MEDIA*. After a B.A. in Sciences of Communication, she specialized in Cultural Heritage and was awarded a Master Degree in Philosophy of Art and Aesthetics. She currently explores contemporary art forms' crossings by teaching "Théorie des images", "ArtVidéo" and "Arts visuels actuels" at Université Paris-Est Marne-la-Vallée, as well as working on Thesis linking Philosophy of Art (ULB) and German Studies (SN). Last May she was invited to present a paper on visual poetry contributions and legacy of Italian female artists in the '60s and '70s at the Symposium *Embodied Words* - IIC, Brussels.

Gaëlle Théval

Université de Rouen / Université Sorbonne Nouvelle (France)

"Poésies en performance sur le web : de l'archive à la vidéoperformance"

[Fra.] Les pratiques désignées sous le terme de « poésie sonore », « poésie action », hors-livre, «hors la page » (Dufrêne), veulent mettre la « poésie debout » (Heidsieck) voire refusent le livre au profit de « publications orales » (Métail). Le poème n'est accessible, en dehors de sa performance, que par sa documentation, faisant alors vaciller la distinction

goodmanienne entre les arts « allographiques », dont la littérature ferait partie, et arts « autographiques[1] ». Dès lors, « lorsque l'œuvre se confond avec l'expérience "*hic et nunc*" de son accomplissement, dans une co-présence, en espace-temps réel, du performer et de son public, surgit la question de la mémoire[2]. »Rejoignant, par ce biais, des problématiques rencontrées par les arts de la performance, les poésies de performance interrogent à leur tour la notion d'œuvre : reposant sur « un faisceau d'éléments qui, chacun, élaborent une partie des restes et des traces qui se constituent en archives et deviennent les vecteurs potentiels de la diffusion de ces pratiques », leur mémoire et leur diffusion se fait via des photographies, des récits, des partitions, des témoignages, et, essentiellement et de plus en plus fréquemment, par des enregistrements audio ou audio-visuels. Qu'en est-il de ces archives ? Quelles sont leurs natures ? Captations sauvages ou institutionnelles, que donnent-elles à voir du poème performé ? Comment le documentent-elles ? Que fait la transmédiation à la performance ? C'est à cette question cruciale que nous nous proposons de nous intéresser, prenant acte de la multiplication de ces archives liées au développement du Web 2.0 et aux plateformes comme YouTube, qui autorisent une circulation sans précédent de ces documents, et interrogent le mode de circulation effectif de la poésie en performance.

Outre les multiples captations de performances, d'autres formes existent, développées au cours des années 1990 notamment, comme les performances et lectures filmées, au statut incertain, et, surtout, ce que nous nommerons des vidéoperformances, développées dans le sillage de la performance et de la vidéopoésie, et s'autorisant de codes spécifiques à la production vidéo du Web 2.0. Parmi d'autres pratiques, l'attention se portera en particulier sur le travail de Charles Pennequin, représentatif du caractère intermédial d'un grand pan de la poésie performée contemporaine, chez qui la vidéo se décline de multiples manières : performances filmées, films réalisés par le poète lui-même durant la performance, mais aussi improvisations filmées, diffusées sur les réseaux sociaux, la chaîne YouTube et le site de l'auteur, sont chez le poète autant de manières de continuer de « performer dans la vie de tous les jours », et d'échapper, ce faisant, à tentation spectaculaire.

[1] Nelson Goodman, *Langages de l'art*, Paris, Fayard, 2011, coll. « Pluriel »
[2] Nathalie Boulouch et ElvanZabunyan, « Introduction », dansJanigBégoc, Nathalie Boulouch, ElvanZabuyan (dir.), *La Performance, entre archives et pratiques contemporaines*, Rennes, Presses Universitaires de Rennes, coll. « Art & société », 2010, p.13-24.

Poems in performance on the web: from archive to videoperformance

The practices called "soundpoetry", "action poetry", off-book, "off the page" (Dufrêne), aim at putting "poetry on its foot" (Heidsieck) or even reject the book in favor of "oral publications"(Métail). The poem is accessible not only by its performance but also through its documentation, thusunderminingthe Goodmanian distinction between "allographic" arts, towhichliteraturewouldbelong, and "autographic" arts. Therefore, "when the work is defined by the "hic et nunc"experience of its achievement, in a co-presence, in real-time space, of the performer and his audience, the question of memory arises. Meet inghere by the same problems encountered by the arts of performance, performance poems question the notion of work: based on "a bundle of elements that each elaborate a part of the remains and traces that become archives and become the potential vectors for the dissemination of these practices[1] ", their memory and dissemination happens thanks to photographs, stories, scores, testimonies, and, more and more frequently, through audio or audio-visual recordings. What about these archives? What is their nature? Whether they are informal or institutional recordings, what do they bring to the performance of the poem? How do they document it? What does transmediation do to performance?This is the crucial question on which we intend to focus, starting with the multiplication of these archives related to the development of Web 2.0 and platforms such as YouTube, which allow unprecedented circulation of these documents and question the effective circulation of poetry in performance.

In addition to multiple performancesrecordings, otherformsexist, developed in the 1990s, such as performances and filmed readings, and above all video performances, developed in the wake of the performance and videopoesis, and authorizing specific codes for the video production of Web 2.0. Among other practices, attention will be focused on the work of Charles Pennequin, a good representative of the intermedial aspect of a large section of contemporary performance poetry, in which video is declined in many ways: filmed performances, films made by the poet himself during a performance, but also filmed improvisations, broadcast on social networks, the YouTube channel and the author's website are at the poet's disposal so many ways to continue to "perform in the life of all days, "and to escape, in doing so, to the temptation of the spectacle.

Ancienne élève de l'ENS de Lyon, **Gaëlle Théval** est professeure agrégée à l'Université de Rouen (IUT) et chercheuse associée au laboratoire «THALIM /Ecritures de la modernité » de l'Université Sorbonne Nouvelle. Ses travaux portent sur les poésies expérimentales et contemporaines, ainsi que sur les médiations matérielles du poème, dans le livre et hors du livre (poésie visuelle, poésie sonore, poésie numérique, performance).
Principales publications :
Poésies ready-made, XXe-XXIe siècles, Paris, l'Harmattan, 2015
Avec Hélène Campaignolle et Sophie Lesiewicz (dir.), *Livre/Poésie : une histoire en pratique(s),* Paris, Les Cendres, 2016
Avec Olivier Penot-Lacassagne (dir.), *Poésie et performance*, Nantes, Editions Cécile Defaut, 2017
https://poesieexp.hypotheses.org

Former pupil of the ENS de Lyon, Gaëlle Thévalteaches at the University of Rouen (IUT) and Research Associate at the "THALIM / Ecritures of Modernity" laboratory at the Sorbonne Nouvelle University. Her work focuses on experimental and contemporary poems, as well as on the material mediations of the poem, in the book and out of the book (visual poetry, soundpoetry, digital poetry, performance).
Main publications:
Poésies ready-made, XXe-XXIe siècles, Paris, l'Harmattan, 2015
With Hélène Campaignolle & Sophie Lesiewicz (ed.), *Livre/Poésie : une histoire en pratique(s),* Paris, Les Cendres, 2016
With Olivier Penot-Lacassagne (ed.), *Poésie et performance*, Nantes, Editions Cécile Defaut, 2017
https://poesieexp.hypotheses.org

Celia Galey

Labex CAP/ Université Panthéon-Sorbonne / Centre Pompidou (France)

"Taping sound and sounding tape: from magnetic recording to poetic writing"

This paper looks at the creative processes that take place when poems are performed off the page in the works of Bernard Heidsieck, Jackson Mac Low, Brion Gysin, and David Antin, whose complex sound poems do not easily lend themselves to "close listenings." The rhythmic, synchronic, or melodic elements escaping typography and building extra-lexical structures of meaning reach a complexity of counterpoint. Transcribing these dimensions and analyzing them musically helps clarify how performance is a form of poetic composition, even though it lies beyond the limits of the written that canonically define a literary text.

If it might be tempting to oppose oral writing to aural reading, this new binary is voided by the fact that listening itself operates as a rewriting. These observations help cast light on the diverse functions the poem that is written on the page (often misguidedly called a "score") may play in relation to performance. When comparing the printed version of Gysin's raw, unreadable Permutation Poems, Heidsieck's multimedial and mimetic so-called "score-poems," Jackson Mac Low's indeterminate scores, and David Antin's talk poems, it appears that the place occupied by the written poem in relation to its performance(s) is never quite as stable as we may think.

As a postdoctoral fellow, **Celia Galey** is conducting her research on Allan Kaprow's scripts for happenings in collaboration with Pantheon-Sorbonne University and the Pompidou Center in Paris. A former student of the Ecole Normale Supérieure and a Fulbright alumnus, she graduated from the Conservatory of Music of Lyons in piano performance and obtained her PhD of American studies from Paris-Diderot University in 2016. Her dissertation looked at Jackson Mac Low's performance writing and focused on the political implications of his experimental production that connects poetry, music, choreography, theatre and cinema.

WORKSHOP

31/10/2018, 11h-17h
Sala B4 (FLUL, Edificio da Biblioteca) / **Room B4** (School of Arts and Humanities, Library building)

Cristian Forte (coord.)

"Suceso Literario / Laboratorio de escrituras y poéticas en acción"

[Cast.] El curso se propone facilitar herramientas prácticas y teóricas que impulsen a la reflexión y elaboración de nuevas formas narrativas. El aspecto teórico tendrá un enfoque transmedial (literatura, poesía, performance, artes gráficas, arte sonoro) y hará cita a diversas acciones artísticas y literarias acontecidas entre las décadas de 1990 y 2010 en el contexto de América Latina. De tal forma, veremos algunos referentes que nos orientarán a entender el cuerpo como un texto y a la literatura como un suceso que puede prescindir de la escritura. El curso también se orientará gradualmente a estimular la creación de obras y/o acciones asumiendo un formato de laboratorio. La meta es visualizar prácticas artísticas y reconocer dispositivos de creación para aproximarse a una perspectiva más plural de la literatura.

Poesía y literatura: neo / vanguardia, intertextualidad, nuevas formas de arte, error, libro y libro- objeto.

Transmedialidad: teorías sonoras, dinámicas socioculturales y prácticas artísticas, espacio privado y espacio público.

Taller:

El taller abrirá algunos aspectos teóricos y prácticos que interrelaciona tres conceptos: cooperación, impregnación y disolución. Dichos conceptos serán planteados como herramientas para la creación de formas narrativas y poéticas. Observaremos y analizaremos algunas experiencias de artistas en el contexto latinoamericano. Como estrategia para re-educar los sentidos y generar modos de re-escritura también se llevarán a la práctica paseos en el espacio público, técnicas básicas de meditación y ejercicios que combinan escritura-imagen-sonido.

Textos de referencia:

Zurita Raúl, 2017, *Verás*Ediciones Biblioteca Nacional, Chile.

Red Conceptualismos del Sur, 2012, *Perder la forma humana, una imagen sísmica de los años ochenta en América Latina*, Museo Nacional Centro de Arte Reina Sofía, España.

Mujeres Creando, Idioia Romano, María Galindo (coordinación), *Revista Mujer Pública 7 /Crisis*.

Colectivo Etcétera, compilación y edición: Loreto Garín Guzman, Federico Zukerfeld, 2016, *Etcétera… Etcétera…*, Buenos Aires.

Beta Local, 2015, *Herramienta Generosa Vol #2*, Fundación puertorriqueña de humanidades, Puerto Rico.

Juan Salzano(compilador- editor), 2017, *Nosotros los Brujos, apuntes sobre arte, poesía y brujería*, Santiago Arco Editor, Buenos Aires.

Internacional Errorista, 2009, *Manifiesto Errorista*.

Literary Event / Laboratory of writings and poetics in action

The aproach aims to provide practical and theoretical tools that encourage reflection and development of new narrative forms. The theoretical aspect will have a transmedial focus (literature, poetry, performance, graphic arts, sound art) and will quote various artistic and literary actions that occurred between the 1990s and 2010 in the context of Latin America. In this way, we will see some references that will guide us to understand the body as a text and literature as an event that can go without writing. The aproach will also be gradually oriented to stimulate the creation of works and/or actions assuming a laboratory format. The goal is to visualize artistic practices and recognize creative devices to approach a more plural perspective of literature.

Poetry and literature: neo/avant-garde, intertextuality, new forms of art, error, book and book-object.

Transmediality: sound theories, socio-cultural dynamics and artistic practices, private space and public space.

Workshop:

The workshop will open some theoretical and practical aspects that interrelate three concepts: cooperation, impregnation and dissolution. These concepts will be proposed as tools for the creation of narrative and poetic forms. We will observe and analyze some experiences of artists in the Latin American context. As a strategy to re-educate the senses and generate ways of re-writing, walks in the public space will also be carried out, basic meditation techniques and exercises that combine writing-image-sound.

Reference texts:

Zurita Raúl, 2017, *Verás* Ediciones Biblioteca Nacional, Chile.

Red Conceptualismos del Sur, 2012, *Perder la forma humana, una imagen sísmica de los años ochenta en América Latina*, Museo Nacional Centro de Arte Reina Sofía, España.

Mujeres Creando, Idioia Romano, María Galindo (coordinación), *Revista Mujer Pública 7 /Crisis*.

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Beta Local, 2015, *Herramienta Generosa Vol #2*, Fundación puertorriqueña de humanidades, Puerto Rico.

Juan Salzano (compilador- editor), 2017, *Nosotros los Brujos, apuntes sobre arte, poesía y brujería*, Santiago Arco Editor, Buenos Aires.

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