

Concrete poetry made the word visible but stayed within endoliterary borders. In fact the religious orthodoxy of the tenants of this new frontier of literature led one to suspect some *horror vacui*, a fundamental conservatism.

Poesia Visiva, the visible poetry makes the *visibilia* word—the iconic, second (?) real that satiates our mind-eye. Word and image collide, change energies, word floats off the screen and image is semantically charged.

In a literary poetry the *image* floats; as a “literary” image it is, so to speak, a project of the word.

In a visible poetry the image is industrial, on the page. The poem is no longer an intimate theatre of the imagination but a production process of word and image.

Public text/image is a machine supplied by an inexhaustible current from factory to wallet. In a pseudo-hedonist society the “media” saturate the cycle. Image *presents* consumption, is a negative of desire.

The visible poem is an erotic valve coupling politic and poetic machines. The content of V. P. is not political but its structure: it destructures the endoliterary and restructures the media-massage. Non-ideal, transient. It is consumed.

V.P. is internally subversive of the neo-capitalist media because the image is capitalistic, or, capitalism *is* an image; in the state-socialist system the image-sell is replaced by the word, the ideological stereotype (socialism as a word): there V. P. is externally aggressive.

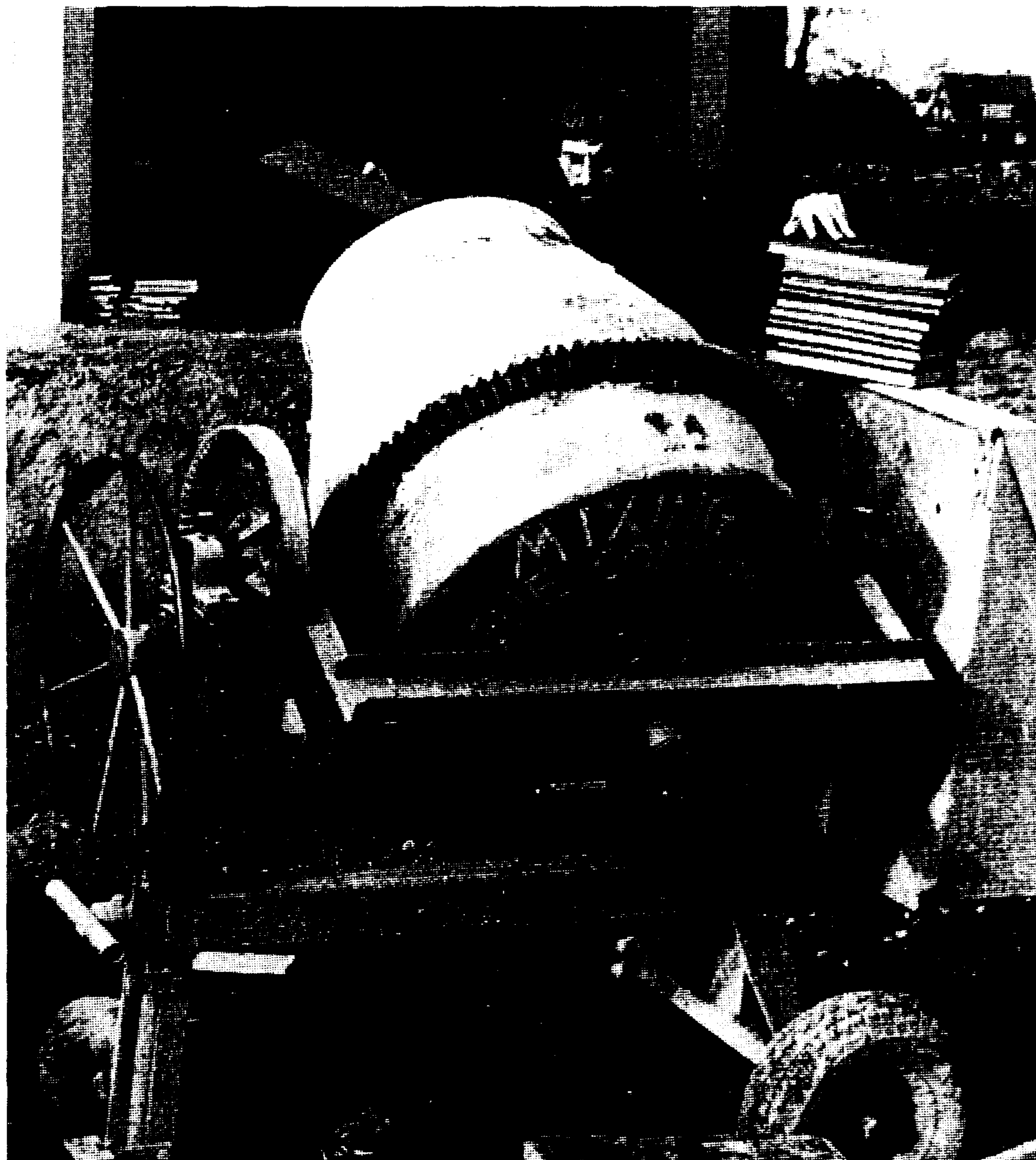
Poesia Visiva is the acid edge of a much larger movement working in the medium from Japan to Brazil by way of east and west Europe. P.V. initiated and put a political bite into the new poetry. “*Poesia Visiva*” was coined by the Italian group. Politically volatile, esthetically violent Italy was a natural cradle of the visible poetry.

Concrete was a topo-text whose syntax had rarefied into "constellations"; each word pulsed in semantic isolation in an airless universe. V. P. blows its mindverse with brash, oscillating image/words. A grammar of word and image is assembled.

The point is not the McLuhany toons of media relations, but that the word-culture of Concrete was purist and apolitical while V. P. is necessarily a cultural politics. Slippage of the semantema of our word cultures over the last couple of centuries of industrial growth was suddenly accelerated with the last 30-40 years of image culture.

The concrete poem was an endgame of language; its paradigms hardened into a bony system and the skeleton couldn't dance anymore. The *Visiva* poets reinvent a living speech for poetry, not by a reactionary swing from the obsessive mechanics of concrete to a literary poetry but with a virulent dialectic of visible word and semantic image.

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