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**Vicente Huidobro's *Salle 14*:
In Pursuit of the Autonomy of the Object**

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Salle 14 is a collection of thirteen “painted poems” exhibited in Paris in 1922 during Vicente Huidobro’s first and longest stay in the French capital. In the totality of his work, it represents a unique and unrepeatable adventure—a tangential space as is all visual poetry in the literary tradition.¹ At the same time they are pictures whose ontological *status* relegates them to the condition of works of art and thus also subjects them to market values, reproduction rights, the authenticity of the signature, the dangers of loss or dispersion, and the effects of time on the colors and materials.

The *foyer* of the Parisian theatre Edouard VII, quite literally a threshold space, was transformed from a waiting room into a gallery for an artistic exhibition in which Huidobro wished to echo the title Guillaume Apollinaire had wished to give to his collection of calligrammes: “Et moi aussi je suis peintre” (I also am a painter). First seen in this humble space, the *Salle 14* series was exhibited again eighty years later in an itinerant show that was inaugurated in the Reina Sofia Centre for Art in Madrid, Spain, and ended up in Santiago de Chile en 2001.²

Of the thirteen painted poems exhibited in 1922, seven originals have survived. Only two exist as calligrammes: “Paysage” (Landscape), which was printed in the catalogue for the exposition that also served as invitation, and “Moulin” (Mill) which appeared in a leaflet inserted in the same invitation. For “Tour Eiffel” we have a schematic sketch, which is one of the seven existing paintings reproduced in calligraphy by Robert Delaunay with indications regarding colors and, for some of them, the inscription “Poème de V. Huidobro” at the end. Nevertheless, the extant poems allow us to approach them as phenomena of complex “crossover arts,” which debate questions of presentation *versus* representation, originality, the materiality of writing, and the implications of technology.

From the point of view of cultural semiotics, we can read the 1922 invitation-catalogue as a sampling of the intellectual weaving that Huidobro managed to create only a short time after his arrival in Paris. The catalogue (Fig. 1) announces the *vernissage* of the individual exposition of his poems on Tuesday, May 16th, 1922, and which is to last until the 2nd of June. On

the first page of this catalogue, Pablo Picasso's portrait of Huidobro is an eloquent introduction that Huidobro would further exploit by reproducing it in *Saisons choisies* (1921) and ten years later in *Altazor* (1931). Also he dedicated several works to the painter, for instance, the poem "Paysage" of *Horizon Carré* (1917) and *Ecuatorial* (1918). These were all evident displays of admiration for the man whose name was synonymous with Cubism.

The authority of the Spanish artist's signature in the extreme left of the portrait is auspicious in two senses of the word, especially in the context of an artistic exhibition. "Literary cubism" was an umbrella term that responded, poetically, to premises already established in the pictorial realm. Similar was the case of Creationism, the movement the Chilean poet founded and of which he was the only member. The inscription that accompanies the portrait "Vincent Huidobro *par Pablo Picasso*" bears witness to the type of identification to which Huidobro aspired—that is, to a dialogue between peers and founders of artistic movements through the juxtaposition of their names. As a result, the exploitation of Picasso's name allows Huidobro to evoke this most famous of artistic movements despite the fact that the sketch itself is absolutely devoid of cubist traits.

On the inside the catalogue reiterates the strategy of using authorities to create the desired sophisticated profile of the Chilean poet. It is also a measure of the cosmopolitan internationalism that characterized the Parisian Avant-garde in which there were more foreigners than Frenchmen during these years. The reviews in French by art critics such as Maurice Raynal and Waldemar George, by the Polish poet Tadeuz Peiper, by the Spaniards Juan Larrea and Gerardo Diego, in Russian by the artist and critic Serge Romoff (Sergi Romov), and in English by Matthew Josephson and by the *New York Times* present a discursive variety that goes from introducing *Salle 14* to praising Huidobro for his "Creationist" poetry. It is interesting to note that the Spanish language is entirely lacking from these reviews and even from the poet's name, which he tended to "Frenchify" as "Vincent" for publications in French.³ In this sense, the painted poems of *Salle 14* are evidence, despite a certain grammatical uncertainty, of a desire to be completely integrated into the European center of the greatest cultural prestige.

To return to the exposition, there is little documentation regarding the sudden closing of the exhibition only a day or day and a half after its opening. There is only a brief journalistic announcement and a letter by Huidobro to his friend Juan Larrea in which he describes the "huge success" of the reception by the "elite" and the protests of the "mass public" as well as how the theater took down his poems after a "big battle" took place. In his perception of events, Huidobro adheres to another common practice of the period, namely the desire to shock—the radical, Dadaist position *par*

excellence—by way of which every installation or artistic exposition was turned into a surprising spectacle and site of confrontation. Peter Bürger analyses this “shock” as being nonspecific regarding the reaction by the public, and notes that since it is by definition a unique experience, the shock quickly loses its effectiveness (80–81). Still, he maintains, shock is “consumed” when it is expected or when the press takes it upon itself to anticipate it or prepare the public for it (81). Walter Benjamin, for his part, sees the cultural phenomenon of “shock” in negative terms for the automatic, unconscious, and non reflexive character of the aesthetic experience and perception. In effect, Waldemar George reproduced the review written for the catalogue-invitation of *Salle 14* in the newspaper *Ere Nouvelle* on May 19th, providing as well a postscript in which he pointed out the closing of the exhibition because of its Avant-garde nature. In doing this, George not only evinced the effect of shock—even when he did it *a posteriori*—but attached it to an anticipated value to any event in which Huidobro would be involved.

The desire to *épater les bourgeois* cannot be divorced from the question of the public that Huidobro divided into two distinct parts in his letter to Larrea: “the elite” that accepted his art and the “mass public” that rejected it. The work of autonomous art of insertion in daily life and the consumption of the same constituted an evident paradox in the first decades of the Avant-garde movement. According to Roland Barthes, the revolts against the bourgeoisie were limited in social terms, and were more a matter of a minority of intellectuals and artists who were in fact themselves members of the bourgeoisie. Their only audience, in reality, was the very bourgeoisie they were against and on which they depended financially in order to express themselves (139). Matei Calinescu, on the other hand, analyzes this contradiction with respect to an art that carries within itself a culture of crisis, which is compatible with other characteristics such as intellectual provocation, iconoclastic gestures, mystification, and so forth. In this sense, Calinescu makes clear that if indeed the notion of an elite was implicit in the idea of the Avant-garde, it was also “comprometida con la destrucción de toda elite, incluyéndose a sí misma” (143) (dedicated to the destruction of all elites, including itself).⁴ Seen in this light, one can interpret the supposed “failure” of *Salle 14* as a success. This limited reception would hold in check the complete integration of art as an independent aesthetic phenomenon, called upon to compete with the inventory of the real, objective world of automobiles, plants, gramophones, birds and fruits, on which Huidobro’s manifestos placed so much emphasis. Despite all of this, it is difficult to measure how great the scandal or protest to which Huidobro alluded really was in the eyes of a cosmopolitan public that, by the 1920s, could no longer be so easily shocked after years of Dadaism.

The year 2001 constitutes a landmark in the pilgrimage of the painted poems when they were brought together under a new optic, that of the postmodern museum. It could be seen as reactionary to have Modernism's novelty digested and turned into nostalgia. Nevertheless, too much time has passed for the conformity, commercialization and domestication that the experimental art of this period suffered from World War II onwards to signify today an urgent critical reflection. The Reina Sofia Centre for Art in Madrid organized a showing of *Salle XIV. Vicente Huidobro y las artes plásticas (Salle XIV: Vicente Huidobro and the Plastic Arts)* pulling together the disparate and scattered series of painted poems in a manner that brings to the forefront the complexities, contradictions and nuances of the twenty-first century museum.

This was an intimate exposition that occupied two rooms. It was interesting to note the distinctive classification in terms of the distribution of the reconciled painted poems and the serigraphed reproductions that make up the album *Salle XIV* today. A certain inversion, perhaps ironic, was created by the fact that the serigraphs were hung in a hall which the public was obliged to cross in order to arrive at the "true" place where the originals were located. The liminal space of the theatre foyer which had contained the painted poems in 1922 now became a kind of ante-room for the 2001 *reproductions*, as the postmodern museum of the twenty-first century sought a way to reconcile the exposition of simulacra copies with its traditional mission of a place that houses original works of art.

Although the originals occupied their own room, they kept intact the aura they shared with such original artefacts (sculptures and portraits) of Huidobro realized by other artists (Hans Arp, Pablo Picasso, Lajos Tihanyi, and Juan Gris) and the one surrounding autographed manuscripts. Nevertheless, the postmodern museum gave itself the permission to dissolve, without shocking or feeling shocked itself, the frontier between the genuine article and its reproduction. This reproduction, in any case, is not a photographic duplication but rather a type of printing that requires greater human investment and creative work—namely the serigraph—which consists of an impression in which the colors are filtered through a fine screen of silk. Thus the incomplete series from 1922 passed under the cosmetic scalpel of the simulacrum. Modified and rejuvenated, it was edited as an album, just as Huidobro planned to do with his exposition but never actually accomplished. The serigraphed compendium includes a reconstruction of "Tour Eiffel" that substitutes for the lost original, and two versions, "Moulin," and "Paysage," colored by the Chilean artist and friend of Huidobro, Sara Camino Malvar. All three have been homogenized in terms of their size and format, jumbling together the names of the artists. The exhibit had an archaeological aspect to it in that it brought together the disparate pieces of a cultural object—namely, the series—that the hazards of

time had left incomplete. But because this exposition was of course temporary, it turned around and redispersed the fragments of *Salle XIV* again, sending them back to their various owners, and thus undid its own act of congregation as it also created a new series at the expense of memory (or aura) based on the originals.

The museum's standardized album opted to remove Huidobro's signature from the painted poems whose originals had contained it. As a result, the serigraphs comprise a simulacrum precisely in the Baudrillardian sense since they have no real referent. Indeed, one can read as symptomatic the visual change in the number that the Reina Sofia brought about when they called the exposition *Salle XIV* in Roman numerals.

In his revisions of Theodor Adorno's aesthetic ideas and in dialogue with Walter Benjamin, Eduardo Grüner has pointed out that under the capitalist conditions of production, the autonomy of the work of art can only be conquered at the price of being transformed (paradoxically) entirely into merchandise. The gaze of the receptor thus falls prey to an unsolvable contradiction between the merchandise-fetish character and the promise of a social rendering, and a reconciliation of subject and object. As Grüner makes clear, this notion supposed that "sólo viviendo hasta el fondo su condición de mercancía puede la obra *mostrar* su Otro, *señalar* el camino de la autonomía" (204) (only by living the condition of merchandise to its limit can the work *show* its Other and *indicate* the way of autonomy). This condition is closely linked to the depersonalized artistic patronage financed by corporations and public entities that frees the state from its role as a protector and promoter of the arts. *Telefónica S.A.*, then, was the corporate sponsor of the exposition in Madrid and Santiago de Chile.⁵

In effect, the consumption of the work of art by current museum practice is intimately linked to the commercialization of its derivative products. Néstor García Canclini reflects on the transfer of leadership from the cosmopolitan Avant-garde to globalizing institutions and enterprises when he comments that

hay que decir que las artes visuales—también la literatura y la música—están cambiando al participar de la industrialización de la cultura. Museos, fundaciones y bienales, esas instituciones en las que antes prevalecía la valoración estética y simbólica, adoptan cada vez más las reglas de autofinanciamiento, rentabilidad y expansión comercial [. . .] Las exposiciones y su publicidad, las tiendas y las actividades paraestéticas realizadas por muchos museos, galerías y bienales, se asemejan a la lógica de producción y comercialización de imágenes y sonidos en las industrias comunicacionales. (149)

(it must be said that the visual arts, as well as literature and music, are changing as a result of participating in the industrialization of culture. Museums, foundations, and other institutions in which aesthetic and symbolic values

formerly prevailed are subject ever more frequently to the marketplace rules of commercial industries so that they must become self-supporting, profitable and continually growing [. . .] The expositions, their advertising, museum shops and related activities organized by many museums and cultural institutions are now subject to the logic of the production and commercialization of images and sounds in the industries of communication.)

In the case of the *Salle XIV* exhibition in the Reina Sofia, one can argue for a gradation of spaces and consumption; the simulacra of serigraphs exhibited in the ante-chamber would provide a bridge between the originals and the store in which not only the catalogue and album were for sale, but also facsimile reproductions of the 1922 invitation-catalogue and the three issues of *Creación/Création* that Huidobro founded and published between 1921 and 1924.

I now wish to concentrate on the painted poems (i.e. the photographic reproductions of the originals) in order to briefly consider three of the Avant-garde proposals that Huidobro problematized in these works: the question of the materiality, the originality, and the autonomy of the artistic object.

I proceed from a conception of visual poetry as an encounter between two entities—the word and the image—in a cross-field in which each seeks the specificity lacking from its own system: writing becomes figurative while the image is made readable, literally and metaphorically. In surpassing its normal limits, each art makes visible a process of supplementarity. Following Mijai Spariosu's concept of liminality—a space that outstrips all oppositions and creates favourable conditions for an alternative art—I would suggest that *Salle 14* proposes an art whose frame of reference is constantly called into question by surpassing the traditionally-conceived dichotomy word *versus* image.

Materiality

Together with the dissolution of inherited signs and the dismantling of mimetic modes of reproducing reality, many of the Avant-garde practices questioned traditional epistemologies by emphasizing both the figural aspects of writing and the abstraction of the plastic image. In this sense, both visual and poetic aesthetics became superimposed, drawing one's attention toward the presence of the material signifier, for which reason many experiments erased the borders between the two disciplines.

Such is the case of the *Salle 14* poems that, in reinforcing the visibility of the graph, have recourse to that carnality that Christianity in its origin saw as integral to the visual image, whose materiality made it compete (often to its detriment) with the "spirit" of the letter, as Facundo Tomás has noted

(123). The words that reside in this sensual materiality display the “thickness” of which Norman Bryson speaks (3) and which Stéphane Mallarmé called the “bones and tendons” of language, seeking in them a symbolic value (962). At the same time, the *calligramme* creates a site of resistance against the linearity that phonetization imposed. A multiple, spatial-temporal dimension thus arises in the manner of a pictogram, which, in turn, questions the ontological conceptions of Western thought—subject, as it is, to succession, to the logical order of time or to the irreversible temporality of sound—following the kind of logic found, for example, in Jacques Derrida’s grammatology (113).⁶

For her part, Joanna Drucker complements Derrida’s ideas by proposing a hybrid theoretical model of materiality that combines both the presence of substance and the absence of difference. Typography, like writing, evinces attributes that are clearly physical and whose specificity can only be understood in relation to the historical conditions of its production. Drucker insists that the material form of the outline and the visual, corporal aspect of letters, words and inscriptions are evidence of rules of linguistic use and mechanical means that a culture has at its disposition, and that this form has the capacity to signify if and only if it is part of a cultural code (44).

For the purpose of my analysis I would like to consider a particular painted poem, “Minuit” (Fig. 2). Its calligraphy in block letters behaves as typography, but without the mediation of technology. Here Huidobro fuses two temporalities, that of the medieval manuscript and the rationality of printing, which in fact was to undergo a renovation in the first decades of the twentieth century with the Futurist and Dadaist experiments by Marinetti, Schwitters, Tzara, Zdanevich, and Heartfield, among others.

The block letters in “Minuit” correspond to “sans serif” typography. While its origin goes back to the monumentality of the Greeks and has as precedent the “textus sine pedibus” of the Middle Ages, its popularity is related to the commercial advertising of the steam engine “boom” in 1825, largely for the reason that it was more economical and easier to adapt to the industrial model. In the artistic circles of the early twentieth century, “sans serif” scripts were quickly taken up by the Bauhaus. For example, Walter Gropius, and Jan Tschichold—the type-designer and theoretician who preferred to call them “skeleton letters” (73)—saw them as consonant with the spirit of new methods and materials of construction in architecture, an argument that once more emphasizes the web of relations between the arts and the urban setting. In fact, in their dimensions and exploitation of typographic styles, Huidobro’s painted poems capitalize on the techniques of advertising posters.

Another component that adds a material substance is the papiers *collés* in three of the poems—“Marine,” “Océan,” and “Piano” (Fig. 3)—present in the waves of the former two and the piano keys of the latter one. This

structural element in turn problematizes the illusionist quality of art while reinforcing at the same time the artisan quality of these visual poems. The *collage*, according to Rosalind Krauss, literalizes depth; “for it is the affixing of the *collage* piece, one plane set down on another, that is the center of collage as a signifying system” (37). It is the visual illusion of a spatial presence. In “writing” this presence, the *collage* guarantees its absence and becomes a meta-language of the visual (Krauss 37). If by painting his verses, Huidobro reinforces the signifier of the linguistic sign in its sensual aspect, by using *papiers collés* he underscores spatial materiality in a system of plastic signifiers. In both cases, it is a matter of presences whose referents are absent, although the visual image maintains its condition as a motivated sign (natural sign) *vis-à-vis* the arbitrariness of the linguistic sign.

The Originality and the Autonomy of the Object

The fascination with the origin/original produces the paradox already posited in that very ancient time, prior to any time of experience, that contains the mysteries of the creative process.⁷ The Avant-garde brought about, in this sense, a double itinerary, first by projecting itself forward (to wit the prefix “avant”) toward a utopia where artistic experience would be united with daily life, while also returning back to the roots of a multi-sensorial thinking, whether pre-alphabetic or medieval, in order to exhume primitive rites and conquer the past.⁸ But this return did not simply suppose a regression so much as an exposition of the rationality to which the arts of the preceding centuries had been subject. To create as nature does—already the rallying cry of Huidobro in the preface to his poem *Adán* (1916)—meant adding another world to the world. To create without imitating was a sign of the times. For Huidobro a created poem was that “in which each constitutive part and the whole present a new entity, independent of the external world and cut loose from any reality other than its own, in order to take its place in the world as a singular phenomenon [. . .] it makes real that which does not exist, it makes *itself* reality” (“El creacionismo” 2003: 1339. This idea of “presenting something new” not only eliminates all mediation (representation), but also is related to the notion of the present as an immediate experience in which the “now” is the precondition for the search for the new (Drucker 87–88). I would like to focus on “Minuit” in order to see how Huidobro fuses the origin/primitive in the present, and in this “presenting” proposes the independence of the painted poem as an autonomous object.

On a black background, signifying the night, white letters configure a minimal astral landscape: a star, a meteor that has wandered away, a moon. Although “Minuit” has no particular order as to how it should be read and

looked at—thus behaving as a cubist painting—I will offer René de Costa’s translation for the purpose of the analysis:

A heavenly body has lost its way
 Be it a meteor or a kite tail the neighboring pageant is beautiful
 The moon and my balloon slowly go flat
 Nest or atom
 Here is the star
 This is the valley of tears and the astronomer. (93)

The nocturnal scene makes necessary the inversion of the usual white page for a poem with its black letters. Nevertheless, this inversion, beyond the mere representation of a starry night, also cleverly simulates a photographic negative. In this sense, we are faced with an original that facilitates copies, a multiple series. A process is being revealed—a process of revealing, if you will—the process of mechanical reproduction on which visual, autographed poetry depended for its publication.⁹

There is a double and simultaneous chromatic information of a unique moment, the beginning or origin that the photographic negative possesses, but also that of nocturnal obscurity. Mircea Eliade has pointed out that at every cosmic level a period of obscurity precedes one of pure and regenerating light. Universal night possesses a positive value, and in it the moon—the very model of perpetual/eternal return—shows us the true human condition: death, rebirth, *pathos*, consolation (184). “Minuit” “creates” a moon in its inverted position of the declining phase, and the poetic “I” sees her/himself in it by associating it with her/his human activity that, even as it is playful, is also dramatic in its disappearance.

The verse “Here is the valley of tears and the astronomer” juxtaposes two cosmic visions, which in turn responds to two generation theories regarding the universe. On the one hand, the Christian metaphor evokes the idealism of the salve of the Virgin Mary, in which the “children of Eve” declaim their suffering “here” on earth; on the other hand, the scientific knowledge of the “homo sapiens” alludes to the new theories that were to revolutionize the manner of conceiving and perceiving reality and the origin of the world, and which the Avant-garde would absorb as myth, as Poggioli has argued (178). Huidobro defined the work of art as “una nueva realidad cósmica que el artista añade a la naturaleza y que debe tener como los astros una atmósfera propia” (“La creación pura” 2003: 1313) (a new cosmic reality that the artist adds to Nature and which, like heavenly bodies, should have its own atmosphere). Read through these concepts, “Minuit” responds to duplication; it creates in its interior this universal dimension of creation and evolution that defines it, in turn, as a created poem-object.

Juxtaposed with these universal predicates, we find two verses in the form of an X. “Here the star / Nest or atom” indicate an encounter between

other general principles. Huidobro, like many innovative poets, incorporated a vocabulary that was in tune with the inventions and discoveries of Modernity. The atom, indivisible unity and primary component of all matter, was an object of study and speculation from the pre-Socratics to the physics and science contemporary to the Avant-garde. Since the lack of an article gives to “nest” and “atom” an adjectival function, Huidobro allows us the option of assessing the calligrammed star as a minimal material component or, by analogy, as a primitive image. Gaston Bachelard, in his *Poetics of Space*, analyzes the nest with respect to the house and, by extension with the universe, as a positive and primal image which brings out the primitiveness in us (91).

The conformity between the elements of the universe point, in turn, to the poet's preoccupation with origins and artistic creation. But far from being an ideal of beauty of passive contemplation, “Minuit” reveals that the process of creation extends to the reader/spectator, a necessary agent for the construction of meaning. According to the concept Hans Robert Jauss elaborates in analyzing Avant-garde “ambiguous objects” (57–58), “Minuit” elaborates a *poiesis* in which the spectator/reader participates in the creative act, and as a result, the aesthetic dimension of the work depends on him or her and not on the artistic object itself.

The lens of the astronomer/photographer outlines a portion of the universe in which we find ourselves included. The use of the deixis of place in the “ici/here” (here is the valley) as in “voici/here” (here is the star) is a strategy for the eye of the spectator or reader, who assumes the consciousness of his or her own position before the image. Moreover, this use evokes a present that is actualized *ad infinitum* in each act of viewing/reading, thus breaking any illusion to an external referentiality. In this sense, the representation (a starry night) sees itself shaken from the moment of reinforcing the notion of presence due to the fact that the relation between art and reality is denied and the condition of the autonomous object is exposed.

The grapheme, in its double action as graph and gramma conflates new and old technologies, science and religion, play, art, and poetry. Here, as in the case of other calligrammic poems, one would have to institute a process of “de-sedimenting” the millennial history of scriptural linearity which I have already mentioned. To this we can add the fact that Huidobro chose to use *gouache*, that opaque watercolor, which was of course a technique employed by medieval illuminators and which knew resurgence among artists in the early twentieth century.

Common to all the Avant-garde tendencies of this period was the view of the formulation of the ontological status of art as linked to a material aspect and to the affirmation of the artistic object as independent from the referential domain. Nevertheless, Huidobro already understood the

limitations of these views when he printed on the back page of his review *Création* in 1924: LES POETES SONT AUSSI ^{peu} INDEPENDANTS QUE LES PEINTRES (POETS ARE AS ^{little} INDEPENDANT AS PAINTERS). This is graphic humor brought about by an ironic inversion that makes the tiny, superscripted “peu”/ (little) suspended between the block capitals take on the greater intensity of the meaning. It announces the limits of the independence/originality of art and language in relation to reality. In the end Huidobro’s pursuit of the autonomy of the object was fruitless. Ten years later and back in Santiago de Chile he would wonder: “Why don’t we give to the forms created by art citizenship status in the land of reality?” (*Pro. Revista de arte* 1934). One could conjecture that the artistic autonomy that Huidobro and his contemporaries fought for is fully realized in the intricate cultural weaving of the postmodern museum.

Notes

1. This essay is a revised version of chapter 2 of *La poética visual de Vicente Huidobro*.
2. All seven sketches belong to a private collector in Santiago de Chile.
3. His Francophilia made him the butt of jokes on occasion, as when Alberto Rojas Jiménez, a writer for *El Mercurio*, a Chilean newspaper, (1924), presented him as “. . . Vicente Huidobro, the French poet born in Santiago de Chile” (García-Huidobro McA, 36).
4. All translations are the author’s.
5. In Spain the collaboration of the private sector in cultural matters dates back to the period of the Republic (e.g. “Institución Libre de enseñanza” and “Fundación Del Amo”). The “Law of Patronage,” a project of the Socialist Party under Felipe González, was a decisive step in the government’s delegating a portion of the cultural activities to the private sector. Nevertheless, there is a substantial change from the apportionment of the private to the public to the appropriation of the public by the private, since in the latter situation one abandons the idea of culture as a public good. This final step formed part of the Popular Party’s political program under José María Aznar and under whose presidency the Reina Sofía exhibition in 2001 took place.
6. Worthy of note is Edward Said’s understanding of Derrida’s notion of *écriture* as “visual thesis” (196).
7. According to Krauss, originality for the Avant-garde became an organicist metaphor referring not so much to formal invention as to sources of life (157).
8. In the 1960s Harold Rosenberg stated that under the slogan of “a new art for a new reality” old superstitions were exhumed (12), and Renato Poggioli pointed out—via Bontempelli—a “profound and disturbed nostalgia for a new primitiveness” of the Avant-garde (76). In a similar manner Octavio Paz expressed that any search for a future ends up in conquering the past again (5).
9. Tschichold confirmed that Apollinaire’s handwritten calligrammes were published thanks to the new technology of photo-duplication (218).

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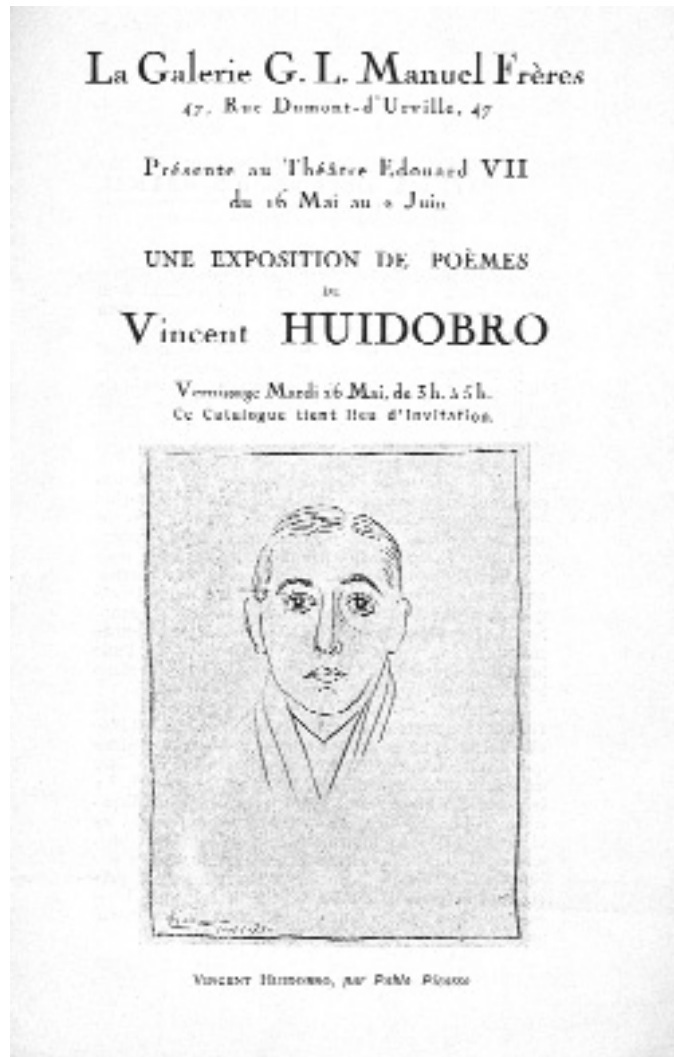


Photo 1. Catalogue-Invitation, Paris 1922.

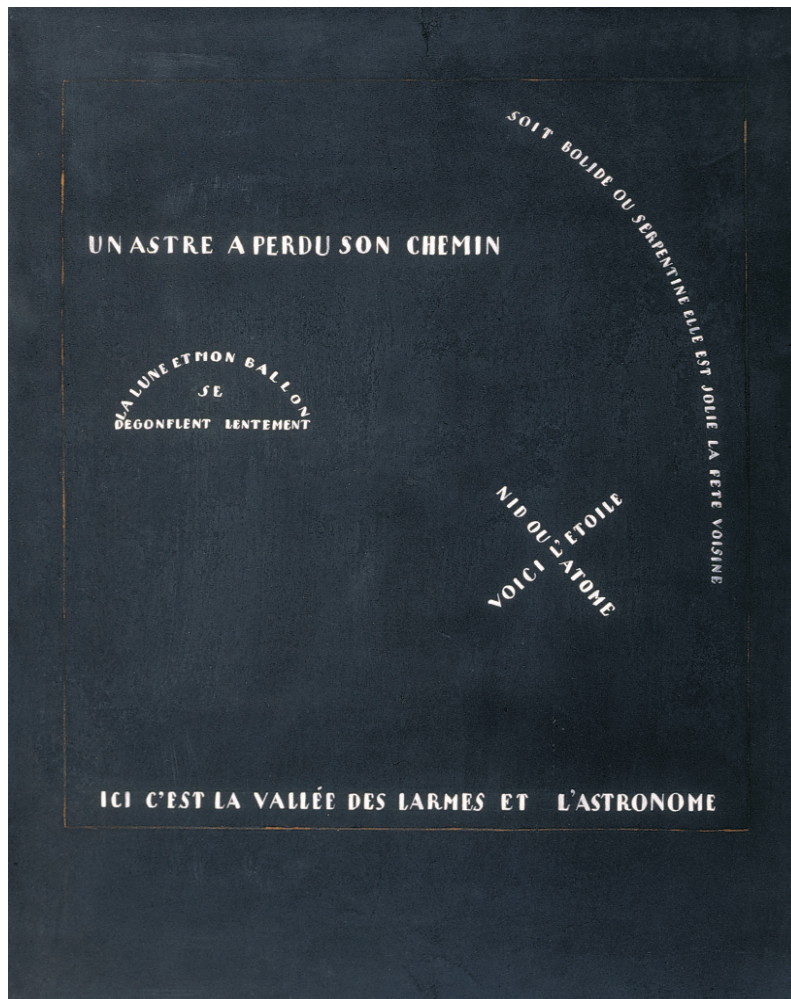


Photo 2. "Minuit," gouache/paper 66 x 53 cm. 1920–22, Paris, 1922.

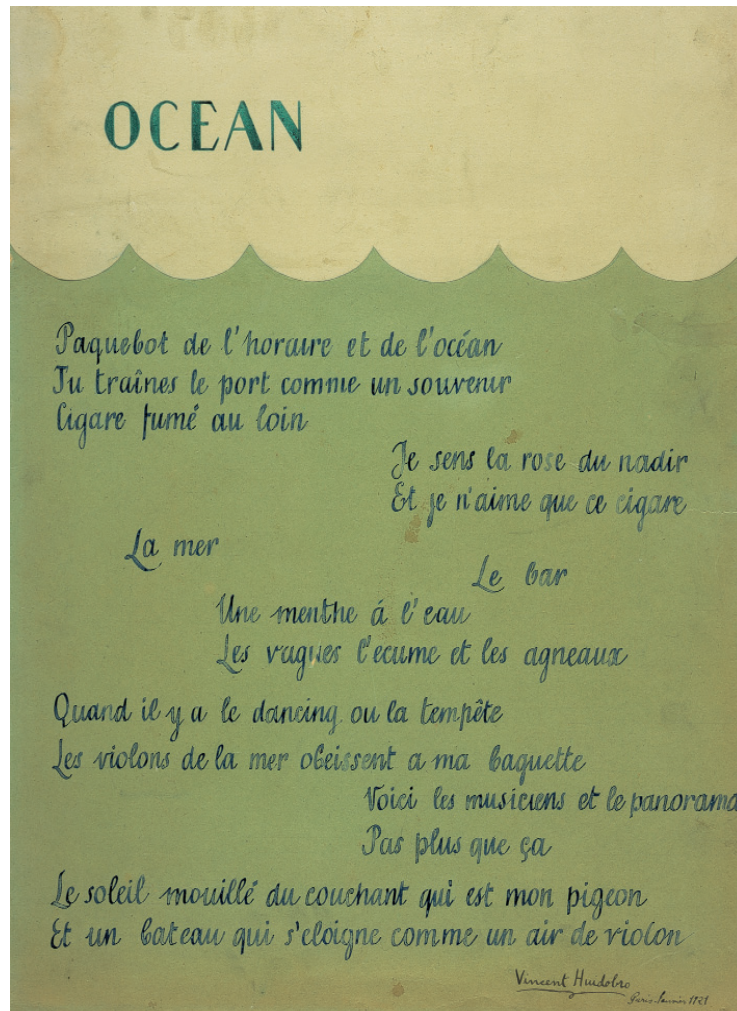


Photo 3. "Océan I," collage, gouache/paper 65,5 x 51cm, 1921. Paris, 1922.

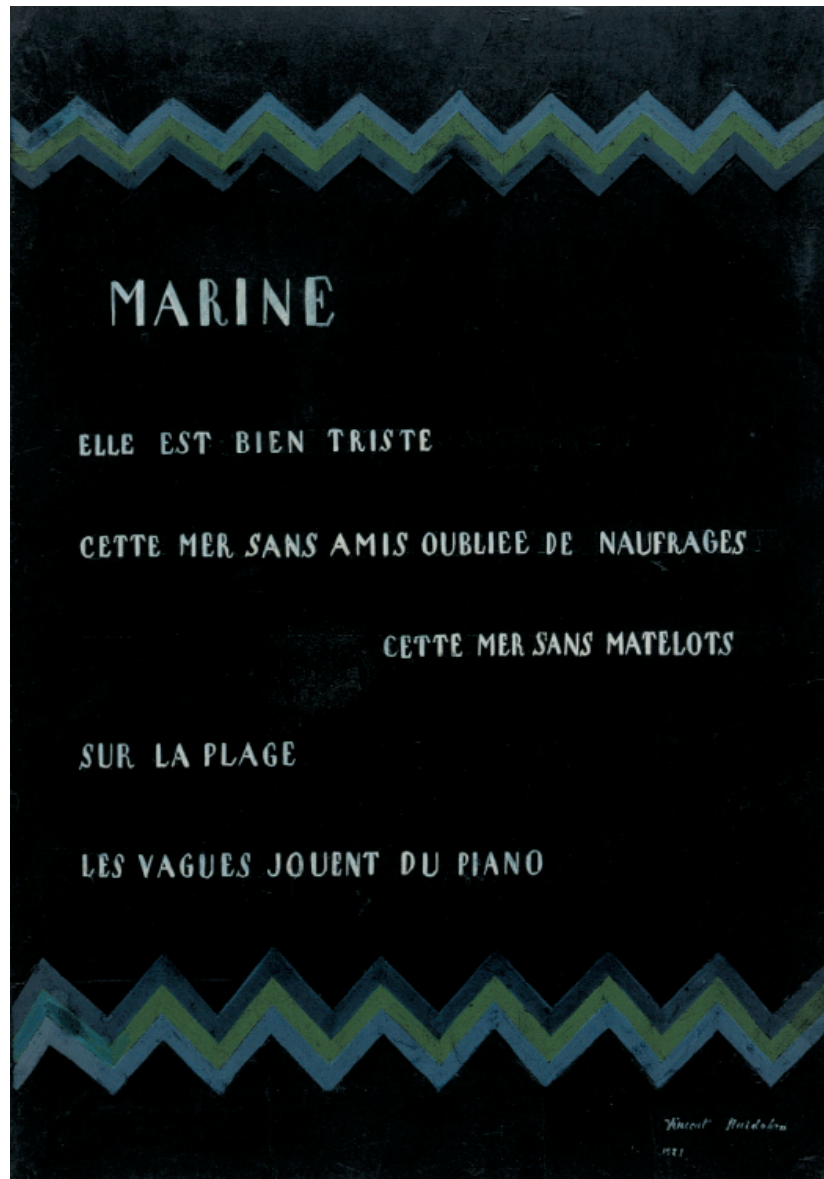


Photo 4. "Marine," collage, gouache/paper, 63,5 x 49cm, 1921. Paris, 1922.



Photo 5. "Piano," collage, gouache/paper 61,5 x 47 cm.
Paris, 1922.

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