

Close Readings of the Historic and Digital Avant-Gardes: An Archeology of Hispanic Kinetic Poetry

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In digital poetry, the innovative interplay of the figural and the textual has drawn on and magnified historic avant-garde notions of visual poetry. Despite the apparent newness of contemporary technological poetic experiments linking graphics, text, video, and sound, media theorists (such as Siegfried Zielinski, Erkki Huhtamo, or Thomas Elsaesser, among others)¹ have long recognized that the “new” in “new media” is part of a continuum with the past and that the digital can be better understood through an archeological perspective. I intend to examine several experimental poems through an exercise of “close reading,” as announced in the title. The “reading” in close reading functions as a metaphor for other hermeneutic practices, such as close “listening” in the case of phonetic poetry or performance, and close “viewing” in the case of filmic and visual poems. One of the practices I examine—script animation—contradicts an ontological difference assumed to separate paper-based from digital media: the notion that the printed word in books and magazines is static, while the digital word displays kinetic qualities derived from time-based media (such as film). While time-based media have had a profound effect on the digital, e-poetry has also drawn on its so-called static antecedents: visual and concrete poetry, sound poetry, etc. The incorporation of moving text ranks among the more spectacular effects of digital poetics, and in combination with the use of anthropomorphic shapes, activates the viewer’s affective response.

It must be recognized, however, that the kinetic word has a lengthy analog history that the digital has but augmented and enhanced. I intend to trace the kinetic impulse in twentieth-century Hispanic poetry through close-reading a sampling of authors working in three distinct historical periods:

**Hybrid Storyspaces: Redefining the Critical Enterprise
in Twenty-First Century Hispanic Literature**
Hispanic Issues On Line 9 (2012)

from early attempts in the 1920s by Catalan Joan Salvat-Papasseit to dynamize poems through graphic analogies depicting movement, to fellow Catalan Joan Brossa's visual poetry in the 1960s and 1970s, and finally in contemporary kinetic (Web-based) cyberpoetry, such as poems by Argentine Ana María Uribe, which foreground two important traits of contemporary poetics, moving text and morphism.² I argue that the change from "standard" letter forms to polymorphic types, and from static to dynamic script, responds to a desire for movement that links motion to emotion. Affect is necessary for the transmission of meaning in art and is closely interrelated with cognition. Whether affect is an embodied force that influences cognition as William James claimed (*Emotions*), or if on the other hand affect gives rise to perception as Henri Bergson believed, the activation of affect might be the key to establishing links between the human and the nonhuman (as in the typographic, the mechanical, or the digital).³ Affect most likely plays a role in art's function as a mediator between the world and human experience. But how does affect arise in response to the artistic object—for instance, a digital poem? Jamie Bianco has examined how affect is mobilized in new media and in digital cinema, tracking the "designed technoscientific and new media capture and release of temporalities, force and complex matters in order to produce affect, extra-anthropocentric perceptual speeds and modular control" (50). Bianco believes that affective viewer responses result from particular digital or analog aesthetic choices, and claims that "affect can be programmed, designed, and modulated by control parameters and thresholds, as well as culturally interfaced with new media" (50).

One such strategy—a mimetic approach—for activating affect in poetry has been the use of anthropomorphic letters which project a sense of vitality, and convey meaning through the imitation of biological (mostly human) motion and gesture as well as displaying a human-like appearance. These are letters (and sometimes words) that, by dint of their human attributes, hover in a space between the human and the objectual. The use of "mimetic" is deliberate, as a term that activates not just its Attic heritage but also early twentieth-century investigations into morphological or chromatic mimicry by thinkers like Roger Caillois (i.e. his study of the anthropomorphic praying mantis), Salvador Dalí (i.e. his paintings of "object-beings"), etc. Indeed, the indistinct ambiguity of these poetic shapes, neither letter forms, nor human forms, point to the hybrid and composite nature of their mimetic operation. This mimetic metaphor must keep some "distance," some tension, between its two standard terms (tenor and vehicle) for it to be effective and affective. The distance is necessary in order to mobilize affect, since the metaphoric "gap" provides a challenge for the reader/viewer, requiring analytic effort in the task of recognition. Too "easy" a metaphor would seem trite and elicit no emotional response; too complex, and meaning would be lost—there is, therefore, an "optimal" level of metaphoric tension. In *Art*

and Culture, Clement Greenberg criticizes the lack of distance in realism, which produces what Greenberg (somewhat dogmatically) considered to be a “cheapened” form of affect without work, and spares the viewer “the effort, provides him with a shortcut to the pleasure of art that detours what is necessarily difficult in genuine art” (15).⁴ Our enjoyment of the anthropomorphic antics of letters and words in avant-garde visual and digital poetry relies inextricably on the workings of metaphor and affect, and also on mimetic mechanisms.

In its initial stages, the kinetic impulse in poetry was satisfied primarily through metaphoric processes (such as visual analogies) indebted to futurism and cubism, as well as to the cinema.⁵ Later, the aesthetics of motion became more “literal,” as if the movement, previously metaphoric, was becoming “real.” This occurred in the 1960s with the “objectification” of poetry and language as exemplified by the work of visual poets such as Joan Brossa, and also via the kinetic illusions inherent in op-art. In the digital age motion is achieved through the possibilities of script animation afforded by programmable media.

The role of metaphor remained central throughout the development of kinetic poetry, from the initial movement metaphors of the avant-garde to the linguistic games of concrete and visual poetry, and now in an increasingly anthropomorphic or biomorphic aesthetic that refurbishes a well-worn analogy of the human as machine and vice versa. Paradoxically, even as modern art has (mostly) abandoned mimetic representation, kinetic script has continued a long standing anthropomorphic tradition in the arts—a tendency which transfers human features, for instance, to typographic symbols, as well as translating nonhuman characteristics back into human terms in order to facilitate the reader’s incorporation into, identification with, and assimilation of the poetic text. Through movement metaphors and through engaging the reader’s affective mechanisms, kinetic poetry tries to suture the space separating systems that often appear incompatible, such as word and image, body and machine, even reader and poem, although all these hybrid constructs resist complete integration. Motion activates and “mobilizes” the reader’s affect by evoking iconic images and by enacting formal tensions that trigger embodied responses. Emotion arises from motion.

Some experimental poetry has aimed to reinscribe emotional content into written text in order to counter the notion that script is less expressive than film, performance or sound poetry. Script is lacking in nonverbal emotional cues that are usually derived from sound and movement, as well as paralinguistic phenomena such as voice, eye and physical contact, body language, facial cues, prosody, and gesture. Of course an understanding of script as separate from the body is problematic insofar as it ignores its important connection to the trace of the hand, which places the concept of a

hybrid collaboration between technology and the human at the inception of writing.

This perceived “emotional lack” has also been noted in digital and electronic media, especially in communication tools such as telegrams, email, text messages, etc. Digital poetry addresses this concern by substituting plain, static text with polymorphic kinetic typography—text that moves in space and over time. Dynamic spatial forms and visual patterns (such as moving letterforms) are recognized and processed through complex biological (cognitive) mechanisms which likely trigger embodied affective responses in the viewer-reader.

We can trace modern interest in the expressive possibilities of motion (as applied to text and image) back to early twentieth-century Italian Futurists, Russian Constructivists and French Cubists. In painting, motion was represented by multiplying forms and planes, blurring images to suggest movement, indicating lines of action, and applying cubist techniques for depicting simultaneity (such as representing several perspectives at once); the aim of these effects was capturing the speed of movement by showing it through its multiple stages, and depicting the vectors that indicate its direction and force, thereby capturing time, space and velocity “iconically.”⁶ The fundamental tension in Futurism, according to critic Wanda Strauven, was “between art as a static work and art as a dynamic event, between (fixed) expression and (unpredictable) experience” (276). Lessons learned about motion from painting and photography, coupled with the belief that analogy was the essence of poetry, became determinant factors in Futurist poetic output.

In 1914, Filippo Tommaso Marinetti (1876–1944) declared the arrival of a new type of analogy, the *analogia disegmata*, which he used to describe a visual metaphor in Francesco Cangiullo’s “Fumatori” (Smoker), a poem about the reveries of a smoker travelling to Rome in a second-class railway car. A Futurist poet and painter, Francesco Cangiullo (1884–1977) was fond of playing with the verbal, vocal and visual (or verbivocovisual, to use the neologism adopted by Concrete poet Haroldo de Campos from James Joyce’s *Finnegan’s Wake*) aspects of poetic texts, altering the visual appearance of words to reflect their meaning. Willard Bohn described the analogy that captured Marinetti’s attention: “Cangiullo had taken the word ‘fumare’ (to smoke), lengthened it to ‘FUUUUMARE’ and made each successive letter larger than the one before so that the word appeared to expand” (*Aesthetics* 17).⁷ The analogy functions on multiple levels—semantic, phonetic, and visual. Overlooked by Bohn is the phonetic play of the long, sonorous *UUUU* where the poetic also becomes almost musical.⁸ The visual imagery of the long *UUUU* mimetically represents the movement of expanding smoke circles, and in another visual analogy, the word “*velocità*” highlights through its shape the speed of modern train travel.⁹ In these types of analogy, the word both *signifies* and *is* at the same time. Thus,

“velocità” signifies speed semantically and visually, as it quickly (each letter noticeably smaller than the previous) decreases in size to further corroborate the notion of fast movement, and its grave accent functions as the smoke of a locomotive, a historic emblem of modernity.¹⁰ The Futurists’s interest in mobilizing letters often relied on not just the anthropomorphic, but also, as in this case, the isomorphic, and the mechanomorphic.¹¹

MARXA NUPCIAL

Llum de l'IRRADIADOR camaleònic damunt
l'estrella del Circ encara hexagonal

Exit! Exit!! Exit!!!

CLOWNS equilàters líders romàntics
Això és sa i en les constel·lacions de quatre barrets
cònics

La terra només gira perquè jo sóc aquí i jo sóc un
PALLASSO qui agonitza

Margot amb el **MALLOT** i els cabells pintats
rojos sembla un ciri que cremi
Només crema per mi:

Davant dels cent centaures que fan faixa a la Pista
DAURADA D'EMOCIÓ

Margot ara m'esguarda fit a fit i en caient del
Trapezi he llegit un anunci a la pantalla:

Escopiu a la closca
pelada
dels cretins

Aquest home que diu:

—La música de Circ és tan definitiva com no la va conèixer
Richard Wagner tanmateix un pompier!

La sombra dels comparses en el sol de les taules
Moure's i projectar-se no existir:

La **VIDA** al Dinamisme

Jo protesto que això degeneri també

—Perquè ara el «domador» vol fer jocs malabars
i els cavalls amb les potes

Més m'estimo l'



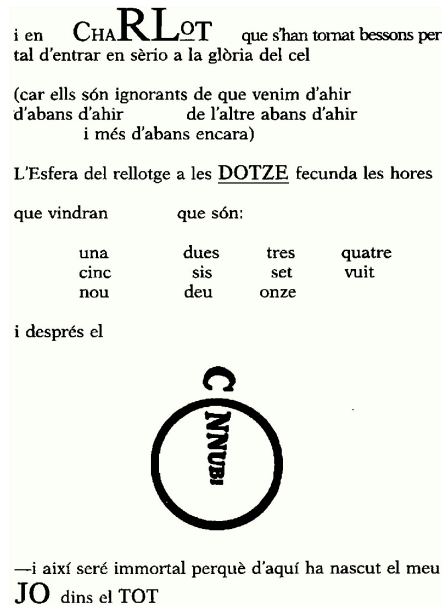


Figure 1. *Marxa Nupcial* (1921).

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Catalan poet Joan Salvat-Papasseit, (1894–1924), who was influenced by Marinetti's poetry during a visit to Milan in 1921, set out to liberate words from what the Futurists perceived as the tyranny of syntax.¹² Marinetti stated two of the principal aesthetic strategies of the avant-gardes, the rejection of linearity (and to a lesser extent, narrative) and the embrace of metaphor. Papasseit's poetry was, as Brad Epps points out, influenced by "Marinetti's aggressively programmatic call to liberate the words and abolish adjectives, adverbs, punctuation, and the 'I' itself" (330). Inspired by the technological developments of modernity, Salvat-Papasseit's visual poetry displayed the vibrating energy of the newly harnessed forces and their applications: electricity, electro-magnetism, X-rays, radio, telegraphy, and cinematography.¹³ His poetry reflects on the materiality of words, and on the dynamics of motion. Papasseit's poems range widely from traditional forms to visual poetry that dispensed with versification and negated lineal syntax (or rather, disrupted, since a trace of the linear remains granting Papasseit's poetry a paradoxical radicality). His poetry represented a yearning for an art free from physical constraints, in tune with the political implications of its anarchist counter-discourse.

“Marxa nupcial” (“Wedding March”), is arguably Salvat’s most commented poem (see Fig. 1), so I will focus strictly on some elements that denote motion. A translation of the poem follows:

WEDDING MARCH

Flash from the **FLOODLIGHT** chameleonic above the
hexagonal

Circus star.

Roll up! Roll up!! Roll up!!!

CLOWNS equilaterals Romantic leaders
That’s sound and in the constellations of four
conical
hats

The earth only turns because I am here and I am a
JESTER who is agonizing

Margot with her **LEOTARD** and painted red hair looks
like a

candle that burns

She only burns for me:

Before the hundred centaurs which girdle the Ring

GOLDEN WITH EXCITEMENT

Margot gazes at me eye to eye and falling from the
Trapeze I read an ad in the screen:

**Spit on the bald
dome**

of the idiots

That man who says:

— Circus music is more definitive than Richard Wagner
could ever have known nothing but a pompier!

The shade of the chorus in the sun of the boards

To move and to project oneself not to exist:

LIFE to Dynamism

I protest that this may also degenerate

—Because now the “lion-tamer” wants to juggle

and the horses with their legs

I love better **EDISSON**
and **CHAPLIN** who have become twins
to enter solemnly the glory of heaven

(for they don't know that we come from yesterday
and the day before from the day before the day
before
and still further before)

The Sphere of the clock at **TWELVE** spawns the hours
to come which are:
one two three
four five six
seven eight nine
ten eleven

and after the

CONNUBIAL

—and so I will be immortal as from now has been born
my **I** in the **ALL**
(My translation)¹⁴

Published as part of Salvat's second anthology, *L'irradiador del port i les gavines* (1921) (*The Port's Lighthouse—or Floodlight—and the Seagulls*), the poem "Marxa Nupcial" captures the dynamics of modern life as represented by two forms of spectacle: the circus—more natural, organic—and the cinema—rather artificial. The hybrid blend of nature and technology is evident in the anthology's title, formed by a natural element—*gavines*—united with an artificial one—*irradiador*—and a hybrid one—*port*, which could be either natural or man-made; likewise the image evokes the union of the "irradiador," whose light emanates systematically from a center, in contrast with the more erratic flight pattern of the gulls. The kinetic effects in the first section of the poem consist mainly in using larger, darker fonts to emphasize words related to the circus, which accordingly become fragmented (or set off) from the rest of the text as they are "focalized"—flashed—in keeping with the visual charge of the metaphor or, rather, image. It is as if a large spotlight—the *irradiador*—had illuminated the rings where the clowns and acrobats perform, directly and indirectly signaled (here, this semiological word, "signal," seems even more appropriate) by the words CLOWNS, PALLASSO and MALLOT. Within

the analogy, the reader-spectators are the invisible and metaphorical audience, sitting in the dark, their eyes focusing first on the spotlighted regions (of the page, the screen or the circus ring). The reader might then zero in on specific lines of the poem to flesh out (perhaps even “sound out”) additional details, which typically revolve around analogies of speed and action.

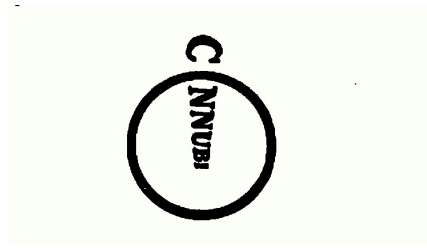


Figure 2. *Marxa Nupcial* (1921), detail.

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“Wedding March” might be read as the “union” of two aspects of modernity: the circus, a world of pure movement and dynamism and the world of the cinema, every bit as kinetic. The poem also makes a clear reference to a “fleshier” union, to a kind of “wedding” indirectly alluded to by the word “circus,” which etymologically comes from the Greek *kirkos* (meaning circle or ring). As a spatial figure the *kirkos* appears several times in the poem (both as circle and ring), where it is also isomorphically related to an amplifier of sound possibly used for filmic direction—a loudspeaker—and perhaps to the “shaft” of projected light coming from a projector, an *irradiador*, or circus spotlight. It likewise references a circus ring as well as the type of ring commonly associated with engagement or marriage ceremonies.

To return to the idea of union (of a possibly sexual nature), a circle also connotes a hole, which in the poem is penetrated by the accordingly phallic word “connubi” (see Fig. 2). Indeed the Catalan word “connubi” (connubial) comes from the Latin *nūbere* which means “to cover, veil,” or in the dative case, “to marry, be married to,” and hence its derived terms in Spanish “nupcias,” “nupcial” which mean nuptial, of or relating to marriage; conjugal, for instance the connubial bed.

The poem, one might say, “marches” back and forth between these different signs, fulfilling the desire for a type of motion which Brad Epps has accurately qualified as “potentially generative movement,” a motion

which also serves as a reminder of the passage of time, as evidenced by the image of the clock and its inexorably advancing hands: “L’Esfera del rellotge a les DOTZE fecunda les hores que vindran” (*Marxa*) (the clock’s Sphere at TWELVE spawns [impregnates] the hours to come). Some critics, such as Gabriella Gavagnin, have also seen in this image the synthesis of the human—the sexual act—and the machine—the clock: “L’autoil·lustració creada amb ‘connubi’ reproduceix en una mateixa imatge, realitzada únicament amb la combinació del cos de les lletres i de la seva disposició no lineal, tant el referent immediat (el rellotge a les dotze en punt) com l’analogic (la unió sexual)” (202) (the illustration created with “connubial” reproduces in the same image, achieved with the combination of the body of the letters and their non-linear disposition both the immediate referent [the clock at twelve o’clock] and the analogic [the sexual union]). The union of human and machine becomes a topic in avant-garde poetry and will reappear in later experimental poetry. The connubial desire for fusion with the mechanical is actualized in the symbiotic creation of the digital poem (co-authored by human and machine), as Katherine Hayles explains: “the fact that all texts performed in digital media are coded implies that reader and writer functions are always multiple and include actions performed by human and nonhuman agents” (183).

The sense of vertiginous motion in “Marxa Nupcial” is created by the varied typography, the visual images and by a generous use of exclamation marks (denoting excitement, speed, and also, loudness) and points to the frenetic pace of modernity. This sense of speed is somewhat paradoxical, since the poem is presented as pure simultaneity. “Marxa Nupcial,” as a highly spatialized poem, presents its elements all at once, denying a sense of sequence to the reader. The reader nevertheless might confer a sense of linearity to the work by following a “straightforward” reading progression out of habit, something which Salvat-Papasseit, ever the iconoclast, would likely have discouraged. Even the structure of the poem resists sequential readings with its synchronous visuality.¹⁵ But while it denies narrative sequence, the poem does not deny narrative altogether, offering up its fragments for the reader to assemble through the process of *Gestalt*. The poem creates a sense of formal unity, both visually and aurally, through a series of audiovisual pleonasm, where the image parallels and reinforces the aural component. Examples of these are the large *O* that receives the phallic “connubi” and both visually and aurally suggests the sound and facial expression caused by an orgasm. The reader is drawn into the action-image and the sound component as if s/he were watching a film, perceiving it all as an instantaneous *Gestalt* where sound and image form a synoptic whole. The transition from the circus to the cinema screen in the poem is not sequential (as it might appear if we “force” a linear reading); rather, both the circus and the cinema coexist. Given Tom Gunning’s concept of the “cinema of attractions,” as it applies to the similitude and coexistence between circus

and cinema in the early years of the twentieth century, the marriage of these two art forms seems to be a “natural” outcome. The two forms of spectacle would have shared an interest in shocking the bourgeois public and in displaying bodily violence for comedic purposes. Attraction, in other words, functions as a force that draws together (often violently) distant bodies—spectator and screen, for instance—all part and parcel of the modern “aesthetics of astonishment” (to use Gunning’s term) also present in the poem. A key operative factor in Salvat-Papasseit’s use of motion analogies (i.e. the focalized typography, the iconic “EDISSON,” the visual “connubial” analogies, etc.) seems to be a desire to imbue life (vitalism) into the poem, something evoked by both of the words in its title: “Marxa” and “nupcial.” Gunning’s description about the kinetic component of early cinema and its strong affective impact on spectators seems *apropos* and applicable to the poem: “[the early cinematic image] strongly heightened the impact of the moment of movement. Rather than mistaking the image for reality, the spectator is astonished by its transformation through the new illusion of projected motion” (118). Motion provoked emotion in early spectatorship, and if we consider the reading of a visual poem as a form of “spectatorship,” the same concept applies.

The poem’s description of the circus also includes equestrian acrobats—Salvat calls them centaurs, a metaphor I will take up later—and a lovely trapeze artist that catches the eye of the lyrical voice: “Margot ara m’esguarda de fit a fit” ‘Margot gazes at me eye to eye,’ which gives way abruptly to “i en caient del Trapezi he llegit un anunci a la pantalla” (*Marxa*) (and falling from the Trapeze I read an ad in the screen). This metonymic fall, perhaps from the trapeze girl’s favor, is juxtaposed to the other major semantic field of the poem, cinematography. The screen is represented iconically by two sets of lines that form its edges. It has been suggested that the advertisement “Escopiu a la closca pelada dels cretins” (Spit at the bald dome of the idiots), carries a programmatic anti-bourgeois message (not unusual in Futurist poetry) or at least represents a jab at the older generation (as argued by Bohn). A less obvious reading has been posited by Brad Epps, based on the Catalan etymology of “cretí,” from the French *crétin*, a Swiss variant of *chrétien* “Christian”; in other words *cretí* is an old term for “Christian,” which might hint at a possible anti-clerical message. Salvat’s commitment to anarchism and his involvement with the worker’s movement in Catalonia might indeed support these readings. A few “verses” later (or further down the page), the will to motion is explicitly expressed in several sentence fragments: “Moure’s i projectar-se no existir: La VIDA al Dinamisme” (To move and to project oneself not to exist: LIFE to dynamism). Movement. Projection. Life. Dynamism. Existence. Clearly, the intense desire to capture the accelerating tempo of the newest technologies drives much of Salvat’s use of analogy.

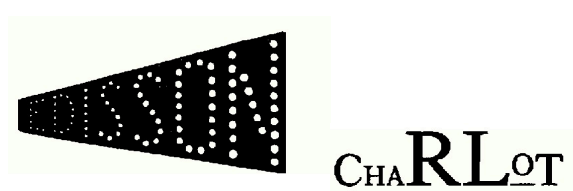


Figure 3. *Marxa Nupcial* (1921), detail.

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Two additional typographical experiments (see Fig. 3) also express motion (related to the circus and film) analogically: the proper name “Edisson” [*sic*] and the nickname “Charlot,” whose proper name was, of course, Charlie Spencer Chaplin. As observed by several critics, “Charlot” is written in a way that recalls the character’s peculiar walk, his small, quick “mechanical” steps.¹⁶ The short dash underneath the *O* serves as both an indication of movement, as if the letter had jumped upwards, and also as a reference to “Charlot’s” cane.



Figure 4. *The Circus* (1928).

Image courtesy of the Chaplin Office and Roy Export S.A.S (Paris, France).

Tom Gunning observes something in the Tramp’s figure and movement that further illustrates Salvat’s typographic analogy.¹⁷ Referencing a scene from Chaplin’s 1928 film *The Circus* (see Fig. 4), Gunning links man and machine through the concept of kinetic mimesis:

Chaplin's most perfect imitation of a mechanical body comes in *The Circus*, appropriately, a carnival automaton outside a fun house. Chaplin imitates perfectly the stiff motions of this machine, its jerk of inertia between jolts of movement, its sense of endless repetition and, perhaps most hilariously, the grotesque expression the machine makes when it tries to imitate human laughter. (*Chaplin and the Body* n.p.)

It is precisely Chaplin's physical plasticity and his embodiment of the staccato rhythms of the machine that Salvat captures with just one word, creating an image which anticipates the postmodern post-human, the human-machine amalgam heir to the 1980s cyborg and its boundary transgressions, symbol of a union between machine and flesh which is never fully consummated (and sometimes falls into the grotesqueness of failed imitation). Gunning sees this possible union more optimistically, and remarks that "Chaplin offered perhaps [the] first mechanical ballet; a synthesis in which the hard-edged rhythms of the machine had become part of the human sensorium" (*Chaplin and the Body* n.p.). In Salvat's poem, the modernist encounter with the machine does not respond uniquely to a desire for mechanical embodiment, but also incorporates the human element, such as the agonistic clown (pain and suffering) and the lovely Margot (love and beauty)—eros and tanathos. The analogical depictions of Chaplin and Edison in Salvat-Papasseit's poem function metonymically as physical repositories of their namesakes (even mimicking some of their physical attributes), retaining a human affective dimension even while also embodying patterns of mechanistic behavior.

Half a century after Salvat-Papasseit's poetry was first published one of his admirers carried on with similar mimetic experiments in typography, shaping typescript to resemble, for instance, bodily parts. The endowing of artificial script with natural and biomorphic characteristics also indicated a renewed interest in inter-artistic hybridity, for instance the combination of performance and poetry. I am referring to Joan Brossa, a poet whose wide-ranging neo-avant-garde sensibility extended his artistic curiosity to disparate fields, including a fascination with impossible Surrealist juxtapositions, dynamic Futurist typography, early cinematic extravaganzas, as well as more esoteric practices such as "transformismo" (quick-change art). Brossa was particularly interested in the latter as performed by Leopoldo Fregoli, the Italian master of protean impersonation, an artist who also inspired Futurist theater (Gómez i Oliver 252). At a time when the world was changing rapidly, Fregoli made an art out of quickly metamorphosing in and out of different characters to the amazement of crowds in Europe's metropolis, engaging their affective response through the art of imitation, mimicry, and masquerade. Fregoli was a master of disguises and a notable cross-dresser, having even performed a parody version of the famous vaudeville act "The Serpentine Dance," a staple of

early cinema (*La danse serpentine de Fregoli*, 1897). Brossa's interest in Salvat's poetry, and in early twentieth-century performers (such as Fregoli) speaks to his obsession with the notion of impersonation, as applied to poetry, to words, and even more so, to letters, which "act" as solo performers—lonely vaudevillians—in his poems. Brossa's letter poetry thus reconnects with recurring motifs in Salvat-Papasseit's work, such as the aim to mobilize affect while blurring the boundary between word and image, body and script.

To understand Joan Brossa's poetry in its context, it is useful to have some knowledge of the neo-avant-gardes in Spain during the creative period of the 1960s. Several practices came under the rubric of experimental poetry and produced cutting edge work, despite Franco's censorship and repressive apparatus, among them Joan Brossa's visual and object poetry; Guillem Viladot, Francisco Pino, and Felipe Boso's concrete poetry; Juan Eduardo Cirlot's surrealist and phonetic poetry; José Luis Castillejo's lettrism; and Fernando Millán's poetry of *tachadura* (erasure). The terminology often gets conflated, possibly because some of the categories were very fluid and also because practitioners of one type of poetry experimented with other types and did not worry about categorical distinctions, again demonstrating the tendency toward generic hybridization. All these poetic modalities were concerned with the pushing of boundaries, especially those that separate script from image and sound; although that transgressive formal gesture also presents a type of poetry that was oppositional to the regime's notion of the "traditional" as represented by, for instance, mediocre Golden Age revivalist poetry, of neoclassical and imperialist tints (printed in publications with names such as *Garcilaso* and *Espadaña*).¹⁸

Joan Brossa (1919–1998) was a poet immersed in both visual poetry and the performing arts, including film, theater and the circus. Much of his visual poetry uses letters to convey the appearance of three-dimensionality and movement, a tendency he carried through to his object-poems and his poem-sculptures. Brossa's visual poetry seeks to "minimize" most semiotic codes (with the exception of the iconic) by eliminating verbal and semantic complexity through the use of single letters. But fragmenting words into their most basic unit, the letter, is not sufficient. Brossa proceeds to break the letter as well, in a relentless pursuit of reduction (and perhaps, implicitly, there might be in the suppression and reduction of words an ironic commentary about censorship under Franco). Brossa focused on the materiality of language, on typography, creating works where letters display their well-proportioned parts which at times resemble hands, arms, feet, eyes and often wear props such as hats, guns or magic wands; the letters, not associated with words, take on a "life" of their own. Because he understood the inherently metaphoric capabilities of letters as graphic objects, as images with a wide range of plastic possibilities, Brossa claimed that the poetic resided on the surface materiality of the letter, and for many of his poems

one letter sufficed as raw material—the first letter of the alphabet, which was also, the last letter of his name, BrossA.¹⁹

His 1974 visual poem “Desmuntatge” (Disassembly), shows a single letter, a capital **A** in black font, and directly below it, three vertical segments adjacent to each other—two longer ones placed next to a shorter one. It is clear from the size and thickness of the segments that they are the individual components of the letter **A** which have been “taken apart.” The juxtaposition of the two images, with the assembled **A** above the disassembled segments, allows the viewer to see both configurations at the same time. “Desmuntatge” is paradigmatic of a poetry that rejects the function of representation (presenting something again which is really elsewhere, making an absence “almost” present), in an effort to *present* itself as object (materially there), and to be “read” through a *Gestalt*, as was the case with Salvat’s “Marxa Nupcial.” The *A* is first shown in its original functional status as a complete letter, to be thereafter shown as the product of its parts, its materials. The transition from (or juxtaposition of) “assembled” to “disassembled” is paradoxical: on the one hand, the poem denies the representational facet of language (meaning in its strict semantic sense); on the other, it metaphorizes a process of deconstruction which is anthropomorphic, since “someone” has to dismantle the letter. The reader might establish analogies with other types of disassemblage such as taking furniture apart or cutting a celluloid strip (it is important to signal the graphic, cinematic resonances of “desmuntatge,” and “muntatge,” which Luis Buñuel called “segmentación,” (segmentation) in a clear reference to filmic *montage*). The letter is embodied even as it is taken apart by a disassembly that hints at the kinetic agency of a human participant. The reader deconstructs and recognizes—re-cognizes—the letter as its “component parts” and vice versa. The operation subjects the basic unit of alphabetic language, the letter, but also the phoneme, to creative work, revealing the graphic sign to be other than “simple” or “basic” (more “basic” still being the three lines, or traces, that comprise the letter).

With Brossa’s poetry the space between language and image, between the literary and the visual, is, as critic Gómez i Oliver describes it, osmotic, a porous membrane that opens new poetic opportunities (254). Once the linguistic sign has been deconstructed, the shape of the *A* or its parts can become anything, creating a space where both the dynamic and the polymorphic operations come into play; examples of this are “Alfa,” a poem where the **A** is wearing a top hat, and “La *A* ballarina” (“The dancing *A*”), a work where a letter **A** (displayed along a lengthy wall strip) is shown rotating through a consecutive series of motions as it performs a pirouette. Joan Brossa’s use of anthropomorphism becomes so pervasive that it is even reflected by the critics’ language, as when Gómez i Oliver states that the reader should let the poetry “breathe, allowing its heartbeat to expand measuredly, augment in volume, show itself to the reader/viewer from

different perspectives” (254). On the other hand, there is also the presence of something “dis-anthropomorphic,” something quasi-mechanical in his poems—(de)constructive, objectual, and even perhaps numerical (the letter disassembled in its component parts, these parts split in turn, etc.). This inevitably brings to mind the man-machine hybrid we discussed in reference to Salvat-Papasseit, and Chaplin’s *The Circus*, as well as proto-filmic references such as Eadweard Muybridge and Étienne-Jules Marey’s motion studies.

Having made a case for the presence of anthropomorphism in two important periods of twentieth-century experimental poetry, and having demonstrated a particular interest by both the historic and neo-avant-garde in presenting the hybrid nature of poetry (as a combination of script and image), I will explore some of the international and inter-linguistic interplays that have taken place in relation to experimental poetics since the arrival of the digital computer. The creation of a hybrid form of poetry that combines mechanical and biomorphic elements has been an important aspect in the development of digital poetics. The combination of the two elements (natural and artificial) seems to trigger affective viewer response, as recent cognitive science research seems to indicate. The notion of the anthropomorphic is key in creating digital environments, as Frank Biocca observes: “Anthropomorphic properties are important for the design of social virtual environments because they facilitate the real time transmission of some of the body’s communication cues” (Choi, Miracle and Biocca n.p.). There seems to be a balance in the portrayal of moving letter forms (so that they retain their characteristics) as “objects” even as they adopt human traits. Portraying the letter types as “too” human, exceeding a mimetic threshold of sorts, arguably has negative effects, entering what has been called by cognitive researchers “the uncanny valley.” In an essay about how anthropomorphism influences viewer perception in animated films, for instance, researchers state that “realistic anthropomorphic characters are widely regarded as the most challenging, in part because they sometimes look eerie or repulsive [. . .] anthropomorphic characters, for example those animated from the movements of real actors recorded using motion capture [. . .] ‘feel more uncanny’ than the stylized heroes moving unrealistically” (Chaminade, Hodgins, and Kawato n.p.). Seemingly, the combination of human and non-human characteristics in the visual objects we view on-screen responds to a mimetic drive through which both the poet and the viewing subject seek a projection into, or a participation with, the digital world. It is a desire to “inhabit” the digital (closely related to desires for interactivity), but, at the same time, to keep a distance—hence the image (ie. Brossa’s letters) cannot approach human form too closely.

Ana María Uribe, an Argentine poet whose work (first inspired by Concrete and Visual poetry) became digital in the 1990s, and has always had a strong component of the anthropomorphic letter in her poetry. My shift to

a non-Catalan, non-Spanish poet makes sense given the global and collaborative status of the digital, which arguably makes national distinctions less important. Uribe herself stated “I do not feel tied to a particular time or place” (Antonio n.p.). Without entering into how the local and global might be constituted on the Web, Uribe’s work clearly reveals a post-national poetic digitality greatly inflected by the international avant-garde and neo-avant-garde. The same claim of “internationality” (or perhaps post-nationality) could also be made, arguably, for the historical avant-garde—I am thinking of their emphasis on the “international,” the “cosmopolitan,” and the “universal”—although even with digital and information technologies, the national is not so easily undone, but insists in any number of ways (as in my reference to Uribe’s Argentine origin). The influence of the avant-garde on the digital is patent (as it is in Uribe’s work), and has been repeatedly pointed out by critics—for instance by Anna Katharina Schaffner, who states:

It has almost become self-evident in the critical discourse on digital poetry to assess digital poetry as a continuation of an experimental tradition with its origins in the historical and the neo-avant-garde. Critics such as Friedrich W. Block and Roberto Simanowski in particular read contemporary digital poetry explicitly as extension and continuation of concerns of the avant-garde and concrete poets [. . .]. Digital poetry is frequently, and I believe correctly, assigned to the wider trajectory of experimental/avant-garde poetry in many other studies as well. It is often considered as a third stage, contemporary continuation and further development of earlier experiments. (1)

Finding traces of both Salvat-Papasseit and Brossa’s understanding of anthropomorphic tropes and hybridity in Uribe’s poetry should demonstrate that this so-called “third stage” carries over many of the aesthetic concerns and political “flash-points” of experimental poetry.



Figure 5. *Train in Motion* (1968).

Screenshot reproduced with permission from Jim Andrews, curator of Ana María Uribe’s online poetry. From Jim Andrew’s VISPO website:
<http://vispo.com/uribe/tren.html>.

Practicing a minimalism reminiscent of Brossa's, Uribe's poetry can be divided in roughly three phases: her typographic work on paper from the 1960s (such as "Train in Motion" 1968, see Fig. 5); the first phase of her digital poetry, from 1997 through 2001, characterized by a monochromatic minimalism that uses few letters and only one font type; and the latest phase, which expanded into the use of color and different typescripts as well as sound and rhythm.²⁰ All three stages display two dominant characteristics: the kinetic and the biomorphic, often anthropomorphic, deployment of letters, which Uribe (in a move which courts the animistic) describes as having a "secret life." Uribe stated that a major source of her inspiration was generated by the letters themselves, while "the main components are typography and motion" (Antonio n.p.). Poet Jim Andrews has praised the corporeality of Uribe's work and observes that letters and words have the capacity to "dance with human feeling, with the gestures of the body, with the body of the body" (Andrews n.p.). In the later phase, the anthropomorphism is enhanced by the addition of a narrative plot structure in which the letters's potential to engage the spectator's affect increases dramatically, eroding the dividing line between poetry and narrative.

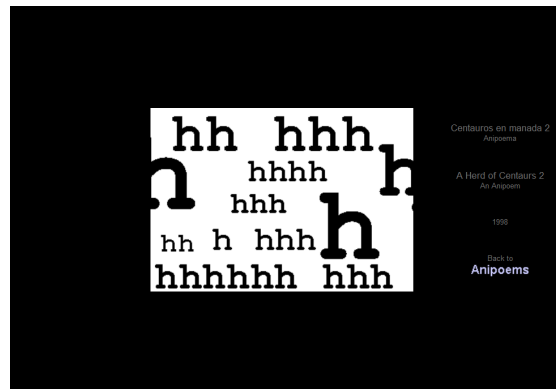


Figure 6. *A Herd of Centaurs* (1998).

Screenshot reproduced with permission from Jim Andrews, curator of Ana María Uribe's online poetry. From Jim Andrew's VISPO website:
<http://vispo.com/uribe/centauros2.html>.

"A Herd of Centaurs" (1998) (Fig. 6), is an early digital poem that draws on the anthropomorphic and its related term, theriomorphic, a trope of the centaur. Thereomorph is derived from the Greek for either a wild beast, or a bestial man (*therion*) and "morph" for shape.²¹ The hybridity of such a creature calls to mind Surrealism and its particular fondness toward the

juxtapositions of man and machine, or man and beast, case in point the Surrealist publication *Minotaure*. In Uribe's poem, the mythical half-horse half-man creatures are mimicked by a group of *h*'s moving across the screen, and differing in size to mimetically simulate perspective and relative distance to the viewer (see Fig. 6). Here, the use of the *h* is telling, since it does not refer to the words in English for herd or horse (the original poem is in Spanish), but rather it is mimetically reminiscent of the shape of a centaur, with its upright torso and hind legs. The mobilization of this rhetorical figure (I am considering the anthropomorphic as a trope) has profound implications. The centaur is a hybrid not just of human and animal, but of divine nature, a powerful metaphor. Endowing the *h*'s with the anthropomorphic and theriomorphic characteristics of the centaur makes Uribe's poem doubly metaphoric. The poem hails back to a creature found in archaic Greek myth, at a time when figurative language was arguably conflated with history, entangled with the "origin" of language itself. A centaur's status as a symbol of hybrid nature also references contemporary debates such as the effect of technology on the post-human body, and issues of augmented hybridity through the combination of human reason with the brute calculation of the machine. Conversely, the power of metaphor resides in its status as a trope that attempts to bridge a gap between similar yet different terms, a gap which can never be fully closed. As such, the centaur is also an image of the tension between the different systems the poem configures and tries to suture: visual and textual, static and kinetic, human and technological, freedom and constraint, embodiment and disembodiment. If Alexander Regier is correct in asserting that "language must, *in its origin*, be anthropomorphic if it wants to be intelligible and recognizable as language to the human" (419), then our affective response to Uribe's biomorphic kinetic poems might be preconditioned by our humanness. On the other hand, such a universalist claim might appear somewhat distant from previous post-humanist assertions, and it must be qualified by acknowledging that viewer responses to anthropomorphism likely depend on cultural factors, as Chaminade et al. have observed in relation to affective response to animated cartoon characters. Despite cultural specific responses, it can be argued that the activation of our emotions entails an imaginative act that rescues the idea of the human, which remains a part of the post-human. Indeed, as Paul de Man claims, the anthropomorphic trope attempts to reclaim language for the human, to render it meaningful: "anthropomorphism seems to be the illusionary resuscitation of the natural breath of language, frozen into stone by the semantic powers of the trope" (247). Uribe provides an additional creative breath and releases the anthropomorphic shapes from their static petrification by reanimating them from paper to screen, and arguably, from "illusionary," or virtual, to concrete. Key ingredients in this generative act are the biomorphic and the kinetic qualities of typescript, which engage the reader's own sense of

embodiment through proprioception and kinaesthesia, feedback mechanisms tied to our sense of locomotion and activated by the moving letters. As cultural anthropologist Michael Taussig argues, the sense of embodiment, the “palpable sensuous connection between the very body of the perceiver and the perceived” (23), is a link facilitated by the mimetic element of the anthropomorphic trope. Of course any sense of complete fusion or identification between perceiver and perceived, human and machine, or script and image, remains just out of reach and maintains the structure of desire intact. The tension resides in a natural tendency toward anthropomorphism in the arts, and its promise of a merger with nature, a promise that nonetheless remains forever deferred.



Figure 7. *Disciplina* (2002).

Screenshot reproduced with permission from Jim Andrews, curator of Ana María Uribe’s online poetry. From Jim Andrew’s VISPO website:
<http://vispo.com/uribe/disciplina/disciplina.html>.

In “Discipline” (see Fig. 7), Uribe uses animated anthropomorphic letters once again, but increases the narrative component, enlisting the affective and ethical involvement of the spectator. In the poem, a group of capital *H*’s display a “militaristic” appearance and rhythmically goose-step across the screen to an electronic beat (mimicking the sound of marching boots), accompanied by the unintelligible commands from an off-screen voice. Uribe remarked that the poem is about a group of *H*’s, “(a letter which in Spanish is always mute) [which] are tyrannized by a dictator” (Andrews n.p.). Soldiers or perhaps prisoners (their status is ambiguous), the letters march in lockstep and activate various appendages to simulate human (or perhaps human-like) mechanized motion.

The intensity of the added narrative element is surprising, especially since it is achieved with such an economy of means. The affective connection of the reader is replenished through the act of story telling, even while the poem retains a concentrated force characteristic of the modernist cult to the pure image. Uribe injects the poem with a plot (admittedly bare/minimal) precisely by using anthropomorphic tropes and creates a sense of climax and dénouement through rhythm and sound. The surplus narrative, evocative of a history of twentieth-century dictatorial regimes, politicizes our engagement with the poem in troubling and complex ways. While we sympathize with the oppressed letters, wishing for them to rise in revolt, we can also understand the poet's formalist desire to dominate language, to discipline the text in order to achieve the type of aesthetic arrangement that will facilitate establishing affective links with the viewer (if that is, indeed, what the poet desires). By activating not just physical (mimicry of appearance) but also behavioral (mimicry of behavior) anthropomorphism, Uribe presents the letters as a simplified model of human behavior, making the poem politically relevant. The poem dramatizes the long-standing debates about the aestheticization of politics in modernism, thereby raising the stakes of the reader's affective and intellectual engagement, demanding s/he take a stand. The poem foregrounds the reader's own potentially ambiguous relation to issues of hierarchy and control, also inextricably tied to current questions about freedom, form and content in the World Wide Web.

The challenge posed by these experimental poets, analog and digital—Salvat-Papasseit, Brossa, and Uribe—is the proposition of a symbiotic and often beneficial union with technology, suggested through the act of animating poetry and endowing it with both polymorphic shape and motion. Their poems open a space of representation which questions modern and postmodern concepts of the human, and de-segregate contending semiotic systems (script and image) through the mediation of the metaphor of the hybrid, whether centaur, cyborg or “enhanced” human. Like Marcel Duchamp's machine assemblies, Alexander Calder's mobiles, or Francis Picabia's diagrams, these poems also function as machines, to borrow William Carlos Williams's analogy about the union of the physical and the linguistic: “A poem is a small (or large) machine made out of words” (256). The machines depicted in modernist and postmodernist art are not abstract constructs, since they typically display some kind of “morphism,” and often are biomorphic parodies of the mechanical that still retain traces of their human creators. A fundamental tension in twentieth-century modernism is the opposite tendencies of a drive toward abstraction and the (often repressed) desire to metaphorize, to return to the mythical and the human, to the “origin.” Contemporary digital poetry is a genre where fluid word-image hybrids adopt the shape and behavior of humans, animals and/or machines in order to engage the reader/viewer's affective and intellectual responses and

activate involvement to/with the works in a drive to re-embody the virtual reader. This “phenomenal” experience (using the total body, affect and intellect, to create and experience the poetic), already present in older forms of recited poetry, is enhanced in digital poetry by dint of the characteristics of its kinetic and imagistic properties and its animated and “shifting” signifiers (words, images, symbols), which place the act of *poesis* at the center of our “bodily” understanding of the world; digital poetics respond to and metaphorize (symbolize) “reality” in ways that resonate with our affective mechanisms. The desire to reconnect with the body is a key concept driving the design of digital poetry. This desire to re-embody the virtual has its roots in the avant-garde’s concerns for the materiality of text, the “thing-ness” of words. The opposite desire for a “virtual” body on the part of the reader (the same drive that has fueled the creation of data gloves, VR goggles, and complex 3D gaming systems) is met in the realm of the digital by a poetry which is self-aware of its own condition as digital, aware of the possibilities of its own medium, where the viewer “experiences” the virtual space through biomorphic letter-shapes that function as avatars, and through their humanoid attributes, connect to the viewer affectively. It is in the intersection of these two desires, the viewer’s desire to feel and be materially and affectively connected to the poetic works on the one hand, and a poetry that almost seems to transcend its own virtuality and become “real” (it moves, it resembles the familiar morphically) on the other, that a strange (uncanny) type of boundary blurring occurs that seems to deny any clearly definable ontological separation between digital and analog, leaving us, once again, with the hybrid, and with a poetry that opens up new routes of exploration of affect and embodiment through the digital.

Notes

1. See for instance Zielinski’s text *Deep Time of the Media*, Thomas Elsaesser’s essay “The New Film History as Media Archaeology” or Erkki Huhtamo’s *Media Archaeology: Approaches, Applications, and Implications*.
2. Isomorphism, anamorphism, anthropomorphism, zoomorphism, mechanomorphism, and theriomorphism. These different “morphisms” represent the projection of physical or behavioral characteristics from one object or organism to another. Isomorphism relates to objects that are structurally identical (beyond minor differences), or which are identical unto themselves (i.e. one of their properties being identical to another); it is close to, but not quite, the notion of equality, which implies complete identity or sameness. Anamorphism entails distortion or gradual change from one object or organism to another. Zoomorphism and theriomorphism entail the ascription of animal characteristics to humans; the latter, however, might connote bestial or divine qualities (such as the figures of the centaur, or the minotaur). Anthropomorphism entails the attribution of human form or behavior to a deity, animal, etc. Mechanomorphism is the attribution of machine characteristics to humans, or objects. Most of these tropes are recurrent in the literature of the avant-

- garde, and are applied to humans, animals, objects, and, as this essay examines, to typescript.
3. Bergson defines affect as “that part or aspect of the inside of our bodies which mix with the image of external bodies” (*Key Writings* 112).
 4. While Greenberg’s demand for distance might seem as a form of cultural elitism, digital poetry arguably sidesteps this charge by embracing the influence of both mass and high culture, while providing a poetics that simultaneously inhabits the surface (screen) and the depth (through reader interpretation), a poetics of hybridity.
 5. The obvious connection between the cinema and motion is present in the etymology of the word “cinematography”: from the French *cinématographe*, from Greek *kinēmat-*, *kinēma* movement + *-graphie*, from Greek, from *graphē*, from *graphein* to write, and therefore “writing movement.”
 6. Some dynamic paintings are “biomorphic,” such as Giacomo Balla’s *Dynamism of a Dog on a Leash* (1912), or Marcel Duchamp’s notable *Nude Descending a Staircase No. 2* (1912), while others are “mechanomorphic,” for instance Robert Delauney’s *Propeller* (1923), and finally others combine man and machine in symbiotic motion, such as Natalia Goncharova’s *The Cyclist* (1913).
 7. Bohn dedicates several pages to the poem in his later text, *Modern Visual Poetry*, 75–82.
 8. As was also the case in Marinetti’s use of onomatopoeias (inspired by machine gun shots, canon blasts and exploding grenades), for instance in his visual and “aural” phonetic poem “Zang Tumb Tumb” (1914), a depiction of the First Balkan War’s Battle of Adrianople. Beyond Marinetti’s obsession with war themes, what is of interest here is how the words stand visually for projectiles, representing their parabolic lines of motion, and also how blasts and explosions are depicted with the heaviness of the font indicating proximity or intensity in relation to the viewing/listening position. Through the vividness of the typography the reader might almost corporeally “feel” the violence depicted and described in the poem. With economy of means, Marinetti captures the overwhelming sensorium of the battlefield, inducing affective reactions in the perceiver.
 9. The smoker is unequivocally on board a train, as the poem refers to it graphically—arranging the words to indicate items in a train, such as stored baggage—semantically—by using words related to train travel, such as *viaggiare*, *treno*, *vaporoso*—and phonically—through onomatopoeias such as “schschschschschschsch” indicating either the sound of the wheels, or of rain beating against the railcar’s window.
 10. The word brings forth its materiality without sacrificing meaning, pointing to the absent referent while foregrounding its own material presence.
 11. A good example of this mobilization, as David Cundy has observed, is Giacomo Balla’s performance piece *Macchina tipografia* (1914), where actors (dressed as letters and punctuation marks) moved across a set composed of large characters spelling “tipografia” while pantomiming the repetitive, mechanical motion of a printing press. In bombastic style, Marinetti explained the correlation between typography and images of motion: “The typographic revolution was initiated by me and directed especially against the so-called typographic harmony of the page. . . . We use in an average page three or four different colors of ink and also twenty diverse fonts: for example, italic for a series of similar and rapid sensations, boldface for violent onomatopoeia, etc. With this typographic revolution and a multicolored variety of fonts, I am able to augment the expressive force of words” (Cundy 349).

12. In Marinetti's words, quoted in Boccioni's "Technical Manifesto of Futurist Sculpture," "Futurist poetry, having already destroyed traditional metrics and created free verse, now destroys the Latin period and its syntax. Futurist poetry is a spontaneous uninterrupted flow of analogies, each synthesized in an essential noun" (Apollonio, 51–65).
13. The titles of his publications reveal a fascination with 'unseen' forces: *Arc-Voltaic*, *Poemes en ondes hertzianes*, *L'irradiador del port i les gavines* (*Voltaic Arc*, *Poems in Hertzian Waves*, *The Port's Spotlight and the Seagulls*).
14. My translation, which follows the translation by Dominic Keown and Tom Owens in *Selected Poems* (32–37), although with significant changes.
15. All the elements are present on the page at the same time and the poem deliberately avoids narrative sequence; indeed, it even thematizes this aspect through the image of the clock's sphere, always already "pregnant" with all the hours that are and have been.
16. Joaquim Molas, Gabriella Gavagnin, Josep Gavalda , Willard Bohn, and Joan Ramón Resina, just to name a few.
17. Despite striking thematic similarities the poem cannot be directly linked to Chaplin's last silent movie, *The Circus*. It is a film in which the archetypal Tramp joins a circus and falls in love with a lovely equestrian performer (who is also the daughter of the tyrannical ringmaster) but she rejects Charlot for a muscular trapeze artist. The film is from 1928, and Salvat's poem dates from 1921. Clearly the association of a dynamic modernity with both film and circus was in the air.
18. For further reading see, for instance, José Antonio Sarmiento, *La otra escritura. La poesía experimental española* (1991); Antonio Monegal, *En los límites de la diferencia. Poesía e imagen en las vanguardias hispánicas* (1998); or an excellent online article, Felipe Muriel's "La neovanguardia poética en España" (2010).
19. To see the visual poems I discuss (as well as others) go to: <http://www.joanbrossa.org/obra/brossa_obra_poesia_visual_llistat.htm>.
20. For a sampling of Uribe's work, including all the poems mentioned here, see Jim Andrews's Web site: <vispo.com/uribe/index.html>.
21. See Note 2.

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