

**Visual Transformations of Writing in the European Literary Space:
Between the Avantgarde, Mid-Twentieth Century Experimentation
and the Work of Joan Brossa¹**

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1. The Project

At the beginning of 2024, the Càtedra Joan Brossa at the University of Barcelona, represented by its director, Prof. Glòria Bordons, and Prof. Jordi Marrugat Domenech, a member of its Comissió de Seguiment from the same University, in collaboration with the Joan Brossa Foundation, outlined a highly strategic project, in which the University of Turin, first in the person of Prof. Veronica Orazi and subsequently also of Prof. Katiuscia Darici, was involved for collaboration. The project consisted of the Italian translation of a Joan Brossa's anthology, containing some of his most representative works in terms of aesthetics and poetics, edited by Glòria Bordons and its dissemination, as well as the organization of a conference focused on the key moments in its evolution, represented by the Historical Avantgarde, the experiments of the immediately successive movements, the Neo-Avantgarde and its projection to the present day, as well as the figure, work and key role of Joan Brossa (Barcelona 1919-1998) within that scenario. The aim was to emphasizing the hybridization of such artistic expressions and the prominence of the Catalan artist in those years of intense transformation, absolutely transcendental for European culture (Bordons 1988, 1989, 1996, 2008, 2009, 2013, 2014, 2021, 2022, 2023, 2025, as well as Bordons' edition of Joan Brossa, 2012a-2020, vols. I-XXII, in particular vols. I-IX, XV; Marrugat 2009).

In May 2025, the volume Joan Brossa, *Un viaggio nell'ignoto. Antologia di poesia e prosa (1941-1997)*, translated into Italian by Sara Cavarero, was published [Alessandria, Edizioni dell'Orso, Bibliotheca Iberica Series 18, directed by Pietro Taravacci and Veronica Orazi], from the original Joan Brossa, *Un viatge a l'inconegut. Antologia de poesia i prosa (1941-1997)*, selecció i estudi introductoris de Glòria Bordons, València, Tres i Quatre, 2025.

On 4-6 June 2025 the international congress *Visual Transformations of Writing in the European Literary Space: Between the Avantgarde, Mid-Twentieth Century Experimentation and the Work of Joan Brossa* was organized at the University of Turin to present the results achieved on the subject under study. At the conclusion of the three days, the newly published volume was presented, for its initial dissemination in Italy.

This monograph brings together some of the most significant contributions presented on that occasion, a moment of fruitful scientific exchange and close collaboration. We would therefore like to express our heartfelt thanks to all those who made this international research possible, within which ample space was left for young scholars who, with their lectures, have given new impetus to studies in this specific field.

The connection that emerged in the early 20th century in Europe between the visual arts and literature gave rise to one of the greatest transformations in the history of literature (Orazi 2002, 2004, 2016; Marrugat 2020). On the one hand, proposals such as

¹ Veronica Orazi is the author of § 1. The Project and of Cited Works, while Katiuscia Darici is the author of § 2. The Contents.

the *Parole in Libertà* of Italian Futurism, based on the deconstruction of traditional syntax and the unusual disposition of words on the page, or the calligrams of Apollinaire and the French Avantgarde, as well as the call for artistic synthesis of the former arose and widespread internationally (Bohn 1986; Orazi 2001b, 2011a and 2011b). On the other hand, the visual arts also drew on typography and new literary research to develop unprecedented visual forms. Although all this had precedents in previous typographical experimentations and inter-artistic associations, although these novel manifestations deeply differed from the earlier ones in their ideological assumptions and aesthetic objectives, and therefore opened up a further phase of hybridizations, totally renewed and innovative, which evolved and projected itself to the present day.

It is true that evidence of the combination of text and image can be found in ancient cultures, for example, among the Greeks and Latins, who cultivated the *technopaegnon* (Zárate 1976) and the *carmen figuratum* (Curtius 1992: 315-316; Albrecht 1996: III, 1341), in Eastern literature (Horn 1901: I, 54; Bonet 1978: 16), or in the Alexandrian and Late Imperial experiments that continued into the Middle Ages (Dronke 1984, Godman 1985, Ernst 1991, Perrin 1992, Polara 1994), the Renaissance and the Baroque period (Hatherly 1983, Ernst – Adler 1990, Pozzi 1996), the 18th and 19th centuries (Ors 1977, Ruiz 1978, Muriel Durán 2009). Nevertheless, it must be reaffirmed, once again and with forceful vigour, that each phase has its own specificity and cannot be confused with the preceding or succeeding ones (Orazi 2001a, 2004, 2023).

The aim of the project and the conference was to study how these visual transformation of writing took place in European literature at its high points, that is to say, the Historical Avantgarde of the first third of the 20th century, the Neo-Avantgarde from the 1950s to the 1970s and beyond, as well as the figure and key role of Joan Brossa, whose work was based on connections with certain aspects of the former, which he radically transformed by embracing the concept of literary experimentation. This led the Catalan artist to rethink established notions of literature and art, very often through the connections he established between the written and visual arts, both in the explicit and implicit use of one in the other.

Indeed, the years of the Historical Avantgarde represented a radical change that ushered in a renewed conception of art, which also took shape in a novel combination of text and image, where visual experimentation occupied a privileged place. The Avantgarde of the early decades of the 20th century constructed textual complexity according to original methods and ideas, reflecting the turmoil that ran through European culture at the time, which was spread across a common, supranational dimension by the movements of those times. Such visual experiments arose from a desire to bring the arts together, which had to converge to create a new kind of work, as a result of a programmatic intention for synthesis that had never before emerged in these terms, as the aim of new artistic expressions was the fusion of different art forms. Based on this call for artistic synthesis, the coexistence of different components in a simultaneous work was theorized, which was not only enriched by the contribution of each of them, but also took shape as something completely new. The writing, the graphic and calligraphic representation of the text and the use of typographical techniques, with the unusual disposition of the words on the printed page, aimed to achieve results unprecedentedly charged with new meanings. This contributed to the creation of a dimension of poetic expression that owed its novelty to an original conception of art and to the violent innovative impulse that these manifestations embodied. A fundamental feature of the new movement was the urgent drive to break free from the past and even destroy it in favour of a new era, a crosscutting trend led by authors active from Mayakovsky's Russia to Sá-Carneiro's Portugal. The result was a powerful desire for renewal, leading to a clear

rejection of the past, a critical and iconoclastic attitude, and the projection of oneself into a dimension that could transcend reality—not exclusively the artistic one—perceived as sterile and unproductive. The profound willingness for regeneration was another prerogative of modern visual experimentations, and the foundation through which the new aesthetic legitimized the most daring attempts, intended to provoke the disapproval of intransigent academicism. In addition to the appeal for artistic synthesis and renewal, a different approach prevailed, characterized by innovation and closely related to the poetic trends of the time. What stood out was a complex juxtaposition of metaphors and images, which followed an invisible associative thread, creating an underlying order in the long series of snapshots that only apparently overlapped randomly. The decoding of this chain of hyper-realistic photograms, expressively mediated by the author's sensibility, was highly demanding for the reader, who faced a specific kind of poetic language, which presupposed their participation in the reception of the textual message, since otherwise the very act of poetic communication would fail. The difficulty in interpreting the visual experiments of the Historical Avantgarde lied in the complex network of metaphors and images, juxtaposed and hybridized, arising from free association in the poet's mind, in which the creative act was translated, according to a previously unknown instance of ideological and aesthetic renewal. The work had to be decoded through dissection, moving backwards through the associative mechanism of the interlinked images and its urgent succession, allusive insofar as they reflected a metaphorically prefigured reality, or unprecedented insofar as they were the result of poetic creation, and therefore of an original, non-existent reality. The recognition of the message set out on the page depended on this, i.e. following a series of violent twists based on the author's imaginative associations and analogies, which the reader must recover by breaking down the constituent elements that represented its novelty.

In the 1950s and 1960s, visual experimentation gained even more strength with Neo-Avantgarde movements, such as French Lettrisme (from 1945, with leading figures such as Marcel Duchamp and Isidore Isou), Italian Spazialismo (from 1946, founded by Lucio Fontana), and French Spatialisme (in the 1950s; the term was coined in 1963, by Pierre Garnier), Brazilian Concretism (in the 1950s), the Fluxus movement (during the 1960s, founded by John Maciunas), etc. (Orazi 2016 and 2023). More experimental forms had therefore emerged, such as Experimental (Gómez 2000; Barrado 2002; Fernández Serrato 2003; Millán 2009; Orihuela 2007), Conceptual, Phonetic, Visual and Video Poetry (Boso 1981; Millán Domínguez 1999; Pozanco 2005; López Gradolí 2007; Millán Domínguez 2014; Ferrando 2014). In this phase, the preceding programmatic assumptions, like the intention of radical change and artistic synthesis, a renewed appeal to the simultaneity of the arts, and the growing emphasis on the visual component, based on the concept of the expressive limitation of the word, and therefore of the written text, were enhanced and declined according to novel ideological and aesthetic bases. To fill these communication gaps, priority was given to the letter as well as the phonetic and figurative element, with a strong imbalance towards the plastic dimension, so that exhibitions —both individual and collective—ended up replacing poetry collections, becoming the preferred medium for disseminating Neo-Avantgardes. During those years, visual experimentation, rejected the subjective conception of language, to focus on the concept of interrelation between expressive codes in general, not only verbal and iconic ones (Vega Mansilla 2004; Thornton 2012). Based on Max Bense's theories (1960), art was considered a means of expression, not communication, so that the function of the work was no longer to reflect reality, but to transcend it, to produce a co-reality with respect to the transcended one, as Concrete Poetry successively emphasized. This phase took the potential of writing to the extreme: language dissolved into the sign traced on

the support, whose communicative characteristics were condensed into emotional perception and replace the very concept of written text and its referential meaning, to convey the sensations aroused by a subjective dance of strokes, which replaced coded language, in crisis because insufficient. Once again, and with stronger impetus, a need to involve other forms of expression arose, stemming from an awareness of the limitations of language and written text. These forms were integrated into the transmission of the message, which was no longer confined to words but enriched by other modes of communication, such as images, materials and gestures, to achieve the reification of the composition, considered as an object and even as an act. The artist now played with the semantic content of words and letters, used material elements, altered the page and took advantage of non-linguistic codes of expression, revealing the desire to materialize his peculiar reality.

Between the second half of the 1960s and the early 1970s, with the emergence of Conceptual Art, another deep change occurred, according to which the work's support was no longer the page of a book or a graphic-pictorial medium, but rather space. In the case of poetic actions, this space became urban space, with the intention of directly involving the public. These experimental trends brought together writing, painting, photography, film, theatre and dance in a totalizing synthesis, and the visual poems were accompanied in the *publications* by documents on happenings and installations, responding in an updated way to the call for simultaneity formulated a few decades earlier, in the perspective of expanded writing, which anticipated the developments of the following years.

In the 1980s, Visual Poetry was influenced by Postmodernism, following the publication of Jean-François Lyotard's essay *The Postmodern Condition* (1979), although several authors had used the term previously, and a kind of hybridization of former aesthetic principles took place (Marrugat 2013). The art market considered the Avantgarde to be over but, despite this, experimental trends such as Mail Art, Land Art and Body Art became established, and many visual poets remained active.

In the 1990s, artists continued to develop their former lines of research, but now the widespread use of the Internet, which facilitated and broadened access to all types of audiences, played a decisive role, as did the grafting of other forms of expression, such as the recovery and revitalization of Avantgarde and Neo-Avantgarde trends through original screen printing techniques, as is the case, for example, in the work *Corazones (tarjetas con poemas visuales)* by Rodolfo Francotirador, presented in Madrid in 1996.

With the dawn of the new millennium, visual experimentation was reaffirmed, and a new era began, demonstrating its consolidation and widespread dissemination, renewing the concept of Neo-Avantgarde art as a whole, which consisted of a global form of artistic expression. The role of exhibitions, both individual and collective, was also strategic, among other things because they were organized by institutional Centers.

In the most recent developments, there has been a decline in the radical attitude characteristic of previous decades, partly due to the change in the political context: the drive for ideological commitment is giving way to a different attitude, which is certainly committed, but in an ethical and social sense rather than strictly political. The art of today's Neo-Avantgarde, therefore, continues to synthesize different forms of artistic expression, from experimental and visual poetry to object poetry, music and action, according to its original founding principles.

In short, the revolutionary and transgressive substrate characteristic of the early days of visual experimentation has gradually faded away, both due to changing political conditions and the progressive expansion of the audience reached, thanks to phenomena such as street art and performances of all kinds, now very common. This demonstrates

how this type of experiments represent the greatest contribution of the 20th and the first quarter of the 21st century to the dissemination of new artistic trends, their accessibility to ever-wider audiences and their penetration into language and the collective imagination, thanks also to the internet and the web.

By proposing the study of the transformations that took place in the literary sphere as a result of intentional interference from the visual arts and directing it towards the three aforementioned areas of focus, i.e. Historical Avantgarde movements, experimentation from the post-war period to the present day, and Joan Brossa's work, the conference sought to develop a theoretical and historical understanding of a fundamental aspect and period of the history of literature.

The objectives were to analyze the interference between conventional writing and visuality in the Historical Avantgarde and its manifestations, such as the *Parole in libertà* of Italian Futurism, the calligram of Apollinaire, the *Poemas pintados* (*Poèmes peints*) by Vicente Huidobro, etc.; the uses and transformations of the proposals of the early Avantgarde movements, like Dadaist parodies or Decorativism, as well as Avantgarde-inspired typographical games; the experimental research after World War II, concretized in resuming, reformulating and transforming Avantgarde experiences; writing and visuality in the literary revolts of the 1960s and 1970s; the explorations into the crisis at the boundaries between writing and visual art; the consolidation of visual literary proposals, such as Concrete Poetry or Visual Poetry; beyond the latter, the object poem, the walk-through poem, the video poem and other similar forms; as well as the legacy of the Historical Avantgarde in the work of Joan Brossa, his absolute key role in the European experimental scene in the second half of the 20th century, and his work in connection with the plastic and visual arts.

2. The Contents

In “De Mallarmé a Brossa. Exploracions d'avantguarda a partir de l'alfabet” Enric Bou discusses the avant-garde literary explorations from Mallarmé to Brossa, focusing on the role of the alphabet and letters as the core elements of poetic expression. Mallarmé's poem “Un coup de dés” is highlighted as a groundbreaking work where letters take a central role, breaking away from traditional syntax and punctuation, and incorporating spatial graphic tensions that resemble modern advertisements. This approach transforms the printed page into a dynamic visual and spatial experience, creating new possibilities for poetic meaning beyond conventional language structures. The discussion also covers the experimental poetic tools such as acronyms, anagrams, and gramograms, illustrating how they manipulate the letters themselves to generate new meanings or visual effects. The influence of Marinetti and the Futurists is examined, particularly through their 1912 Manifesto of Futurist Literature, which proposed breaking traditional grammatical relations by recovering analogy as a rhetorical tool. This aimed to manage language anarchy and disrupt logical constraints on discourse, inspired in part by intuitive psychology as suggested by Henri Bergson. Marinetti's experimental work “Zang Tumb Tumb” exemplifies this revolution in literary form, functioning not as a traditional novel but as an experimental collage-like poem. Additionally, the text touches on Mallarmé's personal experience with his own name, which he perceived as difficult or problematic, and how this influenced his engagement with letters and words. The idea of letters carrying both visual and symbolic weight is emphasized, connecting to broader avant-garde attempts to free language from the confinement of conventional syntax and narrative. Throughout, the spatial ordering of text and the variable typography are presented as essential to the open associative meanings of avant-garde poetry, as seen in correspondence poems and other experimental writings. This approach paved the way for later avant-garde movements and artists such as Alighiero Boetti, who combined

mathematical concepts like magic squares with poetic letter-play, further extending the boundaries of language and visual art. These insights stem from the combined analysis of Mallarmé's innovations, Futurist experiments, and subsequent avant-garde explorations emphasizing the liberation of letters, visual poetry, and the dynamic spatiality of the printed page.

Andrea Baglione in "El Ramonismo entre literatura y dibujo" offers a concise overview of the presence of visual elements –mainly drawings– throughout the work of Ramón Gómez de la Serna. It begins with his early literary and graphic efforts in the school magazine *El Postal* (1902), which combined a variety of genres and marked the origin of Gómez de la Serna's intertwined interest in literature and drawing. It continues by examining the absurd and playful drawings in the two volumes dedicated to the "Sagrada Cripta" of the Pombo café, and the collages and visual compositions decorating Gómez de la Serna's workspace that form an osmotic relationship between his life, space, material objects, and literature. The study culminates with an analysis of the drawings accompanying the greguerías and other miscellanies from the 1920s, collected under the label "Ramonismo", which express Gómez de la Serna's encyclopedic and inventive vision of reality. The article places Gómez de la Serna's work in the broader context of early twentieth-century avant-garde movements, emphasizing the inseparable link between art and literature characteristic of the period and reflected in Ramón's approach. It highlights Gómez de la Serna's goal to reach a wide audience by pairing text with images, which helped to clarify his often cryptic or unusual literary style. Additionally, the study explores Gómez de la Serna's use of grotesque and deforming imagery, tracing influences from Goya's *Caprichos* and *Disparates*, nineteenth-century satirical illustration, and the surrealist experiments of "cadáveres exquisitos" and "putrefactos." Overall, the study underscores the dynamic and creative interaction between literary and visual elements in Ramón Gómez de la Serna's work, revealing a continuous, symbiotic process where words and images coexist and enrich each other, defying strict disciplinary boundaries.

In his article "La força experimental de la poesia de Joan Brossa" Marc Audí provides a thorough reevaluation of Joan Brossa's poetry as a pivotal site of experimental practice within Catalan literature, particularly in the context of the second wave of artistic avant-gardes. Audí situates Brossa's work as a profound challenge to conventional literary norms, starting in the 1940s, where Brossa embarks on an extensive investigation into the nature of experimentation in poetry. This investigation demands a comprehensive reconfiguration of reading practices and a critical reassessment of the poetic act itself. Audí argues that Brossa's experimentalism transcends the commonly limited focus on his visual or object poems from the late 1960s and early 1970s. Instead, Brossa's entire oeuvre is marked by an intertwined relationship between poetic language, visual form, and theatricality, rooted in a deep literary tradition. He selectively engages with various artistic movements, including Surrealism and international conceptual art, without fully subscribing to any single one. This selective engagement allows Brossa to maintain a distinctive voice and to evolve organically. Central to this evolution is Brossa's relationship with language, inspired by Paul Valéry's concept where the poem exists not as a static object but as a dynamic act accompanied by an atmospheric spirit. Brossa's visual poetry, described by Audí as a "combat of titans", aims to transform writing as well as to make visible the very moment when language emerges from invisibility. This concept is supported by other poets and theorists who frame Brossa's work as inseparable from an indeterminate and open state that characterizes experimental creation, where poetry and experiment are indistinguishable. Furthermore, Audí highlights the significant geographical and political context of Brossa's work. Writing under Franco's postwar

repression, when Catalan language and culture were suppressed, Brossa's experimental poetry operates as a form of resistance and reaffirmation of poetic identity. Crucially, Audí urges scholars and readers to utilize the now expanded and more complete collections of Brossa's poetic and visual works to overcome prior partial understandings. He stresses the necessity of engaged reading practices that acknowledge the inseparable fusion of literary and visual elements in Brossa's poetry, and that appreciate the assertive and prophetic tone sustained throughout Brossa's career. In conclusion, Audí positions Joan Brossa as a central figure whose experimental poetry redefines the boundaries of creative expression, rooted in both deep literary consciousness and radical poetic exploration. This reassessment enhances the understanding of Brossa's legacy within Catalan culture and places him securely in the international canon of experimental poetry, as evidenced by his inclusion in global exhibitions like the 2025 Vatican "Global Visual Poetry." Through this critical engagement, Audí contributes to renewing appreciation for Brossa's poetry as a dynamic space where language, visuality, and experimentation coexist in continuous evolution.

The article by Laia López Rigol "El llenguatge cinematogràfic a *Els miralls* (1970) de Pere Gimferrer: l'experiència vital i la cultural en un mateix pla" offers a detailed analysis of *Els miralls* (1970), a seminal poetry collection by Pere Gimferrer, emphasizing its postmodern approach to language and the intersection of poetry, cinema, and life as multidimensional codes. A core argument presented is Gimferrer's innovative use of cinematic techniques within poetry, conceptualized as "mutated techniques" that adapt filmic visuality and editing devices into the verbal realm while acknowledging the inherent limitations of language. This includes references to montage, freeze frame, and first and general camera shots embedded seamlessly in the poetic code rather than serving as mere ornamentation. The poem "Interludi", situated centrally in the collection, functions meta-cinematically, acting like a mirror that both reflects and parodies cinematic discourse through a complex layering of fragments and filmic codes. This mirrors the overall structure of *Els miralls*, which repeatedly exposes the impossibility of fully capturing reality in language and engages in a cyclical process of constructing and deconstructing linguistic and visual codes to approach a "void" or emptiness, notably marked by the motif of the white frame or blank shot in the concluding poem "Op. 98." Furthermore, the collection blurs the boundaries between life, art, and history, exemplified by the interweaving of personal experience, political montage (e.g., Stalin erasing Trotsky), and art as a medium of re-inscription and simulation. The imagery and structure often invoke musical metaphors, aligning life's duration with cinematic light and darkness, emphasizing the temporal and mutable nature of perception. The article situates *Els miralls* within the broader trend of postmodern poetry that interrogates language as a multidisciplinary code, linking literary, cinematic, and cultural dimensions. It underlines Gimferrer's deliberate rejection of both post-symbolism and modern historic realism in favor of exploring the inherent limitations and plasticity of poetic language. This synthesis is carefully supported by citations of Gimferrer's own essays and diaries, scholarly analyses, and close readings of the poems' structural and thematic features, specifically highlighting how *Els miralls* exemplifies a postmodern poetic project that is at once deeply reflexive and innovatively cinematic.

The article "Els elements avantguardistes en *Jocs de convit* (1990), de Renada-Laura Portet" by Irene Muñoz Pairet provides an in-depth analysis of the avant-garde features present in the poetry collection *Jocs de convit* (1990), the first poetry book published by the North Catalan writer Renada-Laura Portet. The study outlines both the formal and aesthetic innovations the author employs in this work, situating it within the broader context of Catalan literature of the late 20th century. Renada-Laura Portet, born in 1927

in Sant Pau de Fenollet (Northern Catalonia), began her literary career relatively late, publishing her first stories at age 54 and her first novel in 1986. Her poetry debut with *Jocs de convit* marked a significant moment in her career where experimentation with poetic form and language became central. The collection is dedicated to the North Catalan poet Francesc Català and includes a prologue by Kathleen Mcnerney, an important translator and scholar who also contributed to increasing the visibility of Portet's poetry beyond Catalan-speaking audiences. The article highlights that *Jocs de convit* stands out for its originality, formal audacity, and structural experimentation. The volume is organized into four sections with different poetic forms: protean poems ("Poemes proteïformes"), poems in continuous prose, combinatorial poetry, and "games of invitation" (*jocs de convit*), the latter evoking an interactive dimension for the reader. Among the avant-garde techniques, Portet employs caligrams, visual poems, poetry in prose both continuous and discontinuous, and combinatorial exercises inspired by OULIPO traditions and the work of Raymond Queneau. Moreover, Portet's poetry actively invites the reader to participate in the creation and reinterpretation of the text, making every reading a new experience. This dynamic is closely related to the formal innovations and language play she explores throughout the book. The title itself, taken from a poem by Salvador Espriu, signals an engagement with symbolic and figurative "invitation games" that combine meaning and multiple layers of interpretation. The article also discusses the reception of the book at the time of publication, underscoring the contributions of critics such as Àlex Susanna, Kathleen Mcnerney, Jaume Queralt, and Montserrat Abelló. It notes how the poet's avant-garde approach was recognized for breaking with traditional metric strictness while maintaining an intense lyricism that connects to Catalan poetic traditions. Additionally, unique archival material such as unpublished letters from Portet to Joaquim Molas—a key figure in Catalan avant-garde studies—is presented, revealing her efforts to share her avant-garde "adventures" and her engagement with important cultural interlocutors. These letters also show her practical concerns with publication issues and editorial choices that affected the orchestrated "games" within the poetry collection. Finally, the article situates *Jocs de convit* within the broader literary scene of the 1990s in Northern Catalonia, contextualizing the work alongside notable authors published by the Columna editorial at that time and highlighting Portet's contribution to evolving poetic forms that challenge and enrich Catalan literature. In summary, the article offers a comprehensive examination of the avant-garde elements in *Jocs de convit*, emphasizing Renada-Laura Portet's formal experimentation, her dialog with language and poetic tradition, and her invitation to readers to become co-creators through interactive poetic forms—making the collection a landmark in Catalan avant-garde poetry.

Júlia Febrer Bausà in "Matèria de silenci. La il·legibilitat" explores the nature of writing and language beyond their conventional understanding tied to meaning and clarity. It highlights how traditional alphabets tend to minimize the physical and material aspects of writing, erasing the power of the handwritten trace. Contrasting this, examples like the diary of Janmari, an autistic child, reveal writing as a physical act—trace, body, saliva, ink, hand—emphasizing that voice and word are fundamentally corporeal and not merely carriers of meaning. Illegible handwriting, especially seen in elderly people whose hands tremble, shifts the focus from clear language to the bodily experience that enables language. These hands reflect a lifetime of language use, showing not magic but the irreversible loss that time etches onto both bodies and paper. The writing process becomes a visible record of time passing over the physical body. The text also addresses the evolution of writing from early childhood (where scribbles gradually form meaningful script) and its eventual decline in old age. Children's hands and tongues undergo a process

where lines and sounds become organized and meaningful, encapsulating the transition from drawing to writing. However, this process can reverse as elderly people experience a fading of words, reflecting the close relationship between language and movement since both reside in the brain closely linked to mobility. This decline shows itself as difficulty keeping pace with fast conversations or producing words, marking a corporeal dimension of language loss. Artistically, there has been a consistent drive to challenge the automatism and monotony of repetitive writing. Exhibitions such as “Materialització de l’escriptura” in 1978 showcased works by artists like Maria Lai and Irma Blank, who investigate the relationship between art and writing, merging personal and collective dimensions. The concept of illegible writing is problematized, not rejected as inaccessible but as a critique of transparent, standard language. Artists like Mirtha Dermisache and Irma Blank produced works of illegible writing that maintain structural elements like columns and margins yet resist conventional readability, thereby expressing dissatisfaction with typical language use and exploring alternative forms of linguistic expression. In summary, the text offers a profound reflection on writing and language as embodied acts deeply intertwined with the physical body, memory, time, and artistic expression, challenging traditional conceptions centered solely on meaning and legibility.

In “*Ceci n’est pas une méthode: restitucions de l’avantguarda en la deconstrucció*”, Ester Pino Estivill examines the dynamic relationship between writing and visuality, emphasizing how contemporary theoretical and artistic practices challenge traditional boundaries between text and image. Drawing on the works of prominent thinkers like Jacques Derrida, Roland Barthes, Walter Benjamin, and Giorgio Agamben, Pino foregrounds the material and visual aspects of writing as a powerful form of expression that goes beyond conveying fixed meanings. The discussion highlights how writing, understood as a physical and gestural act, breaks away from linear reading and stable interpretations. This disruption manifests through experimental typography and visual play on the page, which question dominant academic standards and neoliberal modes of knowledge production that prioritize standardization, transparency, and measurable outcomes. Particularly in the context of digitization and technoscience, where immateriality and algorithmic control prevail, the article advocates for a politics of writing that recuperates marginalized pasts and resists reductive formations of knowledge. Pino also explores Derrida’s approach to writing (especially his work *Glas*) that merges philosophy and literature through a distinct visual and spatial form. This method dissolves the conventional separations between form and content, text and painting, while inviting readers into an active and material engagement with the written page. Similarly, Barthes’ reconsideration of the text as a visible, tactile object linked to the body and gesture supports this critical reimagining. The article positions these interventions as acts of intellectual courage, inspired by Agamben’s notion of contemporaneity as the recognition of a light that retreats as it approaches. This metaphor underlines the challenge of critical awareness in times when images saturate perception but often lack meaningful tension or “whiteness.” By embracing experimental writing and visual practices, Pino suggests that we can break free from standardized academic formats, opening pathways for quality over quantity and fostering a critical imagination that resists the transparency and control imposed by algorithms. Ultimately, the article situates this renewed interest in the materiality and visuality of writing amid broader debates on the end of avant-garde, poststructuralist thought, and the rise of digital culture. It proposes that such an approach offers a vital mode of resistance and innovation in an era marked by dematerialization and technological hegemony.

In “*Entre l’alfabet i les formigues: un itinerari avantguardista*” Claudia De Medio analyzes the evolution of Catalan visual poetry through a chronological trajectory that

begins with the historical avant-gardes and continues with later poets such as Josep Maria Junoy, Joan Salvat-Papasseit, and Joan Brossa. It highlights how each poet draws inspiration from and reinterprets the work of their predecessors to create new expressive models. This journey emphasizes the integration of visual and verbal elements, a key feature of visual poetry that combines text and image to establish symbolic and plastic interaction. For example, Junoy uses a sequence of twenty-seven points representing the letters of the Catalan alphabet, arranged in an inverted order that symbolizes a dialogue between modernity and tradition, and advocates circularity between rupture and continuity in art. Salvat-Papasseit's work, on the other hand, merges graphical composition with verbal content to represent themes such as the animal kingdom and the alphabet, where the layout of words draws paths and evokes visual associations that expand poetic meaning. His influence even extends into plastic arts, as seen in Joan Miró's pictorial reinterpretations. Finally, Joan Brossa, situated in a later period, broadens the boundaries of visual poetry by playing with symbolic hierarchy and the relationship between natural and human elements. He also establishes an intertextual dialogue with Junoy by restoring the alphabetical sequence in conventional order and creating a visual guide that leads the reader through the poem. This process reveals a creative rewriting impulse and a poetic sensitivity connecting several generations within the tradition and innovation of Catalan visual poetry. The article further situates this trajectory within the historical context of the Catalan avant-gardes, approximately from 1909 to 1936, noting that their influence extends beyond these dates. It stresses the polysemy of the works and the combination of plastic and textual resources, which are essential to understanding the complexity and modernity of Catalan visual poetry.

In "La influència del cinema en l'obra poètica de Joan Brossa" Àngel Costa i Gil offers a comprehensive and nuanced exploration of how cinema profoundly influenced Joan Brossa's poetry, going beyond merely describing his work to situate it within the broader context of cinematic theory and practice. By linking Brossa's poetic evolution to the Soviet "cinema-eye" theories learned through João Cabral de Melo, it highlights how he adopted cinema's methods (notably montage and visual framing) to create socially engaged poetry that reflects reality in dynamic, fragmentary ways. This interprets Brossa as a poet deeply influenced by cinematic language, whose work reflects a deliberate and politically charged use of film aesthetics. Further elucidation is provided on how Brossa's poetry employs cinematic techniques such as sequences, visual fragmentation, and montage, illuminating how his poetic structures mimic film editing rather than traditional narrative. This analysis clarifies that this approach not only captures cinematic movement but also redefines poetry's boundaries, positioning Brossa's oeuvre within the visual and performative culture of cinema. This shifts understanding from seeing Brossa as a mere admirer of cinema to recognizing him as a poet who explicitly reworks cinematic form in literature. Significantly, the study identifies Brossa's diverse poetic homages to cinema, including book-objects, spatial poems, and poem-objects, as manifestations of cinema's conceptual and physical integration into his art. By contextualizing works like *Cinamom* and "A de cinema" within the cinematic tradition, the research demonstrates how Brossa actively challenged the cultural dismissal of cinema as low art and revalorized early cinema's visual experimentation within poetry. This highlights the tracing of cinema's material and ideological presence in Brossa's work. Attention is also given to Brossa's use of theatrical and cinematic script elements, such as stage directions and acotations, which reflect an innovative poetic methodology rooted in cinematic scriptwriting. The examination clarifies that these elements are not incidental but central in constructing the poems' visual and spatial dimensions, showing how cinematic precision is integrated into poetry's textual form, bridging literature and filmic practice. Additionally, the

sociopolitical significance of Brossa's cinema-inspired poetry is foregrounded. By analyzing his use of montage as a tool for social critique, especially against Francoist repression, it emphasizes how cinema-based poetics serve as a vehicle for revolutionary dialogue and cultural resistance. This framing situates Brossa's poetic innovation within a committed political agenda, underlining an interpretation of his work as an intersection of aesthetics and activism. In sum, the article systematically articulates Joan Brossa's sophisticated appropriation of cinematic language and forms. It moves beyond descriptive accounts, offering critical insight into how cinema shaped his poetic vision and method, reconfiguring poetry's visual and political possibilities. Consequently, this constitutes a key contribution to both Brossa studies and the interdisciplinary field examining the nexus of poetry and cinema.

In "Talking Things: Joan Brossa and Nicanor Parra's Visual Poetry on the Margins of (Post-) Modernity" Jessica Youngji Ryu examines the visual poetry of Joan Brossa and Nicanor Parra, focusing on how both poets employ everyday objects and visual elements to destabilize the norms of language and traditional poetry. Through the concept of "antipoesía", coined by Parra, they subvert the authority of poetic language by incorporating mundane things presented in unexpected ways, producing a shock effect that challenges the epistemology and semantics of poetry itself. The study highlights that their visual poetry goes beyond a superficial combination of text and image. Instead, Brossa and Parra seek to erase the boundary between reading and seeing, creating an interaction that expands the aesthetic and poetic experience into a three-dimensional realm where objects and words become "things" with a "misuse value." In doing so, their work not only represents but reconstructs reality, confronting modern illusions through political and cultural criticism. Their antipoetic style is both resistant and contemporary, relevant for understanding rebellion against power structures and alienation in their sociopolitical contexts, as noted in interpretations of Brossa's engagement with Catalan language repression and Francoist Spain. The article also connects their poetry with critical theories such as Hal Foster's "anti-aesthetic", emphasizing the interdisciplinary and politicized nature of cultural practices that reject traditional aesthetic supremacy. Thus, Brossa and Parra's visual poetry situates itself within postmodern conditions as a form of cultural resistance, challenging dominant narratives and established forms of art and language. In conclusion, Ryu argues that by innovatively using everyday things and language, Brossa and Parra create a poetic space that transcends text to become a living force confronting the fragmented realities of modernity and postmodernity. Their approach opens new possibilities to perceive poetry as a domain where language, image, and object intertwine in a dialogue inviting critical reflection on culture and power.

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