Interpoetry: a game of words, images and sounds as a poetic sign in digital media

Jorge Luiz Antonio
(reviewer)
Pontifical Catholic University of São Paulo, Brazil, PhD candidate
Rua Goiânia, 7, Alto das Palmeiras,
CEP 13.301.341, Itu, São Paulo, Brasil
055 011 4023-2704

jlantonio@uol.com.br

Philadelpho Menezes
(1960-2000)
(cd rom's co-author)
Pontifical Catholic University of São Paulo, Brazil, professor

in memoriam

Wilton Azevedo
(cd-rom's co-author)
Presbiterian University Mackenzie, Brazil, professor
Avenida Angélica, 546, apto. 43, Higienópolis, CEP 01228.000, São Paulo, Brazil
055 011 3662-3690

wilazevedo@sti.com.br

ABSTRACT

This paper treats about the hypertextuality and interactivity of Philadelpho Menezes and Wilton Azevedo's cd-rom *Interpoesia (Interpoetry)*.

By describing the procedures of poetic construction, it is analyzed the poetic sign as a game of words, images and sounds in digital environment.

The prefix *inter* plays an important role in the cd-rom project not only as a new term for digital poetry, but also as a cultural and technological product that intends to replace the book.

Keywords
Poetry and Technology - Digital Poetry - Interpoetry

1. INTRODUCTION

Interpoesia: Poesia Hipermídia Interativa (Interpoetry: interactive hypermedia poetry) is a cd-rom created by Philadelpho Menezes (1960-2000) and Wilton Azevedo, in 1997/1998.
Interpoetry is the result of a project integrated with digital supports, and realized by Estúdio de Poesia Experimental (Experimental Poetry Studio) of the Post-Graduation Program in Communication and Semiotics in PUC - SP (Pontifical University of São Paulo) and by Post-Graduation Program in Education, Art and Culture History of the Mackenzie Presbyterian University (São Paulo).

2. INTERPOETRY: AN INNOVATIVE PROJECT

It is an innovative project made by university professors which participate of several electronic art exhibitions.
Menezes and Azevedo have created a new term and concept for a special type of digital poetry: *interpoetry*, or *interactive hypermedia poetry*: "poems in which sounds, images and words coalesce, in a complex intersemiotic process, in a technological environment which precisely facilitated the simultaneous presence of verbal, visual and acoustic signs: hypermedia programs" (Menezes in Menezes e Azevedo 1997/1998), that is, "an intersign exercise which makes clear the significance of the sign traffic or digital media, bringing about what could be called a new era of reading (Azevedo in Menezes e Azevedo 1997/1998).
The poetic synthesis proposed by the authors intends to bring together the verbal, sound and visual poetry in a context in which the interactivity overreaches the concept of intertextuality, once the dialogue with other works of art and authors realized in the electronic and digital environment, totally suitable to it, neither transposed, nor adapted.
It is a work of digital interpoetry that makes a dialogue with other types of text, for the "fusion of genre is, furthermore, natural to interpoetry: visual peotry, sound poetry, theoretical text, encyclopedic information, fiction, lies, games, all are possible paths within the interpoem, including the possibility of entering into commerce (or dialogue) with non-technological media" (Menezes in Azevedo e Menezes 1997/1998).

3. CONCLUSION

The use of several resources from many vanguard movements in 20th Century, besides the dialogue between various arts, leads us to observe, in this cd-rom, a new poetic language, that results of the fusion of verbal, sound and visual poetries in the electronic-digital environment, what makes the work a cd-rom of *digital interpoetry*.

Another aspect of the cd-rom to be pointed out is: as it is not possible to take a copy in paper, the reader-operator needs to access the cd-rom several times and, by this way, she/he makes a different reading based in visualizing and clicking mouse to get different meanings each time, because her/his memory makes different associations. The bricolage effect of the each interpoem leads the reader-operator to do the same in her/his mind.

The expression *interactive hypermedia poetry* corresponds to a group of concepts with which the digital interpoetry is composed: it is *poetry*, art of words and sounds, in the oral and written context that leads to visual; it is also *visual poetry*, that is, spatial forms of the word, the geometric form given to it, or the ideogramatic, pictorial and visual signs; it is *hypermedia*, with the meaning this word has for technological poetics, as multimedia, that is, the immense variety of ways of communication in interconnection; and *interactive* as a communication system between computer and human, in their various interfaces.

Taking Pierre Lévy's statement, we can affirm *Interpoesia: Poesia Hipermídia Interativa* contains the cyberculture art features: the participation of whom experience, interpret, explore or read it, and bears the typical organization of a collective creation, the continuos creation (Lévy 1997: 94-95), the interactivity between reader-operator and poet-operator-technician, the interface between man-reader-operator, between the microcomputer and the mouse, an inter-hyper-textuality that takes us to another texts and arts, in an complex intersign tissue, which characterizes the postmodern culture.

Along with other authors who dedicate to digital poetry, this cd-rom assures its presence as an unique and special example of the Brazilian digital poetry, justifying also the title of *interpoetry*, for it indicates the new ways of poetic experimentation and research in the new technological media.

4. EXHIBITIONS

The cd-rom was exhibited in the Cultural Space João Calvino, at the Mackenzie Presbyterian University, in São Paulo, from May 29th to June 6th, 2000, and it is also part of especial exhibition *Art and Technology* (section of Cyberart: zones of interactions, Hypermedia: CD-ROMs) in II Biennial of Visual Arts of Mercosur in 1999/2000, in Porto Alegre, Rio Grande do Sul, Brazil, and in *13th Brazilian Symposium on Computer Graphics and Image Processing*, in October 2000, in Gramado, Rio Grande do Sul, Brazil.

5. ACKNOWLEDGMENTS

6. REFERENCES

[1] Antonio, J. L.

2001 - Interpoesia: poesia hipermídia interativa. In:

http://www.otal.um.edu/~rcss/books/menezes.html

[2] Bairon, S. (1995). Multimídia. SP, Global. (Contato Imediato).

[3] Lévy, P. (1997). Quatro obras típicas da cibercultura: Shaw, Fujihata, Davies. In: Domingues, d. (org.) A arte do século XXI: a humanização das tecnologias. Trad. div. SP, Ed. Unesp, (Primas), p.95-102.

[4] Menezes, P.

1988 - Demolições (ou poemas aritméticos): 1983-1986. SP, Arte Pau-Brasil.

1991 - Poética e visualidade: uma trajetória da poesia brasileira. Campinas, SP, Ed. Unicamp. (Viagens da Voz).

(org.) 1992 - Poesia sonora: poéticas experimentais da voz no século XX. SP, Educ. (Caleidoscópio).

1994 - A crise do passado: modernidade, vanguarda, metamodernidade. SP, Experimento.

1996 - Poesia visual: reciclagem e inovação. Em *Imagens*, revista, Unicamp, janeiro/abril 1996, p. 39-48.

1996a - Poesia sonora: do fonetismo às poéticas contemporâneas da voz. SP, cd rom, Laboratório de Linguagens Sonoras do Programa de Pós-Graduação em Comunicação e Semiótica, PUC SP / Microservice / FAPESP.

1997 - A oralidade no experimentalismo poético brasileiro. In: Domingues, Diana (org.). A arte no século XXI. SP, Ed. Unesp, (Primas), p.2722-281.

1998 - From Visual to Sound Poetry: the technologizing of the word, in *Face*, revista on-line, SP, SP, PUC-SP/COS, 1° semestre 1998, in http://www.pucsp.br/~cos-puc/face/s1_1998/poesia2.htm

[5] SCOTT, D.

1988 - Pictorialist poetics: poetry and the visual arts in nineteenth-century France. Cambridge / New York / New Rochelle / Melbourne / Sidney, Cambridge University Press. (Cambridge Studies in French).

1997 - CD traz experimentos com poesia sonora. In *O Estado de S. Paulo*, jornal, 15.03.1997, Caderno Cultura, p. D9.

[6] ACM SIG PROCEEDINGS template. http://www.acm.org/sigs/pubs/proceed/template.html.

7. APPENDIX

Technical Specifications
Minimal configuration: Pentium 166, 16MB

Instructions to play the Cd-Rom
To execute the Cd-Rom, please open the directory "Interpoesia" and access the icon "Interpoesia.exe"

Some instructions should be presented in order to appreciate the cd-rom better. It intends to be a guide for English speaking people. Here they are:

- first of all: with the key "esc" you can stop playing the cd-rom; then, you need to start again
- getting the cover, on the left, you click with the mouse the letter "T" (read and white), for translating into English

- as soon as you press "T" (translate), put the mouse indicator on the names of *philadelpho menezes* or *wilton azevedo*, in order to read authors's manifestos on interpoetry
- the interpoems are presented in two columns, one named "i" and other named "p", as follows:

"i":   O lance secreto (The Secret Move)
        Reviver (To revive)
        O inimigo (The enemy)
        Máquina (Machine)
"p":   Missa (Mass)
        Lábios (Lips)
        Somatória (Adding)
        O Tigre (The tiger)
        Vírus (Virus)

Credits

Poems by Philadelpho Menezes and Wilton Azevedo

Poems by Philadelpho Menezes by means of Ana Aly's final art

Art Direction by Wilton Azevedo

Sound edition by Alessandra Vilela and Sérgio Bairon

Translation into English by David Scott

Programming / animation by Alessandra Vilela

Compact disc 065.462 manufatured by Pólo Industrial de Manaus by Sonopress -Rimo da Amazônia Ind. e Com. Fonográfica Ltda, in Manaus, Amazonas, Brazil.