



Haroldo de Campos, Décio Pignatari, and Augusto de Campos. From *Moigandres 1* (1952). Photo: Klaus Werner. Courtesy The Museum of Modern Art, The Museum of Modern Art Library, New York. Gift of Andréia and José Olympio da Veiga Pereira, 2011.

CONCRETE POETRY

WORDS AND SOUNDS IN GRAPHIC SPACE

In the mid-1950s, an international movement known as concrete poetry sought to break down existing barriers between the visual arts and the written word. Concrete poets were committed to the idea that a poem was not just a column of words on a page, intended to be read silently or aloud, but a spatial construct whose design was central to its meaning. Concrete poetry took many forms in diverse media, including book-poems, poster-poems, sculpture in glass and stone, and even digital poetics. Employing new technologies such as magnetic tape and video, concrete poetry distinguished itself from other postwar movements by making language visible. Dedicated to the foundational decades of the movement, this exhibition focuses on two seminal figures: the Brazilian poet Augusto de Campos and the Scottish poet Ian Hamilton Finlay. Visual and sonic poetry by their contemporaries Henri Chopin, Ernst Jandl, and Mary Ellen Solt plays a prominent role.

Nancy Perloff, Curator,
Modern & Contemporary Collections
Christina Aube,
Curatorial Assistant

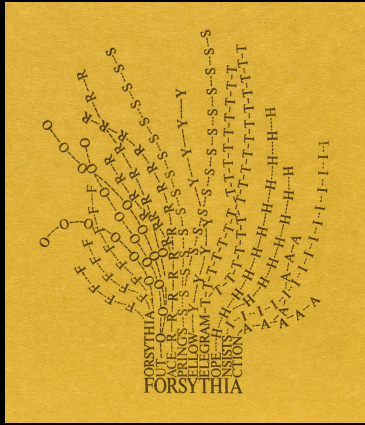
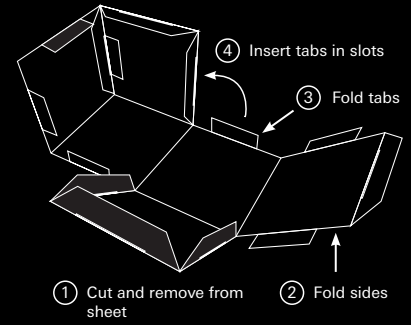
TRANSLATION:
EVERYTHING HAS AN
(UN)EXPECTED END

MPRE
VISTO
TUDO
TUDO TEM UM FIM
TUDO TEM LIMF IM PRE
TEMUMF IMPREVISTO

TUDO TEM UM FIM
(IM)PREVISTO

Overleaf: Augusto de Campos (Brazilian, b. 1931) and Julio Plaza (Spanish, 1938–2003). *Cubograma I* (Cubogram I), 1967 (Plaza), 1975 (Augusto). From *Caixa Preta* (São Paulo: Edições Invenção, 1975). Los Angeles, Getty Research Institute, 92-B22192. Courtesy Augusto de Campos. Courtesy Anabela Plaza.

INSTRUCTIONS FOR ASSEMBLY



Mary Ellen Solt (American, 1920–2007). *Forsythia*, 1965. From *Flowers in Concrete* (Bloomington: Fine Arts Department, Indiana University, 1966). Los Angeles, Getty Research Institute, 94-B9512. Gift of Susan Solt. Courtesy of the Estate of Mary Ellen Solt.



Ian Hamilton Finlay (Scottish, 1925–2006). *Acrobats*, 1964. Lithograph. From *The Blue and the Brown Poems* (New York: Jargon Press, 1968). Los Angeles, Getty Research Institute, 2016.PR.36. By courtesy of the Estate of Ian Hamilton Finlay.



Ian Hamilton Finlay. From *The Blue and the Brown Poems* (New York: Jargon Press, 1968). Photographer unknown. Los Angeles, Getty Research Institute, 69044.

RELATED EVENT AT THE GETTY CENTER

Panel Discussion

"Paper, Pear, Paper":
Charting the Course of Concrete Poetry
April 6, 2017, Museum Lecture Hall, 7:00 p.m.

Nancy Perloff, curator at the Getty Research Institute, will moderate this discussion featuring professor Stephen Bann, scholar and curator Antonio Sergio Bessa, and professor Marjorie Perloff. Panelists will address both the commonalities and differences between the poetic art of the Scottish Ian Hamilton Finlay and the work of the Brazilian poets of the Noigandres group. To demonstrate the trajectory of the different poets, who will also include the Austrian Ernst Jandl and the French Henri Chopin, the panel will present live readings of selected poems.



Augusto de Campos (Brazilian, b. 1931). *Lygia Fingers*, 1953. Letterpress. From *13 visuelle Texte* (Stuttgart: Edition Hansjörg Mayer, 1964). Los Angeles, Getty Research Institute, 1357-116. Courtesy Augusto de Campos.

It seems like concrete
is really many things,
not one way at all.

—Letter from Ian Hamilton Finlay to
Emmett Williams, June 1, ca. 1963