

Concrete Poetry

TextArt

A Hypertext Notebook by
Michael P. Garofalo

January 2, 2020

**Concrete Poems, Text Graphics, Calligrams, Graffiti,
Lettrisme, Calligraphy, Info-graphics, Posters,
Shape/Pattern Poems, Ads, TextArt**

**Interactive and Hypertext Poetry, Ambigrams, Comics,
Typographic Arts, Signs, Visual Poetry, Web Text Effects,
Digital Graphics**

Communicating with Text and Images

**Directory, Guide, Index,
Bibliography**

**Websites, Books, Journals, Pamphlets, Articles, History,
Exhibits, How To, Artists, Related, and TextArt**

A B C D E F G H I J
 K L M
N O P Q R S T U V
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[Calligraphy](#) [Colors](#) [Comics](#) [Typography](#) [Vector](#)
 [Graphics](#) [ASCII](#)

A **AAa** **a** **aA** **A** **aaaa** **AA**

[Adobe](#) Industry standard graphic arts software.

[Adobe Illustrator](#) [Books](#) Industry standard vector graphics software.

[Adobe Photoshop](#) [Books](#)

[The Aesthetics of Visual Poetry](#), 1914-1928. By Willard Bohn. Cambridge University Press, 1986, 240 pages.

Alphabet Books for Children

Alphabetic Labyrinth: The Letters in History and Imagination. By Johanna Drucker. Thames and Hudson, 1995, 320 pages.

Alphabets to Order By Alastair Johnston. Oak Knoll Press, The British Library, 2000. [Review](#)

Altar Poem

Alt-X Online Network

Ambigrams - Wikipedia

Ambigrams Revealed: A Graphic Designer's Guide To Creating Typographic Art Using Optical Illusions, Symmetry, and Visual Perception.

By Nikita Prokhorov. New Riders, 2013, 168 pages.

Anagrams - Wikipedia

Animisms Jim Andrews

An Anthology of Concrete Poetry. Edited by Emmett Williams. New York, Something Else Press, 1967, 342 pages. [Info](#)

Anthology of Concretism. Edited by Eugene Wildman. 2nd. edition. Chicago : Swallow Press, Inc., 1969.

April Poems

Archae Editions. By [Richard Kostelanetz.](#)

Art and Human Consciousness. By Gottfried Richter and Burley Channer. Steiner Books, 2nd Edition, 1985, 298 pages.

Art and Poetry of Holly Crawford

Art and Visual Perception: A Psychology of the Creative Eye. By Rudolf Arnheim. University of California Press, 2005, 518 pages. First published in 1955.

Art as Illumination. A Blog by Jason Rowan Studios.

Art Crimes: The Writing on the Wall Images, information, resources, links, interviews. Graffiti photographs.

Art Center of Visual Poetry By J. Santos.

Arte Postal, Arte Correo, Arte Postale, Mail Art, Correspondence Art

The-Artists.Org Major 20th century and contemporary visual artists.

Art Electronics and Other Writings Archives / Videotheque / Rome. By Caterina Davinio.

Artists and Poets: A List of Concrete and Visual Poets - Wikipedia

Hans Carl Artmann (Ib Hansen) (1921-2000)

The Art of Kazmier Maslanka

Art Revolution: Alternative Approaches for Fine Artists and Illustrators. By Lisa L. Cyr. North Lights Books, 2009, 160 pages.

The Art of Xu Bing: Words Without Meaning, Meaning Without

Words. By Britta Erickson, Bing Xu, and Arthur M. Sackler
Gallery (Smithsonian Institution). University of Washington
Press, 2001, 84 pages.

ASCII TEXT ART

[ASCII Art and More](#) Marc Schmitz

[The ASCII Art Archive](#)

[The ASCII Art Assimilation Lab](#)

[ASCII Art Collection of Christopher Johnson](#)

[ASCII Art Dictionary](#). By Andreas Freise from 1997-2004. Directory,
Collections, Information, Definitions.

[ASCII Art FAQ](#). FAQ: New to ASCII Art. By C.J. Randall. May
2003. "Version 3.0.3.18." FAQ = Frequently Asked
Questions. 1990's Internet collegiate humor.

[ASCII Art Farts](#) "Guess I Was Wrong"

[ASCII Art Gallery](#) A comprehensive and well organized website,
presented by the noteworthy artist Joan G. Stark.

[ASCII Art Images in Bing](#)

[ASCII Art Images in Google](#)

ASCII-art newsgroups: [alt.ascii-art](#) [alt.ascii-art.animation](#)

ASCII Art. [The Surprisingly Rich History of ASCII Art](#). by David Cassel, 2018.

[ASCII Art Wikipedia](#)

[ASCII Art World](#)

ASCII Art artists often favored Monospaced Fonts. The text of poetry or messages can be worked into some interesting visual forms and aligned better with monospaced fonts. Monospaced fonts or Fixed Width Fonts include the OCR Series like OCR-A BT, Courier New, Lucida Sands Typewriter, Monaco, Consolas, Inconsolata, Adobe Caslon, Pragmata, Gotham Book, Gotham 8 Weights.

courier	lucidia	ocr-abit	Some Kind of
Font	verdana	timesnewroman	
COURIER	LUCIDIA	OCR-ABIT	SOME KIND OF
FONT	VERDANA	TIMESNEWROMAN	

[List of Monospaced Fonts - Wikipedia](#)

[Typography Fonts](#)

"A monospaced font, also called a fixed-pitch, fixed-width, or non-proportional font, is a font whose letters and characters each occupy the same amount of horizontal space. This contrasts with variable-width fonts, where the letters and spacings have different widths. Monospaced fonts are customary on typewriters and for typesetting computer code. Multiple art forms have developed within computers' and typewriters' monospaced typographic settings in which the n th character of every line align vertically with each other. (Such a group of characters is sometimes called a column.) A proportional and monospaced font's reproduction of an element of ANSI art, line drawing, is illustrated below. The failure of a proportional font to reproduce the desired boxes above motivates monospaced fonts' use in the creation and viewing of ASCII and ANSI art. Some poetry composed monospaced on typewriters or computers also depends on the vertical alignment of character columns. E. E. Cummings' poetry is often set in

monospaced type for this reason. Some classic video games (e.g. Nethack) and those imitating their style (e.g. Dwarf Fortress) use a monospaced grid of characters to render their state for the player."

- Wikipedia, Monospaced Fonts



Asemic Writing Bibliography, links, definitions, history.

Asemic Art Exhibit in Russia 2010

Assembling. Compiled by Richard Kostelanetz and Henry Korn. 1st Assembling, Brillbnessa, Inc., 1970. 2nd. 3rd.

4th, Assembling Press, 1973. A collaborative anthology of the unpublished and unpublishable - selected and printed by the contributors.

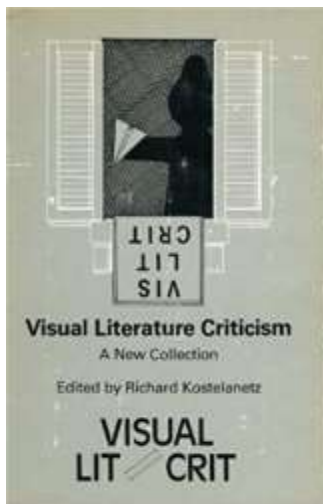
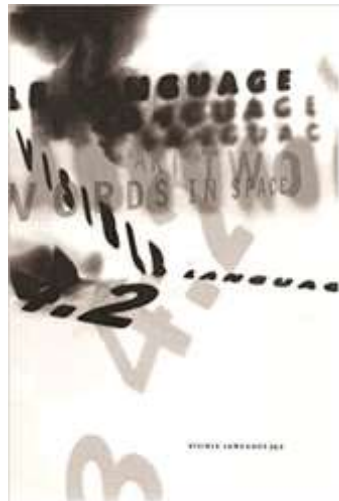
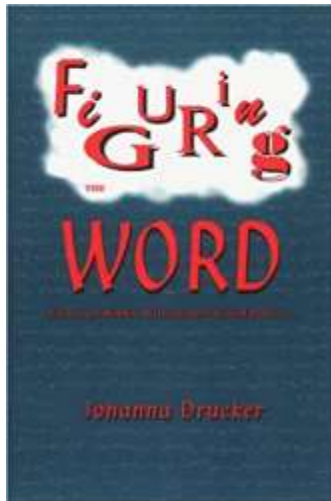
Assemblage: The Women's New Media Gallery Edited by Carolyn Quertin.

Australian Visual Poets

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B **b** **b** **b** **b** **b** **b** **b** **B** **B** **B** **b** **b** **b** **B**

Konrad Bayer (1932-1964)

Before Ascii Art Mail List

The Best American Infographics, 2013. Edited by Garreth Cook. Introduction by David Byrne. Mariner Books, 2013, 184 pages.

The Best American Infographics, 2016. Edited by Gareth Cook and Robert Krulwich. Mariner Books, 2016, 176 pages.

Charles Bernstein

Bibliography - Concrete and Visual Poetry

Big Bang Faerie The e-theatre of Big Bang Art Inner Mouvement. Magic Lights by Sophie Charrier.

Scriptural Phantasmagorias by Joëlle Dautricourt. Text in French and English.

Simon Biggs

Max Bill (1908-1994)

William Blake (1757-1827) English poet, painter, and printmaker.

Blog A Concrete-Visual Poetry Weblog by Michael P. Garofalo

Blue Lipstick: Concrete Poems. By John Grandits. Clarion Books, 2007, 48 pages.

Book from the Ground: From Point to Point. By Bing Xu. MIT Press, 2018, Reprint edition, 128 pages.

A Book of the Book: Some Works and Projections about the Book and Writing.

Edited by Jerome Rothenberg and Steven Clay. New York, Granary Books, 2000. **Chapter 2**

BPNichol

bpNichol

The Birdhouse

Bitmap Images, Raster Graphics: jpeg, gif

Blog with Water Color and Pen Jerry Dreesen

Blogger - Free Blog Hosting by Google. I have used Blogger since 2005. You can insert photos, .jpg, .gif and **ArtTeXt** into posts.

Blogs - Graphic Design

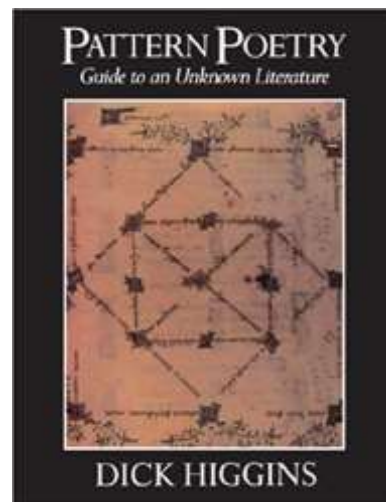
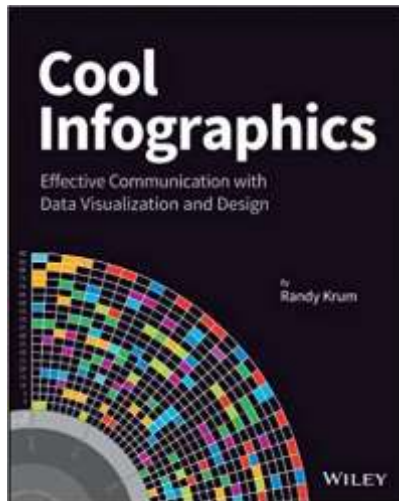
The Book of Forms: A Handbook of Poetics, Including Odd and Invented Forms. By Lewis Putnam Turco. Dartmouth College, 2011, 456 pages.

Border Blurs: Concrete Poetry in England and Scotland. By Greg Thomas. Liverpool University Press, 2019, 320 pages.

A Brief Guide to Concrete Poetry by Poets.Org

British Electronic Poetry Center A joint venture by Southampton University, Birkbeck and Royal Holloway Colleges, London University.

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C cCcC CcC cCcCcCc

John Cage (1912-1992) American composer, music theorist, artist, and philosopher.

Caligramas, Letras Universales, Spanish Edition. By Guillaume Apollinaire and J. Ignacio Velazquez. Catedra Ediciones, 2007, 283 pages.

Calligram: Essays in New Art History from France. By Norman Bryson. Cambridge University Press, 1988, 224 pages.

Calligrams and Text Art by Michael P. Garofalo

Calligrammes: Poems of Peace and War (1913-1916). By Guillaume Apollinaire.

Berkeley, University of California Press, 1980. Translated by Ann Hyde Greet.

*Calligraphy, Penmanship,
Handwriting, Lettering,
Scripts*

Arabic Calligraphy Images

Calligraphy: A Comprehensive Guide to Beautiful Writing. By Jane Sullivan. Peter Pauper Press, 2016, 120 pages.

Calligraphy: A Complete Guide. By Julien Chazal. Stackpole Books, 2013, 224 pages.

Calligraphy Books

Calligraphy's Flowering, Decay and Restoration: With Hints for Its Wider Use Today. By Paul Standard. Kessinger, 2010, 50 pages.

Calligraphy History Books

Calligraphy Software

Chinese Calligraphy Dictionary. Chinese Calligraphy Dictionary Editorial Board. Commercial Press, 2015, 1578 pages.

Chinese Calligraphy: The Culture and Civilization of China. By Zhongshi Ouyang and Wen C. Fong. Yale University Press, 2008, 511 pages.

Chinese Calligraphy Images

Hand Lettering 101: An Introduction to the Art of Creative Lettering. By Chalkfulloflove and Page Tate. Blue Star Press, 2016, 126 pages.

Handstyle Lettering: From Calligraphy to Typography. Edited by Viction Workshop. Victionary, 2017, 240 pages.

Handwriting Books

Handwriting for Adults

Heart of the Brush: The Splendor of East Asian Calligraphy. By Kazuaki Tanahashi. Shambhala, 2016, 400 pages.

Islamic Calligraphy Images

Japanese Calligraphy Images

Learn Calligraphy: The Complete Book of Lettering and Design. By Margaret Shepherd. Watson Guptill, 2001, 168 pages.

Lettering and Modern Calligraphy: A Beginner's Guide to Learning Hand Lettering and Brush Lettering. By Paper Peony Press, 2017, 112 pages.

Lettering Books

Penmanship Books

Penmanship for Adults

Role of the Scroll: An Illustrated Introduction to Scrolls in the Middle Ages. By Thomas Forrest Kelly. W.W. Norton & Co., 2019, 208 pages.

The World Encyclopedia of Calligraphy: The Ultimate Compendium of the Art of Fine Writing: History, Craft, and Technique.

Edited by Christopher Calderhead and Holly Cohen. Sterling, 2011, 320 pages.



Agusto De Campos (1931-) **Brazilian** writer who (with his brother **Haroldo de Campos**) was a founder of the **Concrete poetry** movement in Brazil.

He is also a translator, music critic and visual artist.

Haroldo de Campos (1929-2003) **Brazilian** poet, critic, professor and translator.

Canada - Concrete Poets List

Carmen Figuratum

Lewis Carroll (Charles Lutwidge Dodgson) (1832-1898)

Cartoons

The Century of Artist's Books. By Johanna Drucker. Granary Books, 2nd Edition, 2004, 378 pages.

The Chicago Review Anthology of Concretism. By Eugene Wildman. Chicago, Swallow Press, 1967.

Children's Alphabet Books

Click Poetry: Words in Space By David Knoebel. Complex animated word art with sounds.

Chinese Calligraphy Exhibits

Cloud Hands Blog by Michael P. Garofalo

Coach House Books

Bob Cobbing (1920-2002)

College Town: Gallery of Collage and Photomontage

Collage - Photos - Bicycle

Cool Infographics: Effective Communication with Data Visualization and Design. By Randy Krum. Wiley, 2013, 368 pages.

The Color of Three By **Carol Stetser**.

Colors

Color: A Natural History of the Palette. By Victoria Finlay. Random House, 2004, 448 pages.

Color Combinations, Swatches, Theory - Books

Color Index XL: More than 1,100 New Palettes with **CMYK** and **RGB** Formulas for Designers and Artists. By Jim Krause. Watson-Guptill, 2017, 304 pages. VSCL

Color Inspirations: More than 3,000 Innovative Palettes from the Colourlovers.Com Community. By Darius A. Monsef IV. Spiral Bound,
includes CD with Palettes using **RGB**, **CMYK**, **Hex**. HOW Books, 2011, 256 pages.

Color Theory Books

Color Wheels VSCL

Coloring Books for Adults

Coloring Books for Children

Colors and Art Books

Colors in Vector Graphics Software Programs

Digital Color Swatches, Samples, Theory

Interaction of Color. By Josef Albers. Yale University Press, 1963, 2013, 208 pages.

On Color. By David Kastan and Stephen Farthing. Yale University Press, 2018, 272 pages.

Pantone

Pantone: The Twentieth Century in Color. By Leatrice Eiseman and Keith Recker. Chronicle Books, 2011, 204 pages.

Practical Color Combinations: A Resource Book with Over 2,500 Color Schemes. By Naomi Kuno. Gives **CMYK** and **RGB** values. Nippan, 2018, 304 pages.

Secret Language of Color: Science, Nature, History, Culture; (The Beauty of Red, Orange, Yellow, Green Blue and Violet).

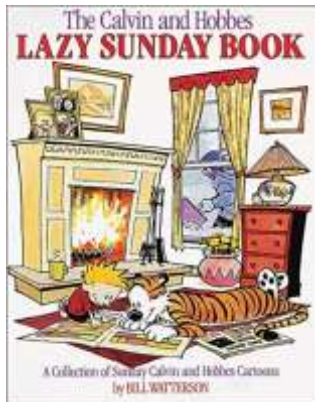
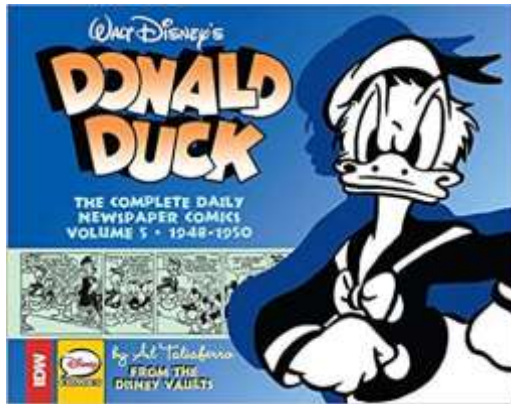
By Joann Eckstut and Anelle Eckstut. Black Dog and Leventhal, 2013, 240 pages.

Secret Lives of Color. By Kassia St. Clair. Penguin Books, 2017, 320 pages.

SwatchBooker



Comics, Cartoons, Strips, *Manga*, Graphic Novels, Comic Books



Comics, Cartoons, Strips, Manga, Graphic Novels, Comic Books, Newspaper Cartoons, Underground Comics

Comics and Art

Comics - Disney

Comics - [Doonesbury by Gary Trudeau](#)

[Comics - Drawing](#)

Comics - [Garfield](#) by Jim Davis

[Comics - History](#)

Comics - [Calvin and Hobbes](#) by Bill Waterson

[Comics - Comic Strip](#) Information, Wikipedia

Comics - [Dagwood](#) by Chic Young

Cartoons - [Images of Cartoon Strips](#)

Cartoons - [Lists of Newspaper Comic Strips](#)

Comics - [History of Comics](#) - Wikipedia

Comics - [Manga](#), Graphic Novels, Japanese Illustrated Fiction

Comics - [Marvel Comics](#)

Comics - [Peanuts](#) by Charles M. Schultz

[Comics - Philosophy](#)

Comics - [Sunday Comics](#)

Comics - [Superman](#)

Comics - [Underground Comics](#)

[Comics - Wikipedia](#)

Comics - [Zits](#) by Jerry Scott and Jim Borgman

[Return to the Top of this Page](#)



[Concerning Concrete Poetry.](#) London, Writers Forum, 1978. Slimline 2014.

[Concrete and Visual Poetry, Calligrams:](#) Bibliograph. Texts, Artwork, Criticism, Theory, Commentary.
Is it a Book? By Emily Jane Dawson.

[Concrete and Visual Poetry Links.](#) Omniseek.

[Concrete Poem Generator](#) Lots of variables to choose from.

[Concrete Poems and Text Art by Michael P. Garofalo](#)

[Concrete Poetry.](#) Essay by R. P. Draper, 1971.

[Concrete Poetry: An Annotated International Bibliography](#) With an Index of Poets and Poems.

By Kathleen McCullough. Troy, New York, Whitston Pub., 1989, 1028 pages.

[Concrete Poetry and Other Postmodernist Styles.](#)

Concrete Poetry and Text Art Title Index. By Michael P. Garofalo. 2020.

Concrete Poetry: An International Anthology. **Compiled by Stephen Bann.** London, London Magazine, 1967.

Concrete Poetry: A World View. By Mary Ellen Solt. Indiana University Press, 1970, 311 pages.

Concrete Poetry: A World View Edited by Mary Ellen Solt. Bloomington: Indiana University Press, 1968, 1980. 22 Chapters on-line!!

Concrete Poetry: A World View An essay by Mary Ellen Solt. **On-line**

Concrete Poetry: A World View Willis Barnstone. Indiana University Press, 1953.

Concrete Poetry and Text Art Index, 2001-2005. Indexed by Michael P. Garofalo.

Concrete Poetry: Bibliography, Index, Links, References and Some Poems By Michael P. Garofalo.

Concrete Poetry Directory

Concrete Poetry from East and West Germany; The Language of Exemplarism and Experimentalism.

By Liselotte Gumpel. New Haven, Yale University Press, 1976, 268 pages.

Concrete Poetry - Google Search

Concrete Poetry Images at Google

Concrete Poetry in France. By David Seaman. Michigan, Ann Arbor, University of Michigan, 1981, 356 pages.

Concrete Poetry, Journal of Typographic Research. By M. Weaver. 1966, pp. 293-326.

Concrete Poetry Lesson Plans for Teachers

Concrete Poetry: Post-War Modernist Public Art. By Simon Phipps. September Pub., 2019, 192 pages.

Concrete Poetry Templates

Concrete Poetry - Wikipedia

Concrete to Computer: The Future of Visual Poetry By Paul Kloppenborg. Mirror site.

Concrete II. Edited by Richard Mathews. Konglomerati Press, FL, 1976.

Concrete scribblings, concrete jottings, concrete messages, not concrete poetry - Paul Hurt, Designing with Words

Concrete/Visual/Collage Bibliography. By Susan Tichy.

A Concrete-Visual Poetry Weblog By Michael P. Garofalo

Joseph Cornell - Collage Art

Correspondence Art of Ray Johnson (1927-1995) Biography, links, bibliography, essays.

Correspondence Art: Source Book for the Network of International

Postal Art Activity.

Edited by Michael Crane and Mary Stofflet. San Francisco: Contemporary Arts Press, 1984, 522 pages.

Corrosive Signs: Essays on Experimental Poetry (Visual, Concrete, Alternative).

By Cesar Espinosa and Harry Polkinhom. Maisonneuve Press, 1990, 135 pages.

Courier: An Anthology of Concrete and Visual Poetry. Edited by D. A. Beaulieu.

Clagary, Alberta, Canada, Housepress, 1999.

Court's Concrete Creations Seven concrete poems by Court Smith.

'Crete 'oems: Web-Pointer

'crete'oems:mpgarofalo Concrete-Visual poems by Michael P. Garofalo.

CVCBiblio: Concrete/Visual/Collage Bibliography. By Susan Tichy.

Cyberpunk

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VOID FORMS MANY
MINUS GROUND PLUS
NIGHT DAY
DEAD LIVE
PAST NOW
NOW TIME
OFF ON
ONE ALL
YIN YANG
NONE SOME
ZERO ONE
CHAOS LAW
SILENCE WORDS
FORM IS EMPTINESS
EMPTINESS IS FORM

D dd**D**dd**D**dd**D**dd**D**

[DaDa Online](#)

D.A. Levy and the Mimeograph Revolution. Edited by Larry Smith and Ingrid Swanberg. Bottom Dog Press, 2007.

Data Visualization: A Handbook for Data Driven Design. By Andy Kirk. SAGE Pubs., Second Edition, 2019, 328 pages.

Guy Louis Debord (1931 – 1994) A French **Marxist** theorist, philosopher, **filmmaker**, member of the **Letterist International**, founder of a Letterist faction,
and founding member of the **Situationist International**.

Deep Cleveland Junkmail Oracle (d. a. levy)

Design and the Concrete Poem. By Colin Herd.

Designing With Words: PHD in Concrete Poetry. By Paul Hurt, 2019.

Designed Words for a Designed World: The Internaional Concrete Poetry Movement, 1955-1971.

By Jamie Hilder, PhD. McGill-Queen's University Press, 2016, 296 pages.

Detritus Books Concrete poetry titles.

Digital Alchemy: Printmaking Techniques for Fine Art, Photography, and Mixed Media. By Bonnie Pierce Lhotka. New Riders, 2010, 320 pages.

Digital Painting, Drawing, Editing, Manipulating

Digital Painting Books

Digital Painting - Google

Digital Photography Books and Software

Digital Photography Complete Course. By David Taylor. DK, 2015, 360 pages. VSCL

Digital Photography - Editing

Digital Photography Essentials. By Tom Ang. DK, 2016, 360 pages.

Digital Poetics: The Making of E-Poetries Featuring Loss Pequeño Glazier.

Digital Souls

Digital Studies

Directory of Concrete Poetry, Shape/Visual Poetry

Discovering Patterns in Mathematics and Poetry. By Marcia Birken and Anne C. Coon. Dodopi, 2008, 216 pages.

Walter Elias "Walt" Disney (1901-1966)

Doctor Seuss, Theodor Seuss Geisel (1904-1991)

Doodle Dandies: Poems That Take Shape By J. Patrick Lewis. Graphic design by Lisa Desimini. Atheneum, 1998. 32 pages. Ages 4-8

Drawing and Ideas

Drawing: A 'Philosophy' for Art by Jason Rowan Studios

Drawing on the Right Side of the Brain. By Betty Edwards. Tarcher/Perigree, 4th edition, 2012, 284 pages. VSCL

DrawPad Vector Drawing and Graphics Editor

Drawing School Fundamentals for the Beginner. By Jim Dowdolls. Quarto Pub., 2018, 240 pages.

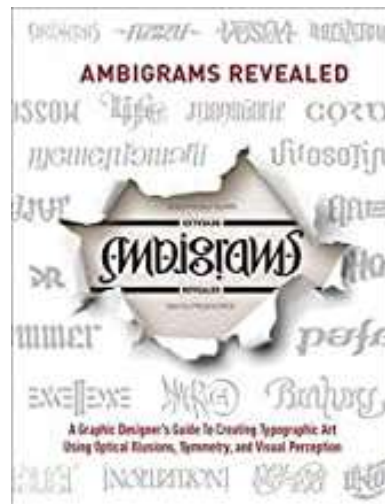
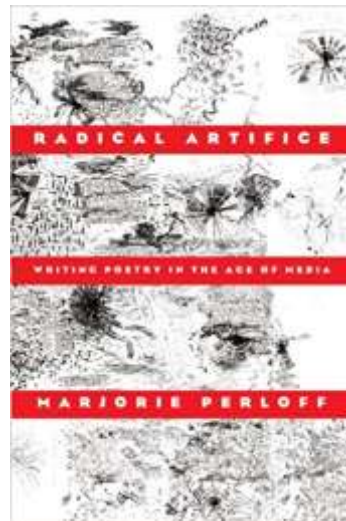
Stanislaw Drozd (1939-2009)

Johanna Drucker (1952-) American author, book artist, visual theorist, and cultural critic.

Dudley Literary Arts Harvard University.

Rowena Dugdale

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29

By Stephen Scobie. Toronto, University of Toronto Press, 1997, 288 pages.

Eastgate Systems: Hypertext resources, links, software.

Editing and Digital Painting

e. e. cummings (Edward Estlin "E. E." Cummings) (1894-1962)

Electronic Poetry Center An outstanding website! Suberb galleries featuring selections from the best concrete-visual poetry artists.

Excellent information! A well organized and deep website. Originally organized and published on the web by the Department of Media Study,

Poetics Program at the State University of New York, Buffalo, New York. This website is now at the University of Pennsylvania.

Links readers must visit this excellent website!!!

Electronic Poetry Center, EPC Author Pages

England - Concrete Poets List

Envisioning Information. By Edward R. Tufte. Graphics Press, 1990, 126 pages.

EPC Gallery

E-Poetry: An International Digital Poetry Festival, Festival Archive

Eratio Post-Modern Poetry Edited by Gregory Vincent St. Thomasino.

Eternal Network: A Mail Art Anthology. Edited by Chuck Welch. Calgary: University of Calgary Press, 1995, 304 pages.

Exhibits of Text Art, Lettrisme, and Visual Poems on Sundays at **Cloud Hands**

Exhibits at the Onion Garden

Exhibition Art - Graphics and Space Design. By Wang Shaogiang. Promopress, 2016, 240 pages.

EX-Poems! Experimental, visual, and concrete poetry.

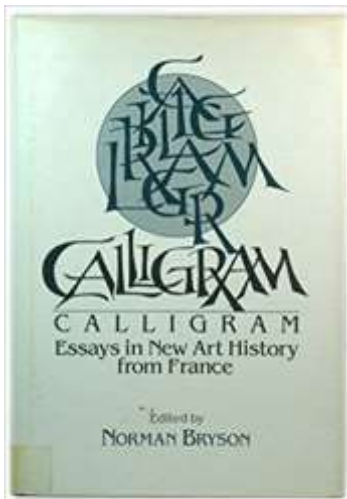
Experimental Poetry

Experimental-Visual-Concrete: Avant-Garde Poetry since the 1960s. Edited by Johanna Drucker, K. David Jackson, Eric Vos. Atlanta, Georgia, Rodopi Press, 1996, 442 pages.

Eye for Words - Getty Museum

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The book you are looking at is the largest **Anthology of Concrete Poetry** to appear to date, and the first major one to be published in the United States. **Edited by Emmett Williams**, one of the founders of the movement, and with the over-300 selections translated wherever possible from their original languages and glossed where translation would not be feasible, all supplemented by detailed biographies of the poets, the publishers of **Something Else Press, Inc.**, take great pride in presenting a cross-section of this most active of modern poetry movements and in introducing so many major writers from so many countries between these covers for the first time to the American reading public.



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Oyvind Axel Christian Fahlstrom (1928-1976)

Jose Ribmar Ferreira (Gullar) (1930-2016)

Figuring the Word: Essays on Books, Writing, and Visual Poetics. By Johanna Drucker. New York, Granary Books, 1998, 312 pages.

Finlay, Ian Hamilton (1925-2006)

Flicker Flash Poems by Joan Bransfield Graham. Graphic design by Nancy Davis. Houghton Mifflin Co., 1999. 32 pages. For ages 4-8.

The Floating World of Ukiyo-E: Shadows, Dreams and Substance

Fonts, Type, Typography

Found and Lost: Found Poetry and Visual Poetry. By George McKim. Silver Birch Press, 2015, 52 pages.

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The Gates of Paradise. By David Daniel.

George Herbert's Pattern Poems - In Their Tradition. By Dick Higgins. West Glover, Vermont, Unpublished Editions, 1977.

Go From the series by Gregory Vincent St. Thomasino. New York, Wet Motorcycle Press, 1995.

Eugen Gomringer (1925-) **Archives**

Google Search: Images + Concrete + Poetry

Graffiti Alphabets: Street Fonts from Around the World. By Claudia Walde. Thames and Hudson, 2018, 320 pages.

Graffiti Art Exhibits

Graffiti World: Street Art from Five Continents. By Nicholas Ganz. Harry N. Abrams, 2009, 392 pages.

Grammatron By Mark Amerika

Graphesis: Visual Forms of Knowledge Production. By Johanna Drucker. Harvard University Press, 2014, 216 pages.

Graphic Arts Exhibits

Graphic Design

Graphic Design Books

Graphic Design Blogs

Graphic Design History: A Critical Guide. By Johanna Drucker and Emily McVarish. Pearson, 2008, 416 pages. VSCL

Graphic Design Portfolio Strategies for Print and Digital Media. By Robert Rowe, Gary Will, and Harold Linton. Pearson, 2009, 136 pages.

Graphic Design School: The Principles and Practice of Graphic Design. By David Dabner, Sandra Stewart, and Abbie Vickress. Wiley, 6th Edition, 2017, 208 pages.

The History of Graphic Design, Volume 1, 1890-1959. By Jens Muller and Julius Wiedemann. Multi-lingual edition. TASCHEN, 2019, 480 pages.

The History of Graphic Design, Volume 2, 1960 - . By Jens Muller and Julius Wiedemann. Multi-lingual edition. TASCHEN, 2019, 480 pages.

The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design. By Patrick Cramsie. Abrams, 2010, 352 pages. VSCL.

The Story of Writing: Alphabets, Hieroglyphs, and Pictograms. By Andrew Robinson. Thames and Hudson, 2nd Edition, 2007, 232 pages.

Vector Graphics Software



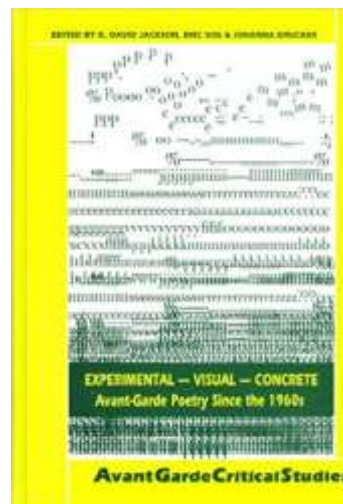
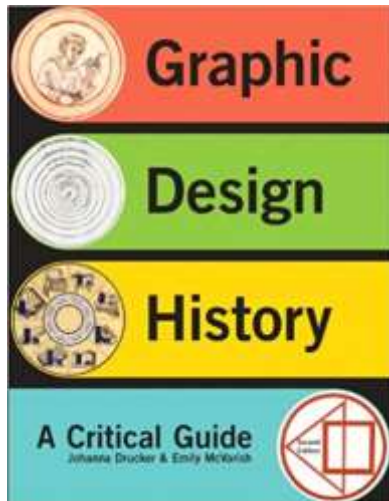
Graphic Witness: Visual Arts and Social Commentary

Green Way Research, Vancouver, Washington

Guide to Concrete Poetry, Shape/Visual Poems

Matthew Abraham Groening (1954-) *Simpson's* cartoonist.

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Haiku Poetry: Links, References, Resources The word and line spacing, word length, punctuation, and open space around text all contribute to the

visual effect of a haiku poem using Western typography. In the Japanese Haiku also featured the artwork of calligraphy to present the poem.

The haiku poetry webpages have not be updated since 2005.

Haiku Poet's Hut By Gary Barnes (Sogi). Haiku and art combined.

Handwriting

Heart to Heart: New Poems Inspired by Twentieth Century American Art Edited by Jan Greenberg. Abrams, Harry N. Inc., 2001, 80 pages.

How To: Create Concrete Poems, Create Pattern/Visual Poems, Create Text/Image Messages, Create Graphic Arts

You can use a piece of drawing paper and pencils to create graphic artworks, concrete poems, visual messages, pattern/visual poems, etc.

Keep a sketchbook handy for jotting down ideas, drawing, lettering. Learn more about calligraphy, hand lettering, drawing letters, and penmanship.

Use small shape stencils for letters or geometrical shapes to make working with paper and pencils a bit faster.

Use computer software programs for graphic arts play and work. Learn to use vector graphics software or raster/bitmap graphics software or both.

Hundreds of books, instructional videos and webpages can help you learn more.

Use free local library books.

Local classes and art studios can help teach you more, answer your questions, challenge you, and help you meet people interested in art.

Use color wheels, books with color palettes, and other resources to help with [color](#) combinations and selection.

You can find thousands of examples of concrete poems and text art and graphics on the Internet and in books.

Social groups on these subjects are online.

Maybe you can make some new friends to share your art interests together.

Daily practice will help you improve your skills.

Read and Learn, Listen and Learn, View and Learn, Do and Learn.

Visit exhibits at museums, graphic design centers, colleges, etc.

Experiment with pencils, inks, charcoals, crayons, watercolors, acrylics, oil paints, etc.

Learn how to effectively use computer resources and tools.

Have confidence in yourself, be patient, and put more effort into work and practice.

Use free GNU digital editing software if you need to do so.

Use Guides and Directories, like this one, to explore concrete poetry and text art books, websites, and documents.

Learn to take advantage of the features of your cell phone.

Study art books, design magazines, CDs, videos, etc.

Challenge yourself to improve, try something new, and be more open-minded.

Visit some online text art, calligraphy, and graphic arts exhibits.

Show other people your work.

[Paul Hurt](#) Links, Linkagenet, multi-column newspaper layouts, hyperlinked documents on a wide range of topics.

[Return to the Top of this Page](#)



In Between: The Poetry Comics of Mita Mahato. Part of the Visual Poetry Series. LSU Press, 2017, 80 pages.

Icontext ASCII art.

Illuminated Manuscripts of the Bible. James G. Pepper. Includes good links.

The Illuminated Alphabet: An Inspirational Introduction to Creating Decorative Calligraphy. By Patricia Seligman.

Illustrated by Timothy Noad. Sterling, 2nd Edition, 2001, 160 pages.

Imaged Words and Worded Images. By **Richard Kostelanetz**. New York, Outerbridge and Dienstfrey, 1970, 96 pages. Edited, with an introduction and contributions.

Imagining Language: An Anthology. By Jed Rasula and Steve McCaffery. The MIT Press, 2001.

Imediata: Brazilian Visual Poetry Curated by Regina Vater. An excellent collection of visual poets presented at a very stylish website.

Excellent collection of **texts** about concrete poetry.

Interactive Works (Hypertext) By Jim Rosenberg.

International Anthology of Concrete Poetry. Edited by John Jessop. Toronto, Missing Link Press, 1978.

International Association of Word and Image Studies

International Calligraphy Exhibits

International Dada Archive

In the Eye of The Beholder. A Study of Concrete Poetry And Selected Works Of Ian Hamilton Finlay. By Jacquelyn Arnold. Includes bibliography.

An Introduction to German Concrete Poetry. By Joseph Anthony Michaud. Forgotten Books, 2017, 106 pages.

Isidore Isou (1925-2007) **Romanian**-born **French** poet, dramaturge, novelist, film director, and visual artist.

Isidore Isou Selections from the Manifestos of Isidore Isou. Edited and translated by David W. Seaman. Excerpts from *Introduction à une Nouvelle Poésie et une Nouvelle Musique.* (Paris: Gallimard, 1947.) Includes translation of the **Manifesto of Letterist Poetry: A Commonplaces about Words**, by Isidore Isou, 1942.

Islamic Calligraphy

Islamic Calligraphy Exhibits

Italy - Concrete Poets List

Italy's Newest Poetic Avant-Garde: Inismo. David W. Seaman.

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Ernst Jandl (1925-2000)

Japanese Calligraphy Exhibits

Jasper Johns (1930-) American painter, sculptor and printmaker whose work is associated with abstract expressionism, Neo-Dada, and pop art.

JDC-Concrete Poems

Ronald Johnson A critical biography by Eric Murphy Selinger.

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Eduardo Kac.

Kaldron Web home for North America's longest running visual poetry magazine, founded in 1974. On-Line Version Edited by Karl Kempton, Harry

Polkinhorn, and Karl Young. A website with poems, essays, links, commentary, and pointers. The collections of poems by various noted

poet-artists are an outstanding on-line resource. The Kaldron is Hot! Readers must visit this excellent website!!!

Kaldron Lettriste Pages Edited by Karl Young and and Karl Kempton. Alain Satié and David W. Seaman, Associate Curators. Includes

selected poems from and essays about the poetic creations of Isidore Isou, Alain Satie, Catherine James, Frédérique Devaux,

Michel Amarger, Roland Sabatier, Woodie Roehmer, Gabriel Pomerand, Virginie Caraven. A informative collection of essays, criticism, catalogs, and manifestos. The website features French poets and artists. An example of just one fine subsection of [Kaldron](#).

[Karenina.IT Experimental](#) A complex and full featured site. A web project by Caterina Davinio that has been on-line since 1998. Italian language website.

[kinetext: Concrete Programming Paradigm for Kinetic Typography](#). Chloe M. Chao and John Maeda.

[Jiri Kolar](#) (1914-2002)

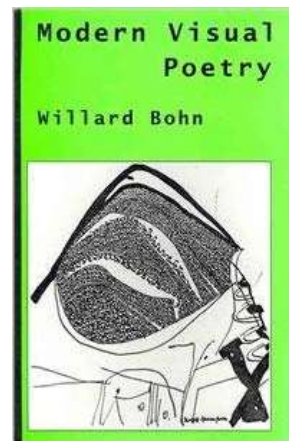
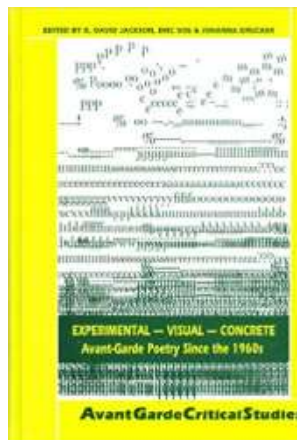
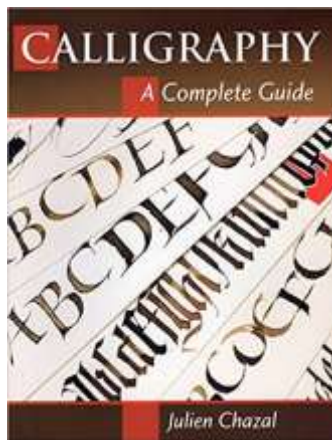
[Richard Cory Kostelanetz](#) (1940-)

[Richard Kostelanetz](#)

[Richard Kostelanetz](#) - Text Art, Images, Posters

[Kurzweil CyberArt Technologies](#)

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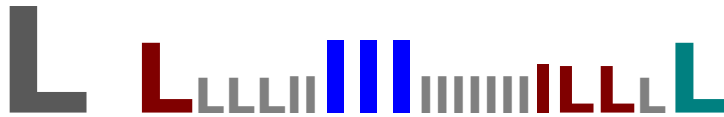
"A superb online directory compiled by Michael P. Garofalo featuring all the best concrete poetry sites on the WWW."

- Christina Conrad, [Performance Poetry Websites](#), 10 March 2002

1,935,600 Webpages served to readers around the world from March 2000 - December 2004

From the [Poetry Notebooks of Michael P. Garofalo](#)

Reviews and Feedback



The Last Vispo Anthology: Visual Poetry, 1998-2008. Edited by Nico Vasillakis and Crag Hill. Fantagraphics Books, 2012, 336 pages.

Layout Essentials: 100 Design Principles for Using Grids. By Beth Tondreau. Rockport Pub., 2019, 208 pages.

Stan Lee (1922-2018)

Maurice Lemaître (1926-2018) French Lettrist painter. **Archived papers.**

Learning How to Create Concrete Poetry, Text Messages, Pattern Poems

Lesson Plans for Teaching Concrete Poetry

Lettering

Letter Perfect: The Marvelous History of Our Alphabet From A to Z. By David Sacks. Broadway Books, 2004, 416 pages.

Letterist International A Paris based collective of radical artists and cultural theorists from 1952-1957.

Lettrism - Books

Lettrism on Pinterest

Lettrisme and Hypergraphie

[Lettrisme and Text Art by Michael P. Garofalo](#)

[Lettrisme - Books in French](#)

[Lettrisme: Into the Present](#). By Stephen C. Foster. University of Iowa Museum of Art, 1983, 112 pages.

[Le Lettrisme et Son Temps](#)

[Lettrisme, Letterism - Images on Google](#)

[Lettrisme -Pinterest](#). Collection by Jack Maquat.

[Lettrisme, Letterism - Wikipedia Article](#)

[Lettriste Pages - Kaldron](#)

[Lettrisme. Poésie Sonore. Poésie Graphique](#)

[Light and Dust Anthology of Modern Poetry](#) Visual poems by over 100 poets.

[Links: Concrete and Visual Poetry](#) Ominseek.

[List of Concrete and Visual Poets - Wikipedia](#)

[Logo Modernism](#). By Jens Muller and R. Roger Remington. TASCHEN, 2019, 432 pages.

[Lucid Mapping and Codex Transformissions in the Z-Buffer](#) By John Kirschenbaum.

[Return to the Top of this Page](#)

Mail Art: Fe, Mail, Art. By Annina Van Sebroeck and Luc Fierens.

Mail Art: A Pathfinder Compiled by Christina Spurgin. An excellent guide to resources about mail art.

Stéphane Mallarmé (1842-1898)

Manga, Graphic Novels

Manifesto of Letterist Poetry by of Isidore Isou.

Flippo Tommaso Emilio Marinetti (1876-1944) Italian poet, editor, art theorist, and founder of the Futurist movement.

Mathematical Poetry by Kaz Maslanka.

Friederike Mayrocker (1924-)

Philadelpho Menezes

Meow Ruff: A Story in Concrete Poetry. By Joyce Sidman. Illustrated by Michelle Berg. HMH Books for Young Readers, 2006, 32 pages.
For students in grades 1-3.

Mindplay: An Anthology of British Concrete Poetry. Edited by John Sharkey. London, Lorimer, 1971 96 pages.

Mirror Writing - Wikipedia

Moderne HTML Art Marc Schmitz.

Modern Calligraphy: A Beginner's Guide to Pointed Pen and Brush Pen Lettering. By Leslie Tieu. 2018, 109 pages.

Modern Calligraphy Exhibits

Modern Visual Poetry. By Willard Bohn. Newark, University of Delaware Press, 2001, 321pages.

Mukon Ohmori

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National Collage Society

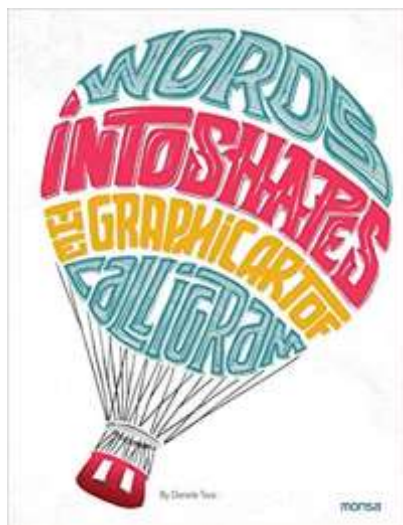
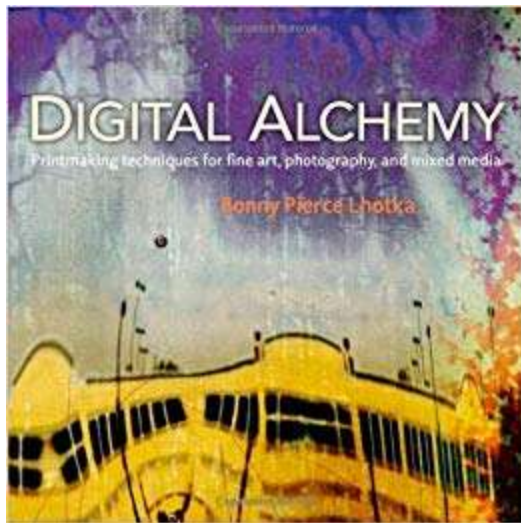
The New Concrete: Visual Poetry in the 21st Century. By Kenneth Goldsmith. Edited by Victoria Bean and Chris McCabe. Hayward Gallery Publishing, 2015, 240 pages.

New Media Literature: From Antiquity to the 21 Century

The Non-Designer's Design Book. By Robin Williams. Peachtree Press, 4th Edition, 2014, 240 pages.

Notpoems: Concrete Poetry. By Adele Aldridge. CreateSpace Independent Pub., 2016, 56 pages.

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O o o o o o O O O o o o o o o o o o o o

Object 10 Edited by William Goldsmith. UBU hosted papers. Winter 2002.

Ode to a Commode: Concrete Poems. By Brian P. Cleary and Andy Rowland. Millbrook Press, 2014, 32 pages. For Children ages 7-11.

Of Tonzharl. By Rea Nikonova. CreateSpace Independent Pub., 2008, 56 pages.

The Order of Things: An Anthology of Scottish Visual, Pattern and Concrete Poetry. Edited by Ken Cockburn. Edinburgh: **Polygon**, 2001.

"Concrete Poetry has been called the last great episode in Modernism. It was a worldwide movement, born in Switzerland and Brazil

in the 1950s, which continued the dynamic experiments of Futurism, Dada and Constructivism in poetry."

Outside the Lines: Poetry at Play. By Brad Burg. Illustrated by Rebecca Gibbon. Putnam Pub Group Juv, 2002. 32 pages. Concrete poetry for children, grades 4-8. 22 poems in a delightful "rolling, swinging, skipping, bouncing book of *poetry at play*." Visit the author's website: **Brad Burg - Poems and Songs**.

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P ppppP PppppPPpppp

Clemente Padin Selections from Visual Poems 1967-1970.

Painting - Digital Painting, Drawing, Editing, Manipulating

Paper Stores: Blick

Pattern Poems of the Ancient Greeks

Pattern Poetry: A Historical Critique from the Alexandrian Greeks to Dylan Thomas. By Kenneth B. Newell. Boston, Marlborough House, 1976, 162 pages.

Pattern Poetry: Guide to an Unknown Literature. By Dick Higgins. New York, State University of New York Press, 1987, 284 pages.

"Pattern poetry (another name for 'concrete poetry') is visual poetry in which the text and visual form interact."

Penmanship

Francis Picabia

*Philosophy: Reasoning, Logic, Science,
Ethics, Aesthetics, Knowledge, Wisdom,*

Metaphysics

Philosophy in Graphic Arts, Comics, Posters, Text Art

The Cartoon Introduction to Philosophy. By Michael F. Patton and Kevin Cannon. Hill and Wang, 2015, 176 pages. VSCL

Philosophy: A Discovery in Comics. By Margreet de Heer. NBM Pub., 2012, 120 pages.

Philographics: Big Ideas in Simple Shapes. By Genis Carreras. BIS Publishers, 2014, 208 pages. VSCL

The Philosophy Book: Big Ideas Simply Explained. By Will Buckingham, Douglas Burnham, Peter J. King, Clive Hill, Marcus Weeks, and John Marenbon. DK, 2011, 352 pages.

Science: A Discovery in Comics. By Margreet de Heer. NBM Pub., 2013, 192 pages.

I Think, Therefore I Draw: Understanding Philosophy Through Cartoons. By Thomas Cathcart and Daniel Klein. Penguin Books, 2018, 320 pages. VSCL

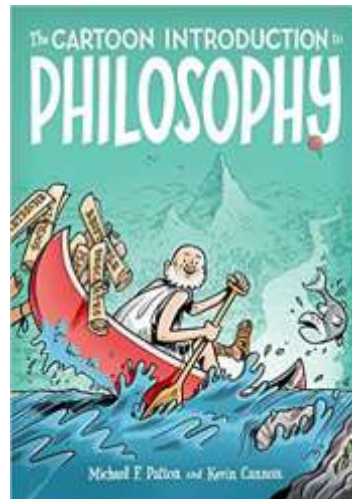
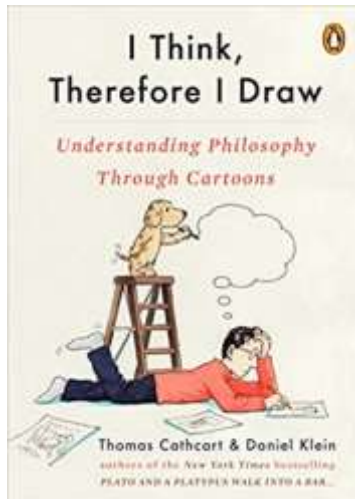


Photo Editing, Digital Painting, Photographic Manipulation Software, Digital Photography

We own and use the following digital photography software: [Adobe Photoshop Elements 2020](#), [Corel PaintShop Pro 2020](#), GIMP 2.10, [Corel Photo Paint 2019](#), and

CorelDRAW 2019. Our digital cameras are a Canon T7, Canon T3, and a Canon PowerShot SX120IS. All the Canon T series camera lens's and accessories are interchangeable. We also both use our Samsung cell phones to take photographs and video.

Cannon EOS Rebel T7 DSLR Camera. Digital single lens reflex camera, 18-55 mm lens, 55-300 mm lens, batteries, and stuff for \$450.00 in 2020.

Canon EOS Rebel T3 /1100D, DSLR Camera with 18-55 mm lens we purchased in 2012.

Canon EOS Rebel T7 for Dummies. By Julie Adair King. For Dummies, 2018, 320 pages. VSCL

Canon EOS Rebel T7 1500 D Digital Camera User's Instruction Manual, Advanced User Guide. BM Premium, 2019, 324 pages. VSCL

Colors for Designers and Artists.

Corel: **Corel PaintShop Pro 2020** **Google** **Books** \$60.00. VSCL

Corel: **Photo Restoration and Retouching Using Corel PaintShop Pro X5.** By Robert Correll. Cengage Learning PTR, 2013, 384 pages.

Corel: **Picture Yourself Learning PaintShop Pro X5.** By Diane Koers. Cengtage Learning PTR, 2013, 448 pages.

Corel: **Tips and Tricks for PaintShop Pro.** By Carolel Asselin. Independently Published, 2019, 199 pages.

Creative Black and White: Digital Photography Tips and Techniques. By Harold Davis. Rocky Nook, 2nd edition, 2019, 320 pages.

Digital DSLR Camera Selections

Digital Collage and Painting. By Susan Ruddick Bloom. Focal Press, 2nd Edition, 2010, 583 pages.

Digital Painting Books

Digital Painting for the Complete Beginner. By Carlynb Beccia. Watson Guptill, 2012, 160 pages.

Digital Painting - Google

Digital Photographer's Handbook. By Tom Ang. DK, 2016, 408 pages. VSCL

Digital Photography Books

Digital Photography Complete Course. By David Taylor. DK, 2015, 360 pages. VSCL

Digital Photography Essentials. By Tom Ang. DK, 2016, 360 pages.

Flickr Photo and Images Sharing Social Media

Gimp 2.10 Free GNU Image Editing Software

How to Create Stunning Digital Photography. By Tony Northrup and Chelsea Northrup. Mason Press, 2nd edition, 2012, 241 pages.

Instagram Photo and Image Sharing Social Media

Nikon Digital Camera Selections

Vector Graphics Software

Painter 2020 from Corel

Adobe Photoshop Elements Books

Adobe Photoshop Elements 2020 and Premiere Elements 2020 Software. \$115.00. VSCL

Adobe Photoshop Elements 2020 Book for Digital Photographers. By Scott Kelby. New Riders, 2020, 408 pages.

Adobe Photoshop Elements 2020 for Dummies. By Barbara Obermeier and Ted Padova. For Dummies, 2019, 448 pages. VSCL

Adobe Photoshop Books Industry standard software for handling photographs, raster images, bitmap editing, digital painting, etc. \$220 per year for online subscription.



Picture Poems: Some Cognitive and Aesthetic Principles By Reuven Tsur.

Picture This: How Pictures Work (Art Books, Graphic Design Books, How To Books, Visual Arts Books, Design Theory Books). By Molly Bang. Chronicle Books, 2016, 152 pages.

The Pictured Word: Word & Image Interactions 2 Editors: Martin Heusser, Claus Clüver, Leo Hoek, Lauren Weingarden. Published by Editions Rodopi (Amsterdam/Atlanta), 1998.

Decio Pignatari (1927-2012)

"Pilot Plan for Concrete Poetry." Translated by Augusto De Campos, Decio Pignatari and Haroldo de Campos. *Noigandres* 4 (1958).

Plants: 2400 Copyright-Free Illustrations of Flowers, Trees, Fruits and Vegetables. By Jim Harter. Dover, 1998, 384 pages.

Poems for April A collection of visual poems presented by the Electronic Poetry Center.

La Poesia Concreta Brasileira. By Gonzalo Aguilar. The Brazilian Concrete Poetry: Las vanguardias en la encrucijada modernista (Ensayos criticos/ Critical Essays) (Spanish Edition). Beatriz Vierbo Editora, 2003, 453 pages.

Poetic Architecture of the Avant-Guarde By David W. Seaman.

Poetry Foundation - Concrete Poetry

Poetry - New Media. Links and notes compiled by Jim Andrews. Vispo.

A Poke in the I A collection of concrete poems. Edited by Paul B. Janeczko. Graphic design by Christopher Raschka. Candlewick Press, 2001. 48 pages. [Review.](#)

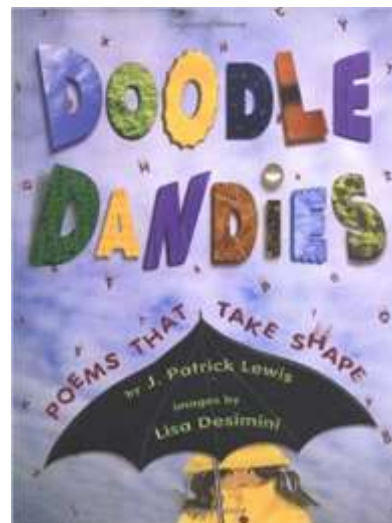
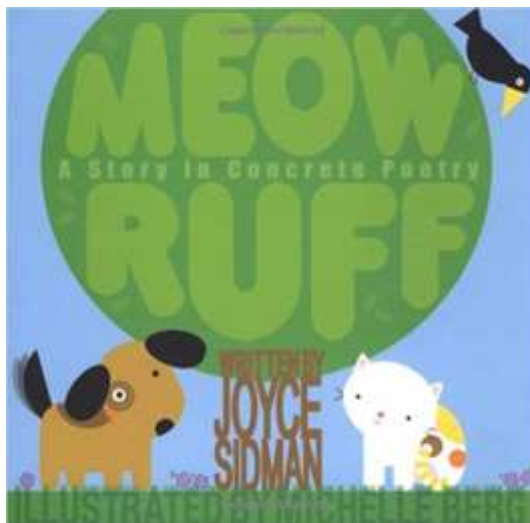
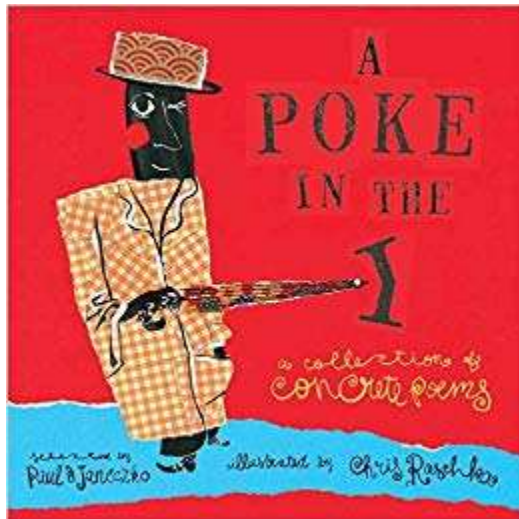
Ezra Weston Loomis Pound (1885-1972)

Pourquoi le lettrisme? by Guy Ernest Deborg. In French.

Printing Fonts, Typefaces, Typography

P=R=O=C=A=T=A=L=O=G=U=E Indra's Net :or: Holography. Machine modulated poetry.

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Quotations

TexTArt Concrete/Visual Poetry **Verbivocovisual**
Texts **Graphic Arts** **Calligrams**

"Concrete Poetry is a certain poetry practice formulated in the 50's from Brazil and from Switzerland, with the following basic characteristics: b) "verbivocovisual" texts, which means the organization of a poem according to graphic criteria in order to bring out the material aspect of the word, its plasticity and sound - poetry to be seen and to be heard (for eye and ear); c) partial or total elimination of ties with speech, for a direct connection between words and phrases; d) integration between verbal and non-verbal, word and image. Such practices concentrate and expand previous proposals that were part of the avant-garde movements of the early twentieth century (futurism, dada, simultaneous, etc.) reclaimed in the 50's with a constructivist rigor."

- Regina Vater, *Imediata*

"Visual forms- lines, colours, proportions, etc., are just as capable of articulation, i.e. of complex combination, as words. But the laws that govern this sort of articulation are altogether different from the laws of syntax that govern language. The most radical difference is that visual forms are not discursive. They do not present their constituents successively, but simultaneously, so that relations determining a visual structure are grasped in one act of vision."

- Suzanne Langer, **Philosophy in a New Key**, 1942

"The term "concrete," in reference to a poetic form, implies that there is something tangible or solid for the reader to observe. Concrete poetry is considered a work of graphic art because it relies upon a visual, more than a traditional auditory, mode of presentation. The meaning of a concrete poem

is difficult to grasp without viewing its arrangement on paper because concrete poems are a hybrid of literary and visual art."

- Teacher's Guide to Concrete Poems

"Apollinaria Signa: Poetry is not necessarily a written page. Poetry can also be seen or heard. Poetry is also scent and gesture. A sonnet can be hypergraphic and rhyme with a drawing... A poet can use at his whim the pen or the brush, computer or mallet, tape or film... Every word, even the oldest, will be heard for the first time."

- David Seaman

"Concrete poetry is an experimental form of verse in which the poem's shape on the page conveys an important part of its meaning. Concrete poets may arrange words to form a shape or even to suggest an image. This shape often reinforces the poem's theme in some way. A concrete poem about flight or freedom, for example, may be shaped like wings. Concrete poetry is part of a larger movement in art and literature intended to challenge an audience's established notions about language and images.

Although earlier poets had experimented with form and shape, the term "concrete poetry" was not coined until the mid-20th century. During this time, changes in society were reflected in daring new artworks that re-examined the fundamental tools of art as well as the idea of art itself. Novelists like James Joyce and William Faulkner altered language to suit their own purposes, and poets like e.e. cummings arranged words on the page with equal disregard for earlier forms. Concrete poetry was the ultimate outgrowth of this movement in verse. The importance of the poem's shape brought the form closer to visual arts, in which the image provides the meaning.

The period following World War II was a time of experimentation in many art forms, including poetry. The new form was employed by British and German poets alike. A 1956 exhibition in Sao Paulo, Brazil focused on concrete art, meaning both poetry and similar experiments in various art forms. By its nature, concrete poetry must be seen by the audience; it is sometimes called visual poetry. A variation, called phonetic poetry, depends on the sounds created by the verse and is meant to be read aloud.

A famous concrete poem is George Herbert's "Easter Wings," with its words arranged to look like birds. In Herbert's time, such constructions were known as pattern poems. One of the most famous concrete poets was Guillaume Apollinaire, a French champion of new experimental forms in the 1920s and '30s. In addition to his poetry, Apollinaire wrote about daring new visual artists such as Picasso. He was deeply involved in the Surrealist art movement; in fact, he is credited with inventing the word "surrealism."

Concrete poetry is similar to the posters created by the Surrealist movement, in which words took unusual shapes on the page. It also preceded later trends in marketing and publishing, where the placement of words on a page or screen is carefully arranged for maximum impact. A company logo, for example, can convey important information to potential customers through the choice of font, color, and placement. In comics, artists like Chris Ware employ creative typography as part of their overall design, giving the words a role in the art that is similar to concrete poetry."

- What is Concrete Poetry

"Against perspectivistic syntactic organization where words sit like "corpses at a banquet," concrete poetry offers a new sense of structure, capable of capturing without loss or regression the contemporaneous essence of poeticizable experience. The poetic nucleus is no longer placed in evidence by the successive and linear chaining of verses, but by a system of relationships and equilibriums between all parts of the poem. Graphic-phonetic functions-relations ("factors of proximity and likeness") and the substantive use of space as an element of composition maintain a simultaneous dialectic of eye and voice, which, allied with the ideogrammic synthesis of meaning, creates a sentient "verbivocovisual" totality. In this way words and experience are juxtaposed in a tight phenomenological unit impossible before."

- Ad - Arquitetura Decoração, n. 20, November/December 1956, São Paulo, Brazil.

"Concrete poetry got its name at the beginning of the 1950s. It is a language art form that is closed, international, and non-mimetic, proceeding from the material qualities of language: from the verbal, sound, and visual materiality of words. The graphic forms of single letters, the white space of

the book page, the constellation of letters vis-à-vis one another, the change of reading habits, the combinatory possibilities of letters and words on a surface, the ignoring of syntax and metaphor, the free play with language material that simultaneously goes against the literalness of language-this calls for a wholly new reception attitude on the reader's part. No customary left-right reading will work, no usual sentences, no given sequencing, not even words that had once been complete-the reader must himself become productive, discover constellations, determine double meanings of words, develop his own history with the language material being offered."

- Klaus Peter Dencker, From Concrete to Visual Poetry, With a Glance into the Electronic Future



"During the sixties, concrete poetry had a tendency to be pictorial, trivially self-referential, and static. Works like the tiny masterpieces of Emmett Williams tended to get lost in the juggernaut of poems made up of the word "pine" typed over and over in the shape of a Christmas tree. The tendency of visual poetry now, however, is away from pictorial and mimetic representations in favor of gesture, motor stimulus, gestalt, and abstract archetype. Visual poetry, whether complex or minimalist, has become deeper, more capable of reaching more levels of thought, perception, and action, and, at the same time, more oriented toward performance, public or private. This can lead to multimedia performance, incorporating other arts, sometimes interacting with work produced by a number of people in a cooperative or collective effort."

- Karl Young, Notation and the Art of Reading

"Concrete poetry is an arrangement of linguistic elements in which the typographical effect is more important in conveying meaning than verbal significance. It is sometimes referred to as visual poetry, a term that has now developed a distinct meaning of its own. Concrete poetry relates more to the visual than to the verbal arts although there is a considerable overlap in the kind of product to which it refers. Historically, however, concrete poetry has developed from a long tradition of shaped or patterned poems in

which the words are arranged in such a way as to depict their subject."

- Wikipedia, Concrete Poetry, 2019

"Ever since early humans scratched the first signs onto cave walls, we've had something like concrete poetry. Pictographs, petroglyphs, hieroglyphs, ideograms, logographic writing of various kinds—all are relatives of the concrete poem."

- New Media Literature

"Experimental poetry is not easily categorized, but some forms do conform to the aims of Postmodernism, as will be seen most readily in concrete poetry. By being no more than simple letters on the page, the previous cultural standards are decanonized (iconoclasm), the images have no reference beyond themselves (groundlessness), and there is little attempt at harmonious arrangement (formlessness). Even the words are simple and everyday (populism). Concrete poetry is one in which the typographical arrangement of words is as important in conveying the intended effect as the meaning of words, rhythm, rhyme and so on. Yes, but what's the point: what do the arrangements convey? Only what the words do in the little jokes they play on our conceptions or expectations, the way they open up connections or new possibilities in the most ordinary things. There is no further significance: it's a form of minimalism."

- C. John Holcombe, Experimental Poetry, 2019

"The visual and semantic elements constituting the form as well as the content of a poem define its structure so that the poem can be a "reality in itself and not a poem about something or other." Their principles are that concrete language structures do not follow traditional verse forms and are largely visual. As such, the content is strongly related to the question of attitudes towards life in which art is effectively incorporated and hence concrete or visual language is partly reflected and partly unreflected information which often uses sign schemes. Importantly, visual language is reduced language; this is achieved primarily through an acute awareness of graphic space as a structural agent within the composition of the piece. Finally, visual poetry aims at the least common multiple of language. It is simple mind presentation and uses a word arrangement and linguistic means (such as sounds, syllables, words) which are independent of and not

representative of objects extrinsic to language."

- Paul Kloppenborg, Concrete to Computer

"A comic strip is a sequence of drawings arranged in interrelated panels to display brief humor or form a narrative, often serialized, with text in balloons and captions. Traditionally, throughout the 20th century and into the 21st, these have been published in newspapers and magazines, with horizontal strips printed in black-and-white in daily newspapers, while Sunday newspapers offered longer sequences in special color comics sections. With the development of the internet, they began to appear online as webcomics. There were more than 200 different comic strips and daily cartoon panels in American newspapers alone each day for most of the 20th century, for a total of at least 7,300,000 episodes. Strips are written and drawn by a comics artist/cartoonist. As the name implies, comic strips can be humorous (for example, "gag-a-day" strips such as Blondie, Bringing Up Father, Marmaduke, and Pearls Before Swine). Starting in the late 1920s, comic strips expanded from their mirthful origins to feature adventure stories, as seen in Popeye, Captain Easy, Buck Rogers, Tarzan, and Terry and the Pirates. Soap-opera continuity strips such as Judge Parker and Mary Worth gained popularity in the 1940s. All are called, generically, comic strips, though cartoonist Will Eisner has suggested that "sequential art" would be a better genre-neutral name. In the UK and the rest of Europe, comic strips are also serialized in comic book magazines, with a strip's story sometimes continuing over three pages or more. Comic strips have appeared in American magazines such as Liberty and Boys' Life and also on the front covers of magazines, such as the Flossy Frills series on The American Weekly Sunday newspaper supplement."

- Comic Strip, Wikipedia, 2019

"The essence of a poem is inferred through a simple language pattern without necessarily having to 'read' it."

- John Sharkey, 1971



"The 'Pattern Poems' are ancient Greek poems composed in the "bucolic" tradition with verses designed to form a specific shape--such as a pipe, an egg, wings, altar, etc.--and with complimentary theme. The few surviving examples of the genre date mainly from the Hellenistic era (C3rd to 2nd B.C.) and are preserved in a section of the Greek Anthology texts."

- Greek Texts

"A calligram is text arranged in such a way that it forms a thematically related image. It can be a poem, a phrase, a portion of scripture, or a single word; the visual arrangement can rely on certain use of the typeface, calligraphy or handwriting, for instance along non-parallel and curved text lines, or in shaped paragraphs. The image created by the words illustrates the text by expressing visually what it says, or something closely associated; it can also, on purpose, show something contradictory with the text or otherwise misleading. Guillaume Apollinaire was a famous calligram writer and author of a book of poems called Calligrammes."

- Wikipedia

"The term was coined in the 1950s. In 1956 an international exhibition of concrete poetry was shown in São Paulo, Brazil, by the group Noigandres (Augusto and Haroldo de Campos, Décio Pignatari and Ronaldo Azeredo) with poets Ferreira Gullar and Wladimir Dias Pino. 2 years later, a Brazilian concrete poetry manifesto was published. An early Brazilian pioneers in the field, Augusto de Campos, has assembled a Web site of old and new work, including the manifesto. Its principal tenet is that using words as part of a specifically visual work allows for the words themselves to become part of the poetry, rather than just unseen vehicles for ideas. The original manifesto says: Concrete poetry begins by assuming a total responsibility before language: accepting the premise of the historical idiom as the indispensable nucleus of communication, it refuses to absorb words as mere indifferent vehicles, without life, without personality without history — taboo-tombs in which convention insists on burying the idea."

- Penny's Poetry Page, 2019

"The core idea of this form of poetry can be summarized in this way: the visual form of the poem is an integral and essential part of its interpretation. The form of the poem is the poem. Its content is revealed through its

form."

- Thomas Muller

"A cartoon is a type of illustration, possibly animated, typically in a non-realistic or semi-realistic style. The specific meaning has evolved over time, but the modern usage usually refers to either: an image or series of images intended for satire, caricature, or humor; or a motion picture that relies on a sequence of illustrations for its animation. Someone who creates cartoons in the first sense is called a cartoonist, and in the second sense they are usually called an animator.

The concept originated in the Middle Ages, and first described a preparatory drawing for a piece of art, such as a painting, fresco, tapestry, or stained glass window. In the 19th century, beginning in Punch magazine in 1843, cartoon came to refer – ironically at first – to humorous illustrations in magazines and newspapers. In the early 20th century, it began to refer to animated films which resembled print cartoons.

A cartoon (from Italian: cartone and Dutch: *karton*—words describing strong, heavy paper or pasteboard) is a full-size drawing made on sturdy paper as a study or modello for a painting, stained glass, or tapestry. Cartoons were typically used in the production of frescoes, to accurately link the component parts of the composition when painted on damp plaster over a series of days (*giornate*)."

- Cartoon, Wikipedia, 2019

"Reading has become an active, participant-directed process rather than passive, author-directed ... the rational-visual act of reading has become an experience of sight, sounds, and colours."

- Paul Kloppeborg

"While many readers now associate the term "concrete poetry" with poems whose outlines depict a recognizable shape—John Hollander's collection *Types of Shape*, for example—the ideas behind concrete poetry are much broader. In essence, works of concrete poetry are as much pieces of visual art made with words as they are poems. Were one to hear a piece of concrete poetry read aloud, a substantial amount of its effect would be lost.

European artists Max Bill and Öyving Fahlström originated the term in the early 1950s, and its early methods were described in the Brazilian group Noigandres' manifesto "Pilot Plan for Concrete Poetry." During this period, concrete poems were intended to be abstract and without allusion to an existing poem or identifiable shape. An interest in ideograms—and the notion that words themselves could be ideograms—accompanied the typographical innovations developed by these artists and by such visual writers as E. E. Cummings and Ezra Pound.

As the movement spread across the continents, reaching the height of its popularity in the 1960s, concrete poetry became less abstract and was adopted by many conventional poets as a specific poetic form rather than a combination of literature and visual art. In response, some artists adopted the term "poesia visiva" to describe more experimental fusions of word and image. As with much visual art, concrete poetry and poesia visiva now use photography, film, and even soundscapes in combination with letters and words to achieve new and startling effects."

- Poets.Org, *A Brief Guide to Concrete Poetry*, 2019

"Among his literary contemporaries, Richard Kostelanetz has also produced literature in audio, video, holography, prints, book-art, computer-based installations, among other new media. Though he coined the term "polyartist" to characterize people who excel at two or more nonadjacent arts, he considers that, since nearly all his creative work incorporates language or literary forms, it represents Writing reflecting polyartistry. "Wordsand" (1978–81) was a traveling early retrospective of his work in several media."

- Wikipedia: Richard Kostelanetz

"Just as concrete is poured into a frame and then properly dried and cured to take some shape; concrete poems are letters and words poured into the frame of the poem to make some image-shape appear that visually amplifies the meaning and interpretations."

- Mike Garofalo, 2002

"This holy trinity of essential characteristics - word and pictures, two dimensions and reproduction - is exemplified by a particular graphic artifact, the poster. No other kind of object embodies these characteristics so

completely. The poster's singular rectangular surface and generous size (exemplified by its offshoot, the advertising hoarding) make it uniquely suited to communicating simple ideas with words and pictures. Because the poster can produce self-contained graphic statements, few of its qualities are lost in reproduction. Other items, such as book covers or web pages, say, are preludes or adjuncts to other bits of graphic information, but the poster relies on none other than its single solitary surface. It exists as a single flat plane rather than several planes bound together, as books or magazines are, or linked pages of information as in a screen based display. It can be reproduced in other formats (as in a book like this, for example) without much loss of graphic power. Its completeness allows it to survive more or less intact."

- Patrick Cramsie, *The Story of Graphic Design*, p. 11

"The letters of the alphabet have been the object of speculation since their invention almost 4000 years ago. The symbols represent sounds, yet they exist in their own right, often invested with quasi-magical power. This book examines the many imaginative, often idiosyncratic ways in which the letters of the alphabet have been assigned value in political, spiritual, or religious belief systems over two millennia. The birth of writing was linked to religion and cosmology and was endowed with semi-divine status. Plato saw letter-forms as reflecting ideas, while the Pythagoreans assimilated them to number-theory. The Greeks employed letters for occult and divinatory purposes, while the Romans used them in more practical ways, such as the invention of shorthand. The Middle Ages saw the rise of further theories about letters in Christian philosophy, alchemy and Kabbalah. Theories of their divine origin and mystical significance continued into the 18th and 19th centuries, becoming involved with nationalism and revolutionary political theory. In our own day letters of the alphabet are the subject of scholarly research, and inspiration to graphic artists and a fertile field for mystical speculation. This book explores this realm, and should be of interest to cultural

historians, art historians, and anyone interested in the history of typography."

- Joanna Drucker, *Alphabetic Labyrinth*, 1995



"That process involves "visualization" for "graphic documentation." These purely graphic poems avoid both the structure of linguistics (no words) and the aura of author (non-expressive of emotion). Dias-Pino concludes that the "process poem is anti-literature in the sense that true mechanics seeks motion without friction or electricity seeks a perfect isolator." If that explanation strikes some as stiff and not perfectly clear, then the poems of invented symbols and montages of symbols and images will also 18 Networking Artists & Poets. "Process poetry builds on the advances of Concrete Poetry and moves that tendency toward visual conceptual games, scores, and activities." Although these poems are not yet scores, they do suggest a secret code system waiting for a reader to interpret or play. The "process" can refer to the process of interpretation; the reader as writer-performer has to try out these strange code systems.

The Letterists' manifestoes advocate the destruction of all artworld systems and even language itself down to the letter (a kind of joke on traditional rhetoric — breaking down language into its parts). Their artwork uses carefully constructed printed materials best described in the tradition of beauty and aesthetics rather than the antiaesthetics or neo-dada sensibility that they explicitly advocate. The assemblings reject an "anything goes" attitude; instead, they introduce the concept of an (alternative) aesthetic beauty born from the shattering of worn-out forms of communication."

- [Notes for an Exhibition](#) at the Poetry Center in London

"Asemic writing is a wordless open semantic form of writing. The word asemic means "having no specific semantic content", or "without the smallest unit of meaning". With the non-specificity of asemic writing there comes a vacuum of meaning, which is left for the reader to fill in and interpret. All of this is similar to the way one would deduce meaning from an abstract work of art. Where asemic writing distinguishes itself among traditions of abstract art is in the asemic author's use of gestural constraint, and the retention of physical characteristics of writing such as lines and symbols. Asemic writing is a hybrid art form that fuses text and image into a unity, and then sets it free to arbitrary subjective interpretations. It may be

compared to free writing or writing for its own sake, instead of writing to produce verbal context. The open nature of asemic works allows for meaning to occur across linguistic understanding; an asemic text may be "read" in a similar fashion regardless of the reader's natural language. Multiple meanings for the same symbolism are another possibility for an asemic work, that is, asemic writing can be polysemantic or have zero meaning, infinite meanings, or its meaning can evolve over time. Asemic works leave for the reader to decide how to translate and explore an asemic text; in this sense, the reader becomes co-creator of the asemic work."

- Asemic Writing, Wikipedia, 2019

"Concrete poetry, whether as visual poetry, sound poetry, or verbivocovisual poetry, embodied the striving for intermediality encountered in all of the arts, responding to and simultaneously shaping a contemporary sensibility that has come to thrive on the interplay of various sign systems in art and life, and for which the attempts at distinguishing between art and non-art are increasingly losing their relevance."

- Claus Cluver, Indiana University

"The concrete poetry movement of the 1950s and 1960s is one of the 20th century's most influential and dynamic of cultural avant-gardes, moving across the spheres of poetry, visual arts, sound art, graphic design and typography. Emerging from remarkably diverse traditions and truly international in nature, the different strands of work produced under, in response to and in some cases in opposition to, the banner of concrete poetry constitute works that are alternately playful, abstract and experimental, but always challenging and provocative. As influential and radical concrete poet Bob Cobbing put it in Concerning Concrete Poetry, "one can, by empathy, enter into the spatial rhythm of a visual poem or one can give it full muscular response."

A new exhibition at the Lighthouse Gallery as part of Outside-in / Inside-out Festival, supported by AHRC Digital Transformations Theme Leader Fellow, Design & the Concrete Poem, explores the centrality of design and typography to the movement. Curator Bronac Ferran has compiled a remarkable survey of the different directions and trajectories on which concrete poets embarked. Brazilian poet and member of the Noigandres group, Décio Pignatari, declared that "the poet is a language designer", and

Ferran focuses on concrete poets who take that definition of poetry to heart, emphasising the connections between the physical act of writing and typography."

- Colin Herd, Design and the Concrete Poem.

"If you were creating text art in the 1950's, you could be using a typewriter, or letters drawn or painted on paper or canvas, letters cut out of paper for collage, or working in a printer's workshop (stencil, lithography, printing). By the 1990's, we have improving graphic arts software, home computers, decent printers, and people making ASCII art works on computers and sharing on the Internet. (I was online at home on a UNIX system in Pasadena in 1992.) In 2020 we now have inexpensive high end graphic arts programs and sophisticated cameras on cell phones, and Instagram and Facebook and blogs and messaging and emailing on the Internet. The desire to create art is the same as in 1850 or 1950. We now have more tools at our disposal in our home workshops, if you can afford to spend money on this sort of hobby."

- [Mike Garofalo](#), Random Notes on Text Art, Concrete Poetry, Graphic Arts, Etc.

"Comics is a medium used to express ideas through images, often combined with text or other visual information. Frequently, comics takes the form of sequences of panels of images. Often textual devices such as speech balloons, captions, and onomatopoeia indicate dialogue, narration, sound effects, or other information. The size and arrangement of panels contribute to narrative pacing. Cartooning and similar forms of illustration are the most common image-making means in comics; *fumetti* is a form which uses photographic images. Common forms include comic strips, editorial and gag cartoons, and comic books. Since the late 20th century, bound volumes such as graphic novels, comic albums, and *tankōbon* have become increasingly common, while online webcomics have proliferated in the 21st century with the advent of the internet.

The history of comics has followed different paths in different cultures. Scholars have posited a pre-history as far back as the Lascaux cave paintings in France. By the mid-20th century, comics flourished, particularly in the United States, western Europe (especially France and Belgium),

and Japan. The history of European comics is often traced to Rodolphe Töpffer's cartoon strips of the 1830s, but the medium truly became popular in the 1930s following the success of strips and books such as The Adventures of Tintin. American comics emerged as a mass medium in the early 20th century with the advent of newspaper comic strips; magazine-style comic books followed in the 1930s, in which the superhero genre became prominent after Superman appeared in 1938. Histories of Japanese comics and cartooning (manga) propose origins as early as the 12th century. Modern comic strips emerged in Japan in the early 20th century, and the output of comics magazines and books rapidly expanded in the post-World War II era (1945–) with the popularity of cartoonists such as Osamu Tezuka (Astro Boy, et al.). Comics has had a lowbrow reputation for much of its history, but towards the end of the 20th century began to find greater acceptance with the public and academics.

The term comics is used as a singular noun when it refers to the medium, but becomes plural when referring to particular instances, such as individual strips or comic books. Though the term derives from the humorous (comic) work that predominated in early American newspaper comic strips, it has become standard for non-humorous works too. In English, it is common to refer to the comics of different cultures by the terms used in their original languages, such as *manga* for Japanese comics, or *bandes dessinées* for French-language comics.

There is no consensus amongst theorists and historians on a definition of comics; some emphasize the combination of images and text, some sequentiality or other image relations, and others historical aspects, such as mass reproduction or the use of recurring characters. The increasing cross-pollination of concepts from different comics cultures and eras has only made definition more difficult."

- [Comics](#), Wikipedia, 2019



"Typography is what language looks like."

- *Thinking with Type*

"I had gained an appreciation of the beauty inherent- in the forms of letters and recognized the decorative potential of language in pattern and design during the seventies when I saw the magnificent Islamic calligraphy adorning the mosques Of Turkey and Iran. In the same decade the study of meditation with a Tibetan Buddhist teacher and the resultant exposure to mantras introduced me to the link between language and metaphysical truths. Eventually I realized that a letter of the alphabet, for example the letter "A", could be as potent a symbol as a circle or a cross. I began collecting symbols - sacred symbols - from art and anthropology books, from newspapers, magazines, catalogs, and junk mail, to use in the collages I call "Hierograms".

Life without symbols is inconceivable. It is the act of symbolizing that distinguishes us from other animals. Without symbols there can be no thought. We think in a particular language, and our language consists of symbols. "Since we constantly think we really dwell within language."
(James Powell)

Spoken words are symbols of objects and thoughts; written words are symbols of our speech, or symbols of symbols. Language is all-pervasive; every dealing we have with others involves language. We use language as a tool of communication; it is the repository of our knowledge, of the cultures of those who lived before us, and the means by which our accumulated experience will be passed on to the generations that follow. The history, culture, and traditions of a people are contained in their language. The study of a language reveals a people's characteristics, how they regard life, what is important to them.

Language is important not only because it conveys our thoughts, but also because it shapes them. Our view of the universe is inherent in the structure of our language. Our grammar and vocabulary determine whether phenomena are seen as continuous events or as objects. The rigid sense of time intrinsic to Western culture is directly related to and enforced by the structure of our verbs. Naming a thing gives it a birth certificate; without a name there is no existence. Language sets the boundaries of our lives. We are duped by our symbols.

Now we are, bombarded daily with symbols, not only from the printed page but from radio, television, and computers. Mass media present us with forceful new languages that should be studied to understand how they work to affect our perceptions. We must become aware of the tremendous

influence that language has on us, and also understand the relation between words and what they stand for.

The role of today's visual poet is to carry on in the tradition of the Indian Vedic poets, the Zen Buddhists, poets Chuang Tzu and William Blake, and the philosopher Ludwig Wittgenstein, who each attempted to explode our familiar language patterns so we can see clearly and directly. Only then can we recognize the limits imposed by language. We artists must expose the falsity of the analytical, linear worldview that our language enforces. Visual poetry can provide the jolt necessary for us to cut through the conceptualizations of language and to experience the transcendence of The Word."

- Carol Stester, The Color of Three, 1991

"Observe, contemplate, understand, then see anew; to interpret is to transform. The work of artist Lisa L. Cyr is a synthesis of multiple impressions that collectively create a new reality with a more expressive, symbolic arrangement, transforming the ordinary into the extraordinary.

A multidisciplinary artist with a content driven approach, Cyr is always looking toward the abstract rather than the literal. Her highly poetic, imaginative compositions employ typographic elements, ideograms and ephemera that are taken out their ordinary context and reorganized, overlapped and juxtaposed to illuminate a central subject, creating relationships that challenge the viewer to find alternative connections. "I like the way the abstract realm can alter the reading of a piece," says the artist. "Disparate and fragmented elements come together to create visual metaphors that impose the power of suggestion, extending the image beyond the sum of its parts." Cyr's lyrical, multilayered works detach conventional meanings to establish new associations, stimulating curiosity, provoking thought and encouraging the viewer to spend time with the work — always looking deeper to discover anew."

- Lisa L. Cyr and Visual Poetry, In Art Revolution, 2009, p. 82

"Although the language element of concrete poetry hasn't been evaluated at all adequately, it has probably been evaluated to a greater extent than the design element. There are comments on the general inadequacy of the

language of 'concrete poetry,' for example Roberto Simanowski's comment that 'experimental poetry - which concrete poetry is part of - has been accused of being an autistic language...' In his lecture, Concrete Poetry in Digital Media he quotes one of the 'selves' which have very different attitudes to the digital media: 'There are many spectacular effects people program in digital media. If they only would find some meaning to hook on to it! But they can't think of any because they are programmers not poets. They have an idea of how to make an action happen on the screen but no idea of what this action could mean. They flex their technical muscles ... But they have nothing significant to say.' This is a general difficulty, with a vast range of examples, not confined to the {separation} between the technical and the emotional. To give just one example, the {separation} between the skills of growing and cooking. People who have the skills to grow crops of superb quality may not have the skills to cook them in anything but an unimaginative way - or the time and energy needed to grow these crops may not leave enough time and energy to cook them well.

The 'poetry' of 'concrete poetry' isn't usually poetry at all. A more truthful description of the writing would sometimes be 'concrete jottings' or 'concrete scribbles.'

Even so, the design of concrete jottings or scribbles may well be very successful, an artistic achievement. As for myself, more often than not, I'm very impressed by the design element of 'concrete poetry.' It's rare that I find a design which I think is abysmal.

A very good case could be made for considering the design element of 'concrete poetry' as more important than the language element, for the inequality of the elements, although I think that the majority of creators (or 'practitioners') wouldn't agree. Because I place the emphasized element second, my own view is that 'concrete poetry' is generally a words-design form, not a design-words form."

- Paul Hurt, Designing with Words

"Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing, and letter-spacing, and adjusting the space between pairs of letters."

- Wikipedia

"I don't create with any intention of meaning."

- Tatiana Roumelioti

"The Italian Futurist enthusiasm for the modern accompanies the movements they engendered, but in Dada and Surrealism, the closest relatives, there is not much evidence of the same tectonic interest. This can be explained by the ethereal imagery, the air of imaginary rather than concrete constructions, that dominated the Surrealist esthetics.

To this point we have been examining two basic kinds of architectural relationships with poetry: One is the discovery in letters and pages of text that references to constructions and architectural principles exist, with a corresponding temptation to pull that into the repertoire of poetic techniques. This harks back to the figured verse of the Greek anthology and the Renaissance and later, where poetic meter was used to build columns, altars, temples, and other structures--such as George Herbert's "Church Floor"--out of lines of poetry. The collection assembled by Dick Higgins in *Pattern Poetry: Guide to an Unknown Literature* identifies many examples of these. The second sort of relationship is where the poet looks at the architectural landscape and sees text. This is the reverse of Hugo's formula, and it is what happened to Soffici when wandering around modern cities.

The next step is for poets to make these perceptions of the city into poetry, and that occurs in the Concrete Poetry movement of the era after World War II. The Paris concrete poet Julien Blaine demonstrates this with texts like his "Julien Blaine the i-constructor," where he puts a dot on a photograph of the column in Place Vendôme in order to make the letter i out of it. The Concrete poets make ready use of photographs to discover letters and alphabets in unconventional places -- body parts, for example, mirroring the suggestions made by some illuminated alphabets from the Middle Ages, the Renaissance and later. Alexander Nesbitt's volume of *Decorative Alphabets and Initials* is full of illustrations that show medieval illuminated initials where a group of monks could inhabit an O, and handsome Renaissance initials on which cherubic infants swing and play like modern children on a jungle jim."

- David Seaman, [The Poetic Structure of the Avant-Garde](#)

"The word exists and has the right to perpetuate itself.
ISOU IS CALLING ATTENTION TO ITS EXISTENCE.

It is up to the Letterist to develop Letterism.
Letterism is offering a DIFFERENT poetry.
LETTERISM imposes a NEW POETRY.
THE LETTERIC AVALANCHE IS ANNOUNCED."
- Manifesto of Letterist Poetry, Isidore Isou, 1942

"In its simplest definition concrete poetry is the creation of verbal artefacts which exploit the possibilities, not only of sound, sense and rhythm—the traditional fields of poetry—but also of space, whether it be the flat, two-dimensional space of letters on the printed page, or the three-dimensional space of words in relief and sculptured ideograms. Taking advantage of the extra impact which can be given to words by visual lay-out is, of course, a common device in journalism and advertising. This is one of the skills of the graphic designer and the newspaper compositor, the literary equivalent of which is to be found in such devices of visual presentation as are used by George Herbert in "Easter- wings," by Lewis Carroll in the mouse's tail poem from Alice in Wonderland, and by Apollinaire in his Calligrammes. All of these have been widely cited as precursors, along with Mallarmé, the Futurists, Joyce, cummings, and others, of the more recent concrete poetry movement."

- R. P. Draper, [Concrete Poetry](#), 1971

"In a shape poem, a poet uses the lines of his text to form the silhouette of an identifiable visual image—generally, an image that represents or comments upon the subject of the poem.

The shape poem goes back to Greek Alexandria of the third century B.C., when poems were written to be presented on objects such as an ax handle, a statue's wings, an altar—even an egg. English poet George Herbert (1593-1633) led an Elizabethan movement using shape poems strictly for the page: two examples are "Easter Wings" and "The Altar," written in the shape of, yes, wings and an altar. Lewis Carroll toyed with the notion in Alice's Adventures in Wonderland, presenting "The Mouse's Tale" in the shape of a mouse's tail. The form continued into the 20th century through the typographical experiments of F.T. Marinetti and his anarchistic Futurism movement, Guillaume Apollinaire's 1918 Calligrammes collection, the playful tinkering of e.e. cummings, the Chinese ideograms used by Ezra Pound, and various works by members of the Dadaist movement.

In the 1950s, a group of Brazilian poets led by Carlos Drummond de Andrade and Augusto de Campos sought to fully integrate the dual role of words as carriers of language and visual art. Using a phrase coined by European artists Max Bill and Öyvind Fahlström, the Brazilian group declared themselves the "concrete poetry" movement. In 1958, they issued a fiery manifesto lamenting the use of "words as mere indifferent vehicles, without life, without personality, without history—taboo-tombs in which convention insists on burying the idea."

Concrete poetry was originally aimed at using words in an abstract manner, without an allusion to identifiable shapes. But as the movement reached the height of its popularity in the 1960s, it became less abstract and was adopted by conventional poets as a specific poetic form rather than a full visual/literary fusion. Many of them returned to the shape-based forms popular in the third century B.C.

Among the best of the '60s shape poets was John Hollander, who created his works with a typewriter. As a scholar, editor and accomplished poet—working in many different forms—Hollander also provided a thorough explication of the process in his 1969 collection *Types of Shape*. Hollander described his process in a 2003 interview with the St. John's University Humanities Review:

'I would think of the representation of some object in silhouette—a silhouette which wouldn't have any holes in it—and then draw the outlines, fill in the outlines with typewriter type ... and then contemplate the resulting image for anywhere from an hour to several months. The number of characters per line of typing would then give me a metrical form for the lines of verse, not syllabic but graphematic (as a linguist might put it). These numbers, plus the number of indents from flush left, determined the form of each line of the poem.'

- Michael J. Vaughn, [Concrete Poetry](#), 2008

"Concrete Poetry, a movement developed in the 1950s that reached its peak in the 1960s, emphasized the visual aspects of words and examined the relationship between visual form and literary content. Art critic William Feaver described it as a "blend of words used for their literal meanings and words used for their face value or visual appearance." It traces its origins to the traditions of visual poetry, found in the experimental works of Stephane Mallarmé, Lewis Carroll, and Ezra Pound. Adopted by members of the literary avant-garde of the mid-twentieth century, Concrete Poetry became the first

truly international poetry movement."

- [Concrete Poetry](#), Online Archive of California



"The publishing industry has remained virtually unchanged since 1455 when Guttenberg first printed the Bible. Not only the publishing industry, but also the act of reading, unchanged for several centuries, is now being altered. In the case of computer CD-ROMs, reading has become an active, participant-directed process rather than passive, author-directed: turning pages in a book has been transformed into hypertext links. The rational-visual act of reading has become an experience of sight, sounds, and colours. As would seem obvious, writing techniques are also being profoundly altered. The poet of the future will have to be a more complete and unspecialized artist who will need to blend his writing skills with oral and artistic abilities and even more so with technological-computer knowledge. This, together with computer software that allows active participatory reading and even the introduction of modifications made by the reader in the work of art, will perhaps help to rehumanize literature and achieve the Surrealist, Cubists and Dada poets and writers's unfulfilled dream of merging art and life."

- Paul Kloppenborg, [Concrete to Computer](#)

"Haroldo de Campos and Augusto de Campos are best known as the prime movers in the creation of Brazilian [concrete poetry](#) in the 1950s. Together with the poets Décio Pignatari and Ferreira Gullar, the Campos brothers launched the first exposition of concrete poetry in 1956 and published the avant-garde art and poetry magazines *Noigandres* and *Invenção*. Concrete poetry attempts to move away from a purely verbal concept of verse toward what its proponents call "verbivocovisual expression," incorporating geometric and graphic elements into the poetic act or process. Their experiments have included the use of ideograms as a substitute for verbal forms, the concept of a poem as a "layout" of black on white (or vice versa), and the attempt to create poems as objects to be seen and handled as well as heard or read."

- [Concrete Poetry in Brazil](#)

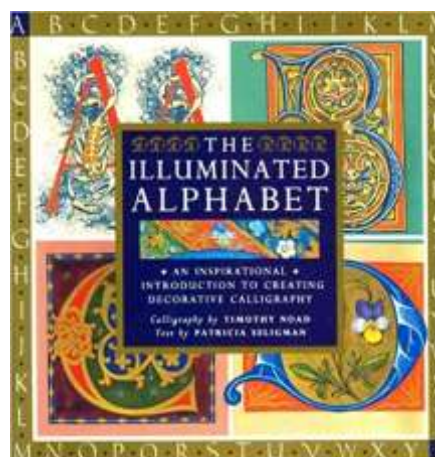
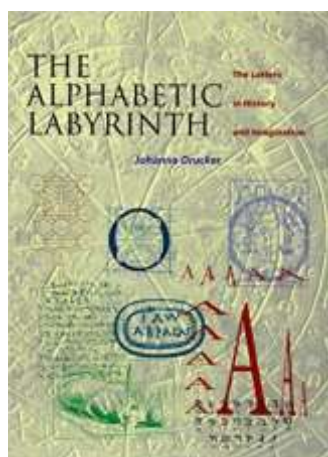
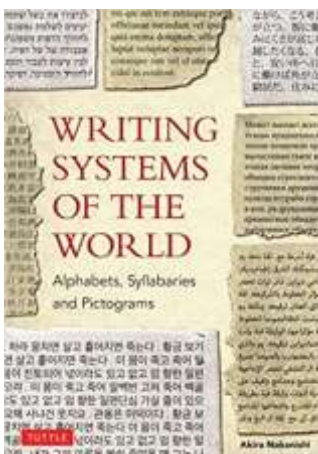
"To start with: The page, like the windowed computer screen, can encourage a looking through or a looking at approach — Looking through: as a transparent, dematerialized virtuality, cinema-style), or a looking at (as an opaque, action-oriented, control-panelled material reality)."

- Bruce Andrews

"The origins of concrete poetry are roughly contemporary with those of musique concrète, an experimental technique of musical composition. Max Bill and Eugen Gomringer were among the early practitioners of concrete poetry. The Vienna Group of Hans Carl Artmann, Gerhard Rühm, and Konrad Bayer also promoted concrete poetry, as did Ernst Jandl and Friederike Mayröcker. The movement drew inspiration from Dada, Surrealism, and other nonrational 20th-century movements. Concrete poetry has an extreme visual bias and in this way is usually distinguished from pattern poetry. It attempts to move away from a purely verbal concept of verse toward what its proponents call "verbivocovisual expression," incorporating geometric and graphic elements into the poetic act or process. It often cannot be read aloud to any effect, and its essence lies in its appearance on the page, not in the words or typographic units that form it. At the turn of the 20th century, concrete poetry continued to be produced in many countries. Notable contemporary concrete poets include the brothers Haroldo de Campos and Augusto de Campos. Many contemporary examples of animated concrete poetry can be found on the Internet."

- Concrete Poetry, Britannica Encyclopedia, 2019







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Raster Graphics - Google

Raster Graphics - Wikipedia

Ray Rasmussen Nature photography, artwork and haiku.

Reading Visual Poetry after Futurism: Marinetti, Apollinaire, Schwitters, Cummings. By Michael Webster. New York, Peter Lang, 1995, 239 pages.

Read, Recite, and Write Concrete Poems. By Joann Early Macken. Crabtree Pub., 2015, 32 pages.

Retro Junkies

Re: this, that & the other thing
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RGB, CMYK, Hex Color Codes

Riding the Meridian Edited by Jennifer Ley. An intriguing collection of work by various artists/poets, theory and criticism, interviews, archives, hypertext, women's studies, and special features.

Tatiana Roumelioti

Jim Rosenberg's Poetics **Poetics and Other Prose** Hypertext poems and theory.

Gerhard Rühm (1930-)

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Sackner Archive of Concrete and Visual Poetry The outstanding Ruth and Marvin Sackner Archive of Visual and Concrete Poetry is housed at the

University of Pennsylvania Library. This is a very large collection that is well indexed and offers full bibliographic/descriptive citations. A variety

of search techniques can be used to access the collection. Thumbnails and larger images of works in the collection are provided to the

reader/viewer. **Readers must visit this excellent website!!!**

Antoine Schmitt

Charles M. Schultz (1922-200) *Peanuts* cartoonist.

Scribus Free GNU desktop publishing software.

A Sea Street Anthology. By Ian Hamilton Finlay and Gloria Wilson. Dunsyre, Lanark, Wild Hawthorn Press, 1971.

Sequence Nu By Nico Vassilakis. Tragico Finales.

Doctor Seuss, Theodor Seuss Geisel (1904-1991)

73 Poems By Kenneth Goldsmith and Joan La Barbara. Permanent Press, 1994, 80 pages.

Shades Color Swatches. Default Adobe Illustrator Swatches. CMYK values, RGB values, hex value.

Shape Poems

Shape Poems for Kids

Sidewalk Poem. By Ester M. Sternberg, M.D.

Walter Silveira São Paulo, Brazil.

Software for Digital Painting, Drawing, Editing, Manipulating

Spirale (1953-1964): Concrete Poetry

Splish, Splash! By Jane Bransfield Graham. Graphic design by Steve Scott. Ticknor and Fields Books, Houghton Mifflin, 1994, 40pages. Ages 4-8.

Carol Stetser Survey

Carol Stetser (1948-)

Strings Flash poems project by Dan Waber.

Structure of the Visual Book. By Keith Smith. Fourth Edition. Cayuga, New York, Visual Studies Workshop Press, **Keith Smith Books**, 1994, 432 pages.

Studies in Criticism: Text and Image. By Michael Hancher.

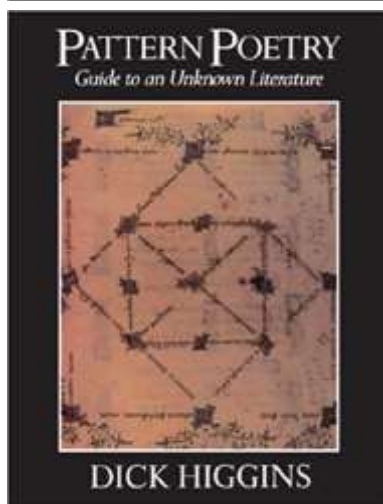
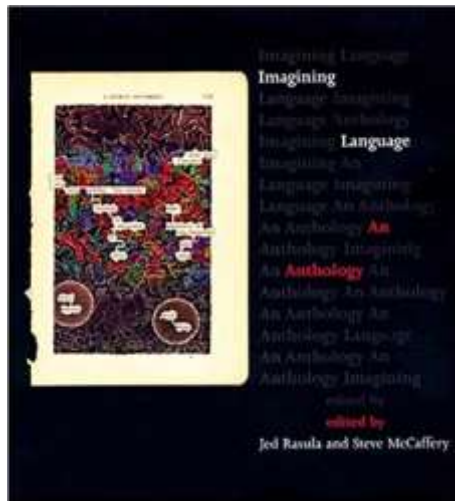
The Stuff of Literature: Physical Apects of Texts and Their Relation to Literary Meaning. By E. A. Levenston. New York, N.Y. U. Press, 1992.

Sunday Exhibits of Text Art, Lettrisme, and Visual Poems at **Cloud Hands**

Gunnar Swanson



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Tao Te Ching by Lao Tzu, 500 BCE

Tea-Leaves And Fishes. By Hamilton I. Finlay. Wild Hawthorn Press, 1966.

Technically, It's Not My Fault, Concrete Poems. By John Grandits. Clarion, 2004, 48 pages. For students in grades 5-7.

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Text and Image: Selective Annotated Bibliography

Text Art and Concrete Poems by Michael P. Garofalo

TeXTArT Exhibits

thalia: a survey

Thought Generator H-Ray Heine.

ThunderHammer3000

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Title Index to Text Art and Concrete Poetry, 2001-2005. By Michael P. Garofalo.

Title Index to Specific Concrete-Visual Poems

Train Graffiti

The Translation and Transmission of Concrete Poetry. By John Corbett and Ting Huang. Routledge Advances in Translation and

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Routledge, 2019, 244 pages.

Typebox by Michael Kohnke

Type me, type me not By Peter Cho. Experiments in computational typography.

Type In Art. By J. Reichardt. The Penrose Annual, 1965, Vol 58. P205-228.

Types of Shape. By John Hollander. Yale University Press, 1991, Expanded Edition, 96 pages.

Typewriter Art: A Modern Anthology. By Barrie Tullett. Laurence King Pub., 2014, 176 pages.

Typewriter: A Celebration of the Ultimate Writing Machine. By Paul Robert and Peter Weil. Sterling, 2016, 224 pages.

Typography FONTS Typ e Typesetting Printing

Anatomy of Type: A Graphic Guide to 100 Typefaces. By Stephen Coles. Harper Design, 2012, 256 pages.

Elements of Typographic Style. By Robert Bringhurst. Hartley and Marks Pub., Fourth Edition, 2013, 382 pages.

Frontspace Free fonts

Lessons in Typography: Must-know typographic principles. By Jim Krause. New Riders, 2015, 240 pages.

Letterpress: General Printing: An Illustrated Guide to Letterpress Printing. By Glen U. Cleeton, Charles W. Pitkin, and Raymond L. Cornwell.

Liber Apertus Press, 2006, 224 pages.

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Letterpress Printing Images

Letterpress Printing Books

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Thinking with Type: A Critical Guide for Designers, Writers, Editors and Students. By Ellen Lupton. Princeton Architectural Press, 2nd Edition, 2010, 224 pages. VSCL

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Typographic Art Exhibits

Typographic Arts Images

Typographical Poems Gallery at the Poetry Center in London. PDF format.

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Typography and Calligraphy Alphabets

Typography: Bibliography and Links. By Emily Jane Dawson.

Typography Books

Typography Essentials: 100 Design Principles for Working with Type. By Ina Saltz. Rockport Pub., 2019, Revised edition, 208 pages.

Typography Introduction

Typophile

The Visible Word: Experimental Typography and Modern Art, 1909-1923. By Johanna Drucker. Chicago, University of Chicago Press, 1994, 306 pages. [Review](#)



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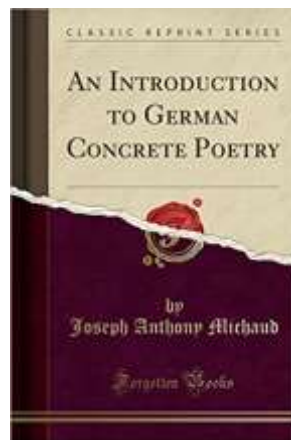
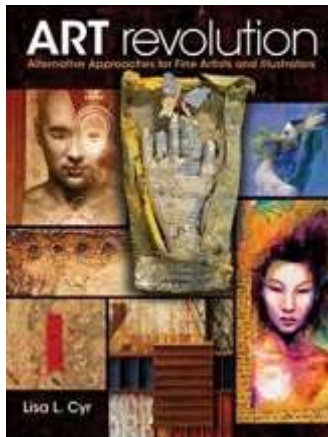


UBUWeb: Visual, Concrete and Sound Poetry An extensive collection of recorded poems (.MP3), art and poetry creations, concrete poems, and

quality essays about these topics. Includes both contemporary and historical sections. A must visit website!!!

[United States - Concrete Poets List](#)

[U Who Understand](#)



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Vector Graphics Software

I own and primarily use [CorelDRAW 2019](#) for graphic arts work projects. It is a fairly robust vector graphics software program, and I can afford its cost (\$65).

We also own and use [Adobe Photoshop Elements 2020](#), [Corel PaintShop Pro 2020](#), and Macromedia Fireworks 3. I use the Microsoft Office Suite 2016, and use Microsoft Word, Excel, Power Point, Publisher, and Access at home and for Corning School District work from 1999-2015. Nowadays, I usually use the [Atlantis](#) word processor because it is fast, full featured, has traditional drop down menus, and is portable on my USB thumb drive. I run Windows 10 on a Dell Inspiron desktop computer and a Toshiba laptop. Our digital cameras are a Canon T7, Canon T3, and a Canon PowerShot SX.

[CorelDRAW](#). Vector graphics software. [Books](#) I use this program, the [2019](#) Home and Student Suite (\$65), which includes [Corel Photo Paint 2019](#). VSCL

[CorelDRAW X8: The Official Guide](#). By Gary David Bouton. McGraw-Hill Education, 12th Edition, 2017, 648 pages. VSCL

[CorelDRAW Studio Techniques](#). By David Huss and Gary W. Priester. McGraw-Hill Osborne Media, 1998, 288 pages. VSCL

[CorelDRAW 9 Bible](#). By Deborah Miller. Wiley, 1999, 942 pages. VSCL

CorelDRAW Wow! Book. By Linnea Dayton, Shane Hunt and Sharon Steuer. Peachpit Press, 1999, 249 pages. VSCL

Bring It Home with CorelDRAW. A Guide to In-House Graphic Design. By Roger Wambolt. Course Technology, 2013, 240 pages. VSCL

CorelDRAW Training Guide, X8. By Satish Jain and M. Geetha. BPB Pub., 2018, 255 pages.

Corel Photo Editing and Painting Software

Draw Pad

GIMP 2.10 Free GNU image processing software.

Inkscape Free GNU vector drawing software.

Inkscape: Guide to a Vector Drawing Program. By Tavmjong Bah. Prentice Hall, 2011, 504 pages.

Raster Graphics Software, Bitmap Images: jpeg, gif

Using SVG with CSS3 and HTML5: Vector Graphics for Web Design. By Amelia Bellamy-Royds, Kurt Cagle, and Dudley Storey. O'Reilly Media, 2017, 844 pages.

Vector Basic Training: A Systematic Creative Process for Building Precision Vector Artwork. By Von Glitschka. New Riders, 2011, 272 pages.

Vector Graphics and Illustration: A Master Class in Digital Image-Making. By Jack Harris and Steven Withrow. Rotovision, 2008, 176 pages. VSCL

Vector Graphics Books and CD's of Verctor Images

Vector Graphics Software Industry Standard: Adobe Illustrator Books \$252

per year for online subscription.



Valentine Files

Vintage Botanical Illustration. By James Kale. Copyright-Free Images for Artists, Designers, and Plant Lovers. Access to all images online. Avenue House Press, 2019, 88 pages.

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Visual and Neo-Concrete Poetry Collection. By Binayak Dutta. In English and Bengali. Kindle, 2018, 21 pages.

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Visible Language 34.2, Words in Space, Part Two, 2000. By Sharon Helmer Poggenpohl. 120 pages.

VISPO: Langu (im) age Experimental visual poetry and essays on new media. By Jim Andrews, Anna Maria Uribe.

Visual-Concrete Poems by Michael P. Garofalo

Visual Literature Criticism. By **Richard Kostelanetz.** Carbondale: Southern Illinois University Press, 1980, 192 pages. Edited, with a preface and a contribution. VSCL.

Visual Poems, 1967-1970 By Clemente Padin

Visual Poets List

Visual Poetry Anthology. **Edited by G. J. De Rook. Utrecht, Bert Bakker Den Haag, 1975. A collection of 133 poets from 25 countries.**

[Visual Poetry - A Web Guide](#)

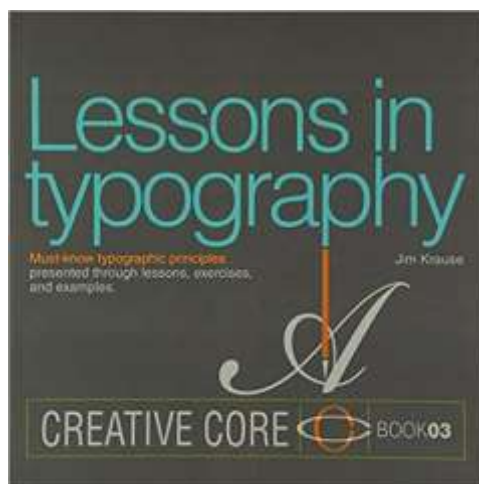
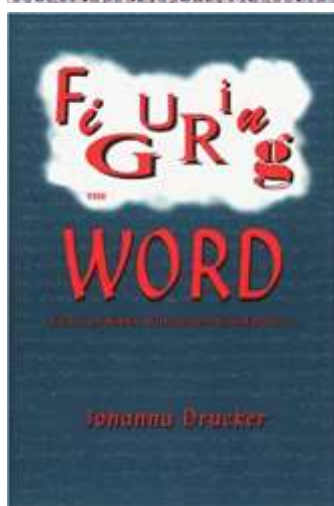
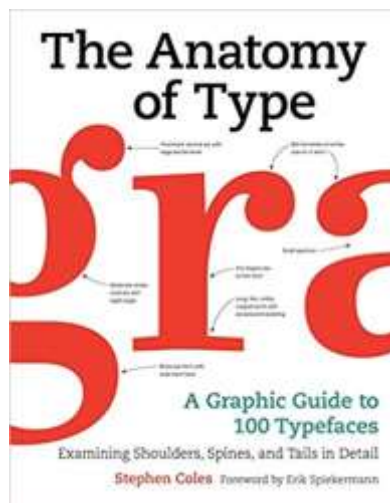
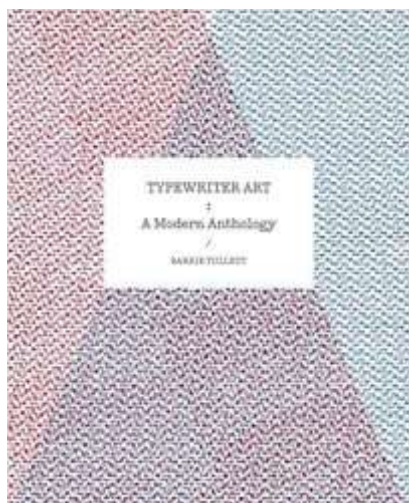
[Visual Poetry by Ruth Cowen](#)

[The Visual Poetry of BPNichol](#) By Karl Young

[Visual Spots: Concrete-Visual Poetry Exhibit.](#) By Michael P. Garofalo.

VSCL = Valley Spirit Center Library of Mike Garofalo, my personal library and research and study collection.

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Ted Warnell

William Boyd Watterson II (1958 -) *Calvin and Hobbes* cartoonist.

Web Del Sol Outstanding poetry website.

WebGraphics A collaborative blog.

Web Hypertexts: Hypertext Kitchen Web Hypertext, Net Art, Web Art.

Hendrik Nicolaas Werkman (1882-1945) Werkmaniana in British Museum Google

Wet Cemet: A Mix of Concrete Poems. By Bob Raczka. Roaring Book, 2016. 48 pages. For students in grades 3-5.

What are "Not Poems?" Adele Aldridge.

What is Concrete Poetry. Article at Wise Geek.

What is Concrete Poetry: Getty Museum Research Institute Exhibit, 2017

Emmett Williams (1925-2007) American poet and visual artist.

Wis Arts: Painting, Poetry, Digital Artworks By Wieslaw Sadurski.

Women of Visual Poetry. By Jessica Smith.

Word & Image: International Association of Word and Image Studies

Word and Image Third International Conference on Word and Image. Carleton University, Ottawa, 1993.

Word Circuits Edited by Robert Kendall.

Word Play - Wikipedia

Word Press - Web Publishing, Graphic Arts Online. Free, \$4, \$8 and up hosting plans.

Wordplay: The Philosophy, Art and Science of Ambigrams. By John Langdon. Three Rivers Press, 2005, 240 pages.

Words into Shapes: The Graphic Art of Calligram. By Daniele Tozzi. Monsa Pubs., 2019, 144 pages.

Word Space Multiplicities, Openings, Andings. Collected Essays and Papers in Digital Poetics, Hypertext, and New Media. Edited by Sandy Baldwin.

Center for Literary Computing, West Virginia University Press, 2015, 240 pages.

Workshop with Hungarian Visual Poets

Workshop of the Scripturality The artwork of Joëlle Dautricourt on writing, Hebrew and Latin letters. In French and English.

World Atlas of Street Art and Graffiti. By Rachel Schacter. Yale University Press, 2013, 400 pages.

Wordworks: Poems Selected and New American Poets Continuum, Vol. 27. By Richard Kostelanetz. Boa Editions, 1993, 206 pages. VSCL.

Writing Systems of the World. By Akira Nakanishi. Charles E. Tuttle, 3rd Edition, 1990, 122 pages.

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"What is the col
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- Ludwig
Wittgenstein



Xu Bing: Book from the Sky to Book from the Ground. By Xu Bing. ACC Art Books, 2020, Reprint edition, 208 pages.

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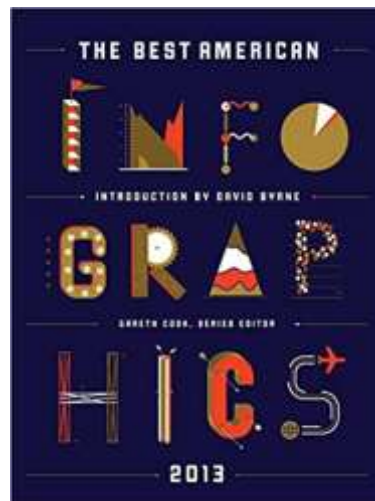
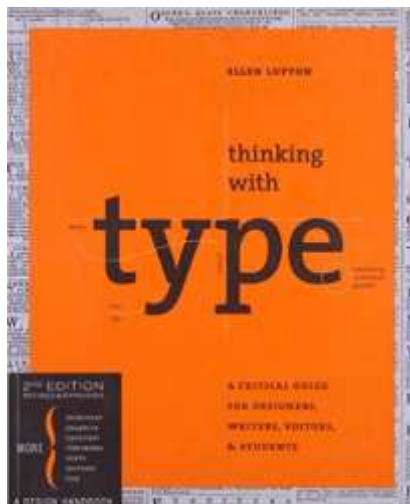
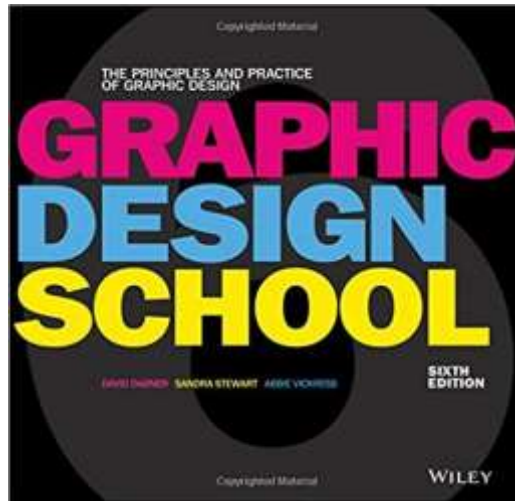
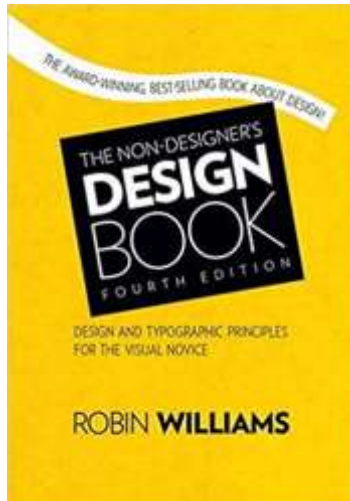
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[Karl Young Home Page](#) Visual poetry, mail art, book art, bibliography, criticism and essays.

YY [TeXArt messages](#)

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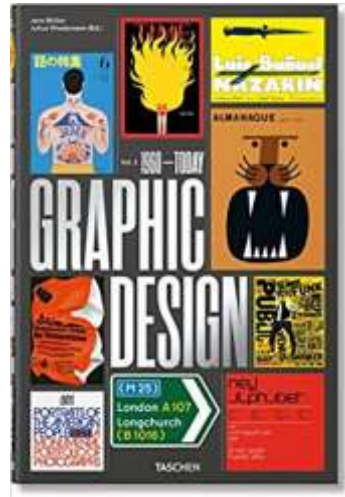
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Preface

Some version of this hypertext document [webpage.html] has been distributed on the Internet since January 1, 2000.

[Version 2](#) was updated sporadically until February 18, 2005; and then not updated, but left online, from 2005-2019.

[Version 3](#) was *completely* updated by January 2, 2020.

This webpage ([Version 3](#)) was last updated, modified, improved, revised, supplemented, reformatted or otherwise changed on January 2, 2020.

Here is a [PDF](#) file copy of [Version 3](#) dated January 2, 2020. Edited by Michael P. Garofalo.

[I Welcome Your Comments, Ideas, Contributions, and Suggestions](#)

[E-mail Mike Garofalo in Vancouver, Washington](#)



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This webpage is my personal hypertext notebook. It records my web research into the topic and related topics. It includes resources and software I am using at home to learn about this subject, and to create concrete/visual poems. Book covers, text art, and other images in this document are all hyperlinked. It includes used books in my home library, or public or college library books I have used. As personal notebooks usually go, this document includes random and disconnected notes, jottings, fun (for me) discoveries, scribblings of sorts, and jottings about semi-related stuff. I try to keep the advertising focused on the subject and related topics.

Others may find this hypertext notebook useful in their studies of concrete poetry, computer graphic arts, text+image communications, lettrisme, visual poetry, art history, text graphics, TextArt, etc.

I used Microsoft Front Page to create this webpage in 2000. I was using FrontPage at work at that time to develop simple informative websites for the five schools and district office of the Corning Union Elementary School District that I worked for part-time (1999-2016) as the either the District Librarian or Technology and Media Services Supervisor. I helped many teachers creating webpages, blogs, Power Point presentations, preparing reports, using District instructional software, posters, etc. I was the webmaster for the District for many years from 1999-2014. I was mostly interested in the information distribution function of the Internet. I created my own [Cloud Hands Blog](#) in 2005.

Don't ask me why I did not, for [this](#) document, use a CSS document format, eliminate boldfaced type, or change fonts back in 1999. ?Dusk under the keyboard?

For me, creating this document was a form of playing. It is like playing a computer game of cards (Spades) or a game of chess. Just some fun.

Many teachers increased my enthusiasm for the role of fine arts in education and life enhancement. For a few years (2000-2004), I tried to create some of this type of computer text+image art. All but one of my concrete poems on this webpage were created with Macromedia Fireworks 4 before 2004.

In December of 2019, now retired, I began [using CorelDRAW 2019](#) and [Corel PaintShop Pro 2020](#) to create text art and concrete/visual poems. In 2020, I am taking some basic art classes at the [Clark College](#) Continuing Education program or at a local art studio in Vancouver. I am a computer graphic arts hobbyist. Retirees have more time for hobbies, interests, and indoor creative projects during the colder months. I am learning more about [how to learn](#).

A few of my own new text art and concrete poems will be [exhibited](#) in the future.

Yes, I know, some of my works shown at [Exhibits at the Onion Garden](#) do, in fact, **Stink**. Amateurish ... but you have to start somewhere, learn more, and [stay positive](#).

**May Y'all enjoy a healthy, peaceful, productive, prosperous, and happy New Year in 2020 and Beyond!
Make us all proud of the Past we will create this year in 2020.**

[E-mail Mike Garofalo in Vancouver, Washington](#)



[Short Poems and Haiku: Links, Guides, References, Poems](#)

Zen Poetry: Links, Guides, References, Studies, Poems

Quotes for Gardeners

Quotes, Sayings, Proverbs, Poetry, Maxims, Quips, Cliches, Adages, Wisdom
A Collection Growing to Over 2,700 Quotes, Arranged by 135 Topics
Many of the Documents Include Recommended Readings and Internet Links.
Compiled by Michael P. Garofalo





Mike Garofalo at the Klickitat River in Southwest Washington, 2019

Cloud Hands Blog of Michael P.

Garofalo



Facebook of Michael P. Garofalo



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Green Way Research

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TextArt Exhibits

'Crete 'Oems: Web-Pointer...'

This [Text Art and Concrete Poetry](#) (Version 3) webpage was last updated, modified, improved, revised, supplemented, reformatted or otherwise changed on January 2, 2020.

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