Notes on
Sound, Gestural and Hypertextual Poetry to Make and/or Realize

Fabio Doctorovich

Sound, Gestural and Hypertextual Poetry to Make and/or Realize could be described as performing sound poetry which is created, executed and improvised by the public (spectauthors, as described in the enclosed document *EncASZters*). Since one of its conceptual premises is that the active participation of the public should be a main factor in the creation of the piece (following Vigo's *Poetry to and/or Realize*), there are no recordings. Recording and playing it for others would contradict its nature.

From a historical point of view, *Sound, Gestural and Hypertextual Poetry to Make and/or Realize* went through several evolutionary stages before arriving to its present form. It started as a proto-form with *Auch-Bits*, in which a score to be interpreted was presented to the public. The next intermediate stage was *Gestural Poetry*, which could be considered the starting point for the real involvement of the public at a creative level.

These works were presented at several places including the events *Paralengua*, *Sound Poetry* (at the Museum of Modern Art in Buenos Aires, with the participation of Jaap Blonk and other local poets), *Intersign Poetry* at San Pablo, the *Latinamerican Conference on Experimental Poetry* organized in Uruguay by Clemente Padín, and the *VI Experimental Poetry Biennial* in Mexico. Padín has recently written the essay *Poesía y Participación (Poetry and Participation)* in which these works are discussed together with Dias-Pino and Gullar´s neoconcretism, as well as Vigo´s and Padín´s poetry.

At a basic level, the scores include syllables, drawings and a key explaining how should be interpreted. The spectauthors are given the scores and play them orally based on decisions they have to take regarding the different paths that may be followed. Therefore, each one of them is given the possibility to create meanings that are different from the ones produced by the rest of the spectauthors. Although everybody will make its intrepretation at the same time than the others, they do not "chorus" in a traditional sense, since each person will follow a different route. Like Borges' "forking paths".