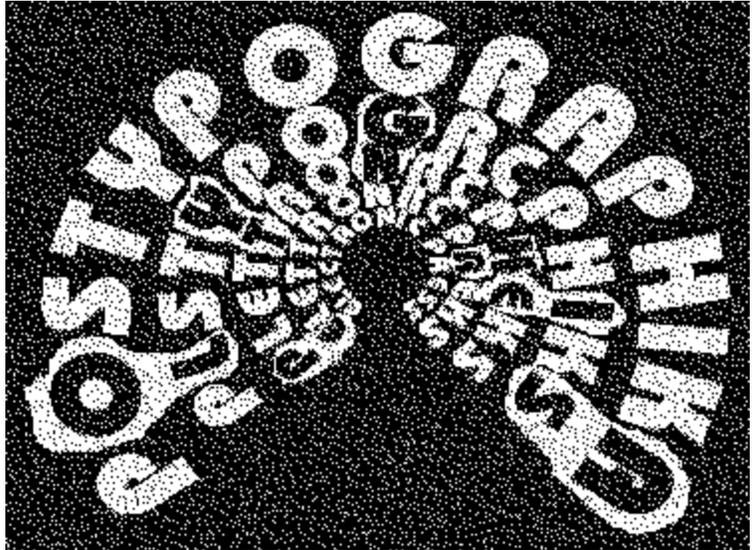


# POSTYPOGRAPHIKA

by Clemente Padín

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**POSTYPOGRAPHIKA**, one of the most interesting Latin American websites, is the site of the PARALENGUA group from Argentina. It was one of the first websites in the world to include experimental poetry, focusing mainly on the realm of virtual poetry. Because it is bilingual it has become a bridge between the poetic production of the Spanish-speaking vanguard and the world.



One of the infallible methods of transgressing the codes of any language, that is to say, its mechanisms of emission, transmission and reception of messages (writing/support/reading) and, therefore, to generate a greater number of bits of information -- because of the unpredictability of the contents they involve -- is to use new supports or channels. Generally, the action of the new medium contributes immensely to the form of the expression, the genuine producer of the poetic as long as there are "readjustments of content" (Umberto Eco, 1977). On the contrary, the mere transposition of one language into another, without great changes or informational increases, occurs when the new medium takes place only in the form of content.

As we know, aesthetic information was and will be bound to the physical properties of the support, and the supports, in themselves, are (in)significant. However, something happens when a signified unites itself to a support. Something causes the original meaning of the sign to be transformed by that conjunction; thus their semantic expression would be impossible to obtain with any other media or channels.

It is also asserted that it is not the same "to write" poems that adapt the new medium to the forms already effective or foreseen by the official literary system in a mere transposition, to create new forms starting from the languages which characterize the new channels or supports. The same approach governs the new electronic media: it is not only necessary to make use of their communicational possibilities (those that will be discovered via experimentation, as modifiers or enrichers of the form of the expression), but also to make use of them as possible transmitters of concepts for which verbal language has been overcome, for instance, the concept of the "field" or the "infinite," among others.

At this point we are tempted to chronicle all the literary forerunners through whom this understanding of mediums has been reached: from Stéphane Mallarmé and Guillaume Apollinaire to Hugo Ball and Kurt Schwitters, from E.E.Cummings and James Joyce to the Concretists, from N.H.Werkmann and Raoul Hausmann to the Letrism by Isidore Isou, from the phonic poems by Henri Chopin and Arrigo Lora-Totino to the Hypertext by Theodor Nelson, but, limitations of space hinder us. New media, mainly electronic, bring forth the program, envisioned by Mallarmé, of synthetical forms of thought and expression, ideogrammarian and synchronous, causing, of course, new formulations and new facts and discoveries which, in their turn, generate other facts in an endless development, similar to semiosis (although this could be frozen, in any moment, for the option of any receiver).



## **Other readings**

*(at Posttypographika, up to 2007)*

-Doctorovich, Fabio

Abyssmo (Asz, module H-An) (1997)

The Argentinean Poetic Scene: Paralengua (1996)

Paralengua: The Construction of a Logo (1996)

Fowler, John Ezra

Geborei (1996)

-Györi, Ladislao Pablo

Criteria for a Virtual Poetry and other works (1996)

Nari, Poem by

Culture Clutter (1996)

Lunar Eclipse (1997)

=Padín, Clemente

Paralengua, the "ohther" poetry. The ruptures in the Argentinean poetic tradition throughout the XX century (1996)

Signographics and Texts (1997)

Aspiration to Freedom: In Memory of Edgardo Antonio Vigo: 1927-1997 - At Light and Dust (1997)

-Polkinhorn, Harry

Notes on Typography (1996)

Visual Poetry in America Latina (1996)

-Selby, Spencer

Problem Pictures (Section #1) (1997)

-Young, Karl

Notation and the Art of Reading (1997)

## **CONCLUSION**

In spite of everything (unbelief, postmodernism) creation is still going on in Latin America. It continues the research and experimentation not only of new materials and media (fax, Internet, etc.), but also of new modes of poetic expression, not simply by accompanying advances in electronic technology (computers, laser, etc.) but by impelling the media (as Walter Benjamin has pointed out) by highlighting, through artistic experimentation, their "productive" possibilities, be those possibilities aesthetic or scientific or technical.