

FOR IMMEDIATE RELEASE:



Rossana Martinez, *See the World in Orange and Blue*, 2011

Telefone Sem Fio:

Word-Things of Augusto de Campos Revisited

November 4 – December 17, 2011

Opening reception:
Friday, November 4, 6 – 9 pm

EFA Project Space
323 West 39th Street, 2nd floor
New York, NY 10018
between 8th and 9th Avenues
www.efanyc.org

Gallery Hours:
Wed through Sat, 12-6 pm
T. 212-563-5855,
projectspace@efanyc.org

**A collaboration between EFA Project Space and *Telephone*
with Ugly Duckling Presse**

Artists/Poets: Jen Bervin, Ray Bianchi, Bibi Calderaro, Macgregor Card, Deric Carner, Angela Detanico & Rafael Lain, Nico Pam Dick & Thessia Machado, Brendan Fernandes, Kenneth Goldsmith, Rossana Martinez, Tom Moody, Benjamin Moreno, Trong Gia Nguyen, Charles Perrone, Steve Savage & Jean-Sébastien Baillat, Jennifer Schmidt, Dannielle Tegeder, Edwin Torres, and Andrea Van Der Straeten.

Curated by:
Michelle Levy for *EFA Project Space*, Sharmila Cohen and Paul Legault for *Telephone Journal*

Lead Consultant: Charles Perrone

EFA Project Space partners with *Telephone* to present a unique venture inspired by Brazilian concrete poet, **Augusto de Campos**.

Opening November 4th, the exhibition and corresponding publication “Telefone Sem Fio: Word-Things of Augusto de Campos Revisited” uses de Campos’s work as catalyst for a multi-disciplinary exercise in which a group of artists and poets have been invited to create “translations” in their own language and medium.

EFA Project Space joined with *Telephone* in order to conceive of an exhibition that connects the poetry and visual art communities, and to illustrate this connection through process rather than by more obvious means. The resulting show and publication follow the rules of *Telephone* which, mimicking the children’s game of “Telephone,” focuses on the work of one poet that is then translated multiple times in a variety of ways.



Augusto de Campos, *Codigo*, 1973

The Fall 2011 issue of *Telephone* will be concurrent with the exhibition, and the exhibition will be modeled after the journal. This issue, which will be published in collaboration with **Ugly Duckling Presse**, will double as an exhibition catalog. A web version, which contains sound and time-based components will exist on the Telephone website.

Augusto de Campos is a poet, translator, music critic, and visual artist whose work emphasizes the direct connections between language, sound, and image. He was one of the originators of the Brazilian concrete poetry movement that began in the 1950s and continues to influence the work of musicians, visual artists, and writers today.

De Campos began working with his brother Haroldo and fellow poet Decio Pignatari to promote concrete poetry, which they defined as a “tension of thing-words in space-time.” They sought to reduce language to its essential components of letters and sounds in an attempt to re-create a language that blurs the sensory lines of speech, sight, and sound with time. The Brazilian sector of the concrete poetry movement is uniquely characterized by the “verbivocovisual,” a term from James Joyce’s *Finnegan’s Wake*. Bringing to mind the combined sensory episodes experienced by synaesthetes, de Campos pushed boundaries of traditional text usage by introducing light, color, aesthetic arrangement of letters and words, sound and animation. Decades later much of de Campos’ work and influence is only known obscurely in the U.S

The list of poets and artists invited to participate in this project have practices that exist across a continuum of text, sound, and visual expression. They were asked: How do we look at such text/objects now? How do we enable this strange case of spatial and temporal translation—from Brazil to the U.S. and from the mid 20th century to the 21st century? How can we re-inject the heart of the original sentiment and intention into our current context?

The hybrid nature of de Campos’s work has naturally elicited hybrid responses and many of the *artists* have made concerted efforts to physically interact with the content and literally reanimate it. **Brendan Fernandes** translates the original *SOS* animation into a Morse code pattern across the gallery floor that suggests a choreography for how viewers move through the space; **Andrea van der Straeten** interprets the same poem through sign language and an installation of cast shadow effected by a gentle breeze; **Dannielle Tegeder** sends the viewer on ‘scavenger hunts’ through New York Public Library Archives, requiring that one locate an authentic De Campos publication in order to retrieve his or her inserted original work on paper response; Brazilian artist team **Angela Detanico** and **Rafael Lain** revisit *Pulsar*, a pivotal animation and sound piece, to create their Flash animation *Pulsar* which uses a numeric formula to rewrite the poem in a language of concentric circles.



Augusto de Campos, *Poemobiles*, 1984

Many of the *poets* took this opportunity to push the boundaries of their genre by producing new works which--like **Kenneth Goldsmith's** digital maps--explore how the "concrete" can be incorporated into conversations happening currently around conceptual writing and translation; **Jen Bervin** refashioned de Campos's impossible/verbal city, "cidade, city, cite" in silver paper; **Steve Savage** and **Benjamin Moreno** produced interactive works which literally require the space--albeit a digital one--in order for the user to "read" them. These are not standard poems. The contributions are as varied as the means of translation itself.

Related Events:

November 4: Opening Reception & Performances

Performances begin at 7:45pm, EFA Project Space

Thessia Machado, performing as link will do a short solo with 'synf on the radio'. Nico Pam Dick will be reading three concrete poems – transpositions and transmutations of two de Campos pieces.

November 11: The Inter-Arts Poetics of Augusto de Campos

A Conversation with Charles A. Perrone and Guests

6:00 – 8:00pm, EFA Project Space

In conjunction with *Telefone Sem Fio: Word-Things of Augusto de Campos Revisited*, Charles A. Perrone will elaborate on the sixty years of incomparable inter-arts poetics in the multifarious work of Augusto de Campos.

December 16: A Night of Collaborative Translation

6:00 – 8:00pm, EFA Project Space

Telephone and guests welcome the public to join in an interactive game of Concrete Poetry themed "Telephone."

For general information about the show and related events, please email projectspace@efanyc.org, or call 212-563-5855 x 244

For press inquiries, please contact Michelle Levy Director, EFA Project Space Program at: michelle@efanyc.org, 212-563-5855 x 227

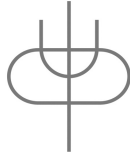
In its first year of publication, **Telephone** has become a respected voice in the poetry community. It features four to five poems from one foreign poet in each issue, which are then translated roughly ten times by multiple different poets and translators. There are no rules about how each poem should be translated. The first two issues focused on the work of Ulijana Wolf as well as a collaboration between Steve Savage & Renée Gagnon; the third will focus on Augusto de Campos. In this short time, the publication has been featured in *Harper's Magazine* and *BOMB*. Its new incarnation as Telephone Books is set to launch in Fall 2012.

EFA Project Space, a program of the Elizabeth Foundation for the Arts, was launched in September 2008 with a focus on the investigation of the creative process, aiming to provide dynamic exchanges between artists, cultural workers, and the public. The Project Space presents exhibitions and programs in collaboration with a diverse range of organizations, curators and artists to provide a comprehensive and critical perspective on creative practices. A major aspect of the program's development is ongoing outreach to the myriad individuals and institutions effectively shaping culture today.

The Elizabeth Foundation for the Arts (EFA) is a 501 (c) (3) public charity. Through its three core programs, EFA Studios, EFA Project Space and the Robert Blackburn Printmaking Workshop, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. www.efanyc.org

Special thanks to **Ruth and Marvin Sackner** of the **Sackner Archive for Concrete and Visual Poetry** for lending several original Augusto de Campos books and prints on display in the exhibition; to **Ugly Duckling Presse** for producing the 3rd issue of *Telephone* and this exhibition's catalog; and to **Eyebeam Art + Technology** for technical support.

EFA Project Space is supported in part by public funds from the New York City Department of Cultural Affairs. Private funding for the program has been received from the Lily Auchincloss Foundation.



UGLY DUCKLING PRESSE



Lily Auchincloss Foundation, INC.

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A Program of the Elizabeth Foundation for the Arts

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