

# CIBERTEXTUALIDADES

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TEMA DE CIBERTEXTUALIDADES 07

## ESTUDOS SOBRE **ANTÓNIO ARAGÃO**

Organização de **Rui Torres**



# «“LER” O POEMA É SIMPLESMENTE DOBRAR E DESDOBRAR» [“TO READ” THE POEM IS SIMPLY TO FOLD AND UNFOLD]. ARTIST’S BOOKS BY ANTÓNIO ARAGÃO CATARINA FIGUEIREDO CARDOSO<sup>1</sup>

**RESUMO:** Este artigo é um curto *catalogue raisonné* dos livros de artista de António Aragão. Trata exclusivamente dos livros de Aragão que classifico como livros de artista: livros concebidos como objectos artísticos, cujo conteúdo é consubstancial ao formato e que colocam em primeiro plano o livro como meio artístico. Análise apenas os livros de que Aragão é o único autor, e os dois números da revista *Poesia Experimental*.

**PALAVRAS-CHAVE:** Livro de artista; Poesia experimental.

**ABSTRACT:** This essay is a short *catalogue raisonné* of artist’s books by António Aragão. It deals exclusively with those of Aragão’s books I classify as artist’s books: books conceived as art objects, the content being consubstantial to the format, in ways that foreground the book as a medium. The analysis is only on the books authored by Aragão alone, and *Poesia Experimental* 1 and 2.

**KEYWORDS:** Artist’s books; Experimental poetry.

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"Concrete poets have engaged with books as a conceptual space (...). Not every concrete poet is a book artist, and not every concrete work is an artist's book, but there are works which demonstrate the ways in which concrete poets have been able to extend the parameters of what a book does as a verbal field in a manner which also extends the possibility of the ways an artist's book can function as a poetic text". (Drucker 2004: 10).

## 1. ARTIST'S BOOKS BY AN EXPERIMENTAL POET

Not all books by experimental poets are artist's books, and some experimental poets, like Salette Tavares, didn't make any. But other experimental poets did make artist's books, as is the case with António Aragão.

This essay focuses on some of Aragão's artist's books. It starts with his participation in *Poesia Experimental*, where he acted also as an editor. This is a natural choice: *Poesia Experimental* is an artists' magazine that gathered the experimental poets of the first generation (Sousa & Ribeiro 2004: 42); by this I mean the poets active in Portugal during the 1960s and 1970s. And it was from the name of the magazine that the group took its self-designation as experimental poets and their practice as experimental poetry (Torres 2005; Sousa & Ribeiro 2004: 19).

It is also natural in another sense: Aragão was one of the editors of the two issues of *Poesia Experimental*, and the peculiar organization of these collective works as artist's books may be due to him. Aragão is one of the participants that uses his booklets in a consistent way as autonomous little books, and he consistently used the book format in his later production.

I will treat Aragão's artist's books from the point of view of their materiality, that is, I will concentrate on the physical and technical aspects of the books as they were put on paper, because the literary aspects of experimental poetry are well studied already.

I will try to show that, both in *Poesia Experimental* and in Aragão's other artist's books, poems and images are not just made for the page. They are made for the book format.

As for their contemporaries and fellow concrete poets all over the world, Portuguese experimental poets' books "are not just books, not only works of art, but means to intervene in the social debate, instruments of ideological and political struggle" (Moeglin-Delcroix 2012: 135-136). This political aspect of their practice is vehemently vindicated by the Portuguese experimental poets (Hatherly & Melo e Castro 1981: 169-176; Melo e Castro 1995: 207; Reis 2004) and is clearly present in their first publication, *Poesia Experimental 1*.

*Poesia Experimental 1* is more political than *Poesia Experimental 2*. There are no references to persecutions by the political Police to the authors or organizers, before and after the publication of *Poesia Experimental 1*. And there is no notice, either, of the seizure by the political Police of any of the issues, nor of a prohibition of publication by the bureau of the censorship. But the truth is that the political situation and the protests against it worsened from 1964 to 1966, namely the opposition to the colonial wars and the students' demonstrations. This lesser politicization of *Poesia Experimental 2* maybe is a sign of self-censorship, a strategy often adopted by writers and journalists under dictatorships to continue working.

However, Aragão keeps the political aspects very present in his practice, even after the Carnation Revolution of 1974. Therefore, it is impossible to analyze *Poesia Experimental* and the other works by the Portuguese experimental poets without making a reference to the political sub-text that underlies it (cf Torres 2005; Sousa & Ribeiro 2004: 43-44).

## 2. POESIA EXPERIMENTAL 1 AND 2

*Poesia Experimental* is an artist's magazine. I classify as an artists' magazine a periodical<sup>2</sup> publication that reflects on the place of art in the contemporary society that questions the role of the artist/public relation, and shows the will of artists to take a position on society at large. Artists' magazines integrate the larger group of artists' publications, where we also find artist's books. The internal organization of both issues of *Poesia Experimental* in booklets, and the circumstance that some of these booklets, individually considered, can also be classified as artist's books, lead to the qualification of *Poesia Experimental* as artist's books.

In fact, what is important in *Poesia Experimental* is not the mode of publication (periodical and collective, with the periodical aspect confined to two issues) but the material operations that organize the bibliographic syntax of the booklets, at the same time redefining their textual graphically.

Most booklets in *Poesia Experimental* qualify as artist's books: books entirely conceived as art objects, the content being consubstantial to the format, in ways that foreground the book as a medium. This definition presupposes that the book is a medium, in the sense of a specific artistic means of expression as determined by the creative methods involved and the materials used and in the feedbacks among formats, visual structures and other signifying layers.

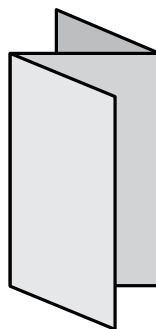
In both issues of *Poesia Experimental* most authors seem to have conceived and designed their booklets as a "total work of art", turning the materials, the sequencing of pages, the layout of individual pages, the binding and folding, and the entirety of the booklet – as much as the experiments with language itself – as an element of the work. These self-conscious ope-

rations on the book format are an integral part of the experimentalists awareness of message of the medium. When typographical structures of *Poesia Experimental 1* and *Poesia Experimental 2* are closely analyzed in relation to their linguistic and poetic structures, it becomes clear that the form of the book is also part of their poetical experiment.



Figure 1. *Poesia Experimental 1*. The booklets.

*Poesia Experimental 1* is a collection of concrete poems, most of them rather classic in their typographic composition. It is organized in loose folios: each folio is folded in three parts in a z-fold, and this folding makes each folio look like a booklet.



**Z-Fold**  
(3-Panel Accordion Fold)

Figure 1-A. The Z-Fold

<sup>2</sup> Or that is presented with the aim of being a periodical; many artists' magazines in practice only have one issue.

This disintegration of the signatures and their printing and folding in discrete units is akin to the combinatory and permutational logic of linguistic operations of concrete poetry. This combinatory logic is taken further in *Poesia Experimental 2* where the booklets are not numbered and the possible order is given by the table of contents that lists the authors in the alphabetical order of the first name.

On the contrary, the pages of the folios in *Poesia Experimental 1* are numbered in sequence. Most folios are written in the vertical, the first page being a recto (an odd page) and its verso an even page. When closed, the booklet shows the page with the title (in the following examples, “poesia encontrada” and “atravesado pela cidade”) as title page.

In the side of the folio that bears the first or title page, text is organized in a single page, and the two other pages of that side can be organized in a double spread, or in two single pages.



**Figure 2.** *Poesia Experimental 1*. From left to right: pages 41-42 and 37. Example of organization of the text in two single pages and the title page.



**Figure 3.** *Poesia Experimental 1*. From left to right: pages 53-54 and 49. Example of organization of the text in a double-page setting and the title page.

Antônio Aragão has two sets of contributions to *Poesia Experimental 1*. One is “Separata um”, the other is “Poesia encontrada”.



**Figure 4.** *Poesia Experimental 1*. The five booklets of “Separata um” (pages 7-36).

Pages 7 to 36 are designated as an offprint (“Separata um”) by Antônio Aragão titled “Romance de Iza Morfismo e Poema Fragmentário” [No vel of Iza Morphism and Fragmentary Poem]. They are held together by a black paper band with a pasted white label rendering the title and the name of the author.

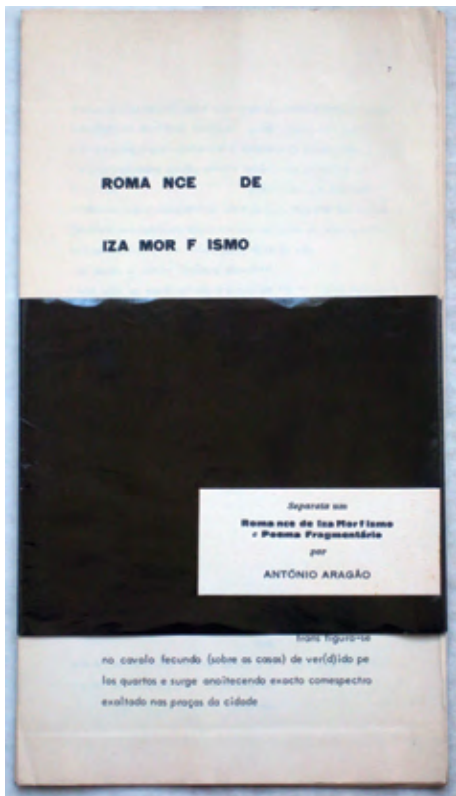


Figure 5. *Poesia Experimental 1*. The cover page of “Separata um” and the band.

This is a fake offprint: the pages are numbered in the sequence of the previous and next booklets, integrated in the sequence of pages. It is true that it forms an autonomous unit. But that is what happens with all the other works in *Poesia Experimental 1*. The fakeness is reinforced by the fact that the band is too tight to contain the five booklets. Probably the original delivery of the magazine was made with the band just on the first booklet, leaving the remaining parts of the “separata” clearly embedded on the sequence of the pages.

The text is a typical concrete poem with the characteristic blanks in the middle of phrases and strange ending of paragraphs. It goes on continuously from page 7 to page 32, in the usual sequence of pages. The sequence of pages, however, is usual only apparently. Because each

booklet is folded in three parts, it has 6 pages. And it is a z-fold. Therefore, the verso of page 7 is page 8, which makes a double spread with page 9. The verso of page 9 is page 12, but the text continues in page 10. Page 10 is a verso; its recto is page 11, and page 11 forms a double spread with page 12.

11	12	7 Title page
8	9	10

The following booklet starts at page 13, and so on until page 32, in the fifth booklet.

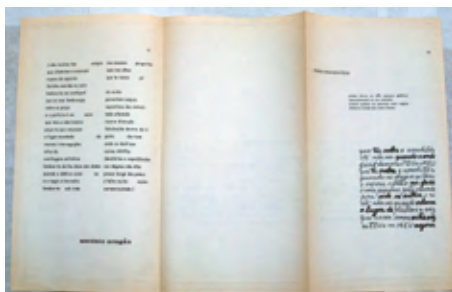


Figure 6. *Poesia Experimental 1*. Pages 32-34.

The end of the text is signaled by the name of the author. Page 33 is a blank page. It marks a very clear transition to “Poema Fragmentário”.



Figure 7. *Poesia Experimental 1*, Page 34.

Visually, the fragmentary poem is completely different from the “novel”. It is handwritten and the text blocks occupy only the bottom half of the pages. After the title, there are instructions to the reader: “podem ler-se os três espaços gráficos separadamente ou em conjunto. usando apenas as palavras mais negras obtem-se ainda uma outra Leitura” [the three graphic spaces can be read separately or together. using only the words in bold there is a new Reading].

However, “Poema fragmentário” cannot be visually apprehended in a single view. The poem occupies three pages, the three graphic spaces mentioned in the instructions. The first page of the poem is the back page of the booklet, page 34. Its verso is page 35. Only pages 35 and 36 make a spread, therefore only they can be read together in the sense that only they can be seen simultaneously.



Figure 8. *Poesia Experimental 1*, Pages 35-36.

In the following folio, pages 37-42, titled “Poesia encontrada” [found poetry], António Aragão explains how to write and how to read found poetry.



Figure 9. *Poesia Experimental 1*, Page 37.



The two examples he presents “vieram dos jornais” [came from the newspapers]. The author continues: «a maleabilidade da expressão permite várias leituras, isto é, faz com que apareçam diversos poemas dentro do mesmo poema ou um poema ligado a outro ou uma outra poesia conseguida por diferente articulação» [the malleability of expression allows for multiple readings, i.e., makes several poems appear within the same poem or a poem connected to another or other poetry achieved by a different articulation]. The author himself offers a reading, a reading he found «mais afim com uma dada nossa ocasião» [more akin to a given occasion of ours] (see also Portela 2013: 150). And in the next page, page 38, Aragão transliterates the poems reproduced in pages 39 and 41.



Figure 10. *Poesia Experimental 1*. Pages 38-39.

These reproductions are hard to read, undoubtedly due to the poor quality of the paper, and the lack of finesse of the typographic work related to the craftwork aspect at the origin of these magazines (Torres 2012: 12). The scale of the reproductions certainly adds to this difficulty; the collages of pages 39 and 41 occupy a print space of 245x145mm. Even though we can guess the originals were bigger, they were made with cut-outs from newspapers, probably also of poor quality. And the obliteration of words and letters in the original collages was made with ink, certainly absorbed by the porous paper of the cut-outs and therefore easily spilling over the

neighbouring words and phrases that were supposed to be spared. Even so, at least in the copy I am using, the poem of page 41 is rather clean and easy to read, whereas the poem of page 39 is more blurred. This can be due to printing itself: page 39 and page 41 are in opposite sides of the same paper sheet, so necessarily they were printed by different cylinders.



Figure 11. *Poesia Experimental 1*. Page 39.



Figure 12. *Poesia Experimental 1*. Page 41.

The political preoccupations of the experimental poets are claimed by themselves, both in this more immediate way, in the very elements of the verbal discourse, and in the attitude that experimental poetry implied: to affront the established literary critics that praised exclusively the romantic and lyric traditions of Portuguese poetry (Torres 2012: 9; Hatherly & Melo e Castro 1981: 169-176; Sousa & Ribeiro 2004: 29-30, 43-44).



Figure 13. *Poesia Experimental 1*. Pages 38-40.

In this folio an incongruity persists: the found poems by Aragão are in pages 39 and 41. Between them (side by side with page 39 if we fully open the folio and in any case in the recto of page 41; cf. fig. 13) there is page 40. In the bottom of page 40 is a cut-out, the fragment of a collage that functions as a transition, a binding element between the two poems. There are a few words but none is complete and some fragments may belong to several Portuguese words like “mico” or “ida” or “sauda”. When the six-page folded folio is closed, this page can be assumed as the back page. Page 37, with its disposition of beginning of chapter and the title, is the title page. Again, in the layout of this folio, we see that Aragão himself, or the undisclosed person<sup>3</sup> who made the graphic design of *Poesia Experimental 1*, wanted to present each folio, or each collection of related folios, as small books and not as sheets of paper to be seen and exhibited as pictures (cf. Moeglin-Delcroix 2012: 87). The Portuguese experimental poets did make books as books, although never making an explicit reference to this intention.

*Poesia Experimental 2* was published in May 1966. The imprint is the same as for *Poesia Experimental 1*, Cadernos de Hoje, at the same address (Travessa do Fala-Só, 15, 2º esq. b in Lisbon) but it was composed and printed at the School of Arts and Crafts at Funchal, in Madeira Island, certainly under the influence of António Aragão and Her-

<sup>3</sup> There is no available reference to whom made the graphic design of *Poesia Experimental*: the artists themselves, an unmentioned graphic designer? In any case, it is not accidental.

berto Helder, who were both born in Funchal, and where at least Aragão was probably living then. This second anthology or “caderno antológico” was again organized by Aragão and Helder, joined by E. M. de Melo e Castro, apparently due to the growing distance of Helder from the group’s activities (cf. Torres 2012: 11). The cover was once again made by Ilídio Ribeiro with a text by Lewis Carroll at the back cover. The cover of *Poesia Experimental 2* is in fact an envelope, whose sides are stapled with big staples. There is also a ‘separata’ or offprint by the musician Jorge Peixinho titled “Music and Notation”.

The quality of printing and of the paper is higher than in *Poesia Experimental 1*, and works that are difficult to reproduce, like Ana Hatherly’s and Sallette Tavares’s, are mostly clean and with good contrasts.



Figure 14. *Poesia Experimental 2*. The booklets.

Like *Poesia Experimental 1*, *Poesia Experimental 2* is organized in booklets, except for the offprint. In a way, the autonomy of each booklet is bigger than in *Poesia Experimental 1*: pages are not numbered, nor sequentially nor in each booklet (with the exception, again, of the offprint).

Also like in *Poesia Experimental 1*, the booklets are folded in three parts. But the folding, with one exception, is different: it is a tri-fold, while the booklets in *Poesia Experimental 1* are z-folds.

The exception in *Poesia Experimental 2* is Herberto Helder, whose booklet is a z-fold.

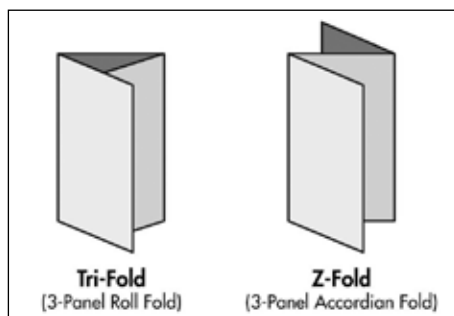


Figure 14-A. the tri-fold.

Most booklets are individual and are used by their authors as a significant conceptual space. The exceptions are the two booklets assigned to some of the foreign authors who participate in *Poesia Experimental 2*: the space and page orientation are allocated according to necessity, although (we guess) respecting the organization and spatialization of words and letters the authors sent to the organizers.

The tri-fold format and the lack of numbering of the pages make the use of the inner face of the paper sheet as a single space easier and simpler. The outer face is still used by the authors as cover or title page, but now the back cover or back page is the centre panel.

António Aragão uses his folio in a rather conventional way.



Figure 15. *Poesia Experimental 2*. Booklet by Antônio Aragão. Title page.

The title page displays the title, “Mirakaum em 5 episódios” [Mirakaum in 5 episodes], the name of the author and the year (1965, not the same year of publishing<sup>4</sup>), and a presentation of the content. The presentation is written in the rectangle and the butterfly is there precisely to illustrate the word “borboleta/butterfly”. This is a presentation of the following text: a mixture of typeset text and handwritten text, drawings by the author and a bad reproduction of a photograph marking the end of the text and of the booklet.



Figure 16. *Poesia Experimental 2*. Booklet by Antônio Aragão. Second to fourth pages.

The text is arranged in five panels, one per page. The panel arrangement is reinforced by a contour line that allows a different header in every page and footnotes in the third and fourth pages.

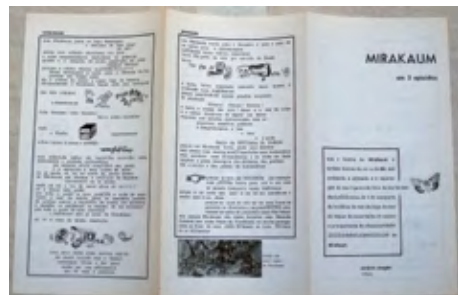


Figure 17. *Poesia Experimental 2*. Booklet by Antônio Aragão. Fifth and sixth pages and title page.

The reading sequence is marked by permutations of the headers: SPINTRAMA-SPINTRANSE-CICLAMANDO-CICLARDENDO-PENSEANDO; they accompany the sequence of the pages, from the verso of the title page to the sixth or back page, the counterpoint to the title page when the booklet is closed.

### 3. ELECTROGRAPHY

Another important and well known aspect of Antônio Aragão’s work is electrography. He was one of the most prolific artists using the manipulation of photocopies also known as Copy-Art. He published books with his electrographies and even run an art gallery, Ara-Vala Comum,

<sup>4</sup> Apparently this text was released as an autonomous publication in 1965, printed at the Salesian School of Arts and Crafts at Funchal, Madeira Island; cf. Torres & Portela 2012, p. 32.

with individual and collective exhibitions of visual poetry and electrography, performances and sale of Portuguese and international publications on these areas<sup>5</sup>.

The first collection of electrographies Aragão reunited is *Metanemas* (s. l., 1981). It is composed by 27 loose sheets in a jacket, printed in offset. They are a critic to the violence and superficiality of the consumer society, showing images taken from foreign magazines. In fact, there is no clear connexion to the Portuguese reality of the late 1970s to early 1980s and the entire look is resolutely international.

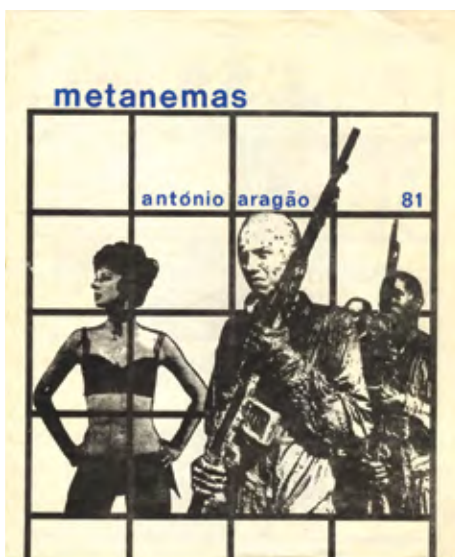


Figure 18. *Metanemas*. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-metanemas>

They are not exactly the traditional electrographies, because they don't show the distortions resulting from dragging the paper on the surface of the scan. But the disposition of the images in a grid, the misalignments and juxtapositions,

the quality of the images, are indications of the use of a Xerox machine for the graphic design.

In *Toma Toma Toma Tomo 7* (s.l., s.d. but 1980 or before), whose authors are Aragão and Adelina Novais, Alberto Pimenta, Alda Clemente, Ana Hatherly and Vitorino de Sousa, Aragão publishes two other images of this series. They are less violent but the critic to the consumer society is more explicit.

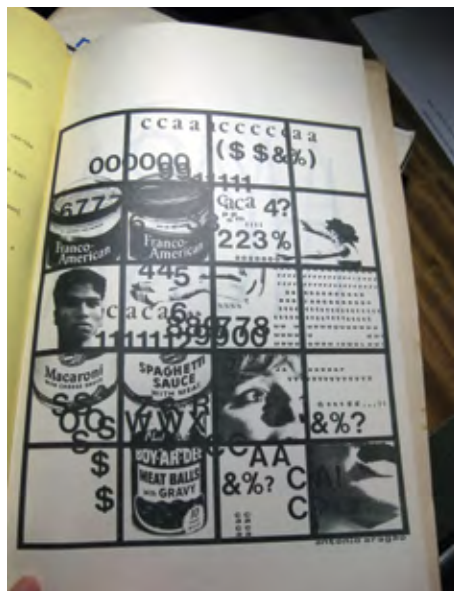


Figure 19. *Toma Toma Toma*.

<sup>5</sup> I thank José Oliveira for this information.



Figure 20. *Toma Toma Toma.*

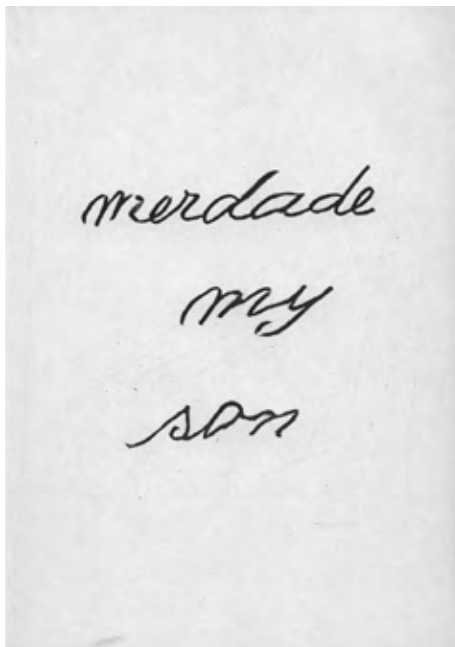
In 1990, Aragão publishes three volumes of electrograhies, *Electrografia* (Lisbon: Vala Comum, 1990). Each volume is organized as a separate book, with a subtitle and a complete sequence. They reunite previous work, but these images were reworked to integrate the book and form a coherent discourse.

*Electrografia 1* is subtitled “O Elogio da Loura de Ergasmo nu Atlânticu” and dated 1984. The content is a dialogue between an aged mother and her 7 or 8 year-old son; if the boy didn’t address her as mother we would say she is his grandmother. The distorted images of mother and son walking on the street, the mother carrying a shopping bag, are punctuated by the image of three policemen with sticks beating a helpless crouching man. In most images the boy has a hand on his head, in the typical gesture of a child massaging the aching place where he took a slap. The boy keeps making difficult questions about a minister, God and politics. The mother tries to make him stop without success and gives some conformist answers. The whole book has a violent tone.

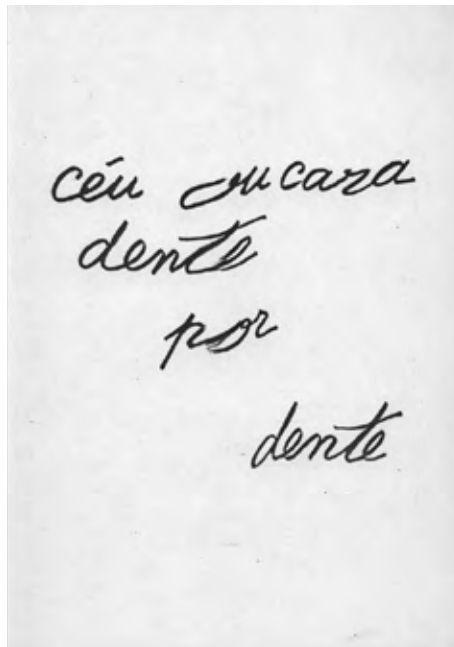


Figure 21. *Electrografia 1: “O Elogio da Loura de Ergasmo nu Atlânticu”*. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-electrografia-1>

*Electrografia 2* is subtitled “Merdade my Son” and dated 1985. Here both mother and son are younger; the boy should be 4 or 5 years-old. The mother carries also a shopping bag and in their walk mother and son pass near a demonstration, a group of policemen arm in arm, in the position of trying to contain people, and two elderly women also with shopping bags. Only the mother speaks, making apparently loose comments to the things they see in their walk. These comments are not conformist, they show a degree of revolt.



**Figure 22.** *Electrografia 2: "Merdade my Son"*. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-electrografias>



**Figure 23.** *Electrografia 3: "Céu ou Cara Dente por Dente"*. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-electrografias>

*Electrografia 3* is subtitled "Céu ou Cara Dente por Dente" and dated 1987. It shows an athlete running, a contented man apparently watching the race because he carries binoculars hanging from his neck, and an old woman also laughing and making the victory sign with her fingers. The runner and the man are accompanied with phrases with a sexual and eschatological content that may also have a political subtext. The woman has phrases that are apparently more innocent but that subliminally also have a sexual content.

## 5. OTHER BOOKS AND SO

Sex and politics are also intertwined in *Os Bancos Antes da Nacionalização* (Funchal: Proculope, 1975). It is composed by variations of text and images around the theme "banco". In Portuguese, "banco" means both bank and stool. The pretext is the nationalization of all the Portuguese banks in March 11<sup>th</sup> 1975, during the radicalization of the Carnation Revolution. Aragão adhered to this measure: he celebrates it with wordplays that stress the pain imposed by banks (pages 11, 25, 45, 75 etc) or mimic balance sheets (pages 13, 17, 25, 29, 35, 75 etc). The images present a plain wood stool as a metaphor for the commercial banks nationalized. The wood stool appears in iconic images (pages 31, 43, 53, 69, 101), parodying religious attitudes (pages 59 and 89), and in erotic images (pages 47 and 73).



Figure 24. *Os Bancos Antes da Nacionalização*.  
<http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-os-bancos>

Politics is the main subject of a publication with a regional flavour: *Lixo*, mimicking a newspaper or a current magazine of actualities, dedicated to a regional general director for culture whom Aragão accuses of being in Lisbon, with her costs paid by the regional government, to make a useless report on the regional cultural politics that she will continue to head. This publication has no date, no reference to author or publisher, but is a clear Aragão work<sup>6</sup>, with his distinctive electrophotographies.



Figure 25. *Lixo*. Cover.

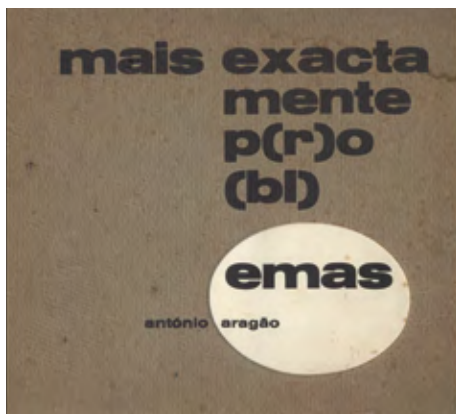


Figure 26. *Lixo*. Back-cover.

I left to the end one of the first books by António Aragão, *Mais Exactamente P(r)o(b)lemas* (Funchal: the author, 1968). In its appearance, it is a rather classic book of poetry, with a simple pagination and evenly distributed stanzas. But it is punctuated by some curious elements: three stripes of colour paper with wordplays and a strong graphic component, identified by the author as “istórias” [stories]. There are also other elements common in Aragão’s work: official forms from the municipality of Funchal with cancellations and thus their meaning diverted, found poems made with newspaper cut-outs, a text mixing photos and handwriting.

<sup>6</sup> I thank José Oliveira for showing me this work. Oliveira acquired it at Vala Comum, António Aragão’s art gallery.





**Figure 27.** *Mais Exactamente P(r)o (b)emas*. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragao-mais-exactamente-problemas>

To finish, two little books by Aragão in the tradition of the Brazilian concretists Augusto de Campos and Julio Plaza's *Poemobiles* or Bruno Munari's *Libri Illeggibili*. They are *Poema Azul e Branco* [Blue and White Poem] (1970) and *Poema Vermelho e Branco* [Red and White Poem] (1971). Each consists in a thin sheet of glossy paper, with one side white and the other blue or red, folded in ways that allow permutation of the white and the coloured sides. The sheets are in envelopes that work as cover. They display texts that explain the intentions of the poet; as we have seen in *Poesia Experimental 1* Aragão does not hesitate in show how he reads his poems, a way to tell us how we should read them too: «"ler" o poema é simplesmente dobrar e desdobrar» ["to read" the poem is simply to fold and unfold] (envelope cover of *Poema Azul e Branco*).



**Figure 28.** *Poema Azul e Branco*. <http://www.po-ex.net/taxonomia/materialidades/tridimensionais/antonio-aragao-poema-azul-e-branco>



**Figure 29.** *Poema Vermelho e Branco*. <http://www.po-ex.net/taxonomia/materialidades/tridimensionais/antonio-aragao-poema-vermelho-e-branco>

## 6. A SHORT CATALOGUE RAISONNÉ

This essay is a short *catalogue raisonné* of artist's books by António Aragão. It doesn't deal with all his books, not even with all his books of experimental poetry. My intention was exclusively to draw attention to those of Aragão's books I classify as artist's books: books conceived as art objects, the content being consubstantial to the format, in ways that foreground the book as a medium. I concentrated my analysis only in the books authored by Aragão alone, leaving aside collective works like *Operação 1*, *Joyceana* or *Filigrama*, just to name a few. The exception is not an exception: *Poesia Experimental* is composed by individual booklets, each treated autonomously, and therefore I consider Aragão's contribution to it as single authored books. And in any case, *Poesia Experimental* is far too important to be left outside any bibliography of its participants.

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