

CFP: International Symposium. Engaged Visuality: The Italian and Belgian *Poesia Visiva* Phenomenon in the 60s and 70s. Organized by Maria Elena Minuto (Université de Liège; KU Leuven) and Jan De Vree (M HKA Museum, Antwerp) **fifty years after *Lotta Poetica* foundation.**

Submissions Deadline: June 30, 2021

Host Institutions:

Accademia Belgica, Rome. December 16, 2021.

Università degli Studi di Roma “La Sapienza.” December 17, 2021.

“Mi preme sottolineare come uno dei *trait-d’union* tra queste composizioni concrete, e quelle di molta altra poesia visiva, stia nell’urgenza avvertita da tutti questi ricercatori di accostarsi ad un tipo di comunicazione attraverso la parola che sia quanto possibile diretta e visualmente immediata; che si accosti all’efficacia drammaticamente coercitiva dello slogan pubblicitario.” Gillo Dorfles, “Poesia concreta (poesia visuale, poesia trovata, poesia tecnologica, poesia sperimentale),” *Modulo* no. 1, 1966

In a historical and cultural moment, in which poetry could present itself as “phono-, ideo-, typo-, icono, photographical; mono-, stereo-, quadro-, ambiophonic; phonographic, bioscopic, kinetic; kinesic, eatable, odorous, tangible” (H. Damen, 1972), the international and countercultural experiences of Italian and Belgian visual poets drew a cutting-edge roadmap within the wider and multifaceted context of neo-avant-garde experimental poetry of the 1960s and 1970s by creating a unique model of interdisciplinary cooperation where verbivocovisual research, media discourses, and social criticism strongly converged. Combining insights from the fields of art history, literary criticism, and media studies, *Engaged Visuality* investigates the impact of new media, political imagery, and technologies on *poesia visiva* phenomenon by focusing on a bilateral case study rarely analyzed from a comparative and transcultural perspective: the foundation of the international poetry magazine *Lotta Poetica* (first series: 1971-75) by Sarenco and Paul De Vree, i.e., the aim of Italian and Belgian interartistic exchanges, co-authored initiatives, and cross-disciplinary inquiries. We welcome proposals from scholars, research fellows, artists, and poets of any discipline in order to prompt a cross-disciplinary, dynamic, and international debate on the issues, and to examine an outstanding and collaborative editorial project that reflects the scope and the importance of Italian and Belgian cultural transfers in the 1960s and 1970s, deepening the historical and critical understanding of its legacy in the history of neo-avant-garde visual poetics.

Key Words: Neo-Avant-Garde; Visual Poetry; *Poesia visiva*; *Lotta Poetica*; Protest Poetry; Interdisciplinarity; Intermediality; Transculturalism; Italy; Belgium.



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