



**WHITE SQUARE**  
**VILLA KUJOYAMA**  
**KYOTO**  
**BRAZILIAN**  
**EMBASSY**  
**TOKYO**  
**LE SILO**  
**PARIS**  
**2017**



ANGELA  
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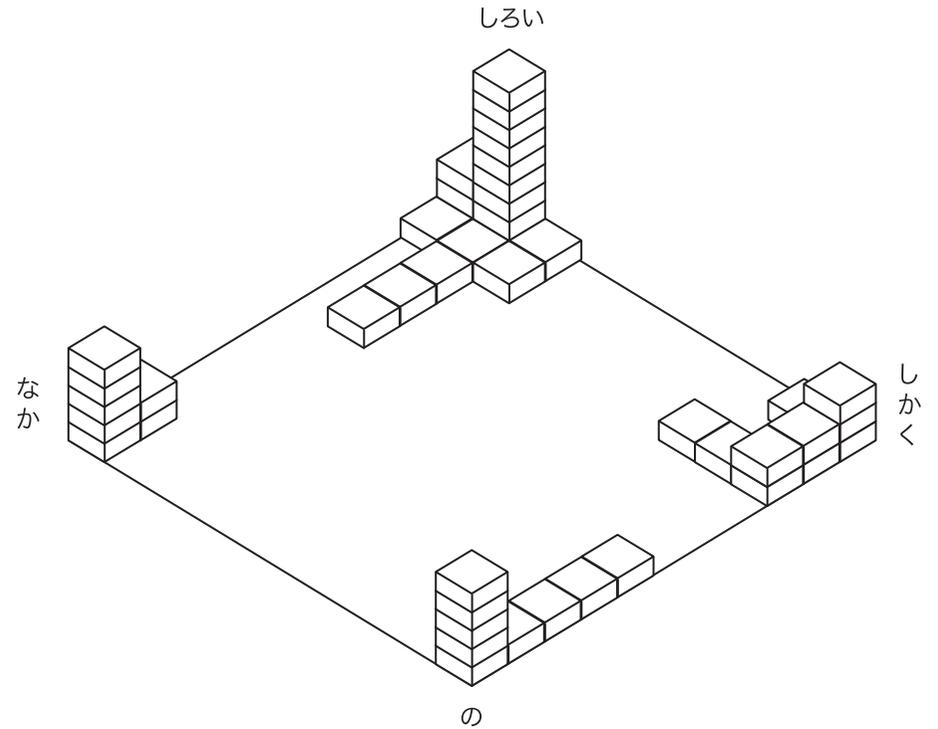
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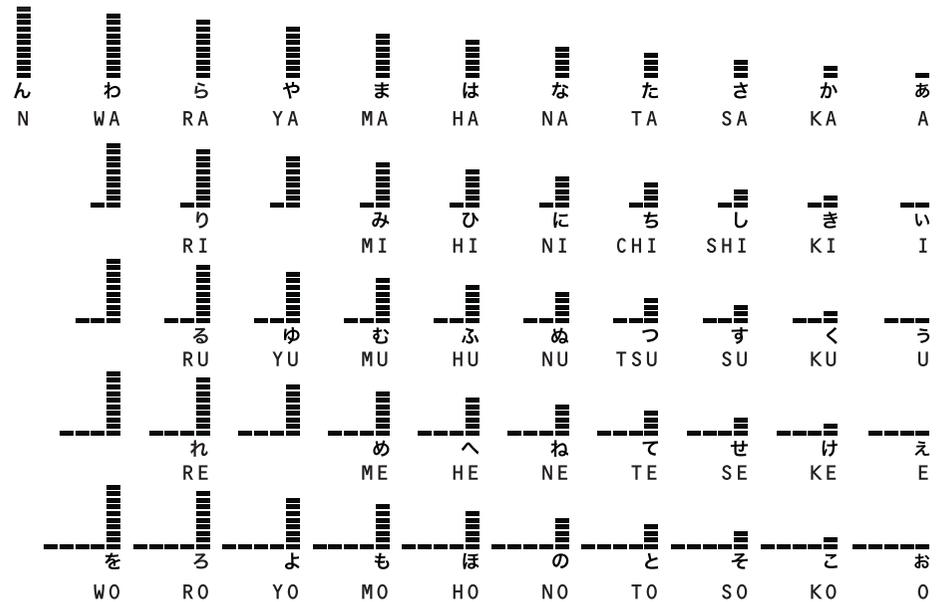
# 単調な空間

白い四角 のなか の白い四角 のなか の黒い四角 のなか の黒い四角 のなか の黄いろい四角 のなか の黄いろい四角 のなか の白い四角 のなか の白い四角	白 の中の白 の中の黒 の中の黒 の中の黄 の中の黄 の中の白 の中の白	青い の三角 の髭 の ガラス  白 の三角 の馬 の パラソル  黒 の三角 の煙 の ビルディング 黄 の三角 の星 のハンカチーフ	白い四角 のなか の白い四角 のなか の白い四角 のなか の白い四角 のなか の白い四角
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# MONOTONOUS SPACE

white square within it white square within it black square within it black square within it yellow square within it yellow square within it white square within it white square	white within it white within it black within it black within it yellow within it yellow within it white within it white	blue triangular mustache 's glass  white triangular horse 's parasol  black triangular smoke 's building  yellow triangular star 's handkerchief	white square within it white square within it white square within it white square
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Tôquio, em 21 de julho de 1964.

Nº 326

Exposição Internacional de Poesia  
Concreta. Participação do Brasil.

Senhor Ministro,

Tenho a honra de levar ao conhecimento de Vossa Excelência que de 18 a 20 do mês de junho último, realizou-se em Tôquio a "Exposição Internacional de Poesia Concreta", organizada pelo "Sogetsu Art Center", sob o patrocínio do Centro Brasileiro da Universidade Sofia e do Instituto de Cultura Alemã de Tôquio e contando com integral apoio da Embaixada.

4/4

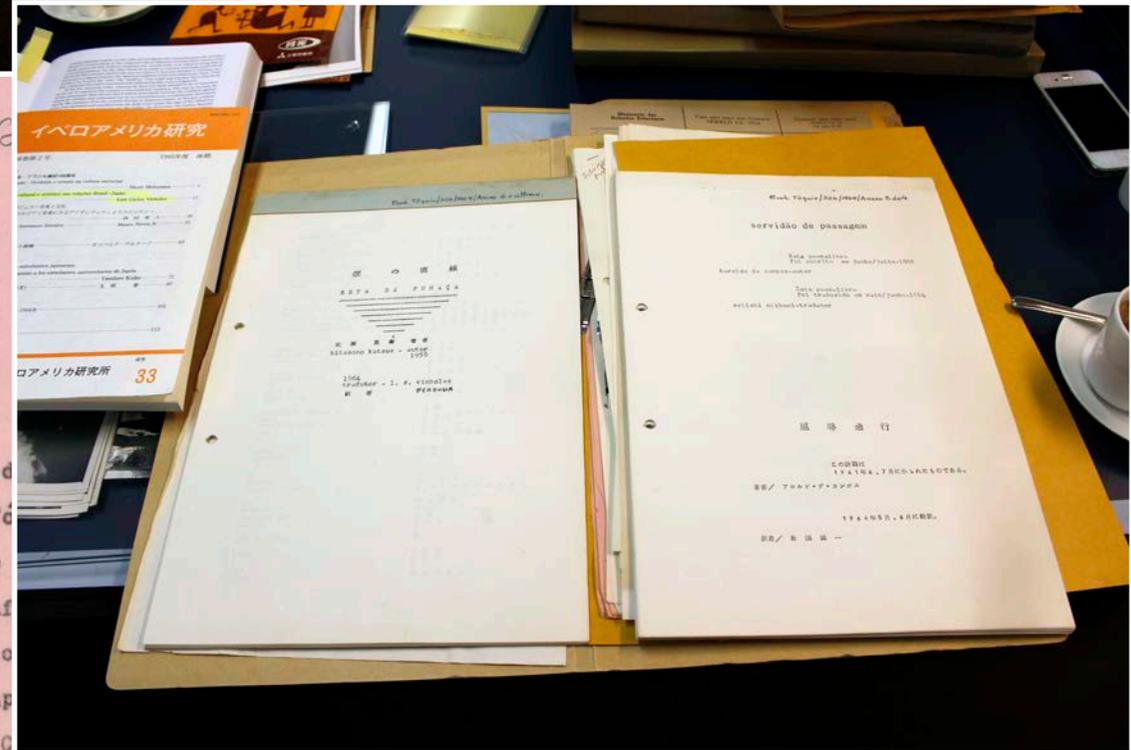
**URGENTE**  
DCL/ 9 /540.23(56)

Exposição da Poesia  
Concreta Brasileira.  
Tôquio, abril de 1960.

A Secretaria de Estado de Cultura e Turismo cumprimenta a Embaixada do Brasil em Tôquio pelo seu pedido telegráfico, tem a honra de responder ao seu pedido telegráfico, tem a honra de responder aos nºs 2 e 3 da revista noigandres, infelizmente não chegou ao Brasil e dados biográficos de Rolando Campos e de outros poetas do grupo. Os materiais necessários à Exposição da Poesia Concreta Brasileira inauguram-se a 16 de abril próximo, nessa capital.

3/3

Rio de Janeiro, em 6 de abril de 1960.



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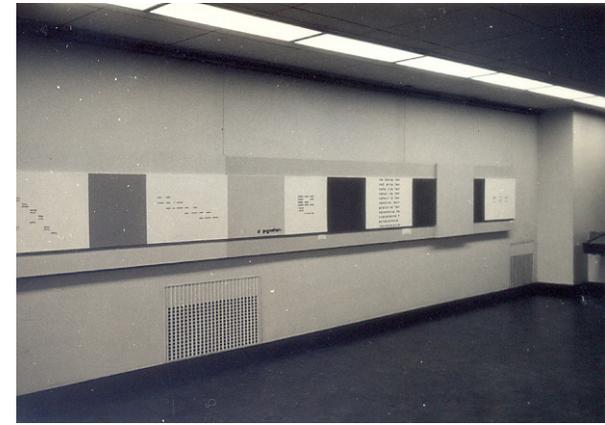
ditão da Cunha

L.C. Vinholes archives in the Brazilian Embassy in Tokyo

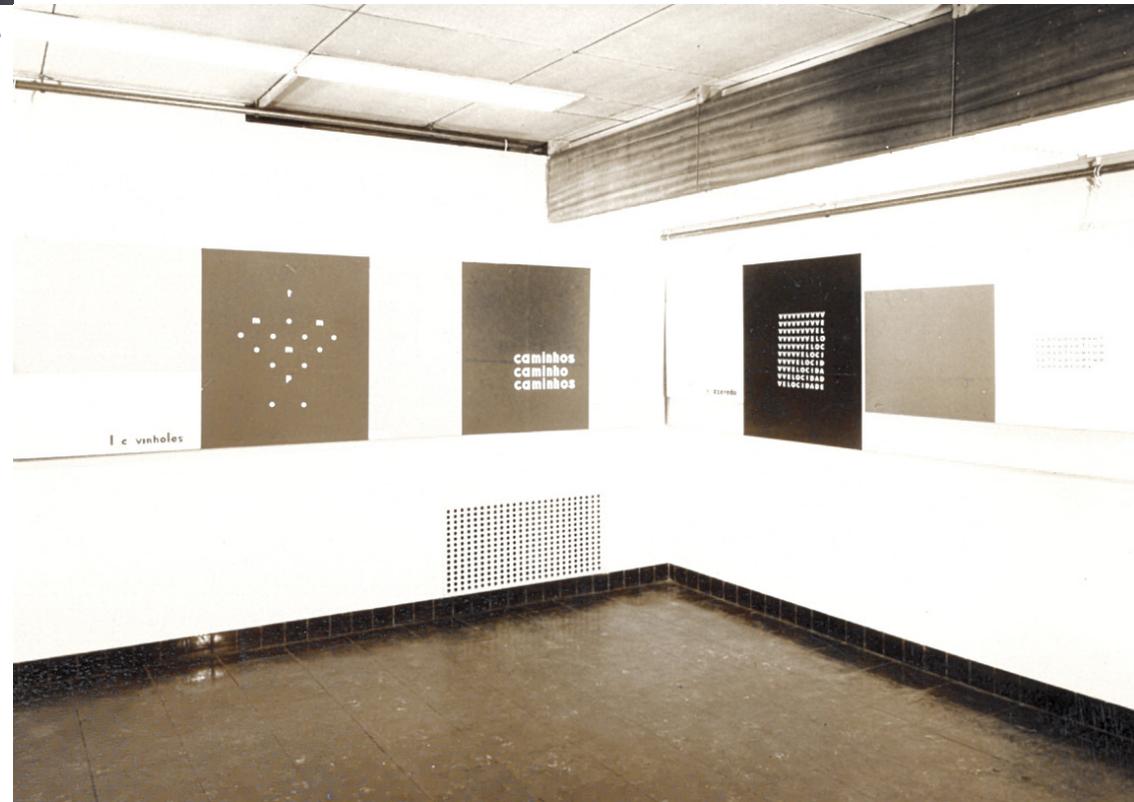
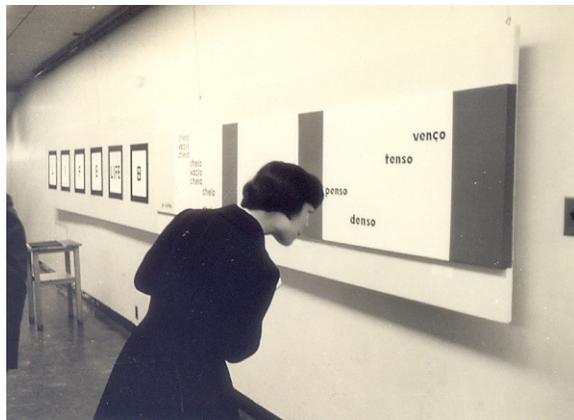


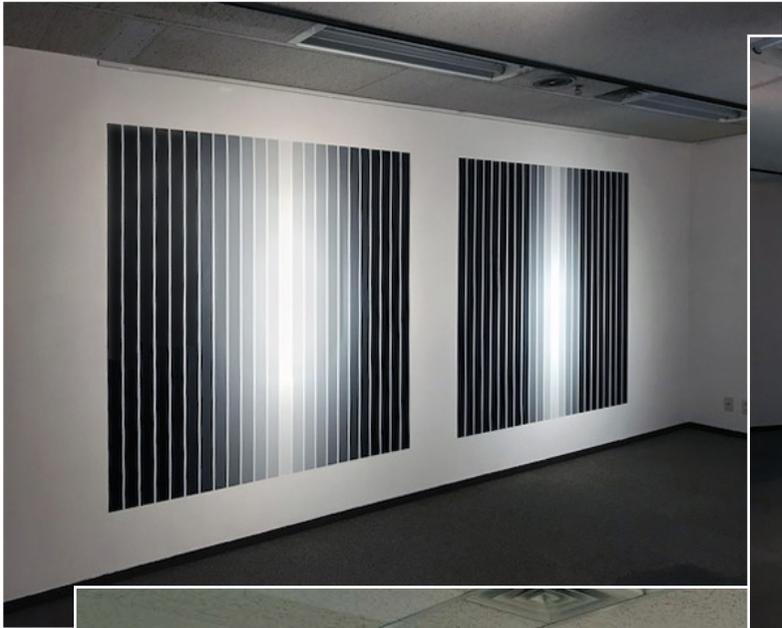


Brazilian Concrete Poetry exhibition. National Museum of Modern Art, Tokyo, 1960



images from L.C. Vinholes archive



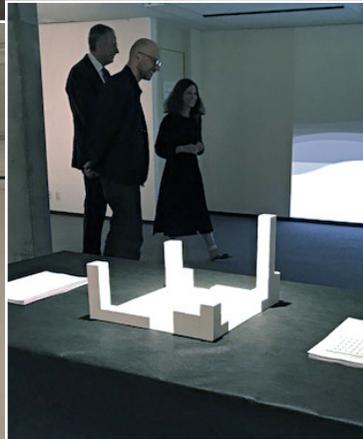


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AO MESMO  
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Exhibition at  
the Brazilian  
Embassy gallery  
in Tokyo, 2017

22.06—05.07.17

TÓQUIO

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1. もっとも長い日  
もっとも短い日  
(東京)  
壁画

2. 波の地平線  
ビデオ  
16時間

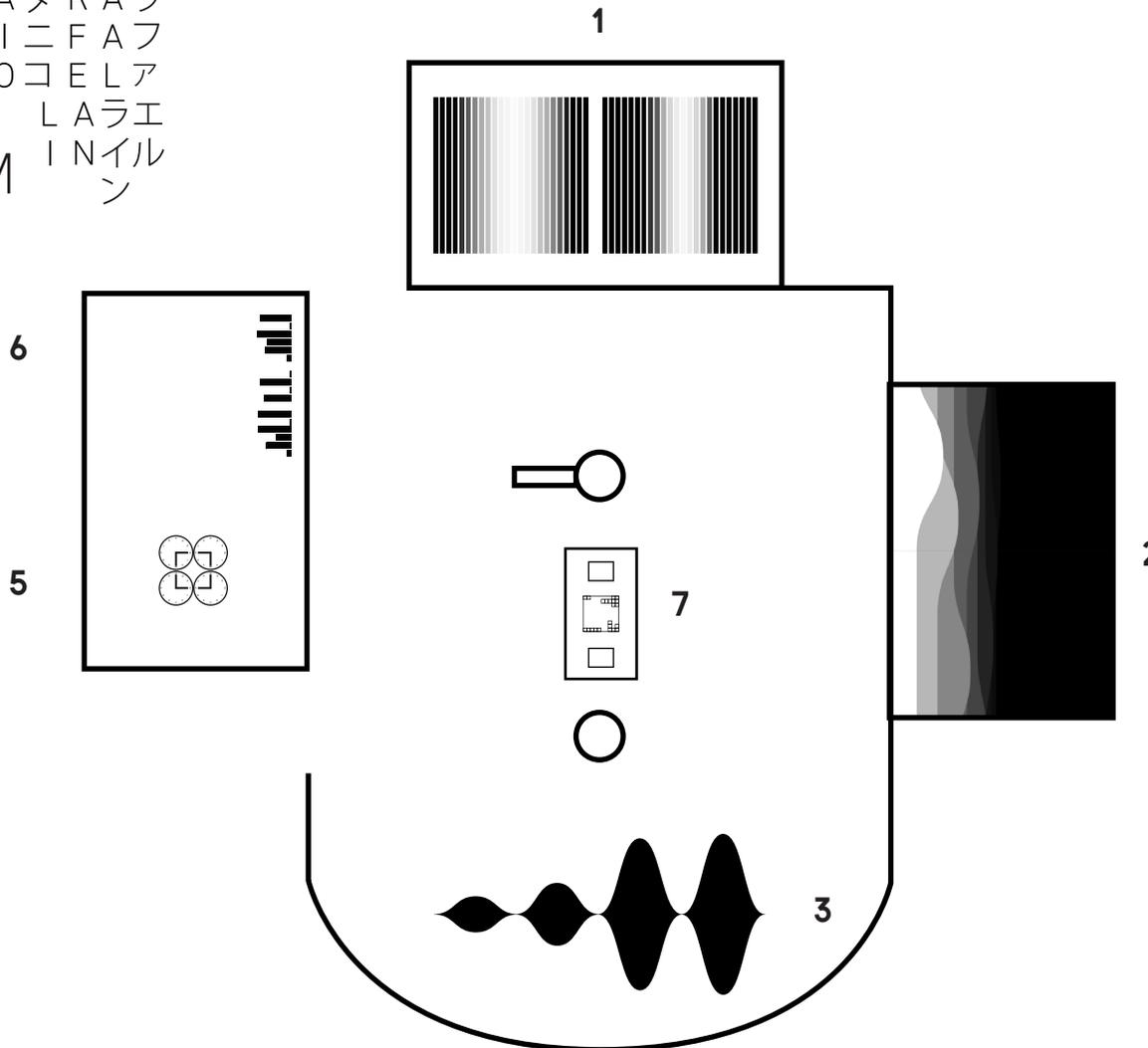
3. 波  
塩の彫刻

4. 月の28相  
ビデオ  
28分

5. 時の平方

6. ものがたるもの (積み本)  
本173冊

7. 「単調な空間」北園克衛へのオマージュ・モニュメント  
企画、縮尺1:10、北園の詩の言葉をアンジェラ・デタニコ  
とラファエル・ラインの「積み仮名」で表記したもの。



1. O DIA MAIS LONGO / O DIA MAIS CURTO  
(TÓQUIO) 2013-2017,  
pintura mural

2. HORIZONTE DE ONDAS  
2010, projeção, 16 horas

3. ONDA 2010,  
escultura de sal

4. 28 LUAS  
2016, projeção  
28 minutos

5. TIMESQUARE  
2014, quatro rélogios  
de parede

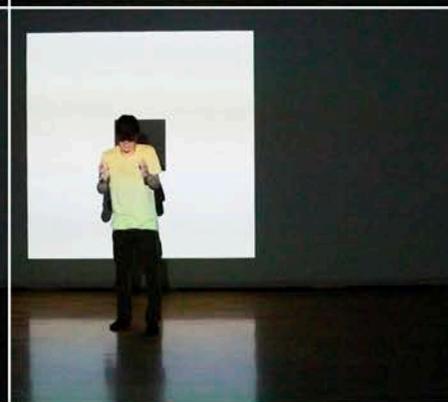
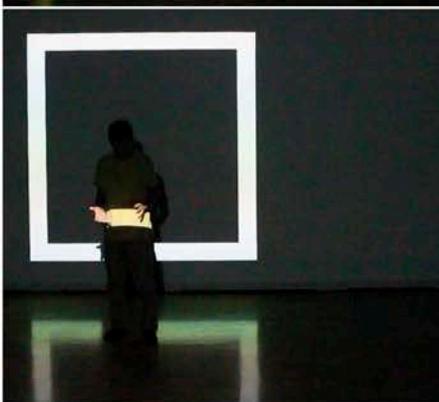
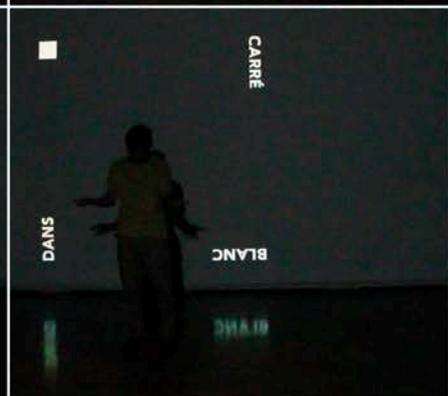
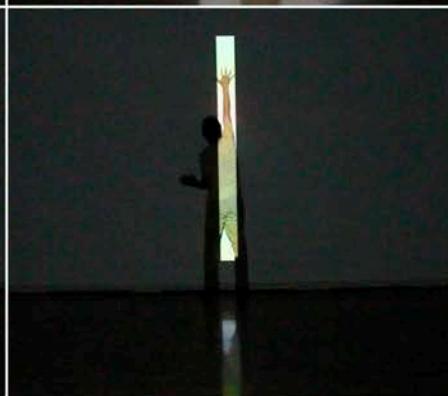
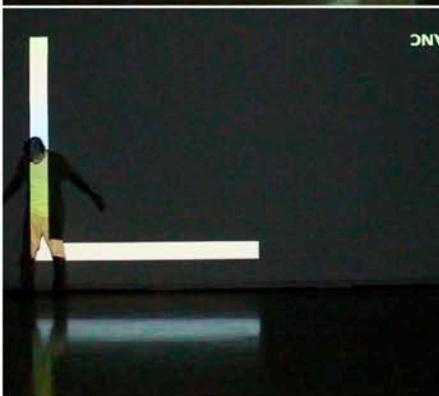
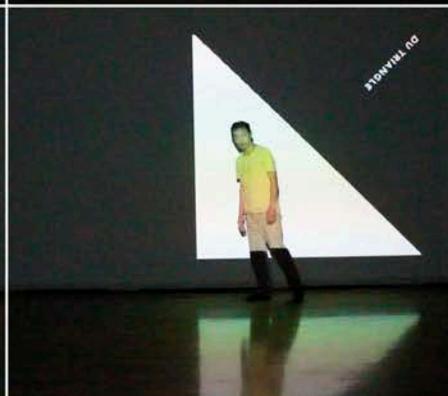
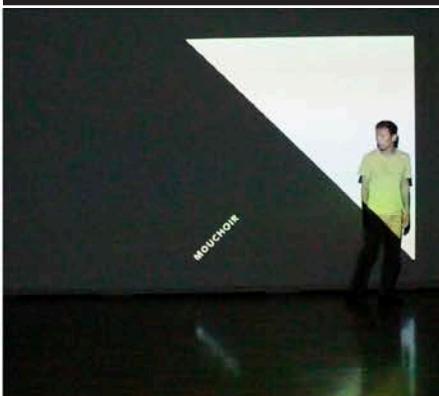
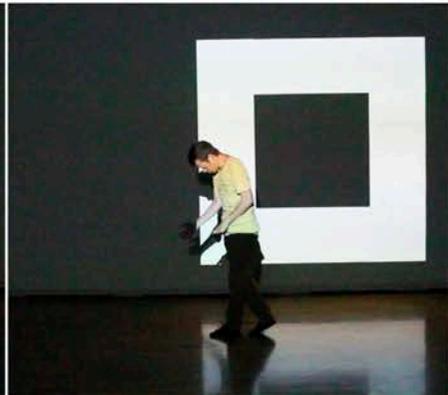
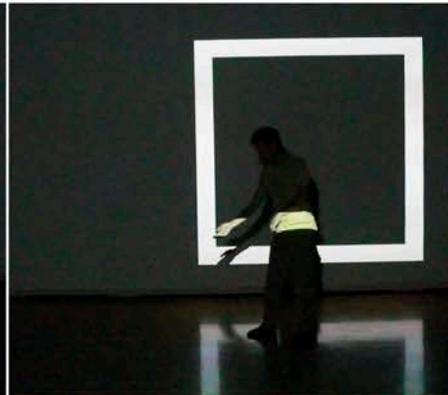
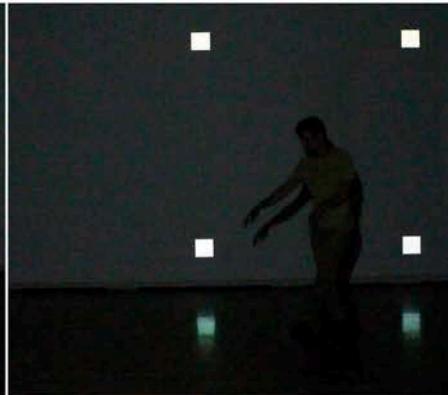
6. COISAS PARA CONTAR  
(PILHA) 2014,  
173 livros

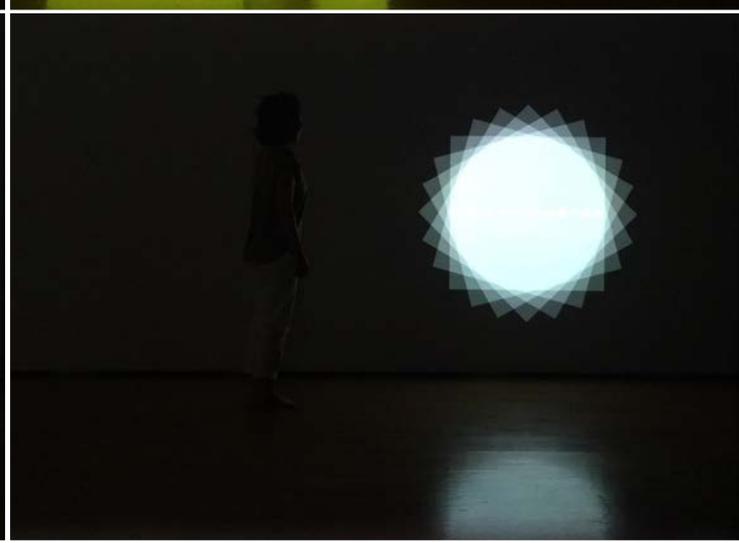
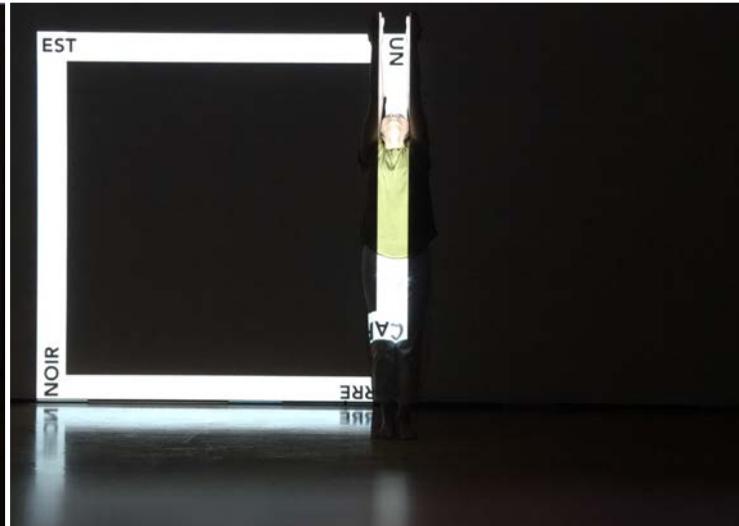
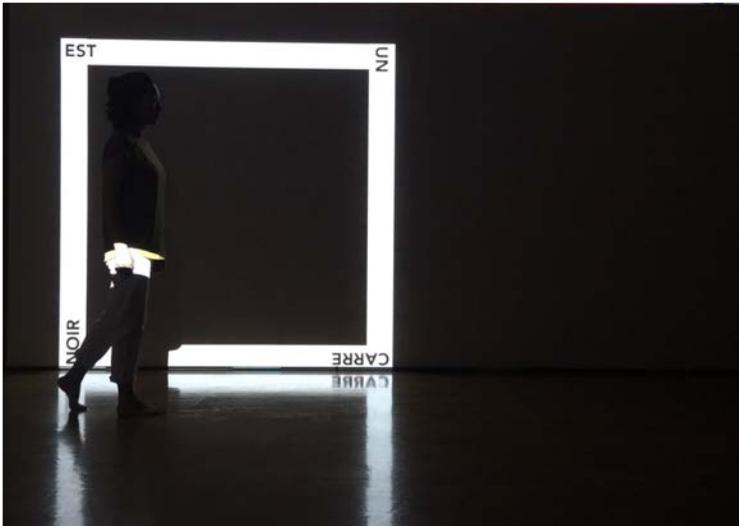
7. ESPAÇO MONÓTONO  
2017, 40 x 40 cm, maquete de um  
monumento em homenagem a  
Kitasono Katué escala 1:10

EMBAIXADA  
駐日  
DO  
ブラジル  
大使館  
TÓQUIO  
22.06—05.07.17

# MONOTONOUS SPACE

Performance with  
Takeshi Yazaki after  
Monotonous Space,  
a poem by Kitasono Katué.  
Villa Kujoyama, Kyoto, 2017.





UN AUTRE POÈME

Performance with Megumi Matsumoto  
after Un autre poème and White Gestalt,  
two poems by Kitasono Katué.  
MTRL, Kyoto, 2017.

A conversation between the poets Kitasono Katue, Sugiura Kohei and Matsuoka Seigo, Tokyo, 1975

K: When you were in Italy, were you able to meet any concrete poets?

S: I didn't go to Italy, I went to Germany. I was in the college town of Ulm where the concrete poet [Eugen] Gomringer was. When Max Bill lived in Ulm, Gomringer was his secretary. That was probably when concrete poetry was just getting started.

K: Oh really, is that so?

S: Gomringer went from Brazil to Germany. Other people from Brazil and Argentina are now also quite active in Germany, such as the musician Mauricio Kagel, the art critic Tomas Maldonado, and the concrete artist Almir Mavignier. They came from southern, Latin countries, yet they were anti-sentimental. The Latins were crystallizing a sensitive way of thinking which seemed different from the Germans, and that was when concrete poetry originated. Added to that was German rationality which had a background of treating language as quantified information. Gomringer was there as secretary to the head of the Ulm School of Design. A synthesis of the plastic arts, music and poetry occurred there, and Gomringer theorized about the city, advocating a return to the principles developed at the Athenian Congress of Architects in the late 1950s. His fundamental ideology was to pursue a productive approach within a social collective.

K: I didn't know that much about him. I came into contact with Gomringer when he was in Switzerland. The people who pulled me into concrete poetry were the South American Campos brothers [Haroldo and Augusto]. I didn't plan it, but at some point I just slipped in smoothly.

S: So we can say that concrete poetry emanated from Germany and South America. Some South Americans went to Germany and issued manifestos. At that time the movement was reaching its peak in Brazil.

K: They always sent me their publications and seemed quite active. Ezra Pound introduced me to them. He suggested that Campos and I correspond.

S: The late phase of dadaism reached South America.

K: I'm sure it did.



2017