Justyna Gorzkowicz

Polish University Abroad in London

ORCID: 0000-0003-1139-2137

Navigating Discourse:
The Theoretical Landscape of Videopoetry

Introduction

Videopoetry (also known as video poetry, poetry film, or 'wideopoezja' in Polish[1]) is a widely-used term in contemporary artistic circles, referring to a genre of poetry that incorporates audio-visual elements. Videopoetry can take on various forms and styles. Some videopoems rely on literal or symbolic images directly representing the poetic word, while others explore less figurative relationships between elements. Defined by Tom Konyves, author of the *Videopoetry Manifesto*[2], by the single term, this new genre can be seen as a peculiar representation of civilisational change and the new poetic patterns emerging at the crossroads of the 20th and 21st centuries[3]. His pioneering work in this field has contributed significantly to

---

[1] M. Pfeiler, *Poetry Goes Intermedia: US-amerikanische Lyrik des 20. und 21. Jahrhunderts aus kultur-und medienwissenschaftlicher Perspektive*, Narr Francke Attempto Verlag, Tübingen 2010; K. Stein, *Poetry's Afterlife: Verse in the Digital Age*. University of Michigan Press, Tübingen 2010; T. Konyves, *Videopoetry, A Manifesto,* https://issuu.com/tomkonyves/docs/manifesto_pdf [access: 2011/09/06]; A. Watkins, *Videopoetry: The Relation of Words to Image* (conference paper), New York 2012, https://www.researchgate.net/publication/263569899_VIDEOPOETRY_THE_RELATION_OF_WORDS_TO_IMAGE [access: 2023/07/29]; D. Kujawa, *Wideopoezja: szkice*, Stowarzyszenie Inicjatyw Wydawniczych, Katowice 2014; S. Tremlett, *The Poetics of Poetry Film: Film Poetry, Videopoetry, Lyric Voice, Reflection*, Intellect Books, Bristol 2021.

[2] T. Konyves, *Videopoetry…*, op. cit.

[3] J. Gorzkowicz, *Czy slamer jest współczesnym wagantem? Praktyki performansu poetyckiego wobec tradycji średniowiecznych*, in: *Slam, czyli najlepszy poeta nie wygrywa*, ed. A. Kołodziej, Hub Wydawniczy Rozdzielczość Chleba, Kraków 2013, pp. 200–217.

the recognition and understanding of videopoetry as an art form in its own right, seamlessly integrating audio-visual elements into poetic expression.

To paraphrase Umberto Eco, we could say that we are witnessing a „neo-medieval" fusion of art and technology. Grasping Eco's concept will enrich the reader's comprehension of the fundamental theme and significance of videopoetry in the modern art world. According to the author of the essay *The Return to the Middle Ages*[4], traces of this era are visible in many aspects of contemporary culture, its creation and reception. Moreover, understanding modernity requires an acknowledgement of the uncertainty and sense of risk inherent in the Middle Ages. This historical period is often revisited when contemplating the challenges of today's world from various perspectives[5]. Furthermore, a large number of culturally and socially significant phenomena that accompanied the transformation of Western civilisation – such as the spread of modern languages or the emergence of many inventions and technologies that accelerated progress (for example, the mechanical loom, the steam engine, the compass, etc.) – find their roots in the Middle Ages[6]. Consequently, the Italian semiotician's perspective abolishes the pejorative vision of the Middle Ages as a period exclusively characterised by the Dark Centuries, which supposedly wiped out earlier cultural achievements. Instead, Eco presents the medieval hypothesis as a kind of ahistorical state of reality, representing the transition to the next millennium and establishing rules for human existence in a previously unknown world.

Additionally, Eco argues that the situation is even more complex in art. Initially, the elite developed their ideas based on written texts and with an alphabetic mentality, but they later translated the fundamental elements of knowledge and the core of dominant ideology into a pictorial language[7]. Similarly, in the Middle Ages, a civilisation of grand visions, cathedrals served as large stone books, functioning as advertising posters, television screens, and mystical comics, seeking to explain all aspects of life, arts, professions, religious mysteries, episodes from divine and human history, and the lives of saints. Medieval art emphasised eclecticism, often chaotically drawing on the heritage of the past to create diverse colleges. It had no clear distinction between aesthetic and technical objects, artists and craftsmen, or between the multiplicity and unity of its components. Today's art, inspired and shaped by technology, can be seen as a modern-day „electric circus" with echoes of the medieval era[8].

---

[4] U. Eco, *The Return of the Middle Ages*, in: *Travels in hyper reality: Essays*, transl. W. Weaver, Houghton Mifflin Harcourt, Boston 1986, pp. 99–173.

[5] M. Bierdiajew, *Nowe* średniowiecze, transl. M*.* Reutt, Wydawnictwo Antyk, Komorów 1997; M.S. Brownlee, K. Brownlee, S.G. Nichols (eds.), *The New Medievalism*, Johns Hopkins University Press, Baltimore 1991; H. Blumenberg, *The Legitimacy of the Modern Age*, transl. R.M. Wallace, MIT Press, Cambridge 1983.

[6] U. Eco, *The Return...*, op. cit.

[7] Ibidem.

[8] Ibidem.

In this paper, Eco's cultural neo-medievalism – which asserts that every innovation in some way draws on the past because it is not created in a vacuum but based on existing contexts; and which also introduces the seeds of new classifications for previously non-existent phenomena – has become my point of reference for thinking about videopoetry. After tracing the genre's genesis, the terminology used in relation to it, and its typology, I review the main assumptions of two videopoetic manifestos. In conclusion, I discuss the validity of distinguishing videopoems from other genres that use audio-visual media and the possibilities of interpreting videopoems.

A Few Remarks

Some initial difficulties should be noted before exploring methods of recording and understanding poetry in the context of the marriage of text and audio-visual media as a kind of „cultural turn" associated with technological development. Formally, video-poetry refers to video art. Its father is the Korean-American artist Nam June Paik[9] (late 1960s/early 1970s), who developed an experimental art practice to humanise technological experience, bridging music, performance, sculpture, technology, video and installation. Similar to syncretic video art, videopoetry incorporates various techniques into the creative process, becoming an integral part of the genre's specific language. Depending on the artist's intentions, video poems can approach or move away from abstract or associative connections between visual, auditory and poetic elements. Through synergy or analogy, they bring together individual sequences of spoken or written poetry with moving images and soundscapes to create innovative aesthetic experiences.

However, the subject matter is vast, and the phenomenon itself, although no longer ultramodern, is international in scope, thus revealing its variability, which remains constantly 'in process'. The aspect of visuality in videopoetry can easily be seen from the perspective of visual studies (Walter Benjamin), especially film anthropology, while its aural landscape can be examined in the context of sound anthropology (Raymond Murray Schafer). The videopoem as an artistic project can also be considered from the standpoint of art anthropology or, more broadly, multimodal anthropology[10]. In these contexts, however, it is easy to lose sight of the essence of the genre, which, from a literary point of view, is poetry itself.

The examination of the topic is complicated by the fact that there are no established methods for analysing similar hybrid genres. Most researchers, including

---

[9] C.A. Xuan Mai Ardia, *Nam June Paik | The Father of Contemporary Video Art*, https://theculturetrip.com/asia/south-korea/articles/nam-june-paik-the-father-of-contemporary-video-ar [access: 2023/07/29].

[10] S. Worth, J. Adair, *Through Navajo Eyes: An Exploration in Film Communication and Anthropology*, University of New Mexico Press, Albuquerque 1997; D. Arijon, *Grammar of the Film Language*, Silman-James Press, Los Angeles 1976; M. Banks, H. Morphy (eds.), *Rethinking visual anthropology*, Yale University Press, New Haven 1997; S.G. Collins, M. Durington, H. Gill, *Multimodality: An Invitation*, „American Anthropologist" 2017, no. 119(1), pp. 142–146.

artist-theorists, operate in this field quite intuitively. They refer once to traditional or self-introduced silvan propositions (from the borderline of media studies, cultural studies or film studies), showing that here, too, we are dealing with a form of processuality[11]. The main difference between the classical approach in interpreting poetry and the proposed approaches is the transition from understanding poetry as a linguistic art (in the verbal and acoustic sense) to viewing poetry as an integral part of multimedia. From this perspective, the emergence of videopoetry results from media convergence, the emergence of new channels of communication, and changes in the perception of the world. The beginning of the 21st century marks another media-cultural turn, embedding the written word in various digital media environments, which does not make the task any easier[12].

The metaphorical path of the ‚New Middle Ages’ – proposed by Umberto Eco – that I have taken up in this article reflects my conviction, as a researcher, of the semiotic-cultural continuity of contemporary phenomena. This perspective frames the ongoing discourse as a critical exploration of theoretical research on a specific topic. This paper aims to organise existing knowledge about a relatively unknown genre and offer a perspective that differs from conventional approaches. This article proposes that the evolution of videopoetry can be seen as a natural extension of changes in versological expressions. With technological advances, this phenomenon is expanding into new areas of the creative landscape.

The Birth of the Idea

In searching for the origins of the genre, we can point to a distant moment in the early modern period when poetry transcended the oral sphere and became part of the visual world, giving new meaning to written verse[13]. A revolutionary fig-

---

[11] See works by S. Pfeiler and T. Konyves. Cf. F. Harvor, *New Media and Narrative: Videopoetry and its Combination of Challenge to and Co-existence with Lyrical Tradition*, https://poetryfilmlive. com/new-media-and-narrative-videopoetry-and-its-combination-of-challenge-to-and-co-existence-with-lyrical-tradition [access: 2023/07/31]; S. Tötösy de Zepetnek (ed.), *Digital humanities and the study of intermediality in comparative cultural studies*, Purdue Scholarly Publishing Services, West Lafayette 2013. In the Polish study: D. Kujawa, *Wideopoezja*..., op. cit..; A. Ślósarz, *Wideoliteratura jako ekspresja pełni emocjonalnego doświadczenia*, „Annales Universitatis Mariae Curie-Sklodowska, sectio N–Educatio Nova” 2017, no. 2, pp. 143–161; U. Pawlicka, *Cyfrowa poezja wizualna* [dictionary entry], in: *Słownik Gatunków Literatury Cyfrowej,* http://www.haart.e-kei.pl/ prezentacje/42-slownik-gatunkow-literatury-cyfrowej/2220-slownik-gatunkow-literatury-cyfrowej-cyfrowa-poezja-wizualna.html [access: 2023/07/31]; U. Pawlicka, *Wideopoezja* [dictionary entry, in: ibidem, http://www.haart.e-kei.pl/prezentacje/42-slownik-gatunkow-literatury-cyfrowej/2631-slownik-gatunkow-literatury-cyfrowej-wideopoezja.html [access: 2023/07/31].

[12] M. Pfeiler, *Poetry Goes*..., op. cit., pp. 2–23; M. Hopfinger, *Kultura audiowizualna u progu XXI wieku*, Instytut Badań Literackich, Warszawa 1997.

[13] W.J. Ong, *Orality and literacy: The technologizing of the word*, Routledge, London–New York 1982; D. Higgins, *Strategia poezji wizualnej: trzy aspekty*, in: *Nowoczesność od czasu*

ure in this regard is Decimus Magnus Ausonius (c. 310–395), a Latin poet who created a collection called *Technopaegnion* in which each line of poetry ended with a monosyllable[14]. However, there is a long history of calligraphy and versification (East Asian, Islamic and European) that can be seen as laying the foundations for videopoetry. The ethos of shaped text production or so-called ‚pattern poetry', *carmen figuratum* and mediaeval manuscripts, which influenced the emergence and development of later contemporary sylvian genres, is part of the history of visual, aural and above all – concrete poetry, without which there can be no video poetry[15].

Although the term ‚concrete poetry' itself refers to modern times, the idea of using the arrangement of letters to reinforce the meaning of a verse was used much earlier. It is worth mentioning Egyptian hieroglyphs. Examples of similar techniques in ancient Alexandria can be found in the works of Simmias of Rhodes or Theocritus (egg-shaped poems, wings, or pan-pipes)[16]. George Herbert was one of the earliest poets in the English language to focus on the significance of non-linguistic elements, such as typeface, for visualising the subject matter. His seventeenth-century works, such as *Easter Wings* and *The Altar*, have become part of the canon of experimental poetry. The continuation of this visual poetics over time evolved into a branch, forming its own constellations, as seen in the works of Stéphan Mallarmé (France) or the 20th-century visual artists associated with artistic movements such as Bauhaus (German), De Stijl (Dutch), and so one[17].

There is no doubt that Gutenberg's invention greatly accelerated the spread of poetry, transcending genre boundaries and often becoming an integral part of lin-

postmodernizmu oraz inne eseje, transl. K. Brzeziński, słowo/obraz terytoria, Gdańsk 2000, p. 167; S. Tremlett, *The Poetics*…, op. cit.

[14] D.M. Ausonius, *Technopaegnion,* https://www.loebclassics.com/view/ausonius-technopaegnion/1919/pb_LCL096.287.xml [access: 2023/07/31].

[15] D. Higgins, *Pattern Poetry. Guide to an Unknown Literature*, State University of New York Press, New York 1987; P. Rypson, *Obraz słowa historia poezji wizualnej*, Akademia Ruchu, Warszawa 1989; J. Bajda, *Poeci – to są słów malarze…: typy relacji między słowem a obrazem w książkach poetyckich okresu Młodej Polski*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2010; M. Pfeiler, *Poetry Goes*…, op. cit., pp. 24–70; L. Elleström, *Visual iconicity in poetry: Replacing the notion of „Visual Poetry”*, „Orbis Litterarum” 2016, no. 71(6), pp. 437–472.

[16] L.A. Guichard, *Simmias' pattern poems*, „Beyond the Canon (Hellenistica Groningana)” 2006, no. 11, p.103, https://monoskop.org/images/f/fd/Guichard_Luis_Arturo_2006_Simias_Pattern_Poems_The_Margins_of_the_Canon.pdf [access: 2023/12/12].

[17] J. Drucker, *Experimental, Visual, and Concrete Poetry: A Note on Historical Context and Basic Concepts*, in: *Experimental – Visual – Concrete*, Brill, Leiden 1996, pp: 39–61; M.E. Solt, (ed.), *Concrete Poetry: A World View*, Bloomington, Indiana 1968; J.D. Adler, *Technopaigneia, carmina figurata and Bilder-Reime: 17th century figured poetry in historical perspective*, in: *Comparative Criticism. The Language of the Arts,* Volume 4, ed. E.S. Shaffer, Cambridge University Press, Cambridge 1982, pp. 107–147.

guistic and graphic experimentation. It can be exemplified by Lewis Carroll's shaped poem *The Mouse's Tale*[18] and Guillaume Apollinaire's calligraphy[19].

This technological advancement brought about a revolutionary change in the perception and creation of art, starting with the use of cameras, then cinematography, and finally, throughout the 20th century, with electronics and the digital world. Two avant-garde movements played a crucial role in shaping the genre – Dadaism, led by Tristan Tzara and Marcel Duchamp[20], and its offshoot, Surrealism, theorised by André Breton and developed in film by Luis Buñuel and Salvador Dalí[21]. During this period, poetry was recognised as an element of audio-visual performative acts, and film itself was elevated to the status of a poetic art[22]. It is also worth mentioning their later heirs – the international Fluxus group and the influential figures John Cage – experimental musician, and Dick Higgins, who coined the term ‚intermedia' to describe interdisciplinary artistic activities that engage in a dialogue between genres[23].

The progress of civilisation naturally gives rise to new theoretical and philosophical currents that influence poetry – its creation, reception and interpretation. It is important to note that the formal school, inspired by Jakobson and others, focused on the specific properties of language and its continuators, such as Lévi-Strauss, who emphasised the structural arrangement of relations between elements in the sign system[24].

Furthermore, the concept of „literariness" in an artistic work came to the forefront, seen as a dynamic unity in which all elements are connected and subordinated to a central principle of construction. Language began to be seen as a structure of organised sign systems. In the poetic language theory, attention has turned to the search for ‚equivalents of difference' and the functionality of entanglements in a work where, according to formalist and structuralist theorists, the word should be autotelic and present itself.

In this context of cultural transformation in the second half of the 20th century, videopoetry emerges[25]. As we understand it today, poetry and audio-visual elements represent a relatively young genre. Gianni Totti[26], an Italian experimental

---

[18] L. Carroll, *Alice's Adventures in Wonderland*, chapter 3, The Project Gutenberg eBook, https://www.gutenberg.org/files/11/11-h/11-h.htm#link2HCH0003 [access: 2023/12/12].

[19] G. Apollinaire, C*alligrammes, Poems of Peace and War (1913–1916)*, transl. A.H. Greet, University of California Press, Berkeley–Los Angeles–London 1980.

[20] M. Duchamp, *Anémic cinéma*, experimental film, http://ubu.com/film/duchamp_anemic.html [access: 2023/07/31].

[21] M.A. Caws, *Surrealism*, Phaidon Press, New York 2004.

[22] On the poetic film tradition and experimental cinema, see S. Tremlett, *The Poetics*..., op. cit., pp. 6–40.

[23] N. Lushetich, *Fluxus: The Practice of Non-Duality*, Volume 4, Rodopi, Amsterdam 2014.

[24] K.M. Newton (ed.), *Twentieth-Century Literary Theory*, Macmillan Press, New York 1988.

[25] E. Kac, *New Media Poetry: Poetic Innovation and New Technologies*, „Visible Language" 1996, vol. 30, no. 2.

[26] G. Toti, *Il video artista, cattiva coscienza della TV*, „Cinemasessanta" 1990, no. 190; S. Lischi, S. Moretti, (eds.), *Gianni Toti O Della Poetronica*. Edizioni ETS, Pisa 2011.

poet, is often regarded as one of its pioneers. In the early 1980s, he created the re-nowned work *Poetronica*, blending elements of poetry, cinema, and electronic art, contributing to the genre's multifaceted development.
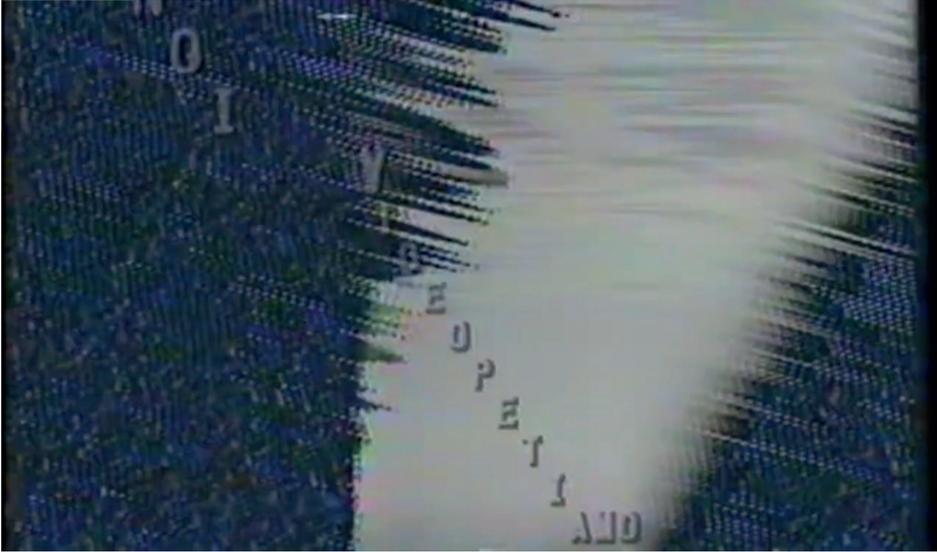

Figure 1. G Toti La Casa Totiana*, Estratto Da: Per Una Videopoesia* (1980), https://youtu.be/On2dEyVa_xY

However, Totti is not the only artist who has explored an intermedial approach to poetry. Ernesto Manuel de Melo e Castro[27], one of the well-known creators and critics of Portuguese experimental poetry since the 1960s, has been working with visual, sound, and concrete poetry. In America, Richard Kostelanetz has been cre-ating visual poetry and recording it on video since the 1970s.

Moreover, the emergence of experimental poetry in Argentina during the 1960s marked a significant turning point towards digital literature and video poetry, be-coming a noteworthy phenomenon within the poetic fields[28].

Notion of Videopoetry

Today, it is difficult to find a consensus on the name of this hybrid genre. Both its theorists and practitioners are still asking questions about its nature: is there

---

[27] E.M. De Melo E Castro, https://po-ex.net [access: 2023/07/31].

[28] A wide-ranging analysis of videopoetry works and artists associated with the move-ment was undertaken by S. Tremlett, *The Poetics*…, op. cit., pp. 151–273.

a point at which we can say that poetry ends and film art, or more generally, audio-visual art understood as a performative play with words, sounds and images, begins? Is recording a poetry slam, concrete poetry, or cyber-poetry in video format a dialogue, or is it already a transgression of genres? One thing we can agree on is that, historically, the term film poem came first[29]. The catch, as Dave Bonta points out, was that the poetic text as such was not to be included. The film poem was supposed to be a poetic image of reality and, in this sense, to reproduce the structures of a poem. In the context of the defence of the poetic text inscribed in the moving image as a new hybrid form in the 1960s, the term poetry-film was attempted to enter into circulation, but its use was not, and still is not, consistent. In the early 1990s, however, George Aguilar coined the term Cin(e)poetry, which means cinematic electronic poetry[30]. In the UK, video poetry has many variants that combine the words ‚poem' or ‚poetry' with film: film poem, film-poem, film/poem and filmpoem[31].

Figure 2. D. Bonta, Tadpool (haibun) (2020), https://youtu.be/Tzlw5M5uTUo

[29] D. Bonta, *Videopoetry: What Is It, Who Makes It, And Why?*, „Moving Poems Magazine", https://discussion.movingpoems.com/2012/02/videopoetry-what-is-it-who-makes-it-and-why [access: 2023/07/31].

[30] G. Aguilar, Authors YouTube Channel: User: U2canbeaboob, https://www.youtube.com/@somartsmedia/featured [access: 2023/07/31].

[31] D. Bonta, *Videopoetry...*, op. cit.; P. Todd (ed.), *Film Poem – programme notes,* Arts Council of Britain and British Film Institute, London 1999; *Film Poetry: A Historical Analysis by Fil Ieropoulos*, Poetry Film Live and in Conversation, https://poetryfilmlive.com/film-poetry-a-historical-analysis [access: 2023/07/31].

Figure 3. G. Aguilar, *Alone on an Island* **(2001), https://youtu.be/RgBJgK_iXD4**

These differences primarily stem from the varying interpretations and implications of terms such as ‚cinema', ‚film', and ‚video' in the English-speaking world or, more broadly, in the realm of ‚digital moving pictures', which includes animation made using the Flesh technique. In North America, ‚film' is commonly associated with a tangible, physical medium, whereas in the UK, it evokes the concept of an audio-visual work. On the other hand, ‚video' is often connected with videotapes and physical formats[32].

However, the challenge of establishing a unified term for videopoetry extends beyond linguistic variations; it also lies in the capability of viewers to comprehend and interpret the genre. The question of poetry's integration with technology gives rise to a mediating discourse between audio-visual poetry creators and researchers, who play a vital role as critical evaluators of new media poetic expressions[33].

Moving on to explore Kevin Stein's ideas in the context of video poetry, he sheds light on a significant shift in the digital age in his book *Poetry's Afterlife*[34]. Here, the verse is no longer confined to a physical surface but exists in a space, opening up new possibilities for poetic expression. He proposes a classification approach that begins with the text, exploring its transformative potential and the impact of digital expression on the reception of poetry. Stein highlights that the issue should be

---

[32] Ibidem.

[33] T. Memmott, *Talan Memmott*, https://talanmemmott.info [access: 2023/07/31].

[34] K. Stein, *Poetry's Afterlife…*, op. cit., pp. 116–137.

considered from the perspective of the aesthetic experience offered by the play of poetry with the space of various electronic media. In his view, we should discuss video poetry in two specific cases. The first concerns recordings of poets' speeches. Here, he uses the name docu-video-poetry, while he optionally calls stand-alone video poems filmic poetry/cin(e)-poetry. For multimodal artistic works using new media (new media poetry), Stein distinguishes the following categories based on previous findings: fixed-text/computer board poetry, alt+web-text electronic poetry, and collaborative/participatory media poetry[35].

Martina Pfeiler offers a slightly different perspective in her insightful study *Poetry Goes Intermedia...*[36] The researcher considers the nomadic nature of a poetic text that has become part of a multimodal world. In her view, poetry, set in motion, travels through poetic film, video poetry, drawing on Dadaist traditions, combining intermedia on many levels and in different aspects: music-image-audio-text (including adaptive context, remediation, repurposing and convergence). Starting from the text, Pfeiler argues, we should focus on the interrelationships of the publishers used to convey the poetic message. Referring to the extensive state of research in the context of the development of poetry's modes of engagement with new media, she calls for cultural and media studies theories to be incorporated into verse studies of 20th and 21st-century poetry. Placing her reflections in the context of late modernism, the visual turn and media literacy, she focuses on aspects of poetry reception. Searching for the core of multimedia influences, he distinguishes three basic interrelated levels of audio-visual poetry perception: technical or material, literary or artistic, cultural or social[37].

Sarah Tremlett extends our knowledge of the genre in question. In her book, *The Poetics of Poetry Film*...[38], she not only provides an impressive overview of her research to date, detailing examples of film and videopoems, but also distinguishes categories within which she believes their form and structure can be considered[39]. The researcher provides a complex overview of the cultural signifiers she has analysed as examples that underpin the philosophy of poetic film, film poetry and videopoetry, and establishes criteria for their definition. She takes the perspective of film studies as her starting point and relates her reflections to it, removing the poetic text from the main horizon. Analysing terminology development in a historical context, she considers terms such as poetry films, film poems and video poems/videopoems, cinematic poems, ‚cinépoème', and documentary with spoken verse. As an experienced expert on poetry film festivals, she also points to the important role festivals play in publishing and disseminating new forms of intermedia poetry[40].

---

[35] Ibidem.
[36] M. Pfeiler, *Poetry Goes*..., op. cit.
[37] Ibidem, pp. 6–40.
[38] S. Tremlett, *The Poetics*..., op. cit.
[39] Ibidem, pp. 8–134, 277–315.
[40] Ibidem, pp. 8–40.

Figure 4. S. Tremlett, L. English, Mr Sky, https://youtu.be/f-gDhQn2Ze4

Poem Films and Videopoetry in Manifestos

Amidst the complex and ever-changing terminological landscape, one of the most famous manifestos of videopoetry is attributed to Tom Konyves, an esteemed Hungarian-born Canadian poet and filmmaker. However, before we embark on a comprehensive analysis of his manifesto, let us take a moment to revisit the artistic statement that Konyves acknowledges as its precursor. According to Konyves, the pioneering author of the guidelines that can be seen as a manifesto for creating a film poem outlining the principles of collaboration between poet and filmmaker is Ian Cottage – a distinguished British film director and writer. Back in 1998, in his work *Making Poem Film*, Cottage crafted a list of fourteen commandments to guide his students in practising film poems[41]. Within this framework, Cottage outlines several specific and crucial tasks that the poet and the filmmaker must undertake collaboratively to produce a truly innovative and authentic work. It is important to quote the main principles here, even if they may seem too restrictive. However, this is an example of the effort to establish guidelines for a nascent artistic form, similar to the effort that Konyves will later make to define the rules for a new form of artistic expression.

Firstly, according to Cottage, a poet and filmmaker should work together to develop the idea for the poem film, exploring and discussing the concept within a lim-

---

[41] Elaboration Cottage's manifesto is derived from the following source: I. Cottage, *Making Poem Films*, in: *Film Poem – programme notes*, ed. P. Todd, Arts Council of Britain and British Film Institute, London 1999, p. 11.

ited time frame of one day. During this process, the filmmaker should not interfere with the poet's writing, and the poet should not interfere with the filmmaker's filming. The aim is to maintain a clear distinction between their respective creative roles. The creation of the poem film should be completed within three days, push the boundaries of the genre, and challenge the expression of poetic ideas through visual storytelling. The film must be shot on film, preferably with a minimal crew of just the filmmaker and a camera. Although the poet may discuss the poem with the filmmaker, they should avoid directly quoting lines from the poem. In addition, the filmmaker should not read the poem until after the filming has been completed. In this way, the poem's visual interpretation remains fresh and independent of the written text. During filming, the filmmaker may discuss the footage with the poet. However, they are strictly forbidden from revealing any rushes, sketches or storyboards.

Figure 5. I. Cottage, Blue Scars (1994), https://dai.ly/xe7ic3

Cottage strongly advocates this restriction as it fosters a climate of creative freedom and protects the final product from the influence of pre-determined ideas. In his view, the finished poem is revealed to the filmmaker on the last day of shoot-

ing, giving him extra time to capture any additional material that might enhance the overall vision. He also believes that the filmmaker is responsible for editing the film and creating the visual narrative to complement the poetic expression. In addition, both the poet and the filmmaker decide whose voice is used to recite the poem, giving them control over the auditory aspect of the film. Cottage also assigns specific roles to the poet – he can record the poem independently without the filmmaker's presence, but similarly, the filmmaker can decide to remove the voice-over from the film if he/she feels it is not in line with his/her artistic vision. In turn, the poet has the freedom to scratch the negative of the film if he/she finds the visual representation unsatisfactory, thereby exercising creative freedom over the final artistic outcome.

While Cottage's manifesto focuses on the filmmaker's perspective and provides guidelines for collaboration between filmmakers and poets, Tom Konyves takes a different approach by delving into the nature of the multimodal poetic genre itself. He adopts the viewpoint of a poet (and later a filmmaker) who identifies a gap in literary studies where the hybrid literary genre of videopoetry has been largely overlooked and under-theorised. According to Konyves, videopoetry represents an inseparable fusion of the visual, the verbal and the sound, resulting in a novel and unprecedented form of poetic experience[42].

The three main theses of Konyves' 2011 manifesto can be found. Firstly, Konyves insists on distinguishing videopoetry as a new, independent genre among other audio-visual poems that use modern technologies. Secondly, three integral elements must be present in a videopoem: screened or recited text, moving image and sound. These elements are juxtaposed based on an analogy of opposites, never intended as literal illustrations. Thirdly, the poetic experience offered by this new poem genre is based on the metaphor of simultaneous meanings, often dreamlike and random, but with their own rhythm.

Before writing his manifesto, which he admits was intended to help him in his academic work with students, Tom Konyves studied archives in Berlin and Buenos Aires, where video poetry festivals occur. During his discovery, he went through thousands of audio-visual materials, trying to find similarities and differences that would allow him to identify the most important characteristics. His findings defined five main categories of text used in videopoetry: kinetic text, sound text, visual text, performance, cin(e)poetry. In specific realisations, the different categories may mix or form combinations[43].

---

[42] Elaboration of the Konyves Manifesto on the work cited. The term ‚videopoetry' appears in the Polish translationby Dawid Kujawa as ‚Wideopoezja'. Given the specific nature of the genre described by Konyves, which is primarily text-based, it might be worth considering whether it would be better to use „poezjawideo" in the Polish version, analogous to the terms used for „poezja wizualna'' or „poezja dźwiękowa".

[43] T. Konyves, *Videopoetry...*, op. cit.

Figure 6. T. Konyves, *8 Roadglyphs in A Minor Key* (2012), https://youtu.be/-8PrWc62eRY

As Konyves points out, kinetic text involves animated text set against a neutral backdrop, simultaneously presenting the text as a code and an image. It incorporates semantic and non-semantic elements, involving the deconstruction, reconstruction, and transformation of static words or letters – effectively becoming the prototype of video verse.

Sound text, in turn, finds its expression through a soundtrack and is juxtaposed with images projected on a screen, typically realised through the human voice. While the voice is the primary means of presenting the text, it is often complemented by accompanying images and other sounds, such as music, singing or sound effects.

Visual text appears on the screen, superimposed on recorded or „found" images taken from everyday life, curated by the author. The juxtaposition of the displayed text with non-illustrative and unconventional images results in a rich interplay of meanings.

As fined by the Canadian artist-theorist, performance in videopoetry occurs when a poet or a ,designated poet' (actor) appears on the screen, speaking directly to the camera. While such performances can be excellent representations of ,verbal art,' they are essentially representations of poems rather than the poems them-

selves, except for sound poetry. The advantage of performance lies in its ability to convey visual expression, often through eccentric body language.

Cin(e)poetry encompasses animated and/or superimposed text on static or moving graphics, resembling visual text but with modifications using computer software like Photoshop or Flash or modelled in 3D and animated in Second Life. The imagery in cin(e)poetry is generated or shaped using computer technology, opening new avenues for creative expression.

Discussion about Videopoetry

Videopoetry is a multifaceted and dynamic art form finding expression through various channels such as film festivals, art exhibitions, online platforms, and social media. Its digital nature has enabled videopoets to reach a global audience from diverse artistic and cultural backgrounds and geographical locations. As a new poetic genre, videopoetry poses unique challenges and sparks compelling debates among scholars and practitioners.

Speaking of videopoetry, Tom Konyves cites several references that he considers significant in shaping the genre and his artistic path[44]. He is one of the most recognised theoreticians and practitioners of videopoetry. In the late 1970s and early 1980s, as part of the pioneering *Vehicule Poets* group, he engaged in videopoetry, seeking an innovative form of poetic expression that lie between video art and visual poetry. Konyves shows an affinity with formalists such as Viktor Shklovsky and the Czech school of Jakobson and his theory of the iconicity of language. He shares Shklovsky's conception of the aims of art as a means of experiencing the creative process that leads to an understanding of things in themselves. The idea of „defamiliarisation" or „estrangement", which interested Shklovsky, also resonates with Konyves's interests[45].

To explain videopoetry, Konyves uses a thought-provoking ‚technical' metaphor inspired by Isidor Ducasse, also known as the Comte de Lautréamont, a 19th-century poet who greatly influenced the Surrealists, including André Breton in his manifesto. Like Marcel Duchamp, who followed in Ducasse's footsteps, Konyves emphasises the poetic potential of combining seemingly unrelated objects to create new

---

[44] *Retrospective Tom Konyves*, Weimar 2020, https://issuu.com/poetryfilmmagazin/docs/retrospective_tom_konyves_weimar_2020 [access: 2023/07/31]; *Tom Konyves*, in: Vehicule Poets, https://www.vehiculepoets.com/tom-konyves [access: 2023/07/31].

[45] V.B. Shklovsky, *Bowstring: On the Dissimilarity of the Similar*, transl. S. Avagyan, Dalkey Archive Press, Champaign, IL 2011; S. Bartling, *Beyond Language: Viktor Shklovsky, Estrangement, and the Search for Meaning in Art* [Doctoral Dissertation Submitted to Stanford University, Department of Slavic Languages and Literatures, Committee on Graduate Studies], https://stacks.stanford.edu/file/druid:wk536ws4497/Beyond%20Language%20(final)-augmented.pdf [access: 2023/07/31]; Cf. *Tom Konyves*, in: S. Tremlett, *The Poetics*..., op. cit., pp. 161–163.

and unexpected associations. For example, echoing Ducasse, Konyves suggests combining a sewing machine, a vivisection table, and an umbrella in common configurations could offer an entirely new experience. He believes that these principles define the essence of the contemporary intermedia poetic genre[46]. According to the Canadian artist, the fundamental elements of videopoetic are the spoken or displayed word, sound, and video, brought together, as Ducasse described, to create a profound artistic experience. For Konyves, exploring the ‚poetics' of everyday life is essential, integrating phrases and images found in the world around us. It involves capturing images of the everyday world with a camera, extracting language heard on the street, found in books or computer screens, or discovered in public spaces, all of which contribute to the rich tapestry of videopoetic expression, similar to Arthur Danto's approach[47].

Of course, the Canadian poet's view is not without its controversial moments.

In her critique of Tom Konyves' *Videopoetry Manifesto*, Sarah Tremlett highlights the challenges posed by his definition of videopoetry, which overlaps to some extent with the concept of poetry film. While Konyves provides clear and identifiable categories for videopoetry, he also highlights the conflicting positions between poetry film and videopoetry. He sees poetry film as demystifying the poem through complementary visuals, while videopoetry enhances the suggestive power of poetry through unexpected juxtapositions.

Tremlett acknowledges the importance of Konyves' definition of a videopoem but points to the difficulty of choosing between the terms videopoem and poetry film for films that fall into both categories. She suggests the possible need for a cross-over term such as ‚videopoetryfilms', although the terminology is already quite diverse. The misuse and interchangeability of terms such as poetry film, film poem, videopoem and videopoetry are widespread in contemporary practice. Some practitioners switch between these terms depending on the project, resulting in the creation of new neologisms. The use of ‚film' and ‚video' in digital media may also seem anachronistic, but some artists still use these terms to position themselves within a historical tradition. Furthermore, linguistic variations in Spanish, Portuguese and Latin American contexts challenge Konyves' definition.

Tremlett suggests that the creative concept behind a work often determines the working methods and typology of the practitioner. Despite the complexities and differences between video poetry and poetry film, she emphasises the universality of describing all creators in this field as artists[48].

Concerning Polish scholars, Kujawa presents a position similar to Tremlett's. While acknowledging Konyves' contribution to the multimodal perception of the genre, he nevertheless draws attention to a number of easily undermined, in his opinion, claims made by the Canadian poet. In his opinion, the combined notation

---

[46] *Tom Konyves Interview*, November 21, 2021, Oeiras, https://youtu.be/uUlWaDNFw-NM [access: 2023/07/31].

[47] Ibidem.

[48] S. Tremlett, *The Poetics*…, op. cit., p. 38.

of the word ‚videopoetry' indicates the existence of a kind of organic whole, but equal to image and word, sound – which does not constitute videopoetry simply as a framework for the spoken word, but is, after all, a potential space for experimentation[49].

Elsewhere, Kujawa questions the possibility of the simultaneous reception of an intermedia work postulated by the theoretician – an element that Konyves himself corrects shortly after the publication of the manifesto; he points out that his assumption was indeed overly idealistic in this regard. However, perhaps the greatest accusation directed at the Canadian artist is to point out the rigid divisions in the classification of videopoems.

In both cases, are Tremlett's and Kujawa's positions a rejection of the proposition of structuralist thinking about emerging modern poetic genres in favour of postmodern gravitation? Their perspectives lean towards relativism, emphasising a rejection of fixed meanings and a move to flexible, contextual interpretations of the classification of videopoetry. Sarah Tremlett's book is undoubtedly a pioneering, rich, and valuable compendium of intermedia poetics. However, in some instances, the proposed categorisations appear to be confusing. Particularly, the inclusion of adaptations of existing poems, broadly defined leading media poems, even those animated with computerised text, and cinematic images embedded in the video, enriched with aural and performative elements (such as movement and dance), raises questions about the complete absence of written or recited words as a significant element in the poetics of videopoetic works. Tremlett's emphasis on the interchangeable and evolving nature of terms such as ‚videopoetry' and ‚poetry film' reflects the postmodern notion of language as a fluid and flexible tool for artistic expression. She questions the existing terminology and suggests the need for a cross-over term, ‚videopoetryfilms', recognising postmodern art's diverse and evolving nature. Ultimately, however, she rejects the need to expand any classification, asserting that all creators are artists and have the right to various artistic expressions and to name them as they wish.

Similarly, Kujawa critiques Konyve's notion of videopoetry as a singular organic whole and advocates a space for experimentation, keeping with postmodern relativism's focus on pluralism and openness to multiple interpretations and expressions of artistic forms. His rejection of rigid classifications and the notion of simultaneous reception in intermedia works reflects the postmodern inclination to challenge traditional norms and structures through deconstruction.

On this background, the perspective of Martina Pfeiler is the one that comes closest to the theoretical approach of the new poetic genre of videopoetry[50]. In her response to Tom Konyves' manifesto, she finds his proposal interesting because it situates videopoems within the tradition of poetry rather than solely within the

---

[49] D. Kujawa, *Wideopoezja*…, op. cit., p. 16.

[50] M. Pfeiler, *Some Thoughts on Tom Konyves' „Videopoetry – A Manifesto"*, „Moving Poems Magazine, News and Views on Poetry Film, Videopoetry, and Related Genres" 2014, https://discussion.movingpoems.com/tag/martina-pfeiler [access: 2023/07/31].

film, thus allowing for a specific intermediality of the genre. This extension provides a solid basis for analysis and opens up new possibilities for academically exploring this emerging art form.

Pfeiler emphasises the importance of academia and the arts, recognising and embracing the convergence of different creative paths where poetry intersects with visual art and sound. She argues for a broader understanding of videopoetry as an intermedia art form, which requires an openness to the power of intermedia arts in universities. The vast collection of videopoems available on various platforms offers opportunities for thematic exploration and the study of collaborative networks on local and global scales. Pfeiler suggests that broadening one's understanding of different media can enrich literary creation and offer new perspectives on creative production.

Konyves' unifying criterion of ‚poetic experience' in defining a videopoem raises questions about the universality of this experience and its transcendence beyond verbal poetry. Pfeiler encourages international exchange and dialogue to explore the nature of poetic experience in different cultural contexts. The discussion also considers the balance between narrative modes and poetic experience, examining how verbal, sonic and visual components interact to create poetic effects. Pfeiler identifies poetic achievements in videopoems that emerge through the juxtaposition of media components or through connections when the media are synchronised. Videopoetry offers a unique opportunity to explore poetic experiences from diverse perspectives, encouraging collaboration and the sharing of artistic expression on a global scale. This shapes and enriches our understanding of poetry as a powerful form of human expression in the contemporary digital age[51].

The voices of many artists and theorists of videopoetry and poetry film had the opportunity to be expressed in November 2022 in Canada. Back then, at Surrey Art Gallery, Konyves organised the largest retrospective exhibition of videopoetry to date, entitled „Poets with a Video Camera: Videopoetry 1980–2020", at the Surrey Art Gallery[52]. It was combined with a symposium discussing, among other things, the need to bring this new poetic genre out of the shadow of other media. It is an art form that perfectly reflects our image- and text-saturated culture. The exhibition title refers to Dziga Vertov's 1929 film *Man with a Movie Camera*, which has become iconic in discussions about experimental film as a voice for separating the language of film, theatre and literature. Similarly, Konyves postulates that videopoetry should not be considered something outside of poetry and video art. It is a genre in its infancy, in the process of redefining terms for future generations.

---

[51] Ibidem.

[52] Tom Konyves' Exhibition Tour „Poets with a Video Camera: Videopoetry 1980–2020", Surrey Art Gallery, https://youtu.be/9PfDA0JJHVw [access: 2023/07/31].

A Journey Just Begun

Navigating through the discourse of the theoretical landscape of videopoetry, we explored its origins, evolution and the complex interplay of elements that define the innovation of this art form. From its remote beginnings to the avant-garde movements of Dada and Surrealism, we witnessed how poetry has transcended the written word and embraced the audio-visual medium. Throughout our exploration, we encountered a variety of theories and manifestos that attempted to define and categorise videopoetry. Ian Cottage's guidelines for creating film poems laid the foundations for collaboration between poets and filmmakers. In turn, Tom Konyves understood videopoetry as a fusion of the visual, verbal and aural, highlighting its uniqueness as a poetic experience. We also heard voices discussing this emerging genre in the artistic arena in a hybrid and evolving form.

As demonstrated, the reflections on videopoetry (or video poetry and so on) by the key theorists and practitioners, as cited in this paper, have generally originated from film, cinema, or video art – essentially, from mediums associated with moving images. This article proposes understanding the emergence of this new poetic genre as a continuation of changes in versological notations. With technological advancements, these changes continue to open new avenues for creators. This perspective, more aligned with literary studies than new media studies, has yet to thoroughly explore videopoetry.

In light of Eco's initial perspective of contemporary cultural neo-medievalism, we should be open to different ways of thinking about and interpreting videopoetry rather than offering a conclusive conclusion. Our discussions have raised intriguing and legitimate questions about the separation of videopoetry from other audio-visual genres. There is also now a nagging question about the impact of digital technologies and the role of artificial intelligence in content creation. Should they not be considered as separate, assisted works of art? They may have achieved the designation of being unique, as Duchamp's urinal once did, but let that uniqueness be kept in its own unique, separate, and defined category.

Moreover, the study of the videopoem from the perspectives of both literary studies and cultural anthropology will inevitably lead us to encounter numerous challenges and a variety of paths without exhausting the subject.

Drawing on the research conducted to date and cited throughout our journey, including works by Martina Pfeiler, Sarah Tremlett, and others, three main categories emerge that can significantly inform the work of film and literary anthropologists or poetics. The study of ‚textual modalities' or ‚multimodal composition' involves the interplay of oral (spoken) text, visual text and static/kinetic text. In addition to translating the poet's verbal images into cinematic visuals, bilingual poetic films introduce an additional layer of phonic texture and meaning, and the inclusion of sound patterns from a language unfamiliar to subtitle readers creates an intriguing semiotic message. The „dematerialisation of prosody" and letters further enrich the videopoetic experience, offering opportunities for stylistic devic-

es, repetition, rhythmicity and the exploration of time, narrative and space from an ethnographic and geopoetic perspective.

Recognising the limitations and embracing the multimodality of videopoetry, I would like to propose the consideration of a common method that could potentially serve as a framework for interdisciplinary research in considering this new genre – this is the autoethnographic perspective[53]. Autoethnographic research, while not without drawbacks (such as being entangled with the researcher's subjectivity), can encourage artists and researchers to delve into their personal experiences with videopoetry. This perspective considers multiple aspects, such as cultural backgrounds, research or artistic preferences, and the intersection between these and the reception of this still-developing art form. Through this approach, we can gain valuable insights into the process of videopoetry, the fluidity of artistic expression, and the impact of digital technologies and AI-generated content on the creative journey. Furthermore, collaboration and interdisciplinary dialogue should be encouraged to enrich both the academic and artistic spheres. The convergence of poetry with visual art and sound can lead to new possibilities, offering a fresh perspective on creative production and fostering a deeper understanding of our complex world.

We can see, then, that we are only at the beginning of a journey into the world of videopoetry. By embracing the emerging complexities and ambiguities, we are invited to challenge traditional norms and celebrate the freedom of artistic expression in the digital age. As videopoetry continues to evolve with technological advances and creative thinking, let us, as Umberto Eco suggested, embark on this journey with an open mind. The journey has just begun, and the potential for discovery and inspiration is limitless.

Bibliography

Adler Jeremy David, *Technopaigneia, carmina figurata and Bilder-Reime: 17th century figured poetry in historical perspective*, in: *Comparative Criticism. The Language of the Arts*, Volume 4, ed. Elinor S. Shaffer, Cambridge University Press, Cambridge 1982, pp. 107–147.

Apollinaire Guillaume, *Calligrammes, Poems of Peace and War (1913–1916)*, transl. Anne Hyde Greet, University of California Press, Berkeley–Los Angeles–London 1980.

Arijon Daniel, *Grammar of the Film Language*, Silman-James Press, Los Angeles 1976.

Bajda Justyna, *Poeci – to są słów malarze...: typy relacji między słowem a obrazem w książkach poetyckich okresu Młodej Polski*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2010.

Banks Marcus, Morphy Howard (eds.), *Rethinking visual anthropology*, Yale University Press, New Haven 1997.

---

[53] Ch.N. Poulos, *Essentials of Autoethnography (Essentials of Qualitative Methods)*, The American Psychological Association, Washington D.C. 2021.

Bierdiajew Mikołaj, *Nowe średniowiecze*, transl. Marian Reutt, Wydawnictwo Antyk, Komorów1997.

Blumenberg Hans, *The Legitimacy of the Modern Age*, transl. Robert M. Wallace, MIT Press, Cambridge 1983.

Brownlee Marina S., Brownlee Kevin, Nichols Stephen G. (eds.), *The New Medievalism*, Johns Hopkins University Press, Baltimore 1991.

Caws Marry A., *Surrealism*, Phaidon Press, New York 2004.

Cottage Ian, *Making Poem Films,* in: *Film Poem – programme notes*, ed. Peter Todd, Arts Council of Britain and British Film Institute, London 1999.

Eco Umberto, *The Return of the Middle Ages. in: Travels in hyper reality: Essays*, transl. William Weaver, Houghton Mifflin Harcourt, Boston 1986.

Elleström Lars, *Visual iconicity in poetry: Replacing the notion of „Visual Poetry”*, „Orbis Litterarum” 2016, no. 71(6), pp. 437–472.

Gorzkowicz Justyna, *Czy slamer jest współczesnym wagantem? Praktyki performansu poetyckiego wobec tradycji średniowiecznych*, in: *Slam, czyli najlepszy poeta nie wygrywa*, ed. Agata Kołodziej, Hub Wydawniczy Rozdzielczość Chleba, Kraków 2013, pp. 200–217.

Higgins Dick, *Pattern Poetry. Guide to an Unknown Literature*, State University of New York Press, New York 1987.

Higgins Dick, *Strategia poezji wizualnej: trzy aspekty, in: Nowoczesność od czasu postmodernizmu oraz inne eseje*, transl. Krzysztof Brzeziński, Wydawnictwo słowo/ obraz terytoria, Gdańsk 2000.

Hopfinger Maryla, *Kultura audiowizualna u progu XXI wieku*, Instytut Badań Literackich, Warszawa 1997.

Kac Eduardo, *New Media Poetry: Poetic Innovation and New Technologies*, „Visible Language” 1996, vol. 30, no. 2.

Kujawa Dawid, *Wideopoezja: szkice*, Stowarzyszenie Inicjatyw Wydawniczych, Katowice 2014.

Lushetich Natasha, *Fluxus: The Practice of Non-Duality*, Volume 4, Rodopi, Amsterdam 2014.

Newton Kenneth M. (ed.), *Twentieth-Century Literary Theory*, Macmillan Press, New York 1988.

Ong Walter J., *Orality and literacy: The technologizing of the word*, Routledge, London– New York 1982.

Pfeiler Martina, *Poetry Goes Intermedia: US-amerikanische Lyrik des 20. und 21. Jahrhunderts aus kultur- und medienwissenschaftlicher Perspektive*, Narr Francke Attempto Verlag, Tübingen 2010.

Poulos Christopher N., *Essentials of Autoethnography (Essentials of Qualitative Methods)*, The American Psychological Association, Washington D.C. 2021.

Rypson Piotr, *Obraz słowa historia poezji wizualnej*, Akademia Ruchu, Warszawa 1989.

Shklovsky Viktor Borisovich, *Bowstring: On the Dissimilarity of the Similar*, transl. Shushan Avagyan, Dalkey Archive Press, Champaign, IL 2011.

Ślósarz Anna, *Wideoliteratura jako ekspresja pełni emocjonalnego doświadczenia*, „Annales Universitatis Mariae Curie-Sklodowska. Sectio N, Educatio Nova” 2017, no. 2, pp. 143–161.

Solt Mary Ellen (ed.), *Concrete Poetry: A World View*, Bloomington, Indiana 1968.

Stein Kevin, *Poetry's Afterlife: Verse in the Digital Age*, University of Michigan Press, Tübingen 2010.

Todd Peter (ed.), *Film Poem – programme notes*, Arts Council of Britain and British Film Institute, London 1999.

Toti Gianni, *Il video artista, cattiva coscienza della TV*, „Cinemasessanta" 1990, no. 190.

Tötösy de Zepetnek Stiven (ed.), *Digital humanities and the study of intermediality in comparative cultural studies*, Purdue Scholarly Publishing Services, West Lafayette 2013.

Tremlett Sarah, *The Poetics of Poetry Film: Film Poetry, Videopoetry, Lyric Voice, Reflection*, Intellect Books, Bristol 2021.

Worth Sol, Adair John, *Through Navajo Eyes: An Exploration in Film Communication and Anthropology*, University of New Mexico Press, Albuquerque 1997.

Online sources

Aguilar George, *Author's YouTube Channel: User: U2canbeaboob*, https://www.youtube.com/@somartsmedia/featured [access: 2023/07/31].

Ausonius Decimus Magnus, *Technopaegnion*, https://www.loebclassics.com/view/ausonius-technopaegnion/1919/pb_LCL096.287.xml [access: 2023/07/31].

Bartling Scott, *Beyond Language: Viktor Shklovsky, Estrangement, and the Search for Meaning in Art* [Doctoral Dissertation Submitted To Stanford University, Department of Slavic Languages and Literatures, Committee on Graduate Studies], https://stacks.stanford.edu/file/druid:wk536ws4497/Beyond%20Language%20(final)-augmented.pdf [access: 2023/07/31].

Bonta David, *Videopoetry: What Is It, Who Makes It, And Why?*, „Moving Poems Magazine" 2012, https://discussion.movingpoems.com/2012/02/videopoetry-what-is-it-who-makes-it-and-why [access: 2023/07/31].

C. A. Xuan Mai Ardia, *Nam June Paik – The Father of Contemporary Video Art*, https://theculturetrip.com/asia/south-korea/articles/nam-june-paik-the-father-of-contemporary-video-ar [access: 2023/07/29].

Collins Samuel G., Durington Matthew, Gill Harjant, *Multimodality: An Invitation*, „American Anthropologist" 2017, no. 119 (1), pp. 142–146, DOI: 10.1111/aman.12826.

De Melo E Castro Ernesto Manuel Geraldes, *Arquivo Digital Da Po.Ex*, Poesia Experimental Portuguesa, https://po-ex.net [access: 2023/07/31].

Drucker Johanna, *Experimental, Visual, and Concrete Poetry: A Note on Historical Context and Basic Concepts*, in: *Experimental – Visual – Concrete*, Brill, Leiden 1996, pp. 39–61, DOI: https://doi.org/10.1163/9789004449374_006 [access: 2023/12/12].

Duchamp Marcel, *Anémic cinéma, experimental film*, http://ubu.com/film/duchamp_anemic.html [access: 2023/07/31].

Film Poetry: A Historical Analysis by Fil Ieropoulos, Poetry Film Live and in Conversation, https://poetryfilmlive.com/film-poetry-a-historical-analysis [access: 2023/07/31].

Guichard Luis Arturo, *Simmias' pattern poems*, „Beyond the Canon (Hellenistica Groningana)" 2006, no. 11, p. 103, https://monoskop.org/images/f/fd/Guichard_Luis_Arturo_2006_Simias_Pattern_Poems_The_Margins_of_the_Canon.pdf [access: 2023/12/12].

Harvor Finn, *New Media and Narrative: Videopoetry and its Combination of Challenge to and Co-existence with Lyrical Tradition*, https://poetryfilmlive.com/new-media-and-narrative-videopoetry-and-its-combination-of-challenge-to-and-co-existence-with-lyrical-tradition [access: 2023/07/31].

Jacobs Stephen, *Profile: George Aguilar and Video Poetry*, https://www.videomaker.com/article/c2/763-profile-george-aguilar-and-video-poetry [access: 2023/07/29].

Konyves Interview, November 21, 2021, Oeiras, https://youtu.be/uUlWaDNFwNM [access: 2023/07/31].

Konyves Tom, *Videopoetry, A Manifesto*, September 6, 2011, https://issuu.com/tom-konyves/docs/manifesto_pdf [access: 2023/07/29].

Konyves' Exhibition Tour „Poets with a Video Camera: Videopoetry 1980–2020", Surrey Art Gallery, https://youtu.be/9PfDA0JJHVw [access: 2023/07/31].

Pawlicka Urszula, Cyfrowa poezja wizualna. [dictionary entry] http://www.haart.e-kei.pl/prezentacje/42-slownik-gatunkow-literatury-cyfrowej/2220-slownik-gatunkow-literatury-cyfrowej-cyfrowa-poezja-wizualna.html [access: 2023/07/31];

Pawlicka Urszula, *Wideopoezja* [dictionary entry], http://www.haart.e-kei.pl/prezentacje/42-slownik-gatunkow-literatury-cyfrowej/2631-slownik-gatunkow-literatury-cyfrowej-wideopoezja.html [access: 2023/07/31].

Pfeiler Martina, *Some Thoughts on Tom Konyves' „Videopoetry – A Manifesto"*, „Moving Poems Magazine, News and Views on Poetry Film, Videopoetry, and Related Genres" 2014, https://discussion.movingpoems.com/tag/martina-pfeiler [access: 2023/07/31].

Retrospective Tom Konyves, Weimar 2020, https://issuu.com/poetryfilmmagazin/docs/retrospective_tom_konyves_weimar_2020 [access: 2023/07/31].

Vehicule Poets, https://www.vehiculepoets.com/tom-konyves [access: 2023/07/31].

Watkins Alison, *Videopoetry: The Relation of Words to Image* (conference paper), New York 2012, https://www.researchgate.net/publication/263569899_VIDEOPOETRY_THE_RELATION_OF_WORDS_TO_IMAGE [access: 2023/07/29].

Abstract

The article provides an overview of videopoetry as a fusion of art and technology, adopting a neo-medieval perspective (U. Eco). It discusses the genre's genesis, going back to the roots of changes in the perception and recording of poetry. The article also presents two important manifestos: I. Cottage (film poetry) and T. Konyves (videopoetry). Variant approaches to understanding videopoetry are cited, as well as critiques of Konyves' manifesto (S. Tremlett, D. Kujawa, M. Pfeiler). The article concludes with a proposal for the use of autoethnography as an interdisciplinary research method in relation to videopoetry.

Nawigując dyskurs: pejzaż teoretyczny wideopoezji

Streszczenie

Artykuł przedstawia przegląd wideopoezji jako fuzji sztuki i techniki, przyjmując perspektywę nowego średniowiecza (U. Eco). Omawia genezę tego gatunku, sięgając do korzeni przemian w postrzeganiu i zapisie poezji. Artykuł prezentuje także dwa ważne manifesty, I. Cottage'a (poemat filmowy) i T. Konyvesa (wideopoezja). Zostają przytoczone warian-

tywne podejścia rozumienia wideopoezji oraz krytyczne uwagi względem manifestu Konyvesa (S. Tremlett, D. Kujawa, M. Pfeiler). W podsumowaniu przedstawiono propozycję użycia autoetnografii jako interdyscyplinarnej metody badawczej względem wideopoezji.

Keywords: videopoetry, poem film, neo-medieval perspective, art and technology, autoethnography

Słowa kluczowe: wideopoezja, poemat filmowy, perspektywa neośredniowieczna, sztuka i technologia, autoetnografia

Justyna Gorzkowicz – PhD; is a cultural anthropologist specialising in literature and arts. She is currently the director of the Research Centre on the Legacy of Polish Migration (ReCeLPM) of the Union of Polish Writers Abroad; she is also a lecturer at the Polish University Abroad (PUNO) in London and an associate of the 3D Blue Point Art Gallery. She is a member of several associations, including BASEES, MSA, and EASA. Her interdisciplinary research focuses on literary and artistic studies, with a particular emphasis on the geohumanities, philosophy, anthropology, and ethnography. Her diverse research interests include memory in narrative, art and new media, the gallery as an artistic and educational practice, and Polish literary studies. Dr Gorzkowicz is actively involved in interdisciplinary research projects at the intersection of new media, art, and social and cultural perspectives, such as TICASS, CAPHE (EU Horizon), and as a consultant on interdisciplinary projects (i.e., funded by Arts Council England and The Heritage Fund). She is the author of *Finding the Antagonist: On Existential Threads in the Literature of Kornel Filipowicz*, and has published numerous interdisciplinary articles and is a regular contributor to international conferences.