

BRAZILIAN CONCRETE POETRY: MAKING-OF¹

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Resumo: O ensaio historia, privilegiando a voz de Augusto de Campos, os processos de produção editorial da poesia concreta brasileira, a partir do grupo Noigandres e de seus desdobramentos posteriores. Reconstitui as dificuldades dos concretistas na veiculação de suas obras e apresenta dados pouco conhecidos sobre a materialidade dos textos. Revela a participação de artistas plásticos, como Julio Plaza, de patrocinadores como Erthos Albino de Souza, de editores artesãos, como os vinculados às editoras Annablume e Noa Noa, bem como de outras chancelas editoriais que contribuíram para a consolidação do vanguardismo poético brasileiro no mercado livreiro.

Palavras-chave: Poesia concretista; produção material; *Noigandres*; Edições Invenção; Augusto de Campos.

The material aspects of cultural production are usually neglected and forgotten, with little importance given to them. Not only is information on the techniques and materials seldom registered, but also the people involved in making things come through are forgotten. Nonetheless, they are an integral part of the conception and establishment of any artistic movement. It was the search for such knowledge regarding Brazilian concrete poetry that led me to consult Augusto de Campos in 2009 and, later on, to look for other agents involved in this process. Two characters deserve to be remembered by the role they played in the burgeoning concrete poetry: for the creative

use of materials and the execution of projects, Julio Plaza (1938-2003); for financial support and scholarly research, Erthos Albino de Souza (1932-2000).

The first books of Décio Pignatari (*O carrossel* – 1950), Haroldo de Campos (*Auto do Possesso* – 1950), and Augusto de Campos (*O rei menos o reino* – 1951) had little if any graphic refinement. However, the three of them are now known as founding fathers of the Brazilian concrete poetry movement, whose plasticity and esthetics overruns other aspects of its poetics. The Noigandres group – headed by these three poets – is formed in 1952, with the publication of a homonymous magazine. The term was taken from Pound (Canto XX), who, by his turn, had borrowed it from Arnaut Daniel, a Provençal troubadour. While editing their first works, they became aware of another movement brewing in São Paulo: the constructivist concrete art group Ruptura, headed by Waldemar Cordeiro. According to Augusto, the poets “drew off much from them, from their conversations”.² He specifically quotes the first São Paulo Biennial, held in 1951 – “it was an era of assimilation”.³ It was through this exhibition that the Brazilian public was exposed to abstract and concrete art, its main symbol being Max Bill’s⁴ *Tripartite Unit*, which would win the sculpture prize at the event. This new art found fertile ground in these poets, and a revolution in Brazilian poetry, with international repercussion, started taking shape. It must be noted, however, that by the end of the 1940’s some Brazilian artists, such as Almir da Silva Mavignier, had already made their transition into contemporary forms of art.

As these poets embarked on their visual-poetic experimentations, technical difficulties in the reproduction of these poems were soon made manifest. The first of them happened with Augusto’s colored poems, the series *Poetamenos*. They were published in the second number of *Noigandres*, which was prepared by the brothers Campos, for

Décio Pignatari was traveling abroad, establishing important contacts in Europe, especially with Eugen Gomringer, whom was Max Bill's secretary from 1954 to 1957. The technical problems were solved after a suggestion of Eurico de Campos, Augusto's and Haroldo's father. In seeing their troubles, he suggested the employment of a printing press he personally contracted. Eurico was a manager at the dairy company Cooperativa Central de Laticínios ("Leite Paulista"). The material he printed was done by a small printing press, all of it in the age-old typographical tradition. They used a sans-serif typeface, the Kabel, which was designed by Rudolf Koch and launched in 1927 by Klingspor's type foundry, at Offenbach am Main. Augusto chose the Kabel type for its likeness to the bauhasian Futura, their favorite type.

The typographer, very skillful, used a mask, cutting a tough cardboard. He would print the red, use the mask, print the green... and it worked out, except for a few cases in which the printing overlapped. If we were to print 200 copies it would have been too expensive, so half of that had to suffice. The "Poetamenos" texts were from 1953 and we already were at the end of 1954. Haroldo and I had to sacrifice a good deal of poems in order to print these poems, which were limited to the poems in color and Haroldo's CLAUSTROFOBIA.⁵

Cost was the reason for the smallish runs, "it was all very expensive".⁶ They didn't have the necessary resources to make well-cared-for editions with heftier runs; moreover, there probably wasn't a big enough public for such editions.

After the experience with *Noigandres*, they created a fictitious publishing house to print their work, the Edições Invenção (Invention Editions). Their second magazine was also called *Invenção* (1962-1967). It was comprised of five numbers, the same run as *Noigandres*, and had Décio Pignatari as the director, for he was the only journalist of the group, a bureaucratic requirement at the time. They had no help in dealing with their publications. Every aspect, from printing

to distribution, was taken care of by the poets themselves. Their production was in great part handed out to intellectuals and other interested parties. It was only with *Invenção* that they started selling their work in a few bookstores that would accept consignment in São Paulo. This would explain why, in spite of their international renown, for most of the last decades in Brazil they were known and celebrated almost exclusively in São Paulo. Nowadays it's harder to find their work in secondhand bookstores within their hometown than in other capitals: the bookstores in São Paulo are continually rummaged by scholars and collectors of concrete poetry. The reason why few bookstores or galleries were seldom interested in these poet's works – besides the avant-garde vein – is its borderline character: they were expensive for the book market and cheap for the art market; they weren't precisely books, nor were they literally works of art.

It was in the 1950's, with his first ventures in translation,⁷ that Augusto had one of his richest experiences as a translator:

In 1956 I wrote Cummings and he demanded to proofread the copy of the original text, claiming that even in the edition of his complete works there were many errors, in spite of his care, his wife's, and a specialized copy editor's. The graphic presentation of Cumming's poems is of utmost importance. He's a very rigorous and subtle craftsman. Each letter has an exact disposition in space, and differences from work done in typewriters, letterpresses, and linotypes demand adaptations. The poems were composed in Rio, at the *Imprensa Nacional* (National Press), with movable type. I asked for two proofs of each page. I transcribed Cumming's observations to the other one and kept the proofs corrected by him. At the same time the typographers would correct a mistake, they would get something else wrong. There were eight proof copies altogether and this cycle ended only when I decided to take my vacation and go to the *Imprensa Nacional* at Rio and work with the typographer myself. The edition was finally published [1960], almost flawless (we latter found out a misplaced parenthesis at the last line of the poem "I will be"). It was a lot of work, but I did end up with valuable documents – Cummings

handwritten notes, from which I selected a few pages for the edition published by Brasiliense [1986], for the first time published in its original colors.⁸

Throughout the years, the cardinal collaborator of Augusto de Campos within the Arts was Julio Plaza, a Spanish artist and theorist that had settled in São Paulo. It wasn't any of the artists from the group Ruptura or from the neoconcrete art movement, as one might have expected. Plaza was also interested in poetry, having used letters in his work, such as the palindromic light-poem "luz azul" (blue light). The first collaboration between Plaza and Augusto was a box of mobile serigraphs called *Objetos* (Objects). Augusto had been invited by Plaza to write a presentation, but he chose to write the poem (*ABRE/OPEN*), in both Portuguese and English, making use of one of Plaza's tridimensional objects. This work would lead to *Poemóviles* (mobile poems), published in 1974, comprised of 12 mobile objects-poems. In 1985 it would be reedited by Brasiliense with the financial support of "a group of young diplomats with an interest in contemporary literature".⁹ The only slight difference between the two editions was in the closing device: in the original edition it was done with a string, in the second with a fold. A brief account of both these editions follows.

In the second edition of *Poemóviles* there is a listing of the young diplomats who promoted it, in recognition of their support. I managed to get in contact with one of them, Arnaldo Caiche Oliveira (presently a Brazilian ambassador in Africa). He then forwarded my request to Luis Fernando Panelli Cesar, another member of the group, who sent me a very informative account of their editorial adventure. In the beginning, they wanted to put together a literary contest, but they had also thought about financially supporting a cultural initiative. They contacted Augusto de Campos to ask for his advice through Manoel Carlos Lourenço Gualda (now deceased). He had presented a thesis

on Paul Éluard at USP, in 1982, and knew Haroldo de Campos. “It was Augusto’s suggestion to call our group FIM (Fundação do Impossível)¹⁰ [...] They, all those kids with some money to burn, willing to sponsor publications that would make them loose money could only have been given such a name”.¹¹ After debating with the poet, they decided it would be better to sponsor one of his projects that was unable to find a publisher: a re-edition. “He explained the difficulty in editing that work: a group of artisans was necessary to cut the paper, sheet by sheet, with specialized paper cutting knives. When talking to the publishers, they would head for the hills due to the production costs. That is, unless a patron decided to finance it without expecting any return”.¹² And finance it they did. Excited with the prospect of editing the work, they looked for a publisher. They chose Brasiliense, where they dealt with Luiz Schwartz, who would in time found Companhia das Letras, now one of Brazil’s most respected publishers. “The publication was a success and sold in a heartbeat. We even made some money, which proves that good projects sell with ease!”¹³ With the dividends they then subsidized their second and last editorial venture, the book *Hitchcock/Truffaut: entrevistas (interviews)*, also published by Brasiliense.

The third edition of *Poemobiles* has just been published by Demônio Negro (Black Demon), a label of the publishing house Annablume. Another collaboration of Augusto and Plaza’s, *Reduchamp*, originally published in 1976, had also been reedited by them. This label is lead by Vanderley Mendonça, a typographer and translator, who struck a partnership with Annablume two years ago to help him publish and sell books that require a specific artisanship. Vanderley’s admiration for concrete poetry and Augusto de Campos materialized itself for the first time with the reedition of “Colidouescapo”¹⁴ in 2007 (first edited in 1971) through Amauta Editorial, where he was a member of the board. “All books of this label [Demônio Negro] are

published on demand, this way more effort and refinement go into the product without making things expensive”.¹⁵ The successive runs of *Poemóviles* are a case in point: 220 copies were prepared for the release (November 2010); 100 were prepared in January 2011; 50 in February and 110 in March of the same year. “I believe this is a viable option for Poetry nowadays, specially for experimental poetry”.¹⁶ Vanderley focuses in publishing relevant experimental works through the label Biblioteca Universal Demônio Negro, while also reediting works of the same type that became rare. For such undertaking, says Vanderley: “I studied in specific the typography of Leipzig’s Academy of Visual Arts; binding and finishings”.¹⁷ Still, this doesn’t mean a nostalgic penchant for the past: “I like the modern digital book just fine. On the other hand, as a graphic artist, I have as a goal the use and preservation of the forms of reproduction of the book that often end without having been properly explored as an art form”.¹⁸

Another important collaboration of Augusto de Campos with Julio Plaza, which hasn’t been reedited, is *Caixa-Preta* (Black box). They took the concept from electronics, and in a sense it was the opposite of the *Poemóviles*, a work of more immediate understanding. This box is comprised of poems-objects of Augusto and several works by Plaza, such as his “cubogramas montáveis” (assemblable cubograms), as well as a vinyl recording of Caetano Veloso¹⁹ interpreting two of Augusto’s concrete poems: “dias dias dias” (days days days) and “pulsar” (to pulsate). This was one of those works that might have never been completed, if it weren’t for Ertho’s financial support. The actual assemblage of the box took place in Plaza’s house, which also functioned as his atelier. Poets, artists and friends would get together and form the assembly line, working from previously organized piles of printed paper. They put together a thousand copies of this box and released it on December 19th in the Gabinete de Artes Gráficas, for 150

cruzeiros a piece, at an art gallery on Haddock Lobo, a quaint street in São Paulo's swanky Jardim Paulista neighborhood. "The Gallery was painted black and Edinízio²⁰ performed, dragging himself through the corridors holding a fan of sorts, that he had named "ligélio", as a homage to Lygia Clark and Helio Oiticica. It was a success, good sales, we then put the Caixa Preta for sale at the Duas Cidades bookstore".²¹ The box was also sold at Kosmos, a well-known antiquarian bookseller. When something did sell, the payment would be made to them within 90 days.

Behind the scenes, the other main character of Brazilian poetry was the engineer, bibliophile, poet, and scholar, Erthos Albino de Souza. Originally from Minas Gerais, he spent most of his life in Salvador, Bahia's capital. As a researcher, he liked solving problems, having uncovered works by Pedro Kilkerry, Patrícia Galvão (Pagu), and Sousândrade, nowadays recognized for their contribution to Brazilian literature. A pioneer in the use of the computer to create art and poetry as well as for statistical analysis of literary texts, Erthos is still virtually unknown. It was only recently, with an exhibition dedicated to his work, that he has been revealed to the public.²² Modest and generous, he decided to dedicate himself to the promotion of works besides his own. Among all concrete poets Erthos helped, Augusto admits being "the greatest beneficiary". Commenting on the correspondence between the two, "I have my part organized, but his part might have ended up in Mindlin's²³ library", who had bought part of his belongings. At the end of his life Erthos had lost his memory and couldn't recognize anyone, due to Alzheimer's disease.

Erthos Albino and the Campos brothers first made contact in 1962, when Erthos took notice of the studies they were undertaking on the poet Sousândrade. Erthos, then an engineer at Petrobras in Salvador, proposed to finance the recovery of the poet's oeuvre. He had yet to

meet them in person and, until 1969, they kept in touch only through mail. According to Augusto, he got in touch after

he read at the page “Invenção”, of the *Correio Paulistano* (1960) newspaper, what in time would turn into *Revisão de Sousândrade* and would also be published in the *Revista do Livro* (Book Magazine), printed by the Instituto Nacional do Livro (National Institute for the Book). “Why don’t you publish it?” I looked for a small publishing house – Obelisco – and gave the budget to Erthos. He sent us a check that covered all costs at once.²⁴

In addition to financing several publications by concrete and avant-garde poets, Erthos, together with poet and anthropologist Antônio Risério, created the magazine *Código* (Code). This became perhaps the longest-lived Brazilian avant-garde poetry magazine, with 12 numbers published until 1990.

The concrete poets also had works printed typographically by Cleber Teixeira’s Noa Noa, at Florianópolis (capital of the southern state of Santa Catarina), and by Guilherme Mansur’s Tipografia do Fundo de Ouro Preto (Ouro Preto is a colonial city in the state of Minas Gerais). The silkscreen artist Omar Guedes (1947-1989) printed postcard poems and a few other works, notably the *Ex Poemas* (1985). Augusto considers Omar’s postcards amongst the best he ever printed. In an interview to Ana Lúcia Vasconcelos, in 1986, Augusto commented in detail the creation of these cards:

I work with visual plans that perform very well in large dimensions and in colors. They can be hanged on the walls. The thing is that publishers hurdle the use of color, claiming it raises the price. Hence the idea Omar and I had of working my poems with complete freedom. Thus, we decided to finance the edition ourselves. The technique used doesn’t allow for large runs, hence the edition had to be limited to 300 copies. We could, then, do a standard edition with sophisticated design, with the use of amazing colors – green on red background, black on black, gold on black – for Omar has absolute domain of the technique: he can bell the cat. When printing

ANTICÉU we used a “dégradé” of blues until we got to white on white, where the Braille comes in. This last poem was the most labored one. We lost 300 copies due to a problem with the photolyt that had slightly reduced the size of the letters. As with the original plan, the relation between the Braille types and the letters has to be very precise, so as to establish an iconic mirror between the letters “l” and “p” and the corresponding signs in Braille.²⁵

When I suggested that, amongst the works of the concrete poets, that his work was the most visual, Augusto pondered that perhaps it was the most spacial. Thus, his poetic ventures have not been limited to paper alone. Music, videos, and even holographic poems have been created through partnerships. The holographies were executed by Moysés Baumstein (1931-1991), who had built a home laboratory in São Paulo in 1983. Augusto dubbed their gatherings in Baumbstein’s home on Tuesdays “holodays”. He had started to explore the technique the year before, perfecting it in a workshop with the German artist Dieter Jung. The holographic poems of Augusto de Campos, Décio Pignatari, Julio Plaza and José Wagner Garcia were assembled at the TRILUZ exhibition, at the Museu da Imagem e do Som in São Paulo, from December 1986 to January 1987. Following, from October to December 1987, was the exhibition TRAMA DO GOSTO, with installations by Júlio Plaza, Décio Pignatari, and Augusto de Campos, at the XIX São Paulo Biennial. From November to December 1987, there was also an exhibition at the University of São Paulo’s Museu de Arte Contemporânea (MAC – Museum of Contemporary Art), titled IDEHOLOGIA.²⁶ This was a play with the words idea and holography, with 15 projects by Augusto de Campos, Décio Pignatari, José Wagner Garcia, Júlio Plaza, and Baumstein himself. Part of these works were shown at the Calouste Gulbekian Foundation (Lisbon), at the Galeria Horizontes (Spain), and, in 2002, at the Centre Régional des Lettres de Basse-Normandie (France). These holograms were never produced

in series and the experimentations unfortunately ceased with the premature death of Baumstein in December 4th, 1991.

When asked if any of this ever became self-financed, Augusto says: “I don’t think it ever has. My first commercial poetry book was edited in 1979, I was 48”.²⁷ Initially, however, they published Pignatari’s “Poesia Pois é Poesia”. “Décio was the oldest one”.²⁸ Augusto, being the youngest of the bunch, didn’t want to impose his book as the first to be published. Thus, he struck a deal with the publisher Duas Cidades: Décio’s book in exchange for the second edition of *Teoria da Poesia Concreta*, which interested them. “I dropped in Duas Cidades a lot”.²⁹ He thinks the two books sold enough copies to pay for the edition, but, “for us these earnings – ten percent on the cover price – had no monetary significance... Things came up sporadically, slowly. In 68 I published *O Balanço da Bossa* (Bossa’s Swing) by Perspectiva and thus came the first editions, cooly. Poetry lagged behind”³⁰ – they struggled to make space for the poetry. Yet, they persevered: they were young and believed in their project. Augusto jests and quotes Sousândrade, who wrote in 1877: “I have already twice heard that *Guesa Errante* will be read in 50 years; it saddened me – a deception of one that writes 50 years earlier”.³¹

NOTES

¹ The original title, in Portuguese, is *Arte e invenção: a materialidade do concreto*, roughly translated: *Concrete poetry’s actuality: art and invention*. This article is, as the concrete poets would put it, a (improved) transcription of an article I published at the Brazilian Academy of Letters’ *Revista Brasileira*, and republished by *Musa Rara*, a Brazilian literature website. Throughout the article, whenever there is a direct citation from an interview or a correspondence, the text is in quotations marks.

² [“hauriu muitas coisas deles, das conversas”]

³ [“foi uma época de assimilação”]

⁴ One of the founders of the Ulm School of Design and its first director.

⁵ [“O tipógrafo, muito habilidoso, utilizava uma ‘máscara’, fazia recorte de um papelão duro. Ele imprimia o vermelho, tirava a máscara, imprimia o verde... e deu certo, salvo

alguns poucos casos nos quais o registro se sobrepôs. Se a tiragem fosse de duzentos exemplares o custo seria bem mais caro, acima de nossas posses, por isso tivemos que nos contentar com a metade. Os textos de *Poetamenos* eram de 1953 e já estávamos em fins de 1954. Para poder publicá-los, eu e Haroldo sacrificamos boa parte dos poemas, e nos limitamos aos poemas em cores e ao CLAUSTROFOBIA, de Haroldo.”]

⁶ [“saia caríssimo”]

⁷ The concrete poets, in Brazil, are as well known for their original poetry as they are for their extensive translation efforts.

⁸ [Trecho de entrevista cedida a Ana Lúcia Vasconcelos em 1986:

“Escrevi a Cummings em 1956 e ele exigiu rever as provas do texto original, alegando que até em sua edição de poemas completos, apesar do cuidado dele, da mulher e de um revisor especializado, tinha havido muitos erros. A apresentação gráfica dos poemas de Cummings é de alta precisão. É um artesão extremamente rigoroso e sutil. Cada letra tem uma posição determinada no espaço, e há diferenças entre o “datilografês”, o “tipografês” e o “linotipês”, que exigem adaptações. Os poemas eram compostos no Rio, na Imprensa Nacional, em tipografia manual. Eu pedi duas provas de cada página. Vertia as correções de Cummings para a prova-gêmea e guardava as corrigidas pelo poeta. Os tipógrafos corrigiam aqui e descorrigiam ali. Houve ao todo oito provas e a batalha só terminou quando eu tirei férias e fui à Imprensa Nacional no Rio trabalhar pessoalmente com o tipógrafo. Afinal, a edição [1960] saiu quase sem erros (descobriu-se depois um parêntese fora do lugar na última linha do poema “i will be”). Foi trabalhoso, mas em compensação fiquei com uma documentação valiosíssima – as correções do próprio punho de Cummings, das quais selecionei algumas páginas para a edição da Brasiliense [1986], pela primeira vez publicadas com as cores originais.”]

⁹ [“um grupo de diplomatas jovens, interessados em literatura moderna”]

¹⁰ “Fim” means “end” in Portuguese. Fundação do Impossível = Foundation for the impossible.

¹¹ [“Foi sugestão do Augusto chamar o nosso grupo de FIM (Fundação do Impossível)... Aquele bando de garotos com alguma grana na mão, dispostos a bancar projetos editoriais para perder dinheiro só poderia mesmo ter um nome desses”]

¹² [“Explicou a dificuldade de editar aquela obra, porque era necessário um grupo de artesãos para cortar com faca, lâmina por lâmina de cada poemóble. Os editores fugiam do projeto como diabo da cruz, porque o custo de edição era simplesmente insustentável. A menos, claro, que um mecenas decidisse bancar a fundo perdido a edição.”]

¹³ [“A publicação foi um sucesso e vendeu a jato. Até ganhamos dinheiro com a edição, o que prova que bons projetos vendem!”]

¹⁴ A play with the word kaleidoscope. “Colido” means “I colide”, “escapo” means “I escape” in Portuguese.

¹⁵ [“Todos os livros do meu selo são feitos sob demanda, possibilitando acabamento manual e um certo requinte, sem onerar muito o custo”]

¹⁶ [“Acredito que para a Poesia, principalmente a experimental, é uma opção viável nestes tempos.”]

¹⁷ [“Estudei particularmente a tipografia na escola superior de artes gráfica e tipográficas de Leipzig, as formas de acabamento, costura e encadernação”]

¹⁸ [“Gosto muito dessa moderna oferta do livro digital. Mas como artista gráfico, tenho como objetivo usar e preservar as formas de reprodução do livro que se extinguem sem terem muitas vezes sido devidamente exploradas como arte”]

¹⁹ One of Brazil’s foremost singer-songwriters and co-founder of the Tropicalia music movement in the late 1960’s.

²⁰ Edinízio Ribeiro Primo (1947-1976) – artist, scenographer, designer. He moved to São Paulo in 1965, where he got a FAAP (Fundação Armando Álvares Penteado – a higher education institution in São Paulo) scholarship for three years. Edinízio got arrested several times during the tough years of dictatorship. He achieved some recognition for the design of two album covers: Gilberto Gil’s 2222 (1972) and Gal Costa’s Índia (1973).

²¹ [“Pintou-se de preto a parede da Galeria, e Edinízio fez uma espécie de happening, se arrastava pelos corredores com um objeto, uma espécie de grande leque desdobrável que chamava de “ligélio”, em homenagem a Lygia Clark e Helio Oiticica. Foi um sucesso, vendeu-se bem, depois colocamos a Caixa Preta na livraria Duas Cidades”]

²² In Rio de Janeiro, the Cultural Center of the Moreira Salles Institute presented in 2010, from August 25th to October 24th, the exhibition “Erthos Albino de Souza. Poesia: do dátilo ao dígito” (Poetry: from dactile to digital), curated by Augusto de Campos and André Vallias. The audio of the roundtable they organized is available at: <http://ims.uol.com.br/Radio/D489>

²³ José Mindlin (1914-2010) was Brazil’s most important bibliophile in the past decades. The Brazilian part of his collections was donated to USP, where a building was constructed to keep it. It is also being digitalized: <http://www.brasiliana.usp.br/en/node/922>

²⁴ [“ele viu a publicação do que seria o embrião da Revisão de Sousândrade, publicada na página “Invenção” do Correio Paulistano (1960), que, depois, saiu na Revista do Livro, do Instituto Nacional do Livro. “Vocês não pensam em editar?” Procurei uma pequena editora, a Obelisco, passei o orçamento ao Erthos e ele, sem titubear, nos mandou um cheque para pagar todos os custos”]

²⁵ [Eu trabalho com projetos visuais que funcionam muito bem em grandes dimensões e em cores. Você pode colocar na parede. Acontece que os editores opõem os maiores obstáculos ao uso da cor, alegando que encarece a produção. Daí a idéia de fazermos, eu e o Omar, um trabalho com plena liberdade com os meus poemas. Resolvemos assim, nós dois, bancar a edição. A técnica da serigrafia não permite grandes tiragens. Assim a edição teve que ser limitada a 300 exemplares. Em compensação pudemos fazer uma edição-padrão de alto nível de design, com as cores mais incríveis – verde sobre fundo vermelho, preta sobre preta, ouro sobre preto – já que o Omar tem um domínio absoluto da técnica serigráfica: ele “grava perfume”. Na impressão de ANTICÉU, usamos um “dégradé” de azuis até o branco sobre branco na área em que entra o Braille. Este último poema foi o que deu mais trabalho. Perdemos trzentas cópias devido a um problema com o fotolito, que reduzira ligeiramente as letras. Na minha programação, o ajuste entre os tipos-Braille e as letras tem que ser muito preciso para que se estabeleça o espelho icônico entre as letras “l” e “p” e os signos correspondentes em Braille.]

²⁶ Documented in the magazine Código, nº 12.

²⁷ [“acho que nunca. Livro de poesia, comercial, o primeiro que saiu meu foi em 1979, eu tinha 48 anos”.]

²⁸ [“O Décio era o mais velho”]

²⁹ [Eu ia muito a Duas Cidades.]

³⁰ [“para nós isso não tinha maior significação pecuniária, dez por cento sobre preço de capa... As coisas foram surgindo muito lenta e esporadicamente. Lancei em 68, pela Editora Perspectiva, O Balanço da Bossa e então foram surgindo assim, timidamente, as primeiras edições. O que mais tardou foi propriamente a poesia”]

³¹ [“Ouvi dizer já por duas vezes que o *Guesa Errante* será lido cinquenta anos depois; entristeci – decepção de quem escreve cinquenta anos antes.”]

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