

# christian ide hintze:

## poetry in times of transition

### 7fold poetics



from oral to literary, from literary to multimedia

from analogue to digital

from 1directional to multi directional

paper for the 2nd international conference on creativity and writing

orivesi college of art, orivesi, finland, november 19 to 22, 2010

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[www.ide7fold.net/7fold-poetics](http://www.ide7fold.net/7fold-poetics)

## notes

1.

what we are witnessing today is a fundamental change in production, perception & perspective. my generation was brought up by the notion that the writing is the defining cultural code. i read poetry. i wrote poetry. i received my basic knowledge via book & literary instruction. i was taught to not believe in images & sounds, but in the linear, consecutive and historic way of looking at people, things & ideas, be it straight forward, dialectic, prophetic or metaphoric. i expected to find truth by carefully following the black & the white of the letters & the spaces in between them. i knew what poetry was & i knew my holy books. i was used to dealing with paper & pencil & time consuming research in libraries. i was focused on a national & standardized language (german), had to know some latin & greek, was always a little bit shy about my own tongue (austrian, officially not recognized) & learned my english as a kind of a countercultural act (chuck berry, jimi hendrix, janis joplin, joni mitchel, john lennon, bob dylan).

2.

the younger generation today is beginning from a different point of view. my son, my students, parts of my audiences: they like to speak in non-literary, audiovisual codes. sometimes, it seems, in even quite ancient or archaic patterns. they exchange their holy cds, their holy dvds, their holy webaddresses & and display their holy icons & tatoos on their t-shirts & skins. they download & send jpegs, mpegs & mp3s. they watch live streamings & create forums & sites & analogue gatherings. they are open for local & global perspectives & don't care too much about national boundaries & standardized language. they are learning by doing & doing by learning new features & programs. they are used to having everything right there at their fingertips. they use their english not as another national language, but as the currently used global language which – in 50 years from now – could as well be chinese, arabic, hindi or something like global creole. in chatrooms & blogs, via email & sms, at ralleys & raves they invent their own signs & symbols which – in some cases – give you the idea: there is a new language a-coming with some good poetry in the pipeline.

3.

to better meet our students' needs, 2 fields of presentation & discussion are important.

- an awareness of how poetry developed throughout history: in the beginning: an entity of body, voice & situation, with a ritual & ceremonial background. transition 1: a new technology – the writing – is introduced, enriches poetry, but – by getting standardized – gradually narrows its possibilities to the page. transition 2: new technologies – audio, video, internet – are introduced, new forms of poetry are possible & at the same time stimulate a new interest in very old forms of poetry – using body, voice & situation, for example.

(schema 1)

- basic information on pioneers like Rimbaud, the French "poètes sonores", the "Viennese group", the Beat & rock & pop poets. general & specific arguments on how to define or categorize those "new forms of poetry" (schema 2)

4.

on transition 1 (oral to literary): read

- Plato: Phaedrus

- Milman Parry: The Making of Homeric Verse: The Collected Papers of Milman Parry

- Eric A. Havelock: Preface to Plato, The Muse Learns to Write

- Walter J. Ong: Orality and Literacy

on transition 2 (literary to digital): observe your days & nights.

## poetry in times of transition (schema 1)

↑		<b>digital</b>	digital institutions in the making (yahoo, google, youtube, facebook etc.)	new technologies – audio, video, internet – are introduced, new forms of poetry are possible & at the same time open up fresh interest in very old forms
	1900 2000	<b>transition 2</b>	numerous spelling reforms	national orthographies < international phonetic & symbolic alphabets < interactive multidirectional patterns
			founding of poetry schools (writing schools – multimedia schools)	institute for literature nguyễn du (vietnam), jack kerouac school of disembodied poetics (usa), the vienna poetry school (austria), escuela de poesía de medellín (colombia), literarni akademie (czech republic), creative writing departments at universities a.o.
			pioneers of transition 2	rimbaud, the dadaists, the zaum poets, the poètes sonores, sanders, lora totino, de campos, rühm, jandl, lehto, ono, the four horsemen, anderson, bernstein, namtchylak, siemeister, the beat & rock & pop poets a. o.
		<b>literary historic</b>	literary institutions (churches, academies, etc.)	a new technology – the writing – enriches poetry, but – by becoming officialized – gradually limits its possibilities to the page
	400 500 600 b.c.	<b>transition 1</b>	spelling reform by archinos (403 b.c.)	phonetic < phonographic < orthographic
			founding of poetry schools (rhetoric schools – writing schools)	sappho, gorgo, andromeds, terpandros (lesbos), ainesimbrotta (sparta), pythagoras (croton, metapontum), plato (athens / akademeia) a.o.
			pioneers of transition 1	poets who first used letters & characters publicly
		<b>oral mythic</b>	oral institutions (shamanic, ceremonial, ritual)	poetry as an entity of body, voice & situation




ongoing revision & addition. data on asian, african, oceanian & ancient american poetry still missing. related notes published in:

- christian ide hintze: the code revolution of the authors, in: homo sonorus. an international anthology of sound poetry. book + 4 cds. ed. by dmitry bulatov. kaliningrad, russia 2001.

- christian ide hintze: l-li-obo, in: cantrills filmnotes. a review of independent cinema and video. ed. by arthur & corinne cantrill. melbourne, australia, october 1984

## 7fold poetics (schema 2)




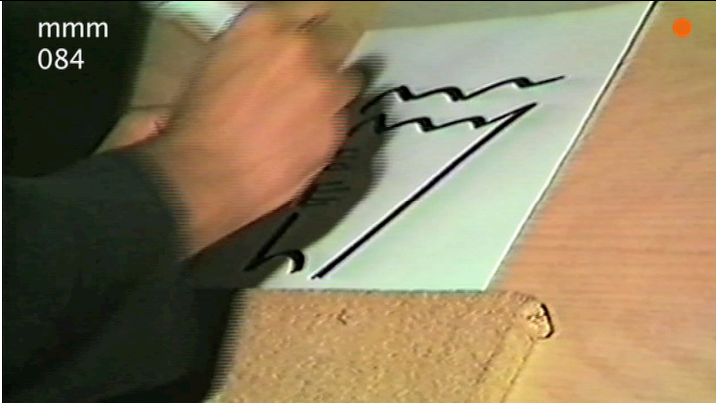



inventing / computing mind: author						
	folder / button / category	primary organising principle	means of realisation	means of composition	com- muni- cation	media of publication
01		acoustic	spoken / sung / heard words / phonemes / gestures	voice, microphone, loudspeaker, analogue / digital audio, whatever can be heard by human ear	1- direc- tional	public speaking / singing, concert, analogue / digital audio media, installation, website
02		visual	visually displayed words / graphemes / gestures, semiotic or optic entities	body, letter, character, symbol, paper, pencil, typewriter, keyboard, analogue / digital video, whatever can be seen by human eye	1- direc- tional	public screening / exhibition / demonstration, book, magazine, analogue / digital video media, installation, website
03		script	written / read words / graphemes	hand, letter, character, symbol, paper, pencil, typewriter, keyboard	1- direc- tional	public reading, papyrus, stone, wood, metal, book, magazine, blog, website
04		body, voice, situation, acoustic / visual / literary gesture / movement / scene / intervention / concept / ambition / incident			1- direc- tional	public staging / action, analogue / digital audio / video media, installation, website



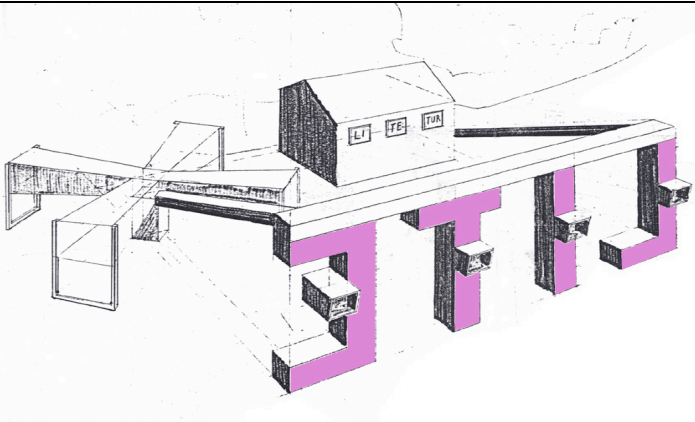


05		interactive intention / action (displayer-player-user)	any acoustic, visual, literary or performative means	any compositional means related to interactive intention / action	2-directional, multi-directional	any media
06		multitude of organisational principles	system of means / structures / features, infrastructure (public space, institution, internet etc.)	multitude of compositional means, any infrastructure	1-/2-directional, multi-directional	multitude of media
07		structured teaching / learning practice	any acoustic, visual, literary or performative means within structured teaching / learning practices	any compositional means within structured teaching / learning practices	1-/2-directional, multi-directional	any media

overall criteria: related to language & artistic ambition

poetry / poetics: from greek word "poein" = to produce / to fabricate in the world of the art of language

7 categories of poetry, examples

<p>acoustic</p> 	<p>huizzi <span style="float: right;">audiofile with waveform, score &amp; captions</span></p> <table border="1" data-bbox="448 439 1121 607"> <thead> <tr> <th></th> <th>v1</th> <th>v2</th> <th>v3</th> <th>ch 1</th> <th>ch 2</th> </tr> </thead> <tbody> <tr> <td>1</td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td>b b</td> <td>bapm dō</td> <td>bapm depm</td> <td>bapm dō</td> </tr> <tr> <td></td> <td></td> <td></td> <td>ba</td> <td>a-</td> <td>ba</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>huzzi depm</td> <td></td> </tr> </tbody> </table> 		v1	v2	v3	ch 1	ch 2	1		b b	bapm dō	bapm depm	bapm dō			b b	bapm dō	bapm depm	bapm dō			b b	bapm dō	bapm depm	bapm dō			b b	bapm dō	bapm depm	bapm dō			b b	bapm dō	bapm depm	bapm dō			b b	bapm dō	bapm depm	bapm dō				ba	a-	ba					huzzi depm		<p>choric spoken sound poem 1986</p>
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<p>literary</p> 	<p>avanzada edad <span style="float: right;">the ripe old age of innocence</span> de la inocencia</p> <p>en la mano, por la que han pasado otras manos con poemas, papeles, tiempos severos y apacibles, surge ahora, cuando la arqueo, un reluciente estanque de un plateado común, comúnmente sembrado de juncos, comúnmente rodeado por el bosque, donde susurra la sagaz sagacidad común. y por encima del borde de la mano pasa la luna, que se reflejaría en el estanque si la frente no chocara con ella y pensara: a decir verdad, ésta es una mano capaz de vaticinios. ¡esta mano!</p>	<p>written poem, translated into spanish 1987</p>																																																						
<p>performative</p> 	<p>tr: ko:m</p> 	<p>asemantic body &amp; voice poetry 2008</p>																																																						

<p>interactive</p> 	<p>fremde sprachen version1</p> <p>zettl scan with translation</p> <div data-bbox="667 344 863 591" style="border: 1px solid black; padding: 5px;"> <p>FREIHE SPRACHEN</p> <p>deutsch: achtzehn buchstaben vierundzwanzig buchstaben english: ten letters italiano: quindici lettere diciasette lettere</p> <p>wer kann mit anderssprachigen versionen weitermachen? Christian Ide Hintze, 86 54 735</p> </div> <p>in german: ACHTZEHN BUCHSTABEN VIERUNDZWANZIG BUCHSTABEN in english: TEN LETTERS in italian: QUINDICI LETTERE DICIASETTE LETTERE who can go on with more translations? name, phone</p> <p>foreign languages version1</p>	<p>leaflet / handout, distributed in the streets</p> <p>1975</p>
<p>infrastructural</p> 		<p>closed circuit 4media installation in public space</p> <p>1984</p>
<p>instructive</p> 		<p>class on "sound poems", jack kerouac school, boulder, usa</p> <p>1995</p>



7fold poetics is a poetics in progress. its basic schema reflects the ambition to find worded folders / buttons / categories for a structured display of my poetry via internet / laptop / audio-video screen. it emphasizes organisation, realisation, composition, communication, media & language options. folders like genre, style, character or certain national specifications are not of primary interest and may be added later on in the process.

christian ide hintze, born 1953, vienna, austria. lyric, performance & multi media poet, director of the *vienna poetry school*. reading & performance tours across europe, usa, latin america, southeast asia. author of books, tapes, cds, dvds, websites.

1974: zettel (● interactive poetry). 1983: mmm (● visual poetry). 1984: temple li-te (● infrastructural poetry). 1987: die goldene flut (● literary poetry). 1993: hanoi teachings (● instructive poetry). 2000: [ampf] (● acoustic poetry). 2010: nantzn (● performative poetry). works on the realisation of a 7fold poetics (●●●●●●● [www.ide7fold.net](http://www.ide7fold.net)).