

FEDERICO FEDERICI

TRANSCRIPTS FROM DEMAGNETIZED TAPES

IN
libri della neve

Transcripts from demagnetized tapes
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ASEMIC-CONCRETE TEXT HYBRIDS

Asemic writing and visual poetry are inherently connected, and the relationship is symbiotic. Thus it is not at all surprising that typewriter-generated concrete poetry (ironically considered by some to be obsolete) is re-emerging in new forms and with considerable vitality in the asemic writing movement.

Federico Federici is one of the master practitioners of this interesting sub-genre. (He is also contributing to my long-held theory of Neo-Concretism.) That contemporary asemic writers and artists should benefit from the triumphs of the “Golden Age” of concrete poetry is, after all, an indication of healthy cultural evolution: a balance of tradition and the iconoclastic.

Working in the context of concrete poetry, Federico Federici uses type-overs (as well as some calligraphy) to generate asemic symbols and structures. I believe this is one of the most promising possibilities for the use of concrete poetry in the asemic realm: The generation of symbols and structures.

Federici also interjects words – mostly nouns – to allow for some degree of “reading” and association. A nature theme emerges: “TREE,” “weed,” “wood,” “leaf,” “deer,” “stone,” etc. The work can be read, but not strictly in a conventional sense. For instance, traditional syntax is lacking yet the sign-system is intact for individual words. Poetically, the work presents a severely fractured pastoral lyric that is neither highly Romanticized nor parodied.

The typewritten structure suggests linearity; however, I believe the piece requires a “depth-of-field” reading. (Both asemics and vispo require new kinds of reading.) One is directed to look into and through the dense layering (not across).

Federici’s asemic-concrete composition implies, I believe, that a “text” is a dense field of accumulated meanings. Meanings can be distorted, obscured or disrupted by others. Emotional response competes with rationality. Linear (conventional) reading is misreading and misleading. True understanding of the text involves seeing into its depth and layers of possibility. The play of these layers of meaning, in turn, creates new meanings. Federici’s work, indeed, uses a randomness principle. The precise geometry of concrete poetry obscures the randomness and creates a deconstructive tension in the work.

The asemic text demands a new kind of “reading” and finding meaning. Federico Federici’s work helps open new possibilities.

De Villo Sloan

- 7 *text surface scanning*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 8 *concrete disassembled poem n.1*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 9 *concrete disassembled poem n.2*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 10 *concrete disassembled poem n.3*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 11 *kein genaues wort datum*, ink pen, charcoal, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 12 *lapses and latencies*, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 13 *wet poem*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 14 *AKT 98-56*, watercolor, glue, dust, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 15 *transkript 27a*, watercolor, glue, fire, ink brush, Olivetti Studio 46 on paper, approx. 145×207 mm, 2018
- 16 *requiem fragment*, watercolor, fire, glue, dust, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 17 *schneestreifen*, watercolor, fire, glue, concrete, Olivetti Studio 46 on paper, approx. 147×205 mm, 2019
- 18 *sampling of a requiem*, ink, glue, chalk, fire, Olivetti Studio 46 on paper, approx. 190×260 mm, 2017
- 19 *conversation through an optical fiber*, watercolor, collage, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 20 *midsummer dusk map*, ink pen, rubber stamps, Olivetti Studio 46 on paper, approx. 80×135 mm, 2018
- 21 *landscape with lacking data*, charcoal, Olivetti Studio 46 on paper, 297×210 mm, 2018
- 22 *woods etc. (homage to Alice Oswald)*, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 23 *parable brut*, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 24 *sound landscape on an early spring day*, ink pen, blue pencil, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 25 *noise of a crumbling poem*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 26 *in herzens mitte*, ink, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 27 *winter '45*, ink pen, glue, Olivetti Studio 46 on cardboard, 160×205 mm, 2019
- 28 *until next winter*, watercolor, inkpen, Olivetti Studio 46 on cardboard, approx. 145×145 mm, 2019
- 29 *ich bin dein vater*, charcoal, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 30 *nach S. Freud*, ink pen, Olivetti Studio 46 on paper, approx. 110×135 mm, 2017
- 31 *ich*, sandpaper, glue, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 32 *æil n.1*, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 33 *æil n.2*, ink brush, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 34 *wie es sich ausschweigt*, pencil, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 35 *to begin a poem with*, ink pen, sandpaper, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 36 *rhymes for a prepared poem*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 37 *gewicht-gedicht*, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 38 *ordgranser*, glue, sandpaper, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 39 *vorm wort*, ink pen, glue, sandpaper, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 40 *histing the reader's attention*, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 41 *the kinetics of text*, charcoal, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 42 *reading between the lines*, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 43 *alles schwebt im wort*, ink, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 44 *hier suchst du das wort im wort*, ink pen, toner, Olivetti Studio 46 on paper, approx. 120×115 mm, 2019
- 45 *feuer*, fire, glue, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 46 *ett ord*, fire, glue, ink pen, Olivetti Studio 46 on paper, 170×55 mm, 2018
- 47 *mir*, ink brush, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 48 *about the horizon*, ink pen, fire, Olivetti Studio 46 on paper, 297×210 mm, 2017
- 49 *nero*, ink pen, ink, glue, transparent paper, Olivetti Studio 46 on paper, approx. 110×115 mm, 2018
- 50 *missed poem*, ink pen, ink, watercolor, Olivetti Studio 46 on paper, 210×297 mm, 2017
- 51 *drowned poem*, ink bush, ink pen, watercolor, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 52 *obscured by alphabets n.1*, ink bush, toner on paper, 297×210 mm, 2017
- 54 *obscured by alphabets n.2*, ink pen, toner on paper, 210×297 mm, 2017
- 55 *alphabet variations*, ink, ink pen, rubber stamps, 210×297 mm, 2018
- 56 *alphabetical fluctuations*, ink pen, Olivetti Studio 46, 210×297 mm, 2017
- 57 *how to dismantle the alphabet to be found*, ink pen, ink brush, sanguine, rubber stamps, 210×297 mm, 2018
- 58 *synapse und symbol*, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 59 *in this rose's other death*, charcoal, ink pen, rubber stamps, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 60 *waste poem*, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2017

- 61 *how does a conversation begin.?*, ink, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 62 *why most words are hidden*, ink pen, pencil, sandpaper, glue, Olivetti Studio 46 on paper, 148×210 mm, 2018
- 63 *notes about a found texture*, ink pen, ink, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 64 *erdgedächtnis*, ink pen, charcoal, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 65 *except statements*, ink, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 66 *die welt, das licht liegen im kampf*, charcoal, ink pen, toner, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 67 *first line of dark*, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 68 *lapses*, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 69 *interfering landscapes*, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 70 *ensamheten*, ink, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 71 *something axiomatic*, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2018
- 72 *black language manifold*, ink, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 73 *das gleichgewicht der welt*, ink, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 74 *how to work around a paradigm*, ink, ink pen, glue, wood chips, rubber stamps on paper, 148×210 mm, 2019
- 75 *denken mit zeichner*, ink, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 76 *notes while listening to the alphabet*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 77 *notizen auf dem weg durch die stadt*, ink, ink pen, glue, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 78 *lines for a prepared poem*, ink brush, ink pen, Olivetti Studio 46 on paper, 210×148 mm, 2019
- 79 *this text: blank*, pencil, ink brush, ink pen, Olivetti Studio 46 on paper, 210×297 mm, 2019
- 80 *im mund der welt*, oil, ink, pencil, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 81 *wort der psyche*, charcoal, ink, ink pen, Olivetti Studio 46 on black cardboard, 130×140 mm, 2019
- 82 *poem of nature*, ink pen, glue, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 83 *wind workbook*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 84 *lutgedicht n.1*, pencil, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 85 *lutgedicht n.2*, ink pen, ink brush, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 86 *lutgedicht n.3*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 87 *war es form.?*, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 88 *ding an sich*, charcoal, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 90 *next to the next person's breathing*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 91 *the room at the centre of*, ink pen, glue, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 92 *Tiresias' gate*, ink pen, crayon, glue, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 93 *vor einem wort*, ink, ink pen, glue, Olivetti Studio 46 on canvas, approx. 130×185 mm, 2020
- 94 *whole*, charcoal, pencil, ink pen, Olivetti Studio 46 on Olivetti paper, 130×185 mm, 2020
- 95 *continuum*, ink, ink pen, pencil, Olivetti Studio 46 on paper and transparent paper, 148×210 mm, 2018
- 96 *es gilt auch für tiere*, ink brush, ink pen, glue, Olivetti Studio 46 on cardboard, approx. 120×225 mm, 2018
- 97 *canto CXVII*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 98 *short essay about concrete poetry*, ink pen, sandpaper, glue, Olivetti Studio 46 on paper, 148×210 mm, 2020
- 99 *nicht ohne grund*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019
- 100 *es gehet aufs ende zu*, ink pen, Olivetti Studio 46 on paper, 148×210 mm, 2019

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Excerpts have appeared in: (electronic) «3:AM Magazine», «Abstract Magazine», «A-Minor», «AOM», «Asemic Front», «Asemics Magazine», «Brave New Word», «Diagram», «Ex-Ex-Lit», «Freshwater Review», «Gasher», «Internet Void», «The Journal», «Koan – The Paragon Press», «Letters Journal», «Memoir Magazine», «The New Post-Literate», «Niedern-Gasse», «nokurno.fi», «The Operating System», «Otoliths», «Raw Art Review», «Riggwelter», «Roanoke Review», «The Scriblerus», «Stadtsprachen Magazin», «Utsanga», «Watershed Review», «Zetaesse», «Zoomoozophone»; (print) «Art in America», «Digressioni», «Europoe», «Jelly Bucket», «Havik», «Maintenant – Journal of contemporary dada writing and art», «Meat for tea», «Metonym Journal», «New Plains Review», «Obra/Artifact», «Ós Pressan», «Perspektive», «Sand», «Sheepshead Review», «The Shanghai Literary Review», «Stoneboats», «Stonecoast Review», «Tiny Spoon», «ToCall», «Tule Review», «Tuli & Savu», «Unknown Quantities», «Welter».