



POEMS WITHOUT WORDS

FERNANDO AGUIAR

**POEMS  
WITHOUT  
WORDS**

## INTRODUCTION

The minimalist poems in this book were written between December 1991 and February 1992. *Poems Without Words* includes all of the 103 works in the series.

In 1994, the publishing house experimentelle texte (Siegen, Germany, directed by Karl Riha and Siegfried J. Schmidt) published the book *Minimal Poems*, consisting of seven chapters from this series, although not all of the chapters included their final constituent parts, as they do here.

In 2008, Derek Beaulieu edited a chapbook (No press, Calgary, Canada) with a selection of ten of these poems. Over the years, additional selections have been included in other books, collective and individual exhibitions, an anthology, chapbooks and several international magazines.

In the conception and creation of these poems, I strive to reduce the poem to its minimal expressive form: the letter. I focus my attention on typeface, on the body of the letter, and on its design. Associations with other letters or inflections as punctuation and accentuation (which here acquire the weight and communicative value of the letter), scale and the use of space and relative position of letters in relation to each other, each determine the aesthetic of the poem, which, in almost every case, is void of “message” as content.

A letter may contain other letters (letters born from the body of these letters) thereby generating the poetic in the poem’s interior. The meaning accumulated through words and phrases are left outside of this exploration; here poetic value results from form and from arrangement.

It is a poetics of aesthetics, of structure, of superimposition, of environment, of relationship, of corrosion, and of the (de)composition of the letter.

Here, literally, the letter is the poem!

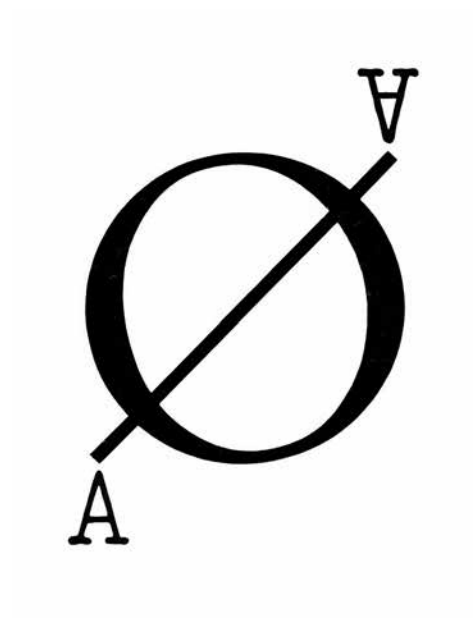
*Fernando Aguiar, May 2019*

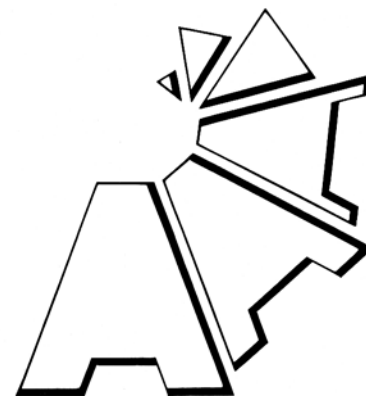
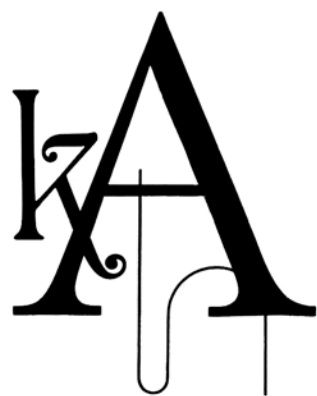
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A POEMS

**AK**





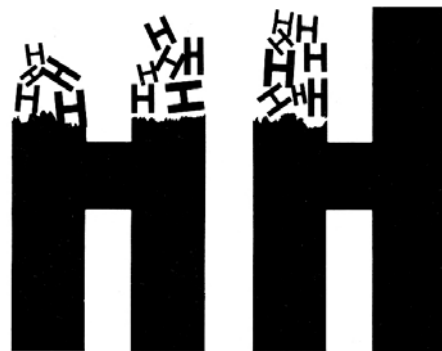
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**LETTERS**





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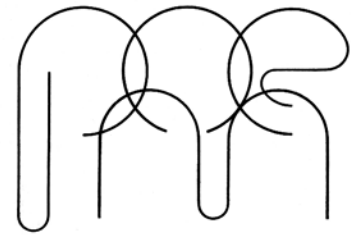
**rrr**  
R R R

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THREE POEMS

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**POEMS WITHOUT WORDS**

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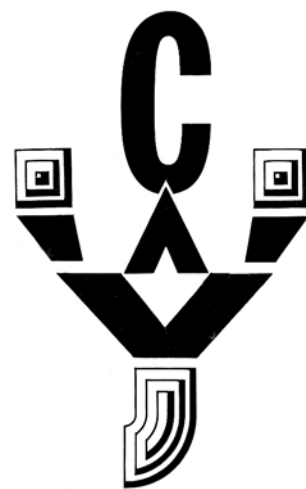
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ACCENTUATIONS





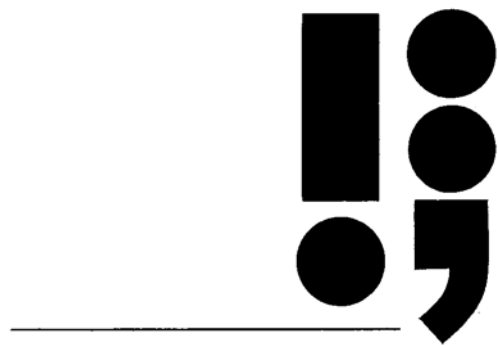
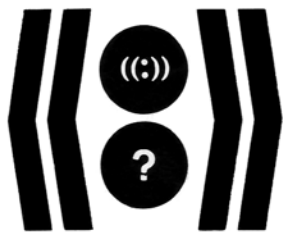


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## **PUNCTUATIONS**





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7.

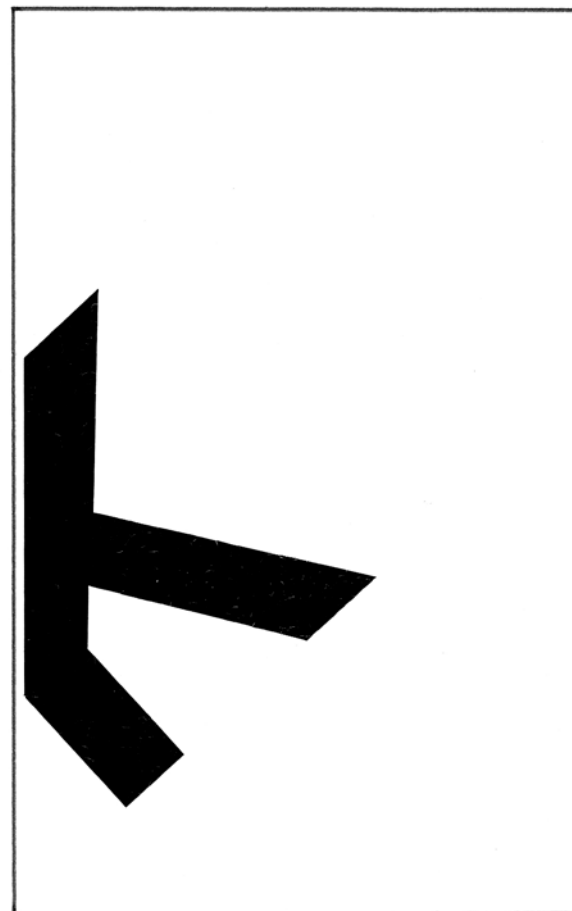
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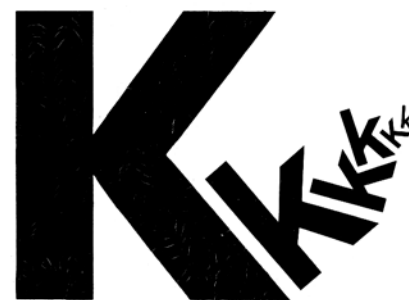
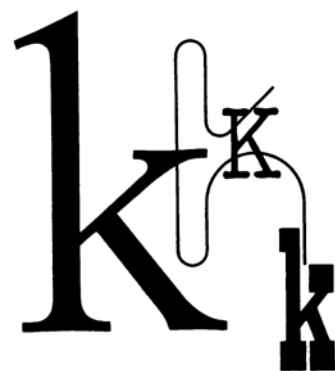
POEMS IN K

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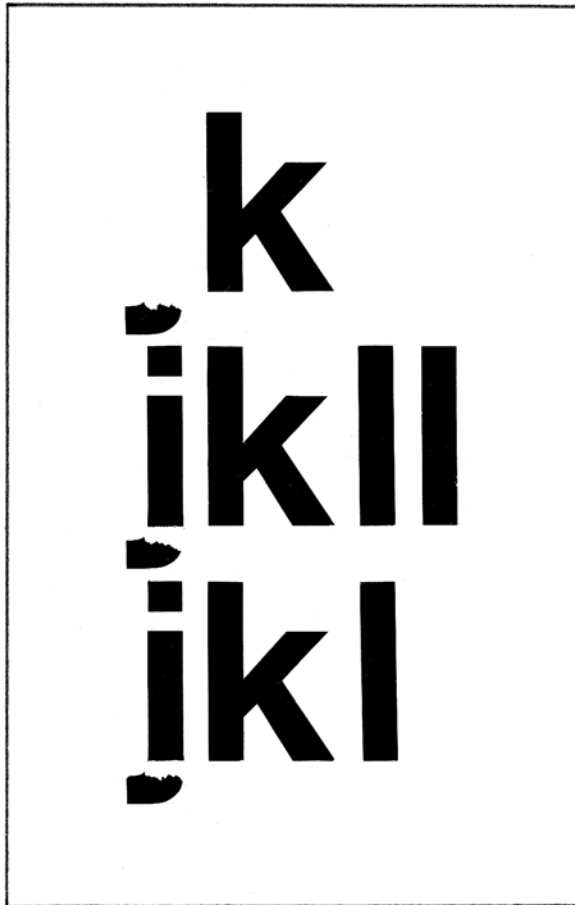




kkk



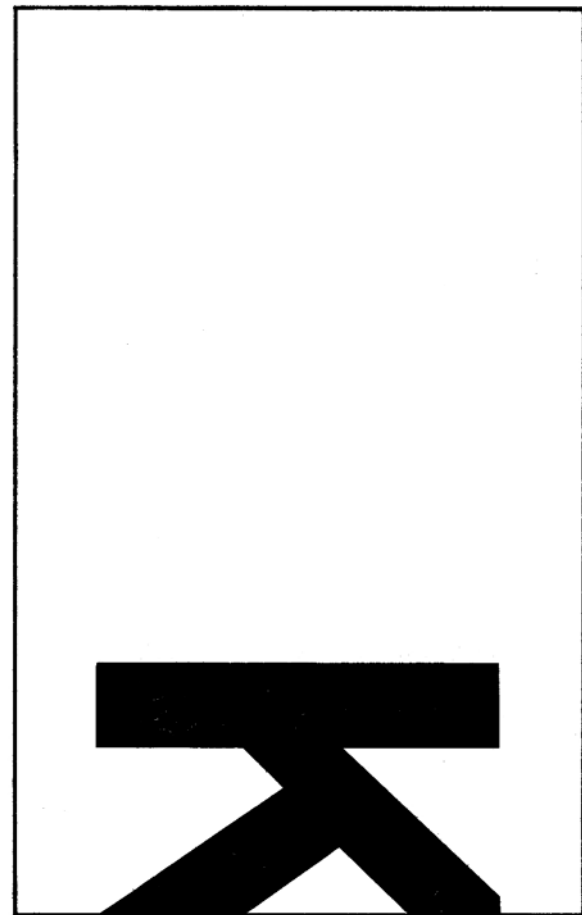
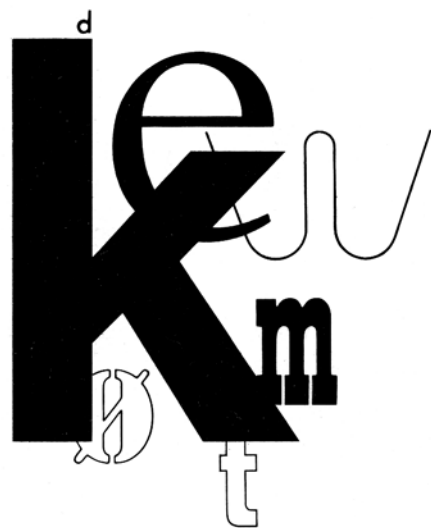
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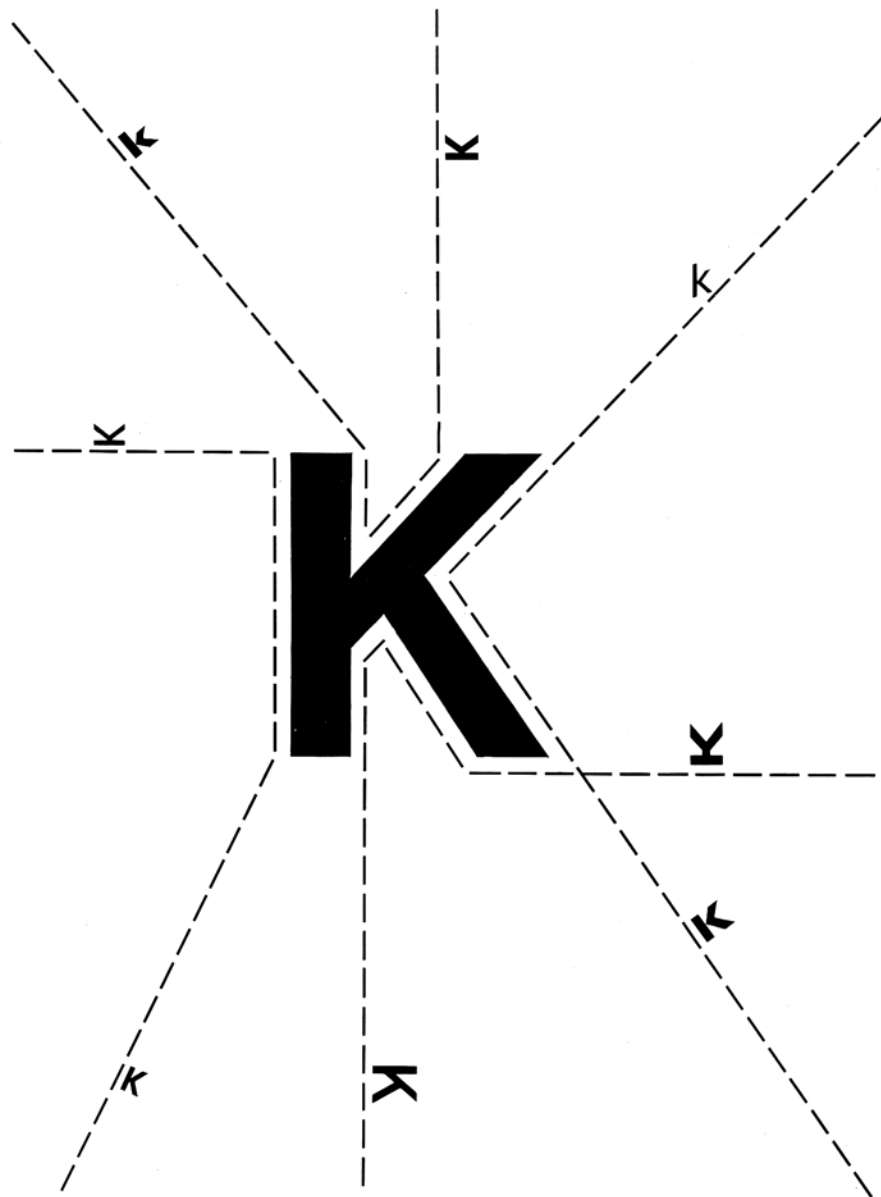


k<sup>A</sup><sub>Q</sub>m

k<sup>bsm-kst</sup>



ih  
kj



**EIGHT.**

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**8 POEMS**

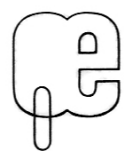
POEM

9.

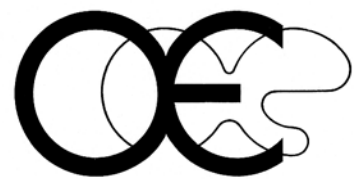
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**e AND O**









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**POEWS**



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W

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eqQkcñGZΣrQæer

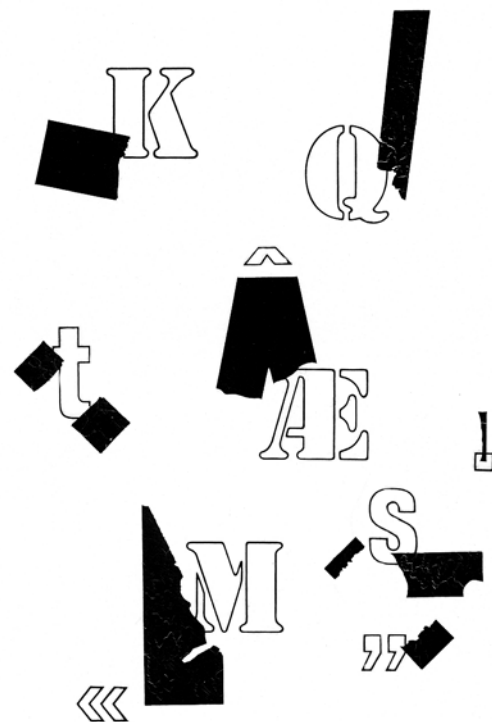


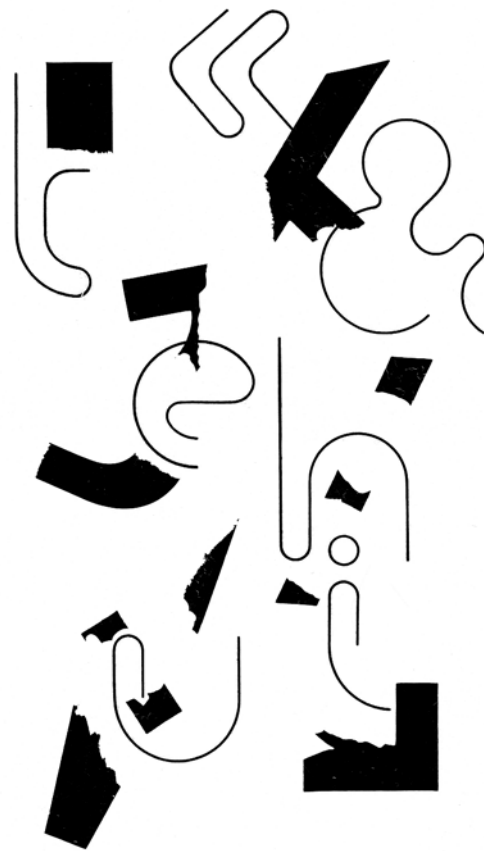


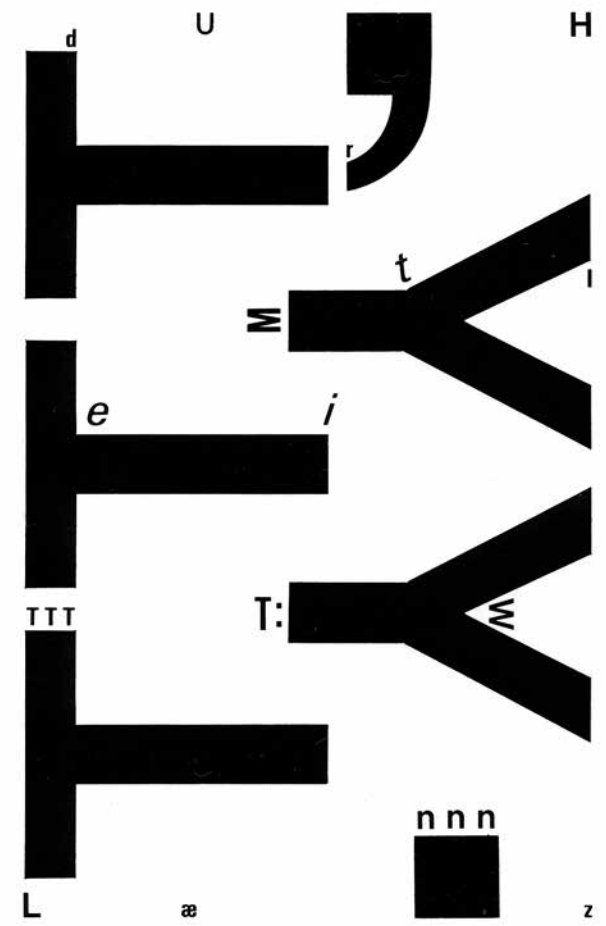
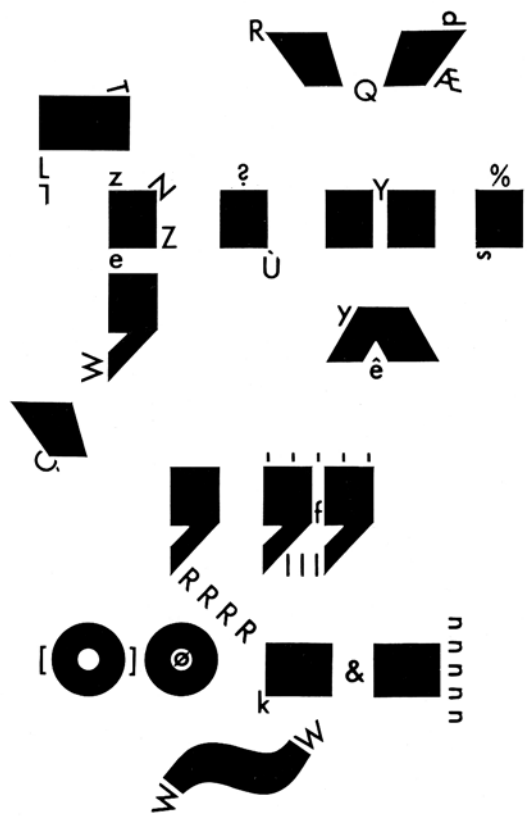
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**CONJUNCTIONS**







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POEMS



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**5**  
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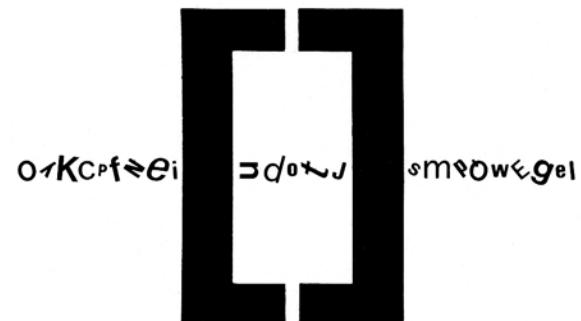


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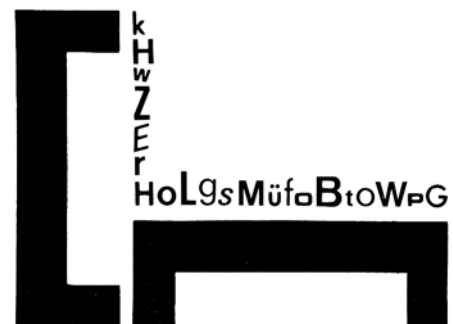
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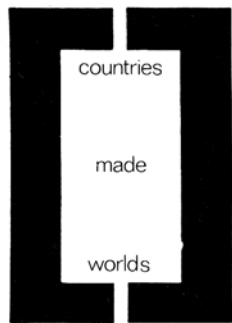
**(IN/OUT)**













**14.**

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**POEMS WITH WORDS**



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in Out



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**15.**

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**AND OTHER POEMS**

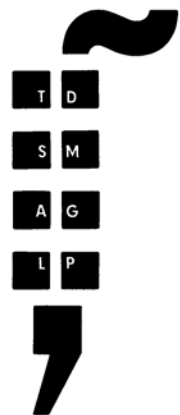
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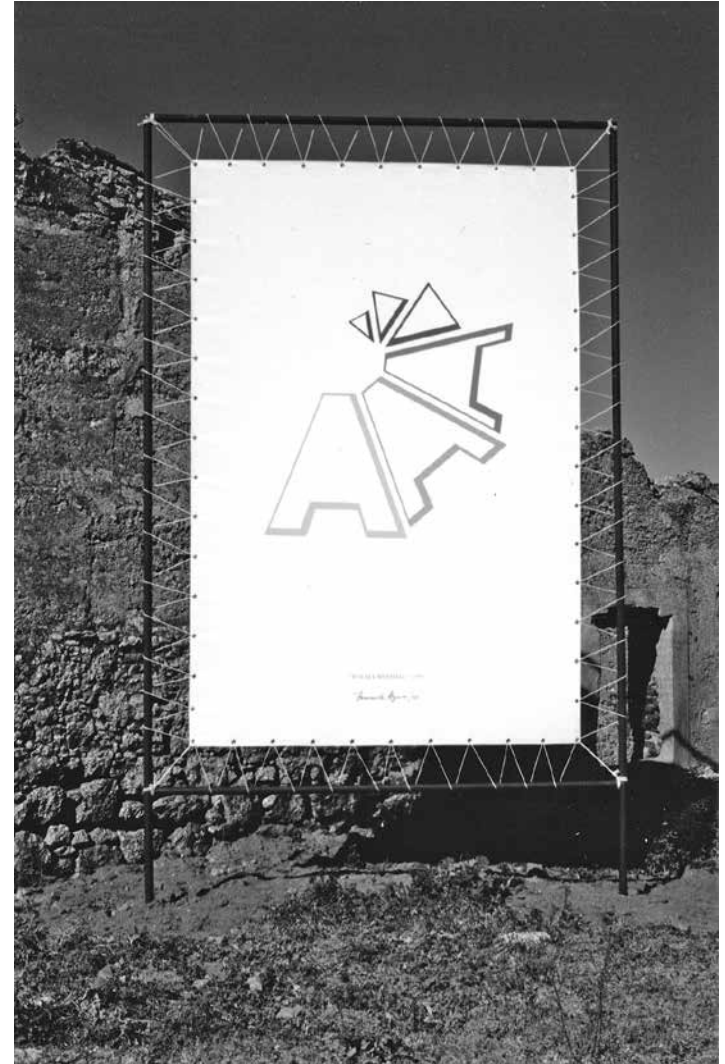


## **DOCUMENTATION**

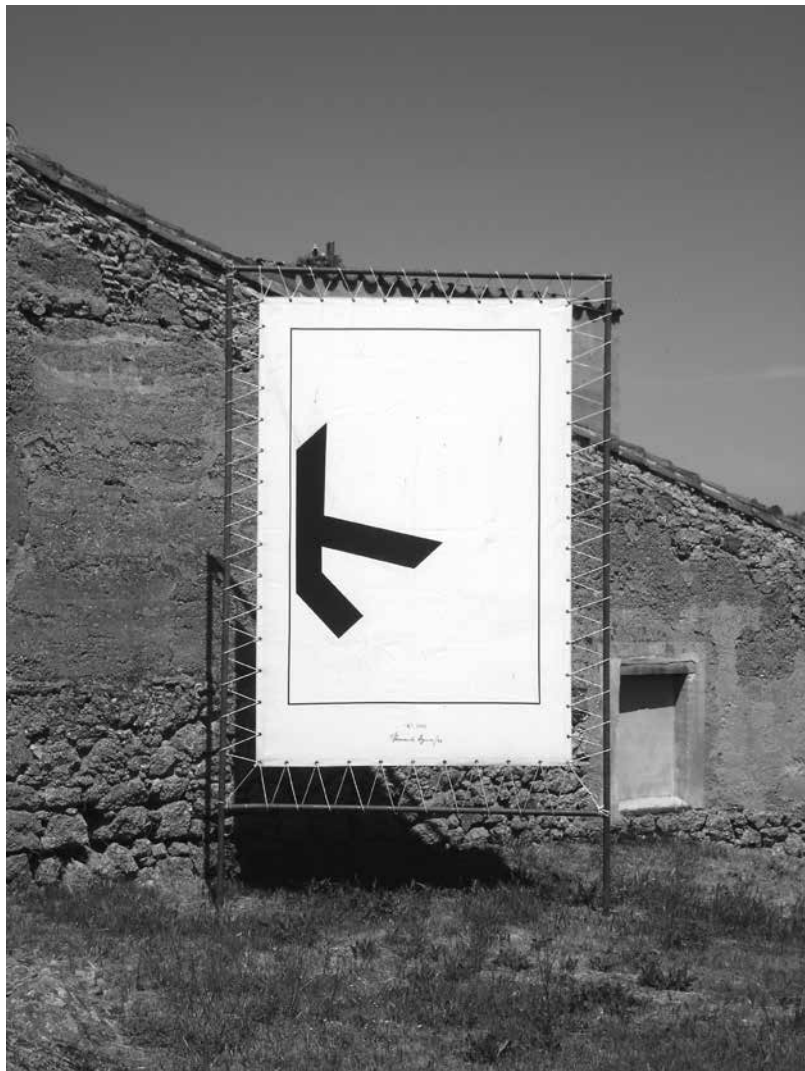
Some of the poems in this collection were reworked and reused as larger scale visual pieces, sculptures and even as the basis for a performance. This section documents these occurrences.



*untitled, 300x200 cm, Central Park, Amadora, Portugal, 1994*



*untitled, 300x200 cm, Museo Vostell Malpartida, Malpartida de Cáceres, Spain, 1996*



*untitled, 300x200 cm, Museo Vostell Malpartida, Malpartida de Cáceres, Spain, 1996*



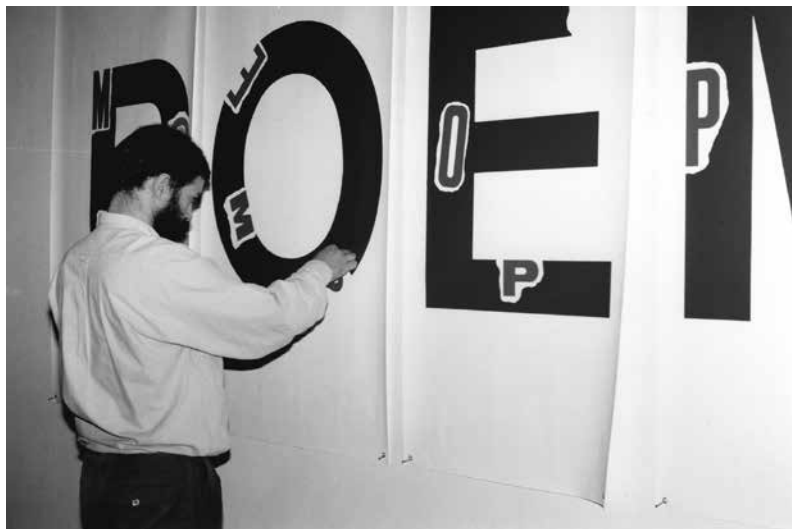
*untitled, 300x200 cm, Park of Liberty, Sintra, Portugal, 1998*



*K, 155x107x47 cm, Pedro Serrenho Gallery – Contemporary Art, Lisbon, Portugal, 2008*



*(L)and, 144x135x63 cm, Pedro Serrenho Gallery – Contemporary Art, Lisbon, Portugal, 2008*



*A poem with four poems in and one out, Grodzka Gallery, Lublin, Poland, 1992*



## SOME OF THESE POEMS HAVE BEEN INCLUDED IN THE FOLLOWING PUBLICATIONS

### Fernando Aguiar solo:

#### CATALOGUES

*In/Out*, Grodzka Gallery, Lublin, Poland, 1992

*O Contrario do Tempo*, Câmara Municipal de Sintra, Portugal, 1998

#### CHAPBOOKS

*Indicis*, Ramon Salvo Ediciones, Barcelona, Spain, 1995

*Poemas en A*, P.O.E.M.A.S, Valladolid, Spain, 1997

*This is Visual Poetry by Fernando Aguiar*, Chapbook Publisher, Kingston, U.S.A., 2011

#### BOOK

*Tudo Por Tudo*, Escrituras Editora, São Paulo, Brazil, 2009

### Collective publications:

#### COLLABORATIVE CHAPBOOKS

*Two Views* (with Jerry Madson), Truly Fine Press, Bemidji, U.S.A., 1993

*Poetas 3 X 6 Poemas* (with José Luis Campal and Rafael Marin),

P.O.E.M.A.S, Valladolid, Spain, 1996

*Langue de Feu* (with Frank Laliberté), Steack Haché, Montréal, Canada, 2005

#### ANTHOLOGY

*10 Ans de Poésie Direct – Attendez-Moi Je Reviens*, Musées de Marseille, Marseille, France, 1995

#### MAGAZINES

*Asemic and Rrat Magazine* (Australia)

*Comunic'Arte, Dimensão – Revista Internacional de Poesia, Garatuja, Instantes – Revista Literária, Meio-Tom Poesia e Prosa, Notas Literárias, Nozarte, O Radar, Paratodos, Pensaminto, Poiésis – Literatura, Pensamento & Arte and Telescópio* (Brazil)

*5'9'': An Assembling, Steack Haché and Van* (Canada)

*Anartiste – Les Nouvelles Libertaines* (France)

*Uni/Vers(:) – Visuelle und Experimentelle Poesie International* (Germany)

*Magyar Műhely – Quartely Art Magazine* (Hungary)

*Franticham's - Assembling Box* (Ireland)

*Terra del Fuoco* (Italy)

*The Penguin* (Netherlands)

*Resina* (Portugal)

*Alabastro, Ayvelar, Infitesmal – Poesia Visual, Parking – Revistilla de Xperimentos Poéticos, Piedra Lunar, P.O.Box and Sense Títol – Publicació Alternativa de Poesia* (Spain)

*Bambu, Generator – An International Anthology of Visual and Language*

*Poetries and Lost And Found Times* (U.S.A.)

*Open World* (Yugoslavia)

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Designed by Joakim Norling  
Translations: Bruno Neiva  
Special thanks to Derek Beaulieu and Amanda Earl

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"Aguiar has spent his life dedicated to the alphabet: I have witnessed him as a magician giving imaginative performances internationally, electrifying insights into the vibrancy of western letterforms; as exhibitor and publisher of his prolific visual poems; as curator of important exhibitions in which I have participated; as founder of the Association of Living Poetry, Lisbon."

*Paula Claire*

"This magical world of the visual word and the typographic alphabet reveals to us a virtuous and dominating poet, filled with concepts, letters and words. (...) in other words, the poetics of Fernando Aguiar oscillates within the dominant dialectic tension between structure and deconstruction."

*Jorge Pais de Sousa*

"Above all, Aguiar is an artist-poet, who believes that the traditional sequential and linear poetic lyric form is insufficient for conveying the energy of thought in action in linguistic expression. Thus, moving beyond the confines of the page, Aguiar expands the genre by bringing poetic expression into uncharted territories. When one considers the body of his work, then it, in itself reads like a life-long poetic critique and discourse, taking on remarkable forms and shapes."

*Karl E. Jirgens*

