

Defining Concrete Poetry

("I know it when I see it")

S Cearley

One of the first things a person might think when viewing a concrete poem is "How is this a poem, a work of literature, and not a work of graphic design, or art?" In many respects, if we painted a word on a wall, or posted a photo of one online, we could at once call it art, or we could call it a poem. But why a poem? Why would someone define one work as a poem but another work as graphic arts and maybe another as simply advertising?

There are MANY books written on this subject since the mid 1950s. These books are all primarily academic and expensive if you want to find them. The exceptions are Mary Ellen Solt's Concrete Poetry, A World View and Emmett Williams' An Anthology of Concrete Poetry. If you want to dive deeply into reading about concrete poetry, then I recommend these two books.

What can this paper do that the other books cannot? I'll try to be succinct, and straightforward. As I am not an academic I am free to write like a non-academic. As my first philosophy professor said of a book about pre-Socratic philosophers, "the work is very accessible and easy-to-understand, and therefore ignored by academics."

There are three defining statements why a work is considered a concrete poem:

1. The creator says it is a concrete poem (rather than a painting or something else)
2. It is a work that nearly always incorporates elements of written language, but in a way that nearly always defies normal written language
3. An editor or critic or some similarly-titled person says it is a concrete poem

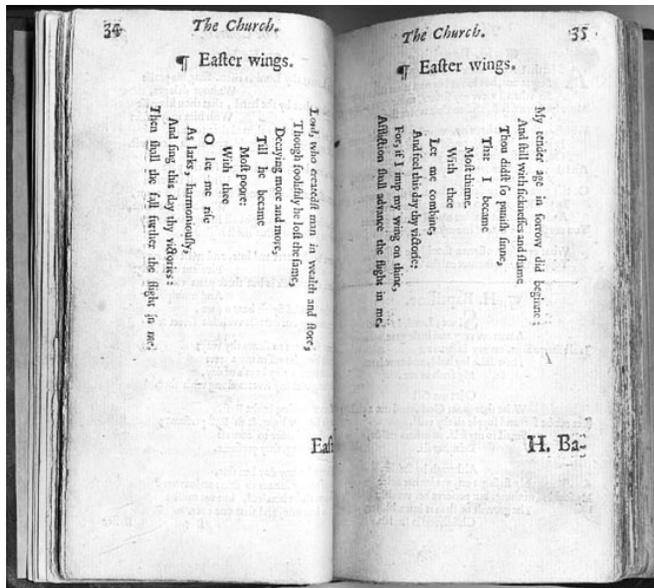
This numbering scheme is in order of importance. For instance, George Herbert and Robert Herrick (Illustration 1) lived centuries before the phrase "concrete poem" was created, so their works were named concrete retroactively. Poets who wrote works that might be considered concrete poems but rejected that title during their lifetime (e.g. Robert Lax) often have their works stuck with the name after they've died.

The first reason is obvious. Given that concrete poetry is a very small and unknown field compared to visual arts, then if someone wants to call their work a concrete poem rather than a piece of art, then that's all it takes. The work is almost guaranteed to have a smaller audience, and won't be as well known.

But that doesn't answer why someone would want to call something a concrete poem, and why something *might* be called a concrete poem. It's fine that someone wants to call their work a concrete poem, but they must have a reason to want to place their creative output in that category. So the function of this paper is to work out what exactly is going on in Statement 2.

Before continuing, you should know that there is some conflict among the higher literary persons and personas (that is, academics, and those who feel like they have a vested interest in appearing academic) about the use of the term "concrete poetry." The more common term is "visual poetry" for a few reasons. One, it incorporates a wider sense of what can be considered poetry. Two, there are different meanings of the term in different languages (see Liselott Gumpel ["Concrete" Poetry from East and West Germany](#) for an extensive description of the difference of the term between East Germany and West Germany, as well as eastern Europe versus western Europe as a whole). Third, it is based in the concretist art movement in the 1930s, where definitive forms are the basis of construction rather than abstract forms (see Martins and Costa, "From Concrete Poetry to Musical Composition"). Fourth, some people feel "concrete" isn't inclusive to some forms such as erasure poetry. There are probably more reasons. However, I prefer the term "concrete poetry," so I use it as the generic term rather than "visual poetry."

The trouble is with an aside such as that is how strongly it shows that I have been dancing around any meaningful definition of the term. I've used it, and all readers already know, at least vaguely, what I mean when I refer to concrete poetry. But how do we define it? Can we define it?



*This Cross-Tree here
Doth Jesus bear,
Who sweetened first
The Death accursed.*

HERE all things ready are, make haste, make haste away;
For, long this work will be, and very short this day.
Why then, go on to act: here's wonders to be done,
Before the last least sand of Thy ninth hour be run;
Or ere dark clouds do dull, or dead the mid-day's sun.

Act when Thou wilt,
Blood will be spilt;
Pure balm, that shall
Bring health to all.
Why then, begin
To pour first in
Some drops of wine,
In stead of brine,
To search the wound,
So long unsound:
And, when that's done,
Let oil, next, run,
To cure the sore
Sin made before,
And O! dear Christ,
E'en as Thou did'st,
Look down, and see
Us weep for Thee.
And tho' (love knows)
Thy dreadful woes
We cannot ease;
Yet do Thou please,
Who mercy art,
T' accept each heart,
That gladly would
Help, if it could.
Meanwhile, let me,
Beneath this Tree,
This honor have,
To make my grave.

Illustration 1: Herbert's "Easter Wings" (left), Herrick's "This Cross Tree Here" (typeset by Tim Smith, right)

The concept of a concrete poem is simple. The ancient Greeks first shaped lines of words into something approaching the form of the subject. There were other examples, rare enough to almost list, such as George Herbert's "Easter Wings" and Robert Herrick's "This Cross Tree Here" (Illustration 1), both in the 17th century, where lines of poetry written to approximate a shape. Apollinaire, in the early 20th century, created an entire book of this form of poetry titled Calligrams, and that is seen as the beginning of a structured approach to looking at formed poems as literature (Illustration 2).

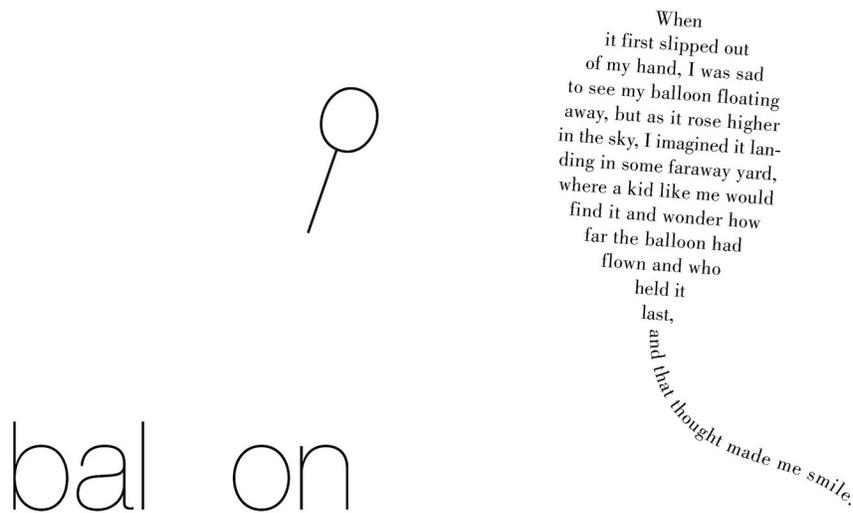


Illustration 3: Bob Raczka, "Balloon" from the book Wet Cement

These “children’s” formed poems are easily readable and understandable as text. They are works for children, meant to be accessible to children and read with little to no adult help. The form specifically reflects the playfulness of the text but also is there to reinforce the concept of the words in a “flash card” kind of representation. The shape adds to the child’s fun in reading. Even if the formed aspect were not present, it would still be readable and understandable as verses about a balloon floating away, or a dog in a park, or a tree with a swing. They are lovely and fun poems, but there is also something different about them. We don’t intellectually engage with poetry for children the same way we do with the works of, as examples, Nikki Giovanni or Frank Baez or Wislawa Szymborska. (Whether we should have no intellectual stratification between these two groups is not the issue here.) We feel there is a stronger, deeper meaning in their works, possibly because there is a stronger, deeper attachment to the symbols in the “adult” poems. Children are learning these symbols, after all, and require simpler concepts and simple symbols. The more literary poetry has an insight into complex emotions and ideas that we believe and understand as different, whether or not they truly are different. The “grown-up” poems also often rely on exploring vague concepts. Where children’s poems use the form as a layer of reinforcing the concept, the more “artistic” or “grownup” concrete poems use the layer of form as an abstraction. It is communicating meaning as an artistic work, but it is more along the lines of heightened context, a method of feeling that is not as easily communicable with words as it is with line and form.

So when we look at the more complex works of concrete poetry, we see an abstraction that we take as artistic. But we are back to where we started: why is it a poem? What makes it literature and not art? Or taking it even further, when is a symbol a pictogram (for instance, the red circle with a diagonal slash to mark Do Not Enter) and not a poetic work? One reason is that the poem uses symbols that are used in language processing. Letters and other characters that we recognize as written communication, even if when seen in the poem they do not fully realize as characters, words, or sentences. When the work in question is made up of letters and punctuation, or when it derives a change in appearance through alteration of font and spacing, then most often you want to classify it as an experimental type of literature rather than one that is visual art.

When you look at this untitled piece from Derek Beaulieu's chapbook *Velvet Touch Lettering*, you recognize the fragments of letters rearranged and put together. If you have experience with rub-on letters you might even see the bits of lettering associated with using rub-on transfers. Sometimes the transfer is incomplete and results in a torn bit of letter on the page. But here they are saved, rearranged, and made into what might be a word, but is certainly communicative. The fragmentation of the letters adds context even if you aren't



Illustration 4: a piece from Velvet Touch Lettering by Derek Beaulieu

familiar with transfer lettering. Bits, fragments, tears, gaps. Each one of these add to the letters in a way that describing them through words could not. The visual degradation of the letters is revived as its own communication, almost its own alphabet. The form is made as a recognizable whole.

Form poems, as previously discussed, are still made today (or constructed, or written; however you wish to name the act of creating the piece). Those types - the form poems aimed at children - are easily found and named. We won't need to continue investigating those types of concrete works. What about those works which have their own beauty, which give is a space of connection, of communicating an emotion, possibly even an emotion connected to a specific space and time? Ernest Fenollosa (co-opted by Ezra Pound) famously espoused a formulation of poetry - all poetry - as a reduction down to an arrangement of meaning that approaches an ideogram. Fenollosa was theorizing an ideal poem so succinct it could be used as a place marker in an airport hallway much like a

symbol showing you where baggage claim is. This distillation is a foundational aspect of much of concrete poetry. Foundational, that is, but not required, not necessary. Many pieces of concrete poetry are not based on hyperminimalism, making a concentration of meaning while removing recognizable language. Concrete poetry is a visual representation of concept and idea, processed at once with a presumed context (presumed by author, viewer, or both) as well as components which already have context. While the ideogram or pictogram might be the utopian concept of this poem, it is an unattainable goal. Partly because of the limitations of human communication, partly because symbols that simple (e.g. a Do Not Enter symbol) require context to convey a connection that can be universally understood.

OK, you say, concrete, it's concrete. but *why a poem?*

Can you see an image in the poem in illustration 4? Maybe a waterfall. Maybe a representation of a river. Maybe a forgotten Olympics logo. The representation of the whole creates a context. The Do Not Enter sign, as a counter example, already has a context, a context of being next to some kind of entry. Poems don't have the luxury of external context. And for concrete poetry, that lack of context is where it becomes meaningful to the viewer. The viewer supplies their own context from their own preexisting notions, and then hopefully challenges the preexisting ideas to look deeper. Poetry tries to do this as well. A poem uses its brevity to extract even more meaning from the words. In Beaulieu's poem, we have that same emotive, poetic feeling, the communication between author and reader, that you get in a normal poem. The brevity is not legible, but the poem still connects to something in the thoughtful, emotional space in your mind that a poem read aloud. That the same poetic space is connected in these works will be felt by contemplating more of them.

One simple method generally unused in poetry that is often found in concrete poetry is manipulating the size and type of the letters. An example of this is in "said, said" by Sacha Archer (Illustration 5).

said, said

...said said said ...**said** said said said **said** said ...said said

said said said **said** said said said said said said **said**

Illustration 5: Sacha Archer, "said, said"

We can see two primary deviations from most non-concrete poems. First, the text is one word, repeated. Second, the size of the letters are changed. We are looking at something where we assumed we had common ground with the poet but had it suddenly removed. When we look at a poem, we immediately assume a few things. The words will be written nearly if not exactly as they would be spoken, and that we can read the words and understand them in those sentences. There will be some idiosyncrasies with grammar or spelling or punctuation, and the line breaks are used to emphasize certain shifts in meaning that sentence structure hides in individual words' meanings, but for the most part, we read poems much like we read newspaper articles or books or recipes.

In the poem "said, said" we are not allowed that comfortable set of presumptions. As English speakers we recognize the word "said" and presumably know what it means but now, as it is written in ways that do not make sense, we have to consider what the word means. Is it a word as we understand words? Maybe different sizes represent different words, like a code. Maybe it's used as punctuation rather than a word. Maybe it's not an English word but one that uses the same letters from a different language. Maybe it is a function of transliteration from a language that doesn't use a Roman alphabet; for instance, "Said" is a somewhat common name in Arabic. Maybe all of those are true.

When we see this poem we see not only the trick of the words as not meaning what we assumed they would mean, but now also we have to consider if the different sizes of the words convey their own meanings. Combine that with the different possible meanings of the word "said" and you are left with nothing but your own investigation. There is no "key" to solve this cipher. There is no normal sentence we could use as a starting point. It could very well be that nobody who sees this poem understands what it means in the way Sacha Archer means it.

That is not important. What is important is that we see this poem, we take it in, and through all of our confusion, we still get an emotional connection through reading it. It could be frustration, since you're fighting the words on the page trying to get an understanding. But if you allow yourself to see the poem, you'll find you are still reading it, but not in the way you learned how to read. The meanings of the non-words still get to your mind the same way (eventually) as they would have if you had read it as if it were by Wordsworth. And this was because you were forced to lose the context you were expecting and familiar with, and replace it with a different context to understand the symbols. You still used the language symbols to read, but the act of reading was new.

One of these contexts you expect is how the letters used in a language. All representational symbols, such as letters, punctuation and numbers, are symbols that are processed in the mind when viewed. Once a person learns the symbol and the meaning, it is not possible for the human mind to not process the symbol once seen. Simply, once a person learns to read, it is not possible to view letters and not read them. It isn't until you processes them do you discover there is meaning or not, a meaningful phrase or a jumbled mess. This means that concrete poetry is in a space where the brain automatically processes the symbol but the mind is unable to grasp any meaningful reference. There is a disconnect between the preconception of the context and the reading.

So when you look again at "said, said" (illustration 5) you can still feel the poetry that you would feel in another poem. The emotional connection still arrives through the words, only the words did not function in the same way. All of the changes allowed different ways to describe, on paper, something that could not be expressed so poetically with the language we have. As a thought exercise, consider what you might see if the words were not placed using a word processor, but rather some of them torn from a newspaper or some other printed material. The torn edge, which is not an element of language, would add a layer of communication.

This is also true of works which seems to have little or no textual portions. A concrete poem can be constructed of the portions of a document which have no words but their presence, such as form blanks, predispose your mind to thinking there are spaces of expected text that may or may not appear. There are some other ways that works are listed as concrete poems that do not fit this "it contains text" method. Often what looks like a drawing or work of art or some other graphic element is labeled a concrete poem by the creator, because artist/poet has a feeling of communication that is identical to the feeling of communication that language gives them.

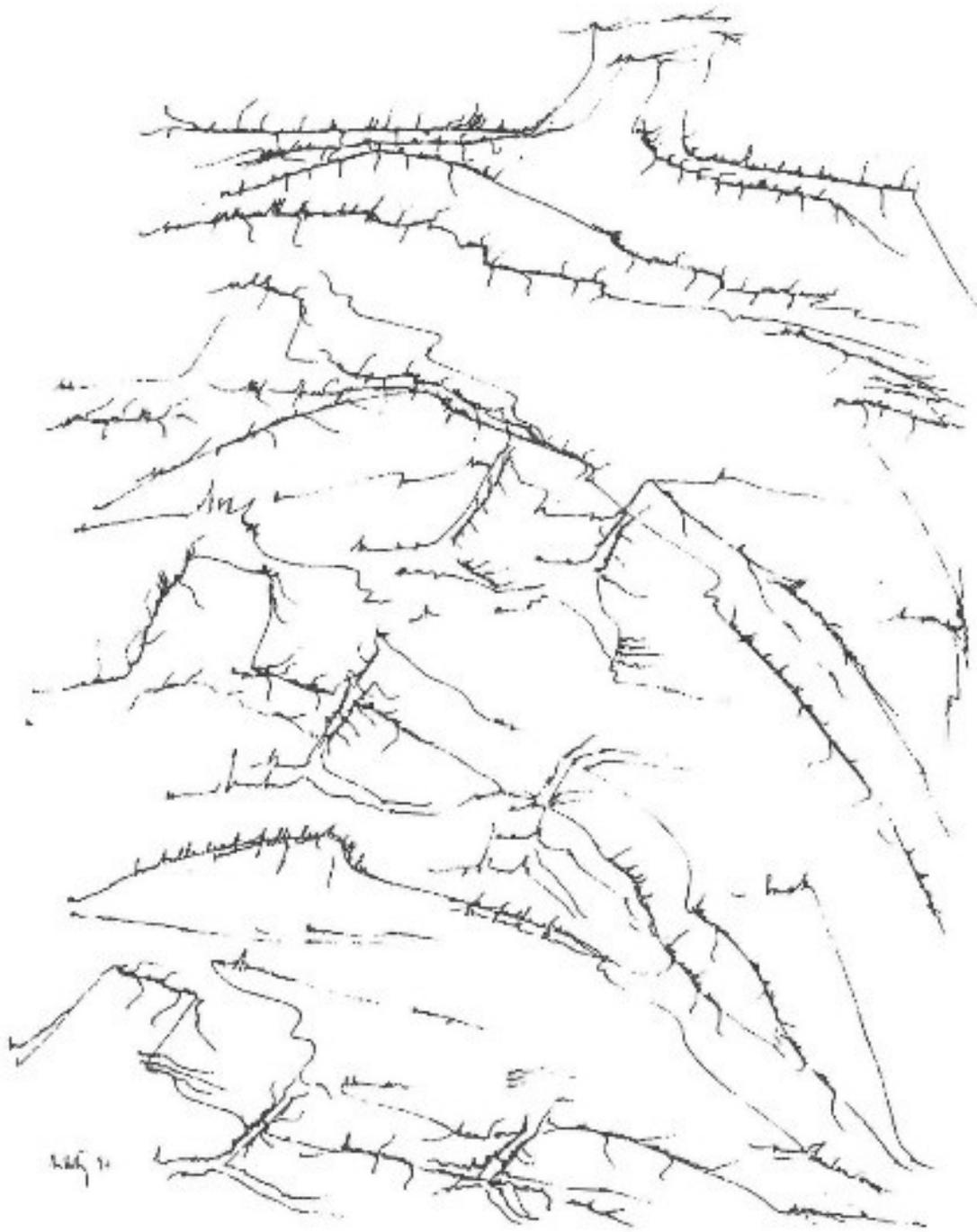


Illustration 6: Ana Hatherly, "Homage to Edgar Allan Poe"

Illustration 6 is Ana Hatherly's piece "Homage to Edgar Allan Poe." At first it looks like errant doodles or maybe even very poor handwriting. There is a branch

of visual poetry called asemic writing, which is representative of a handwriting but has no specific context. I do not know if Ana Hatherly has ever called these types of works asemic writing, but she has referred to them as concrete poetry (and in fact she was the first to write about concrete poetry in Portugal). It is easy to see that if someone might want to refer to this as illustration or some other form of art, rather than literature, it would be accepted as illustration or art. But as she has labeled it concrete poetry, then, per the first statement of the three defining statements of concrete poetry, it is concrete poetry (not to mention that as a critic she also fulfills the third statement).

Despite that, we still initially approach it in a way we first approached “said, said”. Here it looks like handwriting, but the expectations are the same. Once we get down to figuring out the author’s hand, then we can read the words. But we constantly chase that first word, the first recognizable letter. Eventually we have to realize that we don’t know the smallest piece, a letter, and we can’t decipher individual words, and we can’t figure out lines, and we don’t know which is a sentence. We have to re-evaluate what writing is in this poem, and think of it as, possibly, a single character, or an entire essay, and value the meaning it would have as either, or both.

There is an even stronger example of a piece that the creator considers a piece of writing rather than one of visual art. In illustration 7, Irma Blank has created a piece that has no discernible characters, no numbers, no punctuation, no fragments of anything that might be considered a signifier of language. But Blank considers it asemic writing (see the interview with Barbara Casavecchia). Look at the color, the way the darker lines create a boundary, the way the box contains it much in the same way a collection of text is within a box on a page. There is not much here to see as literature. Further, this image is a photo showing it hung on a gallery wall, the greyer floor on the bottom, which contextually makes us think of “painting” before we think of “literature.” However, it does have the emotional weight of a poem. Can you feel a sense of brevity, in the condensed format of a poem compared to other literature, to bring about the same emotive qualities that a broader, longer work might? Can you feel the communication made with the shading, the limitations of the form that she is expressing? Is it possible that color alone could be considered an alphabet?

If you feel strongly that this should not be considered writing, then does that matter compared to Blank’s intention? In other words, you are certainly free to interpret the piece in the way that you feel. But if the artist says “this is what it means” or “this is the kind of communication I am expressing,” can you, the viewer, overrule with your own emotional connection (or lack of a connection) with the piece?



Illustration 7: Irma Blank, "Radical Writings, Rosa geatmet, rosa geschrieben" (1987) Photo: C. Favero.

If the creator does not have the final word on what the piece means, do they at least have the final word on how the piece is intended to communicate? For instance, you could say that the piece is supposed to reflect the intensity of growing up, then realizing how much of what you thought was true in the world was rejected, and that is not Blank's intent. Can you additionally say that she has communicated this through painting, or must you give the creator their say in the genre? If Blank considered this a symphony would you feel the same way?

If your first impressions of the work are confusion because you expected writing, ink on paper rather than oil on canvas, is that necessarily part of the communication between the creator and the audience? An inventor of something can often misunderstand the use their invention is best suited for. Can a poet do the same thing? Can a poet misunderstand their own poem? Does the fact that this creator's works hang in art galleries and museums, rather than on broadsides and in poetry journals, have any influence? Think about how Statement 3 is the least of the three methods of labeling a work a concrete poem. Does that matter that art galleries continue to show Blank's works despite her calling them concrete poems?

Duchamp's "Fountain" is a similar conceit, where labeling something as art automatically grants it that emotionally communicative place in our lives. If Blank's piece is not a work of poetry, then what would you call it? If it is not a work of art, then what would you call it? Sometimes not being able to label a work in a certain category means that the label it came with is the best label for it. And this seems particularly true if you can only list categories that the work does not belong in. For instance, you might be more inclined to call "Radical Writings, Rosa geatmet, rosa geschrieben" a poem than you would call it a stage play.

Of course, not all concrete poetry is stripped from context. In fact, some concrete poetry depends on it. For instance, it might remix known concepts and redisplay ideas in different ways. But what is true about concrete poetry is that it is stripped to its component language symbols, which are not laid out in the expected order of language processing. The meaning is changed, and the expectations defined by the language-processing portion of your mind are made void. This can be seen in the Hiromi Suzuki piece in Illustration 8,



Illustration 8: Hiromi Suzuki, "Where Water Springs Up" (number four of a polyptych)

This is the fourth of four pieces in a polyptych titled "Where the Water Springs Up." At first glance you might call it a collage. It could be considered one, but Suzuki has labeled the work a visual poem. This might be easier to understand as a poem than Irma Blank's piece in Illustration 7, as there are recognizable letters

and even words, cut from source materials as well as other portions. Suzuki has added what seem to be line breaks in the text, but they are also only guesses at line breaks because the different type cut from different sources leads us to think of “ransom note”-style. Is the first word “She”? Or is there something hidden behind the apparent page tear? Or is there something even further? There are characters here, but they aren’t readable, not as characters that create sentences. They do, however, create emotional feelings in the reader. This also happens with the smiling woman’s face peering out from the void – or is the rest of her cut off because of it? For that matter, are the dark spaces meant to be the emptiness? Or is it the white space that shows the blanks we are normally supposed to ignore?

When the Noigandres group wrote their manifesto “Pilot Program for Concrete Poetry” in 1958, part of the concept of “concrete” was the use of graphical space as a constructive quality. It was no longer about where the blank space appeared at the end of a line, so that the poet began a new line with a word that was not the first word in the sentence. It was about the space speaking meaning into absence as just as much of a construction as the words and letters, of the language used to write poetry. If you write a poem with no spaces between words, it can be frustrating to decipher. But if you truly use the space, you are no longer limited to horizontal and vertical lines. EVERYTHING on the page becomes a part of the poem, and blank spaces are no longer spaces where poetry does not reach. Or in simpler terms, it might be the letter, and it might be the spaces that aren’t letters, including the spaces inside the letters like the hole in the ‘o’ or ‘g’. It can be both the letter, positive space, and the space, negative space, and the poetry can be found in reading one or the other.

Knowing this, then you look at Suzuki’s poem and think what spaces are voids, and what spaces are filled? The large ‘e’ on the photo of the woman has a white space in the hole of the ‘e’. Normally we would use that void to see that the letter is ‘e’ and not something else. This is true even if the color behind the e is different than elsewhere on the page. But here in this work, the color behind the hole in the ‘e’, because the ‘e’ not only is a fragment of something larger, but the presumed photo of the woman behind the ‘e’ might not be the woman’s face anyway. Her face is blacked out white just as if the page were not printed. It’s safe to say it is an ‘e’, but maybe it stands for something else now?

Does void space mean something different from filled space? Do black letters on a white background convey different meaning than white letters on a black background? Those meanings are here. They are in every inch of this work, but you can’t read those meanings. You have to view them from where your

meanings of “empty” and “full” come from. Poetry – all poetry – uses brevity not as a trick but as a knife to cut deep into meaning. And here something as simple as “which space is the blank space” is now something you have to think about. You can either work out which is the void, and which is filled with meaning, or you can feel the communication from Suzuki here, and work out which is which once you see what the poem means. All the methods of communication are here. Letters have meaning when put together into words. But they also have meaning if they are underlined. If they are all capital letters. If there is nothing but punctuation, that has its own meaning. The color of the letter is supposed to show the filled space. But here, they compete. Some are white on black some are black on white. When you see the relationship between the dark and the light, with competing implications of which is meaning and which is not, you communicate the shift in background versus foreground, in “up front” versus “out back”, in what you are to focus on and what is to remain vague. The decipherable parts are there for you to see. However, there is not necessarily a wrong way to interpret them.

If this piece used more than two colors, would it be easier or more difficult to determine which is supposed to be void and which is supposed to be the focus? If there were a border, would you feel comfortable using the color of the paper outside that border as the basis for “void”? Or would the inclusion of a border here mean that the empty space is different on one side or the other?

These last three pieces (Illustrations 9, 10, 11) are much more straightforward than others. That is, you can see the words, and in the first, even see the stanzas. The form of a poem is in some ways visible. There is no question where the words are, that they are words, that they are sentences. However, their presentation makes you feel uneasy about reading them.

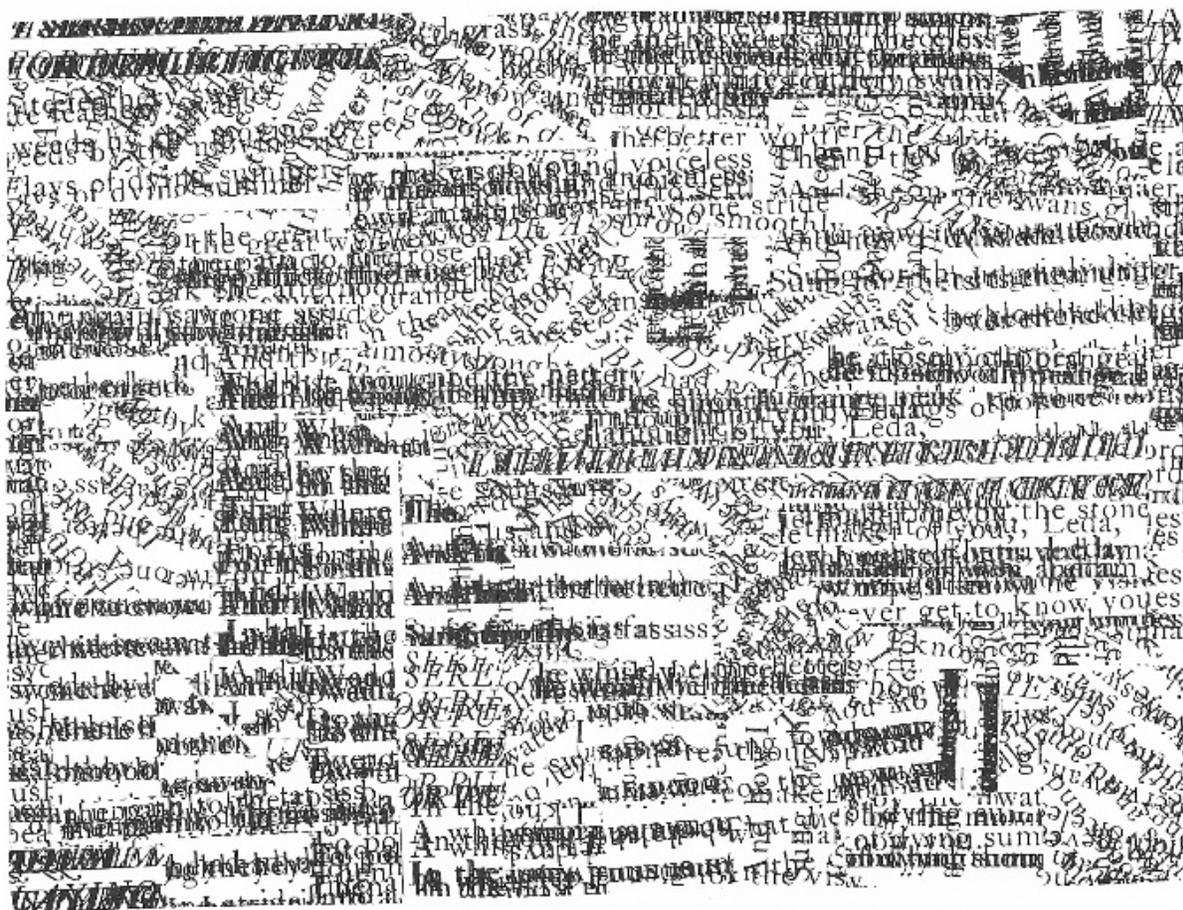


Illustration 10: Rosemarie Waldrop, untitled, from Camp Printing. Original poem by James Camp.

obscured. But they still bring about a poetry. A feeling of motion, of unease maybe. A sense of chaos. Some of the words can be read. In Illustration 9 you can even see the original titling, as well as the stanzas. Each has their place, even if everything that should be considered “content” in the typical sense is obscured. Some words can be read, but is that what is important? Do the words as previously written by James Camp still have any meaning here?

Illustrations 10 and 11, at least compared to the poem in 9, seem almost extreme. Portions of lines are visible. In some cases you can see these are former words but have been shredded and reformed. Does their previous status as a word change how you approach these poems? Do you think if the poems used were written in, say, Arabic or Cyrillic or Hangul would change how you see them? What if they were numbers instead of letters? How you see this, as a poem, is defined by your expectations. Did you expect this to feel like a poem? Does it feel like a poem?

Do you think one of these to be more of a poem than other works here? What defines that? Are some of the poems in this paper more evidently concrete than others? Do you feel the poetry in some more than others? That is expected, much like some novels feel more like novels than others. As you look back at all of these poems, you realize it wasn't about reading them at all, it was about more directly connecting with the creator's communication. The poetry struck you. Maybe you felt this before with something else but never connected that it was the same poetic feeling you got from other pieces of lyrical poetry.

These questions are all questions asked when reading any literature. If you read a short story, you have expectations that are slightly different than if you read a novel. If you expect to read a short story but once you have finished discover you have only read the chapter of a novel, does what you feel while you engaged with the work no longer have meaning?

A concrete poem, a visual poem, is a work that communicates in the ways you expect to experience when you read. Sometimes, it is the actions of reading that are not what you expected, even if the emotions felt when you read a poem are the same. Concrete poetry changes what reading is more than it changes what poetry is. That is why so many creators prefer to label their works as poems rather than graphic art - the emotional impact of communication via reading is different from the emotional impact of communication through viewing and through listening.

Poems and sources, by author:

- Apollinaire, Guillaume. "Reconnais-toi" in *Calligrams*. Translated by Anne Hyde Greet. Berkeley: University of California Press, 1980. (Illustration 2)
- Archer, Sacha. "said said" in *Antologia wierszy do recytacji*, ed. Piotr Szreniawski, 2018. <https://www.scribd.com/document/395224372/recytacja> (Illustration 5)
- Beaulieu, Derek. Untitled, in *Velvet Touch Lettering*. Calgary: Yard Press, 2002. <https://derekbeaulieu.wordpress.com/pdfs/> (Illustration 4)
- Blank, Irma. "Radical writings, Rosa geatmet, rosa gescrieben" in the interview "I Am, Here I Am" with Barbara Casavecchia. <https://frieze.com/article/i-am-here-i-am> (Illustration 7)
- Hatherly, Ana. "Homage to Edgar Allan Poe" in "Portuguese Visual Poetry" by Fernando Aguilar, translated by Harry Polkinhorn. *Visible Language*, volume 27.4. Providence: Rhode Island School of Design, 1993. pp. 444-466. (Illustration 6)
- Herbert, George. "Easter Wings." https://en.wikipedia.org/wiki/Easter_Wings (Illustration 1)
- Herrick, Robert. "This Cross Tree Here." Version used from the essay "On the Fifth Day" by Tim Smith. <http://bach.nau.edu/matthew/Content/Day05.pdf> (Illustration 1)
- Rackza, Bob. "Balloon" in *Wet Cement*. Roaring Brook Press, 2016. (Illustration 3)
- Suzuki, Hiromi. "Where Water Springs Up." in *Antologia wierszy do recytacji*, ed. Piotr Szreniawski, 2018. <https://www.scribd.com/document/395224372/recytacja> (see also <https://hiromisuzukimicrojournal.tumblr.com/>) (Illustration 8)
- Waldrop, Rosemarie. Three untitled pieces in *Camp Printing*. Burning Deck Press, 1970 (publication date not listed in the material but comes from UBUWeb). <http://www.ubu.com/vp/Waldrop.html> (Illustrations 9, 10, 11)