



# Ideen-Maschinen – Klang-Figuren – Bewegungs-Bilder – Sprach-Barrieren. Ebenen poetischer Subjektivität in Texten schreibender Maler (Chirico, Dalí, Giacometti, Miró, Ernst, Duchamp, Picabia, Magritte)

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Resum: L'activitat literària dels pintors es pot interpretar com a "heteropoesia", com un intent de transportar experiències estètiques a un mode lingüístic per evitar la problemàtica tradicional de l'art com a imatge que representa la realitat exterior.

La poesia s'estableix com a medi privilegiat per expressar l'imaginari centrat en el concepte neoplàtonic de la "idea" (investigat per Panofsky i Hocke). Respecte a la subjectivitat poètica, els pintors-poetes de l'avantguarda fan ús de la literatura de quatre modes diferents: En la poesia de Dalí i Chirico hi predomina la tradició del paisatge intern per expressar el concepte d'una idea absoluta. En la lírica de Giacometti, l'idioma estandarditzat és sotmès a transformacions causades per l'educació bilingüe de l'artista. Així s'obtenen escultures acústiques, que són obres polidimensionals a causa dels seus valors polisèmics.

Probablement inspirat en la cinematografia, apareixen en la poesia de Joan Miró les "imatges mòbils", que es caracteritzen per l'ús de processos estètics del surrealisme, especialment per la tècnica del "cadavre exquis".

Un últim nivell d'expressió de la subjectivitat poètica –la barrera lingüística– és perceptible en obres de Duchamp, Ernst i Picabia. Originalment la barrera lingüística és concebuda per diferents tipus de jocs de paraules i per la fragmentació de paraules i frases. En l'obra de Magritte, el concepte arriba a un nivell metasemiòtic, deconstruint l'antic contracte entre la realitat externa, el llenguatge i la imatge. ■

Summary: European painters' writing activities may be seen as an intent of "hetero-poetry" with the aim of revealing aesthetic experience in a linguistic mode that avoids the traditional problem of visual art as representation of external reality. Henceforth, poetry becomes a privileged medium of expression of an imaginary which in Renaissance and Baroque art and literature is centered on the Neo-Platonist concept of "idea" (cf. Panofsky, Hocke). Studying the texts of surrealist painters, four aesthetic levels to perform poetic subjectivity can be detected.

At the early beginning of 20th century, the poems of Dalí and Chirico absorb the tradition of inner landscape as a medium to reflect the painter's perception processes as a manner of scanning older aesthetic and rhetoric features.

Along with this concept of lyric texts as mechanisms to reproduce the subject's imaginary, we find the concept of acoustic sculptures, such as the poems of Giacometti. These are characterized by a highly inventive manner of deforming standard language by means of foreign language structures referring to the poet's polyglot education.

The concept of "moving pictures" which may well be inspired by the ascent of cinematography is to be found in the poetry of Joan Miró. This type of painter's texts may be described by its pictorial volatility pouring in an imagery which is close to the aesthetic procedures of surrealism such as the *cadavre exquis*.

As a last level of poetic features we analyze are the various types of "linguistic hurdles", represented by different kinds of puns (Max Ernst, Duchamp), linguistic fragmentation (Picabia) and semiotic meta-reflection (Magritte) which finally deconstruct the old contract between inner vision and outward reality. [Keywords: poetry, vanguard, surrealism, synaesthesia, intermediality, painting, mannerism, idea concept, Chirico, Dalí, Miró, Duchamp, Picabia, Ernst (Max), Giacometti, Magritte] ■