

“Audioliterary Poetry Between Performance And Mediatization”
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“Prosthetic poetry: sound and media extensions of the body in performance”

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Isidore Isou, leader of the Lettrist movement, was one of the French founder of “action poetry” (de Simone, 2018), followed by Henri Chopin and Bernard Heidsieck, who added electronic devices to amplify, record or compose “sound poetry”. In 2019, for their exhibition at the Palais de Tokyo *La Voix libérée (The Liberated Voice)*, Eric Mangion and Patrizio Peterlini edited an audio-history of voiced and sound poetry in a specifically designed listening environment, and an online app, that showed the variety of audio poetry practices through time. This anthology, even if mentioning some feminine voices, shows how women poets have been set aside from a history of technological and performing creativity. In Chopin’s historical *Poésie Sonore internationale* (1979), Blistène’s catalogue *Poésure et Peintrie* (1993), Jean-Jacques Lebel’s *Polyphonix* multimedia editions or Jacques Donguy’s *Poésies expérimentales* (2007), it seems that sound poetry is definitely not a women business. Still, a new generation of performers, from rap music to canonical sound poetry (Christophe Fiat, Anne-James Chaton), uses electronic devices to compose and perform experimental poetry, a new context in which women took their place, developing soundscapes (Laure Gauthier, Katalin Ladik), atmospheres (Sandra Moussempès) and even visual poetic fictions (Josèfa Ntjam, Studio Doitsu), blurring frontiers between digital experiments, art and poetry. Considering Bernardette Wegenstein’s implication of the body as a media in *Getting Under the Skin* (2006), this presentation will show examples of sound and machine poetry experiments on the French contemporary scene. It will consider the cyborgian evolution of the women poet and the entanglements of gendered body with technological devices in performance poetry.

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