

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 14.02.22

Poesifilm

(_film, _sjanger) Også kalt diktfilm. En kort film der et dikt eller annen poetisk tekst er lydsporet, og som er “a distinct visual genre” (McLaren 2018 s. vi). Filmene skaper bilder (f.eks. med en fortelling) og atmosfære rundt lyrikk. Hvis det er musikk, er den såpass lav eller lite påfallende at det er lett å høre og forstå ordene i diktet, eller musikken høres bare når det ikke sies noe. Teksten kan komme til syne som skrift i filmen.

En kort film der det er gjensidig påvirkning mellom bilde og ord (jf. musikkvideo, der bildene “visualiserer” musikken). En poesifilm atskiller seg fra en musikkvideo ved sin konsentrasjon om det verbale (Schütz 2010 s. 297). “[L]yric videos offer new ways of presenting an artist’s work and persona through a particularly constrained and focused visual genre” (McLaren 2018 s. 4).

“I define a videopoem as *a wedding of word and image*. Achieving that level of integration is difficult and rare. In my experience the greatest challenge of this hybrid genre is fusing voice and vision, aligning ear with eye. For me, *voice* is the critical element, medium and venue secondary considerations. Unlike a music video – the inevitable and ubiquitous comparison – a videopoem stars the poem rather than the poet, the voice seen as well as heard.” (Heather Haley sitert fra <https://discussion.movingpoems.com/2012/02/videopoetry-what-is-it-who-makes-it-and-why/>; lesedato 06.01.21)

Filmene “combine the verbal energy of poetry with the visual richness and diversity of experimental cinema. Through a synergy of expressive words and images, successful cinemoems produce associations, connotations, metaphors and symbols that cannot be found in either their verbal or their visual texts taken alone. They might be thought of as imaginative interpretations of ‘readings’ or poetic texts in visual terms – and vice versa.” (William C. Wees i <http://www.georgeaguilar.com/projecta.htm>; lesedato 13.01.21)

“The combination of image and text forms what writer William Wees has called Poetry-film. In his essay, “The Poetry Film,” published in 1984, he notes that: “a number of avant-garde film and video makers have created a synthesis of poetry and film that generates associations, connotations and metaphors neither the verbal nor the visual text would produce on its own.” Elaborating on this interdependence,

Wees argues that the filming of poetry: “expands upon the specific denotations of words and the limited iconic references of images to produce a much broader range of connotations, associations, metaphors. At the same time, it puts limits on the potentially limitless possibilities of meaning in words and images, and directs our responses toward some concretely communicable experience.” ” (<https://discussion.movingpoems.com/2011/03/the-filming-of-poetry/>; lesedato 06.01.21)

“Ever since experimental filmmakers and critics starting theorising the concepts behind avant-garde visual explorations, the idea of poetry was seen as a fruitful model for the creative process of the more lyrical side of experimental film practices. The working mode of the narrative-liberated filmmaker seemed somehow analogous to this of the modernist poet.” (Fil Ieropoulos i <http://www.studycollection.co.uk/poetry.html>; lesedato 06.01.21)

“Official artist lyric videos began appearing in 2010 though it was quite rare. Katy Perry can be seen as a frontrunner in this trend since she was not only an early adopter of the genre, but, at the time of this writing, she has consistently released lyric videos for most of her singles released over the past eight years. Throughout the course of seven years and sixteen lyric videos, she has experimented with all three elements of lyric video: music, lyrics, and images, and has introduced innovative practices in the genre that has influenced other lyric videos.” (McLaren 2018 s. 30)

I “Videopoetry: A Manifesto” (2011) skriver Tom Konyves: “What follows is intended to distinguish videopoetry from *poetry films*, *film poetry*, *poemvideos*, *poetry videos*, *cyber-poetry*, *cine-poetry*, *kinetic poetry*, *digital poetry*, *poetronica*, *filming of poetry* and other unwieldy neologisms, which have been applied, at one time or another, to describe the treatment of poetry in film and video but which have also developed different and divergent meanings. [...] The underlying dichotomy opposes videopoetry – I envision the measured integration of narrative, nonnarrative and anti-narrative juxtapositions of image, text and sound as resulting in a poetic experience – to works which publish poems (voiced or displayed on-screen) in video format. While the latter are to be commended for bringing a new audience to poetry, their use of imagery as embellishments to (if not direct illustrations of) the text, their preference to employ narrative over self-reflexive sequences, their rejection of contrast, fragmentation, the incongruous and the dissonant, prevent these works from being considered as models for a *new* genre of technology-assisted poetry.” (http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

“Our main focus here is on videopoetry, “a genre of poetry displayed on a screen, distinguished by its time-based, poetic juxtaposition of text with images and sound,” as videopoetry pioneer Tom Konyves puts it. Other names for this genre – or examples of closely related genres, depending on one’s perspective – include filmpoetry, poetry-film and cinepoetry, and animated poems form an important

subset. [...] In ‘Six Memos for the Next Millennium’, Italo Calvino proposed “two types of imaginative process: the one that starts with the word and arrives at the visual image, and the one that starts with the visual image and arrives at its verbal expression’. Cin(E)-Poetry (also known as poetry video and poetry film) put both process of the imagination on display simultaneously. [...] In 1978 Tom Konyves of Montreal’s Vehicule Poets coined the term “videopoetry” to describe his multimedia work. [...] the Poetry-film should successfully bring the work to the audience through visual and audio layering, attractive to those who would not necessarily read the poetry. The film needs to provide a subtext, a series of suggestions and visual notes that embellish the poem” (Dave Bonta m.fl. i <https://movingpoems.com/about/>; lesedato 06.01.21).

“Videopoetry is a genre of poetry displayed on a screen, distinguished by its time-based, *poetic* juxtaposition of images with text and sound. In the measured blending of these three elements, it produces in the viewer the realization of a *poetic experience*. Presented as a multimedia object of a fixed duration, the principal function of a videopoem is to demonstrate *the process of thought* and *the simultaneity of experience*, expressed in words – visible and/or audible – whose *meaning* is blended with, but not illustrated by, the images and the soundtrack. [...] Videopoetry is one word; it is not separated or hyphenated. As one word, it indicates that a fusion of the visual, the verbal and the audible has occurred, resulting in a new, different form of poetic experience. [...] While a videopoem is, in fact, a “movie”, its intention is to provide an alternative that is non-narrative, sometimes anti-narrative, even *ante*-narrative.” (Tom Konyves i http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

“Text, displayed on-screen or voiced, is an essential element of the videopoem. A work which does not contain visible or audible text could be described as *poetic*, as an art film or video art, but not as a *videopoem*. Imagery in a videopoem – including on-screen text – does not illustrate the voiced text. [...] Videopoetry recognizes the power of video for producing and communicating unprecedented and unlimited associations between image, text and sound. [...] *Repetition* – as a visual or audible device – produces the most effective signaling of the presence of poetry. Its many functions include emphasis, self-reflection, division, regulation or suspension of time, even a *hypnotic* quality (especially when prolonged); it is most useful in sustaining the rhythmic structure and the poetic experience of a work. [...] Whether composed of multiple scenes or one continuous shot, a videopoem longer than 300 seconds faces the challenge of *sustaining the poetic experience* of the viewer. The *videohaiku* (approx. 30 seconds) uses a few words of text attached to the shortest duration of images.” (Tom Konyves i http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

“Kinetic text” or “the animation of text over a neutral background. Continuing the ongoing experimentation with text as an aesthetic object, these works owe much to *concrete* and *patterned* poetry in their style – the use of different fonts, sizes and colours, strategic spatial positioning, self-referentiality – simultaneously presenting text *as* image.” (Tom Konyves i http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

““See-what-you-say” is an expression that Charlotte Audrey used to describe a common practice that she uses in her capacity as of lyric video creator, including for Ed Sheeran’s “Shape of You” in 2017, where she paired images of whatever word was being featured in the lyrics at that moment in the video.” (McLaren 2018 s. 42)

“The term kinetic typography is an important term for lyric video analysis, and is defined as “the art of integrating movement with text... it attempts to engage a viewer’s attention by forcing them to visually track words which move across, up or down the page. It also uses colour, size and font selection to highlight particular words... causing a more immediate, involuntary reaction in the reader.” (Macmillan Dictionary).” (McLaren 2018 s. 50-51)

“Visual text” “displays the text on-screen, superimposed over images captured or found. Charged with *leading* the genre, this category presents the most significant challenge to videopoetry. For the *engaged* viewer, the complex relationships and multiplicity of meanings suggested by juxtapositions of on-screen text with curious, non-illustrative images make extraordinary imaginative leaps not only possible, but automatic.” (Tom Konyves i http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

“Videopoetry does not differentiate between camera-captured and *found* images (appropriated from another source or format); the genre accommodates both. Videopoetry does not differentiate between concrete (representational) and abstract (nonrepresentational) content in images; the genre accommodates both. [...] Videopoetry recognizes that text has the unique capacity to deliver the signs of abstract objects (ideas) as well as concrete objects to the viewer; as such, it performs the most essential function in a videopoem – to provide the ideal *counterpoint* to the elements of image and sound. [...] The “poetry” in videopoetry is the *result* of the judicious juxtaposition of text with image and sound. When the text is borrowed from a previously composed/published poem, it must be that the artist has discovered a new function for the pre-existing text, based on its juxtaposition with certain imagery, or a certain soundtrack. [...] there is a tendency to be preoccupied with the materiality of the written word, sometimes at the expense of “meaning”. [...] *Voiced text* intensifies the videopoem with its range of expression: the “real” voice of the poet provides an authentic connection to the creator of the work; affected or natural, loud or soft, slurred or modulated, metallic or cloyingly sweet, passionate or dull, nasal or throaty, the voice of a nightingale or

the filtered voice on the phone, the human voice colours the text with *nuance*. [...] *Music* is a considered, measured “device” in videopoetry; it can be used minimally or sporadically, overlapping or *underlying* selected segments. In certain cases, it can be assigned the more demanding task of delivering the entire soundtrack of the work, from beginning to end, in the form of a *score*. Prior to, at the point of, or immediately after a juxtaposition (the introduction of a new element – image, text or voice), music’s primary function is to intensify, diminish or eliminate the emotional content of a particular “scene”, thereby altering the viewer’s interpretation of the meaning of the content. [...] Use of music segments exemplifying specific *cultural* associations provides cues for the viewer to identify supplemental meanings in the work.” (Tom Konyves i http://liberatedwords.com/wp-content/uploads/2019/07/VIDEOPOETRY_A_MANIFESTO.pdf; lesedato 06.01.21)

“Poets in the U.S., accustomed to being ignored by society at large, are usually grateful for any attentive readers, and who reads (or hears) a poem more attentively than someone making a film or audio track out of it? We’re often told that the internet is a great distraction machine destroying our attention spans, but I think that’s true only if one takes a “read-only” approach to it. Read/write culture, remix culture, encourages just the opposite. [...] Another great thing that can happen with any poetry film, but is especially easy to do online, is to make a poem more accessible to audiences unfamiliar with its original language. Poetry film offers the unique possibility of hearing all the music of a poem in its original language while reading a translation in subtitles [...] Poetry videos differ from other videos in the same way that poetry differs from other kinds of writing. It requires a different kind of attention and elicits a different, perhaps more thoughtful, kind of response.” (Dave Bonta i <https://discussion.movingpoems.com/2014/10/poetry-videos-on-the-web-some-preliminary-observations/>; lesedato 13.01.21)

“Here are some highlights from the filmpoetry/videopoetry tradition:

1920: *Manhatta* by Charles Sheeler and Paul Strand – the first feature-length poetry film.

1952: *Bells of Atlantis* by Ian Hugo with text by Anais Nin.

1973: Frank and Caroline Mouris’ *Frank Film* wins an Academy Award for Best Short Subject.

1975: Herman Berlandt launches an annual poetry film festival in San Francisco.

1978: Tom Konyves makes the first videopoem as part of the Montreal Vehicule Poets.

1987: Tony Harrison's *V* airs on Channel 4, is hugely popular and politically controversial, and sparks a minor craze for film-poems on British television.

1995: Electronic Poetry Center goes online.

1996: UbuWeb goes online.

2005: YouTube is born.

Poetry film festivals now regularly occur in every continent except Antarctica, featuring poems from many languages. Videobardo in Buenos Aires, Orbita in Latvia, ZEBRA in Berlin and Visible Verse in Vancouver have each been going for at least a decade" (Dave Bonta i <https://discussion.movingpoems.com/2012/02/videopoetry-what-is-it-who-makes-it-and-why/>; lesedato 06.01.21).

Den israelske regissøren Joshua Simon lagde i 2011 en film basert på et dikt av den tyske dikteren Daniel Falb. Filmen ble vist på den tyske Zebra Poetry Film Festival. "Film and poetry are like the white and black stripes of a zebra: they fit together beautifully. Every two years since 2002 the ZEBRA Poetry Film Festival is organised by the Literaturwerkstatt Berlin and shows the current state of a dynamic, young short film genre which lies somewhere between poetry, film and new media. It has developed into the biggest platform for short films that are based on a poem. Entries come from all over the world: In 2010 more than 900 short films have been sent from 71 countries. The programme committee has selected 26 of them for the competition. [...] The festival offers both makers of poetry films and poets themselves from around the world a forum for fixing positions as well as exchanging ideas and experience – an ever growing group of fans of a genre which has won over even the most suspicious and sceptical in the audience." (<http://rufusonline.blogspot.com/2010/12/zebra-poetry-film-festival-mcc.html>; lesedato 18.02. 11)

"Zebra Poesifilmfestival ble nylig arrangert for sjette gang i Berlin. [...] Poesifilm, hvor tekst er bærende bestanddel, ble laget allerede i filmens begynnelse. Men det er først de siste årene at formen har vunnet selvstendighet, og ikke lenger bare er et kuriøst innslag ved poesi-, film- og animasjonsfestivaler. Når nyopprettede Oslo Poesifilm arrangerer en festival for digital og visuell samtidspoesi [...] Er all film basert på poesi en poesifilm? Kan "poetiske" filmer uten tekst passere? Er film en illustrert forlengelse av diktet eller et selvstendig utsagn?" (Ane Nydal i *Morgenbladet* 2.–8. november 2012 s. 48)

Den skotske poeten Jane McKie har skrevet om hvordan hun opplevde Alastair Cooks filmtolkning i 2010 av hennes dikt "La Plage": Cooks poesifilm "is partly a homage to the beach at Portobello, Edinburgh. When I wrote it I had Portobello's status as a past resort in mind... and by extension, the faded grandeur of so many of Britain's seaside towns. But in the writing it became both something more

specifically Scottish, and something more metaphysical. When I saw the beautiful, evocative film, I was very affected by the way in which [the filmmaker] has captured the suggestions of absence and loss, the bitter-sweetness, that I had in mind. The sunshine and the wind – cold, biting even – and the muted soundtrack of children’s laughter evoke precisely the spirit of the piece, for me at least. The blurred images of sand, waves, bodies, summon up an atomisation of remembered experience that is at the heart of what I was trying to achieve: a dispersal of nostalgia by the elements.” ([https:// discussion.movingpoems.com/2011/03/the-filming-of-poetry/](https://discussion.movingpoems.com/2011/03/the-filming-of-poetry/); lesedato 06.01.21) Cook skrev om filmen: “The combination of film and poetry is an attractive one. For the poet, perhaps a hope that the filmmaker will bring something to the poem: a new audience, a visual attraction, the laying of way markers; for the filmmaker, a fixed parameter to respond to, the power of a text sparking the imagination with visual connections and metaphor. The poem ‘La Plage’ is by poet Jane McKie and is steeped in bright sunshine and knee-deep in children.” (<https://www.scottishpoetrylibrary.org.uk/poem/filmpoem-4-la-plage/>; lesedato 26.08.21)

Den tyske regissøren Ralf Schmerberg lagde den 91 minutter lange *Poem* (2002) med “filmspråklige versjoner” av lyrikk av Herman Hesse, Paul Celan, Ingeborg Bachmann, Georg Trakl, Ernst Jandl m.fl. (Schütz 2010 s. 297). Denne filmen “is a subtle play with words and dreams, unfulfilled desires and symbolisms. An opulent journey from Rio to the Himalayas, Iceland to Spain to Berlin.” (<http://ralfschmerberg.de/film/poem/>; lesedato 26.05.17)

Den svenske dikteren Marie Silkeberg har i samarbeid med andre diktere skapt *Ödeläggelse* (2009), er bok som “inleds med bidrag av sjutton författare från olika länder som fritt fått skriva var sin text utifrån ordet “ödeläggelse”. Bokens senare textdel hör samman med DVD-skivan som följer med boken. Här finns fyra tonsatta filmer som är baserade på ljudinspelningar, inläsningar av dikter, och bildsekvenser från Kyoto, Hiroshima, Tokyo, Hanoi, Warszawa, Oswiecim, Gaza, Stockholm. *Ödeläggelse* är en bok, ett gränsobjekt, en process av pågående flöden av bild, ljud och röster och det tryckta ordet i samspel och prövning.” (<http://www.adlibris.com/>; lesedato 23.07.14)

“Poesifilmen Pipene, med tekst av Øyvind Rimbereid og animasjon av Kristian Pedersen, får sin urpremiere i Fredrikstad i helgen. Anledningen er forlaget Gasspedals poesifilmfestival i byens litteraturhus.” (*Morgenbladet* 9.–15. mai 2014 s. 40) “Det er levende bilder basert på poesi. Vist på lerret eller skjerm. På Vimeo, Twitter eller YouTube. Det er Internett-poesi. Ny teknologi gir nye kunstformer. [...] Hovedgjesten er yngst. Det er 26-årige Steve Roggenbuck fra USA. Han har opptil 120.000 følgere på videoer han lager med håndholdt kamera mens han leser egne dikt.” (<https://www.aftenposten.no/oslo/byliv/i/z1q9/tid-for-internett-poesi>; lesedato 26.08.21)

“Hva poesifilm er, strides de lærde om, men nettet tilbyr stadig flere. Nå er norske *Norangsdalen* med tekst av Erlend Nødtvedt valgt ut som én av 30 filmer i konkurranseprogrammet ved det viktigste knutepunktet for poesifilm, Zebra Poetry Film Festival i Berlin. Biennalen ble avholdt første gang i 2002, og har i år vurdert 870 bidrag fra 63 land. [...] Alle mulige slags kortfilmer der teksten er en bærende bestanddel i uttrykket, gjerne i form av typografi eller opplesning. [...] dataanimasjoner, men poesifilm kan også være filmet med kamera. [...] Det kan ligne musikkvideoen – man lager film for tekst i stedet for film for musikk og sangtekst. Den amerikanske poeten Billy Collins betegner miksen av tekst og animasjon som et uvanlig ekteskap det tok lang tid å inngå [...] - Jeg ønsker å arbeide med animert grafikk som et selvstendig fortelleruttrykk, og prøver å finne bilder som ikke er 1:1 med teksten. Målet er å lage et tolkningsrom mellom tekst og bilde, så det oppstår noe nytt.” (*Morgenbladet* 27. juli–2. august 2012 s. 34)

Ifølge en tysk forsker kan en “poetry clip” vare fra ti sekunder til maksimum sju minutter (Stephan Porombka i Schütz 2010 s. 296). En “poetry clip” er en undersjanger av poesifilm som viser dikteren i sin opplesning/framføring av lyrikk. I Berlin har en kunstnergruppe med blant andre Wolf Hogenkamp og Bas Böttcher produsert “poetry clips”. I 2005 ga gruppa ut DVDen *Poetry Clips, Vol. 1*, som viser diktere som opptrer på poetry slam (diktopplesningskonkurranser).

The Sonnet Project (2013) ble igangsatt i forbindelse med 450-årsjubileet for Shakespeare. Det var “a massive multimedia exploration of Shakespeare’s great poems. We are creating 154 short films, one for each sonnet. Each video stars a different actor and is filmed at a different iconic or historic location in NYC. In the year leading up to Shakespeare’s 450th birthday in April 2014, NY Shakespeare Exchange will release a new video every 2-3 days. The Sonnet Project mobile app is the perfect interface for this public-access experience. Users will receive a push notification each time a new video is released, and can watch the video right on their mobile device. They can also click through to learn about what makes that location interesting and historic. The mapping tool allows the user to see where each location is, and to find other sonnets that were filmed in the vicinity. 154 films. 154 actors. 154 locations. 154 SONNETS.” (Emmanuelle Pelard i <http://nt2.uqam.ca/fr/cahiers-virtuels/article/poetique-de-la-poesie-numerique-pour-eclairs-tactiles>; lesedato 19.08.20)

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>