

ts. Opus, no 47, 1973,
b/c 73

DAMIEN

manifesto of semiotic theatre

My work —started in '66— places itself outside official literature as a new 'semion' which wants to fascinate, shock or activate people by combining and/or replacing writing and articulation with extralinguistic signs and technics like picture, drawing, graphics, photo, montage, collage, décollage, project, object, light, dark, signal, symbol, gesture, happening, noise, silence, smell, taste, situation, stage-properties, street, landscape.

It doesn't want to deny its relations with concrete poetry, but likes to point out that this alphabetic-esthetic way of information inside the book and at the museum-wall has frozen to death because it didn't present more than a visual intra-linguistic mindplay, a cryptogram for the intellect and the intellectuals.

Moreover creativity and enjoyment were minimized by overproduction and imitation (the concrete epigonism of the sixties, even prolonged now) and an overdosis of financial and status possibilities. Thus concrete poetry can be entombed in the Mausoleum of Sophisticated Stuff and Established Art.

Poésis and praxis means remove the accent from the visual and/or audible perception to a total semiotic one, including theatre and kinesic participation : the super sign is the organic semion.

It wants to enlarge the relation poet—language to producer— semion—world, using all available information— and participation media (street, meeting, post, phone, newspaper, magazine, tv, radio, video, film, photo, dia, theatre).

Semiotic theatre must be kinesic and kinetic, transitive and transitory, not to define but participating in every-day life :

sign—in—motion, signal in town, the expression of the world beyond the era of Gutenberg. ■

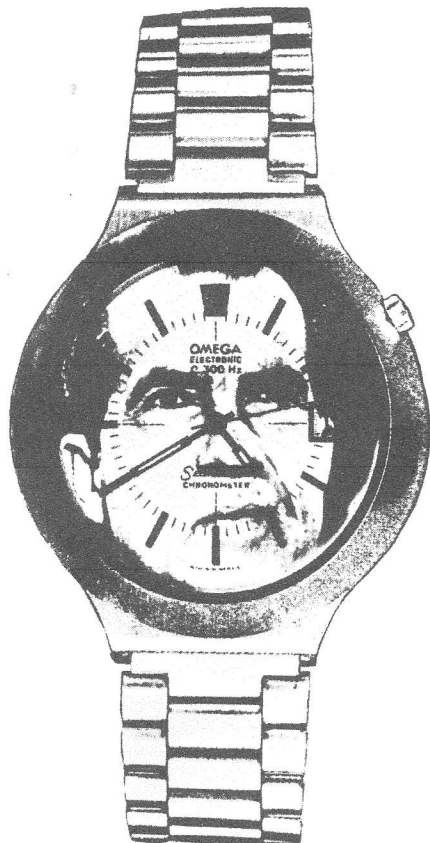
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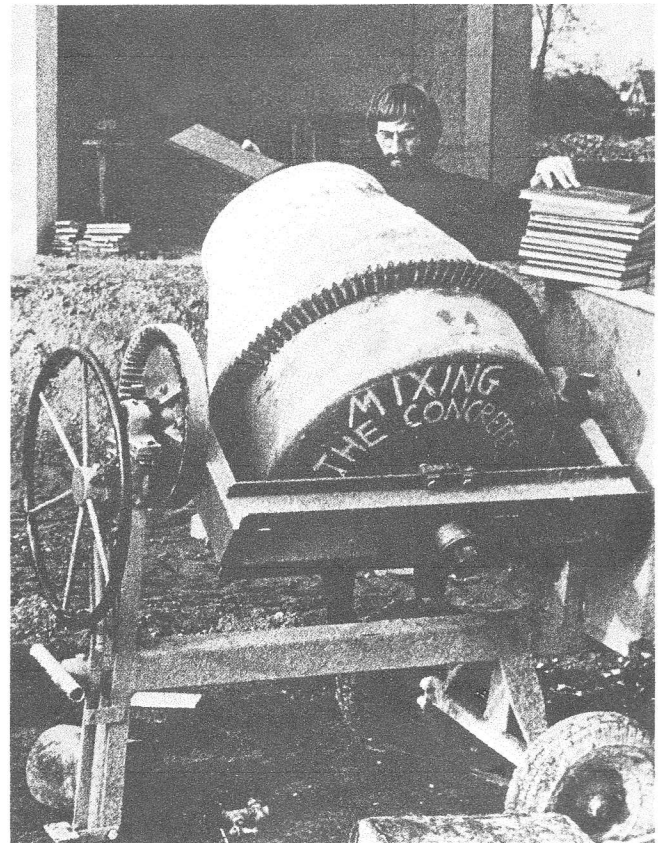
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« Nixon Waterproof », 1973



« Mixing the concretes », 1972