

## Stelio Maria Martini, *Schemi*, and the Po(i)etics of Collage

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### 1. L'impassibile naufrago: collage as a poetic gesture

*L'impassibile naufrago* (The impassive castaway): this is how Stelio Maria Martini entitled the main section of his visionary artist's book, *Schemi* (Schemes, 1962)<sup>1</sup>, a catalog of composing techniques for a total art, achieved through an aesthetic manipulation of the most diverse materials across different media, including newspaper clippings, drawings, photos, and cultural debris. The two cutouts which contain the definition – marking the beginning of an astonishing series of fourteen collages – originally came from a gossip magazine. They referred to Queen Elizabeth and Prince Philip's royal yacht literally drifting on Venice's lagoon due to a breakdown, during a state visit in Italy in May 1961<sup>2</sup>. It was a random and therefore completely in/significant spark, as Martini would have written, out of his love for deconstructions: a slogan enclosed in the predictable (that is, in the *logos*)<sup>3</sup> from which, however, he extracts a profound value, verifiable only to those who are familiar with his idiolect, rooted in an exceptional classical background and a strong material vein. Indeed, the phrase *impassibile naufrago* recalls Lucretius, the 1<sup>st</sup> century BC Latin poet which Martini often quotes in his writings and who, in the famous beginning of the II book of *De Rerum Natura*, sung the enlightened imperturbability of the Epicurean philosopher against the storms

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<sup>1</sup> Future quotes from *Schemi*, originally published by the Edizioni "Documento-Sud", are drawn from its second edition, printed by Morra in 1989 and faithful to the first. All translations in this essay are mine.

<sup>2</sup> We owe the information to the poet Ferdinando Tricarico, who, shortly after Martini's death – happened on March 1, 2016 – reported the anecdote in a commemorative article published in the online magazine "RACNA".

<sup>3</sup> The Greek term *logos* indicates the "word" as it is rationally articulated in discourse. As we shall see, Martini refuses this inheritance of Western philosophy, grounding his poetry in the constitutive uncertainty of language.

of life. He compared him to a sort of voluntary castaway, who, safely withdrawn from fear and pain, observes from the shores men's *cura et negotia* (i.e. troubles and business), only to recognize their inanity and to find in knowledge the sole form of happiness<sup>4</sup>. And equally castaway from the «organized incivility of capitalist society» (Martini, 1979, p. 9547)<sup>5</sup> is Martini, by choice and fate: isolated, throughout his whole life, in Naples' extreme scenery of archaic antinomies and pop metamorphosis (Baj, 1986), and yet at the center of a large international visual network<sup>6</sup>, he embodies a way of making poetry which is absolutely unique, but today not yet understood nor sufficiently inquired<sup>7</sup>.

This is proven, above all, by the reductive associations of his work with the early days of the Gruppo 70 and its ideologically connoted combination of images and words, precociously authorized by Ballerini (1973)<sup>8</sup> and later relaunched by Giammei (2014), in the attempt to reevaluate *Schemi* by proving its full adherence to the area of *poesia visiva*. The mis-

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<sup>4</sup> «Suave, mari magno turbantibus aequora ventis, / e terra magnum alterius spectare laborem; / non quia vexari quemquamst iucunda voluptas, / sed quibus ipse malis careas quia cernere suave est» (LVCR., 2, 1-4).

<sup>5</sup> «inciviltà organizzata della società capitalistica». It is significant that Martini uses these words – along with «avanguardia permanente» (permanent avant-garde) and «naufragio semantico» (semantic shipwreck) – to draw the profile of Emilio Villa, the fundamental model of his glossolalia, material inscription, and textual pluri-genesis.

<sup>6</sup> Martini's engagement with experimental journals like "Documento-Sud" (1959-1961), "Quaderno" (1962), and "Linea Sud" (1963-1967) put him in contact with the protagonists of the visual Neo-Avant-Garde in Italy and abroad, including Arrigo Lora Totino, Adriano Spatola, Édouard Jaguer, Jacques Lacomblez, and Henri Chopin.

<sup>7</sup> Criticism on Martini is, as of today, particularly scant. The most useful tools for the reconstruction of his artistic life are the monographic volume *Per forma di parola: Stelio Maria Martini dagli anni dell'avanguardia a Napoli ai "labirinti verbali"* (Caserta and Sessa, 2001) and Martini's fund at the Archivio del '900 of the MART Museum (Dogheria, 2014). *Schemi* was also significantly featured in the MART's exhibit *La parola nell'arte* (November 2007 – April 2008) and in its subsequent printed catalog.

<sup>8</sup> «Accanto all'area della scrittura visuale [...] si segnalano nei primissimi anni Sessanta, esempi di un genere di registrazione verbo-iconica [...] che avrebbe "incontrato favore" col nome di *poesia visiva*. Alludo qui ai collages ottenuti con foto e/o scritte di giornali da Stelio Maria Martini, nel 1962, e ai lavori a "strisce colorate" di D'Ottavi, uno dei quali, pubblicato su "Ana Eccetera", è addirittura del 1960. [...] le opere di Martini hanno se non proprio tutte, parecchie carte in regola per proporsi come prodromi dell'esperienza fiorentina», p. 16 (Next to the area of visual writing [...] in the early 1960s, we have examples of a form of verbo-iconic registration [...] that would have "gained favor" with the name of *poesia visiva*. I am alluding here to the collages obtained with photos and/or newspaper clippings by Stelio Maria Martini, in 1962, and to the works with "colored stripes" by D'Ottavi, one of which, published in "Ana Eccetera", dates back to 1960. [...] Martini's works have, even if not all of them unequivocally, what it takes to qualify as prodromes of the Florentine experience).

understanding depends mostly on Martini's predominant use of collage: a technique boldly adopted in *L'impassibile naufrago*, but ultimately in play also in the two previous sections of the book, which appear based on initially non-collaborative materials<sup>9</sup>. However, Martini's operations stand out as more complex, more refined, and less explicit than those practiced by Pignotti and his companions, while others are his objectives, not polemic nor political, but ethical and sentimental. This is verifiable in the particular usage – never total nor absolute – that Martini makes of the media. He specifies this in a 1991 interview with Claudio Caserta:

[...] unlike technological poetry that uses the advertising slogan or the verbliness of the media to distort them, visual writing can also use them, and it does, but its attention is preferably turned to that verbliness and to those images that wander in the collective imagination, induced mainly, but not always all of them, by the media. This also explains the use, in visual writing, of scrap photography, old writings, objects and cultural/religious debris, all things that do not seem to be part of the project of technological poetry (Caserta and Scontrino, 2001, p. 151)<sup>10</sup>.

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<sup>9</sup> Indeed, these sections embody different ideas of collage. The first one is occupied by three linear compositions, collectively entitled *Un monologo e due occasioni* (A monologue and two situations), which prove to be a mosaic of graphic symbols, drawings, and linguistic variants. This is true especially for the *due occasioni*, respectively dedicated to Persico and Villa: *Per una mostra di Mario Persico* (For an exhibit of Mario Persico) and *Visita a Emilio Villa* (Visit to Emilio Villa). The second section, introduced by the repetition of the title *Schemi*, features instead five semi-visual poems, which Martini defines non-collage things («cinque cose non collages», 1989, p. 7), but which display either hybrid phonetic and genre combinations or a material superimposition of different elements. Accordingly, *Dèsploto!* (an untranslatable title created by assembling the Italian archaic words *dèspoto* [despot] and *piloto* [pilot]) appears rooted in a fantastic merge of sounds; *Sulla spiegazione del Dott. Mc Gregor* (About the explanation of Dr. Mc Gregor) is built on the discredit of the novel as a rational expressive form; in 2 *Canzonette* (2 Folk songs) each line of two popular songs is completed with an incongruous poetic addition; and in *Spirale* (Spiral) a concentric verse emerges from the abyss of a nuclear drawing by Lucio Del Pezzo. Such an eclectic structure, completed with the fourteen real collages of *L'impassibile naufrago*, enhances the importance of montage for *Schemi* at both a microscopic and macroscopic compositional level.

<sup>10</sup> «a differenza della poesia tecnologica che fa ricorso allo slogan pubblicitario o alla verbalità dei media distornandoli, la scrittura visuale può anch'essa ricorrevi, e lo fa, ma la sua attenzione è rivolta di preferenza a quella verbalità e a quelle immagini che vagano nell'immaginario collettivo, indottevi prevalentemente, ma non sempre tutte, dai media. Questo spiega anche il ricorso della scrittura visuale alla fotografia, anche di scarto, alle vecchie scritture, agli oggetti e ai detriti culturali/culturali, tutte cose che non sembrano rientrare nel progetto della poesia tecnologica».

It is a search for the collective imagery of contemporary society that sets Martini apart from the “semiological warfare” (*guerriglia semiologica*) pursued by Pignotti against publicity and stereotyped mass communication: a search aimed not at inflaming social debates by dismantling the media, but rather at retrieving feeble traces of an otherwise alienated human sensitivity buried within them. Indeed, the title *Schemi* alludes to different organizations of a rich material trove, which exceeds the image-word conflicting dynamics sought by the technological poets and is treated by Martini as a «sensory/sensitive appendix of the brain» (1980, p. 22)<sup>11</sup>, capable of triggering a mechanism of self-recognition and emotional awareness. For Martini, therefore, *poesia visiva* quickly turns into *scrittura visuale*: an open-ended process which capitalizes on the act of writing as a spurious combination of words, images, and matter and embraces poetry as a cognitive tool of existence and perception. Poetry becomes, in this perspective, a *poietic gesture*: an expression, developed within the experience of “Quaderno”<sup>12</sup>, rooted in the Greek *poiesis* (from *poiéo* = to make), namely “the activity in which a person brings something into being that did not exist before”. Thus poetry as a living being, physically and ethically engaged in the outer world: it is not by chance that the adjective *poietico* immediately splits in *poi/etico* (where *etico* = ethical), whose semantic expansion will be further explored by Martini in his 1980 pivotal essay *L’oggetto poi/etico*. In the cultural shipwreck of his time, Martini the castaway is convinced that poetry «*latitat per popinas*» (1980, p. 12), that is, «is hiding in taverns», like an unknown beggar, and its only possibility lies in a concrete action, which is artistically materialized in *Schemi*’s collages, resolved to fulfill the po(i)etic by means of a fundamental cooperation of the reader:

[...] the new context that is created has as much importance as the occasional one from which they [the words of many collages] were borrowed and is made possible by the reader. [...] cooperation between the author and the reader has always been the first condition, determining the very existence of the work of art

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<sup>11</sup> «appendice sensibile del cervello». Martini capitalizes here on the double value of the adjective *sensibile*, which in Italian means both “sensory”, in connection with what can be perceived by the senses, and “sensitive”, alluding to the emotional implications of the experience of perception.

<sup>12</sup> «nel testo poietico (al-libitum, poi-etico) scontrino d’autenticità ed asserzione è la scrittura» (in the poietic text (al-libitum, poi-etico) writing is proof of authenticity and assertion). Diacono, 1962, p. 12.

and whoever may accuse us of impotence or aridity should think about that. (Martini, 1989, p. 7)<sup>13</sup>

But this is not all. Martini's poetics of collage differs from that of the Gruppo 70 also for its cultural and visual sources, which are deeply anchored both to the Neapolitan tradition and the Futurist lesson. Martini owes his marginalized and yet international city a philosophical education which spans from Giambattista Vico's *New Science* to the phenomenology of Paolo Filiaci Carcano<sup>14</sup>. From these exceptional thinkers he derived, respectively, the idea of a mental dictionary of humanity rooted in the *viscera* of language (Martini, 2001a), and the necessity to integrate abstraction with experiential practices, fostering an idea of knowledge which arises from the objective world, rather than from its symbolic representation through discourse. On the artistic side, Martini was also exposed to the Neapolitan fringes of the Nuclear Movement: that is, the Gruppo 58, which fueled alternative positions with respect to the official culture supported in Italy in the aftermath of WWII and oriented toward what Martini obsessively calls the "colonization" of the South, consisting in the imposition of foreign aesthetic models (Santacatterina, 2013). Painters like Persico, Biasi, and Del Pezzo – who were all instrumental in the publication of *Schemi* (Caserta and Scontrino, 2001, pp. 148-149) – professed the refusal of abstractionism in the name of a pursuit of the archetypal origins of matter and defended the reasons of an instinctive fantasy against the logics of any ridiculous and commercial (neo)realism. Finally, Martini's material semantics draws plenty from Futurist total aesthetics, which he was one of the first scholars to critically reevaluate, overcoming the limits of its superficial associations with Fascism<sup>15</sup>. His collages capitalize on the model of the Free-Word Tables, exceeding their experimental juxtaposition of signifiers by way of the incorporation of other elements than the typographical ones, but also due to the philo-

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<sup>13</sup> «il contesto nuovo che si crea ha tanta importanza quanta ne ha quello occasionale dal quale furono prese a prestito [le parole di molti collages] e si circostanzia e si ambienta ad opera del lettore. [...] la cooperazione tra autore e lettore è sempre stata la condizione prima, determinante l'esistenza stessa dell'opera d'arte e ci pensi chi ci accusasse di impotenza o di aridità».

<sup>14</sup> With whom he had graduated in philosophy at the University of Naples, with a thesis on *Kant's Critique of Pure Reason*.

<sup>15</sup> See, among other things, the exhibit *Scrittura visuale e poesia sonora futurista* (Florence, 1977) and the two volumes of *Tavole parolibere futuriste 1912-1944* (1974-1977), both curated with Luciano Caruso.

sophical implications of his idea of visuality, key to unprecedented poetic and intellectual faculties to be performed within the metamorphic modern world, increasingly bound to synesthetic exchanges.

This entangled background contributes to the extreme complexity of *Schemi's* collages and accounts for the partly submerged story of the book, which nevertheless acts as a gravitational center for all Martini's remaining production. Mario Persico, one its first and few reviewers (1963), evoked the necessity to carry out an inquiry into the single details of the compositions, to read them in the sign of an original sensory (and sensitive) project. Still, he did not attempt the analysis of any of *Schemi's* poems; nor did almost any other critic who engaged with the book over time<sup>16</sup>. To make sense of *Schemi's* kaleidoscopic mosaic, then, we will have to implement Persico's suggestion, drifting – just like castaways – through the infinite resonances (anecdotal, visual, philosophical) which swirl like atomic particles within each collage in unexpected, incongruous combinations. In the following section of this paper, three examples from *L'impassibile naufrago* will offer a test bench for such a rhizomatic reading. Their analysis will confirm how collage is for Martini not just a composition technique, but a true poetic gesture, able to redefine the medium of poetry in its own right, offering the cornerstones of its future endeavors: the substitution of the linear deductive logic with a circular one, which accepts contradictions as consubstantial to life and art; the radical subversion of the concepts of Time and History; the transformation of the values and uses of writing, alongside the pivotal distinction between *sense* and *meaning*; and the importance of a cosmic vision as a privileged access to the real.

## 2. *A curved universe full of matter: three collages, from the earth to the sky*

The fourteen collages included in *L'impassibile naufrago* can be further divided into two groups of seven poems each: the first seven<sup>17</sup> appear

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<sup>16</sup> It would be enough, to confirm this, to leaf through the final pages of *Schemi's* second edition (1989), occupied by an extensive press review on the book. An exception to this trend is Giammei 2014, who offers more detailed interpretations of a few pivotal compositions, although always insisting on their belonging to the area of *poesia visiva*.

<sup>17</sup> *Mai visto né conosciuto ma sospettato* (Never seen nor known but suspected); *Un teste che si contraddice* (A witness who contradicts himself); *Questa è una storia d'amore narrata da una donna* (This is a love story told by a woman); *Denuncia di contratto per restare a galla* (Notification of contract to stay afloat); *Qui se souvient encore de sa jeunesse* (Who still re-

mainly crammed with printed typographic materials, which are variously re-combined to attain an overwhelming chaos of phrases, voices, and dialogues; the last seven<sup>18</sup>, instead, feature fewer verbal cutouts organized around different images (e.g. a living room, a window, a chessboard surrounded by scribbles and annotations), often losing sharpness against the chromatic density of the background. The progressive inclusion of visual imagery – which works here as an encompassing embodiment of all other auditory, mobile, and olfactory elements excluded from the printed dimension of the *livre d'artiste*<sup>19</sup> – achieves a gradual deconstruction of the greatest illusion of the Western tradition: the «epiphany of the isolated word» (Martini, 1989, p. 7)<sup>20</sup>. In *Schemi's* plan, that is, words appear plunged in the totality of matter – exemplified by the multiple sources of the collages: newspapers, magazines, a chess manual, among others – and are merged into brand new schemes so as to become a poetic project: a physical act of (re)writing, capable of breaking trite conceptual frameworks.

Three key collage poems can offer an ideal blueprint of this articulated trajectory, for the strategic position they hold within *L'impassibile naufrago*, the extraordinary formativity of their compositional design<sup>21</sup>, and the issues that they address: *Mai visto né conosciuto ma sospettato*, *L'uomo della strada*, and *Sotto gli occhi di tutti*. Being, respectively, the first and last of the first group (n. 1 and n. 7 of the whole series) and the third of the second group (n. 10), these poems describe the arch of Martini's operation: they show the evolution of the collage from a word-based critical

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members his youth); *Felice chi può* (Happy who can); *L'uomo della strada* (The man of the street).

<sup>18</sup> *Qualcosa non funziona nel «limbo»* (Something is wrong in the «limbo»); *Una lezione per l'Occidente* (A lesson for the West); *Sotto gli occhi di tutti* (Before everyone's eyes); *Una finestra con una mano* (A window with a hand); *Un meccanismo veramente silenzioso* (A truly silent mechanism); *Il tema speciale di chiusura* (The special theme of closure); *Storia fantastica dei cubi* (Fantastic story of the cubes).

<sup>19</sup> «[...] se appena l'avessi potuto in maniera altrettanto pratica, non avrei esitato ad aggiungere elementi uditivi quali suoni di strumenti, accidentali o voci umane ecc., elementi in rilievo, mobili, olfattivi, ecc.» (if only I had been able to do it in an equally practical way, I would not have hesitated to add auditory elements such as sounds of instruments, accidental noises or human voices, etc., as well as tactile, mobile, and olfactory elements). Martini, 1989, p. 7.

<sup>20</sup> «L'epifania della parola isolata».

<sup>21</sup> As defined by Luigi Pareyson in *L'estetica e i suoi problemi* (1961), formativity represents the fundamental quality that distinguishes any conceptually and aesthetically original art work from a simple repetition of existent forms: it is the intentional degree of innovation of a certain work of art when it comes into being.

medium to a visionary tool of creative action, capable of con-fusing the verbal and the visual, the organic and the inorganic, the rational and the sentimental. Furthermore, their po(i)etic structures – built upon a fabric of complex historical, artistic, and advertising references, all clearly identifiable – offer a singular opportunity to focus on the practice of quotation, diversion, and innovation typical of Martini's collage. Lastly, each of them tackles a crucial aspect of Martini's philosophical vision: time, writing, and knowledge. They are thus the ideal case studies to provide an unprecedented reconstruction of *Schemi's* po(i)etics of collage.

To *Mai visto né conosciuto ma sospettato* (Never seen nor known but suspected, fig. 1), Martini entrusts the task of setting the fundamental frame of this po(i)etics: that of an explosion of the Western verbal civilization. According to him, the «sunset of the word» – title of one of his most fascinating collection of essays, *Tramonto della parola* (1999) – has been preparing in time, with the gradual disappearance of the absolute power of discourse and logic as means of cognition and expression, ultimately sanctioned in the modern society of images and technical reproducibility. If the latter, in fact, has deprived writing of its ancient value of uniqueness and transmission, new media like cinema, music, and television have sharpened the verbal inflation, reducing words to slogans, tautologies, and flat clichés. Newspapers are, for Martini, the exemplary mirror of this situation, which he intends to subvert, retrieving and combining their empty words to elicit a sensory material horizon, in which we are all immersed and where nothing is univocal. Indeed, *Mai visto né conosciuto ma sospettato* looks like the front page of a newspaper, with two thick typographic columns on its sides and a headline in darker and bigger characters followed by a subhead, condensing the ambiguous sense of the collage:

Mai visto né conosciuto ma sospettato [Never seen nor known but suspected] /  
Un angelo si è fermato per quattro volte in ogni casa per uno scambio misterioso  
[An angel has stopped four times in every house for a mysterious exchange]

The poem shall be read in the perspective of a four-step substitution, to be sought among the maze of typographic cutouts of different styles, fonts, and tones that cross it, suggesting a vortex of intertwined and re-composed echoes. A first, superficial inquiry will prove that the theme of the exchange is explored in its nuances of trade and travel, as the columns on the sides of the page reveal to be filled with microscopic buy



and sell ads of all kinds, as well as with a series of shipping lines services (e.g. Saturnia or Lloyd Triestino), mostly directed to the Americas. Yet, the productive religion of consumerist society is quickly overcome by other types of permutations, indicated by bigger strips of text. This is the case of the new speed record established by the car of the economic boom («la macchina del rilancio», as we read toward the bottom of the collage), namely the Giulietta Alfa Romeo, over the Settebello, the ETR 300 train passed down in history with the name assigned, in the card game of Scopa, to the Seven of Coins, because of its beauty and luxury<sup>22</sup>. The Settebello – defined *burst* («scoppiato») a few strips above – had in fact been defeated by the Giulietta Spider in a race on the Milan-Rome route, organized in 1961 by the magazine “Quattroruote”. The Alfa Romeo driver, Consalvo Sanesi, took only 5 hours and 59 minutes from Piazza del Duomo in Milan to Via Veneto in Rome, even if he had to drive mostly through state roads<sup>23</sup> and one of the tires had burst: it was literally *scoppiata*, an adjective that Martini ironically attributes to the celebrated Settebello, which arrived at the Termini Station 38 minutes later. Technological novelties and glories – Martini implies – are ultimately synonyms of ephemerality and are subject to rapid reversals of fate, as confirmed by the prominent relief, in the mass of phrases disseminated throughout the collage, of unsettling words like *flames* («fiamme»), *crisis* («crisi»), and *drowining* («annegando»). The poet, harasser of the consciousness («molestatore della coscienza»), warns us: «Non voglio distruggere / la felicità / ma ne temo i tiri» (I do not want to destroy / happiness / but I fear its kicks). Happiness, especially in the modern world, lured by advertising promises, is nothing but an illusion perpetrated to our detriment: it has replaced knowledge, just like the *pneuma* (Lucretius' *anima*, in its value of “soul, vital air”, and in opposition to *animus*, meant as “mind, logos”) has turned into the Pirelli tire<sup>24</sup> barely visible underneath the textual cutouts at the top center of the collage. One word for tire, in Italian, is indeed *pneumatico* (pneumatic, because filled

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<sup>22</sup> Built in 1953 and active on the 842 km of the Milan-Florence-Rome-Naples line, the Settebello reached the extraordinary speed of 185 km/h (Pocaterra, 2003, p. 237).

<sup>23</sup> The Tyrrhenian highway (*Autostrada del Sole*), at the time, went only as far as Florence.

<sup>24</sup> The Italian company Pirelli, founded in 1872 and in the 1960s at the acme of its technological expansion, is mentioned in a clipping placed at the bottom center of the collage: «per primi i tecnici della Pirelli hanno studiato e realizzato...» (Pirelli technicians were the first to study and build...).

with air), testifying to the dramatic evolution of language, which cancels etymologies and enslaves them to the market.



Fig. 1 – Stelio Maria Martini, *Mai visto né conosciuto ma sospettato*, Schemi, 1962 (1989), p. 27.

The *leitmotif* of substitution has thus moved from a productive to a (un)ethical sphere; and it's now about to complete its fourth and last step, fostering a radical subversion of the concepts of Time and History. Almost drowned in the string of Italian economic miracles crowding the

collage, in fact, Martini buries the name of Adolf Eichmann, a high Nazi official responsible for the mass deportation of Jews to concentration camps. Escaped to Argentina right after the war, Eichmann was captured by the Israeli Mossad in May 1960 and brought to Jerusalem to stand trial for crimes against humanity. The trial commenced on April 11, 1961 and Eichmann was convicted and hanged on May 31, 1962. His presence, I maintain, should not be read as just a somber note meant to counter-balance the triviality of consumerism, but rather as way of questioning the value of History and rationality, which are often mistakenly used to explain humans' actions and behaviors. Eichmann's name appears in combination of apparently incongruous elements:

La speculazione del piccolo Hans fugge nelle condizioni di Eichmann  
 [Little Hans' speculation escapes in Eichmann's conditions]  
 la più triste città del mondo  
 [the saddest city in the world]  
 non funziona  
 [does not work]

«Little Hans' speculation» that «escapes in Eichmann's conditions» – which Hannah Arendt was to famously ascribe to a frightful *Banality of Evil* (1963) – could refer to a well-known Freudian study (the “case of little Hans”) related to the Oedipus complex.<sup>25</sup> Martini did not trust psychoanalysis, but believed in the unconscious: he rejected, that is, the logical concept of conscience as a rational construction, as much as the possibility of explaining the contradictions of human nature, far more terrifying than any act of madness, and ultimately, to us, unattainable (2005). The abyss of the unconscious, after all, is far more reassuring than Eichmann's uncomplicated, monstrous normality, which is as absurd as History itself. It was History – traditionally conceived upon the illusion of a providential purpose – that produced the horrors of WWII and that authorized, in 1961, the legal and ethical nonsense of a collective victim (the Jewish people) set to condemn their executioner: so that «the saddest city in the world» which «does not work» might very well be Jerusalem. In this respect, Martini's vision of History is very similar to that ex-

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<sup>25</sup> Little Hans' name was Herbert Graf (1903-1973), son of Max Graf, an Austrian critic, musicologist, and member of Sigmund Freud's circle of friends. His case was discussed in Freud's 1909 study *Analysis of a Phobia in a Five-year-old Boy*, where he maintained that Herbert's fear of horses was a symptom of his castration anxiety and Oedipus complex.

pressed in the *Theses on the Philosophy of History*, written by a Jew who had died in that terrible racial conflict («conflitto razziale») recalled in the collage: Walter Benjamin<sup>26</sup>, with whom Martini shares the idea of the end of Western culture's unity, unable to provide life with sense in the midst of mass communication and consumerism, as well as the structural method of montage (of impressions, ideas, clues) to defeat the intellectual numbness of humanity. The *Theses*, originally written in 1940, were first published in Italy in July 1962;<sup>27</sup> *Schemi's* collages, which would appear in October of that very year, were assembled for publication at the end of summer (Caserta and Scontrino, 2001, p. 149). It is therefore possible that a passionate scholar of philosophy like Martini had read them promptly, so that they could subtly affect the final version of *Mai visto né conosciuto ma sospettato*. However, even if the convergence of Martini and Benjamin's *Weltanschauung* were to be a serendipitous coincidence of ephemeral cognitive traces, we should not forget the advice contained in the introduction to *Schemi*, where Martini invites the reader to actively participate in the (de)construction of the context (sources and possibilities) of the collages (1989, p. 7). And to an educated reader, the peculiar figure of the angel in Martini's poem could easily remind the symbolic image of Paul Klee's *Angelus Novus* (1920), famously used by Benjamin in the *Theses* to convey his conception of messianic History, in which time and progress propel men into the future, leaving behind all the horrors that they have committed:

A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise [...]. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress (Benjamin, 1968, pp. 257-258).

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<sup>26</sup> Benjamin killed himself with an overdose of morphine on September 26, 1940 in the Catalan border town of Portbou, after the Francoist authorities had denied him a transit visa to Portugal, from where he intended to escape to the United States.

<sup>27</sup> They were included in the volume *Angelus Novus. Saggi e frammenti*, edited and translated by Renato Solmi for Einaudi.

History does not guarantee any redemption and crushes men's hopes with the false promise of a collective bliss. «Oltre il diritto la Storia» (History above rights), we read in Martini's collage, whose angel seems to have much in common with Benjamin's one: he too directs his glance upon a landscape of massacres («massacri») and he too tries to stop, to foster a substitution of beliefs and to compensate for the endured pain. He also embodies the need for an inversion of the traditional relationship between past and present, which is explicitly refused by both Benjamin and Martini. The former argues, in the *Theses*, that the past, alongside all its unrealized possibilities, should be considered the other face of the present; the latter, maintains that past and future do not truly exist, and men are plunged in a condition of eternal recurrence:

[...] *the verbal universe* [...] is curved, like the mind, like the very space of the universe [...]. But the curvature makes sure that whatever runs in this universe is inevitably destined to return to itself (Martini, 1999a, p. 81)<sup>28</sup>.

Any chronological idea of time is – just as the idea of a univocal language – an illusion due to this curved nature of the universe, which Martini derives from Heraclitus' ambivalent knowledge (and writing), rooted in the unity of opposites and alternative to the Aristotelian linear deductive logic<sup>29</sup>. According to this conception, opposites coexist in an infinite multiplication of the binary connections and of the *aporias* of what we erroneously defend as logical thought. Martini exemplifies this fact with a paramount sentence, which he overwrites on several photos: «Ciò che mostra il tempo», an intrinsically opaque phrase in Italian, which is translatable as both “What the Time Shows” and “What Shows the Time”, testifying to the inevitable co-presence of contraries in every utterance (2001d) and to the constant relapse of Time on its axis. This contraction of Time («contrazione del tempo») appears in *Mai visto né conosciuto ma*

<sup>28</sup> «l'universo verbale [...] è curvo, come la mente, come lo spazio stesso dell'universo [...]. Ma la curvatura fa sì che qualunque cosa corra in tale universo sia destinata inevitabilmente a tornare su se stessa».

<sup>29</sup> «Eraclito infatti fonda il proprio sapere su un sistema generalizzato di connessioni binarie o relazioni bivalenti: giorno-notte, pace-guerra, vivo-morto, è – non è, etc., che si propone quale teoria unificata dei fenomeni della realtà, chiave di accesso e metodo di indagine nella molteplicità del mondo e della vita» (Heraclitus in fact bases his knowledge on a generalized system of binary connections or bivalent relationships: day-night, peace-war, alive-dead, is – is not, etc., which proposes itself as a unified theory of the phenomena of reality, access key and method of investigation in the multiplicity of the world and life). Martini, 1999b, p. 97.

*sospettato* in association with the Elea 6001, the first Olivetti computing machine built for a medium-sized audience (e.g. universities and schools), which carries an implicit, ambivalent hint to the Eleatic School of Parmenides, the philosopher of the eternal time, that «never was and never will be» (Martini, 2001c, p. 87)<sup>30</sup>.

The final part of the mysterious exchange advanced in the collage thus promotes a different idea of Time – whose apparent flow is continuous but also inexorably unchanging for men – to counteract the misconception of History. The latter, in Martini's vision, has been replaced by poetry and its dialectical words and images: that is, by erratic particles redeemed from the very culture of consumption, technology, and fashion, and turned into emancipatory chances for modernity, able to undermine the false opinions in which men consume their lives. Poetry is truly the first and last word of the world and Martini seems to emphasize it in the conclusion of this collage. Here, the almost gigantic phrase «l'ultima parola» (the last word) stands against the tiny, intransitive notation «Teano. Lunedì 22 maggio 1961» (Teano. Monday, May 22, 1961), which might recall the “handshake of Teano” between Garibaldi and Vittorio Emanuele II, that ratified the annexation of Southern Italy to the Kingdom of Piedmont and its consequent colonization. Against this imperfect reference<sup>31</sup>, insignificant today as much as harbinger of problems in the past, when it marked the last word of the Mezzogiorno, Martini pushes another “last word”, outside the official historiography: the only last word that counts, imbued with paradox and ambiguity, addressed to the indecipherable enigma of life.

Although he always insists on “the end of the *logos*”, upon which language has been unjustly flattened, Martini thus really puts the word at the center of his poetic speculation. In particular, he aims to re-establish writing – true protagonist of *Schemi*, in its every form – as a channel of individual and collective emotions, complementary to the optical imagery, potentially accessible to everybody, and therefore destined to a creative resurgence. He seeks a *scrittura liberata* (liberated writing), made of «discontinuities, shocks, breaks» as well as «graphic, lexical, syntactic and grammatical whims», and apt to embody «the new *poiein* for the

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<sup>30</sup> «non fu né sarà mai».

<sup>31</sup> The actual handshake happened on October 26, 1860.



man» who has been expropriated of expressive means by the hyper-technological media (2001b, pp. 80-83)<sup>32</sup>.

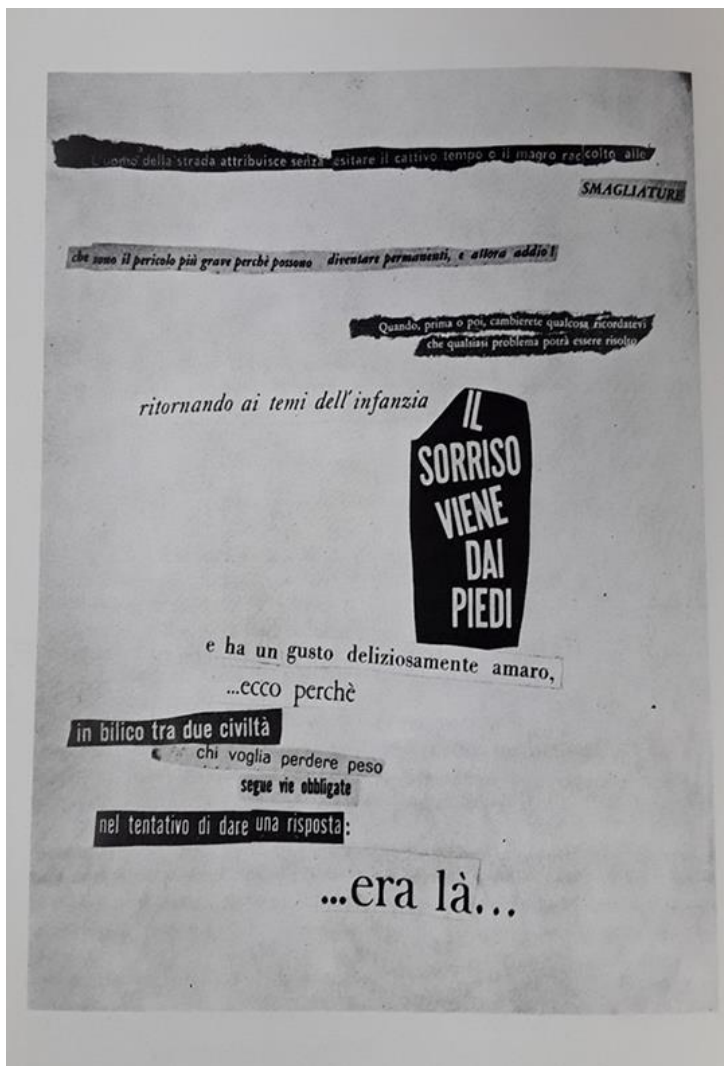


Fig. 2 – Stelio Maria Martini, *L'uomo della strada*, *Schemi*, 1962 (1989), p. 32.

<sup>32</sup> «La scrittura liberata ammette [...] discontinuità, sussulti, rotture [...] arbitrii grafici, lessicali, sintattico-grammaticali [...]. [...] Potrebbe essere allora, forse, che la scrittura verbale torni a proporsi come il nuovo *poiein* per l'uomo».

This ethical and philosophical objective is consciously explored in the seventh collage of *L'impassibile naufrago: L'uomo della strada* (The man of the street, fig. 2). At the core of this composition, placed at the heart of the section, we will find a black pentagon<sup>33</sup> displaying the inscription, in slanted capital letters, «IL / SORRISO / VIENE / DAI / PIEDI» (THE / SMILE / COMES / FROM / THE / FEET). A material token of the infinite possibilities of writing, this stele-like figure bears a striking resemblance with the pentagon featured in a visual poem by Corrado D'Ottavi: *Le rouge et le noir* (The red and the black), appeared in "Ana Eccetera" in 1960 and then included in the anthology *Poesie italienne de la nouvelle avant-garde 1961-1962*, edited by Anna and Martino Oberto for the Belgian magazine "Phantomas" in March 1964 (fig. 3). D'Ottavi is a master of collage since *Stima di colori solidi* (Evaluation of solid colors, 1960), occupied by multiple shapes of red, blue, and black paper interspersed with words or phrases cut out from newspapers. The attention to the chromatic and structural balance of the composition, however, is always accompanied, in D'Ottavi, by the need to shake and poetically rebuild a weakened language. *Le rouge et le noir* moves exactly in this direction, tempering the strategy of the collage with the use of graphic and typographic writing. The work spreads over two pages. The first, stages the game of life («le jeu de la vie») as rooted in art, whose purpose is recognized in research («En quoi consiste, à quoi tient l'art / A la recherche»), and especially in poetry. D'Ottavi identifies the latter as present in each single word: «chaque mot est / la poesie», he writes, breaking the phrase in two segments with an arrow-like white geometric form embedded in a black pentagon (*le noir* of the title), which points in the opposite direction, thus suggesting the endless reciprocity of the relationship between words and poetry. It is however the second page to be crucial for *Schemi*, because it is occupied by a red pentagon (*le rouge*) almost identical to the one in *L'uomo della strada*. The pentagon seems to condense the dynamics of writing and its unlimited semantic scope, materializing its form through black words of different fonts and dimensions: «Sur / Une / Page / Blanche / est / un / Espace / Noir» (On / A / White / Page / is / a / Black / Space). Writing, that is, can overcome the limits of language because it is intrinsically indeterminate, capable of connecting infinite ideas and things in space – being space in itself –, especially if it is willing to inte-

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<sup>33</sup> Which, however, could have been of some other dark color in the original collage, then photo reproduced in the book.



grate the alphabetic-numeric signs, featured at the top of the composition, with the world of images. The surface chosen by D'Ottavi to deposit his black writing is not white, after all, hinting at the fruitful influence of visual imagery on the poetic act.

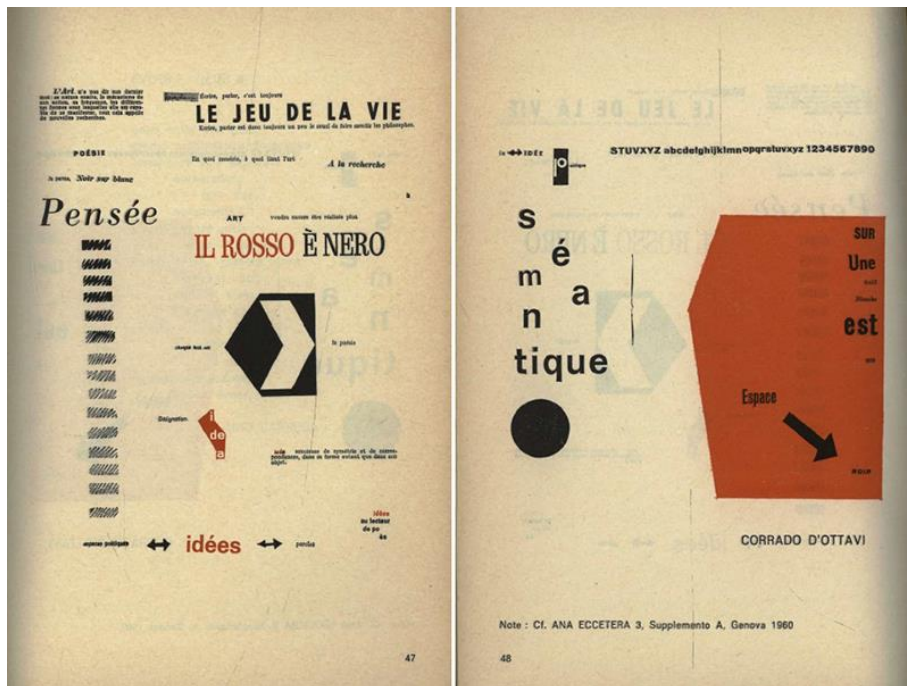


Fig. 3 – Corrado D'Ottavi, *Le rouge et le noir (sémantigraphie)*, "Phantomas", 45-49 (1964), pp. 47-48.

Martini cannot but share D'Ottavi's results, so close to his own sensitivity, and quotes the pentagon making it the dark surface that welcomes the white of writing, almost as he were playing with the original game of colors; and he also uses it to deposit a fundamental trace, which he could have also engraved, on this particular stele, in its physical form: the feet. The foot is for Martini a tactile alternative to the hand: a means of the adhesive nature of knowledge, anti-metaphorical and anti-representative, of which he speaks in *L'oggetto poi/etico* (1980, p. 26). It is a vehicle of action of the body within space (a space different and yet similar to that of writing, all to be conquered and never perpetually achieved), against Time and its cruelties (exemplified, in the first line of *L'uomo della strada*,

by the reference to «il cattivo tempo o il magro raccolto», literally bad weather or poor harvest). It is, in particular, a harbinger of what Martini calls «events of no return» (eventi di non ritorno), ephemeral moments subtracted from the ungovernable flow of life and meant to replenish it with sense: «the absolutely accidental shadow of a walking foot in a certain place and moment, [...] the vibrant reflection of a crystal, a stolen smile, a staring gaze, a crying face or anything else that passes on the TV» (1996, p. 23)<sup>34</sup>. With this value, feet, always various and anonymous, return in Martini's works with obsessive punctuality: for instance, in *Neurosentimental*<sup>35</sup>, the neurotic photo novel which pushes to the extreme the techniques explored in *Schemi*, they act as a visual and, so to speak, structural refrain of an inner landscape, plunged into an arched temporality of imperceptible accidents. One example for all can be found on page 28, facing – in a sort of tragic polyptych – a collage ensemble (on p. 27) dedicated to the assassination of US President Kennedy and filled with confusing documents related to that terrible event (fig. 4). There, five torn newspaper headlines appear pasted to a blurred image upon which Martini's handwriting deposits an unclear, partly illegible message, maybe meant to echo the broken voice of the president's wife: «questo è Lee Harvey Oswald, / [?] la madre contro il / fascino del / presidente / ucciso, / Jackie» (this is Lee Harvey Oswald, / [?] the mother against the / charm of / the killed / president, / Jackie). Against the disorder of such uncertain information – aimed at emphasizing the inconsistency of historical facts, even when they seem so close and iconically relevant – on the next page we see the feet of a crowd, that seem to concretely support the (also torn) image of a building: feet are, in other words, the only unmistakably identifiable and unshakable element in the midst of confusion, obscurity, and pain. History, as always, fades away and we are precipitated into the private, yet universally sharable sphere of the body and its signs, subtracted from chaos, albeit for a short moment. Not by chance, the long handwritten lines that fill the bottom of page 28 move the focus of the collage to a microscopic, insignificant, but all the more

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<sup>34</sup> «l'ombra assolutamente accidentale di un piede in marcia in un determinato luogo e momento, [...] il riflesso vibrante di un cristallo, un sorriso rubato, uno sguardo sbarrato, un volto piangente o qualsiasi altra cosa che passi per il televisore».

<sup>35</sup> Conceived as early as 1963, *Neurosentimental* appeared in fragments, for the first time, in the second issue of "Linea Sud" (1965); it was published as a whole in 1974, for the Edizioni "Continuum", and then reprinted by Morra in 1983. For an in-depth analysis of *Neurosentimental* see, in this special issue of "piano b", Colombo 2020.

relatable episode: that of an erotic tension between Iorio, the protagonist of *Neurosentimental*, and Vera, alongside his slight sense of repulsion for her soft body. A similar situation is described in an intentionally marginalized typewritten text at the very bottom of page 27, where we read of Iorio's first sexual encounter with a different girl, Annie: another trivial happening, which, however, makes much more sense than Kennedy's messy death and contributes to the process of intimate cognition at stake in this schizophrenic anti-novel.

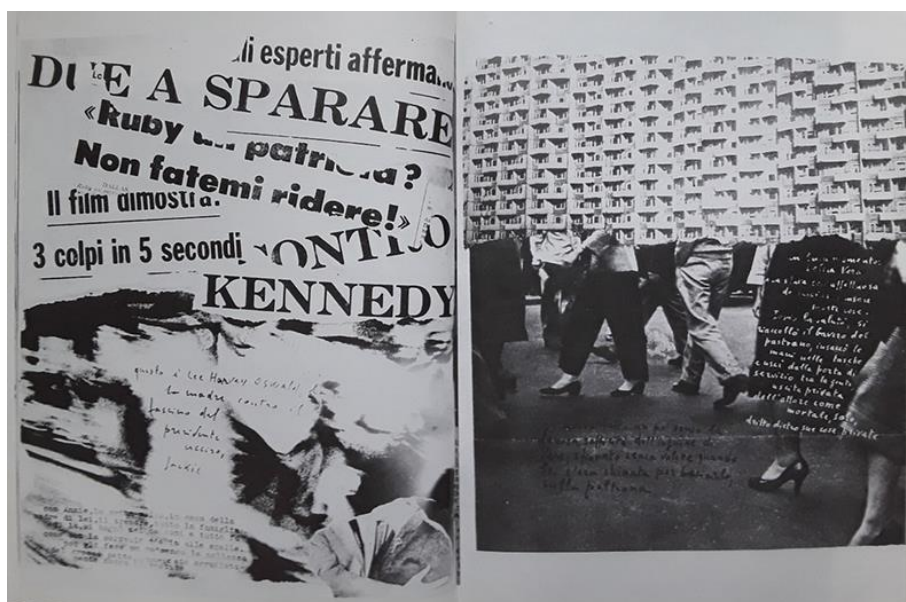


Fig. 4 – Stelio Maria Martini, *Neurosentimental*, 1963 (1983), pp. 27-28.

In *L'uomo della strada* feet are equally used as minimal but effective marks of the eternally returning but eternally still Time, which follows fixed paths («vie obbligate»). They appear poised between two civilizations («in bilico tra due civiltà»), that is between life and death, in the attempt to give an answer («nel tentativo di dare una risposta») to the stretch marks («smagliature») of the existence: a bitter but, since it is the only possible one, also blissful answer («ha un gusto deliziosamente amaro»). Martini collects here a great number of advertising slogans – variously related to beauty products, food, and even the cold war rhetoric – and turns their commercial meaning into a higher sense, not only by means of their incongruous juxtaposition (since the individual cutouts

seem to be almost drifting on the collage surface), but by asking the reader to assume the perspective of the feet: namely, to look at them from the side of an intuitive, immediate knowledge, grounded in what is perceivable and rooted in subjective *senses*, not functional *meanings*<sup>36</sup>. The «word» – Martini writes in another essay significantly entitled *Non si esce dal sensibile* (You cannot escape the sensory world) – «remains an emanation of the subject, who lives of what he perceives» (2005, p. 134)<sup>37</sup>. If this is true, then, we'll have to embrace a form of material writing – an intermedia writing *made with feet*, as it is invoked in *Schemi* and actualized in *Neurosentimental* – capable to tear away pieces of our lives capitalizing on their insignificance, beyond all social and political histories, and focusing on the existential, and thus cosmic fold of human actions.

And on a cosmic vision it is appropriate to close this reading of *Schemi*: that is, with the analysis of *Sotto gli occhi di tutti* (Before everyone's eyes, fig. 5), first published on the last issue of "Quaderno"<sup>38</sup>, then transited in *Schemi* and also featured on its cover, which bears the visual and sentimental identity of the book. However, Martini was not completely happy with the result (1989, p. 7): the reason is probably to be found in the extreme poetic importance that he meant to assign to this particular collage. Here, the verbal clippings are laid out, like white stripes engraved with writing, on what looks like a black astronomical backdrop crossed by planetary rings similar to those of Saturn, the gaseous giant of the solar system, also known as its jewel because of its sparkling colors (pink, among others). On this scenery, small and big circular flares, halfway between planets and soap bubbles, are floating: they recall the shepherd satellites, Saturn's moons orbiting inside or immediately outside its rings, and composed of millions of objects of a magnitude ranging from the micrometer to the meter.

According to Giammei (2014, p. 310), the composition is modeled on a De Beers advertising poster of the 1960s, where diamonds appear in a

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<sup>36</sup> «[...] senso e significato vanno difficilmente d'accordo tra loro, perché la comunicazione fondata sul senso assume volentieri la forma come di un dialetto personale ('idioletto') e dunque il veicolo della comunicazione si presenta come oscuro, anche in presenza dell'interpretazione» (sense and meaning hardly agree with each other, because communication based on sense often takes the form of a personal dialect ('idiolect') and therefore the vehicle of communication is presented as obscure, even in the presence of interpretation). Martini, 1999a, p. 85.

<sup>37</sup> «[la] parola resta emanazione del soggetto, che vive di sensibile».

<sup>38</sup> No. 3, May-June-July 1962.

glinting sky dappled with fine dust, over the head of two lovers, alongside the motto «your own bright star». Yet Martini's collage goes beyond the simple distortion of the mass media rhetoric of consumerism: the clash is rather to be sought between the hubris of the ad, which dares to commodify the boundless matter of the universe by reducing its interstellar clusters to a pocket product, and the immense vision of the infinite «pink traffic» surrounding the wonderful Saturn. Martini urges us to linger on the incredible spectacle of the rings – made of thousands of dust, rock, and ice particles – which revolve around the planet like continuous ribbons, perpetual and motionless at the same time:

sotto gli occhi di tutti / mostruosamente indicata per ogni / possibile futuro / la perenzione dei residui passivi / a quelli che / non soffrono d'allucinazioni come Goebbels / e suggerita per il grande / traffico rosa dell'infinito / svelerà una / traccia o qualcosa di più come / alfabeto morale di altre domande o come / - cos x :  $\cos^2 x/2$  / e la densità media del sole

[before everyone's eyes / monstrously indicated for every / possible future / the extinction of residual liabilities / for those who / do not suffer from hallucinations like Goebbels / and suggested by the big / pink traffic of infinity / will reveal a / trace or something more as / moral alphabet of other questions or as / - cos x :  $\cos^2 x/2$  / and the mean density of the sun]

Despite the apparently aseptic-legal tone and the entangled syntactic frame, Martini touches here the height of absolute poetry: he truly unfolds without hallucinations – always to be rejected as evil, as confirmed by their association with Goebbels, the terrible minister of the Nazi propaganda – the curved universe full of matter. To decipher the latter, one needs something more than mathematical equations and chemical formulas: matter, after all, cannot be forced into a single gem, which is moreover made of carbon, a basic element of organic chemistry equally contained, for example, in the ashes of a deceased person. The difference lies simply in the structure, as it happens between life and death. Death, specifically, is compared to the extinction of every debt (*perenzione*); and it is before everyone's eyes, in every possible future, and only this awareness can fill the mental void of our existence in the world. No dystopia, therefore, nor opacity of technical codes to antagonize the false easiness of advertising (Giammei, 2014, p. 312): for Martini, the whole language is opaque and for this reason we need to transform it into poetry, which thrives in opacity, and use it to steer away, from the

pervasive banality of the systems of power, the sense hidden in what surrounds us. Martini's collage is, in other words, the deeper we can delve into the material knowledge of things, on the basis of an etymology which is always excessive – and which, from the diamond, brings him to the ring, then to the rings of Saturn, then to infinity, carbon, organic life, and death –, not to *have* but to *cross* them, with the mindfulness of being ourselves nothing but an infinitesimal atom in the celestial expanses. Our poet definitively shows this in a few incredible collages originally conceived for *Neurosentimental* but ultimately excluded from the book, and today owned by the Fondazione Morra in Naples. In those works, stereotyped images of young lovers are precipitated in sidereal spaces (where, sometimes, even spaceships and robots peep out), to remind us of the fragility of our every absolute (fig. 6).

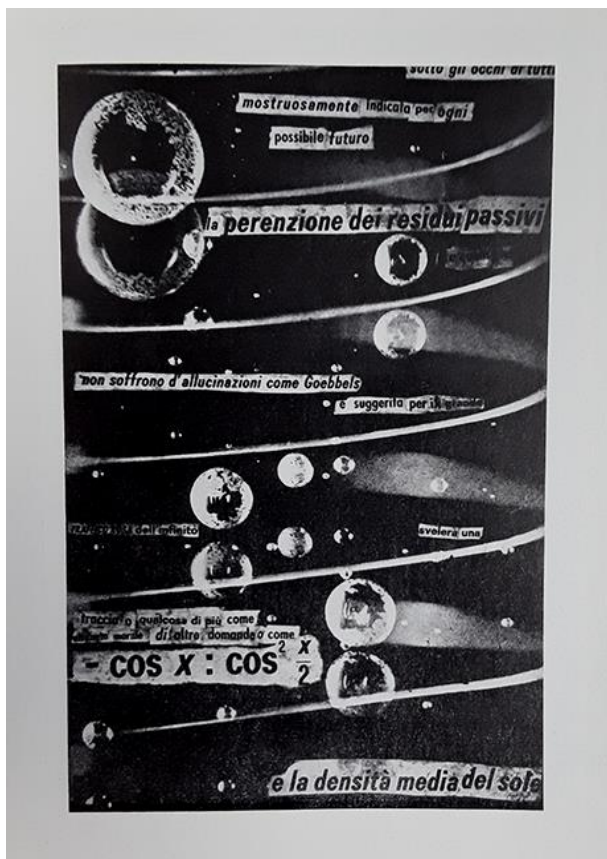


Fig. 5 – Stelio Maria Martini, *Sotto gli occhi di tutti*, *Schemi*, 1962 (1989), p. 35.



### 3. *The inevitable poetry: collage as end and redemption*

Symptoms of an inner volition integrated by their audience – «una volizione / integrata / dalla situazione / di chi guarda», as Martini writes in another piece of *L'impassibile naufrago*<sup>39</sup> – the analyzed poems define a new aesthetics of collage, aimed at a poetic revolution through contradiction, excess, and opposition to the existent. Obscure but even superficially fascinating, in need of detailed interpretation but pulsating of incontrovertible sense, *Mai visto né conosciuto ma sospettato*, *L'uomo della strada*, and *Sotto gli occhi di tutti* have proven, in particular, how collage works for Martini as a means of end and redemption at once.

On the one hand, in fact, they embody a sense of closure, of a truly epochal ending – of History, writing, and knowledge as traditional tools of progress and rationality. Indeed, they all express a temporality of matter, which no longer has to do with the rigorous rhythms of the *logos*, but becomes the measure of body and soul, of earthly and cosmic phenomena. They also display a hybrid use of language, where opposites – words and images, sense and meaning, theory and practice – meet, unveiling the failure of conventional codes and subtracting men to the ineffective mechanisms of a binary logic. Finally – with their entangled, often incompatible combinations of references, quotes, and memories – they stand at the very limits of reason, certainties, and conscience.

On the other hand, in this ending – of the Western word and world – lies the redemption of poetry, which, according to Martini, primarily consists in «freeing the poetic object from time: freeing experience from historical constraints, redeeming it from the inertia that presents it to us as alienated» (Martini, 1983b)<sup>40</sup>. In this perspective, poetry coincides with that liberated writing which is constantly performed throughout *Schemi's* collages as a multisensory and impermanent gesture, symbolically embodied, in each poem, by a pivotal visual trace: a trace meant to remind the reader of the physical act of the poet, who engaged with the collagist operation. In *Mai visto né conosciuto ma sospettato*, that trace is the image of a tire which, buried beneath a myriad of words and phrases, communicates the idea of a track left on the ground, suggesting the manual skills required by the composing experience. In *L'uomo della strada*, instead, it is the phrase «IL / SORRISO / VIENE / DAI / PIEDI», inscribed within the

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<sup>39</sup> *Una finestra con una mano* (A window with a hand).

<sup>40</sup> «la poesia consiste e si esaurisce nel [...] liberare dal tempo l'oggetto poetico: liberare dal rigore storico il vissuto, riscattarlo dall'inerzia che ce lo mostra come alienato».

pentagonal cutout, which alludes to the material aspect of creation, in a sort of *mise en abyme* of the assembling process. Eventually, in *Sotto gli occhi di tutti*, it is the blurry, sometimes illegible quality of the clippings laid upon the cosmic scene that underlines the non-transcendent nature of the collage, subtracting it to the sphere of the sign and ascribing it to that of matter (as both support and environment).



Fig. 6 – Stelio Maria Martini, collage *Neurosentimental 175*, 1983,  
Courtesy of the Morra Foundation



Martini's need to firmly ground his works in the poietic – i.e. in the concreteness of making – ultimately puts them beyond the simple representation (and understanding) of things to convey a transformative urge, a desire for an active metamorphosis of reality. *Schemi's* collages, after all, are true agents of change, where knowledge becomes invention and emancipation: they offer a cognitive training to extract poetry from within the real, welding it so deeply to the material ambiguities and complexities of our human life, that it miraculously acquires a value which would be otherwise lost in translation. Martini's collages remind us, in other words, that poetry – what can be perceived, not explained – is not only necessary, but inevitable: «poetry remains the only means of overcoming what is commonly known as incommunicability» (1962, p. 19)<sup>41</sup>. It is in our flesh and blood, as much as in our brain and language: it is hidden (and forgotten) in every vague sentence that we utter with carelessness, in every movement of our hands and body, in the constant display of our curved being.

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<sup>41</sup> «la poesia resta l'unico mezzo per superare ciò che è comunemente conosciuto come incommunicabilità».

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