About the cover art  

The cover art for this issue features a woman’s tongue licking the letter H on a typewriter keyboard. The photograph is one of six images that make up Lenora de Barros’s Poema (1979/2012). Drawing from the artist’s background in concrete poetry and her sustained interest in exploring the potentiality of language, Poema has been characterized as visual poetry from a feminist point of view. Presenting the tongue as both organ and language and playing on the Portuguese word for tongue—which is equivalent to the word for language—Poema’s six photographic images are arranged vertically like a film strip and include a faceless woman’s mouth, sensually sticking out her tongue, and then the tongue’s explorations of the typewriter. The third image is composed of a tongue licking a typewriter typebar, and the fourth image has the same tongue caught in several typebars. The penultimate image pictures the tongue being swallowed up by a cluster of typebars, and the last image renders the typebars in formation like a Venus flytrap. In and through the sequence of photographs that make up Poema, de Barros makes palpable the seductive concreteness of language as well as the violence underlying the total subjection to language.

Lenora de Barros lives and works in São Paulo and New York. Her work has been shown globally including at institutions such as the Circuitos Cruzados, O Centre Pompidou Encontra o MAM, Museu de Arte Moderna (MAM), Sao Paulo (2013); Para (saber) escutar, Casa Daros Latinoamérica, Rio de Janeiro (2013); Musée Ariana, Geneva (2012); and the 11th Lyon Biennial (2011).


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Cover
Lenora de Barros
Poema, 1979 (detail)
Six photographs, 25.5 × 32.2 cm each
Photography by Fabiana de Barros
Courtesy of Daros Latinamerica Collection, Zürich, and Galeria Millan, São Paolo
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