



**OLHO POR OLHO**



# **OLHO POR OLHO**

## **ANTOLOGIA-POEMAS**

**ORGANIZADO POR**  
**FALVES SILVA**  
**MARCEL MATIAS**

**PRODUZIDO PELOS ALUNOS DO CURSO DE**  
**PRODUÇÃO CULTURAL DO 2014.1,**  
**IFRN CIDADE ALTA. 2015**



**Capa e  
Projeto Gráfico:** Falves Silva

**Diagramação:** Victor H. Azevedo, Kamila Lima e Danilo de Sales

**Revisão:** Marcel Matias e Danilo de Sales





## > APRESENTAÇÃO

### **Poesia para ser vista e sem palavras**

O projeto do livro Olho por olho se iniciou a partir da exposição de poesia visual “Deus não joga dados”, do poeta Falves Silva, ocorrida no mês de outubro de 2014, no Sesc Restaurante (Natal/RN).

Como estava lecionando as disciplinas “Fundamentos da literatura” e “Iniciação à literatura do RN” no Curso de Tecnologia em Produção Cultural, organizei algumas visitas com os estudantes à exposição. Nessas ocasiões, fomos privilegiados pela presença do poeta, que dialogou sobre o poema-processo e propôs um desafio aos alunos: construir versões para o famoso poema “Olho”, de Anchieta Fernandes. O detalhe é que as versões deveriam ser formuladas a partir de uma “versão” do poema “olho” na qual havia ocorrido um erro tipográfico na impressão.

Os estudantes toparam o desafio e os resultados, as versões produzidas para o poema de Anchieta Fernandes, se encontram neste material que temos a honra de publicar agora com o apoio do IFRN – Campus Natal Cidade Alta .

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Poema-Processo, movimento artístico inspirado nas vanguardas do início do século XX e na Poesia Concreta, propôs a total abolição do verso discursivo no poema e enfatizou o processo de construção e interpretação do texto como aspecto determinante a ser observado na elaboração da obra de arte.

Iniciou em 1967 a partir de evento ocorrido simultaneamente no Rio Grande do Norte e no Rio de Janeiro. Teve como representantes, dentre outros nomes: Wladimir Dias-Pino, Moacy Cirne, Anchieta Fernandes e Falves Silva. Em 1972, foi proposta uma parada tática para o movimento e, desde então, os poetas, libertos do texto verbal convencional, passaram a explorar de modo ilimitado o universo aberto da poesia visual.

Atualmente, o Poema-Processo ocupa uma posição singular na literatura brasileira, pois, apesar do tempo transcorrido, ainda não foi totalmente assimilado pelos meios institucionais, conservando assim o seu caráter de vanguarda.

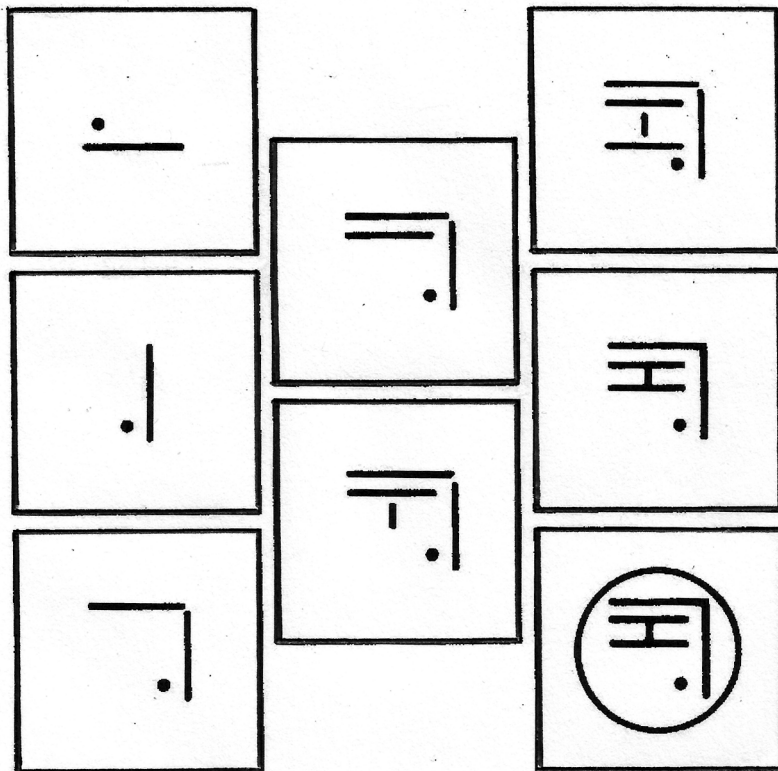
“Olho” (1967), de Anchieta Fernandes, é talvez o poema mais representativo da estética do Poema-Processo. Organizado em oito quadros, o poema interliga o código verbal ao não-verbal, sugerindo ao leitor uma estrutura em construção quadro a quadro.

Falves Silva (1943), por sua vez, é um dos poetas mais representativo da vertente do Poema-Processo. Sustenta uma incessante atividade literária desde os anos 60. Transitando com desenvoltura entre diferentes linguagens artísticas (literatura, quadrinhos, cinema, artes plásticas), mantém aceso o radical espírito criativo e político do Poema-Processo. Olivo Olho por olho, de certo modo, reconecta a estética (Poema-Processo), o produto (“Olho”) e o produtor (Falves Silva) ao público do século XXI.

Marcel Lúcio Matias Ribeiro  
Professor de Língua Portuguesa e Literatura Brasileira do IFRN  
– Campus Natal Cidade Alta

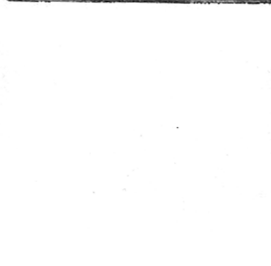
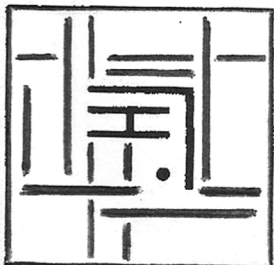
*"A CONTRIBUIÇÃO MILIONARIA DE  
TODOS OS ERROS  
OS FUTURISTAS E OS OUTROS."*

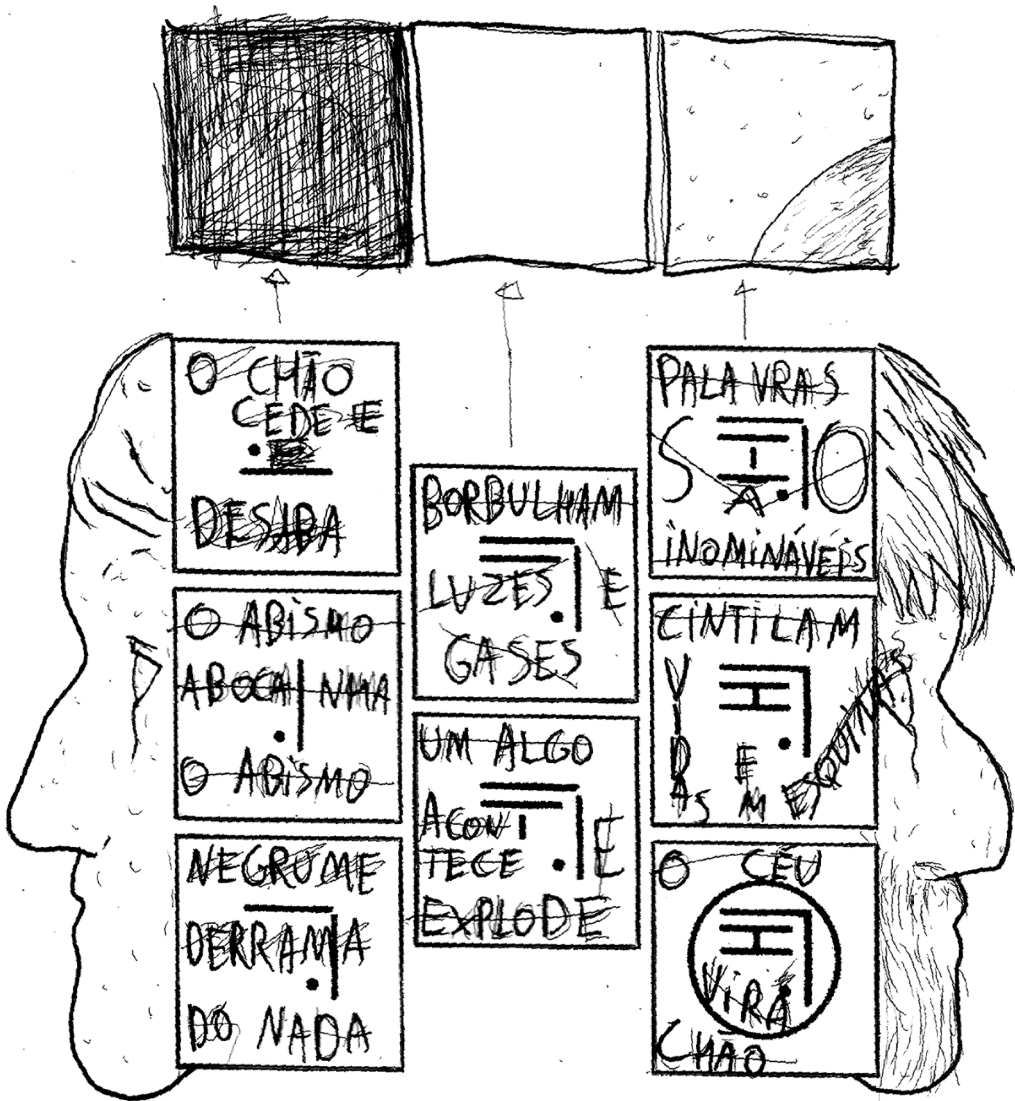
- OSWALD DE ANDRADE



*Anchieta Fernandes*  
**olho**, 1967

*Erro de impressão  
gráfica.*

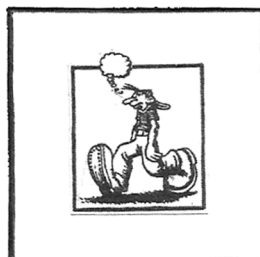
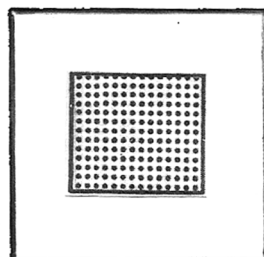
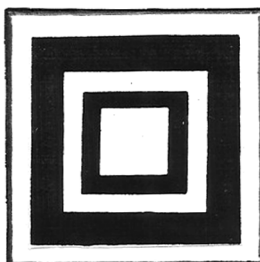


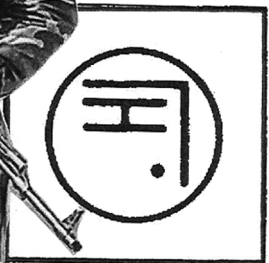


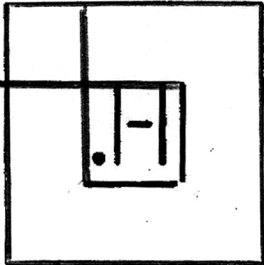
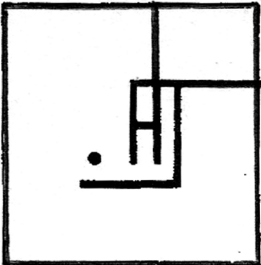
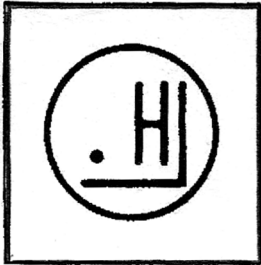
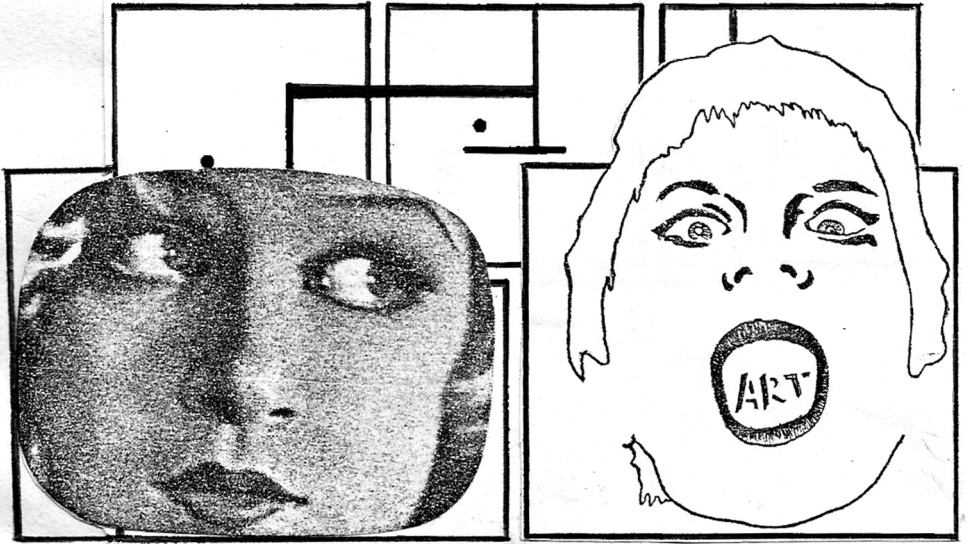
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 olho, 1967

victor h.

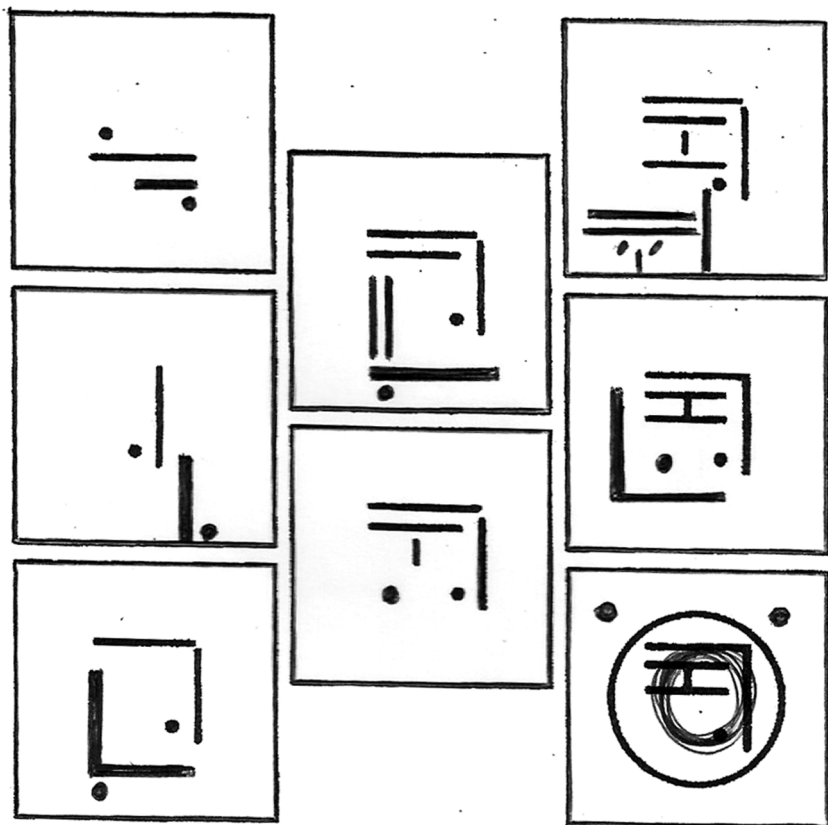
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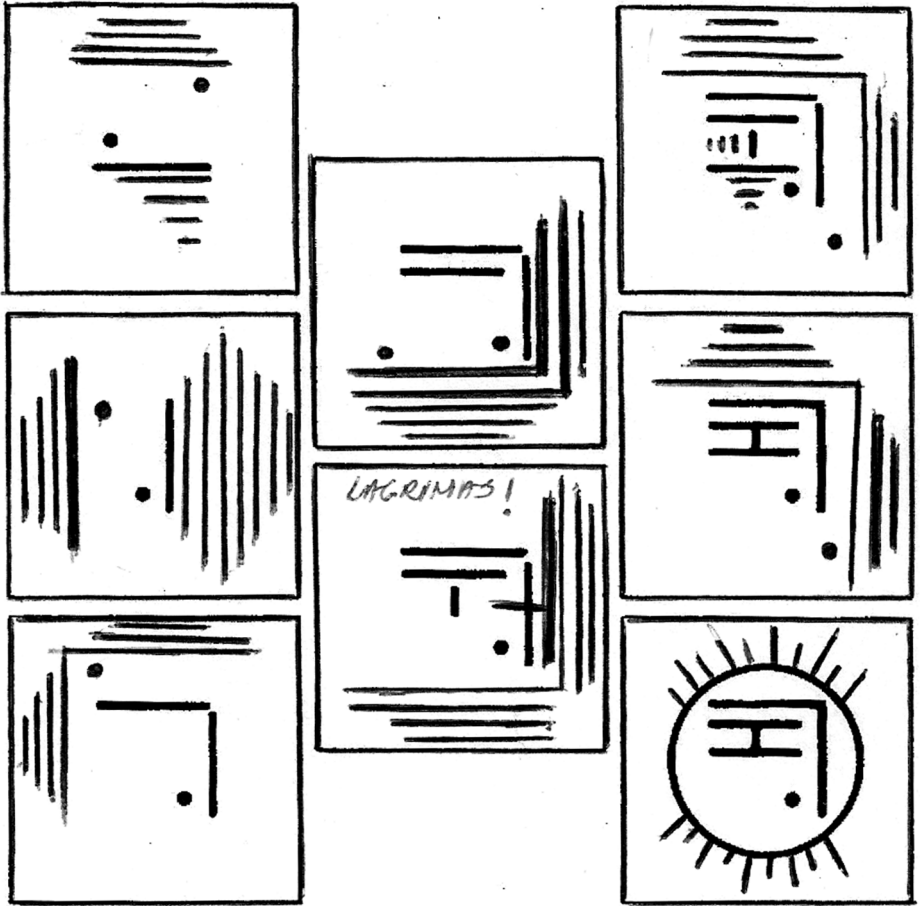






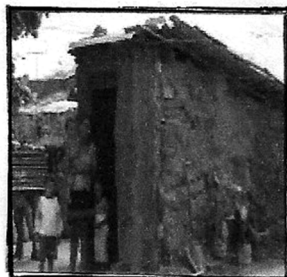
*Anchieta Fernandes*  
**olho, 1967**

Raquel  
Lucena



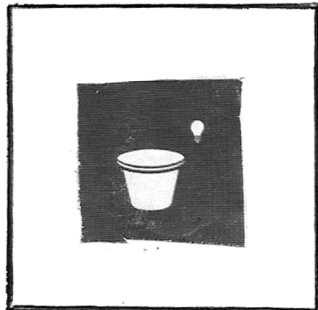
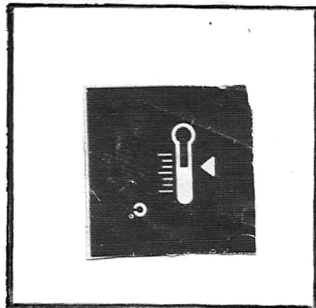
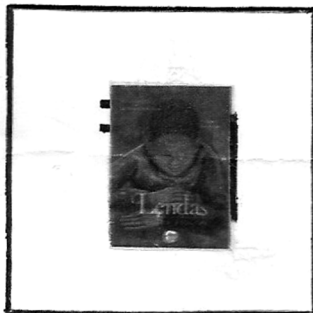
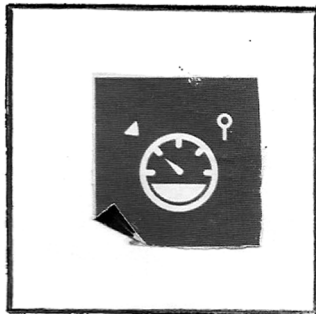
*Anchieta Fernandes*  
**olho, 1967**

José  
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*Anchieta Fernandes*  
**olho, 1967**

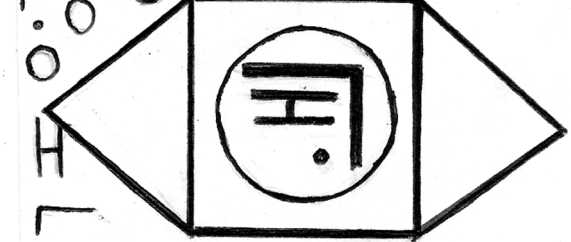
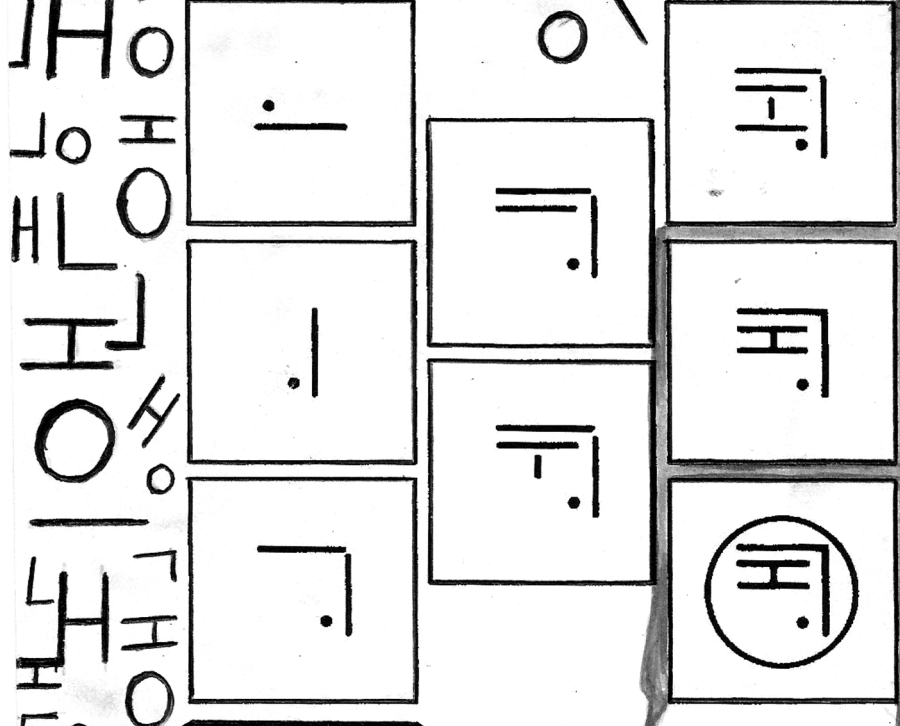
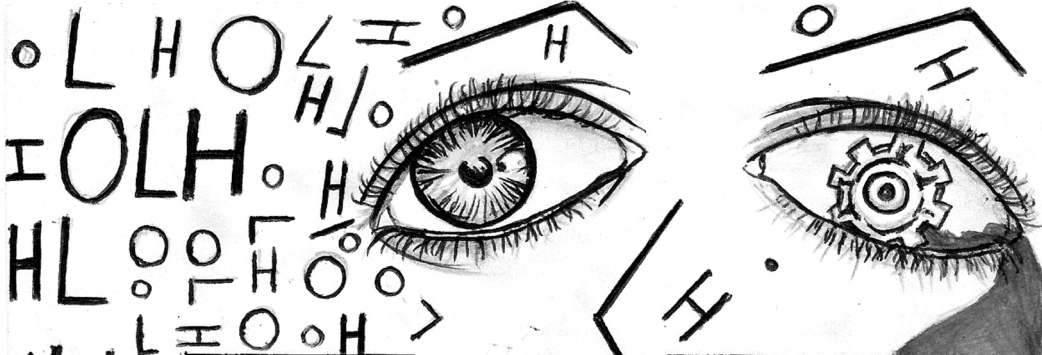
Dorian  
Lima



*Anchieta Fernandes*

**olho, 1967**

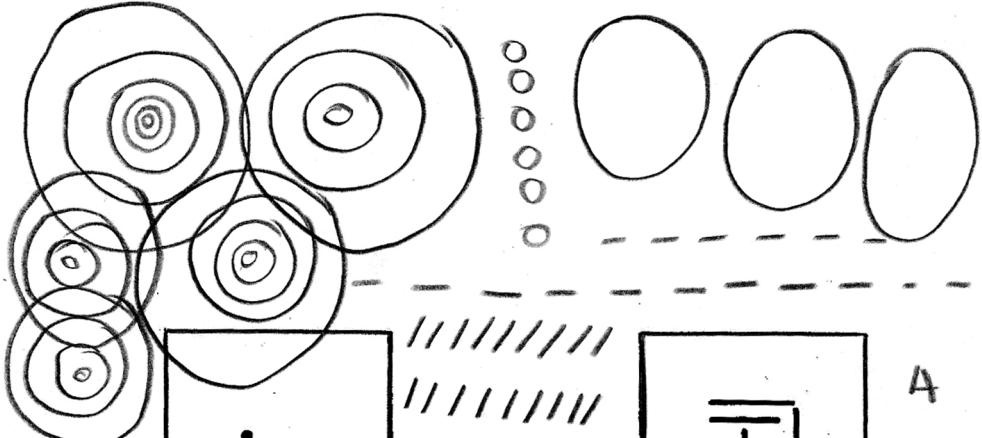
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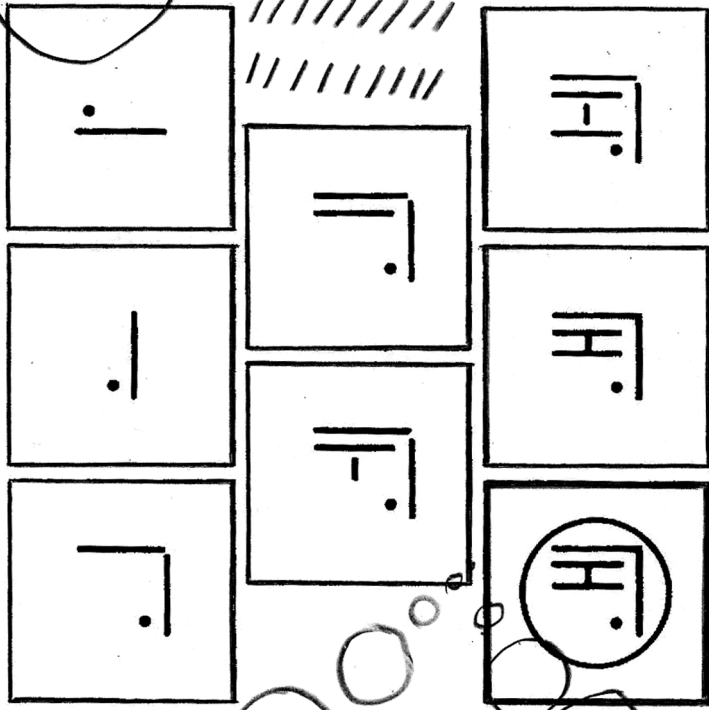
Anchieta Fernandes  
olho, 1967



Olho, Versão  
Jennifer Katarina



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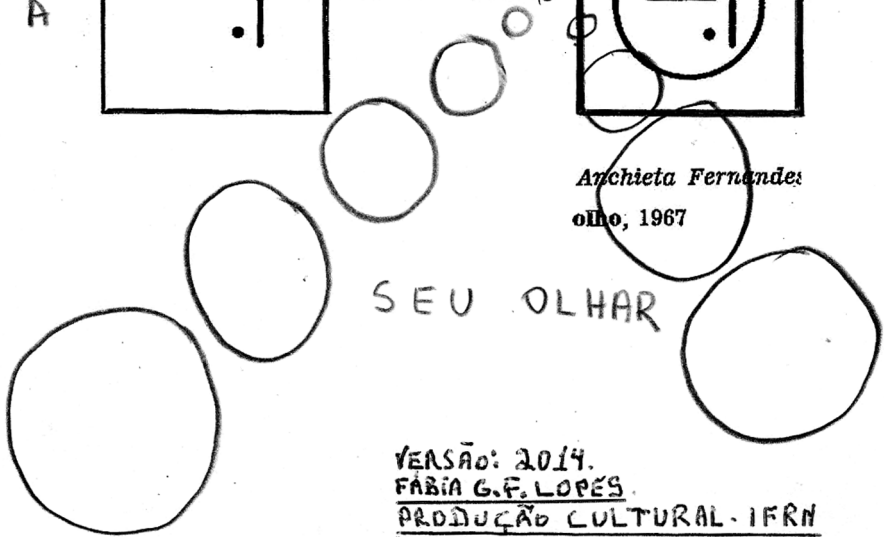


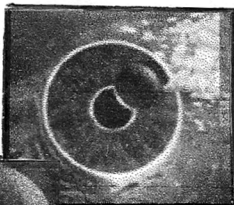
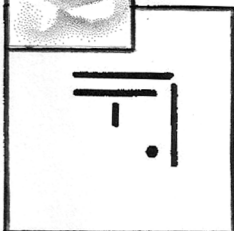
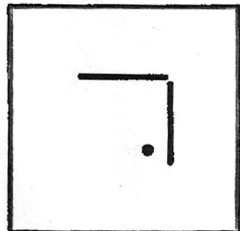
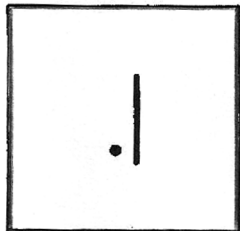
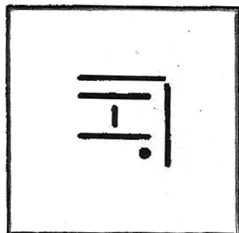
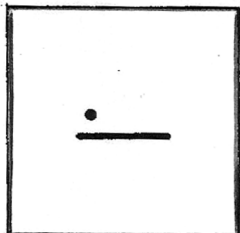
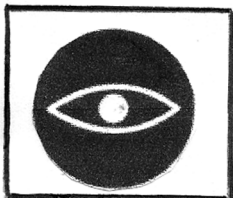
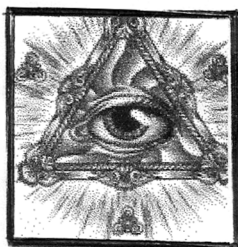
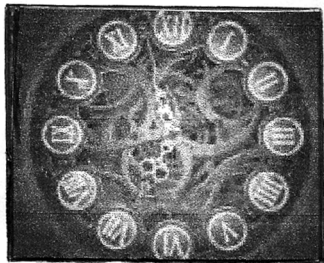
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Anchieta Fernandes  
olho, 1987

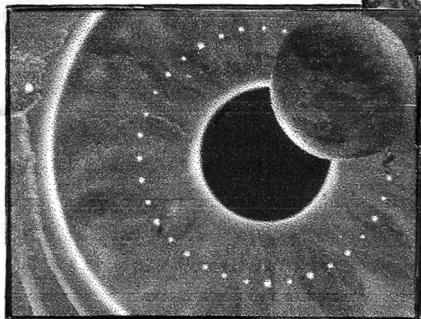
SEU OLHAR

VERSÃO: 2014.  
FÁBIA G.F. LOPES  
PRODUÇÃO CULTURAL - IFRN

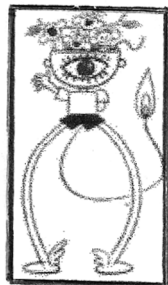


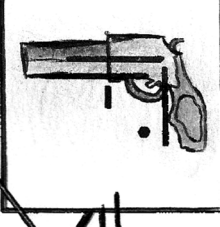
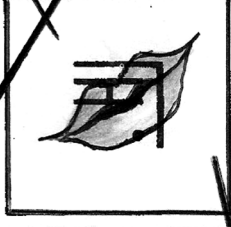
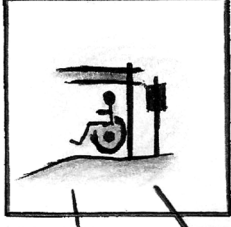
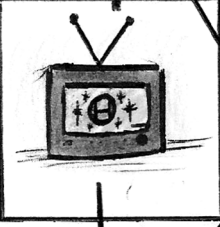
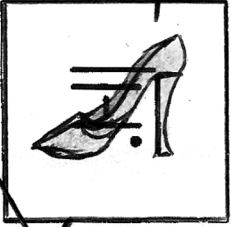
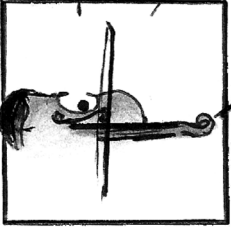


Anchieta Fernandes  
olho, 1967

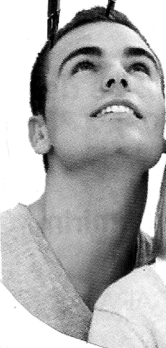


Anchieta Fernandes  
1967





Anchieta Fernandes  
olho, 1967



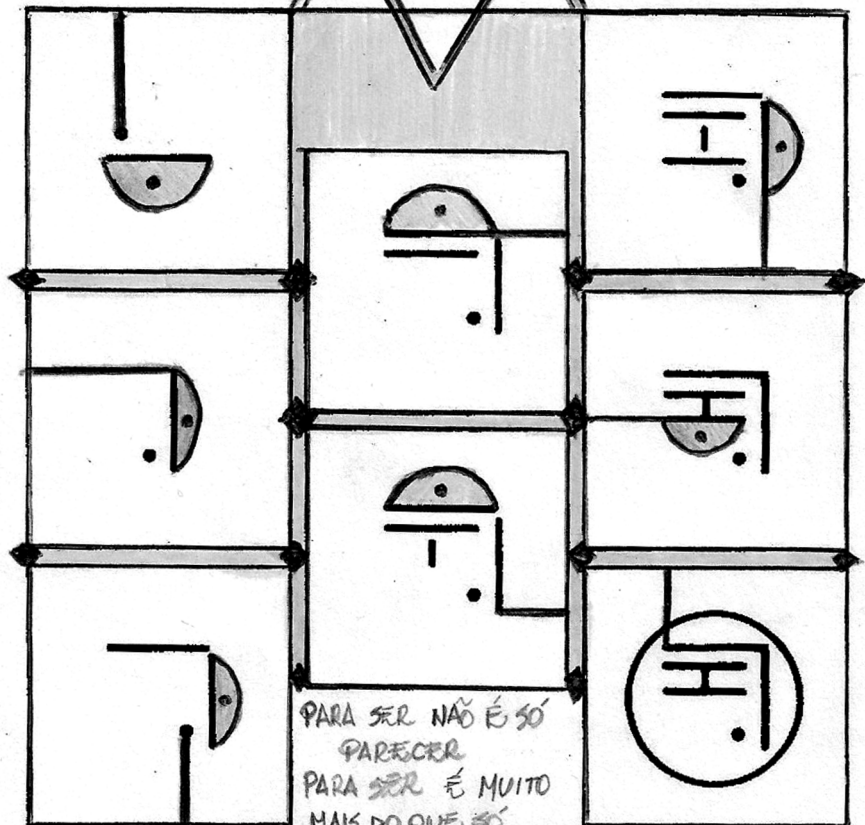
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Daniela Paul Oliveira dos Santos / Prochias Cultural.



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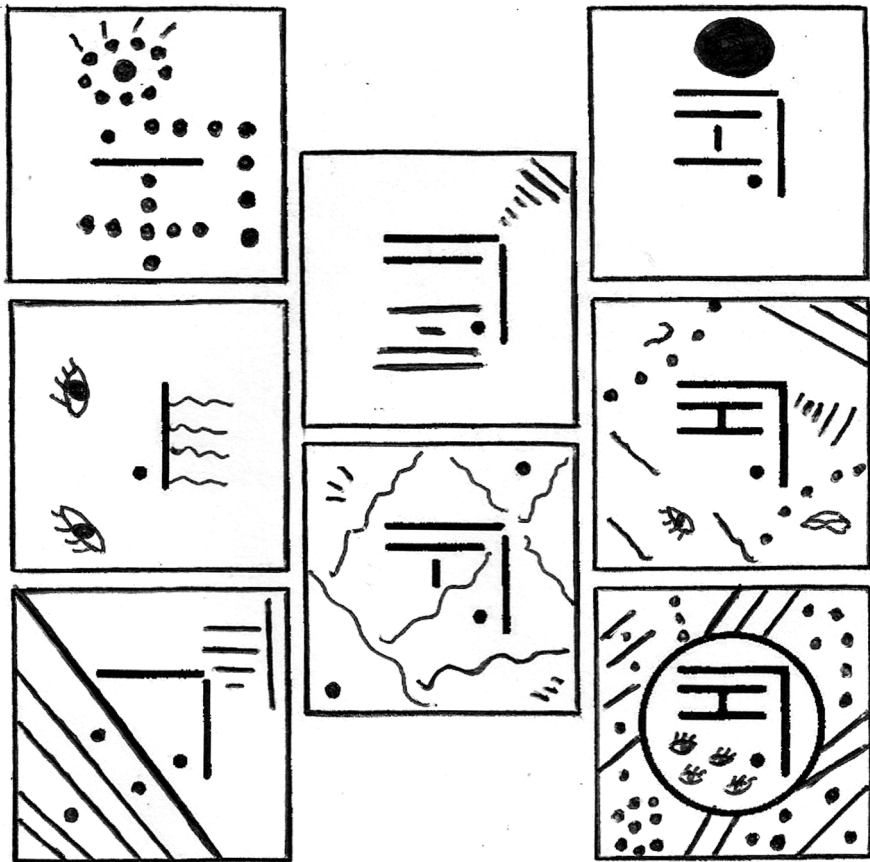


PARA SER NÃO É SÓ  
PARECER  
PARA SER É MUITO  
MAIS DO QUE SÓ  
APARENTAR E APARECER

Anchieta Fernandes

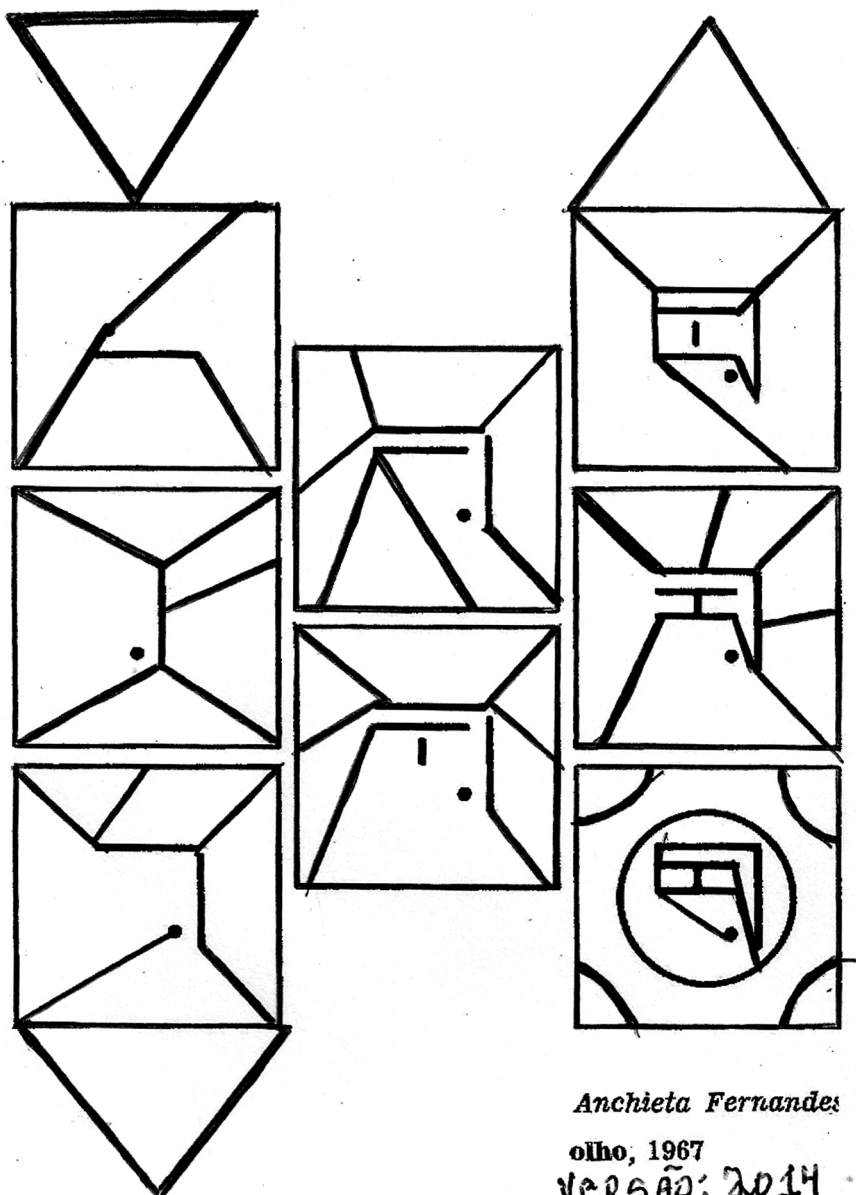
olho, 1967

VERSÃO: Joana Azevedo  
PRODUÇÃO CULTURAL  
IFRN



*Anchieta Fernandes*  
olho, 1967

Jessica Ingrid  
C. de Oliveira

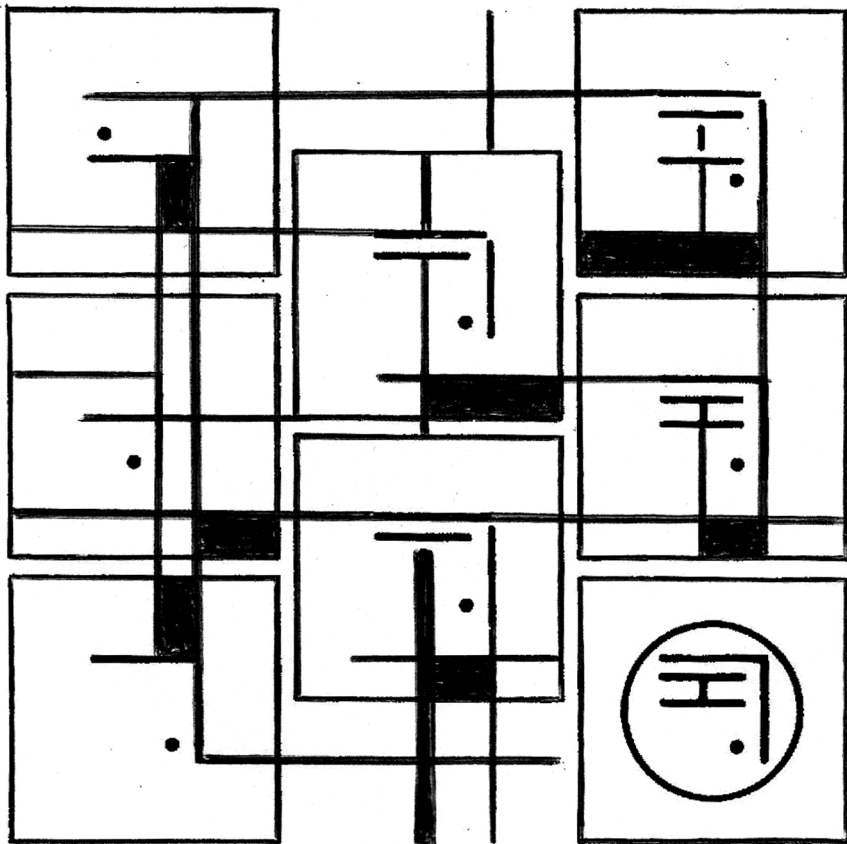


Anchieta Fernandes

olho, 1967

VERSÃO: 2014

M. FERNANDES

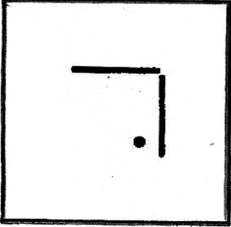
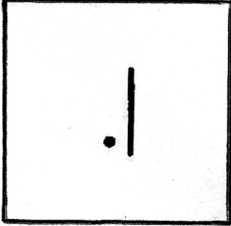
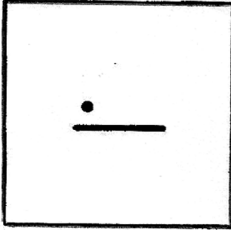


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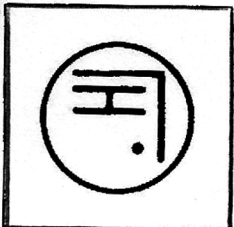
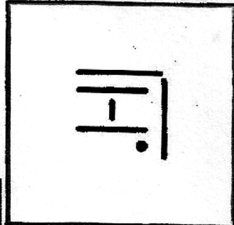
Larissa Bianca



**MAIS CRUÉIS QUE FERAS**

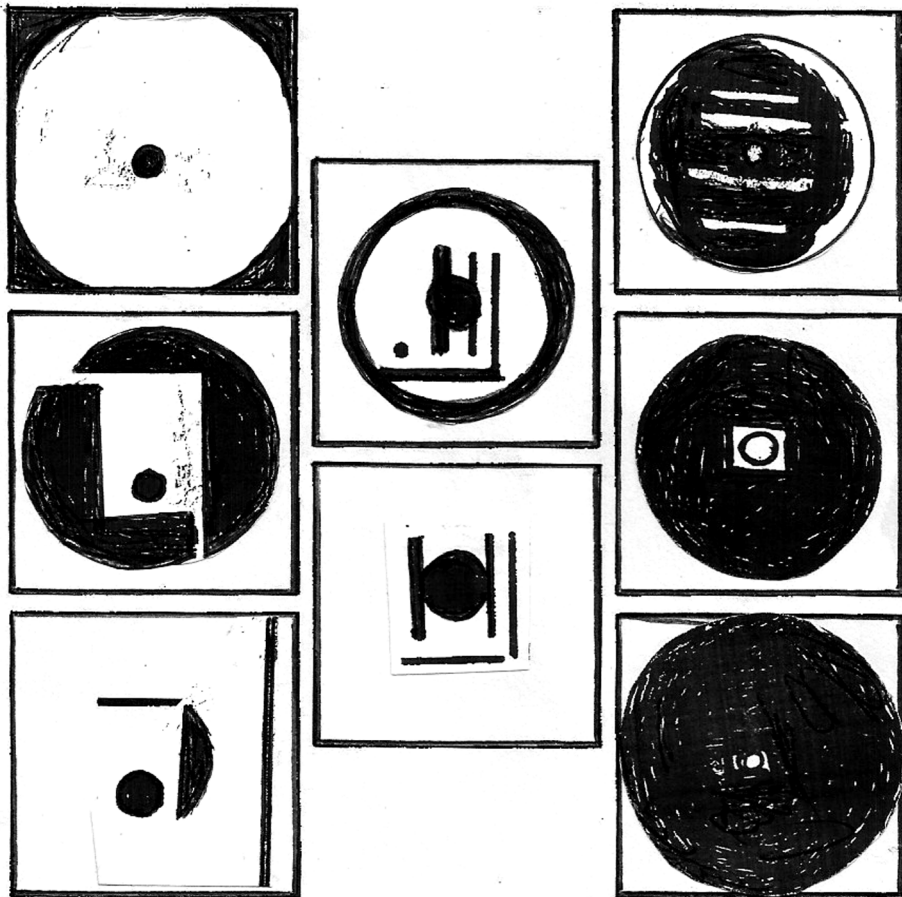


**CONCLUI NA PRÓXIMA EDIÇÃO**



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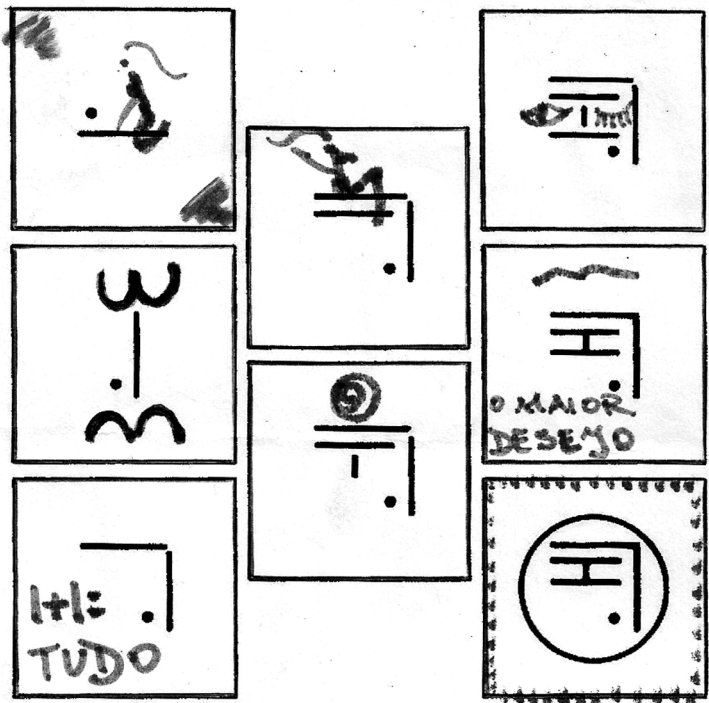
MARCEL



*Anchieta Fernandes*  
**olho, 1967**

**Alberon Soares**

# RELATO A RAISONADO

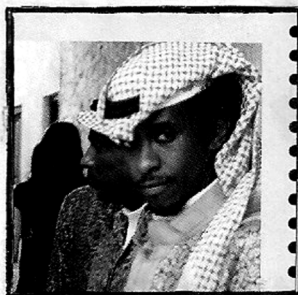
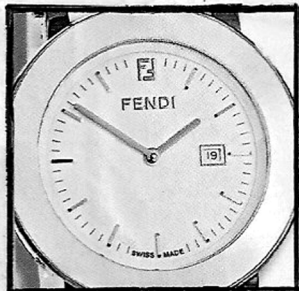


O OLHO VÊ =  
QUANDO CEGO =  
O INVISÍVEL.

Anchieta Fernandes  
olho, 1967  
VERSÃO: 2014.  
CELLINA MUNIZ



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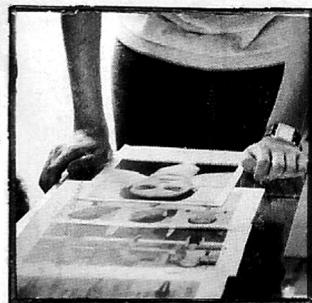
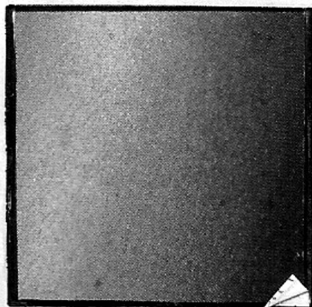
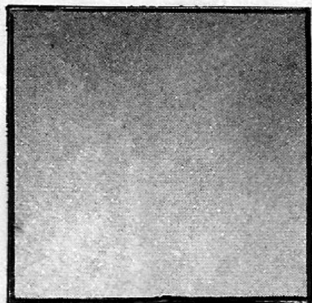
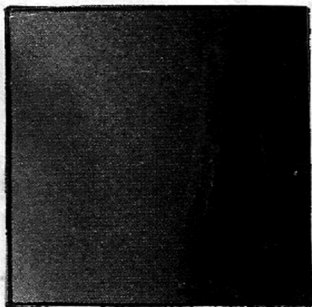
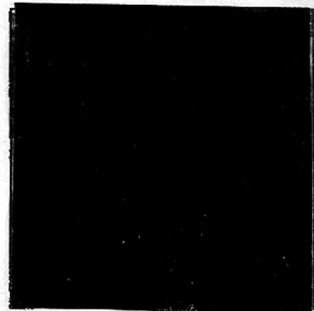
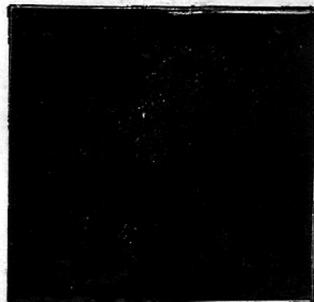
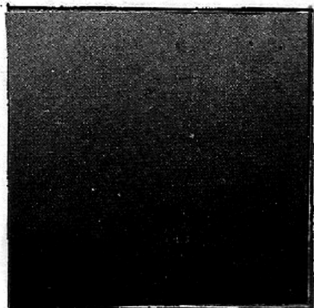
*Anchieta Fernandes*

**olho, 1967**

**VERSÃO: 2014**

**ANDRÉ B. ALVES**



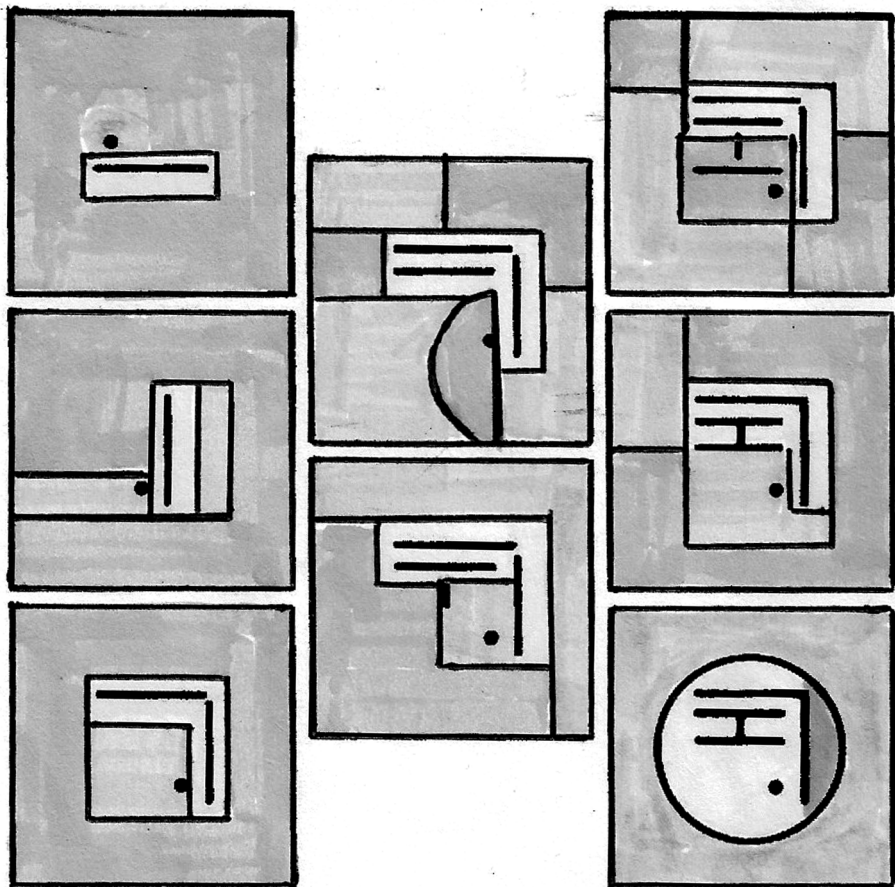


*Anchieta Fernandes*

olho, 1967

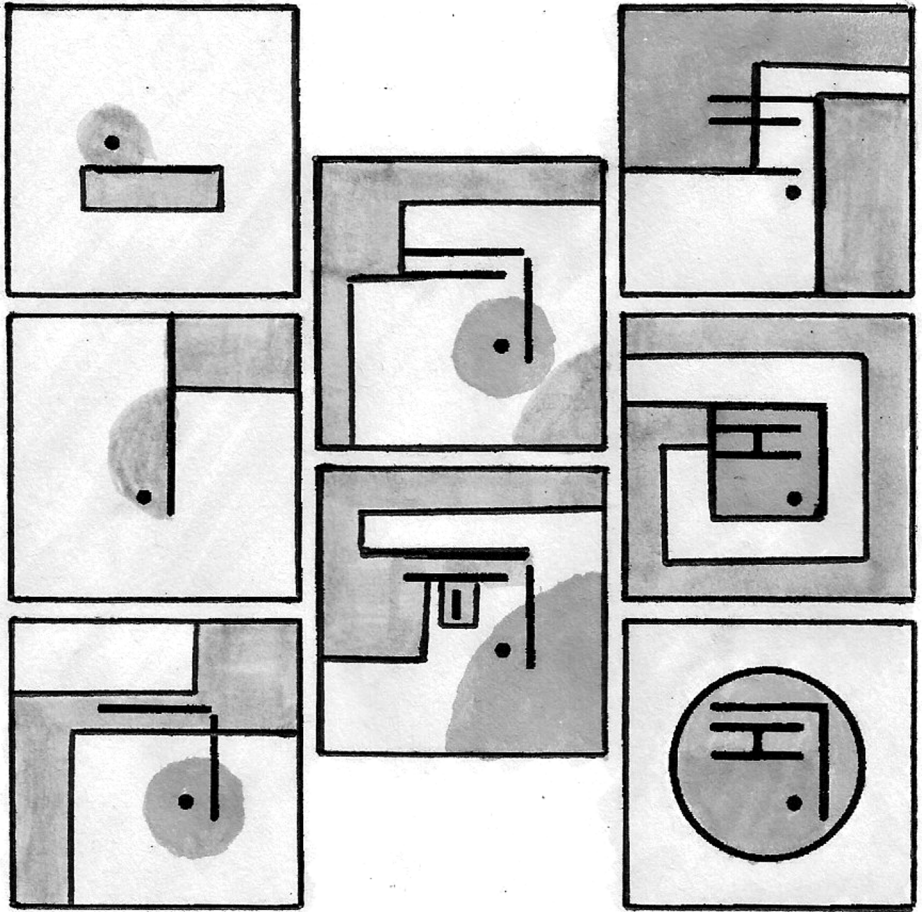
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ANDRÉ B. ALVES



*Anchieta Fernandes*  
*olho, 1967*

**Afonso Martins**



*Anchieta Fernandes*

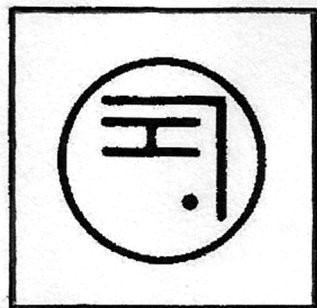
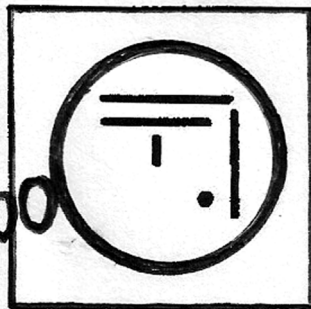
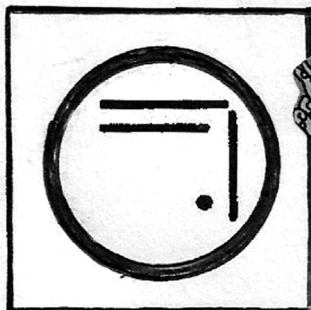
**olho, 1967**

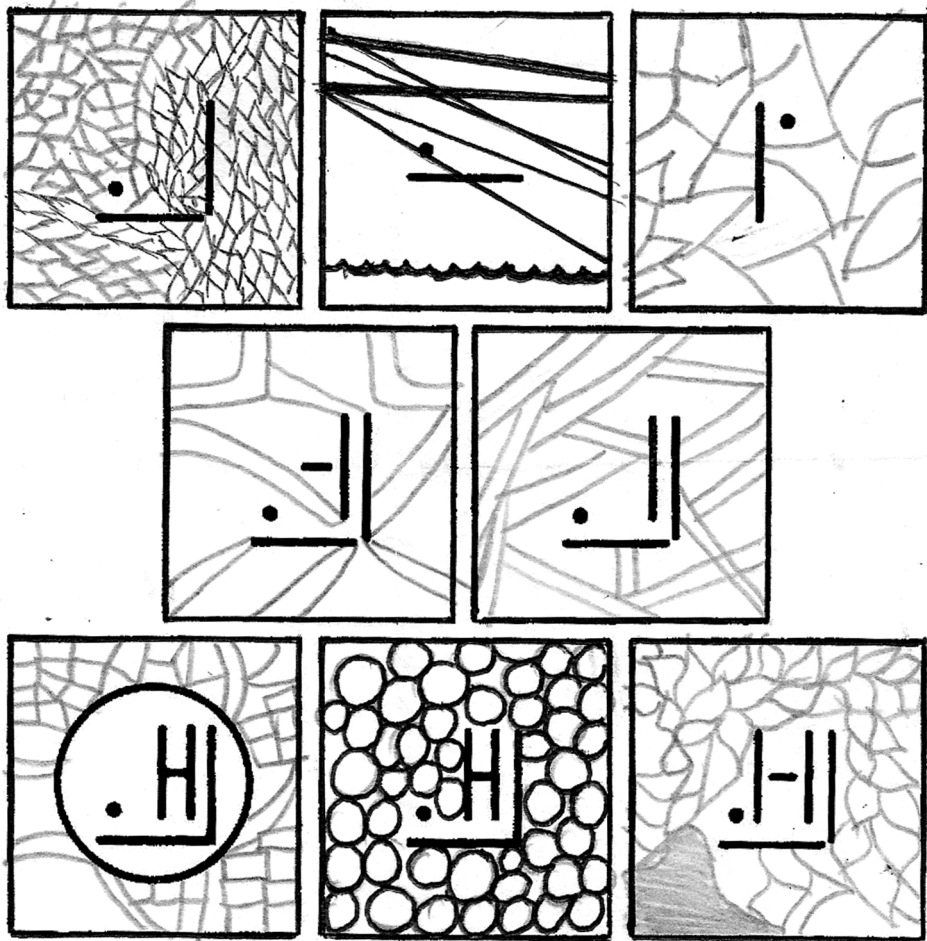
**Afonso Martins**

*Anchieta*

ou

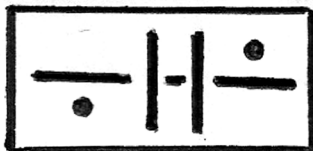
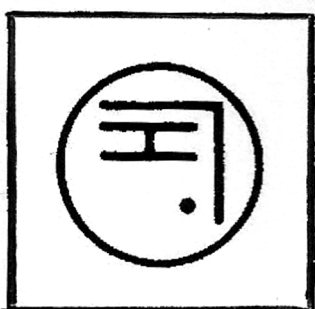
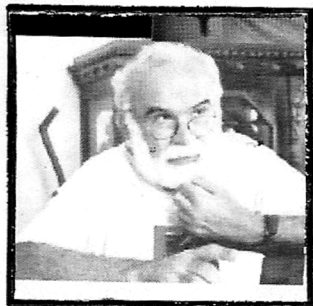
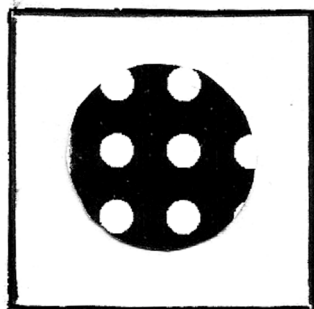
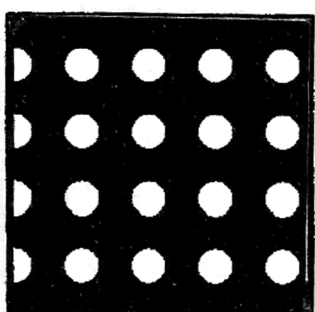
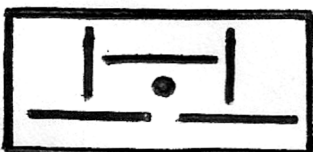
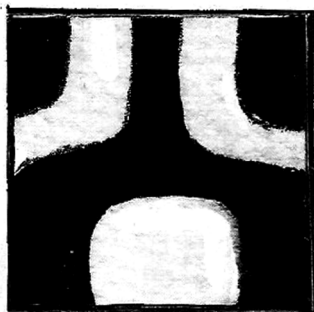
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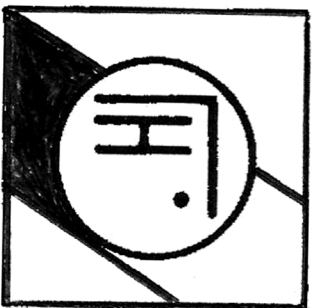
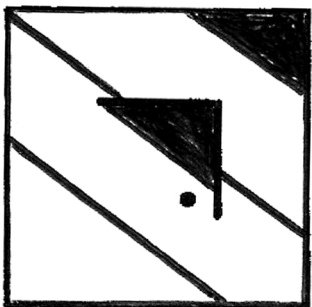
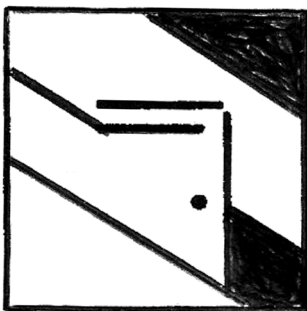
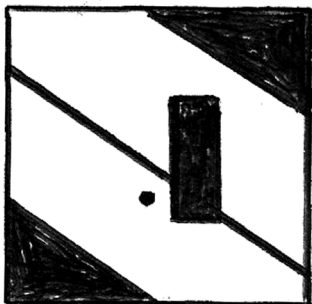
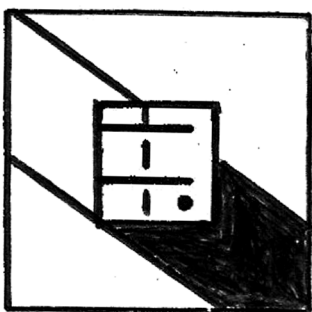
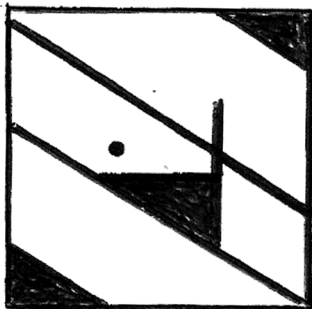


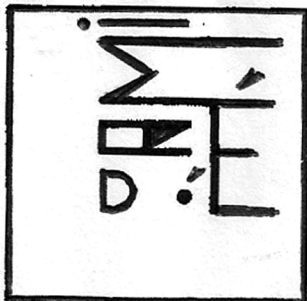
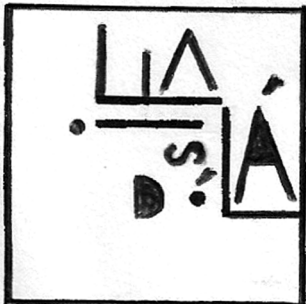


*Anchieta Fernandes*  
olho, 1967

Clécia Gomes



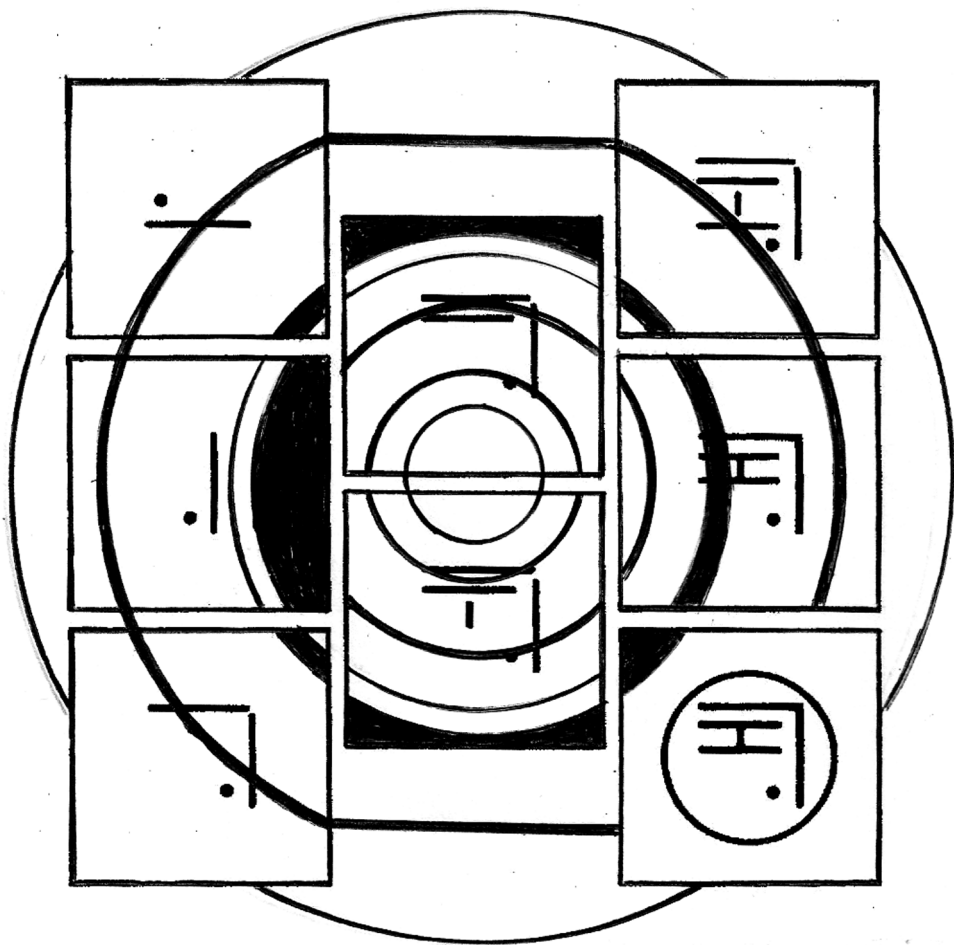


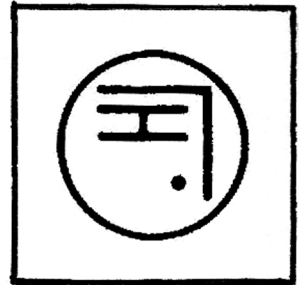
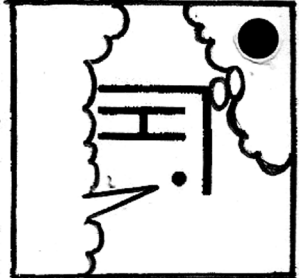
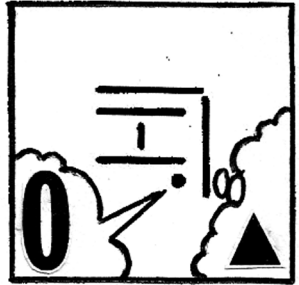
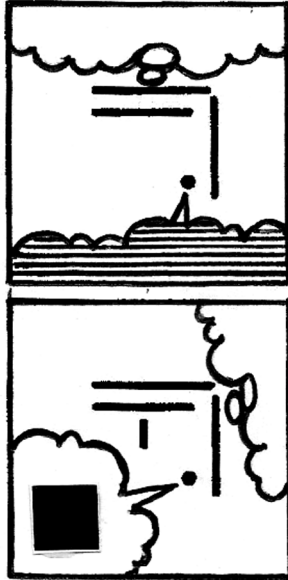
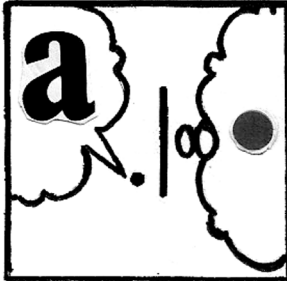
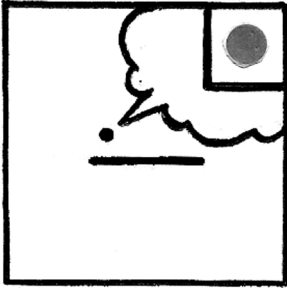


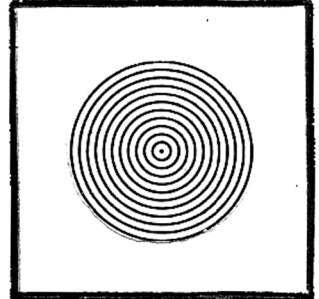
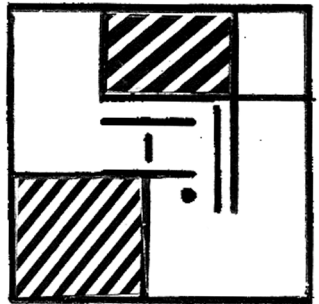
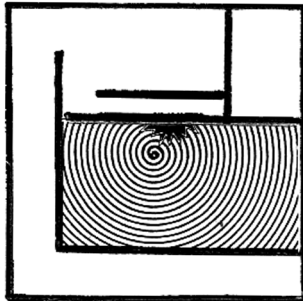
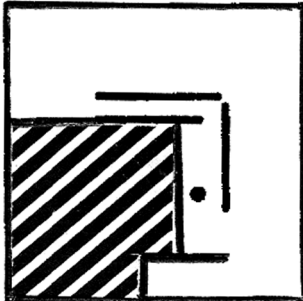
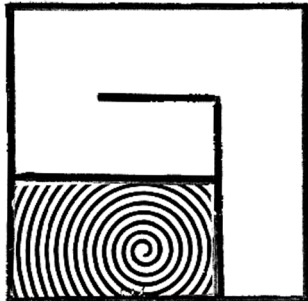
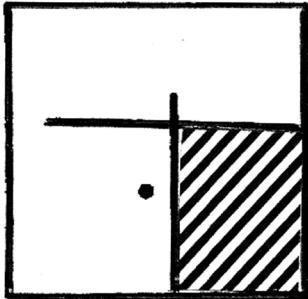
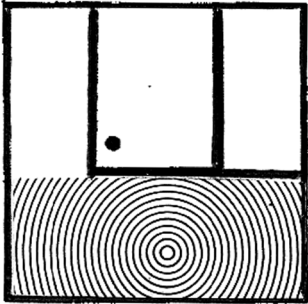
*Anchieta Fernandes*  
olho, 1967

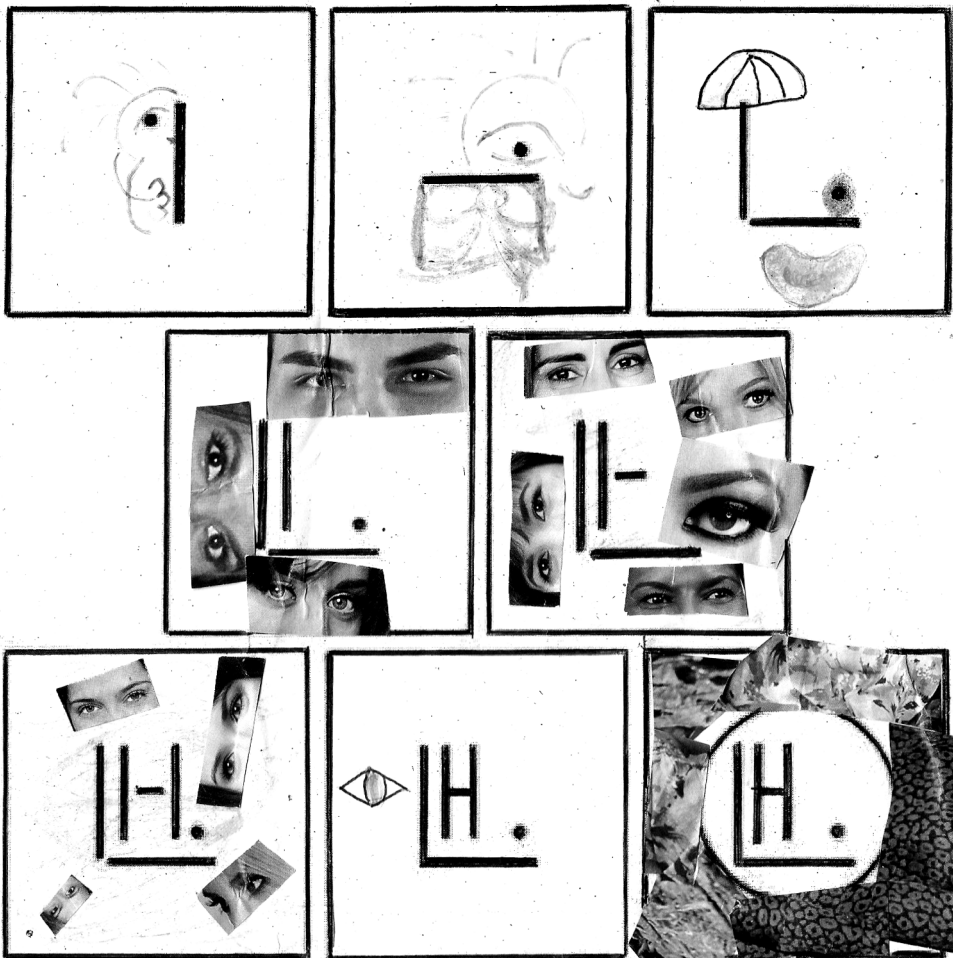
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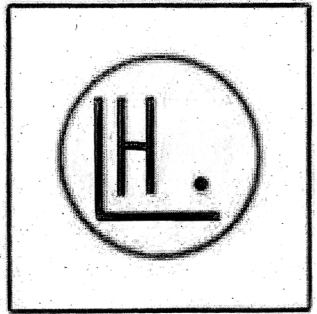
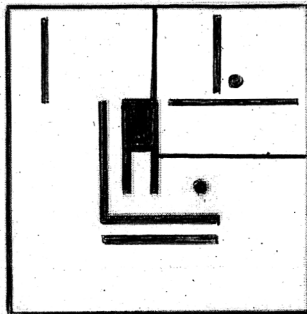
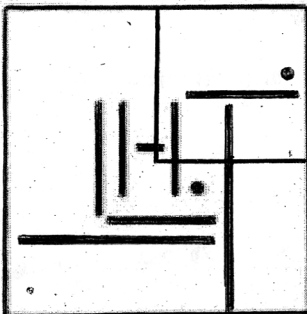
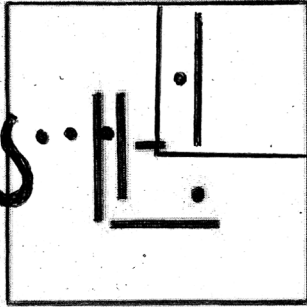
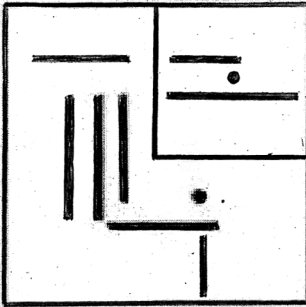
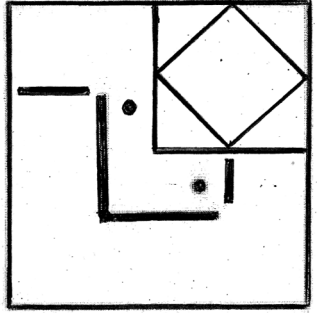
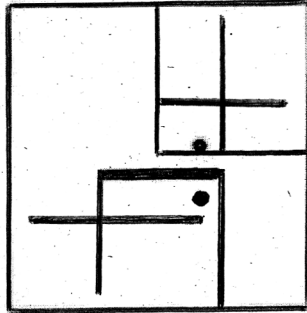
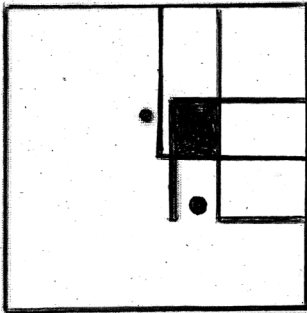




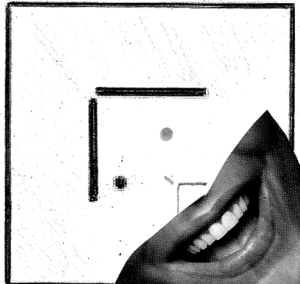
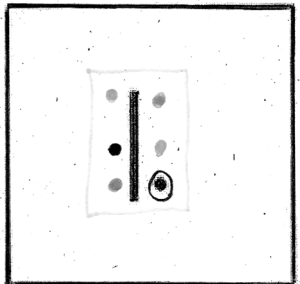
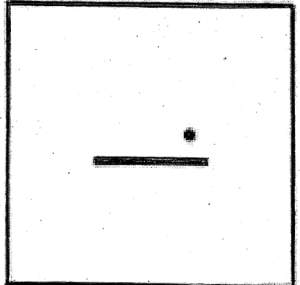
*Anchieta Fernandes*

**olho, 1967**

**José C.  
Leilane M.  
Felipe M.  
Alice L.**

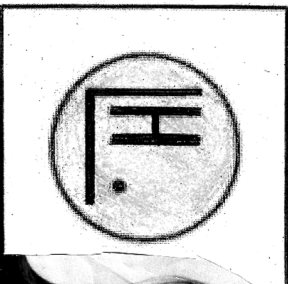
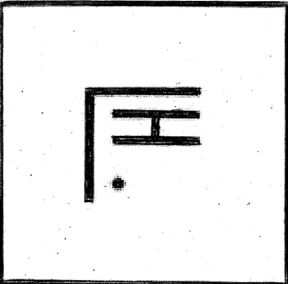
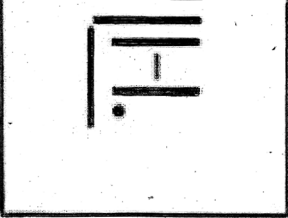
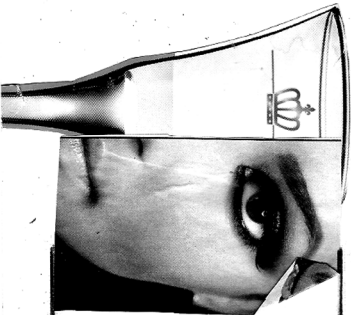
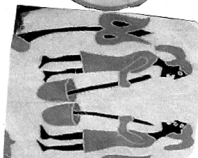
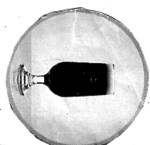
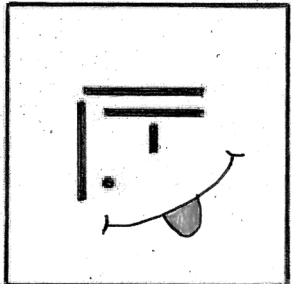
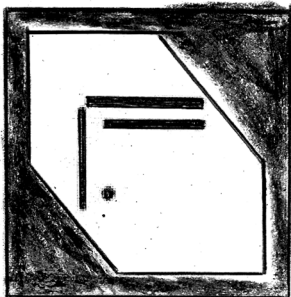


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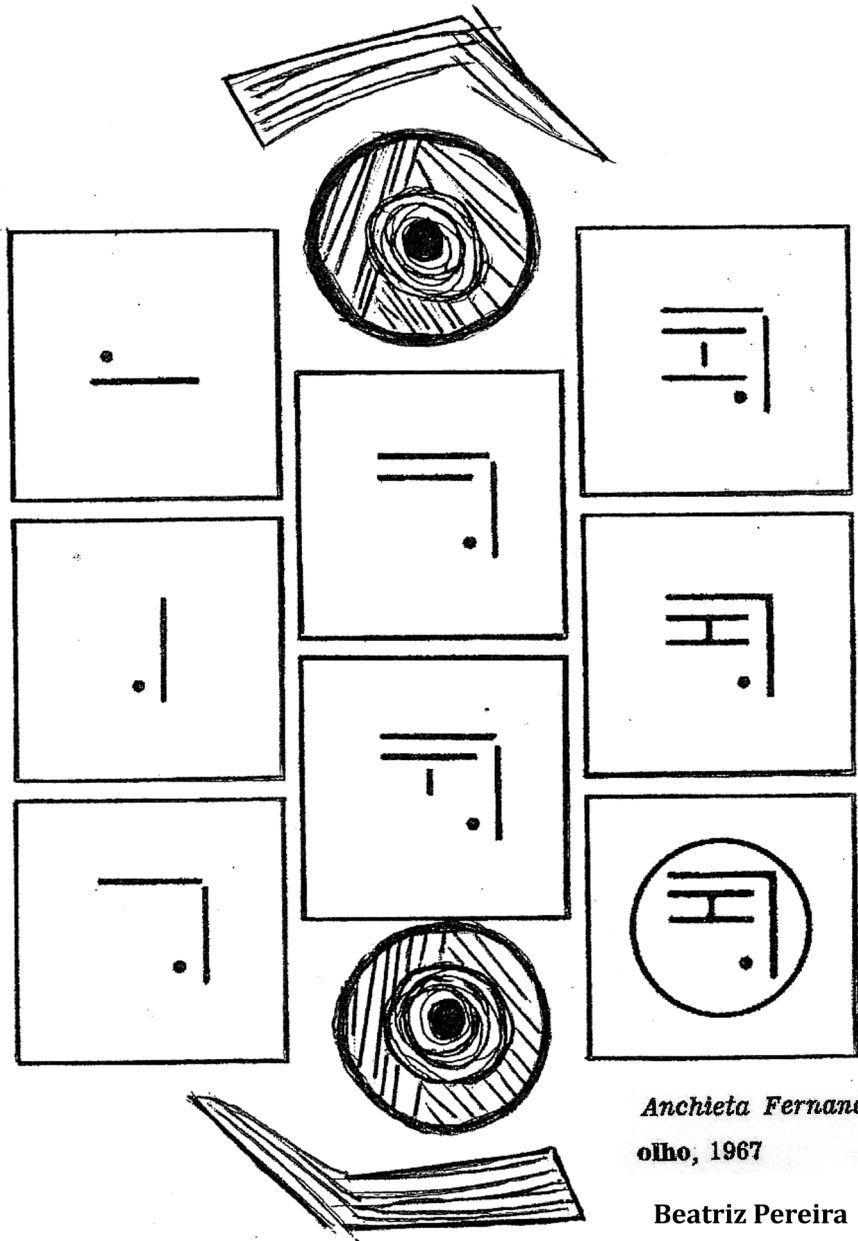


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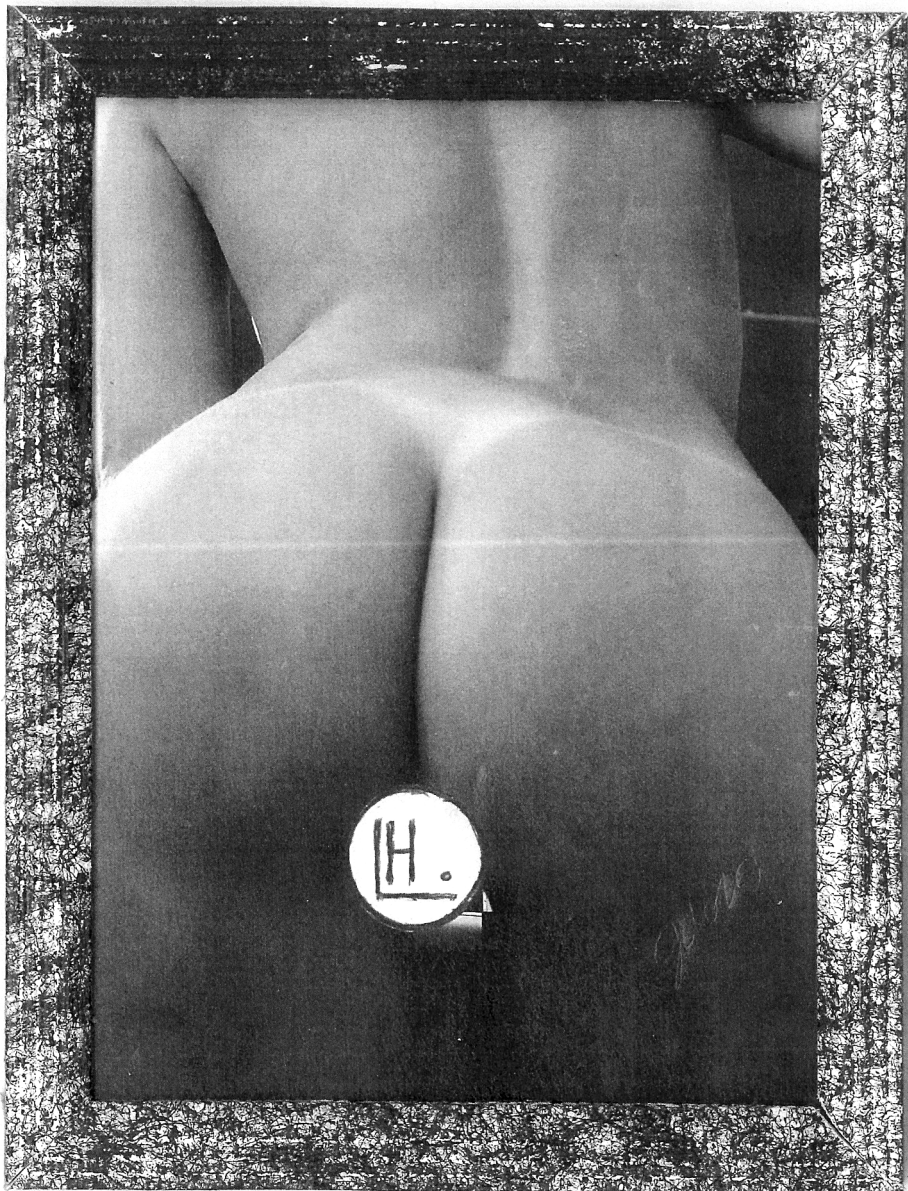


KEOUZIA



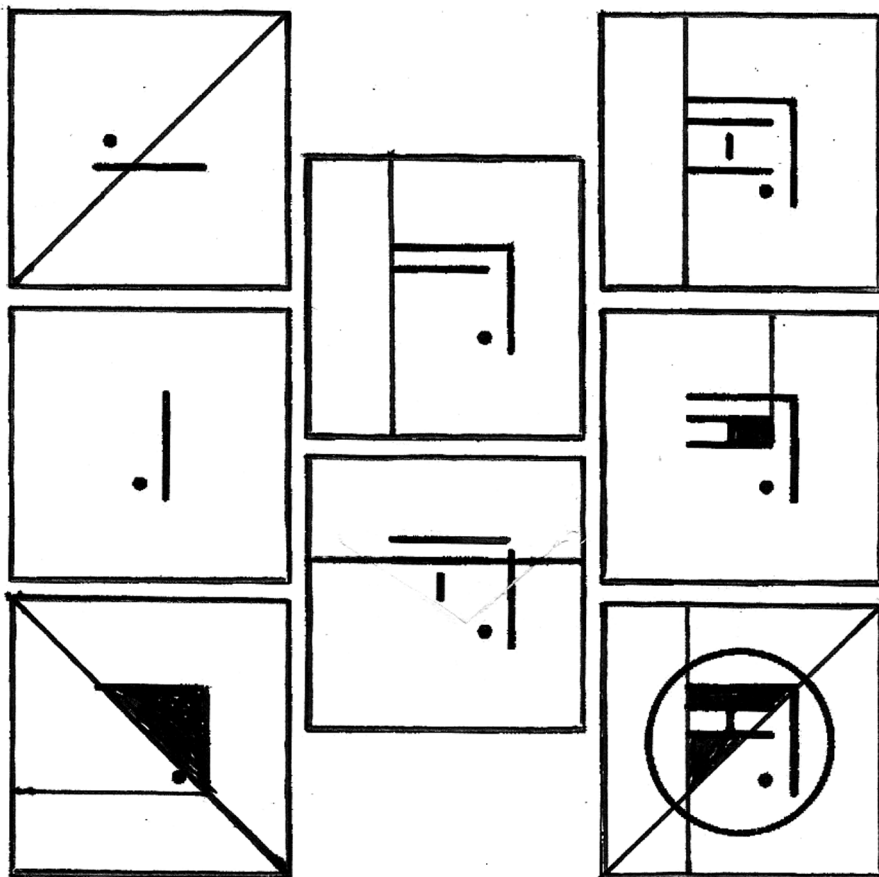
*Anchieta Fernandes*  
**olho, 1967**

**Beatriz Pereira**



*Anchieta Fernandes*  
**olho, 1967**  
Fábio de Ojuara





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J. Medeiros







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