The “verbivocovisual ideograms” produced by the Brazilian “Noigandres” group in the 1950s came to be known as “poesia concreta / concrete poetry” by a transatlantic agreement with the Swiss-Bolivian poet Eugen Gomringer, who was creating very similar poems. The label was accepted by others, and the movement spread around the world and resulted in several international anthologies of Concrete Poetry. Gomringer was inspired by Swiss “concrete art”; the São Paulo poets worked closely with Brazilian artists who also called their work “concrete.” Contemporary composers found unusual ways to set these innovative poems to music. Clüver’s talk, supported by images and recordings, will present facets of this radically innovative poetry and its connection with visual art and experimental music.