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## Lip Poem

Alistair Noon

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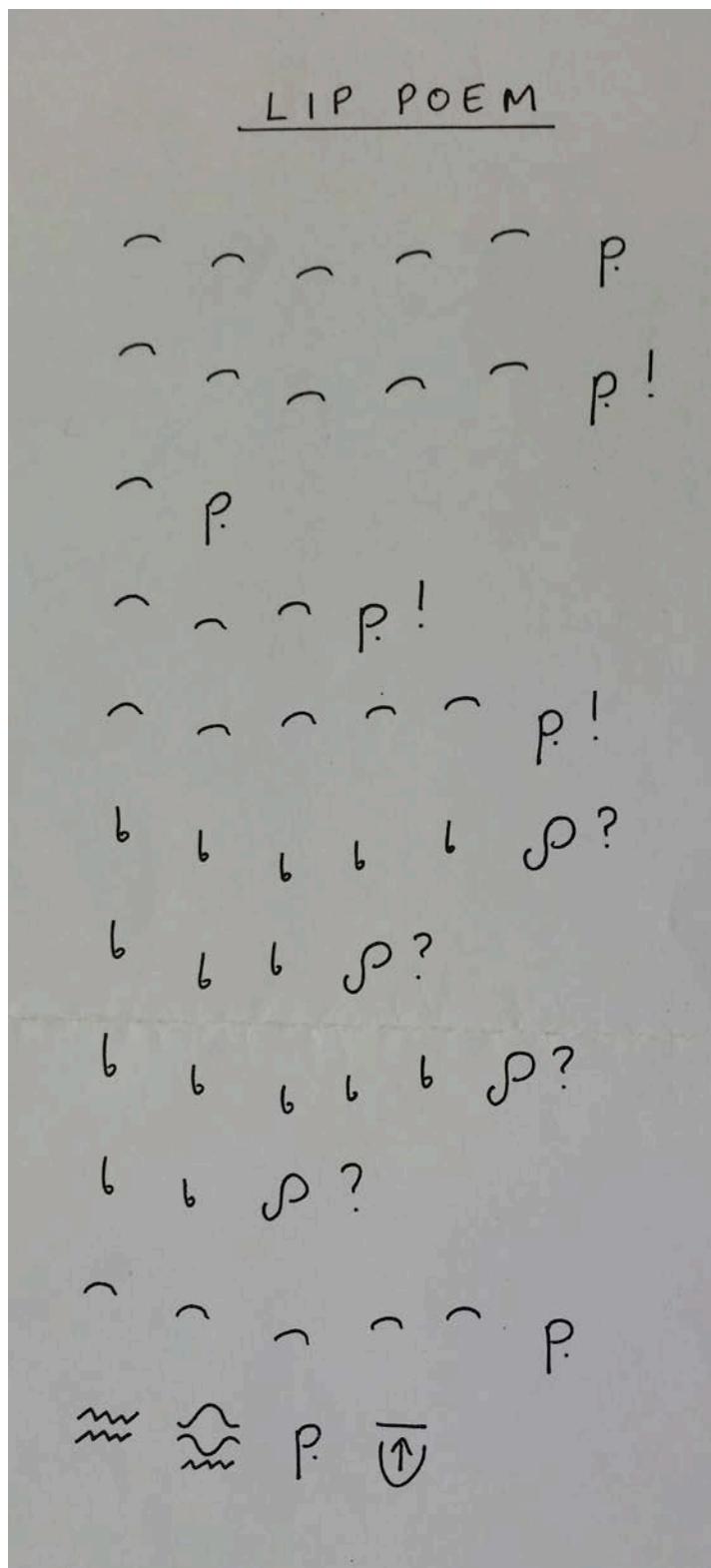
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## Notes on the Text

Alistair Noon has defined his work according to “a continuum” that runs from the predominantly visual emphasis of “scriptions” that “use text or text-like signs as their material” to the phonic emphasis of his “phonetic compositions”, which employ “both alphabetic and non-alphabetic signs to denote specific sound” (Cobbing & Upton: np). He acknowledges the performance potential of scriptions and the “visual impact” that his phonic compositions might have, but notes that this is “not the primary intention” (np). These works can be considered as performative interactions between human body, mark and page. In this particular piece, for instance, the ‘text’ occurs at the point of intersection between page, line, ear, eye and lip. The reader organises these lines into sound in a mental and/or physical performance. The human body might be said to extend the script of the page (or vice versa) in reading/writing performance.

## Works Cited

Cobbing, B., and L. Upton. (eds) *Word Score Utterance Choreography in Verbal and Visual Poetry*. London: New River Project, 1998. Print.

**ALISTAIR NOON** was born in 1970 and grew up in Aylesbury, Buckinghamshire (UK). Besides time spent in Russia and China, he has lived in Berlin since the early nineties, where he works as a professional translator. Following appearances at international sound poetry festivals in the mid- to late nineties, his work has appeared in magazines including *Jacket*, *Poetry Wales*, *Shearsman* and *World Literature Today*, anthologies including *Sea Pie*, *Lung Jazz* and *The Best British Poetry 2013*, as well as in several chapbooks and the full-length collection *Earth Records*, which was shortlisted for the 2013 Michael Murphy Memorial Prize. His hobby is translating Osip Mandelstam.