

Medium & Margin: Multiplying Methodologies and Proliferating Poetics

Organized by Lyn Hejinian, poet and professor in UC Berkeley's Department of English, and two doctoral students, Colin Dingler (Department of Rhetoric) and Mia You (Department of English) – Spring 2008

Conference Proposal

In an aphorism from *Culture and Value*, Ludwig Wittgenstein establishes a certain standard for his philosophical work that he laments not always being able to meet: “[P]hilosophy ought really to be written only as a poetic composition. It must, as it seems to me, be possible to gather from this how far my thinking belongs to the present, future, or past.” Wittgenstein’s ideal for philosophy, to be composed as a form of poetry, is worth considering as an ideal for literary criticism: communicating or sharing a reading of a poem through a poetic composition (a creative and variable enterprise that expands the poem’s semantic possibilities rather than forecloses them) may be a way in which a critic’s thinking can become more relevant for the present, future and past. The many recent discussions on “the crisis of the humanities” have made exceptionally clear a striking consequence of categorically professionalizing literary studies: the immense gap, in terms of technique, objective, and salience, between our scholarly writing on a poem and the poem itself. While writing a poem and writing on a poem can be seen as two separate endeavors and as having their own idiosyncratic demands, the increasingly divergent concerns of the poet and the critic are forming a situation where the two crafts seem actually to have very little say to each other. This conference, “Medium and Margin: Multiplying Methodologies and Proliferating Poetics,” aims to create a forum where contemporary poetry and contemporary criticism can each take a step closer together. Its purpose is to foreground techniques and methods that allow and encourage literary writing and scholarly writing to interpenetrate, with hope that new paradigms for creative thinking will emerge from this intersection. The conference will be an exploration of how to open up the codified structures of professional literary scholarship; how to put pressure on generic boundaries in order to better understand why such distinctions exist and what their merits and flaws might be; and how to create a dialogue between various literary communities, across genres and across methodologies, such that the study of poetry can progress collaboratively and accumulatively.

— Mia You and Lyn Hejinian

Introduction, Performance Text (“to write”), and Live Notes (“m&Msum”)

by Steve Benson

My talk at the Medium & Margin conference was intended as punctuation to the critical and theoretical papers (see, for instance, Mikhail Epstein’s contribution included in Issue 2 of Critiphoria, a text-lecture by Mikhail Epstein) and respondent conversations that comprised the bulk of the conference, as was a fascinating program on the conference's other evening in which Konrad Steiner presented a selection of short non-narrative independent films including or implicating verbal poetry and poetics. As it was re-scheduled to conclude the conference, my piece came to be projected as a summary of or commentary on the conference as a whole, a challenge I responded to primarily by taking notes assiduously throughout the conference and typing them up in advance of the performance (see the document identified as “m&msum,” a transcript of the notes I wrote on small file cards, with spontaneous elaborations of them that I made impulsively while typing) with the hope that I might somehow respond to these within my performance in waysthat might elaborate their scattershot implications and associations.

Meanwhile, I presumed that whatever I did would likely be construed as response to the conference by those in attendance but as free-standing exploration of its own devices by those who attended only my performance. I felt scarcely an expert on what had transpired at the conference, despite my generally effective efforts to be present and attentive to every facet of it. The paradox of this was not lost on me, and I believe it must have informed my performance.

I appreciated, in the conference as a whole, the developing and intentionally communal nature of its practice, as persons who were in attendance through most of the proceedings developed a fuller appreciation for the validation and vitalization of their own interests and presentations in the context of one another's and as they shared their enthusiasms, doubts, and paradigms for one another's potential integration. This imperfect social praxis instilled in the proceedings, for me, at least, a quality of emerging community, inclusive of cranks and cynics as well as narcissists and innocents, while the heart of the community appeared to beat most warmly among those who had most to give, across the spectrum of opportunities, of their attention as well as of their conceptualizations, methods, and information bases. This temporary adhesion and simmering generativity would appear to me the most dynamic promise and outcome of such a conference, such that rather than resulting in an institutional establishment or academic product it results in inspirations and interpersonal frissons and sporadically renewable social contracts that can help participants to carry the consequences of the conference in themselves on to others they may contact in the future, whatever contexts they engage or projects they communicate through.

My presentation is on view in its totality via QuickTime at the Pennsound website on the following page: http://writing.upenn.edu/?watch=pennsound/authors/Benson/Benson-Steve_Complete-Reading_Medium-and-Margin-conference-Berkeley_03-14-2009.mov

to write

there is a sound typing somewhere down the street

it is in the far distance

as they pass out the]n they fall the air is plain and full of ozone holes

is in the far reaches of the soaring over the heads

nobody knows what the trouble is

form is layered into several raw tropes that have already ceased to believe in their viability

after all logic is removed from circulation there enhanced depenetration of glazes erupts
longitudinally

I watch to seem what came cautiously

between breath and accented speech is after truth

or a wish to know the disappeared

a slithering wedge is only a nighttime gliding wishful wanting to glow at home

the same way or day afterward

a dream spatial case

m&msum

improvised recap thinking with and about the conference brainstorming to
think together about methodology scholarly thinking exploratory in every
imaginative sphere informal casual progressively obsessed heterogeneity =
not lopping off flattening avant garde scholarship is precluded for young
scholars until they've established credibility cultural mediation 5/6 of the
way done space and spatial depth new paradigms are possible we think
about them collaboratively and pleasurably at its best expertise expands
ordinariness shared ordinariness a cultural theoretician of the not yet new
exceptionalism conceptual analyst of the conceptual medieval studies an
intelligent game – not a test not a competition “an objective – rays of the
object brought to a focus” to wrench the focus, process and self reflexivity
towards to follow inextricably the direction of historic and contemporary
particulars his self citation understood as two separate practices to address
and regress social fraud test ideas that have consequences to address and redress
social that bear on contemporary life that beat of contemporary life that bear
on “Contemporary Life” as a form of to distinguish to explore three ways of
writing expanding their focus beyond print or questions of genre operations
or actions operation of action or genre of questions best ideas that have
consequences expanding their focus beyond print or questions or actions
for which any medium might be used a continuation of poetry by other means
means any medium might be used thinking within poetry paranoia mosaic
blurring coming and wit to spit poetry from thinking to split poetry from
things a structural logic that opens into combinatorial abstract or negative
poetics increasingly digital on off to parse the intricacies integral has
done its work well even as there may be nothing engaged in a dialogue art is
never autonomous in the expanded field beyond the stability of representation
a consequence of alterity combines the making of forms and the critique of force
force field forms making a critique of forms what you can say about it Diana
Taylor technologies of cultural meaning memory technologies of cultural
memory that preserve the repertoire as a means of intervening part of the
transmission do not remain the same you will not understand this thinking
within poetry to spit in poets' faces they make it impossible to tell the
discourse network of the digital you can and must you can make it make itself do
it understand encounters now understand computers NOW Ted Nelson
declared thinking and the visualization of complexity complexities
dream machine the educational system serves mainly to destroy the utopian
project Xanadu Kubla Khan Citizen Kane through conflicting materials eyes

at will link stretch seek to position consciousness “Electronic Literature
Collection Volume I” work that plays by itself work that plays itself
work that plays with itself constraint based experimental semantic patterns
along a Z axis turn on the computer’s speakers turn off the voice in your mine
constitutes a filed body of work constitutes a field of work that plays at being
itself along a parataxis runway running away constitutes a field at work
stretching and rotating under continual construction link back to experimental
print adrift in a paranoiac space quasi mechanical dream dissolves into a
discursive function such as Keats’ beauty is truth or Yeats’ the center will not
hold when the program runs down when the program runs on made into
events for experience has saturated by back yard but backward a swarm
of previously marginalized as the collections stream without stop as use of
operate them the print driven poetical tic binary the print-driven polarities binary
in the history of new media rides on the faith that sustained constraints we can
reclaim self-confidence a darker more ominous cast not so much liberated
as reconfigured producing norms by which we improvise societies of control
free floating control information creating has always been something
different circuit breakers what open spaces to hack new concepts new
control exists after decentralization to back new concepts anew even poetry
a hack is produces exactly what is needed carving in possibilities caving in
impossibility ties successive random nodes he stands poised to strike to
carve out other possibilities possibilities in circulation to hack is to differ
carving in possibilities aggression against impossibilities the virtuality of nature
bounty and danger the free production of knowledge bounty and danger
becomes the message of the poems teacherless learning the more we think
digitally the explosion of ‘methods’ to mess things up to spin text fragments
initiators and speculators imitators and specialists a twinge of boredom of
the vertiginous intention of the operator’s attention in the set of you
overboard you can watch it do its morphing weird transitions history is the
virtual made actual to pressure this to represent this emergent genre enter
and change interrogate their limits caught in networks of power cabled into
networks of poetry on a biennial basis the creative commons agreement an
operation that always plays upon the margins in order to cure them of singing
as soon as the eye is again directed re-citation always carving vs. spinning vs.
hacking my sense would be why don’t we inserting language into image
they don’t do a whole lot of it criticism changes its object subject = object
tossing around the getting to speak how these sites are put together are these
brought together people you hope people steal your code still your code
a counter-enlightenment project take the last line and change how know-how
gets in between romantic ideology / romantic entailment access web artery

seven years ago necessity of the negative people catching up to programmers
who may already be a failed poet everything is framed already the authority, i.e.,
the poet as critic where you feel like you need that thinking occurs in the poem
recalling the other meaning of 'hack' this any-identitarian discourse desire
always simplifies change what is started manifestos created great poetry
departments of creative thinning projections of creative thinking or refuse
auraticism licensed to follow intuition no one is ahead of his time her time
his time her time nobody is out there that desire to hit on the target him
her him her who to hit the target that is as yet on its way the burden of a
kind of historicity now completely transit-mad made of transit places not yet
mobile a lack of resistance in one's travels is resistance to an object useful
the protocol that is actually our present in order to reveal that which hasn't been
talked about these are code users everyone now really navigates interfaces
interface abusers are there procedural poetics they are not couplets they're
couplings to be strictly tactical how do you keep it tactical the hacker is
anonymous only found out after it's happened a movement into a settled arm
a movement into a settled form hacks new abstractions to life hacks now's
abstractions out an improvised summary of the hot spots from which
holding power emanates hold power investigates effects of a receding past
of the future the factory of the world error a backdrop a disconnect the
framework around the art the framework and the work at hand at home
a global parataxis reliant on the erection relies on the accretion rallies on the
intersection of radical particulars thanking Shanxing Wang's *Mad Science*
dollyng assembly routine disclosing an invisible economy an indivisible
disclosure of economies the walls dimensionless continuously undifferentiated
a series of palimpsestist maps unlinking and remapping sought this inevitable
destruction this inexplicable digression sought this inestimable divigation
coincidentally undifferentiated sold on the market of placenessness soldered
onto markers of placelessness the Daimler-Chrysler merger the damned crisis
merger balked at equal opportunity mired in fixed costs the two cultures
don't even interest don't even intersect insects profitable and unprofitable
sectors the world car will never be built the universalizing gaze radical
particularity is history what hurts it history is what hurts the material residue
of disappointment the maternal resistance of the discrepant topologies do not
always identify three claims about the spatial special set of spatial indices
set of exchanges becomes an allegory for inventiveness and acceptance an
aversion to identification with cultural location a disjunct simultaneity of
culturally saturated spaces it re-presents disjunct bits comprehending hits
comprehending this no privilege for non identity not identity not privilege
spatial remappings locate negativity in the identi- fication of American cousins

American cuisine identifications a more open formation a denying implosion of
pseudo-psycho-standardization, a specious generality of mortalizable
denial generality of untotalizable detail narrative fissures in global
integration of its negativity pluralizes narratives and spaces political
economy may account for political activity may economize by way of the
fugitives march marsh charts labor could never be extracted perceived when
it is returned under erasure after that after that and after that what and the
capacity to eat to act that out comes undone with the expansion therefore
we're in a weird their form we're in a debt crisis the goods produced as war
materiel could not keep up with the falling could not keep up with the failing
rate of return attempts at self-understanding rate of return the subject of
interpolation abandoned illegitimate or elsewhere on the other hand might
comprehend at the back of this very room and ask impossible creations
global diaspora scarcely imagined I have more to learn of these post-socialist
artists the total misunderstanding of the total undermining of subject the
massive contradictions of one to which wrong cannot one to which Wang cannot
evidently return the rotation of the earth itself rate of return within a few
pages of reading spatially loaded spatially located and dispersed by one
atom or one molecule the context of nanotechnology principles of molecular
recognition from namesake to macaroni from nanoscale to macroscale
couldn't withstand the atmospheric trillions of dispersed voice particles spinning
around an empty core spitting around an empty eyeball to provide a material
technology for cognitive remapping twist S into different proportions my
memory of our 100-mile walk terracotta warriors' quartet decontextualized
proper names proper nouns recontextualized the technology which was the ticket
undoes cultural meaning undoes cultural mapping mishearing conditions a
middle space construct a medial space a swelled and stretched T sliding into
position sliding is the only form of emotion sliding is the only form of motion
like rays of geometric light though not nearly as pat though not nearly as fast
a layering of fantasmagoric deployment of language internal and in exile in
global conceptualism to critique conditions of life critical to conditions of life
unimaginable opportunism and priciness unimaginable opportunities and prices
after their catastrophic ungrounding after the scale and rhetoric explosive core of
the unrepresentable in Detroit in Detroit and instance of our Body economic
vigilance that obtains economic violence that obtained ruthlessness of the global
the lyricism of displacement an image of being at home at home and imagining
being in a familiar *place* brings to mind the distinction between space and
place you don't need external aids corporeal orientation displaced by space
infinitely expandable filled with fungible atoms everything's equal to everything
else becomes a violence one becomes spatialized in this abstract the absolute

thing does no work the absolute doesn't always work not a success story
anymore not a cheap magazine in the airplane a story of resistance notions
of the homogeneity of time pressures toward commensuration virtually
impossible untranslatable obstacle to human creativity to reptile procreation
virtually impossible critical realism critical surrealism critical regionalism
the metaphor of the map mar to help people who are lost remapping
demapping one somehow immediately gets it we're left behind we've left
behind being at home horizontality . . . egalitarians a kind of abstraction because
a strong pressure toward verticality the dignity of those the dignity of those who
the dignity of those of us who stand Tiananmen as this completely smooth form
of motion against the wall the originary map that needs to be remapped by
friction the way to go demapping perhaps unmapping the body poetic
baselines assumptions the denaturing of what we would think a negative
elaboration of the consequences of the ways that place has been undone a
chamber of horrors defaced defamed deformed spores deformed spaces have
been created informed by these mediating structures a classical return image in
all walk by the river present can become the soothing present can become
the smooth surface not thinking historically about these forms very different
logics a moment of reportorial a moment of reproduction the obduracy and
the agonistics created a site of reflection connected into back corrected back
into social logic and they're not nanotubes the river would be the unfrozen water
to preserve the friction that was there in the square elimination of unevennesses
always a moving boundary pockets of noise within a very odd moment 50%
depopulated over the past we got lost in totality it falls and lands on its feet
minus the misery of those possible mimesis of those processes offering a critical
vantage point negotiate the disparity or differential create that monument of
circularity create that moment of criticality more of a challenge to me to
comprehend disciplinary juxtapositions not necessarily permanent even an
ethics of practice comes out of this one experiences nonplaces quite a lot the
work of anarchist geographers retrograde regions that are left out might
work better in 1980 might look back to 1980 1:57 arcs across the screen
collaborations and responses the art of making forms creating canons
creating concepts nonlanguage to introduce change an extension of writing
by other means as if grasping an object zenochrony xenochrony didn't
exist in the first place didn't exploit the potentials mutually inflect each other
duck rabbit my thinking is getting very crowded neurotheory of language
come out of this year's job market goes by many names and many faces makes
other people think makes other thinkers people calm understated expression
irony weariness and delight irony wearing its delight dynamicity and levity
the internet is a creative site ideas nations civilizations the afternoon's

intellectuals the afternoon's improvisatory all purpose intellectuals we all
propose intellectuals all this afternoon a metaphysical assault we had only
this heading even including yesterday's movie presentation that dramatic
rescue the first time in my life proper the first time in my life power point
presentation unpronounceable this is my quiet space this is white space
which I'll try to squeeze into quotation marks if the margin found itself
within the medium the background of the text not some other text without
these margins this text wouldn't be the outside moves into the outside mores
include the insides the inside tight and entitlement text and environment
is found by the paper or the precondition of its possibility a new sign that
functions indexical sign a part a cause or an effect of what it signifies
indexes are ubiquitous unions are riotous that which conditions the very
existence or possibility of signs verbal sign is arbitrary there is none home
there is no name for it at all after all not even that of "differance" no
privilege ever over another no privilege over other names capacious, all-
comprehensive non-speakable condition it will not be a sign manifests the
condition of signification is a pause, an articulate unit a (non)sign because it
emerges negative strengths negative semiotics "light" "strength" "reason"
"unspeakable" conditions and assumptions and now we are moving to
between culture and nature attempts to turn the "outside" protected by
civilization from civilization itself itself its environment is preserved a
scatimony of preservation a scattered tone of reservation a sanctuary of non-text
ecophilosophy ecophilology semiotic saturation of space increases the # of
"uneducated" people to read all the classics virgin black paces virgin blank
spaces intratextual chronotopes non-reading as a passive resistance to
semiocracy how much do we want to read how much do we need to read in
order not to read? their various interaction with " " this zone is resilient
resonant reliant pure background left unfinished exposes its own
preconditions notorious exhibition only slightly contrasted with itself openly
slyly contrasted with itself a double visual citation a citation of a citation the
encounter of text and emptiness extra-language and alter-language are correlated
and balanced actually consists of the sounds of the outside of the text
Gnedov would raise his arm and then quickly left it off and then quickly let it
fall one movement nullified the other Don't you feel a kind of dizziness a
white wall or a blue table we look into them, and, the more invites reading and
simultaneously the incantation of this whiteness behind with the thought of
annihilation dumb blankness of snows full of meaning gets a mixed signal
overstrained look beyond the colored don't see the seeable, the surface the
potentiality of writing a white hole that absorbs a white hold that abhors the
seeable of free energy the potentiality of writing limitless source of free

energy approaches zero in the readers' perception semantic density
approaching infinity transtextual intentionality filling this pause with some
non-phonetic sound a barrier between a bearing between one more appropriation
and another more appropriate in a certain context does not fit in with the others
with the other ability to ability without facial affect ability without factual
feeling a mechanism of deautomatization the unconscious of the unconscious
rectangular form of a new consciousness rectangular form of the street
rectangular form of the sheet presupposes a long development of art we acquire
a new consciousness rectangular form of the sheet presupposes along the
development part refined, smooth, and clear avant-garde theory precedes
and shapes avant-garde art sign systems undermining their foundations
fundamental the reversal of medium and margin a signature device of the avant-
garde "reversive" thinking the surroundless crowd of art the crowdless
formal part I don't get as a linguist to talk to talk about it is very interesting
what makes it possible for the physical brain to give rise to thought and language
what is the avant-garde cognitive science is a certain view of reason we
were all brought up with conscious logical universal a consciously logical
universe self interested abstract all false you cannot think directly about
the body sees the body uses the brain to run metaphors are neural structures
neural binding allows two circuits to first synch in circuits to fire in the sink
fire in synch two kinds of flying rigs two kinds of flying pigs mirror neurons
and mirror circuitry when you perform an action or you see someone else
performing one empathy the basis of social canonical neurons fire when you
take a drink from could take a drink from seeing or imagining remembering
dreaming or using the language about kicking meaning is mental simulation
schemas structures of action metaphors come in systems language will activate
frame structures 98% unconscious partly emotional you do not have a
consistent mode of thought mutual inhibition different modalities words
activate frames which activate metaphors which activate schemas of meaning
contexts activate parts of the brain each reading is going to be best fit works via
least-energy principle when you hear language poetry in various ways
to get new ideas and new understanding what matters your brain creates colors
meditation settles the 2% inhibition enlightenment reasoning a disaster
metaphors structure disciplines being is a metaphysical concept being is a
metaphorical construct make use of it utterly consciously those fields need to be
rethought different metaphorical concepts possible the essence of the avant garde
to understand and compare new thoughts contiguity and substitution a non-
semantic unit union onion intuition unity new thoughts
continuous substitution a non-semantic unit stage meditative experiences of text
the crisis of the " " verse enjambes two meanings can be made available

the psychic architectures the physical architectures of language style
development language stage different the cloud of unknowing formal
schemes of aestheticizing one-head a series of monosyllables sullied
OneHead the idea of one-ness meditative cognition not semantically
anchored byte not semantically anchored but work in twinned concert with
twined in concert with the semantic field destabilize the center of rest
destabilize the center and periphery relationship of wrestling with it in a more
deliberate or conscious way it's just not consciously semantic the semantics of
communication that you're not conscious of different meanings of unspoken
links information structures something else information structures of space as
well you're processing something else you pause to allow that semantics is
about aesthetics it's understood through the body a play between doing an
inviting a region in which your pal would get new ideas knowledge and
consciousness can be existence experience – non-controlling patterning
moves up this ladder primary metaphors that arise seem to be universal
someplace now or in a larger scheme thinking near but not through the center
periphery metaphor two eyes look (1) out and (2) in regions of practice,
discourses where did it come from a break from that in the adoption of an
interpretive procedure not a similarity an interpolative procedure not a science
methodologies have to mesh and they do look at what you're doing extend that
notion metaphorically to other areas circular and trivial it's mediated
from one domain to another it meditated from one doorman to another and
trivial trial tribulation it's medicated from one domain to another a view of
arbitrariness that's empirically false let's question world-word correspondence
universalizing claims it's contested am I no correct that these models a lot of
world that isn't brain that we could call context to negotiate and to try to be
aware of to increase and decrease the ratio of 2% to 90% nothing looks
without a brain a certain resistance that I feel Wagnerian element scary look
closely at everything in that work a responsible criticism or scholarship pre-
existing condition to cite pre-existing condition to psych ethos in re-
consciousness or those in preconsciousness recuperating and ascending
hunger fasting eating what is “ ” of live what is “ ” of love
what is “ ” of thinking semiurgy applied to any sign leaving this yesterday
and driving event without end doesn't produce anything but does not end
every day we are a one product community there's no place there's no one
here there's no here here this is not a semic place a scenic place this is
not a safe place and if they stop working they'll be frozen poisoned
provisionally speaking the last part of the book what kind of picture or picture
of the collective project of intellectual thinking can we imagine for the future
how do we as individuals do that kind of thinking in whatever context we

find ourselves in we find out for ourselves in scare quotes one of the points
of this a listing of what central topics could you be the game master you
want to have a couple of recorders I read more than I write an airplane
on airplanes I don't talk I feel compelled to talk on the phone I feel compelled to
talk on planes use new media to do their scholarship and collaboration I'm
not really what I'm supposed to be saying valence or legs as they say
skeptical about what that can look like rigorously a concern that I have
without a Ph.D. poetry is not a soft art intellectual critical and erudite
converge and then diverge interrelate and they don't incommensurate with
producing experience you read the wall useful or interesting believe in the
intersection wary about how to talk about style lately to talk about poetry as
a mode of thinking makes possible beyond or deeper than here are all poets
you have to be interested in both having students play with radios remade
through the same a special competence that you balkanization of creative writing
shame the interlude, the interchapter how marginal it is process is really
happening in terms of association legitimation is the issue matrix-like
construction matrix-like constriction critical argumentation how could this
sentence be happening there was this resistance the " " what
are those brackets how do you delimit so that you can begin to talk about it
necessities for legitimation disciplines are going to collapse into each other
within the field you have the opportunity its borders are porous its boundaries
are populous manipulating the atoms manipulating the items to form
rhizomatic fields everything you do is a form of the work a practical task
a creative commons fair use and insist on it unlikeness there between
creative and institutional regimes you are embodying that substance behind it
you only have a day to read it I just feel like fun has disappeared what makes
certain things more interesting than others more interesting to others being
inside the essay bang inside the messy being inside the inter-essen has
something to do with margin and medium the kiss of death clouded with
empirical sensation done in that medium not having a medium more
reflection of what if more reflection on what its ramification of new media
an archive that's digitized collective intelligence in a class there's at least the
potential on affects we leave the university on line meeting places where
we work on ideas those media are events not so much footprint as trajectory
the pressure of right now is time the pressure of right now is tiring not more than
three people who responded run into these more conservative the role of
individual work keeping one's thoughts to oneself more and more elided the
idea of generatively when it provokes another world recognize generativity
for the reward which it is listed in acknowledgements research has always been
collaborative listed who she was attached to in her CV listed who she was

attacked by in her CV parking things in digital formats allows you to think about
different outcomes as possible let's read that one into a coherent object and
you can read the second one this, into that, between folds within the folds
engaged at the margins of being and are they still my thoughts? and extendable
our refutation of private interest to be bored is to be John Cage the Martian
comes into sight the question of what's outside of form the arrogance of
assuming a value beneath a value valve beneath a value a point of departure
for thinking alerts us slant on a green form describes the surface as such
but then suppose we I too no into this it think of tell us about the form of
imagining that these forms of poetry and analysis derive independently
expression or jeans or expression of genes or articulation of substance
accidental ones seemingly intentional in an unwary form says that a
mistake that makes him possible painful probable or proverbial mistakes
writing the word what is computer internal a new system created by a
creative mistake kind of brackets around the same handwriting never a
Grecian urn " " inner rust following the line of in arrest
these are random notes that's what you thought authorial voice positionality
see if it plays out test what's in a region not to defend it against invaders had
not yet been appropriated and maybe misused but maybe it's not autonomy
flail and yet resort things are other people writing in their satellite positions
expanding and contracting a huge interiority a huge intensity everybody
isn't everybody conservative effect of the sequence to feel drawn in a more in a
developing content what counts as content what results from that what is the
site development intentionality distributed into on the web responsibility no
one can go unresponded to no one can go unresponded to adamantly and
continue going with the gaps emotionally it makes such a changes how you
like the one specific spot to recollect it very practically