

# Poem of Diminishing Poeticity



# Poem of Diminishing Poeticity

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Adorno: “If artworks are alive in history by virtue of their own processual quality, they are also able to perish in it.”



This is a poem. This poem is an essay about form. This poem is an essay about form as performance.

It is an essay about form in that it delimits the form of this essay as a poem, & thus by way of its performance exemplifies what form can be & therefore what poetry can be. To state the obvious, an essay can be a poem as much as a novel can be a poem: the essay performing as a poem, the novel performing as a poem.



To ask the less obvious: Can your anus be a poem, i.e., can your anus perform as a poem?

To what extent is your anus a linguistic investigation into poetry framed as a poem? This extent is the extent of its being a poem. Declared as a linguistic investigation into poetry framed as a poem, it steps into the institution of poetry. Being w/in the institution of poetry as a poem, your anus is a poem.

To ask what is even less obvious: Is your anus worth turning into a poem?

This essay, however, is not about your anus, tho your anus has served its purpose as an example.

What this essay is about is itself as a poem that as an essay delimits its form as a poem. But this essay is not all there is to the poem. Just as the anus constitutes a lack—it is a hole—so does this work also constitute a lack.

Consider this reference to the anus as an allusion to Carl Andre: A thing is a hole in a thing it is not.

As its title declares, this poem is one of diminishing poeticity. That is, it is a poem whose poeticity consists in its diminishment. That is, it is most fully poetic—it is only ever completely a poem—when it has been completely stripped of its poeticity.

A becoming-hole as poem. A becoming-poem as poem.



Ouroboros of 2 Roberts: As per Morris, this poem's aesthetic quality is being withdrawn—w/c effectively heightens its aesthetic quality thru its lack. As per Rauschenberg, this poem's poeticity diminishes when I say so—w/c effectively makes it a poem.

My saying so consists in the process of withdrawal, w/c is this: That you read this poem w/c is an essay about form.

The more of this poem you read, the more of its poeticity is stripped.  
The work is more poetic—more imbued w/ aesthetic value—the  
more it remains unread.

A paragraph on every page—the work has been designed in this manner to give heft to how much of the work has become unpoetic & how much of it remains poetic.

My saying so consists in the process of withdrawal, w/c is this: That you read this poem w/c is an essay about form.

This heft is, as you suspect, a mere approximation. It is mimesis at its basest. You can turn a page that remains unread just as you can turn a page that has been only half-read. It is the reading of the work that has been declared that w/c strips the poem of its poeticity, not the turning of its pages.

Stop now if you want this work to retain what is left of its poeticity.  
Proceed if you want this poem to fully become a poem.

Its noise no longer hidden, Duchamp's bruit secret ceases to be. It is a work of art only insofar as the source of the rattling sound remains unknown.



Released from the can, proven that it is indeed Manzoni's shit or not his shit, Manzoni's shit ceases to be art. For the work is as much as the object's concealment as it is the object. The concealment is the object.

I am writing this 5 days before George Brecht's 87th birthday. These numbers are of no consequence to the work, tho I bring up Brecht in the spirit of his event score "Exercise," in the vein of w/c this work has been pursued.

“Determine the limits of an object or event,” it says. “Determine the limits more precisely,” it says. “Repeat until further precision is impossible,” it says.

An object as much as it is an event: This essay titled “Poem of Diminishing Poeticity” performs the delimitation of this poem as an object-event. & by doing so in effect delimits—by expansion—what the institution of poetry accommodates.

If by the time you have reached this part of the essay you have also read the rest preceding it, this essay will have lost so much poeticity.

Allow me to articulate this arrogance: What this poem has lost in poeticity, the whole of Philippine poetry has gained in complexity.

An object as much as it is an event: This essay titled “Poem of Diminishing Poeticity” performs the delimitation of this poem as an object-event. & by doing so in effect delimits—by expansion—what the institution of poetry accommodates.

This poem has just lost more poeticity.



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At the end of this sentence this poem's poeticity will have completely diminished.



