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Of course, in some novelistic vein, sequencing is highly absorptive, and so at the subliminal, i.e., non-designed level, the sequencing allows reading itself to become abstract, [bracketed] hypnotic, and [mesmerizing.] The problem with most poetry, like most design and architecture, is that it is a little too bourgeois. For this reason, the poem [or novel] should never be turned off. It is unfortunate but everyone says “cogito” in the Franco-American novel. Like a thermostat, it should regulate the room’s energies. This allows the piece to constantly erase itself. As we all know, poetry and the novel should aspire not to the condition of music but to the condition of relaxation and yoga. A lot of people think great poems should be memorized. As anyone who has ever read a painting will tell you [like Ed Ruscha], paintings, like poems, are most beautiful [and least egotistical] at the exact moment in which they are forgotten, like disco and other Four on the Floor Productions.

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