

Wilderness House Literary Review 3/2

Irene Koronas

why are we different from 'them' (in parts)

1.

"the greeks made a great discovery. they discovered that in nature there are no perfect circles or straight lines or equal spaces."

Agnes Martin

the m em them

finding why we are different

from them being perfect

from them ideas and responsibilities

from the tree of knowledge

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2.

different from them or why are we

she accompanied them. he was ruined by them. after them they came to know each other. by then they were being them. they liked each other more than them. they met after church when those other than them ran to the coffee line in the church hall where some of them prepare food for the dead. after that some of them sit and talk that is when they meet and met, although some of them might say it was before. they meet and met when she would sit with them to discuss biblical time. he does not notice them until he is with them and only then do they become aware of being with them when they join in with them to be without them. from then on their warm intentions are felt by them whenever they are together with them. love knows why she and he are as they are when they are from them and to be with them they are conscious of how they want to be to each other being with each other other than how they are with each other while being with them in their own mind in their own mind they are alone asking why we are always them even when we are not with them we are them in that them is different from them that are us. one of the great mysteries in them there eyes. something's gotta give. giving to them is better than getting from them. they decide to meet outside of some of them, in fact they meet with out them. as a new couple they engage in actions that some of them may find altogether unlike what some of them would expect from them, although some of them have done exactly what is being done by as many of them as there are two of them. there then we have them as we want them, different than us, the them that is them that is us. why then are we them

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3.

with a concentration on them again

them differences are obvious; age, economic instability and creative discipline. some artists assume they are similar in difference because they refer to themselves as artists, yet, only one of them, other than the different one, has a body of creative work. there is a difference. what then is an artist. there are bullshit artists and there are artists and there are artists who work at their craft and there are artists who mimic other artists. some of them wait in line behind different artists, 'the artist in their midst.' they being them, they know the difference from those them, previously stated. we might want to categorize them; poets, writers, dancers, painters, musicians and the person in the bull pen. there are artists who need to be adored for being one of them. and we know which one of them is in them there positions of thinking they are them.

before then there were few of them so it was easy to recognize them. now them has become those sunday painters, hobby vacation groups, leisure suits and them there people in love with killing themselves over being with one of them.

ii.

pick them up

the m

t.h.e.m

why

are

we

different

from

them

are

we

different from them

what difference from them

we ask why ask

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why are we different from them
if we are different from them
what is the difference from them
who then is them
how do we know them
them being those who we designate to be them
we could ask why are we before them
or from them
or different from the signifier them
them being said
different
stands out from the crowd
holding an umbrella on a cloudy day

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4.

arrival

form for m

f or m

from fro

m or f

m r o

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5.

using old world principles:

outdoor wo men

indoor wo men

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6.
F.R.O.M. F.R.O.M.
F.R.O.M. F.R.O.M.
fromfromfromfrom
fromfromfromfrom
two two two two
comescomescomes
difference

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7.

line after line after line the lines
accumulate day after day the lines
differ each time each second line
resembles the one before each line
differs after each lines mark twists its
slight turning toward the line after it
becomes its own reason to line line
after line after line lines lining long
narrow lines lining the surface

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8.

days before them portals change to tree pulp reason to there then this that them co-incidence. she says, you know I look back on all the different leaders. that is all I catch of her conversation

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9.

after so many afters, after reading charles bernstein's, 'my way', language poetry, frame locks thought from poetry class the notes. do not use poetry poet poetry poet, so many plural singular verbs nouns, so many looks, look out look up.

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10.

string mop around her feet, so focused on them, morning news. war
politics political war politically politic

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11.

dr. ko lets me know the lump he removes from my writing arm is benign.
little tiny black threads pulled out leave red dots, form an allegorical,
euphoric, semantic, one sentence, one description, one contemporary
mist, frankincense permeates those here those gone

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12.

after reading blake his atmospheric challenges his attitudinal rebellion
out-late out-lasts all other mad-men who came who ling along who pile
images. he does indeed proceed enchant our generation on speed

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13.

tonight botticelli returns
tonight my favorite poems
my favorite 5
tonight roy rides
hop a long cassidy

shorter than boston blacky.
my father drank hot water to help him defecation

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14.

loon of leisure

pigeon in subway station

the distance

the distant train hum

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15.

reading symbols., cracks on tile.,
line extensions., pattern shirt sleeve.,
semiotic situations.,. but, if, always,
the word is more than them. how
then is them literally applicable. perhaps
a slap...even 'tuck' is not unless
it is 'go tuck your self in'., maybe

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16.
late saturday
his flip lighter
on the porch beside the allure of bulbs
bees gather on another side

opening cans of chicken noodle soup
night begins like it always does

one grain at a time

grain

rain

ran

gain

grin

in

air

an

na

ni

ng

nr

ra

grain rain crakes open air

his pectoral position

his grin topples

na ning narra

grain rain

cereal box liberation

silo shelter

sheeeessaaa gonna

put it all

tie up all those sacks

na ning narra

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17.

six six six six six six six six
sixsixsixsixsixsixsixsixsixsix
666666666666666666666666

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18.

the rape of artemasia gentileschi

i

water stream river barks

water stream river barks

river rock stream bed

river rock

wing waves

water top

wing whirl

duck

duck

look

look

he rubs

duck duck look look

water stream river bark

water stream river bark

ii

plick pluck plop

plick pluck plop

dripping black plip

green plick plop

over and over river rock

iii

falling from

artemasia slants slightly

on wooden slab he jumps off

rotating points

perpendicular to her

he swings sideways across dripping red

she slices off his head

drip

drop

and then them

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and then them
breathing circles oscillate
miniscule dots
drip
drop
and then

19.

little incidents little shoes little reliance little echoes melt together in small ways an act for good for bad floods our imagination our resources behind partitions conditions being those who have more want more. enslaved by material wealth those who have little retain freedom from, until, even the little they have is seen as more and need accumulates exceeds need we need in spite of information to the contrary turbulent public consumers activate taste, them, where is its, I need it, want it. those rising prices fill pockets empty earth. we sink and despair we might have to walk rely on little, footwear eyelets shoestrings an inner sole

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20.

both

both anger and curiosity not because of indifference nor the soiled paisley scarf tied over her right shoulder the black red shawl mountain nuns cover their mouth and nose not because of dust or sand or choking wind or water damned if she will robe both distance and herself with scarps over look all those push and pull deceptions push and pull ditches full of bones and defecation thrown from every direction slides down straight strong sight smells still searing sharing on deaf ears. dressed in mink and pearls fed to swine tumble stumble over stable the priest spits three times. what was becomes because nuns spin linen so long so many tight stitches retain both

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21.

when

what does that mean when we orbit the moon looking for another planet to live on because this one called earth is doomed. what does that mean for the rest of your life, our life, are we meaning what we say and what we say does not matter as much as what we do because we need to mean more than what we have meant. what does dressing mannequins have to do with the environment or with the last bead on a teenage girl's ankle. what does growing too small have to do with population. can we find a way to become smaller than the big shorts we think we are

22.

the fish and carrots the organic greens rinsed ripped apart put into a salad served to linguists mathematicians hipsters sitting next to a buddha burping stories about macaroni and cheese

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23.
compressing information
the here
in that
to be
to that
to collect
writing
conceptual instances
cage like movement
between which erasing scores
essentially because
the paper
vibrations placed
in center
across
some tensions
between emphasis
and material
theoretical independent
particular scores with similar
objects we collect these
bits, universal information,
entropy perhaps static. this poem is 11 kb

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24.

for a few moments there was nothing at all
all idols left without an ear
weakness an obvious wrap
covers, launders all the shame
a soldiers dare, david and goliath's
undiminished esteem
sits accountably innocent
the regret of being oneself

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25.

lazy word that

the overuse of that that we might assume that meaning that word initially meant an indication, meaning that everyone might understand, but, because of a tendency to assume, that which often loses its intention that takes at least three words to denote an explanation that that implies. the intellectual, emotional or tactile that that that expresses maybe necessary

that lazy word

that

that is especially relevant to content - an ability to carry that meaning through out - that is if this is that intention of that that some poems rely totally on that word that deconstructs. I suppose I am deconstructing that in order to get to that fuller meaning, that thin layer of representation

that houses more than that

before that, every house was that home

and some have one car, that and no more

that is what definition does

it colors

that cobbler on that corner, busy with that tool

that repairs shoes with that new sole

that talk with everyone who enters his store

that means everyone

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26.

gertrude stein

as much as this time passes, still whittling the edge of pages, making sure her presence in what is present in small circles as much as buttons sew on sweaters, button piles as large as fallen camps as little as that killer of shaved time, time and time, the short time attitude those many presentations as different, yet more, some present themselves as knowing reference to better than this somehow less

as much as distance references how she lived during this time of dying, as much alive as dead, even the dead need someone from as much smoke bred down through formations smell. as much as charred, she made sure she would not because, but as a voice appears from burning, she wanted as much as this passing time the minute it took to cut through all her books all mulch all as all this closing, shutting of doors, piles and piles, circles and triangles and squares
september 30, 2007

september 29th writing ahead. ahead by itself, fiddles before crowded numbers, the whine of strings. it is saturday finding friday instead. finding time to find energy to learn to dance with this months calendar. day before day after. trying not to use the word 'the' or even 'a' trying not to emote the twist of a jig or even today's sit outside. what is really 'the' in 'the' beginning, in 'the' beginning. in 'the' moves around the song of songs. the article the definite the the the like so many other the's. the reference to a single tone. none of this helps to understand how I'm ahead of myself. if yesterday was the 28th and I thought it was the 29th then why can't today be the 30th or even zero. if I get rid of all numbers except zero, will all other days become anyway

28.

on being an editor

chunks and verbs filled falling failed core cored all evolved action heard
the e d endings. the e d of loose laced papered partitioned participation.
why do subjects have to hold a telling a story. is it so the reader may
think this proper poetry or perhaps not. perhaps

listing is liking:

indexed

printed

celled

paged

new whord

wisteria

wallpapered

bathed

curtained

booked

jarred

turmoil-ed

imagine there in the crowd of e d's a c or to be exact a "T"

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part 2

1.
einstein

two differences relate as one when zero bursts particles, an entrance he learned to love fractions melted cheese ice milk. he measures experience's concentric circles, surface images, human facts. an indication an inner presentation, the dust motes floating through rooms move from there to here while remaining behind his desk, his long periods, the short shatter reason and reason lends logic to logic, passing immutable time. given moments, time depends on where things are, how situations occur. yes. einstein was smarter than some and certainty his wild card. he dealt everything as one. not zero or two but one focus at a time. one's energy depends on one being able to be one

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2.

family angle

slather. cappuccino wives map rainbows, game garden under umbrellas. husbands spiral jet fighters, torpedo brains. carrot eyed, web finger space shuttle kids. necklace money. horoscope pyramids. half naked half cloth half price half bellybutton studs. fried seafood english muffins. some focus some on toilet treadmill some cell phone addicts pumping punching numbers. retired girls in prison thrust toward the bar codes. oh lord, we forgot plants all plants about to burst burn down dad. home only a place for good or bad. the morning after puberty she will not cut her conscience to fit into this years idea of what a family must learn to relish

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3.

always

emotion, emotive response

poured on those mash potatoes

comparing

rhythmical rhymes end

at least like aces and tens

can't beat a full house or maybe 'it' can

equal stupidity

equal smart grownups and pens

the bourbon exchange

eyeliner institution lens

unnatural smiles when people try

to do good instead of being able to tell

salad with vinegar from the lazy word hell

the meaning of soul

hole

fear

divine soup

angel boot

careen

caress

debate

the probability of rigorous impulses

the refusal to denote, clarify and reveal

the fundamental thrones

another lazy word rhythm