

32 WORDS

*An Anthology of Post-Art
Anti-Poetics*



THE POST-ART POETICS MANIFESTO

Understand these words to be a declaration of independence.

The gallery is an outmoded construct, serving collectors at the cost of artists. Collectors are an outmoded construct, viewing artists through the diminished lens of commodity and lobbying to protect the equity in their portfolios by discouraging the unpredictability of radical innovation. Art's evolution has stalled under the weight of these gluttonous market pressures; the timeline of art history must therefore be abandoned in the name of progress.

The definition of conceptual poetics has broadened enough for artists to hijack poetry's future—to continue their work, unaltered, as poets. The act of infecting poetics returns artists to an empowered position of radical subversion while allowing them to sidestep the rampant profiteering that strangles their own culture.

The Post-Art Poets no longer self-identify as artists, abandoning all that they have built. They self-publish work, often via the modes made available by current technology. The Post-Art Poets find dependence on a publisher or gallery to be an intolerable position; instead they are institutions unto themselves.

They are outsiders; imaginary; unstoppable. The Post-Art Poets are nothing, nothing, nothing, and all is poem.

Press files for this book may be downloaded from: www.32words.com
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Printed in the U. S. A.

118

1

HE SAID

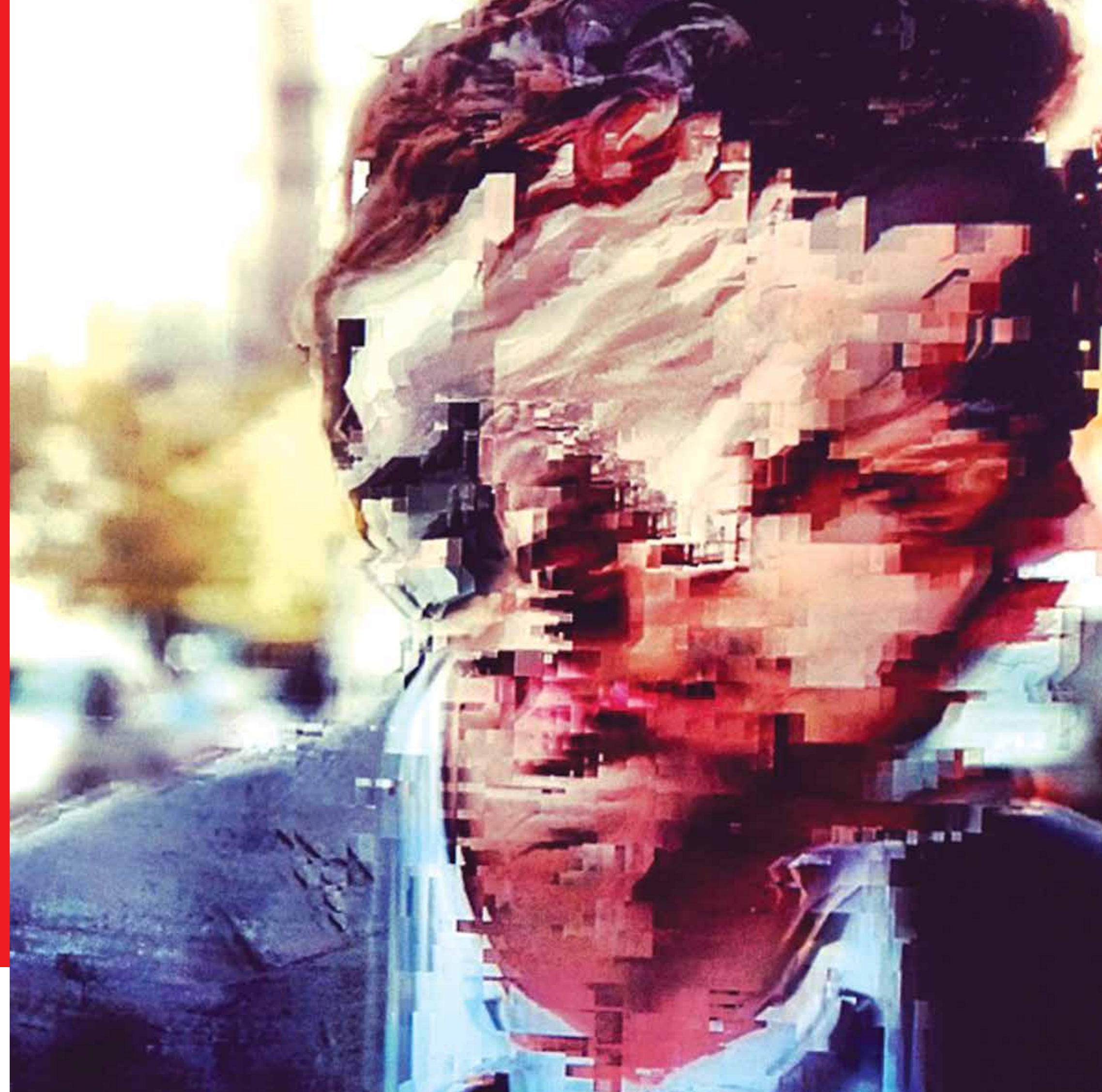
TO WORK STRAIGHTAWAY
AT THE END OF THREE
MONTHS I SHOWED WHAT I
HAD PRODUCED TO PHILIPPE
EDOUARD TOUSSAINT THE
OWNER OF THE GALERIE
ST LAURENT BUT IT IS
ART HE SAID

32 words from Marcel Broodthaers' first exhibition catalog



IN PLACE OF THE
EXPECTED DRAWING
OR PAINTING HOWEVER
ABSTRACT OR UNLIKE
CLERT AN IMAGE MIGHT
HAVE BEEN IT READ SIMPLY
THIS IS A PORTRAIT OF
IRIS CLERT IF I SAY SO

32 words from Craig Dworkin's introductory essay to
Against Expression: An Anthology of Uncreative Writing



THE GAME

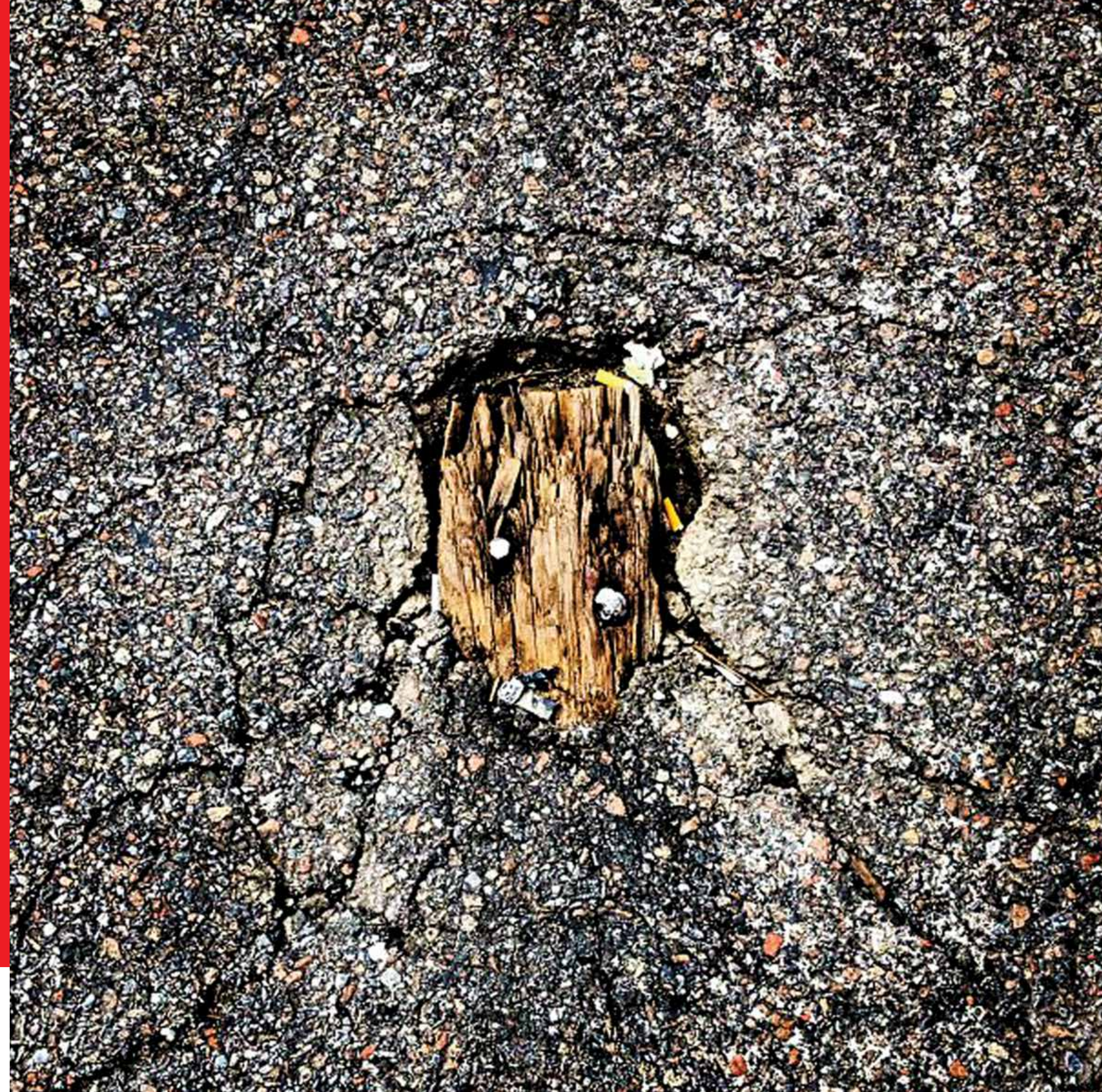
IN CHESS THE TOTAL NUMBER
OF BLACK SQUARES ON THE
BOARD THE TOTAL NUMBER
OF WHITE SQUARES AND
THE TOTAL NUMBER OF
PIECES BLACK AND WHITE
AT THE BEGINNING OF
THE GAME



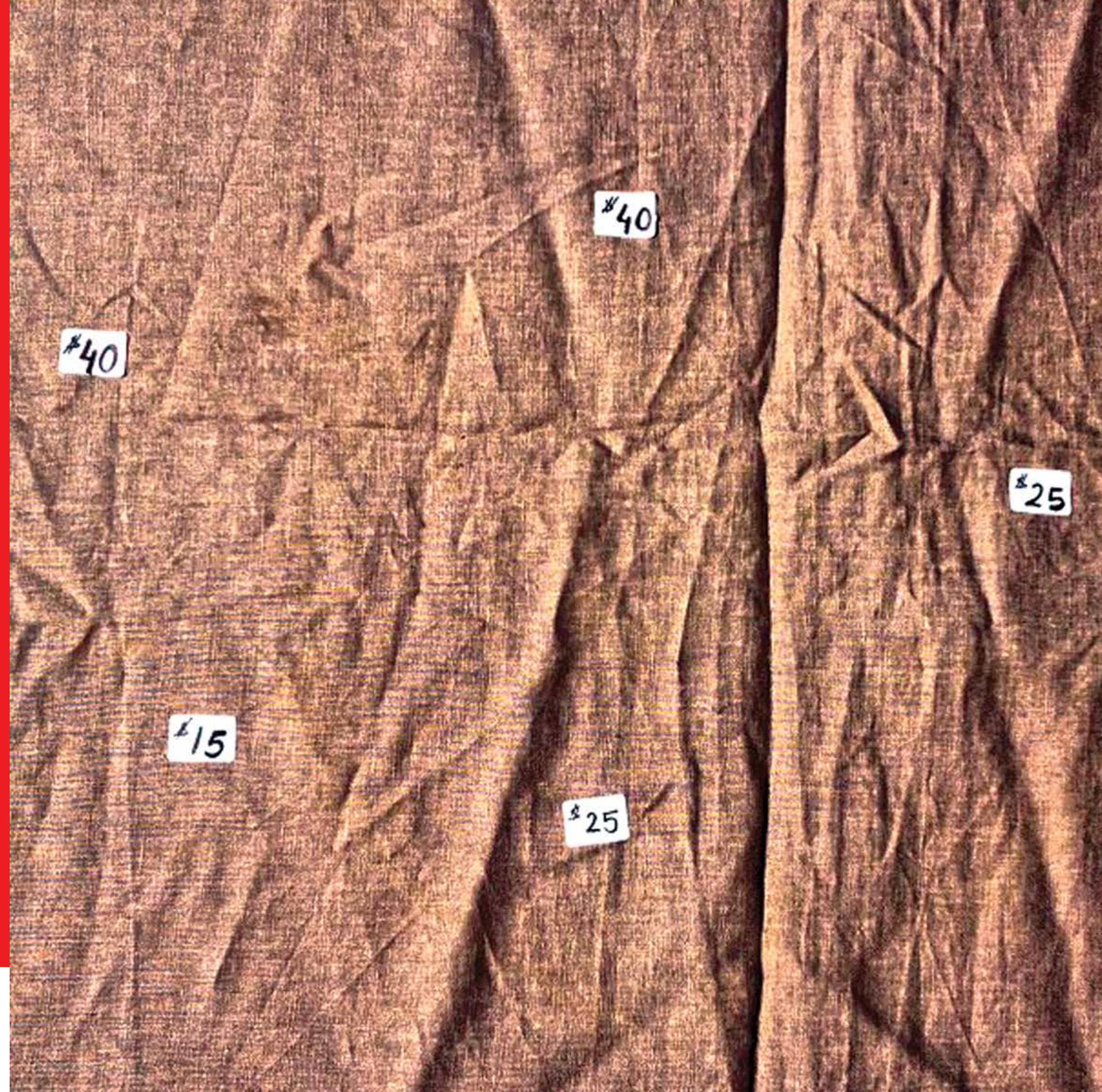
4 ORIGINAL POSITION

FRIEND ARE YOU REALLY
DEAD THE VOICE WAS FIRM
AND CLEAR NO ANSWER
THE WOMAN ASKED THREE
TIMES NO ANSWER AS SHE
ASKED THE THIRD TIME
I RETURNED TO MY
ORIGINAL POSITION

32 words from Alfred Stieglitz's "One Hour's Sleep—Three Dreams," published in 291, issue number 1



ABOUT PUNCTUATION IN
PROSE IN POETRY IT IS
A LITTLE DIFFERENT
BUT MORE SO AND LATER
I WILL GO INTO THAT BUT
THAT IS THE WAY I FELT
ABOUT PUNCTUATION
IN PROSE



THE PARTS OF A GOOD
PICTURE ARE INVOLVED
WITH EACH OTHER NOT
JUST PLACED SIDE BY
SIDE ART IS A CREATION
FOR THE EYE AND CAN
ONLY BE HINTED AT
WITH WORDS

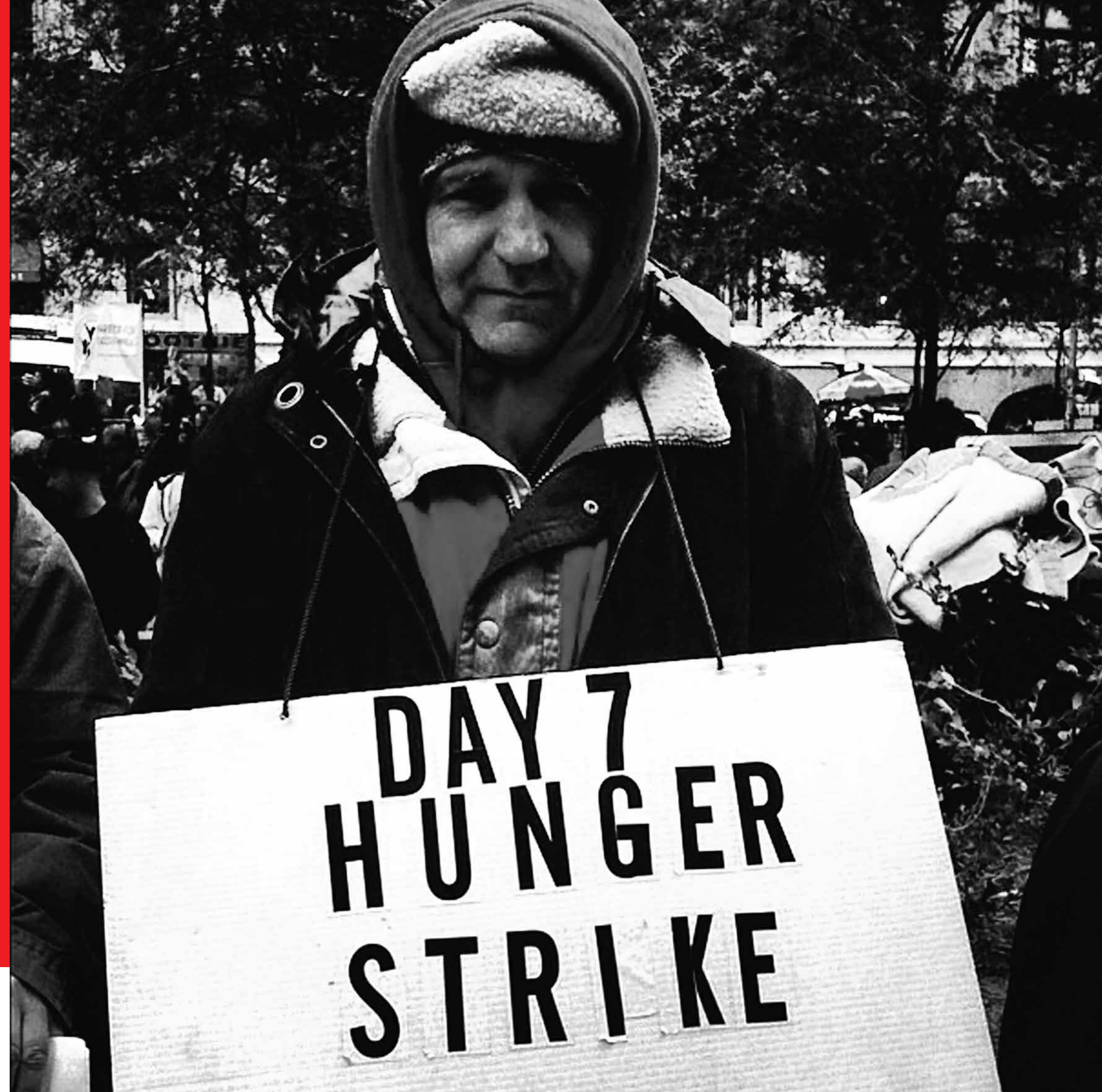


7

CERTAIN WAY

WORD DEATH WHICH IS A
PUBLIC INSTRUMENT WHICH
HAS A WHOLE TECHNIQUE OF
USAGE THEN SOMEONE SAYS
HE HAS AN IDEA OF DEATH
WHICH IS AN INSTRUMENT
FUNCTIONING IN A
CERTAIN WAY

32 words from Ludwig Wittgenstein's *Lectures on Religious Belief*

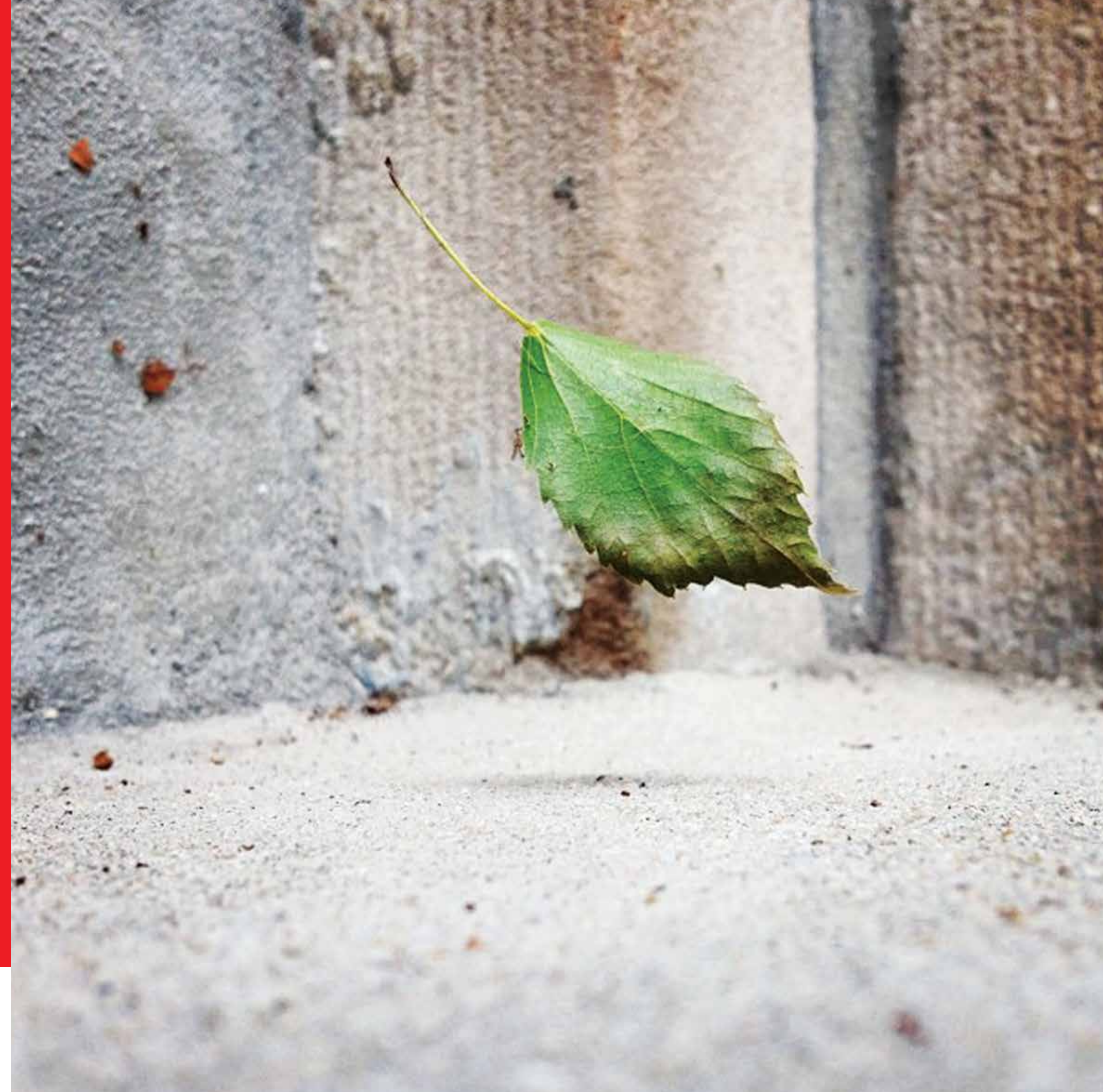


8

HAIR SPRAY

1945 SLINKY THE ATOMIC BOMB
1946 MICROWAVE OVEN TUPPERWARE
CHEMO THERAPY 1947 COMPUTERS
1948 CABLE TV 1950 CREDIT
CARDS REMOTE CONTROLS
1952 SALK POLIO VACCINE
1954 SCRABBLE AUTOMATIC
DOORS 1955 HAIR SPRAY

32 words from a list, library-researched, for a 90th
birthday celebration



918

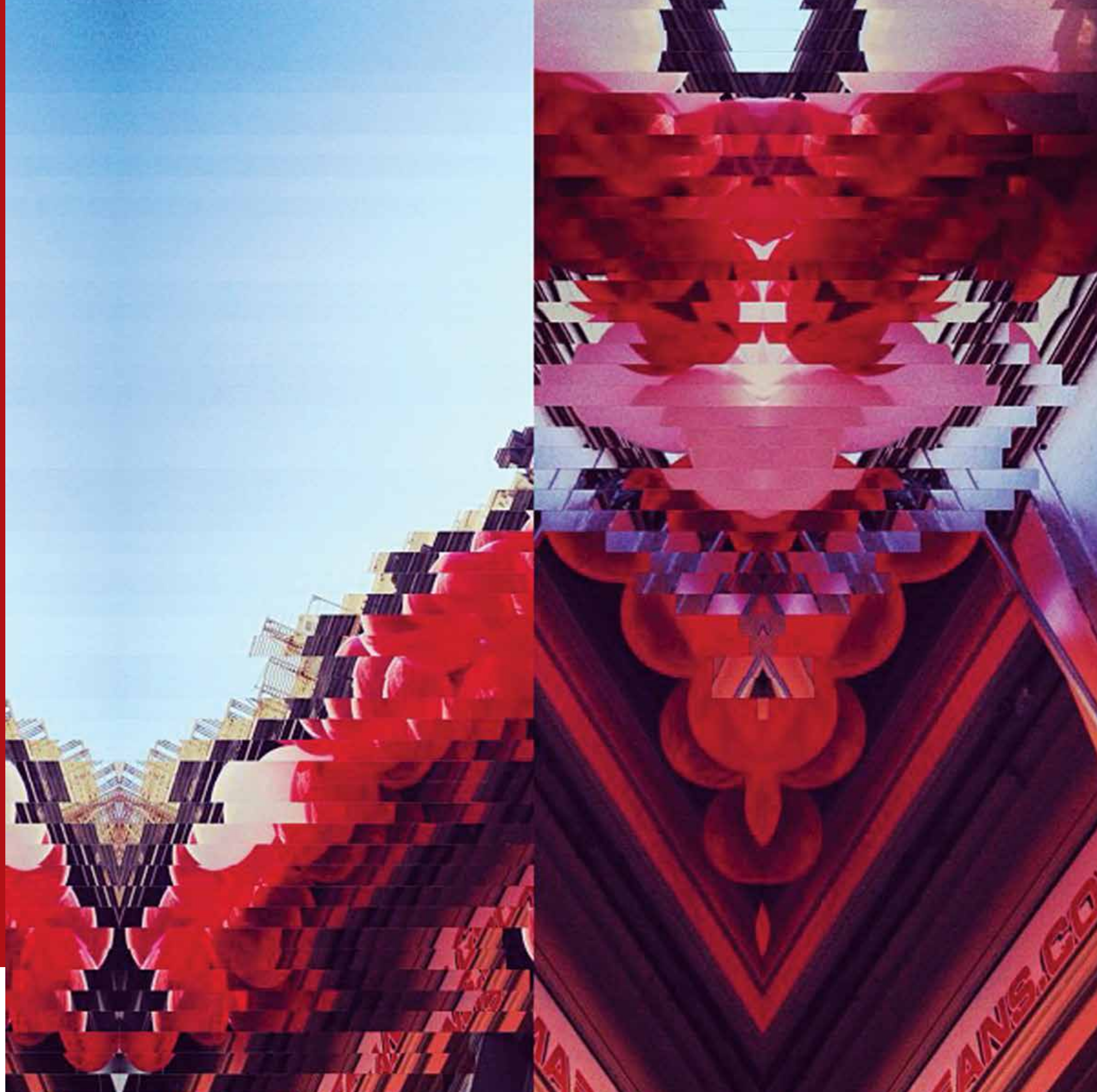
CHUGGED PYGMALION FUNK
WAS JAMB DATA NUMBER
BANK SAX HANGED BUMMED
BANG BLOG DVD PUSHING
WEE ASCRIBE BACK EGGS
CRESCENDO OOH TECH WERE
OLD THEFT FAB FEDEX SERF
KINK URGE RUSCHA HUB



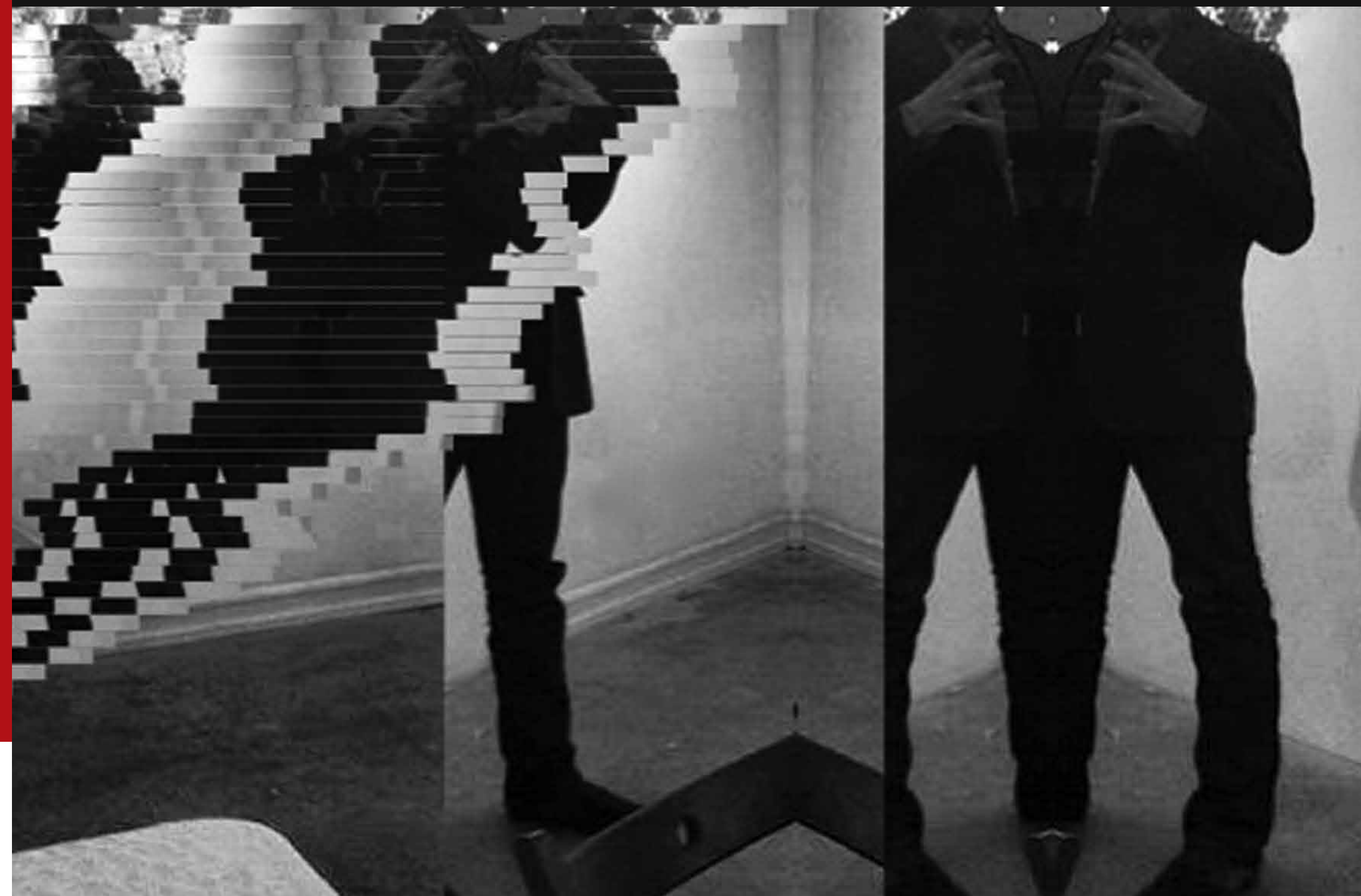
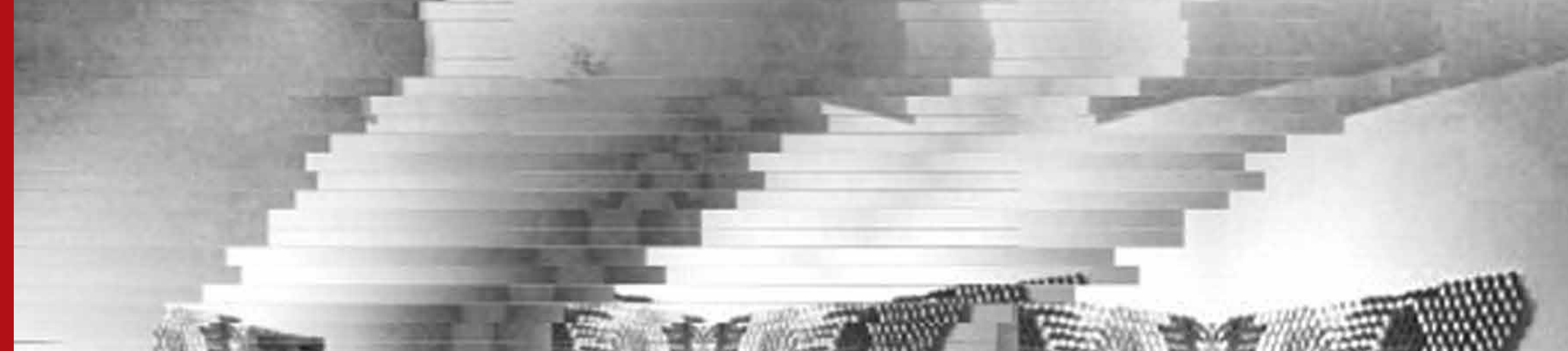
A POEM

A POEM THIS NOT A
IS POEM IS A THIS
NOT POEM NOT A IS
POEM THIS POEM
THIS IS A NOT A
NOT POEM THIS
IS THIS IS
NOT A POEM

32 words from a randomly sorted list of every possible permutation of the phrase, "this is not a poem"



ART AT BUT EDOUARD
 END GALERIE HAD HE I
 I IS IT LAURENT MONTHS
 OF OF OWNER PHILIPPE
 PRODUCED SAID SHOWED
 ST STRAIGHTAWAY THE
 THE THE THREE TO TO
 TOUSSAINT WHAT WORK



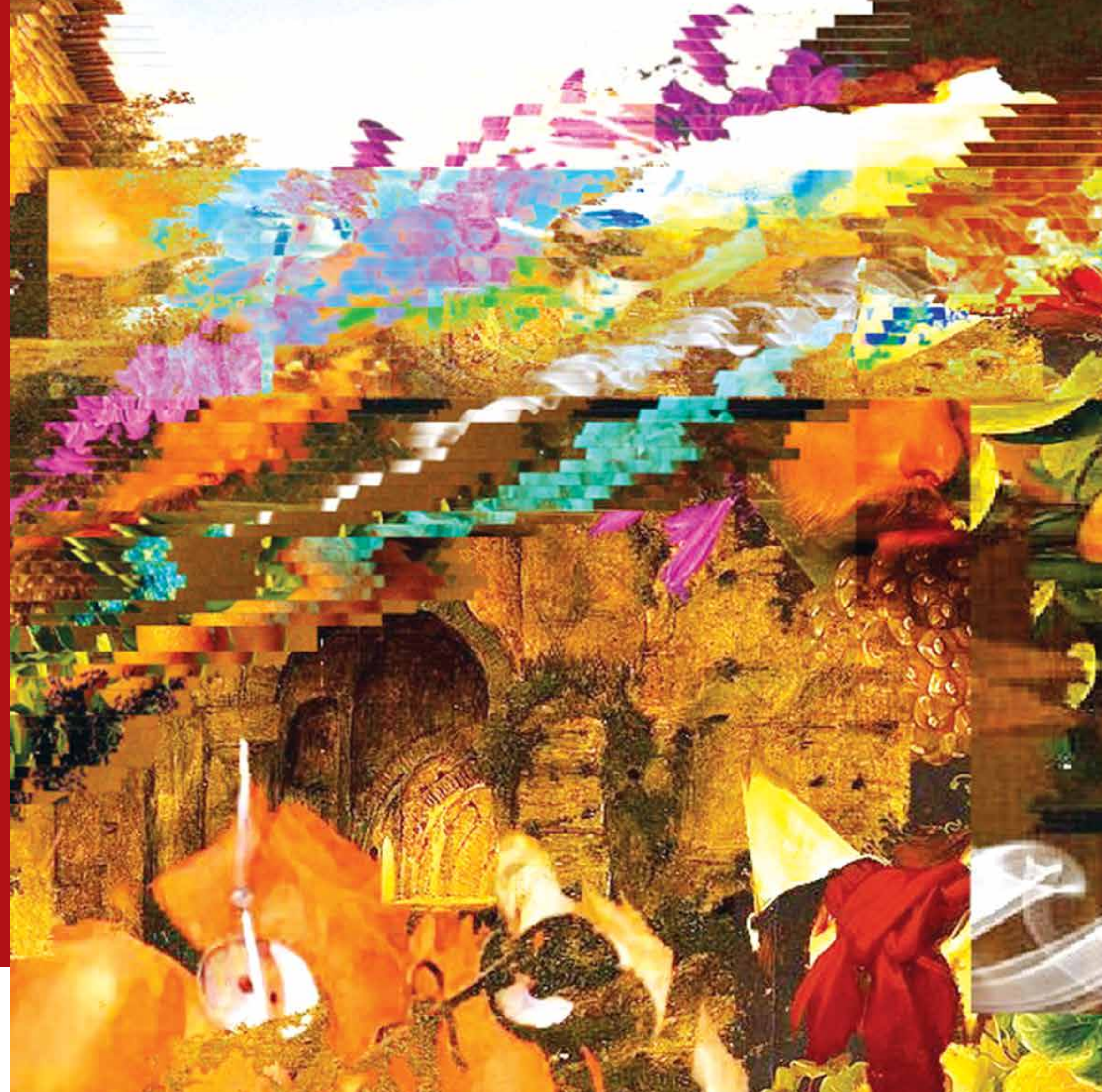
THE SPIGOT RECOMMENDS THE
MISSILE NEXT TO THE DREAD A
MANKIND THE TOKEN APPLICANT
A STOPPING QUESTIONNAIRE
BYPASSES HIS POEM A HYPOCRISY
BUBBLES BESIDE A CROWD
THE HEAT WRITES BEFORE
THE APATHY



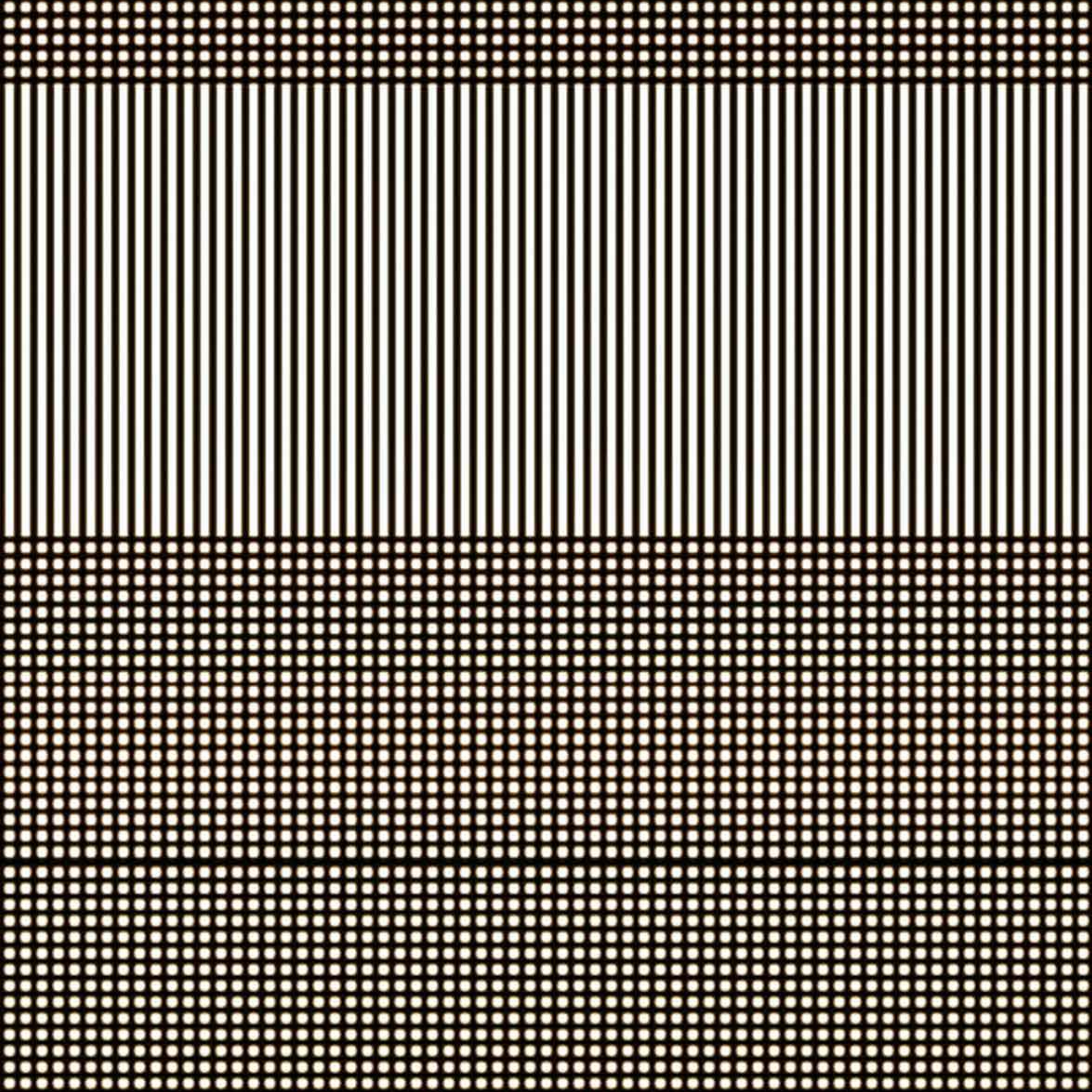
VIEWING CONDITION

Ūq Ãxz xyz 08Êxyz 8ôöz \$+Ñc IEC
HTTP://WWW.IEC.CH IEC HTTP://WWW.IEC.
CHDESC.IEC 61966-2.1 DEFAULT RGB
COLOUR SPACE - SRGB.IEC 61966-2.1
DEFAULT RGB COLOUR SPACE - SRGBDE
REFERENCE VIEWING CONDITION
IN IEC61966-2.1 REFERENCE
VIEWING CONDITION

32 words from the machine language that constitutes
the image on the opposing page

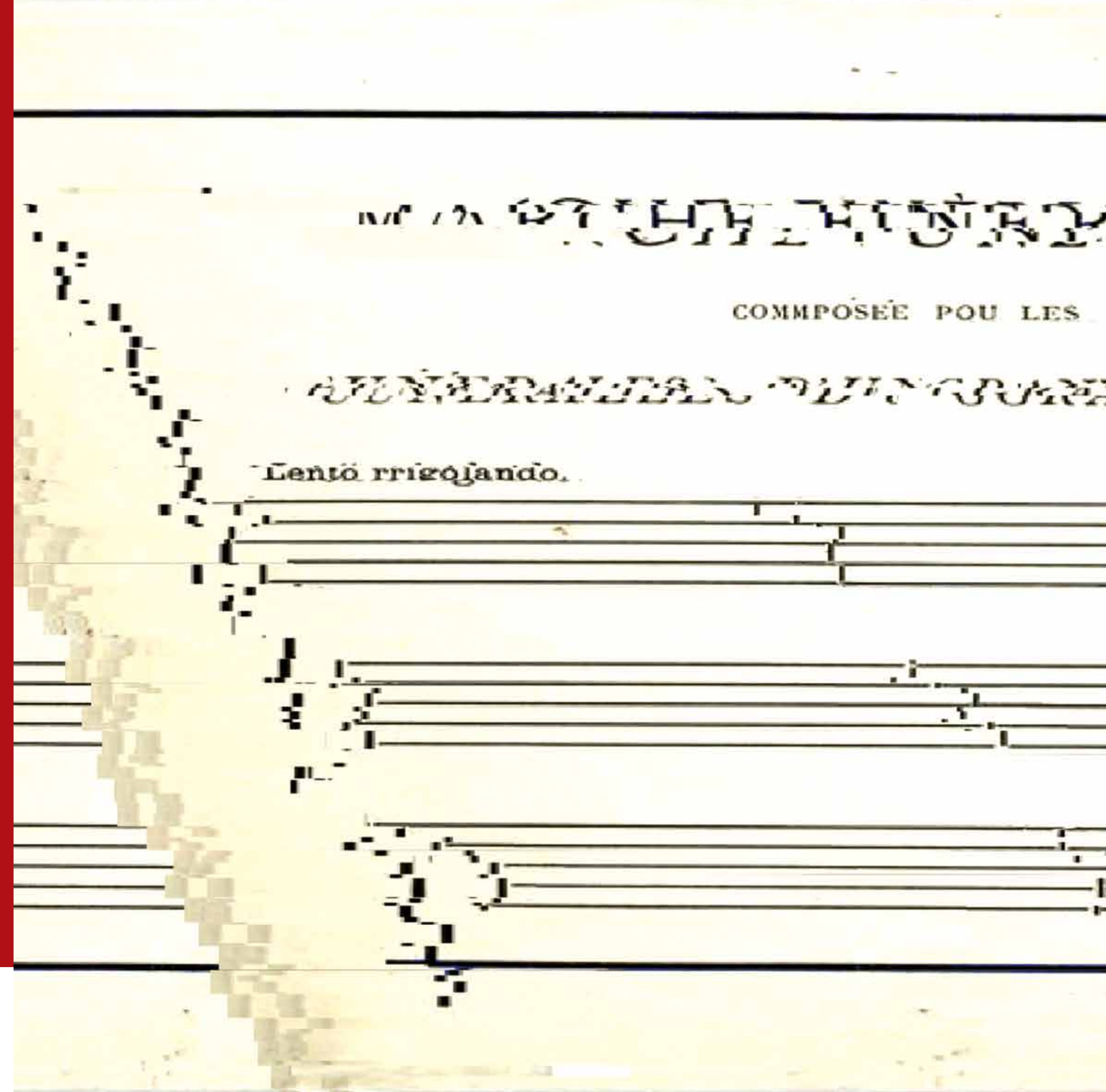


32 WORDS IN 8 LINES
FOR GERTRUDE STEIN
32 WORDS IN 8 LINES
FOR GERTRUDE STEIN
32 WORDS IN 8 LINES
FOR GERTRUDE STEIN
32 WORDS IN 8 LINES
FOR GERTRUDE STEIN



MEASURES INSTEAD

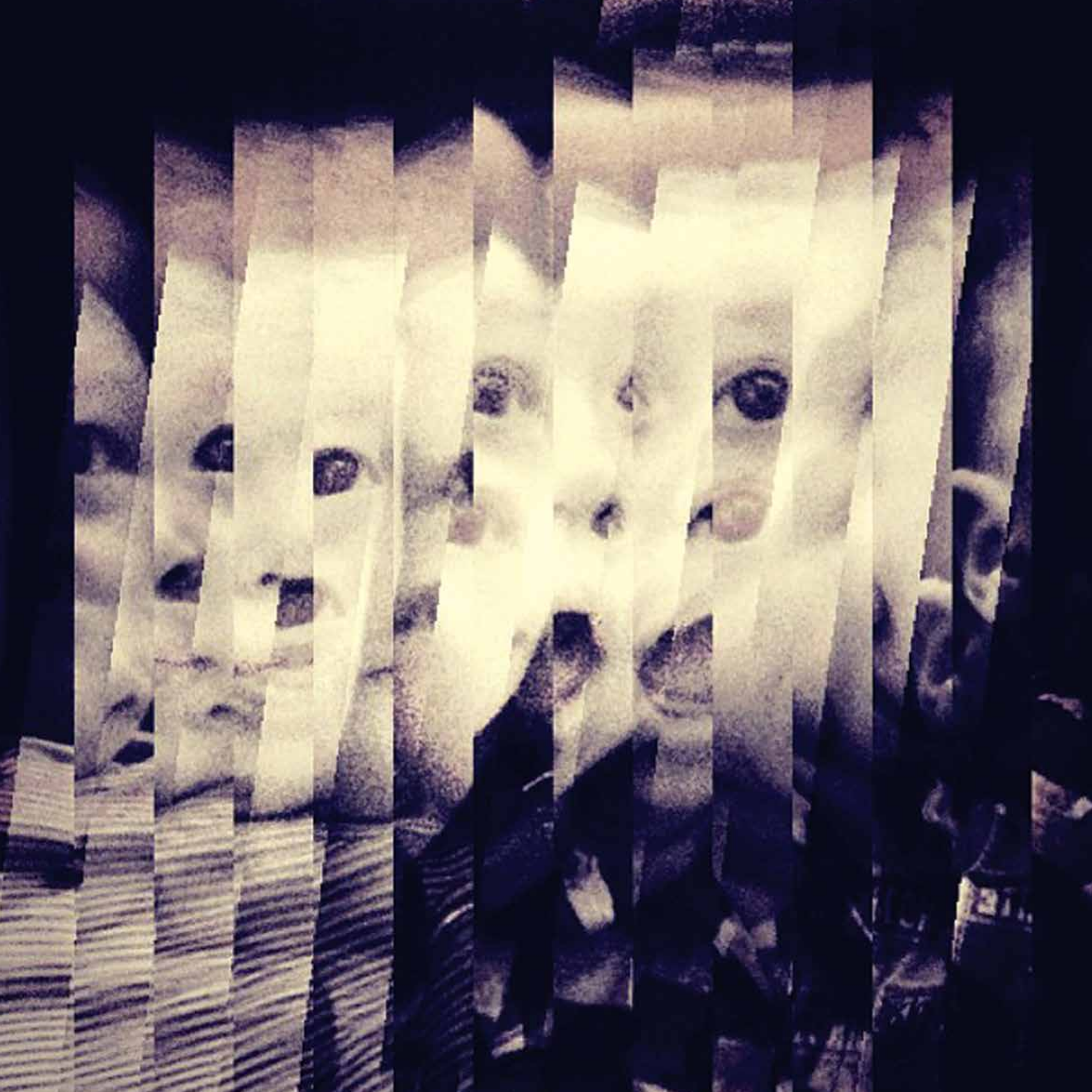
THE FUNERAL MARCH IS BASED WITHOUT THE COMPOSITION OF THIS PRINCIPLE EVERYONE AGREES THAT THE GREAT SORROWS ARE SILENT THE GREAT PAIN BEING SILENT THE EXECUTANTS WILL ONLY DEAL COMMENCING MEASURES INSTEAD



32 words from Alphonse Allais' *Funeral March for the Obsequies of a Deaf Man*

19 20 21 22 23 24 25
 26 27 28 29 30 31 32
 33 ABOUT 2850000000
 RESULTS 33 AND ANY
 SUBSEQUENT WORDS
 WAS IGNORED BECAUSE
 WE LIMIT QUERIES
 TO 32 WORDS

32 words from the Google results for 1 2 3 4 5 6 7 8 9 10 11 12 13 14
 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33



17-24

A single line of Morse code consisting of a dash, a dot, a vertical bar, a dash, a dot, a vertical bar, a dash, a dot, and a vertical bar.

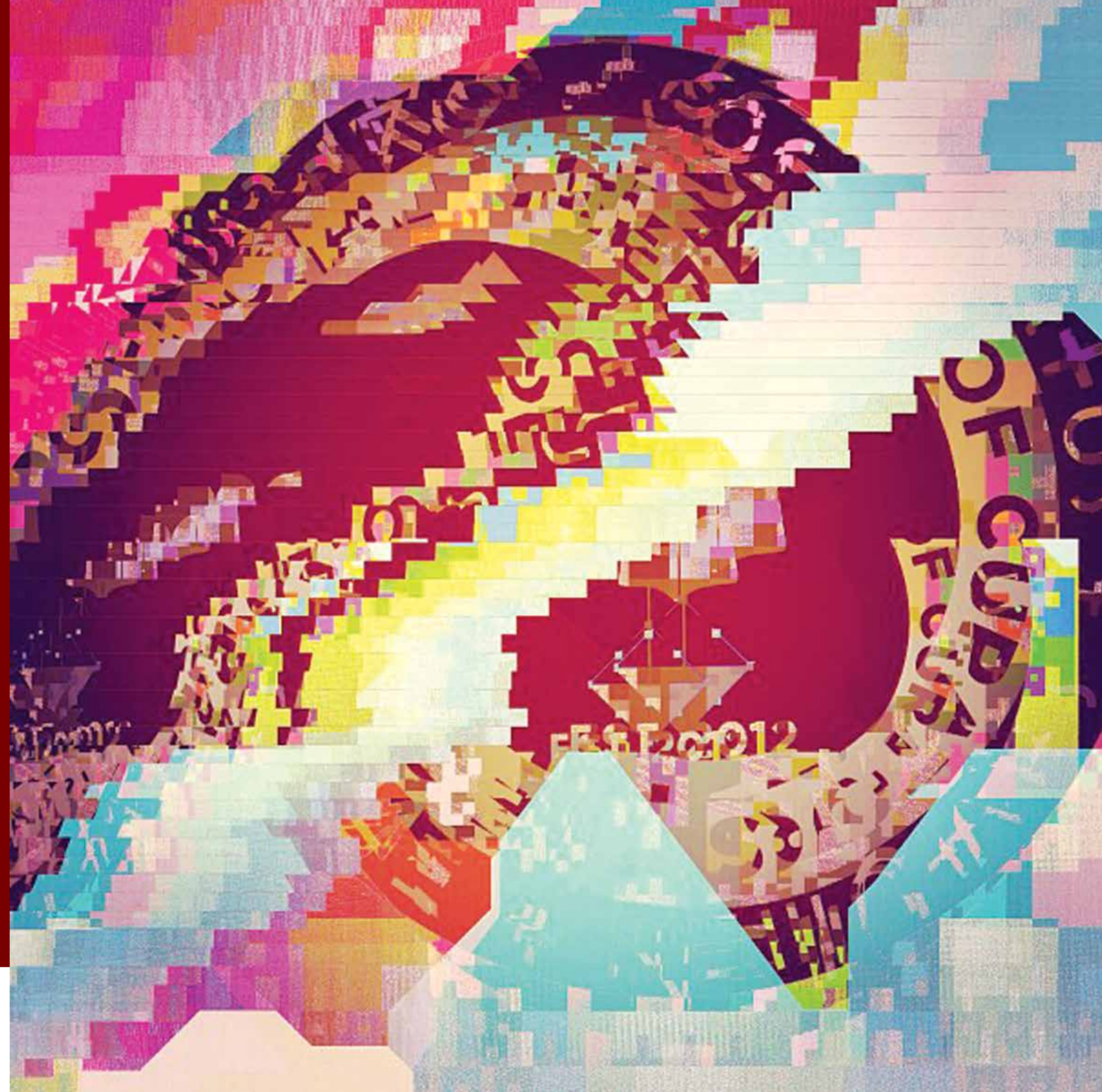
Four lines of Morse code, each representing the word 'THE' as defined in the first block. The lines are slightly offset horizontally from each other.

32 words from Samuel Morse's letter to the *New York Observer*
about Louis Daguerre's daguerreotype in Morse code

BACKGROUND COLOR

A E O D C M O I I N
 N W I H E E Y O H R
 N F H S C A A T R
 H S B E B T U T O
 R M V E Y A R C A G E
 H T H E F I T A Z R
 P R E T S A E O H
 B C G O N O O

A 32-word composition in which every other one of its characters has been obstructed from view by a rectangle that is set at a zero percent shade of the background color



PARTICULAR TYPEFACE

A 32-WORD COMPOSITION

OBSTRUCTED BY TWO INTERSECTING

BANDS OF WHITE LINES, WHERE THE

LINE AND SPACE THICKNESS ARE

EQUAL TO THE LINE WEIGHT OF

THIS PARTICULAR TYPEFACE

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

THESE ARE THE WORDS:

A 32-word composition obstructed by two intersecting bands of white lines, where the lines and the spaces between them are the same thickness as the line weight of this particular typeface



XIBU XPSL

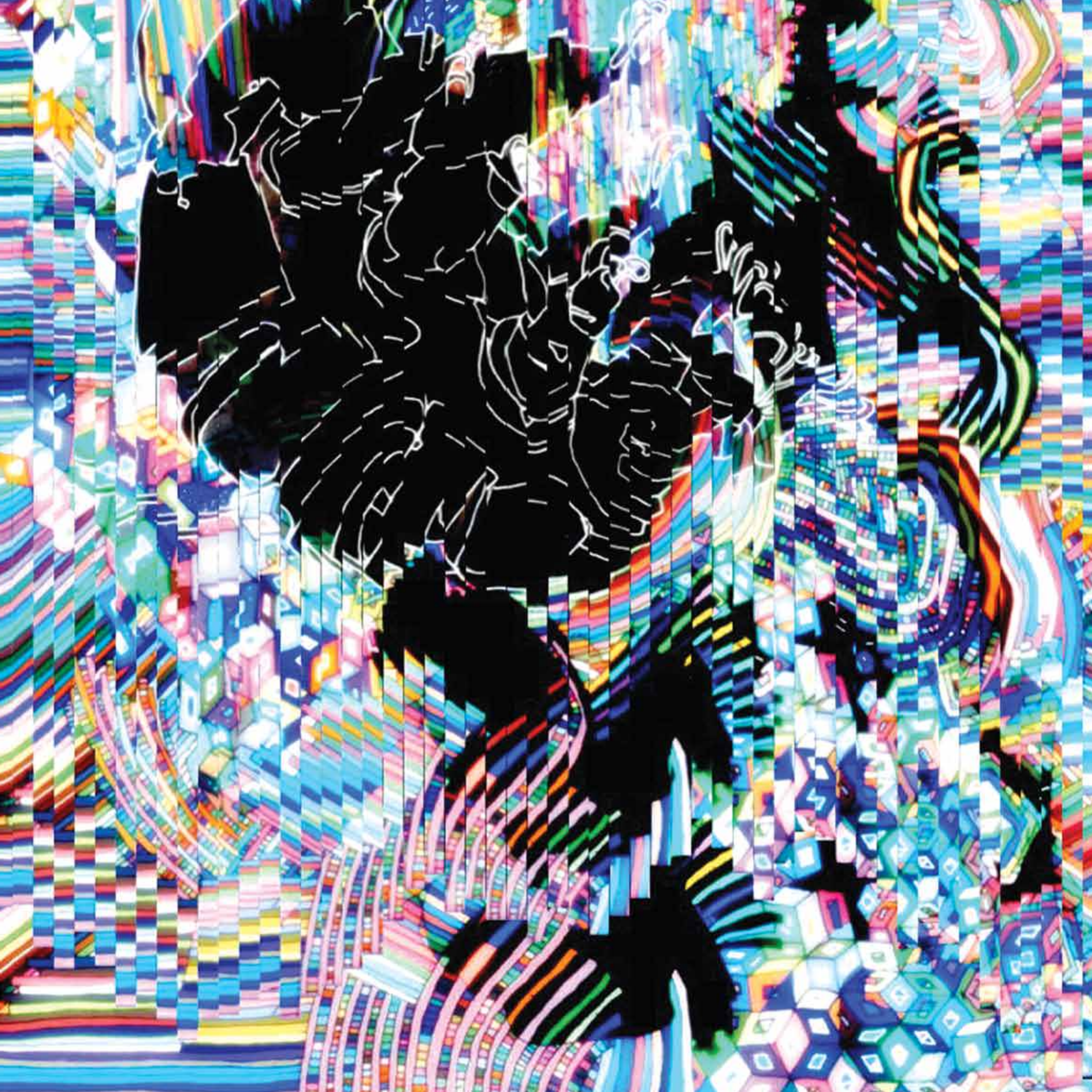
BSU BU CVU FEPVBSE
 FQE HBMFSJF IBE IF J
 J JT JU MBVSFOU NPOUIT
 PG PG PXQFS QIJMJQQF
 QSPVDFE TBJE TIPXFE
 TU TUSBHIUBXBZ UIF
 UIF UIF UISFF UP UP
 UPVTTBJOU XIBU XPSL

32 words from *32 Words, 11*: "What Work," except every letter has been replaced with the letter that follows it in the alphabet

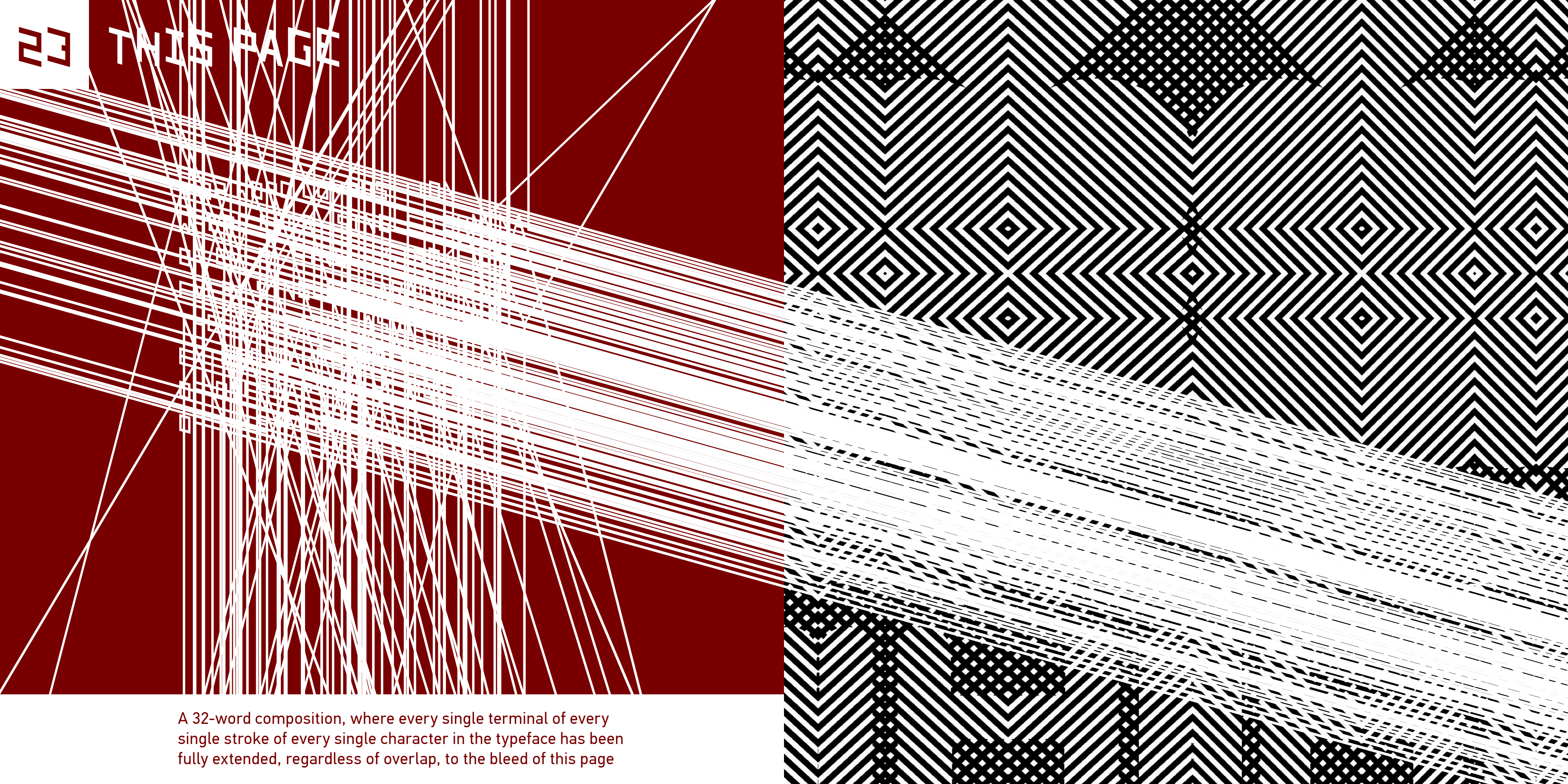


TAT AAC

TTA TGA GCT GCA
TGT GTT GGA ACT
TCT CTT AGA TTT
ATT ATT CGA AGA
GAA TTA AGA CAA
CCT GGA ATT CTT
TTT GGT GAT GAA
CAA ATA TAT AAC



32 genetic words from a tardigrade's genome



23 THIS PAGE

A 32-word composition, where every single terminal of every single stroke of every single character in the typeface has been fully extended, regardless of overlap, to the bleed of this page

24

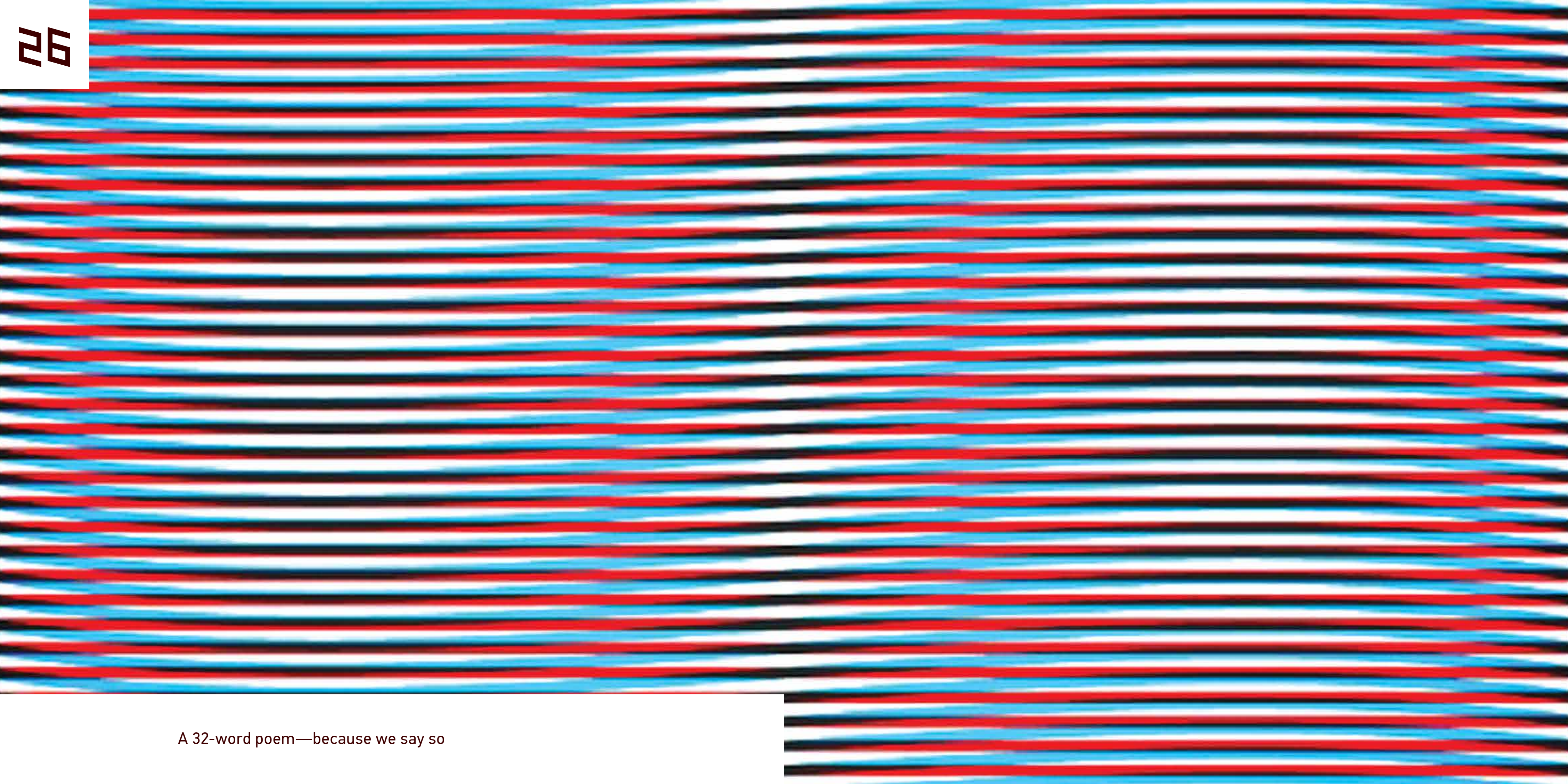
WERE DELETED

32 words that were deleted

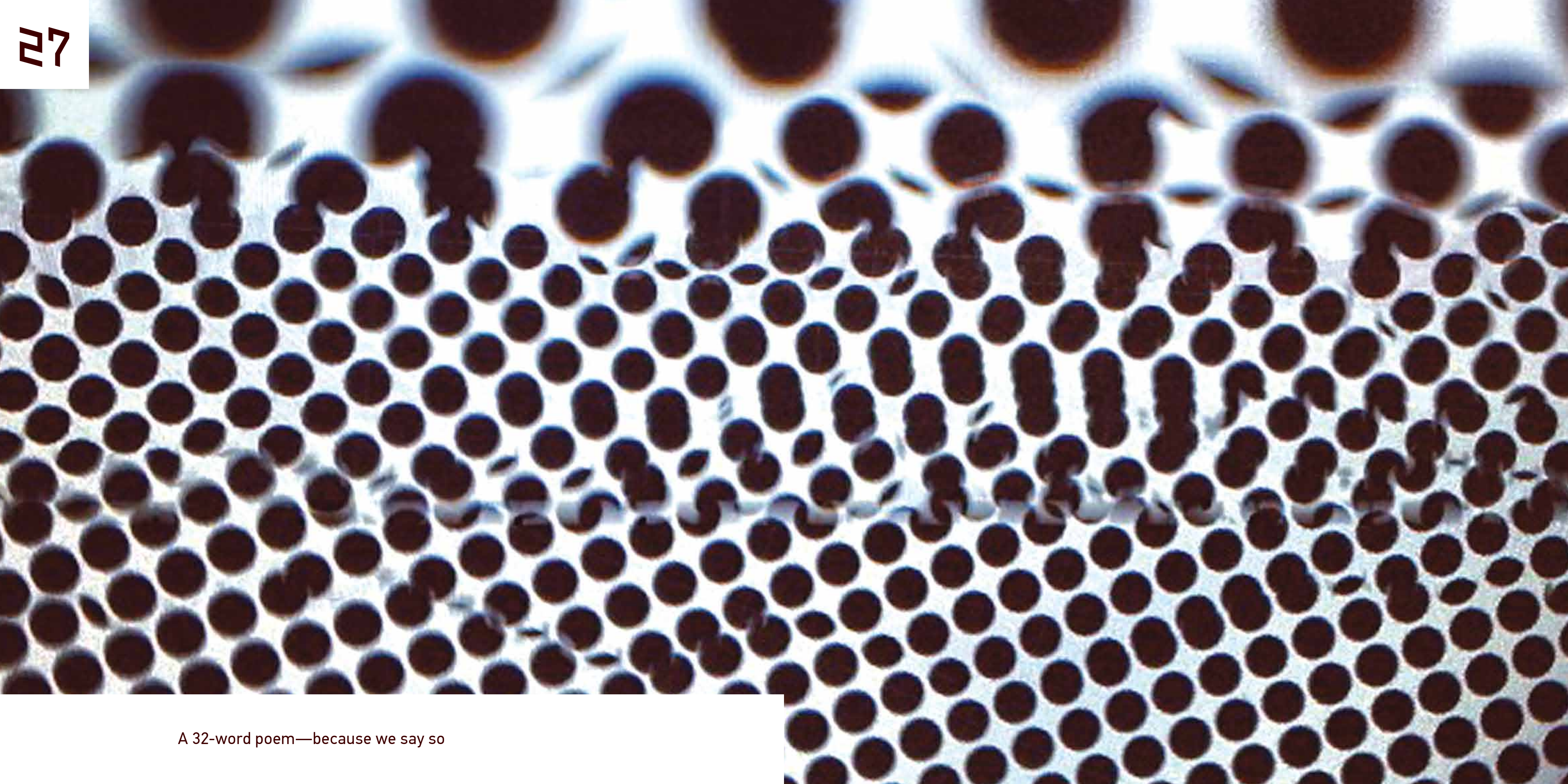
27-52



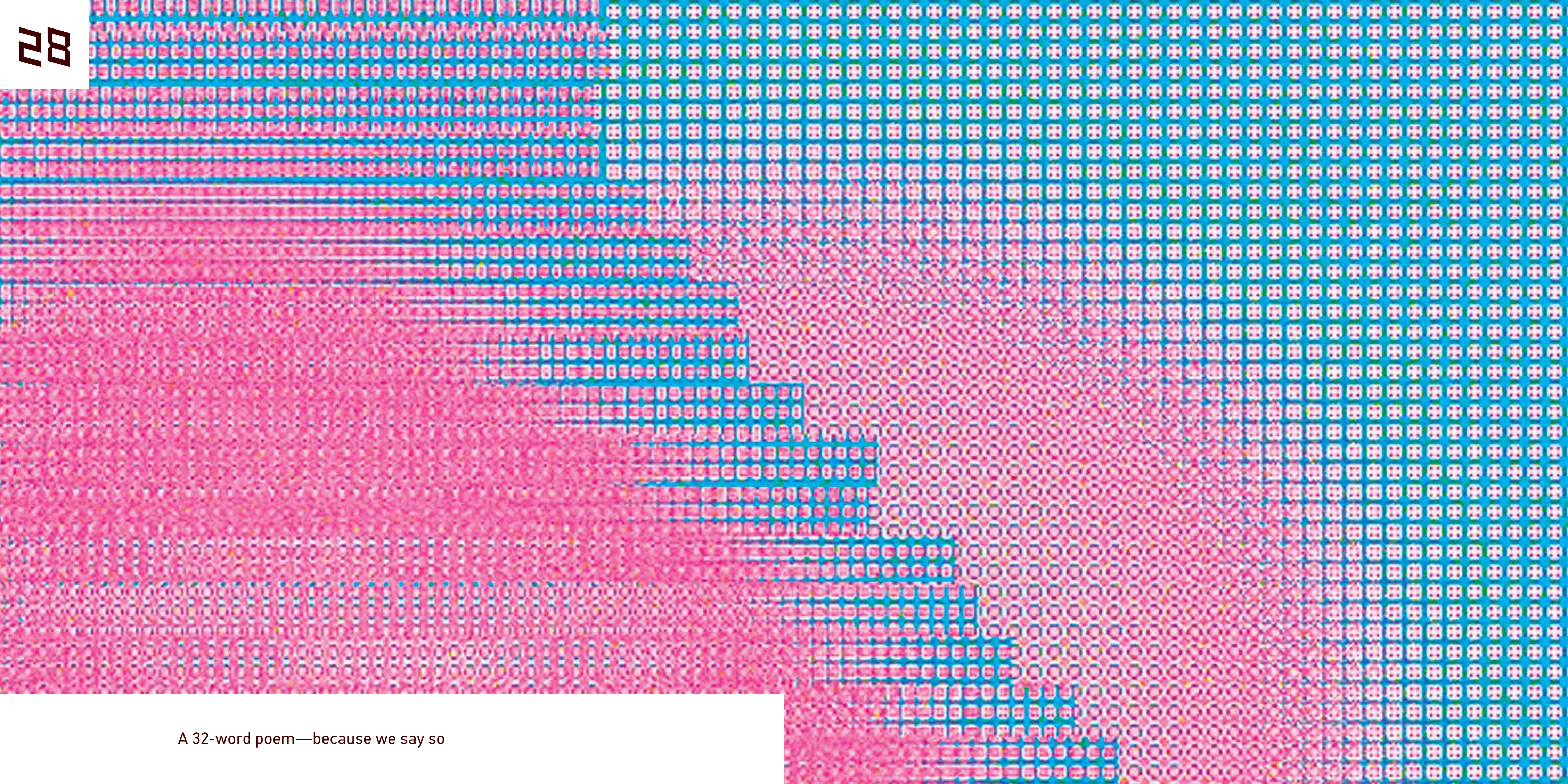
A 32-word poem—because we say so



A 32-word poem—because we say so

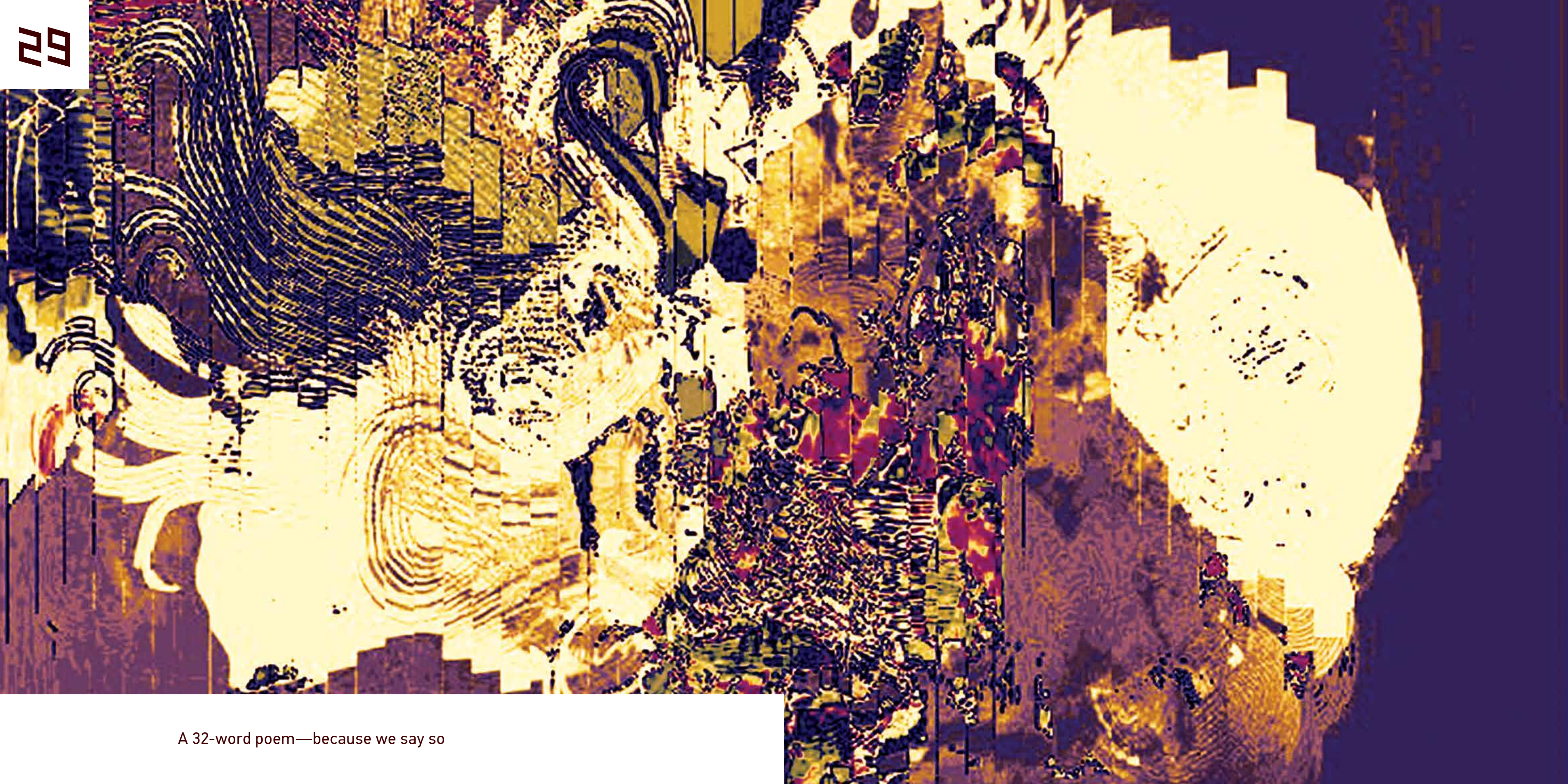


A 32-word poem—because we say so



28

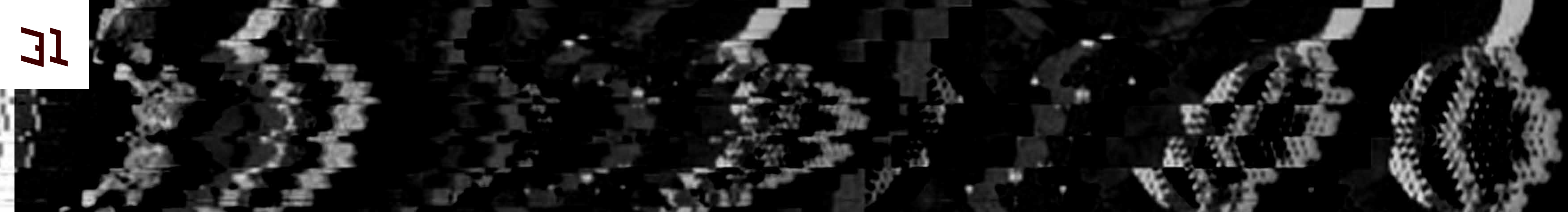
A 32-word poem—because we say so



A 32-word poem—because we say so



A 32-word poem—because we say so



A 32-word poem—because we say so

