

The poem is *for* 22 objects.

Danielle St. Amour and Evan Webber on A Poem for 22 Objects

In the ritual of classical Greek theatre there are three positions: there are actors and there is an audience and there is a chorus. Each of these positions has a double role. The chorus performs the role of the audience. The audience - the ones who know the least about what is going on - perform the role of the gods, fate, the universe. The actors fill in the blanks; pretending to be subject to the events represented, they are in fact the keepers of the ritual.

The doubleness of each of these roles is the result of a potentially pataphysical operation.

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Pataphysics. And also, the Mimetic, chance operations, The Language Of, *Language as Such*, these are rituals of translation, channeling, interpretation, embodying... activated by the *agency of things*. Things which are speaking, which have always been speaking, which have their own languages. And in these cases, always, metaphor is a red herring. Obfuscating the true relations of power between things.

For example, *I came to this place not because I wanted to but because this glass desired to be next to that one.*

A comparison between these listed rituals might reveal that animism has survived into the present under various forms of camouflage. This seems to suggest some form of *magic*.

Or that magic is alive, in every sense, and by every definition. And within the simultaneity of these meanings is that which allows us to imagine that the world we live in has been shaped by it. These concurrent meanings form the rituals that have as their purpose the summoning and binding of spirits.

Do you believe in ghosts?,

asks the photograph

...The photograph to the object: *Grain is an endless wall of points.* From the poem to the object: *as protagonist.*

22 objects play the audience, and the actor plays the chorus. The audience, aware of the rituals, play the actors. *A Poem for 22 Small Objects*, wherein *for* means either on behalf of, or as an offering to. With the goal of both being one and the same - on behalf of, or, as an offering to. To lay oneself at the feet of these forces.

Perhaps then, this poem is a change of ritual, a restoration of metafiction. The change of roles demanded therein: a new opportunity for resuscitation.

To enter the service of objects...