

Theory
of
Emotion

Diane Ward



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In the heat of something mid-afternoon additions write up ultra bamboo elements. Move. I'm just now unemployed see Emotion Value is balanced Shakespeare under glass of red rose tea hominy method. Instead of particles, additions. Collect Colette edit. If this helps Mary Shelley, bride of Frankenstein. Twenty-five years with Gertrude Stein. Temperamental is colorful. Lookout cost is low. One certain person depending or no certain person depending. Loose ends ending. Working desire methodical desire desire to the end.

On a scale of one rear futility flank goes to bounce the intruder. Arena lessons on how to fix toast for one wash one dish—open to thousands. Saturday night prospect of sleeping alone every night unless a big effort is made not to the threat of losing the ability to make that effort. Heaven through funnels long anima project. You're not shy I'm shy you're not short I'm short you're not different I'm different you're a great relationship you're into housing you're a blank I'm a mess you're eventful you're not about to I'm about to you're several. Gigantic and inarticulate and violent. Tomorrow you like. You agree I'm going to pin something on you you agree.

Tomorrow gets familiar soon. Andy Warhol uses Marilyn Monroe's lips to illustrate mob rule. Loneliness is cumulative. Surplus desolation increases desire to the point of surplus desire one you can stare into for hours.

two hands per person here & enlightened by indirection grapple hooks near workable levers under indulging toast & bread water & ice salad & lettuce transform a color to red transform a color to black containing red under the counter & foot Doppler engineer to machine one moving one moving two moving & perception alters constantly mostly sound signifying others in near places & something to disregard here conversation congratulations under clear for the moment as a person would rise walk toward that sound pass other persons pick out distinct voices without allowing meanings of words or lines of conversations no jokes no arguments but clarified origins & clarified sources & bodies coincide with bodies & chairs & liquid coincides with glasses & hands & voices coincide with people & personalities are under maintained pounded means now only pound containing no passion or pointedness or distinction other than action whack batter but to recognize would be to prompt to the red that was out of the color reassures over done under reassurance repetition flourishes as a room full of mirrors is unnecessary if there's still only one object. Loathe doesn't mean, displease is out, bathe in only is to bathe & terminate luckily & achieve repositions & suggest counterpartly & abandon terminations & rely on & reproduce.

He mingles with them smirks with them grins with them
disdains them tarnishes them merges them
brightens for them agrees for them dampens for them
keeps nothing in them has nothing in them pats nothing in them
taps on them quickly cues them quickly thrives on them quickly
encourages before them despises before them alienates before them
grows to them releases to them saves to them
forecasts along with them foreshadows along with them caresses along with them
bounds up to them finishes up to them doubles up to them

She stops by to mix and pet spoils automatics spoils any hesitant movement and washing comes with gluing comes with systems and not facts and to be involved means nothing our out patient affair is out. Locked in belly-laugh. No details there or not pollutes not there or there she moves and awkward as a plunge to submission hard up for possessions she touches if it's alive insinuations after all of you inspires a silent burst she licks detester of horror disgust wins again rescues so that she gets out of here arousing this place engulfing this place she strokes her movements are amplified or destroyed or repeated she repeats.

by the window you're changing you're giggling. Crash logs aren't fun any more & fathom what does that mean today you embraced infected and hated and mourned represented by the hold you can't remember awesome tiny movements of your hand cherish got wiped out a long time ago but losing is still a big thing. Nourishment is making you preoccupied meaning you can't eat enough and clinging to something is scary and holding hard to something slaps you when you sleep and clothes are shrinking you're not growing and that's shocked you letting go of being 'different' by next year, paint dries on the walls rooms are full of people then empty you're electrified and then repelled and trying to know everything you stop and crave and run away.

As vague vapors emotionalize as jupiter vaporizes the 14th move is wrong and now the first move is wrong the only thing that matters: experimental multiplication. It's the fear of moving from one place to another from here to across the room soon your face gets placed with the others and you don't miss it like the others and you don't seem extreme or finalities took off my socks and the feet weren't stone and time is multiplied by activity and sulphur is on the end of matches but really all there is to a match. A cross-out of your sensations. Defense of you when you needed defending replaced will directions. On time perplexed and vexed. For once one word. Either reasoning or formations or visual upsets or underneath correlations or tested accidents or leveled room infiltration or junky divination or elevated information or tacked around or duck sound or duck activity or real sensations. These things that I thought I wanted I still think I wanted once. Alterations are finished around the hips with the legs there will be a problem with the lower calves we're still undecided. My intentions are referred back to the 14th move which was wrong and now the first move is wrong.

Lakeside

cake you thought you'd give me something to think about.

Busted

destiny the fifth thing you gave me blew the first four and then the first move the one in which I accepted the new attitude was wrong.

Motown

wheat crackers after arranging to be complete after the opposite got inevitable.

Alluding

antipasta and a demonstration of where the attachments are made. Anchored interjections fear: the form of sculpture is earthquakes and mountain identity and lame race horses and 20 year veterans of the CIA. You interrogate every level subtracting the threat of dependent search for sympathy (reversed estrangement). Make the enemy attack when the enemy's at its most ineffectual before it knows

it should be the enemy. Against a reasonable anti-logic weaponry. Work, I get two dimensional. Is this artificial fruit. I've set it at my time. Your breath is like the summer blacktop your act is a small puddle of cool water your words get crammed into an eighth of the middle octave your hands are so still I want to touch them to make sure. There's no detail only some giant garden of delights in which there's this faceless bag of goodies lit from the back and all the *good* is preceded by *bad* or chronology has nothing to do with selective memory the memory that tends to block out positives and emphasize negatives rules out any need for closeness. An important fantasy is confusing this scene. Sometimes two fingers would be enough for some things. A long life would probably end unhealthy, plans will be ruined, the aggressive hero indecisive, the lover clumsy. We're concentrating on direction which is the thing that counts that gentle Vermeer take in which there's only one light source one central figure and one activity that repeats itself slowly and gracefully and unconsciously. Gentlemen, we've all mispronounced your names.

Darling, visual acoustics visual acoustics

Darling, my brain chooses the most usual or logical or usual

Darling, we're discreet but sequential I'm the sound of anything discreet
but sequential

Darling, a double X the center line and then the outline X the center line
X the outline

Darling, hydrogen associated with the sun the source and all the limitations
death sexuality and work

Darling, we perform which is part of the process: the basis of representation

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