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# AN AWNING

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## An Awning (for Hadley Howes)

We're essentially tent-stained.  
Palpably sparkly.  
Reflection, opacity, and translucence join in our mouths.  
Begin the play.  
Glorious ignorance soaks the whole scene.  
Will we love Spring with enough tenderness?  
Look at the effect produced by the yellow, red,  
and green awnings suspended over this vast theater.  
It's intrinsically rippling.  
Take everything worldly into this tent:  
Collaborative fruiting!  
Smooth and naked constellations!  
Whole seas of fleets!  
Shininess of Art!  
Dresses!  
Holy fakes!  
All the money!  
Then spawn each category of light-craving arrival.  
This is often done by yellow and red and purple awnings,  
when outspread above faces.  
We don't know what the soul is  
besides definitely curiously resplendent insouciant protestation.  
Here tone is a humor in the pagan sense.

Hegel scorned the women who undertake experimental  
metaphysics while walking in gardens.  
Sound-bleed and image-bleed. Ragweed and sumac.  
We were driving the car.  
I said that in my work the idea had gone fugitive.  
We wondered how to recognize an idea  
and as the light unfurled theatrically we talked about  
the difference between an idea and thought.  
We said that an idea comes and goes, like Spring or a guest  
while thinking continues until death, we supposed.  
Amidst this crowded thinking how do we know the guest?

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She seems to crack open time a little.  
She despises yearning and duration.  
She gives us the freedom to keep working you said.  
But we must get ready to receive her!  
Or the idea is like fashion. A portable proportion shifts.

We were driving through agriculture and villages and towns,  
the light slicing across diagonally  
It was 4:30 p.m. in late winter, and as I waited to merge  
onto the truck road  
an idea appeared dressed like Queen Victoria  
when opening on old file by chance.  
Suddenly a strange and simple thing will appear  
as if it had been waiting all the while:  
The beautiful girl with camera and heaviness  
of her gathered-up black hair  
even mournfully in the last blue hour  
whereas for a long time we had despaired  
of ever really having an idea  
then her swinging earring teases us.  
She is now in purgatory perhaps.  
She is, in her bare mobility, loveable and comedic.

We said probably in anyone's life there is really only one idea.  
Two at most.  
Queenly this signature repeats.  
The inversion of architecture, for example,  
to show the floral surface  
or the conversion of that fleeting accessory to a method.  
Rotation as advance. Densification.  
Is an idea the luxury of somebody lounging in the other room?  
I mean is it a logical serendipity?  
Or does it wobble, being present comedically, then recognized  
by a sillage of decay, or lilies.  
Yesterday the car windshield had been splattered with mud  
and now the clay-scrim refracted  
so that light came lily-like by other senses  
and we continued to wonder about the difference between  
thinking and a lily  
which is after all very slight, a very inclement thing  
becoming commodious only after the after the glamming.  
There is a figure/field relationship between glamming and dying

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(this is the sad and bright window)  
then a view of the glowing city appeared  
after a curve in the road  
then I craned my neck out over the dark grave  
to look down at the pale coffin  
dressed as it was in petals  
I exclaimed how I loved it.  
It was a fairly ancient city we said  
it translates all of our senses.

Each day we receive the body of a gentle light, not burning.  
This sentience passes through our muscles to the soul,  
brushed by the pupils.  
It borrows the motion of anything  
in order for the female soul to be reached  
the vibration of this Queen being color.  
Light is the actualization of transparency Aristotle chanted  
(or was it Peaches or Björk)  
Transparency is melodic.  
Light is the color of this great, sweet, immanent,  
female distance.  
Color causes a commotion in transparency.  
Air is a visual instrument whispered Galen or Etel.  
The visual spirit radiating from a person is conveyance itself.  
Olivia or Cicero says the air is woven from glances.  
In the relationship of light and vision  
in the ceremony of this issuing substance  
we find energy, very mystical.  
Glamor is the true subject of the idea.  
We know substance because it loves.  
Stacy theorized that etymologically hormones are star-slime.  
Everything produces rays, like a star, promised Al Kindi  
and Leslie. Especially internally words conceive and exude.  
For a long time I sip from their gazes.

As wood expresses smoke  
and fire heat  
as paradoxes are grafted onto the models  
as grasshoppers disrobe quite sensuously in summer  
as a caul slips from a calf  
things free from their surfaces  
extremely pale forms

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like kimonos or curtains  
in an economy withheld from duration  
and so we meet the dead in our sleep  
or we think in the car  
with the grace of these assistants  
to live as freely as possible.  
The flat warehouses extend forever  
(Warehouses made of cinderblocks, containing cinderblocks)  
Let's decorate their city, their city, their city  
with our anciently scorned thinking.

Always something flows fatally from each surface  
streaming outwards with smoothness from a rapid origin  
with thinness in many ways all at once  
with velocity in a very brief and moist time  
with minuteness which instantly follows inexpressibly  
with rarification so easily penetrating by gliding and diffusing  
with a swift lightness  
truly and preeminently and marvelously without slackening  
particularly what feels like to glow in the dark  
now again streaming they brush our pupils  
and pass into us like air  
like color like fingers little by little they give us the image  
of our bodies  
as ideas bobbing and melting and incessantly changing shape.  
We're about to convert ourselves into all manner of lilies.  
They caress our pupils.

Is all the epistemology metaphorical?  
Ideas come as images which are not time.  
They palely bounce from the deepdown coffinwood  
within our own unspoken desire and compulsion.  
Quite free of assignment  
and despite the inclement representations  
the theater of an idea  
is having its breast stroked  
—just enough to invert the conditions of transmission—  
not wanting to reproduce a friendship but to repeat it.  
Hormones, like humors, are produced by light  
in order to unaccountably transform us.  
We're shocked by the popularity of stiffly  
pointing-downward foliage

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so yes, we're turning tree-like  
light materially extending in three dimensions  
shooting green rays from our branches  
therefore it's the first corporeal form, the original cinema.  
Its awning casts that quivering hue on everything we ever feel:  
every idea is an intense duct-like repetition.  
Theater in the garden or in the car throws  
very glam petal movement.  
It lights a precariousness.  
Dawn finds us.  
The morning is cool.  
We arrive here at six in the morning.

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