



From Poetry As the Excess of Language to Poems Generated by Artificial Intelligence

(Poet As Researcher in the World of New Cultural Paradigms)

Janez Strehovec¹

¹ Institute of New Media Art and E-literature, Ljubljana, Slovenia
Email: janez.strehovec@guest.arnes.si

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Abstract

Beuys' expanded concept of the artwork is also relevant in poetry, where we can see the expansion of poetry into other fields and new media; poems can be found in the sky, in space, on the skin of performers, on facades, in the sand, in the snow and in the digital medium, where we also encounter AI-generated poetry. Poetry is contextualised, integrated into the social, alongside esoteric searches towards minimalist texts that can be read by machines or disappear in the process of being read, we encounter poetry in social media and as excellent content in prime time TV shows (*Million's poet* competition in the United Arab Emirates, from 2007 to the present). In this text we are interested in poetry as research, complementary to research in other fields, which means that we can also understand poetry in terms of cognitive activity and the poet as cognitive worker. We also pay attention to experimental explorations in the temporary poetry, which conflict with the tendency to situate such researches in the printed book. AI-generated texts are something other than poetry understood as an excess of language, the work of a corporeal poet with emotions, experiences and passions.

Keywords: Expanded Concept of Poetry, Artificial Intelligence, Temporary Poem, Sustainable Poetry-Writing, Pandemic Poem, Poetry As Research

Introduction

In the visual, media, and performing arts, artmaking is currently spoken of as research. This means that research is not only related to science, and therefore that art can also be understood as a cognitive¹ and goal oriented activity (Strehovec, 2020) through

¹ Baumgartner and Hegel's notion on aesthetics as *cognitio sensitiva*, the science of sensitive cognition.

which new knowledge is created to solve problems. In this vein, Gioia Woods argues that “perhaps the more specialized and complex science is, the more poets are needed to vivify and embody the data. Facts mean nothing without the context of experience, sensuality, and valuation” (2008, p. 202). Also Nelson Goodman (1978) emphasised that art should be taken as seriously as science when it comes to discoveries and increasing knowledge.

We can also talk about research in poetry, where the poet considers herself in the role of researcher. In that role, she is a producer and cognitive worker who pushes aside the metaphysics of divine *creatio ex nihilo*, and is directed to poetry-making as a difficult and sophisticated form of labour. Poetic research belongs to the artistic research that takes place through an artistic dispositive, is located in the artist's laboratory, is conceived with artistic sensibility, is described in the language of art (including metaphors) and is more reminiscent of citizen science research (Trouille et al., 2019). than of scientific. More than poems, they are essential media of story and performance for those artistic researches that are also important for science. Stories are an art form that can be applied to other fields and through them we learn something new about these areas. Performances are performative events that bring the conflicting components of a certain area to the stage, both publicly and even in a spectacle modality. When it comes to science, their focus is on staging their achievements through a playful and performative dispositif. The physics of black holes through performance could gain in some new, 180-degree different view from the established ones. On stage, performers would oppose familiar theses and hypotheses, lead them to conflict, and open up space for new perspectives. Art can prove to us to be a new instance of verifying scientific approaches to individual components of reality, which we must not leave to science alone.

In poetic creation, the Apollonian principle of measure and exactness (addressed in Nietzsche's *The Birth of Tragedy from the Spirit of Music*) goes hand in hand with the Dionysian principle of intoxication and ecstasy. By no means is all the focus solely on the irrational, emotional, and pathos-based underpinnings of poetry. Rather, poetic writing is hard work that involves a series of rational, even methodology-supported procedures. The poem does not consist of keywords abstracting the text. On the contrary, it is composed of experience; behind each line, there is a big part of life and inquiry, reminiscent in complexity of the scientific, for the poet also analyzes the contents, motifs, invents the poetics specificity and collects data. And where there is a research, there is also uncertainty and risk. Research succeeds or not; this is not the writing of a trivial novel. The feeling that something is lacking is a starting point of creativity.

Poetry as Research

Many poets from around the world can be tied to research. Baudelaire explored new meanings of solitude, a big town, *flânerie* and a woman passing by, Eliot was in search

of the wasteland of twentieth-century Western civilization, Jabès paved the way for the secret correspondences of word and desert, and Celan isolated graphic signs and discovered the power of silence and whiteness in poetic composition. Poetry as research implies a laboratory for analyzing meaning, sound, silence, voice, whiteness, and absence; new forms of reading; and new ways of spreading the poetic word. The research includes the organisation of the text according to the grammar of natural languages, as well as according to the spatial and temporal grammars. Futuristic *parole in libertà* implies a moving poetic text performed by electronic poetry; in the case of kinetic, animated poems, which are poems in time, there are important features like “sooner,” “later,” “not yet,” “anymore,” and “too late,” as well as words that are not yet in the visual/reading field, but can be predicted and taken into account, for these words assume the role of whiteness, emptiness, and gaps in printed poetry. They presuppose cinematic language and can be explained by means of film theory (Strehovec, 2016).

Research also includes the study of contemporary art, as the *zeitgeist* specifically manifests itself in various arts, so that film and new media also have an underground influence on poetry, which also extends to displays and virtual architecture. The sensibilities of typing and clicking complement each other. There are also the dragging of the computer mouse and tapping and swiping gestures on the smartphone. It also makes sense to look at texts (say statements) written by contemporary artists about their works.

One of them was the neo-avant-garde artist and performer Joseph Beuys (1921-1965), who addressed creativity as the only revolutionary power, and defined artistic creation as a radical breakthrough to something that does not yet exist. Beuys argued that just as man does not exist, but must yet be formed, so art must yet arise, for it is not yet. If we replace “art” with “poetry” in this thought, we come to the conclusion that poetry also has yet to be created, because it is not there yet. With so many poems we read and know, this cognition sounds like nonsense, like something uttered recklessly, but it should be understood as a metaphor for the state that accompanies the poet at the beginning of writing a new poem. It is a state of uncertainty, restlessness, and openness to searching and exploring. The poet is alone in the clear space. She understands the planned poem in front of her as a task. If she wants to write a good and original poem, she has to make it as if the real and successful poem has not been written yet, as if the poetry so far is just a set of experiments and she is called to write something great that will clearly be a shift away from all previous poetry.

Poetry can be written in the manner of poetry-as-we-know-it, that is, following the patterns, movements, and styles we have received from poets of previous generations. Much can still be written in both sonnet form and *vers libre*, but such poems seldom challenge the horizon of expectations (Jauss, 1982) of the curious reader, or enhance their cognitive and imaginative enjoyment. More important things happen where the poet begins to write poetry anew with each of her poems, taking into account the spirit of the time and

its fundamental paradigms (not just literary). Starting anew means that to the poet, previous forms and contents do not bring any certainty, but encourage her to search and analyze beyond the well-known legacy. Loss of certainty contributes to a creative beginning.

With each poem written in the realm of uncertainty, unrest is introduced into poetry-as-we-know-it. Its center swings, and it begins to sound in a new direction. With each innovative poem, poetry is redefined, not only through new words and verses, but also through the surface, architecture, and distribution of the poem. The author of this text is interested in new poetic surfaces related to the unusual and ecological, but suitable for outdoor writing, such as clay, construction cave, mud lake, sand, and soil — that is, materials that are not too hard, but are pliable, so they slightly resist the one who writes on them. Today, not only the reader, but also reading, is changed. It often demands circling around the poem, which is a purely corporeal act. That act is also required by the Kabakov's text-based installation *Looking Up, Reading the Words*, which involves a reader lying down and looking at the sky. Also new are the tasks arising from the extended concept of poetry, which refers to poems beyond the printed page and the gravity. After bioart and holographic poems, Eduardo Kac has in the present expanded his poetry into outer space with the help of the International Space Station. We are thinking of his poetry projects *Inner Telescope* (2017) and *Adsum* (2022).

Poetry relates to the voice and the written, as well as to emptiness, whiteness, absence, to a language that refers to itself rather than to the thing it names. Poetry establishes atmospheres of the extraordinary, makes an event in language and defamiliarizes the daily course of things. Poetry stands and falls with language, namely one that is not the everyday language of information, buzzwords, and keywords, but presupposes excess, as Berardi-Bifo argued: "Poetry is language's excess: poetry is what cannot be reduced to information in language, what is not exchangeable, what gives way to a new common ground of understanding, of shared meaning — the creation of a new world" (2012).

The excess of poetic language points to what is not self-evident. Where there is poetry, there are questions. Maurice Blanchot emphasized this, placing questionability at the core of literature in the sense that "literature begins at the moment when literature becomes a question." (1995, p. 344) Questioning the field is what distinguishes art. It is one of the original viruses of art, which deserves to spread to other fields, enabling today similar questioning of science, economics, lifestyles, and politics (Strehovec, 2020).

Entering into the Covid-19 Age: The Excess of Life

Coronavirus (Covid-19) is an infectious disease that begins when its RNA is released into a cell and begins to produce the enzyme RdRP and multiply; in the present time, this virus is not only a metaphor for the global spread of infectious disease in 2020s,

but also for the secret transition between life and death, order and chaos, light and darkness. In the background is the power to throw things off their established course, to make strange things, people, events, and interactions between them. In the background is the power to send things and people into a modality that escapes control. In the background is the power of derealization—that is, of sending things into a fictional as-if-reality (Husserl, Geiger) that has apocalyptic effects. In the background, there is the power to break up groups, pull an individual out of the crowd, and lock her in quarantine solitude. In the background is the power that shifts the mindset of big capitalists to start taking into consideration the goals of the left and unions, endowing the poor, even by means of the UTD, which is no longer something very foreign to them. The power from behind pushes relentlessly on the rulers and their subordinates, and is equally destructive to the mighty and the poor. It spares no one. The coronavirus is an excessive interruption of the daily flow of life. Excessive interruption can also be spoken of in a poem, which can easily be interpreted as a virus that can shake language, its grammar, and the ways in which we use it.

In the time of Covid-19 pandemic, the author of this essay decided to make a poem about this virus, which is simply titled “The ©o®on@ Poem,” while writing the corona in excess, with characters that belong to present-day expanded typography. The combination of these characters from the title of the poem works disgustingly, just like the coronavirus after which it is named. I imagined it as a poem about movement and change, as a poem that changes itself in space and time, and one with which the poet herself changes. I dealt with the extended concept of poetry in my ©o®on@ poem; the point of departure of its making is poetics, which takes into account the changes arising from the today’s reality, as defined by social media. This poem is made with technological devices, which means that today, writing a poem is not enough. One has to make it in a sophisticated fashion that includes more than just writing procedures and the support of technological devices (e.g. drones and action cameras).

Making a Poem Now

Contemporary art is influenced by the spatial, cinematic, social and performative turns, by ubiquitous computing, the Internet of Things, augmented reality, Blockchain technology, artificial intelligence, surveillance capitalism, the Anthropocene and new conceptuality following the state “after” the end of a certain field (traditional art, science, media, and politics). We are in an age of non-self-evident art, which means that contemporary art is post-aesthetic and assumes not-just-artistic functions (say political, economic, media, and scientific), which come to the fore in bioart, environmental art, tactical media, and art activism. Such an art enters into an extended mode, which implies its conceptual phase. The latter also becomes a feature of extended concepts of science, politics, media, and economics. The expanded concept of the field means the end of its

purity and autonomy, and allows the field to begin to connect and blend with other fields and to place itself in between spaces. The principle at play here is a principle of *not-just* (Strehovec, 2020), which currently affects many areas (the hybridization and amalgamation of fields).

Alongside not-just-scientific achievements (they are outcomes of research and often intertwined with the stories of their groundbreaking effects, such as the cloned Dolly sheep, black holes, and the Higgs boson), coexist not-just-works of art (intended for museums, art critics, and audiences, while promoting also political interventions and theories of other fields), not-just-political projects, not-just-financial instruments, not-just-events, not-just-media and not-just-experiences. The not-just-mode also affects the texts and their sophisticated organization. Not-just-texts are spaces of verbal and nonverbal signifiers arranged according to the codes and protocols of different grammars (spatial, temporal, natural and artificial languages). Not-just-texts are placed on printed media (book or journal page), on site-specific media (sand, water, stone, sky, snow), on performers' bodies, on clothing, and in artistic installations (e.g., by Jeffrey Shaw and Julius Popp).

Not-just-texts are hybrid, as a rule multimedia landscapes that are not “there” with regard to their authors, but are here because they also include an author who emerges in or around them, steps into their space (e.g., in Eduardo Kac's text-based multimedia installations). This practice stems from the current turn from the textual and linguistic to the corporeal and performative (Fischer-Lichte, 2008). At the heart of artistic performance is the idea that everything revolves around the performer, and today this also applies to performances elsewhere, say in politics (at party conventions) and in science (when a scientist presents her key achievements at conferences using PowerPoint or Prezi data visualization tools).

The Vanishing Poem

Everything written in this essay points to the poetics of my search for what a poem could be like today, regarding the *zeitgeist*, Covid-19 pandemic, current sensibilities, sustainable development, and new, smart technologies underlying social media. I am on my way (and riding) to a ©o®on@ poem that focuses on the topic of disappearing (its lines are temporary, with a limited existence of hours and days). I approach and distance myself from such a poem, and as a rule irrevocably destroy it after the time I dedicated to its instant existence. The poem about covid-19 is a virus that promotes a self-destructive passion to dismantle the viral structure; this is by no means simple, but is executed through deciphering (in the sense of mining) a secret code composed of numbers, letters, and punctuation. These are three lines starting with ©, ® and @, followed by three strings of three numbers, letters, and punctuation.

I decided to make a temporary poem, which belongs to a series of my temporary

poems from the pre-coronavirus period, such as my drone poems. I get to the place where I'm going to do the poem by bike, write it in the sand, then record it. I also record my ride to it.

We live in a paradigm of visual and riding culture (Strehovec, 2016), in the modality of the viewer-camerawoman, which means that seeing something is not enough; that thing must also be filmed, preferably live. The Cartesian cogito ("I think, therefore I am") is not enough today; it has been replaced by the visual cogito "I record, therefore I am." I coined this cogito to show the activity of the user of today's visual culture, who does not accept this culture passively, but (co)creates it. She is guided by social media, which encourages her to use economical contents (SMS, tweets, snaps, Instagram posts, TikTiok and YouTube videos). There are also a number of devices available to enter an active visual culture. Along with regular cameras, mobile phone cameras, action (sport) cameras, and drones are coming to the fore today. Action cameras and drones in particular are a challenge for today's camerawoman, as both devices open up a new philosophy of viewing, recording, and seeing.

Since I am cycling to the venue where I will make a poem equipped with an action camera, let me first draw attention to the peculiarities of vision provided by such a camera. It is extroverted and introverted. It is in motion and it records external things (static and moving), but it also records the movement of a pedestrian, runner or cyclist. Such a camera is a part of the body, an organ of vision, so with each shot of the object, there is also a perceptible and recorded trace of the camerawoman's body.

The camera on the drone allows the view of an eye that has left the body's position and has risen high into the sky. From there, it descends, surrounds things, looking for viewing angles that cannot be captured with grounded cameras. In addition to the action camera, I also use the camera on a small drone, which I navigate with a mobile application. Drones are intended for the military complex, for tracking and destroying people and vehicles (like in Ukrainian war), but they allow us unseen views from heights and beyond the side of natural sights. They also enable the production of the ©o®on@ poem, because its modern layout includes written and recorded elements, a ride to it, a poet-camerawoman and the act of its destruction. The ©o®on@ poem is a poem about movement, passing and infection. In fact, it was made on Šance hill opposite Ljubljana Castle, as a 64-line inscription in the sand, made and filmed with an action camera and a drone camera before the rain and during the rain on the third Monday and Tuesday in June 2021. We meet with: the movement of a poem written in the sand, the movement of sand and written lines in the rain, the movement of the poet-cyclist-cameraman, as he circles the poem, searches for it, approaches it, and finds it.

The poet with his body and the bike as his extension is the beginning of the event-movement-riding-writing of the poem.

A poem about movement and a poem-movement require a moving poet — that is, one who does not stand next to the poem, but approaches and moves away from it, writes and records it.

Today there are crowds of poems, some good ones and rivers of those that are weak.

But I destroy the ©o@on@ poem myself to isolate it from the multitudes of other poems, and that my poem remains a riddle, a secret code, a dark internet of my existence.

I arrived at the castle hill on a mountain bike, I turned on the action camera only at the beginning of the ascent from Streliška street, and shortly before the end of the day, I was on a platform sprinkled with fine sand below the Šance hill with a high antenna. Opposite the pillars (as a seventeen-year-old, I sport-climbed them) that form a bridge to the upper grassy platform, I found a few square feet of surface area, along which I began to write a poem with a small broken branch. The ©o@on@ poem is encrypted, secret, and deleted after recording, so here are just a few traces of its temporary life.

I wrote in the second line of the first four-line stanza:

@ode @ --- to # --- \$#raining---

I started the third line of the third stanza with:

breezing --- steep\$# --- no ©louds @

The last verse of the last stanza begins with:

in --- i --- i --- @

(Understandably, what is written above is only a fragment from three fully written lines, a modest clue that will help the poets who come to verify what they have deciphered from the hereditary material of this viral poem.)

Integrating Artificial Intelligence into Poetry

Among the Sustainable Development Goals (UN Agenda 2030), there is also an emphasis on inclusion (SDG 16), which points us towards multispecies communities where human and nonhuman actors meet; the latter include not only animals and plants, but also artificial intelligence, neural networks, artificial life, robots and algorithms. Climate fiction deals with the challenges of such communities, for storytelling, but AI is also becoming a tool involved in literary/poetry writing, for which it is essential to raise a series of questions relating to the ecology of the text as well as to authorship and a new reading experience. We are encountering machine-generated texts that use many other texts as material, which means that there is also textual waste management.

In addition to uncreative writing and poetry generators, texts generated by neural networks (AI)², which are also not alien to the RE paradigm (e.g. rewriting, rewording,

² AI is a hype in 2023, but it is criticised by many theorists like David Golumbia, who claims that ChatGPT should not exist because of its nihilistic and even fascistic potential.

repurposing, rereading, recycling, remaking, re-enacting and reappropriation), are also at the forefront of current searches³. With much propaganda and clever marketing (as if it were a brand-name artist highly quoted on the art market), David Jhave Johnston's *ReRites* is a hybrid literary work of human and A.I. poetry that used neural network models trained to generate poetry which the author then edited. Neural networks are simple models of the way the nervous system operates. The basic units are neurons, which are typically organised into layers. The input layer receives the initial data to be processed by the network. Each node in the input layer represents a specific input feature. Neural net models are in *ReRites* trained on a custom corpus of 600,000 lines of contemporary poetry: from the romantic movement to the 20th century avant garde. Successful models are then sequentially asked to generate poems in an infinite loop.

The smart machine learns from the input of already written texts and then produces output components based on its knowledge. We are faced with machine learning-based writing and with text generated by a non-human (e.g. computer) and edited by a human. Such output is accompanied by a demand for new forms of reading, which in turn often encourages very trivial interpretations. It is a reading, a decoding in fact, that has no basis in familiar forms of reading and combined with new approaches, as expressed in the effort of Husarova and Piorecký (2022) to introduce a range of new and less new reading modalities that anthropomorphize by the machine generated product. It is much more a case of as-if-reading in the sense of decoding the principles of learning that have led to such an output. The neural network is trained by repeatedly presenting the input data, calculating the predictions, computing the loss, and updating the weights using the backpropagation algorithm. The goal is to minimise the loss function and improve the network's ability to make accurate predictions.

In *ReRites*, consisting of 4500 poems generated from May 2017 through to May 2018 the author is in the role of co-author, or of editor. "By foregrounding the author as the cultivator of a generated crop of textual output and thereby outsourcing the originary act of literary composition to the generative potency of the neural network ('it can be fabricated'), the algo-literary work resituates human authorship as the act of extracting form through erasure of a prior work or of identifying meaningful patterns in the output." (MacBeth, 2023). Johnston is all about the final product, the machine-generated text edited by the author, which is why he also prints *ReRites* in book form. He publishes a 13 volume boxset (Anteism Books, 2019), which means that he places his work alongside other literary products, or sees it as an advanced stage, in short, something new. This situates generative texts and their editors within modernism and the rituals of the new.

What is often overlooked by authors, critics and readers of such texts is that generative texts focus on the procedures in between input and output, that is, machine learning in various modalities. What is essential is what the machine takes from the initial vocabulary, what it emphasises, what it discards, what it re-reads in order to learn more. What is in between is more important than the artefact. And it is the programmer, the neural network expert, who can read the most from such a product-process.

Such texts are only interesting when they first appear as works by first-time artists. Here we should draw a comparison with the artist Christo, author of land art projects such as *Running Fence* (1972-1976), a large environmental installation created with the collaboration of his life companion Jeanne-Claude. The production of a million or more ReRites-like products with different generations of ChatGPT is completely irrelevant in terms of literary effects. Such products are a burden on the environment, with too much electricity consumed to produce them. With ReRites, one may ask why the work consists of only 12 books and not of 27, how contemporary Austrian and Canadian poetry are not included among the initial texts taught by the programme... but these are purely trivial questions. Rather than being literary book, the ReRites box set is an artist's book, to be looked at, read from, reconstructed by the machine learning that led to such an output...but it is by no means to be read like Baudelaire's *Flowers Of Evil* or Pound's *The Cantos*.

What is certainly controversial is the author's decision to print this text in book form, to give it a traditional material medium and not to leave it in a digital medium. The specificity of the digital is thus placed in a subordinate position to the book, which means that even authors of digital products and services strive to one day publish *the best of* their creativity in a book. An even more illustrative example of the neglect of new media specificity at the expense of inscribing one's literary quest in the established literary medium of the book is the work of the new media artist and political activist Vuk Ćosić, who also published his Twitter sonnets in a book (Nation - Culture, 2022), while purging them of hashtags, even though these are the very signs that carry the social specificity of Twitter and are a tool for structuring debates in this social medium. (Bernard, 2019)

A Poet Tied to A Poem

We can speak of a poem as an entity, that is once and for all written there, on this or that surface. It is a poem that becomes independent and moves away from the author, falls under another constellation, so that the author is insignificant and profane in +relation to it, as Browning wrote in *Andrea del Sarto* (1855): "My works are nearer heaven, but I sit here." In the current perspective, which follows a spatial and performative turn, an existential as well as a corporeal closeness is established between the author and the poem. The poet is united with the poem; there is no essential difference between them anymore, because the poetic text itself is not conceived as something remote in terms of

Sarto's "heaven," but is here integrated into action-event of-poem writing-shooting experience. It is also shifted under the sign of "not-just". This means that a poem is not just written, but is formed through a series of actions that fall within the performance and service of poetry writing. A poem is the effect of a network of activities that include, in addition to writing, movement (walking, dancing, speaking, singing, recording, riding). The poem as a cognitive service (Strehovec, 2020) is constructed with a series of steps that the poet constantly controls and documents (in terms of collecting data about them).

Rather than being only about the emotions and language the poetry belongs to a cognitive society, much like a poet who is a cognitive worker involved in a hacker class, as understood in Wark's *Hacker Manifesto* (2004). She is not a hacker in terms of established notions of hacker's business, but in Wark's text, the hacker class is actually synonymous with the class of cognitive workers. For proponents of the metaphysics of artistic and especially poetic creation, the label "cognitive worker" is derogatory, but in practice it gives the poet more rights. It positions her as a part of knowledge society and gives her the right to solidarity with those who are currently doing cognitive (often precarious) work.

A poet from a multitude of poets needs readers. She counts on them. Many poets, completely marginalized, pushed away or forgotten, banned or sent into exile, dream of readers who will encounter their poems on a bonfire night in the distant future. In fact, such poets write poems for just such readers to come. They imagine them 3D and revived, they have a hand ready to handle them. The poet also bets on the reviewers that will come. She expects new concepts and interpretive devices to be coined as an answer to her poems. She hopes that future critics will also re-evaluate the canon by expelling mainstream poets, poet-academics, poet-apparatchiks, poet-legends, poet-socio-political workers, and poet-opinion-makers. The poet therefore expects that those critics will promote new views, and even clean up the old demands and notions about successful poetry.

Where is the ©o@on@ poem within these expectations? As a temporary poem, it does not open up to current or future readers; it only addresses literary theory and encourages its author in his esoteric experimentation. The ©o@on@ poem looks like a virus, it is changeable, fluid. It is now written, then already melted and soaked in the rain, now recorded, and then the images about it are removed by pressing the delete button. (The documentation about this poem, which is an integral part of it, is also destroyed; otherwise I would have attached some photographs taken with action and drone camera to this text.)

The coronavirus is strong precisely in its enigmatic variability, recombination, and readiness for mutations. The same is true of the ©o@on@ poem, which will move to other poets to be written in its mods and derivatives; the only condition is that they will decipher its hereditary material, which they will need as a ticket to enter it. As its author, I will leave them with instructions on how to mine its code, the already mentioned poetic RNA, and thus bring it back to life. The ©o@on@ poem needs neither readers nor reviewers, it may

be of interest to literary theorists, and its core is in the message that it is a project that can be continued by other poets who dig up its excavated code. With its fragile and unusual appearance, this poem speaks for a poetry to come.

©o@on@ poem is a sustainable text. It is written with a natural (wooden) pen on a natural medium found in the environment, specifically sand. The author takes into account goal 15 of the 17 UN goals on the sustainable development agenda, namely the responsible consumption and production. Even the consumption associated with reading an essay on this vanishing poem does not require a visit to the venue of the text, so its carbon footprint is negligible. The author also drove to the place of writing by bicycle. This poem is temporary and thus reminiscent of Shelley Jackson's project *The SKIN*. The author is in 2003 started looking for volunteers willing to tattoo the 2095 words constitutive of her text project. These words will live with their human bearers until their death. Temporary is also her project *Snow* (2014), in which ephemerality is integral to text. Speaking of disappearing text, let us recall the self-eaten text *Agrippa*, (1992) formed by cyberpunk author William Gibson in collaboration with Dennis Ashbaugh and Kevin Begos Jr..

The ©o@on@ Poem and Sustainable Development

Text-as-we-know-it, written and stored in digital media, consumes energy and burdens the carrier. Texts also contribute to the environmental burden. The authors use the delete button far too little. A lot has already been said a hundred times, a lot could be written in a few times shorter volume. And writing would be possible even without hatred and the tendency to segregate.

At present, there are few conceptual searches in the direction of minimalist texts because they are considered as marginalized literary experiments; on the contrary, during the neo-avant-garde of the 1960s and 1970s the experimental contents like visual and concrete poetry, mail art, text-based installations (e.g. Jenny Holzer LED-light text projections) were noticeable and taken into account. Unlike the wide range of phenomena involved in the visual and performing arts, today the mainstream literature in Europe and the USA is highly conformist in terms of textual innovation regarding the organisation of signifiers. Only works from this stream are also recipients of major awards. The rise of the short story is the exception here, confirming the rule, otherwise most things revolve around genre blockbusters. In fact, the sustainable text is experimental and conceptual, based on the inscrutability of the text structure, the author and the apparatus of consumption and distribution.

In the UN Agenda for Sustainable Development (2015), the goal of responsible consumption and production is included in a set of 17 goals, among which we also encounter the pursuit of democracy, non-violence, inclusion of multispecies communities

and social justice. Even in the case of a sustainable text, it would be pointless to isolate only the ecological requirements of its production and consumption, but other objectives and criteria must also be taken into account; a sustainable text is not a text written in the vein of academic fascism (Strehovec, 2020) and does not promote segregation based on racial, political, and religious criteria.

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