



[]

Phase-
sponge []
the keep

Torin
Jensen

In the end
you said
words are
gone. They
stop.

They just
stop?

Yes.

How to get the phase-sponge in the keep.

In the end
you said
words swallow
their metaphors
which includes
you.

Me?

Yes.
You too.

How to move the phase-sponge into the keep.

In the end
you said
what remains
here was
always hear
waiting.

Waiting?

Yes.

How to fit the phase-sponge in the keep.

In the end
your memories
are shadows
are you
listening?

Listening?

Yes.

How does the phase-sponge be in the keep.

In the end
what you're
chasing here
is an image.

What image?

Yes.

What is the relation between the phase-sponge
and the keep.

In the end
in the end
happens.

Like a simile?

No.

Is the phase-sponge
phase-sponge.

In the end
you said
speak to me
it sounded

yes?

Yes.

How to keep the phase-sponge in the keep.

In the end
image is
nouns incarnate
of pointing
prepositions.

Pointing where?

The keep.

What does the phase-sponge contain
if *contain* is possible.

In the end
you imagine impossible
interiors tearing
our distant
words.

Does violence affect?

No.

Can the phase-sponge embody violence beyond
its name.

In the end
it comes,
waiting.

Your image?

It's past.

The phase-sponge moves past.

In the end
continues the page
backs away
backs away
from the ineluctable
image.

Can it?

I say
yes.

Phase-sponge is a reluctant image is that enough.

At the end
the appropriate
directional
preposition carries
you.

Carries
me?

If yes
then
[go].

Phase-sponge
distance
pronouns.

At the end
one does not
possess distance
nor experience
distance resists
your image.

Like a black sail shiplessly adrift at

Stop.

Phase-sponge imagines
is the problem.

At the end
semblance is
origin is window

to images.

[To]
no.

Phase-sponge _____
keeps. _____
It keeps. _____
Keep.

At the end
the problem
is definitionally
sound.

Can *someone* hear
what someone *else*
cannot?

Sound
outside its
cave
stops.
Space.

Phase-sponge lacks italics affects its origin is
the problem.

At the end
space is
the *cave*
is *space*.

And the sail shiplessly adrift?

Black.
Silent.
Where is
the wrong question.

Phase-sponge in the act of exterior moves past
every exterior is the problem.

At the end
of
beyond lies.

Beyond what?

Your tyranny
of pronouns
betrays me.

Phase-sponge swallows its pronoun and this
physicality this _____
in
hollows the promise
of space.

At the end
do we look
back which
directional
preposition
is it do we
look?

No looking.

Which part
of *looking*
doesn't happen?

Phase-sponge is always
changing its lightless
monolithic
form.

On the end
this point points
all directions but
where it lies.

Where does it lie?

This
is a more
accurate
question.

Phase-sponge provides swallows more accurate
_____ questions.

On the end
point and imagine
feel your
problematic
location.

An unspooling dilemma?

No.
Begin and
end with
distance.

Phase-sponge is the lightless cave surrounding its
lightless exterior.

Dilemma
forms.

On the end
swallow directional
being swallow
swallow.

I imagine swallowing.

Don't.
Do it then
forget.

Phase-sponge is forgetting acquiring the blank
white past.

On the end
you said this
is almost
unbearable.

What is?

Yes!

Sigh.

This distance
unfurling in
the

How to keep *unfurling sadness*

[] _____

the phase-sponge is the not the problem.

On the end
you said we
know it lies
here we lie
here its
hear.

I hear nothing.

This sound
[]
you don't
hear *anything*
[]
the possibilities
[] failures
cast you
[]
the abyss.

Do we believe in phase-sponge.
Is this the problem.

On the end
I tell you
all the failures
happening here.

I can't hear the failures.

You *won't* hear the failures.

Here.

Hear.

This end

lies.

Phase-*sponge is endless*
is the problem.

On the end
I said
I said
is here,
now.

The end
passes.

And so
the end
passes.

Phase-sponge is passes is the problem

At the end
no force nor
violence renders
it from
self.

And the way?

It passes
by
the struggle.

Phase-sponge knows no struggle it *passes by* is
the problem.

At the end
to reach is
to reach for.

But reaching from
a standstill into
space?

Yes
is *into*
is the problem.

Phase-sponge is the image of space is the
_____ problem.

At the end
lightless
to reach
in ~~space~~ the
~~cave~~ is reaching
for a wall or
nothing.

Is *or* the problem?

Yes.
And imagining
this.

Phase-sponge is at least six walls.

At the end
you said imagine
this is
the end.

Did you picture it?

Yes
is the problem.

Phase-sponge remains
[] _____
the page passes.

At the end
lies nothing
to tear, to rend,
to move
[].

Does *where* matter?

It has no matter
it does not matter.
No.

Phase-sponge is imagine spacelessness is the
_____ problem.

At the end
I hear pointing
lies []
the spacecave.

The spacecave is not an image?

Yes
[]
the page
it must be.

Phase-sponge imagines you
breathing its trace
to the end.

At the end
pronouns separate
their hollow
possessions.

Phase-sponge is you is the phase-sponge's
_____ problem.

That this image is possessed is the problem.

The end en-
counters
the keep.

The end passes
the keep?

The end
[]
the keep.

Phase-sponge *and* the keep is the problem.

The end here
hollows whatever
claims it.'

Can you follow
the end?

You can't,
perhaps an
unspooling I
can
[]
here.

Phase-sponge is not reflective here is spacecave
_____ is the problem.

The end
passes
[].

Which question
to ask?

Which *direction*
to follow
[].

Phase-sponge already found the *dead* end is the
_____ problem.

The end
and the
keep are
mutually
exclusive.

To pass or
to go.

Or
is the problem.

Phase-sponge *passes goes* the spacecave.

The end
[].

The end

This text is largely in response to Nobuo Sekine's piece "Phase-Sponge," on view at The Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington, D.C.

Phase-sponge [] the keep

SL030

October, 2014

Text © Torin Jensen, 2014

Published by Solar ▲ Luxuriance
San Francisco, CA

<http://solarluxuriance.com>

Design: M Kitchell

Phase-
sponge []
the keep

Torin
Jensen

Solar ▲
Luxuriance