I found the dialogue between Martha Rosler (*Semiotics of the Kitchen*) and Charles Olson (*Projective Verse*) to be surprisingly enlivening.

Olson speaks of shaping of a poetic line into the phrase of one's breathing. Breathing becomes a new context of objects that find their signifiers to be the words of the poem: "It is a matter, finally of OBJECTS, what they are, what they are inside a poem."*Semiotic of the Kitchen* seems to investigate human vocabulary in relation to the objects within the context of a very specific reality of value-structure.

If Olson finds a liberating power of words to transform objects into the means of breathing freely, Rosler shows how the line of actions (each word is followed by seconds of silence and gesticulations performing the object as it is within a particular frame of thinking) following the word is bound by the context forcing the word to be a signifier of very specific values.

Seemingly contradictory, the two manifest a certain poetic power of words. In the case of *Semiotics*, the word said out loud appears to be giving one space to respond to it performatively: the word does not define the set of actions the way they exist in a particular context of reality existing in the form of definitive connection between words, objects and respective actions, but enables one to feel reality as a potential (in this particular case as a potential to break one free from the constraints of set definitions). The word suddenly becomes a source fo free play of the mind.

Similarly, Konyves explains his poetic observations of the objects (which means that the relation between objects and words is always a condition of spatial experiences) in terms of a "design[ing] a condition" for the poetic, such that poetic presents itself as a creative power. One

may think of it that the word breathes in the sense of life that determines perception and action

outside of mindfully imposed and predetermined perceptions and visions (versus poetic

observations and interaction with words' impulses).