



GUT

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GUT

An umbilical to the most distant cousin comes

as a gossamer sack

I cannot move

with food just floating about

inside me subject to the vagaries of diffusion

how can I

a second opening

appears like an eye on the world

the sack stretches and narrows

bathing food in acids and enzymes

squirting into a sphinctered environment

enough energy assured

I cease my sessile existence

and developing kinetic strategies

leave the rocking of the waves

grazer hunter prey become

the hidden rules of day and night

and the silent drumming rhythm of fear

this is what I am

this fundamental form

keeping entropy at bay.

Nervous system,

servant to this messy kitchen
reaches round

synaptic fingers holding
the tactics of feeding in its grasp
throwing open a blind race

towards sentience

sight sound smell

taste touch

conjure

constellations of qualia igniting

engines of thought

traversing

thresholds of knowledge

I leave behind

the crawling,

and slavering of my infancy

on slimy slopes

where hope and fear cannot be understood

and I produce a soul

self built

a DIY god that lives within me

another symbiont

sharing a body with countless others

keeping at bay the chaos of imagining.

GUT is one of eight poems reflecting on the process of work and themes contained therein. At the core of the poem lies the idea of the centrality of the alimentary canal as conduit to the emergence of consciousness through the algorithms of evolution. The Grand Unification Theory - GUT - in physics surfaces in some way, having bubbled beneath the surface during a period of synthesis of ideas normally separated by the boundaries between different domains of thought. The ways people attempt to explain the universe, whether rationally or otherwise, share something in common in trying to grasp the unknowable and write a story that gives us a sense of place in the world. The duality that exists in this common ground is imbued in the structure of my own creative system. The poem is divided into two sections: the first, physical, and existential, the second lies in the abstract world of consciousness. The sculpture has been similarly built under the architecture of rational and sensual thinking coming about as a result of reflecting in the midst of action and in moments of hiatus. Both the works and the modes in which I have approached them, are indissolubly linked by tensions within and between body and mind.