SCRATCHES

(sample pages)
P. INMAN

SCRATCHES

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The cover image consists of fragments of the following: a photograph of a typewriter by Tina Modotti, cave paintings at Lascaux, Antonio Gramsci’s *Prison Notebooks* and *The Book of Kells*.
In memory of
John & Ellen Inman.
acknowledgments

misterioso (Monk) / 2 is a second take of a piece first published in the magazine “Stolen Island”.

Parts of 6 + 5 pieces... first appeared in an online Green Integer anthology of modernist poetry.

copula and white / gray appeared in “Pete Spence Magazine”.

My thanks to the editors of the above: Katy Fuller & Cory Robertson (“Stolen Island”); Douglas Messerli (Green Integer); and Pete Spence (“Pete Spence Magazine”).

notes

In trio with painters “Barney”, “Bill”, and “Jackson” refer, respectively, to Barnett Newman, Willem de Kooning, and Jackson Pollock. It is dedicated to the poet Doug Lang, both a long time teacher at the Corcoran School of Art and a writer who has been central for many of us.

dreamtime’s title refers to the Australian Aborigines’ concept of time as being multi-layered: there existing a temporality outside of “normal” time. It bears a family resemblance to endgame / 3.

endgame / 3 can be taken as a reference to: Samuel Beckett’s play of the same name; eco-suicide; or genocide. It is dedicated to the Lakota Sioux and their supporters, who stood between a way of life and big oil at Standing Rock, North Dakota.

Per the “Shorter Oxford English Dictionary” the term copula refers to “that part of a proposition which connects the subject to its predicate.” Or more simply put: it’s “a connection or link.” Its use as a title is intended to be an homage to the the poet Tina Darragh’s ever-remarkable “on the corner to off the corner.”

white / gray pays tribute to a Tom DeLio composition entitled “Weissgrau”, which means “white / gray” in English. Tom’s “Weissgrau” can be found on the DVD “space / image / word / sound II” (Neuma Records).
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trio with painters
(for Doug Lang)

(1) Barney

::depth derived from a verb in his notebook::there was nowhere that hadn’t been thumbed upon used up as ocean level::a pile of knottedess minus the people::a longish conversation to the tips of his fingers::

talk full of nothing color::he’d parked the car a bit ahead of the hash he’d made of things::put it to daylights::lots of work but little painting but nerved woolens::

but brewed dusk::a drink made of printing machine::Brooklyn pinned down to periods of sea approach::facts stretched out on a stool one end to other::a row of old men leaning against each ink of walk::
::it was on an island but settled in breath::but limpse
glean of nimbus::the edge he’d supposed of it broken
hornrims situated::or well light set in sand dashes &
the apposite laced coffee undone by undone:: walk

how comes::past them Merrick Rd. was left the weather
painted into mayonnaise all the others uttered::her
handprints beneath in pencil edged booze with a little
furniture off on the side sea sounded laxative black::

talk off the hook::bebop with the money plowed thru
it widths of apostrophe coast::he wanted it rid of
prepositions, hairs added up, their aspirin shine::
English cities moves left pending::gabbled simmers::
sheen ocean::what tasted of strew surface typeset neath ::had Braque closed the deal more rather than later::that glimpse ash decimal content upside of each::some other before and the after about paint the beans all spilt:::

::patter left out to the wash tapioca to zero::grace but not works bearings made of tobacco::tall grass prairie (had it) time line tinted of itself music in a long while ::bank of dust under a ruler:::

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pub semblance::could’ve tweed lofts but for the german behind it::some pigment scribble of dune matter at all::he needed “the behind” to hear himself speed busted up::inches of female::
white / gray
(for Tom DeLio)

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) some... anima... sotto
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