

SCRATCHES

(sample pages)

P. INMAN

SCRATCHES

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if p then q classics

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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*.

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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.

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.

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**.

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 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).

contents

misterioso (Monk) / 2	p. 11
tract (for James Davies)	p. 12
exit 1	p. 17
trio with painters (for Doug Lang)	p. 18
6 + 5 pieces from Webern (2015, 2017)	p. 21
exit 2	p. 32
endgame / 3 (for the Lakota Sioux at Standing Rock)	p. 33
dreamtime	p. 39
exit 3	p. 47
copula (for Tina Darragh)	p. 48
white / gray (for Tom DeLio)	p. 52
exit 4	p. 58
scratches	p. 59
exit 5	p. 68
elk's breath	p. 69
exit 6	p. 82

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::

(2) Bill

::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::gabbed simmers::

(3) Jackson

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::

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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