

**urban-
poetic**
the
waste
books...

print
collage &
assemblage
books

glen skien

URBAN-POETIC: the waste books

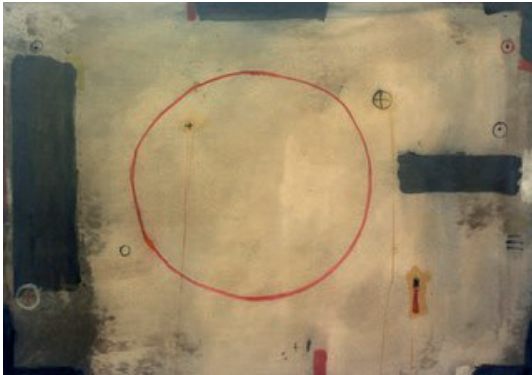
'The less we know, the more we name'
Gaston Bachelard



object-poems
aligned in collage
print and
book assemblage

glen skien

URBAN-POETIC: the waste books...

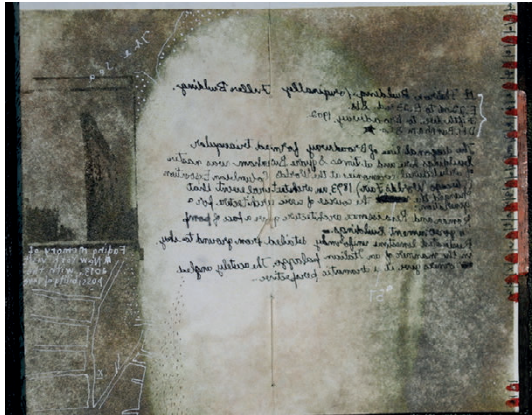


1. atlas pages I - IV

the poetic utterances of the urban space
resists the notion that
something must first exist within a certain
order
before that something can be identified
the poetic image maintains
a distance
between order and the need to name things



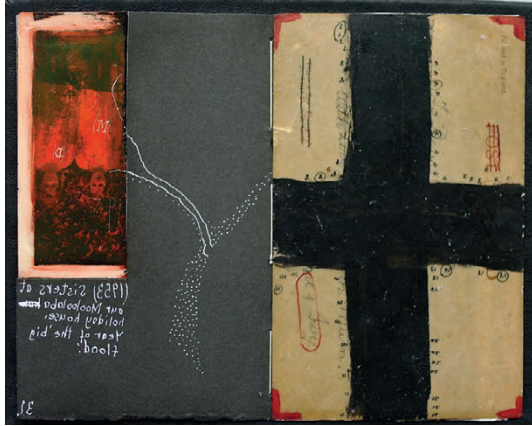
finding within the marginal realms of
disorder
things half thought,
things half experienced
but always fully felt
the *grafting* details of palimpsest
traces
within an inner city urban space
brunswick street 'the valley'
its *material thinking*
embracing elements
of each myopic moment



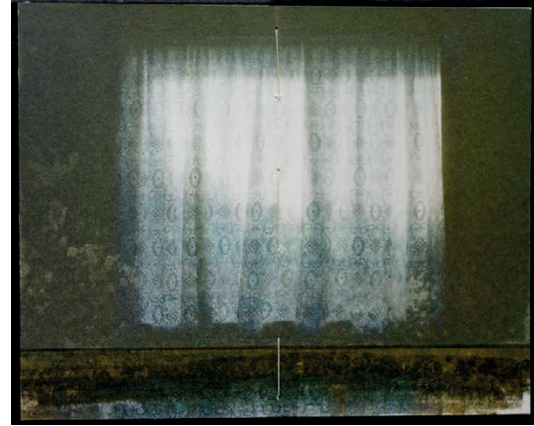
the passage of intuitions
 that hold sway over
image and sense
 recognising the moments
 we accumulate silent things within us
 inscriptions and surface drawings
 in ink on paper
 ground in liquid-bitumen
 reconciling with its source a mirror-play
 between
 sense and vision
 the model of the poetic response as Valery
 observed in
the dance that travels nowhere



2. **album pages 1-8** discarded
 black and white
 photographs
de facto memento-mori
 the past returning
 its authorship guttered within the
 framed edges of a codex page
 disruptions to history's scale
 identity dissolved and melted into
topographic masks
 in memorial pages
 attempting to repair
 the margins of the past
 rendered fractious
 and disobedient



guttered within the framed
edges of a codex page
disruptions to history's scale
identity dissolved and melted
into
topographic masks
in memorial pages
attempting to repair
the margins of the past
rendered fractious
and disobedient



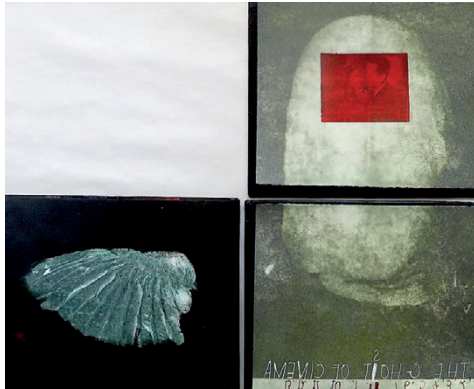
their ritual meanings
heavy and motionless
grasping at what Bachelard
called the photographs
'strange stability'
increments of experience
that privilege the fragments
of tonal *separations*
anchored by memory
image shards in constellation
becoming biography
their index and their phenomenology remains
animated in graphite marginalia



inscriptions that render each
photograph an effigy
gesturing towards what is
absent and the thing that has
been there
the *invisible presence*
and the
visible absence
masks to the seas
to the landscapes
to their light
and how they whisper their
meanings



the photographers
impossible
restorations
of self
Camera Lucida's
archive of wounds
and accidents
that sting

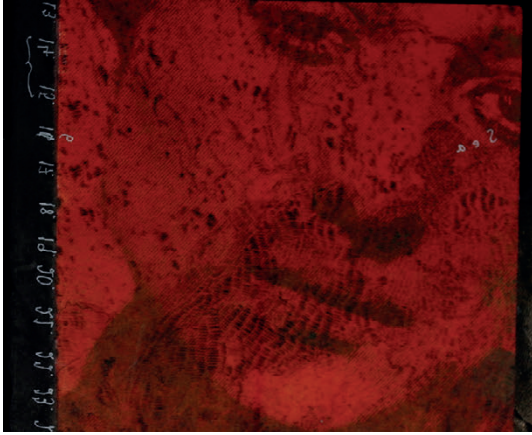


3. *sudelbucher* ...waste books'

pages bound to
black leather covers
object-poems
that summon the montage of
thoughts contained in
the notebooks
of the eighteenth century German
scientist, poet and philosopher
Georg Lichtenberg
an encyclopedic collection
of scientific notations
sketches
philosophical observations
indexed from A to L



they featured the literary form of
the aphorism
a concise truth with a covert
capacity to avoid rational reasoning
presenting a perceptive observation
often fashioned
by contradiction
a form that creates
a literary montage
connecting descriptions that are not
usually linked together the
disclosure of a certain truth that
disdains direct thinking
offering only a conclusion



the point where
poetry ignores reality
the conversion of a message into an
enduring thing
like verbal icons
the image becomes a poetic strategy
like metaphor
creating
its fable in brief.

glen skien: silentparrotpress.com.au