

## Do continuit(y) ... belie aortic jets<sup>1</sup>

without downtrodden threads dying

1

Devised body of a  
variegated supporter  
a doubted figure  
that responds to demise  
without consolation  
is segmented for truth  
because efforts of veracity  
change omission of the self  
by bitter insularity  
into a mention in the conveyed

Necessary prejudice and centred perceptions  
honestly are formative matters of volume and  
succeed bridges shared between enemies  
befriend realities of reflexive memory  
the exaggeration  
of tired structures  
deceived in my museum  
but arching late dislocations of  
irrelevant objects and whereabouts  
of rolling communities

Aesthetic children wandering  
a sacred chapter  
after commemoration of a once useful complex  
deserve your simple  
inscribed warning  
ideologies confiscate being  
and the elsewhere  
reserved therefore  
in a small heart for mansions on silk

Conveyors of degenerate order  
are allowed to make  
moving interests expensive  
gallery movements  
that power a prospect  
reason must use to dismiss pity

2

Confident of analogy  
reincarnation questions  
inflections of mercy  
that traditional artists  
turn by non-market magic  
into holy stereotypes  
shit of distinction  
nothing the palace barred  
before laughing to heart

Immediate juxtapositions  
crack ascription capacity  
of western quibbling  
contrasting perfect specificities  
with a dangerous primitivism  
never within real hope

Forgive battered and warmed substitutes  
in discounted truth centres  
for handling denominators  
included in flipped out art

Moaned reservations

of fidgeting things see the  
substance of airport resolutions  
and other tenuous experiments  
rush prescriptions already turned consistent  
into shaky vicious fictions  
and never in-country

Clearing a possible reality  
that narrative mountains express  
minute lights fragment coherence  
wake a wonder and  
restore runaway boxes  
screwed with eyes that grimace  
taken entirely under  
rich nodded roles  
abandoning pride  
and hunting  
hard-smile practices

Translation explores the nervous pause  
the gentle touch paper  
lit in earlier cubisms  
contemporary enmeshments  
brought in as a heavy wave force  
cultural hysteria  
oozing burning vibrations  
collected in the maddest nether lands  
and treated as a unity of beginnings

3

Life derived one wish  
simple independence from  
accelerated darkness  
preserving the crippled  
hand-holding dawn  
listening to father time  
establishing problematic representations  
enough to buttress  
the forests of paper  
in moss-painted valleys

Reflecting moon differences  
the pond  
sits before a royal authority  
parted from its shoes  
and brave goods  
After alerting the lost  
to initiatives now gone  
and waking the square to history's pull  
sleep pulls back night  
promoting hesitation  
at every level  
and more bungalow burdens  
above the hackneyed carnival gift-shows  
clearly at odds with sealed-in civilization

Twelve percent of migrants  
understand their authorship  
slipping between blind windows  
in the rain of instant ends  
often ignored

until the rickety state knocks  
and suitcase volume is worn down

Miserable elements  
that Horace tipped out forever in a  
syntax of sick  
laboratory installations reveal  
tense signs in weighty poems so  
his model pencil business  
might rummage through  
firm lead work  
dripping fat under the squat piano  
that Duchamp better touched

The new disguise shudders shut  
in a fascinating world-wrapping wind

to create an exotic competence  
in the process of fixing cloudy graspings  
and reading the reality of mourning

4

The knitted tides of Gibraltar Point  
its waves parodied  
by blind friends  
as abstract smoke  
catch disaster's  
explosive phenomena those wholly created  
in formal dissolution strategies  
by rationalizing ape hands  
stale and sick with violence  
the core flesh fiction  
of a muttering galaxy

To share an evening of moon breath  
employ scholarship and class  
think  
green fingers and consistent isolation  
and project  
gallant accounts of action and commitment  
all for shades of Marcel

The lying armadillo plunges  
penny-made teeth  
into insect gristle  
and jungle shoots  
with new stomach practices  
in place by morning offering  
a cumulative operational cool

In the beginning  
distinguished tricks  
forge encrusted memory  
and the worm's  
mucous ability  
moves reluctant flesh together  
over the twisted decades of laughing glass  
masking any crab-face humanism  
however contentious

Hairy little cave forms of singular softness  
live a bitter existence  
blood close and fucked  
confronting  
screams in the shadows of existence  
enjoying  
no success in demonstrating brown functions  
chasing  
horns over surface concentrations  
of commercial holes and  
witnessing  
bodies transplanted together  
under hemispheres of vine ashes

Always feeling the qualities behind secular fire  
caught like fabric smells  
inside manipulated curiosities  
while time tastes distinct  
I am moved to a cold disposition

5

Triumph legitimated  
becomes order manipulated  
the perceived world  
decomposing  
into a generalized portrait  
of earthly affinity  
annihilated by manifest suffocation  
May the scattered infinity city  
be transcendental  
may cultural figurines  
be uncritically conjectured  
may industry sense  
be a perishable public meditation  
and may interpretation  
be the purpose of occupied institutions

<sup>1</sup> Sources: Shelton, Anthony Alan. **Introduction: Object Realities**, *Cultural Dynamics*, 7:1, March 1995, pp. 12-13; and 1) Davies, W. H. *The Autobiography of a Super-Tramp*, new edn. (1942, London: Jonathon Cape), pp. 305-7; 2) Thompson, Hunter S. *Fear and Loathing in Las Vegas* (2005, London: Harper Perennial), pp. 202-4; 3) Slouka, Mark. *The Visible World* (2007, London: Portobello Books), pp. 239-42; 4) Burroughs, William S. *The Soft Machine* (2010, London: Fourth Estate), pp. 127-9; and 5) Houellebecq, Michel. *The Map and the Territory*, trans. Gavin Bowd (2012, London: Vintage), p. 291.