

concrete, & the smear

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Raised edge, but slightly,
shaded
space beneath, ~~crevice~~
~~inhabited~~
~~by microbes~~
~~and bacteria;~~
crevice
where microbes
and bacteria
might multiply.

Raised edge, but slightly,
dim spread beneath, across paper's
fibrinous
terrain, beneath its span. ~~A distance,~~
~~but slight, between gloss and paper.~~

A distance,
but slight, separate

surface
gloss from paper
coarseness;
~~reserve beneath, a place where microbes~~
~~and bacteria~~
might multiply;
reserve beneath a place where microbes
and bacteria
might once have multiplied;
now vacant.

Space beneath laid barren,
a reserve now fully vacant;
above, embedded
~~in surface~~
gloss, plains where vehicles
might once have gathered;
above, embedded
~~in surface,~~

lustrous
~~but with faded~~
demarcations;
above, embedded
in surfaces,
lustrous,
with demarcations,
faded,
but slightly,
the plains, arid, composed of desiccated
mud and packed layers
of withered
foliage;
a region
where once might have dwelled vehicles
of different dimensions.

Demarcations
~~above, slight, but bearing~~

witness
nevertheless to passing
vehicles'
abrading
movements.

Demarcations
above, tire marks, marks left by tracked, armoured
vehicles,
slight, faded,
bearing
witness
to passing
vehicles'
abrading
movements.

Traces
across lustrous
surface

above, ~~tire marks, marks left by tracked, armoured~~
vehicles,
disappear into the ambiguous
territories
which separate
living
matter
~~from arid plains' vast expanse, withered.~~
Traces left by multiple
vehicles'
movements
disappear into the perimeter
where living
matter
cling onto arid plains' withered vastness.

Darkness
~~recedes. The black forms crevices~~
and tunnels

~~between solid white patches.~~
The black recedes, forms crevices
and tunnels
while white patches emerge, solid
in the foreground;
~~in the background,~~
~~the black, clandestine,~~
~~subterranean,~~
~~a monochrome~~
the black beneath, clandestinely,
obscured, in the background,
subterranean
monochrome
upon the surface
of which the white appears in patches,
~~upon the surface~~
of which the white patches
~~will eventually~~
dissolve, their contours

increasingly
vague, they will fade back into obscurity,
~~in an elongated~~
~~breath; spent, vanished.~~
upon the surface
of which the white patches
will eventually
dissolve, also, their contours
increasingly
diffuse, they will fade gradually
back into the black, in an elongated
breath's worth of time they will be spent, vanished.
~~in an elongated~~
~~breath they vanish~~
~~to return once more, looped, their movement~~
an undulation
circumstribed, entirely
without progression.
But only to return, once more, looped in the warped logic

~~of their cohesiveness;~~
Except they vanish
only to return, indefinitely,
in their intuitive
coherence,
appearing
~~again as constituents~~
~~of a collective~~
~~resolve, its image.~~
appearing
once more as constituents
of a collective
resolve, ~~fractions~~
~~of an image's~~
~~silence,~~
fractions
of its mute architecture

~~is to listen~~
inside,
to listen,
~~is to listen,~~
~~inside,~~
for sounds, from outside,
~~sounds outside~~
~~the bunker,~~
to picture
surrounding
landscapes;
barbed wire enclosure
finished,
now, ~~to come,~~ a certain
~~inevitable~~
slowness,
a certain
slowness
to come,

inevitably;
everything
that exists must exist somewhere,
must occupy
some space, what is nowhere
in heaven, nowhere
on earth, is nothing
at all; is to learn again, ~~to learn to learn again,~~ how to mix coffee
with grain alcohol
in proportions
appropriate
in bunker's
darkness,
here is how: fold thumb over
cup's cusp, pour coffee,
then, ~~to pour the coffee,~~
until hot liquid
burns thumb's tip, straighten,
then, your thumb out over

cup's brink, pour alcohol
into cup until
liquid,
tepid now,
reaches
thumb's skin; ~~to hear, then,~~ to listen
to the voice of another,
in this voice, the voice of another,
elongated,
detached, ~~lost in this voice's mass,~~ then gone; ~~is not yet positioned,~~
is ~~positioned,~~
not yet a-position,
is ~~to not represent something~~
~~for someone,~~
is not a representation,
is not a sign, ~~not a signifier,~~
not content,
not expression,
is not a model,

not a copy,
is not figuration;
is not undifferentiated,
not unformed, not a void, ~~not black matter,~~
not dark matter,
but a darker
patch, ~~within the darkness,~~
~~a darker~~
~~patch;~~ is what comes to be, ~~it comes into existence,~~
~~is what comes to be, to vanish,~~
it comes to be, but to vanish,
~~a vanishing~~
~~position,~~
~~for what comes to be,~~ is what comes to pass inside,
~~what passes~~
~~inside,~~
it passes,
carrying
traces

of a world, outside,
~~an undulation,~~
a memory,
a tension,
is intensity,
continuum,
negativity
without negation,
without contradiction;
is hollow,
receptacle,
~~it appears different,~~
~~at all times,~~ diverging;
intensities,
they move across, pass through bodies,
here scattered

is to listen,
outside,
to listen,
~~to listen~~
~~for the dull thud, for the bunker's~~
chime, its dull thud, for the dull thud of the bunker's
chime; ~~there across, the plank, wooden,~~
~~there, across the ditch,~~ across the ditch, excrement
pile up freeze there, ~~you use a stick to knock,~~ to use the stick to knock the upper
layers
of excrement
off, it is the only way to do it; shoeprints,
in concrete,
~~an edelweiss~~
~~flower,~~
a drawing
of an edelweiss
flower,
a tank, in concrete,

engraved, ~~in concrete~~;
fluorescent bunker
lights, the photograph
backlit,
blurred,
white strip across, surface
divided,
narrow strip in concrete,
strips of visibility,
fragmented
landscape,
it appears artificial,
as if not really there; turret
concealed, inside
a haystack,
an octagonal
pill box disguised as part of a church, emplacements,
camouflaged
as a fairground,

on the beach, standard
octagonal
pill box with infantry
patrol;
no perceptible
distinction
between concrete
slabs, sea, horizon -
barely
divergent
nuances
of grey, ~~they fade into a near-monochrome~~
~~surface,~~
~~it appears entirely~~
~~flat,~~ it appears a surface,
dull, entirely
flat; concrete structure
embedded in pseudo-organic
rock surface,

but facing
the ocean, an unsheltered
length, concrete
stairs alongside, to access structure's
flat roof, framed by birch trees; rows of poles, secured, sunk deep into the seabed
at equal distance
from one another,
green moss covers
each poles' upper
half, contrasting
in colour
with seaweed,
red, dreary ocean, grey,
while nearby bushes grow thick, mirror
ball water
drops sway, ~~dangling~~
~~from ends of slender~~
~~branches,~~
~~skeletal,~~

from slender
ends of skeletal
branches,
they dangle,
while asphalt
paths gleam with rain, their blank surfaces
reflect skies, overcast,
the sun, too, its round shape, a disc, barely
perceptible
against consuming
mist's greys, blues, in the foreground,
a darker
sprawling
silhouette, barren
trees' figure,
branches,
black against monochrome
grey background,
withered;

faded graffiti -
pink, white - covering
concrete
walls, cracks in the concrete,
filled in with white matter,
~~the white matter,~~
it blends with white graffiti
tags; ~~deep~~
~~cracks~~, deeper
depressions
too, some filled with black matter,
others left gaping;
a circular
crack in the flat roof, surrounded
by smaller
cracks; twinned natural
rock formations
protrude from the concrete,
water gathers

in pools, ~~in the circular~~
~~cracks~~ water gathers
~~in pools~~; a deep depression
filled with black matter,
it too cracked, ~~matter~~
~~cracked, in the crack~~, now a gaping
wound left, the colour
of volcanic
rock, hard, solid;
grass protrudes
~~from depressions~~,
from deeper
depressions,
a metal
hub towers
up, ~~minute fissures~~
~~stray from the deeper~~
~~fracture~~,
from its base, minute fissures

stray; rain and sea water
form compound
pools in deeper
depressions,
in the concrete
surface,
pools appear yellow,
concrete
near pools' edges,
in nuances
of pink and shimmering