

POE-try v. Plato 2012

“In poems we honor the particular and unique way we speak: what we listen to in the neighborhood of our familiarity, on the street corner of memory, in the landscape of our childhood, in our states of feeling in the country of our emotions.”¹

Prima Facie

basis of poetry is imagination

“listen to the voice of the poem”²

relation-ary and experiential

felt sharp poked, a sensation

heard the taste of sight

was to be *POE³-tic

heights seen in depth

multi-dimensional linearity

understood evasion-istic wind

blown the breath to and fro

ancestors dance in definition

“all poems are small stories of who we are, where we’ve been and where we are going”⁴

POE-tic sensibility

de-constructed through imaginable articulations

caress burned babies’ backs

regimented words radiantly scorch

the transformation of peeling flesh

“You don’t read poetry, you see it”⁵

scarred epider-mic engravings

the POE-tic babe’s script

realities slips

to imaginative transgressions

actualized this is that

as that is this, over that equates

that this has never been identified

¹ p. 212. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

² p. 218. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

³ POE: Product Of Environment. By Gallant, D.

⁴ p. 218. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

⁵ p. 196. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

an identical POE-tic reality
a “virtual realm”⁶
not within the never, now

Prima Materia

above living
multidimensional breath beyond
never attempted
always achieved
“we have to uncover and recover...to discover the poem that has always been there”⁷
alienating through deviant over-structures
POE-tical creates deviation

arching unsaid acknowledgement
through abandonment
dense resistance summarily revised
word sharpened smith and Wesson
powdered bangs ring ears
known “artistic work is always sensory”⁸
travelled astray
wondered up to down
dodging Plato’s bullets
POE-tic de-structure creations

imagin-atory separation
always returns
a defined collision
through illogical puzzles
of the comparable awry
“poetry is seemingly there for those who have access to it...’higher spirited”⁹

submissive bound by the pinch
jesus christ-ed wrists
whip tailed curls cry
function, dominant-matrix
submissive power sourced

⁶ p. 197. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

⁷ p. 220. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

⁸ p. 63. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

⁹ p. 196. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

“eternal blood pulsating through the veins of human flesh...ruins of memory¹⁰,”
existential carvings craved
scripted in attraction
the epidermis of the POE-t
child’s writs re-born¹¹

requests screamed enjoyment
“must be something the...¹²,”
martyred
“...matter with him¹³,”
never fashionable, the POE-m
common sens-ical, demise

“You recognize the poetic experience when you are moved and astonishment enters you. You are in wonder that poetry speaks to you so clearly about the seemingly unspeakable. It has words for your stuttering and speechlessness. You glide into it and extend in this timeless moment yourself.”¹⁴

“the possible is in you”¹⁵
the unionization
of non-sensed
imagin-atory relations breath your life
re-visited other dimensionality
today was never experienced
lost in the found eons ago
the POE-tic battles Plato

“feeling the rhythm of the sounds and syllables...healing moments come when the poet speaks the poem and the poem is heard.”¹⁶

¹⁰ p. 196. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

¹¹ *Child’s Writs Re-Born* by Gallant, D.

¹² p. 199. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

¹³ p. 199. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

¹⁴ p. 201. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

¹⁵ p. 201. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*

¹⁶ p. 213 – 214. Levine, S. K. & Levine, E.G. (1999). *Foundations of expressive arts therapy: Theoretical and clinical perspectives*