

AIMLESS

The cat's abandoned sleeping places:
nests of leaves under the bushes

A hesitant gull decides whether
to grab bread from the bird table

Knocked back because
you didn't like my paintings
(Best I've ever done)

Are his poems imagistic
or something beyond?

Started to rain as I sat down
at the garden table

Too much egg, sunshine, talk
Not enough to drink

Hidden landscapes revealed
interior monologues within

the poem I've found again
Now seems like a good one

Email quiet over the summer
Everyone bored or gone away

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AT TATE MODERN

for Oliver

He can remember the smog from when he was three, and the room full of smoke
and light reminds him of crossing the road, slow moons of car lights approaching,
holding his father's hand tight.

We cannot see far enough although the city looks beautiful at night from here, grids
of red and white lamps and lights, with distorting river in front.

I do not want to walk any more but the bus in the rain was all fogged up, too slow. I
couldn't see a thing, had forgotten anyway.

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INTERMITTEN STATIC

Intermittent static interrupts the radio, makes
a nonsense of both music and drama, disrupts
the flow. It is like a dialogue with sound;
I cannot tune into either fuzz or melody,
the storyline is lost and gone astray.
I go find a CD of glitch and noise
to keep my blur of thought organised,
turn the radio off, tune out from today.

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Rupert Loydell is Senior Lecturer in the School of Writing and Journalism at Falmouth University, a writer, editor and abstract artist. He has many books of poetry in print, including *Dear Mary*, *The Return of the Man Who Has Everything*, *Wildlife and Ballads of the Alone*, all published by *Shearsman*, and *Talking Shadows* from Red Ceilings. Shearsman also published *Encouraging Signs*, a book of essays, articles and interviews. He has also authored many collaborative works, several with Daniel Y. Harris; and edited *Smartarse* and co-edited *Yesterday's Music Today* for Knives Forks & Spoons Press, *From Hepworth's Garden Out: poems about painters and St. Ives* for Shearsman, and *Troubles Swapped for Something Fresh: manifestos and unmanifestos* for Salt. His critical writing has appeared in *Punk & Post-Punk* (which he is on the editorial board of), *Journal of Writing and Creative Practice*, *New Writing*, *English*, *Text*, *Axon*, *Musicology Research*, *Revenant*, *The Quint: an interdisciplinary journal from the north* and *Journal of Visual Art Practice*. He also co-authored chapters in *Brian Eno. Oblique Music* (Bloomsbury, 2016) and *Critical Essays on Twin Peaks: The Return* (Palgrave Macmillan, 2019).