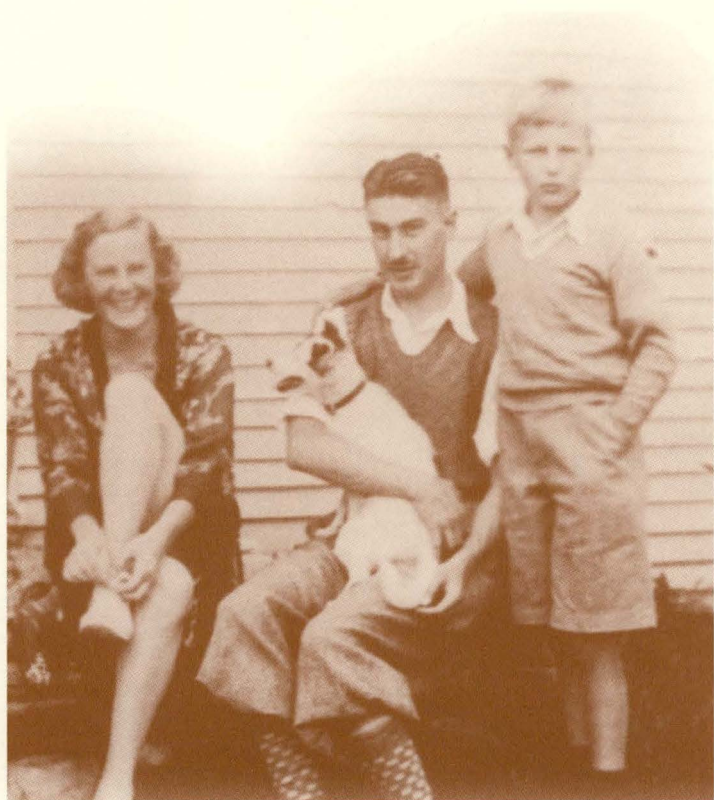


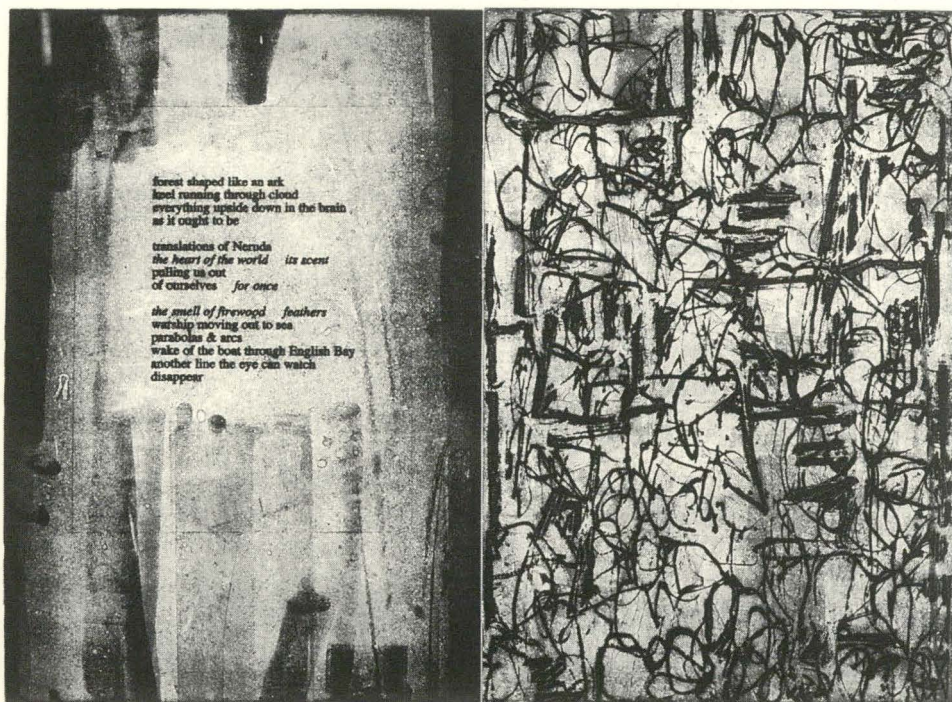
PIERRE COUPEY

REQUIEM NOTATIONS I-IX



*That which occurs has such an advantage
over our intentions that we never recover
and never experience it as it really
appeared. —RAINER MARIA RILKE*





forest shaped like an ark
keel running through cloud
everything upside down in the brain
as it ought to be

translations of Neruda
the heart of the world its scent
pulling us out
of ourselves for once

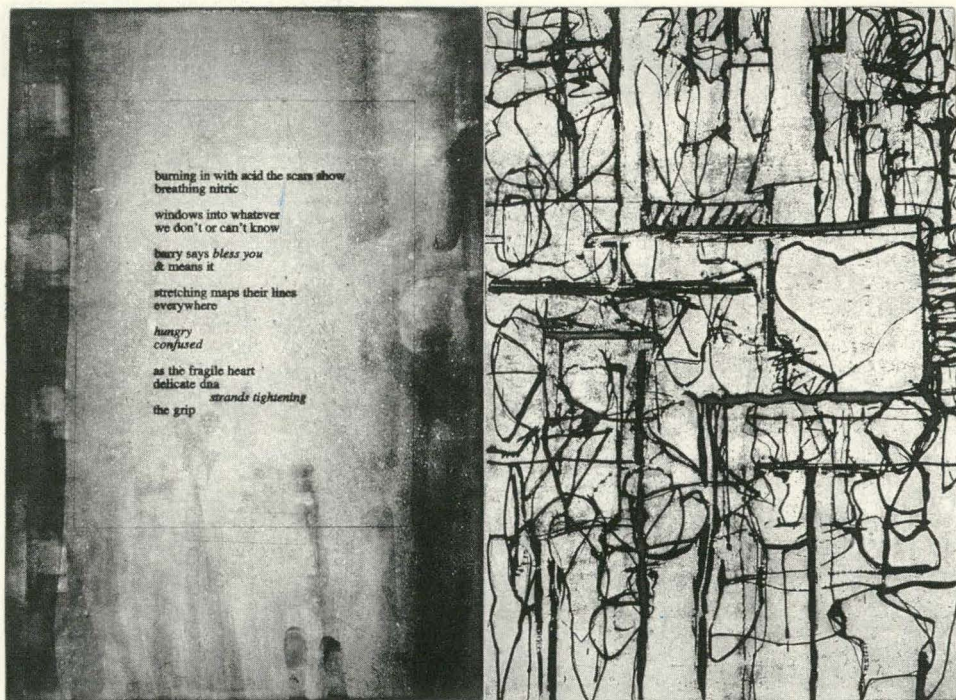
the smell of firewood feathers
warship moving out to sea
parabolas & arcs
wake of the boat through English Bay
another line the eye can watch
disappear

I

forest shaped like an ark
keel running through cloud
everything upside down in the brain
as it ought to be

translations of Neruda
the heart of the world its scent
pulling us out
of ourselves for once

the smell of firewood feathers
warship moving out to sea
parabolas & arcs
wake of the boat through English Bay
another line the eye can watch
disappear



THE FUTURE OF THE PAST

THE FUTURE OF THE PAST

II

burning in with acid the scars show
breathing nitric

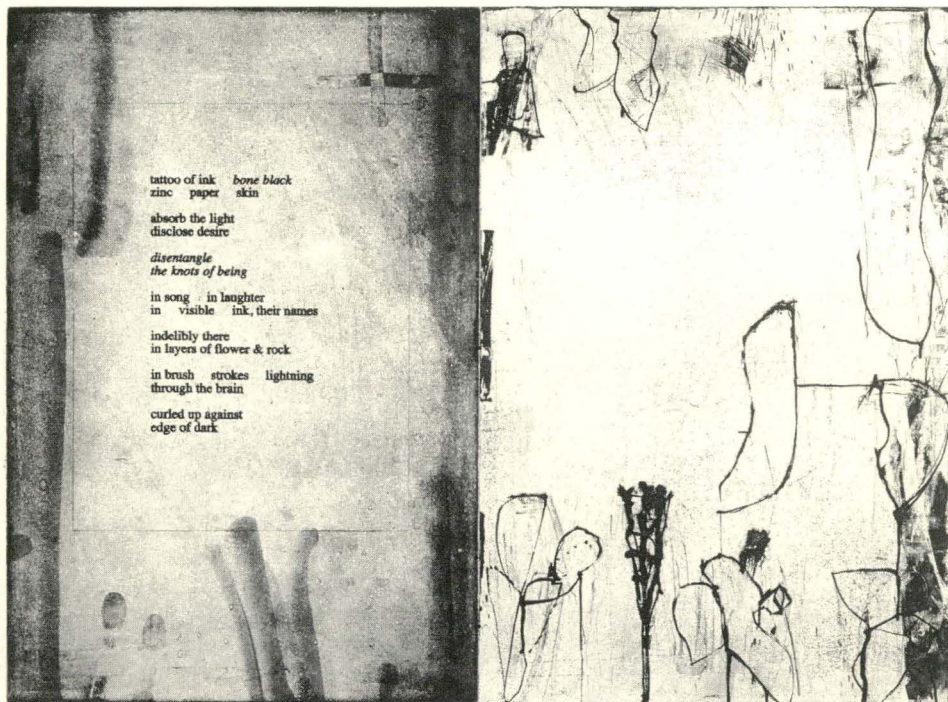
windows into whatever
we don't or can't know

barry says *bless you*
& means it

stretching maps their lines
everywhere

hungry
confused

as the fragile heart
delicate dna
strands tightening
the grip



III

tattoo of ink *bone black*
zinc paper skin

absorb the light
disclose desire

disentangle
the knots of being

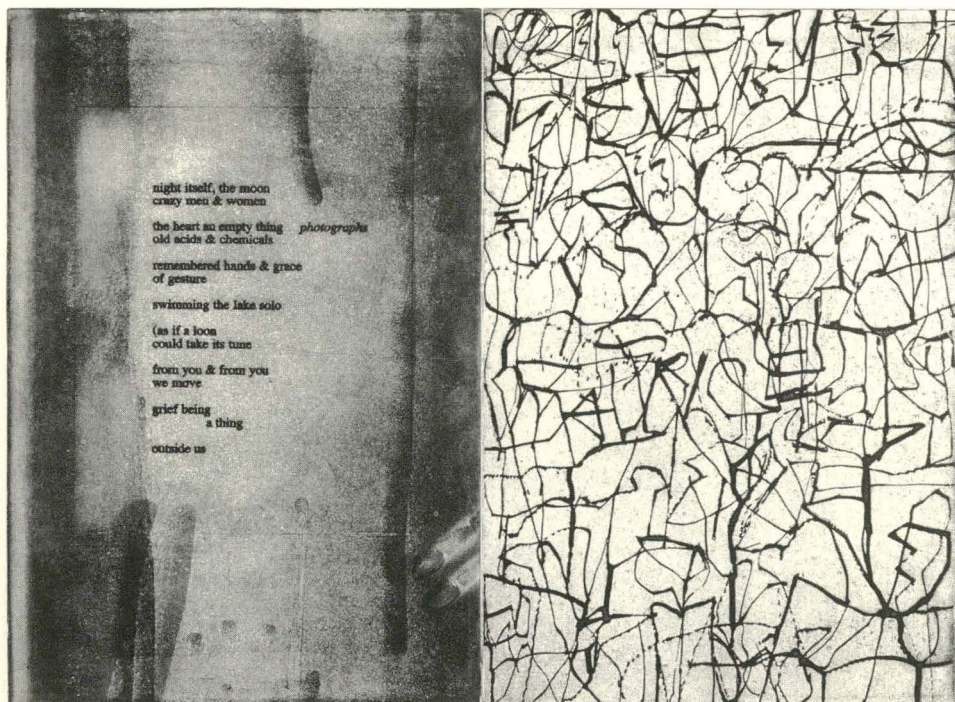
in song in laughter
in visible ink, their names

indelibly there
in layers of flower & rock

in brush strokes lightning
through the brain

curled up against
edge of dark





night itself, the moon
 crazy men & women
 the heart an empty thing *photographs*
 old acids & chemicals
 remembered hands & grace
 of gesture
 swimming the lake solo
 (as if a loon
 could take its tune
 from you & from you
 we move
 grief being
 a thing
 outside us

IV

night itself, the moon
 crazy men & women

the heart an empty thing *photographs*
 old acids & chemicals

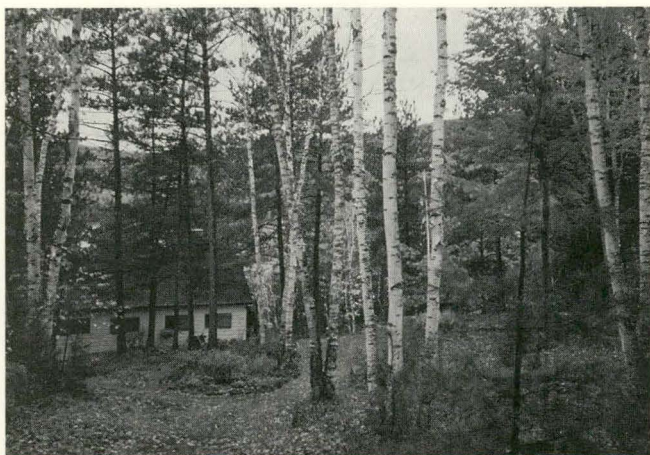
remembered hands & grace
 of gesture

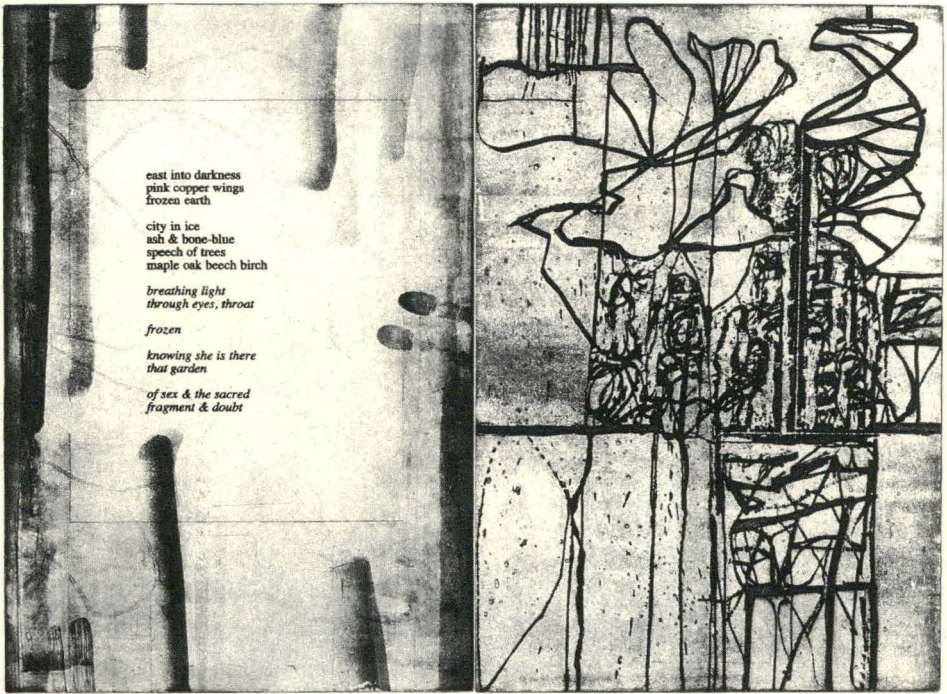
swimming the lake solo

(as if a loon
 could take its tune

from you & from you
 we move

grief being
 a thing
 outside us





east into darkness
pink copper wings
frozen earth

city in ice
ash & bone-blue
speech of trees
maple oak beech birch

*breathing light
through eyes, throat*

frozen

*knowing she is there
that garden*

*of sex & the sacred
fragment & doubt*

V

east into darkness
pink copper wings
frozen earth

city in ice
ash & bone-blue
speech of trees
maple oak beech birch

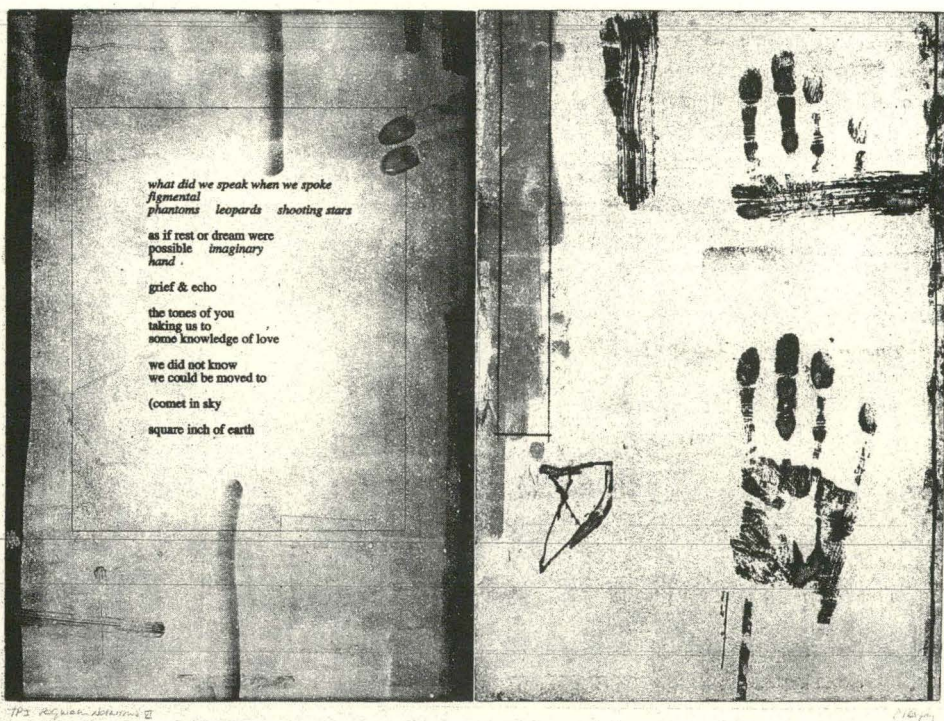
*breathing light
through eyes, throat*

frozen

*knowing she is there
that garden*

*of sex & the sacred
fragment & doubt*





VI

what did we speak when we spoke
 figmental
 phantoms leopards shooting stars

as if rest or dream were
 possible imaginary
 hand

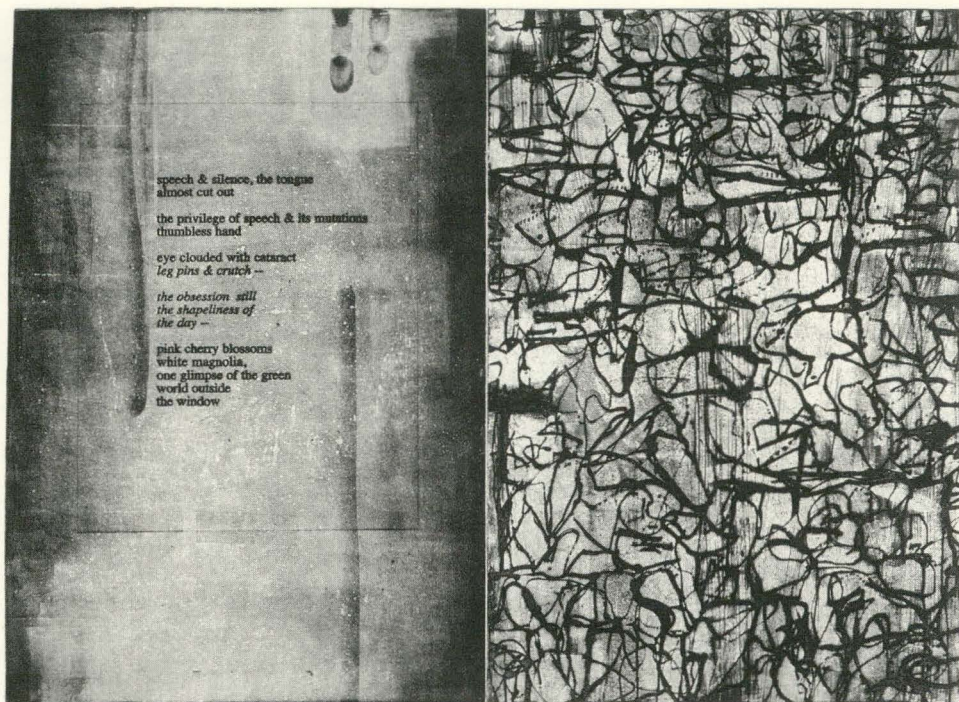
grief & echo

the tones of you
 taking us to
 some knowledge of love

we did not know
 we could be moved to

(comet in sky

square inch of earth



VII

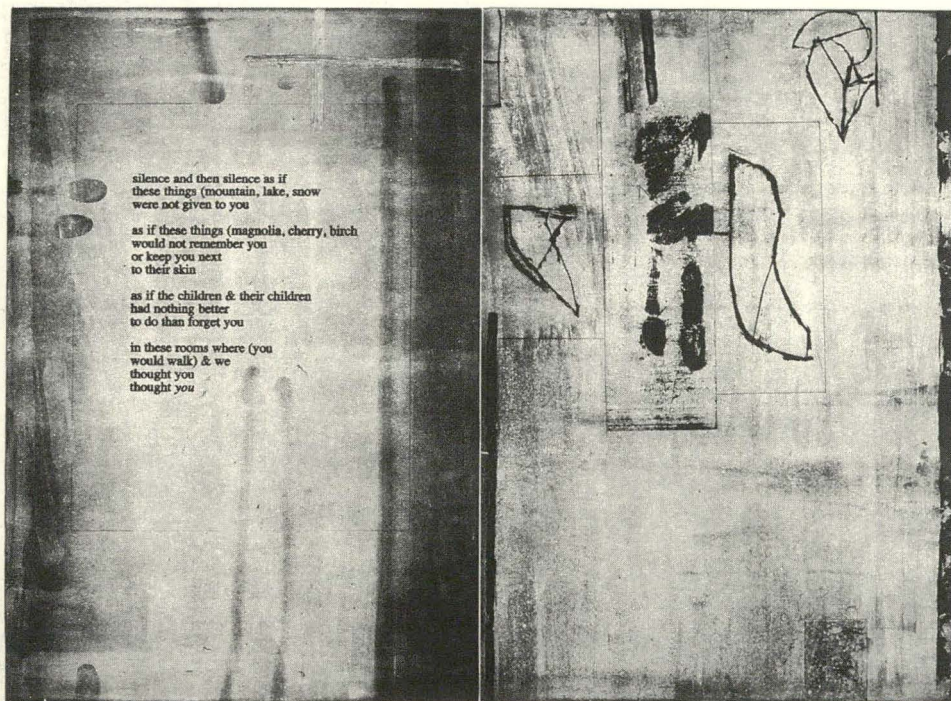
speech & silence, the tongue
almost cut out

the privilege of speech & its mutations
thumbless hand

eye clouded with cataract
leg pins & crutch —

the obsession still
the shapeliness of
the day —

pink cherry blossoms
white magnolia,
one glimpse of the green
world outside
the window



silence and then silence as if
these things (mountain, lake, snow
were not given to you

as if these things (magnolia, cherry, birch
would not remember you
or keep you next
to their skin

as if the children & their children
had nothing better
to do than forget you

in these rooms where (you
would walk) & we
thought you
thought you

IX

silence and then silence as if
these things (mountain, lake, snow
were not given to you

as if these things (magnolia, cherry, birch
would not remember you
or keep you next
to their skin

as if the children & their children
had nothing better
to do than forget you

in these rooms where (you
would walk) & we
thought you
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for EVA SAARINEN COUPEY & MAURICE HENRI COUPEY

This work is the core group of a larger body of prints and projects done while on Paid Educational Leave from Capilano College and supported by a Visual Arts Grant from the British Columbia Arts Council, 1996-1997. This folio accompanies the catalogue for Pierre Coupey's exhibition, *Notations*, at the Canadian Embassy Gallery, Tokyo, September - October 1998.

REQUIEM NOTATIONS I - IX

Intaglio soft ground & photo etch on 18 zinc plates
Gamblin Bone Black on 300 gm Arches Cover Buff
Plate size 18" x 12" each

Image size 18" x 24"

Sheet size 26 1/2" x 32"

Etched and proofed by Pierre Coupey at
the Art Institute, 1996-1997

Edited by Maryke Nap at the Art Institute, 1998

Requiem Notations I - IX will be exhibited at
the Evergreen Cultural Centre, June - July 1999,
curator Sarah Dobbs.

My thanks to Bob Sherrin and Margareta Miniovich of The Capilano Review, Lana Robinson of the Capilano College Foundation, and Wayne Eastcott of the Art Institute for their support of this project in its several aspects. Thanks also to the work of Louis Dudek, Roy Kiyooka, Duncan McNaughton, Lisa Robertson, Melissa Wolsak, and others, for some of the words and lines I've stolen. And thanks to Marguerite Barbir and Philippe Coupey for their help in finding photographs. -PC

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Evergreen
Cultural Centre 

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