

particulates



Greg Thomas

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particulates

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contents

p.7 particulates

p.45 on book on drone on barra

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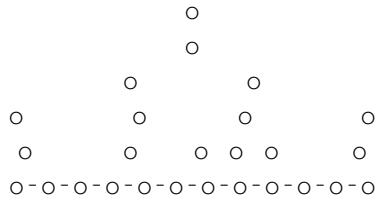
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semi-permeable membrane



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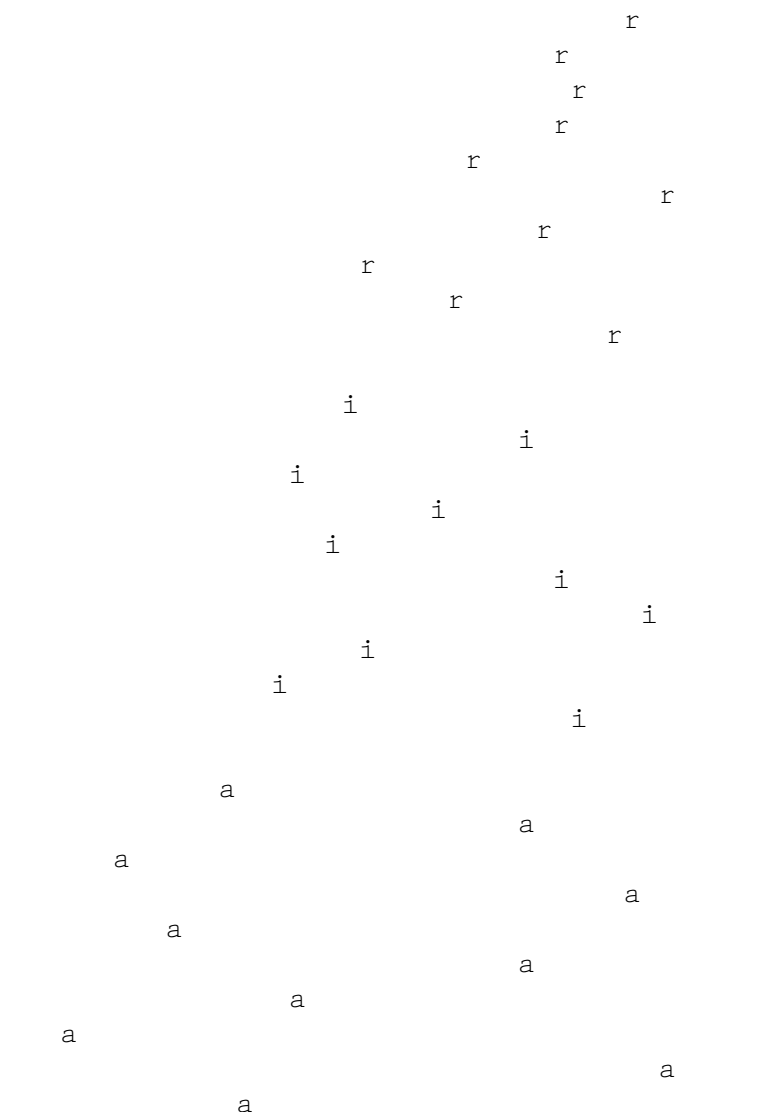
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on book on drone on barra

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| ton | ton | ton |

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|     |     |     |
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| ker | ker | ker |

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## Bronze Age

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| stone |          | blood |

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seven phenomena

the auckland hum

the bristol hum

the kokomo hum

the largs hum

the taos hum

the wellington hum

the windsor hum

Vatersay poem

volcano  
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mainland  
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sun



uns

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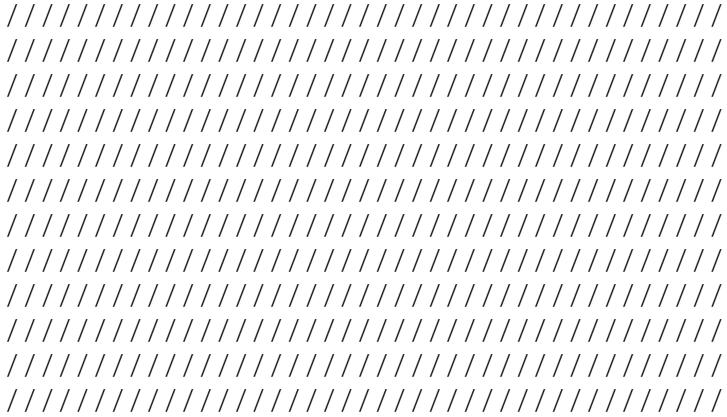
the part  
that measures  
the whole  
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bullroarers  
vulturebone  
flute-flute

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sheep  
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winds



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seed

water

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on book on drone on barra was written on Barra,  
Outer Hebrides during September-October 2021.

Cf.

Keith Branigan, Ancient Barra (2007)

Harry Sword, Monolithic Undertow (2020)

Philip Jaekl, "What is the mysterious 'global  
Hum' - and is it simply noise pollution?", The  
Guardian, 2019.

Thanks to Saskia, my family, Ben, Hannah, Corra,  
Joakim, Astra, Colin, and Stephen.

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**particulates** is a minimalist library of concrete poems that owns its space on the page with a bang. Shifting between spatial fixity and temporal progression, little by little, seeking the eye and registering on the retina instantly: this is the aether of Greg Thomas' poems and I'm here for it.

Astra Papachristodoulou

This quivering book! Each poem feels like a syntactic mirage: walking into a room and seeing dust particles in the light. Aram Saroyan spoke of minimal poems creating "an infinitesimal time frame in which something happens between the senses and the mind". In **particulates** this happens with impossibly dazzling unpredictability: poetry at its unwilting and unprogrammable best.

Colin Herd

A consummate scholar of concrete poetry, Greg Thomas explores its idioms with grace and skill. His range is endlessly diverting, as he moves from spare one-word poems to expansive typographical structures that induce an optical dazzle. Each page proposes a fresh visual experience attuned to the attention of the reader.

Stephen Bann