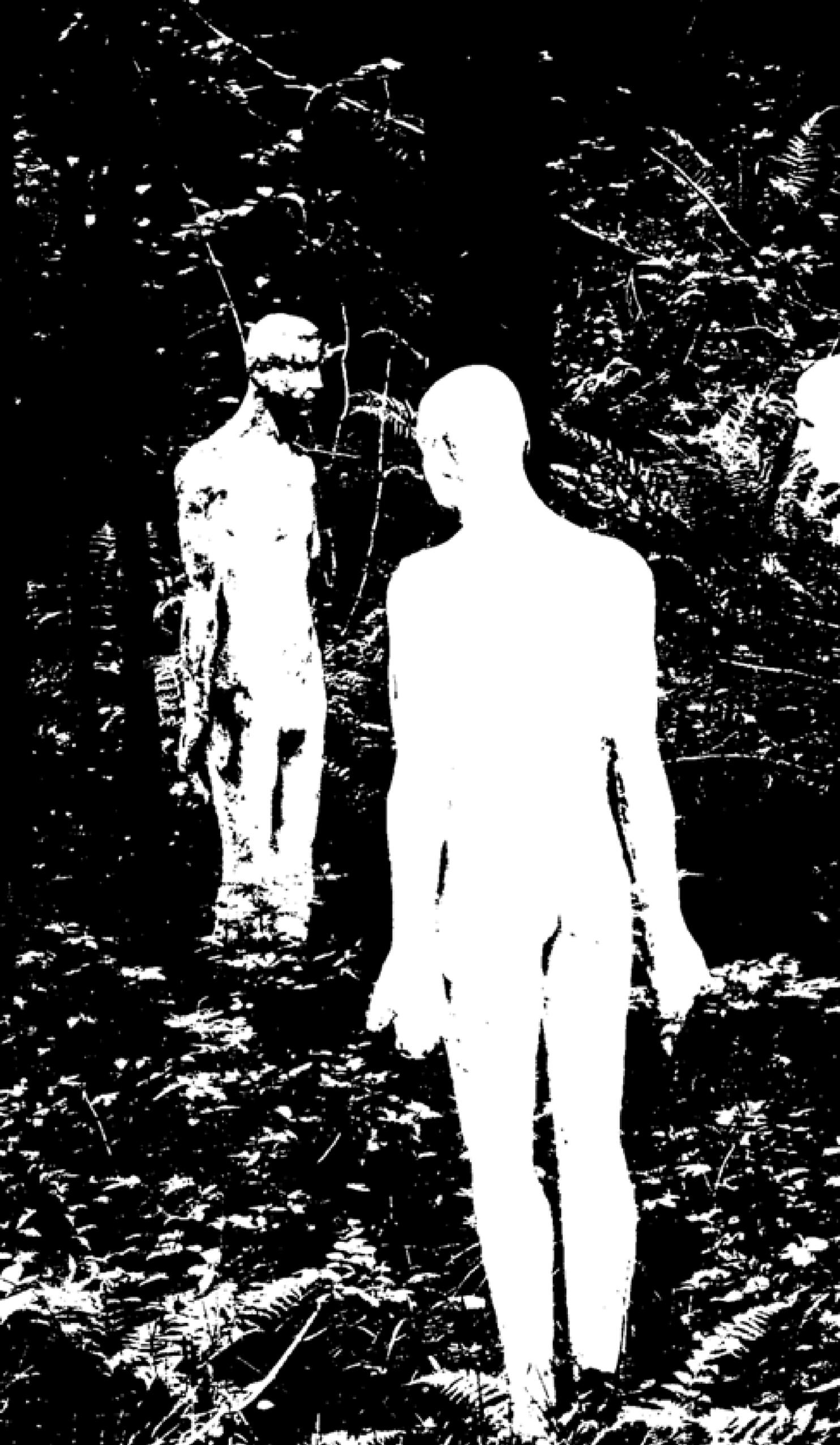




## Flesh

Half peeled mandarin,  
warm torn skin, dimpled, fragrant  
cloud vapours consumed.



## Flash

Flashlight fishermen -  
tessellated nets stretching,  
Koi carp flicker shockwaves.

## Carbon

Little boy humming  
Dragonfly strumming, gamma  
numbing, black rain coming.



## **Imprint**

Epidermis dress,  
strapless patterned skin, wearing  
August's bleak tattoo.

## **Pith**

Blood warm fruits unfurl.  
Keloids strafing altered skin,  
wars bled mosaic.

## Wreckages

River mouth whispers –  
harbour these bone lantern ships,  
moored upon wastelands.



## Nagasaki

Fat man awakens,  
devouring breath, birdsong sky.  
Skeleton city.

## Afterwards

September vista –  
amputated bridges cling  
shadows unshackled.



## Tears

Wounded eyes hold sun,  
raindrops of remembrance scorch.  
Hiroshima falls.

## Peace

Doves crumple skyline.  
Egg shells throb syrupy life,  
dry white blossoms rain.

## Resurrection

Watercolours spring -  
bees sip Nagasaki dust,  
lotuses explode.



Antony Owen is from Coventry, England and is the author of two poetry collections published since 2009: *My Father's Eyes Were Blue* (Heaventree Press 2009) and a collection of war poetry *The Dreaded Boy* (Pighog Press 2011).

As a finalist in *The Wilfred Owen Story & Port Sunlight Museum* 2011 poetry competition, Owen was named as one of 11 poets for 11/11/11. *The Shine Journal* (USA) also awarded his poem *Sangin* as a finalist in their 2010 poetry competition.

Both of Antony Owen's poetry collections are available from [Waterstones.co.uk](http://Waterstones.co.uk)

These poems are essentially derivatives of *Haiku*, which are a major form of poetic Japanese verse.

Haiku is a precision literary form, which must consist of three lines with seventeen syllables that convey evocative descriptions of nature or the seasons.

The eleven Haiku written for this exhibition are intended as a fusion of the traditional style of Haiku along with the evocative natural elements of beauty. This fusion of traditional style has been updated by combining them with the detritus of war and the effects that human nature have on Mother Nature and its people.

In essence, these are *poems* that meet the syllabic structure and respect Haiku and its origins by using Hiroshima and Nagasaki as representatives of war and ambassadors for peace.

Since the bombing of Hiroshima and Nagasaki there has been over 2050 nuclear detonations and it is hoped that this exhibition stimulates a peaceful and pro-life response from people.

I am very grateful to Daniel O'Toole for some of the stunning photographic metaphors he has taken.