



**here**

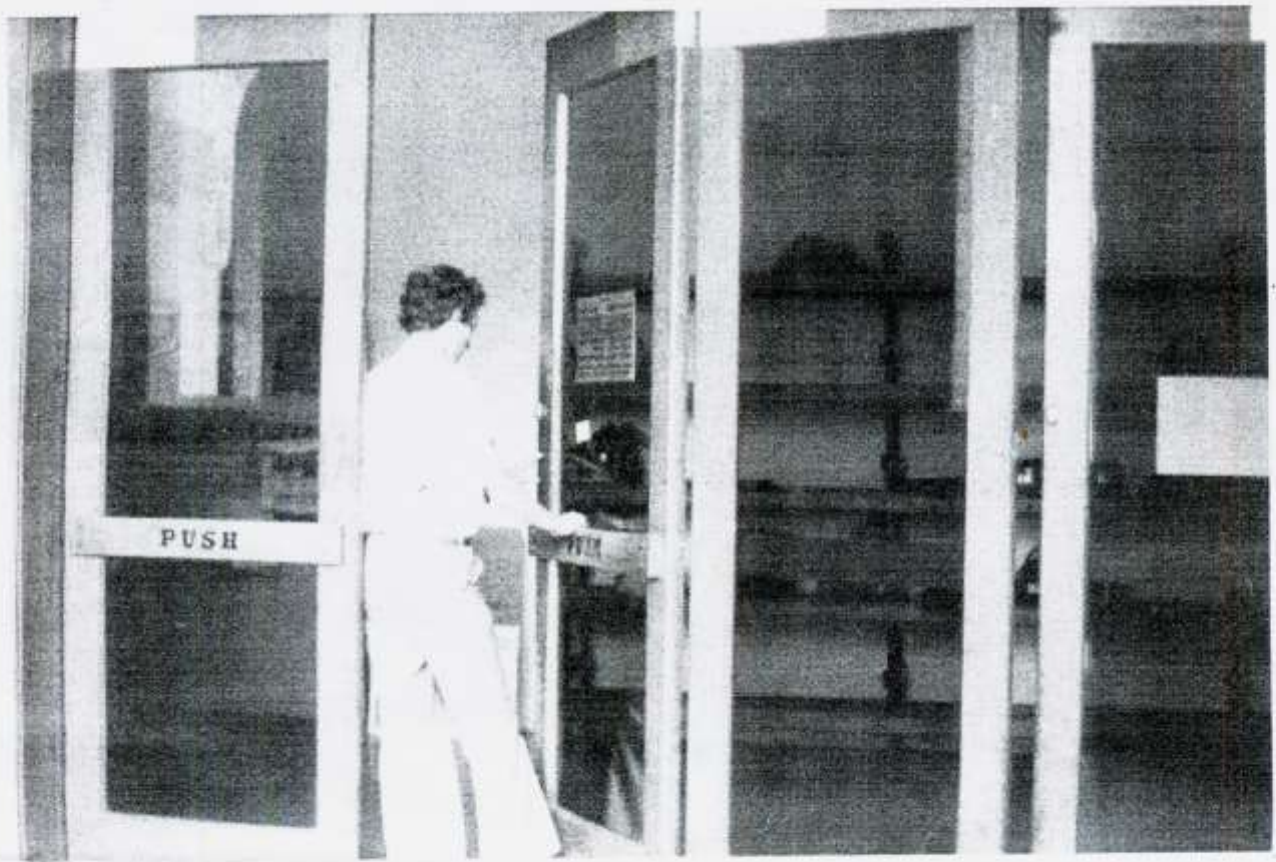
**as you open**

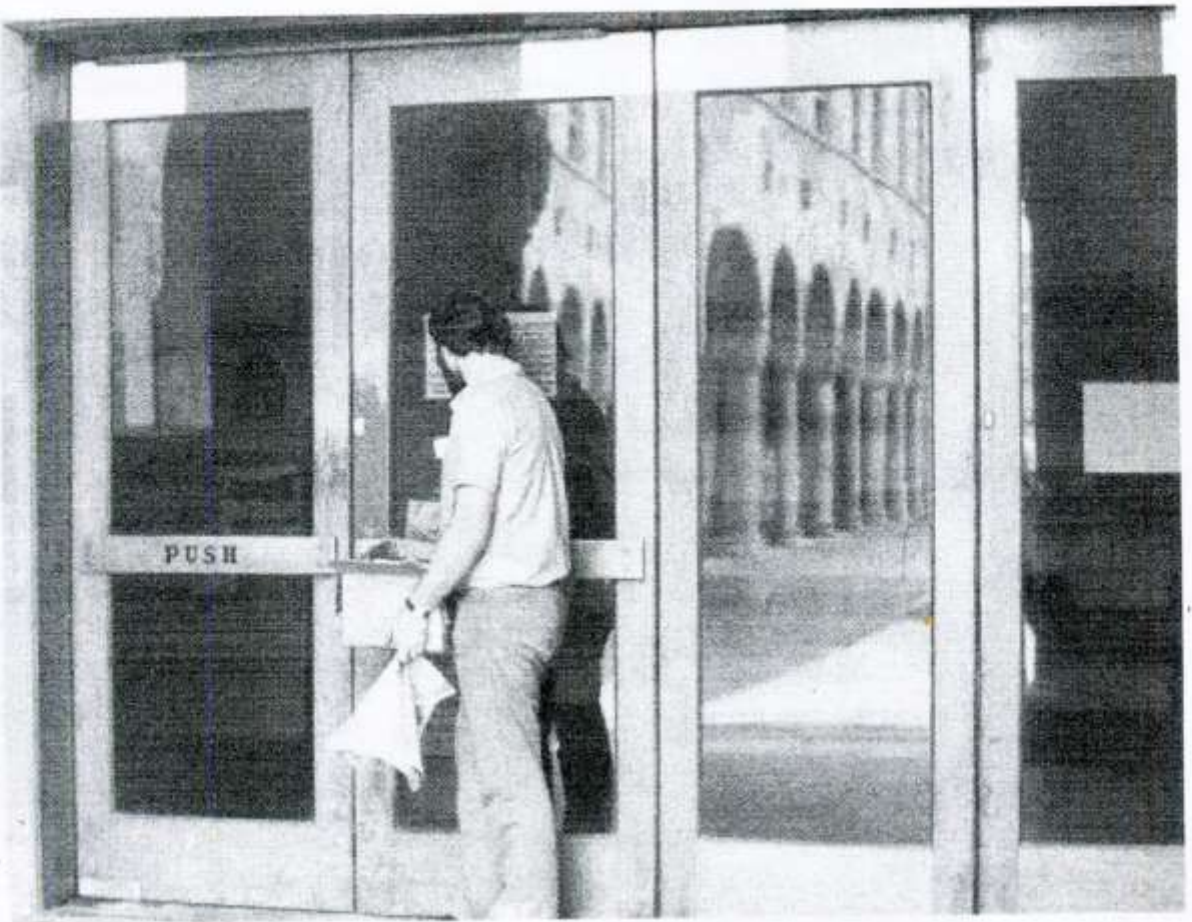
**this door**

**you pause**

**to read**

**this poem**





While some of the texts were a couple of paragraphs long, others were more like poems. I typed some of them on small adhesive labels that I could stick up quickly, others on pages to be glued in position.

I remember I put one up on the door to the main library out at the university campus in St Lucia. It was a simple few lines – something like this:

**'here / as you open / this door / you pause / to read / this poem'**

It was what you might call a self-reflexive site specific intervention, in which the pause to read while you were entering the library was what it was all about. A performance piece, as much as a poem.

I pasted up longer texts in places like bus stops, or on posts. Some of these were like the little pause poem, focused on the process of waiting for a bus, or considering the possibility of crossing the road, or walking along the footpath.

Then there were pieces that mainly described what the reader might be able to see from where they were, a bit like verbal landscape paintings of the city, or perhaps those descriptive passages in novels that provide an evocative account the view from a specific place. I remember I wrote piece about a walk along the river bank and stuck it to a post on North Quay near the monument to John Oxley.

Because these texts were all so specific to their location, I didn't consider sending them off to literary magazines. I borrowed a camera and shot a roll of film documenting some of them, but at the time I really wasn't that interested in showing my work in that way. It seemed to undermine what I was doing, which was all about the encounter with the text in the specific place I'd written it for. When I got the film developed I don't think I even bothered to get prints made. It's possible that the negatives are still around somewhere, but I doubt that the thirty six images would reveal much of what I wrote. I think I made carbon copies when I typed out the longer pieces, but I haven't seen them for years.

*Untitled (pause poem)*

Brisbane 1977 / 78

PA (2017)

# EXTRA Zine Issue #28

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Pause Poem, Peter Anderson, Brisbane 1977-1978 – 2017

ARI REMIX PRESENTS “SELF-MADE, ARTIST-RUN” A NEW ZINE-BASED ARCHIVAL ART INITIATIVE “THE EXTRA ZINE PROJECT” | feat. TEN ARTISTS, TEN ZINES (2022-2023)

EXTRA is a Queensland/ Australian networked zine collaboration building from past, present and future 'living' archival art initiatives Issue # 28 Online Launch 1 APRIL 2023. This emerging zine and zine making projects builds out directly from the ARI Remix Project. It places an emphasis on the little stories, hidden histories, marginalised narratives and digitised art/ artists' ephemera safeguarded in the personal archives of artists who were directly involved in the expanded and expanding Queensland/ Australian artist-run ecology 1940 to Now.

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*The ARI Remix collective acknowledges and respects the traditional and ongoing custodians of the lands where we live, make and work. We pay our respects to elders past, present and emerging, and acknowledge that sovereignty has never been ceded. We support the Uluru statement from the heart.*

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ARI REMIX | PROJECT TWO - Stage One of this project are supported by the Queensland Government through Arts Queensland and have been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

# **EXTRA**

# **ISSUE #28**

**Reflection on Pause Poems – University of Queensland, St.  
Lucia 1977-1978**

**Untitled (Pause Poem) – Peter Anderson 1977/1978-2017**

**An Australian networked zine collaboration building from  
past, present and future 'living' archival initiatives.**

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