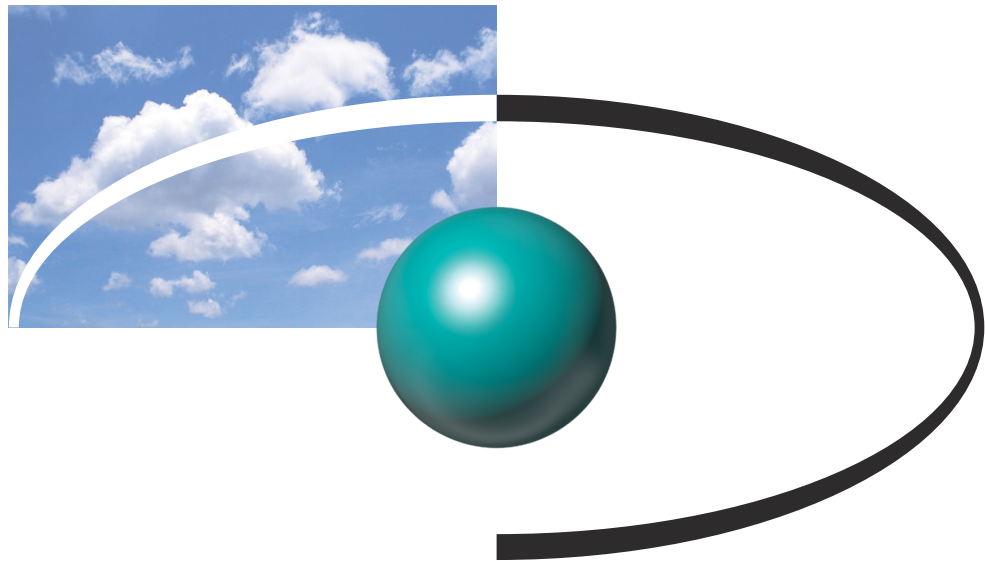
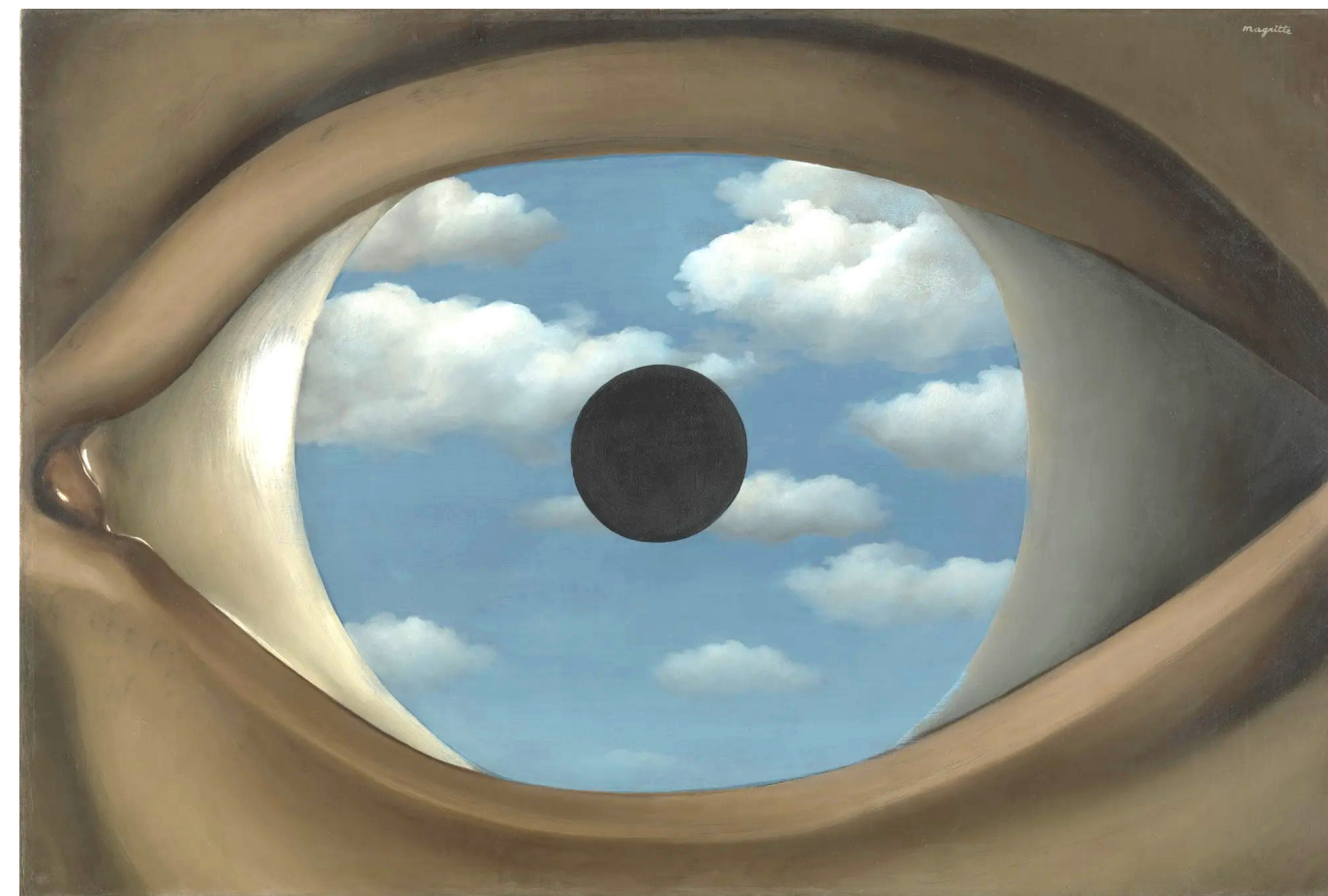


F M SKYLINE

I M A G E S





“The False Mirror”
René Magritte

IMAGES

An album of poems in sound
by
F M S K Y L I N E

In the Clouds
Fresnel
Illuso
Motion Pictures
Museum
Wardiso
In the Hills
Après-midi
Procession
Silence

“Images” is the culmination of a couple years worth of work and germination. I was not in a rush after “Illuminations” to churn out another album because that was a very important album to me and I was still making videos for it even a year later. It took about this long to feel that I was ready to move on and make a big stride forward, and now “Images” represents my new and present era as well as the transitions I went through personally from that time till now.

The first track that laid the groundwork was the opener “In the Clouds,” a track I wrote Spring 2022 that I’ve been in love with since and that set the tone for where I wanted to go. The next track to come that I knew was also a part of it was “In the Hills,” which was inspired one late spring afternoon by the track “I Want You” by Marvin Gaye, and built on the drum beat from the Windows 3.0 midi track “DREAMY.MID.” The rest of the album slowly coalesced over the next year or so as I worked through a lot of different ideas, and as the overall mood and theme came into view.

The album title “Images” is partially a homage to the collection of impressionistic piano pieces of the same name by Claude Debussy, but also in general I was meditating on the idea of the image as what arises in our imagination, not just through the eyes but also in our mind’s eye, through whatever evokes it.

F M S K Y L I N E

Fresnel



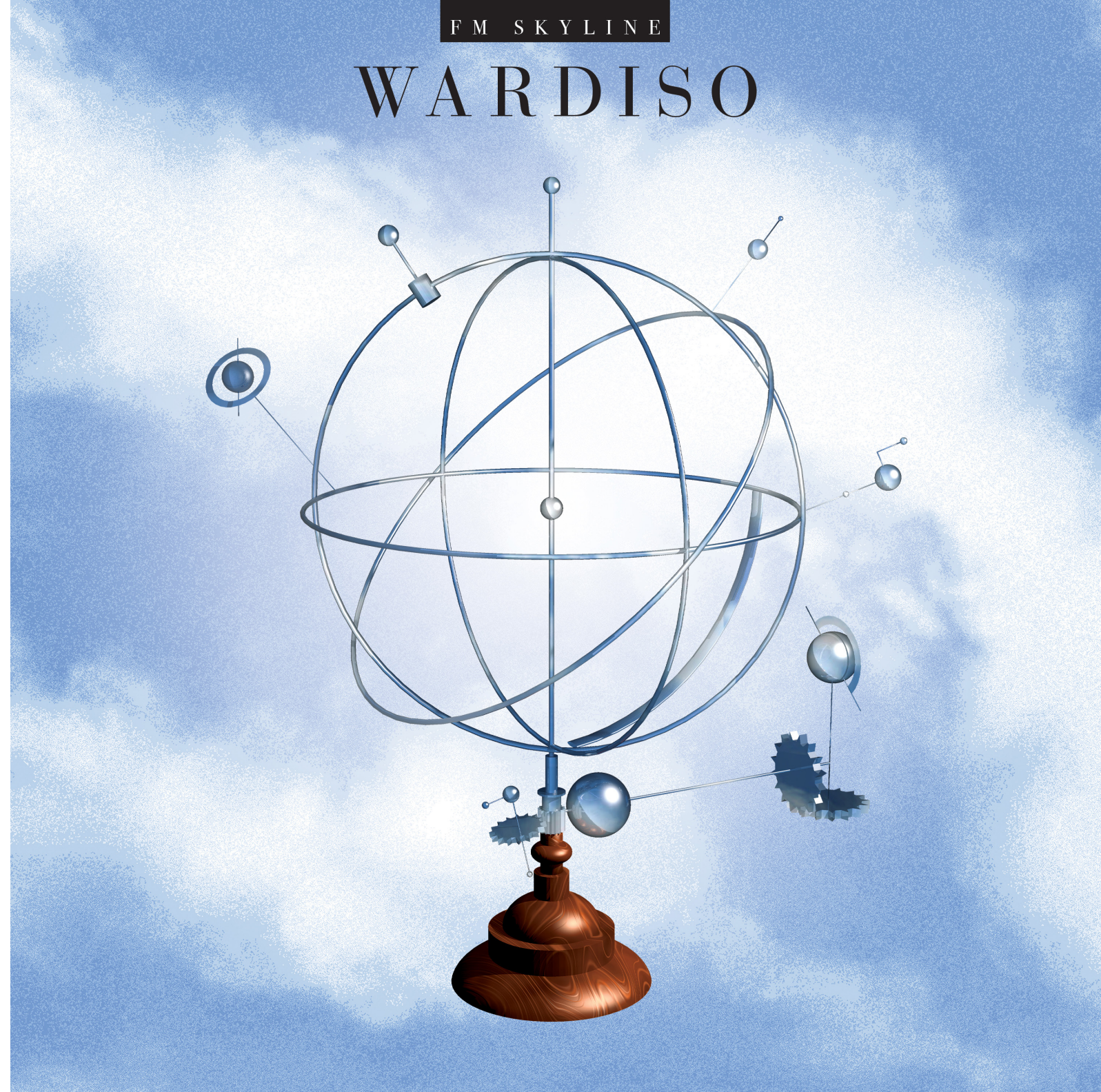
F M S K Y L I N E

M o t i o n P i c t u r e s



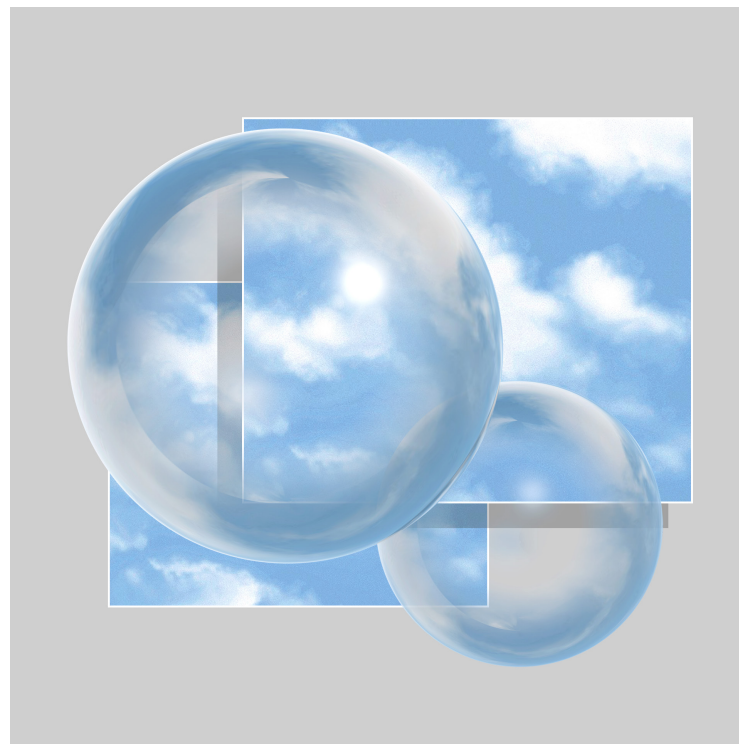
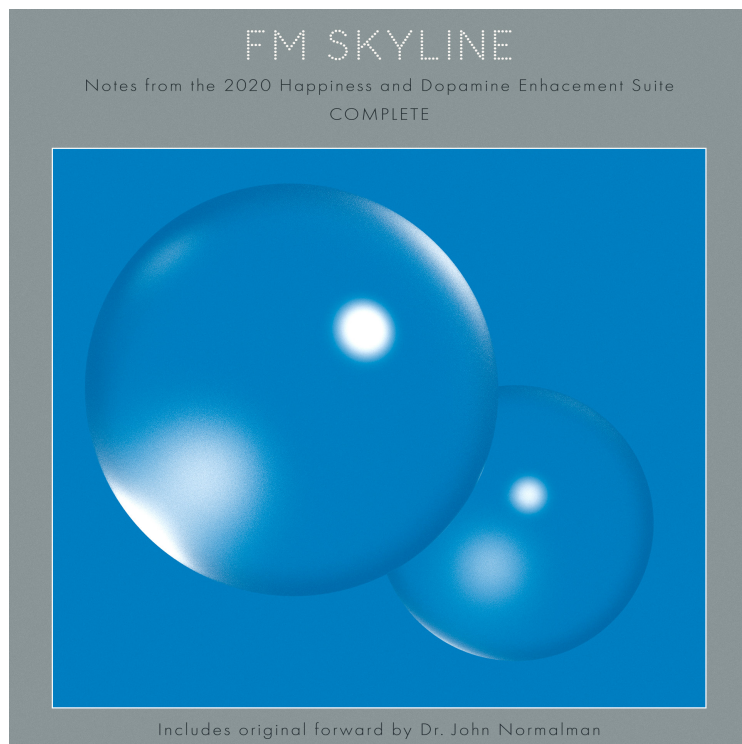
F M S K Y L I N E

W A R D I S O



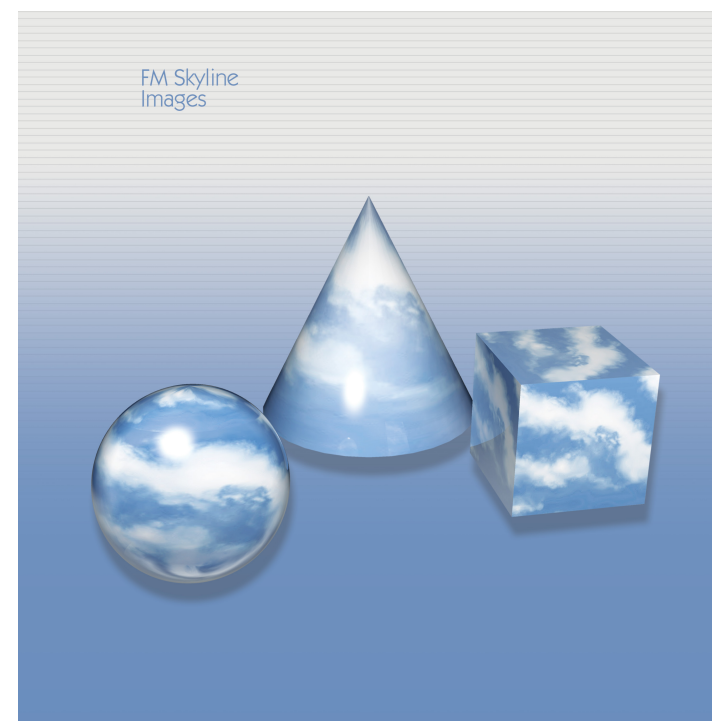
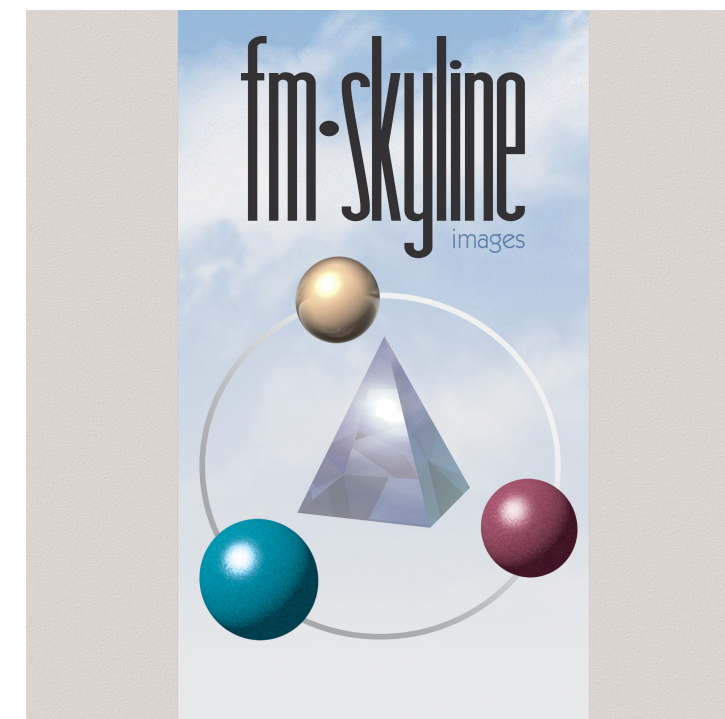
The Drawing Board

The following are a bunch of protopye album covers I was working on before I made The Eye, which I immediataely knew was perfect for the main image. Maybe we'll see one of these again in some form, who knows?

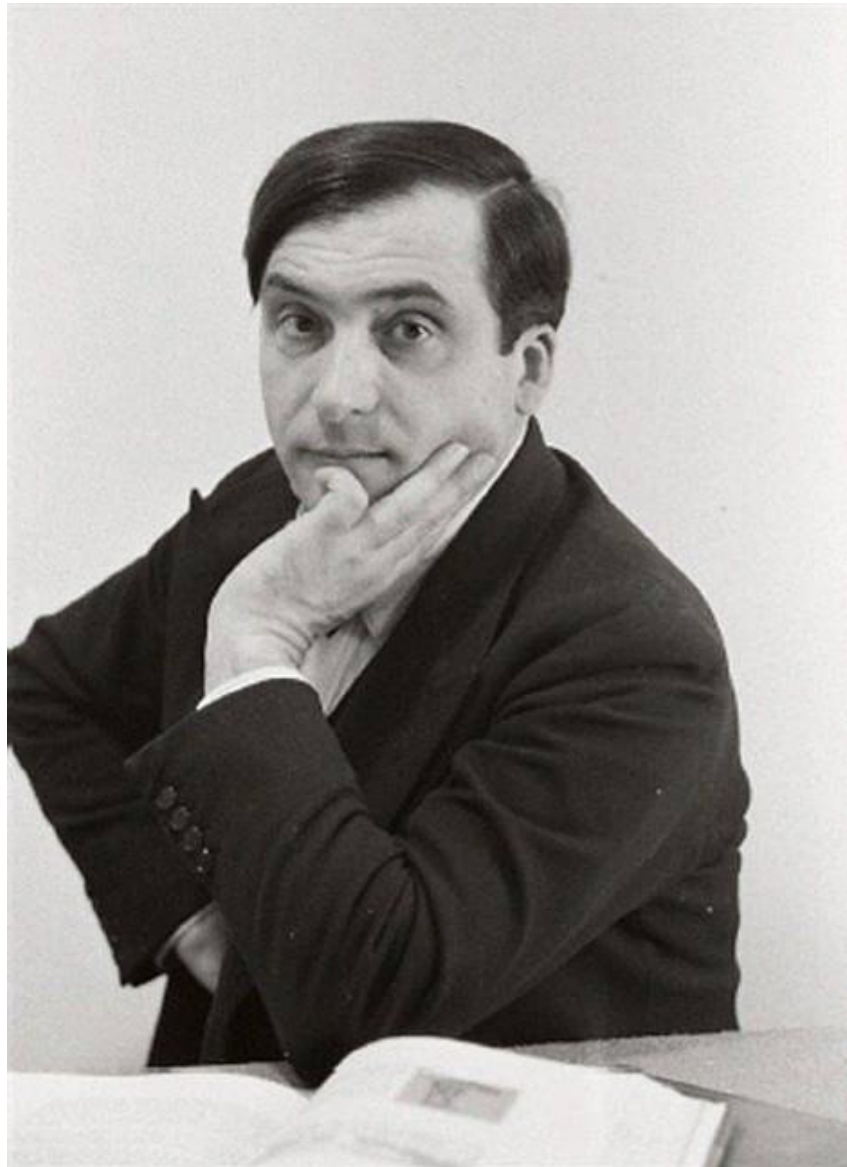


This Happiness and Dopamine one I made right after “Illuminations” as a “just for fun” idea, but it led me to the Sky Bubbles one, which I kept on my desktop for quite a while, I knew it was a little too bland but I was also fixated on the Windows 95 Clouds part and I knew I needed some sky on the album cover. I was also pretty set on album name “Images” by that time.

I still kinda like the Happiness and Dopamine one, I might use it for like an ambient album cover or something like that.



The poetry of
Pierre
Reverdy



There's a handful of poets that I've enjoyed in depth over the years, but Pierre Reverdy is definitely my favorite. His poetry is mysterious, austere, surreal, haunting, at times hilarious, and defies all narrative or logic. The poems are like a still life or sculpture in motion, a short experimental film, a series of objects and characters and actions and effects that cause surprise after surprise, pared down to essentials, they stimulate the imagination and emotions without stopping to appeal to the intellect or reasoning.

I had been familiar, but really fell in love in last spring when *Images* was taking shape. I picked up a small collection of translations on a whim and found a deep connection in his art to some of the themes I'd be carrying around mentally while I was working. I had already decided on the album name "Images" when I came across his quote about the image as a poetic idea: "a pure creation of the mind."

The Poets

His head took shelter fearfully beneath the lampshade. It is green and his eyes are red. There is a musician who does not move. He sleeps. His severed hands play the violin to make him forget his poverty.

A stairway that leads nowhere climbs around the house. There are, moreover, neither doors nor windows. You see shadows moving on the roof that rush into the emptiness. They fall one by one and do not kill themselves. They quickly climb the stairs again and start over, eternally charmed by the musician who forever plays the violin with his hands that do not listen.

Translated by Ron Padgett

Secret

The empty bell
The dead birds
In the house where everyone is falling asleep
Nine O'clock

The earth holds itself still
You would say somebody sighed
The trees look like they were smiling
Water trembles at the tip of each leaf
A cloud crosses the night

In front of the door a man is singing

The window opens noiselessly

Translated by Kenneth Rexroth

The Traveller and His Shadow

It was so hot that he shed his clothes one by one along the road. He left them hanging on the shrubs. And when he was naked, he was already nearing the town. An immense shame came over him and kept him from entering. He was naked, and how could help being stared at?

Then he went round the town and entered by the opposite gate. He had taken the place of his shadow, which, going first, protected him.

Translated by Mary Ann Caws

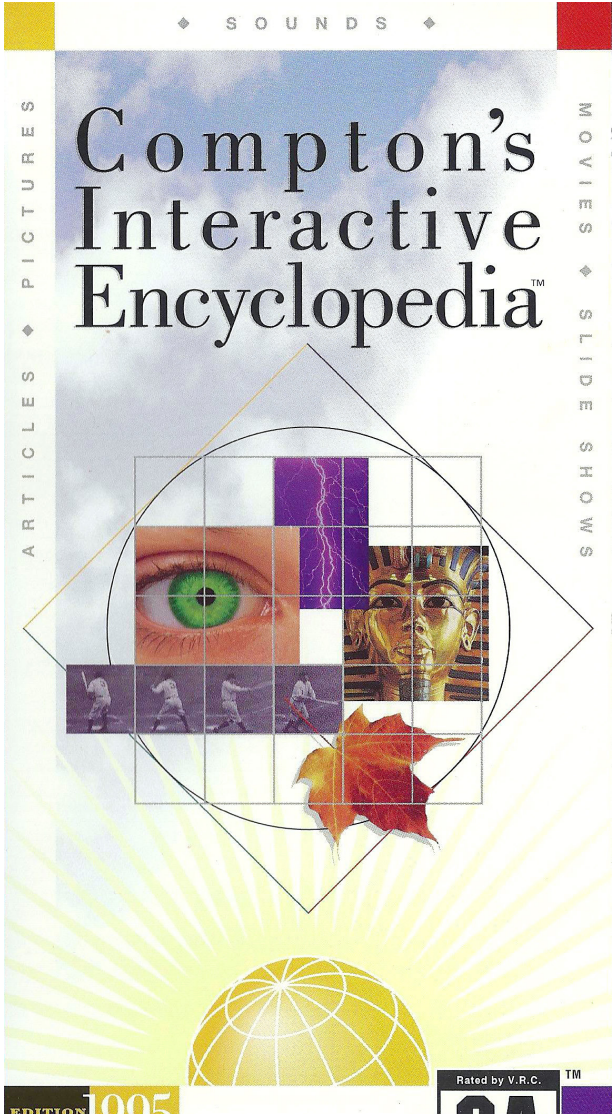
Across the Way

On the edge of the roof
A cloud is dancing
Three waterdrops hang from
the gutter
Three stars
Diamonds
And your eyes' brilliance watching
The sun behind the windowpane
Noon

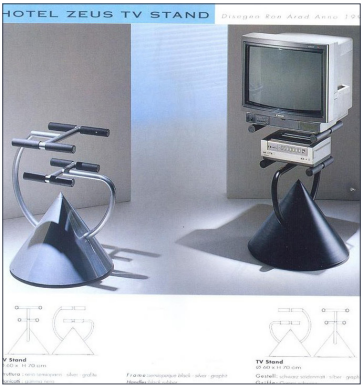
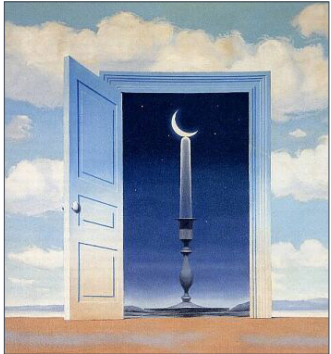
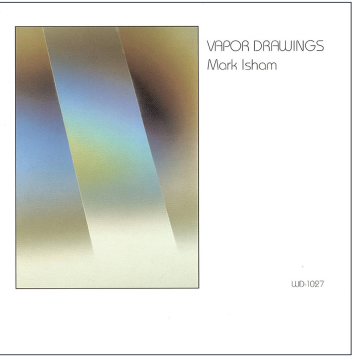
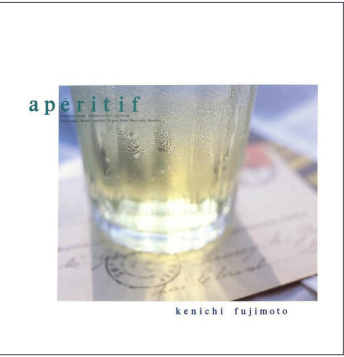
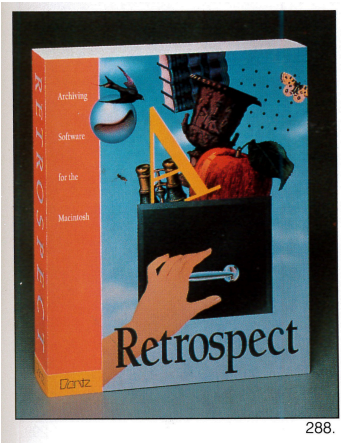
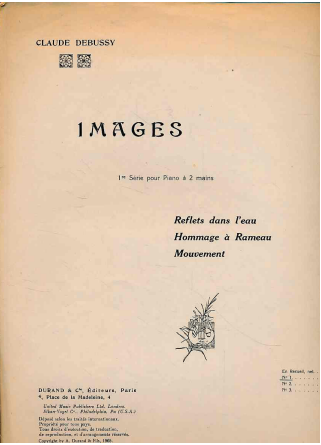
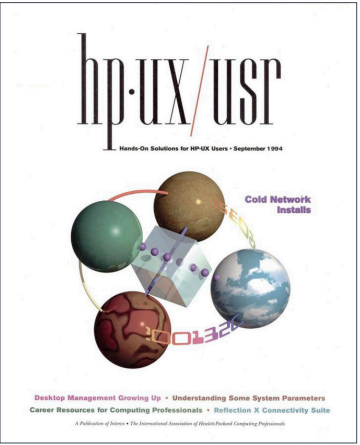
Translated by Mary Ann Caws

Some items from the

Mood Board



The 1995 Compton's Interactive Encyclopdia aesthetic wound up being a major influence on the overall design ethos. You could say this design falls under the popular modern “Utopian Scholastic” aesthetic, although I didn’t want to lean **too** hard on that aesthetic but it definitely was a flavor I used quite a bit. I love the open-ness, negative space and clean white back-grounds, the dreamy utopic feel of the sky being present, the comforting grounding of serif fonts.



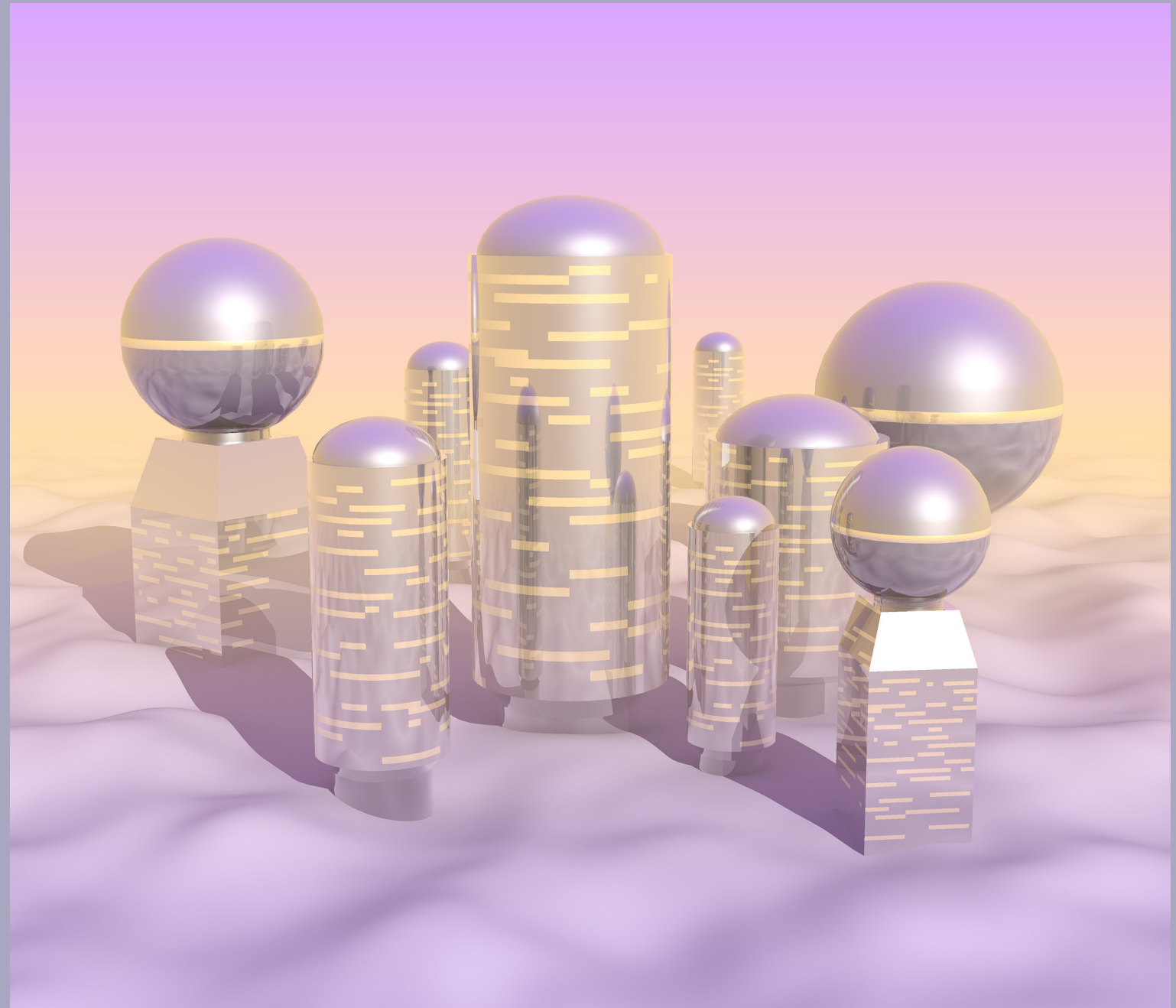
February



"l'oin d'ici" is a French phrase which means "far from here." I was probably inspired in that title by Pierre Reverdy since I had been reading his poems all fall and winter and he uses that word "l'oin" a lot, he's always describing something coming from "further away," and "far away" etc. And the track itself does seem to take place somewhere very far from here indeed. Some words just sound better in French :)

I think another influence here is Phil Collins, I was on a little 80's Genesis and Phil Collins kick this winter and he's got a lot of moody tracks using this same type of 808 drum machine percussion.

January



"Promenade II" is the working title for this upbeat and jazzy little track, only because the trumpet soloing being front and center recalls the role that midi sax played in "On the Promenade," however at this point a lot of the new tracks I've made lately have had this same jazzy streak. Also another theme in some of these working titles has been planets from Star Trek: The Next Generation, and they like to have names with roman numerals in them, like Velara III and Talos IV. Although I'm not sure how much I'm going to keep up this naming convention later on, probably not much.

The beat is practically the same as the one from Harlequin. Really happy with my trumpet lines here.

