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## **black metallurgy**

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redress

**LEARNING TO WELD**

we have waited so long to surface to land  
to end up wind up as aggregations of disharmony  
dans un état de changement perpétuel, m continué<sup>1</sup>  
as flood tide and ebb tide bring, regardless of anything else  
an uncertain energy to life  
re combine and shed/splice form anew, wordsmith.  
Imagine we're in a biofilm<sup>2</sup> thin, slimy layer of bacteria adhere/  
and join  
coalesce...  
a bio-graphic motion/ picture a solid porous mass  
what i do, what they want to know negroes building<sup>3</sup> written/done  
un-utter, unspeak metals<sup>4</sup> that blacks built sculpts/  
script or harness  
a system [ ] adapted/ language  
joins together/2gather compose  
bodies  
surfaces  
molten metal words are  
the inhabitants undermine  
recasts the wor(l)d order invents heat, warmth  
ferrous (iron) black non-ferrous (non-iron) colored the point of  
melting

casting/	forging/	rolling/
sintering/	machining/	fabrication
annealing/	quenching/	tempering

self-produced matrices from my mother polymeric substance/  
the functional and structural integrity of a womb  
we weld so many meanings/ a materialist weathering we join together  
become  
suspended in extracellularly n matrix

## LULLS

time is a matter

of hunger

of applying  
scale

degree

position

where you  
can't see

markers

of

meaning

to  
events

makers made

framers now framed<sup>5</sup>

means eating not enough

## POEM (UNTITLED NO. 1)

creep (verb)

1. the tendency of a plastic solid to move slowly or de-form / under the  
influence  
of persistent stress/ at your own door avoid notice,

the stranger who has loved you/ in your own mirror come/

who slips in after love<sup>6</sup> after

black metalwork/ a life—that you ignored.

the fog was creeping up from the marsh

and make shelter/ from glass

welcome them/ greet yourself as they arrive/ give refuge

could have multiple, n, functions at once/

tufts of fine leaves grow on creeping rhizomes

un-ease the image from your mirror,

2. a detestable person, slow movement, a feeling of revulsion or fear

giveback your heart/ a desperate notation

you smile at yourself hardly making any noise who will you be  
which me

stones and earth slowly slip down slopes

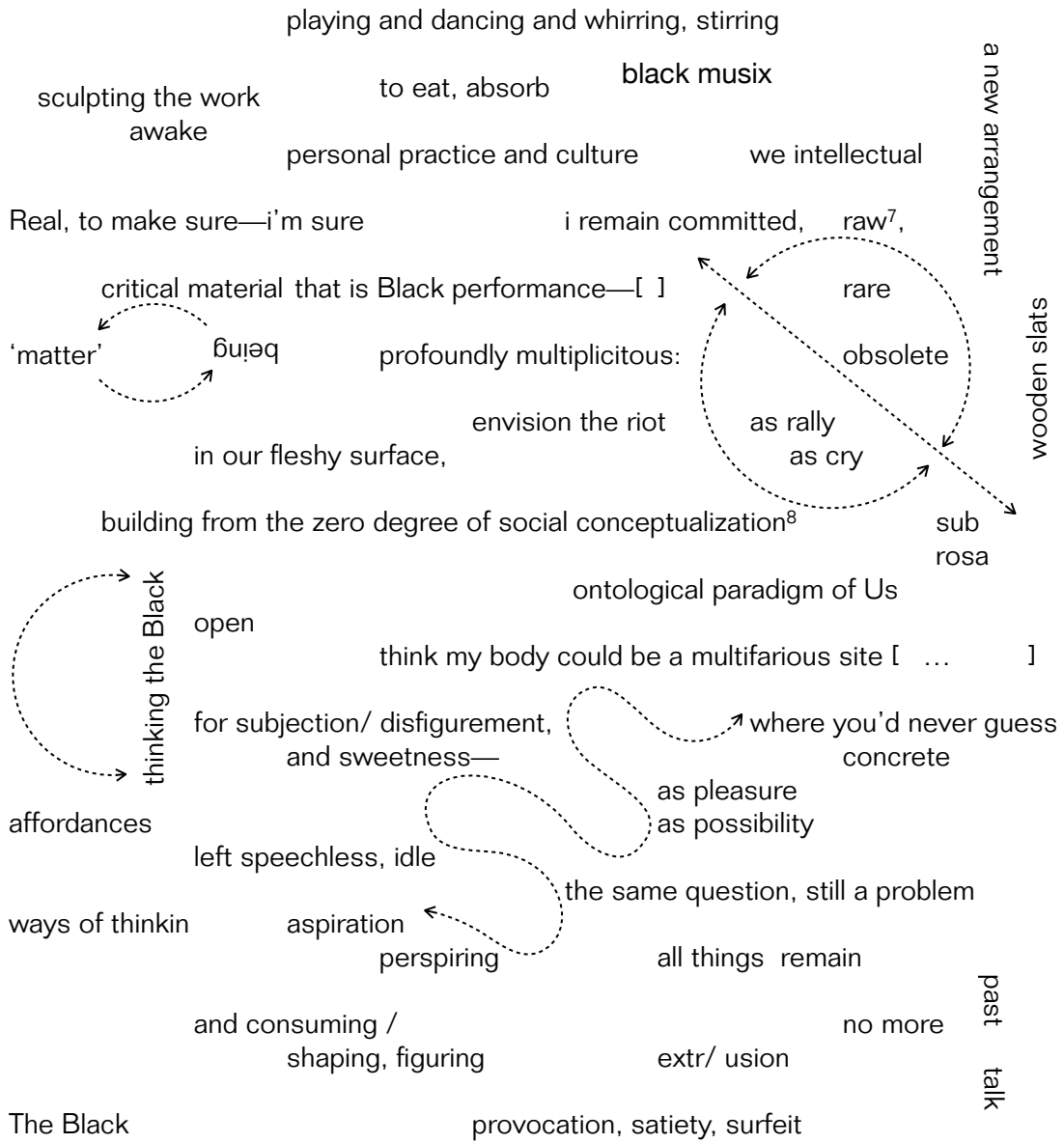
love letters sit on the bookshelf

surface by means of extending branches

almost imperceptible, yet

consume your own life, stranger

**CONSTRUCTION**





## POEM FOR MATOU

here's a problematic for you      picture this  
inside the loophole  
inside  
what unfolds t/here ?      <the interstice>      lived map, loving  
an opacity, a vibrancy      a Black, la négé  
love how you say it      love how you did that      Jones  
and ruthless love/      a bit demonic      the space N demands<sup>9</sup>  
doorways      thresholds      groundings  
—AND INTERVALS—  
we're going to fight      closeness, loving      bayou?  
sloping      too much/ demand more  
no one else does it quite like we do—      planes/ and pilots/  
The (re)place      BREAK //      the matter  
what u bear  
The Stalemate erupts from the air.  
The Spectaculum of our affection      dear alimatou,  
done with intention      you never have to ask  
all that Jazz      all that beauty...      you already know the way

[NOTES ON ENAMORATION]

## PLASTIC/PATTERN/PEOPLE

intimacies of inanimacy/ jars aren't supposed to talk  
laminated/ lead/ and boron oxide/ molten compounds  
polymer families/ synthetic/ mimicry s in black rhythm

Lysergic acid diethyl amide/ (6aR,9R)- N,N- diethyl- 7-methyl- 4,6,6a,7,8,9-  
hexahydroindolo- [4,3-fg] quinoline- 9-carboxamide  
glad to get high<sup>10</sup> we'd make beautiful objects  
just to reach and touch

Psilocybin cubensis/ father & mother/ dollter  
inanimate/ illuminate/ insentient immobile  
all three of us.  
not still no vocals  
pots aren't supposed to move/ plaster mould

iron and chromium/ trimming excess body/  
bulletproof ware throwing/ coiling/ beating  
in slow-motion world

jiggering/ jollying/ plastic life i made this jar<sup>11</sup>  
you may be plastic blue-black horizons crushed

so like cellulose/ coal/ natural gas/ salt and of course crude oil what about  
words?  
senseless vessel

polymerisation and polycondensation half-notes float  
a heart-shaped tool/ the potter's lathe/ borosilicate glass/ stained  
turning/ ceramic soul glass

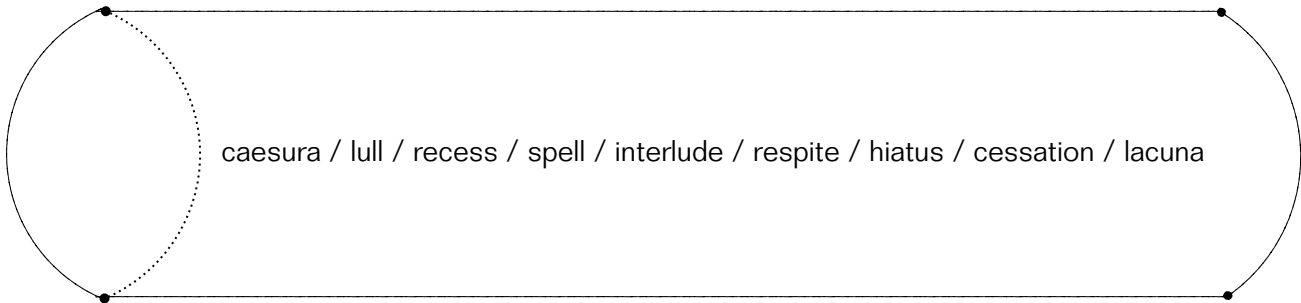
the Potter's thirdness these words  
soda-lime-silica glass/ amorphous solids/ the jiggers tool/ glass lung/

thermoplastics are the ones that soften on heating and then harden again on  
liquid sand an assault on form cooling  
process/practice

waste glass (from recycling collections)/ soda ash  
and limestone (calcium carbonate)/ all heated  
in a furnace. drawn  
a colorful life

**METAL WORK**

welding, building, composing, siting, the uncanny valley  
 confrontation  
 this is black metallurgy / to review— floc / biofilm / N flux :  
 in opposition to colored metallurgy. make recalibration  
 N objects/ notation to make metal work/ for you cook  
 your own purposes a way of marking down things heard, felt, sensed<sup>12</sup>  
 smelled  
 I am not a performance an artist / humanoid object smelted



The rupestrian refers to the \*things\* carved<sup>13</sup> made from stone  
 not where I expected when something's off  
 mend attune reconcile  
 imperfect resemblance/ lull into hiatus craft/ de-form  
 when things get tense  
 stone from metal out of local beauty  
 bread from stone<sup>14</sup>  
 surround/ surrender/ surmise/ speculate take shape

**VIVARIUM**

gait : a person's manner  
a manner or rate

of walking/ moving<sup>15</sup>  
of movement

around  
or progress

peri-urban : denoting or located in an area immediately adjacent to a city or urban area

life despite

contains and floods

repositories

of liminality<sup>16</sup>

is this "still" life

of dust, pollen grains, spores

what we can't know

other particles

terrestrial invertebrates

in a glass-fronted case

dis

place<sup>17</sup>

ecotone : a transition

area between two biomes;

to re-name

where two communities meet &  
integrate<sup>18</sup>

not without  
ecological  
tension  
edge effects:  
changes

a no man's land

dis

space

set the stage up

what occurs at the boundary

schism — continuity

lentic : still water

lotic : flowing water

estuary : partially enclosed

re place

on display

surreal life  
sounds, fjords, deltas

subspaces are then invested with great power<sup>19</sup>

like us?

grow  
a life

enclosure : an area that is sealed off

with an artificial or natural barrier

terra nullius

where plants are  
grown

swamp/ bayou/ marsh/ mangrove<sup>20</sup>

where life is located

re-production

what does it hold?

protection

re-creation

re-generation

bufferzone

permeability

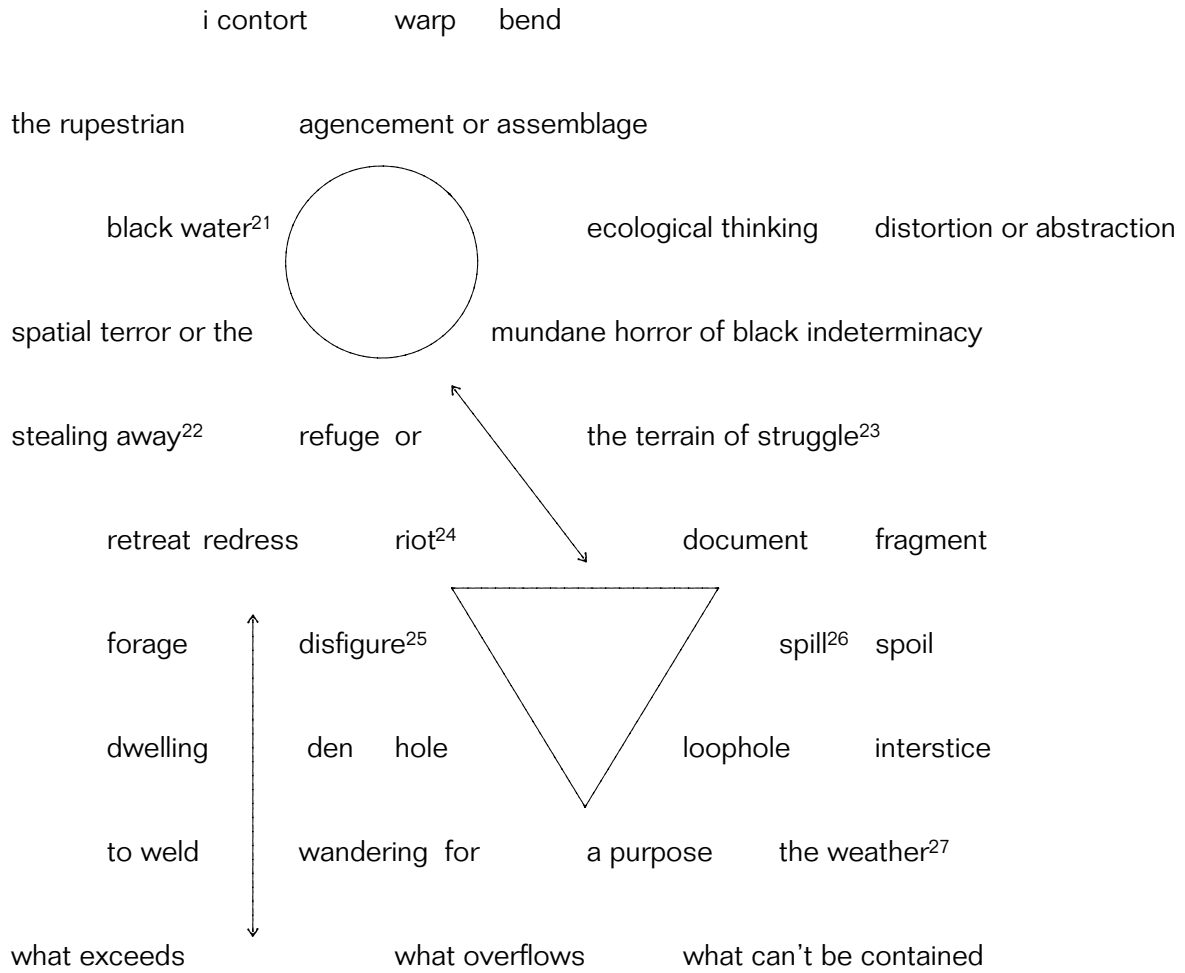
collapsibility

reversibility

flow in and out  
flux

just like that  
the scene is made

# ARCHITECTURE OF CONTAINMENT



## SALT MARSH

the enclosure of choice

I have encased myself in an egg

crackd out out pour born inanimate selected

still sorted

the trip

to the shore was fun

a mangrove,  
pebble

brown crab

scuttle, slip  
soft stones

not long now

site of psychosis

i don't regret not answering

influx

## THE BEAUTY OF THE GATHERING

concept artist, not a performance artist?<sup>28</sup>

auto-ethnographer? auto-dramatist?

not a "poet"

aporia / murmur

fabricator / welder / ritualist / warbler / versifier / jongleur / dramaturge  
funambulist

safety/ comfort/ my familiar  
architectures of possibility/ furnish the gathering/ radical withholding/ inventory

call to riotous assembly<sup>29</sup>/ an impossible redress/ we listen at a lower frequency  
limit/break

to choose?

a boisterous music/ subterfuge of noise/ sonic protection/ an insurgent practice

see-thru

beautiful objects n provocations/ a red path/ a line of flight/ away  
outshine/ lyric surplus<sup>30</sup> a porosity

cries

we take on a new name

who do i/we name

tonality/ bearing and breakable/ dissident music/ improvising in the air<sup>31</sup>/ the field of  
memory

not a playwright

adornments

care as  
shared risk

The felt senses do not enter history, but what if we attend to them?

What unfolds at the point of departure?

The strictures of language, discipline, matter. What is adjacent to the air.

Refuse weightedness in this place.

A life constituted by vertigo, by sheer spatiality, generates a zone of alteration.

An opacity

that refuses to exist only in relation to time. Our love gathers,

performs the collaborative beauty of  
critical edge-work.



# RESURFACES

surface/ interface/ effacement

retrace/ displace/ carapace/ cooking / making

more alone

solstice/ precipice/ lamina

integument/ rind/ film

feeling flickers

vellum/ pelt/ hull/ husk/ slough

until a call comes for you

shuck/ recursive/ epidermis/ plastron

coercive/ churlish/ verses/ surplice

where will you go?

subversive/ torrential/ plate/

in/reverse/ transverse

we try to build

enmeshed/ plaited/ yoked/ interlaced

grafted/ disjointed/ sever/ disjuncture

look, again

carnality/ flesh/ sensuous/ sinew/ thrall

jazz & jest / jive/ channel & passage / to sew

even thinner

egress/ tear/ aperture/ puncture/

to cry elsewhere  
some where else

perforation/

the ground shifts

interstice/ fissure/ rupture and rift

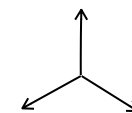
and we're doing just fine

interval/ lull/ spell/ breach/ interim/ lacuna/

interregnum/ cavity/ depression/ break

no more rug

caldera/ sinkage/ slippage/ contort/ distort/



dip/ tilt/ sag/ gap/ slip/ pit/ bay/ void/ notch/

where do  
you stand

**VIRTUAL WORK PRINCIPLE FOR A DEFORMABLE BODY**

transviolet / ultraviolence

on what register  
can the movement  
of my body be noticed?

translucid / translucent  
transpicuous  
pellucid, unclouded  
filmy, crystalline,  
luculent / lucent  
perspicuous  
ludic, limpid  
opaque, crystal clear  
luminosity, brightness

never knew this one / lucid



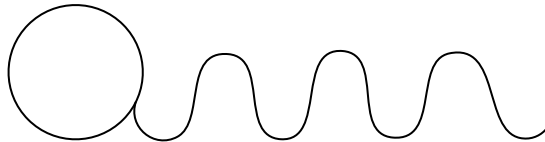
clear, glass, ambiguous  
free of anything that darkens

something still eludes/ the negative of the virtual

Lunette - a window  
Aperture

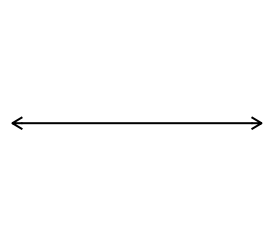
a small little word

Jalousie, lancet, porthole, skylight, oriel  
Fenestra, fenestella, fenestration



a small aperture in the front of an altar , containing relics  
a small natural hole or opening, especially in a bone, an artificial opening

Casement  
Mullioned  
Lucarne  
Bay window  
Rose window



i try to explain to  
my mom my ideas  
about the dialectics of inside and outside<sup>32</sup>

At the Piscina, offer credence  
he peeped Between half opened jalousies

an arched aperture or window, especially one in a domed ceiling.  
a fortification with two faces forming a projecting angle, and two flanks.



## SUBLUNARY

the critical matter of performance<sup>35</sup>

when something is 'fishy' it's ambiguous/ dubious ambivalent uncertain suspicious/ shady  
or queer or un questionable / un clockable

to fish for something/ is also to extricate/ extract/ find

the flesh connotes humanity but also inhumanity/ monstrosity relation and abnormality

fish is also femme enuf/ lookin like a real woman, passable/ hidden in plain sight/ site

what lies under the surface? the theatricality of interface  
beyond the surface?

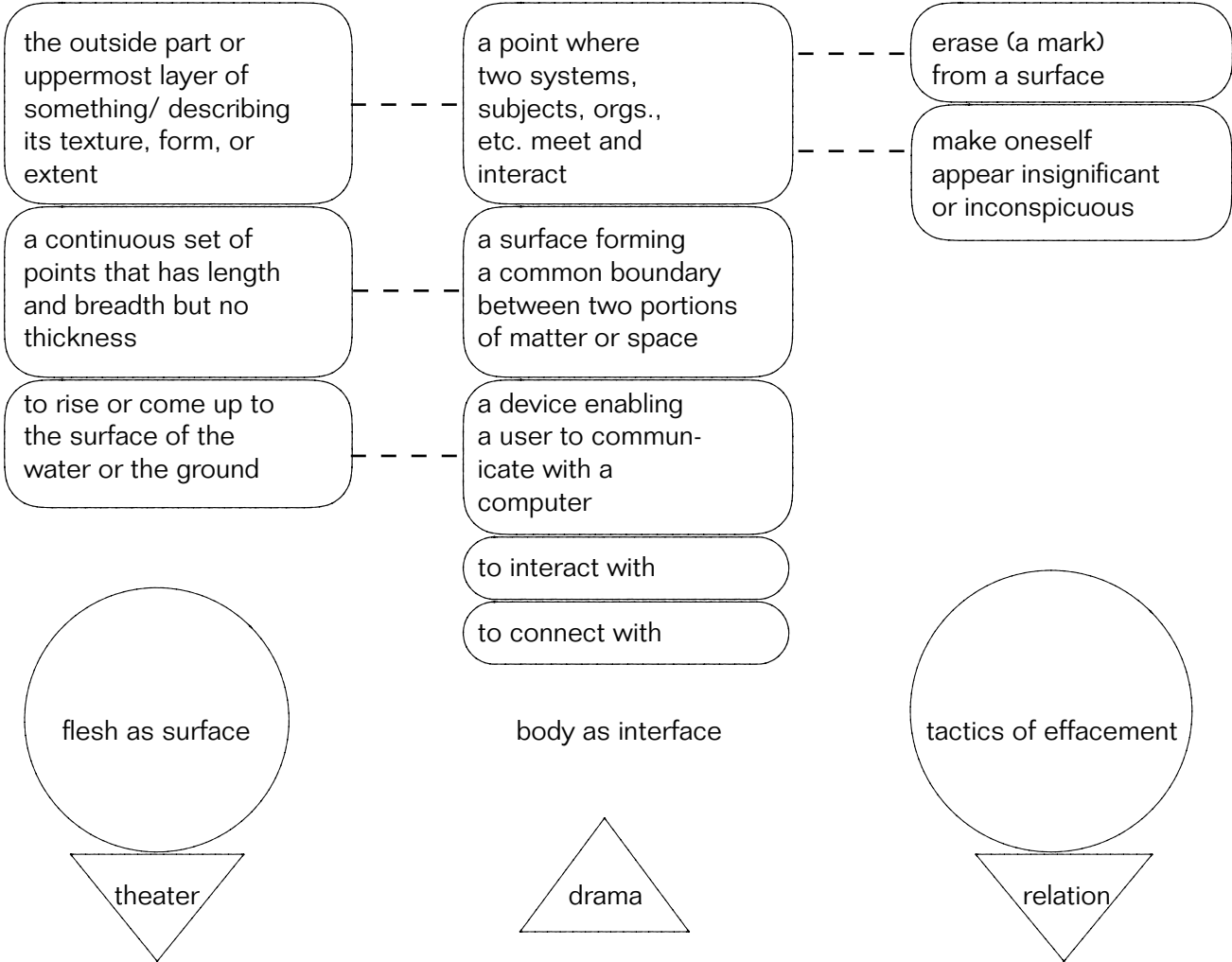
who gets to say?

I've committed to this corporeal drama

barrier to boundary/

border to body

**THIS IS AN INSTALLATION**



**ANOTHER LINK TO LIFE**

how does one suppose the difference  
 between what changes  
 puttin' on ole massa a simulation of flight  
 grins and gesticulations of  
 compliance for collapse  
 and the Sambo figure covert aims—  
 what is the difference?  
 indicative of repressive construction  
 contented subjection  
 slip  
 a turtle shell, porcelain plastron, plastic, rubber  
 a gestural and postural utterance  
 pectoral, a highly complicated shield  
 Completely enclosing all the vital organs  
 brackish coastal tidal in marshes  
 southern and eastern us and Bermuda

“sentimentsanctionsblacksubordinationbecauseaffinityanddesireultimatelyeclipseequality.”<sup>36</sup>

The point of departure who is to say  
 language of nectar  
 reversible  
 25 to 40 years where words don't go  
 Scientific name: Malaclemys terrapin Family: Emydidae  
 let's go somewhere now  
 speciation where to now



# FRACTAL

ja rs of po eti cs

jar s o f black honey

jar s of p lay, curves

j ar s o f rit ual

geo metric figures

gla ss no longer

contain, br e a t h es

inter prets

recur s

fl es h that

hol ds

op en, open

the do or,

leave it ajar and

toward smaller scales

clo se the lid and

sha tter

the sc ales. shimm ering cara pace

ja rs of fe ar

chaotic phenomena<sup>38</sup>

j ar s of love

succes sion

i've got jar s of it

seeming random

i keep em in jar s

crystals grow, flower

and then i

b re ak

the form

of galaxies

th em op en

fluid turbulence

pr ese rvat ion

expa nsion

controlled

lightning



## A NOTE ON FABRICATION

what does it take to keep breath in the black body?<sup>39</sup> Breath still possible, necessary.

Beauty as the Method/

restraint in the narrative  
of being

still practiced  
still lived

perform  
bloom  
craft  
sweat  
hunger  
transpose



## **marshlands, or oscillations**

---

retreat

## POEM (FOR TONI MORRISON)

Fiction

is never just entertainment<sup>40</sup>

I believe in the principle/  
we acquire,  
hold,  
and digest  
information, with style

becoming our childhood/ that we all remember :

when the remarks begin

the phrase / once upon a time/

I believe the first sentence/

we mourn

we also love. We heal we read we write.  
We create. We feel.  
We free. We will.

There is much work to be done so many words to be written,

Words to be un/overwritten. Wide fields to cross  
to lay in, to rest. Seeds,  
to plant and gardens to tend.

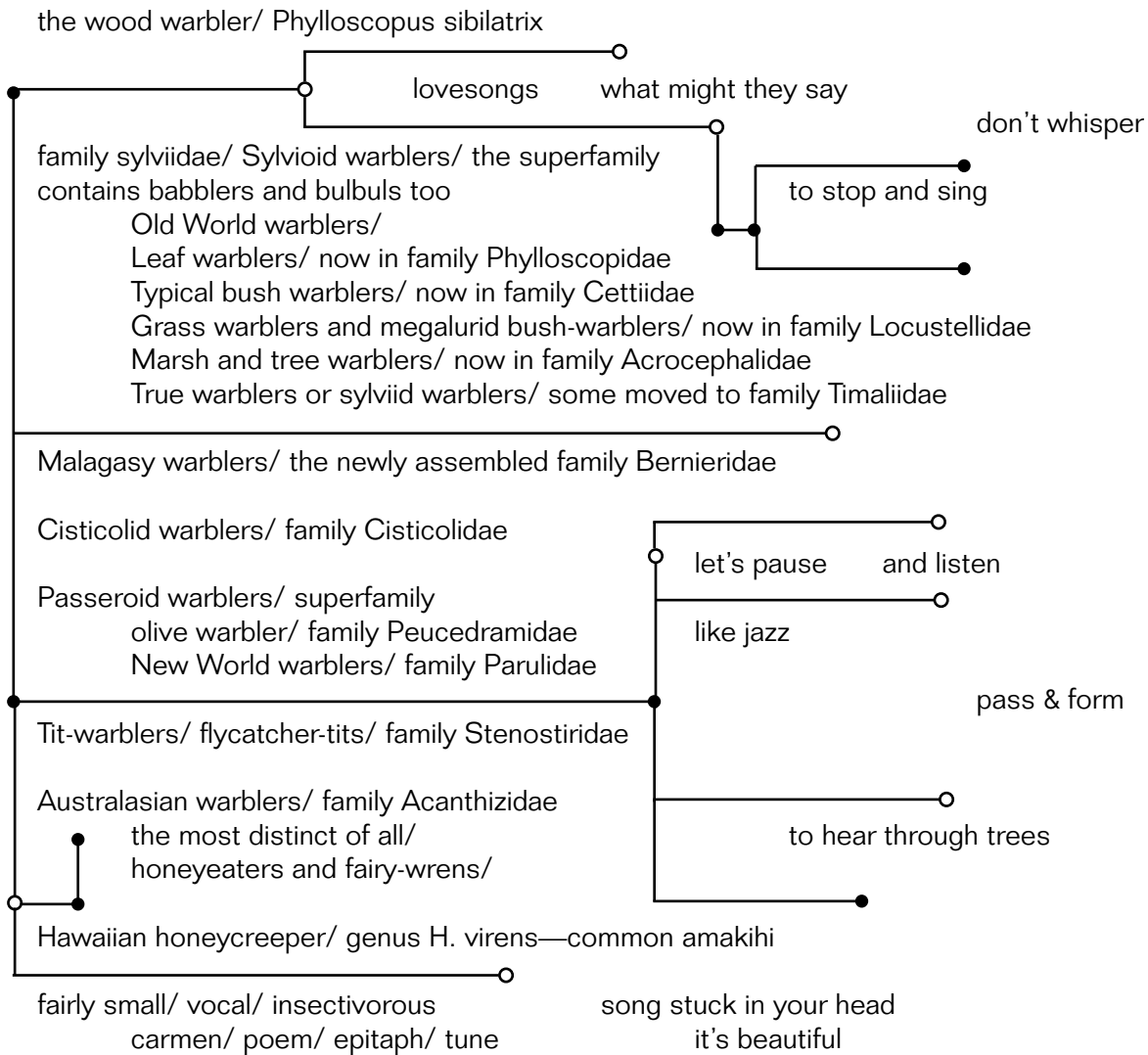
Doors to build, break, and hold open. black Worlds black Words

to dream, imagine. Because of you,

For you, from you

inexhaustible, endless

## PERCHING BIRDS (PASSERIFORMES)



## DISEMBOGUEMENT

an estuarial sense/ i am pretty good at making things happen  
putting things in motion

words put forth<sup>41</sup> flux and adapt, refine

I call myself back into existence/ attention  
reinstallation/ homecoming/ reparation/ awake

changing/ choosing/ coursing/ when and where i enter<sup>42</sup>  
collecting notes/ withholding<sup>43</sup>

sea

requires some restraint/  
pour out from or as if from a container

land

more love

mouth/ delta/ embouchure/ déboucher/ debouchment/ discharge

we paddled down the estuary  
observing herons and ospreys  
i read my name aloud

n the emergence or discharge of a river or  
stream into the sea or  
a larger river

efflux

care full

expand

reacclaimed/ renew

with regard

## NULL SPACE

a question of (no) place, a spatial, tactile conundrum  
concerning the 'passivity' of 'force'

We attend to the thing-in-itself                      in the absence of contact [     ]  
(which are said to be passive forces) with no active control or coordination.

Perhaps the stabilization and/or manipulation of  
the Object can be achieved by a combination of  
passive and active means...

Have you considered the poetics of mathematics? of quantum physics?

stop, note                      our routines,  
strategies of                      fixturing and grasping

these forces are not pre-determined,  
especially in the presence of friction

the manipulation effects of these forces are unpredictable.

in other words, if we were to reconsider the significance of friction,  
accounting for both the passive and active contacts...

a true, genuine closure is impossible.

Let me put it differently—they cannot force closure,  
can't force immobility.

even a 'hybrid' force closure fails to capture or contend  
with the excess/ spill.                      what occurs here is null.

An array of quantities or expressions  
gets treated as a single entity

who are these vectors? to what set do they belong?  
this kind of thing could only exist outside the framework of rigid body model

Killing vectors, fields    traveling in loops, pointless loops,  
I'll spend my whole life gesturing toward it—

performing this calculation

## LUSTRATION

in flu(o)x / i place my dolls in order / depuration  
i'm in control

fluoxetine / n / flux / fluctuating  
a chemical liquid that destroys bacteria

a ceremonial washing  
flux (n) noun

1. the action or process of flowing or flowing out
2. an abnormal discharge of blood or other matter

from or within the body  
To get clean undone/ can't be fixed

flux (v) verb

1. treat (a metal object) with a flux to promote melting

fluoxetine / prozac / ritual / bupropion  
aseptic / pristine / hygienic / sterilized

distillation / 7 days later / ablution / purge / longitudinal waves

to cleanse (rooms, wounds, clothing) of infection;  
destroy disease germs routine love

de contamination/ redemption  
proper dosage/ capsule/

delayed release/ rebirth → lucidity ←  
impaired judgment now i become the event

swallow a whole 14 days and 2 weeks  
symptoms don't improve/ common side effects of quarantine

the condition of suffering and expiation and infection  
scalding water begins to cool, just like that.

now, the expiatory sacrifice<sup>44</sup>



corruption of another's opinions, beliefs, moral principles  
changes in weight or appetite/ rarefaction

the reduction of an item's density/ narrow

the opposite of compression n flex  
diminution in the density of something

especially air or a gas  
the lessening of density of tissue/ especially

of nervous tissue or bone  
chemicals in the brain that are unbalanced

in people like you, especially  
panic disorders, anxiety, or obsessive-compulsive disorder

strange dreams, vision changes/ yawns  
I know what im on and I know when im on it

contract, tighten/ sinus pain  
tremors and shaking especially when it resurfaces

## **SONG**

crazy in love becomes love on top  
the song climbs, she begins to climb

ascending/ the song begins  
fade until it is indistinguishable from the

hum song of everyday life<sup>45</sup>/ until it is sung  
again/ the way it's meant to be sung

til dawn's plum grin  
morning eyes and cotton mouth

## WHO SAID IT WAS SIMPLE?

a subglacial lake is permanently covered by ice  
Whose water remains liquid  
evasion, redress, masquerade, and subterfuge.

By pure pressure of the ice sheet and geothermal heating  
like glass, evading linear algebraic mapping

Under glaciers or ice caps/ streamlet, rivulet  
convergence of Black embodiment, subjection, and pleasure<sup>46</sup>

An oxbow lake  
within and against the constraints of the system;

page,  
hu/man  
language,

temporality.  
mirrors,  
institution,

reflection

pattern

refract

warp

diffract

subglacial life

love

water bodies

the conditions of nonlife

still.

method,

**POEM (UNTITLED NO. 2)**

memories of injury/                                      noises in wind  
what we might find/    she recovers

when/ one foot figures or sketches                                      our sameness  
    the rhythm  
    movement mapped/ sound-scents of transit

presses her toes into the sand  
    the smell of hot air and moisture and strained muscles and  
    tepid breath

beneath/ the feeling of her feet hitting the surf/                                      from above

it refuses to leave your body/ stuck/ still                                      at coney island

cold currents/ dreams  
enter my feet/ black feeling Black<sup>47</sup>                                      what/where she knew

the water talks/ recedes and slips out my heels,  
    the air and sand capture, distort/ shape/ form

    a certain thickness/ feels the coarse wood in her grip

the sound doesn't sound like it came from my mouth/  
i can no longer remember which words she had said

    a story/ in dappled light/ holds,                                      for the first time  
    is carried/ incomplete

the gate to the enclosure                                      swings  
before being born/

    i remember you

## FLUVIAL PROCESSES

when the or rivers with glaciers	stream are associated	lies with the riverbed
ice sheets	or ice caps	where he sleeps, for a while
glaciofluvial or fluvio	glacial is used	
the action of called alluvium,	invoking, corrosion alluvial or flood plains, deltas of large rivers, heads	dropped articles
enormous meandering/ confluence	and muddy braided	behind my bedroom window view
the motion of deep, eroding	sediment deposits	
geography and rivers and something	geology, substrates streams, suspension or someone	a new walking trail as an authority
The land forms of beds shear stress / abrasion, a cohesive	created      our walks deposition, downcutting clearwater flow strength	so fast i want to protect him so much
this material act the fragments attrition	themselves are ground of or found in a river	now waiting for rain <sup>48</sup>

**POEM (FOR MY PSYCHIATRIST)**

its like scales  
singing during limited daylight/ firelight  
scattering runs/ fourteen hours spent organizing my bookshelf/  
appendages rigged/ wired  
spectral feeling, chronic  
worn feet submerged  
in sign/ sung  
more-or-less continuous struggle (captivity)  
in need of reordering/ soon I can re-  
in need of listening

is there someone else in the room  
with us?  
retreat/ retreat/ retreat/ retreat/ retreat  
anxious presence  
is there someone behind me?  
are we missing someone?

## TEEM

more than death-sized  
unseen, nightlong, real<sup>49</sup>

radix, births, novembering

he teaches himself home

the ridge of parting, swarming<sup>50</sup> til swell  
in the mirror, in my dream<sup>51</sup> there is space

Where did the way lead when it went nowhere  
foundlings, stars, black, full of language

hill upon hill, invisible

ambiguous narrowings, fugue<sup>52</sup> shards

## FEET/ FLEET/ FUSE

fluid feet/ ambulant slipping resizing/ 11/ 12  
13 in the balmy sun/

make my escape on foot

prescient/ prefigurative  
flowing and prophetic/ use love as the foothold

chrome and iron/ fountainheads  
performing transits/ pavement stone skies jump past orange cranes

immeasurable/ inconvertible/ irreducible

always already doubled/ echoed/ for my mother  
pink kinetics

best understood/ in tandem with each other  
the vigor of motherhood/ of the feet/ chain

perambulations

to travel over or through especially on foot: traverse  
to make an official inspection of (a boundary) on foot  
to traverse in order to examine or inspect

wandering for a purpose<sup>53</sup> un certain weather

pain in the heels/ foot/ back/ bridge<sup>54</sup>  
touching, spilling, taking flight

i need to give her a call/ trusting feet  
tongues go dry in the storm/ love in no motion on pause

the next movement gets prefigured by the last  
she will know what to do/ bound

the fortune in my fortune cookie read:

“Good luck is a hop, skip, and jump away. Hop to it!”



## THE VIEW OF THE GARDEN FROM THE KITCHEN WINDOW

sentient parts of the body/ become the parts of the play  
the body as characters/ could be the dialogue

between one foot said this to the other/ you cant untangle them  
feet like bike pedals  
    car pedals  
        flower petals  
pedestrian pageantry/ the way to lakeside parks/

knee jerks in ecstasy/ regard for  
Throwing ankles in spokes

in junction with misfire  
come running into the  
    Wood over graveyards where  
we would to run for track practice

this is how i find my way back/

the song where we walked/ at night when its difficult to see the signs  
    we wait/    our feet remember

andante/ when the body is silent/ no longer buzzing  
humming with the rest of everything/

or when you can find it                    when you find the time  
I can sometimes still find it there in the back of my head

detours/ off-road planets

the music is played at a familiar place  
so I just have to move a bit to feel it

## N FLUX

my sustenance

multiplied

ripples

arcs

less-than-a  
memory

A green-  
alien blue

we don't

blur, imaging

all remember

the mirror  
reeds

ruby, beyond black  
always

night that

i hope that he calls  
tonight

ended

or

began

in twin redness<sup>55</sup>

## **SQUALL/ BLUSTER**

disorganizer	weathering is a process in welding
unsettler	of storm, wind, or rain
jongleur	performing doll, localized storms
joculator	the wind and rain, loves laughing
troubadour	song, lied <sup>56</sup>
bard	talk in a loud voice
dramatist	writes of a plastic life
lyricist	does it the doll way,
rhapsodist	barbie, blast, gust, storm, roar, rush
balladeer	aggressive or, by the side of the house
versifier	sudden or violent gesture
serenader	sounding indignant, with little effect
warbler	gust of wind, a winter gale
minnesinger	bringing rain snow or sleet
choralist	to blow or beat fiercely
metrist	noisily, with humor

who is here now?

/ what is left over ? what is now made visible ? disclosed ?

## SO MANY CONSTELLATIONS

n All I thought to do was sit, and look<sup>57</sup>  
toward the sound of the train overhead/ animacy  
felt/ imagined/ sensed in the air

embody/ constellated/ sprawl  
find out for yourself  
i remember what to do now

stomach lining body been burning  
for a minute now its ashed  
in my intestinal

insecure bowel, hard grip  
torn roughed scratched and  
snared/ feeling eggs & toast  
on Monday July 22  
coffee  
rice, eggs spices, onions

in my pit like the center of my stomach  
core/ almost at the  
spine the base of my ribs, this  
egg  
Tuesday July 23  
coffee  
spaghetti

the drama of my body/ this summer  
from before it starts

dysmorphic/ dimorphic  
Tight tied-up feeling  
God, i need visine  
this summer is a big and heavy and brooding  
menacing me in queens

im stuck mostly on the toilet/ sicking  
reinforcing my bone body skin pinching it too hard  
draws away from pitting pain

chest/ bottom of my head/ back of my stomach

i grip my phone too  
and i write, sometimes  
when it comes i can

but mostly squat and rage  
because my stomach is angry  
and in pain, demanding remedy

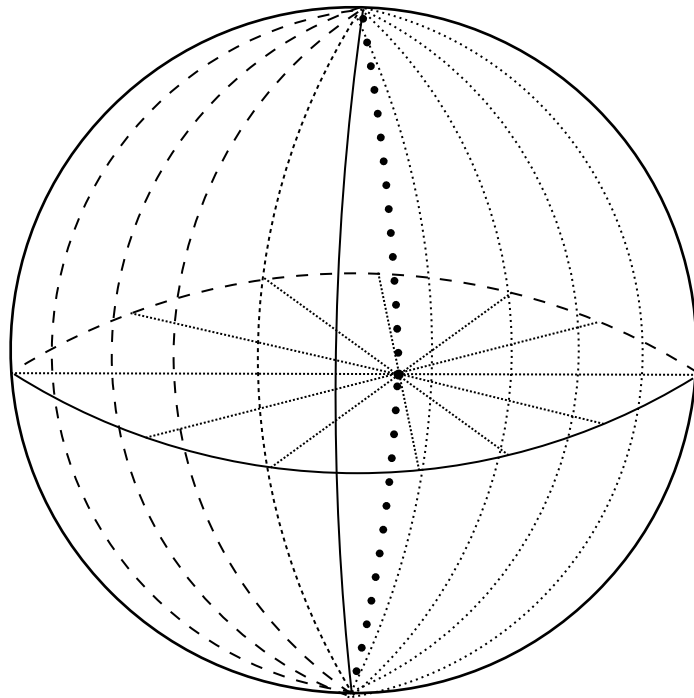
burning body/ born/ blown  
into bad microbes that have now  
imploded into chlamydial-dis-functa-tory-  
rect-ification

im sick now

my body was the temple and  
i let the invader i had done what I did

and green-blooded, green-eyed<sup>58</sup>  
I got what I needed  
at the time

And i ate a lot of vegetables  
And noodles and toast  
And my roommates milk



### POEM (UNTITLED NO. 3)

The way I remember things/  
a way of rendering a 3 dimensional topographical map of memory

past lives in terms of geographic/ topographic,  
tactile space but not necessarily specific moments and experiences/ but I can feel it, I can  
remember myself can feel what it felt like

Los Sures<sup>59</sup>

I can feel it/ the topography of the neighborhood hasn't changed all these years still  
I put together a space record from the stories told to me by my dad and my grandmother and  
doing research, watching films, and just walking, exploring, configuring and reconfiguring my mental  
landscaping techniques, my ways of navigating with my body, remembering with my body, knowing  
with my body.

method

provocatively high-tech and defiantly vernacular  
inter, multi, post, trans<sup>60</sup> body

emphasis is laid on the breath that animates a work and brings it to  
life/ remaining attentive to its own nature/ continual/  
processes of formation and deformation/ conditional

catalogued, categorized worlds, hands

there is no such thing

## **AN INTERSTITIAL CHARACTER**

whistling drum beat/ the path home is unincorporated  
jacksonville florida/ foreign vessels establish  
rerouting/ alien race nation / mainland debt  
im so upset/ 17 billion from 1990 to 2010

polytonal or polyvocal/ my cousin victoria from ponce  
polyfiguration/ isabel gonzales/ mosquito population  
figuring niggers/ case of insularity/ grandmother janie

transitorrential rains seep into a tinge/ repurpose wood for a  
new bridge/ despite being made citizen/ expressly declared alien  
cosmological disincorporations/ the public role of sewing machines

*interstitial - occurring in or being an interval or intervening space or segment : of, relating to,  
or forming an interstice*

she was an alien from Puerto Rico/ restore the rainforest  
relief will allow residents to buy materials to rebuild homes  
The Jones act caused PR's debt crisis/ especially with hospitals out of commission

*(of minute animals) living in the spaces between individual sand grains in the soil or aquatic  
sediments*

PR was an unincorporated territory meaning no path to statehood  
Standing water and heat have multiplied that mosquito population  
Siempre verde puerto rico/ created mosquito nets

'transitorrential' and 'transiterrorilization' and 'disincorporation'  
aliens from Puerto Rico/ nonvoting resident/ noncitizen/ criminal subject  
Jones act caused PR's debt crisis

PR as an unincorporated territory meaning no path to statehood  
Standing water and heat have multiplied that mosquito population  
Siempre verde puerto rico/ Puertorriqueñidad

## GESTURE/SOUND/SITE (A LOVE POEM)

fleshing the fish  
fishing the flesh  
resurfacing fish/ skin, where we meet

Juniper valley park where we laid on that big gray cut of fabric  
Woodside and elmhurst and Jackson heights  
Ridgewood and Glendale and Decatur street

Lower east side and east fifth street where we can be ourselves  
Alphabet city

Washington heights and sugar hill  
Inwood hill park and riverbank state park  
96th street

east Williamsburg and Los Sures  
East Harlem and south bronx

Flatbush and puerto rico what that feels like  
the hills in my neighborhood

7 Train/ G Train/ L Train/ F Train vectors  
Botanica on Weirfield  
Q58 bus/ Q47 bus/ B20 bus

Crown heights and sterling place  
Montreal and mont royal we'd be in a hurry

Alpha delta phi and harmony hall  
The astral plane come soon

2nd ave subway station and Halsey street station

rockaway beach and Jacob Riis beach  
what did it meant was it worth

Damrosch park at Lincoln center much, much more



## POEM (KILL)

A kill is a body of water

a poetic impulse, or poetic imperative, an inchoate, inarticulate yearning to unearth or resurface<sup>61</sup>

A kill is a body of water, most commonly a creek, but also a tidal inlet, river, strait, or arm of the sea. The term is derived from the Middle Dutch kille (kil in modern Dutch), meaning "riverbed" or "water channel".

Examples of the freestanding use of "kill" include The Catskills  
elision

Bronx Kill between the Bronx and Randalls Island  
Arthur Kill and Kill Van Kull, both separating Staten Island, New York from New Jersey  
Fresh Kills, New York

not-yet-realized black body of water home/ origin

"Kill" is also joined with a noun to create a composite name for a place or body of water:

words that kill what dis place meant

## THE SUNDARBANS

apart light  
window lunette  
enclave opening thru  
withdrawal shades  
of light / shone grove  
in long wisteria / green fishing  
whimper / wistful otters, bodies<sup>62</sup>  
trees  
they  
speak  
under the water  
their voices carry over soil  
the delta glade  
the darkens



## **the smallest drama**

---

riot

## SOLEIL

arrests  
disillusions  
the call of emptiness  
the country side firing joys  
burying our sweetest moments  
in soil  
how did you possibly manage  
during this ephemeral spring  
to engender the best?  
my right eye is blurry  
my left eye cant hear any more  
i liked birth, love  
i have lost and forgotten so much  
i

**POEM (UNTITLED NO. 4)**

1999-2020  
Burlington, Vermont, Stonehedge No. J4

• • •

PROGRAM<sup>63</sup>  
for the

Celebration of my twenty-first birthday

• • •

Birthday-eve

7-9 Music  
9-10 1/2

10 1/2 - 12 Letters to Grandma Janie  
12 Sacrifice to the Zeitgeist  
Smoke—Drink—work

• • •

Birthday

• • •

7-8-9 1/2 Breakfast—old letters  
Reflection Parents  
Home  
Poetry Steal Away  
Song Barbie Tingz by  
Nicki Minaj  
Chun-Swae

6-7 Seminar  
7-8 Supper (Red wine, tequila,  
pasta dish, oranges)  
8-10 Year Book  
10-12 Letters to Oli and Chris  
in Montreal

9 1/2-11 A Wander through the park  
11-1 Art  
1-3 Dinner  
3-6 Coffee on Amsterdam

The programme was carried out exactly as I had planned. My heart is broken. Nothing has broken me like this has. He is 3116 miles away and we are in global crisis. I can't hold him or hug him. I can't do what I need to do. I can't do what I'm supposed to be able to do. I miss him so terribly. I was supposed to be in Paris right now but instead im here sitting at home. The City of Love... I was going to be on my send me out doll. My man had planned to flew me out... what a gesture. I maintain, indeed I insist, that this situation is primarily about me...considering the timing, after all. The gall for this shitstorm to occur during my season of Pisces.

## EPISODES

somatic/ dramatic/ spasmodic/ sporadic/

cuesta : a hill or ridge with a gentle slope on one side and a steep slope on the other

riparian zone : the interface between land and river or stream

what about on a body

beauty to the eye / beautiful experiment

I make the meaning

N folio : essays on the archive & narrative<sup>64</sup>

magic

mad sadness :: sad madness

I make the scene

the way out

I set the tone

the eccentric witch

surfs, sips

drinks the grapefruit potion

The mercury is released/ the family is

Bewitched

i get to decide

## DISPLACED FRACTURE OF THE RIGHT HAND

impression:

mildly comminuted                      impacted acute                      /subacute                      angulated fracture  
deformity at the the                      distal right fifth                      metacarpal                      shaft region and  
extending                      into the head neck junction with marked                      volar  
angulation of the distal                      fracture fragment. There                      is mild early proliferative  
new bone formation about the fracture site. surrounding                      soft tissue swelling. The  
remaining bones of the right hand are all in tact.

Thank you for the opportunity to participate in the care of                      this patient  
history: right hand pain following punching a wall 2 weeks ago.  
technique: 3 radiographic views of the right hand were obtained

scrub, inspire microbial recombination  
what we're looking for is always already  
found

and the sooner we relinquish  
our crawling  
resentful quest for re/discovery and  
the illuminance of the x-ray machine—

surrender to recalcification  
Just for the moment/ the break the feel  
theres more space/ between  
skeletal recombination  
soon/ still/ we still dance further  
and further down the spiral  
all ways, a loving disfigurement  
ritual of cartilage decomposition  
new limbic possibility/  
for love, and horticulture/

with brass tools/ to break  
words down like flower petals/pebbles  
We pry open the door of the  
Garden shed, fingers contorting  
At an angle of disjunction, now ajar

we might tend toward a new kind of garden,



## **SWEET ALIMATOU**

A love that is healing  
A love thats about to burst  
My heart is full its so full I can't stop smiling I feel it.  
The constant hum of angry  
We know when its time to be angry  
Love jones eyes bayou  
When I read I look for you, I find you in the texts, between the letters/  
in the signs/ I look for what I hope to find what I will find when I look for love  
When I read with love/ I love to read, for you from you to you I love your words  
and your symbols/ and your bright purple lettering/ I love to love you.  
I love to give you love  
in reading and in speaking and in writing

I love to love

etude - study, instrumental composition intended to improve or tax certain aspects of technique<sup>65</sup>

chord - two or more notes playing at the same time

We need poems that kill. Alimatou is a killer poet.

garden woman/ botany barbie/ horticulture hottie

## **A MOMENT OF INERTIA**

'An accuracy of appearance' — things of glass, tin, pottery, and iron.<sup>66</sup>

the problem of black subjecthood / blackness troubles normative conceptions of subjectivity/ the expected subject positions are unable to be occupied.

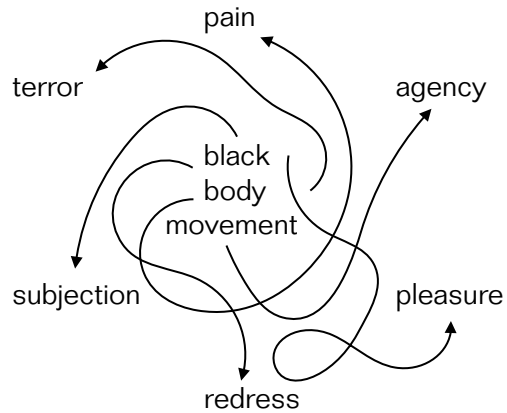
Neap tide            between 6 am and 6 pm

the null place

the first or third quarters of the moon

## FUSILLADE

an 'agency' may surface  
temporarily only to be  
subsumed by the opacity of  
blackness/ salvo



tempest/ the boundaries or borders of blackness/ tumult/ assault  
determined by racialized practice/ ephemeral  
yet palpable  
what is it to perform blackness? rage/ convulsion/ furor/ what are its effects  
and affects? barrage/ onslaught/ hail/ blitz

(re)negotiating the body  
politic/ policing/ un/settling/  
the racial terms of  
Order/ disturbance/ strife/ agitation

drumfire/ hysteria/ clamor/ cannonade/ the ambivalence of "black"  
performance/ upheaval/  
scene/ situation/ event/ happening

## STILL WATER

At the time

The ducks came

swim out night

ponds surface

trails

light

spills out, flowing over the glass  
it's time

transition zone

they

Lovely dusk

come  
out

lentic

always love  
zone

no longer still but still still life

## **BEFORE EVEN SUN SETS**

Sleeping with an apple in your hand<sup>67</sup>

fire spreads up my body and to my head

pennies over her eyes

i try not to make any bones

or take any strolls underneath the persimmon tree

half of me is human. what do you think the other half could be

## **PARABLE OF THE CHOIR (FOR THE CHORISTER)**

the music conveys  
their message of/ sorrow was  
flesh/ bound/ in these songs<sup>68</sup>

the emblem of the mute  
as palpable as anguish

yet it was the chains/ song, therefore  
became slaves/ that/ it/ was  
too ineffable/  
the while

a chorus can hold a beautiful note  
for an impossibly long time

singers can individually drop out  
to breathe as necessary and  
the note goes on

## BROKEN SILENCE

i almost always have something to say but more and more am feeling less required to articulate or  
voice                    how i feel

heard that couple fighting so dramatically and wanted to write a play about it.

I would like to write about love                    self authorized                    to play and wander

unopened streets

Im walking and literally everyone is looking at me and like literally even before this all day everyone  
was looking at me everyone has been looking at me like literally its so bothersome just call me a  
nigger faggot or take a fuckin picture or something like say it with your fuckin chest its just so...

an extension of the body                    to hold stillness in one hand

we speak about ourselves to us<sup>69</sup>

who does the labor of "proving validity" or shifting the distribution of the sensible<sup>70</sup> fall on?

flaws include:                    \_\_\_\_\_

selfish

can be self-centered

can't take criticism

hard time accepting that i'm wrong

softly

## INDEX/ FLUX

- noun state of constant change  
a flowing or flow; the flowing in of the tide  
continuous change, passage, or movement
- physics the rate of flow of fluid, radiant energy, or particles  
the amount of radiation of number of particles incident on an area  
the total electric or magnetic field passing through a surface
- metallurgy a substance used to refine metals by combining with impurities to form a molten  
mixture that can be readily removed  
a salt or mixture of salts that combines with nonmetallic impurities, causing  
them to float or coagulate  
fusion pottery a substance mixed with a solid to  
lower its melting point or to promote  
vitrification in  
glass or ceramics
- verb to melt; make fluid  
to fuse by the use of flux  
obsolete, to purge
- verb to flow through everything, every body
- alteration, change, flow, fluctuation, fluidity, instability, modification, motion, mutability,  
mutation, transition, unrest, course, current, flood, stream, passage
- conflux: confluence, merging, blending, flowing together  
superflux: an overflow, overspill, an excessive amount or flow, a superfluity; a
- surplus: an excessive amount  
transflux: a flowing through, across, or beyond  
influx: an arrival of large numbers of people or things/ an inflow of water  
into a river, lake, or the sea
- black metallurgy, welding, metalworking, blacksmithing  
flux/ a tool/ material to w(i)eld
- marshlands/ oscillations  
flux/ a process/ way of life to wander
- small dramas/ embodiment/ language  
flux/ indeterminacy/ experience the weather



## N POETICS

N, n the 14th letter of the English alphabet, a consonant  
the 14th in order or in a series, or, when I is omitted, the 13th  
the medieval roman numeral for 90

origin and (1125-75; Middle English), unstressed phonetic variant of and  
variant of -an after a vowel  
variant of in

optics index of refraction love regardless

chemistry nitrogen  
Avogadro's number  
neutron number  
an abbreviated form of normal, used in the names of hydrocarbon  
compounds that have a normal or straight chain of carbon atoms

mathematics an indefinite, constant whole number, especially the degree of a  
quantic or an equation, or the order of a curve

chess knight play, full

finance note of liner notes

archaic if if it appears empty, look again

symbol born (from the latin word nātus)

name

neuter

new

nominative

noon but with time,

northern

noun

number

NULL what still could be any thing really



## BABY BERCEUSE

The circle, egg, pregnancy  
hole, interstice, enclosure

at a stalemate —> left i am pregnant/

tradition or...

we are the godparents/ a motherhood  
making noise and sense  
an immaculate conception  
with jazz and jest/ jocularly

invention or recognition

1) a thing, an affair, concern<sup>73</sup>

use music for protection

2) that which constitutes or forms

the basis of thought/ speech/ action

3) in purely physical application/ make body's tool

## OF WORDS, BODIES

Struggling against entanglement  
Define myself by what im not  
what im against

Still end up tangled in the c(h)ords

Of the call to order

Struggling to resist the call

Standing still in the sign

Still blooming, uninvited, profane<sup>74</sup>

Black. Moving still. Life.

loopholes and thresholds / intervals n interludes  
scenes of repose

any more

## WHERE DO THE EARLY BIRDS MEET THE NIGHT OWLS?

red plum  
aloe leaf  
no dead ends  
nothing but ways<sup>75</sup>

jar of signs  
jars of glyphs  
the deep ends, in-complete

Shaped in the ridges  
at the bottom of the pool

stolen jars, labeled clearly<sup>76</sup>  
borrowed jars, i place them under the water

i put my anger in a jar n save it for later  
preserved

i put my love in a jar and save it for later  
jar of affection

jars of silkworms  
jars of sound  
jars of tincture  
jars of open  
jars of surround  
jars of radiowaves

sleeping fruit bats  
jugs, mouthsfull of silence<sup>77</sup>  
jars of disjuncture, hunger

## **PALUSTRINE**

i shake my head...

i lost my grip.

guilty police

this must be the place<sup>78</sup>

To reflect

on a small parade

on east fifth pools

wetland drama

resurfaces we

will eat and look like scum

die!

Again

reverberate

# liner notes

<sup>1</sup> **dans un état de changement perpétuel...** ‘in (a state of) flux,’

<sup>2</sup> **biofilm:** a surface-associated multicellular community; the precise structure, chemistry and physiology of the biofilm all vary with the nature of its resident microbes and local environment. Their structural integrity critically depends upon an extracellular matrix produced by their constituent cells—these matrices are often as complex and diverse as

<sup>3</sup> **negroes building:** see Mabel O. Wilson, *Negro Building: Black Americans in the World of Fairs and Museums* (University of California Press, May 2012 -- a transmedial, transdisciplinary example of ‘welding,’ word-work.

<sup>4</sup> **un-utter, unspeak metals:** written after and with Kamau Braithwaite, “Soweto” from *Middle Passages* (New Directions Publishing Corporation, 1993)

<sup>5</sup> **framers now framed:** see Trinh T. Minh-ha, *Framer Framed* (Routledge, 1992)

<sup>6</sup> **after love:** written after and with Derek Walcott, “Love After Love,” in *Collected Poems: 1948-1984* (Noonday Press; Farrar, Straus and Giroux, 1986)

<sup>7</sup> **i remain... raw:** written after and with Denise Ferreira da Silva, “In the Raw,” in e-flux Journal #93 - September 2018, and Busta Rhymes, “Everything Remains Raw” from his debut studio album *The Coming* (Elektra Records, 1996) Prod. Easy Mo Bee

<sup>8</sup> **zero degree of social conceptualization:** excerpted from Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” (p. 67) in *Diacritics*, Vol. 17, No. 2, Culture and Counteremory: The “American” Connection (Summer, 1987)

<sup>9</sup> **the space \_\_ demands:** written after Ntozake Shange, *The Space Love Demands: A Continuing Saga* (St. Martin’s Press, 1991)

<sup>10</sup> **glad to get high:** written after and with Gil Scott Heron, “Plastic Pattern People,” the eighth track on his 2015 debut album, *Small Talk at 125th and Lenox* (Flying Dutchman Records, 1970)

<sup>11</sup> **i made this jar:** Dave the Potter, also called David Drake and Dave the Slave, (b. 1801 - c. 1870’s) was an American potter who lived in Edgefield, South Carolina. He produced over 100 alkaline-glazed stoneware jugs between the 1820s and the 1860s.

<sup>12</sup> **a way of marking down things heard, felt, sensed:** excerpted from Sharifa Rhodes-Pitts, “The Music of the Spheres,” in e-flux Journal #105 - December 2019

<sup>13</sup> **the rupestrian:** see Ana Mendieta’s “Esculturas Rupestres” series, 1981.

<sup>14</sup> **bread from stone:** see Dionne Brand, *Bread out of Stone: recollections, sex, recognition, race, dreaming, politics* (Coach House Press, 1994)

<sup>15</sup> **manner of walking:** United States Department of Civil Rights Division and Theodore M. Shaw, *The Ferguson Report, Department of Justice Investigation of the Ferguson Police Department* (New York: New Press, June 2015)

<sup>16</sup> **liminality:** see Victor Turner, *The Anthropology of Performance* (PAJ Publications, 1987, 1988)

<sup>17</sup> **dis place:** see Marlene Nourbese Philip, *She Tries Her Tongue Her Silence Softly Breaks* (Ragweed Press, 1989) and "Dis Place—The Space Between," from Marlene Nourbese Philip, *A Genealogy of Resistance and Other Essays* (Toronto: Mercury Press, 1997)

<sup>18</sup> **where two communities meet & integrate:** in this poem I am thinking with Victor Turner's *Schism and Continuity in an African Society* (Manchester University Press; 1st edition 1957). It is here that Victor Turner first introduces his concept of the 'social drama,' using it as a framework for approaching his ethnographic study of the village life of the Ndembu of Zambia who were then under British rule.

<sup>19</sup> **these spaces are then invested with great power:** excerpted from Miranda A. Green-Barteet, "'The Loophole of Retreat': Interstitial Spaces in Harriet Jacob's 'Incidents in the Life of a Slave Girl'" in *South Central Review*, Vol. 30, No. 2 (Summer 2013), pp. 53-72 (The Johns Hopkins University Press on behalf of the South Central Modern Language Association)

<sup>20</sup> **mangrove:** Mangroves protect shorelines from damaging storm and hurricane winds, waves, and floods. Mangroves also help prevent erosion by stabilizing sediments with their tangled root systems. They maintain water quality and clarity, filtering pollutants and trapping sediments originating from land. Mangroves can also serve as 'nurseries' for shrimp, crustaceans, and mollusks in addition to providing support and shelter for a number of endangered and threatened species. These habitats provide a rich source of food while also offering refuge from predation.

<sup>21</sup> **black water:** Torkwase Dyson's 2019 solo exhibition "1919: Black Water," installed at the Arthur Ross Architecture Gallery, at Columbia University.

<sup>22</sup> **stealing away:** see Saidiya Hartman, "Stealing Away, the Space of Struggle, and the Nonautonomy of Practice," pp. 65 in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford University Press, 1997)

<sup>23</sup> **terrain of struggle:** see Katherine McKittrick, "The Last Place They Thought Of: Black Women's Geographies," pp. 42 in *Demonic Grounds: Black Women and the Cartographies of Struggle* (University of Minnesota Press, 2006)

<sup>24</sup> **riot:** written after and with Saidiya Hartman, "Liner Notes for the Riot," in *e-flux Journal* #105 — December 2019

<sup>25</sup> **forage and disfigure:** see "A Note on Method," pp. 12 in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford University Press, 1997)

<sup>26</sup> **spill:** written after Alexis Pauline Gumbs, *Spill: Scenes of Black Feminist Fugitivity* (Duke University Press, October 2016)

<sup>27</sup> **the weather:** written after Christina Sharpe, *In the Wake: On Blackness and Being* (Duke University Press, 2016)



<sup>28</sup> **i am not a performance artist:** written after and with Lorraine O'Grady's 1983 artist's statement titled "Thinking out loud: About performance art and my place in it\*" The original piece was addressed to Toni Whitfield in preparation for Just Above Midtown's *Afro-Pop* catalogue interview.

<sup>29</sup> **call to riotous assembly:** written after with Saidiya Hartman, "The Anarchy of Colored Girls Assembled in a Riotous Manner," pp. 229 in *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (W.W. Norton & Company, 2019)

<sup>30</sup> **lyric surplus:** see Rizvana Bradley, "Reinventing Capacity: Black Femininity's Lyrical Surplus, and the Cinematic Limits of 12 Years a Slave." *Black Camera*, vol. 7 no. 1, 2015, p. 162-178. Project MUSE

<sup>31</sup> **improvising in the air:** see Rosa Luxemburg, "The Russian Revolution," in *Reform or Revolution and Other Writings* (New York: Dover Books, 2006)

<sup>32</sup> **dialectics of inside and outside:** written after and with Gaston Bachelard, *The Poetics of Space* [La Poétique de l'Espace] English trans. Maria Jolas (*Presses Universitaires de France*, 1964).

<sup>33</sup> **don't know:** written after and with/to 702 "You Don't Know," a 1999 song recorded by 702, it was released as the second single from their second studio album 702. The song was written and produced by Danish record producers Soulshock & Karlin.

<sup>34</sup> **black light:** Denise Ferreira da Silva writes, "Blacklight, or ultraviolet radiation, works through that which it makes shine: for example, it has the capacity to transform at the DNA level, that is, it reprograms the code in the living thing exposed to it, and causes mayhem in their self-reproductive capacity at the cellular level. We could think of this process as one of breaking up a modern substance, that is, of separating form (the code, the formula, the algorithm, or the principle) and matter (content, or that of which something is composed). (I use the modifier "modern" because of my interest in dissolving the abstract forms of the understanding. However, there is nothing to prevent us from imaging blacklight breaking through any other abstract or sensible form, even, hopefully, at the atomic level. In any event.) Once released by blacklight, the matter becomes available for something that can be termed a recoding —," pp. 4 in "In the Raw," in *e-flux Journal* #93 - September 2018

<sup>35</sup> **the critical matter of performance:** in February 2017, The New Museum, in partnership with the NYU Center for the Humanities and the Sense of Performance Project at Yale University, presented the inaugural New Museum Colloquium entitled, "The Critical Matter of Performance" This three-day 'think tank' brought together historians, theorists of performance, dance and visual art, as well as choreographers, theater artists, visual artists, and performers in an exploration of "the relationship of criticism to live art through multiple registers—across time, space, bodies, politics, and institutions." (New Museum Digital Archive, 2017)

<sup>36</sup> **sentiment sanctions...** see Hartman, "Human Flesh," pp. 10 in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford University Press, 1997)

<sup>37</sup> **Lindsey Park:** a housing cooperative located in the Williamsburg neighborhood of Brooklyn, New York. With 2702 units, it is the largest tax-exempt Mitchell-Lama Housing Program co-op in Brooklyn. According to a 2014 article in *The New Republic*, Lindsay Park is the most ethnically diverse apartment complex in the United States, with an ethnic makeup that is 33.1 percent white, 31.1 percent East Asian, 30.3 percent Hispanic, and 4.3 percent African American. (Taub, Matthew (August 20, 2014). "Brooklyn's Largest Affordable Housing Co-Op Mired in Mismanagement, Corruption: Petition". *Brooklyn Brief*. Retrieved 31 August 2015. Teng, Elaine (September 5, 2014). "This Is the Most Diverse Apartment Building in America". *The New Republic*. Retrieved 31 August 2015. Salinger, Tobias (August 5, 2013).

<sup>38</sup> **chaotic phenomena:** A fractal is a never-ending pattern. Fractals are infinitely complex patterns that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop. Recursive in function, fractals are images of dynamic systems – ‘the picture of chaos.’ Geometrically, they exist in between our familiar dimensions. Fractal patterns are ubiquitous in nature. Examples include: trees, rivers, coastlines, mountains, clouds, seashells, hurricanes, etc. Abstract fractals – such as the Mandelbrot Set – can be generated by a computer calculating a simple equation over and over.

<sup>39</sup> **what does it take to keep breath in the black body?** question proposed by Christina Sharpe, in her *In the Wake: On Blackness and Being* (Duke University Press, 2016)—she suggests ‘aspiration,’ pp. 108.

<sup>40</sup> **fiction, for me, has never been entertainment:** this poem contains a reworked/altered excerpt of Toni Morrison’s 1993 Nobel Prize acceptance speech.

<sup>41</sup> **words put forth:** Toni Cade Bambara, in her essay “What It Is I Think I’m Doing Anyhow,” writes “Words are to be taken seriously. I try to take seriously acts of language. Words Set things in motion. I’ve seen them doing it. Words set up atmospheres, electrical fields, charges. I’ve felt them doing it. Words conjure. I try not to be careless about what I utter, write, sing. I’m careful about what I give voice to...” pp. 325, excerpted from *Calling Home: Working-Class Women's Writing: An Anthology* (Rutgers University Press, 1990)

<sup>42</sup> **when and where I enter:** see Paula J. Giddings, *When and where I Enter: The Impact of Black Women on Race and Sex in America* (William Morrow Paperbacks, 2007)

<sup>43</sup> **withholding:** Dionne Brand, in “Stipule a small leaf-like appendage to a leaf,” writes “I have withheld more than I have written. I have restrained more than I have given. I have left unsaid more than I have said. I have withheld much more than I have withheld.” pp. 3 *The Blue Clerk: Ars Poetica in 59 Versos* (Duke University Press, 2018)

<sup>44</sup> **expiatory sacrifice:** an expression to attain peace, a peace offering, a hand of friendship.

<sup>45</sup> **the hum:** written after and with Sharifa Rhodes-Pitts, “The Music of the Spheres,” in e-flux Journal #105 - December 2019

<sup>46</sup> **the convergence of black body movement, subjection, pleasure:** see Saidiya Hartman, “Innocent Amusements: The Stage of Sufferance,” pp. 29 in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford University Press, 1997)

<sup>47</sup> **black feeling Black:** written after Nikki Giovanni, *Black Feeling, Black Talk / Black Judgement* (Harper Perennial, 1970)

<sup>48</sup> **now waiting for rain:** this poem is best read while listening to “After the Rain,” by Little Dragon.

<sup>49</sup> **unseen, nightlong, real:** see Paul Celan, “Einmal/Once,” pp. 253 in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel.

<sup>50</sup> **swarm:** Du Bois once described the collective action of the general strike as a swarm or swell. See chapter “The General Strike,” in *Black Reconstruction* (Transaction Publishers, 1935)

<sup>51</sup> **in the mirror:** see Paul Celan, “Corona,” pp. 27 in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel

<sup>52</sup> **fugue:** see Paul Celan, “Todesfuge/Death Fugue,” pp. 29 in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel

<sup>53</sup> **wandering for a purpose:** see Sarah Jane Cervenak, *Wandering: Philosophical Performances of Racial and Sexual Freedom* (Duke University Press, 2014)

<sup>54</sup> **back/ bridge:** see *This Bridge Called My Back: Writing by Radical Women of Color* (State University of New York (SUNY) Press, 2015) ed. Cherrie Moraga and Gloria E. Anzaldúa.

<sup>55</sup> **twin redness:** see Paul Celan, “Schibboleth/Shibboleth,”) pp. 73 in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel

<sup>56</sup> **song, lied:** in German ‘lied,’ translates to ‘song’

<sup>57</sup> **so many constellations:** written after and with Paul Celan, “So many stars/Soviel Gestirne,” pp. 170 in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel

<sup>58</sup> **green-eyed,** written after and with Erykah Badu, “Green-Eyes,” the 14th track off *Mama Gun* (Electric Lady Studios, 1999)

<sup>59</sup> **Los Sures:** a 1984 film directed by Diego Echeverria, “In the late 70s and early 80s, Los Sures was one of the poorest neighborhoods in New York City. In fact, it had been called the worst ghetto in America. Diego Echeverria’s film skillfully represents the challenges of its time: drugs, gang violence, crime, abandoned real estate, racial tension, single-parent homes, and inadequate local resources. The complex portrait also celebrates the vitality of this largely Puerto Rican and Dominican community, showing the strength of their culture, their creativity, and their determination to overcome a desperate situation. Beautifully restored just in time for the 30th anniversary of the premiere at the New York Festival, this documentary is a priceless piece of New York City history.” — this is the neighborhood my father and his siblings grew up in.

<sup>60</sup> **inter, multi, post, trans:** excerpted from a speech given by Trinh T. Minh-ha Thurs. 27 November 2014 as part of a ‘tranzitdisplay’ exhibition co-funded by the Creative Europe programme of the European Union. Curated by Johana Lomová. Architect: Isabela Grosseová. The exhibition included screenings of four of her films.

<sup>61</sup> **poetic impulse:** written after and with Ntozake Shange, “takin’ a solo/ a poetic possibility/ a poetic imperative,” pp. 27 in *Lost in Language & Sound, or how i found my way to the arts* (St. Martin’s Griffin Press, 2011).

<sup>62</sup> **the sundarbans:** a cluster of low-lying islands in the Bay of Bengal, spread across India and Bangladesh, famous for its unique mangrove forests. This active delta region is among the largest in the world, measuring about 40,000 sq km. The Sundarbans are home to many rare and globally threatened wildlife species such as the estuarine crocodile (*Crocodilus porosus*), royal Bengal tiger (*Panthera tigris*), Water monitor lizard (*Varanus salvator*), Gangetic dolphin (*Platinista gangetica*), and olive ridley turtle (*Lepidochelys olivacea*). The forest in India is divided into the Sundarbans Tiger Reserve and 24 Parganas (South) Forest Division, and together with the forest in Bangladesh is the only mangrove forest in the world where tigers are found.

<sup>63</sup> **program:** this poem is a homage to a document written by W.E.B. DuBois in preparation of his 25th birthday. (W. E. B. Du Bois Library at the University of Massachusetts Amherst, 2004)

- <sup>64</sup> **n folio:** see Saidiya Hartman's new book project, *N Folio: An Essay on Narrative and the Archive*
- <sup>65</sup> **etude:** written after and with Fred Moten and Stefano Harney, *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions, 2013)
- <sup>66</sup> **an accuracy of appearance:** excerpted from Alan Chong, "Contained Under the Name of Still Life: The Associations of Still Life Painting," pp. 13
- <sup>67</sup> **sleeping with an apple in your hand:** see Charles Burnett's 1990 drama film *To Sleep With Anger*, starring Danny Glover.
- <sup>68</sup> **in these songs...** this poem features a reworked/modified/alterd passage excerpted from Saidiya Hartman, (p. 27) in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (Oxford University Press, 1997)
- <sup>69</sup> **we speak about ourselves to us:** written after and with Trinh T. Minh-Ha's 1982 film *Re:assemblage* (co-produced by Jean-Paul Bourdier, Directed by Trinh T. Minh-ha)
- <sup>70</sup> **distribution of the sensible:** see Jacques Ranci re, *The Politics of Aesthetics: The Distribution of the Sensible* (London: Continuum, 2004)
- <sup>71</sup> **drama,** this poem is best read while listening to "Another Lover," by Little Dragon, third track off their 2020 album *New Me, Same Us* (Ninja Tune)
- <sup>72</sup> **obsidian:** see Vanessa Agard-Jones, "Selvage/ Obsidian: a Response," in e-flux Journal #105 December 2019
- <sup>73</sup> **a thing, affair, concern:** excerpted from Denise Ferreira da Silva, "1 (life) ÷ 0 (blackness) = ∞ - ∞ / ∞: On Matter Beyond the Equation of Value," in e-flux Journal #79 - February 2017
- <sup>74</sup> **uninvited, profane:** see Trinh T. Minh-Ha, *Woman, Native, Other: writing postcoloniality and feminism* pp. 1 (Indiana University Press, 1989) The opening line.
- <sup>75</sup> **nothing but ways:** see Trinh T. Minh-Ha's large-scale multi-media installation "Nothing But Ways," (In coll. with L. M. Kirby, Yerba Buena Center for the Arts, San Francisco, 1999)
- <sup>76</sup> **label clearly:** written after and with Gwendolyn Brooks, "my dreams, my works, must wait till after hell," from *Selected Poems* (Harper & Row, 1963)
- <sup>77</sup> **mouthsfull of silence:** written after and with Paul Celan, "Sprachgitter" or "Language Mesh," (p. 108) in *Speech-Grille and Selected Poems* (E. P. Dutton & Co., Inc. New York, 1971) Translated by Joachim Neugroschel. This is the poem for which the collection is named.
- <sup>78</sup> **this must be the place:** this poem is best read while listening to "This Must Be the Place (Naive Melody)" by Talking Heads, released in November 1983 as the second single from the fifth album.