

Galatea Resurrects 2017 (A Poetry Engagement)

Presenting engagements (including reviews) of poetry books & projects. Occasionally there will be Featured Poets, as well as offerings from "The Critic Writes Poems" series. Deadline is ongoing: reviews will be posted as submitted and accepted. Please engage!

Monday, May 22, 2017

KIMBERLY ALIDIO

*After Alex Tizon's article "My Family's Slave" as regards Eudocia Tomas Pulido
(The Atlantic, June 2017)*

SPECTACULAR INDWELLING

Approach in a dance move embrace civics
Virtue of sensations bubbling springs
Ladies expose defilement in delicate thongs
What's owed. The truth! Runaway tells how rare.

Pity such offense unto greatness
Forgive not staying dead long after rising heart
Belong! Help berate. Teach to scrub as if life depends
Somehow costs so much cheap and pretty.

The prettiest stolen branches a sudden graft
Trust a hero in both morals pure to just
Everyone wound being cost and benefit
Nothing isn't allegory gone viral.

Nightmares floating without tether
Whistle time-place of greeting
Struggle to ferry but sent back refusal
A sine wave and small boat of plaster.

Lieutenant gifts to his twelve-year-old daughter
Stand in for He who gave us to model minorities
Lola always and already had cruel irony
Joyful luminous sorrowful glorious.

In suffocating the closest thing to bruise
Present for judgment. Honorific vigils to catch
Never without gifting graces to keep
Penetrate with shame. Love what binds.

Kimberly Alidio wrote *After projects the resound* (Black Radish, 2016) and *solitude being alien* (dancing girl press, 2013). She is the inaugural artist-in-residence at the Center for Art and Thought and a poetry fellow of Kundiman and VONA. She received fellowships from Naropa University's Summer Writing Program and the University of Illinois's Asian American Studies Program, as well as a doctorate in modern American history from the University of Michigan. A

A Reading Room



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tenure-track dropout and high-school teacher, she hails from Baltimore and lives in East Austin, Texas.

Posted by EILEEN at [9:46AM](#)

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