

Kimberly Alidio

from *why letter ellipses*

irrelevant illegible

why letter ellipses

Dear Archon

Dear Archon

irrelevant illegible

A fist and a flag
are thought to
encapsulate the
dead's discovery of
truth and meaning
especially any
dead interrogated by the
police and
recalled only in
law and census.

Refuge in the
traditional symbols of
our left
makes us powerfully
small
my enemies I no
longer assume are
yours transfixed by
private glories beyond
embarrassment.

My
own revolution this
morning
you quoted Artaud
all action is
cruel push the
limits to
be relevant to
day is to kill
words from the
stage.

At night
traumatized states of
alienation talk
radical slogans
time is now
no other to
aggregate visions
where what words are true
words not myself
own
antidote.

Recall private
language
nectar and blood-
stained sheets is
ethics of
attention to
our cruel hungers
eat their own
tails as a circle of
light.

At the cusp of
dawn a candle on
the mantle
most gorgeous searing
light on mgmt
strategies.

Reckless feeling
attends

Which reds are
proper prey for
such a precise
machine.

Official verse
dive bombs informally
around us keepers of
new arcana.

If I've ever become a
book.

I've stopped being
afraid under
irrelevant and
illegible light.

why letter ellipses

days lunar eclipse sever lines silver dust
why letter ellipses

milky wool steady preference veil down
the aggressive bed

anger sentiment
coy infant

now for instance in the philippines the americans took over a filipino liberation front called
 say the huks to organize them as an antifascist guerrilla group now the minute the fascists
 the japanese were beaten then the antifascists reestablished the same
 kind of colonial policies in the philippines that the japanese would have put in anyway
 the same kind and in fact its worse because the filipinos are much less
 interested in having a white man tell them what to do than having a japanese
 tell them what to do much less oh there are probably all kinds of antifascists
 but what Im saying is that fascism has been made obsolete by america
 thats what I said before fascism theres no fascism its americanism
 america is the blight on the world

how people moved naked except women with props I crossed campbell slowed eye screeched
 arm up to coffee lips savored crosswalk men are horses home to lost skyline

how americans steamed except

subsonic

let everything fall already crawling
 a sunday in new york at the dutch man
 flee rehearsed in
 airbnbs near the
 I-10 and ludlow cleaning crews
 knock highfee low pay then the real
 thing terror bedroom neighbor
 frats
 know your homophobe landlord
 I'm home wish I could say

you must go

stars interspersed between god and angels everything glittering and gold
 church was different from home it had a lofty effect on ones thoughts
 levitating latin every trapping was very inspiring

our holy
 human energy
 sustain our holy
 human lives

color mandala flesh no certainty no
 what think happened
 moral no national tradition
 no trivia happened no
 why what fools no adult

ages five to twenty I saw startling-looking figures with startling ideas
 heads encased in long starched veils ursuline capes when it rained

our holy
human energy
telling
the necessary lies

Im not saying there is no fascism
but surely what I know and what Im seeing
at the moment will not inspire me

stream free in a university taught me about blossoming
in the form of nastassja kinski
can't prove harm & good at nothing
a regard kept mannered from life and writing and person

by the very nature demonic
because
its goal is power

always running with great black umbrellas to kill bats literally hanging in the belfry

bewild privacy mistaken for being set free
fire sun rises crackle desire's slate
empty text of singular purpose

very soothing

Dear Archon

I have been thirteen
frowned on haunted for years
shadow *spread myself*
Cixous before or after

file my nails in poetry
she hangs in self-absorption
from her lovers tend to edges
before they tear

unmanageable
palpebral fissure what threat
clitoris run-on *slows down*
in Camomille's mouth

plausible surfaces new
when seen fingernail
by the italics higher order
subterranean *eager astride*

Dear Archon

displaced from situatedness
dispersed across several continents

there won't be a gathering
finite form embodies the place

where one is now
by indeterminate accident

a desire to mother
a body gains transparency

landscape appears
in a body-framed portal

emplacement of displaced
migrants detained

alien landscape
reconstitutes alien body

~~what if you make a movement~~

landscape absorbs alterity
hot-tempered all night

mimetic linguistic
new facts of not-belonging

beyond geospatial mapping
I'm gonna look for my body yeah

I'll be back like real soon

Kimberly Alidio is the author of *why letter ellipses* (selva oscura, 2020), *: once teeth bones coral :* (Belladonna*, 2020), and *After projects the resound* (Black Radish, 2016). Her most recent chapbook is *a cell of falls* (Portable Press @ Yo-Yo Labs, 2019).

Note: "why letter ellipses" quotes Amiri Baraka's talk at the Overseas Press Club, February 17, 1965; Andrea Dworkin, Woman Hating (New York: Plume, 1974); Furio Colombo's interview with Pier Paolo Pasolini, "We Are All in Danger," November 1, 1975; and Susan Howe's interview of Bernadette Mayer, April 22, 1979, PennSound.