

# Kimberly Alidio

“tina d.”

1.

eighteen green  
quaint cobble turn  
conquer shelf edge

MARC cocoran  
stockings fed

feel for pear  
pinch of berth  
satchel DM  
tact shad

plague

user  
end ational data  
ogen

circ marble map  
line long  
to spot  
god macintosh  
tranque  
citron

job yard

in butterforge

ursine

dust

sidereal

count

eensy blind

quail

to be human

relax with randomness  
“measuring blank”

2.

letterpress     waxwane  
                                   open

Waldrop offset  
      smyth sewa  
          union  
      delirium  
          seasonal mean

divine cliché sound

dict transcript

index her fawn  
                                   plena

(liquids, dentals, sibilants,  
      nasals, spirants,  
      diphthongs & occlusives

GA     DC     PA

sentenced  
(perhaps the ablative  
                                   obsolete —

text whetted  
punk lex  
      swelt  
motherlang

**“presentacion”**

brown brogue wander  
zero branch quiver  
ate naming raw

widow fruit  
alembic horn  
perpendicular

under bed temple  
shin sieve cradle  
stele mung recur

**PAINTING NO 1**

A canvas face  
 raised the humid  
 roof  
 a windy crowd  
 tucked into my  
 skirt where  
 it clock rained  
 all tea time.  
 Analogy arrived  
 a city for each callus  
 for anyone's  
 horny bloom  
 a tuberous knot  
 of familiars  
 as long as my foot.  
 The smell of dreaming  
 only a foot away  
 became everyone's  
 property  
 you feel around  
 for the consensual  
 in the yarn.  
 Someone outside  
 the frame lost  
 some twins  
 to ripe flower  
 tongues.  
 A choric luster of  
 waxy stamen  
 dangled our vowels  
 from stiff esters.  
 Doubles echoed  
 ahead my days  
 threading the pass  
*slow-slow* in the decay.

**PAINTING NUMBER ONE**

From a line-by-line lexical translation  
 of Benilda Santos' "Kuwadro Numero  
 Uno" using Google Translate

She acknowledged herself  
 just as sensation  
 on the seam sewn  
 without interruption.  
 A patient is patient  
 to every penny  
 with every bleeding  
 an analogy  
 controlled by yarn  
 provoked by knot.  
 But now  
 not the seamstress  
 but the sewing.  
 Days of  
 needle-and-yarn  
 into weakened muscle.  
 Grit shaped  
 by concealment  
 and despair under  
 the generous self  
 embroidered  
 on bone and forehead.

“susan h.”

Without word or name island fix shore against tide  
Before melt storm bald drought to salt sand blow.  
In Beirut this week  
TAKE MY VIRGINITY NOT MY FUTURE —

“Adamant glides architrave front.”  
History Channel in Planet Fitness ghost Princess Diana  
Materialized in fogged windshield to fish from living contingency  
Lone among ten-car pile-up.

Full-faced brutal language cosmos settler destiny  
Forecast nature Will reason origin godforce cleansing  
Value self-worth godhead money womanground flayed —  
Dark skinned choir laurel brow waxing

Arms and legs operated elliptical beyond manmade Time.  
Cortex relatable haunt rust lady of the motorway  
In vestments wizardry aerial bombing induced  
Visions sensational surviving fellow savagery against.

No vault climate war no real volta  
Negation of history smell private unretained and relent.

**prolegomena**

fix each bristle  
back onto the badger brush  
just plucked clean

dyke beard pricks  
feather marks

FACT the lyric

tenderness understands  
stream of stresses

vel lect

private speak  
dismantle desperate  
demand for poet  
emotional support

animal

remnant rests  
ether in

osteo

mass

heft

scan

Kimberly Alidio is the author of *why letter ellipses* (selva oscura, 2020), *once teeth bones coral* (Belladonna\*, 2020), *After projects the resound* (Black Radish, 2016), and *a cell of falls* (Portable Press at Yo-Yo Labs, 2019). She's a tenure-track drop-out, PhD in history, ex-high school teacher, and MFA poetry candidate at the University of Arizona. She lives in Tucson with her partner, the poet Stacy Szymaszek.

BACK TO ISSUE 5