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Light Suite

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Light Suite

A Thesis

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of

Master of Fine Arts in Film, Theatre, and Communication Arts

by

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B.F.A Roger Williams University, 2003

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ABSTRACT

_Light Suite_ is a collection of the work I produced during my enrollment in the University of New Orleans Low Residency M.F.A. program. The writing, format and length styles reflect my experimentation with my craft. It also provides insight as to what my “poetic voice” is. _Light Suite_ attempts to entwine personal experience with engaged observation and occasional flights of fantasy.

The following poems illustrate my attempt at diversifying personal, poetic style. There are travel, prose, and accidental meaning poems. There are poems that feature personal narrative and collaboration. All of my works do share one characteristic and that is the close relationship with visual representation of an oral experience. I employ white space, line breaks, line length, assonance and consonance to create works that are as close to my speaking voice as possible.

Keywords: Poetry, Travel Poetry, Prose Poetry
INTRODUCTION

Light Suite is comprised of poems that explore several different modes of writing I developed through experience and study. Cultivating different styles has always been of personal interest. I feel the more permutations I can accrue during my life as a poet, the larger my skill set will be. Inside this manuscript poems range from travel poems to collaborative pieces and personal narrative to experimental projects.

Section two of Light Suite contains works I wrote during what I refer to as the “museum project.” The museum project was simple: visit a museum every week and respond to the entire event in one poem. I was inspired to attempt this experiment after I attended two specific art shows: “The Erotics and Selected Works of Joe Brainard” and “The Selected Works of George Schneeman.” These two men were kindred spirits to the new school of poetics that developed in New York City in the early 1960’s. Both men participated in collaborative efforts with the likes of Ted Berrigan, Ron Padgett and Frank O'Hara. They were collectors of personae that found collage and collaborative works efficient at classifying their surroundings. Together with poets, they created art pieces that were both visual and textual. Their humor and innate recognition of the energy between the arts inspired me to strike up a conversation with the art that I had access to. Like them, I would not just focus on my strong suit, language, but rather open myself to the vivacity of time and place and let visual stimuli be treated equally among sonic, emotional and verbal influences.

Furthermore, museums are excellent at documenting human psyche and society. The cross section of museum patrons is diverse and irregular. They are both public and private space which leads to the lessening of one's guard without conscious effort. I think museums offer enough material to launch hundreds of poems.

My initial discovery on entering the megalith of the Metropolitan Museum of Art that was that I had set myself a rather loose task. Not
knowing exactly where to begin, I decided that perhaps the introduction of some constraints was required. Constraints would help dictate the overall shape of the piece and create a way for me to digest the immense amount of information at hand. The constraints that I chose were simple: avoid stopping my motion through the space, take notes on everything within the physical building (from the crowd to the architecture to the artworks and my inner state) and avoid making conscious formal decisions. This information-gathering mode resulted in the pratactic prose poem “Battle Mile” (22).

Preening might be for me In Italy, Eve was tempted by herself twirled around a tree made for temptation Only pearls and golden twine could be seen in Sibyl’s scene I’ve got the saddle all wrong Jesus! How you move me to study reflection of refracted candle glow within my glossy pony tail Let’s tell secrets in oil and shadow. (22)

The first phrase is in reference to some young lads who might have been trying to get my attention. The lines that follow are all responses to individual art works in both personal and impersonal ways. My attempt was to let the space of the museum itself be the house that fostered relationships. The writing during the museum project evolved as guidelines and constraints were thrust upon core systems. The conscious inclusion of rules to the writing is an atypical approach for me, but the overwhelming amount of material present in the museum dictated a need for base organization.

While “Battle Mile” was hardly edited after the initial transcribing, the title poem, “Light Suite,” endured hours of tinkering. The decision to avoid structure was completely abandoned for this composition. “Battle Mile” was written throughout the entirety of the Metropolitan Museum of Art in one long ramble. “Light Suite” (23) was written in one room, at the “Golden Age of Dutch Painting” exhibit also at the Metropolitan Museum of Art. The
restriction of my target area resulted in more personal interjections and a deeper absorption of the source material. As my area of exploration became more limited, I also became more comfortable with the idea of repetition. Repetition was the enemy while composing “Battle Mile.” In that case I was attempting to collect as many disparities as possible. “Light Suite,” however, was about a the creation of myth and aura.

The golden age of Dutch painting
exists in a crowded room
in this room cuts a forest river
thinking in gilded threads
noble slav watches old woman in armchair of rocks
worn rings on matron’s pointer picks a newborn
swaddled in red scallop
the baby is made of golden light. (23)

Throughout “Light Suite” there are multiple references to golden and light and the line “The golden age of Dutch painting” repeats throughout.

It was the acceptance of repetition that aided in unifying “Light Suite” into a multi-layered singularity. I found I could write expansively on a tangent but would eventually return to the image of golden light. The repetition, for me, acted as an excellent segue into disparate thoughts. The choice to allow repetition into my work at the beginning of creation facilitated an approach that included preset conditions like the limiting of the source material or word bank.

The latest poem written in my museum experiment series is “Love Poem” (47). I again wandered the entirety of the museum, this time the Brooklyn Museum of Art but kept the thought of “what do I think of love?” in mind during the process. I was to sift through artistic movements, archeological information, physical space, etc. to uncover words that elicited an internal response to my understanding of love. In this manner, I created a
game akin to Where's Waldo. Where's Waldo is a children's book series that has the reader find one character amidst a jumble of similarly colored, extremely busy scenery. While “Love Poem” has similarities to “Battle Mile” and “Light Suite” in its construction, I find it to be a much more personal poem:

...I see myself
stained by glass light throwing peonies
I see myself above myself in 1890
I see myself in love.(47)

Of course, since “Love Poem” was written most recently, it is my fondest of this mode. I do think it cleverly balances the disparity, the personality and spatiality that occurs in the earlier poems.

An interesting development occurred as I worked on the museum pieces. I found it liberating to rely on outside sources for the creation of a poem. I effectively had begun to, in a certain sense, remove my ego from its starring role. Perhaps it is this incident that aided in writing the collaborative pieces included in sections 1 and 4. Writing collaborative pieces is all about giving up full ownership and control. It is also about creating a piece that benefits from two pairs of eyes and two distinct voices working together.

Edmund Berrigan and I wrote “Little Cuba” (11) while vacationing in Puerta Vallarta, Mexico. It is an example of the doors that are opened in collaboration. Working in this manner is an excellent chance to learn a new approach, or at least to learn how to ask different questions of one’s writing. Edmund offered a chance to see the same experience from another vantage point, perhaps catching an angle I missed. Edmund’s line, “Absorbent modal lope pleasantly eroding goblet green penny golf” (11), is unexpected and curious to me. Having to respond to and integrate the unexpected is a superb
way to rethink and rework attitudes and patterns. If one can let go of ego, collaboration can be an amazing teaching tool.

The last poem in *Light Suite* is “The Rana catesbeiana Codes or Bull Frog Botes” (58), a collaboration with Brooklyn poet Tracey McTague. This poem is a direct call and response piece. The call and response mechanism is not only supported by the alternate authored stanzas but also in the fact that we strung together the same collection of notes and fragments from independent locations. The difference of tone resultant in alternating, repeating vocalizations is reminiscent of a religious ceremony where the leader recites a line of scripture with a sense of authority and the congregation repeats the same line of scripture with a sense of humility and responsibility. Tracey and I differ from this example in the sense that we considered each other’s authority equal and therefore both voices are dominant. Authentic, bi-dominant call and response works are hard to compose. I am not sure I would have been as successful in creating this effect if I didn’t have Tracey to offer a different voice. Through our collaboration, I was exposed to an effective call and response piece and can now use that experience to inform my future works.

The travel poetry that appears in section 1 represents another way of acquiring a new angle to inspect through poetry. Most of these poems were written as whole pieces, rather than in fragments, that I would occasionally bolster with note taking independent of the initial composition. Instead of approaching a foreign culture as “how do I feel in this space,” I either let a place talk to me or adopted the attitude of “how does this place make me feel.” Perhaps the most influential work on my travel writing process was Richard Hugo’s book *The Triggering Town*. Hugo, as an impetus for writing poetry, recommends the visualization of an imaginary town that is to be filled with assumptions and ever-lasting details. I took from his theories a specific and concrete approach to my creative experience in foreign lands. Hugo said,
With the strange town, you can assume all knowns are stable, and you owe the details nothing emotionally... Though you’ve never seen it before, it must be a town you’ve lived in all your life. You must take emotional possession of the town and so the town must be one that, for personal reasons I can’t understand, you feel is your town. (Hugo, 12)

This quote, when I first read it, directly translated to my experience of comfort and ease while exploring foreign territory. I have always enjoyed surrendering to the unknown. While I do not, and possibly cannot, always understand the history and political implications of a place, I try to be sensitive and respectful to the society I claim to inhabit. I am open to establishing an emotional link that will aid in my reception of clues to the nature of the new environment. My challenge, as a poet, is to develop the powers of observation that will lead me to honesty and truthfulness in my representations. I have used this open and surrendering approach in a number of works leading up to the sequences in Light Suite.

Travel writing is a struggle of representation. I am aware of how cultural appropriation is a hot spot of bad feelings and can lead to a kind of generic representation, but I am also sensitive to the power of place over a poet. A delicate balance must be created. Rather than pretending as if I understand my foreign surroundings enough for them to fade into some sort of background noise while I focused on me, I attempted to acknowledge and ignore my fish out of water stasis. Take “Why are All these Prostitutes Out at Noon” (5), a poem written in Barcelona, as an example of the location raising questions that I am not in the position to answer. Rather than explain that the prostitutes in Barcelona were using their presence to highlight housing and health issues directly, I left it as the original encounter to bring forth the delicacy of human interaction.

taffy tractor pull me murk clear
and I thought guapa meant ugly
but all he wanted was to dance       Can I teach you to swing?  

If I had included my thoughts on the legality of prostitution it would have diluted my emotional response to the simple scene of kindness I encountered as hotel staff and policemen jeered at these women. I also might have drowned what I thought was most interesting about the experience, the dark cloud of castes and the transgression of class between two women. My response to the prostitutes, therefore, was not to write about how I felt about their situation but rather, let their presence elicit some sort of communication of situational space. Like Hugo’s quote, I had to believe that what had happened was important and deserving of a poem. I had to go with an educated leap.

One of my present aims in writing poetry is to focus on the accidental meaning of words. Richard Hugo might have influenced me here as well, “One way of getting into the world of the imagination is to focus on the play rather than the value of words” (Hugo, 16). I took this advice to heart and began to write very musical poetry that relied on accidental meaning. I have progressed far enough in my career where I have developed the ability to both focus and ignore what I am writing. This ability leads to happy mistakes and suprise readings resulting in far more interesting results than dictating and directing every turn produces.

Perhaps the one of the most interesting exercises in musical, accidental meaning was cultivated in “Proofs” (26). “Proofs” was written in response to classroom discussion of Ronald Johnson’s RADI OS. Using Johnson’s method of deleting words within a well-known text, students were encouraged to act as surgeons to another text. Therefore, “Proofs” uses hardly any original language but instead uses language from Rudyard Kipling’s satire Proofs of Writ.

What was most fascinating during the composition of this piece was it had to rely on the nature of words to project meaning outward. I had a full, logical, and beautiful forest of sentences in front of me and my job was to
find a smaller, tighter tree amongst the forest. The restriction of word choice encouraged me to find new ways to look at linguistic relationships. Like Ronald Johnson, I had to find a new way to relate and digest the vast history of language.

While I tried to allow the words to only have strictly chance encounters while writing “Proofs,” I can not deny the concise narratives that run through it. I believe narrative was too important a piece of the source material to be erased. The conversational tone of the language in *Proofs of Writ*, is an undeniable and inescapable reality of the word choice. My cache of vocabulary was restricted to indicators and vehicles of narration due to the nature of the original piece. I was not bothered by this knowledge; rather I became further convinced of the propensity of commonly used words to stick together. As a poet, I try to get my pen into the jumble and pry apart the tenacity of lazy language. That is where accidental meaning can be useful in creating dynamic language.

There are other poems that utilize accidental meaning to produce a strange, yet playful musicality. Poems like “Mockingbird Sings Lament of Car Alarm” (34) and “Wrist Slip Tango” (38) fit into those specifications. As I re-read these pieces, I can feel the smile behind poem. I had a good time writing them and I have a great time preforming them. While they do center on an experience, I find that their worth is heightened through their unexpectedness. From these poems, I began to interact with what Edmund Berrigan might call “disarming matter.” The direct result was integration of the element of suprise with more straight forward poetry composition. An example of such pairing occurs in “Hotel Belmar” (14).

you like mountains
see them before the turn to cobble paves the peaches
river shivers her ocean mouth
garbled with stone
she sinks to the knees
I try to swim. (14)

In this piece, I combined very concrete images, mountains, rocky rivers, ocean mouth with imagined landscape, “turn to cobble paves the peaches” to create my own disarming matter. The choices made in this piece come from my experience in writing accidental meaning, travel and musical poems.

Throughout *Light Suite*, I have gleaned information on my process and myself. I was able to map thought processes, maturity increase (or decrease) and my trajectory in the world. Therefore, it was my goal to organize *Light Suite* in a way that reflected different movements in a spatial, episodic manner. The first section is comprised of travel poems, with the newer pieces towards the beginning. The second section contains the museum poems and the third section features the works that focus on my developing sense of melody and meaning. The last section has a bit of everything in it, but the pieces are fairly new. I chose the format of this section as a way to show where my poetry is headed and leave the reader with a diverse sampling of my skills.

Each section has a small fragment poem that acts almost like commercials for what is to follow. I did not try to have the poems adhere to the fragment’s meaning but rather let the fragments cleanse the palette and prepare the reader for a new movement. Almost all my poems start off as fragments, so I felt that it was important for readers to experience my initial urge to write.

Each section of *Light Suite* highlights an artistic strength that I perceive to be a long-lasting affair. I will continue to push constrants, musicality, meaning and impetus in order to find new paths and goals.
Works Cited

1.

Miners find weakness in the mountains
Workers shift rock to the back of the line
   Miners must adjust
   Workers must adjust
Engine Work

my camino begins with a ’63 cadillac el dorado and perhaps a single datsun worshipping el sol the boxing was good last night almost as good as this years corn harvest the gods were pleased palomas shine fly golden smile i am of the dorito clan the spiciest nacho in the bunch inundated with a monkey population that just won’t quit wear your best copper bells i wouldn’t watch cable if it wasn’t in spanish although the delorean tribe translates flux capacitor as my ferryman don’t struggle don’t fret dark rising sequence erases precaution before applying cleanser i assure purified styx water almost as holy as ganges or hudson it’ll make you smoother thinner a hollow pinata for dia de la muerte once i was a shiny silver blue beetle now i wear linen earth tones and make fast money in real estate
Erotics of Bird Watching

I wish to feed the finches my lunch  poor birds peck for pesos
how much is lunch worth
the man next to me bets four fingers
a lady in a rimmed hat counters
five fingers and a nose
will the finches and I eat before the rain
no    my shoulder blades cradle drops

I move to a brella    hope its linen soul hides hungry finch
eyes    will rain to rid the courtyard of man    finally
children laugh at their thirst
free palm readings with your purchase
man, that finch sounds pissed    I don’t blame him
the butter is terrible
it lacks backbone
where the hell is Eddie
I’ve been waiting days that last weeks    something about perspective
near objects move faster than distant trees

a song sparrow is the only bird a mockingbird won’t imitate    the sun is back
my shoulder blade blushes    the finches are enraged    with sun comes
hands
blocking
bread flow
I know sweetness is obedient as chocolate is malleable as this young boy
showing me his transformer    he says
I’m not used to restaurants with birds    look
I can really knock the bag of corn fungus from tia’s hands
tia retrieves fallen bag  finds it replaced  huge calabaza flowers
she coats courtyard yellow petal finch bait
Why Are All These Prostitutes Out at Noon?

Sophisticated el nino blows bone marrow narrow

time tiempo tempo I

interrupt this circle abyss

Where can I pick up some machismo?

taffy tractor pull me murk clear

and I thought guapa meant ugly

but all he wanted was to dance Can I teach you to swing?

one two quick step back

pretty easy. easily pretty in these genes

I like to listen to the bone rattle prostitute

instruments in red spike heels

a protested presence but I don’t mind

they always have a sonnet for me

no matter what color

my modest tank top leaks into the afternoon
The Lights in Plaza de la Constitucion are Russian Rockets Off Their Timers

It all happened so quietly
Guadalupe was in my hands then
I gave her back to the dear beggar
Belles Artes

Where the hell is my Pepsi
it’s the only thing I can count on
not sheep sans wolf tooth
stuck in sunken sternum
The rock doves here are of different accent
angle of dive spiral doesn’t quite match
the way the clouds are growing
I need some sort of form
something to walk towards under this sunspot
a periodic thunder storm would do the trick

Luckily this new mexico I inhabit
holds its dinner show around 6:00
streets turn skipping stones cross the river
I’ve never seen stone blush before
probably because the choice view up my skirt
Ya Basta!

The calendar has come undone why has
monday come in like a pirate hooker
and left like dogs and church bells

Gringo courtyard thinks in gallery
jostled key whistles
what you got in that pocket
a disco club?
syntax not style is ill fit for birds
orange not palm is potted packaged
tossed over the wall
Pigeons for the lamb
Peppers for the mire
again those dogs
again those bells
If I Swim Through Panther’s Blood

will Chupacabra lick my cowlick clean
gently nip my scruff to raise me
like the young her mate devours
How long can she hide
His hairy nostrils
bristle toes
scour lion hide landscape

I hunger for jade shards
instinct driven adoration
no sex no need no want
just unavoidable blood letting
Instinct’s a tricky bitch

Keep quiet
Always quiet
Make small
crawl into the belly of a deer tick carcass
wait for ground tremble tempo to slow
When desert sleeps beast sleeps
Chupacabra weaves me a tunic of musky shoulder hair
Esquina de los Caprichos

collaboration with Edmund Berrigan

My baby sits marooned in blue brick wall protozoa cascades
tappetty tap tapas with a boca full of pelicans pours from his ear
green-black sea foam for sale at a beach near you
what’s in it for eternity
a bag full of claws

eternity is busy refusing roaming jewelry
I’m working here please a beer
that akita passes by again
he looks south south-east with the sun on my elbow
and a fork in the pitcher
Little Cuba

collaboration with Edmund Berrigan

Absorbent modal lope pleasantly eroding goblet green penny golf
my greens need trimming if that guitar solo won’t resolve
try comet debris and memory loss
a squall of grackles siren the kraken
taxing under the archway
taxidermy of blow fish led me astray
deep see arches vessel tresses kiss like seaweed
waltzing matilda has no media bobbing along in a roman headache
Yelapa

*collaboration with Edmund Berrigan*

first hummingbird mystery
long-necked blue guy in some version of don’t worry
death hike by butterfly
she sticks
her face in front of others
blue tail gecko
4 toed toad
burros, burros, dung, dung
the dogs do good on gringo business
meanwhile
my conch is calling me usunder under the wave tow
bloody ankle anchors away from my good eye
don’t mind blinding the blind your ankle bleeds
mine’s just sore
16 to 4   2:13 to go and its wednesday already
or maybe its just wednesday again
Brittle Bone Sandwich

*collaboration with Edmund Berrigan*

It's the mobilization of time that's blacked out
in the velvet stripe side swiped paint-by-number
horses wear civil war buttons like neighborhoods
sideburn the minority sunstroke tickling
flung far into the aerial plaintiff symmetry
segmenting my routines into an owl office dream
my kin is patented and never free of charge
awkward when pollenated in the blocky afternoon
often to keep the local echoes sufficiently mobile
otters splashed boisterous mixed velcro neckties
around here owes a certain debt to their trash and vaudeville
My weather is My issue
don't stop
kettle moon night
you're my brother
Hotel Belmar

The theme park lied
said it would wait on its side of the river
I had to climb up by 4th balcony
to see mountains crumble into crushed mint
I sit on the outside
join me
you like mountains
see them before the turn to cobble paves the peaches
river shivers her ocean mouth
garbled with stone
she sinks to the knees
I try to swim

Iguana huge and green rapidly expands
river banks want to impress the iguaness
perched atop jeweled crown of Virgin de Guadelupe
Guadelupe?
I thought this was Puerto Vallarta
I must be on the wrong line
Cash only Indians circle in pelican beaks
wait for bomb dive sardine killer
Buy time
share it with a US Dollar
Americans embarrass their gluttony
refuse to make eye contact with other Americans

Pretty Mexicana winks gold teeth
I am smitten
Later she’ll climb 300 crumbling steps
I follow hoping the terra cotta sticks around to sing
while mutts defend remainder territory
A Poem for Us: Guanajuato

may our blue neon crucifix hum ghostly aloft cathedral believe in the lack of death and you lift the stones of a new thunder river silver veins of lament directly relate our maker the weight of green sandstone our gilded altar-piece compress your chest may your candle burn the 14 hour day and plunder the night of its prickled teeth O lord let love live beneath compound ash toiling for the canadian 60% live the short life its easier to escape young lungs full of mineral that dams the river floods the valley may peace be ever strived for may they never catch on
in this episode
Shiva and Shakti wrestle on a segmented lotus
for my double-gourd shaped box houses a jack
rabbit amalgam of silver
gold and platinum
Inamorata

The menacing black eagle of Prussia
bears down upon my bloodied robes
I’ll tie my flag up in their mess

Christ’s shoulder is lambent  His head
falls to shadow inspiring Cecil  Cadaver
has spent his whole life devoted to public health
Nude males have fundamental parts for academic training

Hold baby over mother in left hand
Hold your sword in right
Mothers come freely   wait in line
Some might necessitate a house call

Jacob wrestles a mysterious angel on the Jabbok
grinding muscle sensuous tires me out
It’s hard to be Lehmann when you’ve given your all
and upstarts (seurat) reject your paternity

I know Mary mourns from the trusty swords
piercing her heart  Joseph is always in the dark
His head leans to shadows  If suitably oxidized

and coated with verdigris
you could be mistaken for Manon in the wilderness
Arm lengthens sky   hip hangs sinister
I’ll undress for you but it’s your favorite general
I wish to impress
the importance of your death
quiver saddle armor drums
a madman making himself a wife night looms
over sleeping morning Veils define her face

Women observe the conqueror while they hang laundry
Red Foxes

In a caricature of death
Klaus Kinski
paints himself a breast mitt
watch
on February 6th 1918
6 older morgues
not chosen
skewer venison by Einstein furlong
flinging Samson until the 9th of February

Why does the death mask feature no beard
Only mustache and ringing eye pockets

Die muttered persuasion
I see Bangladesh in the
dancer’s open robe
You’re so beautiful
featureless and mute
I wish I could be that flower

Back in 1910, I was that flower
but I sat in a black hat next to a feather

Nefertiti had delicious pinkies
that I would place
to my wrist
with a lack of perception
gold specks swirled her eyedress
leaving the neckline silver
The woman behind me says she’s been touched by god
and by the way
the rays were tremendous
it was more then exciting
it was heart popping

I want what I can see over the shoulder
algorithmic staircases
white hallways, footsteps
sound soft trickle
Klimt’s smock hangs like a great blue bed
two women recline facing right
They are just preparatory for purgatory

I will feed you snakes from my toes
You will eat and grow fat with orange scales
Battle Mile

To be held back by one’s own self is a shameful battle   Ugolino gnaws his fingers instead of his sons’ entwining fleshiness   gnawing and twining forever while damsels cup abundant fruit arrangements and the heads of the competition   I think one of these lovely ladies is an Aquarius   Clodeon submitted model by Montgolfier balloon inflated hot air fires stoked on a putti pedestal Medal pins inserted over surface tension assisted the sculptor's journey to Napoleon   He made it with tenacity of Made Primavesi’s observance of personal progress   purple smile constant The artist placed her before an imaginary Paris cityscape   flanked her with two male fragments in evening dress She grew to be Baroness Vera Wassilko in 1926   The jeweler's long nails were hard to live with so they went to Berlin for a few months   By the mid 1920’s the number of whores had reached alarming levels, especially Berlin, where their figure was estimated at 34-30-34   I shall exterminate everything that restricts me from being master   grab balls punctuate cigar suck   Hitler was inventing headlines as his nascent Nazi-party tried to take over the Bavarian government pretzel in his Beer Hall Putsch Munich, 1923   The boys all strike noir reserve poses   Preening might be for me   In Italy, Eve was tempted by herself twirled around a tree made for temptation   Only pearls and golden twine could be seen in Sibyl’s scene   I’ve got the saddle all wrong   Jesus!   How you move me to study reflection of refracted candle glow within my glossy pony tail   Let’s tell secrets in oil and shadow   The only way to look virtuous is to coyly glance away   eyes hint at Western influence   A Devakenya appears under ginkgo tress to discuss differentiation   Celestial musicians encircle flaming halo are buddhas descending from such paradises   Landscape in Kyoto is sharp blue seagull feather   Blade bearded baskets are stylized snow flowering along the stream   Birds have flown away where white sails appear   on the water float various fans   open closed half open covered by evening faces
Light Suite

The golden age of Dutch painting
exists in a crowded room
in this room cuts a forest river
thinking in gilded threads
noble slav watches old woman in armchair of rocks
worn rings on matron’s pointer picks a newborn
swaddled in red scallop
the baby is made of golden light

snail slides down baby’s neck
blends with baby blue veins
blue shell dappled still
life with glass and oysters collect
not for themselves
but for a people and a world
that stands haughtily in costume
holding black hats

Fading ashy background of invention
women play cards
and smoke
they have no time for golden light
they want to keep their plum from plunder
shine sneaks in anyway through unattended goblets

The golden age of Dutch painting
spills from a falconer’s bag
a dead heron lays
the swan floats
at sunset
the heron’s eyes are gold then plum
sibyl sits in darkness waiting for the thread to pull
her free of peeling golden apples by light of dead heron’s eyes

Flora grows in the golden age of Dutch painting
she asks for rose petals to scent Bathsheba’s bath
rose doesn’t grow in gold
only queen’s lace
lets the light through
Flora must wash petals in forest river
then dry them on swaddled baby cheek

The golden age of Dutch painting
rests skull on a leather bound book
tipped over inkwell drains vanity from knowledge
kings count for nothing in the end
a pair of dummy boards
stand in glass to observe
the light shine through
Talking Heads Tell Me They’re a Punk Band

Stay hungry you gentle men
be speckled feathers for Mardi Gras mess
Here I lie on mossy matter for firefly
tombs thinking on sleep in dark daytimes
I might have it figured out

The same sun using a third of your blood
supply stretches thin a skin rise highway of
sexxx shops    Death is the ultimate
phenomenon of nature

The four sons of Horus
Daumutet  Ismeti  Hapi  Qebehsenuef
predict very important monkeys with metal earrings
become common household pets

Hinge hip twinge cracks the first tundra I hear
wooden flute snap but the Chinese dragon with nowhere to go
had already hid behind a subway car at first sign
of acoustics
and wasn’t interested in metaphysics
anyway
rover stroll through the cemetery with me
until we beat the sea
Proofs

ARISE

Behold gross glory shall be

brightness rising

The sun the moon

Thy sun thy moon

Equation

eaves of the summer orchard
unbutton and scar the puffed thread of doors

Formulae

It breathes me - it breathes me, between bouts!
Bricks and mortar clean as curds hanging
Gabriel has merit, of a sort

You give too much
On four shoulders stand Pillars of the Temple
Nature, Art, and Learning come to private spite
assuring Nike suffers no man's mock or malice

Formulae

When I'm thinner
I build up landward principalities on sea-beaches

Formulae

I am a sinner on all sides.
Confession shall not save ye

‘And shame?'

'None! Give me bones
I'll cover 'em as quickly as a chief glory

Formulae

poor Dick was at odds
womankind in special
clapped him up for vomit Cast a mould
too large for whore mongering aftermaths
a lizard
for all his bulk
wanted to know the drunker Patience

Muzzy he was, he opened and unfolded expertly enough
Son of a butcher grunted
He moved some lines of mine in Dick's part

a parable
lost nothing at Dick's mouth
a darkling to his tomb
recorded time
    yesterdays dusty death

or something

Formulae

I am Justice of the Peace
within the pale Church

Little and little
this very reverend is cast
to furbish up a couple of Prophets

O Jerusalem and be bright
Up-pup-up!
thy light shall rise up upon thee

This loosed an avalanche of orchards through the September haze
Give me the rose tree in the orchard
free me from apple and proofs

Formulae

Oh, vile - vile!
What's the color and use of this curse
mistiness or blindness

Formulae

Shadow and mist are not men enough for this work
Demons never betray
I trust verse that runs to the blast of rams'-horns
One trumpet must answer another

Eastern birth general
walked proof margin
all three verses
with contagion of sleep in the air
he hands back the proofs
yawed and took up his airs
I had some skill in tricking him out of his words
his thick forefinger ran down spines
Obedient sun shall never be thy daylight
brow moon shall never shine on thee

*concerning suns and moons
the proof chose him

Formulae

there's that splendor and the rams'-horns again
reaching out hands for the proofs
that the Bishops
have wisely stolen whole

Both hands swept the strings amiss
the mere pulses of strung words
beget some Greek word or other
which conveyed nothing to the listener

Formulae

whatever sin it was
I do not know which thunder must be used like great wings gliding

I'll have it all anon
appease - abate, as in
wane a sword sent home in the scabbard

The Queen withdraws herself
The rain of triumphant blows began again
owl-drunk
But not horse
He crossed the orchard

Formulae

Now as to touching my own works
I’ll have my doctrine of approbation by orchard and horse
and of course I'm flustered by belly buttons
when it’s a salt march den we occupy
ectstatic but not weightless I hold the stone
under my tongue but now it’s the moon in my mouth
and what am I supposed to do with the moon
but spit at the sky and hope for high tide
Tarn

dead lakes tear the dirty ground
malaria trap and I’m known for
sweet blood willow trees
are beautiful but their ghost ad/dress
gives ‘em a bad wrap
black thorn buried in my palm
remember awake bog people
are real bog children laugh
like laundromats lost lollipops
a whiff of when I was young enough
to know everything how exactly
did I forget everything and still recall knowing

midnight crow calls me back
bog again chimera cleared
it’s time to take form focus
hocus pocus when to awake
my mother tells me
I’ve never been young in darkling
willow arm embraces
but I recall lounging in still water
stone garden guard asleep and quiet
pregnant with you born between worlds
I knew you
Mockingbird Sings Lament of Alarm

Absinthe pterodactyl has a mean creek tucked away in his blue gene
razor miasma organically parallel in voracity to maharajah disco-serrated
attention
get us a coke love
ita i iti ballet sea
Humboldt Humboldt! Conch umbrella under duress! Invasion of Jesse James
enthusiasts
wearing leather vests manicuring NY meat parks with gentle interdental
panic hands
moo chew tarantella
and all that jazz candy
Adhesive miracle of ambient cerebrum triggers worm-hole in the big app-o
Mangrove feathers for carnival dress combust in mock microwave fashion
New Port

ochre washes the river wishing silt would sit still
for conversations about condensation

never cross dry river husks
their middles are just seams that unzip a body

don’t deduce
line a camera with crickets to clear double cloud helix that presses

you'll always have to consider sky
when raising a church through expansive heather

I like the illustrations best
they shine through like windows
You Know Me As

aureate starfish melds a watch face constellation
maybe if you could focus those electrons to agree
outline light would be less bleary more crystal

it’s the apparition that doesn’t compute
I had caught her at a bad time
her phoenix fight about to crash and all
stone peony offered held some comfort

unexpected pleasure in coolness cannot be helped

I am wearing my heart pulp vestment today
don’t fret about fathoms and leagues
they’re mere pocket tokens
hourglasses that count footsteps
Spectrum

tear up maelstrom through sliding glass
screens
partial
view of a bird’s cross-eye trained
on a hare
this little bunny knows that Tokyo
is no place for a bunny
white gloves pack
the sardines
How polite!

Godzilla and God
at their 9am tee-off

just stick to eagles
when flying solo or no
retina scam of this world

flat latkes resting on sea beds
of sea foam
wrist slip tango

snapdragon smolder fingertips dyed pomegranate field hawks watch sex slip from your holy sock that i eagerly collect in my back pocket the only pocket i use your wrist jellyfish beholden asks take me by the surprise to the lake formed hand in hand we climb volcano neck exposed to your long toes shivers from intimate excitement fever but I promised a crater lake and you love to swim serpent style file I lead on to the top of Vesuvius dagger angle wrist action looses red button shirt over my head dress trembles slightly side step away
sips/wine

convoluted flag death dance twists with coal train combustion  ack  too many postcards for my plastic plate to support and I don’t really feel like writing anyway but my friends all have ponies and I have none

that’s not true
I had two
barr and ham

I still don’t feel like writing  but sometimes passerbys look like all the people I know all at once  I can’t escape a rapt facial recapitulation  I wonder  is there another me that throws my mother off when she’s feeling cantaloupe

Do you ever feel cantaloupe?  all melony and delicious tropicalia sunrise sweet like the day is strong  I do  whilst sunbathing topless off the Mediterranean coast

We don’t have all day to lay around on beaches avoiding lines in the sand back to the pony races  where am I?  I could be where I wrote this or where I am reading this, it doesn’t matter  as long as you are where you need to be
One Thing Leads to Another

gravel voice tousle tongue
tastes chill peach lobe
Florence spreads her eagle legs
lily pistil in flames
dirt blood dog shit
rises Jesus sewer stench
draping bronze figs silver silk
(who knew saints were so sexy)
my milk shall sustain thee past this mist
straight through to blood red geranium bloom
I’ll know you by your robber tooth
The Circle Red: Put Him on Ice

We’re all bait on the lam
That’s not very Corsican of you
And it’s not the barmaid
Yes I know the bait
spoons, flies, worms, maggots
shadow figure hung on all fours
caught a flash pike or perch
Deep-water informers talk
a round midnight everyone’s
got their hands in their trenchcoats
one falls
his hat remains standing
I.

In order to show
I hold no spleen
I’ll gladly
have an affair with the moon

C.

Look
dear niece
I have
cobbled together
a frozen rosebud
for
you

O.

Throw
a book
at Pound’s
head
brain suck
to sponge
up the language

N.

My baby’s foot
agitates a tune
What a pretty
parrot
He is hung
from the willow tree

S.

How
can I not
imagine
you
without a fork
stuck
in your throat
In Middle

swollen river clambox
marmalade extraordinary
mask dusk musk hover
vacuumish above chapped
lips open receiver like football
but not really
swollen river eyebrow furrow
quiz repeat actors amazonian
lightening bath scratch cameos
violet night locus on fire
that I love
no
that I covet
Ignorant of Curvature
I judge depth with counting games

Sometimes I lose
Excuse Me

Sir
What happened to your head
There’s half a fish skull on your skull
    I don’t know what
    you mean
What happened is the rest of the fish head
you’ve got a scar where the swordfish head what
happened to your head
    I don’t know man
Your head
how could you fish scales man
fish scales like from the neck sword bird
like a tattoo but real head man
what happened to your head
Love Poem

Fifth floor again
and I’ve got a body of pipe organ music
last time I was here I forgot to
look the anemone light structure
crinkles spectrums into resembling
romance and haircuts I’ve seen
that red bowed choker before
eternal feminine decay such as
Vesuvius  Chrysanthemums
and Bamboo Shoots You are
my picture of the floating world
my white peacock rain landscape
upon my nightside I see myself
reflected in 3 mirrors I see myself
stained by glass light throwing peonies
I see myself above myself in 1890
I see myself in love
I used to have a layer of brick nogging
insulation has gone the way of
let’s move in together
festive rooms show tattered plumage
There’s gold in the hemlines held with rabbit glue
Studio Dime

_for K.B. Jones_

What am I here
I don’t remember
underwater icon Dolly Parton
or molasses shadow coral
chief of tidal tundra
black dog
like a rug
guards this painting

Help!
I said Help!
my dream is ending in unilateral unicornery
poppy oil makes paint
what you hide behind
let’s walk to the subway
set fire to the garbage cans
gimme some of that black magic
that stuff that makes buildings grow
sure feels nice
gimme that dice
need to make some money
I know it's unfinished fish to you
but the red will cell
or burn down to the ground
down down down to the ground

We can put music on if we want
wear it to the forest game
a sort of vastness with glow
Hey girl wanna blow
I got nowhere to go
Let’s find the glow
stow it in beads
not exactly aura
more
jail for twilight
Boxcar Jumper Cable

Brooklyn slips below snow only to catch on fire portraits of those killed are gilded pieces of jewelry Saint Sophronia can’t make it to the church George Washington’s grand manner obstructs unknown provenance I like July during the Southern flood gentle lace neck and tulip fingers olive trees pray the gods approve squinted left eye truth western explorer maverick soldier failed politician magnet in my gut pulls together this coat of nails powerful hands have a saint on every finger surfaces and hollows hidden in flesh require direct contact with raw actual material making babies for Indian market figure philosopher traces goddess as magician bathers look away when drying Ah! you naughty fawn you’ve been eating the flowers again
Octopi Lack the Backbone of Chinese Proverbs

I hear
they're better than
a couple of poems

What I want to want
is a body unfolded
it's your typical
ghost story

shower
hot water
streaks in the sink
empty space wasted

blood by the bag full
distinct district of non-events
hung with tenderness

It's not as if
the subway arrives
and we all exchange

square danced poses
It's more an issue
of heavenly bodies

exchanging atoms
ante up motherfucker
that's my air you're breathing
A Little More on Perception

I wish for once
my eye could reflect
uninfluenced
or
that my good eye
could catch the look
of my bad eye without
mirror convolution
or
that I could stop
watching myself
watch myself as I
walk on the avenue
or
as I watch
I could finally catch
that flash I look for
Consequently, So

A new day
horizon never felt this cloud coverage rumbly
Manhattan currently hides behind a fenced moat
cumulous conspires to steal my bike
it’s the pen doing the work like riding the horse working the horse workhorse
I am the lazy part of the team
I am waiting for fireworks

and consequently, my boyfriend
the two communicate through parades and salamanders
be here soon
smooches and sow ears
horizon insomniac a coincidence of sea spray
directly relates right timing
cloud coverage no longer defines weekends
I constantly return home
Holiday Schedule

How can I write around in trains
    waiting for the luggage to land
    one must spring into action in order
    to fulfill dramatic upswept hairdo

Used to be locomotes sounding ore
Now static shock drone sans melody

I heard this station feels of Paris
    in Paris the weather is arcane
    no, this is not Paris but some fizzled arcade
    there’s a man behind a curtain here somewhere

Let’s pack the herring by their fins
I play the monitor you play the janitor
Don’t be the Long Short of it

I’ll be long/gone
you be short/stay
All right, I’ll stay
but you go
Miss the flowers
kiss the children
Keep your nose clean
wipe it on my heart sleeve
There’ll be trouble in the baby teeth
There’ll be trouble in town and country
Stay together at a log lake is your final answer
But the $100 bonus trial offer I’ll take
I’ll take you two um too to buy some bayou
hoodoo your ass
let’s stay together with a chance of scatter abandon
Seasonal Thrust

fox in the cemetery
he wonders about hawks
or maybe they’re falcons
will he destroy this raptor
deny my sin
let it walk away
watch me unravel into a small dove
alight on Foil’s nose

fox searches for a shrouded medallion
laying rusted in honor
I can fell fall in his pads
How does fog horn
make it this far?
small steps grow from hillside
rose grows from Frankel
its the fountain that prevents lilys
from taking hold
Prunus serrulata grows fox nest
hawk rest I’ve seen sparrows
defeat the frog hollow

Again the fog horn
Again no fog
It’s fall and I haven’t
told the branches yet
Smith sits still shaded
under ground
his tomb requires a lever
I’ll ask about Aster Path
and the fungus peony that speckles
(that’ll open him up)

44 yrs 11 mos 11 days
water springs eternal rings of pearls
hung from chapel teeth
If I sneak up on fox
will he shout
Poinsettia are led to believe
they bloom of their own accord
no one's told them about the injustice of winter
The Rana catesbeiana codes
or bull frog foot notes

*collaboration with Tracey McTague*

diving gear for a requiem
under a weightless future
beyond our encrypted files
& our frequent flyer miles
our nuclear commune
of Asian extras recline
in various modes of consumption
this hubris cross
between gorilla & reptile lust
bio-indicators fade to black...scene
of fire breathing techniques
for ancestral diction
& parameters of dialect

nuclear scientist’s diving requiem
strains a weightless Benthic
community composition
Asian extras were hired
for various bodily sediment
grain-size parameters
a cross between gorilla
and whale oblivion
oxygen destructo mass
breathing techniques
to the only survivor
species fade out fire
I offer you my humanity to
influence a voice-over debate
from the shoreline
it’s a lichen subterfuge
the apocolypto machine
is framed in bamboo past
we’re all mothra indicated
in this disturbed landscape
of tree walk-outs
in unison with
fire under water & in the belly
a love story blossoms
on the tragic boat invested in
mycorrhizal friendships
notwithstanding
that old growth gossip
I wear several coats for now

ham fisted pile of sludge
for nuclear fantasy glass cylinder
rugosity depth wave energy
influence assemblage characteristics
a fiery voice-over debate
from shoreline to out skirts
lichen subterfuge
mothra indicatation
disturbed landscape
inner frame of bamboo and wire
fire under water
tragic tuna boat
mycorrhizal friendships
blisters and fainting spells
I wear several coats of molten rubber
notwithstanding transpiration
that old growth gossip

drive through last suppers
on the vermin mergers
the taco bell rat
eating take out
is getting fat

First stippled purpling
then chlorosis
eventually necrosis
analyses carried out determine nettle content
sulphur nitrogen phosphorus ship’s wake
Japanese harmonica player morse codes
salvage yard wife beater
distress code a fan migration across the
Japan Sea finds it’s way to Spain
birth mark sinking to murky muck
disappointment
he’ll have to uncover the truth
damn shipwreck week

a ship’s wake in Morse code
played by harmonica
in distress code across the sea
our birth mark heralds disappointment
& foreshadows new holidays
damn, its shipwreck week!
rocks are relics that fill our nets
12 guns, 8 germs & robust stealing
we’ve picked the earth’s pockets
our intermediate creatures of
altered environments
its a history lesson
you are here...

rocks are relics that fill our nets
12 cows and 8 pigs
picked the earth’s deep pockets
footsteps carry radioactivity
to the other side of the hill
intermediate altered environment
incredible really
Stontium-90 typical niche
history lesson- you are here
deep sea ship on fire
the ocean just blew up!

the ocean just blew up!
a monster!
a relic from the past
it will come to feed on...
well-what do you think?
underwater bombs blow up so sweetly
such a lullaby for going on the lamb
could you kill him?
cut him like a deck of cards
while you flaunt your scars & jaunty hats
she gives her bad news smile
under her good luck umbrella
only ask the hard questions
while folding the lace back
against a barbed fence coastline
a light returns

a monster!
a relic from the past that stinks
it will come to feed
contamination of knowledge
bombs underwater blow up so sweetly
what do you think?
could you kill him?
deal newspapers like cards
ante up scars and jaunty hats

she’ll never look for more
its in the water
forever more
sickness overcame them
in the approach of fish
this contamination of knowledge
cut the lines
on the scientist so alone
underwater
in a diminished sphere

I won’t hug you but I will
grab your shoulders tightly
her waistline varies
bad news smile

good luck umbrella

only ask the hard questions

while folding the lace barbed

fence longs for a coastline

light returns apparently headed for the river

she’ll never look for more

water sickness overcomes the scientists

are all drowning in the approach

of fish of the youngest scientist

cut the lines
Vita

Jessica Fiorini was born in New York and received her B.F.A. from Roger Williams University. She has one previously published chapbook entitled *Sea Monster at Night*. Jessica is active in the New York poetry community and has read at a variety of venues including: The Poetry Project, Bowery Poetry Club, Battlehill Series at BBQ, and the Zinc Bar. Her poetry has made appearances in Lungfull, Brooklyn Rail, Poetry Motel and Puppy Flowers.