Hazardous Materials

Meredith Stricker
HAZARDOUS MATERIALS

What is the purpose of resisting corporate globalization if not to protect the obscure, the ineffable, the unmarketable, the local, the poetic, the eccentric?

—Rebecca Solnit
HAZARDOUS MATERIALS

B Redemption
   1 Shock
      a Extinguished semblance
      b Veiling of beauty
      c Nakedness
   2 Hope
—Walter Benjamin, notes for “Elective Affinities”

they closed the bridge for toxic spillage, people out in the gritty air milling around like tourists, looking down at yellow barges in Istanbul she roams the leafy streets and coffeehouses of Cihangir, let’s face it her father was a complete asshole still she mourns when he died for who he wasn’t for everything he left undone though there is very little we know that can surpass the achievement of spiders or how acutely Bill Viola’s camera sees into the eyes of an owl or the sad presence of “biologically active quantities of common over-the-counter and prescription drugs (e.g., Prozac) ubiquitous in European and North American urban and suburban waste waters where discharge to streams and rivers wreaks havoc on aquatic endocrine systems,” the horizon lies down like a tired animal
what to keep in mind: the necessity and constant upheaval of Heraclitean flux, recombinant pre-Socratic elements gas liquid solid etcetera transmigrating verb, tense, gender, and do not forget the auditorium of bees the audiblenesss of bees, the many forms love takes light through coral peony petals, light through cortex all the systems burning, all the systems hived wide-open by

c NAKEDNESS

2 HOPE
do not leave out that rawness, the mess the Veiling of beauty

__________

lost in twigs, “cured” of language, unfinished and starry