

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

56 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 sur-
pass
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 audibleness 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

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