

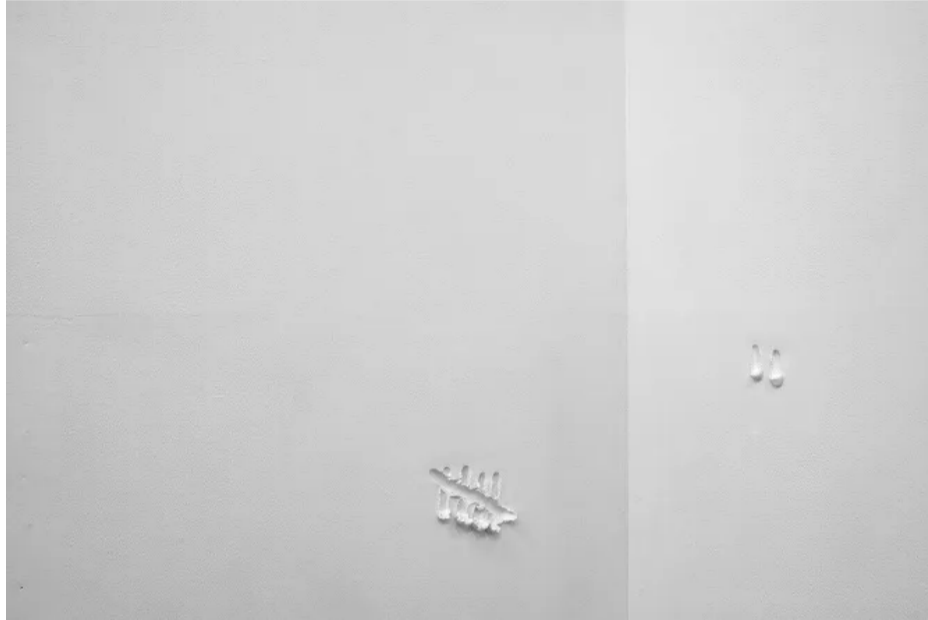


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FEATURED WORK / LITERATURE

# Kimberly Alidio

by [Conflict of Interest](#) | Published [May 4, 2018](#)



[Shanie Tomassini](#), VII, 2015, Plâtre

**from (once) teeth bones coral**

spine flower satellite bass line dry eon  
 a spiny flower satellites your bass lines dried down eons over  
 green and forgets to limestone instead a forest without leaves  
 green forget lime stone forest leaf  
 sleep sun summer blank time time walk night ash juniper curtain drought  
 on sleep sunless then summer blanks time with time  
 so I walk into night of ash juniper curtained with drought  
 soundings vocal intersection of joints syntax of the forest  
 sound vocal intersect joint syntax forest  
 word land scape substitute  
 words are a landscape of substitution  
 foreign legible translate spectacle  
 I am foreign to that by which I make myself legible  
 I translate myself into a spectacle of survival celebration  
 survive celebrate knife it is the knife  
 grammar violent transform protect kin  
 can the grammar of violence transform to protect kin  
 can we open up interiors without giving them away interior infatuate mode  
 attend landscape ignore quiet infatuation mode of attention to landscape  
 rush blood discipline psyche go ignore me to quiet into the rushing of blood  
 discipline of psychic channeling crafted from silence  
 channel craft silence

**from (once) teeth bones coral**

cavities in an underwater city	teething on native seed	tongue and gum lag in local time zones
drown instead of cross	surface edge of the springs	sand between our toes shipped in
from elsewhere	fine spore mix blond wheat	combs drainage highways from
lava hills carry salt cedar	bluestem giant reed	and chinaberry also
electromagnetic hum	flat bone rock is a pocket's	dirty souvenir horse raiders
once steered and fenced	no-entry sign curls	arms akimbo keyhole the scene
moony-skinned tattoos	father boys lobbing algae	for loose dogs canoes bonk hollow
a full diaper floats by silver	grass cogongrass climbing	fern taro pods and fronds
wide-roofed before	yam and poi white pink dries	around our mouths breathes through
submerged leafstalk	water beads on velvet peltate	waves wooly lobes to heaven

**All the Pinays are straight, all the queers are Pinoy, but some of us**

hold our femme gaze straight into the cosmos  
 behold a supernova of fat negation  
 know Mark Aguhar as the real babaylan  
 have mothers young enough to be transfemmes never to reach 26

Blessed be

our ugly grief  
 our helpless beauty  
 this very moment of utterance incarnate in an absent brown body  
 joining us  
 alive painfully so  
 strand us alone together

I will never not

want to be violent with you (dare you to say  
 this isn't love, queen)  
 pray for  
 her resurrection every easter

"I'm just so bored and so pretty and not white"

LOL YOUR PINAY SELF  
 LOL YOUR SUBCONSCIOUS DECOLONIAL INDIGENEITY  
 LOL RECOVERY AS AN ESCAPE HATCH FROM REAL NEGOTIATIONS  
 LOL CARING THAT WHITE PEOPLE THINK OUR BODIES ARE CHEAP  
 LOL THINKING ONLY WHITE PEOPLE THINK OUR BODIES ARE CHEAP  
 LOL THINKING WHITE POETS MATTER AT ALL  
 LOL FRETTING OVER OUR FAILED TOKENIZATION  
 LOL AGENCY AND THE COURAGE TO SPEAK  
 LOL CENTERING OURSELVES IN THE NARRATIVE  
 LOL PRETTY TRAUMA POETRY AT OUR NATION'S CAPITAL  
 LOL RESPECTABILITY POLITICS  
 LOL SLUT SHAMING  
 LOL LANGUAGE SHAMING  
 LOL MOTHER TONGUE  
 LOL THE MOTHERLAND  
 LOL PRECOLONIAL PARADISE FOLK TALES  
 LOL UTOPIA UNTOUCHED BY QUEER PINAY RUIN ACROSS TIME & SPACE  
 LOL YOUR LOLA  
 LOL YOUR HIYA  
 LOL YOUR WALANG HIYA  
 LOL OUR TENDER EMOTIONALITY

"A spiny flower satellites ... curtained with drought" was published in *Entropy*. "Cavities of an underwater city" was published in *Pacific Northwest Review*. "All the Pinays are straight, all the queers are Pinoy, but some of us" was originally published in Alidio's poetry collection, *After projects the resound* (Black Radish Books, 2016). It quotes Mark Aguhar's *Call Out Queen*, and takes its title from Gloria T. Hull, Patricia Bell Scott, and Barbara Smith's *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies*.

[Kimberly Alidio](#) wrote *After projects the resound* (Black Radish, 2016) and *solitude being alien* (dancing girl press, 2013). She is a U.S. East Coast-born second-generation Filipinx tenure-track dropout presently living in East Austin as a multisyllabic sometimes melodramatic brown queer femme language insurrectionist.

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