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wildwood illumine, purling water

Cecily Nicholson

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This began as a poem written and presented at REwork(s) in Progress: a gathering that took place on the traditional and ancestral lands of the Anishinaabe Peoples, at the Shingwauk Residential Schools Centre and Algoma University, in October of 2012.

i.

I nation: red-winged blackbirds alight bulrush ditches

on wires in the morning doves are vicious scrappers
grackles mess the garden
cardinals in fields of soft wheat, corn, soy, hay repeat

this red, this pale yellow, this black

right laugh right laugh...

It's a sensation we call colour
colour calculus strange simple
for a hundred shades each familiar hue fractures
late afternoon autumn contrary and builds to death
through migratory seasons we left lights on in windows
there birds lead the cause of ornithology

on cultivated soil commodity containers trundle by
dusty acidifiers rail the trace elements and air eaten
with carbon arming cellulose waves of fluid dynamics

uncultivated soiled the acorns solitary, pairs, sessile, stalked
first green mature to hard brown the downy within
capped with thin imbricated reddish-brown scales
the kernel white astringent in my mouth an extraction
to deer squirrels and birds seed sustenance
grounded for eighteen months just, mitigomizhig

anti-emblem, entire freedom and any other light

ii.

given to tropistic survivance
toward light, collective light

pressure a quip of skin catches
in the briars bloody then freer
not your typical foment

the use of language past
winded bleached individuation
toward conscious listened horizon

roadside alongside history's other
queen anne's lace drawn round
lines of cursive script dispossessed
disposed to struggle intellectual hills draw round

façade possessed of glorious purpose, property
atom after oil crisis after green after irradiated

displacement: talking about what is not present in space and time
recursive language about language
productivity: use of language to create language
capacity for displacement recursively, and productivity in language

iii.

awalaskeris. once more that statement builds to a roiling thunder
the hourglass
beneficent regal grandfather teeth

listening horizon after

winter maker

words momentum monumental distress
anticipatory force archivally replays
a point of view as slippery as itself
in an economy of fur-bearing animals

snow how long scurvy ignored spruce teas
poxes over ninety percent clear cutter
acts of alterity for ditches engulf

spanned a river in one stride

transcended by the will of the speakers
roadside alongside history's others
orient toward listener
toward particular horizons thresh
world of the speaker relations
hold moments of that horizon back
ground full responses participation and course, *mutable*

cut hair blankets off buttons on through
anticipatory jingles

enduring

Vs of long necks, bodied wings; predicaments well beyond borders

CECILY NICHOLSON is the administrator of Gallery Gachet and has worked with women of the Downtown Eastside neighbourhood of Vancouver since 2000. Her work, both creative and social, engages conditions of displacement, class, and gender violence. She collaborates regularly with activists, artists, and spaces for education. Nicholson is the author of *Triage* (2011) and *From The Poplars* (2014).