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Walking Across a Field We Are Focused on at This Time Now

by Sara Wintz (2012)
walking across a field
we are focused on at this time now
“face this way,” she said, “besides you, things change when part of a century upon backwards inspection.” and i am part of only this one

“here, now,” the woman said as she clutched many, however impossible meaning only to clutch a time—with relation to anyone—at herself in a manner that speaks to people

“things change,” she said. “this too: everything.”

this amorphous den: dark, not bitter-spoken

“i want to say meaningful things.” “i want to… be meaningful.”

i want to mean something to anyone

in the park, the city-touring people. if you are going to say anything, say it at all as anyone ever has to

“why say this”

ask me how i’d answer and i’d say that i don’t know i don’t know or only having asked for layers contain anything

“you can’t just say anything.” “and you can’t just be anyone.”

i contain years, “i’m pretty positive.” i contain years and if years then centuries.

i am a century and i am that century.
any train has happened as any hypothetical proceeds to glow
as second thoughts do a second step

Ezra Pound meets Hilda Doolittle (1901) Tenement House Act (1901)

Steam defeated by electric hot showers in poorly lit rooms
Effusive, effervescent dancing under wires

Harry Partch is born (1901)

First breed of twinkling trees
Birth of first movie theater, Los Angeles (1902)

Lorine Niedecker is born (1903)

Heavy accent, always cold in her single story ranch home
Glass and wood, as another country even now

First Victrola manufactured (1906)

In any given point of departure
Microcosms are defined as smallest-most
Brush behind train tracks
Extending everywhere

On thinking in directives and speaking to people
As in the manner of shares
As if to be part of anything that has happened in language
implicitly shared experience of language devastated
by meaning something to someone relatively substantial
exemplified by relation across yrs

As if to know anything apart from language
Spread textual thoughts extend apart devastatingly into
language, record and event

Gertrude Stein + Alice Toklas (1906)

Back to the issue of vocabulary:
First and foremost this is experience
Extending apart from dialogue

Fairfield Porter is born (1907)

First and foremost this is experience
And all the rest becomes part of an ongoing history

Lee Krasner is born (1908)

Experience of language is often impetus for theoretical developments
Which have words, which are with or without meaning
More than anything are shapes formed by a mouth in time
Said by oneself to oneself
Or to others

Back to thinking in directives and speaking to people,
“obvious experiences are often exhausted by speech,” she said
foreign words exist that make “programs” say “pogrom”
what it is, or what is this

“why say this”

this could have been a year of acknowledging identity
-not-
or central to causes
being -not- from there nor from the no place but from
-not- the elsewhere, never once -not- described

“why say”

anti-jewish pogroms in russia (1907)

citations overt
seen over countenance
though never once seen before

and how to say within obvious expression
how to be from or part of
as it exists as part of oneself

it is cold, yes?
is that so.
i forget so easily
ten, fifteen
minutes
ago
i’ve already forgotten
quakes relate craters’ activity explosion over everything
bearing relation to craters and canyons when ingesting outputs

as a person does when reading or listening
events that are formative
and held as a part

with relation to speaking, a mouth does swallow anything that it is fed
before making shapes that regurgitate words back out and into the air
to be seen and spoken by others over time, and with slight variance
in the air or by hand

understood as to devour into
or out from a void
ourselves in relation
with relation
before perspective
while bearing individual
self as appearance among others
We will focus our attention on neither where we are walking from, or to, at this time, but on the act of walking.

There are many features to this.

However we are focused on walking across a field at this time.

We will focus our attention on this manner of walking.

On neither speed nor duration, but on this gesture of walking across a field.

Especially on this day with clouds.

Whether we are walking in unison, it does not matter.

And we will focus our attention on neither how long we have been walking nor how long it will continue, but on continuing this gesture in the manner of walking.

We will focus on the way that it feels to be somewhat grounded despite walking steadily forward.

We will focus on the way in which we are walking steadily forward.

We will focus on the position of walking forward and its implications.

We will focus on this position while we are walking.

Whether we are walking in unison, it does not matter.

We are focusing on walking across a field at this time now.

We will focus on the manner in which we turn our heads periodically from side to side in discussion.
We will focus our attention on the manner in which we have been speaking and the variations as to this.

As to the manner, it does not matter, but rather its presence while we are focused on the act of walking across a field.

In the manner of walking across a field now, we are walking in a direction forward while turning our heads at times toward each other.

We will focus on this walking gesture and the expanse that surrounds our movement.

We will focus on its many qualities.

We will focus on its many qualities while walking across a field.

We will focus on relation within this gesture of walking across a field.

We will focus on this movement forward as we are walking across a field in relation.

Whether we are walking in unison, it does not matter.

With relation to fields, it is the movement that is most important.
bridges are constructed, they do

making the observation of imminent groups
as they do

as anyone does with relating oneself to other
sides occur, other people
as any other may appear within a presence or narrative

bridges are constructed with relation to the san francisco-oakland bay bridge as one
does

with relation to people crossing
men who push levels begin digging into dirt
into or out of groundings

with relation to people as one does
will do
as one does
to cross anything

as one says, to be cross does not matter
as to briefly cross over
mark oneself as presence by jutting the hand across an air

wanting to extend across
we are focused on at this time
one may or may not always be alone with relation to tacit and tentative plans made
bridges disguised as manhattan bridges really carry
as one does when plans are made tacit, tentatively alert
and with relation to most, halley’s comet occurs
earth passing through the tail of the comet becomes regular event (1910)
at this point i say “i love you” no that’s not right
“i said,” i love you
“i love you,” i said
electric street cars carry users in austria-hungary or france (1910) germany and great
britain with relation to population figures in thousands, hundred-thousands
cl Clyde barrow was born (1910) and carried any number of objects from where one
expected

having to do with information or learning to trust information
everyone has information, with or without disbelief
i want to learn from everything
elizabeth bishop is born (1911) new york public library officially dedicated (1911)
WWI (1914)
i want to participate in a story of everyone
george orson welles is born (1915)
every result bears cause
every sign signifies
everyone explains as if to know
with knowledge
frank sinatra is born (1915) billie holiday is born (1915) HMHS britannic sinks in
the mediterranean sea (1916)
speech patterns breed information more believable
telling as though opposite to writing
and how to speak from a single voice, while speaking from many, all at once
without anyone else present—
how to convey many in singular voice?
i am speaking since i was born why is it so much harder to write say anything about it

mary ford is born (1924)

one studies to become an opera singer and before too long is singing unlike oneself then instructing others on how to sing with full body, causing others to bear cracks withstand own voice, in terror for sounding like themselves

elsa loringhoven dies (1927)

one learns to sing taking into account individual tone before too long sounds altogether someone else after studying voice, employing biology one identifies self in relation to other arias

one can learn to do so much and to grow so much in the middle of starts, one develops questions meant to come across indignant boisterously undefined

“have i met you once?”

anita siegel is born (1929)

i don't know, it's possible to talk i suppose “have you heard my voice before,” says yes

develops stops and starts before it comes to mimic stops-and-starts way of relations among people
one belongs to many groups before too long and that takes chances

one takes a pass at something luminous and deems it greater
or less than acceptable
one takes vital chances before too long
construction of the golden gate bridge starts (1933) in san francisco

one says anything as one may, as like part of one’s group
which may or may not be intended result
myself comes to group unconsciously, deemed less or greater than appropriate
with relation to group “stands” “still there” “just be present”
yvonne rainer is born (1934) joan didion is born (1934) amelia earhart flies from hawaii
to california (1935)
just let me stand here
dust storms in the west and midwest (1935) frank stella is born (1936) buddy holly is
born (1936)
“stand?”
“with relation to what?”

san francisco bay bridge opens to traffic (1936)
group alone before which i stand
taken up
like totally part of it

sudden accolade or privy acceptance
causes glee with relation to a group of people
who do just the same as one does
with similar phenomenon of affect
with relation to most that we are afraid of, there are fires

my mother was afraid of fires before plastic fire starters created distance between her and a flaming ball of anything

fires are related to anything

maryanne amacher is born (1938) adeline virginia woolf dies (1941) leslie scalapino is born (1944)

does or may do somewhat placidly erupting before near-distant character

glenn miller disappears in a private airplane over the english channel (1944) completely bursts open, presenting flame

"what are you thinking?"
"not much of anything."

"what are you thinking?"
i'm only doing here.
what are you doing here.
“it’s nothing unusual.”

is it
nothing unusual.

"out of here?"
“out of everywhere,” says factual self
but are there precursors to being beside self before birth of it
does not matter in relation to everywhere

appearances and such, does not matter
as to facts. factual birth or presence of it
articulating out of everywhere presence of factual self before birth

someone told you how to be a part of a group once
it was as if fleeting, only a memory once

i want to be more stable but it won’t ever

being a way that one can count on feels flawless
but has no salience and takes up time

every process grows different with time
every group bears subtle difference

one grows radically more individual and before too long that changes
tips the scale

once i knew how to be part of a group but before long it vanishes
forgets itself to itself over again
said by way of speaking words

saying anything in the mood of anyone does seem obvious

my admiring does seem obvious
but causes switch to fill gaps

spoken in a way that is obvious while growing more abstract

i want to know what happens with relation to anyone
who does anything in that day or this present one

do we not place emphasis on certain patterns of speech
manner that creates a recollecting kind
said in a way in which we all do at times involves you

with regards to speaking in the manner of the day
let’s, i mean, i’d like to

los angeles receives first snowfall (1945) david bowie is born (1947)
fred frith is born (1949) fiona templeton is born (1951)
as character may do having lost anonymity
as identifiable as supported content

among everything
with regard to plot
feels empty as having never been
which one may choose to answer
won’t keep to make reasons

and with regard to history, as saying may involve
do and make
as history does involve one in the face of many
obviously abstract, this cause for nostalgia
sweeps memory under the rug
in favor of desire, do you know that?
i remember certain features as much as anyone
save for my own interpretation of event
response takes time to amount to anything
in relation—
do you know that?
something other than reaction and response

i remember with relation to what i wish had happened
i wonder how much my own frame of knowledge is constructed in this way
not as fact, but within favorable memory or desire
as like ways of showing may appear differential
which is to change in a way that’s changeable
in the way that to remember
does appear to grow or shift in relation to want
in the way that telling is not always a straightforward arc, steady hypothesis
with measured doubt not withstanding
showing and telling offer reality or otherwise
may i show you something?
today it's beautiful outside, perhaps the first day of spring
as you sit on the sofa, saying something to me.
everything happens in its own time.
whenever i am ready to go, i will go, too.

with relation to emotion as anyone having may or did
does with relation to clouds that pass
as silver clouds do
in correspondence with anyone standing still in a moment
don't speak to me and don't go

laura ingalls wilder dies (1957)

i don't know where you came from, i am learning the origins of any of this
but please don't go

maya deren dies (1961)

barbara guest and frank o'hara at the cedar bar (1963)

i don't know why you've let me stand here beside you wherever after it came from
i don't know why there is any reason for anyone as anything other than this
and i don't understand what to do with how this began

wherever it is that you are or whatever you have been doing
i don't understand what to do with how this came from

having come from everything
having come to fruition from everything, as factual evidence does
as i have seen it
as visualizing thought pools above one's head does
clouds fill a room as someone's presence does
understood with relation to difficulty of character
you question yourself too much.

you “expect” certain response from someone
asking for radial difference
you depress yourself too much.

“i” “can’t help it”

i don’t know where my path is.

i feel a certain way and then grow flustered.

i “don’t know how to stand up for myself”

i don’t trust “myself”

i “stray” from “oneself”

i was just asleep in my room

i left the door open so you would come in

“where are you?”

i’m asleep in my room
waiting for you to come in

i can’t see you yet but come in
i am sitting at my desk as like one does when at work
it’s true.

anyone may say that they are at work with legs crossed behind a desk as the secretary
does, with greater authority but desire for fewer tasks

juliana spahr is born (1966) lisa jarnot is born (1967) truong tran is born (1969)

it’s true that i am at work now, it’s true

i am here working my own way and wanting to, it’s true, it is true
it’s true that i am my ideal.

kelsey street press is born (1974) stephanie young is born (1974) keston sutherland
is born (1976)

i want to be behind a desk
a fort of my own creation

twentieth century,
i am unsure as to how far i extend

how far does one take it?
what point?

erika staiti is born (1979)
emily critchley is born (1980)

how far can one bring an argument before useless and without point?

my life is born (1980)
cassie is born (1980)

how far can i extend myself into a group of anyone else?
walter cronkite signs off of the saturday evening news (1980)

how far or how much does one need to know?
marianne morris is born (1981)

how different am i from you, how far into you can my thoughts and opinions extend?
steve zultanski is born (1981)

how far do they extend before it is a stretch?
isabel barnes is born (1982)
lindsey boldt is born (1983)

how long to wait before we have been waiting?
evans kennedy is born (1983)
is born (1984)

how long should i wait before it appears that i have been waiting for
ed steck is born (1984)
diana hamilton is born (1985) josef kaplan is born (1985) eddie hopely is born (1986)

too long for this thought to pass?
with relation to knowing, it comes from a kind of compromise which is to say that that which i refer to knowing compromises doubt.

this manner of speaking isn't without compromise looks speak volumes

it's just that one takes the look of another one before moving forward with regard to the larger scale

and regarding an individual scale, i'd like to relate

people just hold themselves, they just do.

how many people can come with us?

"you you and you"

i have chosen no one but myself to bring to this, in other circumstances this does make the most sense

and with relation to inclusion, i’ve included only myself in this though at times just the opposite: including only you
as to speaks off the cuff, saying something in earnest when
my emily dickinson is born (1985)
says something earnest with relation
kareem estefan is born (1986)
as one does to say something in earnest

with regards to relation
channel tunnel construction begins (1987)

speech takes time
kaegan sparks is born (1988)
circumstances in the eye of the relationship grow larger or smaller in time
i have waited to be met in airports over and over again
in so many places i have waited
not with myself, but for myself
standing alone at the train station
won't agree to, won't take time to, won't wear, do
won't meet me in the middle, won't go
having said all the right things
says she's leaving while insisting upon going
having left before
insists upon going as a way to find oneself
while responding to
having said all the right things
(having said all the right things feels lame while not receiving what one wanted)
on the rehearsal or re-enactment feature
catalogued in one's mind
the re-enactment of having spoken yesterday
regarding behavior commonly believed so
while operating inside of common belief
as to relation toward others.
in the rehearsal of the doing-practice
which is now
re-enacting the practice of going elsewhere while bearing
stories of others in one's mind
says leaving while going elsewhere
catalogued in one's history before doing anything.
as to the rehearsal of the doing-practice, re-enacted, re-examined
feels lame, after spoken correctly, without desirable result
despite having related.

having given oneself away to experience
in the conversation feature
spoken oneself out of everywhere in the form of truth
discussion of having achieved something substantial with someone
while having lost someone close along the way
an image could say anything as though to define in relation
with relation to it
as though a single image could define self in like brackets
as to define oneself takes a manner of outside, of outside of oneself.
i have this picture of us: as if
image process of stepping outside of and viewing
now steps outside of and viewing
image of oneself having existed previous
as to the position before
i will not go back to this.
i'm sitting on the train having stayed late at work
my hair weighed down by rain and my reflection as if to know
is this my address?
as if to know
anticipate
as if to know oneself seen over time among others
in the manner of durational recognition
known before, oneself in a way prior
to have been part of oneself in a way prior and reconsider its fact
“you inscribe as if to know”

it’s true.

what is a century and can i be part of it

can you see me through this
having experience becomes common
out-of-the-ordinary thoughts

having given to one’s peer group
real or imagined, in list form
to be read as words by others, however uninvited

as like conversations are all the time overheard
real or imagined, between actual persons or otherwise

in the manner of practice or to memorize
as if to necessitate practice to speak
order of operations for conversation with actual person
imaginary by distance, and bearing weight at this time

as if to say implicates when first spoken
rendered unwieldy by chance inflections

as like a turn of air or spatial turn
away from the practice of rehearsal

having experienced
having spoken in a manner at length
to speak in the manner of address
i grow tired of waiting for my life to start

samuel beckett dies (1989)

i want to change and come to be more doomed and more complicated

THE PINK GUITAR is born (1990)

as though stories of others could be any more exciting than what is one's own complications

 serge gainsbourg dies (1991)

as we move through this landscape, the inevitable sky becomes more blue before becoming gray to black or blue-black by the reflections of transport lights

 marlene dietrich dies (1992)

people are walking down an aisle one by one, clutching bags as though going somewhere

 sun ra dies (1993)

i have loved to be a part
learn from and move forward from

northridge earthquake hits the san fernando valley of los angeles (1994)

while containing others.

odette samson hallowes dies (1995)

i’ve been writing away from the twentieth century

marguerite duras dies (1996)

i’ve been typing here, staring out a window

jacques-yves cousteau dies (1997)

“i haven’t won enough to make this”

benjamin spock dies (1998)

“i haven’t changed enough in order to be qualified to write this”

frances jaffer dies (1999)

“i haven’t developed enough in order to be complete”
i’ve already “written” it

gwendolyn brooks dies (2000)

i’ve already left and started to make a trail for you to follow

delia derbyshire dies (2001)

and before it’s too long we have learned how to say goodbye
“why did i even allow myself to be a part?”

she said, as to turn pages and make faces to herself

“what am i doing in this photograph, allowed to happen?”

“why speak at all, if ever, about anything?”

stop clutching on, let go

why this

let me wander alone for a while

just let me walk off the path and by myself now
You look to start writing and realize that someone you have been writing to is gone.

And so you open a window thinking only of her but wanting to extend outward open a window and hear the sound of traffic on the street below.

You think to remember her and in so doing, you search for her in a blank field, query a database looking to extend your thoughts of her into a space where there are sticky fields or places to spill grief into/spend time.

You sit having been affected by her while same “summer jam” exists in a line moving across the street below you are sitting looking at other thoughts with regard for a person.

You walk into a room existing separate from the recording of the woman speaking that extends out a window, while the voice of her exists softly in the room from which you have walked away from and in which you are present as part of still.

Standing alone in the middle of a state which is in part your room, weeping presently or trying to, wanting to be alone while comforted by noise extending out from a street.

You think of having felt this way before like a grandmother’s passing or the weight of having been walked away from by someone close to you, having to accept it and walk away as well from something substantial feeling cut off from like trying to stay in line on a beam or high bar no one else looking but yourself, in the inability of standing still present.

And you find that in writing there is only adding to yourself, and there is only loss.

And she decided instead to only add to herself, only add to the history of herself, and become her self, writing her self.
Sara Wintz lives in Oakland, California. Her work has been published in 6x6, Big Bell, HTMLGIANT, Jacket, Lungful!, Opened, The Poetry Project Newsletter, Try!, and Where Eagles Dare. This is her first book.
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