

Postscript 79

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on “Mesomonuments”  
JESSE GRAY

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Artspeak

“perceptual / conceptual / architectural / personal,”—Elza Mayhew<sup>1</sup>

little legs, horns like a bull  
white plinth for a monolith  
press and turn, coiling thread  
tiny talisman keep quiet  
numbers missing, patent pending  
dancing frozen with the arrow

one plans, makes notes, meditates  
turns her upside down sifting  
to find the shadow of processes  
smoothed over by labour,  
she perches on one leg of history  
while rearranging the future

peering through spaces, a disc fixes  
the eye roaming between columns  
one tilts to the left, curves skyward  
she asks us to bend, to see from here  
to live in a crescent of bronze  
a doorway appears to think through

some methods leave tailings for the mind  
once flimsy, now hardened  
once translucent, ever murkier  
i want to ask them how they came here  
what they've learned from being found  
instead i complete another lap around the room

<sup>1</sup> Elza Mayhew, Pencilled notes for Priestess, 1961. <http://www.elzamayhew.com/black-priestess.html>

here is a shoreline

here is an outline, come and gone  
a detail that has come and remains

here is a tide also

in my hand, the shape of another  
in her hand, shaping another after the tide  
after time which has also come

and left what fits neatly

inside the pocket, the hand  
the sea will take back what we don't find  
first, there is a tide

choosing which to hold  
a moment, a chip to gamble with

slipping through the grasp of replication  
waves push a bottle cap back into the palm

in her hand, objects cross over by sprue and slurry  
reconstitute what salt and sand could not preserve  
in all that has washed up to meet us

here is a shoreline

one thousand cigarillos

a tide

"We might value worn things, broken things, for the life they lived, for how they show what they know: the scratch as testimony; the wrinkle as expression."—Sara Ahmed<sup>2</sup>

<sup>2</sup> Ahmed, S. (2019). *What's the use? On the uses of use*. pg. 37. Durham: Duke University Press.

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