## Jennifer K Dick & Travis Cebula

### **PHYSICS**

I'm having issues, she said.

The wires, test tubes entangled a ball of yarn—Ariadne-esque complexities. Fractalesque crystallography of the labyrinthine scope of mechanic-mysteries.

She notes:

"It is a core discipline within the orbital dynamics of systems."

Solid line inked as in an array of coalescing interstitial sites in close packed lattices. Could be the explanation for inner turbulence. Last night,

under the influence of gravity

It was(n't) the pull of pooling

crushed notions

The need to move on vs.
inertia—not unlike
Batman vs. Superman (a sequel?)

Such are the basics of spaceflight broken into conic sections—

iconoclastic nomenclature her / love / a

Circle. Ellipse. Parabola. Six orbital elements.

Grabbing another coffee, going out for stars, the cool hum of the centralized air controlled inner sanctum of her start-up laboratory.

Notes.

define: Semi-Major Axis. define: Eccentricity. define: Inclination. define: Argument of Periapsis. define: Time of Periapsis Passage. define: Longitude of Ascending Node.

These issues, she said, carefully arranging the box cutter by the spectrometer by the microscope cleaning supplies by a grain of glitter, a memory, night discarded

defining: Speleology. defining: Hearbreak. defining: A More Realistic Framework for Dynamic Non-Linear Systems. defining: KAM Theory. defining: Parameters for the Evolution of Physical Systems. Redefining: Fixity

(in) (out of)

Motion.

Issues / Euphemisms / Misguided Trajectories

yet to

define:

her.

### **OPTICS**

To extend out into the qualitative change 'coming to be' 'into existence': generation.

A gesture implies a body. And into a room filled with blood and flashing lights one comes, one goes.

This infant obstructs

The corruption of passing away into nothingness

The mother succumbs. The similarity can only be observed objectively, if then.

if dead, then dead. If dead, then

no longer existing—a sensory experience, scintillating.

How the world must be when first we see it. Blood and strobes and a vague notion of our mother's face—

is that you when you're old?

Impetus: motive power: to away with this inclination

I don't want to watch the last, the pending, the momentum shift from pendulum to stillness. Away with this inclination of her head. Away with this inclination of the intravenous tube and away with this inclination to walk outside and never come back.

To never come back.

All (e)motion tends toward form / magnitude of acceleration.

Acceleration varies directly with age. The more time we are given, the faster we climb. Eventually we all escape our orbits.

Natural declination: theorizing
permanent non-natural motion.
Violence of a projectile.
At the moment of death we become both
Unpredictable and tangential—capable of altitude,
of maiming or pulling laughter in the slipstream
of our exit. Denying our birth would be

denying the existence of such levity.

#### PASSAGES 1 and 2

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A wave cascades over a beach. Can you imagine anything more reckless than a boulder hovering mid-descent? What would Newton say about observation?

To see the boulder fall and know, therefore, it can never halt— strap slipped off-shoulder, her halter-top shivers the cresting sea once seen it cannot be unseen. Someone stops in a doorway. Leans in. "Closer," he says, voice molasses. And to imagine

it could have been anyone until she turned her head,

until (called back) the glance hers (reversal) tossed him down (Orpheus) while she (Eurydice) stepped out into the Sunlight.

Now everyone stares past the floodlight-spotlight upwards: alit onstage / screen note-drift-wood-baiting the air with mayflies. She places the freedom of an expiration date on her face—aloft,

Shadows no more but heat.

this message scribbled post mid-night, hefted off-bow bottled at the surface

the surface it refuses to read backwards—

asked

"Is that you, when you're older?" Tiny hand tinier still in the tinny darkness.

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Fixed /
in a broken line
and blinking
              movement or
                            crystalline fract-
                                        frag-
                            ure
                            mented
                                     ordonnance for
              an ellipse ballistic
              there to
                       there—
                       but not back again.
Ping (control) pong
Blip. Blink.
              between the
              (sea) (see)
              there is:
              a someone.
I would like to live in a world determined
By my dog. By doggerel. By a dug-outside-
the-line lisp, border (line) (collie) (simplicity)
The sea seems
              palatable until /
                       calamity
                       within
                       the opened
                       parentheses
Mark:
       (What gets whispered
        in between
        spaces is the truth.)
Or part-
  ially a marker of
                     mimed messages
                     he hands her
                     over.
Here. This future is for you.
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Scene seen or unseen

# little creatures saw through (possibilities)

exemplify the extemporaneous

voiced – charted chiaroscuro

fixed / with / in a pinhole camera

recto / verso / bright / dark this dotted mapline leads us

by our optic nerves

into crippled / this / crystalline / sea