

LAALBA

N.H. Pritchard, Ima-Abasi Okon, K.R.M. Mooney

and Nat Raha

15.12.22 Juf

THE VOICE

s talk s t oo in t rude
up on t his d une
s till ness b rush e s the sea
c alm t oo s oo n g r e w
c alm ab out the s and
a few gu ll s drew in t heir w in g s
a h us h
be s ide t hem
t he r us h
l in g e r in g
fr om the v o ice
of a dr op f all in g

LA ALBA

for d.m.k.

The dawning cloak of heat
enlists its remembrance of light
aaaaaaaaaacccccccccrrrrrrrrrrroooooosssssss
vvvvvvvvvaaaaaaaaaaaassstt
sssssspppppppppppaaaaaaaaaaaaccccccccceeeeeessssss
places of grace
tttttttrrrrrrrrrraaaaaaaccccccccceeeeeessss
of smarting eyes
crowning the host
drowning absence in a glass
toasting past tasks
forgotten
lastly
the pledge redeems its asking

*Madrid
August
1961*

Ima-Abasi Okon

Endnotes

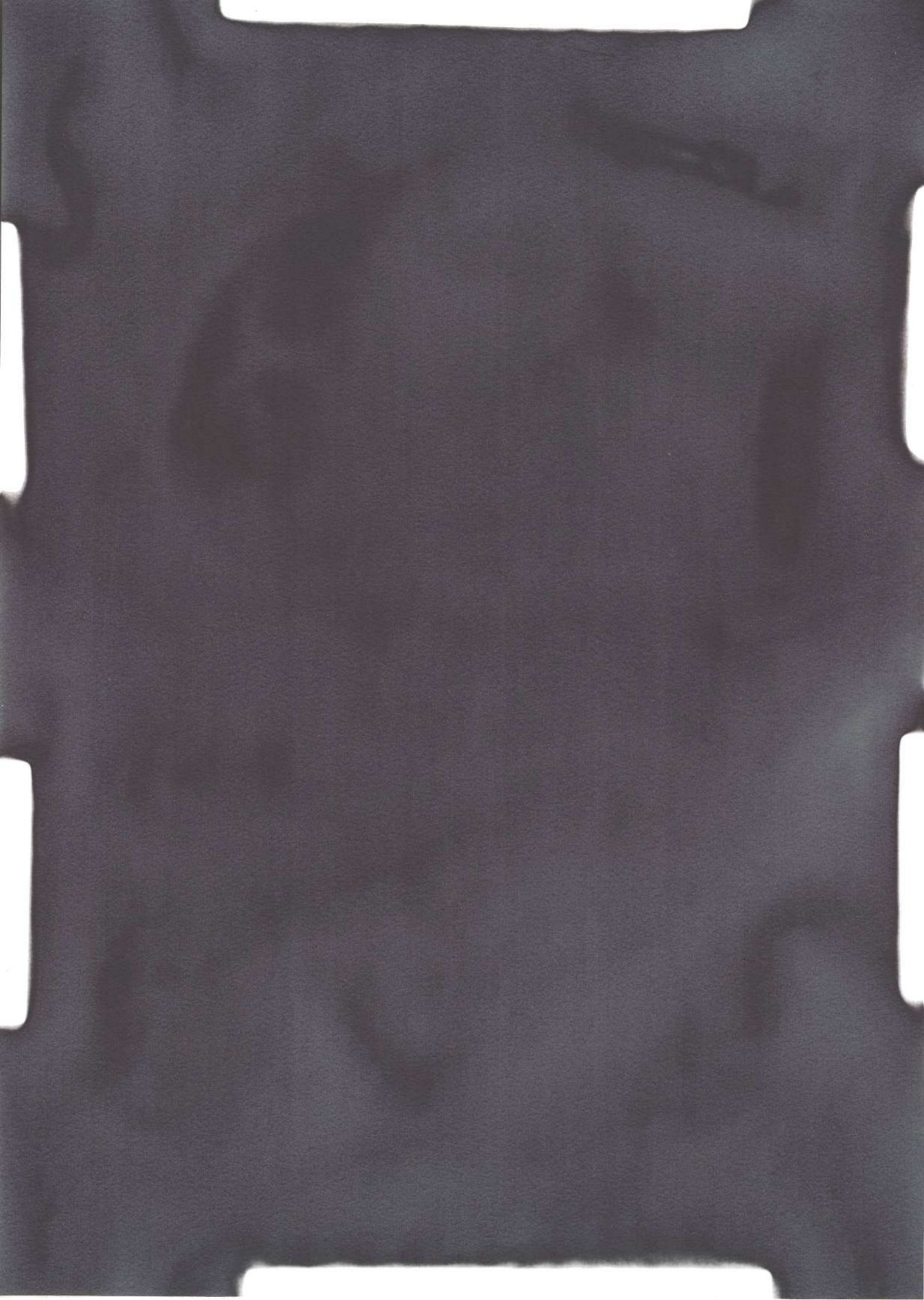
1. Similar but not the same, but can, be expressed as the following:

adjure
appeal
application
ask
beg
beseech
call
entreat
file
implore
importune
invoke
obsecrate
orison
petition
plea
press
request
solicit
summon
supplication
urge

K.R.M. Mooney







Nat Raha

for Sean Bonney

turbulent / high equinox ::
urbanities wrenching in delugminate
--- washed out streets, volcanic scribbles, vegetables, 'mones
fringes, towers of compressed lives
scoped from our elevated dreamtime
clippers & gunboats carried
of our loves & more wash wrecked
ashore integrations, light
football / industrial & mercantile
libraries, derivatives, carbon dioxide
back to the ground, radioactive
an aquamarine commons / neopolis
of imperialism, capital & emissions
/ frequencies extracted on stolen life
, white sugar, black gold

break in the solstice

short sets on sight lnd mo/ &
dream of the day's near &

spinning / accelerant past.

moons & followed by multiple

slight, ascendant. eyes skew clarity, anx.

counter-revolution / compresses our nerves, dreams, bones
-to jewels for the crown, sister crude oil, taxes & hands
rivers no, wells brim with / given them
intonations among dead crabs, kelp, poetic, murders on the ordering of territory
if you hear me, call me back
living by grace, make spore toxins to act yet the plurality of sectors
make landfall on no human ears

perpetual been & being lived---
as of Blanguin in his cell / or the nazi tied in
like our bodies, our vision from the fifth / seal
underground
poems read themselves before our voices, alive & alive
always old, new, our own eyes
hurled from our souls, beacons transtemporal
in their anaerobic thru neofascist economics
buried out we in dnd general physique politicians out for blood & profit

N. H. Pritchard was born in New York City in 1939. He studied art and art history at New York University and Columbia University. He belonged to the Umbra group (1962–65), a collective of young black writers that included Steve Cannon, Thomas C. Dent, David Henderson, Calvin Hernton, Ishmael Reed, and Lorenzo Thomas. He published two collections: *The Matrix, Poems: 1960–1970* (1970) and *Eecchhooeess* (1971), and his poems appeared in Umbra, The East Village Other, and other magazines and were anthologized in *The New Black Poetry* (1969) and *In a Time of Revolution: Poems from Our Third World* (1969). He also recorded his work for the Folkways compilation *New Jazz Poets* (1967). Pritchard taught poetry at the New School for Social Research and was a poet-in-residence at Friends Seminary. He died in eastern Pennsylvania on February 8, 1996.

Ima-Abasi Okon is an artist living and working between London and Amsterdam. Okon has exhibited, among others, at BALTIC Centre for Contemporary Art, Gateshead; Van Abbemuseum, Eindhoven (all 2022); Tate Britain, London; Kunsthalle Basel, Basel; New Museum Triennial, New York (both 2021); Chisenhale Gallery, London (2019); 13th Dak'Art Biennale, Dakar, Senegal; The Showroom, London (both 2018); and New Art Exchange, Nottingham (2017). In 2020 she was awarded the Turner Prize Bursary and in 2018 the Nigel Greenwood Research Prize. She completed a Summer Residencies at Hospitalfield, Scotland; Amant Sienna, Italy and participated in the residency programme at Rijksakademie voor beeldende kunsten (Academy for Fine Arts), Amsterdam

K. R. Mooney (b. 1990, Seattle, WA) lives and works in New York. He studied art at Central Saint Martins, London and California College of the Arts, San Francisco. Mooney's work has been featured in solo exhibitions at Konrad Fischer Galerie, Berlin (2021), Altman Siegel Gallery, San Francisco (2019), Kunstverein Braunschweig (2017), and as part of the SECA Art Awards at the San Francisco Museum of Modern Art (2017), Pied-à-terre, Ottsville, PA (2015), and the Wattis Institute for Contemporary Art, San Francisco (2015). His work has been included in group exhibitions at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (2022), Braunsfelder, Cologne (2022), Miguel Abreu Gallery, New York (2021), the ICA, Los Angeles (2021), Yale Union, Portland (2020), Stadtgalerie Bern (2020), SculptureCenter, New York (2020).

Nat Raha (Dr) is a poet and activist-scholar, based in Edinburgh, Scotland. Her work is of an experimental queer lyric, attending to the everyday of marginalised lives, histories of struggle and resistance to racial capitalism, of humans and more-than-humans. She works through de/re/materialising sound, form and syntax, on the page and in performance. She is the author of three collections of poetry including *of sirens, body & faultlines* (Boiler House Press, 2018) and *countersonnets* (Contraband Books, 2013). Recent anthologies featuring her work include *100 Queer Poems, We Want It All: An Anthology of Radical Trans Poetics* and *ON CARE*. Recent creative and critical writing has appeared on Poem-a-Day, and in *Queer Print in Europe* (Bloomsbury, 2022), *Transgender Marxism* (Pluto Press, 2021), *Third Text*, *TSQ*, and *Wasafiri Magazine*. Nat is co-authoring a book *Trans Femme Futures: An Ethics for Transfeminist Worlds* with Mijke van der Drift.

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Juf is a poetry project curated by Beatriz Ortega Botas and Leticia Ybarra // jufjuf.org