OZARKS

C.S. Carrier
for Marthe Reed
Transitional to hyperobjective reality, places serve as loci of human connection to the complex ground of our being, capable of affording access to that ‘somewhere inbetween’ self and other, near and distant, paradoxical poles resolving moment-to-moment into contiguity. *Meeting place*. In these more local, immediate contexts, experiences of interconnection—beneficial, destructive, neutral—manifest and can be grappled with in concert with knowledge of large-scale phenomenon, each informing the other.

—Marthe Reed
from the French *aux arcs* of the arches, trading posts the curves of a snake toponym with roads cut through trails of tears springs, losing streams sinkholes, waterfalls stones are bored through by blue-green water diesel fumes
chickens pitched in long houses • white in the gills • red eyed, peppery • the firm grin of moonshine • azaleas, peach groves • some caves • etched mildew • dust lodged in the threshold • the *entre space*
the between space, a “somewhere inbetween” • agora, or “meeting place” • where adventure waits
• rife with Karst topography • dolostone or limestone bedrock • drained by the Black, Buffalo, Gasconade, Meramec & White rivers • “fast-food wrappings greasy with fat” • at dusk, beside the egrets & herons • elk browse Boxley Valley, the pastures, past photographers
square dances around the mills  ♦  hearths of the Osage, Caddo & Quapaw  ♦  footprints of nightriders  ♦  mountains at rest are prone to rest  ♦  this is inertia  ♦  where the red fern grows  ♦  scored bones & hay swatches  ♦  plastic bags under the nails  ♦  the groaning of white smoke, trash pits & camp fires
fracking-laced clothes  •  sun-stained smocks  •  CAFO discharges  •  of the land peopled for Christ  •  with rose petal mouths  •  barns nailed with crosses  •  the shape of life to come  •  old pennies & iron pots  •  wild pecans beside the libraries
the glitter of decorative gourds • brushed aluminum plates • road signs point to Americana, kitsch • “somewhere inbetween” coasts, time zones • frontiers • teeth & rocks aimed at kids heads • knotted ropes • ghosts prepositional to poplar trees • “What it means to be here | now”
little yellow coneflowers in the streets ✿ lottery tickets sold beside pork rinds ✿ packets of Sweet ’n Low ✿ fog pinched between soft green hummocks ✿ detergents & plutonium from Fukushima, Chernobyl, Alamogordo ✿ mercury bathtubs ✿ bones into ornaments ✿ cotton bolts folded like sheaths ✿ the art of houses
collared lizards & feral pigs ✷ segmented armadillos & swift-footed roadrunners ✷ endangered Hellbenders & extinct woodpeckers ✷ tarantulas molting in garages ✷ scorpions in floorboards ✷ dragon tongues in the sun ✷ okra & tomatoes, hot & dusty in gardens ✷ pokeweed, watercress, persimmons, pawpaw ✷ bee balm, wild crocus, royal catchfly, butterfly weed
the *entre space*  ♦  “meeting place” of poets ♦ moonlit battlefields, lost roads, ellipses ♦ sparkling, unbreakable flares ♦ *where adventure waits* ♦ like *E. coli* & *Salmonella* & cyanobacteria blooms ♦ blue pickups & blue hearts ♦ thighs drawn across the dark ♦ magical pregnancies ♦
place names preserve theft, like salt
rheumatism lined with buckshot
stairs down to the bats
“in the midst” of “enmeshed networks”
inertia
reverb, or “somewhere inbetween”
a bridge to cross
in some kind of state
at the end of the world
Note

All quotations are from Marthe Reed’s essay “somewhere inbetween’; Speaking-Through Contiguity,” the afterword to Counter Desecration: A Glossary for Writing within the Anthropocene edited by Linda Russo and Marthe Reed (Wesleyan, 2018).
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