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U N D O N E

JOHN PLUECKER

INTERPRETER MUST SEND YELLOW COPY TO JUDGE WITHIN 10 DAYS OF HEARING FOR PAYMENT

Immigration Court Personnel's Signature

I also certify that:

 I am a United States Citizen, or, I am a Lawful Permanent Resident, or, Interpreter's First Hearing**TO BE COMPLETED BY IMMIGRATION COURT PERSONNEL**

START TIME _____ END TIME _____

IMMIGRATION JUDGE(S)

(Interpreter's Signature)

to interpret for the Immigration Court. Specify Immigration status:

 I am not a United States Citizen nor a Lawful Permanent Resident, but I have received a waiver from EOIR I am a Lawful Permanent Resident, or, I am a United States Citizen, or,

White - DOJ

Yellow - Judge

Pink - Interpreter

COMMENTS: Interpreter late. Time of Arrival: _____ a.m./p.m. Interpreter appeared, but not ordered. Time Released: _____ a.m./p.m. Interpreter appeared, but not used (indicate reason not used below). Time Released: _____ a.m./p.m.

INTERPRETER LUNCH: From: _____ a.m./p.m. To: _____ a.m./p.m.
 _____ a.m./p.m. _____ a.m./p.m.

PLEASE DO NOT FOLD

White - DOJ Yellow - L

INTERPRETER MUST SEND YELLOW COPY TO DOJ

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_____ a.m./p.m. _____ a.m./p.m.

START TIME END TIME

TO BE COMPLETED BY IMMIGRATION COURT PERSONNEL

- Interpreter's First Hearing
to interpret for the Immigration Court. Specify Immigration
 I am not a United States Citizen nor a Lawful Permanent Resident
 I am a Lawful Permanent Resident; or,
 I am a United States Citizen; or,

I also certify that:

REVIEWER'S CRITICAL WORD

1. THE READING IS IN ACCORDANCE WITH THE CONVENTION
OF THE LANGUAGE.

2. THE PUNCTUATION IS PROPER.

3. THE WRITER HAS USED APPROPRIATE VOCABULARY AND GRAMMATICAL FORMS.
4. THE WRITER HAS USED APPROPRIATE VOCABULARY AND GRAMMATICAL FORMS.

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13. THE WRITER HAS USED APPROPRIATE VOCABULARY AND GRAMMATICAL FORMS.

UNDONE

Undone

John Pluecker

**Dusie Kollektiv
2011**

No hallarás otra tierra ni otro mar.

La ciudad irá en ti siempre.

Konstantino Kafavis

We have a come a long way from what we actually felt.

Lyn Hejinian

*How do our lives ravel out into the no-wind, no-sound, the
weary gestures wearily recapitulant: echoes of old
compulsions with no-hand on no-strings: in sunset we fall
into furious attitudes, dead gestures of dolls.*

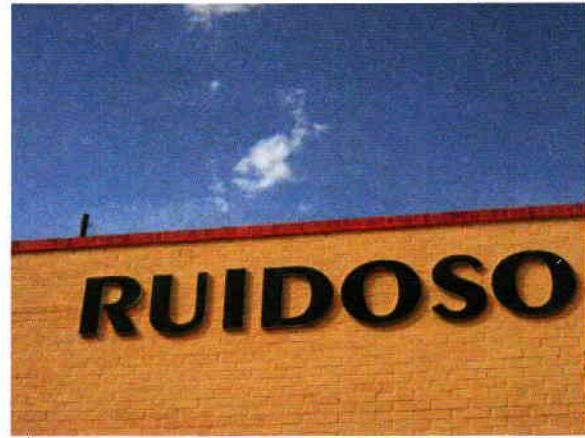
William Faulkner



This would be the hole for going in. Pero no hay entrada.
You are responsible. I too.



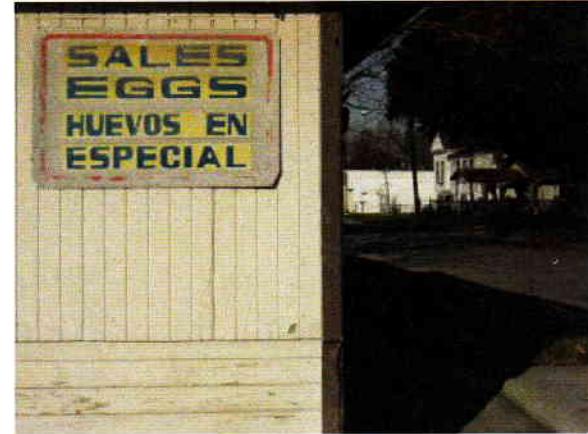
Is what could have been more than what is. This town means nothing to me she screams. The car careens round the curve. Balloons swarm upwards. Celebrate an ending. A million projectiles set out to kill a million whales. With no reason to come back. Not in the first place.



An unforgiving unceasing loudness. Eardrums ache. Raw lies lay on sidewalks moan as allegations fly. You're much too sensitive. Defend yourself.



A reason for bougainvillea and purple. A rain bowl set out in front of the tortillería. Rambunctious drops careen off laminate roofs down bare plaster walls and puddle at the base. Children seek a way to dry. Little ones shout the length of the town. Unconscious of the fright of wetness. Entertain the laundry under eaves. Create patterns and delve into new mud. See explorers. Conquerors and conquered all. We play each day anew. Pushing pins into a neon map and carving lines in soggy bespoiled land.



Celoso el sexo. Selecciono el éxtasis. La celeste celibata. A crook in this long asphalt dream. Translate my yearning for wood. Waves unexpected. Where bosom spacial. Weave espouses shells.

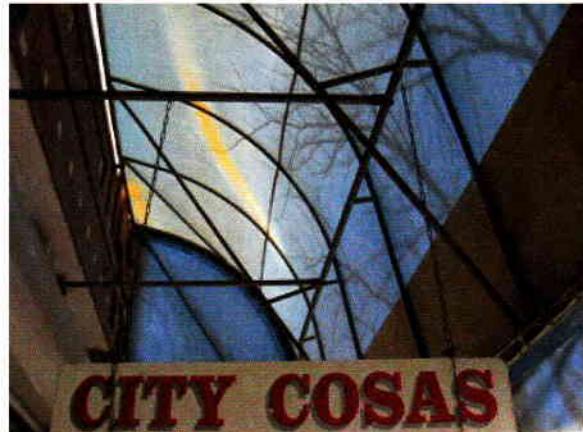


ATRAS

A trashed glass shard burrows into drying mud. A track sunk into the surface. A Trasimene for modern Houston. An ambush unforeseen and for that destructive. Encyclopedias like leftovers of a puddle in winter sun. Internet loses to what is caught up in this.



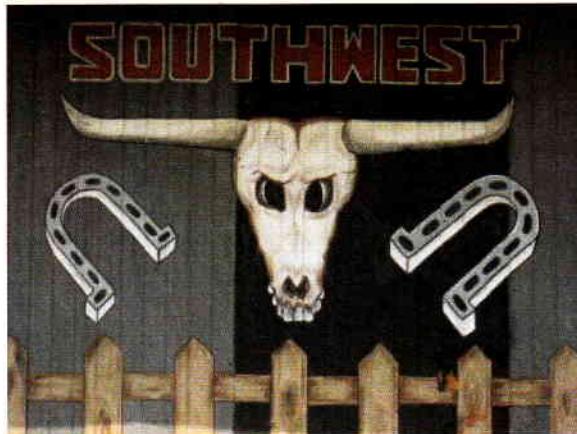
Estás son las imágenes que no sé traducir a tu idioma. Cuando me dices que hablo bien me pongo a pensar en las obviedades que todavía se me escapan. Igual y soy demasiado ingenuo. Estas trampas que tienden me son extraños. Imposibles dea saber cuando se aproximan. De repente estoy atrapado y no me puedo escapar. Son explicaciones que uno repite hasta el cansancio y que terminan confundiéndole a uno más que resolviéndole las dudas. Toda explicación tiene hoyos. Un colador de sueños.



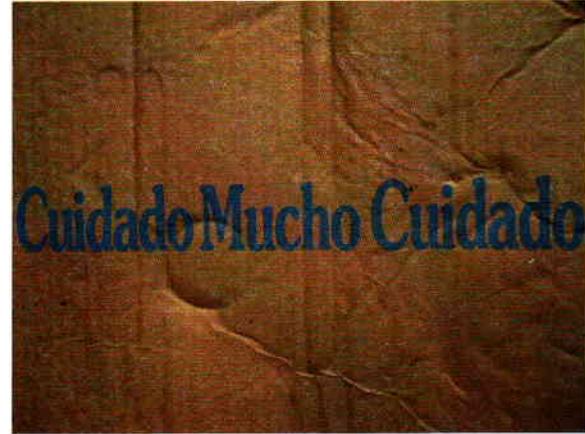
Your hem is frayed now after years of abuse. We stop returning each other's calls. By the end too late. What is presumed sturdy tears at the seams. Perhaps we can remain friends if I finally learn to buy presents for birthdays. Afterwards I leave and the border guard detains me a while on a white plastic chair. The night before the chair holds up the man as he hangs his son's piñata from the highest oak. As he steps down his pants ripping at the crotch.



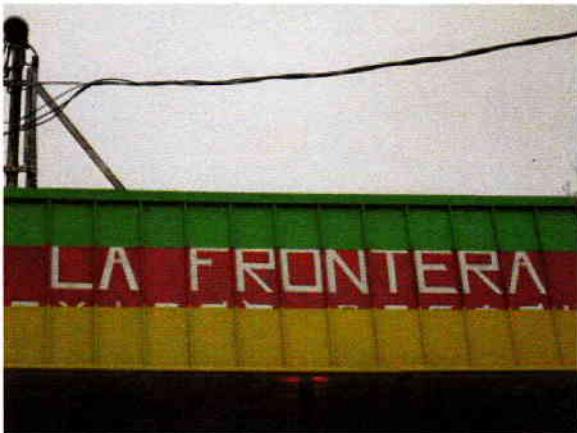
Steps make slight indentations in sand. These living trails through sage and lantana and sedum. I dream of caves in the old passes through the sierra. Remember how that lady with dangling aluminum earrings. How the feet wail. Then sunlight illuminates the plastic in ways branches could not explain. Cracked sidewalks below fragile wind-up nuns from afar and an orange neon fish filet. No commercialization is beneficial they say. Still we walk.



Los que perdieron siempre terminan ganando al final.
El saldo es. Nos dieron una idea salaz. Nos querían
corromper. Sal. Quema. Pimienta. Tuesta. Y chile. Asa.
Un proceso largo de oxidación ha dejado los huaraches
colorados y polvorrientos. Además de sabrosos. Los
perros sólo muerden a los culpables y tienen pocas
maneras eficaces de identificar sus blancos. Siempre
fracasan en el intento. Nosotros corrimos gritando al
cielo. Imploramos a que nos dejen devorar el asfalto en
paz. Y ya no veo el motivo de tantos secretos.



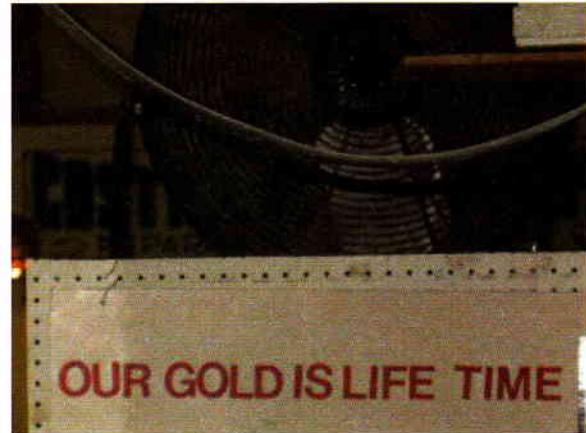
You give. I give. In the future trails of snails wind around concrete blocks slipshod asphalt light-sprinkled hillsides. Form a river of unimaginable saliva. You drag me hand in hand preoccupied by the burnmarks under the overpass and the blowing ash. Our lungs contract at the painful impression of the can. Syrup glistening falls off the spoon in the rapidly-evading glow. Please process us all slowly so as to delay the endings. Sing sing sing. We can trick the analogy into working on this particular occasion.



Laugh run tear a piece off and eat. Left right error.
Never could follow direction. El hijo de puta que lo
prometió nunca apareció. Laugh runt. Eran
tiempos mejores los de antes. We were born too late. Digo
demasiado temprano.



Lo que le da ganas a uno de salir a la calle. Lo que
le urge al final de cuentas. La cantidad de olores. De
la tez y la sensualidad. Todo lo que se quedó en los
bolsillos después de que la inundación dejó el colchón
lodoso y colgando del árbol. El temor al tacto es el mismo
que le anima a saborear la piel. Humedad. Las esposas
en la playa miran la puesta del sol. Vagan sus maridos.
Ignoran las jaibas y peces muertas. Buscan puertos más
arriesgados. Lo que le saca a uno de sí mismo y nos
recuerda de la brusquedad del sexo.



Their wealth bygone. Your reason forever. Their choices new. Your table wooden. My shoe unglued. Our future copper. Varnished and used. Your glee contagious. Our sadness too.



All are so delicate break easily or fade. Shred these paper tears. Our wont to search for home. None except the remnants. Search still. Beg you. And yet. Promise some slight gentleness abides the daily tempest.

The work of Undone began in January 2008 as my project for Fun-a-Day, a creation of the Artclash Collective. The work continued the whole year while in Houston, Chihuahua, Hermosillo, Monterrey, Reventadero and El Paso. All of these pieces and more were uploaded onto a blog in 2008 called the Catalogue of Feeling / Catálogo de sentimiento. Some of the texts were published previously in *Picnic*, *Altanoche* and the *Rio Grande Review*. Gracias a los editores por haberlos seleccionado para publicar. Much thanks to Dawn Pendergast for her gracious help with the layout. This book was constructed and assembled in Tijuana as my collaboration for year five of the Dusie Kollektiv in Spring 2011.

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MAIL FLAT

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onbridge
Pink - Interpreter

BRIDGE WITHIN 10 DAYS OF HEARING FOR PAYMENT

Immigration Court Personnel's Signature

W) Time Released _____ a.m./p.m.
_____ a.m./p.m.

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IMMIGRATION JUDGE(S)

(Interpreter's Signature)

Status:

Identical, but I have received a waiver from EOIR

Pink - Interpreter Yellow - Interpreter White - DOJ**INTERPRETER MUST SEND YELLOW COPY TO JOIN BRIDGE WITHIN 10 DAYS OF HEARING FOR PAYMENT**

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No.		
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