

This digital proof is provided for free by UDP.

It documents the existence of the book *Walking Across a Field We Are Focused on at This Time Now* by Sara Wintz, which was first printed in 2012 in an edition of 850.

If you like what you see in this proof, we encourage you to purchase the book directly from UDP, or from our distributors and partner bookstores, or from any independent bookseller.

If you find our Digital Proofs program useful for your research or as a resource for teaching, please consider [making a donation to UDP](#).

If you make copies of this proof for your students or any other reason, we ask you to include this page.

Please support nonprofit & independent publishing by making donations to the presses that serve you and by purchasing books through ethical channels.

UGLY DUCKLING PRESSE  
[uglyducklingpresse.org](http://uglyducklingpresse.org)







ugly duckling presse, 2012



walking across



a field



we are focused on



at this time now



sara wintz

*Walking Across a Field We Are Focused on at This Time Now*  
Copyright 2012 by Sara Wintz

ISBN 978-1-937027-04-9  
Distributed to the trade by  
Small Press Distribution  
[www.spdbooks.org](http://www.spdbooks.org)

First Edition, First Printing  
Limited to 850 copies

Ugly Duckling Presse  
The Old American Can Factory  
232 Third Street #E-303  
Brooklyn, NY 11215

Cover art by Caitlin Keogh  
Design by Don't Look Now!  
Typeset in Fournier and Caecilia

Printed and bound at McNaughton and Gunn  
Covers printed offset by Polyprint Design

An excerpt from this poem previously appeared in 6x6 #21

This book was made possible in part by a generous grant from  
the National Endowment for the Arts





walking across  
a field  
we are focused on  
at this time now

“face this way,” she said, “besides you, things change when part of a century upon  
backwards inspection.” and i am part of only this one

“here, now,” the woman said as she clutched many, however impossible  
meaning only to clutch a time—with relation to anyone—at herself  
in a manner that speaks to people

“things change,” she said. “this too: everything.”

this amorphous den: dark, not bitter-spoken

“i want to say meaningful things.” “i want to... be meaningful.”

i want to mean something to anyone

in the park, the city-touring people. if you are going to say anything, say it at all  
as anyone ever has to

“why say this”

ask me how i’d answer and i’d say that i don’t know i don’t know or only having asked  
for layers contain anything

“you can’t just say anything.” “and you can’t just be anyone.”

i contain years, “i’m pretty positive.” i contain years and if years then centuries.

i am a century and i am that century.

any train has happened as any hypothetical proceeds to glow  
as second thoughts do a second step

ezra pound meets hilda doolittle (1901) tenement house act (1901)

steam defeated by electric hot showers in poorly lit rooms  
effusive, effervescent dancing under wires

harry partch is born (1901)

first breed of twinkling trees  
birth of first movie theater, los angeles (1902)

lorine niedecker is born (1903)

heavy accent, always cold in her single story ranch home  
glass and wood, as another country even now

first victrola manufactured (1906)

in any given point of departure  
microcosms are defined as smallest-most  
brush behind train tracks  
extending everywhere

on thinking in directives and speaking to people  
as in the manner of shares  
as if to be part of anything that has happened in language

implicitly shared experience of language devastated  
by meaning something to someone relatively substantial  
exemplified by relation across yrs

as if to know anything apart from language  
spread textual thoughts extend apart devastatingly into  
language, record and event

gertrude stein + alice toklas (1906)

back to the issue of vocabulary:  
first and foremost this is experience  
extending apart from dialogue

fairfield porter is born (1907)

first and foremost this is experience  
and all the rest becomes part of an ongoing history

lee krasner is born (1908)

experience of language is often impetus for theoretical developments  
which have words, which are with or without meaning  
more than anything are shapes formed by a mouth in time  
said by oneself to oneself  
or to others

back to thinking in directives and speaking to people,  
“obvious experiences are often exhausted by speech,” she said

foreign words exist that make “programs” say “pogrom”  
what it is, or what is this

“why say this”

this could have been a year of acknowledging identity  
-not-  
or central to causes  
being -not- from there nor from the no place but from  
-not- the elsewhere, never once -not- described

“why say”

anti-jewish pogroms in russia (1907)

citations overt  
seen over countenance  
though never once seen before

and how to say within obvious expression  
how to be from or part of  
as it exists as part of oneself

it is cold, yes?

is that so.

i forget so easily

ten, fifteen

minutes

ago

i've already forgotten

quakes relate craters' activity explosion over everything  
bearing relation to craters and canyons when ingesting outputs

as a person does when reading or listening  
events that are formative  
and held as a part

with relation to speaking, a mouth does swallow anything that it is fed  
before making shapes that regurgitate words back out and into the air  
to be seen and spoken by others over time, and with slight variance  
in the air or by hand

understood as to devour into  
or out from a void

ourselves in relation

with relation

before perspective

while bearing individual

self as appearance among others

Walking across a field we are focused on at this time now, Judd.

We are focusing on the act of walking across a field.

We will focus our attention on this gesture of walking.

We will act in the manner of moving our legs forward.

We will press our heels to the grass while we are in the process of movement and we will extend our toes forward.

We will bend our knees as the soles of our feet press against the grass.

As our knees bend we will lift our opposite foot at the heel and we will push our bent leg forward across space.

Our opposite leg will exist in space, bent at a ninety-degree angle, until it drops and our heel touches the grass first followed by the soles of our feet and lastly followed by our toes.

At which point the heel of our opposite foot will lift and it will shift our point of balance.

We will lift that heel and bend our legs.

As we lift our opposite leg at a ninety-degree angle so that the top surfaces of our thighs are parallel to both the sky and the ground, we will shift our point of balance from the vertical and closer to a horizontal.

We will shift our point of balance forward until our feet become pressed to the ground.

At which point we will lift the heel of our opposite leg and draw our knee upward.

We will focus our attention on neither where we are walking from, or to, at this time, but on the act of walking.

There are many features to this.

However we are focused on walking across a field at this time.

We will focus our attention on this manner of walking.

On neither speed nor duration, but on this gesture of walking across a field.

Especially on this day with clouds.

Whether we are walking in unison, it does not matter.

And we will focus our attention on neither how long we have been walking nor how long it will continue, but on continuing this gesture in the manner of walking.

We will focus on the way that it feels to be somewhat grounded despite walking steadily forward.

We will focus on the way in which we are walking steadily forward.

We will focus on the position of walking forward and its implications.

We will focus on this position while we are walking.

Whether we are walking in unison, it does not matter.

We are focusing on walking across a field at this time now.

We will focus on the manner in which we turn our heads periodically from side to side in discussion.

We will focus our attention on the manner in which we have been speaking and the variations as to this.

As to the manner, it does not matter, but rather its presence while we are focused on the act of walking across a field.

In the manner of walking across a field now, we are walking in a direction forward while turning our heads at times toward each other.

We will focus on this walking gesture and the expanse that surrounds our movement.

We will focus on its many qualities.

We will focus on its many qualities while walking across a field.

We will focus on relation within this gesture of walking across a field.

We will focus on this movement forward as we are walking across a field in relation.

Whether we are walking in unison, it does not matter.

With relation to fields, it is the movement that is most important.

bridges are constructed, they do

making the observation of imminent groups  
as they do

as anyone does with relating oneself to other  
sides occur, other people  
as any other may appear within a presence or narrative

bridges are constructed with relation to the san francisco-oakland bay bridge as one  
does  
with relation to people crossing  
men who push levels begin digging into dirt  
into or out of groundings

with relation to people as one does  
will do  
as one does  
to cross anything

as one says, to be cross does not matter  
as to briefly cross over  
mark oneself as presence by jutting the hand across an air

wanting to extend across  
we are focused on at this time

one may or may not always be alone with relation to tacit and tentative plans made

bridges disguised as manhattan bridges really carry  
as one does when plans are made tacit, tentatively alert

and with relation to most, halley's comet occurs  
earth passing through the tail of the comet becomes regular event (1910)

at this point i say "i love you" no that's not right

"i said," i love you  
"i love you," i said

electric street cars carry users in austria-hungary or france (1910) germany and great  
britain with relation to population figures in thousands, hundred-thousands

clyde barrow was born (1910) and carried any number of objects from where one  
expected

having to do with information or learning to trust information  
everyone has information, with or without disbelief

i want to learn from everything  
elizabeth bishop is born (1911) new york public library officially dedicated (1911)  
WWI (1914)

i want to participate in a story of everyone

george orson welles is born (1915)

every result bears cause  
every sign signifies

everyone explains as if to know  
with knowledge

frank sinatra is born (1915) billie holiday is born (1915) HMHS britannic sinks in  
the mediterranean sea (1916)

speech patterns breed information more believable  
telling as though opposite to writing

and how to speak from a single voice, while speaking from many, all at once  
without anyone else present—  
how to convey many in singular voice?

with relation to lives as women do now on screen in swimsuits or lacking (spread) cuts  
explanatory meta sequence to explain  
despite however obvious development

at times as women may choose to take on new life  
subtracts interactions with circumstances unscripted:  
saussure's course in linguistics (1916) emma goldman arrested for lecturing on birth  
control (1916) margaret sanger opens first U.S. birth control clinic (1916)

the grocery store with relation to nielsen family air time  
women who say "I want" to that man  
with relation to hugh grant, middle-america and anything exotic

episodes that develop character still rely upon episodic sequence  
films contain characters with real names bearing in mind demographic trends  
as like patterns of speech endorse seemingly radical character

britain initiates daylight savings time (1916)  
watching the late show there are women who present answers to questions  
absurdly wrong

what can be true  
when asked not to act like oneself

i am speaking since i was born why is it so much harder to write  
say anything about it

mary ford is born (1924)

one studies to become an opera singer and before too long is singing unlike oneself  
then instructing others on how to sing with full body, causing others to bear cracks  
withstand own voice, in terror for sounding like themselves

elsa loringhoven dies (1927)

one learns to sing taking into account individual tone before too long  
sounds altogether someone else after studying voice, employing biology one identifies  
self in relation to other arias

one can learn to do so much and to grow so much  
in the middle of starts, one develops questions meant to come across indignant  
boisterously undefined

"have i met you once?"

anita siegel is born (1929)

i don't know, it's possible to talk i suppose  
"have you heard my voice before," says yes

develops stops and starts before it comes to mimic  
stops-and-starts way of relations among people

said as to having not grown a voice.

how can one not have a voice yet?

pull—is that an expression?

to get pulled, to be pulled in by someone?

one belongs to many groups before too long and that takes chances

one takes a pass at something luminous and deems it greater

or less than acceptable

one takes vital chances before too long

construction of the golden gate bridge starts (1933) in san francisco

one says anything as one may, as like part of one's group

which may or may not be intended result

myself comes to group unconsciously, deemed less or greater than appropriate

with relation to group "stands" "still there" "just be present"

yvonne rainer is born (1934) joan didion is born (1934) amelia earhart flies from hawaii  
to california (1935)

just let me stand here

dust storms in the west and midwest (1935) frank stella is born (1936) buddy holly is  
born (1936)

"stand?"

"with relation to what?"

san francisco bay bridge opens to traffic (1936)

group alone before which i stand

taken up

like totally part of it

sudden accolade or privy acceptance

causes glee with relation to a group of people

who do just the same as one does

with similar phenomenon of affect

with relation to most that we are afraid of, there are fires

my mother was afraid of fires before plastic fire starters created distance  
between her and a flaming ball of anything

fires are related to anything

maryanne amacher is born (1938) adeline virginia woolf dies (1941) leslie scalapino is  
born (1944)

does or may do somewhat placidly  
erupting before near-distant character

glenn miller disappears in a private airplane over the english channel (1944)  
completely bursts open, presenting flame

“what are you thinking?”

“not much of anything.”

“what are you thinking?”

i’m only doing here.

what are you doing here.  
“it’s nothing unusual.”

is it  
nothing unusual.

“out of here?”

“out of everywhere,” says factual self  
but are there precursors to being beside self before birth of it  
does not matter in relation to everywhere

appearances and such, does not matter  
as to facts. factual birth or presence of it  
articulating out of everywhere presence of factual self before birth

someone told you how to be a part of a group once  
it was as if fleeting, only a memory once

i want to be more stable but it won't ever

being a way that one can count on feels flawless  
but has no salience and takes up time

every process grows different with time  
every group bears subtle difference

one grows radically more individual and before too long that changes  
tips the scale

once i knew how to be part of a group but before long it vanishes  
forgets itself to itself over again

said by way of speaking words

saying anything in the mood of anyone does seem obvious

my admiring does seem obvious  
but causes switch to fill gaps

spoken in a way that is obvious while growing more abstract

i want to know what happens with relation to anyone  
who does anything in that day or this present one

do we not place emphasis on certain patterns of speech  
manner that creates a recollecting kind  
said in a way in which we all do at times involves you

with regards to speaking in the manner of the day  
let's, i mean, i'd like to

los angeles receives first snowfall (1945) david bowie is born (1947)  
fred frith is born (1949) fiona templeton is born (1951)

as character may do having lost anonymity  
as identifiable as supported content

among everything  
with regard to plot  
feels empty as having never been  
which one may choose to answer  
won't keep to make reasons

and with regard to history, as saying may involve  
do and make  
as history does involve one in the face of many

obviously abstract, this cause for nostalgia

sweeps memory under the rug

in favor of desire, do you know that?

i remember certain features as much as anyone  
save for my own interpretation of event

response takes time to amount to anything  
in relation—

do you know that?

something other than reaction and response

i remember with relation to what i wish had happened

i wonder how much my own frame of knowledge is constructed in this way  
not as fact, but within favorable memory or desire

as like ways of showing may appear differential  
which is to change in a way that's changeable

in the way that to remember  
does appear to grow or shift in relation to want

in the way that telling is not always a straightforward arc, steady hypothesis  
with measured doubt not withstanding

showing and telling offer reality or otherwise

may i show you something?

today it's beautiful outside, perhaps the first day of spring  
as you sit on the sofa, saying something to me.

everything happens in its own time.

whenever i am ready to go, i will go, too.

with relation to emotion as anyone having may or did  
does with relation to clouds that pass  
as silver clouds do  
in correspondence with anyone standing still in a moment

don't speak to me and don't go

laura ingalls wilder dies (1957)

i don't know where you came from, i am learning the origins of any of this  
but please don't go

maya deren dies (1961)

barbara guest and frank o'hara at the cedar bar (1963)

i don't know why you've let me stand here beside you wherever after it came from  
i don't know why there is any reason for anyone as anything other than this  
and i don't understand what to do with how this began

wherever it is that you are or whatever you have been doing  
i don't understand what to do with how this came from

having come from everything  
having come to fruition from everything, as factual evidence does  
as i have seen it  
as visualizing thought pools above one's head does  
clouds fill a room as someone's presence does

understood with relation to difficulty of character

i was just asleep in my room

i left the door open so you would come in

“where are you?”

i’m asleep in my room  
waiting for you to come in

i can’t see you yet but come in

you question yourself too much.

you “expect” certain response from someone  
asking for radical difference  
you depress yourself too much.

“i” “can’t help it”

i don’t know where my path is.

i feel a certain way and then grow flustered.

i “don’t know how to stand up for myself”

i don’t trust “myself”

i “stray” from “oneself”

i am sitting at my desk as like one does when at work  
it's true.

anyone may say that they are at work with legs crossed behind a desk as the secretary  
does, with greater authority but desire for fewer tasks

juliana spahr is born (1966) lisa jarnot is born (1967) truong tran is born (1969)

it's true that i am at work now, it's true

i am here working my own way and wanting to, it's true, it is true  
it's true that i am my ideal.

kelsey street press is born (1974) stephanie young is born (1974) keston sutherland  
is born (1976)

i want to be behind a desk  
a fort of my own creation

twentieth century,  
i am unsure as to how far i extend

how far does one take it?

what point?

erika staiti is born (1979)  
emily critchley is born (1980)

how far can one bring an argument before useless and without point?

MY LIFE is born (1980)  
cassie is born (1980)

how far can i extend myself into a group of anyone else?

walter cronkite signs off of the saturday evening news (1980)

how far or how much does one need to know?

marianne morris is born (1981)

how different am i from you, how far into you can my thoughts and opinions extend?

steve zultanski is born (1981)

how far do they extend before it is a stretch?

isabel barnes is born (1982)

lindsey boldt is born (1983)

how long to wait before we have been waiting?

evan kennedy is born (1983)

danny snelson is born (1984) alejandro crawford is born (1984) mike wallace-hadrill  
is born (1984)

how long should i wait before it appears that i have been waiting for

ed steck is born (1984)

diana hamilton is born (1985) josef kaplan is born (1985) eddie hopely is born (1986)

too long for this thought to pass?

how many people can come with us?

“you you and you”

i have chosen no one but myself to bring to this,  
in other circumstances this does make the most sense

and with relation to inclusion, i’ve included only myself in this  
though at times just the opposite:  
including only you

with relation to knowing, it comes from a kind of compromise  
which is to say that that which i refer to knowing  
compromises doubt.

this manner of speaking isn’t without compromise

looks  
speak volumes

it’s just that one takes the look of another one before moving forward  
with regard to the larger scale

and regarding an individual scale,  
i’d like to relate

people just hold themselves, they just do.

as to speaks off the cuff, saying something in earnest when  
MY EMILY DICKINSON is born (1985)

says something earnest with relation  
kareem estefan is born (1986)  
as one does to say something in earnest

with regards to relation  
channel tunnel construction begins (1987)

speech takes time  
kaegan sparks is born (1988)  
circumstances in the eye of the relationship grow larger or smaller in time

i have waited to be met in airports over and over again

in so many places i have waited

not with myself, but for myself

standing alone at the train station

won't agree to, won't take time to, won't wear, do

won't meet me in the middle, won't go

having said all the right things  
says she's leaving while insisting upon going

having left before  
insists upon going as a way to find oneself

while responding to  
having said all the right things

(having said all the right things feels lame while not receiving what one wanted)

on the rehearsal or re-enactment feature  
catalogued in one's mind  
the re-enactment of having spoken yesterday  
regarding behavior commonly believed so

while operating inside of common belief  
as to relation toward others.

in the rehearsal of the doing-practice  
which is now  
re-enacting the practice of going elsewhere while bearing  
stories of others in one's mind

says leaving while going elsewhere  
catalogued in one's history before doing anything.

as to the rehearsal of the doing-practice, re-enacted, re-examined  
feels lame, after spoken correctly, without desirable result  
despite having related.

having given oneself away to experience  
in the conversation feature

spoken oneself out of everywhere in the form of truth

discussion of having achieved something substantial with someone  
while having lost someone close along the way

an image could say anything as though to define in relation  
with relation to it  
as though a single image could define self in like brackets

as to define oneself takes a manner of outside, of outside of oneself.

i have this picture of us: as if

image process of stepping outside of and viewing

now steps outside of and viewing  
image of oneself having existed previous

as to the position before  
i will not go back to this.

i'm sitting on the train having stayed late at work  
my hair weighed down by rain and my reflection as if to know

is this my address?

as if to know  
anticipate  
as if to know oneself seen over time among others  
in the manner of durational recognition

known before, oneself in a way prior  
to have been part of oneself in a way prior and reconsider its fact

“you inscribe as if to know”

it's true.

what is a century and can i be part of it

can you see me through this

having experience becomes common  
out-of-the-ordinary thoughts

having given to one's peer group  
real or imagined, in list form  
to be read as words by others, however uninvited

as like conversations are all the time overheard  
real or imagined, between actual persons or otherwise

in the manner of practice or to memorize  
as if to necessitate practice to speak  
order of operations for conversation with actual person  
imaginary by distance, and bearing weight at this time

as if to say implicates when first spoken  
rendered unwieldy by chance inflections

as like a turn of air or spatial turn  
away from the practice of rehearsal

having experienced  
having spoken in a manner at length  
to speak in the manner of address

i grow tired of waiting for my life to start

samuel beckett dies (1989)

i want to change and come to be more doomed and more complicated

THE PINK GUITAR is born (1990)

as though stories of others could be any more exciting than what is one's own complications

serge gainsbourg dies (1991)

as we move through this landscape, the inevitable sky becomes more blue before becoming gray to black or blue-black by the reflections of transport lights

marlene dietrich dies (1992)

people are walking down an aisle one by one, clutching bags as though going somewhere

sun ra dies (1993)

i have loved to be a part  
learn from and move forward from

northridge earthquake hits the san fernando valley of los angeles (1994)

while containing others.

odette samson hallowes dies (1995)

i've been writing away from the twentieth century

marguerite duras dies (1996)

i've been typing here, staring out a window

jacques-yves cousteau dies (1997)

"i haven't won enough to make this"

benjamin spock dies (1998)

"i haven't changed enough in order to be qualified to write this"

frances jaffer dies (1999)

"i haven't developed enough in order to be complete"  
i've already "written" it

gwendolyn brooks dies (2000)

i've already left and started to make a trail for you to follow

delia derbyshire dies (2001)

and before it's too long we have learned how to say goodbye

“why did i even allow myself to be a part?”

she said, as to turn pages and make faces to herself

“what am i doing in this photograph, allowed to happen?”

“why speak at all, if ever, about anything?”

stop clutching on, let go

why this

let me wander alone for a while

just let me walk off the path and by myself now

You look to start writing and realize that someone you have been writing to is gone.

And so you open a window thinking only of her but wanting to extend outward open a window and hear the sound of traffic on the street below.

You think to remember her and in so doing, you search for her in a blank field, query a database looking to extend your thoughts of her into a space where there are sticky fields or places to spill grief into/spend time.

You sit having been affected by her while same “summer jam” exists in a line moving across the street below you are sitting looking at other thoughts with regard for a person.

You walk into a room existing separate from the recording of the woman speaking that extends out a window, while the voice of her exists softly in the room from which you have walked away from and in which you are present as part of still.

Standing alone in the middle of a state which is in part your room, weeping presently or trying to, wanting to be alone while comforted by noise extending out from a street.

You think of having felt this way before like a grandmother’s passing or the weight of having been walked away from by someone close to you, having to accept it and walk away as well from something substantial feeling cut off from like trying to stay in line on a beam or high bar no one else looking but yourself, in the inability of standing still present.

And you find that in writing there is only adding to yourself, and there is only loss.

And she decided instead to only add to herself, only add to the history of herself, and become her self, writing her self.





Sara Wintz lives in Oakland, California. Her work has been published in *6x6*, *Big Bell*, *HTMLGIANT*, *Jacket*, *Lungful!*, *Opened*, *The Poetry Project Newsletter*, *Try!*, and *Where Eagles Dare*. This is her first book.





**Recent poetry titles from Ugly Duckling Presse**



*Uselysses* / Noel Black  
*Gowanus Atropolis* / Julian T. Brolaski  
*The Return of the Native* / Kate Colby  
*This Time We Are Both* / Clark Coolidge  
*Christian Name* / Lawrence Giffin  
*Ventrakl* / Christian Hawkey  
*Cursivism* / Will Hubbard  
*SLOT* / Jill Magi  
*And If You Don't Go Crazy...* / Filip Marinovich  
*Underlight* / Aaron McCollough  
*Road of a Thousand Wonders* / Jeffrey Joe Nelson  
*60 Textos* / Sarah Riggs  
*El Golpe Chileño* / Julien Poirier  
*Applies to Oranges* / Maureen Thorson  
*The Hermit* / Laura Solomon  
*Greensward* / Cole Swensen  
*One Sleeps the Other Doesn't* / Jacqueline Waters  
*To Light Out* / Karen Weiser  
*Thank You for the Window Office* / Maged Zaher

For a complete catalog please see our website:  
[www.uglyducklingpresse.org](http://www.uglyducklingpresse.org)

For distribution to the trade please visit  
[www.spdbooks.org](http://www.spdbooks.org)



