

Threshold



Threshold



Shade your eyes from the sun shining periodically through the window at your left as you fly above the earth's surface.

Look forward at the reverse of your front neighbor's seat where a video monitor depicts the trajectory of your flight.

Become distracted by a boy with big eyes sitting backward looking over his seat at your neighbor who makes faces at the boy.

Observe where down below a river has cut a line similar to the smoothed-out version of the flight path on the video monitor.



Hear and taste the stirred up recycled air when a passenger walks past in the center aisle.

Feel the force of space pushed around when the boy throws a mischievous punch at your neighbor.

Think that you can almost taste the volume overflow of a rear neighbor's headphones.

Feel the surface of the earth far below.

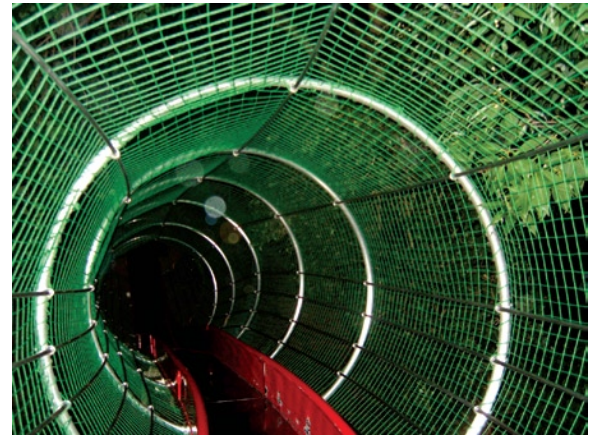


Become aware of the captain announcing the flight's descent.

Have the captain point out a mountain worth seeing from the plane's right hand side windows.

Look out the wrong window to see the mountain.

Sense how the surface of the earth below seems to wrap around the plane making a tunnel of experience.





Enfold your naked legs with your bare arms feeling the hair of one limb chafing the other.

Watch as the rafting guide above you makes a paper channel for loose tobacco.

Keep your heels set on the rocks and hoist your toes.

Look intently at the rolling and twisting of the cigarette.

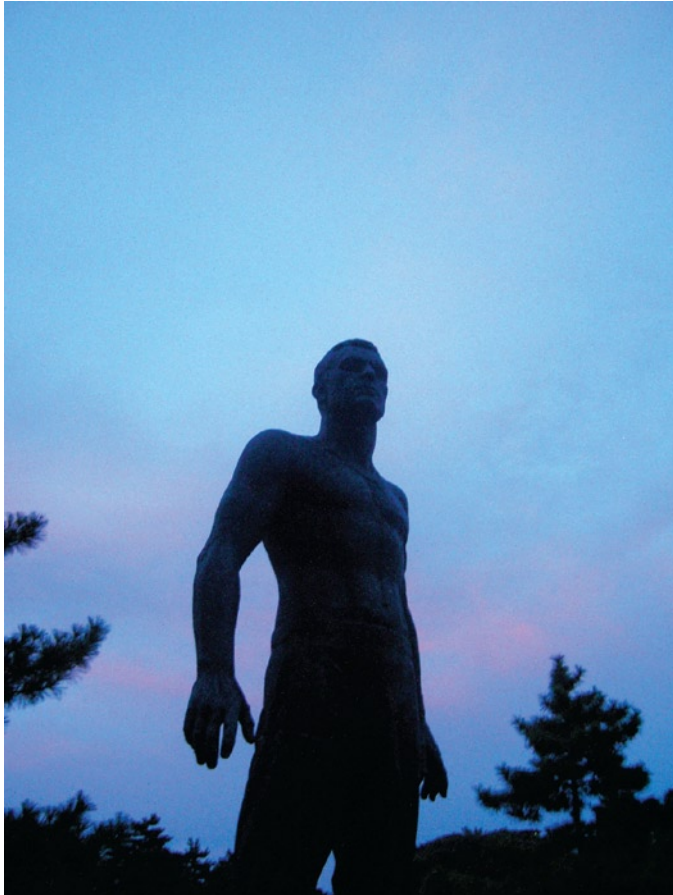
Let your toes fall and be lapped by the rocking water.

Resist patting your head when you feel a puff of cigarette smoke touch your hair.

Stand unsteadily with your feet on two separate flat rocks.

Be conscious of a blue cloud belching motorbike that passes on the gravel road parallel to the river.

Trade your shirt and shorts for a form-fitting wetsuit.



Be inelegant with your wetsuit adjustments.

Forget to keep your legs afloat then attempt to stand on slick algae covered rocks below.

Do the above another time or two making tight arm circles that keep you erect in the stream.

Hear the raft inflate with the river guide's breath while an alighting breeze makes known that water droplets cling to the nape of your neck.

Understand that spoken instructions are coming from the riverbank as you press a knee against a rock and elevate yourself out of the water.

Apply your weight to the near side of the raft and have the far side of it become upright creating momentary claustrophobia.

Weigh which is harder, your knee or the rock.

Feel the guide's instructions more than hear them as you look for slack in various tight areas of the wetsuit.

Paddle against the current then make a slow stuttering one-eighty to face downstream.

Stop thinking about yourself, the awkward wetsuit, your slipping feet, and how you were told to paddle as you enter the little rapids.

See a rock, the yellow raft, your blurry nose, the oar head, the rocky bank, the oar shaft, a rock, your grip, a jutting rock.

Experience the consistency of a thick, grey-green tunnel of sounds and flavors.

Have a miniature crest create a pit in your stomach.

Capsize discerning cold.

Be enclosed by water that folds into every exposed opening—your ears, eyes, nose, the pores of your face, hands, and feet.



Halve a guidebook in your hands folding back the front cover and a gathering of pages.



Stand on a pedestrian bridge facing northeast over the river.

Comprehend the age of this city and recognize that there is a coffee vending machine close to every block.



Concern yourself with umbrellas in a pile beneath a tree.



Break through the long shadows that lay over the sidewalk.

Be cognizant of bicycles parked erratically along the walkway parallel to the river.

Look behind you while continuing to walk forward and note how this twists your body in and out of itself.

Turn the guidebook a negative ninety degrees to fit with what you are seeing.

Penetrate bold crosswalks of painted parallel lines that vector out over the street.

Recall that one white umbrella, its canopy turned inside out, was blown away from the pile and wedged in bushes.



Head toward what should be the main bridge according to the guidebook.

Feel the light that reflects off of the rust and pale buildings overlooking the river's west bank though they are far in the distance.



Squint at an old woman holding an umbrella that makes another rounded hilltop on the horizon.



Question if the bridge ahead is the main bridge until you have this confirmed by a street sign.

Glance at a man's back after he passes and only then will you read the front of his t-shirt.



Avoid looking directly at the vibrating vectors adjacent to the sidewalk's grid.

Face south and look out over the river to the smudgy pedestrian bridge in the distance.

Recall that the eastern sun brightly illuminated a panel of the old woman's umbrella shade.

Invent someone standing on the pedestrian bridge where you stood yourself just moments prior.



Perceive of a jogger wearing headphones in the blur of shadows over the eastern riverbank.

Attempt to record the sensation of a surface stretched out in both directions.

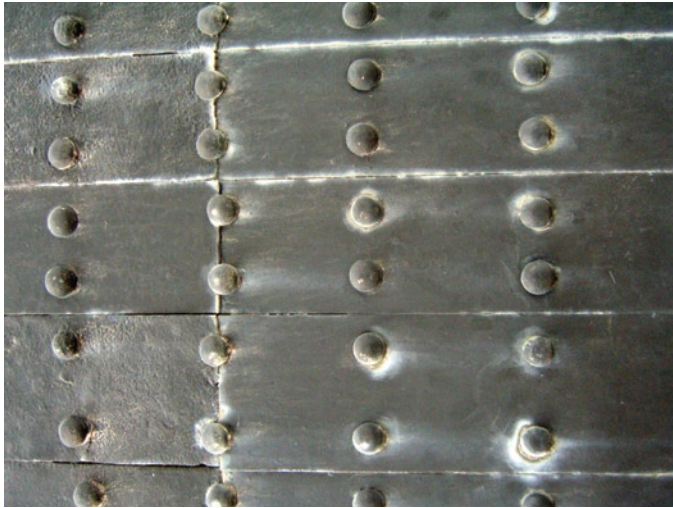
Imagine the music the jogger listens to is dark turquoise, same as the water.

Remember seeing someone blurry on the main bridge where you are standing now.

Face yourself in a palindrome of space and time.



Mill about with any number of other tourists inside the defensive wall of a castle, now a functioning museum.



Bear in mind outside the wall there is a moat filled with water to prevent access or escape.



Realize you can only see out from a series of holes in the wall.



Appreciate that what makes it through the wall must do so by way of the same holes you look out through.

Have the smell of fried dough involuntarily coat your nostrils.

Forget that a wall surrounds you and go deeper inside the exposed castle grounds.

Be drawn in by tinny music concentrated near a postcard stand.

Be sent away from the postcard stand by the tinny music.

Approach a painted wooden figure with a hole cut out for you to stick your face in for a photo.



Draw nearer to the painted figure and circle around behind it.

Stick your head in the oval opening and recognize the full but false separation of your body behind the cartoon partition.





Walk through the low-lit intermediate spaces of the museum's many corridors.

Believe there is a scarcity of visual cues that are designed to tell you where to go.

Ignore graphic floor plans near every doorway.

Concentrate on setting a rhythm from the time-span of steps taken down several passageways of the same length.

Uncover a pattern through twists and turns but not a shape.

Pull the handle of glass double-doors and understand them to be locked from your side.



Watch as bursts of color appear before your eyes and follow their movements behind the glass.

Call upon zero visual memory having never been here before.

Think that you may as well walk with your eyes closed.

Work out where you are in relation to the front entrance.

Take a diagonal path through another muted, wide-open room.

Grow accustomed to where you are, which is clearly near the entrance of the museum.

Let the shape of the space between your body and a series of doorways fold into you.

Persistently trust in your proximity to the front lobby.

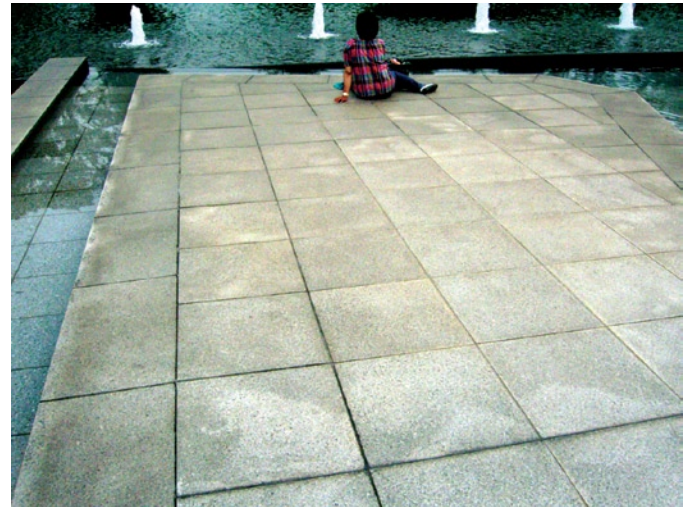
Feel the light through the clear glass doors of the entrance though you are well inside the museum.

Turn a corner to see a tinted window overlooking a courtyard and café behind the museum.



Abruptly register hunger.

Find it almost impossible to believe this is the rear of the museum.



Reflect on the space that folded into you while you moved throughout the museum's many rooms.

Contemplate the shape of the museum's interior to figure out where you are in relation to the entrance.

Queerly insist that your stomach could not have drawn you to the back of the museum.

Recall that a museum is a place of muses.



Open a small travel suitcase packed with two seemingly solid blocks of folded clothing.

Dump it out and register that it all unfurls together then compacts again in a pile on the floor.

Separate items from the pile and toss each individually into the small washing cylinder.

Note how they briefly bend, twist, and change shape when flung in the air toward the washer.

Let the smells and images of all the places you have been release from the clothing and relax into the air of the room.



Mentally repeat something you said to the customs agent until the phrase is lost in other thoughts.

Slide next to the bus window and organize your belongings in the empty aisle seat.

Replay the exchange with border patrol and customs agents immediately prior.

Debate if you came into a new country when you loaded onto the bus or if you will be entering the country once the bus moves.

Take out the bottle of water and sandwich from your luggage.



Question how a sandwich prepared in the country you are coming from made it through customs.

Restate your answers to two of the customs agent's questions without nervousness or stumbling.

Do not remove the sandwich from the white paper wrapper or break the seal of the water bottle cap.

Become calmer and watch the people in line holding their passports and belongings.



Feel the soft dimply bread on your lips though the sandwich remains in the white paper wrapper.

Decide if there is enough time to eat before the bus starts moving or if you should wait until departing to begin eating.



Ask yourself if you have indeed entered a different country.





Bite through bread, vegetables, cheese, and meat.

Worry over the number of passengers left to enter the bus and whether you will be able keep your neighboring seat open.

Moisten with saliva while chewing then unconsciously let the above pass from your mouth through the threshold of your throat.

Study the shifting weight of four officials in sky-blue uniforms standing shoulder-to-shoulder before expectant bus passengers.

Handle the slightly waxy paper and flip the sandwich package over and over again to open out and unfold its wrapping.

Mentally attempt to make an even line from the varied heights of the uniformed officials' belts.



Sense the dry bread particles stuck to your lips as you uncap the water bottle before gulping hard.

Hurry your biting, chewing, moistening, swallowing, and drinking in case you will have a neighbor momentarily.



Absorb that you have left one country for another though the borderline was blurry.

Fail to recall the exact shape of the sandwich before you began taking bites.

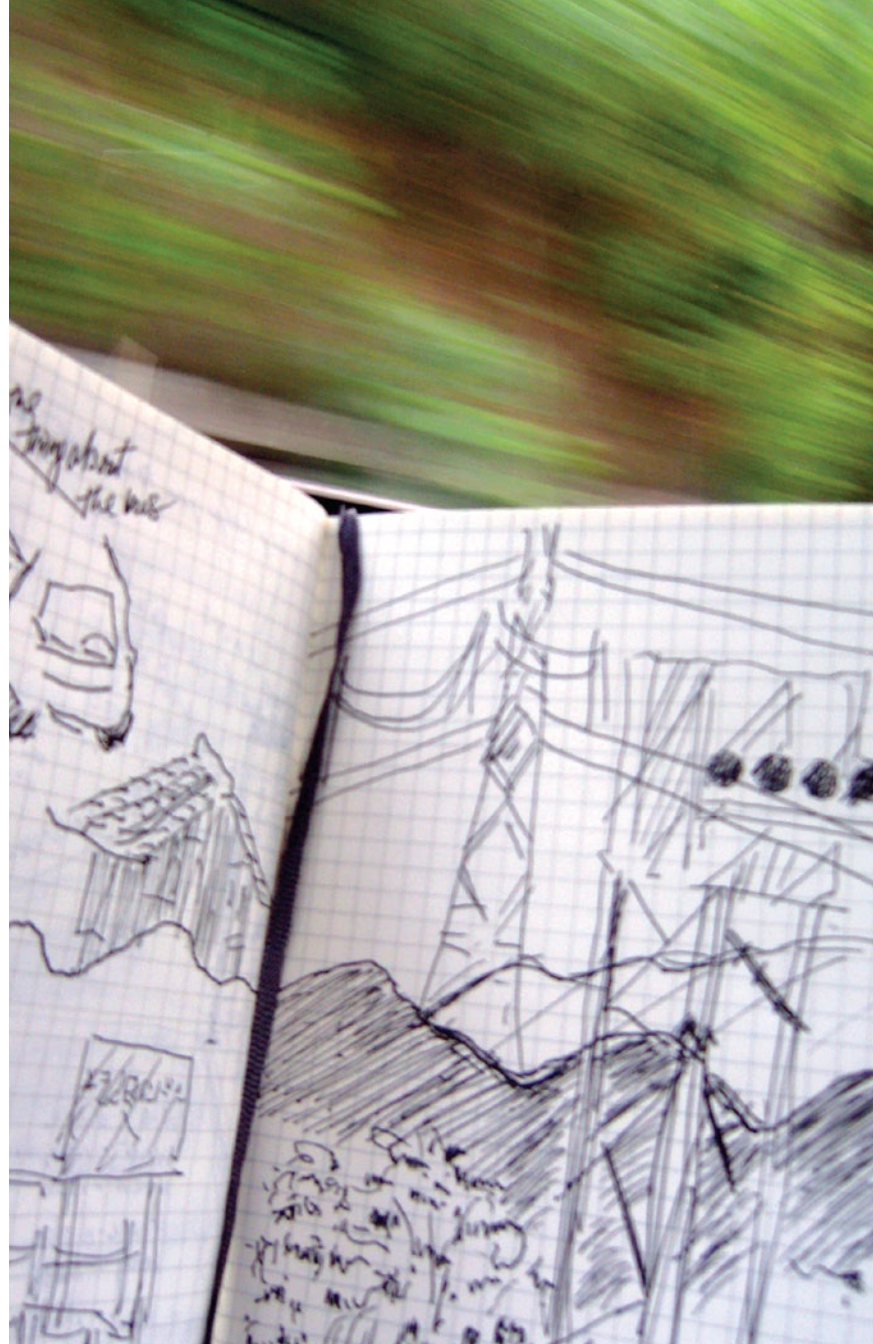


Be forced to take a drink in order to lubricate another mouthful and feel the lukewarm liquid hurtle through your esophagus.

Have the bus start moving before the last passenger is seated.

Comprehend that enzymes and bacteria are breaking down the moistened, compacted sandwich.

Digest where you are and stare blankly out the window at the passing countryside.



Enter the world of a retail-clothing store and unconsciously browse the racks.

Wave the sleeve of a shirt in time to the rhythm of loud music piped in all around the store.

Reach inside the neck hole of a shirt and have your fingers fumble in search of the tag.

Become self-conscious about your head bobbing along with the infectious music.

Read the shirt size above Made in Bangladesh on the tag slipped between your fingers.

Let another shopper pass by using politeness as an excuse to pivot step in time with the music.



Be on the verge of having an image of Bangladesh twist into your experience of the store.

Rake through hanging pants looking for your size on tags that also read Made in Honduras.

Have an image of walking in India virtually materialize while feeling a shirt's fabric between your thumb and fingertips.



Drape items you wish to try on in a pile over your shoulder.

Find your private thoughts invaded by the music momentarily erasing where you are.



Make eye contact with someone working in the store and slightly hoist clothes to communicate you want to try them on.

Unfold a shirt Made in the Philippines and have that place be on the brink of appearing in your mind.

Be no other place than where you are as you walk along the red carpet toward the dressing room.

Pull your shirt over your head and slip a tag that states Made in Vietnam over the smooth metal hook on the dressing room door.

Hear the store clerk talking loudly over the music and laughing with another worker.

Think how absurd it is that you have just stuck your arm past an opening that puts it in China.

Stand looking at yourself in the dressing room mirror and be embarrassed by your socks.

Step into the leg holes of a pair of pants and have an image of Mexico flash in your mind.



While removing a shirt Made in Canada acknowledge you cannot shed yourself of place.

Stand looking at yourself in the dressing room mirror and note you are touching upon Mexico and India simultaneously.



Imagine yourself moving throughout several places at once in chorus with the music.



Become aware that it is not enough to be here you must also be aware of the other places you are touching.

最終処分
店頭全品!
¥500
(税)¥525











Follow a man for many city blocks who carries in each hand a bundle of newspapers.

Become entranced with how he swivels and positions the stacks of newspapers to tightly pass by dozens of people.

Build up your momentum to match your steps to his.

Have several books in a shoulder bag pendulum around your hip.

Wait for a string of traffic to make a slow turn in front of the corner and watch the sun flash on the door of each car.

Stride right to evade a wheeled suitcase pulled behind a woman in front of you.

Acknowledge you are no longer neighboring the newspaper carrier and resist turning around to locate him.



Never mind you are breathing until your breathing is challenged.

Climb the stairs of a hilltop park where you expect to see a view of the city from above.

Breathe sloppily with hardly any distinction between inhaling and exhaling.

Perceive of tightness in your right hamstring as you keep on climbing the stairs.

Concentrate on your breathing after thinking that you may have held your breath for several steps.





Ignore the people who live in the park and ask for spare change as you climb the stairway.

Feel rigidity in your hips and knees and picture your lower half made of something less fluid, like lumber or hard plastic.

Consciously breathe through your mouth too late to avoid smelling the body odor cloud around a park person.

Have a stiffness suddenly appear around your right collarbone.

Concentrate on exhaling the cloud of body odor.

Expect any time now to see more than your feet taking steps.

Worry that it is you and not the park person who is producing the smell.



Desire to get to the top of the stairway expecting to see something.

Call to mind what you said to the park person.

Ask yourself what you expect to see.



Recall that you only imagined saying something after the moment had passed.

Remind yourself that if you expect something then nothing is exchanged.

Threshold

Tate Shaw

Preacher's Biscuit Books
Rochester, New York
2010



ISBN 978-0-9831231-0-1



ISBN 978-0-9831231-0-1
Preacher's Biscuit Books