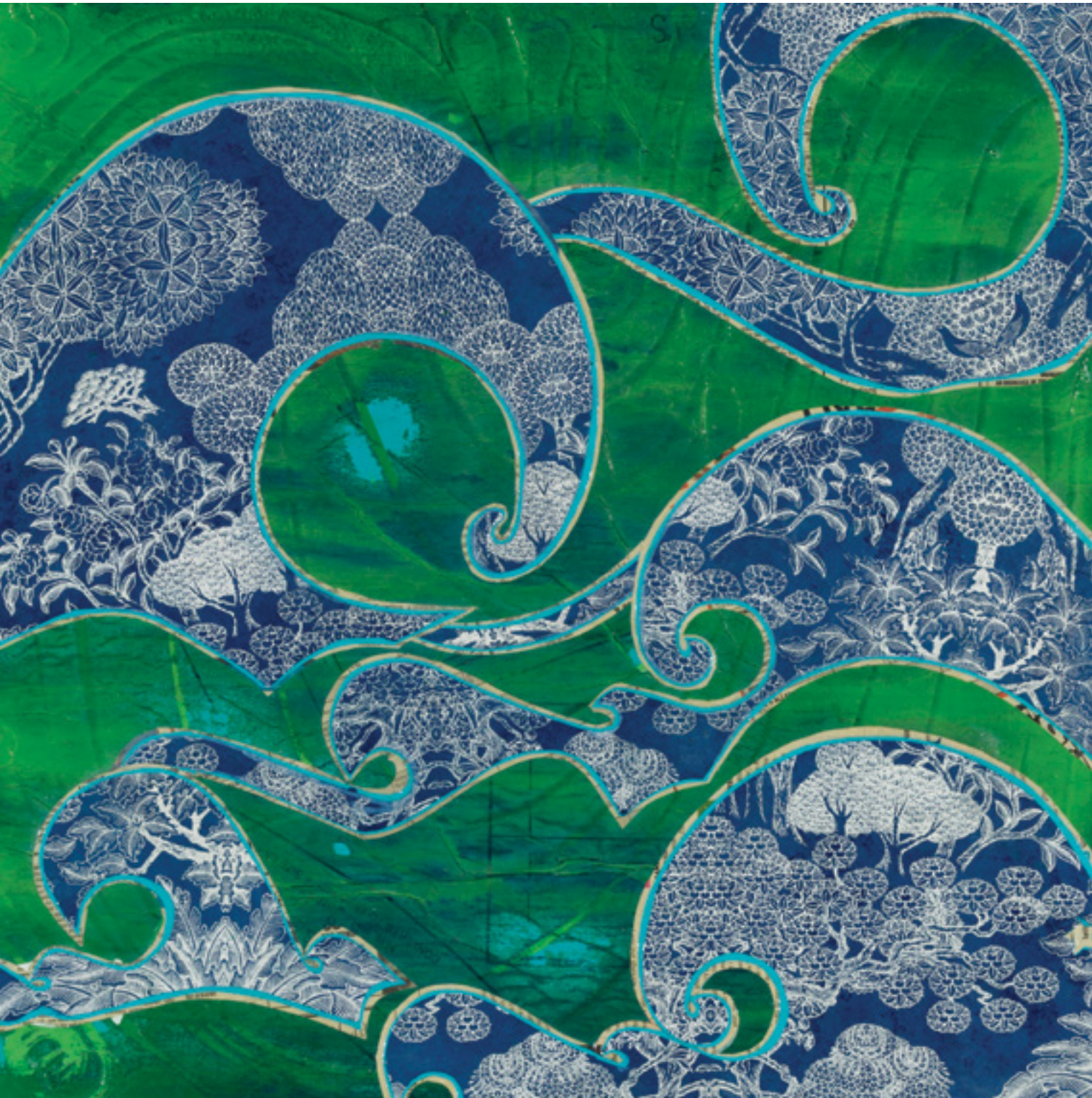


CRISTINA SAYERS

Out to Sea, 2015
Acrylic and found paper collage, 20 x 20 in



COURTESY: THE ARTIST

WILLIAM GREENWOOD

A Light Paradox

Fingering sand brings a worm snail sea shell to light. The tiny mouth at the end of this milk-colored, no-more-than-quarter-inch-long

body holds
a grain
of black
sand.

Now, the color black is not nothing but—as grade school painting taught me—all colors run together and so absorbs their light.

Conversely, absence of color makes the white that bounces light waves off, which is why you'd wear it, *e.g.*, for crossing the desert.

Meanwhile, here, I recline, tropic under the sun while my cross section of *crepidula fornicata* (family: *vermatidae*)

the sanding sea rolled
and polished throughout
its animal's afterlife
glows translucent.

This millimetrical body tube seemingly lit from inside holds a twin black sand grain, seed of a new kind of pregnancy.

William Greenwood grew up in California where he did literacy and organizing work with farm workers from the 1960s during early unionization through the 1980s. Subsequently, he worked on agricultural and small business projects in Latin America, the Middle East, and Central Asia before returning to his home state. His most recent book is *Landscape/Cityscape* by Word Temple Press.