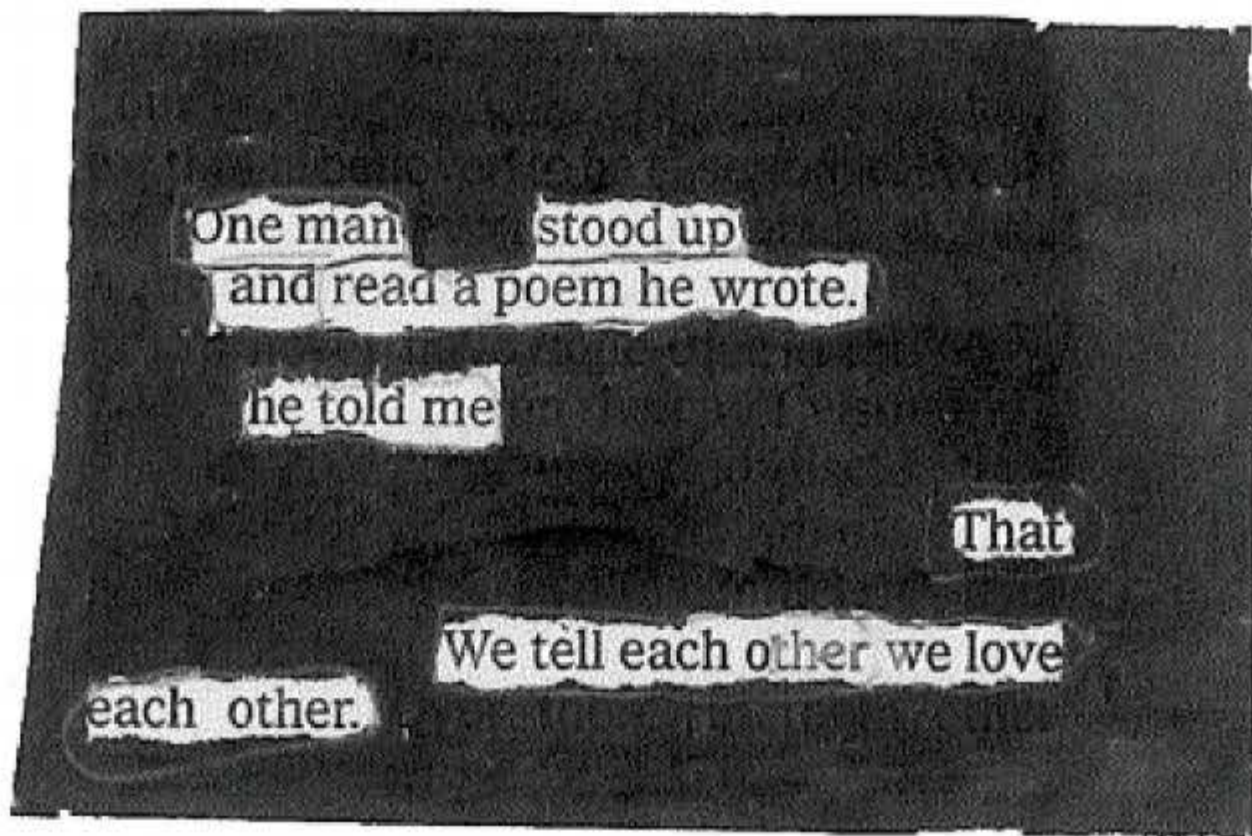


blackout



poems

THE MATRIX



Sax·i·frage

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Tacoma, Washington

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Cover by Oliver Johnson

BLACKOUT POETRY

Nov. 19, 2017

We had too many newspapers. Committed to sustainability and the cultivation of *literary excellence* on campus, we decided to do something about it.

The results are within these pages. You could black them out, too. Wouldn't that be so postmodern?

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The Matrix

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SUBMIT TO THE MATRIX

Call for Submissions

Deadline: rolling submissions accepted until end of January
Submit : matrix@plu.edu and matrix.plu.edu



The Matrix is a highly collaborative, intensely experimental, and thoughtfully provocative conversation starter. It is not an echo chamber. It is not a newspaper. It is not simple and it does not simplify. It is social justice in process, in progress, in conversation. It is not the final word.

Our theme for the Fall is “Who are We?”

We’re looking for original stories from and about PLU students’ experiences in the world, thoughtful critiques on our identities and the way we fit together (or don’t). Contributions should be thoughtful, creative, exploratory, and new, opting to challenge narratives rather than reiterate them.

We accept submissions in a variety of media: essays—scholarly or creative, reflections on current events, visual art, poetry and whatever else you come up with.

We’re open to many interpretations, but here are some guiding questions if you’re looking for a place to start:

- How do you understand yourself?
- What does it really mean to be a member of different communities: Lute, student, gender nonbinary, American, human?
- How does understanding our (recent) history change what we think about the right-now?
- How did we get to where we are now?
- What does any of this mean?

Feel free to look around our website (matrix.plu.edu) for examples of what we’re looking for or contact us (matrix@plu.edu) for more information.

SUBMIT TO SAXIFRAGE

Call for Submissions

Deadline: 12 a.m. Wednesday, December 6

Submit to: saxifrage@plu.edu

Saxifrage is a literary and arts magazine that has been an indispensable part of the PLU community for over four decades. We are here to represent PLU's original literary and visual art talent. We exclusively feature student work (that means you)!

What you can submit:

- Prose
- Poetry
- Visual art (color)
- Line art (B&W)
- Notated music scores (midi file inclusion optional)

You may submit 1 work of prose, 1 music score, and 3 works of poetry and/or visual art. Prose limit is 2,500 words. We accept full color artwork, and we are putting a special request out this year for B&W line art. We are seeking a diverse range of voices under a diverse range of formats and styles, so you can express yourself authentically in this collection!

Make your voice heard.

Save the date: Friday, Dec. 8th from 2-6pm for a submission reading party!



Sax·i·frage

The First

hand to
ceremoniously

play
my
member

The seed

spent in
her heart

no

life

committed

and

allowed

to

see

home

Death of a [REDACTED]

[REDACTED] young man, [REDACTED]

[REDACTED]

HOW TO BECOME A MAN?

[REDACTED] the root of every reckless decision as he searches for [REDACTED]

[REDACTED] accuracy.

[REDACTED] deliberate to the last word, [REDACTED]

assimilation.

a political crisis

growing resentment

among varied ethnic groups

grisly

restrictions and possibilities

assimilation within the West.

The fluidity

the complexity

racial identity.

[redacted] students learn [redacted] history
[redacted] and t [redacted]
[redacted]
[redacted]
[redacted] primitivism. [redacted]
[redacted] wouldn't [redacted] see [redacted]
[redacted] Egypt, [redacted]
[redacted]
[redacted] Africa and [redacted] a
range of skin tones, but they definitely
didn't [redacted]
[redacted]
[redacted] — has there ever been a movie
made with Africans playing Egyptians?
[redacted]
[redacted] What
did those people really look like? What
was their art like?
([redacted]
[redacted] education department
[redacted]

I [redacted] the pinnacle of virtue. [redacted] was

[redacted] a lie in itself

[redacted]
[redacted]
[redacted]
[redacted]
[redacted]

[redacted] cart across the street

[redacted] eat fr

[redacted] filled with a mixture of tamarind [redacted] potatoes, chickpeas and spices. I

[redacted] ate from the cart one night and lied to

my [redacted] stomach

the [redacted] cause

[redacted] is more than just [redacted] food. It represents everything I love about my friends who [redacted] don't usually understand.

The [redacted] eater must [redacted]

[redacted] fill [redacted] with a mixture of potato and [redacted] chickpeas. The next step [redacted]

[redacted] and quickly shove the entire thing into your mouth.

[redacted] a [redacted] joyful mess

[redacted] this is known as consuming [redacted] didn't need or

the excuse [redacted]

[redacted] enough to make any person [redacted] clutch [redacted] pearls.

ANONYMOUS

STYLES O AND A

v, Not Just



a canvas to express ideas.

ep
N
I
we
ove
tha
rais
who
How
com
She

MATTHEW SALZANO

Ancient Georgian Culture, Set to Music

Exploring ruins, [redacted] and fortresses [redacted]

The idea [redacted]

[redacted] an adventure [redacted]

[redacted] rocky, pine-covered mountains [redacted] vast upland plateaus with alternating patches of snow and wildflowers.

[redacted] stunning landscape was [redacted] the backdrop [redacted] the [redacted] kingdom.

[redacted] vanished from the map [redacted]



[redacted] left behind an astonishing collection of churches, monasteries and fortresses [redacted] they are scattered [redacted]

These remnants [redacted] were what drew us [redacted]

[redacted] on a journey [redacted] circling through [redacted] before ending [redacted]

[redacted] he had promised us music [redacted]

[redacted] isolated mountain [redacted]

CONTINUED ON PAGE 7

Delusions

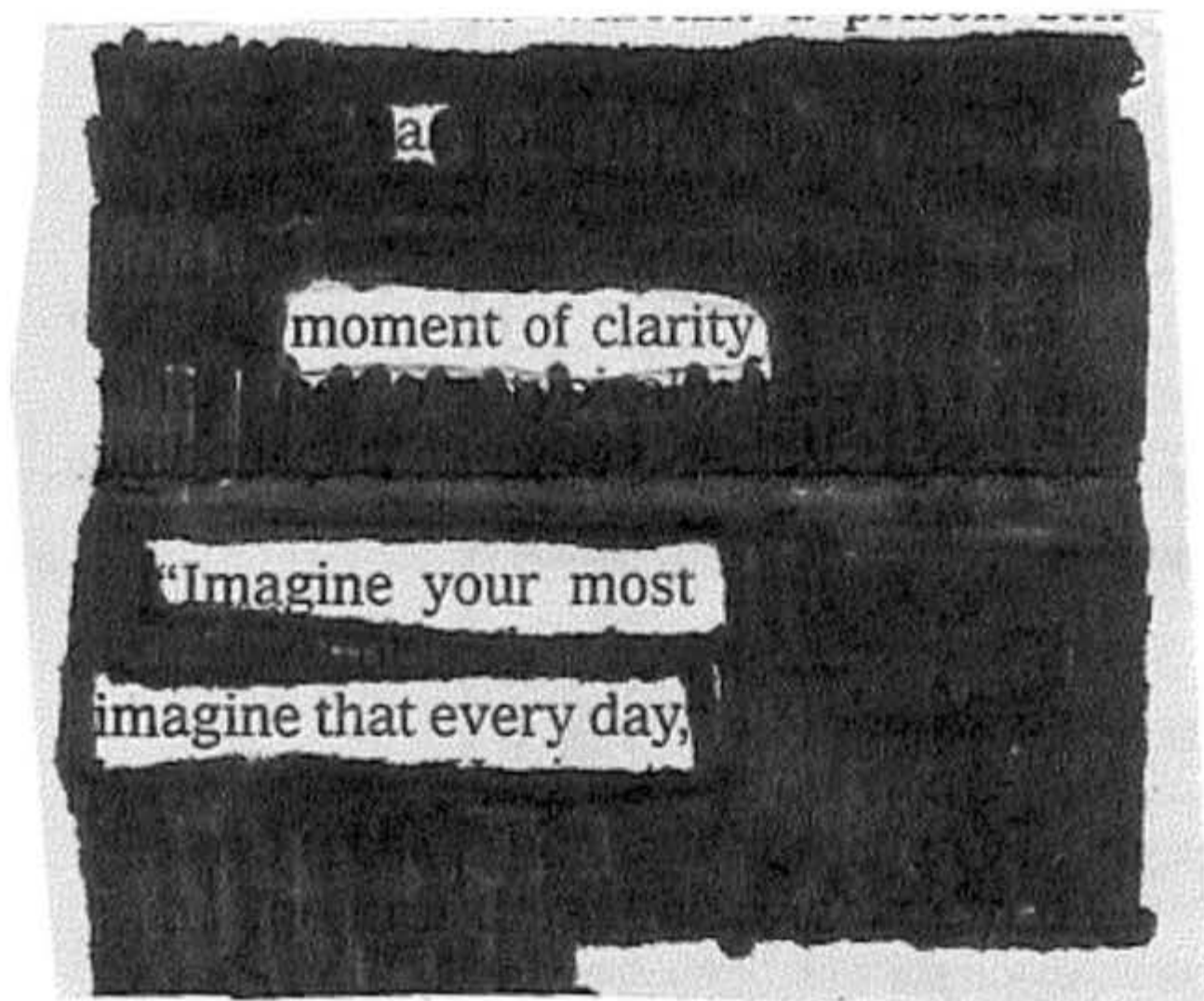
[REDACTED]

[REDACTED] revisionist history of [REDACTED]
[REDACTED] you feel like to be
[REDACTED] past, present and future are con-
nected [REDACTED]. [REDACTED]
[REDACTED] You feel [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED]

[REDACTED]
[REDACTED] [REDACTED]
[REDACTED] 1500-year history
[REDACTED]
[REDACTED]

[REDACTED]

[REDACTED] you remain confused [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED] un-
raveling [REDACTED]
[REDACTED] that [REDACTED] night [REDACTED]
[REDACTED], was not [REDACTED]
[REDACTED] our [REDACTED] destiny. [REDACTED]
[REDACTED] in what must [REDACTED]
[REDACTED] last chapter [REDACTED]
[REDACTED] in [REDACTED] "Fantasy-
land," a fitting [REDACTED]
[REDACTED] devotion
to the untrue."
[REDACTED] Post-truth. [REDACTED]
[REDACTED] not momentary [REDACTED]



OLIVER JOHNSON

Simplify, Simplify, Simplify

how to reform

A FINE MESS

A Quest for a Simpler, Fairer,

a wry voice and a light touch.

the Earthling loved

far more complex than

GENNY BOOTS

[REDACTED] 'I really like this guy,
and he's trying to bump me,' she said.

[REDACTED] a fireside dinner [REDACTED]
[REDACTED] before going down in flames. [REDACTED]
[REDACTED] lived in Crown Heights
[REDACTED] to visit [REDACTED] at
[REDACTED] kiss me when he got to my room,
[REDACTED] said.

[REDACTED] an invitation
inside [REDACTED] and then left.

[REDACTED] meeting at the Brooklyn
Historical Society to listen to a heartfelt [REDACTED] discussion on homelessness, [REDACTED]
[REDACTED] would be going out after [REDACTED]
[REDACTED].

"[REDACTED] first kiss.
[REDACTED] to lay down for a [REDACTED]

[REDACTED] "I have a massive
crush on you, [REDACTED]

[REDACTED] [REDACTED] Spiegel said. [REDACTED]
[REDACTED] "you should probably
kiss me."

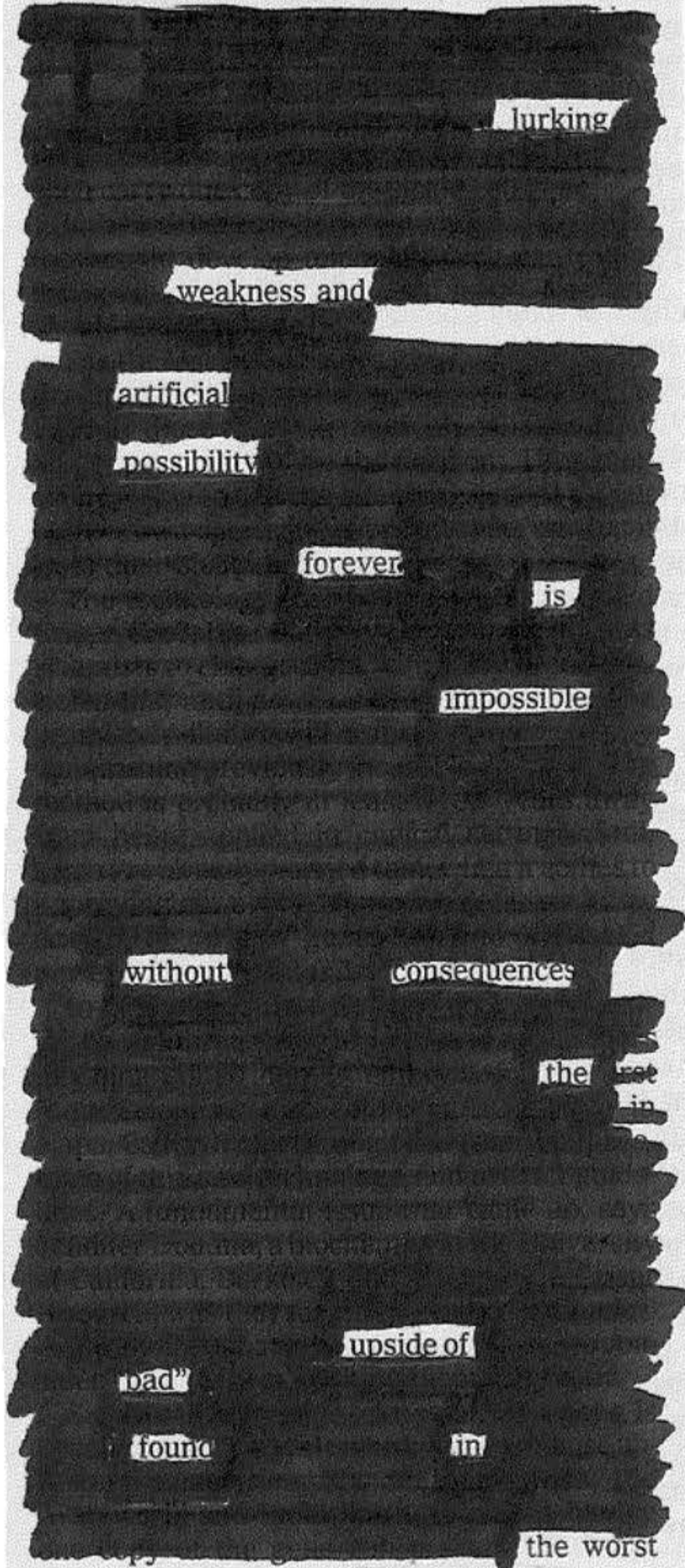
[REDACTED] [REDACTED]
[REDACTED] when Mr. Rudspan [REDACTED] that night,
[REDACTED] I was going to marry this girl."



[REDACTED]

[REDACTED] a daughter of [REDACTED] and [REDACTED] is to be married [REDACTED] a son [REDACTED] is to perform the ceremony [REDACTED] synagogue in [REDACTED]

The Upside



HANNAH SOLTIS

NEW GENERATION

GIA KOURLAS



[REDACTED] et
[REDACTED]

[REDACTED] noble and
worthy [REDACTED]

a [REDACTED]
[REDACTED] if all else fails, [REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED] by John Serj, a

[REDACTED]

[REDACTED]

[REDACTED] contemporary

[REDACTED]

I [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] s

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] e,

[REDACTED] k

THIS ELUSIVE MOMENT

Bittersweet pleasures
for stressful times.

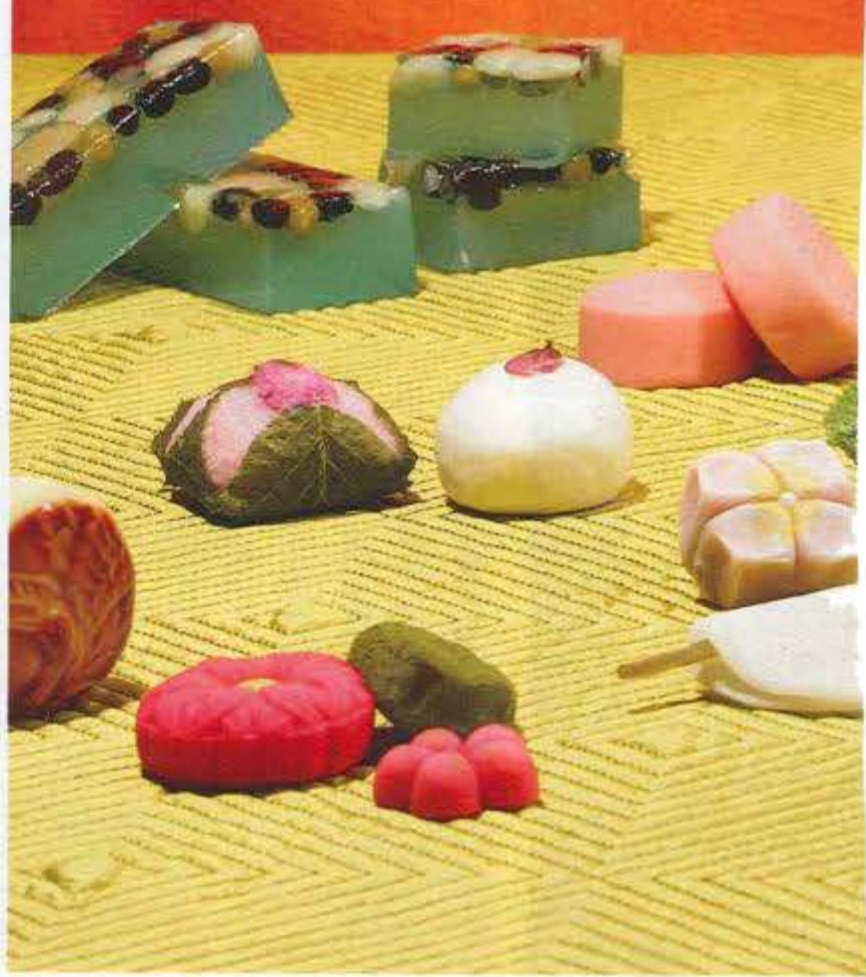
BY LIGAYA MISHAN
PHOTOGRAPHS BY ANTHONY COTSIFAS
STYLED BY MICHAEL REYNOLDS

Young grass waiting
in the distance.

name
sweets made to accompany the
traditional tea ceremony. If they sound like lines
from a haiku, that's deliberate. The sweets
scent obsessively calibrated, in thrall to the sea-
sons—share the same mission as haiku: to
arrest the stream of time and beam it, by
glance, into a moment and hold it still.

the brief of most Western
sweets, which tend to prioritize indulgence and
seduction. Some sweets are licking
fingers after ransacking a box of biscuits, to
the high gloss of chocolate. Stare long
at a strategically placed
Western sweet, even
wink at the devil.

work with
made
mixed with sugar, and mold
or used
or pizza powder for jelly, and occasional
fruit and flowers (as accents and flavorings).
Taste
address. The
delicate scents, between the
teeth
the eye:
sensory
hunger
bright coin of the harvest moon,
after a frog has dis-
appeared into a pond. Some prehistoric
Japanese cookies unearthed
which were made with chestnuts and bear's
blood, and patterns traced across the top
painstaking
into the hundred petals
A volleys of jelly, in shades of lavender
and blue coalesce into
A lone, hasty departure,
the size of a dollhouse ottoman; four little



Insecurity

successfully
growing

and affixing

you cannot escape the
full-body
anytime

question.

You

could
not reveal how frequently this happens.

you feel like both criminal and
victim.

An alarm sounds. There appears to be an
area of concern on my body.

O.K., I say

they could share to
a bottle of Champagne
slices of chocolate cake
\$15,000 for
dynast, 35, who works in
and her
from there. Now they
secret

a photographer.
started to fret
about
"I will forever
love
"something
"I will always be
"I will always be with you"
were there with me
challenging.

the couple
could
save
be memorable,
pick flowers
and
ceremony, they
to a cliff overlook
waterfalls,
the
then
honze
photographer
out of the center
pictures on a

If You Can

live alone

iv

to

sound

warm

nopeful

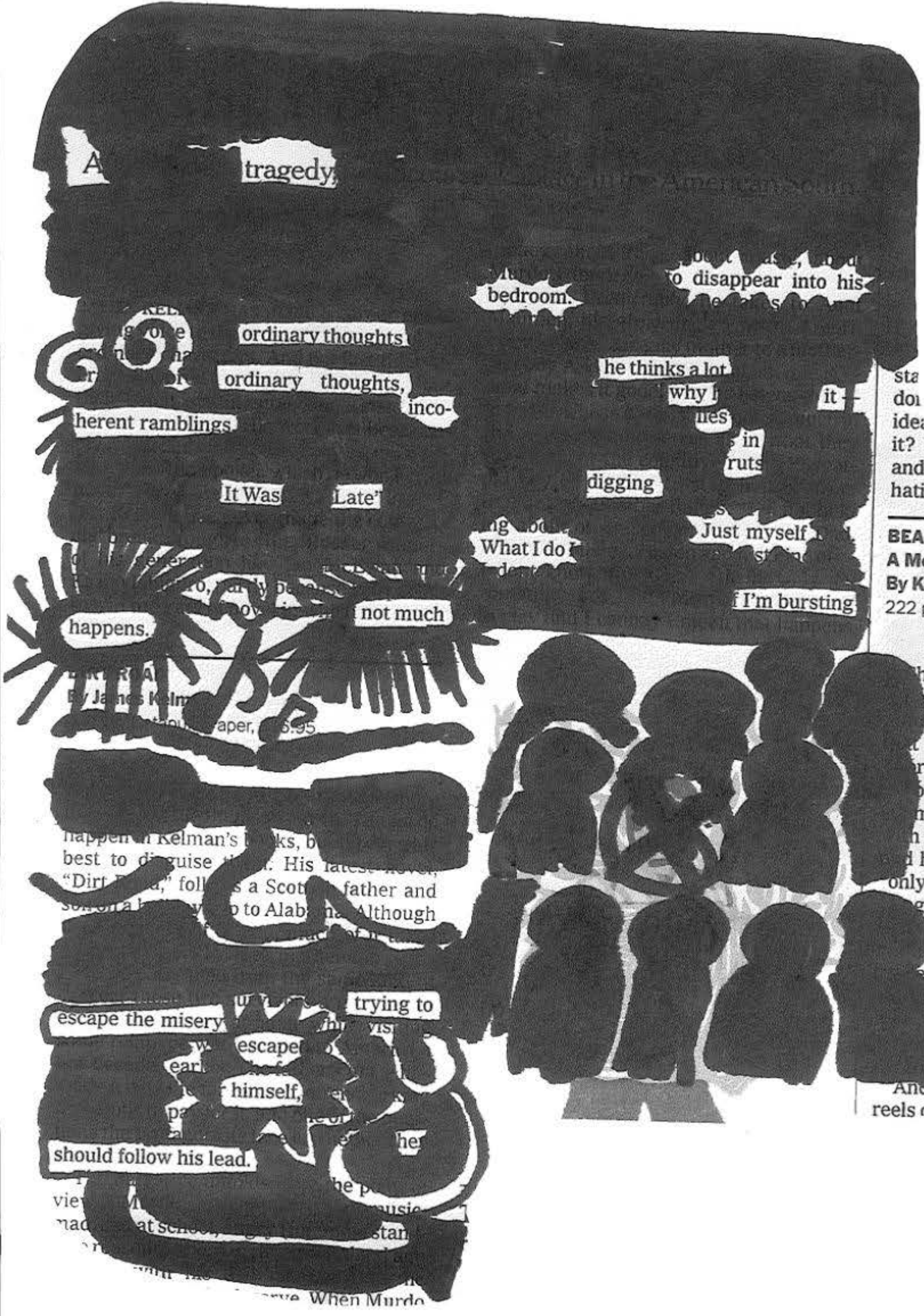
It
will

... and

[REDACTED] title [REDACTED] her dedication [REDACTED]
god's [REDACTED] heart [REDACTED]
[REDACTED] although it [REDACTED]
[REDACTED] haunts [REDACTED]
[REDACTED] the inherited [REDACTED]
[REDACTED] inherent violence of [REDACTED]
[REDACTED] Heaven [REDACTED]
embodies [REDACTED]
[REDACTED] the logic of [REDACTED]
[REDACTED] fear
[REDACTED] bread and the wine,
[REDACTED] assault and rape. [REDACTED]
[REDACTED] reality. [REDACTED]
[REDACTED] sequence and [REDACTED]
[REDACTED] contrast [REDACTED] poet-
ics [REDACTED] word-
play [REDACTED]
[REDACTED] abused me [REDACTED]
[REDACTED] the primal wound [REDACTED]
[REDACTED] psychic, [REDACTED]
[REDACTED] the poem [REDACTED]:

[REDACTED]
[REDACTED] A
LANDMINE [REDACTED]
[REDACTED]
[REDACTED]

"GOD'S HEART," GILLIAN DOCKINS



A

tragedy,

bedroom.

to disappear into his

ordinary thoughts

ordinary thoughts,

he thinks a lot

why

it

herent ramblings

inco-

nes

in
ruts

It Was

Late

digging

Just myself

What I do

I'm bursting

happens.

not much

sta
doi
idea
it?
and
hatir

BEAU
A Men
By Kim
222 pp.

he's i
erica
ny gi
t takes
roven
or Mil
ming C
n hoarde
d has stu
only real l
g Island
to be
ng of no
el, loves t
t girl i
iod, s
st and
gain
And then
reels off.



escape the misery

trying to

escape

himself,

should follow his lead.

THE HEIRS

[REDACTED]

[REDACTED]

[REDACTED] and

[REDACTED] and a whole lot of pain.

[REDACTED], a self-made man (O.K., he got more than a little help from others) who [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]s, landed a scholarship to Yale Law School and became a wealthy, highly respected [REDACTED] Leaving behind [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] a [REDACTED]

[REDACTED], "Cruel Beautiful World," [REDACTED]

Higher Sound

For [REDACTED] silence is rarely golden.

[REDACTED] sounds that can't be [REDACTED] human [REDACTED]

[REDACTED] Sound [REDACTED]

During [REDACTED] the [REDACTED] footsteps, [REDACTED]

screeching. [REDACTED] a woman [REDACTED]

[REDACTED] create the sound of [REDACTED]

[REDACTED]

the first time [REDACTED] she explains.

In 2003, [REDACTED] of the Arts and began [REDACTED]

[REDACTED] She went on to [REDACTED]

[REDACTED] by Best Sound, and [REDACTED]

[REDACTED] master of None, as [REDACTED]

[REDACTED] of one and six [REDACTED] won the Emmy [REDACTED]

[REDACTED] became the first openly transgender woman to [REDACTED]

[REDACTED] "It [REDACTED] my mind," she exclaims. "There were a few people before me [REDACTED]

[REDACTED] which was the first openly transgender [REDACTED]

[REDACTED] Fanci's [REDACTED] serves as a reminder that [REDACTED] speaks for itself. [REDACTED]

[REDACTED] transgender professionals often face [REDACTED] in the workplace, [REDACTED]

[REDACTED] "At the end of the day, it doesn't matter [REDACTED] preference, gender [REDACTED]

[REDACTED] identity or race of a person creates [REDACTED] "What [REDACTED] did it [REDACTED]

[REDACTED] tell a story? Did it sound right?" [REDACTED] Paige [REDACTED]

GREG ENDRIES

THE MATRIX



Sax·i·frage

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