

I am a writer and an artist. In both my written and visual practice I work across genres; I have written prose and poems published in journals in the US and UK, and my visual work includes collage with sewn elements, drawings, and installations. In my writing and my visual work I am informed by an interest in text, although not always in the text per se; much of my interest comes via my engagement with twentieth-century theory and literature. In this vein, my interest is in contributing to an extension of the category of 'literature' and a continual redefinition of the term as part of my own practice.

My interest in text per se as an element of my practice lies along the lines of Barthes' concept of the ever-expanding text, the (self-)generative collection of marks made and yet to be made. In other words, I am in part interested in how objects, forms, marks, and words can speak in ways other than their accustomed ones through juxtaposition and agglomeration. I am particularly interested in the interaction of time and accretion, an interest which is demonstrated most clearly in my longer written works, such as the book-length poem *Scale model of the world (inexhaustive)*, excerpts of which can be read [here](#), and in my installation work. Both of these strands are informed by the work of Mark Dion and by the history of collection, including an in-built critique of that history's tendency to assimilate, dominate, and colonize. My work in this area is also informed by Orhan Pamuk's *The Museum of Innocence* (2008); for example, my piece *Fragment archaeology I* corresponds to the story "[A Matter of Public Record](#)" and, like Pamuk's 2010 museum, serves to actualize the fiction and call into question the reader-viewer's understanding of the Real. The *Fragment archaeology* series comprises collections of objects, mostly fragments as implied by the title, which suggest an archaeology or an assembling from partial presence a more complete narrative; the assembled narrative is, of course, never complete nor 'real', despite the suggestion. This series also corresponds to a series of poems, each titled 'An Archaeology'.

A background in theory informs other of my work as well. In a series of sewn collages (*Poor Incorporations*) I made during 2011, I explored psychoanalytical concepts such as displacement, assimilation and transference, confronting the predominantly masculine history of psychoanalysis with a playful tone and traditionally feminine medium (thread). Three drawings about three atomic disasters (Chernobyl, Fukushima, Dounreay) come in part from a theoretical interest in globalization, but equally from my tendency to accumulate images and objects as a way of ordering or making meaning from horrific situations. The text which appears in these drawings suggests the interconnection between the sites—Cyrillic text appears in *Dounreay*, English text in *Fukushima*, and Japanese text in *Chernobyl*. Beyond an interest in text or in theory, my recent work points to a longstanding interest in textile and in language—in both covering and communication. This interest is present in my first book, *Music For Landing Planes By* (Milkweed, 2007) and in my second, *Her book*, forthcoming next year from the same press. My poetry engages directly with the visual arts in the latter, which opens with [a series of fifteen poems for Kiki Smith](#).

The third major subject of my work over the past six years has been migration. I left the US to live in France and then the UK in 2006, and in situations where I was unable to communicate or understand 'naturally' (i.e., in the unhindered and sometimes unthinking manner of a native speaker in her native situation) I turned to a repetitive and multiple process as a way to contain and order my thoughts. My work from this time includes etchings, collections of objects for installation, and writing, most of which deals either indirectly or explicitly with concepts of defamiliarization and with questions of language's ability to mean.