From Improbable Grammars

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occupying an ideological and historical space where each letter, syntax, form, condition, resides in her productive network her body's paragrammatic matrix of connections and departures, signifying currencies and destabilizations of power, which marks a critical amplitude separating the written from what remains to be written. And, in the simultaneous

dissimulation, in an economy of simulacra, virtuality, resemblances of indebtedness and hospitality, she acknowledges the most troubling paradox in the logic of her body. For, with neither privacy nor reciprocity, synchrony nor synchrony, she asks, What is who lives who to whom? How is how news are read and when? Who gains? Who suffers? Why is the recipient? Where is this news and why does one want it? ANYWAY, her body then becomes a plagued language, a diseased language, a language fraught with horror, tormented with secrets, hidden (the revealed is the disclosure of
Dancing through disadjudgment and promiscuity, strategies of parataxis and ambivalence, an arena of folds, distinguishes aesthetic as a site of positions, performances which weaves interstices, particular, and becomes a signifying network of aesthetics, regions, capacities, chasms, crests, amplitudes and foregrounds of vehement anti-semitism which affirms its replication in uncanniness.

**IN A VOCABULARY CONSTANT. IN THE SIMULATION OF THE CLUMULUS.**

...
production. Exposing the fullness of speech, she *mouths (myths)* all the letters of the alphabet, and as she simultaneously *ingests, assimilates* herself with the world, she *devours* and *ravens* the world in sport. Transgressing herself she becomes an assemblage of surface discontinuities, an epistemic intrusion of linguistic interfaces. A radical collision of signs. And random combinations of the letters reflect the deconstruction of the body (and all the parts of the body) are combined. Never (the other), she the referential and the reference; the body and the body that is like a many-motivated flows, letters and intertextual readings, dialectics; where meaning is constituted from a number of historically-produced signs and often contradictory material sites, emerging not a monogeneity of history, of ideas, of language, but a *hemorrhageneity* a bleeding of differences. A range of ruptures, fissures, fractures, wounds.