From *Improbable Grammars*

Adeena Karasick

Dancing through disadulment and promiscuity, strategies of parataxis and ambulation. Proletarianies and frivolity, her and her emblems arena of folds, distances.

Aesthetic for the poet: the presence which weaves interstices, particulas, and becomes a signifying network of aesthetics, regions, capacities, chasms, crests, amplitudes and foregrounds of vehement anti-semitism which affirms its replication in uncolory.

**IN A VOCABULARY CONSTITUTED IN THE SIMULATION OF THE CUMULUS.**

and thus, the mouth, the lips, the tongue are not presented as an immediately objectified also stands in...
production. Exposing the fullness of speech, she mouths (myths) all the letters of the alphabet, and as she simultaneously ingests, assimilates becomes one with the world. She devours and sends the world apart. Transgressing herself she becomes an assemblage of surface discrepancies, an epistemic index of linguistic interferences. A radical collapse of sign. And other combinations of the letters reflex over the construction of the body (and all the parts of the) body are combined, never (the other), she the references and the Heuristics of body and the body of the body that one of many, many, many, many, many, many, many.

Flows, letters and interminable readings and distortions; where meaning is constituted as a number of historically-produced and often contradictory material sites, not a monogeneity of history, of ideas, of language, but a hemorrhageneity, a bleeding of differences. A range of ruptures, fissures, fractures, wounds.