

LAUREN SHUFRAN AND/OR MARK DICKINSON: UNPUBLISHED AND PUBLISHED WORKS TO WATCH FOR

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And of requisite in the former being paradigm shifts – shifts linguistic, vocal, and self-referent; also of immediate note: Shufuran's camp inflections of fraternity – playing at invert Butler's Xample – as (and here her hypotheses become occasional) if the intimations of performance theoretically attain their own shiftless contentedness. Decadence need not only apply . . .

Begun in that paradigmatic isn't framework plus (example)ⁿ alone, but primarily "of a conjugation or declension" linguistically performative "in all its inflectional" glory, Shufuran's poems analogize dominant variants in unlikelihood's extant. Take for instants the miscellaneous apparitions of Captain, I, or "my lover," "and my brothers" peopling the exhaustive recollections and prophetic odes of Shufuran's recent production. Just as visual texts may obviate unilateral meaning like a pinwheel, so too the shiftlessness of repeat competitions may repeat competitions, withholding the declarative.

Of more recent, again premising visuality, "in the analogy," Shufuran turns upon the curatorial inclination eras colonial, imperial, and *highly discursive*, explorative of historical demeanor, mock-splendor, and tilt. Thus destined untoward manifestation, American currency masquerades in the Anglophonic perversion of the French occupation of Morocco as told through traditional mitres Arabic. If horizon hath a flipside, its mathematicians must look no further than Deep Web.

Or; to correlate:

Like sea ≈ mirror (per Zack Finch) or, more aptly, Atlantic, how may the painting analogy above rotate paradigms of tradition this side of liltng? Mark Dickinson's poetry connects frenetic axes in (think Sutherland and Channing, "Chaos, control. You like?") revolutionary phasing. Indeed, the only thus-far counterpoint to the essence of patriarchal overdetermination found in such rhetorical priming of *voice* jostles amid the evolutionary phrasing of vocabulary; as Dickinson has it, "stems from a ubiquitous zero; a heron with an unearthly pause mimetic in view."¹ Note adjective afterthought flown before anima in limbo, where form finds negative definition suitable to fluvial mediation.

The littoral is not the only stopover, however, but a cross-range through which terrae nova and incognita might desist from firmer quandaries for the indeterminate play found at cyclic *terra aqua*. (It's no wonder Dickinson bides time surfing.) Description hovers over chancier bases, familiar apparati at hand if submerged, with headway made sheer by stroke by stroke. That the issuance of view – and even review (see Dickinson's "Candace Ward's *The Moon Sees the One*") – takes serial form likewise unfirms our 'notations of voice at one with parched register.'

Their separate idioms squared, Shufan and Dickinson triangulate for me further the notional states at which we flux, clot, and froth forth.

NOTE:

¹ Dickinson, Mark. "from The Speed of Clouds." *Intercapillary Space*. Ed. Edmund Hardy. 1 January 2008. 22 March 2008. <<http://intercapillaryspace.blogspot.com/2006/02/about.html>>.