

Summary of new work

While I can't provide excerpts of what I've been working on at Can Serrat (as I hope to submit for publication in the near future), I can summarize it. The work has shaped into a short book or chapbook of prose poetry which explores the themes of female silence, the difficulty of memory, and the notion of "otherness" or feeling "other".

These topics are explored primarily through a contemporary romantic relationship, but through the use of Greek mythological figures; think sirens, gods, and a healthy amount of damnation and eternal punishments(!)

Excerpts of old work

Pool party

Pink frosting stucco stuck on the cake
Halternecks and lattice fence line
the patio perimeter. We practice on Ring Pops.
A bottle of Malibu cooks in the heat.
Your parents in Florida, so *Don't run on the deck*
doesn't exist. The boys hoist

Us on their shoulders and we kiss, fingers dig in,
wet and budding skin. We dip our toes in
then push one another off the edge.

You squint your eyes give a salute
and jump off the roof. Crack your skull, fault line.
Split. and never come up for air.

One drifting palm sweeping across
the tennis court in the breeze. A pregnant woman
eating a popsicle called for help.

Everyone went home after. My big sis picked me up, asked
what dragged you down this time *That roof was our diving board.*

I wanted to grab you wring you out
set you on your feet on the hot pavement and braid
your hair over the gouge to make it all better again.

Twenty years in the sink floods the kitchen
I clutch the doorframe trace my hairline.

I've left this running.

Statement of work process at Can Serrat

The above poem is an already-published piece (in *Reed* magazine's 2018 issue), which I hope to replace with the piece I've started at Can Serrat.

As the forthcoming work will be a short book of prose poetry interspersed with conversations and sequences, my approach was to begin by writing the narrative of the book as a short story. The purpose of this practice was to allow the narrative to form, uninhibited, without focusing on the precision that the poetic form requires. Once this is edited and critiqued by my fellow residents at Can Serrat, I'll deconstruct this story and begin layering in related sequences.

As mentioned above, the work deals with the difficulty of memory, the feeling of otherness, and female silence. The latter topic is what I've hosted my in-house *racon* on, and gained a wealth of resources and material from my fellow residents. Examples are: the documentary "Finding Vivian Maier", Giuseppe Penone's "To Turn One's Eyes Inside Out", Guillermo del Toro's "The Shape of Water", and more.

Because the characters are based in Greek mythological figures, my reading at Can Serrat has been a substantial amount of research on the Greek myths, and how I can successfully translate these characters and themes to a contemporary setting. Besides this, Anne Carson's "Autobiography of Red", and Virginia Woolf's "A Room of One's Own" have also proved important references.