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Editor's Note

It is not easy to chew on something like a rock. That's obvious, I hope. If you find a place in your affection for that rock, though, you might find a way. And whenever a hand takes to the quill, one leaves traces. Something about our authors' submissions complicate these traces. They remind us of the rocks they chew in order to threaten patterns of relating. They remind us that to read is to write elsewhere.[1]

Derived from memories of experiences in Palestine, Abigail Collins writes of photographs which were either confiscated or not possible to capture. Scattered throughout the issue, Collins' text-photographs search for these lost scenes, and in so doing remember the creation of the search for them; Miriam Atkin's elegantly wrought essay on image-making, imperialism and transcendence reconciles spaces between spectacle and spector, between community and singular acts of perception; interwoven by poems, Jenalee Harmon reflects on the lather she produces in a juggling act with a bar of soap. Perhaps the bar of soap is a shifting state of consciousness, while the juggling hands invoke artistic production, and the wet slippery and often dirty lather is a result of art criticism; in studying the lives and works of three artists, Matt Longabucco considers how a poetics of solitude and disappearance may or may not support moments of agency in artistic acts of resistance against a consciousness imagined though coercion and capital; excerpted from a book length work in progress entitled, *Deathbeds*, Bethany Ides' polyvocal melodrama is crafted in a collaborative manner where sense-making is a hyper-inferential vessel, and both author and reader face the same questions of our very messy lives; originally printed on transparency pages for his thesis, loonhouse aesthetics, autokinetic immersion and phenomenological noise are the mash to the mosh in Matthew Robertson's *Mosh Phenomology*; Baroness Elsa von Freytag-Loringhoven, the late avant-garde Dadaist artist and poet, is the subject of Catherine Czacki's speculative and historical accounts of attribution and posession; invoking Nam June Paik's published auto-biography imagining a life after 1965 with no war, Amy Sanchez lists her detournment based on femicide, free-trade, immigrant diasporas and the MX/US border; l astly, Fred Moten discusses the ways in which the recent collapse of USC's MFA program is like a decayed buffalo, his poetry and writing, and the word "all."

-Amanda McGough

[1] Wendy Hui Kyong Chun, *Programmed Visions. Software and Memory* (The MIT Press, 2011), 133.

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