

I'LL DROWN MY BOOK

Conceptual Writing by Women

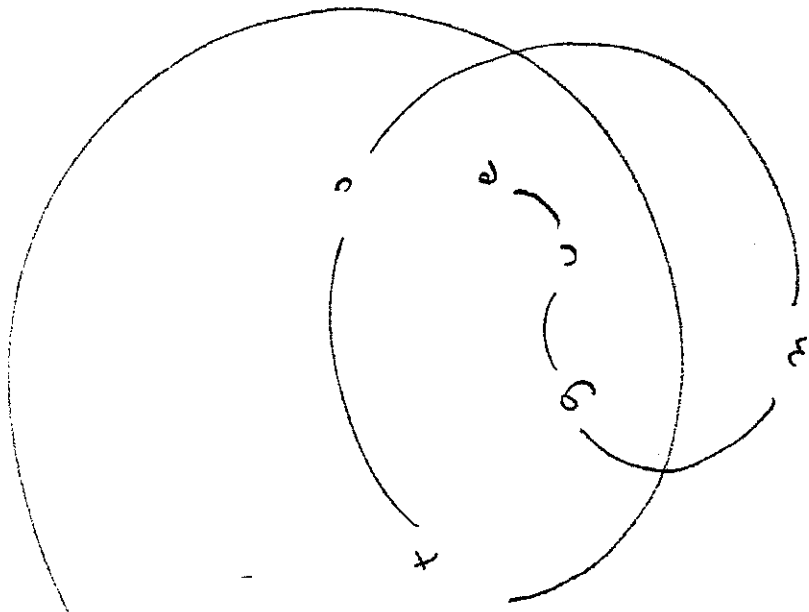
CECILIA VICUÑA

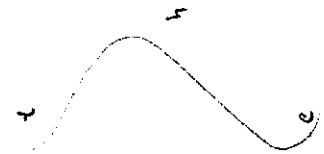
FROM *INSTAN*

erect and sucking participation, not merely consumption. Motherhood and making love and tongues under left arms. By using words arranged by Harold Robbins attempts to close this gap between the autonomy of the text and its social and political inscription. Went out night after night to lightly touch the shoulders of others from behind and keep playing with my cock in the nearest bar. Used the exploration of the limit of misogynist discourse to explore other boundaries and borders, like that of literary ownership. I didn't create language, writer thought. I can't make language, but in this world, I can play and be played. Realized that to refuse to write "literature" but to continue writing "criticism" implies withdrawing the former from bourgeois thought but leaving the latter well anchored in it. Realized that what I call my own writing appears perhaps at times as something that I author or, indeed, own. But the terms that make up one's own writing are, from the start, outside oneself, beyond oneself in a sociality that has no single author (and that radically contests the notion of authorship itself). Decided that since what she wanted to do was just to write, not to find her own voice, could and would write by using anyone's voice, anyone's text, whatever materials she wanted to use. By way of a new practice of storytelling to try and demonstrate the fallacy of these oppositions, together with others such as the one between commitment and vanguardism, such would finally have been the ambitious project made possible by the idea of plagiarism—all this, it seems, without having to exceed the limits of the literary itself, with everything this notion promises or threatens to convey. Had a dream while waking that was running with animals. Wild horses, leopards, red fox, kangaroos, mountain lions, wild dogs. Running over rolling hills. Was able to keep up with the animals and they accepted her. Pleaded come get me and handle me and then build a bottom-up, participatory structure to society and culture, rather than a top-down, closed, proprietary structure. Realized that if we are to make broader social and political claims about rights of protection and entitlements to persistence and flourishing, we will first have to be supported by a new written ontology, one that implies the rethinking of precariousness, vulnerability, injurability, interdependency, exposure, bodily persistence, desire, work and the claims of language and social belonging. Claimed from now on she would read only things that have come from somewhere else, which would be easy because everything written comes from somewhere else because everything is written in language, one of the most open source open content tools ever. All the while, she continued to use language to write, had to use language to write, and so continued to contribute, discuss, annotate, critique, improve, improvise, remix, mutate, and add yet more ingredients that she could not own, things that are beautiful, revolutionary, and irretrievable.

- Juliana Spahr

Juliana Spahr wrote "The Remedy" for *Army of Lovers*, a collaboration





CAKIA OREND NOTE

Instan, *el libro de la palabra estrella*, is the journey inside the word *instan*.

It began as a night vision that landed on the page as a wave.

Intrigued, I went to the dictionary. *Instan* is the third person plural of the infinitive “instar,” meaning “to urge, press, reply.” It first appears in Spanish in 1490, and is associated with political demands. In English it means “to stud with stars.”

For me it suggests a movement inward, towards the *sta*, the inner star “standing” in the verb “to be”: *estar*.

In English, it presses the instant. Yet, the word did not wish to be just a door; it wanted to be a bridge between the two.

The poem was born as a cognate, *un cognado potens* in search of a middle ground, a language that would be readable or unreadable from both.

Acting as a riddle, each word gave birth to the next, opening up to reveal ancient or future meanings.

Instan was *hatunsimi*, a pregnant word in Quechua: “La palabra preñada que salen muchas de ella.” (Diego González Holguin, *Vocabulario de la Lengua General de Todo el Peru, llamada Lengua Quicha a del Inca*, Cuzco, 1608.)

The question feeds the enigma: an echo sent to the Milky Way, Wiraqochan, moves simultaneously towards the future and the past. It regenerates the vital force and returns as milk and blood, semen and fat.

- Cecilia Vicuña

WENDY WALKER

FROM *SEXUAL STEALING*

banks of the plantations
whose forms gleamed
sometimes tremendous
locks herds and distance

the margin floated
pastoral portrait
delineated corrected
benevolence scenes



A View In The Island Of Jamaica, Of Fort William Estate, With Part Of Roaring River Belonging To William Beckford Esq. Near Savannah La Marr