I was fortunate enough to be granted a sabbatical leave for fall 2015, and used my time off to focus on a number of writing, translating, and related projects. These include a volume of the “selected poems” of Moroccan poet Mostafa Nissabouri, a collection of little-known pieces on writing by French literary critic and theoretician Roland Barthes, and a new work of poetry entitled “Infrascripts.” I would like to say a few words about each.

I had translated and published Nissabouri’s work on several prior occasions, beginning with his long poem *Approach to the Desert Space* in 2001 to, most recently, contributions to *Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics* (O. Harrison and T. Villa Ignacio, eds.), published by Stanford University Press in November 2015. My goal with the present project is to make available to anglophone readers a broad sampling of Nissabouri’s poetry from the mid-1960s through the present, and to this end am working with the poet himself and two other translators with experience in North African, and specifically Moroccan, poetry. We are all currently at work on the translations, of which I hope to have a complete draft by summer's end.

Regarding the Barthes collection: I completed the basic research and selection of texts, which include essays, articles, interviews, and excerpts from books, all of which are devoted to the subject of writing as a manual act and/or the unmotivated drive to write. The volume is conceived of as being the phenomenological flip side of his many well-known theoretical statements on writing as aesthetic activity, socio-cultural construct, and semiological fact. I have already translated three of the pieces and drafted a project description, which I will send out when the time comes with the hope of finding a publisher. The goal is to return to it this summer.

“Infrascripts” is a work of code poetry that was written using basic web development languages (HTML, CSS, and Javascript primarily). A section of it was published in the UK as a chapbook under the title *View Source* in May 2015. I presented and read from it at the Poetic Research Bureau here in Los Angeles in November and in Paris at the Fondation des États-unis in February. Another section of the work will be the subject of a talk I am to give at Edward Cella Art and Architecture on the occasion of Adam Berg’s show *In the blink of an eye* in early May. I have not yet begun to seek a publisher for this work.

Concurrent with the above, I worked on three projects that had their roots in writing but were realized in other media. The first, entitled *This Space Available*, was exhibited at Annetta Kapon’s Proxy Gallery in Culver City in November–December. It is one of my “Nearly Actualized Works,” i.e. works that don’t exist but which make up an on-going collection of pieces imagined, described, sketched out, and in some cases begun but later abandoned. The second, a video.
A poem entitled *Passing Softly*, was created in reaction to American poet Shane Anderson’s work *Soft Passer* and screened alongside readings from that collection at a book presentation event that took place at Pink Melon Joy in Berlin in November. The third was an audio poem commissioned for *Radio*, a series of four 24-hour events focusing on “contemporary poetry in all of its creative forms,” curated by French sound poet and sculptor Anne-James Chaton. Entitled “Horrorscope,” it comprises statistical information detailing aspects of systemic racism in the U.S., and was presented during the second installment of *Radio* at the Fondation Louis Vuitton in Paris in early April 2016.

Finally, during fall 2015 Mindmade Books, a chapbook press I founded in 1997, brought out two new titles: the first a translation of poems by Polish poet Piotr Macierzyński (trans. Aleksandra Malecka and Piotr Marecki), the second a collection – her first – by American poet Ciara Miller. They were published in September and December respectively.

The above activities are directly related to the courses I teach in the Graduate Writing program. They enrich and inform what I bring to my classes as well as to my students as I work with them on their own writing and publishing projects and help guide them on the path to a writing life beyond the MFA. I am deeply grateful to the college for its support.
I devoted the bulk of my fall 2015 sabbatical to a number of writing, translating, and related projects, but also used the time to prepare three new classes for spring 2016 and to participate in a new hire search in Graduate Writing.

The projects included:

· **A volume of the selected poems of Moroccan poet Mostafa Nissabouri.**
  I had translated and published Nissabouri’s work on several prior occasions, from the chapbook *Approach to the Desert Space* in 2001, to contributions to *Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics* (O. Harrison and T. Villa Ignacio, eds.), published by Stanford University Press in November 2015. My goal with the present project is to make available to anglophone readers a broad sampling of his poetry from the mid-1960s through the present. I am working with the poet himself and two other translators with experience in translating North African, and specifically Moroccan, poetry. We are all currently at work on the translations, of which I hope to have a complete draft by summer’s end. I can then begin looking for a publisher for it.

· **A collection of little-known essays on writing by French writer / theoretician Roland Barthes.**
  I have done the preliminary work (basic research and selection of texts) on this volume, which is to include a range of writings, whether essays, articles, or interviews, all devoted to the subject of writing as physical activity, including pieces in which Barthes discusses his writing tools and processes. The volume is conceived of as being the phenomenological flip side of his many well-known theoretical statements on writing as socio-cultural construct and / or semiological fact. I have already translated three of the pieces, which I will send out when the time comes with the hope of finding a publisher. The goal is to return to it this summer.

· **A new manuscript of poetry**
  I completed a new manuscript of code poetry, entitled *Infrascripts*, which was written using basic web development languages (HTML, CSS, Javascript). A section of it was published in the UK as *View Source* in May 2015 and presented at the Poetic Research Bureau here in Los Angeles in November and in Paris at the Fondation des États-unis in February. Another section of the work will be the subject of a talk I am to give at Edward Cella Art and Architecture on the occasion of Adam Berg’s show *In the blink of an eye* in May. I have not yet begun to seek a publisher for this work.
A solo show
In November–December a work entitled *This Space Available* was exhibited at Annetta Kapon's Proxy Gallery in Culver City. It is one of my “Nearly Actualized Works,” that is to say works that don't exist, but which make up an on-going collection of pieces imagined, described, sketched out, and in some cases actually begun but later abandoned. Essentially, they are unbuilt monuments to my interest in failure, the unfinished, the latent, the embryonic, etc. I struggle with my desire to see them published in book form one day.

A video poem
*Passing Softly* was the title given to a video poem created in reaction to American poet Shane Anderson’s work *Soft Passer*. This piece, created on the invitation of the poet, was screened alongside readings from Anderson’s work at a reading / presentation event that took place at Pink Melon Joy in Berlin in November.

An audio poem
I began researching and writing a commissioned sound piece for *Radio*, a 24-hour event focusing on “contemporary poetry in all of its creative forms,” curated by French sound poet and sculptor Anne-James Chaton. The event takes the form of a radio broadcast, with interviews, performances, and programs devoted to different topics (weather, sports, gardening, etc.). I was assigned “horoscope,” and duly produced a piece entitled “Horrorscope,” which focused on systemic racism in the U.S. I later recorded and edited the work, which was presented at the Fondation Louis Vuitton in Paris in early April 2016.

Finally, Mindmade Books, a chapbook press I founded in 1997, brought out two new titles, the first a work in translation of the Polish poet Piotr Macierzyński (trans. Aleksandra Malecka and Piotr Marecki), the second a collection – her first – by American poet Ciara Miller. They were published in September and December respectively.