

Primarily a poet working in avant-garde practices, I turn to printmaking as an extension of poetry that works in a series. I use sound prints and other translations of form to image, and seek to honor the mark of the human hand.

Artist Statement:

The lithographs of Deborah Meadows derive from various textures of sound such as poetry, music, sound prints among others. Not only does the work pursue variation and combination, difference and repetition, but it moves away from print-makers' traditions of diptychs or triptychs in order to work as a series. *heartbeat over nightingale 1-7* uses a sound print of a nightingale over that of a human heartbeat in a treatment of Romantic poetry one might associate with John Keats' "Ode to a Nightingale." Other works explore variations of those sound prints and other indexical marks.

Primarily a poet working in avant-garde practices such as "writing through texts" and writing in a series, Deborah Meadows has seven books and four chapbooks published with various well-regarded publishers of experimental literature including Green Integer, BlazeVOX, Shearsman, Factory School, Tinfish, Krupskaya, and Belladonna. She has given many readings in NYC, Los Angeles, and has accepted invitations to poetry readings in Buenos Aires, Havana, Madrid, and Bochum, Germany. Her most recent book has as cover art a lithograph she collaboratively developed with master print-maker Patrick Merrill which is part of the varied works related to her response to Charles Mingus' "Better Git It in Your Soul." This book cover shows her cross-referenced explorations of experimental literary strategies in visual art. Meadows is highly aware of traditions of calligraphy, and how vitality of the calligraphic line is older than painting, that, in some calligraphic traditions such as Japan's, writing preceded and created painting using the same brush, yet she seeks to bend the comparison to include graffiti and other markings that press toward the illegible as well.

A few one-of works include a seismic print of Japan's 2011 earthquake, graffiti buildings, and scribed marks in viscous etching ink: all exploring the indexical impulse and the mark of the human hand. Other works incorporate a psychologist's study of saccade patterns when gazing at a carving of Nefertiti. There is a series of old-fashioned crochet incorporating texts that seem self-referential commentary on the art of poetry, maybe of the near untenable practice of poetry and printmaking altogether.

Bio.: Deborah Meadows lives in the Arts District/Little Tokyo section of Los Angeles and teaches in the Liberal Studies department and in the College for Environmental Design at California State Polytechnic University, Pomona. Her recent collections of

poetry are *Saccade Patterns* (BlazeVOX books, 2011), *Depleted Burden Down* (Factory School, 2009), and *Goodbye Tissues* (Shearsman Press, 2009).

Other works of poetry include: *How, the means* (Mindmade Books, 2010), *involutia* (Shearsman Press, UK, 2007), *The Draped Universe* (Belladonna Books, 2007), *Thin Gloves* (Green Integer, 2006), *Representing Absence* (Green Integer, 2004), *Itinerant Men* (Krupskaya, 2004), and two chapbooks, *Growing Still* (Tinfish Press, 2005) and “*The 60’s and 70’s: from The Theory of Subjectivity in Moby-Dick*” (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: <http://epc.buffalo.edu/authors/meadows/>