Postmemory and the Image-Text
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I received funding to pursue a project on contemporary Asian diaspora poetry. This project examines various poetry collections and their engagements with theories of photography and postmemory. More specifically, this project currently envisions the prose poem, epistolary form, and collage as collaborative and connective practices with the potential to enact reparative modes of refusal, persistence, and transformation.

Over the summer, I focused on Korean poet-translator Don Mee Choi's multilingual poetry collection *DMZ Colony* (2020), as well as her previous works *Hardly War* (2016) and *Translation is a Mode=Translation is an Anti-neocolonial Mode* (2020). I found it rewarding to complement theoretical frameworks learned in the classroom with my own Korean language proficiency, which allowed me to trace Choi's unique translation practices. In the case of Don Mee Choi, the work of photography intersects with the work of translation for a postmemorial viewer and speaker. By viewing Choi's translation work through the lens of Roland Barthes' theory of photography (studium/punctum) outlined in his book *Camera Lucida*, I reach a refined interpretation of the hybrid image-text's inquiries and possibilities.

Through additional funding from a Koelln mini-grant, I was able to attend a writers' conference during my fellowship period. There, I was fortunate to receive feedback from a poet whose work is a part of my project. Her suggestions with theoretical sources and creative practices related to image-based poetry have guided my approach.

Due to the generous support of the Surdna Foundation, the work I have produced this summer will contribute to a senior honors thesis/independent study for this upcoming academic year.