

calling as her parents; and although there was subsequently little affection between them, they were as one in the depth of their love for their daughter.

After leaving school, her early work was as multifaceted as her later work as a professional artist. She qualified as a teacher of ballet and tap dancing, was a dancer herself, and a model, as well as a children's social worker. The transition to being a professional writer and performer was in some ways accidental. She had written a work of family history, which was initially intended to circulate only within her family. But when she shared it with friends, they encouraged her to publish it, and it was this that set her on the path that would culminate in her becoming a professional writer and performer. From the outset, she practised poetry, but from the mid-1980s onwards, she quickly established a reputation not only as a poet, but, more specifically, as a performance poet and a practitioner of Live Art.

It has been said that Live Art occurs 'when an artist chooses to make work directly in front of the audience in space and time. So instead of making an object [a poem, for example] and leaving it for the audience to encounter in their own time, Live Art comes into being at the actual moment of encounter between artist and spectator' (Joshua Sofaer). SuAndi has established herself as a master of the art, and she has performed her poems throughout Britain, Europe, North American and beyond. Of all her works, perhaps her most acclaimed has been her *The Story of M*. The poem is a polemical one that is simultaneously biographical and autobiographical. The 'M' of the title is predominantly her mother, Margaret, who is dying of cancer and, through a dramatic monologue,