A Tide Just West is a book arts project that conceptually adopts the theories of Hélène Cixous—and to a certain extent Julia Kristeva and Luce Irigaray—and is concerned with investigating storytelling's narratological schemas while experimentally utilizing photographic imagery and text to constitute a story of écriture féminine. Ecriture féminine, translated from French as "woman’s writing," is a type of writing characterized by its tendency to subvert the narrative conventions and pragmatism within books, poetry, language, and the genres in between. Hélène Cixous used this conceptual term in her 1975 essay, “The Laugh of Medusa,” and considered the difficulty of definitively putting in words a category such as écriture féminine: “It is impossible to define a feminine practice of writing, and that impossibility will remain, for this practice can never be theorized, enclosed, coded.”

In this project, écriture féminine takes form—and subverts form—through this project's incorporation of photographic images. The narrative's images act as areas that are not reliant on words but visual experiences that contradict, unify, and break the text alongside it. Such visual components allow new narratives to form; instead of illustrations, the visual images alongside the text act as indefinite, experiential moments for the reader to expand upon (to pass through), as the reader's literal relationship to the characters, scenarios, and overall thematics of the book turns more and more conflicting, potent, and vague. The images fracture and destabilize the logocentrism of the book, destabilizing the expectation and faith upon the written word. They act as in-definitude to the text, the body, and the metaphors between the two.