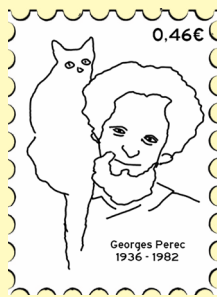


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newsletter  
4.6.2024



## MEETINGS WITH THE ADVISORY BOARD

10.6.2024      8am Sheffield  
Meeting: 2h      9am Stockholm and Berlin  
10am Helsinki

Link for the meeting:  
<https://uniarts.zoom.us/j/67741274614>

## WHAT WE WILL SEE, IN GENERAL TERMS, ON THE UPCOMING MEETING

### 10TH OF JUNE - AGENDA

#### transitory writing in no one's land

Introductory meeting team of researchers

#### 1. How has the research been pursued up to now

#### 2. Begins with a round of introductions:

- Individual background and interests (for everyone in the meeting).
- Roles in the project.
- Research interest within the project from each researcher.

#### 3. On content:

- Emma Cocker will introduce the project itinerary in Granada and its development during the week of the workshop with students from the University of Granada in April.
- Lena Séraphin will speak about the workshop at the [Literary Art School of Vantaa](#) in May, how it corresponds to the workshop in Granada and what it gives for workshops Mexico.
- Andrea Coyotzi Borja presents possible outputs.
- Cordula Daus will invite us to a reading score.

#### 3. Feed back and discussion

#### Invitation to the advisory board:

We would like to know what made you say yes to form the research board

#### READINGS BEING LOOKED AT THE MOMENT BY THE GROUP:

- Linguistic Bodies The Continuity between Life and Language by Ezequiel A. Di Paolo, Elena Clare Cuffari and Hanne De Jaegher
- The Ecology of Attention by Yves Citton
- Writing Feminist Autoethnography: In Love With Theory, Words, and the Language of Women Writers by Elizabeth Mackinlay
- The Afterlives of Georges Perec Edited by Rowan Wilken, RMIT, Justin Clemens, University of Melbourne
- Attitudes to Language by Peter Garrett, Cardiff University

# Prompts from Workshop at the University of Granada, Spain

## **DAY 1 - 19.5.2024**

### **SCORE 1: Walking in Silence (Vacuole of Silence) 20min [attunement practice]**

Walking from university to square together in silence.

Aim/Intention: to activate an interval or transition, through moving together in space, but also a movement of attention. Attending to the silence of being-together whilst listening to the surrounding sounds. Noticing rhythms and shifts in pace.

Arrive in space: at an edge of the space, somewhere not too conspicuous, finding a sense of ease/comfort.

### **SCORE 2: as far as the eye can see (10 mins) [writing practice]**

Each choose a spot, writing from a still position.

Allow the angle of the head to change, looking up and down and how this effects how far the eye can see. Attending to close up and distance.

Allow the body to rotate.

After 10 mins reassemble at the arrival point.

### **SCORE 3: Watching (receptive/open and following impulses)] (10 mins) [attunement practice]**

An attention/attunement practice (a semi guided practice)

Coming together as a group in an informal circle

Loosely looking outwards

Part 1: Watching/observing with an open gaze, head still, eyes still, allowing things to come in and out of range/frame

Part 2: Following impulses, what catches the eye, allowing the eyes and head to move.

### **SCORE 4: Movements and Trajectories (15 mins) [writing practice]**

From a still position, attending to movements/trajectories

### **SCORE 5: Pulls of attraction/What catches the eye? (30 Mins) [writing practice]**

Begin by walking in the space – explore speed and slowness.

Notice the edges, allow for peripheral vision – an open gaze. When something catches your attention, move towards that, begin to write. At some point, open your attention to a wider field, when something catches your attention, move towards that, begin to write.

[Write from 3 – 7 different points in the vicinity, attending to the pulls of attraction)

### **SCORE 6: Mapping from memory (20mins) [drawing practice]**

Imagine hovering over the space.

Drawing a plan: Make a map of area, marking cornerstones and significant markers.

Plot/draw route taken (in the last score) as a diagram/drawing.

Trace the path taken noting the points where the writing happened.

### **SCORE 7: Reverberation of Reading (15 mins) [reading practice]**

Return to the different points where the writing happened.

In each point, read back the text you wrote silently (in your inner voice)

Notice any resonances and differences between your text and what is now unfolding.

## **DAY 2 - 22.5.2024**

**FOCUS WITHIN THE OVERALL ARC:** Shift towards Multi-sensorial and listening, beginning to open into shared attention.

LS - Lena Séraphin

EC - Emma Cocker

### **SCORE 1: ARRIVAL/RE-TURNING (5 MINS) [attunement] 5 mins.**

EC – Taking a moment to revisit the route/map from Pulls of Attraction

Follow the route (walking at any speed).

Repeat a few times. Maybe go back and forth, forward and reverse.

Noticing resonances and differences.

Regather at the arrival place.

### **SCORE 2: READING PRACTICE (15 MINS)**

EC Reading of texts from movements and trajectories, sensemaking between voices, compilation of fragments and chance resonances.

In a circle facing inwards:

Part I: A circuit clockwise – each person reads one word/short phrase, going around the circle.

Part II: Introduction of a second circuit.

Part III: Crossing the circle.

### **SCORE 3: 360 Degrees [writing practice] (around 30 mins in total)**

Where: within one section of the space

LS – 360 Degrees writing, in pairs, back-to-back, expanding to the peripheral from frontal to attending to 180 degrees.

Part 1: **WRITING:** 10 mins writing what is observed 180 degrees (words and very short phrases)

Part 2: **READING:** Alternating reading to each other what they have written – e.g. one person reads a line, then the other etc. until you have read the full text.

Part 3: **WRITING:** 10 mins writing what is observed 180 degrees (words and very short phrases) but beginning from the last observation you have just heard from your partner.

Part 4: Part 2: **READING:** Alternating reading to each other what they have written – e.g. one person reads a line, then the other etc. until you have read the full text.

### **SCORE 4: Multisensorial shifts [Attunement practice] (5 mins)**

EC - 360 degree listening practice with closed eyes, stood still.

Listening to all sounds, listening to one sound, inner and outer.

Followed by variations:

Listening with eyes open.

Eyes open, ears closed.

Eyes and ears closed.

All the senses

### **SCORE 5: Multisensorial shifts (between looking and listening) [15 mins]**

LS (anywhere)

Switch of register between looking and listening (spending time with each, switching between)

When listening - writing with the eyes closed

Come back to the arrival place.

### **SCORE 6: The dilemma of writing – of looking away [15 mins]**

**EC:** (anywhere)

This score explores the dilemma of observational writing – in that to write, you have to look away. Exploring this dilemma of writing – on the relation of observing, recollecting and writing.

**Part 1:** Observe with full attention, then writing (through recollection) (Discontinuous)

**Part 2:** Observe with full attention, writing without looking at the page.

(Future Option: Voiced Observation: speaking it and someone writing it live, live transcription)

### **SCORE 7: Acousmatic (what comes) [writing practice] 20 Mins**

**Listening-based writing, Acousmatic (what comes)**

Sound source which you can only hear but not see.

(eyes open or closed, experiment) – standing still.

**Choreography:** Locating the group in each of the zones/sections, ideally close to the middle of the zones. So we can write the length of the space.

Then coming back into a semi circle.

Reading all at same time?

Reading fragments – in sequence.

## **DAY 3 - 23.5.2024**

### **SCORE 1: Attunement to listening (5 mins)**

**EC:** Preparing for acousmatic.

**Closing eyes:** Noticing sounds. Not naming – focusing on qualities of the sounds.

### **SCORE 2: What comes? (without nouns) (10 mins)**

Attune to “what comes?” or what happens.

No nouns – writing without nouns.

Consider the verb(ing)

### **SCORE 3: Acousmatic [writing practice] 30 Mins**

**Promenade:** Zig zag choreography down the length of the space – alternating sides (one person per section)

**Listening-based writing – attending to sounds that you can only hear but not see.**

(Eyes open or closed, experiment)

### **SCORE 4: Acousmatic [Reading practice] 15 Mins**

**Gather back together – assembling as a condensed zig zag.**

**Reading the space.**

1. Reading fragments: in sequence (quicker gaps) 10 mins

2. Reading all at same time: 5 mins

### **SCORE 5: EXPERIENTIAL RECOLLECTION (5 mins)**

Take time to bring yourself back to the space in your memory, mind’s eye, even in your felt sense.

Recall the experience from the last days, making notes, focusing on the experiential, what opened up. What is remembered, what stays, what discoveries were made.

Individual writing in silence – what kinds of space(s) of attention are emerging through these exercises?

**SCORE 6: [Conversation] (10 mins)**

Either lying on the floor, head to head with a partner.

Or back to back sitting.

Voicing the experience of recollection.

Reflecting on the experience, and the question what kinds of space(s) are emerging through these exercises?

Take it in turns, allow for silence, deep listening

**TOWARDS CONSIDERING THE RESEARCH ENQUIRY.**

Distribute the question (translated) and read.

Drawing on your experience of these last days:

How might collective research writing as method (including situated, embodied, performative and multi-lingual approaches to working with language) create conditions for inter-subjective relations and the emergence of in-between spaces as inclusive no one's lands.

1. Gather in Small Groups – 3s (15 mins) – reflecting and sharing thoughts in relation to the question and the experience of the last days.

2. Gather as the full group (need A4)

\*Writing thought fragments/phrases (quite large) – placing on the table, A4 phrases.

Doing this at the same time – quietly, 10 mins

\*Take time to look at the notes.

\*Sharing and opening up, pairing and clustering.

## Prompts from Workshop at the Literary Art School of Vantaa, Finland.

### **SANATAIDOKOULU VANTAA (THE LITERARY ART SCHOOL OF VANTAA) UPDATES:**

Writing days with the participants: Friday 3rd, 10th, 17th and 24th of May 2024

Recording day 31st of May 2024

Outputs:

- From that recorded material Andea and Lena will be editing an audio piece for the 50 years anniversary exhibition in the city museum of Vantaa.
- The city museum of Vantaa is in the vicinity of where the writing has been done:  
<https://kaupunginmuseo.vantaa.fi/fi>
- The same material from The Literary art school of Vantaa is edited into a spread in a forthcoming 2025 publication titled Anthology of Literary Arts.

### **PROMPTS WORKED ON WITH THE PARTICIPANTS ON FRIDAY 3rd, 10th AND 17th OF MAY**

#### **DAY 1:**

Prompt 1: Land and listen - choose a spot 5min

“To want nothing. Just to wait, until there is nothing left to wait for. Just to wander, and to sleep. To let yourself be carried along by the crowds, and the streets. To follow the gutters, the fences, the water’s edge. To walk the length of the embankments, to hug the walls. To waste your time. To have no projects, to feel no impatience. To be without desire, or resentment, or revolt.” Georges Perec, Things: A Story of the Sixties / A Man Asleep

New spot - notate all the text around you 10 min.

New spot - write what is moving and what is still 20 min.

New spot - write what catches your eye 5 min.

#### **DAY 2:**

The word “prompt” or “score” was spoken with the students and we reached a word in Finnish that we are using: Ehdotus.

Ehdotus 1. Reading prompt 5min

Read silently the writing from last week’s prompt “what is moving and what is still”

Ehdotus 2. Reading prompt 15 min

Reading “what is moving and what is still”

Part I: A circuit clockwise

Part II: Introduction of a second circuit

Part III: Crossing the circle with sight

Part IV: Call of the emergent sense

Ehdotus 3. Observational writing 10 min

They write what they observe. In whatever mode they choose: list, sentences, etc.

5 min: Writing without looking at the paper. Not looking at how you are writing.  
5 min: Looking up, then writing while looking at the paper without lifting the eyes.  
Ehdotus 4: Acousmatic 25 min  
5min: Intro to the acousmatic. Write what you hear but cannot see. In whatever mode of writing.  
15-20 min. Acousmatic by choosing a mode of writing:  
Describe what you hear.  
Name what you hear.  
Mimic the sound with language/text

### DAY 3:

#### Ehdotus 1. Translation 20min

Translate:

Naming + Description to Onomatopoeia

Onomatopoeia to Name + Description

#### Ehdotus 2. Reading prompt 5 min

Reading the onomatopoeia text simultaneously

#### Ehdotus 3. Imaginary distances 5 min

Imaginary distances on what is around you 360 degrees. Write the object/subject and the imagined distance.

#### Ehdotus 4: The close-up + steps 20 min

related to pulls of attraction

Choose an object

Walk to that object counting the steps

When you arrive, notate how many steps you took.

Describe the object without naming it.

Number the places where you stopped.

#### Ehdotus 5. Draw a line map 10 min

Draw a map marking the numbers (places) where you stopped.

#### Ehdotus 6. Acousmatic of the close-up 20 min

Follow your map.

Stop in every number you marked and write the acousmatic.