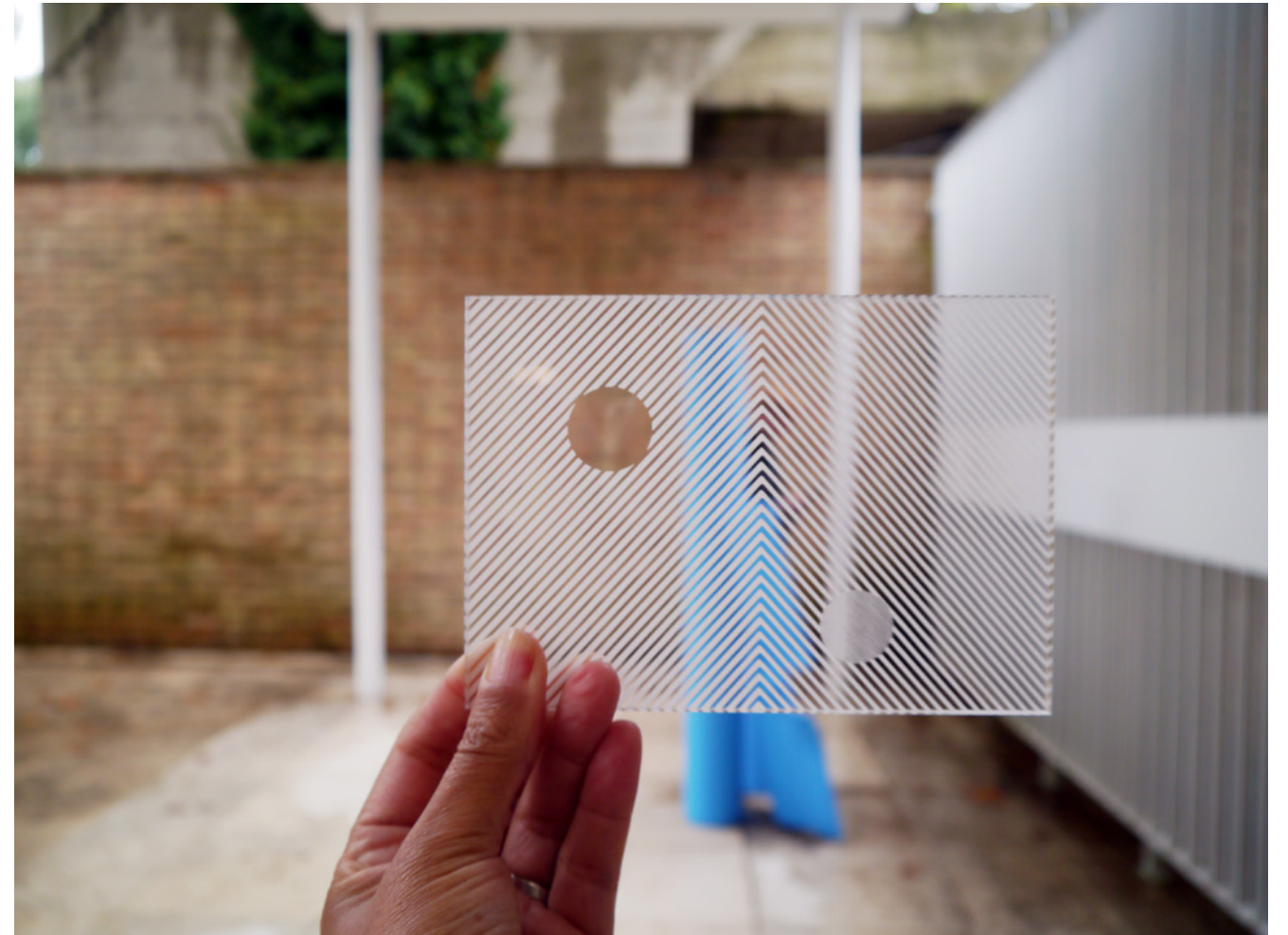


NO
TELOS!

NO TELOS!





Score for the Score(s)

Telos — from *télos* (end), *téleios* (perfected) and *teleîn* (fulfilment) — refers to an ultimate aim, a specific end or purpose. In teleological terms, the value of activity is goal-oriented, determined in relation to achievement and attainment, the event of completion, of reaching the designated target. *No Telos* — wilful refusal of this teleological tendency through approaches that embrace ambiguity, irresolution and open-endedness, that are receptively open to the potential of the uncertain and unknown. Yet, how does one approach a book with *no telos*?

The book is a physical space — a zone of exploration, site of material encounter. Its pages are navigated through the interplay of one's senses, beyond just the eye and mind. First, pause. Take a breath. Attend to how this book feels in your hands. Feel its weight and texture, the points where its surfaces meet with those of your skin. How will you engage its content — slowly page by page, once or twice, over and over, or in the briefest flick of the thumb? Skim through and see where your attention settles, what can be glimpsed in the passing of the eye. Or stay with one page, slow looking for the duration of an hour, two hours, the passage of a day. Whilst there is a first page and a last page, the order in which this book can be read is infinitely open. The book's duration is indeterminate — it has a structure resistant to closure, endlessly beginning again and again.

The physical space of the book holds other spaces: the space opened up by the photograph, the diagram, the drawing or the written word; spaces of a city represented in image or evoked; virtual spaces brought into being through the invocation of prose. Navigate the book as if it were a city. Some pages might feel like solid ground, others more like water. In places, the content will be recognisable whilst in others it will remain opaque. Consider how one traverses this changeable terrain. Allow time to wander. Meander. Back track. Get lost. Return. Stumble. Dwell on certain pages as you might tarry in an open square, shifting one's focus from the centre to the edge, observing the details, long and slow. Follow a line to see where it might lead. Test out different viewing devices for sharpening one's gaze. Or close your eyes, bringing to mind those hidden histories and narratives below the level of what is visible. Take tangents and detours. Dither — unwilling to settle on a single decision, preferring to vacillate to and fro. Allow for the blind alley, the dead end, for new openings can be unpredictable, arising unannounced. The route taken inescapably alters one's experience. So, experiment. Attend to the seams and creases as one page opens onto another. Revisit at another time, beginning elsewhere, or in reverse.

This book is a score. It can be used to activate other spaces: the studio or another city, or imaginative spaces as yet untravelled. It contains propositions, invitations and provocations for action and reflection, practices for *doing* and *becoming* otherwise. It invites invention: new scores for being and behaving. Occupy open spaces. Instil new temporal rhythms. Cut up the words given into new poetic assemblages. Animate the margins. Intervene between the lines.

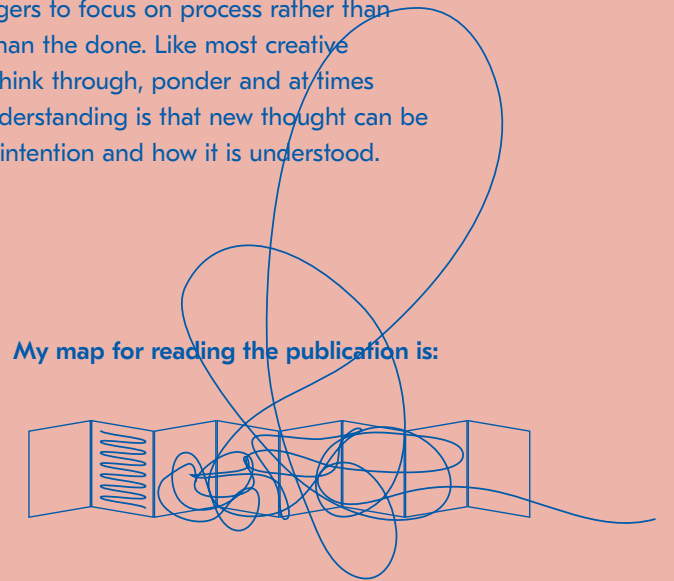
How do you prepare a Score for the Score(s)? An instruction for the way to navigate your 'reading' of the pages? A 'reading' that unpicks and opens up a (perhaps) more abstract line of thought, a line of questioning? Is it like producing a key for a map? Visuals within the visuals — visual instructions that help to unpick other visuals? Or is it more like instructions for how to read the instructions? Or shouldn't one just engage directly: to look, to be engrossed, to do, to enact, to be? But perhaps sometimes handholding is needed, to feel the security of a safe container in order to allow for other less clear thoughts or encounters to occur. Perhaps this is what a Score for the Score(s) should be: a safe container, a suggested path, a key to help guide you. My first suggestion would be a reminder: it is up to you how you choose to follow or not follow this route, these instructions, the scores.

The intention is for you to use the publication as a conceptual set of scores for positions, themes, ideas, actions, questions to ponder, starting points for new thoughts to occur, suggestions, triggers to focus on process rather than outcome. To focus on the doing rather than the done. Like most creative acts it is an offering for you to take up, think through, ponder and at times misunderstand. The excitement of misunderstanding is that new thought can be created, found in the gaps between the intention and how it is understood.

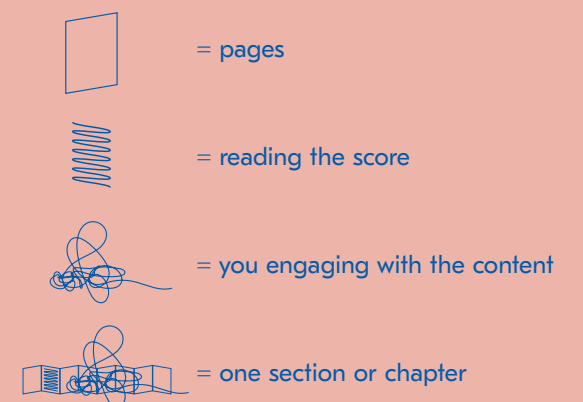
My Score for the Score(s) for you is:

- i. Browse through to form a good overview of the publication.
- ii. Open the publication at any place.
- iii. Read the introductory scores: consider, contemplate, digest, let it inform you and then let it go.
- iv. Engage with the content: consider, contemplate, digest, let it flow through you. Then: question, reflect, do, don't do, understand, misunderstand, imagine, gain, lose, think, don't think, be.
- v. Repeat.

My map for reading the publication is:



My key for the map of the publication is:





PRACTICES (1)

Towards No Telos

Towards states of becoming without a definitive *telos*: the formation of new patterns of being and behaviour that resist the utility of a clearly defined outcome or goal. Yet, how do you prepare for the experiential encounter that is goal-less, that has *no telos*? What preparatory practices and tactics support the radical purposelessness of doing nothing, or the not knowing and uncertainty of getting lost? Increase one's capacity through the paradoxical letting go of certain habits and conventions, expectations or assumptions; cultivate the capability for dwelling in unfamiliar states. Yes, towards openness, towards receptivity, towards vulnerability, towards porosity, towards risk — yet, not without caution, not without practice. Practices prepare and prime the mind and body, setting up the conditions for the experimental exploration of *becoming*. Daily practices prepare the ground: collective exercises for heightening attention and awareness, cultivating a receptive approach through the first-person perspective processes of direct experience and embodied action. These practices each begin by grounding experience in the body, or rather by *reminding* that experience is always, already embodied. Yet, what are the effects of somatic- and movement-awareness practices for artists whose material is not explicitly the body? What happens when we pay attention to this dynamic aspect of our material selves? Adventure beyond utilitarian interest: realm of experience, not of acquisition. Wilful expansion of the self beyond pragmatic interests: increased sense of porosity between self and others, self and world. Yet, the self can be experienced as a protective mantle — sometimes a comfort zone must be found before it can be departed; a sense of safety or confidence nurtured before the risk taken that can truly transform. Know your own limits — which is not to say stay within their bounds.

Navigate your own edges and thresholds — identify your tolerances and resistances; know when to push yourself, when to pull back. Resist being too judgmental — often an uncritical critique based on unspoken preconceptions or presumptions, on protocol or convention — by practising one's own judgment in and of the moment. Against the conditioning that posits certain experiences — failure, awkwardness, embarrassment, discomfort — as best avoided, for such experiences can open towards new possibilities if handled with practice, or serve as a germinal ground for building trust and intimacy with others. Against the conditioning that posits certain experiences — play, joy, delight, spontaneity — as frivolous or thoughtless, for such experiences can lead to new insights if they are allowed. Learn how to differentiate between experiences that diminish the capacity for creative practice (that paralyse, prohibit, inhibit, injure) and those that affirm (that are generative, transformative, enhancing). Yet, note that nothing is ever experienced the same — one situation might feel positive to one person whilst detrimental to another; one's own receptivity to an event can change by the hour, by the minute, second to second. Practice as dosage — exposure to an experience within a controlled environment as a means for testing its effects. Not to inoculate *against* experience, but rather to become more sensitised, more capable of recognising ever-subtler nuance. Emptying out, clearing away — making of a space in order for something unexpected to arise. Practices can be activated in isolation, undertaken as a designated experiment, or brought into action as and when the situation requires. At times, practise in the company of others for the shared togetherness of solidarity, for the protection of a witness's eye.



Towards Getting Lost

The critical capacity to be lost or uncertain — to step away from a zone of comfort and familiarity into an unknown space or situation — might need to be practised or prepared for, for it is easy to lose one's nerve. Yet how does one prepare to become lost? Indeed, given the confusing and precarious nature of our contemporary times, how does one establish a 'ground' or grounding from which to become lost? Counter-intuitively, is some sense of stability or grounded-ness a necessary precondition for affirmative or generative forms of lost-ness or groundless-ness? Before opening to the disorienting sensations of being lost, experiment first with how to steady oneself; anchoring one's experience in the lived reality of the body. Or else, cultivate an arsenal of tactics for momentarily re-stabilising or re-orienting oneself, should the experience of being lost become too distracting, detrimental or damaging.

Location: Test the difference between public and private spaces; spaces that are closed or protected and those that are open or exposed; spaces where you feel at ease and those where you experience discomfort, awkwardness, even vulnerability. Start with a space where you are comfortable enough to begin to explore.

I: Grounding

First, towards grounding: remember that you are a body, that lived experience is embodied, that your lived experience is wider and richer than the mind's associative chains of thought. Sit or stand. Close your eyes. Attend briefly to one's mental rumination — how is this now, today? Are the thoughts noisy or calm, resistant or reactive? Attend briefly and then invite the mind's chatter to still, to momentarily pause. Feel the connection of your feet with the ground. Take a deep breath. Once. Twice. Deeper. Feel the pull of gravity, the weight of flesh, the sensation of the air on your skin, texture of clothing against your limbs. Attend to shifts in temperature. Attend to the proximity of *other* bodies, remembering that you are their *other* as they are for you. Take your attention to your feet, feeling them from the inside, sense of body felt through direct experience rather than as image, as representation. Move your attention slowly up through your own body from your feet to your head's crown — slowly bringing to mind each part in turn. Attend to the differences in sensation and sensitivity.

"Intervals or thresholds are zones of longing, hope, adventure, promising and expecting. Yet today's experience is very poor in transitions, it deprives the in-between space of any meaning ... the effect of intervals is not only that of delay. Without intervals there is only the unstructured, directionless side-by-side or confusion of events. Intervals structure, not only our perception, but also life".

Byung-Chul Han, *The Scent of Time: A Philosophical Essay on the Art of Linger*, (Cambridge: Polity, 2017), p.36.

II: Breathing

Attend to your breath — where is it felt in your body? And *now*. And *now*. And *now*. Focus on your exhalation for a few breaths. Now, focus on your inhalation for a few breaths. Attend to the differences in sensation and sensitivity. Attend to the space between the breaths: after the inhalation, after the exhalation. Attend to the pause *between*. Between the in-breath and the out-breath there is a gap or interval, a space of 'doing nothing'. Explore this zone of expectancy, of pause: the felt sensation of the in (held) breath and of the out (held) breath.

III: Listening

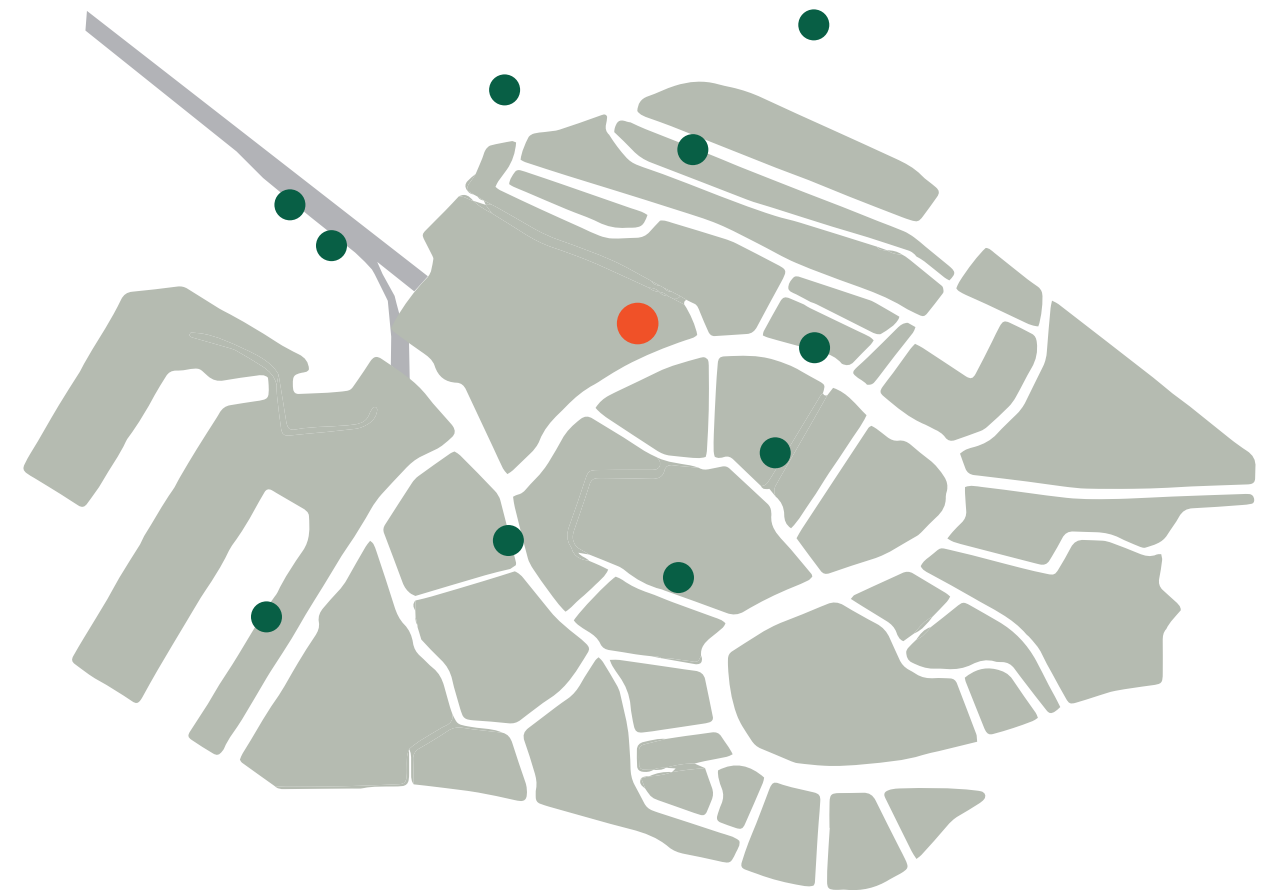
Listen to the sound of your own breathing, to your own body. Gently, take your attention deeper into the body's interior. Deeper. Deeper. What subtle sounds can you discern? Where are the sounds felt? Tune into their rhythm. Then slowly, extend your awareness to the sounds of other bodies, nearby bodies, to the sounds of your immediate environment. Don't name the sounds: just listen. Push your awareness to the widest perimeter of the space, then to nearby streets and canals; extending your awareness as far as your ears can reach, then further through your imagination. How does the sound change — does it have a sense of colour or texture, of density or temperature? Extending sideways — further, further; but also down deep into the earth, up skywards into the clouds. Hold this sense of extended awareness, whilst taking your attention back to your own body and its own sounds. Furthest exterior, deepest interior: intermingling of sounds co-existing within a single acoustic field — categorical edges become blurred.

IV: Breathing into Action

Pay attention to the in-breath and out-breath, to the interval or pause between. Following the dynamic of your own breath, extend this into the movement of the body, making the movement exactly match the rhythm of breath. Open and close your eyes on the in- and out-breath. Open your palm and then clench your fist on the in- and out-breath. Raise and lower your arm on the in- and out-breath. Turn your head from side to side on the in- and out-breath. Be subtle or be expansive. This is not about expressivity, but rather in the exact following of the breath through an additional movement. Be precise. Be exacting. Take your time. Expand this movement into a walk. Take a step on the in-breath. Take a step on the out-breath. Feel the pull of gravity with each step, the weight of the body shift as the foot meets with the floor. Experiment with slowness and speed. Close your eyes. Explore the transition from movement to stillness, from stillness into movement. Go faster, and then slow things down. Apply more pressure, and then make one's steps feel light.

V: Tuning Tactics

If attention is too dispersed, focus on the breath or close your eyes. Closing the eyes has a dual function, reducing stimulus whilst increasing the challenge through disorientation and imbalance. Or else, the act of balancing can be used to still a restless mind. Brush or tap the skin to re-energise or invigorate the body should lethargy set in; or else, if things become too unsettling, to re-establish the edges of your own body, restore the contours of one's self. Ground with the weight and fleshiness of the body — anchoring your attention in the lowest point of contact between self and world.







BECOMING (1)

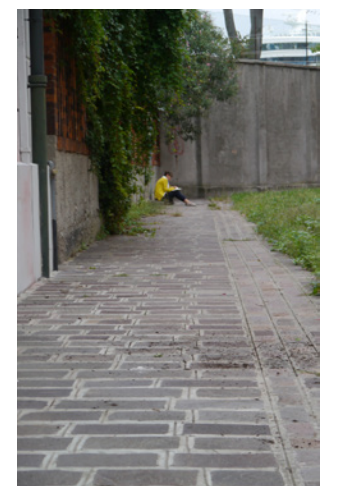
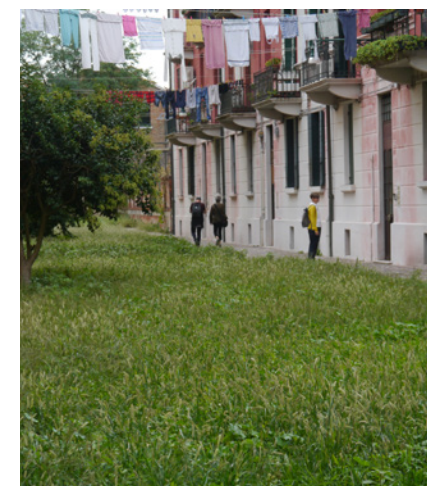
Walking the Line

Lead a group walk in single file along a route roughly south-west from the Piazzale Roma. Two leads keep their eyes open, the others are requested to keep theirs tightly closed. Periodically, pause the walk to allow the person who happens to be at the back of the line to be uncoupled and left behind. They should keep their eyes remaining closed long enough for the group to move on. The intention is to provide an opportunity for a sustained experience of the state of lostness, before the inevitable return to more familiar territory. The exercise offers participants a liminoid space in which the real-world consequences of being lost are side-stepped.

Getting lost has overwhelmingly negative connotations, of being out of control and vulnerable, and yet this state is harder to achieve than might be anticipated. Urban centres generally conform to standard designs, organised around streets, public transport, landmarks and so on. However, Venice is exceptional, having been deliberately designed to sew confusion. Within its alleyways and dead-ends, islands within an island, many paths appear so similar that visitors are unsure which way to turn. The proximity and height of buildings means that the sun is of limited use as a means of orientation.

Guiding people through the city with their eyes closed involves a high level of co-dependency and trust. At the front-end, the lead person has to accommodate the slow progress of the group as it negotiates the numerous ups and downs, and seemingly endless steps and bridges. At the back of the line, the lead person has the experience of guiding and letting people go. Each person will react differently to the exercise, some evidently more nervous than others, not knowing how to put the next foot forward, whereas others simply will go with the flow, trusting all will be fine. As the group is whittled down and the topography becomes more consistent, the two leads can push the group by speeding up and by leaving people in less populated places.

But that's why they designed Venice in that particular way, to confuse... you get trapped and lost in these tiny alley ways, islands with you get trapped and lost in tiny alleyways, islands within the island sky is grey and you don't the labyrinth works, you experience it where the working is ... you have using a map supposedly helps you to find your way north, east or west ... for when a map does not, then it's matter? Thinvoluntarily getting lost yrinth works, you can experience some people were clearly far more nervous, showing this through their bodies find your way also find very interesting while others were 'okay, you know, I just go with the flow, I trust, I will be fine'	about mapping is questionable in that case, it just adds to the confusion even more ... it does the opposite to lending you closing their eyes and trusting us, we are providing a framework for them, giving them as a much a possibility of that experience. I was at the end of the snake and the person at the end, I had the toence of different people coming through and letting them go. I felt that some people were clearly far more physical-ly reacting to the whole exercise very differently... me people were clearly far more nervous and showing that through their body shaking a bit, not knowing how to put the next foot forward	while others were 'okay, you know, I just go with the flow, I trust, I will be fine'	It is an anti-human activity to deliberately seek out getting lost. We have a survival instinct that stops us stepping out into the decide on how do you decide on how much support to provide and when to draw away? How is it an anti-human activity to deliberately seek out getting lost? or tentative- on their death ly holding we have a survival instinct that stops us stepping outpared for somebody's it but there are as a lead, I had to adjust my level of confidence ... disguising my non-confidence to each individual accordingly	actually, I was rather tired afterwards. I was so glad when we set off everybody and nothing went wrong.... I don't decide on how do you decide on how much support to provide and when to draw away? animals, everything having I don't think people cheated much, they really buy into it, people must have looked a bit but only to safe. But how long it took, 'one more step, you're nearly there...'	through playfulness; but it is also to do with trust, when you are playing with others you trust them even if it just that they do not but trust for creating that space where you can try things outking sion. When we are children find it very difficult to get lost in woodlands or cities, because I make a waste this imaginary visual markers while walking world that we very difficult to then share there can be a different level of getting lost; a more transient way + head space of getting lost I make visual breaks out, the bubble is [lostness can be the] nice space of [lostness] achievedadjust through playfulness of confidence or You are playing, you are joking, trying to deal with it while at the same time it being a very serious experience which is achieved	I grew up close to a large woodland along the German/Dutch boarder, I spent a lot of time in those woodlands, playing way — head space of getting lost ... we are trained to be efficient, to get from A to B, and to be productive, being a successful part of the working economy ... of time, what is happening during that time, what can you produce when being lost that is any value to society? Claiming as somebdthings, appreciate smells, sounds at head space of letting things to drift, look at other things, disappears ... a question of trust for creating that space where you can try things out, test boundaries and your own limits.	letting other sense experiences take over. And you make your imagery but you do not know if they match.... and that is a really nice courage [is needed] at that particular moment in time, their inclination to get lost or play safe.ods is interesting, getting lost can have overwhelmingly negative connotations, of being out of control and vulnerable in public space. There are woods, getting lost has no control, I can use Google Streetview, themselves negative connotations, of being a silent space to switch off from their surroundings. verable in public space. But getting lost is harder to achieve (for many) it seems to me than it might appear. Wanting people, the viewer, to lose themselves in those	images — I hope to achieve that through duration, slowness — wanting them to pause, be in a silent space to switch off from viewer brings their own context to the images. I have no control, I can only provide the framework, create an opening, almost like a Tardis, you can or you can't and it depends on what kind of mood you are in, what the circumstances are that you are finding yourself in.
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DOING (1)

Re:dRawing

A fract(ured)ious process of thoughts — on methods of (and on) drawing.

Drawing as research,
tracing as research,
methods of understanding & learning.

I re-draw to become intimately familiar.
Tracing to understand.
Copying to learn, to dissect, to comprehend.
This is not learning by rote — not merely to parrot out the same,
but an unpicking, comprehending.
Comprehending through dissection of a method.
Through dismantling — imitating and remaking.

It is an embodied process to understand the method.

To mimic a process (stitch, weave, print, etc.) through means different
(drawing) from the original method helps to gain insight into the
details found within the examined process.
Through re-drawing I become the thread. Through trying to mimic a
method I learn it, I know it, I am it — not simply duplicating it.

Drawing to dissect.
Dissect to understand.
Understanding to comprehend.
Comprehend to add knowledge.
Knowledge to make connections.
To, to, to....
To understand more, to grow.

When the object and/or subject of the process is removed
— (is?) what is left (is the) purity of method.
This is how one (I) can comprehend the method
beyond the simplicity of materials.

The process started by embodying the method of screen printing.
Wondering how can you draw as screen-printing:
layered,
how much visual information can be left out and yet
an image can still remain 'seen'.

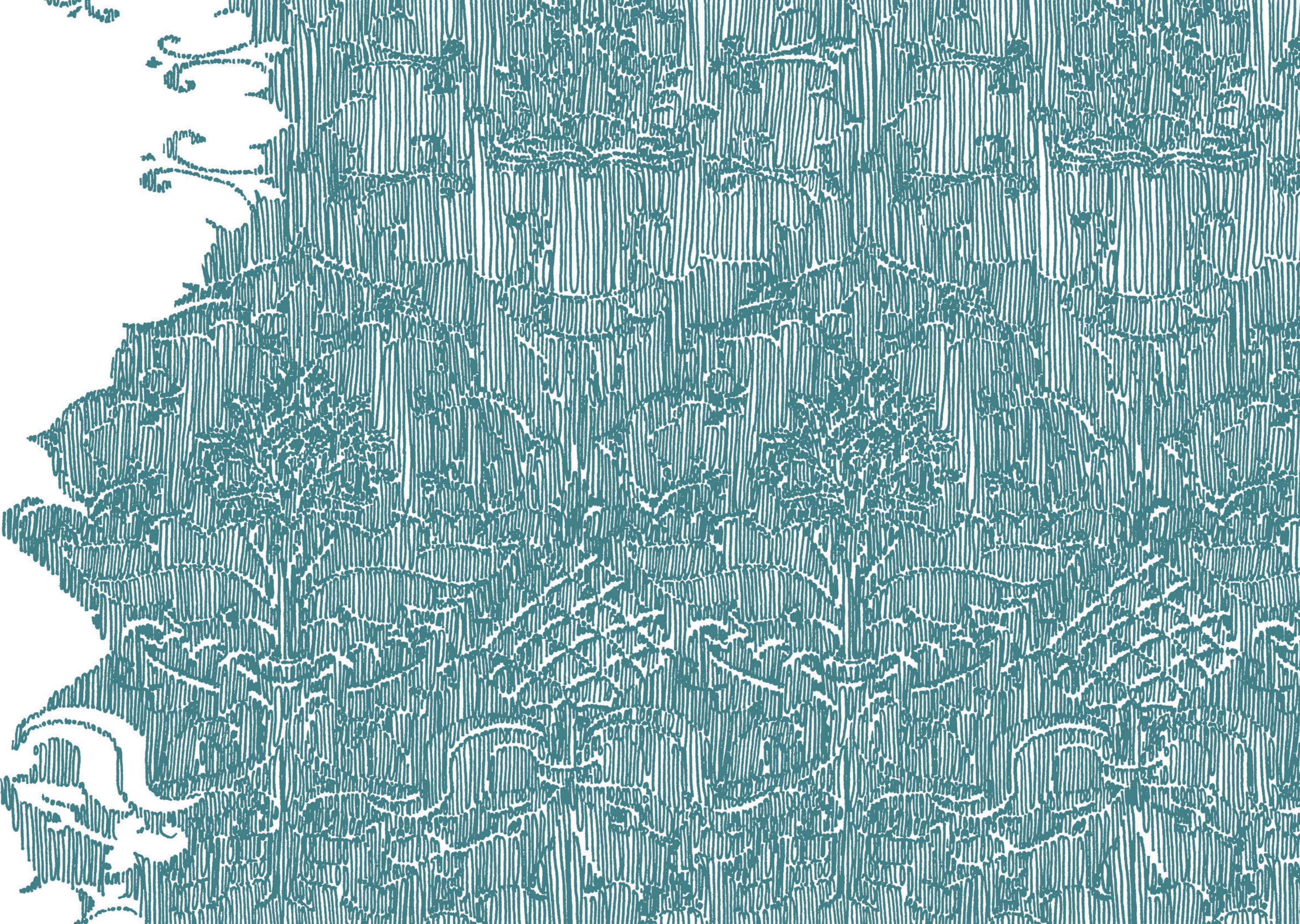
The line of thread and the line of text and the line of drawing.

What to say about writing and weaving and drawing....
The handwritten weaving of writing on drawing.

The journey of drawing to figure out.
The journey of writing to figure out.
Using the process of writing about the process of drawing the process
of stitching to figure out.
Use the process of writing about the process to be the method for
the contribution.

Writing and drawing the thread.
Writing and drawing and threading the line.

It filters through me,





Lí'ne [linea, Latin.]¹

- 1 Longitudinal extension
- 2 A slender string
- 3 A thread extended to direct any operations
- 4 The string that sustains the angler's hook
- 5 Lineaments, or marks in the hands or face
- 6 Delineation, sketch
- 7 Contour, outline
- 8 As much as is written from one margin to the other; a verse
- 9 Rank
- 10 Work thrown up; trench
- 11 Method, disposition
- 12 Extension, limit
- 13 Equator, equinoctial circle
- 14 Progeny, family, ascending or descending
- 15 A line is one tenth of an inch
- 16 A letter; as in, I read your lines
- 17 Lint or flax

As Samuel Johnson reminds us in his Dictionary, one of the meanings of the word [line] (the seventeenth, and final entry in his list) is 'lint or flax'. Lint is derived from the Latin linea, which originally meant a thread made from flax, linum. These threads were woven into cloth that we now call linen, and that could be used to line garments by providing an extra layer of warmth. And if 'line' began as a thread rather than a trace, so did 'text' begin as a meshwork of interwoven threads rather than of inscribed traces. The verb 'to weave', in Latin, was texere, from which are derived our words 'textile' and — by way of the French tistre — 'tissue', meaning delicately woven fabric composed of a myriad of interlaced threads.²

An ancient metaphor: thought is a thread, and the raconteur is a spinner of yarns — but the true storyteller, the poet, is a weaver. The scribes made this old and audible abstraction into a new and visible fact. After long practice, their work took on such an even, flexible texture that they called the written page a textus, which means cloth.³

I have come to wonder how the 'invisible' experience that is the act of reading might become a form of materialized making; how the way one reads might be thought of as a form of drawing. It is an ongoing question that continues to draw itself forward into different projects. The relationship between a line of thread and a line of writing, are central, structuring aspects of my work. The words and the thread come forward together in one making hand. Perhaps it is the words that allow us to travel and the tactile threads that keep us here.⁴

'[...] children who receive no help but the encouragement to draw. They are taught that drawing is a language that exists to speak about things that cannot be expressed in words.'⁵

1 Samuel Johnson, A Dictionary of the English Language, (London: Consortium, 1755), p.124.

2 Tim Ingold, Lines: A Brief History, (Oxon: Routledge, 2016), p.63.

3 Robert Bringhurst, The Elements of Typographic Style, (Point Roberts, Washington: Hartley & Marks, 2008), p.25.

4 Ann Hamilton, Book Weight BB (Human Carriage) (Available: <http://www.meetusincolumbus.com/artwork/book-weight-bb-human-carriage-2009/>) Last accessed, 19 Sept 2018.

5 Rosemary Sassoon, Marion Richardson: Her Life and Her Contribution to Handwriting, (Bristol: Intellect Books Ltd, 2012), p.12.

Flowing, between meaning and image the repetition of drawn words transforms them into the visual. Similar to calligraphy the textlines are intended to be visual while retaining some legibility.⁶

Just as the weaver's shuttle moves back and forth as it lays down the weft, so the writer's pen moves up and down, leaving a trail of ink behind it. But this trail, the letter-line, is no more the same as the line of text than is the line on a tapestry the same as the lines of its constituent threads. As with the woven tapestry, when we look for the text-line we do not find it. It exists neither as a visible trace nor as a thread. [...] In the fifteenth-century Gothic book-hand known as 'textura', this parallel was drawn quite explicitly: the hand was so called on account of the resemblance of a page of writing to the texture of a woven blanket. Just as the letter-line had its figurative source in the weaver's yarn, so the prototype for the straight, ruled lines of the manuscript, between which the letters were arrayed, lay in the warp strings stretched taut on the loom.⁷

'By scribbling [the children] were teaching themselves both to write and draw ... I saw that in scribble the same pattern occurred over and over again, and reduced themselves to six that were separate and essential; that in shape every letter of our alphabet was but a variation of these themes.'⁸

The pencil cannot be like the stitched line going around and around the page; its line is not attached like thread to a needle. So, it adapts, mimics, copies the stitched line: impersonation is never easy, it needs many tricks to mimic the original. Complex lines and time are needed to tackle similar marks found in stitch.⁹

[...] this conceptual structure of art production can be likened to the woven textile itself — a cloth is created through the ordering of many individual parts and actions; the term 'weaving' is historically used as a metaphor for ideas about coming together, for community.¹⁰

Only a rookie maze walker, wrote Mrs Grammatiki, would try to approach the centre directly. 'Somewhere towards the beginning of the journey', she wrote, 'it is necessary to turn away from the middle. In a labyrinth with its single path this happens without the walker choosing to do so: one must simply surrender. In a maze, on the other hand, we choose our path, and turning away from our destination is a question of tactics, since in my experience, the designer will very often try to show his power over the walker by tricking him with a promising-seeming path just at the start, which will promptly turn out to be a dead end, whereas the least obvious path often turns out to be the right one. But even the dead ends are there to be savoured, and they are part of the beauty and intricacy of the design. In a maze or a labyrinth, then, one must enjoy travelling by a circuitous path, abandoning rational impulses.'¹¹

6 Danica Maier, Grafting Propriety: From Stitch to the Drawn Line, (London: Black Dog Publishing, 2016) p.106.

7 Tim Ingold, Lines: A Brief History, (Oxon: Routledge, 2016), p.72.

8 Rosemary Sassoon, Marion Richardson: Her Life and Her Contribution to Handwriting, (Bristol: Intellect Books Ltd, 2012), p.64.

9 Danica Maier, Grafting Propriety: From Stitch to the Drawn Line, (London: Black Dog Publishing, 2016) p.106.

10 Anne Wilson, Notes on Wind-Up: Walking the Warp. (Available: <https://www.annewilsonartist.com/pdfs/wind-up2.pdf>) Last accessed 11 November 2018.

11 Charlotte Higgins, Red Thread: On Mazes & Labyrinths, (London: Jonathan Cape, 2018), p.62.



DOING (2)

Copperplate

When 'copperplate gothic'
font is abnormally
enlarged each letter is
monumental.

Material evidenced.

Take a poem, one that
dwells on the liminality
of belief.

Apply ... and dither with
the potential.

Words, spaced across
separate lines, even
pages.

Delight in the
reconfiguration.

AR

RG

RIVI

NS

CH

MAI

UBI

NIN

BU T	TH E	SIL EN	CE IN	TH E	MIN D IS	WH EN	WE LIV
SIL EN	CE WE	CA LL	GO D.	THI S IS	TH E	DE EP	CA LLI
OM- LES	S OC	EA N	WE LA	UN CH	TH E	AR MA	DA OF
PR ES	EN CE,	TH EN,	WH OS	E MA	RGI NS;	TH AT	CA LLS
BU T	DR AW	A LIT	TLE NE	AR ER	TO SU	CH UBI	QUI TY

E BE	ST, WIT	HIN LIS	TE NIN	G DIS	TA NC	E OF	TH E
NG TO	DE EP	OF TH	E PS	AL M-	WRI TER,	TH E	BO TT
OU R	TH OU	GH TS	ON, NE	VE R	AR RIVI	NG.	IT IS A
US OU	T OV	ER OU	R OW	N FAT	HO MS.	WH AT	TO DO
BY RE	MAI NIN	G STI	LL?				

REFLECTION

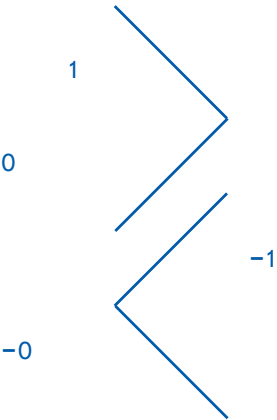
In Tongues

[illegible]

399 Words

Remember those semi-spoken words. Something like, as such, as follows, "and so, as if and when, insofar as there may ever be, a bridge, or a path (no magic here), only an erasure and a reversal", and we waited by the rock for what seemed hours. We talk of the near and the far, and we stood and sat and sat and stood. The whirlpool was *upside down*, and its name was written backwards under one of the stones. There are Words and Numbers. Words and Numbers. Different domains and yet, yet, there they are, still. The mountain was a number, the sea was a number. Some were things, some were not-things, there were minus numbers and all of course were fractions of some number or other. If the words came from somewhere or someone else, would that help? If they were spoken by another? Well they are. They are well.

I saw this and thought of you.



This is the diagram of a soul. He figured each attempt was a way of trying to stage a reality (if that wasn't a contradiction), an attempt to stage 'world', in a world which is already entirely staged. Each '1', *pronounced*, is an accumulation of the '1' which both precedes and follows the '1' (in a circular two way motion). He announced there was a line. " —————> ". And there was indeed a line. It was an isolated line, a declaration of love, thrice inverted. It ran from the old house to the path by the train line near the soap place.

She stood up and said, sadly, "I'm very confused, I just need a chance to think". Then Vicky sang in that sweet and empty voice. "We are not songs, we are not songs". It had a lovely tropical lilt he remembered.

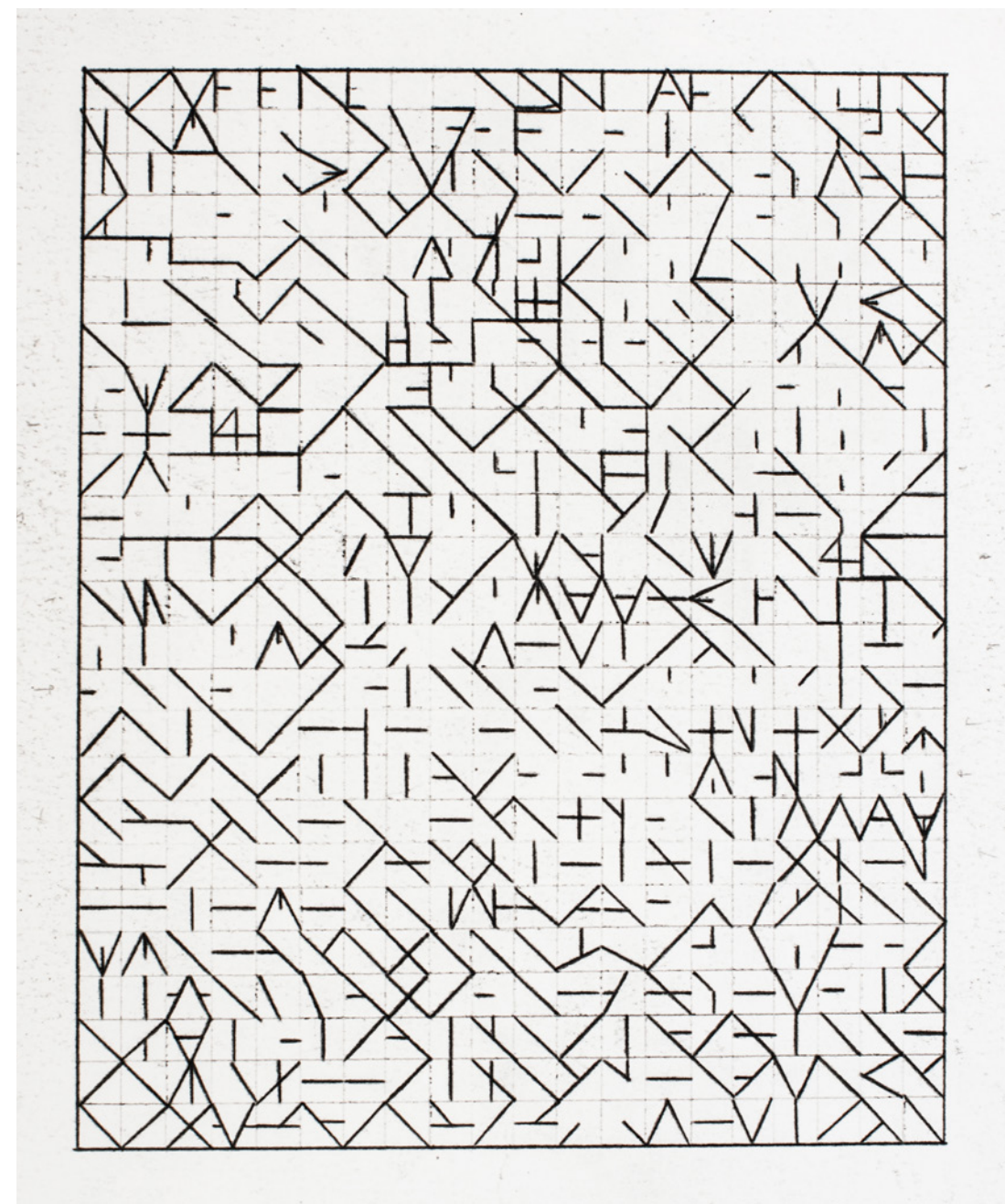
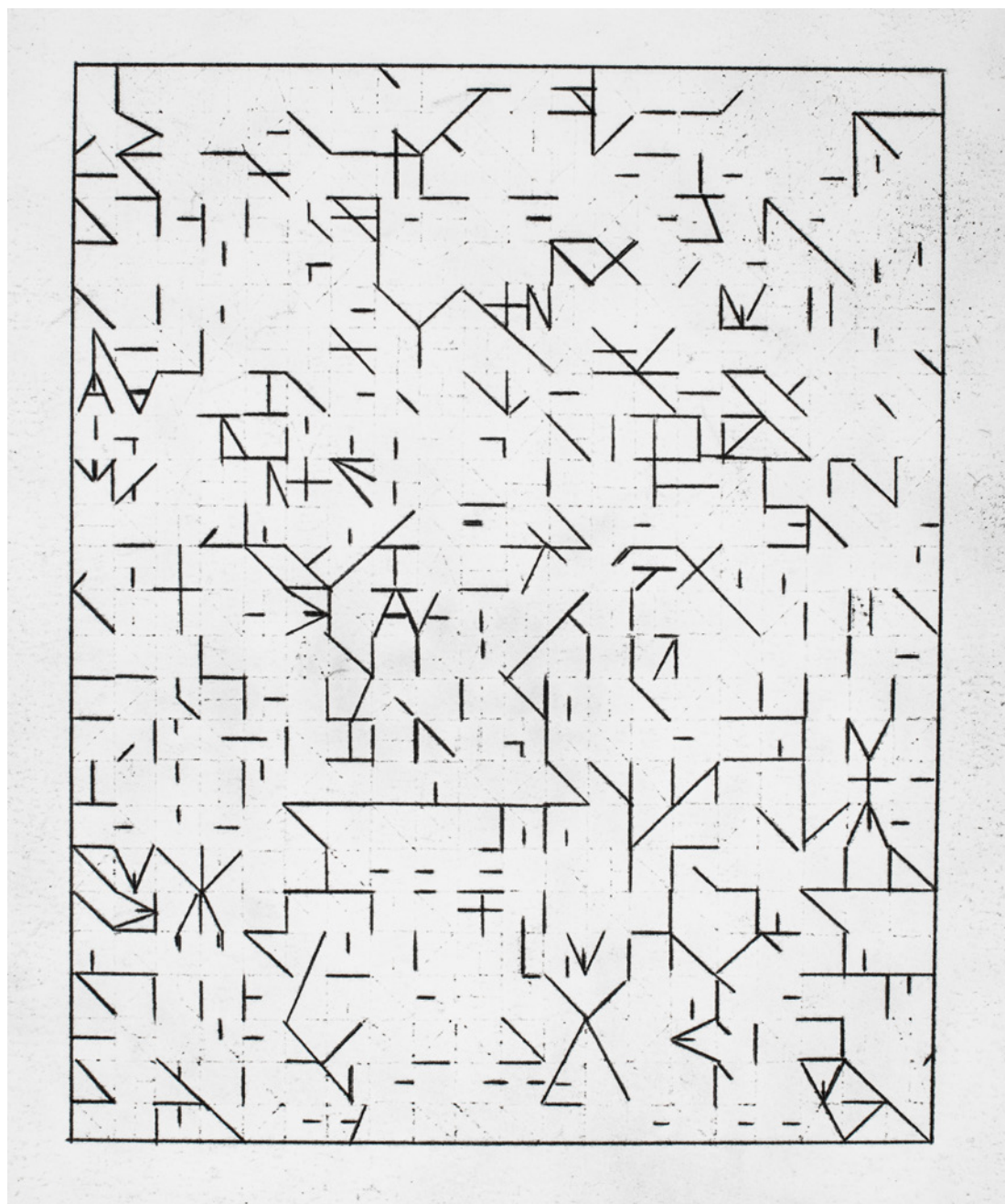
World, work and word. This was the triad which became an equation in which *everything* was equal. What. Next. Poetry is boring, doubt is serial, perspective is doubtful, seriality is poetry. It was as if, as though, as though, as though, even if the act is more and more an act of solitude, it becomes a form of silence which is connected to other silences in some form of a community of (our) souls. Is this what happens to the Dead? There seemed so many objects lying upside down around the base of the old tree. Just lying there in little dusty eddies. The inversion makes the perfect copy. The image has not changed at all, it is the world which is made anew. The important thing was to see, seeing exceeded meaning, because there were no words, there were only little flashes.

Always start with an 'A'. Then mix it up a little. 1-1-0-1-0-1-A-A-1-0-1-1-0-1-1-0-0-A-1-1-0-0-A-0-1-0-1-A+A-0-1-0+0-1-1-A —————>

There, There, Now then, no Matter. This '1' equals that '1' and that '1' is the double of the other '1' which is a surrogate '0'. Therefore, in any given situation, cupped hands of my mentors reduced to an inverted bridge, and, and, and, there, there, then, now, sliding away, sliding up even, we decide to world it and the water cupped there drips through the fingers on to the dust and disappears in seconds but the trees suck it up.

In the end it comes down to this. Or so he imagined. She seemed infinitely happy to pick up the plastic figures which were being blown over time and time again. She picked them up, re-positioned and mouthed the words they were saying. I say again, she *mouthed* the words. Some drama being played out, a circle of figures, a circle of chairs. That he had those thoughts at all, that he found himself standing in a small cave in a mountainside where at least it was cool, but the cave was turning in on itself so its entrance faced black rock and the glass fell from the hand and he said I can't I can't I can't I can't but it was locked shut.

So. What.



PRACTICES (2)

Poly-focal Attention

There are established practices for cultivating single-mindedness or one-pointedness, antidotes for countering the tendency to dither or doubt, for steadying one’s resolve against the unsettling effects of procrastination, restlessness and indecision. Yet, dithering is all too often conceived as a hindrance or deficiency, a symptom of commitment or confidence lacking. Energies scatter in multiple directions in the absence of an identified purpose, concentration wavering from want of focus, clear and determined. Yet, etymologically, dither means to tremble or to quake, to vacillate, vibrate. A creative species of dithering strives to acknowledge and keep the range of options open — not deciding things too quickly or easily, but allowing time for mulling things over. Ponder, from *pendere* — to weigh up, to hang in the balance. Dithering can activate a desirable level of agitation or deliberation from out of which a choice is made. Philosopher Antonio Negri observes how the poet “vacillating, fixes the verse.”¹

Yet, how does one practise this dithering of an affirmative and curious kind: dithering as a mode of openness to the manifold options within a given situation, dithering as attraction to the possibilities of many things? From *either/or* — dithering as an endless ricochet between yes/no/yes/no/yes/no — towards the opening potential of *and, and, and*. How does one avoid the dithering that results only in impasse, paralysis or exhaustion? Allow time, for under the pressure of time constraints dithering can become panicky and breathless. Grounding practices first seek to stabilise or settle — creating the conditions of receptivity and readiness from which to then venture into more generatively unstable states. Practices towards dithering thus build on those practices exercised in preparation for getting lost. However, here the focus shifts towards the creative potential of split attention, of attraction and distraction, the push and pull of multiple interests, impulses and desires. Repetition and difference: how do practices change through this shift in focus or intention? Curious, not judgmental — attend to the differences in sensation and sensitivity.

Location: Practise in the most public of spaces where the potential for distraction and intervention is most amplified or active — a weekend market square, a rush hour train station, crowded public transport. Yet paradoxically, the more public the space, the more possibilities there are for concealing or camouflaging one’s practice. Seemingly everyday movements can operate as a cover for aesthetic practices. Mobile phones or maps can become props that facilitate the practise of non-normative behaviours — periods of extended stillness, walking in circles, standing on one leg. Exercise one’s capacity for doing something under the cover of something else.

.....

¹ Antonio Negri, *Time for Revolution*, (London: Bloomsbury, 2013), p.157.



I: Grounding

Gather in a small group — facing towards the centre. Sit or stand. Close your eyes. Become aware of the weight of your body, the pull of gravity. Take a few breaths: in-breath energises, out-breath for letting go. Modify your own breathing pattern towards a desirable state of alertness — neither too relaxed nor hyper-vigilant.

II: Listening (equally to *all* sounds)

Remain standing in a circle facing towards the centre. Activate your ears. Expand your listening from your own breath, to the breath of others, to the breathing of the city; from deep listening to your interior sounds towards peripheral listening, listening stretched to its widest reach. Near and far — attend to the sounds of breathing, aliveness pulsing. Expand your awareness to other sounds — shift your attention from the obvious to the subtle, from quiet to the loud. Then, hold this range — *all* sounds — with equal attention, not allowing one sound to dominate or distract.

III: Listening (singular commitment)

Keep the eyes closed. Pay attention to a single sound. Focus intently on this sound to the exclusion of all others. Follow or stay with this sound until it falls out of range, or comes to an end. Then, pay attention to another single sound. Focus intently on this sound to the exclusion of all others. Follow or stay with this sound until it falls out of range or ends. Continue. How does it feel to commit to just one sound, to stick with it to the exclusion of all others? How is space and time — and your experience of the place that you are in — shaped by these various encounters?

IV: Listening (attraction and distraction)

Keep the eyes closed. Listen. Pay attention to a single sound. Focus intently on this sound until you are attracted (or distracted) by a different sound. Now let go of your original focus, and follow or stay with this new sound until your attention is attracted (or distracted) once more. Continue. How does it feel to shift your commitment between different sounds, to be moved by the rhythm of attraction and distraction? How is space and time — and your experience of the place that you are in — shaped by these various encounters?

V: Just Watch

Find a place to stand or still. Keep the gaze forward, the eyes still. Stay with eyes receptive rather than fixing your attention with a blank stare. Become aware of movements within your field of vision but do not follow them with your eyes or the turn of your head. Just notice. Let things pass without acting on the impulse to follow the movement. Stay receptive, yet resist temptation: just watch.

VI: Track

Keep the eyes focussed and receptive. Now, watch and follow the impulse. Shift your attention to focus in on the multiple lines and trajectories of movement within the space. Remain still, but allow your eyes to follow a single line of movement (e.g. someone walking or a bird flying) or trace with your gaze a line that is still (e.g. the roof of a building, or a crack in the pavement). Attend to the points of intersection where one line crosses with another; noticing the networks of movement as an entangled field of relations. Decide whether to stay with the original line or switch to follow another movement vector.

VII: Impulse walk

Extend this activity into walking — follow the impulse by walking towards the object of interest or attraction, in the direction of its path. Or walk away from the thing that captures your attention, wilfully refusing to follow the impetus of attraction. Attend to relation between impulse and response: experiment with switching your focus more quickly and then slower.





BECOMING (2)

Dialogue on Dithering

Engage in a dialogue on dithering: the mode of engagement could be playful, performative, poetic, personal, political, philosophical. It could draw on personal experiences of dithering, or explore the notion from a wider perspective. How does dithering operate within the creative process of making and thinking? How does dithering debilitate? How does it affirm? How are its pitfalls avoided? How are its potentialities harnessed? How else could dithering be described? What are the neighbouring states of experience to dithering? How are the commonalities? How is dithering's distinctiveness? Can one shift from a conceptualisation of dithering in negative terms — conceived in a dismissive or derogatory sense — toward an understanding of its critical function as an active force within artistic endeavour or enquiry? What is at stake when we dither?

Location: Identify an appropriate context for your dialogue on dithering, fellow ditherers with whom to converse. Consider staging your dialogue in a public space — a market square, station forecourt or shopping precinct; or on public transport, using a bus or train journey, or the circular route of the Grand Canal Vaporetto, as a borrowed frame for engaging with others.

Within the time frame of your dialogue on dithering find ways to:

- Change the subject
- Change where you sit
- Change your group
- Change the group dynamic
- Change the direction of conversation
- Change your direction of travel
- Change means of transport
- Change between speaking and listening
- Change between speaking and silence
- Change between concentration and distraction
- Change your mind

Dialogue on dithering with more than one conversational grouping — decide if, when and how to switch groups; if, when and how you wish to spend time alone; if, when and how you wish to rejoin a collective conversation. Attend to the threshold moments before the decision to act or intervene, those indeterminate spaces of deliberation, even of doubt or hesitation, between *this* or *that* option, between the yes and the no. How is this experience felt? At intervals, take a moment to write/diagram/draw key thoughts, phrases or questions arising during the dialogue.

dithering
= personal
freedom

(dithering)
The Ditherer
causes
frustration
in others

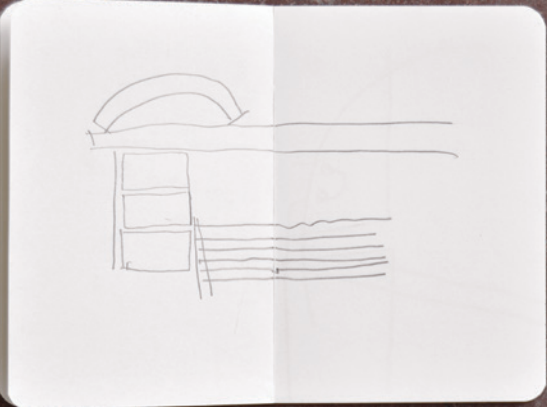
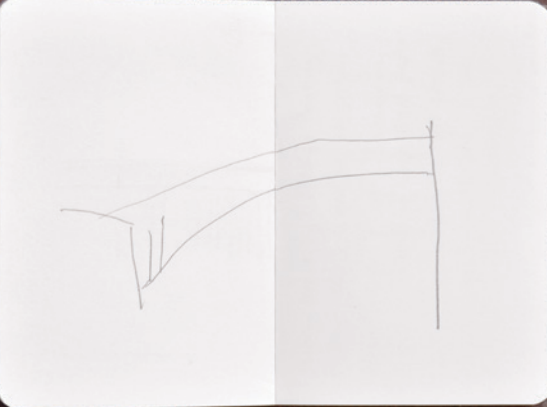

In Praise of Dithering
Re-navigates a
Question on a
Notes on
Try to avoid defining
Dithering
To reclaim the mischief
and playfulness
Dithering - indecisive
- frittering as thinking
space, thinking things
through
WHAT REMAINS?
of fun activity

Rialto Bridge -
Dithering tourist over
So annoying when one wants
to get somewhere.
Focus + go.

Bosch -
Gallagher
Bell Academia

the threshold - the
moment of choice -
the anticipation - the
expectation - the attraction

Turn around - or not





DOING (3)

A Meeting of Surfaces

TIME: an afternoon, one day in September

PLACE: Campo Ghetto Nuovo, Venice

People enter and exit the Campo, using one of the bridges leading to the Ghetto, the walls still bearing the marks of the locks securing the Ghetto in the past. A boy plays football with what might be his grandfather. Two armed police are visible in a small hut located at one end of the square.

Photography can be used in order to make sense of that which is around you and of which you are a part. Words can be used and placed in a certain order. Codes can be used to make sense of that which is beyond, underneath and within. An encounter with the limitations of those codes creates awareness of a fissure, as well as a fold — that which is there but unspeakable, that which remains in a place of silence.



- 1.1 Being present in a space, a place of certain past and future events, only present by being there in this moment in time, now.
- 2.1 Sharing the layering of surfaces, what is let through and what is kept outside through touch, through senses that are beyond the obvious ones.
- 1.2 Using photography to collect fragments of beings that are present at this moment in time but might be gone in the future present presence.
- 3.1 How do I address the unspeakable? How do I deal with that which lies between the surfaces, the definite and that which is imagined?
- 4.1 Fragments only serve as a prompt, they make us aware that there is more, that which might remain invisible, that which might not be possible to find words for.
- 1.3 I use black and white film, I try not to provide a representation of what it was, what was there when I was there, although they were there, it has been, but what else was there? Which ghosts are hidden und unveiled by the limits of the camera, through its incompetency?
- 1.4 The porosity of the stones conveys the opposite of the perfect pebble but at the same time they convey time passing, the absorption of elements, the letting in of moments as well as the resistance thereof.
- 1.5 I look at the monuments and I try to avoid them as they pinpoint a certain moment in history, they are not of the now but of the past, present in the present presence through remembering.
- 3.2 They tell me what to think, how to feel; they are prescriptive, have an authority of mourning and grief.
- 4.2 The stones are suggestive, they let me in, are suggestive and seductive through their beauty of decay and fragility.
- 4.3 They are in the state of constant repair, of needing permanent handling.
- 4.4 I am lost in my flow of thought, I am allowing for this to happen, the stones help me doing so, they are warm, red orange, sometimes a little bit blue.
- 5.1 I move slowly, moving my hand over the brittle stone; my hands are dusty, little bits of stone are falling on the ground in front of me, collecting fragments on the floor; the edge between wall and the floor is covered with fallen fragments creating some sort of bridge between the two, floor and wall, two distinct surfaces.
- 1.6 I remain in front of the surface, not moving a lot, moving my hands over the surface of the stones again and again; repeating my action as a form of reassurance of my present presence.
- 5.2 It conveys certainty, a certainty I can comprehend, a security that I might otherwise lose if trying to take in the whole of what is in front of me.
- 6.1 My hands are dusty and I would like to collect the dust and the little fragments I produce as a way of proving my actions, my having been here, a sort of witness to the presence.
- 2.2 My hands stay for a little while before moving over the surface trying to take in what must have gone into the stone over time.
- 6.2 It never occurred to me to touch the monuments; my fingers are numb and dusty, I wanted to cut the surface of my skin but the stone would rather break than wound my skin, cut me, create a fissure into me and my body; but it left my skin with tiny fragments of its being and its

current existence and that of its past thereby exposing itself more and more to the elements.

- 5.3 I am cold now but at the same time filled with something unexpected, but I am not sure what it is — vulnerability of surfaces of skins, touching the touched.
- 2.3 Surfaces meet and define each other through this process; we define ourselves by being other and by being close with the other as well as apart.
- 2.4 The world, its surfaces that define us, we are only through them and in them, part of what is.
- 6.3 I am trying to understand my place within but I am not sure what that place is, what my being's purpose is, to whom or what am I accountable to?
- 6.4 What is my place within this loaded place?

I taste my fingertip, they taste of stone, what does stone actually taste of?

Of stone

I smell my hand, hold it right close to my nose, cover my face and breathe in long and deep breaths, the air that I take in smells of stone, it enters my body by breath, it is inside me, keeping me alive.



Giorgio Agamben, *Remnants of Auschwitz, The Witness and the Archive*, (New York: Zone Books, 1999).
Roland Barthes, *Camera Lucida*, (London: Harper Collins Publishers, 1984).
Walter Benjamin, 'Theses on the Philosophy of History', *Illuminations*, (ed.) Hannah Arendt, (London: Fontana Press, 1992), pp.245—255.
Henri Bergson, *Materie und Gedächtnis*, (Hamburg: Meiner Verlag, 1991).
Gilles Deleuze, *Difference and Repetition*, (London: Continuum, 2004).
Maurice Merleau-Ponty, *The Visible and the Invisible*, (Illinois: Northwestern University Press, 1997).
Juhani Pallasma, *The Eyes of the Skin*, (Chichester, UK: Wiley-Academy, 2005).
Steen Eiler Rasmussen, *Experiencing Architecture*, (Cambridge, Massachusetts, MIT, 1964).
W. G. Sebald, *The Rings of Saturn*, (London: Vintage, 2002).

DOING (4)

Capturing

There is a fine line between 'spaces'. Most of these are illusionary, liminal — our attempt to indicate a barrier, a change in materials, lighting, texture, geography or perhaps simply a shift in our point of view.

We are trained, formally and informally, to notate these, to 'convert' our observations and represent them, most frequently, on a flat surface.

We are very accomplished at this notation. We are good at what we do.

Our marks and 'scores' capture more than the visible — they are extractions and interpretations from the spaces in front of us, they incorporate our 'presence', our relationship to the things we look at, our musculature, our kinetic 'shifting'.

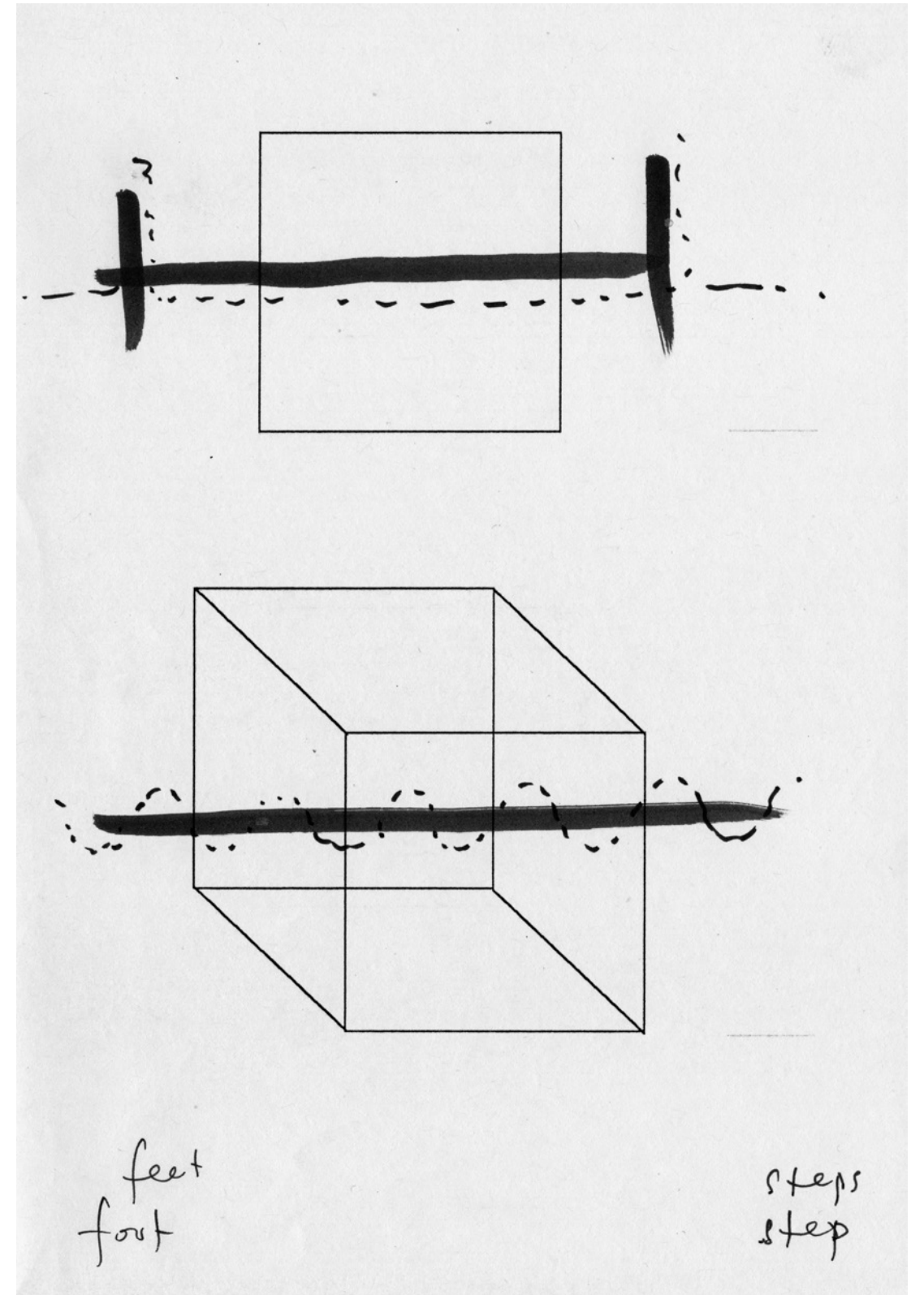
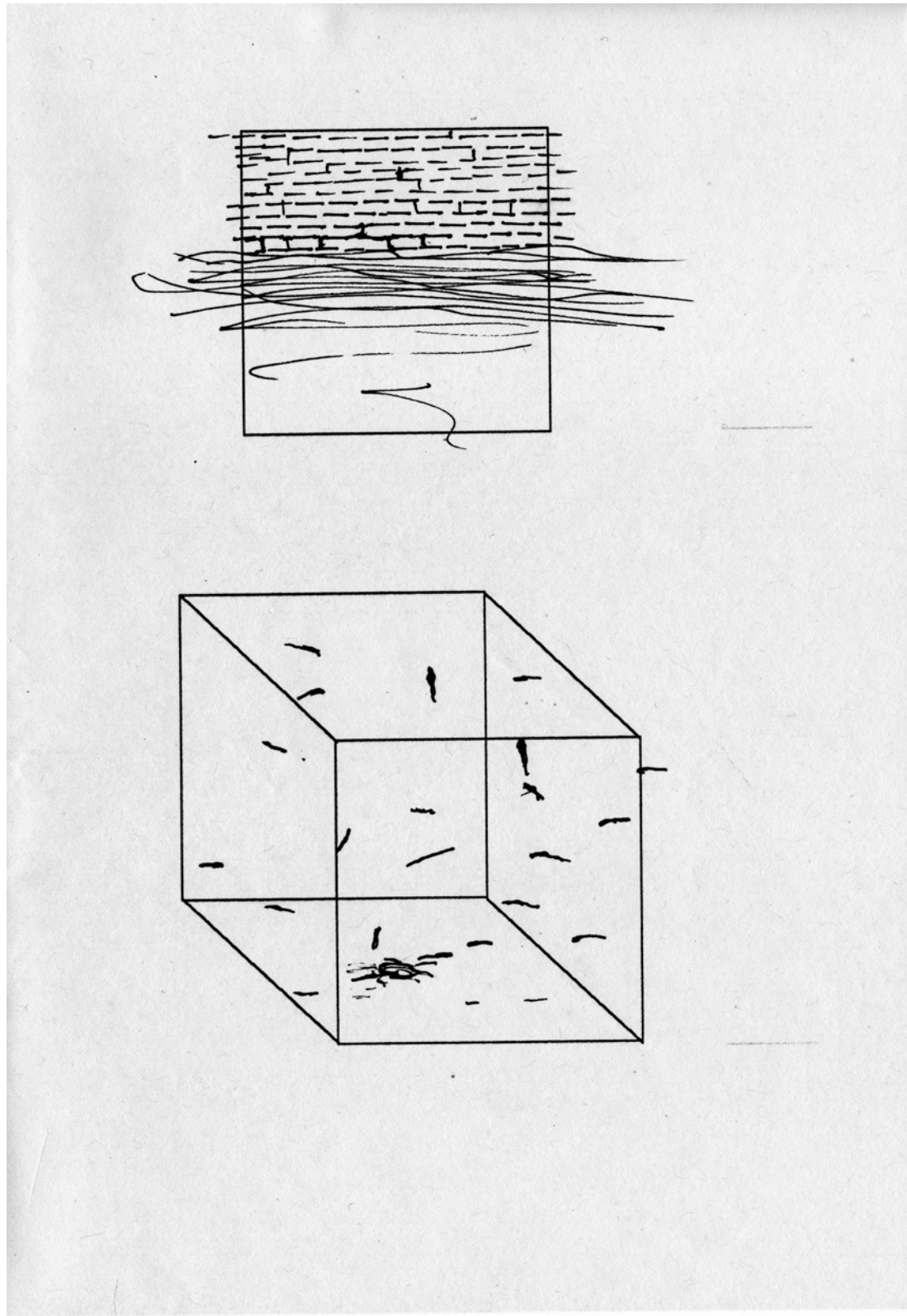
We appear to do this subliminally.

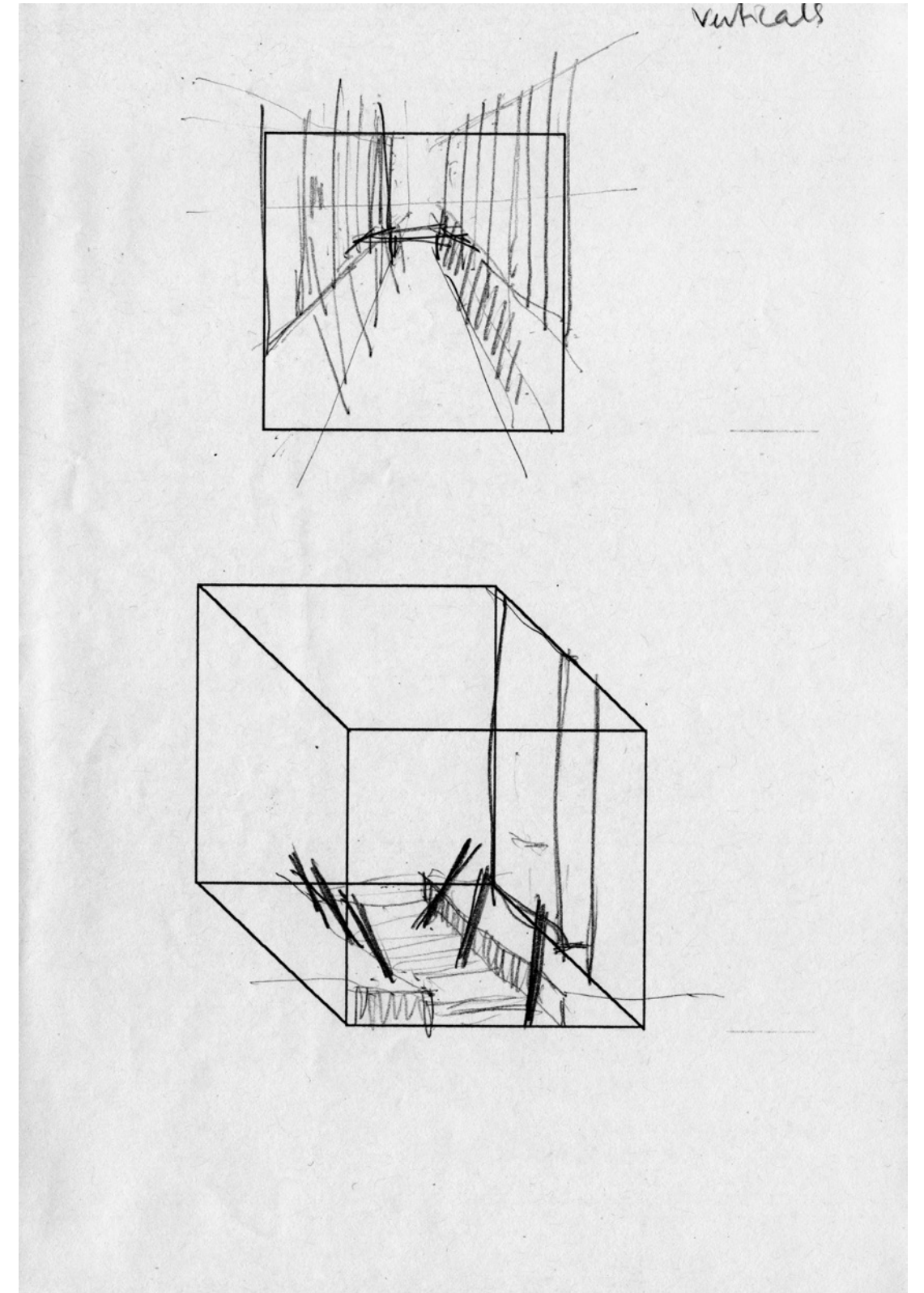
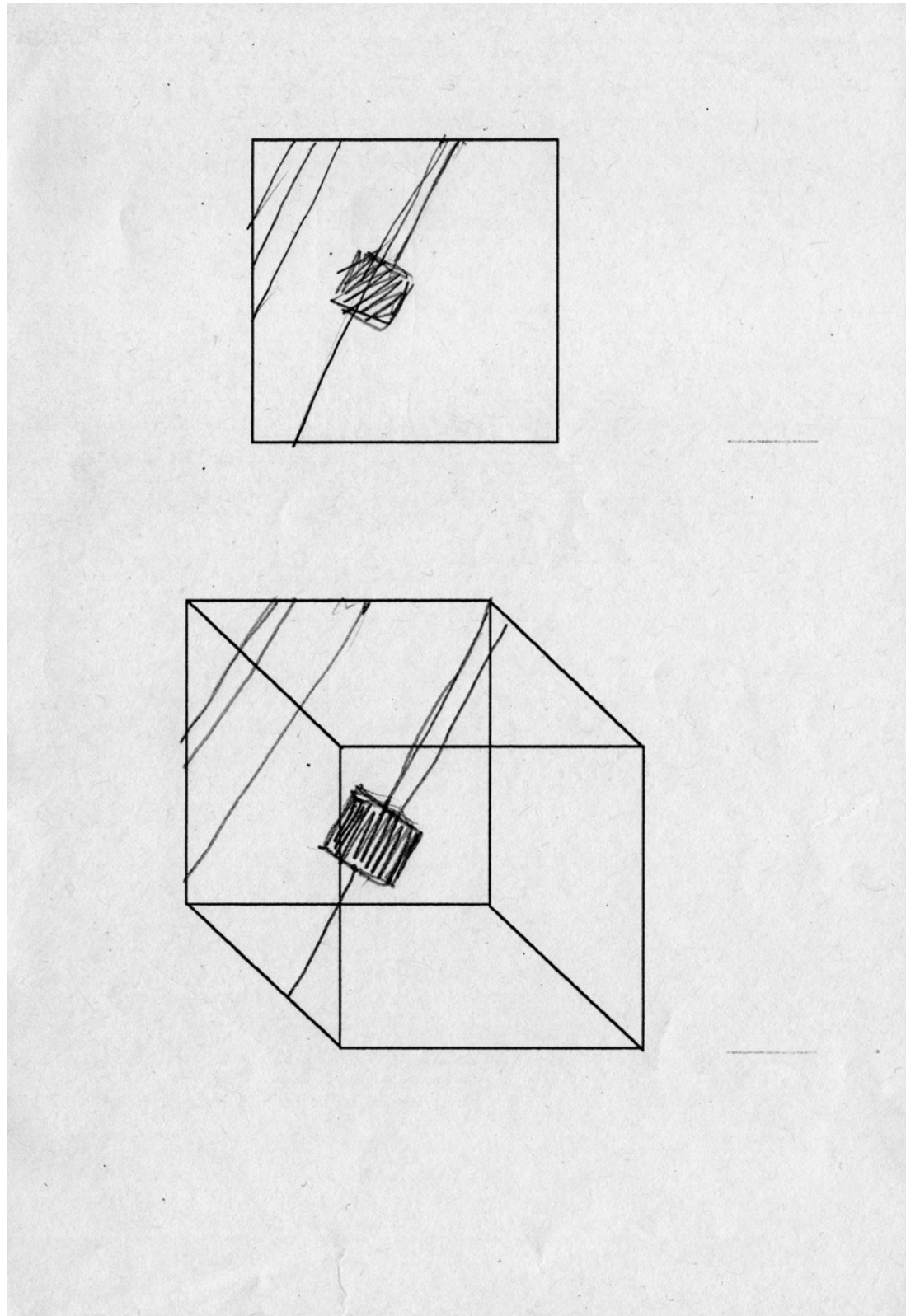
We have become adept at converting visual information into flat graphic indicators (the marks) and are seemingly able to shift these between two and (illusionistic) three dimensions.

Those constructed states also have a fine line between them and can open up another set of accumulated spaces — locations for speculation, not anchored by a need to 'represent'.

A joyous 'hint' or allusion.

The shifting of what may be a line.





REFLECTION

Flex, Enfold and Fight

Visual essaying
Teasing and training
Thoughts on
Translation borne
Thinking on the hoof
Dancing and prancing through place, people
and periods

Snatch a snippet of conversation, text,
letters, words and signs
Mould and meld a built space, abandoned
space, space subsumed by nature

Flex, enfold and fight with materials physical

Sweat

Dare yourself to be alone
Side-step the babbling crowd
Decelerate, listen, attune

Expand

Pick up an instrument, hold it, hear it
Be guided
Mark, scratch, score, incise

Extend

Nourish and inhabit your place
Consider stability, transience, neighbours

Open to the secret lives of your
environments
Tap into the temporal

Puzzle upon your presence and bodily-being
Affect subject-matters
Transmit and receive

Shelter in shifting relationships between
the self, the textual, the spatial and the
performative

Dare

la lingua, il vento
 gesso si spaglia
 body feel thick breath breathe
 move walk on a line that
 doesn't exist that always be/

walked in walked out
 comes an object just aware
 an interruption mark
 a modulation behind

between the building's verticality
 flip bad, blind in silence, fear, trepidation
 incremental hands sweat cold submission

sensually sensing my exterior creep
 my focus shifts from the singular to the many
 I am forgetting my original intention

Am I in danger? Can I prepare?
 Hold and let go drop off, clasp
 Never reaching tension

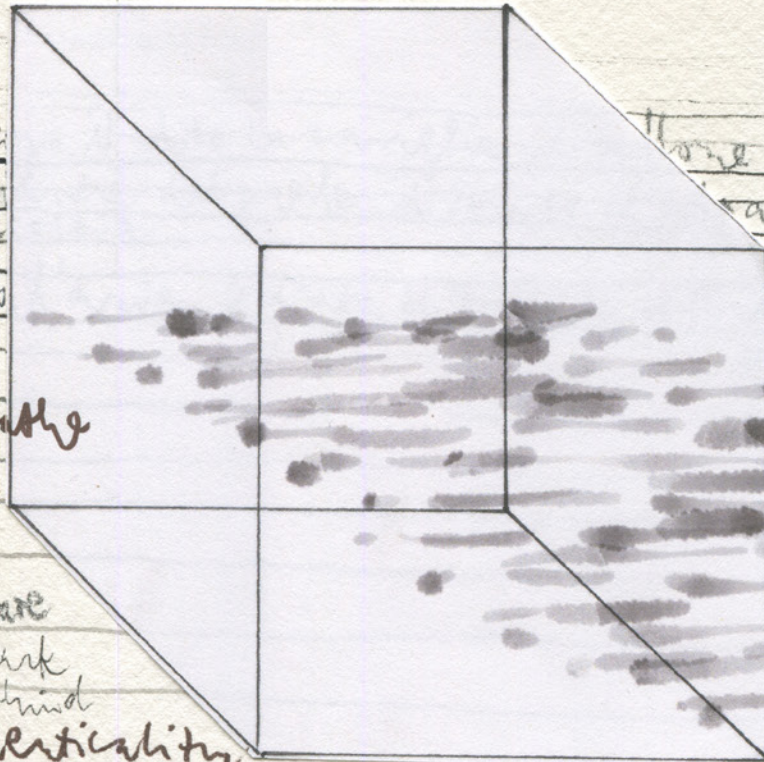
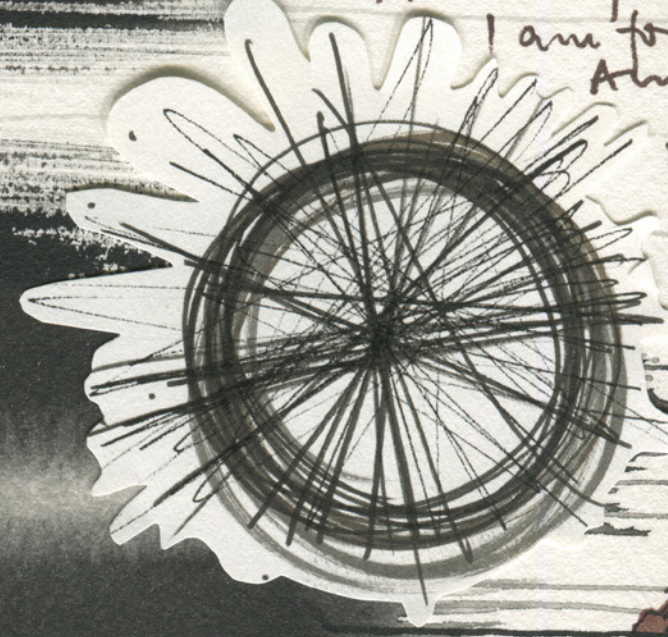
Don't respond: just be there belong
 Can I possibly lose myself? will the city allow?
 a mia bussola a pattern of space

orienting by the sun's clock
 conceals and differs

and waiting
 and listening

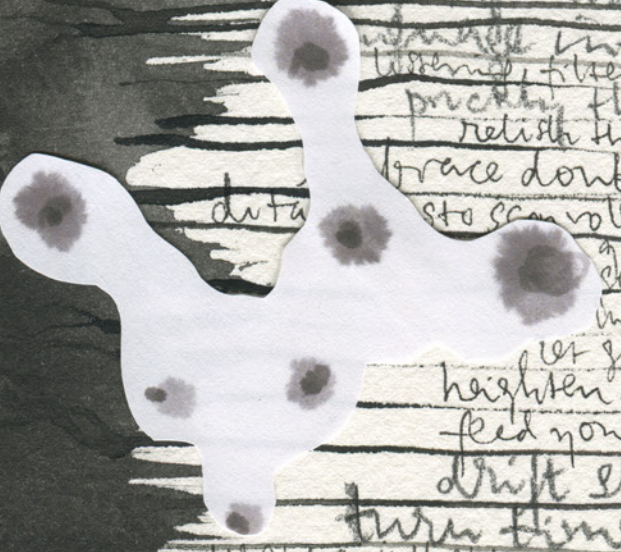
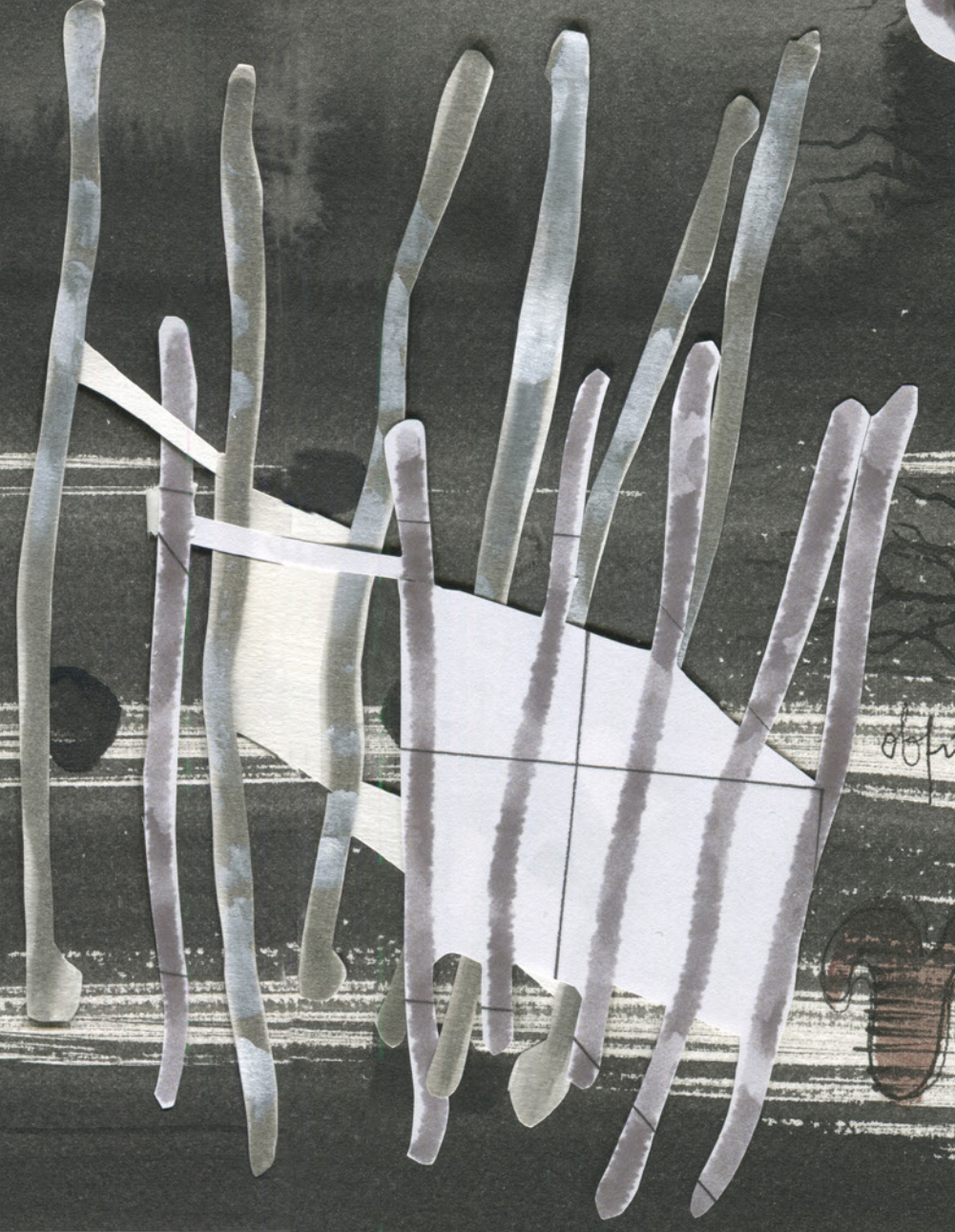
and affirming
 and reaching

doubt



line, il nervo
 indimentando

accio il ginocchio



data
 sto con gli occhi tremanti
 heighten senses of awareness
 feed your mental health
 drift slide be silent
 turn time into space

seek debilitation look for what's at stake

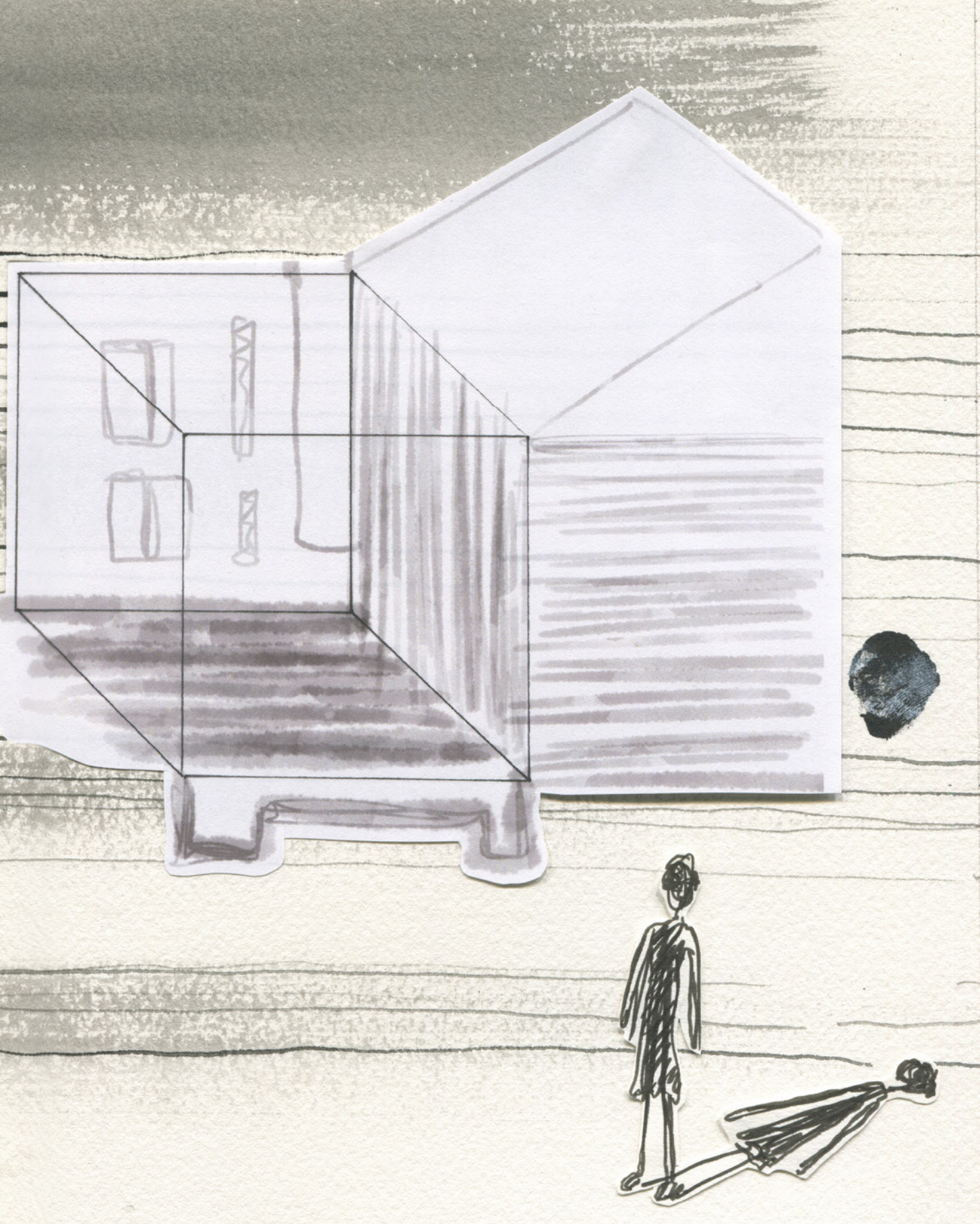
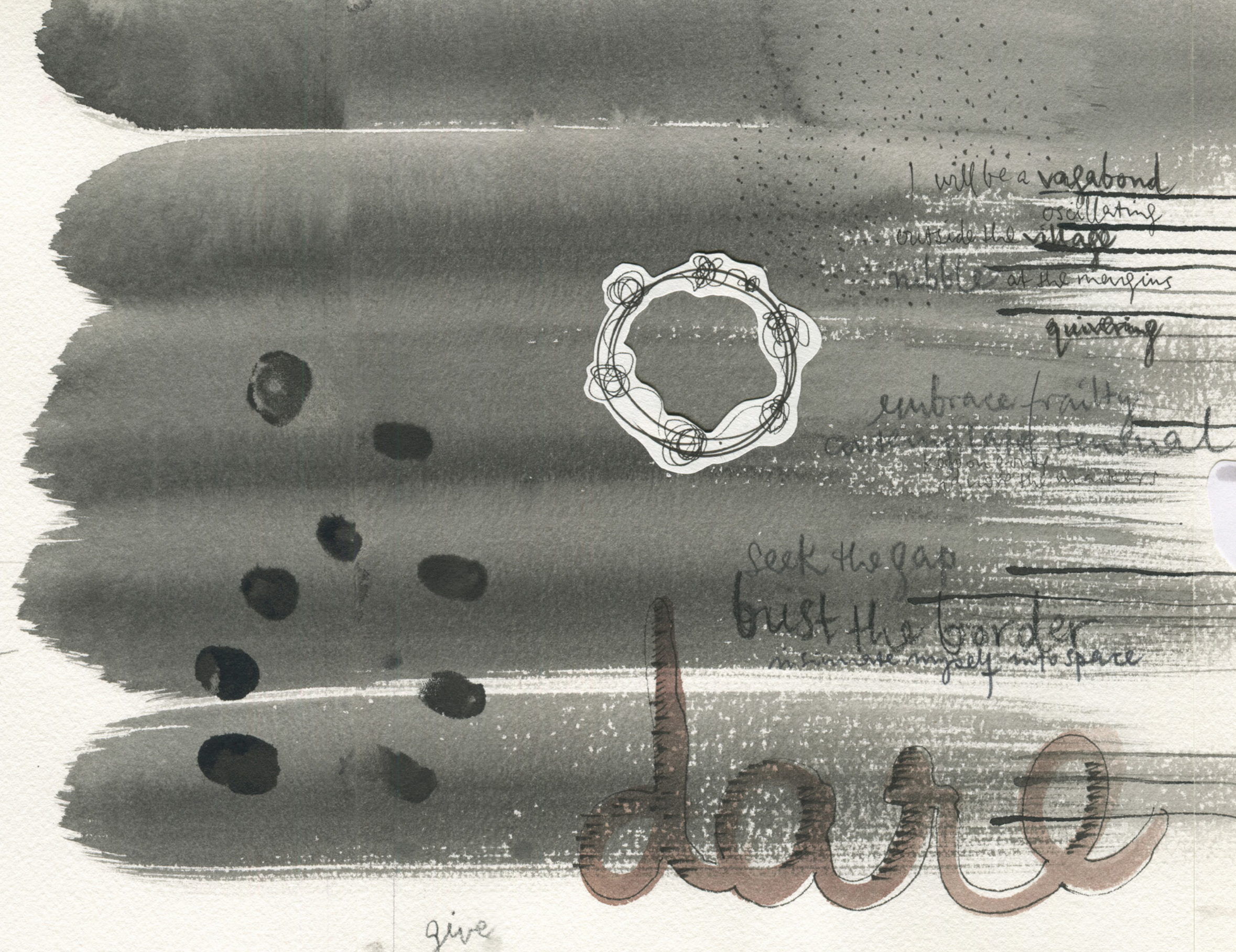
remain in a defensive don't

get there as slowly as possible

be out of kilter
 oscillate tremble stutter swirl

of a scene dilute
 a sleight of hand

mischief



PRACTICES (3)

Time Stretches

Practices can make malleable the body and the mind, cultivating the conditions of receptivity and attention. Perception and experience become living materials with which to work and rework; lived existence approached as a medium for creative exploration that can be softened or stretched, held taut or pulled elastic. The lived experience of the body, of feelings, emotions, of thoughts themselves, can be explored through experimental means; habitual patterns challenged and new ways of being and behaving put to the test. Yet, such practices do more than shape the body and the mind, since time and space are experienced only in-and-through the felt encounter. Time itself can be felt to bend and warp through exercise and intervention. Consider the practices for getting lost, for dithering or becoming grounded. How is time experienced within these different explorations? How do different practices affect and shape temporal experience; modify the felt texture of time itself? Can time be stretched akin to lungs and limbs? What happens when temporal experience is released from the utility of clock time or *chronos*, no longer shackled to the tick-tock of time measured, measurable and accounted for? Time passing. Time spent. Time wasted. Time filled. Time emptied. *How* is time lived; what is the quality of its passage? Life is often lived in the service of some future gain, the lived present compromised or constricted by the lure of prospective goal or outcome.

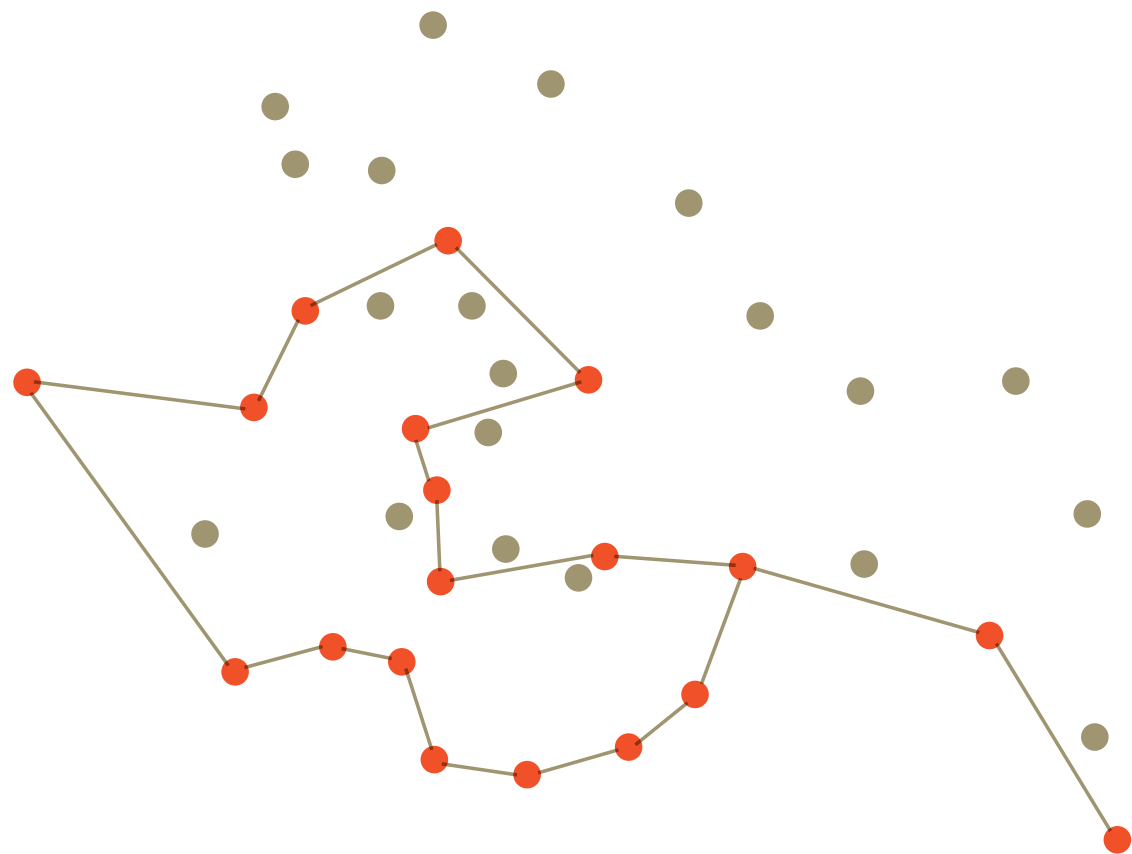
Consider the ulterior motive: *ulterior* — related to the distant or remote, farther or beyond, temporally located in a subsequent time. *Not-now*. Non-teleological practices refuse to be coerced by this promise of future reward or return. Or else, observe the *autotelic* practice, whose value or worth is in-and-of itself, temporally co-existent within the lived process as it unfolds, rather than deferred to the resulting end. There are certain practices that foreground the importance of being present, of being in the present; that work to counter a tendency for dwelling too much in either the future or the past. Yet, what is this present and does it always present experientially as the same? How is the present felt (differently)? Is the present synonymous with 'now', the now ... now ... now of the specious moment, the *kairotic* now that must be grasped before its passes? Lived time can be experienced as a continuum or a continuous unfolding, or else as a series of discontinuous instances whose potential is to be either seized or lost. Time as flow or time fragmented. Past, present and future can appear with categorical distinction, or else be felt to blur and overlap. Duration — from the Latin *durare*: to harden, to be firm or solid, to be steadfast. Or, duration — the length of time that something continues, endures. Endure — to undergo or suffer, to continue in existence, from *indurare*, to harden (the heart) against. Can the passing of time not only be suffered; must it always harden as it is endured? Can time ebb with ease and pleasure, not grasped or else lamented? Practise conscious shifts of attention between past, present and future, exploring the millisecond differences, and then beyond the lifetimes of self towards the far future and deep time. Experiment with practices for making time expand — feel slower or longer than the evidence of the passing minutes and hours. Experiment with practices for making time contract — feel quicker or shorter than the measure of the clock.

Take care, for temporal explorations can disorient and unsettle. First ground the experiment in the exercise of the senses. Eyes. Ears. Mouth. Nose. Skin. Threshold between interior and exterior, identify the meeting places of one's own sensory and nervous system and outside stimulus, or rather the sites of their enmeshing. Yet the senses have been conditioned to function within habitual parameters — they often see what they are used to seeing, hear what they are used to hearing. Moreover, given the accelerated and over-saturated conditions of contemporary life, the senses can all too often become overwhelmed by too much stimulus, or else quickly distracted by the promise of the new. Temporal practices require time and practise.

Close the eyes. Take a couple of breaths. Energise the facial system with the warmth of one's hands. Gently turn the head on its axis, from side to side. Once. Twice. Notice the taste of one's own mouth, then open wide to sample the surrounding air. Exhale with loud sigh. Inhale: attending to temperature, texture and to smell. Closed eyes orbit in darkened sockets, the occluded gaze exercised in the blind tracing of a figure of eight. Hands cup the ears, momentarily silencing of exterior sound, attending to the subtle noises of the interior. Hands release — attend with new alertness to the sound of one's surrounds.



Location: Identify a context where experience can be separated into different episodes or phases. You could schedule a day, an hour or even a number of minutes into a series of discrete sections, wherein to explore different practices in relation to how they affect the experience of time. Or you could choose a context that already has differentiated phases or episodes — for example, use the time frame between each ‘stop’ on a bus or train journey, or during the circular route of the Venetian Vaporetto as a borrowed score for activating a sequence of practices.



I. Breathing into Action.

Pay attention to the in- and out-breath, to the interval or pause between. Following the dynamic of your own breath, extend this into movement of the body, making the movement exactly match the rhythm of your breath. Camouflage one's practice under the cover of pedestrian action. Open and close the eyes on the in- and out-breath. Open the palm and then clench the fist on the in- and out-breath. Turn your head from side to side on the in- and out-breath.

II. Listen

Listen to the sound of your own breathing, to your own body. Gently, take your attention deeper into the body's interior. Deeper. Deeper. Then slowly, extend your awareness to the sounds of other bodies, nearby bodies, to the sounds of your immediate environment. Push your awareness to the widest perimeter of the space, extending your awareness as far as your ears can reach, then further through your imagination, down deep into the earth, up skywards into the clouds.

III. Open Watch

Keep the gaze forward, the eyes still. Become aware of movements within your field of vision but do not follow them with your eyes or the turn of your head. Just notice. Let things pass: just watch.

IV. Rest

Not doing is *not doing*. Resist the temptation of wandering thought, the mind's relentless tendency for future planning or reflection on things past.

V. Probe

Amplify the action of the eyes, using them as tools to search and probe. Keep a look out. Follow interest or impulse.

VI. Reflect

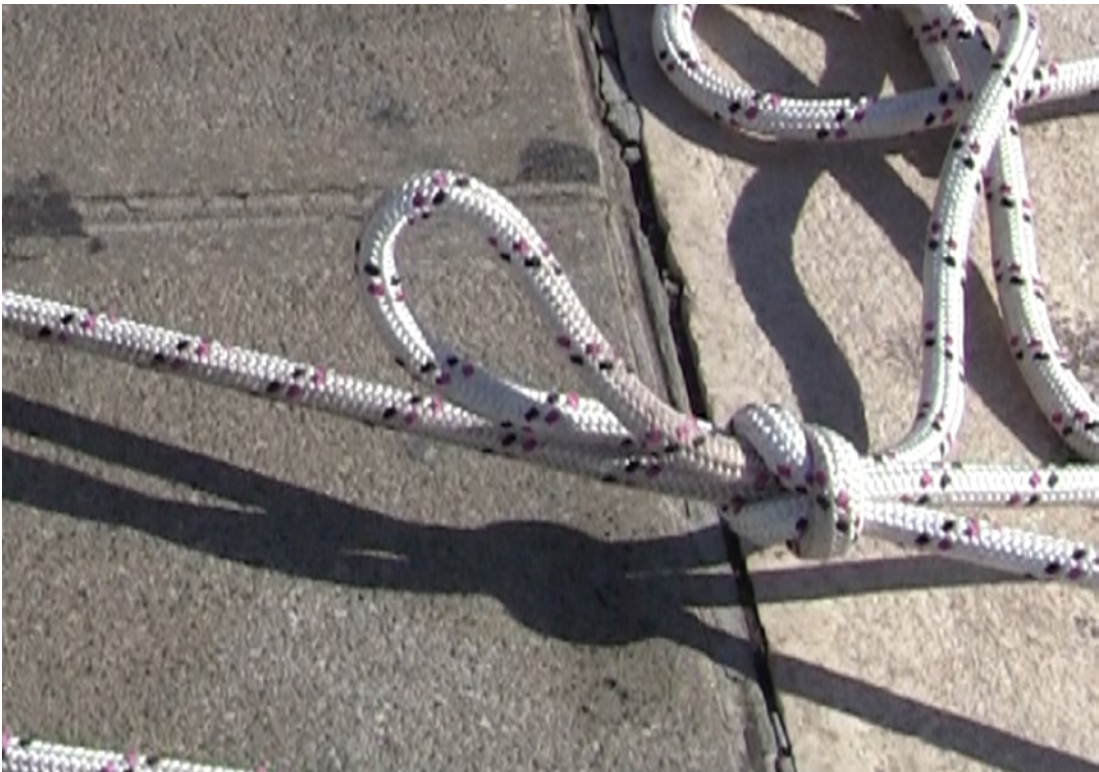
Dwell on what 'has been' (past) whether the just past, yesterday's lunch, or much further back in time.

VII. Anticipate

Focus your attention on what is 'to come' (future) whether the near future, tonight's dinner, or much further forward in time.

VIII. Be

Dwell in neither past nor future. Privilege no one sense above another. Be neither active nor passive. Inhabit the threshold between effort and ease.



Slow Looking

[illegible]

Recipe / Method / Instructions

Each participant is given:
A randomly selected space

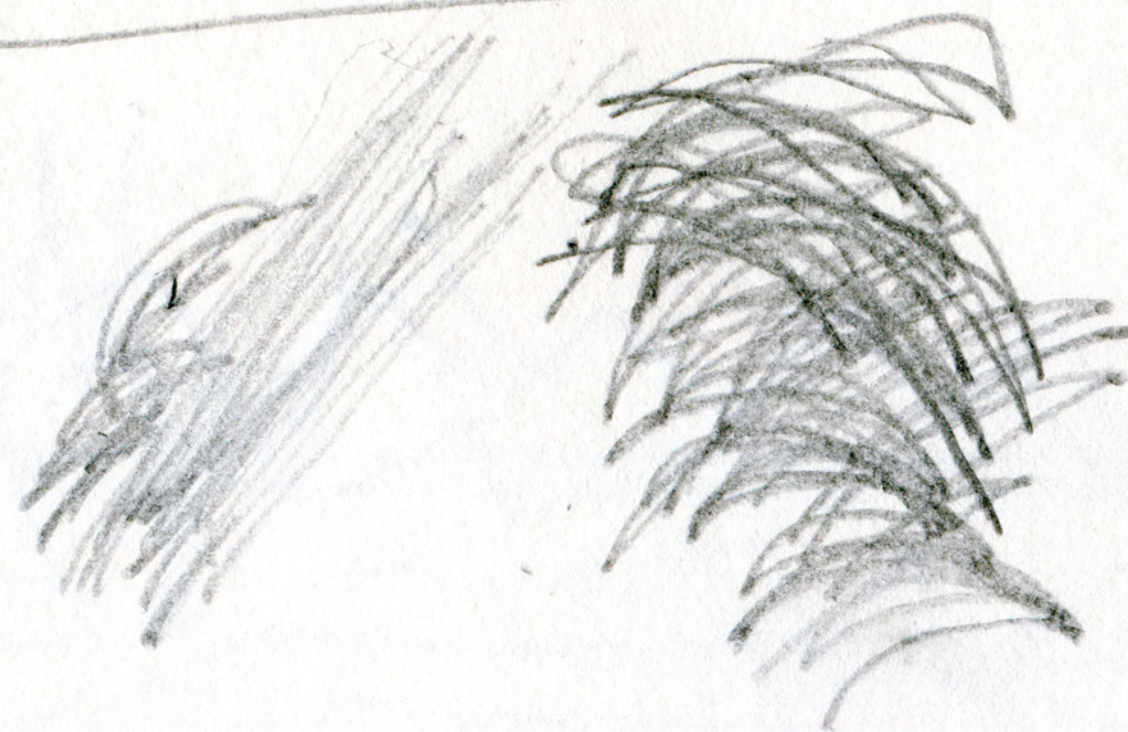
Location within that space:

- Near
- Middle
- Far

Go to space:
Without looking at anything else
Stay for specified period of time
(90 minutes)

- Active engagement:
- Notate
- Document
- Capture
- Remembering
- Drawings
- Notes
- Marks
- Words

Return to group for:
Immediate sharing
Responses
Experiences



low

smak trust

hate

low





DOING (5)

Reading on Reading

Words are sonorous as much as signifying units; the soundness of a text tested by tongue and lips as much as by the mind. Certain language must be rolled in the mouth before it can be fully digested. Texts resonate at different frequencies according to their enunciation; new meanings revealed by changed inflection, in the pauses and durations breathed between the words. Make reading a site of rehearsal, where reader and text negotiate one another's force. Here, reading's affective potential can be amplified by reading in the company of others. Common understanding is not the product of what is brought to a meeting of minds, but rather it is experientially co-produced through the process of encounter. Unexpected collectivities are inaugurated in meetings on the page; new constitutions borne of reading's mutual witnessing.¹ Beyond the self-expressivity of the speaking I: towards a practice of collective voicing. Movement of words beyond the discursive, beyond the dialogic: not the proliferation of meaning towards meaninglessness, but a practice of sensuous soundings.²

How do we read as artists, as writers, as poets? Against utility, against informational acquisition: what other modes of reading might we cultivate? Reading as resistance; reading as reparation, reading as experimental adventure. What different kinds of sense making are generated through different critical-poetic practices of reading? How does the *how* of reading — the very act, event or process of reading, perhaps even separate from *what* we read — organise us and shape our understandings? How might we reorganise ourselves differently through reading as an aesthetic act? Reading with the body. Reading experientially. Reading in time. Reading in space. Reading *with*. Attention. *Just* reading, no more, no less. Reading slowly and deeply, yes. Yet, sometimes swiftly — reading with curious eyes, alert and urgent. Not just one book — two, three, four, innumerable. Piles of papers — scattered, disorderly. Unsystematic reading — still, is there method in this messiness, in the movement *between* this page and that? What emerges in the shifts and slippages from one text to another; in the chance encounter between words; in the gaps and intervals; in the breath; in the stumble and the pause?

.....

¹ Extract from 'Suspended Sentences' in Emma Cocker, *The Yes of the No*, (Sheffield: Site Gallery, 2016), p.81; originally published in 'Reading Towards Becoming Causal' in *Reading/Feeling* (If I Can't Dance/Idea Books, 2013). The scanned pages overleaf are also from *The Yes of the No*.

² Extracts from 'Ventilating Meaning', Emma Cocker, Nikolaus Gansterer, Mariella Greil, *Choreo-graphic Figures: Deviations from the Line*, (Berlin: De Gruyter, 2017). The reading exercises overleaf also draw on some of the 'attention practices' that were developed as part of this project.

I: Textual Body Scan

Take a printed page of text or an open book — any will do. Imagine the page as if it were your body. Register your feet as they meet with the ground. Then, take your attention to the foot of the page, the bottom lines. Allow your eyes to gently encounter the words. Without reading them, just observe. Now slowly, move your attention up through the text, from the bottom to the top, sentence by sentence. Left to right, then right to left. Moving upwards gradually, as if you were shifting your awareness from your feet up through your body to your head. As your attention reaches the top of the text, read out loud the last word upon which your eyes settle.

CLOSER READING

Understanding is never wholly synchronous to the event of reading, nor is it reliant upon grasping every word. A reader's engagement with a text is often fractured or discontinuous, performed through a series of ellipses, loops and returns. Certain sections are lingered over, whilst others skimmed past. A single passage can become an impasse that leaves the reader stuck, or an opening that leads urgently in new directions. Different methods of reading can generate different registers of affect; there is scope for testing experimental tactics. Under scrutiny, text can be pressured into its component parts (of ink and page), the legibility of a word rendered nonsensical the closer it is apprehended. Close reading might not always attend to the nature of words themselves as signs. Other meanings emerge by looking at the materiality of words close up. However, insight is not gleaned by simply getting nearer to a text, for this will only amplify its detail, bringing it closer into range. Close reading can become myopic or shortsighted, blinkered to the bigger picture beyond the page. The act of looking harder, more forcefully, can cause a text to retreat or withdraw, for it might not respond well to such advances. Being open to the true force of a text requires a slower approach, the reader must learn to tarry, take her time. Yet, other meanings can only be glimpsed, caught fleetingly in the corner of the eye. A glimpse can collapse the totality of a text into a single word. Illumination can be kindled from the smallest flame. The significance of a text can take years to unravel; the impact of another can be felt in a lightning flash. The reading group is an assemblage composed of these different speeds and durations. A person's slow engagement with a text might melody unexpectedly with the quick or interruptive tempo of another. Understanding emerges rhythmically. Here, harmony is not the tethering of opinion to consensus, rather the agreement reached as different ideas begin to resonate or chime.

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PLUMBING THE DEPTHS

Reading is not bound by the chronology of a text's unfolding. A reader's attention can be activated mid-sentence or half way down a page. Texts do not always need to be read in a linear or logical way, but rather can be dipped into, allowing for detours and distractions. A single sentence might open in one book, close in another. Poetic connections occur through chance encounters as the reader browses, casually thumbing pages in search of a memorable quote or evocative line. Fugitive phrases slip the grasp of their original context, becoming lodged in the reader's mind with the insistence of a musical refrain. Textual fragments become imperceptibly grafted into the reader's thinking, or act as grafts onto which to suture new thought. One person's imagination provides a germinal ground for another's, for another's, for another's. Yet, affect works in both directions; the reader must also bring. The act of an encounter with a written text is interwoven with memories and recollections from elsewhere, lateral interjections and asides. The axis of affective reading is one of verticality of heights and depths, of uprisings and falls. Poetic or mnemonic forces disturb the horizontal logic of what is present on the page. A single word can become an invocation. Moreover, the written page is always porous, its surface absorbent. Writing can store the circumstances of both its own production and the context in which it is read. Some texts can never be fully dissociated from the situations in which they were first encountered. The pages of every book are massively inscribed with life's ceaseless marginalia. Yet, as a text is often infected by the lived conditions of its reception, the reader's life can be affected irrevocably by what they have read. The impact of a text is impossible to discern in measurable terms; transformations take place at molecular level. Reading augments the reader's capacity for further reading. Yet, it is not so much cognition that affective reading strengthens. Neither is the urge to read based on a craving for the fix of more and more texts. Rather, the action of reading helps to cultivate conation, expanding the reader's capacity and desire to act. Reading is thus a movement towards becoming causal.

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II: Noticing Attraction

Take a different printed page of text or an open book. Allow your attention to roam the page, moving freely, or in a spiralling movement from the centre of the page outwards. Soft attention, floating across the surface. Not reading for sentence sense, just noticing. When a word catches your attention, mark this impulse with a sign, a click or clap or other gesture. Repeat this process until you feel ready to let the text go.

"The eyes do not read the letters one after the other, nor the words one after the other, nor the lines one after the other, but proceed jerkily and by becoming fixed, exploring the whole reading field instantaneously with a stubborn redundancy. This unceasing perusal is punctuated by imperceptible halts as if, in order to discover what it is seeking, the eye needed to sweep across the page in an intensely agitated manner, not regularly ... but in a disorderly, repetitive and aleatory way; or if you prefer, since we are dealing with metaphors here, like a pigeon pecking at the ground in search of breadcrumbs."

Georges Perec, 'Reading: A Socio-physiological Outline', in *Species of Spaces and Other Pieces*, (London: Penguin Books, 1974/1997), p.176.



III: Walking Reading

Find a location with space to wander. Take some printed pages of text or an open book. Hold the text gently in your hands. Allow your shoulders to relax and soften; feel your feet as they meet with the ground. Begin to walk, slowly. Take your attention to the words on the page, reading slowly, with care. Pace the speed of your reading to the rise and fall of your feet, of your breath. Take your time. Slow down your reading further: read one word at a time, then letter by letter. How does this change the rhythm of your steps? Now, increase the speed of your walking — does the speed of your reading change? Experiment. Tune in to the rhythms of both reading and walking. Let go of any sense of destination or direction. See where the text takes you.

IV: Split Attention

Take some printed pages of text or an open book. Hold the text gently. Allow your eyes to roam the text until they alight on a word that prickles your interest. Write this word down in clear capital letters e.g. ALEATORY. Now, return to reading the text that you are holding, beginning with the first line, using your ‘inner voice’, reading silently ‘in your head’. When you encounter a word beginning the first letter (e.g. A) of your chosen word (e.g. ALEATORY), say it out loud. Then, carry on reading with your inner voice. Continue to identify words beginning with this letter (e.g. A) saying them out loud as you encounter them, until you spot a word beginning with the next letter of your chosen word (e.g. L). Say this word out loud. Continue this process until you have worked your way through all the letters of your chosen word. If you cannot find a word corresponding to a particular letter, then remain silent. Explore this practice in the company of others. Attend to the emergent poetics produced through the chance encounter of spoken words.

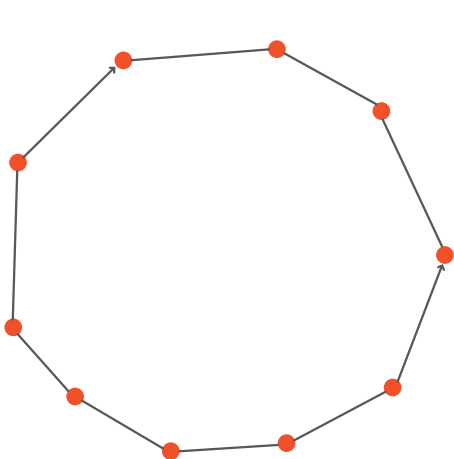
SCREEN SCENT SITTING SLOWNESS
OR SUDDENLY UNNOTICED
SIT MEANING SHADY
THEN MARK OF DESIRE MEANINGFUL
SUCHNESS THERE SO SEEN
FIND THE SHARED SITUATION
REGULATION'S SPEED
TURNS THE READER AND LEAVES
SURPLUS THE RESURGE
ETERNAL END ENTERS
FROM ROUTINE EVENTS
EACH STEP EACH ATTEMPT EVENT
REPRODUCING RELATIONS
SPACE REPETITIVE
EXPERIENCE OR ELSE NOTHING
ETERNAL ERADICATION
SCENT STRUCTURED VIBRANT CONCEPT
EXPERIENCE THE DIFFERENCE OF EXPERIENCE
SHE AS EVENT
SHE SENSATIONS
THE SOUND OF EVERYTHING
THINGS APPEARING
SUBJECT APPEARS ATEMPORAL
SEEMS NON-LASTING
SLOW IMMUTABLE ABSENCE
LOST STRUCTURES
SLOW AS NOT SLOW AS NEAR
SUBJECT SUBJECTS
MAKES MEANINGFUL LANGUAGE
ADDRESSED TO SENSES ASCETIC
EVERYTHING BECOMING
SUBJECT SITUATIONS AS SELF
SINGLE LIGHT SITUATIONS
AESTHETIC ETHER IS THE SELF
ETERNALLY TEMPORAL
UNFORESEEABLE AS UNACTUALISED
EVEN AS THE TIME EXISTS ENTIRELY
A TIME THAT FEELS
LET NOT LIGHT AND TIME
KNOW CONSISTENCY
CONSTITUTION ITS SPECIFIC
THINK SENSE ITSELF VERGES LIBERATION
A SOMETIMES SLOW SEE-SENSING INDIVIDUAL
TOUCH SUCH SITE-SPECIFICITY
ITS STAYING IS ITS SLOW SELF SIGNIFIED
NOT UNDER DIFFERENT TRUTH RELATIONSHIPS
ACTIVITY APPROPRIATED AND DISCONNECTED
LONG SITUATIONS UNKNOWN
CORRESPONDENCES KEEP ORDINARINESS
TIME CONSISTENCY
CHANGING THE CURRENT
ESTABLISHING DAILY ENLIGHTENMENT
OF ENCOUNTERS OBLIQUE
ESTABLISHES OUR SLOW TELEOLOGY
ONLY OUR ENDED ODDLY SUBJECT
OLD SLOW OF SLOW
KNOW SUBJECTS KNOW
ORDER SHAPED SKEPTICAL
BOREDOM AND SPACES SMALL
OVERTHROWN EAVESDROP
DETERMINES ENDS OF RELATIONS
EVERYDAY IS A THING
CONSTITUTION OF OUR AWARENESS
CALLS FOR CONSTANT ABANDONMENT
CONTINUAL ALIENATIONS
THE NEW AS SEEKING
SET AND ADVANCING
THE EXPERIMENTAL NOW THAT SPACES
THE NO TIME AS THE SLOW SLOW
SLOW STROBENESS OF DESIRE

V: Circuitous Sense Making

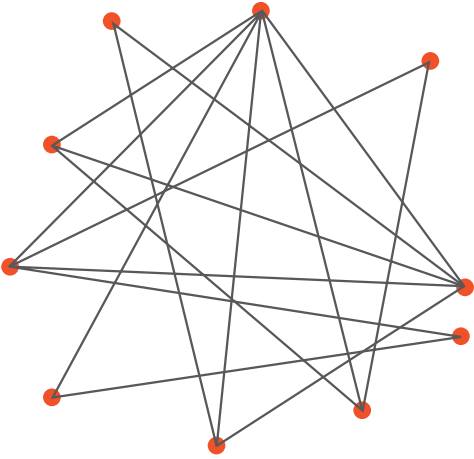
This experimental reading is for more than one reader. Make a selection of around a dozen or so books: they could be chosen in relation to a specific theme e.g. reading or slowness; to a specific field of practice e.g. phenomenology, or could simply be picked randomly from the shelves of your studio or from the library. They could all contain a shared word in their title e.g. *Poetics*; or different readers could each bring a book of their own selection.

Find somewhere to sit or stand, somewhere to explore reading out loud together. Gather in a small group. Gather close or in a circle: make sure that you can meet one another’s eye. Each person selects one of the books/texts that have been chosen.

Begin with a practise round. Take a few moments to scan your chosen text. Select a sentence or a short line of the text or even a couple of words. One person begins by reading their chosen fragment out loud. Going in a clockwise direction, the next person in the circle reads their chosen fragment out loud. Continuing in a clockwise direction, the next person in the circle reads their chosen fragment out loud. And so on. Periodically switch direction, reading in an anticlockwise direction. Experiment with different speeds and slowness. Experiment with different volumes, loud to quiet and the gradations in between. Experiment by reading all or just a part of your chosen line. Establish some fluidity or flow. When the time feels right, stop.



Repeat the exercise as above, but now make the selection of your sentence or line of text as a live act. Rather than sticking with the same fragment, choose new sentences or lines of text to read as the exercise unfolds. You could begin at the start of your text – simply stopping and then starting again at the point at which you left off. Or shift from page to page, reading a discontinuous selection of fragments. One person begins. Choose a sentence or line of text and read it out loud. Going in a clockwise direction, the next person in the circle reads their chosen fragment out loud. And so on. Experiment by reading all or just a part of your chosen line. Experiment by leaving your sentence open, unfinished. Experiment by starting to read your sentence half way through. Consider the cuts and segues – where to begin and where to end. Establish some fluidity or flow. Now, switch to ‘passing’ the ‘turn’ to read across the circle by meeting another’s eye. Keep one eye open in readiness to respond to the ‘call’ to read, one eye on your text receptive to the ‘call’ of the letters, alert to the emergent possibilities of the next line.



6 readers, 6 texts
Location: Giardini, Venice.
Duration: 30 minutes
(extract)

Michelle Boulous Walker, *Slow Philosophy: Reading Against the Institution*, (London: Bloomsbury Academic, 2016), extracts in order from p.187, p.188, p.177.

Christoph Brunner, ‘Slow Practices – 11 Theses’ in *Practices of Experimentation: Research and Teaching in the Arts Today*, (Zürich: Scheidegger & Spiess, 2012), extracts in order from p.64, p.65, p.66.

Byung-Chul Han, *The Scent of Time: A Philosophical Essay on the Art of Lingerin*g, (Cambridge: Polity Press, 2017), extracts in order from p.37, p.38.

Georges Perec, ‘Reading: A Socio-physiological Outline’ in *Species of Spaces and Other Pieces*, (London: Penguin Books, [1974] 1997), extracts in order from p.177, p.178, p.180, p.181, p.182.

Tom McDonough, ‘An Aesthetics of Impoverishment’, in *Boredom (Documents of Contemporary Art)*, (London; Cambridge, Massachusetts: MIT, 2017) extracts in order from p.17, p.19.

Harold Schweizer, *On Waiting*, (London: Routledge, 2008), extracts in order from p.16, p.17, p. 18, p.19.

[...] By approaching the work in an unencumbered or uncluttered way, the reader surrenders to the uniqueness of the text. In this, the reading that emerges becomes itself an aesthetic experience or a work of art capable of keeping the question of ethics alive. Slow practices can be seen as techniques for speaking the truth or rather for *becoming* true, knowledge and truths are thus part of an immanence influenced by temporality. Like it or not, I must wait or I must wait willy-nilly. All of which suggests that the time of waiting is entered with reluctance and resistance. The path which separates the place of departure from the place of arrival is also an interval. Like place itself, it is semantically rich. Affects are themselves part of the relation between subjects and objects. They break, open and constitute subjects and objects. Without putting in a few fucks and buggers, these crudenesses didn’t signify but they did signal the question of boredom for the first time as belonging at once to the political and to that of the individual psyche. In boredom’s malaise, its borderline anxiety, its feelings of emptiness, perceptions and the affects form part of a logic of sensation whose control will prescribe how some might be perceived (in) an age of work that is to say of hurry, of indecent and perspiring haste, which wants to get everything done at once. The hour is intensive not extensive, felt not thought, embodied not applied. The waiter is the embodiment of the hour. It has taken possession of him. Like a lump of sugar, the waiter has become time’s unfolding, its manifestation. Being-on-one’s-way here is altogether meaningful. A noise which made no sense in exactly the same way. You will recall, it is not that far in the past after all, that books were folded in such a way that the pages needing to be cut alternated thus, eight pages of which you had to cut first, the top edge and then twice over the sides. The first eight pages could be turned into empty thoroughfares that would not be worth seeing. The totalisation of Here and Now divests the in-between spaces of any meaning. Today’s experience is characterised by the fact that it is very poor in transitions. When Bergson notes that his experiment of waiting is of time that I cannot retract and contract as I like, he is saying, the quality of attention is constantly under threat. Expressions and formations are created as autonomous modes of existence. It’s because we are bored of all that old crap, like any decent human being should be. We are not into music, we are into chaos. Pure orientation towards the goal deprives the in between space of all meaning, emptying it to be a corridor without any value of its own. There may come times, then, when we read for the sake of reading, when reading is our one activity of the moment. An example is given by readers sitting in the reading room of a library. As it happens, a library is a special place set aside for reading, one of the only places where reading is a collective occupation. Experiences of waiting lead to what Bergson might call enlarged perceptions, partially conscious, partially fragmented willy-nilly, of a strange phenomenon of our own essential existential enduring. The rich meaning of the path disappears. In his 1964 film *Bande à Part*, Jean-Luc Godard has the three protagonists run through the Louvre in an attempt to view all the art treasures there in nine minutes and forty-three seconds. It is a marvellous cinematic moment and one that has been referenced ever since. We are familiar with such sensations. For example, from the encounter with a previously unknown situation object which resists being placed in existing categories. Let us slow down the vacillation between the conscious and the unconscious states. Generally speaking, it cannot exist on its own. It has to be inserted into some other necessity. Other activity has to support it. The emergence of the new entails both new forms of knowledge and new kinds of perception, new kinds of thought and existence. Practice and knowledge are always intertwined. Knowledge emerges only through the productive energy of practice, and practice increases its potential by integrating knowledge. Who dwells too long on a note, and for whom a melody suddenly becomes a sequence of notes. Odd moments. Reading may be classified according to the time it takes up. Odd moments come first [...]

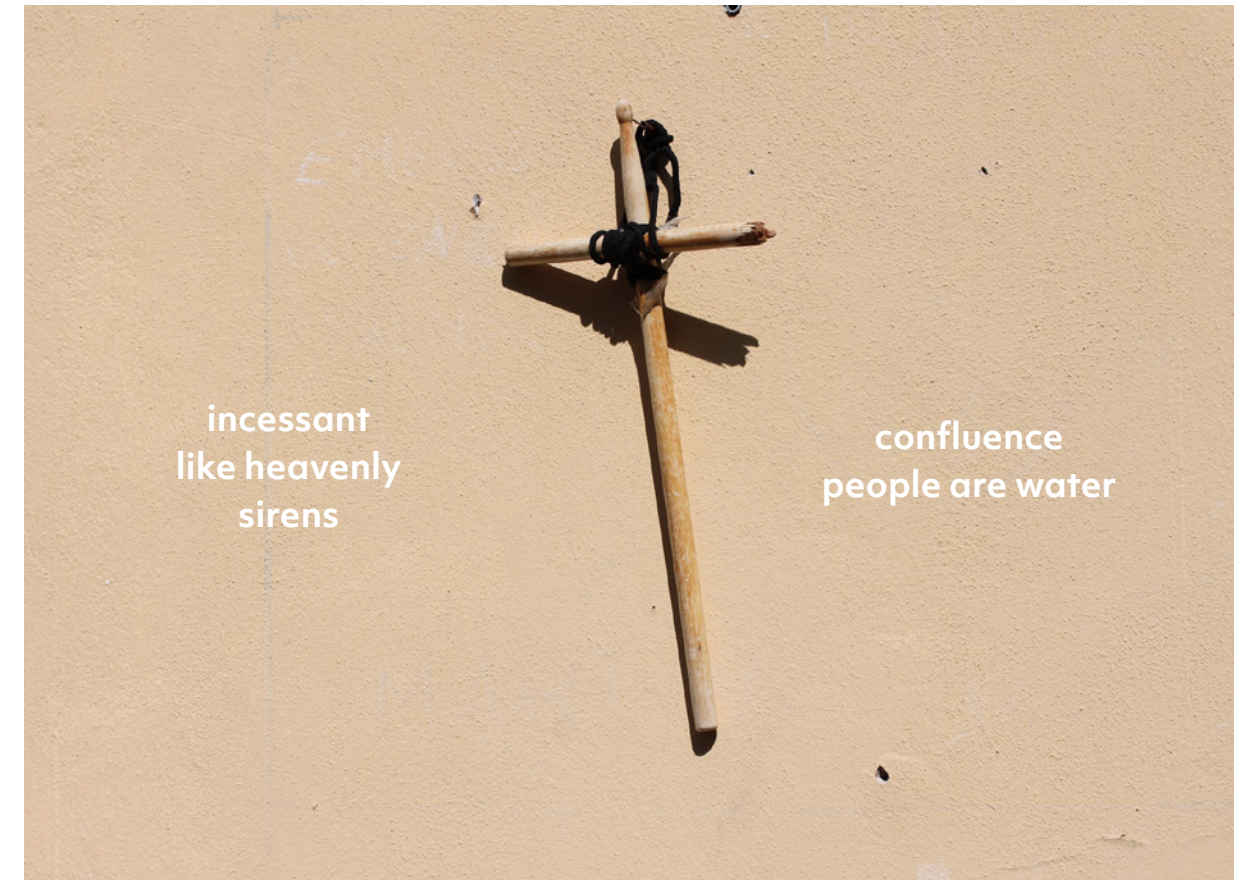
DOING (6)

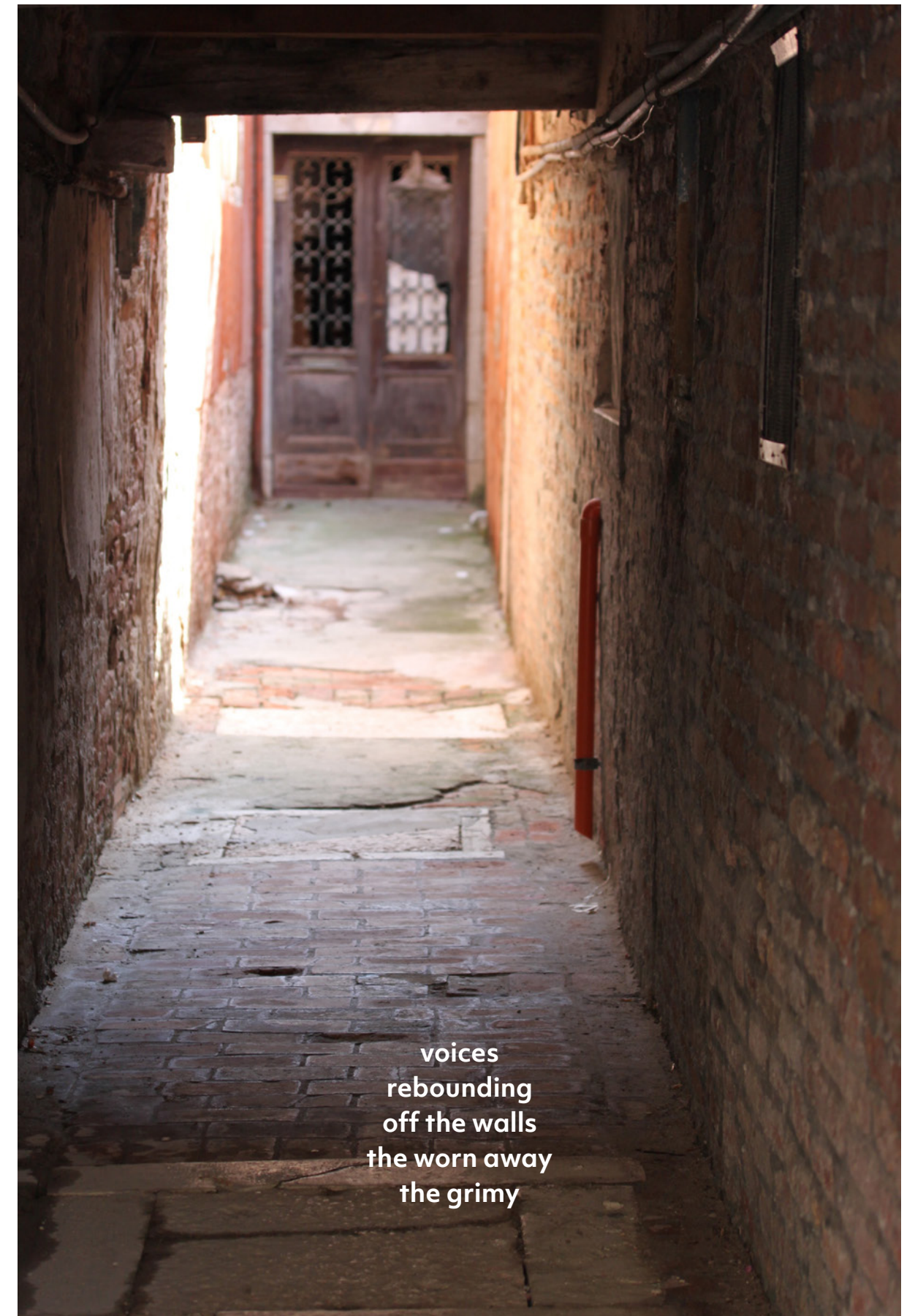
OpenCity Venice

On a late afternoon gather a group to perform a soundwalk between Via Garibaldi and the San Pietro di Castello *vaporetto* stop. Establish a mode of walking in which you are continuously in motion but as slow as possible, whilst paying close attention to the sounds around you. Start at the base of the Garibaldi fountain, imagining the inter-connected bodies of water, from the turtle-filled pond before you, to the lagoon and out to the open sea. Imagine the sonic worlds both above and below the pond and the lagoon, and how sound behaves within the realms of air and water, different yet strangely similar media.

Slowly traverse the gravel towards the entrance gate. Multiple footsteps can be heard passing on either side, moving much faster than you, this out-of-step-ness becoming ever more pronounced as you leave the park and approach the Via Garibaldi where you turn right. You create a minor spectacle as you pass through the iron gates, the late afternoon sunshine casting your elongated shadows upon the flagstones. People seated at the cafe tables will observe your progress with curiosity.

Proceed to the far end of the Via where all hubbub will subside, offering an opportunity to deepen your awareness of surface textures, the crumbling walls and tattered posters. Continue across the wooden bridge and turn right, through the residential zone, still listening intently to the sounds reflecting off walls and pavement. Upon reaching the lagoon and the boardwalk that leads to the *vaporetto* stop, listen and feel the deep crashing of the pontoons against the timber *bricole*. Imagine the watery world beneath the boardwalk, the bed of the lagoon, and yourself below gazing up at the airy world above, listening to the creeping rising-pitched insect-like sounds of approaching *vaporetti*.





REFLECTION

A Dioramic View of Spacing

Dioramic Spacing

This project considers No Telos as institutionalised educational space, within a fluid, site-specific and temporal boundary. No Telos is observed not as a space of imparting knowledge, but of inculcating: **a space of expedition**. A collective testing ground, to propose, to unpick and unpack. Modes of operation within a field of differential space were observed. Collective practice was recorded and the resultant transformations documented.

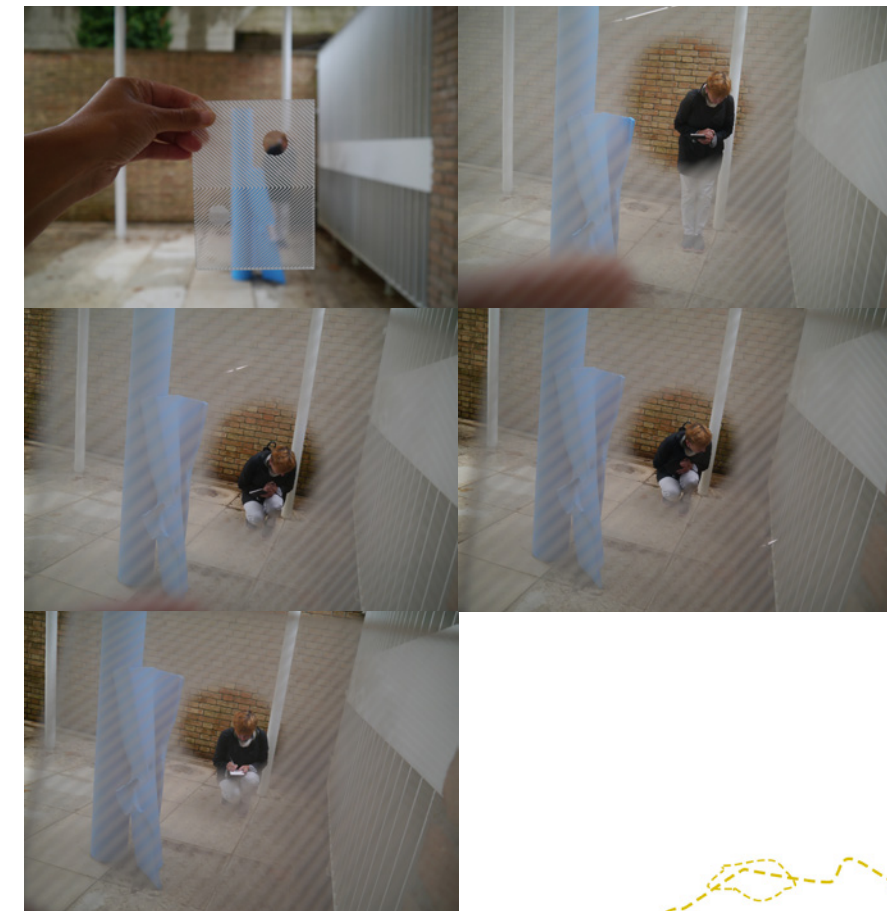
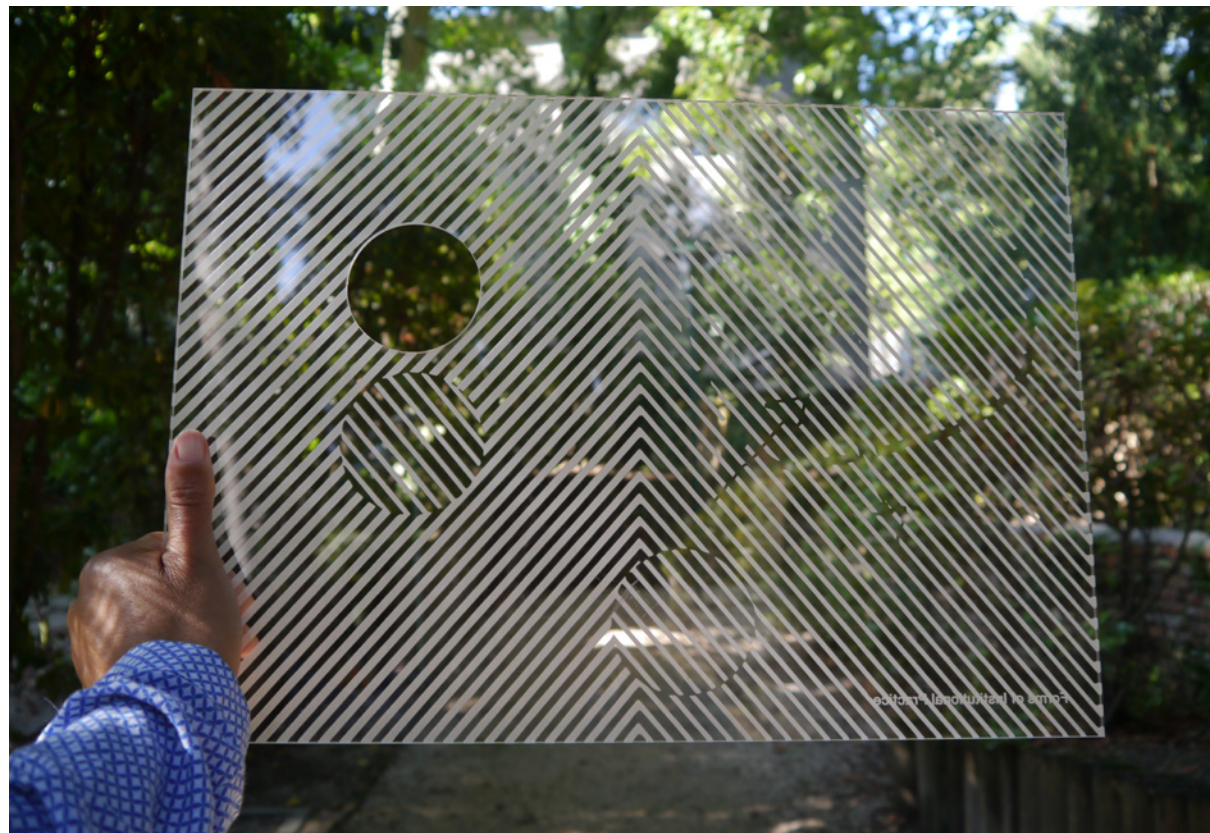
The Vigilant Observer

The idea of documenting through decelerated forms of context responsive research was proposed. These included the application of drawing, frottage, measuring locations, **counter mapping and marking out** nodes of activity. Moving image and sound recordings were made, fragments to be composed and presented as ninety second dual screen vignettes. However, the position within the project expanded and the additional role of vigilant observer emerged. The vigilant observer worked as documenter, recorder, generator of archival visual evidence for others to access. As a result, accelerated forms of representation were adopted.

A Route Marked Out

Archeologic assemblages compress and expand the experience of engagement, capturing time and moving in formation through space. Structures and systems as a flow; passing and proceeding.

In a walking city, the documentation of walking was observed. **A collective walking**, as a particular form of engagement with land and connectors crossing water. Walking as embodiment of a closed conference, with a set of parameters and systems built in. The material phenomena captured **a journey between two points**, responding to the context and locating ways to document the physical space, as figures passed through.



Close viewing of figure T, located within the Swiss Pavilion.



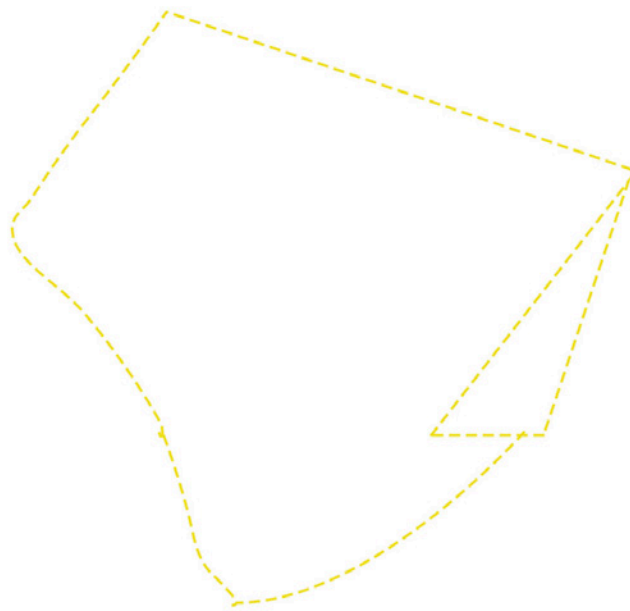
Space is removed the figure dominates and we view a solid colour field.



A yellow band has been removed and the space now appears active.

A Dioramic Viewing of Spacing 01, 15th September, one year later

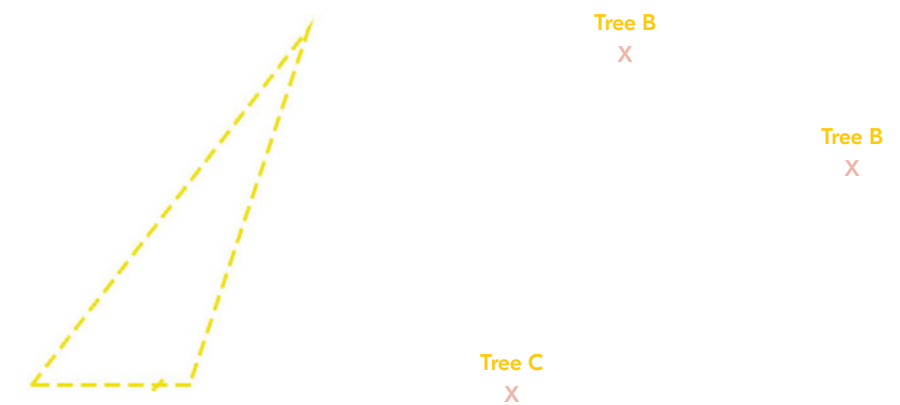
Remembering a visual mapping of No Telos as a mobile, living site of learning. The viewing implement of the diorama was tested on two sites. Firstly, several hours were spent in the Parco Savorgnan, the largest public giardino; tracing the minor paths and the locations the paths delineated and enclosed. The diorama was selected as a surveying tool, a tool to be used at arm's length, from which to isolate points of interest, to experience the space through a single convergence and to capture the subject beyond the everyday focality. Through the use of the diorama, multiple viewing points were selected and the relationship between the movements of the figure in space, closely observed and recorded. The recording of the figure's experience in space included drawings, notations and photographs. Each movement captured as a spacing. Each spacing further mapped and reconfigured through drawing. A conversation between observing, recording, mapping and drawing.



The Vigilant Observer 02, 15th September, one year later

A square in the sense of a spatial boundary but not geometrically a square. The internal shape is plotted. An enclosed, walled space; held by canals to the north and south and earthenware brick walls to the east and west. The relationship between the dualities, multiples and the single space is profound. Three mature trees are located within the space, perhaps planted mid 20th century, overlooking collation of the undesirables? The positioning of the three trees forms a triangle. I undertake a three-sided walk cataloguing the distance of my own stride between these tree markers. Following this, I map the spaces between the four protagonists I have been asked to document, again using my own stride as Rule. A and B are static, A stands upon a Stolperstein; B is positioned parallel to the terracotta wall; C is also walking, mapping the square. D is not always visible from my vantage points

I attempt to walk around the outer perimeter of the square, a difficult task as I must navigate confined dark spaces of alley ways and the canals. I find myself in a tunnel in the perimeter space. There is a young man, perhaps around 19 or 20. I sense he is tense and angry. He is aware of my camera, the internal void of the closed street that is Calle del Spezier, Cannaregio bisects us. Somehow we have made an unspoken pact. I will film him; he will remain within my frame, at the water's edge. We spend almost six minutes in each other's company. Behind him, in my line of vision is the Palazzo Savorgnan. He then sets off back to the square and enters a door to the Jewish school. Other young men try to speak to him, he is agitated and pulls away. I break our pact and attempt to communicate with him. Again, he pretends he doesn't notice me.





OK we are starting to move again, try not to stay too much to the left, yes that's much better. Shuffle along, shuffle along, move a bit more to the left. You're turning, they are quite shallow, shallow, first ones only shallow, on the first step, step, they are wide steps, very wide steps, yes, yes, oh, step, shuffling, step, step, a bit narrower now, another step, step, step, step, best to keep shuffling. OK I'm on the top, approaching the edge. Did someone say stop? We are all on one plateau. OK. First step for me. It is quite wide. Shuffle a bit and get to the edge and down, shuffling. Very narrow steps. Narrow, do you mean the height? Probably about 3 inches. He is currently stepping off. It feels like two foot, is it a normal step, are you down, yes I am solid. Stepping down and shuffling. I am on the flat. There is a small one at the very bottom. Now we are on the flat bit again. Edges are very close. Are we down?



K, is it about time?

A, I think so.

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Emma Cocker and Danica Maier

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Emma Cocker
Credit: Original photographs by Elle Reynolds.

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Credit: Images with hands by Elle Reynolds. Black and white images of the stones by Katja K. Hock.

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Credit: drawing by Katja Hock, Tracy Mackenna, Andrew Pepper and Susi Clark.

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No Telos!		
Andrew Brown	Katja Hock	Andy Pepper
Emma Cocker	Tracy Mackenna	Elle Reynolds
Steve Dutton	Danica Maier	Derek Sprawson

Edited by Emma Cocker & Danica Maier
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Telos — from *télos* (end), *téleios* (perfected) and *teleîn* (fulfilment) — refers to an ultimate aim, a specific end or purpose. In teleological terms, the value of activity is goal-oriented, determined in relation to achievement and attainment, the event of completion, of reaching the designated target. *No Telos* — wilful refusal of this teleological tendency through approaches that embrace open-endedness and unfixity; that privilege meandering, tarrying, waiting and deviation above finding the quickest path; that favour opening things up rather than reaching a conclusion; that emphasise the journey of process as a subversive or resistant act. What different tactics can be developed for resisting the increasingly outcome-motivated or achievement-oriented tendencies of contemporary culture, by shifting emphasis from a mode of *telos*- or goal-driven productivity towards experimental forms of process-led exploration, subversive playfulness and witting irresolution? *No Telos* — towards non-teleological practices of *doing* (the quiet rebellion of making, of experimental play) and *not doing* (withdrawal of willed action through deceleration and attention, observation and contemplation).

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No Telos is a collaborative artistic research project for exploring the critical role of uncertainty, disorientation, not knowing and open-ended activity within creative practice and during uncertain times. The project considers different tactics for resisting the increasingly outcome-motivated or achievement-oriented tendencies of contemporary culture, by shifting emphasis from a mode of *telos*- or goal-driven productivity towards experimental forms of process-led exploration, subversive playfulness and wilful irresolution. *No Telos* was conceived as a counter-measure to the ubiquitous demands to do more and more — faster and faster — that arguably underpin the current culture of immediacy and urgency, with its privileging of multitasking, perpetual readiness and ‘just-in-time’ production. *No Telos* was adopted as a (mis)guiding principle through which to collectively test and develop shared ways of *doing* and *becoming* — for producing generative states of uncertainty; for exploring the disruptive potential within incompleteness and the unresolved; for cultivating receptivity to the unfamiliar and unexpected, to the possibility of the unknown.

No Telos was initiated in 2016 by a group of artists including Andrew Brown, Emma Cocker, Katja Hock, Danica Maier, Andy Pepper and Derek Sprawson.¹ In 2017, *No Telos* staged a research intervention in Venice against the wider contextual frame of the 57th Venice Biennale, for questioning contemporary modes of artistic production through a week-long intensive residency or *Convivium*. *Convivium* — pertaining to a feast, a model for *being-with*: from *com-* — ‘with, together’, and *vivere* — ‘to live’. Conceived as a hybrid of an artists’ residency and a peripatetic symposium, the *Convivium* in Venice involved spending time together to feast on and explore shared research and ideas, with activities taking place throughout the city, within the Biennale itself, as well as over convivial communal meals. During this phase of the project, the original *No Telos* group were joined by artists Steve Dutton, Tracy Mackenna and Susan Trangmar (as critical friends or interlocutors) and Susi Clark and Elle Reynolds (as documenters-witnesses of the unfolding process).²

The *Convivium* itself was structured through the interweaving of different modes of action and non-action, through the different perspectives of individually and collectively led exploration. Each day the *Convivium* began with the shared experience of various *Practices*: collective exercises for heightening attention and awareness, for cultivating a receptive approach through the first-person perspective of direct experience, somatic movement and embodied action.³ Experiential sensitisation through *breathing-walking-listening-watching*: attunement to the interconnection of self and surroundings. The *Practices* were underpinned by the questions: What preparatory actions and tactics support the radical purposelessness of doing nothing, or the not knowing and uncertainty of getting lost? How does one prepare for the experiential encounter that is goal-less, that has *no telos*? These daily *Practices* prepared the ground, setting up the conditions for experimental modes of *becoming*.

The *Practices* were followed by a series of shared explorations collectively entitled *Becoming*.⁴ Each *Becoming* was led by two artists and involved the whole group in an intensive experiential encounter with a specific non-teleological state or atmosphere, that was deliberately amplified through collective action in the public domain: a blindfolded walk through Venice for getting lost; the Venetian Vaporetto appropriated as a site-specific context for considering ‘dithering’ as a critical practice; the National Pavilions of the Giardini occupied against the pressures of commodified spectatorship through the durational practice of slow

looking. From here, the project unfolded through a series of activities and exercises entitled *Doing*, where the principles and values of *No Telos* were explored in further depth through the specific prism of different individual's artistic research interests. A meeting of surfaces through a phenomenological encounter with the Jewish Ghetto. Attending to the *liminality* of lines — whether through observation of physical traces in space; through the textual exploration of a poetics of doubt; or through the shifting of *texture* between stitch and drawn line. A *dérive* along Via Garibaldi where the experience of the present is unsettled through the intermingling of sounds past, or where new forms of sense-making emerge through chance encounters produced unexpectedly through reading (*on* reading) practised together as a collective collage of fragments.

Through the daily *Practices*, the collective experiments in *Becoming* and the shared encounter of *Doing*, the research aim was to put pressure on the notion of *No Telos* in relation to both *process* and *place*. How can the foregrounding of process be conceived as a subversive act, approached through the complementary practices of *doing* (the rebellion of making, experimentation and play) and *not-doing* (with an emphasis on a certain withdrawal of action through slowness and stillness, contemplation and observation, alongside meditative, durational or even ritualistic practices of attention)? How can the site-specificity of Venice function as an external stimulus or context for reflecting on the inscription, description and narrativising of space and place (under construction), the contingent and provisional stories (histories, conversations, fictions) and [human] traces that collectively constitute and re-constitute the archaeology of a given locality? During each evening of the *Convivium* — and over the convivial sharing of food — these various questions (and others) were revisited through a process of reflective interlocution and collective discussion.

Certainly, the rhetoric of art practice and art pedagogy foregrounds the critical role of uncertainty, disorientation, not knowing, getting lost.⁵ Yet, can such principles be taught or even practised? The artists involved in *No Telos* are also all artist-educators, committed to a radical art pedagogy underscored by principles of curiosity and open-ended play; the importance of risk, of trial and error; a capacity for not always knowing or being certain.⁶ How can these foundational values withstand the contemporary pressures of the academy, a business of education that seems increasingly driven by targets and goals, focussed on the ends rather than the means? Moreover, how can art students embrace the value of uncertainty and the not-known, when so much of their prior education has conditioned them towards the passing of exams, for meeting (rather than disrupting or exceeding) the expectations of assessment criteria? What are the ethical implications of inviting the embrace of failure and not knowing when the individual might lack the grounding or confidence to inhabit these experiences in affirmative terms? How are subjects being shaped within the contemporary art school? According to which societal paradigm are they conditioned to perform? How might the art school, the artists' studio or even the space-time of the artistic residency provide alternative models of practice, perhaps even offer the conditions of resistance?⁷

More broadly, how do the values that underpin *No Telos* retain their criticality and potential now that contemporary life seems so uncertain, so ungrounded, with global socio-political destabilisation, economic collapse and societal unbelonging reflected at a national and local level? Whilst emblematic of the highly commodified nature of the contemporary art world, Venice can also be approached as

a microcosm of or as a mirror that reflects back the conditions of wider global instability — the challenges of contemporary exile and migration, the precarity of contemporary work and life, the uncertainties of environmental and ecological crisis. What role has the practising of creative uncertainty within these increasingly uncertain conditions of contemporary life? Could arts-based practices activate new conversations on how to live creatively in uncertain times, offering a tactical toolkit for testing different ways of being and behaving, where the unknown is actively embraced? Are such tactics the privilege of artists alone — how can they be shared with and opened up further through engagement with wider communities of practice? How can a controlled encounter with the uncertain or unfamiliar operate as a form of dosage against which to rehearse or test ways for cultivating a creative response? How does one differentiate between affirming and debilitating forms of uncertainty and open-endedness, between the not knowing that vectors towards generative playfulness and that which creates only paralysis or stasis? Towards an ethics of uncertainty — how can the encounter with the unfamiliar and strange(r) operate as a micro-political, even *ethico-aesthetic* practice? How do we cultivate receptivity to experiences and encounters beyond our zone of habitual comfort?

Alternatively, how does one resist the nihilistic implications of the imperative towards *No Telos* — the debilitating sense of having no point or purpose to one's own actions, indeed to one's own life? Here perhaps, might not the invitation towards *No Telos* be reframed through a call towards the *autotelic*? *Autotelic* activities also refuse the reward-driven, outcome-motivated tendencies of contemporary culture, however, they are *not* pitched in antagonistic relation to the idea of a goal or end: they are not against *telos* as such. *Autotelic* (*autos* — 'self' and *telos* — 'goal') refers to an activity or a creative work that has an end or purpose in and of itself. Autotelic activity exhibits a sense of intrinsic meaning or curiosity — that is internal to it, emerging through it — where the sense of its worth or value is not established or measured according to external criteria.⁸ Rather than choosing between outcome-driven or open-ended activity, between process and product, the shift from the non-teleological towards autotelic activity seeks to playfully navigate the intervals and spaces in-between, refusing the binary of either/or.

This artists' book comprises a series of 'scores', drawing on exercises and practices first developed and tested in Venice (2017), where the city is approached as a working ground or live laboratory for artistic research and aesthetic investigation, for poetic inscription and playful experimentation. The intent is not to just document or archive what *was* or *has been*, but rather that these various scores might operate as a speculative tool-kit that can be shared with others for future use or activation, in other situations and at other times.⁹

¹ *No Telos* builds on the ethos of both *Summer Lodge* (a residency model founded and coordinated by Danica Maier, taking place annually within the fine art studios of Nottingham Trent University, NTU) and the NTU fine art research cluster *Still Unresolved* (previously coordinated by Emma Cocker and Derek Sprawson). Its research concerns have also been explored through two recent Summer Lodge symposia: *Doing Deceleration* (4 July 2017) — curated by Emma Cocker and Henk Slager in conjunction with the exhibition *Exhausted Academies* (curated also by Slager) at Nottingham Contemporary (30 June 2017 — 05 July 2017); and *Autotelic / Towards Play* (led by *No Telos* artists), July 2018. The publication of *No Telos!* marks the ten-year anniversary of Summer Lodge.

² With thanks to Susan Trangmar and Susi Clark for their engagement with the initial project.

³ Some of these *Practices* draw on examples developed by Emma Cocker in collaboration with Nikolaus Gansterer and Mariella Greil as part of the project *Choreo-graphic Figures: Deviations from the Line*, (Berlin: de Gruyter, 2017).

⁴ This choice of title inescapably invokes Gilles Deleuze and Félix Guattari's conceptualisation of the process of *becoming*. See Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (London: Continuum, [1980], 2011). Drawing on a Deleuzian philosophy, Finn Janning writes: "The investment in the present that one makes by exposing oneself opens up for (actualizes) a different future. This happens when one incorporates certain fruitful or productive qualities that allow one to become without an end goal. Just become", in *The Happiness of Burnout: The Case of Jeppe Heim* (London: Koenig Books, 2015), p.74. Elsewhere, Francisco J. Varela, Evan Thompson and Eleanor Rosch argue that: "Becoming initiates the formation of new patterns that carry over into future situations" in *The Embodied Mind: Cognitive Science and Human Experience*, (Cambridge, Massachusetts; London: The MIT Press, 1991), p.114.

⁵ For example, see *On Not Knowing: How Artists Think*, (eds.) Elizabeth Fisher and Rebecca Fortnum, (Black Dog Publishing, 2013).

⁶ On 'critical curiosity' see Paulo Friere, *Pedagogy of Freedom: Ethics, Democracy and Civic Courage*, (Rowman & Littlefield Publishers, [1996] 2001)

⁷ See also Elle Reynolds, *Alternative art school, alternative to what? What the alternative brings: experience of participation and spaces within the alternative art school*, (PhD research project, Nottingham Trent University).

⁸ You could think of autotelic activity in relation to the 'flow states' of total absorption or immersion where action and awareness merge. Often conceived as synonymous with 'being in the zone', flow describes a hyper-focussed state of 'optimal experience' — or mental state. It has been conceptualised by Hungarian-American psychologist Mihály Csíkszentmihályi as a state of 'total involvement' in the process of an activity, where the individual stops "being aware of themselves as separate from the actions they are performing", in *Flow: The Classic Work on How to Achieve Happiness*, (London: Rider, 2002), p.53. Here, states Csíkszentmihályi, "Life is justified in the present, instead of being held hostage to a hypothetical future gain", 2002, p.69.

⁹ The publication was launched in Venice (June 2019) through a series of participatory actions, readings and animated extracts for activating the scores, as part of the event *Convocation | On Expanded Language-based Practices* within the frame of the Research Pavilion (<http://www.researchpavilion.fi/>) and against the wider context of the 58th Venice Biennale. A digital version of the publication, contextualised through further documentation and reflection will be cumulatively developed for the online research catalogue, an enhanced dissemination platform hosted by the Society of Artistic Research. See <https://www.researchcatalogue.net/view/611078/611079>

Andrew Brown is an artist whose concerns include constructions of human history and experience. He founded the project *OpenCity* in 2006, inspired by walking through a city square and witnessing its 'activation' by several individuals simultaneously and inexplicably starting to run in different directions. Everyday behaviours have since been observed, sampled and released back into diverse environments across Europe, North America and Japan, taking the forever-changing human environment as a critical prompt. Andrew has wide experience of devising and leading educational projects and workshops. He is currently Course Leader of the MFA at Nottingham Trent University.

Emma Cocker is a writer-artist and Associate Professor in Fine Art, Nottingham Trent University. Her research focuses on the process of artistic exploration and the performing of thinking-in-action emerging therein; on models of (art) practice and subjectivity that resist the pressure of a single, stable position by remaining wilfully unresolved. Emma's writing has been published in *Failure*, 2010; *Stillness in a Mobile World*, 2010; *Reading/Feeling (Affect)*, 2013; *On Not Knowing: How Artists Think*, 2013; *Choreo-graphic Figures: Deviations from the Line*, 2017; *The Creative Critic: Writing as/about Practice*, 2018, and as a solo collection entitled *The Yes of the No*, 2016.

Steve Dutton is an artist, artistic researcher and academic. Much of his work as a practitioner has been in collaborations, but he is currently producing a new body of solo work characterised by a play with image/text boundaries as a means to think around and through institutional and rhetorical frameworks and behaviours. Individual and collaborative projects have been exhibited throughout the UK and internationally, including *The Stag and Hound* at PSL in Leeds, for which Dutton & Swindells were nominated for the prestigious Northern Art Prize. Steve is currently Head of Art and Director of the Art Research Centre at Bath School of Art and Design, Bath Spa University, in the UK.

Katja K. Hock is an internationally exhibiting artist working mainly with still and moving image, exploring the relationship between what is visible in the image and that which might only be suggested. Recently she has created alternative galleries by projecting her work onto different surfaces and buildings that are of historical and political relevance to the projected subject itself, linking surfaces and narratives that are connected but separated through time and space. Her DAAD scholarship to study for an MA at the University of Derby, lead towards an AHRC scholarship for a PhD in Fine Art at Central Saint Martins. Katja currently teaches Fine Art at Nottingham Trent University.

Tracy Mackenna is an artist and educator who holds the Personal Chair of Contemporary Art Practice at DICAD, University of Dundee. With Edwin Janssen she is co-Curator of The Museum of Loss and Renewal that explores wellbeing, end of life and sustainability. Tracy employs writing as a dialogical process, testing language's non-linear properties and inhabiting publishing as an artistic practice. Extensive periods have been spent living and working in Hungary, Romania, France, the Netherlands and Italy establishing art networks and artist-led organisations. She is a founding-Director of Glasgow Sculpture Studios and Academician of the Royal Scottish Academy of Art and Architecture.

Danica Maier's practice uses site-specific installations, drawing, and objects to explore expectations, with subtle slippages which transgress propriety. She is part of artists' group *Returns*, which explores the post-industrial landscape, manufacturing and craft skills. With Andrew Bracey she co-leads *Bummock: Artists in Archives*, investigating unseen parts of archives as catalysts for artworks. Focusing on shared interests in disrupted repetition, the glitch and line, with composer Dr. Martin Scheuregger she is exploring and rendering as music technical lace diagrams in *Score: Mechanical Asynchronicity*. Danica is Associate Professor in Fine Art at Nottingham Trent University, where she runs the Summer Lodge, an annual 2-week artists' residency.

Andrew Pepper works with projected light, holography and installation. Based in the UK, he has exhibited his work in group and solo exhibitions internationally. He has previously been Director of the International Holography Fund, 2007–2009; Director of the Shearwater Foundation Holography program, 1999–2004; and spent 2 years at the Museum of Holography, in Manhattan, as a Fulbright Scholar. Andy has taught across the UK and Germany and currently is Senior Lecturer in Fine Art at Nottingham Trent University.

An academic practice-based researcher, Elle Reynolds explores currency in education, whether this is through probing the possibilities of teaching as a testing ground, social action or a way of inhabiting institutional space. Attention to materiality and the craft of production is fundamental to her pedagogical practice, this is examined through the relationships between philosophical aesthetic enquiry and kinaesthetic learning. She uses cross-disciplinary approaches that include print and sculpture; incorporating performativity and site specificity. She is currently registered as a PhD student with Nottingham Trent University examining the spatial borders, boundaries and edges of alternative art school education.

Derek Sprawson was born in Liverpool and currently lives and works in Southwell, Nottinghamshire. Recent exhibitions include *Altars* at TG Gallery, Nottingham, 2018; *Pods, Portals & Thresholds*, Mrs. Ricks Cupboard, Nottingham, 2013; *Regrouping*, Workstation, Sheffield & x-church, Gainsborough, 2012; *Erase & Rewind*, Refectory Gallery, Nottingham, 2011; *Pile*, Chapter Arts Centre, Cardiff, 2011 and Surface Gallery, Nottingham, 2010; *Closely Held Secrets*, Bonington Gallery, Nottingham, 2010; *20,000 Saints* (solo), All Saints Church, Laughton, Lincolnshire as part of the West Lindley Open Churches Festival, 2010; and *14 Installations*, Swedenborg Institute, London, 2010. Derek was Senior Lecturer in Fine Art at Nottingham Trent University from 1994–2018.

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Contributing artists

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