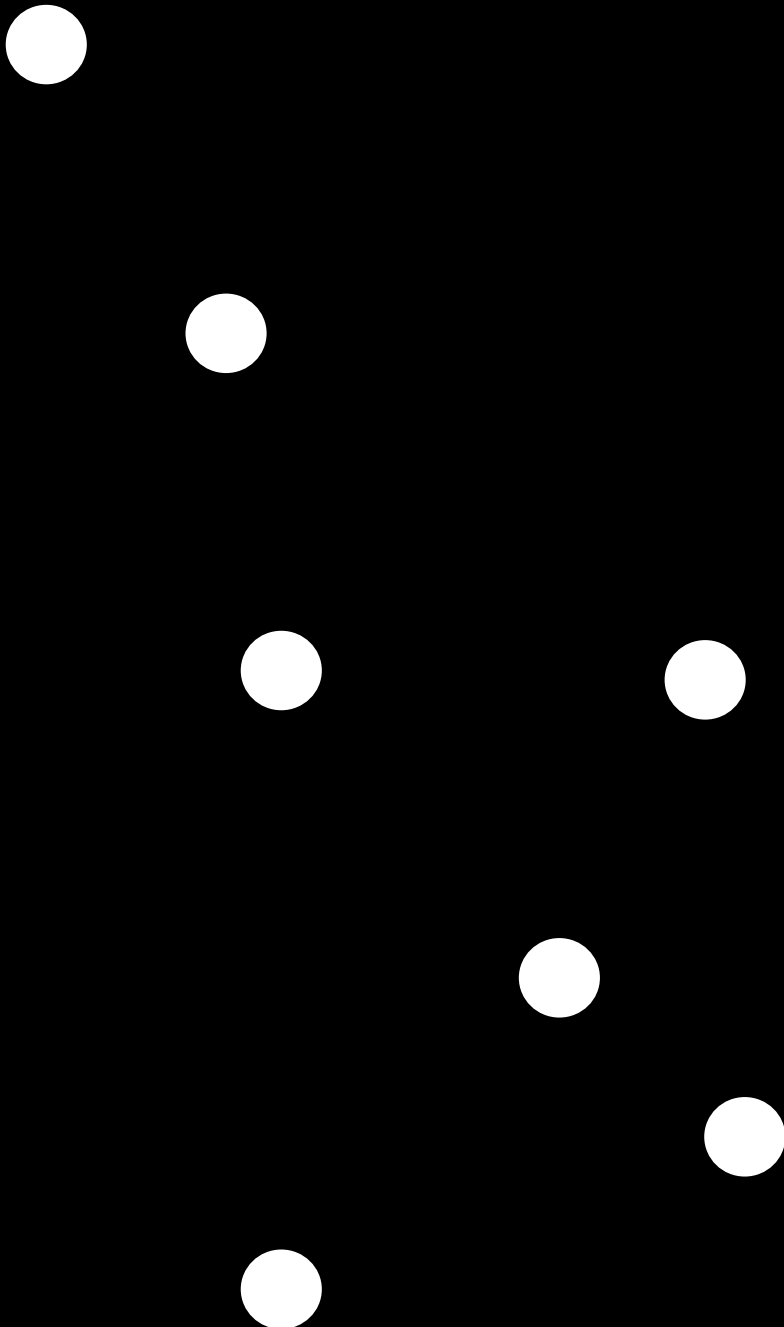
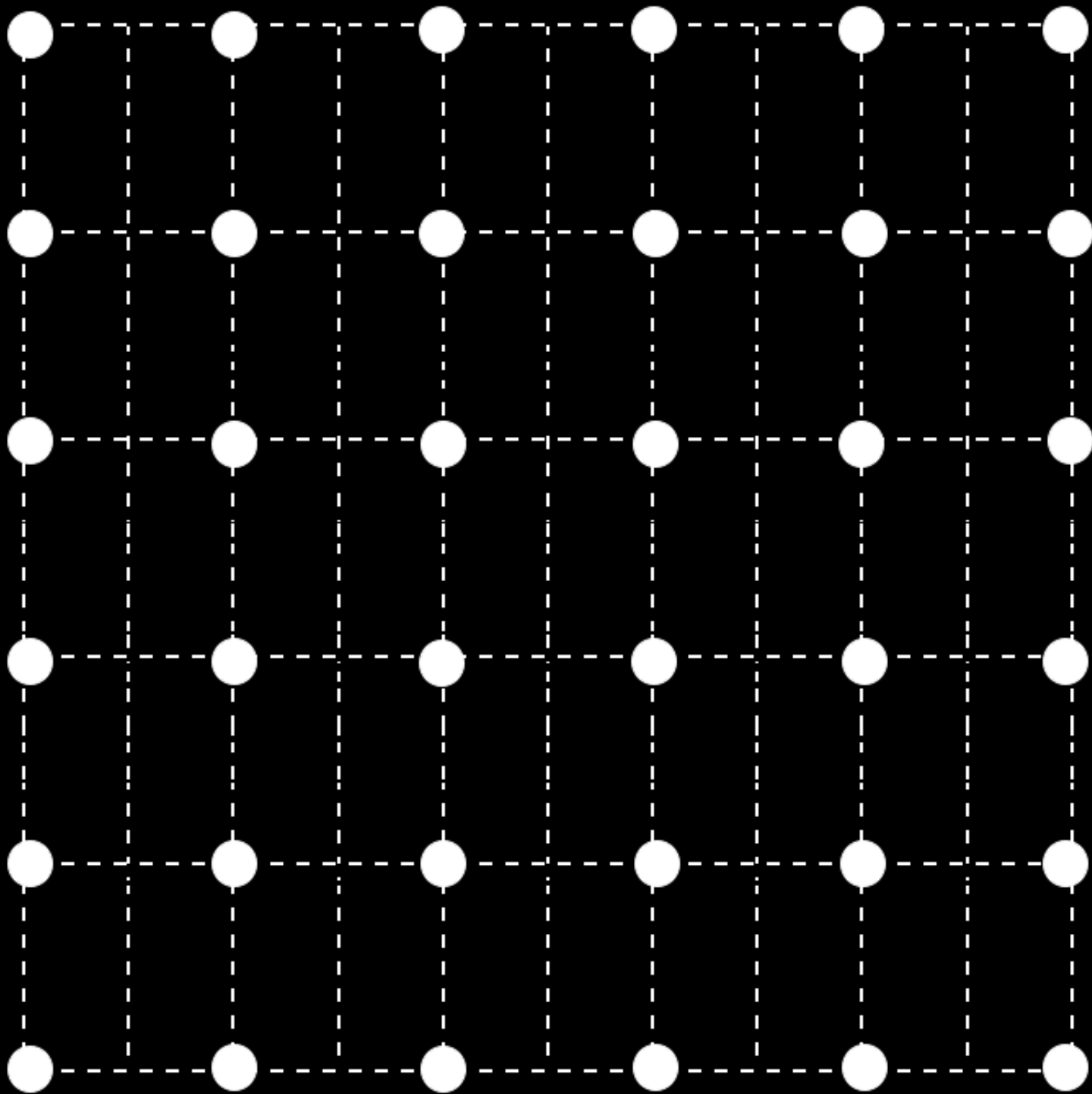


WALKING BETWEEN WOR[L]DS WITH LINES





Pens on the table in their boxes. At this point the dotted paper (both the paper with holes and the photocopies should be hidden from view.

WELCOME (set a 90 min countdown at this point)

Welcome to my workshop, Walking Between Wor[1]ds with lines. Thank you for signing up. You'll be working in pairs today, each pair sharing a box of pens.

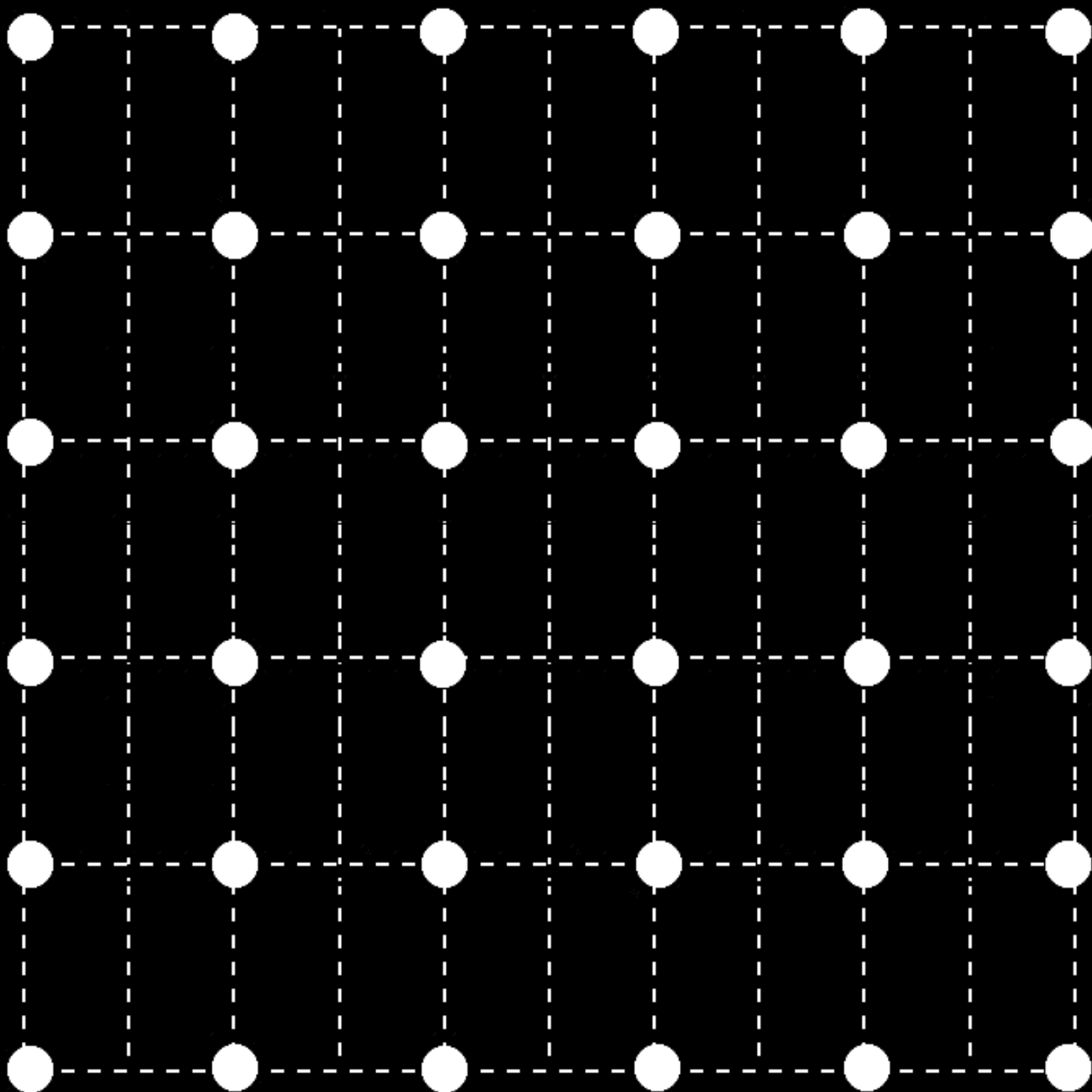
HOUSEKEEPING

So, first and foremost, housekeeping. I'm not going to be collecting personal data today, but I would like to audio record the process and take one or two photographs. If anyone is unhappy about their image or their voice appearing in the documentation, please raise your hand now or come and see me afterwards and I will ensure that it is edited out. Pause As you know, the workshop involves being blindfolded. The duration of the blindfolding is structured to last around 10-20 mins per person. However, each person will be blindfolded only for as long as they wish to remain so and can exit the process at any time. When it is your turn to explore blindfolded, you will do so in partnership with a sighted interlocutor. Details of this relationship will be developed later in the workshop. If anyone would like to participate but doesn't feel comfortable being blindfolded, then we can account for this before we begin the second stage of the workshop.

So, before we go any further, is everyone okay so far? Any questions?

CIRCLE WAY

Quick Circle Way conducted as a Listening activity. At this point the pairs should work together,



IMPORTANT: In either Circle Way version, it should begin with the tactile exploration of the paper with holes in.

Exploring the page without vision, the grid isn't ever present in its entirety, causing our experience of touching the page to become temporal and additive relative to a visual interpretation of that thing.

then feedback to each other what they have visualised..

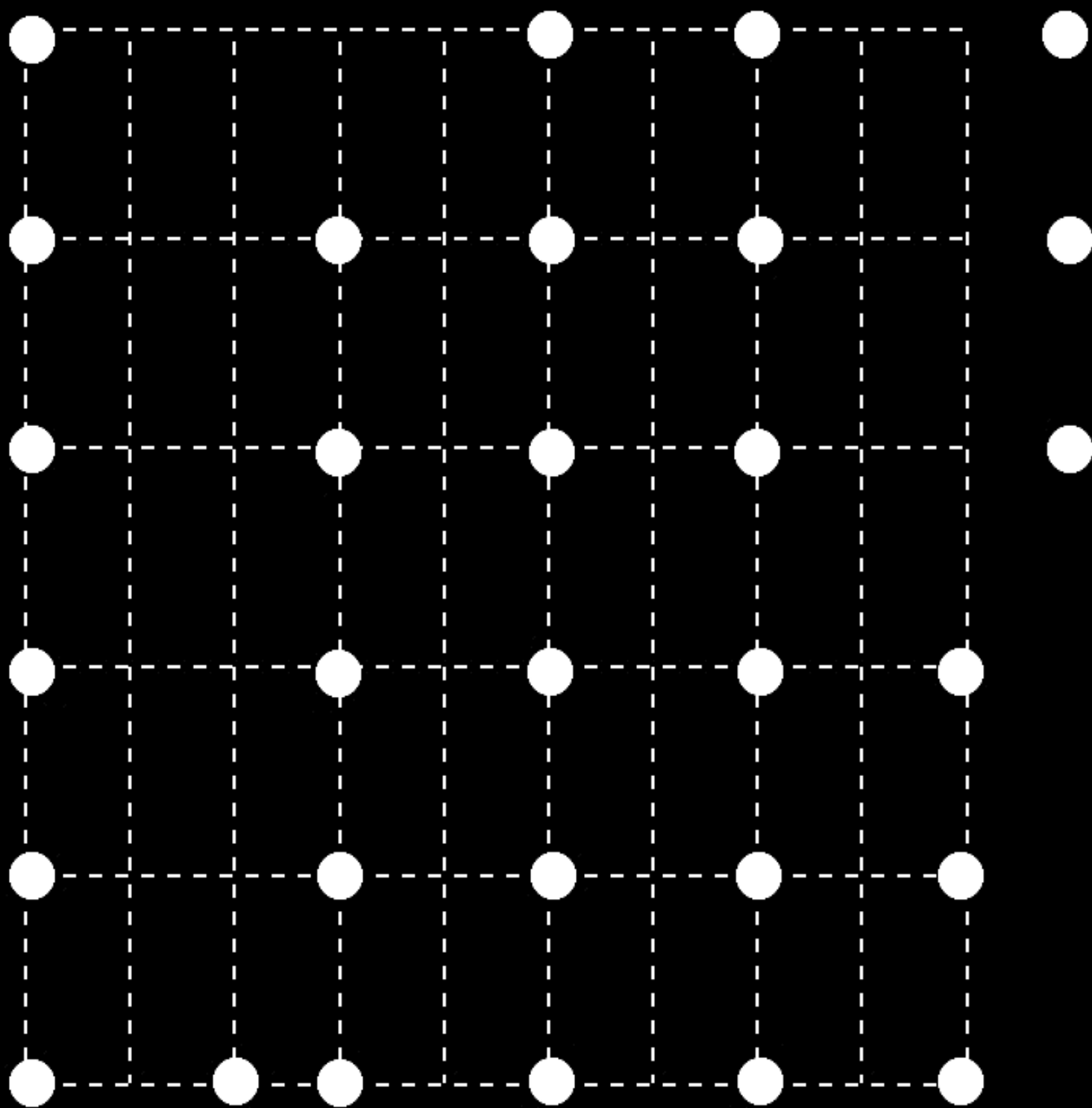
Now, there's a lot of components to this activity which we need to move through in a relatively short space of time. To assist this process, I've written an introduction which I am going to read from this piece of paper. I will aim to read slowly and clearly.

Okay, so, over the next 90 minutes I would like you all to experience exploring the garden space of ZFF without vision. I wish this experience to be both empowering, and quietly revelatory. So this wish may be granted, we will be employing some of the writing and conversational techniques I have developed to facilitate embodied blindfolded experience. The first of these techniques is the production of what I call a cartographic word drawing, the second is a way of deploying dialogue in order to support the experience of the blindfolded explorer.

In a moment, I will lead a visualisation activity. Through this process each of you will generate a cartographic word drawing. You will use this drawing as a means of providing scale, temporality, and a degree of familiarity to your blindfolded exploration. Following the visualisation, I will share with you some of the key principles of the process of blindfolded dialogue before we head outside in pairs to explore the garden.

ADDITIONAL NOTES





THE VISUALISATION

Okay, so I will now lead a visualisation. This activity will last approximately 20-30 minutes.

and will be in two parts.

Before we begin, I'd like to draw your attention to the pens that have just been placed in front

of you. Please make a mental note of the colours. When prompted to do so, you will use these

tends to transfer a mental image inspired by the visualisation onto the page

Please make yourselves comfortable

Now, using both hands, please take up the board in front of you and stare at the paper, holding

It about 30 cm from your face. Hold this position. Take note of the number of dots and the way

that they intersect with the dotted lines

is and when you are ready, close your eyes. Once your eyes are closed, place the board back on

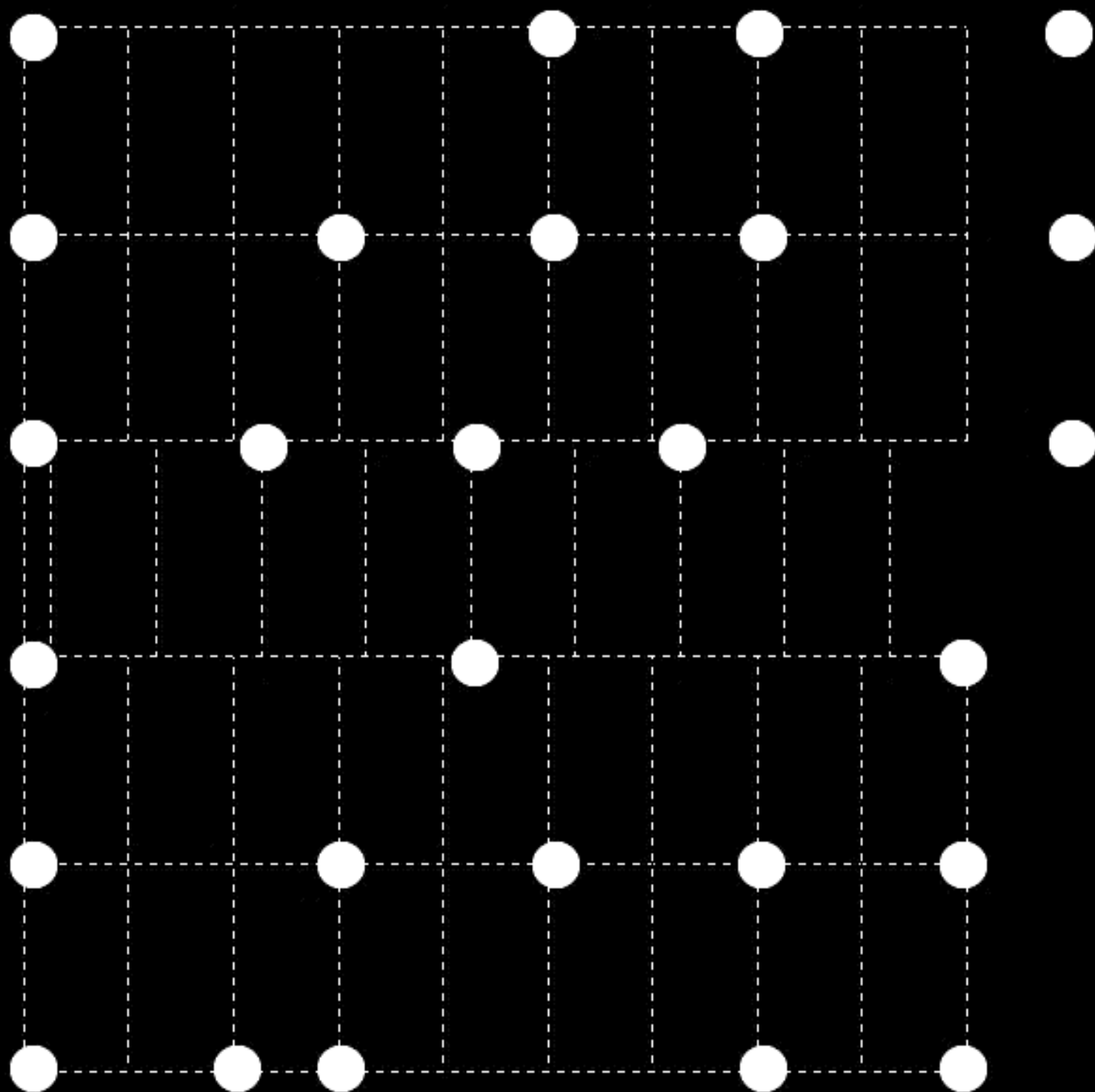
the floor in front of you.

PART 1:

As part of this visualisation, I'm going to offer you a series of prompts. As I do so, try to allow the prompt to form a mental image inside the mind.

I'd like you to imagine a space of learning that has a particular resonance for you - it might be a classroom from your days at school, an art, music, or dance studio, a domestic space, or an outdoor space - an allotment perhaps.

Once you have selected your space of learning, imagine your body rising up off the ground so that you hover over that space like a bird. If your space is an interior space, remove the roof and any floors that obstruct your view of the objects that reside there. Concentrate on what has been revealed to you. What can you see, smell, and hear, what do you feel, what objects are present there? How are they arranged? Spend a few moments reacquainting yourself with your space from this elevated position.



When you feel reacquainted, please raise your right arm.

Okay, thank you, please lower your arm.

Still with your eyes closed, now it's probable that in visualising your space you have pictured it in the direction from which you would normally enter. What I mean by that is that in floating above your space the objects closest to the entrance are at the bottom of the page and objects furthest away are at the top. If this isn't the case then that is fine, but, either way, spend a moment acknowledging the orientation from which you are viewing the room.

Holding this position, imagine your piece of paper descending from a place above you, passing through your body and landing atop your space, covering it, so that the space and the paper become one. Seen from this vantage point the dots and lines on the paper's surface stretch out across the room, regulating the space, dividing it into segments.

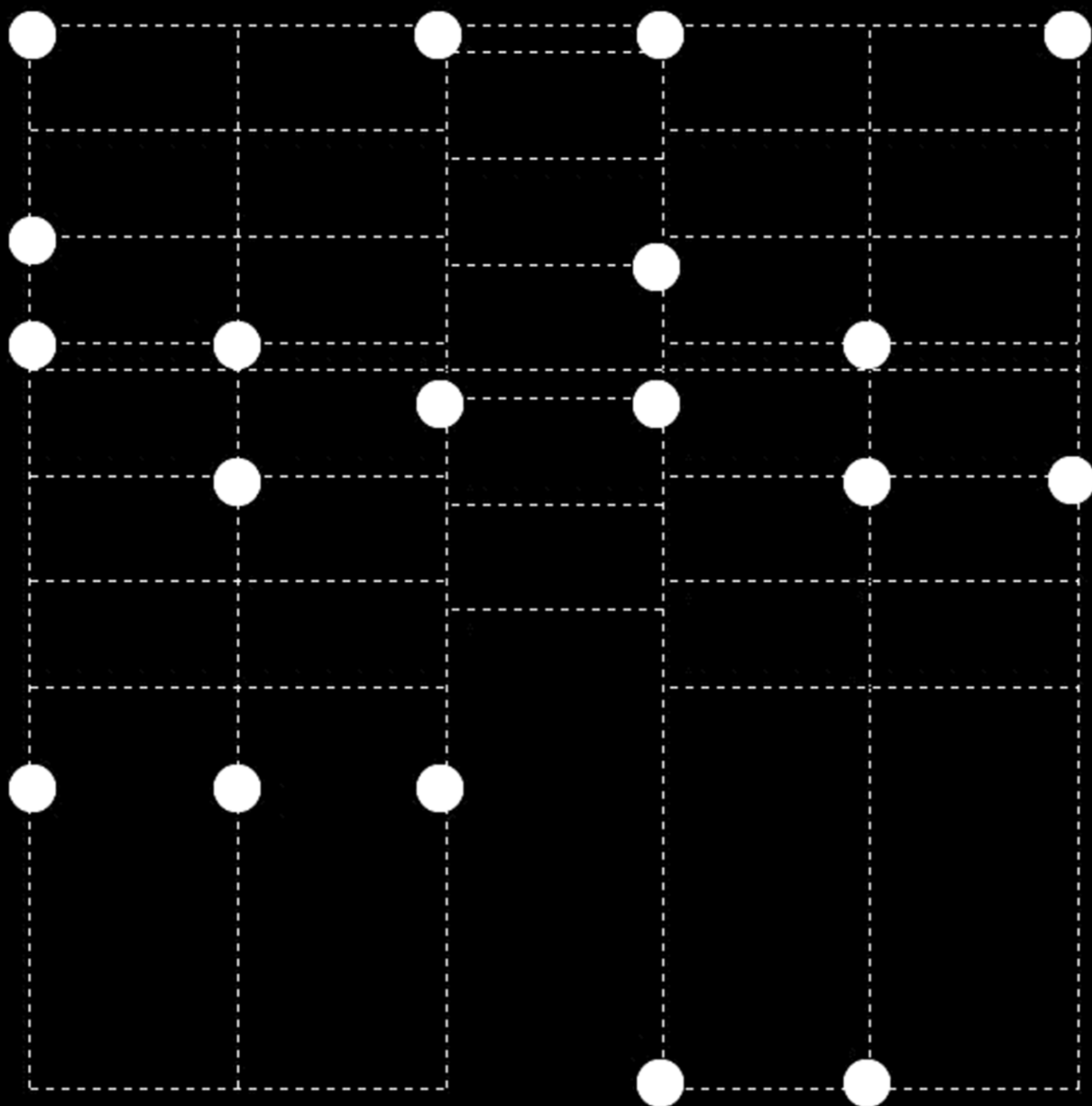
Still hovering in place, concentrate now on 5 key objects or sensations that your space evokes, paying particular attention to how they are divided by the lines and dots. Now, holding that image in mind, allow your objects or sensations to become wordforms, that is, words that take up space in the same way the object that they are replacing takes up space. At this point it might be useful to recollect the colours of the pens, and for each of these wordforms to assume one of those colours. To recap, the colours are blue, green, orange, red, and brown.

So, what we are looking for is 5 coloured wordforms that occupy the page in the same way that the objects they are replacing occupy your visualised space. At this point I'd really like to encourage you to visualise these words in your mother tongue, or if you would prefer, to generate hybrid words that operate between languages.

When you have visualised five coloured wordforms distributed across the space of the page

please raise your right arm Okay, er your arm.

Now please slowly open your eyes



Using the brush end of the coloured pens, that's the end of the pen with the tape wrapped around the lid, I'd like you to transcribe your wordforms onto the page in the arrangement that they appeared in the visualisation. I will give you a few minutes to do this.

Finally, mark the point from which you would enter that space with a cross



PART 2:

Now, using both hands, please take up the board in front of you and stare at the paper, holding it about 30 cm from your face. Hold this position. Concentrate on how the coloured lines of your wordforms interact with each other in the space of the page. As and when you are ready close your

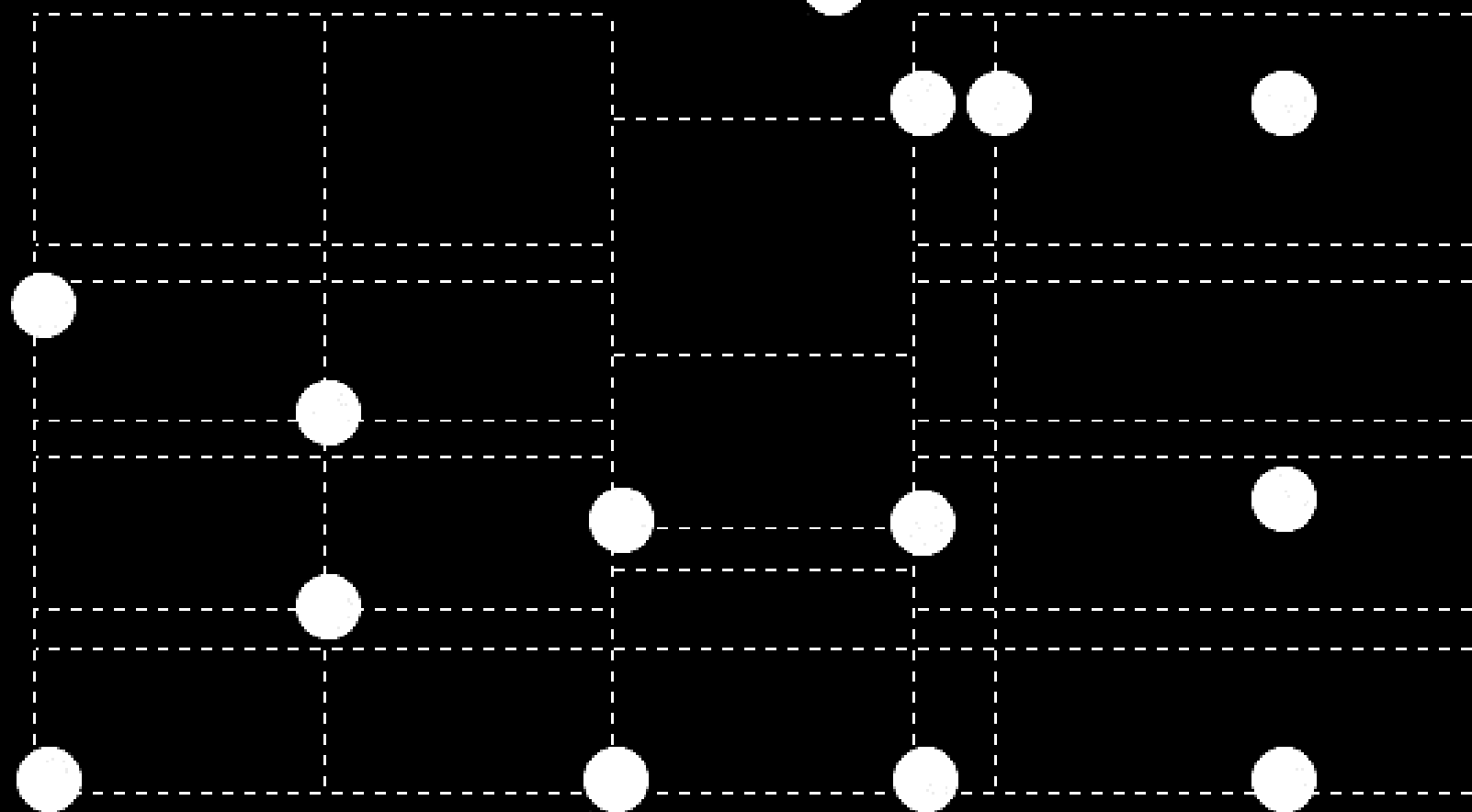
eyes. Once your eyes are closed, place the board back on the floor in front of you.

Please reassume your position above your space, a space that should now have the lines of your wordforms within it.

Now, float down towards the page space, landing softly at its perimeter. Find the entrance and walk on in. Once inside, explore the room and the wordforms with your body. As your body moves through this hybrid space, wandering between dots, allow it to interact with the wandering lines of the wordforms' letters. How does the body's interaction with these forms change the influence

of that object in the space? For example, if there are tables in the space, how does moving one or more tables effect the arrangement of the words on the page? Or if there is a cupboard, how does opening or closing the cupboard door effect the distribution of the wordforms letters? How and in what way do the words start to break with lineation under this kind of duress? Please enact some of these changes in mind. When you are ready, please open your eyes. Now, take a fresh piece of paper and create a new drawing that develops from the first, registering the

changes induced by the body's interaction with the wordforms. You have 5 minutes to do this.



Hand out dotted paper on the boards ensuring that they are oriented in the direction that the person would begin their blindfolded exploration. Explain that when we explore the garden, these boards are going to hang around our necks - demonstrate this.

Now please transcribe your finished drawing onto the paper with holes in. In doing so, feel free to use elements from either of your existing drawings to create your final image. This might include combining, modifying, or creating new elements to suit your desired outcome. You have five minutes to do this.

When we begin the exploration, the person blindfolded will use this drawing as a spatial reference tool to assist them in exploring the garden space. Please finish your drawing by recording where you will begin the exploration on your drawing. This is likely where you put the cross in the previous drawing but could be somewhere else. Give the example of waking up in

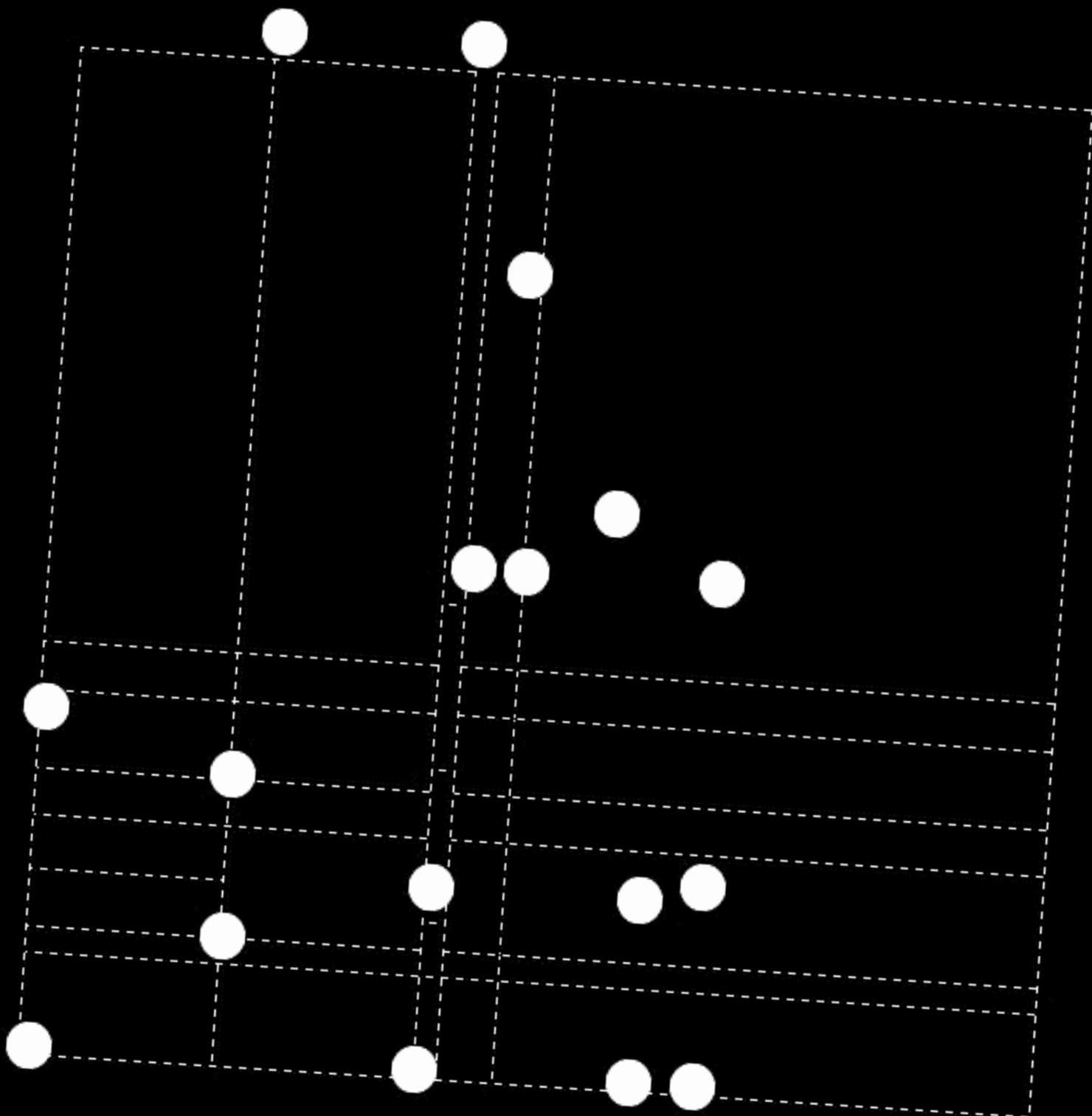
bed as a possible entry point into the space.



ENABLING BLINDFOLDED DIALOGUE: HINTS AND TIPS

Okay, you should now all have a cartographic word drawing on your paper with holes in it. In a moment you will use this drawing to navigate with your partner through the garden. But before we go outside, I believe it would be helpful to spend a moment thinking about how dialogue can be employed to *enable* the blindfolded experience.





As I just said, what we are trying to do here is enable blindfolded experience through dialogue. That means that the blindfolded explorer needs to lead the conversation and supply the vocabulary for exploration. Their partner can assist the emergence of that vocabulary by asking questions about their experience or their movement, for example “what do you think you just did?”, or “how is the embodied space around you interacting with your visualisation?” As you ask these questions, take care not to inflect your partners experience with visual interpretations of the embodied space of the garden.

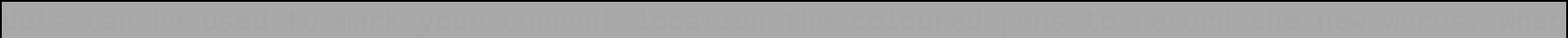


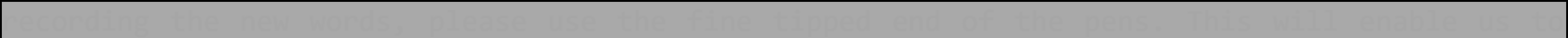
An important thing to remember is that there is no prerogative to go anywhere in particular. You are not travelling from point to point, you do not have a deadline by which something in particular must be achieved. As such, if you are not going anywhere specific then there can be no such thing as an obstruction to that journey, only opportunity to reattune to the objects and environment that surrounds you.

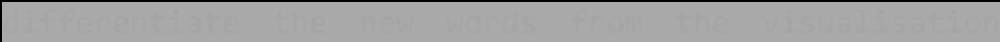
Now, in your pairs please decide who will be blindfolded first.

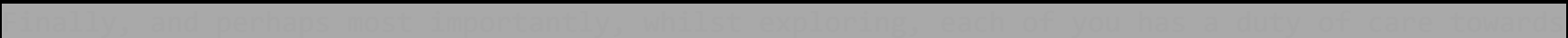
So blindfolded explorers, when you are exploring the garden blindfolded, I would like you to use the coloured words and lines of your drawing as passages into that space. As you explore, please add onto these drawings any new objects and sensations you find in the garden by repeating the process we underwent in the visualisation, generating a wordform by distributing it in space on the page. When you are ready to add a new word, first lay your sticks on the floor and take hold of your drawing. Using the holes in the paper and your memory of your drawing, locate where you believe you are on the page. What colour word are you currently exploring, what letterform? In

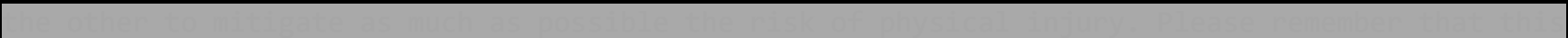
order to record these new wordforms you have the coloured    pens. The 





. Add these new words blindfolded in conversation with your partner. Once these words are recorded on the page, they too become part of your shared vocabulary and can be used as spatial reference points.



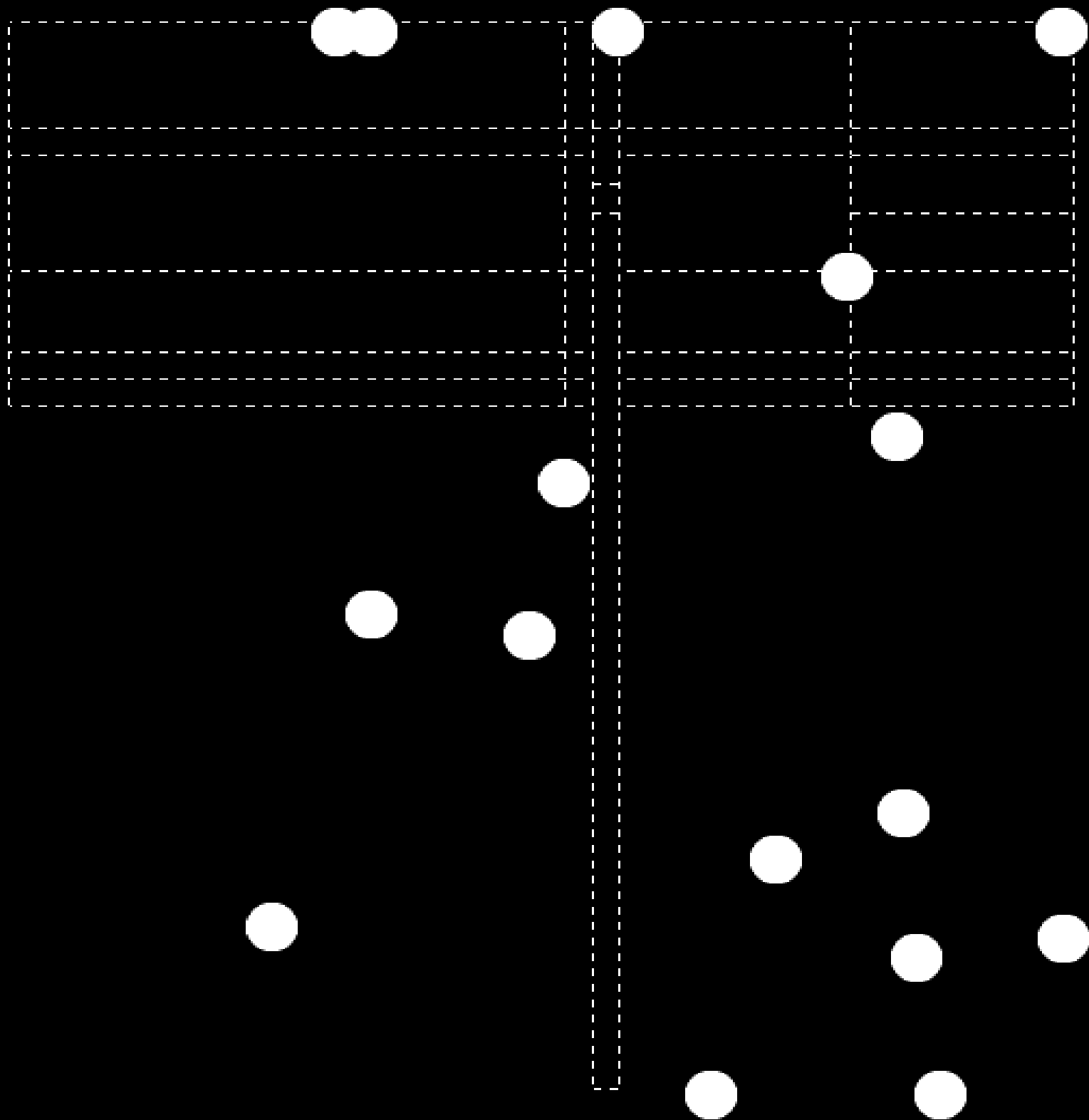








[redacted]
[redacted]
If we are not already in it, walk now to the outside space.

Blindfolded explorers please hold your image up in front of your face as before, and have a final look at the image, paying close attention to the relationship between the holes and lines of the page, and the lines of your coloured wordforms.

Over the next 10-15 minutes try and repeat that process of stopping and recording your location at least three times. Each time you do, add a dot at the place on the drawing that you are currently exploring and write a new wordform in that place in the relevant colour. Louise and I will circulate with prompts and suggestions as you explore. After 15 minutes we will reverse roles and repeat.

FIRST EXPLORER _____

So, blindfolded explorers please now put on your goggles. Please ensure you are comfortable. To begin you might want to turn around or move to a fresh area of the garden a few meters away. This should disturb any visual reminders of what is nearby and allow the drawing to dominate your mind.

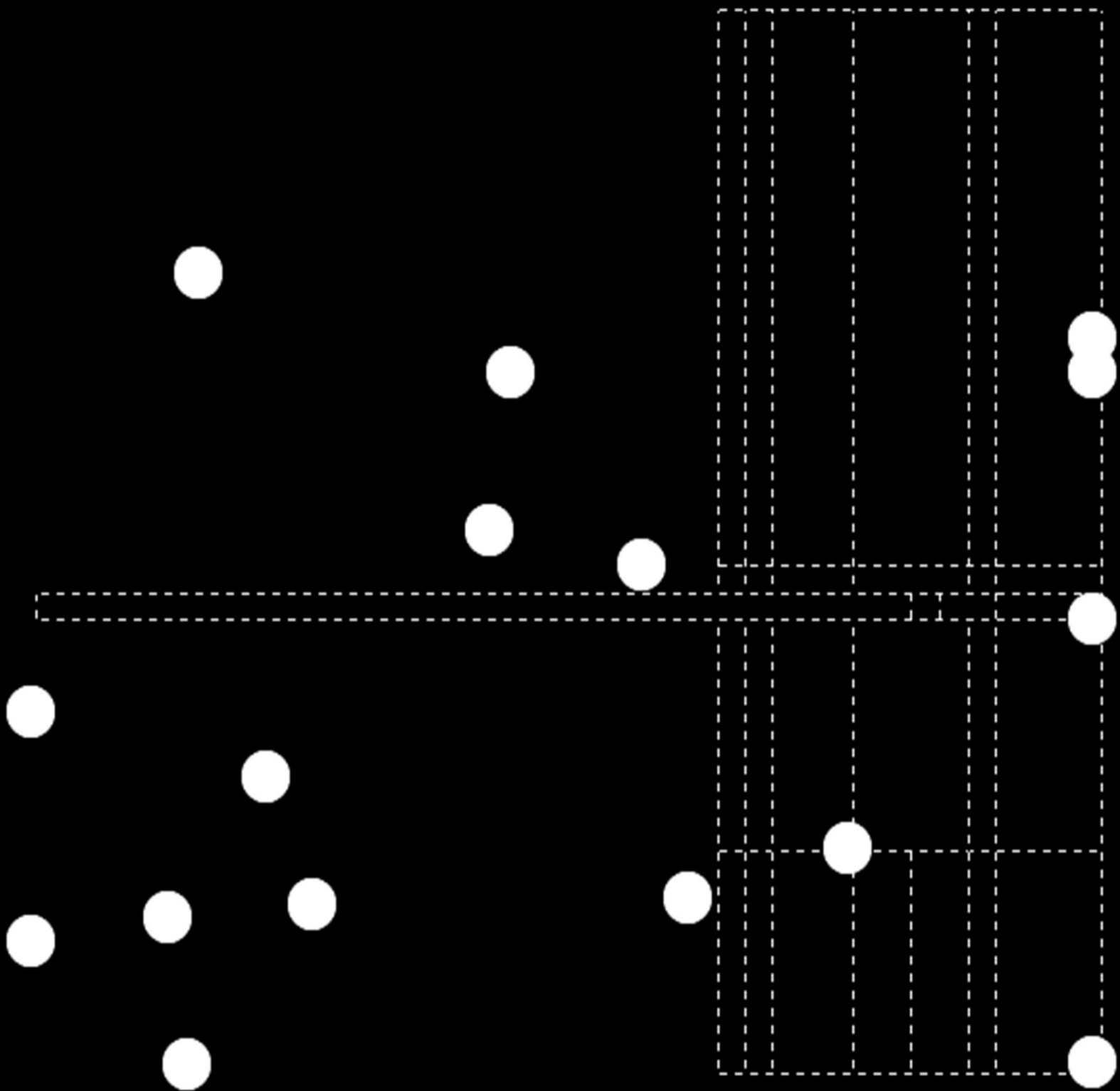
Off you go! _____ ● _____

PROMPTS [redacted]

[redacted]
[redacted]
[redacted]
[redacted]

What do you think you just did? What direction are you travelling in on the drawing?

[redacted]



important when it is time to switch roles, the person blindfolded should be guided out of the blindfolded state. First slowing down to a complete stop, then laying the stick on the ground in front of them. The partners should then stand in silence for 30 seconds, each partner is meditating on the process that has just taken place. At the end of that time both should offer three words that aim at encapsulating what has just taken place. For the blindfolded partner these words might be the words recorded on the paper verbalised now as a way of summarising the potency of the word. For the sighted partner the words might be words that define the dialogue. Again, these should be spoken as a way of underlining their importance to the process. The uttering of these words should be used as a way of ending the blindfolded stage for the partner and instigating the beginning of that same stage for the other.

SECOND EXPLORER

Remember to repeat starting at drawing before putting on the goggles.

Going around the room to hear feedback, via reflections from each participant on the process.

It was suggested by one of the participants from the first workshop in Vienna that a good way of conducting this process would be to ask the pairs to discuss the experience. Through listening to each other they could then feed back to the group on what their partner experienced. This would extend the dialogic process to the feedback session. IMPORTANCE OF LOGIC SYSTEMS. How is workshop representative of this? Logic showing spontaneous and undirected playfulness. system of organised scheme or method/an interconnected network. a complex whole.

How does cybernetics relate to this?



in ludic cybernetics could be described as compromising the “science” and the “control” aspect of those “systems”

and subjecting them to disaggregated ends. This does not mean that there are no ends, but that the communications

attempts are done so in ways that are unobtainable by the means proposed, which is to say *scientifically* and *controllingly*. Any

disaggregation, then, is disaggregation of the interconnectedness of the system that is gifted a priori by “science,” by “control,”

ludic cybernetics does not simply take away, does not just disrupt, but rather puts in place an alternative channel of engaging the world, embodied blindfoldedness. Embodied blindfoldedness is only ever visible in the present tense, making it a networking of objects and relations indiscernible to a non-participant in the language of the address.

Separately, how might a longer timeframe enable a second part of the workshop that builds digital animation of drawing with ambient sound? This sound could be scored and performed in tandem with the graphics by participants and an audience

in silence in a kind of symphonic group arrangement. There was various precedents for this during Convocation II, how can I learn from and possibly deploy some of that learning in the development of this work?