

In order to progress we have to
just go with the idea \longrightarrow ⁽¹⁴⁷⁾


This is the original script, which
we kept [...] (;) there were
strategic *silences* as well

—————→ [...]

(T)his is (a) space which is
generative [...] and I don't quite
know what that is ... (but)

If I have a hope for it ... it is that
[...] something *not known*, or not
previously known is somehow
produced [...] Ultimately it is a
question of form [...] (*and* of) an
endeavour \longrightarrow (6)

(T)o build in spaces that are more speculative —————> you have to build in spaces that are more speculative.

The finger points and one of the things it points to perhaps is [...] just a space to test out a few different things  (289)

(T)he writer is a live thing, a physical thing. (I)t seems to be important to retain a sense of there being an embodied writer.


[...] You are here and I am here.

[...] These are things that are taking place. Texts and numbers (and) [...] live performance.

(And) what takes place within the
frame (?)  (93)

Conditions might relate to a set of conditions, but [...] also refers to the action of conditioning [...]. This could prompt a list of conditions or of *what* conditions.

Does this invite a list of thoughts you have had before? —————→ (2)

They are *not* questions. (T)he
nature of the invitation is to invite
a set of *thoughts* [...]  ⁽¹⁹⁾

There is room for the *boring* response [...], the response that doesn't work. (R)eservation can also be to do with something being at stake [...].


(A)n inability to respond (and) ~~(not)~~ being able to inhabit the *not being able to respond*.

[...] (B)etween proposition and
response – [...] some sort of
pattern of *not knowing* —————→ (106)

(T)his is the way I see this [...] (;)
we are *not* performers. We will just
manifest something in the space.

(T)he finger is not belonging to a person – *a* finger pointing, not *your* finger pointing. Being conscious of your own hand —————> [...] ⁽⁵⁵⁾

It is almost like I am restaging
your gestures [...].

I might do a gesture that
corresponds then 
fold it over and then it might be
blank.


(A)nd the words being small. [...]

(T)here is something about
keeping it [...]

—————→ [*small*]

(A) diagram – an attempt to do something with that

—————→ (41)

It is a proposition *and* a
proposition about a writing
practice [...]. (T)rying to find the
words for the live struggle [...] (;)
(and) the struggle to find the *right*
words [...]. (N)ot so much the
struggle to find the words verbally
[...] as [...] to find the words on
the page, and the way that a text
fluctuates and shimmers and
disappears [...] 
and comes back. ⁽⁵⁹⁾

There are the *wrong* words and the wrong words are there for a long time and then there are the *right* words.

I don't think I am trying to *find* the words [...]. The words have been there in other things [...] (;) the words (were) already there.


(T)hey are probably [...] referring to something else [...]. It is by association that certain meanings gather.

(T)here is proximity [...] where
(things) shouldn't really go
together (but then) become hard
to pull \longleftrightarrow apart. ⁽¹²⁾

You don't *need* to know [...]. I don't know whether this is important (*or*) what the importance of this is.

One person is doing something very different to the other [...] (;) (w)orking away but not away from one another [...]. (T)his point of friction between two quite different systems of working [...].

There is a difference [...]. It is probably self-evident \longrightarrow (257)

Doing is a mode I find myself in
[...]. Trying not to criticize
everything in advance of it being
made.  (T)he
difference between *stopping* and
pausing [...].

(I)t is very latent [...] (;) moving
towards something.

I feel like it is a useful experience
to go through [...]. (T)here is so
much that we don't do —————→ ⁽¹⁴⁰⁾

Possibilities escalate in terms of what it is capable of and how different meanings are produced [...]. There is a definite play.

In other ways it is really *open* [...]. I'm not getting anywhere.

Maybe it is just a place to start
[...]. The structure lends itself to
doing something [...]. They are
almost paragraphs [...]; changing
them around is like writing. There
could be something there.

[...] It is more *how*  (64)

It is getting [...] dark because the light is going. It is getting dark. It doesn't always have to have an eventual quality [...].

There is a still a dialogue (;)[...]
—————→ an unknown
element. ⁽²⁹⁶⁾

Taking the hands away and there
being \longrightarrow nothing
there [...]