

FROM THE INSIDE

KNOWING

*The Voices of
the Pages*

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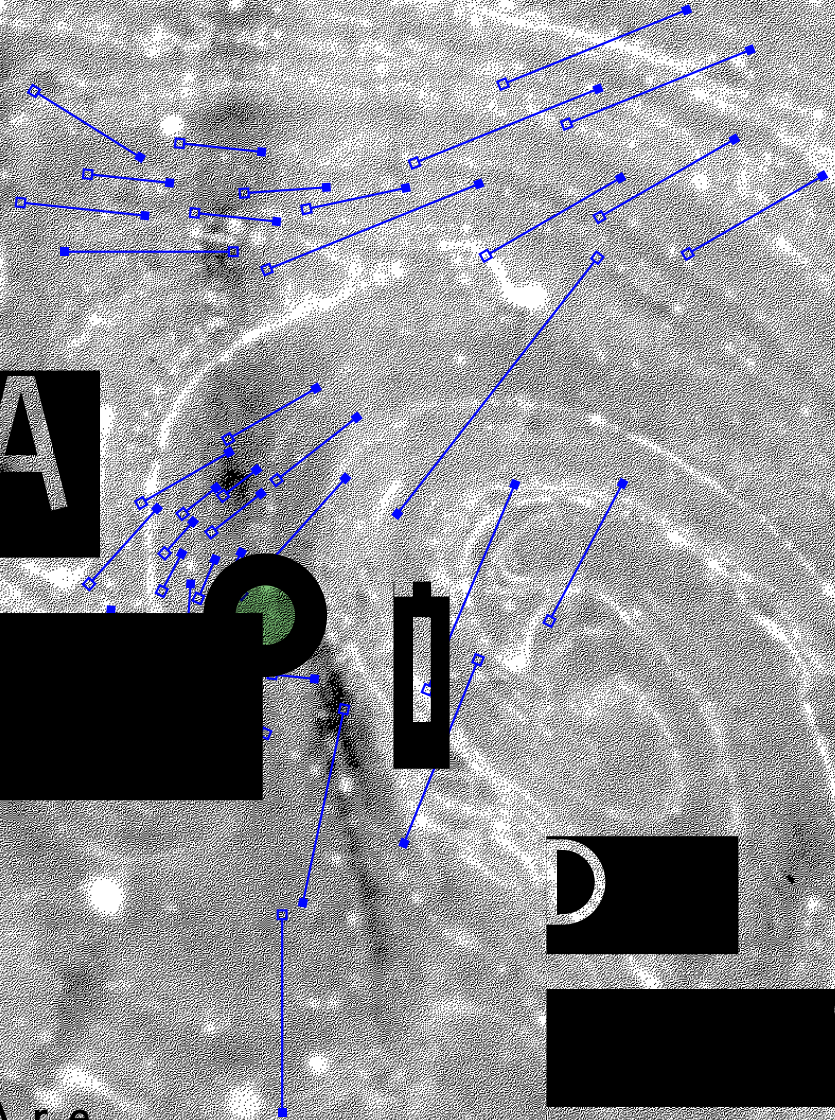
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S

Are
we

playing

now ?



CHAOS is a collective bringing artists, soil scientists and anthropologists together. It aims at producing what Deleuze and Guattari called chaotic realities. Like chaos, chaotic realities may seem completely disordered. However, they correspond to a certain organisation, they draw a certain plane of immanence through chaos. They are a cut, or a line drawn in chaos, ways to struggle with chaos, to battle with it and protect oneself from being precipitated into it, but also ways to become and remain profoundly attracted by it.

'Chaos has three daughters, depending on the plane that cuts through it: these are the Chaoids – art, science, and philosophy – as forms of thought or creation. We call Chaoids the realities produced on the planes that cut through the chaos in different ways'

Deleuze and Guattari, 1994, 208

Where do the three planes of art, science and philosophy intersect? How are interferences made in building chaotic realities? How to leave one plane and slip into the other without losing one's identity?

Often, anthropologists, gardeners, artists, or writers play games that become conceptual synopses for their thinking.

Haraway, for instance, speaks of the way she collaborates with other feminist writers as a game of cat's cradle that results in the production of 'string figures'.

'Cat's cradle is about patterns and knots; the game takes great skill and can result in some serious surprises. One person can build up a large repertoire of string figures on a single pair of hands; but the cat's cradle figures can be passed back and forth on the hands of several players, who add new moves in the building of complex patterns. Cat's cradle invites a sense of collective work, of one person not being able to make all the patterns alone. One does not "win" at cat's cradle; the goal is more interesting and more open-ended than that. It is not always possible to repeat interesting patterns, and figuring out what happened to result in intriguing patterns is an embodied analytical skill'

Haraway, 1994, 69-70

For Tim Ingold, flying kites is a good way to learn about the intertwinement of materials, senses and atmospheres without which no life could hold. Latour learns about climate crises thanks to hot

air balloons, whereas Sloterdijk prefers to blow soap bubbles. Derrida and Didi-Huberman think of cutting images and making collages with kaleidoscopes.

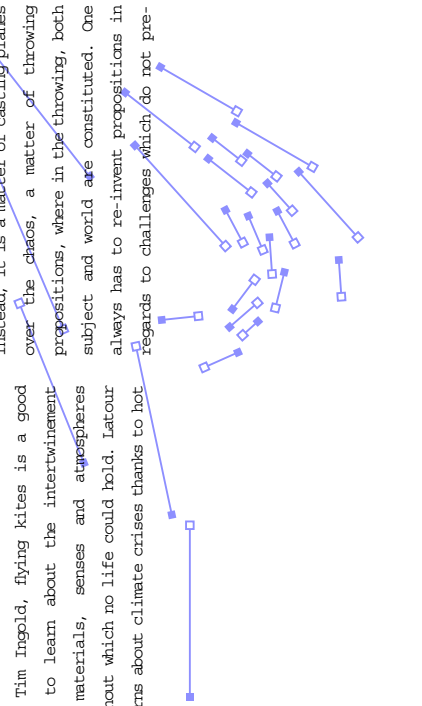
In our species, playing with others is a serious way to learn, create and solve challenging problems. A cat's cradle and its various solutions (divergent problems) is more than a series of lines and their intersections and can be considered as emergent properties of human collaboration. (Buchsbaum et al. 2012).

Every play has irregular contours, as it always hovers between reality and fiction (Hamayan, 2015). Playing with propositions is at the heart of struggling with chaos in a fascinated way – not an arresting one. Like culture and cognition, Chaoids do not tidy up a heteroclitite nature. Assuming this would mean falling back into a rupture between a knowing subject and an exterior world. Instead, it is a matter of casting planes over the chaos, a matter of throwing propositions, where in the throwing, both subject and world are constituted. One always has to re-invent propositions in regards to challenges which do not pre-

exist: the questions they pose. *'It is as if one were casting a net, but the fisherman always risks being swept away and finding himself in the open sea when he thought he had reached port'*

Deleuze and Guattari, 1994, 203

This piece is drawn by the following idea: what could be our chaotic game? What you read here is a real draft. We couldn't meet to prepare it, and for the first time, had to collaborate by e-mail, with the double constraint of experimenting things that would immediately be printed and somewhat stabilized. This somewhat challenged us: how to come up with ideas that would somewhat capture our ways of collaborating without actually bringing our bodies to conspire in the same room? How to imagine a game – what Haraway might call an 'apparatus of bodily production' prior to performing it, whereas 'what constitutes an apparatus of bodily production cannot be known in advance of engaging in the always messy projects of description, raftation, intervention, inhabiting, conversing, exchanging, and building' (1994, 62)



Like every contribution in this book, these pages have run twice through the printing press.

The black text was printed in March 2017, and the green text and highlighted images, six months later.

Chaoids are:

Germain Meulemans
Anaïs Tondeur
Alan Vergnes
Marine Legrand
Yesenia Thibault-Picazo

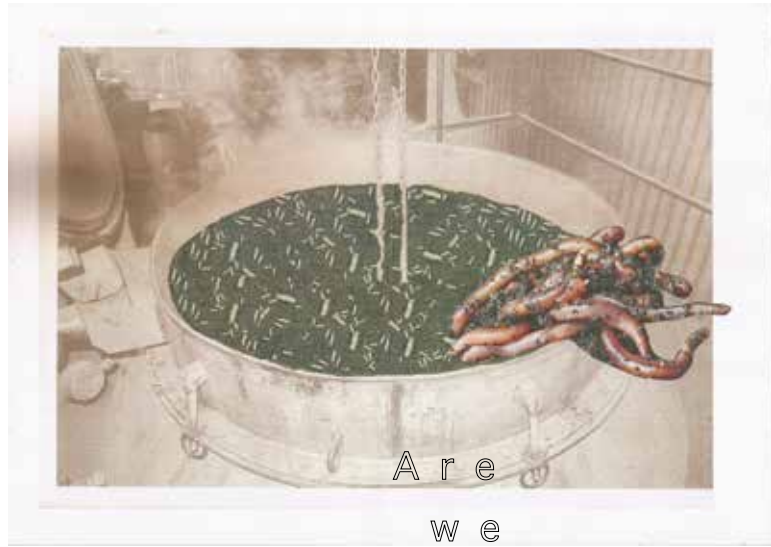
Marine:
"Last saturday we tried to make marble paper, with a lot of red ink, a little of green, and an approximative recipe. It felt like moving through the lineaments of a living body, a birth in progress, a sedimentation process : our intertwined impulses."



So we started to send each-other drawing, to print them, to draw or write on top of them, then re-scan them and continue the exchange. The exquisite corpse game is perhaps a bit over-used, but as we printed and re-printed our drawings, some lines and patterns became invisible, victims of the low resolution of our equipment, while at the same time, other lines that appeared in response to them remained visible. Like ideas and collaboration, these drawings advanced by blackboxing, crises, breaks and latency...

"Almost by chance, as ideas usually occur, we found that dropping ink on moving water to make marbled paper was for us an inspiring play on the theme of collaboration. We brought this idea with us to the workshop that Caroline held in May 2017 in Aberdeen, and made marbled paper with the other participants."

T R A V E L L I N G T O T H E U N F A M I L I A R . . .



A r e
w e

p l a y i n g

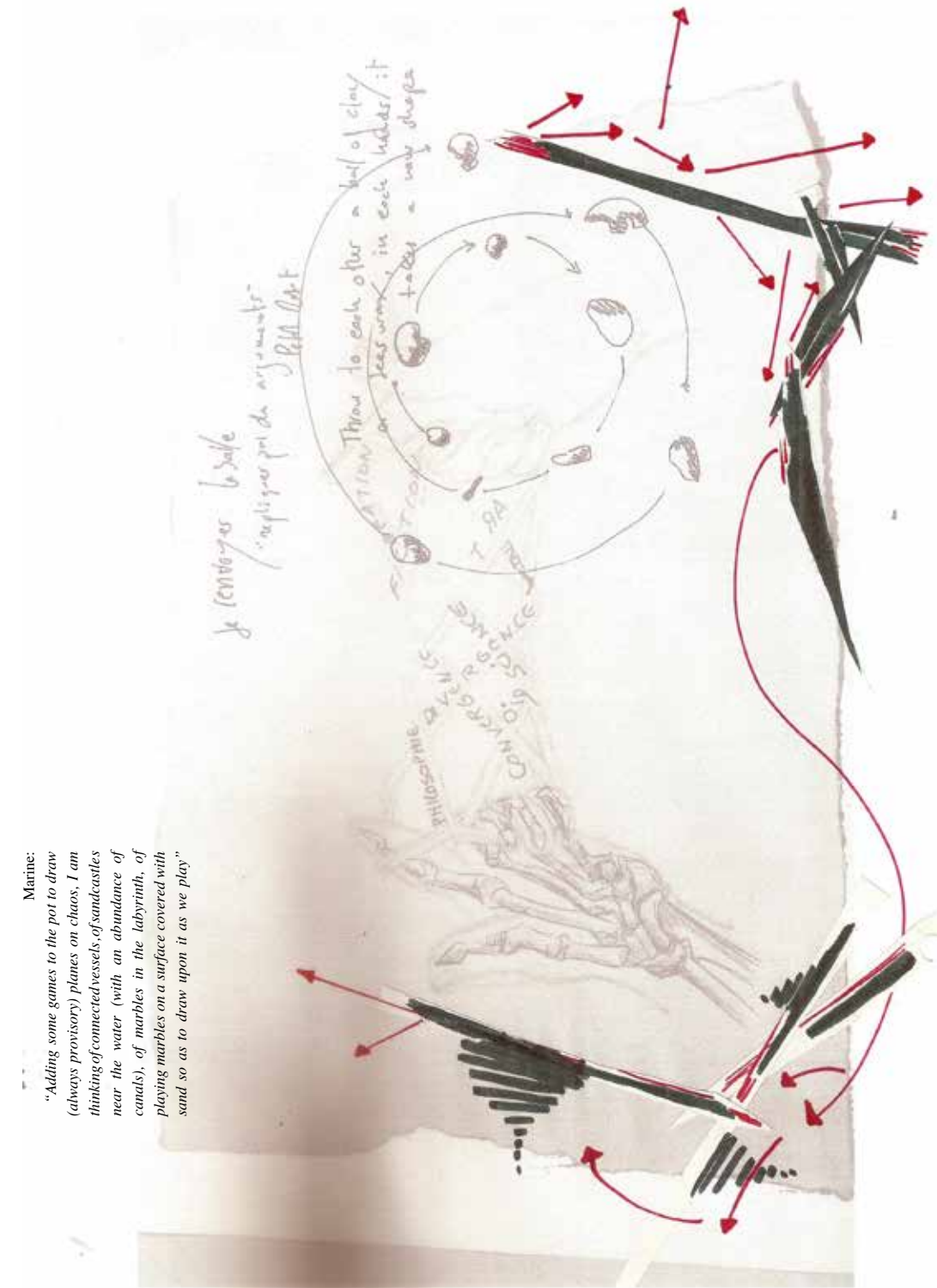
n o w ?



"Marbled paper is usually made by only one person, often in a well controlled way to form repetitive patterns. But it is also a process in which many hands can intervene and create complex shapes and colours. By blowing, dropping and drawing ink, water and arabic gum, each participant opens up new patterns for the next one to build on."

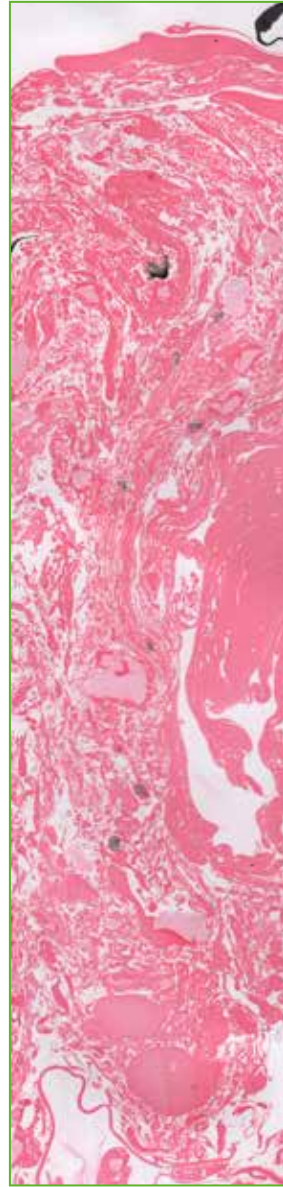
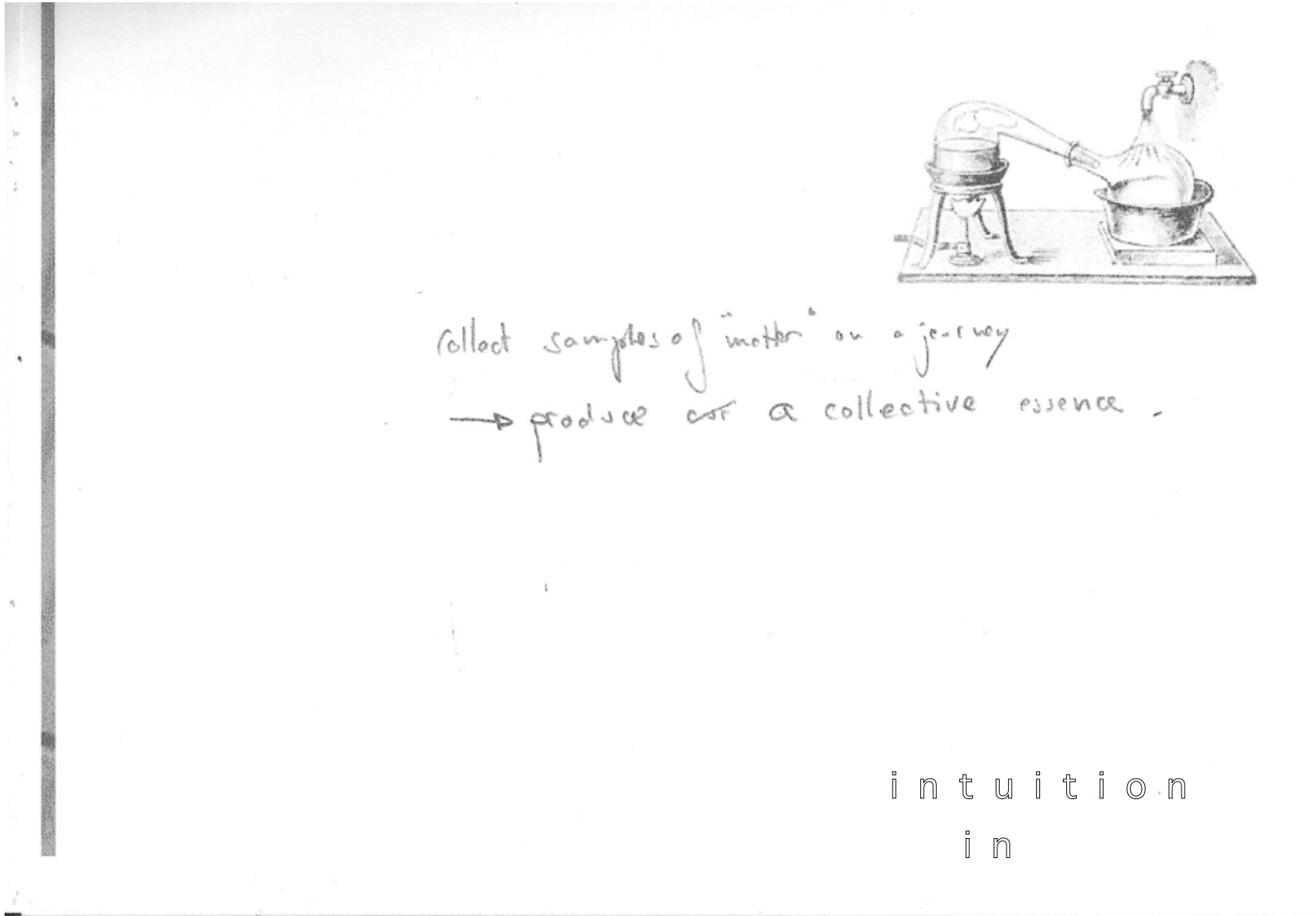
F E E L T H E C H A N G E S O F T E X T U R E I N T H E E A R T H ,
G O I N G W I T H T H E G R A I N O F T H E M A T E R I A L .

Marine:
"Adding some games to the pot to draw (always provisory) planes on chaos. I am thinking of connected vessels, of sandcastles near the water (with an abundance of canals), of marbles in the labyrinth, of playing marbles on a surface covered with sand so as to draw upon it as we play"





Germain:
"I was thinking of butchery, where for every part of the animal, the butcher has to find the articulations and use the appropriate knives. But I can't really see us removing the spinal cord of a carcass in the library of Aberdeen"



i n t u i t i o n

i n

a c t i o n

Germain:
"We could follow up on one thing we did together: like our terrariums. Or perhaps work on the connection between artistic and scientific procedures. Re-use historical procedures, or invent new ones. For instance, we could describe how early pedologists defined 'soils' not so much with ideal concepts, but rather through procedures that explained how to encounter them. We could then 'remake' the scene within a new context (Aberdeen, or its beach)"

Collect complex of water in a jar
→ produce art or collective research



A+M :

Finding the
grain
of
the
world's
becoming

INGOLD 2010:92



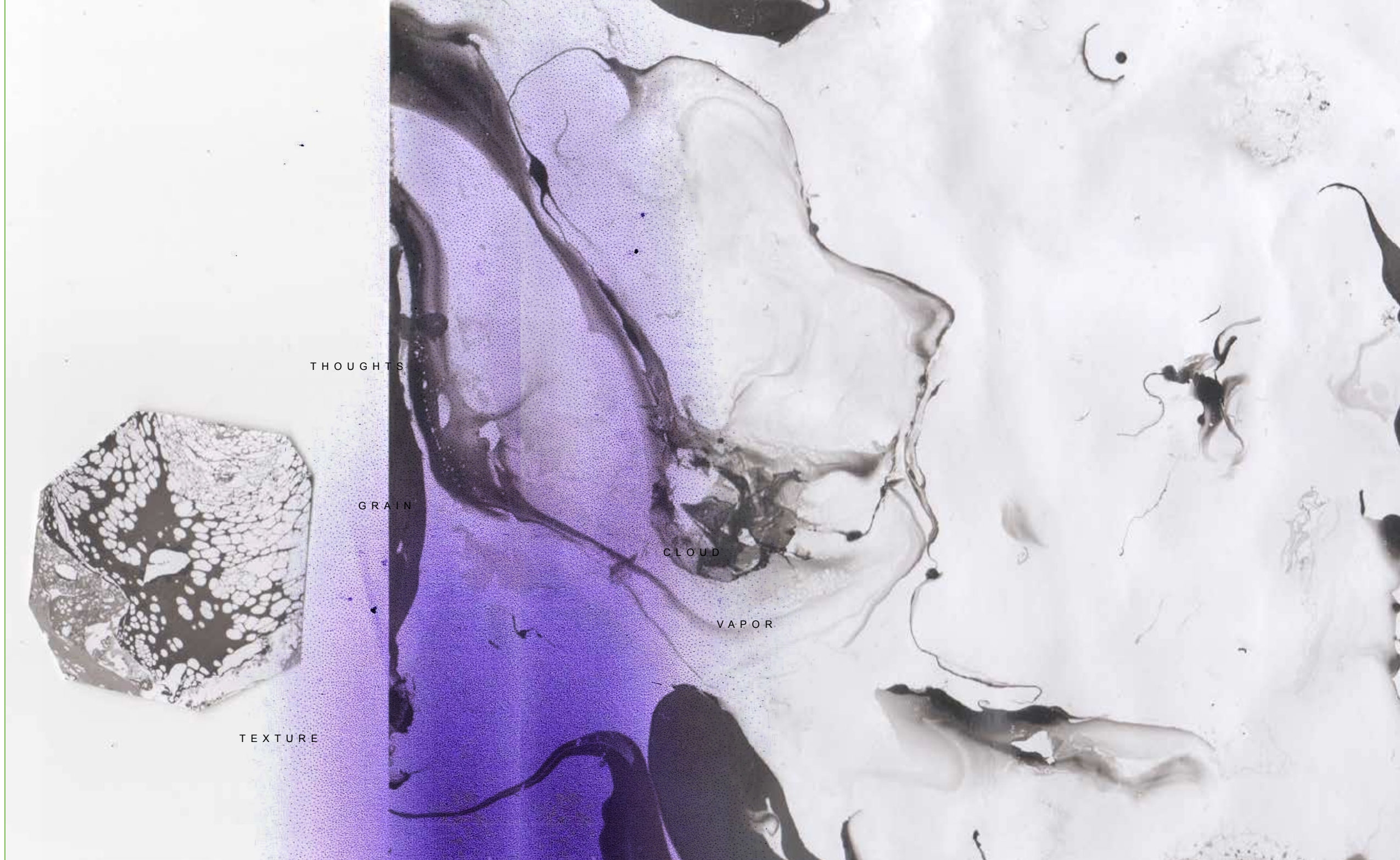
Marine & Anaïs:

"Circles in the water. An account of a collaborative marbled paper making session in Aberdeen.

Loops of ink in water. Bent faces in circles. A mouth blowing air through a pipe. Children games and an unexpected proximity, outside the academia and the uniformity of its corporal norms: sitting in lines listening to the key note speaker, or standing in front of each other during breaks, a cup of coffee in the left hand, a biscuit in the right hand.

First moment of our experiment: ink starts to flow at the surface of the gummed water. It brings surprise and a childish joy. Then concentration comes, leading us to a pattern, a beautiful mesh of lines, to reach something like a success. Second moment: several forms of cooperation emerge. Two hands together, the first one drops an inklet, the second one places in its center a drop of water and so forth. Inserting a gesture inside the trace of the gesture of the other. Third moment: New drift, new invention. We all turn away from the initial techniques, letting new pattern emerge from the tools we had brought. After a little more than an hour, focus vanished, as children we had consumed, at least for now, the potential of the game.

To insert in the sequence, a point zero. At the beginning, we had presented the process to follow and prepared the water tanks. At that precise point, a mistake slipped in our recipe – too much gum for the volume of water. The ink lines didn't form as we hoped. So we decided to prepare the mix again. But later, one of us regretted to have left aside this inaugural mistake. At the end of the day, going back to this initial drift, other experiments were awaiting us."



THOUGHTS

GRAIN

CLOUD

VAPOR

TEXTURE

LAYERED

STRATIFIED

TABLE
on the following
which one must
that by producing a
while hammering of
what you get

DEEPENING





Analysis:
 "Looking retrospectively at our collaboration process, our lines of work, I perceive, each time a movement in a place. A place that we invest by going on the spot, pacing it, observing it, letting ourselves be affected by its living environments...alone, in duo or all together. I think of our walking near the sea in Aberdeen to prepare the workshop the next day. Everyone shares their knowledge of this place, stories inspired by the place, or just other stories, as we collect stones and bits of the place... I am interested in seeing what is reflected in the dynamics of our exchange when we are in motion, in interaction with a place that becomes itself the starting point of our work. There was also this nocturnal walk in Chamarande"

WAYFARER

Conduct
 each other
 one is blindfolded
 the other takes him
 through the land

walk through a site at night

One game came out one night, as we went out to walk in the forest of Chamarande. We learned to discover the place in darkness, our eyes helped by the moonlight only. As some of our senses left us with little help, others felt as if they started to augment.

walk through a site and collect
 impressions, traces or stories
 make an herbarium of neglected things
 capture the movement of all
 the living forms we meet

TO BECOME WAYFARER



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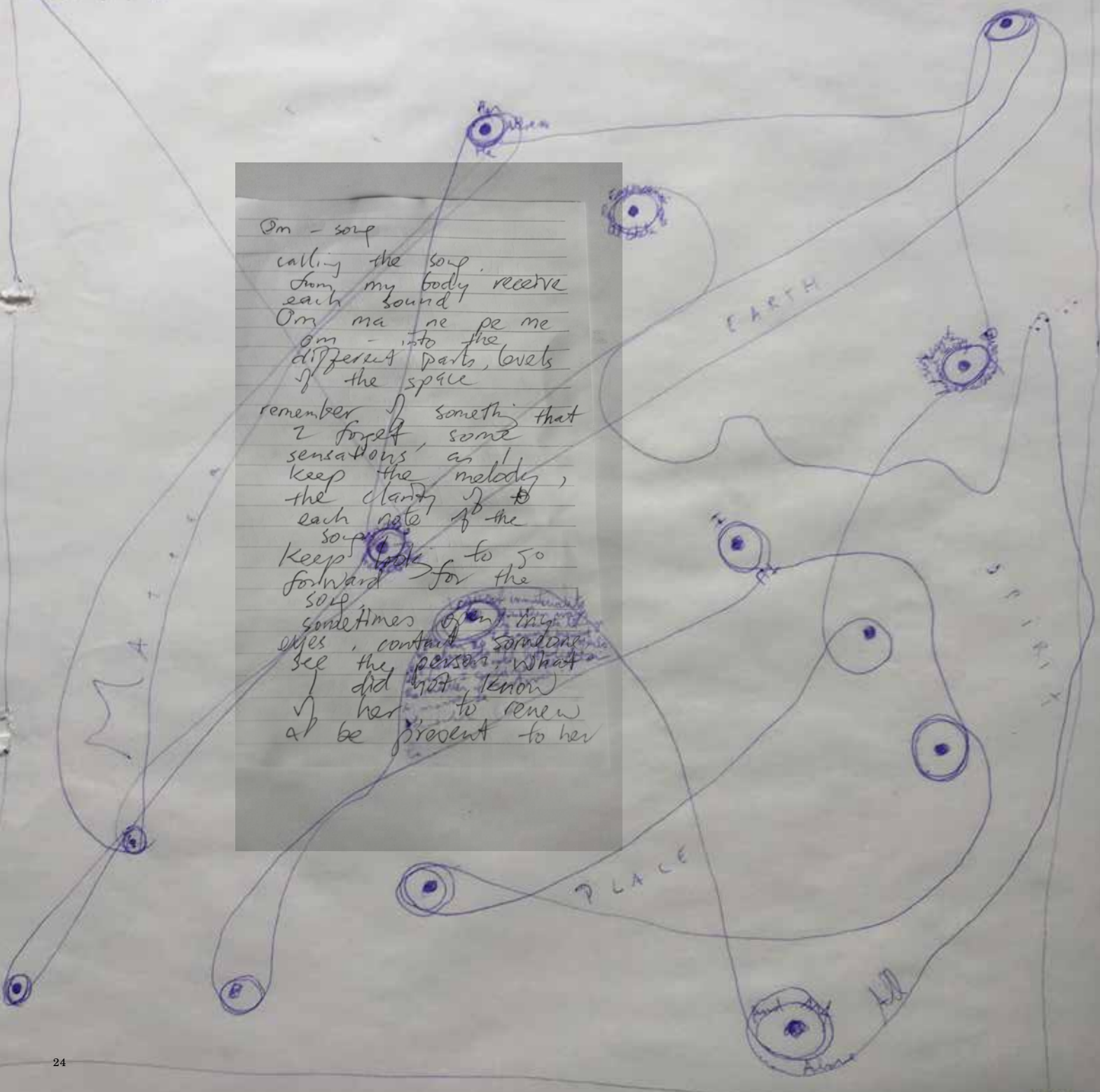
“Underwater currents form in the tray as we blow air on the surface of the water or draw needles and combs on it. The ink travels on the water, following these subsurface forces, twisting and whirling to form chaotic patterns that will soon settle on the paper sheet”



Gey Pin Ang, Caroline Gatt,
Adriana Josipovic, Francesca Netto,
Cinzia Cigna

the secret part of each soul
that if you & another soul
finds it, drops to go in.

Om - soup
calling the soup
from my body receive
each sound
Om ma ne pe me
om - into the
different parts, levels
of the space
remember of something that
I forget some
sensations as I
keep the melody,
the clarity of
each note of the
soup
Keep looking to go
forward for the
soup
sometimes open my
eyes, contact someone
see the person what
did not know
at her, to renew
at be present to her



In May 2017, during the second 'Collaboration in the Making' workshop, Aberdeen, Caroline and Gey Pin invited the other participants to share the ways they work together. First Gey Pin led the group working on the mode of Taijiquan through playfulness. Second Caroline invited the participants to explore one of the hand written texts printed in the first iteration of this book through that playful mode. Finally participants were invited to leave a trace of their playful and improvisatory exploration of the hand written text in the margin of that text. The drawings and writings in the margins and superimposed on the next few pages are an overprint. There are still spaces in the margins for more to be added.

continue to contact her,
develop my reaction
link to that moment
of contact
our space becomes
closer, nearer
and twin to another
person, different way
contacting her,
in different parts,
directions in the space,
and back to myself,
continue to let song
deepen in me, in
my relation, in my
understanding of the song,
something in me arrive,
accomplish that process
of song and me,
is me, with me,
always looking for
open, bigger space,
deeper sound of song -
my body, in me,
something pass in me -
(still, reaction)

voyage interieur.

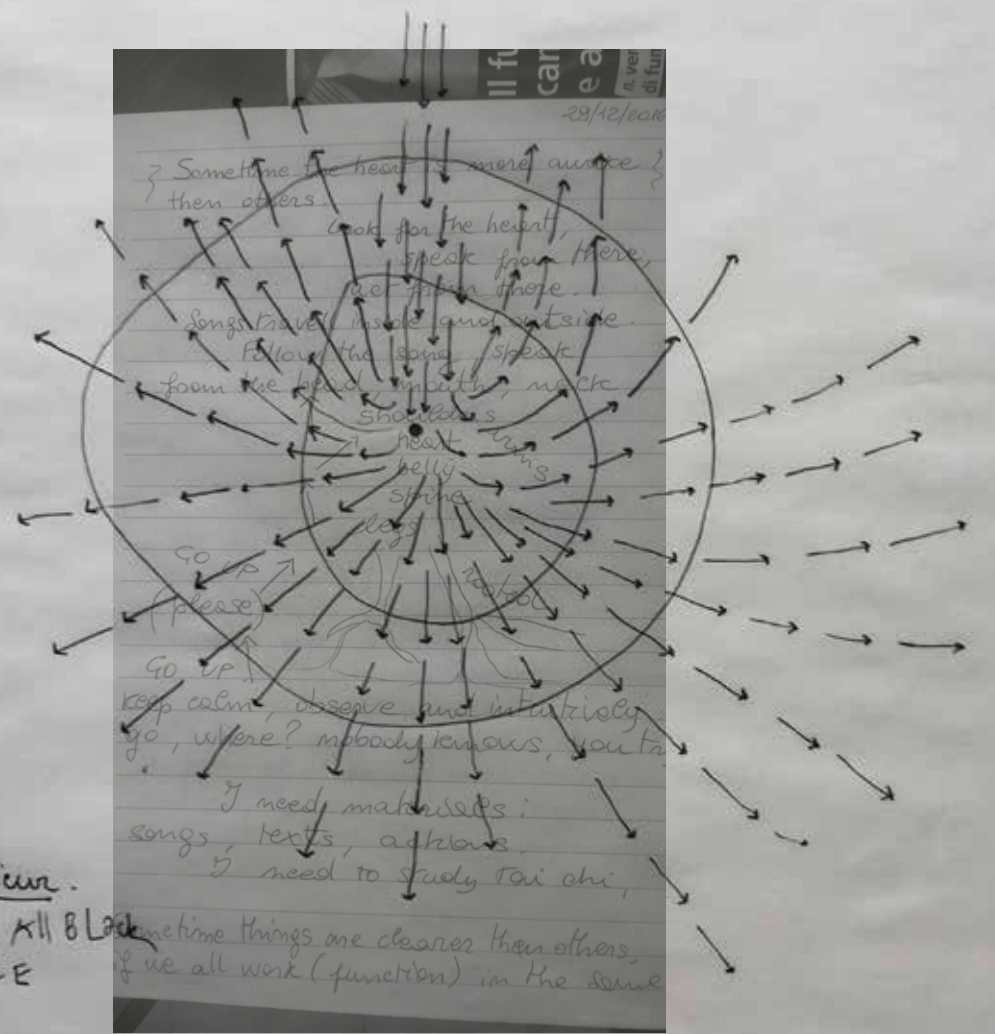
closed eyes - All Black
SILENCE

Air
Line on the air
All Black.
go inside.

through 2 line on the lines.
swallow the heart.

Heat in the block.

EXPAND the HEART → open eyes → LIGHT



yesenia thibault-picazzo

Sing Follow

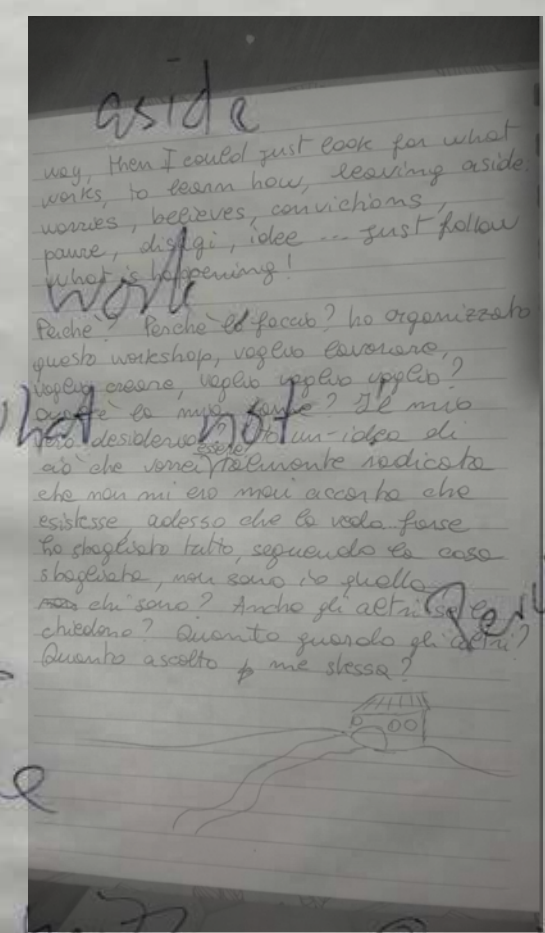
leave aside

what work

what not

Let mistake takes me

slow life



Perche lo faccio? that's the question!

Quanto ascolto me stessa?

Table so wobbly. December 29th 2016
 Festa minha eu mamava eu mamava eu
 brilhante por a meu por a meu amor
 pronouncing the syllables pronouncing pro-noun-
 a note. My wrist hurts a lot or not so
 much. How does the sound feel in my ankle? Why
 can I feel the song or the thoughts in my
 wrist when writing? but I can't feel the song
 in my ankle when singing? why does my pen
 touch my feet and I never understand? she said
 I don't need to understand. Great relief. Great
 fear. I don't need to understand. What does
 that even mean? I will follow my little path of
 gem stones. who is my little love, the little
 angel who lives in the wood called loneliness
 but it is not lonely at all. I have my animal
 friends, my sooty friends. They have always
 kept me warm. my little home in the hole
 by the sun. when I could hear my name being
 called in the distance but I never did hear it
 called if it had been called. How I cried in my
 warm little pocket, and myself to sleep
 forest how much I want that little home
 but when I need to rest in the sun
 receive. my words are clear to me but I
 can somehow flow away like mist into the

26-27 NIAS MADUR

I didn't want to go that way, you know.
 But then the road took me, the forest took me and
 I found myself walking on the wild side. Listening
 to all these beautiful creatures, small listening trees
 reaching midday. Holding not Cushing
 listening, listening to them. holding my shin and top of those
 all these little feet, animal feet, holding not dropping holding for how long
 feet on the dark wood. How to rest while holding. How to love while holding.
 door. Hello!!
 Are you there? Someone listening there?
 a heart h, a house. They answered. Where have you been?
 We have been waiting for you! Come join, we made tea for you,
 and biscuits, come and stay with us for a cup of tea.
 Then you can go. I went away, I turned around.
 Years later passing by the same house. Where
 is the song - The song is there, I collect it.
 my friends used to live there. They are still
 but today we are on our own. We
 are planning better. The next round, my returns.
 songs belong to plants. Places belong to song.
 songs invite us to come back. Give her them. Pick them up
 like flowers blossoming every spring. Those birds
 to go I don't know where but I found myself standing at
 that door.




Singing.
 Just letting. Allowing myself
 to sit in me. Somewhere
 in the chest there is density
 letting this "within" part.
 Being conscious that I need
 to keep, to shape, to mold,
 to nurture it's form attentively
 using some other muscles,
 quite weak ones so it can
 pass through. It can shape
 itself through. Allowing it
 to expand through the arms
 & hands, and the whole
 body. Trusting the impulse,
 almost being a bit behind
 with no thinking is behind
 or is not at all in the
 normal, sense. It's like
 trusting your body, filled
 with this "density" and
 lightness; remembering not to
 step in front of it, breathing,
 letting go of the extra
 will to do with it.
 Feeling listening in the jaws.
 I have a need to let this

lightness was also
 about giving in
 to the desire to dance
 but when I didn't hold
 the desire I fell and the
 collective atmosphere we
 were building fell with me.

part come more often so I
 can ~~to~~ use the "receiving"
 "reception" moment. From which
 I know where to go next.
 What comes next. ~~That~~ "I"
 Start to be aware of the
 mass that is unfolding everywhere
 through out the body. I help
 it shape. I allow it to
 come through adjustment and
 then I receive this mass.
 Through voice, through form
 softness, attention in softness,
 there is so much space inside
 and outside. It's different
 relation to inner & outside
 space. It's like a freedom
 I felt as a child. ~~It~~ the joy
 of totality.

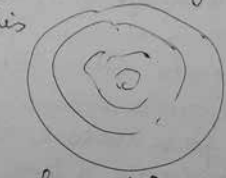
WHY DO I FEEL SO FRAGMENTED -
 WHO HAS STOLEN PIECES OF ME?

Tai chi è un'esperienza incredibile. Come se sentissi, mi sentissi
microcosmo e MACROCOSMO insieme. Come se io fossi il motore, ma allo
stesso tempo sono mosso. Quando Gey Bin entra nei dettagli (piedi, gambe,
altezza del busto) e cambia di poco il nostro stare io sento dentro di me
come se il mio cervello cambia anche postura. Come se qualcosa cambiasse
si riassetasse nella mia testa. Io sento che il mio corpo diventa subito
pieno di energia, che probabilmente si libera, liberando, sblocando il
corpo in alcuni punti si libera energia. Mi è stato detto che nell'eseguire
la sequenza manmano  cerchi. Passo rigidamente da una cosa
all'altra e con vedo che è anche nella mia vita ancora.

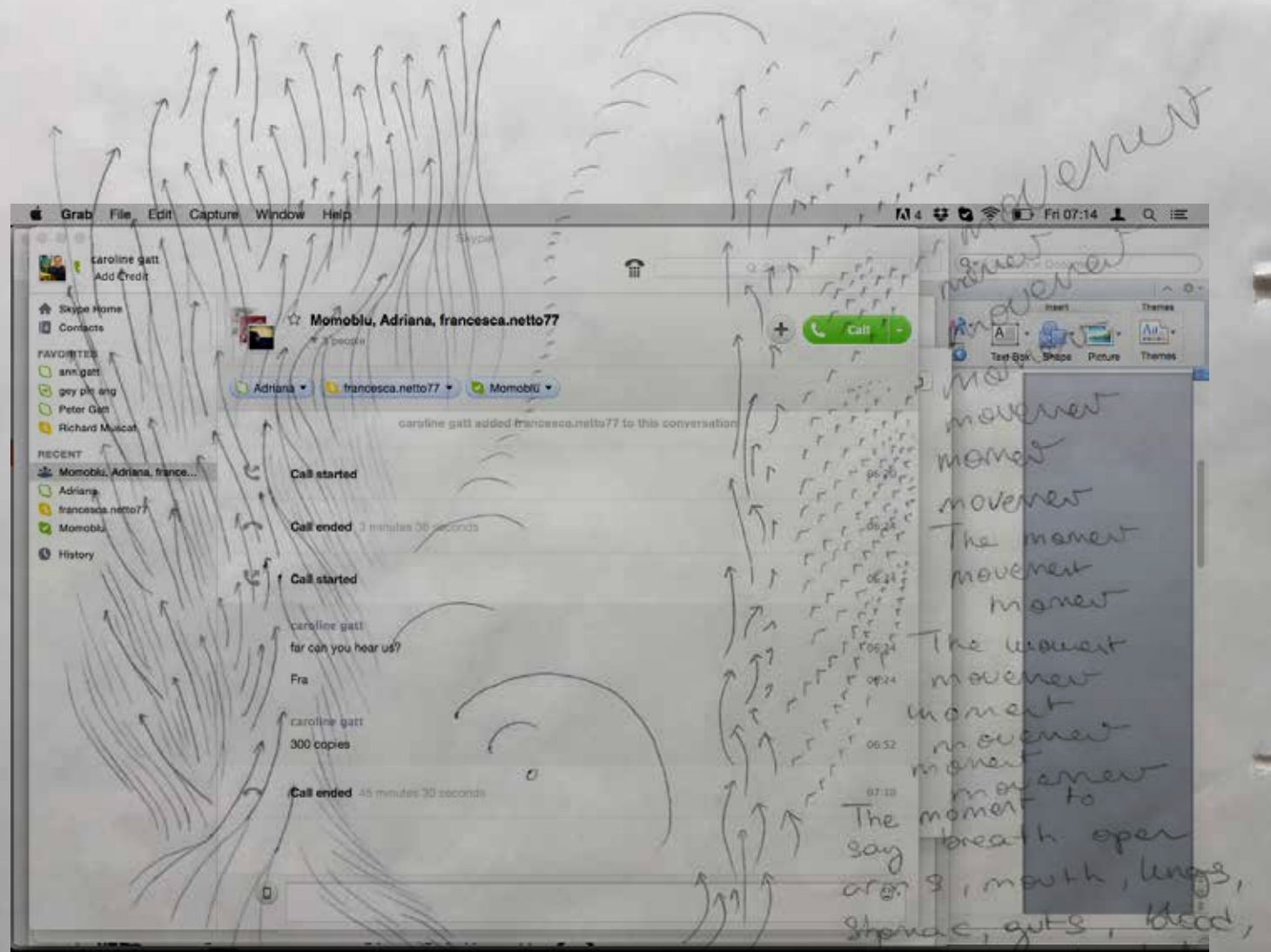
Passo da una cosa all'altra forse ancora rigidamente.
Quindi il mio compito ora è iniziare a fare cerchi nel tai chi come nelle
vita. Cerchio vuol dire che la via per arrivare da un punto all'altro è
molto morbida, è nel respiro di una curva. Il mio cognome è NETTO.
Tutto forse parte anche un po' da lì. Tutto per me, quel che mi è stato in-
gnato è NETTO, tagliato con l'accetta, come mi ha fatto notare un mio
amico vero. Forse per questo amo il TAI CHI eseguito da GEY PIN, perché
imparandolo bene posso imparare di nuovo a muovermi con armonia
e dolcezza nella vita. A seguire durante il giorno le mie transizioni,
fatte di curve. Ora mi viene in mente quando facevo la babysitter
a un bimbo minissimo e giocavamo a costruire un treno di legno, con
le rotaie. Io volevo fargliene uno con tutte le curve, ma non ce

nerano abbastanza. Ecco allora domani farò di nuovo il tai chi e
penserò a quel treno che non sono riuscita a costruire, farò un tai chi
pieno di curve.

NOTES: while I was writing I was thinking I need a paper ligger so
I can write in circle like this



Then I decided to accept the fact I had this paper, and I found
a meaning for me to write like this, long ~~straight~~ lines of words like
the long lines I have to look for in Tai Chi, long lines and curves



Women in Movement

Wave
woover
womb
wood
woman
movement

26 Marine Legrand

CAROLINE GATT

Right from the very first few months that I began my training in laboratory theatre in 2002, my director asked that we take written notes about our work process. As I got to know more performers I found that taking notes is a widespread practice amongst actors. And this becomes less and less surprising to me. Constantin Stanislavski, the Russian theatre director who is credited as pioneering a scholarly stance towards the craft of acting, wrote his first book on acting, *An Actor Prepares*, in the form of a fictional diary of a theatre student. Over the past 15 years of engaging with laboratory theatre, I have changed my own way of taking notes, have come across different note-taking practices and realised that there are many ways to take notes beyond writing. At first my notes were very detailed, including drawings of positions for stretching, sequences of actions that can then go on to become part of private or collective performances. Later my notes became questions, reflections on where the process of training needed further attention, or moments when the work flowed. In my work my notes have always been individual, however I have met actors who write throughout the day and discuss those notes as they make them, I have met others, such as Adriana, whose director tasked them to write reflections about their work daily and he would read their notes thoroughly and give them feedback.

It is also clear that when actors develop improvisations, or as many call them short études, these are also notes. Very often actors are asked to prepare such études to present and work on at workshops for professional actors. Gey Pin often asks the artists who participate in her Sourcing Within Worksessions to prepare a short piece of individual work which each artist then develops through the work done collectively. These études are short repeatable sequences of actions which may or may not include speaking and song. These sequences are notes, but also the way these sequences are made repeatable are forms of note taking.

A performance of any sort, whether following a script or individually or collectively devised, is made up of these repeatable sequences of action. Dancers also take notes of the textual and the corporeal kind when learning or devising choreography¹. The difference lies in the nature of the notes rather than the ubiquitous practice of note-taking as part of the performative craft. The note-taking Kirsch studies are primarily mnemonic processes that dancers develop to help them remember but also master a particular choreography. The same corporeal note-taking is used by dancers when they are developing their own choreography. Repeating sequences of movements on a smaller scale or a less energetic one, before moving on to developing new movements that are then added to the previous sequence on a smaller scale, and so on and so forth (*ibid*). Similarly in my own development of a repeatable score of actions, I find myself using this process. First I allow imagination and action to emerge on impulse, what can be called improvisation. Then I repeat certain parts of that first improvisation as I remember them, including the imagination or associations that emerged together with those parts or actions. This

¹ David Kirsch 2016 "Key note speech", Body of Knowledge conference, University of California Irvine

is a process of note-taking, embedding a sequence of actions and their associations in my muscles, bones, breath, perception of the place I'm in: looking at that mark on the wall remembering/imagining a swarm of butterflies rising from a streamer of pink and white oleanders growing in a river bed in a North Eastern desert in Tunisia. Eventually those notes, which become études, or studies, become varying kinds performances shared with different sorts of audiences/witnesses/co-performers. These notes are present in the performance.

And yet I have never come across a performative presentation of actors' written notes, except in academic books where these notes are presented as illustrations or the focus of analyses. These notes show where the line between public and private is clearly drawn, what is part of performance and what is not remains distinct and divided off. Nonetheless the thinking work that is involved in the reflection is also an essential part of the craft of acting. Indeed those written notes are also present in what is shared with an audience, but the thinking work is much less recognisable in a performance. Equally, the rigour of the search of the acting craft also less known and acknowledged. The reflective process involved in such note-taking is also an indication of the intrinsically ethical quality of the practice of this form of laboratory theatre. Here I am referring to various practices involved in a technology of the self, in ethical self-formation (Foucault 1988², Faubion 2001³, Laidlaw 2014⁴); inspired by Aristotle's elaboration of virtue and ethics depends on dedicating one's life to the practice of shaping oneself through practical wisdom. In this ethical self formation virtue lies in the way of practice not in the creation of a product (Faubion comments on how he thinks Aristotle's sharp divide between art and practice, as that between making and doing leaves out the self reflexive ability of the person to make themselves).

In December 2016, a small group of us met to work together in Turin. Each of us has worked with Gey Pin Ang at different periods and in different ways, but we all came together for the first time at the Sourcing Within tenth anniversary that Gey Pin organised and ran in Reggello, Italy in August 2016. Francesca and Cinzia decided to organise another possibility for us to work together in Turin, where in addition to themselves and Gey Pin, Adriana and I participated in four and a half days of work. During these days we developed a short montage, that we presented to an invited audience of friends on our last day.

During these days of work in Turin I also suggested that Gey Pin, Francesca, Adriana, Cinzia and myself write a short note about the work we had just done with Gey Pin that would become part of this book. I asked that we write in a particular way, or searching

for a particular way. Searching for how writing can be 'in the flow of Taijiquan', in the same way that Gey Pin had suggested that we can sing or work on song 'in the mode of Taijiquan', in a mode of non-effort (Ang and Gatt 2017⁵). Gey Pin (Ang 2017⁶) wrote her PhD thesis in an intuitive mode, and I think this is what I asked the small group to search for in our writing. Can we find this intuitive mode in various forms of work, including writing? How can writing also be shared in a performative mode?

Explaining the writing task itself was not straightforward. I struggled to incorporate the depth of debate and discussion into the brief introductory explanation that I gave, especially considering that these experimental tasks are not very long (shortest being one hour, longest being three hours). In fact, I found that not having worked in the studio until Turin changed my way of sharing the task. My explanations were both more cerebral, and more confused than they had been when I was combining reading and writing with regular work in the studio. To add to this, I also didn't want to be too prescriptive in the reasoning for the task in order to leave open the possibility of debate, disagreement, collaborative amendment. However, in the time scale I had for the writing task I now realise that it is actually easier to disagree, to critique when the background and reasoning for a task is given as fully and clearly as possible. Even with this faltering start to the credit of the others in the group, we jumped in and tried to write in the mode of flow, which is different to stream of consciousness, that I had intimated at. The challenge that faced us as a group intensified when we needed to carry on the conversation by email and Skype both because of our lack of experience sharing our work in this way, but also because of the hiccupping rhythm our exchanges took. Being online at the same time together proved to be very difficult because of our many different and diverging work separate from our collective work. Therefore when the realisation that our contribution needed to be published in April became tangible the challenges increased.

Time constraint is a mixed bag. On the one hand publishing this book might go against the open ended and anti-product-oriented approach that Gey Pin and I have taken in our work together, and that also characterizes the laboratory theatre work we do. On the other hand I feel this book is an opportunity to question the very finality of a published book itself, so that even if a piece is published it is not a 'product' in the sense of being 'finished'.

2 Foucault, Michel. 1988. 'Technologies of the Self', in *Technologies of the Self: A Seminar with Michel Foucault*. Martin, Luther et al. Amherst: The University of Massachusetts Press.

3 Faubion, James. 2001. 'Toward an Anthropology of Ethics: Foucault and the Pedagogies of Autopoiesis' in *Representations*, Vol. 74, No. 1 (Spring 2001), pp. 83-104

4 Laidlaw, James. 2014. *The Subject of Virtue: An anthropology of ethics and freedom*. New York: Cambridge University Press.

5 Ang, Gey Pin and Gatt, Caroline. 2017. 'Crafting anthropology otherwise: Alterity and performance', in Chua, L and Mathur, N.(eds) *Who are "We"?: Reimagining Alterity and Affinity in Anthropology*. Berghahn Books

6 Ang, Gey Pin. 2017. *Sourcing Within: A reflexive investigation of a creative path*. PhD Thesis Univeristy of Kent.

On writing practice - revealing experience through paper

-a reflection from Gey Pin Ang on Caroline Gatt's 'The voices of the pages' project

My subjective perspective on Gatt's experimentation on writing

Since 2013, Gatt has carried out different experimentations during *Sourcing Within* work session conducted by me. She has since developed her deep interest in finding written traces in parallel to practice evidence. I perceive 'The voices of the pages' as yet another of her conscious efforts to archive human learning in performative related experience. 'The voices of the pages' are collective responses to Gatt's initial idea in transferring embodied experience onto paper. Each individual finds their own intention as to why they responded in regards to their need, reason and target of writing. These written documents consist of different level of relations that each has with their own practice. The value of these traces can provide diverse perspectives of different stages of the individual's embodied practice, which in turn will stimulate further study and learning of each, bringing a renewed relationship each has with their embodied self.

The first time Caroline Gatt asked us (a group of invited artists and Anthropological researchers) to read some articles, it was during a *Sourcing Within* work session led by me organised by her in Aberdeen in May 2016. The task then was primarily about the participants' embodied responses to the text distributed by Gatt. The text was 'physically embodied' through our responses in a performative mode rather than shared solely through written and spoken words. The second time was when she led a session within *Sourcing Within* 10th anniversary event in Tuscany in August 2016. There participants were also asked to 'physically embody' their responses to some reading materials assigned by Gatt. Along with this session, she has distributed notebooks to interested participants to share their experiences from the session. The third occasion (the most recent experiment) was in Turin in December 2016 she asked us to write instead of read. The session in Turin, organised by Cinzia Cigna and Francesca Netto, was a closed group of participants who have followed *Sourcing Within* work sessions for some years. Among the group were Adriana Josipovic, Netto, Cigna, Gatt and myself. The group's shared interest was on individual needs for further performative practice with me.

It is necessary to know that the nature of these above mentioned work sessions were always brief and in average of 5 to 7 days of practical theatre workshops, and the sessions led by Gatt are usually around 2-hours long in each work session period. In the case of the Turin session, all participants except Gatt extended our participations for another 5 days within a public session consisting of some 10 participants. Unlike any kind of continuation within a theatre group who works in a regular basis, workshop participants are randomly formed. The degree of each individual's experience can only be regarded as one-time of his/her experience, and, writing of experience recognises and demonstrates a particular phenomenon within one specific moment in the course of practice.

Re-relation with my practice

"The voices of the pages" poses new challenges for me. First, it provoked a changing relationship and experience I have in terms of writing about my embodied practice (in physical and vocal work). It took me long years of practice before I actually wrote about my experience in relation to my own practice. For instance, my recent thesis on Practice-as-Research PhD is a written form consolidated after more than two decades of my practical experience in theatre training and performance.

During the few years of our collaboration between Gatt and myself, her interest has always been on written text of any form more than practice evidence (though she has keen interest and experience in performance). For this, I sense that it is related to her profession and training in Anthropology, though I may be wrong on this impression.

After our last session, which was 4 and a half-day, in Turin, she asked if we could share and contribute our writings to her project. Over the last few months, she sent different emails (each time with extensive length and lots of information) to Netto, Cigna, Josipovic and myself. In one of her emails to us, due to the work commitments of one of the other members of this small grouping, she mentioned that we could speak about her project and our contributions in March. In early March 2017, she asked that it is time to exchange our thoughts. However, it is important to know that each of us is in different continents, in different time zones with independent projects and commitments during these months. Due to my own varied and multiple time constraints I was not fully aware that her 'project' on writing was so pressed till she us again all by email (a few days ago) that it needs to be published as a book in April 2017 (in a few weeks' time). Due to time constraint, I felt 'obliged' to write and complete it very soon. Rushing to a result is against one's natural growth and understanding relating to embodied practice, in my point of view. Through the emails sent by Gatt, I suspect that she was stressed to publish within a brief time where she has no time to develop her project, and that indirectly affect our collaboration and work interest she has concerning *Sourcing Within*, which in the past there was time arriving naturally linked to our needs and concerns.

And yet the past three years of my Practice-as-Research study within an institution has strengthened my belief that a heuristic inquiry and 'practice as knowing' are the keys to embodied practice. These approaches are hand-in-hand with my practice-based research concern. My writing has a specific relationship with my practice. Reflective words regarding my practice can potentially prompt (or not) the development and growth in my own practice. For instance, during the last Turin session few months ago, I have shared a page (shared along with this writing) from our rehearsal room upon Gatt's call on a group-writing task. When shared with that group in Turin, my writing did have some resonance in the individuals of that group. Now, it would be intriguing for me how that page of writing, now shared outside of that context, might be accessible to read and understand for any average reader? I imagine that insider's notes might be more beneficial for those who have certain degree in practice, new learner who search to strive to deepen

their own practice, and researchers who have some practical knowledge in embodied practice. Such, at least I felt, is the nature of writing on performative process.

Creative possibilities or not

This writing experimentation presents another challenge for me. In my past experience in devising any performative work, materials of any form have a very special place in the creative process of an actor. The materials need to be discreet and even anonymous in the beginning stage of an actor's creative relation with these materials. Some of these 'experimented' materials take its own course from months to years before some of the materials even become possible to develop into a presentable form, and within the embodiment of an actor's work. If I consider the materials as 'visible' and make it available and known in early stage of my rehearsal, I may lost a chance of any creative possibility and the special work relation which one can have with one's work, and the chance of developing and transforming the materials deeper into living images and voices in/through performance. Here I remember of a metaphor which I have heard in my early years of theatre apprenticeship, it would be as if "cutting a tree before a branch can have a chance to sprout". Like the growth of a plant, any creative material needs its appropriate timing before it is 'ripe' to be shared as a fruit.

While I value this initiation of writing on practice, I am equally inclined to critically reflect upon thus posing questions (perhaps due to my early years of training and discipline in embodied practice): for who, and why the writing? Who are the readers? How can a piece of writing functions? By whom and why do the writings need to be read? To whom the traces (words) are left? What and how would the readers gain from these reading? How relevant is it to make writing accessible to other fields of researchers instead of researchers from the respective discipline as the one who writes? How can this be linked to *Knowing From The Inside* project since the written words are from the perspective of 'insiders'? These questions served for me for further reflection and hint for new doorway to my practice.

FRANCESCA NETTO⁷

Conversation on Skype with Lal Gatt, Adriana Josopovic, Cinzia Cigna, Francesca Netto about the project book 17 March 2017

La sottoscritta, Francesca Netto, ha accettato il compito di riportare alcune riflessioni condivise in una chiamata skype sul progetto ... di Lal Gatt.
I, Francesca Netto, agreed to carry out the task of reporting on some reflections that were shared in a Skype call on the project 'The voices of the pages' of Lal Gatt.

Lal Gatt ha rivolto alle colleghe alcune domande quali:

Lal Gatt posed some questions to start off with:

1. Do you feel the need to protect your writings?
2. What makes this collective writing process harder now, after some months from our out worksession in January in Torino, which was part of the work with Gey Pin Ang, a step in the work of Sourcing Within?

Proteggere è un termine che prevede un'invasione di campo. Allora mi chiedo qual è il nostro campo, come lo definiamo, come l'abbiamo definito? Su cosa e di cosa scriviamo? Per chi? In questo brevissimo percorso condiviso principalmente in due momenti (Gennaio 2017 Torino, ... 2016 Aberdeen Scozia), abbiamo avuto principalmente il compito di scrivere a partire da un'esperienza pratica legata al lavoro fisico e creativo all'interno del progetto Sourcing Within di Gey Pin Ang. Nel caso dell'incontro in Scozia invece, dopo la lettura di un estratto di antropologia si ha parlato una nostra possibile risposta all'articolo fatto a partire dal nostro mondo, quello dell'arte performativa e del teatro.
Protection is a term that imagines an invasion of one's territory, one's field. So I asked myself which is our field? How do we define it? How have we defined it? About what and on what are we writing? For whom? In this very short path that we have shared together, principally in two moments (January 2017 in Torino and previously in May 2016 in Aberdeen). The task in Torino focused on writing that drew explicitly from our practical experience tied to the physical and creative work we do through Ang Gey Pin's Sourcing Within project. In the case of the meeting in Scotland, after reading an extract from an anthropological text, we were invited to respond to our experience of the reading drawing on our own realm of expertise, that of the performing arts and theatre.

Credo, la distanza fisica, la possibilità di condividere una reale esperienza pratica insieme renda assai complicato definire il campo di studio, il campo di immagine. Certo, tutte noi praticiamo il teatro, l'arte del performare, ma anche qui, in modi, tempi diversi, culture diverse, anche questo non è da escludere, non permettono una condivisione di linguaggio univoco. Tutte noi ci riconosciamo nella pratica proposta dall'artista Gey Pin Ang, ma come lei stessa ci suggerisce, è una pratica che richiede tempo, anni, dedizione totale.
I believe, that the physical distance, the possibility of sharing a real practical experience together makes the task of defining a shared field, a field of investigation very complicated. Certainly, all of us practice theatre, the art of performance, but even within this the ways, time factors, different cultures (even this must not be forgotten), don't allow us to share a single language, a unified voice. All of us involved here recognise ourselves in the work proposed by Gey Pin Ang, but as she herself suggests, it is a practice that requires time, years and total dedication.

Solo dopo questa analisi comprendo il senso della parola proteggere. Laddove so esattamente di cosa sto parlando credo non occorra protezione alcuna.

Nel nostro caso il campo mi sembra assolutamente aperto, a tutt'oggi privo di confini. Quindi ritornano le mie domande dell'inizio, su cosa e di cosa scriviamo e per chi?
I only understand the meaning of the word 'protection' after this analysis. Where I know exactly what I am talking about I believe no protection whatever is necessary.

Non riesco di riportare in maniera oggettiva alcuni pensieri delle mie colleghe, perché ognuna di noi si è espressa troppo brevemente rispetto a questi quesiti proposti da Lal Gatt. Quindi il mio invito è rispondere, come ora sto facendo io alle due domande iniziali 1.2.

Io ho visto e vedo nel modo di procedere proposto da Lal Gatt questo intento: far scrivere chi ha seguito una pratica (come il tai chi eseguito da Gey Pin Ang, etc.), cosa si
I cannot report in any detached way on the thoughts of my colleagues during our Skype meeting, because each one of us expressed ourselves too briefly in relation to the questions Lal Gatt posed. So, my response to those questions and to the invitation to reflect on the

⁷ Translated by Caroline Gatt, any errors or misinterpretations are hers.

vive, cosa succede quando si segue una reale esperienza del corpo e della psiche insieme. In modo tale che un potenziale lettore possa riconoscere parole che vengono da un reale vissuto.

Il procedimento seguito è molto vivo e creativo.

Se questo libro vuole essere uno studio, una ricerca, un importante momento di confronto tra praticanti e studiosi, mi serve ancor più definire qual è questo campo d'indagine, o quali sono questi campi d'indagine.

Skype conversation is to explore my reactions in writing.
In Lal Gatt's way of proceeding I saw this intent:
Inviting those who have followed a practice (for example the Taiji carried out by Gey Pin, etc...) to write about their living experience of this practice, what happens when one follows an experience that is simultaneously of the body and the mind, together. And to write in such a way that a potential reader might be able to recognise words that come from a lived experience.

Sono diversi esperimenti di scrittura e viceversa?

In questi incontri ho visto e vissuto veri momenti di teatro, di alta creatività, di grande e ottima disposizione di tutti i partecipanti. Ma per tornare ai termini del teatro occorre una

direzione precisa o una dichiarazione di intenti.

If this books wants to be a study, a piece of research, an important moment of encounter between practitioners and scholars, it is even more important for me to define what this field of investigation might be, or which are these fields of research.

incontri guidati da Lal Gatt in collaborazione con Gey Pin Ang, ma occorre un'opera di sintesi prima di arrivare a una qualsiasi stesura scritta.

Del resto la parola nel teatro che sperimentiamo negli incontri con l'artista Gey Pin Ang, e ciò in cui credo, la parola c'è al culmine di un processo. Parlo quando è avvenuto qualcosa in me, solo allora arriva, arrivano le parole. La parola scritta ancor più necessita una grande opera di sintesi.

O il libro è un laboratorio aperto?

Are these different fields forms of writing and vice versa?
In these encounters I saw and experienced real moments of theatre, of rich creativity, and a great openness of all the participants. But to return to the terms of theatre we need a precise direction or a precise declaration of intent.

Come restituire, se questa invece la dimensione, di questo libro- progetto?

Queste le mie riflessioni a partire da questa stimolante esperienza, per quanto breve con Lal Gatt incontrata all'interno del progetto Sourcing Within di Gey Pin Ang.

Or in other words, the imagination and fantasia were not missing in these beautiful encounters led by Lal Gatt in collaboration with Gey Pin Ang, but what is needed is a work of synthesis before reaching any development of a text.

Queste le mie riflessioni a partire da questa stimolante esperienza, per quanto breve con Lal Gatt incontrata all'interno del progetto Sourcing Within di Gey Pin Ang.

After all words in the theatre work that we experiment with in our encounters with Gey Pin Ang, and what I believe in, arrive at the climax of a process. I am referring to when something has happened within me, only then something happens, only then the words arrive. The written word then even more requires this work of synthesis.

La mia esperienza per il 2017 si conclude qui, causa impegni lavorativi.

Spero di poter partecipare ad altri incontri pratici e che il progetto-libro trovi sempre più la sua natura, la sua forma, in questa dimensione di condivisione e di fiducia totale negli attori e in tutti quelli che hanno una pratica seria, fiducia che ho sentito nei miei confronti da parte dell'antropologa Lal Gatt e di cui sono grata.

Or is the book an open laboratory also?
Come restituire, se questa invece la dimensione, di questo libro- progetto?

These are my reflections, drawing on this stimulating, although brief experience with Lal Gatt, met through Ang Gey Pin's project Sourcing Within.

My experience of the experiment has to end here, due to work commitments.
I hope to participate in other practical encounters and that the book project carries on searching for its own nature, its own form, in this spirit of sharing and of faith in the actors' work and all those who conduct a serious practice, I felt that the anthropologist Lal Gatt had this faith in me and my work, and for which faith I am grateful.

ADRIANA JOSIPOVIC

(The secret can never be stolen through reading... It can be a certain type of understanding, but without practice, it is impossible. One needs to be close to the master of art, to the source in order for one to understand something of a secret.)

Writing/Publishing

Is writing a part of a performative work?

Absolutely. There are many levels on which a performer uses writing as a tool for her/his creative work. It is a way for a performer to reflect, understand and finally gather all that has been done in and during the studio/practice research time. From this point, writing is the key element in preserving, keeping, gathering in a Form, which can otherwise, disappear into oblivion. It is a way a performer protects/catches the invisible/intangible what was speaking through him from his own oblivion. Of course one remembers, the body would always remember, but it is a way to go to this memory consciously and even more so, to build a bridge between the mind and body consciousness. When we are moved from within, we follow this movement-first intuitively but slowly we learn how to do it, we understand how this was done. It is not to say that we should immediately formalize it- which is our first impulse-like we do with everything nowadays, how society teaches us and educates our minds.

There is a strange notion of fatality when it comes to words, or putting something down to words. For me as performer who started with this practice of writing around 15 years ago, it looked impossible and almost as a crime to 'put the experience into words'! As if 'something' will be gone, it is not to be written down, it is not to be spoken about. The other part was the conscious effort I needed to put in order to find the appropriate form, words, verb that would 'carry' it on, that keep the understanding of what happened. That would give energy and point towards the next step.

Because, our practices are so distant to each other, it is how and why, finally, majority of performers and performance theoreticians fear and dread each others practice. The problem of writing in performing work comes from 'formalization thinking' of it. Formalized form is not alive. It kills everything a performer strives to keep alive and from this point, it is completely understandable where aversion starts. However, part of performer's craft is the work with mind to an extent of the idea he wants to transmit or communicate to the audience. For the writing to serve practice, it should be rewritten with each new step in the process a performer goes to. It is like a 'book/writing in progress'. The writing is an equal.

It is the basic split between thought and practice, once we understand something—we write it down, we reason it- it is knowledge. Just knowledge. Without doing it- without

practicing it- there's no Love. Once something is written, the process only begins- where usually, everything stops. It has been understood, it is revealed, we know what it is, we pack it, wrap it and publish it! Done!

But what if we think in another way? What if the moment something was written, once something was understood, we think of it/look at it as a moment of choice?

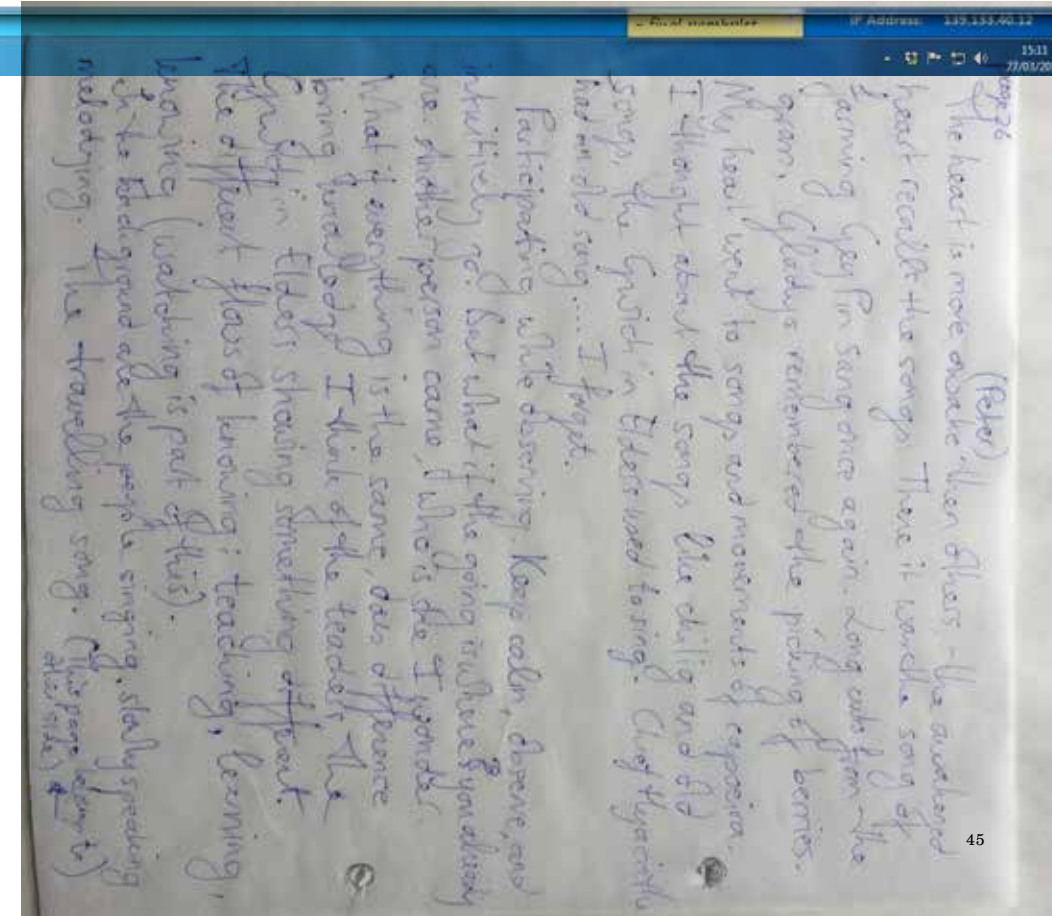
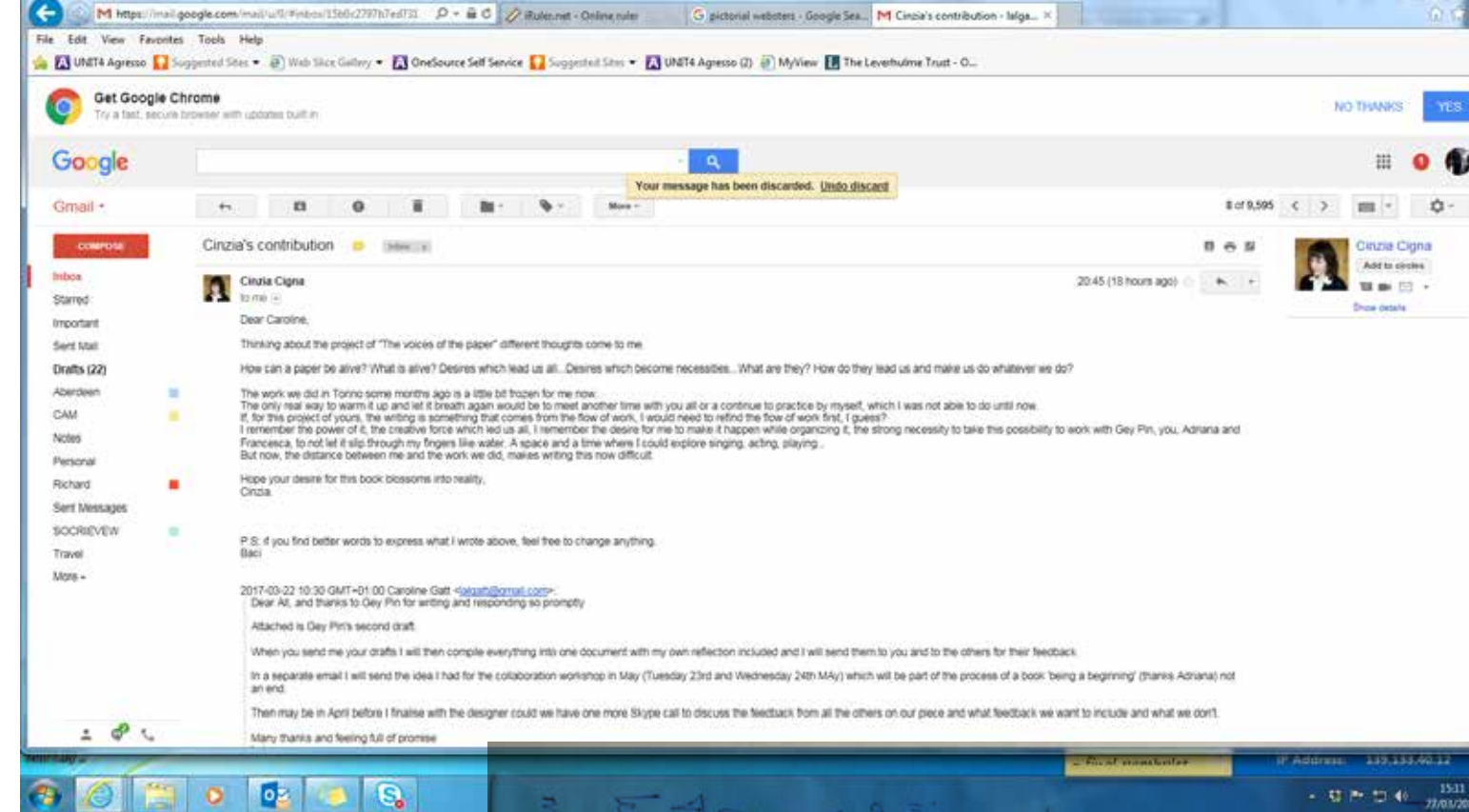
Publishing as a first visibility?

A first layer of skin in a becoming body of thought?

A possibility of a 'performative transcript', where one's experiences, reflections and understanding could be 'played' out in the eyes of the other.

In spring 2016, in a antropological/theatrical worksession that took place in Aberdeen, performers were given a task to read certain anthropological text about the transmission of knowledge. The task was to respond with a reflection and performatively, in our own performative language to the read material. The most interesting exchange took place in pair work (one anthropologist and one performer) where both were asked to 'perform' their understanding of the text. In the mutual responding that took place, was a seed of performance dialogue, or our reading of each other's doing/actions- through the lenses of Mark Harris's text we started from that embodied the idea of knowledge transmission- something amazing happened. As we were responding to each other, for instance, I decided to explore the space memory the author of the text wrote about, or how space that my partner had just used, the exact spot in the room, could possibly transmit through this 'inner knowing', something of our dialogue. Images that were emerging from being in that particular spot, led to an 'inner writing' of a story which later on in conversation- when the 'doer' was reporting his experience, we found out it had a lot to do with what was quite prominent in our lives outside of the working context.

The elements of performance or performer's craft were present in this little experiment. One doer, one observer. You understand something and you immediately do it. There is no gap in understanding and doing.

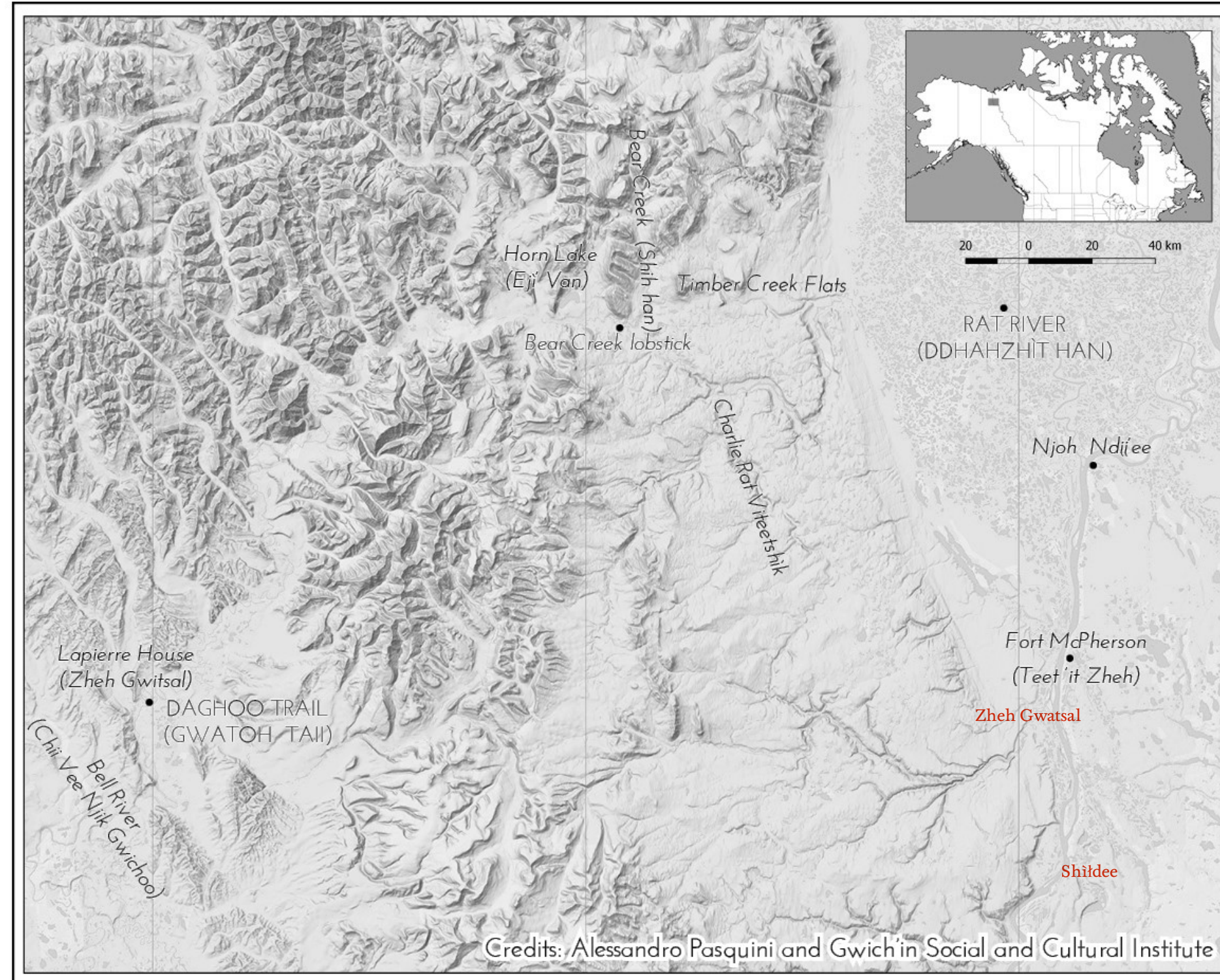


Reading Places

Jan Peter Laurens Loovers with
with GSCI

Reading Places

Jan Peter Laurens Loovers with
Gladys Alexie and GSCI



Gladys: ... All this area here, they said one time all this was under water. All this Delta area. In the old stories, they talk about coming this way and going back [Richardson Mountains], because all this is higher ground. Yeah, it is not as low as this. And in this njee deekat Zheh Gwajät right here is where the original Fort McPherson used to be with the Hudson's Bay Company. These are the posts right there and because it flooded all the time, the ground was so low they – years later- moved it to over here. And they originally wanted to move it onto the other side of the river but the people kept saying you can't because we need to be able to see over here for the Inuit people if they come to attack. So this is why they build it on this side. Yeah [Francesca: Oh, okay]. And it is on quite high land.

[Recollection: Mr Colin once explained to me that the fur traders called the Gwich'in "Loucheux" because of their squinting eyes as they were looking out for Inuit enemies from the hill facing the sun]

Gwich'in Place Names Atlas

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Njoh Ndij'ee (GSCI ID: 2008056)

Njoh Ndij'ee

Add Related Item

Lobstick-it stands

This place name refers to a point on the Peel Channel across from the southern mouth of the Husky Channel.

This place name refers to a point where a lobstick marker once stood. The lobstick was said to have been created by Clement Gootisha, uncle of Annie Benoit and father of Persis Gruben, when he was young. The lobstick has since fallen down. Annie B. Gordon said that the njoh was used as a lookout during wars between the Gwich'in and Inuvialuit.

Catherine Semple said, " Njoh Ndij'ee...that place there at Husky River, across there...somebody made big njoh [lobstick] too. You know tree kind?" The lobstick is no longer visible.

(Annie Benoit, EGNP Project 1999, Tape 1, January 25, 1999)
(EGPN Elders Workshop, March 29, 1999)
(EGPN Elders Workshop, March 29, 1999)

1746Speaker – Richard Ross

Geometry (key_: 834)

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11:58 AM 09/03/2016

Drin gwiinzii, shuuzri' Gladys Alexie vilzhih.
Good day, my name is Gladys Alexie, I am from Fort McPherson which is the Northwest Territories in Canada. My father was Walter Alexie and my mother was Enna Francis. My paternal grandparents were Abraham Alexie and Bella Martin. My maternal grandparents were James Francis and Mary Koosh.

I was born at Rat River in the McKenzie Delta and raised around Trail Creek in the Yukon Territory. During my early years my parents hunted and trapped in the Trail River area. They travelled into the mountains to hunt caribou which is the main source of food for the Gwich'in people along with fish.

My people are the Teet'it Gwich'in, the Gwich'in people live in the northeast part of Alaska, northern Yukon Territory and the western part of the Northwest Territories. My people originally came from the Blackstone River in the Yukon, which is to the northeast of Dawson City.

One of my earliest memories takes place in the winter when I remember travelling with my parents, paternal grandparents and extended family members. I was wrapped in blankets in the sled, pulled by dogs. We were travelling up Trail River at the time and my grandmother had everyone stop and took out a large tin can. She walked to the side of the canyon wall and proceeded to fill the can with yellowish powder. When I described this story to my father, he said I would have been 2 years old at the time and my grandmother was collecting sulphur which was used for medicine. Upset stomach and headaches and a few other illnesses that I do not remember.

One winter, my grandfather, my uncle Robert and my father made a trip to Dawson City. My grandmother was always crying and worrying about her brother who was blind and living in Moosehide, which is a small native community a mile or so down the river

from Dawson City. We travelled as a family to a place called Hungary Lake, which is a very large lake in the Yukon. There my grandmother changed her mind about every one travelling and asked that the men go by themselves. There were a lot of caribou and after my father and uncle hunted, they continued on with the trip. The women and children stayed behind and another family later joined us. I remember sliding down in a sled made of caribou leg skins.

In the summer out people fished and dried fish for themselves and their dogs. There were many fish camps up and down the Peel River. The dried fish was eaten in addition to the caribou or moose meat that they dried. They also prepared dried fish to feed their dogs over the winter months. In the late fall after the ice froze they trapped for marten, mink, foxes, wolves, wolverine and lynx. During the winter they still trapped, but were able to travel up in the Richardson Mountains where they hunted the caribou. They also dried the meat making it much easier to transport when they travelled. In the month of February or March, they would move down into the delta to trap muskrats. After muskrat season was over they would go to down to sell their furs. They purchased food and other necessities before travelling to their fish camps. This was a continuous cycle for the Gwich'in people.

We have a sacred place located a few miles south of Fort McPherson on the Peel River which we call Shildii' (Rock). The legend goes, that way back over 500 years ago a couple lived on the other side of the river where they fished along with their daughter, two sons and the children's grandparents. These were probably the father's parents.

One day in the summer the old people wanted some caribou meat, so the father and his two sons along with a dog travelled across the river in a canoe and walked to the mountains. Now the mountains were a long ways back, and

this would have taken some time. In the meantime the young girl started having her monthly cycle and as was custom, her mother and grandmother built her a small caribou skin tent. There she would stay until her menstruation cycle was over. As she was becoming a woman, she was taught to sew and tan skins. She was given a bonnet with fringes to cover her eyes so that she would not look at the men and as she now had strong powers. Women were taught to not look men directly in the eyes, but to look at the ground. Every day her mother and grandmother would remind her of this and not to look toward the hill on the other side of the river where her father and brothers would come to the shore. Looking forward to seeing them and being too excited to pay any mind to the instructions given her. One day she noticed them coming back and called out to her mother that she could see them. In that instant the father, the two brothers and dog were turned into rock. In the early 1900 one of the large rocks fell over, this happened during the first big flu epidemic. During the 1948 flu epidemic the second large rock fell over. Today there is still one large rock and the rock that represents the dog that are still standing.

“Loovers, J. P. L.” <p.loovers@abdn.ac.uk> writes:
Hai choo’ - once again for the valuable suggestions and comments. In my latest version I had incorporated some of them: eg GSCI work on place names, Bear to Shih Han and your article.
Yes, now I remember the story about the caves again. I do not know why I am so persistent in this ... either I heard it once or because somewhere I once read it translated as people who live in caves. Of the place names which njoh is where the war took place? The one across Husky I would guess? I only noticed the other day that there were these other lobsticks.
The Gwich’in Atlas remains to be a wonderful informative tool! Do you have by any chance a map of the Bear Creek area that I could use? I have been fooling around trying to get it via the Gwich’in Atlas but Bear Creek is right on the border of the two maps as you know. I hope all is good. My mom is doing real good.
Drin gwiinzii!

-----Original Message-----

From: Ingrid Kritsch [<mailto:ingrid@learnnet.nt.ca>]
Sent: 10 March 2016 15:46
To: Loovers, J. P. L. <p.loovers@abdn.ac.uk>
Cc: Alestine Andre <AAndre@learnnet.nt.ca>
Subject: Re: Lobstick Article for Sibirica

Hi Peter,
I’m glad to hear that the Gwich’in Atlas is useful. I use it several times a week I find - sometimes to make sure I’m spelling a place name correctly as we’ve gone through so many versions over the years.
We are still adding info to it. and if there are any photos you would like us to include for specific place name records, they would be most welcome.

Besides Pierre’s Creek, I think the attached Njoh Ndiie’ee was where one (?) of the battles took place. It would be interesting to see if this lobstick (and others?) could be matched to battles between the Gwich’in and Inuit. I’ve extracted a page from Slobodin’s 1962 monograph about the warfare recorded in the ethnohistoric literature.
I wonder if the 1844-45 record correlates with this njoh?

In terms of maps of the Bear Creek area, perhaps you could download the 1:250,000 map sheets for the Bear Creek area from our Atlas and put them together and use that? Or is that what you said you tried to do and it didn’t work? All of the maps are under the PDF MAPS tab in the Atlas. If this doesn’t work for you, Kristi could create a map for you but we would have to pay for her time to do so. Let me know. Thanks.

I’m glad to hear your mom is doing well. Greetings to your family.
Ingrid

Dear Ingrid,
I wonder whether Lobstick (Njoh Nd ’ee, GSCI ID 32) is in fact located at Tadiitr’ahkhaa Njik? I recall when I stopped with Mr Colin at Lobstick that it was like a small creek. The story of the creek also conforms to what Mr Colin told about the war between Gwich’in and Inuit. This was could indeed well be connected with the accounts of Slobodin!
Just a thought and wondering.

Bringing Gwich’in Collaborators to Aberdeen

In the northwestern corner of Canada one finds the Gwich’in Settlement Area, the political land belonging to Gwich’in living in the Northwest Territories that was established in 1992. Gwich’in are indigenous people whose traditional land spreads across northern Northwest Territories, northern Yukon, and northeastern Alaska. The winters are long with vast spells of arctic weather and frozen rivers and lakes. The summers can be hot with 24 hours of daylight and plenty of mosquitos and berries. The seasons are very much an integral part of northern movements for both Gwich’in and others (for example animals).

With the establishment of the Gwich’in Settlement Area, as part of the signing of the Gwich’in Comprehensive Land Claim Agreement, the Gwich’in Social and Cultural Institute (GSCI) came into existence¹. The GSCI, operating since 1993, has as mandate ‘to document, preserve and promote Gwich’in culture, language, traditional knowledge and values’ (www.gwichin.ca/about). The GSCI, henceforth, becomes an integral part for anything related to Gwich’in tradition, language and culture. Subsequent to its establishment, researchers who want to work in the Gwich’in Settlement Area have needed permission from the GSCI. Researchers are required to sign traditional knowledge agreements with the GSCI. These agreements are meant to protect the traditional knowledge of the Gwich’in and to ensure that the information gathered returns back to the community. Following the research agreements, researchers also have an official obligation to have written materials checked and edited by the GSCI (see Loovers, forthcoming²). However, throughout the years of working with GSCI, what I expected would be a formality has turned out to be much more of a correspondence in which there has been a sharing of stories, experiences, and knowledge. From the outset, then, there is an element (perhaps one could say an invitation) of collaboration between the GSCI and the researcher. At the heart of the GSCI, and from the start, have been Ingrid Kritsch and Gwichya Gwich’in Alestine Andre. Ingrid, who is currently the Research Director, has degrees in cultural anthropology and archaeology, and is an honorary Gwich’in. As life wants it, I happen to be a sixth-generation cousin of Ingrid from my maternal grandmother’s father side. Alestine, who is the Heritage Director, has degrees in anthropology, women’s studies, and ethnobotany, and received a National Aboriginal Achievement Award. She is also a daughter of the highly respected late Gwichya Gwich’in Chief Hyacinth Andre. They were also the first people who I met when I first travelled northwards for postgraduate research to the Gwich’in lands in December 2005.

Throughout my work with Gwich’in, I have collaborated with them (and Teet’it Sharon Snowshoe, Executive Director of GSCI) most intensively on a variety of topics as the above email correspondence illustrates. So when Caroline asked me to invite one

¹ As of 1st April 2016, the GSCI has become a department in the Gwich’in Tribal Council and is now called the Gwich’in Tribal Council Cultural Heritage Division. I continue to refer to the GTC Cultural Heritage Division as GSCI here since this has been the name of the organizational structure with whom I have worked for the longest. Furthermore, within vernacular language the GSCI remains most well known and used.
² Loovers, JPL and GSCI. Forthcoming. ‘Don’t Write Bulls**t: Working with Gwich’in in the Canadian North.

of my collaborators to Aberdeen to participate in a workshop on anthropology and collaboration (which will take place in May 2017), Ingrid and Alestine were the logical choice. Unfortunately, after nearly 25-years of working with the GSCI, both Ingrid and Alestine are to retire in September and are unable to come. Being in contact with them and Sharon, we came up with two other persons with whom I have spent time out on the land: Johnny Charlie Junior and Abraham Stewart Junior. Both men have been valued by the GSCI for their traditional knowledge. Johnny Charlie Junior, the eldest son of the renowned late Teet’it Gwich’in Chief Johnny Charlie Senior, is a former Game Warden (Department of Environment and Natural Resources) and a long-time board-member of various local political bodies. Abraham Stewart Junior has been member of various political boards and has spent considerable time out on the land. The below vignettes briefly illustrate in which way they have been important teachers in my life. Yet again, both men were unable to come for various reasons. It is a reminder that Northern lives are caught up with different rhythms of seasons and accesses to institutional requirements for travelling. Without Ingrid, Alestine, Johnny and Abraham, the GSCI and I contemplated who else could be able to come, has the required travel documents and who has worked with me. After consultation with Liz Wright, Johnny’s younger sister, we came to Frederick (“Sonny”) Blake Junior MLA and Gladys Alexie. Like Johnny and Abe, both of them have been valued by the GSCI for traditional knowledge. It was with Sonny and Johnny that I travelled for the first time to Bear Creek, and with whom I shared a tent during the initial Bear Creek Trapping Course (see below). At that stage, in 2006, Sonny was working for the Department of Environment and Natural Resources. Nowadays, Sonny is a Member of the Legislative Assemble of the Northwest Territories to represent the Gwich’in people while at the same time continues to be actively involved in activities out on the land. I also had known Gladys Alexie from the early days as I had started attending her Gwich’in classes at the Primary and Secondary School. She has further been actively involved in the GSCI and has read my thesis in order to comment on it; she received the final version for personal use. She has also been actively involved in the revitalization of the Gwich’in language which has been considered as “endangered”.

Epilogue Vignette I: Corresponding Places

I used the online Gwich’in Atlas for the first time while preparing my article “Making Lobsticks”³. The Atlas had only recently become active on the internet. The Gwich’in Atlas, to which I refer in the above email correspondence with Ingrid, is the pinnacle of the GSCI’s (with Ingrid and Alestine as driving force) long-time commitment to document Gwich’in place names. The Gwich’in Atlas is published online (www.atlas.gwichin.ca) and contains over nine-hundred recorded place names⁴. The Gwich’in Atlas enable Gwich’in, and others,

³ Loovers, JPL. 2016. ‘Making Lobsticks: Travelling Trails with Teet’it Gwich’in’. *Sibirica: Interdisciplinary Journal of Siberian Studies*, 15(1): 41-63. DOI: 10.3167/sib.2016.150102. Maps printed above also first published in this article.

⁴ See Aporta, Claudio, Ingrid Kritsch, Alestine Andre, Kristi Benson, Sharon Snowshoe, William Firth, Del Carry. 2014 “The Gwich’in Atlas: Place Names, Maps, and Narratives.” In: *Developments in the Theory and Practice of Cybercartography*. Edited by D.R. Fraser Taylor and Tracey P. Lauriault. Pp. 229 244. Elsevier B.V.

to find the proper location, the correctly spelled place name in the Gwich’in language and any oral history related to that specific place. Furthermore, the website has included PDF maps that can be downloaded for personal use for whatever purpose. Beside the large wall-size map, all maps are scaled 1:250.000 and based on those produced by the Canadian Geological Survey. Using the Gwich’in Atlas, in the above case, we are talking about *njob* or a lobstick.

Njob-lobsticks are modified trees with different purposes and histories in which part of the branches of the trees are cut in a certain way to make markers on the land. In my article “Making Lobsticks” I describe how Johnny Charlie Junior told me to make a lobstick at Bear Creek (*Shib Han*) to commemorate my pedagogical experiences at Bear Creek (*Shib Han*) with him as teacher. On different occasions I had travelled with Johnny to Bear Creek and had been an apprentice in building a new log cabin at Bear Creek (*Shib Han*). I had further accompanied him on a trip to Old Crow. The article illustrates how the land is an entanglement between people, places, memories, and movement through a historical elaboration on lobsticks and my own experiences of making one. The Bear Creek Lobstick, thus, was an expression of relations with the place “Bear Creek” and Johnny as teacher on the land. While writing the article I heavily relied on the Gwich’in Atlas for the correct spelling of place names to which I referred as well as to the proper locations.

I had initially come across the word of lobstick – which I first had thought was Lobster, but never mind – during my earliest travel out on the land going with renowned Gwich’in Elder Mr. Neil Colin to his camp at the Mouth of the Peel. We had stopped with his old Yamaha Bravo at a small creek where he had mentioned the story to which I refer in the email correspondence. The travelling on the small snowmobile had been far from comfortable; the cold was biting in my bent knees and I had difficulties sitting behind the elderly man. In fact, by the time we stopped I was holding myself up on the carriage bars. Wearing a muskrat fur hat, not being familiar with Mr Colin’s way of talking at that time, and being in the openness of the frozen river distorted the sound. I only partially caught his story about the Lobstick (or Lobster as I thought he said) and the old wars between Gwich’in and Inuit. I had read about these old wars in anthropologist Richard Slobodin’s work, as had Ingrid and many Gwich’in, especially those who work in some way with the GSCI.

Spending more time with Mr. Colin, Johnny Charlie and other Gwich’in men and women, I became more familiar with the places and often people would mention a place or other. Yet, without the Gwich’in Atlas at that stage, the precise locations or names of the places remained sometimes difficult to recollect. During my previous experiences of travelling on the land, Gwich’in Elders had frequently mentioned particular place names to me. As anthropologist Keith Basso⁵ has so eloquently illustrated, place names are integral in the lives on indigenous people. Lacking thorough knowledge of the Gwich’in language, however, I would often be unable to document or recollect the place names correctly or at all. In similar vein, I was unable to assist the GSCI more profoundly with recording “new”

⁵ Basso, K. 1996. “Wisdom sits in places: Notes on a Western Apache Landscape”, in *Basso and Feld (eds.) Senses of place* School of American Research Press.

place names. Finally, with writing I continued to refer to the Anglicized place names rather than include the Gwich'in name. Hence, I expressed my delight with the Atlas finally having come online.

Epilogue Vignette 2: Writing Trails

Anthropologist Richard Slobodin observed that Gwich'in are fervent travellers. Indeed, the importance of travelling has been emphasised by the people I engaged with many times throughout my time with Gwich'in in the North. Oral history speaks of different eras of travelling: Giant Beings who would write their lives into the land, ancestral medicine men and “cultural heroes” who would be able to travel vast areas through the use of medicine or transformations, the travels of white people coming into the land, and their own travels first with dog teams and dog packs and now with snowmobiles, trucks, four-wheelers, and airplanes. Travelling with dogs or snowmobiles also entails inscribing different trails on the land. The dog trails are much narrower and can make their way through the forest without the same kind of rigorous trail-cutting as with the broader snowmobile trails. The snowmobiles, however, are able to cross steeper places. While dog teams have become obsolete in the Gwich'in Settlement Area, the trails have been written in the land. It was thus around Trail River that a former Teet'it Gwich'in Chief showed me the old dog trail that now was abandoned yet still visible for the attentive observer. The shift from dog team to snowmobile is also something which Abe Stewart Junior and Johnny Charlie Junior have experienced and addressed. Abe, for that matter, had begun with breeding a new dog team after many years going without when we met again in 2012. He spoke about his desire to follow the old Daghoo Trail that connected Fort McPherson with former trading posts La Pierre House and Fort Yukon and the more recent Vuntut Gwich'in community of Old Crow. Travelling the Daghoo Trail had been revitalised by the renowned late Chief Johnny Charlie Senior, and his eldest son Johnny together with other family members had continued the tradition. Indeed, I had travelled several times with Johnny Jnr, his kin, and other Gwich'in and non-Gwich'in on this trail. Crossing the mountains in the middle of winter, reaching locally revered places like La Chute (a steep slope going down into a creek) as well as the Big Glacier [at this stage in writing I checked once again the Gwich'in Atlas for the proper Gwich'in place names which I cannot find and so I think Big Glacier = Gyt Choo and I will ask the GSCI and my Gwich'in teachers for the name of LaChute]. Each of the times of travelling entailed different experiences; getting stuck in overflow, travelling in a “white out” (thick mist) in the mountains, extreme cold weather, hunting moose, cutting new portage trails with Johnny behind Curtain Mountain camp.

Learning to Travel

My first lengthy experience of travelling on Gwich'in trails was driving a ski-doo (snowmobile) with Johnny Charlie Jnr and Frederick “Sonny” Blake Jnr in mid-January 2006. The trip turned out to be a crash-course in travelling on the land with snowmobile and cutting trail. We travelled from Fort McPherson up Husky Channel to Johnny's camp

to pick up some materials (fuel) for the planned building of the new log cabin at Bear Creek and to break trail to the cabin. After a short rest at Johnny's cabin we moved onwards across Timber Creek Flats to reach Bear Creek. This following is brief story about my travels that I included in my PhD thesis which has been circulated in Fort McPherson: ‘In those days everybody lived in cabins, everybody helped building each other cabin. Everybody went out and got logs and together they build cabins’, Gladys recounted as the maps were laid out on the table at Marischal College. Her words remind me of my experiences as an apprentice of Johnny Charlie in building the new log cabin. With Steven Koe and Johnny Charlie, I had been cutting and hauling logs close to Bear Creek [see map]. With carpenter Billy Wilson and Johnny Charlie, I had helped in building Bear Creek. Cabins, thus, are this nexus of relations between Gwich'in (and others), materials, and the land. “Together”, her emphasis vibrates. Finally, Johnny, Sonny and I leave for Bear Creek. The days have started to become longer again and the sun has re-appeared on the horizon after a month's absence. I finally experience driving a ski-doo on the Peel River where I previously had been a passenger and had been struggling to keep the ski-doo balanced. By now, I have begun to know some of the curves and bumps and we make reasonable progress or, at least, I am able to follow Johnny and Sonny to a great extent. In Fort McPherson, Johnny had told me to keep up with them. But, he assured me, the Wide-track ski-doo was reliable, good to travel with, and powerful. Already getting darker with an almost full moon, we reach Johnny's cabin where we take a short break to have something to eat and rest a little. Johnny had brought meat-pies along that his girlfriend Cindy had cooked before. ‘These are good to have’, he says, and he puts the tin-foiled dishes on the stove whilst Sonny adds some pre-cooked pork-chops. I have provided the bannock which I had received from elderly Gwich'in women. Johnny's dish is quick but effective travel-food, like the pre-cooked pork-chops in tin-foil, and I look carefully at the dish trying to remember it for any future journey. We discuss the travelling and the otter-tracks that we had seen near the Mouth of the Husky. Sonny had pointed them out to me whilst travelling and we returned to this and other small occurrences.

Having rested a bit, we continue our journey across the lakes and the mountains towards Bear Creek. On the final lake before the mountains, Johnny and Sonny await my arrival as I start to have increasing difficulties driving the ski-doo. Where we had been on the river until Johnny's cabin, we are now crossing portages and small lakes and the trail is small and not as well-travelled and hardened as the previous trails on the river. As I approach, Johnny takes off whilst I stop and give the ski-doo and myself some rest. Sonny waits for some time and the almost full-moon reflects on the snow-covered lake, our faces and the surroundings are illuminated in the bright moonlight. Then Sonny is off too and I intend to follow without success. After several hard yanks on the starting-cord of the ski-doo, the engine still refuses to start. In the distance, the ski-does of Johnny and Sonny are climbing up on the hill and I envision hungry wolves and the angry faces of my companions. We are already late and further delay would not be welcomed by Johnny, who still wants to return home in one day. But no matter how much I try, the ski-doo remains silent and my limited technical experience with snowmobiles is of no use.

After some time, I see the headlights of the two ski-does turning back. Johnny makes a wide circle around me and checks whether everything is okay. Sonny stops alongside me: ‘What is the problem?’ ‘The ski-doo won't start. I have tried everything!’ I answer in despair fearing the worst. Sonny gets off his ski-doo and gives some hard pulls on the cord without the required effect. After a moment's contemplation, he pulls up the red

emergency button. ‘This is why I call it the kill-button’, he says with a teasing yet serious undertone, ‘people die forgetting to pull up the button’. I have learned my lesson. The ski-doo runs again and we are back on our way. Having passed the portages, we all make it up the big climb into the mountains and cross the “niggerheaded” (vernacular term for the hard tussocks on the tundra), bumpy country. My wrists are hurting with the bumps and my body is starting to feel a bit drained and exhausted as I continually need my attention to drive the ski-doo and stay on the trail made by Johnny and Sonny. Travelling and driving on a ski-doo, I would discover during this first trip, is an endeavour that calls for endurance, and a good condition of body and mind. The rest of the journey is going rather smoothly until we reach the final stage; going down Porcupine Hill and crossing Porcupine Creek before coming alongside Bear Creek and reaching Bear Creek cabin from the back-side.

Johnny has travelled ahead and returns to inform me and Sonny that we are facing deep snow and that we need to break trail. Furthermore, we need to place snow in Porcupine Creek as the bank is too high and the snow too deep to cross with ski-doo. In Fort McPherson, I had been told by many community members that an excessive amount of snow had fallen in the winter of 2005/2006. The amount of snow had made travel difficult for trappers and animals alike and was of ongoing concern to the Teet’it Gwich’in. I would soon personally experience the difficulties of travelling and breaking trail in deep snow. With darkness having fallen and only a few miles from the cabin, Johnny teaches me how to steer the ski-doo in the deep snow and stresses that I need to stay on the single-track trail that he has just recently made. He and Sonny had already been a bit worried that we would hit deep snow and that I would find it difficult to keep to the newly broken trail which was still soft. It was easy to get side-tracked and become stuck in the deep snow on either side of the trail. Reaching the last two miles towards the cabin, the deep snow suddenly made the control of the Wide-track ski-doo extremely difficult and soon I take a quick left turn and hit a tree. The Wide-track gets stuck. Weary, ravenous, and dehydrated I have no strength left, nor do I know how to get a ski-doo out of the deep snow. Sonny and Johnny turn once again, hearing the sound of a ski-doo that is stuck, they find me trying with all my might to pull the ski-doo out from its bed of deep snow and the little tree. They comment on my inabilities and Sonny then helps again by lifting up the ski-doo, pushing and clearing down the snow around the machine, pulling the skis, and standing up on the ski-doo whilst giving gas. Sonny’s experiences with travelling are clearly illustrated and the ski-doo is out of the deep snow and back on the newly made trail.

Over a year later, Johnny would still remind me and others about this little event and teasingly told me and the others that there was only one small tree on that entire trail and that I managed to hit it with the Wide-Track, something he had thought impossible. Inexperienced and unskilful, I had both got stuck and hit the only tree on the trail and, furthermore, I was unable to get myself out of this situation.

After our visit to the cabin we return homewards and travel with considerable speed and relative ease without any obstacles or delays. Being on the trail for more than twelve hours, I have started to incorporate the travelling with the ski-doo and the land itself into my

being. When we reach the Mouth of the Husky River and drive up the Peel River towards Fort McPherson, I am able to follow Sonny and we arrive only twenty minutes after Johnny Charlie’s return at the Department of Renewable Resources office. With some satisfaction he replies that we have travelled fast and Sonny affirms that ‘we were really going’, indicating that our return trip had gone much better and that after a long day’s travel I had learned a little bit something (in Robin Ridington’s words).

This first trip to Bear Creek was a crash course in learning bush skills, having the proper equipment, and being prepared for possible trail-breaking and cutting trail. There was a continuous interplay between learned knowledge, taught knowledge, Johnny’s and Sonny knowledge and my own slowly emerging experiences of travelling on the land, and cutting and breaking trail, and, by the end of the trip, knowing a little bit more how to drive the ski-doo in different terrains.

Travelling Memories and Meshworks

‘Making Lobsticks’⁶ touched on the relation between travelling, places, memories and story-telling, but continued on discussing how to cut trail and make markers on the land (like the Lobstick). Here I want to focus on the relation between travelling, memories, story-telling and writing. I take up the notion of travelling with writing and taking memory-notes (very much deriving out my travelling experiences with Gwich’in). The writing of field notes is one of the holy grails of anthropological research, but how to go about it when one is travelling on the land busy keeping the ski-doo on the trail? As my pedagogical experiences of travelling and working with Gwich’in continued throughout the months (and years), I noticed how my Gwich’in teachers would share memories of their previous travelling through a detailed recounting of their movements on the land. This would include the number of bends in the river, animal tracks, particular trees, land marks (place names), camps or cabins, fellow travellers, and other notable observations. These ways of recollecting are part of a broader nexus of remembering and story-telling that Gwich’in emphasise in their teachings. Travelling in the imagination, it appeared to me, could also be a way to deal with the immense difficulties of writing field notes whilst actually travelling. (The word ‘imagination’ also reminded me of Gladys Alexie’s observation once that children are inside playing too much video-games and loose the imagination flowing out of travelling.) What has followed, thus, is something which I have called ‘memory-notes’. Memory-notes are written field notes (or texts) that flow out of travelling trails (on the land, in stories, in events) through imagination. Here trails can be those of on the land but also in the community, thus I was retracing stories told by Gwich’in Elders in similar ways as I was recalling my travels on the land. Mr. Colin, for example, mentioned how the Husky Channel was full twists and turns while also addressing Timber Creek Flats. While he spoke about these places, he was travelling them in his imagination.

⁶ Loovers, JPL. 2016. ‘Making Lobsticks: Travelling Trails with Teet’it Gwich’in’. *Sibirica: Interdisciplinary Journal of Siberian Studies*, 15(1): 41-63. DOI: 10.3167/sib.2016.150102

The story, thus, is like a trail. Subsequently, writing and reading stories is returning to the travelled trails in one's imagination (Kiowa scholar Scott Momaday had already observed how storytelling and imagination were intimately connected). In similar vein, this could further apply that travelling itself is an act of writing and reading. The facet of reading is not far-fetched, and indeed Gwich'in (and others) are speaking about reading the land or water and the weather for clues. Whilst I have never heard a Gwich'in (or anyone else for that matter) speak about writing the land or water, the making of markers can be very much seen as ways of writing clues for the trails. Likewise, cutting down trees or making handicrafts can also be seen as leaving signatures which the other person would know as the person would know the other's signature – that is, if one is intimate to the other person and attentive to such things.

As with travelling trails and story-telling, writing and reading entail the same pedagogical processes of awareness, attentiveness, and apprehending. The above account of travelling with Johnny and Sonny, for example, is an example of this. As I started writing down my account, I imagined how we set out from Fort McPherson and how the travelling proceeded. From these recollections the writing was flowing as I was sensing my body moving on the land, feeling the brief moment of despair on the lake as imaginary hungry wolves slowly approached, being affected by hunger, “exhaustion”, and all the new places. Perhaps poetically, or enigmatically, one could say that my life has been written into the land and that the land has come into my writing. While trying to write about my experiences I was travelling the trails as my Gwich'in teachers similarly do when discussing their travels. As I began retracing my memories and travels, I decided to draw them onto the map above. This was easier said than done. The location of Johnny's cabin for example or the Daghoo Trail or Charlie Rat Portage trail to Bear Creek, for each I was not certain about the precise route. Discussing the trails with Gwich'in as well as remembering the land and looking at place names [this is pre-Gwich'in Atlas online], I gradually drew in the trails and places that had been particularly significant during my experiences out on the land. As the memories of travelling were written into the map, a rhizomatic figure was appearing. Trails moving from and to Fort McPherson, I was reminded of my work with Deleuze and Guattari and especially of my long time engagement with Tim Ingold's work. Here the notion of the rhizome and meshwork was so visually present. Indeed, travelling is a meshwork in which the lives of people, the land and water, the weather, and animals are woven together.

Now Slobodin made another observation related to travelling. Accompanying Gwich'in up in the mountains for trapping, Slobodin noticed how his Gwich'in teachers altered their speaking and that he more difficulty in understanding what they were saying. One of his interlocutors answered that the (elderly) Gwich'in were now speaking the real Gwich'in. This reminded me of Gladys Alexie's stories of travelling with her late father Walter and her uncle Robert in the truck on the Dempster. She mentioned that they would use words that she had never heard before and the joy she felt listening to the Gwich'in language and these old words. Travelling trails, flowing from the meshwork of memory and experience, thus entangles language and well-being into the meshwork and an opening to the revitalising the

language. The Gwich'in Atlas has been a wonderful tool to include place names and therefore to implement the use of the Gwich'in language much more intensively. As stated in the email correspondence with Ingrid with which I started, I have incorporated the use of Gwich'in place names into my own writing and indeed have added the names into my vignettes above.

Bear Creek Lobstick (see *Loovers 2016: 55-6*)

Rather exhausted [after a day's cutting a portage trail to Horn Lake (Ejìl' Van)], we walked back to Rat River (Ddhah Zhìt Han) when Johnny told me to climb into a large spruce tree and blaze near to the top branches and then downwards. He had decided that now was the proper time to make the lobstick. The tree was a lonesome spruce and marked one of the two beginnings of the newly cut trail around the river bend, close to John Kay's wood area. Indeed, the way the branches had grown made the tree particularly suitable for becoming a lobstick. I climbed with some difficulty into the tree with my ax. Johnny was standing below and sometimes would give minor directions how I should proceed with cutting branches, but mostly would leave me to my own judgment and ability. Cutting thick branches with only a small reach and bending your body around the tree was far from easy or pleasant. To add to my discomfort, my fur hat got caught and fell down several branches. I was getting fatigued and thought about finishing the job at another time. Johnny noticed my predicament and asked me if I was tired. I knew that giving up was not a real option and that making a lobstick was, like making trails and living on the land, a Gwich'in test of endurance and confronting hardship. Although exhausted and a bit irritated by the cold wind that was freezing my recently exposed ears and penetrating my work-mitts, I continued striking the top branches and working my way down. The task became even more difficult when my work-mitts stiffened because of the mixture of sweat, heat, and cold. The grip on the ax became thus increasingly slippery. Meanwhile, Johnny kept himself moving and warm by inscribing in the tree “07Pete” with his chainsaw and cutting some willow round the trail. As time wore on I finished the top, but later realized that I might not have made the proper lobstick in accordance with Chief Hyacinthe's drawing. I had taken off two thick middle branches and they could have been demarcated as lobstick arms, which look like the large claws of lobsters. Climbing down and getting back to the ground, Johnny told me that traditionally, young Gwich'in boys would make lobsticks to show their endurance and fearlessness. Like the young Alexie up the Peel River who also had made a lobstick, the lobstick commemorates these relationships and the strenuous task, strength, and endurance of making one. Making a lobstick had indeed not been an easy task. Without my fur hat, my ears had begun to freeze and my hands had become extremely cold as my working gloves were not enough to protect against the cold wind. My muscles were also tired and started shaking, as did my feet. But there it was: a lobstick. ... On the last day of the Trapping Course, Johnny told me to take a photo of the lobstick and pronounced: “this is the last time you might be at Bear Creek, this way people will remember you.” Indeed until now I have not been back to Bear Creek, but have often traveled there in my imagination.

STORIED MAP

Valeria Lembo

If maps are stories and stories are maps, where do we start and who can predict the direction of the wind? The soil feeds the plants and I miss the soil.

I listen to a voice coming from far away. More than tracing a place, more than drawing a story, this is about the passages from place to place, from place to story, from story to story, from story to secret, from secret to song. *Travelling miles, Gladys' stories are so close. Her melody walks me home.* Home is the place where I can re-call the names of the spontaneous plants. And these names call my name, like an old song that even if unknown talks about our secrets.

People before me have been walking rocky paths. They have been looking at the sky, knowing the changes of the wind and the migration routes of the birds, trapping the birds, catching the fishes, knowing every single name of the edible plants. They have been putting cappers under salt, wild fennel and myrtle berries into spirit, the sardines in jars full of olive oil. People before me have been going back home on the same routes, holding a little bunch of rosemary in one hand.

I know where to go and where not to go, where to step and where not to step, I know the contours of the island, and yet I don't know it all. I left this place.

How many names should there be on this map? I cannot draw the sea in its vastness, so I put fishes and boats as they are more easily commensurable.



Travelling miles, Gladys' stories are so close. Her melody walks me home.

STORIED MAPS

In our workshop, Gladys was narrating stories while we were looking at several printed maps of the Gwich'in Atlas. The map thus became storied as we travelled across Gwich'in land and visiting places where Gladys' memories took us. As an exercise, Gladys and I wondered how we could share stories (memories) through drawing maps.

EXERCISE

Materials: pen or pencil (or paint brush), A3 paper

Instructions: Recall a place of importance and make a drawing of this. What stories come to the front, what memories become illuminated?



We will all have very different experiences of books, of reading or writing. I wonder how do you choose which your favourite book is? Perhaps you have one all-time favourite, or many enduring favourites? Serial favourites? Or perhaps you have no favourites as such, but you love all your books as a collective. May be you don't really love your books at all and these questions don't make much sense to you, in the same way that I for instance, can't imagine how smelling a book can provide such pleasure to some. Then we have those books which sometimes get forgotten. All those notebooks, even copy books from when we were children. And photo albums, why shouldn't those be considered books? With all these open questions it is possible to forget that books also have duller resonances for some, even violent and oppressive ones.

In this reflection I offer a detailed exploration of the associations and reasoning that led me to invite a group of people to join me in exploring how books, reading and writing participate in our collaborative endeavours; and how books, reading and writing could participate otherwise. The primary curiosity that drives me in this work is whether the different ways of knowing that in some way are present in this book, form and or elicit different ways of engaging with voice, writing, memory, and sharing of those things.

Here is a map of what follows:

Deadenings: The suspicion that writing, text and books prevent or in some way limit creativity is out there. This should be taken seriously. I expound on the work of Adriana Cavarero to argue how the logos lost its voice and become a system of logocentrism.

Dialogues: However, not all reading and writing imposes the linearity, fixedness and authority associated with logocentrism. Many ways of reading and writing are alive with the voices of the pages, in the past, in the contemporary world, in places near and far.

Collaborations: Here I offer a background on the process involved in the making of this book; the collaborations involved; the collaborators past and present.

Pedagogies: This is the first iteration of the book. During a workshop next week, each contributing team will 'teach' the other participants how to 'read' their work. The aim here is to create a consonance between the ways of knowing that were involved in the collaborations, the contributions that emerged from them and how an audience receives that printed contribution. The traces of this pedagogical process will be added in overprint in the coming months.

Parliaments: The creation of an audience is related to the creation of polities. Text and voice are integral to our current understanding of political processes. How we begin to hear voice where before there may have only been noise is the essence of politics: how to recognise and work with difference. Being able to write and read difference, learning to listen to the different voices of the pages is a hope we are exploring through this book.

Deadenings

In recent years the popular and scholarly presses have noted that people under the age of 40 do not read very often (Moyer 2011). Expressing similar concern, anthropologist Mike Wesch created a collaboratively written account of what it is like to be a student in the US. What emerged is that students across the university complete 46% of the readings they are assigned, and find that only 26% of those readings were relevant to their life¹. And this is in the population of people who go to university. Those without a university education read even less (Moyer 2011). According to Ken Robinson (emeritus professor in education and international advisor on education and the arts), the reason why some people read more than others, and why anyone cares how much people are reading, is entwined in the social and economic histories of the Western educational system. A system which itself depends on an intellectualist model of the mind. In this model there are essentially two types of knowledge, academic and non-academic. Robinson argues that the assumption that comes with this model is that these two types of knowledge match with two types of people: smart people, who can practice certain types of reasoning, and have book learning, and non-smart people, whose 'know-how' is often not even considered knowledge in comparison with book learning². Unsurprisingly while books carry the positive association with knowledge, they have also collected their fair share of negative associations.

Walter Ong (Jesuit priest, professor of English and literary theorist) and Marshall McLuhan (philosopher and public intellectual) are probably the scholars most famous for systematising what they presented as the intrinsic characteristics of text and vision. In his book *The Gutenberg Galaxy*, McLuhan (1962) argued that the printing press created a paradigm shift in how people perceived the world and how they thought. This was a completely new era in human history dominated by the eye, matched with a way of thinking that is analytic, detached, linear and logical. McLuhan imagined a great divide in human populations between those who are dominated by the ear and those who are dominated by the eye. Those who do not have writing belong to 'oral culture', which is aggregating, harmonic and holistic. Text is considered the epitome of knowledge as if the two covers of the book were a container that a reader only needs to open and read for this content to be transferred into their minds or brains. By doing so those very minds indeed those very persons were irrevocably changed. From the immersion and sociality of oral/aural culture, the dominance of vision generates detached individuals and secular society (Ong 1982).

¹ <https://www.youtube.com/watch?v=LeaAHv4UTI8> accessed 1/05/2017

² https://www.ted.com/talks/ken_robinson_changing_education_paradigms accessed 1/05/2017

Oh God which bit of all the bits written on different bits of paper and computer files, do I want to start with. How about I explain these columns first?

"First Thoughts are the everyday thoughts. Everyone has those. Second Thoughts are the thoughts you think about the way you think. People who enjoy thinking have those. And in Tiffany's case, there were sometimes Third Thoughts and Fourth Thoughts although these...sometimes led her to walk into doors."
- Terry Pratchett, *I shall wear midnight*

In Terry Pratchett's stories Tiffany Aching is a young witch who at some point in her many adventures becomes occupied by an entity called a 'hiver', a thing that has collected minds since the dawn of time. Although Tiffany manages to overcome the hiver, saving her own mind from being collected by it, the hiver leaves traces of those other minds in hers. She has shadows of those other minds' memories, and a deceased, didactic wizard called Sensibility Bustle, who translates any foreign word that Tiffany sees or hears. When Tiffany is having a conversation with people around her, she is simultaneously participating in multiple conversations inside of her. No wonder she walks into doors sometimes.

But then we all walk into doors sometimes, and equally, I think we all have first, second, third and fourth thoughts, with or without having been invaded by a Hiver. (And why ever should thoughts be only words)

Furthermore the type of knowledge in books is fixed, or static. This comes across especially in the assertions of literary scholars who for many decades claimed that accuracy can only be reliably obtained through text (Carruthers 1990: 160). Similarly the assumption that texts are fixed and that the knowledge in them is therefore accurate led to a great obsession with discovering the original versions of classics (Lord 2003 [1960]). If the essence of a text is to hold accurate content transmitted from one generation to the next, it is no surprise that the original version was so important to philologists. For with Platonic aversion to copies, only the original version could be said to contain the true genius of creativity; any subsequent reinventions could only be poorer versions of that first burst of invention ex nihilo. A little bit of background will help here. That same intellectual model of the mind that Ken Robinson talks about also holds that creativity is the opposite of mimesis, or copying. To be truly innovative, truly creative, an idea or an invention has to break with past patterns, not emerge from a reiteration of this past (Ingold and Hallam 2007). In this logic, not only is knowledge only real when it is fixed, but also when it breaks with the past. Unfortunately, McLuhan and Ong depict this situation as the result of the cultural diffusion of text and visualism alone. What they do not focus on are the various other technologies and interests at play in the shifts to industrialised society.

It is not my purpose here to establish whether those Twentieth Century scholars were right or wrong to assign the qualities of fixedness, rationality, linearity and detachment to text. What I want to show for now is that the idea that a text is fixed is out there. In fact this static quality of the knowledge in text is also understood as a deadness, like a motionless corpse. Going back to Ken Robinson we might see how there is genuine reason to take this association very seriously indeed.

Robinson argues that the reason children lose interest in school is because the educational system in place is based on “the interests of industrialism and in the image of it”. Schools are modelled on factories, for example in the use of ringing bells to mark time, learning separated into specialized subjects, children are divided by batches, organised by their date of birth: “It’s like the most important thing about [the children] is their date of manufacture” (ibid). Books, by extension, have become part of this factory system of education.

“The arts especially address the idea of aesthetic experience, and aesthetic experience is one in which your senses are operating at their peak, when you’re present in the current moment, when you’re resonating with this thing you are experiencing, when you

In reading this text Amanda comments:

“How does your point about mimesis fit with the way copying was at one time used a lot in schooling and had a deadening effect for many pupils – learning by rote?”

The key lies in what the mimesis is for. See below in the discussion of Carruthers study of Medieval mnemotechnique. Being required to learn something by rote is mechanical and during examination students taught by rote were/are expected to repeat back identically what they learn. Mimesis for the purpose of performance or enskillment on the other hand does not necessarily require exact reproduction but incorporation and liveliness. In fact Cavarero, who I cite and discuss further on writes that repetition is “the famous mechanism of the performative to stabilize and destabilize meaning” (2005: 168).

I think I’ve lost the thread here, or may be it’s just taking a different turn to what I had expected and planned. I need to pee.

are fully alive. An anaesthetic is when you shut your senses off and deaden yourself to what’s happening... we’re getting our children through education by anaesthetising them [with ADHD drugs]” (Ken Robinson³). Many artists agree with Robinson’s sense that formal standardised education deadens one’s senses, restricts one’s creative potential. This sense extends to language, text and book knowledge.

I remember my first theatre director, Frank Camilleri, in the first months of beginning my training in laboratory theatre, discouraging me from reading too many theatre books. Reading books like *Towards a Poor Theatre* by Jerzy Grotowski, my director worried, I would be inevitably influenced and would end up reproducing clichés from the text rather than discovering things for myself. Henri Moore writes that a sculptor or a painter should not write or speak about his work very often: “By trying to express his aims with rounded-off exactness, he can easily become a theorist whose actual work is only a caged-in exposition of conceptions evolved in terms of logic and words.” (cited in Pallasmaa 2009: 141). Similarly Matisse says “First of all you must cut off your tongue because your decision takes away from you the right to express yourself with anything but your brush.” (ibid) Whenever I heard these arguments against language I have always had a nagging feeling that something was not quite right. How could artists and performers so vehemently and coherently argue for the holistic nature of the “body-mind” (not my term), and then discard language so radically, even though language and voice are so central to our daily experience of being human? I recently came across the work of the philosopher Adriana Cavarero and I believe that her arguments articulate the reason for this widespread distrust in language and text.

Cavarero argues that in the history of metaphysics any serious attention to voice was silenced as a result of being contrasted to vision. Vision was characterized in ancient Greek culture as the noblest sense (Cavarero 2005: 36). The Greek word for truth is *aletheia*, which literally means “that which is not hidden by any shadow and is therefore resplendent in the full light of day” (ibid). Sight in this understanding is panoramic, allowing one to see things simultaneously and is therefore associated with things as they are. Hearing on the other hand is bound to temporality because sounds make sense as a dynamic sequence (ibid: 37). In contrast to the generality, immobility and boundedness of vision, voice and hearing are associated with particularity, mobility and relationality. Truth imagined in the Platonic sense as permanent, pre-existing, unchanging (immobile) forms can only be perceived and contemplated with the sense that conforms to these principles; that is sight. Even Plato’s term *ideaí* means “the visible”. In this

³ https://www.ted.com/talks/ken_robinson_changing_education_paradigms accessed 1/05/2017

Also from Amanda’s comments: “I’m not sure Robinson’s stuff about books is up to date – I think [books] might have disappeared from school, if you mean physical offline things. As problematic as the industrial model of education might be, there is also the problematic of the post-industrial and neo-liberal free market model, where everything has an economic value.”

Ab! It’s not only artists, anthropologists also have this suspicion. Remember Judith Okely’s paper on vicarious knowledge. How she advocates the need for the process of fieldwork to be carried out by the same person doing the analysis and theory-making because there is so much more to experience than can be incorporated into fieldworkers narratives, reports or ‘findings’. In fact the very origin of fieldwork in anthropology was a critique of ‘armchair’ anthropology.

Hab! Ironic! Now I am reminded of ... it’s gone forgotten... I would like to remember the association... Is it may be that I am remembering to work into this section the material from Cavarero? That yes these artists suspicions are deeply accurate in their critique of how language is understood to have value in Western discourse – Cavarero’s argument about how logos lost its voice to logic and rationality, but in voice are the essences of those other experiences that Okely as a fieldworker, and Moore as a sculptor recognise exceed logic.

Also the conversation with Eleanor Peers (anthropologist here in

way vision becomes the sense associated with thinking, with truth, accuracy and universality.

One pretty major stumbling block is that most of these metaphysicians share their ideas with each other using language, and in Plato's days it was speech, oratory. In retrospect the problem was dealt with by capturing and co-opting language or logos into this rubric of truth, by favouring one of the meanings of logos to the exclusion of the other.

According to Levinas logos as discourse is confused with logos as reason (cited in Cavarero 2005: 33). Logos derives from legein the verb meaning to speak. It also means to gather, to bind, to join. By focusing on the meaning of logos as a process which consists of joining words together, logos becomes associated with systems and determinate rules, thereby distracting attention away from the acoustic nature of speech (ibid: 33). By this process logos loses its voice, and logocentrism becomes a system of knowledge that values rationality and reason above all else. Cavarero argues that this creates a "problem of doubling of thought itself into a discursive form and a contemplative form. It is almost as if there was a "minor" metaphysics, still bound to the movement of discoursing, which does not succeed in dissolving itself fully into the "major" metaphysics that is instead dedicated to the immobility of contemplation." (ibid: 43-44) Text is an ideal partner to major metaphysics as text is logos in the visual register.

The division between voice and reason, and the capture of logos as part of reason is far from being neutral. Text is very much a part of people's daily political struggles. The distinction between those who read, and those who are read – their lives scrutinised and recorded for the purposes of social control – cannot be underestimated (Conquergood 2002). De Certeau depicts scriptocentrism as the hallmark of Western Imperialism. He points out how amongst the most oppressed people in the US, and increasingly all over the world, are those without legal documentation, illegal immigrants. They are illegal because they are not legible by the state (De Certeau 1984: 141).

In the not so distant past, the power inherent in literacy was used to entrench white supremacy in Nineteenth Century America, where slaves were not allowed to learn how to read or write.

But, on allowance day, those who visited the great house farm were peculiarly excited and noisy. While on their way, they would make the dense old woods, for miles around, reverberate with their wild notes. These were not always merry because they were wild. On the contrary, they were mostly of a plaintive cast, and told a tale of grief and sorrow. In the most boisterous outbursts of rapturous sentiment, there was ever a tinge of deep melancholy [...]. I have sometimes thought that

Aberdeen): academics forget the power of words. Although now I think that 'forget' might not be the right action here. The South African anthropologist Archie Mafeje (2001 cited in Escobar and Restrepo 2005) writes that: '[anthropological] metropolitan critiques ... rarely questioned the taken-for-granted academic environment in which anthropology existed, nor could they adumbrate a post-anthropological era, so that the critics ended up being 'conservative rebels' implicated in the reproduction of the academy'. Honestly I think that we academics know all too well how powerful words are but are unwilling to let go of the power and privilege these offer us in what Roger Sanjek (anthropologist) calls the career-complex (see Sanjek 2016).

I am starving... I have been ignoring this hunger for a while... but I have to stop and go eat ... back

Remember Saussure

Ideal, ideai

the mere hearing of those songs would do more to impress truly spiritual-minded men and women with the soul-crushing and death-dealing character of slavery, than the reading of whole volumes [...]. Every tone was a testimony against slavery [...]. The hearing of those wild notes always [...] filled my heart with ineffable sadness [...]. To those songs I trace my first glimmering conceptions of the dehumanizing character of slavery [...]. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds.

(Frederick Douglass [1855] 1969:97-99)

Even when not deployed in outwardly violent forms of dominion such as slavery, granting only one form of human experience the status of 'knowledge' generates an oppressive system; a hierarchy where some forms of knowledge are considered 'true', 'proper', 'serious' and all the others are 'opinion', 'old wives tales'. These are what Foucault called 'subjugated knowledges', the low other of science (cited in Conquergood 2002: 146). Even within academia "we are taught to legitimate our reading (by which we mean our interpretation and understanding) solely by text; we see ourselves as its servants, and although both the possibility and the utility of such absolute objectivity have been called into question many times during this century, this attitude remains a potent assumption in scholarly debate, even for those most wedded to reader-response theories." (Carruthers 1990: 164) However, it is logocentrism and scriptocentrism, not reading and writing *per se* that silence voice or different ways of knowing.

Dialogues

In many forms of reading the book or the text is anything but dead and fixed. In some practices of reading, text is the via or the conduit through which a reader may converse with the author. If you visited a monastic library in the Middle Ages it would not be a place where silence was tenaciously guarded as it is today. Rather this library would be as Ingold describes it "abuzz with the sounds of reading", as monks murmured the words they were reading. The manuscripts they were reading were written in scripto continua, without spaces between the words and no punctuation marks. The only way to make sense of this sort of text is to read out the line of letters quietly murmuring as you go along, "allowing the words to emerge or "fall" out of the performance itself" (Ingold 2013b: 714).

Written letters recall through the windows of our eyes the voices of those who are not present to us (and one thinks too of that evocative Medieval phrase, "voces paginarum", "the voices of the pages"). So long as the reader, in meditation (which is best performed in a murmur or low voice), reads attentively, that other member of the dialogue is in no danger of being lost, the other voice will sound through the written letters." (Carruthers 1990:170)

Really there won't be space to work in the way that scriptocentrism and logocentrism colonise practice-based scholarship (Kreusch)

.. nor the point that Geertzian type hermeneutics sees everything as text to be interpreted ... nor that the point of recent experiments in anthropology with multimedia are based on the acknowledgement that human experience exceeds what can be said in words

I was sure I had read that the etymology of academia was to do with... can't even remember now

Try it the words only emerge from the mix of letters when they are spoken out loud in fact the practice of speed reading where one does not need to read the entire word but recognises the word mainly from the initial and final letters become impossible to do even writing on the keyboard in scripto continua is proving difficult as my thumb keeps wanting to press the spacebar to add spaces between the words

Here reading was a dialogue with persons who may or may not still be living, but whose presence is reignited through the process of reading. The greek verb *anagnosko* “to read” is literally “to know again” or “to remember” (ibid). In the Middle Ages, even in Ancient Greece, it was not uncommon to have both silent and voiced reading. Silent reading mainly indicated *lectio*, a rigorous process of study from which *meditatio* could subsequently emerge. *Meditatio* then was a form of reading during which what counted was the conversation between oneself and the counsel found in the voices of the pages.

In *meditatio*, while murmuring and memorizing, one would veritably chew the words. In the Middle Ages digestion and reading were very closely related in a psychosomatic sense that the process “changes both the food and its consumer” (ibid: 164). Gregory the Great writes “We ought to transform what we read into our very selves, so that the mind is stirred by what it hears, our life may concur by practicing what has been heard.” (ibid). Reading then in the Middle Ages is part of a technology of the self, training one’s memory to be equipped with guidance received in conversation with the saints through books. The Tuscan poet Petrarch, born in 1304, wrote a book not intended for public circulation called *Secretum Meum* (My Secret Book). In this book Petrarch confesses his doubts and guilt through the persona of ‘Francesco’ to St Augustine. In their conversation Augustine guides him through his dilemmas. In it Francesco complains of the city of Milan where he lives and how it affects his soul. St Augustine answers him by reminding him of the many books, including ones of his own, that might help him respond to this problem. Francesco replies:

At the time of reading [the books are] much help; but no sooner is the book from my hands than all my feeling for it vanishes.

Aug: This way of reading is become common now; there is such a mob of lettered men... But if you would imprint in their own places secure notes [*suis locis certas notas impresseris*] you would then gather the fruit of your reading.

Fran: What notes?

Aug: Whenever you read a book and meet with any wholesome maxims by which you feel your soul stirred or enthralled, do not trust merely to the powers of your native abilities, but make a point of learning them by heart and making them quite familiar by meditating on them... so that whenever or where some urgent case of illness arises, you have the remember as though written in your mind... When you come to any passages that seem to you useful, impress secure marks against them, which may serve as hooks in your memory [*uncis memoria*], lest otherwise they might fly away.

Mariuccia calls on the phone to say ‘Hi!’

Reading this text Gey Pin Ang comments:

“reminds me of scriptures that are meant for recitation, to read aloud to our hearts. Interesting points and quotes here, and the following paragraphs.

In some parallel way, our work on singing, is having a dialogue with someone visible or invisible, like a prayer, and paradoxically a “meditatio” openly, I guess.”

Of course the rarity of books in the Middle Ages also plays a part here, see Carruthers on how when so and so claimed he had xxx books in his library this also included books he had memorised as well as the physical copies of books (hello tea time and Minstrels – the xxx is not a typo)

God I’ve finished the Minstrels already

Funny smell in the air

Legein, the root of the Greek logos also means to gather (Cavarero 33), in fact the monks she studies enjoyed the pun in the word legere which still carried both meanings in the Latin of the Middle ages (Carruthers 1998: 3)

Carruthers argues that reading was intended for ethical self-formation not for the purposes of scientific accuracy. In fact there is no distinction in medieval understanding between experience and what I read in a book; “what I read in a book” is “my experience” (Petrarch cited in Carruthers 1990: 211). “In this way, reading a book extends the process whereby one memory engages another in a continuing dialogue” (ibid). Although Petrarch’s book was not intended for publication, Carruthers notes how the most common advice written about the process of reading, is that one should literally incorporate, “making one’s own”, what one reads in someone else’s written work.

At this point, it would be possible to mobilise another label associated with reading, saying that this Medieval reading method was a private, internal, even imaginary thing and not a conversation in the sense of involving others or the surrounding world. And here is where it becomes clear that the effect of logocentrism spreads across to an entire epistemology in which what counts as real and as other or as external is changed accordingly. Imaginary things in the Middle Ages, like dragons, or indeed saints such as St Augustine in conversation with Petrarch, were not “cordoned off in a domain separate from the of ‘real life’, [they] were for medieval thinkers the outward forms of visceral human experience” (Ingold 2013b: 737). In another sense, these conversations were real also because they were circulated, whether through writing and or speaking, and became themselves involved in future conversations. David Lawton, writing about voice in Later Medieval English literature argues that voice and text are fused. *Vox*, Latin for voice had two meanings in this period: a unique human uttering and also a citation or quotation of an antecedent piece of writing (2017: 3). In fact according to Bakhtin language is actually an endless chain of quotations (ibid: 8). Therefore although many of the conversations between a reader and the voices of the pages may seem solitary, internalised, in fact these interiorities are not necessarily private, occupied solely by the individual. They are occupied with the voices of the many: «Si può essere coro anche se si è uno, ognuno di noi possiede mille voci» (Ermanna Montanari 2006: 16, cited in Lembo nd. “One can be a chorus even if one is an individual, each one of us has a thousand voices” my translation).

It may seem that it is all well and good that the voices of the pages were resounding throughout reading practices in the Middle Ages. But if we agree with McLuhan and Ong, it was the printing press in the 1400s that made it possible for the devocalization of the logos to become a system, to slowly transform medieval society through the Enlightenment into industrialised society. It is also true that the fixist and the anaesthetising drive inherent in logocentrism needs to be taken seriously, however the voices of the pages and these public interiorities survive alive and kicking in many ways today even with the industrialised printing of books.

Again I remember Okely’s critique of vicarious experience, and broad critique of armchair anthropology of the 19th Century – armchairs literally because that’s where the anthropologist would sit to read their books

Also see Lawrence Lessig’s TED talk https://www.ted.com/talks/larry_lessig_says_the_law_is_strangling_creativity accessed 14th May 2017.

Thanks Germain for this term ‘fix-ist’ – it works very well. I used to use structuralist before and it caused no end of confusion

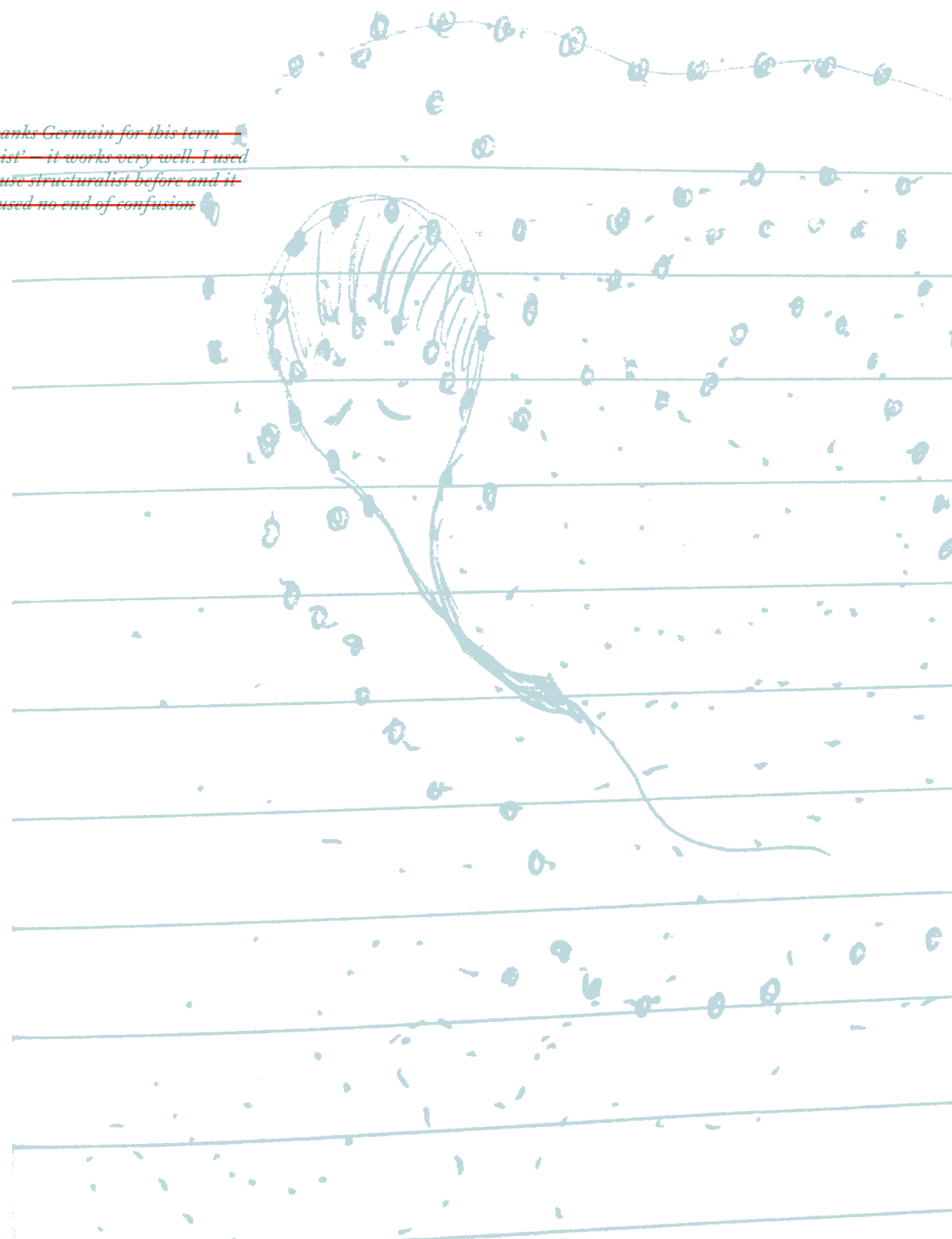
~~It may seem that it is all well and good that the voices of the pages were resounding throughout reading practices in the Middle Ages, but it was the printing press in the 1400s that made it possible for the devocalization of the logos to become a system, to slowly transform medieval society through the Enlightenment into industrialised society (McLuhan and Ong's arguments). It is true that the fixist and the anaesthetizing drive inherent in logocentrism should not be underestimated, however the voices of the pages and these public interiorities survive alive and kicking in many ways today even with the industrialised printing of books.~~

There are readers of fiction in England that become such fans that they form appreciation societies, have regular meetings, organise retreats during which they focus their energies entirely on collective reading, discussion of the books and their authors and being in each other's company as fans, stage re-enactments. Hundreds of people participate in regular Jane Austen meetings, where fans of the author attend in full regency costume. In his ethnography of fiction reading in England, Adam Reed says that the key that brings these readers together is their experience of enraptured reading (2011). The people he read with and talked with during his fieldwork described their experience of reading as being possessed by another consciousness (ibid:6-7). In fact the philosopher of writing Roland Barthes compares enraptured or absorbed reading precisely with meditation and prayer (Barthes 1974, 75).

~~For these people, books are friends, with whom they have conversations. Their interior of their homes although intimate, is not isolated but full of friends. Books are said to populate a home and to provide 'companionship' (ibid: 42). Reed argues that with this in mind we would need to change our understanding of the home in England, not as private domain and extension of the individual or family consciousness, but as 'a space animated by the intelligences or consciousness of others. In quite a literal sense, books appear to act as substitutes for persons.' (ibid:43) One reader called Roy, feels that while he is reading he becomes 'subject of thoughts other than [his] own. [His] consciousness behaves as though it were the consciousness of another' (ibid: 6).~~

This same reader, described his adulthood as an extended adolescence during which he was only concerned with his own needs and desires. Encountering the works of Henry Williamson at the age of thirty five he found himself changed. The books he felt taught him to understand multiple perspectives, to experience empathy (p4) "instead of being hardheaded and narrow minded, Roy tried to become more sensitive to the feelings of those around him. As well as recognising his familial responsibilities, he found himself unexpectedly vulnerable to strong emotions. The strangest things would make him cry. As he put it, this was the 'curse' of suddenly being able to see things from somebody else's point of

~~Thanks Germain for this term 'fixist' it works very well. I used to use structuralist before and it caused no end of confusion~~



view. It left one 'open to wounding'" (ibid). Again what we see is that what engages these readers is that they are reading for life, reading to engage the books in a dialogue with their lives (ibid:60)

In discussing the voices of the pages with my husband, he commented that he has often read books written by famous people he can actually hear their voices while reading. These would be people who have also given many public talks and he explained it to me as a matter of style. This reminded me that when for my doctoral research I worked with Friends of the Earth International people's emails to each other were very much heard when they were read. When FoE activists read each other's emails, the voces paginarum do not belong to deceased saints but to living, responding fellows, and these voices are remembered from previous meetings and telephone conversations. In addition, email is particular, because for the activists it does not follow strict rules or

There are readers of fiction in England that become such fans that they form appreciation societies, have regular meetings, organise retreats, stage re-enactments. Hundreds of people participate in regular Jane Austen meetings, where fans of the author attend in full regency costume. In his ethnography of fiction reading in England, Adam Reed (2011) says that what brings these readers together is their experience of enraptured reading of a particular author: Henry Williamson. The people he read with and talked with during his fieldwork described their experience of reading as being possessed by another consciousness (ibid: 6-7). In almost monastic-like gatherings members of the Henry Williamson society share their ways of reading with each other. In fact the philosopher Roland Barthes compares enraptured or absorbed reading precisely with meditation and prayer (Barthes 1975: 75).

For these people, books are friends with whom they have conversations. The interior of their homes although intimate, is not isolated but full of friends. Books are said to populate a home and to provide 'companionship' (Reed 2011: 42). Reed argues that with this in mind we would need to change our understanding of the home in England, not as private domain and extension of the individual or family consciousness, but as "a space animated by the intelligences or consciousness of others. In quite a literal sense, books appear to act as substitutes for persons" (ibid: 43). In many ways these are the *voces paginarum*.

Read Reed njabababababa the insipid evil of punning sbalt go on

*Fish are friends
<https://www.youtube.com/watch?v=20Jcrk6jGfo>*

Also if we broaden our view to consider how reading is experienced in other places, and outside of university walls, we find that books are very much alive in people's experience. In Peter Loovers's work with the Teet'it Gwich'in people of Northern Canada we find an example of something that resembles the voices of the pages. As part of this study Loovers relates the process of translation and reception of the Christian Bible by the people he lived and worked with. The Bible was translated by Archdeacon Robert McDonald, born in 1829, son of an Ojibwa woman and a Scottish employee of the Hudson's Bay Company. Archdeacon McDonald set up a mission in Gwich'in territory and dedicated his entire life to translating the Bible into Tadvukh (as the Gwich'in language was called at that time) with the help, predominantly, of Gwich'in women. The Gwich'in received the Bible with more enthusiasm than Archdeacon McDonald had hoped for, however he was soon to be surprised by the way the Bible was incorporated by the Gwich'in. Several Gwich'in began to have dreams and visions in which words from the Bible spoke to them, giving guidance on how to respond to events in their lives and proffering prophecies. Furthermore, nowadays the Tadvukh Bible offers the Gwich'in a voice from the past to revitalise their language. To read the Bible, then, can be to correspond with elders who have read out the Bible or indeed have contributed in the making of the Tadvukh Bible (Loovers 2010; see also Ingold 2013b).

Meanwhile across the Pacific in Papua New Guinea, when the Bible is introduced to a village called Gapun, it is understood as a means through which to communicate and attempt to influence spirit powers. Literacy is a tool by which to decipher the words of God marked on paper. By learning to read the words of God, enterprising villagers could try to force from him his secrets in order to obtain the Cargo they desired, such as money or white skin (Kucklick and Stroud 1990: 294).

People all over the world, brought up in radically different ways of life are having all sorts of conversations with, through and by means of books.

Especially if one writes as one speaks. Barthes distinguishes between readerly and writerly text. In this case these authors are using readerly text... this text is probably writerly text because of the many twists and turns and references and such. In writerly text, the process of thinking and working out is carried out through the process of writing itself, and is not for the benefit of the reader. Or have I got this the wrong way round? Need to check.

Ester waves at me from outside my window – crikey it's 20:50! She signs to me: what are you doing?! Still going strong?! Yes I sign back, writing writing! Look! Lots to do still! It's late, I'm tired, Crazy! Be strong she signals – both arms up and clenches her biceps.

Collaborations

Above I referred to the work of Mary Carruthers who studied reading practices in the Middle Ages. She focuses especially on the role and disciplining of memory through various mnemotechnics. There were at least two purposes for developing memory through and of books in this period. First as I mentioned in one of my second thoughts, books were rare so developing a technique to remember entire volumes permitted the scholar monk to carry books in memory. Secondly, however one did not memorise books so that they could be accurately reproduced at a later date. Carruthers writes: "the goal of rhetorical mnemotechnical craft was not to give students a prodigious memory for all the information they might be asked to repeat in an examination, but to give an orator the means and wherewithal to invent his material, both beforehand and – crucially – on the spot." (1998: 9). Importantly however as we saw with Petrarch's conversation with Augustine, the orator needed his remembered books for the purpose of inventing on the spot ways to respond to the travails of daily life. The speeches invented may have been intended for other persons, such as the case of St Thomas Aquinas who could dictate from memory four different books simultaneously. However, the orator develops his craft also for internal conversations, where in the ethical strife of daily life one would need to call upon the authors of the books and works they had read to guide them and respond with grace to events as they befell. As we saw above the proper way to incorporate the voices of the pages was to make the text one's own. Reading in this way therefore is a compositional practice and a collaborative one (Carruthers 1998).

For some time in literary theory there have been objections to the claim that any reading is a passive process. Broadly, reception theory (or reader-response theory) emphasizes the experience of the reader and their creative role in generating the meaning of a text. Derrida is one of the theory's most well-known proponents. He argues that a reader carries out a work of deconstruction in the process of reading. This implies that meaning lies as much in the reader's work of interpretation and recontextualisation, as in the original text. In fact this destabilises the authority of the original text, and removes the hierarchical relationship between reader and author. According to Derrida "the reader gives as much to the author as the author gives to the reader" (Fortier 1997: 88). For Medieval readers as well as contemporary readers then we can see that reading is a form of collaboration between author and reader. However, Fortier also states that "[a] more sophisticated and historicized reception theory would note that book publishers, teachers, critics and many others haunt this interchange." (ibid: 54). He argues that in the context of theatre, the collaborations that necessarily come together to make a performance are more visible than the collaborations that form how a book is made meaningful. The visibility of the multitude of relations that compose a book

Had to get up, stretch and sit back down again and another one is coming

*Long break, looking at my crystals, bought a frame to hold the jar crystal
I'm going home!*

Hi Camille... Today Marc and him prepared a mock up for the library space of the exhibition, The Unfinishing of Things. They are going to build stands from concrete blocks, which can be sold on afterwards as they won't be changed or painted or touched in any way. Could we use concrete blocks to stabilise the mantel piece for my exhibit? Maybe

Remember that Amanda has conducted a book binding workshop for KFI.

are the key to the voices of the pages, to the liveliness of books. For this reason this book is dedicated to making explicit, and explicitly exploring, the different collaborations involved in our engagements, and to include the composition and sharing of a book within the process of the joint work.

In January 2016 I began to contact a number of people whom I had met and worked with over the years, and who I knew to be interested in and working by means of collaborative practices. I invited Amber Lincoln, Amiria Salmond, Amanda Ravetz, Alison Brown, Cassis Killian, Francesca Marin, Germain Meulemans, Jo Vergunst, Johan Rasanayagam, Marc Higgins and Peter Loovers to participate in a workshop in Aberdeen in September 2016. Some of these people did not have the time for the extra commitment the invitation entailed, although I still have hopes and semi-formed plans to try and work with them in the future. The aim of the September workshop was twofold: to explore the minutiae of their ongoing collaborative practices; and to collectively imagine a second workshop bringing together these anthropologists and their collaborators. In between the two workshops we would work on a task as well as keep in touch with each other in preparation for the second workshop. The anthropologists who I invited all worked with very different groups of people and in different parts of the world.

Amber Lincoln is curator for the Americas collection at the British Museum. She has worked with indigenous practitioners in North America and the Circumpolar North since 2004, focusing on the practices and narratives involved in making, using and fixing objects.

Amiria Salmond's interest is also around the cultural history of artefacts, she has an ongoing and generational collaboration with Maori communities in New Zealand, working with people who also worked with her mother Anne Salmond.

Amanda Ravetz is a visual anthropologist, who works across disciplinary boundaries with artists, observational cinema and recently began developing her interest in writing and artist books through handmade books, she also co-edited a book called *Collaboration Through Craft* (2013).

Alison Brown has worked with Black foot, Plains Cree and Ojibwe Cree in the Canadian Prairies since 1998 and her collaborative work focuses on material culture as they are imbricated in museums in the UK.

Here a note of thanks to Neil McGuire, this book's designer, who not only participated in the first workshop of this project, but who also inspired the focus of the book on marginalia through his presentation of his previous works to the KFI team in 2016.

This is why I plan to list their work below....

Cassis Killian is an anthropologist who also trained and worked as a professional actor, her collaborations have been with performers focusing on movement and ways of knowing generated through performative modes.

Francesca Marin is a doctoral researcher on the KFI project whose ongoing fieldwork project explores the mutual generation and transformation of knowledge between fishermen, biologists and anthropologists in Argentina.

Germain Meulemans is an affiliate KFI doctoral researcher, who has now completed his thesis, his work involved collaboration with soil scientists, artists and gardeners in France.

Jo Vergunst is an anthropologist interested in how people learn and engage with their local heritage and their relationship to the land in Scotland. He has worked in collaboration with the Bailies of Bennachie for many years and in conjunction with them carried out numerous collaborative projects.

Johan Rasanayagam has carried out research on Islam in central Asia, primarily in Uzbekistan. He is currently developing research that brings Islamic theologians into conversation with anthropology.

Marc Higgin is a postdoctoral researcher on the KFI project, and his doctoral work consisted of apprenticeship-based research with artists exploring clay. For the past year or so he has also been curating KFI's exhibition, which in itself brings together anthropologists, artists, architects, performers, pedagogues, philosophers, mathematicians and many others.

Jan Peter Laurens Loovers has carried out long term collaborative fieldwork with the Gwich'in in Northern Canada. His work has included pedagogy, studying literacy and the relationship to the land.

Because of the wide variety of ways of knowing involved in the different collaborations I felt it was important to stagger the planning of the second workshop over successive stages. For practical reasons I thought it would be more efficient for me to contact the teams primarily through the person I knew, rather than contact the whole team directly. In hindsight I am not sure this was the best way to go about it. Although a larger number of people is more unwieldy and takes more work on my part as host / facilitator, some of the collaborators were confused by the process and did not feel equally part of the process at all. In fact the amount of work that it takes to help motivate people to participate, both practical and emotional, was probably more than the work I thought I was saving myself.

The second workshop will be held in May 2017 as part of the KFI's Spring Gathering and launch of the KFI book series, this being one of those books being launched. Hopefully during this second workshop, we might elaborate a way to come together for a third workshop in which all participants are given a fair opportunity to get involved in planning together.

The main question I proposed we addressed in the first workshop was:

How can anthropology balance a commitment to the creation of knowledge along with the people and places they work in, with its commitment to disseminating the knowledge thereby created to audiences beyond these contexts?

In other words how can the collaborative principles developed in fieldwork be made to seep into the technologies for sharing beyond fieldwork?

Can books be collaborative?

Although the discussion above clearly suggests that yes, books can definitely be collaborative, what neither Carruthers's work and nor reception theory more broadly address is whether books can incorporate the different ways of knowing that participants in a collaborative effort bring with them. Each of the participants in the collaborative groupings not only brought their own ways of knowing with them, but each grouping also developed its own ways of working. These were so different not only because of the different ways of knowing each participant brought with them, but also because each grouping had to respond to the changing circumstances of the persons involved. Correspondingly each collaborative grouping would even begin to explore the question above in different ways.

Another matter is that of course there are many contexts in which anthropological knowledge and work is disseminated beyond books. Museums have been part of anthropological practice since its inception as a discipline in the late 19th Century. In fact six of the anthropologists I listed above work in one way or another with museums, four of them work specifically with and in museums. Teaching anthropology is probably the most important, though increasingly undervalued, context for ongoing collaborative encounter. Ingold writes, and I agree, that "To teach anthropology is to practice anthropology; To practice anthropology is to teach it" (2013a: 13). In fact if we consider once again Carruthers's work on reading and the craft of thought in the Middle Ages, she uses copious examples from how monks were taught to read to make evident the different expectations of what reading was.



Launch of the book the "Voices of the Pages" as part of the KFI book series 'The Unfinishing of Things'

I have a cough. Marc is coughing and I can hear him through the corridor because it's very warm today and we all have our doors open. Darn I gave him that cough! I'm sorry!

Pedagogy brings forth the implicit principles of a practice, even its epistemology and ontology. How a novice is taught to read a book will inform how they perceive and engage with similar experiences in the future.

Pedagogies

Here is a hypothetical situation: Imagine a child, probably around eight years old. They have learnt to read and write quite well in the sense that they can understand and sit with a book or a story quite a few pages long. At school reading lessons are now no longer how to recognise the correspondence between the printed letters and spoken words, now reading lessons are about comprehension.

Cause and Effect

Name: _____ Date: _____

Read the story. Then answer the questions.

School starts in a week and today is the day we go shopping for school supplies! I told mom that I didn't need anything. I loved my backpack from last year. It had a picture of my favorite rock singer. It even had her autograph across the bottom.

When I pulled out my backpack from the back of my closet, I was horrified at how dirty it was. Something, over the summer, or maybe over the winter, had gotten into my backpack. There was a dark spot right on my favorite singer's picture and you would hardly need her signature any more. When I looked inside, I found papers that were stuck together from an open glue bottle. I wondered who took the cap off of my glue bottle. There was a library book I borrowed and forgot to return. My markers had escaped from the box and the caps were mysteriously missing. My lucky pencil was too short to write with anymore. I discovered the dark spot on my favorite singer's picture. I packed away from the end of the year picnic. The heating melted all over my notebooks and scissors. I decided it was time to make my list of new school supplies.

1. Why didn't the main character think she needed new school supplies?
2. What caused her to change her mind?
3. What caused the dark spot on her backpack?
4. Why couldn't the markers be used?
5. How do you think the cap came off of the glue bottle?
6. What synonym for autograph is used later in the story?

How to Be a Good Reader

Ask yourself these questions to help you understand what you read!

Main Idea and Details	What is the story mostly about? What tells us most about the main idea?
Sequence	What happens first, next, and last? What are the steps in the something?
Cause and Effect	What happens? What's the effect? Why did it happen? (the cause)
Fact and Opinion	Can this be proved true? What facts would someone think are believed?
Compare and Contrast	How are these people or things the same? How are these people or things different?
Make Inferences	What clues does the story give? What do I know already that will help? What will happen next?
Prediction	What clues does the story give? What do I know already that will help? Where and when does the story take place?
Character and Setting	Who or what is the story about? Where and when does the story take place?
Theme	What lesson does this story teach? How does the author feel about this topic?
Author's Purpose	Does the story entertain, inform, or persuade? What is the author's purpose, or what do we have to do something?
Nonfiction Text Features	What kind of text are I reading? What does it tell me?
Visual Information	Is there a picture, chart, or graph? What does it tell me?

Tests and statements of this sort teach school children that good reading practice is analytical. This is very far from the enraptured reading experience, it is even very far from the practice of lectio, which although emphasised rigorous study of a text did so for the purpose of memory not deconstructive analysis. There is no space to go into any great detail about the pedagogical tools for developing memoria in the practice of lectio and meditation, but what is important to point out is that the mnemotechnics used were based largely on imaginary architectures, landscapes and imagery. Recollection and was then a process of moving through these imagined and remembered places to find the memories needed at a particular juncture of lived experience. By contrast, the sorts of questions and guides on how to be a good reader in the images above focus on aspects internal to a text. No wonder those university students Mike Wesch interviewed find that very few of the things they read are relevant to their life: From a young age they are being taught how to read in a way that portrays a text as complete in itself. In this way of reading meaning is to be found in the way the parts of the text relate to each other, but not how they relate to the reader.

Good morning! Today I have my period and thankfully I don't have cramps, but I think it explains my sudden bursts of energy in the last week. Poor Marc, Camille and Claire, even Alyson and Ester, have had to deal with me running up and down the corridors, ranting on about an idea I've been trying to work out. Here is a thanks to all of you for your patience. Also whether you'd like to hear it or not, having my period means I can feel the seepage and I had to quickly get up and change my pad because I had the wrong one on,

(either what I'm feeling in my belly are period cramps or I'm hungry – I just had a banana so it's not easy to tell why the discomfort is there and how to remedy it)

In the guide above on how to read well there is an element acknowledging that meaning can be drawn from the intention of the author and even alludes to the voices of the pages: “what does it [the story] tell me”. However, the emphasis of the practice is flipped. Whereas in *lectio* and *meditatio* what is primary is the process of making the text one’s own, in this deconstructive, analytic reading, what is primary is figuring out the how parts internal to the story relate to each other. Of out 25 questions only 6 acknowledge that the reader is even there.

A book, text, will become something different depending on how one is taught to read it. This book and the process we have collaboratively engaged in for the making of this book puts the question of pedagogy right at the heart of what making a book is. This work included collaborative editing and feedback about writing, contributions and process.

We decided to explore the question about ‘dissemination’ and sharing technologies through multiple forms. What we have planned is a process where each team composed a contribution for this book which in some way incorporates the way of knowing proper to their collaborative work. Those contributions are made, they are this book that is now published, but it is not complete, it is not finished. In a very mundane sense this book is not finished. It is published and you can choose to keep your copy of the book as it is. However, a second over printing is planned in the coming months and you could choose to return your book and have it grown before being returned to you. The key is what we are planning to include in the second printing. In the next couple of weeks we are holding the second workshop. During that workshop each team of contributors will ‘teach’ the others ‘how to read’ their contribution. Since each contribution developed from a particular enmeshing of different ways of knowing, the practice of reading will, or might be different as well. During the workshop we will collect traces of those different pedagogical processes and print them into the book.

Even then the book will not be complete of course. Our hope is that this process will put in relief what happens anyway in reading and learning to read, and therefore how we experience books, how they become relevant to us (or not). The book aims to highlight how text generates meaning and that the way knowledge and text are related is anything but a single, universal, fixed thing.

As you run your eyes over the inked words and rub the paper between your fingers as you turn the pages you will find how each of the collection of authors, each of the collaborative endeavours, composed a different form of contribution. Some highlight the

bebebeb there's the pun again of collecting fruit and memory in legein intentio in Middle Ages referred to one's leaning towards something, it included one's attitudes, aims, inclinations, physical and emotional state and also a form of judgment that was not exclusively rational. Even much earlier, Cicero already used the word intention as a modern English-speaker might use the word 'tuning': "Musician as well as philosopher, who held the soul to be a special tuning-up [intentionem quondam] of the natural body analous to that which is called harmony in vocal and instrumental music; answering to the nature and confirmation of the whole body, vibrations of different kinds are produced just as sounds are in vocal music." (cited in of course Carruthers 1998:15)

Parliaments

heart and the limits of what can be done with words, but also what can be done in print. The two are not the same. To read the Chaooids's contribution you will need to in some way turn the book or twist your head as the orientation of words and pictures changes in an Escher-like way. Amanda, Michaela and Jayne offer the creation of their photos together with their written narratives of process of healing and recovery. Both the making of the photos and the making of the text are inscriptions which transformed them, and offers to transform the reader. Francesca and Luca explicitly explore the visual affordances of print through images, pictures, layouts. Although their contribution requires that you also navigate their online interactive web doc. We have found that a crossover between paper print and online publishing cropping up in at least three of the contributions. Peter (with the GSCI) and Caroline, Gey Pin, Adriana, Francesca and Cinzia's contributions also include images of email conversations and Skype conversations as integral to what the text is. Actually the whole project is built on the ability to have conversations via email, Skype and telephone, as this was the main form of exchange between all of us over the year that we have engaged together in this project.

Email and phone calls made it possible for the collaborative work to happen despite the dispersal of all the authors across many geographical locations. However it was not easy, and in addition to the authors all being in different places many of them were also in different places in their lives. Over the course of the sixteen months of the work so far, many of the contributors' life situations were changing. Each of us has multiple commitments to juggle. So although, as Amanda, Michaela and Jayne's piece shows, working together is a way for recovery, collaborative work is also fraught.

In anthropology the question of whose voice is present in a text relates most closely to questions of representation and who can speak for whom. Historically anthropologists carried out their fieldwork in parts of the world colonised by Western powers. In fact many were colonial officials. In the 70s and 80s the discipline was critiqued for this role by postcolonial thinkers. The critique went something like this: Anthropological monographs were authoritative texts that claimed to represent the societies in question, while actually entrenching colonial power even further by depicting these cultures as exotic, different and unable apparently to represent or speak for themselves. In their historical ethnography of colonialism in South Africa, the Comaroffs point out that many ‘players on the historical stage cannot speak at all... Or, under greater or lesser duress, opt not to do so’ (1992: 26). I cannot think about books and the voices of the pages without reflecting upon how these are ‘representations’, in text and in the political sphere.

Got up to stretch and clench gleuts

(after lunch – felix street works all stuck because of lanfranco's unrealistic demands – all a bit fuzzy – I'm almost giving up.) (I did have a lovely walk in the botanic gardens though, ejja let's keep going)

To the credit of the discipline, the response of many anthropologists to the concerns raised by the so-called ‘crisis of representation’ was to engage in a protracted debate of self-critique, that in many ways continues to characterise discussions in the discipline today. The most recognisable change that has emerged from this debate has been the attention given to reflexivity in anthropologists’ practices, primarily in the production of texts (Marcus and Clifford 1986). The emphasis in this reflexive turn has been very much on attempting to make one’s texts polyphonic, speaking with many voices. These attempts at multivocal writing aim to counter the charge that previously the voice of the anthropologist drowned out the very voices of those they were studying. Similarly to anthropologists’ concern with the hierarchies implicit in texts, the reception theories I mentioned above are also concerned with who is recognised as having meaning-making power, in other words who has a voice. Reception theory states firmly that readers participate in making meaning (Freshwater 2009). Participation is in fact the idiom that for a number of years in the UK at least has been an organising rhetoric across multiple governments. In the form it takes as consultation processes this rhetoric of participation can be found in many places such as in the Republic of Ireland (Peace 1993), in Malta (Boissevain and Gatt 2011) and in Argentina (Marin nd). However, Freshwater is cautious. Under the rubric of participation and consultation what is often the case is that participants are given very narrow choices from a range already decided upon by some authority. This gives the impression that ‘participants’ are being given a space to make themselves heard when in fact the freedom as to what they can express is very limited. When it comes to these consultation processes in the environmental politics in the Republic of Ireland these consultation processes are so obviously meaningless in actual decision-making that the anthropologist Adrian Peace has called these the ‘modern theatres of control’ (1993). I have to be careful here, when I claim that this book attempts to make space for different voices of the pages to emerge from diverse ways of knowing. My current hope is that although there are the constraining factors of, amongst others, the institution, of publication, of my own personal interests as ‘invitor’ and so on, the contributions in this book have not been entirely domesticated or colonised. The care here is to allow an explicit space for different ways of knowing.

The question of difference is the essential question of politics. How to arrive at decisions amongst stakeholders who hold different positions. If everyone’s interests were already the same there would be no need for politics. However, in the fixist ontology I refer to above, too much difference is a problem. For communication, reasoning and knowing can only happen where there is stability, not too much change, not too much difference. A striking example of this is Emile Durkheim’s (1973) understanding of the human

condition as homo duplex. Durkheim, considered the father of sociology, states that the ‘individual’ is formed of two parts. One part, pertaining to the individual, is constantly in flux. Therefore, according to Durkheim, what is available to the senses through that individual aspect of the person cannot be communicated because of such constant shifting. On the other hand the human is also furnished with a ‘serene’ part (Durkheim, 1957: 434–435). Collective representations, drawn from the collective, from society, reside in this serene part of the human. Since collective representations are not derived from the individual’s sensory perceptions, and are relatively much more stable, they are communicable.

In line with this fixist ontology belonging in the logic of nation-states, for instance, arises from members sharing a set of attributes: a shared language, history, culture, spirit and geographical territory (Anderson 2006 [1983]) or what Ingold (1993) calls attributional identity. In fact Anderson makes a very strong case that reading newspapers was necessary for the imaginary of the nation state to take hold. Readers who had never met and would never meet sensed that they were part of an imagined community (ibid). The flip side is that those who do not share the same attributes are considered outsiders. Difference in this logic creates disjuncture, the inability to communicate, to make sense. And yet this internal homogeneity is not based on relationality.

In the modern state it is understood that it is individuals who are unique and that the nature of community is formed by the free association of autonomous individuals.

For Aristotle as for Plato the question of the bond between the speakers depends most of all on the firm belief that language binds the speaker to its rules... The free and equal individuals, who have nothing in common, finally find their community in the communicative rationality of a language that binds them because it binds them to its procedural norms. Language becomes the bond of the unbound. It becomes a universal bond that makes the linguistic community the most suited for constituting a democracy of individuals...Insofar as language is characterized by a rationality that is normative (or universal) for all those who are bound to it, language constitutes the bond between individuals as members of the “ideal linguistic community”. (Cavarero 2005: 188)

Here we have Habermas’s concept of communicative rationality which for him is the basis of democratic participation. And yet what makes speaking political for Habermas is not the presence of difference communicated through voice, but the significance of the content of one’s utterances. For Arendt instead the properly political quality of speech is its ability to make manifest the

Creating grouping or categories according to internal homogeneity is not limited to nations. Many forms of grouping within the logic of modernity posit cohesion on the basis of putative internal similarity (Mol and Law 1994, Brubaker and Cooper 2000).

uniqueness of each speaker. Cavarero points out however that even in Arendt's work it is not the uniqueness of voice but of being that counts. This leads Arendt to portray the human condition as a 'paradoxical plurality of unique beings'. Cavarero rather turns to the type of uniqueness inherent in one's actual voice, in this way uniqueness is no longer paradoxical.

We've already seen that a critique of the current educational system is its drive towards standardisation; that people should be educated according to a one size fits all model of knowledge is contrasted with the idea that we are all unique (Robinson's argument). We find both an explicit and an implicit exploration of difference and uniqueness in this book. In their very choice of name, the Chaoids make reference to illimitable multiplicity through their relationship with chaos: "[chaoid realities] are a cut, or a line drawn in chaos, ways to struggle with chaos, to battle with it, to protect oneself from being precipitated into it, but also ways to become and remain profoundly attracted by it"(this volume). In resonance with this, Michaela coins the term 'chaordic' (combining chaos and order), to describe the approach she takes in working through recovery with others in a "diverse and incredibly complex community" (this volume). All the contributions in this book highlight difference in ways of knowing, in ways of sharing, in ways of teaching, in ways of reading and writing. Further the emphasis is that difference does not preclude the possibility of relationship. The first meaning etymologically of the word vox, voice, is vocare "to call" or "to invoke", therefore "the voice is always for the ear, it is always relational" (ibid: 169). Cavarero, following Arendt, argues that the 'natural state' of human being is to depend on others.

Uniqueness therefore is not a question of isolation, and what Cavarero would call community is not an imposition of homogeneity. Tim Ingold (nd) writes that the "universal ... is not a lowest common denominator but a field of continuous variation; not a plane of indifference upon which diversity is overlain, but a plane of immanence from which difference is ever-emergent." Difference in these proposals is not what separates us off from each other but the potentiality of relationship itself. To consider the properly political, that is to be able to hear difference, it is not enough to hear the voice of others. The properly political requires being able to hear voice in what was previously considered only noise (Blaser forthcoming), and further this will entail destabilising one's own assumptions of what a voice is or may be. For in the current system voices are only ^{acknowledged} once "they have become 'recognizable' in already established terms" (ibid). This may include humans and non-humans, animate or inanimate speakers.

We will need to listen to the walls, as Carter beseeches (2016: 106), if we want to understand how utterances are shaped, or in other words what ecologies and materials participate in generating voice and uniqueness. In this book a number of the contributions ask you to engage with the very materials and shapes of the book. Opening out maps (Peter and Francesca and Luca), inviting you to turn the book this way and that, weaving drawing, with printing, with words (Chaoids), using the book in conjunction with the Internet (Francesca and Luca), leaving space for you to add your own marginalia. Cassis's contribution invites you to explore both the paper this book is made from and the breath that animates your own voice. You are invited to participate in questioning what speaks and how.

Books can help! Roy is one of the readers who features in Adam Reed's ethnography. For Roy books helped him recognise the possibility of empathy with a perspective different to his own. Roy, feels that while he is reading he becomes 'subject of thoughts other than [his] own. [His] consciousness behaves as though it were the consciousness of another' (Reed 2011: 6). This same reader, described his adulthood as an extended adolescence during which he was only concerned with his own needs and desires. Encountering the works of Henry Williamson at the age of thirty-five he found himself changed. The books he felt taught him to understand multiple perspectives, to experience empathy (p4) "instead of being hard headed and narrow minded, Roy tried to become more sensitive to the feelings of those around him. As well as recognising his familial responsibilities, he found himself unexpectedly vulnerable to strong emotions. The strangest things would make him cry. As he put it, this was the 'curse' of suddenly being able to see things from somebody else's point of view. It left one 'open to wounding'" (ibid). Again what we see is that what engages these readers is that they are reading for life, reading to engage the books in a dialogue with their lives.

My thinking on this can go on and on, but I need to come to a conclusion somehow. So as a provisional closure (Gatt 2010) I want to suggest that the motivation behind the process of making this book is the desire to shape a particular relationship with the reader. Our aim has been shaping how we want the voices in this book to be heard and engaged with. Since the creation of audiences is linked to the creation of particular polities I feel the need to be explicit about the fact that we don't know what sort of polity could or will emerge from the insistence on particularity, uniqueness and relationality as opposed to the hope previous attempts at democracy put on universality and the freedom of the individual. In fact, the truly political might be to concoct ways to take both seriously.

A propos listening to voices that are not already recognizable in established terms. One of Cassis's responses in reading this text: "Sorry, I have no critique, no passages to delete and so on, only a few suggestions for the next printing. Funny enough I refer to a suggestion you made with regard to my contribution, I often think of your suggestion. You suggested concerning the quotes on the last page, to reflect on a difference: What is different if we read these texts in book, what is different if we read them on a screen. I could add what is different if we have only loose papers – photocopies of texts. It is present in your text but maybe it can be more explicit... You refer to children who learn to read. Maybe you can write more about how children first discover the materiality of books... They draw in the books, they sometimes rip out pages and so on. Often parents tell them not to do this ... I think for the second edition you might find more references to the materiality, paper, binding, covers, weight. Phenomena like dog-ears, that we hesitate throw book in the garbage etc ..."

It's Sunday 14th May, this feels dangerously close to publication date to be making changes....

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*Valdesfishing.abdn.ac.uk:
Thoughts on a web documentary*

Francesca Marin, Luca Rigon



FRANCESCA MARIN – PHD CANDIDATE IN ANTHROPOLOGY
LUCA RIGON – JOURNALIST, VIDEO MAKER

Francesca and Luca met in 2008, as members of an Italian anti-military social movement. Before that their lives had some common aspects. They were both born at the beginning of the 1980s and grew up in the province of Vicenza (Italy). They both left their parents' house and moved to Padova to go to university. Nevertheless, they chose rather different paths. Francesca studied Political Sciences and Anthropology and has been focusing on human-environment relations for the last few years. Currently, she is a PhD student in Anthropology, at the University of Aberdeen (Scotland). Luca studied ~~Sciences of Communication~~ ~~Communication~~ ~~Sciences of Communication~~ and moved later on to Rome to specialize in multimedia journalism. After university he went back to Vicenza and worked for some newspapers, web and television channels, and officially became a journalist, after a two-year apprenticeship. Luca is now working freelance in artistic, commercial and social contexts of communication. He has learnt a lot about *telling* through visual documentary. And yet, he never created a web doc before. He had also never worked on artisanal fishing or conservation, which are the main themes of Francesca's research and the focus of the web doc they created together, but more on that soon.

Francesca's doctoral research concerns human-environment relations. In particular, she focused on the experience of artisanal fisher folk working within the Valdés Peninsula Natural Protected Area (Argentine Patagonia). Francesca observed how the fisher folk ~~are allowed~~ ^{try to} to take part in the local environmental policy-making. She took part in the collaboration between scientific researchers (mainly marine biologists) and some fishermen and fisherwomen. This collaboration is intended to coproduce knowledge about the fishing environment and certain target species (for example scallops), so as to respond to the requests of politicians and managers of this protected area.

One of the main needs felt by the fisher folk is to be acknowledged as an integral part of the peninsula. The web doc was designed as a way to show how the relation between fisher folk and their environment and how this relation is changing due to conservation programs. Thanks to their descriptive potential, images seemed to be the appropriate way to tell stories and explain fisher folk's problematic working conditions that would have otherwise required long, and partly inaccessible, written texts. Moreover, videos and interviews proved to be the best way to share with fisher folk themselves their representation and let them have their say on it.

The “external” and fresh look that Luca might have on these topics, inspired Francesca for this collaboration with him.

During her research she found herself promisingly working on anthropological themes together with researchers trained in natural sciences and ~~fishermen who had~~ ^{fisher folk} no previous experience in social research. Amongst “non-experts”, Francesca thought of Luca because

she knows his willingness to participate in experimental collaboration. Indeed, the two met and developed their friendship when they joined a movement against the construction of a military base in Vicenza. The other activists were people with very different ideas and hopes got together to form a movement that was mainly antimilitarist, for some, but also environmentalist, for others. In that context, Luca showed his ability to listen and to productively work with people with different life experiences and backgrounds. Francesca thought that these skills would be precious for the web doc project.

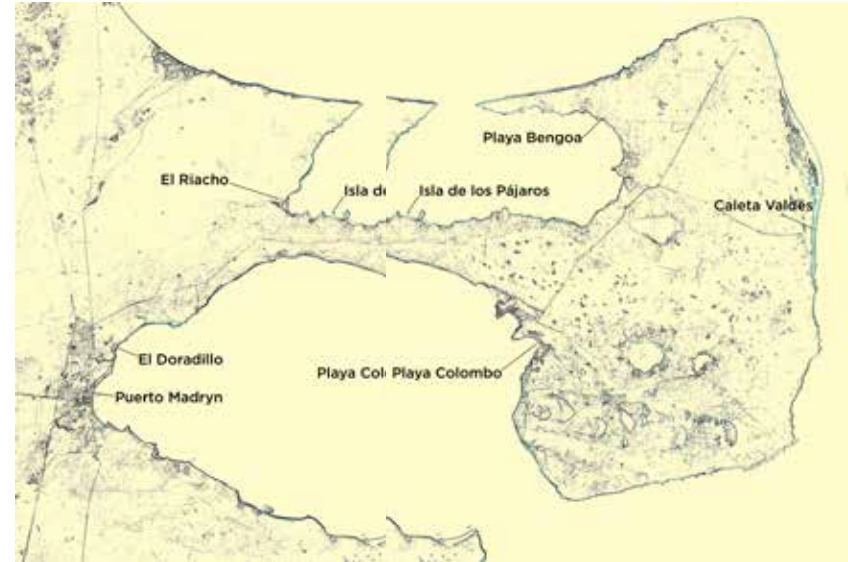
For his part, Luca knew that the video footage and other material collected in 2015 by Francesca was not of professional quality and that the collaborative way of working would imply the need to accept “lower” quality final product. This aspect stimulated his curiosity and interest for the project and he decided to take part. The contemporary communicative context is characterised by a general bulimic fruition of digital contents rapidly circulating through social networks. This leads video makers to create very short and immediately endearing videos. At the beginning, when Luca had to deal with dozens of hours of interviews and fishing images, he felt overwhelmed. And yet, once he started on the footage, he began to appreciate the slow pace of anthropological research, that goes into details of things instead of rapidly observing and representing them.

The maps and pictures presented in this book are a static and limited image of a multimedia documentary. The online web doc is intended to allow the subject of each of the narratives to be the protagonist of their own representation. To fulfil this intention, Francesca and Luca went back to Argentina once footage from the first interviews had been edited. Going back with the first version of edited interviews and partially completed website was essential in enabling the fisher folk to take an active role because they could have never participate in long discussions about the ~~edited~~ ^{editing} via the Internet or even the phone. If face to face meetings ^{they do} are useful in any process of creation, in this particular it was necessary. Indeed, most of the fisher folk involved are not used to Internet. And yet, they approved the choice of the website format as a way to make a lot of people know who they are, what ~~do they~~ ^{do they} and which place they belong to. Once back in Argentina, in 2017, Francesca and Luca went through the materials with the fisher fold and asked them to amend, approve, change and comment on them. Moreover, a biologist who had worked for decades with fisher folk, both in biology research and development projects, was asked to give her advice about the first version of maps and structure of the website. During the stay in Argentina, it became clear that the interviews, videos and written materials needed to be organised differently. Longer videos of the fishing activities were included because fisher folk thought those videos could make people understand their life better than their own words in long interviews. Likewise, the first version of edited interviews was fragmented in shorter pieces and distributed in ~~6~~ ^{eight} categories because fisher folk liked the idea of giving the website's user the possibility of choosing which topic to explore and which “character” to listen to. Confidential information that had been previously excluded were reintegrated to some edited interviews as result of the explicit request of the fishermen who had released that information about their life and work. In such cases, the conversations about why that

information are to be included were filmed and included in the website itself as a way to show the editing process. The latter is also openly showed through a video that summarizes the meetings ^{held} ~~hold had~~ in 2017 with the fisher folk to review the footage done in 2015 and edited in 2016. In this way, the current version of the website was given birth. It is to stress, however, that this is not the final and definitive version. The interactive documentary is intended to continue developing over the coming years through the contributions from fisher folk and researchers who have been working in the area for many years. The website is deliberately unfinished.

As well as being unfinished in the sense that more material can and will be added in the coming years, people visiting the web site are free to draw their path into the Valdés Peninsula. One can choose amongst different maps and images ^{focusing} ~~opening~~ on different aspects of the artisanal fishing world. In this way, sounds and images of fishing, fish and mollusc species, working tools, conservation issues and economic aspects of this coastal activity are available with no predefined sequence nor interpretation. Thus, despite being static, the images published in this book try to give an idea of the manifold ways offered to the website users to know more about fishing in the Valdés Peninsula. Maps and pictures show how this can be done through fishing or science-based information about molluscs and fish. Alternatively, one can approach the peninsula bit by bit, knowing stories about this or that fishing place of the coast. It is also possible to have access to the life story of fishermen whose close-up photos are presented here.

In May 2017 the web doc was shown for the first time, at the University of Aberdeen. Suggestions about content, target public and creative methodologies were gathered. A month later, a Spanish version of the web doc was released and emails from collaborators, fisher folk and researchers arrived from Argentina. A second version of the web doc is planned for 2018.



Cassis Kilian

Cassis Kilian

— inspired by a former collaborator



Moments of the collaboration
that has allowed us to produce
the web documentary
Valdesfishing.abdn.ac.uk



Cassia Kilian — inspired by a former collaborator

People sometimes inhale with surprise, or they exhale because they are annoyed. These sounds are scarcely audible, but they resonate very intensely with others. Anthropologists often transform human sounds into written texts and wonder how they can translate the whole scope of sounds (and silences). They are only too well aware that they aren't able to press what they have heard between the covers of a book. Actors in turn transform written texts into human sounds. They try to give voice to sounds that correspond to lines written by others and if the actors don't succeed in bringing life to these texts, directors tell them:

I still hear paper

If actors fail to breathe new life into a given text, they have to do research: They must try out how they might inhale and exhale to animate what is still silent on a sheet of paper. They must explore how the sounds authors evoke in their writings resonate with the actor's self with and others. Such research is insightful for anthropologists, who think that the gap in between human sounds and written texts might be telling, if they want to know how people understand each other. Therefore, we – an actress and an anthropologist – collaboratively explore where the traces left by human sounds on a sheet of paper might lead us, what we discover when we reanimate written texts working with breath and voice, when we try out in performance how they might resonate. But is it possible to share our collaborative experiences with the readers of this book who without a collaborator, without feedback are confronted only with letters printed on paper? We think so, because:

Paper resonates with human sounds

This holds true literally, and metaphorically. Paper can serve as a resonating membrane and thereby become an animated collaborator. Moreover authors try to evoke tones, timbres, a certain way of speaking and a certain rhythm the letters, punctuation and the typeset are traces which if read aloud resonate and actually move readers. I invite you to follow the traces we left by the printer's ink... We first suggest that you animate a taciturn sheet of paper, by ventilating it and by calling forth a resonance to human sounds. Finally we ask you to breathe new life into canonical writings by famous anthropologists by reading them aloud several times. We hope that our stage directions might inspire you to make the academic texts sound as if they were never printed on paper.

Instructions to animate a sheet of paper I

1. Hold your working paper 3 cm in front of mouth! Inhale with your mouth and try to suck the paper to your lips! Leave it there for a second without holding it...Hold it again and exhale by breathing on the paper like you would do to a pocket mirror before cleaning it! Listen to the sound and feel with your finger whether you succeeded to warm and moisten the paper! Repeat the animation 3 x!
2. Roll your working paper so that it becomes a sort of straw. Inhale with your left nostril through the straw! Before you exhale, make fists with your hands and hold the straw like children would hold an imaginary trumpet! Exhale through the straw by articulating a long [] (like in the word shout)! Listen to the sound and feel with your fist whether you succeeded to warm and moisten the paper! You can even try to blow away the crumbs on your desk. Repeat the animation 6 x by using alternately your right and left nostril, when inhaling! When you have finished, flatten your working paper carefully!!!
3. Fold your working paper along the line that is indicated on it! Unfold it and sniffle along the newly formed groove like a dog! Exhale through the groove by articulating several short [s] (like in the word sun)! Imitate wind that whistles through an old house and try to reach the opposite side of the groove that you have locked with two fingers! Repeat the animation 3 x! Please do not flatten your working paper. You will need the groove for the next animation!!!
4. Pick up the paper groove with your hand and turn it upside down. To inhale, imagine that it were a Cuban cigar and pass it under your nose like gentlemen once did to enjoy its smell before they lit it. Then put the cigar on your desk like children would set a paper ship afloat! Form an [u] (like in the word loose) with your lips and exhale imitating a gentle breeze that moves the ship! Listen to the sounds! Repeat the animation 3 x! When you have finished, please flatten your working paper carefully: it has to be very flat to animate the paper differently!!!

Remove the paper from its bindings.

hold it here ... (left hand)

That's your working paper! Please ventilate it! ... and there (right hand)

fold from here

to there

Instructions to animate a sheet of paper II

1. Hold your working paper 3 cm in front of mouth, but don't stretch it: hold it loosely without any tension! Take a deep breath try to break through the sheet of paper by expelling the syllable [pu] (like in the word *push*), then substitute the [u] by other vowels ... Can you feel whether the paper responds differently with the fingers that hold it? Now substitute the consonant and try to animate the paper with syllables such as [ta] or [ko]! Again does it respond differently?
2. Hold your working paper between your upper and your lower lip and stretch it with both hands at the same time. Inhale as if you could smell your favourite meal and then exhale with a long [m] (like in the word *mom*, but only the consonant and much longer)! Can you feel a vibration with your fingers? Repeat the animation 3 x! Now try with a long [n] (like in the word *nuz*, but only the consonant and much longer)! Is it possible to animate the paper between your lips with long [n]?
3. Now stretch the paper over the bridge of your nose using both hands and inhale as if you could smell the scent of roses. Then exhale with a long [n]! Is it now possible to feel a vibration with your fingers? Now try with a long [m] and keep the paper stretched over the bridge of your nose? Is it now possible to animate the paper with a long [m]?
4. Then use your working paper like a towel that you stretch around the nape of your neck with both hands like a boxer would do it after a fight. Now animate your working paper with several long [m] and long [n] in various pitches! Try to reinforce the vibration!

Keep the sensation of resonance!

You can animate everything with your breath and your voice!

That's your working paper! Please bring it to life!

Reanimating Anthropological Texts

We invite you to consider the stage directions above and imagine yourself in the situation we suggest. Then turn the page and read the corresponding lines aloud.

- 1) *You are a coward trying to convince your colleagues to go aboard notwithstanding the rough seas.*
Lines by Bronislaw Malinowski (1931) Culture, 636.
- 2) *You are a famous violinist and your most talented but pubescent disciple does not want to touch his violin any more.*
Try to motivate him!
Lines by Claude Lévi Strauss (1964), Mythologiques I, 26.
- 3) *You are Judith seducing Holofernes before cutting his head.*
Lines by Marcel Mauss (1966 [1923]) The Gift, 63.
- 4) *You tell your lover, you'll leave him/her forever to return to your husband/wife.*
Lines by Margaret Mead (1928) Coming of Age in Samoa, 1.
- 5) *You are a gardener describing a marvellous flower nobody has ever seen before.*
Lines by Clifford Geertz (1973) The Interpretation of Cultures, 23.
- 6) *You are disorientated and turning in circle very fast, but try to communicate your position with rigorous precision.*
Lines by Thomas Hylland Eriksen (1995) Small Places, Large Issues, 329.
- 7) *You are a bloodthirsty vampire describing your favourite meal.*
Lines by David Graeber (2011) Debt: The First 5,000 Years, 4.
- 8) *You are a street vendor trying to sell a very innovative peeler.*
Lines by Tim Ingold (2014) That's enough about ethnography!, 384.

Read the text several times aloud corresponding to the stage directions. The lines are very short, so that you can easily learn them by heart.

- 1) Coastal sailing as long as it is perfectly safe and easy commands no magic. Overseas expeditions are invariably bound up with ceremonies and ritual. Man resorts to magic only where chance and circumstances are not fully controlled by knowledge.
- 2) Music is a language by whose means messages are elaborated, that such messages can be understood by the many but sent out only by few, and that it alone among all the languages unites the contradictory character of being at once intelligible and untranslatable – these facts make the creator of music a being like the gods.
- 3) The gift not yet repaid debases the man who accepted it, particularly if he did so without thought of return.
- 4) As the traveler who has once been from home is wiser than he who has never left his own doorstep, so a knowledge of one other culture should sharpen our ability to scrutinize more steadily, to appreciate more lovingly, our own.
- 5) Cultural analysis is intrinsically incomplete. And, worse than that, the more deeply it goes the less complete it is.
- 6) Anthropology may not provide the answer to the question of the meaning of life, but at least it can tell us that there are many ways in which to make a life meaningful.
- 7) Consumer debt is the lifeblood of our economy. All modern nation states are built on deficit spending. Debt has come to be the central issue of international politics. But nobody seems to know exactly what it is, or how to think about it.
- 8) Consider just some of the terms to which the qualifier “ethnographic” is routinely applied: there is the ethnographic encounter, ethnographic fieldwork, ethnographic method, ethnographic knowledge. There are ethnographic monographs, and ethnographic films. And now we have ethnographic theory! Through all these runs the ethnographer.

If you got it ... change!!!! Try to speak Malinowski's text corresponding to the stage directions for Mead's text; speak Lévi-Strauss' text corresponding to the stage directions for Graeber's text. Don't ask yourself whether the stage directions fit or not ... give it a try...the more unfit at first sight...the more insightful the exploration.

Change pitches, volume, and rhythm....everything!

Back in 1969 ... how the collaboration started

Together with actors from Cameroon, the Republic of the Congo, Burkina Faso and Germany I work on a project, entitled “Actors as anthropologist”. We explore how approaches used in theatre might contribute to anthropological research. So far, our explorations have focused on sensory perception and bodily practices I never dared to deal with human sounds explicitly. What made me hesitate is the complexity of this subject because such research would necessarily include a particular shape of sounds namely language, but I finally decided to work on human sounds and resonances with a German actress.

I got to know her at the age of eight years at school, back in 1969. She spoke a Bavarian dialect that sounded very strange to my ears. She said [ki:nɑ:] instead of [çi:nɑ:], the German pronunciation of the word China and [dʊʁç] instead of [dʊʁç], the German word “durch”, which means ‘through’. At the age of sixteen, she went to a drama school. She learned the standardized variety of German and told me that I also spoke dialect because I said [ʃi:nɑ:] instead of [çi:nɑ:], and [dʊʁʃ] instead of [dʊʁç]. I was not aware of this because I spoke like most people in Hesse where we lived.

That is what linguists would call the prescriptive part of what she learned about language, but that was only one and not the most important part of elocution. She learned how voice is connected with breath and explained to me how breath enables actors to speak in very big halls without microphones. She learned to discern how something is said from what is said and told me how actors express subtexts. Her

teachers were convinced that the enormous scope of the human voice is confined through education from early childhood. So she performed a lot of peculiar experiments to rediscover potentially unlearned capacities. We were still adolescents, but we were already convinced that our most important capacities were blocked and we often discussed that topic. In 2016 I found the opportunity to collaborate with my former schoolmate who had inspired my first reflections on human sounds.

She had left Hesse and worked as an actress. I began to study German literature, then I went to a drama school too and I also became actress, but whereas my former schoolmate worked mostly in the north of Germany, I worked mostly in theatres in the south, later I acted in silly TV series. I became more and more upset about the stereotypes I was representing, the fact that actors have to do what the mostly male directors want them to do and that actors are rarely allowed to think, without being accused of being top-heavy. I went back to university, and I became an anthropologist... I had lost sight of my former schoolmate for about thirty years. By chance, I met her once in Berlin, and apart from that we sent each other post-cards and later SMS on our birthdays. We met again in February 2016 when I was on a trip to Austria because she had told me that after following a red herring, she had become stranded in a remote village in Bavaria, which was on my way to Austria.

We started our collaboration, talked about a contribution for this book and decided to suggest a playful exploration of human sounds to our readers. I wrote texts that should remind readers of

handcraft instructions that maybe can be found in children's books and games adults often play with children to teach them how to articulate. I waited for suggestions from my collaborator and I hoped that together we would explore artistic approaches to human sounds and their resonances with the childlike curiosity we had when we met at the age of eight years.

“I would prefer not to” ... how the collaboration failed

... I sent the first draft of our contribution for this publication to my former schoolmate who had by now become my collaborator. I waited for suggestions at least for a detailed response nothing! I had the feeling that she perceived me, who had meanwhile become an academic, as an agent of an institution that was putting pressure on her. That was the least thing I wanted. So I asked less and less from her and did more and more myself. I felt like a cheat, this was no collaboration.

I felt like the narrator of a famous story by Herman Melville. The narrator, an elderly lawyer, employed a scrivener named Bartleby who at first works eagerly, but more and more often he responds to his employer's requests with a mere “I would prefer not to”. Bartleby's polite refusal prompts the lawyer to finally accept that his scrivener does nothing except look out of the window at a brick wall. The lawyer discovers that Bartleby does not leave the office; he lives there and even refuses his employer entry outside business hours. His scrivener's forsakenness moves him to agree – just like the lawyer who could no longer enter his office outside business hours; I felt that I was depending on my collaborator's goodwill. She made me feel that it was only my project, but there couldn't be a collaborative project without her. To put it in the images of Melville's short story, I was the lawyer formulating demands and imposing deadlines. This was not what my collaborator Bartleby had been looking for when he came to my office. He stayed there day and night and this office was no longer mine because I

once had employed him. What had I done to make a Bartleby out of my collaborator?

But what if I consider myself Bartleby. Then I, an anthropologist affected by the crisis of representation, can be considered a scrivener who is increasingly tired of writing up what others have been doing. A scrivener, who invades the sphere of the person he asked for employment, and who is searching for something that the owner the office does not know what it is.

The collaboration failed, our friendship came to an end ... the lawyer finally moves out of his office. Bartleby starts living in the staircase until the new tenant hands him over to the police who put him in prison, where he dies. The narrator learns that before working for him, Bartleby had worked in a Dead Letter Office. The lawyer notes:

Conceive a man by nature and misfortune prone to a pallid hopelessness, can any business seem more fitted to heighten it than that of continually handling these dead letters, and assorting them for the flames? For by the cartload they are annually burned. Sometimes from out the folded paper the pale clerk takes a ring: – the finger it was meant for, perhaps, moulders in the grave; a bank-note sent in swiftest charity: – he whom it would relieve, nor eats nor hungers anymore; pardon for those who died despairing; hope for those who died unhoping; good tidings for those who died stifled by unrelieved calamities. (Melville [1856] 1962: 54)

Anthropologists see a lot when they do research: misery, injustices, and

disappointment and like Bartleby they are often forced to burn letters. Some try to offer the people with whom they work a platform, they try to overcome obsolete hierarchies by engaging collaborations. However, sometimes they are as helpless as the lawyer who once employed Bartleby because they have to communicate the demands of an academic institution and even if it is an experimental set-up there is at least a deadline, there are some formal requirements.

Most anthropologists are only too well aware of the problematic aspects of academia and their own discipline. However, anthropology offers possibilities that are unique in academia and academia is one of the most important institutions we have. So even if the collaboration I dealt with here failed, collaborative research is a path that I am pursuing...

Melville, Herman [1856] 1962: “Bartleby”, in Piazza tales. New York: Hendricks House, ppl6-54.

Sturdy footwear required!

Amanda Ravetz, Michaela Jones,
Jayne Gosnall

MICHAELA JONES

What is collaboration?

As a person in long-term recovery, and a user of services, I am often invited to collaborate on things from this perspective. As a recovery consultant I often run workshops, these days labelled as ‘co-produced’, that are intended to invite collaborative solutions to service design and delivery. I have for some time questioned whether any of these activities, while valuable in many ways, could really be called collaboration. After all, is it collaboration when there is a clear power imbalance between the ‘service user’ and the professional? Is it co-production when, nine times out of ten, the desired outcome is already known and more radical suggestions already off the table? Given all the push and pull factors outside the collaboration process itself can we ever, really, truly, honestly collaborate?

It is with these questions (and many others!) that Amanda Ravetz and I approached this project.

So what have we learned so far? I think most of all, for me, it has confirmed a long held belief that anything approaching ‘true’ collaboration can be quite scary. The process evolves, mutates, goes off on (sometimes fascinating) diversions and then doubles back round again to where you started. The temptation to box things off, get things done is great – and it takes a conscious effort not to give in.

As a member of a diverse and incredibly complex community of people in recovery I have become used to what can be termed a chaordic approach (one that combines chaos and order). Get the balance right and something special happens, get it wrong and you end up with either a tick box exercise or nothing at all! So is ‘good’ collaboration both chaordic and risky? I suspect it is.

Of course there are always challenges to letting chaos and order find their own balance. There are always external pressures, time scales, simply getting something done. There are two things that stand out for me here. One is that if everyone buys into the process instead of the end product – their own individual ideas of what ‘it’ should be – then there is always an outcome. Second is to scrap the whole idea of an ‘end product’ and to view everything as a work in progress, something that is open-ended and open to other views and perspectives. If we want to really collaborate then what we have to accept that what we contribute, make or build is only a snapshot of a moment in time, it is others that will build on it, view it, make their own sense of what we have created.

Among many other nuggets of learning so far (like face paint is hell to remove) there has definitely been something about power relationships. I have realised that so often – even though I think I know a great deal about some things, especially recovery – I am cast in a subordinate role. Because I have no letters after my name to ‘prove’ my credentials, my expertise is often unacknowledged, maybe not even valued, certainly not often paid for.

Working with Amanda, and other women in recovery, on this project has been something very different. We are all coming from different places to do something new together and bringing our expertise (and lack of it) to the table. It is a glorious experiment and none of us are the holders of all knowledge. And getting naked? Well, being stripped down to the basics, literally, does a great deal to level the playing field.

I am of course, not suggesting that from henceforth, anyone proclaiming to have undertaken true collaboration will have had to have done so in the buff for it to count. But it does raise interesting questions....

MICHAELA JONES

On getting naked

Those of us who participated in this project also took part in *Wonderland: The Art of Being Human* (www.art.mmu.ac.uk/wonderland). Led by the artist Cristina Nuñez (<https://selfportrait-experience.com/>) we attempted to explore, through portraiture and other means, what it means to be a human being in recovery from addiction.

As someone who believed they hated looking at themselves, hated having their picture taken and wondered what this art stuff was all about I was, perhaps, an ideal participant for *Wonderland* – particularly if we view art as challenging our perceptions of ourselves and others.

Part of *Wonderland* involved taking what I suppose are now disparagingly referred to as ‘selfies’ in various settings and – for the brave of heart – an opportunity to take pictures of ourselves naked. Much hilarity all round and a lot of ‘not on your nellys’.

So I was a bit shocked when I found myself doing exactly that – and not only taking the pictures but feeling almost excited to share them with others in the group. And something else strange and wonderful happened – those of us who had got naked felt as if we had a special bond, a connection, an awareness of ourselves that we had not felt before. And we didn’t feel ashamed or feel we needed to keep quiet about what we had done. We told all and sundry – delighting in shock and nervous laughter. Feeling empowered. Left with a question, “What was that all about?”

This new collaborative project is about trying to answer some of those questions – thinking about the labels and words people put on us, and how we might subvert those by using our own words, how the skin reveals our stories and our power.

I feel proud of our ‘selfies’ – I feel brave. I feel as if we are saying something we want to say and directly challenging the viewer to feel something uncomfortable. Because it is uncomfortable being an addict, it’s uncomfortable trying to be human, it’s uncomfortable

to think that people like me and my friends are vilified by society. The words we chose for each other were loving, strong and intimate – perhaps by getting naked we were able to see the truth of who and what we are.

JAYNE GOSNALL

Skin as meeting place and boundary- a collaboration by people in recovery

We women had met on a previous project, where we'd built trust as a group along with others (mixed gender IDs and sexuality) by becoming vulnerable with each other. We'd privately photographed ourselves naked, a challenge, but then we'd chosen to share those images with the group. We all found it surprisingly liberating and felt bolder as people after the experience. Our modesty, shyness, and fear of societal conventions of beauty and ugliness had trapped us. We had just begun to break free, but it was baby steps since we were alone when we photographed ourselves, in settings of our choice and with other controls.

We wanted to explore more, through play, trust and getting naked together

Would we feel scared? Awkward?

Would we dislike our images?

Would we compare our bodies to each other's? I was very interested in this as I am overweight to the point of being clinically obese, the irony being I gained 5 stone as soon as I said goodbye to alcohol.

I'd rather be fat than drunk, that's for sure and, if I'm honest, I don't mind being fat even though it's unhealthy.

On the day of the photographs it just seemed easy. We were in a very blank photography studio, with no furniture and not a lot of space. As soon as the technician involvement was finished we just took all our clothes off and started playing. It was thoughtful play. Initially we used images and words from a huge selection that we'd gathered. We agreed easily. It was completely calm and from inside the experience and at heart, it felt equal, We all care very much for each other and trust and respect each other so relaxation was easy. There may be areas of experience and expertise that vary, but the "getting naked" and "getting honest" are great levellers. We had built some trust before we met this time, and we'd all found our previous openness to ideas had been beneficial personally and for the group. We are all capable of being assertive in the group too, so it felt inherently safe.

We took turns to operate the camera so everyone had equal chance to be in group photographs. We began with all the limiting or stigmatizing words and images that we had felt at some point before and during our recovery. Some of the stigmatizing words and phrases used about and to me have included: bad mother; doesn't deserve her kids; that nutter down the road; just a waste of space; you don't love your children; addict; "the mother" (unnamed when present); pisshead; boozer; drunk; lush; whore; tart; neglectful; emotional abuser; manipulator; minimiser; liar; slapper; loser; alcoholic; alky; she can't be trusted; she'll relapse; no point detoxing her-she won't last; unstable; misery; scruff; nitty cunt.....many of those, but not all of them, disappeared in recovery. But the scars don't, and some of the assumption that I wouldn't recover, that I'd relapse, was often there and still is with some people.

We then took back the power from all those projected (practically and metaphorically) messages, and we labelled each other by writing words on each other..... things that we saw in each other. It was amazing. I have to confess that I didn't wash my words off for two days because I liked wearing my labels: Sista, resurgent, Recoverista, brave, strong woman, creator and others.

My photo selection was informed by how I'd felt. We were equal so I wanted to see plenty of everyone. I wanted to see us shake off the projections, even rage against them, and then find our peace and sisterhood.

I'll never forget this experience or the relationships that have grown from true collaboration... we could teach some world leaders a few things!



This is massive. Kelly is looking inwards, protecting herself from the all-too-familiar labels. There is some resignation. Michaela is reaching, appealing for the identification and answers or offering them... given in part by the human contact.



In May 2017, after *Sturdy Shoes* (written about on pages 104-9) Michaela and Amanda led a session about art and recovery during Caroline Gatt's two day workshop on collaboration held in Aberdeen. We invited workshop participants to paint on one another's skin without the use of verbal communication. These images have been overprinted onto the original pages and are edged in red.

All red-edged images by Claire Delhumeau



We are all work in progress, every one of us, whether "in recovery" or not. The first photos were as individuals, but then Amanda, Nikki & Kelly held hands in solidarity. They look confident, accepting that they don't have to have all the answers. Life, growth, recovery... all processes.



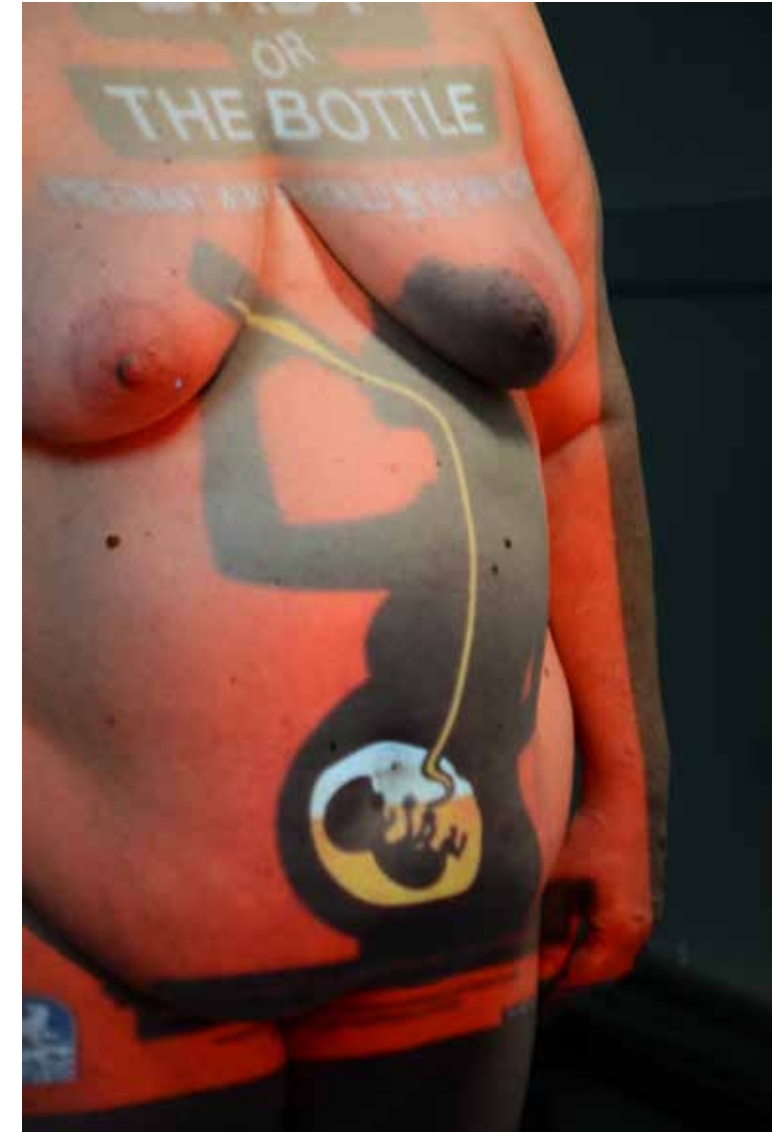
I like that we are targets. We get picked on because we're seen as weak, so bullies are drawn magnetically to us... but they don't know that we have shown so much courage & guts to survive and recover. I love the tightness and solidity of this embrace between Kelly and Nikki. If you threw a dart at the bullseye, it would fly straight through the only gap they've allowed. Far from a chink in the armour, it's the ability to let things in and out of their lives

It doesn't matter whether you face it or turn your back on it, the "Blah blah blah" of careless and stigmatizing language and attitudes is there, and sometimes it hurts. Sometimes you can turn it in on yourself. Sometimes you want to reject the person saying those things. The women in the photograph stand together facing outwards, whichever way they turn, gaining broader shoulders that help us to be kinder towards the ignorant and careless



The Fuck YOU moment... says it all

Motherhood. Now that's a joy most of us can experience and want to but not all by any means. In my experience, as soon as a woman in active addiction becomes a mother, even to a foetus that isn't even regarded as a baby e.g. has no death certificate, she is treated like an incubator and not a person. It seems that the baby's father can be anything and do anything, but the expectant mother is expected to be virginal. Once baby is born the woman is judged far more harshly than a man around parenting. If the man violates the woman, it is she who is likely to be prosecuted for emotional neglect by social services, often people with unhealed wounds themselves!



I feel this deeply as those are all labels put on me, and they are on me in this photo, even recently, and even by people who say they love me. It's easy in an argument to lash out with "old news" or areas of regret and vulnerability. I was never a bad mother. I was simply unable to give my children what they deserved and needed... for a while... and maybe I've given them more and different overall. My daughter says her experiences have shaped her into the young woman I'm so proud of.



G is thinking of doing something similar with the Gwich'in youngsters she teaches. It reminded her of someone in her community who is encouraging young women who have already decided to have tattoos, to use traditional designs linked to women's power.



This is pure joy! Together, comfortable in our own skin, unafraid of the intimacy. Funny, silly, naughty at times. It felt so liberated, not liberating, definitely liberaTED. Free





The thoughtfulness and reflection in this is great. Again looking out and in. Amazing Michaela is looking upwards as if in conversation with someone out of shot. Nikki, crafty Recoverista and Amanda wittily Recovering Academic seem to be talking intimately, with their new labels worn proudly facing outwards. Warrior woman, Kelly, is examining her new labels and reflecting...all completely comfortable