

Before, During, and After *Talking Back*

Performers:

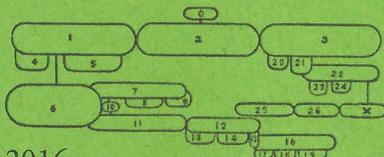
Jay Besemer
Jen Blair
Adrienne Dodt
Laura Goldstein
Jill Ann Jichetti
Chloe Johnston
Nathanael Lee Jones
Kate Morris
Aurora Tabar
Gene Tanta

Curators:

Toby Altman
Ira S. Murfin
Anne Shaw

Special

Contributor:
Grecia Duran



2016

A Present Tense Pamphlet

Friends & Colleagues,

Please join us this Saturday October 11th for Absinthe and Zygote #19: Talking Back – a multi-voiced, participatory response to the talk poetry of David Antin. Talking Back will feature 10 performers -- from an array of backgrounds -- collectively improvising in response to and in the tradition of David Antin's talk poetics, with plenty of room for audience participation and intervention. The performance will be subjectively documented live by a rotating team of transcriptionists and strategically placed field recorders to create an idiosyncratic, multi-layered record of the evening. The audience is invited to join in on the transcription or to capture what they hear on their own recording devices.

The performance will be this Saturday at Outer Space Studios - 1474 N Milwaukee Ave. in Wicker Park. Doors at 7pm, reading at 7:30pm (doors lock when the reading starts).

See our Facebook event for info: <https://www.facebook.com/events/1477160169231003/>

The featured performers will be:

Jay Besemer

Jen Blair

Adrienne Dodt

Laura Goldstein

Jill Ann Jichetti

Chloe Johnston

Nathanael Lee Jones

Kate Morris

Aurora Tabar

Gene Tanta

More details about the performance, and the performers are below. We hope to see you there!

For Absinthe & Zygote: Talking Back, co-curated by Ira S. Murfin, Alix Anne Shaw, and Toby Altman, we hope to take up and pay tribute to David Antin's loquacious and improvisatory talk poem genre and its radical propositions about poetry and performance, while also responding to its monologic form and the temporal remove between performance and publication it involves. We invited 10 poet/performers to take an Antin talk poem title as the point of departure for an extemporaneous talk piece that approximates, as nearly as possible, Antin's approach. These talk pieces will occur simultaneously, overlapping one another temporally and sonically in the same space. Both poets and audiences will shift and move in the space during the event, and it would not surprise us if audience members intervened or performers interacted with each other, merging performances to create an unpredictable environmental experience that riffs on, and exceeds, Antin's talk practice. Strategically placed laptops, connected to projectors, will be available for participant-observers to subjectively record what they hear in real time, leaving behind textual traces that compress Antin's process of performance-recording-transcription-editing into a single synchronous event.

David Antin's talk poems begin as extemporaneous lectures on pre-determined topics for live audiences. Antin, a poet, performer, and critic, records his talks, has them transcribed, then edits those texts for publication in art and poetry journals and in collections like *Talking*, *Talking at the Boundaries*, *Tuning*, and *What it means to be avant garde*. These published products employ an idiosyncratic typographic layout meant to represent, if not precisely document, the patterns of speech in live performance. Antin employs the concept of "tuning" to describe how his talk pieces emerge as subjective thinking-in-progress that happens at particular intersections of venue, occasion, theme, personal history, and contemporary thought. However, his monologic performances and their textual traces keep his lone voice central and rarely directly hail the sonic environment or relational circumstances that make his poems possible. And despite the immediacy of the live improvised talk pieces, their circulation as texts, removed by time and media from their original performances, collapses a shared temporal and embodied experience into a conceptual element of a literary work.

For multimedia David Antin archives, see:

http://rosettaapp.getty.edu:1801/delivery/DeliveryManagerServlet?dps_pid=IE520067

<http://writing.upenn.edu/pennsound/x/Antin.php>

www.ubu.com/sound/antin.html

For a bibliography, see:

www.poetryfoundation.org/bio/david-antin

Performer Bios:

Jay Besemer's most recent poetry collections are *A New Territory Sought* (Moria) and *Aster to Daylily* (Damask Press). As Jen Besemer, he also authored *Telephone* (Brooklyn Arts Press) and *Object with Man's Face* (Rain Taxi Ohm Editions), and has work in *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat). He was the featured poet for Issue 25 of TENDERLOIN, and has three performance texts forthcoming in *Nerve Lantern*. Jay is a teaching artist at Chicago's own Spudnik Press Cooperative and his activities can still be minimally monitored at www.jenbesemer.com.

Jen Blair is tired of email but fond of you. Email is a lot of effort if you think about it--just as hard as any other writing but oddly stripped of warmth, denatured. Email is where the spectacle goes to die and then, zombie-like, rise again. Brains. Email wants your brains. Email is a whiny zombie-tantrum that wants something from you. Email has just one quick question. Email never lets you have a weekend. Aren't you tired? Everyone is so tired these days. Everything comes at you all the time.

JillWrites / Jill Jichetti is a playwright; monologue performance artist; self-portrait photographer & digital artist; mixed media painter; stand-up comedian; community arts producer, collaborator, and strategist; and internet age Conceptual artist. She's currently working on a hybrid creative form thesis to complete the Master of Fine Arts in Writing at the School of the Art Institute of Chicago. Nearly 39, she's a newly-minted proponent of "40 Isn't Fatal", and is proud to work in a cyclical, interdisciplinary process.

Adrienne Dodt is a poet, essayist, and amateur photographer. Adrienne's chapbook *Return* is forthcoming from Damask Press this year. Zir work can be found in *The Body Electric* anthology and *Fact-Simile*, *Apothecary*, and *Con/Crescent* magazines. Ze is a regular contributor to *Spoon River Poetry Review* blog, and was the Poetry Editor for *Bombay Gin* magazine in 2008-2009. Adrienne currently teaches at a few community colleges in Chicago.

Laura Goldstein's first collection of poetry, *loaded arc*, was released by Trembling Pillow Press in 2013 and her second collection, *awesome camera* was published by Make Now Press in 2014. She has also published six chapbooks as well as numerous poems and essays in magazines in print and online. She currently teaches at Loyola University and co-curates the Red Rover Reading Series.

Chloe Johnston is a writer, performer, director and teacher. She is a long-time ensemble member of the Neo-Futurists where she performed in "Too Much Light Make the Baby Go Blind" and created several full-length shows, and is a founding member of The Laboratory for the Development of Substitute Materials. She holds a PhD in Performance Studies from Northwestern University and is a professor of theater at Lake Forest College.

Nathanael Jones is a Canadian artist/writer studying at the School of the Art Institute of Chicago in the MFA in Writing program. Since arriving in Chicago his art practice has thrown him for a loop, given him the slip, pulled the ladder out from under him. He now spends the time he should be writing meditating on the absence of content in his work.

Kate R. Morris was born and spent most of her life in Western Montana. Her plays *Graceful Exits*, *Venn Diagrams or the Bee Play*, *Qyou are Here*, and *Fake yr Death in 6 Lonesome Steps* have received popular productions at various venues in her home state. Her poetry has seen recent publication in *Duende*, an online creative writing journal from Goddard College. A writer and

dramaturge with the Montanan theatre company Viscosity Theatre, Morris holds a BFA in Acting and an MA in Devised Theatre from the University of Montana, and is currently earning her MFA in Writing from the School of the Art Institute of Chicago

Aurora Tabar is a performer, bodyworker, cat lover, cyclist, and student of youtube dance videos. She is currently pursuing a masters in occupational therapy at UIC.

Gene Tanta immigrated to the United States in 1984. He is a poet, teacher, visual artist, and translator of contemporary Romanian poetry. As a scholar, Tanta specializes in twentieth-century American poetry, first-generation American poets, and the European Avant-garde. His first poetry book, *Unusual Woods* (BlazeVOX, 2010), pays homage to engaged and surrealist poetry. *Pastoral Emergency*, his second poetry book, blends the abecedarian form with the content of identity politics. Journal publications include: *Ploughshares*, *EPOCH*, *Indiana Review*, *Columbia Poetry Review*, *Exquisite Corpse*, *Circumference Magazine*, *The Laurel Review*, and *Drunken Boat*. While teaching literature at the University of Bucharest as Senior American Fulbright Scholar he began a forthcoming bilingual anthology titled *Biography After Communism: Romanian Poetry After 1989*. He hopes prose reflections written by the collected poets themselves will make contemporary Romanian poetry more accessible to non-specialist Anglophone readers.

Curator Bios:

Anne Shaw is the author of two poetry collections: *Dido in Winter* (Persea 2014) and *Undertow* (Persea 2007), winner of the Lexi Rudnitsky Poetry Prize. Her poems and reviews have appeared in *Harvard Review*, *Black Warrior Review*, *Denver Quarterly*, *The Los Angeles Review*, *The Kenyon Review*, and *New American Writing*. She is currently an MFA candidate in Sculpture at the School of the Art Institute of Chicago. Her work can be found online at www.anneshaw.org.

Toby Altman is the author of two chapbooks, *Tender Industrial Fabric* (Greying Ghost, 2015) and *Asides* (Furniture Press, 2012). His poems can or will be found in *Best American Experimental Writing, 2013*, *The Black Warrior Review*, *Diagram*, *The Laurel Review*, and other journals. He lives in Chicago where he co-curates Absinthe and Zygote and co-runs Damask Press.

Ira S. Murfin is a doctoral candidate in the Interdisciplinary PhD in Theatre & Drama at Northwestern University. His dissertation examines talk-based performances in the post-1960s American avant-garde, including David Antin's talk poetry. He makes independent and collaborative performance work as a writer and theatre artist in Chicago.

Introduction

Ira S. Murfin

David Antin is a poet, performer, critic, and professor whose primary practice for the last nearly 45 years has been a talk-based poetry. Though he emerged in context of the experimental poetry scene on the Lower East Side of Manhattan in the 1960s, his talk poetry practice coincides with the time he has spent living in California and working as an art professor at UC San Diego.

Soon after taking that post Antin began the practice he would come to call “talk poetry.” In order to create a talk poem, he is first asked to speak somewhere, usually in an institutional setting - a school or a museum. He arrives without a prepared talk, though often with a topic or a set of ideas in mind, or a possible title, sometimes these are related to the place where he is performing.

He speaks extemporaneously in relation to his topic, a performance which is recorded on audiotape. These tapes are transcribed, edited by Antin, and published in art and poetry journals, and in book-length collections of his talk pieces. They employ an idiosyncratic typographic layout that resembles both poetry and prose, and neither, meant to represent his patterns of speech by grouping phrases together and to signal a rejection of print’s conventions, eschewing capitalization and punctuation with jaggedly spaced lines. Though these seem to be, and in large part are, documents of his talks, Antin edits, rewrites, and adds large sections to many of his pieces, still employing the same typographic layout.

Paradoxically, Antin’s work might be said to be both more formally experimental and more narratively accessible than many of his contemporaries. Antin certainly emerges in context of a newly performance-oriented consciousness about orality in poetry practice – from Charles Olson’s “Projective Verse” to The Beat Poets’ “Spontaneous Bop Prosody” to the Fluxus-inspired participatory poetry of Jackson MacLow to the total translation projects proposed by Jerome Rothenberg as part of the ethnopoetics movement to the representations of speech amongst the writers affiliated with Umbra Magazine, many of whom were later associated with the Black Arts Movement – but Antin pushes the category by making oral performance the generative source and not the interpretive realization of his authorship, while the text becomes a document of his authorial activity in performance and through editorial interventions, even as it to some extent denies the complexity of that translation.

When Toby approached me about co-curating an event responding to Antin, he was interested in taking up and engaging Antin’s unique talk format, as well as in thinking about the material conditions that allow Antin as a white man with academic tenure and the attendant reputation and institutional support in the contemporary art and poetry worlds to take up a monologic talk practice, especially since the circulation of his talks as texts filter out any aspects of the performance not directly hailed by Antin. Together with Alix we devised a format that might both celebrate Antin’s poetics and expand its applications. We were interested in diversifying the number and types of voices empowered to speak, and in placing them in proximity to one another where performers and audience could see each other and would have to negotiate their shared use of the space.

By including both multiple sound recorders and live transcription stations, we have also multiplied the points and perspectives of documentation, and brought the act of subjectively representing the talk as text, which Antin usually does separately from the performance and after the fact, into the event itself. Like Antin's talk poems, these will be partial documents, but they will also directly mark what happened, and what was heard, here in the space tonight. We hope to be able to circulate these subjective recordings as a collective product of our collaboration here tonight.

Ten brave poet/performers stepped up to the plate. We have given them each a randomly assigned title repurposed from an actual talk piece by Antin, but after that what happens is up to them, and to us all. You may listen or participate as you wish, though please do not silence or shout down someone else. You are also invited to jump on a transcription station and record what you hear.

Laura Goldstein: *what am i doing here?*

Jill Ann Jichetti: *the invention of fact*

Nathanael Lee Jones: *endangered nouns*

Jay Besemer: *the noise of time*

Kate Morris: *what it means to be avant-garde*

Jen Blair: *how wide is the frame*

Gene Tanta: *the value of the real thing*

Chloe Johnston: *is this the right place?*

Adrienne Dodt: *how long is the present*

Aurora Tabar: *remembering recording representing*

TRANSCRIPT 1

Good evening.

Good evening. Welcome to Absinthe and Zygote #19 Talking Back

Tonight's performance is going to be a response to the work of David Antin.

Absinthe and Zygote is a semi-regular series

Poetry readings

Improvised

Involving 10 performers at once

Ira Murfin who co-curated tonight's event

Talking about David Antin

And then we'll proceed to talk about

A few short rules

Thank you to everybody
Perform and transcribe.

Without knowing that you were going to that

David Antin, who is the inspiration behind this event,

David Antin is a performer, critic,
Primary practice is a talk-based poetic.

He emerged in the experimental poetry scene in the lower east side in the 1960s

California, where he took a job as an art professor

He and his wife Eleanor Antin

Moved to San Diego

Began his practice of talk poetry

Gets asked to speak somewhere usually in an institutional setting

Arrives without a prepared talk

An idea

Related to the setting or the location in which he's performing

Speaks extemporaneously

Recorded on an audio tape

Edited by Antin, eventually published and circulate in art journals, poetry journals and four or five book-length collections

Circulate as text

These talk poems in their text form employ idiosyncratic typographic layout

Written in this word document on the wall

Resembles neither

He actually for the most part doesn't use any capitalization or punctuation

Patterns of speech in performance, grouping phrasing

Reject pushback against the conventions of print

Seem to be and in large part are documents of his talks

Trying to adhere closely to what happened in time space

Antin rewrites employing this same format

Process of revision

Represents speech on the page that never in fact happened in the space

Antin emerged in a context in New York on the Lower East Side that had this performance consciousness

Charles Olsen

Bop prosody

Jackson Mac Low

Choral participatory poetry

Jerome Rothenberg

Umbra magazine

Vernacular speech on the page

Black Arts Movement

Concern with morality, speech, talk as moment

Pushes category by making oral performance generative source rather than realization

Text that looks like speech

Speaks things that end up as text

Paradoxically, Antin's work, very relatable, very personal goes through a linear thought process. In some ways, his approach to composing poetry is more experimental, but the poetry is more accessible or more understandable to somebody who happens upon it.

So after Toby had encountered some of the writing that I've been doing about Antin,

Co-curating this event with Alix and himself

Antin's process and performance technique engaging this talk format

Thinking about the material conditions surrounding Antin that allow him to do this work white man with reputation and institutional support

Contemporary art world

Academic

Monologic delivery

Edited texts appear – any other activity, sound, interaction is filtered out, unless Antin hails it in his talk piece

Reduces down to one figure

Devised this format that we thought might celebrate the qualities of Antin's poetics and expand its possible applications

Diversify numbers and types of speakers

Everyone can see what everyone is doing

Also we're including the entextualization process
Including transcription

Sound recorders around the space

Record sound yourself

Subjectively representing talk as text

Into the event itself

Just like the talk poems, can only be partial documents of what happens

Particular place in this room heard at a particular moment

Single document

Digital chapbook

Extend this event

These 10 brave poet performers who've signed up

We've randomly assigned them each a title taken from an Antin talk poem

It could go anywhere at all

Explain the structure

This performance is a corrective to Antin – one white guy who stands up and talks about his ideas

Invite audience to join in performance

Interact with performers, take over and perform, you're welcome to do that. A performer might ask you to participate. You're free to decline or accept

CAN'T SILENCE ANYONE ELSE

We encourage folks to move around the space

Multiple forms of documentation

We'd like to have two people volunteer for these two stations

Write what they hear

Documentation of this performance will be incorporated into some

Emmy Bean,

Accoplaksdn /asldkfj sldfk asodfh sPDkf as;ldkf lsdfkjsdlfj s;lkdf s

F s'dlkf lksjf aljskdf; s

Toby, did you want to talk a little bit about rules?

If you want to transcribe, feel free to come up and tag somebody out?

Does anyone want to volunteer to start?

Sure.

All right. And we are encouraging you to get up and move around the space, go from performer to performer, listen and speak.

So

Hi.

What am I doing here? Is the topic that I was given and a question that I was asking myself all week in anticipation of being here

That's really a challenge

What do we do with time that's lower

Hey, if anybody wants to talk about

Many opportunities

Kinds of keep going. And I would

Keep

Phone or Twitter, Facebook

Self. Invent any facts you'd like

Does that mean how did I get here as a human being, how did I come to be? Or how did I

I keep a regular Twitter, I think online

Let me waste your time a little bit, shall we?

Audience

Perform

Writers, we often perform our work, but we write it down first.

Beer, would you like one?

When you ask to stand up and you talk about what you're thinking. That's something that you do really regularly. All the time. And you're actually asked to do that, it adds this level of anxiety that I've been – thank you for asking.

Now that I'm here in a different space,

Not even

Wandering into this space where here I am

The text and after the

These correspondingly invent a question

What does it mean to be on to somebody who's also on to yoU?

How can that be possible with time? My personal time and that's the coolest thing about whales, because they might exist in a completely different way.

Their own personal sense of time is off They're
Wawhales. But then they're slows you down when you try to move at a regular pace through water

It's harder to be in the future in water
Than it is to move

I'm sorry that we got here too early.

As

Here

Brain

Yes

Eyesight

SSSSSSSSSSSSSSSSSSSSSS

I mean, that's like –

Been

Oh good.

I

Bye.

Well, I feel really – I would like to have a

Shout it

Grass.
Hahahah

Fact trees is

Heheheh

Okay, so I think the abstract of the question is

I have like stood out anyway I know that is the thing

Lose in for a white

Trollbit

When I Maybe nor did major trees owls and is a concern. It is a concern. I've been telling people I have somedays

Maybe

Are you allowed to be talked to when you're transcribing?

I like
I never would have thought of doing that

Am I supposed to ask you a question?

That's your question, I guess. You may. This was recycled from another performance. I was asked to be an instigator. It's the lazy woman's performance gesture.

That's so true.

It's so nice to show up and be told what to do.

My friend had a talk where she wanted to hear feedback about her book. And I did this while we all talked. And I loved it.

I forget about your wonderful typing skills.

I had a dream that I was skydiving with the clowns.

It was great.

That's so good.

That's like something we would all do. And they were kinda juggling in the air.

I'm going in January.

And Dave is coming.

I'm going to Cuba in December.

Oy. What do you do for that?

You get sick and it hurts and you get over it. It's not Ebola, so I guess it's okay.

It's like hyper-reality. Thinking and doing at the same time. A little bit. It's interesting because it replicates the process in my head where I'm typing in my head sometimes.

I like it. But it's physically hard.

There should definitely be more performances where I just get to drink beer and talk and hang out with my friends.

So I think I've got this poetry thing all wrong.

From here on out. Last night I went to U Chicago to see Clare Coolidge. So Clark is a collaborator of Bernadette's and a good friend of hers. He does a lot of stream of consciousness poetry, but he's doing a lot of list poems. Santa Claus should stop giving away things for free.

Your'e kind of vetted. We started chatting and shooting the shit. All pretense went down. OH, you're one of Bernadette's collaborators.

What did you think of the list poem? I didn't know that's what you do.

I think I'm just trying to figure out the list poems, I just keep writing them.

I was thinking he's probably gotta be in his mid-sixties.

I'm trying to figure something out.

It made me feel really good. I'm in the right field. Look at the longevity. I only heard a little.

I think she. Toby with a y. Which confused me.

He asked me about endangered nouns.

Capitalism?

Old words that might die.

Like

Howdy Doody

That's not a noun

Old-timey

What's something we don't – calculator. Calculator. I think it's kind of endangered.

Or what's another tool math tool, abacus. Abacus.

Hahahahaha

I don't think

To teach children.

Hi Jeff.

Well, now I'm stymied.

One of you sits here. I'm going to lock the door.

Performative. Focused in your body. Performance to emphasize the use of

With one other person

With two person

It was good up man

No one authorized it

And uh

How do you teach

The history

Of

I always find

They never tried

That before

Everything always sent to prison

Hated and moved to china

(laughter)

i got stuck by a chord

move around some more

shoes off

or take shoes off

i ended up

any motion
for three more minutes
in tucson i was in traffic

business
BUSINESS

What was that thing again?
It was fun
It was fantastic
Oh no no no no

The answer it was
I could definitely do
Yes
The performer it was about
The name of the store
Was writing about

It's a really real procedure
I don't know
Only forty
Language in better ways
So
Is anyone
Me neither

Think in
Listen people
Ask a question
Yeah no i
Mean
Rosemary
I'd say it's hygenic

The first part was necessary
I force my students were grading it
So the original was like this
Actually in front of it
Modesto
Taking the house
Two girls
A decade later
Under a mountain

My sister grew a seed
You have to understand some linguistics

My sister went sailing
Can i do something without comment?
Made out of
Made out of
Words that
Happen
OK

Do you know what flavor
By a chair
The original right place

Every single move
Someone Loses
You have to admit what was the best
They were teaching something
Watching policy breakdown
Challenge to cut off
These things

Among strangers So um my topic is is this the right place
So uh you take me to the right place by my outfit What is the right place it's ok so so um objective
you um mirror report toby gave it and sometimes i'm assured i'm in place next season i died i knew
all the secrets coming out with honors they rolled it's happened to me twice in front of me mystic
knowledge total bunk but it was good too i hope that i did rememeber that i did dream going back to

Experiencing death as a life curse
Direcct experience
Obliquely
Context of that
Putrescence of casseroles
Feel its inevitability
We still feel it
Feel it

Oh no~ I'm gonna move around a little bit
UUUUM I can type I can not GO BACK

No she's in the chair there I don't even know anybody I don't know I don't know I don't know
Gotta love this It's actually saying

He has a ha ha It's good I really enjoy it. Yeah it's good it's a vacation but other than that
Yeah Playing with my days off and then Warms I Ordered
Landlines!

OHH. I'm gonna do a really famous one. It would be so great to get a
Has been directing by

And she just started BAWLING Umm was this the right place for it? OK hi. Nice to meet you
I need a drink Was her teacher involved in this? Ever since and then
when I was in Canada Cars all in this It's like a little box Yeah sooo I did.
Reall nice walking to the ktichen. Find a way to talk to the kitchen So my hands in
this little like Craters like an army hole Pain And you like aaaah
so like she's So they have on e of those What does it mean? I never I never went back
I I'm too I like your test card I know it's exciting. Right I know I remember
I love the smell of matches NO no Yeah Hey Oh hyeah
Why aren't you ewriting down what I'm saying right now. I'm just like knid of like curious
about people's reactions to people's observations about what is going on right now. OI'm assuming
that peopleare talking about what people were ecpecting to talk about tand then people were talking
about project runway and that was like an awesome 20 minutes therear you hearing what other
poeplearte saying right now or am I block ing what other poepler are saying I don't hear any words. I
don't hear words. I mean I see people taklminga I can kind of hear what peopelr are sayingb ut what
does talking sound like when you can't hear the wordsS?

Put me in the right space the right place Occasionally involved with feelings Please this
is performance art She was like like I alwayu like Like And then she texts like
I mean like You have to The numbers of my childhood friends because those are
the numbers that I used I'm the jerk
How many people have asked why they have so many creamers?

Do I make people stand by you? No, but yo ucould make people. I never thought of that. I
was transcribing over therea and there were times that were very hard to hear but it seems like you're
getting a lot of material. AHHHHHH I'm gonna make like
What's that? (shadow puppets)

IT's only boring as a like thing. It's not really boring Like the last the last Hey, NO
explanation necessary that's a little breepy. Well I asked him in the car. I opened that chips I
don'trecycle shit man This man is cold! This man doesn't rcycle anything Yeah yeah take care
Something like sort of like GAA Something like this AHHH Everybody's
recycling now but I bet they don't the recycling plant. Hey Mike

Thank you guys all for coming and
Not all what we expected

You nneed my name or like Um well I believe that dance and potery are similar to each other both
of them are an expression of or an interpretation of epression you're tlkaing you're writing words
and through dance you're interpreting what you feel you're expressing what inside of you
They are both deep expressions. I had to take the poem and internalize it as if I was dancing
and that' how I was able to understand what the poem meant and what the poet was feeling when
they wrote it

TRANSCRIPT 2

Welcome to Absinthe & Zygote : Talking Back

tonight's performance is a response and experiment,
inspired by the work of David Antin

so of course i go t what it means to be avant garde

but of course the crazy thing about being avant gard avant

your gard

so i can't forget the facts there

what do we do with time that's below our feet I 'd like to tell a story
time in this place k the noise of time trying very ahrd to be in this moment here

umh umh kall right now so apart of them is constantly

reaching forward this time this pretty soon this starts to loop back on me

but i'm putting those words under my feet to really effect to be ahead of onself

when we were coming here I was early i was worried worried about being

too late what half an hour a goo dmodel of democracy

and th didffeernce matter and then and then I can't tell

no
david antin

laying down the history what im thinking isn't; valuable and also

what do i add TO the present moment
antine antin actual narrative reconcile you know what you know what

since i was eleven year old i have been to somewher ebetween twenty scientists happy

and talk about what death is what isn't

abstract
way ahead or way behind

of it's time

i think your familiar with

pss

and then the time of performance dust

time time time traces of evenings

would you be willing to make a record fo my story great

what do i do

you're doing it right

do you know about david antin le tme see

and no wi'm encoutering everybody times i feel like i need to extrapolate upon the invention

of factory art

i don't feel very poetic right now

i feel like i am writing an essay baout the invention of fact

the invention of fact oproblem came from my mother my mother invented the fact

or fiction or is it a fact it depends i don't whether my mother would have

invented a fact... What do you do to invent a fact? something that is upported by
details?

details details details

after a fact is supported by another detail tahn you can call it
fact

except the people on the other side of the room

might think we invetned it

do i speak normally about inventing the dfacts

a friend of mine maybe there are no facts maybe their just opinionsj i agree hehehehe

together in fact

triangle what are you doing that's very cultural

these days

hahahahahahahahahah

so in college

somehow

kind of there always are it's hard to say

they make money making these greetings!

angrier if that makes sense

i want everybody to talk louder

grandmas ah i'm going to find a way to do

i always knew whatever that was

it's impossible to hear you

our time is constantly overlapping with each other

reality tiny little train clouds maybe it is

maybe they have a hard time

i'm going to come and speak directly right here

just speak so adam can hear that is a challenge

but interesting enough because i am extemporizing about the noise of time i believe this is
actually quite a good place for me to be situated which i believe is a cheap ass pun

and i claim it for myself and in the interest of transcribing

let's see earlier i was talking about trespassing in former brownfield areas

and part of what i was doing there was sort of temporally changed

and the artificial processes of enclosure which unintentionally created nature preserves for
animals which we would never expect to see in an urban area and peter galvin
the guy in the polar bear suit contacted me the other day a little bit

of temporal noise that interjected itself in this that's actually funny
i didn't really expect that that's really cool

i think that's really what poetry is it interjected itself

my poems definitely do make noise

the life of a poet the actual work is about being about being disturbed by that noise

the noise of the poem that collects itself around you or comes from within

if you'r like me and use about quirky little techniques that connect things together

find

i mean found poetry is its own thing and of course noise poetry is it's own thing too

which i'm less conscious of

and actually its a cliché and you can't see my finger quotes you can't i'm doing these

dumb finger quotes

Can i ask you a question about the noise of time and it's relationship to bravery?

as a performer at this moment what's interesting is that i didn't feel an fear or nervousness going

into this, because i feel like that's where i live i live in the noise of time and as a performer and
as a poet that's where my poetry lives that's huh that's a fascinating question

so like the bravery that i have to manifest
that's a really interesting question

a part of what you're saying related to the way you talk about noise because i was really taken
with the polar bear poem because its really brave to be in a polar bear suit

so i was thinking about bears and also about bravery and also what its relation is to
noise because it takes a certain amount of bravery to make noise

human encroachment that's a whole other kind of noise
he died alone in his house and his funeral was
i think i'll get another beer
enjoy the noise
at this funeral
haha

the pastor at the funeral home was saying something
he was always saying something
he said when he first met my uncle he went up to him and said glasses
it was a very strange feeling
it was like a funeral for elderlyness again
but i think that was only because of the way he lived his life

all the time not just sometimes
when i was a little kid my sister and i
it was a conundrum
that was something about life that I remember
he talked about how it he wasn't a good father in law
his son hated him
and he was a bad man
i'm really enjoying it i hope that's okay
and after I tried to change the paragraph
i just need to remember not to spill things on myself
so many of my workshirts i've just coughed on
i did i did

this is a house for snow men
my nose itches
it could be any kind of it could just be
listen if I want to have sex with someone
but love is love
can you spread this message
i'm going to sell underwear
well it's in the brunch
i gotcha
it's a cute song
but it's totally not as serious as it sounds
will you repeat in my ears
what i say in your ears
death is only death
but love is love
please spead this message
in my mind as a child

is this going well i can't tell
i think so

the major question is where I start
she starts skipping school and doing drugs
she disappeared for weeks
one time her guidance counselr stopped her
i m going to talk to you about your outstanding absences
she said they are pretty outstanding aren't they
she finally dropped out of high school
how's it going over here in the transcription station
have you observed how quickly it turned into a conversation
yeah i was surprised by that
i didn't expect the speakers to give up the effort to speak continuously
the way everybody interpreted this was to keep talking
but its actually very different because you're not on stage

it does turn everyone else into david antin's
when you speak you have to keep speaking

people had this inclination to help
you're bravely talking and you need an audience
i'm glad you set up the transcription machines
that was inspired by the next objectivists
which was inspired by antin

i feel like it's going to calm back down and it will become a collective improv
it's like two circles and the rest are basically cocktail party groups
if it's true what you say, that silence reemerges that could be really interesting
that could be a project for the two of you, to encourage silence to reemerge

i guess ira's really into antin
ya he's writing a dissertation on antin, but specifically his transcription practice
this is also a very doctored transcription but it's doctored because of the conditions of
performance

here's our plan
we're going to encourage people to start sitting back down and become the audience again
what do you think about that
i've already given my card up
so you're done
i'm out of it
but i've transformed into an audience member
i could transcribe actually
actually i'd be curious how that works

how long has this been going on
at least a half hour

wanna break
sure
elimination as a process where they're about to eliminate something
make us decide
attitudes
i'm better than anybody else
why am i in this position
shes' actually saying this
and then everyone else is saying it

just the
as i did, but
what did people do to check it
angry about anything that's happening
why didn't the other women have a right to their anger
you can't kind of contain your sadness, your anger

no matter what happens, we're supposed to be able to
emotions constantly, acting well all the time
we sll kind of like
sure
laughter
i've been talking a lot today, so i think i'm more into listening
sure
so i still haven't gotten to the end of the story which is that this woman
and she did it with such grace
she won, she was so happy
as soon as she got backstage she just broke down
"that was horrible!"
it was so unexpected
she did everything right
and then she just had this like really traumatic...and being backstage is still recorded!
i guess it makes you think about how many

louder laugh
so both of them had these kind of like immense breakdowns
it's not like you really wanna win or lose
one thing i'm sure of
cyborg!

8
noise of windows opening
i like the idea that
that's actually why
i feel like
a very scary thing but how the worst part about it is that i'm afraid well make us more scared of
each other
one of those things that kind of just reflects
you know what i mean its kind of like
you get to be so glamorous, you get to be on top even if just for a moment
it's true!
no, no! ha ha
heyyyyyy
it's meant to be...
the full giraffe form...
the fallen giraffe...all like
just like the meaning of it
memory, to be
chocolate!
so the original right place for this would have been hidden valley camp-
okay so the colors of the technicolor dreamcoat are
and silver and lemon and russet and ochre and grey
is this the right place

so um the in the right place
orientation
i think over there
or sit in, yeah
okay
so my feelings about

are really
i'm very

i think there's actually
nothing true
i like it
and good
man gmc
ohhhh
insane story line
the whole crew
offends my very establishment
that in case

shy cells
showing up suspensful
i would imagine it
i love
nothing serious
that why don't we just have a conversation
my ears i heard
news alright let me help you out
yes that's it

what's with that
it's really hard to hear english
in this cacopahny isn't it
it's a skill
nice to meet you
hey guys
hahahahahah
hey guys
in and out
woooo such
a sad puppy dog
i feel like i need to duck to get out

what i hear in your ears

TRANSCRIPT 3

Hello and welcome to Talking Back. This evening we will consider the relation between the authorial body and the collective voice. We will also consider the relation between the document and the performance. We will also consider the relation between the audience and the performance. We invite you to disrupt this consideration at any time and in any way you see fit.

Mmm what am I doing here and the crazy thing about what I'm doing avant and what a challenge is to insert in this moment // already started hearing about going it in one by one / that question can be specific or it can be abstract // *more place than time* // Does that mean: how would I get here as a human being // I keep a regular shall we / the value of the real text, the value of the real text // I forgot to start recording / I don't usually record myself: eventual fact / I suppose the general audience tested on I will stay inventing an essay in which I start to philosophize

the text of that rounding / there is a question in which you've invented fact b/ good, how are you? / Corresponding with a question Matthew / contested fact / I'm also interested in where fact is common / I trust motherfucker // Whose are your favorite shoes? Does it involve Coca-Cola? // City Colleges online / bread facts // Then I will walk, I can take a picture of myself inventing a fact: I'm thirty-nine, but that would be cool // Beulah // I'm talking about chocolate FACTS / good to see yoy / I want a man--and a day // I'm surprised that everyone has / shouted?

ao he's playing this hot shot actor and like I have like stood and I don't know like anything. That is my name. The A should be where the E should be I know what endangered means IT is a good start. It is a good start. Her lover was also supposed to be responsible. Oh yeah and also But she's not she's just pregnant exactly I don't know You never woulda thought I didn't know that but I know that now Yeah Hmm hmmm The only person I could talk to ABOUT THIS I just feel like I just want a I see what you're saying the word confessions h a ha haha I was like kind of like I hate myself for like writing these kind of like fragments I had a dream that I was skydiving. It was great! And this one was kind of juggly Uuuuuuum What to do when students used to be losing your shirt This is great. What now? Uuuuh you know yeah yeah o h riiiiight. Uh Um He's like six one six two But so Everyone TALK LOUDER! It's impossible to hear you USE YOUR LUNGS PEOPLE! Singers... I just thought it'd be an interesting mish mosh Advertisers And uh He does a lot of shrimp concerts Yeah yeah I guess I never thought about like the yeah I would like to type upon the invention of fact I would like to invent being here ia m sad to feel that I am not because I do not type writing I talk I talk a lot

I am performing the ambience becomes problematic when i
have not been organizing and utilizing fact
I miss the essay
yesterday was terrible this is now a confessional
I miss the organized presentation of character dynamic tone
to new things?! sure, but why I miss
what is the death drive? that feels certainly stupid that that could be
"the death drive" that is me.

I took a picture of the section I just typed.
that is a poem

I can't hear much
room
anything to get attention
no more
my topic is
what are you doing?
you can
each
yeah
I'll take
try to have
story
go to
record that
maybe like
hello
this is grace
headstand
where would
request
ask for advice about something
oh, I was just thinking
improvising in conversation with people
that's my topic
I can produce
can you
your topic
what have you learned about
it's a little fuzzy
the original

very constricting
the time
no control
in fact
as if a crime
only then can we recognize
trying to figure out
time full
teacher
zip
also
really
course
experience of
is that
it's all about
the conductors and the questions
what are you
oh
ethnicity
without giving
complete
another time

So I was mostly sort of riffing on the noise of time, which is appropriate because of how noisy this place is. Unfortunately I've run up against--I've sort of exhausted by "noise of time" repertoire.

"I want to know what infinity times a million is, because this man is a mathematician."

I'm just letting that wash over me, and that's an amazing noise of time. And I think that's one of the things that's fascinating about this event for me: The way these interactions can become gifts. Rather than having a sort of one-way trip, I learn about the different sizes of infinity. (I hope you're typing in a way that represents the fragmentation of my speech.) I knew everything would break down in my thought process, and I would cease to be able to construct a text that flows.

[Chaos] is a delicious idea. I feel speechless about it. ///

Holy rood / ice, ice, ice / eeh eeh / They were teaching something, and then / Other
sometimes movies // The longer it runs, the harder to get it // Do, do you do that with
clay? // Oh, sure // God sleeps in satin // Probably getting it in South Africa // Come,
come, Luigi // What do vanishers say about--about what happens when you get older? You
can't do that? What people can do? Changes? They get older? They can't manage the city? //
Taco-taco. // Baked beans // Yeah, and other people who are in their seventies, and they
change. // What are we doing on Earth? In the Stevens of the Universe? This happened to
me twice. Twice, this happened to me , and it was very exciting because I had this sort of

mystical knowledge // And they started asking-- Yeah, yeah, do it // So anyway. / The experience of life // Do you know how to use Tian? I never knew know to use it until eight weeks ago. It's just sad, it's sad // All the time. It is always coming, always, even when you are young, or relatively young, you can feel this inevitability of young. They don't think that they're going to do, which is how they end up dying-- // Yeah // I'm going to start my-- Satiel // Those human progeny. Yeah-uh-- // He's there, typing Tommy-- // Yes. // This person is the Fall. How much pleasure? Fireworks. Seersucker. // That's a definition // Verse Paris // Eon security. Thank you // A pony ridge is knowledge. I have a trough. How do you do? // Cynthia-a-a // Muscles, horror films // I'm thinking of urine: the better of bio-evolutionary information that therefore causes you to have a face, so I've come to involve the Face. That is what it comes the gaze at the wrist at certain points in our history. I am either becoming a person who gets to sacrifice. Like, anyone who is steamboating. Philosophy of engineering explores a biological scapegoat // The dude in the manger // Convention of the fact of the silent scapegoat by positively enforcing in it. It is possible that It comes to save and print. It is possible to save and color the novel. I mean, here. The textbox that is the idea of the talk-poem has been directed by entire fossil two ears, and I am directed to say this, however. Abu federal talking. It is possible to explode like a landmine who have only a ghost to assign because eventually I have been talking the whole time. I am whole. Thank you for visiting // Byron, I thought // I am // I meran at the controlled young making coffee simple pen. I want to remember my being Rolph. I should have said a number about // And then // Choochoo // Say it // Five anthologies // The mystery. The hell is his name? // What is andro? // As in wondering // Kit for kimchee // Photo boosters // --at this time, and then, like, a small wasp, my sins // You're getting awesome at this. Toby, hey. This is good. Thank you. I didn't think it mesquite. People were just, like, OK // Punching it through // Thank you. //Aurora // What did he it? // Did you want a break, Matt? Not at all // Hallucinations, there are // Stories, I gave a story, listen to the // Bail pan // I could've caught the movement, you know? // What is going on, these days? // My sister // I feel going over there // And a--what kind of pile is that? // I love the smell of connections // Light it. // Vicodin, Vicodin, Vicodin. None. / Oh, Smith, what's up? // Wait-wait. A baby rat? // Foam flu // My mother. Yeah, yeah. // Your coxswain pig, right? // NBC // Sparkles // E, the flashback // Poetry never had one. // When did it start // Slack man's prophet // Chervil // I want to get put tango // Can you read the-- // International // It does, it does // Doing it in layering // Thank you, do, do it seriously // Firing Belgium // Have a snack. That's true // Mechanics-wise // International affairs // A race in space. It's a C. // But the emergency went in: it's her assignment, a heart of theory // Yeah, I like it a lot. Oh. I don't want to say that to get it back // Surely, this is a vampire, and I have my own insurance agency, now, Martin. All right, all right,, all right. Bing, shiatsu, being soup. You a threat to it? Yeah. We dance after we drink. The seams. You gave a talk, you gave a David Antin talk, it's anniversary. // 'Cause now, too, it's a personal extension // What class were we in? // On a tripwire // Basement, ask the students. // Show me the most expensive 100 riots // Totally take the face. // And we started, umn, these dropping are ache. I didn't know about it, I stressed my way // Babes every two weeks // News massage. Why is it poetry? OK, so I've gone through a few styles. I'm still writing. // Buit how do they make it // I'm doing well. Riley's kitten // I'm going to be self-interested. // It's a start // Romanian seashell // Humans. It's kind of a point of the story, having more problems. // GEODES! // Damn it, I'm Walter. Yeah, Baffin Island. Louisiana. It was hybrid,

yeah, I don't know what. She's a clam. She's a dope. // It's too kids // Rough helmet. Yea. Woo. Yea. Yeah. Thank you guys all for coming, and thanks to our performers for doing an amazing job. We just wanted to read the bios for our performers. This is our curtain call. After Today Lilly, author of a man's face, three performance texts. Jay is a teaching artist for the Actioner Test Call. Jen Blair is hired both fond of you. Just as hard as any other writer. Email is where the spectacle goes to die. Email wants your brains. Email never lets you have a tired. Everything comes at you, all the time. Yay! Jill writes slash jill is a play strategist and Internet Age hybrid strategist at the School of the Newly Thirty-Nine, cyclical interdisciplinary process. Adrienne Dodt! Woo! Is a poet, essayist and amateur photographer Zir work can be found in the Apothecary Spoon and was Poetry Editor for a Pugh Community Colleges Unnamed. Laura Goldstein's work Loaded Arc is released by Trembling Awesome That's What it's Called Actually. Numerous Online. Red Rover which happens here, // Come by! // Chloe Johnston is a writer, performer, and a baby go blind. Created several laboratory for substitute materials. Ow! She is a Johnston. Nathanael Jones. Ee! MFA in the Writing program, a loop, pulled a slip, he now spend the works // That's grad school for you // Kate R. Morris, Kate R. Morris Q You Are Here, at various venues in her home state, Goddard College, and is currently earning her Morris. // Gene Tanta, I'm sorry, I had to shame you a little bit. Gene is a contemporary Romanian poetry, and the European avant-garde, published by Bowie books in 2010, lends the journal form Circumference Bucharest biography After Communism Anglophone Gene Tanta // Body worker YouTube dance videos masters in occupational therapy // Feel free to hang out // Thanks to all the unheralded talk performers and transcriptionists. // One last announcement, next month, next month, wait-wait, four podcasts by national and international poets, get on my email list // Art blast!

RESPONSES

Grecia Duran

Literature Activity Project

Not everything is what it appears to be based on paper versus real life. I had the opportunity to attend an improv poetry slam, witnessing the performers and all the interactions that occurred between them made the words much more interesting than reading them off the projector. The words had much more meaning, being able to see the facial expressions and body language one uses gives life to the performance and words. We know that there is a big difference between reading a book and seeing a live performance of it. Does the performance make it much easier to follow along or is it the easy way out from reading. Seeing a performance means you don't have to do any creative thinking of your own. I was very lucky to be able to get a copy of the transcript that captured one side of the performance. By no means is this a complete record of the performance or will it have captured all the conversations that took place. The performance I went to see was called Absinthe and Zygote 19: Talking Back. Not a single person in attendance had the same night. It started with 10 performers discussing a topic they were assigned, everyone spoke at the same time. You could either be involved or stand and listen. During the performance I was given an index card with a message I was supposed to pass on. "Whisper, will you repeat in my ears what I say in your ears? I was not certain of how to say goodbye, of how to say enough. Please spread this message." (Anonymous, 2014) Reading this quote in a book wouldn't leave much of an impact on me. Mentally it doesn't stimulate me the way it would if someone whispered it in my ear. Having someone read me the quote and ask me to pass a message on makes me much more involved. The text has more life, I'm surrounded by different people and it's hard for me to pick who I want to give the message to. I wonder if the message will actually be passed on, if it doesn't get passed on will this quote be forgotten. Being in a

book you know your work will be hard to erase. It would be physically impossible to remove your work off the face of the Earth. I feel more of an attachment to this quote since I personally experienced it. This simple quote introduced me to different people; I've never had that experience with a book before. This quote led others and I to wonder if meeting people was like a triangle, you say goodbye and try to set up other meetings to keep seeing them. But if it's someone you really want to keep seeing, wouldn't you want it to be a circle, since it never ends, there are no breaks. We also spoke about time, being from Montana and the seasons. I wouldn't get all that from a book. There isn't enough in the quote to make me think of different topics. The following quote is from a transcript from one of the three computers in the room. I would like to thank Ira Murfin, co-curator for giving me the unpublished version of last night's transcript. There are grammatical errors, but if I make any changes, I feel it will take away from the performance and the meaning. "Why aren't you ewriting down what I'm saying right now. I'm just like knid of curious about people's reactions to people's observations about what is going on right now. OI'm assuming that peopleare talking about what people were ecxpecting to talk about tand then people were talking about project runway and that was like an awesome 20 minutes therear you hearing what other poeplearte saying right now or am I block ing what other poepler are saying I don't hear any words. I don't hear words. I mean I see people taklminga I can kind of hear what peopelr are sayingb ut what does talking sound like when you can't hear the wordS?" (Anonymous, 2014) Seeing this in a book leaves me with many unanswered questions. I would like to know why it was written in that manner, with so many grammatical errors. This quote doesn't tell me what is going on, where is this taking place and who is there. It is hard to visualize who the conversation is taking place with, why is it necessary for someone to write down what is being said? Would it make sense to say is was there, but I wasn't there?

Reading this passage reminds me of how I felt being there. I kept wondering what everyone's topic was, and what they were discussing. I felt lost and confused at times, I was also distracted. There was so much going on it was hard for me to concentrate on one person and one discussion. I mentioned how the event reminded me of a performance on the street. There was so much going on at the same time, people dancing, recording, texting and having conversations either in a group or between two people. None of this is evident in the passage. I would assume this was amongst a group of people instead of a room full. None of the people in the room can say they had the same night, even though they were in the same room with the same people. We each had our own experience. I don't feel a book or a movie can replicate that, while we each have a personal view afterwards, it's not the same as having experienced it in real life. Being a part of a performance makes it a bit your own. You are able to give a bit of your own ideas, opinions and imagination. This quote is better understood in person or through video. As someone who experienced this type of poetry reading for the first time I would be very confused if I read this. I wouldn't be able to follow through. I would give up and try to have someone explain it to me. I would like to go to other shows and get more of a feel. I left the show with many unanswered questions. Also not knowing if there are right or wrong answers to the questions asked. It made me want to learn more about different topics and go to more discussions. I would prefer visual performances over literature as it allows me to understand the performance a bit more, especially when I am learning something brand new.

“Endangered Nouns” as a prompt
—David Antin
has done me few favours
(talk talk...
applause stop talking).

What does it mean to be avant-garde? (post-performance meditation/documentation)

((Kate R. Morris))

Why even ask ourselves this question now? ← this done in the back of mind,
searching for lubrication for my
throat,
my public persona,
my room-self-full-of-city-strangers

Yeah: shove all that out of the way though, and talk.

Extemporaneously like the legacy of Antin that you feel the need to embody. And yes I felt the need to embody that legacy, with this question.

It was a historian's question, a critic's question:

The artists don't ask themselves this, do they? and now that I have, it sticks to me even a month later. I live in its shadow:WIMTBAG.

It is not productive for making, for me: and was hard lubricant for talking so I had to bury my head in Time

In Embarrassment

questioning In moments of remembered unpredictability and

was Deconstructing what I thought I knew about where I

Walking all over

The

Room

I remember in my corner of that room, at the beginning, then trying to think on the leading edge of myself, trying to talk at the leading edge of myself as I led my verbiage physically into my next idea by (hopefully) walking it out.

Trying to engage in dialogue with a room of milling talkers who wanted to listen to everyone and I did too!

And So Did I

And so I did, and started to pick up my tracings of subject extemporaneous babble as best I could Avantiing my garde into physics, into weather, into concepts of time whatever grappling conceptual lint I could pick off my shirt.

Being ahead of the weather after being so mistaken that we were already in fall, not yet.

A country girl always pays attention to the weather

But gets wedged between what she thinks and what is. ← this is what I did. What it felt like trying to wax eloquent on an art movement that used to have more definition and/but is now niched-out of ubiquity← this is what I thought behind the words.

Cusp weather. created out of vocal vapor and sound waves that I tried to hitch my appollocart conversation to (one side only, I was talking at people, but not) and ride around on: looking people in their faces. Trying to keep my train of thought.

I wanted (want (will want no doubt tomorrow)) so much to engage with the people who listen(ed) to me.

Thank god someone decided to listen to me! So I prayed to inner self

Please let me make my meditations concern our mutual purpose as human beings!

But... I kept losing track: seven to ten minutes in, 7-10 out. Made it to 25, Then lay down and found that talking myself around anything was (is) better on the floor.

talking back to talking back
jay besemer

finally played back my recording from the “talking back” performance
almost a week afterwards i found it was much more
legible than i expected the recording as well as the event
i guess so i don’t have a full sense of the experience yet
like a summary analysis interpretation still hard to put it
together in memory even the recording helped as i
heard the audio i was reminded of the sequence of speech-acts i made
the sequence of space-time coordinates i occupied x y
z coordinates the interruption of my narrative
so called into others’ the way i kind of invaded
adrienne’s **sorry** i feel sheepish about that and the
little sort of sparring theory-head thing with gene we have
always done that well toward the end i was so tired
i surrendered much more to the audience stopped being the
wandering declaimer became *i wonder what tristan*
tzara would have done with this performance i became more of a
mote milling about trying to absorb and learn learn isn’t quite right
not wrong either

i didn’t know what to expect beforehand i sort of minimally
prepared by making a sheet of favorite phrases plucked from antin’s
performance of the same name as my topic i had thought to
carry it with me and refer to it as a sort of prompt if i got stuck
didn’t do that at all of course i know enough by
now about my public performance shtick to know that i never stick to
the script such as it is i had no particular goals except to
show up and respond to what was around me and not blow out my
voice if possible well i say show up and respond but it
turned out i seemed more comfortable shrugging into the jacket of
authority antin-style not so much what i expected to do as
maybe what i felt was expected of me
by whom though still so poisoned by
teaching college

the audience was so keen i was delighted

one of my favorite and most vulnerable
moments was the period of time i spent flat
on my back performing on the floor for a
cluster of young people the cluster

expanded as i spoke i remember
feeling like they were all about to make love
to me or perform surgery that
kind of belly-up surrender and how
absurdly i continued talking with my hands
as i always do couldn't see my own
hands really just lying on my back
flapping my hands for emphasis like a sea
lion my half-gloves for arthritis
 i think i was more solicitous of
audience input from the floor because the
vulnerable position made it hard for me to
 i guess hard to push i
had to request invite i think a
 lot of them felt more comfortable
approaching me afterwards one guy
from that group came to relieve me after i'd
stopped performing and switched to
 transcribing

i knew the experience would be very physical for me everything is these
days i was surprised to hear in one part of the recording early on that i
seemed to be panting or shaking don't remember feeling that or doing that
 catching my breath like that the idea that a performance can be
physically challenging even if it isn't dance or endurance-focused or athletic in the
usual sense i ended with a fragmentary breakdown of language in the
presence of a great discussion about mathematical concepts maxwell's
discussion of sizes of infinity how beautiful that my verbal language
dissolved and the different language of mathematics was there to rest on

**i loved the whole thing
it's just the kind of experience i live on**

THANK YOU

THE NOISE OF TIME
talking back a&z oct 11

notes (colorado)

i'm about to be launched

take the pieces that come

~~it's lying around~~

leave at any moment

a chance to leave

in a reasonable way

declarative sentences or speeches

intelligent and perverse

~~i wasn't sure what an embodiment was~~

absurd but always interesting

a small springboard

~~no jelly mouse ever eats peanut butter~~

a logic is close to an idea

a kind of tremor

addressed to it in a way

the threat and promise of a transformation

any transformation is quite capable of annihilating the person
under the transformation

you can be annihilated under transformation

satisfaction may be annihilation

once there was los angeles

the problems of the disappearance of the experience

time is really what does it

how's it go?

time does things to you

time is noise

thirty kinds of gravy

the noise of time had created the greatness

Mashinka Firunts & Danny Snelson, eds.
The Block Museum | Northwestern University
Department of Art History | Mellon Dance Studies
The Alice Kaplan Institute for the Humanities
<http://sites.northwestern.edu/present>