

TO BRING BACK

CHARIS P.

SIX SHORT ESSAYS ON
INCLUSIVITY,
ACTION,
WRITING,
COLLABORATION,
GENEROSITY,
AND
POLITICS.

1

Valuing inclusivity

As a teenager, I had an admittedly boring script for my future, one that I would've been happy to see play out. Where I am now, from a certain angle, looks similar to where I thought I'd wind up—it's the events of the last ten years that didn't match the script.

I wanted to be an art director at a reputable creative agency and I thought I'd get there by zigzagging my way up through positions at increasingly impressive companies. What happened is this:¹ I went to art school and interned throughout, worked as an in-house designer, freelanced for four years, spent a year writing about creativity and culture, went back to school for a Masters², then got a surprise offer for a position adjacent to the art director at a reputable creative agency gig

¹
A very brief summary

²
MA Design: Expanded Practice,
Goldsmiths, University of London

I'd imagined for myself. When asked how I became the designer I am, this doesn't seem like a coherent narrative for someone else to follow, at least not one that sounds snappy.

What kind of designer am I? An accomplished skeptic. On paper: a success; internally: conflicted. This is what I've learned about design.

- ◆ Design doesn't save lives. I am not going to fix the big problems with the world—wealth disparity, the climate crisis, authoritarian rule, prejudice—with design.
- ◆ I heard somewhere³ that design has never made anyone cry, while art, music, film, and writing can. This has been true in my experience so far; good design has never moved me to tears and I've never moved anyone else to

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This is not where I originally encountered the subject, but Jessica Helfand has written on the subject. She asked her students whether graphic design had ever made them cry and they questioned her as to why that should be a goal of graphic design.

'The goal, I explained, was to join the manufactured thing – graphic design as an external representation of something else – to the world of the living. The goal was to connect, to enlighten, to more deeply understand, and how can you act if you can't remember?'

tears with my work.

- ◆ The problems are many, large, and all feel equally urgent and I won't come up with a solution that works like a magic wand, but to accept that I can do nothing—that's not right.
- ◆ And while design appears futile, it can also be the most appropriate response.

Regarding the many, large, and urgent problems I wish I could solve, two unwieldy, endlessly complex concerns have been particularly on my mind.

- ◆ Brexit⁴: The referendum presented a picture of a people split almost equally in two. In the subsequent years since then, the rift between Leave and Remain seems to have grown deeper, people are further apart from

⁴ The United Kingdom has been in the process of exiting the European Union for three years and five months, since the June 2016 referendum on whether the UK should leave or remain. David Cameron resigned as Prime Minister immediately; Theresa May stepped up, her deal was rejected, she stepped down; now, current Prime Minister Boris Johnson's deal has been rejected, there will be a snap election on 2 December 2019, and the Brexit date has been delayed a second time to 31 January 2020.

understanding each other, and the agonizingly slow crawl towards an unpredictable future has resulted in widespread individual anxiety.

- ◆ The 2019 Hong Kong protests⁵: The issue that sparked the protests was seemingly straightforward, but the protests snowballed quickly into being concerned with many more things, grew increasingly violent and large-scale, and therefore more polarizing when it came to opinions. Hong Kong is in the midst of deep societal unrest that ranges beyond the protestors and police force in the streets, reaching every person in the city and those who care about the city from a distance, like myself.

⁵ Large scale protests began in June 2019 in opposition to an extradition bill which would allow authorities to detain and extradite fugitives wanted in territories where there are no existing extradition agreements. While Chief Executive Carrie Lam has now formally struck down the bill, she has not responded to the four other demands the protestors have put forward: independent inquiry into the police conduct and use of force during the protests, universal suffrage, exoneration of arrested protestors, and declassification of the protests as being 'riots'.

This is where I stand: I believe society is

better the more inclusive we are. I see the subject of exclusivity and inclusivity at the core of both Brexit and the Hong Kong protests. The UK leaving the EU is an action borne out of the belief that the UK is better on its own. The Hong Kong executive branch refusing to respond meaningfully and take action towards addressing protestors agitating for an independent inquiry into the police force and universal suffrage is based on a belief that they, a non-democratically elected group, know best.

But what can I do? How can I demonstrate that inclusivity is valuable?

To Bring Back is a podcast where in each episode I make an attempt to find the thing someone wants from their hometown in order to understand place, movement, and the sense of belonging. I asked London-

based Europeans⁶ what they would like me to bring back for them from their hometowns, then I went looking for those things, and throughout the process I found my encounters with people to be beautifully poetic and saw seemingly unremarkable things in rich detail. Which is why I made a podcast for listeners who care about those same things: understanding place, movement, and belonging; poetic encounters with others; and seeing unremarkable things differently.

For me, the time I spent considering other people and the things and places important to them made me think that if more of us spent time doing that, we might see people who seem to be on opposing sides from ourselves with greater understanding, and want to belong to bigger groupings, rather than smaller ones.

⁶ Thank you to Birgit, Chiara, Eugenia, Fifi, J, Melodie, Nat, Patricia, and Sylvie for speaking to me.

Also, in the process of producing *To Bring Back*, I have found methods for myself to design and write as a way of responding to the world. Those methods of setting out a field to investigate, finding a frame of enquiry, recording observations, and combining those observations into a public-facing outcome can be used by myself and others to address different interests to create varying results.

I have tried to find a way of being that is a rejection of the feeling that I can do nothing. Design may not save lives, or move someone to tears, but by design, I have responded to my concerns and produced work so that listeners might understand inclusivity's value.

THINGS I'M INTERESTED IN

- BOOKS
- READING
- WRITING
- THE THINGS OTHER PEOPLE ARE INTERESTED IN
- HOW TO LIVE WELL
- HOW TO BE CONTENT
- HOW PEACE IS FOUND
- SLEEPING
- ANIMATIONS
- ANIMATED SERIES/MOVIES
- GRAPHIC NOVELS
- COMICS
- DOING THINGS BY HAND
- THINGS THAT TAKE TIME
- THINGS YOU DO REGULARLY
- THE EXCHANGE OF WORK
- EXCHANGING WORDS

19 MAY 2019
SUNDAY

- CONVERSATIONS
- EAVESDROPPING
- SPEAKING
- MODERATING
- ASKING QUESTIONS
- OTHER PEOPLE'S LIVES
- OTHER PEOPLE'S MOTIVATIONS
- HONESTY
- BEING FRANK ABOUT NOT KNOWING
- PUBLISHING
- BEING PUBLISHED
- FRIENDSHIPS
- THE CADENCE OF RELATIONSHIPS
- THE INTERNET
- VULNERABILITY
- SLOWNESS
- CITIES
- LANGUAGE
- THOUGHTS
- HESITATION
- DOGS
- PEOPLE'S PROJECTS
- WHAT OTHER PEOPLE CARE ABOUT
- CRAFT
- SURREALISM
- DOCUMENTATION
- COLLAGE
- SHORT SERIES
- EPISODIC
- A6 BOOKS
- PROCESS AS PROJECT
- TIME PASSING

A list of things I am interested in written in May 2019 and highlighted more recently to reflect what To Bring Back touches on



Hong Kong, September 2018



London, September 2018

2

Taking action

It's a privilege to be able to ask myself whether I am where I want to be and whether the route I've taken so far is the right one. These are questions I get to ask myself because I had options when it came to deciding where I want to live, study, and work. And they are questions I get to continue asking myself—is this where I want to be? Is this the route I want to take?—because I have mobility¹ and, as of now, relocating myself is still possible.

Often, we want to leave the places we come from and then things compel us to consider going back (and some of us do go back). This is an elusive dream: free global movement for everyone, coming and going based only on the attachments you want to make or the ties

¹ I see myself as having mobility in many forms, all of which allow me to move with relative ease: good health, no debt, no spouse, no dependents, command of English, several degrees, training in work that is in demand, and a global network. Moving is not necessarily objectively better than staying in one place, but having the option to move is a privilege.

you're ready to let go of.

At the start of what became *It just tastes more*, a period of research engaged in during the summer of 2019², Juliet Sprake and I tried to figure out what exactly we wanted to do and why we wanted to do it. Part of the why was wanting to work together³. The other part of the why, the conceptual why, the why might this be of interest to anyone besides ourselves—that took more time to articulate.

This was the starting point: Eugene and the MAEKAN team gave me a 15 day unlimited Eurail pass as a gift⁴ and I was more interested in using that gift as the basis of a research enquiry than going on holiday.

While imagining me riding the Eurail, we asked ourselves two questions: What do you pick up on a passing through? What is the UK passing through?

2

It just tastes more is the title of the period of research work Juliet Sprake and I did from July to August 2019. *To Bring Back* resulted from that research and other public-facing forms are still being developed collaboratively.

3

The fourth essay in this collection is about our collaboration.

4

I previously worked at MAEKAN, a media company, as the Managing Editor where Eugene is the Editor-in-Chief and co-founder. Upon moving to London from Hong Kong, the team gave me this gift. Thank you to Eugene, Alex, Chris, Elphick, Scott, and Nate.

Initially, the plan was to go tearing through all 28 member states of the European Union in 15 days. After some reflection, this plan seemed overly pessimistic, like we were indicating that the UK was having its last hurrah—these are the final moments of the UK being part of the EU so it must be gulped down before it becomes inaccessible. How could we work in celebration rather than in mourning? We were concerned about this observation (also playing out back in my hometown, Hong Kong): fragmentation, hard-earned, time-tested alliances between countries and peoples falling apart. How could we take action that felt positive?

We landed on this idea of asking people what they would want me to bring back for them from their hometowns. When you tell people you'll be traveling to such-and-such a place, inevitably someone will say to you,

“Oh, while you’re there, you must go get this”
or perhaps, “While you’re there, would you
be able to pick up _____ for me?”

This question was productive as a starting
point because it was a question people
immediately understood and were happy
to answer. Anyone who has ever moved will
find that this question resonates with them,
and for people who haven’t moved, it acts as a
thought experiment.

Searching for things as transported locals
remembered them, that meant replicating
moments in individual histories’. By looking
for the things people couldn’t find where
they are, I was taking an instructive route
that was the basis for forming cultural,
political, and economic critique.

I want to tell how people, the places we
come from, and our stories about them

5

‘I don’t care about authenticity. I’m not trying to find the ‘original’ version of the dish, or the most historically accurate. I’m not looking to experience the richness of a stories cultural history—I’m looking for my own history, displaced by time and the Pacific Ocean. You live in a place that you come to think of as home—and you eat the food again—and again—and again, until it becomes a part of you. The body remembers what home tastes like. Everything else can only be measured against it.’

In Search of Water-Boiled Fish, Angie Wang

are different, because I see beauty in those differences and beauty compels us to make replications.⁶ When we hear those stories and appreciate them, we learn to appreciate other people. We don't need to see direct copies of our experiences in other people's experiences to feel closeness to them, it is the time spent dwelling on someone other than yourself that gives them complexity. And then a person becomes harder to dismiss: you see the complexities, you see the depth, you have to deal with all of that. They are no longer someone you can discount, but a factor to consider when making decisions and taking action.

6

Elaine Scarry in her book [On Beauty and Being Just](#) writes about how 'beauty brings copies of itself into being.' She explains how when we see beauty, we want to replicate it, which can take many forms such as drawing, photographs, poetry, tactility, and sound. Actually, the first way we respond to beauty and show our desire to replicate it is by spending as long as possible in the presence of beauty. When we see a beautiful bird, we stare at her as long as she is there to be seen. I have found the conversations I had stemming from the question I asked to be beautiful and have attempted to respond with a kind of replication of those conversations.



Tilburg, The Netherlands, 24 July 2019

Transcripts of the interviews conducted during summer 2019 that were the basis for *To Bring Back*

20190713-Nat.pdf

asking London-based Europeans, "If I was to visit your hometown, what would you want me to bring back for you?"

ay. Um...

Um... Like, some people have asked for liquor that they can only get in the idea is, like, somethings, um, give you a taste of home, but you can. You can say whatever comes to mind.

mean, first thing that comes to mind is food. *[Laughs]* It's um... I mean, things that I miss from Paris is... it's like a good baguette or a good croissant they have them here in London, but it has nothing to do, right. So, I mean, that's my answer.

baguette or a croissant to you?

It's the smell, eh, it's the... so if I'll start with the baguette, it's the smell, like, how airy and fluffy it is inside. Uh, and for the croissant, it's the smell, the... how buttery and crunchy it is. Um... but at the same time very

you have in mind? Or do you feel like all Parisian baguettes and

I mean, wherever you walk in Paris, especially in the morning, you can find croissants, baguettes coming out of the oven. Which you can't really have in London, I can't find one place. I mean, that's the first thing, when I go back to Paris, "What do you want for breakfast?" "I'd like a baguette please." "Bring me one." Um... yeah.

in London now.

no long. *[Laughs]* Way too long. Fourteen years is a long time. Um...

... I mean, I suppose I've been enjoying it and liking it and making it my own. And I guess Paris is only two hours, right. So I can hop on a train and feel like it. Compared to some others who have to travel, like, hours just to get to know, Paris is close enough. But, uh, hey, we'll see what happens with

Um... that's cool. That sounds interesting. I hope everything goes well. You know, I'm always happy to hear about the project. Keep me posted,

just had one more question about the baguettes and croissants.

for it. Go for it.

would you want me to bring back for you?

SR: Okay. I moved a huge amount. So my hometown is Montpellier. So there's not something that I would ask for from Montpellier, but from Lyon, where I lived would be oranges. They're absolutely gorgeous. They're little... It's a fruit... It's a... So, they're orange skin and then they dip that in very dark chocolate. And it's called orangeettes, and it's absolutely divine. And, um, yeah, a few old ladies make it there.

CP: Can you buy it

SR: Yeah, I think you can buy them, they're coffee orangeettes, but that's

CP: And is that not

SR: No, well, they're not as nice as in Lyon from Montpellier, so that's the thing. Because the fl

CP: No, that's perfect. I've never had a person from Valenci

SR: Yeah, the flavo



20190703-Birgit-Transcript.pdf

CP: Okay, if I was to go to Amsterdam... No, let's say I am. I'm going to Amsterdam. What would you want me to bring back?

BF: Oo.

CP: Is there anything that you'd want me to bring back from Amsterdam?

BF: Hmm, um. I actually am not that... like there are many things that I know that people love to get back. Like, not hagelslag because you can buy them anywhere. Like, you know, the chocolate sprinkles that we have. I don't know if you know.

CP: No, what are you saying?

BF: Oh, sorry. So, very famous are these chocolate sprinkles that we use on bread, so for breakfast. But I'm not that... not such a fan of those anymore. Um, if you were going to bring me something back, I would probably ask for this specific type of alcohol, which is like a herbal liquor. Which is very very lovely. And it's called schrobbeleer.

CP: And you can only get it there?

BF: You can only get it in the Netherlands. You can't...

CP: You can't get it here.

BF: No, you can't get it here. And it's beautiful. It's a beautiful... With a massive bottle that's really heavy. It's like a stone bottle.

CP: Is it a brand or is it a type?

BF: It's a type. So in the Netherlands, and you must have it here as well, it's that every town, or like every area around a town, has its own liquor. And schrobbeleer is the liquor where I'm from, so it's actually not from Amsterdam but you can buy it in Amsterdam. And it's just, it's just beautiful. It's like really herby. Almost feels like, like in a good way, like medicine liquor, basically. So I'd probably ask for that.

CP: Why is it only in the Netherlands? Do they not export it?

BF: That's a good question. I don't know if they don't export it.

CP: Have you tried to find it here?

BF: I have tried to find it here, yeah, but it is...

CP: Oh, you have!

BF: I mean, I've never been a big alcohol drinker. It's not been on my top list of things to do. But I have looked in shops if I was in a specific shop, but they don't have it. I can show you what it looks like.

CP: Tiffany told me that you're originally from Belgium?

PN: Yeah.

CP: Yeah, so I actually just have one question for you, so it's not really an interview. It's a question, which is, if I was to visit your hometown, is there something you would want me to bring back for you?

PN: Oh, yeah. So much. Um, so what, how does this work, am I supposed to say what

CP: Yes, just go for it. Tell me as if I was going there and if I was actually bringing you something. Or like, whatever you would request someone who was going and then coming back to you.

PN: I'll probably send my mom, like, to pick you up, so that she can, like, give you something. Like, some of my favorite biscuits that they don't sell here.

CP: Could you describe them? The biscuits.

PN: It's Bonne Maman. The name is Bonne Maman and it's, like, um, it's galette. I don't know how you call it in English. But it's like, it's very good, basically, and I've tried to look for it in the US, but I may have seen it once in Whole Foods, but that's it. Um. And other than that, we do so many other than mayonnaise and ketchup and stuff, like, you know, the basics, we've got more than twenty-five different sauce.

CP: Oh wow.

PN: So I really like one called Andalouse and Brazil. But it's like, one sweet and one and one. Um. I always get that when I go back. I'll have it with me in the suitcase and I'll put it in

CP: Oh wow.

you haven't thought about it yet. But I'm from Basel, is there anything that you would

Melodie: Ah, to bring back! Yeah,

CP: Oh, right. oh my gosh, it's just

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...a flavor.

...anscript.pdf

like, let's say you were to stay here long term, if I was visiting could want me to bring back from there?

I'm here not since a long time, only one week.

been one week. Okay. Try to project into your future.

ow, you can think about it.

n think about it.

is only food.

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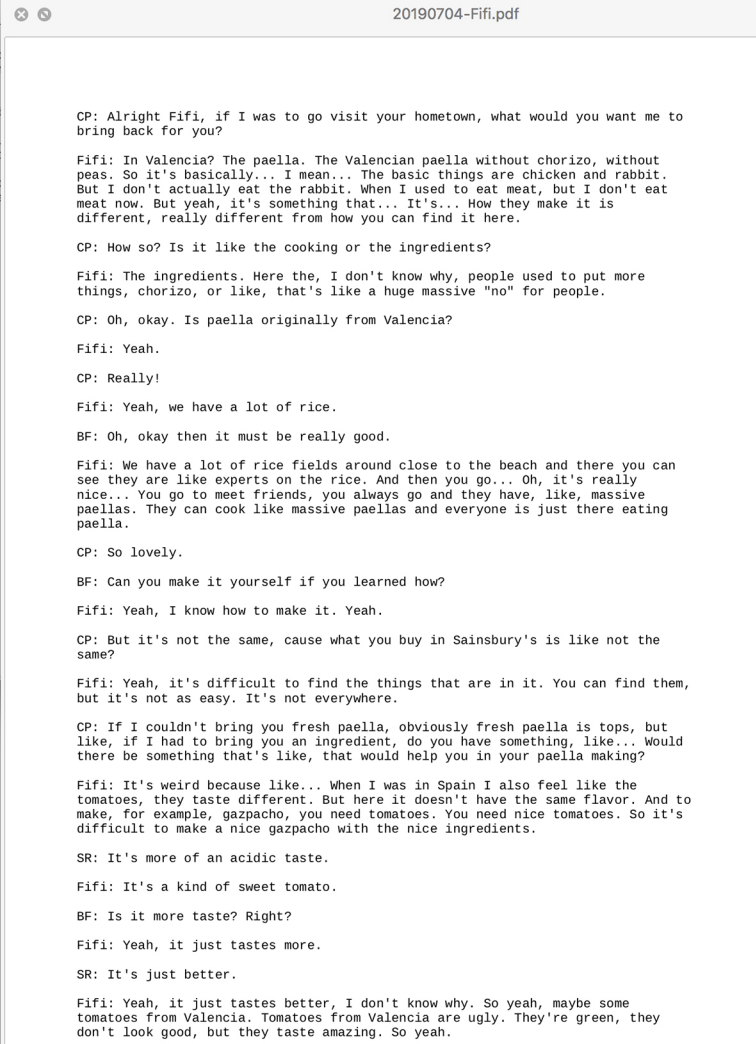
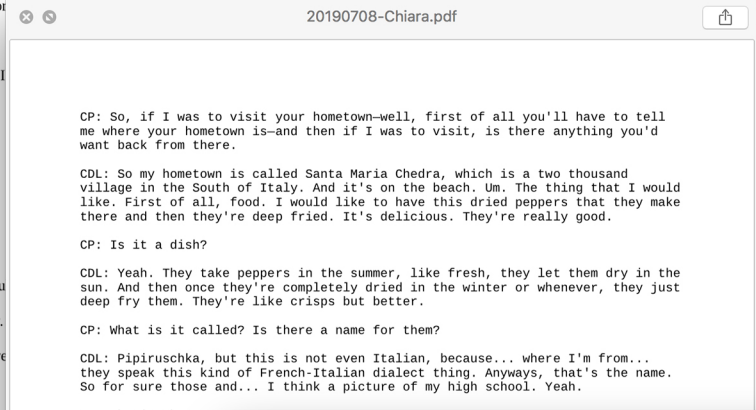
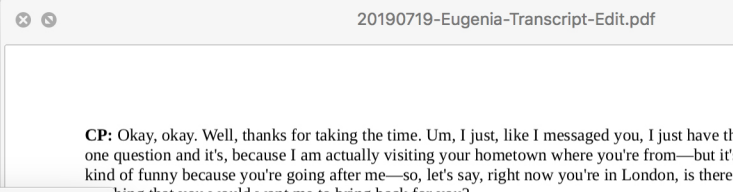
ere. I think I

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t would be great. A great thing.

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lly going to bring it back?

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ually fine. Now I'm on the train, so it's fine. I'm sorry ag

ave. The phone was almost empty and I was like, "Ah, I

lly right. I usually would not call people before the time

ere like, well lazy.

That's needed. Definitely.

sed it a bit more than me.

nally... I sent her no emails. I was, like, I know she's on

rker and she doesn't really think about work in terms of

g a new project, inspired, actually, from the work that we

ank you to you for that opportunity.

So I've been interviewing different London-based Europ

g them, "If I was to visit your hometown, what is it that y

"And the reason we've been asking this question, is beca

The itinerary

docs.google.com/spreadsheets/d/1A

It just tastes more - Itinerary

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	Date					
	A	B	C	D	E	
1	Date	Departure Station	Dep Country	Station Name	Dep Time	Arrival Sta
2	Monday, July 22	London	England	ST PANCRAS	7:16	Amsterdam
3						
4	Tuesday, July 23	Day in Amsterdam, The Netherlands				
5						
6	Wednesday, July 24	Amsterdam	The Netherlands	AMSTERDAM CENT	9:08	Tilburg
7		Tilburg	The Netherlands	TILBURG	11:19	Brussels
8		Brussels	Belgium	BRUXELLES-MIDI	14:25	Munich
9						
10	Thursday, July 25	Day in Munich, Germany				
11						
12	Friday, July 26	Munich	Germany	MUENCHEN HBF	10:28	Basel
13						
14	Saturday, July 27	Day in Basel, Switzerland				
15						
16	Sunday, July 28	Basel	Switzerland	BASEL SBB	6:07	Chur
17		Chur	Switzerland		8:32	Tirano
18		Tirano	Italy		13:08	Rome
19						
20	Monday, July 29	Day in Rome, Italy				
21						
22	Tuesday, July 30	Rome	Italy	ROMA TERMINI	9:26	Scalea
23		Scalea	Italy	SCALEA-S.DOMEN	17:02	Santa Maria
24		Santa Maria del Cedro	Italy	GRISOLIA-SANTA M	19:14	Scalea
25						
26	Wednesday, July 31	Scalea-S. Domen. Talao	Italy	SCALEA-S.DOMEN	8:44	Genoa
27						
28	Thursday, August 1	Genoa	Italy	GENOVA P.ZA PRIN	7:26	Lyon
29						
30	Friday, August 2	Lyon	France	LYON PART DIEU	10:20	Barcelona
31						
32	Saturday, August 3	Day in Barcelona, Spain				
33						
34	Sunday, August 4	Barcelona	Spain	BARCELONA-SANT	8:46	Perpignan
35		Perpignan	France	PERPIGNAN	13:40	Paris
36						
37	Monday, August 5	Paris	France	PARIS NORD	19:13	London
38						

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F	G	H	I	J	K	L	M
ation	Arr Country	Station Name	Arr Time	Travel Time	Reservation?	Accommodation	Looking for
	The Netherlands	AMSTERDAM CENT	12:11	3 hr 52 min	Booked	Shelter Jordan Christian Hostel, BI	
						Shelter Jordan Christian Hostel, BI	Herbal liquo
	The Netherlands	TILBURG	10:33	1 hr 25 min	Not needed		Bonne Mam
	Belgium	BRUXELLES-MIDI	13:17	1 hr 58 min	Not needed		
	Germany	MUENCHEN HBF	21:11	6 hr 46 min	Booked	Korbinian Peters	
						Korbinian Peters	7" records fr
	Switzerland	BASEL SBB	15:47	5 hr 19 min	Not needed	Hyve Hostel, Gempenstrasse 64	
						Hyve Hostel, Gempenstrasse 64	Yogurt-coffe
	Switzerland		8:22	2 hr 15 min	Not needed		
	Italy		12:49	4 hr 17 min	Bernina Express		
	Italy	ROMA TERMINI	19:03	5 hr 55 min	Booked	Orsa Maggiore, Via San Francesc	
						Orsa Maggiore, Via San Francesc	Pecorino Rc
	Italy	SCALEA-S.DOMEN.	14:18	4 hr 52 min	Booked		
ia del Cedro	Italy	GRISOLIA-SANTA M	17:09	7 min	Not needed		Deep fried p
	Italy	SCALEA-S.DOMEN.	19:22	8 min	Not needed	Zama Bed & Breakfast	High school
	Italy	GENOVA BRIGNOLE	18:50	10 hr 6 min	Booked	OSTellin Genova, Vico dei Parmigie	
	France	LYON PART DIEU	14:52	7 hr 26 min	Partially booke	Away Hostel, 21, Rue Alsace Lorr	Orangettes
	Spain	BARCELONA-SANT	21:39	11 hr 19 min	Not needed	Ten To Go Hostel, Carrer Valladolic	
						Ten To Go Hostel, Carrer Valladolic	Tomatoes
	France	PERPIGNAN	13:13	4 hr 27 min	Not needed		
	France	PARIS GARE DE LY	18:56	5 hr 16 min	Booked	St. Christopher's Inn, 5, Rue de Du	
	England	ST PANCRAS	20:49	1 hr 36 min	Booked	Home	Croissants



Munich, Germany, 25 July 2019



Basel, Switzerland, 26 July 2019



Rome, Italy, 29 July 2019



Scalea, Italy, 30 July 2019



Santa Maria del Cedro, Italy, 30 July 2019



Genoa, France, 31 July 2019



Lyon, France, 2 August 2019



Paris, France, 4 August 2019

3

Carrying meaning

I didn't pursue writing when I was younger because it was clearly not a viable way to make a living, and only recently have I come to understand that writing doesn't have to be a path to something else, but can be the end point.

Writing has become more comfortable and more crucial and more difficult to me. I am more comfortable with considering writing to be a part of my practice and giving it weight. At the same time, as I write more in volume and frequency, I find that selecting the right words to be increasingly difficult. The way I write is the way I think, letting the words come rushing out as my mind goes *tick tick tick*, but as I write more with a reader in mind, I worry about whether my words

carry what I mean.

This year's work of writing started with writing emails. The common purpose of emails is to get things done, but emails turned for me into a way that work could take shape and shift, rather than simply get executed.

- ◆ Emails give us the space and time to have our own thoughts, to consider what we are sending before it is sent, editing ourselves.
- ◆ Emails present a written history, a network, of correspondence to refer to and the opportunity to write in relation to that archive.
- ◆ Writing an email means holding a specific reader in mind, being specific and personal and intentional in

directing words to this reader.

- ◆ Emails are dynamic, arranged compositions that can include links, attached material, visual additions, and can point in many directions.

Traditional correspondence via the post is like email in that someone is being addressed, but when I sit down to write a letter, the mindset is different.

- ◆ Writing a letter by hand takes away the opportunity to go back and edit, but that means there's much more time for thinking the writing through before anything is written.
- ◆ Letters can be written, sent, possibly read, and that's that. That is freeing. I can write honestly and let what I've written be written and gone from me,

perhaps never to be mentioned again.

- ◆ Writing and receiving letters create physical artifacts of writing. I can hold words sent to me. Writing becomes both an intangible message with meaning and an object with weight.

I explored a new kind of writing—a very intentional mode requiring planning and concentrated effort—fieldnotes. Fieldnotes are what the word describes, notes taken in the field.¹ A couple more questions arise, though: what kind of notes, what field, and why bother.

- ◆ Fieldnotes are written and drawn material, mainly. Technological devices are too distracting to use for taking fieldnotes. To spend time considering a place and writing about it, noting down observations, that

¹ [Field Notes on Science and Nature](#) edited by Michael R. Canfield was invaluable reading material on field notes. While these observations came from my experiences of recording notes in the field myself, having read the book prior to embarking on my journey greatly informed the decisions I made.

leads to keener senses and greater understanding. The notes can consist of whatever you want to record written in whatever format feels comfortable, keeping in mind that fieldnotes should be useful, in some way, later.

- ◆ The field is wherever you choose. Specify a perimeter or a point of interest. My field was a circular route through continental Europe and my frame of enquiry was searching for the things people wanted me to bring back from their hometowns.
- ◆ Having the intention of making fieldnotes resulted in me being constantly open to noticing things I might want to record. It changed my way of engaging with my surroundings and my consideration of time.

I made notes on everything I found interesting, not knowing what might be of use, so a large portion of the fieldnotes I took have not directly become anything else, but I know that being in the mode of fieldnote-taking changed my behavior in the field.

The kind of writing that is most difficult for me is writing polished pieces meant for more than one person, published in a sense, presented in a way so that many people could read it. It's the kind of writing that complicates the process of writing.

- ◆ I think suddenly too much about accuracy and impact and authority. Am I right? Is this moving? Will the reader be convinced?
- ◆ I then think about longevity. How far in the future will I still stand by what I've

written? What if I change my mind?

- ◆ The worries I do not have when writing emails or correspondence or fieldnotes crowd my mind when I try to write a piece for publishing.

What is the solution? Mostly I try to trick my brain into thinking I am writing something else.² I try to write convinced (and therefore reassured) that I can not know my words will be read and considered any way at all—I can only write in a way that carries meaning for myself, writing while hoping it will carry meaning to you.

²
All of the essays in this publication were originally written as letters addressed to individuals in my life and then edited.

4:40 WAKE UP

22 JULY 2019

DIARY

5:09 LEAVE HOUSE / 3 WOMEN OFF USB / VOMIT / SNAIL ON ST.



5:20 458 TO MARYLEBONE (WOMAN W/ GREEN GROCER TROLLEY BLACK HEADSCARF) WOMAN IN BLACK SLEEVELESS / RED BOB / BEATS HEADPHONES OFFERS SEAT FULL BUS, TOTALTY QUIET

LONDON

PUNNY HOW ONCE I DECIDED TO DO FIELD NOTES, ALL THINGS ARE INTERESTING

5:28 STANDING NEXT TO AMP PANEL NEXT TO FRONT STAIRS, 2 PPL IN FRONT OF ME "ALRIGHT CHEERS DARLING, BYE BYE, SEE YOU LATER, BYE"

GOING FROM OLD KENT ROAD / ILDERON ROAD -> ELEPHANT & CASTLE / NEW KENT ROAD SIGNS: ICE CREAM PARLOUR / BETFRED / CALL US? / MAN AND VAN

5:41 NORTHERN LINE NORTHBOUND TO EDGWARE

TOTALLY QUIET TRAIN

5 PPL READING PAPERBACK BOOKS THAT I CAN SEE

5:45 WOMAN W/ 1 LARGE SATCHEL + 1 CAN + 1 BRAND LANTCHAMP / MAN

5:47 WOMAN SPEAKS TO MAN ABOUT THE HAPPINESS STRAP - DON'T KNOW EXACT STAB?

6:05 ACTIVATE MY EURAIL PASS @ ST. PANCRAS W/ A VERY NICE GUY @ THE NATIONAL RAIL TICKET OFFICE WHO I LIE TO ABOUT MY ITINERARY AND SAY I'M GOING AMSTERDAM > GERMANY > SWITZERLAND > FRANCE > LONDON.

6:12 GET AN AMERICAN TO GO FAMILIE PAIN QUOT, DEN

(EXPENSES @ BACK OF BOOK)

START QUEUING TO SCAN MY TICKET. TICKET DOESN'T WORK. FLASHES A "PLEASE SEE MEMBER OF STAFF" NOTICE. THE STAFF PERSON POINTS ME TO A CUSTOMER SERVICE DESK. I QUEVE BEHIND A GROUP OF AMERICAN HIGH

SCHOOL GIRLS. ON ONE OF THEIR TICKETS I SEE HER NAME "MATILDA WILKINSON". I GET TO THE DESK AND AM STAMPED THROUGH. I SEE A GROUP OF NINE BLACK AMERICANS IN A GROUP WEARING TSHIRTS SAYING "TRAVELLING IN THE COMPANY OF THOSE YOU LOVE IS HOME IN MOTION" (EVERY WORD CAPITALIZED) THE BACK OF THEIR TEES IS "#EUROPE2019" THERE ARE SO MANY AMERICANS EVERYWHERE. I DO NOT FEEL MORE FONDNESS FOR THEM I'M NOW QUEUING NEXT TO TWO CHINESE GIRLS TO SCAN LUGGAGE. THEN AFTER LUGGAGE CHECK WE GO THROUGH PASSPORT CONTROL EXITING THE UK AND THEN PASSPORT CONTROL ENTERING FRANCE. ALL OF THIS TAKES 45 MIN BUT DUE TO EVERYONE BEING IMPATIENT AND FRUSTRATED IT FEELS LIKE DOUBLE THAT AMOUNT OF TIME. WHEN I SEE A WOMAN TRYING TO HELP ANOTHER WOMAN WHO DEFINITELY PROBABLY MISSED HER 7:01 TRAIN TO PARIS.

7:00 SITTING DOWN IN MY SEAT. COACH 3 SEAT 45

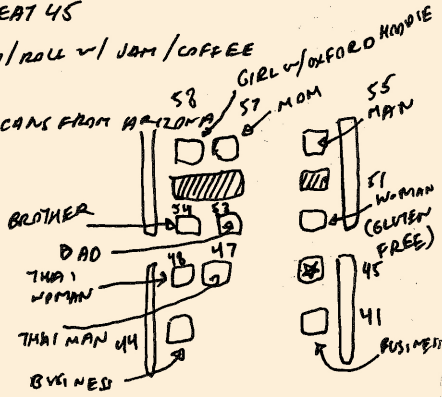
8:16 FINISHED BREAKFAST OF CROISSANT / YOGURT / ROLL W/ JAM / COFFEE

TO MY LEFT IS A THAI COUPLE. YOUNG

LEFT DIAGONAL IS A FAMILY OF 4 AMERICANS FROM ARIZONA

IN FRONT IS A COUPLE, 2 IDEALLY

BEHIND AND BACK LEFT ARE BUSINESSMEN



10:02 A PHONE RINGING
GENTLE SMORING.
MAN ON PHONE
CREAKS OF CHAIRS
EUROSTAR ENGINE HUM
CLOSING A TABLE
FOOTSTEPS

ANNOUNCEMENT RING
FRENCH STATION ANNOUNCEMENT
LUGGAGE REMOVED FROM RACK
FAST TYPING ON LAPTOP KEYBOARD
PLASTIC BAG RUSTLE
AMERICAN ACCENTS
DOOR AUTOMATICALLY CLOSING

SOUNDS ON
APPROACHING
BRUSSEL ON
THE EUROSTAR
10:04 2:22 VOICE
MEMO

10:09 TOOK 1:30 VIDEO PULLING INTO BRUSSEL STATION

11:40 TOOK VOICE MEMO OFF ANNOUNCEMENT APPROACHING ROTTERDAM CENTRAL
TRILINGUAL - DUTCH, ENGLISH, FRENCH. (1:20)

11:48 1:28 VIDEO PULLING INTO ROTTERDAM CENTRAAL

TEXT I SEE:

REISINFORMATIE

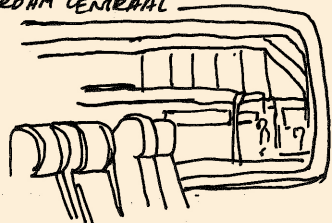
NS INTERNATIONAL LOUNGE

A SIMPLE FAVOR

WELCOME TO ROTTERDAM

F.R.I.E.N.D.S

ANTONY



LOOKING THROUGH ANOTHER TRAIN
@ THE STATION PLATFORM

12:22 NIROCK + BENOI ARE READY FOR ACTION (GRAFFITI)
ABOVE A PIECE OF RED PUBLIC ART

BENOI

12:23 VOICE MEMO APPROACHING AMSTERDAM (1:40)

12:25 VIDEO OF PULLING INTO AMSTERDAM CENTRAL (1:15) PHOTO OF BIKE W/ 60 BOULON

1:19 CHECKED IN @ SHELTER JORDAN CHRISTIAN HOSTEL

HAD SOME DIFFICULTY GETTING OUT OF THE TRAIN STATION GATE SO HAD TO FIND AN
INFORMATION DESK. WOMAN GAVE ME A KEY CARD. WALKED INTO CITY. GORGEOUS WEATHER
WALKED DOWN DAMRAK UNTIL THE MADAME TUSSAUDS. TURNED RIGHT CUTTING ACROSS
PLAZA. CROSSED STREET IN FRONT OF MAGNA PLAZA. CONTINUED ON RAADHUISSTRAAT
WHICH TURNS INTO ROZENGRACHT UNTIL TURNING RIGHT ON AKOLEIENSTRAAT. TURN LEFT
ON BLOEMSTRAAT. ARRIVE.



I WONDER WHY I PICKED A
CHRISTIAN HOSTEL. SOMETHING HAS
GOTTEN INTO ME. WHAT WITH READING
NICOLE CLIFFE'S TESTIMONY LAST NIGHT.
SOMETHING ABOUT SEEKING SPIRITUALITY.

2:00 ISH WALK OUT OF HOSTEL TO POST OFFICE
ON THE PHONE W/ STANLEY
DISCOVER POST OFFICE IS INSIDE A
STATIONERY STORE. GET ON LINE.

2:35 FIND OUT THAT THEY DO NOT HAVE MY LETTER

APPARENTLY YOU CAN NOT SEND POST DIRECTLY THERE. LETTERS MUST BE ADDRESSED
TO A HOUSE NUMBER AND UPON FAILURE OF DELIVERY, THEY WIND UP @ THAT
POST OFFICE. SO I SUPPOSE JULIE'S LETTER WILL GET RETURNED TO SENDER. THE
MAN WAS VERY PATIENT AND GENUINE & TRIED TO HELP ME. I SHOWED HIM THE
POETIC TEXT SCHEDULE WHICH CONFUSED HIM FURTHER, BEYOND THE POST OFFICE
ADDRESS. HE ASKED ME IF I HAD MORE DETAILS, I SHOWED HIM, HE SAID...

"THIS IS A SCHEDULE ... ?" I DID NOT TRY TO EXPLAIN. HE ASKED ME IF THE
CONTENTS OF THE LETTER WAS IMPORTANT. I DIDN'T KNOW HOW TO RESPOND. I SAID
"IT'S NOT CRUCIAL...?" I LEFT DISAPPOINTED, BUT THAT'S HOW THINGS GO.

3:15 WALKED FROM POST OFFICE TO DE FOODHALLEN WHICH I'D FOUND ON THRILLIST.
AS I WAS GOING, I PLANNED TO PASS BY THE GALERIE RON MANDOS WHICH IS ALONG
THE WAY AND I THOUGHT I COULD DO IT W/O LOOKING AT GOOGLE MAPS BUT AFTER
ONE CORNER I WAS FAIRLY CERTAIN I'D OVERSHOT SO I TOOK MY PHONE OUT OF
MY POCKET AND BACKTRACKED. I TURNED LEFT @ THE CORNER AND WAS HALF
WAY UP THE BLOCK WHEN I REALIZED THERE WAS A MAN TO MY RIGHT. HE HELD
OUT MY KEY PASS SLIP FROM THE STATION AND ASKED "IS THIS POSSIBLY YOURS?"
I TOOK IT AND SAID "YES! THANK YOU! SORRY!" I REMEMBERED HIM BECAUSE HE
WAS SITTING ON THE STOOP WHERE I'D TAKEN MY PHONE OUT OF MY POCKET.
AT FOODHALLEN I GOT A PORK BELLY BANH MI FROM VIET VIEW BUT IT WAS
UNDERNEATHING. WALKING AWAY FROM FOODHALLEN I THOUGHT TO MYSELF, "WHY
TRAVEL ANYWAY? WHY LEAVE HOME ANYWAY? I SUPPOSE IT IS SIMPLY TO GET AWAY
FROM HOME." EVEN THOUGH THIS PROJECT HINGES SOMEWHAT ON NOSTALGIA, PERHAPS
WHAT IS MOST EVIDENT IS THAT DESPITE MISSING SCHROBELLER AND TOMATOES
AND FLAVORS, WE ALL LEFT. WE ARE IN LONDON INSTEAD FOR SOMETHING. I KEEP
THINKING ABOUT THE QUOTE FROM NAGUIB MAHFOUZ "HOME IS NOT WHERE YOU
WERE BORN; HOME IS WHERE ALL YOUR ATTEMPTS TO ESCAPE CEASE." PERHAPS
THAT IS REALLY WHY I AM HERE, NOT TO FIND THINGS OR SEE PLACES BUT TO NOT BE
PLACES I WANT TO ESCAPE. I AM APPROACHING ELSEWHERE. "IS THIS POSSIBLY
YOURS?" IS A QUESTION I AM ASKING MYSELF ABOUT PLACES.

4:10 SITTING DOWN @ COFFEE ROOM W/ AN ICED AMERICANO WRITING
I HAVE NOT YET PASSED A LIQUOR STORE. I WENT TO A SUPERMARKET + THEY HAD WINE



22 JULY
2019

6:15 PM

I LOOKED UP THE NEWS IN HONG KONG. I CAUGHT UP TO DATE ON WHAT IS HAPPENING @ HOME AND I'M TRYING TO DIGEST IT IT'S HARD TO KNOW HOW TO RESPOND, BECAUSE THERE IS NOTHING I CAN DO FROM HERE. I HAVE SUCH AN ODD FEELING OF DISLOCATION. I AM IN AMSTERDAM, VERY FAR FROM HONG KONG, BUT WHO I AM IS THE SAME. I STILL CARE VERY MUCH, FROM THIS DISTANCE. WHAT DO YOU DO WITH THAT? "I MIGHT TAKE A NAP AS WELL." ONE MAN TO ANOTHER, SEATED NEXT TO ME

22 JULY 2019



WOMAN WHO HAS BEEN SINGING TO HERSELF AND WHO HAD A VERY LOUD ANIMATED CONVERSATION W/ 2 PEOPLE SHE KNEW + BUMPED INTO. SHE'S W/ HUSBAND (?) WHO JUST DID GROCERIES. THEY HAVE BANANAS + BROWN BREAD



WOMAN WATCHING SOMETHING ON HER LAPTOP + GRINNING SHE ASKED THE MAN WHO WAS SEATED AT THE 4 PERSON TABLE IF HE MINDS HER SITTING THERE A WHILE

7:14 PM FEEL LIKE WITHOUT GOOGLE I DON'T KNOW HOW TO FIND A LIQUOR STORE I HAVEN'T EVEN PASSED A CLOSED ONE GOOGLING FEELS LIKE CHEATING

I TRACKED FLOW OF PEOPLE TO FIND BUSY STREETS WOUND UP WALKING PAST TOURISTY RESTAURANTS (ITALIAN, AMERICAN) AND THEN LOTS OF FAST FASHION (MONKI, H&M, NIKE, ETC.) AND SOUVENIR STORES LOTS OF CHEESE STORES THOUGH

TOKI/BOCCA/MOPKS/DE SCHOOL/SIR HUMMUS/4850 (RECS FROM HELLO AMSTERDAM) TAKA/HOLTKAMP/BRANDT & LEVIE/DE DEIJN WURZWARREN (FROM MUST EAT AMSTERDAM)

IT KELKJE
LOUDEZIJDS ACHTERVAGWAL 164 STERK DE CIERCQSTRAAT 7 TON OVERMARS MIDDENWEG STA

WISH YOU WERE BEER

STOPPED IN A BOOKSTORE TO LOOK FOR POSSIBLE PLACES TO ACQUIRE SCHROBBELER AND ALSO TO POSSIBLY GET SOME FOOD RECOMMENDATIONS STARTED WALKING TO STERK AND HAPPENED TO PASS AN ALBERT HEIJN

7:50 PM SHOPPING @ THE ALBERT HEIJN FOR SOME DINNER ALSO FIGURE I CAN LOOK FOR SCHROBBELER

WIND UP BUYING LICORICE, ANOTHER ITEM BIRGIT HAD GENUINELY MENTIONED WANTING AND ALSO A BAR OF TONY'S CHOCOLONEY (POSS. AS A GIFT FOR KP FOR HIS HOSPITALITY) ALSO BUY A COUSCIOUS SALAD AND A POTATO SALAD FOR DINNER CONTINUE WALKING TO STERK WHICH IS NEAR THE HOSTEL

8:15 PM AT STERK, WHICH IS VERY LARGE AND HAS AN IMMENSE BEER SELECTION. ON GOOGLE MAPS IT SHOWS UP AS A "COLD CUT DELI" WHICH I THINK IS MISLEADING.

I ASK A STAFF PERSON, SAYING, "I KNOW THIS IS RANDOM, BUT DO YOU HAVE SCHROBBELER?" HE SAYS "YES, IN OUR LIQUOR STORE AND POINTS ME ACROSS THE STORE

WHERE HIS COLLEAGUE IS STANDING AND HAVING AT ME. THIS MAN LEADS ME NEXT DOOR INTO A SMALLER SAVARE SHOP AND HE TAKES A BOTTLE OFF THE TOP SHELF TO THE LEFT BEHIND THE CASHIER'S COUNTER AND TELLS ME THAT'S IT. WE HAVE AN EXCHANGE WHICH I HAVE RECORDED AS A 4:59 VOICE MEMO

I LEAVE VERY HAPPY

9:00 EAT IN CAFE OF HOSTEL

9:40 SHOWER, WORK ON LAPTOP, EVENTUALLY TRY TO SLEEP. HAVE DIFFICULTY SLEEPING BECAUSE OF PEOPLE BANGING THE DOOR AND THE ROOM IS TOO WARM. SEND JULES AN EMAIL WITH MY

FIELD NOTES IMAGE AND THE SCHROBBELER CONVERSATION 11:00 PM PLAN ON SENDING HER A NIGHTLY EMAIL. IS THIS TOO MUCH? OVERALL, BRAIN WORKING IN OVERDRIVE. PERHAPS INACCURATE, JUST HAVING MANY THOUGHTS

23 JULY 2019
TUESDAY

8:00 AM WAKE UP AND GO DOWNSTAIRS FOR BREAKFAST (3 PANCAKES + A BLACK COFFEE. HAVE A VERY NICE CONVERSATION WITH A WOMAN WHO TURNS OUT TO BE DOING A MASTERS IN ARCHITECTURE AT HARVARD. SHE'S PART OF THIS BIG GROUP OF YOUTH (SHE'S ONE OF THE LEADERS) THEY'RE ALL HERE FOR A CONFERENCE IN GERMANY CALLED TEEN SPIRIT W/ OPERATION MOBILIZATION. WE CHAT - WE HAVE A LOT IN COMMON. WE WOULD EASILY BE FRIENDS

A LOT IN COMMON. WE WOULD EASILY BE FRIENDS

~~8:20~~ AM START TALKING TO THE SAME POST OFFICE I VISITED 22 JULY. I AM ON THE PHONE W/ STANLEY. I HANG UP WHEN I ARRIVE. THERE'S NO QUEUE

11:23 EAVESDROPPING @ RIJKSMUSEUM GARDEN

*STONEMASON

I ORIGINALLY WAS A STONEMASON

OWNING POTLIS

SF

WAS ALWAYS INTO SCULPTURE

INDIC AT

YOU DID FLOOR DRAWINGS, THINKING OF THE

LANGUAGE WITH THERE, YOU GET DOWN W/ SKETCHES

LOTS OF LANDSCAPE DRAWINGS

THEY'RE SOME

SHORT COMBINATIONS OF URBAN SCETCHES THERE

IM GOING TO ORDER A FEW

LATE YEAR WAS IN PORTO

YEAR

RYAN CUMMINGS

SOMEONE FROM CALIFORNIA RECOGNIZED YOUR NAME

(WAIT SO THIS GUY IS SOMEONE?)

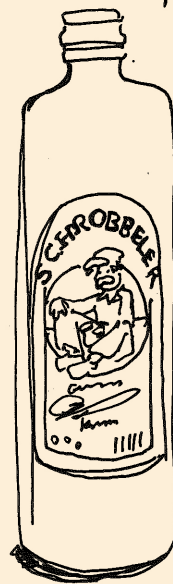
HEARD OPERATION 2015 JANUARY

"YOU DON'T LIKE YOUR DRAWINGS?"

"I LIKE MY OWN DRAWINGS"

9:13 AM VOICE MEMO (5:44) OF MY EXCHANGE WITH THE WOMAN AT THE POST OFFICE ABOUT THE LETTER I AM LOOKING FOR. SHE HANDS IT! I AM SO HAPPY ABOUT THIS BECAUSE I'D GIVEN UP ON GETTING THE LETTER.

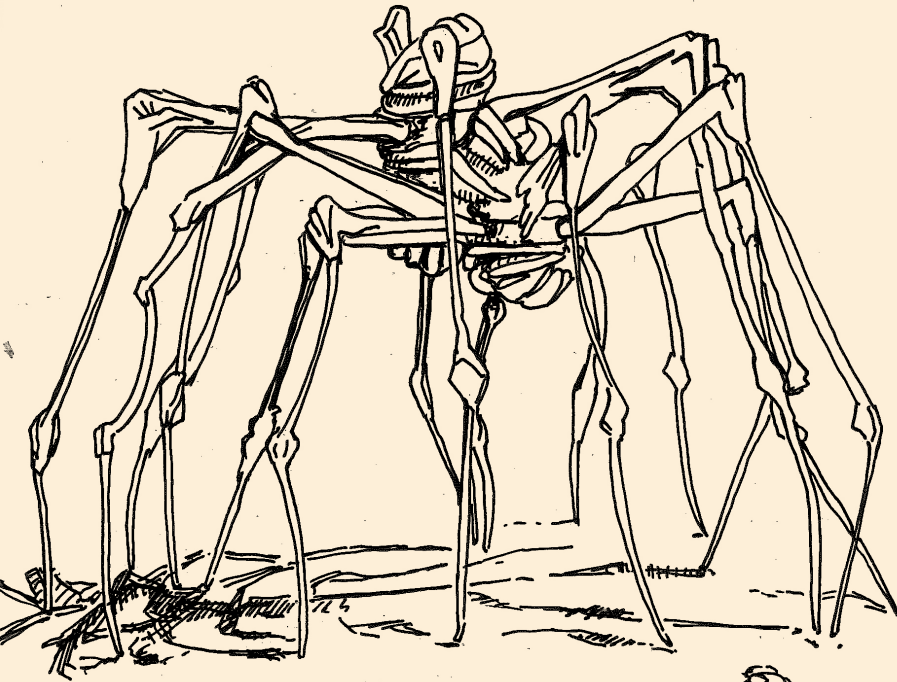
9:20 AM LEAVE POST OFFICE, CALL STANLEY AGAIN AND WALK TOWARDS RIJKSMUSEUM - WANT TO GO TO THE GARDEN (DE TOUR TO BATHROOM) ASK MUSEUM STAFF HOW TO GET INTO THE GARDEN AND WIND UP FINISHING CONVERSATION W/ "I REALLY LIKE YOUR MASCARA BTM. SHE LAUGHS AND A MAN WHO OVERHEARS ME (WAITING TO ASK HER A Q) ALSO LAUGHS AND SAYS "AS I GO. I SAY. I DO!"



10:07 AM SITTING IN RIJKSMUSEUM GARDEN
WRITE MY LETTER TO JULES

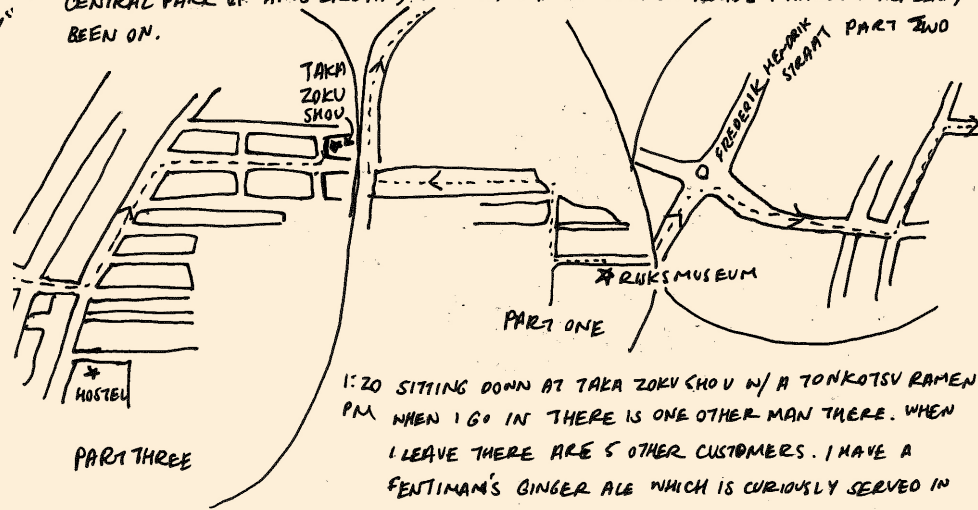
12:00 NOON SPOKE W/ GROUP OF 4 URBAN DRAWERS
MAN WHO WAS NEXT TO ME COMMENTS ON MY "RUNNING LOG OF MY JOURNEY"

VERY COMPLIMENTARY
"LIKE THE OLD MASTERS"



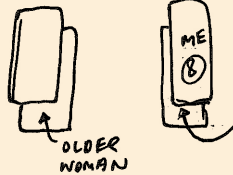
SPIDER COUPLE, BRONZE, 2003

12:13 LEAVING RIJKSMUSEUM DECIDE TO WALK TO LUNCH. I DECIDE ON TAKA FOR RAMEN.
PM A PLACE FOUND WHILE PERUSING BOOKS YESTERDAY. I DECIDE TO WALK A LONGER WAY
THAN WHAT GOOGLE MAPS RECOMMENDS BECAUSE I WANT TO DIP INTO VONDEL PARK (THE
CENTRAL PARK OF AMSTERDAM) AND I WANT TO GO THROUGH ROADS I HAVEN'T ALREADY
BEEN ON.



1:20 SITTING DOWN AT TAKA ZOKU SHOU W/ A TONKOTSU RAMEN
PM WHEN I GO IN THERE IS ONE OTHER MAN THERE. WHEN
I LEAVE THERE ARE 5 OTHER CUSTOMERS. I HAVE A
FENTIMAN'S GINGER ALE WHICH IS CURIOUSLY SERVED IN
2 SMALL BOTTLES. I FIND THE RAMEN A LITTLE SALTY

2:00 ARRIVE BACK @ HOSTEL. 2 OF THE WOMEN IN MY ROOM ARE IN, INCLUDING THE
PM WOMAN ON THE BUNK BELOW ME, WHO TURNS OUT TO BE A SPECIAL ED TEACHER FOR
K THROUGH FIFTH GRADE IN CHICAGO. SHE USED TO TEACH
AT A REALLY "ABUSIVE" SCHOOL (HER WORD) AND SHE HAD TO
LEAVE THAT SCHOOL AND SHE'S RECOVERING FROM PTSD NOW.
SHE'S NOW @ A LEVEL ONE PLUS SCHOOL BUT SHE SAYS
THERE'S A LOT OF POLITICS + GAME PLAYING AND SHE WANTS
TO MAKE A CAREER CHANGE. SHE WANTS TO GO INTO HEALTH
CARE. SHE WANTS TO BE ABLE TO GO TO HER JOB AND LEFT TO
ANNUAL DO HER JOB. IT'S CLEAR SHE REALLY CARES ABOUT THE
CHILDREN SHE TEACHES. SHE TELLS ME ABOUT 2 CASES OF
CHILDREN WHO WOUND UP TURNING OUT ALRIGHT AND THAT
SHE FEELS GOOD ABOUT. THIS PERSON IS THE SECOND?



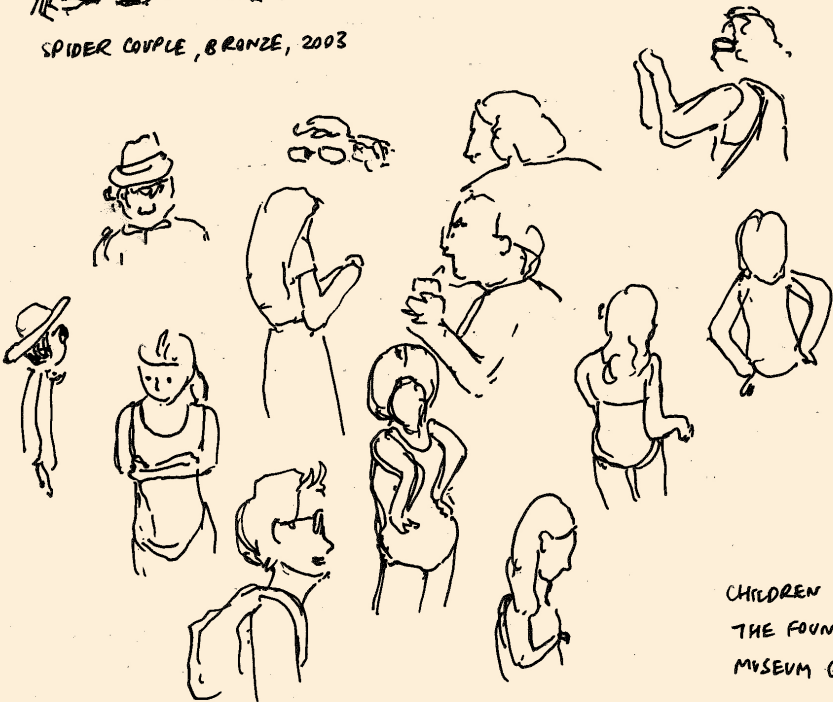
2 AMERICAN
GIRLS WHO WERE
OUT UNTIL 2 AM
PARTYING.
ONE ASKED THE
OTHER, "SHOULD I
CHANGE INTO
SOMETHING SEXIER?"

3:00 PM - 4:30 PM NAP
4:40 - 7:10 SITTING IN A CAFE, HARTBIET, DOING WORK ON MY COMPUTER

IT'S A CAFE INSIDE A YOGA STUDIO
HARTBIET LOGO I HAVE A CHAT WITH TWO OF THE STAFF PEOPLE
ONE EXTREMELY AWKWARD MOMENT IS THEY WERE STAFF FOR
2 PARTS OF THE ESTABLISHMENT (YOGA + CAFE) AND I WAS TALKING TO
ONE + THE OTHER CAME OVER + IN THE MIDDLE OF IT, IN A LULL, THEY
HUGGED JUST AS I WAS OPENING MY MOUTH TO ASK FOR A COFFEE



CHILDREN PLAYING IN
THE FOUNTAIN IN THE
MUSEUM GARDENS



24 JULY 2019
WEDNESDAY
AMSTERDAM
19-35°C
SUNNY

7:45 PULL MYSELF OUT OF BED
8:15 PACKED AND READY TO GO. DECIDE TO SKIP BREAKFAST. CHECKOUT.
WALKING A LONG & NOW VERY FAMILIAR ROAD THAT BRINGS ME
PAST THE POST OFFICE @ SINGEL 250 SOUS, 1016 AB AMSTERDAM
8:28 DROP OFF MY LETTER TO JULES
• 2 SHEETS OF PAPER WRITTEN ON
• 1 RECIPE CARD FROM MARQT
HONESTLY PUT THE RECIPE CARD IN TO ADD HEFT SINCE I'D PAID FOR
€2.90 POSTAGE
8:40 I GET TO AMSTERDAM CENTRAAL
I BUY A COFFEE AND A BANANA BUT I'M NOT HUNGRY
I'M AT MY PLATFORM EARLY AND THAT FEELS GOOD
9:08 MY TRAIN TO BREDA DEPARTS PROMPTLY



9:09
VOICE MEMO
OF TRAIN
ANNOUNCEMENT

TODAY'S TRAIN
JOURNEY



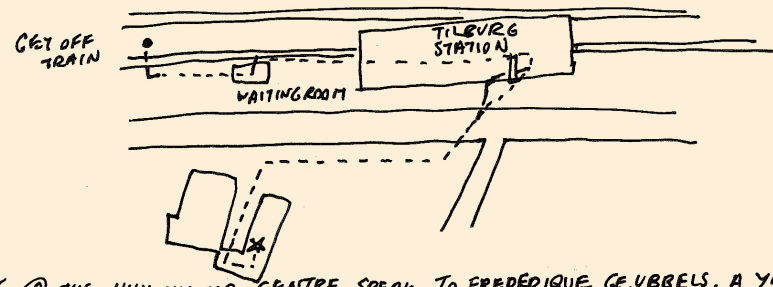
10:00 REALIZE TRAIN IS GOING TO
BE DELAYED AT BREDA AND THAT
I WILL NOT BE ABLE TO MAKE THE
TRAIN FROM BREDA TO TILBURG THAT
I WANTED TO TAKE AT 10:20.
IN FACT, NOT SURE IF I HAVE TO
GET OFF THE TRAIN ENTIRELY OR NOT
AS OTHER PEOPLE ARE. THE WOMAN
SEATED BEHIND ME SEEMS TO CONSIDER
THE DELAY QUITE CASUALTY. SUDDENLY
THE TRAIN "SHUTS DOWN" AND I
GET MY SUITCASE OFF THE BACK TO
LEAVE. AND THEN THE TRAIN TURNS
ON AGAIN. IT'S LIKE THEY REBOOTED.
THE TRAIN LIKE A COMPUTER.
10:23 ARRIVE @ BREDA
NEED TO GO TO THE TOILET BUT
DON'T WANT TO EXIT AND COME BACK
TRYING TO FIGURE OUT HOW I'M GOING
TO CALL JOHANN @ 11:00 AND ALSO FREDERIQUE
MAKE IT TO THE VISITOR CENTRE AND
CATCH THE 11:19 TRAIN FROM
TILBURG BACK TO BREDA...
10:39 TRAIN FROM BREDA TO TILBURG
10:51 AT TILBURG. 10:48 VIDEO ARRIVING
@ STATION



NOTES

CALL W/ JOHANN ARENS (HAD TO STOP RECORDING BECAUSE I GOT OFF THE
TRAIN FROM TILBURG → BREDA TO GET ON TRAIN
(GOT OUT OFF) FROM BREDA → BRUSSELS)
DRAWING BIGGER CIRCLES + NOT SMALLER ONES
RECORD STORE IN MUNICH
LOOK FOR A BOX OF 45 (7" INCH) SMALL RECORDS
ALL PLAIN SLEEVES, NO ALBUM ARTWORK
MIGHT BE DONATED FROM SOMEONE
LOOK FOR RECORDS FROM JAMAICA (JAMAICA PRESS)
QUITE LIKE RECORDS FROM OVERSEAS IN GERMANY.

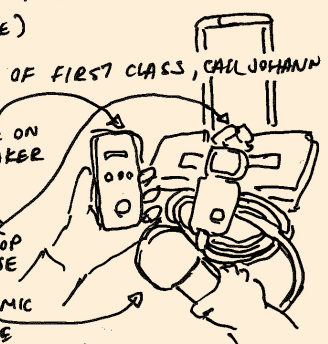
10:54 I RISK CALLING JOHANN A LITTLE EARLY (I KNOW IT'S NOT GOOD TO CALL EARLIER
THAN THE TIME YOU SAY YOU WILL CALL) I FIND AN EMPTY WAITING ROOM WHICH
WOULD BE PERFECT FOR RECORDING CALLS. HEDDSEN' PICK UP.
10:59 TRY AGAIN
11:00 TRY AGAIN
ACTUALLY, I DECIDE I DON'T HAVE TIME TO TAKE THE CALL. I DASH TO EXIT THE
STATION AND ACROSS THE STREET TO THE VVV TILBURG VISITOR CENTRE.



11:05 @ THE VVV VISITOR CENTRE SPEAK TO FREDERIQUE GEUBBELS, A YOUNG WOMAN
@ THE COUNTER WHO IS FROM TILBURG. EXPLAIN WHO I AM AND MY PROJECT IN TERMS
THAT HOPEFULLY MAKE SENSE AND I AM TRYING TO LISTEN ATTENTIVELY AND NOT SOUND
HURRIED BUT I KNOW I REALLY WANT TO MAKE THE 11:19 TRAIN TO BREDA. SHE
AGREES TO READ ~~TILLY~~ TILLY TIL I DIE! AM, FANTASTIC. OVER THE MOON. SHE
ASKS ME IF IT'S FOR HER ACCENT AND I EXPLAIN THAT THE ITINERARY IS OBJECT
BASED AND LEAD TO ME FINDING SCHRORBELER.

11:11 DASH BACK TO STATION. I AM SO THANKFUL FOR THE MAN WHO PICKED
UP AND RETURNED MY KEY PASS TO ME WHICH IS ALLOWING ME TO EXIT
AND ENTER ALL DUTCH TRAIN STATIONS WITH EASE (THE EDRAIL PASS
CAN'T BE SCANNED AT THE TICKET GATE)

11:19 ON THE TRAIN SITTING @ THE BACK OF FIRST CLASS, CALL JOHANN
I HAVE NEVER FELT BOTH MORE
AND LESS PROFESSIONAL. PULLING
OUT AUDIO EQUIPMENT ON AN
INTERCITY TRAIN TRIP SOUNDS
LIKE BOTH WHAT I SIGNED UP
FOR AND NOT HOW I IMAGINED
MY LIFE
IPHONE ON
SPEAKER
ZOOM
HS AUDIO
CABLE ON TOP
OF SUITCASE
HOLDING MIC
TO PHONE

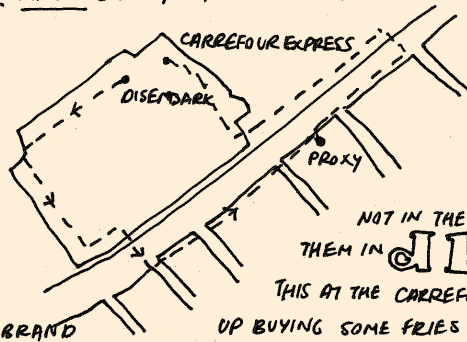


11:37 JOHANN AND I ARE STILL TALKING BUT I NEED TO GET OFF THE TRAIN. I CONSIDER THE FEASIBILITY OF GETTING OFF THE TRAIN WITH MY EQUIPMENT STILL RELOADING AND BOARDING THE OTHER TRAIN. I DECIDE THAT IS IMPOSSIBLE. I TAKE THE CALL OFF OF SPEAKERPHONE, TURN OFF THE ZOOM, DISEMBARK, CONTINUE SPEAKING TO JOHANN TRYING TO REMEMBER EVERYTHING, GO DOWN THE STAIRS WITH MY EQUIPMENT ON MY SVITCASE, GO UP THE ESCALATOR AT ANOTHER PLATFORM, FINISH MY CALL GET ON THE TRAIN TO BRUSSELS.

AND
11:42 IC 9228 TRAIN TO BRUSSELS PULLS OUT OF PLATFORM

VOICE MEMO OF ANNOUNCEMENT

18:17 ARRIVE AT BRUSSELS. BRUXELLES - MIDI STATION
WALK AROUND LOOKING FOR A SUPERMARKET SO AS TO LOOK FOR BONNE MAMAN BRAND GALETTE AU BEURRE FRAIS AND SAUCES ANDOLOUVE AND BRAZIL (HEINZ BRAND, IN PARTICULAR)



I ESSENTIALLY WALKED A CIRCLE AROUND THE STATION. I WALKED INTO PROXY (18:42) AND FOUND LOADS OF LOTUS PRODUCTS BUT NO BONNE MAMAN. I ALSO FOUND THE SAUCES BUT NOT IN THE CORRECT BRANDS (THEY HAD THEM IN DL AND DELHAIZE) REPEAT OF THIS AT THE CARREFOUR EXPRESS (18:54) SO I WOUND UP BUYING SOME FRIES TO GO W/ SAUCES ANDOLOUVE AND BRAZIL (TO BRING ON THE TRAIN WITH ME)

CARREFOUR BRAND



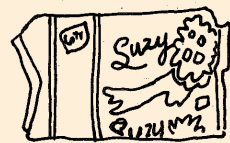
CLEARLY POPULAR AS THEY HAD MORE OF IT ON THE SHELF

DEHAIZE BRAND

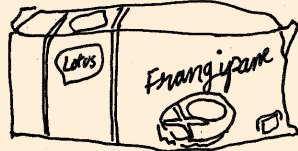


DL BRAND

LAMILLAN BRAND



CHOCOLATE WAFFLES



FRANGIPANE



CHOCOLATE MADELINES

LOTUS PRODUCTS AT PROXY THAT I HADN'T SEEN (LIKE THE ORIGINAL LOTUS BISCUITS)



I FOUND A PACKAGE THAT SEEMS TO HAVE THE RIGHT NAME BUT IT'S NOT BONNE MAMAN AND BASED OFF INTERNET RESEARCH I DON'T THINK IT'S THE SAME PRODUCT

TWO TUBS OF SAUCE



I HAVE NO CONCEPT OF WHAT "BRAZIL" AS A SAUCE IS SUPPOSED TO TASTE LIKE AND I WOULD NOT HAVE ORDERED EITHER ON MY OWN.

I THINK THIS ONE WAS ANDOLOUVE. IT WAS DARKER ORANGE, LIKE RED PEPPER HUMMUS AND HAD SLIGHTLY LARGER FLAKES AND WAS A LITTLE SPICIER THAN THIS ONE

BOARD THE ICE IT TOWARDS FRANKFURT
FIND OUT THE TRAIN IS 40 MINUTES BEHIND SCHEDULE SO ITS LOOKING LIKE I'LL MISS MY ORIGINALLY PLANNED CONNECTION TO MUNICH

ORDERED A COFFEE
FIND OUT MY TRAIN ISN'T GOING TO GO TO FRANKFURT AND WILL STOP IN COLOGNE
ARRIVE IN COLOGNE

IT IS SWEETERING HOT. JUST UNBELIEVABLY HOT
LOOK FOR A WATER FOUNTAIN. WIND UP BUYING A 1.5L VOLVIC
WAITING ON PLATFORM 5 FOR TRAIN THAT'S SUPPOSED TO COME @ 17:44 ALONG WITH A WHOLE PLATFORM FULL OF PEOPLE SIMILARLY EAGER

TRAIN ANNOUNCEMENT SIGN SUDDENLY STOPS DISPLAYING THE TRAIN WE ARE WAITING FOR. IT DOESN'T SAY "DELAYED" OR "CANCELLED" IT JUST SKIPS TO ANNOUNCING THE NEXT TRAIN. PEOPLE ON THE PLATFORM START LEAVING, QUZZING DB UNIFORMED (BY OFF DUTY) STAFF, LOOKING AT THEIR PHONES. I PULL UP THE EURAIL PLANNER APP TO FIND OUT WHEN THE NEXT TRAIN TO MUNICH IS, IT'S SAYING THE NEXT ONE LEAVES NOW A MAN NEAR ME STARTS JOGGING. WE HAVE BOTH SPOTTED THE ANNOUNCEMENT SIGN ON THE OPPOSITE PLATFORM INDICATING "MÜNCHEN HBF"

WHERE I WANT TO BE

HOPEFUL TRAIN OF THE FUTURE
TRAIN THAT DIDN'T COME

I CAN'T RUN WITH MY SVITCASE BUT I WALK QUICKLY AND ARRIVE AS THE TRAIN PULLS IN. OBVIOUSLY ENSUING CRUSH OF PEOPLE GETTING ONTO THE TRAIN. I GET ON RELATIVELY EARLY BUT STILL CAN'T FIND A SEAT SO I AM WRITING THIS FROM STANDING NEXT TO THE DOORS. I HAVE COMPANY AT LEAST

18:10 TRAIN DEPARTS! ICE 618 TO MUNICH
IT IS ALREADY DELAYED SO HONESTLY, NOT A GREAT REFLECTION ON DB TRAINS TODAY

20:27 PULL INTO MUNICH
TAKE UNDERGROUND TO RICHARD-STRAVSS AND
20:55 MAY (A) GROUND LEVEL FOR KORBIMIAN AND ANNA TO PICK ME UP.
RIDE 187 TO THREE STOPS. WALK TO THEIR FLAT.

GET A SEAT WHEN TRAIN REACHES FRANKFURT AND LOTS OF PASSENGERS GET OFF
DO WORK ON TRAIN (FOR IT JUST TASTES MORE)
THINK ABOUT HOW IT FEELS TO INTENTIONALLY HAVE A TRAVEL DAY



BICYCLE ACCESS RAMP
LEADING TO BASEMENT DOOR

SAN THIS @ 20:09 ON 23 JULY AND
WANTED TO MAKE A NOTE OF IT.

NOTES ON GERMANY

ILLEGAL TO NAME CHILDREN OBVIOUSLY STUPID THINGS
ALL NOUNS ARE CAPITALIZED

COMMA INSTEAD OF DOT FOR DECIMAL PLACES

SURNAMES, GEOGRAPHIC, TITLES = NO

GENDERED PEOPLE EG. DOCTORS

TOP 5 MOST SIGNIFICANT INVENTIONS FOR HUMANITY

IDENTIFY GENDER BY NAME - LEGAL W/

WORD FOR CASH COINAGES

WORDS FOR HUNDREDS OF MEMORY (NOUNS FOR MEMORY)

YOUNG MAN
SITTING ON
FLOOR OF
TRAIN
BETWEEN
Cologne AND
FRANKFURT

10:00 WAKEUP
10:30 - 11:00/11:30
HAVE A CHAT W/
KORBIMIAN IN THE
KITCHEN OVER A CUP
OF COFFEE ABOUT:

25 JULY 2019
THURSDAY
MUNICH
GERMANY
18°C - 34°C
SUNNY

MY PODCAST, THIS TRIP, GERMAN LANGUAGE,
MASTER PROGRAMS, SIGNIFICANT INVENTIONS.
I ALMOST ASKED HIM IF I COULD RECORD IT AS
WE WERE SPEAKING BECAUSE IT WAS SO
ENGAGING AND I LEARNED A LOT ABOUT
GERMAN AND GERMANY THROUGH OUR

CONVERSATION BUT I WOUND UP
FEELING LIKE IT WOULD KILL THE
CONVERSATION SO I JUST TOOK
NOTES AFTERWARDS THAT ARE
OUTLINES OF THE TOPICS

11:30 WORK ON PATAPHYSICS
PUBLICATION. HAVE A HEADACHE.
TAKE 2 TYLENOL. EAT CHOCOLATE
COVERED RICE WAFFLES + DIGESTIVES

2:30 LEAVE THE FLAT AND TAKE A
BUS AND THEN THE UNDERGROUND
TO GET TO THERESIENSTRASSE
AND HAVE SPICY FALAFEL WRAP
FROM SIM SIM. IT'S CONVENIENT
BEING WITH A LOCAL WHO KNOWS
HIS WAY AROUND AND SPEAKS THE
LANGUAGE BUT IT ALSO MEANS TAKING
FEWER FIELD NOTES

3:33 BARESTA FOR ICED CAPPUCCINO'S
FOR BOTH OF US. WE SIT OUTSIDE AND
TALK. A WOMAN FALLS NEAR US AND
THREE YOUNG MEN HELP HER.

4:15 REALIZE RECORD SHOP I WANT TO
VISIT CLOSES @ 6:30. WE GET UP AND
KORBIMIAN MENTIONS THERES AN ART
STORE NEARBY SO WE STOP IN THERE
I WIND UP BUYING A KOH-I-NOOR PENCIL

ORIGINS OF BEER GARDENS (BRING OWN
FOOD)

1 LITRE OF BEER = 1 MEASURE

TENDENCY TOWARDS FAIRNESS = MANY DIFF
TYPES OF TICKETS TO COVER EVERYONE

CULTURE OF PAYING FOR THINGS SEPARATELY

LOEDERHOSEN = LEATHER TROUSERS

WEDDINGS FOR TRADITIONAL DRESS

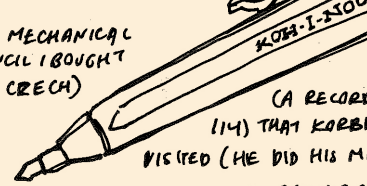
E SCOOTERS AS BIKES OR CARS OR PEDEST.

OBJECTS BEING GENDERED
INTERNET IN GERMANY BNT GOOD



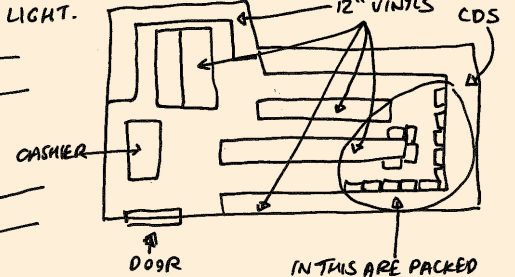
KORBIMIAN EATING
HIS FALAFEL WRAP

THE MECHANICAL
PENCIL I BOUGHT
(IT'S CRECH)



4:27 PM (16:27)
AT SECOND MUSIC & FUN

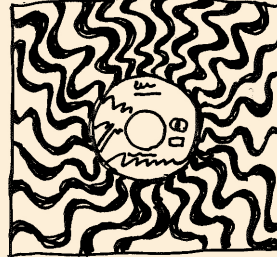
(A RECORD STORE ON THERESIENSTRASSE
114) THAT KORBIMIAN KNEW OF BUT HADN'T
VISITED (HE DID HIS MASTERS CLOSE BY) WE FIND
OUT THERE ARE LOADS AND STACKS OF 7" SINGLES BUT THEY
ARE TOTALUT NOT ORGANIZED AND ARE SIMPLY PACKED TIGHT
INTO NUMBERED BOXES. WE BOTH START FLIPPING THROUGH
BOXES AND TALKING ABOUT WHAT WE FIND. THE LADY @ THE
STORE SHOUTS BACK TO US @ ONE POINT AND ASKS IF WE
NEED MORE LIGHT.



PROBABLY
MORE LIKE
40-50 BOXES

IN THIS ARE PACKED
UNDER THE TABLES ARE
MAYBE 20-30(?) OR MORE
BOXES OF 7" SINGLES. EACH
BOX PROBABLY W/ 40-50

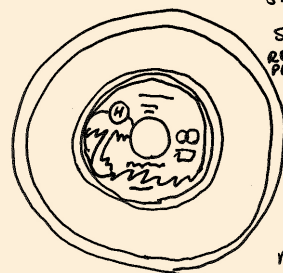
SO WE'RE LOOKING AND AROUND 30 MIN.
IN TO THE HUNT WE ACKNOWLEDGE WE
CAN'T STAY FOREVER BECAUSE WHAT IF THE
OTHER STORE IS SIMILARLY PACKED? AND
THAT STORE CLOSES @ 6:30. WE WIND UP
WITH 4 RECORDS THAT MIGHT BE RIGHT.



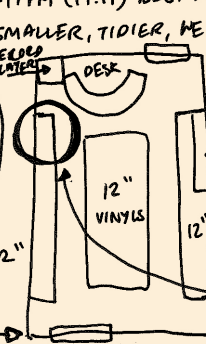
NONE OF THEM
TURN OUT TO
HAVE BEEN
MADE IN
JAMAICA SO
WE LEAVE.
I'M SURE IN ONE
OF THOSE BOXES
IS WHAT WE WERE
LOOKING FOR.

5:17 PM (17:17) BEST RECORDS @ THERESIENSTRASSE 46 - A MUCH

SMALLER, TIDIER, WELL-ORGANIZED AND LESS DUSTY STORE - WE LOOK
AROUND AND SEE SOME BOXES OF 7" RECORDS LINING THE TOP OF ONE SET
OF SHELVES. THE PERSON BEHIND
THE DESK IS OCCUPIED W/ ANOTHER
CUSTOMER (+ THE PHONE) WHEN I
ASK KORBIMIAN IF HE COULD ASK
HIM IF THE RECORDS ARE
CATEGORIZED. WE WAIT AND KORBIMIAN
LOOKS AROUND AND SPOTS A BOX
LABELLED "REGGAE 3€"!



WAY TO BACK ROOM



WE GRAB THE BOX AND FLIP THROUGH. EACH OF US TAKING TURNS PULLING OUT A RECORD AND INSPECTING IT FOR SIGNS OF BEING MADE IN JAMAICA. KORBINIAN FINDS ONE FIRST AND THE ONE AFTER THAT IS ALSO MADE IN JAMAICA I FEEL VERY REWARDED FOR OUR EFFORTS. PAY 5€, THE MAN GAVE ME A 1€ DISCOUNT (THERE IS A SIGN ON HIS CASHIER'S DESK THAT SAYS "WE DON'T GIVE DISCOUNTS, PLEASE DON'T ASK")

17:31 PHOTOS

18:06 ATE ICE CREAM AND ON BUS BACK TO FLAT
 18:57 BOUGHT BREAD, PRETZELS, MILK, CORNICIONS, OBATZDA (BAVARIAN CHEESE SPREAD), HUMMUS
 19:15 LISTEN TO THE 7" RECORDS

01	STRAIGHT FROM THE HEART - KIRK DAVIS	SIDE A
	DO NOT BE SHY - PATCHY	SIDE B
02	FEARLESS (RADIO EDIT) - BEENIE MAN	SIDE A
	FEARLESS (STREET MIX) - BEENIE MAN	SIDE A (SIC!)

20:15 HEAD OUT FOR DINNER @ A BEERGARDEN

7:42 PULL MYSELF OUT OF BED AND MAKE AN AERO PRETS COFFEE
 8:03 ZOOM CALL W/ EUGENE TO RECORD MAKING IT UP. I AM VERY TIRED AND HAVE NOT PREPPED MY OWN SUBJECT SO HE SPEND THE FULL RECORDING SESSION GOING THROUGH HIS SUBJECT WHICH IS THE HISTORY OF THE HIPSTER AND HOW THE HIPSTER HAS SHAPED CULTURE. HONESTLY, NOT CONVINCED THAT I AM UP TO MY USUAL STANDARD OF ARTICULATION.

Shocking Vides

26 JULY 2019
 FRIDAY
 MUNICH
 GERMANY
 21°C - 35°C
 SUNNY

9:04 OFF CALL, PACK, GET READY TO LEAVE FLAT, MAKE 2 SANDWICHES TO GO
 9:32 LEAVE FLAT WITH KORBINIAN, WAIT @ BUS STOP FOR THE 188
 9:42 188 BUS TO RICHARD-STRAUSS STRASSE TO SWITCH TO THE U4 TO THE HAUPTBAHNHOF
 9:53 U4 TO HAUPTBAHNHOF
 10:02 EXIT AND WALK TO MY TRAIN, ICE 598 TO BERLIN (NOW ONLY TO FRANKFURT) ON PLATFORM 15. BOARD @ RANDOM, SUSPECT I CAN SIT IN FIRST CLASS ON MY EURAIL PASC. CHECK WITH TRAIN STAFF WHO CONFIRMS. FIND AN UNRESERVED SEAT IN CAR NUMBER 45 NEXT TO WINDOW FACING DIRECTION OF TRAVEL.
 10:28 PUNCTUAL DEPARTURE

GRAFFITI

CANDI
 1BK
 GEORGE ORWELL 1984
 YOUNGS!
 MUNCHEN
 M.O.YO
 DU OICH RUCH?
 AMER-EASY
 BUTTER STARS
 DISGO
 DISKO CREW
 SOUL
 R+L
 ♥

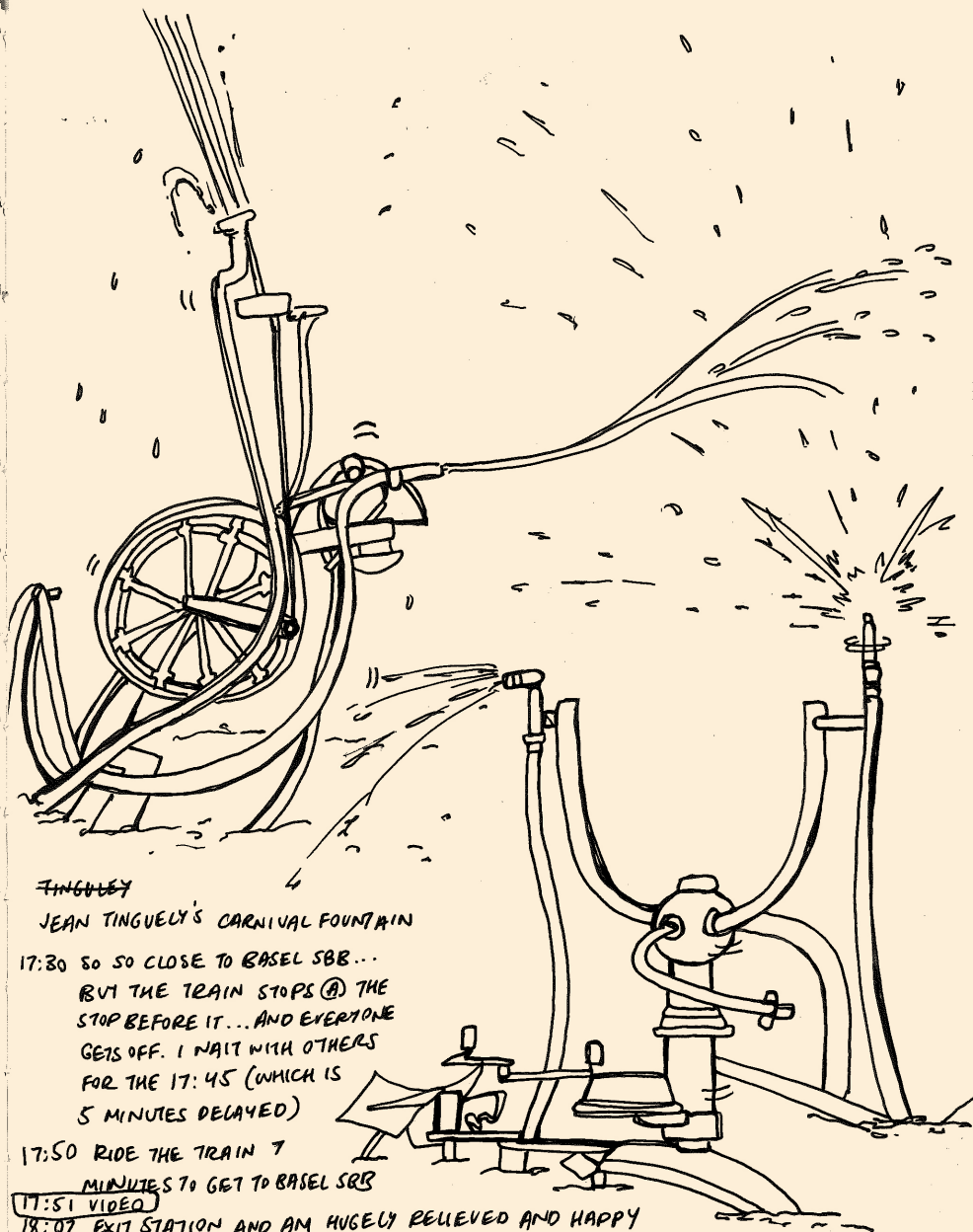


18:10 FIND OUT FROM THE MAN SITTING NEXT TO ME (WHO SAT DOWN @ STUTTGART WHERE THE TRAIN IS NOW) THAT THE TRAIN WE ARE ON IS DELAYED INDEFINITELY AND THAT THERE IS A TRAIN TO MANNHEIM ON PLATFORM 5 LEAVING AT 18:24

18:20 SITTING ON THE ICE 576 HOPING I GET TO MANNHEIM

14:14 I GET TO MANNHEIM IN TIME FOR THE 14:28 TO BASEL EXCEPT THAT IT TURNS OUT THE TRAIN IS CANCELLED. THERE'S A 14:46 TO CHUR INSTEAD I CAN TAKE. I GET ON THAT... EVENTUALLY BECAUSE IT WAS DELAYED BY 15 MINUTES SO EVERYONE POURS ONTO THE TRAIN AND I NAB A SEAT. IT IS SO HOT ON THE TRAIN. EVERYONE IS FANNING THEMSELVES AND LOOKING ABSOLUTELY EXHAUSTED.

15:20 I CALL STANLEY AND COMPLAIN ABOUT THE HEAT.



TINGUELY

JEAN TINGUELY'S CARNIVAL FOUNTAIN

17:30 SO SO CLOSE TO BASEL SBB...

BUT THE TRAIN STOPS @ THE STOP BEFORE IT... AND EVERYONE GETS OFF. I WAIT WITH OTHERS FOR THE 17:45 (WHICH IS 5 MINUTES DELAYED)

17:50 RIDE THE TRAIN 7

MINUTES TO GET TO BASEL SBB

17:51 VIDEO

18:02 EXIT STATION AND AM HUGEY RELIEVED AND HAPPY

I LIKE BASEL. I LIKED BASEL A LOT THE LAST TIME I VISITED

IN NOV 2014 AND I AM HAPPY THAT I GET TO RETURN. THANKFULLY THE WALK TO MY HOSTEL (HYVE) @ GEMPENSTRASSE 64 IS VERY CLOSE.

18:10 CHECKED IN AND IN MY ROOM. DASH TO GO TO POST OFFICE. OUT THE ROOM DOOR AND LOOKING @ IT QUICKLY ON GOOGLE MAPS FIND OUT IT CLOSED @ 18:00 (THOUGHT IT WAS 18:30) - LUCKILY TOMORROW IS SATURDAY AND HHS STILL OPEN FOR THE MORNING. IF IT WAS SATURDAY TODAY AND SUNDAY TO MORROW I'D BE IN A BIND.

18:22 CHILL IN THE ROOM AND LIE ON THE BENCH.

14:07 LEAVE HOSTEL, WALK TOWARDS BASEL SBB. GO INTO A MASSIVE COOP TO LOOK FOR WHAT MELODIE POSSIBLY COULD HAVE MEANT BY "COFFEE-YOGHURT". TURNS OUT THERE ARE MANY SHELVES OF YOGURT PRODUCTS.
 (A) AN ESTIMATE, I WOULD SAY ~40 METERS OF SHELVING WITH YOGURT. HONEST. I TAKE A BUNCH OF PHOTOS BECAUSE I'M GENUINELY UNSURE I WIND UP BUYING COOP BRAND BIFIDUS DRINK, (MOCCA-MOKA-CAFFÈ)

26 JULY 2019
 BASEL SWITZERLAND
 FRIDAY
 19°C - 36°C

20:50 TAKING SHELTER UNDER THE MITTLERE BRÜCKE W/ EASILY 100-150 PEOPLE. FOLKS ARE HAVING SPONTANEOUS PARTIES BECAUSE IT IS FRIDAY NIGHT AND THEY WERE OUT HAVING FUN ANYWAY BUT I FEEL A BIT UNCOMFORTABLE
 21:30 IT DIES DOWN ENOUGH TO WALK QUICKLY TO CATCH A TRAM (A) METTSTEINPLATZ TO MARKTPLATZ (HAVE AN ANKWARD EXCHANGE (A) TRAM SHELTER)

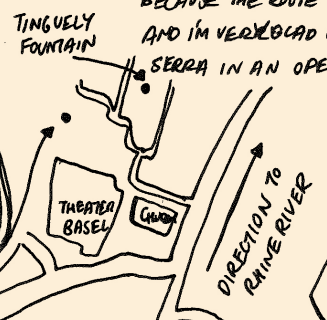
21:54 HAVING LATE DINNER (A) HARMONIE - A SMALL PORTION OF BEEF TARTARE W/ TOAST AND FRIED POTATOES FEELS LIKE A VERY SATISFYING MEAL
 23:00 BACK (A) HYVE, DO WORK ON THE PATAPHYSICS PUBLICATION, SEND IT, EMAIL JULES, GO TO SLEEP (IT'S SO HOT)



500ML
 CHF 1.95

19:27 FIND OUT THAT I DO NOT LIKE THIS DRINK IT'S WEIRDLY SOUR AND COFFEE FLAVORED SIMULTANEOUSLY WHICH SOUNDS LIKE A VERY STRAIGHTFORWARD DESCRIPTION BUT IT WAS JUST UNPLEASANTLY SURPRISING
 WALK FROM THE COOP THROUGH THE BASEL SBB STATION TO TOWN, JUST INTENDING TO DO SOME SIGHTSEEING

19:43 TURN LEFT AFTER THE OFFENE KIRCHE ELISABETHEN BECAUSE THE ROUTE SOMEHOW LOOKS APPEALING TO ME AND I'M VERY BAD (DID BECAUSE I COME UPON A RICHARD SERRA IN AN OPEN COURTYARD OUTSIDE THE THEATER BASEL



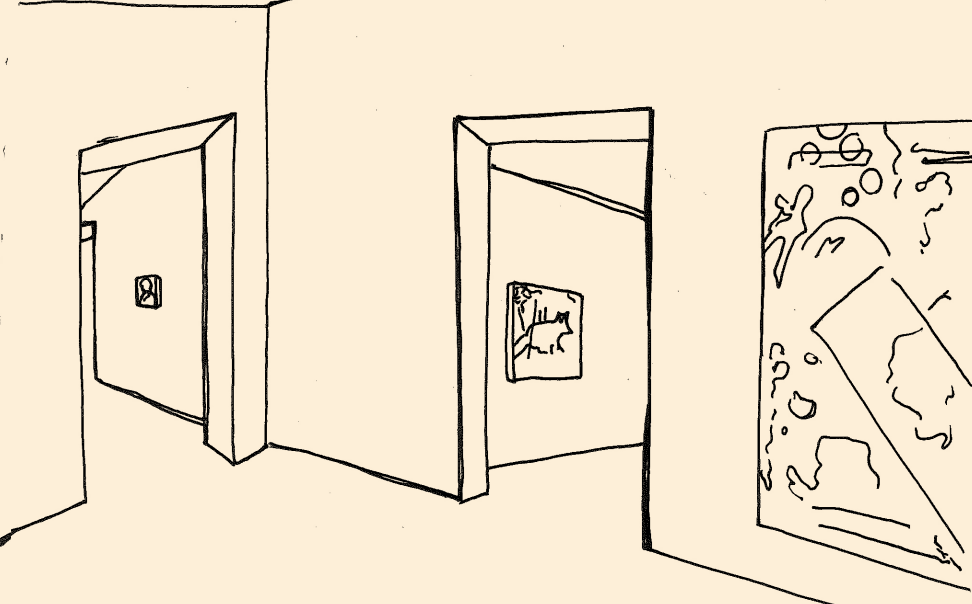
RICHARD SERRA INTERSECTION 1992 GIFT TO THE PUBLIC

I SIT NEXT TO THE JEAN TINGUELY CARNIVAL FOUNTAIN AND SPEND SOME TIME DRAWING 2 OF THESE MACHINES THAT ARE WORKING SO HARD AND PRODUCTIVELY AT WORK THAT IS ARGUABLY UNNECESSARY. THEY ARE INDUSTRIOUS MACHINES DESIGNED TO ACCOMPLISH TASKS THAT ARE INTUITIVARIAN. BUT THEY ARE BEAUTIFUL. PERHAPS WE SHOULD LOOK (A) ALL MACHINES THIS WAY (THE TYPE IN FACTORIES MAKING OUR STUFF)

20:26 REACH THE NETTSTEINBRÜCKE AND WHILE I WASN'T PLANNING ON CROSSING I DO SO THAT I CAN TAKE A CLOSER LOOK (A) THE FOLKS FLOATING IN THE RIVER. [TAKE A VIDEO] THEY ARE ALL USING DRYBAGS THAT ARE FISH SHAPED AS FLOATING DEVICES. THESE ARE CALLED NICKELFISCH



I DECIDE TO WALK ALONG THE RHINE IN THE DIRECTION OF THE CURRENT AND WIND UP STRANDED BY A SUDDEN THUNDERSTORM



FOUNDATION BEYBLER RUDOLF STINGEL

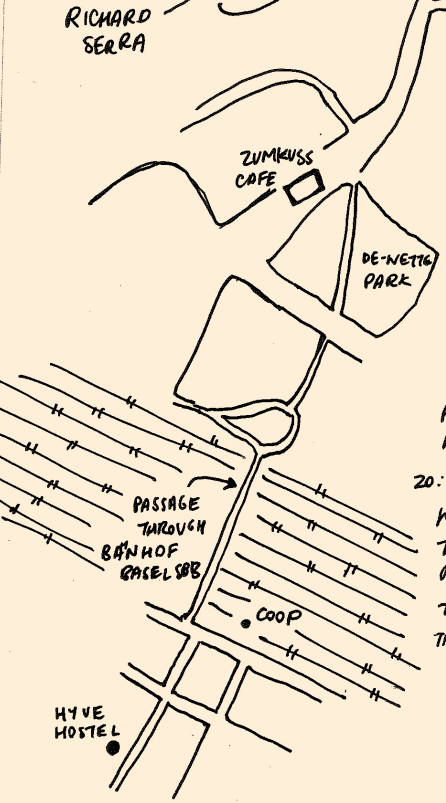
I REALLY LOVE THIS MUSEUM. BEST IN THE WORLD IN MY ESTIMATION. I LOVE THE SPACE, THE OPENNESS, THE LACK OF PEOPLE. IT IS SO QUIET AND PEACEFUL AND I JUST IMMEDIATELY FEEL AT REST AND INTERNALLY QUIET WHEN I AM HERE. I LIKE THE MUFFLED SOUNDS OF CONVERSATIONS IN FOREIGN LANGUAGES FROM FAR AWAY. I LIKE HOW MUCH SPACE EACH WORK IS GIVEN. I LIKE HOW THE CURATION OF THE WORK IS IN CONVERSATION WITH THE SPACE. I JUST FEEL SO GOOD WHEN I AM HERE. I CANNOT CAPTURE IT.

(SEE PREVIOUS SPREAD FOR WORK ON THIS)

10:10 WAKE UP
 10:36 WALK TO POST OFFICE
 10:56 [VOICE MEMO]

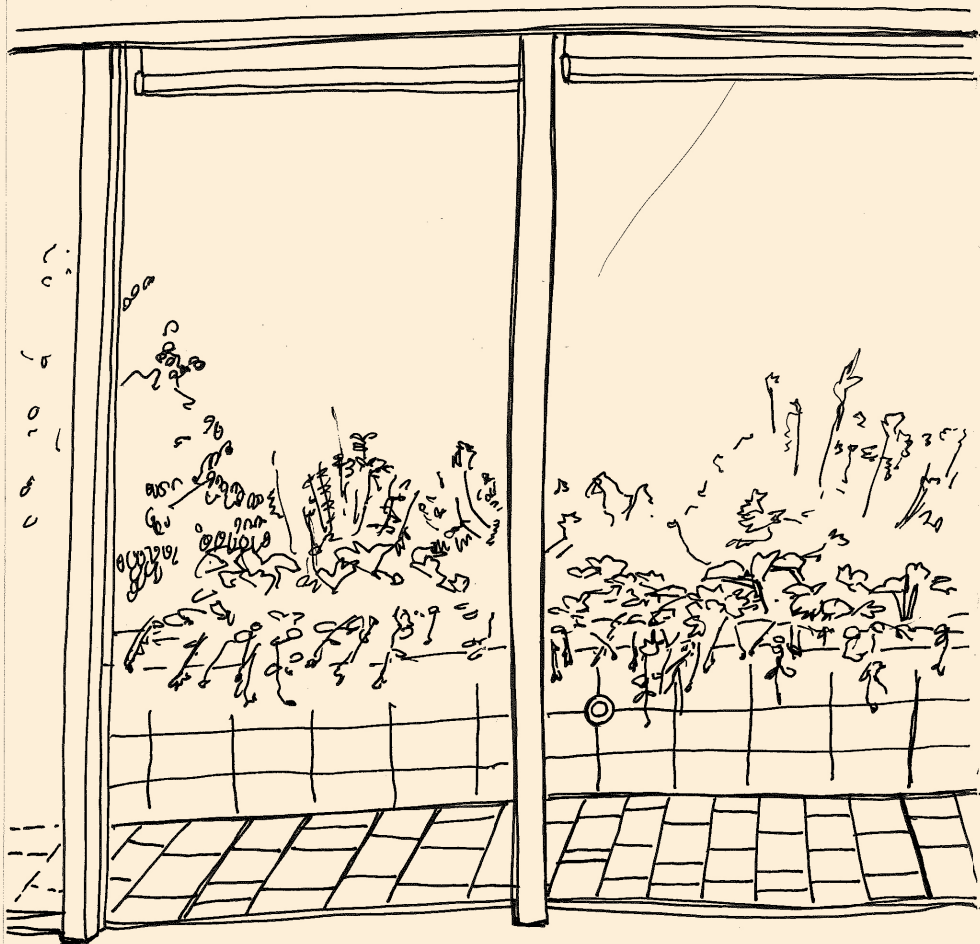
27 JULY 2019
 SATURDAY
 BASEL SWITZERLAND
 16°C - 27°C
 SUNNY WITH SHOWERS

PACKED UP MY 2ND LETTER FROM JULES (A) 4018 BASEL 18 GUNDELINGEN GÜTERSTRASSE 240 TRY TO HAVE BRUNCH AT A CAFE CLOSEBY BUT THEY ONLY TAKE MASTERCARD OVER CHF 20 WALK INTO CITY INSTEAD AND 11:40 DECIDE TO EAT AT ZUM KUSS CAFE WHICH BORDERS DE-WETTE PARK THAT'S WHERE I DECIDE TO DO SOME POETIC WRITING
 12:40 DECIDE TO LEAVE CAFE



14:39 STANDING IN THE CORNER OF THE ROOM WITH 14 FRAMED WOLFGANG TILMANS WORKS ON THE WALLS AND SMILING OUT OF ACTUAL DELIGHT. IT IS NOT MOSTLY THE WORK, IT IS THE SPACE AND ATMOSPHERE. THE ROOM, THE SMELLS, THE SOUNDS. THE SOUND OF THE FGT CURTAIN NEXT DOOR.

HOW CAN YOU MAKE A VISITOR FEEL THAT THE EXPERIENCE IS MORE AND GREATER THAN WHAT A PHOTO OR VIDEO CAN CAPTURE? MAKE SOMETHING THAT IS BETTER IN PERSON THAN THE 2D COMMUNICATION OF THE THING.



16:39 LOUISE BOURGEOIS THE DRAWINGS YOU CANNOT NOT DRAW. THE LOOKING FOR A SCRAP OF PAPER IS THE THINKING THROUGH DRAWING.

PEOPLE ASK ME — WHAT DO YOU MEAN — AND I ANSWER WHAT DO YOU THINK OF WHEN YOU SEE THE IMAGE.

LOUISE BOURGEOIS
LATE 1980S NOTE

12:40 WALK TO THE HISTORY MUSEUM (HISTORICHES MUSEUM BASEL) THE BUILDING CALLED BARFÜSSERKIRCHE WITH THE AIM OF ASKING SOMEONE THERE TO READ JULES' POEM "SURPLUS" THE WOMAN AT THE TICKET/INFO COUNTER IS TALKING TO 2 OTHER MUSEUM STAFF AND I FEEL TOO SHY TO INTERRUPT SO I LOOK @ THE SHOP WHILE I WAIT TO SEE IF THEY'LL FINISH THEIR CONVERSATION. SOME OTHER VISITORS INQUIRE WITH HER AND I APPROACH HER AFTERWARDS. AS I'M EXPLAINING IT JUST TASTES MORE A COUPLE APPROACH THE COUNTER AND I GESTURE SAYING THEY CAN GO FIRST. THE WOMAN SAYS "WE JUST HAVE A QUICK QUESTION. IT WON'T TAKE LONG." SHE HAS AN AMERICAN ACCENT. THEY ASK WHEN THE MUSEUM CLOSES AND WHETHER IT IS OPEN TOMORROW. THE HUSBAND THEN COMES AROUND AND SAYS, "DO YOU NEED ME TO READ SOMETHING? I HEARD YOU SPEAKING ENGLISH." I BRIEFLY EXPLAIN MY PROJECT. ONE OF THEM TWO SAYS "WHERE ARE YOU FROM? YOU SOUND AMERICAN." I LIE AND SAY I'M FROM NEW YORK. THEY ASK SPECIFICALLY AND I HESITATE BECAUSE I AM LYING AND SAY I'M STUDYING @ PARSONS (WHICH WAS TRUE AT ONE POINT). THE WOMAN NODS. I ASK WHERE THEY'RE FROM. TALLAHASSEE, FLORIDA. I REMARK ON HOW WE'VE BOTH COME A LONG WAY. (WELL, I HAVE, IN A NON-GEOGRAPHICAL SENSE) AND WISH THEM A GOOD TRIP. THEY SAY GOOD LUCK WITH MY PROJECT. THE WOMAN FINDS IT INTERESTING. I TURN BACK TO THE MUSEUM PERSON AND EXPLAIN AGAIN. SHE DOESN'T UNDERSTAND MY QUESTION SO I PUT IT MORE BLUNT, "CAN YOU READ THIS POEM AS I RECORD YOU?" SHE THEN LOOKS SHY AND SMILES AND SHAKES HER HEAD, POLITELY DECLINES. I THANK HER FOR HER TIME AND LEAVE. I HAD PLANNED FOR THIS AND KNEW THE TOURISM INFORMATION CENTRE WAS NEARBY. I GO THERE. THE WOMAN @ THE LEFT SMILES AS I ENTER. I EXPLAIN THE PROJECT. SHE IS ENCOURAGING BUT THEN, HOLDING "SURPLUS" TURNS TO SHANNON ON HER LEFT AND SPEAKS TO HER IN GERMAN(?) (PROBABLY EXPLAINING MY REQUEST) AND SAYS TO ME, "IS IT OKAY IF SHE READS IT? HER ENGLISH IS BETTER." I SAY YES, IF SHE'S WILLING. I EXPLAIN IN BRIEF TO SHANNON WHO ASKS ME IF I'M SEEKING A PARTICULAR ACCENT, AS SHE IS A NATIVE ENGLISH SPEAKER. I TELL HER NO, I AM LOOKING FOR SOMEONE FROM BASEL. SHE SAYS THEN SHE IS. YES, SHE WAS BORN HERE AND RAISED BILINGUAL. SHE READS "SURPLUS" VOICE RECORD PRO RECORDING I FORGET TO ASK HER TO SIGN HER NAME. LUCKILY, SHE VOLUNTARILY GIVES ME HER EMAIL, AS SHE WOULD LIKE TO SEE →

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13:07

HOW THE PROJECT TAKES SHAPE. I'M VERY THANKFUL.

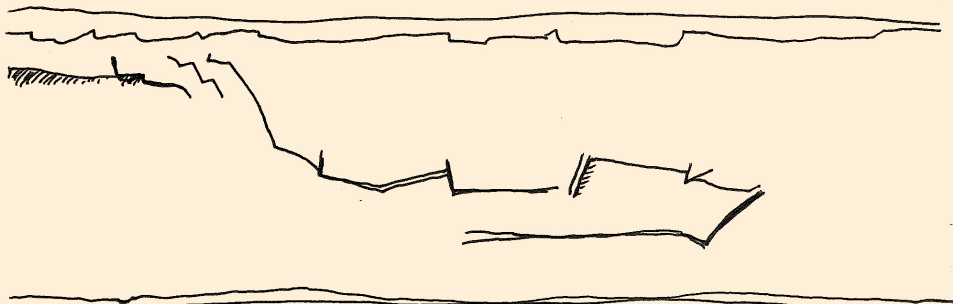
13:14 TAKING THE NUMBER 6 TRAM FROM MARKTPLATZ TO THE FOUNDATION BEYELER (RIEHE)

13:39 @ THE FOUNDATION BEYELER

13:15 VOICE RECORD PRO RECORDINGS OF MYSELF READING "A METHOD THAT REFUSES"

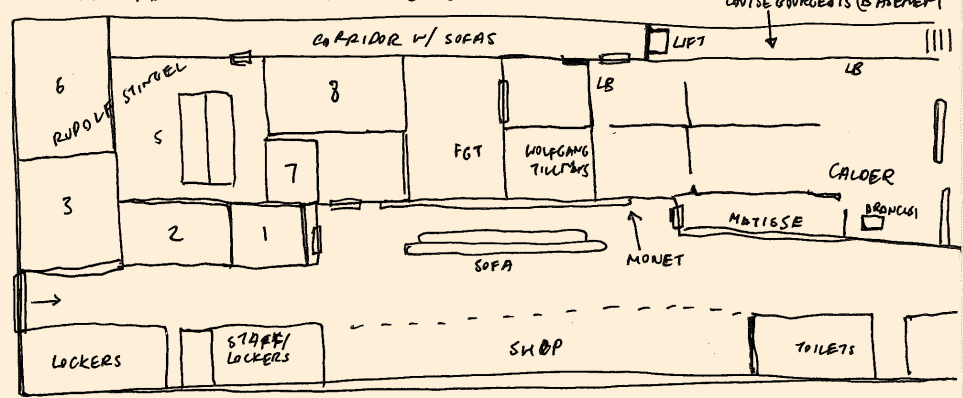
13:18

THIS IS MY FAVORITE MUSEUM IN THE WORLD. HOW CAN I EXPLAIN IT? I FEEL SO COMFORTABLE AND HAPPY AND @ PEACE HERE. IT IS SUCH A BEAUTIFUL PLACE, WITH WORK SPACED SO GENEROUSLY. THERE IS A SENSE OF REAL CARE FOR THE WORK ON DISPLAY AND THE VISITORS AND THEY ARE HAPPY TO SHOW JUST A SMALLER QUANTITY OF WORK. THE SPECIAL EXHIBITION VIEW IS A RETROSPECTIVE OF SORTS OF RUDOLF STINGEL. WORK SPANNING PHASES IN HIS CAREER OVER THE PAST THREE DECADES. THE TWO WORKS I LIKE IN PARTICULAR ARE THE TWO IN ROOM 2. - AN INDUSTRIALLY PRODUCED ORANGE CARPET INSTALLED ON ONE WALL. FLOOR TO CEILING, EDGE TO EDGE. ACROSS FROM IT IS 10 PANELS OF BLUE STYROFOAM CARPET WITH A SHARP TOOL, RICHLY TEXTURED. YOU CAN TOUCH THE CARPET (NOT THE STYROFOAM)



15:30 DECIDE TO TAKE A BREAK FROM LOOKING @ ART, GET SOME FOOD, AND COME BACK LATER WALK OVER TO BEY, A CAFE/RESTAURANT/SHOP/GALLERY/WORKING SPACE RUN BY THE FOUNDATION. ORDER A COFFEE AND A PASTA. THEY ARE BOTH GOOD. START WRITING A LETTER TO JULES AND TALK ON THE PHONE WITH STANLEY

16:30 THINK ABOUT DOING AN HOUR WALK FROM THE FOUNDATION TO VITRA, BUT THEN, THINKING TO CHECK THE FORECAST, SEE IT'S ABOUT TO START STORMING. GET OFF THE PHONE TO GO BACK TO THE FOUNDATION UNTIL THEY CLOSE @ 18:00



SIT AND WRITE JULES' LETTER. SIT UNTIL 17:50

18:00 ON TRAM 6 BACK TO CITY. SWITCH @ MARKTPLATZ TO 8 FOR BASEL SBB. BUY A MOISTURIZER AND A STAMP. GO TO THE COOP TO BUY DINNIE THINGS AND LUNCH FOR THE NEXT DAY

19:30 @ HYVE HOSTEL, FIX SOUP, RADISHES, BREAD, SALMON TARTAR. LISTEN TO INVISIBLIA, WRITE FIELD NOTES.

21:30 GO UPSTAIRS TO SHOWER, SEND JULES AN EMAIL, SLEEP "EARLY"

4:44 WAKE UP

5:05 LEAVE HYVE HOSTEL, WALK TO PASSERELLE, FIND 5:23 TRAIN TO ZÜRICH BUY A COFFEE, GRAB A SEAT IN CAR 15, SEAT 65, FILL IN FIELD NOTES

5:33 IC 551 NATIONAL TRAIN ON TRACK

6:26 IC 551 ARRIVES IN ZÜRICH ON PLATFORM 9. SUN IS PROPERLY OUT NOW BOARD THE 6:37 IC 551 TO CHUR

6:37 TRAIN ON TRACK

6:57 ALL THE TIMES I'VE BEEN ON A TRAIN W/ WATER NEXT TO ME OVERLAPS - NOW, NICE TO ANTIBES, CAPE TOWN TO BOULDER BEACH. IT'S BEAUTIFUL. I'M SO LUCKY. I SHOULD SLEEP. I CAN'T SLEEP. H'S SO MUCH. IT'S ALL SO MUCH. MY FAVORITE CLOUDS

8:26 ABOARD THE RHAETIAN RAILWAY BERNINA EXPRESS 8:32 FROM CHUR TO TIRANO

THIS ROUTE IS UNESCO WORLD HERITAGE. I DECIDED TO TAKE THIS TRAIN, DESPITE THIS BEING A MUCH LONGER ROUTE TO ROME, ITALY BECAUSE SEAT61.COM SAID THIS IS PROBABLY THE MOST SCENIC ROUTE IN EUROPE VIA TRAIN. I HAVE CHOSEN TO SIT IN FIRST CLASS BECAUSE MY EURAIL PASS ALLOWS IT, BUT ALSO BECAUSE I DON'T FEEL LIKE BEING AROUND OTHER PASSENGERS. I KNOW PART OF THIS TRIP IS ABOUT PEOPLE, BUT RIGHT NOW I DON'T FEEL UP FOR IT. I'D RATHER BE ALONE WITH THE VIEWS AND MY THOUGHTS.



8:44

9:08 EVERY VIEW A PAINTING, EVERY GLIMPSE A WONDER, ANYTIME I CLOSE MY EYES I'M MISSING A MOMENT. NEVER HAS THE CONCEPT OF PERPETUAL CHANGE BEEN SO CLEAR TO ME. ALSO, MY OWN GOOD FORTUNE, PRIVILEGE, LUCK, BUT WITH MY HARD WORK AND ITEM BROUGHT ME HERE. THIS IS NOW MY TOP MOST RECOMMENDED TRAVEL THING TO DO. IF YOU LIKE VIEWS + SLOW TRAVEL!

9:14 WE PASS FAR ABOVE A RIVER. IT'S A MIRACLE OF HUMAN ENGINEERING.

9:20 TIEFENCASTEL

A WOMAN AND HER DAUGHTER ARE SITTING ABOUT TEN SEATS BEHIND ME. JUST NOW, ANOTHER WOMAN, MORE ELDERLY BOARDER, WHO I THINK IS THEIR COMPANION THEY ARRANGED TO MEET ON THE TRAIN. SHE IS OUT OF BREATH.

28 JULY 2019
SUNDAY
BASEL → ZÜRICH
→ CHUR →
TIRANO → ROME
SWITZERLAND/ITALY
17°-19°C
CLOUDY

9:23 THIN TRACKS
 LOVE TRAINS
 ALONE BRIDES
 SKINNY NUDE TREES
 SHIP SHAPE TOWNS
 WISPY MYSTICAL CLOUDS

9:37 ASCENDING FURTHER TO
 ~1800M ABOVE SEA LEVEL.
 REALIZING MORE THAT I
 PREFER MOUNTAINS TO THE SEA



9:49 BERGÜN/BRÄVUOGN

WHAT WOULD IT BE LIKE TO GROW UP HERE?
 WHAT NOW, IT BE LIKE TO MOVE HERE NOW?
 ⑤ WHAT WOULD IT BE LIKE TO GET OFF NOW AND NOT LEAVE?



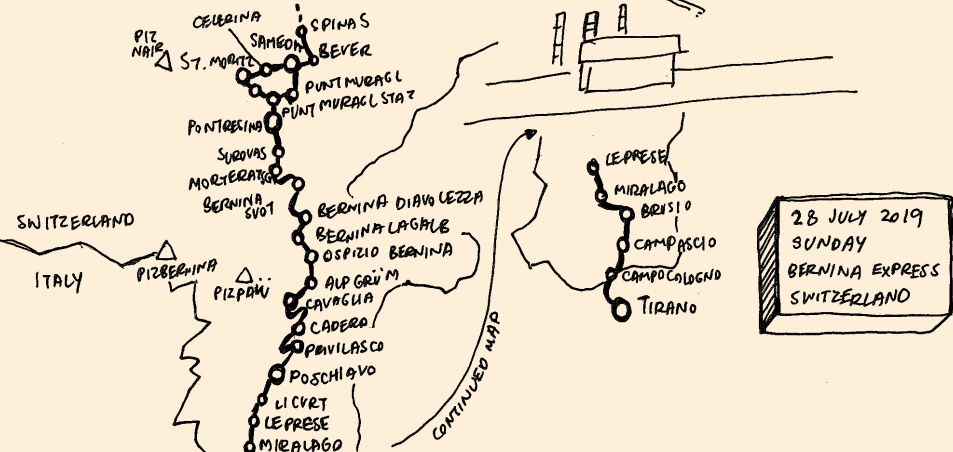
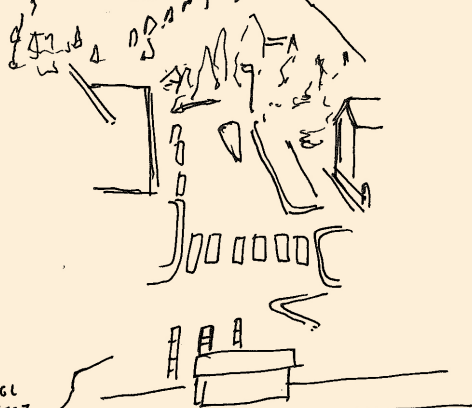
IN ORDER TO ASCEND, CURVING AROUND AND AROUND,
 PROGRESSIVELY GAINING HEIGHT, ON A MAP, GETTING FROM
 POINT A (BERGÜN/BRÄVUOGN) TO POINT B (PREDA) LOOKS
 LIKE A SHORT LINE, BUT TO GET THERE BY TRAIN MEANS
 WINDING UP MOUNTAINS. ARE WE EVEN MEANT TO BE HERE?
 PERHAPS EVEN TRAIN TRAVEL IS TOO FAST AND UNNATURAL.
 WE USED TO HIKE FOR MONTHS AND YEARS TO GET ACROSS
 LAND LIKE THIS. WHAT DID WE EXCHANGE? FOR THE SPEED
 OF REACHING A DESTINATION, GIVING UP THE EXPERIENCE OF
 GETTING THERE. (AM I OVERLY ROMANTIC?)

WHY IS IT IMPORTANT/INTERESTING TO BE SOMEWHERE ELSE?

10:15 A HOUSE WITH A VERY LONG SLIDE



10:23 PONTRESINA



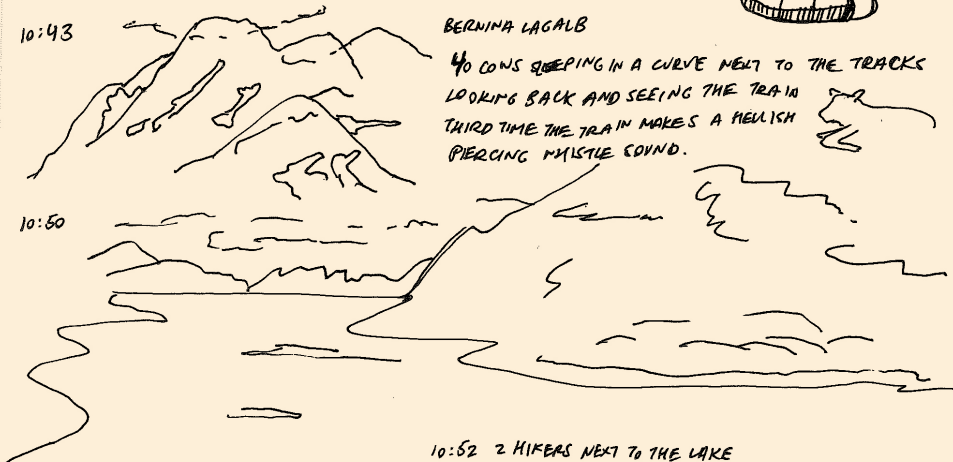
28 JULY 2019
 SUNDAY
 BERNINA EXPRESS
 SWITZERLAND

10:37

P GUMMPSE OF GLACIAL FLOW

10:43

10:50

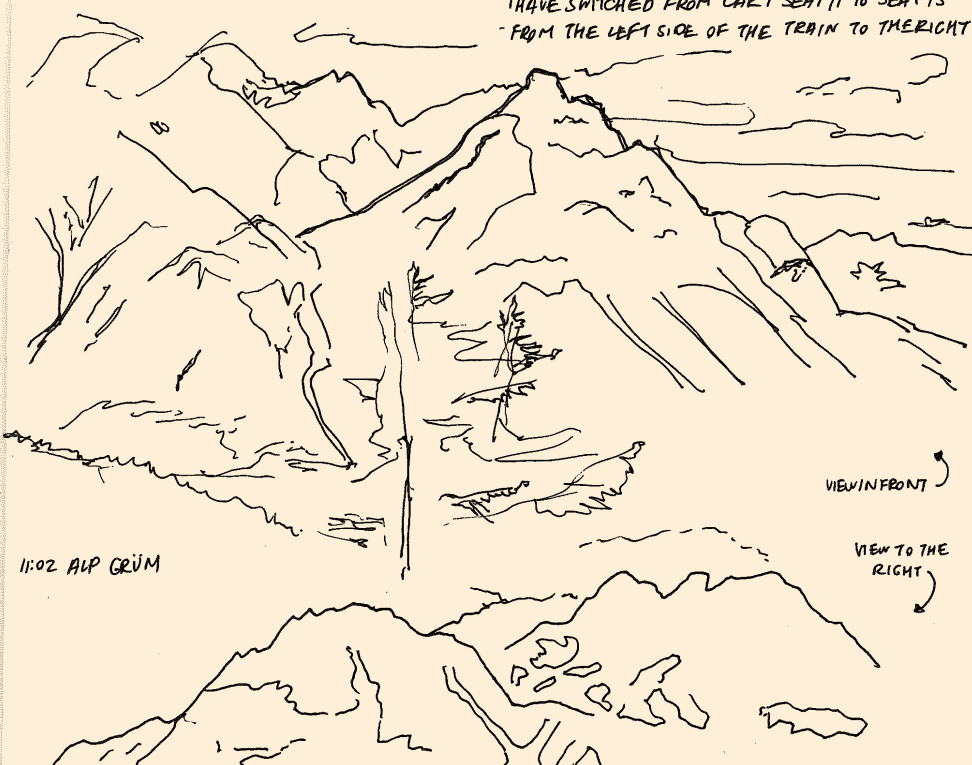


BERNINA LAGALB

40 CONS SLEEPING IN A CURVE NEXT TO THE TRACKS
 LOOKING BACK AND SEEING THE TRAIN
 THIRD TIME THE TRAIN MAKES A HEULISH
 PIERCING WHISTLE SOUND.

10:52 2 HIKERS NEXT TO THE LAKE

MAN RUMMAGING IN BAG
 WOMAN WITH LONG WHITE/GREY HAIR BRUSHES HAIR
 FROM HER MOUTH, SMILES @ THE BERNINA EXPRESS,
 STARTS WAVING WITH HER LEFT HAND @ THE TRAIN
 I HAVE SWITCHED FROM CAR 1 SEAT 11 TO SEAT 15
 FROM THE LEFT SIDE OF THE TRAIN TO THE RIGHT



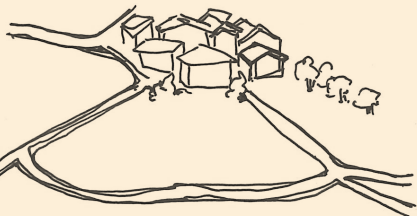
11:02 ALP GRÜM

VIEW IN FRONT
 VIEW TO THE RIGHT

11:40



WAITING FOR AN ONCOMING TRAIN TO PASS



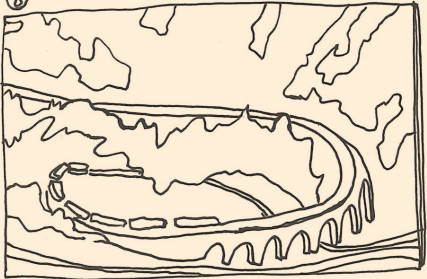
11:58 POSCHIAVO

12:12 **4:20 VIDEO**

OF TRAIN HEADED TO LE PRESE - POINTING @ HEAD OF TRAIN I'M THE ONLY ONE IN THE FIRST CLASS CAR OF TWELVE SEATS BEHIND THE DRIVER'S COMPARTMENT, SO I GET A VIEW OUT THE WINDOW @ THE FRONT OF THE TRAIN. I WANTED TO TAKE A VIDEO OUT THE FRONT SINCE I SAT DOWN, BUT WEIRDLY I FELT LIKE STANDING IN THE AISLE WAS SOMEHOW BLOCKING THE CONDUCTOR'S VIEW

12:22 I HAVEN'T HAD INTERNET FOR THE DURATION OF THE TRAIN JOURNEYS FROM BASEL TO HERE AND THAT'S PROBABLY BEEN FOR THE BETTER. (MY AIR SIM RAN OUT OF DATA AND GIFFGAFF DOESN'T OPERATE IN SWITZERLAND) IT HAS BEEN PEACEFUL (NO WIFI ON THIS TRAIN) I HOPE MY MOM ISN'T WORRIED. SHE MESSAGES ME EVERY MORNING (I SWEAR IT'S TO CHECK I'M ALIVE)

8



KREISVIAQUET BRUSIO

12:49 TIRANO, CHANGE TO THE TRENORD TO MILANO
13:08 TRAIN ON TRACK, SITTING IN 1ST CLASS, NO SEAT NUMBERS RECEIVE INTERNET ON PHONE. EXCHANGE MESSAGES W/ MOM AND STANLEY, READ JULES' EMAIL

13:40 FALL ASLEEP

14:55 TICKET INSPECTOR COMES THROUGH CAR, BARELY GLANCES AT MYPASS. INTERESTING COMPARED TO THE STAFF PERSON ON THIS MORNING'S SWISS TRAIN TO ZURICH WHERE SHE WARNED THE COUPLE SITTING NEAR ME THAT IF THEY FAILED TO FILL OUT THEIR PASSES BEFORE BOARDING IT IS TYPICALLY 30 EURO PER PERSON. I AM A VERY OBEDIENT EVRAIL PASS USER, NOT THE RULE-BREAKING TYPE.

12:04 POSCHIAVO, DRIVERS CHANGE OUR DRIVER HAS BEEN GREAT IT'S BEEN A VERY SMOOTH, SAFE, PLEASANT RIDE. I WONDER IF THE BERNINA EXPRESS DRIVERS ENJOY THE VIEWS. THEM BEING IN FRONT, THEY GET SOMETHING DIFFERENT, OR PERHAPS THEY'VE GROWN ACUSTOMED?

12:40 I'VE BEEN RECORDING THE TRAIN ANNOUNCEMENTS AND I'M UP TO 26. I MISSED ONE WHILE IN THE RESTROOM UNFORTUNATELY. I PLAN ON CUTTING THEM TOGETHER.

12:44 FIG TREES BY THE TRACKS. ONE PEAR TREE.

12:45 I SPOT A SIGN FOR TABRACHI (EUGENIA)

12:46 WAVE TO A LITTLE GIRL WAVING @ THE TRAIN SEE A BABY EXCREDULY BOUNCING @ THE TRAIN ARMS AND WAVING BOTH HANDS @ THE TRAIN PEOPLE MUST LIKE H SO MUCH BECAUSE H IS A VERY SHARP RED COLOR.

14:04 PM EMAIL FROM JULES JUST ABOUT HALF WAY DAVE IT JUST TASTES MORE: A METHOD THAT REFUSES FORMAT: FIELD BOOK NO. OF SHEETS: TBD ILLUSTRATIONS, ANIMATIONS, PLANS, VIDEO, DVD, PHOTOGRAPHY, CORRESPONDENCE AND CARRY ON



SUNDAY 28 JULY 2019 SWITZERLAND → ITALY 21°C - 27°C MOSTLY CLOUDY

IT JUST IS MORE

SIX SHORT ESSAYS ON:
POLITICS
COUNTERACTIVITY
COLLABORATION
WRITING
GENEROSITY
AND POSSIBILITY

IT JUST IS MORE

SIX SHORT ESSAYS ON:
POLITICS
COUNTERACTIVITY
COLLABORATION
WRITING
GENEROSITY
AND POSSIBILITY

CHARIS POON

IT JUST IS MORE

WHY I CHOOSE TO WRITE IN CHINESE
THE WAY I DO IN ENGLISH



DEAR MOMMY,

I WONDER IF YOU WISH TO BECOME SOMEONE WHO DOES WRITING. I FEEL STRANGE SAYING "WRITER", BUT THE SPECIFICS IS THAT I SPEND FAR MORE OF MY TIME NOW WRITING THAN DOING ANYTHING ELSE. I THINK THAT WHEN I WAS YOUNGER, I DIDN'T WANT TO PURSUE WRITING BECAUSE IT SO CLEARLY WAS NOT A VIABLE WAY TO MAKE A LIVING, AND ONLY NOW, I SUPPOSE WITH GREATER WISDOM AND MORE EXPERIENCE, DO I UNDERSTAND THAT WRITING DOESN'T HAVE TO BE A PATH TO SOMETHING, BUT THE END POINT ITSELF. FUNNY THAT I, SOMEONE WHO HAS NOW READ A LOT, DIDN'T UNDERSTAND THAT UNTIL NOW.

IN THE LAST YEAR, WRITING HAS BECOME MORE COMFORTABLE AND MORE CREATIVE AND MORE DIFFICULT. I AM MORE COMFORTABLE WITH THINKING OF MYSELF AS SOMEONE WHO WRITES AND IF CONSIDERING WRITING TO BE A SIGNIFICANT PART OF MY PRACTICE. AT THE SAME TIME, AS I WRITE MORE IN VOLUME AND MORE IN FREQUENCY, I FIND THAT SELECTING THE RIGHT WORDS TO BE INCREASINGLY DIFFICULT. I HAVE NEVER FOUND WRITING TO BE THAT DIFFICULT, IN THE PAST, BECAUSE I WRITE THE WAY I THINK, TRYING TO GET IT ALL OUT THERE, BUT NOW AS I WRITE MORE WITH A READER IN MIND, I AM SPENDING MORE TIME THINKING ABOUT WHETHER MY WORDS COMMUNICATE WHAT I MEAN.

THIS YEAR'S WORK OF WRITING STARTED WITH WRITING EMAILS, SO IT SEEMS FITTING THAT I AM WRITING THIS TO YOU NOW. WE ALL WRITE EMAILS ON A WEEKLY IF NOT DAILY BASIS NOW, AND MAINLY THE PURPOSE OF EMAILS IS TO GET SOMETHING DONE, BUT THIS YEAR, EMAILS TURNED INTO A WAY THAT WORK COULD ALSO TAKE SHAPE AND SHIFT, EITHER THAN SIMPLY GET EXECUTED. EMAILS GIVE US SPACE TO HAVE OUR OWN THOUGHTS AND TO SPEND TIME CONSIDERING WHAT WE ARE SENDING AND HOW WE ARE READING IT OUT. YES, SOME THINGS DEMAND THE IMMEDIACY AND BENEFIT FROM THE CASUAL NATURE OF WHATSAPP, AND EMAILS DO NOT REPLACE IN-PERSON CONVERSATIONS, BUT THIS IS WHAT I POSIT EMAILS ARE GOOD FOR:

- TIME TO EAT YOURSELF AFTER WRITING
- THE OPPORTUNITY TO REFER TO A WRITTEN HISTORY OF CORRESPONDENCE AND TO WRITE IN REACTION TO THAT
- WRITING ONE WHILE HOLDING A SPECIFIC READER IN MIND, BEING SPECIFIC AND PERSONAL AND INTENTIONAL IN DIRECTING WORDS TO THIS READER
- LINKING TO OTHER THINGS, ATTACHING MATERIAL, INCLUDING THINGS IN THE BODY OF TEXT, EMAILS BECOME DYNAMIC ARRANGEMENTS

EMAILS ARE A KIND OF CORRESPONDENCE, BUT I ALSO DO SOME TRADITIONAL CORRESPONDENCE VIA THE POST. IT'S INTERESTING, WRITING LETTERS AND POSTCARD, RECEIVING MAIL, THERE ARE SIMILARITIES TO EMAILS IN THAT YOU ARE ADDRESSING SOMEONE WITH AN EXPECTATION OF A RESPONSE, BUT WHEN YOU GET DOWN TO WRITE A LETTER, THE MINDSET IS DIFFERENT, THIS IS WHAT I FEEL ABOUT CORRESPONDENCE DONE VIA THE POST THIS YEAR.

- THE OBVIOUS THING FIRST, WHICH IS SURE YOU KNOW, WRITING BY HAND AND TYPING ARE TOTALLY DIFFERENT. TO WRITE A LETTER FROM START TO FINISH BY HAND TAKES AWAY THE OPPORTUNITY TO EDIT WRITING, BUT CREATES LOTS OF TIME AND SPACE TO EAT YOURSELF BEFORE PUT IT OUT TO PAPER. I WOUND UP THINKING A LOT MORE.
- LETTERS CAN BE WRITTEN IN RESPONSE TO A RECEIVED LETTER BUT ARE ALSO A KIND OF BLANK CANVAS. I HAD SAID THAT YOU STILL EXPECT A RESPONSE, BUT NOW ACTUALLY I THINK YOU DON'T. SOME THINGS CAN BE WRITTEN AND SENT AND READ AND THAT'S THAT. IT'S FINE. PERHAPS THERE'S RELIEF AND SOMETHING FREING IN THAT. YOU CAN WRITE HONESTLY AND SEAL IT AND LET WHAT YOU HAVE WRITTEN BE WRITTEN AND COME FROM YOU AND READ AND THEN MAYBE NEVER MENTIONED AGAIN.
- GETTING LETTERS ALSO MEANS HAVING A PHYSICAL ARTIFACT OF WRITING. I CAN HAND MORALS SENT TO ME, I CAN KEEP IT ON ME. I REFER TO IT MUCH MORE THAN I WOULD AN EMAIL. WRITING BECOMES NOT JUST THE MEANING OF THE MESSAGE BUT THE OBJECT WITH SIGNIFICANCE.

I ALSO EXPLORED A NEW KIND OF WRITING THIS YEAR, A VERY INTENTIONAL MODE THAT UNLIKE CORRESPONDENCE REQUIRED MORE PLANNING AND CONCENTRATED EFFORT—THAT'S FIELDNOTES. FIELDNOTES ARE WHAT THE WORD DESCRIBES, NOTES TAKEN IN THE FIELD. OF COURSE THIS THEN LEADS TO A COUPLE MORE QUESTIONS: WHAT KIND OF NOTES? WHAT IS THE FIELD? WHY DO NOTES NEED TO BE TAKEN IN THE FIELD?

- FIELD NOTES ARE WRITTEN AND DRAWN MATERIAL, MAINLY. TECHNICAL DEVICES ARE DISTRACTING AND ACTUALLY HAVE TOO MUCH FUNCTIONALITY IN THIS CASE. I MIGHT USE MY PHONE TO TAKE AUDIO RECORDINGS OR VIDEOS AND PHOTOS, BUT THEY ARE SUPPLEMENTARY. TO SPEND TIME CONSIDERING A PLACE AND WRITING ABOUT IT, NOTING DOWN OBSERVATIONS, THAT IS THE ACTIVITY THAT LEADS TO KEENER SENSES AND GREATER UNDERSTANDING. NOTES CAN ALWAYS BE, I THINK, WHATEVER SOMEONE WANTS TO WRITE, IN WHATEVER MEDIUM MAKES THEM FEEL COMFORTABLE. THERE IS THIS SENSE THAT FIELDNOTES TAUGHT, THAT THEY SHOULD BE USEFUL AFTER READING.

• FIELD NOTES ARE A TOOL FOR SHAPENING YOUR OWN SENSES AND ALSO THE READABLE MATERIAL IS A TOOL FOR FUTURE WORK

- THE FIELD IS WHEREVER YOU CHOOSE. I SUPPOSE THE ONE THING ABOUT IT IS THAT YOU HAVE SPECIFIED WHAT THE PARAMETER IS, OR WHAT THE FOCAL POINT OF INTEREST IS—THAT ANYWHERE AND ANYTHING IS PROBABLY NOT HELD BY MY FIELD WAS A TRAVE THROUGH EUROPE, A CRUISE FROM LONDON TO THE NETHERLANDS, GERMANY, SWITZERLAND, ITALY, SPAIN AND BACK. MY FIELD OF ENQUIRY WAS SEEKING OUT SUBJECTS PEOPLE WOULD WANT TO WANT FROM THEIR HOMETOWNS.
- THE NOTES I TOOK, THEY DID A LOT AS I WAS TAKING THEM. JUST THE REQUIREMENT OF MAKING FIELDNOTES MEANT I WAS CONSTANTLY OPEN TO WHAT I WANTED TO RECORD. TAKING FIELDNOTES CHANGED MY WAY OF ENGAGING WITH MY SURROUNDINGS AND MY CONSIDERATION OF TIME AND MY PLANS. TAKING FIELDNOTES WITH ONE END IN POSSIBLE FUTURE USE, AT THE TIME, IT REALLY DID RESULT IN ME TAKING NOTES ON EVERYTHING I FOUND INTERESTING. I DON'T KNOW WHAT MIGHT BE OF USE IN THAT WAY, YES, A LARGE OUT OF THE WRITTEN MATERIAL MIGHT NOT TURN INTO ANYTHING DIRECTLY, BUT AGAIN, IT WAS THE MODE OF TAKING DOWN NOTES IN THE FIELD THAT CHANGED MY BEHAVIOR IN THE FIELD. I DO HOPE THAT GOES BACK TO WHAT I SAID AT THE BEGINNING, THAT WRITING DOESN'T HAVE TO, AS WRITTEN MATERIAL, LEAD TO PUBLICATION AND MONEY OR FAME, BUT THAT THE ACT OF WRITING SERVES AN IMPORTANT PURPOSE.

LASTLY, THE THING THAT WAS THE MOST DIFFICULT, WAS WRITING TEXTS THAT ARE MEANT FOR MORE THAN ONE PERSON. WRITTEN IN A SENSE, AT LEAST GIVEN IN A WAY THAT MEANS THAT MANY PEOPLE MIGHT READ IT. IT'S THE THING, THE END OF NOTING THAT CONSIDERING THE MEANING, IT'S EASIER TO WRITE FOR MYSELF, LIKE FOOTNOTES, OR TO ONE PERSON, LIKE EMAILS AND CORRESPONDENCE. THIS LETTER, THEN IT IS TO WRITE KNOWING THE AUDIENCE IS LIMITLESS IN A WAY. IT'S PROBABLY UNHELPFUL TO THINK ON THAT TOO MUCH. WHAT IS THE DIFFERENCE? I CAN WRITE AN EMAIL OR LETTER ABOUT THE THINGS IN MY FIELDNOTES, BUT TO PRODUCE A TEXT, A WRITTEN AND EDITED PIECE OF WRITING MEANT WITH A CERTAIN READER IN MIND, SURE, BUT THEN OFFERED AS MATERIAL ONE OPTIONS TO READ—THAT CHANGES THE WAY I WRITE.

- I THINK PROBABLY TOO MUCH ABOUT ACCURACY AND IMPACT AND AUTHORITY. AM I RIGHT? IS THIS MOVING? WILL THE READER BE CONVINCED?
- I THINK THEM ABOUT LONGEVITY. WILL I STILL THINK WHAT I WROTE IS HOLDING UP IN THE FUTURE? WHAT IF I CHANGE MY MIND?
- NEARBY, THE MORBIDS I DO NOT HAVE WHEN WRITING ANY OTHER WAY CAN BE FLOODING AND OVERLOADING IN WHEN I TRY TO WRITE A TEXT.
- WHAT IS THE SOLUTION? MOSTLY I TRY TO TRICE MY BRAIN TO PUT DOWN THE ACTIVITIES ABOUT ACCURACY, IMPACT, AUTHORITY, LONGEVITY, ETC. I TRY TO WRITE

Some of the emails sent over the course of *It just tastes more between Juliet and myself*

view a painting, every time I close my eyes I'm missing a moment. Never has the close my eyes to me."

This audio recording comes from compiling 27 individual recordings of the train announcements/informative broadcasts that occurred while on the Bernina Express. (I missed a few of them.) The field notes also come from drawings and observations taken while on that train.

 20190727-BerninaExpress.mp3

 20190727-BerninaExpress-FieldNotes-01.JPG

...
[Message clipped] [View entire message](#)

2 Attachments



 **Juliet Sprake**
to me

Jul 29, 2019, 11:56 AM

Perceptual changes in altitude through the voice announcements for me. It's like you can sense the climbing and descending, mountains and valleys. Not perceptible whistle and why we are waiting' announcement are lovely insertions. What a track.

I selected two post office pick-ups for you today and have just returned from posting my penultimate poem. Queue, weigh, £1.35 stamp, airmail stamp, sick, post. The time delay in writing and receiving seems to create a particular kind of reflective space. I'm not sure I can describe it, but its generated by this delay. Perhaps its a characteristic of making fieldnotes.

Juliet Sprake PhD
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From: Charis Poon <charis.ch.poon@gmail.com>
Sent: 28 July 2019 23:46:59

...
[Message clipped] [View entire message](#)



Sat, Jul 27, 9:25 PM

and a copy of Field Notes on Science & Nature! I'm glad you picked it up.

has been nice to put limits on what I send you, as too much can sometimes be paralyzing as much as too so was a shortcut for conveying a place, as the definition of a video is so much higher, but I like how it suddenly there is visual movement to go with the writing-about-movement.

ther than less, and being responsible rather than irresponsible—I have a response written to you that will be

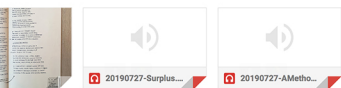
a today via poste restante (clearly the magic words to explain what I am seeking). In your postcard you wrote you were happy to seal the letter. In 'Surplus' as well, I could feel something a little more labored over than teddy very brief audio I collected on coffee yoghurt and for working with it as much as you could.

ity, it felt like the right thing to do was to try and write with your words. So today's photo of my field notes is from "Philosophical Fieldnotes" to produce my own poetic text. (I used the method you had introduced to us (rice))

and a lovely young woman named Shannon Hughes who was born and raised in Basel but grew up in English and History student and gave me her email as she'd love to see the project's finished form.

at releases" while on the train heading from Basel city center out to the Fondation Beyeler. Suddenly, I ending out loud my own writing, even though I have heard my voice recorded hundreds of times.

expectations for this trip, I didn't know what to expect, and so far it has been surprisingly wonderful in its



...t, I love it. And that you borrowed confidence from an experimental writing session. It really works!!!

public transport.)
...ances was your letter arriving together with the Science & Nature fieldbook.
...ings.

Sun, Jul 28, 1:04 P

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From: Charis Poon <charis.ch.poon@gmail.com>
Sent: 29 July 2019 22:54:40

...
...
[Message clipped] [View entire message](#)



 **Juliet Sprake**
to me

Hai! We crossed!

 **Charis Poon** <charis.ch.poon@gmail.com>
to Juliet

I'm sure I would have greater clarity on this if I saved it for a letter, but I think the audio recording must provide the context.

I smoothly arrived in Scaless and walked to Chiara's old high school. I took photos and then went to Grisia station two stops down the line. I asked a woman inside a cafe whether there was a... She said no, waved down a friend driving by, asked him to drive me, he said no, he wasn't go... how to walk there. This entire conversation was held through Google Translate. Each of us ty... each other the screens.

So I walked from Grisia to Santa Maria del Cedro (35 minutes), purchased three citronas for... there might be willing to read 'Citronas of Santa Maria del Cedro'. I felt this made sense bec... been revolving around spiritual spaces, pilgrimage, ritual, and what might bring a person close

Inside the church were two women talking to each other. I was hesitant, unsure of how to pro... English. She spoke absolutely no English and I do not speak any Italian. She asked me (from... with hand motions so that I could get my meaning across. I tried to explain the project and my... She kept saying it was in English and she didn't comprehend it. She asked me if I wrote the... me... (Also, at the start of this conversation she said I was beautiful, that bit isn't on the record

Eventually, where we wound up, where she lead this conversation to, is that she asked me if I... I'm Christian. (This is true.) I tried to say that I pray to the same God as her. I think I was trying... not get across. She asked me if I take communion, I said yes. She asked me if I do confession... I said I speak to God directly, I then felt like I was trying to defend my faith and why it was val... why I should do confession. I was absolutely, of course, not capable of arguing in Italian or in... could have defended myself in English to a native English speaker necessarily.)

I'm not entirely sure... but I think she was trying to tell me that God is our father and the church... the family, also, that your thoughts confuse things and the praying you do to God, when you

So, I didn't get a reading of 'Citronas of Santa Maria del Cedro' but I did have an encounter th... in a long time, and I have never had to defend my faith in a foreign language to a stranger. Th... directly, and I am so certain that you can. I think I'm thankful for this experience. I can't say ye... weeks, or two months, or two years.

 20190730-SantaM...mp3

 20190730-SantaM...FieldNotes-01.jpg

 20190730-SantaM...FieldNotes-02.jpg

...
[Message clipped] [View entire message](#)

3 Attachments



 **Juliet Sprake**
to me

These ladies resound with spirit!! I can hear the building echoes, so much more evocative than... of certainties with so very little in translation, but so much shared. A real delight to listen in on...

All of this is uphill, I sense the heated drag, but so glad you made it to Santa Maria and got ba... had something of rejected religion in it...

There's a lot of train time over the next few days and I hope you get some rest. I once did a 3... thing were the chai sellers at the stations. Their calls of chai, chai, coffee, coffee, coffee... embrace the chai seller.

I posted my last poem today.

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From: Charis Poon <charis.ch.poon@gmail.com>
Sent: 30 July 2019 23:23:03

...
...
[Message clipped] [View entire message](#)



2 Attachments



Charis Poon <charis.ch.poon@gmail.com> to Juliet

Wed, Jul 31, 9:51 PM

I've only just watched the YouTube video you sent me ("Italian farmers cultivate an ancient Jewish tradition") and now know that I bought the incorrect citronas. Which is beautiful in its own way since while I have a faith, my faith isn't Orthodox Judaism, so how could I have possibly picked the right citronas appropriate for the Feast of the Tabernacles? A second time that my faith has disqualified me in the last two days.

[Message clipped] View entire message



Juliet Sprake to me

Wed, Jul 31, 10:39 PM

Ha! Faith disqualifications, there's a lovely idea.

It hadn't occurred to me that we hadn't been conversing about the poems and I think that's because of all the traffic going on between emails. Maybe that's where the conversations are happening, which means I just caught in sluff of the emails. But reading your field notes from yesterday does take me back to lemons and an Italian dell on the way to the post office near Brompton cemetery near to where I was doing a printing class for a week. And the lemons came about because the dell man had no fried peppers but did have a jar of lemon marmalade from Calabria. He said "you can't get their lemons, not for hundreds of pounds". (I may have put this in the postcard, but a great line worth repeating). So we have both missed out on the deep fried peppers!

How happenstance that you should meet a couple of like-minded travellers from home (of course London is, or Londra according to the Vatican ladies) I just googled them so have a picture of your evening strolling which is probably wildly inaccurate if my own google profile is anything to go by. And you have tonalide corroboration that we are anti fragmentation.

I'll sleep on blessings, doctrine and strains of amazing grace.



Juliet Sprake to me

Wed, Jul 31, 10:46 PM

I forgot to attach this. Another forgotten tastes more.



Charis Poon <charis.ch.poon@gmail.com> to Juliet

Thu, Aug 1, 11:20 PM

I pursued both deep fried peppers and Philip Morris Blue cigarettes, but the findings were not as interesting to me as my other findings from Santa Maria del Cedro and Rome. Perhaps what that means, in terms of method, is that a structure was necessary to create a frame and system of pursuits, but what comes incidentally becomes the thing worth talking about. Which reminds me of our initial conversations about this project (I believe at the Pump House Gallery) that lead to me writing in my proposal, "describing the things adjacent and all around something central without describing the central thing".

I had the easiest time as of yet picking up your letter. I tore it open while walking towards the tourism center and was suddenly struck with melancholy on a street corner in Lyon. What a mix of fun and sadness. Interestingly, the staff person who agreed to read "Palatable" at the tourism center is a young man. With your story together with your text, I pictured the text in the voice of your partner's friend (someone I do not know but imagined all the same). However, after Olivier read the poem for me, I was thinking, well, why not a young man? Perhaps the unexpectedness of his voice with this text in particular is an interesting contrast.

20190801-Lyon-Palatable-01.mp3

Mission accomplished, I set off to get a coffee and by happenstance wound up in a cafe/culinary bookstore. The young woman working there was very pleasant, and so when I was ready to head out, I asked her where I might purchase Orangettes Lyonnaises and also tried my luck asking her to read the poem as well. We wound up having a lovely conversation and Sarah Missillier has given me her email as well, to keep her posted on the project.

20190801-Lyon-Palatable-02.mp3

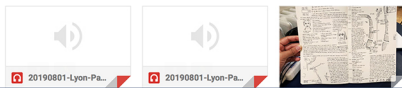
I did not see any women on the street selling Orangettes Lyonnaises like Sylvie described, but did find them in a specialty store (that Sarah pointed me to). However, Olivier did not think that they are from Lyon originally.

20190801-Lyon-FieldNotes-01.jpg

I believe you are off on holiday tomorrow, so then we will both be on the road.

[Message clipped] View entire message

3 Attachments



Juliet Sprake to me

Fri, Aug 2, 12:13 AM (13 days ago)

I got your 2nd letter today and was just sitting here at home by an open window on a balmy evening reading it, and your email popped in. I started thinking about messages from prisoners in occupied countries that were emboldened during the second world war. Messages to let loved ones know they were safe. The Museum of Occupation in Latvia and Changi Prison in Singapore both had examples.

Perhaps neutral can only exist as an abstract term. A watering down into something wishy washy that doesn't offend. Fades as background.

Your drawings of scales of neutrality seem to be dialectics - and the space between the 'ends' therefore exists in tension between those ends. If we consider neutrality occupying that space, I think it's a shifting thing, constantly dynamic as the ends pull and tug in opposition. At any point, if we were to freeze those dynamics, different positions would emerge. In this way, your 3rd drawing as a dialectic means that 'perfect neutrality' and 'any position' would be active in creating their space of tension, even if the distance between seems huge and 'immeasurable'.

I think that's enough pontificating tonight.

I very much enjoyed reading A Method that Refuses in postcard form. How interesting that the splicing came from Philosophical Fieldnotes! Maybe we should let her know...

And I so enjoyed reading your fieldnotes today, especially the La Poste pick up. I do a google streetview of each post office before settling on one, so it makes me smile to think of the building moving from when it was shot. Ground truth, not. (I once made up a method called Ground Untruthing and put it in a PhD).

Yesterday I made this print. I think it should be called 'taking a position'.



Juliet Sprake to me

Fri, Aug 2, 12:14 AM (13 days ago)

20190802-Toulouse-FieldNotes-01.jpg

I did take an audio recording on the train between Lyon and Avignon. There was a group of 5-6 rowdy passengers who boarded about 30 minutes before we reached Avignon. They were vague, potentially without tickets. They spent the entire duration of their time on the train yelling, singing, clapping, playing music. It was simultaneously so distracting and intriguing. I've got that audio, but listening back to it, it feels jarring.

So instead, I'm sending you this video I took on my way to Toulouse of sunflower fields next to the train. This was the highlight of my day.

20190802-Toulouse-FieldNotes-01.jpg



Juliet Sprake to me

Sat, Aug 3, 8:59 AM (12 days ago)

From a distance, this set of fieldnotes seems to start and finish with a sense of melancholy, sense of alone. This, in itself, might be interesting when you're back. How the fieldnotes tell a story - is this something intrinsic to fieldnotes.

I've been on that train route, the other way, from Toulouse to Narbonne. Your video reminded me of the sunflower fields. In Spanish, the 'for sunflower means 'turn to the sun'. So I think the spirit of Filii continues to infect our project.

I've stayed opposite Toulouse station at the Ibis hotel a couple of times, so your detour meant we coincided in some way. Happenstance or cloud from Iceland a few years ago, we had a get a train back to London as flights were cancelled. Yesterday it was fires...

Hope the detouring has worked out well for you. I've decided to send you the Barcelona-Valencia poem. Without the postcard, I wonder a mode of fit! But if you don't want to open it, that's absolutely fine. Your decision.

Enjoy an extra day in Paris. Totally the right decision.



Charis Poon <charis.ch.poon@gmail.com> to Juliet

Sat, Aug 3, 10:28 PM (12 days ago)

How funny, I had made note of the Ibis hotel across from the Gare de Toulouse-Matabiau, thinking how convenient it would've been to stay there. As it is, I suppose I got to see two streets worth of Toulouse.

Feeling a different sense altogether today. I wonder what comes through in the fieldnotes. It is interesting to think about what emotions they carry, even without my intending them to.

No audio recording from today, but I do have a 'You Tube' video for you, apropos of nothing but happenstance... an episode of 'La Moucha' titled 'The Drop of Orange', an animation drawn based off of Lewis Trondheim's comics.

I visited Shakespeare & Co. today as I enjoy bookstores, Cecilia had referred me to see the genre of 'carnet de voyage' while I was in Paris, and I thought perhaps on my last two days of this trip it would be good to inject some relevant (one way or the other) reading. I was perusing the graphic novels and came across Craig Thompson's 'Carnet de Voyage' (link with excerpted pages) which is pretty on the nose as far as illustrated travel diaries go, but I felt like it was too on the nose, so wound up buying something else. Anyway, flipping through Thompson's book put me onto Trondheim.

Thank you for sending 'Feeding', I applied my detective skills (and Google) to it, and think I've worked the context out (as you'll see in the fieldnotes). I wonder how you go about finding your subjects to write around. Something else to discuss when we meet. I think we're going to have to block out a full morning or afternoon.

20190803-Paris-FieldNotes-01.JPG

[Message clipped] View entire message



Juliet Sprake to me

Sun, Aug 4, 10:56 AM (11 days ago)

Officer 663: I don't know if it's the weather... but lately I've changed a lot. I've become more observant. I notice things I used to take for the sardines taste different.

'Best pho in the world, honest' So now I'm wondering what is the salty ingredient in pho? Good enough for reviews reporting 'queues worth it'

celery and ginger juice on breakfast menu acquiring taste odour, texture, appearance, association

superlaters

(So, now I would start writing)

PS. Agree, let's start with a whole morning on Tuesday 13th



Charis Poon <charis.ch.poon@gmail.com> to Juliet

Sun, Aug 4, 10:14 PM (11 days ago)

Something different from me today. Drawing from an element of my Interludes work that didn't wind up in the outcome (the crying videos wrote), I put this video together.

20190804-Paris-Instructions.mp4

I'm a little surprised that on the penultimate day of this trip I still found something engaging to send. Makes me think that perhaps the lon "field", the more creative you might become. The background in today's image of my fieldnotes is the exhibition guide to City Prince/Asses Tokyo.

20190804-Paris-Fieldnotes.jpg

Picking up postcard no. 7 tomorrow, fingers crossed, and then headed home to London. Looking forward to my own bed and also looking week ahead for my mind/heart to process the last two weeks.

[Message clipped] View entire message

2 Attachments



4

Processing iterations

When Juliet asked me if I'd be interested in working with her in March on the project that became *Thank you, driver*¹, I was flattered and nervous. I knew why I wanted to work with her, but I wasn't sure why she would be interested in working with me. How did including me make the work better?

I was seeking new challenges: engaging in practice-based research, working on a non-commercial project², collaborating with someone I saw as being more experienced and sure-footed than me. I doubted myself not because I think I am incapable or unintelligent³, but because I was not confident in myself as a collaborator, a co-creator, a co-researcher. Attempting a project with someone changes the attempt entirely

¹ *Thank you, driver* is a video-soundscape of the P5 bus. Whilst riding the P5 bus, Juliet and I made poetic texts by recording eavesdroppings, announcements and observations. We then asked passengers to read those texts for this broadcast of experimental poetry. The work evokes undiluted encounters with the bus and its route through the estates of Walworth, Stockwell and Patmore.

² For me, coming recently from making a living as a freelance graphic and web designer and editor whose day-to-day consisted of making progress on projects for clients, it was a luxurious decision to choose to take on work that wasn't for a commercial client.

³ At the risk of this coming across as solely to say I am capable and intelligent.

from an individual endeavor. It's a gamble that the time spent with someone else will result in something brilliant.

The happenstance of how well Juliet's work and mine came together was surprising. Our first project neatly combined her writing and my explorations in audio, allowing both of us to approach those methods in new ways. The work we were doing made me hear that satisfying click of recognition when you instinctively know the work is good, so we kept working together on *It just tastes more*⁴.

Collaborative research and work shaped my personal interests and practice.

- ◆ An idea takes shape more quickly through shared resources and shared references.
- ◆ The other person is, from the

⁴ After *It just tastes more*, we continued developing those methods of understanding a place and being in the field with a new frame of enquiry in Manila, Philippines.

beginning, an audience for the work, so I researched and produced results with the intention of communicating them. This made the work more readily public-facing.

- ◆ The ongoing conversation that occurs in a collaboration clarifies the enquiry by testing it from multiple perspectives.⁵
- ◆ Making *Thank you, driver* was an opportunity to explore audio in a more experimental way, and see how found and intentionally recorded audio could be woven together to form a narrative. This directly informed the creation of *To Bring Back* as a podcast.
- ◆ I have always enjoyed the process of editing other people's work and coming up with ideas for other

5

'In the gap between what you each agree with, and what you disagree with, is a place where you might discover something new. It will most likely be something you recognise when you see it, but didn't know that you knew. This is the reason to collaborate.'

[The Choreographer's Handbook](#),
Jonathan Burrows

people's interests—in collaborative work, being continually presented with new material taught me how to create work through editing someone else's work.

- ◆ Having someone to collaborate with kept me from feeling adrift in the process, something that can happen when working individually and the work becomes overwhelming.
- ◆ Multiple people focused on the same subject creates multiple threads of investigation that meet and diverge, and that variation in the distance between those threads creates interest.⁶

At the core of the collaboration, I think, is this: being able to write someone with the expectation of receiving something

6
'One of the greatest strengths of dance is this: if you put two people doing two different dances next to each other, we will almost always find a relationship between the two things we're seeing—we will even enjoy it.

But if almost every relationship between events works, why should I care about the relationships I'm watching?

Some relationships do make us care.'

[The Choreographer's Handbook](#),
Jonathan Burrows

thoughtful, provoking, and entirely different from your own thoughts; then on the receiving end, having action-propelling motivation come from being written to, entrusted with the expectation of a considered response that turns one thing into another, continuing forward momentum.

And maybe there's this: possessing the same sensibility for knowing when something is there, hearing the same click something with potential makes.

ROME, PANTHEON

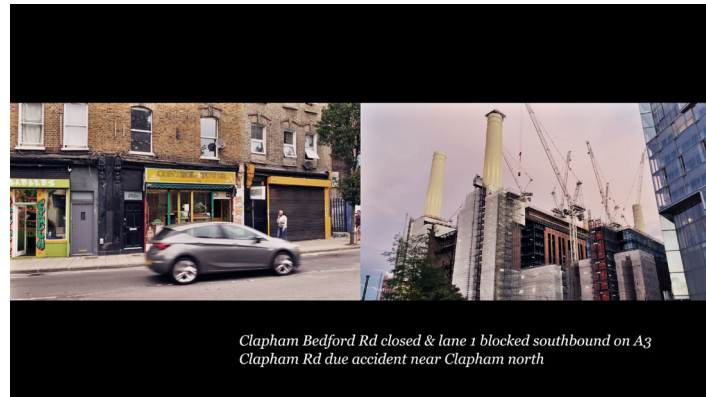
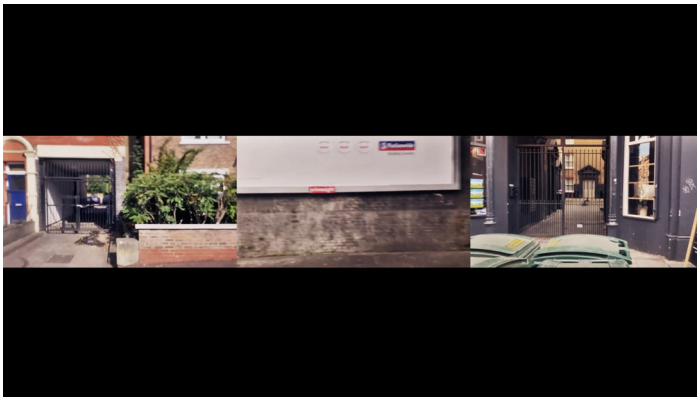
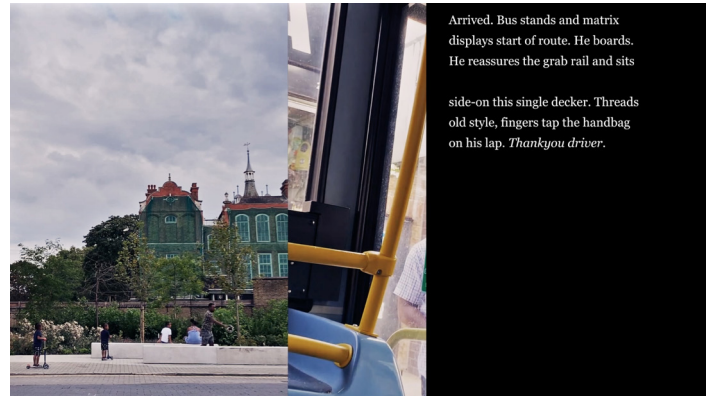
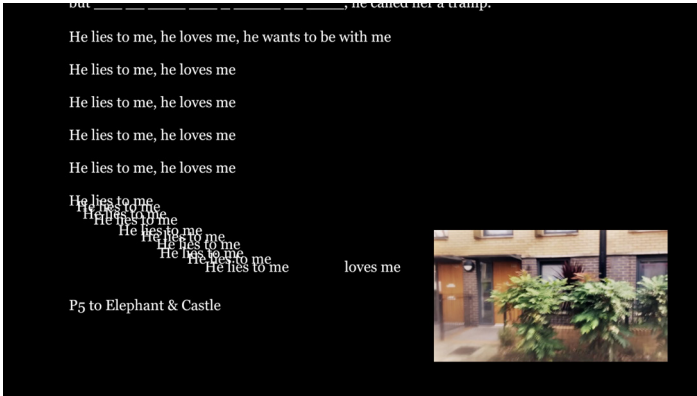
MONDAY 29 JULY 2017

I AM READING YOUR FOURTH POSTCARD AND "CITRONAS OF SANTA MARIA DEL CEORO" WHILE SEATED AT THE PANTHEON. THERE ARE FOUR ROWS OF PENS SET UP IN A SEMI-CIRCLE FACING THE ALTAR, WHICH IS OPPOSITE THE ENTRANCE. THERE ARE PROBABLY AROUND 180 TOURISTS SEATED HERE NOW. I DO NOT SEE ANYONE PRAYING OR LOOKING PARTICULARLY WORSHIPFUL OR REVERENT, BUT I CANNOT JUDGE WHAT GOES THROUGH THEIR MINDS.

I VISITED THE POST OFFICE WHERE I WAS INTENDING TO PICK UP "CALABRIA ROAD CONTEMPLATION" THIS MORNING, PRIOR TO THE WALKING TOUR I BOOKED OF THE VATICAN MUSEUMS AND ST. PETER'S BASILICA. UNFORTUNATELY, THE LADY THERE INFORMED ME THAT THERE WAS NO FERMOPOSTA LETTER FOR ME. THIS AFTERNOON, RIGHT BEFORE I CAME TO THE PANTHEON, I VISITED THE SECOND POST OFFICE. SUCCESS! I THOUGHT ABOUT NOT OPENING IT, AS I KNEW IT WOULD REFER TO SANTA MARIA DEL CEORO (TOMORROW'S DESTINATION) BUT I HAD IT IN MY HAND AND I HADN'T RECEIVED NO. 3 AND WHAT DOES SEQUENCE MEAN? HOW HAS THE ORDER OF MY TRAVELS AND THE ORDER OF RECEIVING CORRESPONDENCE INFLUENCED MY JOURNEY? IT'S IMPOSSIBLE TO DEFINE, BUT IN A WAY, I AM GLAD FOR THE SHAKE UP (THEN AGAIN, I AM A SILVER LININGS PERSON, FINDING THE BEAUTY IN PLANS GONE AWRY).

AND "CITRONAS OF SANTA MARIA DEL CEORO" IS PARTICULARLY FITTING FOR ROME BECAUSE I HAVE BEEN SPENDING ALL DAY THINKING ABOUT SPIRITUAL RITUAL AND SPIRITUAL PLACES. THE PANTHEON'S ORIGIN AND PURPOSE WHEN BUILT ARE A MYSTERY. IT IS LIKELY THAT IT WAS AGRIPPA'S PRIVATE PLACE OF WORSHIP. CASSIUS DIO IN HISTORY OF ROME, WRITTEN 75 YEARS AFTER THE PANTHEON'S RECONSTRUCTION (IT WAS BURNED DOWN ^{IN 80} AD) SAID HE THOUGHT, "BECAUSE OF ITS VAULTED ROOF, IT RESEMBLES THE HEAVENS". IN 609 AD IT WAS GIFTED TO POPE BONIFACE IV, AND IT WAS CONVERTED INTO A CHURCH. IT IS STILL A CHURCH TO DAY.

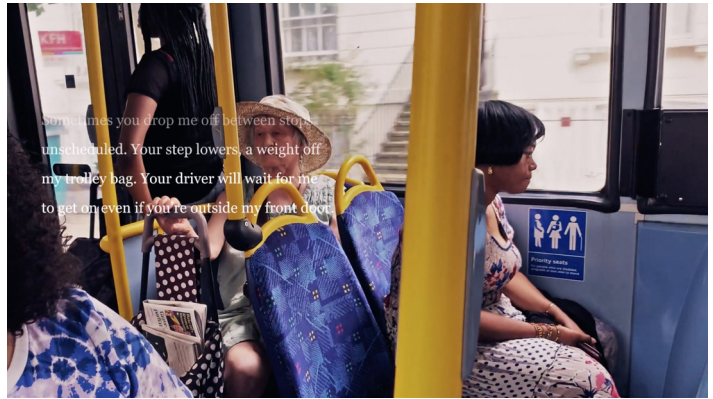
A letter written to Juliet while traveling



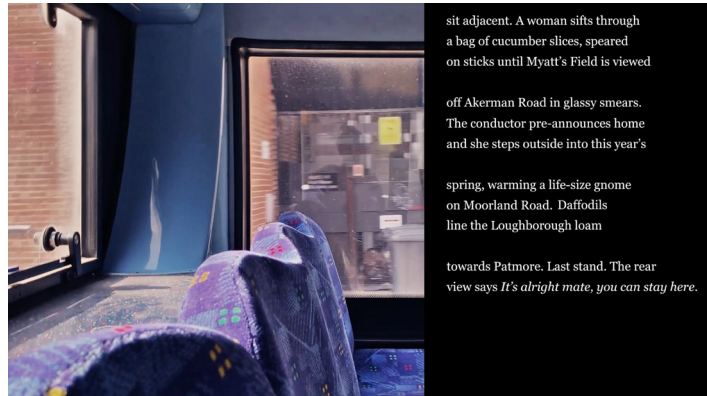
Stills from the 25 minute short film Thank you, driver



animes between bollards, hanging on
 a dai, scooting by, pink sparking a trail.
 No-one stays on for long, sometimes a pick-me-up –
 just a stop or two with bags-for-life full of love
 for Iceland,



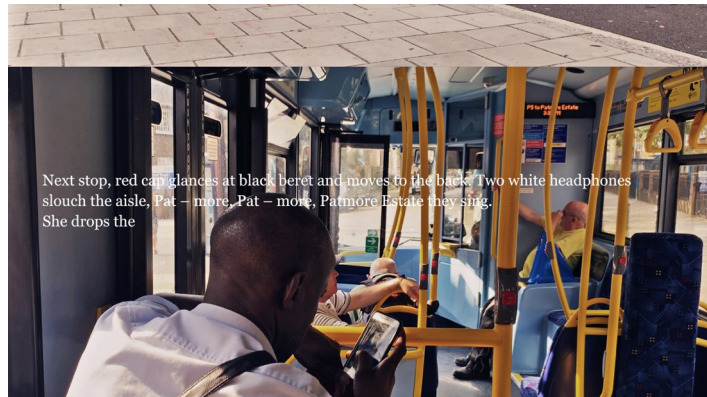
sometimes you drop me off between stops,
 unscheduled. Your step lowers, a weight off
 my trolley bag. Your driver will wait for me
 to get on even if you're outside my front door.



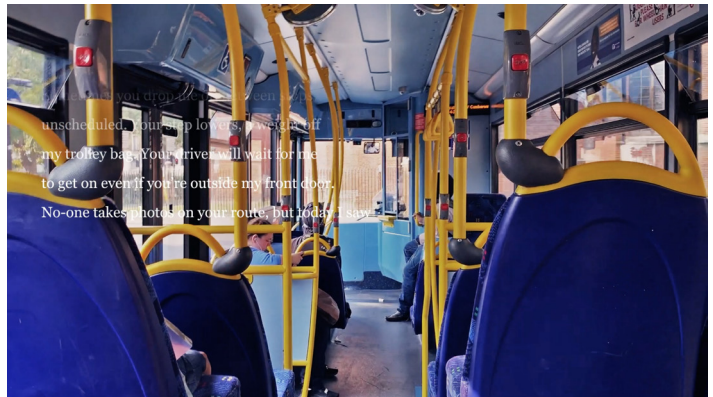
sit adjacent. A woman sifts through
 a bag of cucumber slices, speared
 on sticks until Myatt's Field is viewed
 off Akerman Road in glassy smears.
 The conductor pre-announces home
 and she steps outside into this year's
 spring, warming a life-size gnome
 on Moorland Road. Daffodils
 line the Loughborough loam
 towards Patmore. Last stand. The rear
 view says *It's alright mate, you can stay here.*



my step back, your driver will wait for me
 to get on even if you're outside my front door.
 No-one takes photos on your route, but today I saw
 a dancer doing high kicks in the rain,
 a ballet between bollards



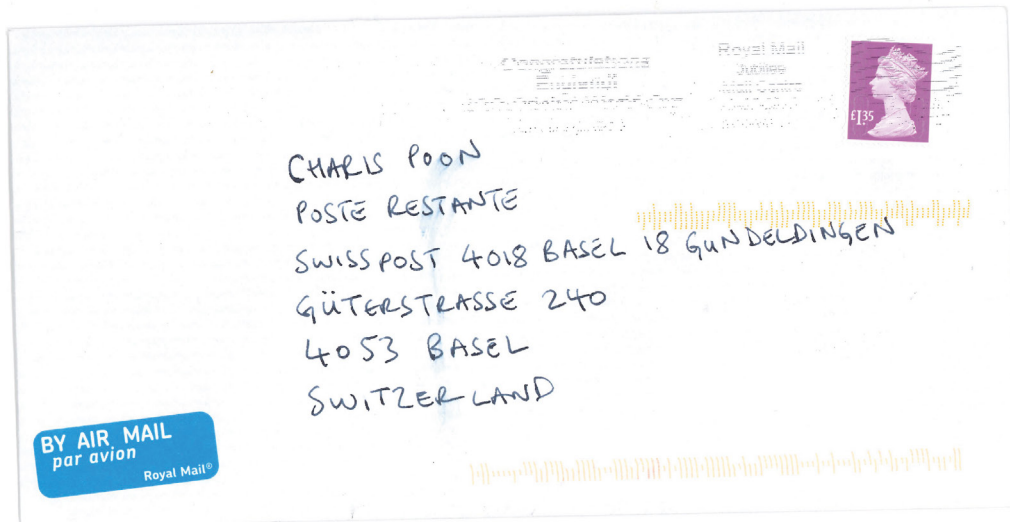
Next stop, red cap glances at black beret and moves to the back. Two white headphones
 slouch the aisle, Pat – more, Pat – more, Patmore Estate they sing.
 She drops the



unscheduled. Your step lowers, a weight off
 my trolley bag. Your driver will wait for me
 to get on even if you're outside my front door.
 No-one takes photos on your route, but today I saw



Letters sent by Juliet via *post restante* to the cities along the *It just tastes more* itinerary containing poetic texts written with the recorded conversations as the starting point



CHARIS POON

POSTE RESTANTE

SWISSPOST 4018 BASEL 18 GUNDELDINGEN

GÜTERSTRASSE 240

4053 BASEL

SWITZERLAND

BY AIR MAIL
par avion
Royal Mail®



CHARIS POON

POSTE RESTANTE

LA POSTE

7 RUE DU PRÉSIDENT ÉDOUARD HERRIOT

69001

LYON

FRANCE

BY AIR MAIL
par avion
Royal Mail®

Royal Mail
supporting young
mental health with
ACTION FOR CHILDREN

Royal Mail
Action for Children
24001672



5

Being generous

I have always admired generosity in others where the trait is a natural part of their personality. I've wanted to learn to be generous in an uncalculating, unselfish way, having sufficient peace of mind to be generous without being in any way motivated by what people might think of me, without the agenda of making people like me more. In 2016, I wrote a list of things to achieve before I turn thirty. Between "Be comfortable with who I am" and "Be more intellectually curious" is "Be more generous". I haven't ticked that box yet, but I'm hopeful that by publishing *To Bring Back*, I'll feel like I've become a more generous person.

Why should this be? My name is attached to the work, my voice is ever-present. I didn't

make it to say “look at me”, but it’s impossible to receive my work without thinking about me.¹ Why do we make anything and share it? If I take a photo and publish it, aren’t I implying, “I think this photo is worthy of being seen”? And doesn’t that suggest, “I am the creator of something that deserves your attention and so I deserve your attention too.” That doesn’t sound like generosity.

What I think is missing in that argument is the mindset of the creator. A person takes a photo, makes a drawing, writes a story, and then shares it because they have seen something that is of value to themselves, and might be of value to others. They are responding to an observation, and the resulting product is carefully crafted to be the best possible response. A photographer sees that a sunset is beautiful, and then, through framing, shutter speed, and

¹ To *Bring Back* was initially written in second person future tense and Laura Potter commented that while I had carefully excised myself from the writing, she found herself thinking about who I am quite a lot. I then changed the writing to first person present tense in order to be direct about my role as a narrator and to guide listeners through the narratives.

other decisions, they make a photo that is correspondingly beautiful in order to communicate the beauty of the sunset.²

I'm boldly claiming that *To Bring Back* was made out of generosity because of this: over this year of research and writing, of developing methods and testing them in the field, I learned something about myself and I satisfied a discontentment within me. Sharing my work with this outsized hope that someone receiving it might learn something or see a way for themselves to pursue contentment—that is me being generous.

Gift-giving is risky.³ What I see as giving a lot of myself might be received as insufficient.

My partner⁴ helpfully reminds me to not think so much about what other people think of me and my work and I try not to. The thing to remember is that when I am

² Elaine Scarry in [On Beauty and Being Just](#) writes about how beauty prompts copies.

'The generation is unceasing. Beauty, as both Plato's Symposium and everyday life confirm, prompts the begetting of children: when the eye sees someone beautiful, the whole body wants to reproduce the person. But it also—as Diotima tells Socrates—prompts the begetting of poems and laws, the works of Homer, Hesiod, and Lycurgus. The poem and the law may then prompt descriptions of themselves—literary and legal commentaries—that seek to make the beauty of the prior thing more evident, to make, in other words, the poem's or law's 'clear discernibility' even more 'clearly discernible.' ... The arts and sciences, like Plato's dialogues, have at their center the drive to confer greater clarity on what already has clear discernibility, as well as to confer initial clarity on what originally has none.'

³ This realization first occurred to me while talking to Birgit Toke Tauka Frietman about my work. To get exactly the thing you asked for, while nice, isn't really getting a gift. Giving a gift is as much about spending time considering a person thoughtfully as it is about producing a tangible thing.

⁴ Thank you, Stanley.

focused on what others think of me and my work, I am actually thinking mainly about myself. It is the act of publishing my work with confidence in its value, whatever the reception might be, that makes me feel like I can tick that box.

ME: HI! I'M A TRAVELER FROM LONDON. I'M TRAVELING HERE.

HER: I DON'T SPEAK ENGLISH, DO YOU SPEAK ITALIAN? WHAT IS YOUR QUESTION. *INITALIAN*

ME: I'M FROM LONDON? I'M DOING A PROJECT? I'M A STUDENT?

HER: CAN YOU SPEAK WITH YOUR HANDS? USE GESTURES, ACT OUT TO ME WHAT YOU'RE TRYING TO SAY.

* GESTURES A LOT *

ME: * PUTS DOWN WATER BOTTLE *
OKAY UM...

* PULLS OUT MEMO PAD PAPER *
DO YOU THINK YOU COULD READ THIS FOR ME?

HER: THIS IS IN ENGLISH! WHAT IS THIS? NO, I CAN'T UNDERSTAND. STW, YOU'RE BEAUTIFUL

ME: * REMEMBERS TO START RECORDING ON PHONE, FEEL STUPID FOR NOT STARTING EARLIER *
RECORDING (CA) THIS POINT

HER: I REALLY DON'T UNDERSTAND

ME: NO, NO. I WANT, I WANT YOU TO READ THE POEM AND I RECORD IT.

HER: * STARTS SINGING *

ME: OH!

HER: * TO HER FRIEND *
DO YOU UNDERSTAND ENGLISH?

FRIEND: NO

HER: ARE YOU A WRITER?
DO YOU WRITE THIS MEMO?

ME: AH! GREAT.

ME: * TOTALLY DIDN'T UNDERSTAND
YES, YES. THANKS

HER: DO YOU PRAY? * GESTURES TO ALTAR + MAKES PRAYING HANDS * YOU. WHEN YOU PRAY YOU ARE JUST

ME: OH, DO I PRAY? I DO. AH, YEAH

HER: ARE YOU CATHOLIC?

ME: CHRISTIAN. CHRISTIAN.

HER: CHRISTIAN?

ME: CHRISTIAN.

HER: CHRISTIAN?

ME: CHRISTIAN, YEAH?

HER: DO YOU TAKE COMMUNION?

ME: OH! COMMUNION. YES.

HER: DO YOU CONFESS?

ME: I DON'T CONFESS.

HER: WHAT DO YOU MEAN YOU DON'T CONFESS? WHAT IS THAT?

ME: AH...

HER: WHY DON'T YOU CONFESS? WHY?

ME: WHY... UM... WHY DON'T I NOT CONFESS...

WHY NOT... UM HM. WHY NO CONFESSION?
BECAUSE I PRAY DIRECTLY.

* GESTURES UP TO ME *

HER: * MASSIVELY DISAPPROVES *
NO NO NO NO NO.

ME: * NERVOUS LAUGHTER *

HER: DO YOU SING? (I THINK???)
OR MAYBE "OK SO YOU SING...")

ME: * STARTS SINGING ANGELIC GRACE *

NERVOUSLY

HER: CUTS ME OFF, HUMS *

* LAUNCHES INTO AN EXPLANATION OF
WHY CONFESSION IS IMPORTANT *

(THIS IS WHAT I THINK I GET)
THE GIST IS:

YOU ARE PART OF A CHURCH AND GOD IS
OUR FATHER AND THE CHURCH IS YOUR
BROTHERS AND CONFESSION IS TAKING PART
IN THE FAMILY AND THE FAMILY PARDONS

THINKING IN YOUR HEAD * GESTURES AS
THOUGH THINKING + GETTING CONFUSED *
AND THAT IS JUST YOU ON YOUR OWN GETTING
MUDDLED. END OF CONVERSATION.

* HANDS ME BACK THE A4 PAPER W/
JULES' TEXT ON IT WHICH SHE HAD BEEN
USING AS A FAN AND GESTURING WITH *
PLEASE

* SIGNALS "WE'RE DONE HERE, PLEASE
LEAVE *

ME: DO YOU WORK HERE?

HER: YES (DON'T THINK SHE UNDERSTOOD)

ME: * PACKING UP * DO YOU HAVE
SERVICE TODAY?

HER: YOU... FROM? (ENGLISH!)

ME: LONDON

HER: LONDA

ME: LONDRES

HER: LONDRES! AH! CAPITAL OF ENGLISH.

ME: DO YOU HAVE A SERVICE TONIGHT?

HER: WHAT? WE ARE MEETING (???)

ME: ...

HER: YOU ARE IN ITALY! YOU NEED TO LEARN
AND SPEAK ITALIAN!

ME: THANK YOU... BYE...



* GESTURE UP *

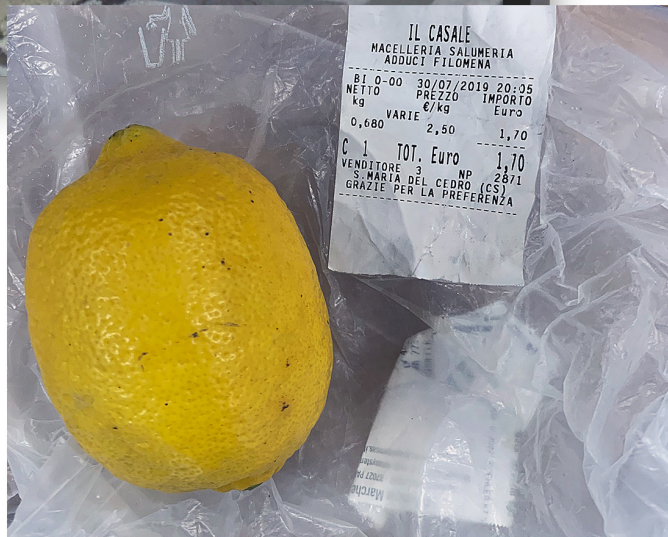
* GESTURES
AROUND PENS *

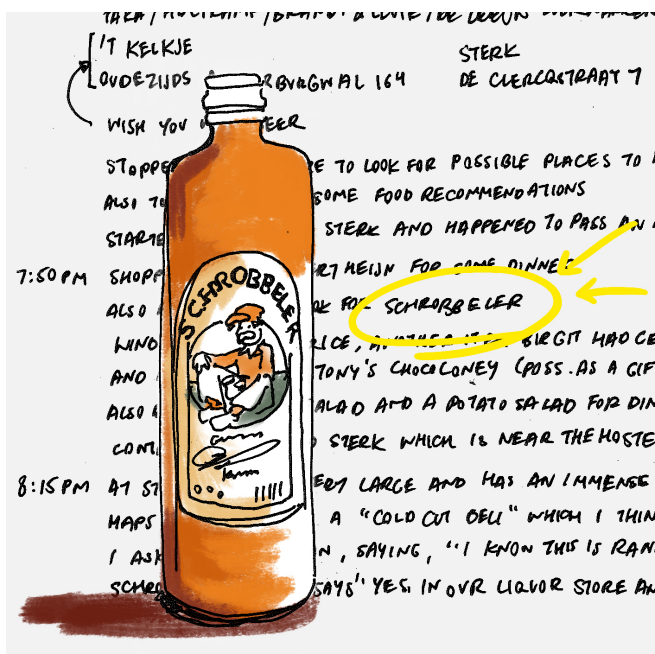


A handwritten transcript of a five minute conversation with a woman in Santa Maria del Cedro, Italy, held in Italian and English, with both of us not understanding the other.

Google Map Street View of the church in which that conversation took place.

The lemon I was looking for there.





Schrobbeleer for Birgit



7" records for J

Illustrations of the things I was looking for and snippets of my fieldnotes



Pecorino Romano for Eugenia



Orangettes for Sylvie

6

*Moving politics*¹

The world is generally in a bad state. One of the things I find the most distressing is the atmosphere of polarization: opposing sides clumping together and drawing hard, impenetrable lines between themselves, borders in thoughts and beliefs that turn saying anything into a rebuttal, or inviting rebuttal.

The night of the 2016 United States election my best friend and I were miserable, curled up on the sofa bed, tearily checking the votes coming in, already past the point when the outcome was clear. We have joked about my partner and I moving to a swing state simply so that we can vote there. More seriously, we have discussed the potential effectiveness of a cultural exchange program involving

1

'The literary critic Marjorie Perloff has recently begun using the term *unoriginal genius* to describe this tendency emerging in literature. Her idea is that, because of changes brought on by technology and the Internet, our notion of genius—a romantic isolated figure—is outdated. An updated notion of genius would have to center around one's mastery of information and its dissemination. Perloff has coined a term, *moving information*, to signify both the act of pushing language around as well as the act of being emotionally moved by that process. She posits that today's writer resembles more a programmer than a tortured genius, brilliantly conceptualizing, constructing, executing, and maintaining a writing machine.'

Uncreative Writing, Kenneth Goldsmith

I love the way the phrase *moving information* works where 'moving' is both a verb and an adjective. I mean for *moving politics* to work in both ways as well, to signify the act of pushing politics around as well as the act of being emotionally moved by that process.

citizens in blue states and red states.²

Well, I suppose unsurprisingly, in the last three years those issues of divisiveness and combative unrest have become more prevalent, or I have simply paid more attention, and they are everywhere. In places I care about, the issues are particularly pressing.

I'm used to feeling helpless when confronted by political tension and inadequate when considering taking a stand for the things I believe in—which isn't good enough. It's not enough to say I'm not brave or don't know what to do. I wish I was the type of person to protest in the street, to call up politicians, to mobilize groups, but I don't think I am, and I do think that I've found what I'm better suited to doing: responding by design.

2

Bastian Berbner reported a story about Botswana for *This American Life*. When Botswana became independent in 1966, the government devised ways of preventing ethnic violence between the approximately twenty tribes in the country. One of the policies they put in place was requiring civil servants to move to different tribal areas every few years. Berbner says, 'But still, this policy is supposed to be intrusive. That's the idea. All the officials I talked to acknowledge the hardships it causes, and all of them stood by it. Yes, it was sometimes bad for individual people, but it was good for the people as a whole. In fact, they say it's a big reason why they are a whole.'

There are three groups of people in fights for causes: those on the frontlines, those in the support system, and those who run away. My parents said this to me on a phone call while comforting me, implying that it's okay for me to belong to that third group, saying that that person far from the action has an important role too, that of spreading the word.

My work on its own will not change anyone's mind directly, but that isn't what I mean to do.³ I mean to cause questioning, renewed consideration of old assumptions, enough questioning to lead people to find out more for themselves.

I do feel I have done right by myself, my collaborator, and my interviewees, all of the people who kindly gave me their time without demands for outcomes and allowed their words to be recorded and used, without

³
'People ask me—what do you mean—and I answer what do you think of when you see the image.'

Louise Bourgeois, late 1980s note

much reassurance from me at the time that I knew what I'd be using them for. There have been many exchanges in generosity throughout the process of putting this together and it has felt like they have mostly flowed one way, towards me—so this work is an attempt to be generous back.

This work began with political motivations, even though what has come out may not look it. Then again, I believe all actions are political⁴, and it is not my intention to tread too lightly, but rather than being on the defense or offense⁵, I hope I have drawn a bigger circle around people and places and things⁶, opening a door gently.

4

Hannah Arendt said that actions performed in public are political and second-wave feminists championed the idea of the personal and private being political. Johanna Hedva, in her essay 'Sick Woman Theory', from the position of someone with chronic illness, asks, 'How do you throw a brick through the window of a bank if you can't get out of bed?'

'Sick Woman Theory is an insistence that most modes of political protest are internalized, lived, embodied, suffering, and no doubt invisible. Sick Woman Theory redefines existence in a body as something that is primarily and always vulnerable, following from Judith Butler's work on precarity and resistance. Because the premise insists that a body is defined by its vulnerability, not temporarily affected by it, the implication is that it is continuously reliant on infrastructures of support in order to endure, and so we need to re-shape the world around this fact. Sick Woman Theory maintains that the body and mind are sensitive and reactive to regimes of oppression – particularly our current regime of neoliberal, white-supremacist, imperial-capitalist, cis-hetero-patriarchy. It is that all of our bodies and minds carry the historical trauma of this, that it is the world itself that is making and keeping us sick.'

While I am not chronically ill or disabled, I think that to extend empathy to those who are and then to adopt beliefs that stem from that empathy and then to take actions because of those beliefs will result in taking the best possible course of action for all of us.

5, 6

Continued on next page

5

Liz Lerman, choreographer and founder of Dance Exchange, wrote about her desire to live in a non-hierarchical world in her book [Hiking the Horizontal](#). First, she explains how we mostly see things in some kind of ranked order, from top to bottom, according to whatever values and ideas we hold.

She then writes, 'Now imagine turning this line sideways to lay it horizontal. That way each of these poles exerts an equal pull and has an equal weight. Of course, the line is not completely flat and the poles are often not equally heavy. It is more like a seesaw and that is why dancing and art-making provide sustenance for the hike ahead. If we are lucky enough, we can actually take the long highway between the sometimes opposing forces, discovering information that can feed our artistic impulses all along the way. It is hard work, but those of us wandering at one end or the other can begin by trying to find something to respect at the opposite pole. And if for a moment you take this continuum and bend it into a circle, you will see that the two ends can lie close, like next-door neighbors.'

6

This thought comes from a conversation I had with Johann Arens.

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MA Design: Expanded Practice
Goldsmiths, University of London
2019