



## FRIENDS OF ATTENTION GATHERING #9 Concrete Poetry 12 June 2020

14:25:22 From D. Graham Burnett : On concrete poetry and political change: the interesting passage from the Waldrop essay — “Siegfried Schmidt sees the social importance of concrete poetry, its political and revolutionary potential: it presents a text (and thereby ‘reality’) not as something given, fixed, to be accepted, but as a structure that can be seen differently from different perspectives and can therefore be changed.” (p. 150)

14:26:54 From Jeff Dolven : Make a graphic record of your attention as you encounter the first poem. You can draw or write on the poem itself, or on another sheet of paper.

14:33:39 From D. Graham Burnett : 2 more minutes — and then, BREAKOUTS...

14:35:15 From Jeff Dolven : Retrace the movements of your attention and discuss. How did you begin? Where did you end? Were you carried beyond the page, and if so, where?

14:44:17 From Sal Randolph : Our notes:

14:44:18 From Sal Randolph : Sal: wanting to develop a vocabulary for the notation, so that it was both indexical and gesturally satisfying.

Carlos: Hopeless to read it as language. Mathematical. Parentheses. More a picture than a text. My attention didn't move in the way it does when reading. All the squares are open

Izik: The longer I looked the more I discovered of the patterns. Any flights of fancy? What if this was an artifact from a distant future?

Carlos: It reads like an encrypted text.

Brad: It reminded me of the 90s when people I knew were trying to develop an ascii polaroid camera. A retro sensibility.

Sal: I did read linearly, as if it was writing, not troubled by not understanding.

14:44:32 From Sal Randolph : Brad: Macro sense of motion from the feeling of the slashes.

Sal: denser parts of the image kept recapturing my attention

Izik: trying to resolve certain sections into images.

Brad: Some outdated technology.

Sal: Future or past.

Carlos: A different syntax for sound.

14:44:53 From Alexandru Balgiu : Make an acoustic record of your attention as you encounter the second poem, using the voice memos app on your phone (or whatever other recording device you like). You can sound the poem out, talk your way through it, or find any other way of tracing your attention in sound.

14:44:53 From Morley Musick : Several of us thought of words or images with a scientific or classificatory character.

14:45:06 From Jeff Dolven : Make an acoustic record of your attention as you encounter the second poem, using the voice memos app on your phone (or whatever other recording device you like). You can sound the poem out, talk your way through it, or find any other way of tracing your attention in sound.

14:45:11 From Catherine Hansen : Reading that demands something analogous to pareidolia

14:45:26 From Gabriel Perez-Barreiro : which is the second poem?

14:45:45 From John (he/him/his) Muse : Amplifying Catherine: pareidolia and as though listening for and to the future...

14:45:50 From Julian Chehirian : We discussed the poem alongside this drawing from the Prinzhorn collection (of mostly German works of art created by patients in psychiatric care): <http://bird-in-the-house.blogspot.com/2010/06/prinzhorn-collection.html>.

14:45:58 From Casey : Julian would you post again the name of the artist (?) from the psychiatric hospital? The breakout room chats seem to go away.

14:46:00 From Julian Chehirian : About the boundedness of that space

14:46:05 From Casey : Aw thanks.

14:46:08 From Julian Chehirian : :)

14:46:15 From helenmiller : Tracking the eyes' attention to a piece of art fails to register peripheral vision or the dilation of the pupil. Furthermore, if I am looking at something and I seeing it or thinking about it necessarily?

14:46:20 From Zach McLane : Borgesian map of attention

14:47:02 From helenmiller : Tobias Wolff on reading...

14:51:39 From D. Graham Burnett : Winding up.... Another minute or two.....

14:52:26 From Alexandru Balgiu : Replay the movements of your attention and discuss. What did you hear; what did you say or sing or sound? Did you hear reverberations in a wider space?

14:52:29 From Jeff Dolven : Replay the movements of your attention and discuss. What did you hear; what did you say or sing or sound? Did you hear reverberations in a wider space?

15:01:49 From Sal Randolph : Briefer notes:

15:01:50 From Sal Randolph : Steven: it was hard to find my place after about 20 lines in but I enjoyed.

Jeff: Started from middle, made my way to the margins. Found a line of all vowels  
eeeeeeeeeeeeeeee

Julian: It was like reading a blueprint, not precisely sound as sound, thicker places and thinner places.

Sal: Enjoyed discovering the REFUSE and let my attention stay there.

Jeff: the commitment to particular modes for reading precludes other modes of reading.

15:02:20 From Leonard Nalencz : Three of the four of us had somewhat shameful experiences in the aural/sound exercise...

15:02:22 From Alexandru Balgiu : Paula Claire: <https://www.archiveofthenow.org/authors/?i=225>

15:02:45 From Catherine Hansen : Or as Morley put it "we had experiences bordering on shame."

15:02:48 From Sal Randolph : We mostly tried to reenact our performances for each other.

15:03:30 From Morley Musick : I felt trapped, hung up on words. I also thought of New York in the 1970's, when people stole fire escapes for scrap metal.

15:03:53 From Zach McLane : Thought about the sounds of typing out these poems

15:03:57 From Carlos Montemayor : We talked about how quickly words grab our attention, and their sound, and how the poem challenges these expectations.

15:04:12 From Carlos Montemayor : Music that cannot be humanly performed.

15:04:22 From Gage McWeeny : Sadly, have to run to another polyphonic colloquy everyone, i.e a department meeting. Thanks Jeff, Alex, and Graham, and everyone!

15:05:06 From Sal Randolph : Yes, as Carlos said, the score was a beautifully impossible task.

15:06:18 From Justin Smith : Can we quake if the spirit moves us?

15:07:00 From Jeff Dolven : Allow yourself a gestural encounter with the poem. (We will make no record.) This may be simply a self-conscious version of your usual habits of reading, looking, listening. It may be a heightening, a stylization of those habits. It may be the development of an ad hoc system of gesture. It may be (but need not be) a kind of dance.

15:07:08 From Sal Randolph : I think it's important that we can see each other.

15:07:53 From Molly.Orbon : @justinsmith how about speak in tongues?

15:11:31 From D. Graham Burnett : Starting to RECORD

15:15:25 From D. Graham Burnett : 30 seconds

15:16:00 From D. Graham Burnett : I will mute in 20 secs....

15:16:55 From Khaled Malas : Thank you Alex and Jeff. So much fun!

15:16:59 From Sal Randolph : That was quite beautiful to listen to

15:17:03 From Khaled Malas : Walid, my son, loved it.

15:17:30 From Sarah Ordway : Thank you. So awesome!

15:17:42 From Brad Fox : Yes, thanks. Fantastic.

15:17:45 From Zach McLane : Where can we find your email?

15:18:08 From Sal Randolph : Alex, can you send us more info about the poems/poets?

15:18:22 From helenmiller : " "

15:18:29 From Gabriel Perez-Barreiro : ///

15:18:33 From John (he/him/his) Muse : eeee

15:18:34 From Morley Musick : That was great! The opposite of ambient working noise youtube videos - truly the soundtrack for making concrete poetry! Maybe someone could make the recording into ambient noise and upload it to youtube with an appropriate title like "Chaotic noise to make concrete poetry to"

15:18:35 From John (he/him/his) Muse : eeee

15:18:37 From Zach McLane : >>>>>

15:18:37 From John (he/him/his) Muse : eeee

15:18:38 From Julian Chehirian : DD DD

15:18:42 From William Lamson : oooo oo oo

15:18:48 From Sal Randolph : rrrrrrrRRRRRRR

15:18:49 From Alexandru Balgiu : alex.balgiu@gmail.com

15:18:54 From Alexandru Balgiu : for questions and poems!

15:19:00 From Sal Randolph : REFUSE REFUSE REFUSEREVFFFEUUEUFFFU

15:19:04 From D. Graham Burnett : friendsofattention@gmail.com

15:19:20 From John (he/him/his) Muse : Instead of cutting them together, layer them!

15:19:25 From Leonard Nalencz : merci mes amis!

15:19:34 From Alexandru Balgiu : avec plaisir!

15:20:15 From helenmiller : week 11!