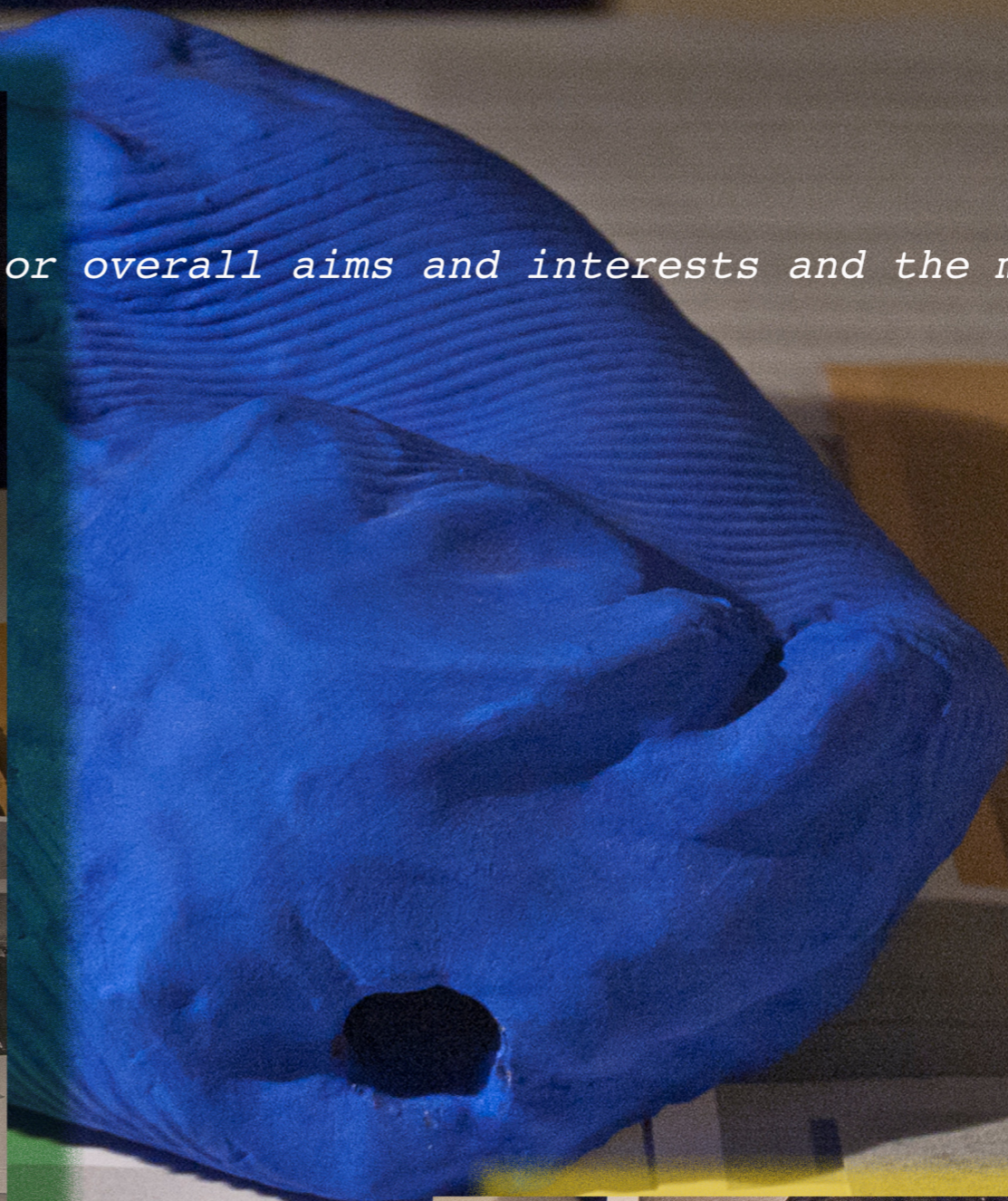


STRETCHY DICK

strategic |strə'tējɪk|
adjective

relating to the identification of long-term or overall aims and interests and the means of achieving them .



I imagine that this could very well be an editing process

Ok, now I need to jump

E: So, when you're talking about a body I imagine my body in the space

J: Yeah, I imagine my body also in the space and maybe also two or three other people

E: I imagine somehow physically being responsible to and with the materials

J: I imagine everyone equally being responsible for their body and the materials

(both laugh)

E: I imagine repetition and stretching things to a point where there's discomfort

J: I imagine spontaneous interruptions and physical comments on what's being said

E: I imagine moments for verbal language and moments for non-verbal language

J: I imagine people sitting around a table, discussing subjects or questions while someone else is located in a corner of the space and working with materials and from there spreading out into the room

E: I imagine some degree of physical contortion and maybe also verbal contortion

J: I imagine moments of fragility and, in particular, physical fragility

J: [...] from my position, as being invited by you, how can I join an editing process with material that I have not produced myself, or I have in that regard a distant relation to, that is also intimate and personal as well as by other people, and that needs a certain respect in further working with it? [...] What would editing then mean between the two of us at all (laughs)? Is it more the process of collaboration itself and us really thinking about what we edit [...] Or do we develop something else out of the material, in the very way that we can do it because of the way the two of us meet?

E: I mean, the collaboration process as already the editing is interesting for me, and also the conversation as a kind of editing. I think conversation is a form, and within that it's also a collaboration, it's a collaborative form I think, and within that form you pick and share certain things. It's not everything, there are things that we leave out, you know, there are things we don't touch on or that we don't bring in, not necessarily consciously but there is an editing thing that goes on. (laughs)

J: I think that's interesting, also because editing has, I think, always this first connotation of something that is text-based and printed, and somehow sorted and somehow ordered, which on the one hand is fine, but from what I understood and the way we talked about the project it's about really gathering the materials in terms of densifying them and making connections like new paths, and make it rather spatial or physical than, let's say, two-dimensional. And that's why I wonder how one would edit that physically? How could I or how could one dimension of it being physical? [...] I mean, it's not about representation, but it's more about one's own kind of appropriation or one's own kind of interpretation
E: It's like the re-interpretation of the re-interpretation (both laugh)

E: I imagine that part of this process will be that there will be works and possibly materials available on paper in some form, I imagine lots of ... paper (both laugh)

J: I also imagine, in addition to lots of paper, many different materials or objects that we all have our own personal relationships with and that we particularly bring into the space for that project

E: I imagine building temporary structures or infrastructures or collapsible structures

J: Me too (both laugh)

E: I imagine that it would be a lot of fun

J: Yes, a lot of fun, for this I imagine cardboard boxes and some manifestos and maybe even writing one

E: I imagine also quite a mess at some point

J: I imagine the need for being alone at some point

J: [...] Also, an editing process that focuses on desires and imagination has - on the one hand - a lot to do with how, I can even more precisely become aware of how my body actually feels, or what aspects of my body perception I tend to forget or am not aware of most of the time, and how to bring that into relation with the material from the project. [...] Where is the place in your body where you feel like that, and how would you physically express that? [...] I thought the editing processes cannot be reduced to one media only, regarding the whole working process, practices, and aesthetics you use. It's simply not ... ah, not right. [...] A big power and quality of the material is the idea and the wish for certain transformations. So automatically, I would say that each editing of whatever material needs transformations in order to treat the material respectfully. It's a lot about transforming, so it cannot not stay in the same place (laughs)

E: Or become fixed..

J: Or become fixed, yeah. [...] Fix it, box it, label it, consume it.

E: I imagine some kind of exercise structure that is also irritating and a little frustrating but that maybe offers a point of resistance

J: I imagine a structure that includes the possibility for everyone at any point to resist a certain experiment or task

E: I do imagine performing some, or parts of our selection or an inverse for an audience

J: I imagine making photographs of certain physical moments

E: I imagine that this could very well be an editing process

J: I agree (both laugh)

J: I imagine that this kind of situation could be a model for a performance

E: I imagine that this would happen in the space of Scriptings, and I imagine that the space would feel quite radically different through the process

J: I imagine that we also live there for the time we work there, and that we by that re-appropriate the space and our relationship towards that space

E: I imagine that at the moment when there's a decision for some part to be public, that there is a very particular consideration around how that invitation is presented

J: I imagine that during this process we are very precise about the micropolitics of each situation and the micropolitics of the affects within our bodies, if we recognize them

J: [...] What I always feel in writing is [...] the lack of or the over-disciplining (laughs) within the body. [...] Sometimes I can really freak out. Editing in the standard manner is connected to sitting at a table or a computer, to typing and making sentences more precise. And you have all this writing process and going-through-it-again-and-again, and you're really going into it and you ask yourself, is it the right word? [...] Is it clear enough? Is it a statement? Does it need to be stronger? And all these things. I feel my body really sometimes is like „ok, it's not working“, and this is interesting because I really feel „ok, just stand up and do whatever you need to do“, or „ok, now I need to jump“, or I feel like „I have to have sex now“ [...]. It's really interesting what this writing process does [...]. At the same time, writing is one of the biggest - certainly at times very lonely - but one of the biggest spaces for imagination. You can put everything in there, and maybe that is somehow connected to certain physical reactions. [...] There are certain movements ... or anyhow the idea of movement is very present for me in that moment because I feel I need to (both laugh) get the energy through. It's a dense and concentrated work [...], so you have to go through something physically as well.

E: I imagine that there will be sound involved

J: I imagine many arms becoming one

E: I imagine the sound of tape, when you pull sticky tape

J: I imagine the sound of destroying things

E: I imagine the surfaces becoming quite covered and layered

J: I imagine jumping so long until I am totally exhausted

E: I imagine points of exhaustion and collapse, and feelings of futility

J: I imagine that parts of the things that are inside the space and what we do with those things in the space are taken out into the street and maybe worked with in the streets, too

E: I imagine some exploration of what happens when you try to make material and physical in the world something that is born in the imagination

J: I imagine that each material in the space is going through a process of transformation, in whatever way

E: I imagine some amateur dramatics

J: I imagine some breathing exercises

E: I imagine a quite radical use of the window space

J: I imagine an exploration, a physical exploration of each of the spaces

E: I imagine sharing the task of preparing for the group a sequence of exercises or focus points

J: I imagine situations of physically coming together as one body or one pile of bodies like lying on top of each other or climbing on each other

E: I imagine to do some public graffiti and some pasting of posters, I've never spray painted anything in public

J: Me neither, not yet (both laugh)

J: I imagine some exercises of activist training

E: I imagine that in that time there could be some people invited to share some skills

J: I imagine watching films, related to the subject, if we want to

Scriptings#41 Emma Haugh, The re-appropriation of sensuality: An editorial fragment by Janine Eisenächer, Sonja Gerdes & Emma Haugh, Berlin, December 2014.