

HOSPITALFIELD ARTS

Pamphlet Series

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It's funny listening to something back just after you've recorded it

that thing when you listen to something back just after you've recorded it

because you're often not listening to exactly to yourself saying something, you're saying it with the purpose of someone else listening to it, once you start listening to your own words it makes you very conscious of what you haven't said

yes or the way that you put the words together to make..to try and make your point but in your memory perhaps you said more than you have said or less than you've said, it's just that gap

between what you're thinking about and how you say it, because it's kind of like (when I was listening back to what I just said) I was like Oh I can remember every single word of this, like it's a weird pretend memory. I suppose it's like that feedback loop thing but more to do with what you think you've said than an actual distraction because of a doubling of information

it's interesting though then to like rethink that conversation by listening to it again you start overlaying it with another set of thoughts, so that conversations sort of does go into a feedback loop, even thought that's not being....

yes, I wonder if there's a way of presenting that to other people that's not just like that's somehow quite deliberately paced, so it's not just everything at the same time

you mean with technology?

Yes, because I think maybe...it might be quite nice to try and convey something, something of that feeling, like something between that feedback loop thing, like in the Boomerang, but less (like we were saying before) of an affect, but more of a concept I suppose, like of how you hear yourself...

I suppose there's this feeling

Like how you (what did you just say) like you hear what you didn't say, and maybe there's a way of placing things next to each other that brings about that weird feeling of when you do listen...either listen to yourself very quickly after saying something, like in that echo chamber, or whether it's afterwards as we're doing just now...recording chat and then listening back soon after and kind of annotating ...keep picking bits out and writing things down, so that's kind of making

things still again, there's something in the feeling of that process which is a bit, ummm.. out of yourself...maybe it links with this really blurred vision, or really thin bits of focus

yes, because that slim bit of focus to me feels....those very very defined points of focus, with the rest of it being out of focus feels very claustrophobic within that one point

yes, it feels quite shocking as well I think, like information overload or something

I was just thinking about muddling of borders.... I don't know whether that idea of re-listening to yourself and having another layer then, like the layering of a conversation over the top of a conversation, whether that conversation sort of presents a border in a way because it's a thing that is said is a statement, and then by muddling that border, by

looping it, so it's no longer like a confined piece of text or idea or statement maybe that's what she's talking about in the introduction to that book, things not having an outside border so you can't quite grasp it and say what it is but having many small inside borders, that maybe, like, in a pattern, kind of , maybe more like, a pattern that fits together....so, this little thing has a border, but this border is only really in relation to the thing that happens nearby it... so it's not trying to be an all-encompassing thing

I started writing notes about...when they're talking about flows of information, I was starting to write notes about what would be a flow and what is a statement yes, so where does a statement begin and end? I think this is a way of understanding how they write and what Helene Cixous is talking about, in that she is, cos I find her writing, I find that she

is sort of attempting to step into that way of writing as well, in the way that she is, within an explanation of something, she starts introducing something else,

Yeah it's not really putting the object to be explained under scrutiny, its kind of like getting in and about it, and not really, I suppose its like when you can't stop your, instead of just concentrating on the one thing, you just let all the other things that are sparked off happen, so it feels like you can't, like it's just a load of stuff, but if there's a way of articulating that... which I think is probably what she is doing