1. charm, value, ethic tactic & gender, in writing

Ellie Epp

2. what is always transmitted is the quality of a mind

precisely transmitted is the quality of the moment writing

revision mixes times revised writing is writing by more than one person

3. reading scans through to the rules someone is writing by

the scanning isn't done in language, it's done in something like gesture, from a hovering behind, like 'noting'

what's noticed is experience (political, erotic, sensory), nerve, acuity, solitude

the rules i write by, those i'm in reference to now, those i remember struggling in, undiscussed: familiar unspoken suspension in a space of charges

rules keep up with ability so they're next to impossible that is tactical but not felt as tactical; it is felt as ethical/technical absolute other writers are judged by

4. certain other peoples' work is there alongside like a terminal whose other pole is what i have to write, my own time

the unending tension in relation to home language and school language
5. wanting everything to be what it is

anger to be anger given to the person desire to be desire

given, seduction to be successful

memory to be precisely memory, fantasy to be precisely fantasy

the intuition in fantasy to be known for what it is

writing to be whatever it can be when it is no longer a displacement

6. 'built by the extremely delicate decisions of conscience'

the whole of the writer

'writing inside the hologram already formed'

'an embodiment of values & responsiveness'

7. structuring concerns having to do with the history of a genre are a death

8. any phrase contexts itself

a phrase has a world implied

9. if writing grips there is something real in it, but look carefully

the pleasure in attractive writing is information like the information in sexual attraction it signals that something there is worth perpetuating; but it can be perpetuated without ever being recognized

10. it is better for a meaning to be read than to be passed on unread as a striking or 'beautiful' thing
11. what attracts in writing is often an unconscious recognition, unrecognized homology, underreference to: body part or function, sexuality, the life span, undiscovered physical law, unarticulated experience structures (these may amount to the same thing)

imagination likes what refers to itself

12. the sexuality writing works includes powerfully: birth and the long consciousness before birth, which was previous to language and now, stranded behind language, tries to make its way through into the sort of memory that is made in language

13. the personal body, the interpersonal network, the locale, maybe the larger bodies, whole earth, universe and further, seems to transmit in the writing of some who experience themselves as persons, writing as persons

writers can write what they themselves don't know or misread

i want to know what is being said through me and by whom, for whose use

i also want the elation of writing beyond myself

14. the glamours possible in writing are used politically as seduction: to slip (unconsciously) the image of the self (unconsciously received) into the other to install one's own time in the other

the image and knowledge of oneself installed in the other is a transmitter, receiver vitality and information can pass through ie it can be used vampiristically or perhaps benevolently
15. those who are connected 'psychically' whether or not they know each other seem to work for or with each other and to have information about each other's work and state

the information may be oddly coded and is often misunderstood

16. there always has to be more precision in writing than i know the reason for, because another range of consciousness can see what i can't now see

there's no possibility of getting it all but if the few traces are accurate the rest will be accurately implied

17. the relation of hand and voice, voice and undervoice, when these separate: i know hardly anything about this except that there is a dialogue in writing where it happens,