

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

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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
given, seduction to be successful

desire to be desire

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 glammers 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,