

Title	<i>The Sister, The Unnamed, The Spreading Fire, The Timer and The Waiting Moss</i>
Conversationalist(s)	Members of the performance group Sisters Hope (The Sister, The Unnamed, The Spreading Fire, The Timer)
Conversation number	V
Date	3rd of May 2023
Place	The outermost point at Refshaleøen, in a little octagon shaped glass house.
Time of recording	33 minutes (the recorder stopped unintentionally during the conversation that went on for more than a hour).
Context	The conversation was initiated after a 4 cycle (days) visit to Sisters Hope Home, and was taking place while Sisters Hope was preparing for a Sensuous City manifestation at the same location of the conversation.
Note for conversation	While the conversation took a starting point in the recent experience of visiting Sisters Hope Home, it soon explored a much more fundamental experience of time. Most of the conversation were ‘lost’ in terms of recording and transcription. The loss of a digital recording of the conversation does however also offer another sense and layer of the presentness of ‘lost’ conversation. It exists now differently.

Publisher	Bureau <i>for</i> Listening
Contact Publisher	https://bureauforlistening.com/ bureauforlistening@gmail.com

Year for publishing	2023
ISBN	

[]

- (Lukas Lund): I actually listened to the Sisters Hope Radio Spotify playlist.

[]

- []

[]

- Who is present?

(The Timer): So, Timer is present.

- [] Your poetic self?

(The Timer): Well, it's me. But Timer is... an extended body of myself. That gives a lot of space to be a bridge and to connect and to be there.

- []

(Rob Hesp): [

] But within the poetic practice and within Sisters Hope, my name is Spreading Fire. Yeah, it feels nice to introduce both, I think, in terms of maybe framing the overlaps and how this kind of thinking around listening affects personal life, but also professional and poetic.

(Tania Lindeberg): [

Sisters Hope Home. [

] I'm the Unnamed within

] And within that name there is a freedom, which is a part of the Unnamed, and a freedom to explore different subjects and a freedom to be... []

- []

(Gry Hallberg): Yeah, I'm the Sister.

- []

(The Sister): [

] But it was because Sisters Hope was initiated by me and my poetic twin sister, so we were the sisters. And then when my sister was no longer there, I was still the sister. But I recently facilitated a poetic self-exercise where I thought that I'm maybe also the Black Hole.

- []

(The Sister): [

] It was more given to me than taken by me. []

- []

(The Sister): [

]]

- []

(The Sister): []

- [] I actually discovered my poetic self. [] which was Waiting Moss. []

]]

(The Sister): []

- []

(The Sister): [] And the starting point was a longing to immerse ourselves in the world in a different way than what was offered to us in everyday life. So it was a very symbiotic process of just her and I doing, in a way, rituals for ourselves in public spaces. [

] And maybe also how much listening there was. I don't know. [] like tried to translate artistic immersive performance work into a method. That's now to Sister's Performance Method, which is learning. [

] if you're very symbiotic and the space is filled out, then it's hard for others to enter. But when there is empty space, there is a crack where you can enter. [

] another contextual aspect is the Sensuous Society Manifesto that was written in 2008. As a response to the financial crisis and as a response to the ongoing ecological crisis. And it kind of, the manifest is not a manual, but it's a question. And the question is, if we move beyond economic rationality into a society governed by the aesthetic dimension, what would that society be like? [

] How can we inhabit on a more permanent basis the sensuous and the poetic? Because we're also talking

about democratizing the aesthetic linked to the poetic self. The argument is that everyone has inherent poetic potential. And that is externalized through the poetic self in a process of democratizing the aesthetic and not like subscribing it to the art genius or another figure. [

] So how can you move from temporary participation into more permanent inhabitation of the arts? [

] So Sisters Hope has always been slow and quite slow, quite silent. Or quite low. [

] because with the silence and the slowness maybe comes listening as well. [

] the need to listen loud. To really... [

] Sensing into spaces. That's also listening. It's listening to... [] It's listening to a space, sensing a space. [

]

- []

(The Unnamed): Is that what listening loud means?

(The Sister): Maybe. I don't know. I don't know. So for me listening loud means really paying attention to what I hear. And it's also linked to time. Sometimes it takes time for me to listen loud. Like I can't hear it quickly. I need to... And for me it's also, it's listening in a way with my entire body. You know?

(The Unnamed): I noticed when you asked who was present in the room, I got this switch of a button where I closed my eyes and slowed down in time. And we're present in this other body or my poetic body. And I just thought of that while we had this conversation. That there is this pace or this... Normally, I probably wouldn't close my eyes answering that question. [

] Going into the character of the space or...

- It's also funny to think that we should have our eyes open when we talk about listening. What is it exactly that we want to see in order to verbalize listening? [

] Nonetheless, we, here, do have our eyes open

because [

] that there is a specific

kind of listening attached to that space compared to listening in general? [

]

(The Unnamed): I think it is definitely listening with the body. Actually, this is a good description of entering a space and using everything to listen. This is how I experience it. And not so many, we don't use so many words. So this is how I feel.

(The Spreading Fire): [] I think when people come to Sisters Hope home, they often come with an agenda. Whether they're looking for a new experience or they are researching or they are... They come because of a reason, mostly. And I think that really frames the way that they interact and the way they listen to the space and they listen to each activity. [

] Or they're listening because they want an answer to a question [

] You have to work very, very hard to really achieve what is silence. [

] but silence, I don't think... From my understanding of silence, I don't think that exists unless you block, block, block, block, block. And then when you arrive at it, I think it's a scary thing.

(The Unnamed): For me, it's the amount of time where you are silent with your mouth. [

] And after you've got over this point, something really starts to happen in that space. Like really extended time of, for instance, with no words. And then you actually start to listen to the things happening around you.

(The Spreading Fire): Like at dinner, we often have very strong reactions around the silence at dinner, right?

(The Unnamed): []

(The Spreading Fire): []

(The Unnamed): []

(Timer): To me, listening, it's about giving time. [] but if I give time to something, if I give time to you, and it could be short, and it could be long, but if I give that time, then I will completely, I will listen in that frame. [

] And sometimes it could be just giving time of just sitting with someone, then I would listen to their body, or getting that with silence, without silence. But listening to me is very closely connected to time, and we give that to many that comes. Either they come for research, or they come for just exploring, or being interested, or intrigued, or anything. But we give them a framework of time that is clear in the beginning, that they know, I will spend this amount of hours. But when you get in, that time is short and fast, and as that is presented, to me, that's where the listening starts to appear. [

]

- [] but because I was given time, a lot of things changed for me. [

] where I don't know where the ending is. I don't know when this gift is going to run out. So I commit to the gift here in the moment, and I also cherish the gift, and let the time and the listening from somebody else influence back. [] having given this time and this listening, made me immediately also respond back. [

]

(The Unnamed): [

] And I also want to say that listening can also be, I listen to your heartbeat, or I lend you my heartbeat to listen to, [

] It's not, wasn't the question if you replanted or if the time, it was...

- []

(The Spreading Fire): [

] And we kind of can't have the privilege of divorcing ourselves from that. So the responsibility of us as staff is then to hold that time. And I think also people hold time in their bodies, whether they're conscious of it or not. [

] And I think we all

have this rhythm within us that's so established and so repeated every day. That it's hard to really break away from that for people. []

- [] How does it feel to hold that time? How does it influence back on you and your sensing to have that responsibility?

(The Spreading Fire): [] Which is that time is violence. I remember that a lot. This idea of time as violence.

(The Timer): []

(The Spreading Fire): [] There's a progression and something about time that's ongoing and kind of relentless. [] I don't know how you encounter it differently.

(The Timer): To me time is not... Like time works in many layers at the same time. [] I feel that I have many timelines in the same universe. In the same time realm. So I could have one timeline with an encounter with you sitting next to me. But at the same time I still have another with you sitting in front of me.

[] How I see it more as different beams and not just one ending, starting, holding. []

(The Sister): I also became curious about your conversation with [] on life and death. I don't know if you can respond after because time is also eternal. []

] And then underneath all that or in the middle of all that or... there is eternity. Which is what we all inhabit. [

] translation of listening into birth and death, or manifest life and latent life. Because death is also just latent life until it manifests again. [

] to affect the world, to affect around us. [

] a time frame to affect, to do something. So it's not only being guided by time, it's also creating deep layers of meaningful practices in time frames that moves on. But underneath that or in that, there is eternity that then maybe the latent phase, death, is maybe more [

]

- [

] What are the demands from us or what we need to give in order to learn how to listen, cultivate listening. [

] We have a certain amount of time also in different layers. [

] It didn't slow further down, it speeded up. [

] Like it was dismantled both gently and brutally that I just had to give it up. And then sample a new time. [

] I don't know. But there was a change in terms of how aware I was of my grasp on time. [

] how much we have a grasp on life or death. [

] we sort of loosened our grasp on what it should be and what it was for us. Or how we were used to understanding or dealing with it. In many different ways. But this idea of how certain certain things were or how deeply we were able or willing to allow us to be affected by death and life and time. [
]

(The Unnamed): [
]

] questioning another way of living around or listening into what time is. [
]

- I was wondering also before that you said this about sensing-in. And I think in some way...

[recording stopped unintentionally]

[The conversation continued for over an hour, mainly between the Timer, the Unnamed, the Spreading Fire and the Waiting Moss as The Sister had to leave due to other obligations. The conversation was quite wonderful, and I, Lukas Lund, was left wondering if the sensibility of the conversation, its closeness and deep presentness was what made the recorder stop? Under all circumstances, not being able to share the rest of the conversation but instead keeping it as an affective moment between four people, is also fine. It points towards the question of what can even be shared from a conversation for listening?]