

Conversation *for* Listening

Part I

- (Lukas Quist Lund) [] just loops into other conversations [] what is your reference point for having a conversation about listening []

(Claudia Lomoschitz) [

[] it came to me through works [] on being brave to use your own voice [] what does it mean to hold a note [] listening as own quality and listening as as something that can have space and as something that has value in itself and I'm also talking very slow now because I'm constantly listening to myself [] little frog microphones that record the conversation []

- []

I mean I do sometimes record voice or sound of for example my grandparents without them knowing because [

] I don't know the softness of [

has two little ears it's like a crown [] it's on the head and it
] and then she
walks through through the space with two little additional ears []

- []

] they will never like be able to like catch the energy in the room or
between us or or our faces or impressions or our hand gestures []

] the realness and the
presence of a of a situation

[]

] I feel like you might agree on that live reality is just the most exciting

- []

]]

[] I think you cannot document real life []
[Claudia sings out into the room]

]]

- []

[]

- But maybe your talking allows me to listen, and maybe my listening also allows you to talk so they go they come together

[] makes me forget what i wanted to say

- []

[

] what if the voices have never been recorded what if there is people that have a been silenced what if there's things that you don't listen to [

] what do you do with documents that are not existing over voices that are not existing [

] erasing voices [] how to bring voices back in sometimes also a fictional way [] echo poetic outlook on the atmosphere [

] regarding the clouds and they also don't speak so well [] sometimes within rain and wind and thunder lightning [] I think I enjoy listening to the clouds a lot [

] and how often do you think of the clouds as your companion?

- []

[

] I realize they're
there much more, they're not one companion, because they're so shifting, and so diverse, [
]

- [

] clouds are something that we know
extremely little about, it's extremely difficult to research, and to grasp the dynamics of
clouds, [
]

[] It's a sensitive and elusive system. [

] we always have this feeling that
everything is so light above us. But a rain cloud is like a lake that bursts [

] but they fail. [

]

- [

] want more elusive systems. [

]

[

] clouds are as spontaneous and sensitive as we are. [

] I'm also a bit late because I

deliberately decided to walk backwards. To have the sunshine on my face [

] and I thought I would be late but I can tell you why.

- [

]

[

]

- [

]

[

]

- [

]

[

] she feels good about knowing that life is a circle and it ends
and it starts and it ends and it starts [

]

- [] that listening is also
this kind of performative act of like withdrawing from your subject []
] you more take in of the
others [] transition between withdrawing from a
subject and entering kind of like an intersubjectivity [] unclear
of what is now me and what is the things that enters me due to my listening [

]

[] if we would now sit outside I think we
would have more silences [] a different conversation
[] should we just go outside?

- I think you should.

[]].

[Recording stops as we move outside to Halmtorvet at Vesterbro, Copenhagen, to continue
the conversation.]

[Part II were lost]



[Photo: the place where we sat outside for the second part of the conversation – the site for losing the recording.]