

- (Lukas Lund): [] or is there something that you want to, I don't know clarify first or that we should talk about before we talk further?

(Budhaditya Chattopadhyay): [] how to express this about the sonic experience [] these questions of how to write on sound []

[] Why sound as as a phenomenon or an event appears to me like a trigger for poetic thoughts and contemplations []

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[] how to write about listening []

[] if not one, then multiple but different poetics for listening, like different ways of structuring language that enables listening as such []

[] a poetic for listening

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two-way process of positioning sound as a phenomenon and listening as an act so sound doesn't exist until a listener exists. So the listener's positionality derives the meaning or sense of the sound. There is a theory in Indian aesthetics which I'm quite influenced by. The thought of dhoni and spota. In dhoni there is the idea of sound and spota is the idea of listening. So both are interconnected to each other. [

] a sound happens, it occurs and then it travels from its source, it carries the epistemic chains or connections with the source from where the sound emanates, but it travels and it loses its ground, it loses its informative indexical relationship with the source, and it loses as it it travels farther away from the source [

] a listener's positionality actually determines what kind of meaning making is taking place after listening to the sound that is traveling. This is where I think the poetics emerge because poetics lies in between epistemology and ontology and phenomenology. I think that phenomenological undercurrent is something like an exposure like an unfolding of the poetics embedded in sound. [

] sound is often navigating around its epistemic knowledge systems and through this navigation meanderings it strips of the informative semantic epistemological layers and through this slippage sound appears poetic [

] the power of sound, and the power of listening at this for the same reason, lies in its associative nature; how associative they are and that association is generative [] sound triggers associations and associations trigger more associations. It's a convoluted world that you open the door of through in a moment of listening, and this opening of the door of associations is the invitation to have a poetic understanding of the experience.

- [] and you can correct me if your experience is different [] this balance between using the words that are confirming or within the habits or are expected or are precise because we are already accustomed to them [] or different meanings or holding potential for the associations []

[] confronted with and struggling with, how to keep the language open for these invitations []

[] less unsure because it has to be written down and understood by others []

[]

[] the orality that is often more open about expressions and in writing it appears quite cold. It cannot contain the ephemeral quality of sound, ephemeral quality in terms of the emotive moments that are expressed in or when you vocalize about your experience. But in written word even then if you write in a descriptive way about sound; I am listening to rain on my window, that description does not hold ground because the experience is so multi-layered and that moment of occurrence of the water falling or rain falling on your window it cannot express that moment in in fuller dimension it just remains very very partial or I would say reduced. []

[] incessant rain or falling on the dark window pane and reverberates in the emptiness of this room. []

[] you can contain some of the associations, some of the ephemeral quality of the rain sound of the rain. So poetic actually expands the scope of expression when we describe sounds to the reader.

- [

] Rather than fill the void with different things that can hold associations, I'm letting the void stand. What does the blank and the openness of the non-said, the non-written mean when you're writing? Very physical blanks, like how, in terms of the written language, what do they offer? [

] but then I have all the blanks offering a lack of context, [] in some way destroying the text's ability to say something coherent, and the reader has to make up if this makes sense or not. [

]

I think the noise is very much evident for the way we try to express our emotive context [

] they are more expressive than a sanitized version of the word. So removing the noise from the language to make it victorian is often a tendency that you find in early victorian poem poetry or literature but that sense of gentrification of language cleaning the noises, it it's not only sanitizes the language but also it kills and the possibilities of that edgy moments that are associated with sound [

] all those impulses, different possibilities and impulses, remain within the imagination of the reader [] silence [] I'm thinking of haikus [

] minimalist literature in which you leave everything open for inter-multiple interpretation and you consider your audience as a participator. There are a lot of spaces,

empty spaces, and you imagine the sounds in your head, so it becomes a sense of psycho-geographic association that you can evoke in the mind of the reader by using silences.

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] different ways to different experiences of listening [

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[

] a performative text in which an artist and a researcher who are residing in the same body converse with each other [

] for me I argue that artistic research is a continuing conversation between the artist and the researcher and the dynamics the complexities the conflicts and the different moments of intersection and dissonance can be understood as an ongoing process of navigating artistic research [

] The Ode to Soliloquy. [

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Soliloquy. [

] I was arguing

for that autoethnographic mode of writing, which is often poetic. [

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[] it is termed as auto-philosophy. So
philosophizing your own experience.

- [

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[]

- [] the philosophical conversation as a site for wondering
how we needed the partners to invoke that wondering []
] auto philosophy as a way to
perhaps invoke the wondering within oneself []
]

[]

- [] there's never created that
otherness or thirdness []

[]

] A Letter to a Young Poet, []

- []

]

[

] And letters are also exchanged. They're conversations in a long form. [

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- [

] the inner conditions and [] the cognitive universes [

]

[

] one is hyper-listening and one is co-listening. They are intricately connected to each other [

] doing one will contribute to the other. Hyper listening is a concept in which I talk about the object-disoriented nature of sound. Object disorientation happens when we open the door of associations, then the object or the source of the sound disappears. Then sound becomes like a premise through which we enter into another realm which is not directly connected to the sound of the source. [

]

when you are suspended in a way your judgmental patterns of recognizing and immediate meaning making of sound [

] hyper listening is this form of meditative listening in which you indulge in this object-disorientation of sound []

you delve into your inner crevices and fissures and your personality determines how you listen to yourself. It's not just listening to your breathing or your body sounds but listening to your persona, listening to the processes of listening, listening to listening. So hyper listening

is this sense of object-disoriented listening to yourself and that is a process of empowerment. If you listen to yourself honestly and without judgment then you can dismantle the autopilot mode in which we operate in everyday situations and that empowers us to engage outwardly and that enables us to co-listen with others. Hyper listening and co-listening are both connected to each other, so one contributes to the other by empowerment and a sense of generative processes through which we engage with each other. Co-listening is in short a collaborative community in a form of listening in which we can actually engage with others on a non-hierarchical horizontal plane as part of the community. It's a listening community or listening society that you can build together.

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] the conversation as this site where both the artistic articulations, this practice and the performativity, but also the research can take place together? [

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[

] I could not control the conversation. It happens in its own way. It's a rhizomatic movement of perspectives, thoughts, streams of thoughts, expressions and it's impossible to control a conversation. If you call it an interview, then it's limited and controlled kind of scenario, but if it's a conversation it happens on its own terms; that ephemeral quality, that uncontrollable quality of a conversation to unfold you need to keep it going. [] how to let the speaker speak and how to use your patience in listening to and support and nurture this moments of illumination that happens in a conversation [

] that rumination becomes a field of knowledge like a rich moment of knowledge and kind of illumination that you suddenly realize that you learn a new idea or new perspectives is opened up for you and yes it's very difficult conversation is difficult but conversation is an alive moment of knowledge generation it's not something that you are detached from it's an embodied knowledge that happens through its mere presence and happening.

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] what kind of different questions or different ways of allowing the speaker to speak is the artist promoting rather than the researcher [

]

[] positionality
the research claims; the positionality of asking questions. The researcher has this kind of
claim to ask questions because it's their job uh to ask questions and invoke different
knowledge generation moments of knowledge generation. The artist can offer, given the role
of an artist, monologues, or perhaps they can be lost in their thought they can take a pause.

[] for one
minute we didn't speak but it's recording button is still on so that silence is the like full of
reflections, because what we discussed just a few moments ago in that moment of silence we
are reflecting on them even in unspoken form you can imagine the kind of intensity they hold
[

[] maybe the artist will be very imaginative and poetic
in their approach to knowledge maybe artists are not thinking about knowledge generation as
such but they're trying to let's say provoke the researcher to accept slippage of meaning,
maybe it's invitation for the researcher to delve into the territory in between knowledge in
between epistemologies, in between the fissures of knowledge and unknowledgeable, and this
unknowledgeable is often the broad place of poetry.

- []
[] to point towards the limits of knowledge for the researcher
[]
[] to remind of that limitedness and all the unknowingness that we are confronted
with []
[] the researcher might be so occupied with knowing that they
forget to think about how little their knowledge will ever be in relation to the 'grand
scheme of the universe' []

] I could imagine a conversation
between the artist and the researcher, where they decide on that, for now, there's
nothing else to do than just sit down and listen to each other being silent.

[

]

That is almost like a silent moment in the text, in which there is no conversation taking place.
But it's an invocation of the site specificity, in which that conversation takes place. It's an
invitation for the reader to be part of this conversation. [

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[

] My father was a poet, [

] open balcony. On the main street, [

] So in the

afternoons, my father used to sit there in an easy chair before he passed away. He used to sit
there for hours, [

] And then I saw that they're just sitting on the balcony. There was another empty
chair. And this friend would come, he would walk from the main street and then come to the
balcony and sit. [] and then they
will sit in silence. [] that

conversation in silence was something I observed and I found it so profound. [

] just being in the presence of another, it's enough to have an exchange, which is often silent, [

]

- [

] there's always already a conversation happening between you and the world. [

] is there something that you're really wondering upon that you don't really understand or are troubled with [

]

[] a repeated exposure to scientific mode of writing, which I often find reductive because it's deductive, because it deduces, and in this process, it reduces the possibilities of thought stream. [

] All these years I am super exposed to scientific form of writing. I find them so dry and uninteresting, [

]

And that I find is damaging. It's damaging the possibility of language that one can play with in their expression. [

] Or because of surviving in an academic context, I have very little resistance left. And that's a huge concern. I could not read a book of poetry for so many months or years. [

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] I think I have a romantic notion that with time as you progress and you gain certain position and powers [

] before starting any session we would take turns in reading poetry [

] how can the poetry keep reminding us about expanding our language and way of thinking [

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[]

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[] just to think about the
defense of poetry [

] poetry has the ability to speak the truth. []
] often overcoming the semantic limitation of
language, in which you can at least come closer to the truth or have a taste of the truth. [

] That is the reason why poetry is being embraced by
protesters on the street, demonstrations, resistance movements, or anti-establishment
movements all the time embrace poetry, as a form of resistance. Why? Because poetry has the
capacity to speak the truth.

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So what do you think poetry offers for resistance or in resistances across the globe? [

] poets who are resistance poets like Mahmoud Darbesh in Palestine.
[] Why are poets the forefront of resistance?

- [

] you have this undermining of the system, of the rhythms, of
the structures, of the form. [

] But in that undermining, in that collapse and failure, lies also the resistance, the
flowering, the growth, the creation of something new. And because you have both
forces going together [

] when you fire a bullet it only goes in one direction. It's a very
sad form of power and movement, it's only one way and it stops, it falls down on the
earth, [] Poetry will, always just keep

going [] I don't know what can stop it really [

] I don't know how to fight poetry, I only know
how to fight with it, so if I could choose a team to fight with I would definitely choose
those who have the most poets, or the best.

[]

- [

] it gives

you friends and allies [

]

[]

- [

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[y
poetry, listening and sounding [

] it is very helpful to talk about

] maybe we can think of transcribing and do something out of it
for other people to actually come in and listen and read.

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fragmentation [

] to do this
] a lot of blanks so

the whole the meaningfulness that we have and the context that we have is disrupted and disappearing [

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[

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- Beautiful.

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Note added by Lukas after end conversation:

Maybe ideally, this conversation would have been able to continue in silence; in a silence of presenceness. Of two people connected digitally sitting in silence, without the need to speak. Perhaps, ideally, a silence in which the reader can engage too - a space, without words, filled and engaged by all that which is already...

Maybe such 'ideal' presence can be illustrated by further blankness, blank spaces and pages... if enough pages exist, then even the simple action and gesture of leafing through them might act as a moment of pausing; a moment where the lack of speech allows the presence, the leafing through, and the already existence outside of this conversation, these blank pages, to imprint themselves more deeply unto this conversation and the reading of it...

Such blank pages could be illustrated as following: [

] (end of gestural blank pages).