

ELÆ MOSS_ALLIES PROMPTS for [move_semantics]
Originally from ALTER / ALTAR: ANIMAL, ANARCHY, ALCHEMY, ARCHIVE
Facilitated / developed for LIMINAL LAB, SUMMER 2020

ARCHIVE → PROMPTS & PROTOCOLS FOR SOLO EXPLORATION

REMINDER | GUIDING PRINCIPLES FOR ENGAGEMENT:

Respond to these prompts in whatever way feels good and possible to you and/or use any of these mechanisms as a vehicle to pull out a more discrete “piece” of “work.” The notion of “finished” work is not our concern here. Our goals are generative, whatever that means for you. It may happen entirely in the realm of the interior mind and body. Perfect, fantastic.

MATERIALS:

YOU CAN FIND THE MANY RESOURCES & READINGS FOR THESE PROMPTS [IN THIS FOLDER](#)

RECOMMENDED ENTRY POINTS FOR ENGAGEMENT & REFLECTION:

- Laurie Anderson, from *All the Things I Lost in the Flood*
- Chloë Bass, from *The Book of Everyday Instruction*
- Gabrielle Civil, from *Experiments in Joy*
- Heid Erdrich, from *National Monuments* and *Curator of Ephemera at the New Museum of Archaic Media*
- Berry Grass, Architectural Survey Forms, from *Hall of Waters*
- Sara Shaoul, “MODI: The Meaningful Object Disposal Initiative”
- Selections from *The Archive*, ed. Charles Merewether. (Whitechapel Documents of Contemporary Art, 2006) : Renée Green, “Survival: Ruminations on Archival Lacunae,” Paul Ricoeur, “Archives, Documents, Traces,” Derrida, “Archive Fever,” Anne Moeglin-Delcroix, “The Model of the Sciences,” Raqs Media Collective, “First Information Report,” The Atlas Group: Archive, “The Secrets File,” “The Operator #17 File,” “Let’s Be Honest, the Rain Helped.”

AND/OR PLEASE CONSIDER EXPLORING / WORKING FROM / GOING DEEPER WITH

- [Chloë Bass, other projects](#): The Bureau of Self-Recognition, Obligation to Others Holds Me in My Place, This is A Film, etc
- The “[Artist Lectures](#)” (and other work of) [Suzanne Bocanegra](#)
- [Cancer: A Love Story](#), Christen Clifford
- Chronological Archive of [Adrian Piper](#)’s work. [Aspects of the Liberal Dilemma](#), 1978
- The work of Barton Lidice Beneš. Catalogued @ [Visual AIDS](#).
- Laurie Anderson and Kronos Quartet, [“We Learn to Speak Another Language.”](#) video, from Landfall
- Chris Marker, *Sans Soleil* (film); transcript at [Marker Text](#)
- Pirate Philosophy for a Digital PostHumanities; [Re-collection: Art, New Media, and Social Memory](#)

PROMPT 1 / EMBODIED ARCHIVE

Autonomous Organism as Archive : Sensory Mapping Beyond Narration

We seek to work with the self / bodymind and by extension with our environment / surroundings as the anarchic, autonomous, polyphonic organism-that-persons we've been tuning into and inviting into the room, but specifically today we consider this same space-of-ourselves as accumulation: as ARCHIVE.

Looking at that space as accumulative, what happens when we detach this tuning-in from story / narration / language, and seek other understandings? If you've been working with the body mind centering, this might be something you can return to. Can we find histories in the body, can we find relationships to other humans, to times and places, to nonhuman allies? Can we find futures?

And, how, then, do we record or archive the archive of the body?
And how do we value the self as producing / presenting organism?

Make notes, here, on your experience of exploring the body archive. Deepen your engagement with your body / biome as archive, attending to the sensory cues and intelligences; what happens when we detach this tuning in from story / narration / language? And, how, then, do we record or archive the archive of the body? What might a recording archive of what you find here look / sound / be made of, language / form / media wise? [Option: write a script / score / instructions.]

PROMPT 2/ AN/NOTATION 1

Annotate and/or create a set of notes and framing material (written, audio or video), add ephemeral / process media and/or excerpts of earlier versions of a work or series of works of your own, creating a new body of work via the procedure of frame / annotation / contextualization. Alternately, you can do this procedure using archival or found materials. You may or may not choose to fictionalize / or creatively "stretch" in the process of annotation and/or framework building, or otherwise lean into a creatively expansive version of this practice. Variation: consider the epistolary or letter form, and/or shift the process of notation as you would if addressing a specific audience.

[See: Chloë Bass, Gabrielle Civil, The Atlas Group, Piper, Marker, etc.]

PROMPT 3 / AN/NOTATION 2

Option (a) : Create a set of annotative and/or archival strategies / procedures, and produce a score or set of instructions. This might become a designed form, template, or other "document" by which you catalog or archive / annotate other work, objects, etc., and the form or procedure itself might be the finished "piece." Or, perform these strategies or procedures as many times as you like, and/or ask others to do so, and document or collect the results. Consider themes, media type, and ways to organize media (esp ways that are not conceptually driven; ie: alphabetical, chronological, etc.)

Option (b) : Find and use existent cataloguing / data intake forms or infrastructures to adapt or contort to your content.

[See: Berry Grass, Bass, Shaoul, etc.]

Option (c) : Create and implement a notational translation, graph, chart, visual score, and/or invent other notational strategy as a shorthand for “cataloguing” your work, fieldwork, found materials, etc.

[See: ERST (electronic representation of spoken text), in Anderson, Laban Analysis & Movement Notation; “I Write the Songs” in Bocanegra, etc.]