

Geraldine Finn

**ONE TIME ALONE
IMPROVISATION TAKES PLACE**

Abstract: This paper explores the relationship between the place of improvisation and the improvisation of place through the practice of improvisation itself: here/hear on/off the page. Taking its point of departure from the opening sentence of Jacques Derrida's essay 'Shibboleth. For Paul Celan' – "One time alone: circumcision takes place" – the paper builds on this as a jazz musician might build on a given theme or refrain – on its rhythm, tonality, syntax, idiom, context, content, form – to elaborate a coherent composition on improvisation and place which draws on a variety of sources, including the poetry of Paul Celan, the genocide in Rwanda, *The Gardens of Sampson and Beasley* (Pink Martini) and Ornette Coleman's *The Shape of Jazz to Come*.

Key words: one, time, alone, improvisation, takes, place, trace, u-topia, other

1. One time alone

Improvisation
Takes place

Lays hold of with the hand(s)
Or other parts of the body
Or with any instrument

Grasps seizes
Captures catches

By pursuit
Or surprise

Captivates
Wins
Gains

(As)

*Take it between
Your finger and thumb*

*Take it up
With the tongs*

*Take the bull
By the horns*

Deuce

Take it

Take the bit
Between your teeth

Take a fortress
By storm

Take the odd trick

Take £40 a week
Take the biscuit
*Takes my fancy*¹

2. Improvisation

Takes
Place

There

Where there was
No place

U-topia

3. Here

There
Where there was

Where there is
No place

Part of space
Occupied
By person or thing²

Improvisation
Takes place

One time alone

Seizes captures
Catches grasps

Lays hold of with the hands

¹ 'Lays hold of ... my fancy'. From the entry under 'take' in: *The Concise Oxford Dictionary*, Oxford, Oxford University Press, 1929, 1246–1247.

² 'Part of ... thing'. From the entry under 'place' in: *Ibid.*, 870.

Or other part of the body

Arms legs teeth feet lungs
Lips larynx throat tongue

Improvisation
Captivates
Wins

Gains
Place
There

There
Where there was
No place

Place of improvisation
Improvisation of place

Always already a trace
Always already displaced

Giving place
To the invention
Of the other³

To come

Unforeseeable

In the space
Between

One trace
And
An other

4. At this very moment

In this place
Here I am⁴

³ Cf. Jacques Derrida, 'Psyche: Invention of the Other', translated by Catherine Porter and Phillip Lewis, in: Wlad Godzich and Lindsay Waters (eds), *Reading de Man Reading*, Minneapolis, University of Minnesota Press, 1989, 25–65.

⁴ Cf. Jacques Derrida, 'At This Very Moment in This Work Here I Am', translated by Ruben Berezdivin, in: Robert Bernasconi and Simon Critchley (eds), *Re-Reading Levinas*, Bloomington Ill, Indiana University Press, 1992, 11–48.

Improvising

With a pencil

Already a trace
Already displaced

Seeking my place
Of improvisation
Of place

In response
To the call
Of the other

Not speaking
Writing reciting
From an already identifiable place⁵

Feeling my way
Here

Here on
Off the page

With a pencil

Toward an addressable thou⁶

Toward an addressable
Here and now⁷

In words

⁵ Cf. Jacques Derrida: 'I don't know where I am when I give myself over to operations of this kind. I am there merely as someone who, like others, is seeking his place, and is not speaking from an already identifiable place.' From: 'Dialanguages', in: Elisabeth Weber (ed), *Points, Interviews, 1974 – 1994*, Stanford, CA: Stanford University Press, 1995, 132–155 (here 135). Interview with Anne Berger, originally published in *Fruits 1* (December 1983). 'Here is how the interview was presented: "This conversation took place on September 27, 1983. It was understood that Jacques Derrida would improvise. Nothing was prepared and nothing has been reworked. We wanted to leave untouched what was a present of friendship"'. Cited in note to 'Dialanguages' in *Points*, op. cit., 467.

⁶ Cf. Paul Celan: 'Toward what? Toward something standing open, occupiable, perhaps toward an addressable Thou, toward an addressable reality'. From his 'Speech on the Occasion of Receiving the Literature Prize of the Free Hanseatic City of Bremen' (1958), hereafter 'Bremen Speech', in: *Selected Poems and Prose of Paul Celan*, translated by John Felstiner, New York and London, W. W. Norton, 2000, 395–396 (here 396).

⁷ Cf. John Coltrane: 'I want to get to a point where I can feel the vibrations of a particular place at a particular moment and compose a song right there, on the spot – then throw it away.' (Juan-les-Pins, Côte d'Azur, July 27, 1965). Cited by Ashley Kahn in *A Love Supreme. The Story of John Coltrane's Signature Album*, New York and London: Penguin Books, 2002, 172.

In writing
In music
In speech

With no recipes
And no nets

Without a model
Without direction
Without a prescriptive form⁸

Poetry
Philosophy
Music

Writing
Speech

Composition
Analysis
Performance

Theory
Theatre
Song

Neither
One
All

None
And
Other

One time alone
Destined
For the other

5. The most difficult thing
Is the invention of the tone

And with the tone
The scene that can be staged

⁸ Cf. Jacques Derrida: 'Writing of the singular voice. Type, since there is inscription, *typtein*, timbre and tympanum, but without a type, that is to say, without a model, without a prescriptive form, types without "type", and without a stereotype.' From: 'Voice II', in: *Points*, op. cit., 156–170 (here 165). Correspondence with Verena Andermatt Conley, originally published in bilingual edition in *boundary 2* (Winter 1984).

That you
That we

Can let be staged
Here

Here on
Off the page

The pose that adopts you (me)
As much as you (I we) adopt it⁹

The tone being precisely that
Which establishes the relation¹⁰

It isn't the content
It's the tone

Everything is summoned
From an intonation

And even earlier still
In what gives its tone
To the tone

A rhythm

(One time alone)

I think that all in all
It is upon rhythm
That I stake everything¹¹

6. *One time alone*
Circumcision
*Takes place*¹²

It's all there
In six words

⁹ 'The most difficult ... adopt it'. Jacques Derrida (with alterations and additions), 'Heidegger, the Philosophers' Hell', in: *Points*, op. cit., 181–190 (here 188). Interview with Didier Eberon, originally published in *Le Nouvel Observateur*, November, 6–12, 1987.

¹⁰ 'The tone ... the tone'. Jacques Derrida, 'The Spatial Arts: An Interview with Jacques Derrida', Peter Brunette and David Wills (eds), in: *Deconstruction and the Visual Arts*, Cambridge, Cambridge University Press, 1994, 9–32 (here 21).

¹¹ 'Everything ... everything'. Jacques Derrida, *Monolingualism of the Other: Or, The Prosthesis of Origin*, translated by Patrick Mensah, Stanford, Stanford University Press, 1998, 38.

¹² Jacques Derrida, 'Shibboleth. For Paul Celan', in: Aris Fioretos (ed), *Word Traces: Readings of Paul Celan*, Baltimore, John Hopkins University, 1994, 3–72 (here 3).

And the space
Between

Intonation
Rhythm
Image
Idea

Content
Context
Form

Like the sound of the sea
Deep within a shell¹³

What underlying scansion
Of the world
Does it embody¹⁴

One time alone
Circumcision
Takes place

Giving place

To the trace
Of the other
To come

There
Where there was

Where there is
No place

U-topia

What reading
Writing
Speaking singing
Citing re-citing

Will ever make it heard¹⁵

¹³ 'Like the sound ... shell'. Jacques Derrida, *Mémoires for Paul de Man*, translated by Cecile Lindsay, Jonathan Culler, Eduardo Cadava, and Peggy Kamuf, New York, Columbia University Press, 1989, 155.

¹⁴ 'What underlying ... embody'. Dennis Lee, *Body Music*, Toronto, Anansi, 1998, 206.

¹⁵ Cf. Jacques Derrida: 'Forever unable to saturate a context, what reading will ever master this "on" of "living on"?' From 'Living On/Borderlines', in: Harold Bloom et al. (ed), *Deconstruction and Criticism*, New York, Seabury Press, 1979, 75–176 (here 76–77).

In a word

No pasaran

Shibboleth
For Paul Celan

Someone who
Overarced by stars
That are human handiwork

And who shelterless
In this till now
Undreamt of sense
And thus most uncannily
In the open

Goes with his very being
To language

Stricken by
And seeking
Reality¹⁶

7. ***Landscape with urn beings***
Conversations
from smokemouth to smokemouth.

They eat
the bedlamite truffle, a piece
of unburied poesy,
found tongue and tooth.

A tear rolls back into its eye.

The orphaned left
half of the pilgrim
shell – they gave you it,
then trussed you up –
illuminates the space and listens:

the clinker game against death
*can begin.*¹⁷

One time

¹⁶ 'Someone who ... reality'. Paul Celan, 'Bremen Speech', in: *Selected Poems and Prose*, op. cit., 396.

¹⁷ 'Landscape'. *Ibid.*, 257.

Alone
Improvisation

Takes place
Makes place

There

Where there is
Where there was

No place

8. The reader too
Must improvise¹⁸

*hör dich ein
mit dem Mund*

Hear deep in
With your mouth¹⁹

Take breath
And read it
With the ears²⁰

Listen with lips and limbs
And throat and tongue

Absorb its movement²¹
With larynx and lungs

What underlying scansion
Of the world
Does it embody

*Speak you too,
speak as the last,
say out your say.*

*Speak –
But don't split off No from Yes*

¹⁸ Dennis Lee, *Body Music*, op. cit., 205.

¹⁹ 'Hear deep in/with your mouth'. Concluding lines of Paul Celan, 'The Shofar place' (*Die Posaunenstelle*), in: *Selected Poems and Prose*, op. cit., 360–361.

²⁰ Gerard Manley Hopkins, cited by John Pick in his 'Introduction' to *A Hopkins Reader*, New York, Doubleday, 1966, 26.

²¹ 'You have to *hear it out loud on the page*. You have to absorb its movement with the eye, the inner ear, and the body sense at once.' See: Dennis Lee, *Body Music*, op. cit., 212.

*Give your say this meaning too:
give it the shadow*

*Give it shadow enough,
give it as much
as you know is spread round you from
midnight to midday and midnight.*

*Look around:
see how thing all come alive –
By death! Alive!
Speaks true who speaks shadow.²²
Speaks true
Who speaks
Shadow*

Place of improvisation

Always already
Displaced

Improvisation of place

Always already
A trace

Which does not belong²³

*No more sand art, no sand book, no masters.
Nothing on the dice. How many
mutes?
Seventeen.*

*Your question – your answer.
Your song, what does it know
Deepinsnow,
Eepinnow,
E – i – o.²⁴*

²² From: Paul Celan 'Speak you too', in: *Selected Poems and Prose* op.cit., 77.

²³ 'Which does not belong', Jacques Derrida, 'Differance', in: *Margins of Philosophy*, translated by Alan Bass, Chicago, Chicago University Press, 1986, 22.

²⁴ 'No more sand art'. Paul Celan, in: *Selected Poems and Prose* op.cit., 251.

9. The Gardens of Sampson and Beasley²⁵

Under Orion's starry sky
I lie in the moonlit garden
Wondering where to cast my eye
For all that I see is heaven
Oh why does it have to end?
I wish we could still pretend
You're near – just around the bend
In the gardens of Sampson and Beasley

Last time we were in this place
Your face had a certain sadness
And oh how I've wondered since
What you've done with all that sadness
Oh why did it have to end?
I wish we could still pretend
Our love was around the bend
In the gardens of Sampson and Beasley

Under Orion's starry sky
I lie in the moonlit garden
Wondering when I close my eyes
If I'll ever find my heaven
Oh why will it never end?
These days where I still pretend
Our love – just around the bend
In the gardens of Sampson and Beasley

10. There is no one
Improvisation

Of rhythm
Of tone
Of place

There is
No place
U-topia

Which is not
Always already
A trace

²⁵ 'The Gardens of Samson and Beasley'. Lyrics and music by China Forbes and Thomas M. Lauderdale, track # 4 on *Hang on Little Tomato* by Pink Martini, Heinz Records 2004. (www.pinkmartini.com). This paper was originally written for oral presentation and composed on the page to be read as heard. The music of Pink Martini and this song in particular was integral to its inspiration and development.

Displaced

Of an other
Improvisation
Of place

We must begin
Wherever we are

Wherever we are
In a text

Where we already
Believe ourselves
To be²⁶

Under Orion's starry sky

Overarced by stars
That are human handiwork

In the gardens
Of Sampson and Beasley

Perhaps

Maybe
Or not

As the case
May be

11. The essential thing

Is to set the song in motion
As a *graft*

[Shoot or scion
Inserted in a slit of another stock
From which it receives sap
Piece of transplanted living tissue
Process of grafting
Place where graft is inserted
Hard work]²⁷
And not
As a meaning

²⁶ 'We must begin ... to be'. Jacques Derrida, *Of Grammatology*, translated by Gayatri Chakravorty Spivak, Baltimore, John Hopkins University Press, 1976, 162.

²⁷ From the entry under 'graft' in *The Oxford English Dictionary*.

A work
Or a spectacle²⁸

Poems in this sense too
Are underway
They are making toward something

Something standing open
Occupiable

Perhaps toward an addressable Thou
Toward an addressable reality²⁹

Paths on which
Language gets a voice

Creaturely paths
Sketches of existence
Perhaps

A sending oneself
Toward oneself
In search of oneself

A kind of homecoming³⁰

12. Perhaps

Maybe
Or
Not

That is
As the case
May be

There is
No place

U-topia

Part of space
Occupied
By person or thing

²⁸ 'The essential ... spectacle'. From Philippe Sollers, *Numbers*, cited by: Jacques Derrida, *Dissemination*, translated by Barbara Johnson, Chicago, Chicago University Press, 1981, 355.

²⁹ 'Poems ... addressable reality'. Paul Celan, 'Bremen Speech,' in: *Selected Poems and Prose* op. cit., 396.

³⁰ 'Paths ... homecoming'. Paul Celan, 'The Meridian. Speech on the Occasion of the Award of the George Buchner Prize' (1961), hereafter 'Meridian', in: *Selected Poems and Prose*, op.cit., 401 – 414 (here 412).

Like
Home

Your place
Or mine

Always
Only
A trace

Of improvisation
Of place

Remains
In the gift
Of the other

13. Meanwhile
All across Rwanda

Murder murder murder murder
Murder murder murder murder murder ...³¹

And this too is improvisation

Place of improvisation
Improvisation of place

Eight hundred thousand
Killed in a hundred days³²

The most efficient mass killing
Since the atomic bombings
Of Hiroshima and Nagasaki³³

The only place In Rwanda
Where as many as a thousand people
Who were supposed to be killed
Gathered in concentration³⁴

And survived

Was the four-star luxury

³¹ 'Meanwhile ... murder ...'. Paul Gourevitch, *We Wish To Inform You That Tomorrow We Will Be Killed With Our Families. Stories from Rwanda*, henceforth *We Wish To Inform You*, London, Picador, 2000, 133.

³² 'Eight hundred ... days'. Ibid.

³³ 'The most efficient ... Nagasaki'. Philip Gourevitch, 'Preface', Ibid.

³⁴ 'The only place ... concentration'. Ibid., 134.

Hôtel des Mille Collines
In the capital Kigali

Thanks to the guile
Of its caretaker manager
Paul Rusesabagina

Who bartered fine cheeses
Wine cognac and beer
To keep the killers at bay³⁵

“Each time
They menaced the hotel
He called the army officers
He opened the cellars
And he distributed the wine
And the champagne”³⁶

“What Paul did was extraordinary
He gave us the hotel for free
When the water in the pool ran out
He sent a lorry to get more water
I don’t know where from”³⁷

“I was using drinks
To corrupt people”³⁸

He said
And laughed

Because the people
He was corrupting

Were the Hutu Power leaders

Génocidaires

And what he meant
By corrupting them

Was feeding them liquor

So they wouldn’t

³⁵ ‘Who bartered ... at bay’. Jeevan Vasagar, ‘From Four Star Sanctuary to Star of Hollywood: The Hotel that Saved Hundreds from Genocide’, henceforth ‘Four Star Sanctuary’, *The Guardian*, Wednesday, February 16, 2005 (<http://film.guardian.co.uk/news/story/0,12589,1415517,00.html>).

³⁶ Thomas Kamilindi, radio journalist in Kigali who fled to the Hôtel des Mille Collines on April 14, 1994, one week after the killing began. In: Jeevan Vasagar, ‘From Four Star Sanctuary’ op.cit.

³⁷ Thomas Kamilindi, op.cit.

³⁸ Paul Rusesabagina in: Philip Gourevitch, *We Wish To Inform You*, op. cit., 127.

Kill the refugees
Under his roof

Paul sought to save
Everybody he could

And if that meant negotiating
With everybody who wanted to kill them

Génocidaires

So be it³⁹

“Everybody came
I had what they wanted
That was not my problem

My problem was
That nobody should be taken
Out of my hotel”⁴⁰
And nobody was

“Nobody was killed
Nobody was taken away
Nobody was beaten”⁴¹

“What happened in Rwanda
Is now happening in Darfur
In the Congo

In all these places
They are butchering
Innocent civilians”⁴²

Gishyita
He explained
Had killed
Its people already

So there was peace⁴³

14. Improvisation
Takes
Place

³⁹ ‘And laughed ... So be it’. Philip Gourevitch, *We Wish To Inform You*, op. cit. (with additions), 127.

⁴⁰ Paul Rusesabagina in: *Ibid.*

⁴¹ Paul Rusesabagina in: *Ibid.*, 134.

⁴² Paul Rusesabagina in: Jeevan Vasagar, ‘From Four Star Sanctuary’, op.cit., 4.

⁴³ Pastor Elizaphan Ntakirutimana in: Philip Gourevitch, *We Wish To Inform You*, op. cit., 41.

One time
Alone

There

Where there is
Where there was

No place

U-topia

15. There is no place

Il n'y a pas

That is not
A trace

Of an improvisation
Of place

Remains

In the gift
Of the other

A-venir

The future
To come

16. There is no improvisation

Il n'y a pas

That is not
Of a place
Displaced

Response

To the call
Of the other

Which is
Not one

The call of the other

Is the call to come

And that happens
Only in multiple voices⁴⁴

What reading writing
Speaking singing
Citing re-citing

In-citing

Will ever make it heard

The braided polyphony
Which is coiled up
In every voice⁴⁵

In every word

The music of voices

If there is any
I do not sign it

I cannot precisely
Have it at my disposal
Or in my control⁴⁶

I listen to it

It is the experience itself
Of impossible appropriation

The most joyous
And the most tragic

So

Let's listen⁴⁷

⁴⁴ 'The call ... voices'. Jacques Derrida, 'Psyche: Invention of the Other', op.cit., 62.

⁴⁵ 'The braided polyphony ... voice'. Jacques Derrida, 'Voice II' in *Points*, op.cit., 162.

⁴⁶ 'The music of voices ... control'. Jacques Derrida, 'Passages – From Traumatism to Promise' in *Points*, op.cit., 372–395, (here 394). Interview with Elisabeth Weber, originally broadcast in German translation – intercut with musical excerpts – in a radio program on Jacques Derrida in Hesse, by Hessischer Rundfunk, May 22, 1990; subsequently published in *Spuren in Kunst und Gesellschaft*, 34–35, October–December, 1990.

⁴⁷ 'I listen ... listen'. Jacques Derrida, 'Passages – From Traumatism to Promise', in *Points*, op. cit., 395.

17. **Lonely Woman**⁴⁸

18. **It is the experience**

Of impossible appropriation

The braided polyphony

Coiled up

In the voice

In what is given

In what is heard

It may give rise

To calculation

Representation

Regulation

Imitation

Notation

Pre-scription

Con-scription

In-scription

But in the final analysis

It ceases to be calculable⁴⁹

Improvisation

Takes place

But once

'He also know

That he does not

'Own' it himself

Nor 'invent' it

But is responsible

To something given

To him⁵⁰

*Es gibt*⁵¹

⁴⁸ Listening to the music of Ornette Coleman's *The Shape of Jazz to Come* (Atlantic Recording Corporation, 1959) and in particular the first track 'Lonely Woman' was absolutely central to the reflection which inspired this paper as well as to the improvisation and composition of its final form.

⁴⁹ 'A date discerns and concerns a place, it is a *situation*. It may give rise to calculations. But in the final analysis, it ceases to be calculable.' Jacques Derrida, 'Shibboleth. For Paul Celan', op.cit., 52.

⁵⁰ 'He also knows ... to him'. Martin Williams, liner notes, Ornette Coleman, *The Shape of Jazz to Come*, op. cit.

⁵¹ Cf. Martin Heidegger, 'The Nature of Language', *On The Way to Language*, translated by Peter D. Hertz, San Francisco, Harper and Row, 1971, 57–108, 88 and *passim*.

Music
Language
Home
Land

Remains

In the gift
Of the other

Which is not one
Which does not belong

19. There is no one
Improvisation

An inheritance
Is never gathered together

Its presumed unity
If there is one

Can consist only
In the injunction

To reaffirm
By choosing

One must filter
Sift criticize

One must sort out
Several different possibles
That inhabit the same conjuncture⁵²

Whether we will it
Or not
We are responsible⁵³

⁵² 'An inheritance ... conjuncture'. Jacques Derrida, *Specters of Marx*, translated by Peggy Kamuf, New York, Routledge, 1994, 16.

⁵³ 'Whether ... responsible'. Jacques Derrida, 'Passages – From Traumatism to Promise' in *Points*, op. cit., 384.

20. **There is always**

Improvisation

Of both means
And ends

In the space
Between

Experience
Understanding
Desire

What is
And
What is not

To be
Or not
To be

Between the idea
And the reality

Between the motion
And the act

Falls the Shadow⁵⁴

Speaks true
Who speaks
Shadow

Which is not one
Which does not belong
Which cannot be settled in advance

The aleatory advent
Of the entirely other

Beyond the incalculable
As a still possible calculus

Beyond the order
Of the calculus itself⁵⁵

Beyond the law
Of genre⁵⁶

⁵⁴ 'Between the idea ... Shadow'. From T. S. Eliot, 'The Hollow Men'.

⁵⁵ 'The aleatory ... calculus itself'. Jacques Derrida, 'Psyche: Invention of the Other', op. cit., 341.

Of names
Without remains

Of gender identity
Nation race

A place for everything
And everything in its place

Speaks true
Who speaks
Shadow

21. One time alone
Improvisation

Takes
Place

Seizes captures
Catches grasps
Lays hold of
With the hands

Arms legs feet teeth tongue
Throat larynx lips lungs

There

Where there was
Where there is

No place

U-topia

22. Ladies and gentleman

I am at the end
I am back at the beginning⁵⁷

Seeking my place
Of improvisation
Of place

⁵⁶ See Jacques Derrida, 'The Law of Genre', translated by Avital Ronnell, *Glyph 7*, 1980, 176–232.

⁵⁷ 'Ladies ... beginning'. Paul Celan, 'Meridian', in *Selected Poems and Prose*, op. cit., 411.

Not speaking writing re-citing
From an already identifiable place

Feeling my way
Toward an addressable thou

Toward an addressable
Here and now

A trace
Already
Displaced

Remains

In the gift
Of the other
To come

After all
Is said
And done

The end is where
We start from⁵⁸

Topos research
By all means

But in light
Of what is
To be explored

In light of
U-topia⁵⁹

In light
Of the future
To come

Which cannot
Be settled
In advance

Which cannot
Be settled

⁵⁸ 'The end ... from'. From T. S. Eliot, *Four Quartets*, 'Little Gidding' pt. 5.

⁵⁹ 'Topos research ... U-topia'. Paul Celan, 'Meridian', op. cit., 411.

Except
By death

That's life

Improviser
Il le faut

*Donc*⁶⁰

САЖЕТАК

Џералдина Фин

САМО ЈЕДНОМ У ВРЕМЕНУ ДОГАЂА СЕ ИМПРОВИЗАЦИЈА

У раду се истражује однос између „импровизације“ и „простора“. Хипотеза која се доказује у тексту односи се на то да је „простор“ увек и једино последица „импровизације“ – записа (описа, уписа, прописа) који *испуњава* и *ствара* простор тамо где га јесте или није било – и да та „импровизација“ такође увек *испуњава* и *ствара* простор.

Ова хипотеза је истраживана извођењем (*performance*), а не доказивањем (*argument*). Сам напис има облик импровизације простора/простора импровизације. Он тражи своје место не говора, не писања, не цитирања/посматрања/рецитовања у већ идентификованом простору, и следи свој правац не кроз унапред замишљену путању (*logos*, језик, форма), већ кроз распрострањавање онога што *испуњава/ствара* тај простор. То не проистиче из логике, већ из афинитета.

Текст је оригинално писан за усмено извођење и сручен је на страници која треба да буде (читана као) слушана. Музика Пинка Мартинија (Pink Martini) и Орнета Коулмана (Ornette Coleman), коју је читалац позван да преслуша на два специфична места у раду, није укључена као пример или илустрација, већ као интегрални тренутак инспирације, композиције, супстанце или форме написа: његовог особеног *експеримента* кроз импровизацију – импровизацију простора/простора импровизације – у којем језик и мисао у бити имају музичка својства.

Полазиште овог рада јесте почетна реченица у есеју *Shibboleth. For Paul Celan* Жака Дериде (Jacques Derrida): „Само једном у времену: догађа се обрезавање“, коју сам надградила као што џез музичар може да надгради тему или рефрен – ритмом, тоналитетом, синтаксом, идиомом, контекстом, садржајем, историјом, формом – да би развила кохерентну композицију о импровизацији и простору, која привлачи/увлачи у себе различите музичке и немурмузичке изворе, укључујући геноцид у Руанди, Деридине напесе, прозу и поезију Џерарда Менлија Хопкинса (Gerard Manley Hopkins), Т. С. Елиота (T. S. Eliot), Пола Селана (Paul Celan), или музику и текстове Пинка Мартинија, Орнета Коулмана и Џона Колтрана (John Coltrane). Реч је о писању слухом/ухом које треба да буде (читано као) слушано.

Импровизовање. У речима. У писању. У музици. У говору. У овом простору. У мом случају. Са оловком. Чути. Овде. Изван буке. Изван странице.

Увек скоро измештено. Увек скоро траг. Простор импровизације. Импровизација простора.

⁶⁰ ‘So, one has to, one fails to improvise (*improviser il le faut, donc*).’ Jacques Derrida, ‘Ja, or the *faux-bond* II’, in: *Points*, op. cit., 30–77 (here 51).