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Time(s) of Reading

The ethical imperative of ‘Orient yourself!’ could be translated into the terms of a theoretical formulation like this: ‘Orientation is unavoidable.’

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ANY THEORY aims at its imperialistic extension to new referential fields—this is the most obvious sign that it is closed within the space of a single practice. The more insistently it persuades us that the domain considered previously as an autonomous realm can be examined with the help of the same notions and from the same perspectives like the phenomena of its primary field, the more surely it assigns its own way of connecting things to the events it was applied to. Perhaps this attempt provides a refinement of the basic notions, perhaps it will change the system of theoretical relations,¹ but it never displaces the rhythm of research, that is, the gestures of making connections which belong to the practice of that particular theory. If economics, for instance, turns into cultural economics,² it may happen that some of the previously known market mechanisms concerning the classic economic agents will be affected by the examination of “experience goods,” but an approach to the cultural occurrences based on an economic logic will only strengthen the orientation of research within the realm of market relations. Such a “turn” leads to a market oriented culture, rather than to a clearer grasp of (maybe non-economic) cultural peculiarities.

The practice research³ I shall propose here is a theory as well inasmuch as it supposes that all objects of its investigations are practices. But, at the same time, it is more than a theory because not only its cultural objects—such as the research or literary reading and writing—are considered practices, but their approach is also a practical attempt. Nevertheless, this particularity could not change the practice of theoretical research, if practice research would distinguish reading and writing from other cultural practices like painting, dance or architecture as special practices. Such a disciplinary orientation relates any cultural occurrence to the rules of a methodologically elaborated system of principles and presuppositions and by this it reduces its practice to a single medium or a single space of operation. The interdisciplinary approach undoubtedly expands our horizon, but its theoretically complex space of operation created by opening disciplinary laboratories towards each other practically remains a space henceforward reserved to research. Practice research does not intend to form such a disciplinary or interdisciplinary practice in order to create models for cultural functions in accordance with the rules of its own logic; instead, it attempts to enter the time of cultural occurrences by practicing gestures that resonate with their multiple rhythms.

In the case of literature this research means multiple reading and writing exercises according to what happens within the time of their practice. What happens practically always depends on what we do. Not because we generate any events, but because we can get in touch with occurrences only by practice. Thus, from an ethical point of view, what happens is equal to what actually happens to *us*, though it depends not only on our actions, but also on surrounding events and others' gestures. Our behavior is not an arbitrary show of free will, nor a series of determinate reactions; it is rather a temporal or practical orientation in the deluge of impulses. Ultimately, time is the duration of occurrences—many kinds of temporization according to what is just happening. But inasmuch as we can get in touch with occurrences only by practice, the time accessible for us is the duration of our gestures as well.

Usually only special kinds of practice are considered to be rituals; for practice research any practice is a ritual because, according to this approach, ritual is a practice conceived as duration or temporization. However, not as measurable duration, because, depending on the rhythm of the practiced gestures, the duration of happenings differs each time. This is why we follow rituals not as measurable, but as practice-like rhythms of multi-temporal durations. If we want to examine what happens within the time of reading and writing we have to deal with questions like “How can we get in touch with something that happens?”; “How can we get into the time of a rhythm or into the space of a practice?” According to my answer, there are different rituals of paying attention in every culture—we get in touch with occurrences by practicing some of them.

None of these rituals can be reduced to another, because they have different rhythms: if we practice one of them, something else happens than in the case of another.

Practice research is not satisfied by being a theory of literature or by applying theory in text-interpretations. It wants to highlight how literary reading and writing can enlarge the space of one's practice by providing training in various rituals of paying attention that cannot be encapsulated within the space of one system, or within the time of one single research practice. I do not mean that there are no connections between them, but rather that this connection concerns practical orientation: the passage from the rhythm of one ritual to the rhythm of another by changing our way of paying attention.

One might ask the question: what is the difference, if any, between practice research and literary reading or writing? Is it that this attempt replaces scientific research with art? Isn't the thing that it is taken for its own object by losing the critical distance separating them? I would say that as soon as practice research gets beyond theory, it no longer has objects, but indeed spaces. It is true that an object needs *observation* and/or reflection from a distance—this is the ritual of paying attention that the disciplinary and interdisciplinary research practices never get out of. On the contrary, practice research is interested in the passage between different practicing spaces irreducible to one another; this is why its literary experiments belong to an ethics of practical orientation.

At several points, such an ethics is connected with the ethical orientation of Lévinas, Derrida, Foucault, Rorty and Badiou, but while accepting their results concerning practice, it pays attention to their practical decisions as well. Lévinas⁴ is open towards the Other's needs as to the absolute command of a Master. Abraham's gesture of "Here I am" is the elemental practical disposition, which here gains the form of an ethical axiom of a basic, ultimate relation between Me and You, because Lévinas said Yes to the unconditioned responsibility for the Other. Derrida,⁵ a disciple of Lévinas, confronts ethics with the plurality of the absolute responsibility provoking the *mysterium tremendum* of a decision out of any knowledge and any calculation. If—remaining at Derrida's example—I receive into my house a stray cat and by this I fulfill my responsibility for the other, at the same time I miss my responsibility towards all the other stray cats. And there is no reason, calculation or sign which could solve the tremendous paradox of decision or to acquit me of it: everybody else is altogether different, consequently all the others may equally lay claim to my hospitality, acceptance or help. The fact that decisions are inescapably undecided confronts us with the unavoidable challenge of orientation: any practical decision seems to be an orientation in the deluge of different impulses—responsibilities, challenges, constraints, charming offers, urgings, encouragements etc.

Foucault points towards practice research, on the one hand, by distinguishing between the practical way of searching for truth called *l'épreuve* and the judicial or scientific inquiry called *l'enquête*; on the other hand, by investigating the discursive and non-discursive practices conceived as layers of occurrences. His *philosophical ethos*,⁶ suggesting a continuous historical criticism focused on us, obeys the imperative of getting beyond the historically formed constructions of the subject, and Foucault himself decided to try some transgressive techniques of the Self.

The ethical orientation of Rorty and Badiou also resonate with this call for innovation or revolution. According to Rorty's definition, an intellectual reads books to renew his/her imagination concerning the problem what to do with himself/herself. His diagnosis about the historical orientation of Western intellectuals points out a direction towards a literary culture in which any hope for redemption will be tolerated, except exclusivist ones.⁷ In these conceptions Rorty follows the pragmatic rhythm of problem solving attempts with respect to the principle that any solution of a certain problem generates new ones to be solved. It depends on the nature of the problem to be solved whether it is worth applying the exemplary collaboration of natural scientists or following the relativism of the "frivolous postmodern intellectuals": if the question is what the optimal reach of an already chosen and wanted objective is, then we have to follow the first model; but if the question is what should we want, then we have to take into account the recent innovations of literary culture, i.e. the current limits of human imagination which have already reached beyond the idea of ultimate knowledge. Rorty calls the latter redemptive truth because according to its devotees by grasping the final order of things we can find a definite answer to the question of what to do with ourselves. In other words, if we believe in such a truth, it will redeem us from the task of ethical problem solving, because the answer to the question who we *must* be is deduced from our unchangeable nature. Rorty and the postmodern intellectuals do not believe that there is such an ultimate truth concerning our nature, consequently they consider it to be our permanent task to find out new possible ways how to be human.

Badiou, nowadays called "the French philosopher on duty," tunes his *Ethics*⁸ in a similar way to the rhythms of revolutionary truth processes that always change their situation in a radical manner. Whether love, science, art or politics are in question, the event-like faithfulness to radical change is worth following, but its betrayal, simulation or its terroristic turn into a total truth must be avoided as forms of Evil. What we consider important in this project is the link between the occurrence (event) and practice, but—we have to note—not only in the case of a revolutionary process changing the state of situation, but also in the practice of an ancient ritual.

The ethics I propose is focused on the practical orientation in time(s): on the way we get in touch with an occurrence by our gestures, on the way we remain within its rhythm or we get out of it, on the way we find a passage from the time of an occurrence to the time of another by changing our practice; on the way we make practical decisions in the shower of impulses; on the way we discover, dwell, elaborate, enlarge or form that multiple space of practice where we get experience in orientation. This ethics has a single imperative: *Orient yourself!* It depends on our ways of following well-run orientation practices or on other impulsive gestures to know how. The ethical imperative of ‘Orient yourself!’ could be translated into the terms of a theoretical formulation like this: ‘Orientation is unavoidable.’

By practising literary writing and reading we can gain experience in extremely refined ways of paying attention which considerably enlarge our space of action. Someone who reads or writes a lot will provide more than new information enriching his/her knowledge because, at the same time, his/her orientation will be changed as well: he/she will be able to get in touch with much more sorts of occurrences than before and to be trained in their space of practice not only in the time of reading, but also in the time of his/her everyday practice. The ethics of practical orientation shows us that literary writing and reading are not reduced to the discursive space of language; on the contrary, they open up many kinds of spaces for those who gain practice in different rhythms of paying attention by the gestures of writing and reading.

The culturally dominant rituals can narrow the space of practice of those people who avoid gaining experience in other rites as well. Even the scholars who read many books, but whose way of paying attention is reduced to the practice of interpretation, will lose the richness of the times of reading. We do not simply spend time reading as the logic of cultural economics insinuates, but we rather gain time within reading by getting in touch with many rhythms. It is true that practice always needs a sacrifice of time, but instead of the gesture of economical investment it resonates with various rituals of paying attention and thus provides totally different occurrences.

In order to be able to get out of our culturally dominant ways of paying attention we need some of the training I have elaborated in my experimental ‘Land Rover Book’ camps involving students and other interested participants. The place is a tent camp in the mountains, far from the tourist spots. We spend there 6–7 days practicing ritual reading and writing exercises offered by the *Land Rover Book* and other camping rituals (such as pitching tents, arranging the “village,” gathering wood, making camp-fires etc.). The number of participants is limited to 15 because in a larger group it would be more difficult to resonate to the proposed exercises and to one another. It is important to have

a leader who has already participated in a Land Rover Book camp. It is his/her job to take care of everything that makes possible the smooth, unperturbed exercise: he/she has to find a good place for the camp and to select, order, prepare or eventually change the exercises of the *Land Rover Book*, according to weather conditions, landscape and the camp life of participants. Nevertheless, during the time of practice he/she cannot be a leader or an observer—once an exercise has begun, he/she becomes one of the participants. The wild surroundings are not only a backdrop, but the real scene of everything that occurs during the time of camping. For some participants it is clear from the very beginning how the silence of intact landscape helps them to resonate with rituals of paying attention by changing their usual rhythms; others realize this advantage in several days. The practices do not demand a literary qualification or elaborate interpretive techniques, but rather a readiness for reading or, which is the same, the fastidiousness of ethical (practical) orientation. Anything else that you need will be provided by the exercises which help you to complete, recall, discover and learn special gestures. The practice leader will provide some simple instructions to participants before every exercise, but after that nobody speaks until the end of the practice, at most a short detail or fragment will be read out aloud when the exercise asks for this. If something perturbs the practice (e.g. words or an unexpected event), then the participants will try to find their way back into it as soon as they noticed that they fall out of its gestures, or inasmuch as possible, the unexpected event is allowed to turn into a part of the practice.

Some of the exercises (usually those at the beginning of the camping period or at the beginning of a day) make it possible for the camp dwellers to get beyond the calendar-like idea of time or the measured duration and to search for occurrences accessible by appropriate practice. This gesture therapy or duration community continues in all the other practices concerned, but the opening exercises are more suitable to help participants (usually foster-children of Western culture who are used to taking part in university education rites of observing, managing or controlling events by keeping a distance from the object of reflection) to dare and to learn how to manage to follow impulses that initiate them into various rhythms, other than the pragmatically controlled ones. These exercises make it possible to involve several participants' gestures into a common rhythm. Such an encounter in time(s) does not mean articulation of relations, but rather getting into resonance contacts with others. In a culture in which community experience is ever rarer or less intensive, the common time brings a revelation-like turn, because it offers much more space for practical orientation than an orientation reducing any connection to reflected relations.

Silent Night Tour

THE CAMPERS sitting around the campfire turned towards the dark forest with fear, and started to speak about ferocious bears and wolves, then, accompanied by a nervous laughter, also about mean extraterrestrials. I listened to them for a while, then I turned towards them as a practice leader: “I am going to tell you a secret: those terrifying enemies that you are now afraid of are not in the forest but in your minds affected by certain cultural influences. Now we are going to see what is there in the forest at night.”

From the moment of leaving the fire, we did not talk at all until the moment we arrived back at the camp. We tried to remain in connection through the rhythm of looking for the next step and through paying attention to the events of the forest at night and to the events of the expedition. Whenever necessary, we helped one another get through obstacles.

The tour lasted for about three hours on a steep mountain slope covered by trees, up to the rock where we had in front of our eyes a great night panorama of the upper reaches of Someşul Cald. We did not use torches, there was no path in the forest, and the leader of the practice had not wandered over the field beforehand—he oriented himself according to what his eyes contemplating the region had recorded that afternoon. Of course, it was not the first time that he had set out for a night tour in the mountains.

Remain in Your Shoes!

EACH PARTICIPANT stands under a chosen tree, very close to the trunk, and from there he/she looks up towards the top of the leaves through the branches. He/she can contemplate the tree much longer than if he/she would want to identify it as a tree, or would want to ascertain from particular signs what kind of tree it is. The contemplation from under the tree should last even for as long as two minutes, but the person who carries out the task should not measure time. When the tree becomes surprising, that is, rich in duration, the contemplator steps out of his/her shoes, leaving them exactly as he/she was standing in them, and after moving a few steps away, turns back. Now he/she pays attention to the fact that he/she is no longer under the tree: the shoes are empty. The person will be overwhelmed by the uncommunicable treasure of the moment. And by the loss. He/she should hurry back into the pair of shoes, so that while standing under the tree, he/she could also remain there. Still, if the person notices that he/she has strayed away, he/she should not ponder over

the reason for it, but should rather make his/her attention “step back into the shoes” as well.

Everybody should stand at least three times under the tree, and three times in front of the empty shoes.

Maybe you are disturbed by the fact that somebody tells you what to do. Well, this time he really tells you, but he does not force you to obey. You can listen to his instructions also as an outside contemplator, or with the purpose of critical analysis as well. However, if you have decided to carry out the exercises, then you must follow the instructions.

During the practice ask for help only from the tree if you fall out of the rhythm of the exercise. Everything else will hinder your return to it.

Never wish to know in advance, or to prepare by self-inducement what kind of “feeling” it is to perform something. Rely entirely on the gestures that lead to “that feeling.” The false feelings will seem to be even more deceitful in these duration exercises. Because now the stake is what is just happening: self-induced preparation of feelings or paying attention to the tree? Some gestures give the rhythm of the former, and others give the rhythm of the latter.

From a theoretical point of view one might ask the question: what is the connection between literary writing or reading and these exercises which assign no role to any text? If we have mentioned earlier the doubt that practice research replaces scientific research with artistic practice, now it seems that literature is replaced with a kind of spiritual retreat providing an *ethos* or a therapy. The theoretical answer could be the following: practice research does not regard literature as formation, interpretation, interaction or historical context of discourses; it is an approach to reading and writing practices by various gestures of paying attention. The practical answer however is given by writing and reading exercises which do not need any text—no discourse of printed or uttered sentences. We do not want to exclude books from the space of literature, on the contrary, we are about to introduce the reading of gestures in the case of printed stories as well. But what is at stake this time is the practice of non-discursive rituals, considered as the fundamental condition of literary reading and writing, just as much as the natural language we read or write in.

Write/Read a Perceptual Poem!

PARTICIPANTS ARE divided into groups of three: in each there will be a poet, a reader and a literateur. The reader is lying on his/her back on the grass, and extends his/her bare arms backwards. The poet collects material for his poem around the camp (pine cones, bark, branches, fallen leaves, pieces

of turf, stones, mud, water etc.), so that with their help he/she should produce interesting impulses on the skin surface of the reader's forearms for about one or two minutes. The literateur observes the common ritual of the poet and the reader.

Of course the quality of the impulses depends on the improvised poetic "choreography" at least to the same extent as on the collected material.

The reader has to read the authorial urges as a perceptual flow, similar to a lyrical or musical duration; he/she should not strive to identify the materials used by the author.

The literateur pays attention to the fact in what way the motions of the poet and his/her materials turn into a perceptual flow on the face of the reader.

Everybody should try out all three roles.

The Risk of Reading

THE PARTICIPANTS form pairs of authors, and everybody withdraws with their peer to prepare a wordless short story which will happen to the other authors as readers individually. They choose the scenes, collect the necessary accessories, and in the meantime they recall and tell each other gestures and motions in order to build up the time of reading from them. The stake is to make out how they can conduct their readers to a particular move without talking to them. The readers will assume the risk of reading: they will unconditionally obey every urge.

Mutual trust can be facilitated if the reader's eyes are covered, and in this way he/she will be entirely dependent on the guiding impulses of the authors: for example when they run with him/her on a rough hayfield, with sudden changes of directions; when they lay and roll him/her down on a slope; if they lay him/her into a bed of mint and thyme, and cover his/her face with similar scented herbs as if forming a bedspread.

It may happen that in another story the reader whose eyes are bound up will climb into an old, bearded fir tree, and then back, in a way that one author guides his/her hands to suitable handholds, and protects his/her head from branches, while the other one guides his/her legs towards reliable stands.

Such a piece of reading may also be created by the reader's putting on a swimsuit—following the example of the authors—, then an exciting water parade follows (with eyes bound up) in the stream: building a dike, research of the eroded riverbank, climbing a waterfall, floating, slow diving, then turning up on the surface. If there is a way, the authors can transport their devoted readers by a *water cart* to the end of the story: laying them on the back, they pull them, by holding their hands, to the safe port.

And who knows how many other stories “will be told” by the storytellers famous for their ingenuity?

At a beginner level it is a struggle with strong anxiety, at an intermediate level it is the security of determination. At an advanced level it is the richness of duration: the practice of the skill of following uncontrolled impulses, leaving behind our usual rhythms. While we let the time of the story flow, we will grow richer by practices that we can try out. The reading of risk teaches us to rely on the other person, as if he/she were us too, and to accept the fact that relying on ourselves is terribly risky.

If, in a theoretical or practical way, we do not reduce the time of speaking to rhetorical occurrences, discourse and non-discursive practices do not exclude each other. Very intensive happenings go on, for instance, during the conversation between closely connected people, the rhythm of which cannot be led back to rhetorical gestures. Even in the case of Land Rover Book exercises attached to printed readings we practice gestures to get in touch with non-textual happenings. Of course, an interpretation based on rhetoric theory is itself a reading practice—a ritual of paying attention in the time of reading by which we get in touch with purely discursive happenings. Practice research takes issue with rhetoric theory only when it presupposes that the occurrence followed by a rhetoric way of reading is the condition, medium or space of action for other happenings or for all the other happenings as well. What is at stake when we read or research literature is not necessarily how we interpret a text by certain substitutive inversions or analogies, but also what kind of impulses we follow within the time of reading. Reading—similarly to any other practice—is unavoidably an ethical orientation.

Land Rover Book exercises attached to printed readings are neither illustrations, dramatizations or contexts of texts, nor parallel or background processes which, in fact, are entirely independent from readings—they can help us to be oriented in the times of reading by finding out how to follow the occurrence of writing as a ritual of paying attention. The matter is not an interpretation, but the very duration of reading—the way in which we are trained by our individual and group experiments in the space of various occurrences having their own rhythms. Since ritual reading means creating contacts with happenings and impulses, its solitude is the solitude of a working attention retreated into the silence of practice in order to fully devote itself to something that is not its own work.

Reader-Monks

EVERYONE IS given ten sentences, randomly on cue cards, from the short story entitled *Torony emelkedőben* (Tower on the rise) by Gábor Vida. The reading nooks are indicated by green branches stuck out of hearing distance from one another, along an oval extending half on the pasture, half in the forest. At first everybody withdraws as monks into their nooks, in order to try to follow the impulses found in their sentences: by means of physical remembrance, to look for the vibrations that manifest themselves during the practice of the read sentences.

After the individual practice the reader-monks visit and host one another according to a previously practiced motion. First all the even numbered participants start clockwise towards their nearest neighbour, then in the same direction they visit in turn the odd numbered ones staying at home.

When they get back to their original nooks, then their previous hosts set out to return the visits. If there is one person more among the odd numbered ones, an empty nook should be included in the circle, where everybody stays during one visit time.

This rhythm continues within the circle of the odd and even numbered ones respectively. It is always the smallest number that is the odd one, the following one is the even one, and so on. The practice continues until everybody visits and hosts everybody.

The visitor sits down in front of the host, the host reads the sentences of his/her guest. All the time he/she tries to read in a way that his/her attention should remain within the duration of the felt vibrations. The visitor strives to listen to the uttered sentences in a similar manner.

The task is not to find out the original order of sentences, but to gain experience in the time of a story, and this—we will see—is enough for orienting ourselves in the story independent of the original order of the sentences.

Reading Faces by Candlelight

THE DETAILS of the reading from the novel by Proust will be printed on a transparent slide. The font size has to be chosen in a way that the lines should be readable also by candlelight, but only if the reader bends to the slide (the 14-sized bold type is recommended).

On a clearing situated close to the camp the practice leader rams down six (corresponding to half of the number of participants) poles as thick as a man's arm, at a distance of twenty-twenty-five steps from one another. He may fol-

low the bend of the edge of the forest, or he can choose places anywhere in the clearing. When he is ready, he places a stone or a log serving as something to sit on behind each pole; on the tops of each of the rammed poles he puts a candle at a height of the chin of someone seated on the stone or log behind the pole.

If the night is calm, he leads the participants to the edge of the clearing. There he chooses half of the group (as many as the number of candles), then he leads them around along the poles holding the candles. When they reach the first one, he lights the candle, seats someone down on the stone or wooden stools, and takes the first slide. The person sitting behind the pole has to hold it in front of his/her eyes in a way—with its back towards him/her—that the candlelight should illuminate the slide in front, and his/her face at the back. Also those who hold the rest of the slides will sit down in turn behind the poles in the same way. The practice leader asks them not to try to decipher the mirror writing in front of them, but instead, to read attentively the faces of the readers arriving soon. Then he goes back to the others who have been waiting at the edge of the clearing, gives them the direction of moving ahead among the piles, then leaving a distance of about two-three poles between them, lets them set out in turn, so that they should read the novel fragment written on the slides against a background of changing faces.

If every reader has walked around the poles holding the candles, they will get behind the slides and those who have been sitting there beforehand will become the readers.



Notes

1. About changing other theoretical relations see Alexandru Matei, “Changement de paradigme en histoire littéraire? Le germe et le détail,” *Transylvanian Review* 18, 1 (Spring, 2009): 15–31.
2. Victor A. Ginsburgh and David Throsby, eds., *Handbook of the Economics of Art and Culture*, vol. 1 (Amsterdam: Elsevier B.V., 2006); Jeanette D. Snowball, *Measuring the Value of Culture: Methods and Examples in Cultural Economics* (Berlin–Heidelberg: Springer Verlag, 2008).
3. István Berszán, *Térekönnyv: Az írás és az olvasás rítusai—irodalmi tartamgyakorlatok* (Cluj: Koinónia, 2007).
4. Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1969); id., *Otherwise than Being, or: Beyond Essence*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1998).
5. Jacques Derrida, *The Gift of Death*, trans. David Wills (Chicago: University of Chicago Press, 1995).

6. Michel Foucault, "What is Enlightenment?," trans. C. Porter, in *The Foucault Reader*, ed. P. Raninow (New York: Pantheon Books, 1984), 32–50.
7. <http://web.archive.org/web/20050212141342/www.stanford.edu/~rror>, 31.10.2009.
8. Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, trans. Peter Hallward (London–New York: Verso, 2001).

Abstract

The Time(s) of Reading

What I propose in my paper I call practice research. For such an approach literature doesn't mean texts, but multiple reading and writing practices having their own rhythm. If we want to follow what is happening in the time of reading and writing we have to deal with questions like "How can we get in touch with something that happens?" "How can we get in the time of a rhythm, in the space of a practice?" According to my answer there are different rituals of paying attention in every culture—we get in touch with occurrences by practising some of them. No one of these rituals can be reduced to another, because they have different rhythms: if we practice one of them, something else happens than in the case of another. Literature can help us to enlarge our space of practice by getting trained in the gestures of such rituals that are not related in the space of one system, neither in the time of one research practice. The connection between them concerns practical orientation: the passage from the rhythm of a ritual to the rhythm of another one by changing our way of paying attention. My paper makes reference to "Land Rover Book" experimental reading camps.

Keywords

reading, practice research, ethics, orientation in time(s), ritual, duration, Land Rover Book camps