



University of Iowa

International Writing Program Archive of Residents' Work

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[untitled]

Mara Genschel

Panel: The Sound of Your Words, the Line on Your Screen: Hybrid Media

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Mara GENSCHEL

To perform a fraying of forms is certainly an archaic, but high challenge. Reflecting one's media might be the most obvious, though laziest way to fulfill it.

To perform a fraying of forms in a panel that asks me to reflect my media, reflecting my media means to perform a contradiction.

To perform a fraying of forms in a panel that asks me to reflect my media, reflecting my media in order to perform a fraying of forms means to perform a contradiction in the shape of a repetition.

Repetitions might be considered as fraying.

Iowa City Public Library and the International Writing Program Panel Series, October 14, 2016
Hensli Rahn Solórzono (Venezuela), Mara Genschel (Germany), Lee Chae Won (South Korea), Christine Yohannes (Ethiopia), and Chen Ko Hua (Taiwan)

For electronic texts, please visit <http://iwp.uiowa.edu/archives/iowa-city-public-library-presentations>

To force a group of 10-30 people to implement a simple action at the same time might be considered as fraying.

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To create noise by forcing a group of 10-30 people to implement a simple action at the same time over and over might emphasize the unbalanced distribution of authority in certain agreements on social conventions, and might not necessarily be political. However, it might be considered as fraying.

Let me tell you two jokes.

I

Take an airfield in the sunset. Watch a flight line marshaller conducting a group of people tightly fastened into their seats. It is an enlightening example of unbalanced authority in an average reading situation: here a fragile, awkward, performing body, taking high risks for a low wage to supervise an unconcerned instrument there with a sleepy, unconcerned audience inside (except it's Syrian refugees who are not considered to be Syrian refugees).

II

The eyes are the nipples of your face, Anna Faris advises her college housemates in *The House Bunny*.

Political keywords are the nipples of a commercial writer's protesting attitude, she would certainly advise mine.

To arrange Syrian refugees in various lines on a page in order to create a political situation is as fraying as creating a musical situation by arranging repetitions on a stage.

To create noise by installing a feedback system of self-reflection is as fraying as installing a loop station with political concern.

To reproduce a given structure in order to install my loop station of political concern is as fraying as feeding a still-stable publishing industry which longs to be supplied with traditionally handcrafted products with traditionally handcrafted products.

To deliver reproduced structures with highlighted nipples of political keywords to the publishing industry is just as pornographic as an average company of college comedy productions can bear to be.

To feel frayed about one's formal options as a writer today does not necessarily mean to disregard the political dimension of form.

To disregard the political dimension of form does mean to disregard the conditions and frames of writing.

To feel frayed about the conditions and frames of writing does not necessarily mean to have to work with multimedia.

However, to use multimedia without fraying form is just as pornographic as to deliver reproduced structures with highlighted nipples of political keywords.

Or, to perform the fraying quality of take-home messages by writing that reflects its media in an amount of exactly 500