

## Day 3

Let something new swerve into your vision from the horizon of your focus. Let it move into the foreground. Maybe careening in and announcing itself loudly, maybe quietly joining without comment. At the same time, let something that was already happening continue to happen.

*Note: If you've been writing longhand, you might want to take the time to transcribe what you've written before writing forward today. Remember that each day's writing can grow from any attachment point in what's already there, whether that's sprouting out of the middle (and potentially changing the trajectory) or initiating a new center that's not yet joined to any other.*

### Warmup: Object Description

Find a few objects and arrange them in front of you. Spend five minutes writing a description of the scene. Perhaps approach it from the context of sourcing: what has arrived into this scene and what are all the steps in its production that brought it here? Feel free to invent what you don't know about its history.

### Tuning: Soft Edge of Present Mind

Write one or two full pages that try to braid together your own running mental monologue with an account of what's happening at this moment in the place you are in. Be soft with the edges. For fun, if you want, occasionally play with misattribution across the inside-outside barrier. For example, the refrigerator is humming but maybe I will say that it's I who am making a little frequency symphony. Or that the refrigerator is trying to come up with examples on the fly. Or perhaps that the refrigerator, and not the puppy, is snoring.

### Generator: Article Plunder Toward Mysterious Exchange

Find an article about something you don't know much about. Circle or highlight twenty words. Write a conversation between two beings that incorporates at least four of the words in each line of speech, repeating words as desired so that an echo system develops. Let the conversation discuss something concrete so that you can tell when it's come to an end. Then edit the whole thing down, through drastic erasure, to make a two- or four-line exchange of mystery and beauty. Then disappear yourself from the image and allow a new figure from your imagination to enter the scene. Give that figure the thing you recorded, the knowledge or attention. Watch them navigate the place.

Make a one-page diagram-cartoon of the figure in this place, annotating details about both the environment and the figure's experience of it. On the reverse side of the page, grow something (a memory, a letter, a voicemail, an inventory, a log) at the intersection of what they notice and what you gave them.