

## Some thoughts after my *dérive* in Eskilstuna.

### Creating koems, embodying echoes and fades when in conversation.

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Besides the *dérive* we had that night in Eskilstuna, I invite you to think of all the days you spent at PIN-C as a whole big *dérive* full of conversations and spontaneous encounters. Not only with others, but also with a time and a place. Not only with others at PIN-C, but also with others in Eskilstuna. Not only with others but also within all the different universes each one of us hosts inside. I think back of that situation we all together created simply because we were there, putting our minds and bodies into play in relation to one another. The situation of an encounter, as simple as that; and because of that simplicity, complex potentialities emerge. It makes me to draw a connection with Arno Stern's *Closlieu*, a space between four walls with an 18-colour palette in the centre. The setting of that situation was what it was really important to him, transcending any theories, methods, and objectives. He created a space where drawing could happen, where children could have a conversation with the movement of their painting. A *dérive* is for me that situation where conversations can happen because of the movement of us encountering places and people, an ongoing hyperconversation which facilitates a creative process that can lead to powerful connections and findings that might not seem valuable neither visible (at least at the very beginning). Because of the conversations and discussions we had with PIN-C peers, I started questioning myself about what makes a conversation (what makes the *dérive*) a potential creative landscape for a group, so that this group can go beyond the sum of its individuals, and also, what can also make it disabling? The *dérive* I started when I submitted my abstract for PIN-C has brought me to questions, considerations, discussions, and poetic findings that I also take as a walk that constantly pushes me beyond my walls. Walking is an ordinary activity, and that is why I like it. It brings me to organicity. To create out of that movement that lays underneath humanity. Again simplicity. Going back to the origins. Origin. Originality. The similarity in writing these two words makes me think a lot. When you go back to an origin, a never-ending of possibilities emerge. This pushes me to the need of taking new decisions, and by every new decision, you create a new line of your own narrative. It keeps you moving writing you own story, your original one, from the origin. Originality happens when we are in deep conversation with our origins ("our" as a group and "our" as individuals).

After the dispersion of the group right after starting the *dérive* in Eskilstuna I could write a new line of my narrative that I was expecting at all. Thanks to that unexpected situation I started thinking of the *dérive*, and also of the night, as an echo of everyday hectic. I could broaden the conversation I started on November with Nikos Doulos, an artist and nightwalker with who I shared a reflective *dérive* on the hyper-enlightment of city production, and the colonization of the night by the productive forces of the day (see post. The night walk in Eskilstuna emerged as a place where the echoes of PIN-C scattered across the city, weaving new relations and conversations that then echoed back all along the next day. Our talk on Friday about the experience and the *transkating* of it into what we called a Koem, brought new potential and trust in what us in Deriva Mussol cannot avoid doing. Because of the encounter in Eskilstuna I have added new poetic translation exercises to my practice: the [Koem](#); and I have added new reflections on the idea of conversations: [the echoes and the fading of our voices](#).