

writing-through-material is a monthly queerfeminist book and poetry club that believes in poetic knowledge production. We meet every first Saturday of the Month, 6:30 pm at Roter Stern Mexikoplatz.

We are an open group, join us and find us here: <https://www.instagram.com/writing-through-material/> <https://writingthroughmaterial.nothingmore.work/>

- Quellen

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- Woolf, Virginia: *Ein Zimmer für sich allein*. (1. englische Originalausgabe: 1929 unter dem Titel *A Room of One's Own*) Zürich: Kampa Verlag AG 2019.
- Cixous, Hélène: *Gespräch mit dem Esel; Blind schreiben*. Wien: Zaglossus e. U. 2019. Herausgegeben von Esther Huttless und Elisabeth Schäfer
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- Vuong, Ocean: *Auf Erden sind wir kurz grandios*. München: Carl Hanser Verlag GmbH & Co. KG. 2019.
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- Yaghoobifarah, Hengameh: *Looks*. TRANSIT, 12(2). Retrieved from <https://escholarship.org/uc/item/47p1t7sb>. Originally published in German: Aydemir, Fatma, & Yaghoobifarah, Hengameh: *Eure Heimat ist unser Altbau*. Berlin: Ullstein fünf 2019

All diese in völlige Dunkelheit getauchten Leben müssen noch aufgezeichnet werden, sagte ich, mich an Mary Carmichael wendend, als wäre sie anwesend, ging in Gedanken weiter durch die Straßen von London und spürte imaginär den Druck der Sprachlosigkeit, die Anhäufung nie beschriebener Leben: das Leben der Frauen an den Straßenecken, die Arme in den Hüften gestemmt, die Ringe an dicken geschwollenen Fingern ins Fleisch gedrückt und mit einer Gestik redend, die so schwingvoll war wie die Worte Shakespeares, oder das Leben der Veilchenverkäuferinnen und Streichholzverkäuferinnen und alten Weiber in den Hauseingängen, oder das der vorbeiziehenden Mädchen, deren Gesichter wie Wellen unter der Sonne und Wolken des Herannahen von Männern und Frauen widerspiegelte und das flackernde Licht aus Schaufenstern. All das wirst du erkunden müssen, sagt ich zu Mary Carmichael, deine Fackel fest in der Hand.

- Virginia Woolf

Advocating the mere tolerance of difference between women is the grossest reformism. It is a total denial of the creative function of difference in our lives. Difference must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening. Only within that interdependency of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters. Within the interdependence of mutual (nondominant) differences lies that security which enables us to descend into the chaos of knowledge and return with true visions of our future, along with the concomitant power to effect those changes which can bring that future into being. Difference which our personal power is forged.

- Audre Lorde

Ich wollte nie einen „Textkörper“ erschaffen, sondern sie, unsere Körper, atmend und verschollen, im Text bewahren.

- Ocean Vuong

who wants to relocate my onion?

- book club member

52 Liege im Gras lesend staunend weinend
52 die Schreibmaschine steht noch

- Friederike Mayröcker

Was ist unser Altbau

- Clarice Lispector

To write you I first cover myself with perfume. What am I doing in writing you? I'm trying to photograph perfume.

- Hengameh Yaghoobifarah

Maybe a fat, queer Kanak_in with a bomb outfit is too shocking for Annika.

- Hengameh Yaghoobifarah

Dominating, exoticizing, de- or hyper-sexualizing gazes rarely just bounce off you. Typically, they stick. Because often this is not about an individual perspective, but about structural and widespread stigmatizations you end up internalizing. They distort your self-perception, and it becomes more difficult to deal with your desire and body autonomously because it never really belongs to you but to the mainstream and its piercing gaze. Not only those affected by racism experience othering, but also (for example) people who are fat, queer or trans, differently abled, or visibly poor. If even several of these categories apply to you, "normal" people stare at you even more, especially if you and your body and/or life are not in accordance with their worldview.

Damit ich losziehen kann zu schreiben muss ich den grobgerellen Tageslicht entkommen, das mich bei den Augen nimmt, mir die Augen nimmt und sie abfüllt mit groben rohen Ansichten. Ich will nicht das sehen was gezeigt ist. Ich will das sehen was geheim ist. Was zwischen dem Sichtbaren versteckt ist. Ich will die Haut des Lichts sehen. (.)

- Hélène Cixous

For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give name to the nameless so it can be thought.

- Audre Lorde

- Audre Lorde

Yet even the form our creativity takes is often a class issue. Of all the art forms, poetry is the most economical. It is the one which is the most secret, which requires the least physical labor, the least material, and the one which can be done between shifts, in the hospital pantry, on the subway, and on scraps of surplus paper. (...) As we reclaim our literature, poetry has been the major voice of poor, working class, and Colored woman. A room of one's own may be a necessity for writing prose, but so are reams of paper, a typewriter, and plenty of time.