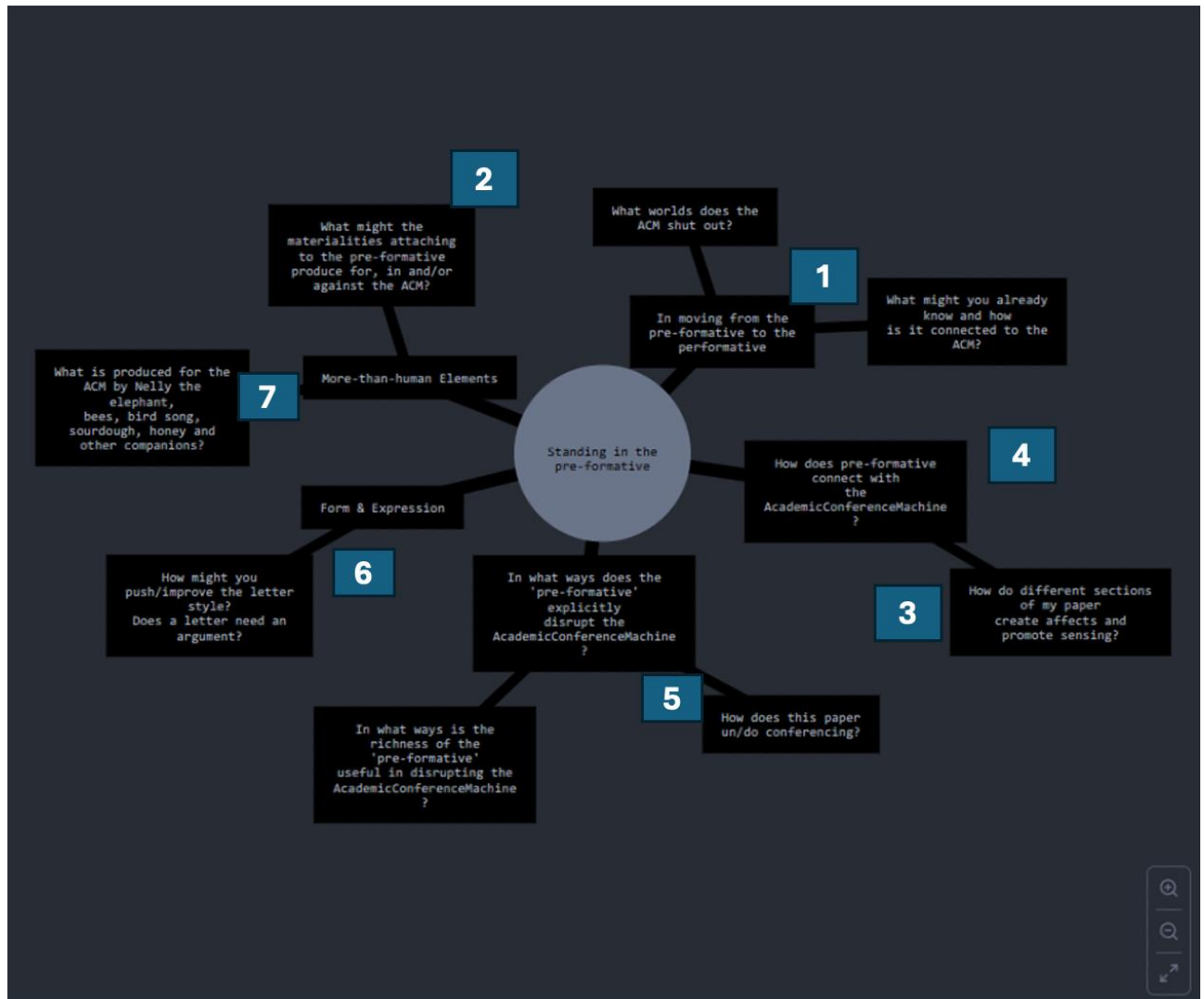


## CURATION NOTES – Standing in the Pre-formative: snippets of creative processes in writing movements

Taylor, C., Benozzo, A., Koro, M., Carey, N., Murray, F. Carozzi G., Mangas C., McNeil, R., Stewart, K, Tolmos, L.,



Author's reactions in the form of notes on the original Claude-produced map

- 1) This was pointed out in many of our fragments: the ordinary, the emerging, those more than human companions, the small, the mundane.
- 2) The pre-formative materialised gestures of giving and of attending to note-making rather than note-taking. These kinds of materialisations sit at odds with what is more traditionally experienced at a conference.
- 3) We appreciate the paradox of performing the pre-formative and acknowledge this. However, in this movement we also remain open to the always unplanned and the emerging that is part of living as improvising. The result of our pre-formative performance was completely unexpected.

- 4) The pre-formative is offered as a possible alternative to the ACM
- 5) We hope that this paper offers a series of small examples on how we lived the months prior to the conference happening and a glimpse into our ECQI. The conference in Helsinki for us became an occasion for troubling the neoliberal values of competition and individualism in the name of emerging intimate collaborations enhanced by unexpected gestures of giving.
- 6) We write a letter to the ACM to stare back at it, and we purposefully not engage with some of the key rules of the Academic Writing Machine
- 7) Nelly, the bees, the sourdough, the honey create the space to attend a conference differently, to respond differently. This point is showed through the crochet example.

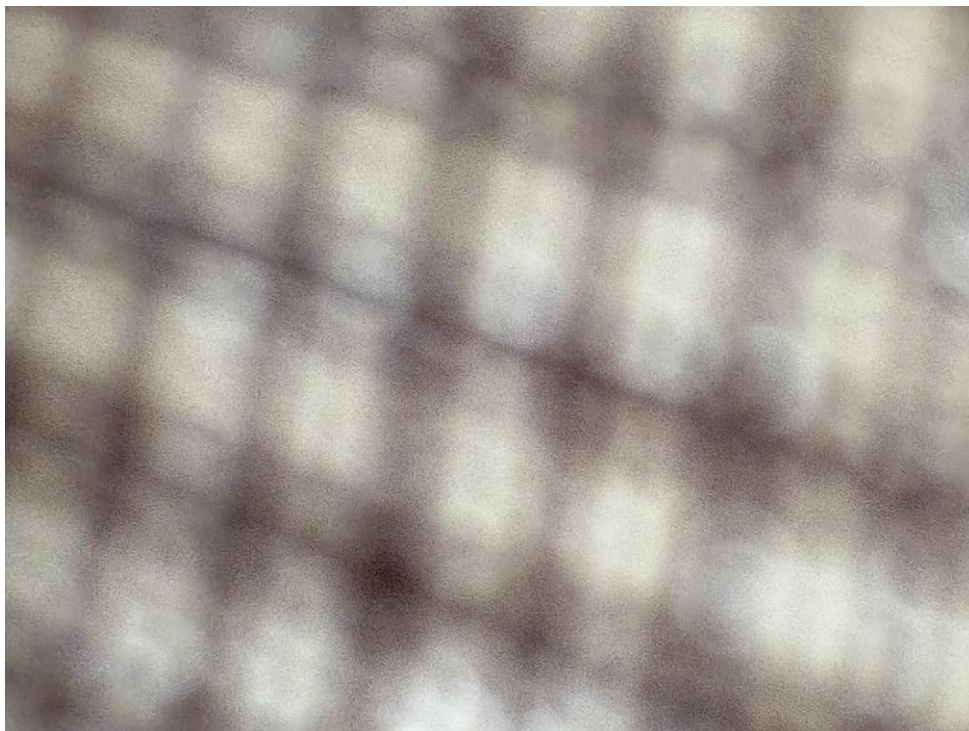
During the review process, the artificial intelligence system generated the map based on the questions formulated by us (Mirka, Angelo, and Neil). Then, the authors were invited to respond to the questions presented within the map, and they chose to do so by integrating interactive buttons into the digital interface. This constituted a distinctly techno-answer: rather than providing a conventional narrative text, the authors embedded their answers within clickable elements. However, when the map was transferred into a Word Document, these interactive features were lost, and the buttons disappeared. For publishing purposes, we therefore decided to replace the buttons with numbers and to list the corresponding comments below the map image. This process illustrates the encounter between two machines – the artificial intelligence machine and the publishing machine – and the outcome of this encounter is both a flattening of the writing – the buttons the authors had created were once “alive,” but in the published version, they have become static, or “dead” – and the disappearance of the authors’ vitalities.



#### REFLECTIONS FROM THE SPECIAL SECTION EDITORS:

This paper was central to shaping our approach to the editorial process, as the idea of the *pre-formative* makes visible alternative ways of thinking about what a paper should be, as well as what is considered acceptable, legitimated and expected. It articulates the notion that papers are texts in the making, and that this process of becoming is defined by their relationship both with those who produce them and with those who consume/read – or might eventually consume/read – them. It tries to make visible what happens to a paper before it becomes acceptable, readable and accessible.

The paper conveys the idea that articles are texts in progress: they are never fully finished or fixed, but remain open and continuously alive. This concept also informed our own editorial practice. As guest editors of this special issue, we began our work with an open understanding of the review process, and as the process unfolded, we found ourselves shaping – and being shaped by – it. However, the encounter with this paper made us re-think the same review process towards an even more open process. The paper allows us to revisit the formation that we were creating. It provoked us to re-view the reviewing process: it sought its own kind of double twist in the warp and weave of re-view. By inviting both reviewers and authors to become part of the *curation notes*, we are reactivating and transforming the review process; in other words, we are revisiting the review itself. This approach is highly creative and rarely, if ever, occurs in scientific journals. It is as though the process were continuously taking shape and unfolding – a process that could be further extended, for example, by enabling the review to continue even after publication on PuntOorg.



**Some reviewer comments after the second submissions**

### **For author and editor**

This is a lovely paper that grabbed me from the start. It 'gets at' writing's movements, intensities and tentative elasticities in some poetic ways that are infused with the personal, and offer a challenge to the AcademicConferenceMachine. It sets out an argument for (and paradoxical performance of) the comings, shapings and materialisations (that which happens to land on the page) of the pre-formative. In doing so, it makes an argument for making visible the moves that get writing going and proceeding and moving, in its unfinished-ness, and in opposition to the 'tidying' that we usually subject writing to as we get it 'dressed and ready' for its public showing (which can too often be a showing off!). I love the paper and support its publication. I have some suggestions for the authors to add a little needed detail or clarity or 'push' to what is already here:

1. I felt I wanted to know a little more about the authors - their genealogies as academics, their academic locations, how/why they came together to write this - how do relationalities of the writing inhere/emerge from the relationalities of the authors?
2. I found the phrase 'There is no writing in the morning sit-spot on a rock in Findhorn' enigmatic - where is this place and why are you sitting on this rock? As I read on I can see you go into detail. However, the introduction of the rock and the shift from that to the Blackie quote didn't entirely work for me and I felt I needed a little help as a reader to get the point you wished to communicate here.
3. Does the phrase 'in the thick of the ordinary' need a reference to Kathleen Stewart *Ordinary Affects*? I'd also be interested in a comment on how the thick of the ordinary related to 'transient intimacies' both in the conference space and in the writing of this paper. Perhaps the authors think it is beyond the scope of this paper - I think it would deepen the paper at this point. PS I agree milk and corner shops and walking are in fact an excellent pre-formative for the academicconferencemachine's themes and streams.
4. Check spelling: courvaciousness; intentionality
5. I liked the Nelly passages. I wonder if you thought it worthwhile to make an explicit comments on the jostling of tones provoked by the initial reading about Nelly the elephant (in her cartoon personae, not the one you activate here, and your research on suicide) which I found to be a moving collision that speaks into the emergent and tentative elasticities of the writing in ways that the other sections so far haven't. Something on that would enhance the original contribution of the article.
6. I found this section too enigmatic and, as a reader, needed more detail/help/explanation - sometimes the allusive can stand on its own but not here, too much (for me) was going on/implied: 'Emejulu (2022) presents ambivalence as refusal of its own right, one that – like many other manifestations of refusal – is often seen as a problem, but that – also like many other manifestations of refusal – generates political and affective potential.' I suggest try to find a way to weave a little more with this without 'explication' - this would then be a great lead-in to what you then go on to say about post/authorship.
7. Check spelling: perhas

So, I am suggesting minor revisions. I look forward to reading the published version.

## Notes for disturbing the Academic Conference and Writing Machine

*This is a lovely paper, completely unexpected.*

*It does not follow a linear structure:* introduction, theoretical framework, methodology, analysis, discussion, and conclusion. It does not frame the contribution, nor does it describe it in the conclusions. It is offered as a possible alternative to the ACM.

*This paper grabbed us from the beginning.*

It “gets at” the movements of writing – its intensities, relationalities, and affections – that come before thought, before thought settles onto the page, before thought expresses itself through the fingers pressing the computer keys.

The paper has not yet taken shape; the page is still white and blank.

In the silence of the room a moment of dialogue opens – with ourselves and with those who dwell within us. We are never alone, and it is through relationship that we become fruitful.

*I felt I wanted to know a little more about the authors:*

Where do they come from?

Where are they going?

Whom have they met?

Where did they grow up?

When were they happy?

When did they cry?

Who were their parents?

Whom did they love?

What did they eat?

Who cares? Does it matter?

*I agree milk and corner shops and walking are excellent examples for the disturbance of the AcademicWritingMachine.*

I remember it was damp, dark, and cold. I ran out to buy some milk, but those words kept echoing in my mind. They spun around and wrapped themselves around me, lingering there, stubbornly searching for other words to start playing with.

*I found to be a moving collision,*

a hot spot,

a turning point,

something that glows.

It needs to be published!