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1.

I'm writing this after reading an essay that touched briefly on Rauschenberg's Monogram, amongst other things, and held thoughts on how works and manifestations of art depend on a series of interdependences. The highlight of that paragraph was how the mysteries worthy of study were not the significance of their singular parts but how they come together. Here's a quote I wrote down, what is magical at once invites and resists interpretation. Artistic work can be said to be measurable by the degree to which it remains, after interpretation, vital. No interpretation nor push and pull can exhaust or empty it. Not sure if that is a direct quote or not, but there it is. I'm unsure about the relevance of this to this manifesto of sorts, but I've been thinking about this alot.

2.

I've also been thinking of starting a cult.

I want to gather women and help them sleep together.

It's not a sex thing. We are all actually going to be sleeping.

I'm thinking naps, deep sleeping, group sleeping, observed sleeping, assisted sleeping. We take notes and make suggestions for improvements.

If you want in, and you are going to make it a sex thing, you'll have to sign a waiver, or NDA.

There are too many women who don't know how to sleep well.

I don't sleep well and don't care much about that. My motives for this are different.

I want to inquire into what happens to women at night. Still women. Sleeping women. Sleepwalking women. Women who touch themselves. Women who pray. Women who think of dying. Women who think of killing. Women who clean.

We'll do a report after. Or write a book. I'm trying to say we'll make a creative endeavor of it.

I understand that the word cult sounds heavy but we are going to be women doing strange things with one another. They will call us many things. If we call it a cult, maybe we can get a documentary someday.

3.

I thought about making this manifesto an interview. So I asked my friends to send me questions that I could answer. These are some of them:

1. Do you have a motif when you write? If you do, what is it and why?
2. What subjects do you find yourself circling back to in your writing and why?
3. Is your writing functional in any way?

I did not answer any of these questions but they did get me to think of other things.

1. I first began to write because I needed to ask and say things that I didn't want to be overheard. Books allowed me to occupy spaces where I didn't feel strange. Books and my writing are where I now go and allow myself to be strange.
2. I believe that my life's work lies in the exploration of the human condition, all the layers of it. How we are all connected by our different narratives, and the language that takes us there.

3. I find conversations and questions about plot tiresome, even when they are not about my work. I don't care for the plots of most things. But a terrible plot hole in an otherwise brilliant work will keep me up. The 'why and how could they have missed that' of it all. I don't know if that makes any sense.
4. I am not a religious person but I think of God a lot. When I was younger and my mother feared I would grow to be a shameless heathen after I said it was hard to love a God that I was also told to fear, she said you don't have to be afraid of God. You can be mindful of God. So, I also think of mindfulness. What does it mean to be mindful of anything? Of someone? Of a story? And how does that work as a writer?
5. I understand the appeal of the unafraid writer. What I find confusing is the notion of a honest and unafraid writer. Who says that truth is always fearless? Or that it has to be? Especially for fiction. 'Be true to yourself when you write', what is that, brother?
6. I do not worry about being published or not. I want it but I don't think much of it.
7. I'm often alarmed when anything I write reminds me too much of people in my life, especially myself. What I want is to write into existence the people, the places, the ideas and conversations that I think of but rarely see.
8. When I read something that serves nothing but shock value, I feel an intense and squirming secondhand embarrassment.
9. I don't believe in writing just what you know. A big part of my writing process is to ask questions, to say, these are things I think about. I don't think much about things that are already certain and known.
10. Language, language unbuttons me.

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11.