

Dear Colleagues,

We present to your attention media materials about the past international online conference ICPP-2020 (in Russian)

http://raphp.ru/itogi_icpp2020/

Dear colleagues! Friends!

Our conference XVI ICPP (Russia) needs your informational support!

Tell your friends and like-minded people about the conference and your speeches at it on social networks and blogs! Please use hash-

tags **#ICPP2020 #SUSU #RAPP #Russia #philosophicalpractice #philosophicalconsulting**

Online Conference on Philosophical Practice (July 28-31, 2020)

*Philosophical practice for self-knowledge by means of
intellectual creativity*

July 30, WORKSHOP MIKE ROTH

***Presenting an interactive
READER – eBook***

Roth & Hein (eds.) 2020

Philosophize !

WORLD CONGRESS PHILOSOPHICAL PRACTICE

available on amazon

<https://www.amazon.de/dp/B08D8KBRDV>

“And what is the use of a book”, thought Alice, “without pictures or conversations?” This question rounds off the first paragraph of *Alice’s Adventures in Wonderland*, and it is, at least for Alice, a rhetorical question. Judging from his writings, Plato seems to believe, just like Alice, that a good book, even a philosophy book, should have both pictures and conversations; although in his case the pictures are conjured up in words and the reader has to imagine them himself. Conversation is ubiquitous in Plato’s writings, which take the form of philosophical dialogues between both real and fictional characters. Once in a while the conversation is interrupted, and then the pictures appear. One of the characters puts the conversation on hold and tells his audience a myth. The myths are visual – ‘iconic’ one might say. They not only narrate a story, but paint before our mind’s eye vivid images ... (CATALIN

PARTENIE, Preface, PLATO’S MYTHS)

Doing PHILOSOPHY, if we do this appropriately, can open up - a wider horizon of life.¹

Philosophers, if they live long enough, may change their minds on what it is to do these peculiar >things with words< (but probably not with words alone).

I reckon that most philosophical practitioners see that widening already in “present” life & not only in a possible life after the death of the body. Am I wrong?

I pause for discussion (& here is the link again

<https://www.amazon.de/dp/B08D8KBRDV>)

I am wishing all of us GOOD HEALTH in this time of corona! In Plato's PHAIDON we read that Socrates immediately before he had to drink the cup of poison²

¹ See Ran Lahav (ed.), THE DEEP PHILOSOPHY GROUP, Hardwick VERMONT 2018 and last summer's free paraphrase in my mother tongue (www.amazon.de/TIEFENPHILOSOPHIE ...) 2019, p. 16: PHILOSOPHIEREN, wenn wir dies angemessen tun, kann offen machen für einen weiteren Horizont des Lebens!

² J.L. DAVID 1787 (Paris), now: Metropolitan Museum of Art N.Y., 1,30 x 1,96 m Oil Painting on Canvas



-had expressed the astonishing view that a (philosopher's) soul will think best when liberated from the body 65c. This is the last topic in the philosophy of Socrates according to Plato. Even if one doesn't agree: the point is to *philosophize* to the very end³. And in this activity lies the philosophical consolation.

In a *narrative philosophy*⁴ book that came out this spring, Michael Hampe draws our attention to a figure of thought in KANT that has a certain similarity to the last thought of SOCRATES. In Hampe's words⁵ - translated:

³Roth in Staude/Ruschmann, UNDERSTANDING THE OTHER AND ONESELF (14. ICPP), Newcastle 2018, 58-66

⁴DIE WILDNIS, DIE SEELE, DAS NICHTS. Über das wirkliche Leben, München 2020
(THE WILDERNESS, THE SOUL, NOTHING. About Real Life)

⁵es müsse "ein unendlicher und übernatürlicher Vervollkommnungsprozess für jeden Menschen denkbar sein, an dessen Ende die Übereinstimmung von Herz und Gesetz, die Authentizität steht". (188)

=> an *infinite* and *supernatural* process of perfection must be conceivable for every human being, at the end of which there is the correspondence of heart and law, authenticity"... , "only an infinitely continued moral improvement of the soul in a realm beyond space, time and causality could guarantee the *purity of the heart* according to Kant" (188f). This is Kant's reasoning for the postulate of the immortality of the soul (in the age of enlightenment). Is that a modern variation of the bodiless-best-thinking-soul of Socrates in PHAIDON?

Why do I elaborate this point? If we would be together, shoulder by shoulder here, on our feet, I'd propose to do a **PhiloDrama**, bringing together **1st** the sketched questions of a contemporary thinker (HAMPE, whom we deal with in our SinnPraxis reading group), **2nd** the father of "Aufklärung" KANT, and **3rd** our timeless philosophical practitioner SOCRATES. But we are just virtually "here" & so to say *electronically "as souls"* together ... hence this is only anticipating what will be a main topic later on.

Now turning to our **INTERACTIVE READER for the ICPP:**

ALEXANDRA BULATOVIĆ phrases the "**key matter**" of philosophical practice like this: Philosophy is concerned with trying to make sense of ourselves and of the world we live in. However, contemporary academic philosophy is often still too removed from the everyday concerns of ordinary people. She elaborates her central point by drawing on literature such as the works of Martha Nussbaum and Amartya Sen. Subjective well-being is a starting point. The author argues that well-being requires one to have a sense of relatedness to other people, a sense of availability of supportive relationships and dynamic connections with others. The ability to impact society is an integral part of well-being too.

Philosophical practice is a form of putting philosophy to work for well-being and personal development, which, in turn, leads to increased satisfaction with life.

On a social level, the various modalities of philosophical practice highlight its potential for social intervention. It appears that philosophical practice is the natural complementary "twin" of the capabilities concept (see also "9. PLAY" in Pia Houni's lecture at this online ICPP) when both are perceived in the context of the practical concern of the achievement of well-being, whether on an individual or on a social level.



Time for “discussion”. My mike is on. You may write contributions and this way I can answer “in between”.

REGINA PENNER teaches Philosophy at a modern university and she tries to incorporate "methods from the practice ‘care of the self’ (Michel Foucault and Pierre Hadot)". I have met Regina in a contemplative philosophical retreat and we have cooperated (on the occasion of a PHILOSOPHY DAY organized 2018 in Chelyabinsk Research University on the topic of *PhiloDrama*. Regina is advocating changes in the role "of the professor" –from a “lecturer” to a “listener” - so that academic philosophy institutions are beginning to practice openness for formats of philosophical practice as well. One of her central issues is that the work of students with a philosophical text is not a search for

"right" answers to posed questions; the goal is the appearance of the student's interest in philosophy/in philosophizing and a gradual formation of a "philosophical taste" in the students.



Developing taste

Time for "discussion". My mike is on. You may write contributions and this way I can answer.

ALMOST CONVERSATION

Doing Philosophy Together –the Zürich philosophical practitioner *Willi Fillinger* interviewed Christine Mok-Wendt & Mike Roth 2014 in his philosophy baking shop and Ran Lahav recorded a video of it for AGORA⁶. The

⁶

With English subtitles: <https://philopractice.org/web/mike-roth-and-christine-mok-wendt> Topics are the work in the University and the philosophical practice in our "SinnPraxis" (Meaning Practice), philosophical

three of us speak German in the video and the interactive READER now offers a translation into English. We are members of philopraxis.ch, a network of philosophical practitioners.



With English subtitles: <https://philopractice.org/web/mike-roth-and-christine-mok-wendt>

Break for “discussion”. My mike is on. You may WRITE contributions and this way I can answer.

Seeing and Interpretation Neil Horne, Mike Roth

NEIL HORNE was a student activist at the Department of General Philosophy, when I was a Visiting Lecturer at the University of SYDNEY a while ago. Now he lives in a rain forest remnant close to the Northern coast of New South Wales (in Australia).

We have been teaching each other and enjoying our company ever since. Neil is also drawing.

Wittgenstein's famous DUCK-RABBIT (HasenEnte / EntenHase, "H-E-Kopf" = D-R-head) is a loner in the original – by both Wittgenstein and Jastrow (Mind's Eye) and also in the trendy version of the-philosophers-shirt, where the head has become a line drawing of a whole body, scientificly framed by a vertical and a horizontal arrow => look this way & see a duck/ look that way (up) and see a rabbit! Puzzled?



7

⁷ Duck family, Grand Union Canal, Leamington;
Author: Rob Hodgkins; Source/license: flickr.com;
My inserting of the "D-R head" from Jastrow 1901, 295.

What changes when the dialogical dimension of action is opened up in the image by switching from the singular to the plural?

Neil practices the "minimalist"-format of a repeated figure in slight variations on a painted ground — the figures are often birds or fish, snakes, leaves, blossoms, nuts. Neil places a number of them, here "in relation to one another ... being in social interaction"

— Anything to learn from this for a drawing performance in philosophical practice? Do we understand a bit of Ludwig Wittgenstein's philosophizing better now? Can we criticize better?



And a break for “discussion”. My mike is on. You may write contributions and this way I can answer.

The READER brings a short notice concerning a Philo RITUAL under the direction of ALBERT HOFMANN. It's about philosophical questions and philosophical answers — dealt with in a ritualized procedure. (Although the setting is playful, the people playing along were surprisingly serious!) This event took place in a Seminar at the University of KONSTANZ on different formats of Philosophical Practice 2019.⁸

Albert Hofmann does also performances on the street. In 2014 he and his company used finger dolls of famous philosophers and engaged in philosophical impro-theatre at the Langenthal Philosophy Festival.⁹

⁸ See also Roth/Hein 2019, 168.

⁹ Cf. Staude/Ruschmann 2018, 62.



PENNER, ROTH & Christine MOK-WENDT throw a few spotlights on the format PhiloDrama¹⁰ proposed for philosophical practice and educational purposes.

¹⁰ See <https://www.facebook.com/hashtag/philodrama>
& <https://streaming.uni-konstanz.de/talks-und-events/2018/philodrama>

Christine and Mike are running "SinnPraxis" in Southern Germany. Key figures (stars?) of three documented PhiloDramas are Socrates, an old Swedish Forest being chipped and GRETA.

The format PhiloDrama came into being in the time after the 13. ICPP (Beograd 2014), where Roth had met with KOJČIĆ. Zoran invited to OSIJEK in 2015.

We e-mailed about it and played with ideas in our heads until an e-Utopia/ EU-TOPIA PhiloDrama smiled at us. In a Café Philo the picture of departure was the white bull ZEUS who had young EUROPE riding on him through the Eastern Mediterranean Sea to the island Crete (today a part of GREECE). A well-known narrative — we used a modern picture. The participants in the politico-philosophical event were just facing a future as part of the EU, a possible shift in the >form of life<? How to philosophize about it?

QUESTIONS:

How many roles are in the picture?

What role will you choose? What is similar in the picture compared with your situation and what is different? (We have no documentation of this first PhiloDrama).

The second PhiloDrama with the key figure SOCRATES

took place at the 14. ICPP in Bern 2016 and was professionally filmed a year later:



The photograph shows the beginning, when I pose as SOCRATES (inspired by Jacques-Louis DAVID's famous classicist painting of 1787) *More about it in discussion?*

Acting as Greta documents a PhiloDrama done at the end of the week of a university seminar on Philosophical Practice 2019. Konstanz University has a special unit that can be asked to do video-recordings of "talks and events". ANNA¹¹ volunteered to act as GRETA, Mike invented the figure of an old philosopher

¹¹ Anna Theresa Schreiber, WER STIRBT SCHON GERN WIE SOKRATES. Campuskrimi Konstanz, Books on Demand (Norderstedt) 2020

talking to Anna-Greta, and Christine took the role of the interviewing journalist. Carmen Zavala commented on our endeavor:

"I find this format of performative philosophy very interesting... Perhaps other controversial voices, which are widespread in society, could also participate.

But the most important thing is that you have succeeded in engaging the new generation. The direction is the right one.

I was very pleased to see how philosophical practice again takes care of the people in society in a performative way. Philosophy only for a few intellectuals makes little sense in my opinion."

One kept almost silent about what is necessary to say: "The house is on fire!" Greta had stopped talking – but after a period of silence, and after a period of fasting, she also began to speak again. And she does so publicly (and was listened to – at least in the time before corona). GRETA the youngster from Sweden — has been brought to my attention by an interview in the New Yorker in autumn 2018, for details see A FEW SPOTLIGHTS above. Together with Christine Mok-Wendt and the first year student Anna Th. Schreiber it was possible to try a GRETA-PhiloDrama in February 2019 as part of an undergrad seminar on Philosophical Practice ("from Nelson / Heckmann & later on Gerd Achenbach to the ICPPs"). See the transcript translated into English (of our German video) on page 106 of this e-book "Philosophize !".



Interviewing GRETA (1st on the left) in Sweden, 5 people passing by the woman (3) with a pink top looking into the camera. Woman (7) in Blue jeans standing there (somehow involved), Reporter (8) with microphone & camera man (9).¶

P: "she's a young girl" (+ trans to Russian)¶

R: "in Sweden"¶

R: "Let's imagine for the moment we could switch from this virtual contact to actually meeting there bodily on the street in Stockholm, capital of Sweden."¶

P: "You want to do a PhiloDrama like you demonstrated at the 14th ICPP 2016 in Bern, Capital of Switzerland?"¶

.....(again showing Picture 2 Interview GRETA)¶



Transform into a philoDrama

SOCRATES (approaches Greta): That sounds similar to my life! I am Socrates — old Greek. — We both have something in common.



GRETA: What?

Good to have time for answering written questions?

D I S C U S S I O N

- **Carmen Zavala**

Dear Mike, I listened and read your presentation online with great interest (the first part I already knew)
I thought that it was mainly descriptive (a selected description of course) in a way, and that you wanted it to be that way. Without

many comments from your side: ... to continue exploring different ways to make philosophy practical, and keep it deep and philosophical at the same time. I agree that words are important. Focusing on other layers of thought that are beyond language, does not mean that we should not focus on speech itself. I think this is part of one of the points that you want to express.

*YES – my central point: Philosophers, if they live long enough, may CHANGE their VIEWS on what it is to do these peculiar >things with words< (but probably not with words alone), PHILOSOPHICAL PRACTICE – and here **movements of bodies** has a role. Various Philosophic Walks & Philo-Dramas.*

Carmen Zavala

I was thinking Mike, ... (that) there was very little interaction/participation of us in the session (and in most of the sessions).

TRUE

David Sumiacher's presentation made me think about, that the reason for this is that-unlike in a REAL philo-drama, philo-café or

the like - one can not see INTERACTION BETWEEN PARTICIPANTS.

YES – on the screen we are all reduced to HEADS; faces that watch and a TALKING HEAD. . . (MEET)

And this seems to be an important factor for group sessions to be interactive and the connection, deep.

I think that for internet-philo-sessions we will have to introduce tools that somehow restore the lack of perception of intercommunication between non talking participants. As it is now, we can see, at the most, our own communication with the person who is speaking to us, but not how the others react to this and how they are interacting among themselves (& what are they doing, looking at, etc.). Interaction seems to be important to create a moment of togetherness, as desired on such sessions. Sometimes such sessions work anyway, when we know all the participants well. ...we imagine what they could be thinking and how they could be reacting, since we

know them so well. But this is not the case in public sessions like those we worked in. Just a thought...

AN IMPORTANT ONE IT SEEMS TO ME;

Carmen! And a plea for (not technically mediated) direct contact. As for "tools": you showed us short video clips from the BUHO philo-practice in Lima. Very interesting for me! In a sense this is to a greater degree reaching out for the "public sphere" (e.g. 1. reporting experiences of manipulation 2. working on a concept of m.) - than our café-philo in BERN (even the session on Heidegger's SCHWARZE HEFTE there).

Which brings us to our next focus: Time out –

Philosophical Retreats.

MIKE (also Volkbert) ROTH had met RAN LAHAV at the 13th ICPP in Beograd / Serbia, where Ran announced and also started his project of interviewing philosophical practitioners for philopractice.org, see and hear for example on philopractice.org (2014) (an English version can be found in the e-book Φ 6.1 on page 35 ff). Ran & I started our working contact around the organization of the ICPP in Bern / Switzerland 2016. From the following years I am recalling 3 experiences of contemplative philosophical retreats 2017 and 2018 – about which I report (in my participant's perspective) to document a rediscovered format, "RITIRO" (geistige Übungen, mental/spiritual practices, contemplative philosophical exercises).

See LIGURIA RETREAT, BRANDO RETREATS¹² — special thanks to Michéle Zese¹³, our host in Borgata Brando near TORINO, to Ran Lahav & to Stefánia Giordana, Stefano Zampieri and to Regina Penner.

THE LIGURIA RETREAT

original text: https://www.academia.edu/34140770/THE_LIGURIA_RETREAT

Ran Lahav's Invitation to a Philosophical-Contemplative Companionship face-to-face, shoulder-to-shoulder 28.4.–1.5. 2017.



Marble SOLuna (under the mat of the entrance / way-out door)

¹² Zese in: Lahav 2018b, pp.15-25, mentions two experimental session types (1) a contemplative walk together (2) splitting into 3 groups to dramatize a philosophical text. "These experiments taught us that there are many ways in which a philosophical text can touch and enrich us."

¹³ see Zese 2018 & my free translation into German in: Roth/Hein 2019, 13-21

Coming closer: "The road now begins to climb and you are on the side of a steep hillside, with woods and bush on both sides. To the right... you can see the sea."
"... and almost immediately there is a descent, with meadows on both sides. Just when the road bends to the left, you'll see a large beech tree." Seeing this I knew it by heart. We were there. (Hi, Christina Hirschlein!)

And Michèle Zese reported: "When I finally found the place, I was impressed by the peaceful atmosphere."

Ran Lahav's DAILY SCHEDULE for the four days of the retreat listed QUIET TIME between sessions. And he helpfully interfered when noticing participants falling out of silentio. When this had happened to two of us, the reaction was twofold: one said: "You're right", the other one: "But isn't it quite natural that we want to know who the other person is!?"

This was an important quarrel and it generally helped us – together with the Max Picard quotes that Ran had circulated in advance together with texts of 11 other authors to value silence in a manner which is in contrast to the "natural procedure" of polite chatting.

I had followed Ran when he left the house with an empty iron carrier for coal. I took over from him the responsibility for warming the house, putting coal in the fireplace later in the evening and early in the morning. And I smiled when I could do this without much noise. When re-entering the warm house just as Sunday began I found Ran who had just boiled water for coffee / tea. He had in mind to pass on the position of guiding through the next session to someone else, generously giving others the possibility to grow into the role of the "facilitator" and at the same time opening up for himself the complementary position to experience the procedures he describes in *Handbook of Philosophical-contemplative companionships. Principles, procedures, exercises*¹⁴ – in the position of an ordinary participant.

The "warming up" in the group had happened on Friday and Saturday already. As initial "centering exercise" I proposed and we performed a breath-

¹⁴ Lahav 2016a

ing in (left nostril: cool) and breathing out (right nostril: warm) exercise, inspired by yoga nidra. (CAUTION: do not overdo, do not hyperventilate!) I hinted at the sky above us when breathing in & hinted at the warm ground under our warm feet (like having roots down into the earth) and mentioned the common atmosphere floating within every one of us and between us, transporting our voices in the next phase...

The text was Martin Buber (1923), *Ich und Du* (which Ran Lahav had rightly put under the heading **I-IT AND I-YOU**. I am just repeating the first lines here (in a slight modification – the text took on different forms during our "precious speaking" exercise):

"The world is two-fold for us, according to our two-fold attitude. Our attitude is two-fold according to two words we speak. And the basic words are not single words, but words in pairs. (It seems that they are 3 words in 2 pairs)

One basic pair is I-YOU – The other I-IT (but this >basic word< doesn't change when the It is a person, he or she)

Therefore, our I is also twofold. Because the I of I-You is different from the I of I-IT. [...]

The basic word I-You can only be spoken with one's whole being. The basic word of I-IT can never be spoken with one's whole being.

There is no I by itself, but only the I of I-You and the I of I-IT."

The text passage from Buber in the handout is longer. But I initially read just this. We then read these lines sentence by sentence and one after the other ("*Precious Speaking*", Handbook 50f). There was no fixed number of repetitions. And as people had a slightly differing version before their eyes in comparison to what I said, they sometimes read exactly what was written, some participants rephrased. But all happened very cautiously. We took the time for "*Philosophical Chanting*" (Handbook 55, 61) and resonated Buber's initial writing. Some of us were obviously very moved and were speaking from a developed "inner depth". A companion had been moved so much that s/he stopped after I – You. In the next round she finished the complete last sentence in a firm voice. After those rounds of repeating Buber (in variations and precious speaking) I had paused when it was my turn to go on "reading" Buber: "There is no I..." and out of a concentrated SILENTIO among us I opened the round of the following procedure: "what word does silence speak to you now?"

The previous session on Max Picard, cautiously facilitated by Ran Lahav, allowed me, having the role of the facilitator, to make the link Buber - Picard. (All participants in this Sunday-morning session had also been in the Saturday meeting.) What happened was expressed by Stefano later in a post:

*When I listen to you – truly listen to you – in silence,
I can step over my fence and experience what lies beyond it.*

The facilitator in this phase of the mental/spiritual exercise realized that the group was active (without further instructions) - making short utterances (very often a word). The members harmoniously gave voice to "bubbles" that came up from the depth. For many rounds I just shortly pressed my neighbor's arm as a sign that I did not want to talk (not interfering, not guiding) and it was his turn to talk as an ordinary member. Later on I resonated with some expressions mentioned before and eventually, when it was my turn I used PHILOSOPHY and later YOU ARE FREE, so eventually the flow in the companionship came to a halt. When it was my speaking turn again I addressed the group: "Maybe you are ready now for the next phase?" And the organizer of the retiro filosofico, Ran Lahav, said: "yes, this could go on for 3 hours".

I PAUSE HERE



Photographed in Greece by PHILLIP KALANTZIS-COPE

THE BRANDO PHILOSOPHICAL- CONTEMPLATIVE RETREATS: LAHAVIC WALK — PHILODRAMA?

COAZZE, ITALY, AUG 30 — SEPT 3, 2017

Ran Lahav had invited to the Liguria retreat in spring 2017. Some of the participants of the summer meeting in Borgata Brando had been in the first meeting too: Michéle, Stefánia, Cinzia, Mike, Daria, Chiara & Luca. Mike (me) reached the picturesque settlement high up in the hills west of Torino in the early afternoon of Wednesday. Five people were already sitting around a long table in the philo-house. Regina Penner (author of part II), teaching philosophy at the University of Chelyabinsk (Russia) was introduced by Ran.

Later on: experiment of introducing oneself to the group in an unusual way, as a "Short snapshot". Turn-taking by passing on a stone from hand to hand. I said: "I like the Rolling Stones". During the afternoon the group grew. Ran called us into Michéle's meditation room...

We were given TEXTS FOR CONTEMPLATION, many of them from the electronic platform AGORA. Section 1 was on >The Inner Self< Henri Bergson, Marcus Aurelius, Max Stirner. Ran did an introductory session in which he outlined general aspects of his vision of philosophical contemplation. Point of departure are philosophical texts.

He started with short passages of the first text in this section, written by Henri Bergson. (We would come back to it in more detail the next morning.)

A: UNDERSTANDING (almost all of us were not native English speakers).

B: RESONATING — giving voice to a deeper strata in each of us.

C: Start with a quote and go on freely! (>interpreting-in the style of- READING<)

In Republic (352D) Plato lets Socrates say:

"what we are talking about is how one should live".

Our purpose in these retreats is to develop new forms of philosophical practice that would be more philosophical: more focused on basic universal life-issues, more aware of the philosophical tradition, and aimed at the traditional goal of personal growth and inner transformation¹⁵.

On our first full day together we were 16 - "maybe a bit too many"? In the afternoon I took the group outside to what I called a >Lahavic walk<. Only one copy of text was taken along and was carried in front-position, being the first >person< in the we-worm (of 17!) — obvious contrast between the > I < (and Stirner's synonyms) in the text and the > WE < in our social practice of doing the *walk-with-philosophy* together.

"LAHAVIC WALK"

¹⁵ see Lahav 2016a

Philosophers were aware of the power of words and coined powerful words — to arouse us in wisdom direction. This self-development aspect is not cared enough for in much present-time academic work in the Philosophy Departments. (But we have heard earlier, what professors like Regina Penner tries to let happen in Chelyabinsk.

In philosophical contemplative companionship we relate to a selected philosophical text and to each other in RESONATING. We kind of PLAY THE philosophical TEXT like Jazz musicians play >standards< in a jam session, shoulder-to-shoulder and the text (as well as silence — Max Picard) is regarded as "another speaker".

Zoran Kojčić has outlined the philosophical practice SOCRATIC WALK. In our LAHAVIC WALK Stirner's text of 1844 was carried by the first companion.

After s/he read out a passage like

"If you are greater than other persons, this is not by being human, but because you are a >unique< human."

The text was passed on to the following person who moved on -physically by walking and also mentally in Stirner's text:

"The fact that you — a human — did it, does not show that other humans can do it."

while the former reader every time after reading, steps aside and walks to the end of the coda.

"LAHAVIC WALK"



The picture is showing Stefánia, who has finished her quote from the Stirner-text, and she passed the text on to the next in line. She is going to the end. The line will be moving in the opposite direction.

So the former first would now be the last in the line. It was mentioned already that we were quite a big group, which led spontaneously to forming a flat circle/ellipse on a broader part of the narrow road leading out of Borgata Brando (Coazze). Now "walking to the end of the line" was just stepping on (after passing the text to the person following). The group activity made ends meet. Contemplatively walking in small distance from each other also eased understanding the whole text. Though it took an effort to listen and to speak up a bit. Side effect: less or (almost) no other talking.

After a while Mike made the procession change the procedure, the main direction became "Back to the house!" & the text now was with the last person in the long straight line of walking companions and everybody held their position but the text wandered from the back (from where initially Giovanna clearly shouted) to the front:

"No concepts express me, nothing that is described as my essence summarizes me."

I PAUSE HERE for discussion - take your time!



Text on the left: *>my thing< is based on nothing!*
 Text on the right: *and all the world belongs to me*

ZORAN KOJČIĆ is a very active Croatian philosophical practitioner, poet and traveler (often by bike) and a teacher, now teaching also at Osijek University. My label *>Lahavic walk<* for a contemplative philosophical format done outdoors hints to RAN & to Zoran's text also. Although they are quite different too. Enjoy the observation of SOCRATIC walks as presented by Plato. May Zoran's format inspire your practice too!

That is the END (of my prepared book-presentation).

REGINA: ...Spasivo!

Who wants to have an open mike?