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## [Episode 15: Cecilia Erismann](#) (April 2015)

By Christabel Smith

Host: David Turner – **DT**

Guest: Cecilia Erismann – **CE**

### **Conversation:**

**DT:** Hello. My name is David Turner and this is another episode of Lunar Poetry Shorts and today, I am in what is officially known as 'Fucking Istanbul' and I'm so excited, it's amazing. This might sound shitter than normal because I'm an idiot and I forgot the cable for the microphone, so I'm just recording off the mic for the iPad.

But today, I am joined by Cecília Erismann and as an introduction, she is going to start with a poem.

**[We are unable to reproduce this reading at this time]**

**DT:** Thank you, Cecília, and hello.

**CE:** Hello.

**DT:** How are you?

**CE:** Good and you?

**DT:** Maybe the first question should be: Why are you in Istanbul?

**CE:** I don't know. Istanbul found me, I didn't find Istanbul. I have a project with a photographer here. We are doing a collaboration between photography and poetry and then I found this art residency in MauMau, I applied, then I got accepted and I will go and work in two days with a collective of artists in Alanya. So similarly, I had a lot of projects going on here.

**DT:** Now would be a good time to mention we are in a building known as MauMau. It's an art residency, there's a gallery downstairs and studio space upstairs. You have been on a residency here, that's right?

**CE:** Yeah.

**DT:** My really good friend Elizabeth Kristensen is sitting quite silently behind me, pretending she's not here. And Alice. It seems like a really amazing place. Have you found you've been inspired by this place in particular or Istanbul in general?

**CE:** Istanbul in general is a very inspiring city. It's a sister city from my hometown, Sao Paulo. I think this place, MauMau specifically, is amazing to work and all the team that's here, they create, and there are amazing people here I met, like Elizabeth, also very inspiring.

**DT:** The next question, just because of the poem you read, is are you trilingual? Or more?

**CE:** I speak Portuguese, English, French, a bit of Spanish, a little bit of Italian.

**DT:** That poem was obviously half in English, half in French. Do you choose to write in two languages for reason of rhythm or is it to find better meaning, to be clearer? What is the reason for using both languages?

**CE:** This poem is from another project, with another photographer. She is French-English, but also 'Frenghish' is a very comfortable language for me to use. I write more how the flow

of my thoughts go. If it comes more in Portuguese, I will write in Portuguese. If it comes in German, I write in German.

**DT:** Maybe we should have another poem.

**[We are unable to reproduce this reading at this time]**

**DT:** Thank you very much. Do you read your poetry much in public?

**CE:** In Brazil, I used to read a lot and here in Istanbul, I organised with MauMau open microphone. All the time I have the opportunity, I love to.

**DT:** Does it become part of your critiquing process? Do you learn more as you read it live or is it separate?

**CE:** For me, it is a very interesting moment, when I'm reading [out] loud, because I think it's the moment when my poetry comes alive and I'm dialoguing with the people hearing me. It's part of the process, not separate. It's a special moment.

**DT:** How do you critique your work when you're not reading out loud? Do you have other writers you share your work with?

**CE:** Yeah. I have several close friends, they are also writers or studying philosophy. I love to share with them and they share with me. They review my poems, I review their books and we are all the time sharing and talking and thinking.

**DT:** In person or online?

**CE:** Both.

**DT:** I've often thought it's quite limiting if you just have a critiquing circle of people you can meet in person, because that limits you geographically, but if you're able to do it online.

**CE:** And I'm moving all the time around, so my personal, closest friends are writers and we share. Most of the time, it's online because we never meet in presence, but here with Alice and Elizabeth, I'm also sharing. I always find someone in the place that I am to share [with].

**DT:** How would you like to see your writing progress? Do you see it developing in any direction or are you just happy to go with the flow?

**CE:** Right now, I see two directions. One is that I really want to take my poetry out of the paper, so I'm creating dialogue with other artists, like photographers, painters, musicians, to co-create and to bring my poetry to another level that's not just the paper. The other one is to keep writing and developing my own writing in the paper, in a more silent way and lonely.

**DT:** It's good to be lonely. We should all remain as lonely as possible, otherwise we'll never get anything done. How about a third and final poem?

**CE:** OK, let's see. So it's a poem, Mimar, a word in Turkish that has a meaning in Portuguese too, so I'm playing with the two meanings.

**[We are unable to reproduce this reading at this time]**

**DT:** Thank you very much. Just a last couple of questions, I ask these of everyone. It's quite interesting to hear a variety of answers. What have been your main influences over your development as a writer and performer?

**CE:** I think my personal readings in philosophy has been quite inspiring, for me to think and work with ideas. Also, all the encounters I make when I'm walking through the streets and people that I meet. Sometimes, when I have an idea that it's coming and I can't really channel it, I need some music and Brazilian music is very helpful for me to connect.

**DT:** I think that would make you very different to most English poets. It would be far too upbeat to ever squeeze a poem out of their miserable heads. Melancholic idiots. Hello, all of you! I didn't mean idiots, I meant twats. What would you recommend to our listeners to go out and see or watch or check out online?

**CE:** Maybe two writers. Sizou [Spelling?] she's a friend, writer, philosopher. I think the way she writes is incredible and her different flows. The way she treats her ideas and her thoughts and how she works, I think it's very inspiring and really good.

Another is a Brazilian writer, she was not born in Brazil, but she is very much a Brazilian writer for me, Clarice Lispector. The way she writes and the way she plays with feelings and ideas is amazing.

**DT:** Do you have any blogs, Twitter accounts for people to follow?

**CE:** I have a website, it's [ceciliaerismann.com](http://ceciliaerismann.com).

**DT:** That will be in the link for the video and the name of the writers you just recommended. Thank you, Cecília, it was short but sweet. I apologise for calling people idiots. I don't obviously apologise for calling you twats because I believe that deeply. Thank you, Elizabeth and Alice, for being so silent. Say hello.

**E and A:** Hello!

**End of transcript.**