

Svava Riesto and Henriette Steiner

Introduction

At university, we are required to move seamlessly between many different writing genres. We do not only write when we get to a course or exam assignment or have to write up our master's thesis. In fact, we write all the time. We write messages, emails, reading, or lecture notes, papers, reports, field notes, portfolio texts, and maybe even articles, blog posts, website texts, or announcements – and many, many more. We write alone and with others. Yet, as Swedish gender studies scholar Nina Lykke states in the edited volume *Writing Academic Texts Differently* – which inspired the collective writing workshops represented in this part of our book – language is not a passive medium for transparent communication. Instead, it is an active, ambiguous, and slippery phenomenon that inevitably launches the writer into unexpected and sometimes uncomfortable situations.¹ During writing, method, methodology, epistemology, ethics, and politics emerge as inextricably knitted together.

Lykke also asserts that as academic writers, we do not think first and then write up our results afterwards; rather, writing and thinking are intricately intertwined. By consciously using writing as a medium for thinking through problems, we slow down the time of inquiry, carefully fabricating a sensitive tone of voice to describe problems, events, processes, places, feelings, or even atmospheres. Thus, writing is so much more than just a basic academic skill; it also fosters the imagination. Writing encourages joyful learning in the exploration of theory and scholarly inquiry, as well as in the exploration of our affective relationships with others and the material world around us.

We carried out workshops adapted from Lykke's *Writing Academic Texts Differently* beginning with a slightly modified form of her exercise "The Joy of Writing",² through which workshop participants contributed texts. By viewing writing as a bodily and situated practice, as medium for thinking as well as expression, and by joyfully appropriating the academic's privileged opportunity to consciously

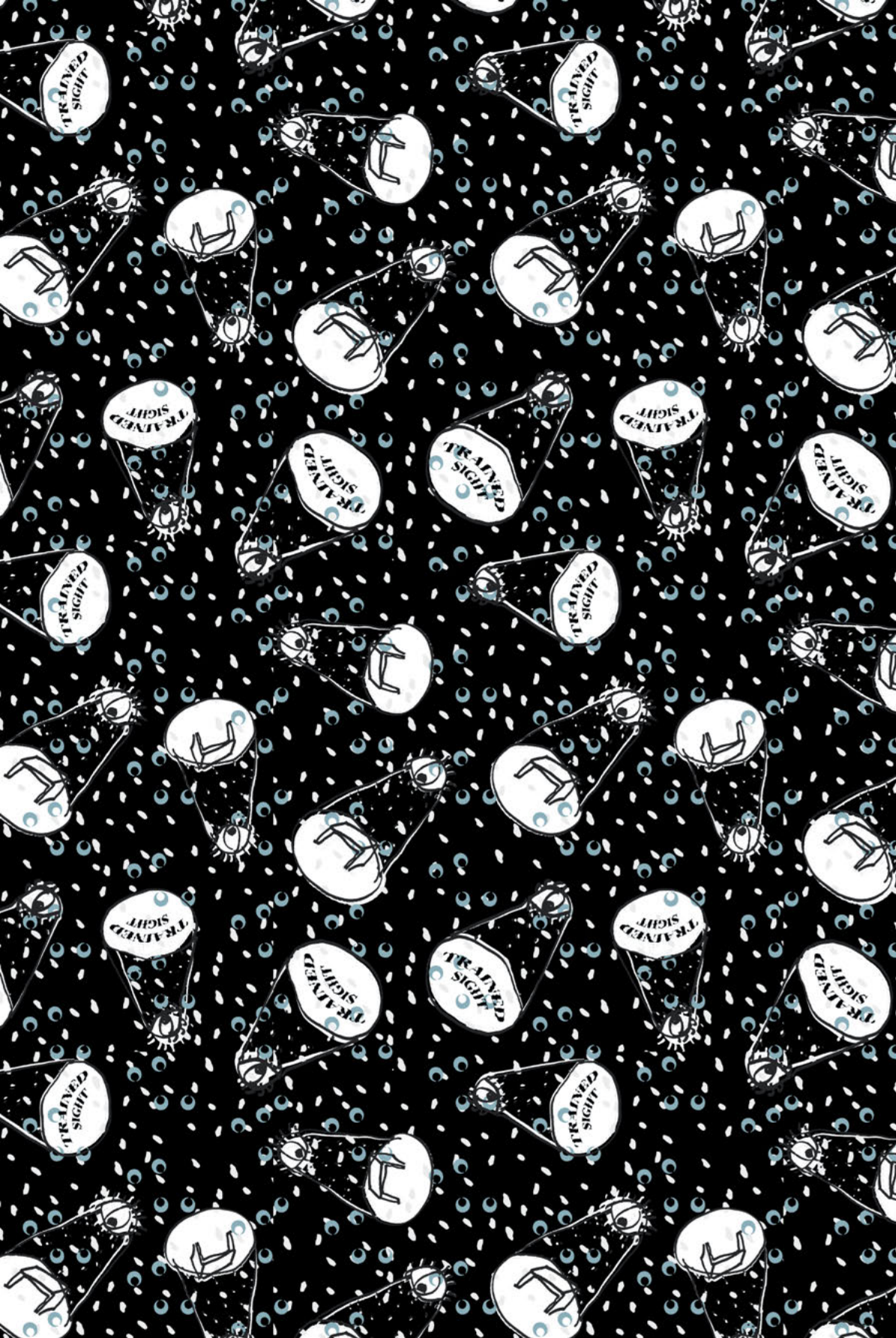
1 Nina Lykke, *Writing Academic Texts Differently. Intersectional Feminist Methodologies and the Playful Art of Writing* (New York: Routledge, 2014).

2 Nina Lykke, *Writing Academic Texts Differently*, 23–24 and 153. We have carried out these kinds of workshops in different formats in teaching and collaborative research work, please see also Gertrud Jørgensen, Heidi Svenningsen Kajita and Henriette Steiner, "Preface," in *Stories as Solutions*, ed. Gertrud Jørgensen, Heidi Svenningsen Kajita and Henriette Steiner (Copenhagen, University of Copenhagen – Department of Geoscience and Natural Resource Management, 2023) https://static-curis.ku.dk/portal/files/368727740/scan_2023_09_27_UK.pdf (date accessed, 3 June 2024).

make space for writing “as thinking,” we connected with feminist reflections on epistemologies, methodologies, ethics, affective relationships, and politics. Each workshop took around 90–120 minutes and included a bodily exercise, reflection, brainstorming, writing, editing, sharing, and post-editing. This part of the book gathers together the individual contributions written during the workshops.

References

- Jørgensen, Gertrud, Heidi Svenningsen Kajita and Henriette Steiner. “Preface.” In *Stories as Solutions*, edited by Gertrud Jørgensen, Heidi Svenningsen Kajita and Henriette Steiner, 3–4. Copenhagen, University of Copenhagen – Department of Geoscience and Natural Resource Management, 2023. https://static-curis.ku.dk/portal/files/368727740/scan_2023_09_27_UK.pdf (date accessed, 3 June 2024).
- Lykke, Nina. *Writing Academic Texts Differently. Intersectional Feminist Methodologies and the Playful Art of Writing*. New York: Routledge, 2014.



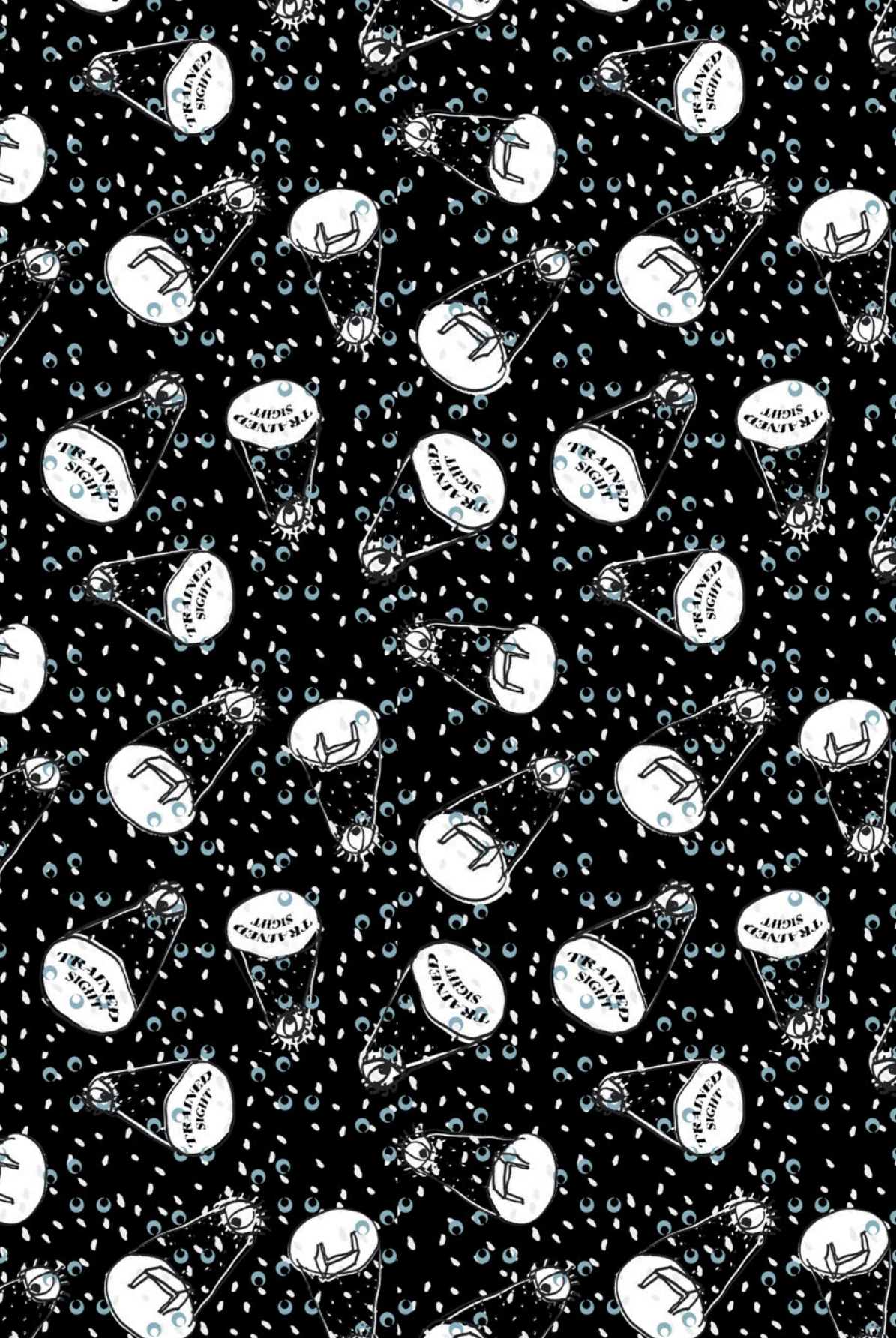


Figure 4.2: Trained sight – (Calico print). Pattern inspired by “Curiosity: Looking Beyond the Established”, “Hidden” and “The Pebble in My Pocket”.