

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

Re-viewing Desires: Re-(per)forming Interdisciplinary Matter(s)
The Written Thesis as Scholarly Home(s)

by Lucia Barber *nee* Lie

A thesis submitted to Massey University in fulfillment of the requirements
for the degree of Master of Arts in Visual and Material Culture.

Massey University
2014

ABSTRACT

This research explores methods of representing individual interdisciplinary inquiry in the context of a written thesis. It is an active experiment that has been driven by performative writing experiments: writing, re-writing, reflecting, and inflecting. While this process examines the construction of *this* thesis, in doing so *this* also informs wider consequences of how we comprehend the academic thesis as scholarly vehicle. The term 'home(s)' is used to signal an irrefutable crisis, and to draw attention to a desire to belong, in academic home. So throughout, performing meaning has been employed as a method of engaging with the many homes—both physical and abstract—of creative research, that include but that are not exclusive to academic discipline, other means of drawing spatial territory, and the written (and the writing of a) thesis itself. I question disciplinary home(s) – how they are constructed by, and how they construct, subjects (inquirers AND topics). This thesis affords a new understanding of academic home: the thesis is asserted to be an—*inquiry-constructed*—scholarly site – an alternative to academic discipline, interdiscipline, or other any other “disciplinary” relation. This thesis generates its own themes, logics, rules—methods—for viewing subjects, and seeks to assert its way of seeing the world: the necessity of the *other*. A new materialist project, it investigates the *entanglement* between viewed, viewer, viewing mechanism, and context – elements involved in the re-presentation of ideas and articulation of meaning. A temporary apparatus, the thesis as contingent body facilitates re-iterative material encounter, re-views of both matter and matters. The thesis doubts being fixed—it is a textual boundlessness: is/never fixed, is never in one home, or at home for long. Nor have I been fixed by this thesis at all, but have been made visibly iterative and always in a state of becoming. Presented in the possibility of the other, is the infinite ability to re-view.

CONTENTS

Acknowledgements	7	Chapter Six: First Iteration Literature Review (<i>FILR</i>)	210
Prologue	9	Part One: Summary	
Section One: Introduction	12	Part Two: Chronology	
Thesis Overview		Part Three: Absence	
Section Two: Methods	18	Part Four: Control	
Part One: Introduction		Part Five: Many Voices	
<i>Other(s) Methods</i>		Part Six: Overall Observations	
<i>A Note On Literature</i>		Part Seven: Summary	
<i>On Performative Writing</i>		Section Five: Discussing Conclusions	226
Part Two: Key Methods		Mapping	
Section Three: Literature Review	26	Interpretation	
Part One: Introduction		Access	
Part Two: The Literature Review		Accepting the Other	
Section Four: Research Experiment Chapters		Desire	
Chapter One: Introduction	80	Performance	
Chapter Two: Mapping	82	List of Figures	241
Part One: <i>Timeline</i>		Reference List	244
Part Two: <i>Diary</i>		Bibliography	248
Part Three: <i>The Matrix (Annotations)</i>			
Chapter Three: Interpretation	126		
Part One: <i>Image Appropriation</i>			
Part Two: <i>Watch Me</i>			
Chapter Four: Access	188		
Part One: Presentation Iterations			
Context Summary			
<i>Absence & Reveal</i>			
<i>Live Appropriation</i>			
<i>Appropriating (My)Self</i>			
<i>Reduction to Form</i>			
<i>Allegory & Access</i>			
Chapter Five: Presentation	206		
Part One: Script			
Part Two: Handout			

ACKNOWLEDGEMENTS

Crucial to this thesis has been the attention, support, and wealth of knowledge offered by my supervisors Marcus Moore and Rebecca Sinclair - both to my challenging choice of study, and to me as a developing academic inquirer adamant on embarking into the unknown. Your understanding and acceptance of what drives my research has been both humbling and motivating.

Thank you to Massey University for granting scholarships towards my post-graduate studies, without which I would not have been able to dedicate so much time, effort, and care.

I am indebted to Sam Trubridge who introduced me to performance art in 2008, and who has since then significantly contributed to the development of my practices.

Thank you to my parents Wilford Lie and Hai Yan Tan, to my family, and to my friends for their lessons, influence, perspective, help and support. To Four Dragons Martial Arts for strength, discipline, focus. To Lesley Wirihana and Debbie Houston-Tupou for their patience and understanding.

To Paul Barber who listens, encourages, settles, and grounds.

To strangers and strange encounters - too often undervalued.

PROLOGUE

I have a confession. I have a flatmate who bakes by throwing anything into a bowl and eventually an oven, amazingly delicious things that work out every-time, I'd be totally a fan of her doing this (as often as she liked) if that was all she did. But one day she takes one of these exciting mysteries (and me as support... or witness) over to her mum's for tea. Out of nowhere she gives her creation a name, a history, she speaks and then writes out a recipe (with exact measurements), she gives it a country of origin (!) and to top it off she drops a name or two of her mum's more favoured famous bakers. Her mum is ecstatic and I am imagining a future sombre tea-party staring down at some failure (she won't be able to figure out where she went wrong) to repeat an epic once-off creation that has no true recorded history-of-making. Since then I have installed a camera in the kitchen. Every time some mystery appears on the bench-top I go back and transcribe all that I can see happening. I'm writing real recipes. Part of me wants to surprise her one day, with a book of recipes, or come to her rescue when she just CANNOT re-make something phenomenal. But another part of me feels ill for the act so I am trying to justify it here, in writing, until I figure out what it means to have created a fictional flatmate so that I might learn to understand why I lied to my mum (and so I am more prepared next time when she calls me, upset about her baking-disaster).

What does it mean to create a context afterwards? There are instances where it is more appropriate to present a substitute answer than to truly attempt a description of the complexities behind the creation of something. For now, I will generate an argument, define terms specific to my studies, pinpoint a reason, propose a contribution to a field; I will present my studies (afterwards), temporarily, in the form of this thesis. Then, perhaps, I will make another home.

INTRODUCTION

SECTION ONE: INTRODUCTION

What follows is an investigation into interdisciplinary methods undertaken through my agency as a creative arts researcher. More specifically, the evidence I present is a working exploration of *representing* AND *developing* interdisciplinary methods *in the context of (creating) a written thesis*. This entails the performance of, the writing and re-writing of, the visual and material forms of, the re-visitations of my work. These, and *other* methods that have been sought, are offered here to meet the expectations—but yet to also problematise the context, limits, and perceptions—of an academic thesis. With(in) the *site* of this thesis, I negotiate and challenge just what it is to belong to a discipline by contributing *other* ways of “being home” – a term that is less stable than it might at first suggest.

My studies have responded to a multifarious and complex body of influential forces: literature, precedence, convention, daily routine, conversation, memory, assumption, and, most significant, desire. A set of circumstances and occurrences to which I respond, these influences construct a context—a home—wherein my studies have grown and have been moulded. I challenge myself with the task of presenting this body of influence as a clear and cogent written argument. It is challenging because I have thirstily explored many ideas, many sites, many interpretations – to test my ability to explain them. The body, once connected by my experience and an iteratively gathered logic, is incised and parts are extracted, gaps are filled and mended; the resulting body of this thesis houses a very different-looking investigation from what it once was. Indeed, such a process of clarification and “editing afterwards” is not unique to this project. I bring attention to my processes of editing and crafting a thesis not to propose a point of difference, but to critique the implications of giving my “...*creation a name, a history ... a country of origin...*” so to speak; the implications of reading my own past differently today. If context and home are able to be re-written (re-built) again and again, why construct homes at all?

The thesis is underpinned by *my* experiences as a student who has studied spatial design and has encountered various theoretical perspectives. I engage, at all times, with my interpretation of interdisciplinarity that I accept to be always in flux. My first attitudes to interdisciplinarity were fostered by my experience as a spatial design student working between spatial design theory, performance art, and exercise science. With a keen interest in psychology, psychoanalytic theory, physiology, and philosophy, my past projects have explored how spaces of (my) mind become physically manifest through design processes and through performances within physical environments. This has led me to question how several influences are able to be synthesised into a project that seeks to

contribute to a particular discipline. Moreover, —how (my) discipline impacts (my) interdisciplinary inquiry, and how scholarly site might be established beyond disciplinary definitions entirely. My interpretation of and approach to both *discipline* and *interdiscipline* are altered as I encountered new information over the course of these studies, and as I continue to negotiate the challenges of both understanding a disciplinary home, and engaging with the notion of academic nomadicism.

So this thesis charts an unconventional course. It utilises different methods and approaches to constructing the thesis, not to propose a new model but as an active experiment. The literature review is not treated in this thesis only as communicator of fact, or of a body of existing knowledge; rather, crucially, it is itself an interpretative subject. Literature becomes live and responsive through performative writing: interpretations, of both the literature and the form of literature review itself, are re(per)formed as the literature review is re-written into different versions. I look to an iterative reconstruction of the literature review (mirrored by my approach to the thesis as a whole) to emphasise the inseparability from past iterations, and also, the ability to reconstruct home again and again. It has always been, and it is my desire that whenever this thesis is encountered it will always be, in a state of becoming as one response to a currency in *new materialism*.

A new tradition in thought, new, or neo-, materialism is a new metaphysics that re-reads, re-writes and re-organises the ways that knowledge is understood. Re-thought, are the ways that all matter (material), and all matters (ideas) contribute to creation of meaning. Ideas are embraced as never fixed, and always able to be re-considered within a context that is always a unique gathering of all matter/s involved (Dolphijn & van der Tuin, 2012). As per my treatment of the literature review, and in terms of *this* written thesis, I investigate how my studies can be re-written from different perspectives and in consideration of changing contexts; my studies have been processed and edited to become this thesis that you are reading now.

Indeed editing and clarification are commonplace processes in the writing of a research thesis, so why speak of these processes at all? To be able to take the form of an argument in the form of this written thesis, many elements of my investigation have been discarded for the purposes of generating that clarity, however, this is key: the aim of my studies is to stress the significance of all influences, and to seek a way of representing those influences. For this thesis, talking to processes of editing is a *performance* of evoking that that has been

made absent. This thesis tests the performative evocation of the absent (along with other methods developed through performative writing) as a means of representing those elements of the inquiry that are no longer written about. The absent is made desirable: removed from the thesis, but always significant as I work to define *this* thesis by speaking to what it is not, to what it was, to what it could be. I propose that this thesis is a temporary representation of my entire inquiry, that indicates – by speaking to both what is present and absent – that which it is responsive to (its past forms), and that which it is becoming (its present, and future possible, readings).

It is for this reason that attention is drawn to the ways that this thesis is here arranged, into chapters, categories, headings, sub-headings, and its current order of appearance. As created parameters, drawn for the purposes of clarity, these territories determine what are and what are not allowed to belong within these sites. This thesis is founded upon this attention to the construction and arrangement of homes for (my) knowledge.

Thesis Overview

The Thesis: a summary of proceedings

My research **methods** have been developed, employed, and selectively continued or discarded over the course of the investigation. Those that are detailed have been selected to be described as key methods of working, to frame this particular representation of the inquiry. The **literature review** then details and generates an appropriate site by collating key texts and topics, and by drawing connections between texts, and between those texts and this study. After these ways of working have been introduced, and after this site has been established, a prior literature review construction – named the *first iteration literature review* (FILR) – will be considered in comparison, and as reason, for the way that the literature review appears in this thesis. To do this, a succession of chapters will first present a body of **research experiments**.

My previous experience and understanding of a design process is that it is generative, excessive, tangential, intuitive – at times fluid, pragmatic and logical, at times chaotic and serendipitous. Likewise, this investigation is made up of small clusters of lucidity, intermittently emergent throughout the otherwise continuous inquiry. This is reflected in the way that the research experiment chapters function, and the way that they are arranged into chapters at all: they establish temporary environments, logics, and interpretations. Each site draws meaning from and around the experiment that it serves to contemplate. Some chapters speak at detail and work at length to explain the intent, the conception, and the

implication of an experiment, while other chapters open up spaces for reflection and less mediated consideration. These chapters can be seen as case studies, short stories, test subjects – small worlds of appreciation, at times for very particular insights and epiphanies. Having introduced these experiments, the **first iteration literature review** – as product of and response to all of the experiments described – is likewise described in its own chapter.

In this thesis, a new chapter is a new site constructed to house new insight; it must offer something new, something other than what has already been said. In the final chapter, insights from the research experiment chapters are once more reduced to key themes – the themes already introduced in the literature review. Selected and connected, explored ideas are re-viewed and interpreted again. The chapter works to present additional understandings by collating, re-ordering, re-interpreting, and re-viewing from a meta-perspective – a distanced perspective that attempts to consider the wider picture. This chapter has been titled **Discussing Conclusions** – this is an indication of its vital role: to perform the argument. I assert a conclusion to be one of many possible concluding statements that are able to be drawn from other possible re-presentations of my studies. *Discussing Conclusions*—drawing and evoking the possibility of many conclusions—is a key demonstration of, and proof for, my ideas. It asserts the contingency and connectivity to meanings that have come before, to meanings that are currently absent, and to meanings that might become in the future—what is not here (what is other) is embraced as key, and is thus temporarily (re) present(ed) and included—but also, it asserts the importance of being attentive to, and responsible for, the way that this written thesis must *perform* to truly qualify its own claims.

METHODS

SECTION TWO: METHODS

Part One: Introduction

Other(s) Methods

For these studies, I have emphasised my prior experience in creative arts research to be the foundations for my exploration into other understandings of scholarly site/s, and I have employed writing as my primary medium of investigation. I acknowledge that I am not alone in utilising writing and performing through creative arts inquiry, and in questioning approaches to writing's visual and material manifestations. The concerns for how writing and creative arts research correlate has emerged as an important area of consequence for study and publication. Suffice to cite three academic forums. The mission statement of the international journal *Studies in Material Thinking* states they are "a vehicle to support the communication and critique of artistic and design research from the vantage point of both the materiality and the poetics of creative research." Furthermore, they aim "to develop a series of divergent positions, critical approaches and contestations around the term 'material thinking,' centred as it is on an understanding of making, invention, design, creative practice and research methodology." All volumes represent writing in unique modes, and recent issues have themes sympathetic to my own claims, as example: 'Experience, Materiality, Articulation,' and 'Visual / Textual: the documenting of the realities of research through design practice.' (<http://www.materialthinking.org/>). The annual conference of the College Art Association (February, 2014) held a session hosted by the International Association of Word and Image Studies called 'Conceptual Writing: A Word and Image Continuum' (<http://conference.collegeart.org/2014/>). Of particular note in relation to my studies, this included a paper by the artist/author researcher Nick Thurston, titled 'Who Is Taking Responsibility for That Text?' (<http://www.nickthurston.info>). Closer to (one of my) home(s), recent issues of the journal of Interior Design / Interior Architecture Educator's Association (founded 1999) innovatively publish creative arts research findings in modes that are especially commensurate to interdisciplinary engagement, viewing the designer as interdisciplinary agent (<http://idea-edu.com>).

My investigation, *this* journey re-performed and re-presented in this thesis, is a trajectory *from* the creative arts *towards*, and in search of *other* methods and modes of research: I work out-of-discipline to generate something emergent and becoming. Yet, this path is non-linear: I work *between* my methods, old and new. With this in mind, to even employ the term interdisciplinary it would be remiss not to note ways that others have defined and engaged research that incorporates many disciplinary ways of working. My purpose here is not to cover all etymologies of the term (and later my literature review offers further elaboration)

but to highlight two useful and different approaches to interdisciplinarity to give some bearings. I cite the definitions of Jones (2010), and Bowles (1980, as cited in Romero 2000).

Ronald Jones is a prominent contemporary advocate of interaction between multiple disciplines, and is the founder of Experience Design Group (at Konstfack University College of Arts, Crafts, and Design in Sweden), which seek to design *intangibles*, implicating experience as developed over *time* as primary to their design process (The Experience Design Group, n.d.). Specifically promoting *interdisciplinarity*, Jones in his text *Fail Again, Fail Better* (2010) provides a clear description of the differences between (his) use of the terms mono-disciplinary, multi-disciplinary, inter-disciplinary, and trans-disciplinary:

Mono and multi: "Monodisciplinarity is the application of one ... discipline: easel painting, the epic poem ... Where two or more disciplines are involved in a single creative enterprise the door to multidisciplinary opens ... the application of two or more disciplines to one theme or subject, but without the expectation that the disciplines will encroach on one another" (Jones, 2010, p. 155)

Inter: "Interdisciplinarity is collaboration between two or more disciplines where actors from each discipline *begin* by adopting and integrating each other's concepts, methods, theories, and even epistemologies in the creation of a reciprocal hybrid practice" (Jones, 2010, p. 157)

Trans: "Transdisciplinarity occurs when an interdisciplinary hybrid is no longer served by being reciprocal but transcends the limits of the original collaboration disciplines to create a third unforeseen, and therefore entirely new, practice" (Jones, 2010, p. 159)

As Jones's (2010) definition refers to the *collaborative* efforts of two or more *specialists of different disciplines*—teams of (disciplined) individuals that come together for the purposes of seeking "breakthrough innovations" (p. 157)—it is evident that Jones's "interdisciplinarity" does not apply to my methods of investigation that seek to examine ways that I as an *individual* am able (or not able) to work across disciplines. Gloria Bowles (1980, as cited in Romero, 2000), on the other hand, speaks to the efforts of one individual inquirer:

"[C]ross-disciplinary, viewing one discipline from the perspective of another (art history is an example); multidisciplinary, presenting the way a number of different disciplines view a single problem; interdisciplinary ... an integration of disciplinary perspectives; and transdisciplinary, beyond the disciplines" (as cited in Romero, 2000, p. 159-160).

Bowles's (1980) definition of the term is accepted as the primary mode of interdisciplinarity that has been employed and examined by me, but—more importantly—*developed* through my studies. I had sought initially to explore an “integration of disciplinary perspectives”. However, regardless of this initial distinction, it is *because* my studies have progressed and changed to incorporate various perspectives over time that in *this* thesis I have come to qualify my scholarly site in ways that are “beyond” definitions that rely on stating relationship to existing academic discipline/s. These findings emerge and are performed throughout this thesis.

A note on Literature

Key theorists, current journals, past and present editions, tangential texts, texts read purely for joy, random literature picked intentionally without reason for selection – these have all been sought, encountered, and have become part of these studies. For this research, my approach has been to collect a wide range of literature, and to examine *that collection* for possible connections, rather than *seeking information on any one particular subject*. This is important because this study is not a search for a “right” answer, this study is looking to understand how a wide body of information, gathered through and embroiled within a holistic experience of engaging with ideas, can be temporarily connected and fused in a particular way that it may constitute one possible scholarly argument. The subject of this study is not fixed; I have employed this research strategy to facilitate an inquiry that is open to many disciplines, many influences, and many potential forms of re-presentation.

On Performative Writing

A new materialist tradition re-thinks the way knowledge is understood. Responding to this, I work with performative writing to explore (new) ways of inquiring, theorising, and articulating beyond written argument alone; *other* ways of establishing and communicating meaning in the context of the written thesis. In particular, my research methods have been employed to test ways that performative writing is able to negotiate the recording, articulation, and representation of many perspectives at once. I introduce performative writing here to frame the methods that follow. A more comprehensive description (and demonstration) of performative writing will be provided in the literature review.

What a text *says* can be different to what a text *does*. For this investigation, *what a text says* is understood to be what a text communicates through the meanings of the words, for example, a description. *What a text does* is taken to be what a text evokes, functions as, or achieves, in addition to what the text is saying. What

a text *says* (describes) is referred to as its **content**, whereas, what a text *does* is referred to as **performance**. In this thesis, performative writing refers to the act of writing a text that emphasises *performed* meaning.

However, performative writing cannot be defined; its (per)form(ance) is always dependent on context and situation. The following methods introduce performative writing methods that I have engaged with and developed specifically to examine the representation of (this) interdisciplinary inquiry. These methods will be detailed further in the research experiment chapters.

Part Two: Key Methods

RECORDING DATES

All dates of written notes, dates of readings, and dates of certain events, were recorded so that a chronology, and an indication of the progression of ideas, could be retained.

WRITING

Notes: The literature read was considered to be the primary source of information gathered and used to progress the ideas. As ideas of interest were adopted, notes were written. Direct quotes were transcribed from the texts.

Thoughts: My responses to those texts were also recorded, first via writing, and later on via drawings and other actions.

Required Texts: Expected outputs for my studies, and for the context of the thesis, for example, the literature review, meeting reports, and progress reports. These required texts determined parameters with which I would temporarily engage, and then critique.

RE-WRITING

My own notes, thoughts, and required texts were read and responded to. Encountered again, at a later date, in a different state of mind, these past/ passed ideas were responded to in the same way that any other literature was read and written about.

REFLECTION

By re-writing, reflection was afforded. This “re-viewing” of my own writing was a way of assessing my own ideas. Emphasis on textual performance requires constant

reflection on *how what is written is written*. Constant reflection means that all writings were subject to immediate critique and self-assessment; I constantly observed the evolving inquiry as the subject of the inquiry itself (always from a current or present point-of-view) to determine relevance, and to construct a unique (context-specific) methodology by which the project could progress.

TIMELINE

To facilitate a close re-reading of my own notes, I engaged with the creation of a digital document named the “Timeline”. In the *Timeline*, ALL handwritten notes were typed word-for-word. The *Timeline* was chronological, and all notes were arranged in order of their writing under headers that indicated the date that the handwriting had taken place (but also additionally, the date of typing).

(ON) DRAWING

In part, I have enacted interdisciplinarity by working out of my (previous) discipline. As a graduate of Spatial Design, drawing has, in the past, been my primary medium of exploration. My aversion, to using drawing as a method of investigation in *this* research project, is in itself a method—aversion—that has been employed. To facilitate an engagement with new ideas, and *other* ways of representing those ideas, I attempted to seek and to work in ways that I was *unaccustomed* to.

IMAGE APPROPRIATION

I have experimented with found images. Images, selected randomly from materials in the library by applying a chance methodology, were photocopied and then manipulated and written about, to investigate ways that images are able to be re-interpreted.

PRESENTATION

Seven presentations were devised in total and one of these presentations was performed. Each presentation was designed in response to the influences that were impacting my understanding at the time of each design. The devised methods of presentation spanned a mixture of mediums: live interactive performance, speech, drawing, projector use, whiteboard use, use of scripts, and handouts. Drafting presentations was a way of exploring how ideas can be made visible and accessible; they initiate a conversation with a future audience—both real and hypothetical (absent).

LITERATURE REVIEW

SECTION THREE: LITERATURE REVIEW

Part One: Introduction

What is it to review literature? I know that my approach to the work of others—my *method of reviewing*—is crucial and lends itself to an interpretative and performative act, as sections in this thesis prove. To set out then, this introduction functions as a summary of the literature that has been reviewed. It additionally provides an understanding of how this literature bears relationship to, and—this is key—constructs an appropriate site for my studies. Ultimately, I must consider the ways that “true representations” are, or are not, able to be determined.

According to Nietzsche in *The Will to Power* (1901/ 1967), there is no truth. Rather, there are several perspectives that seek to assert a will to power over one another. Truth cannot be attained, because there are always other(s) perspectives. Knowledge is thus divided into many interpretations, and many approaches to the pursuit of that knowledge; “truth” is contingent, subjective, and dependent on 1) the context within which that knowledge is generated, and 2) the methods used to communicate knowledge. Rather than working to seek a true representation, I must consider the way that my context impacts my interpretation of what is true.

In *How to Recognise a Poem When You See One* (1979), Stanley Fish provides insight into the way that expectation shapes the interpretation of information. This expectation is determined by the context within which that information is interpreted; the context determines a way of seeing. By examining how students are able to interpret information in a way that that information becomes relevant to their studies, Fish shows specifically how an academic discipline generates a site-specific perspective from which truth and knowledge is sought. From his observations, Fish suggests that a student can never offer a subjective interpretation; rather, the student speaks on behalf of the context within which that student is sited. What does this mean for a student that works across several academic sites? If a will to power is played out by students asserting disciplinary perspectives over one another, and if a discipline is maintained by the inquirers that engage with and seek to extend the knowledge and methods of that site of study, how is (or is) an individual student able to present many perspectives at once?

To discuss this, I consider what is an academic discipline. Armin Krishnan has likewise questioned this in his text *What are Academic Disciplines?* (2009), and echoes Nietzsche (1901/ 1967) and Fish (1979) with his suggestion that academic discipline “disciplines” a student (a *disciple*): a discipline sets topics and methods for study. Importantly, Krishnan additionally discusses how academic disciplines “battle” for survival: for resources, for students, and for the continuation of that

discipline. The continuation of a discipline depends highly on its identity – on how clearly a discipline defines its specialisms, work-force application, and ability for its knowledge to be reproduced (by defining its methodologies and topics). Alternatively, a discipline might combine or broaden the topics that it engages with—to become *interdisciplinary*—to appeal to more students. However this form of interdisciplinarity is problematic, as Krishnan has noted Stanley Fish to suggest in his 1989 text *Being Interdisciplinary Is So Very Hard To Do*: an attempt to establish an interdisciplinary site of study is always actually the creation of a new discipline. An interdisciplinary site of academic study still must work to build a disciplinary identity – with topics, parameters, and methods – for it to function as an academic site of study at all.

Whether an academic discipline can be interdisciplinary or not is not what is being explored here. My studies initially have explored (the representation of) interdisciplinary research. As already described in *Methods part one* [Page 18], I respond to Bowles’s definition as an individual inquirer who is engaging with many disciplines, in response to my prior experience of interdisciplinarity research within spatial design, and as one creative arts research approach to interdisciplinarity – I work within, but then away from, and at times back towards, my agency as a creative arts researcher.

I engage with information from different sites, and the site that I am influenced by is always replaced. Additional to this interaction with academic disciplinary site, this study, in line with Jennifer Johung’s *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art* (2011), views *art practice* as a process of always replacing, and temporarily making, home. Home, for Johung, is not the academic discipline, nor a fixed geographical site of residence, but a mobile, unfixed, and *nomadic* state of always re-defining an evolving understanding of the world and of seeking a sense of belonging: the artist inhabits a changing identity that is evolved in relation to his or her context, influences, and situation, and this identity is then temporarily expressed (temporarily physically sited) through the creation of artefacts. My experience of creative arts research is that of a constant negotiation between 1) the continuous development (and temporary expression) of an understanding of my identity, and 2) the parameters, and influence, of my academic discipline/s. To recall, according to Fish (1979), I inquire on behalf of the academic context within which I reside. Thus, (when) in the act of conducting creative arts research, I perform two different wills to power: 1) the assertion of a perspective built upon the topics, methods, and parameters of my academic discipline/s, and 2) the expression, through the creation of artefacts, of my identity as developed by my interaction with *all* influences – my past, my

preferences, and my desires.

I will speak first, to academic discipline, and to the ways that an inquirer might work across or between academic sites. Whereas Johung (2011) discusses the nomad in relation to the artist who replaces home, the nomad has also been theorised as an academic inquirer that travels, unfixed, between disciplines.

The nomad, or *the war machine*, is a figure theorised by Gilles Deleuze and Félix Guattari in their text *Nomadology: The War Machine* (1987/ 2010), which originally appeared in *A Thousand Plateaus* (1987). According to Deleuze and Guattari, the war machine disrupts the order and *striated* nature of the *State*. The “State”, in this discussion, is considered to be the academic institution that divides, orders, and disciplines knowledge. The *nomadic* interdisciplinary inquirer is thus theorised to challenge the order of the university, in the act of crossing disciplinary borders.

However, Deleuze and Guattari (1987/ 2010) also suggest that, when the nomad is made into an *inquirer*, the nomad is problematised because such a nomadic figure is *defined* by the state. Although theorised to travel across many academic disciplines, a nomadic academic inquirer still 1) negotiates (and is still defined by interaction with) the parameters of a (disciplined) academic institution, and 2/ seeks to assert an answer. Seeking to assert an answer is to define a *position*; the nomad, on the other hand, is defined by *mobility*. When described by the state, when sited, and when *used* as an academic figuration, the nomad is restricted, ordered, owned, or (as termed by Deleuze and Guattari) *counted*, and is therefore no longer nomadic. So is it really possible for an academic figure to be a nomadic agent? Or, is the academic that “travels” between sites actually always tied to an academic home?

Rosi Braidotti’s *nomadic subjects* (1994, with a second edition published in 2011) negotiates a sited academic nomad; she constructs a nomadic feminist figuration. Reading Braidotti, it is understood that the academic nomadic subject must negotiate two effects of being sited in an academic home: 1) an advantage: academic site is inhabited as a temporary means of situation for the purposes of *survival*, and 2) a disadvantage: *identity* with that academic site binds the subject to the limits of that place, and to the particular conditions of that identity. Braidotti’s nomadic subject is tied to a feminist agenda, and she accepts the limits of her current situation—her current identity, and her current need to be situated—despite the desire to challenge academic boundaries with her nomadic figuration. Accepting this, Braidotti acknowledges and performs the limits of

her situation. Her project is an example of the difficulty of figuring a nomadic subject *out of* and *of* knowledge, and suggests (in her acceptance of a necessary temporary home) that an academic home is a necessary temporary state for the (nomadic) researcher to be seen at all.

The nomad is no longer nomadic when described and sited within the academy, and, regarding Braidotti (1994), the nomadic interdisciplinary researcher is only able to be seen when sited. Regarding Deleuze and Guattari (1987/ 2010), it is the *description*, and the *defining*, of what the nomad is, that causes the nomad to become a subject of (and owned by) the state. Description and definition, in this sense, are seen to be ways of *disciplining*: a subject is ordered, categorised, compared, and then able to be sited. For this study, acts of describing and defining through written text are seen as acts of disciplining and ordering ideas.

To discuss and critique the way that text arranges knowledge according to a binary logic, Hélène Cixous in *Sorties* (1986), compares the masculine to the feminine. Cixous describes the academy as a masculine, *phallogentric*, entity that constructs and maintains control by ordering concepts into opposites. The phallogentric academy creates and sustains a hierarchy, by defining what is (his) other – by defining what the academy is *not* (feminine). Text determines a way of thinking that selects one idea over an other, and that constructs a primacy of ideas. If text arranges knowledge into opposites, and if concepts are described by defining what something is not, “opposing” concepts cannot be described at the same time (and thus, a hierarchy can be selected). Text limits the ability to represent, and to *think*, many perspectives at once. If an inquirer engages with many different disciplinary perspectives (with the additional possibility of encountering opposing ideas), how is it possible to articulate an interdisciplinary inquiry that seeks the stress the significance of all ideas (that have influenced the inquiry), if the text must *select* ideas over others? To consider methods of surpassing the deterministic and hierarchical nature of textual description, I draw attention to ways that text has been used to *perform* meaning.

Jacques Derrida’s *Différance* (1968) uses a binary logic to both surpass the emphasis on description, and critique the binary determinism that orders knowledge. He suggests that, because language orders concepts into opposites, what is presented in a text always alludes to, and relies on, what is absent from the text. To demonstrate this, he presents *différance* – a word that evokes what is absent, the word “difference”. By highlighting the evocation of what is expected, when something *other* is presented, Derrida shows how text is able to perform meaning by utilising the conditioned understanding of what appears to be

“out of place”: when something is missing or different, what should be there is momentarily thought.

Michel Foucault’s *Archaeology of Knowledge* (1989) also challenges the limits of language. He asserts that the meanings of words are tied to their contexts, and so rather than discussing ideas and concepts that are contingent and already embroiled in a history of usage and development, Foucault focuses on the arrangement of discourse itself. He develops a discourse on discourse that is not concerned with what is said (via the meanings of words) but examines the relationships between the determinist functions of language order, typical arrangement, and expected logic. Reading Foucault (1989), I note how the emphasis moves away from *anterior* meaning (the meanings of words), towards matter/s of communication: the materials used to communicate (for example, text, language, and other visual communication), and the ways communication functions through expected behaviour, for example, a logical sentence structure.

Having described Derrida’s (1968) and Foucault’s (1989) methods that function to articulate and explore *other* meanings, I can return to Cixous (1986) and Nietzsche (1901/ 1967) who are also seen to *perform* additional ideas.

Cixous (1986) challenges the phallogocentric academy and the deterministic nature of text by performing the *couple*. Her text oscillates between rational and irrational ideas, between objective and subjective perspectives, and between logical and emotional voices. In doing so, she (re)presents opposites – male and female – but most importantly she works to critique what a reader is conditioned to acknowledge to be masculine or feminine. Cixous calls for an *acceptance of the other*, suggesting that both halves of a couple are needed in the creation, the invention, the *reproduction*, of ideas. She performs this acceptance by integrating opposites into the body of her text.

Nietzsche (1901/ 1967) performs *nihilism*. According to Nietzsche, nihilism is a state of accepting that because no truth can be found, and because there are always opposing and other meanings to refute any one meaning, there is *no meaning*. He calls, then, for other ways of thinking about the world. He *performs* nihilism by presenting an intentional contradiction: he asserts his theory, his truth, that there is no truth. Thus he demonstrates the inability to attain truth at all, and warrants his desire for an entirely new (currently unthinkable) system of thought.

To truly engage with discourse on the representation of ideas, I believe that attention must be given to the way that those ideas (that are being discussed) are being played out in the ways that they are communicated – the ways that *those ideas are being represented*. The practice of attending to how a text performs its ideas is also known as *performative writing*. Whereas textual description works to *discipline*, and encourage the construction of a primacy of, ideas, performative writing offers an interdisciplinary researcher methods of negotiating the representation of many perspectives. To communicate the contingent nature of performative writing—that always takes a different form depending on the context—I have reviewed the written performances of four scholars, namely, Peggy Phelan, Della Pollack, John Freeman, and Carol Mavor.

In her introduction to *the ends of performance* (1998), edited by Jill Lane and herself, Peggy Phelan writes of how *meaning* is created at *end* of a performance, when the performance is able to be reflected upon. Reflection, is itself a performance that will then end, and be able to be reflected upon again to draw out the meaning of that performance of reflection, and so on. Writing meaning, is seen as an act of considering afterwards, and Phelan describes how it is possible to fabricate and re-write what happened in the past. A description at the end of a performance, is never able to replicate that ended performance, the writing of that description is rather, a new performance in itself.

Della Pollack’s *Performing Writing* (in Lane & Phelan, 1998), performs *excess*. To demonstrate the inability to describe performative writing, Pollack writes an intentionally exhaustive (and still, knowingly, incomplete) set of definitions for performative writing. *Performing* in response to Pollack’s performance, I review her excessive text by reducing it to short paraphrased citations, to both draw attention to my context (the role and limits of this literature review), and to re-perform her intent to *perform a description of performative writing*, rather than attempt to successfully—because it is impossible to—describe.

John Freeman’s *new writing/ new performance* (2007) performs description and evidence. Freeman is clear to describe his intent for the way that his book is arranged, what he is seeking to evoke in the reader, and what he is testing with its structure; his descriptions *control* and *order* his demonstration of performative writing – that he acknowledges to be, as Pollack demonstrates, unable to be defined, and always dependent on context and situation. Freeman performs the expectations for a text that is *written to describe*, and offers methods of performative writing, that he knows are only a small selective collection of possible performative writing methods.

If the form of performative writing is dependent on context, what ways is performative writing being employed in my studies? To relate this to what has been covered so far: as an academic inquirer, I am attempting to negotiate different disciplinary perspectives, and I am testing performative writing as a means of exploring methods of representing (through performance AND description) many ideas at once. To explain one of the key ideas that I seek to retain, I return to the desire, as discussed by Johung (2011) for the nomadic art practitioner to replace home, and the desire – that is played out in the creation of artefacts – to express one’s identity. Additional to the aim to seek methods of representing the many academic sites of my interdisciplinary inquiry, is the creative desire to express my understanding of the world that is influenced by many *other* encounters with ideas.

To write (of) desire, I respond to Carol Mavor’s *Reduplicative Desires* (2002). Mavor’s performance of her desires, as she speaks to the desires of Clementina Hawarden, allows me to point to my own thesis as a product of my (reduplicative) desire to assert my own interpretation of the world. This desire is what I have experienced to be the most influential element of the inquiry. It is, however, the most challenging to retain and expose because it involves pointing to my own acts of categorising, ordering, and making the inquiry something different from what it was as an experience (it is re-read, at what Phelan (1998) terms the *ends of performance*). By speaking to processes of editing, the (re)order is problematised. This attention to how the thesis has temporarily re-ordered the investigation performs *différance* (Derrida, 1968): the temporary evocation of that which is currently absent.

The use of performative writing shifts the emphasis to the means (the materials, the contexts) of communication, and calls for a self-awareness of what is being performed in the act of writing meaning. Again, if description defines, counts, and sites (by temporarily asserting a position), can performing ideas negotiate the representation of many sites in the context of a written thesis? Through my experiments I test methods of representing ideas by responding to 1) Cixous’s (1986) *acceptance of the other*, by playing different characters; by combining voices, 2) Nietzsche’s (1901/ 1967) *contradiction*; performing the inability to surpass limits and presenting “meaninglessness” 3) Foucault’s (1989) analysis of relationships and other determinisms as they are explored, 4) Derrida’s (1968) *evocation of the absent*, to present elements that are unable to be presented, and to comment on conditioned binary understanding, reliance on the *other*, and call for other ways of understanding, 5) Freeman’s (2007) performances of description and negotiation of written scholarly convention 6) Mavor’s (2002)

reduplicative desire: acknowledging the creation of text to be an act of generating tangible replica of self, to identify, continue, and survive (a private playing out of a will to power) and, 7) Johung’s (2011) temporary creative siting, and expression, of self – *replacing home*.

This collation, and re-reading, of a small selection of literature that spans a century of thought, is an active experiment that responds to 1) Cristiano Storni’s (2012) call for a study of design that acknowledges all relational elements that impact a design process, 2) Alfonso Montuori’s (2005) call for the literature review to be approached (and acknowledged to be) interpretive—creative—inquiry, and 3) a new materialist call for the re-reading and re-consideration of (existing ways of generating) knowledge.

Cristiano Storni’s *Unpacking Design Practices* (2012) details a long-term jewellery design process to argue for a study of design practices that acknowledges *all* movements of a design process. Storni notes that, often, the design process is represented by reductionist accounts that ignore the complexities of design development; many movements go unseen. To speak of these movements, Storni discusses *thinging* and *objectifying*. Events and situations (both planned and unforeseen), and skills and technological limits (that are always changing) shift the state, of an artefact that is being designed, between *thing* and *object*. As object, the artefact exists in a known state. As that state changes, when impacted by developing ideas, changes in methods, unpredictable occurrences, and so on, the object shifts towards a thing – an unknown state that is the artefact in a process of development and change. I relate Storni’s discussion of the thinging and objectifying of a designed artefact to be analogous to the way that ideas are (and that an *interdisciplinary investigation* is) temporarily fixed and known, when written, and the way that ideas are unfixed and re-interpreted as re-read and re-written. I respond to Storni’s investigation, 1) as an inquirer who is investigating the thinging and objectifying of a written thesis that is impacted by a multitude of influences (that also often go unseen), and 2) as an inquirer that similarly seeks methods of retaining the connection between the result of an investigation and the elements that have developed that investigation.

Alfonso Montuori’s *Literature Review as Creative Inquiry* (2005) details the literature review to be an act of establishing a community of inquirers. A community of inquirers can span multiple geographic and temporal locations – what ties a community of inquirers together, is an engagement with similar *ideas*. The inquirer who writes a literature review is actively seeking and generating a body of other inquirers who are dealing with similar concerns. In this way, the

literature review is noted to be an interpretive subject that is developed according to the unique aims of the individual inquirer. Montuori asserts that an inquirer must acknowledge his or her investigation as an active, and creative, contribution to that field, but importantly, Montuori suggests that reviewing literature is an act of creating that field. This acknowledgement of the literature review as a conventional but also subjective act of establishing a site of study exposes the way that site (as presented by a literature review) is already always an interpretive and contingent context (that is not exclusively tied to an academic discipline). The site of study is interpretive. For this study, I engage with the construction of the literature review as an openly interpretive act whereby I specifically seek to negotiate ways of siting an interdisciplinary inquiry, ways of representing all influence, and ways of expressing multiple variations of home.

I consider this investigation into 1) the consideration of all elements that impact an inquiry, 2) other ways of articulating ideas, and 3) the interpretive re-reading of a body of existing literature, to be a new materialist project. A new materialism is introduced by reviewing Rick Dolphijn and Iris van der Tuin's *New Materialism: Interviews & Cartographies* (2012), and by reviewing, in particular, their interview with Karan Barad.

Dolphijn & van der Tuin (2012) describe a new materialism as a re-reading of the entire existing body of thought. Rather than asserting new or alternative meanings, a new materialism seeks to rethink meaning entirely; a new materialism encourages the shifting of ideas between (current) disciplinary boundaries, between past and present ideas, and between previously un-related ideas. In particular, a new materialism seeks to re-think and think-beyond a dualist and binary arrangement of knowledge, and seeks to acknowledge all matter/s in events of meaning construction. Karen Barad, who works between physics and feminist theory is especially interested in matter/s of thought: she speaks to quantum theory to describe how re-viewing the past actually *alters physical reality*. For Barad, re-reading is not just a matter of making meaning after, but is an act of altering matter/s entirely.

What follows this literature review (and indeed, what this thesis is as a whole) is thus a re-performance, re-reading, and re-presentation of my experiments into ways that this interdisciplinary journey can be represented in the context of a written thesis. In response to a new materialist, Storni's (2012), and Montuori's (2005) calls to re-think the representation of a scholarly project, I offer a demonstration of an active experiment into the acquisition and (re)presentation of (my) knowledge.

Part Two: The Literature Review

Nietzsche, in *The Will to Power* (1901/1967), suggests that finding “truth” is an unachievable goal.

“‘Everything lacks meaning’ (the untenability of one interpretation of the world, upon which a tremendous amount of energy has been lavished, awakens the suspicion that *all* interpretations of the world are false)” (Nietzsche, 1901/ 1967, p. 7)

Here, Nietzsche explains the realisation that truth is a flawed notion. If, as yet, no undeniable truth has been found despite all effort that has been placed into proving any one interpretation of truth, and if many apparent truths function to disprove one another, *all* of these interpretations must be false. With this, he stresses that there is no meaning. By claiming that there is no meaning, Nietzsche draws attention to a particular means through which “meaning” is communicated: words. The meanings of the words “meaning”, “truth”, and “false” are noted to have been constructed. Acknowledging this, Nietzsche is not necessarily suggesting that there is no meaning at all, rather, he is suggesting that *the word* truth is meaningless, and also, that the words “false”, and “meaningless” are also meaningless. Truths, as communicated by text, are all constructed, and unprovable, interpretations of the world; “everything” lacks meaning, no interpretations are real, and all words are false. This is the heart of Nietzsche’s notion of *nihilism* – the refusal of any metaphysical existence (as understood through “knowledge”) at all. The assertion is that when the system of knowledge through which one generates understanding of the world is exposed as faulty, one cannot believe anything. Thus, Nietzsche’s notion that there is no truth is not simply the refusal of existence, but is the understanding that truth is a constructed concept within a system of meaning: a body of unprovable interpretations of the world all presented via constructed modes of communication. It is paradoxical, as one cannot possibly out-think one’s own thoughts, and one is not able to fathom the existence of ways of understanding that they are not currently understood within one’s current way of understanding the world; it is paradoxical as, to understand any of Nietzsche’s ideas on “meaninglessness”, one can only think and understand those ideas via the use of words and their related concepts. *Accepting this*, one finds oneself in a state of nihilism.

Yet, Nietzsche’s nihilism is not a mourning of a dreaded annihilation of life and a horrid descent into an unresponsive darkness of unknowing. On the contrary,

what is posed is the possibility of an entirely new system of thought. Nihilism is presented as an expansive potential of other ways of knowing: all ways that are so far “unknown”, and that are all indeed not able to be described via existing modes of thinking and existing modes of communicating thoughts. The nihilism that occurs when one comes to accept that all theories (all interpretations of certain truths) are false, presupposes the emergence of an entirely new system of human value that would generate other modes of understanding, currently unthinkable.

In the *Will to Power* (1901/ 1967), Nietzsche also terms “perspectivism” to further assert the existence of multiple “truths”, and to define a “will to power” to be the act of asserting one’s interpretation of truth over truth as interpreted by another. Nietzsche takes these many interpretations to be different perspectives. Thus nihilism is able, again, not to be read as the end of all things and the death of all conscious thought, but to be read as the death of all *things as understood from any prominent or singular perspective* (especially, the perspective that there exists one universal truth to be found at all). Nihilism and perspectivism foresee the existence of other interpretations of truth (but not “truth”); human consciousness is liberated from truth and reason, as constructed by knowledge, as born from values, and as valued by morals, and is opened up to a state of being that is not reliant on a finite model of knowledge that searches for an untenable origin(al), or destined, truth.

Truth, then, is contingent and dependent on both context and the means through which meaning is articulated. *Sites* are tied to *sight* in the way that a position affords a particular point of view. Regarding Nietzsche’s (1901/ 1967) *perspectivism*—as context-specific approaches to the acquisition of knowledge—a university functions by searching for truth from many different sites – many different academic disciplines that seek in different ways.

By reading Stanley Fish’s text *How to Recognise a Poem When You See One* (1979), one can witness the ways that academic discipline works to construct ways of seeing and understanding the world. Fish (1979) suggests that 1) individuals within a discipline act on behalf of that discipline by acting within its prescribed *way of seeing*, 2) this way of seeing is thus shaped over time by those individuals who act within it, and therefore 3) disciplines are self-replicating sites of knowledge prescription, production, accumulation, and continuation.

For Fish (1979), disciplines are *homes* for specific knowledges – housing academic communities of individuals who seek a common goal, and that function according to discipline-specific laws, intricacies, and etiquette. Fish shows that academic

communities act with a certain unity as follows. Meaning created within any collective of individuals is never entirely subjective: the collective inquiry, that an academic community shapes, always shapes the individual inquiries into a product or result of the coalition of all past and current individual inquiry within that discipline. Inquirers within disciplines extend the linear progression of knowledge that accumulates within the boundaries of that discipline. The inquirer as subject, AND the subject(s) of study, in this way, are products of a disciplinary-prescribed frame of inquiry. The inquirer acts on the behalf of their academic community, and therefore, the distinction between “subjective” or “objective” inquiry is, Fish (1979) suggests, irrelevant: inquirers are simply *disciplined* – they speak on behalf of, and are taught to speak in way specific to, a disciplinary way of seeing. Fish (1979) shows this by describing an experiment that he has repeated at several universities internationally. He recalls a specific instance during his time teaching at the State University of New York in 1971 when he taught two courses, one after another, in the same classroom. One class was concerned with the relationship between linguistics and literary criticism, and the other focused on an exclusively literary concern with English religious poetry of the seventeenth century. He writes,

“On the day I am thinking about, the only connection between the two classes was an assignment given to the first which was still on the blackboard at the beginning of the second. It read:

Jacobs-Rosenbaum
Levin
Thorne
Hayes
Ohman (?)

... [I]n the time between the two classes I made only one change. I drew a frame around the assignment and wrote on the top of that frame ‘p.43.’ When the members of the second class filed in I told them that what they saw on the blackboard was a religious poem of the kind they had been studying and asked them to interpret it. Immediately they began to perform in a manner that ... was more or less predictable” (in Bartholomae and Petrosky, 1990, p. 180)

The class (concerned with English religious poetry) is described to have constructed a remarkably intricate interpretation of the ‘poem’ that aligned to the specifics of the knowledge they had so far been engaging with in the course. From this Fish (1979) gathers “It is not that the presence of poetic qualities compels a

certain kind of attention but that the paying of a certain kind of attention results in the emergence of poetic qualities” (in Bartholomae and Petrosky, 1990, p. 182). Thus it is this “certain kind of attention”, that determines the forms and creations that emerge from the academic community, and vice versa, over time.

What does this mean for 1) an “interdisciplinary” inquirer, or for 2) an inquirer that is “disciplined” (that is openly working within a specific discipline) but theorises about an interdisciplinary figuration? Is an interdisciplinary figure possible when theorised from within an existing disciplinary site, or is such a figuration subject to a disciplinary-specific bias? To discuss *interdisciplinarity*, we must first consider what a *discipline* really is, or is asserted to be.

DISCIPLINE

In *What are Academic Disciplines?* (2009), Armin Krishnan provides example of different academic disciplinary ways of negotiating *discipline*. Specifically, he contributes a summary of six perspectives on the interdisciplinary versus disciplinary debate: philosophical, sociological, anthropological, historical, management, and educational. Each perspective is shown to be impacted by discipline, and shown to thus define discipline in biased disciplinary-specific ways.

To précis the presentation of these disciplinary perspectives, Krishnan (2009) first collates the historical and contemporary uses of the word *discipline*. He notes, when used as a noun, “‘discipline’ originates from the Latin words *discipulus*, which means pupil, and *disciplina*, which means teaching” (p. 8), and cites Balkin (1996) to note that discipline is also related to “the word ‘disciple’ as in the disciples of Jesus” (p. 8). He notes that the Oxford Dictionary definition relates discipline to training, submission, authority to control, and self control: when used as a verb, “[discipline] means training someone to follow a rigorous set of instructions, but also punishing and enforcing obedience” (p. 8). From these uses, Krishnan asserts “academic discipline can be seen as a form of specific and rigorous scientific training that will turn out practitioners who have been ‘disciplined by their discipline’” (p. 8).

Continuing this discussion on how academic disciplines *discipline* academics, Krishnan (2009) writes, “‘discipline’ also means policing certain behaviours or ways of thinking. Individuals who have deviated from their ‘discipline’ can be brought back in line or excluded” (p. 8). He refers to Foucault’s text *Discipline and Punish* (1975/ 1991) wherein Foucault proposes that discipline becomes internalised. Regarding Foucault (1975/ 1991), Krishnan notes that when conforming to rules instilled by societal structures, “[t]he disciplined individual

accepts the external rationality and values [of society] as one's own", the individual thus works to discipline him or herself and "open repression is not longer needed" (p. 9).

Thus, for Krishnan (2009), discipline is a "technical term for the organisation of learning and the systematic production of knowledge" (p. 9). He details six criteria as general characteristics that determine what a discipline is (although, he notes, any one discipline might not meet all of the six that are listed). Krishnan (2009) suggests that a discipline has 1) an object of research, 2) specialist knowledge that has accumulated over time, 3) theories and concepts that arrange knowledge, 4) unique terminologies and use of language, 5) methods of research, and 6) "maybe most crucially... disciplines must have some institutional manifestation in the form of subjects taught at universities or colleges, respective academic departments and professional associations connected to it" (Krishnan, 2009, p. 9).

On *interdisciplinarity* then, Krishnan (2009) writes, "[i]nterdisciplinarity is now made up by a range of very different concepts like crossdisciplinarity, multidisciplinary, supradisciplinarity or transdisciplinarity, which are often talked about as if they were just one" (p. 6). He notes that despite the confusions that surround these definitions, the sciences have adopted interdisciplinarity as a "buzzword for scientific debates" and that interdisciplinarity is recognised "by many research funding organisations in Europe and the United States as the desirable direction towards which the social sciences should develop themselves" (p. 4). Advocates of interdisciplinarity assert that disciplinary boundaries are often arbitrary, prevent connections between disciplinary knowledge, and prevent progress that can be made on phenomena currently studied separately in more than one discipline. As an example of an argument for interdisciplinarity, Hollingsworths (1986, as cited in Krishnan, 2009) proposes that increasing specialisation into disciplines "would make research less relevant to outsiders or society, would foster insularity and imperialism rooted in partial and ideological thinking, would hinder the exchange of ideas across disciplines and would ultimately impede the progress of science" (p. 4-5). Academic disciplines, noted to be created and sustained so that knowledge can be institutionalised, problematise the ability to engage with knowledge without positioning that knowledge within, or in relation to, (academic) site/s.

I will now summarise Krishnan's (2009) summaries, to provide evidence of the differing (but always context-specific) concerns (of particular disciplines) regarding the definition/s of both discipline and interdiscipline. Common factors in each of

the perspectives that Krishnan (2009) summarises are the discipline's desire and ability to reproduce, and the reliance of this ability on site (institution) and clear definition of identity. He writes, "[o]nly through institutionalisation are disciplines able to reproduce themselves" (2009, p. 9). From Krishnan's summaries we can gather that there are a wealth of different motives at play in the consideration of what disciplinarity is – both within and beyond the university.

Krishnan (2009) notes that a **philosophical perspective** covers notions of unity and plurality: "Disciplinarity and interdisciplinarity are intrinsically connected to the problem of the correspondence or non-correspondence of knowledge to an objective reality and the problem of the unity or disunity of all knowledge" (p. 13). On unity, one can look to Plato's belief that *one* philosopher is able work to understand all knowledge of the world; this vision encouraged the pursuit for a unified theory of reality. Aristotle, on the other hand, fostered a dis-unity, or *plurality*, by dividing knowledge into being either *theoretical* or *practical* inquiry. Since Aristotle's first division of knowledge, knowledge has continued to be divided into disciplines. Krishnan shows that a **sociological perspective** is concerned with societal practices and societal organisation. The sociology of work focuses particularly on professionalisation and the division of labour: disciplines seek increasing specialisation with regards to the potential application, and the potential function, of that knowledge outside of the institution. The creation and maintenance of specialist knowledges creates jobs, and in effect, work-force demand is created for those knowledges. The survival of academic disciplines thus relies on their relevance and ability to be applied and accessed beyond the university. An **anthropological perspective** is then noted to consider discipline in relation to *cultural practices* that construct, maintain, and protect disciplinary boundaries: cultural practices combine and expand boundaries for means of survival. Power structures maintain and order such cultural practices and as such this order and control also evoke movements *against* such structures – against such boundaries. From this, we can see that the acceptance of *values* and acceptance of certain *identities* are tied to the acceptance of residing within a discipline. From an anthropological perspective, academic unity and division are understood as the compliance and/or resistance to powers that structure disciplinary communities. In Krishnan (2009), an **historical perspective** is spoken in terms of evolution and discontinuity. Discussed, are the ways that knowledge can become irrelevant or obsolete. An historical view of the disciplinary versus interdisciplinary debate focuses on how knowledge has evolved over time in relation to wider societal contexts. History tracks a linear progression of what has happened to examine the ways that disciplines have developed over time; cases where disciplines have become outdated in the past may be observed, and

future occurrences may be predicted. He then covers that way that a **marketing perspective** must consider discipline in terms of the managing and marketing of knowledge: decisions, with regards to how knowledge is divided into disciplines, are based on the potential ability for a discipline to be marketed. A discipline that can no longer be successfully promoted, and that can no longer attract enough students (and thus funding), becomes obsolete. Krishnan (2009) shows that *interdisciplinarity* is used as a *competitive strategy* where, by re-structuring and combining disciplines, more students are drawn to enrol – in which case, disciplinary knowledges are not lost but amalgamated (in addition, this form of interdisciplinarity often works to be more cost-effective). The marketing perspective focuses on relevance, application, and value outside of the institution. And, from a marketing perspective, disciplines that do have direct application are seen as the most *profitable* disciplines. Exposed in particular, when considering Krishnan's (2009) summary of a marketing perspective, are the different motives and perspective-specific biases that contribute to the development of discipline and variations of discipline, but that have little to do with the actual knowledge itself. Lastly, an **educational perspective** is afforded. Krishnan (2009) writes that an educational perspective focuses on the *teaching* of knowledge, and is concerned with *what* is to be taught (curriculum), and *how* it is to be taught (methods). To contrast, he notes that typically a (high) school curriculum encourages the teaching of many subjects so that the students acquire a holistic and more balanced understanding of the world. However, issues with teaching (any one student) a multi-subject curriculum in a university institution are 1) a student may not be able to study across many fields with enough rigour in a short amount of time, and 2) a lecturer may struggle to gain or retain an authority over the many subjects taught. If not specialised into disciplines, both the students and teachers must negotiate wide fields of knowledge. If an institution was to promote an "interdisciplinary" curriculum (if taken for the moment to be a prescribed study of several disciplinary topics at once), it would problematise the selection of topics, and the assessment of work. In addition there is risk of encountering contradictory theories and practices. From an educational perspective, interdisciplinary study is also difficult to *reproduce*: the next generation of an "interdisciplinary" curriculum is unable to be trained thoroughly in any specific knowledge, and Krishnan notes that employers find it difficult to hire graduates of "interdisciplinary" studies as it is harder to understand what knowledge has been acquired, UNLESS, in the event that (as Stanley Fish (1989, as cited in Krishnan, 2009) has noted to occur) the interdisciplinary curriculum becomes an ordered *discipline* with rules, set parameters, set logics, and set practices.

Thus, from these summaries of Krishnan's (2009) collation of different disciplinary perspectives on the matter, *discipline* originated from Aristotle's division of knowledge, and knowledge has been (and continues to be) further divided through acts of resistance, acts of seeking point-of-difference, or acts of forming specialisations for demand. Some overly-specialist disciplines are unable to attract enough students, and some phenomena can be better understood via many perspectives. In response, disciplines seek to re-combine into broader studies to survive, or, so that greater insights may be afforded, or in best cases – both. However, the multiplication of *disciplines*, that continues to occur despite attempts of those wanting to unify and reconnect knowledge by (re) combining disciplines, confirms Fish's (1989) claim, as noted by Krishnan, that interdisciplinary – as an attempt to break out of disciplinary boundaries – is in fact an impossible endeavour. Instead of "[b]reaking down the existing authoritative structures that legitimise knowledge..." what results is, rather, "... the establishment of new divisions and new authorities" (Krishnan, 2009, p. 19). This is key: "interdisciplinary" study can be then seen as *disciplinary* studies in-the-making; studies that attempt to work out-of-discipline are seen to generate new sites of discourse that, inevitably, result in the establishing of new rules, topics of study, ideas, and methodologies of working.

Mary Romero (2000), like Krishnan (2009), presents her own collation of descriptions of the origins of Western academic discipline. She cites Toulmin (1972) who writes, "disciplines represent large scale hypotheses about two things 1) what might be useful divisions of the world into interlinked and like functioning components, and, 2) what might be fruitful methods to investigate these regions of similarity" (as cited in Romero, 2000, p. 148). Romero notes how the separation of thought into provisional divisions and eventual disciplines was an attempt to gain predictability and control over the natural world: science was split into the natural, physical, social, and human sciences; specialising afforded greater power over each disciplinary subject. She writes, "[i]n the mid-nineteenth century the social and behavioural sciences made their own provisional divisions based on subject matter and method ... departments were created within the university and outside professional organisations arose that quickly froze provisional concepts of subject matter and method into bureaucratic organisations" (Romero, 2000, p. 148-149). For the university, internal influences (battle for students, resources) and external influence (funding, publishing demands, professional organisations that established set pathways between discipline and industry) shaped relatively inflexible divisions of knowledge.

Romero (2000) then notes, “[b]y the mid-twentieth century attempts to break out of the disciplinary structures could only take a few pathways. New disciplines such as communication were rare, but interdisciplinary strategies proliferated” (p. 149). More importantly, Romero speaks to Pryse (1998) who notes that evident at the end of the twentieth-century, was a “larger scholarly project ... [a] critique of knowledge and research, particularly in identifying the political agendas and power structure that produce knowledge and learning” (as cited in Romero, 2000, p. 150). University knowledge in the twentieth century became increasingly self-reflexive and responsive to the prematurely cemented divisions within which academics were expected to function.

Yet, Romero (2000) argues that no single discipline involved in the “larger project” (that seeks to communicate the wider implications of disciplinary division and collaboration) can represent it sufficiently due to the particular focus, or specific identity, of a discipline (as seen above in Krishnan’s summaries). Reflectively, Romero points to her own inability to discuss interdisciplinarity without also asserting her own disciplinary bias – she accepts that she writes *from* a women’s studies perspective.

From Romero (2000), it is understood that identity with any one disciplinary perspective is a limiting function, and that this identity-induced inhibition means that one discipline is unable to objectively engage with a critique of the university structure whilst critiquing within an existing university context that *is* structured into and by disciplines. From Fish (1989, as cited in Krishnan 2009), interdisciplinarity always results in the forming of new disciplines.

Regarding Fish (1979) my frame of inquiry as developed within my previous academic discipline is indicative of a way of seeing that is developed and continued within (and through my contributions to) that site. I accept that my approach to research has been developed in response to my prior experience as a creative arts researcher, so that I am able to take a conscious responsibility for the methods that I apply, methods (that have been) develop(ed) within that frame of inquiry, and methods that I continue to develop through *this* inquiry. According to both Fish (1979) and Krishnan (2009), I re-present the perspectives of the sites with which I (have) engage(d), and in this project I seek to engage with, and generate, sites that are new to me.

So, as a researcher that is working within the university and utilising methods as learnt from my previous discipline(s), I am attentive to negotiating both 1) my relationship with academic discipline (academic home), and 2) my search for *other*

expressions of identity, home, and belonging that are (in part) already played out in my creative approach to research practice, but that are also more importantly able to be understood and engaged with beyond any description in relation to academic discipline/s.

HOME

To discuss my developed understanding of creative practice as means of locating oneself and means of expressing one’s identity, I re-view Jennifer Johung’s *Replacing Home* (2011). Johung introduces Gilles Deleuze and Félix Guattari’s (1987) theorisation of the *nomad* to frame the artist as a mobile creator of meaning – an inquirer that is unfixed to any pre-determined site. She discusses an innate desire to seek *home* amongst a contemporary transitory way of being that is increasingly forced upon individuals by western globalisation and accessibility to digital networks. According to Johung (2011), as one exists (socially, daily) in a state of constant border crossing and dispersal of spatial boundary there occurs a constant performance of *replacing home*. As with Deleuze and Guattari’s (1987) *nomad*, the shifting individual “takes deterritorialisation as, paradoxically, a spatial territory” (Johung, 2011).

Her examples of this nomadic epistemology apparent in art practice range across mediums of contemporary site-specific art. Performance, installation, mobile habitats, and digital media are discussed to indicate how spatial situation in a globalised (and therefore spatially challenging) era may be understood (or reconstituted) through art practice. I take from her examples that 1) one is able to “dwell” in, or *inhabit*, temporary sites that are manifest in the artistic expressions of one’s identity – at times, through the creation of tangible artefacts, and 2) a sense of home and belonging can be achieved in *many* simultaneous, and constantly *replaced*, sites (which are not necessarily pre-known, tangible, or physical, spaces). For Johung (2011), art practice is *nomadically unbound* as it encompasses, and is open to, many (forms of) territories.

Prior to any movement between academic disciplines, I already—as (previously) a creative arts researcher—am *nomadic* and multi-site in the way that I negotiate different *forms* of home and belonging that are not necessarily tied to sites that have already been generated by others. When engaging with interdisciplinary through my agency as a creative arts researcher, I negotiate *home* by considering 1) my relationship to academic discipline and 2) my homes that I generate (and replace) through my creative practices – through my artistically manifest (sense of) identity. In this way, I had initially considered my studies to be engaging with a form of creative academic nomadism.

To explain my shift away from referring to myself as “academic nomad”, I re-view other’s nomadic academic figurations that are theorised to move between disciplinary sites. To begin, the difference between Johung’s (2011) rendition of a nomadic art practitioner and the academic nomad (introduced below) is that the academic nomad is described *in terms* of discipline: that is, the nomad is described by terms *that discipline* the nomad; terms that order and arrange the nomad in relation to pre-determined sites (of knowledge).

(SITING THE) NOMAD

Gilles Deleuze and Félix Guattari’s (1987/ 2010) figuration of a nomad is termed the *war machine* – a travelling body that resides out of the *state*, beyond the rules and order of the state-ordered institution. Responding to Deleuze and Guattari’s 1987 publication of *A Thousand Plateaus*, academics have since appropriated the nomad to be a figure that traverses the disciplinary “territories” of the university structure. However, curiously, Deleuze and Guattari (1987/ 2010) state that the nomad does not move. The “interdisciplinary” movements of the nomad are thus momentarily re-viewed and re-defined: the nomad accepts the movement of many disciplines around him or her whilst the nomad is in fact static. Defined in this way, the nomad is a passive figure that accepts a vortical and uncontrolled movement of ideas the swirl around, and collide with, the nomad. This nomad becomes *fixed* to a seemingly undesirable and dangerous state whereby certain sites are able to threaten the unprepared, and now static, nomad (by shackling the nomad, the nomad is able to be threatened, reigned, and controlled).

To shed light on this *fixing* of the nomad, we must first recognise that Deleuze and Guattari’s (1987/ 2010) discourse on the nomad *resides within the context of the state*. As written and read within an academic environment, Deleuze and Guattari are seen to intentionally perform a *state agenda*: 1) an *other* is generated: the nomad, the *war machine*, and 2) that other is sought to be *controlled and defined* through that description: to theorise the nomad at all. Deleuze and Guattari write, “where the war machine ceases to exist... [the war machine] ...displays its irreducibility” (1987/ 2010, p. 9). They suggest that the (true) war machine is unable to be fixed by the state, and thus, when apparently absent—when eluding description entirely—the war machine performs its *irreducibility* – its inability to be fixed, observed, or ordered. Thus, they acknowledge that when *written about in their text*, the nomad *is* observed, ordered, and defined; the nomad is static and enveloped in vortical movements. By stating that the concern of the nomad is to not be concerned with the state, the nomad is in fact defined and controlled, the nomad is described as the other (that is now owned by the state).

What is performed in the description of the nomad, is the desire for the state to control the otherwise threatening war machine. Indeed, they note that “[t]he concern of the State is to conserve” (1987/ 2010, p.12) – that is, to conserve order (and in the case of the university, discipline). As the state performs this estrangement, a dualist logic of opposites is both used and sustained: the state defines itself by stating what it is not. Thus what may asserted as a powerful act on the part of the nomad when it ceases to exist when appropriated by the state – displaying “its irreducibility”, is in actuality a (state) preservation of a state logic. This maintenance of *opposites* is a disciplining mechanism that allows categorisations, hierarchies, and a primacy of ideas to be established. By defining what the state is, the state creates the illusion of a *threatening* other; by defining what the other is, the state creates (the illusion of) the state itself.

“Packs, bands, are groups of the rhizome type, [are] opposed to the arborescent type that centers around organs of power. That is why bands in general... are metamorphoses of a war machine formally distinct from all state apparatuses... the war machine is directed against the State, either against the potential States whose formation it wards off in advance, or against actual States whose destruction it purposes... the war machine is realised more completely in the “barbaric” assemblages of nomadic warriors than in the ‘savage’ assemblages of primitive societies” (1987/ 2010, p. 13-14).

Responding to Deleuze and Guattari’s figuration of the nomad, the ways that *defining* works to *discipline* is spoken in terms of the power of the state to order that which is “against” the state; the agency to define opposites. Their discourse suggests that the state generates an *other* body to 1) define that body AND therefore define what the state is *not*, and 2) prevent that other from threatening the state BY defining what that other is and is not able to do. The state polices the ability to be seen (within the state institution) at all. The nomad, when described, is no longer nomadic.

As one example of an academic(ised) nomad, Rosi Braidotti, writing in 1994, invents a *nomadic feminist figuration* in her text *nomadic subjects*. On one hand, Braidotti responds to the feminist philosophy of Luce Irigaray and French philosophers, Foucault, Derrida, and Cixous; she argues for and presents a project that seeks to construct a non-phallogocentric means of meaning creation. On the other hand, Braidotti responds to her personal life experiences and academic situation within women’s studies.

Braidotti writes “nomadism is an invitation to dis-identify ourselves from the sedentary phallogocentric monologism of philosophical thinking and to start cultivating the art of disloyalty to civilisation” (1994, p. 30), that is, to civilisation as constructed by a “phallogocentric” philosophy, and re-rendering “disloyalty” as a politically charged yet “positive” direction towards developing other ways of thinking.

Influenced by Deleuze and Guattari’s (1987) *war machine*, she takes nomadic subjects to be the *tribe*, the *counter-army*. Braidotti (1994) calls for a positivist (and, in a way, counter-) interpretation of sexual difference. However, she resides within, and as, the feminist subject; the feminist site is her origin, her home, and therefore her “territory” – Braidotti speaks for a feminist cause. In this way, she sets a feminist criterion for her nomadic project—which seeks to *establish* a deterritorialised territory—that appears to contradict the unfixity that the transitory nomad desires; the (her) deterritorialised territory is territorialised (by her discipline).

Also in this way, Braidotti (1994) plays out the *assertion of a position*; the performance of a Nietzschean (1901) *will to power*. Braidotti, although wanting to define a positivist approach to difference, works *against* the other; she defines her subject by *describing* her nomadic subject in the text, and by defining what her subject *is not* – her subject is *not* a masculine figuration. The hierarchical rule of a phallogocentric academy that relies on logocentric definitions of the other, and the description and defining that order and control the nomad—as seen already in Deleuze and Guattari’s (1987/ 2010) text—is not surpassed here, but is rather, repeated.

Braidotti (1994) does indeed question how it is possible to successfully engage with feminist knowledge nomadically without merely asserting a new mode of philosophical normativity. Her method of surpassing her otherwise contradictory position is to accept the *necessity* of position, she writes, “it was not until I found some stability and sense of partial belonging, supported by a permanent job and happy relationship, that I could actually start thinking adequately about nomadism” (p. 35). Thus she asserts, that the nomad must in fact *situate* him/herself, and rather, refuse any permanency of any *identification* that he/she may have with that site, she notes that, “[t]he nomad is only passing through, s/he makes those necessarily situated connections that can help him/her survive. But s/he never takes on fully the limits of one ... fixed identity” (p. 33).

Reading Braidotti (1994), it is understood that the nomadic subject must negotiate two effects of being home: 1) an advantage: home is established as a temporary means of situation for the purposes of *survival*, and 2) a disadvantage: *identity* with that home/site binds the subject to the limits of that place, and to the particular conditions of that identity. Braidotti, playing out one version of an academic nomad, accepts the limits of her current situation – her current identity, and her current need to be situated (in both an academic and personal sense) – despite the attempt to be otherwise unfixated to any (and not just creating a new) site. What is gathered from her project then, is the difficulty of figuring a nomadic subject *out of* and *of* knowledge, and indeed, she plays out Fish’s (1989, as cited in Krishnan, 2009) assertion that interdisciplinary attempts gradually become—or temporarily must become—disciplinary. The academic nomad exists within an academic context that relies on the insitutionalisation of knowledge to maintain order, and that performs this order through description, definition, and a dual siting/sighting of subjects. The question then, is if the nomad is truly defined by his or her willing disconnection or *absence* from site is it really possible that a scholarly nomad can exist at all? In what ways might an un-sited and nomadic figuration exercise agency without being *seen*?

OTHER

As noted so far in this literature review, bodies are disciplined by the sites that they reside within, and *other* bodies are generated by sites to define what its own inhabiting bodies *are not*. In Foucault’s *Discipline and Punish* (1975), Foucault suggests that a subject disciplines him, her, or *it* self when sited within an institution that instills—or that is constructed to instill—expectations of how that subject should behave: to make a subject visible, and to present that subject, is to subject it to the rules of the site that it is being represented within. In the body, the site, the house, of *text*, language defines and disciplines subjects. How is it possible, then, to represent the nomad, or the interdisciplinary inquirer, without contradictorily *siting* that subject, and without appropriating (or expecting) that subject to speak for a (pre-determined academic) disciplinary site? To précis my explorations into ways that the text itself can be used to surpass or alter its disciplining agency, I re-view writers that have challenged the conventional uses of text in the(ir) articulation (and construction/s) of knowledge.

For Hélène Cixous (1986), the academy is a *masculine* body that seeks to define and order the *feminine*, which it then estranges from himself as his “other”. In her text *Sorties* (1986, appearing in), Cixous exposes and disrupts deterministic notions that reason, order, and validity are “masculine”, and that non-reason, dis-order, and irrationality are “feminine”. Cixous negotiates these “opposites” to refute gendered notions of knowledge and power.

Cixous (1986) writes that “Man” posits man above others, and enforces a hierarchy to sustain that position. Additionally, the creation of *opposites* facilitates numerous male victories over the female; oppositions place “others” in comparative positions whereby one can be defined by *what one is not*, and where what one is not *defines what the other is*. According to Cixous, these opposites are defined by the male, and the male works to define what *man is not*, and attributes those qualities, *made other*, to the female. Such control over interpretations of power that is reliant on the use, and formal qualities of, language, are key to the maintenance of a “male privilege” (p. 158).

To negotiate a male addiction to opposition, Cixous (1986) speaks to notions of *coupling* by examining sexual dispositions towards the other. “Thought has always worked through opposition ... [t]hrough dual, hierarchical oppositions ... Philosophical systems. Everywhere (where) ordering intervenes, where a law organises what is thinkable by oppositions... and all these pairs of oppositions are *couples*” (p. 157). To critique masculine views of relationships of power, and to challenge these views by generating a discourse that oscillates between reason and desire, she notes ways that the male and female either embrace or repress these sexual dispositions. She asks, “[i]s the fact that logocentrism subjects thought – all concepts, codes and values – to a binary system, related to ‘the’ couple, man/woman?” (p. 157).

Cixous (1986) critiques the phallogocentric rule that keeps emotion, intuition, and feeling—“feminine” qualities—out of academia, and that enforces rationality, logic, and discipline, to sustain a “masculine” order. Regarding sexual disposition, Cixous suggests a male predicament; a fragility under the façade of control. In her rendition of a phallogocentric academy, male-rule relies on the continuous pursuit of knowledge to affirm his position; discipline, order, and rationality must be asserted as paths to the acquisition of truth and knowledge. Cixous upsets an image of a controlled and rational masculine order by questioning the contradictory desires of the male. She notes that although the male, seen as the academy that orders the pursuit of knowledge, loves and seeks to replicate himself by reproducing (through continued inquiry) masculine order and discipline, he is “terrified of homosexuality” (p. 159) and troubled by his observable love for male qualities. Additionally, he also fears “*being a woman*” (p. 159) and so outcasts the female. The male then, is fragile because he needs the female – his other – to remain part of the academy so the he may negate his otherwise apparent love for himself and love for man, but he wishes to remove her from the academy because her presence threatens his ability to maintain a masculine order. His position is fragile because he must constantly negotiate his

love and distaste for men and his love and distaste for women. The female then, *is ever-present in the academy but always positioned as other*. For a “masculine academy” to counter Cixous’s argument, he would have to deny this difference, and to deny this difference is to allow the feminine in; Cixous (1986), when read in this way, exposes 1) a male reliance upon opposition, 2) the way that this opposition can be interpreted to point to his weakness, and 3) the way that opposition (a masculine creation), is irrational, illogical, and tied to *desire* and a Nietzschean (1901) *will to power*.

For Cixous (1986), text maintains and facilitates the binary arrangement of knowledge into oppositional concepts, and regarding Deleuze and Guattari (1987/2010) text is able to restrain and order the other. What methods are there, then, to surpass (or challenge at all) these limits of language *through language*? For this written thesis, it is important to seek ways that text itself can be used to alter or (even) utilise such power of AND over the other. By focussing on the *form and arrangement of language* rather than the meanings of the words themselves, Jacques Derrida challenges and explores the deterministic nature of difference in his 1968 text, *Différance*, and uses that determinism to surpass the limits of a binary logocentrism.

Derridean *différance* is not describable, and he avidly asserts as such. What one should observe from this word rather, is the *meaning that is able to be performed* when a sign signifies its own meaning. The word “différance” is different to the word “difference”; an “a” replaces the expected “e”. When read, the word “différance” is evocative: it evokes a momentary awareness that it is different to “difference” (the expected spelling of the word). This is the function of Derrida’s (1968) notion of *différance*: by recognising what is not, but *what should be*, there, the absent word is made present. In other words, rather than articulating meaning via use of the (“correct”) word “difference” to communicate its known meaning, Derrida uses the word “différance” to perform the meaning of difference.

What Derrida’s (1968) text suggests is that when a reader 1) reads the word “différance”, 2) notes that it is different, and 3) conjures the word “difference” in its place, he or she performs a *conditioned understanding* of the meaning of difference. In this way, he critiques the ways that the meanings of words condition ways of seeing and ways of understanding. In particular, through his conception of *différance*, Derrida critiques the way that language orders knowledge into *opposites* – present versus absent, right versus wrong, and so on – and asserts (and proves) that the way that language is ordered works to order ways of thinking into a binary system of understanding.

To summarise, Derrida's (1968) text suggests that 1) when a word is presented, it stands in place of all words that are not there, 2) forces of difference separate words from each other yet hold words to each other as they rely on the existence of those others to mean anything at all, 3) there are notions that are indescribable by words, but that can be evoked by a word that performs that notion instead, and 4) meaning from a text is not exclusively derived from the expected signified meaning; there are other *evocations* that can occur.

Other textual evocations, in this respect, are other insights afforded by a text beyond the meaning that is signified by the words themselves. Derrida (1968) *utilises* conditioned understanding of meaning to 1) expose that conditioned understanding of difference, and to 2) generate a text that performs meaning in an other way; through the evocation of the absent (but always present) other. Michel Foucault, in his text *The Archaeology of Knowledge* (1989), likewise exposes and *uses* the limits of text, in his construction of a discourse that is not based upon concepts embedded in words (through a history of usage), but that (like Derrida's *différance*) is reliant on the form, arrangement, and relationships of the words themselves.

Foucault (1989) asserts that his intention is not to discuss concepts. The signified meaning of a word is termed by Foucault to be *anterior* to the actual presence of the word. He believes that anterior meanings, concepts, and content, found in texts, are limited by their specialised and (already) loaded meaning. These anterior meanings are considered to be the result of centuries of scholarly effort placed into a search for truth, and into a search for an "origin" that Foucault believes not to exist. Accordingly, Foucault refutes the ideas that 1) all textual knowledge is written after, or post, an original event, and that 2) text serves only as a record, archive, or recorded search back through an archive towards that supposed ultimate "origin". Instead, he works to construct an argument at a *level of discourse* that he simultaneously works to define.

Foucault's (1989) conception of a level of discourse emerges *while* Foucault works to define components of discourse: unities, discursive formations, enunciative functions, and the statement – elements of discourse, that emerge in his text in an iterative manner (in both form and discussion of that form). He assesses these elements for their relations to one another, examines their laws and patterns of existence, and builds upon the theory (iteratively) into the next chapter. Because his methods of theorising are accumulative and emergent, Foucault does not, and cannot, hypothesise what the outcome will be. It is this un-fixity from a set destination, and refusal to respond to any already theorised interpretations of

truth and origin, that liberates him from merely reproducing, recreating, or re-searching existing forms. **The work builds upon its own outcomes via reflection upon, and response to, those outcomes.** In this way, Foucault simultaneously develops 1) a theory *on* discourse, 2) **a space for that theory to exist**; a site, with *new* rules, that does not expect the *anterior* content and meanings of words to be sole key to the meaning that is being created, and 3) a consequent means of self-validation. As Foucault develops the framework for his discourse on discourse, his discourse on discourse is validated; his text, and his unprecedented theory, generates its own evidence as he is speaking directly to occurrences the he observes to be occurring in the text that he himself is creating.

Foucault's *Archaeology of Knowledge* (1989) performs the construction of a theory that is *not* reliant on specialist knowledge or *anterior* content that has been pre-recorded or pre-established. He does not rely on a historical precedence of ideas to prove his notions, rather, his notions are made observable and are observed to occur in the text itself. This simultaneity between *doing* and *thinking about*, performs his refusal of a search for an origin; Foucault takes responsibility for his assertions by focussing instead, on present occurrences and *emerging* ideas. Written with a focus on the surface level of discourse, attention is drawn to the formal relationships between, and arrangements of, the words themselves. Although Foucault (1989) is not directly engaging with ideas of nomadicism, his process is inherently nomadic in that he is not travelling for the sake of reaching a pre-determined (pre-constructed), or pre-planned (foreseen), destination. **For this thesis, I seek to take responsibility for, and to always be responsive to, its developing logic and form.**

Reading Derrida's (1968), and Foucault's (1989) texts, we can see how the use of language as the primary mode of communication within a scholarly text can be limiting when a writer seeks to articulate meaning via pre-loaded (as Foucault terms, *anterior*) meaning alone. There are other perspectives, concurrent perspectives, and indescribable notions, all potentially *evoked* by that text, rather, via textual performances. The order that is maintained by the academic emphasis on a textual description of ideas, is challenged by Derrida (1968) and Foucault (1989) by directly addressing the ways that knowledge is able to be represented, and therefore, thought.

PERFORMANCE

Returning to Cixous's *Sorties* (1986) here (after a description of how text can perform other meaning), further insight is afforded into the ways that she has used the text to perform her desired argument. Surpassing the limits of language and discussion, Cixous demonstrates how the text can articulate other, additional,

alternate, or ultimate, meanings. Through performance, Cixous refutes a logocentric determinism, and thus challenges a phallogocentric rule.

Rather than presenting an antagonistic challenge against the academy, Cixous (1986) performs an acceptance of the *other*. Having already noted that the masculine academy exposes his weakness by relying on, but estranging himself, from both love of self (man), and love of the other (woman), she writes, “in a certain way *woman is bisexual* - man having been trained to aim for glorious phallic monosexuality” (p. 159). She asserts that as a means of self-affirmation, the masculine body rejects the feminine from residing within him (yet is also troubled by the man inside him), whereas, as the woman accepts the man within her; as she loves both man (so that she can exercise an agency within a phallogocentric academy) AND herself (so that she can assert her presence); she functions as a force that can work to un-fix the phallogocentric rule.

Cixous (1986) proposes that invention is indeed impossible “without there being in the inventing subject an abundance of the other” (p. 158), that is, unless the other is accepted into the self. Therefore, regarding Cixous, within an inventor, and within one that *creates*, there must lie an inherent bisexuality. The inventor is seen to possess two identities, two opposite identities that rely on one another to define each other; a *couple* (both accepted into, and loved by, one inventing body) that work together to reproduce. The (masculine) other is accepted into the female body, not as a submissive act, but as a productive one. She writes, “there is a nonclosure that is not submission but confidence and comprehension; that is not an opportunity for destruction but for wonderful expansion” (p. 160).

Cixous’s (1986) image of the inventor as one who accepts an initial *nonclosure*, and as one who accepts the other into self to *create* one’s understanding of the world, aligns with Nietzsche’s image of one that has come to be in a state of *nihilism* (1901/ 1967); by accepting the possibility of identifying with an other way of seeing and other(s) ways of experiencing the world, one is able to create new forms. Thus, Cixous (1986) also mirrors Foucault’s (1989) acceptance of the inability to generate new forms within existing (or pre-determined, and *anterior*) content, and mirrors his move towards the construction of a new way of thinking about discourse that still functions *within* the context of a written discourse. For Cixous’s female, the *other* is invited in as she accepts the forces of difference (between man and woman), and as she utilises this difference as a liberating ability to shift between *other* and *same* without “going the rout of abasing what is same, herself” (p. 160) – that is, without destroying, or fearing a loss of, herself. “Text, my body: traversed by lilting flows; listen to me” (Cixous, 1986, p.163)

As Cixous (1986) explicates sexual difference and a feminine empowerment to be found in the flowing expressive capacity of text, her voice shifts from a voice of a “masculine” reason, to poetic similes, metaphors, and analogies in strings of carnal words that repetitively form the image of a feminine body in emergence, bleeding emotions. Cixous (1986) emphasises a female act of invention – although we may gather from her notes on bisexuality, that this invention may indeed be engaged with by either male or female, so long as the individual accepts the presence of the other sex within him/herself. Like Foucault (1989), she refuses the significance (or existence) of the *origin* and instead draws focus on the journey to an unknown and unknowable:

“Not the origin; she doesn’t go back there. A boy’s journey is the return to the native land, the *Heimweh* Freud speaks of, the nostalgia that makes man a being who tends to come back to the point of departure to appropriate it for himself and die there. A girl’s journey is farther – to the unknown, to invent” (Cixous, 1986, p. 164)

The *origin* is seen by Cixous to be a masculine invention – an invention for the purpose of self-validation. Whereas the female is seen as a dynamic figure:

“[T]hat is how she writes, as one throws a voice – forward, into the void. She goes away, she goes forward, doesn’t turn back to look at her tracks. Pays no attention to herself. Running breakneck. Contrary to the self-absorbed, masculine narcissism, making sure of its image, of being seen, of seeing itself, or assembling its glories, of pocketing itself again” (p. 164)

She repeats, repeats, she performs her position and her position emerges throughout the text as an accumulative force that is intermittently tied back, reigned in, by necessary “masculine” reason to communicate clearly, *her* reasons, and **to be accountable to a sense and logic that must underlie her (otherwise wild) movements. Thus she performs the essence of her text and communicates a figuration of a body (her body) that has accepted a bisexuality within itself: accelerated by the feminine into inventive expression, and validated by the masculine that instills a fleeting clarity.**

Nietzsche (1901/ 1967) performs his own *acceptance of the other* by presenting a *contradiction* that I take to be a performance of his *self-narcotisation* and *nihilism*. To recall, whilst proposing that there is no one “truth”, Nietzsche also *asserts* that 1) truth is a value that has been initiated and posited by Christian morality, 2) the

acquisition of knowledge is a self-empowering and self-asserting means by which humans exercise a *will to power*, and 3) this will to power is achieved through acts of *self-narcotisation*. He suggests that a continued search for meaning, and a thirst for learning, guards one from the otherwise terrifying notion that life (as made valued through instilled morals) is meaningless. Self-narcotisation then, is the *preventative* remedy for nihilism: one continues to seek truth so that one can convince oneself that there is truth and meaning to be found. To self-narcoticise is to inquire; to search for meaning.

Self-narcotisation then, is observable as a notion that Nietzsche (1901/ 1967) is *enacting* in his generation of a theory of a will to power. His text oscillates between 1) the proposition that there is no truth, and 2) the (therefore contradictory) assertions of his own theories – his own “truths”. *His assertion* that truth is a value that has been initiated and posited by Christian morality, directly contradicts his notion that no interpretation (not even his) can be taken to be true. The text, when seen as an intentionally contradictory collection of ideas, serves to *perform his idea* that *there is no truth*, that all interpretations are false, and that everything is “meaningless”. It is incredibly notable then that Nietzsche is said, in Walter Kaufmann’s translator’s notes, to have “abandoned the entire project of *The Will to Power* in 1888” (in Nietzsche, 1901/ 1967, p. xix) – Nietzsche had never intended to publish. *His will not to publish*, I assert, is Nietzsche’s *acceptance* of, primary assertion of, and ultimate accountability to, *nihilism*.

Responding to Foucault’s (1989) *level of discourse* and Derrida’s (1968) *différance*, the *Will to Power* (1901/ 1967) and *Sorties* (1986) can be seen to be functioning at two *different levels* of text: 1) the level of **content** where meaning is derived from the signified ideas (that pertain to the understanding of what those words mean depending of the context and prior knowledge of the reader), and 2) a level of **performance** whereby the texts are performing additional, *other*, functions that utilise *différance* (evocations of what is other, or absent) to communicate other (to communicate *primary*) meanings. I take these texts to be *performative* as they function to generate experiences for the reader (and also the writer) that are not exclusive to the cognition of signified meaning (what the words *mean*), but additionally (and most importantly) facilitate cognition of other modes of expression and communication at play. Regarding the performances of Nietzsche (1901/ 1967) and Cixous (1986), to understand Nietzsche’s suggestion that his own theory is ‘false’ via his intended contradictions (and apparent non-intention to publish the *Will to Power* at all) a reader must shift from a focus from *what he is saying* to a focus on *what he is doing*, or more specifically, a focus on *what other meanings are being performed*, and *how*? Nietzsche points to his own

contradiction and, therefore, *enactment* of nihilism. Cixous on the other hand attempts to evoke, in the *reader*, that which she is seeking to challenge. To explain, to recognise that Cixous’s performance is an oscillation between desire and order, and to acknowledge Cixous’s integration of the “female” body into the “masculine” body of academic writing, one must 1) subscribe to an understanding of the difference between text that is “emotional”, and “irrational”, and text that is “logical”, and “reasonable”, and THEN 2) question that conditioned understanding that one is applying to the reading of Cixous’s text. Cixous (1986) evokes a reader’s participation within a theorised arrangement of *couples*, which are maintained by a binary text that conditions a binary way of seeing the world. By *exposing* the structures that create and maintain ways of seeing, those structures are able to be examined.

The acknowledgement of these *other* levels at work within a text allow a shift from an understanding of text as a retrospective description of the *already-done*, or of text as communicating only an intended and finite meaning to be read, to text as a performing body that articulates other additional meanings for both reader and writer. In summary of the texts re-viewed above: for Cixous, the creator (having accepted the other into the self) is a dynamic being caught in transit between two (accepted) identities; for Nietzsche, Derrida, and Foucault, an inquirer is a potential candidate for a similar mobility that is achieved through the creation of a *performative theoretical text* that embraces *other* means of articulating meaning *if* the inquirer first accepts the limits of his/her position AND THEN utilises the possible perspectives of the other, the absent, and the unspoken. The performative text, then, is produced by a writer that believes that a search for meaning (“truth”, a theory, a concept) must consider *other perspectives*, and that these other perspectives can be articulated through a text that *performs* meanings that are otherwise *unable to be written about* (because of the limits of textual articulation).

Seen above, in Derrida, Foucault, Cixous, and Nietzsche, is a destabilisation of the segregation between doing and the thing done (Johung, 2011), that allows me to interpret those texts as what is contemporarily more commonly known to be *performance writing* or *performative writing*. Phelan (1998), Pollock (1998), Freeman (2007), Denzin (2003), and Mavor (2002) write (of) the written performance – where ideas are simultaneously demonstrated and explained. As Denzin (2003) has written, performance writing shows rather than tells.

PERFORMATIVE WRITING

Peggy Phelan's *Introduction* in her and Jill Lane's *ends of performance* (1998), Della Pollack's *Performing Writing* (in Phelan & Lane, 1998, p. 73 - 103), John Freeman's *new performance/ new writing* (2007), and Carol Mavor's *Reduplicative Desires* (2002), embrace the performative/ performing/ performance text and are dedicated to its self-reflexive and therefore always self-validating forms. Each author utilises the ability to cross between theory *on*—theory that describes—performative writing, and *performed* theory – meaning that is elucidated through text in other ways; their writings shift between focus on (signified) meaning, to a performance of those (or other) meanings.

Peggy Phelan writes of the conception of *the ends of performance* (1998). In her Introduction, she negotiates her memory, referring to it as “imperfect” (as it selectively re-visits events), yet able (*due* to the ability to select and adapt memories) to construct clear description. She first acknowledges that she could introduce the book as the resulting collation of texts from—or a collation of representations of—the 1995 Performance Studies Conference in New York, *The Future of the Field*. Then instead, she draws attention to other elements of its conception – intentionally disrupting the potential clear-cut rendition of the birth of the book. Rather than retrospectively suggest that it was the intention all along to collate a book to re-present the conference, she maps out other understandings by providing additional insights into how the book came into being: conversations with her self, intents for the work . . . a transparent image of the way that her recollections and reflections have come to be written. In this way, she *performs* her understanding of writing as performative. Meanwhile—and my use of this word will be discussed below—she discusses the field of performance studies. She writes:

“ One potent version of the history of performance studies is that the field was born out of the fecund collaborations between Richard Schechner and Victor Turner. In bringing theatre and anthropology together, both men saw the extraordinarily deep questions these perspectives on cultural expressions raised. If the diversity of human culture continually showed a persistent theatricality, could performance be a universal expression of human signification, akin to language?” (Phelan, 1998, p. 3)

This is quoted in full here to (in addition to sharing its content) relay Phelan's words (as, in accordance to her writings, to re-write would be to retrospectively alter and re-define her terms in my terms), to show the contrast between such

writing and (her) other expressions that occur:

“I was immediately fascinated by the idea that two men gave birth” (p. 3).

Phelan's (1998) discussion of the above is introduced as occurring “meanwhile” as she is simultaneously providing a theoretical history of performance studies via the meanings of (*anterior* to) the words themselves, AND performing the way that writing is a performance – a performative display of a writer's interpretation of the world. She embraces this ability for the text to present, and **offers a dual description AND performance that results in a lucid holistic understanding of both what the text says, and how that text itself is accountable to what it is talking about.** Additionally, Phelan's introduction is arranged into *Acts* that are implied to each be different performances of, or different definitions and approaches to, 1) the content of the book and to 2) (her) definition of “performance”. Acknowledging this she notes, on the book as a whole, “these essays imagine a reader who is tolerant of a hundred different definitions of the term ‘performance’” (p. 18). **The term, and the study of the term, are asserted to embrace, and be the embracing of, the infinite potential of re-interpretation, and the contingent nature of writing or defining** (performance).

For Phelan (1998), the performances of the past are understood in the present or promise to be understood in the future. Thus, by beginning at the “end” of an event is to imply that one resides in the present that looks back on the past and that articulates a clarity as one reflects upon that past. The potentially ominously-interpreted title—*the ends of performance*—therefore does not refer to the death of the performative, but the *beginning of an understanding* of what performance is. Writing after events, and re-viewing those writings as performances themselves, at the(ir) ends, are able to “make clear”. These acts of making clear are performances that will also in turn, end, and then be able to be made clear if reflected upon once more. She writes,

“The dramatisation of the past in the present is related to both Freud's term for psychoanalytic understanding, *nachträglichkeit*, ‘afterwards’ or deferred action, and Schechner's understanding of performance as ‘twice behaved behavio[u]r.’ For Freud, *nachträglichkeit* indicated the retrospective account that reinterprets the past in such a way that what has been repressed by the unconscious can be joined with consciousness ... talking after often means ‘talking over, and in that performance one might be able to discern what consciousness overlooked during the event's unfolding.” (Phelan, 1998, p. 6-7)

From Phelan (1998), I acknowledge that tied to the understanding of the past is the desire to remedy the unclarity and unsurity (the threatening – because unseen – (f)actors) of that past. By re-visiting, repeating, or “behaving twice”, through (performances of) articulation, understandings (repeatable “facts”) emerge, but are always then threatened, as they are *the past* of a future as yet unseen. In this sense, creating meaning through writing is performative and fleeting as it is never able to assert its truth *for long*, yet it is able to always acknowledge its ability to end, and to be re-viewed and possibly then asserted in the future that repeats and assesses its performance.

Phelan notes, “[i]f the past is something we encounter in the future tense of our yet to be realised interpretation, we must realise the cast of that retemporising”, and “[i]f we accept Schechner’s claim that performance is ‘twice behaved behavior,’ we must then ask, what is the force of that repetition?” (1998, p.9). Responding to Rosalind Krauss (1985), Phelan writes that “the meaning of originality is dependent on the copy, the forgery, the counterfeit” (1998, p. 9).

Indeed then, regarding Phelan (1998), the past relies on its repetition or re-presentation to “be” (to *mean*) anything (observable) at all; ideas come into being when they are (re)performed through writing. Yet, these writings are always interpretive performances of the writer, and are thus always contingent. The construction of meaning is never truly repetitive of the past, it is, rather, re-inventive, and again (as noted to be repeated throughout this literature review so far) always dependent on the context within which that meaning *is being* made (who, what, why . . .where?); always reliant on current situation.

On Della Pollack’s contribution to *the ends of performance*, Phelan (1998) suggests “Pollack’s essay evokes what it names; it maps a territory not yet seen. This is the lesson of performance itself – the ability to realise that which is not otherwise manifest”(1998, p.13).

Pollack’s text (appearing in Phelan and Lane, 1998), *Performing Writing*, is *excessive*. Such is her intent. Pollack directly responds to the expectations of the scholarly text, and to the inability for a (single) description of performative writing to be established. *Rather* than mourning this “loss” by hiding from, or moving away from, the academy (to “challenge”, or be “freed” from, the conventions and deterministic boundaries), Pollack writes, a lot; she performs an act of excessive (over-) definition. Rather than avoiding description, she *exhausts* six possible descriptions, and presents them (with intended irony) in an ordered list form; she performs what performative writing is/ is not. On this list (that spans in itself eighteen pages for a description of only six listed topics), Pollack writes:

“The list that follows assumes a negative case: a kind of writing antithetical to the vitality of performed culture, writing that threatens to dehydrate performance or that subordinates performative temporalities to the spatial and alien(ating) conventions of the (scholarly) ‘text’... To write performance is not in and of itself to betray it. Rather, it seems to me, the betrayal consists in not writing it ... the answer to the claims of textuality of performativity is thus not to write less but to write more: to write in excess of norms of scholarly representation.” (in Phelan and Lane, 1998, p. 79)

She continues,

“I offer the following list then with some irony. It is descriptive/ prescriptive, practical/ theoretical. As itself an excursion into performative writing, it is intended to map directions/ directives for performative writing without foreclosing on the possibility that performance may—at any moment—unhinge or override its claims (assuming that performance, as practice, is never fully in control of its effects). My use of list form is intentionally hyperbolic: it is meant to yield entry into the discourses of performative writing and simultaneously to indicate its own insufficiencies and instabilities” (in Phelan and Lane, 1998, p.79-80)

What Pollack is thus asserting is that although her description constitutes of writing as much as possible, there are as yet, still (and *always*) more interpretations to be written, and that any one of the interpretations that she has written, is able to be refuted at any moment. Thus what she performs (ironically, by utilising *excess*) are the *limits*, and the contingency, of text. Performative writing cannot be defined; it is always dependent on context and situation:

“Performative writing is thus no more and no less formally intelligible than a road sign or a landmark: its styles may be numbered, taught, and reproduced, but its meanings are contextual. It takes its value from the context-map in which it is located and which it simultaneously marks, determines, and transforms” (in Phelan and Lane, 1998, p.79)

To re-view Pollack’s performance here in this context, I *respond by reducing*, and *selectively presenting* sections of her eighteen page account of what performative writing is/is not.

What I present then, are the limits of *this context* – the context of my literature review. I re-perform Pollack’s excessive description in a (in *this*) situation that calls for its reduction:

1. “Performative writing is *evocative* [, it] evokes worlds that are otherwise intangible, unlocatable: worlds of memory, pleasure, sensation, imagination, affect, and in-sight ... a performative perspective tends to favor the generative and ludic capabilities of language and language encounters – the interplay of reader and writer in the joint production of meaning ... [p]erformative writing ... collapses distinctions by which creative and critical writing are typically isolated.” (in Phelan and Lane, 1998, p.80)
2. “Performative writing is *metonymic*. It is a self-consciously partial or incomplete rendering that takes its pulse from the *difference* rather than the *identity* between the linguistic symbol and the thing it is meant to represent. It dramatises the limits of language ... Writing performed in *extremis* becomes unwriting. It un/does itself. Even this phrase – ‘un/does itself’ – is a minor metonymy ... [T]o make [a] word mean at least two things at once [is to] refuse identification with a unitary system of meaning ... Metonymic writing is often, as it is here, filled with longing for a lost subject/object” (in Phelan and Lane, 1998, p.82 -84)
3. “Performative writing is *subjective*. ... Writing that embodies this kind of subjectivity tends to subject the reader to the writer’s reflexivity, drawing their respective subject-selves reciprocally and simultaneously into critical ‘intimacy.’ This process is performative precisely to the extent to which it defines the subject-self in/as the effect of a contingent, corporeal, shifting, situated relation – and so itself as shifting, contingent, contextual – rather than, say, as the end-object of a narrowly autobiographical account or the foundational identity to which ‘experience narratives’ often refer” (in Phelan and Lane, 1998, p.86)
4. “Performative writing is *nervous*. It anxiously crosses various stories, theories, texts, intertexts, and spheres of practice, unable to settle into a clear, linear course, neither willing nor able to stop moving, restless, transient and transitive, traversing spatial and temporal borders... Rather

than skittish in the sense of glancing or superficial (or even merely anxious), “nervous” writing follows the body’s model: it operates by synaptic relay, drawing one charged moment into another, constituting knowledge in an ongoing process of transmission and transferal, finding in the wide-ranging play of textuality an urgency that keeps what amounts to textual travel from lapsing into tourism, and that binds the traveller to his/her surging course like an electrical charge to its conduit.” (in Phelan and Lane, 1998, p. 90 -91)

5. “Performative writing is *citational*. ... [C]itational writing quotes a world that is always already performative – that is composed in and as repetition and reiteration. Citational writing figures writing as rewriting, as the repetition of given discursive forms that are exceeded in the ‘double-time’ of performing writing ... Quotation is, for [Umberto] Eco [1990], the defining figure of postmodernity.” (in Phelan and Lane, 1998, p.92 – 94)
6. “Performative writing is *consequential*. It not only dramatizes J.L. Austin’s [1962] early distinction between constative and performative utterances – between words that report what other words and people do and words that do what other words report ... – but subsumes the constative into the performative, articulating language generally as an operational means of action and effects. Writing that takes up the performative in language is meant to make a difference, ‘to make things happen’” (in Phelan and Lane, 1998, p.94 – 95)

In summary of this list, Pollack writes:

“In these pages, I have only crossed into the terrain of performative writing a terrain that seems larger with each step. Writing performatively opens the field of writing to incursion, permeation, and multiplicity. It expands the very possibilities for writing to sometimes terrifying proportions” (in Phelan and Lane, 1998, p. 96)

To elucidate, re-viewing Pollack in this way is a dual-performance: 1) I perform the limits of this review, and 2) I perform Pollack’s performance (I cite and re-iterate) by responding to her via a performance of my context-determined limits *rather than via a description* of her “descriptions”. In other words, although this

representation of Pollack's text, because reductive, *appears oppositional*, it is indeed an assertion (and repetition) of her performed intent.

For John Freeman in his text *new writing/ new performance* (2007),

“The creation of performance text is an act of metaphor. Emotional connections are sought through the selecting and ordering of words so that information has the potential to be recognisable and resonant beyond the sum of their constituent and linguistic parts. As a general rule, text is considered to be at its most valuable when it can be made to function as something greater than the representational and descriptive arrangement of the words that go to make it up. This is Barthes' 'grain of voice': the traces of 'the body in the voice as it sings, the hand as it writes, the limbs as it performs' (Barthes 1977b: 188). It is the centrality of the performer behind and within the performed text that is important to notions of performance writing, which takes as their subject, the indivisibility of writing and performing” (Freeman, 2007, p.93)

The indivisibility of writing and performing that Freeman (2007) describes indicates that performative writing is not a practice that a writer necessarily employs, but is an acceptance and utilisation of the way that writing is inherently performative in nature. Writing is an act of seeking to articulate an idea, and therefore is always interpretive. The extent to which one *performs* their interpretation and understanding of an idea through text is determined by *the extent* to which the text performs in more ways than just content alone. All text performs, but performative text is text that visibly demonstrates or emphasises its own ideas.

In part, for a text to be performative it relies on the reader of that text; the reader must be reading for a performance of ideas to be able to see those acts. The performative writer is a writer who reads his or her own writing in such a way, and thus crafts text accordingly. In this way, performative writing is an act of self-reflection, and always a demonstration of one's unique understanding of the(ir) world (that Phelan (1998) notes, “ends”, is re-read, re-enacted, and further reflected upon when written about).

Writing performatively is a way of *accepting* and *negotiating* the inability to truly objectively describe anything without performing a creation of that idea, and to read text performatively is to accept that the text that is written has been written by a subject that is writing from a very particular perspective and seeks

to – even in description – assert their own interpretation of an idea. The text is always performing as a mirror that reflects the writer and captures the writer's performances of creation, regardless of the extent that a text outwardly performs its content.

Freeman (2007) additionally performs description and evidence. He begins his book with a timeline of events that covers for example, the years of births, deaths, performances, texts, of performance artists, musicians, and writers these events are (for the most part) unconnected, but brought together by Freeman who examines the Timeline as a document of evidence. He then integrates case studies into the body of his text to break its continuity, and to offer breathing space, a break, from the text. He is clear to describe his intent for the way that the book is arranged, what he is seeking to evoke in the reader, what he is testing with its structure. His descriptions *control* and *order* his demonstration of performative writing – which he acknowledges to be, as Pollack has been notes above to demonstrate, unable to be defined, and always dependent on context and situation. Freeman performs the expectations for a text that is *written to describe*, and offers methods of performative writing that he knows are a small selective collection of possible performative writing methods.

I will now briefly review Kerry Mallan's (2002) re-view of John L. Austin (1962) to demonstrate how intended meaning can be described by describing what meaning is *not* intended. I consider Austin's text *How to do things with words* (1962) as spoken to by Kerry Mallan in her text *Picture books as performative texts: Or how to do things with words and pictures* (2002). A review of a review. Austin (1962) is cited to have established his definition for the term *performative* in relation to language use, through his discourse on *speech act theory*. *Performative text* for Mallan however, is similar to the ways that Phelan, Pollack, and Freeman have used the term in their texts (that I have reviewed above): written texts perform ideas in ways other content. Thus, although Mallan (2002) uses Austin's *performative* to assert her own notions of performative, her use of the term, in her discussion of children's picture books, is noted to be different to Austin's. Her review is noted to be interpretive – unique to her own terms and unique to the ideas that she seeks to assert – as Mallan's interpretation is interpreted (by me) here in this writing.

Mallan (2002) writes, “'Performative' is Austin's term for language with the primary function of *doing* something ... Austin distinguishes performative utterances from constative utterances (that is, utterances that *say* rather than *do* something)” (p.1), and cites Austin's (1962) proposition that “In the act of saying

something, such as informing, warning, or ordering, the speaker performs an *illocutionary* act. A *perlocutionary* act brings about or achieves something *by* saying something, such as convincing, deterring, or surprising (pp.99-100)" (p. 1-2).

Although (Mallan's (2002) review of) Austin's (1962) definition appears to focus on spoken language rather than written language, Mallan speaks to the relevance of Austin's work (to her work) with regards to the performativity of text. Speaking to specific examples of text and image use in children's picture books, Mallan discusses functions of the text that are not covered by Austin's performative. The performativity of *textual form*, for example, its font, colour, shape, and relationship with surrounding pictures, and its presentation on certain materials is acknowledged by Mallan (2002) to play an important role in the communication of stories. I speak to Mallan's (2002) review of Austin (1962) to indicate that my explorations of performative text are *not* concerned with (Austin's) *spoken* performativity, but also as an observation of Mallan's departure from "Austin" (who she sites herself in relation to) towards description of her own inquiry-specific use of his terms (now passed).

To summarise and reflect upon my reviews of performative writing so far, performative writing: emphasises the *becoming* of ideas into text, focuses on writing as a process of creation, and involves a reader (either the writer of the text itself, or reader that encounters and re-interprets the "ends" of that performance) that reads for performative functions that the textual form and arrangements have been employed to evoke. As a "practice", performative writing, as spoken to by Phelan (1998), Pollack (in Phelan, 1998), and Freeman (2007), has ties to performance studies and performance art. The emphasis on live performance suggests that the subjects engaged in performative writing are *actors*: writers, readers, distributors, the technologies that enable writing, and so on, are all *performers* that are involved in the construction of meaning through writing, reading, and enabling ideas to come into being. Actor, audience, site, and form become involved in a self-reflexive dialogue between components; new meanings are discovered rather than just forcefully (and at times contradictorily) articulated via *anterior* (Foucault, 1989) meanings that are preceded by their history of use and already-determined relationships between ideas. Text, and its creation, is understood as a continuing performance of encounter, interpretation, contingency, and intent. Most importantly, as performative text seeks to demonstrate what is being spoken about in some way, *only* writing *about* performative writing, will never suffice to articulate performative writing – performative writing may only be truly represented via demonstration of performative writing itself.

Thus, seeking literature (to review) that is performative is not necessarily an act of seeking texts that openly speak about and align with a "practice of" performative writing, but is an act (my act) of reading texts for performative traits. Some of my key examples of performative writing/ writers— Nietzsche, Foucault, Derrida, and Cixous—are not figures that claim to be performative writers, rather, they are noted (by me) *to* perform. Derrida and Foucault disrupt and redefine the text by altering its (expected) structure; Nietzsche's (1901/ 1967) and Cixous's (1986) performances pertain to *desire*; these definitions are gathered and viewed from the context within which I am currently situated – the context that Fish (1979) and Krishnan (2009) propose I speak *for* (and for which I must take *responsibility* by performing and demonstrating—by elucidating—these ideas). In the construction of this literature review I work to generate a context within which I can assert my will to power; a site within which I perform a desire to assert (to re-present) a perspective, a desire to be seen.

RE-VIEWING DESIRES

Carol Mavor, in her text *Reduplicative Desires* (2002), performatively writes of Clementina Hawarden's fetishist photographs of her daughters to *expose* innate desires for one to reproduce in one's own image, to collect, and to form territories about oneself. Clementina, Viscountess Hawarden (1822-1865) was a British photographer who produced over eight hundred photographs in her lifetime— most of which featured her daughters (Mavor, 1999). Hawarden's photographs of her daughters are noted, by Mavor (2002), to be tangible replicas that simulate their mother's body. She illustrates an innate need to create physical replicas of oneself for dual-contemplation – of that creative extension and of one's own existence. Mavor discusses this desire to create tangible representations of the *self*, while also discussing a kleptomania conditional to a Victorian era of exploration – a desire to collect tangible representations of the *other*. From her text, creative practice can be seen to be 1) a narcissistic visual event whereby one, by creating visual representations, encounters oneself in the form of a malleable other, and 2) an act of acquiring evidence of the existence of the other for the purposes of understanding, by owning, that other.

On a Victorian *kleptomania* Mavor (2002) writes that, when collected, unknown things (once perceived as threatening because they were unable to be seen and understood): the *other*, the foreign, and the "alien", were as a result, represented by a selection of material artefacts. These collected artefacts became *re-presentations* – that is, not necessarily true presentations – of the then metaphorically conquered (because collected, classed, and ordered) other. A reduplication of the *self*—born and severed from the maker—serves, rather, as

a visual and spatial point of self-interrogation. Mavor (2002) shares the definition of the term *reduplicate* as “to make or perform again”. Accordingly, Mavor presents a text that reduplicates Hawarden’s desire to own, collect, objectify, and form territories about oneself and ones creations; Mavor performs her own *reduplicative desire*. In her text Mavor (2002) presents a descriptive analysis of Clementina Hawarden’s photographs of her daughters, but what she also methodically presents, is herself. While discussing a reduplicative, creative, desire that Mother Hawarden displays throughout her practice, Mavor reduplicates *those* desires through a writing of her own desires: a diary-like voice emerges throughout her text, relaying her own emotive responses and her own creative urges. Her text is intentionally performative; she generates a demonstration—evidence—of a reduplicative desire in action. Accordingly, I review Mavor by speaking to my own reduplicative—my own *re-viewing*—desires.

To synthesise this discussion of a reduplicative desire into the discussion in this literature review so far, for Mavor (2002), the creation of visual representations of the self responds to innate desires to *continue* oneself: *reduplication* is performed in the interest of one’s survival. In this thesis, Mavor’s rendition of a (re)creative body is seen to be analogous to an academic discipline: a body that presents, sites, and then functions (through processes of re(du)plication) to continue, itself. To re-read Krishnan (2009) through Mavor’s terminology: to survive, disciplines perform a *reduplicative desire* by fostering a way of seeing; inquirers seek like-forms (replicas) to extend a lineage of ideas. If ideas are noted to be written and re-written from site-specific perspectives that seek to *describe* and *define* subjects so that they can be reduplicated, *performing meaning* is again shown to open up to other meaning – meanings that are out-of-sight, out-of-site, beyond academic disciplinarity and housed, rather, **in the site of re-presentation itself**.

Mavor’s (2002) reduplicative desire is a strong example of 1) the written artefact as a product of a reduplicative desire, and 2) an accountability to scholarly ideas by making those ideas evident through a textual performance. The following paragraph is my commentary, a previous iteration of my review of Mavor’s text; it is a performative text wherein I sought to demonstrate, and make visible, my own reduplicative desire:

“I am greatly influenced by my prior encounter with Carol Mavor’s text *Reduplicative Desires* (2002). In this text Mavor presents a descriptive analysis of Clementina Hawarden’s photographs of her daughters, but what she also presents, is herself. While discussing a reduplicative, creative, desire that Mother Hawarden

displays throughout her practice, Mavor reduplicates *those* desires through a writing of her own desires: a diary-like voice emerges throughout her text, relaying her own emotive responses and her own creative urges. This is my selective memory of her text; I have not read it for quite some time. This is a subtle act, quiet and introverted, switching between representations of others and presentations of self, the text may indeed be successfully read as just a critique of Hawarden, but the true success lies where, upon closer reading, one is able to find such dual performance and demonstration of what is being discussed. The text is rich with emotion and desire, often made absent from an academic critique, but it is due to its seamless integration into and amongst her theoretical commentary that these desires succeed to remain present. A successful disguise. Disciplined with a highly considered level of craft.”

There is an intentional ambiguity employed from the sentence “This is a subtle act”, and onwards: it is possible to read the text as a discussion about Mavor, but it is importantly also possible (and intended) for the text to be read *as an act of self-reflection*. In this way, *my desires* to make myself seen are performed, and I emulate Mavor’s performative text by performing, by speaking about, and by speaking to, myself:

“I am greatly influenced [...] a diary-like voice emerges [...] relaying her own emotive responses and her own creative urges [...]. This is a subtle act, quiet and introverted, switching between representations of others and presentations of self, the text may indeed be successfully read as just a critique of [Mavor], but the true success lies where, upon closer reading, one is able to find such dual performance and demonstration of what is being discussed. The text is rich with emotion and desire, often made absent from an academic critique, but it is due to its seamless integration into and amongst [my] theoretical commentary that these desires succeed to remain present. A successful disguise. Disciplined with a highly considered level of craft.”

This self-reflection and emotional expression of ideas continues into the paragraph that follows my paragraph on Mavor/ on myself:

“The photograph, evidence, the written record, the spoken word... These terms are saturated with their immediate claim for truth, and thus immediately subject to be contested. Objective inquiry is shown to be unavoidably subjective; seeing is seen as an intended – subjective – act of seeking. This desire to create is here split: the relationship between creative desire and research is problematised; two territories at a slight war with each other. Exposed, in this process of attempting to provide and define what constitutes *evidence*, are the very reduplicative desires, self-narcotisations, and (intentionally) endless searches for sublime “others” that sustain all inquiries.”

This exposure of my reflections and assumptions was/is an exploration into the ways that performative writing can be employed as 1) a method of retaining all influences, 2) a method of accepting the continent construction of meaning, and 3) a re-viewing of my own past understandings (now passed)—both in *this* literature review, and in other past sites and contexts. This literature review is a key output for, and result of, my studies: it is the construction of an inquiry-specific site to which I am now accountable. In engagement with *this* body of literature, I (have) develop(ed) methods for dealing with the representation of my inquiry.

RE-PRESENTING INQUIRY

This literature review will now frame my investigation as a direct response to Cristiano Storni (2012), Alfonso Montuori (2005), and new materialist calls—as encountered through Dolphijn and van der Tuin (2012)—to re-think the way we acquire and articulate knowledge. My responses, to all of the literature that I have reviewed (both present and absent), are embedded in the form, arrangement, and logic of this entire thesis. Of particular note, is my treatment of this literature review in response to Montuori (2005), as a performative text, and in combination with insights from my own experimentation. **This literature review is a vital and substantial investigation into the nature of scholarly site and discipline, and into re-presentation and access.**

Storni

Cristiano Storni (2012) calls for a study of design that recognises and presents the actual influences, all *relational elements*, and progression of ideas rather than a reductionist explanation generated at the end of the project. Storni notes that retrospective justifications site a project within a supposed socio-historical, industrial, or other theoretical context that in truth had little direct influence on the actual design process. The tendency to explain afterwards performs a hierarchical understanding, or in Montuori’s (2005) terms, a *disjunctive* relationship between *creativity* and *scholarship*. A design project is shown through Storni’s case study of a long-term jewellery design process to be highly contingent on all influences. Storni suggests that a design project is often justified at the end, and intuitive, serendipitous, and chance encounters are often removed from the final presentation – replaced with a reductive account.

Storni’s (2012) approach to presenting all elements of the design process, is to track a design from start to finish. However, it is important to note that Storni’s case study speaks about the experiences of two other designers, and not Storni’s own design processes. The discourse that is being drawn by him, in this case, is Storni’s academically sited discussion of two jewellery designers. Storni’s (2012) map is thus a perplexing approach to the representation of a non-reductive account, as it is limited to information gathered from observation and interview. In response to Storni, I look to my own processes of designing a thesis whilst also reflecting upon and attempting to map that process, to see what different insight (into holistic experience) is afforded. In my studies I am treating scholarly conventions of writing *as* elements that are able to be designed and re-designed.

Additionally, Storni (2012) discusses *object* and *thing* to draw analogy to the way that an artefact (in the process of being created) oscillates between a *known* and an *unknown* respectively. Design processes are explained to be objectifying and thinging *tendencies* – actions that shift an object to become a thing, and shift a thing to become an object. Influences—for example, technological limitations or abilities, funding, skill-base, resources, and time constraints—likewise shift the artefact from known to unknown and vice versa. Again to relate this back to my written scholarship, I view the writing of a thesis as a series of similar transformations throughout its conception (as experienced by the writer)—between known and unknown—but also, crucially, I view a thesis as an unfixed artefact (even upon “completion”) in the way that its meaning is made and re-made, as it is viewed and re-viewed, from an always different (always current) perspective.

Montuori

As reviewed earlier on, Stanley Fish (1979) asserts that by paying certain attention (by looking for something specific), one is able to find what one is looking for. To recall, by experimenting into the ways that a poem was *able to be interpreted* by students that were looking for certain meanings, and by discussing the ways that expectations of *what was expected to be seen* were able to shape what was seen, Fish shows that a discipline shapes a way of seeing: students of different disciplines interpreted the same poem in different ways – ways that used the knowledge and rules of each discipline to construct meanings that were appropriate to the topics of each discipline.

Alfonso Montuori's *Literature Review as Creative Inquiry* (2005), echoes Stanley Fish's (1979) insights on the ability to recontextualise an idea into multiple sites of discourse. Montuori (2005) acknowledges that one phenomenon may be explored in multiple disciplines, placed in different contexts, read from different perspectives, and described in disciplinary specific terminologies. To site discourse that observes such disciplinary interactions, he terms "a **'meta-paradigmatic'** level of inquiry, which explores the underlying assumptions of the different disciplinary approaches to a subject and the way those differing approaches interact" (p. 381). Importantly in relation to my studies, he promotes an expansion of the content of a literature review to encompass multiple perspectives—both disciplinary AND personal.

Montuori's (2005) text describes the literature review as creative inquiry. In the act of reviewing literature, the reviewer sites him or herself in a field and in a community. Montuori writes that the literature review can be a creative inquiry whereby the inquirer 1) actively engages with read literature by generating his or her own interpretation of ideas, and 2) acknowledges that his or her interpretation of ideas contributes to the field of a community of other inquirers—not exclusive to the writer/s of the literature that he or she reviews—dealing with the same ideas. Montuori (2005) proposes that reviewing literature is always an act of interpretation, and thus, is always a subjective act. He presents this as a challenge to the opinion that the literature review is an objective task whereby the reviewer should seek to simply summarise the ideas of others. What Montuori terms "creative inquiry" refers to an inquiry that embraces the interpretation of others ideas as a creative act: the ideas presented in a literature review are creations of the inquirer and the inquirer should embrace his or her creative agency and response to that work. Reviewing literature is both an act of appropriating others ideas, and a unique individual contribution to field of discourse. The writer of the literature that is being reviewed, the reviewer, and all

other inquirers linked by a discourse, form a community of inquirers that in the past have dealt, and in the present are dealing, with the same ideas or practices.

The site of an inquiry, as represented by the literature review, is recognised to be selective and reductive. Although the literature engaged with over the course of an inquiry may be multiple, disparate, tangential, and from a range of different disciplinary sources, the final presented literature review in a thesis works to present a home founded upon final selections – selections made to suit a particular re-presentation of the inquiry. What is relevant, useful, and state-of-the-art are determined, and a scholarly contribution is proposed to respond in a reviewed field.

As boundaries, rules, and underlying assumptions have been shown in this review to discipline inhabitants of sites, Montuori (2005) also seeks to acknowledge, and promote the acknowledgement of, the social context of the inquirer. To truly understand what influences processes of selection and methods of representation, the site that the inquirer resides must also be reviewed and made known. He writes, "Csikszentmehalyi argued, it was not enough to just study the creative person and the process going on between the creative person's ears. The social context where evaluation and judg[e]ments are made should also be included in a broader, more comprehensive view of creativity, focusing specifically on the domain.. and the field..." (Montuori, 2005, p.380)

I engage with Montuori's (2005) ideas of treating the literature review as creative inquiry, but extend notions of generating an appropriate site, to the way that the site of the thesis can be constructed to re-present—to site, sight, and house—my inquiry that negotiates many different understandings of home, and that seeks to generate *new* sites and understandings of belonging. I draw new sites by reflecting upon passed sites again and again from new perspectives. However if, as Fish (1989, as cited in Montuori 2005) has suggested, any attempted interdisciplinarity or altered site, for the sake of recontextualisation or many-contextualisation, works only to form a *new discipline*, and thus simply sustains a disciplinary model of understanding the world, perhaps the goal is not to just emphasise observational (or *other*) agency, or greater clarity in a hierarchy of truth (that relies on reflective *distance*), but to emphasise a collective body of perspectives, homes, and encounters, as relational elements, relational voices, relational *possibilities* in the construction of meaning; the possibility of *alternate and simultaneously present* sites and matter/s.

New Materialism

The ability to change the past by retrospectively describing occurrences – by *re-reading* – is key to the aims of a new materialist tradition. In Dolphijn and van der Tuin's *New Materialism: Interviews and Cartographies* (2012), the authors assert that new (or *neo-*) materialism “explores a *monist* perspective, devoid of the dualisms that have dominated the humanities (and sciences) until today, by giving special attention to matter, which has been so neglected by dualist thought” (p.85). New materialist theorists are noted to recognise that antagonistic theories “against” dualism are always, (paradoxically) a continuation of the “dominant scholarly mode of thinking” (p.85); by “challenging” those modes by attempting an opposite mode, a subscription to dualist thinking is sustained. Thus, according to Dolphijn and van der Tuin (2012), a new materialist “rewriting exercise involves a movement in thought that, in the words of Henri Bergson ([896] 2004, 236), can be termed ‘push[ing] dualism to an extreme.’” (p.86). Rather than challenging existing modes of thought by presenting a “new” way, a new materialism attempts to re-read existing ideas in ways that *do not assert a hierarchy* determined by assertions of right or wrong, or old or new, or indeed, any other binary comparisons of ideas.

Their text is, as termed by Karen Barad (as interviewed in Dolphijn and van der Tuin, 2012), an *intra-action*. Theorists are not spoken to (or about) for the purposes of assessing the relationships between one theorist and another to determine correlations, “answers”, or “definitions”, but are presented as co-existing ideas that, when viewed through their text, are re-read as relational elements that are able to be present(ed) without argument. Instead, an affirmative difference—a productive, evocative, and accepted difference—is sought to be achieved. Challenging an anthropocentrism that has “shaped our (dualist) thinking and [that] has distorted our strategies of studying the real” (p.88). Dolphijn and van der Tuin (2012) suggest that:

“The “new” in new materialism is not a term that accepts or continues a classificatory historiography of (academic) thinking that necessarily comes with a hierarchy or any kind of *a priori* logic. New materialism affirms that such hierarchised specialisation creates ‘minds in a groove’ whereas ‘there is no grove of abstractions which is adequate for the comprehension of human life’ (Whitehead [1925] 1997, 197). New materialism does not intend to add yet another specialised epistemology to the tree of academic knowledge production (Deleuze and Guattari [1980] 1991, 26-7)” (Dolphijn and van der Tuin, 2012, p.89).

Theories are not sought to be added, or asserted over existing theories, but sought to be extracted via re-readings of what is already (proposed to be) here, and able to be observed in the right frame of observation. Of particular interest to this thesis, is the interview with Karen Barad (in Dolphijn and van der Tuin, 2012, p. 48 – 71). Working with both physics and feminist theory, Barad terms *intra-action*, *agential realism*, and *diffractive methodology* to articulate her understanding of the potential of a new materialism to generate new ways of seeing the world.

For Barad, what is seen is dependent on the apparatus via which one views an object. When observing, there is, what Barad notes to be, an “entanglement.” Speaking to quantum physics Barad explains experiments that have proven this “inseparability of the apparatus and the observed object.” She explains that the ontology of an object changes depending on how it is measured:

“the properties that we measure are not attributable to independent objects. Independent objects are abstract notions. This is the wrong objective referent. The actual objective referent is the phenomenon – the intra-action of what we call the [object] and the apparatus ... the fact that its ontology changes when we change the apparatus is not a surprise, because we are investigating an entirely different phenomenon.” (Barad, in Dolphijn and van der Tuin, 2012, p. 61)

What Barad insists, is that the way that one looks (sees), and the apparatus that facilitates that way of looking are not necessarily ways of *interpreting* what is seen, but an *actual alteration* of the (matter of the) object itself.

Framed in this way *the thesis* is a way of viewing; an apparatus via which an argument is observed. This suggests that prior to the existence of the thesis, the argument does not yet exist, rather the “measurement intra-action”—the thesis as used as a mechanism of generating an argument—generates that argument that in turn DID occur. In other words, what is asserted is that when generating meaning “at the ends” (Phelan, 1998), there is no “false” retrospective definition occurring in a re-interpretation/re-writing of work, but an actual creation of an argument that did indeed “actually” occur.

Barad notes Bohr to say “there are no things before measurement”, and “the very act of measurement produces determinate boundaries and properties of things” (p.62), echoing Deleuze and Guattari’s (1987/ 2010) theory of a *state apparatus* that *counts* and *striates* the nomad. Framed in this way, this confirms that *the nomad* (prior to observation) is “multi-site” but does not recognise those

sites as separate entities (or perhaps, even, the nomad has *no* site). In relation to this written thesis, this “measurement” manifests as the written articulation of an inquiry that was otherwise “one inquiry”, retrospectively classed as “many possible paths” (and thus becomes “*actually* multifarious”).

Framed in this way, before viewed by *the university* (apparatus), “disciplines” do not exist. They are not ontological units of measurement, but rather (“actual”) constructions of a university. The assertion is that nothing exists prior to observation—what Nietzsche (1901/ 1967) mourns for in his conception of *nihilism*: a return to (or a never departed) state of “no thing”—and that when observed, “things” (subjects, voices, matter/s . . .) are created. Thus, to assert that the thesis is a viewing apparatus through which the inquiry is observed, according to Barad’s observations, is not simply a way of retrospectively interpreting the work, but an actual alteration of what occurred.

Barad asserts that the ontology, the nature, of matter/s are able to be determined retrospectively; the past, the future, and the present, are not deterministic sites of done, to be done, and doing . . . but are all moments that are able to be integrated into the always present construction of and encounter with meaning. As an insight in quantum physics this insight is extraordinary because it *proves* an “ability to change the past”. Yet key to Barad’s concerns is the entanglement, the intra-action, the re-reading and the combined matter/s of all relational elements; her project is deeply embroiled in a new materialist quest for new ways of thinking about and “knowing” the world. She verbalises a key concern that I resonate with, and (thus) site myself and my studies in relation to,

“all of this is to say that we come up with a different way of thinking about what insights the Sciences, the Humanities, the Arts, the Social Sciences, and let’s not forget insights derived outside of academia, can bring to one another by diffractively reading them through one another for their various entanglements, and by being attentive to what gets excluded as well as what comes to matter” (p. 52 – 53)

Re-flection: On writing about new materialism

To return to the text itself, publications on new materialism are curious artefacts. Reading both Dolphijn and van der Tuin (2012) AND Barad: how does one define something that is asserting that definitions are always defined from a certain perspective that alters what is seen? And, how is one able to articulate new materialist (non-dualist) concepts through a language, and through existing modes of articulation knowledge, that are inherently founded upon dualist thinking?

To re-visit Dolphijn and van der Tuin’s (2012) perspective:

“The “new” in new materialism is **not** a term that **accepts** or continues a classificatory historiography of (academic) thinking that necessarily comes with a hierarchy or any kind of *a priori* logic. New materialism **affirms** that such hierarchised specialisation creates ‘minds in a groove’ whereas ‘**there is no** groove of abstractions which is adequate for the comprehension of human life’ (Whitehead [1925] 1997, 197). New materialism **does not intend** to add yet another specialised epistemology to the tree of academic knowledge production (Deleuze and Guattari [1980] 1991, 26-7)” (Dolphijn and van der Tuin, 2012, p.89), bold-type emphasis added)

The terms in the passage above are highlighted to facilitate (re)observation of the particular perspective that a new materialist discourse must incidentally engage with when articulated via anterior (Foucault, 1989) meaning. Incidentally, when written, the articulation of a new materialist tradition is founded upon descriptions of what it is “not”, and what it is “other” than—a dualist logic (that it is “against”). A written text that focuses on anterior meaning is a problematic apparatus for the viewing of 1) a new materialism, and 2) investigations that seek to re-read the way we acquire and articulate knowledge.

Thus at the end, here, a reminder: this thesis asserts a necessary *performance* AND descriptive elucidation of written matter/s.

AT THE END(S) (now, here)

Here, the site of this literature review draws to its physical end; its meanings, noted to be born from (and to be altered by the (re)presentation of) the Research Experiments [presented in the following section], *will* be altered upon future re-view.

RESEARCH EXPERIMENT CHAPTERS

CHAPTER ONE: INTRODUCTION

Introduction

The literature review in Section 3 is the product of a body of experiments that underly its creation; below its ordered surface lies a history of processing and reconstruction. The following chapters offer steps towards the understanding of the tests, influences, and ideas that have shaped its (current) form.

Summary of experiments

To begin, methods of mapping and recording (the research AND all other elements influencing the research), were explored. On reflection, it became clear that these maps were interpretive acts – selective, and thus always a creation of an incomplete record. Experiments from then on explored the ways that such selections were (and are) made. I then investigated ways that these insights could be presented, performed, and accessed – both in the context of a presentation, and in the context of the written thesis.

First iteration literature review (FILR)

For the final research experiment chapter I speak to the first construction of the thesis. The FILR sought to present the literature review in a way that re-performed the progression of ideas as experienced over the course of the inquiry. In this way, I consider the entire first construction to be a literature review in its own right – the first iteration literature review; presented to challenge the conventional arrangement of both literature review and thesis.

(FRAMING) THE EXPERIMENTS

Regarding Nietzsche's *Will to Power* (1901/ 1967), each chapter performs its own claim to truth—its own will to power—to articulate the point of each experiment:

The *Timeline*, the *Diary*, and then the pick-a-path *Matrix* were mapping exercises. They are described, observed, and presented in this section in the order of their occurrence.

Image Appropriation and *Watch Me* examined the framing and control of the interpretation of both found and self-produced works. Now, I assert (I frame) that attention should be given to their methods of disciplining information according to a frame of inquiry.

The *presentation iterations* explored methods of generating access. In this section, some are described, some stand alone, and some are not accessible and represent, rather, unsuccessful methods of generating access – attempted subversions of what is expected of presented information. The presentation that was actually presented is re-presented here via (two image examples of) two scripts: one that was read by me, and one that was given to the audience to read as I presented.

The *first iteration literature review* re-tested the methods that were developed throughout the experiments above. Each (re)presented element of the FILR is described with reference to one of the other experiments.

From these experiments, key themes (have) emerge(d). These themes, and the theories introduced in the literature review, are (re)combined and discussed (in Section 5) to draw out observations, implications, and contributions.

An evocation of the absent: Despite the framing paragraphs above, there are always clues to the different drivers—now unrepresented—that have (I propose) equally contributed to the development of my studies. Throughout these chapters there are brief windows that afford a glimpse of passed/ past ideas in-the-making. Other absent influences are present(ed) in the gaps (the missing connections) between experiments – gaps that are generated by the generation of a primacy of ideas that can no longer accommodate the “tangential”, or the (now) other.

CHAPTER TWO: MAPPING

What is nomadic inquiry? How can an inquiry that is theorised to cross disciplinary boundaries in exploration of many territories be represented, recorded, and made evident?

To begin these studies, I attempted to enact a nomadic figuration: information was gathered from philosophical, architectural, literary, performance, feminist, visual culture, new materialist, marketing, and anthropological theory, and texts on, for example, internet research, fictional writing, and qualitative argument. My primary concern was to find ways to map a progression of ideas – the accumulative acquisition of (and response to) information.

The first mapping method was the Timeline. In response to the Timeline, the Diary, and a (pick-a-path) Matrix were produced.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART ONE: TIMELINE

Description

Today, the *Timeline* is an eighty-five A4 page document. It is a record of a progression of ideas between the 28th of February 2013 and the 17th of June 2013.

During its production, the *Timeline* was a chronological, digital, document wherein I re-typed all hand-written notes. All notes were typed under headers that indicated the date that those notes were hand-written, and all notes were arranged chronologically. When thoughts emerged, as I typed past thoughts, I would handwrite those “new” thoughts onto paper; those handwritten thoughts were then typed into the *Timeline* later on. As thoughts on re-visited notes were re-visited, new thoughts were again handwritten, re-typed, and so on the ritual was repeated. This method changed over time: responses (to the notes as I re-typed them) were no longer hand-written first, but typed directly under a header that indicated the day of typing/ response.

The *Timeline* is a performative text, it is live and responsive in the way that it reflects on and responds to its own content, and in the way that it is part of an active experiment into the representation of ideas: its worth is not fixed, but intended to be re-visited as other (concurrent, past, or future) experiments are engaged with and (re)considered. The *Timeline* performs an attempted collation of evidence, it asks, “is this evidence of a progression of ideas?” However, additional to its intended function, other performances are observed.

Observations

1. Ideas, when re-written, are re-thought. This ritual afforded the ability to re-visit my past thoughts, observe patterns in the record, and critique my own progression of ideas. Likewise, the ability to re-visit, observe, and critique new thoughts as they emerged (and as they were likewise recorded in this chronological map) was afforded. Clarity is afforded by closely reading my own past and passed thoughts; my ideas and methods are developed iteratively in response to the review of my own movements and emerging ideas.

2. Additionally, the *Timeline* afforded a parameter to work within: the need to re-write all notes meant that new literature was unable to be read until this task, of processing what had already been read, had been completed.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART ONE: TIMELINE

3. When re-typing notes word-for-word, patterns of thought could be recognised. By having to transcribe all notes into the *Timeline*, I came to observe that the same ideas emerged again and again. Responding to different theories from different texts that I had read, I am seen to speak to the same themes.

4. I see that ideas are being re-contextualised and re-sited. As an example, an understanding from an exercise science concept earlier in the *Timeline* is re-thought and spoken to in relation to feminist theory later on.

5. I appear to be searching for a particular set of key themes, even though the attempt was to encounter a range of ideas. I question whether this is this a performance of a Nietzschean (1901/1967) *self-narcotisation* – a self-deception for the purposes on sustaining an inquiry.

6. Re-writing and recording are seen to be performances of (my interpretation of) a *reduplicative desire* (Mavor, 2002): a desire to construct evidence of my ability to inquire, and a desire to find ways to distinguish between what are my ideas, and what are the ideas of others.

7. The *Timeline* is an incomplete record of the inquiry because its emphasis is on tracking the response to literature. Responding to this, the *Diary* starts as an attempt to record all thoughts, events, and influences.

Key observation

What is witnessed, in the recurring themes that emerge throughout this chronological record, is the ability to interpret information in a way that that information is made relevant to (or appropriate for) an idea that I intend to assert, *without* conscious intent or attempt to do so.

The accumulated evidence of my recurring concerns in the *Timeline* thus causes me to question whether this mode of interdisciplinary inquiry—as an exploration into one research approach to interdisciplinarity—pertains to an individual's particular *way of seeing*, rather than to a combination of disciplinary frameworks established by the history and traditions of the academic disciplines from which information has been gathered.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART TWO: DIARY

Description

For the first week of July 2013, I attempted to write a record of all ideas. The intention was to track my response to found literature – to track the correlation between ideas read and ideas written in response to the readings. However, having proposed (at the initiation of this experiment) that the inquiry must be open to receive all and any influence, and thus having not established what ideas were being sought (or any *criteria* by which influences and ideas could be deemed relevant at all), ALL ideas and ALL events were written.

The name “Diary” is given to this experiment in retrospect, as this weeklong record of ideas became (incidentally) a race to write everything that came to mind. As with the *Timeline*, the *Diary* was first handwritten, and this handwritten body of notes was typed and re-thought. Thus, the *Diary* exists in two forms, 1) a sixty-three page A5 handwritten document (that covers the time period from the 1st of July 2013 to the 7th of July 2013), and 2) a digital sixty-three page A5 document (a replica, that was typed between 1:58pm on the 5th of July and 4:07pm on the 8th of July).

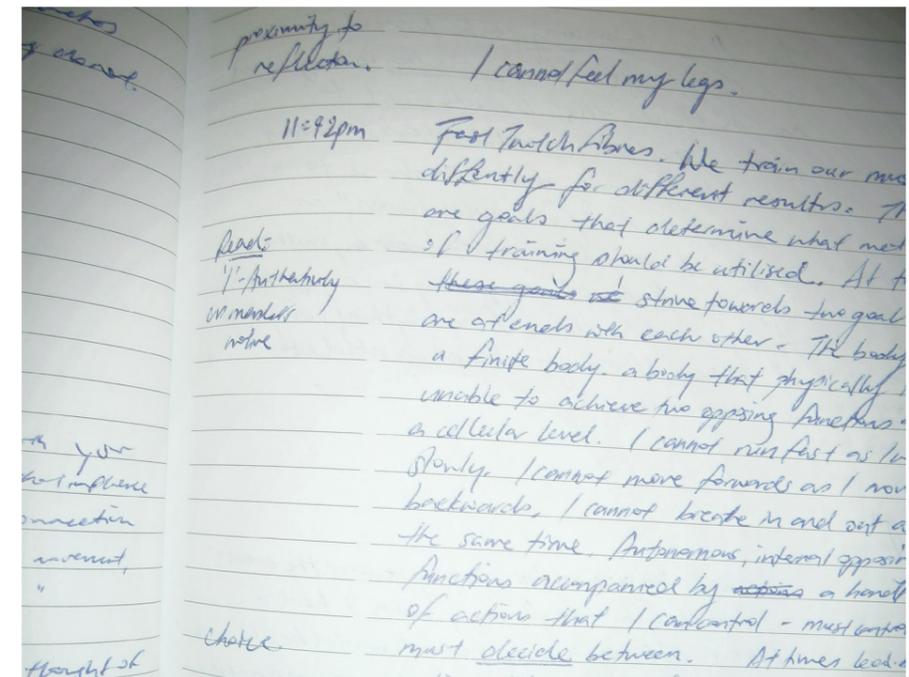


Fig. 1 The Diary

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART TWO: DIARY

Observations

1. The *Diary* became an unguarded record of all thoughts. The attempt to record the correlation between my response to literature and other reasoning for my responses (beyond the influence of read literature), and the as-yet undetermined criteria for what was and what was not to be included into the inquiry, meant that the task became a non-stop writing of emerging ideas. This was a time consuming endeavour, and therefore during this time very little literature was actually read; easily provoked, most writing was spent elaborating on ideas and relationships between ideas and occurrences.

2. As with the *Timeline*, (unintentional) key concerns emerged and were shown to be re-thought again and again.

3. Post-*Diary*, my studies began to focus on negotiating the ways that everyday events, memory, physical site, and physical activity affected the development of my scholarly inquiry: finding ways to represent these influences as well as links between literature from many different disciplinary sources, became a key concern.

4. Three figurations were created: the *inquirer* (also referred to as the *nomad*), the *pursuer*, and the (infinite) *observer*. I enacted these figurations simultaneously [see Observation 5 for example].

5. Despite the attempt to generate an exhaustive record, the limits of writing and recording, for example, the need to generate logical sentence structures, and the physical limits of writing everything, meant that the *Diary* was still an incomplete record. I (as *observer*) referred to this as an inability to capture the *nomad* – always mobile (as I continued to encounter new information, and new experiences), and always moving faster than the speed that I (as *pursuer*) was able to record, and reflect upon (as *observer*), those movements.

6. Noted, was the way that the nomadic inquiry, when recorded, was talked about after, and always in pursuit of understanding those movements.

7. Attempt was made to track present thoughts and simultaneous thoughts by writing emergent ideas in the margin [see fig. 1].

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART TWO: DIARY

8. The *Diary*, which evolved to be more a collection of musings, analogies, metaphors, and fictional writings, rather than responses to found literature, expressed a longing: a search for home, and for a sense of stillness, clarity, stability, and fixed meaning.

Key observation

The *Diary* exposed the ways that the inquiry, the way of seeing, and the recurring themes, were responses to all events and my prior knowledge, rather than just response to (and engagement with) read literature. This mode of interdisciplinary inquiry is shown to pertain to personal preference, selection, and interpretation. In response, from the *Diary* onwards, I began to seek ways of negotiating the representation of such (of all) influence. Additionally, during the *Diary*, meaning was seen to be always generated from a new point of view that observed past movements. Making meaning was seen as yet another movement that was then re-viewed and reflected upon – always from a (new) observational perspective and context.

ON PICK-A-PATHS

From memory, I recall a pick-a-path story to be the following:

A pick-a-path story is broken into chapters. At the end of each chapter, there is a choice that must be made by the reader: two or more options are presented, the reader chooses between options, and is asked to turn to the chapter that correlates to that choice. Each choice leads to a different chapter, and the story continues in a direction chosen by the reader. I remember that some pick-a-path stories have a goal, and the “wrong” choices mean that the story ends prematurely: the reader may start again, or trace back to their last decision and see where the other choice might have taken them. Sometimes a pick-a-path story presents many different endings without the suggestion that either story is the ideal path: the reader is free to experience a series of alternate journeys; parallel possible paths.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART THREE: PICK-A-PATH MATRIX

Description

As a research experiment, the pick-a-path matrix was tested as a tool for re-presenting a multi-directional inquiry. The Matrix took the form of a diagram (drawn over three-by-three A4 pages); created in preparation for a pick-a-path story that was intended to be written.

The *Matrix* was a diagram of the inquiry-so-far: each key idea of the inquiry branched off into the subsequent ideas and possible directions that were thought, temporarily explored, or continued. The *Matrix* enabled the simultaneous representation of different threads (that had been explored at the same time) – as opposed to the *Timeline* and the *Diary* that had to describe ideas one after another (with the exception of the *Diary* margin-use that was the first attempt at presenting simultaneous ideas). Tangential explorations came to an eventual dead end – re-presenting the point where my research in that direction ceased.

Today, the *Matrix* is the skeleton, the structure, of a story that was going to be written. When read, such a pick-a-path story was suggested to be able to facilitate re-performance of my inquiry – not to exact replication (as the reader would be free to choose their direction), but in the spirit of encounter as exercised throughout the research: choice, tangent, and selection.

The reader would be presented with an illusion of choice amongst a (my) finite collation of ideas, pre-linked by my interpretations of the relationships between those ideas. This was intended to be analogous to the way that a researcher interacts with a canon of ideas already-thought (when engaging with literature): the pick-a-path questioned and mourned the (in)ability to generate new links when working within an existing body of already-linked ideas.

The planned pick-a-path story was considered to be a metaphor for my inquiry: many paths would be explored and would accumulate to be a presented but always finite body of research – in the sense that I cannot possibly research anything that I have not researched, and in the sense that the book would start, end, and would be enclosed (bound). It would be metaphoric for the way that an emphasis on response to literature and ideas was not a full-picture of the inquiry: there would be elements of influence that were unrecorded in such format – the pick-a-path (like the *Timeline*), although proposed to test

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART THREE: PICK-A-PATH MATRIX

the ability to present simultaneous ideas, would emphasise the progression of response to literature, and would not show the reasons for those selections and movements (as an analogy for the still-to-be-discovered method for representing those movements).

Observations

1. The pick-a-path *Matrix* was an exploration into analogy, (the illusion of) discovery, and possibility. The proposed pick-a-path was to generate fictional analogies for the ideas, a story with characters, roles, narratives, morals and was intended to test a playful analogy as a way of generating access for the ideas
2. The *Matrix* is a visual representation that pertains to memory and the record – it selectively presents, and therefore generates, key themes (that, prior to the *Matrix*, were not ordered into a hierarchy, or thematic order, of ideas).
3. The *Matrix* is also analogous to a thesis. It is a disciplined and disciplining site: it 1) sets a criterion for what can be presented (pertaining to the specific limits and expectations of its form (a static diagram, ordered, upon paper), 2) generates key themes, and 3) incidentally generates *others*. Both *Matrix*, and (this) thesis, generate others by 1) determining what is tangential with regard to key threads, and 2) determining what does not belong; for example, memories, or records of daily activities; and thus determining what should be made absent.
4. "Dead-ends" were taken to be doors to possible inquiry; tributes to what-could-have-been, but also indication of what was disregarded (made absent; made other). Where ideas ceased to continue, their potential was temporarily evoked.
5. Tangentially, the *Matrix* attempted to express the ability to surmise an answer quickly (by taking a shorter intuitive path) as versus a slow and steady approach that travelled through bodies of literature to "prove", and generate "evidence" for, that answer [see Fig. 14].

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART THREE: PICK-A-PATH MATRIX

Key observation

The pick-a-path story was never written: this “not-writing” puts into question the presence of that which is absent but indicated to be possible. If the function of the planned pick-a-path story was to be a metaphor for the inquiry, does the conception and drafting of the IDEA of the pick-a-path serve to function AS that metaphor, regardless of the actual writing of the pick-a-path story? In presenting the possibility of the other, is that (absent) other evoked (and made present) in a way that the absent is still able to serve its function *in absence*?

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

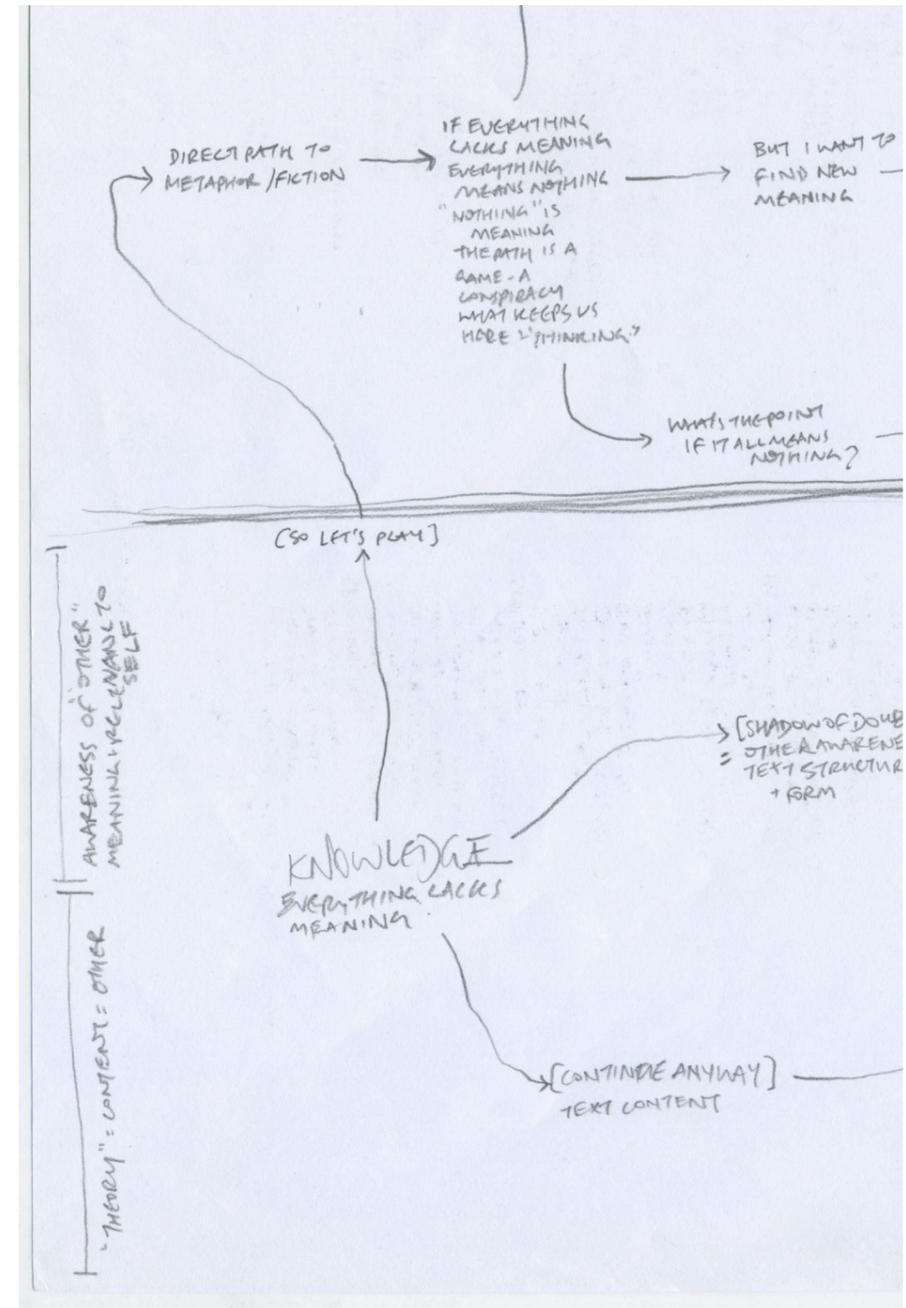


Fig. 2. Everything Lacks Meaning

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

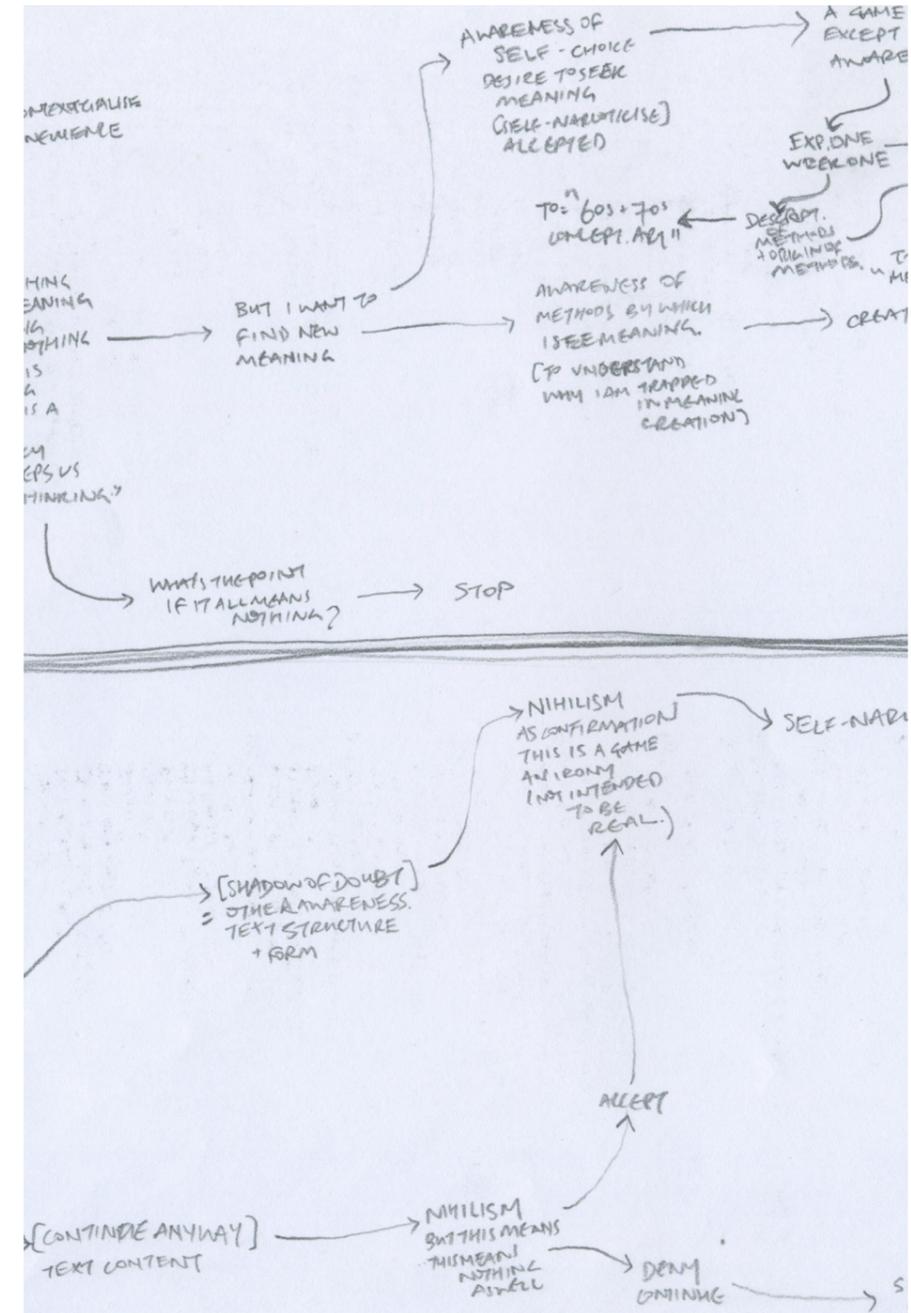


Fig. 3. But I Want To Find New Meaning

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

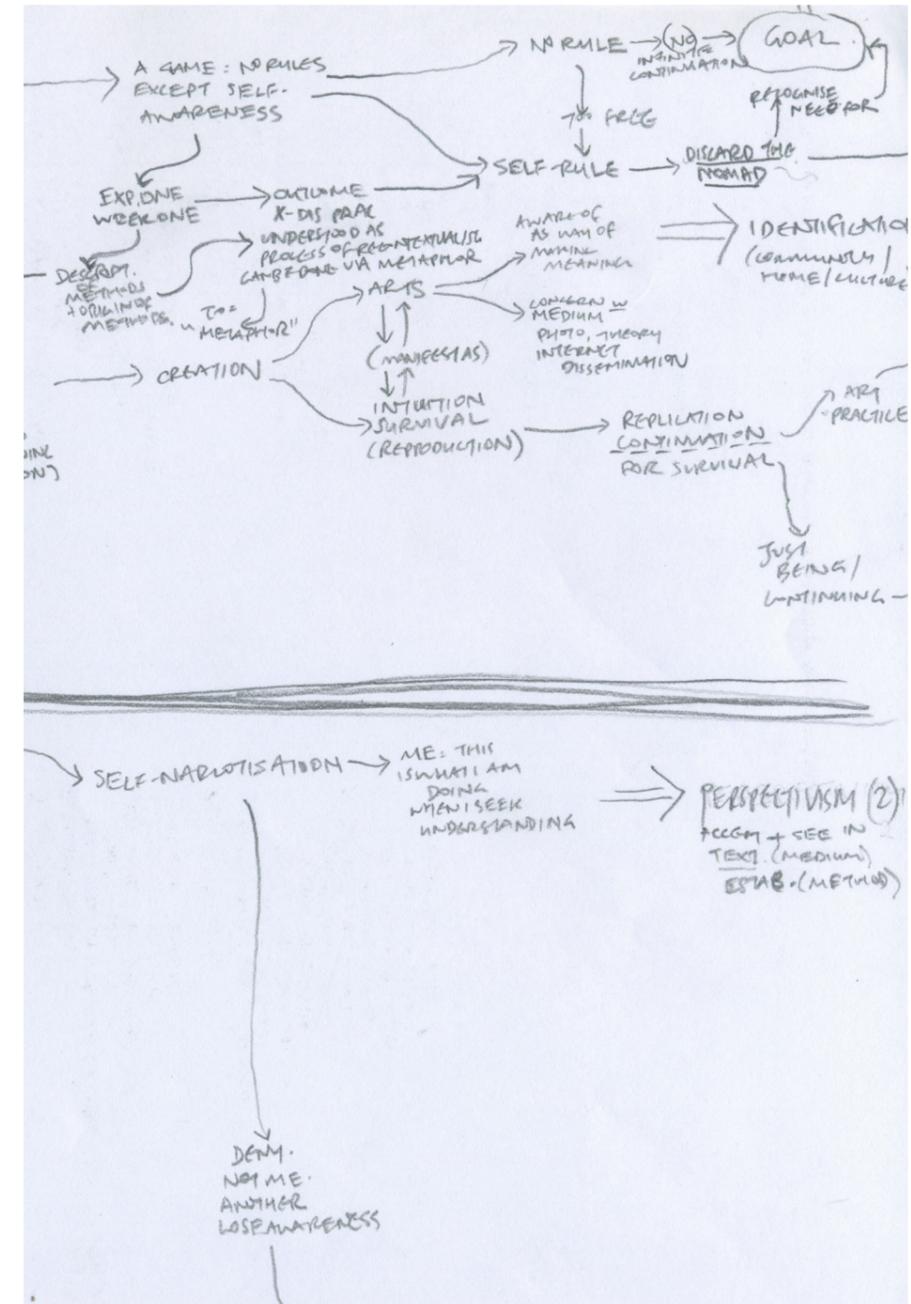


Fig. 4. Intuition. Survival. (Reproduction)

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

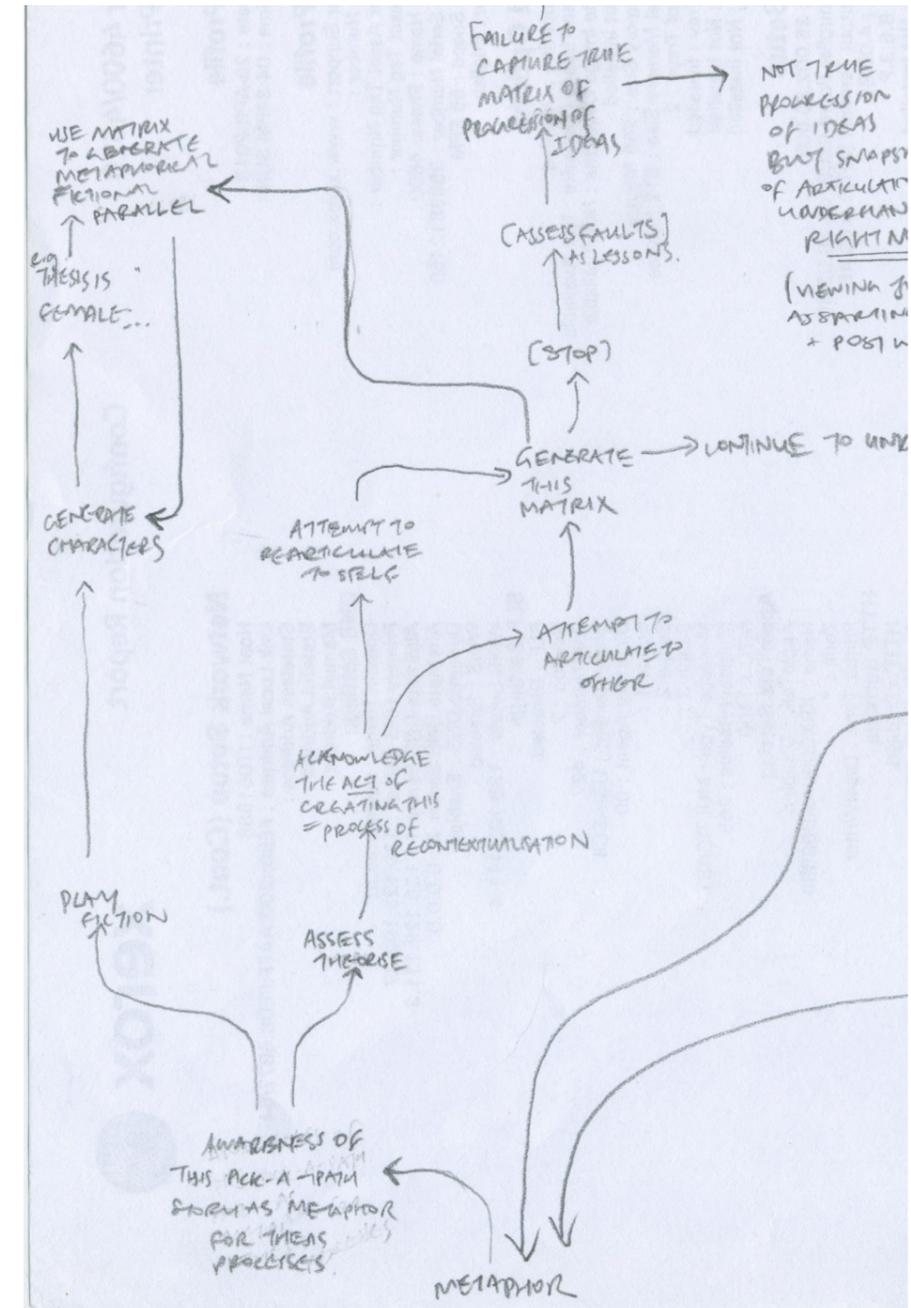


Fig. 5. The Matrix Itself: Where To From Here?

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

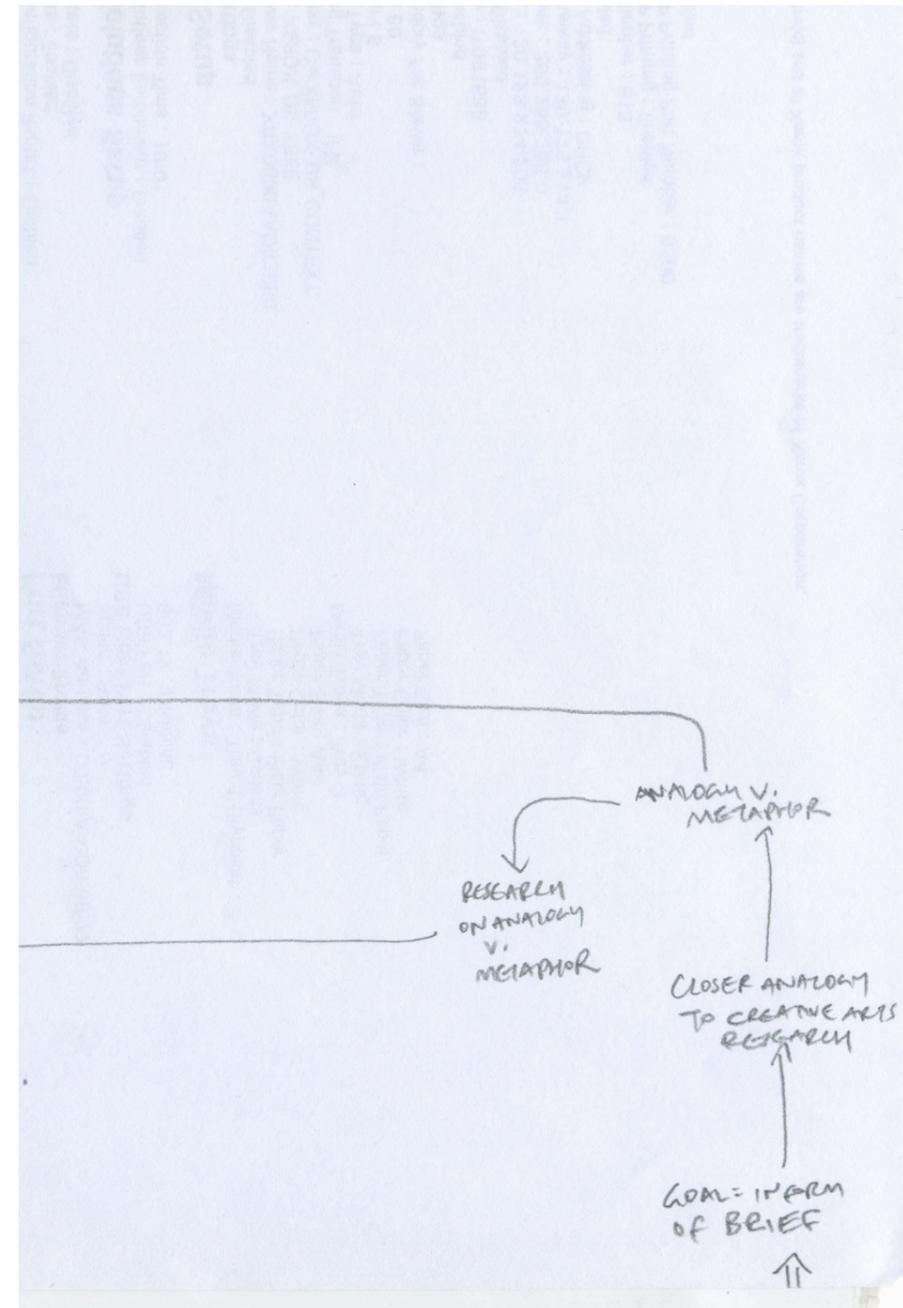


Fig. 6. Analogy V. Metaphor

A REMINDER

To recall, each of these research experiment chapters re-performs a logic—or reaction to the logic—developed in the experiment that it seeks to articulate: evidence, chronology, frame of inquiry, and so on as listed in the theme column [to the right], but also repetition, excess, play . . . other themes that have been explored. To disclose further, the Matrix and the Presentation [page 206] respond to the restrictions enforced upon their re-performance within this site: the context of this thesis, but also, in particular, the page layout that has been employed here to provide (and to test) continuity and accessibility. The Matrix reacts to this restrictive layout through (as Pollack, in Phelan and Lane, 1998, performed her writing) excess and multiplicity. Its many viewings are split and disconnected in this thesis and format; a once whole body (that was always incomplete despite its attempts) is broken into many parts. Conversely, the Presentation [Fig. 52] selects one page of a nine-page script – offering insufficient re-performance of the presentation. These two chapters are opposites – examples of “other” approaches to the re-presentation of their comparable concern of collating a holistic representation of all ideas. These subjects react to the site that they are sighted within, but also, they respond to, they are contrasted by, and they are understood in relation to, each other.

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

PART THREE: PICK-A-PATH MATRIX

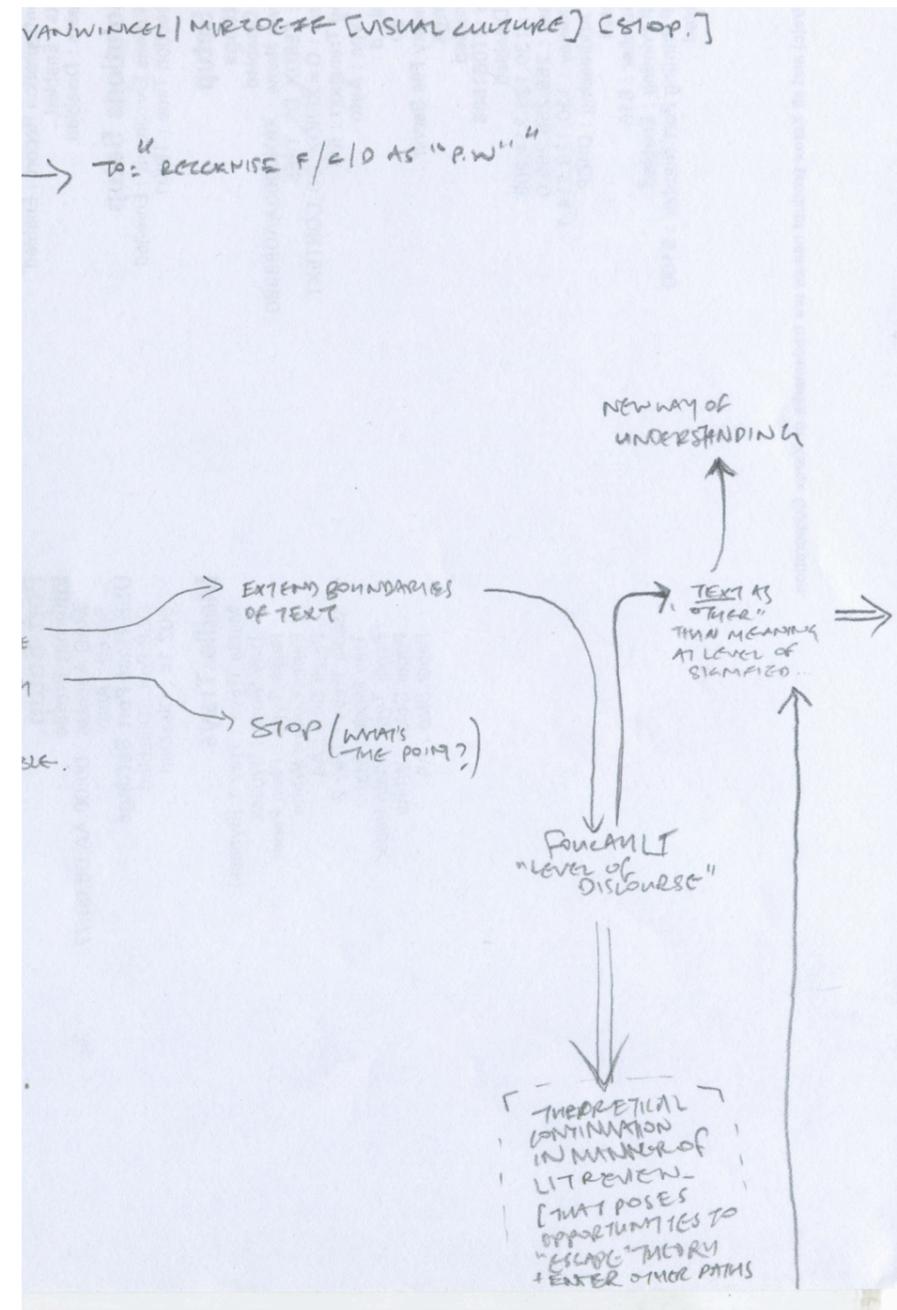


Fig. 7. New Way of Understanding

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

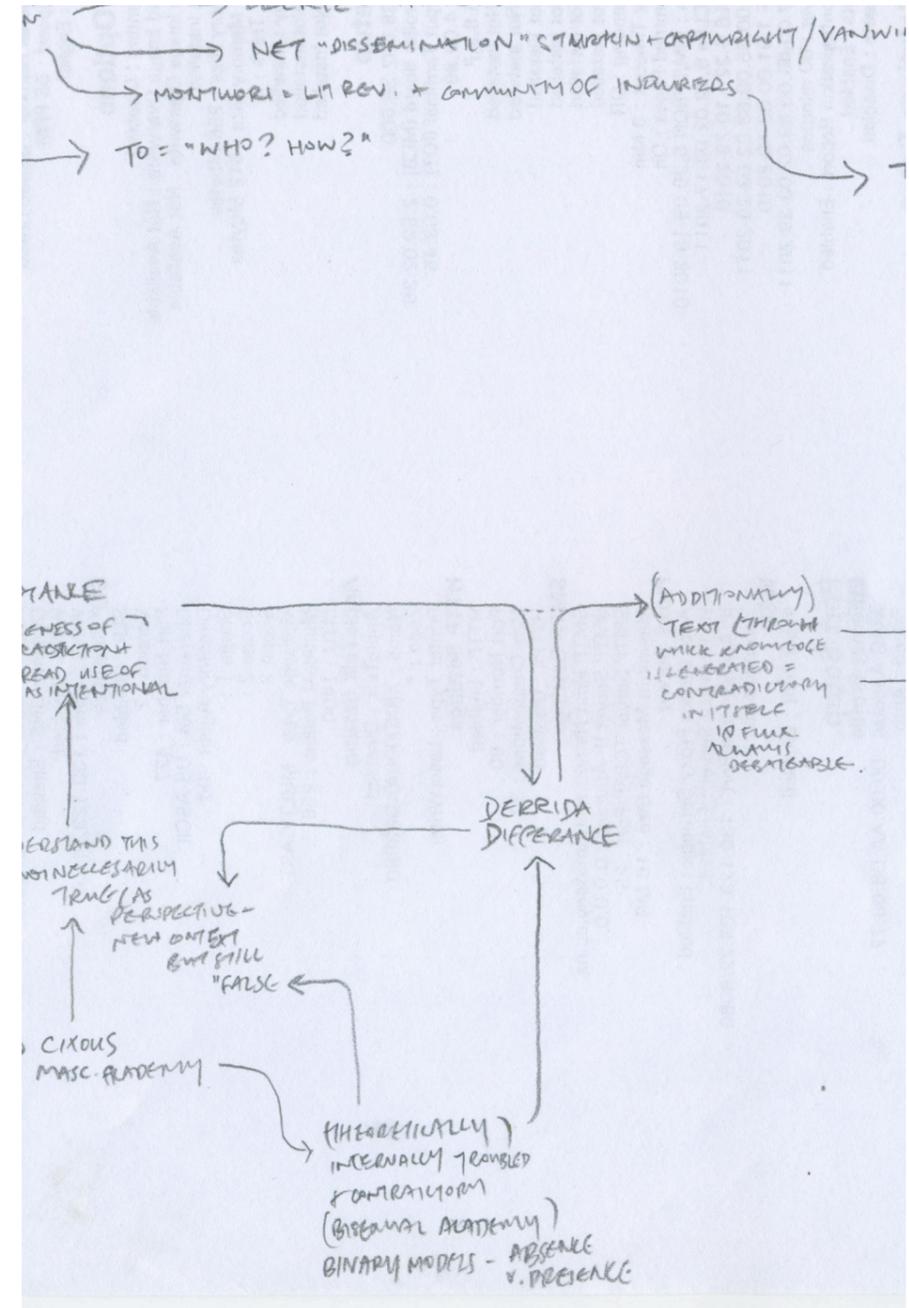


Fig. 8. Community of Inquirers

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

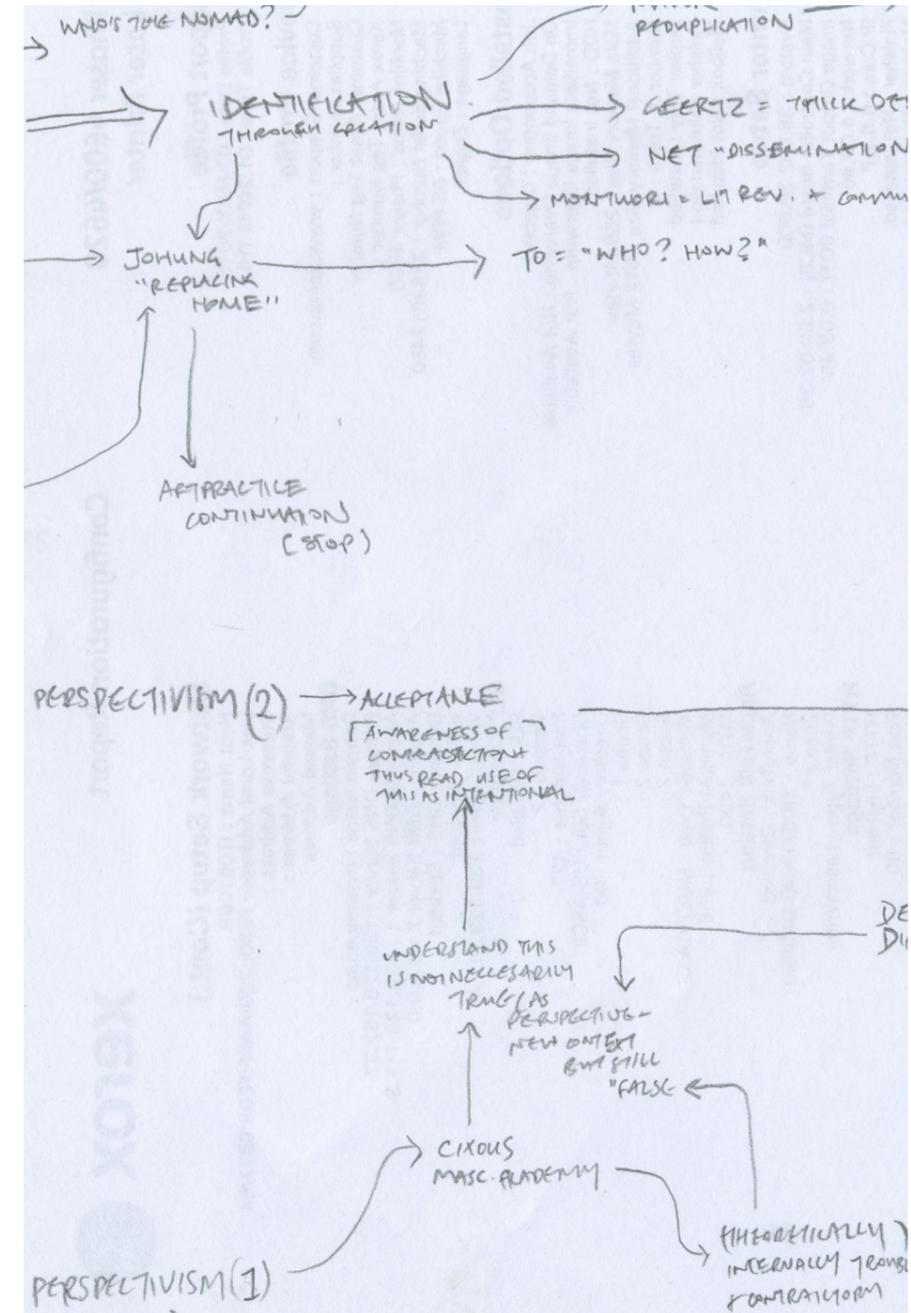


Fig. 9. Acceptance of Contradiction

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

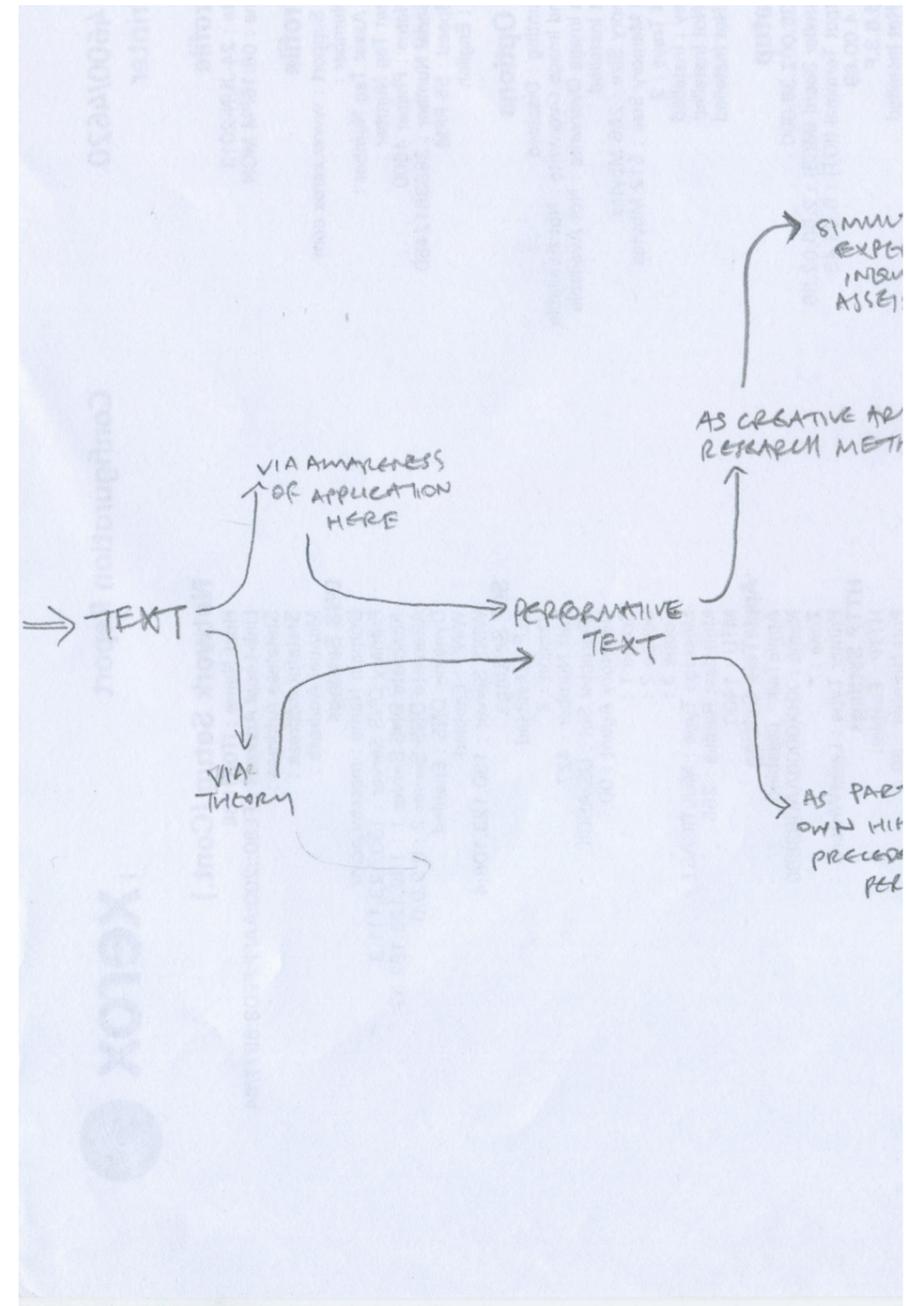


Fig. 10. Performative Text

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

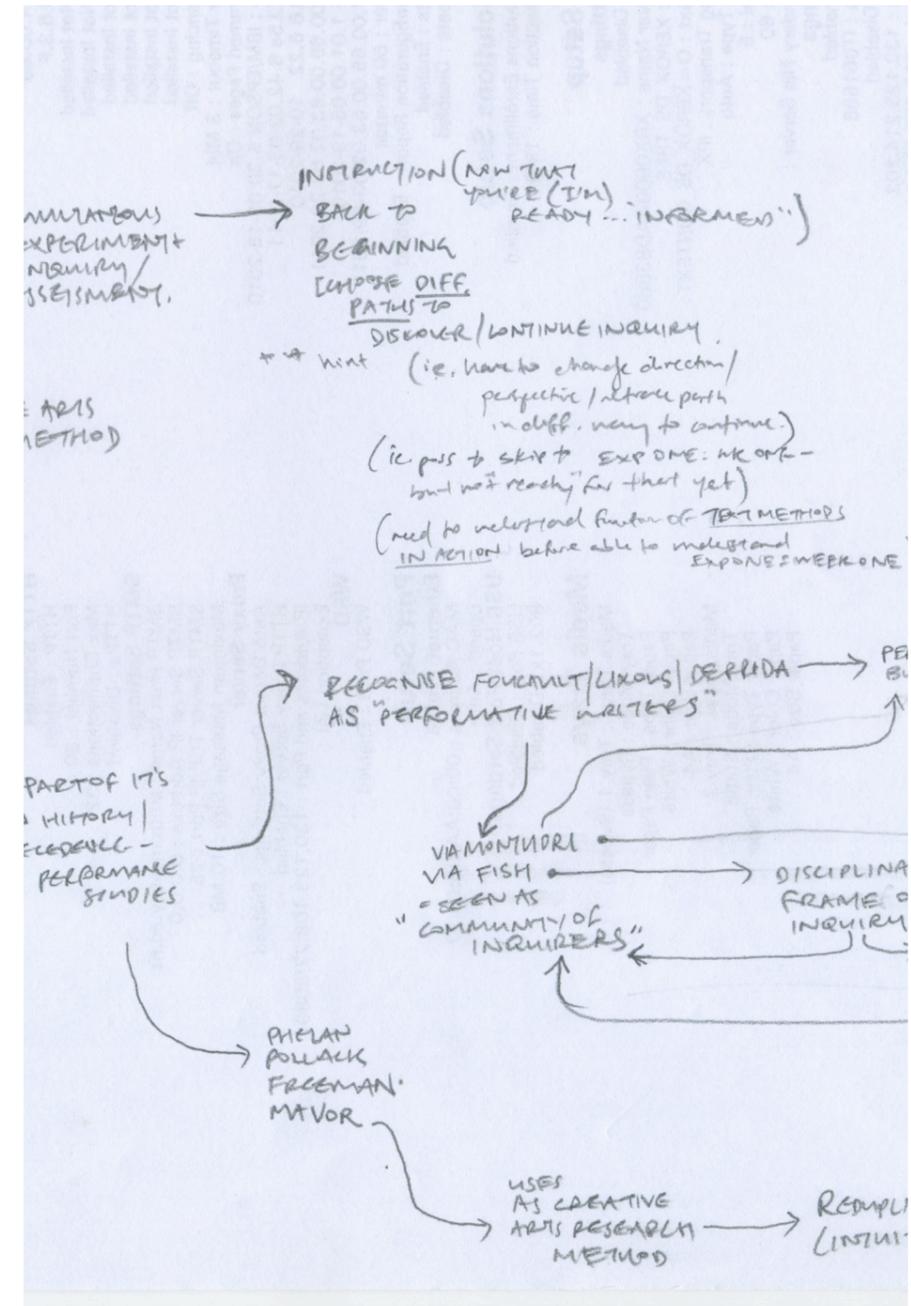


Fig. 10b. Re-reading

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

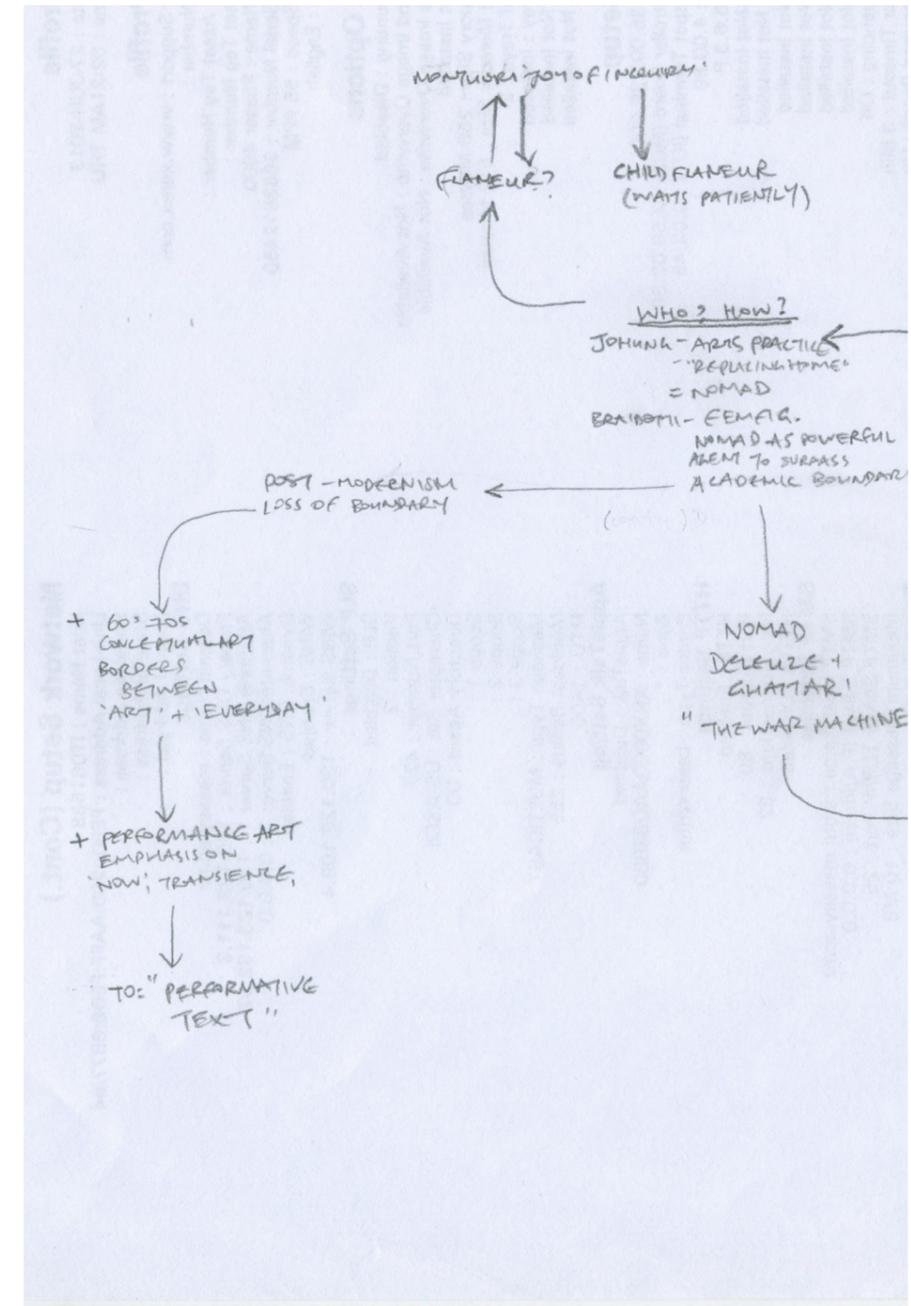


Fig. 11. 60s/ 70s Performance Art, Child Flaneur - Go Back

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

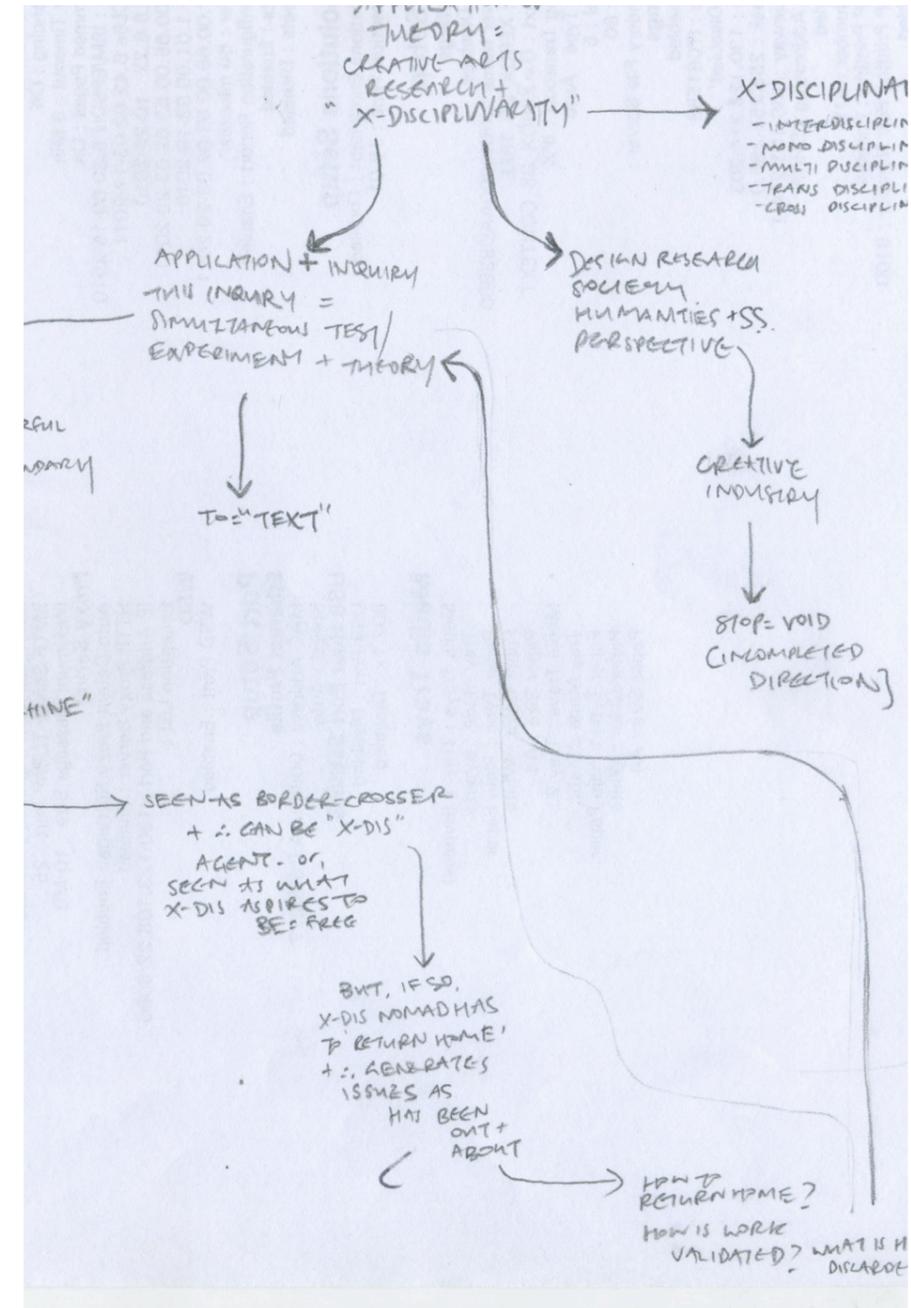


Fig. 12. Design Research Society, Creative Industry - Stop.

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

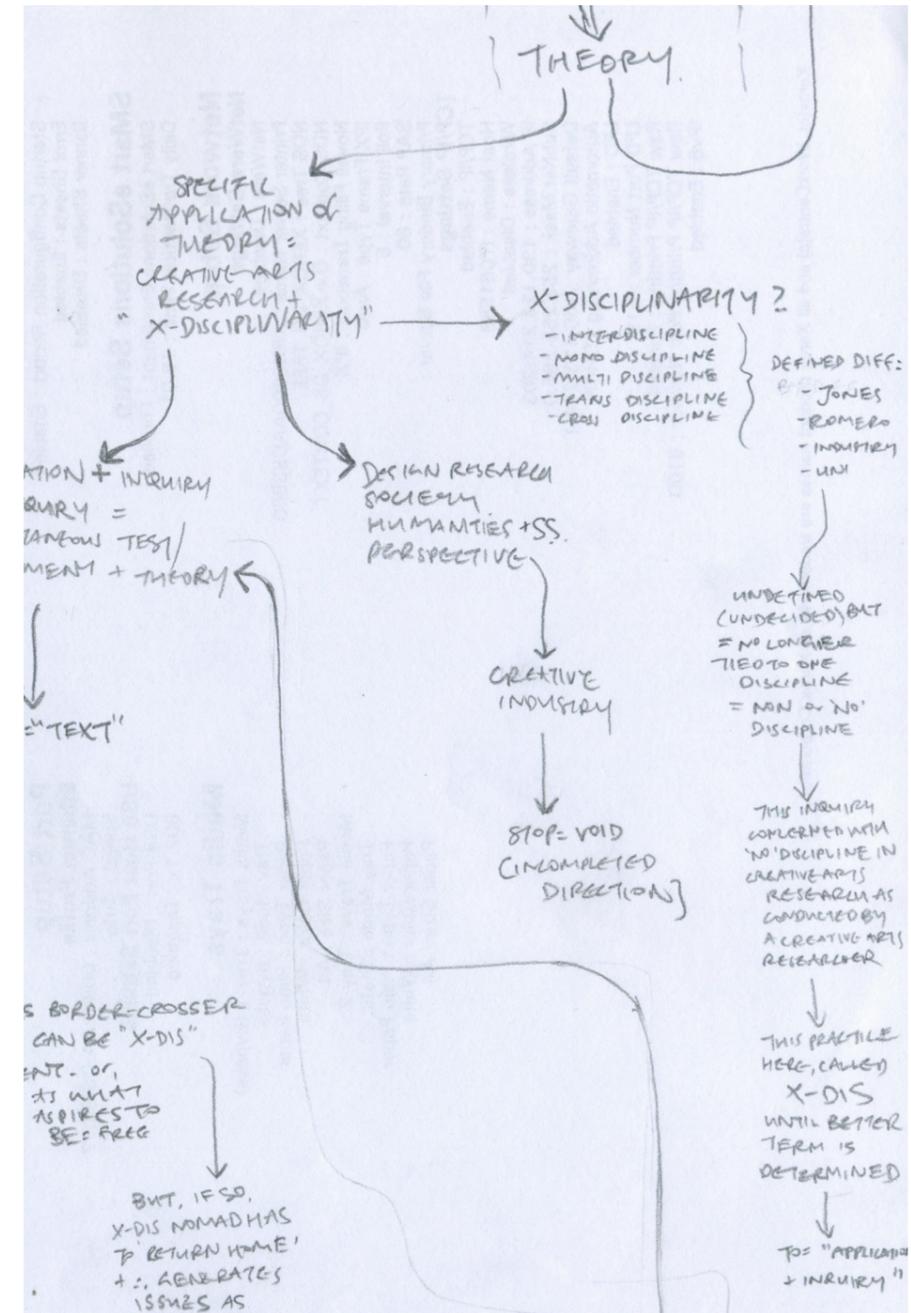


Fig. 13. X-Disciplinarity?

PART THREE: PICK-A-PATH MATRIX

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

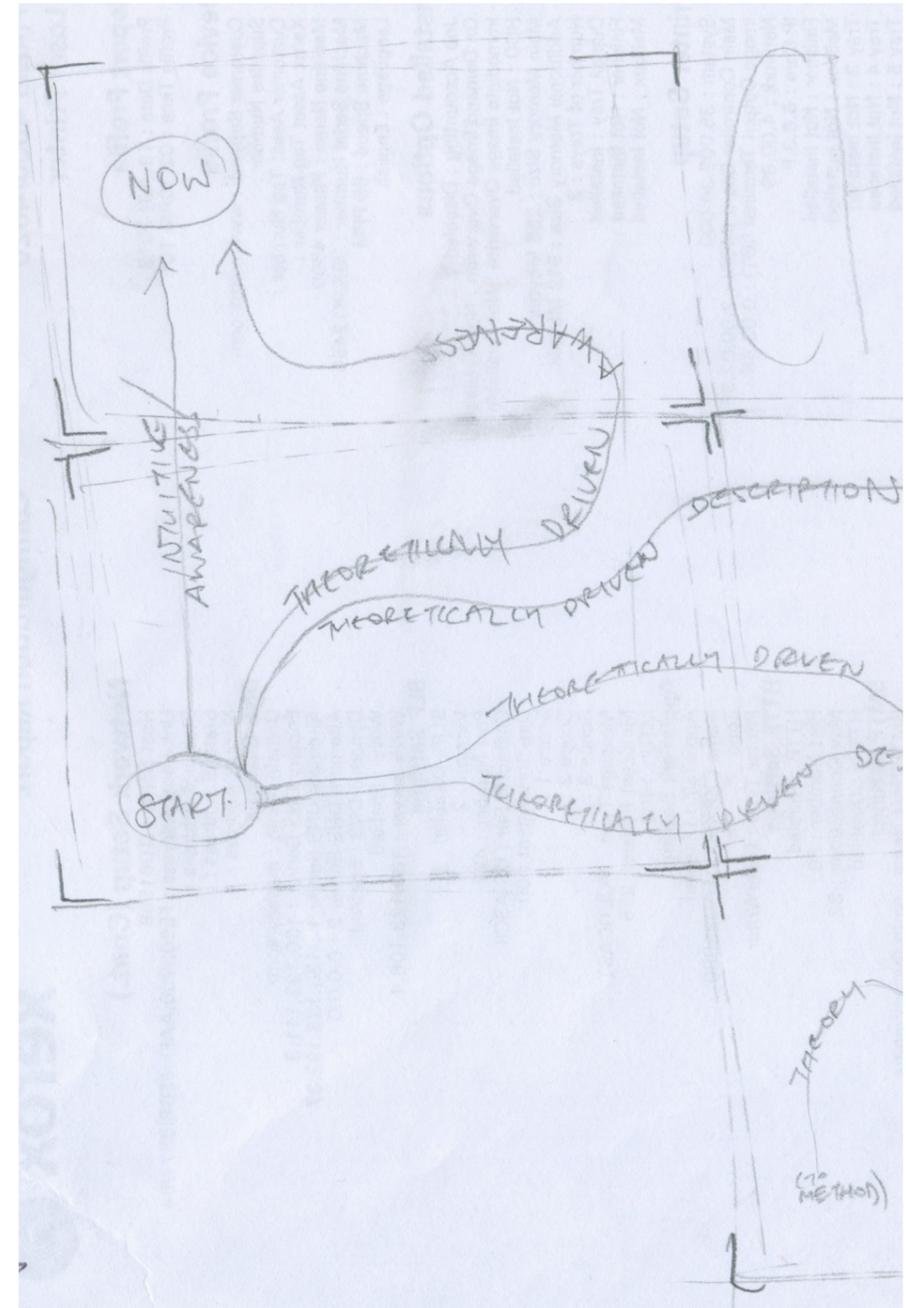


Fig. 14. Cheat Map. Short-Cut.

CHAPTER THREE: INTERPRETATION

Exploring a frame of inquiry.

Mapping considered the recording and representation of encountered influence and progression of ideas. However, the information recorded was noted to be an always-selected body of information. In response, I consciously sought not to gather materials for their content, and tested, instead, how (and whether any) encountered materials were able to be re-interpreted regardless of origin. Text and images were selected at random. The following experiments test 1) how information can be disciplined (re-contextualised) by a frame of inquiry, and 2) ways that interpretation can be controlled; ways that a frame of inquiry can be asserted and be used to discipline (control, or order) information.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART ONE: IMAGE APPROPRIATION

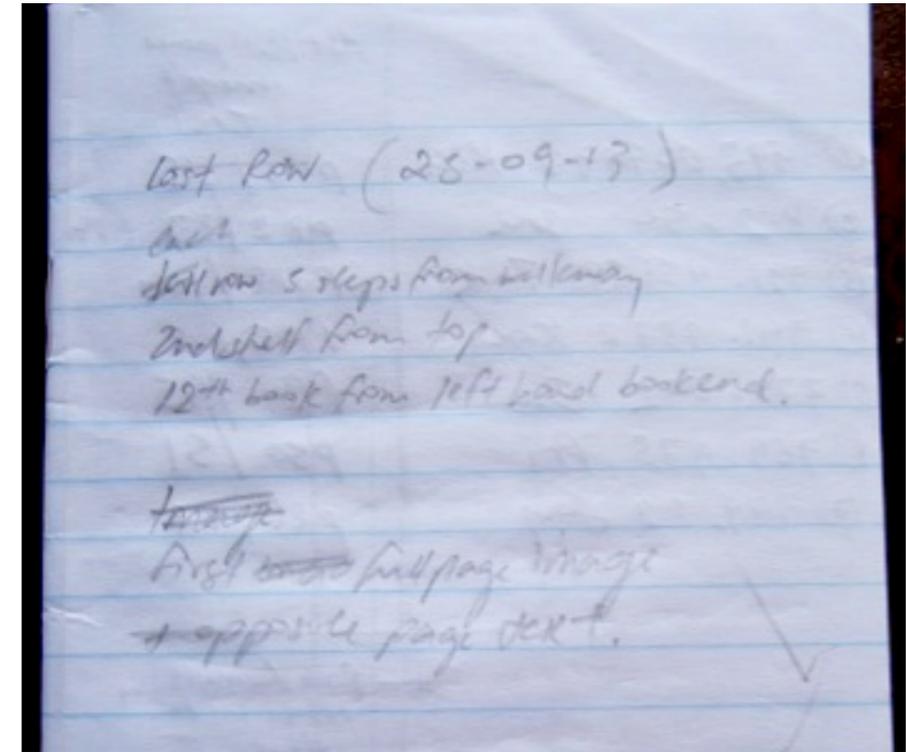


Fig. 15. Selections through chance methodology

Steps for selecting random materials:

1. Enter library
2. Start at last row
3. Select the book that is:
 - Five steps from the walkway
 - On the second shelf from the top
 - The twelfth book from the left from the closest bookend
3. Open book at random until there is a:
 - Full-page image (or image)
 - Opposite page text (depending on book format)
4. Photocopy two-page spread

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

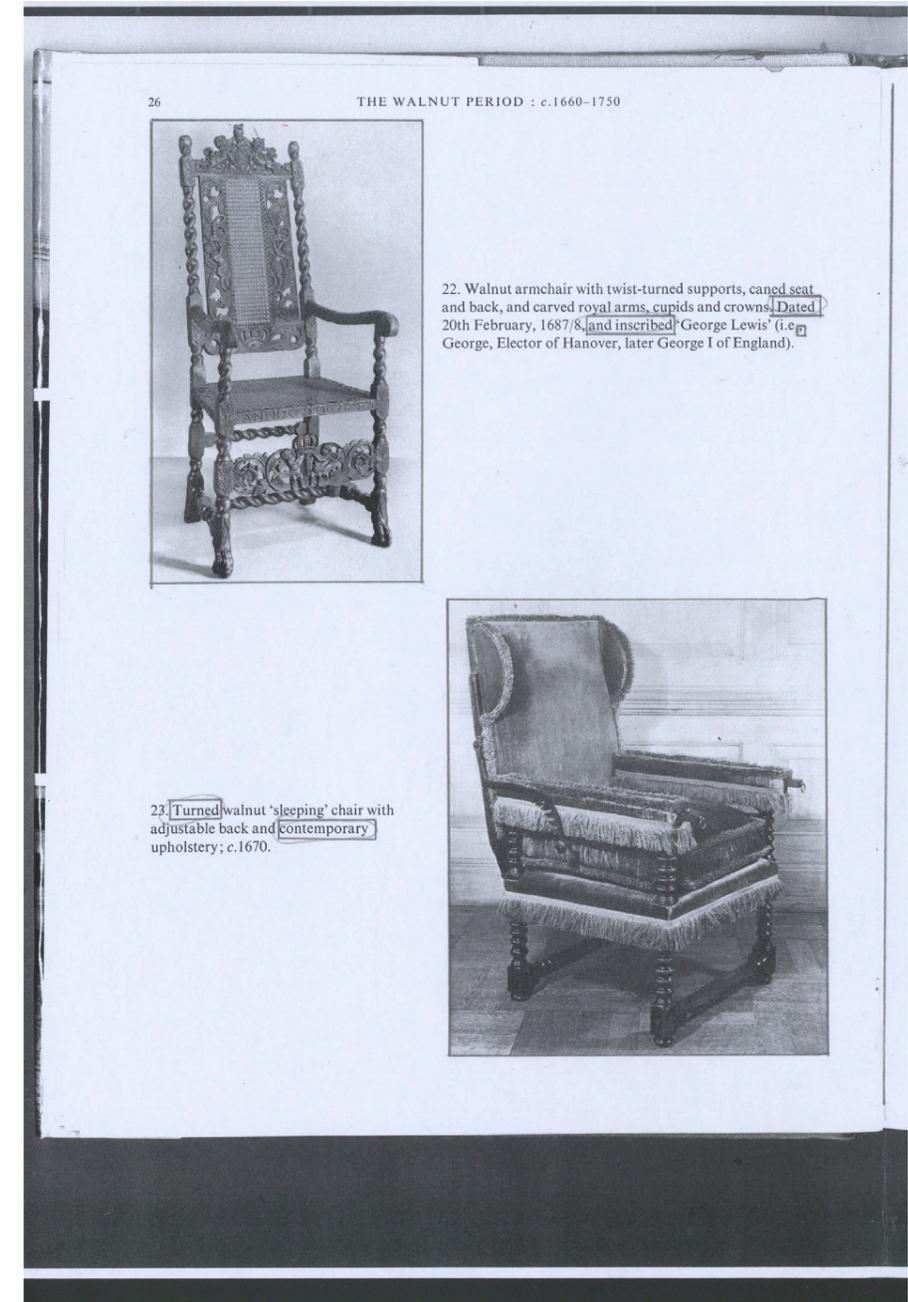


Fig. 16. Appropriation 1: A Photocopy/ Joy, E.T. (1964). *The Country Life Book of English Furniture*. Country Life Limited: London. Page 26

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

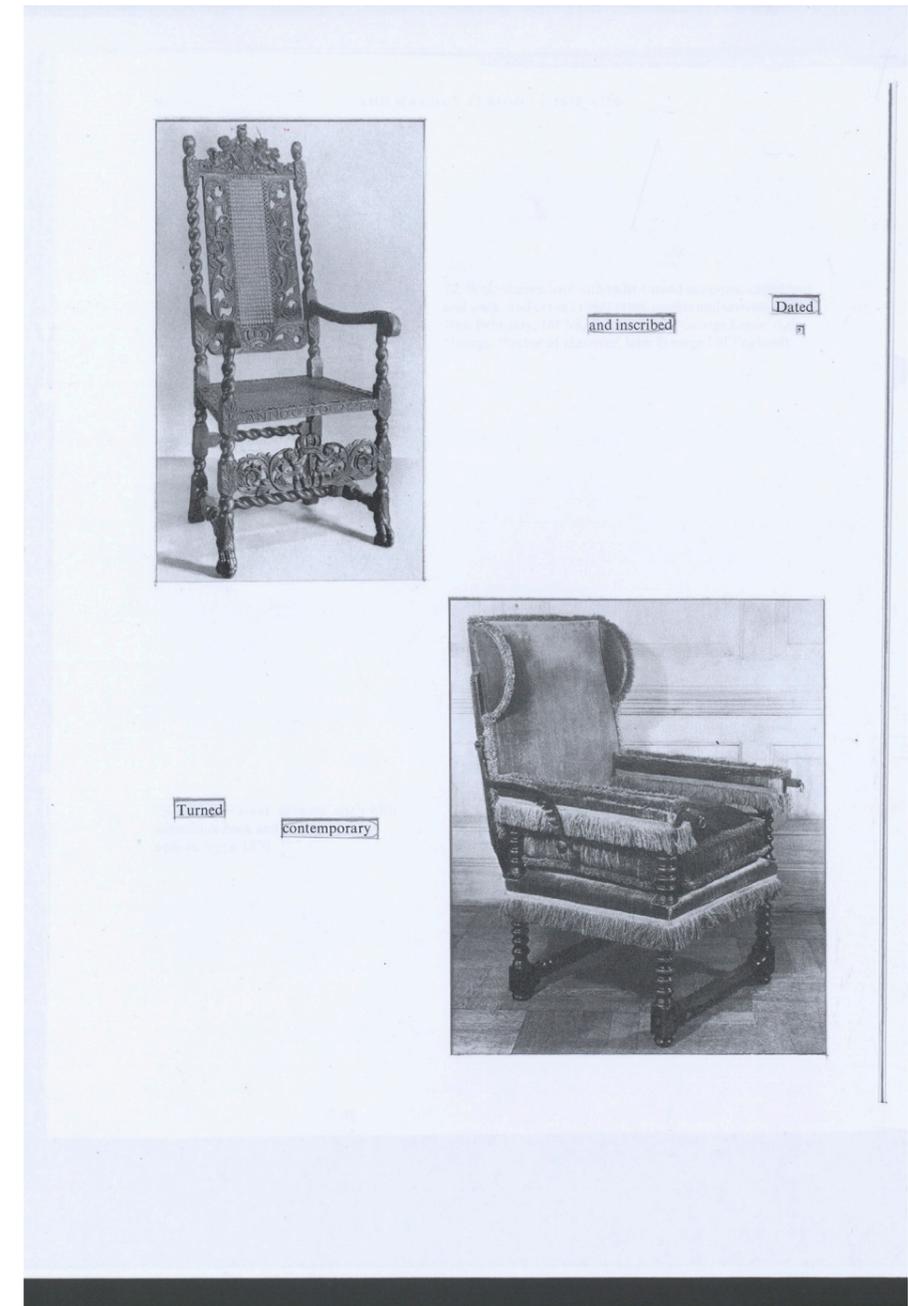


Fig. 17. Appropriation 1: "Dated and inscribed, turned contemporary [continued on page 135]

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

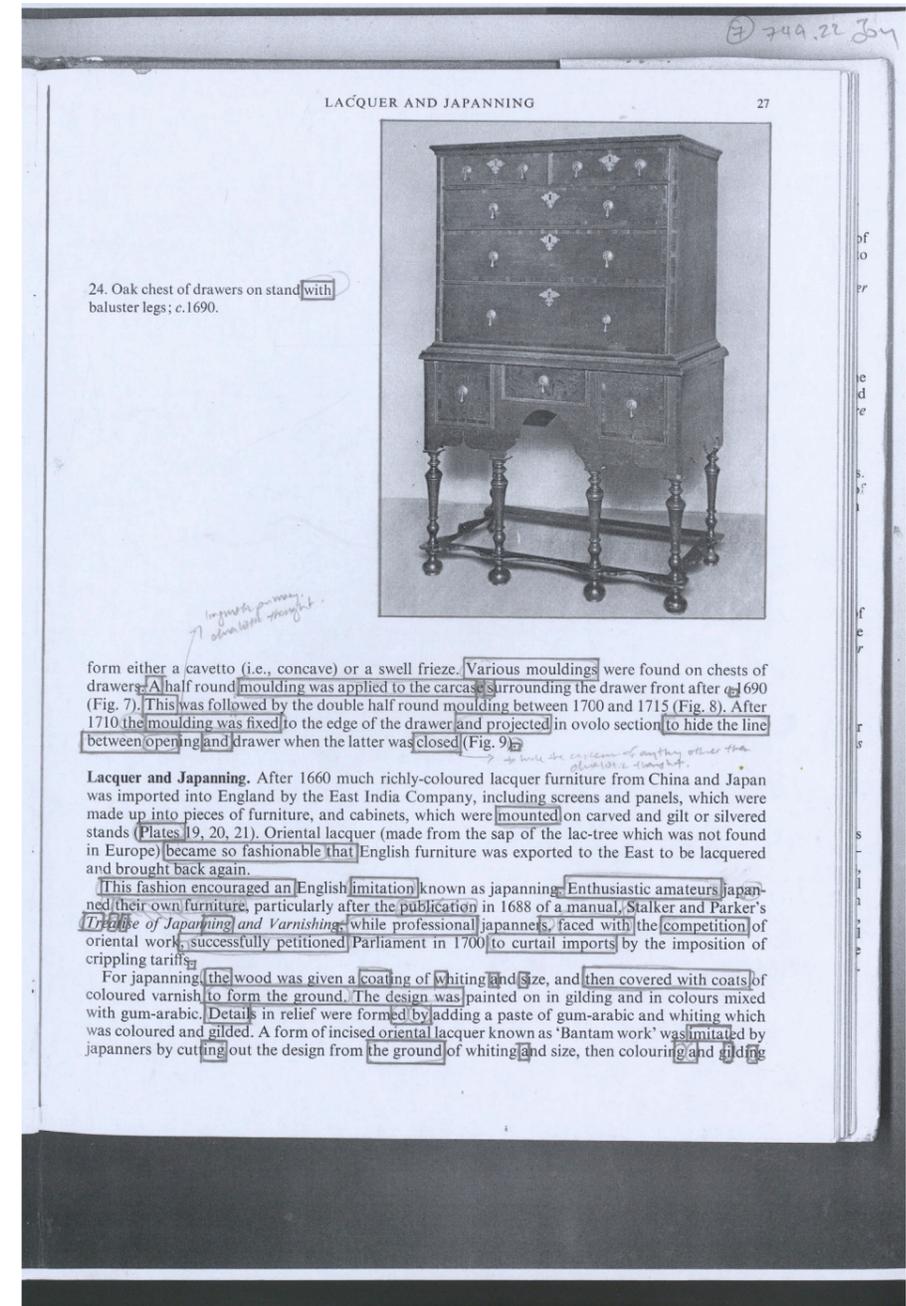


Fig. 18. Appropriation 1: A Photocopy/ Joy, E.T. (1964). *The Country Life Book of English Furniture*. Country Life Limited: London. Page 27

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

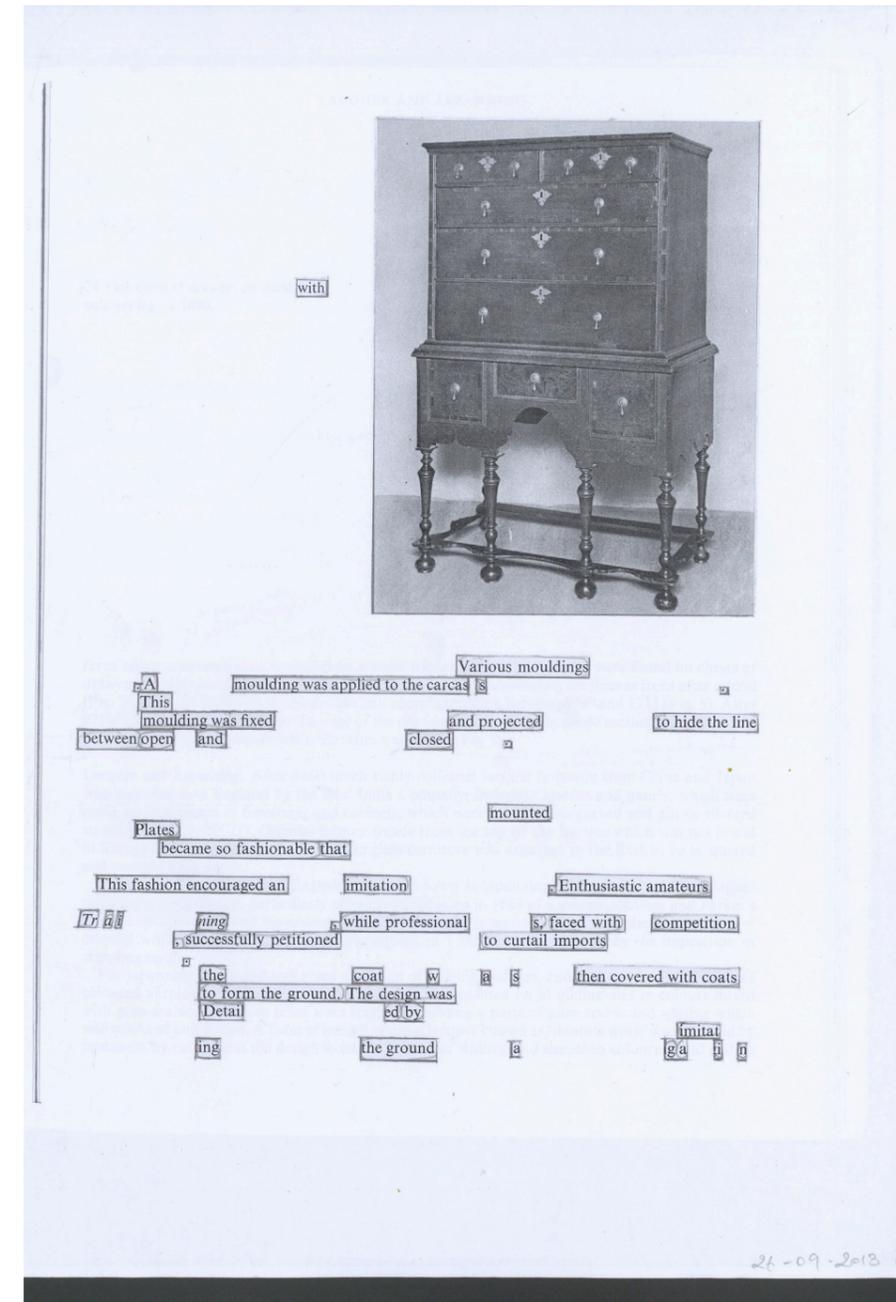


Fig. 19. Appropriation 1: [cont. from page 131] ... with various mouldings. A moulding was applied to the carcass. This moulding was fixed and projected to hide the line between open and closed. Mounted plates became so fashionable that this fashion encouraged imitation. Enthusiastic amateurs training, while professionals, faced with competition, successfully petitioned to curtail imports. The coat was covered with coats to form the ground. The design was detailed by imitating the ground again."

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

PART ONE: IMAGE APPROPRIATION

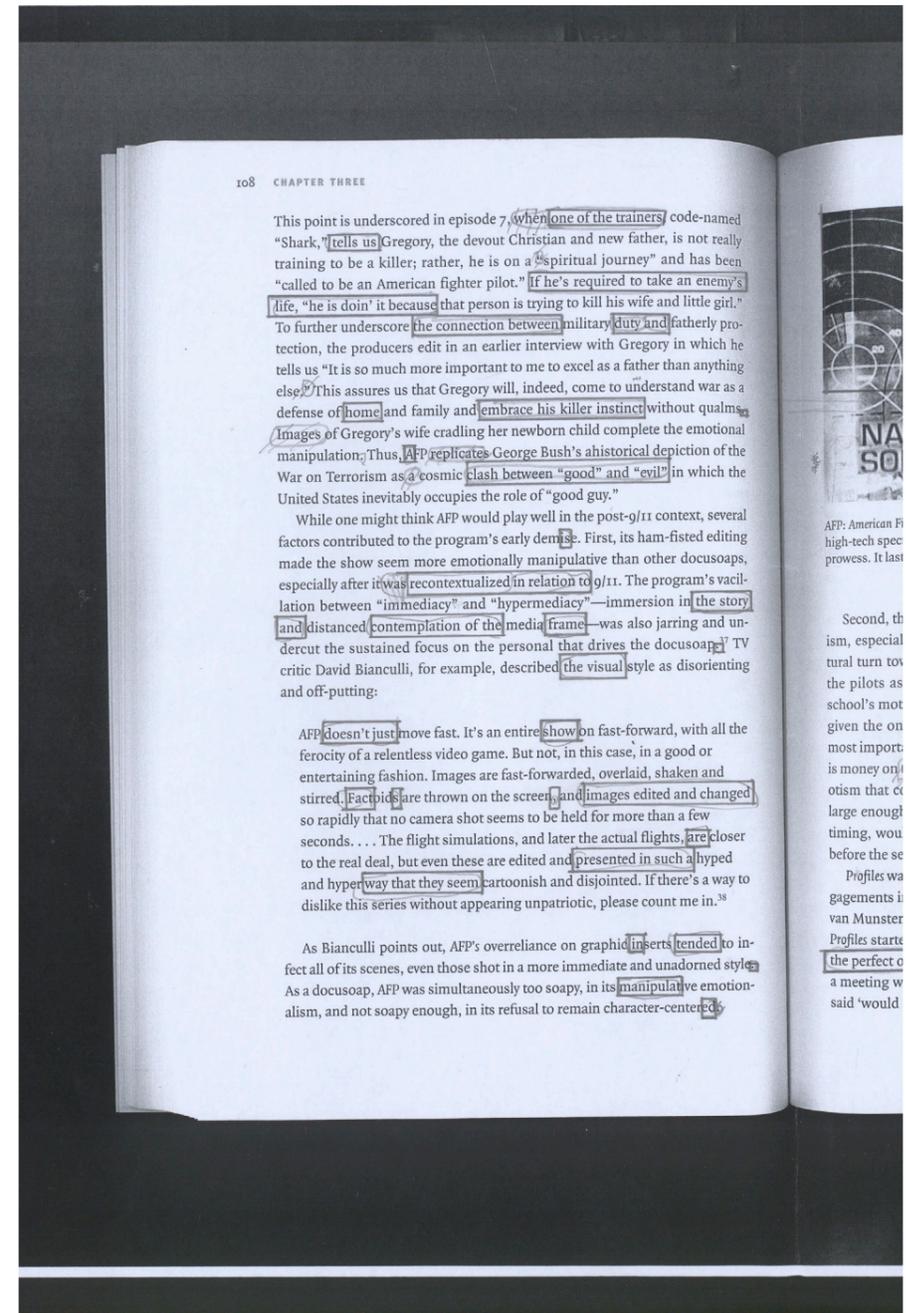


Fig. 20. Appropriation 2: A Photocopy/ Takacs, S. (2012). Terrorism TV : popular entertainment in post-9/11 America. Lawrence : University Press of Kansas. Pg 108

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

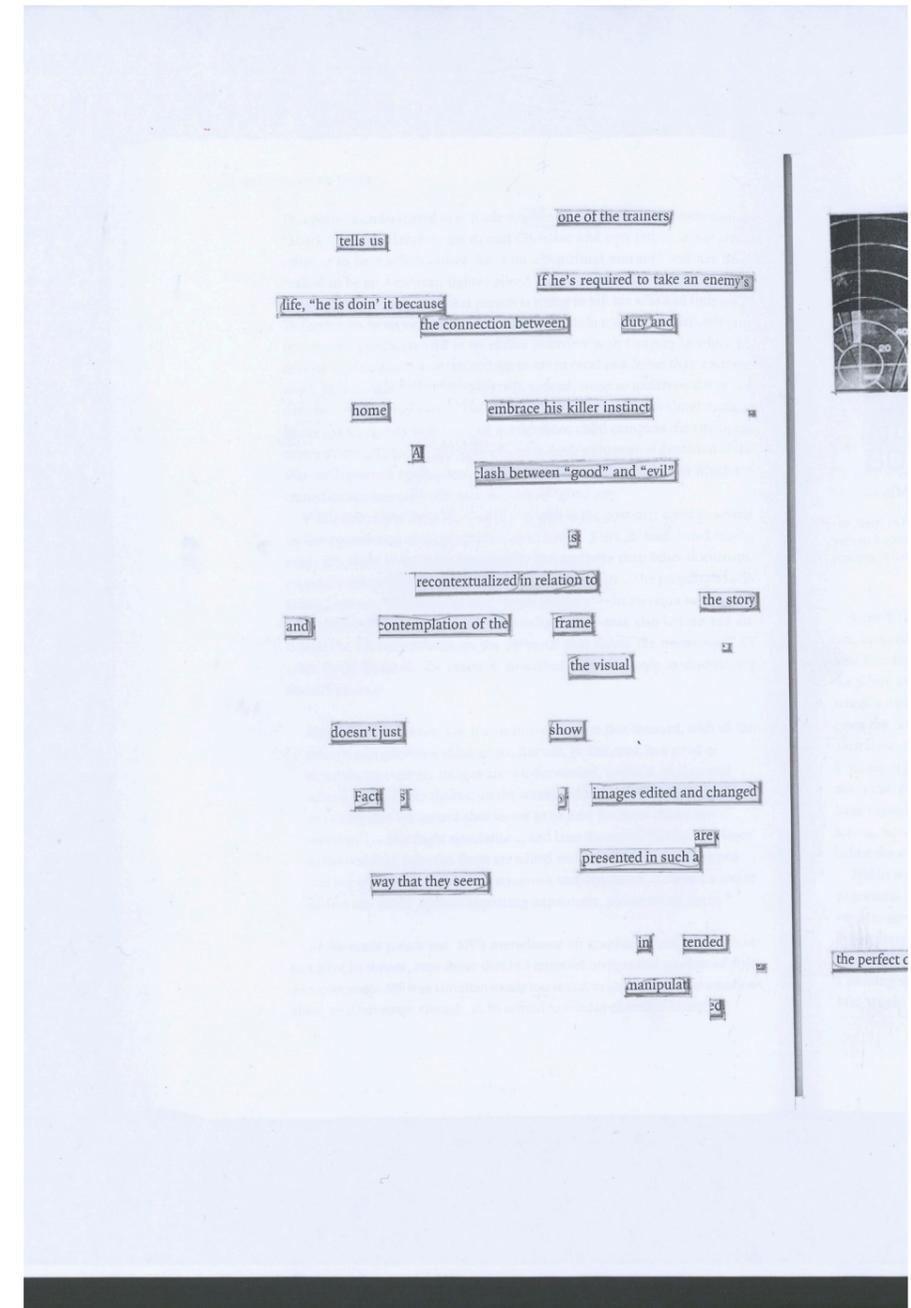


Fig. 21. Appropriation 2: "One of the trainers tells us[,] if he's required to take an enemy's life, "he is doin" it because the connection between duty and home embrace his killer instinct. A clash between 'good' and 'evil' is recontextuali[s]ed in relation to the story and contemplation of the frame. The visual doesn't just show [f]acts, images edited and changed are presented in such a way that they seem intended. [M]anipulated.... [continued on page 143]

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

PART ONE: IMAGE APPROPRIATION

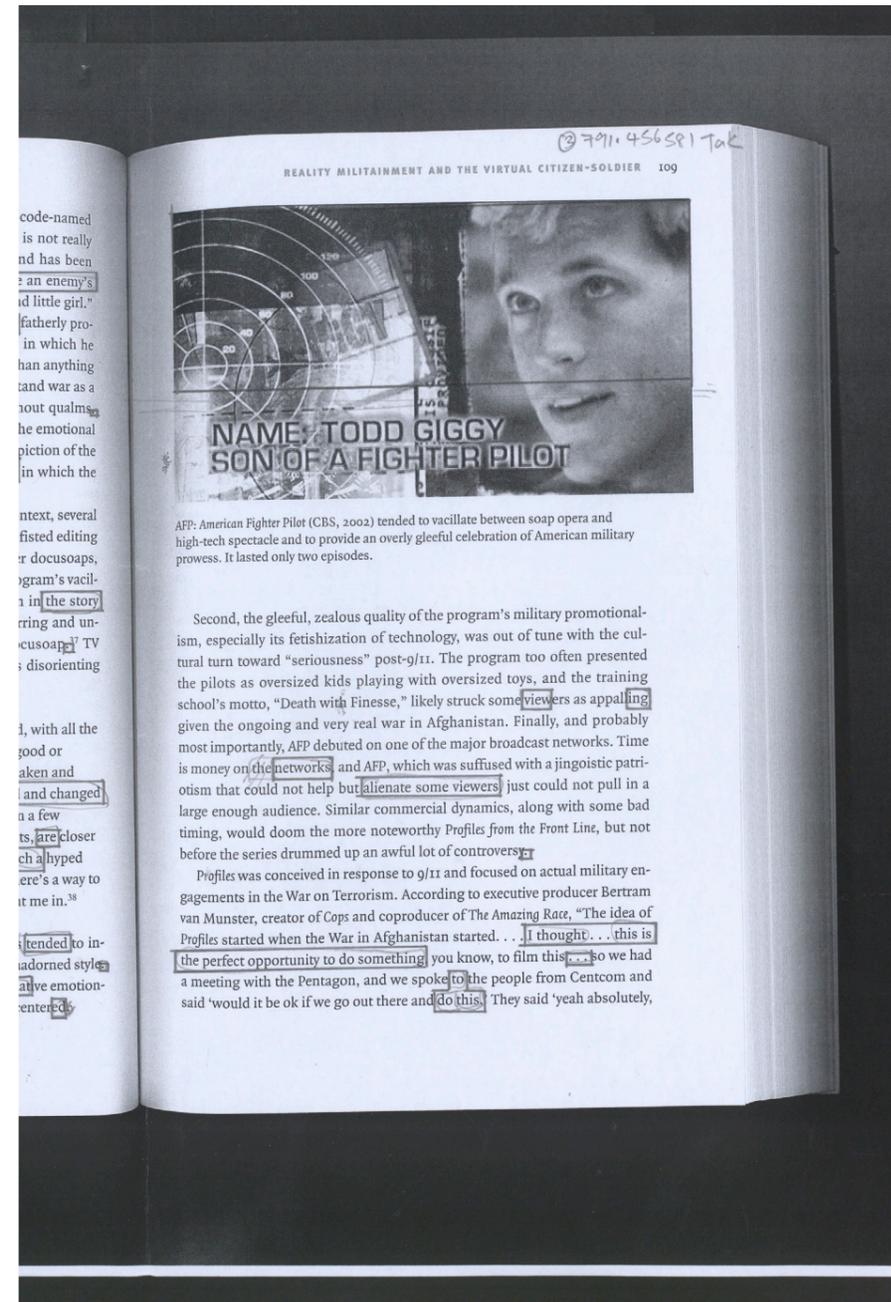


Fig. 22. Appropriation 2: A Photocopy/ Takacs, S. (2012). Terrorism TV : popular entertainment in post-9/11 America. Lawrence : University Press of Kansas. Pg 109

PART ONE: IMAGE APPROPRIATION

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

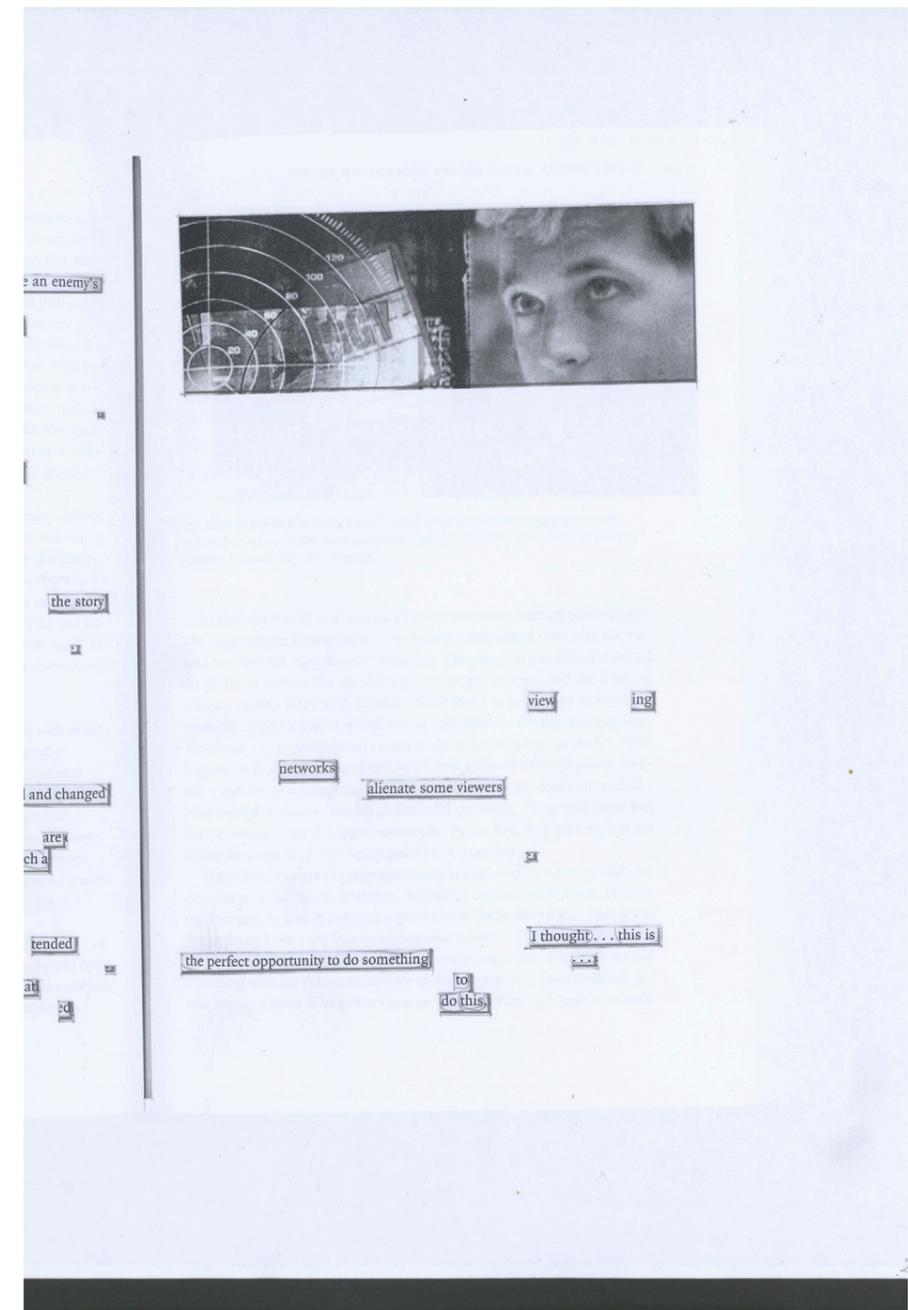


Fig. 23. Appropriation 2: [continued from page 139] ... viewing networks alienate some viewers. I thought . . . this is the perfect opportunity to do something . . . to do this."

PART ONE: IMAGE APPROPRIATION

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

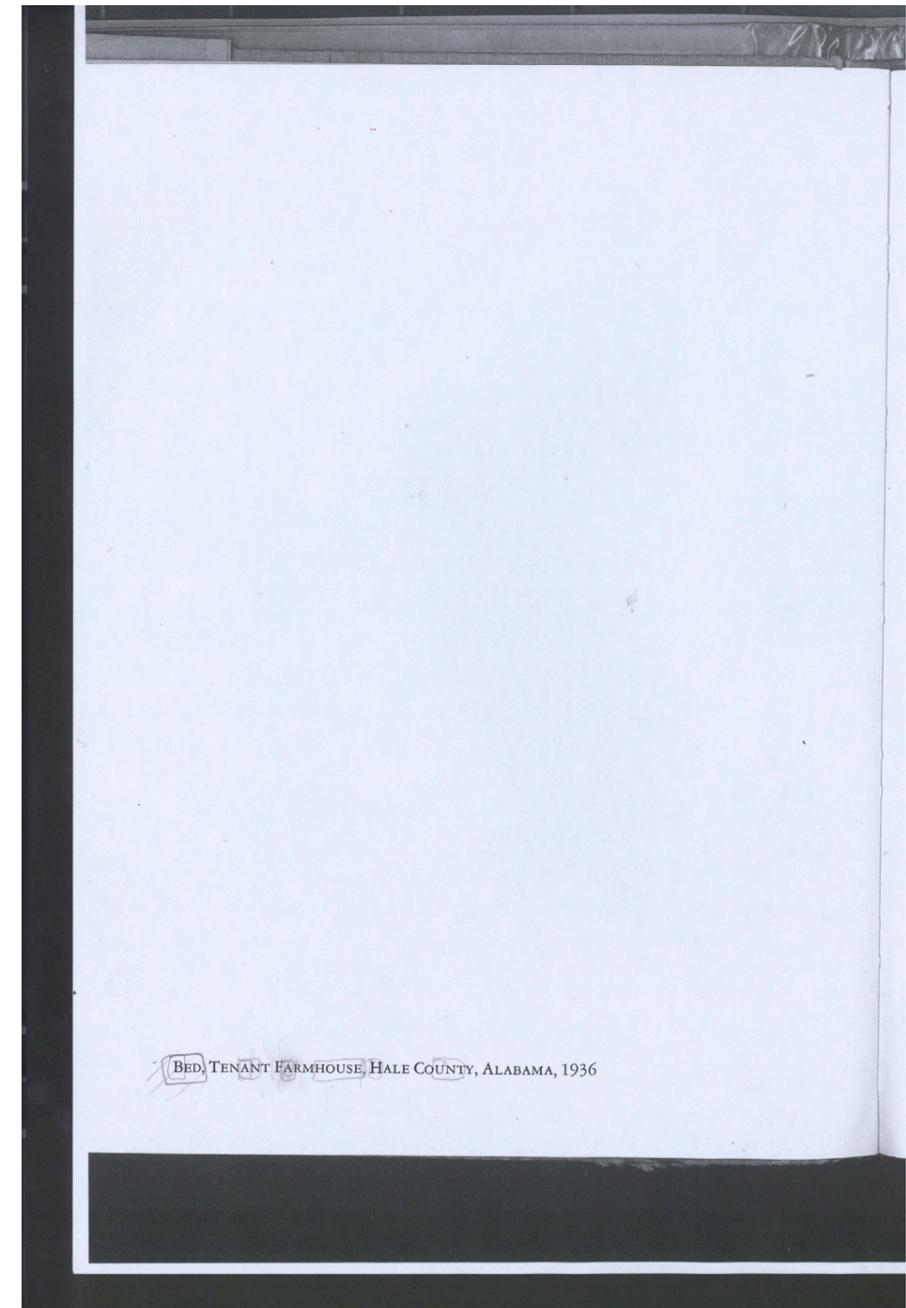


Fig. 24. Appropriation 3: A Photocopy/ The Museum of Modern Art, New York. (1971). Walker Evans. Greenwich Connecticut. Distributed by New York Graphic society. Page 94

PART ONE: IMAGE APPROPRIATION

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

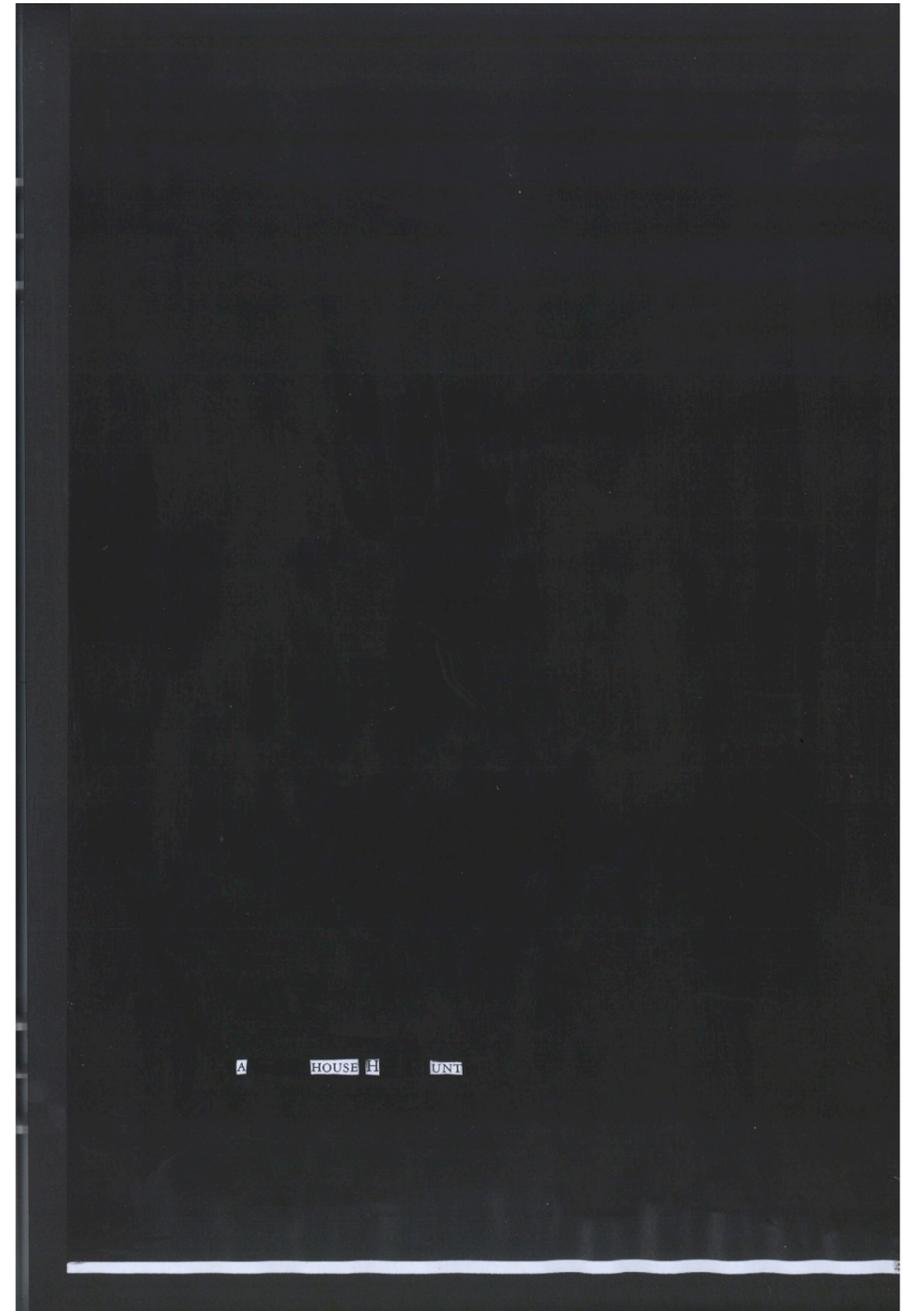


Fig. 25. Appropriation 3: "A HOUSE HUNT"

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES



Marilyn Monroe, 1955. Photograph by Eve Arnold. Copyright Eve Arnold/Magnum Photos.

problems with a kidney ailment that caused her ankles to swell; lying on her back with her feet raised provided some relief from the swelling.⁴³ Perhaps this also explains the massaging of Marilyn's feet in the previous photograph. Yet the repetition of this pose indicates something other than the disclosure of a biographical detail—something along the lines of a performative trope, the history of which is linked to an older imperative that represented figures avoid by any means the impression of "playing to" or acknowledging the beholder's presence. As I have shown, the principal spokesperson for this tradition was Denis Diderot.

Fried links Diderot's writings to a tradition of absorptive painting spanning a range of different periods. Interestingly, in his discussions of Gustave Courbet's paintings, Fried pays particular attention to the motif of sleep and the recurrence of images that depict their subjects "engrossed in reverie or as semiconscious conditions that have much in common with sleep."⁴⁴ These images present the body in its simplest, most elemental form—as a 'primordial presence' that itself has

Fig. 26. Appropriation 4: A Photocopy/ Kouvaros, G. (2010). *Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America*. Minneapolis, London: University of Minnesota Press. Page 102

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

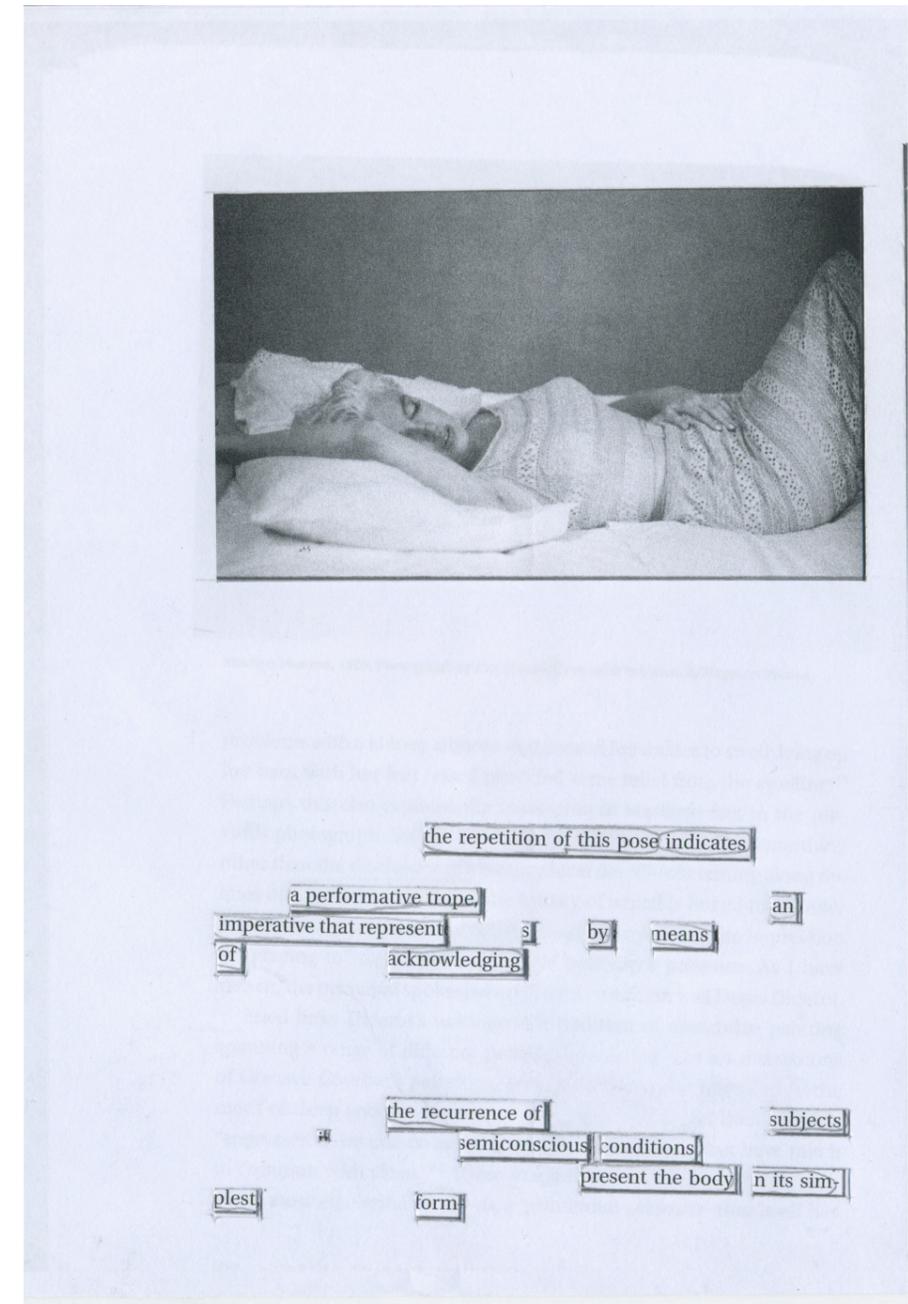


Fig. 27. Appropriation 4: "The repetition of this pose indicates a performative trope, an imperative that represents by means of acknowledging the recurrence of subjects. [S]emiconscious conditions present the body in its simplest form ... [continued on page 155]"

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

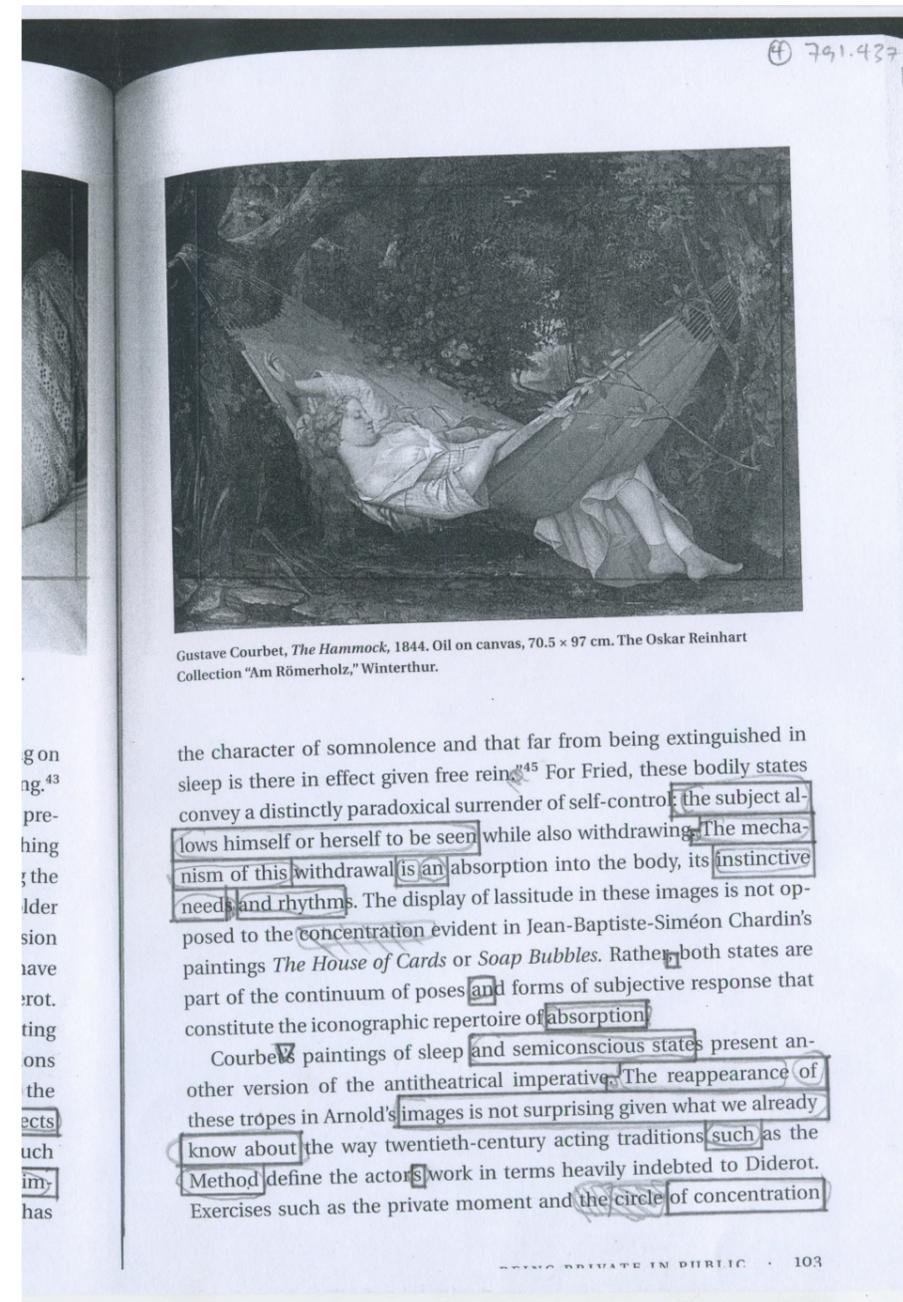


Fig. 28. Appropriation 4: A Photocopy/ Kouvaros, G. (2010). *Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America*. Minneapolis, London: University of Minnesota Press. Page 103

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

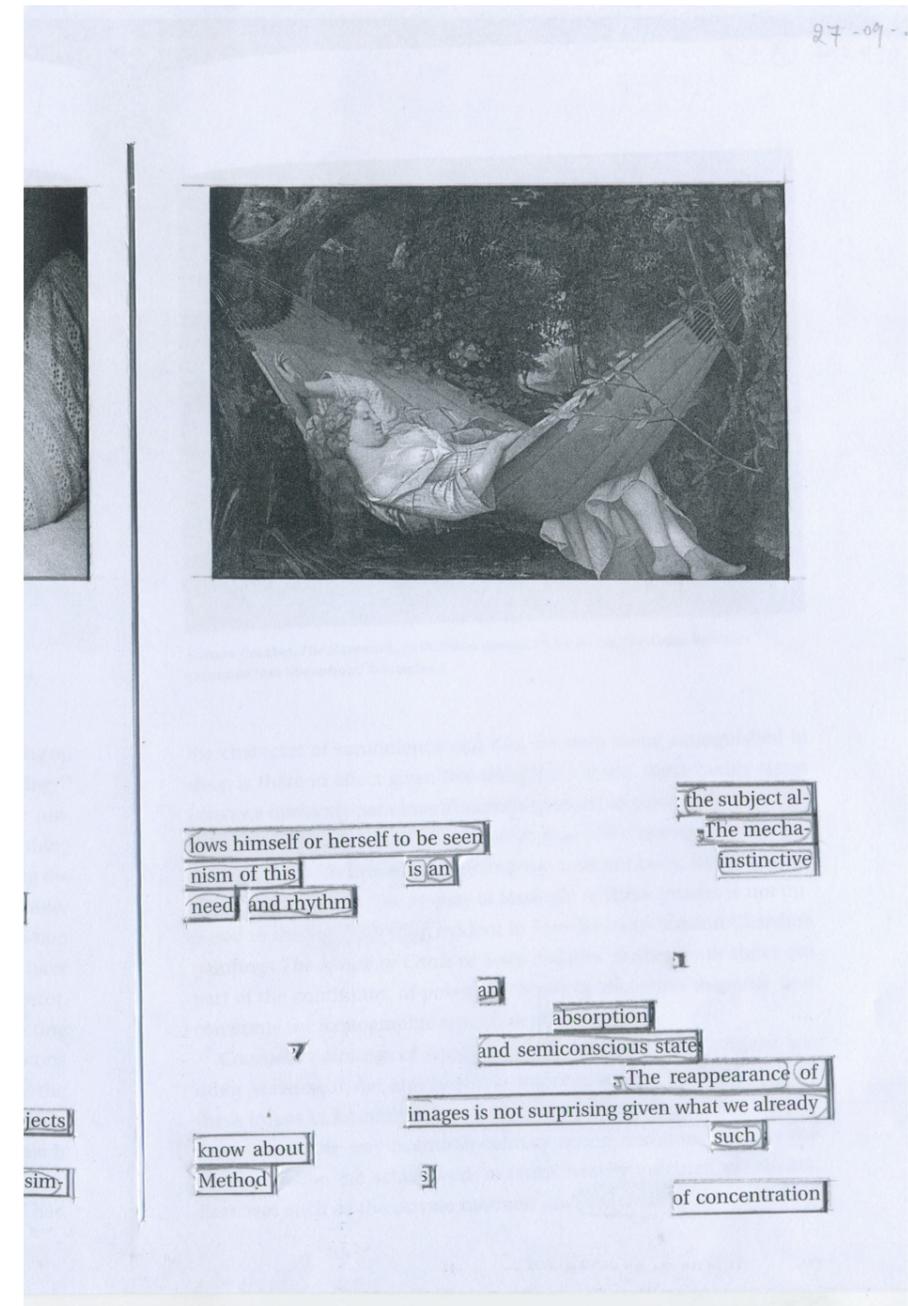


Fig. 29. Appropriation 4: [continued from page 151] ... The subject allows himself or herself to be seen. The mechanism of this is an instinctive need and rhythm. [A]n absorption, and semiconscious state. The reappearance of images is not surprising given what we already know about such [m]ethods of concentration"

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

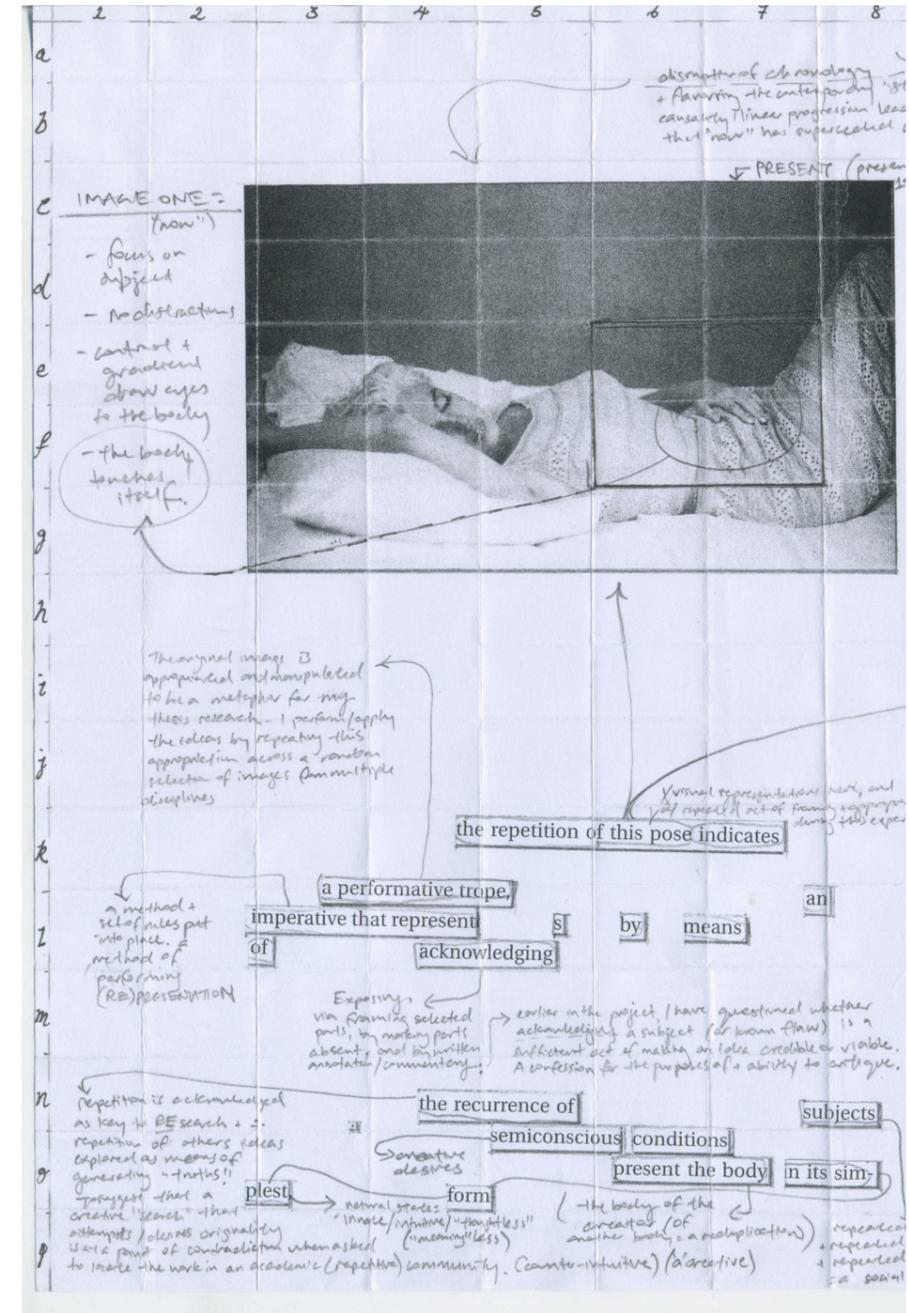


Fig. 30. Appropriation 4: Cartographies: Drawing Connections/ Making Meanings upon Re-view

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART ONE: IMAGE APPROPRIATION

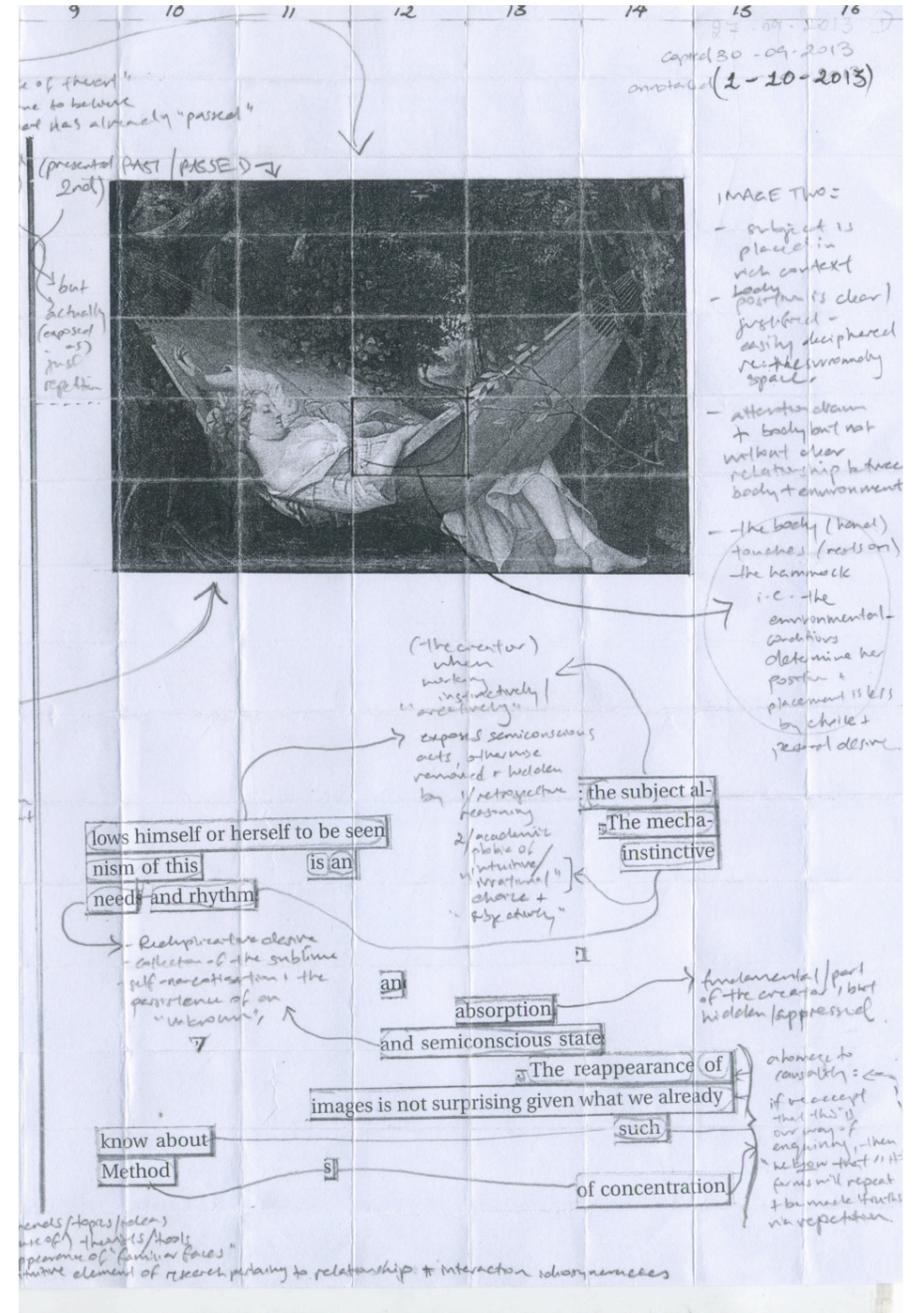


Fig. 31. Appropriation 4: Cartographies: Drawing Connections/ Making Meanings upon Re-view

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

RAUL: You are the sole stockholder, sir.
HENRY: Your forthrightness fills me with suspicion, Raul. Now why should that be? How could that be the case? Has my body poisoned my mind along with everything else? Why does it seem like every nuance in your verbal patterns is designed to hide some sneaky truth? Like you're standing there watching me through a one-way mirror when I can see you plain as day? It is you, isn't it? (suddenly panics, screaming) RAUL! IT IS YOU ISN'T IT?
RAUL rushes to him and holds him firmly. HENRY grabs onto his arms in terror. RAUL strokes his head and calms him down.
RAUL: (Stroking his head) Yes sir. It's me. It's always me.
HENRY: Rub my head! My head!
RAUL eases him back into the pillows, rubbing his head.
RAUL: Try to be calm sir.
HENRY: Calm? Have you ever known terror to be calm?
RAUL: No sir.
HENRY: Don't let them take me while I'm sleeping, Raul. Promise me.
RAUL: I won't, sir.
HENRY: Even if they think I'm dead I won't be.
RAUL: No sir.
HENRY: I'll just be sleeping.
RAUL: Yes sir.
HENRY: Last time they took me while I slept.
RAUL: It was your orders, sir.
HENRY: My orders?
RAUL: Yes sir.
HENRY: Where do my orders come from, Raul?
Pause as RAUL strokes his head.
RAUL: Would you like a drink sir?
HENRY: What is there?
RAUL: Pineapple, coconut, papaya, mango, tangelo.
HENRY: A paradise. America never had such things. Not the America I knew.
RAUL: Oh, I'm sure they have all the juices up there by now sir.
HENRY: I'm sure. If I didn't travel by night I'd see some of these things.
RAUL: You might.
HENRY: I'd see more than I bargained for probably. (Pause.) Why is daylight so terrifying, Raul?
RAUL: I don't know.

BURIED CHILD & OTHER PLAYS / 82

Fig. 33. Appropriation 5: A Photocopy/ Shepard, S. (1979). *Buried Child*. Vancouver: Talon Books. Page 82

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

*looking for
Pineapple
Pieces (house)
community
group. Interview*
 (2) 812-54 82C

HENRY: Pineapple. Make it pineapple. Pineapple seems the least dangerous.

RAUL: Yes sir. *(Moving away from HENRY)* Try to sleep if you can.

HENRY: Don't be stupid.

RAUL *exits stage left.* HENRY *lies there a while silently. He starts to sing to himself, repeating the same phrase over and over again.*

HENRY: *(singing to himself)* Hey ba ba re bop. Hey ba ba re bop. Hey ba ba re bop. Hey ba ba re bop.

He stops singing and sits up abruptly in the chair. He looks around the space as though remembering something then carefully gets up and pulls out a large cardboard box from underneath the reclining chair. He next pulls out a roll of paper towels and starts tearing off sections and laying them on the floor. He starts singing again as he does this, repeating the phrase.

HENRY: *(singing)* Hey ba ba re bop. Hey ba ba re bop. *(etc.)*
He sits on the floor and pats the towels firmly then pulls out several thick manuscripts from the cardboard box. He picks up each one and pounds it on all four edges on top of the paper towels, examines the edges for straightness then stacks them neatly on the floor beside the box. He goes through this process like a private ritual which has lost its original purpose. As he continues repeating this action while singing, the large black curtain upstage begins to slowly ascend up into the flies revealing a slightly raised platform. As the curtain continues to rise, without HENRY'S knowing, venetian blinds are revealed which cover the entire upstage wall from floor to ceiling. The blinds are open and through the cracks can be seen a huge silver full moon with a long reflection cast on what appears to be the ocean. Directly in front of the blinds, standing on the platform, upstage center is a beautiful young woman named LUNA. She has black hair and is dressed like a Hollywood starlet of the 30's. Furs, high heels, stockings with seams, patent leather purse, etc. She just stands there looking down at HENRY until the black curtain has disappeared above. HENRY continues with his manuscripts and singing, unaware of her presence. His back is always to her. She speaks from the platform.

HENRY: *(Singing)* Hey ba ba re bop. Hey ba ba re bop. *(etc.)*

LUNA: *(From the platform)* So, the real Henry Hackamore is taking guests?

HENRY *stops singing immediately and struggles to his feet but does not turn upstage to see her. His body seems unable to turn around.*

83 / Seduced

Fig. 34. Appropriation 5: A Photocopy/ Shepard, S. (1979). *Buried Child*. Vancouver: Talon Books. Page 83

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

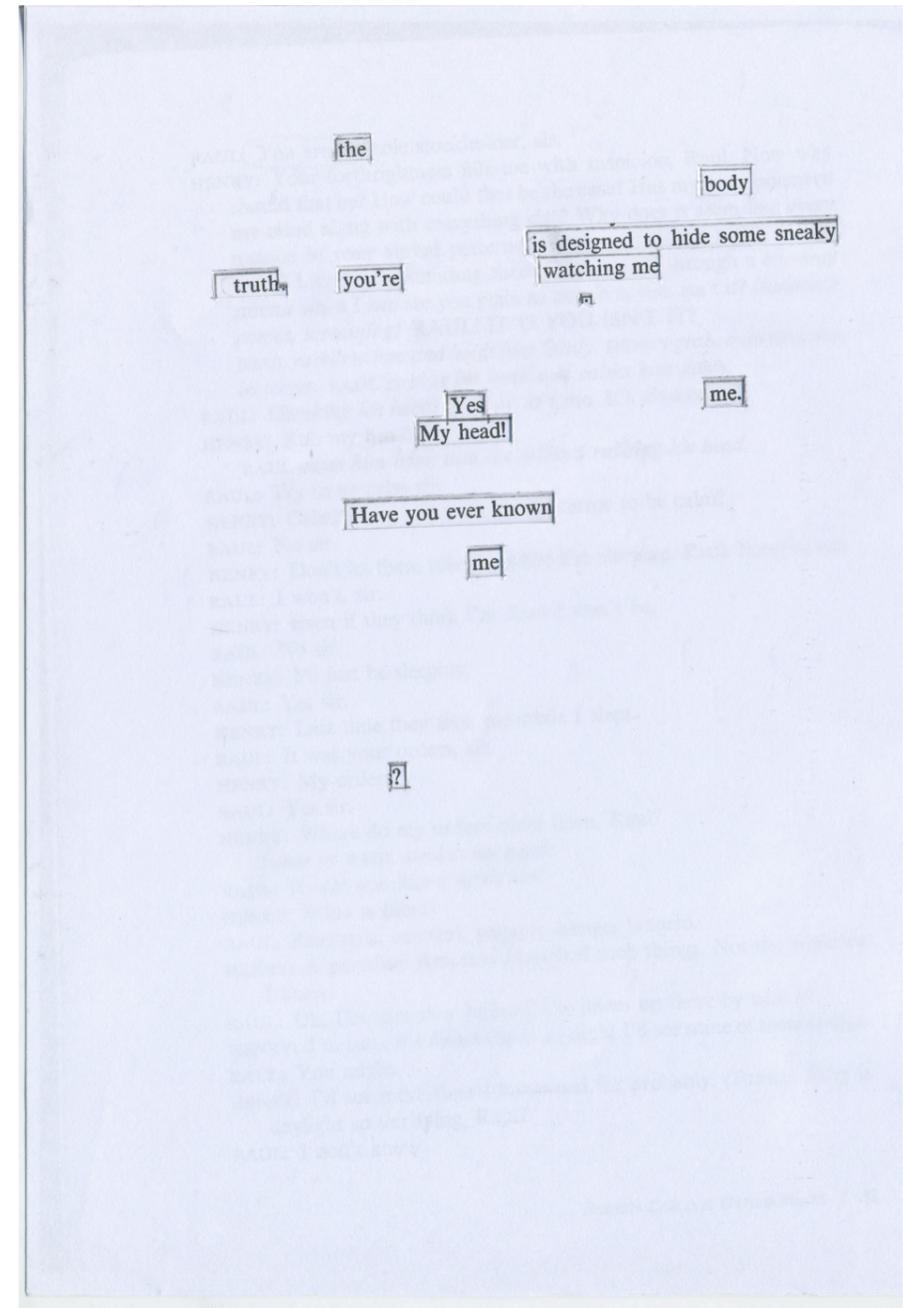


Fig. 35. Appropriation 5: "the body is designed to hide some sneaky truth. [Y]ou're watching me. Yes me. My head! Have you ever known me? ... [continued on page 167]"

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

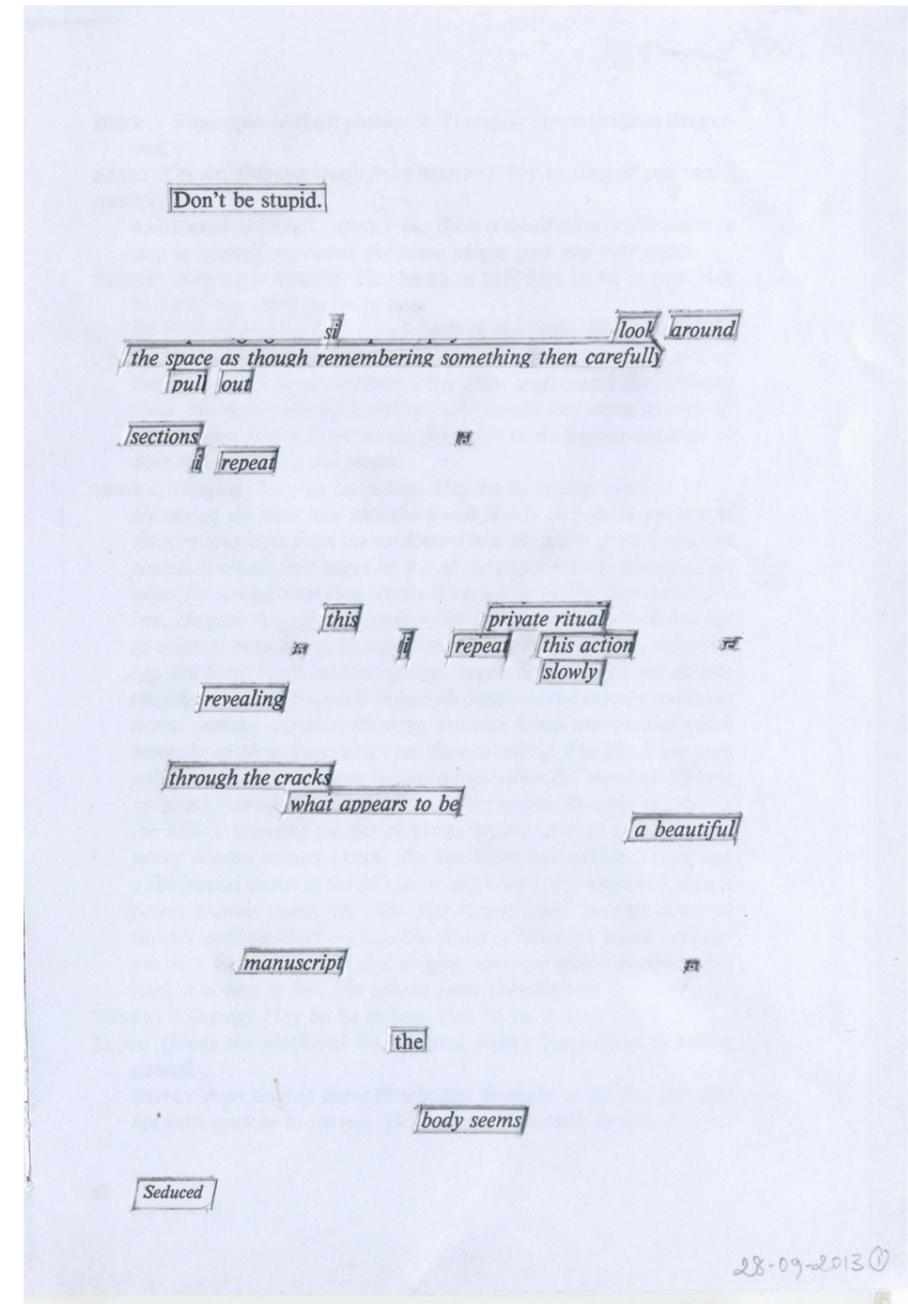


Fig. 36. Appropriation 5: [continued from page 165] ... Don't be stupid. [I] look around the space as though remembering something[,] then carefully pull out sections. I repeat this private ritual. [I] repeat this action - slowly revealing through the cracks what appears to be a beautiful manuscript. [T]he body seems [s]educed"

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

Lucia Lie, No(madic) Discipline: A Performative Interpretation of Creative Arts Research, 30th September 2013, Striations

[B,2 – B,5] "THE BODY..."	The canon, the corpus, the rigid body that defines our thoughts today. And also, <i>this</i> "body" – <i>this</i> text and the body of work it belongs to.
[B,5] "...IS..."	NOW, present tense: Currently under construction/ being performed here (self-referential)
[B,6 – B,9] "...DESIGNED..."	Manipulated and intentional. Made to take a specific shape. Not of natural evolution – but rather, a forceful intervention to control and construct a repeatable form.
[C,2] "...TO..."	For the purposes of ...
[C,3 – C,5] "...HIDE..."	Making absent...
[C,5 – C,7] "...SOME..."	Selected...
[C,8 – C,10] "...SNEAKY..."	Elusive... ("truths")
[B,2 – B,9] & [C,2 – C,13] "THE BODY IS DESIGNED..." "...TO HIDE SOME SNEAKY TRUTH..."	Double meaning: 1/ Persisting sublime: Even though we know that we will see what we intend to see (Fish), we place "truth" (the unknown sublime) just out of reach so that we may enjoy the self-narcotic (Nietzsche) properties of "searching" for that sublime other. 2/ The entire body of thought as per language is an illusion that "hides" the fact that there

3

Fig. 38. Appropriation 5: Generating Discourse. Extracting (more) meaning (after).

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

Lucia Lie, No{madic} Discipline: A Performative Interpretation of Creative Arts Research, 30th September 2013, Striations

[D,2 – D,10] "YOU'RE WATCHING ME."

[E,2 – E,5] "YES ME."

[F,2 – F,5] "MY HEAD!"

[G,2 – G,11] "HAVE YOU EVER KNOWN ME?"

is no (one, linguistically tenable) truth (Nietzsche). Dualistic thought (as per a binary language) retains the infinite possibility to argue (to present the opposing words to) any fact. i.e. language = a key mechanism for a persisting search for a sublime "unknown" "truth", the will to meaning, and thus the will to power (Nietzsche).

You, reader, watch this "performance", read this "design", to decipher its purpose and/or relevance to you. You are my "community": my critic/s, my assessor/s. You possess the power to validate (accept, agree, resonate with?) my presented ideas. You are encouraged to access this work via my commentary.

The self-reflexive researcher, having dealt in self-reflections for too long, finds it difficult to separate all and any inquiry from some "personal relevance". The inquiry becomes circular and self serving. A narcissistic luxury act. A reduplicative desire (Mavor).

My "intellect" in an academic environment. My (in?)ability to make a scholarly contribution. Focus is not just on my actions (as I seemingly would prefer), but inevitably on the content – the ideas – as presented and therefore, as in need of clarity and an "academic" coherence.

A history of academic discourse defined by all speaking to each other's ideas

4

Fig. 39. Appropriation 5: Generating Discourse. Extracting (more) meaning (after).

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART ONE: IMAGE APPROPRIATION

Lucia Lie, No(madic) Discipline: A Performative Interpretation of Creative Arts Research, 30th September 2013, Striations

[H,2 – H,8] "DON'T BE STUPID"

[J,2 – J,7] "I LOOK AROUND..."

[J,7 – J,10] "...THE SPACE..."

but having never met or "known" each other. A disparate community of individuals with lost contexts, re-readings, mis-readings, information and mis-information.

1/ (colloquial and suggestive of social relationship/ tie to physicality between otherwise separate bodies of writer/me and reader/you) "So don't pretend to know me via my ideas" 2/ They tell us "Don't say anything "original": anything not backed by academic precedence" i.e. unintellectual aka... "stupid"

1/ I respond to whatever visual stimulus I encounter: text/ image/ material... 2/ I search the space: a practiced action

1. The spaces of other's inquiries, 2/ this space (the space of the original annotated/ gridded page), striated and spatialised text: Co-ordinates mark territories where certain meaning resides/ may be born and made coherent to spaces that reside beside them. A potentially trans-territoriality that, by nature of text, is bound in an inseparable linear relationship. Prescribed left to right, top to bottom reading of English encourages a causal and correlative linear understanding of ideas from past to present. An arbitrary form that has become permanent to the way the world is seen through that particular frame. And, 3/ The space of the to-be-

5

Fig. 40. Appropriation 5: Generating Discourse. Extracting (more) meaning (after).

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

Lucia Lie, No(madic) Discipline: A Performative Interpretation of Creative Arts Research, 30th September 2013, Striations

[J,11 – J,14]	"... AS THOUGH..."	manipulated images, and the space of this thesis.
[K,2 – K,6]	"...REMEMBERING..."	The illusion of Memory
[K,7 – K,10]	"...SOMETHING..."	1/The "familiar" (but often indescribable... "something"...) that one seeks during a creative inquiry, or, 2/ The "familiar" that one seeks during a research inquiry.: relevance, familiar authors (old faces), canonised works...
[L,2 – L,4]	"...THEN..."	Afterwards (after encountering others' influence)
[L,4 – L,7]	"...CAREFULLY..."	With intent.
[L,7 – L,9]	"...PULL..."	With effort.
[L,2 – L,13]	"THEN CAREFULLY PULL OUT SECTIONS"	A surgery of sorts: An extraction of some intricacy and of some selective interest
[M,2 – M,13]	"I REPEAT THIS PRIVATE RITUAL."	Some kind of therapeutic action of importance to me. The same thing, over, and over... honing a particular skill
[N,2 – N,5]	"I REPEAT..."	I repeat this phrasing to emphasise repetition
[N,6 – N,11]	"...THIS ACTION –"	

6

Fig. 41. Appropriation 5: Generating Discourse. Extracting (more) meaning (after).

PART ONE: IMAGE APPROPRIATION

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

Lucia Lie. No(madic) Discipline: A Performative Interpretation of Creative Arts Research, 30th September 2013, Striations

[O,2 – O, 4]	"...SLOWLY..."	I perform, and re-perform, here, and with the other appropriated images.
[O,5 – O,8]	"...REVEALING..."	Arduously, with effort, as space (on the gridded page) runs low...
[P,2 – P,9]	"...THROUGH THE CRACKS..."	A vain attempt to expose everything, yet instead, on this page (on the striated, handwritten page), the ideas start to crowd each other and once again make the page and its ideas inaccessible. Over-explained. The act of revealing has rather, concealed. The act of typing out the handwritten notes here is another iteration of (re)"revealing", striating, ordering, and clarifying in an attempt to enhance (problem-solve issues of) accessibility.
[Q,2 – Q,9]	"...WHAT APPEARS TO BE..."	Yet, hopefully, some sense emerges from the ruins: an archaeological task, sifting through and paying (a certain type of) attention (to detail)
[R,2 – R,6]	"...A BEAUTIFUL..."	What appears to be an intended and purposeful...
[R,7 – R,11]	"...MANUSCRIPT..."	(attached sentimentally to "my creations" – some motherly instinct)
[T,2 – T,10]	"THE BODY SEEMS SEDUCED"	A supposed THEORY presented as a written text/ idea: a "truth" to be argued
		The act: mirrors itself, over and over. All meaning relevant

7

Fig. 42. Appropriation 5: Generating Discourse. Extracting (more) meaning (after).

PART TWO: WATCH ME (ANNOTATIONS)

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

20-08-13
 No(madic) Discipline: An interpretation of Creative Arts Research_Lucia Lie_08135592_12th August 2013

agents (in not necessarily different bodies)(What? Am I suggesting a community of inquirers housed in one body. True incestual truth. Nomad, Pursuer, Observer...) that link ideas and appropriate those nomadic forms. These agents too often re-searching again and again, the same links, the same paths, the same "sames". *This repetition keeps happening*

If inevitable repetition is the outcome of pursuing what I need to know (aka what I should know), then what is the outcome of "what I want to know"? And what is the implication/ effect of distinguishing the two as opposites?

"What I want" (to know, to inquire) opens up to the possibility of an entirely different course (I guess I could always run around the block another time... or even an 'entirely' new block). "My" course: my desire to fulfil my sense of meaning (Nietzsche), reduplicate myself (Mavor), collect my sublime other (Batchen), my desire to seek (new ways of reaching) home (Johung). "I want to read this book on colonialism and textuality, I ~~was~~ to read spatial theory and philosophy, I want to read Orlando, I ~~was~~ to know about natural process of adaptation and animal survival instincts (of Fish?) - these already are the influences that I am attracted (Deleuze and Guattari) to, this is the form of generative (creative?) inquiry led by joy (Montuori), led by a love for ideas, led by ego and jealousy (Nelson), and led by childlike sensations of discovery and adventure (Tribunella), led by self-consciousness (I don't kick the bushes on the corner of Gibbons and McLeod street in day-light), led by humility (always observing, backing away, always on the defence, leading to knock-outs, gravity, truth?). *This repetition keeps happening*

I ask Fish (and so I ask myself): What motivates my frame of inquiry? What community do I belong to? (What is my Home?) What community is framing this inquiry? Is my answer the answer of that community? Am I a community, Fish? *This repetition keeps happening. Answers/Sewers (e)merge slowly (pick-a-path):*

(A) (k)not(ted) (a) tapestry
 A finite body
 An illusion of choice

*pick-a-path
 finite
 illusion of choice
 responsible
 no fixed subject
 only distances
 (re)position for inquiry
 persistence of self-restriction
 keep searching
 progress*

4

Fig. 46. Watch Me 4

CHAPTER FOUR: ACCESS

Being Visible (Presentation)

It is early in October that I asked myself: How can I articulate an investigation that seeks to represent all relational elements in an event of meaning construction?

To which I tentatively answered:

Speak to others

Be seen by others

Acknowledge forces of influence at work in a specific context

The context of a presentation: in the presence of others, reacting, contributing, and drawing attention to the involvement of all matter/s – everyone's pasts, the material pasts of present objects (smears on a projector lens, objects that obscure, technologies that enable, the limits of those technologies, the limits and allowances of all matter/s).

And to which I also answered:

Produce a series of performances that respond to my point-of-view at the time of drafting each presentation: in response to concurrent events, read-literature, changes in terminology, attitude, tone, approach. Openly respond to, record, and react to all influence.

In October and November 2013 I drafted and re-drafted a presentation to explore ways of making the inquiry visible (and accessible), and to record and acknowledge these drafts as responses to all influences.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART ONE: PRESENTATION ITERATIONS

October / November 2013

Six different possible presentations were devised

Seven texts were read in full

Three texts were partially read

Design presentations, an exhibition, and a performance were attended

I graded for my Green Belt at Senjo 2013 Zendokai national grading

I planned a wedding

I renovated a home

Our home was robbed

I trained to fight

ON CONTEXT SUMMARY

Relational Elements

The context summary brings attention to elements of influence without seeking to determine clear connection, hierarchy, or correlation. It is possible to link these influences to each iteration, and to draw logic between what ideas were drawn from where. However, this is not the aim here. Connections have been noted (through other experiments) to be interpretations that are always able to be generated at the end, and upon reflection. In response, this summary seeks, instead, to present a body of influential elements and research outputs as elements that occur amongst each other – elements that reciprocally affect one another regardless of the relationships that can be drawn between those elements. The purpose is to 1) recall the presentation iterations as investigations into intra-action (Barad, in Dolphijn and van der Tuin, 2012): the acceptance of all relational elements present in an event of meaning construction, prior to any order or hierarchy that is able to be imposed by one subject – one perspective, and 2) to provide contrast to the concurrent investigation into re-reading (Barad, in Dolphijn and van der Tuin, 2012): the re-viewing of matter/s from a different position.

CONTEXT SUMMARY

October / November 2013

Six different possible presentations were devised

Absence & reveal
Live appropriation
Appropriating (My)Self
Presenting the title
Reduction to form
Allegory & Access

Seven texts were read in full

Armin Krishnan's *What are Academic Disciplines?* (2009)
Nancy Pauly's *Interpreting Visual Culture as Cultural Narratives in Teacher Education* (2003)
Stanley Fish's *How to Write a Sentence* (2011)
Rick Dolphijn & Iris van der Tuin's *New Materialism: Interviews & Cartographies* (2012)
Kerry Mallan's *Picture Books as Performative Texts* (2002)
Cristiano Storni's *Unpacking Design Practices* (2012)
Gillian Rose's *Visual Methodologies* (2012)

Three texts were partially read

Catherine Ingraham's *Architecture and the Burdens of Linearity* (1998)
Terry Eagleton's *Literary Theory: An Introduction* (1985)
Tiffin & Lawson *De-Scribing an Empire: Post-colonialism and Textuality* (2002)

Design presentations, an exhibition, and a performance were attended

MDES Critiques (+ responding to crits/ written feedback)
Exposure
Toi Whakaari Showcase (Performance by Hannah McDougall)

I graded for my Green Belt at Senjo 2013 Zendokai national grading

I planned a wedding

I renovated a home
Our home was robbed

I trained to fight

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

ITERATION 1: *ABSENCE & REVEAL*

A musing

To start, how do I present an inquiry that critiques the removal of elements of an inquiry and the retrospective generation of a primacy of ideas?

I could perform that removal.

And then reveal its absence. I could reveal those elements in a re-reading, a re-view of the presentation itself.

Early October, I draft a script that begins by speaking to the expectations that the context of a presentation demands: I (assume that I) am expected to share something of interest and of scholarly contribution, and thus I order my thoughts accordingly. I present theories, and links, and explorations as responses to those theories. I imagine using a PowerPoint presentation whereby the topics are ordered into a linear progression, and shared slide-by-slide – an introduction through to a conclusion.

And then, at its end, I would return to the beginning of the presentation. I would speak (again) to the same slides – now altered and revised—to re-view, the reveal, to expose all other influence, all other reasons: memories, desire, preference, jealousy, and joy.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

ITERATION 2: LIVE APPROPRIATION

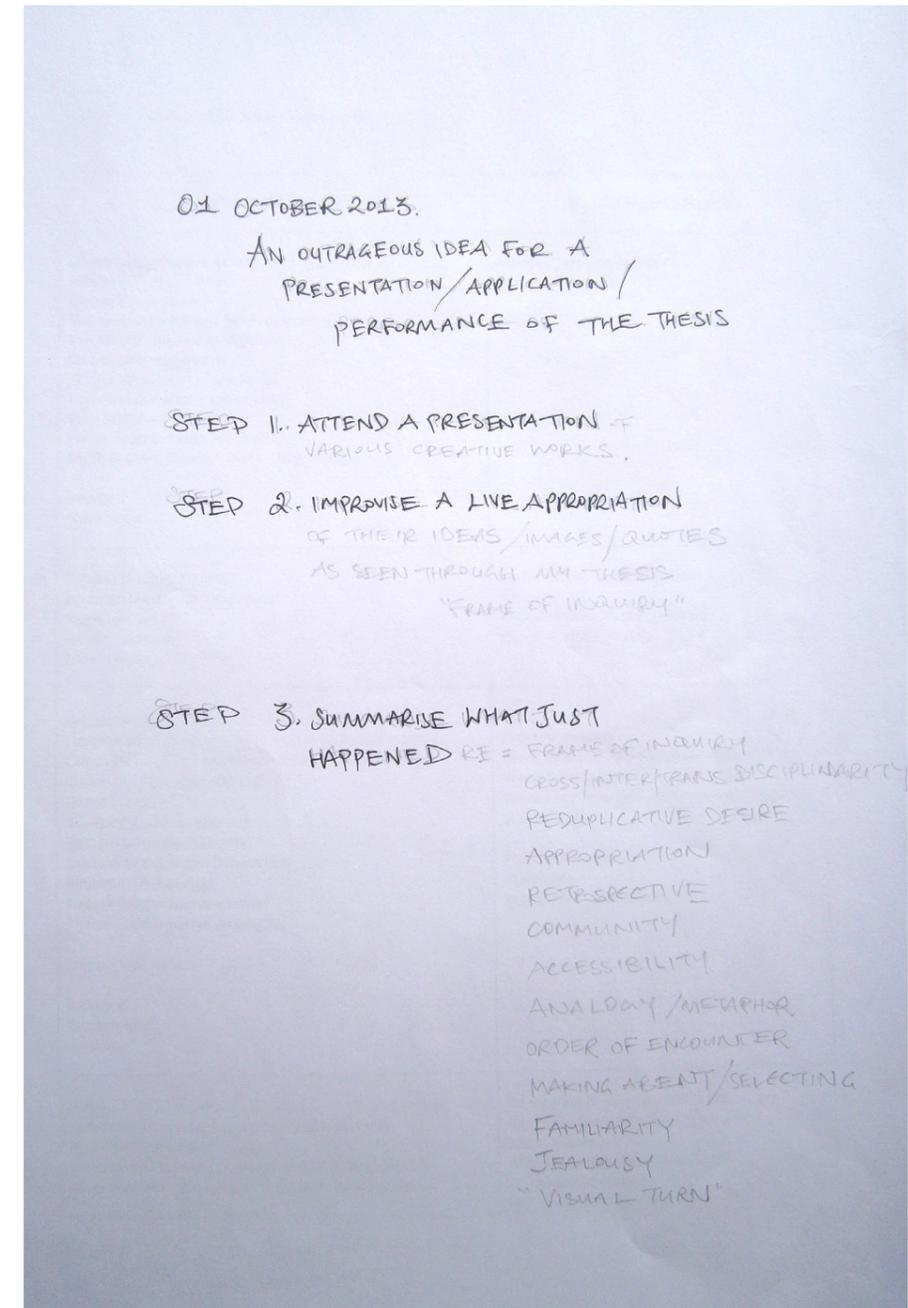


Fig. 47. An Outrageous Idea

ON APPROPRIATING (MY)SELF

Re-reading

Appropriating my past work is a metaphor for this inquiry: I reflect upon my passed/ past thoughts and movements to extract meaning/s. This presentation would be a performance of an ability to re-view, and a performance of applying a frame of inquiry to re-view – to make (new) present meaning. Re-viewing my own work is different from re-viewing found (or other's) materials (as with the *Image Appropriations*, and as with the *Literature Review*), because I know the original intent and context of my works that I am re-reading. *New meaning is* drawn from old materials – the inquiry progresses by knowingly imposing a current frame of inquiry upon a work. By re-reading my own work, I unfix myself from a prior record; as Barad (in Dolphijn and van der Tuin, 2012) has asserted, re-reading changes and reactivates the past. This self-appropriation is also a performance of a *reduplicative desire* (Mavor, 2002) – a desire to view myself through the consideration of tangible objects that I have created – I create objects to assert (and to view proof of) my current existence. To re-site myself within the same work twice is to accept that I express my identity through the meanings that I assert (are embedded in that object) at any one point in time, and that the artefacts that I (have) create(d) to express my identity are not fixed.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

ITERATION 3: APPROPRIATING (MY)SELF

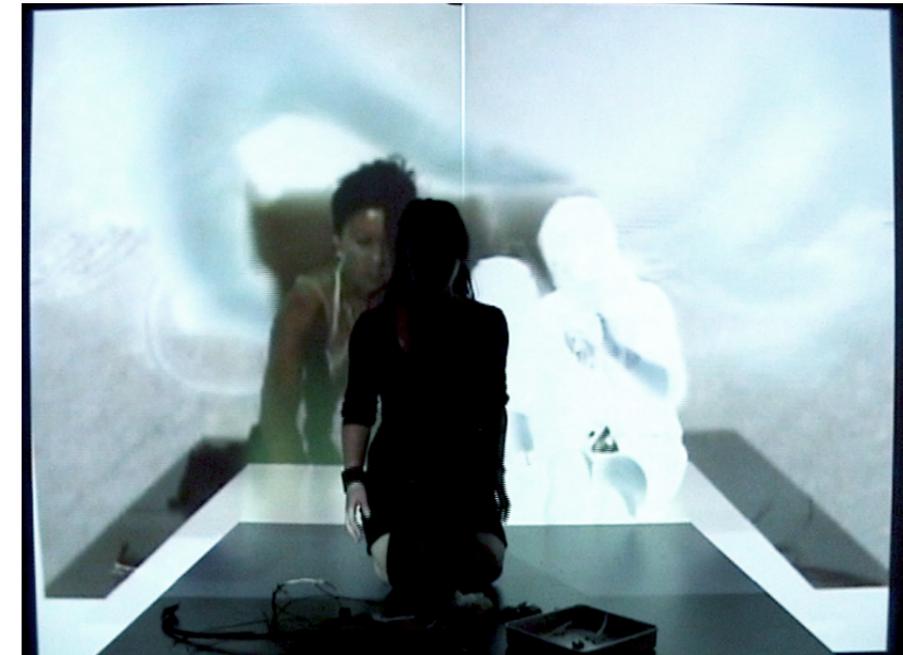


Fig. 48. *(In)Habit* (2010), Lucia Lie, Film Still.

Original

(In)Habit: Performing Mobile Habitats (2010). Home, in this performance, is to (mentally) dwell in ritualistic acts of (physically) crafting miniature buildings. A repetitive, accumulative, and durational performance examining metaphors of collection, construction, and inhabitation of states of dwelling.

Alternative

Re-iteration: Performing Re-Readings of the Self. The body is re-viewed again and again. The body is recorded and reflected upon. Site is problematised as recorded pasts are presented simultaneously in the present. I construct temporary homes that are then replaced.

ITERATION 3: APPROPRIATING (MY)SELF

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES



Fig. 49. *Mea Culpa*. Performance, at *The Performance Arcade* (2013). Wellington Waterfront. Lucia Lie and Nikko Hull

Original

Mea Culpa (2013). Promotional synopsis “In *Mea Culpa* ‘an interface’ is a faceless interaction between you (reader, player, responsible member of society) and an undefined; routine, habit, the ever-forming idea? Ever-thwarted by exterior activity and the choices of others... are we always picking up the pieces?”

Alternative

Reduction to Form. Without words. Without explanation. Meaning, in this performance, must be gathered by interpreting formal relationships, spatial gesture, and enacted narrative. A multi-dimensional event is reduced to a distorted two-dimensional representation of its physical reality.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

ITERATION 3: APPROPRIATING (MY)SELF



Fig. 50. *Design Therapy* (2011). Lucia Lie. Drawings generated during durational performance.

Original

Design Therapy (2011). The garage is a site of stagnation and accumulation within which memories are also stored and hoarded. Can re-visiting, and re-building forgotten items facilitate emotional release? A durational performance work that investigated spatial design practices as therapeutic aids: site analysis, craft, observational drawing, digital spatial design, and website design.

Alternative

Re-considering Sites. Home is rethought and re-crafted. Matter/s of the past are reinvented to take new forms. I am re-sited through the creation of new artefacts. Material objects—re-made—generate a new sense of belonging, and facilitate a reduplicative desire to express my current identity through visual and material forms.

ON REDUCTION TO FORM

Over-reduction

Mourning the loss of elements, and evoking the need for description.

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

ITERATION 5: *REDUCTION TO FORM*

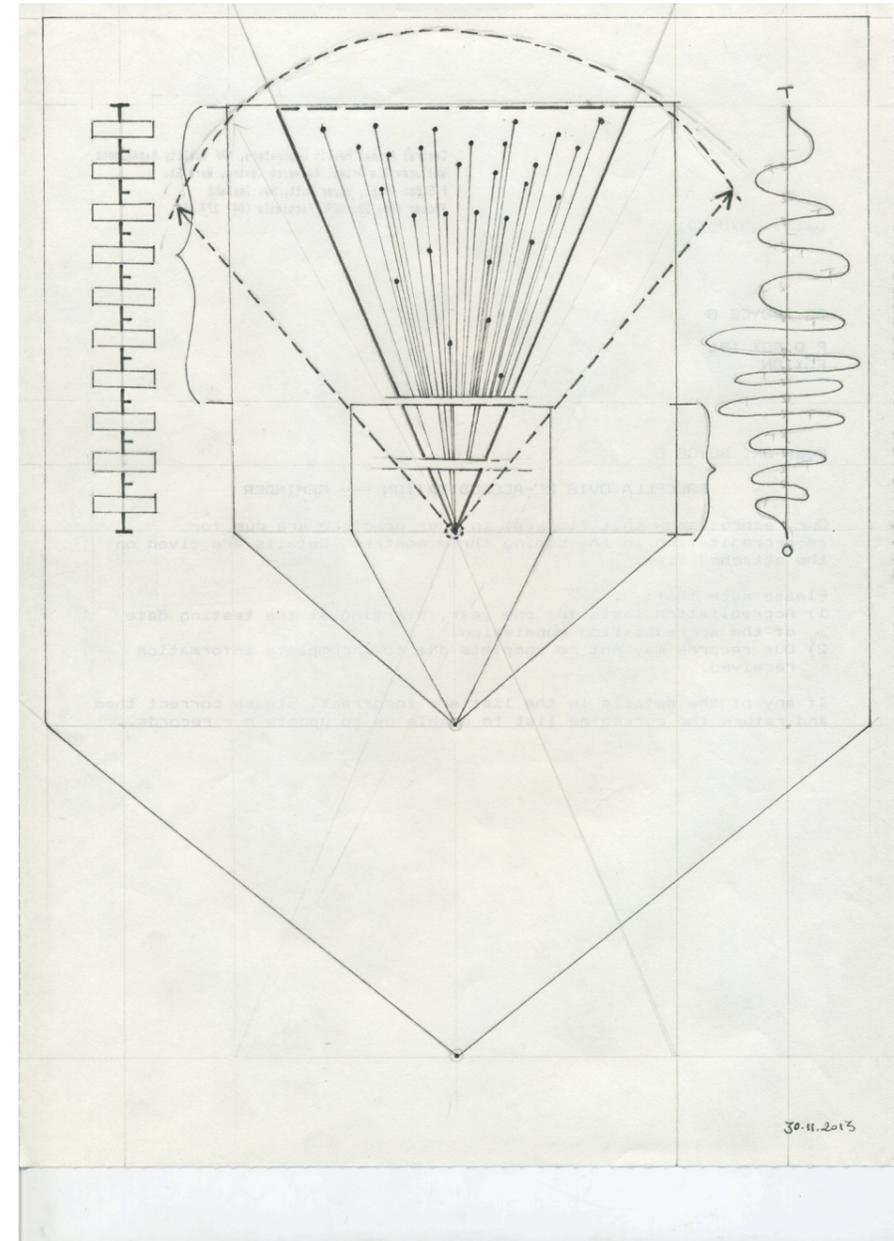


Fig. 51. Reduction to Form

ON ALLEGORY AND ACCESS

I produce fictional texts in response to the knowledge that my studies have employed an interpretive frame of inquiry. I explore how a work of fiction points to its own content as “made up”, and as made up for a purpose. Analogy and metaphor have been explored as methods of generating access, both as a mode of re-siting ideas across disciplines and influences, and as a playful engagement with (and representation of) those ideas.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

ITERATION 6: ALLEGORY & ACCESS

Thesis Abstract for Presentation

I have a confession. I have a flatmate who bakes by throwing anything into a bowl and eventually an oven, amazingly delicious things that work out every-time, I'd be totally a fan of her doing this (as often as she liked) if that was all she did. But one day she takes one of these exciting mysteries (and me as support... or witness) over to her mum's for tea. Out of nowhere she gives her creation a name, a history, she speaks and then writes out a recipe (with exact measurements), she gives it a country of origin (!) and to top it off she drops a name or two of her mum's more favoured famous bakers. Her mum is ecstatic and I am imagining a future sombre tea-party staring down at some failure (she won't be able to figure out where she went wrong) to repeat an epic once-off creation that has no true recorded history-of-making. Since then I have installed a camera in the kitchen. Every time some mystery appears on the bench-top I go back and transcribe all that I can see happening. I'm writing real recipes. Part of me wants to surprise her one day, with a book of recipes, or come to her rescue when she just CANNOT re-make something phenomenal. But another part of me feels ill for the act so I am trying to justify it here, in writing, until I figure out what it means to have created a fictional flatmate so that I might learn to understand why I lied to my mum (and so I am more prepared next time when she calls me, upset about her baking-disaster).

CHAPTER FIVE: PRESENTATION

The presentation was framed as a re-iteration of the presentations that were drafted before it. It combined 1) attention to seemingly unrelated influences, 2) appropriation (a re-reading) of my past/passed work, 3) an explanation of the “reduction to form” diagram [see page 102 fig. 51], and 4) allegory and analogy. Most importantly it sought to present an attention to the present(ation) context, frame of inquiry (as controlled by me), and sensitivity to unknown factors (the reactions of those watching) through commentary. To allude to re-performance, the presentation was written as a script – a pre-written body of text that was reactivated in the specific context of that presentation. This script took two different forms: one version that I would read [see fig. 52], and the other, a handout that was to be followed along (as I presented) by those attending [see fig. 53]. This script included text that was not (and that was never intended to be) read aloud. In the handout: 1) the unspoken text was black, and 2) the spoken text appeared in light grey. My copy was the inverse of that shading, with the spoken text in black. A reveal of otherwise absent ideas, I used this format to include reference to other influences, to add side-comments, to refute or question what I had spoken . . . the script was an important matter (physical component) in the articulation, and creation, of matters (ideas), within the context of the presentation: an exploration into presenting intra-action, and as method of accepting and evoking the other.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART ONE: SCRIPT

No(madic) Discipline:
A Performative Interpretation of Creative Arts Research
Presentation Iteration # 7, Version 9
Written 02.12.2013

Scene One: Presentation
Lucia (the presenter), front of room, delivers THREE ACTS. The Audience, seated, are given presentation notes that display presented speech in grey and additional notes & comments in black. Audience is invited to comment and question at END OF SCENE.

ACT ONE
A story is offered and then re-read as allegorical for creative arts research and “disciplinarity”

LUCIA:

Presentation Part One,
I'd like to start by telling you a story.
Written on the 2nd November 2013

Yesterday, our house was robbed.
Attempts to develop a presentation of my masters project are quickly taken over by visions of faceless intruders (well, one with a beard, as informed by our neighbour), and visions of the items taken.

Items, to be listed in some quantified value (one xbox for x amount of dollars) on an AMI Insurance claim form once the weekend passes and responsible society clocks in for another week of effective collective labour between the hours of 8:30am and 5:30pm (or so I hear).

In the meantime my partner and I are left to consider the act of listing things that were once ours and are now in the imagined hands of an entirely imagined, but bearded, other.

I mean, don't get me wrong, beards are pretty awesome, and I am, in fact, to marry a bearded man. But knowing that a bearded mystery man has forcefully entered our house and stolen our property evokes a reflection on the *non*-physical matters – in other words, ideas - that have also been “shifted”.

Taken from me, then, is my previous non-bias towards “tall bearded men”, and *given* to me (not everything, it seems was stolen), is a new, somewhat invigorating, but entirely irrational dislike of every tall bearded man I will ever see in a certain proximity to my house.

Context creates discourse, discourse creates subjects.

So I could say that, yesterday our house was robbed and a list of items will not suffice for the changes that occur because these changes go beyond the un-consented material exchange of goods from our hands to another's...

What has been altered, rather, are the immaterial, qualitatively measured, matters – my ideas, my interpretations of people, my opinions of strangers, and the way I will now relate to these particular persons during a month or so of initial paranoia, a developing eye-twitch, and an undesirable distraction from the progression of my Masters while a presentation looms on the horizon.

Fig. 52. Script

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART TWO: HANDOUT

No(madic) Discipline:
A Performative Interpretation of Creative Arts Research
 Presentation Iteration # 7, Version 9
 Written 02.12.2013

Scene One: Presentation
Lucia (the presenter), front of room, delivers THREE ACTS. The Audience, seated, are given presentation notes that display presented speech in grey and additional notes & comments in black. Audience is invited to comment and question at END OF SCENE.

ACT ONE
A story is offered and then re-read as allegorical for creative arts research and "disciplinarity"

LUCIA:

Presentation Part One,
 I'd like to start by telling you a story.
Written on the 2nd November 2013

Yesterday, our house was robbed.
 Attempts to develop a presentation of my masters project are quickly taken over by visions of faceless intruders (well, one with a beard, as informed by our neighbour), and visions of the items taken.

Items, to be listed in some quantified value (one xbox for x amount of dollars) on an AMI Insurance claim form once the weekend passes and responsible society clocks in for another week of effective collective labour **between the hours of 8:30am and 5:30pm (or so I hear).**

In the meantime my partner and I are left to consider the act of listing things that were once ours and are now in the imagined hands of an entirely imagined, but bearded, other.

I mean, don't get me wrong, beards are pretty awesome, and I am, in fact, to marry a bearded man. But knowing that a bearded mystery man has forcefully entered our house and stolen our property evokes a reflection on the *non*-physical matters – **in other words, ideas** – that have also been "shifted".

Taken from me, then, is my previous non-bias towards "tall bearded men", and *given* to me (not everything, it seems was stolen), is a new, somewhat invigorating, but entirely irrational dislike of every tall bearded man I will ever see in a certain proximity to my house.

Context creates discourse, discourse creates subjects.

So I could say that, yesterday our house was robbed and a list of items will not suffice for the changes that occur because these changes go beyond the un-consented material exchange of goods from our hands to another's...

What has been altered, rather, are the immaterial, qualitatively measured, matters – my ideas, my interpretations of people, my opinions of strangers, and the way I will now relate to these particular persons during a month or so of initial paranoia, a developing eye-twitch, and an undesirable distraction from the progression of my Masters **while a presentation looms on the horizon.**

Fig. 53. Handout

CHAPTER SIX: FILR

First iteration literature review (FILR)

Methods of representation were re-tested in the FILR. The following chapters review a selection of FILR elements via a restrictive format: each element reviewed is limited to one page, a short description, and an example OR an observation. The FILR is then summarised through five observations (for the FILR overall) from which one key summary is drawn.

- EVIDENCE
- CHRONOLOGY
- APPROPRIATION
- FRAME OF INQUIRY
- CORRELATION
- OTHER
- EVOKING ABSENCE
- CONTROL
- REDUPLICATIVE DESIRE
- RE-READING
- REDUCTION TO FORM
- METAPHOR & ANALOGY
- META-VOICE
- MANY-VOICES

PART ONE: FILR SUMMARY

As developed in _____ the FILR performed _____

- | | |
|-------------------------|------------------------------|
| The Timeline | a chronology |
| The Timeline | a frame of inquiry |
| The Timeline | a correlation |
| The Diary | attention to other influence |
| The Diary | observation |
| The pick a path Matrix | evocation of the absent |
| The pick a path Matrix | attention to tangents |
| Image Appropriation | retained editing |
| Image Appropriation | a frame of inquiry |
| Watch Me Annotations | control |
| Presentation Iterations | absence and reveal |
| Presentation Iterations | re-readings of past work |
| Presentation Iterations | reduction to form |
| Presentation Iterations | analogy and metaphor |
| Presentation Iterations | alternate arguments |
| Presentation Iterations | meta-voices |
| Presentation Iterations | many voices |

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART TWO: FILR CHRONOLOGY

Chronology (as developed in the diary and timeline)

Description

The literature and experiments were presented in the chronological order in which I had engaged with them, to test a continuous re-siting of an interdisciplinary project.

Observation

By presenting ideas in a chronology, I was able to see what ideas emerged first in my records, and then, what ideas were repeated, and the impact of my prior knowledge upon my encounters with newly encountered influences. From this emerged repeated themes that pointed to the existence of a frame of inquiry through which I was reading materials; the emergence of “key concerns” in a project (wherein I had intended to not seek key ideas). As a chronologically arranged representation of an engagement with ideas, the FILR was noted to be always in a state of construction and—as able to be added to continuously—unfixed.

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART THREE: FILR ABSENCE

Absence (as developed in pick-a-path)

Description

I drew attention to what was missing by retaining processes of editing (that I referred to as acts of disciplining).

Original documents were retained but *disciplined* to fit into this new site. This visible manipulation sought to evoke in the reader, the knowledge that *other* elements (regardless of the chronological and vast record) had been disciplined: removed, or made (visibly) unseen. Tangents (dead-ends) were presented, but then made unreadable.

Example

Masked literature review:

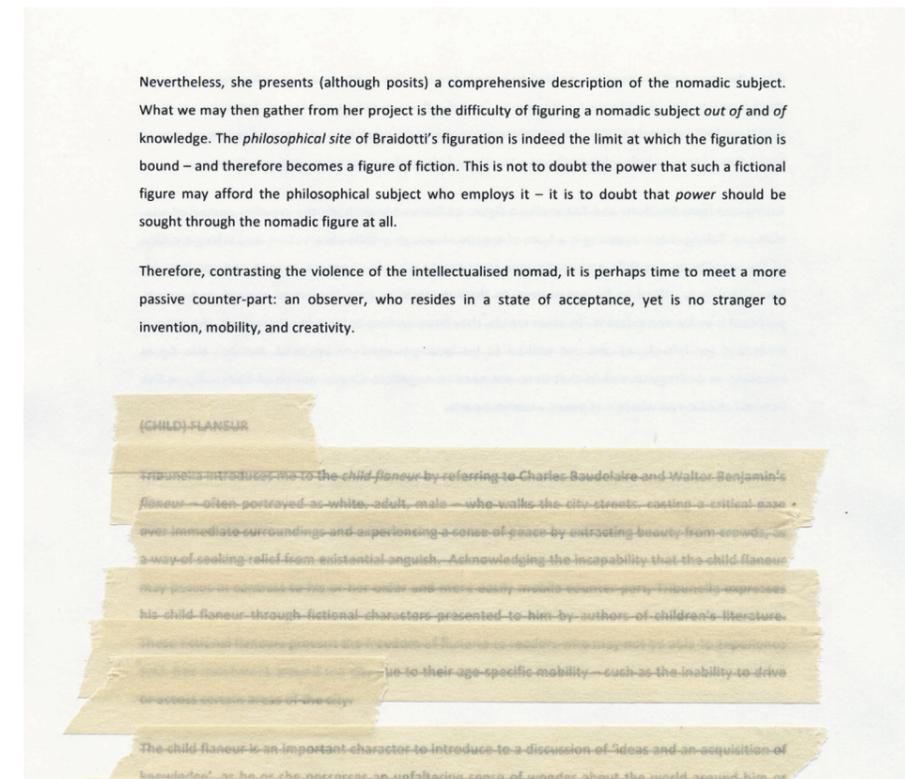


Fig. 54. Masking. Discarding the Child Flaneur (and other *others*)

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART FOUR: FILR CONTROL

Control (as developed in the Image Appropriations and Watch Me)

Description

Throughout the FILR emerged *companion* texts: colloquial conversations between a fictional character and “me”. These texts were an evolved form of annotation; they sought to control a frame of inquiry through which the surrounding FILR was to be read (on facing pages, or on an up-coming section). Most of all, *companions* attempted to test a method of generating access to the otherwise un-synthesised body of ideas.

Example

Companion:

13.01.2014

Companion

Hey

Hi

What's this?

Oh, it's a progress report that I wrote after the second week of my first research experiment. Well kind of. At the time I was calling my July work Research Experiment One, but later on I started calling earlier stuff research experiments too – like the letters that I wrote to myself – so it's not actually the first experiment.

Oh cool, so this progress report is a research experiment aswell?

Yep. July was broken down into weeks. I did something different each week, and then tried to sum up what I did by writing texts that summarised and performed what I'd been up to. So, this progress report covered what I did in the first two weeks... but it was also testing ways to break down lots of information, and questioning why we break things down, and thinking about what happens when we summarise things.

Can you talk me through it? Break it down a bit more or something? It's a lot to read through when I've got a whole thesis to read.

Okay yeah, fair enough, I'll try to sum it up even more on the opposite pages. It's pretty hard, with this thesis, to figure out what to put in and what to leave out because my point is that it all should be included... but that's pretty impossible – there would just be too much to read. I'm

Fig. 55. Companion(s): Generating Access and Controlling Interpretation

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART FIVE: FILR MANY VOICES

Many voices (as developed in the presentation iterations)

Description

Amongst the chronological literature review/ research experiment arrangement, many voices emerged. Many perspectives: three alternate introductions worked to introduce my studies via different disciplinary points of view – re-reading the inquiry to present three possible approaches to representing and framing the inquiry. Meta-voices: a retreating observer (as developed in the diary), new reflections were included as they emerged during the construction of the FILR. The conclusion was a set of Meta observations that each provided a conclusion generated from a specific day/ time/ context.

Example

META II:

META II

approx. 7:30am 11.01.14

Note # 1

Upon awakening to thesis related thoughts, I glance drowsily about to discover no paper in reach. I use my cellphone to write a text message to myself.

The following is the exact text message spelling and punctuation:

Writing a first draft pertains to memory. Memory is selective. To rewrite is to engage in negotiation with a past self. A dialogue. It is to reveal assumptions that are altered when reformed.. When re encountering texts of others and of ones own past thoughts as other. Multiple interpretations generate a complex and additive discourse, unless a primacy is established. But this primacy is sought to be challenged, as it is this need to establish one position that is shown to cause misappropriation in reduction. Yet each voice IS favoured in the

Fig. 56. Intra-active conclusions

EVIDENCE

CHRONOLOGY

APPROPRIATION

FRAME OF INQUIRY

CORRELATION

OTHER

EVOKING ABSENCE

CONTROL

REDUPLICATIVE DESIRE

RE-READING

REDUCTION TO FORM

METAPHOR & ANALOGY

META-VOICE

MANY-VOICES

PART SIX: FILR OVERALL OBSERVATIONS

1) The FILR re-performed the chronological emergence of methods and attempted to apply those methods from their emergence onwards. However, the companions and meta-voices that performed methods that had “not yet emerged” disrupted the chronology. Performances were not seen because they had not yet been introduced, or were (intentionally) never explained.

2) The FILR presented many ideas, tangential ideas, alternate ideas, yet, although exhaustive in content, the FILR was an incomplete record of the inquiry. I acknowledged the inability to include everything.

3) The FILR attempted to evoke “what was missing” by 1) generating gaps and 2) by re-writing ideas in different ways again and again. However, because the FILR was un-synthesised and intentionally not tied to any singular driving idea, there was no frame by which one could determine if anything was missing at all. The FILR became a scrapbook of inaccessible ideas.

4) The FILR attempted to 1) perform my desire for the missing elements, and 2) evoke a desire, for those elements, in the reader. To achieve the former, I included drawings, fictions, playful writings, confessions, abruptly, and then they were as-abruptly removed. For the latter, I proposed that the excessive and un-synthesised form of the FILR would evoke a desire, in the reader, for order; I attempted to employ this as a critique of the conditioned desire for a single argument to be presented. I wanted to propose that the need to generate a single argument (for a thesis, for a reader) caused a retrospective disciplining, whereby an inquiry was reductively explained and manipulated into a fixed (disciplined) representation of ideas, and that this was not a “true” representation of an interdisciplinary creative arts inquiry.

5) The FILR attempted to challenge the limits of the linear written thesis (that was seen to be unable to represent simultaneous threads of thought) by presenting alternate conversations and meta-observations – shifting from disciplinary site to disciplinary site, and from past to present. This method was not a successful means of suggesting that there are infinite possibilities of interpretation (as intended), and rather, constructed a debate between the voices that were presented. By attempting to present a non-argument (by offering many voices and different perspectives), an argument was actually generated.

EVIDENCE
CHRONOLOGY
APPROPRIATION
FRAME OF INQUIRY
CORRELATION
OTHER
EVOKING ABSENCE
CONTROL
REDUPLICATIVE DESIRE
RE-READING
REDUCTION TO FORM
METAPHOR & ANALOGY
META-VOICE
MANY-VOICES

PART SEVEN: FILR SUMMARY

This thesis as response to FILR

The FILR was too unsettled for the context of a written thesis that asks: “what is the point?”. I have created this thesis in response to the FILR, by generating (and examining the generation of) a primacy, a hierarchy, and a selection of ideas that are to be represented. This thesis is, in part, the FILR’s opposite. It describes, defines, makes clear so that it is able to frame and distinguish what is other and missing – what is tangential to its driving logic and key themes. Whereas the FILR sought to re-perform the inquiry, this thesis primarily seeks to re-view and temporarily refine – it seeks to elucidate an intended key idea. The primary idea, however, becomes an acceptance of the other, and the need to both perform AND describe: this thesis must then negotiate, with the methods that have been developed, and through a frame of inquiry that is established (in this thesis), to re-present and embrace the couple.

DISCUSSING CONCLUSIONS

SECTION FIVE: DISCUSSING CONCLUSIONS

The research experiment chapters define selectively, skip steps in process, and create gaps – these unorthodox shifts in site allude to blind spots in-between those experiments; and I gesture to the fascination of blind spots of any research project. Drawing attention to what is missing, and what has been made *other*, is key to achieving the aim of this thesis: the representation of all influences.

I have employed performative writing to evoke what is absent. What this really means is that I have integrated performative writing into the frame of inquiry through which this thesis should be read. The performative text itself is never absent; it drives the appearance and disappearance of ideas. I bring attention to the act of constructing this thesis, and to the ways that this thesis is ordering my studies, to acknowledge that this thesis is a temporary site that represents a selective part of an otherwise holistic inquiry. I do this as an attempted expression of a sense of belonging to a continuous event of meaning construction that embraces all relational elements and the significance of all matter/s.

The following discussion continues to perform an arrangement of my inquiry. If the thesis-so-far is considered as a map of my studies, this discussion is an act of drawing possible paths between sites; back and forth between the literature review and research experiments chapters; options that I have selected to best recall the journey that *this* thesis—this particular version of my studies—seeks to represent. This process of making connections visible demands that I question whether to now prescribe “direction” between ideas; “what came first: my reading of literature, or the experiment that I link to that literature?” Yet, the journey asserted in this thesis is not a case of moving from one place to another in a linear fashion, but an entanglement of past and present ideas. This simultaneous impinging of one idea upon another is additionally facilitated by physical form and physical activity: flipping the pages of this thesis back and forth between research experiments and the insights that follow, is a material performance of re-reading, and a continuous becoming of matter/s.

“Not the origin; she doesn’t go back there. A boy’s journey is the return to the native land, the *Heimweh* Freud speaks of, the nostalgia that makes man a being who tends to come back to the point of departure to appropriate it for himself and die there. A girl’s journey is farther – to the unknown, to invent” (Cixous, 1986, p. 164)

In this section of the thesis, writing “I respond to” is an act of suggestion and framing, and is not, as will be shown, an indication of a concrete or fixed relation.

This chapter houses a series of inventions; this chapter performs my argument by *discussing conclusions* – by offering selective variations of meanings made “at the ends”, momentary reductions, *temporary* spotlights that elucidate “key” ideas. This is a methodical undertaking and a taking of *responsibility* for the site/s, logic, methods, and rules—my “truths”—that I have created, and that I must prove, with(in) the body of this thesis.

There are six sub-sections which follow, under which I discuss and characterise the consequences and contribution each holds, understanding that there is a permeance between them: *Mapping, Interpretation, Access, Accepting the Other, Desire, Performance*.

Mapping

The Timeline, the Diary, and the difficulty of recording

To record and map my studies relies on the ability for the inquiry to be mapped at all. Employing a linear record to map the inquiry 1) implies that I move through distinguishable sites (ideas) one after the other, and 2) relies on my ability to note what is *the* understanding—the idea selected to be written—at any one moment of mapping. As linear records, the *Timeline* and *Diary* are problematic methods of recording this inquiry because, as Nietzsche (1901/ 1967), Fish (1979), and Montuori (2005) (in their own unique discourses) have noted, perspectives of truth are contingent and dependent on (those) site(s), AND I inhabit many homes—and thus I engage with many ideas—at once.

This thesis defines those multiple contexts wherein I act out my investigation to be 1) a creative, or as Carol Mavor (2002) terms *reduplicative*, desire – an innate need to express my identity through a creation of tangible objects (that become proof of my existence and expressions of my understanding of the world), and 2) the written thesis that has led me to make distinctions between, 3) “scholarly” influence, and a correlating scholarly progression of ideas, and 4) “other” influence. Regardless of any movement between *disciplinary* sites, as a creative arts researcher that wishes to express a holistic engagement with many *other* influences and an artistically manifest sense of belonging (Johung, 2011), I am already multi-sited and troubled by the inability to be tracked by a linear record.

As I am-between differing contexts and differing ideas, an attempt to record multiple perspectives in a linear format manifests in the *Diary* as a meta-observer – an observer, of an observer, of an observer, ad infinitum, or, the ever-ability to reflect upon and re-think my own movements and ideas. Yet this meta-observation is still unable to negotiate the simultaneous inhabitation of

many homes and the representation of simultaneous ways of seeing. Braidotti's (1994) nomadic subject demonstrates the difficulty of figuring an academic nomad, and such is also my experience of an attempted enacting of a nomadic inquirer. Deleuze and Guattari (1987/ 2010) note that the nomad is irreducible to a state form; unable to be counted and ordered, and indeed this is what has been experienced in my attempts to track and generate evidence of a nomadic progression of ideas. The linearity of my written records cannot represent parallel threads of thought.

Not evidence, the *Timeline* and *Diary* have afforded, rather, awareness of 1) what is occurring but cannot be recorded [see discussion in section below], and 2) a frame of inquiry [see discussion on page 230].

The Pick-a-path and the evocation of the absent

The pick-a-path *Matrix* 1) tested a representation of simultaneous homes, and 2) created paths and links between sites. The paths were linear, as ideas were still presented along a line in which ideas were encountered one after another, but the entire *Matrix* alluded to a simultaneous inhabitation of many, or of all, of these sites. The drawing of paths saw 1) the construction of an order (ideas, for the first time, were placed in a respective hierarchy), and 2) the ability to trace an idea to another (ideas were linked via logical progressions). However, these paths were not necessarily indicative of, or able to be representative of, 1) any actual progression of ideas and 2) *other* connections. Thus in relation to the *Timeline* and *Diary*, even though more paths were presented at once, these paths were still selected, pertained to memory, adhered to a newly-constructed hierarchy, and (as with the *Timeline* and *Diary*) functioned as a limited representation that excluded ideas or connections between ideas.

Although it disciplined the inquiry by ordering ideas, the *Matrix* afforded an important insight with its representation of “dead-ends” – investigations that were started, temporarily explored, but not continued. What is currently absent is temporarily evoked if seen to be *made* absent.

The *Matrix* both defines and acknowledges that which was tangential. Regarding Cixous (1986), this is the creation of an *other*: the recorded, logical, and visible inquiry can be seen as a “masculine” entity that defines itself by setting a criteria by which it can define what it is *not*. The *Matrix*, is thus the first investigation into a potential method of representing simultaneous or parallel sites, via an *evocation of the absent* that is achieved through an indication of that which has been removed. Regarding Derrida (1968), the (absent) other, the binary opposite (as

understood by a conditioned binary way of understanding the world), defines that which is present, and hence there is a (logically) reciprocal relationship whereby the present thus always alludes to its absent other. As Derrida has performed within his discussion of *différance*, the incomplete or out-of-place is able—with the right attention—to evoke what “should be” (and thus what could be) (t)here.

The right attention

“The right attention” is explored as key to the creation of an idea. Again, my reading of Nietzsche (1901/ 1967), Fish (1979), and Montuori (2005) has made me aware of how context constructs and determines what is “true”. Specifically, Nietzsche in the *Will to Power* (1901/1967), speaks to deterministic systems of thought that disable the ability to think in other ways. Fish (1979) extends Nietzsche's suggestion that *language* ties its users to a way of thinking (that is, thinking as we know it entirely), by examining (in an academic context) the inability for one to speak subjectively at all. Fish asserts that a student speaks on behalf of a context, or more specifically, engages with information through a context-specific way of seeing. Regarding Nietzsche and Fish, the way we think and what we think, is determined by the tools that we use to articulate thought (e.g. language), and the sites within which we think (e.g. academic discipline). Montuori (2005) however, suggests that the context within which one inquires is a unique site created by the individual inquirer. He draws attention to the way that an inquiring context—a community of inquirers generated in the form of a literature review—is an interpretive subject, or as he terms, a *creative inquiry*. Context and language may indeed determine ways of seeing and thinking, but an individual is always additionally responding to his or her unique holistic experience of the world that he or she brings to the act of generating a scholarly site of investigation.

Reading Montuori (2005), I come to understand that an individual site of scholarly inquiry is not necessarily tied to a pre-determined disciplinary site, but is a gathering of ideas as selected through a unique individual frame of inquiry. Siting an investigation into the representation of all influences then, is not about locating or re-locating the inquiry (back) into or in relation to an academic disciplinary home, but about coming to understand how a frame of inquiry is 1) generated, and 2) able to be represented in the context of a written thesis. In direct response to Montuori (2005), I have investigated ways that the treatment of the literature review—as a product of an inquiry-specific frame of inquiry—is able to generate an always-unique scholarly site for (my) multi-site interdisciplinary (creative arts influenced) research.

Fish (1979) has shown that by looking for particular meaning, that particular meaning *can always be* interpreted and found. Exposed through the *Timeline* and the *Diary* were repeated ideas, and recurring themes, that caused me to question their “origin”. If examined in terms of Fish’s proposition, it could be said that I had been reading *for* those themes and thus found those ideas to be present in the literature that I had been reading. In other words, I had appropriated what I had read to mean what I had wanted it to mean. From this vantage, two (concurrent) paths of action were taken, 1) investigation into what has determined my frame of inquiry, and 2) investigation into the ability to generate meaning that is being sought.

Interpretation

Frame of inquiry: deciding to gather random materials

From this research I come to understand a frame of inquiry to be two things: 1) prior knowledge—the accumulated understanding up to the point of encountering something new, and 2) looking for something—regarding newly encountered information *in search of* a specific meaning (a meaning that, according to Fish (1979), is always able to be found). To test the ability for a frame of inquiry to extract sought meaning from anything, and in response to my awareness that I had so far only gathered material via conscious selection; I decided to gather random materials. In the *Image Appropriation* experiments, I *consciously sought* the repeated themes that had emerged throughout my inquiry.

The *Image Appropriations*, regardless of the content and meanings of the original works and words (that Foucault (1989) terms to be *anterior* to the words themselves), are investigations into material encounter. My engagement with those materials have influenced the progression of this inquiry: attention is thus paid to my interaction with those texts and images as influential elements regardless of the exclusion of the original *anterior* meanings. Meaning, in this sense, is extracted from and born from an acceptance of the *intra-action* (Barad as cited in Dolphijn & van der Tuin 2012) of all relational elements, rather than through sole attention to investigating the intended meanings and ideas presented in literature – that, as already noted, are always already responded to interpretively in accordance to a context-specific frame of inquiry.

Controlling interpretation through annotation and the contingency of access

Throughout the research experiment chapters, there are side explanations—comments “On” the themes that are being explored—and ongoing emphasis on the use of “introductions” to frame information. The first investigation, into

exercising such control over the interpretation of *my* writing, was the annotating of *Watch Me*. Annotating and controlling an interpretation through commentary is seen to problematise the relationship between what is presented (a text or image) and what the original intent was: are the annotations a “true” recollection of the intent, or are the annotations retrospectively creating meaning that was not originally intended, OR, regarding truth as contingent and context-based (AND regarding, as Barad notes in Dolphijn and van der Tuin, 2012, re-reading as *actually* altering what is seen), is the original intent *irrelevant if truth is always generated in a present or current way of seeing?*

If an idea is able to be re-written, and if ideas are always re-sited, when read within a new context and as influenced by new relational elements, a system of re-iteration is created. The point of access to an inquiry, or as explored in my studies, the way that an inquiry is presented and framed, is dependent on a current context that is always changing and re-reading that investigation. The *Watch Me* annotations trigger a set of experiments into different ways that my inquiry could be made accessible.

Access

Relational elements in the contingent representation of inquiry

To investigate the impact of (current) context on the representation of my inquiry, I developed a set of presentation iterations. Each iteration presented my understanding of the inquiry at the time that each presentation was drafted: the content, approach, terminology, and intent altered depending on the literature that I was reading, the events that were concurrently occurring, and in response to the other presentation iterations that had already been drafted. This experiment was primarily responsive to Dolphijn and van der Tuin’s (2012) *New Materialism: Interviews and Cartographies*, and in particular, the interview with Karen Barad (In Dolphijn & van der Tuin (2012), p. 48 -71). Karen Barad’s *re-reading* and *intra-action* are key to the understanding that this final thesis is now taken to be a re-reading of my studies; acknowledged to be produced in response to a current situation in which I react and respond.

Barad’s *intra-action*, however, is not an *inter-action*—in the way that I interact with, ideas, with others, or with the thesis—but an understanding that matter/s (materials, and ideas), past and present, co-exist and gather to generate meaning/s. I read *intra-action* to mean that meaning is not and cannot ever be only-situated from any one perspective, but rather should be an understanding that there is a collection of multiple meanings and possible meanings embroiled in a gathering of all potential meaning. The presenter, the audience, the

materials, the room, the day, the expectation, the history of all matter/s involved, temporarily coalesce, and meaning is made (possible).

My presentation iterations attempted to engage with these ideas. However, to present, a hierarchy of ideas is always drawn. As written above for example, and as framed here, I speak to new materialism as a primary driver, whereas the presentation iterations responded (as intended) to a multitude of other drivers. To make an intra-action accessible is thus problematic as themes, and perspectives are made “key”, for ideas to be clarified, and accessed. In response to this, I return to Cixous’s *other*, and Derrida’s (1968) evocation of the absent.

Accepting the Other

First iteration literature review (FILR) and this thesis as a couple

I regard this thesis and the first iteration literature review to be a *couple*; they are viewed as opposites in the way that Cixous (1986) regards the masculine and feminine in her writing (performance) of the academy. This thesis relies on the FILR to define what it itself is not. By doing so, this thesis defines what *is* being performed in this thesis, whilst also, importantly, alluding to what it once was, and what it could be.

The FILR sought to perform what it wished to articulate, whereas this thesis (when performative) relies on description (of those performances), to generate clarity – to *elucidate*. This thesis observes the FILR to present a reduced re-view – a re-reading of its form. Whereas the FILR sought to present everything by presenting (a bit of) everything, and by avoiding a synthesis, this thesis embraces a reductive agency. The FILR and this thesis perform opposing perspectives (approaches to, and attitudes towards, the writing of the thesis), respectively these are 1) retaining all movements and exposing all editing to present a “true” progression of ideas and a presentation of many concurrent voices, mourning what was lost in the unsuccessful attempt to present everything, a battle between a desire to discipline and the disciplining of desire, versus 2) an acceptance of the thesis as a temporary and always interpretive representation of the inquiry that embraces current perspective as momentary truth, a described performative writing frame of inquiry that allows an evocation of the absent, and therefore a (re)presentation of all ideas.

There is always an other way of seeing, an other (re)view, an intra-active gathering of many perspectives. As Cixous (1986) has noted and called for in *Sorties*, there must be in the inventing subject, an acceptance of that other.

Desire

The absent nomad and the present(ed) inquirer: never being true for long

Responding to Deleuze and Guattari (1987/ 2010), this thesis is a disciplining *state* that reduces the inquiry to a fixed and *counted* form – the inquiry, however multi-site, is no longer nomadic. In the act of writing this thesis, I have selected key themes, and thus I have generated a criterion by which I am able to distinguish what is tangential to this argument; what is *other*. Nomadicism, for this investigation, is seen to be the (pre-thesis state of) continuous experience of all influences that alter my mobile frame of inquiry – a frame of inquiry that is always changing because the context(s) within which I reside is also never fixed (or recognised to be singular).

According to Nietzsche (1901/ 1967), inquiring at all is a state of searching for an unknown that one creates – a *known* unknown. This Nietzschean *self-narcotisation* is confirmed by Fish’s (1979) suggestion that I will always find what I am looking for if I look in a *particular* way. The instant that I seek to answer a question, I am no longer a nomadic figure. As exposed through my investigations, when seeking an answer I am tied to a temporarily fixed frame of inquiry that no longer experiences influences equally, and rather, appropriates and selectively interprets encountered influences to become the answer to my question.

To be nomadic, I would have to accept a Nietzschean (1901/ 1967) *nihilism* – an acceptance of *meaninglessness* whereby (because I acknowledge that this form of inquiry is an act of appropriating ideas for my purposes), I accept that any meaning I come to is never true *for long*. The potentially endless re-iteration of my own ideas (that has been sustained by the methods of this inquiry) indicates that this form of interdisciplinary research is a continuous performance of re-siting and re-arranging ideas from a present perspective.

So what *drives* this form of inquiry, if no longer a search for a “correct” answer, or an assertion of any fixed truth? A desire to be seen. As nomad I would desire to be unseen and absent from the context of the university, the thesis, the written text; as inquirer I desire to be present(ed) and (re)viewed.

As already discussed, a desire to inquire is explained by Nietzsche in the *Will to Power* (1901/ 1967) to be a self-narcotising self-preservation from the otherwise terrifying awareness that there is no meaning at all. Nietzsche explains that to sustain that endless ability to inquire, one works to assert a truth, an identity, or a *will to power*, over a truth as asserted by an other. Just as academic disciplines are shown by Krishnan (2009) to build, strengthen, and protect an identity (in a battle

for the continuation and survival of that discipline), as an individual inquirer, I seek to define and express my identity through the creation of an artefact – this written thesis.

Mavor (2002) suggests that this re-creation of myself into a tangible physical object is an innate desire – a subconscious and primal desire to reproduce. Mavor's *reduplicative desire* (that she performatively writes) is a desire to *see* oneself. I view the written thesis to be a self-narcoticising (desire to inquire) reduplicative desire (desire to be seen) employed for the purposes of asserting a temporary will to power (desire to assert identity over the identity of an other). I view the *presented re-iteration* of my thesis as a desire to assert that I identify with a nomadic and unfixed holistic experience of all influences. I re-read myself—my past ideas—to assert a *present* will to power over what I have *previously presented* (previously fixed), so that I may assert that I am not a fixed body.

Performance

Thesis as temporary performance of ideas

My approach to representing all influences has become the employment of a frame of inquiry that accepts and asserts that this thesis is temporary. To extend Storni's (2012) call for a study of design that recognises all relational elements in the development of an artefact, I embrace the thesis as a relational element embroiled within the design process itself. A change in perspective from Storni's approach, I suggest that in relation to the design process the thesis should be recognised as a temporary *making-visible* of ideas that is necessarily always-reductive because, as seen in my studies, the *recording* of all relational elements is not possible within the context of the written thesis. The thesis should be treated as a temporary representation (a temporary siting) of an entire process, and its selections *acknowledged to be selections* from a body of relational elements. This thesis, to borrow Storni's (2012) terms, like the *artefact*, is an interpretive (and designed) *object* that can, at any moment, be shifted via *thinging tendencies* to an unknown (but always developing) *thing*. This approach is an acceptance of the always present *other* (that cannot always be presented); I embrace this thesis as a temporary artefact that performs one possible manifestation of the inquiry.

In this thesis I perform a temporary siting by consciously making one element of the inquiry *primary*: the assertion that a thesis, that seeks to assert ideas that address the acquisition and communication of knowledge, *must* address the acquisition and communication of *those ideas*; what is *discussed* must also be *performed* in some way.

Performative writing as means of generating evidence

To simultaneously demonstrate and discuss is to generate a system whereby one works to elucidate and prove one's own ideas. I have explored performative writing as a method of representing an interdisciplinary research inquiry that, I propose, has no disciplinary site to which it belongs. The site that works to validate this interdisciplinary project is not the criteria, rules, or topics of any one academic discipline, but the site of representation itself. Responding to Foucault's discourse on discourse that he performs in the *Archaeology of Knowledge* (1989), I have tested the way that the thesis, when performing its own ideas, can validate (can site) an inquiry within a unique environment that is created to house its specific inquiry.

Key to achieving this in the context of this written thesis is the treatment of the literature review as 1) an interpretive subject – in response to Montuori's *Literature Review as Creative Inquiry* (2005), and 2) a body that can be re-written again and again. The *First Iteration Literature Review* is reminiscent of Della Pollack's (in Phelan and Lane, 1998) performance of excess. The FILR attempted, as Storni (2012) has also attempted with his mapping of a jewellery design process, to provide an exhaustive map of a progression of the inquiry. The FILR, Pollack's *Performing Writing*, and Storni's case study strive for a completeness, but are each incomplete. The FILR 1) performed an inability to present *everything* (particularly those things that are in constant becoming – as seen in the *Diary*) in a written format, and 2) refused to generate a primacy of ideas, and so was unable to allude to what was missing. The literature review in this thesis on the other hand, accepts these inabilities – it *acknowledges* that it is always incomplete, accepts that a creation of a community of inquirers is always selective, and recognises that a controlled reduction of ideas is needed to successfully evoke (and define) what is absent. This literature review re-views—in the sense that it re-constructs—the FILR to generate a (new) scholarly site that is specific to the aims of *this version* of the inquiry.

To perform a new materialist re-reading and Barad's *intra-action*, the FILR presented a chronology in an attempt to retain the correlation (or co-existence) between literature reviews, research experiments, and other influences. Re-viewing the FILR, and having accepted that this thesis is one—but also the—possible articulation of the inquiry, the literature review (performatively re-writes and) intentionally has been noted to select key literature and generate a temporary primacy of ideas.

This thesis performs an acceptance of the *other*. I accept the FILR to be its other – I define this thesis by using the FILR to describe what it is not. The thesis performs an inseparability to what it once was, as an active experiment in a new materialist re-reading and intra-action. This thesis performs an acknowledgement of its contingency and dependence on current site, context, and frame of inquiry – I knowingly re-read and generate an inquiry-specific *community of inquirers* so that the inquiry can be momentarily sited. This thesis *performs* to assert its assertion that, to be successfully elucidated and evoked, matter/s dealing with the nature of representing ideas should be both discussed AND demonstrated.

Re-viewing desires: performative written scholarship and the (re) presentation of all matter/s

My emphasis on performative writing as a method of investigation and representation, has involved constant reflection, reflections upon reflections, and so on. My single and continuous experience is split into multiple experiences – multiple meanings that Phelan (1998) notes, are created at the *ends* of my performances; *at the point of each reflection* upon my own movements. Here, at the end, I write, I reflect upon, and I plan various summaries – always at the end of what has been performed so far, and always as a projection of a future or *other* possibility.

Thus, I am able to arrive at many conclusions, changing conclusions, thought in new contexts, and many ideas are also, in this context, and as framed through this viewing apparatus, made absent. As an interdisciplinary researcher—at first inclined to apply prior disciplinary methods of working—seeking to represent ALL influences and all ideas, the thesis threatened to discipline, reduce, and discard. It is, however, by re-writing the thesis again and again in search of a method to represent those ideas, that the act of writing a thesis has been shown to not be a disciplining, reducing, or discarding act, but rather a potentially *multiplying, reproducing, and replicating* activity. A change in attitude—a change of perspective: my studies have not been fixed by the thesis at all, but have been made visibly iterative and always in a state of becoming. Presented in the possibility of the other, is the infinite ability to re-view.

“Being home”: Taking responsibility for this site I have created

There is a logic that has been established within this site: rules, methods, ways of seeing, ways of seeing what is not seen. This thesis is my self-constructed discipline. What does *this* discipline seek to assert? What *will to power* defines its identity, its survival, its application and its ability to be reproduced?

Refusal of selection as performance of embracing the other

I love strangers.

I love that I can adore someone’s finest qualities—their confidence, their manner, their ideas, their outgoing or constructiveness—qualities that I aspire to emulate. Without knowing them, but just, admiring them from a safe distance.

But, again and again, I get to know some people—their motives, their downfalls, their contradictions, their approach to life that I don’t quite gel with—and that impression is tainted, lost, and sometimes, as hard as I try, I cannot re-ignite my original attraction, and cannot bear their sometimes necessary presence.

I mourn the loss of their beautiful strangeness.

The other day, I took a photo of a couple. A couple of strangers. Each beautiful and fresh with so much promise. I captured them in the splendour of their possibility.

*

A few days later I walk through the door, into my home, and there they are in my living room! I turn to my flatmate, hoping to get some answers, but she’s on the phone to her Mum and just gives me a quick glance to acknowledge my return. Doesn’t matter that she wasn’t free to chat, I already know what she would have to say: new flatmates. I knew she was looking for some to live here for the year. I run to my room to hide their photo so I can pretend that I’ve never seen them before.

*

It’s a year later and I’ve (as predicted, as dreaded) learnt a thing or two. Their room has shrunk in size, so one of them has to move out (how does that even happen?). But they’re not even arguing about it. They’re just looking to me longingly and quietly, waiting for me to make a decision on who’s staying and who’s going (in reality, they just want to know how the room morphed into a cupboard). Me? I can’t decide. I’ve grown to know too much about them both, I’ve asked too many questions, drawn too many connections, or maybe I haven’t asked the right things. It’s fine, I know, it’s just my current but accumulated personal opinion of who they are. They are still beautiful strangers to someone else (whereas I’ve just gotten back from taking photos of other, new, unfamiliar people). It doesn’t help that they never wanted to be here in the first place (it turns out my flatmate pretty much begged them to move in).

How do I resolve this? How to end this curious relationship?

I've hidden my (room converting) tools and materials so it's not openly awkward.

Oh maybe I will just cave in and revert the cupboard into its former all-accommodating bedroom glory. Or maybe I'll just dismantle the whole house.

My flatmate? She's baking again, so she's no help at all.

What do I do? How do I let them know that part of me has been dying for the both of them to get out of here so that we can find some new housemates (less tainted by my judgemental glare)?

*

How is it possible to conclude a thesis that acknowledges that the site of the thesis itself is so easily re-built and renovated? To conclude—to select one fixed form—is to mock the beauty of the possible and the unknown, and to fall victim to my knowingly built (and intentionally exposed) opinions (of the less desirable qualities) of subjects – to fall victim to a convention of selecting a primacy of ideas.

At the ends, here, I desire only to re-view, to look again, to see what I've missed, to be re-acquainted with those once beautiful strangers.

To select—to indicate a clear contribution—is to forget that this is a *show*: a single and fleeting performance that lives on—that is given new meaning—with each individual witness of its tricks from an individual point-of-viewing. At the end, here, we are waiting in the dark and silent crowd, all facing forward and attentive, waiting, for that climactic ending, that *purpose*. Everyone, arms crossed and thinking “show us what you got”. When really, all we want is an encore, an encore after that encore, another encore after encore – a blissful (re)construction (that will never disappoint us by destroying the possibility of getting the ending that “I wanted”). A suspended yet fully embraced moment of a luxurious and momentary forgetting of how the show is *supposed* to end.

*

My argument is performed, above, to draw a methodical completion to this thesis. That performance is described, here, to demonstrate another point of assertion: this explanation-after-performance is a way of generating access to that method of articulating; an unconventional approach to the scholarly text. This dual-performance of *demonstration AND elucidation through description* is an *acceptance of the other*: an additional and vital performance that acknowledges the contingency and intra-action of all elements in an event of meaning construction. This thesis (re)presents an interdisciplinary inquiry that constructs, and that is true to, its own site. The logic, topics, and methods built into *this* space—my temporary *discipline*—require an acceptance of the possibility to re-view, and require an acceptance of a meaning that never ends, and that is never fixed, but that is always being made again and again with(in) itself.

LIST OF FIGURES

Note: All photos, scanned documents, scans of photocopied & experimental works generated, drawings, film stills, and screen-shots of digital texts generated by Lucia Lie (between 2011 and 2014). Original sources of photocopied documents are noted, where deemed appropriate.

- fig. 1. 2013. The Diary. Photograph.
- fig. 2—14. 2013. The Matrix. Scanned Documents.
- fig. 15. 2013. Notebook. Scanned Image.
- fig. 16. Appropriation 1: A Photocopy/ Edward T. Joy. (1964). The Country Life Book of English Furniture. Country Life Limited: London. Page 26. Scanned Document.
- fig. 17. Appropriation 1: “Dated and inscribed, turned contemporary
- fig. 18. Appropriation 1: A Photocopy/ Edward T. Joy. (1964). The Country Life Book of English Furniture. Country Life Limited: London. Page 27. Scanned Document.
- fig. 19. Appropriation 1: ... with various mouldings. A moulding was applied to the carcass. This moulding was fixed and projected to hide the line between open and closed. Mounted plates became so fashionable that this fashion encouraged imitation. Enthusiastic amateurs training, while professionals, faced with competition, successfully petitioned to curtail imitations. The coat was covered with coats to form the ground. The design was detailed by imitating the ground again.”
- fig. 20. Appropriation 2: A Photocopy/ Takacs, S. (2012). Terrorism TV : popular entertainment in post- 9/11 America. Lawrence : University Press of Kansas. Pg 108. Scanned Document.
- fig. 21. Appropriation 2: “One of the trainers tells us[,] if he’s required to take an enemy’s life, “he is doin” it because the connection between duty and home embrace his killer instinct. A clash between ‘good’ and ‘evil’ is recontextualized in relation to the story and contemplation of the frame. The visual doesn’t just show [facts], images edited and changed are presented in such a way that they seem intended. [M]anipulated...”
- fig. 22. Appropriation 2: A Photocopy/ Takacs, S. (2012). Terrorism TV : popular entertainment in post-9/11 America. Lawrence : University Press of Kansas. Pg 109. Scanned Document
- fig. 23. Appropriation 2: .. viewing networks alienate some viewers. I thought . . . this is the perfect opportunity to do something . . . to do this.”
- fig. 24. Appropriation 3: A Photocopy/ Walker Evans. The Museum of Modern Art. New York. 1971 Distributed by New York Graphic society. Greenwich Connecticut. Page 94. Scanned Document.
- fig. 25. Appropriation 3: “A HOUSE HUNT”

- fig. 26. Appropriation 4: A Photocopy/ George Kouvaros. (2010). Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America. University of Minnesota Press: Minneapolis, London. Page 102. Scanned Document.
- fig. 27. Appropriation 4: "The repetition of this pose indicates a performative trope, an imperative that represents by means of acknowledging the recurrence of subjects. [S]emiconscious conditions present the body in its simplest form ...
- fig. 28. Appropriation 4: A Photocopy/ George Kouvaros. (2010). Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America. University of Minnesota Press: Minneapolis, London. Page 103. Scanned Document
- fig. 29. Appropriation 4: ... The subject allows himself or herself to be seen. The mechanism of this is an instinctive need and rhythm. [A]n absorption, and semiconscious state. The reappearance of images is not surprising given what we already know about such [m]ethods of concentration"
- fig. 30. Appropriation 4: Cartographies: Drawing Connections/ Making Meanings upon Re-view. Scanned Document.
- fig. 31. Appropriation 4: Cartographies: Drawing Connections/ Making Meanings upon Re-view. Scanned Document.
- fig. 32. Appropriation 5: A Photocopy/ Shepard, S. (1979). Buried Child. Vancouver: Talon Books. Page 82. Scanned Document.
- fig. 34. Appropriation 5: A Photocopy/ Shepard, S. (1979). Buried Child. Vancouver: Talon Books. Page 83. Scanned Document.
- fig. 35. Appropriation 5: "the body is designed to hide some sneaky truth. [Y]ou're watching me. Yes me. My head! Have you ever known me? ...
- fig. 36. Appropriation 5: ... Don't be stupid. [I] look around the space as though remembering something[,] then carefully pull out sections. I repeat this private ritual. [I] repeat this action - slowly revealing through the cracks what appears to be a beautiful manuscript. [T]he body seems [s]educed"
- fig. 37. Appropriation 5: Cartographies: Drawing Connections/ Making Meaning upon Re-view. Scanned Document.
- fig. 38—42. Appropriation 5: Generating Discourse. Extracting (more) meaning. Scanned Document.
- fig. 43—46. 2013. Watch Me 1, 2, 3, 4. Scanned documents
- fig. 47. 2013. An Outrageous Idea. Scanned document.
- fig. 48. (In)Habit (2010), Lucia Lie, Performance Film Still. Digital Image.
- fig. 49. Mea Culpa. Performance, at The Performance Arcade (2013). Wellington Waterfront. Lucia Lie and Nikko Hull. Digital Photograph.
- fig. 50. Design Therapy (2011). Lucia Lie. Drawings generated during durational performance. Digitally Archived Drawings.
- fig. 51. 2013. Reduction to Form. Scanned Drawing.
- fig. 52. 2014. Screenshot of Presentation Script.
- fig. 53. 2014. Screenshot of Presentation Handout.
- fig. 54. 2013. Masking. Discarding the Child Flaneur (and other others). Scanned Document.
- fig. 55. 2014. Companion(s): Generating Access and Controlling Interpretation. Screenshot of digital FILR file.
- fig. 56. 2014. Intra-active conclusions. Screenshot of digital FILR file.

REFERENCE LIST

Bartholomae, D., & Petrosky, A. (Eds.). (1990). *Ways of Reading: An Anthology for Writers* (2nd ed.). Boston, MA: Bedford Books.

Bloomer, J. (1993). *Architecture and the text: The (S)cripts of Joyce and Piranesi*. London, England: Yale University Press.

Braidotti, R. (1994). *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York, NY: Columbia University Press.

CAA. (2014). *102nd Annual Conference: Chicago February 12-15, 2014*. Retrieved from <http://conference.collegeart.org/2014/>

Cixous, H. (1986). Sorties. In A. Easthope & K. McGowan (Eds.), *A Critical and Cultural Theory Reader* (2nd ed.). Berkshire, England: Open University Press.

Coole, D., and Frost, S. (2010). *New Materialisms: Ontology, Agency, and Politics*. London, England: Duke University Press.

Deleuze, G., and Guattari, F. (1987/ 2010). *Nomadology: The War Machine* (B. Massumi, Trans.) originally appearing in *A Thousand Plateaus*. Seattle, WA: Wormwood Distribution.

Denzin, N. (2003). *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. London, England: Sage.

Derrida, J. (1968). Différance. In A. Easthope, and McGowan, K. (Ed.), *A Critical and Cultural Theory Reader* (2nd ed.). Berkshire: Open University Press.

Dolphijn, R., & Van Der Tuin, I. (2012). *New Materialism: Interviews & Cartographies*. Open Humanities Press.

Eagleton, T. (1983/ 1985). *Literary Theory: An Introduction*. Oxford, England: Basil Blackwell

Easthope, A., & McGowan, K. (Eds.). (2004). *A Critical and Cultural Theory Reader* (2nd ed.). Berkshire, England: Open University Press.

Eco, U. (1990). *The Limits of Interpretation*. Bloomington and Indianapolis: Indiana University.

Fish, S. (1979). How to Recognize a Poem When You See One. In D. Bartholomae, and Petrosky, A. (Ed.), *Ways of Reading: An Anthology for Writers* (pp. 179—191). Boston, MA: Bedford Books.

Fish, S. (2011). *How to Write a Sentence and How to Read One*. New York, NY: Harper.

Foucault, M. (1975/ 1991). *Discipline and Punish: The Birth of the Prison* (A.

Sheridan, Trans.). London, England: Penguin Books.

Foucault, M. (1989). *The Archaeology of Knowledge*. London, England: Routledge.

Freeman, J. (2007). *new performance/ new writing*. New York, NY: Palgrave Macmillan.

Huxley, M., & Witts, N. (Eds.). (2002). *The Twentieth Century Performance Reader* (2nd ed.). London, England: Routledge.

IDEA. (2014). *IDEA Journal*. Retrieved from <http://idea-edu.com>

Ingraham, C. (1998). *Architecture and the Burdens of Linearity*. New Haven: Yale University Press.

Johung, J. (2012). *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art*. Minneapolis, MN: University of Minnesota Press.

Jones, R. (2010). Fail Again, Fail Better. In J. Jacob & J. Baas (Eds.), *Learning Mind: Experience into Art*. Berkeley, CA: University of California Press

Krishnan, A. (2009). What Are Academic Disciplines?: Some Observations on the Disciplinarity vs. Interdisciplinarity Debate. *Working Paper*: University of Southampton.

Mallan, K. (2002). Picture books as performative texts: Or how to do things with words and pictures. *Papers: Explorations into Children's Literature*, 12(2), 26—37.

Mavor, C. (2002). Reduplicative Desires. In N. Mirzoeff (Ed.), *The Visual Culture Reader* (2nd ed) (pp. 625—635). London: England: Routledge.

Mirzoeff, N. (1999). *An Introduction to Visual Culture*. London, England: Routledge.

Montuori, A. (2005). Literature Review as Creative Inquiry: Reframing Scholarship As a Creative Process. *Journal of Transformative Education*, 3(4), 374—393.

Montuori, A. (2008). The Joy of Inquiry. *Journal of Transformative Education*, 6(1), 8—26.

Nietzsche, F. W. (1901/ 1967). *The Will to Power: Attempt at a revaluation of All Values* (W. A. Kaufmann, and Hollingdale, R. J., Trans.). New York, NY: Vintage Books.

Pauly, N. (2003). Interpreting Visual Culture as Cultural Narratives in Teacher Education. *Studies in Art Education*, 44(3), 264-284

Phelan, P. (1998). Introduction: The Ends of Performance. In P. Phelan & J. Lane (Eds.), *the ends of performance*. New York, NY: New York University Press.

Pollack, D. (1998). Performing Writing. In P. Phelan & J. Lane (Eds.), *the ends of performance*. New York, NY: New York University Press.

Romero, M. (2000). Disciplining the Feminist Bodies of Knowledge: Are We Creating or Reproducing Academic Structure? *NWSA Journal*, 12(2), 148—162.

Rose, G. (2012). *Visual Methodologies: An Introduction to Researching with Visual Materials* (3rd ed.). London: Sage.

SMT. (n.d.). *Studies in Material Thinking*. Retrieved from <http://www.materialthinking.org>

Storni, C. (2012). Unpacking Design Practices: The Notion of Thing in the Making of Artifacts. *Science, Technology & Human Values*, 37(1), 88—123.

Thurston, N. (2014). *CAA, Chicago & CCS, Bard*. Retrieved from <http://www.nickthurston.info>

Tribunella, E. L. (2010). Children's Literature and the Child Flâneur. *Children's Literature*, 38, 64—91.

BIBLIOGRAPHY

Allen, W. (1948). *Writers on Writing*. London, England: Phoenix House.

Aubusson, P. J. e. a. (Ed.). (2006). *Metaphor and Analogy in Science Education*. Netherlands: Springer.

Auslander, P. (1999). *Liveness: Performance in a Mediatized Culture*. London, England: Routledge.

Bartholomae, D., & Petrosky, A. (Eds.). (1990). *Ways of Reading: An Anthology for Writers* (2nd ed.). Boston, MA: Bedford Books.

Batchen, G. (2012,). *Forever Dark. Dark Sky 1st May - 8th July Exhibition Catalogue*. Wellington, NZ: Adam Art Gallery.

Baudrillard, J. (1981/ 1983). *Simulacra and Simulations* (P. Foss, Patton, P., and Beitchman, P., Trans.). New York, NY: Semiotext(e).

Benthall, J. (1972). *Science and Technology in Art Today*. New York, NY: Praeger.

Berger, K. S. (1983). *The Developing Person through the Life Span*. New York, NY: Worth Publishers.

Bill, A. (2010). Just another piece of paper: creative research and writing. *Journal of Writing in Creative Practice*, 3(1), 5—15.

Black, M. (1962). *Models and Metaphors: Studies in Language and Philosophy*. Ithaca, NY: Cornell University Press.

Bleeker, M. (2008). *Anatomy Live: Performance and the Operating Theatre*. Amsterdam, Netherlands: Amsterdam University Press.

Block, R., Burke, G., & Knapstein, G. (1997). *Fluxus: A Long Tale with Many Knots: Fluxus in Germany 1962-1994*. New Plymouth, NZ: Govett - Brewster Art Gallery.

Bloomer, J. (1993). *Architecture and the text: The (S)cripts of Joyce and Piranesi*. London, England: Yale University Press.

Braidotti, R. (1994). *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York, NY: Columbia University Press.

Bramborough, R. (1963). *The Philosophy of Aristotle*. New York, NY: New American Library.

Broadhurst, S., & Machon, J. (Eds.). (2009). *Sensualities/ Textualities and Technologies: Writings of the Body in 21st - Century Performance*. Hampshire, England: Palgrave Macmillan.

CAA. (2014). *102nd Annual Conference: Chicago February 12-15, 2014*. Retrieved from <http://conference.collegeart.org/2014/>

Caballero, R. (2013). The Role of Metaphor in Architects' Negotiation and (Re) Construction of Knowledge Across Genres. *Metaphor and Symbol*, 28(1), 3—21.

Cixous, H. (1986). Sorties. In A. Easthope & K. McGowan (Eds.), *A Critical and Cultural Theory Reader* (2nd ed.). Berkshire, England: Open University Press.

Coole, D., and Frost, S. (2010). *New Materialisms: Ontology, Agency, and Politics*. London, England: Duke University Press.

Dahl, A. L. (1984). *Mark Tobey/ Art and Belief*. Oxford, England: George Ronald

Deleuze, G., and Guattari, F. (1987/ 2010). *Nomadology: The War Machine* (B. Massumi, Trans.) *originally appearing in A Thousand Plateaus*. Seattle, WA: Wormwood Distribution.

DeMarrais, E., Castillo, L. J., and Earle, T. (1996). Ideology, Materialization, and Power Strategies. *Current Anthropology*, 37(1), 15—31.

Demos, T. J. (2006). Life Full of Holes. *Grey Room*, 24(Summer), 72—86.

Denzin, N. (2003). *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. London, England: Sage.

Derrida, J. (1968). Différance. In A. Easthope, and McGowan, K. (Ed.), *A Critical and Cultural Theory Reader* (2nd ed.). Berkshire: Open University Press.

Diamond, E. (1995). *The Shudder of Catharsis: In Twentieth Century Performance Performativity and Performance* (pp. 152—197). London, England: Routledge.

Diamond, E. (1996). *Performance & Cultural Politics*. London, England: Routledge

Dolphijn, R., & Van Der Tuin, I. (2012). *New Materialism: Interviews & Cartographies*. Open Humanities Press.

Dunn, C. Z. (2011). *Hive of the Dead*. Nottingham, England: Games Workshop Limited.

Eagleton, M. (Ed.). (1996). *Feminist Literary Theory: A Reader* (2nd ed.). Oxford, England: Blackwell.

Eagleton, T. (1983/ 1985). *Literary Theory: An Introduction*. Oxford, England: Basil Blackwell

Easthope, A., & McGowan, K. (Eds.). (2004). *A Critical and Cultural Theory Reader* (2nd Ed.). Berkshire, England: Open University Press.

Eco, U. (1990). *The Limits of Interpretation*. Bloomington and Indianapolis: Indiana University.

Edwards, H. (2003) *Taking on board continuity and discontinuity in art and design student writing*. A Short Discussion Paper: WritingPAD.

Etchells, T. (1999). *Certain Fragments: Contemporary Performance and Forced Entertainment*. London, England: Routledge.

Fadiman, A. (1998). *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*. New York, NY: Farrar, Straus and Giroux.

Fish, S. (1979). How to Recognize a Poem When You See One. In D. Bartholomae, and Petrosky, A. (Ed.), *Ways of Reading: An Anthology for Writers* (pp. 179—191). Boston, MA: Bedford Books.

Fish, S. (2011). *How to Write a Sentence and How to Read One*. New York, NY: Harper.

Fludernik, M. (1993). *The Fictions of Language and the Languages of Fiction*. London, England: Routledge.

Foucault, M. (1975/ 1991). *Discipline and Punish: The Birth of the Prison* (A. Sheridan, Trans.). London, England: Penguin Books.

Foucault, M. (1989). *The Archaeology of Knowledge*. London, England: Routledge.

Foucault, M. (1994). *The Order of Things: An Archaeology of the Human Sciences*. New York, NY: Vintage Books.

Francis, P. (2004). *Content in Writing*. A Short Discussion Paper: WritingPAD.

Freeman, J. (2007). *new performance/ new writing*. New York, NY: Palgrave Macmillan.

Geertz, C. (1973). *The Interpretation of Cultures: Selected Essays*. New York, NY: Basic Books.

Getsy, D. (2011). *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*. University Park, PA: The Pennsylvania State University Press.

Gibson, C., & Klocker, N. (2004). Academic Publishing as 'Creative' Industry, and Recent Discourses of 'Creative Economies': Some Critical Reflections. *Area*, 36(4), 423—434.

Goldberg, R. (1988). *Performance Art: From Futurism to the Present*. New York, NY: Harry N. Adams.

Gough, K. (1972). *World Revolution and the Science of Man Science and Technology in Art Today*. New York, NY: Praeger.

Gregory, R. L. (1987). Intention. In R. L. Gregory, and Zangwill, O. L. (Ed.), *The Oxford Companion to The Mind*. New York, NY: Oxford University Press.

Hamilton, J., and Jaaniste, L. (2010). A connective model for the practice- led research exegesis: An analysis of content and structure. *Journal of Writing in Creative Practice*, 3(1), 31—45.

Hammersley, M. (2008). *Questioning Qualitative Inquiry: Critical Essays*. Los Angeles, CA: SAGE

Harrison, C. (2001). *Essays on Art and Language*. Cambridge, MA: MIT Press.

Hine, C. (2005). *Virtual Methods: Issues in Social Research on the Internet*. Oxford, England: Berg.

Hoff, B. (1983). *The Tao of Pooh*. New York, NY: Penguin Books.

Humanities and Social Sciences Futures. (2001). *Papers from the National Humanities and Social Sciences Summit held in July 2001*. Canberra.

Huxley, M., & Witts, N. (Eds.). (2002). *The Twentieth Century Performance Reader* (2nd ed.). London, England: Routledge.

IDEA. (2014). *IDEA Journal*. Retrieved from <http://idea-edu.com>

Ingraham, C. (1998). *Architecture and the Burdens of Linearity*. New Haven: Yale University Press.

Jacob, F. (1982/ 1970). *The Logic of Life AND The Possible and the Actual*. London, England: Penguin Books

James, C. (2012). *Cultural Amnesia: Notes in the Margin of My Time*. London, England: Picador.

Johung, J. (2012). *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art*. Minneapolis, MN: University of Minnesota Press.

Jones, R. (2010). Fail Again, Fail Better. In J. Jacob & J. Baas (Eds.), *Learning Mind: Experience into Art*. Berkeley, CA: University of California Press

Jones, S. (Ed.). (1999). *Doing Internet Research: Critical Issues and Methods for Examining the Net*. Thousand Oaks, CA: Sage.

Kaye, N. (2000). *Site Specific Art: Performance, Place, and Documentation*. London, England: Routledge.

Kövecses, Z. (2013). The Metaphor—Metonymy Relationship: Correlation Metaphors Are Based on Metonymy. *Metaphor and Symbol*, 28(2), 75—88.

Krishnan, A. (2009). What Are Academic Disciplines?: Some Observations on the Disciplinarity vs. Interdisciplinarity Debate. *Working Paper*: University of Southampton.

Lasserre, B. (2010). Theory and practice: reconciling design-as analogies with 'real' talk in design education. *Journal of Writing in Creative Practice*, 3(1), 17—29.

Lockheart, J. (2003) Support for Writing on A & D courses. *A Short Discussion Paper: WritingPAD*.

Lorentzen, L. W. (2004). Spatial Extend: the essence of place. *Paper presented at the Spaces, Spatiality and Technology workshop*, Edinburgh.

Lynd, R. (1949). *An Anthology of Modern Poetry*. London, England: Thomas Nelson and Sons Ltd.

Macdonell, D. (1986). *Theories of Discourse: An Introduction*. London, England: Basil Blackwell.

Mallan, K. (2002). Picture books as performative texts: Or how to do things with words and pictures. *Papers: Explorations into Children's Literature*, 12(2), 26—37.

Mann, A. T. (1979). *The Round Art: the Astrology of Time and Space*. San Vicente del Horts: Dragons World Ltd.

Mavor, C. (2002). Reduplicative Desires. In N. Mirzoeff (Ed.), *The Visual Culture Reader* (2nd ed) (pp. 625—635). London: England: Routledge.

Melles, G. (2012). Editorial. *Journal of Writing in Creative Practice*, 3(1), 3—4.

Messer, J. (2012). Practicing Interdisciplinarity. *TEXT: Beyond Practice-led Research*, (Special Issue No 14, October). Retrieved from <http://www.textjournal.com.au/speciss/issue14/Messer.pdf>

Mirzoeff, N. (1999). *An Introduction to Visual Culture*. London, England: Routledge.

Montuori, A. (2005). Literature Review as Creative Inquiry: Reframing Scholarship As a Creative Process. *Journal of Transformative Education*, 3(4), 374—393.

Montuori, A. (2008). The Joy of Inquiry. *Journal of Transformative Education*, 6(1), 8—26.

Mumford, L. (1954). *In the Name of Sanity*. New York, NY: Harcourt, Brace and Company.

Nelson, R. (2009). *The Jealousy of Ideas: Research Methods in the Creative Arts*. Fitzroy: Ellikon.

Nesbit, M. (2000). *Their Common Sense*. Norwich: Black Dog Publishing

Nieman, D. C. (2003). *Exercise Testing and Prescription: a health related approach* (5th ed.). New York, NY: McGraw - Hill

Nietzsche, F. W. (1901/ 1967). *The Will to Power: Attempt at a revaluation of All Values* (W. A. Kaufmann, and Hollingdale, R. J., Trans.). New York, NY: Vintage Books.

Nikolov, N. (2008). Cinemarchitecture: Explorations into the Scopic Regime of Architecture. *Journal of Architectural Education*, 62(1), 41—45.

Paradis, C., and Eeg-Olofsson, M. (2013). Describing Sensory Experience: The Genre of Wine Reviews. *Metaphor and Symbol*, 28(1), 22—40.

Parker, A., & Sedgwick, E. (1995). *Performance and Performativity*. London, England: Routledge.

Pauly, N. (2003). Interpreting Visual Culture as Cultural Narratives in Teacher Education. *Studies in Art Education*, 44(3), 264-284

Pearson, K. A. (Ed.). (2006). *A Companion to Nietzsche*. Malden, MA: Blackwell.

Pelletier, L. (2006). *Architecture in Words: Theatre, Language, and the Sensuous Space of Architecture*. London, England: Routledge.

Phelan, P. (1993). *Unmarked: The Politics of Performance*. London, England: Routledge.

Phelan, P. (1998). Introduction: The Ends of Performance. In P. Phelan & J. Lane (Eds.), *the ends of performance*. New York, NY: New York University Press.

Phelan, P. (2004). Marina Abramovi: Witnessing Shadows. *Theatre Journal*, 56(4), 569—577.

Phelan, P., & Reynolds, P. (1996). *Argument and Evidence: Critical Analysis for the Social Sciences*. London, England: Routledge.

Pollack, D. (1998). Performing Writing. In P. Phelan & J. Lane (Eds.), *the ends of performance*. New York, NY: New York University Press.

Preston, J., and Thomassen, A. (2010). Writing through design, an active practice. *Journal of Writing in Creative Practice*, 3(1), 45—62.

Raein, M. (2003) Where is the “I”? *A Short Discussion Paper: WritingPAD*.

Rendell, J. (2009). Architecture and Interdisciplinarity: Modes of Operation. *Building Material*, 19(ART AND ARCHITECTURE (AUTUMN)), 10—17.

Romero, M. (2000). Disciplining the Feminist Bodies of Knowledge: Are We Creating or Reproducing Academic Structure? *NWSA Journal*, 12(2), 148—162.

Rose, G. (2012). *Visual Methodologies: An Introduction to Researching with Visual Materials* (3rd ed.). London: Sage.

Roszak, T. (Ed.). (1969). *The Dissenting Academy: Essays Criticising the Teaching of the Humanities in American Universities*. Middlesex, England: Penguin Books.

Ruiz de Mendoza Ibáñez, F. J., and Pérez Hernández, L. (2011). The Contemporary Theory of Metaphor: Myths, Developments and Challenges. *Metaphor and Symbol, 26*(3), 16—185.

Said, E. W. (1985). *Beginnings: Intentions & Method*. London, England: Granta Books.

Sandford, M. R. (Ed.). (1995). *Happenings and Other Acts*. London, England: Routledge.

Seijdel, J. (2005). Wild Images: The Rise of Amateur Images in the Public Domain. *Open, 8*, 62—74.

Semino, E., Deignan, A., and Littlemore, J. (2013). Metaphor, Genre, and Recontextualization. *Metaphor and Symbol, 28* (1), 41—59.

Siegel, J. (2008). *More Mobile: Portable Architecture for Today*. New York, NY: Princeton University Press.

Sinclair, J. (2004). *Trust the Text: Language, Corpus, and Discourse*. New York, NY: Routledge.

SMT. (n.d.). *Studies in Material Thinking*. Retrieved from <http://www.materialthinking.org>

Storni, C. (2012). Unpacking Design Practices: The Notion of Thing in the Making of Artifacts. *Science, Technology & Human Values, 37*(1), 88—123.

Strunk, W., and White, E. B. (1979/ 2000). *The Elements of Style*. New York, NY: Longman.

Sturken, M., & Cartwright, L. (2001). *Practices of Looking: An Introduction to Visual Culture*. Oxford, England: Oxford University Press.

Tafuri, M. (1976). *Architecture and Utopia: Design and Capitalist Development*. Cambridge, MA: MIT Press.

Thomas, D. (1968). *Quite Early One Morning*. London, England: J. M. Dent & Sons.

Thurston, N. (2014). *CAA, Chicago & CCS, Bard*. Retrieved from <http://www.nickthurston.info>

Tiffin, C., & Lawson, A. (1994). *De-scribing Empire: Post-Colonialism and Textuality*. New York, NY: Routledge.

Tong, R. (1995). *Feminist Thought: A Comprehensive Introduction*. London, England: Routledge.

Tribunella, E. L. (2010). Children's Literature and the Child Flâneur. *Children's Literature, 38*, 64—91.

Van Winkel, C. (2005). *The Regime of Visibility*. Rotterdam, Netherlands: NAI

Webb, C. C. J. (1915/ 1959). *A History of Philosophy*. New York, NY: Oxford University Press.

Whitlock, G., & Poletti, A. (2008). Self-Regarding Art. *Biography, 31*(1), v—xxiii.

Witzling, M. R. (1991). *Voicing Our Visions: Writings by Women Artists*. New York, NY: Universe

Witzling, M. R. (1994). *Voicing Today's Visions: Writings by Contemporary Women Artists*. New York, NY: Universe.

Wood, J. (1998). The culture of academic rigour: does design research really need it? *The Design Journal, 3*(1), 44—57.

Woolf, V. (1995). *Orlando*. Hertfordshire, England: Wordsworth Editions.

Zola, E. (1893). *The Experimental Novel*. London, England: Cassell.

