W H E N (i) S T A N D F O R T H E W(H O L E):

Je maintiens mon être entre deux parenthèses embrassées

AN AUDIOVISUAL INSTALLATION TRACING THE RESONANCE BETWEEN

(i)

AND THE NORMATIVE POWER OF LANGUAGE

by

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When (i) stand for the w(hole):

Je maintiens mon être entre deux parenthèses embrassées.

An audiovisual installation tracing the resonance between (i) and the normative power of language.

Master of Fine Arts, 2017, Pascaline Jessica Knight, Interdisciplinary Master's in Art, Media and Design, OCAD University.

ABSTRACT

This installation involves translanguaging, scale and ratio in objects, such as; an expanded crumpled lined paper, a heap of 365 miniature *cahier Canada* notebooks, stop-motion animations, a stereophonic montage of two texts and finally a performance; the remains of which becomes part of the exhibition. This is an exercise that observes the power of metaphorical shifting and the space in which words and lines are simultaneously read and seen. Examined through a studio based research using the materiality of paper, language and asemic writing in student *cahier Canada* notebooks, specifically the blue lines and red margin on the page that reflect fluctuating power dynamics and implicit associations in language. This complex of forces in repetition and scale evokes indeterminacy within language systems and the radical hollow at the center to locate the (i) in the *cahier Canada*.

ACKNOWLEDGEMENTS

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INTRODUCTION

This thesis adopts a simple typographic convention to investigate the relationships between drawing and writing, specifically, a lowercase and embraced (i), which stands in as a gendered personal pronoun in place of the phallogocentric, hegemonic capital I. This paper argues that language is power and uses subtle subversions in order to reveal this. The use of the lowercase and embraced i is a written intervention based on Jacques Derrida's essay "La différance". The studio work seeks to reveal the invisible binaries that language, by its structure, enforces. With this discreet, puzzling and perhaps annoying intervention, (i) seek to disrupt the writing system, to create a fissure, or dysfunction, in order to break down the normative capital I personal pronoun and accent the structural bias of English grammar. Grammar is a system that serves to structure and regulate words, forming them into phrases and sentences. This element of language uses classification and codification as standards by which meaning is created in order for communication to occur. By integrating the lowercase and embraced i, (i) as the writer use this disturbance in writing to reveal an implicit structure and interrogate the standardization

embedded in daily usage. This raises questions about the invisible, internalized structures which are considered the most efficient and clear paths to communication and are geared toward standardized use, that which falls into and becomes the "norm". These invisible structures are the subject of inquiry of this paper and my studio practice. It, the (i), will highlight the role these structures have in the formation of subjectivity by exploiting as object metaphors the ruled blue lines and red margin which are used to regulate the training and performance of written language.

My MFA exhibition, entitled *When (i) Stand for the W(hole) , Je maintiens mon être entre deux parenthèses embrassées*, is comprised of three central components. First, there is an acoustic component made of a fragmented combination of two poems: the translated from Portuguese into English version of *Agua Viva* by Clarice Lispector (*The Stream of Life*) and *La Grammaire Blanche*, in its original French, by Claudine Gaetzi. These two poems are written using the personal pronoun and each individually, in their own way, consider the invisible power of grammar and reveal the intangible dichotomy between separation and affirmation that writing gestures provide. Second, there is a stop-motion animation in which (i) play with the form of standard-size, blue-lined paper with three perforations and a red margin. Third, a performance uses a large-scale open page of a standard *cahier Canada* exercise book mounted in the corner of

two walls with a heap of 365 miniature exercise books that are to be crumpled during the performance. In *Performing the Substrate,* (i) draw the blue lines and the red margin as writing, in which the lines and the margin become asemic content.

Investigating the role that a mundane object, such as lined paper, might play in the subtle hegemonies of language is like taking a magnifying glass to the intersection of the red margin with its blue lines to consider all the elements of its structure, function and embedded standards that are simultaneously liberating and constraining. Language is central to identity and has its own embedded hegemonic forces. An example is gender in language, especially in French, where each object has a gender, and where "le masculin l'emporte sur le féminin"[1], relating to the use of male pronoun for referents of unknown gender. Specifically, in this exhibition, the standardized red margin and blue lines set up for learning how to write, allow me to examine to what degree standards have an embedded social impact.

Jacques Derrida's essay "La différance," published in *Marges de la philosophie*, is used in this paper as a conceptual framework to demonstrate that the lowercase

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[1] Anna Livia, *Pronoun Envy: Literary Uses of Linguistic Gender* (Oxford University Press: 2001), 20.

(i) intervention can be read or written but cannot be heard, although

anglophones often pronounce the term *différance* with a French accent, which

challenges Derrida's premise that this intervention can only be written or read,

but not heard. Giorgio Agamben, in his essay "*Pardes*: the writing of

potentiality," contends that "even a simple punctuation mark can acquire a

terminological character."[2] By this (i) understand that Agamben speaks to the

risk that is speech, which as soon as it is uttered reveals something and in doing

so acquires an autonomous consistency, meaning that there can be an intention

to formulate a thought into words, but once uttered these have a life of their

own and can be interpreted in myriad ways. He explains that "there is a moral

risk implicit in every act of interpretation, in every confrontation with a text or a

discourse, whether human or divine."[3] This typographic form is used in my paper

to disrupt the relationship of the subject (the reader) to the task of reading.

At a pictographic level, the (i) is also a vulva. This pertains to a larger

investigation of gender and feminist epistemologies, and my interest of

feminizing writing, in the context of this exhibition, where the texts are read and

the substrate performed by myself. The Capital I is on a vertical ascending and

descending axis, whereas the lower case (i) is a horizontal dispersion, or sheaf,

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[2] Giorgio Agamben, *Potentialities* (California; Stanford University Press, 1999), 208.

[3] Ibid., 207

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composed of multiple rhizomes. It seems appropriate here to highlight the term

faisceau, which Derrida uses in his essay "La différance" to mark the structure of

an interlacing, a weaving "which permits different threads and different lines of

meaning — or of force — to go off again in different directions, just as it is ready

to tie itself up with others."[4] It is during this investigation about writing/drawing

which cannot be apprehended in speech that the different components in this

thesis exhibition are understood by the viewer: the performance, the crumpled

heap of paper, the stop-motion animation and the bilateral stereophonic

montage and the lowercase and embraced (i). This sheaf can be read and

viewed at once on two levels; much like René Magritte's painting *The Treachery*

of Images, the writing, *Ceci n'est pas une pipe*, is referred to as a calligram by

Michel Foucault in his essay by the same title, where he explains that it can be

viewed and read at the same time. The letter is the sign that allows the fixing of

words; the line, when drawn, permits the graphic representation of the thing. In

this context, the calligram of the (i) playfully "pretends to erase the oldest

oppositions of our alphabetic civilization: montrer, nommer; figurer et dire;

reproduire et articuler; imiter et signifier; regarder et lire."[5] It compensates the

alphabet by simultaneously being a drawing, a "symbol" and a personal pronoun.

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[4] Jacques Derrida, « La Différance » in Margins of Philosophy, translated by Alan Bass (Chicago Press: 1982),3
[5] Michel Foucault, *Ceci n'est pas une pipe* (Éditions Fata Morgana : 1973), 15.

This allows the possibility of saying/visualizing the same thing twice with linear elements that (i) can place in space, like a drawn sign.[6]

In combining texts into an audio montage and meditating on the red margin and blue lines, (i) am investigating the "crisis" of the terminological moment of thinking and exploring its potential. As Agamben writes, "terminology is the proper element of thought… In medieval logic, which transmitted the word's current sense to modern languages, a "term" was a word that did not signify itself, but instead stood for the thing it signified, referring to something."[7] In other words, these deconstructions seek to make visible the indeterminate, to reveal an asemic narrative through the writing of blue lines and red margins that is left for interpretation by the viewer. In using these intersections as a means of making visible the eternally wandering and differing characters of language, (i) acknowledge that terminology is the poetry of thought. In this context, by exploiting the blue lines and the red margin as pure signifiers that translate my daily writing practice into a visual rendition of my thoughts onto paper, (i) am able to examine how thoughts translate. This asemic writing has a resonance with the audio montage, titled "When (i) Stand For The W(hole)". The written term (i) does not signify itself; it instead stands for the thing it signifies which is

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[6] Ibid., 16.
[7] Giorgio Agamben, *Potentialities* (California: Stanford University Press, 1999), 206.

the personal pronoun or the vulva or the reader. Because it is written, its derivative is reinterpreted as a linear transformation, meaning that the sign or the term is always deferred and can never be present in the moment it is signified. Agamben writes about this as "A thought without terms — a thought unfamiliar with a point at which thought ceases to refer to itself and is firmly grounded on the soil of reference."[8]

2

METHODS AND PROCESS

My practice is anchored in the relationships between languages, words, drawing, writing, reading and self-publishing. It lies in the intersections where drawing meets writing and performance, montage meets animation, English meets French, and printmaking meets micropublishing.

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[8] Ibid., 207.

In my thesis exhibition, these processes are made possible through the play of

scale, ambidextrous drawing, writing, a bilateral stereophonic voice recording

and the intersection of blue lines and red margins. (i) see my work as using the

forms of many practices without considering them as separate or distinct modes

of making; they are entirely interdependent. Transdisciplinarity aims at enabling

mutual learning between specific fields, and therefore creates a mobile

transference of knowledge. In his book the *Transdisciplinary Studio,* professor

Alex Coles explains that

> the transdisciplinary studio is a microorganism that actively generates
> objects across the contexts of art, design, architecture, and their
> respective discourses, which is circulated in very different ways. [...] One
> way to begin defining transdisciplinarity is by clearly distinguishing it from
> the now ubiquitous term, interdisciplinarity.[9]

 This interpretation is supported by the essay "From Work to Text," in which

Roland Barthes contends that interdisciplinarity begins "when the solidarity of

old disciplines breaks down... in the interests of a new object and a new language

neither of which has a place in the field of sciences that were to be brought

peacefully together." For Barthes, the "unease of classification" leads "precisely

to the point from which it is possible to diagnose a certain mutation".[10]

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[9]Alex Coles *The Transdisciplinary Studio.* (Sternberg Press,2012), 13.

[10] Roland Barthes, *Image, Music, Text,* trans. Stephen Heath. (London: Fontana Press, 1977), 155

Discipline is defined by the *Oxford English Dictionary* as "a branch of learning or scholarly instruction. Training in a discipline, results in a system of orderly behavior recognized as characteristic of the discipline."[11]

Transdisciplinarity is a way to regroup an expanding field of relationships, where the interstice provides relationships within relationships "which will not be limited to recognize the interactions and or reciprocities between specialized areas of research, but which will locate these links inside a total system without stable boundaries between the disciplines."[12] This is the paradox of language and disciplines: they are at once a vessel and a prison, at once sclerotic and dissolute. Within these two poles, there is a gap, a distance, multiple possibilities for play

on, over, ~~*through*~~ and *under* words, a liminal space within which meaning travels.

There is a parallel here between the transdisciplinarity of these fields and the notion of translanguaging, which (i) use to combine French and English in my stereophonic montage. Although it is a given that the listener/viewer/reader becomes the vessel for meaning in any circumstance, it is my hope that the

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[11] http://education.stateuniversity.com/pages/1723/Academic-Disciplines.html
(accessed March 9th 2017).

[12] Alex Coles, *The Transdisciplinary Studio* (Sternberg Press: 2012), 17.

viewer/listener becomes or functions *within* the interstice of the line and the margin in this installation.

 As an artist and writer, printmaking and micropublishing are comprised in my creative processes. It is within the intersection of several fields of study such as philosophy, psychology, meditation, stop-motion animation, semiology and language, that my creative endeavors are sustained. An element that is crucial in my work is that of chance, or the accident. The montage process that I incorporate relies on accidents and associations made by chance that reveal their purpose and meaning with time. Fragmented annotations are permutated and juxtaposed together *par hasard* and create an unexpected narrative. The role of chance montage is demonstrated in the stereophonic audio montage as well as the different iterations of the *cahier Canada* notebook.

My use of the two poems by Claudine Gaetzi and Clarice Lispector aims to address the issue of resonance between two systems, fields, languages, and to move beyond their terms and borders to examine the space that is in between, or at the intersection of, these fields. More specifically, this installation seeks to reveal the enigmatic interval, the pause, the moment in between two terms, that carries the potential for meaning to be transported, the interval as the aphasic moment that carries the potential for revelation. Giorgio Agamben speaks to this

suspension as a mark "that by analogy is undecidable, … unities of simulacrum,

"false" verbal properties (nominal or semantic) that can no longer be included

within philosophical (binary) opposition, but which, however, inhabit,

philosophical opposition, resisting, and disorganizing it, *without ever* constituting

a third term."[13] He quotes Derrida's assertion that "It is a question of re-marking

a nerve, a fold, an angle that interrupts totalization: in a certain place, a place of

well determined form, no series of semantic valences can any longer be closed or

reassembled."[14] By assembling these two texts, *The Stream of Life* and *La*

Grammaire Blanche, I attempt to tease out the relationship between the two,

> between presence in general… and that which exceeds it... —— Such a
> relationship can never offer itself in order to be read in the form of a
> presence, supposing that anything ever can offer itself in order to be *read*
> in such a form. And yet, that which gives us to think beyond closure
> cannot simply be absent. Absent, either it would give us nothing to think
> or it still would be a negative mode of presence.[15]

In the next chapter on Translanguaging, (i) will describe some of the main

thematic or structural concerns that have shaped both my studio and my written

research. These could be understood under the category of translanguaging, and

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[13] Giorgio Agamben, *Potentialities* (California; Stanford University Press, 1999), 216.
[14] Jacques Derrida, *Positions,* trans. Alan Bass (Chicago: University of Chicago Press, 1982), 42-43,46; the original in Derrida, Marges de la Philosophie, 75-77.
[15] Ibid., 210.

(i) will further attempt to parse out some of the interconnected manifestations of translanguaging in my work. I will also weave through the work of thinkers Jacques Derrida, Giorgio Agamben, Geoffrey C. Bowker, Susan Leigh Star, and artists Mirtha Dermisache, William Kentridge and Robert Filliou who have shaped my thinking and creative work, and consider the impact these have had on the works in the exhibition.

3

TRANSLANGUAGING

The term translanguaging has been deployed by Patricia Velasco and Ofelia Garcia, both professors of education at City University of New York. According to them, translanguaging denotes the actual language practices of multilingual speakers not from the perspective of language as a system, but as an everyday experience where diverse linguistic and non-linguistic resources are combined in dynamic and fluid ways in order to make meaning and achieve understanding. In this sense, translanguaging means "the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous languages, in order to maximize communication potential."[16]

In his book entitled *The Translingual Imagination*, American critic and academic Steve G. Kellman writes that "English facilitates a vast array of thoughts and emotions, but as any other language does, it also limits those human expressions

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[16] Ofelia Garcia and Patricia Velasco, "Translanguaging and the Writing of Bilingual Learners." Bilingual Research Journal, 2014, (October 2016): 140.

to what is possible within its repertoire of sounds and structures."[17]

Etymologically, the prefix *trans-* means to "cross," "beyond," "through,"

"transverse."[18] In view of this it is useful to state that translanguaging lies in the

ear of the reader/viewer/listener. If that person only understands one of the two

languages, their interpretation and focus will be different from those who speak

both or potentially more languages. An expanded or partial understanding may

ensue from the reader's position and knowledge of the languages at hand.

Translanguaging in this context is left to the viewer/reader to make their own

links and narrative. It occurs by chance and its content is a relay between the

two sides, the two languages, where the trace of what is read in French, in the

bilateral sound montage, is carried into what is then being read in English,

independently from the animation and the performance. (i) contend that it is in

these gaps, these hollows, that meaning is transmitted, where language and

form permeate one another to create meaning.

As a child, the use of both French and English in one sentence was recriminated

at school and at home. To do so was to transgress an invisible line. The memory

of searching for words is very vivid still, having been transferred back and forth

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[17] Steven G. Kellman, *The Translingual imagination* (Lincoln: University of Nebraska Press, 2000), viii.

[18] https://www.merriam-webster.com/dictionary/trans

between the French-Catholic and the English-Protestant schooling system in

Quebec every year or so. Finding the right words or the right pronunciation in

the language (i) was immersed in at any given moment was consistently

challenging.

The word *aufhebung,* to lift up, as mentioned in Derrida's essay "La différance,"

has the double meaning of conservation and negation: "For Hegel, dialectics is a

process of aufhebung: every concept is to be negated and lifted up to a higher

sphere wherein which it is thereby conserved."[19] Derrida uses the verb *relever* in

French, which is to lift up (again), to relay but also to relieve, as in one soldier

relieving the duty of another. This effect of substitution is an analogy in my

process as to how French and English relay one another in my artwork and also

in my identities: French will pick up where English has left off, and vice versa.

Aufhebung is a word that has a double and contradictory meaning; the German

philosopher Walter Kaufmann argues that the word literally translates into

English as "pick up," and that it is common in ordinary German speech: "It is

what you do when something has fallen to the floor. Something may be picked

up in order that it will no longer be there; on the other hand, I may also pick it up

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[19] Jacques Derrida, « Différance » in *Margins of philosophy*, trans. note by Alan Bass (Chicago Press, 1982), 20.

to keep it." Kaufmann also claims that "Hegel may be said to visualize how

something is picked up in order that it may no longer be there just the way it

was, although, it is not cancelled altogether but lifted up to be kept on a

different level."[20] In my conversations as well as in my poetry/writing, one

language relieves the duty of the other in mysterious ways. The word *la relève* in

Derrida's essay remains untranslated, as with *différance*. Alan Bass, in his

translator's notes, explains that "This is why Derrida wishes to constrain the

aufhebung to write itself otherwise, or simply to write itself, to take into account

its consumption of writing."[21] If it weren't for writing, or the trace, there could

not be words with double, contradictory meanings.

In *Potentialities: collected essays in philosophy*, Agamben addresses language in

the very taking place of speech, the pure fact of language's existence. The

thirteenth chapter, "*Pardes*: The writing of potentiality", underscores "the moral

risk in every act of interpretation, in every confrontation with a text or discourse,

whether human or divine."[22] The terminus in itself encloses the nucleus of its

system. The Latin etymology of terminus is border, limit. "In medieval logic which

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[20] Walter Kauffman, *Hegel: A Reinterpretation* (New-York; Doubleday, Anchor, 1966), 144.

[21] Jacques Derrida, « Différance » in *Margins of philosophy*, trans. note by Alan Bass (Chicago Press, 1982), 20.

[22] Giorgio Agamben, "*Pardes*: the writing of potentiality" in *Potentialities* (California; Stanford University Press, 1999), 207.

transmitted the world's current sense to modern languages, a term was a word

that did not signify itself (*suppositio materialis*) but instead stood for the thing it

signified, referring to something."[23] Derrida's calling into question the poetic

moment of thinking and deconstructing its philosophical terminology reveals its

crisis and the abyss on which it rests. The use of brackets in my title serves an

identical "experience of the exile of terminology, its paradoxical subsistence in

the isolation of all univocal reference."[24] Agamben and Derrida correctly state, in

my view, that language separates one from thought or experience. Specifically,

the act of writing doesn't simply translate thoughts into being, but creates an

intentionality where, as Derrida put it, "One standing for stands for another

standing for, without anything like an objective referent constituting itself in its

presence."[25] But accordingly, the very notion of sense (of "standing for") then

enters into a state of crisis.

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[23] Ibid., 208.
[24] Ibid., 209.
[25] Ibid., 212.

4

MARKING A RESONANCE BETWEEN (i) , THE RED MARGIN AND THE BLUE LINES

This chapter explores in more detail each component in the installation: *When (i) stand for the w(hole) Je maintiens mon être entre deux parenthèses embrassées* to emphasize the transdisciplinary nature of this art-research project. Section 4.1 is an analysis of the stereophonic bilateral audio montage which adopts the English translation of *Agua Viva* (*The Stream of Life*) by Clarice Lispector and the poem *La Grammaire Blanche*, written in French by Claudine Gaetzi. Section 4.2 concerns drawing as writing, asemic writing, and formal subversions of writing. Section 4.3 addresses the animation component and its usage of repetition, scale, and variation. Section 4.4 concerns the performance component of the exhibition, where all the themes converge in live gestures.

By way of introduction to this chapter, I note that in his essay "The Textility of Making", Tim Ingold, of Aberdeen University in Scotland, contends that practitioners "are wanderers, wayfarers, whose skill lies in the ability to find the grain of the world's becoming […] Like the stems of plants growing from their seeds, …such lines trace the paths of the world's becoming—its 'worlding' …. A becoming is neither one or two, nor the relation of the two; it is the in-between […]".[26] It is true that, as Maurice Merleau-Ponty contends in *Le visible et L'invisible*, the world is as we see it, and yet we need to learn to see it; we must take possession of this vision, *say* what it is that we see, suspend our knowledge, and put ourselves in the position of a clean slate and act as if we know nothing and have about the act of seeing everything still to learn: "… dire ce que c'est que nous et ce que c'est que voir, faire donc, comme si nous n'en savions rien…"[27] Under the influence of the metaphor, the semantic wanders. Derrida leaves open the question of the enigmatic gap that allows meaning to wander. He writes that the metaphor doesn't simply illustrate the possibilities it describes, rather it disrupts the calm plenitude of semantics by incurring a deviation of meaning. The shifting power of the metaphor on meaning reveals the receptivity of signification, where nonsense precedes language. That is to

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[26] Tim Ingold, "The Textility of Making" (Cambridge: Oxford University Press on behalf of the Cambridge Political Economy Society, 2009),92.

[27] Maurice Merleau-Ponty, *Le Visible et L'invisible* (Éditions Tel Gallimard, 1964), 18.

say: language is a receptive material, constantly shifting. It is not a fixed, inert

form. It is my hope that the elements of the lowercase and embraced i, the red

margin and blue lines make visible the interstice, birth the possibility of an

infinite wandering of narratives.

4.1

STEREOPHONIC AUDIO MONTAGE

The links to be made between the lowercase and embraced (i) used in this

paper and the stereophonic montage between the two poems are subtle and

point to the discrepancies between speech, reading, writing. The stereophonic

montage is marked by long pauses and silent moments which allow for

associations to occur. A sound piece woven from two languages and texts

embraces the listener much like the parentheses embracing (i).

The audio montage adopts the English translation of *Agua Viva* (*The Stream of*

Life) by Clarice Lispector and the poem *La Grammaire Blanche*, written in French

by Claudine Gaetzi. In the piece, the French and English alternating sides create a simultaneous reciprocity and dichotomy which enact a split, as it is bilateral and incoming from two different sources in two different languages; but this split is porous, and new meaning can be created simultaneously. Combining fragments of these read-aloud poems, a conversation emerges between two voices: one in English and the other in French.

The foreword to Lispector's *The Stream of Life* is written by Hélène Cixous, an Algerian/French feminist theorist and activist. She describes this text as being without ruse or codes. In communication or information process, code is a system of rules that functions, like grammar, to convert information. Lispector has made her words so fluid that it seems she is speaking them. She ignores the conventions of writing and expresses herself freely outside these conventions; for example, she writes, "I don't know what I'm writing about I'm obscure even to myself."[28] It is a text that is seamless, there is no beginning or end, the narrative is a stream of consciousness. "Listen only superficially to what I say and from the lack of meaning will be born a meaning, as from me light, ethereal life is inexplicably born."[29] In this excerpt of Lispector's text, we, as readers, identify the (i) as ourselves:

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[28] Clarice Lispector, *The Stream of Life,* trans. Elizabeth Lowe and Earl Fitz and foreword Verena Conley (Minneapolis: University of Minnesota Press, 1989), 16.
[29] Ibid., 17

> … I want vast distances. My savage intuition of myself. But my essence is always hidden. I am implicit. And when I begin to make myself explicit I lose my moist intimacy. What color is the infinity of space? It's the color of air.[30]

Lispector ponders the present moment as she writes. Hers is a feminine, organic and libidinal order. Cixous describes *Agua Viva* as "the inscription of a certain kind of pleasure, of a pleasure which does not keep itself for itself."[31] She brings her writing to a place where the text feels like a spontaneous, fleeting thought that is not governed by language rules and regulations. Her writing feels ethereal, as if it were born before language, freed of its confinement: if there is a subject of this text, or an object it is on the question of writing. *Agua Viva* is about writing as a verbal activity. As Cixous points out in her introduction,

> Everything is organized around the mystery of writing… It is stated all the time that "I write" "I live" before she or he, before the subject differentiates itself, becomes personal, determines itself. Clarice dwells inside those moments, Heideggerian moments of coming into being, in the space of the not yet and the already.[32]

The only way to escape from the dualism of liberation and capture through writing and feminine versus masculine is to incessantly *become*: Virginia Woolf, when asked what is proper feminine writing, asserted that writing produces "a becoming woman, like atoms of femininity capable of proliferating and

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[30] Ibid., xi.
[31] Ibid., xi.
[32] Ibid., xv.

contaminating the social field, capturing the men in this irreducible and

indomitable becoming."[33]

There is no separation between the reader and the narrator in *Agua Viva*. "I

write you in the core of the instant. I unfold myself only in the present. I speak

today, not yesterday or tomorrow but today, and in this very perishable

instant."[34] Cixous, in her foreword, speaks to the femininity of Lispector's

writing: "Femininity always resists capture. Women know that something

between having pleasure and capturing that pleasure is lost in the act of love."[35]

What Lispector does with *Agua Viva* goes against the drive to capture. She

embarks on another mode of expression that deviates from the usual

appropriation, "something of a certain type of libidinal structure" in her writing

that appeals to speech. Cixous asserts that "She takes in fact not to keep. All

Clarice does is put into syntax."[36] With her words she transcends the separation

of herself from the reader by addressing herself directly to the reader and

creating an inner monologue that in my understanding brings the

phallogocentric I to something more horizontal and self-effacing:

> You think you read me, but what you do is look at yourself and love
> yourself. […] Once again, there is a relay of you. It is caught in a general

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[33] Gilles Deleuze and Felix Guatarri, *Mille Plateaux* (Éditions de minuit, 1989), 339.
[34] Clarice Lispector, *The Stream of Life,* trans. Elizabeth Lowe and Earl Fitz and foreword Verena Conley (Minneapolis: University of Minnesota Press, 1989), 17.
[35] Ibid., xii.
[36] Ibid., xiii.

problematic of the not I, and there is no more humble way of saying I. But in the meantime, there has been all the work on effacing the subject I, […] and given the fact that there are only objects, now "I" is an object among objects.[37]

La Grammaire Blanche draws on similar forms, where occasionally the author's voice becomes an inclusive "we":

> Nous avons à nous inventer. Ensemble est la réponse. Je te connais, je te reconnais. Sous les branches que l'air agite, le soleil s'invite. Qu'est-ce qui est désirable, qu'est-ce que je veux, que voulons-nous l'un et l'autre, l'un de l'autre, est-ce que je veux ce que nous voulons, ce que je veux me prend ma volonté, humain désir, animal désir. [38]

The structure of Gaetzi's writing is precise and nothing is left to chance. In my understanding, she uses language to make sure she doesn't cease to exist, to keep herself present and in perspective. The fluctuations of time are measured by referring openly to grammar rules and writing conventions to convey her existence in her poem, syllable after syllable, by striding through their intervals. Gaetzi uses the visual metaphor of embodying the rule and striding the distance between two syllables to reveal the potential of writing, entering and walking through the syllables that are connected by their difference and by the interstice that transitions one syllable to another:

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[37] Clarice Lispector, *The Stream of Life* (New-York: New Directions Books, 1973), xxxi.

[38] Claudine Gaetzi, *La Grammaire Blanche* (inédit : 2015), 3.

Syllabe après syllabe, enjamber les intervalles, avancer aux limites de vivre, sans plus de peur. Dire sans déroute, portée par l'avancée et le recul des phrases. Être, avoir été, espaces pleins, espaces vides, mesurer les fluctuations du temps avec une règle de conjugaison.[39]

In the chapter of *Margins of Philosophy* titled "The white mythology," Derrida describes meaning as endlessly postponed, elusive and difficult to capture. He explains that there is a metaphor insofar as thought is not manifest on its own, just as meaning of what is said or thought is not a phenomenon of itself. A phenomenon is the object of one's perception: what in the senses or the mind notices, a metaphor is a derivative, a reference. This characterizes the intangible nature of thought. "Il y a lexis et en elle métaphore dans la mesure où la pensée n'est pas manifeste par elle-même, dans la mesure où le sens de ce qui est dit ou pensé n'est pas phénomène de lui-même."[40] In *La Grammaire Blanche*, Gaetzi uses grammar rules and syntax as metaphors for her existence : "M'adosser aux marges du présent, infinies elles bordent chaque instant."[41] (Trans. : to lean on the margins of the present moment, infinitely rimmed by each instant.)

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[39] Ibid., 8.
[40] Jacques Derrida, *Marges de la Philosophie* (Éditions de Minuit : 1972), 277.
[41] Claudine Gaetzi, *La Grammaire Blanche* (inédit), 8.

Gaetzi points to the limits of language in writing: "Être, juste être, entre deux lignes, au-delà des signes."[42] Translated by myself as she yearns to be, just *be*, between two lines, beyond the signs. She accounts for the idea of language beyond words, a place where language and thought are of no help when she writes, "Langue sans mots, langue de traces, le regard en parcourt les espaces abstraits, l'esprit s'ouvre, se délie des pensées sans secours."[43] (Trans. A tongue without words, a language of traces, the mind opens, unbinds itself from thoughts that are of no help, the gaze traces its abstract spaces.) She alludes to the imagined membrane that separates her inner world from her outer world. "Je me retiens aux lignes intérieures, aux bordures imaginaires". Similarly, to Lispector she refers to parts of her body to communicate the mystery of being. "C'est sur la diagonale de la douleur que se trouve ma deuxième bouche, celle qui travaille les mots en silence, celle qui tait les récits."[44] (trans. she has a second mouth that forges her words in silence, on the diagonal of pain) In my understanding, this mouth is another hollow an implicit metaphor of her sex or of her (i), the location which carries all the mysteries of the world.

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[42] Claudine Gaetzi, *La Grammaire Blanche* (inédit 2015), 18.

[43]ibid., 8.
[44] ibid., 5.

The stereophonic audio montage in this installation is a bilateral recording in which French fragments of *La Grammaire Blanche* alternate with English fragments of *The Stream of Life*. The stereophonic aspect of this is reminiscent of the stereographic aspect of the lowercase embraced (i), since both texts are read in the personal pronoun. These two aspects are manifest translanguaging in the sense that they are porous and do not exist as isolated from one another. They inform one another. The montage is a loop which lasts an hour and has no beginning or end; similar to Lispector's text, there is no prescribed entry point. It is an ambient bilateral recording installed in both the media room with the stop-animation and in the main exhibition room, therefore creating an auditory bridge between the two rooms.
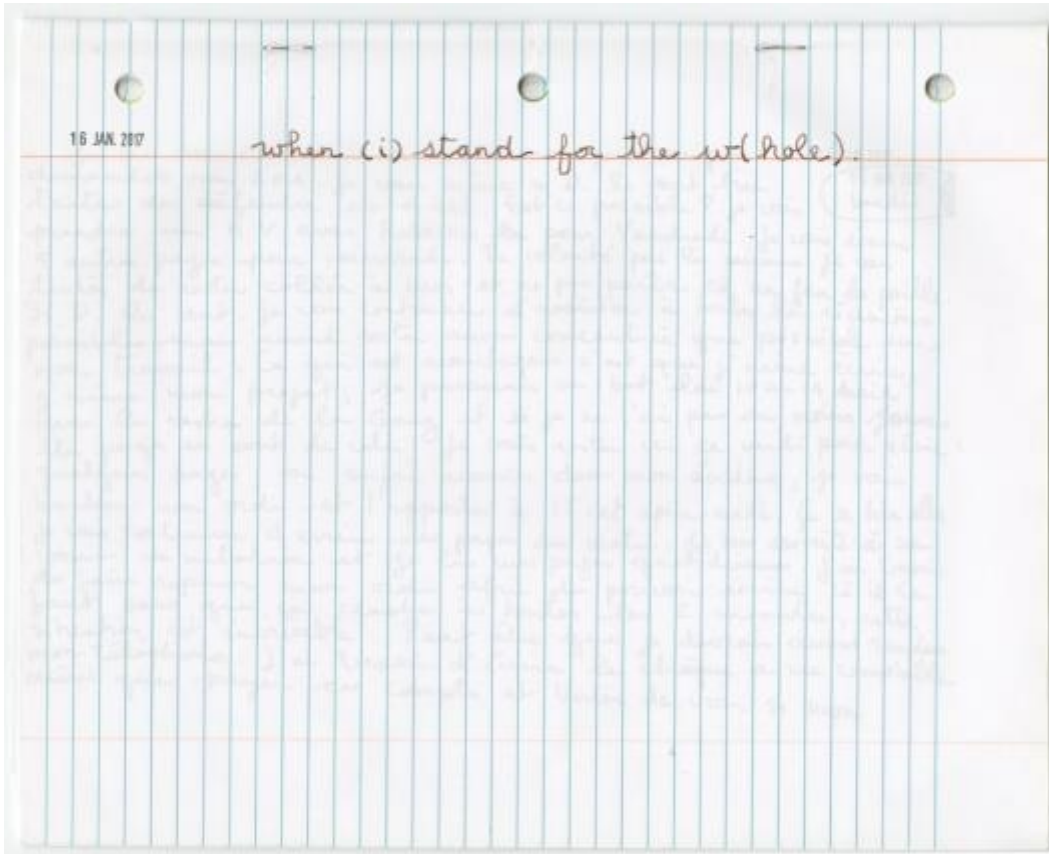
Fig.1 Cahier Canada notebook, journaling example. January 2017. Photo credit Pascaline J. Knight

4.2

DRAWING/WRITING

Transdisciplinarity can be perceived in the various iterations of blue lines and red

margins in the installation which are simultaneously writing and drawing.

Illustrating this double function, the drawn lines move back and forth between

serving as content and functioning as visual elements on a surface which refer to

the act of writing. Using the term asemic allows me to make visible the

productive ambiguity that separates and unites simultaneously drawing from

writing. [45] Asemic writing has particular value for my argument because it fuses

text and image, drawing on the similarities and discrepancies that writing and

drawing contain. It is a meta/hyper-graphic method of writing that derives

meaning from non-semantic content. Asemic writing makes use of conventions,

page settings, forewords, chapters, footnotes, and a wide range of architecture

in systems conventions that magazines and books use to convey information.

The Argentinian artist Mirtha Dermisache (1940-2012) was renowned for her

asemic writing. She wrote her first book in 1967, which was 500 pages in length

and did not contain a single word. Instead, drawing on the format of the writing

system, "the act of writing," she claims, is what "provides the unstable

dimension […] Maybe it's like saying that for me the liberation of the sign takes

place within culture and history, and not on their margins"[46]. Whereas

Dermisache used drawings to convey the format of writing, (i) use the structure

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[45] Asemic writing is a wordless, open, semantic form of writing. The word *asemic* means "having no specific semantic content" from Greek: asemos, without sign, unmarked, obscure. With the non-specificity of asemic writing there comes a vacuum of meaning which is left for the reader to fill in and interpret.

http://www.theinfolist.com/php/SummaryGet.php?FindGo=Asemic%20Writing

[46] Patrick Durgin, http://jacket2.org/commentary/witness-mirtha-dermisache
(accessed, April 12 2016).

of the mechanically reproduced lines and margins and draw them by hand. In

doing so, I refer to the potential act of writing, similar to Agamben's statement

that Aristotle "was the scribe of nature that dipped his pen in thought."

Agamben has described writing as the act of thinking that is able to exploit the

relation between language and thought and between thought and the world by

referring purely to itself, "filling its pen with the ink of its own opacity."[47] The

nature of the intellect is that it is pure potential. I have attempted to actualize

that potential through a sort of drawing that imitates the format of

communication.

Geoffrey C. Bowker and Susan Leigh Star, professors in the Communication

Department of San Diego University, contend that infrastructure is by nature

embedded, sunk into, inside of other structures' social arrangements and

technologies. It is by nature transparent in the sense that it does not have to be

reinvented each time or assembled for each task, but invisibly supports those

tasks. The normally invisible quality of working infrastructure becomes visible

when it breaks.[48] In *Sorting Things Out –Classification and its consequences*,

Bowker and Star define classifications and standards as being closely related but

not identical in that classifications are "a spatial, temporal or spatio-temporal

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[47] Giorgio Agamben, "*Pardes*: the writing of potentiality" in *Potentialities* (California: Stanford University Press, 1999), 215.
[48] *Sorting things out –Classification and its consequences* Geoffrey C. Bowker and Susan Leigh Star (Cambridge, Massachusetts London, England: The MIT Press, 2000), 35.

segmentation of the world. […] a standard is any set of agreed-upon rules for the production of (textual or material) objects."[49]

These different iterations of the standard ruled 7mm 8 ¼"x10 ¾" *cahier Canada school exercise book*s/*cahiers d'exercices* in this installation examine the thresholds between writing and drawing. The cahier was first introduced in the seventies by a Canadian school and office products company founded by Roy Corson Hill, which made its début in 1918 on the second floor of a remodeled residence on Wellington Street in Toronto.[50] It is a basic, standardized notebook made of cheap, semi-transparent recycled paper and is readily available at Dollarama, in pharmacies, and almost everywhere across Canada, in packets of three (blue, pink and green) with three perforations to fit inside a binder. There is a 1.25inch blank space at the top of each page, which has two red margins --- the more prominent one on the left-hand side, the one on the right-hand side showing from the reverse of the page --- that intersect with thirty-five light blue, equally distanced, parallel lines. Each notebook has three staples, a fold, the quasi-transparent paper, and a slightly thicker cardboard paper that serves to cover the 32 pages.

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[49] Ibid.,13.

[50] http://www.hilroy.ca/mobile/about

These details are important because this Standard *Cahier Canada* embodies

history and culture; there is an association with childhood and schooldays, the

formative years when we learned cursive writing. This gives me a sense of a

place to begin and end. These lines procure a sense of organization, of structure,

the illusion of something (i) can rely on to write "properly". There is a

fundamental contradiction in this comforting system: for me as a left-handed

person, these books were also a source of frustration; as a child (i) could never

properly write in them. This structure was not intended for left-handed writers,

my hand and arm always obscuring the margin and making it difficult to use it as

a guide. This tiny detail leads me to consider the role these standards and

classifications have in forming hegemonic patterns. In their chapter on reckoning

with standards, Bowker and Star write, "One person's infrastructure is another's

brick wall, or in some case, one person's brick wall is another's object of

demolition."[51] As they say, infrastructure is part of human organization and is at

the same time inherently problematic. "Infrastructure is something that other

things run on, things that underlie events and movements: railroads, highways,

plumbing, electricity and, more recently the information superhighway"[52]. The

lines and the red margin are guides designed for the event of writing and,

ironically, because they are so pervasive they are taken for granted in everyday

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[51] Geoffrey C. Bowker and Susan Leigh Star *Sorting things out –Classification and its consequences* (Cambridge, Massachusetts London, England: The MIT Press, 2000), 17.
[52] See note 49 above.

use, and left-handed children become residual categories adapting as well as they can to their environment which was largely designed for those who are right-handed. Had it not been for my own left-handedness, this standard would remain banal.

The number of drawings is important to mention as they form three piles of 365 and one-quarter days of the year. This makes a total of 1095 and ¾ drawings, or the equivalent of three years and ¾ days. The three piles represent the *Principe d'Équivalence*, a principle developed by Robert Filliou, a French-American artist close to the Fluxus movement, for whom works not made, badly made, or well made, had the same value. There is a play on scale with every single component in the installation. The expansion in scale and ratio from inches to feet of the crumpled heap of lined papers serve as a metaphor to the limits of language, and the frustration that writing can instigate, in combination with a heap 365 of miniaturized *cahier Canada*, crumpled during the performance.

Fig.2 One of 365 ¼ miniature Cahier Canada, 3"x2" risographed, and silkscreened. April 2017.

4.3

STOP-MOTION ANIMATION

## POTENTIAL OF SCALE, REPETITION AND VARIATION

In *Practical Epistemologies: Life in the studio*, William Kentridge speaks to the necessity of making a safe space for uncertainty, stupidity and failure. He asserts that "the first mark you make is already the beginning of transformation."[53] Derrida's theory on trace contends that uncertainty is ever-present between signs. It is my understanding that the trace, as referred to by Derrida, is the necessary and irreducible component of absence or otherness in every structure of reference.[54]In my practice (i) am making a space for giving an impulse, a material, an object, the benefit of the doubt. William Kentridge describes this as a repression of the knowing mind, to allow a passage from nonsense, or as he qualifies it, stupidity, to sense, allowing the object or material to guide him instead of his mind. The repetition of the drawn blue lines and red margin allow me to get lost in them. This wandering, *errance* in French becomes the principle

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[53]William Kentridge on Drawing Lesson Four: Practical Epistemology - Life in the Studio"(Boston: Harvard University, 2012) http://mahindrahumanities.fas.harvard.edu/content/william-kentridge-drawing-lesson-four-practical-epistemology-life-studio

[54] Giorgio Agamben, "*Pardes*: the writing of potentiality" in *Potentialities* (California: Stanford University Press, 1999), 210.

by which (i) become the vessel of their agency . The potential of animation is in

the marked passage of time, where each image is still, and the mind connects

them together through the gap, the hollow between each frame. As Kentridge

mentions, in animation, time can be held into account. A trace forward becomes

an erasure backwards. He gives an example through the possibility, in animation

only, of swallowing back uttered words. In drawing the lines over and over, (i)

came to understand that I was writing down what was before my thoughts. Each

page became an effort to journal in a non-semantic manner, to translate an

energy, a passing instant, an emotion onto the page allowing for the format and

material to dictate the action.
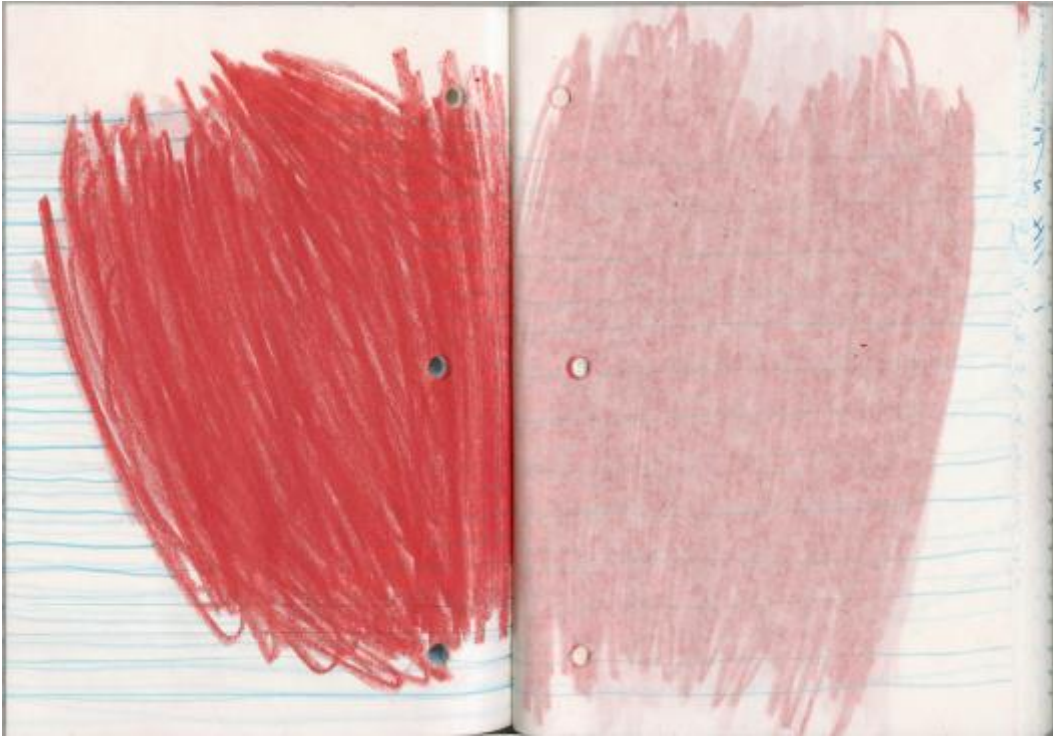
*Fig.3.*Frame 1117 of 1196 frames stop motion animation from three piles of 365 drawings on rice paper book. (8x5inches open 4x6 inches closed) Pascaline J. Knight April 2017.

These piles of drawings are representations of myself as an agent, a maker of understanding, aware of myself in the making; the writing of these lines allowed me arrive at a meaning without medium or logic. Making in nonsense, chaos, where logos had no place, yet.

The stop-motion animation is comprised of three piles of 365 pages each of repeatedly-drawn, sometimes free-hand and sometimes traced, red margins and blue lines. The drawing of the lines on a blank page is akin to writing as there is the moment of uncertainty that occurs where (i) set out with an intention. The

accumulation of these lines and their subtle changes in evenness or direction

take on a narrative of their own when viewed in sequence through the

animation. The in-between, or the center, of the pages stabilize these changes,

and the reverse image appears on the opposite page which becomes the left

page of what was previously the right page. This symmetry creates a tension

between the left and right which makes a dynamic third and reversed element

that is consistent in the animation. The animation is comprised of a scan of the

open face pages, but also registers invisibly the turning of the page. A physical

act that pertains to the physical object of the book. In this animation, it as if the

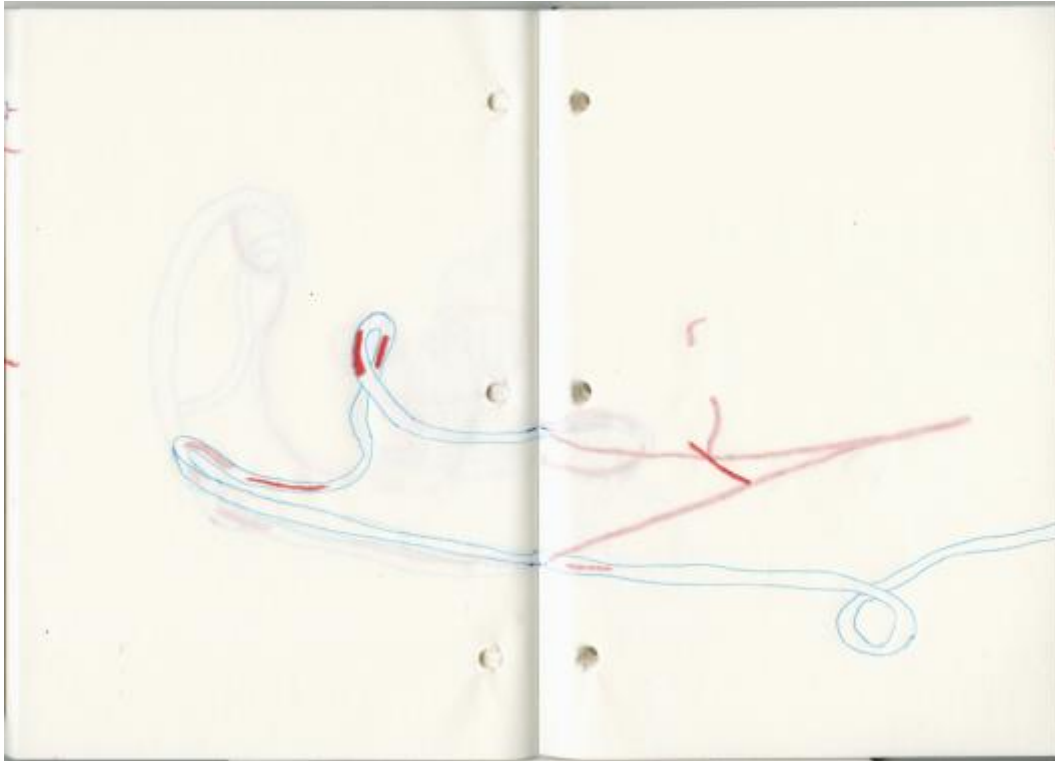narration is done for the viewer, the pages are turned for the viewer.

Fig.4 Frame 609 of 1196 frames stop motion animation from three piles of 365 drawings on rice paper book. (8x5inches open 4x6 inches closed) Pascaline J. Knight April 2017.
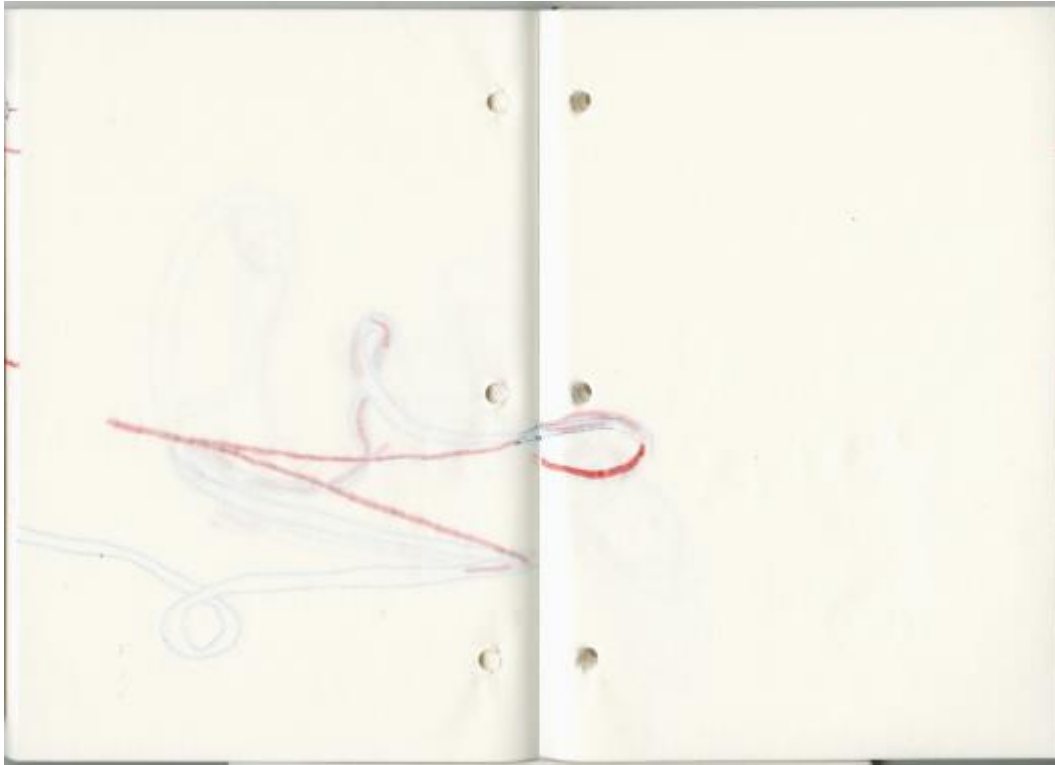
Fig.5 Frame 610 of 1196 frames stop motion animation from three piles of 365 ¼ drawings on rice paper book. (8x6inches open 4x6 closed) Pascaline J. Knight April 2017.

This aspect is reminiscent of the ambidexterity and stereophony occurring in the rest of the exhibition. The 365 pages allude to the passing of time and the mundane aspect of these *Cahiers Canada*, which (i) use on a daily basis to journal in.

Brian Massumi, in "Meaning is Force," writes that meaning is the contraction of difference and repetition in a self-expiring expression. "The presence of the sign is a contraction of time. It is simultaneously an indicator of a future potential,

and a symptom of a past."[55] These 1196 images viewed in a sequenced loop, each marked in their transition with a gutter, a gap, an imperceptible pause, which creates the perception of movement and can be thought of as a slipping present. Where the images in movement could best be past and future ghosts. These are future images becoming past images and leaving a trace in memory; the perception of change is connected to the idea of difference and perhaps *différance*, a presence constantly deferred.

It is important to point out here the invisible power of the gap in between the frames, where nothing is seen between the two images. This gap is the space for the mind to create the link. Scott McCloud an American cartoonist and comics theorist in his non-fiction book, *Understanding Comics* refers to this as the gutter a fracture in both time and space offering a jagged, staccato rhythm of unconnected moments.[56] Power is the resuscitation of meaning. These animated lines resuscitate meaning in the sequencing of their minute differences and by interlacing with the next page and the back of the former page, which arrives immediately after. Each pile contains 365 and ¼ frames, and each frame of this animation is one still drawing,

[55] Brian Massumi, "Meaning is Force" in *A User's Guide To Capitalism and Schizophrenia: Deviations from Deleuze and Guatarri* (MIT Press: 1992) , 10.
[56] Scott McCloud, *Understanding Comics, The Invisible Art*. (New-York, HarperCollins Publishers, 1994), 67.

These drawings were drawn at a reduced scale in books of Japanese rice paper,

measuring four by six inches, approximately half the standard size of 8 ½ by 11.

What the medium of animation affords in this context is a subtle play on scale

while being projected from above flat onto a small desk/table, it projects the

animation back into the original dimensions of a standard *cahier Canada* creating

the illusion of an open note book, writing itself on the desk. It is placed in the

center of the room with only the light of the projection and the sound of the
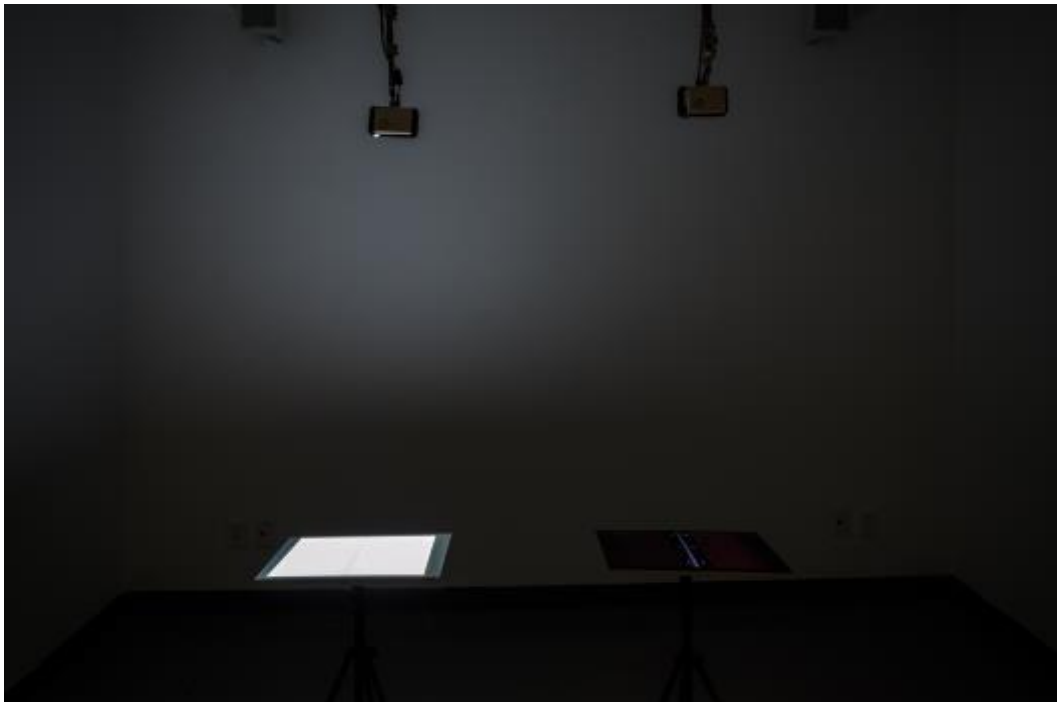
bilateral stereophonic montage.

4.4

PERFORMING THE SUBSTRATE

The title *When (i) stand for the w(hole): Je maintiens mon être entre deux parenthèses embrassées* stands in as an undivided thing that is complete in itself. The French part of the title is a phrase from Gaetzi's poem which translates as (i) hold my being in between parentheses. The Hole and whole have almost opposite meanings: one is the lack of something, a hollow, whereas the *whole* is intact, complete. One cannot exist without the other; they are indivisible. The double meaning of the hole within the w(hole) in the title is an effect of the parentheses, for which (i) stand or, in this context, for which (i) perform. When, if ever, the undivided thing is a hole within the whole, then (i) exist through and only by this inseparable dichotomy.

This paradox in the title of my thesis exhibition is highlighted by *Performing the Substrate*, the drawn/written lines embedded in between the different iterations

of this installation. My intention is that the bilateral stereophonic audio montage

functions as a correspondent between the asemic writing of the blue lines and

the red margin as performed by myself, wearing a printed lowercase i in

parentheses, and the stop-motion animation where the lines seem to write

themselves.

Fig.7 Performing the Substrate. Detail of installation, 11x17 Feet open page on the corner. Embodied writing. Photo credit Eric Chengyang. May 16 2017. Graduate Gallery OCADU.

The lowercase (i) as performed by myself writing the lines and the margin, the

documentation of the performance, shown in reverse, gives the illusion that the

lines are erased, along with the ambient bilateral audio montage, go back and

forth with mutuality because of the simultaneous nature of listening, viewing,

reading. *Performing the Substrate* in this expanded-scale, double-page mounted

in a corner, is an enlarged version of the standard blue lines and red margin

proportionate to my presence on the page. This (i) hope enhances the

ephemeral aspect of the passing moment, designated by Lispector as *the*

perishable instant[57]; there is no capture possible. The present is as immaterial as

where it came from and where it is going.
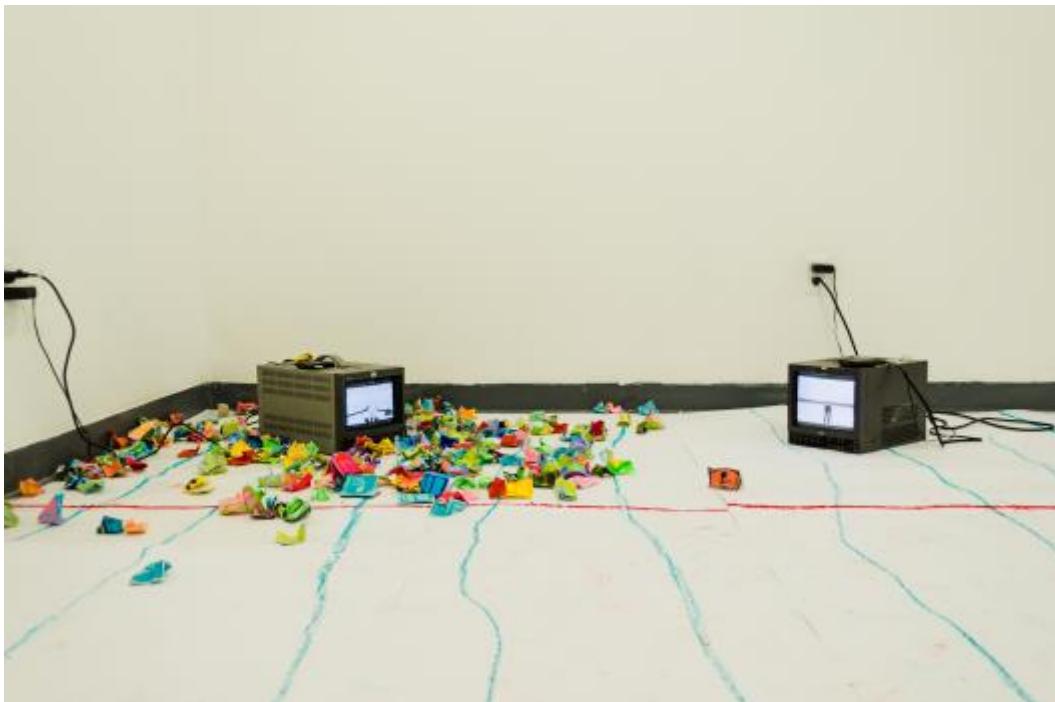
Fig.8 Performing the Substrate. Detail of installation, 2 analog monitors, ~~un~~performing the substrate (erasing the blues lines and red margin), ~~un~~crumpling the miniature cahier Canada. Remnants of 365 miniature crumpled exercise books. Embodied writing. Photo credit Eric Chengyang. May 16 2017. Graduate Gallery OCADU.

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[57] Clarice Lispector, *The Stream of Life,* trans. Elizabeth Lowe and Earl Fitz and foreword Verena Conley (Minneapolis: University of Minnesota Press, 1989), 17.

As seen, in Fig.7 above, scale plays a crucial role by revealing an uncanny

perspective. Two monitors smaller than standard size, in which a tiny (i) can be

visualized *unwriting* or erasing the lines and the red margin. The monitors are

placed directly on the page which covers the whole floor of the gallery and

respects the ratio of the 8 ½ by 11 standard lined paper, the floor in the stop-

motion animation is an extension of the floor on which the monitors are placed,

as is the corner of the wall. The miniature crumpled *cahier Canada* are like

confetti by contrast with the scale of the page on which they are strewn. The

viewer standing on this page becomes the text, the content.

Fig.9 Performing the Substrate. Detail of installation, Embodied writing. Photo credit Mijung Emma Hwang, May 18 2017. Graduate Gallery OCADU.

  The blue lines, red margin, and perforations, are the substrate of the blank

page, the optical guide for writing in a straight, conventional and efficient

manner. These stable boundaries are visualized in my exhibition through their

representation as an open *cahier Canada* notebook, 11-foot by 17-foot double

sheet of paper mounted in the corner of two walls. (i) call this *Performing The*

Substrate, during which (i) reproduce the familiarity of the lines and margin, but make them strange through an expanded scale, meant to guide my writing. The writing is embodied and registers my body movement, recording each step, each pause and hesitation. By respecting the ratio of the page, the width of the line, the perforations, (i) am attempting to "see different kinds of pattern, switching between levels of thought, and trying to think in similes (metaphor)."[58] In this context walking the line and the margin on the wall, my intention is to allow the body to lead the mind in the drawing. Writing the line and the margin as a metaphor for locating the (i) on the open page of the *cahier Canada*.

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[58] Graeme Sullivan, *The Routledge Companion to Research in The Arts, Artistic Cognition and Creativity* (New-York: Routledge, 2010), 117.

*Fig.*10 *Performing the Substrate. Pascaline J. Knight May 16ᵗʰ 2017, detail of performance. Photo still of ~~un~~performing the substrate (erasing the blues lines and red margin). Graduate Gallery OCADU*

*Fig.*11 *Performing the Substrate. Detail of installation, analog monitor, ~~un~~crumpling the miniature cahier Canada. Remnants of 365 miniature crumpled exercise books. Embodied writing. Photo credit Eric Chengyang. May 16 2017. Graduate Gallery OCADU.*

This performance, can be seen by viewers, it intends to leave traces of the writing and it is continued by their own presence on the page. The asemic and open device of writing in this context is used to locate the subject, in which (i) become the vessel, the middle voice, caught between the passive and the active; "for the middle voice, a certain non-transitivity, may be what philosophy, at its outset, distributed into an active and a passive voice, thereby, constituting itself by means of this repression. Différance as temporization, différance as spacing.

How are they to be joined?"[59] It is partially because of this middle voice that (i)

am performing the substrate as an act of translanguaging caught between

drawing and writing French and English. This indecision between the active and

the passive reveals the question of whether (i) am performing the lines and the

margin or whether they are performing me. These lines are drawn freehand on

an expanded scale that is evocative of standing at the blackboard and writing in

front of the class, meaning that they are bound to be uneven and distorted. This

connotes how the intention of writing is *only* an intention where (i) "cannot

express through language what expresses itself in language"[60]; in other words,

there is again a gap between the act of writing, the intention and the outcome,

the subsequent interpretation of these lines. The expanded scale and thickness

of the line is respected, as well as the distance between the ruled lines and the

margin, the standard open page is recognized as such.

This performance is an exercise in presence, or the elusive idea of presence, and

in the liberation of semantics. It is my attempt to reveal the idea that the trace is

not only the disappearance of the origin, but precisely "the inextinguishable

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[59] Jacques Derrida, "La Différance" in *Margins of Philosophy*, translated by Alan Bass (University of Chicago Press: 1982), 9.
[60] Giorgio Agamben, *Potentialities* (California: Stanford University Press, 1999), 213.

instance of *repraesentamen* in every presence."[61] Writing, in the Romance

languages, occurs for the most part from left to right in a horizontal line. During

my performance of drawing, my whole body walks the lines starting from the

left-hand side to the right hand-hand side, which requires my left arm.

Performing these expanded lines and margins in space is important to me, as

walking these lines deconstructs the act of writing into a physical, bodily gesture.

The other row of lines back to the left initial starting point are drawn by walking

backwards. (i) have chosen to perform this to underscore and examine to what

extent (i) can ever be present , and to enact the paradox of this intended action.

This performance is documented with a time-lapse, still-frame camera instead of

a video recording. This decision was made based on the possibility to make the

stop-animation of the *Performed Substrate* available to be viewed in reverse.

This benefits the ability to create the illusion that, what has been done can be

undone. In the past,   (i) have used some performance in my installations. The

last performance was at ARPRIM, Centre d'Essai en Arts Imprimés in Montreal,

Quebec, during the book launch and installation *A Knight Move*, which involved

writing self-reflective verbs in French in a corner of two walls in blue ink, and a

subsequent attempt to wash away any trace of the writing.[62]

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[61] Ibid., 213.
[62] http://www.arprim.org/programmation/2013-2014/251-pascaline-knight-a-knight-move.html

CONCLUSION

My previous practice involved writing in both English and French and the

juxtaposition of image with words. This thesis exhibition has brought these

together by looking at the threshold where one activity transforms into another.

At a time when gender is questioned more than ever, this investigation has

sought to interrogate embedded hegemonies. My initial intention was to

examine how time becomes space and how drawing becomes writing and vice

versa. (i) was keen to examine my processes in micropublishing and the role of

the book as a conceptual object for exploring the passage of time. In the studio, (

i) asked how (i) could use handwriting, drawing and language to deconstruct

my habitual perception of mundane things and situations. The performance

aspect has placed me as the marker at the center of this installation. This is

something that (i) will consider further in my practice, as well as the consistent

play with scale, and the shifting signifiers that this entails.

My intention in the next year is to design a bespoke thesis paper using the cahier

Canada format and rely heavily on a poetic element which will make use of the

pages, and the turning of the pages, to carry forward the notion of

translanguaging and the indivisible nature of time and space. This work will be

accomplished during the Hexagon Fellowship at Open Studio which is a 6 month

residency that will allow me to investigate and produce a bespoke version of my

thesis by using letterpress and typography printing methods. At the core of this

work is the materiality of paper in *cahier Canada* notebooks, animated and

converted into mobile expressions of fluctuating power dynamics: the power of

education and ideologies inherent within even simple features such as straight

lines, the injunctions to write between the lines, to stay between the lines. This

process evokes implicit associations in language: the images of the body

contained within lines, centered within what is spoken or written.

As a transdisciplinary installation involving animation, audio, video, objects and

performance, the final project constitutes an attempt to engage with the

complexities of what it means to be multifaceted, to be embodied, to be

language entities. What unifies these disparate artistic practices is ultimately

language which, as Derrida states, both resides in and reveals indeterminacy. In

exploring multiple modes of practice, the issues of repetition and scale evoke the

problematics of subjects who experience dislocation and belonging, both

imposed and given.

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