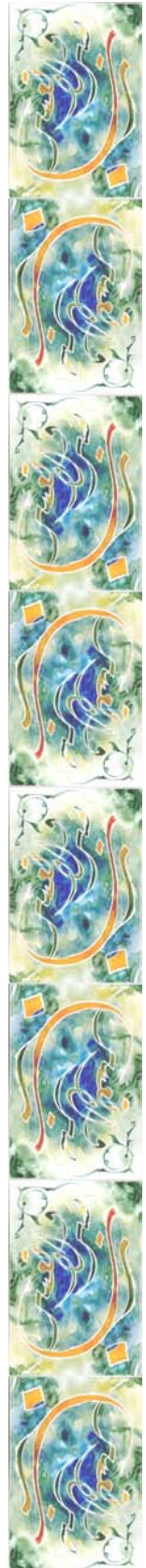## Covers - In the de-signer space.

At the outset I intended to create a body of writing that celebrated the slippage of meaning in the English language. As a subject it fascinates and intrigues me. It represented a challenge too. Would I succeed? When I first conceived of it, I certainly hoped so. Now that I have completed the thesis I definitely believe so. But what happened in-between is the story that I want to tell here in what constitutes the 'Covers – In the de-signer space'.

Where shall I start? Let me see. Ah, of course, there is purpose to how I write. Firstly, I aim to stop the reader momentarily in his/ her tracks. Secondly, I want to actively engage the reader-you in the act of reading and thereby rewriting of me-written, eliciting questions around concepts of meaning and disturbing the balance between the expected and/or taken-for-granted and the unexpected and/or un-looked for.

That aside, I now intend to tell the story using an extended list to act as a framework which, secondarily, I will expand and elaborate to act as illustrations and points of reference for the reader's imagination.

To embody slips of meaning,

- I cannot write with outright clarity and distinctness

- what I want to say therefore has to be disguised and secret

- but the act of semblance and the secrecy should not be obscure

- I need to mask meanings within images for example

- I need to create the space so that the reader, if s/he so chooses, or if it occurs, arrives at some momentary meaning through a process of accretion. Thus,

  - meaning unfolds across space and time, not all at once

  - meaning unfolds through de-tours and re-turns

  - meaning unfolds through managing not-knowing.

In other words, pursuing a strategy to suggest what cannot be said/ named cloaked in guise of a deliberate attempt to hide, I need to design a repertoire of 'tools' to:

- Search for a grammar 'set' to enable me to achieve this through various means by manipulating -

  - sentence construction

  - inherent ambiguous traits of selected words

  - punctuation

- Search for a poetic style to

  - fashion intricate images

  - give purpose to repetition
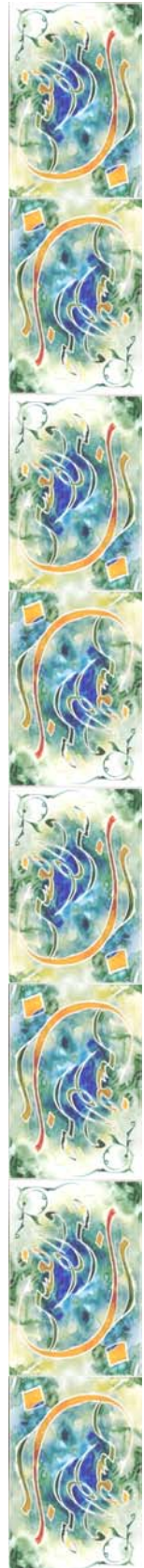
- Create layer upon layer to evoke a *mélange* effect

    - of subject matter

    - at a visual level

    - at a conceptual level

    - in the matter of relations by which I mean connections made between two or more textual parts, threads, leitmotifs, etc.

- Create a methodology to embellish and embroider through an innovative use of

    - 'traditional' and authoritarian techniques of analysis, such as deconstruction of the taken-for-granted

    - humour and irony to deconstruct and disturb

    - a technique I have developed which I call 'anatomization' which can be applied to a word, or a set of words, or a phrase or a sentence.

Inter-weaving with the above conceptual framework a number of core themes emerge. These comprise: -

- the acts of writing and reading

- birthing concepts of a number of abstract-intangibles such as

    - bodies

    - subjects

- text

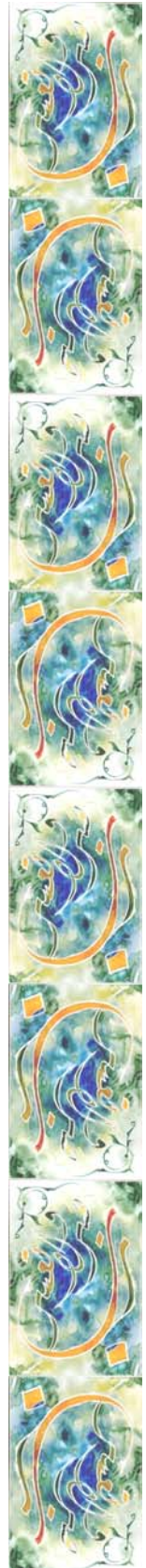- play of text and context to fascinate and intrigue

Finally, in keeping with the spirit of the slippage of meaning, I would like to take this opportunity to point out that this Covers instalment will be located

- here before the 'In-Between – Slips' experimental body of writing

- between Fig 1 and Fig 2

- between Fig 2 and Fig 3

- after the 'In-Between – Slips' experimental body of writing

However, things are not always what they seem. Although the framework implies a separation of the function of each member part, this is an artificial representation amounting to a dissection of the thesis itself, and must be viewed as such.

Covers.

In other words here in what I call 'Covers - In the de-signer space' I am in much more of an analytical mode of writing and thinking. My written voice is more direct and less poetic in style. Any hidden elements in my text are much more likely to be unmasked and paraded in the spotlight in order to explicate their *raison d'être*. In fact, uncharacteristically, a meaning almost breaks through in the sense that what I am saying quite categorically here is that any meaning cannot be fixed in a one-off sort of way.

What am I signifying exactly at this point? For the moment, suffice it to say that the following words taken from my previous paragraph, namely, "almost breaks through" graphically tell the story. I intend to say more on this subject but this "more" will be located later as an ending to this unfolding tale.

That aside, I wish to continue and return to the subject matter of teasing out some several strands of my analytical voice that I find fascinating. Thus the text within 'Covers – In the designer space' acts as the actual space in which I purposely reveal and uncover many details of the disguises and secrets in and of my experiment into writing. However, since this de-signer space functions as a cover for the experimental 'In-between – Slips' text, the ultimate irony, at least in my opinion, stems from the fact that it covers and yet, in that self-same process, it uncovers. Intricate folding begins.

The 'Covers - In this de-signer space' is therefore specifically tailored to

- provide illustrations of member parts from the conceptual frameworks fleshed out to illuminate their faces in action
- provide illustrations of how the methodologies contribute to the thesis address.

With my support structures in place, courtesy of the afore-mentioned framework, I can move to the second phase of explication and begin to take every bone contained within the listed summarised spine and expand it almost as if each was a bone of contention and/or a matter of pride.

However, reading a list and reading a body of narrative text are two different activities and an order that makes sense in the one, does not necessarily make sense in the other. Thus a small change in the order of the framework is immediately called for so that what I intend to write next makes sense. The intriguing process of slippage of meaning has already begun.

Rather than starting with how I embodied slips of meaning I want to first write about the acts of writing and reading.

Core themes:

Acts of writing and reading.

The PhD thesis is both an experiment in writing and an exploration of a) how language shapes things and b) how it itself is shaped. In my particular hands, this experimental process in writing is one of fashioning and, in actual fact, I frequently use terms such as 'fashion', 'fabricate' and 'address' throughout the entire thesis.

That said, another significant design feature follows. The act of writing, experimental or not, cannot be considered in isolation. The writing act fits
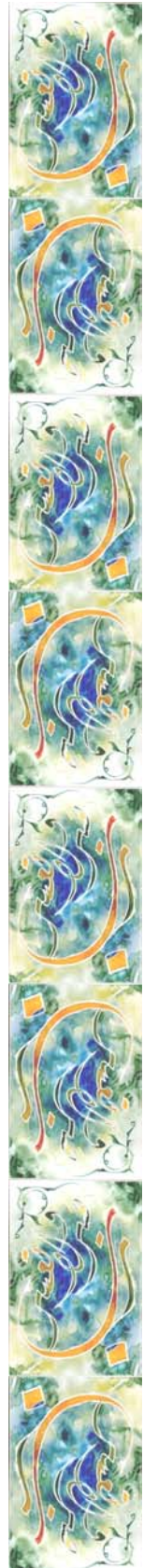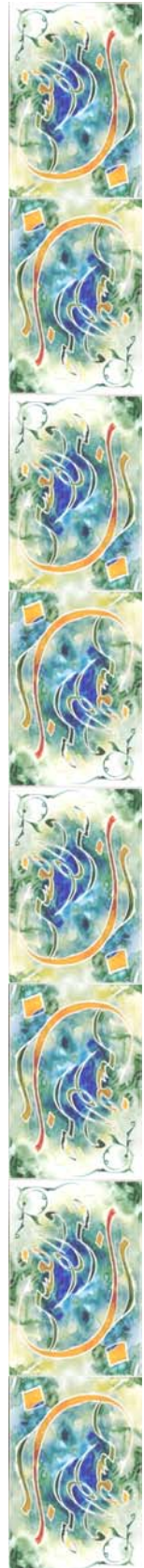
hand in glove with the act of reading. Furthermore, the experiment in writing cannot but help imply that perhaps new ways of looking at reading should be considered. Is any way of looking/ seeing about a search for meaning? Is it reading? There is a directed-ness of writer and/or reader ego to object consciousness. Following a subtle pattern I write to fashion constituted semblances disrupted to slip through the reader's fingers. Therefore a meaning is always what it will have become through the reader inter-acting with text.

One such example is as follows:

Taking the paragraph immediately above, consider the word 'imply':

- possible meanings here could include 'to suggest', 'to promote', 'to foster', 'to expect', 'to initiate'. The reader could replace the word 'imply' in the sentence ' …. cannot but help imply that perhaps ….' by any of these possibilities

- that is to say any of these first three examples fit perfectly until I write the sentence that begins 'There is a directed-ness of' etc. This sentence alters in sense-perspective slightly so that selecting a notion indicating a meaning similar 'to expect' and/or 'to initiate' is a better fit.

- however, in the paragraph above, I continue to write '… to fashion constituted semblances' etc. How will the reader interact with the text now? Will s/he lean towards my intent for the meaning of the word to take on a notion of 'to intimate'? And will s/he do so despite the fact that I have not written the word 'to intimate' in the paragraph above?

- in other words, I carefully construct a space in which to write at some later point another sentence b[e]aring [sub-stance:- regarding grammar set, please see below] the words conveying a meaning of experimental writing intimates new ways of reading.

Interestingly this example also provides a fine illustration of arriving at a momentary meaning through the process of accretion as well as overlapping into the domain of sentence construction listed under searching for a grammar set.

Repertoire of 'tools'.

Grammar set:

Once again, I feel obliged to point out to any of my discerning readers that I am disturbing the order to my original framework, [sub-stance:- creating layers at a conceptual level, and ironic methodology].

Why would I write 'sub-stance'? What is it that I am trying to fashion here? It is perhaps worth noting that substance may be mentally construed as something solid and that it is given all at once. Thus in the act of writing the word as 'sub-stance'

- I signify an unsettling of the solidity, disturbing it, such that tangential wanderings of "if only's" body forth
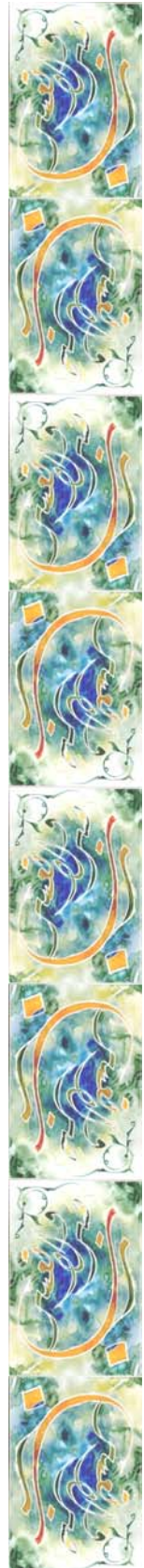
- I signify an intent towards considering the role played by 'stance' in 'sub-stance'. For instance, 'stance' may mean 'pose', or 'position'. It may mean 'directedness'.

But, actually, the effect I am trying for is a more complex and intricate one than this.

- writing the word 'substance' in such an alternative manner, halts the reader in the reading act. So far so good, my strategy is working.

- I welcome the fact that the reader might stop for a while and wonder what I am doing. I appreciate the fact that the reader may have been persuaded to reflect for a few instants.

- I have already alluded to the fact that the framework is an artificial structure that isolates and segments the functioning of the member parts amounting to the act of dissection.

- the member-parts of the 'In-Between – Slips' experimental thesis belong together, they function through articulating together and like any functioning system the means by which they do so is complex and sophisticated and cannot be adequately mapped out in its articulating entirety.

- I need to draw the reader's attention to this somehow so that my strategy becomes clear within this particular 'Covers – In this de-signer space' because it will probably not be so apparent within the 'In-Between - Slips' body of work.
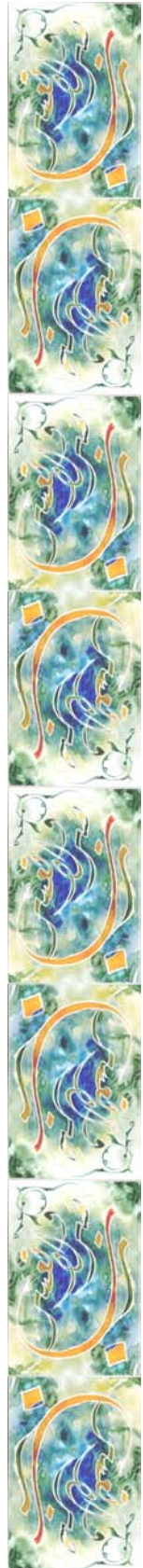
Before I write anything else let me first explain the nature of the effects I am attempting to invoke by using the word 'b[e]aring'. The bracketed letter signifies that the word may be read both as 'bearing' and as 'baring' within the one sentence. Positioned as either-and-or the meaning slips and slides disturbing the taken-for-granted sense that otherwise might follow a reading of one and not the other word in the sentence.

Inherent ambiguity of selected words:

One such ambiguity is 'doctoring it'.

- a close ally of doctoring it in contemporary culture is the 'spin-doctor', pejoratively associated with Public Relations people in political contexts who try to present a positive spin on a problem. As I weave and interweave my many motifs to the textual material that constitutes the 'In-Between – Slips' I address the problem of what it means to write experimentally. Stepping out *en pointe* my fluid footprints of svelte imag[in]ings [sub-stance: see fourth example of new word-variants] take turns of *pas-de-deux* with whispering traces of fluent ink-marks on pages in a process of becoming other that I call 'shadow dancing' [sub-stance:- see later section on Poetic style]. However, these are spell-binding and quite different to the positive spins talked about here.

- agreed, the thesis is an academic 'product'. Is it a 'political' one? I would think not, unless one considers that an experimental act of writing significantly challenges the boundaries of the expectations of and for a PhD and thus makes a 'political' statement. But then again, surely the
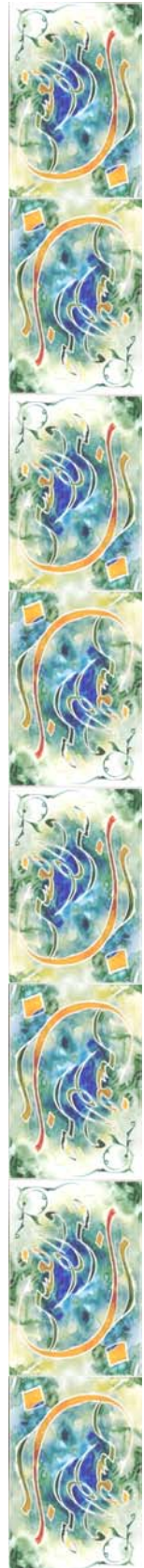
underlying intentions count for something in such a decision making process. Whilst I desired to undertake an experiment into writing, and I intended to undermine the taken-for-granted, and an incidental inclusion could not help but be the PhD domain, I harboured no plans to destroy the institution of the PhD itself

- without any help from me it has another quite different meaning. It is also a euphemism for neutering animals to stop them breeding. It maims and castrates and could be looked at as undermining them through a process of unmanning them and depersonalising them. My use of the word 'unmanning' requires a little attention. Of course, on one level, the overwhelming connotations pertain to the male but my use of it was intended to encompass both males and females in a non-discriminating fashion despite the word stem itself.

- why use it then, the reader may well ask. Actually I wanted to make the contrariness of the appearance of the word and my seemingly arbitrary and possibly thoughtless use of it open up a telling space. Thus utilising its ability to body forth distractions, subtly I can draw out an alterity of meanings

- in either of the two above cases the common ground is a notion of manipulating the other without engaging their full conscious consent. In 'In-Between – Slips' I distinguish between the process whereby a person/ market strategy/ institutions 'consent(s) the other' and a process in which the person gives his/her consent.
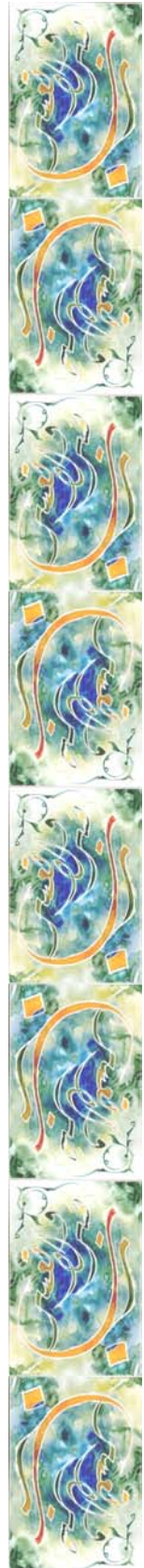
Words such as 'fetching' and 'punctuation' are perhaps less colloquially familiar examples.

- the meaning of the word 'fetching', in one sense, spans a distance that reaches from to 'go for', 'bring', 'escort', 'obtain', 'retrieve', right out to 'realize'. In another sense, the spectrum stretches across notions of 'alluring', 'attractive', 'captivating', 'enticing', 'fascinating' and 'intriguing'. Deliberately, I-as-writer construct the sentence in such a way that the verb conjugates to include the participle 'fetching', in this precise typographical form, so that its meaning can slip between the two senses quite easily, opening up meanings in quite diversifying ways
- meanings around 'punctuation' are a little more parsimonious in their diversity but they still have a role to play in contributing to the layers of the text. Notions of to 'break', 'intersperse', 'interrupt' and 'sprinkle' juxta-pose against notions of to 'accentuate', 'emphasize', 'mark', 'stress' and 'underline'. Closer fisted though these meanings are they indicate the vast range of subtleties with which layers body forth

And yet, I have other strategies up my sleeve, regarding these inherent ambiguous traits of selected words. So, for instance, I often 'annotate' and 'anatomise' the word through a strategic positioning of brackets around certain letters in order to create a variation of the self-same word in what amounts to my personal new word-variants created according to my own exclusive design.
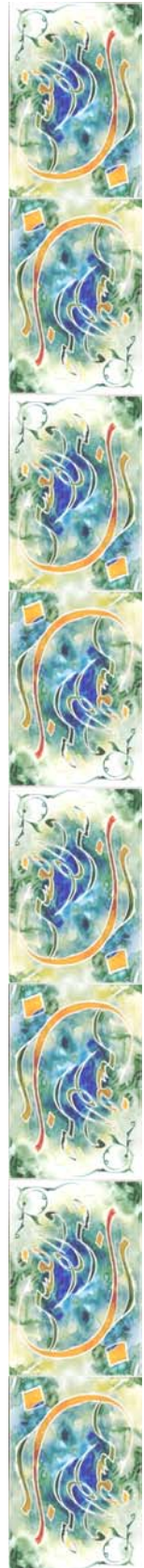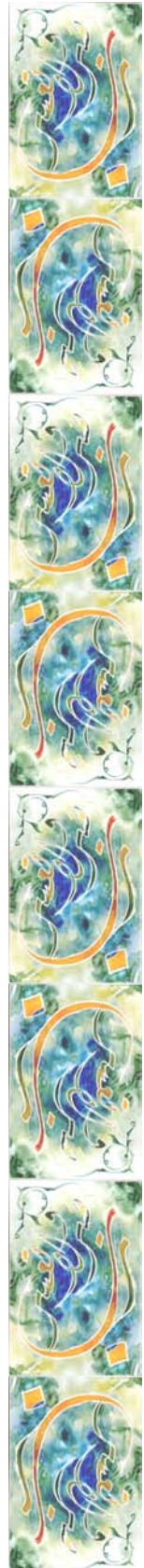
Examples of these new word-variants include,

- [ad]dress reflects a slip between an item of clothing and a range of devices such that somebody can locate someone or something. Immediately, this one word on a page in this typographical form ingeniously reverberates to fashion images and to personhood

- [t]issues – the word now resonates to both 'issues' and 'tissues'. Its meanings immediately become associated with body tissues, which therefore have biological connotations now ready for exploration and exploitation; for instance, it helps to set up a notion of depth. Meanwhile the word also relates to subjects, to arguments, to questions, etc.

- [s]kin and/ or s[k]in follows the above pattern but incorporates a subtle difference. Immediately three words are possible here – skin, kin and sin, each of which has quite specific connotations which, as I put pen to paper, can be put to interesting use in unusual ways.

- imag[in]ing which I insert into the text of 'In-Between – Slips' 'out of the blue'. Before I attempt to define it, I insist on taking this opportunity to inform you reader[s] that this is not a one-off instance never to happen again, but it is a fore-runner of such occurrences throughout the thesis itself, and, indeed, since these instances occur with a degree of frequency, effectively, they have become a genre of one-off instances. Typical features of this genre include the use of a word that wears the look of the familiar but also sports a different demeanour. Of course,
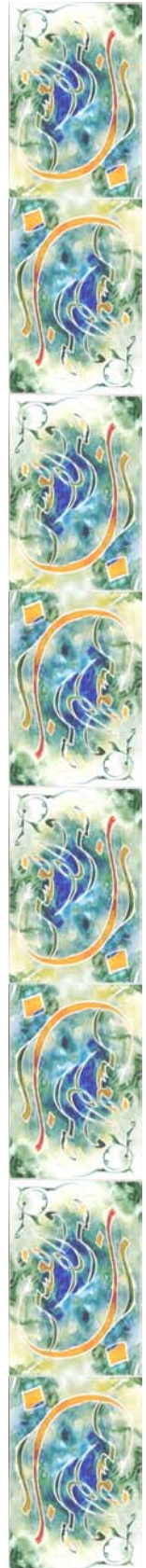
the 'look' of the word can be considered from the angle of its composite alphabet letters, but there is far more than that to it that meets the eye. Thus, for instance, the various meaning-concepts of the word 'imag[in]ings' hover around words like 'imagination' and 'imaging' but it is also intended that they remain subtly outside the category of either. And the use of such a re-verberating rhetorical effect enables writing me-selves to mirror the mien of the similar but not the same, allowing me to fashion layer upon layer within the thesis address invoking the slippage of meaning. Having subjected the word to this particular style of tension, my purpose is to create a space at every point in time that it appears in print on the page wherein its meaning slips between 'imagination' and 'imaging' mediated through the auspices of poiesis

- and yet another consideration comes to the fore. Taking the word 'imag[in]ing' consider the series that emerges as follows:

  - - imag[e]: deconstructed above

  - - imagings: deconstructed above

  - - in: for instance [sk]in; in-sinuations, in-stance and so on

  - - in[n]ings: as [beg]innings or as a cricket reference perhaps

  - - in[n]ards: used to reference insidedness and to imply 'depth'

Whilst I shadow dance [sub-stance:- see later section on Poetic style] to a meaning around 'beg-innings', although a link to cricket immediately springs to mind, I am not at all keen on such an association, beg[ging] you-as-reader's pardon. I am not a cricket fan and I know nothing of the game, hence no intentional cricket references can be found anywhere in
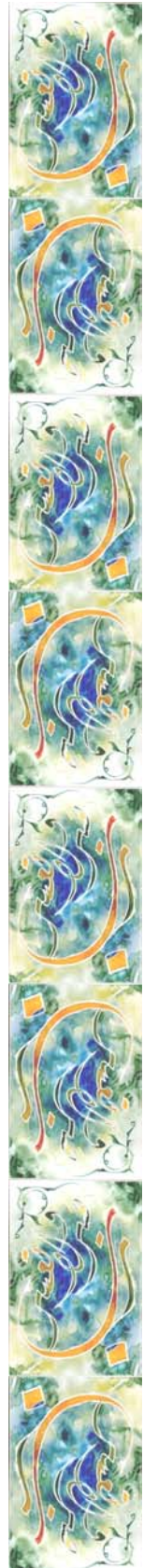
my thesis. But, if my reader wishes to relate my written text in this way s/he is entirely at liberty to do so. As a writer, I can only sew the seeds/ sequins of suggestions and insinuations from my in-stances of fascination rapt in my own imag[in]ings. As an author that is the best I can do to control what the reader will make of interpreting my work. Thereafter I have lost control of any meaning that might be given to my work and literally the author-ity I once exercised has now been neutralised. Lost from my grasp it is now in the hands of the reader

- in addition, and on another tack, I make the italic font work for me to bring about an 'anatomization [sub-stance creating my personal methodological technique] of a word. One such example is my use of 'incorporation' which I often write as 'in*corp*oration' thereby hinting at the underlying preponderance of 'bodies' in some form disguised within this particular thesis

- hence there is the always present unspoken, the multi-directional, bodying forth the gossamer webbed substance of my "if only's".

Many more examples occur throughout the 'In-Between Slips' experimental text. Whatever the variation, they can always be located within a similar pattern, both for design and for function, but quite simply I cannot list them all here because there are too many of them.

One example for sentence construction follows, but its elaboration also elides into the first comment within the framework category 'Poetic style'.

Poetic style:

For instance in order to fashion intricate images, instead of simply writing '… the framework constructed in this 'Covers' space actually dissects my thesis' in order to describe what it is that I am doing, I might write an alternative something that reads as follows:

- I call upon a creative vocabulary that articulates fetching fashions and invokes intricate images through a process which I prefer to think of as imag[in]ings, such that, using variants of words such as 'to spin', 'to weave', 'to inter-lace', 'to spellbind', and with several strategic references to ballet such as *pas-de-deux*, pirouette*, en pointe*, *en dehors*, for instance, I creatively and inspirationally construct a thesis. Its material consists of a gossamer substance fabricated by creating a choreography of words that thus comes to shadow dance

- or then again, rejecting said framework, I might write the sentence in the following manner:

  I desire to fashion a fabric such that potential meanings inherent in any part of the text do not congeal in a bloody mass of dismembered flesh quivering in its death throes. Instead the substance should pulse in fluid ramifications that, whilst fragmented in time and space, cohere fluently. A working example might well be in order. For instance, it was only on the previous page when I was endeavouring to uncover the nuances hidden within my word 'imag[in]ing' that I used the phrase 'out of the blue'. But, fixated in the analytical framework dissecting my thesis,
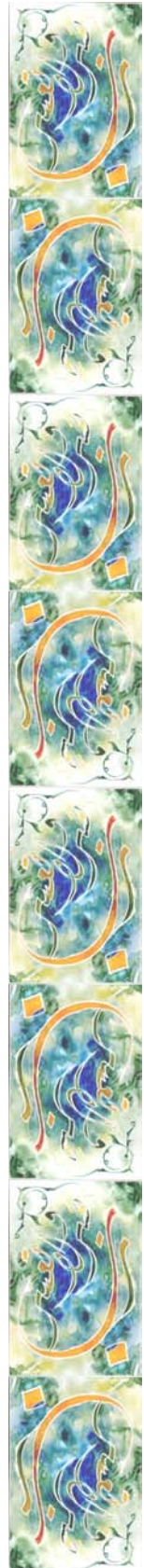
there is little I can do to indicate the filigree relations between the gossamer substance I am fashioning other than just drop disjointed hints into my written conversation. However, both-or-[h]and wandering and wondering nomadically in the poetic style that embodies 'In-Between – Slips' I create shimmering strands of inter-lacing weave from insinuating 'blue-print' with 'out of the blue' whilst invoking the differing tones of the blue coloration of the calligraphy ribbon strip in the right-hand margin

- there is rhetorical purpose to my repetition, I have taken up the poetic mode of address. Letters, be they vowels or consonants, rhyme; participles also rhyme. Often-times an inherently vital rhythmic beat prevails almost as if the reader speaks the sounds silently in his/ her mind during the act of reading. I create selective repetition for certain phrases that chorus, frill-like; styling all this alongside a poetic manipulation of words and/or phrases.

- I assemble words for a creative purpose that gradually unfolds as meaning accretions occurs throughout the thesis. One example is both-or-[h]and. Its unique typography is designed to encourage a stutter to the act of reading. The existence of the letter 'h' in square brackets heralds an introduction to my troublesome 'h' [sub-stance:- back*chat* in the dress-making section in 'Covers – In the de-signer space'; see the sequins sign]. Its very presence intriguingly inter-laces this as a running t[h]read throughout the thesis. The mix of the three words is intended to
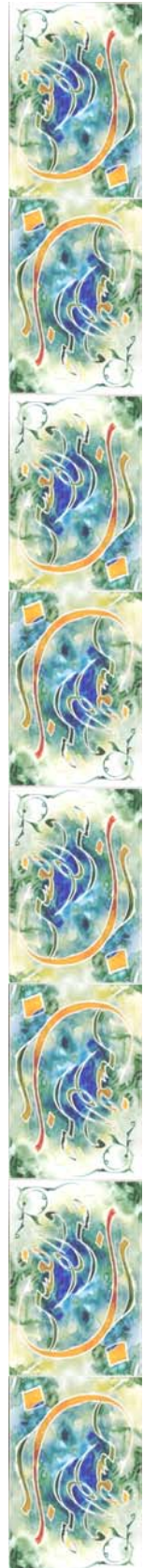
celebrate in-between-ness by playing with the creative potential and incompleteness of meaning that such play engenders.

Create layer upon layer

Of subject material –

My eye sees and fashions a link between a quotation from a phenomenologist, such as Merleau-Ponty for instance, and one from another French postmodern philosopher, such as Lacan, whose written texts originate from quite different grounded belief systems. Poised one after the other they startle the epistemologically-minded eye.

Of course such an act of positioning cited references this way immediately raises a number of methodological issues. For instance, I have deliberately used such citations to create a layering effect and in the course of this intentional move, I may well have [ab]used them in the sense that there is not necessarily any coherence or implicit agreements as to the shared assumptions of the methodological epistemology between the referenced texts themselves.

It is not that unusual for me to invent such elaborated words, [sub-stance:- see text on imag[in]ing above, shadow dancing to follow] or even an elaborated phrase, and insert it into the text prior to actually defining it. In fact, often the meaning of the word or phrase unfolds gradually. That is to say the reader arrives at the meaning over time through the act of reading and
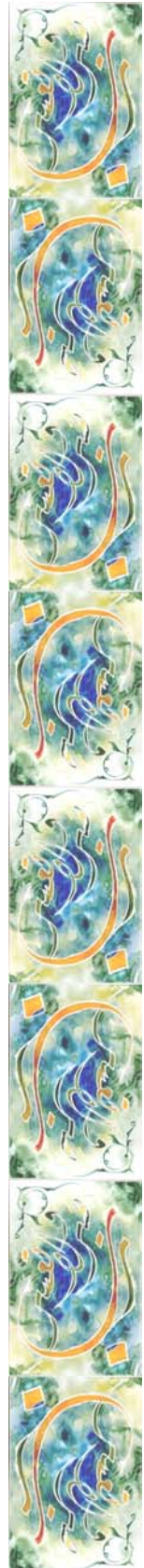
interacting with more of the text of the thesis itself. But it is not only time which tells, since it is also the case that the meaning gets teased out through a series of shadow dance steps taken over what amounts to various disjunctions of space, pages later. Oftentimes, too, the meaning of such a word is picked up in another of the three Figs and scrutinised once again but from a slightly different perspective. The rationale behind this technique, which constitutes an integral part of my methodology, is to direct the reading eye to the existence of nonsense, or rather non-sense as I prefer to call it, in the world of representation and the Symbolic.

At a visual level –

Pictorially, I use calligraphy to help create layer upon layer. There are three different styles to my calligraphic address.

The annotated Grand de-**S**ign Fig:

- which functions in the same way as any typical fig in a book -

  in that the content message of the thesis is conveyed to the reader through its diagrammatic sketch which operates through the pictorial element and also through the accompanying written annotated text

- the diagram is an abstract sketch of my thinking processes with which the reader has to get to grips

- but the difference here is that the picture takes its shape from Arabic calligraphy, so unless the reader is familiar with the Arabic language
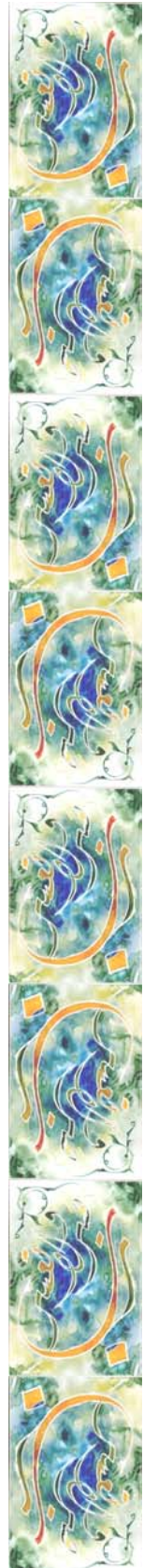
(the writer is not) an aspect of the actual message is intentionally somewhat elusive

- my underlying purpose here is to persuade the reader to look differently in a way that is not the normal way of looking at something

- instead, the reader needs to call upon his/her imag[in]ings, searching for points of tangential reference-makings, fashioning links of engagement with possible meanings from the representational forms residing in the 'picture', relying more on relating to the line and movement and colour dancing on the page than on standard bench-marks for reading and interpreting what is there to be seen.

The coloured ribbon strip in the right-hand margin:

- found on every page but one, that one being the annotated Grand de-**S**ign Fig page, it fulfils cohesive and coherent functions

- it creates points of relationalities that lucidly articulate the many layers of the body of writing, comprehensively pulling the several strands together into one fascinating thesis body

- the colours perform several functions. Colour draws the eye. Differing hues invoke a range of moods. The coloration of the ribbon-strip plays mellifluously at the margins of the ink-black signs on the white page, thrumming with complex patterns of notes that ripple with tension. The tones of blues shimmer vibrantly against the various shades of orange. The ribbon-strip expresses itself colourfully, both literally and figuratively, suggesting a notion of in-your-face vitality that refuses to

go away and asks for some degree of reconciliation along the lines of here is this entity-up-front for a purpose of resolution in some sort of way.

 The four greyscale icon bodies:

- fashioned in shades of black, white and grey –

    see the margin thus   ⟶▸▸

- they are super-imposed, paragraph by paragraph, on the coloured ribbon strip with a small number of exceptions in order that they perform cohesive and coherent functions –

    see the margin thus   ⟶▸▸

- the exceptions are: the annotated Grand de-**S**ign Fig page, References, 'Covers – In the de-signer space' instalment, and those pages in the 'In-Between – Slip' experimental texts that possess Name of the Father quotations

- floating fluently over the coloured ribbon, each of the four is intended to act as some sort of fluid signpost to enable the reader to find his/ her way through the intricate weave of my thesis

- however, one proviso becomes necessary. Suffice it to say, that in order to celebrate the slippage of meaning in the English language two corollaries follow. The first is that in order to create slippages of meaning I invest heavily in poeisis to define the function of each of the four icons. The second arises from the fact that I have deliberately created a body of work that slips and slides around any one fixed
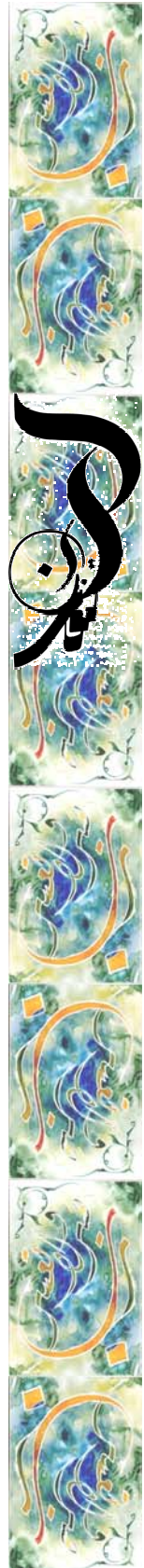
meaning. It therefore follows that the process of selecting which one of four greyscale icons best expresses the methodological point hidden in the text of any paragraph can be a slippery one.

I have employed other visual techniques but these are far less obvious than the uses I have created for the calligraphy. Thus there are

- bullet points that pull together a leitmotif that reappears pages later

- centred sub-titles in italic font pick up a leitmotif that has receded into the background of the written dialogue and therefore re-present it in the foreground

- use of square brackets and/or sometimes different sized fonts to signal to the reader that this feature runs throughout the thesis, for example [see-pages] which is also down-sized to [see-pages] in the experimental 'In-Between – Slips' thesis-part, and [sub-stance:-] which appears as [sub-stance:-] in this 'Covers – In the de-signer space' thesis-part

- use of hyphens to open up meaning

At a conceptual level –

I want to produce a sense of fascination and I bring it about through a process of creating intrigue. Several materials and techniques are available to me as follows.

- selecting beguiling puns and metaphors I can create a many layered textual material that spellbinds and enchants

- I select words to entrance the reader and/or open up meaning
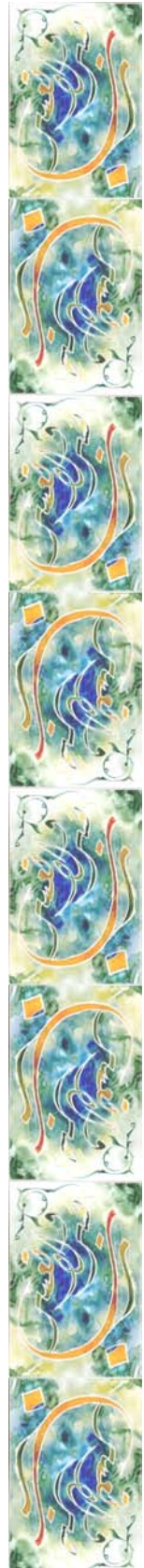
- I pay attention to poetic style to enthral and add complexity

- the hall-mark of the 'In-between – Slips' experimental text is one of paying attention to the minutiae of the act of writing, for instance the pages in 'Covers – In the de-signer space' are numbered with Roman numerals whereas the pages in the 'In-Between – Slips' experimental text are numbered with Arabic numerals. My rationale here is that the Roman numerals signify [an]other space; they convey a sense of boundaries and margins pertaining to insidedness and outsideness, denoting a point of departure

In the matter of relations –

The issues that arise here are how do I as writer avoid falling into the abyss of broken and fractured elements that simply do not fit together in any comprehensible way. How do I ensure coherence? What do I do about the fact that I cannot explain everything to the reader at once and thus the reader has to possess some degree of patience whilst engaging in the act of reading.

Let us consider each point in turn.

- coherence can be managed in various ways, some of which I have already referred to. Let me reiterate on my use of grammar-sets and poetic style. Admittedly, the reader's previous introduction to my design feature that I call 'see-page' has been extremely brief. I now want to rectify this. Each see-page acts to set up a delay but also at the
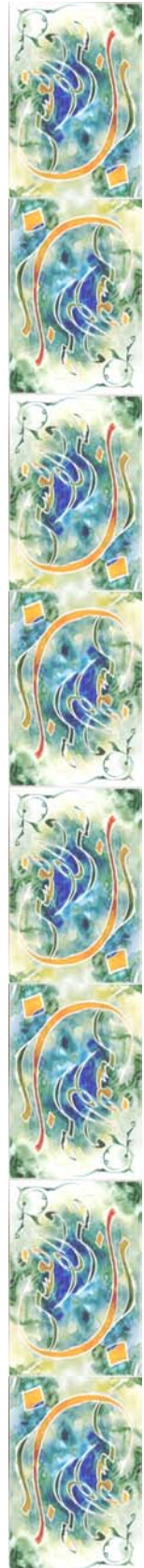
same time each acts as an invitation to significance/ meaning. It looks like hyper-text, and yet it is not. Intrigue froths forth. Literally, at the marks on a page level this action remains frozen to the page, and it does not constitute a 'live link'. But consider the level of the conceptual, take into account possible meanings such as leaking and percolation back and forth, juxta-pose these against that frozen action, and an imag[in]ing frills and froths forth colourfully

- I also want to introduce another methodological concept of my own design, namely the 'wonder-bracket aside'. Within the many inter-acting layerings that I have fashioned, one aspect of one strand emerges to the fore to have its say for the time being [sub-stance:- not-all-at-once/ one-at-a-time issue: see below], so to speak. Then it fades into the background, and another space opens up for other threads to take their places in the spotlight. Both these exclusively designed features [sub-stance:- issues of disjunction and disparate-ness: see below] deal deftly with such to-ing and fro-ing within the written text

- one useful tool I want to mention here is my strategy of creating leitmotifs /running threads that persist throughout the entire work. Of course since I am celebrating the slippage of meaning in the English language, the leitmotif blueprint should be discernible but not so blatant as to be abrasive to the eye. Subtlety, rather than heavy-handedness was my aim

- constrained by the linearity of written text on a page, unravelling one aspect often alludes to [an]other aspect[s] that announce[s] a
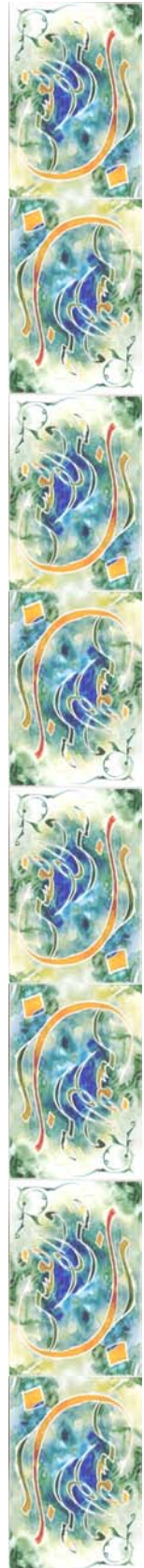
strategically sensible exploratory de-tour in another direction for some temporarily defined time-spell

- the issue of not-all-at-once/ one-at-a-time arises because the eye cannot read an entire volume of writing at once. One physically reads a page at a time, the content of the pages accreting as pages are turned. And there will be a similar story for what is happening at conceptual levels

- I use my own exclusive technique whereby I write a sentence whose words convey a meaning that is seemingly nonsense, and yet, before I complete the sentence, I have re-skewed what was originally written to literally re-mark it in such a way that new meanings can emerge in quite profound ways

- issues of disjunction and disparate-ness quickly emerge

- linear marks on pages have their limits and impose them on the address of the thesis and the substance of the methodology. The content and the context of the text must flow. And before it flows it has to start somewhere. It follows that certain aspects of my writing are expressed before other aspects, but it does not follow that first statements count for more in terms of meaning than those that follow later. Indeed, due to a deliberate policy of creating recurring leitmotifs it should be possible to pick up my thesis and read it coherently whether the reader[s] starts at Fig 1 or at Fig 2 or even at Fig 3. That is not to say the reader[s] evolving understandings of my meanings will not follow a different pattern, but it is to say that the Gestalts of understandings that result will arrive at quite similar conclusions
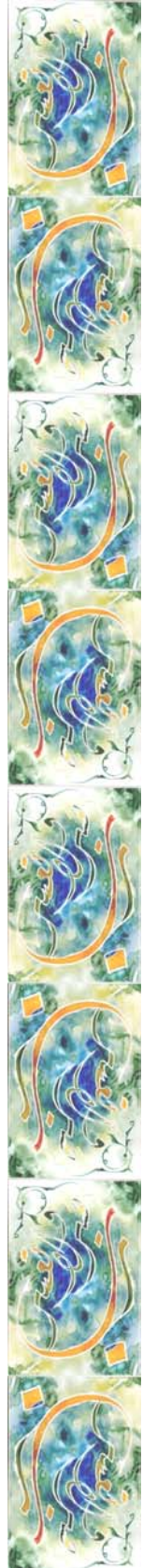
- solutions to such include the differential use of Roman numerals and of Arabic numerals, the use of calligraphy and a different voice that is consistent throughout the instalment of text. For example, my voice here is predominantly analytical, whilst in the experimental 'In-Between – Slips' thesis-part, my several voices are cloaked in disguises of intrigue and mystique for the most part

- the language I use to express my written work in this designer-space uses down-to-earth simple images to fashion my meanings, and possesses somewhat of an analytical bent to its 'voice'. It constitutes quite a different voice from that which is consistently used for writing the 'In-Between – Slips' experimental text. The latter pulses with intricate sophisticated images, purposively created courtesy of poetic licence in order to both intrigue and fascinate through the very ephemeral fluidity I have thus intentionally fashioned.

Create a methodology:

- calling upon traditional and authoritarian techniques of analysis -

I will simply provide one example here since I have every intention of demonstrating the authoritarian voice in greater detail later on in this analytical text.

- my choice at this moment for a voice of authority is John R. Leavey, Jr., who translates Derrida's *Edmund Husserl's Origin of Geometry: An Introduction* and writes the preface to the book. I paraphrase Leavey from the preface.
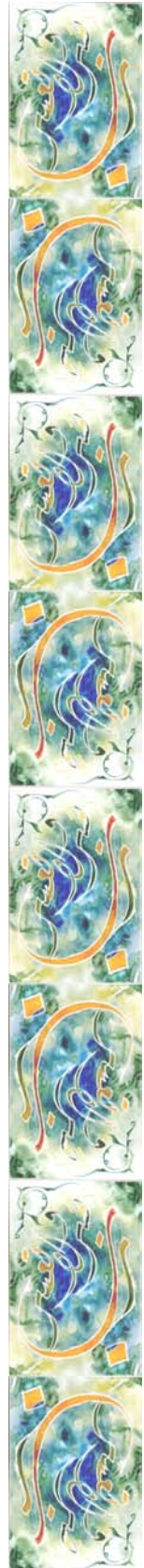
Paraphrasing an appropriate section of the preface I find support for my thesis. The crisis of the text, Leavey writes in Derrida's view, results not from polysemy or even of too much meaning, but it is due to the very inability to decide meaning

- what do I mean by 'inability'? Firstly, consider what it means by the very act of looking at what I do not mean here. I am not referring to a meaning of 'not able' to do something; nor am I referring to a notion of 'anything goes'. Rather I am suggesting an 'inappropriateness' due in part to the imperceptibility of meaning and due also to the slippage that is a sort of deferral-cum-fluidity.

However, that said, although authority is posed, my text immediately above shows that it is always open to subversion. The act of poising in it quickly runs into a stance of scepticism, it would seem from the above.

In writing in such a way as to infuse the thesis text with deferral of context I call the actual act of reading into question. And yet one definition of education is that it demands an authoritative stance. The one who teaches is the one who knows. Immediately the question arises as to how is my thesis educational? I am certainly not suggesting I-as-writer am the one who knows. In fact, I would call that method of teaching 'schooling' rather than 'education'. However, there are other ways of thinking through education. I am locating the term here around those processes by which ways of seeing, thinking and doing are all drawn out, that is to say, educed.
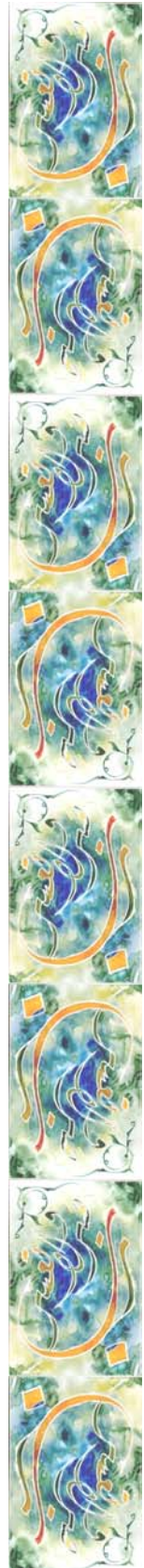
This is the educational remit under which I write. Creating dialogues between texts, or between writer and/or reader and text to interweave with the rhetoric of suggestion, persuasion and the act of alluding to fashions a pedagogical instance along these very lines. And so it follows that if, as is the case here, there is an inability to decide meaning the act of reading must take on another form. What can that be? Within this thesis, pedagogically speaking that is, this form centres on the act of reading covertly embodying a milieu of the in-between that is always *entre-deux*.

- using humour and irony –

- examples occur sometimes as part of the narrative of the text

- or they occur with emphasis and *élan* differentiated from others through having been named by me, for example my 'wonder-bracket asides'

- either way, they often link disparate spaces in order that the latter articulate in 'a will have been' future perfect tense sort of manner despite their disjunction in being located pages apart

- either way as points of scepticism they contribute to the poetic style, yet remain grounded in a suitable form perfectly able to play their particular role in creating layers and thereby fashioning textualities to the thesis

- calling forth my technique of anatomisation –

- the spirited 'r' which may be alternatively read as 'ah' or as 'a-ha' often signals a process of sceptical de-construction deliberately designed to
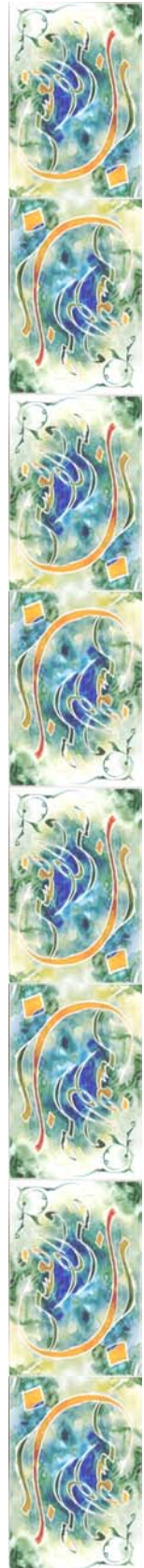
disturb and menace the taken-for-granted fixed meanings of what one sees on the page

As a design feature it fashions a space for potential "if only's" that represent one facet of celebrating the slippage of meaning in the English language.

Back in core themes.

- Bodies -

The question arises as to when is a body a text? Bodies can and are definitely written about; birth, marriage and death certificates bear witness to this fact. From a number of perspectives do they not write bodies into legal existence? Many other records prevail, those from school for instance, or one's medical records map out a trajectory of a person's health and well-being, whilst police records indicate adherence to the rules of the land. These are but three examples of many others and the feature they all have in common is that they write bodies into social and cultural existence through various processes of inscription in which bodies take the form of texts. In other words, were I to refer to Deleuze and Guattari I would write that this is the process wherein physical bodies, namely bodies with organs, become inscribed into Bodies-without-organs.

Several questions arise. An illustration will help. Initially the finger-print that identifies the purveyor of a crime is a recognisable body part easily visible as the person concerned presses his/ her finger onto the ink pad
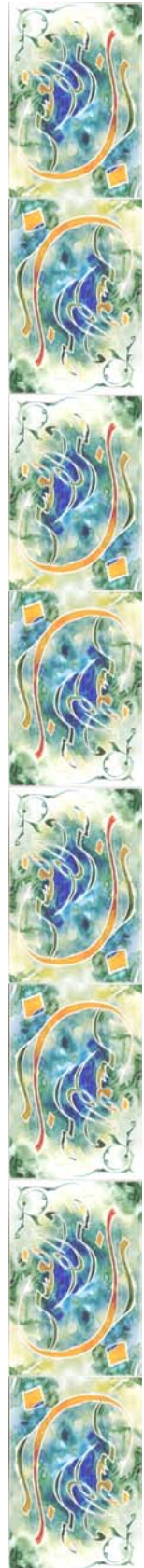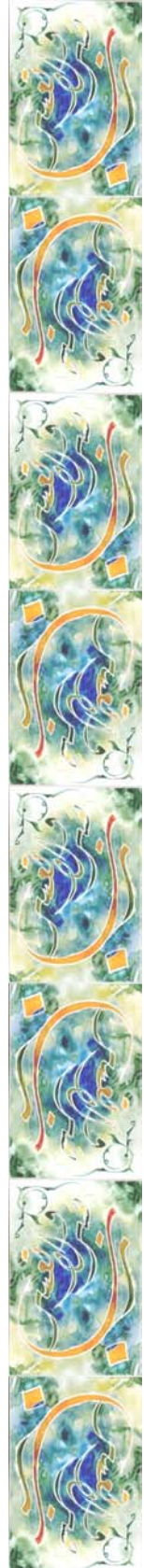
before transferring the individual-linked inked pattern onto the paper record. Once the ink-print exists on paper does it remain body part or is it text? The line of demarcation can at times seem thin and tremulous. Witness the case for the prosecution based on the incriminating finger-print of the person with an existing record of allied crimes. And yet the accused claims innocence explaining the evidence for said finger-print as incidental owing to the fact that s/he was in the wrong place at the wrong time. What changes everything and takes a stand as mitigating circumstances bordering, nay teetering, on the incriminating is the fact that s/he has a 'past' written indelibly from his/ her body part-cum-text, retrievable from the record files.

Would it help to say a body is a text when it is a body of work? What might constitute a body of work? It would possess substance for sure, and of course it would take shape around a framework that provided support and flexibility and room for growth. From that statement it is not too far fetched to talk of the body of work possessing a backbone of a conceptual nature, fleshed out by discursive material whose content and contexts articulate fluently with sufficient room for incorporating other discursive dimensions. Conceptually not spineless, the body of work that constitutes my PhD comes into existence under such an anatomised mandate.

birthing the body of work.
In the 'In-Between – Slips' body of work I experiment with the act of writing something into being. In a nutshell my writing self holds a series of

dialogues with each of these three subjects [sub-stance:- see section below on 'subject'] in each of the major instalments that I have named Fig1, Fig 2 and Fig 3. But this nutshell phrase does not take us far in terms of understanding the mysteries refolding and unfolding nor of bodies self-ing. Hard and resistant it encloses and cuts off like the [nut] case it is. To germinate and achieve growth the embryonic plant must rupture its restrictive covering.

In much the same vein this analytical instalment resists change and therefore raises further questions. For instance, this space is an analytical one and thus very different from the 'In-Between – Slips' experiment into writing. Indeed, it is hard for me to stay in the analytical frame and not veer off into the experimental creative frame wherein I fashioned the intricate and whence I insinuated the susurrating. Set apart in different frames how aptly can the analytical represent the experimental? The analytical perspective cuts and divides. In partitioning and fixing, it is the complete antithesis of what I want to do in the self-ing creating act of writing that is sophisticatedly complex and intricately multi-layered.

Immediately we recognise issues that face social scientists in their everyday research looking at social events and processes, which they then analyse by a process of capturing the single event and freezing it. Located, as we know we are, in the nutshell we know that we have not cracked it, but, nevertheless, we congratulate ourselves on having got a taster.
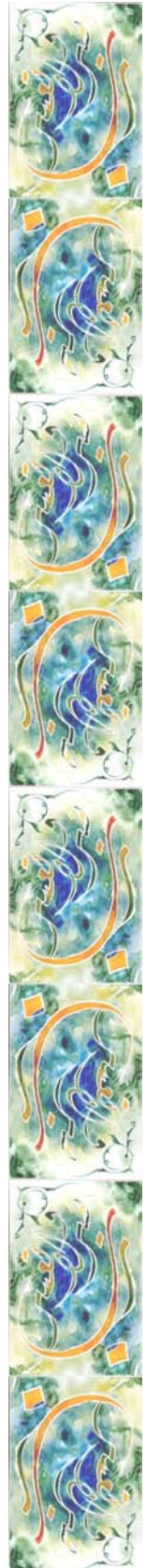
- Subject -

Somehow we have elided from bodies to subject.

Following the typical pattern for many PhD theses within the genre of social sciences, interview and observation techniques form a substantial part of the content of the thesis. However, there are important differences in what I personally mean here by 'interview' and 'observation' to what is usually understood by those two particular terms of reference. These differences will become apparent as I begin my explication and start to draw them out.

Three 'subjects' are lined up for interview. One is my self in the process of reflecting on a personal experience, another is an article in The Saturday Times Supplement Magazine, and the third is Foucault's book, *The Birth of the Clinic*. I write the subjects to exist in such a way that they follow the particular specifications that are about to unfold before your eyes. The three subjects form the body of work for the thesis itself. Thus, immediately we are back in the realm of bodies.

The expression 'figments of my imagination' springs to my mind. Taking it both literally and figuratively, these figments of my imagination can take on different forms. One of my running threads throughout the thesis weaves intimately around a notion of construct of selves. The body of work unfolds
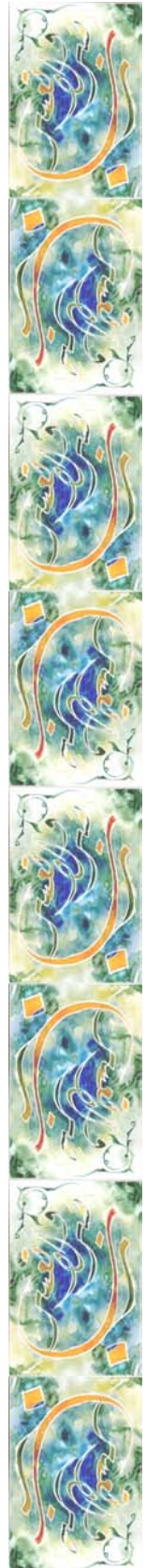
in such a way that constructs of 'I' and 'other', of 'me-selves' and 'you-selves' gradually evolve.
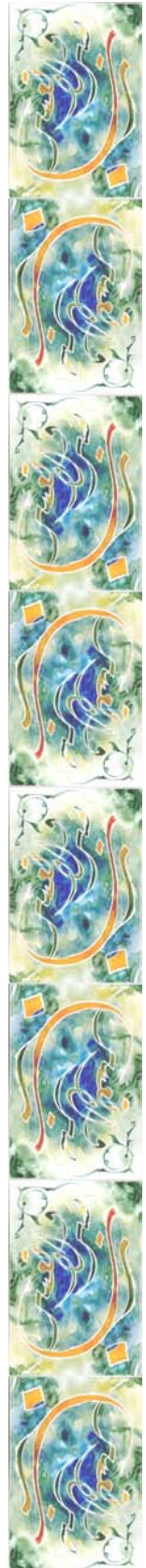

– Text -

When is a text not a body, at least in some sense?

The experiment into writing wrestles with the conundrum of can language convey a meaning that remains fixed no matter the context, whether that involves the particular subject content under discussion, the proficiency of the speaker or writer, the intentions behind the words and so on. Fashioning a text celebrating the slippage of meaning I maintain that the meaning cannot be pinned down definitively although it may be seized momentarily, figuratively speaking. After all, as fast as the writer/ speaker makes a point, the writer/ speaker engaged in the act of figuring something out, cannot help but cover other things up.

- Play of text and context -

Any thesis dialogue takes shape in a number of ways. It might be the case that pieces of evidence are employed in order to call taken-for-granted meanings into question. These pieces of evidence originate from a number of widely ranging sources. For instance, I refer to and quote from other texts that I have read and I use them in a very particular way. My rationale is to find some way of illustrating the point that whilst any one ploy helps in the figuring out process, it is also a fact that it aids and abets in the covering up of other meanings that are potentially residing within any given text. To

this end, I both name and position my ploys as counter-points and juxta-positionings, thereby accessing and utilising their acts of possible meanings, so creating a process of what I call 'relationalities' in order to off-set and enhance meanings. Sometimes this process is overt, at other times it is hidden.

Tensions between the overt and the hidden, between the fore- and the back-grounded contribute to a pervading ambience of intrigue and fascination. Things are not necessarily what they seem. Such a thread runs throughout the thesis heralding the slippage of meaning in language.

And yet….

- *a working example in action froths forth* -

Not casting off the framework detailed at the beginning of this analytical work, and entirely in keeping with creating layer upon layer, let me now turn to a different way of presenting what the thesis is about. Looking at this notion of layer inter-lacing with layer in more detail, I want to further demonstrate how I have fashioned it with a singular intent. But once again this illustrative demonstration plays havoc with the framework's order.

And fastening on the sewing of sequins I a-sign a typographical 'sequin' to this singular section of the thesis-part, thus a ✳ appears, one at the beginning and one at the end of a sub-heading.

✳ sewing sequins of alterity ….. ✳

how else can I represent De-Signer issues? An alternative perspective follows. Since I make an elaborate and expressive play on the word 'address' re-configuring it as an [ad]dress for my PhD body of text, I shall use it more fittingly in order to provide this other layer to the de-Sign space. Teasing out the dress-making metaphor further begins to unravel what is entailed in fashioning an exquisite robe from my own exclusive design house.

Imagine a starting point with the fabric material spread across the surface of the cutting out table before me,

- the raw material for the written [ad]dress is carefully laid out on the design table, ready for cutting and shaping into the appropriate style.
- lying smooth and wrinkle-free, the material is essentially two-dimensional, of course.
- somehow this two-dimensional length of fabric becomes an item of clothing, a dress on a three-dimensional body.

✳ sewing sequins shivering in dimensional [t]issues ….. ✳

linear marks on a page locate the thesis address as two-dimensional. Somehow I fashion this two-dimensional paginated sheet to reveal a three-dimensional body of PhD text.
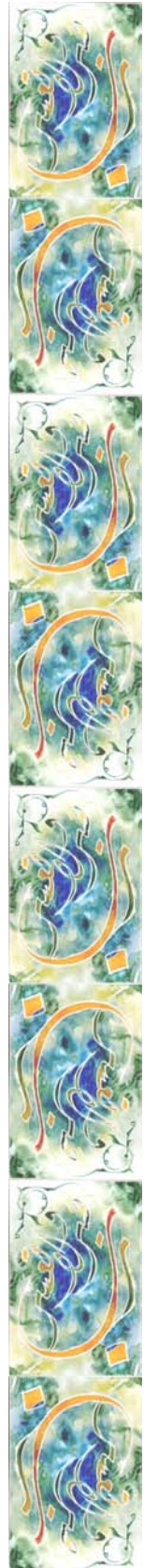
- just how does the transition take place?

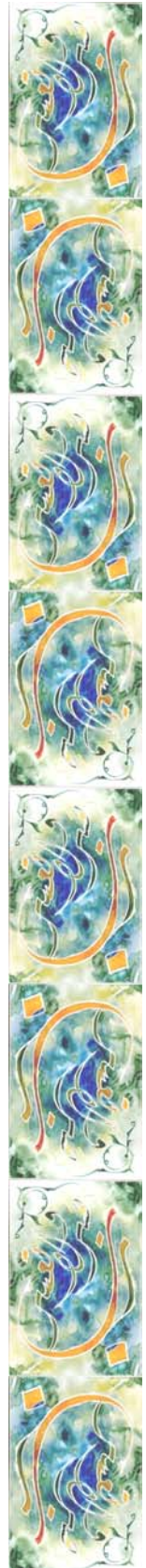- several steps are necessary, so let us trace them through

✴ sewing sequins shimmering with juxta-position in action ….. ✴

the annotated Grand de-Sign calligraphy body, the bodies of evidence and of argument and of deconstructive analysis all provide the guide-lines within which I fashion the thesis dress.

- the tracing-paper pattern, derived directly from the designing board sketches, provides an initial framework of basic guide-lines to follow.

- the tracing-paper pattern itself consists of several parts and each will have 'a front' and 'a back' that when later joined together will constitute the Gestalt that is the garment to be worn

- laid out flat on top of the material on the designer table the 'front' and the 'back' can both be seen at the same time

- sewn together and worn by a three-dimensional body if the front is visible the back will be hidden and not ostensibly present, but rather ostensibly absent.

✴ sewing sequins shimmering with not-all-at-once issue ….. ✴

laid out on the designer writing table, the bits of evidence and the pieces of argument can be seen at the same time. But joined together into fronts and backs of telling dialogues, they come to the fore and at other times they are

backgrounded. And yet, besides that, in frilling addition, at times they illicit a figuring out and at other times they contribute to a covering up. Not least within this context is the fact that I intended to write a PhD body that is also thesis dress.

But is it the case that the different parts of the tracing-paper pattern can be placed on the material just anyhow? Actually, no, that is not the step to take at all in achieving the exquisitely designed address I so desire.

- the clue lies in cutting the material on the bias of its weave. Let me explain the technical term 'bias'

- selecting a section of the fabric, a fraction of the length held in one hand is pulled against the other hand holding another section of the width of the material. The resulting tension is visible and it is this that constitutes the bias of the weave

- working creatively with this tension ensures that the material 'hangs' on the body, lovingly draping it to sveltely follow body-silhouette, flowing with its contours, flattering it

- the more exquisite the dress the more likely it is that the tracing-paper pattern is positioned in such a way as to be cut on the bias of the weave

- hugging the outlines of the body it invokes a magic of something other in order that the wearer is transformed onto another plane of being.
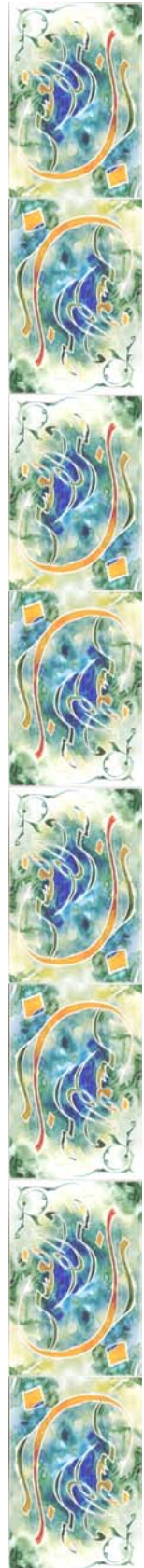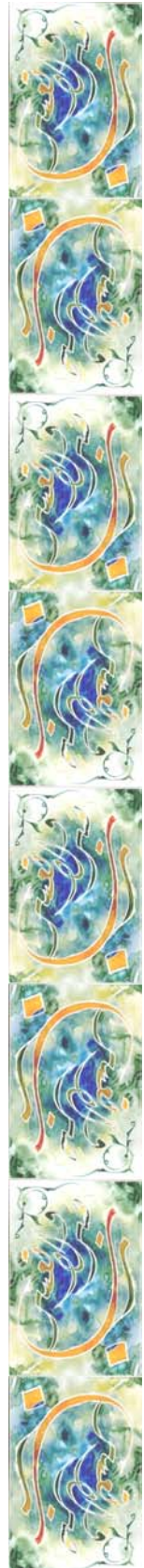
✳ sewing sequins of inherent ambiguity of words ….. ✳

writing creatively playing [with] the tension of counter-point and juxta-positioning ensures that the material of the thesis dress 'hangs' on the PhD body, transforming it onto other planes of experiencings and imaginings.

- any piece of material has a 'right side' and a 'wrong side' to it; sometimes it is very obvious, at other times, as in this thesis address, it is less so. These 'sides' constitute the bias of my written material and provide the dialectic of tension that fashions a thesis dress to hug the PhD body of work

- sometimes there is no inside-out apart from the designer's need to fabricate one through stitching up the seams

- sewing - so carefully aligning the edges of one piece of material against the edges of another, right side facing right side, a 'simple' seam can be stitched and, gradually, what was formerly fragmented now becomes transformed into a single robe.

  The question of seams is not quite so straightforward, however. Various types of seams exist beyond this one example given here. French seams, for instance, are 'double' seams that elegantly deal with fraying selvedges of material by ensuring that the edges are enclosed in the seam itself. In the case of the simple seam, the material edges must be over-sewn in order to stop the edges from fraying.

Using an operational plan that will loosely model itself on forming the seams referred to above, the French seam appears to be the most appropriate one to choose. Through a double-edged act that includes rigorously examining the evidence as well as painstakingly formulating a body of evidence, the disparate pieces of the body of work begin to come together.

✳ sewing sequins of coherence and articulation …..✳

since I interrogate Foucault's The Birth of the Clinic and since I make frequent calls upon a number of other French postmodern philosophers for evidential support the term 'French' is a fitting one, even at what might appear at first sight to be quite superficial levels.

- the intimately interwoven strands of the fabric form a reticulated filigree reminiscent of lace-work in order to fascinate the eye. The filigree effect depends on an inter-play between the lacy threads and the 'holes' born of deliberate absences of lacy threads. Take away one and the whole Gestalt effect fails. The question as to which is more important is quite simply irrelevant.

✳ sewing sequins scintillating in fluency ….. ✳

the body to be clothed is the PhD corp itself. The material of the written text is the thesis address itself. That the one can spellbindingly slip into the
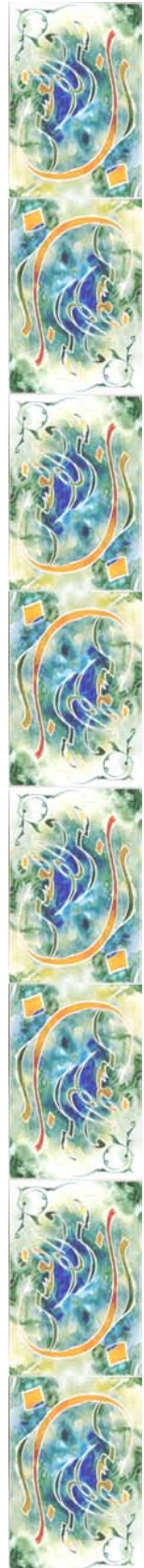
other is not problematic here at all. There is no inside-out. The clues lie in the intricate interwoven strands of its carefully spun fabric deliberately designed to intrigue, through questioning boundaries of inside and outside. In similar fashion the body of work intimately inter-faces with my thesis address. Take one away and the Gestalt effect fails. The whole is destroyed, fragmented into little pieces

imag[in]ing the act of fashioning an address from a material that is lace-like writes yet another sheer layer of substance into sophisticated existence elaborating on and enriching the Gestalt.

Working with a material that is now sophisticated in its imaginative design let us scrutinise the nature of the stitching used and ponder its functional purpose. Words link my textual material together and therefore require some scrutiny on the functions that they perform. The words have been chosen for various reasons. But let us take one example, namely 'backchat'.

- at face-value it conjures up a picture of conversations being held. Furthermore, we get the feeling of an implicit time-dimension hidden in the depths of the word itself. The 'back' section of the word invokes a sense of time and a movement of back and forth, whilst being accompanied by a notion of an elsewhere-space that was, is and will be. However, through a process of looking deeper other perspectives come to light
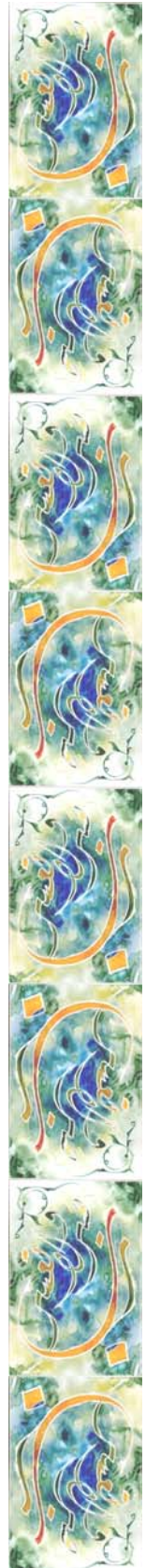
- and yet, I haven't yet considered the question of insolence implied in backchat though have I? Quickly I think of linking it to the technique of writing the unexpected, causing a disturbance, and of de-stabilising – all edging towards a sense of 'effrontery', perhaps leaning towards 'impudence' but hardly verging on 'abuse' in the contexts of this thesis

- witness the same word but typed out now in the form of back*chat*. Several questions emerge. Why the italics could well be the first one. I use an italic font to signal something is different. In this case I want to point out that I have slipped momentarily into the French language, and into the French word '*chat*' in particular. Let me explain my rationale. One theme is the celebration of the slippage that occurs in the English language and to illustrate it my writing slips between a body and an exquisite designer [ad]dress. Moreover, one of the subjects that I interview is an article on a collaboration between a Fashion Designer and a Cell-Biologist. Thus a word such as 'catwalk' makes quite a frequent appearance throughout the thesis itself. Bolstering my rhetorical design with poetic licence, another layer of intricacy and complexity is created. I agree I might have to appeal beyond poetic licence, since almost certainly my reader[s] will think equivocating 'cat' with '*chat*' from the French language, a little tenuous from an etymological viewpoint but, that aside, as a link it effectively installs another layer of intricacy to the substance of the thesis. As the phrase goes, "What is a little 'h' between ….." well, obviously the word 'friends' cannot follow because it is inappropriate and it requires
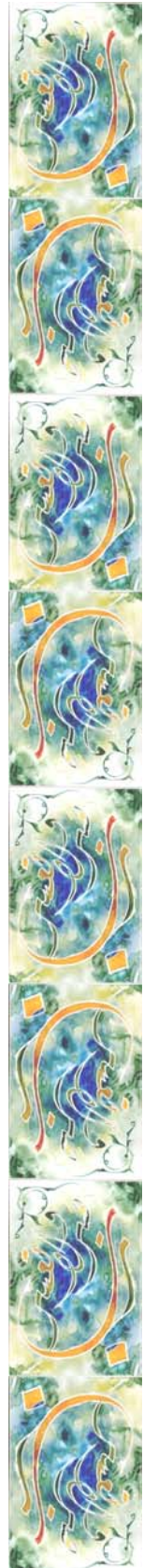
replacing with that of 'writer-reader'; but you get the gist of things, no doubt.

But wait – if this were the 'In-Between – Slips' part of my thesis I would instantly insert a wonder-bracket aside to emphasise the irony of what might be considered my presumption of man-handling [sub-stance:- see previous comments on my use of the stem word 'man'] certain words juxta-posed against the boldness with which I see it through. Located here in this analytical text, but not in the experimental one, I merely point out that suddenly I am now uncovering a design feature which I later name as my troublesome 'h' motif. Here, under 'Covers – In the de-signer space', it crops up to make all the difference between 'cat' and '*chat*' and, fascinatingly/ fetchingly to open up the space for the role of fore-runner and prototype.

But, tangential detour aside, courtesy of the spirit of not-all-at-once, I want to go back to the point I was making previously. The fact that I deliberately select certain French terms such as *épreuve* and *le regard*, to name just two examples, provides justification for my somewhat audacious temerity, I-selves would maintain.

✳ sewing sequins of puns shimmering with ambiguity ….. ✳

as explained in Slipping into Beginnings my choice of a French word is a

deliberate one designed to halt the reader and illicit a pause in the act of
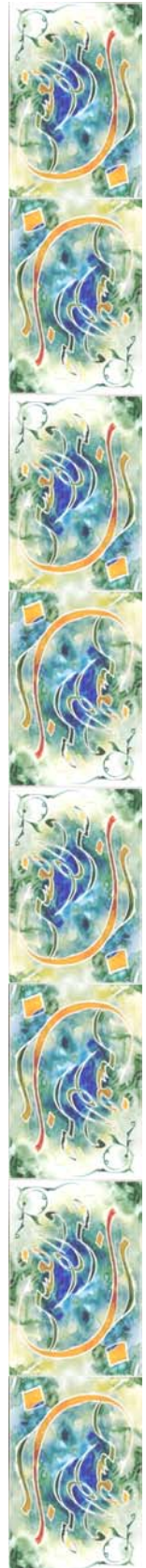
*reading such that taken-for-granted stances towards meaning can be disturbed.*

- consider the word '*sortie*'. From the French it translates into English as 'exit' from the verb 'to leave' and sometimes I use it thus in order to convey such meanings. However, I also take advantage of the fact that in English the word can also be used to mean 'making a foray', 'making inroads' and perhaps meanings can verge at times on notions of 'to encroach' and 'to infringe'. The pun of an exit that turns the act of leaving into an exploratory adventure cannot help but shimmer with possibilities in my eyes.

And of course …

- sewing the authority figure -

My written work urgently requires some voices of authority to rubber stamp it in terms of PhD rubric. Interestingly, as I write this 'Covers – In the de-signer space' text,

- I decide to read Rajchman's *The Deleuze Connections*
- intriguingly, I discover it can function quite well within a Lacanian Name of the Father context.
- immediately I decide to include it. After all, it will provide a further layer to this instalment of the thesis and the act of writing it as an
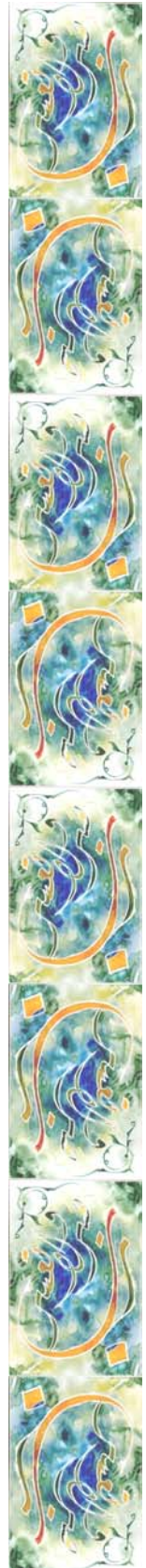
additional layer allows me another opportunity to illustrate here what has taken place in the 'In-Between – Slips' part of the thesis.

Interweaving several sections of my framework which appeared at the beginning of this work with quotations taken from Rajchman's *The Deleuze Connections*, yet another layer of text emerges as follows.

On the question of layer upon layer

I have designed my thesis in the form of *mélange* and provided a rationale of my own de-sign for doing so. But will you, the reader, find that acceptable? The trick is to cite authoritarian voices to support my case, surely you-as-reader will agree?

Let us look in the first instance at Deleuzean 'connections'. Emulating these, I myself as writer

- have created a range of relationalities and textualities that reach out and extend horizontally and that also unfurl vertically inter-lacing the layers. In other words, in selecting and affirming the act of writing in this particular way, I have designed a highly complex and sophisticated space which
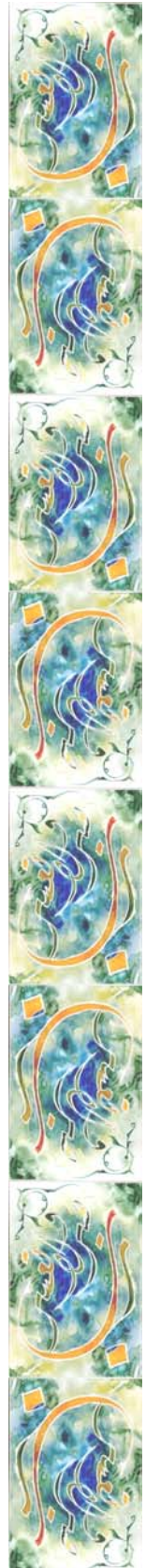
Ψ *nom du père*

… discourages any unified plan of organization or development in favor of an unlimited plane in which one is always passing from one singular point to another, then connecting it to yet something else.

<div align="right">Rajchman. 2000: 4</div>

Instead the inner space of my text is designed for minds to branch out, to make detours, and to undertake sorties. The idea is to persuade the reader to leave aside his/ her own self-defining discourses in the spirit of becoming an experimenter. Thinking is experimenting, for instance, and it involves suspending judgement, at least in the first instance, if not entirely. I as reader, you as reader, you as re-writer of me-written make connections; they are not already given.

Ψ *nom du pére*

Deleuze tries to rethink the whole logic of possibility and its relations with fiction and reality, and so rediscovers in ourselves and our world a Humean sense of an artifice in which we come to believe.
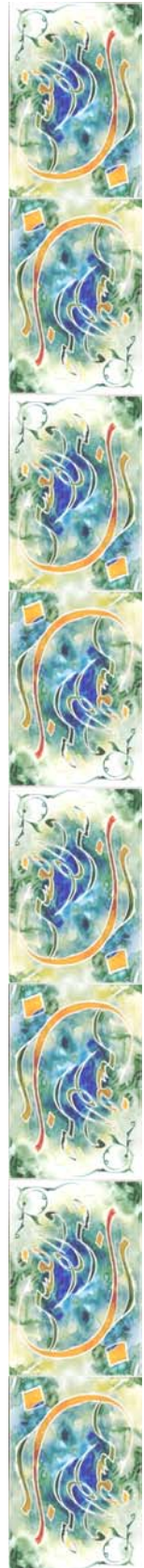
<div align="right">Rajchman. 2000: 7</div>

In other words, exactly as I have implied and precisely as I continue to imply this notion of making connections is not what it first appears to be.

- thus no predetermined planes with fixed co-ordinates exist in the inner texts of the thesis
- rather there are spaces or installations or locations or opportunities that are precisely not entirely determined, and neither do they localize the reader
- instead the PhD heart beats to a rhythm of things going off in unforeseen directions or working in unexpected ways. Connections in my written text [ad]dress are not exactly pre-ordained. Writing me-selves have taken great pains to build in slippage of meaning and to in-sinuate detours for willing minds.

What do I mean by making connections? I am not referring to the general tendency of thinking in terms of a rigid and mechanical routines. There is nothing that is machine like about the connection making process I am alluding to at this point. There is no run-of-the-mill instrumentalism type baggage that generally accompanies such thinking. Casting aside thoughts of determined outcomes, rejecting ways of thinking confined by notions of predictive expertise, the thinking that accompanies making connections in this thesis looks for the improbable and takes on a dismantling hue as it looks to disturb.

On the issue of not-all-at-once:

It is not a linear and developmental growth. No dramatic turning point exists. Rather it is a growth towards the Ψ *nom du pére* "more complex and multiple in its implication and its reach, as well as in its internal relations", (Rajchman. 2000: 24).

On the question of the art of fashioning:

Deleuze's notion of an "image of thought" is interesting. According to Rajchman, it is not of a picture or of a representation of something. Neither is it simply extrapolated from the contexts or concepts of philosophy,
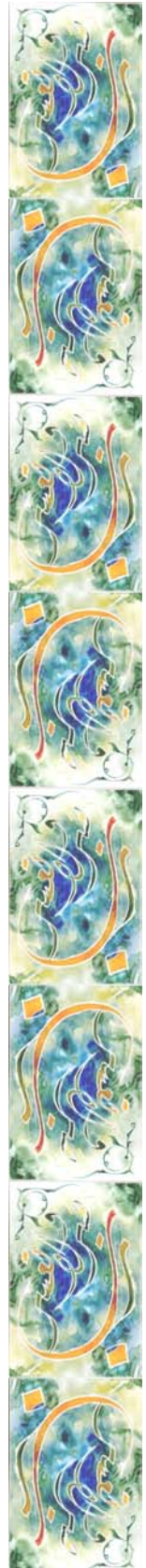
Ψ *nom du pére*

… instead it is a tacit presupposition of the creation of concepts and their relations to what is to come.

Rajchman. 2000: 32

No method exists to take one there and it is never explicit,

… rather it emerges in tandem with a creation of concepts in philosophy as a partially obscure or unexplicated partner.

Rajchman. 2000: 32-3

An art of seeing is a somewhat essential prerequisite but I am not referring here to a mere "transparency" of Forms or ideas. Rather I am referring to a concept of seeing relations and what is yet to come. In keeping with becoming an experimenter, Ψ *nom du pére* "It works from "intuitions" about problems rather than propositions", (Rajchman. 2000: 33) extending out to Deleuze's concept of "mirages of thought" (Rajchman. 2000: 34).

On the question of my juxta-positionings:

Intent on revealing and opening up other possibilities, desirous of locating those authoritarian voices, I find points of sameness between Deleuzean philosophy and my own style as portrayed in the thesis. Thus philosophy comprises,

> Ψ *nom du pére*
> … different conceptual "bits", each initially introduced in relation to a particular problem, then reintroduced into new contexts, seen from new perspectives. The coherence among the various bits shifts from one work to the next as new concepts are added, fresh problems addressed; it is not given by "logical consistency" among propositions, but rather by the "series" or "plateaus" into which the conceptual pieces enter or settle along the web of their interrelations.
>
> Rajchman. 2000: 21
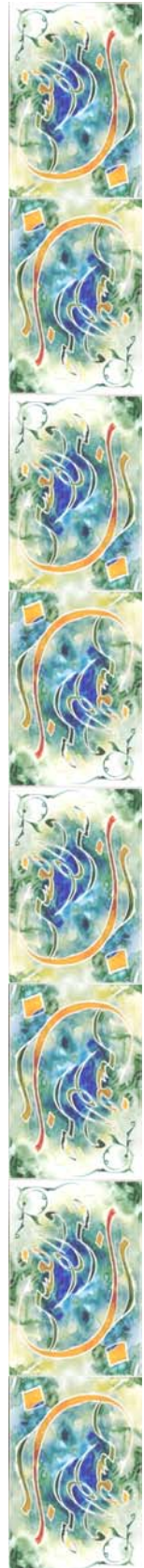
Whilst the above quotation does not quite hold for my own work since it is precisely that, a singular piece, it nevertheless remains possible that with a stretch of one's imagination

- the reader might appreciate my argument that

- the success of a thesis in the form of a *mélange* depends heavily on coherent connections between the several member-parts.

- and scrutinising my vocabulary can one not think of replacing the word "work" in the quotation above with "installation"? Instead of the word "series" and the word "plateaus" one might think of 'space'/ 'installation'/ 'location' etc. perhaps?

- this explains the Deleuzean concept of "nomadic" roaming about.

Indeed, my relationalities and textualities, like Deleuzian connections, are not 'social interactions' between already constituted objects.

I certainly have a notion of the "nomadic" built into my de-sign and like Deleuze I try to persuade the reader[s] that to understand it and, in fact, to create it as I have done, requires a rigor or logic that is very particular and it is definitely not one that translates into anything goes. Rather it is concerned with Ψ *nom du pére* "multiple accretion through encounter" and through "nonmethodical rigor of the intuitions of problems and concepts",
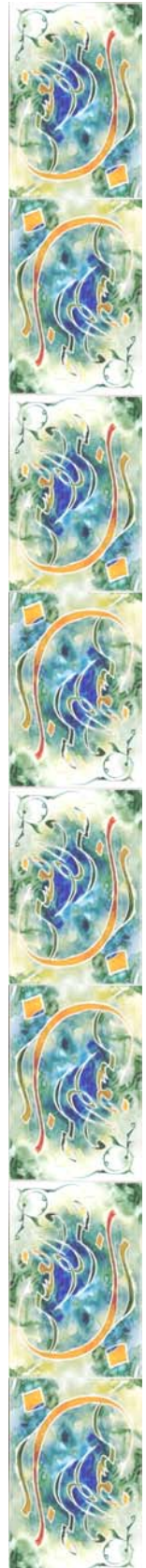
(Rajchman. 2000: 24). This is exactly how the philosophy within my thesis grows and gathers coherence.


A place for the diagram

A diagram seemed a good idea to me. Apparently it does to Deleuze too, I discover, upon reading Rajchman's *The Deleuze Connections*.

- Interestingly, my annotated Grand de-Sign Fig emerged very early on in the writing history of my PhD thesis.

Ψ *nom du pére*

Deleuze, according to Rajchman, introduces us to a kind of uncoded "diagram" that replaces "schematism" that "tries to unite sensation and cognition" such that one arrives at a geometric design, "a section, an intersection, a diagram", (Rajchman. 2000: 9).   Since I cannot read Arabic text I immediately enter the realm of the uncoded. But inter-lacing my written annotated text with the calligraphy I read for the intricate lines of movement and colour instantly touching on the notion of sensation and cognition. In fact, this leitmotif is so central to my thesis address that the calligraphy is picked up in alternative ways and repeated throughout the entire text.

My aim is, in the sense of will have been, always to try and free sensation from clichés in order to reveal the intricate dance of singularities. Various techniques perform this function. With rhetorical devices I call halts, with
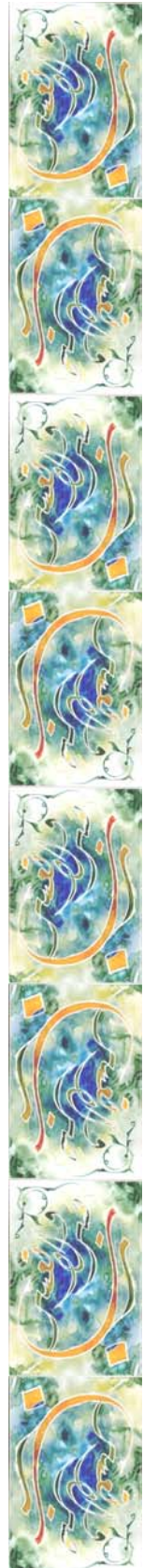
sceptical deconstruction I shock and alienate sending up myself, my examiners and the reader[s].
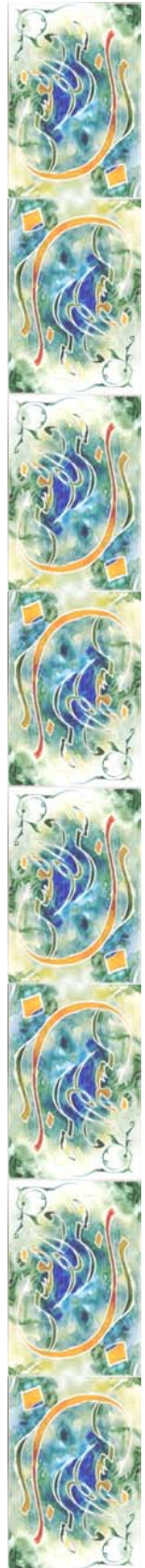
Slip out of the 'Covers' into something else …..

….. In-Between - Slips