Lost in Translation:
the materialisation of the mark
in the digital age

Caelli Jo Brooker
Lost in Translation: the materialisation of the mark in the digital age

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BFA, Hons [Class 1]

An exhibition and exegesis submitted in fulfillment of the requirements for the degree of Doctor of Philosophy from The University of Newcastle, January 2014
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Abstract

This practice-led research asks how personal mark-making might materialise in light of the potentialities of the digital creative landscape.

The exhibition, Lost in Translation, examines the materials and metaphors of personal mark-making, drawing on individual experience in the fields of art and design, and extending an ongoing investigation into the abstract gestural mark. This thesis locates the conceptual and material encounter of mark-making within the prism of contemporary studio practice through the use of traditional media in combination with paradigms of graphic design.

Inspired by an instance of slippage between the haptic operations of art and design, and furthered by the recognition of polarisation between the analogue and the digital in personal creative practice, the identification and investigation of binary oppositions is utilised as an initial framework through which to explore the mark.

The generative potential of Deleuzian conceptions of difference and repetition are then engaged in reappraising these binary structures. The knowledge contributed by this process is embodied in the identification and creative manifestation of the concept of the visual contranym.

In response to the de-constructed binary, the DeleuzoGuattarian rhizome proves a resonant philosophical theme through which to develop and apply a corresponding approach to research that mirrors the interconnected creative processes of art and design. A resultant metaphorical and methodological strategy of translation, transformation and multiplicity frames the work: a progression from binary division toward rhizomatic exploration and incorporation. An inclusive rhizomatic model is thereby postulated and applied for negotiating the connective multiplicities inherent in artistic research.

The empiric application of this model is tested and evidenced through multiple methodologies, drawing on an interdisciplinary theoretical, technical and material ‘toolbox’.

Visuality, graphesis, typography and the diagrammatic; elements of the tools shared by art and design, are also proposed as strategic, generative methods of creative discovery, navigation, and analysis in linking thought to its representations. To this end, the creative work for this research involves distinct, but interwoven streams of material investigation. These rhizomatic studio encounters, alongside the consideration and deployment of digital design paradigms and personal symbolic elements manifest multiple materialisations of mark-making in the digital age.

**keywords**: mark-making, art, graphic design, creative research, binary opposition, the rhizome, visuality, diagrams, graphesis, materiality, difference and repetition, Deleuze, abstraction, visual contranyms
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Lost in Translation:
the materialisation of the mark
in the digital age
Prologue:
Separation Anxiety

"...I CAN NO LONGER REMEMBER WHAT THE ERROR WAS, I ONLY REMEMBER THE MOMENTARY URGE TO 'UNDO' SOMETHING IN THE PAINTING, AND THEN, THE SLIGHTEST TWITCH OF THUMB AND FOREFINGER IN A FAMILIAR AND ALMOST IMPERCEPTIBLE GESTURE TOWARDS A NON-EXISTENT KEYBOARD..."¹

It was with slight, but very real embarrassment that I acknowledged what I had just done.
By invoking 'Command Z'² in the physical world of my studio, beyond the computer screen, I had committed a curious transgression. I had slipped momentarily, and in doing so, had unknowingly crossed a haptic divide.³

This tiny gesture revealed that my conscious separation of the experiential and creative paradigms of art and design was not as real or complete as I had imagined.

¹ Caelli Jo Brooker, studio sketchbooks and research notes, 2009–2013. Throughout the exegesis, personal voice, memory and observation is indicated through the use of a signature typeface, Translation Hand, a typographic tool created as part of the research and based on the author’s handwriting.

² On a Macintosh keyboard 'Command Z' is the shortcut for 'Undo' and takes the status of the document one step back in document history to the previous state, effectively sequentially 'undoing' the most recent edit. The reliance on multiple undo is so ubiquitous within software that it is hard to imagine that as late as 1997, Photoshop 4 only offered a one-stage undo option.

³ The term ‘haptic’, as used within the context of the thesis, refers to tactile information and the sense of touch in perception, while acknowledging the subjective synthesis of multiple tactile and visual encounters that make up our encounter with objects.
This research stems from acknowledging that slippage, and a curiosity in examining the empirical, haptic and conceptual possibilities of an applied framework for the translative act of creative research through multiple materialisations of the mark in the digital age.

Importantly, much of the material for this research is drawn from my background as a graphic designer.

My involvement in digital graphic design is a consequence of a long-ago job search agency’s directive to place clients, like myself, with apparent creative employment skills, in a ‘real’ job.

This fortunate vocational turn, and my involvement in the Creative Industries since,\(^4\) provides part of the personal, and specifically the digital background of this research, which explores how, when liberated from client constraints, personal paradigms of graphic design might inform creative art practice.

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\(^4\) The term ‘creative industries’ or ‘cultural industries’ can refer to a range of economic and business activities which are concerned with the generation or implementation of creative knowledge and intellectual property and grounded in individual skill or talent, such as: Design, Craft, Architecture, Visual Arts, Music and Performing Arts, Film, Radio and Television, Writing and Publishing, Advertising and Marketing, and Creative Software Applications. Attributed largely to the digital revolution, the creative industries in Australia are a growth area benefiting from a rising demand for digital and design services across the whole economy.

Introduction:
The Mark in Context

The Research
Introduction: The Mark in Context

The Research

Manifestations of mark-making in contemporary studio art practice and their translation within practice-led fine art and design research, form the basis of this thesis: an exhibition of creative work and accompanying exegesis, Lost in Translation: the materialisation of the mark in the digital age.

Primarily, the research engages with the fundamental unit of mark-making, as both subject and methodology with which to explore the abstract, symbolic, gestural and linear, in light of personal paradigms of digital design and creativity. It asks what the negotiation of these paradigms might bring to individual art practice and how the nexus might materialise between art and design.

In writing about the mark, and its personal manifestations in the digital age, I am focused also on utilising a ‘toolbox’ of specific inherited concepts and metaphors through which the process of mark-making can be examined, positioned and experienced. These significant conceptual and theoretical motifs have also been vital in shaping the research for Lost in Translation, specifically: binaries; difference and repetition; visual and diagrammatic thinking, graphesis, the rhizome, and translation itself.

Several of these ideas are key philosophical concepts of Gilles Deleuze,¹ and have emerged with particular relevance to my research, as ideas open to artistic and personal interpretation and application.² In accordance with aspects of their philosophy that resonate with the creative thesis, a particularly Deleuzian and DeleuzoGuattarian³ interpretation is employed from a practitioner perspective, in recognition of the significant force of art in absorbing, generating, speculating, transforming and materialising ideas. This occurs through the generative conceptual and creative encounter of mark-making and the application of a rhizomatic model to creative research.

¹ Gilles Deleuze (1925–1995).
² I suggest that rather than committing acts of misappropriation, new readings of Deleuze’s work respect the author’s enthusiasm for ‘useabilty’ and his discomfort with hierarchies, a priori knowledge and the notion of any hegemonic ‘original’ sense or context for his writing.
This applied creative model is based on the DeleuzeGuattarian rhizome and is discussed in Chapter Four, in conjunction with the visual contranym, an original visual concept generated through a consideration of Deleuzian difference and repetition. These ideas form the primary contributions of this research to creative knowledge.

The exegetical component of Lost in Translation is framed as a textual parallel, providing an equivocal theoretical and poetic framing of the studio work. In translating the visual to the textual, the exegesis makes particular and deliberate use of the graphetical through typography, diagrams and design. Effectively, this strategy supports the research by connecting, supporting and reflecting the multiple languages of creative thinking, design and art.

Structurally, the division of art and design, and a discussion of specific conceptions of the mark, is initially interrogated through a conceptual and organisational metaphor of binary opposition. The identification, interpretation, synthesis and re-configuration of these oppositions become necessary states of translation, becoming and betweenness, that contribute to the proposition of a connective model of creative research re-framed through the multiplicities of the rhizome. In this way, multiple levels, layers, structures and connections of exploration and application are employed within the research which, like the rhizome, I hypothesise as a continuous, expanding and incorporating body of creative thought.

**Scope and Subjectivity**

This research does not proclaim an ideological manifesto or attempt any pronouncement regarding the universal status of the mark. Within this practice-led research in fine art, a comprehensive history, critique or art-historical analysis and theory of the mark itself is an undertaking beyond the scope of a supporting and parallel textual component. Rather, this text is an examination of close connections and correspondences, small narratives of significance, drawn from theoretical, visual, textual and conceptual experiences and observations of the mark as manifested in a studio context. The mark herein is understood as a fundamental creative approach underscoring the thesis.

In addition, far from being an analysis of new media or digital art, this research specifically examines the subjective haptic mark, and its place within a personal experience of the digital. It employs specifically personal metaphors of digital graphic design, and operates broadly within this scope: rhizomatically rather than in a linear fashion, and doing so in a way that mirrors creative practice.
Analogous to a Deleuzian 'differenciation', in determining a path of difference, not through opposition but through the elucidation of difference itself, this research embraces the positive specificities, subjectivities and differences of creative practice within research.

Reflexively, the thesis is also concerned with the nature and experience of creative research within the Academy. These concerns include its parallels and potential connections with other disciplines; departures and borrowings from other theories and methodologies; and the union, combination and synthesis of different kinds of knowledge that is afforded by creative investigation. To this end, the assembled toolbox of resonant ideas has been used to influence, guide and support an examination of the empiric studio experience of thinking through making, in particular the enrichment of knowledge through creative thought and action.

Memory and Material Connection

Memory, association and symbolic connection also punctuate the text, appearing in this research primarily through textual and material correspondences and associations. These are the small narratives mentioned earlier, always personal, always equivocal and unapologetically so. They are reminiscences akin to the Bergsonian/Deleuzian concept of a “past that was never present”.

The specifically rhizomatic shape of the writing and research incorporates this recalled past, and hint at aspects of other methodologies invoked for modelling creativity, such as

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5 A re-evaluation of the thinking/making duality, the educational and creative philosophy of ‘thinking through making’ is an approach within creative fields and a term partly derived from ‘design thinking’ referring to a context-driven, human problem solving process that emphasises creative ideation, experimentation, and designing/creating for use. In part, linked to the anecdotal idea that ‘you can’t steer a parked car’ and that it is important to be constantly moving and making throughout the creative process rather than in a condition of static analysis.

bricolage,\textsuperscript{7} palimpsest,\textsuperscript{8} mosaic\textsuperscript{9} and neonarrative,\textsuperscript{10} in bridging personal concepts of applied thinking and making. In providing scholarly and personal context for the creative work, the thesis process has been one of textually and visually communicating, inscribing, erasing and redrawing creative and theoretical autobiographical acts and connections.

Throughout this research process, there has been a re-emergence of familiar symbols and references, as well as the discovery of new ones: this making of rhizomatic connections between different concepts and events, uniting symbolic associations of materiality, colour and haptic memory, frequently related to autobiographical and creative impulses.

These remembered and material connections recur within the work and text, inspiring and shaping the nature of the creative directions, tools and outcomes.

The shape of the documentation, and elaboration on studio production, is particularly characterised by the rhizomatic metaphor of drawing together threads and strands of practical enquiry, and weaving them to form a textual and poetic account of the creative process. This is further articulated through the writing and visualising of these concurrent artistic strategies.

The thesis also emphasises the non-linear qualities inherent in the rhizomorphic, such as the overlapping of planes of significance, memory, technical and creative experience. It also acknowledges structural ability and connection in any direction: at once irrespective, and also inclusive of multiple, even conflicting, timelines, materials, ideas and disciplines.


Tools, Themes and Structural Metaphors

Aligned with a Deleuzian conception of ‘use’, the aforementioned toolbox metaphor has been engaged in negotiating the art and design binary and in connecting the practical and conceptual aspects of thought, graphesis, and the visual throughout the thesis.

The concept of a creative ‘toolbox’ or ‘toolkit’ is an image borrowed from several sources: Foucault through Deleuze, anthropology, and design interfaces, and is incorporated within the research to describe the applied elements of creative thinking used to explore mark-making within the context of the digital age. These tools include aspects of the methodological, technical, theoretical, practical, metaphorical, critical and conceptual fields that have contributed to the research.

Thematically, the creative research draws on these tools, as well as personal motifs, symbols, correlations, concepts, connections and experiences that have found resonance in my work. These primary thematic elements I identify throughout the research as binary opposition; difference and repetition; the cave and the mound; the rhizome; multiplicity; and the visual contranym, explored further in Chapters Three, Four and Five.

The research also draws on the deployment of specific studio methodologies, techniques, tools and devices, most of them familiar in a traditional fine arts practice, grounded in mark-making, including: painting, drawing, printmaking, sketchbooks, sculpture, installation and bookwork. Importantly, other methodologies are shared by or have been borrowed from a contemporary practice of print-based graphic design. Within the toolbox, multiple visual and creative concepts connected to design are utilised, including: mapping, visual forms, diagrams, sketchnotes, digital sampling, typography, digital brushes, digital tools and digital printing.

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11 ‘Graphesis’ describes the visual shape taken by presented information and can be defined as form-giving and knowledge manifest in the visual and graphic, also, the process of representing information graphically or materially and the entry in to written form.

12 "DELEUZE: Precisely. A theory is exactly like a box of tools. It has nothing to do with the signifier. It must be useful. It must function. And not for itself. If no one uses it, beginning with the theoretician himself (who then ceases to be a theoretician), then the theory is worthless or the moment is inappropriate. We don’t revise a theory, but construct new ones; we have no choice but to make others. It is strange that it was Proust, an author thought to be a pure intellectual, who said it so clearly: treat my book as a pair of glasses directed to the outside; if they don’t suit you, find another pair; I leave it to you to find your own instrument, which is necessarily an investment for combat. A theory does not totalise; it is an instrument for multiplication and it also multiplies itself.”

Michel Foucault and D.F. Bouchard, Language, Counter-Memory, Practice: Selected Essays and Interviews (Cornell University Press, 1980), 208. This transcript records Deleuze in conversation with Foucault from 1972 for a special issue of L’Arc (No. 49, pp. 3–10), dedicated to Gilles Deleuze. Deleuze explains the toolbox example, citing Proust regarding work and thought in use.


14 The ‘toolbox’ or tool palette is also a term reflecting the visual metaphors of design software interfaces and a certain skeuomorphism in referencing real-world objects employed in developing graphical user interfaces [GUI].
In adding to the theoretical component of the toolbox, the influence of visual theorist and book artist, Johanna Drucker\(^\text{15}\) is engaged in linking thought to its representations.

Evident from the beginning of this project, these processes of transformation and translation have provided an important metaphor in describing the task of navigating and presenting creative research. As part of this transformative process, the binaries and threads of investigation identified early in the research were explored and translated through a series of creative experiments; emerging through practice-led research towards discrete bodies of investigation. These experiments materialised in multiple individual works and exhibitions throughout my candidature which are documented in Chapter Three, and despite their binary subject matter, these early explorations can be described as collectively rhizomatic in form.

This contrast between the concept of binaries as subject matter and increasingly multiple modes of investigation, contributed to a new understanding of personal creative processes. It allowed for a metaphorical and structural likening of these processes to exploratory mapping, personal diagrams and rhizomatic excursions, rather than progressive narrative or linear arborescent paths of enquiry.

It was after observing this metaphorical shift, that the rhizome became a consciously applied model for the research, providing structure, non-structure and subject, and also reinforcing allowances, freedoms and potentialities by opening up the binaries instigating the research. It brought with it the possibility of multiplicities through incorporating the identified personal design paradigms, as well as integrating new modes of thought and production within the creative work.

The nature, structure and content of this creative investigation is thus reflected in and across many levels: multifaceted and in-between; at once resolved and also continuing; productively recursive and differentiated; simultaneously returning and expanding.\(^\text{16}\) The rhizomatic model is employed as a shifting framework and open-ended form that is multi-dimensional, non-prescriptive, self-referential, multiple, contradictory and ever-becoming. This rhizomatic potential for infinite reference and non-hierarchical heterogeneity thus provides a model of navigation-within-navigation for creative research, and incorporates translations and re-negotiations of specific identified binaries and the binary itself as a structure.

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\(^{15}\) Johanna Drucker (b. 1952). Although the artists’ book itself is not the subject of this research, there are overlaps in the discourse surrounding graphicality and artists’ books. Drucker is well known for her artists’ books and her scholarship regarding their history, conception, production and presentation.

Rather than the oppositional framework that shaped my early research, inspired by separation and slippage between polarities, the final forms of the investigations are hybrid, incorporated and multitudinous. They acknowledge ‘difference’ in the Deleuzian sense: a difference that unites rather than opposes. Moving beyond, between and through binaries, toward the rhizome proved a fundamental shift in visualising a shape for creative research that opened up new spaces of discourse and connectivity.

This is then, a navigation that belongs to system that is not linear and breaks with the arborescent model.\(^{17}\) As an enfolding theme, I posit anti-arborescence and the rhizome as practically and conceptually manifested tools of structure, anti-structure, and synthesis within practice-led research. It is my intention that the studio research, work for exhibition and accompanying text offer connected material, structural and theoretical examples of this applied rhizomatic model of creative research.

Importantly, the multifaceted incorporation of persistent themes and concepts within the research is akin to the processes of making the creative work itself, and has proven vital to developing a sincere, parallel and companion textual support to the studio practice.

This process of ‘becoming’ is manifested both within the textual and studio research. Each informs the other as the threads of text, typography, design, graphesis, language, theory, analysis, autobiography, voice, description and reflection overlap, intertwine and cross-pollinate in forming an equivocal framing of the research. This embodied state of ‘becoming’ is linked to the Deleuzian paradox that something genuinely new can only emerge through repetition.\(^{18}\) Ideas, shapes, material and images are connected, repeated, reinterpreted and multiplied toward this end.


**Structure: the Chapters**

**Chapter One: The Mark in Opposition**

*The Mark, Binary Oppositions, Art and Design*

Chapter One examines the personal context for the paper, the perception and experience of separation between the professional fields of art and design which form the preliminary binary that instigated this research.

**Chapter Two: The Mark in Translation**

*The Design Toolbox: visuality, sampling, diagrams, mapping, typography, graphesis, and sketchnoting*

Chapter Two considers the metaphor of the design ‘toolbox’ in applying and extending skills, ideas and paradigms from one field to another – in this case from design towards art. This chapter also discusses specific tools borrowed for the toolbox, and the dialogues surrounding their use and translation in creative practice.

**Chapter Three: The Mark in Progress**

*The Binary Experiments*

Chapter Three explores other binaries identified and opened up by the toolbox metaphor. It looks briefly at individual theoretical and conceptual binaries, researched and materialised through creative practice, and offers documentation of earlier strands of research that contributed to the thesis.

**Chapter Four: The Mark in Transformation**

*part one  Multiplying the Mark: difference and repetition and the visual contranym*

*part two  Modelling the Mark: multiplicities and the rhizome*

Chapter Four specifically interprets Deleuzian theories of *difference and repetition* in providing a platform for the generative processes of studio practice, as evidenced through the creative development of the *visual contranym*. The second part of Chapter Four examines the DeleuzoGuattarian rhizome as both an incorporative applied model for practice-led research and recurring visual motif.
Chapter Five: The Mark in Practice

part one  Mythologising the Mark: shape and symbol
part two  Materialising the Mark: multiple material methodologies

Chapter Five emphasises the personal significance of the studio, the symbolic, the sensorial and the material and highlights selected studio themes and symbols arising in individual methodology, examining approaches to making and reflexive practice within the creative studio research.

Conclusion: The Mark Incorporated

Ongoing Research

In concluding, I argue for the applied rhizomatic model as a positive apparatus of practice-led research, suggesting that the DeleuzoGuattarian model aligns well with creative methodologies, providing a way of thinking that mirrors ‘doing’ and embodies ‘becoming’. I posit that the interrogation of binary division woven into the structure of this research is explored through the incorporative strategies of the rhizome and articulated through productive difference and repetition. These strategies are employed in negotiating personal design paradigms within creative mark-making practice towards a contribution to creative knowledge and a materialisation of the mark in the digital age.

Appendices

Appendices include a list of binaries and a list of contranymic words developed throughout the research. The appendices also include copies of the digital tools developed as part of the research: an original typeface, Translation Hand, designed for use within the exegesis and the Translation Brush Set, a set of digital Illustrator brushes employed in the digital creative work. A list of exhibitions undertaken during candidature is also included in the appendices.
Chapter One:
The Mark in Opposition

The Mark, Binary Oppositions, Art and Design
Chapter One: The Mark in Opposition

The Mark, Binary Oppositions, Art and Design

“Design is the method of putting form and content together. Design, just as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.”

Paul Rand

Introduction

This research operates from an ongoing and expanding personal perspective of the significance of the mark within the practice of visual art.

Chapter One provides an account of the experience of polarised creative endeavour within art and design that has informed this mark-making research. A perceived opposition in my creative work, combined with an internal dialogue surrounding potential definitions of art and design, engendered an applied separation between the two fields. The conceptual extension and metaphorical characterisation of this dichotomy as one of binary opposition, is the initial context for the research, alongside an examination of my own artistic practice of mark-making in light of specific paradigms of digital design.

Mark or No Mark: Ontological Binary Opposition

The making of a single line which immediately implies the divide between ground and not-ground, is where intent resides and the experience of mark-making begins. This divide, implied by the ontological contrast of mark and non-mark, parallels the ‘noughts and ones’ of binary code, and is the catalyst for the binary metaphors present in, and negotiated through, this research.


The reduction of the either/or of coding and the fundamental binary opposition comprises a being/non-being, something/nothing ontology, which is considered and renegotiated within the work created for *Lost in Translation: the materialisation of the mark in the digital age*, using the multiple conceptual apparatus of difference and repetition, visual thinking, graphesis and the rhizome. Within these apparatus, the mark itself functions as both subject and methodology.

Artistically, a mark signifies intent and also begins the process of realising that intent. The initial mark is a promise of potentiality, the start of an expression, skilled in the sophist sense, and an engagement with the medium and the visual task at hand. For the purposes of *Lost in Translation*, mark-making is seen within this definition as a practical encounter with a physical and theoretical task, an engagement in the on-going process of reflection on, and through, artistic visual production, grounded in materiality and the idiosyncrasies of the artist’s hand.21

Where then, is the hand of the artist sited, and how does mark-making, as understood within personal, practice-led research, manifest within a contemporary studio practice in light of the digital? Where also, is a traditional material practice situated, if the influence of digital methodologies are to be specifically incorporated from a contemporary practice of design?

I contend that the manifestations of the mark are personal, haptic, and material gestures of creative thinking, and that while the subjectivity present in the handmade mark is mediated differently in the digital, the apparent divide, as is that between art and design, is individually negotiated and may be positively differentiated, rather than negatively perpetuated. This positive differentiation has been negotiated through Deleuzian difference and repetition and embodied in the new knowledge of the visual contranym, to be discussed in Chapter Four.

The space of the digital for mark-makers is a potentially generative one, suggestive of new avenues of investigation and experimentation. Experientially, while the digital may suffer from a perceivable material lack, it is optimistically a powerful vehicle through which to consider the material paradigms and material preferences of a more traditional art practice. Once again, this requires a positive differentiation and an approach to the digital that acknowledges the qualities of a specifically digital materiality.

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The Mark for the Maker

The mark has materialised in many forms in Western conceptions of art, and the significance of the mark has waxed and waned throughout art history and criticism. The meaning behind a mark, the significance of the artist’s gesture and what the artist is seeking to achieve with any particular device or nuance has been a source of fuel for past critical enquiry and speculation. The proposition that an artistic gesture was an outward reflection of the inner workings of an artist’s mind is not new. Critically, the notion that a mark could somehow be ‘read’ and that hidden intent or psychological meaning be deciphered from a line has been pursued long before mark-making as we know it emerged.22

A mark or line is often representational in the mind of the viewer, who desires insight into the thoughts of the author of the image and assurances as to the reasoning behind an artist’s employment of particular kinds of gesture. There is often said to exist in a mark, an innate sense of authenticity by virtue of its close connection to the hand of the artist and the act of its very creation. Work revealing the traces of the author satisfies, for many, a sense of connoisseurship and answers the needs of corporeal experience for an audience.

While this paper acknowledges and strategically examines selected and specific historic, critical and theoretical perceptions of the mark in connection with the exhibited creative research, it is primarily concerned with an equivocal maker perspective and the experience of mark-making as a methodological approach for the artist and author.

Art and Design: Binary Opposition as Experience

The significant initial binary at work within the research is a personal and polarised experience of creativity within art and design; a division, primarily self-imposed, between practice in two creative fields.

The appearance of the binary as a recurring theme in the thesis is not intended as a reinvigoration or return to artificial divisions and definitions long undone by post-structuralism. Within the research, the binary is a theoretical and compositional tool performing aesthetic, conceptual and thematic purposes: mirroring this initial observed division between art and design, reflecting dualities, suggesting twofoldness, and calling in to being both alternatives to its own form and the potential multiplicities to come.

In recognising the bias of creative practice, I note that my research acknowledges, and stems from, an art education in printmaking\textsuperscript{23} weighted heavily towards Modernism, and an existing studio art practice centred on mark-making, printmaking, painting, drawing and artists’ books. Through a parallel contemporary practice in print-based graphic design, teaching roles in tertiary design education, and an interest in typography, graphesis and print media, this thesis is also influenced by a specific vocationally-based experience of the digital.

Importantly, in my professional practice, these two spheres of creative output have rarely, if ever, come together. Rather than operating in a hybrid space between these potentially connected aspects of my creative output, I have found myself moving between the two self-determined poles of art and design as if they were mutually resistant and apparently contrary, even conflicting, endeavours.

In contrast to my personal experience, there is an outstanding tradition of the interdisciplinary creative in both fields. The list of luminaries who have successfully combined practices in art and design is extensive: obviously including many inhabitants of the multi-modal Russian Avant-garde and German Bauhaus; also prominent Americans, Paul Rand, Ray Eames, Andy Warhol and Isamu Noguchi. On a more contemporary and familiar level, the list of Australian artists who have a history in graphic design is also significant, including Euan MacLeod, Stephen Ormandy, Leo Robba, and the late David Band.

I have regularly used my design skills in the promotion, presentation and documentation of art, and there are obvious overlaps in art and design skill-sets and understandings, especially with regard to fundamental elements such as colour theory and composition. However, the methodologies of digital design have never been explicitly directed towards an art outcome within my practice until now. Similarly, the studio methodologies of art have not consciously been translated previously for graphic design.

In light of this empirical and reflexive studio experience, this research is directed towards conceptual and practical strategies that, by turns, consider, explore, refashion and incorporate this experience of opposition. I am allowing design knowledge to shape and influence my art practice: to pierce the art-based, material, handmade aesthetic of my previous work and experiment with slippage, influence, digitality, cross-disciplinarity, inter-disciplinarity and hybridity.

\textsuperscript{23} I have chosen to use the term ‘printmaking’ as opposed to ‘print-making’, in line with Imprint usage, (Australia’s contemporary printmaking journal) and to emphasise the holistic nature of the field, its connotations and dialogues, more than the denotations of print artists as ‘makers of prints’. http://www.printcouncil.org.au/imprint. Somewhat conversely, ‘mark-making’ is used as a hyphenated term throughout the text, in preference to ‘markmaking’, or ‘mark making’ to emphasise the separate-yet-connected activities discussed.
Despite the deliberate digital endeavours within the work, I would also site my research, practice and experience alongside the consideration of a perceived ‘backlash’ to the blanket digitisation of culture and a noticeable return to the ‘handmade’ in contemporary creativity. I sympathise and align myself with this movement and sentiment, but I am also part of an industry [and teaching in an industry] that largely avows a fundamentally pro-technology outlook and is populated with competitive ‘innovators’ and ‘early adopters’ of technology. Design requires the constant updating of skills and vocational experience through ongoing professional development and the inclusion of ever more digital and screen based interactions and productions. In examining creative direction, satisfaction and balance, this research is also, in part, a personal response to this phenomenon.

Digital content often disrupts my appreciation or interaction with art objects, but not always in a way suggested deliberately by the work. I find myself analysing artwork possessing digital content from both a design and fine art perspective, and can find it satisfying or lacking through either lens. This experiential and Deleuzian lack of ‘encounter’, this loss of haptic or sensory empathy and sensation is what is cited as most often absent in ‘born digital’ work, or lost in the process of translating more traditional methodologies to those of the digital.

This dissatisfaction is also partially due to aspects of ‘prosumer’ culture and the ‘amateurisation’ of particular technologies: the relatively low skill and experience levels required [in art or design] to generate at least ‘something’ aesthetic from the technology, through employing deliberately user-friendly templates, prescriptions, tutorials, presets, filters and actions.

25 Everett M. Rogers, Diffusion of innovations, (Simon & Schuster, New York, 2003). ‘Early Adopter’ is a term used in design indicating participants in the industry’s tendency towards seeking out the most current developments in technological design-related products/software/computers. The lifecycle model for technology adoption describes the acceptance of innovations. It is a variation of a sociological model tracking agricultural uptake of products and adapted to technological innovations along a bell curve of: innovators, early adopters, early majority, late majority and finally, laggards.
26 I use this term deliberately following the paradigm of software ‘updates’ rather than ‘development’ which may be a more appropriate term for the particular way in which fine art skills are gained and improved upon.
27 In a pedagogical sense as part of administration, marking and delivery of course content, there is an incredible pressure to bring courses online both within the tertiary vocational and university sectors, driven by the potential financial returns of online business models, and also driven by the availability, dissemination, qualities of technology itself and technologically literate and enabled audiences. This model of delivery is potentially problematic for many creative fields.
28 ‘Born digital’ is a term used to describe work or objects deliberately conceived for the digital output or a digital platform, rather than a digital ‘translation’ of an analogue object.
Outside a personal experience of binary opposition, observationally and professionally, the fields of art and design have rarely been closer, conflated in vocational and education movements towards the aforementioned ‘creative industries’, while the closeness between the two disciplines is discussed in industry conferences and panels.30

But it is the ‘and’ between the art and design binaries that is the vital conjunction in this thesis, instigating the initial search for other binaries within my practice and later, aligning with the multiple connective, transformational and rhizomatic concerns of the research.

**Design Paradigms and Methodologies**

The broader art paradigms functioning within the work: mark-making, drawing, painting, sculpture, artists’ books and installation, would be understood by an art literate audience, but the paradigms borrowed from design that have been employed in the creation of the work may not be as familiar.

Several key concepts and processes have been incorporated from design and a personal experience of the digital, including: the development of custom digital and typographical tools; digital printing; digital sampling techniques; conceptions of image reproduction, re-use and manipulation; diagrams and diagrammatic thinking; graphesis; visual research, support, presentation and creative design processes.

The use of paper within the visual research; the many incidences and occurrences of deliberate repetition; the translation of visual ideas in two-dimensional printed materialisations; typographical and layout considerations; the use of visual metaphor; references to technologies of reproduction and print media; software as a tool; technology and interface as process, are all examples of cross-pollination and digital paradigms operating in the research.

These incorporations are not necessarily equal to, parallel to, or in direct proportion to the more analogue or traditional techniques employed, but represent a new creative permission and personal perspective in harnessing and incorporating digital design thinking within analogue art practice.

30 This was, for example, specifically addressed in the final panel discussion at the Look Hear Conference, 2012, http://www.lookhear.com.au/category/2012/ and generally https://www.semipermanent.com/.
More is at stake here than an attempt to simply reproduce or mimic the hand of the artist within the digital realm, although certain material explorations within the work engage these emulations. Drawing on the frameworks, functions and metaphors of each strand of creativity, this is an exploration of the specificities, equivalents, comparisons and material qualities present in the analogue and digital spheres as represented by the practices of personal studio art and digital print media design. The intent reflects a negotiation of principles of graphesis, Deleuzian difference and repetition, and the DeleuzoGuattarian rhizome in satisfying a personal state of ‘betweenness’ and developing productively interdependent, rather than independent structures, for mark-making within art and design.

The multiple strands of the thesis in occupying this state of ‘betweenness’ have been rhizomatic, beginning with a moment of haptic slippage that questioned a negative differentiation between art and design, and through which an alternative approach to art and design could be glimpsed. Through the creative investigation and exploration of binaries, shifting later to an incorporative and deliberate rhizomatic model, the research has navigated a generative process of translation towards a positive and transformational approach to a perceived binary opposition of art and design.
Chapter Two: The Mark in Translation

The Design Toolbox: *visuality, sampling, diagrams, mapping, typography, graphesis, and sketchnoting*
Chapter Two: The Mark in Translation

The Design Toolbox: *visuality, sampling, diagrams, mapping, typography, graphesis,* and *sketchnoting*

“Between the subject and the world is inserted the entire sum of discourses which make up visuality, that cultural construct, and make visuality different from vision, the notion of unmediated visual experience. Between retina and world is inserted a screen of signs, a screen consisting of all the multiple discourses on vision built into the social arena.”

Norman Bryson31

Introduction

Experientially, fine art and design possess a shared visuality: an approach to the world and to creativity grounded in, not merely appearances and aesthetics, but visual thought processes and creative problem solving through images and the specifically visual, rather than primarily through text.32

The translations between these shared problem solving tools are where the commonalities become apparent between art and design: images themselves, sketches, doodling, mindmapping, pin-boarding, visual note-taking or sketchnoting,33 and graphesis. The visual qualities of text and the drawn diagram are tools and areas of attention familiar within many art and design processes as contributors to visual knowledge production, visual thinking and understanding.


33 ‘Sketchnoting’ is an active process of visualising information, explaining issues, getting a message across and telling a story with more than just words. It is the making of “…visual notes that are drawn in real time. Through the use of images, text, and diagrams, these notes take advantage of the “visual thinker” mind’s penchant for make sense of—and understanding—information with pictures.” Craighton Berman, Core 77 Sketchnotes Channel, Sketchnotes 101: Visual Thinking, 6 Jun 2013, http://www.core77.com/blog/sketchnotes/sketchnotes_101_visual_thinking_19516.asp. Accessed 10 November, 2013. See also, exponents such as Eva Lotta Lamm and Mike Rohde, http://www.sketchnotesbook.com/ and http://sketchnotearmy.com/, respectively.
Chapter Two emphasises the importance of this particular interpretation and implementation of visuality in providing connection between the fields of art and design practice. This chapter also considers, through the graphical ideas of Johanna Drucker, specific ways of ‘marking’ and mark-making: as mapping thought, shaping text forms, increasing understanding, expressing ideas and absorbing information. It also explores the significance of images within these shared approaches and tools, each contributing to the metaphorical toolbox. Finally, Chapter Two notes the processual analogy of mapping and re-mapping the paths of the research, considering the collected images and diagrams as materialised visual thought, making connections and marks within the multiple processes and cartography of thinking visually within the thesis.

Mediating the Mark: the design toolbox

“I suppose it is tempting, if the only tool you have is a hammer, to treat everything as if it were a nail.”

Abraham H. Maslow

The nexus and tensions between art and text, word and image, analogue and digital, data and diagram have shaped the tools borrowed, utilised, and implemented in navigating aspects of what is meaningfully visible within creative research through the toolbox metaphor.

Specifically, the design toolbox contains personal elements of design practice and represents the metaphorical gathering of these skills, tools and ideas to be extended towards new outcomes. The toolbox metaphor is also a regulating critique of my own bias: my déformation professionnelle, in the two vocational arenas of art and design.

Visuality and the visual essay, diagrams and mapping, typography and graphesis, sketchbooks and sketchnotes are all aspects of the toolbox, and represent specific practical themes and tools in the shift towards combining ideas and methodologies from design with those of art. I suggest that the Foucauldian/Deleuzian toolbox concept and the use of paradigms, terminology, techniques, methods and ideas outside perceived ‘original contexts’ is an


35 A tendency related to Maslow’s hammer and the Law of the Instrument in seeing things through professional or vocational bias. This term seems particularly apt in discussing the considerations of design practice informing [or deforming] art practice.
existing applied practice and an effective metaphor for the connections made within creative research. The usefulness of ideas and their potential implementation, rather than merely their analysis, is materialised in this thesis.

Denying a coherent or eternal statement of fact or absolute context, Foucault suggested that his own work could

“...be a kind of tool-box others can rummage through to find a tool they can use however they wish in their own area... I don’t write for an audience, I write for users, not readers.”

Michel Foucault

My suggestion of use is concurrent with the acknowledgement that philosophy, however historically decontextualised, can still support an art practice, and that by virtue of their nature, creative doctorates turn existing scholarship to new uses through idiosyncratic readings. In this sense, the toolbox is both theoretical and practical, a suggestion explicitly materialised in the thesis. In the present chapter, the toolbox is used to connect the paradigmatic within graphic design. Chapter Two also notes design approaches to information and strategies of analogue and digital visuality in exploring, shaping and generating information, ideas, text and images: examining ways in which the tools of design enact on and through art and text to shift, question, change and mark it.

Seeing the Mark: Visual Forms and the Visual Essay

“it is impossible to think without imagery”

Aristotle

“Drawing is thinking.”

Milton Glaser


37 James Elkins,, Artists with Phds: On the New Doctoral Degree in Studio Art. (Washington, DC: New Academia Publishing, 2009). James Elkins observes this as one path of creative PhD scholarship, and contends that art discourse has already hybridised areas of thought including, for example, psychoanalysis, through reading Lacan alongside film theory; readings that Lacanian psychoanalysts may not connect obviously with Lacan’s primary texts.


Visual arguments are an important part of perceptual understanding and literary arguments do not represent the only acceptable form of creative discourse. In addressing a visually literate audience, visual forms rely upon the connections able to be made through the selection and juxtaposition of visual material and the particular visual knowledge of a creative audience; just as theses written for a scientifically-based audience assume the foundational commonality of knowledge appropriate to their discipline.

Visual forms are also an illustration of Deleuze’s insistence that the percepts of the artist are materialisations of valid artistico-philosophical practice. His thinking makes no categorical distinction between the acts of writing and painting for example, as acts of thought, creation and knowledge generation.

This is a suggestion that contributes to the potential for creative research to distinguish its own criteria and specificity in moving apart from an art discourse driven primarily by text, towards an art discourse negotiated primarily through the processes and functions of visual art itself.

The visual essay and visual forms contribute to the multivalent suite of graphical tools employed within the research to rethink and inspire, redirect, sample and direct visual information towards new ends and potentialities. Particular visual essays function within the research as visual statements and exemplars of influencing visual factors at work within the creative outcomes.

The visual essay format is an entirely suitable one for the discussion of these visual cues, influences and ideas, and also highlights the significance of copyright legislation for visual communication and discourse. Offering protection for the originator or holder of copyright for the visual work, copyright governs the way images are made available to be reproduced legally. The navigation of existing guidelines, and the negotiation of proposed ‘fair use’ legislation poses challenges of communicating visually within creative research and pedagogy without examples of images being legally, financially or readily available for visual reference and reproduction.

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40 Both the academic poster format as a conference presentation option and contemporary research journals welcoming visual essays support this suggestion.


42 Ellen Dissanayake, Homo aestheticus: Where art comes from and why [New York, NY: Free Press, 1992], 220. Dissanayake opposes the “language-mediated ideology,” obsession with written word, our “hyperliteracy” and suggests we “regard the affordances with which we evolved for millions of years: stones, water, weather, the loving work of human hands…”


The Visual Essay as a reflection of the use of Images in the Studio

While observing the sometimes problematic treatment of visual information in creative research and the unique challenges of storing, recording and adequately managing visual data that is more than data, this research is not offering a copyright discourse. It is an account of the applied use of images within my creative research and a suggestion of the validity of idiosyncratic, alternate and de-contextualised readings of images in constructing visual dialogues of creative influence and recording personal perceptions of visual data.

In light of this suggestion, images and visual references to the work of other artists within the visual essays are not incorporated through customary text-based art-historical discussion or art-critical analysis of visual intention and conceptual or biographical contexts for the work reproduced or referred to. The reproduction of images in this instance refers to a methodology of visual research with a shifted focus, one used in varying degrees within many studio practices, including my own.


46 This is observed through years of art practice and noted through anecdotal discussions with many practitioners.
Inherited visual ideas, in whole or in part and in or out of context, are sampled and incorporated in the studio as visual objects of inspiration, reference, direction, support and consideration. This is akin to the gathering of samples for a mood board, the sourcing of material for collage, the bringing together of a visual bricolage, the use of image sharing platforms such as Tumblr and Pinterest, or collecting physical and digital images towards a studio scrapbook or inspiration board. The sorting, classifying, editing and juxtaposition of visual research material is part of a productive gathering of threads, a way of ‘thinking-through-things’ and an improvised ordering, through personal themes, preferences and aesthetics towards new conceptions.

The visual essay acknowledges the role of visual information and the seizing upon of images, or aspects of imagery as visual cues, stimulation, inspiration and touchstones for creative practice. Used in this way, the image is removed from its intended context and placed anew.
within personal interpretation and incorporated in a tested visual research methodology contributing to studio practice.

This removal from any original context is aligned with the potential generation of new paradigms through a shifted contextualisation of ideas, in this case – visual ideas. The use of existing percepts and inherited ideas as tools for the generation of new thought is not contingent on the intended or original meaning. Interpretation and context is in flux. This is not to disregard or disrespect an artists intentions for their own work, but an empirical truth of studio practice. Visuality is an open-ended proposal, rather than a prescriptive one. What I gain from a visual element has validity within personal interpretation and use, beyond, or different to artistic authorial intention, a suggestion echoing the Deleuzian conception of use.

The re-presentation of collected images opens them up anew to compounded idiosyncratic readings, contexts, transformations and also the vagaries of printing, curatorial or display techniques. This new layer of shifting provisionally subjective potential suggests that the reproduction and presentation of images is far from completely fixed, accurate or descriptive: sometimes far even, from indicative. This particular process of ‘re-presenting’ and ‘becoming’, highlights that context is harder to maintain in the digital age and copyright harder to control or monitor. With the increased digitality of information, images are digitally re-presented constantly: borrowed lightly or alternatively; with great intent; both with and without context; regarded both as inimitable, or routinely imitated.50

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50 Lev Manovich, “Post-media Aesthetics Medium in Crisis”, 8-9. http://www.alice.id.tue.nl/references/manovich-2005.pdf. Accessed 17 July, 2012. Manovich cites the shift of cultural criticism, since the seventies postmodern undoing of text/image/author towards a user-centred and reader-constructed cultural object. He discusses the distinction between an ideal user inscribed by a cultural object and the actual strategies of use and re-use employed by the users. In other words, “The available operations and the “right” way of using a given cultural object are different from how people actually come to use it. (In fact, a fundamental mechanism of recent culture is a systematic “mis-use” of cultural software, such as scratching the records in DJ culture, or remixing old tracks)”

This is in many ways a new media inheritance of Marshall McLuhan’s multiple statements akin to ‘the reader is the content’, for example, “The reader is the content of any poem or of the language he employs...” Marshall McLuhan, “Roles, Masks, and Performances”, New Literary History, Vol. 2, No. 3, Performances in Drama, the Arts, and Society (Spring, 1971), 520.
If images and more broadly, the visual, are considered tools, then this research acknowledges that they are being utilised in many different ways to suit multiple individual and collective purposes, both practical and conceptual. This process is one of personal connection and meaning-making based on resonance and considered aesthetic affinity. This is a methodology of studied and sampled visuality, de-territorialised, and de-contextualised through distance from defining cultural factors and re-contextualised, re-territorialised and connected through use and attention. Unencumbered by any obligatory consideration of original intent, these samples are DeleuzoGuattarian ‘lines of flight’, exemplifying personal subjective visuality at work: signifying the rupture of the descriptive and prescriptive, and the potential generation of new percepts. In the DeleuzoGuattarian tradition of borrowed scientific terminology, these are the visual genetic material for recombinant aesthetic organisms and creative ideations.

I would in no way suggest that intellectual property management and correct attribution of images is unimportant, but that the strategies through which visual information is sampled

51 Although this information cannot be discounted in offering insight of its own, and paths of investigation, but I would argue that it can sometimes undermine, rather than increase the power of the image in acting upon the mind of the artist by being very prescriptive – the connotation being often more intriguing than the denotation

and used within the context of studio practice may not align with, nor gain anything additional from the customary methods of traditional image analysis and attribution.\(^{53}\)

In emphasising the potential usefulness of ideas transformed or translated beyond their initial reading, I would include within this, visual ideas. A visual element in part, cropped, damaged, badly reproduced, inaccurately coloured, proportionately stretched, missing scale, media or attribution context, may be equally useful as a visual touchstone in a studio context as the same image, reproduced correctly and accurately, with artist biography, included gallery information and provenance, within an endorsed form of publication.

In some contexts, the visual content is all that concerns the practitioner sampling the image and there is not always a tremendous gain in knowing or accurately establishing the other criteria for the image. The visual qualities perceived, conveyed, and subsequently recognised, are paramount.

**Extensions of Sampled Visuality**

In the visual and design toolbox alongside the suggestion of sampling maintained in the visual essay, I would highlight a technique used often within my design practice: that of consciously sampling a colour palette from a found or supplied image. This process is controlled in the sense that the mix of colours are broadly known through the image chosen for its colour qualities, but allowed to be somewhat intuitive on a selective pixel level, limited also by the image quality and accuracy of the technology in rendering and calibration.

This is a dynamic function of the digital age: the immediacy and accessibility of images; the often unregulated break with attribution information; the shifted context; screen, software and hardware-based materiality and the potential for productive and re-productive disruption in experiencing these images.

This sampled visuality extends not only to colour, but to the shapes, styles and techniques with which an artist might surround themselves in the studio. It is a paradigm certainly

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present within the processes of studio production for *Lost in Translation*, and I would argue operates in the work of many artists and designers.\(^{54}\)

The colours themselves, sampled and translated into binary data, are a digital foil for the otherwise intuitive selection of colour performed more spontaneously in the studio. This deliberate process of colour choice borrowed from design behavior contributes to the symbolic palette discussed in Chapter Five. The important commonality and re-connection between the colours reproduced here, independent of their other sources of information, is their incorporation into personal aggregates of colour perception and re-deployment through empirical use in the studio.

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*Fig 04  Colour sampling within InDesign. An example screenshot showing the eyedropper tool used to take sample swatches from a photograph and a scanned painted study on paper.*

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**Marking the Text: Type, Text, Design and Graphesis**

*“We shape our tools, and thereafter they shape us.”*

John Culkin\(^{55}\)

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Graphic design, the page, formatting, text and layout are often overlooked forms and tools of visual information that magnify, direct and influence our readings of texts. Certainly, the page is not neutral, and assumptions about text embodying ‘pure’ information, knowledge or meaning apart from subjective readings, also applies mistakenly to graphs and images.

The use of images and graphical systems, or as Johanna Drucker would term it, “knowledge production embodied in visual expressions”, or ‘graphesis’ within text is a connective aesthetic design and visual communication element. Rather than a depiction, graphesis is part of the larger, more nuanced experience of the given communication.

Seen as a vehicle or tool of transmission (or more significantly, unseen), the ‘form’ of textual information, the styles and conventions of layout and traditional diagrams and charts, contribute to expanded or shaped interpretations of meaning. The visuality of the page layout has the potential to enhance, simplify, clarify, amplify, obfuscate and complicate. Within critical, adapted or re-presented texts, the original author’s intentions are filtered through a visual reflection the present author’s decisions for the graphical qualities of the newer text.

This extra content resides in the multiple, often invisible, simultaneously intuitive, learned and rehearsed formatting, typographic and layout choices made.

As Johanna Drucker suggests...

“A margin isn’t an inert space, but a field of defining tension between text and page edge, and exerts a graphical force in relation to other elements on the page. Even if the idea that a book is an information system is somewhat familiar, understanding how it operates as a graphical system through a set of procedural codes is less so. Thinking about the structure and operation of the visual features of textual artefacts is an important aspect of graphesis – especially since the rhetorical effect of these codes is so frequently overlooked.”


57  Jerome J. McGann, The Textual Condition. [Princeton University Press, 1991], 52–57. McGann compares the illuminated text of Blake with the typographical critical interpretation, one reflecting the author past (Blake) and the other reflecting the author preset and the departures from the author’s intention in the critical edition the differences between the bibliographical and linguistic codes the graphical elements if a text not just the lexical and grammatical aspects of textuality. Visually intent work such as Blake’s is particularly altered in this kind of reading.

These rhetorical possibilities are very familiar to the discipline of graphic design. In fact, design relies on the codes, qualities and perceptions of type, image, size, shape, colour, directional and compositional elements and their potentialities for more effective ‘visual communication’: itself the more contemporary term for the field inclusive of graphic design.

Degrees of adherence to, manipulation, or disruption of these conventions contributes to the specific qualities of any presented piece of graphic communication, whether perceived consciously or acting unconsciously upon the mind of the viewer.

**Shaping Digital Texts**

The internet is replete with the enhanced multiplicities of graphic context that contribute to the entirety of a digital text, though in many pages, the possibilities have been overlooked, or subjectively, negatively employed.

The means through which to affect textual interpretation are many. Digitally, desktop publishing software is practically standard on contemporary computer systems, whereas it was once the province of professionals. The proliferation of affordable software, amateurisation of design, ease of digital publication and the affordability of digital printing, contribute to the wealth of print and web-based collateral and visually shaped information.

Simple software text editors, such as *Notepad* and *Text Edit* employed in design and coding as tools through which to add structure, formatting, and aesthetic stipulations to hand-coded website elements, also possess the opposing ability to deconstruct textual meaning. The visual qualities of the appearance as a website for the end-user are lost through the dissolution of the layout in a reduction to ‘plain text’ when the same code is viewed natively in the text program, as opposed to through a browser.
An interesting connection between analogue and digital practices is that this background ‘language’ is known as ‘markup’. Like many digital tools and terminologies [even the multi-faceted program term of the ‘ toolbar’ itself], the name ‘markup’ is derived from an older, more traditional method of working.

The term stems from prior analogue practices in printing and publishing whereby a text would be ‘marked up’ with annotations by hand from authors, editors and designers who would apply markup to a document to indicate typographic directions for typesetters. The term more recently refers to the sequences of characters or symbols that is inserted at certain points in a text file to determine how the file should look when it is printed or displayed in a specific media. Markup describes the document’s logical and aesthetic structure and appearance. These indicators within markup are often known as ‘tags’.

For example, a paragraph of text may be preceded by a paragraph tag which looks like this: 

```html
<p> </p>
```

which indicates through the markup language that there will be a separating empty line preceding the tagged line.
The visual, codified textual connections between word and image, text and appearance and the means through which visual appearance is modified and encoded by technology is a fascinating series of conventions and manoeuvres hovering in a text/image intermezzo.

Within the developing field of software studies, Lev Manovich examines the role of software itself in performing these operations, and in constructing meaning and experiences specifically shaped by interfaces and software tools. He argues for a awareness of ‘software performances’ over the more traditional qualities of ‘documents’, suggesting that documents are no longer the means by which we culturally produce, record and disseminate, but that our reliance is actually on engaging cultural and media software, “since it is software which defines the options for navigating, editing, and sharing the document, rather than the document itself.”

In this sense, design software applications are the tools of graphesis in shaping the visual structures and potentials of texts, whether analogue or digital.

**Writing the Mark: Typography**

“Perhaps the most dramatically overlooked graphical forms in the humanities are the most familiar: books, pages of print, letterforms, and all the structures of textual and paratextual apparatus. The graphical features of texts are generally regarded as trivial, except by students of bibliography, book history, or design. But basic codes for reading are graphically structured. The conventions of text and commentary in marginalia, of justification and documentation in footnotes, or even the schematic shape of a table of contents are graphical ones. These organize our reading and provide a means of using the text.”

Johanna Drucker

As Drucker suggests, echoing the post-structuralist claim for the indeterminacy of text – no text is neutral. Reliant on audience, context and conventions understood by the reader, text gains useability, comprehension and additional meaning through graphical structures.

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There is much in visual theorist and book artist Johanna Drucker's multiple texts on writing, books, notation systems and inscription that regards typography, graphesis and digital aesthetics: each to some degree relevant in this discussion. And while there is not room to acknowledge all of them, typographically speaking, the dissatisfaction with any suggestion of a material text's neutrality is important within the thesis, and has informed typographic choices for the research.

Within a consideration of graphesis, Drucker also disagrees with an older distinction between allographic and autographic artifacts, ideas reflecting the assumptions often made about texts and objects presumed to be allographic: those such as literary editions whose only 'difference' is the choice of type and layout – differences at times considered insignificant.62

Exposing the mistaken sense of neutrality within a given text's presentation, Drucker uses a simple example of a phrase set in exaggeratedly contrasting typefaces, or to visually paraphrase Drucker:

\[
\textbf{This typeface, for example, or this typeface.}\n\]

Though a traditional, non-Deleuzian interpretation of 'difference' is operating when subjectively minor differences are dismissed, the significance of such differences and the contribution of design choices, illustrated here typographically, are connected to the Deleuzian concept of productive difference and the generative aspect of unique repetition discussed in Chapter Four.

Clearly, these typographical, and by extension, layout and compositional considerations are not neutral insignificant contributors to text, but particular and different manifestations of the same phrase. The way these same texts are manifested and 'performed' in each materialisation creates value and difference, suggesting stylistic, personal and cultural associations and creating, in many ways, a new text.

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The choice of typeface to use in this thesis was influenced by this material and conceptual understanding and it became an important principle to make deliberate typographic decisions for the presentation of the paper that fit within the thesis submission guidelines.

Based on these ideas, *Halvorsen Pro* was chosen as the typeface for the written thesis.63 The first release of an international quality Opentype family from any Australian designer, Halvorsen is designed to be legible at smaller sizes and features a large x-height. I felt that Halvorsen’s letterforms had a more interesting, rounded character than some standard, traditional and suggested typefaces.64 These technical and subjective graphic qualities were considered a good fit for the textual element of the thesis.


**Translation Hand**

Typographically, there is a tendency to associate digital text with notation, and writing with inscription: notation being valued as a formal operative system of autonomous symbols and
writing, particularly handwriting, as idiosyncratic material marks and iterations. To extend the comparison, the associative binary contained within this pairing is one of formal, abstract, static, detached, objective, generated data and its contrasting autographic, individual, nuanced and subjective expression through written text.

This suggested perceptual gap between digital type and handwritten text, in conjunction with a consideration of Deleuze’s Proustian concept of style as the material development of an idea,66 prompted the development of a signature typeface to employ in the textual component of this research. Though I could have chosen a commercial handwriting typeface to offer a distinction between the nature and source of different texts and quotes within the paper, practical questions throughout the layout process of stylistic integration and visual synthesis required a personal design solution. The choice was made to extend the visuality of type and articulate personal voice with a custom typeface that offered a closer personal reflection of the studio research through the use of signature typographic marks. Two weights of Translation Hand are included in the appendices.

The creation of Translation Hand as a test typeface for the paper was seen as an important

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element of the design toolbox and an implementation of a design strategy in bridging the observed gap between personal inscription and digital notation. There is a proliferation of handwriting typefaces, and handwriting ‘translation to font’ services across the web, but the task of creating my ‘own’ handwriting as a useful tool in the presentational aspects of the research seemed appropriate in a discussion of personal mark-making and processes of creation and communication.  

Conceptually, this typeface is not primarily concerned with legibility. Similarly to its hand scrawled progenitor, Translation Hand is about personal note-taking and thus limited to personal anecdotes and memories within the text, whose interpretations are open. As a device, the typeface blurs the text’s explanatory role, suggesting and performing a slight obfuscation, prompting a need to attend to the text slightly differently from body copy, signalling a typographical hierarchy and acknowledging the subjectivity of interpretation. Translation Hand represents the nature of the personally considered and translated within the publicly presented, and is emblematic of the particular role of ‘betweenness’ as well as providing the typographic connection to the signature, the handwritten, graphesis and design.

This material connection between the design tools of typography and layout and the associative material and formal qualities of type have not only been enacted in the presentation of the paper, but have also impacted on the creative work for Lost in Translation, helping shift my perception of the relationship between the paradigms and processes of art and design. Typographic methodology also offered the best solution, through reflecting the hand of the artist and the process of translation itself, in making the visual manifest in a parallel written component.

Mapping the Mark: Drawing, Diagrams, Mapping and Becoming

“Thinking is drawing in your head.”

Alan Fletcher

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Diagrams are employed and considered herein literally – referencing design methodologies, and conceptually – following Deleuze and Drucker’s use of the diagram in discussing visuality. Both as tools of mapping and of creative thought, diagrams and mindmaps also represent visual devices embodying the creative and Deleuzian process of ‘becoming’. Their use is distinguished from the representational use often located within Platonic idealism.

Whilst layout and typography are considerations of text connected to design within this research, the diagram represents another research methodology borrowed from design and applied in an art context as a tool of ‘thinking through’. I suggest that many of the works for exhibition are in some sense diagrammatic in that they chart and refer to their own processes, potentialities and making.

Fig 09  Caelli Jo Brooker, Research Diagram, from studio sketchbooks and research notes, 2009–2013, pen on paper, 21 x 29.7 cm.


71 "The tenets of graphesis I am promoting are aligned with the precepts on which McGann proposes interpretation as fundamental to the production of a text. Graphesis is premised on the idea that an image, like a text, is an aesthetic provocation, a field of potentialities, in which a viewer intervenes. Knowledge is not transferred, revealed, or perceived, but is created through a dynamic process. Epistemology describes a way of knowing, not static knowledge. With this in mind, we can return to the final sections and describe ways to use graphical form for the self-conscious creation of knowledge.”

Combined drawing/thinking processes, can be characterised as a map or diagram of ideas in transition and translation: a DeleuzoGuattarian assemblage defined by its connections and the haecceities that describe or characterise it, but also incorporating ‘lines of flight’, the possible new trajectories, bifurcations that move away from its current territory of definitions. The diagram serves the purpose of mapping these potentialities and is therefore employed as a map of ‘becoming’ and ‘between-ness’.

Likened to an ‘abstract machine’, the concept of the diagram and diagrammatic thinking explored enthusiastically in *A Thousand Plateaus* is complex, but clear in describing aspects of the diagram placed within this ‘intermezzo’ of ideas, between conception and eventuation; a planning stage which is exciting and open ended.

> “...Defined diagrammatically in this way, an abstract machine is neither an infrastructure that is determining in the last instance nor a transcendental idea that is determining in the supreme instance. Rather, it plays a piloting role. The diagrammatic or abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality.”

Gilles Deleuze and Félix Guattari

Thus when constituting points of ‘creation’ and ‘potentiality’, the rhizomatic ‘betweenness’ inherent in the diagram positions it as a visual device of potential and generative power.

A DeleuzoGuattarian mapping of visual connections and interconnections is here extended to the visual essay form, the diagram, the sketchnote, sketchbook and the mind-map in exploring hand-drawn and digital records of conceptual visual encounters and associations. As rhizomatic diagrams in mapping the becoming of creative ideas, these forms are both delimited and unlimited by their connections. The mind-map, for example, functions within graphic design as a generative rather than a prescriptive diagram: a fundamental design development tool and a classic stage in the much documented and deliberated design process.

Throughout the research, the diagram embodies visual expressions of these connections and relationships; an image not instructive, or descriptive, but exploratory and inquisitive. The overlaid elements of mindmaps reference the layered and planar quality embodied in multiple

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related ideas, while the dimensional works from the exhibition are also extensions of this diagrammatic tendency. Shaped through speculative spatial explorations, they are rhizomatic in form, potentially open-ended and three dimensional mindmaps of material enquiry.

It is this enquiring and speculative, exploratory and connective nature of the diagram that is the reason for its inclusion in the design paradigms drawn on for the design toolbox.

**Making the Mark: Sketchbooks and Sketchnotes**

**Sketchbooks**

The sketchbooks included in the creative work are also an extension of the diagrammatic, operating on a processual level and traditionally as visual and textual studio journals and records. Their inclusion is significant in contributing a layer of visual research and development and an important element of traditional studio engagement and visual thinking.

I feel, when paging through an artist’s sketchbook, that I am peering momentarily through their accidentally open doorway as I walk past their consciously presented house exterior. There is something highly personal and revealing about the contents of a sketchbook and although it is almost confessional to display them, it is an important and authentic demand of the examination exhibition process in demonstrating transparency of methodology and evidence of process and visual survey.

Fig 10  Caelli Jo Brooker, *Studio Sketchbook Examples*, 2009–2013, mixed media and found objects/images
Fig 11 in sketchbooks, 27.9 x 35.6 cm [page size].

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**Sketchnoting**

Another aspect of the visual research toolbox and somewhat distinct from the sketches and diagrams are sketchnotes. The activity of sketchnoting and the connected act of doodling, highlight the added meaning that the integration of the visual can bring to comprehension, thinking and recall.73

While I have noticed many art students and staff taking primarily text-based notes in lectures and meetings, many designers [not all] take a more pictorial form of notes: the sketchnote. Confident thumbnailers and speed-sketchers with a clear trained connection between text and image that visual artists don’t always possess [despite their visual primacy], designers are often eloquent and succinct manipulators of informational elements on the page. Graphic designers habitually and deliberately employ image-based triggers, symbols, keys and cues in communicating visually. These are also important qualities of sketchnoting.

Far from ignoring a speaker by doodling in lecture or meeting, the sketchnoter is listening in a proven and effective way. In terms of comprehension, the combination of text and image is more powerful than either alone in conveying content.74 The visual element enhances note-taking, acting as a memory aid, facilitating recall, helping concentration, and highlighting connections: it translates the notes into a more meaningful form to be utilized at a later date.

Sketchnotes feature in the studio sketchbooks and research journals and have been employed throughout candidature to capture lectures, summarise readings, and take notes from conferences and audiovisual content. The sketchnote form has proven useful in creating personal productive maps of information, rather than traces.75

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75 “The map has to do with performance, whereas the tracing always involves an alleged competence.”, Gilles Deleuze and Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 2−3.

The process of drawing sketchnotes is performing a personal visual understanding of the information rather than making an accurate record. They are a means of determining subjective relevance and making the type of multiple visual connections that are also evident in the activities of pinboarding, sampling, collecting and mind-mapping.

It is this personal differentiation of information that connects many of the visual tools engaged in the creative research, evidencing both the slippage between art and design and the processes of design in operation.
Chapter Three: The Mark in Progress

The Binary Experiments
Chapter Three: The Mark in Progress

The Binary Experiments

“The artist is by necessity a collector; he accumulates things with the same ardour and curiosity [with which] a boy stuff his pockets. He borrows from the sea and from the scrap heap; he takes snapshots, makes mental notes, and records impressions on tablecloths and newspapers - why one particular thing and not another, he may not know at the time, but he is omnivorous. He has a taste for children’s wall scrawling as appreciative as that for prehistoric cave painting.”

Paul Rand

Introduction

There is an undeniable trope in art discourse, theory, criticism and making, to gather thinking from other disciplines and apply it, loosely or explicitly to art, whether it be old, new, outmoded or seemingly distinct. This chapter acknowledges that tendency as an extension of the connective themes of the research, and employs it as a reflection on the manner in which literature, science, history, and theory from other disciplines have operated within this research. This creative exploration utilising a theoretical, rather than a design toolkit, continues the theme of borrowing, gathering and transformation present in the previous chapter.

As the primary contexts for my creative research are the fields of art and design, I write wholly as an artist and designer, not as an art historian, art critic, anthropologist or semiotician. The following excursions are creative research explorations and divert ideas from these other disciplines and areas of discourse towards personal creative intent. Though not necessarily present in their original form in the examination exhibition, documentation of


the material manifestations of these investigations are offered as demonstrations of ways in which these inherited ideas were tested and researched throughout candidature in their application to multiple explorations of binaries.

This chapter specifically acknowledges several observed and influential binaries in connection to mark-making. Without room for extensive analysis of each identified binary, this chapter instead provides a broad frame of reference for the research, situating it in relation to theoretical, historical and cultural contexts and concerns. The Binary Experiments, outlined in this chapter have contributed to the thesis and represent other avenues of interest pursued and research potentialities considered. Their inclusion and documentation is important in demonstrating and honouring the formative strands of binary research that began the thesis.

The creative projects and exhibitions throughout candidature resulting from these experiments, provided opportunities to observe work contextualised beyond the studio, and to publicly examine the manifestation of ideas the materialisation of theory and practice in the traditional arena of presentation – the gallery exhibition.

As these research forays are an extension of the initial art and design binary, they are therefore also characterised through multiple pairs of oppositions which overlap in the thesis. These explored pairs exemplify many bifurcations and separations that eventually grew in complexity and multiplied towards the rhizomatic model, forming an image of a larger ever-shifting and connected whole79.

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79 "'Whole' is now nothing more than a provisional visualization which can be modified and reversed at will, by moving back to the individual components, and then looking for yet other tools to regroup the same elements into alternative assemblages."


Semiotics: A Connotation/Denotation Binary

The semiotic functions and connotations of the mark

The connotation/denotation binary is a result of research surrounding the semiotic functions of the mark revealing a creative need to find meaning, categorise, compare and compartmentalise. This became a binary of ‘making sense’ and discerning meaning through identifying signs and patterns, exploring the ‘sign-recognition’ and ‘pattern-crunching’ associative functions of thought, in ordering and creating systems.

This semiotic binary operated as a tool for the exploration of recognition, correspondence, repetition, semblance and difference in the conventional, and the Deleuzian sense. These early investigations into the semiotics of the mark, and signs expressing ideas evolved into the consideration of Deleuzian semiotics, and the visual research exploring the symbolic and repeated. This was later manifested in the visual contranym and its connections with symbol, language and Deleuzian difference, discussed in later chapters.

Semiotic use of diagrams in elucidating the typology of signs also influenced my research towards diagrammatic thought, not only as a means for the organisation, expression and visual manifestation of information and ideas, but also the idea of the diagrammatic as a way of conceptualising, processing and thinking visually. From a maker perspective, the perceptual emergence of significant visual signs and symbols within the studio work and

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the recognition of patterns and difference through repetition, is tied to an exploration of connection and what symbols may be able to connote and denote.\textsuperscript{82}

The installation, ‘\textit{Design Fiction: Fabricated Swedish Master}, 2010 [fig 13], was an early manifestation of my research exploring the semiotic, the binary, the repeated and monochromatic in art, in combination with visual patterning in design and consumer culture. The pattern ‘recognition’ within the work is also tied to signs within design as triggers for brand recognition,\textsuperscript{83} while the title of the work refers to the potential role of text and naming as a vehicle for directing meaning within art as an adjunct to the semiotic subjective criteria for interpretation.

In materialising the binary of connotation and denotation, the patterned panels reflect polarised signposts of fixed and denoted meaning through the use of simple black and white pattern, referencing also, commercial fabric patterns employing monochromatic symbols and repetition.

Additionally, the work suggests an in-between, a grey area in the softer, shadowing of the work, alluding to the potential connoted meanings of any given sign or symbol. These shadows behind the work, hint that the pattern’s binary division might be an artificial, incomplete, superficial or subjective one. The shadows also act as a liminal and symbolic precursor to betweenness and the space between and bordering binaries evident in the later research.

\textsuperscript{82} This symbolic potential is connected again, to the Visual Contranym discussed later.

\textsuperscript{83} This work was also a play on identifying pattern and makers in a signature and connoisseurial sense in the commercial design field. Also, a particular reference to a company like \textit{Ikea}, culture, brand recognition, worship, design cults and other scandinavian design houses: Georg Jensen, \textit{Iittal}, \textit{Marimekko}, \textit{Orrefors}, among others.
Digitisation: A Material/Immaterial Binary

Digital gestures and the simulated, dematerialised mark

The material/immaterial binary acknowledges that the proliferation of digital technology and media in the information age has undeniably shifted our perceptions of the material.

The digital image marginalises and dematerialises the more traditional haptic potential of the image object: shifting our tactile responses, potentially numbing or neutralising them to the accepted systems of interaction and interfaces that we adopt to navigate the digital materialities of our networked web and screen based experiences. As we become more accustomed to this overt digitisation, we are made to feel a certain level of freedom, comfort and independence within digital systems and we may neglect to see the system or be actively as aware of it.

Within overwhelmingly digital communications, we are often sidelined to spectatorship while being made to feel that we are active participants, as we are bombarded with digital images.

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of objects, not objects themselves. Clamouring for our attention, these images are no longer rare and meaningful things, but high-rotation, highly manipulated advertisements, visually repeated ad infinitum, often posing as information or offered as entertainment. The superficial image and the optical seem more dominant than ever in the digital age.

Echoing the flattening of painting’s illusory space, our digital experience of images is flattened even further to one of a screen where traces of material gesture, expression and authorship are diminished though its pixellated display and uniform surface. In the screen’s ontological space, new materialities and mediations come to bear upon images, and it is within this digital paradigm that the material/immaterial binary asks what value do we place on perceptions of the personally handmade and material?

In my research, the digital has evoked a renewed awareness of hapticity, a tactile and sensory response to art, art-making and material interaction. The creative experiments embodied in R3@D, 2010 [Figs 14, 14 and 16], examined the material/immaterial binary and the making and materialisation of marks in light of digitisation. This installation questioned what is gained or lost through digital mediation and what might be experienced if the haptic effect of mediation was made more apparent and immediate?

‘R3@D’ consisted of a scanned, projected and shredded drawing installation, exploring this digitally translated and transmitted mark. In this installation, the mark-makers were gallery visitors, and the exhibition gauged the reaction of the audience in response to the very evidently changed state of materiality and their sense of the dematerialised and digitised image when it was their own, as opposed to one offered as a product of an anonymous technoculture. This sense of perceived ownership was apparent during the installation, as multiple participants experienced a ‘dematerialised materiality’ and expressed discomfort in the disappearance of their ‘actual’ into a less tangible ‘virtual’.

In a small darkened gallery space I asked participants to draw in white pencil on small uniform red squares of card. They were then asked to feed their drawings in to a scanner. Their scanned work was then projected on to the wall in front of them.

The important detail of this experiment was that the scanner was also connected to a shredder and the drawings were promptly destroyed as they were displayed – no longer existing in the same material form as they had a moment ago. Although I had warned participants not to scan anything they were not prepared to lose, some scrambled to save their drawings from the scanner, only to be offered a handful of red strips of cardboard in
return. The images that people drew were mostly unremarkable: there were scribbles, words, faces and the ubiquitous genitalia. Some watched the others perform the process before drawing over several sheets in order to see their particular image project in sequence on the wall.

"...IT WAS FASCINATING TO LISTEN TO THE CONVERSATIONS IN THE ROOM AND THE MILD ANXIETY AMONG PARTICIPANTS THAT SOMETHING HAD INDEED BEEN LOST IN THE PROCESS OF TRANSLATING THEIR IMAGE FROM ONE MEDIUM TO ANOTHER.

IN SEEING THEIR SMALL CREATIVE EFFORT SHREDDED, THEY HAD LOST WHAT THEY FELT WAS THE ‘ORIGINAL’, SOMETHING PERCEIVABLE AND TACTILE, SOMETHING THAT THE DIGITISATION AND PROJECTED IMAGE OF THEIR EFFORT DID NOT ENTIRELY SATISFY.

SOMETHING WAS LOST.

THE TRANSLATION HAD FAILED...."85

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Anthropology: A Cognitive/Technical Binary

The creative heritage of the mark and of the tools of making

"the most evident utensil, is none other than a pencil...”

Chairlift

The cognitive/technical binary considers both handmade and digital processes, and also tools of making inspired by anthropological accounts of human development.

Within mark-making, it is tempting to delve into an historical investigation of Paleolithic proto-art, prehistoric marks and the evolutionary mechanisms that brought them in to being. Without space to indulge these accounts, it is important to note that my reference to anthropology operates on the understanding that image-making is one of the basic competencies that define human culture.87

Anthropologically, there are research propositions which posit alternative ideas surrounding the evolutionary development of art: one that is grounded in techniques and tools rather than a cognitive one as espoused by Darwin.88 This technical versus cognitive version of

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anthropology suggests that tools have always been part of our humanity and connects with
the ideas surrounding digital mediation and our use of tools for creativity.89

A significant aspect of this evolutionary research is the suggestion that the freeing of hands
from transport functions, removing "the hand from the requirement of locomotion"90 made
opportunity for the 'hands actions' in other areas – specifically creativity.91

If then, we accept the urge to create and make as a cornerstone of culture in prehistory,
we may also recognise that we define and categorise cultures and societies based on the
quality and qualities of their artefacts: the styles of creative, constructive achievements
over different periods of time, dependent on geographical location, everyday needs
and environmental aspects. These artefacts can be seen to form the basis of evidence
for shaping and defining each culture, representing interrelationships, rituals, everyday
activities, spiritual beliefs and technological achievements. These artefacts are most often
purposeful objects with roles and functions. Handmade, in prehistory, was the only way.

Beyond the making of functional items [as imbued with formally satisfying properties as
they often are], anthropologically, there still seems to be evidence for mark-making, line,
shape, drawing and the marking of objects as what seems to be a very human response to
existence.92 Sites such as Lascaux, the Kimberleys,93 and locally,94 seem testament to this
unique human endeavour to describe depict, decorate and delineate through drawing and
doing outside ourselves through our hands and a direct and necessary experience of making.

This cognitive/technical binary is primarily concerned with handmade and digitally
mediated human tools, specifically in art – when the need for practical function is no
longer persistent and the conceptual function of art can be described as in and of itself.
Through a link with anthropological ideas, my thinking is enriched by connections made
between an anthropological binary, media theory, human experience and the use of tools in
art and design practice.

89 Mark Coté, "Technics and the human sensorium: rethinking media theory through the body." Theory & Event 13, no. 4, 2010.
http://www.academia.edu/457633/Technics_and_the_Human_Sensorium_Rethinking_Media_Theory_Through_the_Body.
Faber, 1979).

90 Andre Leroi-Gourhan, Gesture and Speech [Cambridge: MIT Press, 1994], 25

http://www.academia.edu/457633/Technics_and_the_Human_Sensorium_Rethinking_Media_Theory_Through_the_Body.


93 Gwion Gwion, and later, Wandjina art of the Kimberley region of Western Australia http://www.bradshawfoundation.com/

94 The Blame Painting of the Wanaruah nation near Singleton, NSW http://www.workingwithatsi.info/content/rockpaintings3.htm.
Identifying the cognitive/technical binary provided context for the creation of analogue and digital ‘tools’ for mark-making and the appreciation that tools in constant and familiar use no longer seem to be external, but rather natural extensions of making, whereas newer, less familiar tools have a steeper learning curve and appear to have more interference and initially, an overly mediated use factor.

This is a question of familiarity and experience rather than complete lack of haptic suitability. Improvements are being made constantly in the field of digital haptics and more artist and human-friendly mechanisms for creativity that allow for simpler and more intuitive actions of the hand are under constant development.\(^95\)

What we see now as clumsy, clunky and hard to master, may be natural and simple to new users and generations of visually and digitally literate artists and learners. As an example, I would attribute my late uptake of drawing tablet technology as a consequence of the stilted interface of much earlier versions of this technology. The steep haptic learning curve in mastering another, seemingly less intuitive way of working digitally was a disincentive after spending years developing methods of working with a mouse.

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Through making tools, making work and making conversation with other artists and designers, I reached the understanding that the digital tools I might take for granted and use naturally, without thought, and fairly intuitively as a designer, pose difficulties for other artists unaccustomed to these tools. This realisation was an important factor in developing and incorporating simple design tools within the research.

The handmade, or analogue brushes (Fig 16), were a direct experiment in developing simple tools for the application of paint. The process of crafting and using the handmade brushes reinforced the significance of making, incorporating and adapting, and the technical aspects and performances of tools. Using human hair, string and fibre for the bristles, and recycling old paintbrushes or using sticks for handles, the brushes themselves served as a reminder of their nature as simple, handmade, available and useful tools for the more efficient and controlled creation of marks.

The digital brushes forming the Illustrator brush set (Fig 18), were developed through an initial process of scanning and vectorising sheets of hand-painted marks. These marks were used as the basis for making several kinds of brushes in Adobe Illustrator, an industry standard design program capable of creating, manipulating and saving editable digital brush tools for use. Over a hundred brushes were made using this process, contributing to the creative work for exhibition and forming the Translation Brush Set included as part of the appendices.

96 Vectorising is the process of using algorithms to digitally transform raster, or pixel-based graphics into vector form, an infinitely scalable format used in many design applications.
Developmental: A Nature/Nurture Binary

Developmental mark-making and learning visuality

“Nature makes the boy toward, nurture sees him forward”
Richard Mulcaster 97

The nature/nurture binary contends with the roles of nature and nurture in shaping our sense of being in the world and considers the relative significance of innate qualities of knowledge versus our personal experiences and environments in determining aspects of self.

Certainly, John Locke’s seventeenth century ideas of ‘tabula rasa’ and the mind as a blank slate upon which experience works to form knowledge, is long-dismissed, along with the oversimplification of the nature/nurture binary itself. However, Locke’s insistence on the importance of sensory experience in shaping knowledge is noted here alongside other empiricist interpretations against Platonic or Rationalist suggestions of innate knowledge and reason.

The significance of experience and experimentation in shaping our understanding of the world is significant, not only in the larger field of creative research, but is connected in

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this early personal research, to developmental indicators relating to mark-making. These developmental stages of mark-making are specifically and well-documented elsewhere, but developmentally, mark-making can be said to follow a distinct order of escalated marks and spatial/depictive awareness from the preschematic to the complex and schematic.\textsuperscript{98} There is great invention within these patterns of depictive development and the perception that there is a rawness, an authenticity and sincerity in the art of children, great creativity and ingenuity is interestingly, only slightly at odds with the rather circumscribed natural progression demonstrated by almost all children.

For example, the early childhood kinaesthetic activity of random scribbling, inevitably gives way to more deliberate lines and circular shapes. These rounded shapes are versatile and universal symbols, standing for almost anything, and generally emerge to form the first representational attempts at drawing.\textsuperscript{99} There is a constant search for new concepts, and so symbols for those concepts are soon generated, becoming more complex as early tools of observation, description, and expression.

These are developmental ideas connected to mark-making that resonated with my research and practice and contend that visuality and mark-making are vital components of human development. Basic visual communication evolves in stages and peaks with characteristic periods of focus, for example; a longing for accurate representation. There comes, however, a developmental point at which visuality, art and mark-making are also able to be disregarded. This nature/nurture binary asks what happens when the mark is continued beyond the developmental attachment to realism and the ubiquitous portrait stage – what of continued modes of visuality in navigating the world?

A specific visual way in the world, continued beyond the developmental explorations of representation, and past the teenage decisions to take or leave art, is a decision informed through the experiential. The nature/nurture binary reflects the developmental stages of decision-making about art and my personal experience and recollection of this stage.

\textsuperscript{98} Viktor Lowenfeld and W. Lambert Brittain, Creative and mental growth (New York: Macmillan, 1987); Betty Edwards, The new drawing on the right side of the brain (New York: Jeremy P. Tarcher/Putnam, 1999). This kind of pattern of progression is illustrated in Fig 19, using my own childhood drawings as examples.

"...THE DIMINUTION OF ART AFTER YEAR 3 (NO LONGER A CLASS DEDICATED TO IT) MADE ART SPECIAL — AN ILLUSTRATION OF A STORY STOOD OUT.

IMPORTANT THINGS HERE WERE CONCEPTS OF RECOGNITION, ACCURATE COPYING, THE REPETITION OF AN EXISTING IMAGE WITH EXISTING MEANING/CONTEXT, A DECISION TO PURSUE ART-MAKING/IMAGE-MAKING, THE SUBLIMATION OF CREATIVE ART TO MATHS/ENGLISH/HISTORY/SPORT AT PRIMARY LEVEL, THE POINT AT WHICH ART BECOMES A PERSONAL ACTIVITY AND A CHOICE..."100

The nature/nurture binary and the experiential decisions of art-making manifested in an abstract painted work, *Sweet Preschematic*, 2009 [Fig 20]. The work refers visually to the design cliché of populating preschool and childcare logos with adult ‘versions’ of children’s drawings101 in imitation of preschematic/schematic drawing stages.

Repetitions of the visual motif of aspects of the developmental schema for early drawing are made through the filter of modernist gesture. Writ large and bright, the ‘childish’ drawings in paint are spread across several large-format sheets of paper and then rotated and rearranged, breaking with the compositional and developmental schematic tendency towards maintaining a baseline of symbolic focus away from the edge of the drawing support.

This repetition, re-configuration and re-combination of preschematic, sensorial and modernist gesture is connected to considerations of individual mark-making and the hand of the artist, as well as signature, connoisseurship and subjectivity – concepts repeated throughout the thesis.

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100 Caelli Jo Brooker, studio sketchbooks and research notes, 2009–2013.

Another aspect of this work, and an exploration of the sensorial and experiential aesthetic effect was the addition of scent. A slightly sickly sweet lolly scent\(^{102}\) was added to paint, sprayed and allowed to absorb into the paper backing of the work. Under gallery lights, the work then gradually emitted the fragrance.\(^{103}\) This sensorial element present in the material manifestation of the nature/nurture binary influenced a consideration of the sense of smell in other work as evidenced in the symbolic and sensorial material connection of the next mark-making binary.

\(^{102}\) Perfumes targeted toward children are often overly sweet, bubblegummy or vanilla scented and slightly sickly. Disney and Pixar perfumes [http://www.perfumania.com/shop/kid-s-fragrances/\(\). Accessed 19 October, 2013.

\(^{103}\) I felt the scent was far too sweet and synthetic, but true to subjectivity, anecdotally, some who experienced the work found the fragrance to be pleasant. The comments of gallery visitors overheard in response to the scent were mixed. Classroom demonstrations on the subjectivity of scent and using the same fragrance, provided similarly varied responses and associations with particular scents. Lollies and strawberry shortcake dolls were common associations, or sticky and too sweet from others, often divided along gender lines. [AART 1230, Semester One, The University of Newcastle, 2013].
Modernist: A Figure/Abstract Binary

Abstract gestures and the magnification of the mark

The figure/abstract binary is concerned with the elevation of the personal mark inspired by aspects of Modernism and the tension and overlap between the figurative and the abstract.

At the beginning of the last century of the second millennia, images were far from rare and evident everywhere in the western world, examined, primary, contested and modern: their reproducibility and proliferation examined through the ubiquitous Benjaminian perspective of the mechanical age. Later, the thoroughly abstract modern mark stole centre stage as an image in itself, taking on heroic and mythic proportions, literally and theoretically, reflecting a belief in the inherent value of progress, and supposedly bearing the unique mark of the author and celebrating the signature of the maker. Modernist Western consciousness, particularly as manifested in art, displayed a magnified concern for the autonomous operation of the individual artist.

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Arthur C. Danto suggests that Modernism revealed that the representational and mimetic directives of painting in the past, had lost ground to this particular kind of reflection on the means and methods of that representation and then, in turn, to the elevation of the value of personal interpretation.\textsuperscript{106} This is the ontological turn reflected in the figure/abstract binary.

Within Danto’s modernist paradigm, heroic abstraction became a dominant mode, with no need for narrative or descriptive content. The work became both subject and object and the act of painting itself took on new significance. This concern for process, the painting both as method and content, was a key departure from the painting of the past, and abstraction became a key element in departing from depictions of the figure in art. Abstraction was an extension of “the mastery of representation from physical nature to the sublime and absolute”,\textsuperscript{107} transcendental and non-figurative, but subjective and imbued with meaning.

Though characterised by abstraction and an avoidance of strictly descriptive, narrative, realist or figurative imagery, the work for \textit{Lost in Translation} is not resolutely attached to an entirely abstract ‘aniconism’. Symbol, personal visual metaphor and association are all significant aspects of the work. Though the making and materiality of the work is of primary concern, this is not in deliberate denial of the representational aspects. Rather, the material aspects of the work are employed in exploring a personal symbolic language of shape, line and colour as manifested through a primarily abstract visual methodology. This methodology reveals something of its material, conceptual and sometimes more literal or figurative subjects.

Thus, within the work there resides an important and experienced nexus between recognisable image and applied abstraction. Both the identifiably figurative and personally abstracted are significant, and the state of between-ness of the abstract symbol is of major importance.

This personal aniconism/suggestion and depiction/figuration binary was negotiated through large scale ‘painted’ drawings and a concertina artists book installation that comprised \textit{Testing (sub)stance and Folding (sub)stance}, 2009 [Fig 21].


\textsuperscript{107} Thomas McEvilley, \textit{The exile’s return: toward a redefinition of painting for the post-modern era} (Cambridge University Press, 1993), 105.
These works are grounded in the materiality of the mark and visible gestures of the artist’s hand. Reliant also on the compositional motif of dual organic and multi-representational shapes in tension, separated by the middle ground of the paper, the visual components of the installation utilised resist techniques to reflect the chemical and often inescapable materiality of the substances of their making.

The scent of the different oils experimented with in the work [such as linseed and fragranced mineral oil], provided additional sensory evidence of material construction and a reminder of the unstable, non-archival nature of the oil, ink and paper combination.\textsuperscript{108} The work was also mailed overseas for exhibition, and the scent escaping when opening the mailing packaging and also emanating when displaying the work under lights, was significant.

The relatively large size of the artists’ book, [over seven metres extended], reflected the significance of scale within the modernist mark and also the magnification of the mark within my practice. The abstract line work in this materialised binary exploration also provided inspiration for the ongoing experiments in the ‘extension’ of mark-making, metaphorically and literally, to dimensional forms.

\textsuperscript{108} Also a connection with the instability of modes of thought and practice, and the soon-to-be deconstructed nature of modernism and the binary.
Classical Perspectives: A Real/Ideal Binary

Plato’s Cave, ideal forms and the experiential mark

The real/ideal binary is inspired by Plato’s Cave and classical thought on art in contrast with neoplatonic experiential perspectives.

Art and nature were both inexorably intertwined and polarised for classical scholars. The Platonic ideal depended heavily on universal ‘truths’, ideals to strive for, multiple dichotomies and the concept of external knowledge, the metaphysics of which were later critiqued by Heidegger, Husserl and Bergson, among others, as a reversal of Platonic ideals in the form of phenomenology. In addition, alongside other dichotomies also undone by the post
structuralist simulacra, the real/ideal binary encompassed the idea of Art as an imitation of Plato’s ‘ideal’ Nature.

An acknowledgement of this classical dilemma reflects the role of a re-reading of Plato’s Cave as one of several catalysts for this research and an influence upon the symbols, binaries, concepts and themes woven throughout. There is an obvious link, discussed in Chapters Four and Five, between Plato’s cave as a theme for visual research, personally, conceptually and within literature, and the visual materialisation of cave/mound shapes presented in the work for exhibition.

From Plato’s ‘theory of forms’ to Aristotle’s branching metaphysics, classically, the trace of the author was an inevitable contaminant. Platonism suggested that artists should strive to reduce its effect on the manifestation of the ‘ideal form’.110

"The restriction of painting to the copying of the mere appearance of the object shows, for Plato, that the artist produces things whose internal mechanisms they are ignorant of. This degradation of use and knowledge in the fabricated object makes art a futile, but harmless activity.”111

In contrast to classical thought on the role of the artist, Deleuze’s idea of art is of an activity validated and valorised through use and knowledge, a simulacrum in which no ideal form exists to be copied.112

“...The simulacrum is not a degraded copy. It harbors a positive power which denies the original and the copy, the model and the reproduction. At least two divergent series are internalized in the simulacrum – neither can be assigned as the original, neither as the copy.... There is no longer any privileged point of view except that of the object common to all points of view. There is no possible hierarchy, no second, no third.... The same and the similar no longer have an essence except as simulated, that is as expressing the functioning of the simulacrum.”113

Deleuze rejects classical rationalism’s strict binary of ‘either/or’ and suggests that it is actually the ‘and’ – the conjunction itself – that constitutes the most important perspective in his

110 Plato, The Dialogues of Plato trans. B. Jowett, [Oxford University Press, 1892]. http://oll.libertyfund.org/title/166. Accessed 12 November, 2010. Plato developed his ‘theory of forms’ over many years. His idea of art was a mimetic one, based on the assumption that art is figurative and imitative and therefore ‘less’. Material reality was not the ultimate reality (that was the realm of forms) and art was but an imitation of this world. Plato made claims for art and criticised it at the same time. Art is at once a pale copy and a dangerous imitation – unreliable and even dangerous.


experiential ontology of multiples rather than polarities. If every multiplicity “grows from the middle”114 as suggested by Deleuze, his empiricism is fundamentally linked with multiplicity in his theory of relations and connections. It is the practice of experiencing these relations that shapes the rhizome: a form to supplant the dualism of the classical binary.

Mindful of the classical allegory and the real/ideal binary of Plato’s Cave, these early works for The Cave: a dialogue 2009/2010 and To the Cave: a pilgrimage 2010 (Figs 22–24), examined suggestions of representation, interpretation and symbolism: the link between text, art and the senses. The installed painting and artists’ book of To the Cave: a pilgrimage also explore notions of subjective reality and context in apprehending meaning through enabling a subjective encounter with the mark and the sensory, flickering and interactive shadow elements of the work.


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114 Gilles Deleuze and Claire Parnet, Dialogues II, trans. Hugh Tomlison and Barbara Habberjam (London: Continuum, 1987), viii
In the traditional format of book, a book of images, rather than text, and the images were of the cave inside itself again.

...A pilgrimage, implying a destination and journey (attendant trials and distractions, avenues off the path), the metaphor of the cave as a twofold symbol (banishment/enlightenment) coming down on the side of the real, materialist, empiricist and experiential – walk towards artwork, scent, flicker, heat, movement, light and sound..."115

Though already drawn to the cave as a symbol through personal experience, this binary was the beginning of new work themed through the cave image for *Lost in Translation*. The identification of the real/ideal binary prompted investigations of within and without, twofoldness, marks with double or multiple readings, subjectivity, and neoplatonic thought that later informed the development of the concept of the visual contranym through Deleuzian difference and repetition.

115 Caelli Jo Brooker, studio sketchbooks 2009–2013
Chapter Four:
The Mark in Transformation

part one  |  Multiplying the Mark: difference and repetition and the visual contranym
part two  |  Modelling the Mark: multiplicities and the rhizome
Chapter Four: The Mark in Transformation

part one Multiplying the Mark: difference and repetition and the visual contranym

part two Modelling the Mark: multiplicities and the rhizome

“Philosophy may find itself the twin or sibling of art and its various practices, neither judge of nor spokesperson for art, but its equally wayward sibling, working alongside art without illuminating it or speaking for it, being provoked by art and sharing the same enticements for the emergence of innovation and invention.”

Elizabeth Grosz

Introduction

The decision in determining specific texts guiding this research was one of searching for a philosophical proposal that reflected a creative approach to the textual and provided a discovered resonance in an affective encounter with a text. This type of encounter has been evident in the process of engaging with aspects of Gilles Deleuze’s *Difference and Repetition* and the rhizome within Gilles Deleuze and Félix Guattari’s *A Thousand Plateaus: Capitalism and Schizophrenia*.

The two texts are over a decade apart biographically in Deleuze’s oeuvre. *Difference and Repetition*, was Deleuze’s doctoral dissertation, while the collaborative *Rhizome: Introduction*, was revised, again with Félix Guattari, in *A Thousand Plateaus: Capitalism and Schizophrenia*.

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117 Gilles Deleuze’s, *Rhizome: Introduction* (Paris: Minuit, 1976) in french was incorporated in to the later *A Thousand Plateaus: Capitalism and Schizophrenia*, as the revised first chapter of the book – this chapter is the focus and introduction of the rhizomatic enquiry.
Deleuze describes *A Thousand Plateaus* as his best work, alone or in collaboration, while *Difference and Repetition* is a central work, a struggling with the classical image of thought itself and a platform from which later work grew, including *A Thousand Plateaus*. Ongoing secondary texts and critiques of both of these works within Deleuzian and DeleuzoGuattarian scholarship attest to their contemporary reach and lasting influence.

**But why Deleuze?** Because Deleuze likes art, responds to it, sees it as important, and does not automatically sublimate it to text. Deleuze speaks about the role of the artist; he talks about marks and lines; his own text is busy, rapturous and chaotic, and his work resonates for me among the more closely Postmodern work of his contemporaries.

Deleuze's near anti-philosophy and inclusive, positivist approach seems appropriate for the sometimes non-traditional research particular to art: not quantitative, not even necessarily qualitative, but generative. Deleuze holds that philosophy is a transformative power. He models the re-appropriation of inherited ideas and their translation and transformation into new ideas and terms, theories, problems and uses. Ideas and concepts are not singular in purpose for Deleuze. He cuts across disciplines – a tendency considered a strength or weakness depending on the particular reader or critic, and reworks concepts in creative ways. Within Deleuze's work there is a belief in the importance of art and the role of artistic thought and action in generating new percepts. Deleuze's appeal is his creativity and commitment to a philosophy of 'use' and in the development of 'open-ended' conceptual and practical tools for approaching the world and challenging thinking that welcome utilisation by philosophers, artists and scientists alike.

**Why these texts?** Though other Deleuzian texts address art more directly – *Logic of Sensation* being the obvious example – the emphasis on encounter, forces, figuration and sensation are already part of contemporary research in relation to art and aesthetics. For a philosopher of difference, it seemed that *Difference and Repetition* was an appropriate text to begin with. Rather than pursuing the figurative, cinematic or poetic concerns of

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other texts, the themes of difference and repetition could be connected with an abstract mark-making, digital and print perspective. Later, the rhizomatic ontology of A Thousand Plateaus proved a tool of thought through which to connect diverse aspects of creative endeavour and resolve (or constructively further problematise) the binary oppositions that characterise stages of the research.

Within these and other Deleuzian texts I have discovered relevant tangents, interwoven and connected concepts tempting an even greater spill into overlapping ideas, and bearing potential insight for creative practice. Concepts such as the nomad, the Body Without Organs, duration, smooth and striated spaces, and intensities, could have readily been drawn in to the research. Space, however, being unavailable for such a lengthy investigation of even more aspects of Deleuzian thought, specific concepts within each text became the focus and the ideas that I wished to open up a dialogue with in materialising the mark in light of the digital.

The prime ‘inherited ideas’ contained within the research are difference/repetition and the rhizome. Whilst I do not claim for them complete representation of the conceptual whole of a progressively rhizomatic enquiry, each has been centrally explored, tested, and enacted in the context of studio practice.

In this way, the first part of Chapter Four discusses the connected concepts of Deleuzian ‘difference’ and ‘repetition’ and their implications for the percept of the visual contranym as an original product of the research. The second part of Chapter Four discusses the DeleuzoGuattarian rhizome as an incorporating idea, subject, symbol and model for the creative research.

Chapter Four: **part one**

**Multiplying the Mark: difference and repetition and the visual contranym**

“Difference is included in repetition by way of disguise and by the order of the symbol.”

Gilles Deleuze

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Introduction, Difference and Repetition

Despite the text’s title, difference and repetition only represent part of the vast array of ideas put forward by Deleuze in an overturning of conceptions of identity, representation and the classical image of thought persistent in Western philosophy. Other connected ideas including duration, passive synthesis, eternal return, the virtual and actual, intensities, folds, extensities and are interwoven within a textual refrain of Deleuze’s complex and many-layered conception of difference.

*Difference and Repetition* is Deleuze’s confessed first attempt to really ‘do’ philosophy and it is an academic and sometimes obfuscate tract. Though Deleuze jokes in the preface that only the conclusion need be read, it is clear that the elaborate whole offers a large contextual impression of how his ideas sit alongside each other in this text and an insight into the development of relationships between Deleuze’s ideas in future texts.

Even so, this research has concerned itself with a necessitously specific investigation of difference and attendant repetition. There has been much to gain in concentrating on the relevance of aspects of the text to specific problems suggested by the research and through considering the ideas explored by *Difference and Repetition* in translating and transforming knowledge through creative investigation in the studio.

As suggested by the text, a problem does not have a single, complete or simple solution, rather, it raises new challenges and transforms the problem. Deleuze also suggests that these problems be met with a creative or constructive act as a way of negotiating, exploring or embracing the problem, rather than emphasising the singular focus on a solution. The studio work for *Lost in Translation* takes this approach, employing the conceptual tools of difference and repetition and the rhizome in addressing and exploring the challenges and opportunities raised by the research.

Specifically, in the first part of Chapter Four, difference and repetition are engaged in developing and presenting a contribution to knowledge production embodied in the multi-faceted and muti-use shapes and symbols of visual contranyms.

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123 Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994. Chapter 3 introduces the rhizome and Deleuze mentions in the preface to the translation that this is his most important chapter.
Differenciating Difference

In *Difference and Repetition*, Deleuze employs interpretations of the respective mathematical and biological functions of differentiation in service of a new philosophical idea of difference, and elaborating between types of difference a new interpretation of a relationship that does not depend on representation at the object level. Deleuze firstly asks what the significance of repetition is, rather than what is to be repeated, and postulates an alternative means of negotiating difference through ‘differference-in-itself’ or ‘pure difference’ as it is often termed. As mentioned previously, Deleuze uses ‘differenciation’ to distinguish his conception of a determining of difference on a path, not through opposition, but through the elucidation of difference itself.\(^{125}\)

This definition of Deleuzian difference is at the heart of productive difference and repetition as explored through *Lost in Translation*, and provides the constructive re-appraisal of the oppositional binary, which is then free to be incorporated within the multiplicities of the rhizome. In this way, productive difference and repetition within the research does not explore an escape from structures or binaries, but a productive processing and incorporation of them.

Beyond a critique of Structuralism, and with applications beyond deconstruction, this pure difference or differenciation is a complex navigation and re-framing of representation and thought itself. As explored within the creative work for exhibition, this difference embraces the subjectivity of personal frameworks and sensations that subjects are unable to think outside, and celebrates the diversity of interpretation and creation within those subjectivities, and is empowered by them.

That there must be something different in order to perceive and distinguish repetition is given, but Deleuze insists that a pre-conceptual difference is the generative force behind pure difference and it is precisely that particular and positive difference that makes difference itself significant.

These pre-conceptual differences arrive in the form of inklings and intimations of significance before we have whole concepts and complete knowledge of an idea: thus his question of the significance of difference before considering the nature of difference.

\(^{125}\) James Williams, Gilles Deleuze’s *Difference and Repetition* : A Critical Introduction and Guide, 2013, 21, 200. Considering the differentation, or ‘differentier’ of the mathematical operation and the differenciation of the french term, ‘differencier’, as in to make or become different, or, to paraphrase Williams – The Deleuzian condition of virtual to the actual, for example, for ideas to actual things) is most accurately termed ‘differenciation’, whereas the condition of shifting the actual to the virtual, (actual things to ideas), would be ‘differentiation’. 
Deleuze does not deny the existence of repetition as we generally understand it, though he insists it is not subordinate to sameness or similarity, opposition or analogy.  

“Repetition can always be ‘represented’ as extreme resemblance, or perfect equivalence, but the fact that one can pass by degrees from one thing to another does not prevent their being different in kind.”

Explicitly though, Deleuzian repetition is not this sort of conventional resemblance or generality, and repetition is denied a framework of the identical, the equal, similar or opposing, Deleuze observing that two things having exactly the same concept still repeat despite their difference.

“Disguise no less than displacement forms part of repetition, and of difference: a common transport.”

Importantly, Deleuzian thought states that variation is a condition of repetition and not something that is added to it. This internal variation as a disposition of repetition presents a ‘difference without negation’ at the core of difference-in-itself and repetition-for-itself: a redefinition of the usual sense of difference as difference-from-the-same and repetition as repetition-of-the-same.

Rather, pure difference is a challenge to our perceptions of representation and being. The ‘becoming’ of difference directly challenges Platonic ‘being’ and undoes an artificial insistence on originality and imagined ideal states. Pure difference is however, not a difference from an ideal version or any conception of the ‘One’. Difference and becoming are in this way posited by Deleuze as ontological counterpoints to his conception of the Western philosophical obsession with ‘identity’ and ‘being’.

Deleuze’s view of identity as always becoming is conceivably similar to a conception of artistic generation in constantly re-making self, re-making practice and re-making ideas. Difference and repetition rely on the suggestion that “all knowledge is partial and open to revision.”

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126 Binary code relies on these determinable differences, simple and material differences as Deleuze would put it, but it is this perception of nuances beyond the reduction to binary noughts and ones that fuel ‘differenciation’.
129 James Williams, “Cogito”, in Adrian Parr, The Deleuze Dictionary Revised Edition [Edinburgh: Edinburgh University Press, 2010], 51–52. An undoing of Cartesian and Platonic truths, for example, “Deleuze holds that no thought is free of sensation. The cogito cannot be self-evident, because sensation always extends to a multiplicity of further conditions and causes. The Cartesian hope of defeating systematic doubt through the certainty of the cogito must therefore fail. Deleuze often turns to dramatisations from art, literature and cinema to convince us of the insufficiency of the cogito. Wherever we presume to have found pure thought, or pure representations, the expressivity of the arts points to sensations and deeper ideas.”
and amenable to creative translation, transformation and the creativity inherent in evolution, becoming and change.

For Deleuze, and importantly for the *Lost in Translation*, these concepts both require order [through perceived and synthesised differences] and simultaneously open up the systems of order. Connectedness provides opportunities for eternal and infinite opening rather than a need for systems of consensus or uniform ideals participating in some sort of finite structural closure.

Deleuze’s conception of difference is also closely linked with the anti-arborescent model of the rhizome explored in the second half of this chapter, in that the traditional ordered branching model denies connection in multiple and subjugates the particularity and uniqueness of individual experience. *Difference and Repetition* suggests that arboreal models abstract too far from lived experience, and by extension, artistically, from the experience of making, denying the infinite potential for connectedness and re-connectedness within art.

While the creative benefits of a tendency to collect and classify have been explored in Chapter Two, devoted grouping according to broad similarities, while practical, might be seen as a subsuming denial of difference: a determining of meaning relative to existing structures, models or hierarchies. I choose to see the personal collecting and grouping of visual data as a positive making of connections, significant as part of the inclusive rhizomatic enquiry of art.

Similarly, though creative works are able to be externally connected thematically, stylistically, historically, methodologically, there are smaller dynamic moments of encounter and making that comprise the work in production to which only the artist is generally privileged. Positive difference and the rhizomic model more graciously and less authoritatively include these moments and validate this lived experience – this *thinking through making* that relates to creative practice and process.

Difference as a creative approach considered through practice, also allows for the productive return of new insights for familiar concepts, images and materials. These generative and positive repetitions facilitate new connections and combinations that are both conceptual and studio-based evidence for differenciation in developing artistic percepts within practice.

These nuanced connections may not be readily evident to an external audience, but are vital processual moments in making: translated rather than transcribed, embodied rather than explained, and inherent rather than necessarily depicted in the work. Small differenciations
are moments of haptic knowledge, tactile and conceptual recognition, memory, connection, understanding and positive difference. This is the connection of Deleuzian difference to personal studio art practice within the thesis and the approach behind the development of the visual contranym. This re-thinking of difference within a creative research context has also contributed to the re-framing of the original binary within the research, that of art and design.

As dominant concepts, already defined, art and design are contained and arboreally ‘superior’ in the Porphyrian sense.\textsuperscript{130} A renewed attention to differentiation inherent in each concept opens the concept to connection, exploration, experience and understanding. Practically, this has manifested as a new tendency: a dissolution of oppositional and comparative compartmentalising of art and design experience, skills and paradigms in favour of the opening of a more inclusive discourse. Productive differenciation has supported a making of connections rather than comparisons, and a productive remaining of the relationships between art and design – a rethinking in terms of potentialities rather than divisions, hierarchies or oppositions.

In a creative research context replete with represented and ‘re-presented’ images, Deleuze’s critique of differentiated objects and repeated representations proved appropriate inspiration and material for consideration. At the heart of this exploration of mark-making there lies then, within the work for exhibition, an applied theoretical and studio experience of positive repetition and the distinctions of Deleuzian difference.

\textsuperscript{130} Ludger Jansen, “Classifications”, ed. Katherine Munn and Barry Smith, \textit{Applied Ontology: An Introduction}, Volume 9 of Metaphysical Research (Walter de Gruyter, 2008): 158–72. Following from Plato, through Aristotle, Porphyry was a 3rd century C.E. Greek neoplatonist philosopher and logician who is credited with proposing branching and superior/subservient hierarchical ‘scales of being’ and substance, later (Medieval post-Porphyry) this idea was translated into a diagram and referred to as the Porphyrian Tree.
Repeating the Mark: *Productive Difference and Repetition*

“...beginning and beginning again...’

Gilles Deleuze¹³¹

What is the nature of a Deleuzian mark?

Tony Tuckson’s long white strokes on chipped masonite, Cy Twombly’s scrawled textual mythos, Silvia Bächli’s fluid transparent lines, Aida Tomescu’s inscribed graphic references and Otto Zitko’s scaled up lyrically marked architectural spaces – these percepts are all

materialised singularities from the multiple idea of the mark. This mark-making research understands that they are each repeated actualities expressed specifically, idiosyncratically and differently enabled by an idea of the creative, historical, personal and repeated mark that operates within art.

The continued trajectory of mark-making built upon by contemporary artists like Zitko and Tomescu indicate that despite the many incursions of the digital into contemporary art, suggestions of the increasingly anachronistic nature of studio practices and prolonged death throes of any given traditional methodology, mark-making is still a productive artistic pursuit with no shortage of contemporary adherents. The question is not whether mark-making still holds percepts to be discovered and explored by artists, but what shape those marks might take in light of, or in spite of, the potential influence and existence of the digital.

An idea of mark-making beyond its given manifest context or materialised actuality is possible, and refers to the genesis of the mark itself, of all marks and of mark-making as activity within the greater idea of art – which also repeats infinitely and potentially. The mark materialised in the digital age, in any age, is then an idea of mark-making that can report and actualise itself indefinitely.

It is this virtual and potential dimension to any representation, actuality or idea, that characterises the thinking behind the visual contranym and the exchange between the material application of mark-making and the idea of difference and repetition in the research.

The process of repetition and an attendant opening-up to the paradoxical materialisation of potentialities: actually on one hand, and virtually on the other, refers to the possibilities of infinite different manifestations of the mark. These repetitions are not copies, bearing diluted traces of the same mark, but productive repetitions mapped in myriad potentialities, materialisations and interpretations, each fully different and specifically affirming expressions of the mark.

Despite similarities of style or substance or shape, each mark is wholly different in the Deleuzian sense, embodying and revealing its multi-faceted genesis. Emerging from these connections, and also embodying its virtuality – its power to be expressed beyond this materialisation – the same idea is actualised differently, repeated positively and enacted generatively.
This productive and repeated mark-making represents a differeniciating and positive connoisseurship of the mark: a recognition of the unique and specific within the expanding whole and the shifting state of creative becoming. In this way the conscious repetition undertaken through personal mark-making, mediated through the digital and embodied in the visual contranym is not concerned with the same marks being replicated, but ever-new marks being creatively repeated for the opportunity of enriched knowledge and perspective.

Productive repetition as explored through the creative work is also without an a priori goal or an imagined object of direction to which it is ostensibly repeated. Styles, representations and identities don’t necessarily repeat, but rather difference-in-and-of-itself magnifies the pre-existing differences and repetition is enacted through the potential print, drawing or creative instance. This focus on becoming and process emphasise and affirm productive repetition as the expression of potential.

Importantly, productive repetition is a concept that reflects its multiple geneses. The potential sources that have contributed to the visual contranym, for example, are overlapping, repeated and rhizomatic in combination: giving rise to something new, even unrecognisable, from the familiar, and something positive in its transformative and translative power. The visual contranym is a becoming in that each incarnation becomes something new in its difference, and yet remains connected to what it stems from, resembles or sources: maintaining and embodying its potential resemblance within its particular repetition. As productive repetition in the Deleuzian sense is generated through difference rather than mimesis or repetition as we generally understand it, each incarnation is a remaking and an instance of differing, a discrete re-performance, and unique in itself.
Repetition itself within the thesis becomes a transformative creative act and an image of studio practice: a process of experimentation, constructive chance, discovery, trialling and testing, allowing and encouraging affects and experiences to emerge. The act of repetition in the studio opens up the potential for creative invention, as unique visual changes emerge within the seemingly repeated, and are permitted, encouraged, explored and pursued.

Fig 31 Caelli Jo Brooker, Productive Repetition Paintings: cave/mound, 2012–2013, hand drawn in pencil, ink, acrylic and crayon on canvas, 40 x 50 cm; digitally drawn using Illustrator and photographs.

Fig 32 Fig 33

There is, within an application of this approach to difference and repetition, a productive novelty for the maker, a theoretical and practical reconception which overturns habitual creative behaviors, and by repeating them inside the new rationale, shifts them towards a new concept. This transformation has been enacted in the research and embodied by the new knowledge invested in the work, engendered through processes of Deleuzian differenciation and repetition.

It is this potential becoming in every repetition, the possibility to begin always again, and the materialisation of creative repetition, that is contained in the concept of the visual contranym.

**Generating the Mark: The Visual Contranym**

“Looked at again and again half consciously by a mind thinking of something else, any object mixes itself so profoundly with the stuff of thought that it loses its actual form and recomposes itself a little differently in an ideal shape which haunts the brain when we least expect it.”

Virginia Woolf

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What is the nature of the visual contranym?

The ‘visual contranym’ is a unique term I have given to a particular category and materialisation of shapes, images and symbols that have emerged through my studio processes and through encountering Deleuzian difference and repetition. These shapes have proven a vital visual framework for exploring the material concerns of my research and are most evident as the forms evoking caves and mounds in the work for exhibition.

In language and literature, a contranym, also known as an auto-antonym, is a single word with two opposite meanings: words like ‘cleave’, which can mean both to adhere, or to separate.

In art, the visual contranym is a name I have proposed for the visual equivalent – symbols which operate on the same premise as the literary contranym – in that they are one symbol which references twofold and traditionally opposite meanings. A result of studio investigations into repetition, duality, editions and image-based binaries, the visual contranym also asks what might operate between those perceived opposites, corresponding to conceptions of the ‘intermezzo’ as discussed by Deleuze and Guattari, and the particularly Deleuzian understanding of betweenness and difference.

Distinct from reversible, bistable or multistable perception diagrams, the visual contranym is an artistic suggestion of the connotations or denotations of a shape and is concerned with perceived opposites and alternates, and a play on meanings and interpretations of symbols, rather than an exemplar stemming from neuroscience, cognition or psychology. The multiple possibilities of perception or interpretation are not literally present in the optical shift of the shape itself, but in the understanding of the shape as dually significant, abstract, symbolic and meaningful: a visual mirror of a textual phenomenon and the practical materialisation of productive difference and creative repetition.

References to the concept on the web are nil and searches return no results for the phrase under either spelling – ‘visual contronym’ or ‘visual contranym’.

A contranym is defined as a word with multiple and opposite meanings – a word paralleled by a word of the same spelling (a homograph), that also possesses the opposite meaning (an antonym). For example, sanction, which can mean both ‘a penalty for disobeying a law’ and ‘official permission or approval for an action’. Contronyms (or contranyms), can also be termed auto-antonyms (or autantonyms), antagonyms, self-antonyms, Janus words, enantiodromes and antilogies. http://oxforddictionaries.com/definition/english/contronym. Accessed 14 December, 2010; “Guess the contranyms (and the word with many meanings)”, 2012. http://www.glossophilia.org/?p=672. Accessed 15 October, 2012.

Diagrams such as the duck/rabbit multistable perception diagram by J Jastrow as used later by Wittgenstein [and often attributed to him] http://socrates.berkeley.edu/~khillstrm/jastrowDuck.htm. Accessed 24 February 2012. Also, related perception-based images such as M.C. Escher lithographs, for example.
Fig 34  Caelli Je Brooker, Visual Contranym: print, paint, digital, cave/mound series, 2012, studio progress shots
Fig 35  and details, collagraph prints, monotypes, hand coloured and digital prints on paper, (unique editions),
Fig 36  each 36 x 48 cm [print size].

Other Sources/References for the Visual Contranym

As suggested by the principles of rhizomatic connection and multiple origin, there is no single
 genesis for the concept of the visual contranym, but within a personal visual mythology,
 for example, I can link the ideas behind the visual contranym to several influential visual
 childhood sources: illustrations published in Cole’s Funny Picture Books,137 the drawings of
 Mr. Squiggle,138 and MAD Magazine ‘Fold-ins’.139

138 Mr. Squiggle was a pencil-nosed puppet character on one of Australia’s longest-running children’s television series on the ABC.
Children could write in with their ‘squiggles’ and Mr. Squiggle would turn them into a recognisable drawing by connecting lines
with his nose. The picture would usually be drawn upside down (Mr. Squiggle was manipulated from above so the puppeteer,
Norman Hetherington, could viewing the drawing upside down), and then Mr. Squiggle would ask his assistant to turn the
picture the right way up and reveal the completed drawing. http://www.abc.net.au/news/2009-07-01/mr-squiggle-rockets-to-50th-
139 The iconic MAD Magazine ‘Fold-In’ consists of an illustration-within-an-illustration, a visual and textual joke only visible once the
back page cover of the magazine is ‘folded in’, with a singular concertina fold. Neil Genzlinger, A Veteran Mad Man Remains in the
September, 2010. Al Jaffee’s fold-ins for Mad magazine, from the 1960s to the present, in interactive form.
The common threads which tie these examples together are their intent visuality, the encapsulation of reversed or opposing ideas in the one image and the resultant process of translation and transformation, or sense of something ‘in-between’. Seen through the childhood lens of wonder, these images fostered close attention and occasional obsession.

For example, it was some kind of television magic that allowed the puppet, Mr. Squiggle to make something instantly recognizable out of a child’s ‘squiggle’, by adding a few lines with his pencil-nose and then calling cheerfully for his assistant to turn the picture upside down, revealing the finished drawing. Mr. Squiggle made a visual ‘something’ from what was considered ‘nothing’. If they could recognise them, I imagine children were very happy to have their squiggles drawn over by a television puppet and made them with that purpose in mind, but in hindsight, I wish I had paid a little more attention to the original squiggles.

I still feel now as though I can conjure the smell of a Cole’s Funny Picture Book on demand, feel its printed cloth cover, remember the placement of illustrations such as Here is the Monkey. Where is the Owl? [Fig 42], on the page and anticipate from memory, the picture puzzles that followed on the next spread. The images in Cole’s books were a source of fascination for their quaint air of Victorian curiosity and varying styles of illustration and engraving which seemed strange and appealing to a child. These ‘funny pictures’ were actually often openly

140 The picture would usually be drawn upside down (Mr. Squiggle was manipulated from above so the puppeteer, Norman Hetherington, could viewing the drawing upside down), and then Mr. Squiggle would ask his assistant to turn the picture the right way up and reveal the completed drawing.

141 I suspect the home viewer squiggles needed to be translated from smaller pieces of paper in order for Mr. Squiggle to work at scale on television with them, I don’t remember any particular ‘style’ differentiation in the squiggles, which would support this idea. My more cynical adult self wonders how closely the translations echoed the original drawings which I assume would be more complex (and busy, or scribbly) than the few series of lines that I remember Mr. Squiggle starting with.
acquired from other contemporaneous magazines and reproduced without acknowledgement, alteration or disguise.\textsuperscript{142}

As a primary school student, I was too young to understand the \textit{MAD Magazine} satire. I most liked the way the picture changed when you folded it and Al Jafee’s illustration style appealed to me at that age.\textsuperscript{143} The ‘fold-in’ bookworks experimented with in the studio research relate directly to Jafee’s concept and his model of a potential double-image contained in the one scene. His inclusion of text which also shifted meaning with the metamorphosis of the page is another layer of transformation.

Each of these influences has visuality at the core, playing with interpretation, meaning and the deception of the sense of sight. They are concerned with processes of transforming or translating an image. These influencing modes of imaging suggest that appearances are deceiving and that within the visual there is an important element of amusement or entertainment: a game, question, or puzzle to be solved. The depictions contained in these examples are often opposite (or contrasting at the very least) and operate through clever, illustrative encounters with singular imagery performing double service in the interests of multiple interpretations.

Within art history and literature I can also see a connection in the operations of the visual contranym to aspects of bistable diagrams, twofold Janus-faced roman coins, and Victorian illusionistic illustrations.

Janus is the ancient Roman god of beginnings and endings, transitions, gateways, doorways, and time. He is usually represented with two faces: one looking to the future, and the other to the past. On Roman coins, portraits of Janus consist of two likenesses of his face in one image and as consequence, something that has two faces or contrasting aspects can be described as Janiform or Janian. The historical connections with Janus and coins are included here also as a reference to the literary contranym. A ‘Janus-faced word’ being another term for a contranym, and a further connection is the idiom of ‘the other side of the coin’ as a phrase suggesting an alternate aspect or opposite of some kind.

\textsuperscript{143} Al Jaffee, MAD fold-in artist since 1964.
Victorian illusionistic illustrations exemplified by Charles A. Gilbert’s *All is Vanity*, are a reflection of the Victorian penchant for public moralising and also the age’s enthusiasm for cleverness, wit, deception and puzzles. Conceptually and illustratively figurative, these images connect closely to the social commentary present in the *MAD Fold-ins* and the dualistic visual elements of *Cole’s Funny Picture Book* picture puzzles.

Joseph Jastrow’s duck/rabbit multistable diagram of 1899, as utilised later by Wittgenstein, is an example of the multistable or bistable perception diagrams mentioned earlier.¹⁴⁴ Along with the lithographs of M.C. Escher,¹⁴⁵ the duck/rabbit diagram is a very recogniseable example of an image manipulating visual perception.

¹⁴⁴ Diagrams such as the duck/rabbit multistable perception diagram by J.Jastrow as used later by Wittgenstein [and often attributed to him] http://socrates.berkeley.edu/~kihlstrm/JastrowDuck.htm. Accessed 24 February 2012.
¹⁴⁵ Maurits Cornelis Escher, more often known by M. C. Escher [1898–1972].
An example of multistable perception that links the cave/mound series thematically to the phenomenon is the confusion between the appearance of interior and exterior spaces in many multistable images. Naturally convex formations such as craters may appear as raised concave mounds when seen reversed, or viewed monoscopically (as a photographic reproduction) rather than stereoscopically (through human eyesight). Conversely, raised plateaus may appear as valleys. In addition to photographic examples of craters and volcanos in planetary science, the many digitally generated versions of the *reversible crater illusion* are appropriate demonstrations of images that shift depending on the shadow information and direction of perceived light sources.146


Fig 45  *Elysium Mons*, Images of the Martian geology surrounding the Elysium Mons volcano (right side is reversed).

Although there are definite conceptual links between these identified childhood associations and the multiple visual devices influencing the research, I would suggest again, that their main connection is their transformative visuality and betweenness – qualities contributing to, and present in, the visual contranym.

**Manifestations of the Visual Contranym**

The visual contranym of the cave/mound has undoubtedly been the most powerful example of metaphor and symbol in my present creative research.

As suggested, in reference to my earlier research surrounding Plato’s own allegorical cave, the cave/mound shape refers to multiple concepts: the external and the internal processes;

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representation and interpretation; the building up of earth and material protrusions; the
 carving away and creating of spaces and voids; the erosion and deposition of making
 interiors reminiscent of cave formation and the multiple attendant symbolisms explored
 in Chapter Five.

The cave/mound example is the primary visual contranym permeating the exhibition work,
 but other visual contranyms have emerged, evidenced in the exhibition’s visual research.
 These visual contranyms became multiple, if not necessarily myriad, and I attribute this to
 the ongoing fascination with particular sets of images and to the deliberately repetitive and
 productive nature of the visual enquiries.

The symbols of discussion: the pendulum/speech bubble, cave/mound, lock/bag, crevice/
 crevasse, tunnel/tower, doorway/barrier, stalagmite/stalactite, vessel/vessel, pebble/puddle,
 and the protrusion/intrusion visual contranyms are each visual anchors and twofold
 interpretations operating as symbolic touchstones for the ideas discussed within my research.

The stalagmite/stalactite images are natural extensions of cave research and stem from the
 same personal mythology. Drawn to their directional opposition, their growth in connected
 pairings, and their potential speleological connection in forming a united column, I am also
 interested in their reliance on liquid to deposit and erode, forming the shapes themselves and
 creating a metaphorical material connection with paint as a liquid artistic medium of both
 disclosure and obfuscation.

Importantly, the wet mineral scent of limestone caves containing stalagmites and stalactites
 has been incorporated in several of the cave works exhibited between 2010–2012 and now, in
 the work for Lost in Translation.147

I note also, that the image of the imperceptible growth of stalactites and stalagmites through
 the constant drip of matter was perhaps a visual link to the drop shape of another visual
 contranym: the pendulum.

Symbolically, the pendulum/speech bubble navigates the to and fro, back and forth
 dimensions of creative thinking and an arc of passage through the space between binary
 points of reference. The pendulum/speech bubble articulates movements towards and
 against digital methodologies in the creative research and is a symbol of what I have

perceived anecdotally throughout my research as a backlash against the digital from many artists – a pendulum’s return to centre, if not even a swing towards the handmade and analogue. The speech bubble echoes an expressed appreciation, when discussing concepts of the digital and the handmade in art and design, of the perceivably more authentic, simpler, unsimulated haptics of traditional art making. As mentioned earlier, from both a maker’s perspective and a market/audience perspective, there is anecdotal evidence for a returning pendulum towards the handmade and a preference for deliberately small-scale production and unique expressions of creativity that have previously defined and populated many streams of creativity, art, craft, design and making.

In representing weight, ideas and text spoken (as in the illustrative device of the speech bubble itself), the pendulum/speech bubble embodies the conversation of visual art and thoughts made visible, or evident through expression. The organic bubble shape had appeared in early research involving textual paradigms, as a reference to typographic communication and the function of copying and pasting text. In combination with the pendulum, it now also operates as a visual contranym through which to explore shifts in ideas and emphasis, bias and preference.

The protrusion/ intrusion or inner/outer shape, refers to the duality of interiority/ exteriority and the spatial or dimensional sense of incursion or expansion. Similarly, the tower/ tunnel is an extension of the cave/ mound shape and has a connection to sensations of height and depth. It refers both to the high isolated space of towers and the deep claustrophobic spaces of tunnels.

148 The association and conflation of ‘authenticity’ with ‘handmade’ emerged in many conversations with artists (and non-artists alike) as to the relative merits of traditionally or digitally created art. The ‘mediated’ experience of employing the digital was most often seen as a negative, and artists spoke nostalgically and enthusiastically of traditional studio skills, material encounter and atelier art education experience, although this correlated in some aspects with their relative skills and experience within the digital. Non-artists seemed to revere these same skills as more sincere or authentic evidence of the conception they had of ‘talent artists’. Tellingly, the conversations with non-artists often also revealed a notable preference for measuring creative talent and skill by the accuracy with which it was directed towards the mimetically realistic or connoisseurially ‘stylish’ representation of a subject.


150 This is a ‘written’ and ‘visual’ device at the same time. It represents sound in another visual form as a convention of particular publications and creative genres such as the comic and graphic novel.
The *doorway/barrier* is a more geometric visual contranym in appearance, and again, an extension of the inner and outer spaces suggested by the cave/mound shape and symbolic of movement or flow, through and against.

The *pebble/puddle* is a simple oval shape calling to mind aerial perspective in looking down on pebbles at one scale and on puddles at another scale.

The *crevice/crevasse* is also a visual contranym of scale, as well as being composed of symbols referring to two words often pronounced the same, although they are not strictly homophones *crevice* [meaning a small crack or gap], and *crevasse* [pertaining to a very large fissure or crack, creating a chasm]. The crevice/crevasse shapes were developed into unique edition bookworks and drawings exhibited in 2012.\(^{151}\)

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\(^{151}\) Figs 56, 57 and 58, part of the exhibition “Hot House: artworks by staff of Newcastle Art School”, Front Room Gallery, 11 February – 09 March, 2012.
The vessel/vessel is a literary, as well as a visual contranym, embodying both ‘within’ and ‘without’, in common with the cave. Another material visual metaphor, vessels are associated in my research with liquid, either floating on or containing within: conjuring a sensory contrast of liquid movement in and around a vessel object. The vessel also represents context: what surrounds and adds meaning to any given idea or subject and what is held within that is shaped by the form of the vessel. In this manner, the vessel is connected through the theme of containment, to another visual contranym, the lock/bag.

The lock/bag shape also represents containment, both in keeping something in and keeping something out. Symbolically, the lock/bag reflects both safety and opportunity, the space between restriction and possibility and can be seen as something to use in protecting the existing or in gathering the potential – containing or restraining. The word contain is also another literary contranym.

A dual image of security and capacity, this visual contranym refers also to the ebb and flux of physical and metaphorical permissions: what we choose to share, what we are able to access, what we hold under lock and key, and what we carry with us.

These personal, poetic and visual connections inform each other and reconnect to other planes and streams of research through literary, visual and metaphorical similitude and difference in the both the traditional and Deleuzian senses. These connections and contrasts ever-echo both the binaries upon which the research has been built and the multiple, repeated contexts within which it has been framed, re-framed and expanded.
These inherent multiplicities made evident through a creative engagement with difference and repetition speak to a very obviously open-ended process of artistic invention. It is this expanded, connected and exploratory process that incorporated the binaries of art and design within the work, and guided the progression of the research towards a positive intermezzo and the manifestation of the rhizome as a model for creative process.

Chapter Four: part two

Modelling the Mark: multiplicities and the rhizome

“...a hidden image of thought that, as it unfolds, branches out, and mutates, inspires a need to keep on creating new concepts, not through any external determinism but through a becoming that carries the problems themselves along with it.”

Gilles Deleuze152

Introduction, The Rhizome

The DeleuzoGuattarian rhizome has proven an important concept in shaping and describing the fabric of creative research. The rhizome recognises supporting connections and patterns of creativity and more importantly, provides an unstructured structural model for incorporating binaries. Like difference and repetition, the rhizome emphasises particularity and multiplicity at the expense of hierarchical categorisation and sublimating or oppositional relationships and dichotomies.

A consciously applied, considered, symbolic and practised map of approach in the latter part of the research, the rhizome has provided a means to understand, unfold and incorporate the multiple nuanced connections, encounters, contradictions and ‘becomings’ of practice. The shape of the rhizome appears metaphorically, symbolically, thematically and structurally within the thesis: imaged as an ever-expanding shape, organically structured, exploratory in tone and line, overlapping, repeated, chaotic and connected.

Anti-arborescence and the DeleuzoGuattarian Rhizome

Deleuze and Guattari elaborate on the idea of the rhizome as an ontological, social and knowledge model, comparing it with a thought structure in Western philosophy that had prevailed for thousands of years – that of the tree. The authors also extended their arborescent metaphor to the tradition of the family tree and its attendant references to seeds, offshoots and roots.153

The Rhizome as it appears in A Thousand Plateaus, is a positive DeleuzoGuattarian image of thought, an anti-arborescent approach grounded in distinct philosophical contrast with the tracings, reproductions and hierarchies that they attribute to the arborescent model.

This organic image of ‘arborescent schema’ appears in the work of Deleuze and in his collaborations with Guattari at several points, as a direct counter to their proposed concept of the rhizome. The critique of tree-like or arborescent schema is a critique of hierarchies wherein the topmost concepts – transcendent or epistemological and ontological concepts like Plato’s forms – are ideas under which other, particular or specific ideas are listed, always hierarchically, within this established structure of importance, order and rigid connection. Subordinate terms have minimal scope for movement within the system and are unable to move sideways or connect with other concepts creatively and constructively. The arborescent model can also be described in terms of substance and the subcategories of substance.154

In privileging the broad, fixed and abstract concept over the particularity of specific lived experiences that the authors so value, the tree image disallows change, supporting categorisation and ‘difference to’ instead of pure difference and creative connection.

The arboreal scheme is presented as a closed system and an organising principle that Deleuze and Guattari suggest has negatively characterised philosophy [and other fields] determined by these arch immutable concepts.155 Their critique of arborescence suggests that the concepts at the top of the tree are somewhat assumed and left relatively immune to criticism. The tree model is not a dynamic or necessarily productive system, but one that preserves the status

quo and minimises productive creative conceptualisation and experimentation. In addressing what they see as the negative properties of the arborescent model, Deleuze and Guattari propose a different model, one of anti-arborescence – the rhizome.

The rhizome as espoused by Deleuze and Guattari is an ontological and epistemological model that resists the arborescent path of the tree, its preconceived journey from origin at root and chronological directional growth branching towards the flowering of conclusion. The rhizome opposes the imagined originary start of ‘things’ and the purported culminating end of ‘things,’ eschewing arborescence in both hierarchical top-down and ‘from the root-up’ systems of pre-determined progression.\textsuperscript{156}

Seeking to undo the narrative of history and culture, the rhizome represents it as an open and shifting map of interactions, influences and ideas, removing the emphasis on origin, linear causality, genesis, order and chronology. The rhizomatic model is proposed as a vast array of far-reaching social, political, cultural correspondences, one that “ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles”.\textsuperscript{157} The DeleuzoGauttarian rhizome favours the planar, the nomadic, the multiplied, and the connected.

In these many characteristics, the concept of the rhizome has connections with complexity, media, self-organising system, chaos, hypertext and network theories. Aspects of the rhizomatic have influenced and been invoked by other models of thought since its elaboration well over a generation ago.\textsuperscript{158}

An often referenced description of rhizomatic qualities in comparison to those of the tree, and derived relationships contrasted with productive connections is made early in \textit{A Thousand Plateaus}...
"A rhizome has no beginning or end; it is always in the middle, between things, intermezzo. The tree is filiation, but the rhizome is alliance..."^159

This quote references another aspect of the rhizome, that of ‘becoming’ and ‘between-ness’: the suggestion that the middle is not a site of least importance or activity between two poles of linear or conceptual beginning and end, but a productive and shifting open-ended state. Between-ness as a state and a theme has materialised across the creative work in many forms, and becoming is an appropriate description of the process of creative research itself.

The Language and Structural Non-Structure of the Rhizome

The creative rhizomatic metaphor in *A Thousand Plateaus* is extended in forming the language and shape of Deleuze and Guattari’s text itself. Like the rhizome, the text offers a deliberate undoing of expected structure, even within the known and familiar structure of a book, acknowledging its own content as an assemblage of sorts and performing itself as a text.^160

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"In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds, constitutes an assemblage. A book is an assemblage of this kind, and as such is unattributable. It is a multiplicity – but we don’t know yet what the multiple entails when it is no longer attributed, that is, after it has been elevated to the status of a substantive."
As the second volume of *Capitalism and Schizophrenia*, it extends some of the oppositions and binaries determined in the preceding volume, *Anti-Oedipus*, but *A Thousand Plateaus* suggests the multiplicity and dimensionality of these earlier oppositions, elucidating on them [and some would say complicating them], in the multiple planes of the second book.161 In this sense, it has been suggested that *A Thousand Plateaus* is more of an extended excursion or exploration in thought, rather than strictly a critique.162

Certainly the format of the book is structured accordingly as a textual metaphor for this excursion: with multiple entry points and connections within the text, the chapters/plateaus are discrete texts in themselves, literally standing alone and yet linked through their gathering under the same title. The rhizomatic has also shaped the textual component of *Lost in Translation*, as ideas are multiplied, connected, re-stated and repeated, back and forth throughout the text: each re-presentation and repetition suggesting concepts slightly anew in support of potential generated and nuanced ideations.

The rhizomatic is echoed throughout *A Thousand Plateaus* in other ways. The authors continually "defy binary closure by multiplying terms." 163 Idiosyncratic multi-use terms and "co-resonating tropes"164 such as ‘lines of flight’ and ‘nomadology’ are employed in the text to signify similar phenomena from multiple and decentred perspectives. Deleuze and Guattari also dispense with traditional conceptual argument in favour of conceptual ‘images’ such as ‘smooth’ versus ‘striated’ spaces. As Deleuze critic, Eugene Holland observes,

"...these non-concepts are strategically "under-determine" so that their understanding and extension to other domains requires the invention of novel connections rather than the mere application of a pre-established rule." 165

In elaborating the idea of the rhizome, the text encourages these novel connections and embraces the multi-use terms. It is the subject in action, an embodiment of the multiple plateaus of its title and the complexity of the rhizome itself.


Similarly, this ‘under-determination’ is an appropriate means of describing aspects of the creative work and the abstract mark within *Lost in Translation*. Despite specific symbolic content, the thesis emphasises the experimental and exploratory qualities of the work, open to use and interpretation, rather than the explanatory, figurative or literal qualities.

Deleuze and Guattari’s language surrounding their discussions of the rhizome is suitably rhizomatic, idiosyncratic, ecstatic, repetitive, visual, haptic, circular, fantastical and high gear: if sometimes perhaps appropriately schizoid and even seemingly contradictory. It is difficult not to confuse the language and slogans of the rhizome and mix metaphors, lose track of those deliberately under-determined concepts and become lost in translating the model to any encounter with thought or experience. Though, in utilising the toolbox approach, taking the resonances found in *A Thousand Plateaus* and testing them through processes of creative research, the potential contradictions that emerge seem consistent with the simultaneously divergent and coalescent principles of the rhizome.

Similarly, the incorporation of the binary model within a more permissive and inclusive knowledge metaphor in the rhizome, also requires a shift in language and approach. I suggest that being lost in this language, this ongoing translation, the non-structure and the multiple processes of creative interpretation, is part of participating in ‘becoming’ and the experiential intermezzo suggested by the rhizome.

### Applying the Model: *A Rhizomatic Model for Creative Research*

> No experience has been too unimportant, and the smallest event unfolds like a fate, and fate itself is like a wonderful, wide fabric in which every thread is guided by an infinitely tender hand and laid alongside another thread and is held and supported by a hundred others.

Rainer Maria Rilke

My interest in the rhizome as a model is an explicit response to the limitations and oppositions of the binary and also the observed nature of the connective processes of reading, investigation, analysis, association, writing and making that have constituted the research.

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The interconnected paths and shapes of these processes echo the ideas expounded by Deleuze and Guattari in positing the rhizome as an approach to knowledge. Significantly, I believe for creative researchers, the rhizome offers a model of experience “...entirely oriented toward an experimentation in contact with the real.”167 This directly corresponds to my experience of personal studio practice.

The emphasis throughout Deleuze’s oeuvre on sensation and perception as the direct means by which we encounter and interpret experience is also an appropriate layer of resonance for the practical and material considerations of empirical studio practice: an engagement not just with the concept and its materialisation, but the very real processes of creative studio experimentation.

While the rhizome evidently provides a suitable a model for experimentation, it is also regularly invoked in the field of education, often in connection with other DeleuzoGuattarian concepts such as ‘the nomad’. Certainly, the rhizome has a clear usage in informing and developing educational research methodologies.168

Through my research, I suggest that the rhizome is a model contributing to a productive creative research methodology, reflecting the experimental, self-informing, cannibalistic, connected, returning and heuristic models of exploration undertaken by many artists through studio research. Clearly, the approaches to art making and research are myriad and individual, but the rhizome has proven a productive and appropriate model in incorporating the idiosyncracies, rather than making creative research fit traditional majoritarian quantitative or qualitative research models. For artistic practice-led research in which creative works are considered both the research subject and the object of research itself, there is enormous potential in considering such a rhizomatic, multiple, intuited, experiential, reflexive and connective model.

For this research particularly, the rhizome has proven an effective apparatus through which to tease out the multiplicities inherent in creative work. Through the rhizome it has been possible to productively incorporate binary opposition, and also record through

material and metaphorical conversations a personal creative and contemporary discourse of experimentation, association, combination, materialisation and difference. The resultant research is complex, rhizomatic in itself, interpretive, prismic and multimodal: the many layers of image and information reflecting co-existing processes, as both distillation and elaboration are made evident in the work itself.

Similarly, developing a text in reflection and parallel with the work has not been a beginning-to-end proposition. It has been a woven and connective interrogation of multiple subjects and a questioning, reflexive and reflective process of making and unmaking, connecting and synthesising: exploring different material and artistic experiences and understandings towards an exhibition outcome and accompanying text. The occasionally diaristic, layered and repeated nature of the text is a result of ongoing reflection on the nature of the research process. In this way, the text is not a secondary, but instead a complimentary, mirroring and supportive document regarding the artworks, which by virtue of their very nature are less conventionally descriptive than any textual analysis and accompanying exploration.
Multiple concepts are ever present, involved, woven, repeated, entwined and manifested in varying degrees and numerous ways through and of the text and through and of the creative work. It is also true that the eventual manifestation of the investigation is only one manifestation – true and truthful to that moment and context, not so much an arboreal flowering or culmination of research, but a paused snapshot, or to use a digital analogy – a ‘screengrab’ of a particular period of creative investigation and praxis.

The rhizome is an active and constantly becoming way of mapping relationships and processes of connection without ‘tracing’ the construction of that map as a fixed entity. This is referenced, as identified in Chapter Two, in diagrammatic thinking as a type of mapping that has been tested through the research as an incorporative, connective and generative design paradigm.

The Approximate Principles of the DeleuzoGuattarian Rhizome in Relation to Creative Research

In testing the rhizome as a model for creative research, I have been mindful of the rhizome’s un-prescribed prescriptions. Early in A Thousand Plateaus, Deleuze and Guattari posit six principles as the ‘approximate characteristics’ of the rhizome in four areas as:

1 and 2. The Principles of connection and heterogeneity

3. The Principle of multiplicity

4. The Principle of asignifying rupture

5 and 6. The Principle of cartography and decalcomania.169

In approaching the rhizome as an model of creative research, I have observed the following in relation to these principles:

1 and 2. Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order.170

170 Ibid.
In my art practice, the paths of research have been very connected. A linear progression of idea; proposal; work; chapters one, two, then three and a conclusion, has been elusive and through the research itself I have found it even an obstructive model. Instead, a research experience more akin to the growth of a rhizome has shaped the research: a connected interwoven, but often dissimilar collection of concepts, discussions, skills, experiences, explorations and materialisations, which have then been gathered together and connected back and forth in a parallel of creative text and exhibition.

Similarly, there is no ideal trajectory for art or design research. As artists we might have an image, vague and flowing from our previous work of what our forthcoming research might appear as, but I would argue that rhizomatic research is a process of becoming and materialising unsystematically, experimenting, generating images and objects as we go forward, backward, depart, return and interweave our knowledge, methodologies, experiences and results within practice. There are surely no real universals or objectivities, only openings and connections to new creative potentials where the significance is invested in the personal, specialised, subjective and idiosyncratic – is this not a characteristic of the creative?

3 Principle of multiplicity: it is only when the multiple is effectively treated as a substantive, “multiplicity,” that it ceases to have any relation to the One as subject or object.  

For my research, the understanding that there is no standard creative unit of measure has been significant in considering the substantive quality of any art object, idea or experience.

This concept is extended to the appreciation that there is not only one art market, maker, venue, audience or reception, or critique to consider, but a multiplicity of potential materialisations and encounters with these ‘things: each multiple more than a version and having independent and essential existence. There is no homogenous art or design community, just as Deleuze and Guattari suggest there is no ideal audience or language.

While there are obvious connections and implications for my research in terms of printmaking, design and digital reproduction within the principle of multiplicity, the primary effect of considering this principle has been in re-evaluating perceived copies or multiples in the traditional sense, repeated marks and images within the studio work and within the concept of the visual contranym.

171 Ibid.
Grounded in Deleuzian difference and repetition, the multiple is then not a copy as we may have previously understood it. As expressed earlier, there are no ‘versions’, instead, a unique belonging to the real nature or essential part of something individual and particular. A productive and creative multiplicity is not really a subject or object that has numerical copies, rather it has determinations, magnitudes, and dimensions that cannot increase numerically without the nature of the multiplicity changing itself.

These multiplicities are not fragmented or even multiple expressions of one idea or a previous unity. Akin to his specific use of difference, Deleuze’s use of multiplicity is also particular. Rather than as an adjunctive multiplicity of any given thing (or a subordinate multiplicity of something), he encourages us to think of multiplicity as substantive, a multiplicity in itself. In connection with this principle, I consider that both Deleuze and Drucker would agree in questioning Nelson Goodman’s allographic and autographic categories of art as mentioned in Chapter Two, and suggest that any given mark is unique and substantive.

4. Principle of asignifying rupture. A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines. There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. These lines always tie back to one another.\textsuperscript{172}

The principle of asignifying rupture productively invites departure and re-encounter. In this thesis the rupture has materialised in the multiplicities of the rhizome as a tangent removed from the previous oppositional binary divisions within the research. It has lead to the making of connections with previous bodies of creative work and a consequent reminder that we are always connected, caught up and returning to our own work.

This principle has influenced the incorporation of the experimental binary constructions and observations of the research. These oppositional structures and their material and conceptual conversations have become allied and absorbed within the rhizome. That these departures, indeed any of the streams of research, or ‘lines of flight’ have returned to connect and become part of the rhizome, has been a revelation of the affiliative nature of the rhizomatic model.

5 and 6 Principle of cartography and decalcomania: a rhizome is not amenable to any structural or generative model. It is a stranger to any idea of genetic axis or deep structure...
a map and not a tracing. The map has to do with performance, whereas the tracing always involves an alleged “competence.”

The rhizome is not persuaded or controlled by the suggestions of other models: it is a model fundamentally unlike others and at times resists even discussion within the research as a type of model.

This principle also relates to the ideas explored in Chapter Two, suggesting the state of research is related to the state of becoming and that elements of the design toolbox (like those of mindmapping and sketchnoting), are productive tools of becoming and mapping that connect to this principle.

The cartographic and open-ended nature of the rhizome sites it always in the intermezzo – a map of eternal becoming, generated through possibility and potential, always exploratory, rather than directional in character.

The creative research strategy of chance also connects to this principle. The obvious and ongoing practice of decalcomania itself is evidence of the enduring importance of chance in several, educational, historical and contemporary creative practices. In opening experience to the aleatory within creative research, chance appears in many ways: through possible encounters with new or related texts and tangents, or more obviously through material testing and experimentation exemplified by the happy accident.

The principles in summary

Though a complete study of the application of the rhizomatic principles to multiple practices beyond my own is beyond the textual scope of this already multi-layered research, I can attest to the productive application of the rhizome as a research model on an individual level.

While it has been difficult to be consistently mindful or maintain the unfamiliar language and principles of the rhizome, this thought motif has been a touchstone of my research. This incomplete and becoming image of the rhizome has been the shape of thought through which my work has been materialised for Lost in Translation: a thesis wherein the creative work is simultaneously the nature, product and subject of rhizomatic artistic research enquiry.

173 Ibid.
174 Aleatoricism, or the incorporation of elements of chance into processes of creation is seen in the work of Dadaists, Max Ernst, Oscar Dominguez, and more contemporaneously, Ben Quilty. Sol LeWitt’s descriptive open works are influenced by interpretation and chance. Rorschach-style paintings and ink blown with straws, for example, are a popular children’s art activity.
Rhizomatic Alliances: *The Rhizome as Subject, Shape and Symbol*

“...the elaboration of lines that are ‘more’ than lines, surfaces that are ‘more’ than surfaces, or, conversely, volumes that are less than volumes...”

Gilles Deleuze175

Already present in the work as a research model and structural device, the rhizome has also emerged as a visual symbol. Gradually, through the processes of sketching the dimensional works, drawing mind maps and connecting points in sketches and diagrams, the rhizome has taken on its own symbolic form.

Taking multiple shapes of connected lines building upwards, outwards, inwards, overlapping, exploratory and interconnected, the visual materialisation of the rhizome has been used to explore manifold options, trajectories for the mark and represent the ideas present in the work symbolically as a motif for the work.

These multiple incorporating visual trajectories of the rhizome are intuitive diagrams and indeed elaborations on the idea of lines, as the above quote intimates – lines that are more than lines, dimensional maps and personal symbols of process, thought, subject and potential.

The symbolic rhizome is a dimensional extension of an existing organic grid in my work and a folding-in and corollary expansion outwards of the grid into structures and spatial arrangements. Appearing as varieties of painted and drawn lines traversing pages and canvasses, the organic grid still appears within the work for *Lost in Translation*. The rhizomatic shapes in the later works are also connected to this organic grid as a visual metaphors for navigating and examining knowledge, relating experiences, themes and streams of research.

Whereas the grid refers to the planar formation and building up of shapes on paper through multiple overlapping marks and lines, the rhizome is symbolic of the movement beyond two-dimensions and structuralist binaries and the more open dialogue between multiple points and trajectories in dimensional space. The depth of space is generally more designed, deliberate and considered in the later drawings and paintings, whereas the sense of depth in the older, organic grid works was primarily a consequence of the layering of marks.

For example, recogniseable points of intersection, structure and connecting lines of interrelatedness are applied to cave, mound and tower shapes in a series of Design Drawings [Fig 63], forming haptic diagrams marked out in fluid coloured ink and crayon.

The binary tendencies which shaped my early research are free to exist within the symbol of the rhizome. New binaries and multiples are incorporated, overlaid, folded and unfolded, expanded on, re-drawn and erased. The rhizome and design drawings are like snapshots of the haptic structures arrested at certain points in their formation, always between and eternally becoming, they are literal and symbolic armatures which map, navigate, re-make, structure, navigate and symbolise themselves.

**Dimensional Mark-making and Rhizomatic Constructions**

"...TEARING, PEELING, STRIPPING, KNOTTING, WEAVING, WIELDING WILLOW, MARKS WHIPPED IN WILLOW PLAY. BUSY ABANDONED DRAWINGS OF TREES IN MARKS AND LINES AGAINST BRIGHT SKIES. BASKETS SHRINKING AND DRYING, RANDOM THREADED PATTERNS AND INTERWOVEN LINES CURVING AROUND AND CONTAINING. DISCARDED LEAVES BELOW, CURLED, BROWN AND SHRINKING. BRITTLE STICKS OVERLAPPING. DRAWINGS IN SPACE..."

176 There is a digital metaphor here for arrested or captured development and a stage of a work able to be referred back to, for example, a screenshot or a history snapshot in Photoshop.

177 Caelli Jo Brooker, studio sketchbooks and notes, 2009–2013
Previously content with exploring surface and the linear in two-dimensions, I had never fully or consciously considered mark-making in three dimensions until *Lost in Translation*. My previous two dimensional work holds a perceived disregard for dimensional conventions; rather a concern for an embrace of flattened forms and plane, free of illusory perspective, simulation or often even explicit interpretable reference. As suggested, a certain kind of dimensional perspective is created however, in the process of making, through the overlay of one mark on top of another. This can be understood as a maker’s perspective of perspective; a topographical mapping of process.

The rhizomatic constructions presented in the work for exhibition extend this concept and through incorporation and experimentation, address the pre-existing dimensional opposition that has operated in my work.

Sculpture had always been a slightly problematic proposal within my art practice, shaped by the perception that successful sculptural work required planning and lacked the immediacy
or spontaneity that drawing or painting held. Thinking in space, mass and form and embracing spatial considerations seemed more contrived – I had to work harder at creating sculptural work and [interestingly, like many students I observe], I tended to move towards the areas of practice in which I felt more comfortable.

In contrast to my current appreciation for process, this aversion to perceivably overly processual techniques had also applied to printmaking: evident throughout my body of print work and referenced specifically in exhibition history.\(^{178}\) I admire the printmaking processes and the discipline of editioning, but relish the possibility of a chance effect emerging and a new realisation coming from the process, which is where the interest in print had been for me: the secondary mark. This awareness directly informed my employment of monotypes and preference for unique editions.\(^{179}\) It also shaped my perspectives on difference and repetition, and in turn my material choices for dimensional mark-making.

The determination that it would be useful to explore manifestations of the line outside self-imposed two dimensional limitations was inspired by the drawn motif of the rhizome. Its challenge to open up practice to experimentation and the incorporation of methodology from less familiar fields as part of the toolbox strategy, in part inspired the exploration of the dimensional mark.

In order to find a dimensional expression for the sculptural mark, or as is more appropriate for my experiments – the mark in space – a suitable medium needed to be found that approximated or referenced in some way, the perceived spontaneity of my experience of drawing and mark-making and my appreciation for the potential element of chance as I understood it in the rest of my practice.\(^{180}\)

The way forward in examining the mark in space came through an online glimpse of an early childhood teaching activity involving the arrangement of pipe cleaners (or chenille sticks as the craft shop would have us term them) in a re-purposed polystyrene base. The resultant cacophony of colour and line was the impetus for my dimensional linear investigations.


\(^{180}\) As my creative experience in sculpture is less than in two dimensional media and my reference to spatial ‘drawings’ or sculptural ‘mark-making’ refers to the means by which the three dimensional works were generated and envisioned: it is by no means a diminution of sculpture or a suggestion of the sublimation of 3D to 2D. Drawing is the language through which I have chosen to express the material qualities of the three dimensional linear works and I consider this an extension of the metaphor of synthesis in the studio work. I feel it is also important to note here that while expressive and spontaneous gestural mark-making is not the apogee of line in any sense, it is the specific form of mark-making that is referred to throughout this research.
Through processes of practical studio experimentation, it became evident that the chenille sticks were a very sympathetic ‘drawing’ medium for making marks in a spatial sense. Spontaneous, pliable, tough, flexible, manageable, quick to build upon and layer: their extraordinarily line-like quality provided an immediacy I had always felt lacking in the sculptural mediums I had experienced.

Although somewhat imprecise and lacking in colour range, the chenille sticks proved an appropriate tool with which to explore spatial considerations. In three dimensions, the chenille stick works became spatial drawings, embodying the linear qualities of haptic materiality, re-affirming the qualities of spontaneity, chance and mark-making that appeal to me as a two dimensional artist.

Working with these sympathetic bending lines became an activity paralleling what I understood as the more immediate decision-making enacted within drawing and painting. As I grew more familiar and fluent with the materials, the sense of spontaneous decision-making grew. Rather than what may appear at first to be closed objects, these organic rhizomatous constructions and the processes of their making are potentially unfinished and always-becoming. In their structural intermezzo they are ripe for addition, extension, combination and modification. While the references to painting and drawing within the chenille works became stronger and more symbolic through use and familiarity, their newness as a methodology revealed an uncertainty as to when, and if they may be determined to be finished at all.
Material issues emerged through further use, and the bright synthetic colours and mass-produced connotations of the chenille sticks became slightly and temporarily unconvincing materially, once the novelty of a new format had worn off. The addictive haptic satisfaction of a malleable and readily available medium, gave way to a certain material and aesthetic dissatisfaction.

Other materials were considered that offered the same satisfyingly spontaneous drawing qualities of the chenille sticks. Wire, rope, tubing, plastic bags, twisted paper; anything that could be made linear or tied and woven came under scrutiny through multiple spatial drawing experiments in the studio. For example, knotted rope and twine proved effective when shaped and held with fabric stiffening treatment. These experiments generally still exposed the material and aesthetic hurdles of a lack of intuitive colour and an evident machine-made finish. An exception was perhaps the paper covered rope. With a significant material connection to actual paper ingredients, being cotton rope and cotton rag paper these experiments produced small scribbled maquettes made from almost paper itself.

Through material experimentation, solutions emerged to the initial material dissatisfaction of the various fibres. The primary solution demanded by the research was an eventual embracing of the machine-made structural aesthetic, one that mimicked the positive inclusion of the digital within the broader research. This was an approach that worked particularly well for the black and white chenille sticks and the larger, more fluid scribbled rhizomes.
Another solution to the material disconnect of the native chenille finish was also obvious: paint. Once painted, the small sculptures took on a more familiar and appropriate finish, making an oblique reference to an expanded field and with the same colour decisions able to be made for them as the traditional painted work on board. The connection to the material and intuitive was strengthened through this methodological approach.

These painted works grew and combined within the work for examination, materialising in smaller coloured structured and scribbled rhizomes, and in the large dimensional scribbled rhizome installation, or *meta rhizome*.

Supported by the smaller experimental dimensional rhizomatous spatial markings, the meta rhizome presents the potentialities of experimentation and the opening up of experimentation in scale and space. The large rhizome is positioned in the intermezzo: ready to be deleted from or added to, re-shaped and or re-contextualised through the potential of alternate configurations, locations and installations. The dimensional rhizomes can be seen as indeterminate shapes, organically modelled as always-becoming, self-performing constructions.

**Chapter Four: in summary**

Conceptions of difference and the rhizome as researched through practice, have had multifaceted studio creative research implications and results. These ‘inherited ideas’, once interrogated and applied, have had a ‘doubling’ effect through folding these concepts into creative research to form new percepts. These gains of interpretation are the small narratives and experiences of discovery and perception that shape and contribute to the enriched knowledge we posses, develop and operate through art.

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181 Gilles Deleuze, *Foucault*, trans. Sean Hand (Minneapolis: University of Minnesota Press, 1988). Deleuze claimed for his reading of Foucault’s work that it produced a ‘doubling’, bringing new meaning and becoming more through enfolded potential understandings and interpretations.
Like the model of the rhizome, this creative knowledge is always open to addition and doubling, always becoming and always accumulative, deepened and differentiated through multiple interpretations, processes, readings, sources and contributions. Each artist in their role as generators of percepts and affects contributes to knowledge generated, translated and transformed through making and reflection. This creative understanding reaches both outward and inward, exploring externally through infinite lines of flight and similarly folded infinitely reflexively inward supporting the discovered virtues of uncertainty and non-linear progress.

In considering the role of these concepts within the research, difference and repetition are employed as generative creative forces with which to re-consider and productively dismantle the binary, and the rhizome is deployed as a device with which to re-imagine and incorporate the binary through conjunction and multiplicity.

In researching difference and the rhizome through a studio practice grounded in mark-making, the work for exhibition is a productive amalgam and interpretation of aspects of these multiple understandings directed towards generating a materialised conception of the mark in the digital age.
Chapter Five: The Mark in Practice

part one  Mythologising the Mark: *shape and symbol*

part two  Materialising the Mark: *multiple material methodologies*
Chapter Five: The Mark in Practice

part one Mythologising the Mark: shape and symbol

part two Materialising the Mark: multiple material methodologies

Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element.
All the work of the hand is rooted in thinking.

Martin Heidegger

Introduction

The context for Chapter Five is studio practice as a site of research: a place wherein ideas and materials are opened up for idiosyncratic use and interpretation, and the productive generation of objects, methods, processes, ideas, problems, solutions and further problems, is undertaken. Though discussion still persists as to the exact nature of research within practice, and practice within research, the ongoing interest in the history, shape, context, scope and activity of the studio itself as a place of creative engagement is reflected in the emerging field of ‘studio studies’ within art and design.

Within the studio, through visual arts practice and empiric studio investigation (activities at the core of creative enquiry and studio studies), the processes of creative research have proven profoundly rhizomatic, full of perceptual and material associations, connections, differentiations (and differenciations).

The thinking behind Chapter Five is in elaborating on these personal associations, both material and symbolic, within the studio work: aspects of practice in addition to the visual contranym and the rhizomatic model discussed in the previous chapter.


183 “The current academic interest in the studio promises an imminent change and offers the opportunity to reconcile theory with practice as part of a larger ‘material turn’ in the humanities. In fact, investigations of the studio are so manifold these days that a new field called ‘studio studies’ seems to be emerging.”
Reflecting my belief in the “inevitably blinkered activity of an artist”,\textsuperscript{184} I maintain that interpretations of both the symbolic and the material are personal and idiosyncratic for the maker. Similarly, conceptions of the studio prove diverse, whether romantic, practical, artisanal, outsourced, handmade or digital.\textsuperscript{185} This chapter aligns with the previous one in recognising the studio, for me, as a site of translation, transformation and knowledge, a place for the generation of meaning and understanding through making.

Through identifying areas of parallel and overlap in the practical ‘intermezzo’ between art and design and embracing modes of creativity more familiar to digital design, a positive expansion of methodology has been manifested in the research. The studio is the location where these new methodologies have been developed to expand on percepts stemming from ongoing thought and experimentation, where smaller symbolic narratives and material metaphors, influences and observations offer connective ideas and nodes of significance towards an expanded [and expanding] whole.

This expansive approach is reflected in the investigation and application of the rhizomatic model outlined in Chapter Four. Again, this metaphorical shift from binary division to rhizomatic connection is evident in the studio. A guiding principle of ongoing translation and transformation has influenced studio production – one of consciously making oppositions and limitations open to processes of questioning, creative consideration, experimentation, connection and extension.

As a result, the studio work has evolved to reflect several streams of work grouped thematically, conceptually, materially or methodologically. Several such strands of theoretical and material enquiry were framed earlier in binary contexts and made public through an exhibition practice evolving throughout candidature and documented in Chapter Three.\textsuperscript{186} While Chapter Five is not an exhaustive analysis or documentation of each practical stream of investigation, it explores several symbolic and material armatures evident in the work for exhibition.

This chapter also acknowledges aspects of the toolbox present in Chapter Two in suggesting that the processual elements of creative research: the sketchbooks, diagrams, maquettes,


\textsuperscript{186} Appendix V: List of Exhibitions.
preparatory studies, studio experiments, as well as the final works for exhibition, contribute collectively to an holistic, evident and primary expression of mark-making research.

The studio offers a site of practical mark-making enquiry, where the mark is ever-present within the unique and particular quality of creative research that is thinking through making. Chapter Five is aligned with this experience of making, and provides a discussion of aspects of two particular elements of studio engagement embodied in, and contributing to the research: personal symbolism and materiality.

Fig 74  **AT24 Studio Interior**, 2012, The University of Newcastle, NSW, Australia.

In the first half of this chapter, the significant personal symbolisms invoked by shape, pairing and colour are explored with reference to their use and application in the creative research. An exploration of the recurring and productively repeated shape of the cave is offered and a predilection for visual pairs and specific palettes is also considered.

A concern for materiality is also core to the studio work. Part of the anxiety surrounding my early unwillingness to use design skills towards artistic outcomes, stemmed from a sense of ‘material lack’ that I associated with digital methodologies. The second part of Chapter Five explores experiential aspects of these included digital methodologies for the maker in light of the sensorial and material.
Chapter Five: part one

Mythologising the Mark: Shape and Symbol

A man’s work is nothing but the slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence his heart first opened.

Albert Camus

Introduction, Shape and Symbol

The nature and subject of the images presented in my creative works stem from embodied experience and personal mythology. Many symbols and images have exerted fascination for me and become part of my visual vocabulary as enduring shapes: studied, abstracted and repeated into a familiar artistic shorthand. For Lost in Translation however, the resonant symbolic element in multiple forms has been the cave.

Caves, Crevices, Mounds, Towers and Monoliths

“Did you ever stand in a Cavern’s Mouth –
Widths out of the Sun –
And look – and shudder, and block your breath –
And deem to be alone…”

Emily Dickinson

The development and origins of the most prominent visual shapes in my present research began with the image of the cave. Redolent with mythological, cultural, literary and personal symbolism, the cave and its emergence stemmed, in part, from a point of personal tension embodied in a [now] symbolic experience.

187 Albert Camus, “The wrong side and the right side”, in Albert Camus: Lyrical and critical essays [Vintage, 1968]: 5-61, 6
"...PARALYSING INERTIA AS I DANGLED HALFWAY ON THE ROPE. I HAD PLAYFULLY ABSEILED DOWN AND SCRAMBLED THROUGH THE CAVES AND CAVERNS AND WITHOUT FEAR SQUEEZED THROUGH THE TIGHT AND CLAUSTROPHOBIC SPACES BETWEEN ROCKS. BUT THIS LAST HURDLE, THE ASCENT BACK UP THE MOUTH OF THE CAVE STRANGLED MY WILL AND MADE ME QUESTION MY ABILITY TO DO THE 'ANYTHINGS' THAT I HAD PLANNED. HANGING IN A DARK LIMBO BETWEEN SOUNDS AND SMELLS SENSED AND EXPERIENCED ABOVE AND BELOW...”

Earlier art school paintings embody the experience and the form appears often over numerous years, reflecting new encounters and experiences with the cave as a personal subject and metaphor.

It feels authentic and appropriate to utilise the personal in my own practice, and I would suggest that the artistic ability to synthesise and manifest that personal experience in an art object is a significant aspect of the creative process. This tendency to draw from a well

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189 Caelli Jo Brooker, studio sketchbooks and journals, 1993–1996.
190 Datong, China; Jenolan, Watagan, Tahmoor and Oberon caves as sites of personal history.
of personal experience is an important, but un-spectacularly common quality of practice shared and observed in the work of many artists.

Beyond the significance of the personal narrative embodied in my work, the cave also operates as a literary and cultural symbol: a site of mystery and dwelling.

The cave is synonymous with containment, contemplation, security, the unconscious mind, fertility, isolation and transformation. The mouth of the cave, the perceived void, damp tunnels and the ever shifting invisible growth of cave architecture suggests the a journey inside the body of the earth and a hidden interiority. The entrance is perhaps a secret or guarded one, and passage can only be gained by overcoming oppositional forces or the possession of certain knowledge. Passage through the cave is transformative and represents a shift, a changing of state and upon emergence, a symbolic rebirth.

Similarly, mythographers connect the cave with both the womb and tomb in Greek myth, a mountain cave or subterranean cave depending on the vision or author and through these contrasting depictions, conjuring the cave within both an inner and outer space. A return to the cave is to be again with ancestors, to re-enter the body of the earth and be interred in a subterranean place of mythology, meaning and the Jungian subconscious.

The appearance of caves is common in myth and popular culture, providing a location for self-imposed hermitude or involuntary banishment. Often forming the backdrop to danger, mystery, treasure or adventure, throughout literature and myth, the cave is also connected to the labyrinth, a tunnelled unknown beyond the cave’s mouth, as in the labyrinthine imagining of Hades or Coleridge’s cavernous post-Edenic counter-sublime.

After working with cave imagery across several exhibitions, I came to realise there was a significant alter-symbolism to the cave, one that was its potential equivalent: at once connected and opposite. The caves and crevices that populated my work, eventually found their corresponding and corollary symbol in the mound.

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195 Appendix iii: List of Exhibitions
Images of the mound shape hold at their core, a fascination with the monolithic: standing stones, burial mounds, hills, mountains and rock formations. The mound is the ‘outer’ to the cave’s ‘inner’ – a protrusion to its intrusion, contrasting the invisible with the visible and providing an exteriority to complement the symbolic interiority of the cave.

The most obvious and popular interpretation of a mound is that of a symbolic obstacle. We listen beneath mountains of prophecy, climb hills of adversity, navigate using mountains as reference and journey upward in symbolic progression. We locate mountains as the gravitational adversary of Sisyphean tasks and a natural challenge to climb: a symbol of conquering achievement from which to tower over the world and take in the vista with a sense of empowerment and ownership.
Chinese culture attributes life giving properties to hills and mountains, and recognises the importance and energising quality of any elevation. Mountains, mounds and hills have a special significance in Classical, Biblical, Inca, Norse and Indigenous creation mythologies, among many. Hills represent difficulty, journeys overland, fecundity, places of best defence and ruling, visible and pronounced extrusions of the earth, exposed and challenging points of origin and energy. Caves and mounds share many associations as significant sites of origin and ceremony, burial, place-making, transformation and a connection to ancestors and underworld.

In keeping with interpretations of the cave and the mound as symbolic sites of generation and re-generation, this stream of research generated its own symbolic interpretations in the new form of the visual contranym: a shape straddling dual associations discussed in Chapter Four. The cave/mound also embodies the slippage and intermezzo between shapes, a liminal characteristic engineered within the visual contranym, a unique symbol in itself, referencing the nexus between, and combinatory potential of, polarities and symbolic shapes.

Researching the cave also introduced Plato’s allegory of the cave as explored through the cave works examined earlier in Chapter Three, and by extension, Platonic reversal and particularly, work by Deleuze on Plato. The cave image captures also, the tension between the undone representation of Deleuze’s difference and repetition and the empirical use of the personally symbolic in art.

“The magic of the cave image lies in its being, not in its being seen. The symbolic does not refer. It is.”

Marshall McLuhan

As a consequence of investigating the allegory of the cave, new strands of thought were instigated that opened up my practice to the connective multiplicities becoming apparent in my research, but created an initially problematic divide between my binary approach and my interest in the more complex and inclusive potential shape of the rhizome as espoused by Deleuze and Guattari. These contradictions are embodied and embraced in both the rhizome and the visual contranym – the connected unavoidable likeness, the release from sameness, and the connection through difference and repeated unique dissimilarity.

Incorporated Twofoldness and Dual Symbolism

The oppositional correspondence and overlap between cave and mound extended an existing thematic tendency in my work – that of twofoldness and duality – one that reinforced the initial binaries present in my research and echoed my separation of art and design practice.

Generally, in defiance of the ‘rule of three’, I find visual pairs very satisfying. I employ the diptych regularly in my work, which I often interpret as a manifestation of the open pages of a book object, sewn bookbinding signatures and the ‘double page spread’ as displayed in page layout software.\(^{199}\) Conversely, the multiplicity of thought behind my readings of *A Thousand Plateaus* ran in symbolic contradiction to the series of binaries I had identified, as well as my interest in polarities and pairings and my observations of the art/design division of practice.

A growing realisation of the complex, non-linear and interconnected relationships between theory and practice, art and design, and any number of established binaries, encouraged me to examine the need to categorize and compartmentalise, to find symbolic oppositional points along a path of skills, practice, experience and understanding.

\(^{199}\) It is also representative of the placement and relationship between two monitors in personal design practice.
Even within the rhizome, there is a continuing sense of incorporated twofoldness that manifests in the exhibition through connected pairs and dualisms, sets and twinning, companion pieces and mirrors. These pairings are contrasted and corollaried, reconceptualised and accompanied by materialisations of the rhizome and multiplicities in the exhibition.

In was essentially in the process of exploring and reconciling these modes of thinking through productive difference and repetition and rhizomatic thought, and in seeking to embody the symbolic shapes of the cave and the mound, that the creative work for *Lost in Translation* was developed.

![Fig 82](image1.png) Caelli Jo Brooker, *Graphicality Dark* and *Graphicality Light* 2013, acrylic, crayon and pencil on board, 120 x 100 cm each.

### Symbolic Colour

The colours used for *Lost in Translation* were not only aesthetic, design-minded decisions, sampled,200 or even developed intuitively, as is my usual practice, but colours that also took on symbolic meaning through the course of the research.

Colour had proven problematic in the initial chenille stick studies with their distractingly bright, primary palette and lack of shades and nuance. This material dissatisfaction highlighted the importance of developing an appropriate colour palette for the exhibited body of work.

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200 A design methodology mentioned in Chapter Two.
Also, thinking about the lack of choice I was often presented with as a designer, in terms of colour, led me to consider my palette more deeply, personally and symbolically. The colour needed deliberate resonance and authenticity to perform a uniting and synthesising function in the work, and for that reason, the use of colour in the work is deeply connected to memory and association.

Purple/Brown, Complementaries, Contrasts and Silver

Colour and contrast are unavoidable and important elements of the creative work for *Lost in Translation*. The spectrum and tones available and employed within the work highlight the alchemical, optical and associative ‘becoming’ of colour. What might start as yellow on the palette, may have additional colours added or volume subtracted to then form entirely new colours.

Within these seemingly unlimited options, there are several significant colour devices and combinations operating within the work. For example, there is a purple-brown that permeates and characterises the work for exhibition.

...MY FIRST FORAY INTO PRINTING. STEMMING FROM PAPERMAKING AND WAX SEALS, A TRIP TO THE PRINTERS TO NEGOTIATE THE COLOUR OF TEXT FOR A WEDDING INVITATION. BEYOND THE UBQUITOUS SCRIPT TYPEFACE AND CENTRED COPY, THE MEMORABLE ELEMENT WAS THE PRINTER'S COMMENT THAT BROWN WAS 'DIFFICULT' IN DIGITAL PRINTING, DID NOT REPRODUCE WELL AND SOMETIMES LOOKED PURPLE...202

I feel that an early experience of digital printing and the apparent difficulties in reproducing certain colours, in part inspired my curiosity for the (then unknown) world of design, as well as a long-standing use of purple-brown.

This apparently ‘difficult’ characteristic of purple-brown (or puce) has stayed with me, and I have previously been drawn to brown, purple and other muddy, subjectively interesting colours as perceived pigmentary challenges to the digital.

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201 Commercially, colour decisions are often dictated by corporate style guides and restricted due to existing logo or client preferences.

Fig 84  Caelli Jo Brooker, *studio markmaking and colour studies* (muddy and fluorescent) 2011–2013, oil, ink, pencil, charcoal, monotypes, acrylic and crayon on paper, varying sizes.

Fig 85

This puce colour is also a response to an often over-stimulated design palette and also the brightly backlit primary colours of advertising, web and digital design. The demands of clients for more and brighter colours and for ‘everything’ to stand out, has prompted my appreciation for more muted, tertiary colours, but also contributed to the selective inclusion of these brighter, almost fluorescent colours as a deliberate reference and contrast.

As such, these colours seemed appropriate to experiment with through a deliberately chosen palette and as a response to the slippage between things: including colour.

"...A STRANGE CONVICTION THAT BRIGHT ORANGE MADE EYES LOOK BLUER; A PALE AND LEMONY YELLOW BATWING SHIRT; FANCY DRESS COSTUMES IN CLASHING PURPLE AND YELLOW; ETERNALLY STICKY PAINTING PROJECTS IN MELTED PEACH AND YELLOW OIL PASTEL; FLUORESCENT TANGERINE GO–GO SOCKS; A HUNDRED BADLY MIXED STUDENT COLOUR WHEELS WITH RED GOUACHE BLEEDING INTO YELLOW TO CREATE AN OVERT BURNING ORANGE..." 203

The use of variations on near-complementary oppositional colours is employed in the work for exhibition as reference to positive memories of colour contrasted with awkward past colour choices assessed in hindsight.

In addition to the sampled palette paradigm borrowed from design discussed in Chapter Two, colour is used both intuitively and symbolically in the creative work. Complimentary colour is provided to the blue/purples, red/purples and the muddier brown/purples through variations of oranges and yellows. This references both the conventions of complementary or near-complementary colour use for contrast in art and design and the oppositional themes present in the research.

In this same contrasting sense, black and white are also included as deliberately opposing ends of the spectrum. Light and dark interpretations, or reversed versions of works are also woven throughout the preparation for exhibition and harken back to the binaries informing the thesis including the fundamental ontological contrast of mark or no mark.

With no wish to fail to signify, the silver aspect present in the work can be seen to represent both its material self and the broadly digital. Silver conjures a sense of novelty and the electronic, reminiscent of computer parts, preciousness, metallic tastes, the seduction of the shiny and the slump of molten material.
Nostalgically, there is definitely a liquid reference and a transformative, alchemical referent in silver paint.

"...A SOFTLY DIRTY SILVER LEADEN STRAND, Pliable and Melted with a Worn and Well Loved Soldering Iron, a Blue or Black Handle with Dirt and Years of Shed Grub Worn in to the Non-Slip Divots of the Handle Itself. A Toxic Plume of Smoke, a Hiss and the Bead of Silver Liquid Metal That Dropped, Stuck or Unstuck to the Object Needing Mending, Joining, or Connecting..."204

Symbolically, there is a consciousness of many hands at a production line, soldering motherboards seen on a technology-themed television show decades ago, and a memory of being mesmerised by technology I didn’t really know existed.205 The colour of those silver beads, are in this case, a potent symbol of the technological for me – a material reminder of otherness and the digital, which has been incorporated in the palette and material consciousness of the work.

...an alchemical cauldron (a Fish Tank with Electrodes Clamped to the Sides), in which to electro-silverplate teapots and trophies. A Kind, Old and Distant Relative Dipped Some Two Cent Pieces with Deliciously Illegal Holes Drilled In (So We Discovered Later) and Coated Our Copper Coins in a Gleaming Layer of Magical Silver.206

Personally, the alchemical, the mysterious and unknown technology exerts fascination and a clarity of response in memory. There is haptic memory in feeling the wooden stairs up to the shed under my feet, see a faded yellow shabby fibro exterior and dark trees nuzzling the sides of the building making shade and moss in the shadows. Powerful colours and sensory associations arise from the memory of occasions of symbolic and material transformation.

Conceptually, the liquid silver in this memory can also be connected to the metallurgical references contained in A Thousand Plateaus and the DeluzoGuattarian machinic phylum.207
Their examples of the potentially fluid nature of perceivably hard material and the image of the blacksmith teasing out pre-existing material tendencies in metal was intended as a contrast with the prevalent ‘hylomorphic schema’ of form imposed on matter from the outside.²⁰⁸

Silver, in paint, support and leaf form within the work for exhibition, also provides a connection between the symbolic and the material. Silver leaf suggests value and decoration, the delicate wafer-thin sheets a reminder of distinctions made between creative fields, such as applied and fine art or the role of artisan and artist. The silvery aluminium tones of the re-purposed printing plates are a conceptual and material connection between other roles, industries and processes –those of design and print production. The specific and designed application of silver leaf is also contrasted with the more spontaneous deployment of silver in painted form, and another layer of material and symbolic distinction present in the thesis – one between the wet media of painting and the dry media associated with drawing.

Fig 89  Caelli Jo Brooker, *Visual Contranym*, [detail], 2012, collograph and silver leaf on Magnani Incisioni, 34 x 46 cm (image size).

Fig 90  Caelli Jo Brooker, *Silver Plate Study*, 2013, acrylic on re-purposed aluminium printing plate, 37 x 23 cm.

Chapter Five: part two

Materialising the Mark: multiple material methodologies

“...it seems that in the appeal to materiality, the becoming of materials – their generative or regenerative potential, indeed their very life – has fallen through the cracks of an already solidified world.”

Tim Ingold

Introduction, Material Methodologies

Expanding textually on ideas and materials located in the work and hoping for an implied and understood knowledge of mark-making and materiality shared by other practitioners, does not negate novel apprehensions of the work unrelated or unspecific to personal intent. The material interpretation evidenced in the work is uniquely personal and part of the empirical, material and specifically studio-led conversation of making.

The contribution of this material conversation to visual research is ever-present in the studio, acknowledging the opaque and tacit paradigm operating in creative research, whereby facts or substance are not sought for, or explained, so much as generated. Studio activity is concerned both with these substances and generative methodologies of making: materially, metaphorically and theoretically.

These elements are all present in the experience of making within Lost in Translation, acting on the sensorium and framed by a personal haptic epistemology engaged in creating. The second half of Chapter Five is concerned with aspects of this personal sense of materiality, particularly in regard to the analogue and digital as the sensorial and experiential aspects of selected studio methodologies are explored, specifically, scent and the digital print.

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210 “Art practice is, in and of itself, a specific and special form of research. In the arts the very idea of a qualitative-quantitative divide becomes irrelevant because by its distinct nature arts research calls for a different set of categories where the arts do not search for stuff or facts, but they generate it. If, for want of a better word, we call this generative stuff ‘data’, then unlike any form of empirical data, the data that the arts make never set out to prove anything. Rather, art’s data set out to make a case by how the arts emerge as such in their acts of doing and making.” John Baldacchino “Opening the picture: On the political responsibility of arts-based research: A review essay.” International Journal of Education & the Arts 10, no. 3 (2009): 2–15, 4. http://www.ijea.org/v10r3/v10r3.pdf. Accessed 6 June, 2012.


Substance, Studio, Scent and Sensorium

The senses find new sources of stimulation in the digital age: the glow of a backlit monitor; the sound of printer heads aligning; the characteristic opening trill of a macintosh operating system; the scent of warming dust on technology, and the touch and sound of recurring computer keyboard clicks underneath fingertips.211

Accordingly, other sensory information is fading [or has faded] from everyday experience in light of technology and moves closer to memory. Personal examples would be the almost forgotten, now novel taste of a gummed stamp; the springy wrestling of a telephone handset’s coiled cord from itself, and the lingering, alcohol-based scent of a mimeograph machine’s purple/blue ink.

The substance of making as experienced by the artist is very different to that experienced by the viewer. As Deleuze and Guattari identify, through Alois Riegl and Wilhelm Worringer, the haptic or [close vision] space and the optic [more distant vision] space, correlate with the close relationship of making art and the more distanced experience of apprehending art.212

It is within this close-vision haptic space of making, that the sensory apparatus of the artist is engaged in creating through the haptic knowledge and alchemy of studio practice enacting on substance towards new percepts and consolidations.213

“Odors have an altogether peculiar force, in affecting us through association; a force differing essentially from that of objects addressing the touch, the taste, the sight or the hearing.”

Edgar Allan Poe 214

Though language is famously lacking the vocabulary to capture and describe scent in words, many writers including Gabriel Garcia Marquez, Edgar Allan Poe, Vladimir Nabokov, Patrick Suskind and most famously, Marcel Proust, have contributed to the literary canon of fragrant description.

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211 Some of these associations are deliberately harnessed by digital technology. iPhones have the option of audible keyboard stroke ‘clicks’ able to be turned on or off, recognising a connection between one activity in touch, and another in sound which can reinforce meaning and function.


213 Gilles Deleuze and Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 345. Suggesting that material had three characteristics... “Material thus has three principal characteristics: it is a molecularized matter; it has a relation to forces to be harnessed; and it is defined by the operations of consistency applied to it.” Or, an artist acting with creative force on material towards a consolidation.

From Proust’s often mentioned madeleines,\textsuperscript{215} to long passages of Suskin’s florid novel,\textsuperscript{216} the sense of smell is almost universally agreed on as an evocative trigger, powerful in conjuring memory and bringing forth vivid episodic associations with elements of the other senses.\textsuperscript{217}

![Physical scent sample](image)

The use of scent in the work for \textit{Lost in Translation} follows from research into the haptic senses and is experiential, rather than scientific.\textsuperscript{218} It considers scent as a perfectly rhizomatic, if selective connector, able to stretch across time and distance, capturing impressions of place and person, moment and memory. The sensorial analogies present in the work, and the blurring of the senses in collaborating with one another, contribute to the Deleuzian ‘assemblage’ of percepts that constitute the creative encounter, and are conceived as tools for reminiscence and the conjuring of associations, reactions, ideas and memories.

\textsuperscript{215}Proust, Marcel. “Swann’s Way, Vol. 1”, In \textit{Search of Lost Time}, trans. C.K. Scott Moncrieff and Terence Kilmartin (New York: Modern Library, 1992). Proust has lent his name to the phenomenon of memory recall [the Proust Effect], in response to a specific smell, after his description of such an event in ‘Swan’s Way’. Whole memories, complete with all associated emotions, can be prompted by smell.


\textsuperscript{217}Simon Chu and John J. Downes. “Proust nose best: Odors are better cues of autobiographical memory.” \textit{Memory \& Cognition} 30, no. 4 (2002): 511-518. Odour associated with experience and a smell can recall the memory; smell is better at this memory cue effect than other senses.

Miles, Christopher Miles and Richard Jenkins. “Recency and suffix effects with immediate recall of olfactory stimuli.” \textit{Memory} 8, no. 3 (2000): 195-205. Odour memory falls off less rapidly than other sensory memory.

The most important olfactory connection for *Lost in Translation* is a commercial fragrance reminiscent of a subjectively cave-like smell I associate with earth and wet limestone. A sample of the scent, *Dirt*, is included [Fig 91], for sensory reference.

The idea of fragrance as a sensory reminder also extends to memory of the act and circumstances of creating a work. For example, while the earthy smell included above, mentioned in Chapter Three, and employed in the installation for *To the Cave: a pilgrimage*\(^{219}\) may have acted as a curious sensory aspect for audiences who noticed it in the work, it offered a profound trigger from a maker perspective, for the activity of its own creation – forming part of the haptic and sensational Deleuzian encounter of art practice.

*Analogue and Digital Materiality: Paper, Print and Pixel*

Art and design have rarely seemed closer than in contemporary design practice\(^{220}\) and although I can witness firsthand the intuitive creative uses of technology around me, there is often an experiential lack of material satisfaction at the heart of my digital discoveries. Despite a relative fluency and literacy in the digital, it is still by no means second nature to utilise digital means consciously for any personally creative purpose. Seeking an artistic cross-pollenation between these skill-sets as part of my research has been more challenging to my haptic senses than expected. Despite the inclusion of multiple design conventions and digital paradigms across the work for exhibition, their inclusion has been a valuable, but perhaps more conscious, rather than felt or intuitive element. There still seem to be different contexts for creativity within the research, and remaining small conscious distinctions in the roles of digital and traditional tools in art practice. While my creative mind may slip occasionally in borrowing intuitive actions from a world in which I spend a great deal of time, the research for *Lost in Translation* has revealed that the digital is not my primary or most intuitive methodology for use in visual art practice.\(^{221}\)

Despite this, my creative interest in design lies both in where it might intersect with art to create something more handmade, tactile and sensory – a more haptic design percept and

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\(^{219}\) Demeter Fragrance Library’s *Dirt*, [http://www.demeterfragrance.com/704073/products/Dirt.html](http://www.demeterfragrance.com/704073/products/Dirt.html)  Demeter is a company creating scents based on familiar smells, such as dirt, grass, and chocolate. The concept links nostalgia, scent memory and the idea of a ‘library’ of evocative smells. Their fragrance, *Condensed Milk* was used in another work, ‘Sweet Prescematic’ [http://www.demeterfragrance.com/58083/704062/All-Classic-Scents/Condensed-Milk.html](http://www.demeterfragrance.com/58083/704062/All-Classic-Scents/Condensed-Milk.html)


\(^{221}\) While I am very comfortable in many senses in the digital world, more so than most of my art colleagues, design has been a vocational creative outlet thus far and this association with work and employment still holds strong, whereas art has a longer history of creative outlet for me, even in light of the relatively recent research component.
also where it might generate a more digital or designed art percept. The studio work has
allowed for the materialisation of just such ideas and facilitated significant material insight
through the processes of deliberately and positively incorporating digital paradigms in my
creative approaches.

Through productive use I have gained an appreciation that materiality within the digital is
not hidden – it is different, and there are still many haptic elements at play in translating
and materialising the mark within a digital context. This perceived space of difference kept
me from making this connection and incorporating digital processes and experimentation in
the past. It was almost as if there existed a mental block, a sense of betraying the mark by
its digitisation. It is true that the mark often seems most potent materialised through simple
tools, but in moving closer to incorporating both the analogue and the digital in my work,
my understanding of the material and conceptual nature of the mark has been expanded to
reveal new insights and experiences of the mark through the digital.

**Paper and Perception**

In connection with my print-based digital design and traditional printmaking backgrounds.
I am interested in paper as a carrier of other materials, a substrate, surface and support and
also as a primary material, unique in itself.

That I somehow consider paper to manifest the ‘actual’, is a factor I attribute to this print
background, both artistically and from a design perspective. A printing plate or a digital
file is somehow not ‘real’ until it is printed and appears as an artwork or product. This same
sentiment was echoed in the de-materialised and shredded images as part of the R3@d
exhibition discussed in Chapter Three and referred to in the research through the marked,
re-purposed printing plates.

Paper is utilised in many of the works for exhibition, although it is often sublimated to the
mark and less likely to obviously display its unique character and essence. The qualities of
paper are however, appreciable in the process of use: weight, colour, texture, grain, pliability,
size, bleed, bond, acidity, absorbency, pill, stiffness, stretch, tooth, sizing, temperature,
transparency – these are all material variables of paper considered within an art and design-
based interaction with paper in the research.

The use of paper in my work is also connected to my preference for drawing methodologies,
as opposed to traditional painting approaches, and the material appeal of paper as a
medium and support. Material phenomena linked to paper, such as the physical soak of ink into the grain, and the tactile catch of a chinagraph dragged across the surface, are important haptic touchstones in my studio practice. It is these experiential sensorial events and material associations that have been conspicuously absent or changed in the digital aspects of the research.

Beyond the satisfaction of seeing the printed materialisations of digital work emerge as analogue objects, and despite acknowledging the particularities of the digital haptic encounter, I am yet to fully appreciate the digital material equivalents for small nuances of analogue materiality like those described above. I know that they lie in those twitches of gesture, the intuitive keyboard shortcuts and tablet movements of the hands, and I suspect now that I have noticed them, they will become more meaningful through this awareness.

Despite being used and observed repeatedly, newly incorporated into many aspects of personal creativity through the research, aspects of the digital are less easily gauged in a material satisfaction sense than their analogue counterparts. Even when actively considered, digital hapticity seems more mediated and less directly connected to creative output than the operations of traditional studio practice, with a longer history of engagement and appreciation. There is a sense that certain aspects of creative digital interfaces are in some ways still a ‘version’, reproduction or echo of traditional tools and processes: the art technique themed filters in Photoshop or the digital Illustrator brush tools discussed in Chapter Three, for example. Through the course of the research, however, this margin of perceived conventional difference and has significantly diminished, increasingly supplanted by a more Deleuzian conception of the unique and positively differenciated material qualities of both the analogue and the digital.

**Pixel and Print**

The digital image, by virtue of its tell-tale pixelscape, acknowledges openly the hidden processes behind its manifestation, embodying its own functions and the methods of its translation, evidencing its own activity in rendering with pixels, the translated subject.

With this in mind, there is an important distinction to be made between the reproduced, digitally materialised image of an existing original artwork, and the generation of a new print through digital means and digital printing. There are varying perceptions of
reproduceability, originality and the multiple for printmakers.222 The significance of the debate surrounding reproduction is made materially evident within visual research that concerns itself with repetition, modes of production and the incorporation of the digital.

The availability of high quality digital prints has impacted the hierarchies and definitions of reproduction, traditional editioning practices, printmaking methodologies, and contemporary connoisseurship. The specific restrictions and guidelines for the submission of digital prints to printmaking awards and exhibitions would suggest that there is still a need to specify conditions on the nature of prints, and the levels of digital manipulation required for photographs, for example, to qualify as digital printmaking.

Debate as to the validity of photomechanical or digitally reproduced prints as ‘limited edition prints’ as opposed to ‘original prints’ suggests that there is a distinction made, by artists, connoisseurs and art markets.223 Some contemporary prints are more related to commercial posters, advertising and design, process-aware, self-referential and distinct from the traditional understanding of printmaking as a fine art discipline.224

Artists however, often utilise the services, skills, and talents of master printmakers in printing and editioning their works, so the hand of the artist in the print is often traditionally one of overseeing, aesthetic guidance and supervision or final approval. It could also be said that the digital print misses the act of transference, of the artist's hand in physically printing with pigment on paper – but what is an inkjet print other than pigment on paper materialised through the work of the artist's hand?

A digital print of an original, traditionally printed artwork, requires a simulation, a reduction and translation of the impossibly complex information contained or concealed in an original image. The process of scanning and saving as a digital file is a process of reduction, and when potentially printing at lower resolution than the scan, constitutes inherently lossy processing. This is a particular kind of repatriation by means of returning a copy of an artwork that has been virtualised or digitised, to the state of a printed work of art through digital reproduction.


Despite a return to printed form, the artwork is no longer the same, but an image re-manifested through a process of translation, reproduced with a perceivable attendant loss of traditional materiality.

Connected to concepts of graphesis mentioned in Chapter Two, this transfer of information is in no way seamless, transparent or ‘loss-less’. Our trust in the accuracy of information contained in a translation is misplaced in that the translation might miss, overlook or disregard aspects of the original that are unique and beyond translation understood as simply the transfer of information.

This apparent loss is considered alongside the somewhat contradicting claims of difference and repetition in demystifying and negating any suggestion of a ‘One’ that can be copied or is necessarily diminished through repetition.

Even so, many artists’ most familiar experience of the digital image is as a translated Platonic copy, a reproductive format and the product of an informative or documentary process for more traditionally made work. The deployment of digital methods in the creative process of image making is still for many artists, an activity situated nearer design and administration than their own primary visual art practice.

The contemporary accuracy of digital reproduction or the output specifications of a digital device are argued for as a measure of quality, and it is often impossible to distinguish the ‘real’ from the printed ‘copy’ in many circumstances with certain printing and reproduction methods. I would suggest that however interesting such connoisseurial delectations may be,
they are not key to participating in the digitally visual – knowing the authenticity or perceiving the original state of an image is an intellectual rather than artistic operation.

Within the realm of digital printing, as an audience we understand to an extent, what pixels indicate, how they may have been manipulated and what the pixel-image represents, but the print itself has no haptic surface, no tactile clues to its process. We are offered only the pixel trace, which often conceals more than it reveals. It is true that the digital divests a work of certain material aspects but it bestows a history of other, newer processes and transformations since, and accords the digital work a new material trace: adding as well as subtracting from its material state or reference. In this sense, though something is inherently lost in a digital print, whether presented as original artwork or documentary image – there is also an important, if not specifically equivalent gain.

The digital image is changed and has taken on new possibilities in the spirit of differenciation and in the form of potential modes of dissemination and apprehension, distribution and contextualisation. This is connected to the multiplied use of visual images discussed in Chapter Two. On a research level, grasping this insight through the material processes of the exhibition has been a key outcome for the material understanding of the thesis, aligning with a sense of positive difference and deliberate incorporation, rather than separation or negation. In actively seeking the employment of digital methodologies for the research, I have challenged the prior sense of protection I have always afforded and felt towards what I had perceived as a more authentic handmade way of making. In doing so, I have come to understand, materially, conceptually and aesthetically, the validity of the digitally created, produced and presented within my work.

Chapter Five: in summary

Chapter Five acknowledges that practice led research involves a prolonged engagement with the work itself, as well as the ideas and research behind it. The sensory, symbolic and material qualities associated with the physical work can operate as reminders of past experiments and instigate material cues and referents for new work, use and interpretation. The rhizomatic nature of studio enquiry absorbs and transforms these personal and equivocal associations: translating and incorporating them within multiplicities of making.
Chapter Five places the material, sensory and haptic experiences of the studio at the shifting centre of these multiplicities and considers a creative space where the productive methodologies of art and design can overlap and intertwine, through the mark, positively differenciated and productively incorporated in the practice of creative research.

Personal connections shaping the research have been explored through the symbol of the cave; idiosyncratic colour palettes; sensory perceptions of the digital and analogue, and olfactory memory associations. Processual research documents and evidences many of these associations and is an important connecting element for the research as a collective body of knowledge, translating and incorporating studio-based multiplicities of making.
Conclusion:
The Mark Incorporated

Ongoing Research
Conclusion: The Mark Incorporated

Ongoing Research

Any knowledge that doesn’t lead to new questions quickly dies out: it fails to maintain the temperature required for sustaining life.

Wislawa Szymborska

In engaging the fundamental unit of mark-making as both subject and methodology, this research asks in what ways the mark might materialise in light of personal paradigms of digital design. To use Deleuzian phrasing, this thesis also represents a dialogue with ways in which personal creativity differs from itself, in itself, and a search for incorporating concepts reflecting creative process through which artistic research could be undertaken and new percepts developed.

What began as process of making and exploring oppositional connections, grew rhizomatically towards a recognition of the multiplicity of connections in my creative practice. Against a background of binary opposition and haptic anxiety, the research evolved towards the re-negotiation, re-framing and positive re-mediation of oppositional relationships towards a paradoxical and parallel order and disorder of things – the rhizome operating as a vehicle for opening closed systems, connecting elements and incorporating binaries.

Lost in Translation represents shifting alignments of the polarised, multiple and multiplied: the slippage between ideas and experiences, material associations and presentations. These material, processual, graphical, visual and textual connections between art and design, have emerged as focal points of bilingual and interdisciplinary creative practice within overlapping fields of multimodal knowledge explored through the mark.

The mark itself and mark-making appear in many guises throughout the thesis: as traditional painting, drawing, printmaking and dimensional objects, but also through typography,

text, diagrams and digital tools. Operating as the ever-present instrument of investigation, process, material enquiry, expression and creation, the mark is critical across the many translations and negotiations presented in the research.

Translation itself is a theme repeated through the work, acknowledging the material and visual specificity of fine art and design: the graphic conventions informing our understanding of texts, and the limitations and opportunities of translation. The multiple processes of creative research involve many such acts of translation: idea to image, concept to artwork, visuality to language, experience to word, practice to praxis, material to materialisation, understanding to articulation, information to communication and research to knowledge.

Significantly, Lost in Translation approaches translation itself as a process to become absorbed and engaged in – productively lost in – not a process by which something is inherently lost. Instead, through the processes of interpretation, differenciation, transformation and creation, something is gained: not an impression, version or copy of an imagined or perceived original, but a uniquely differenciated entity, a positive manifestation of multiple materialisations of the mark in light of personal paradigms of the digital. Indeed, the creative work itself is the most accurate answer to questions of the materiality of the mark in the digital age. These materialisations assert the primacy and vitality of the mark. Rather than specific qualities of mark-making necessarily being lost in a process of translation, the mark is enriched by adapting and moving between the analogue and the digital: offering perspectives returned to itself through its expanded use and implementation. The increased complexity, reach and multiplied frames of reference for the mark in the digital age are echoed in the shape of the rhizome.

From several perspectives, the rhizome defies use as a system, metaphor or model, resisting traditional schema, but when considered alongside a Deleuzian preference for the usefulness of concepts, I argue that within creative research, the rhizome as a process has proven useful in approaching the complex multiplicities, knots and connections of research and the generative processes of making and interpretation. Though the rhizome possesses certain asignifying principles, it can always have another line of flight added or subtracted through the materiality of the substance of art, or the power of creative software’s digital history palette.
Similarly, the rhizome represents only itself, but offers within creative research, a theoretical model in the sense of providing productive conceptualisations of the creative process. Using the terminology of structure or model does not negate the infinite unfolding nature of the concept of the rhizome and its effective personal implementation and application. Denying the rhizome’s metaphorical power devalues the significance of the personal nature of metaphor and the possibility of apprehending the rhizome as an open-ended model from which to enact the infinite conjunctions proposed by it.

This sense of personal use and interpretation is vital and characteristic of *Lost in Translation*. The research explicitly draws on the idiosyncratic and specific for new insights and creative translations that embrace the generative potential beyond transcriptive limitations.

The other side of the individually particular is the impossibility of any whole. As philosopher of translation, Umberto Eco suggests that any given manifestation...

> "...at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which the work may admit." 226

Eco would suggest, like Deleuze and Guattari, that incomplete knowledge is an essential part of conceptualisation and that potential interpretations may prove positively infinite. In this way, any viewing or reading may explain, materialise, offer insight, or describe a creative object – but does not exhaust it. 227

As Eco, Barthes and Benjamin suggest, there is more to translation than an perceivably authentic reproduction of the original, and so these acts of translation open up potentialities for new insight and connections to be made in a third space: the discourse of ‘between’. This thesis is also then, inevitably ‘in-between’, intermezzo, and ‘becoming’ in the Deleuzian sense. It looks both to an inwardly graphical and binary past, while also outward to further states of rhizomatic becoming and between-ness: enabling processes towards new orderings, shapings and materialisations.

In manifesting these new understandings, the primary knowledge drawn from praxis has been the unique identification of the visual contranym within a framework of connected visual and theoretical concepts, all of which have contributed to an ‘opening up’ of studio

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practice to new modes and understandings of mark-making from a practitioner perspective. In connection with Deleuzian difference and repetition, the visual contranym has clarified and connected personal symbolism and creatively materialised the Deleuzian concept of positive repetition. The differences generated and enacted through studio practice emerged, still concerned with twofoldness and binaries, but embodying difference in and of themselves.

Alongside the visual contranym, the DeleuzoGuattarian rhizomatic image of thought has been constructive in examining and incorporating the experiential opposition of art and design that provided a precursor to the research. The rhizome as a model and anti-model for creative research has been applied as a tool with which to frame the incorporated oppositions and multiple manifestations of the mark presented in the creative work, and as a practical means of navigating and mapping the multiplicities and potentialities revealed through creative research.

Chapter One explored the mark in opposition, framing the research within personal mark-making practice. Inspired by an incident of haptic slippage and detailing the identification of the binary opposition between art and design, Chapter One signalled the intention of the research in drawing on the paradigms of design to inform art.

Chapter Two emphasised visuality as understood through graphic design paradigms and introduced the design toolbox. Considering graphesis through the writing of Johanna Drucker, and specific modes of operating visually that contributed to the creative work, this second chapter mapped the graphical ‘becoming’ of the research through personal observations of the digital creativity.

Chapter Three extended the toolbox metaphor to the theoretical, establishing other binary contexts for the mark and offering investigations of specific inherited ideas from fields outside art. These observed and influential oppositions were explored materially through mark-making and manifested in creative binary experiments for exhibition and public presentation.

Chapter Four engaged the mark through aspects of specific philosophical texts, considering experiences of making influenced by Deleuzian difference and repetition, and enabling the development of new knowledge embodied in the visual contranym. This chapter also offered a discussion of the application and exploration of DeleuzoGuattarian rhizomatic propositions and themes throughout the research, suggesting the rhizome as an appropriate concept through which to frame creative research processes.
Chapter Five acknowledged the studio as the primary site of creative research. In examining selective subjective personal mythology and material understandings that contribute to my art practice, this chapter explored the significance of personal symbols as well as idiosyncratic conceptions of digital and more traditional materiality within the problematising of ideas in the studio.

These problematised ideas have been addressed, explored and re-problematised by the creative research which has been necessarily ‘between’ and ongoing. Rather than setting out to solve a singular pre-conceived problem, the research, like the rhizome, carries the questions with it – still exploring potential solutions, but importantly, generating new problems and raising more questions for research through which to enrich the cultural experience of making.

In this way, the thesis has organically addressed the processes of creative research itself and has opened and extended avenues of potential research within these processes. The haptics of the digital mark, the material and differentiated qualities of the digital reproduction, the nexus between art and design, and more specifically, translations between the two, are all concepts open to future and further investigation. As suggested by the themes of the thesis, there is a sense that there are infinite potential paths and lines of flight to pursue.

Through examining and generating multiple materialisations of mark-making in the digital age, this research has determined that the encounters of the practice-led process itself are open-ended acts of material and conceptual translation.

Reception Anxiety


Noticing this printing error takes me out of the conceptual and textual space of the book, to a place of material realisation and a subjective external perspective, where I can observe the page as communicated text, materialised idea and object. I can see clearly the digital and physical processes of printing.

The word ‘reception’ is a reminder that the audience for that particular word is important. To the initiated, the misprint referred to its own process of materialisation, its reproduction and translation in to printed word: interpretations and connotations beyond the denoted and intended.\(^{229}\)

This small incident highlighted the bias inherent in any reading of text or object, and provided a somewhat anxious alert to the idea of the subjective spectator, whose presence is generally beyond the scope of this thesis, but who now looms large in anticipation of their encounter with my work and a subjective audience reception.

\(^{229}\) Perhaps I was in the right frame of mind, being on the train coming back from the Metal Type Course at Penrith Museum of Printing, 18 September 2010. http://www.printingmuseum.org.
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http://www.newcastle.edu.au
http://www.tumblr.com
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http://www.atf.com.au
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Appendices
Appendices

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List of binary associations between the analogue and the digital

**Appendix ii: List of Contranyms**
List of examples of contranymic words with simultaneous opposite meanings

**Appendix iii: List of Exhibitions**
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True Type (TTF) and Open Type (OTF) fonts

**Appendix v: Brush Set**
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Illustrator Brush Set (AI file)
Digital files on disc
Appendix i:  

List of Binaries

This list of binary correspondences between perceptions of the digital and the analogue, was developed throughout the period of candidature. An important early methodology for the research was in exploring these perceived oppositions of the analogue/digital binary. These equivalencies, associations, denotations and connotations were drawn from ongoing and shifting smaller lists, repeatedly appearing as handwritten sketchbook notes and reproduced more formally as an appendix here.

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Appendix ii:
List of Contranyms

40 examples of contranymic words or terms

Contranyms {also spelled conronyms, or referred to as autoantonyms} are a particular
category of words and phrases in the English language that, depending on context,
possess opposite or contradictory meanings. In common with rhymes, contranyms can be
said to have both hard and soft variations. Soft, near, or imperfect contranyms are more
approximate in their contradictions, whereas hard or more pure contranyms clearly refer to
meanings directly opposite of themselves.

1. Apology: A statement of contrition for an action, or a defense of one
2. Bolt: To secure, or to flee
3. Bound: Heading to a destination, or restrained from movement
4. Buckle: To connect, or to break or collapse
5. Cleave: To adhere, or to separate
6. Clip: To fasten, or detach
7. Dust: To add fine particles, or to remove them
8. Fast: Quick, or stuck or made stable
9. Fine: Excellent, or acceptable or good enough
10. Finished: Completed, or ended or destroyed
11. First degree: Most severe in the case of a murder charge, or least severe
    in reference to a burn
12. Flog: To promote persistently, or to criticize or beat
13. Hold up: To support, or to impede

* This list of contranymic examples is primarily drawn from the resource "75 Contranyms [Words with Contradictory
  [accessed: 14/10/2011]
14. **Lease**: To offer property for rent, or to hold such property
15. **Left**: Remained, or departed
16. **Model**: An exemplar, or a copy
17. **Off**: Deactivated, or activated, as an alarm
18. **Out**: Visible, as with stars showing in the sky, or invisible, in reference to lights
19. **Peer**: A person of the nobility, or an equal
20. **Put out**: Extinguish, or generate
21. **Puzzle**: A problem, or to solve one
22. **Refrain**: To desist from doing something, or to repeat
23. **Rent**: To purchase use of something, or to sell use
24. **Rock**: An immobile mass of stone or figuratively similar phenomenon, or a shaking or unsettling movement or action
25. **Sanction**: To approve, or to boycott
26. **Scan**: To peruse, or to glance
27. **Screen**: To present, or to conceal
28. **Seed**: To sow seeds, or to shed or remove them
29. **Skin**: To cover, or to remove
30. **Splice**: To join, or to separate
31. **Strike**: To hit, or to miss in an attempt to hit
32. **Table**: To propose, or to set aside
33. **Temper**: To soften, or to strengthen
34. **Transparent**: Invisible, or obvious/evident
35. **Trim**: To decorate, or to remove excess from
36. **Trip**: A journey, or a stumble
37. **Variety**: A particular type, or many types
38. **Wear**: To endure, or to deteriorate
39. **Weather**: To withstand, or to wear away
40. **Wind up**: To end, or to start up/begin
Appendix iii:

Exhibitions during candidature

This is a list of exhibitions undertaken throughout candidature. Though material from each exhibition is not necessarily represented in the work for examination, each exhibition had an influence of some kind, leaving traces in my presented work for Lost in Translation.

SOLO EXHIBITIONS

2013  Graphicality  |  Greenway Gallery  |  Morpeth NSW
2012  Marked Difference  |  Shopfront Gallery  |  Newcastle NSW
2011  Coast Lines  |  Cooks Hill Galleries  |  Newcastle NSW
       Suspended Void  |  Bacchus Restaurant  |  Newcastle NSW
2010  R3@d  |  Watt Space Gallery  |  Newcastle NSW
       To The Cave: A Pilgrimage  |  Watt Space Gallery  |  Newcastle NSW
2009  Testing (Sub)Stance  |  Shopfront Gallery  |  Newcastle NSW
       Unedition: Hello Blackbird  |  Watt Space Gallery  |  Newcastle NSW

GROUP EXHIBITIONS

2013  Out of Hand: abstraction in monochrome and colour  |  Depot II  |  Waterloo NSW
       The Sketchbook Project: Australia  |  Victorian College of the Arts  |  University of Melbourne VIC
       Year of the Bird: a celebration of hybridity  |  Maitland Regional Art Gallery NSW
       ARTiculate: UoN Staff Art Prize  |  Newcastle University  |  NSW
       Popped  |  John Paynter Gallery  |  Newcastle NSW
2012  Art Collector’s Choice  |  Newcastle University Gallery  |  Newcastle NSW
       Versus 2012 / Blue vs Red, Battle of the Pigments  |  Maitland Regional Art Gallery  |  Maitland NSW
       2020 Vision: twenty people, twenty visions of Newcastle in 2020  |  Art Systems Wickham NSW
       Hot House: Artworks by staff of Newcastle Art School 2012  |  Front Room Gallery  |  Newcastle NSW
       Totally 90s  |  The Roost Collective  |  Newcastle NSW
       Object d’Art  |  Greenway Gallery  |  Morpeth NSW
       Happily Ever After: alternative destinies in contemporary feminine narrative  |  Manly Library
       & The Auchmuty Library, University of Newcastle NSW
       Open House  |  Podspace Gallery  |  Newcastle NSW
       PRINT  |  Shopfront Gallery  |  Newcastle
       Between the Sheets: Artists’ Books 2012  |  Gallery East + Midland Junction Arts Centre  |  Perth WA
2011  Peazine (collaborative MA Art Teaching project)  |  Goldsmiths College, University of London UK
       Matchbox Zine Project  |  Australian Book Arts Journal  |  www.australianbookartsjournal.com
       Happily Ever After: alternative destinies in contemporary feminine narrative  |  John Paynter Gallery NSW & Artspace, Mackay QLD
       The Sketchbook Project  |  Brooklyn, Austin, San Francisco, Portland, Atlanta, Chicago, Washington USA
2010  Gosford Art Prize | Gosford Regional Gallery | Gosford NSW  
Bags the Bottom Drawer (Co-Curator) | Shopfront Gallery | Newcastle NSW  
Pixel Perfect | Podspace Gallery | Newcastle NSW  
Text: 5th International Artist's Book Triennial | Halmstad, Sweden & Cannaregio, Venice  
Practise: artist/educators respond to notions of place | Blank Gallery | Brighton UK  
Gifted | The University Gallery | Newcastle NSW  
Libris Awards Exhibition | Artspace Mackay | Mackay QLD  
Plate Up | Printmaking Survey | Watt Space Gallery | Newcastle NSW  
Tshirt Show | with Andy Devine | design and print exhibition | Newcastle Art Space | Newcastle  
Stand & Deliver | The UoN Services Limited Annual Student Art Prize | Watt Space Gallery | Newcastle  
Tea | Greenway Gallery | Morpeth  
Homecoming | Curator | with Yvette Sullivan and Donald Brooker | Shopfront Gallery | Newcastle  
Gifted | The University Gallery | Newcastle  
2010 Libris Awards Exhibition | Artspace Mackay | Mackay QLD  
ARTiculate 2010 Open Show | Watt Space Gallery | Newcastle  
Coaster | Podspace Gallery | Newcastle  

2009  Mate '09 | Members and Tenants Exhibition | Newcastle Art Space | Newcastle  
Heimat | Mail Art Project | Brighton UK  
Port Stephens Art Prize | Community Arts Centre | Nelson Bay  
Artist As… (Curator) | The UoN Services Ltd. Annual Student Art Prize | Watt Space Gallery | Newcastle  
Pod | Podspace Gallery | Newcastle  
Cat Vs. Dog (Co-Curator) | in conjunction with the 'Animals in Art Festival' | Shopfront Gallery | Newcastle  
in Search of Spirit | Newcastle Art Space | Newcastle  
Spectrum 2009 Open Show | Watt Space Gallery | Newcastle  
Muswellbrook Open Art Prize | Muswellbrook Regional Arts Centre | Muswellbrook  
Light and Earth | with Neal Booth | Cooks Hill Galleries | Newcastle  
Women @ UoN | Newcastle University Gallery | Newcastle  
Text: 5th International Artist’s Book Triennial | Leipzig, Germany & Vilnius, Lithuania
Appendix iv:
Translation Hand (Typeface)
custom handwriting typeface

AABBCC 1234 1234

Translation Hand is an experimental working typeface. The test version is included in two weights, Regular and Bold.
Appendix v:
Translation Brush Set (Illustrator Brushes)
custom digital mark-making brush tools