'Derrida's theories and texts … call for a new writing beyond the book in which models, in the form of objects and actions, supplement verbal discourse. The task of applied grammatology is to introduce this Writing into the classroom…" (Ulmer, 1985, p. 242).

Re-descriptions of inherited knowledge: '…whereas modernists thought of intellectual history as primarily the history of changing thoughts about the world, for [Richard] Rorty it is primarily the history of changing language— the history of changing vocabularies or descriptions of the world. And whereas modernists believe that, because of reason, the scientific method, or a closer inspection of the human soul, intellectual history is essentially the progression toward greater truth about the world, for Rorty there is no such progression. Instead there are only changing redescriptions which make possible a new kind of intellectual and social life' (Linn, *Postmodernism*, 1996, pp. 45-46).

seems to lead to greater horror rather than greater happiness. In fact, history seems intent on repeating its former failures through ever more ingenious and irrevocable means. Monet's *Impression: Sunrise* captures the birth of death.

My images *do not* set out to demean Monet's painting. I have attempted to capture an 'impression' or 'snapshot' of contemporary neo-liberal life using the very ideologies and resources indicative of my age, such as recycling (physically, conceptually, and spiritually) and computer technology (this ideology is extended to all aspects of this project). Where Monet had some call for hope in a modernist world with its heart set on certainty and collective order (Bauman, 1995a, 1995b, 1997, 2002), my visual commentaries reflect the pessimism and self-reflexivity of a postmodern era. In the spirit of the image-saturated world, where each image has a lifespan and novelty-value of moments rather than years, I too will indulge in an image bombardment: a machinegun-like rapid-fire of snapshots into a world that honours 'maximal impact and instant obsolescence' (Steiner, as cited in Bauman, 1995a, p. 238). These images, as instantaneous texts, as knockoffs and digital snapshots, *only took seconds to produce*, a fraction of the time it took Monet to slap his paintings together a hundred-plus years ago (and his paintings were considered speedy productions then). For me, these recycled and re-imagined images not only capture something of the mood of my textual orientation and drifting pedagogy, but the episodic and fragmented nature of the world around me: a world where 'impressions' and 'glimpses' are about all we have, and where the indecency of altering another artist's work is all part of the intertextual exchange. *We live, after all, in a dog-eat-dog consumer world where anything that sells, goes.* That is, in the age of 'simulacra' and 'simulation': in *hyper-reality* (Baudrillard, 2006).

Monet himself was famous in his later years for creating 'series-paintings' depicting the same scene in differing lights again and again. Examples include haystacks, the Thames, and the water-gardens of Giverny, which Monet began in 1900 at the age of 60 and continued for 26 years until his death in 1926 (Pool, 1967, p. 232). Remarkably, from 1900 to 1904, Monet painted over 100 canvases on the Thames alone (p. 232). My images (and other texts found within these 'pages') simply continue this tradition and represent a 'series' of responses to a painting that began exactly this type

Deconstruction "is an act of love, an act of faithfulness. There is no break there, but an act of inheriting, a way of inheriting the past" (Derrida, 2001, p. 62).

Modernity: 'Modernity was, after all, a promise of universal happiness and elimination of all unnecessary suffering' (Bauman, *Society Under Siege*, 2002, p. 58).

Modernity = creation; Postmodernity = recycling
(Bauman, *Life in Fragments*, 1995, p. 267)

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The market is presumed to work as an appropriate

of thinking. Monet's interest in the 'incidental' and 'transitory' is not that dissimilar to the postmodern interest in the 'fragmentary' and 'episodic.' Both avoid grand narratives and noble themes for the 'grit' and 'toil' of everyday life, one *sub*-consciously through the immediacy of impressions, the other *self*-consciously through the agony of reflections. Both intend to disturb the sediments of history and make the familiar strange, as Derrida might say. Impressionism, in this sense, is a kind of 'deconstructive' painting that takes the world apart and reassembles it in new arrangements of pigment and colour. It disturbs the common sense of painting and transforms the world into a collage of impressions and fleeting sensations. Into

fragments.

Moments.

Iterations.

"People tend to sincerely believe that what they truly desire is tranquility – but they delude themselves: what they truly after is agitation" (Bauman, 2002, p. 180).

Shopping for meaning, for hope.

Shopping mall exhaustion.

"The rationality of consumer society is built out of the irrationality of its individualized actors" (Bauman, 2002, p. 149).

Oblivion.

Tourists of the consumer society want their holidays to be escapes from daily routine – but also to be escapes from the hazards, confusions and uncertainties endemic to their daily life…" (Bauman, 2002, p. 197).

"…life-dedicated-to-consumption…" (Bauman, 2002, p. 149).

"…life turns into a shopping spree…" (Bauman, 2002, p. 195).

"The globalized world is a hospitable and friendly place for tourists, but inhospitable and hostile to vagabonds…" (Bauman, 2002, p. 84).

"…no other form of social control is more efficient than the spectre of insecurity hovering over the heads of the controlled" (Bauman, 2002, p. 35).

"Consumerism is not about collecting and accumulating possessions; it is, in its essence, about gathering sensations…" (Bauman, 2002, p. 154).

'The future is unlikely ever to become a kingdom of certainty. The future is, fully and truly, *out of control*, and the credible guess is that it is destined to remain out of control…' (Bauman, 2002, p. 143).

"…there are no local solutions to global problems…" (Bauman, 2002, p. 18).

"Consumer life is a never-ending sequence of *new beginnings*. They joy of shopping is greater than any joy the purchased product, brought home, may bring" (Bauman, 2002, p. 18).

Help

"Human attention is the prime stake in the media competition…" (Bauman, 2002, p. 162).

"…everything may happen but nothing can be done…" (Bauman, 2002, p. 154).

"…'public enemy number one' is a person to whom consumption is not 'an absolute end in itself' and not a 'calling'" (Bauman, 2002, p. 148).

"Uncertainty-generated anxiety is the very substance that makes the individualized society fertile for consumerist purposes" (Bauman, 2002, p. 199).

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guide—an ethic—for all human affairs (p. 165).

An unpredictable aesthetic – a *grunge aesthetic* – is one that breaks its own rules to keep (its own) interest levels high and its relationship with chaos open.

Postmodernity / Neo-liberalism: Deregulation; Privatisation; Individualisation; Commodification; Consumerisation

Traces of an image...

Monet: *Impression: Sunrise* (1872)
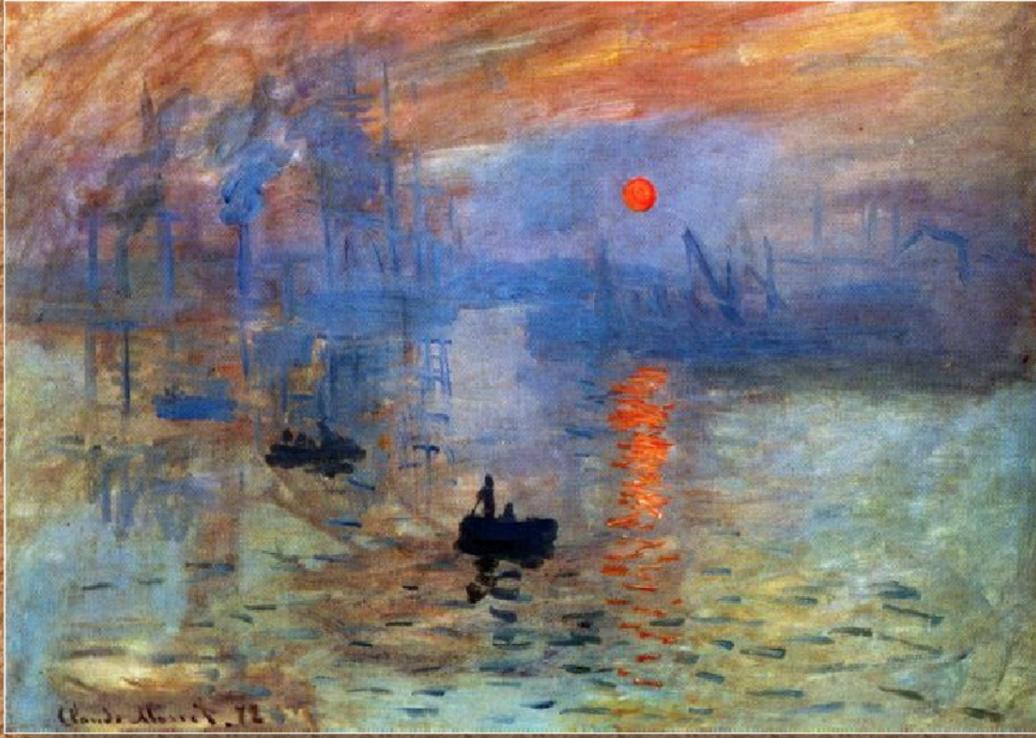
Impression: Postmodern blur (Tues. 25 April 2007. 4.39.44 PM)

*Impression: Global Warming* (ANZAC Day. Tuesday 25 April 2007. 4.35.02 PM)

*Impression: Consumer blur* (Tues. 25 April 2007. 4.41.12 PM)

Impression: Sunset (Tues, 25 April 2007, 4:49:27 PM)

Impression: Sunset Surveillance (Tues, 25 April 2007, 4:54:49 PM)
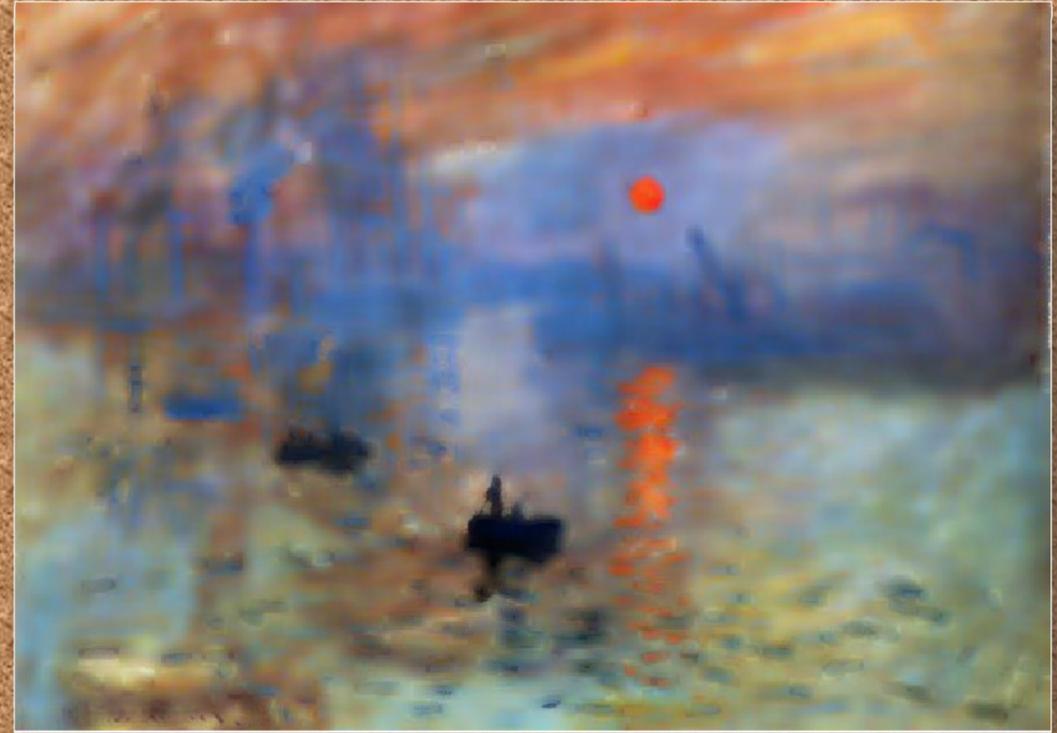
Impression: Sunset Suicide (Tues, 25 April 2007, 4:51:00 PM)
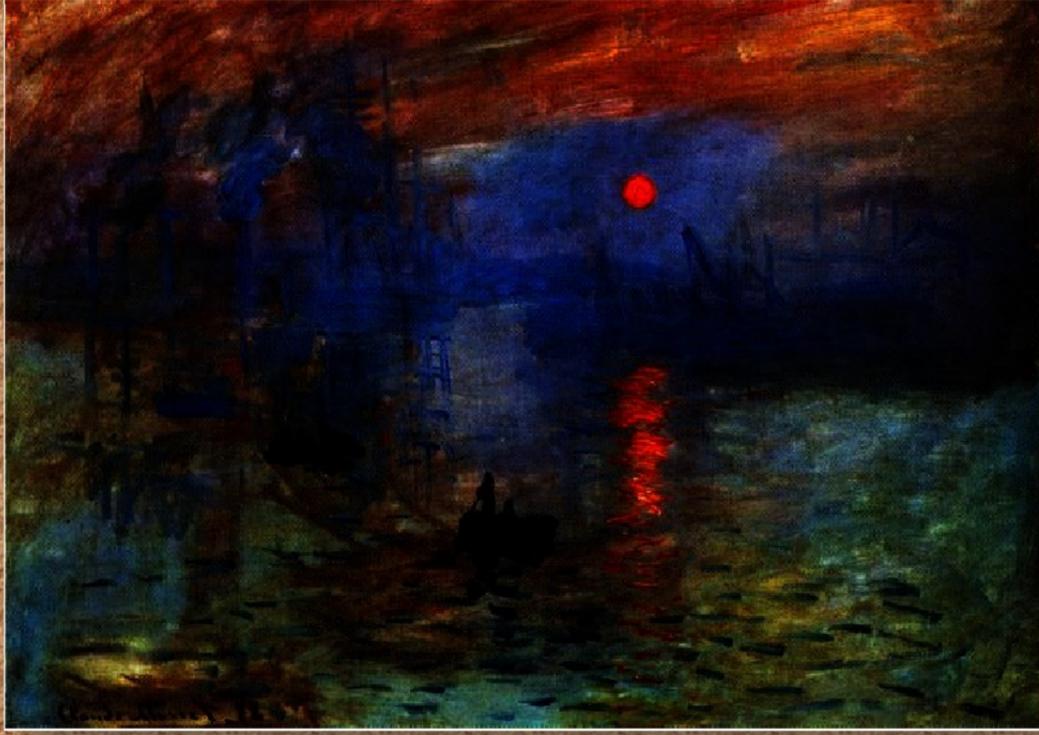
Impression: Burnt Alive (Tues, 25 April 2007, 4:56:07 PM)
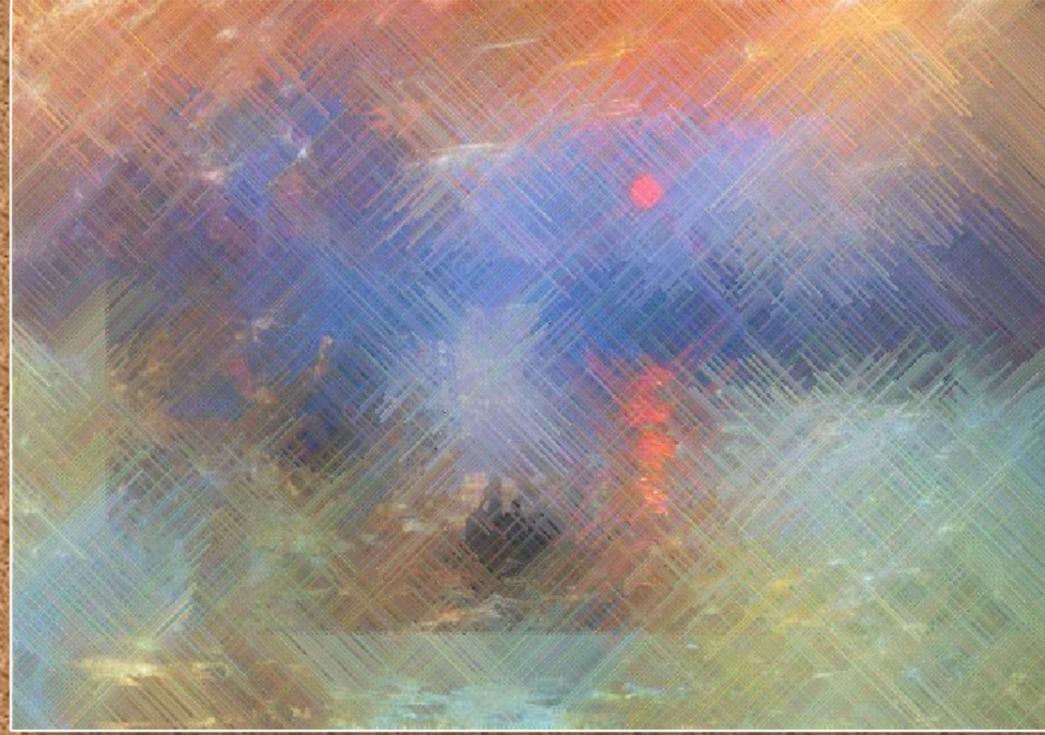
an image in exile...

Impression: Winter (Tues, 25 April 2007, 4:58:26 PM)

Impression: Oblivion (Tues, 25 April 2007, 5:02:09 PM)

Impression: Vagabondage (Tues, 25 April 2007, 4:59:12 PM)

Impression: Sunset Oblivion (Tues, 25 April 2007, 5:03:55 PM)

morphing through simulacra...

Impression: Snapshot Oblivion (Tues, 25 April 2007, 5:04:21 PM)

Impression: The Global Net (Tues, 25 April 2007, 5:08:51 PM)

Impression: Gale Force Oblivion (Tues, 25 April 2007, 5:06:38 PM)
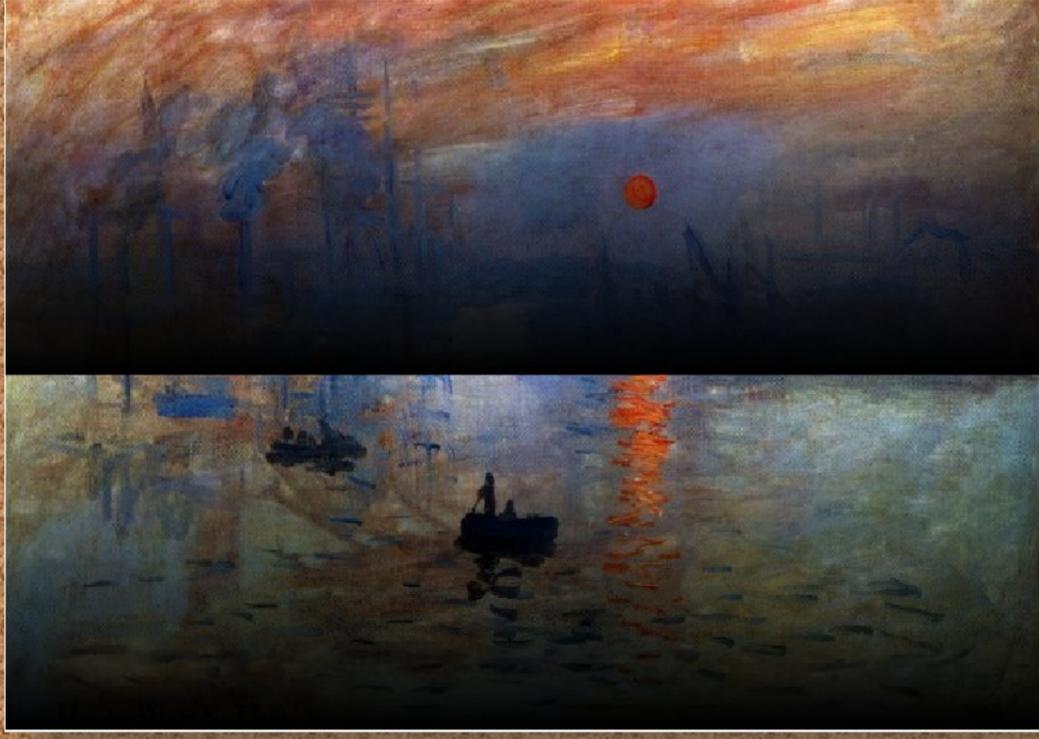
Impression: Remembrance Oblivion (Tues, 25 April 2007, 5:09:34 PM)
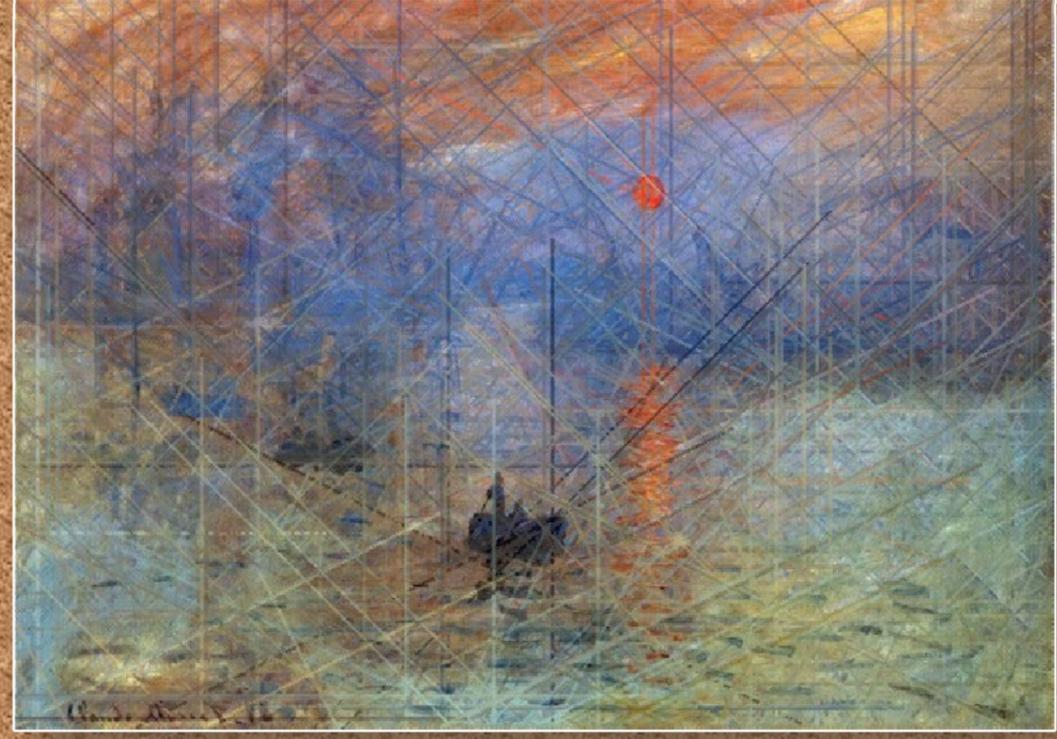
escaping an absent origin...

'It has been part of the genius of neoliberal theory to provide a benevolent mask full of wonderful-sounding words like freedom, liberty, choice, and rights, to hide the grim realities of the restoration or reconstitution of naked class power, locally as well as transnationally, but most particularly in the main financial centres of global capitalism' (Harvey, *Neoliberalism*, 2007, p. 119).

'Information pours upon us, instantaneously and continuously. As soon as information is acquired, it is very rapidly replaced by still newer information. Our electrically-configured world has forced us to move from the habit of data classification to the mode of pattern recognition' (McLuhan & Fiore, *The Medium is the Massage*, 1967, p. 63).

Monet's *Impression: Sunrise* (1872) was painted with oil paints on canvas and measures 50 x 62 centimetres. It was stolen in 1985 and recovered in 1990, and hangs in the *Musée Marmottan* in Paris ("Impressionism," 2007). Its estimated value is anyone's guess, but given the significance of the painting tens-of-millions would not be out of the question (one of Warhol's prints recently sold for USD $40 million). History, it seems, has a brutal and uncanny knack of making fools out of conservative critics of every age. Ironically, those that condemned Monet's work live on only by proxy of the man they abused. One such critic, Louis Leroy, not only inadvertently coined the name 'Impressionism' after reviewing the first Impressionist exhibition for the *Le Charivari* in 1874, but made this comment about Monet's *Impression: Sunrise*,

> Impression – I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it ... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape.
>
> ('The Exhibition of the Impressionists,' as cited in "Impressionism," 2007)

Afterthought

This entry extends my ideas on pedagogy. It also extends my ideas on learning, text production, vagabondage, and tourism as *interdependent* elements of this pedagogy. Learning and text production become two parts of the same pedagogical process—that is, learning happens *through* making texts and making meaning (e.g. mind-texts, spoken-texts, written-texts, image-texts, gestural-texts, etc). Vagabondage and tourism (see Bauman, 1995a, pp. 92-99; 1997, pp. 83-94) become two inseparable learning trajectories—that is, learning happens through *intentional* and *unintentional* (planned and unplanned) learning events. In other words, no amount of planning will secure the learning adventure: chaos and uncertainty infiltrate all parts of the journey. Such a research process visits, by design *and* by chance, many subjects and many locations; it is semi-guided—part tour, part meander—but not prescriptive. It is messy and unpredictable / uncertain and tentative. To contain it is to destroy it. To destroy it is to advocate a reproductive pedagogy (mimicry). To free it is to advocate a transformative pedagogy (idiosyncrasy). Each stopover, in effect, is transformed into textual products and learning events—into *textaments*, which act as both the *sites of learning* and the *records of learning*, stored side-by-side like scrapbook entries to re-

'Many well-intentioned teachers work hard to clean up the mess, to bring order and clarity to language, presuming to halt uncertainties for [learners]. In these contexts school often becomes *a tomb that cannot even be made to resonate*' (Low & Palulis, A Letter from Derrida, *Journal of Curriculum Theorizing*, Spring, 2006, p. 53).

S E M I O S I S

flect the meandering trajectory of the arts-based, narrative inquiry process (which, in this instance, may be better named 'text-based inquiry' to acknowledge the interweaving of both strands). This 'textament' represents another stopover in that journey, another entry, another transgression (hooks, 1994), another learning episode. Unlike most journeys, however, it is not the destination that counts (the answers), but the mess that happens along the way (the questions and possibilities): the *movement*, the *chance encounters*, the *getting there*. It is the *process* of moving from A to B, from Adelaide to Buenos Aires (for instance), that drives the *learning event* and *text product* (in medias res). A and B are little more than signposts (or scaffolds) that help make sense of the journey process. The journey itself is a construction (a syllabus of sorts), like the itinerary. "It's not the map, it's the *territory*," as Garth Boomer once said (as cited by P. Brook, personal communication, 11 July, 2007). The real sites of transformation are the individual steps taken *on the way* to making texts and making meanings—that is, outside the syllabus, outside the tour, and off the map. These textaments are simply the inadequate and incomplete records of that learning journey, the chaotic episodes that happen *en route* to those fictional locations. No assessment object, no product or snapshot, can ever capture the entire learning experience or the sights and smells of exotic locations. *No, but they can hint at it.*

Ultimately, however, all knowledge is a construction—a ruse—to help make sense of existence itself, which is meaningless unless otherwise spun into fictions to make the nothingness bearable and our heads inhabitable. *I am making meaning because the alternative is insanity—the breakdown of meaning—and disorientation.* Meaning itself doesn't exist, other than in the minds and hearts of those who produce and share it. We come to *agreements* about the fictions we call truths; we are animals that agree to call ourselves humans; we are humans that agree to call our wars 'holy' and 'good.' *Meaning making* is therefore the most fundamental of all fictions and all faiths. *It is faith. It is fiction.* It is the God that each of us worships regardless of metaphysical orientation. We do it without even knowing it. The dictionary, in this sense, is a bible, a fiction, a map. Learning, by default, is a spiritual practice, a pilgrimage of faith that simultaneously follows maps while wandering-at-large, like the tourist and vagabond who are equally lost and equally found as they crisscross known paths and 'virgin' wilderness on the packaged-tours and diasporas of contemporary life. Ultimately, though, it is not the holiday that matters – *it is getting out of the house* (if you have one).

'There is no harm in the will to knowledge; for the will to ignorance plays with it to constitute it – if we long to know we obviously long also to be duped, since knowledge is duping' (Spivak, 'Preface,' *Of Grammatology*, 1967/1976, p. xlv).

'Palimpsest identity'
(Bauman, *Postmodernity and its Discontents*, 1997, p. 25)

'In an unstable environment, retention and habit acquisition – the trademarks of successful learning – are not just counterproductive, but may prove to be fatal in their consequences' (Bauman, *Liquid Love*, 2006, p. 6).

'Solid' modernity was about turning "transience into durability, randomness into regularity, contingency into routine and chaos into order."

'Liquid' modernity, on the other hand, is "mostly about swimming safely in tidal waves which cannot be tamed" (Bauman, *Society Under Siege*, 2002, p. 177).

These journeys, then, are not journeys in the conventional sense, but *anti-journeys* (evictions) that search the places between locations and outside and beyond reason and certainty, and go backwards and sideways rather than forwards and straight. In this sense, these textaments (re)search *against the grain* of habit and convention to make different kinds of meanings and different kinds of texts. They search the borders of self and society and the grubby places in-between. They are *fluid*, not *solid*, like postmodern life (Bauman, 2002).

Pedagogy and *Vagabondage* merge to form *Pedagondage*, the drifting pedagogy that makes meaning *on the run*. This is the pedagogy of the postmodern age. This is the pedagogy of spirit, body, and mind. This is the hapless figure on a small gondola surfing the waves of fluid modernity. This is the postmodern pedagond. This is me.

Bauman (2002, pp. 70-71) writes: "Learning is a powerful, perhaps the mightiest of human weapons – but only in a regular environment, in which certain conduct is as a rule, always or nearly always, rewarded – while certain other conduct is as a rule punished. The human capacity to learn, to memorize and to habitualize a type of conduct that has proved to be successful (that is, brought reward) in the past may be suicidal, however, if the links between actions and results are random, short-lived and change without notice" (which is precisely what happens in the fluid world of postmodernity). Learning, then, must be flexible enough to accommodate ever more rapidly-delivered and arbitrarily-defined scraps of information. Students must learn how to *discard* rather than memorise information that is obsolete the moment it hits the airwaves. Ironically, students must *learn how to learn* and *learn how to un-learn*.

In 2006, Jackson Pollock's Abstract Expressionist painting *No. 5, 1948* sold for USD $140 million. In 1990, Auguste Renoir's Impressionist painting *Le Moulin de la Galette* (1876) sold for USD $78 million (estimated today at $120 million). This *Eise-Jesus* is worth $150 million. And why not?

("List," 2007)

The Pragmatic Radical / Postmodern Pedagond

'A pedagogy of the yet-to-come' (Low & Palulis, A Letter from Derrida, *Journal of Curriculum Theorizing*, Spring, 2006, p. 57).

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'The postmodern world is bracing itself for life under a condition of uncertainty which is permanent and irreducible' (Bauman, *Postmodernity and its Discontents*, 1997, p. 21).

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Uncertainty
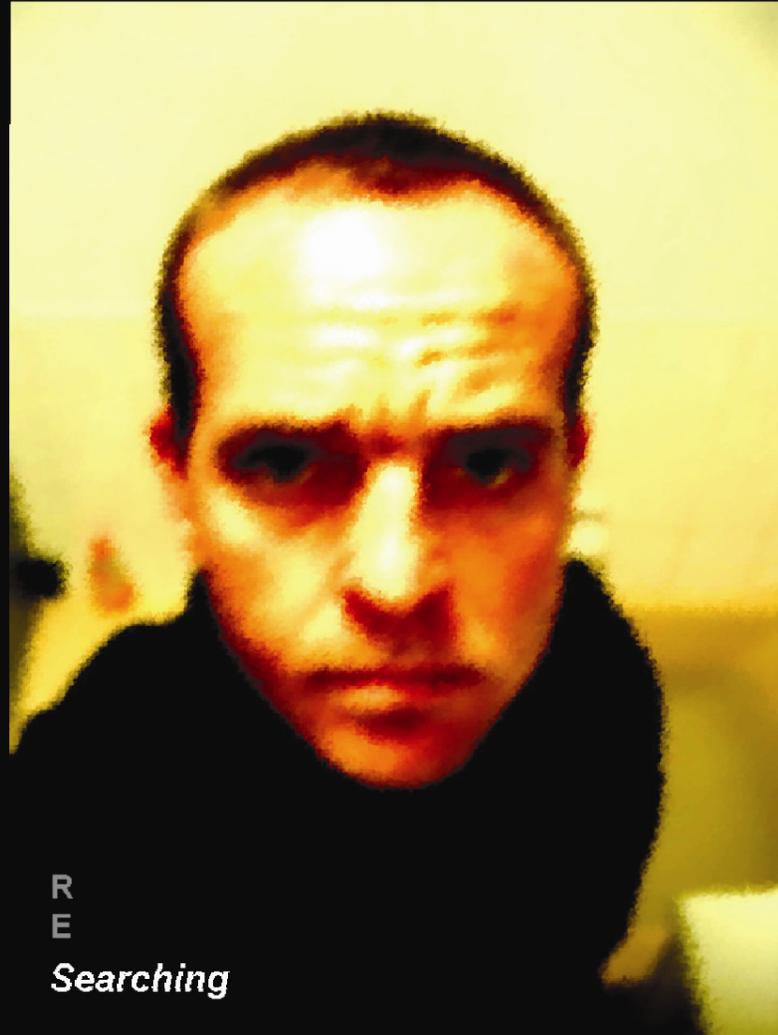
R
E
Searching

4

As for me, when confronted with the enraged, encaged herd in the dictionary, I know that I have said nothing and will ever say nothing. And the words don't give a fuck . . . .

(Jacques Derrida, *Glas*, 1974/1986, p. 233)

TEXTINGTHEWORLDINTOSUB

Wandering between two worlds, on dead,
The other powerless to be born,
With nowhere yet to rest my head,
Like these, on earth I wait forlorn.
Their faith, my tears, the world deride—
I come to shed them at their side

(Matthew Arnold, 'Stanzas from the Grande Chartreuse', 1855, as cited in Abrams, *The Norton Anthology of English Literature*, 1993, p. 1369, lines 85-90)

Hap

If but some vengeful god would call to me
From up the sky, and laugh: "Thou suffering thing,
Know that they sorrow is my ecstasy,
That thy love's loss is my hate's profiting!"

Then would I bear it, clench myself, and die,
Steeled by the sense of ire unmerited;
Half-eased in that a Powerfuller than I
Had willed and meted me the tears I shed.

But not so. How arrives it joy lies slain,
And why unblooms the best hope ever sown?
—Crass Casualty obstructs the sun and rain,
And dicing Time for gladness casts a moan....
These purblind Doomsters had as readily strown
Blisses about my pilgrimage as pain.

(Thomas Hardy, 'Hap', 1866/1898, as cited in Abrams, *The Norton Anthology of English Literature*, 1993, p. 1694)

Grammatology

Logocentrism

Writing

Différance

Trace &

Sous rature

5

Cactology (2005)

(Deutscher, p. 32)

Spoon boy: Do not try and bend the spoon. That's impossible. Instead … only try to realize the truth.
Neo: What truth?
Sb: There is no spoon.
Neo: There is no spoon?
Sb: They you'll see, that it is not the spoon that bends, it is only yourself.

(*The Matrix*, 1999)

Grammatology:
& bending spoons

Don't try to bend the spoon. Remember, *there is no spoon.*

(*The Matrix*, 1999)

Lévi-Strauss's anthropologist is free to pick his tool. Derrida's philosopher knows there is no tool.

(Spivak, as cited in Derrida, 1976, p. xix)

So why are the terms 'grammatology,'[1] 'logocentrism,'[2] 'neologism,'[3] 'writing,'[4] 'trace,'[5] différance,'[6] 'deconstruction,'[7] '*sous rature*,'[8] and other Derridean concepts included here? After all, it would be easier to ignore such terms and leave the spoon intact. Why empty history of meaning and go the *other* way? Why be so reckless and anti-social? Why wreck everything humanity has worked so hard to build and normalise?

Why bother?

Firstly, and most obviously, because such terms make the familiar and orthodox *strange*. They *upset* and *disrupt* ~~my~~ common sense view of the world and remind ~~me~~ that most of '~~me~~'—as an identity, as an ego, as an inheritance—comes from beyond ~~me~~,

through history, education, socialisation, enculturation, and an endless stream of discourses and practices stretching backwards and forwards through language and culture (*traces,* as Derrida might say). The world, in this sense, is textual: a *bricolage* of texts passed down through history: words, languages, thoughts, perceptions, beliefs, assumptions, facts, habits, behaviours, and so on. We are, as Martin Heidegger suggests, already *in* the world when we awaken *to* the world—already thinking and acting according to its customs by the time we ask the question (Hahn, 2002, p. 50). Which is to say that by the time we *ask* the question (whatever question) we are already deeply submerged in the language *of* the question. I can either accept this heritage or reject it. The choice is mine: to *see* or *un-see* the spoon; to reproduce or transform the world; to be a passive recipient or active construer of my own life and my own future. As a friend once said: 'Derrida makes my brain wobble' (A. Herpich, personal communication, May 2007). And that's the point. That's the point where the c-o-m-m-o-n s-e-n-s-e is shaken l o o s e from its historical foundations.

And so the spoon bend~~s~~

**Gayatri Spivak
Gregory Ulmer
Stephen Hahn**

We are language.

Arche-writing: Derrida (1967/1976, p. 9) extends the notion of 'writing' to include all manner of 'inscription,' "whether it is literal or not and even if what it distributes in space is alien to the order of the voice: cinematography, choreography, of course, but also pictorial, musical, sculptural 'writing.'" Any inscription, even speech, is a form of writing—or 'arche-writing'—in the broadest sense (p. 128). For Ulmer (1985), grammatological writing involves the re-alignment of writing with the visual arts (p. 265) and the meeting of verbal and non-verbal systems (p. 298): *multimedia* performances (p. 266) where 'teacher-scholars' draw upon electronic media to not only teach but to create 'postmodernized academic essay[s]' [like this text] (p. 266).

Secondly, these terms reveal an *un-thought* world: a world *outside* my existing perception(s) and *beyond* my previous imagining(s). They extend my capacity to think (and un-think) the wor(l)d. They provide me with the perspectives necessary to deconstruct and reconstruct everyday terms like 'text,' 'book,' and 'writing'; to work instead with a *picto-ideo-phonographic* writing that challenges the common (monological) sense; and to compose, think, and act in potentially new and transformative ways (Ulmer, 1985).

I must confess that I have *ummed* and *ahhed* about this entry. The prospect of writing about Derrida—or, in this case, about Derrida as translated by Spivak and others (itself a series of historical and linguistic displacements)—is daunting—if not impossible. Let's face it, Derrida is, as Ulmer (1985) and Hahn (2002) suggest, one of the most arcane and provocative writers of the post-structural age. His writing is (by design) *as clear as mud*, a veritable broth of styles, registers, genres, discourses, meanings, and perspectives *that seldom reach conclusions* (Hahn, 2002). Derrida attempts to make *unclear* what was previously crystal clear. He raises questions but few answers. He does so to disturb the sediments of history –

the deep-seeded myths that pass as facts (Hahn, 2002). 'Mud' is therefore an appropriate analogue for Derrida's deconstructive—*millering*—practice. The dictionary defines mud as "soft wet earth" (*Collins Australian Dictionary*, 2005, p. 531), and this is precisely what Derrida does to the solidity of Western reality and Western thought. *Deliberately.* One quickly wonders whether there ever was a solid world, a world *prior to* the textual soup, a *before* Derrida world: a world other than the texts inscribed on our minds: a world—or spoon—outside of language: a world—or spoon—at all.

For in the beginning there was the Word, *the Logos* (Hahn, 2002, p. 83). And with the word we named the spoon. And with the spoon we named the world.

Yes, through grammatology, Derrida (1967/1976) reads, writes, and thinks *against the grain* of habit (as Garth Boomer might say) and *against the sedimentation* of history (as Edmund Husserl might say). He muddies the waters. He turns thinking, language, writing, speaking, philosophy, epistemology, ontology, and perception upside-down and down-side-up. Nothing is taken for granted. Grammatology itself is forced to use the very struc-

There is nothing outside the text.
(Derrida).

We are born into the word and into the world: wor(l)d

Heidegger: 'We can only think and speak in and through a particular language which we did not create, so that we are always thinking and speaking in a medium that is structured for us…' (Hahn, *On Derrida*, 2002, p. 51).

Friedrich Nietzsche

We are the Wor(l)d.

tures it wholeheartedly means to deconstruct. The 'metaphysics of presence' is not so easily escaped (Hahn, 2002, p. 87). Deconstruction works from within, not outside, the tradition it upsets and re-writes (Derrida, 1976, p. 24). It has no choice; *eciohc on sah ti*.

And it is for this lavish display of *scholarly irresponsibility—this opposition* to the certainties of Western metaphysics and the ruse of 'facticity' (to quote Heidegger [Hahn, 2002, p. 51])—that makes Derrida an important influence for the postmodern *pedagond*: for inviting chaos and irrationality back into the game. The game that *banishes the un-sayable to oblivion and 'forgetfulness' (as Nietzsche* might say [Spivak, as cited in Derrida, 1976, p. xxx]). Alas, we travel towards uncertainty not away from it. We reverse the trajectory. Yes, like outlaws and mad-people, we rush headfirst towards the Abyss. To the uncertainties and ambiguities that philosophy buried and modernity covered up (Bauman, 1995, 1997).

And why in God's name not?

For in the beginning there was the Word. *The Logos*. And human beings awoke to find themselves already *in* language, *in* rationality, submerged in

the sediments of history, neck-deep in habit, marooned.

One of the gestures of the artist-researcher and artist-pedagogue is to pick at the 'bones' of history and *un-mask* and *un-make* the Self. Not to sabotage the Self, but to show the Self *to* the Self, to show the Self *what it doesn't know*. The artist-researcher-pedagogue engages in a metacognitive, metafictional, and self-reflexive praxis to expose the artifice at its core. The teaching (and research) *text* is revealed—warts and all—as a metafictional and metacognitive construction, a meaning-making ruse and necessity to make sense and magic from the *mud and chaos of everyday life*: to sculpt and paint reality where no reality necessarily exists, but where all realities *must* exist *if they are to exist at all*. Thus, the metafictional and self-reflexive teaching text enables the teacher-researcher to peel away the personal and professional face and reveal the ideology beneath the identity, to reveal how the teacher-learner and learner-teacher constructs classroom texts *out of thin air* while believing these constructions natural, neutral, normal, and inevitable.

Like the magician, like the bricoleur, we dream reality upon the world. We

insist the wor(l)d into being.

And so in the beginning there was (is) no beginning. And in the end there is (was) no end. Our signs are spreading through the Milky Way as we speak.

Hahn (2002, p. 30) writes: "No matter what the text, [Derrida] takes a scholar's and an interpreter's stance toward it, and does not so much argue with or against it as he does inquire into and interrogate it. … It also means a generous and searching inclusiveness, perhaps even to the point of folly or irresponsibility, that does not seek the programmable and the already possible, *but something new and other in what seems old and the same*. Instead, he teaches where you would not expect to be taught something new and challenges one to consider what one had already thought to discard as marginal to the main theme, not as though it were the center, exactly, but at least as though it were a salient 'place of concentration' of thought from which to begin to question" [my italics].

The teaching (and research) text is only partly about making sense and making meaning. Only *partly*, because it is through making sense and making meaning that we also make *non-sense* and *non-meaning* out of the certainties that hitherto stood unquestioned and unchallenged before our unseeing eyes. We make meaning, then, to *un-make* meaning and *un-make* the world; we become less certain rather than

more certain about the very things we previously took for granted. The familiar and comfortable world is suddenly menaced into revealing its constructed nature, its disguises and illusions, its hollow foundations and vested interests, its *monstrosities*; and we see—perhaps for the first time—perhaps with our *own* eyes—the familiar world in an unfamiliar light. We see the world as strange and un-named. We thus build the world rather than receive the world. We *de-construct* the wor(l)d to *re-construct* the wor(l)d. We bend the spoon because we made the spoon. We bend the spoon because we *are* the spoon. We are wor(l)d-builders and artists of the most incredible kind—*and now we know it*.

It is *our* language as much as the language of history.

The brain wobbles
the spoon bends
and the matrix goes on making
and disseminating texts
because there is no meaning beyond or behind language and textuality
there are no facts—only interpretations, as Nietzsche might say
and you and i are what we imagine

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"Outside of the operations of language or other symbolic mediation—'writing'—there is no thought or meaning" (Hahn, *On Derrida*, 2002, p. 69).

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Teachers as form-givers: 'The teaching profession was destined to become the major vehicle of the new order [of modernity]; an order unlike any other known in the past. Modern order was unique in the sense that from the start it was conscious of itself as a human product; as an artificial form to be moulded in the raw, pliable, yet awkward stuff of society. It was a self-reflecting and self-monitoring order, viewing blind meaninglessness nature as its only alternative, and itself as the only – forever precarious – protection against chaos' (Bauman, *Life in Fragments*, 1995, p.p. 226-227).

The Postmodern Pedagond, alternatively, would not disguise this 'form-giving' and 'order-building' project, but would help students see the constructed and situated nature of all knowledge production. Students are encouraged to build their own worlds, critically and creatively, rather than passively receive the worlds of others.

because in the beginning there was the Word, the logos (*Derrida, 1986, p. 75*), and from the Word grew the logosphere, the place we call home, however inhospitable, however incomprehensible, and however absurd

the word gave us thought…

and we gave it a name

we called it Coke

the very opposite of water

the black drink of death and global consumerism:

a drink that doesn't sate thirst

a drink that isn't a drink

a drink that dehydrates

a drink that takes back what it promises: a neo-liberal drink…

And so in the end *there is no spoon*. For the object and the word—the *thing* and the *sign*—are not the same thing. One merely *stands-in for* and *supplements* the other (Derrida, 1976, p. 145). And *you*, the entity, are not *you* the term, nor are you the 'entity' that supplements *you*-the-term. You (the non-thing) are something else again, something I can't entirely know, for you are something that no word can replace. And yet I need language to replace you, *to speak you*, to acknowledge you at all… "The sign is always the supplement of the thing it-

self," says Derrida (1976, p. 145).

Such is the conundrum (and violence) of the Word. It stands-in for, but never replaces, the thing (or non-thing) itself. "One annihilates what one names," suggests Trinh T. Minh-ha (1991, p. 212). "It is simultaneously true that things come into existence and lose existence by being named," suggests Derrida (1976, p. 87). "[And] There was in fact a first violence to be named," says Derrida (1976, p. 112).

The 'sign'

Derrida writes: "The sign represents the present in its absence. It takes the place of the present. When we cannot grasp or show the thing, state the present, the being-present, when the present cannot be presented, we signify, we go through the detour of the sign. We take or give signs. We signal. *The sign, in this sense, is deferred presence*" (as cited in Low & Palulis, 2006, p. 52, my italics).

Dr Frankenstein made a monster (Mary Shelley, 1818/1992). More specifically, Dr Frankenstein made a poly-being, a postmodern being, a 'monstrous' being. Monstrous because it was no longer a singular being (a necessity in individualist society), but a bastard being, a hybrid-being, a para-

Sign: '…Derrida contends that the sign performs the work of tenancy – holding on to the thing as the thing slips away from the sign' (Low & Palulis, 'Laboured breathing,' *Transnational Curriculum Inquiry*, 2004, 1 (1), p. 14).

Writing: Derrida: 'To write means to graft. It's the same word' (Low & Palulis, 'Laboured breathing,' *Transnational Curriculum Inquiry*, 2004, 1 (1), p. 15).

being, with multiple origins. The monster was, as Gogo might suggest, 'all humanity': an every-man, both Cain and Abel, at once (Beckett, *Waiting for Godot*, 1965, p. 83). And something is monstrous when it refuses classification, when it is in-coherent and il-logical, like grammatology and messy texts (Marcus, 1998). Like this text. So a ~~monster~~ citing Shakespeare is not only un-nameable but also un-forgivable. It is an abomination of good sense.

And so Dr Frankenstein made a monster. And Humanity made the Word. And 'God' spelt backwards spells 'dog.' And I love dogs. But are they gods?

And the answer, of course, is yes. Because dog spelt backwards spells god. And d-o-g spelled inwards is **ogd** or **odg** or $\frac{g}{o}$ or $\frac{d}{o}$ or **od**.

Here, the 'neologism' (which it isn't)

has turned into what Spivak (as cited in Derrida, 1976, p. xliii) might call a 'neographism,' where the 'phonic' and 'phonocentric' elements of the sign are superseded by 'graphic' and 'pictographic' elements, thus producing a hybrid monstrosity (a neo-*monstrism*) or a picto-ideo-phonographic writing (of a sort) more akin to algebra or hieroglyphs than to traditional logocentric (linear) writing (Ulmer, 1985). The term 'eis~~e~~Jesus' is itself a *neographism* (or *neo-monstrism*) for it flagrantly draws upon the pictographic to disturb the common sense of writing: to disturb the reader's existing understanding of the terms 'exegesis' and 'eisegesis' by shaking them l o o s e from their historical sedimentations (Hahn, 2002, p. 51).

Every (pseudo-)neologism used in this text—eis~~e~~Jesus, para-eclectic-al, scatter-textual, pedagondage, pedagond, pragmosophy, inter-verbality, textament, He(ll)aven, textographer, wor(l)d, art(e)fact, ~~Void~~, me, neo-monstrism, and so on—performs this function at some level. As neo-monstrisms, they all graft alien elements together to build mutant terms. They de-form language and de-form sense. The deformity itself performs a number of functions: firstly, it extends the graphic's meaning-making and *de-*

Deconstruction: "Derrida acknowledges that the desire of deconstruction may itself become a desire to reappropriate the text actively through mastery, to show the text what it 'does not know.' … The desire of deconstruction has also the opposite allure. Deconstruction seems to offer a way out of the closure of knowledge. By inaugurating the open-ended indefiniteness of textuality – by thus 'placing in the abyss' … – it shows the lure of the abyss as freedom. The fall into the abyss of deconstruction inspires us with as much pleasure as fear. We are intoxicated with the prospect of never hitting bottom" (Spivak, 'Preface,' *Of Grammatology*, 1967/1976, p. lxxvii).

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'The organizing principle of applied grammatology [is] hieroglyphics … the re-alignment of writing with the visual arts' (p. 265).

"AG is a response to the increasing pressure the electronic media are playing on schools organized 'by the book'" (p. 265-266).

(Ulmer, 1985)

Deconstruction juxtaposes the 'declared' and 'un-declared' text: the *intentional* and *un-intentional* aspects of the same text, to produce a different text and different reading (Deutscher, *How to Read Derrida*, 2005, p. 28). In this sense, deconstruction reveals the 'fallacy of intention' in any given text.

notical range (if you can excuse the bastardry); secondly, it exposes the constructed and historical nature of words and concepts; thirdly, it provides an outlet for reappropriating and re-owning words and language; and, lastly, it takes power away from words and dictionaries and puts it back in the minds and bodies of users and individuals – where it belongs.[9]

We can take a sledgehammer to Ozymandias' monument and make rubble from stone (Percy Shelley, 'Ozymandias,' 1817, as cited in Abrams, 1993, p. 672). We can quicken the demise and re-construction. We can make new toys from old debris.

But can we re-claim the human 'being' (both as an *entity* and a *state*) once we have built over the top of it? Would we want to if we could? What will the final neo-liberal consumer *being* look like?

Derrida (1979, pp. 94-95) writes: "What this institution [the university] cannot bear is for anyone to tamper with … language. … It can bear more readily the most apparent revolutionary ideological sorts of 'content,' if only that content does not touch the border of language (*la langue*) and of all the *juridico-political contracts that it guaran-tees*."

This is not a spoon (9.6.07)

My dad and his girlfriend gave me this spoon in the late 1970s as a part of a cutlery set. Each child (there were four) received an initialled knife, fork, and spoon to avoid fights. This spoon, then, was (is) *my* spoon. It says so on the inscription. I never wanted to bend this spoon. I may have lost the knife and fork, but I have kept and protected the spoon for 30 years. There is no word for this kind of spoon. It is un-nameable. It is no more a spoon than *Magritte's pipe* is a pipe (particularly as a picture).

When I was young, history and tradition required that I use my fork in my left hand and my knife in my right hand. They called this *etiquette*—which is a pseudonym for 'mindless-habit.' Only when I left home was I able to disrupt this ritual and switch hands (as was—is—my preference). But how many other such rituals (and habits) am I incapable of seeing? How has the machine of culture gone to work on me to shape me into a predictable and obedient consumer?

Sign = Tenancy / Writing = Grafting

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[9] The modern-day remaking of the television series *Battlestar Galactica* (R. D. Moore & Eick, 2007) uses the term 'frack' to stand-in for the term 'fuck,' thereby dodging the censor's axe and screening episodes during primetime. And yet the term 'frack' is used so obviously as a *substitute* for 'fuck' that not even a child could mistake its meaning or its context. The term 'frack' (whether used as 'frack you,' 'mother-fracker,' or simply as 'frack!') exposes the constructed and arbitrary nature of 'offensive' appellations (and *all* appellations) and the absurdity of the role and purpose of the language police.

And why the *frack* not?

Perhaps, too, they could incorporate the word cunt into the show as, say, funt, dunt, or zunt?

Words

Few people realise that words are *constructed* – that people and cultures *make* and *alter* words to serve different functions and purposes. All words, in this sense, have histories. They evolve and change over time. The dictionary, in this sense, is *out-of-date as soon as it is published* (Wajnryb, 2007, July 10).

Knowing this enables us as word-users and word-receivers to recognise our own complicity in perpetuating and legitimising certain words while excluding and deriding others: our capacity to play with words and make them do new things. It also enables us to see how other people use words to *position and affect us*. Words and 'power' are interrelated: **pwoowredr.** In this sense, we don't just inherit words: we advance words on their paths to new meanings and new uses. Tomorrow's children will inherit today's words. Word-awareness is therefore a vital aspect of critical literacy.

Take a simple word like '**spoon**.' Far from being innocent, the term has a lengthy history and innumerable uses and meanings. What follows is a summary of what *The Oxford English Dictionary* (1989) tells us about the word spoon. Remember, I have included only a *fraction* of the entry and left detailed etymologies and other details out (a questionable practice in its own right).

Spoon:

1. **a.** A thin piece of wood; a chip, splinter, or shiver. *Obs.*
   b. A roofing-shingle. *Obs.*
2. **a.** A utensil consisting essentially of a straight handle with an enlarged and hollowed end-piece (the bowl), used for conveying soft or liquid food to the mouth, or employed in the culinary preparation or other handling of this.
   b. In allusion to the gift of a spoon to a child at its christening. *Obs.*
   c. A spoonful of sugar or other substance.
   d. A dose or measure of an intoxicating drug, *spec.* two grammes of heroin. *U.S.*
   e. *pl.* A pair of spoons held in the hand and beaten together as a simple percussion instrument.
3. In proverbial and other phrases:
   a. In the proverb *he should have a long spoon that sups with the Devil*, or variations of this.
   b. In miscellaneous uses.
   c. *to be born with a silver spoon in one's mouth*, to be born in affluence or under lucky auspices.
   d. *to make a spoon or spoil a horn*, to make a determined effort to achieve something, whether ending in success or failure.
4. An implement of the form described above (sense 2), or something similar to this, used for various purposes:
   a. As a surgical instrument.
   b. In melting, heating, or assaying substances. Also, the bowl of a ladle.
   c. A wooden golfing-club having a slightly concave head. Also, a lofted stroke with this club.
   d. A kind of artificial bait having the form of the bowl of a spoon, used in spinning or trolling.
   e. A part of a cotton drawing-frame.
   f. *Cricket.* A ball lofted by a soft or weak

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Supplements / Traces:
'Through this sequence of supplements a necessity is announced: that of an infinite chain, ineluctably multiplying the supplementary mediations that produce the sense of the very thing they defer: the mirage of the thing itself, of immediate presence, of originary perception' (p. 157). '…there has never been anything but writing; there have never been anything but supplements…' (p. 159). '…what opens meaning and language is writing *as the disappearance of natural presence*' (p. 159, my italics).

(Derrida, *Of Grammatology*, 1967/1976)

All signs (thoughts, remarks, words, etc) rely on endless differences and deferrals of meaning to allow meaning and language to occur. We could not have 'language' if signs could not be plucked from one context and grafted into another.

shot: a stroke which 'spoons' the ball.
g. *Surfing* = ROCKER.
5. **a. spoon of the brisket**, the hollow at the lower end of the breast-bone. *Obs.*
b. spoon of the stomach, the pit of the stomach. *Obs.*
c. *Zool.* A spoon-shaped part or process.
6. The student last in each class in the list of mathematical honours at Cambridge; *spec.* the 'wooden spoon'.
7. *slang or colloq.* A shallow, simple, or foolish person; a simpleton, ninny, goose.
8. **a. to be spoons with, about, or on**, to be sentimentally in love with (a girl). *slang.*
b. *pl.* Without const.: Sentimental or silly fondness. Also applied to persons: Sweethearts. *Rarely in sing.*, an instance of sentimental love-play; a fond lover.
9. *attrib.* **a.** In general use, as **spoon-case**, -diet. -food, -stele, etc.
b. In the sense 'resembling a spoon in shape', as **spoon-apparatus, -bonnet, -chisel**, etc.
10. *Comb.* **a.** In parasynthetic adjs., as **spoon-beaked, -billed, -fashioned, -formed.**
b. Miscell., as **spoon-maker**, -*manufacturer*, -*warmer*, *spoon-like*, -*wise* adjs.
11. **a.** Special Combs.: **spoon-back**, the back of a chair (of a type esp. popular in the late -18th and 19th cent.) curved concavely to fit the shape of the occupant; a chair of this style…
b. In the names of animals, birds, etc., as **spoon-beak, -egg, -goose, -hinge, -muscle, -shell, -worm.**

(*Oxford English Dictionary*, 1989, pp. 309-311)

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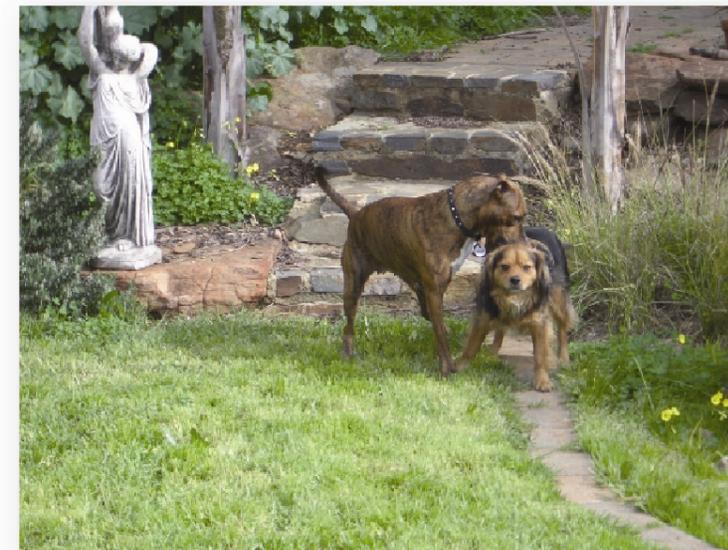
My dog, Sapphire, killing a friend's dog, Julius, in my backyard (winter, 2007)

Derridean Soup:
traces of traces & signs of signs (arche-writing)

This page contains textual scraps and traces: a textual collage of quotations grafted into the borders of a page; of pages within pages; a collage of pages containing a collage of quotations. Polysemy. Palimpsest.

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[1] **Grammatology:**
the science of textuality

For Derrida (1967/1976), 'grammatology' is the science of writing (p. 4): the science of the arbitrariness of the sign and writing *before* speech and *in* speech (p. 51). Grammatology replaces semiology by expanding the notion of writing to include speech and thought and by undoing logocentrism (p. 74). Theoretical grammatology interrogates the history of writing to reveal how philosophy has repressed writing (Ulmer, 1985, p. 68); applied grammatology is less about deconstruction of the philosophical tradition and more about grafting visual items to texts (p. 99). Applied grammatology reintroduces 'pictographic' and 'ideographic' elements to create a 'picto-ideo-phonographic' writing (p. 157) which *generates* knowledge *in its own right* rather than represent it *after-the-fact* (p. 152). Applied grammatology collapses discipline into invention (p. 188) and undermines the distinction (and opposition) between critical-theoretical reflection and creative practice (p. 225). It is the meeting point of non-verbal and verbal systems (p. 298) and combines rigour and play in learning and scholarship (p. 236). Grammatological writing breaks with the investiture of the book and linear-temporal writing (p. 13).

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[2] **Logocentrism:**
the order of things

According to Derrida (1967/1976), 'logocentrism' is an ethnocentric metaphysics (p. 79) that views 'writing' as "external to the spirit, to breath, to speech, and to the logos" (p. 35). Logocentrism, then, is "[t]he exteriority of writing to speech, of speech to thought, [and] of the signifier to the signified" in Western philosophy (p. 82): "the view that language is an instrument of thought, and writing only 'the extension of an instrument'" (Ulmer, 1985, p. 7). Aristotle, for instance, suggests that "[s]poken words are the symbols of mental experience and written words are the symbols of spoken words" while Saussure suggests that "[l]anguage and writing are two distinct systems of signs; the second exists for the sole purpose of representing the first" (Derrida, 1967/1976, p. 30). According to Deutscher (2005, pp. 10-11), "Derrida's point is to question the idealization of speech, which he thinks throws up mirages of promised immediacy, certainty and presence. The belief that Derrida prefers writing over speech is mistaken. He is suspicious only of the idealization of speech because it involves a phantom promise of the natural, the pure, the original." In fact, Derrida goes on to suggest that both 'speech' and 'thought' are themselves forms of writing, and that writing, once expanded, includes any sign that can be *iterated* or *cited*.

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[3] **Neographism:**
the visual word

A 'neologism' is a new word or phrase, a new sense of a word, or even a new doctrine (*Macquarie Concise Dictionary*, 2006). According to Hahn (2002, p. 46), Derrida uses neologisms "to displace the sedimentations of 'ordinary language,' which are the sedimentations of logocentrism."

In the 'Preface' to *Of Grammatology*, Spivak goes so far as to suggest that Derrida's term 'différance' is not so much a neologism as a neo*graphism*. She writes: "Since the difference between 'difference' and 'differance' is inaudible, this 'neographism' reminds us of the importance of writing as a structure. The 'a' serves to remind us that, even within the graphic structure, the perfectly spelled word is always absent, constituted through an endless series of spelling mistakes" (Derrida, 1967/1976, p. xliii). The 'a' in différance is 'graphic' not 'phonic'—*seen* not heard.

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[4] **(Arche-) Writing:**
the end of the line

Derrida (1967/1976, p. 9) extends the notion of 'writing' to include all manner of 'inscription,' "whether it is literal or not and even if what it distributes in space is alien to the order of the voice: cinematography, choreography, of course, but also pictorial, musical, sculptural 'writing.'" Any inscription, even speech, is a form of writing—or 'arche-writing'—in the broadest sense (p. 128). Put simply, "*[t]here is nothing outside the text*" (p. 158) and "there has never been anything but writing" (p. 159) since all language relies on signs, delays, deferrals, ambiguities, distances, and errors (Deutscher, 2005, p. 13). In fact, today's pluri-dimensional world means that "[w]hat is thought today cannot be written according to the line and the book…" (p. 87). This signals, for Derrida, the end of linear writing and the end of the book, even if it is within the book that the new 'picto-ideo-phonographic' writing emerges (p. 86). The closing of the book signals the opening of the *text* (1967/2005, p. 371). For Ulmer (1985), grammatological writing involves the realignment of writing with the visual arts (p. 265) and the meeting of verbal and non-verbal systems (p. 298): *multimedia* performances (p. 266) where 'teacher-scholars' draw upon electronic media to not only teach but to create 'postmodernized academic essay[s]' [like this text] (p. 266).

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[5] **Trace:**
the lost meaning

All signs—written, spoken, thought, gestured, sculpted, etc—are signs of signs: *traces* of an absent present (Deutscher, 2005, p. 32). Traces *stand in* for the things they replace, but never replace them. Other names for trace include différance, reserve, supplement, dissemination, hymen, greffe, pharmakon, parergon, arche-writing, mark, etc (*Of Grammatology*, p. lxx). "Such is the strange 'being' of the sign: half of it always 'not there' and the other half always 'not that.' The structure of the sign is determined by the trace or track of that other which is forever absent" (p. xvii). "*The trace itself does not exist*" (p. 167) since it only masquerades as presence. It offers the illusion of presence and nothing more. All texts, in this sense, are traces—collections of signs leading to other signs. "[A] 'text' that is henceforth no longer a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces" (p. 84). Hence, "[a] book neither begins nor ends" – it only pretends to (p. 97) [like this text].

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[6] **Différance:**
differing & deferring

According to Deutscher (2005, p. 29), the term 'différance' "…arises from [Derrida's] appropriation of Saussure's concept of the 'sign'. In addition to his strategy of reversal, Derrida finds or invents new concepts that can't be contained within overturned hierarchical oppositions. *Différance* is one of these terms. In relation to the opposition between 'presence' and 'absence' *différance* is neither present, nor absent. Instead, it is a kind of absence that generates the effect of presence." And Hahn (2002, p. 85) reminds us that différance is a hybrid term involving 'differing' and 'deferring' as formal requirements for the production of language: (1) "…all significative marks signify by their difference from other significative marks rather than by their likeness to or association with phenomena…" and (2) "…the 'presence' of meaning is an always deferred phenomenon as each link in a significative chain, each mark, takes its meaning only in the unfolding of other oppositional marks that never fully explicate themselves but always refer beyond to what is not made present in discourse." *Différance*, then, alludes to both 'difference' as *distinction* and 'difference' as *delay* (Ulmer, 1985, p. 46).

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[7] **Deconstruction:**
de-stabilising certainty

Deconstructive reading involves the *de-sedimentation* of historical assumptions. For Derrida (1986), deconstruction is a practice—not a method—that collapses logocentrism and makes critical interventions in inherited knowledge (p. 168). It is an act of love and faith that inherits the past by challenging its buried assumptions (Derrida, 2001, p. 62, p. 110). "Deconstruction is not just about dismantling and undoing[:] it is also an affirmative and potentially transformative way of reading" (Deutscher, 2005, p. xii). "If conventional criticism took pleasure in establishing the 'unified' meaning of a text, this brand of criticism would derive a matching sense of mastery in disclosing a lack of unity" (Spivak, *Of Grammatology*, p. lxxii). Deconstruction opens up the textuality of a text (p. xlix) to show the text what it doesn't actually know (lxxvii). It is "[a] reading that *produces* rather than *protects*" (lxxv). Paul de Man suggests that Derrida's text "…is the unmaking of a construct[:] However negative it may sound, deconstruction implies the possibility of rebuilding" (xlix). And Derrida himself declares: "It is an analysis [of Plato, Aristotle, and others] which tries to find out how their thinking works or does not work, to find the tensions, the contradictions, the heterogeneity within their own corpus" (Deutscher, 2005, p. 6). Deconstruction equals *re-construction*.

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[8] **Sous rature:**
& writing under erasure

In the 'Preface' to *Of Grammatology*, Spivak translates Derrida's *sous rature* into 'writing under erasure' (1976, p. xiv): "This is to write a word, cross it out, and then print both word and deletion. (Since the word is inaccurate, it is crossed out. Since it is necessary, it remains legible.)" Given that the terms *me*, *myself*, and *I* are fictional constructions, necessary for me to make sense of myself as an entity in the world, I will, in this instance, write my identity under erasure: as ~~me~~. The same goes for the ~~question~~ guiding this PhD.

In *Of Grammatology* (1967/1976), Derrida locates his inspiration for erasure in Heidegger's crossing out of the word being (e.g. ~~being~~). For Derrida, "[t]hat deletion is the final writing of an epoch. Under its strokes the presence of a transcendental signified is effaced while still remaining legible. Is effaced while still remaining legible, is destroyed while making visible the very idea of the sign. In as much as it de-limits onto-theology, the metaphysics of presence and logocentrism, this last writing is also the first writing" (p. 23). According to Spivak, "Derrida is asking us to change our habits of mind: 'the authority of the text is provisional, the origin is a trace; contradictory logic, we must learn to use and erase our language at the same time'" (p. xviii).

'The goal is not to replace the verbal with the non-verbal but to develop a heterogene-ous dis-course, mixing word and thing presenta-tions' (p. 294).

'AG, that is, operates at the meeting point of non-verbal and verbal sys-tems' (p. 298).

'A counter ideological discourse' (p. 298).

(Ulmer, 1985)

11/9/07

PhD Research *Entries*

The list that follows represents the 'entries' I intend to add to my eisegetical encyclopaedia:

1. Foreword: Tourist / Vagabond Pedagogy ✓
2. Introduction: EiseJesus (anti-intro) ✓
3. Multiple Entries ✓
4. Cunts ✓
5. Logocentrism ✓ — *grammatology*
6. Pedagondage ✓
7. Bricolage   (link *multimodal / hyper-textual*)
8. Intertextuality   (link *heteroglossia*)
9. Palimpsest   (link *bricolage, collage, etc*)
10. Eclecticism & Dilettantism
11. Collage & Pastiche
12. Art & Aestheticism
13. Pragmatic Radicalism
14. Artist-Researcher
15. Constructivism
16. Messy Texts
17. Ethnographies (narrative, nomadic, arts-based, oxymoronic, etc)
18. Postmodernism
19. *Poststructuralism*
20. Neo-liberalism
21. Etymology
22. Neologisms
23. Applied Grammatology ✓
24. Texts
25. Grunge Aesthetic ✓
26. God

Text to girl:

For what it's worth, Sarah, I have 2 use all my will power not to fall 4 u. Just had 2 admit that – so no laughing:)

Recipient:
Sarah
[phone number]

Sent:
26-Oct-2007
22:33:54

You and I will need to imagine how the other entries could have looked had the 'pedagondage' continued. This, then, temporarily concludes one example (one text made from multiple texts) of how *The Postmodern Pedagondage* played out in both theory and practice. No doubt other ex-periments with this pedagogy will turn up different out-comes again—and thank goodness, because who wants a one-size-fits-all curriculum that produces the same result every time you engage it? Not me!

"If the successive [entries] add up into an itinerary, it happens only retrospectively, when a logic is discovered or imputed which did not guide the wanderer at the time of his wandering. When still on the move, no image of the future state is at hand to fill the present experience with meaning; each successive present, like works of contemporary art, must explain itself in its own terms and provide its own key to read out its sense" (Bauman, *Postmodernity & its Discontents*, 1997, p. 90).

"An event which in principle has no consequences outlasting its own duration is called an episode; like the tourists themselves, the episode – so says Milan Kundera – breaks into the story without being part of it. The episode is a self-enclosed event. Each new episode is, so to speak, an absolute beginning, but equally absolute is its ending: 'not to be continued' is the last sentence of the story…" (p. 91).

These entries, then, are *not to be continued…*

I hadn't enjoyed such height and space in weeks, and the dining room seemed a good perch from which to survey the voyage so far, and to try to see if anything resembling a pattern or a story was discernible in its tumble of places and events. Not much, not yet. While a number of wispy narrative strands had begun to emerge, I knew that journeys hardly ever disclose their true meaning until after – and sometimes years after – they are over.

(Raban, *Passage to Juneau*, 2000, p. 366)

24/09/2007

Dear Barbara,

As promised, here is my PhD Proposal (which I will be submitting in the coming days). This copy is yours to keep – but I do look forward to your impressions / feedback via email when you get a chance, etc.

This copy is in black and white but the 4 copies I make available to the PhD Panel will be in colour to better sell my project *and* encourage them to support my call for funding. :)

I'm off on a houseboat trip in a few days and will try – probably unsuccessfully – to clear my head and relax! The river is still my home, really, and I look forward to seeing it before it deteriorates further. When I get back I will put my Proposal PowerPoint together and psych myself up for the presentation. I look forward to getting it out of the way!

This has been a strange year. I have a work space at uni (main campus) but spend very little time there. It's almost like I'm not a uni student. I work mainly at home and spend a lot of time by myself – and too much time in the head can be dangerous. At the same time, I have done plenty of work, even if my social life is lacklustre as a result. Recently, I was spending some time with a very beautiful woman—Sarah—who shocked me by declaring that she only goes for guys who abuse and disrespect her, not guys who treat her well. In other words: *that I didn't fit the bill as I was the first guy who had ever cooked her a meal (other than a BBQ) and listened to a single word she had to say.* Whilst I appreciated her honesty, I was mortified. That's a disturbing way to be rejected, not only for what it says about her past associations with men but for what it says about her likely future associations with men. Most disturbingly, she knew what she was throwing away and said so! Very sad, and I am still reeling a bit from the whole situation. But anyway, I shouldn't be so selfish. She wants me to be the 'male friend' she has never had, while she continues on her not-so-merry way. If I was spiritually fitter I would say 'yes' to this situation and recognise it as an incredible honour, but so far I have made almost no attempts to stay in touch (which itself is a kind of rejection and itself a kind of 'passive' retaliation).

It seems to me that there is no escaping moral responsibility (and its penalties) and no escaping the impossibility of living up to the full potential of the conscience. The reality is that I don't know how to endure the relationship on offer, particularly as I feel romantically drawn to her. So I don't know how to proceed. Either way I hurt someone: *her or me* (unless, of course, I become more spiritually capable and more spiritually loving). It goes to show how limited my 'love' for her really is. Unconditional love seems genuinely beyond me. I can imagine it, but I can't deliver it!!

Anyway, I hope this letter finds you well, lots of love,

Andy

Reply from girl:

Wow! Thank u 4 ur honesty. I am v flattered. I hope we can still b frenz. I really enjoy hanging out with u, u r a great guy. Have a fab day, I off 2 yoga. :)

Sender:
Sarah
[phone number]

Sent:
27-Oct-2007
09:21:32

"When people first encounter postmodernism, the negative seems to dominate—e.g., no truth, no self, the terrible problem of the Other, the ugly will to power, and reason leading only to terror. But once again, truth is a burden, and throwing it aside opens up the possibility for a less rigid, more playful, aesthetic organization of human life. Without the burden, all things are permitted—even an artwork which consists of a desert-dry countryside filled with thousands of human beings playing around with some giant yellow umbrellas [and PhD texts that subvert the conventions of the dissertation]" (Linn, 1996, p. 112).

Linn, R. (1996). *A Teacher's Introduction to Postmodernism.* Urbana, Illinois: National Council of Teachers of English.

Morgan

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