

There is nothing outside the text.

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Making Texts—Making Meaning
—Visual-Verbal-Textual—
The Postmodern Pedagogage

Levels

The above title operates on three distinct levels. The first level (the text level) suggests the primary focus of this project: *making texts to make meaning* (semiosis). The second level (the inter-text level) indicates the three aspects of text production explored in this project: the *visual*, *verbal*, and *textual* (or tactile). And the third level (the sub-text level) indicates the *pedagogy* that informs, and arises from, this process: a semi-guided form of constructivism that drifts and tours simultaneously (i.e. *pedagogage*). All three levels then converge to form the three levels of the project: the *text level* (making texts); the *inter-text level* (the mechanics of textuality); and the *sub-text level* (the pedagogical, theoretical, and ideological dimensions behind the project).

1. The text level: making texts

Knowledge emerges *through* and *within* texts and textualities, the various media and mediums we use to *construct* our lives, identities, histories, and stories. Without such constructions life would be meaningless. Whether through writing, painting, drawing, speaking, feeling, or thinking, we create the possibility for meaning. We therefore make meaning by making **texts**: memory texts, conceptual schema, oral histories, written stories, self concepts, love objects, fantasies, and everyday texts like books, blogs, and films. In ethnographic terms, we make discoveries

Text: 'Modern critical theory has vastly expanded the traditional concept of text. It argues that motion pictures, pop songs, novels, weddings, buildings and more are all "textual". ...

'So, we can say that a text is any specific object or event constructed from the signs and codes of a social system of meaning' (Moon, 2004, p. 154).

Text: 'Following Barthes, the term text has been adopted by poststructuralists to refer to any DISCOURSE that produces meaning through its infinite play of SIGNS. Some critics and theorists have gone as far as to refer to any system of signs as a text. Because for many existence and knowledge are only available within systems of signification, it has become a commonplace to hear the world itself referred to as a text' (Childers & Hentzi, 1995, p. 303).

Text: *n* 1 the main body of a printed or written work as distinct from items such as notes or illustrations 2 any written material, such as words displayed on a visual display unit 6 to send (a text message) by mobile phone (Collins Australian Dictionary, 2005, p. 860).

Arts-based inquiry: 'Making art is a passionate visceral activity that creates opportunities for communion among participants, researchers, and the various audiences who encounter the research text. Arts-based research crosses the boundaries of art and research as defined by conventions formed in historically, culturally bounded contexts of the international art market and in the knowledge market dominated by higher education' (Finley, 2005, p. 685).

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Derrida: "From the moment that there is meaning there are nothing but signs. *We think only in signs*' (p. 50).

"There is nothing outside the text" (p. 158).

Of Grammatology

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a fore-word

The vagabond-tourist



1

*strolling, searching, playing,
posing, moving, snapping,
leaving.*

Logosphere

"...here even the doctrine of the 'as if' of conventional heuristics gives way to a practice of the 'why not,' whose purpose is to submit 'reality' to the extremes of human imagination" (Ulmer, 1985, p. 27).

... editing, drafting, proof-reading, etc

"...Derrida denies that we have access to an 'outside' or a 'behind' of language, for every attempt to discover what is thought can only lead us to another form of writing or representation or to a space in which nothing is said or thought..." (Hahn, *On Derrida*, 2002, p. 23).

and establish connections through *text-based inquiries*. The appellation 'text-based inquiry' describes a collection of research practices I use to extend the learning process. These include: *arts-based inquiry* (Finley, 2005); writing as a method of inquiry (Richardson & St. Pierre, 2005); narrative inquiry (Chase, 2005; Denzin & Lincoln, 2005); nomadic inquiry (Chase, 2005); *bricolage* (Denzin & Lincoln, 2005; Lévi-Strauss, 1966); applied grammatology (Ulmer, 1985); and messy texts (Marcus, 1998); all of which use texts to generate meaning (semiosis). Text-making also involves a plethora of *behind-the-scenes* activities, such as reading, thinking, drafting, noting, collating, and editing. The finished text 'product' represents only a fraction of the learning process: a textual monument made up of textual fragments, testimonies, tablets, and testaments—or *textaments*, for short.

2. The inter-text level: the mechanics of textuality

The title also suggests the three aspects of text production I explore: the *visual*, *verbal*, and *textual* (tactile). The *visual* aspect includes the *aesthetic* and *semiotic* components (i.e. the design): layouts, formats, fonts, titles, colours, symbols, images, photographs, artworks, and the 'look' and 'feel' of text products (i.e. the *aesthetic*). The *verbal* aspect includes the written content: ideas, idioms, words, poems, stories, descriptions, explanations, etymologies, critiques, commentaries, definitions, and anecdotes (i.e. the *discourses*). The *textual* (or *tactile*) aspect includes the 'hands-on' activity of building text products: *the drafting, editing, printing, collating, scanning, binding, and finishing of texts* (i.e. the products and outcomes). These 'aspects' correspond to different literacies: *visual literacy, verbal literacy, and textual literacy*—and *critical, creative, and caring thinking processes* (Pohl, 2000).

Aesthetics: 'The study of the feelings, concepts, and judgements arising from our appreciation of the arts or of the wider class of objects considered moving, or beautiful, or sublime' (Blackburn, 2005, p. 8).

Semiotics: '...is the study of sign-systems and the way they operate within a culture. It examines texts not as "personal" messages sent by an author to a reader, but as collections of signs drawn from a public system of meaning, and representing certain cultural ideas' (Moon, 2004, p. 141).

Discourse: 'A discourse is a form of language that is related to particular social institutions and practices. Discourses play a role in structuring the attitudes, behaviours and power relations of the people who use them' (Moon, 2004, p. 36).

Discourse: 'All areas of human activity have their own "languages"... These categories of language are called *discourses*. The philosopher Michel Foucault has argued that discourses operate according to unwritten rules about who can speak, who is spoken to, and what kinds of things can be talked about. They also involve certain relations of *power*...

'Discourses do not offer neutral descriptions of the world. They represent the world from certain viewpoints. They also compete with one another for control of certain aspects of life' (Moon, 2004, p. 36).

Discourse: 'Often the term actually replaces "text," thus helping to emphasize (and deconstruct) what POST-STRUCTURALISM sees as an arbitrary and artificial distinction between literary and nonliterary works. ...

Cataloguing Learning: *the postmodern tourist pedagogy*

If you read through the arguments ... over the past few years about the impact of Web amateurism, you'll find that the debate keeps cycling back to two refrains: the impact of blogging on traditional journalism and the impact of Wikipedia on traditional scholarship. In both cases, a trained, institutionally accredited elite has been challenged... The fact is that most user-created content on the Web is not challenging the authority of a traditional expert. *It's working in a zone where there are no experts or where the users themselves are the experts.*

(Johnson, 2006, my italics)

The structure of this text lends itself to a different type of learning. It does not attempt to follow the format of the thesis, essay, or traditional chapter. If anything, it finds inspiration in the cybertext, the travelogue, the photograph, the postcard, the dictionary, and the encyclopaedia. Each entry, in effect, is *quarantined* from the 'argument format' and 'thesis structure.' By discouraging narrative excursions, misadventures, playfulness, and amateur stupidity, the argument-format—thesis-structure demands coherency, rationality, logic, and measured expert testimony. Once free of this formula, each 'entry' can emerge from its *own* research and its *own* internal dynamics (its *own idiolect* and *idiocy*). These entries do not so much challenge the legitimacy of expert knowledge (which I draw upon extensively) as chip away at the walls that secure it. Instead, they play in the spaces *between* expert knowledge and lay knowledge, between comprehension and ignorance, between professionalism and



Derrida 'sees structuralism as a form of philosophical totalitarianism, i.e., as an attempt to account for the totality of a phenomenon by reduction of it to a formula that governs it *totally*. Derrida submits the violent, totalitarian structural project to the counterviolence of *solicitation*, which ... means to shake the totality...' (Bass, Translator's Introduction, *Derrida: Writing & Difference*, 1967/2005, p. xviii).

The Medium is the Message.

Both the content of the message and the medium of the message are equally responsible for meaning making and meaning transfer. In other words, as McLuhan (1967) suggests, the medium itself is a message. This text, although often an 'invisible' message. This text, alternatively, forces the medium to the surface: to speak.

The products themselves will take their inspiration from various sources. For instance, product 1, the *Eise-Jesus*, will take its form from the illuminated manuscript and encyclopaedia. Product 2, *The Ridiculous Madman*, will take its form from the A5 novel or picture book. Product 3, *The Manifesto*, will take its form from the textbook and catalogue. All 3 products will draw on the **multimodality** and 'playfulness' of the picture book (seen here), including *The Lost Diamonds of Killiecrankie* (Crew & Gouldthorpe, 1995), *My Place* (Wheatley & Rawlins, 2002), and *Who's Afraid of the Big Bad Book?* (Child, 2003).

Not only are these aspects of text production critical to my skills-base as an 'artist-researcher' (as distinct from an academic-essayist), they also open up new meaning-making and communicatory possibilities. In an age of cybertexts and interfaces, for instance, the heavy, hand-made, bulk of an illuminated manuscript or paper-based encyclopaedia may seem problematic or prehistoric. Such a text will therefore need to tap into the intimacy and mystique of the *in-the-hand* artefact and the multimodality and vitality of the *before-the-eye* cybertext and picture book, thereby producing a hybrid text that borrows from multiple traditions and multiple textualities (i.e. from **bricolage**, **intertextuality**, **palimpsest**, **eclecticism**, etc). It is, ultimately, the textual 'object' that interests me. I intend, therefore, to design, write, and construct every aspect of the text product, like William Blake did his 'illuminated' anthologies in the late eighteenth and nineteenth centuries (Abrams, 1993, p. 19). Most university theses, however, focus on the *verbal* aspects of text production while leaving the *visual and textual aspects to the whims of convention* (i.e. to university guidelines and/or academic traditions). This means that various 'literacies' and learning opportunities go untapped. It also means that many theses go unread.

[F]or Foucault, discourses are coherent, self-referential bodies of statements that produce an account of reality by generating "knowledge" about particular objects or concepts, and also by shaping the rules of what can be said and known about those entities. ... For Foucault discourse informs and shapes subjectivity, including the possible activities and knowledge of the individual' (Childers & Hentzi, 1995, pp. 84-85).

Multimodal: 'Texts that draw upon a variety of communication modes—spoken, written, visual, spatial—at the same time' (Kress & van Leeuwen, in Callow, 1999, p. 123).

Bricolage: 'Construction or creation from whatever is immediately available for use; something constructed or created in this way, an assemblage of haphazard or incongruous elements' (*New Shorter Oxford English Dictionary: On Historical Principles*, 1993, p. 281).

Bricolage: 'Lévi-Strauss distinguishes the activity of the bricoleur from those of the modern scientist, the engineer, and the artist; however, it is this description of an improvisatory activity performed by a kind of intellectual jack-of-all-trades with whatever happens to be available that has caught the imagination of many contemporary theorists, who view the practice of theory as itself a form of bricolage performed with concepts and ideas retrieved from the grand theories of the past' (Childers & Hentzi, 1995, p. 34).

Bricolage: 'Derrida escalates the applicability of the term by observing that, if

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amateurism, between in-depth studies and off-the-top-of-the-head guesses, between certainty and oblivion, and between books and blogs: *the border zones*, as Anzaldúa (1987) might say. It is *episodic* and *fractured* research: discontinuous research, ludic research, amateur research, and shopping mall research—*strolling*, *perusing*, *window-shopping*, and *playing*, like the 'postmodern tourist' or 'postmodern vagabond' (Bauman, 1995a, 1995b, 1997). Each entry, each bite-sized chunk, is an exploration in its own right: a form of 'trying on' or 'trying out' before buying or committing (i.e. imagining before enacting: see Miller, 2006). They are not, however, exhaustive explorations, which is the domain of the thesis, but transient encounters, brief glances, passing fads, Wikipedias, and mini-searches, which are just as quickly discarded and forgotten as collected and examined. What emerges, then, is something *other than* what would have emerged *through the traditional—cohesive—learning paradigm* (i.e. the thesis format). Different texts emerge through the *episodic structure and fractured ideology* of the artist-researcher (me, as a collage of selves and possible identities)—and the arts-based (Finley, 2005), narrative-inquiry (Chase, 2005), text-production process. This textual structure, as a form of scaffolding, encourages alternative texts and alternative voices by operating *outside* the walls of thesis-thought and thesis-structure (i.e. outside of scholarly hegemony)—and in turn represents an alternative type of learning via an alternative type of pedagogy (i.e. a counter-hegemonic pedagogy). This pedagogy, as a *post-pedagogy* that dissolves the master-disciple binary (Ulmer, 1985), can be described as a *postmodern vagabond or tourist pedagogy* (which amounts, in educational terms, to a semi-guided form of constructivism, a carefully structured *anti-structure* that permits learning safaris and learning mayhem). And so let's begin by leaving... ■



3

'When I produce this sign, I am signing originarily, even though I am physically repeating the sign given to me by tradition' (Hahn, *On Derrida*, 2002, p. 39).

'Deconstruction ... is a form of catachresis' (Ulmer, 1985, p. 33).

Franz: "We have more and more universities and more and more students. If students are going to earn degrees, they've got to come up with dissertation topics. And since dissertations can be written about everything under the sun, the number of topics is infinite. Sheets of paper covered with words pile up in archives sadder than cemeteries, because no one ever visits them, not even on All souls' Day. Culture is perishing in over-production, in an avalanche of words, in the madness of quantity" (Kundera, *The Unbearable Lightness of Being*, 1984/1999, p. 102).

'...one must refer to language's peculiar inability to emerge from itself in order to articulate its origin...' (Derrida, *Writing & Difference*, 1967/2005, p. 31).

This project will therefore allocate equal amounts of time and energy to each aspect of text production: 33% to the visual, 33% to the verbal, and 33% to the textual. This will mean *less* reading but *more* art and *more* hands-on time building and designing artefacts. It may also require turning these paper-based texts into cyber-based texts. [Theorists today call this *practice-led* research (Berridge, 2007, 2008; Haseman, 2006; Kroll, 2008; Perry, 2008).]

3. The sub-text level: pedagogy & ideology

The three bands of the title also link to Jacques Derrida's (1967/1976) theories on grammatology and visual-verbal (double-value) writing, and Gregory Ulmer's (1985, pp. 98-99) applied grammatology. Ulmer seeks to turn Derrida's theories *into* practice. He advances the 'tripartite' script as a grammatological and post-pedagogical writing and learning process that incorporates three distinct textual bands: the *picto*, *ideo*, and *phono*. The *picto* band uses pictures, symbols, and hieroglyphs (i.e. the **pictorial** and **pictographic**); the *ideo* band uses ideas and idioms (i.e. the **ideographic**, **ideological**, and **idiomatic**); and the *phono* band uses sounds, speech, inner speech, and commentaries (i.e. the **phonographic**, **phonological**, and **phonetic**). Together, these three bands form a *picto-ideo-phonographic* writing and pedagogy, which, when enacted, is less like the two-dimensional text and more like the 'performance' text (i.e. a multimodal 'text' that appeals to multiple senses by using a variety of textualities). In this sense, Ulmer's (and Derrida's) tripartite text (script) anticipates the advent of multimedia and cybertextuality, understood here as networks of texts and nodes that can be manipulated by 'users' and shared among many (Aarseth, 1997; Snyder, 1998).

bricolage is the necessary borrowing of concepts from an incoherent or ruined heritage, then "every discourse is *bricoleur*" (Payne, 1996, p. 80).

Eclecticism: 'An eclectic position in philosophy or religion is one that seeks to combine the best elements of other views' (Blackburn, 2005, p. 109)

Eclectic: *adj* 1 composed of elements selected from a wide range of styles, ideas, or sources... (*Collins Australian Dictionary*, 2005, p. 248).

Pictorial: *adj* 1 relating to or expressed by pictures (614).

Pictograph: *n* 1 a picture or symbol standing for a word or group of words, as in written Chinese (614).

Ideograph (or ideogram): *n* a character or symbol that directly represents a concept or thing, rather than the sounds that form its name (394).

Ideology: *n* the body of ideas and beliefs of a person, group, or nation [from IDEO + LOGY] (394).

Idiom: *n* 1 a group of words which, when used together, have a different meaning from the one suggested by the individual words (394).

Phonograph: *n* 1 an early form of record player capable of recording and reproducing sound... (611).

Phonology: *n* 1 the study of the sound system in a language (611)

Phonetic: *n* the study of speech processes, including the production, perception, and analysis of speech sounds (611).

(*Collins Australian Dictionary*, 2005)



PISAC MARKETS Peru

- do not plan your trips too long – the shorter the trip, the greater the chance of completing it;
- do not get emotionally attached to people you meet at the stopover – the less you care about them, the less it will cost you to move on; [and]
- do not commit yourself too strongly to people, places, causes – you cannot know how long they will last or how long you will count them worthy of your commitment...
- Above all, do not delay gratification... Whatever you are after, try to get it **now**; you cannot know whether the gratification you seek today will be still gratifying tomorrow.

(Bauman, 1995, p. 91)

“De-sedimentation’ is as near a synonym for ‘de-construction’ as Derrida offers” (Hahn, *On Derrida*, 2002, p. 40).

‘Derrida would say that the best possible hospitality recognizes the impossibility of an ideal hospitality. Only from that position can it engage valiantly, eyes wide open, with a void. We must attempt the best possible hospitality we can accomplish in the absence of an ideal. This is a far more demanding politics’ (Deutscher, *How to Read Derrida*, 2005, p. 81).

As a post(e)-pedagogy, **applied grammarology** (AG) uses all three bands to extend its meaning-making and pedagogical range (Ulmer, 1985, p. 157). It uses artworks and images from the *pictorial* band, literary examples and asides from the *ideographic* band, and theories, discursive commentaries, and voice-overs from the *phonetic* band (Ulmer, 1985, p. 99).¹ Used together, the three bands produce the *performance lecture* or multimodal – *collage* – text (i.e. the living text) rather than the two-dimensional, monomodal, uni-banded *page* (i.e. the dead text). AG does not, however, seek to transmit information or to establish a master-disciple hierarchy (p. 183). Quite the contrary. It seeks to generate realisations (inventions) rather than realities (p. 27); questions rather than answers (p. 134); and ‘to submit reality to the extremes of the human imagination’ (p. 27). In fact, it gestures towards entropy rather than certainty. Learners construct their *own* meanings and their *own* texts rather than mimic those of the master or the institution. *Mis-readings* and counter-readings are not only permissible, but welcomed (p. 89). AG, therefore, breaks down the master-disciple relationship in favour of a society of co-learners and co-inventors. Paulo Freire might call this a society of ‘co-creators and co-intentional re-

¹ Like this text.

Grammarology is committed to a pedagogy ... that will collapse discipline into invention.
(p. 188)

AG attempts to develop a pedagogy capable of exposing, if not escaping, the ideological nature of the educational apparatus.
(Ulmer, 1985, p. 294)

Applied Grammarology: ‘I will argue that grammarology, a name designating a new organization of cultural studies, is first of all a new mode of writing whose practice could bring the language and literature disciplines into a more responsive relationship with the era of communications technology...’ (4).

‘Derrida ... elaborates a tripartite script – picto-ideo-phonographic – which, in recent books, consists of ... a discursive commentary (the phonetic level); examples interpolated (“pinned”) into the discourse (the ideographic element); and “found” pictorial material (such as artworks...)’ (99).

The phonetic: theoretical
The ideographic: literary
The pictographic: imagery
(108)

‘[Derrida] proposes a writing oriented toward stimulation or provocation rather than information, ... questions rather than ... answers’ (134).

‘[AG] operate[s] within a different mode in which knowing and knowledge are oriented not by the results as after-effect, known in advance and to which presentation must conform, but to creativity, innovation, invention, change...’ (152).

AG views the classroom as a place of invention and creativity not reproduction and mimicry (163).

‘AG is a response to the increasing pressure the electronic media are playing on schools organized “by the book” (265-266).’
(Ulmer, 1985)



Derrida’s ‘de-sedimentation’ links to Roland Barthes’ DOXA-breaking ‘mythoclasm.’

Applied
grammatology
overturns the
opposition
between
thought and
style by no
longer viewing
decoration as
peripheral or
as something
added onto
thought
(Ulmer, 1985,
p. 40).

Logos is
reason
(Derrida,
*Writing &
Difference*,
1967/2005, p.
65).

creators' (1970/1996, p. 51): people who *build* worlds rather than *receive* worlds.²

And yet, at the level of the page, where I work, the three bands could appear inaccessible. The paper page cannot transmit sounds, moving images, links, or interactive writing like the *cybertext* web-page. However, the bands can, I believe, be adapted to correspond to the *visual* (picto), *verbal* (ideo-phonetic), and *textual* (tactile) aspects of text production. The *visual* aspect can correspond to the pictorial band. The *verbal* aspect can correspond to both the ideo and phono bands. And the *textual* aspect can correspond to a new band, the tactile, to include the physical act of making texts or even the act of holding, feeling, and admiring text 'objects' (something the cybertext cannot offer). In this project, the multimodal text (as a *hypertext*) borrows from grammatology and cyber-textuality to enrich paper-based textualities, effectively 'collapsing the distinctions between teaching, research, and art' (Ulmer, 1985, p. 27). And why not?

By extension, the tripartite (picto-ideo-phonographic) script can also be used in conjunction with the visual, verbal, and tactile to gesture towards the overthrow of institutional hierarchies which typically favour *written words* over visual texts or textual artefacts – both of which produce powerful commentaries in their own rights. Derrida's (1976) ideas on *logocentrism* are applicable here (Ulmer, 1985, p. 7). Although Derrida uses the term *logocentrism*

² AG is about liberation not domestication. Freire (1970/1996, p. 17) calls this *conscientisation*, where learners awaken from false consciousness and oppression through critical interventions in reality. Students *name* their own worlds rather than passively receive the taken-for-granted worlds of others. This reverses the banking-concept of education for a dialogical concept of education.

'AG ... operates at the meeting point of nonverbal and verbal systems' (298).

'An open pedagogy promotes a heuristic, inventive mode, in which the aesthetic dimension replaces the referential as a guide for the productive participation of the addressee' (307). (Ulmer, 1985)

Cybertext: 'As the *cyber* prefix indicates, the text is seen as a machine – not metaphorically but as a mechanical device for the production and consumption of verbal signs. ... As a theoretical perspective, cybertext shifts the focus from the traditional threesome of author/sender, text/message, and reader/receiver to the cybernetic intercourse between the various participant(s) in the textual machine' (Aarseth, 1997, pp. 21-22).

Hypertext: '... is often understood as a medium of text, as an alternative to ... the codex format found in books, magazines, and bound manuscripts. It is often described as a mechanical (computerized) system of reading and writing, in which the text is organized into a network of fragments and the connections between them' (Aarseth, 1997, p. 78).

Logocentrism: '... is a word coined by Jacques Derrida on the analogy of ETHNOCENTRISM to describe the form of METAPHYSICS that understands writing as merely a representation of speech, which is privileged because the utterance is present simultaneously to both speaker and listener, a situation that seems to guarantee the transmission of meaning. ... It is one of the major projects of DECONSTRUCTION to undo this opposition' (Childers & Hentzi, 1995, p. 172).

ILHA DO MEL
Brazil

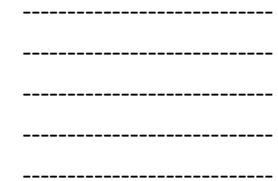
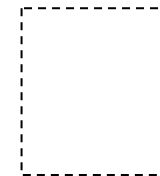
vagabondage has no advance itinerary – its trajectory is patched together bit by bit, one piece at a time (p.94).

Like the vagabond, the tourist is on the move. Like the vagabond, everywhere he goes he is in, but nowhere of the place (p.95).

[T]he tourist is a conscious and systematic seeker of experience, of a new and different experience, of the experience of difference and novelty – as the joys of the familiar wear off quickly and cease to allure (p.96).

(Bauman, 1995a)

Sallywag Learning Tours



Word Wars = language wars / 'language games' (Barthes)

Derrida: '... writing, the letter, the sensible inscription, has always been considered by Western tradition as the body and matter external to the spirit, to breath, to speech, and to the logos' (*Of Grammatology*, 1967/1976, p. 35).

to refer to philosophy's privileging of speech over writing (something he attempts to redress through his multi-banded texts), I intend to extend the term to include *all* university textual hierarchies, such as those privileging words over images, novels over picture books, paintings over drawings, books over blogs, articles over comics, textbooks over tags, experts over amateurs, objectivity over subjectivity, and so on—and to claim that the 'inferior' textualities have as much to offer learning and research as their lauded counterparts. In fact, such texts may even offer new types of knowledge and new ways of thinking by operating outside the reach of rationalist imperatives and hegemonic textualities. This is important. By re-aligning the 'inferior' and 'maligned' elements with the so-called 'superior' elements—such as affection with cognition, irrationality with rationality, chaos with order, amateur with expert, and art with science (for example)—new possibilities and hybrid textualities can emerge. As a politics of representation, the anti-logocentric stance does not so much reverse the logocentric paradigm as *level it out*, while reserving the right to privilege the forgotten discourses for meaning-making purposes. After all, this project is not just about making texts: it is about making *unusual* and *messy* texts – not to *fill* gaps in knowledge, but to *cause* gaps in knowledge, to *rupture* the familiar and to *demythologise* the commonplace. It does so to unearth new ways of knowing, feeling, seeing, acting, and 'being' (*meing*) in the postmodern world.

And why the fuck not?

It is in the layers of the art(e)fact, after all, that the written word and visual image converge to form the multimodal product. Most educational settings negate such products by having students produce de-contextualised, imper-

Logocentrism: 'The obstacle Derrida wishes to remove is ... the exteriority of writing to speech and of speech to thought – the view that language is an instrument of thought, and writing only "the extension of an instrument." The applied stage of grammatology will come about through the transformation of this dualistic and subordinating attitude to writing' (Ulmer, 1985, p. 7).

Logocentrism: 'Term used in postmodernist writing to criticize what is perceived as an excessive faith in the stability of meanings, or excessive concern with distinctions, or with the validity of inferences, or the careful use of reason, or with other traditional aids to sifting truth from falsity, or indeed an excessive faith in the notions of truth and falsity themselves' (Blackburn, 2005, p. 215).

Chaos: 'It is, we may say, a pristine and "brute" fact that human beings exist in the never-ending ... effort to escape from Chaos: society, its institutions and their routines, its images and their compositions, its structures and their managerial principles, are all facets of that forever inconclusive and relentless escape. Society, we may say, is a massive and continuous cover-up operation. And yet the best the escape ever succeeds in coming up with is a thin film of order that is continuously pierced, torn apart and folded up by the Chaos over which it stretches...' (Bauman, 1995a, p. 14).

Demythologise: 1. To divest (a writing, person, work of art, etc) of its legendary or mythological character. (*Macquarie*, 2008, p. 318)

Photograph

Photograph 1: 'The art of looking the part: *touristing*,' taken by an unknown tourist, May 2004, Colca Canyon area, Peru. Reproduced with permission of the tourist (who was deeply embarrassed to find this photograph among his possessions).¹

Photograph 2: 'How to photograph other people's maize *without buying it*,' taken by Andrew Miller, May 2004, at the Pisac Markets, Sacred Valley, Peru. Reproduced with permission of the happy-snapper.

Photograph 3: 'Making footsteps in the sand of a virgin beach,' taken by Andrew Miller, June 2004, Ilha do Mel, Brazil. Reproduced with permission of the languid boat person.

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¹ The tourist in no way endorses Nike hats or Gatorade drinks; in fact, had the hat not been *found* and the drink not been *the least awful* in the pictured shop, he wouldn't be in their possession. He finds the Nike brand particularly offensive for its (alleged) exploitation of workers through sweatshops.