"Writers who aim at producing neatly presented printed versions of their texts are composing what Balestri (1988) calls 'hardcopy'. Still 'writing to the printer', they are using the computer in a limited way, treating it as an electronic typewriter... Such writers miss the opportunity presented by the computer to move beyond word *producing* to word *processing*. / When writers forget the printer and write directly to the screen they are composing ... 'softcopy', which is the text on the computer screen. ... Softcopy offers a process-oriented rather than a product-oriented mode of writing" (Snyder, *Hypertext*, 1998, p. 13).

BAND 1
Discursive Commentary
(theory)
phono

BAND 2
Figurative Explorations
(practice)
ideo

"[Hardcopy and softcopy] explains the difference between the static and product-centred conception of writing which still dominates academia and schools, and the more dynamic and process-centred conception of electronic discourse that is beginning to influence educational theory and practice. Hypertext is a wholly electronic form of writing that uses the computer as a medium in its own right, both for the creation and the reading of texts. Hypertext enables us to stop thinking of the text as a series of printed pages whose components are ordered immutably, paragraph by paragraph, from first to last" (Snyder, *Hypertext*, 1998, p. 13).

This is why I have tried to subvert the identity formulas offered (and demanded) in the university system by establishing my own 'naming' philosophy, one that recruits personas from a range of identities to serve different purposes. The *artist-researcher*, *artist-pedagogue*, *pragmatic radical*, and *postmodern pedagond* are all shifting perspectives through which I view my life and work, thereby escaping restrictive conceptions of what it means to learn, teach, research, create, and live in a postmodern world. This, in itself, is a life-strategy and 'answer' (of sorts) to my PhD question.

Interdisciplinary is, for example, not just a question of putting several fields together, so that individuals can share their specialized knowledge and converse with one another within their expertise. It is to create in sharing a field that belongs to no one, not even to those who create it. What is at stake, therefore, in this inter-creation is the very notion of specialization and of expertise, of discipline and professionalism. To identify oneself with a position of specialized knowledge, to see oneself as an expert or as an authority on certain matters, even and especially on artistic matters is to give up all attempts at understanding relations in the game of power. To survive, to live with heterogeneity, artists are necessarily polyvalent in their skills, their function, their role—so polyvalent, I would say, as to make the very label of 'artist' appear simplistic and reductive. The idea of being an artist vs. being an art administrator, an academic, or a scholar, for example, is as untenable as the idea of defining oneself according to labels and formulas.

(Trinh T. Minh-ha, *When the Moon Waxes Red*, 1991, p. 108).

'The time and glory and political influence of intellectuals as a group jointly responsible for the culture and ethical standards of nations, as a collective bearer or universal human values is seen as past and unlikely to return. … With the withdrawal of the state from culture-making, it wasn't the intellectuals who took over, but the market' (Bauman, *Life in Fragments*, 1995, pp. 234-236).

The Postmodern Pedagondage

in practice

'It may well be that the historical glory of intellectuals was tied closely to other, now largely extinct, factors of the modern age – great utopias of perfect society, projects of global social engineering, the search for universal standards of truth, justice and beauty…' (Bauman, *Life in Fragments*, 1995, p. 239).

How does the *form* and *appearance* of a text affect its reception and reading? What might a textual *lexicon* look like that encompasses both the *visual* and *verbal* aspects of text production? Can the blending of texts (e.g. stories, poems, images, etymologies, essays, and quotations) create evocative *bricolages* and *hypertexts* that stimulate learning and research? How might different artistic and authorial *selves* and *voices* occupy the same textual product? Can *autoethnographic accounts* and *life histories* further the artist's awareness of the self and society? Can re-writing the past inform and transform the present? Can the textual process transport the artist-researcher (the bricoleur) into new domains of awareness and being? How can the bricoleur (the collagist) transform the conventional 'book' product into an artefact or work of art? What forms of representation are available to the artist-researcher through new and old technologies (e.g. desktop publishing and the printing press)? What audiences exist for these types of textual performances? These questions represent a cross-section of my interests in text production.

Scallywag Learning Tours

And unBecoming

Andrew Miller

What follows in the left-hand theoretical column is essentially an abridged version of my PhD Proposal, which I presented at Flinders University on October 17, 2007. The overwhelming response was positive; and yet, as always, it was the detractors that haunted my thinking and turned my PhD experience temporarily sour.

"Writers have internalised the belief that verbal information is more valuable than non-verbal information, and that non-verbal elements are the business of publishers, designers and printers, not of writers. Much more than word processing, however, hypertext demands that writers pay careful attention to the non-verbal. ... Learning how to read, produce and exploit graphics constitutes one of a number of new demands imposed on users by technology" (Snyder, *Hypertext*, 1998, p. 18).

Making Texts—Making Meaning

——Visual–Verbal–Textual——

The Postmodern Pedagondage

Cover design: *eis.Jesus*, ink on paper, palimpsest, March 2007, by Andrew Miller. Reproduced with permission of the sculptor.

Official Meanings

Jesus *n* **1** the founder of Christianity, believed by Christians to be the Son of God > *inter* **2** *taboo slang* an oath expressing intense anger or shock (Collins, 2005, p. 428)

unbecoming *adj* **1** unattractive or unsuitable: *unbecoming garments* **2** not proper or appropriate to a person or position: *acts unbecoming of university students* (Collins, 2005, p. 907)

become *vb* **1** to come to be: *he became Prime Minister last year* **2** (foll by *of*) to happen to: *what became of him?* **3** to suit: *that dress becomes you* [old English *becuman* happen] (Collins, 2005, p. 62)

Unofficial Meanings

becoming *vb* **1** to develop or shape-shift into: *she was becoming critically awakened* **2** to emerge from false consciousness **3** to grow, learn, and transcend old or superficial understandings (Miller, 2007)

unbecoming 1 to strip away former ideas and practices and replace them with new ideas and practices **2** to un-evolve (and re-evolve) **3** to undo one's socialisation and conditioning **4** to reclaim the construction of *self* through critical and creative praxis (Miller, 2007)

'Who made who?'

(AC-DC)

"Hypertext is essentially a network of links between words, ideas and sources that has neither a centre nor an end. We 'read' hypertext by navigating through it, taking detours to notes, and to notes to those notes, exploring what in print culture would be described as 'digressions' as long and complex as the 'main' text" (Snyder, *Hypertext*, 1998, p. 18).

This project is about making texts. Unusual texts. And through making texts, making meaning(s). Unusual meaning(s). This project explores the *visual*, *verbal*, and *textual* (tactile) aspects of text production through arts-based inquiry and *doing* textuality. This is as much a pedagogy as a process for making artefacts. Whilst researching the work of others is important, the emphasis here is on *making texts and generating meaning—on constructivistic*, hands-on, self-directed, learning. This is the work and mindset of the artist-pedagogue rather than the academic-expert. It prides itself on a DIY (do-it-yourself) and HAG (have-a-go) attitude that *delights* in the transitory, experimental, and eclectic encounter. This is important. If I think of myself as an academic or a theorist I will operate within this construct, as perpetuated and passed down through the ages. But if I think of myself as an artist-researcher and artist-pedagogue, a flâneur and cultural critic, a vagabond and tourist visiting and happening upon meaning(s) and text(s) during a semi-guided learning adventure, I may just be able to generate different types of knowledge and different types of textuality. I may just be able to find new paths outside and beyond the hegemonic structures that, as Henry Giroux suggests, delimit and restrict the kinds of realities, knowledges, and texts that I can possibly imagine and possibly produce (as cited in Knobel & Honan, 1998, p. 127). It starts with how I *name* myself and how I construct that identity, and it continues with how I approach my texts and how I open them up to possibilities rather than limitations. How it ends is anyone's guess: *but that's the point*. The Postmodern Pedagondage (i.e. the vagabond-tourist-pedagogy) is about possibilities not conclusions; questions not answers; messy-texts (Marcus, 1998) not structured theses. And it is this notion, this inversion, that turns learning,

Intentional Fallacy: Can you 'trust' this text? Can you trust *any* text? My intentions are as incoherent and contradictory as yours, despite the efforts I go to to 'convince' you that I know what I'm doing. All authors engage in this ruse. In short, don't believe the 'exegesis' as authorial intentions are often at odds with the actuality of the text itself
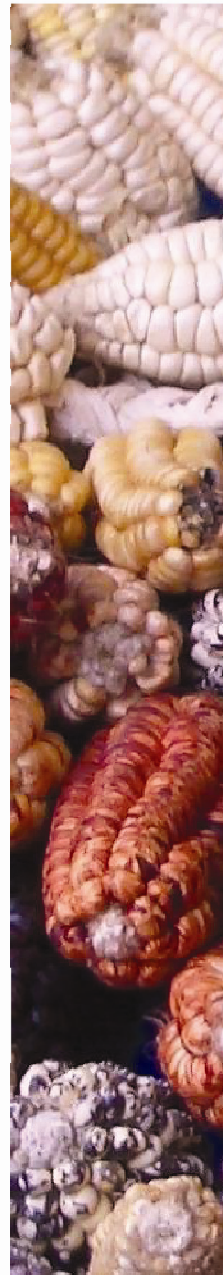
"Ambivalence always generates the *demand for expertise*; lack of orientation attracts experts in road-filling. Experts tend to promise a once-for-all, secure escape route from uncertainty, but what they offer in practice is a decision how to 'settle' the present dilemma without in the least reducing its ambivalence" (Bauman, *Life in Fragments*, 1995, p. 80).

2

"This is my starting point: no meaning can be determined out of context, but no context permits saturation" (Derrida, *Living On: Border Lines*, 1979, p. 81).

"If we are to approach ... a text, for example, it must have ... an edge. Take this text. What is its upper edge? (Derrida, *Living On: Border Lines*, 1979, p. 81).

"If we are to approach a text, it must have an edge" (Derrida, *Living On: Border Lines*, 1979, p. 83).

My*texts*:

*un*Making Texts

"... What does a title entitle, designate, delimit? Does it designate something other than what it entitles, i.e., the thing 'entitled,' the text or book? Or something other than itself?" (Derrida, *Living On: Border Lines*, 1979, p. 117).

'Marginalia' (Eco, *The Name of the Rose*, 1980/1998, p. 76).

"'A book neither begins nor ends: at most it pretends to.' ... 'Every method is a fiction.'" (Derrida, *Living On: Border Lines*, 1979, pp. 96-97).

"When a text quotes and requotes, with or without quotation marks, when it is written on the brink, you start, or indeed have already started, to lose your footing. You lose sight of any line of demarcation between a text and what is outside it" (Derrida, *Living On: Border Lines*, 1979, pp. 81-82).

"One never writes in one's own language or in a foreign language" (Derrida, *Living On: Border Lines*, 1979, p. 101).

pedagogy, and research on its head, seeking as it does the disordered, irrational, uncertain, and inchoate over and above the ordered, rational, certain, and concrete. This is a *post*-pedagogy and a *post*-text (Ulmer, 1985).

As a form of research and textual practice, *The Postmodern Pedagondage* attempts to level out the logocentric tendencies, in education and elsewhere, that privilege the verbal over the visual, the rational over the irrational, the ordered over the disordered, the cognitive over the affective, the two-dimensional over the three-dimensional, and the thesis over the non-thesis (i.e. the non-permissible and illegitimate). A post-pedagogy transcends these divisions and, like Gloria Anzaldúa (1987) suggests, occupies the border zones, beyond the orthodoxy of the institutional common sense, in the disorientating and habit-shattering fringes where the old regime makes little or no sense. Here, possibly, something different can be found…■

"'Human beings', noted Cornelius Castoriadis in 1982, 'cannot accept Chaos and accept it as Chaos, they cannot stand up straight and confront the Abyss'" (Bauman, 1995a, p. 13).

This is how the world is. We live with chaos as the encompassing condition of our lives. We learn to work through it. With luck, we emerge from it.

(Jonathan Raban, Passage to Juneau, *2000, London: Picador, p. 187)*

3

Uncertainty

R
E
Searching

1

UNDECIDABLEBILITY

For the writer, to undo the work of death means to deconstruct, to dislocate the entire system of Western rhetoric. Bathing everything with meaning, 'like an authoritarian religion which imposes baptism on whole populations,' this system has always aimed at 'banishing from discourse the scandal of nonsense' and its imperative is still the 'desperate filling-in of any blank space which would reveal the void of language' (*L'Empire*, pp. 90-92). Denouncing such an operation leads, in Barthes's case, to a definition of literature as 'consciousness of the unreality of language.'

(Trinh T. Minh-ha, *When the Moon Waxes Red*, 1991, p. 212)

'A reader risking disorder so that something else might happen' (Low & Palulis, A Letter from Derrida, *Journal of Curriculum Theorizing*, Spring, 2006, p. 47).

'...our endless quest for the perfect bathroom tile might have become a way of distracting ourselves from some other, larger questions' (Mackay, *Advance Australia Where*, 2007, p. 3).

00	24. God
00	23. Grunge Aesthetic
00	22. Texts
00	21. Applied Grammatology
00	20. Neologism
00	19. Etymology
00	18. Neo-liberalism
00	17. Poststructuralism
00	16. Postmodernism
00	15. Ethnographies (narrative, nomadic, arts-based, oxymoronic)
00	14. Messy Texts
00	13. Constructivism
00	12. Artist-Researcher (Pragmatic Radical reform)
00	11. Pragmatic Radicalism
00	10. Art / Aestheticism
00	9. Collage / Pastiche
00	8. Eclecticism / Dilettantism
00	7. Palimpsest
00	6. Intertextuality (Heteroglossia)
00	5. Bricolage (Multimodal / hypertextual)
45	4. Pedagondage
38	3. Logocentrism
31	2. Cunts
25	1. Entries
7	Introduction: *Else/Jesus*
1	A Fore-word: The vagabond-tourist

(Un/Intended) **Stopovers**

Wor(l)d = Word World / World of Language / *logosphere* (Barthes)