A/R/T/ography[1]

A/r/t/ography blends *images* and *words* (design and content) to create multitrack texts (Springgay et al., 2005). This way, images and words (the visual and the verbal) contribute equally to knowledge and narrative construction. The absence of one or the other—word or image—would lessen the text and reduce the possibilities for critical–creative research. A/r/t/ography opens up liminal spaces between 'straight' *theses* and 'bent' *artworks* by dissolving the distinction between word and image, design and content, and 'critical' and 'creative' practice (i.e. between the exegesis and the artwork).

Further, the 'A/r/t–' prefix indicates the various personas used in the meaning-making process: the a/rtist, r/esearcher, and t/eacher combined. The artist–teacher–researcher (aka a/r/t/ographer) crosses borders and pushes boundaries, thereby collapsing the distinction between research and art. This is reminiscent of the 'grammatologist' in Gregory Ulmer's (1985) *Applied Grammatology*.
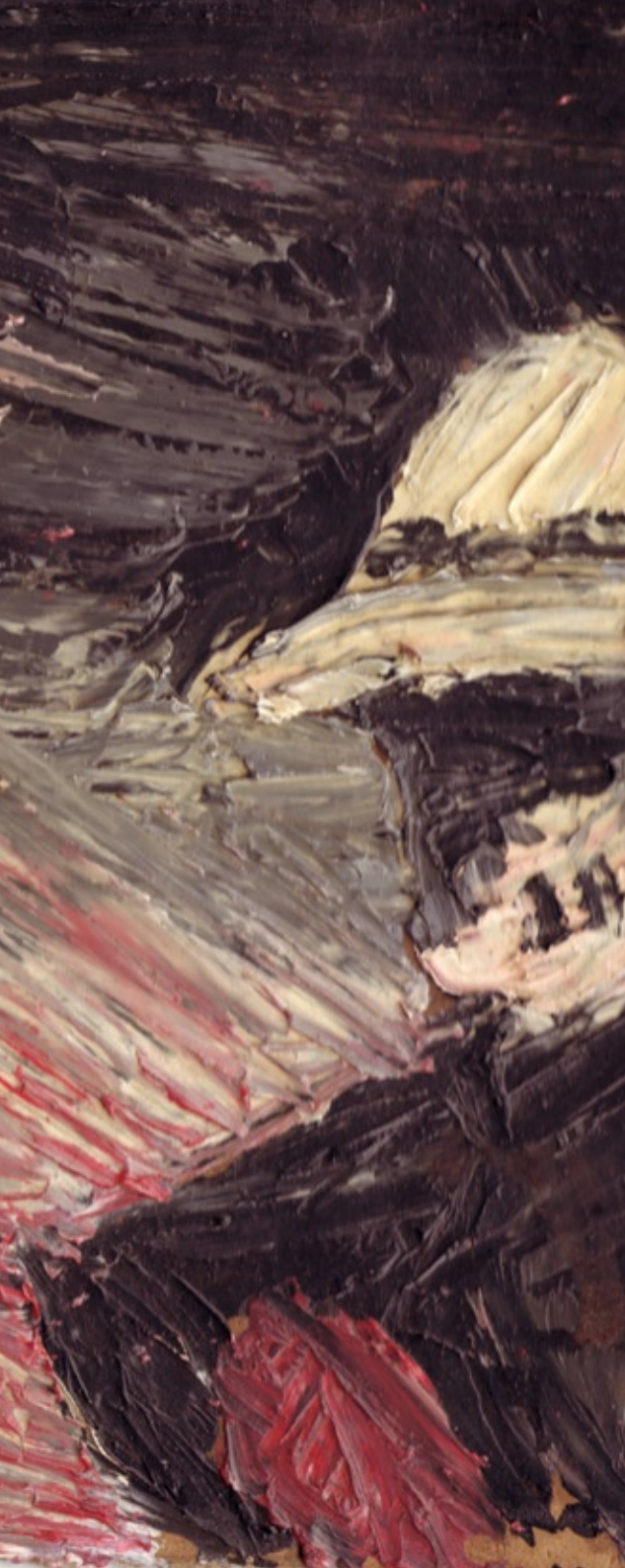
A/r/t/ography, then, links conveniently with applied grammatology (AG) and 'picto-ideo-phonographic' writing. AG approaches knowledge construction through multimodal and tripartite texts. It collapses the distinction between teaching, research, and art in order to promote a *post*-pedagogy, that is, a poststructural pedagogy that challenges the modernist and hermeneutic tradition through postmodern and heuristic inventions (or *heuretics*, as Ulmer might say). It does so not to spite tradition, but to enrich it.

Picto-ideo-phonographic writing uses three bands—the pictographic, ideographic, and phonographic (image + word / design + content)—to create multitrack texts more akin to collages and hypertexts than traditional monomodal pages. Crudely translated, picto-ideo-phonographic writing uses picture-texts, fiction-texts, and

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[1] Most theorists punctuate 'a/r/t/ography' without the last [/] slash to read a/r/tography. I prefer to add an additional slash between the *t* and *o* to emphasise the word *art*. Art + writing = a/r/t/o*graphy*.
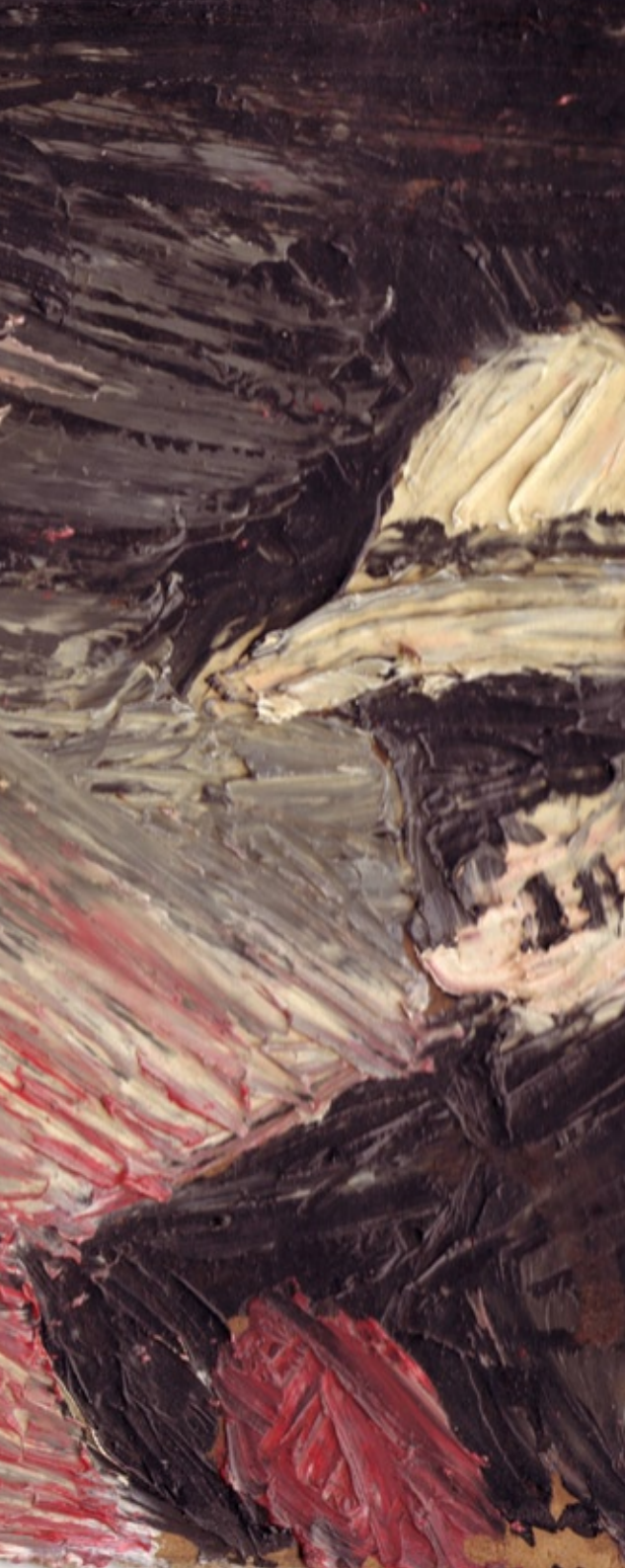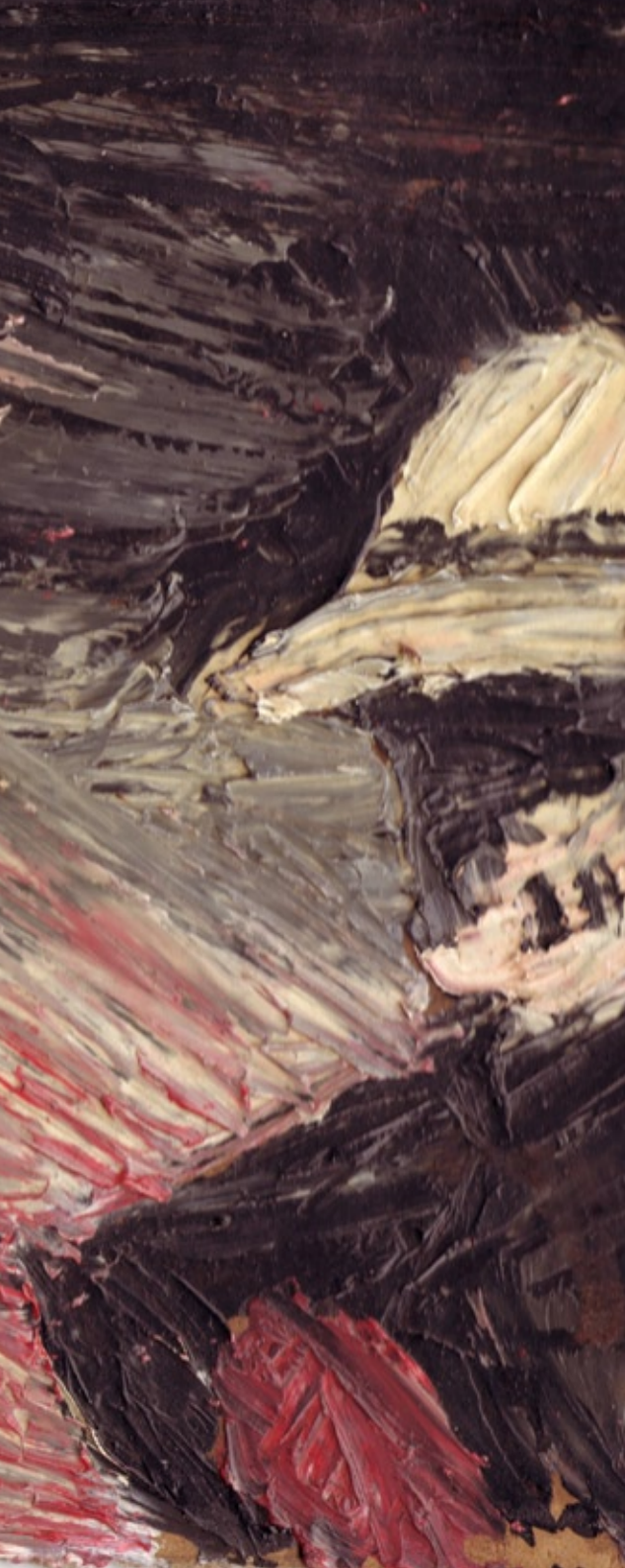
nonfiction-texts (in unison and opposition) to evoke hitherto unforeseen possibilities in 'scholarly' con/texts. AG puts the humour back into learning and the aesthetic back into writing. Similarly, Ulmer's (1989/2004) ideas on *teletheory* and *mystoriography* further extend the possibilities of picto-ideo-phonographic writing (and a/r/t/ography) by rethinking the possibilities of the three registers. The three registers (formerly picto, ideo, and phono) now include the *personal*, *popular*, and *professional* to further extend the meaning-making range of research texts (whether written, spoken, acted, embodied, filmed, painted, sung, or whatever).

In all, these somewhat obscure and convoluted theories and practices have informed and inspired this art(e)fact. In the tradition of the *dilettante* (and *bricoleur*), this text fossicks through the bric-a-brac of postmodern life to build art(e)facts from junk (*bricolages*): part fact, part fiction, part anything goes (*factions*, *fabulations*, etc). By combining the pictographic, ideographic, and phonographic—the personal, popular, and professional—the artist, researcher, and teacher—design, narrative, and exposition—image, fiction, and nonfiction—etcetera— this a/r/t/ographer + grammatologist + *postmodern pedagond* hopes to explode the world into millions of pieces and build new knowledges from the debris at his feet. That is, to *re*-present and *re*-describe inherited knowledge (aka Richard Rorty, Jacques Derrida, Zygmunt Bauman, and Paulo Freire).

This text combines the personal, popular, and academic (the picto-ideo-phono/graphic) to create: (1) **the story proper** (an abstracted and surreal memoir and social commentary which blurs real and imagined experiences); (2) **the side-bars** (which use popular and professional discourses and practices to create marginalia and hyper links); and (3) **the pictographic elements** (images, layouts, designs, collages, and aesthetic features). Together, these elements bring to the *book* (i.e. sequential paper pages) elements of the hypertext (i.e. nonsequential electronic screens) to create intertextual collages more like hypertexts than traditional codex pages. That is, bricolages.

In the story proper, for instance (band 1), various voices (or registers) operate simultaneously, including the largely 'invisible' third person narrative of the omniscient narrator (me) and the highly 'visible' third person commentary of the story-based narrator (the Author-God). This way, a *diegetic* text intersects a *mimetic* text to establish a bi-partite text: one text grafted into another text. Palimpsest. One text 'tells' while the other text 'shows'; one text 'comments' while the other text 'represents'. Two voices, two perspectives.
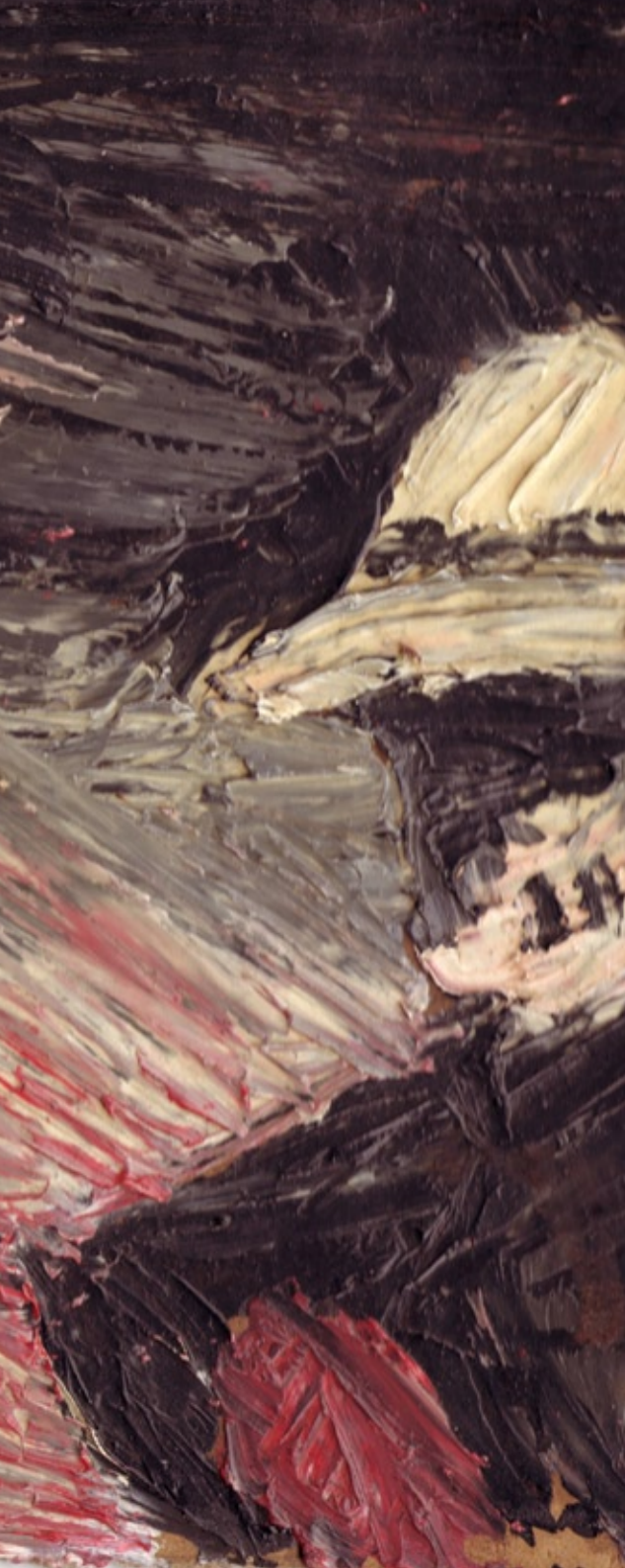
(ASIDE: Note too that switching between 'points of view' is considered a *faux pas* in narrative lore. Janet McDonald (2000, pp. 119-120), for instance, points out that '[t]here is a rule in fiction that you should never switch between the first and third person and that you should not back away from the story to deliver relevant facts in a mini-lecture.' Clearly, I do switch between perspectives and I do give mini-lectures. I do so to show the constructed nature of memoirs and stories *and* to extend the meaning-making and story-telling range of the art(e)fact itself. McDonald goes on to add that, '[w]hilst you should not do it too often [switch between perspectives], as it gives a choppy feel to the writing, it is perfectly acceptable to do this in travel writing [as an example of 'pedagondage' this text *is* a form of travel writing], especially in the lead paragraph. ... It is like the way people speak, they intersperse factual statements with the story of their own involvement' [aka metafiction]. Theodore A. Rees Cheney (2001, p. 120) agrees: 'There are several points of view from which to select, and, as a general rule, only one point of view should be used in a single piece. To tell a story through more than one set of eyes tends to confuse the reader.' So be it! Switching perspectives in this case has the intended effect of not so much confusing the reader as disrupting the reader's viewing trajectory: stopping them in their tracks and hopefully drawing attention to the multiple 'selves' involved in narrative construction and identity enactment.)

In the side-bars (band 2), 'academic' *commentaries* and 'popular' Wikipedia *entries* form hyper-links to and from the story proper.

These side notes (asides) and commentaries (marginalia) are not selected for academic merit or truth value, but for narrative appeal and fun value. I put them in because I liked them, and because I thought they added something to (or against) the story itself. This reflects my reading preference (sideways, backwards, and 'against the grain') and my belief in spontaneous digressions as legitimate learning experiences (aka the *Postmodern Pedagondage* in story form). In other words, these narrative side-tracks (or creative digressions) are included for the sake of art not fact. It doesn't matter if the Wikipedia entries are wrong (or if the academic commentaries are right, or vice versa); what matters is the intersection of multiple voices—'a fabric of traces' as Derrida might say—yelling and whispering in unison and discordance. *Glossolalia. Echolalia. Logorrhoea.*

The pictographic band (band 3) continues this polyphonic trend; it encompasses the aesthetic elements of *The Ridiculous Madman* (i.e. the stylistic and artistic features). The pages ahead reveal a snapshot of the various design elements explored in this text. Traditionally, departmental and publishing guidelines have thwarted the 'aesthetic' development of academic texts. Even today, many university departments underestimate the value of aesthetic knowledge and *aesthetic knowing*. This text endeavours to bring visual and aesthetic literacies back in from the cold through applied grammatology, picto-ideo-phonographic writing, arche-writing, teletheory, mystoriography, a/r/t/ography, arts-based inquiry, narrative inquiry, autoethnography, creative writing, and design. Why? To test the boundaries of textuality in the twenty-first century. Although most assessment rubrics and essay guidelines don't acknowledge (or even mention) the 'aesthetic' (other than to impose strict layout regulations and design limits), this text pursues these literacies DESPITE THE ABSENCE OF PROVISIONS FOR ASSESSING OR VALUING SUCH KNOWLEDGES AT THE PhD LEVEL. In an aesthetic age—the age of *simulacra* as Jean Baudrillard might say, or the *logosphere* as Roland Barthes might say—this is a crying shame. Visual literacies remain hidden in the col-

lective common sense (*doxa*). They are thought *with* not *about* (as Roland Barthes and Zygmunt Bauman might say). As stated elsewhere, this project is as much about art and design as it is about research and prose. I have spent as much time designing and stylising these pages as other students spend drafting and editing 'prose' in the traditional sense. In essence, the visual elements used here are themselves a kind of writing: *arche-writing* as Derrida might say. Arche-writing expands the notion of writing to include all manner of inscription in an otherwise prose-centric university economy. And why not?

The next few pages give a snapshot of SOME of the aesthetic considerations encountered while making this art(e)fact: the hitherto forgotten literacies and excluded knowledges of higher degree scholarship. It also includes some of the technological and media literacies required to produce *para-eclectic-al* and *scatter-textual* collage texts—*this* in an age that otherwise demands the *privatised* and *de-regulated* 'individual-self' carry out the burden of project and product development in formerly collective endeavours. This a/r/t/ographer is effectively trying to become his own publishing house: writer, researcher, editor, proofreader, artist, photographer, designer, typographer, printer, promoter, project officer, and publisher, all in one. The outcome: *Scallywag Learning Tours* (a one man show).

The corporatisation of self.

So help me God.

Remember that consumers are driven by the need to 'commoditize' themselves – remake themselves into attractive commodities – and pressed to deploy all the usual stratagems and expedients of marketing practice for that purpose. Obliged to find a market niche for the valuables they may possess or hope to develop, they must acutely watch the vacillations of what is demanded and what offered, and follow the market trends: an unenviable, often utterly exhausting task, given the notorious volatility of consumer markets. Markets do all they can to render that task ever more daunting, while simultaneously doing all they can to supply (at a price) shortcuts, DIY kits and patented formulae to relieve customers of the burden ...

(Zygmunt Bauman, *Consuming Life*, 2007, p. 111)

Technology

Technolgoy used:

Computer:
    Intel(R)
    Pentium(R) D CPU 2.80GHz
    2.81 GHz, 1.00 GB RAM

System:
    Microsoft Windows EP
    Professional
    Version 2002
    Service Pack 2

Software & Technology

Software & technologies used:

Word processor:
    All word processing done on Microsoft Word 2007 before being
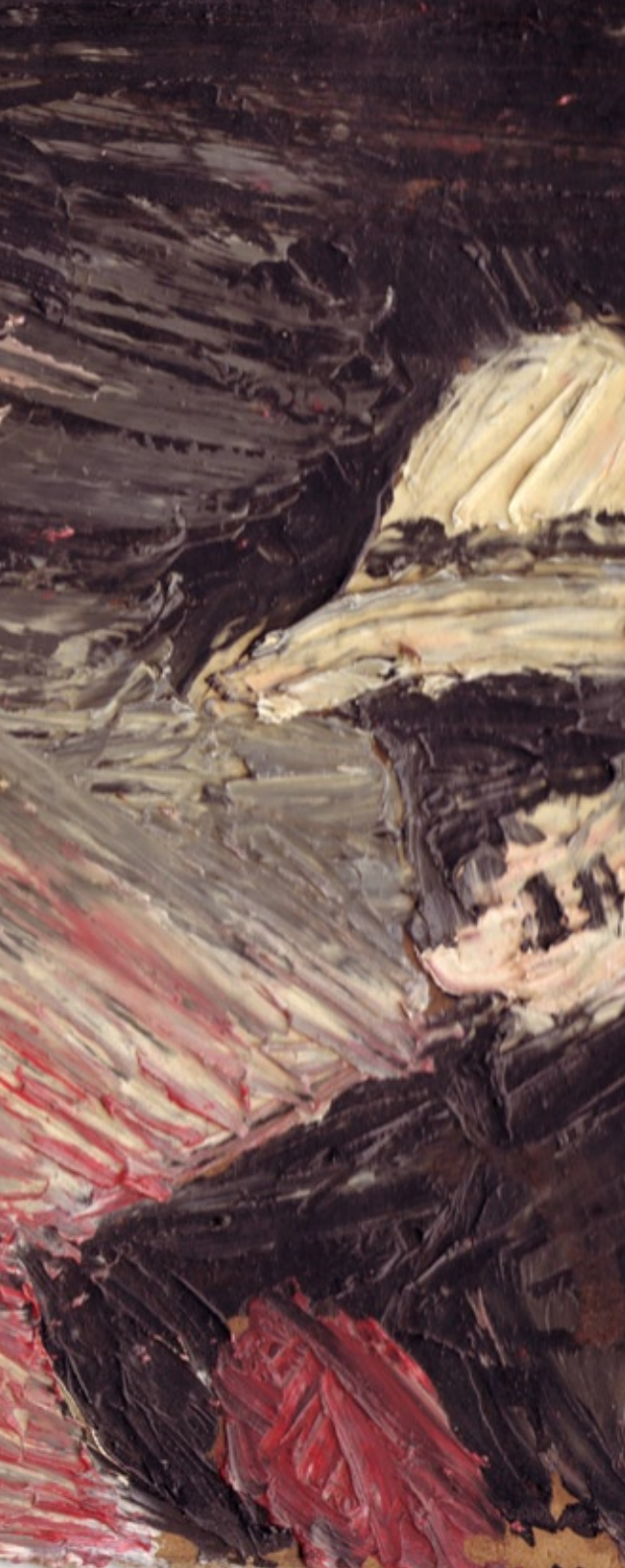   copied into Adobe InDesign.

Design:
    All layup and design work done on Adobe InDesign CS3 and
    Adobe Photoshop. I undertook two WEA night courses (funded
    by Flinders University) to develop the basic skills to use this
    software.

Photography:
    All photographs taken with a Pentax Optio S digital camera and
    transferred to the computer.
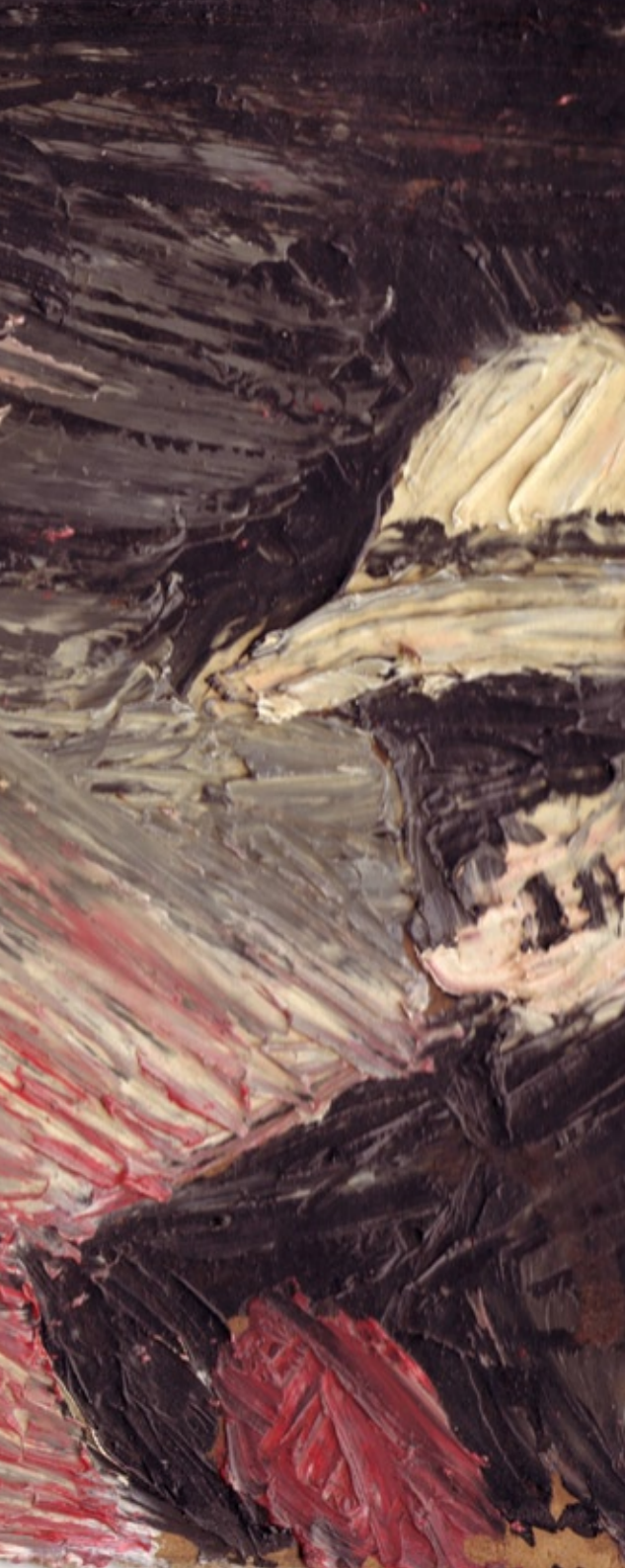
Scanning:
  All scanning done with a Canon MP450

Printing:
  Four home printers were used to produce this text:
  Brother HL-1430 (for B&W draft printing)
  Brother HL-2040 (for B&W draft printing)
  HP Color LaserJet CP1215 (for laser colour printing)
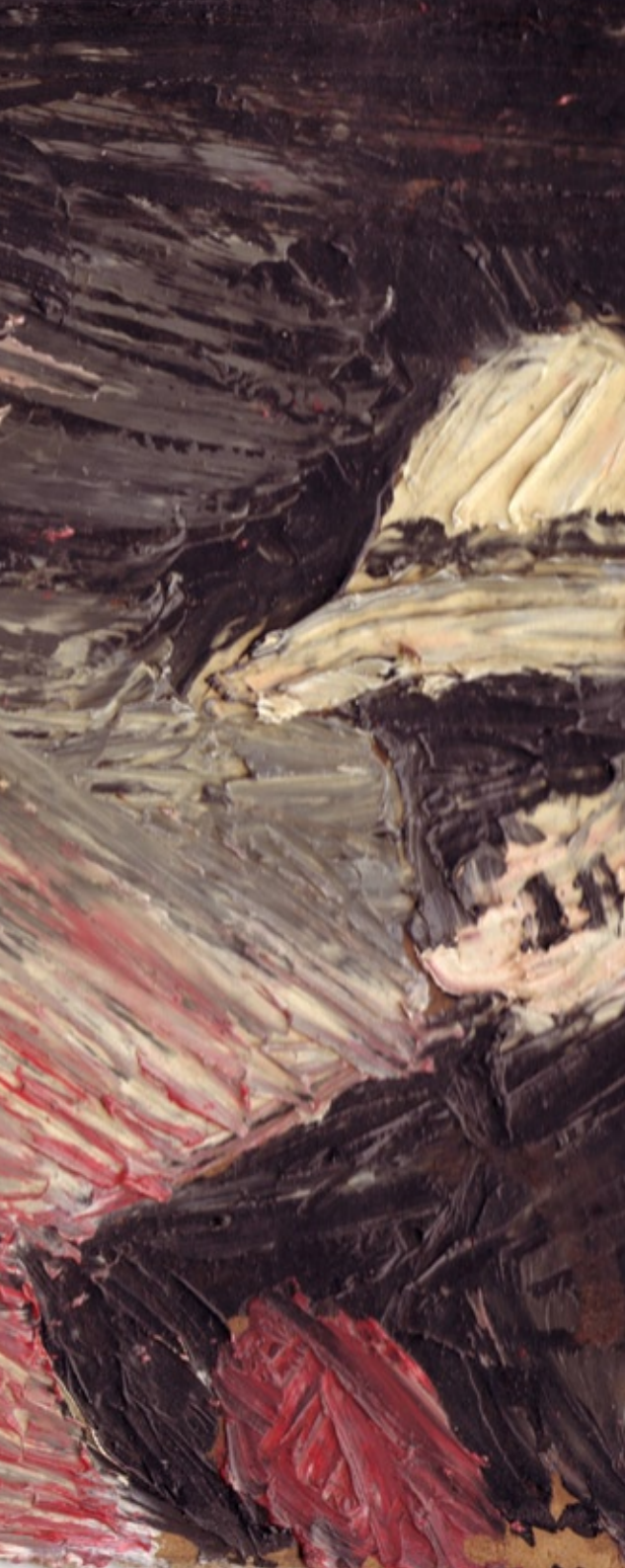 Epson Stylus Photo R800 (for ink colour printing)

Papers:
  Various papers were used to produce this text:
  Photographic (matte, semi-gloss, gloss)
  Regular (white, recycled)

Colour inks:
  Different printing inks were used to produce this text:
  Brother: Black
  HP: Yellow, Magenta, Cyan, Black
  Epson: Yellow, Magenta, Cyan, Black (matte), Black (photo),
  Red, Blue, Gloss Optimizer

Page Layout

Orientation: Landscape
Page size: A4
Width: 297 mm
Height: 210 mm
Bleed: 5 mm
Top: 5 mm
Bottom: 5 mm
Left: 5 mm

Right: 5 mm

Photographs

Camera:
    Pentax Optio S
    3.2 Megapixels
    Digital Camera

Origins of images:
    All photographs taken by the author/artist/bricoleur (that is, Andrew Miller)
    All bitumen images taken (ironically) in the Belair National Park, Adelaide, South Australia
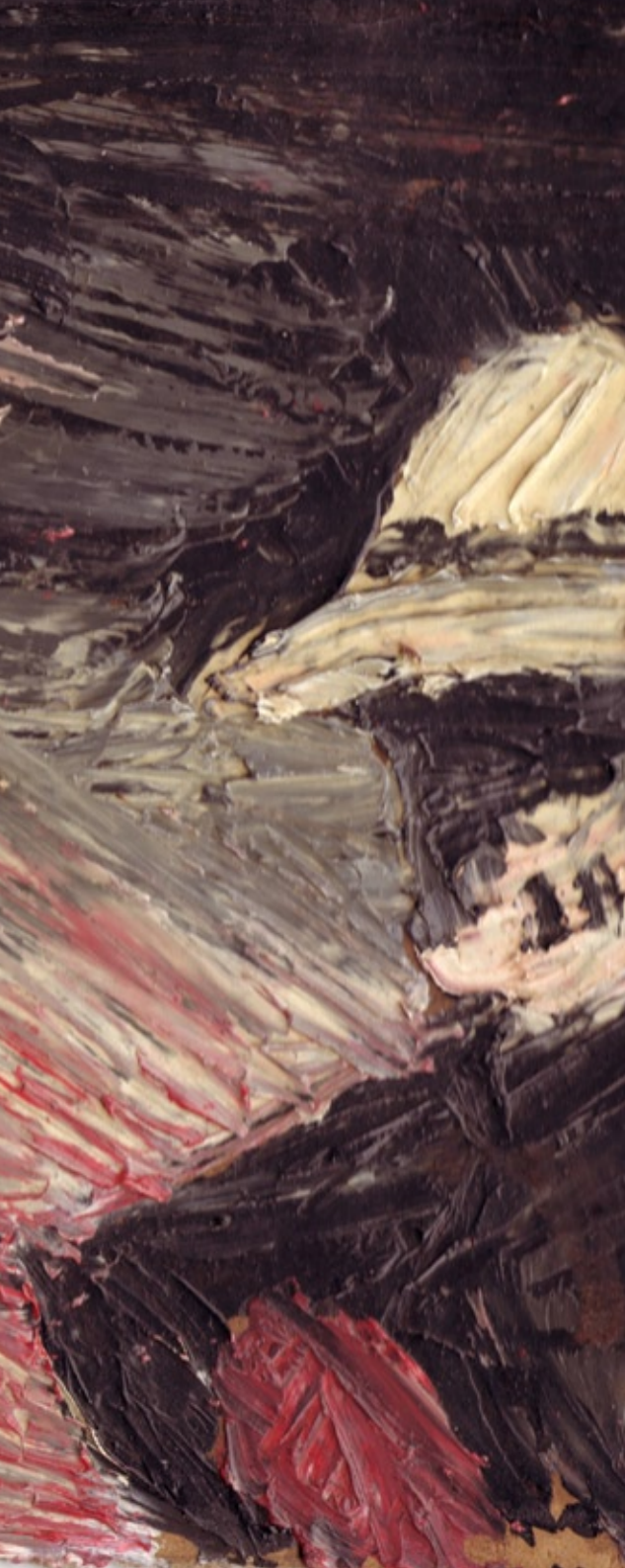   Location chosen because of the availability of different types and ages of bitumen
    Images cropped and altered using Adobe Photoshop CS3

Example:

Page Setup

Left column

Left box:

Font: Adobe Caslon Pro
Paragraph: Regular
Font size: 9 pt
Leading: 10.8 pt
Colour: C=100 M=0
Y=0 K=0 (Cyan)

Left indent: 0
Right indent: 0
First line indent: 0

Alignment: Right

Central column

Main prose:

Character formatting / Font:	Times New Roman
Paragraph formatting:	Regular
Font size:	11 pt
Leading:	13.2 pt
Left indent:	1.5 mm
Right indent:	1.5 mm
First line left indent:	10 mm
Language:	English: UK
Alignment:	Justify, last line aligned left
Hyphenation:	Yes
Words with at least	5 letters
After first	2 letters
Before last	2 letters
Hyphen limit	2
Hyphen zone	5.9997 mm

Madman letters:

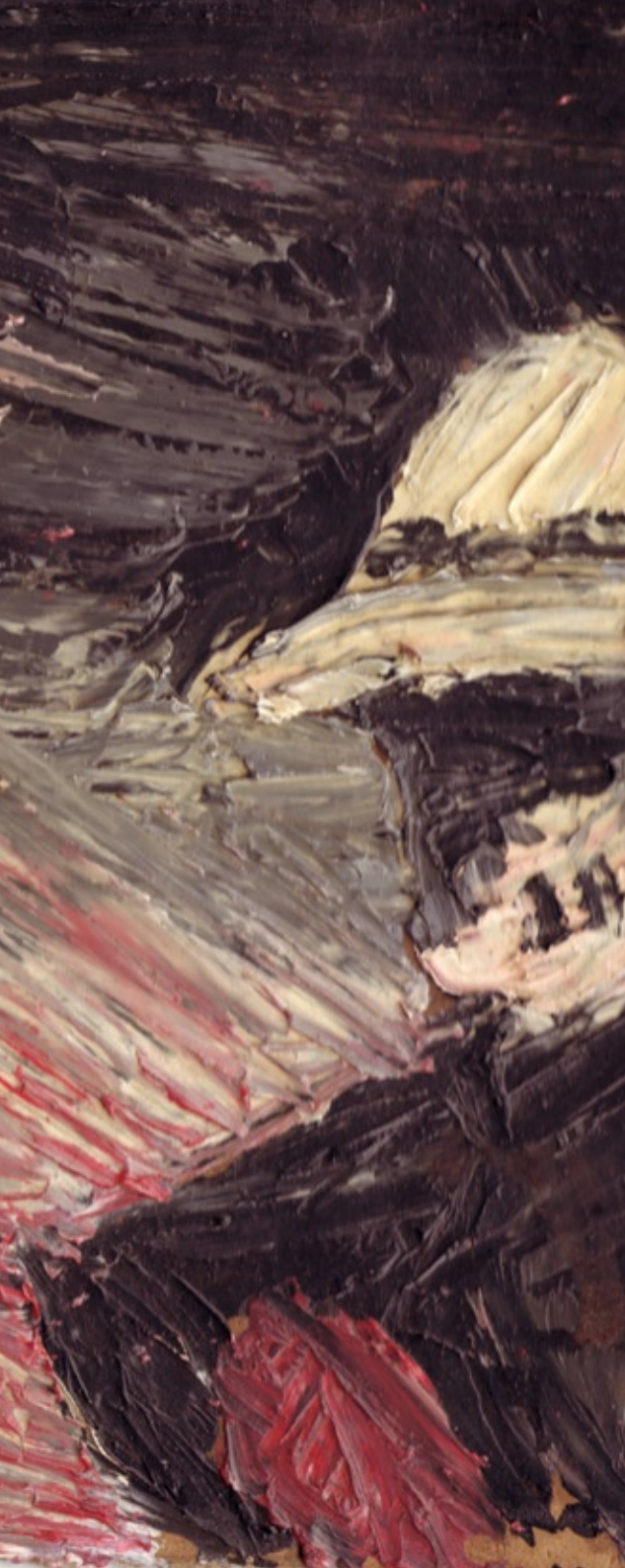|	
Character formatting / Font:	MS Mincho
Paragraph formatting:	Regular
Font size:	10 pt
Leading:	13.2 pt

Right column

Right box:

Font: Adobe Caslon Pro
Paragraph: Italic
Font size: 9.5 pt
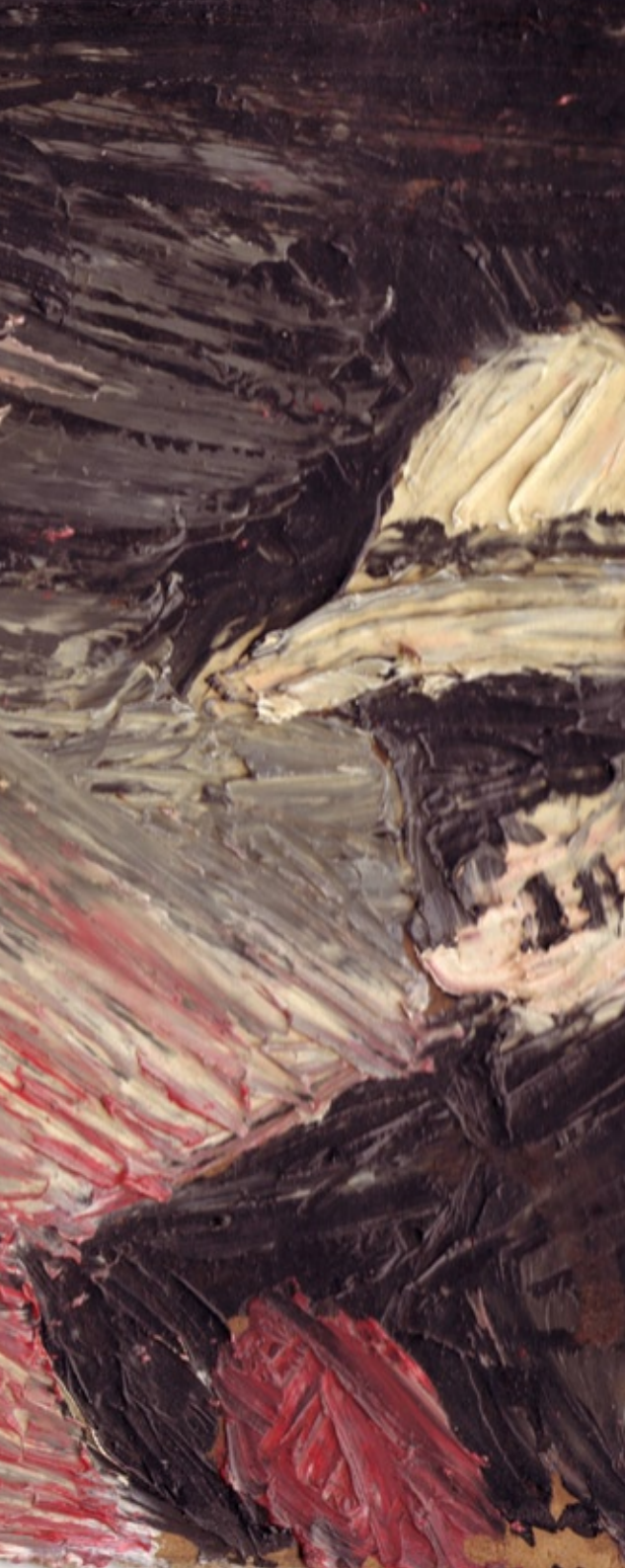Leading: 11.4 pt
Colour: C=100 M=0
Y=0 K=0 (Cyan)

Left indent: 0
Right indent: 0
First line indent: 0

Alignment: Left

Colour:	C=100 M=90 Y=10 K=0

■

Left indent:	11.5 mm
Right indent:	1.5 mm
First line left indent:	10 mm
Language:	English: UK
Alignment:	Justify, last line aligned left

Short & long quotations:

Character formatting / Font:	High Tower Text
Paragraph formatting:	Regular
Font size:	24 pt (16 pt long quotes)
Leading:	24 pt (20 pt long quotes)
Colour:	Black
Language:	English: UK
Alignment:	Align centre (justify long)

Poems:

Character formatting / Font:	Times New Roman
Paragraph formatting:	Regular
Font size:	13 pt
Leading:	15.6 pt
Colour:	Black
Language:	English: UK
Alignment:	Justify, last line aligned left

Footer notes:

Character formatting / Font:	Times New Roman
Paragraph formatting:	Bold
Font size:	20 pt
Leading:	24 pt
Colour:	White (paper)
Language:	English: UK
Alignment:	Align centre
Text box colour:	Black (50% tint)

Page numbers (foreword/afterword):

Character formatting / Font:	Cambria
Paragraph formatting:	Regular
Font size:	11 pt
Colour:	Black
Numerals:	Roman (lowercase)

Page numbers (main text):

Character formatting / Font:	Cambria
Paragraph formatting:	Regular
Font size:	30 pt
Colour:	Black
Numerals:	Arabic (1, 2, 3)

Text Map

Left column	Central column	Right column
Theoretical explanations, quotations, asides, poems, curiosities, etc	Two narratives: 1. Main narrative: Madman story (mimesis) (third person) (present tense) [Letters to God: (first person)] 2. Voice overs: Narrator commentaries and intrusions (diegesis) (third person) (past tense) Note: may need to change 'voice overs' to second person (past tense) to mimic Biblical texts (e.g. Son of God, you have been seduced by consumerism. Brother, wake up from you dreaming and see again the light and love of God, etc) (This could be the voice of the narrator, as the Author-God, talking to himself, his alter ego, as Jack).	Dictionary explanations, definitions, etc.

Alternative map:

Left column	Central column	Right column
Textual extras: quotes, definitions, poems, explanations, theories, etc. Hyperlinks, dictionary-lik, hypertextual.	As above	Madman notes (first person): commentaries from HIS perspective. Or Author notes (MY notes), as distinct from the narrator's notes. Metafictional commentaries about the making and designing of the text, problems, encountered, compromises, solutions, etc.

Spelling Style Sheet

A
artefact
art(e)fact
art(e)factual
am (not a.m.)
a/r/t/ography
arche-writing
Author
Author-God

B
bric-a-brac

D
Disputed Territories
différance

E
electracy
ekphrasis
eudaemonia

F
F-T-W
FTW (fuck the world)

G
Guardian of the Wasteland
Guardian of Hell
govern/mentality

H
hyperreal
hyperspace
har megiddōn
hesychia

I
Internet

J
Jackery Diggins
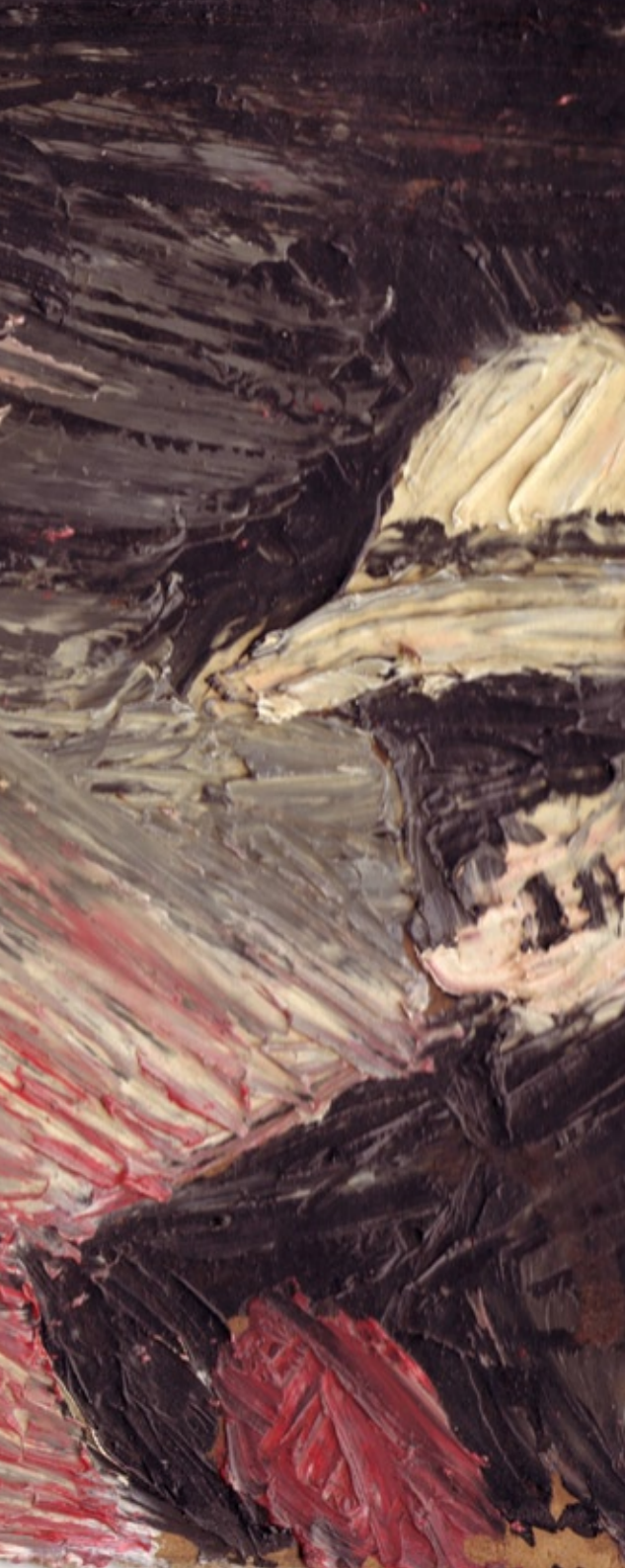Jesus' (possessive)

K
Keats' (possessive)

N
nineteenth century (not 19th)
neo-liberal
naïf

O
over-world
Oothoon

P
para-eclectic-al
pedagondage
pedagond
pm (not p.m.)

S
semiosis (meaning making)
slumality
slum-ality
scatter-textual

T
Theotorman

W
Wasteland
wastelands
wor(l)d

Editorial Style Sheet

1. APA intext referencing (with minor adjustments)

2. Book dates: include *both* the original publication date and the edition publication date (if different). Example: Peter Carey's (1974/1989) *A Fat Man in History*. This book was first published in 1974, but the edition cited in the text is dated 1989.

3. Use single smart quotes (e.g. 'Single smart quotes') rather than double quotation marks (e.g. "double quotation marks") for dialogue and quotations, unless citing marerial within a quotation, in which case use double quotation marks for quotes within quotes.

Heading Hierarchy

Cover title:

Heading One

Times New Roman
45 pt
Tracking: 130 or 200
Colour: C=0 M=100 Y=100 K=0 (Red)

Section headings:

Heading Two

High Tower Text
24 pt (& 28, 48)
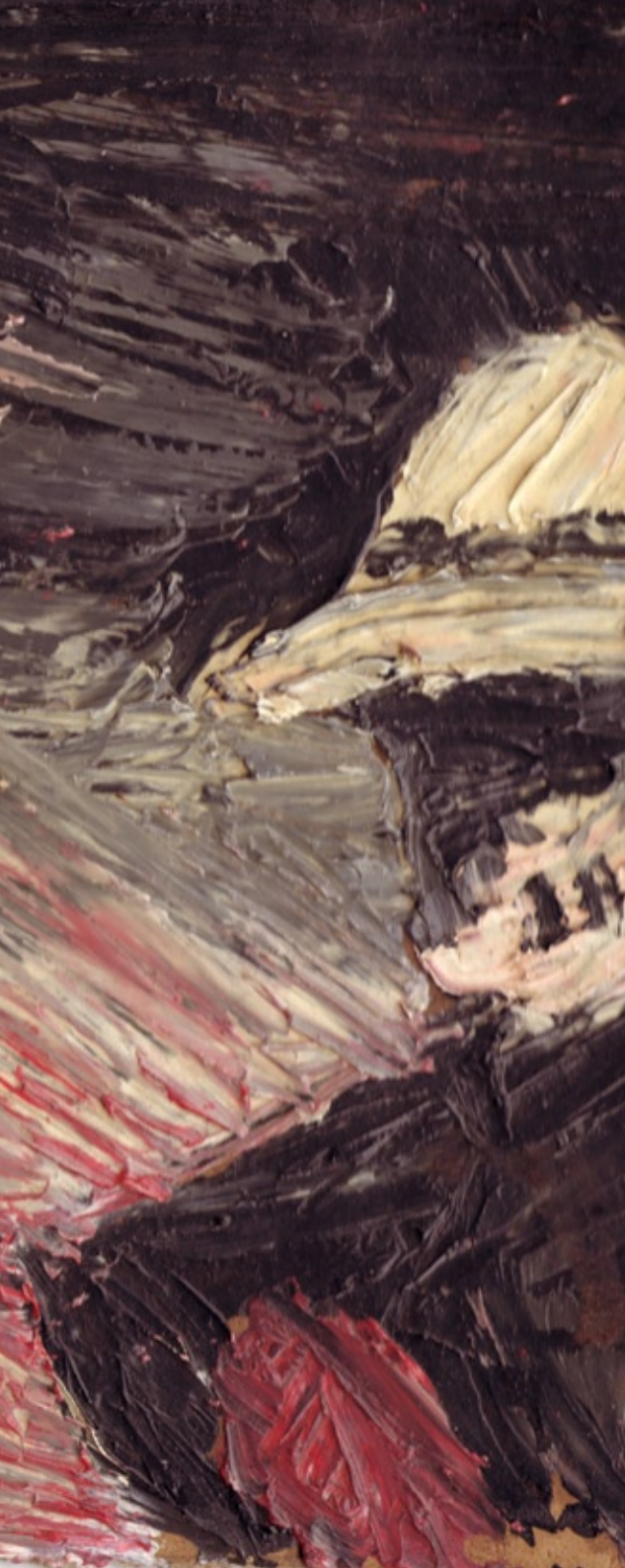Italic
Colour: C=0 M=100 Y=100 K=0 (Red)

Scene headings:

HEADING THREE

Times New Roman
11 pt
Bold, Uppercase
11 pt
Colour: Black

Forewords & afterwords:

#### Heading Four

Times New Roman
11 pt

Bold
Colour: Black

References (works cited, abbreviated)

Paintings (in order of appearance)

Sidney Nolan, *Kelly*, 1962
Andrew Miller, *Untitled*, 1988
Andrew Miller, *Help*, 2007
Andy Warhol, *100 Cans*, 1962

Novels, Anthologies, Stories, & Plays (in order of appearance)

William Shakespeare, *Macbeth*, 1603-06
Richard Flanagan, *Death of a River Guide*, 1994
Peter Carey, *A Fat Man in History*, 1974
Emily Brontë, *Wuthering Heights*, 1847
John Steinbeck, *Travels with Charley*, 1961
Paulo Coelho, *Manual of the Warrior of Light*, 2002
Bruce Chatwin, *The Songlines*, 1987
Evelyn Waugh, *Decline and Fall*, 1928
Jonathan Swift, *Gulliver's Travels*, 1726
Samuel Beckett, *Waiting for Godot*, 1956
Doris Lessing, *Briefing for a Descent into Hell*, 1971
Charles Dickens, *Oliver Twist*, 1839
Josephine Tey, *The Daughter of Time*, 1951
William Shakespeare, *Richard III*, 1591
Fyodor Dostoyevsky, *Crime and Punishment*, 1866
Roald Dahl, *Charlie and the Chocolate Factory*, 1964
Jonathan Swift, *A Modest Proposal*, 1729
Charles Dickens, *Hard Times*, 1854
Julian Barnes, *Flaubert's Parrot*, 1984
Joseph Conrad, *Heart of Darkness*, 1902
Paulo Coelho, *The Alchemist*, 1988
William Shakespeare, *Romeo and Juliet*, 1591-95
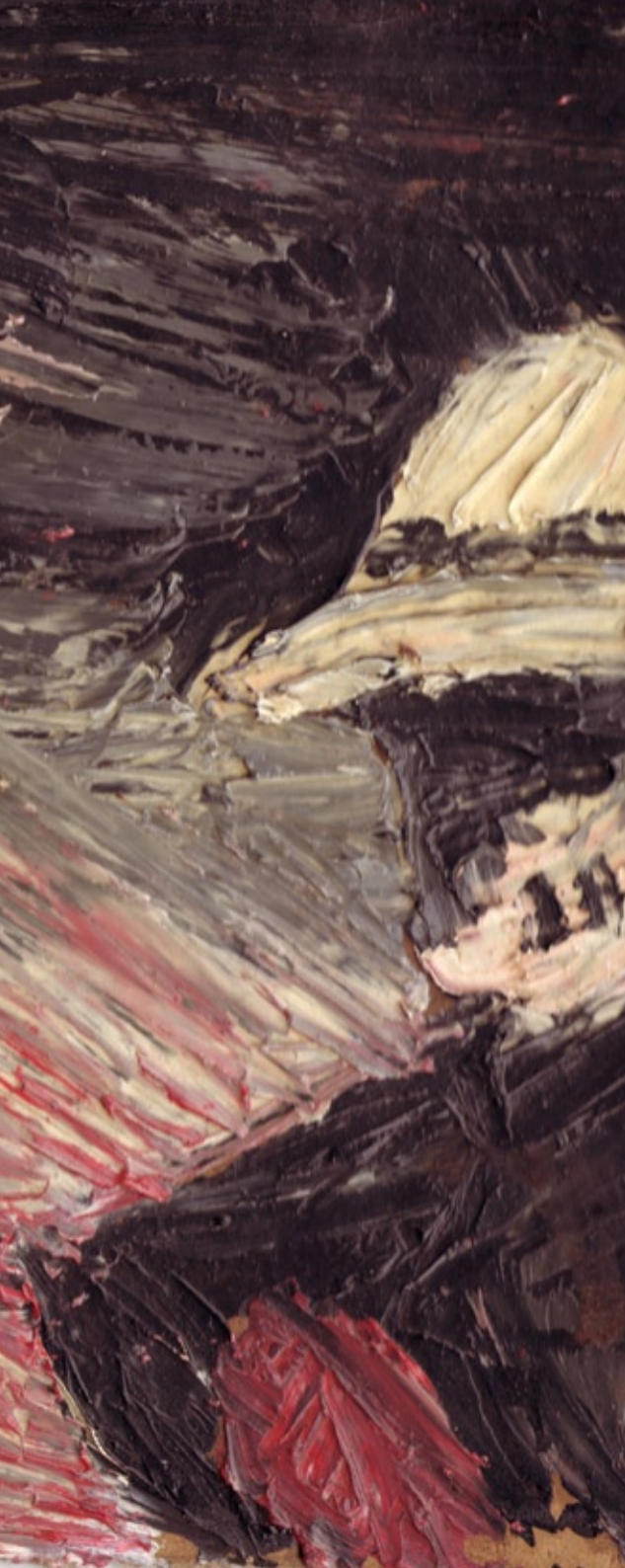
Thomas Hardy, *Jude the Obscure*, 1895
Italo Calvino, *Invisible Cities*, 1979

Poems & Letters (in order of appearance)

Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, 1797-1798
Matthew Arnold, 'The Scholar Gypsy,' 1853
William Blake, 'Visions of the Daughters of Albion,' 1793
John Keats, 'Ode to a Nightingale,' 1819
John Keats, 'The Eve of St. Agnes,' 1820
John Keats, 'Ode on a Grecian Urn,' 1820
Thomas hardy, 'Hap,' 1866/1898
John Ashbery, 'At North Farm,' 1984
John Keats, 'La Belle Dame sans Merci,' 1819
William Blake, 'The Marriage of Heaven and Hell,' 1790-93
T.S. Eliot, *The Waste Land*, 1922
William Wordsworth, 'Lines Composed a Few Miles above Tintern Abbey,' 1798
John Keats, 'To Benjamin Bailey' [Letter], November 22, 1817
John Keats, 'To Fanny Brawne' [Letter], July 25, 1819
John Keats, 'Bright star, would I were stedfast as thou art,' 1819
Matthew Arnold, *Stanzas from the Grande Chartreuse*, 1855

Film, Sculpture, Performance, Music (in order of appearance)

Christ the Redeemer, 1931, Corcovado Mountain, Rio de Janeiro, Brazil
Mendel, B. (Producer), & Whedon, J. (Writer/Director), *Serenity* [Motion picture], 2005
Rage Against the Machine, 'Bullet in the Head,' 1992
Auguste Rodin, *The Kiss*, 1889

Theoretical Quotes & Definitions (in order of appearance)

Zygmunt Bauman, *Society Under Siege*, 2002
Macquarie Dictionary, 2006
Collins Australian Dictionary, 2005
Nigel Watson, 'Postmodernism and Lifestyles,' in Stuart Sim (Ed.),
    The Routledge Companion to Postmodernity, 2006
Zygmunt Bauman, *Wasted Lives*, 2006
Julia Kristeva, *Strangers to Ourselves*, 1991
Julia Kristeva, *Desire in Language*, 1982
Julia Kristeva, *Tales of Love*, 1987
Colin Trodd, 'Postmodernism and Art,' in Stuart Sim (Ed.), *The
    Routledge Companion to Postmodernity*, 2006
Zygmunt Bauman, *Consuming Life*, 2007
Zygmunt Bauman, *Liquid Love*, 2006
Wadham, Pudsey, & Boyd, *Culture and Education*, 2007
Pauline Marie Rosenau, *Post-Modernism and the Social Sciences*,
    1992
Ulrich Beck, *Risk Society*, 1986
A Course in Miracles, 2004
Stephen Hahn, *On Derrida*, 2002
Richard Rorty, *Contingency, Irony, and Solidarity*, 1989
Henry A. Giroux, *The Terror of Neoliberalism*, 2004
M.H. Abrams, *A Glossary of Literary Terms*, 2005
Zygmunt Bauman, *Postmodernity and its Discontents*, 1997
Zygmunt Bauman, *Life in Fragments: Essays in Postmodern Moral-
    ity*, 1995
Julia Kristeva, *Tales of Love*, 1987
David Harvey, *Neoliberalism*, 2007
Michael Freeden, *Ideology*, 2003
John Storey, 'Postmodernism and Popular Culture,' in Stuart Sim
    (Ed.), *The Routledge Companion to Postmodernity*, 2006
Evan Willis, *The Sociological Quest*, 1999

Jean Baudrillard, *Simulacra and Simulation*, 1981

Slavoj Žižek, Against the Populist Temptation, *Critical Inquiry*, 2006

Jean-François Lyotard, *The Postmodern Condition*, 1984

Umberto Eco & Cardinal Martini, *Belief or Nonbelief: A Confrontation*, 2000

Eckhart Tolle, *The Power of Now*, 2004

Richard Dawkins, *The God Delusion*, 2006

Awad Ibrahim, The Question of the Question is the Foreigner, *Journal of Curriculum Theorizing*, 2005

Danielle Freakley, *The Quote Generator Manifesto*, 2006

Jacques Derrida, *Of Grammatology*, 1976

Jacques Derrida, *Living On*, 1979

Zygmunt Bauman, *Liquid Times*, 2007

Brian Moon, *Literary Terms*, 2004

Lateline, Greenspan grilled over credit crisis, 2008

Mary Louise Pratt, *Imperial Eyes*, 1992

Brian Musgrove, States of Emergency, *Overland*, 2008

Charles Darwin, *The Descent of Man*, 1871

Leonard Huxley, *The Life and Letters of Thomas Henry Huxley*, 1901

A Dictionary of Cultural and Critical Theory, 1996

Zygmunt Bauman & Keith Tester, *Conversations with Zygmunt Bauman*, 2001

Barry Lewis, 'Postmodernism and Fiction,' in Stuart Sim (Ed.), *The Routledge Companion to Postmodernity*, 2006

Springgay, Irwin, & Wilson, A/r/tography as Living Inquiry Through Art and Text, *Qualitative Inquiry*, 2005

Gregory L. Ulmer, *Applied Grammatology*, 1985

Gregory L. Ulmer, *Teletheory*, 1989

Janet McDonald, *Travel Writing*, 2000

A. Rees Cheney, *Writing Creative Nonfiction*, 2001

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Novels

Achebe, C. (1976). *Things Fall Apart*. London: Heinemann.

Atwood, M. (2006). *Alias Grace*. London: Virago. (Original work published 1996).

Barnes, J. (1985). *Flaubert's Parrot*. London: Picador. (Original work published 1984).

Beckett, S. (1965). *Waiting for Godot*. London: Faber and Faber. (Original work published 1956).

Brooks, G. (2008). *Foreign Correspondence: A Memoir*. Sydney: Bantam. (Original work published 1998).

Calvino, I. (1979). *Invisible Cities* (W. Weaver, Trans.). London: Picador. (Original work published in Italian 1972).

Camus, A. (1974). *The Outsider*. Middlesex: Penguin.

Chatwin, B. (1988). *The Songlines*. London: Picador. (Original work published 1987).

Coelho, P. (1998). *The Alchemist*. New York: HarperCollins. (Original work published 1988).

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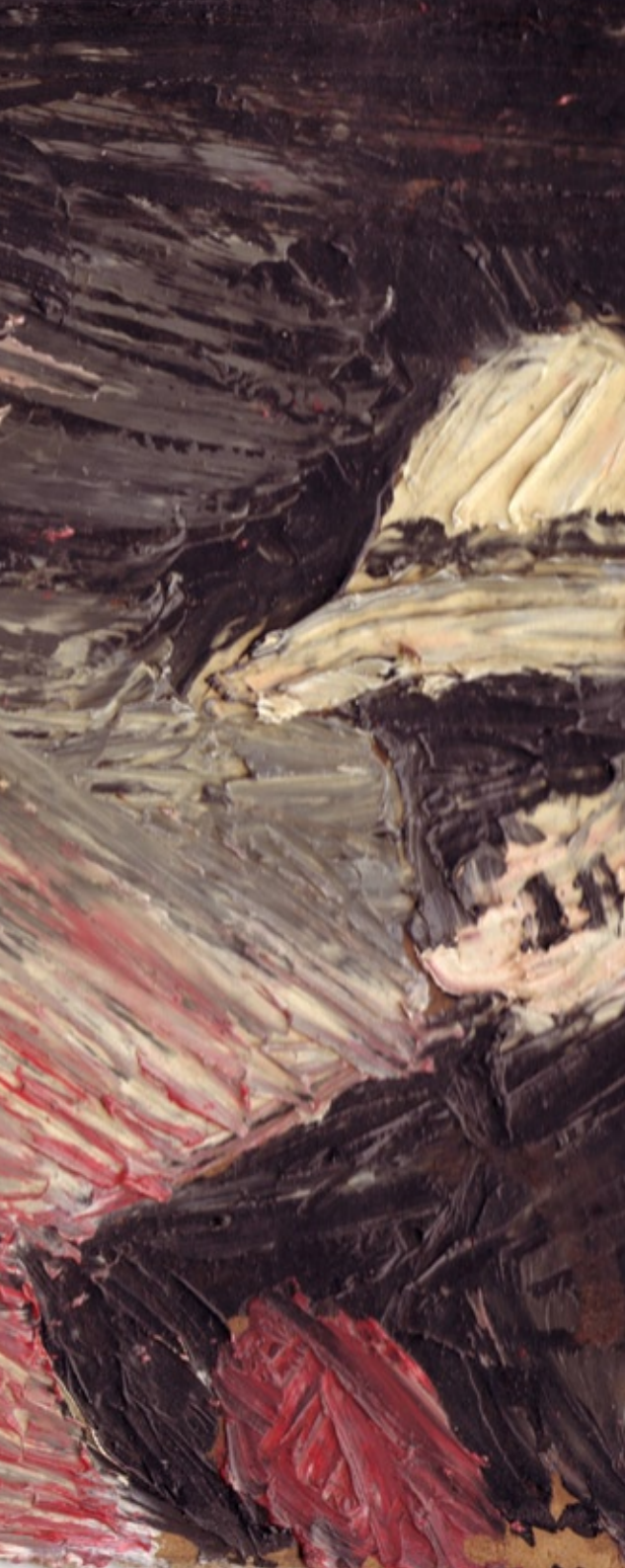Vonnegut, K. (1991). *Slaughterhouse-Five*. New York: Dell. (Original work published 1969).

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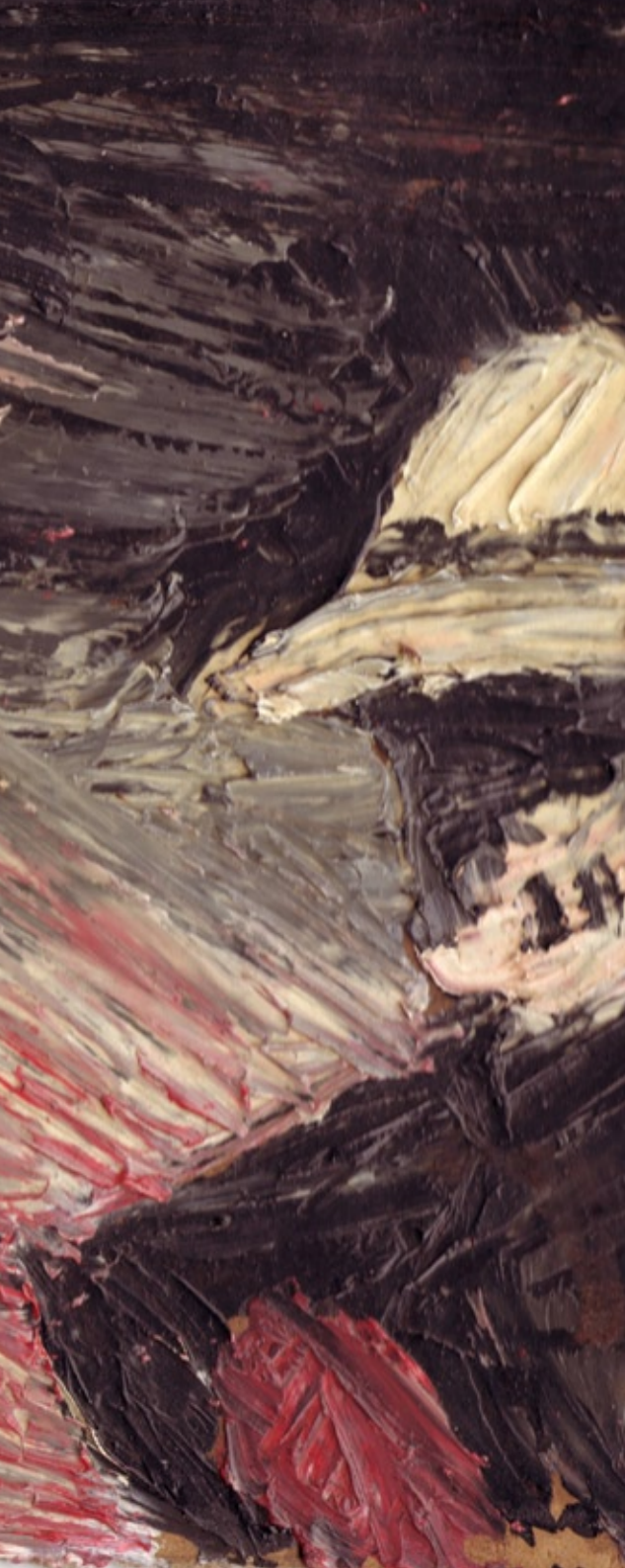
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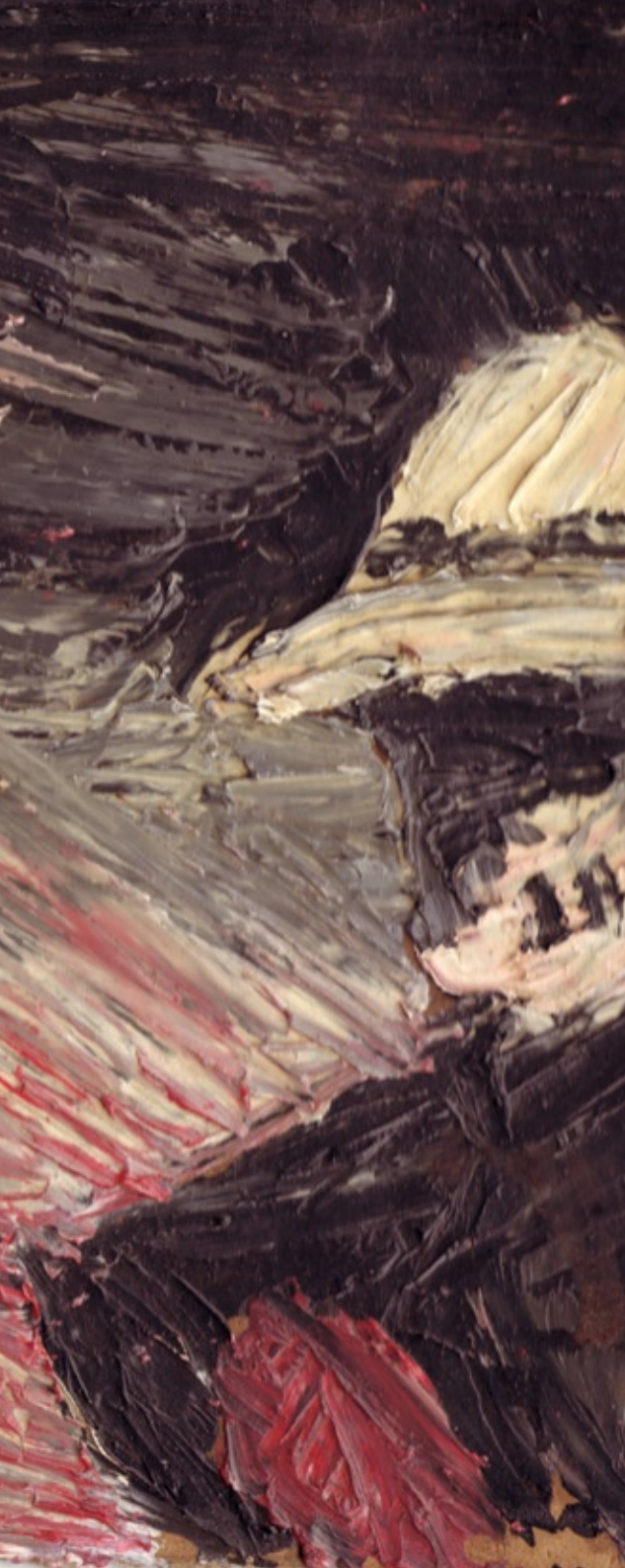Bauman, Z. (2002). *Society Under Siege*. Cambridge: Polity Press.

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