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**Theme:** Reflection

**Abstract title:** Various Writings: Chapter Two

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**Type of proposal:** 20-minute presentation

### **300 word abstract**

There are rumours that writing will cease, books will die, the digital eye will take over. Standing at the edge of this precipice, looking back, we investigate the act of writing assuming it a curious projection from another time, another dead civilisation.

The first act of *Various Writings*' art research was a response to Vilém Flusser's text *The Gesture of Writing*. This text radicalised our ideas on what constitutes our artistic research and thematised the conditions of sharing this in 'other' terms. Flusser meticulously disassembles the act of writing. We follow in his footsteps, using personal mythologies, Oulipian constraints/translations, taxonomies and non-verbal conversations as implements to excavate relics of writing. We've collected codes, tools, surfaces; tested writing against various technologies and translated it into movements, attitudes and objects.

*Various Writings*, our proposal for *MIX2017*, is a eulogic taxonomy of writing acts and gestures examining: codes/tools/surfaces, technological symbols of writing, pencils, writing machines, paper/digital paper, margins, pseudo-writing, software, lists, anthologies, erasure, memory.

Our proposed performative presentation for *MIX2017* is a temporal embodiment of a 2-year 'tri-alogue', produced as an expanded lecture. It continues our practice of sharing research in diverse forms (conversations/events/artworks/workshops/publishing). *Various Writings* is a 'performed publication' problematising writing in order to understand it. It is a multi-disciplinary spoken/textual/visual/exchange between the authors, containing visual and auditory archival material, and new works that have arrived via an adapted antonymic translation.

We envisage our presentation requiring a space allowing three presenters to stand/sit with three projectors, each with tables (to work/display/project from). We anticipate the presenters utilising the anterior portion of the space, projecting outwards onto the walls, with audiences seated/standing beyond this, in order to view simultaneous projections and objects.