Written Component:

Statement

In my experiment with publication, I continuously translated a static image of a fence (Iteration 0) using writing as my medium, attempting to capture the floating meanings around it. During this process, Iteration 0 was replaced by numerous texts in the Arial font, coolly eclipsing the memory of the image. Then the text took on a fictional quality and gradually intertwined with visual experiences and imaginations, which also changed the way I understand "fence" as a spatial symbol.

Although I explored writing as the method, my inquiry is not only about text but also about exploring the representation of 'the fence' through writing and arranging the text. In the experiment 'A Fencing Practice,' I collected instances of common 'fences' (both physical and mental) encountered in daily life and tried to create an interactive reading experience through a webpage. I was exploring a wider recognition about 'the fence,' and how they alter space and influence everyday behaviors. I hope to further collect resemblances of 'the fence' structure, which can also come from texts, conversations, in physical, or digital spaces.

From my research, I've found that a big part of literary and artistic works expressing the metaphor of "the fence" often depict it as something to be overcome or dismantled. however, the "set of relations" evoked by 'the fence' are nearly everywhere in life. People are constantly encountering 'fence' while communicating, learning and practicing to construct and amend 'fences' while dealing with personal boundary.

As my plan was to extract 'fence/boundary/barrier,' along with their resemblances, from their original space/context, reorganize them into a new common space, and mingle them with metaphors, my question is: how can I create a systematic archiving and a carrier bag for the contents? Moreover, considering the nuanced yet universal nature of the contents, how do I select (based on what) and who is the audience?

Annotated bibliography:

MICHEL FOUCAULT, *'Preface',* The Order of Things: An Archaeology of the Human Sciences, London: Routledge,[1966] 1989,pp. xvi–xxvi

> In the preface, Foucault states that "language is a spontaneous tabula," and knowledge changes with the transformation of space. My iterative experiment with publication can be seen as an attempt to capture and isolate a portion of a fence (and its spatial representation) through translation. Back then my inquiry was to figure out what made this object or structure particularly attract my attention and I thought language would be the most direct method to define what was there. Here Foucault helps me to put in words: language as a 'grid' can help to create links between representations and things. During the iterative process of sorting out, 'the fence' are "'laid', 'placed', 'arranged' in different sites" through writing. However, after a hundred iterations, language seemed to fail at establishing a fixed order for the meaning of one object. Instead, it opens up a disorienting space, where my writing gradually leans towards fictional expression and imaginations of its similarities, which have shaken my understanding of the everyday space.

ITALO CALVINO, Invisible Cities*,* Orlando: Harcourt Brace & Company. [1972] 1974, pp. 5–35

> In "Invisible Cities," Calvino writes about unconventional spaces with concise yet concrete language. Metaphors and objects scatter in-between the text, waiting for the reader's interpretation. To me, the reading experience is almost equal to an imagination training of space, and to some extent, the text concretizes my understanding of Foucault's concept of "heterotopias."
> Unfamiliar and fictional words bring together experiences and imagined spaces, where physical objects are suspended and blurred but not entirely erased. In "Six Memos for the Next Millennium," Calvino elaborated on the importance of the visibility of writing and the ekphrastic writing method, which greatly inspired me. In my textual iterations, I attempt to construct a narrative about "the fence" through fragmented texts, deliberate mistakes, vague hints, and metaphors. Through this approach, I aim to break down linear narratives, transforming the text into dynamic, triggerable clues and puzzles.

K., L.G.U. Dancing at the edge of the world: Thoughts on words, women, places. *The carrier bag theory.* New York: Grove Press. [2006]

When I tried to compile the texts from "A Fencing Practice" into a publication, I found myself puzzled by the form it should take. Despite the lack of direct linear connections between the texts, the structure of a publication doesn't seem right. Experimenting with binding methods, I discovered that each approach seemed to disrupt the texts physically, complicating their presentation.

The narrative structure outlined in *The Carrier Bag Theory* diverges greatly from conventional heroic narratives, rejecting centrality, progressivism, and linear timelines in storytelling. In such a narrative structure, readers are invited to collect stories and build connections on their own. The narrative works I enjoy mostly share this characteristic. Based on the theory, I began to consider the choice of containers for my texts. The carrier bag emerged as a compelling concept, not only as a narrative structure but also as an inspiration for visual archiving and documentation.

Michiel Dehaene, Lieven De Cauter. Heterotopia and the City: Public Space in a Postcivil Society, *"Of other space"*, Foucault Michel. [2008]

In "Of Other Spaces," Foucault describes the intimate connection between language and space through the concept of heterotopias. He captured the everyday space as " a set of relations that delineate emplacements that cannot be equated or in any way superimposed." In my experiment with publication, while attempting to depict "the fence" through text, the narration and imagination of 'the fence' seem to influence my perceptions of space in return. It's not a simple symbol of dividing space into two; its differences and artificiality make the space of the city both ordered and disordered, splitting and merging within small divisions, influencing human behavior. This provides me with a new perspective to consider what I want to document, convey, and communicate through the writing around "the fence" and its resemblances.

Joseph Kosuth. *One and Three Chairs*. [Wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of 'chair']. [1965]

Kosuth's work, as a well-known piece of conceptual and semiotic artwork, discusses the fundamental interpenetration and mutual influence between an object, an image, and a text in a light and straightforward manner. As the gaze shifts between them, meaning becomes entangled in a cyclical pattern. The chair remains silent, as

does the image, yet the image holds a certain arrogance inherent in all replicas. Meanwhile, the printed text, neatly arranged on a small piece of white paper, evokes a nostalgic and sincere vibe for reading.
This is the part that intrigues me the most: As I gaze at the text, it eclipses my impression of the chair and its photograph, prompting experiences and knowledge associated with the text, opening up a space, where mind goes to any chair, anywhere.

Ruth van Beek, *The Oldest Thing,* Idea Books B.V.; 1st edition [May 2023]

The first time I encountered this book in the bookstore, I was immediately captivated by its archival approach: it's a system of archiving, filling with images of mysterious resemblances, seem to evolve alongside the experience of the artist. As I flipped through the entire publication, a sense of curiosity flows through each page of images. Despite the abstract paintings and collages being quite different from my usual working method, they expanded my contemplation of the possibilities of visual archives, as well as the potential to extract feelings, perceptions, and experiences from life materials. Additionally, the repeated layout of ellipses highlights the tension among all the resemblances, which is deeply inspiring for my work. After navigating through over five hundred pages of parallel archived spreads, something akin to language, yet devoid of phonetic sound, seems to be emerging from the sequence of images.