

Writing from the Milieu. Towards a Practice of Transversal Poetics as Method

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In this essay, I make a case for *transversal writing* as a method for artistic research. I use *transversal* to describe a writing entity that is capable of shifting across media and disciplines, while remaining open for critical reflection. This method is akin to a metamodel, a model not confined to defining itself to the exclusion of other models. Rather, it serves as a heuristic tool for reflecting on how we proceed in an artistic research inquiry.

My inquiry is located in the fields of artist's film and video, ficto-critical writing, and performance. I begin by shortly positioning artistic research as an intentional and original search for new knowledge, with the inherent value of radical openness. I introduce a metamodel for transversal writing, which encompasses but goes beyond the film essay tradition. The hybrid forms of essayistic film and fictocritical writing are shown to carry a common interest in radical openness, turning them into sites of new knowledge. Through a link with performative writing, the concept of the event completes my metaphor of *writing from the milieu*.

In conclusion, I propose a diagram and a narrative reflection on the making of the artwork *seeds of degrowth*, whose production is a site of my research.

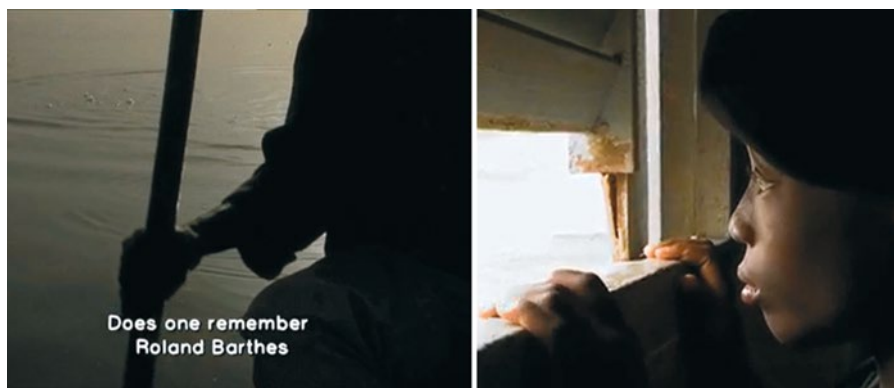
Keywords: research as practice, transversality, moving images, expanded essay, performative writing.

“At its best, writing is an act, alive with the rhythms of uncertainty...”

Erin Manning

Proper Agents

Could the essay be a framework for post-disciplinary artistic research?



Ill. 1. Screenshot composition. Image source: Vincent Meesens, *Vita Nova* (2009). Argosarts, Brussels

Ekrano vaizdo kompozicija, vaizdas: Vincent Meesens, *Vita Nova* (2009), Argosarts, Briuselis

Caption: “By not predefining the disciplinary limits of your research or the best-suited media for the foreseen artworks, you’re able to let documents act as proper agents rather than just dead traces.” (Vincent Meesens, 2009)

In discursive creative practice, the essay can manifest in different material forms. It can be written, recorded, captured, composed, edited, frayed, performed, and more. The essayistic form has shown a remarkable ability to meander, weave, layer, reveal, surprise, interplay, co-compose, narrate – and the list goes on. This applies to both material and symbolic relations within and beyond text.¹

What complicates matters is the encounter with the immanent knowledge of audiovisuality. According to some, there are only two ways to organize material in an essay: “like goes with like” and “this followed that”

¹ See, for example, the recent publication *From the Scenic Essay to the Essay Exhibition. Expanding the Essay Form in the Arts Beyond Literature and Film* (Ghent University, 2023).

(Franzen, 2017). Below I will argue that the essayistic is part of a milieu of creative practices that could be called transversal writing.

The proposal is to see transversal writing as a self-reflexive, meticulous yet fluid mode of practice, one that engages the contradictions inherent in its own way of being. In a co-figuration with moving images, transversal writing can gain strong critical and poetic potential. The ability to cross disciplinary boundaries promises much more than “like goes with like” and “this followed that.” My arguments here are in close contact with my research as a creative practitioner. I will offer a close reading of how my own practice converses with other practices as we move along this text.

Radical Openness

Artistic research is intentional, original and leads to something new – the shape of which is different from established formats.

as if
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framed
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III. 2. *seeds of degrowth*. Audiovisual installation
by Miklós Ambrózy and Caroline Daish

Nykimo sėklos, audiovizualinė instaliacija.
Miklós Ambrózy ir Caroline Daish

According to the discourse in the field, artistic research is **not a method** or discipline, but rather “a state of mind, a mentality, or an attitude.” It could be defined as an “open-ended trajectory in which thinking and making are one,” privileging questions over answers, process over product,

and experimentation over execution (Study Guide, 2022). In the Lithuanian context, leading thinkers propose that artistic research should become a ground for cumulative and organic interactions among disciplines, forming epistemic micro-communities (Gedutis-Michelkevičius, 2022).

But what happens to these propositions in the daily practice of research? Artistic inquiry forces a practitioner to confront the specificity of both materials and their own relations with the world in which they exist.

After two years of research, it has become abundantly clear to some of us at Vilnius Academy of Arts that an artist doing research *or* a researcher doing art are both messy propositions.² There seems to be a continuous need to position and situate one's practice. This drive to situate, however, poses the risk of taming creative acts. Artistic research is a space which is meant to create an intentional and original opening to possibility, aiming to shed light on shared knowledge and understanding situated in acts, works, or processes of art. Yet, this universe also includes areas where our "social, psychological, and moral life is set in motion in other ways – other performative, evocative, and non-discursive ways" (Borgdorff, 2012).³

2 The author is currently a doctoral fellow at Vilnius Academy of Arts, active in a number of grassroots constellations of artist-researchers: afterschool _____ collective, Why Cut When You Can Fade, and SPONGE Lab.

3 As artistic researchers, then, we are not quite king, not quite queen, and not quite fish. This observation was at the heart of the autonomously organized Artistic Research Symposium my colleagues and I hosted in Vilnius in November 2023. The dissensus and tensions within our roles as artists and researchers provided fertile ground for a performatively designed event. What drives the need to situate research and artmaking in a dialectical relationship?

I will not dwell too long on the possible reasons for these tensions. However, I will offer three paths. One source could be coming from the need of institutions (Art Academies) to legitimize their doctoral programs through the research carried out and art produced by their candidates. Needless to say, this is a systemic malaise. Second, the use of "art world" criteria and prestige value to define the value of art as research. Perhaps more specificity (or, conversely, more poetics) in formulating art world criteria could reveal how they relate to artistic research, but I am quite convinced that what we would uncover is tied up with the problems of contemporary techno-capitalism and spectacle. Third, the role of the artist seems to become instrumentalized in a life-world dominated by neoliberal capital and nationalist discourse. What else can acts or works of art contribute to the discussion? What lies beyond the mantra of simplicity, clarity, and originality, the focus on aesthetic experience, and politely packaged radicality?

In short, these tendencies risk turning the research of an artist into an instrument for reproducing the existing order. They certainly do not help one to enter a zone of unknow-



III. 3. Visual identity for a symposium co-created by doctoral candidates, with the facilitation of Rasa Jančiauskaitė. LATGA, Vilnius, 2024

Simpoziumo vizualinis identitetas, kurtas kartu su doktorante Rasa Jančiauskaite

A Proposal

Let me outline my proposal through ten arguments, before I expand on each. You may want to jump ahead to the diagram at the end, which visualizes “writing from the milieu.”

Hybrid Forms

1. The videographic essay can speak on behalf of a collective body and can engage with contradiction.
2. The genre of fictocritical writing can hold writing accountable to two opposing forces: openness and structure.
3. What links the essayistic to the fictocritical is the performance of writing, or “writing doing.”

Forms of Nonfinite Knowledge

4. If artistic research unfolds through events, we can expect a method to emerge from within, rather than from the outside.

ability through a process of inquiry. Even if artistic research is allowed to cast its own outlines, it is going to run into some opposition from the side of reasonability. Initially, then, the research must remain confident in the face of this incursion. It must withstand disembodied calls for the clarity and methodological rigor and instead focus on its work as a process of inquiry, where the answers we arrive at may not be what we expected.

A Milieu of Transversality

5. Events can be seen as the milieu of transversality.
6. In this milieu, writing and audiovisuality are actualized in new co-compositions – or they remain in anticipation.

Embodied Practice

7. One way to trigger an event could be through “emplacement” – as an embodied, reflective approach to research.

Audiovisual Writing

8. Examples and counter-examples of writing from the milieu.

A Metamodel and a Diagram

9. Towards a practice of transversal poetics as a method

Hybrid Forms

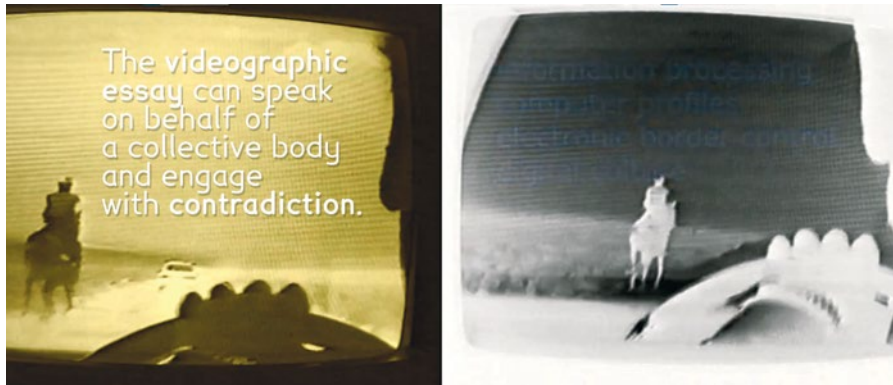


Fig 1. Screenshot composition. Ursula Biemann, Ekrano vaizdo kompozicija, Ursula Biemann *Performing the Border* (1999). Argos Arts, Brussels

- 1 - The videographic essay can speak on behalf of a collective body and engage with contradiction.

In the hands of artists, the video essay has become a tool to reveal constellations and micro-narratives. Ursula Biemann's work is one such example. In *Performing the Border* (1999–2003), she uses video for a topographic exploration of Juarez, a Mexican city on the border with the U.S. The video addresses questions around international labour division, migration, and the sexualization of female bodies. The work is created through a videographic logic, carried out by a collectively situated feminine body. Biemann's practice is coupled with discursive texts presented in different contexts. Through different iterations of the work, she performs the videographic re-signification of difference, expanding the space in which we can write and speak of the feminine.

Different elaborations of Biemann's work amount to what Juha Varo calls the articulation of research in its discursive performance (2018). In other words, the discursive performance of the video essay *Performing the Border* is transformed into an episteme – among other things, through her article *Performing Borders – Transnational Video* (2003). Within the transfer from work of art to academic article, new knowledge can manifest.

We could say that Biemann uses a videographic approach to investigate the interplay of the symbolization of her subjects and their economic, material reality. Her work embodies the performative act of “doing” border. Through what she calls a transnational video essay, we witness how borders are performed and socially constructed in the everyday. It is a symbolic production in which artists and writers can participate with agency through the video essay as a form.

A decade later, another argument emerges. In Hito Steyerl's hands, the video essay becomes a tool for tracing the origins of images in circulation, revealing the contradictions of contemporary capitalist production. The essayistic condition can be represent both a fragile non-commercial opposition and a manipulative reality of “denying” discontinuity. Spanning several video essays and articles, Steyerl convincingly argues for the careful deconstruction of dynamics that look similar only on the surface. “Essays now look amazingly similar to the collaged daily schedule of any contemporary working mom, to a zapping spree with a voiceover, or maybe just to

a Sunday afternoon remix contest on YouTube” (2017). She proposes that retracing the trajectories of concrete images and sounds can be a productive strategy. This gesture incorporates the “richly layered history” of images, where translation, alternation, appropriation, and recontextualization take place at different historical moments. Importantly, her observation on the moving image essay echoes Claire Bishop’s views on research-based installation art: “For fabulation to have critical currency, it matters which histories are being retrieved and why” (Bishop, 2023). My two examples suggest that the videographic essay holds revelatory power because of its ability to present opposing points of view, if ethical reflection on the representation of its subjects is organically embedded.

2 - The genre of fictocritical writing can hold writing accountable to two opposing forces: openness and structure.

On the side of textual forms, the videographic essay has a potential sibling in fictocritical writing. In this loosely outlined domain of creative writing, fabulation contributes to an elaboration of the world or a process, hybridizing the lines between (critical) theory and creative writing. Fictocriticism cannot be defined as a style or genre but rather as a “sensibility through which one writes” (Rhodes, 2015). It is an experimental process, particularly resistant to genre classification due to the manifold contexts that give rise to its becoming. We should see it as an approach that “appears as a solution to a problem” (Maroto, 2023). The fictocritical adds a touch of speculation, and can reveal the inner workings of processes in-becoming. One example is David Maroto’s *Fantasy of the Novel*, the murder story of a curator, which immerses the reader in the universe of working with a performance artist/writer in the field of contemporary art (Maroto, 2019).

3 - What links the essayistic to the fictocritical is the performance of writing, or “writing doing.”



Fig. 2. Still from a film performance and illuminated film *Holding Not Measuring* (2022–2023) Miklós Ambrózy

Kadras iš *Holding Not Measuring* (2022–2023).
Filmas, Miklós Ambrózy

A connection between these two forms, the videographic and the fictocritical, is the shift from writing after the fact to writing in-the-act. Della Pollock invites us to see **performative writing** as a technique that is neither merely technical nor purely stylistic or instrumental. It is a dynamic response in a given context – a moment of being in the middle (1998). Pollock notices how writing is not to blame for creating lifeless or dull texts; rather, it is the absence of performance in knowledge formation that leads to what she calls betrayal. She advocates for making writing that speaks to/of/through pleasure, possibility, disappearance, and pain. She offers a framework that is normative, not based on form and stylistic effect. In other words, she assigns a social-epistemological function to the act of writing.

Just as when we are close-reading fictocritical texts, Pollock argues that performative writing is evocative in its hybridization of the boundaries between creative and critical writing. Text is intentionally left “discontinued and open for the interpretive work of the reader, which the writing is at pains to p/re/structure fictocritically” (Haas, 27). This double tension makes writing an event of artistic research. We find echoes of this argument in other expanded disciplinary domains, such as performance studies. In the words of Richard Schechner:

If you're going to take a work and really measure it and write about it, then in a certain sense you destroy it. But if you hold it you can't measure it. But we each, I feel, have the capacity to both hold and measure. (...) To be indeterminate in a brave way. To be ethical and selfish. (Schechner and Browning, 2017)

Thus, we can notice a pattern in thinking about this space – a space I will refer to as the *milieu* below. Performative writing encounters thinking (concepts) on the way to being partially shaped through an audiovisual apparatus.

Forms for Nonfinite Knowledge

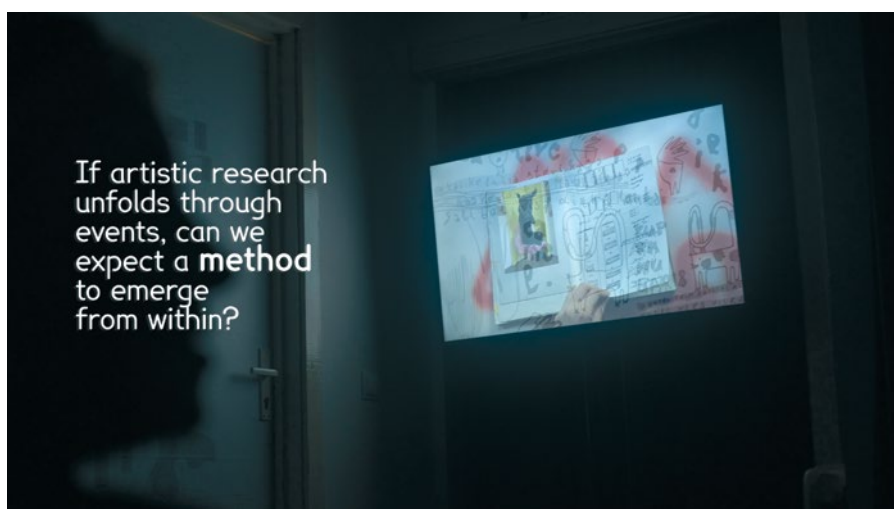


Fig. 3. Still from the exhibition *The Martini Effect* – Artistic research through moving images. On screen: Rasa Jančiauskaitė, *Work in Procrastination* (2023). Curated by Miklós Ambrózy and Sophie Durand. Photograph by Martyna Kairaitytė (Vilnius Academy of Arts et al., 2023)

Kadras iš parodos *Martinio efektas* – meninis tyrimas su judančiais vaizdais. Ekrane: Rasa Jančiauskaitė, *Kūrinio prokrastinacija* (*Work in Procrastination*, 2023). Kuratoriai: Miklós Ambrózy ir Sophie Durand, Vilniaus dailės akademija ir kt., 2023, Martynos Kairaitytės nuotrauka

4 - If artistic research unfolds through events, can we expect a method to emerge from within?

Below I will argue, based on my reading of Erin Manning, that we need to focus on the performative aspect of both the expanded video essay and fictocritical writing. This allows us to remain open to the in-act of becoming of an experience – in other words, to enter a field of unknowability. It is through the day-to-day performance of (writing as) artistic research, distinct from other established modes, that new knowledge may be found. As Emiliano Battista recently pointed out, instead of grappling with the institutional, theoretical, disciplinary, and philosophical issues that have surfaced in the largely meta-discourse on artistic research, we need down-to-earth descriptions of what an artist-researcher does in the practice (2023).

It seems that the expanded video essay and a fictocritical approach to writing seem to outline a method. But our trajectory can be set even wider, if we consider the videographic/expanded essay as nonfinite forms. It is speculative pragmatism that can help us operationalize a **nonfinite method**, and address the question of what artistic research does.

In her book *The Minor Gesture* (2016), Erin Manning argues that modes of knowledge are always actively reorienting themselves when they encounter each other. These moments are transversal in direction. Each “deflection” at the heart of this conjunction of re-searching and creating is non-neutral.

The conjunction is at work [in artistic research], actively adjusting the immanent coupling of research and creation, asking how the thinking in the act can be articulated, and what kind of analogous experience it can be coupled with, asking how a making is a thinking in its own right, asking what else that thinking can do. (Manning, 2016, 65)

Manning goes on to argue that “thought must not be mapped onto practice: it is an emergent, incipient tendency to be discovered in the field of activation of practices co-composing.” What is important, she suggests, is “the creation of conditions for encountering the operative transversality of difference” within a practice, rather than the superimposition of practices based on similarity. On the surface, her proposal may read as another instance of meta-discourse that generalizes a diverse set of practices.

However, Manning's proposal goes further in conceptual rigor, clearly tying together practice with thinking. She develops the concept of "event" as a mode of research, one that embodies a genesis of knowledge and its consequences.

A Milieu of Transversality

5 - Events can be seen as the milieu of transversality.

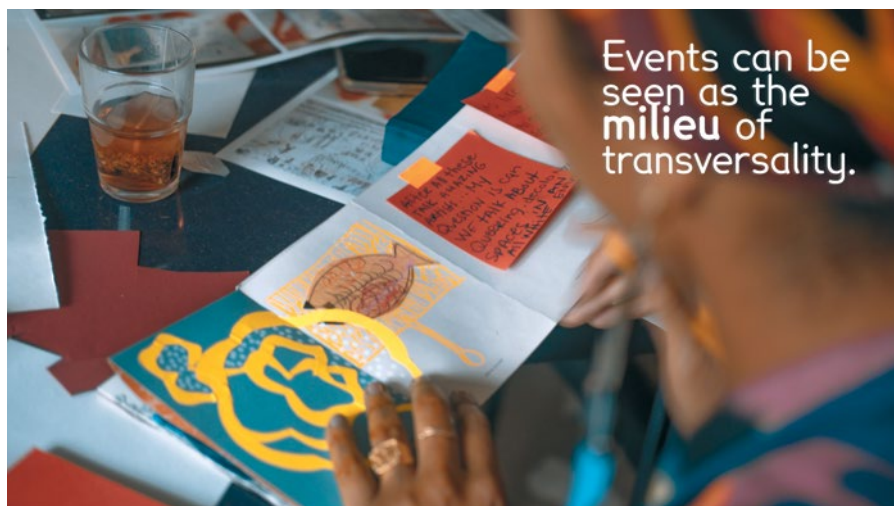


Fig. 4. Zine-making as reflection. Research symposium *Not Quite King, Not Quite Fish* (Vilnius Academy of Arts et al., 2023). Photograph by Martyna Kairaitytė

Zinų kūrimas kaip refleksija. Meninių tyrimų simpoziumas „Ne visai karalius, ne visai žuvis“ („Not Quite King, Not Quite Fish“), Vilniaus dailės akademija ir kt., 2023, Martynos Kairaitytės nuotrauka

In Manning's account, based on a close-reading of Whitehead (1985), any event can be understood as experience emerging from a field, populated with energy or vibrant matter. An event is a constellation, and events cluster into ecologies. Events are eventful by design. Care for the event can produce what Manning calls a **dance of attention**. In practice, this happens when an event focuses the attention on its own development, becoming field attention rather than human attention. This is the feeling

when something truly works or comes together, as in a performance. In this sense, the field of culture or discipline produces its own affects, atmospheres, and experiences. It is also in this sense that we can speak about a **knowledge event** without limiting perception to the human.

A recent example from my practice that illustrates the dance of attention is the symposium *Not Quite King, Not Quite Fish*, organized by a group of doctoral researchers of Vilnius Academy of Arts (Ambrózy et al., 2023). The event was designed by a group of us to create discourse around the practice of artistic research, and it also included an exhibition titled *The Long Table*. The exhibition invited local doctoral researchers to showcase a section of their “studio” as artist-researchers. The objects were laid out on a long table with minimal description. The exhibition triggered various conversations among participants. Some felt that more context (in writing) was needed for these artefacts to become activated. However, the hosting team encouraged the symposium’s invitees, who gave performances, talks, and other interventions over three days, to contribute to the table. As the symposium progressed, the table became populated with new materials, creating an additional discursive element for this temporal epistemic micro-community. In an atmosphere of sharing, the material artefacts of *The Long Table* took on a new life, leading to fluid discussions of our practices. Knowledge surfaced as we related artefacts to our ongoing discourse. The symposium itself performed the research.

What makes such an experience of coming together or epistemic flow a rare occurrence? Manning suggests that research creation⁴ tends to assign intentionality to a single subject (the researcher-artist), as if individuals could be separated from the event. But what if the so-called personal gaze or charisma were considered to emerge from the event itself? What implications would this have for the essayistic mode of writing or editing? How would it affect the concept of personal perspective or point of view?

Manning proposes that we need to be inventing techniques that open up to the perceptual register of **field attention** in an event. This would make possible the study of relations as they co-compose an experience. Attuning, wor(1)ding, sounding, attending, turn-taking, shifting, surfacing. Based on radical empiricism, she offers a description where an entity is

4 This term is used in the Canadian context where Manning is active.

“at once the subject experiencing and the superject of its experiences” (William James, 1978, p. 43). This means that it is the occasion of experience that creates the conditions for subjectivity, a subjectivity that can never be disentangled from how the event came to fruition. A radically empirical approach takes this as its starting point, giving us the means to “consider **how relations themselves field experience.**” (Manning, 2016. Emphasis mine.)

We can imagine that such a leap into unknowability can be disorienting. The disciplines of stage and screen arts have been grappling with the subject/object duality, and the presentation/representation binary for over a century. Yet, the argument goes, artistic research should mainly be concerned with an entirely different leap.

Radical empiricism proposes that “techniques must be reinvented at every turn and thought must always leap” (Manning, 2015). This is because we cannot know in advance how to compose with what Manning calls “incipient deviations” – things emerging and surfacing. What we are dealing with is a dynamic system to think and write with, one that would produce and sufficiently communicate the leap described above. This is where the material relations of writing and imaging, text and sound, audiovisuality and textuality surface in complex co-compositions. This is also where a laboratorial or event-focused approach could be fruitful. This is the arena of deviations where the essay form and the fictocritical approach present themselves.

By defining “event” as an impermanent yet pragmatic site or point of contact, we are now able to operationalize this proposition. Ultimately, the urge is for “each step to be a renewal of how this event, this time, this problem, proposes this mode of inquiry, in this voice, in these materials, this way” (Manning, 2016). Richard Schechner calls it being indeterminate in a brave way. Pollock describes it as active interpretation that asks what now – instead of the scientific mode of *what if*. The page/screen/body becomes the material stage of evocation.

6 - In this milieu, writing and audiovisuality are actualized in new co-compositions – or they remain in anticipation.

But what is the right environment for this performative proposal? In what follows, I borrow a term from the fascinating work of Gilbert Simondon. His oeuvre provides us with excellent concepts for an ambitious reading of artistic research. Simondon develops a theory of biological individuation, which takes place in at least two dimensions simultaneously, through the mediation between realities, such as the cosmic order and the molecular. “The milieu, seen as the external environment through which the individual individuates itself, arises *simultaneously with* the individual.” The individual is seen as being (in) relation with the milieu, surfacing from it, and returning to a state of pre-individuation, and so on. In the words of Combes (2013): “We may consider individuals as beings that come into existence as so many partial solutions to so many problems of incompatibility between separate levels of being.”

Thus, we can propose that we, individuals, can only exist within the milieu of which we are a part. The milieu is an interface that arises at the same time with ourselves from the process of individuation. Transversal writing can be imagined as writing that is surfacing (affleurement) from a milieu with other materials, concrete and atmospheric, human and more-than-human. When writing leaves its narrow epistemic boundaries, it transforms into something else. As an artist-researcher, my urge is to attend to the moment when one ontological sphere reaches its boundaries and loses its significance and specificity. What is there to gain by recovering or abandoning this significance?

This moment of crossing has poetic potential, as well as the promise of becoming an ugly mess. This messiness is given meaning in the concept of the “messay,” a term I first found in Alice Twemlow’s *Towards a Fray of Messays*. “The messay is material, a physical construction, which combines the modes and mindsets of making and essaying” (Twemlow, 2023, 4). She traces the concept of the *mixte* to Jean Ricardou (*Le Théâtre des Métamorphoses*, 1982), where two types of writing are juxtaposed within one text to maintain the tension of creative writing and critical analysis – an approach familiar from fictocritical writing.

Importantly for artistic research involving screen-production, creation is always relational because it involves historically and epistemically

situated entities. If we imagine transversal writing as a milieu, the connection to other materials, thoughts, and practices becomes more vital.⁵ What seems to repeat here is a desire for a form that could hold both linear and non-linear elements, fractures and continuums, as well as materials that seemingly cannot be joined. If artistic research unfolds through events, we can expect a method to emerge from within, not from the outside.

What happens during this encounter between the page (a material stage of the imagination), the screen (a space of affect and projection), and an auditory space (physical and symbolic, linguistic and non-linguistic)? What are the parameters of co-composition when audiovisual forms are encountered in/through performative writing?

Embodied Practice

7 - An event can be triggered through “emplacement” – an embodied, reflective approach to research.

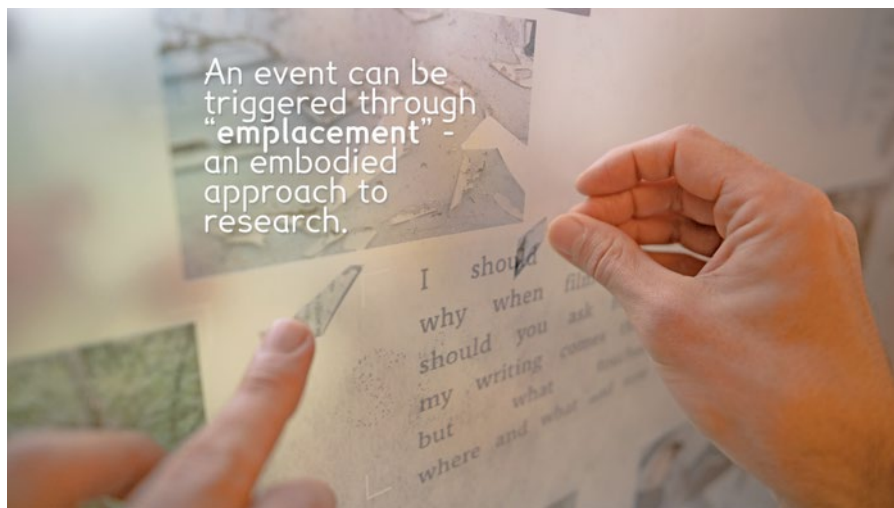


Fig. 5. *The Long Table. Writing through Film – Storyboard as Research.* Artwork by Miklós Ambrózy. Artistic research symposium *Not Quite King, Not Quite Fish* (Vilnius Academy of Arts et al., 2023). Photograph by Martyna Kairaitytė

Ilgas stalas. Rašymas kuriant filmą – siužetinė lenta kaip tyrimas, Miklós Ambrózy. Meninių tyrimų simpoziumas „Ne visai karalius, ne visai žuvis“ („Not Quite King, Not Quite Fish“), Vilniaus dailės akademija ir kt., 2023, Martynos Kairaitytės nuotrauka

5 For example, speaking about the connection with choreography, Twemlow quotes someone's desire for words to sweep, swirl, crawl, and cut. These are powerful metaphors for

I coined the term “emplacement” to describe a conscious opening of my practice towards new fields of inquiry with others. The criteria for this opening is an epistemic urge or desire. The potential for emplacement always exists, but the experience or event does not necessarily fulfil that expectation, meaning that the emplaced relations unfold continuously or return to a state of anticipation. What may be considered failed art, a failed research experiment, or a dysfunctional collaboration could simply be an event whose relational and material expectations have yet to be fulfilled.

In radical empiricism, we are expected to be thinking through an experience, embracing everything it enfolds. There does not need to be any principle of critical categorizing or sorting at work, as this brings with it the tendency to purify, abstract, and isolate in order to create a self-sufficient “case” or clear argument. Instead, Whitehead’s speculative thinking encourages us to “maximise friction with experience” and to refuse explanation by eliminating that which cannot be explained (1985).

Examples of events where emplacement is possible include laboratories, symposia, collective workshops, pedagogical practice, and instances of co-creation or co-curation. By using emplacement as an operating concept, we can arrive at *new deviations, forms, and descriptions*. These typically occur in the epistemic micro-communities where artistic research performs some of its discursive work.

One might argue that emplacement resembles auto-ethnography. Indeed, the gesture of participating in an event that an individual actor wants to become entangled with is familiar from anthropology. However, the proposal here is for a metamodel that doesn’t limit itself to disciplinary conventions and opens up transversal events. Emplacement is not a method but an attitude or state of attunement.

bringing the two ontological spheres closer, but one could question where the viewer or reader is positioned in relation to the movements of sweeping, swirling, crawling, and cutting. Twemlow makes a reference to be in the middle of the research, which echoes Manning’s “middling of experience.”

Audiovisual Writing



Fig. 6. Screenshot composition of work produced in the Videographic Entanglement workshop of Ben Spatz and the participants of the research symposium *Not Quite King, Not Quite Fish* (Vilnius Academy of the Arts, 2023)

Ekrano vaizdo kompozicija. Kūrinys, sukurtas Beno Spatzo ir meninių tyrimų simpoziumo „Not Quite King, Not Quite Fish“ dalyvių videografijos dirbtuvėse, Vilniaus dailės akademija, 2023

8 - Examples and counter-examples of writing from the milieu.

Let me now review examples where artistic research is co-composing writing with/through moving images. In mapping the transversal potential of each “known” form, I am going to inquire what potential each carries for constituting new processes. Following Manning’s observation that “modes of knowledge are always actively reorienting themselves when they encounter each other,” I argue that new processes and resulting new forms allow us to stay “indeterminate in a brave way.”

Videographic writing

One example of this co-composition is the genre of video articles developed within the framework of the *Journal of Embodied Research*. This journal illustrates the idea that artistic research thrives in a multi-modal milieu, using digital editing, text, video, space, bodies, duration, and more. The concept of **videographic thinking** challenges the traditional hegemony of texts by questioning their primacy over criticality, since the primacy of the written is thrown in doubt. The articles offer an in-actness of experience

through their variability in both form and complexity. They also afford collaborative ways of working that can destabilize conventional notions of authorship. Videographic thinking, in the form of a video article, argues for re-configuring the dominant relationship between text and moving images.

On balance, the platform embodies a refreshing openness due to its diverse approaches to the videographic within the institutional context and practice-based research of contributors. As a journal, it assumes a sympathetic reading viewer, ready to engage discursively. However, because the samples of artistic research practices are both inscribed and mediated by digital video, some fluidity of live performance is inevitably lost. Non-linearity and direct experience can be recovered, for example, in workshop or illuminated video formats (Spatz, 2021). Ben Spatz has demonstrated the discursive practice of videographic entanglements in a group setting at our research symposium (Ambrózy et al., 2023, Vilnius Academy of Arts).

Process cinema

A second example is a series of practices grouped under the loose term **process cinema**. “Process cinema” refers to a creative tradition in alternative filmmaking that is unscripted, improvisational, participatory, and based on the manipulation of the very materiality of film. This practice was recently explored in a title from the Canadian film studies context (Mackenzie and Marchessault, 2019). Importantly, it connects to Whitehead’s definition of process. If process is a refined “interplay between potential and activity, between the in-act of the occasion of experience and the flow of its relational interplay,” then some practices of process cinema may produce such interplay.

Works in this lineage call themselves artisanal because they involve the direct crafting of the elements of the moving image, usually by manipulating small-gauge film, although not all works are entirely produced/distributed on celluloid. There is an emphasis on the fluid integration of writing, shooting, and editing, with works frequently cycling back and forth between these stages, in opposition to the dominant narrative of production as a highly-structured, low-risk activity. Process cinema can be compared to improvisation in music or the experimental tradition of spontaneous prose

familiar from Beat literature. The emphasis on materiality has also received renewed attention, underpinned by the auratic quality of being in touch with the source material (Walter Benjamin, 2008). Thus, process cinema stands in tension with post-representation and immateriality, as artists often control the physical transformations of image and sound from start to finish, maintaining and measuring their material throughout.

The shared argument for both videographic thought (in the academic context) and process cinema (as an alternative to dominant forms of cinema) is the displacement of a text's or script's assumed stability. If the text or script does not hold authority over stable meaning, then other elements of the event remain active. These could include moving images, bodies, gestures, technologies, or technological breakdowns. This resonates with the process cinema manifesto of Phil Hoffman and others, which rejects preconceptions: "Without the blanket of preconception, the processes of *collect, reflect, revise* mirror the underpinnings of your formation" (MacKenzie, 2014). This approach assumes a state of attunement and contemplation.

Text on film

The tradition of **expanded screen-writing** is another area where intentional experiments with writing *doing* on the cinema screen can be found. Firmly rooted in the western experimental cinema tradition, research conducted by numerous pioneers of experimental film continues to influence contemporary artists. Spanning multiple discursive fields, the collection *Screen Writings* offers one possible historical review (MacDonald, 1995). My own research has led me to work with multiple artists who continue to explore the word/image relationship, including films I curated by Herman Asselberghs, Nazli Dincel, and Guy Sherwin.

Experiments with text on film have been interpreted, theorized, and historicized since the 1940s. This field remains relevant due to its critical potential. Today, **experimentality** with moving images has become a list of historically inscribed tactics. These tactics, formal and conceptual, carry variable connotations in changing contexts (see, for example, Balsom's book *After Uniqueness*).

What unites these practices is the desire to critique dominant modes of production and forms of moving image culture. For example, while recent schools or movements of experimental cinema may not be prominent in Lithuania, we can observe the ongoing re-application and variation of the *parameters* of minor cinemas, which are actualized to support contemporary themes. A genealogy is thus emplaced within a fragmented field, anticipating actualization along familiar or unfamiliar lines. These tactics become effects, often without revealing their genealogy. The practices of text on film are often intra-disciplinary, even when their structure contains self-reflexivity.⁶

Fictocritical screenwriting

The heavily codified profession of **screenwriting** can also be considered a mode of research. This practice is perhaps uniquely placed in the Australian institutional context of creative writing research. Screenwriting is proposed as an intra-disciplinary practice in its own right, challenging the assumptions of dominant screen production modes. The inquiry hopes to return to the screenplay its legitimacy as an act of creativity with a distinct way of being. The argument is to “give opportunities for film-maker-academics to investigate dimensions of lived human experience largely inaccessible within established research methods” (Batty and Kerrigan, 2018). The fictocritical screenplay by Louise Satwell, *One in a Million Girl* (2019), stands as a recent example of integrating the screenwriting process, creative writing, and “worlding” in a single academic form.

Essay as cine-performance

One instance from my own research is the performance *Granite-points: Film Gestures in Minor Key* (2023). This live performance centres on an auto-fictional film-in-becoming titled *Granite Point*. The project employs a laboratory approach to explore the social performance of writing for and through film. The result is a meshwork of fictocritical, audiovisual, and material elements, presented with a double projection of 16 mm typographic animations alongside a single-screen video projection.

6 See, for example, Michael Snow's film *So Is This* (1982).

At the heart of the project I ask critical questions regarding the art-house model of national film production, including the necessity to remain clear, non-discursive, and confident within the genre category of experimental fiction. The performance reflects on collective authorship and the gesture to focus on the event over the individual. Multiple narrators and characters vie for attention, including the film itself (performed by sound artist Gailė Gričiūtė). In a sense, the film writes itself, revealing the process in its doubt-ridden glory. Human relations, such as those between narrator, actors, and director, can shift, as can the event of production itself. The encounter with power relations embedded in conventions of production also come to light.

This work that has been presented in various ways to different audiences and exists in versions tailored to specific contexts.⁷ It embodies writing from the milieu through its contact with both critical and poetic modes of writing, which are re-produced with each performance. The transformations of the fictiocritical script and the re-annotation of the material for specific discursive situations reflect different modes of writing. The embodied author is present in the event of projection and the discursive encounter with audiences.

The examples above demonstrate that the expanded video essay is a form capable of organizing diverse and complex material, such as textual arguments, moving image sequences, sound, and on-screen graphics. At the same time, all possible forms remain entangled with specific contexts and genealogies, including experimental film, fictiocritical writing, critical theory, and creative writing. It seems plausible that an essay(istic) mode has the potential to embody the radical openness often valued in artistic research, without excluding emergent possibilities such as co-composing.

A Metamodel and a Diagram

One might wonder if the descriptions thus far amount to more than a mere catalogue. Is there a system worth describing hiding in plain sight? I propose a diagram to synthesize and describe the different forms of audiovisual writing and their relationship to a milieu of transversality. This is a graphic representation of the metamodel for writing from the milieu. To

7 Suspaustas Laikas Experimental Film and Arts Festival, August 2023. Nida, Lithuania. International Conference: Personal Perspective and Essayistic Form in Nonfiction Film and Art. September 22–23, 2023, Vilnius, Lithuania.

further elucidate the concept, I offer a narrative description of an artistic research inquiry where I am the principal agent.

A metamodel, as proposed by Guattari, is a nonmodel that upturns existing formations of power and knowledge.⁸ A metamodel wants to challenge the tendency of models to “operate largely by exclusion and reduction, tightly circumscribing their applications and contact with heterogeneity” (Genosko and Murphie, 2008). Metamodeling reveals the formation of things. “It does not start from one model in particular, but actively takes into account the plurality of models vying for fulfillment” (Manning, 2016). This aligns with the expanded understanding required in transdisciplinary artistic research, where a concept can be co-composed before being delineated. In other words, how can our need for a glossary or disciplinary conventions be both retained or carried forward into the process of artistic creation? How long does an organism remain in the milieu in anticipation before its expectations are fulfilled or dissolved?

Meta means that the model is “mapping abstract formative conjunctions in continuing variation.” Metamodels can illuminate patterns and concepts. In moments of lucid reflection, elements or patterns will *surface* from within a practice. I can compare it to getting ready for sleep. Our body is in a state that anticipates the activity, which may or may not happen at the desired moment, but sleep will eventually come along given the right conditions. Similarly, my method, distilled through emplacement, has evolved in an ecology of research acts and events.

The diagram is an invitation for cycles of reflection while engaged in the making of moving image work. It can help us answer the question of what each instance of research can afford, and to do so in-the-act of making.

8 While tracing Guattari's thought is not my primary goal here, it is important to note the meaning of metamodel in his writing. The key element in this concept is the refusal to exclude other models. Rather than proposing an alternative or better model, we need to devise a form of modelling that is above the problems of social normative patterning. Guattari terms this approach “schizoanalysis.” Janell Watson lucidly traces this genealogy, writing: “Guattari declares that ‘Schizoanalysis, I repeat, is not an alternative modeling. It is meta-modeling’ (Guattari, 1996: 133). It is ‘a discipline of reading other systems of modeling, not as a general model, but as instrument for deciphering modeling systems in various domains, or in other words, as a meta-model’ (Guattari, 1989: 27). Why doesn't Guattari merely invent and disseminate an alternate model, rather than proposing the inelegant and potentially superfluous term ‘metamodeling’? Because, as he says, ‘Schizoanalysis does not... choose one way of modeling to the exclusion of another’ (Guattari, 1995: 60–61).

Known Forms and Affordances⁹

In a first reading of Figure 7, we can observe the central elements of the method. An urge in contact with a/the world leads the researcher(s) to a place where field attention is activated. Writing can be activated as a performative act (top-right green zone). It can also perform as anticipation/invention/tracing of an experience (bottom-right zone), depending on when, who, and how they do the writing. For example, in a laboratory setup, agreements can be made beforehand on the type of writing that participants will do, for how long, and with what structure. In a screenwriting constellation, however, writing is usually in anticipation/invention of a moving image process.



Fig. 7. Transversal writing from the milieu.
A metamodel for artistic research¹⁰

Transversinis rašymas iš aplinkos. Meninio
tyrimo metamodelis

9 I use this term in the sense developed by James Gibson (1966). An affordance is defined in the **relation** between the user and the object. For example, a door affords opening if you can reach the handle. Essentially, an affordance represents an **action possibility in the relation between user and object**. Design theorists like Don Norman have shifted the meaning towards distinguishing between poor and clear or logical affordances, implying that clearer affordances are better. While this may be true for the design of everyday products, our focus should be on the concept of possibility. In my model, events, urges, and sites offer possibilities between the entities involved, meaning they may afford alternatives to be taken up.

10 * Comprovisation is a term borrowed from Richard Dudas to denote the composition-improvisation relationship in interactive performance. Here I use it to indicate the shifting temporal relationships between elements in open audiovisual compositions (Dudas, 2010).

The other two zones are capture and comprovisation, which are easily mapped to the usual workflow of a moving image project. However, here their material relationship with writing is the instance that we are interested in. Transversal writing within an event affords certain experiences for the entities involved. These are listed on the right-hand side. On the left, the known forms I described above are repeated.

Mapping Known Forms to the Diagram

It is possible to map the different known forms to the diagram and explore how each affords writing from the milieu. Each event will map differently, but as a general example, I have overlaid some of the forms. Since this is a metamodel, its purpose is to represent a dynamic figuration. New forms can emerge as we activate the different affordances.



Fig. 8. Transversal writing from the milieu.
Mapping known forms of transversal writing
with moving images

Transversinis rašymas iš aplinkos. Žinomų
transversinio rašymo formų susiejimas su
judančiais vaizdais

** Manning uses the term "appetition," derived from "appetite," instead of "reason" in her discussion of method. Appetition refers to a form of emotional drive that propels an entity's agency towards a more definite form (Manning, 2016).

*** Writing "doing" is contrasted with "writing as meaning". Pollock's intention is to make writing speak as writing, thereby exceeding social determinations (feminist critique). Writing "doing" is also a tactic for acknowledging the element of performance in the formation of knowledge (Pollock, 1998).

9 Towards a Practice of Transversal Poetics as a Method

*I summon the strength
to be with worlds
with whom listening
may not be possible*

With the model in front of us, now I would like to offer an example from my own practice. I aim to show different experiments with transversal writing, demonstrating how shifting the frame of a situation is the default nature of this mode – it is what it *does*.

#1

An urge in contact with a model

The installation *seeds of degrowth* explores the concepts of unlearning, degrowing, and reversing an expanded cinema work, alongside its entanglements with materials, relations, and organisms. How can this urge become a site for fluidity, playfulness, and precision simultaneously? The method I use is based on transversal poetics, which is my preferred approach to transversal writing.



Ambrózy, M. and Daish, C. *seeds of degrowth*. March 2024. nadine – contemporary laboratory for contemporary arts. Brussels, Belgium.

If the reader or viewer is able to sense what the acts of art do in addition to becoming works of art – if they can find an ethical or revelatory surplus in the situation of reading this article or viewing this work – then

transversal writing will be successfully traced. This is the tacit knowledge that Polányi wrote about (1966).

The premise is simple. I proceed from one urge to the next. The spark came at the Walking Symposium in Vilnius, hosted by the Lithuanian Interdisciplinary Arts Association (2023). I joined Claire Gauzente on an artistic walk, and we discussed the concept of *decroissance*. “It is not so much growth that must be attacked as the illusion which it sustains, the dynamic of ever-growing and ever-frustrated needs on which is based, and the competition which it institutionalizes by inciting each individual to seek to rise above all others” (Gorz, 1980). I was intrigued by the term because it is terribly *unpoetic*. It resonates with a contemporary zeitgeist that speaks in a fluid mixture of therapeutic and post-capitalistic ideas and echoes the calls for global civil society from the early 2000s.

I appreciate the conceptual tensions within the term *degrowth*, as they may reveal complexity and difference in acts or works of art. The term partly originates from ecological thought, political science, macroeconomics, and management science. An initial idea was duly noted in a paper notebook and soon filed in Scrivener, a writing software, among other latent film seeds. This is an instance of an urge in contact with a model (see Fig. 7). I write:

Make a structural work by filming a few scenes of fixed duration. Then, choose one scene with inner tension. Bury the chosen scene for a period of time in the ground. Unearth it, make a copy using my DIY film copier. Bury the copy and repeat 4 times. Work by degrowing this strip of celluloid.

#2

Reflection as cinematographic capture

Some months pass, and I invite the cinematographer Nojus Drąsutis to join me in the process. Nojus is familiar with working on celluloid as camera material and has collaborated with me on multiple projects, which establishes trust and allows us to move quickly at the start. I rely on him for visual cine-poetry, and we agree to compose the scenes together. This is both a constraint and a practicality: his approach to camera work is informed by

working in cinema productions, commercial projects, and with film artists. This creates an ambiguous situation, where he may or may not seek approval before recording. Additionally, since we are shooting on film that I have brought, there is the material responsibility of handling a scarce resource.

I meet Nojus on a February morning. I propose we walk and talk while looking for scenes with inner movement. I load the camera with film, and he carries it. I suggest focusing on wide shots or even panoramic views, where the foreground, middle ground, and background all involve some form of motion or commotion.

The urge behind this act is not yet precise; I am simply interested in capturing an expanded moment, with living things both real and imagined. This corresponds to what appetite could describe in Figure 7: an emotionally driven act that allows an entity to take a more definite form.

I choose a site near Vingio Park Bridge. The choice is generic, but my urge is now becoming more concrete. Our discussions on composition, lens angle, and framing are brief and informal, as the purpose is to create options, albeit limited to the lengths of film we have. We walk, stop, and film. I record some ambient sound in the field. We then relocate to the more fragmented landscape under and around Lazdynų Bridge, continuing until the film stock runs out. On this first walk, we film seven takes, each roughly sixty seconds, using expired colour stock.

There are two ways to develop the 16 mm colour negatives: commercial or artisan processing. At this early stage, my focus is less on the chemical craft, so I opt to send the material by road to a laboratory in Poland. I make specific agreements with Jarosław Migala to ensure the negatives are returned to me. I understand that the laboratory will handle the disposal of toxic residues from bleaching and fixing our images, including silver halides, in accordance with environmental regulations.

Around the same time, I invite Caroline Daish to host me for a week in Brussels, as part of the oracle practice. This practice represents artistic research outside academic institutions, primarily using voice, drawing and public space. It is practiced through somatic and vocal research, sometimes leading to collective performative acts (events).

#3

"Writing doing"

When the negatives return to Vilnius, I sit with the scans and begin to de-rush. De-rushing is the process of reviewing and pre-selecting the day's takes in an editing workflow. At this stage, I am not yet editing but actively reflecting, using de-rushing as a performance for writing resonances. I desire to stay with the memory of filming and walking with Nojus, and with my sense of the image material as it appears on the screen. I am not interested in selecting, but in re-negotiating the traces of filming, which is an affordance of my model in Figure 7. There would be other ways to de-rush.

I could watch the colour negatives on the Steenbeck editing table, but they would be inverted and masked by the orange layer of the colour film stock. In the original workflow of cinema on celluloid, this was avoided to prevent scratches on the master negative. However, I am not concerned with avoiding scratches since the material in question is destined for burial in soil. The orange mask and the inversion of the negative would still impact my experience. More importantly, I am impatient. There is a subtle excitement, familiar to those working with photochemical materials, in seeing the material reveal itself. I want to start seeing here and now what we thought we saw there and then.

Alternatively, I could make a copy using a film copier and project positive work prints. At this stage, my choices are based on the considerations of time, labour, and cost. Given the project's lack of financing, I choose to sit with a laptop screen, watching the low-cost digital transfer made with a single-light cine scanner in Warsaw.

I write down resonances and observations. This is crucial for capturing the ongoingness of the work as it unfolds here and now. Although not yet clear to me, these words become the first draft for the poem "As if (for de-rushing 16 mm images)":

At a comfortable duration
you start to see into the image:
the buoy bobbing about

two ducks skimming the surface
 the cranes standing still
 patiently waiting an operator's return
 from a contained lunch break.

An image at a comfortable distance
 makes us search again:
 as if we could sense the world better
 with more time on our hands.

My original entry in Scrivener foreshadows what happens between walking, meeting Nojus, doing logistics, and encountering the footage while writing:

A practice means to continue until stable results. Slow, unerring, steady – like water. The state of restfulness while actively making. Taming mind through creation.

This observation is particularly striking now. At this moment, I am yet unaware that, in a few months, the project will move sideways by radically questioning the notion of a stable image.



Fig. 9. Still frame from *seeds of degrowth*. Miklós Ambrózy, Caroline Daish, Nojus Drąsutis (2024)

Kadras iš *Nykimo sėklos*, Miklós Ambrózy, Caroline Daish, Nojus Drąsutis, 2024

#4

Voice as an event

During the oracle residency, we engage in some of the practices developed and documented on oracleoracleoracle.com, a “website in becoming,” a virtual artistic research space developed by Caroline Daish, Rasa Alksnytė, Michel Yang, and Justine Maxelon. The group defines *the oracle* practice as a closed-eye vocal improvisation practice that “reads” diverse spaces. For me, the oracle becomes a site for sensing a field of relations, broader than the humans involved. We begin exploring the connections between degrowing film in soil, the body’s interiority (both anatomical and psychic), and the outer landscape. As this short residency in Brussels unfolds, we agree on a work-in-progress presentation at *nadine – laboratory for contemporary arts* (Belgium). Here is what we propose to the gallery:

The ‘oracle practice’ of Caroline meets Miki’s ‘remote sensing’. Remote sensing is typically used for the technologies of image capture from a distance, using satellites and drones. Here, however, with the oracle’s specific approach to connection and ongoingness, we use remote sensing to relate processes. Filmed images, the memory of writing, and vocal work are exchanged between the two participating artists and others around them.

As we are developing seeds of degrowth, we are using a mode of working that we call experimental ecopoetics. In this mode, the creation of a film is considered to be a symbiotic act with the events around it. It’s a film that searches for a symbiotic form with soil, landscape, the microscopic, and the haphazard. How could a degrowth process be activated through the oracle practice’s accumulated experience? What happens to camera images when we disperse them in a constellation of events? How does the temporality of poetry, in its encounter with the vocal-spatial-durational strategies of the oracle practice affect screen work?

#5

Re-negotiation of (disciplinary) difference

During the residency, we engage in sessions of writing, somatic sensing, and vocalizing. Some of these practices are already familiar to me, such

as warm-ups involving breathing, body movement, or freewriting based on the principles of Surrealist automatic writing. As we develop the material through iterative assignments, we decide to vocalize some of it during a closed-eye session of five minutes, with each of us acting as the other's witness. I propose using the draft of "As if (for de-rushing 16 mm images)." The following conversation, quoted below, illustrates the encounter between my practice and the oracle's, and how the conversation can potentially surprise or shift the work:

Miklós: Do you want to read my text before we vocalize?

Caroline: What for?

M: Yes, good question. What are we gaining by not remembering the words?

C: What are you gaining?

M: Perspective on the writing. Even if I have the filmed images in my mind. If I read the text again, I'd remember it more precisely.

C: If we're digging deeper into what we retained, then we shouldn't read it again. I would say it's more important to know what you're digging into. An image, my breath, articulation, silence...

M: I was going to dig into a thought that you shared in the previous round...

C: Then that's your cadre, your frame. And from there you will be led into digging...

M: Amen.

This conversation reveals a clash of assumptions. As we clarify the premises of our working method, the question of the role of the text emerges. This is the third instance where the act of selection, as an event, requires navigation. The first happens when isolating a segment of the landscape while walking and filming. The second arises while accompanying derushing by writing observations ("As if"), deviating from modes of knowledge in a cinema workflow. The third instance emerges when selecting a segment or phrase for our vocal practice.

I assume we should enact the text by reading what is written – a writerly method focused on meaning and individual intentionality. Caroline's

approach, however, is to use only what I remember from the text. Her interest lies closer to recalling and remembering, even if this is fragmentary. She proposes association rather than realization or implementation, making the text ongoing and fluid. Her proposal destabilizes the text, opening it to embodied ideas and foregrounding its performance as remembered. This is something I explore further at a later stage. At the end of the residency, I ask Boris Belay, another long-time collaborator, to film parts of a moving, pulsating body as I practice the oracle with the segments of the text, using a macro lens. The camera records only image, not sound – a deviation from the oracle’s usual mode of knowledge.

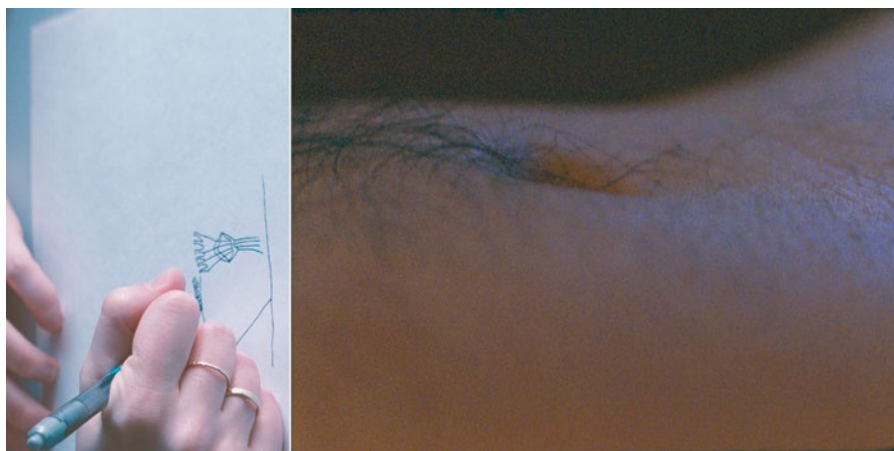


Fig. 10. Still frame from *seeds of degrowth*. Miklós Ambrózy, Caroline Daish, Nojus Drąsutis (2024)

Kadras iš *Nykimo sėklos*, Miklós Ambrózy, Caroline Daish, Nojus Drąsutis, 2024

#6

Take a pause, draw a breath

What you have seen so far is the first part of the winding road towards the first public presentation of *seeds of degrowth*. The different articulations and practices involved keep opening new paths. I am purposefully emplacing the material in new contexts through different media: image-capture through cinematography, “reading” the images by writing, taking field notes in various formats, encountering another research practice, reading

aloud, forgetting what I wrote, surrendering to the oracle's propositions, writing a proposal for *nadine*, and so on. All of these contribute to shaping the next urge. As a result, the work remains radically open and, to some extent, unstable. What holds it together is the ongoing reflective tracing of these paths. I keep conversations open with others, including strangers who only see what is presented in the gallery.

It is important to note that although not all the writing involved in the process is poetic, it is in the space of a poetics of observation, rhythm, and ongoingness that I come closest to experiencing the fluid, playful and precise mode of transversal writing. Even the brief description above demonstrates how the project itself involves multiple events where material like language, landscape, voice, and typography is embodied and folded back into the work itself through experimental setups. Earlier events recursively affect later ones. For example, the presentation of seeds of degrowth included poetic on-screen texts, which were themselves a re-writing of poetic observation, field recordings, and conversations around our practices captured in the studio. This is what I call transversal poetics – a form that transversal writing takes in this project.

this never (does
without) writing

never looks at what
they filmed

until (we're all)
just sensing
– this record

offering:
stand
under
a bridge.

bring a
witness.

listen.

become
enveloped.

Source: Tracing the First Weave (what words do with images),
Miklós Ambrózy, 2024

To qualify as an open method, the description above should provide evidence of “mapping abstract formative conjunctions in continuing variation.” The early stages of transversal poetics in *seeds of degrowth* demonstrate that I do not start from any single model or protocol; rather, I “actively take into account the plurality of models vying for fulfillment” together with my collaborators. It is my hope that the constitutive instances of this practice are outlined in my recollections above with sufficient lucidity.

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Santrauka

Rašymas iš aplinkos. Link transversinės poetinės praktikos kaip metodo

Miklós (Miki) Ambrózy

Reikšminiai žodžiai: tyrimas kaip praktika, transversiškumas, judantys vaizdai, išplėstinė esė, performatyvus rašymas.

Diskursyvioje kūrybinėje praktikoje esė gali turėti įvairias materialias formas. Tačiau susidūrus su imanentiniu audiovizualumo žinojimu, viskas tampa sudėtingiau. Kviečiama pažvelgti į transversinį rašymą kaip į savireflektyvią, kruopščią, tačiau taikią praktiką, įtraukiančią ir jai būdingus prieštaravimus. Kartu su judančiais vaizdais transversinis rašymas gali įgauti stiprų kritinį ir poetinį potencialą.

Remdamasis Ursulos Biemann, Hito Steyerl, Beno Spatzo, Vincento Meeseno ir kitų kūryba, straipsnyje parodau, kad videografinė esė gali kalbėti kolektyvo vardu ir nevengti prieštaravimų. Ji turi atskleidimo galią, nes gali pateikti priešingus požiūrius. Tekstinių formų požiūriu videografinė esė turi potencialų „giminaitį“ – fiktokritinį rašymą.

Fiktokritika yra šiek tiek spekuliatyvi ir gali atskleisti besivystančių procesų vidinį mechanizmą. Pavyzdžiai – naujausia Davido Maroto, Barbaros Browning, Kathleen Stewart ir kitų kūryba. Esė su fiktokritika sieja rašymo performatyvumas, arba „rašymo darymas“. Performatyvus rašymas pakeliui „susitinka“ mąstymą (sąvokas), kai juos abu iš dalies formuoja audiovizualinis aparatas. Dėl šios dvigubos įtampos audiovizualinis rašymas tampa meninio tyrimo įvykiu.

Žvelgiant iš radikalaus empirizmo perspektyvos, žinojimo įvykis gali reikšti daugiau nei individualų subjektą – žmogų. Tokia samprata atveria aplinkos idėją – sąsają, kuri atsiranda tuo pat metu kaip mūsų žmogiška savastis, vykstant individuacijos procesui. Transversyvų rašymą galima įsivaizduoti kaip rašymą, kylantį iš aplinkos, kurioje yra ir kitų medžiagų – konkrečių ir atmosferinių, žmogiškų ir daugiau nei žmogiškų.

Pasitelkę šią sąvoką, toliau aptariu rašymą iš aplinkos naudodamas audiovizualines medijas. Remdamasis įvairiais pavyzdžiais, tokiais kaip videografinis rašymas,

procesinis kinas ir tekstas eksperimentiniame kine, straipsnio pabaigoje pasiūlau metamodelio diagramą. Iš pradžių šį modelį susieju su straipsnyje aptartais pavyzdžiais, o paskui anekdotiškai pademonstruoju jo veikimą kurdamas meno kūrinių ciklą *seeds of degrowth* (Nykimo sėklos, Ambrózy, 2024).