

EXQUISITE CORPSE

STUDIO ART-BASED
WRITING IN THE ACADEMY



EDITED BY KATE HANZALIK AND NATHALIE VIRGINTINO



“Inspired by the Surrealist parlor game that fosters play, randomness, and collaboration in the creative process, *Exquisite Corpse: Studio Art-Based Writing in the Academy* breathes fresh air into traditional pedagogy in the disciplines of writing, art-making, and writing about art. Its essays advocate playfulness, fancy, collaboration, collage, improvisation, and intersecting genres to upend traditional practices of academic art-making and criticism with the goals of richer creativity, inclusivity, and social justice. Reading it has made me want to try all sorts of new things in my writing classes.”

—James Lough, Savannah College of Art and Design

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What People Are Saying

“Inspired by the Surrealist parlor game that fosters play, randomness, and collaboration in the creative process, *Exquisite Corpse: Studio Art-Based Writing in the Academy* breathes fresh air into traditional pedagogy in the disciplines of writing, art-making, and writing about art. Its essays advocate playfulness, fancy, collaboration, collage, improvisation, and intersecting genres to upend traditional practices of academic art-making and criticism with the goals of richer creativity, inclusivity, and social justice. Reading it has made me want to try all sorts of new things in my writing classes.”

—James Lough, Savannah College of Art and Design

“The nice thing about an anthology like this one is its richness. The authors draw upon theories of art-based studio pedagogy and design thinking to expand the potential of multimedia, multimodal, and multigenre for the teaching of writing. These scholars consider how visual, auditory, and tactile elements of texts can increase our understanding of the social nature of expression, perception, and empowerment. The act of creation is taken seriously by examining the affective, improvisational, and collaborative aspects of the composing process. Several authors offer active learning experiences that are open to the lives of students who are composing their own multiple, dynamic identities.”

—Nancy Mack, Wright State University

Electracy and Transmedia Studies

Series Editors: Jan Rune Holmevik and Cynthia Haynes

The Electracy and Transmedia Studies Series publishes research that examines the mixed realities that emerge through electracy, play, rhetorical knowledge, game design, community, code, and transmedia artifacts. This book series aims to augment traditional artistic and literate forms with examinations of electracy and literate play in the age of transmedia. Writing about play should, in other words, be grounded in playing with writing. The distinction between play and reflection, as Stuart Moulthrop argues, is a false dichotomy. Cultural transmedia artifacts that are interactive, that move, that are situated in real time, call for inventive/electracy means of creating new scholarly traction in transdisciplinary fields. The series publishes research that produces such traction through innovative processes that move research forward across its own limiting surfaces (surfaces that create static friction). The series exemplifies extreme points of contact where increased electracy traction might occur. The series also aims to broaden how scholarly treatments of electracy and transmedia can include both academic and general audiences in an effort to create points of contact between a wide range of readers. The Electracy and Transmedia Series follows what Gregory Ulmer calls an image logic based upon a wide scope—"an aesthetic embodiment of one's attunement with the world."

Books in the Series

KONSULT: Theopraxis by Gregory L. Ulmer (2019)

Exquisite Corpse: Art-Based Writing Practices in the Academy, edited by Kate Hanzalik and Nathalie Virgintino (2019)

Tracing Invisible Lines: An Experiment in Mystoriography by David Prescott-Steed (2019)

The Internet as a Game by Jill Anne Morris (2018)

Identity and Collaboration in World of Warcraft by Phillip Michael Alexander (2018)

Future Texts: Subversive Performance and Feminist Bodies, edited by Vicki Callahan and Virginia Kuhn (2016)

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Sites

Gregory Ulmer's *Konsult Experiment*: <http://konsultexperiment.com/>

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Parlor Press
Anderson, South Carolina
www.parlorpress.com

Parlor Press LLC, Anderson, South Carolina, USA

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Printed in the United States of America on acid-free paper.

S A N: 2 5 4 - 8 8 7 9

Library of Congress Cataloging-in-Publication Data on File

First Edition

1 2 3 4 5

Cover image: Used by permission.

Interior design: David Blakesley

Parlor Press, LLC is an independent publisher of scholarly and trade titles in print and multimedia formats. This book is available in paper, cloth and eBook formats from Parlor Press on the World Wide Web at <http://www.parlorpress.com> or through online and brick-and-mortar bookstores. For submission information or to find out about Parlor Press publications, write to Parlor Press, 3015 Brackenberry Drive, Anderson, South Carolina, 29621, or email editor@parlorpress.com.

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Acknowledgments

This collection is the result of many months of conceptualizing, drafting, revising, and producing. We are grateful for the support of Parlor Press, Dave Blakesley, Cynthia Haynes, and Jan Holmevik. Without your ingenuity and innovative ideas about scholarship, pedagogy, and writing, our contributors would not be able to express their own. And we sincerely thank our contributors—Felix Burgos, John Dunnigan, Brian Gaines, Megan Nolan, Derek Owens, Jason Palmeri, Tara Roeder, Vittoria Rubino, Christopher Rico, Jody Shipka, S. Andrew Stowe, and Gregory Ulmer. Thank you to Brian Gaines for your creativity with the book jacket. And a special thank you goes to Colin Charlton and Jared Jameson for your careful reading of the manuscript.

—Kate Hanzalik and Nathalie Virgintino



Figure 1. "La Cadavre Exquis," *La Révolution Surréaliste*, vol. 9–10, 1927. Available in the Public Domain. The Surrealist "Parlor Game," Exquisite Corpse, is a collaboratively made composition in which each contributor composes an image or word as part of a collective response to a prompt.

Introduction

Kate Hanzalik and Nathalie Virgintino

In 1927, *La Révolution Surréaliste* published one of the first exquisite corpse drawings. A black spider splays at the top quadrant of the page; the legs fade into the broad shoulders of a man wearing a black suit jacket, half opened to a white shirt with four black buttons intact. In his right hand, he holds a small book. His left arm appears more like an apparition's partly visible limb, held together by the jacket's black cuff; the last two quadrants depict the man's stout legs covered by gray pants and held down by discolored asymmetrical decanters in place of shoes. The uncanny creature reflects Surrealists' values for play, collaboration, community, imagination, and fresh artistic techniques, since at least three people made the corpus, each person uncertain as to what the others would make (McShane 4–6). It also reflects the outcome of a game intended to challenge rigid psychoanalytic interpretations of the mind, to experiment with psychic arts such as automatism and telepathy, and to respond to social and political upheaval during World War I (3). To the Surrealist French writer André Breton, a pioneer of the exquisite corpse genre, the outcome of any exquisite corpse is an original text that may “forecast . . . events which would bring about some completely unsuspected situation” (178). That situation may well be this collection, *Exquisite Corpse: Art-Based Writing in the Academy*.

Herein the folds of our collaborative text, widely known and emergent voices from writing studies, art, and design have made innovative contributions that provide an alternative to academia's privileged corpus—serious, rigorous, linear, alphabetic discourse—which is at once faded, enduring, and fabricated, much like the masculine creature holding the book in the image above. As Judith Halberstam writes in *The Queer Art of Failure*, “terms like serious and rigorous tend to be code words, in academia as well as other contexts, for disciplinary correctness; they signal a form of training and learning that confirms what is already known according to approved methods of knowing, but they do not allow for visionary insights or flights of fancy” (6). To continue with the discipline in this sense is to depend upon “normalization, routines, convention, tradition, regularity,” which is at worst, exclusionary (Halberstam 7–8). At best, academic discourse brings individuals, communities, and materials together in positive ways. As this collection hopes to show, drawing from both old and new routines, traditions, and

techniques is vital for invention, innovation, meaning, and wellbeing. Much like the Surrealists, the contributors in this collection value play, collaboration, community, imagination, and artistic innovation. Also like the Surrealists, the contributors want to explore and experiment with the possibilities for expression in academia as well as respond in an artistic way to social and political upheavals that have shaped our pasts and contemporary historical moment.

As citations and careful literature reviews throughout the chapters attest, conversations about art-based writing in the academy are increasingly common in different scholarly circles. Until now, however, conversations have not been drawn together into one corpus. For instance, the discussion of *the three Ms* (multimodal, multigenre, and multimedia) have been widely discussed over recent years by scholars concerned with composing processes, including Nancy Mack, Tom Romano, Derek Owens, Jody Shipka, Jason Palmeri, Robert Davis, Mark Shadle, Jonathan Alexander, and others. Alongside the evolving scholarship about the 3 Ms, linguistic and literacy studies circles are exploring multiplicity, inclusivity, and innovation, which includes, more specifically, *translingualism* and *code-meshing*. These conversations appear in collections such as *Language Diversity in the Classroom* (Smitherman and Villanueva 2003), *Code-Meshing as World English* (Young and Martinez 2011), and *Crossing Divides* (Horner and Tetreault 2017).

All of those conversations have taken us in different directions, including toward arguments for the integration of design in writing studies. Scholars such as James Purdy, Richard Marback, and Carrie Leverenz are particularly outspoken. Purdy explores how *design thinking* can offer writing studies connections to other forms of texts including multimodal and multimedia. He argues that using design thinking allows students and instructors to focus on communicative practices that are not just limited to writing (632). Design thinking requires “multiple hands and minds,” argues Purdy, making collaboration standard as it is in this collection. Marback’s thinking about design raises questions about our limited control over materials, and that learning to use design thinking requires “learning a process of responding to others” (418). He argues that the inclusion of design in composition is a way to embrace the “wicked problems” of the composing process, while providing students with more agency in designing their texts (418). Leverenz similarly argues for the value of using design thinking in the teaching of writing to create more connection between the writing that takes place in the academy and outside of it.

Elsewhere, in electracy studies, Gregory Ulmer writes that “experimental arts”—literary arts, film, and video in particular—afford academics with an “extensive reserve of models for new practices” (*Teletheory* 4). According to electracy research, artistic techniques help us to address *aporias*, problems without solutions; they intervene in logocentrism and literacy’s predominance in the academy; they

provide writers with opportunities to play, fail, and maybe have fun in the process (Ulmer “Florida”; Ulmer “Object”; Holmevik). Hence, writing about the arts in electracy studies has been extensive, yet art itself has always been on the periphery; it has always been an element of a new method for writing, interpretation, and critique, rather than an end to itself (Rice and Gorman 9). In this way, scholars and students are precluded from being recognized as artists in their own right, from blurring if not obliterating boundaries between scholarship and art, the academy and beyond.

As Breton once said of the affordances of the *Exquisite Corpse* game, “[W]e think we have brought out into the open a strange possibility of thought, which is that of its *pooling*” (178). To that end, *Exquisite Corpse* pools together scholarship about art-based writing and scholarship that is art-based—made from images, drawings, and alphabetic text. One section is devoted to process, the other to pedagogy. This rather open-ended arrangement invites readers to identify connections, interpretations, and patterns amongst the texts, processes, and pedagogies. For, as Breton says of pooling, “The fact remains that very striking relationships are established in this manner, that remarkable analogies appear, that an inexplicable factor of irrefutability most often intervenes, and that, in a nutshell this is one of the most extraordinary *meeting grounds*” (178–79).

Meeting Grounds: A Surrealist Parlor

Studio Art–Based Process

The essays on art-based processes explore both the formal elements of the composing process as well as the ways in which those processes respond to social problems. To begin, Jody Shipka’s essay “On Making” looks at how process narratives—either retrospective or real-time documentation about one’s composing process—are essential in shedding light on the allusive nature of “how a thing begins.” As such, Shipka writes a process narrative about the beginnings of “Past, Presence, Present: Inhabiting Dorothy,” a video project in which flea markets and yard sales are positioned as archives and where she asked others to “respond to, recreate, and/or remediate materials belonging to someone—in this case, a woman named Dorothy—whom they had never met.” Shipka describes work log and companion video and explains the availability of rich materials found at non-traditional archives such as flea markets and yard sales, ultimately illustrating how “things” begin and are transformed. This essay is particularly valuable for any scholar interested in (and perhaps apprehensive about) attempting art-based scholarship.

In “Write Your Title: An Experimental Conversation Concerning Arts. Methods. And Some More,” S. Andrew Stowe and Christopher Rico work from dis-

parate disciplines (writing studies and visual art respectively) to collaboratively explore, in the words of Shipka, “how a thing begins,” feelings of failure, vulnerability, presence, and more. Mirroring the values imbued in the game of the exquisite corpse, Stowe and Rico describe process with words such as play, exploration, discovery, practice, action, abstraction, and mystery. In form and content, Stowe and Rico argue for space at the borders and boundaries, for those artists who think differently. They invite the reader to partake in a visceral reading experience. Making art from visual materials and challenging meaning from theory, the “experimental conversation” consists of a collage of illustrations from Rico’s studio, gallery spaces, Instagram feed, and the pages in a sketchbook; fragments from avant-garde artists, Surrealists, pop artists, and continental philosophers are justified left, right, and centered. A lavish art-based text, “Write Your Title” not only defies academia’s privileged corpus but also offers an exciting way of knowing, making, and doing scholarship.

From Shipka’s photo-filled process narrative to the disorienting, *Glas*-inspired style of “Write Your Title,” readers reading in a linear fashion will next encounter a Romantic narrative by furniture designer John Dunnigan that describes “A Place for Writing in the Studio.” Dunnigan, whose designs have been featured in more than one hundred galleries, recounts the inspiration, materials, decisions, and processes (mapping, researching, mark making, cutting, procrastinating, etc.) involved in his creation of a desk “with no place to write,” which is to say “the kind of technical challenge that would test all my making experiences, thoughtfulness, and skill, and hope the materials cooperated.” In walking readers through how he resolved this “nearly impossible challenge,” he offers insight into how Tim Ingold’s concepts of *thinking* and Dunnigan’s concept of *new object literacy* are done in furniture design, his studio, and the spaces for writing within and beyond the furniture design program he leads at the Rhode Island School of Design.

Whereas Shipka, Stowe, Rico, and Dunnigan all explore processes of composition, Gregory Ulmer’s “Konsult Scenario: Genre for Electrate Learning” offers scholars, students, and educators invested in literacy studies an imaginative process to grapple with “unfamiliar and troubling” dimensions of a post-literate reality in and beyond the academy, particularly with respect to conflicts caused by governments, organizations, and institutions. Conventional “instrumental reason” responds to problems by immersion, reflection, and policy recommendations, Ulmer writes, but the Konsult responds to problems by positioning them as scenarios in which the problem solver (turned auteur) makes decisions informed by feelings and life experiences, meanwhile developing personally as collective conflicts are addressed. At first glance, “Konsult Learning” may seem pedagogical in the traditional sense, but in this context, scholars and students alike adopt a method that is for,

as Ulmer says, “life-long learning.” In addition to providing several scenarios and personal artwork inspired by the avant garde to clarify the method, Ulmer presents readers with an important discussion not simply about the limitations of literate habits of mind but also the exciting possibilities for life, livelihood, and wellbeing in an age of electracy.

If Ulmer offers a process for individuals to address global problems in an era of electracy creatively, artistically, and intimately, then K. A. Wisniewski and Felix Burgos recount the experience and experiments of implementing such a risky process in the academic publishing arena. In “The Un-Publishable,” Wisniewski and Burgos trace the emergence of *Textshop Experiments* (TE), or what they describe as an “open-access, peer-reviewed journal” that “provide[s] a space that Intervenes in scholarly publishing and legitimizes others’ experimental projects.” In rhizomatic fashion, the editors of *Textshop Experiments* travel alongside the theoretical underpinnings of the journal (the Florida School, the Florida Research Ensemble, the Baltimore School, Derrida’s *Glas*) while raising timely questions about the purpose of theory, the necessity of “traditional rules of guidelines and style sheets,” the relevance, circulation, and relative market value of avant-garde-inspired digital journals in the academic industry.

Art-based writing has its dangers despite all of its promise, as Brian Gaines points out in “Digital Détournement: A Situationist Approach to Resisting Surveillance in the Googlized World.” Gaines turns to the logic of the twentieth-century art-based activist collective, the Situationists, to reconcile surveillance culture’s contribution to labor exploitation, particularly art made from Google Street View (GSV). Gaines analyzes the process and product of Jon Rafman’s “9-eyes” project, in which Gaines argues that Rafman uses GSV to capture, circulate, and curate “spontaneous landscape scenes . . . juxtaposed alongside unintentional portraits, crime scenes, debauchery, public sex acts, prostitute solicitation . . .” Noting how “a pattern emerges that suggests [Guy] Debord’s concept of social relations between people are being mediated by images,” Gaines argues that the situationist practice of *Détournement*, that is, “using tools of oppression against [oppression] itself,” is fair game. Gaines then identifies how many GSV images of his own neighborhood are available to the public and recounts a history of mooning and obfuscation to demonstrate how they might be promising responses to surveillance.

Studio Art–Based Pedagogy

In much the same way this collection’s essays about art-based processes explore the formal elements and social implications of the composing process, the section on pedagogy looks at the potential of art-based writing to serve as a catalyst for education and change.

In “The Artistry of Composition: Design Thinking in Writing Studies,” Vittoria Rubino distinguishes art-based pedagogy from practical applications of design thinking in composition classrooms. According to Rubino,

Composing visual or digital ensembles with an overtly design-oriented approach can resist, challenge, and remix the traditional by purposefully playing with form, content, and medium. The convergence of art and writing in higher education requires our closer attention to elements of design . . . With design thinking and a design-disposition, students can see composing as an exploratory, creative act of making and problem-solving.

Rubino explores the possibilities for design in writing pedagogy by drawing upon scholars in both writing studies and design to break down its meaning to legitimize composition that resists and challenges the traditional by playing with form, content, and medium. Advocating for conventions that go beyond, for instance, using images in scholarly texts merely as “infographics” that explain or support the text, Rubino offers careful insight into and a comprehensive review of the theoretical underpinnings and multimodal practices of visual meaning-making.

Inclusivity and resistance through feminist art pedagogy is the subject of Jason Palmeri’s essay, “Nevermind Jackson Pollack, Where’s Judy Chicago?” While Chicago may be famous for *The Dinner Party*, a collaboratively made installation honoring women leaders throughout history, Palmeri’s keen eyes for archives look closely at Chicago’s lesser known contributions—her role in the 1970s as the founder of the first feminist art school, her trajectory teaching in gender-segregated classrooms, her use of feminist pedagogical techniques such as “going around the circle,” “strategic silence,” and “open medium assignment designs”—to show educators in writing studies, multimedia, art, and design how she resisted patriarchal, formalist art pedagogy, creating a wider range of participation where everyone is heard. “Perhaps most crucially,” Palmeri writes, “Chicago provides a powerful vision of how writing, reading, visual art making, and performance can all be practiced and taught recursively in conversation with one another—with critical reflection on rhetorical purpose and audience forming the common glue that unites approaches to disparate media.” Furthermore, readers interested in composing “feminist multimodal texts” are sure to find persuasive reasons to step out of the “print-centric and patriarchal norms of knowledge-making in the academy” to experiment.

As editors and contributors to this collection, we explore the political dimensions of academic traditions in our own essay, “Social Justice in (and beyond) the Composition Classroom: Improvisation and Play as Responses to Economic Inequality.” We draw upon theories from electracy, art, design, and queer studies to argue that critical writing—the habitual response to the social problems implicat-

ed in our classrooms; the dominating genre of writing classes; the subject of large-scale, often profitable assessments—should be supplemented with art-based processes in writing classrooms, if we are to cultivate a more equitable society. Responding to the inequitable labor market for recent college graduates, we argue that *improvisation* (“the exploratory processes of music, dance, and theater”) and *play* (“performances that challenge the status quo”) intervene in the discriminatory forces in writing classes that maintain inequality, while helping students to cultivate skills necessary for a competitive global marketplace. Nathalie discusses how improvisation breaks down boundaries and welcomes forms of learning in the classroom that value experimentation, exploratory and inquiry-based processes, and open-ended ways of being, whereas Kate explains how a pedagogy of play, such as with role play games and code-meshing, cultivates empathy, a broader understanding of linguistic and rhetorical styles as well as the evolution of more inclusive languages.

As educators continue to broaden the scope of work in the teaching of composition, to continue to expand multimodal, multigenre, multimedia work into the classroom, and as writing studies continues to embrace art-based pedagogies as part of the teaching of composition, how do educators offer feedback to students? Derek Owens’s argument focuses on the art of response and the variety of workshop strategies used by composers in the fields of visual art and creative writing. He argues that scholars and educators become more aligned with the fields of art and design, we will understand how those fields offer feedback to students. Owens introduces *crit* pedagogy and the history of the *art crit* to show readers how complementary art is with composition’s work. He calls for a “reciprocal cross-disciplinary inquiry” as composition includes more visual, material, auditory and tactile art forms and as those working in art and design may seek to incorporate more writing.

One of the affordances of meaning making is the cultivation of community and creativity, but Meghan Nolan’s essay, “Multiplicity and the Student Writer: Embracing Multigenre Identity Work in the Writing Classroom” explores a pedagogy that acknowledges the ways in which students are fragmented. She argues for identity fragmentation as a writing process and that it’s problematic that curriculum does not fully promote such multiplicity. She proposes identity-driven work using art-based, *multigenre* approaches in class, explaining their value as not only limited to writing specific courses, but those outside of English as well so that students are given opportunities to explore new ways of being. Nolan writes and provides examples of project-based work in the writing classroom as a way to push for unconventional curricula to be accepted within the academy.

Reading the Corpus

Breton insisted that the collective endeavor to compose an exquisite corpse leads to a pool of epiphanies, analogies, connections that would have been impossible otherwise. By the same token, the genre has been seen as a means of “suppressing individual style,” as art historian Megan McShane writes. Suppression inevitably failed however because “Each drawing was unique. Individual hands are often easily recognized” (33). An exquisite corpse—and this one in particular—is intended for collaboration as well as writerly and readerly self-exploration, expression, and style.

We encourage readers to resist traditional ways of reading a scholarly edited collection (i.e., going to the table of contents, reading the first chapter, or skipping to whatever series of articles fall under a particular topic of interest). We encourage readers to flip through the book and to partake in encounters with the interchapters: cover art of an early Surrealist journal that published the first exquisite corpses, old exquisite corpse drawings and word/plays; a prosaic short by Tara Roeder about composition and design. Let your intuition guide the direction of your exploration. We encourage readers not to rely on how we’ve organized the collection, because as editors of this *Exquisite Corpse*, we are ordering what McShane calls the Surrealists’ “collective endeavor” of collaborative composing, which has its limitations. We have invented connections as much as we have discovered patterns between the essays. The pieces in this collection do not read in a linear way or in the most connected ways. For instance, Palmeri’s chapter about feminist art pedagogy may feel somewhat disconnected from Dunnigan’s piece about furniture design, which may feel somewhat far from the processes of improvisation and play, which may seem disconnected from an analysis of the surveillance of Google Maps and Google Street View project-based work. We hope to engage readers in an artistic experience, to show those “very striking relationships” that Breton describes that lead us to those “remarkable analogies” and add to the composition of the academy (179).

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EXQUISITE CORPSE

Studio Art–Based Processes

1 On Making

Jody Shipka



Figure 1. Image by Jody Shipka.

I've long been interested in the question of how a thing begins—and in the related questions of how, when, why, where, for whom, and with what a thing evolves, is transformed, and/or perhaps abandoned—but that interest was not part of my scholarly agenda until graduate school, when I met and began working with Paul Prior. As Paul's research assistant, I worked on a project that sought to highlight the processes that professors as well as both graduate and undergraduate students employed while

composing a specific piece of work. The participants in the study, twenty-one in all, selected the text they'd like to focus on, and were invited to bring with them to the interview any other materials (drafts, notes, or supplemental texts) they considered relevant to helping us understand better the production of the focal text/object/project. At the start of each interview, participants were asked to compose two visual representations (or sketches) of his/her process. For the first of these, we asked participants to represent their overall process of composing that particular piece of work (See Figure 1). Following this, we asked them to represent the space or spaces where they worked on the piece (See Figure 2). After both sketches had been completed, we would then discuss in more detail what had been — *as well as what might not have been* — represented in their sketches (for more on the interview protocol and results, see Prior and Shipka, 2003, and Shipka, 2011).



Figure 2. Image by Jody Shipka.

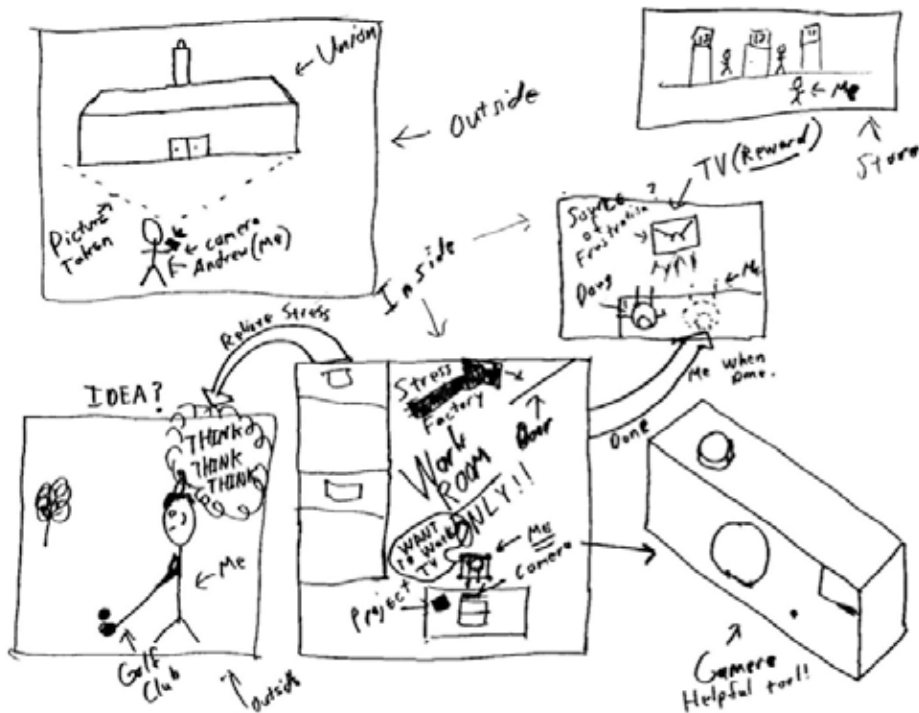


Figure 3. Image by Jody Shipka.

At the time I began collecting these process narratives, my relationship to academic writing was complicated, angry, uneasy, counterproductive, and, often times, lonely. The prospect of having to talk to others about their composing processes was, at least to start, extremely daunting. I suppose I supposed that the interviews would further underscore what I often suspected to be true: that I had chosen the wrong profession—that writing was something that other people could do easily, happily, and without exception, successfully. Bracketing off the question of whether or not participants in the study seemed to have an easier time and/or enjoyed writing more than I did, what struck me most about the interviews—and what served, simultaneously, as the greatest source of comfort and instruction—was learning about the various ways participants would select and structure their composing environments in order to help them manage (intellectually, physically, and/or emotionally) the task at hand, something we referred to in a 2003 publication as *environment selecting and structuring practices* (ESSP's). I recall how one participant described her home workspace as having one keyboard on the desk itself and the other on the floor (enabling her

to maximize output by working the spacebar and return key with her toes), and how another, in an effort to calm himself and get his thoughts back in order, would pitch a ball against the wall. Still others spoke of how taking breaks (to garden, to do laundry, to go jogging or walking) served as an integral part of their overall composing process. Some of the techniques and routines participants described became ones I'd eventually go on to adopt/adapt for myself, some of which I still practice today, such as: buying journals at the dollar store and transcribing by hand quotes from readings I find particularly relevant for a particular project; setting aside x-number of hours every morning to write; taking frequent walks (as a way to deal with frustration and/or as a space and time to invent/reinvent), and remembering to reward myself with something when a major task is completed.

My point is not that I necessarily became a better or less-stressed writer as a result of learning about other people's composing processes. Rather, what the process narratives did was to help me feel less alone, less lonely. And they did so by highlighting the various ways in which, times at which, places in which, and participants (both human and nonhuman) with which those sharing their process narratives worked to manage, create, and recreate, not only their academic work, but their lives, habits, emotions, and routines. Put simply, the process narratives concretely illustrated how the composition of texts is shaped by, while providing shape for, the composition of time, spaces, bodies, routines, emotions, and, in short, lives.

Beyond Past Processes Stilled: Making in Motion

After concluding the composing process study with Paul, I began a second study using the same sketch-based interview protocol. For this study, I interviewed twenty-nine of my former students about the processes they employed while composing a piece of multimodal work for my course. In contrast to the first study, where many participants focused on the production of texts that were primarily written (alphabetic), I was interested to learn more about how my students negotiated tasks that often resulted in texts, objects and performances that required them to employ a mix of modes and media—something that many of them were unaccustomed to producing in an academic environment or for academic purposes. As with the first study, I was eager to learn more about the various spaces in which they worked, how they managed their emotions, and about the role that various humans and nonhumans played in their overall processes. I was especially glad that one participant brought to the interview images of the various spaces in which he created work for the class. This provided me a double (or even triple-view) of some aspects of his process—in addition to the process sketches he produced and his description of these spaces, I was able to see images of these spaces.

Increasingly, I began wondering at the potential of conducting these interviews in the actual spaces where the composing occurred. With few exceptions, participants in both studies came to us or to me, so to speak, to an office on campus, to do the interview. I also wondered at the potential of not waiting to conduct the interviews until after (and in some cases, until long after) a text had been completed. With the second study in particular, I felt it important not to ask students to participate in the study while they were still my students, concerned that they'd feel that their willingness to participate (or not to do so) would impact their grade for the course. In this way, some details were fuzzy and/or students had a hard time recalling exactly where/how they worked, how they felt at the time, etc. What difference would it make, I wondered, if participants were provided with the means to capture their processes of making "real-time"? What aspects would they choose to capture? What aspects (in retrospect) would they wish they would or could have captured? (I think, for instance, of a former student who represented in her process sketch and spoke at length about using Walmart (See Figure 1) as a source/site of invention. My understanding is that she'd not likely be allowed to videotape this trip.) By placing an emphasis on what I'm calling "real-time" captures, my point is not to get to a truer, more authentic, or even a complete depiction of a process. Whether one attempts to detail a process retrospectively or as it unfolds, the capture will always be partial—it will necessarily involve selection, deflection, and the parsing and temporary stilling of ongoing thought, activity and movement. Rather, my interest in employing more (or multiple) capture methods stems primarily from the desire to see and/or hear from participants before, during, as well as after work has been completed. In this way, I imagined a revamped study that might still have participants coming to a campus office and producing sketches of their process, but also bringing with them video footage that would offer still other views of those spaces, of aspects of that process.

While my scholarly focus has shifted since grad school and after publishing my first book, when I began to focus on the material, rhetorical, and affective dimensions of artifacts I've collected at flea markets, yard and estate sales (i.e., scrapbooks, photo albums, home movies and, more recently, recipe collections and old cookbooks), I remain deeply interested in exploring potentials for documenting strategies of making as they unfold, in the spaces where it occurs. Lacking access to the authors/makers of the items I've been collecting (many of whom are deceased), I began turning the camera on myself, documenting some of my own processes of making.