

1st Feb. 2025

## How are you?

How am I? Always a good question, of course, as it invites one in. However, I cannot answer in any singular sense. I woke up very early and did some work on my ongoing project, then went back to bed and slept through until 10am. Shortly afterwards, I made to go across the road to buy a coffee from our local coffee shop, and there sitting at the foot of the stairs from the first floor of the house was our fairly newly rescued dog, perhaps having responded to the preparatory sounds I was making upstairs. She's a still-young French Bulldog, small-size, and had been until recently very nervous. Why I mention her is that she projects a very strong feelgood factor that comes and goes, depending on the presence of my partner and I to her.

It automatically seems difficult to visualise a feeling in any coherent way, although the *seems difficult* is in itself a feeling; an artwork, perhaps, that projects ambiguity of message? I did actually buy the coffee and return to the patio opening onto the garden to read more of my Isabelle Stengers book on the philosophy of A. N. Whitehead. This discursive text is also difficult, but with the implicit promise that difficulties of the philosophy will either be answered, or phrased in terms that enable one to more readily interpret. Hence, here's the term: *interpretation*. Isn't that what answering the question of how one feels is all about: providing an answer that transfers one's own interpretation in terms that either tell or enable others to interpret? Interesting that one of the most coherent interpretations of my own of Whitehead's *Process and Reality* is that the process of intercepting or being intercepted by what Whitehead terms *eternal objects*—the merest potential of something, in my opinion similar to ideas as they permeate the inside and outside of one's head—involves working with them experientially until one or other, or tiny fraction, of the potential becomes an *actual entity* concomitant with the concrescence of feeling. While I could make an attempt to visualise how I feel, this would most likely be in terms of a sketch diagram of *eternal object* constellation loosely bound by the viewer's knowledge of the prompting question. The question's loose binding is a circumnavigation of the selfsame question.

Meanwhile, am I feeling any better in myself as my thoughts circulating in my head achieve a degree of coherence, if only as language formed according to the conventions of writing on the page? Almost, I'd hesitantly reply. I have a window of time to mull this short textual response over and re-write if and when it feels necessary; again, an expression of feeling of how I'm formatting the question as a language-based task.

### Reference

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard

How am I? Always a good question, of course, as it invites one in. However, I cannot answer in any singular sense. I woke up very early and did some work on my ongoing project, then went back to bed and slept through until 10am. (We're seven hours ahead of the UK or Europe at the present time of year.) Shortly afterwards, I made to go across the road to buy a coffee from our local coffee shop, and there sitting at the foot of the stairs from the first floor of the house was our fairly newly rescued dog, perhaps having responded to the preparatory sounds I was making upstairs. She's a still-young French Bulldog, small-size, and had been until recently very nervous. Why I mention her is that she projects a very strong feelgood factor that comes and goes, depending on the presence of my partner and I to her.

It automatically seems difficult to visualize a feeling in any coherent way, although the seems difficult is in itself a feeling; an artwork, perhaps, that projects ambiguity of message? I did actually buy the coffee and return to the patio opening onto the garden to read more of my Isabelle Stengers book on the philosophy of A. N. Whitehead. This discursive text is also difficult, but with the implicit promise that difficulties of the philosophy will either be answered, or phrased in terms that enable one to more readily interpret. Hence, here's the term: *interpretation*. Isn't that what answering the question of how one feels all about: providing an answer that transfers one's own interpretation in terms that either tell or enable others to interpret? Interesting that one of the most coherent interpretations of my own of Whitehead's *Process and Reality* is that the process of intercepting or being intercepted by what Whitehead terms *eternal objects*—the merest potential of something, in my opinion similar to ideas as they permeate the inside and outside of one's head—involves working with them experientially until one or other, or tiny fraction, of the potential becomes an *actual entity* concomitant with the concretization of feeling. While I could make an attempt to visualize how I feel, this would most likely be in terms of a sketch diagram of *eternal object* constellation loosely bound by the viewer's knowledge of the prompting question. The question's loose binding is a circumnavigation of the selfsame question.

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Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press

Figure 1: Text laid over a sketch diagram, 21 x 29.5cm, 1st Feb. 2025



2nd Feb. 2025

## Mud

*The first*—layer concerns a fragment from an already published paper called *Voicing the Moment of Drawing—concerns, being in the moment, of drawing*—as transcribed speech, where there is disfluency, especially pauses that don't follow grammatical rules, indicated with/as ellipses— . . . *The whole point of this drawing, is to look at . . . what this, concerns. And the drawing will be a kind of, mainly written, information noticeboard.*—...in the present formatted case, concerning 'be over the top'; I notice not *being* over the top. To *be*, rather than implying a sense of *becoming*. One might prefer to become, be *coming*, rather than to be—*But in the process of writing and moving information, arranging information, there'll be an element of drawing, which is this* (gesturing—with the fingers of my hand, that is, to what was happening on a drawing—to what is forming on the plane in terms of encircling fragments of text from the attached sheets and moving them through directional axes and re-writing).

Besides which, one might be thoughtful of this term *over the top*, due to etymology that traces it back to the trenches in WW1; to be exposed, in that sense, as were the troops to mud in the process of dying.

*The first*—LAYER CONCERNS A FRAGMENT FROM AN ALREADY PUBLISHED PAPER CALLED *VOICING THE MOMENT OF DRAWING—concerns, being in the moment, of drawing*—AS TRANSCRIBED SPEECH, WHERE THERE IS DISFLUENCY, ESPECIALLY PAUSES THAT DON'T FOLLOW GRAMMATICAL RULES, INDICATED WITH/AS ELLIPSES— . . . *The whole point of this drawing, is to look at . . . what this, concerns. And the drawing will be a kind of, mainly written, information noticeboard.*—...IN THE PRESENT FORMATTED CASE, CONCERNING 'BE OVER THE TOP'; I NOTICE NOT *BEING* OVER THE TOP. TO *BE*, RATHER THAN IMPLYING A SENSE OF *BECOMING*. ONE MIGHT PREFER TO BECOME, BE *COMING*, RATHER THAN TO BE—*But in the process of writing and moving information, arranging information, there'll be an element of drawing, which is this* (gesturing—WITH THE FINGERS OF MY HAND, THAT IS, TO WHAT WAS HAPPENING ON THE REFERENCED ARTICLE'S DRAWING—to what is forming on the plane in terms of encircling fragments of text from the attached sheets and moving them through directional axes and re-writing).

BESIDES WHICH, ONE MIGHT BE THOUGHTFUL OF THIS TERM *OVER THE TOP*, DUE TO ETYMOLOGY THAT TRACES IT BACK TO THE TRENCHES OF WWI; TO BE EXPOSED, IN THAT SENSE, AS WERE THE TROOPS TO MUD IN THE PROCESS OF DYING.

Referenced article:

*Voicing the Moment of Drawing: Visualized through transcript and screenshots PSIAx # 6 Series 2,*

Figure 2: Fragments from a published paper intercepted with new comment, overlaying a photo of muddy floodwater, 21 x 29.5cm, 2nd Feb. 2025



3rd Feb. 2025

## And after all this

Simple overlapping and play with contrast, some text is retained, especially the capitalisation from the piece in response to *be over the top*, where I'd compared a photograph of muddy floodwater to mud that WWI troops would have experienced in and over the trenches—the etymology of *over the top*.

‘...any singular sense. I woke up very early and did some work

*DRAWING—concerns being in the moment of drawing...*

(We're seven hours ahead of the UK or Europe at the present time of year.)

ESPECIALLY PAUSES THAT DON'T FOLLOW GRAMMATICAL...

floor of the house was our fairly newly rescued dog, perhaps having responded...

Bulldog, small size, and had been until recently very nervous. Why I mention...

...drawing will be a kind of mainly written, information notice-

...Whitehead terms *eternal objects*—the merest potential of something... ARTICLE'S DRAWING to what is forming on the plane...

...EXPOSED, IN THAT SENSE, AS WERE THE TROOPS TO MUD IN THE PROCESS OF DYING'.

There's something only half felt, have done, about this, which is perhaps due to the gestation period being insufficient—yet this is the value, in Whitehead, of his concept of *eternal objects* as the initial potentiality of what variously become *actual entities*, depending on one's recognition of them and their processing, which leads ultimately to the *concrecence* of experience. A strange term in this context, yet it does appear in Whitehead (1985, p.220) in these terms: **Concrecence** — ‘many feelings’ to ‘more complex feelings to complex unity of feeling’ – *satisfaction*.

*And after all this, after the application of a roughly presumed process what may it deliver, what will remain of the initial scrambled layers from which the above text is extracted?*

## SIMPLE OVERLAPPING

SIMPLE OVERLAPPING AND PLAY WITH CONTRAST, SOME TEXT IS RETAINED, ESPECIALLY THE CAPITALIZATION

*The first—LAYER CONCERNS A FRAGMENT FROM AN ALREADY*

FROM THE PIECE IN RESPONSE TO BE OVER THE TOP, WHERE I'D COMPARED A PHOTOGRAPH OF MUDDY

How am I? Always a good question, of course, as it invites one in. However, I

FLOODWATER AND OVER THE TRENCHES—THE ETYMOLOGY OF *over the top*.

ETYMOLOGY OF *over the top*—concerns being in the moment of drawing...

ETYMOLOGY OF *over the top*—concerns being in the moment of drawing...

TRANSCRIBED SPEECH, WHERE THERE IS DISFLUENCY

local coffee shop, and there sitting at the foot of the stairs from the first

ESPECIALLY PAUSES THAT DON'T FOLLOW GRAMMATICAL

‘...ANY SINGULAR SENSE. I WOKE UP VERY EARLY AND DID SOME WORK

DRAWING—concerns being in the moment of drawing...

DRAWING—concerns being in the moment of drawing...

of this drawing is to look at what this concerns. And the

(We're seven hours ahead of the UK or Europe at the present time of year.)

drawing will be a kind of mainly written, information notice-

ESPECIALLY PAUSES THAT DON'T FOLLOW GRAMMATICAL...

book, though in the present formatted case, concerning

FLOOR OF THE HOUSE WAS OUR FAIRLY NEWLY RESCUED DOG, PERHAPS HAVING RESPONDED

BULLDOG, SMALL SIZE AND HAD BEEN UNTIL RECENTLY VERY NERVOUS. WHY I MENTION

BE RATHER THAN IMPLYING A SENSE OF BECOMING ONE

...DRAWING WILL BE A KIND OF MAINLY WRITTEN, INFORMATION NOTICE-

MIGHT PREFER TO BECOME, BE COMING, RATHER THAN TO BE

...WHITEHEAD TERMS *eternal objects*—the merest potential of something...

BE. But in the process of writing and moving information

DRAWING TO WHAT IS FORMING ON THE PLANE

Exposing information, there'll be an element of drawing

...EXPOSED, IN THAT SENSE, AS WERE THE TROOPS TO MUD IN THE PROCESS OF DYING.

which is this (gesturing—WITH THE FINGERS OF MY HAND,

Whitehead terms *eternal objects*—the merest potential of something, in my

THAT IS: TO WHAT WAS HAPPENING ON THE REFERENCED

There's something only half felt, have done, about this, which is perhaps due to the

GESTATION LE'S DRAWING—TO WHAT IS FORMING ON THE PLANE IN

CONCRETEZATION OF EXPERIENCE IN A FINISHED FORM IN THE CONCRETEZATION OF

ETERNAL OBJECTS—THE MEREST POTENTIAL OF SOMETHING...

ETERNAL OBJECTS—THE MEREST POTENTIAL OF SOMETHING...

sheets and moving them through directional axes and

ON ONE'S RECOGNITION OF THEM AND THEIR PROCESSING, WHICH LEADS ULTIMATELY

CONCRETEZATION OF EXPERIENCE IN A FINISHED FORM IN THE CONCRETEZATION OF

BESIDES WHICH ONE MIGHT BE THOUGHT OF ON THIS TERM

APPEAR IN WHITEHEAD (1985, P.220) IN THESE TERMS: **Concrecence** — ‘many feelings’ to

OVER THE TOP—THE ETYMOLOGY OF *over the top*.

“MORE COMPLEX FEELINGS TO COMPLEX UNITY OF FEELING” – *satisfaction*.

TO THE TRENCHES OF WWI: TO BE EXPOSED, IN THAT SENSE,

AND AFTER ALL THIS

AS WERE THE TROOPS TO MUD IN THE PROCESS OF DYING.

AND AFTER ALL THIS, AFTER THE APPLICATION OF A ROUGHLY PRESUMED PROCESS WHAT MAY IT DELIVER

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press

Referenced article:

WHAT WILL REMAIN OF THE INITIAL SCRAMBLED LAYERS FROM WHICH THE ABOVE TEXT IS EXTRACTED?

Voicing the Moment of Drawing: Visualized through transcript and screenshots PSIA# 6 Series 2,

Figure 3: The text-based pieces from 1st and 2nd Feb. days overlapped, as has new text that refers to this process and pulls out of the overlapping some still-legible text. The new text slid into the left margin and several keywords re-typed in larger and bold font to be the most legible text in the piece, 21 x 29.5cm, 3rd Feb. 2025



4th Feb. 2025

## A degree of fit

Mute, in the sense of lack of information of 30/30 Day 4's prompt, as yet, and numbness due not only to the early-morning feeling, but pronounced degree of the depression that habitually embraces me, the only medicine for which is to stay longer in bed in the morning, burying oneself in the pillow. Indulgent speak! Ji sleeps in apparent bliss in her acquired over-large rocking chair. Ha, she's moved as I speak about her! Here's the thing: according to Stengers (2011, p.246) on the philosophy of A. N. Whitehead, '[...] every science makes the functions it proposes correspond to states of affairs that exhibit what the function defines in terms of the articulation between variables'. We so far have two 'variables' in the present short text; some personal insight into how I'm feeling—already moved on somewhat, as I'm waking up—and an intellectual reference that comes in like an obligation, a pressure hanging over me to continue with things. This text might easily be a third-intervention entry in my *drawing – fictions – time* first-volume, around about here, in association with Intervention 58, of the first set of interventions that run through the work:

58. The author reflexively situated in the present work's language, and myself as actually situated, rather brusquely, but nevertheless you, the reader, can see me where you can only intuit the author. More about me, perhaps, in due course, subject as I am to Maurice's implementation.

The interventions are spoken as if by another, as indicated in the above intervention, the voice of whom alludes to a third protagonist, Maurice, who might in effect be the puppeteer of the interventions' voice. Can I do this? Could I do it: offer this as both Day 4's entry and the next new intervention in my manuscript, Volume 1 of *drawing – fictions – time*? There'd be a conflict of interest of readers; those of 30/30, for whom the question of an entry to Day 4 would make sense, and readers of the *drawing – fictions – time* book, who'd be used to navigating the ad-hoc intervention of *interventions*. Who's speaking? Could I delegate my heteronym *Morry* to the task, and so absolve myself of the content of this intervention's opening paragraph? Let's now call it an *intervention*, along with presupposing that when the Day 4 prompt comes through, there'll be a degree of fit. If, via Stengers, the Whitehead reference to *variables* in the context of science is applicable to art, then there's also been actual mention of art in terms whereby "[...] untrue propositions for each actual occasion is disclosed by art [...] An event [let's consider it an art event] is decisive in proportion to the importance (for it) of its untrue propositions" (Stengers, 2011, p.218, citing Whitehead). How this keys into what I'm presenting as my Day 4 entry is that I'm proposing that several variables can come together in a context of an artwork—albeit a text-based sketch—where true and untrue hang in the balance.

## Reference

Stengers, I. (2011) *Think with Whitehead*. Camb. MA; London: Harvard University Press

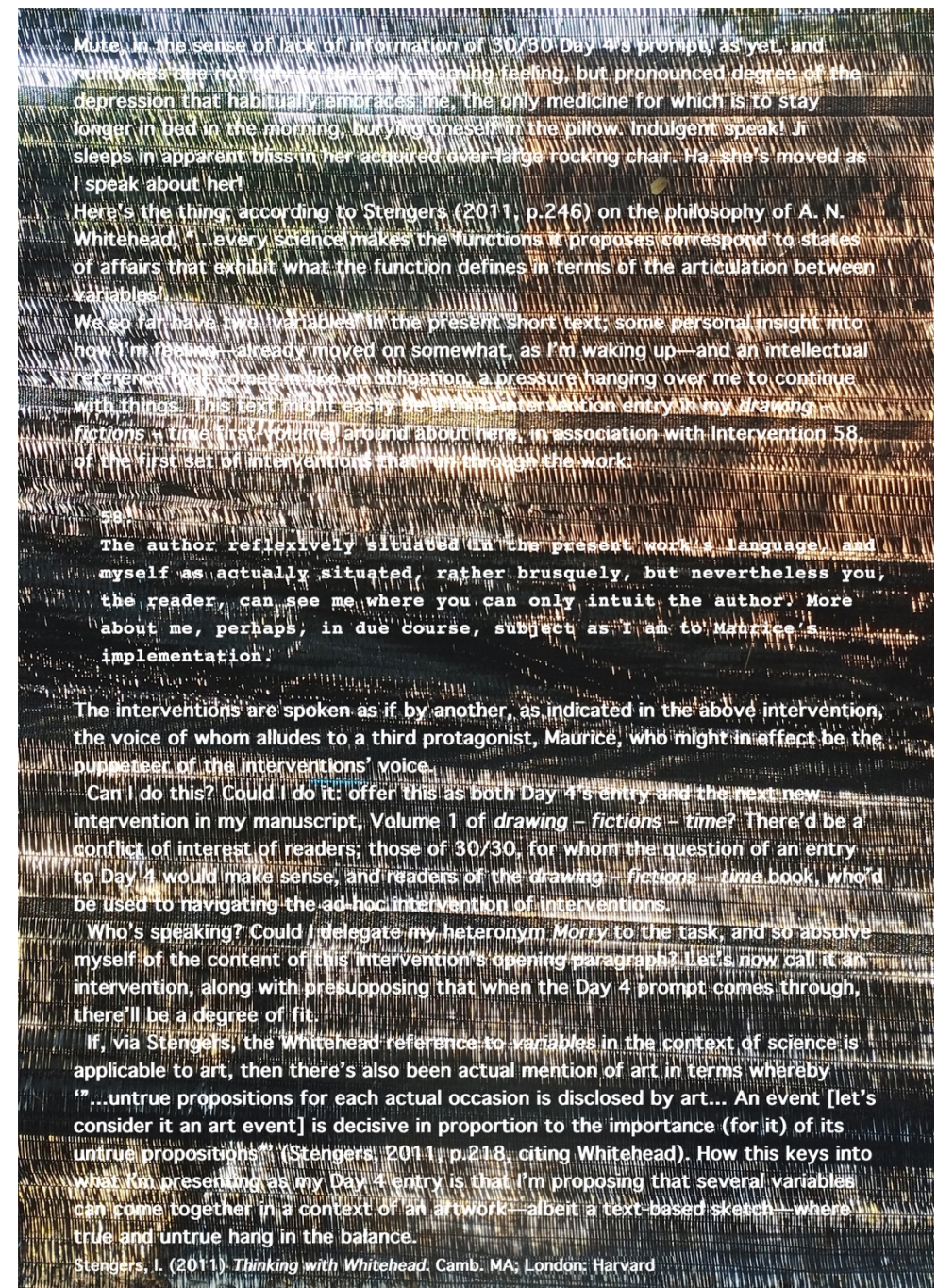


Figure 4: Commentary written in response to an intervention, Intervention 58, from an unpublished manuscript referenced in the commentary, overlaying black plastic netting that shields from sunlight and dust, 21 x 29.5cm, 4th Feb. 2025



5th Feb. 2025

## Artifice

(From Intervention 43b. **drawing – fictions – time**,  
Volume 1, 4th February, 2025)

Here's the thing: according to the philosopher Isabelle Stengers in the context of A. N. Whitehead (2011, p.246), '[...] every science makes the functions it proposes correspond to states of affairs that exhibit what the function defines in terms of the articulation between variables'.

Science makes the functions propose [...] This is similar to the psychoanalyst Jacques Lacan's (2016, p.50) idea of artifice: *'The real Other of the Other, that is, the impossible, is the idea that we form of artifice, inasmuch as it is a form of making which eludes our grasp, that is, which far exceeds the jouissance we can derive from it.'* (From Intervention 71a. **drawing – fictions – time**, full manuscript version)

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In science, there are the conventions that result in simplification of the findings. The philosopher Michael Strevens states:

The iron rule demands that scientific arguments consider only the explanatory power of contending theories. [...] a shallow, permissive conception of explanatory power, on which a phenomenon is explained by deriving it from a theory's causal principles. (2020, p.195)

In art, on the other hand, at least if it involves the artist's acknowledgement of their subjecthood in its midst, there's both play and frustration with its artifice.

### Reference

Lacan, J. (2016) *The Sinthome: The Seminar of Jacques Lacan, Book XXIII*. Cambs, UK; Malsen MA, USA: Polity, 2016.  
Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press  
Strevens, M. (2020) *The Knowledge Machine*. UK: Penguin

(From Intervention 43b. **drawing – fictions – time**,  
Volume 1, 4th February, 2025)

Here's the thing: according to the philosopher Isabelle Stengers in the context of A. N. Whitehead (2011, p.246), "[...] every science makes the functions it proposes correspond to states of affairs that exhibit what the function defines in terms of the articulation between variables."

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Cambs, UK; Malsen, MA, USA: Polity, 2016.  
Stengers, I. (2011) *Thinking with Whitehead*. Cambs. MA; London: Harvard University Press  
Strevens, M. (2020) *The Knowledge Machine*. UK: Penguin Books

Figure 5: Text fragments from an unpublished manuscript with additional comment in this new context, overlaying a photo of the author viewing his drawings at an exhibition, 21 x 29.5cm, 5th Feb. 2025



6th Feb. 2025

## Overlay

diagram

Press

manuscript-in-progress

- \*Mattress observed floating in a canal, and photographed
- \*Photograph reduced to 50% opacity, off-centred, overlaying a screenshot of the present configuration of the workspace of the RC exposition-in-progress
- \*A second copy of the mattress photo laid over the photo/screenshot fusion (now blurred) off-centred and reduced to 74% opacity
- \*A jpeg of the resulting image with some additional text added to the screenshot text for readability
- \*Synopsis of the process typed onto the jpeg

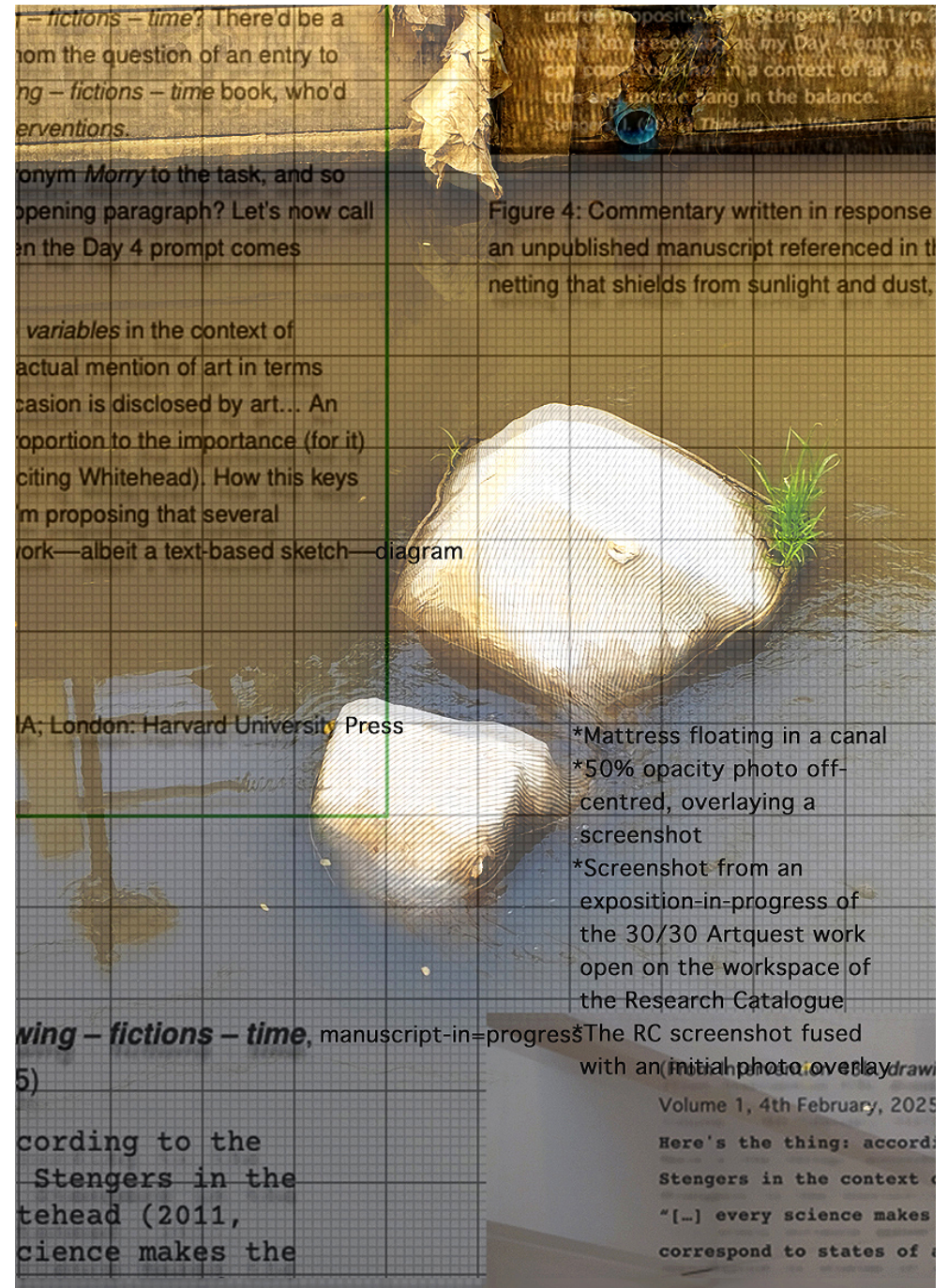


Figure 6: A photo of a mattress floating in a canal laid over a text-based screenshot, blurred, with a second-copy off-centred photo overlay, with typed explanatory text, 21 x 29.5cm, 6th Feb. 2025



7th Feb. 2025

## Intervention 44b

The ranging of an intervention in a manuscript-in-progress, **drawing-fictions-time**, with a handwritten note and a sketch diagram made on a copy of Isabelle Stengers book on the philosopher A. N. Whitehead.

### Intervention 44b. 7th Feb, 2025

Seems not, in terms of penultimate interventions. Except in terms of everything being penultimate to the next move – for as long as one *can* move, whatever *movement* implies. In this case, well, Isabelle Stengers's (2011, p.252) discussion of *circle* in the context of Whitehead's '[...] categories of a world', indissolubly connected to '[...] the processes that produce this proposition' has suggested the link I've been looking for that superposes Lacan's Logical Square and my already proposed superposition of that with Lacan's Hysteric's Discourse. Why the latter superposition? Because while part of the movement around the Logical Square, counter-clockwise lower-left of the square, can suggest the movement of artistic research, the hysteric's coming in clockwise top-left could be the best choice of psychological category of *artist*. What Whitehead's circle of categories of movement of and towards concrescence of *actual entities* does for the Lacanian superpositions is pull them away from their focus on the human subject and suggest a more cosmic orientation. One needs this, because somehow one's focus on artistic practice creates a tension with one's preoccupation with such a subject; in other words, with one's own subjectivity.

### Reference

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press

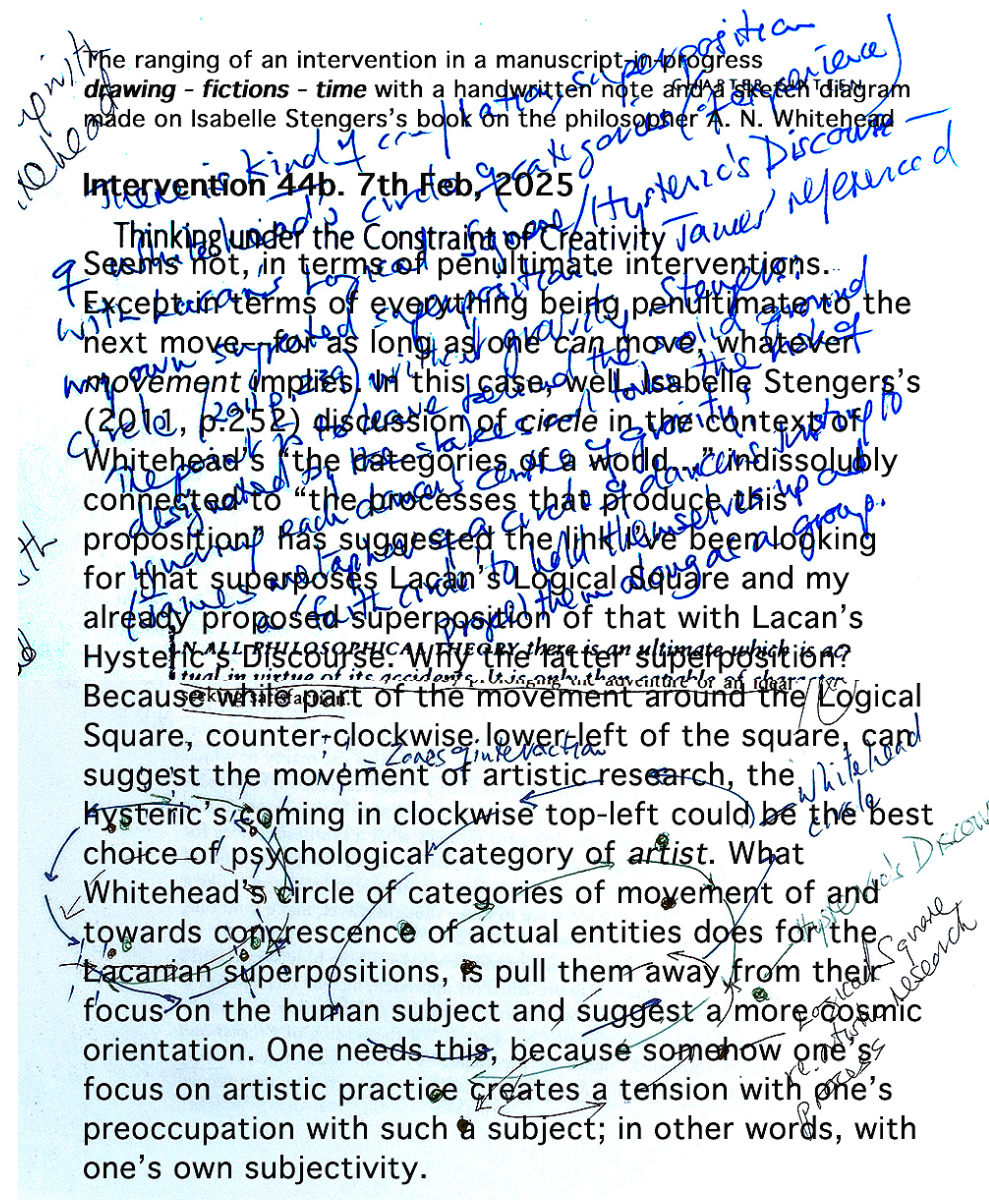


Figure 7: Intervention for a manuscript-in-progress, Intervention 44b, ranged over a handwritten note and a sketch diagram pertaining to the subject of the intervention, 21 x 29.5cm, 7th Feb. 2025



8th Feb. 2025

## Diagram

Diagram of the superposition of Lacan's Logical Square, Lacan's Hysteric's Discourse, and an idea gained from a reading of Whitehead of a circle of categories of *actual entity*, to represent an idea of developmental movement of artistic research from an experiential point of view.

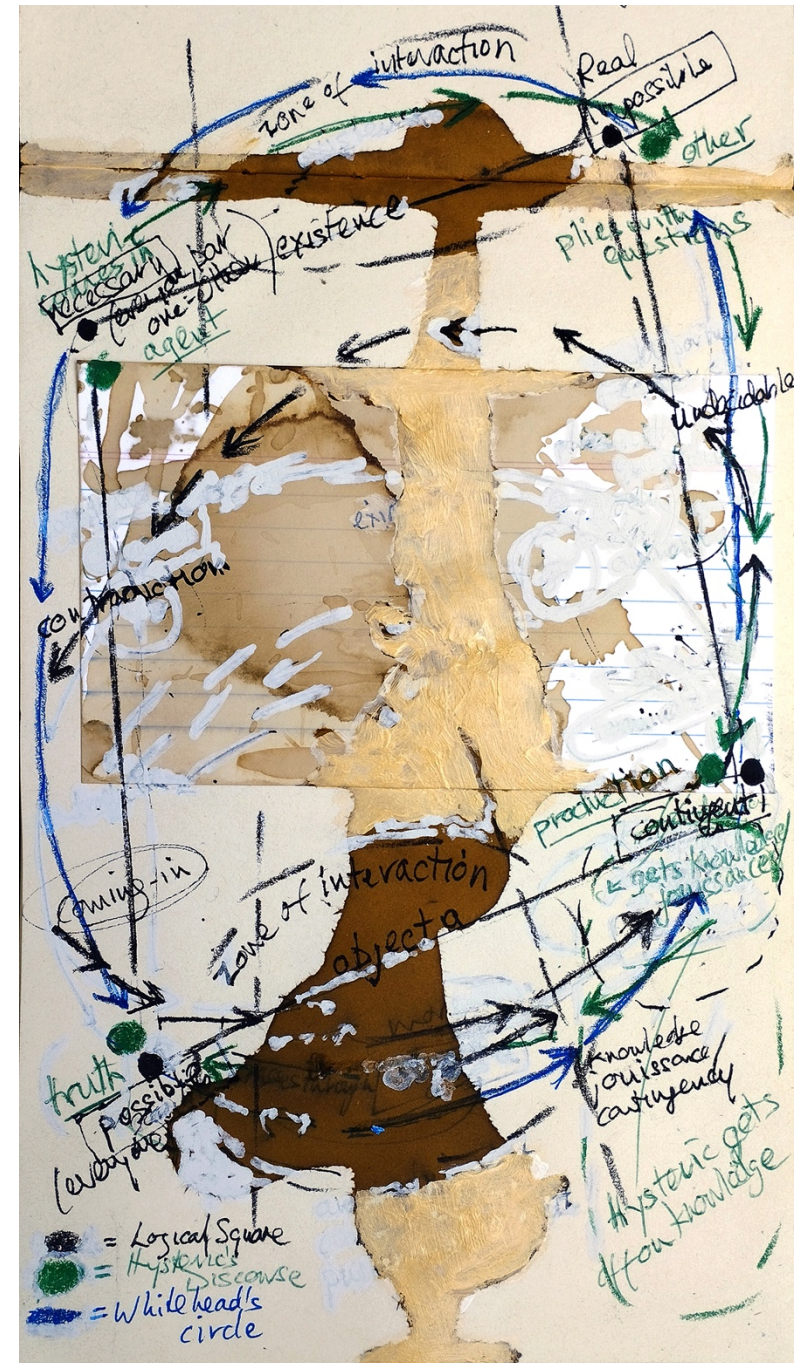


Figure 8: Annotated sketch diagram, index card, coffee and ink stain, correction fluid, acrylic, ink and coloured pencils, on paper, 16.92 x 29.5cm, 8th Feb. 2025



9th Feb. 2025

## Explanation of a diagram

An attempt to describe the thinking underlying an idea of superposition of three theoretical concepts, as visualised in the diagram, 8th February; these in the context of interest in trying to formalise and formulate artistic research as a dynamic and mobile process indissolubly connected with experience.

How does one *spe*ak the idea, as text? For which purpose: to propose where and as whom one always comes into one's artistic practice with *something*. While one may speak theoretically, it would be unusual to actually *cite* theory. Lacan paraphrased, therefore, as an artist's necessarily awkward relation of theory to their practice. Better still, theory visualised *in* and *as* a practice. Lacan's Logical Square and Hysteric's Discourse can possibly suggest answers to where and as whom one comes in, through their adaptation. Add to this, Whitehead's circular idea of how his categories of *actual entity* orientate in their interactive states of flux, which helps pull away from the overly subjective; from one's identification with oneself as one's subject. Artistic research, that is, viewed as a kind of receptacle within which one might battle with one's subjectivity while ostensibly embroiled in other concerns. I'm proposing that one comes in at the lower-left corner of Lacan's Logical Square anti-clockwise at what Lacan terms **possible**, proceeding through **object a** to **contingent**, lower-right corner, and up towards **impossible**, top-right corner, turning off or halting the research process midway at **undecidable**. Such descriptors provided by Lacan in familiar language for his *mathemes*, so-termed, that are infinitely more technical. There's more to the implied movement, and these terms would need explaining in the Lacanian context, but this is at least to suggest the mapping provided by the Logical Square. As a *hysteric*, a psychological category considered the most generic to the human condition – which, arguably, may suit the category of artist rather well – one comes into what's also designated a square configuration clockwise at top-left corner, generic to what are four main discourses, at the position of agent, and appeals to whatever is conceived as authority designated the top-right corner by the hysteric; who/what has been coerced into the generic position of other. This puts the hysteric's assumed knowing figure/entity on the spot, as authority is plied with questions/curiosity that they/it are reluctant or don't know how to answer. The hysteric is desirously insistent in their quest, and through such motivation does still gain knowledge, the latter of which is the lower-left domain of the square generically termed production. That's not *it*, however, can never quite *be* it, because truth as a generic unconscious category concomittent with the unconscious resides at the lower-left corner. Map these categories of both functions of the square with one

another: hysteric as agent/necessary; questions as other/impossible; production and/or knowledge/contingent; truth/possible. Then pull this out of the theoretical quagmire – metaphorically-speaking, say, a flood – by a Whitehead concept that metaphorically flies like a bird, at once over and adding to the matrix with an idea of consciousness that preempts more contemporary understanding offered by quantum theory. Whitehead's notion is that *actual entities* are the fully concrescent stage of a process in which experience oscillates with energy that produces whatever matters to us, which can range between matter, energy, understanding, and whatever might be one's variety of means of striving.

### Explanation of a Diagram

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Figure 9: A Word document re-formatted and saved as a jpeg, 21 x 29.5cm, 9th Feb. 2025



10th Feb. 2025

## Zone of interaction

A short video clip involving two superposed spoken monologues that considers a question of interaction, focusing on the flipping of the page of a drawing and the medium of ink that has impregnated through to its underside in the region of the horizontal spine of the sketchbook that has also absorbed some of the ink.



Figure 10: Screenshot from *Zone of Interaction*. Video animation 01: 01mins, 10th Feb. 2025

Video link:

[https://youtu.be/J\\_eO-ikDIRQ?si=zt85wg6RCTerEabn](https://youtu.be/J_eO-ikDIRQ?si=zt85wg6RCTerEabn)