# Thinking-with-drawing:
# Wandering/wondering through Manning's text

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## Abstract

This paper tracks different modes of thinking-with Erin Manning's keynote address entitled 'Radical pedagogies and metamodelings of knowledge in the making'. In so doing, the response spans the initial invitation to deliver the response, the conference presentation, the writing up of this article and the incorporation of the anonymous reviewers' comments. The paper explores the interstices of Manning's writing through a host of practices and processes that include reading aloud, listening, cartographic mark-making in order to make sense of and think-through the concepts that Manning addresses. The paper reveals how the ongoing iterative intra-actions generated various modes, processes, and registers – that manifest as a thinking-with-drawing – open up new ways of sense-making that trouble the hegemonic affects of language.

This paper is an account of my iterative responses to Erin Manning's keynote address entitled 'Radical pedagogies and metamodelings of knowledge in the making', at the 10th Annual New Materialism conference, held at the University of the Western Cape (UWC) on 2 to 4 December 2019. It tracks ongoing intra-active encounters with Manning's text that span the initial invitation by Professor Vivienne Bozalek to deliver the response, the presentation at the conference, the initial writing up of the presentation, and the incorporation of the very helpful comments offered by the anonymous reviewers of this article. While the trajectory that is traced is chronological, it is by no means linear. Rather each intra-active encounter performs a re-turning[1] – understood as a multiplicity of processes of turning the text 'over and over again' (Barad, 2014: 168) in such

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[1] Barad argues that 're-turning as a mode of intra-acting with diffraction – diffracting diffraction – is particularly apt since the is the temporality of re-turning is integral to the phenomenon of diffraction'. This is of relevance in the context of this paper because each iterative encounter thickens the understanding of the text (2014: 168).

a way that the responses are temporally diffracted in the 'thick present of the now' (Barad, 2017a: 21).

In her paper, Manning explores the place of knowledge in experience and asks how radical pedagogy might seed a thinking in the act. Inspired by the work of Fernand Deligny, Félix Guattari and others, Manning eschews the foregrounding of neurotypical ways of knowing as normative, proposing instead a neurodiverse reorientation of education practices. In particular she draws on Guattari's notion of metamodeling – with transversality as its operative concept – as an ethos that both challenges method and is attuned to what moves across experience that evades the frame. Prompted by the aforementioned, my response materialises in the interstices of 'Radical pedagogies and metamodelings of knowledge in the making' and is shaped by various modes, processes and registers that manifest as a thinking-with-drawing, as I outline below.

To begin I provide background and context to my pedagogical practice, this is followed by a discussion about research-creation as a thinking tool that I put to work with Manning's text. Thereafter I track the various practices and processes that were generated through my thinking-making as I wandered/wondered through the text.

## Background and work context

I teach art and design history at a South African University of Technology. As a discipline that is founded on Eurocentric cultural hegemonies that are 'embedded in both theory, institutional and pedagogical practices' (Braidotti, 2013: 2), art and design history embody complexity, ambivalence and ambiguity. The effects of foregrounding Western cultural superiority as normative and the measure against which the academy should aspire to, have produced gaping holes in the curriculum that overflow with obliterated indigenous cultural production. Barad challenges Newtonian conceptualisations of the void as empty and argues that this erroneous reading served the colonial project's justifications of stealing so-called 'empty' land, thereby rendering invisible indigenous people's lives and livelihoods (2019: 529). It is within these seething lacunae, that my research troubles these practices of 'erasure and a-void-ance' (Barad, 2019: 539). I do this through an exploration of pedagogical possibilities that foreground students' – who themselves may be steeped in hegemonic discourses – co-affective encounters with art and design history in an attempt to make visible their experiences and knowledges and affirm how these knowledges are central to learning. In this regard, I create opportunities for students to de-centre written and spoken language through the assignments that I set as well as by exemplifying these practices myself.

My research design and methods are broadly underpinned by Barad's agential realist theory which proposes a performative understanding of material-discursive practices that trouble the 'representationalist belief in the power of words to mirror pre-existing phenomena' (2007: 132–133). Diffractive methodology is useful because it foregrounds the implicated roles of both the material and the discursive in the production of knowledge and locates the researcher as part of the ongoing diffractive entanglements. The notion of intra-action is a key element of Barad's agential realist frame-work that distinguishes between interactions – that are premised on

separate individual agencies that precede their interaction, and 'intra-actions' – conceptualised as the mutual constitution of entangled agencies. Importantly discrete agencies emerge through rather than precede their intra-actions and are 'distinct' in a relational rather than an absolute sense. Therefore, agencies are only distinct in relation to their mutual entanglement; they don't exist as individual elements (Barad, 2007: 33). A diffractive methodology resonates with the relational and performative practice of non-representational research styles that 'do not concern themselves so much with representing life-worlds as issuing forth novel reverberations [that bring forth] a different orientation to data' (Vannini, 2015: 12). Therefore, rather than highlight the specificity and 'temporality of knowledge' itself, non-representational research turns towards the generative potential of the present moment in which open-ended questions that seek new understandings of the ontological implications of knowledge production and how it affects the future (Vanini, 2015: 12).

There is risk that arts-based research methodology can be reduced to operating as a tool used as a supplementary representational undertaking that illustrates concepts. When this occurs, binaries between theory and practice are reinforced rather than disrupted, resulting in a foreclosure that flattens rather than opens up inquiry. Concerning the aforementioned, Roussel urges researchers to 'become ready to explain what a work of art is, the potentials of what art can do, and perhaps most importantly, how art does its work in the study' (2018: 906). In so doing, he positions 'art as a problem, a provocation, and an irritant for the humanities and social sciences' that is real rather than representational (Roussel, 2018: 906). These insights resonate with Manning's emphasis on making as 'a thinking in its own right, and conceptualization a practice in its own right' thereby cleaving the foregrounding of representation and aesthetics in visual art (2016:28). This reading liberates the role of art as aesthetic object and turns towards, as O'Sullivan writes, '[the] ... role of art as an aesthetic function of transformation, ... [that is] ... less involved with making sense of the world and more involved in exploring the possibilities of being in – and becoming with – the world' (2006: 52).

## Research-creation

I think with Manning's notion of research-creation that simultaneously troubles the singularity of research and creation processes by foregrounding how the hyphen activates a 'coming-into-relation of difference' (Manning, 2016: 11). She writes:

> to think multiply is to think in the register of the hyphen, of the differential, the active hyphen that brings making to thinking and thinking to making, ensures that research-creation remains an ecology of practices. (Manning, 2016: 13)

Understood in this way, the hyphen not only accommodates the differential between making and thinking, but also constitutes the more-than research and more-than creation by embodying a transversality that 'stages an encounter for disparate practices, giving them a conduit for collective expression' (Manning, 2016: 27). In generating an expansive space of more-

than research-creation, the hyphen signals the relationship between research and creation and activates the possibilities of generating new concepts and understandings of what can be termed as knowledge. In other words, in addition to generating new forms of experience through encounter, as an intuitive process, research-creation activates knowledge that is beyond language and cuts across normative accounts of what it means to know (Manning, 2016).

For my own part, as a graphic designer and visual artist, I often feel constricted by the limitation of words that seem to offer unsatisfactory approximations of that which I am trying to communicate. Sensitive to how students might be affected by their encounters with academic text, I encourage students to find ways that trouble the centrality and dominance of language. In view of this, following Archer and Newfield, I explore multimodal discourse analysis that 'recognises that teaching and learning happens through a range of modes' (2014: 1) and in so doing de-centres language as the primary means of communication.

Manning returns to the medieval understanding of art as a manner, or way, which she describes as 'a way of learning, [that] acts as a bridge toward new processes, [and] new pathways and highlights the generative possibilities that an aesthetics of experience offers learning' (2016: 44). She writes to speak of a 'way' is to dwell on the process itself, on its manner of becoming. It is to emphasise that art is before all else a quality, a difference in kind, an operative process that maps the way toward a certain attunement of world and expression (Manning, 2016).

I also refer to Kostas Terzidis' reading of the Greek etymological roots of design as incomplete, indefinite and imperfect (2007: 69). Terzidis writes that in its largest sense 'design signifies not only the vague, intangible, or ambiguous, but also the strive to capture the elusive' (*ibid*). The inference of the vague, intangible and nuance of design challenges the stereotypical functional reading of design as a problem that needs to be solved through form and function. It also draws attention to the relational ontology of design as students figure out for themselves what they are designing and how this affects their becoming.

Drawing on and from the above quotations, it made sense that art and design be put to work with Manning's text as will be shown in the following account of my thinking with 'Radical pedagogies and metamodelings of knowledge in the making'.

When Manning's paper popped into my inbox, I opened the document and began to read. The initial excitement of being offered the opportunity to respond to Manning's text soon gave way to a sense of overwhelm and block, not because I disagreed with Manning's propositions, but because I was at a loss for words. Like our students, the fear of 'getting it wrong' surfaced in various ways and the task I had undertaken felt increasingly insurmountable. For one, I was anxious that I would not be able to successfully perform the standard or traditional conference response to a keynote presentation. Secondly, I lacked confidence in my ability to respond to an esteemed international scholar and to make matters worse, the paper referenced rich and varied fields of scholarship with which I was unfamiliar. The dilemma presented an opportunity to practice what I preach to students, that is, to foreground my lived experience, to stay with the trouble (Haraway, 2016) and work with the text using modes that I am fluent in. In so doing, I hoped that I could make sense of the concepts that Manning references – Guattari's

metamodeling, Deleuze's becoming-child, mapping cartographies, schizoanalysis to mention a few – as well as find a way of threading their complexity through and beyond one another.

## Beginning in the speculative middle

Springgay and Truman propose thinking-making-doing begins in the 'speculative middle' (2017: 4) as a relational methodology and practice of being 'inside the research event' (2017: 2). In drawing the correlation between the (in)tensions of the research inquiry and the immanence of the methodology used, their insights encourage me to find ways of responding effectively to the ontological nuances associated with the non-verbal, the invisible, and the un-representational that are immanent to arts-based research/pedagogical events. For them a speculative middle is a 'future provocation for thinking-making-doing' that 'emerge as agitations and as affective force … [as] the agitations take shape, it is the (in)tensions that incite further action, which elicits additional propositions, and new speculative middles to emerge' (Springgay and Truman, 2019: 207). This has implications on their notion of 'being inside the research event' that has ontological effects that trouble binaries between the knower/known and researcher/data. It is only through the experience of the material discursive encounter that both the knower and the known come into being. Drawn to the speculative middle, I continue to become-with drawing and writing in a commitment to the immanence and indeterminacy of the research-creation process and explore how it can be put to work pedagogically.

In this regard, Nathan Snaza (2019, 2013) argues that bewilderment is a valuable stage in the process of learning. Conceptualising bewildering education as a pedagogy that refuses 'to say in advance what the outcome of education will be' (Snaza, 2013: 49), he advocates that we attune ourselves differently by letting go of preconceptions and allowing impressions and affective resonances to generate new maps of thought/action[2]. It is only when we are in the midst that we figure it out, 'whither it should lead us is – and must be – unknown' (ibid).

Thinking with Barad's agential realist diffractive methodology of 'reading insights through one another in attending to and responding to the details and specificities of relations of difference and how they matter' (2007: 71), I became curious to see what patterns of difference might emerge.

*What might happen if Deligny's wander lines were woven through bell hooks, if Guattari and Deleuze could weave through Moten and Harney?*

To start I read and re-read the paper numerous times. Feeling tongue-tied and at a loss for words I was rendered dumb. Bewilderment requires that we attune ourselves differently, that we let go of preconceptions and allow impressions and affective resonances to generate new maps of thought/action. I had to find and hear my voice, not in an attempt to find meaning and

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[2] I would like to thank the anonymous reviewer for highlighting the resonances between bewilderment and thinking-with-drawing.

expression, as much as to delve deeper into the text through different modes and intensities. I hoped that in reading Manning's paper out loud, my understanding would shift as I gave voice to the very words that I was flummoxed by.

Mazzei and Jackson critique human-centred approaches to understanding voice that position the human subject as 'Present, Stable, Authentic And Self-Reflective' and propose instead, an ontological posthuman conceptualisation of voice that is generated through material-discursive intra-actions (2016: 2). Accordingly, they not only reconceptualise voice as part of an assemblage, but also foreground the performative function of voice as a 'figuration for imagining'(ibid) rather than as representation of a human expression. Understood in this way, voice is not a discrete representation of experience expressed by an individual subject, but performs as 'an-other body or agent in the agential assemblage that acts and confounds from within'(2016: 3). Mazzei and Jackson elaborate:

> We think voice in the agentic assemblage, not to emphasise the individual voice of the speaker in the research artifact, but rather to draw attention to the movement, or the agential force, of all sorts of voices (human and otherwise) that attach in an agentic assemblage to mark new territories and to create new becomings and different conceptions of voice. (2016: 4)

Therefore, rather than emphasise meaning through the expression of voice I turned towards the agential assemblage that reading aloud generates in order to attune myself to the new knowledges that were unfolding. Seen from this perspective, voice shifts from being an object to be found towards a material discursive practice that reconceptualises voice as a catalyst in producing events (Mazzei and Jackson, 2016: 3).

Reading aloud was as much about hearing the words as speaking them. This prompted me to record myself, so that I could re-turn to the audio again and again. With phone in hand, I pressed the record button and began to read … I stuttered, I repeated, I stammered, and slowly my understanding of the text began to shift.

This experience was further enhanced by simultaneously re-reading the text on my laptop, whilst I listened to the recording, noting the shapes of the words that were being articulated through my voice. Out of the corner of my eye, I was unexpectedly drawn to the voice note sound waves that traversed the laptop screen … neat, parallel, equidistant vertical lines, perpendicular to the horizontal axis, little soldiers marching in formation against a clear white background. Keen to document my practice, as a good researcher should, I picked up my phone and began to film the screen (see Figure 1).
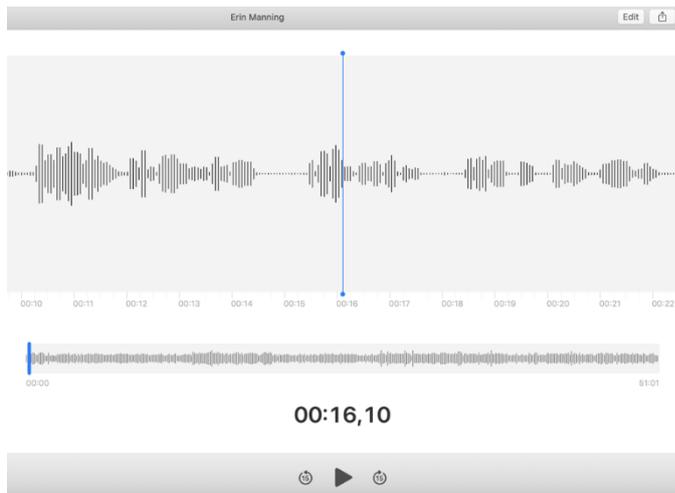
**Figure 1**: Frame of the video clip of the voice memo on my laptop

On watching the video clip of the voice memo on my phone screen I was astonished to discover that the different refreshing frequencies of the laptop and cell phone screens revealed animated patterns of difference that shimmered in the spaces between and beyond the lines of the sound waves (see Figure 2).
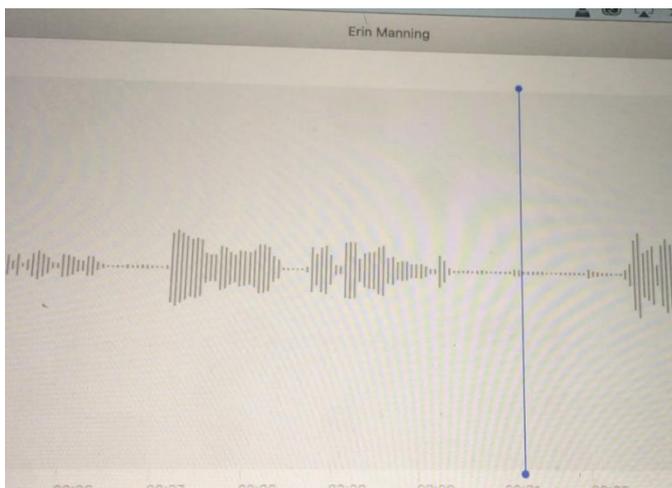


**Figure 2**: Screenshot of video of memo clip as seen on my iphone

The affective flows of these lines were mesmerising … what had initially appeared to be empty space on the laptop screen was now energised by a pulsating field that was activated by the slippage between the respective device's screen refreshing frequencies. It was through chance that what otherwise would have remained unseen became amplified. As the wave patterns filled the screen, I was struck by their uncanny resonances with Guattari's notion of metamodelling as the excess of the model, of all that escapes the model. As Manning writes:

> For Guattari, metamodeling draws schizoanlaytic diagrams of life-living, diagrams that are always more than a passage from here to there, diagrams thick with the resonance of orientations fabulated, of turns not taken, languages unscripted. Metamodeling feels the

pull of the line, following its magnetic impulse not toward an endpoint, but toward a retexturing of the relay that comes from the force of all that doesn't quite come into contact (Manning, in this issue).

The fulgurating patterns also gave expression to Deleuze and Guattari's notion of lines of flight that run like zig-zag cracks in between the other lines. It is these lines of flight that, from the perspective of Deleuze and Guattari, are capable of creating something new (Ohlsson, 2009: 43). They also evoked Deligny's wanderlines, to which I now turn.

## Wanderlines

Manning alerts us to the generative potential of the 'immense field of knowledge' that is activated through the drawing of, and drawing on, the wander lines. She continues,

> The wander line carries, reveals and conceals in both its movement and the attunement to what moves in excess of it. The concealment of what exceeds the line is not about obfuscation. It is about an incapacity for the moving to catch and contain all that matters, all that makes a difference (Manning, in this issue).

By the same token she writes that in every line there is 'an indeterminate tendency for resonating with what else moves across it. This is the becoming-child of the line' (Manning, in this issue).

Deligny's wanderlines emerged out of his work with autistic children at the centre he established in the Cervennes Mountains in France. Disillusioned with the institutionalised mental-health practices that championed a normative approach that pathologises neuro-atypical patients he moved to Cervennes to 'live and learn from people on the margins, not to extract them from the margins that were their world' (Wiame, 2016: 41). Committed to finding ways of 'living-with' rather than the 'treatment of' radical otherness, Deligny explored the relationship between the so-called normative adults, that he termed 'close-presences', and non-verbal autistic children who shared the same space but operated at different registers. Within a normative frame, the dividing line between the children and the close-presences centred around language. It was within this schism between the children and a world without 'language, symbolism or psychoanalytic concepts' that Deligny sought to give shape to what was common between them. In his desire to re-think the 'common', he focused on the children's modes of thought that could be performed through 'images, gestures and journeys', and to this end, began to track their actions within the shared living space (Wiame, 2016: 38).

To begin he mapped the living area of Cervennes community on paper, marking off specific areas such as the kitchen, sleeping areas, etc. The map was then overlaid with tracing paper on which the children's and the co-presences' daily movements were tracked. Adopting a cartographic approach that tracks movements rather than maps fixed positions, Deligny's

diagrams make visible the 'specificities of autistic ways of thinking and being on their own terrain' (Wiame, 2016: 39).

Unconcerned with interpreting what their paths might mean, Deligny was drawn instead to where the networks of lines led him, noticing nodes of entangled intersections that were 'manifestations of a commonality between the inhabitants … of a persistent crossroad of paths' (Miguel, 2015: 189). Inspired by the spider's web whose 'project [is] to be woven', Deligny (2015: 34) conceptualised the Arachnean network as a 'way of being' that is not concerned with 'a having but an incessant finding, a discovery punctuated by surprises, these surprises being very peculiar coincidences that can only occur if wanting remains confined to what it can do and what is of concern to it' (Deligny, 2015: 75).

In a similar way, Manning cautions against programmed organisation that functions in a predictable bounded frame that lends itself to reproduction. At the same time, she also alerts us to the problems of open-ended 'pure process' that 'typically lack[s] rigor, intensity and interest for those not directly involved'.  In this regard, she encourages researchers to develop a series of enabling constraints, or constraining enablements, that create conditions for ontogenetic emergence (Manning, 2009: 65). In other words, she argues that it is through enabling constraints that modes of existence come into being (Manning, 2016: 90), enabling constraints make a practice of process. She writes:

[They are] "enabling" because in and of itself a constraint does not necessarily provoke techniques for process, and "constraint" because in and of itself openness does not create the conditions for collaborative exploration. (Manning, 2014: 94)

Inspired by Deligny's wanderlines, I adopted a rhizomatic approach that 'eschews deep structure for a productive, creative, cartography' (Genosko, 2002: 188), working with iPad and pencil I began to inscribe my thinking with Manning's text ….

Rather than withdraw from the coded language of academic discourse that renders invisible other forms of knowledge creation and, quoting Manning, 'entrenches hierarchies of relevance whose work it is to include that which is seen to advance knowledge' (2016: 32), I chose to draw with the academy in an attempt to 'unsettle thought and, in so doing, question the place reason still plays within the methods that direct our belief in what constitutes knowledge' (Manning, 2016: 32).

## Drawing-with-text

In the context of design, to draw is defined as a process of producing a picture or diagram by making lines, marks or tracings on a surface. The etymological roots of to draw comes from the Old English draggan which is 'to drag, protract'; the Proto-Germanic 'to draw, pull' and the Middle Dutch 'to carry, bring, throw'.

I was curious to discover whether these thinking-making practices might create 'possibilities for thinking beyond what is already known or assumed' (Colebrook, 2002: 19). The

process of drawing-with-text is neither an illustration nor a representation of my thinking. More than a strategy that troubles the dominance of language, it becomes a practice that materialises my thinking through text. Moreover, similar to the excess of the frame, drawing-with-text reveals how new knowledges might be generated in ways that text alone cannot produce. Furthermore, thinking-with Snaza's notion of animate literacies, the act of drawing-with-text intensifies the affective potency of both ideas/texts. As a cartographical enactment, I was curious to see whether the marks could draw out ideas, how they might draw from ideas and what these drawn thoughts might carry. Could drawing-with-text offer ways of working through the complex ideas and make transversal connections?

Rather than shuffle back and forth between the pages of the paper, I placed the entire text on a single plane, a move that proved tricky because thirteen pages are not easily distributed into a square format. This was resolved by splitting the final page into three columns and placing them one below the other on the right-hand side of the document. I saved the file as a pdf (see Figure 3).



**Figure 3**: File of Manning's text saved in its entirety a 'whole' in a pdf format

I adopted various enabling constraints in order to excavate different sedimentations in the text. Following Barad's notion of agential cuts[3] that do not produce absolute separations but reveal instead, differences within (Barad, 2014: 175), the following enabling constraints attempt to thicken readings of and with the text.


### Enabling constraint – Identify the definite and indefinite articles

We learn from Manning that Deleuze foregrounded the indefinite article in relation to the child, a child, in order to approximate the quality of moving that troubles inscription. She writes 'the indefinite addresses all that escapes the line'. What would happen if I located all of the definite and indefinite articles *a … an … any … the …* in her text and linked them together in a network? What would this show me about the relationship and affective flow between these words? (See Figure 4).
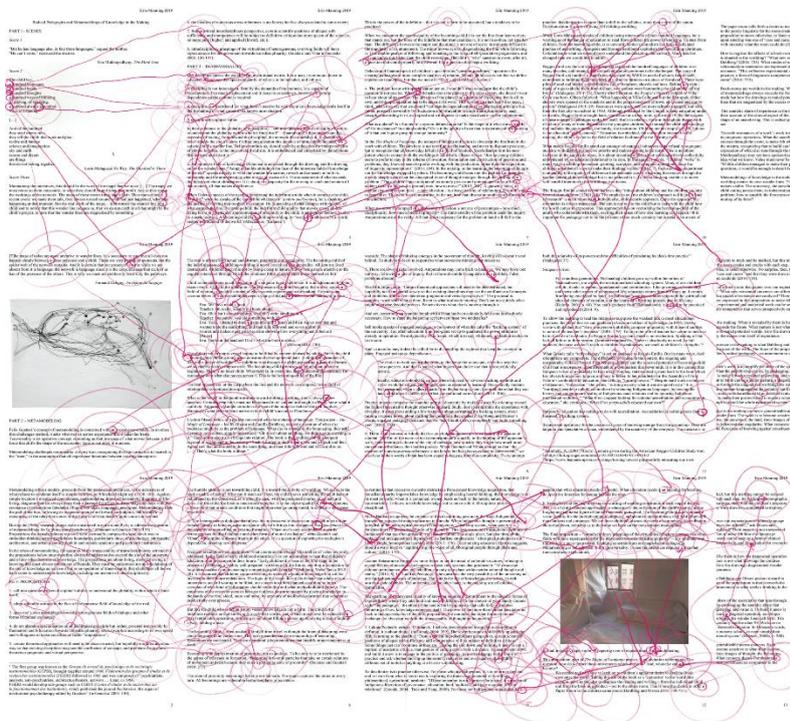


**Figure 4**; Definite and indefinite articles

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[3] Barad's understanding of intra-actions are entanglements that enact agential cuts, which do not produce absolute separations, but rather cut together-apart (one move). She argues that a quantum understanding of diffraction not only disrupts stabilising/stabilised binaries but troubles the notion of dichotomy as a singular cutting in two of absolute differentiation fracturing this from that, now from then (Barad, 2014: 168). Thus, difference is understood as differencing: differences-in-the-(re)making. Differences are within; differences are formed through intra-activity, in the making of 'this' and 'that' within the phenomenon that is constituted in their inseparability (entanglement) (Barad, 2014: 175).

## Enabling constraint – present continuous

Concerned with the immanence of the process of research-creation, I traced together all of the present continuous verbs such as *becoming*, *worlding*, *childing*, *learning*, *drawing* that I could find in the text. The present continuous is important because it narrates an action which is being continued or going to be continued in the near future. It therefore embodies the ongoing immanence of the research-creation process (see Figure 5).
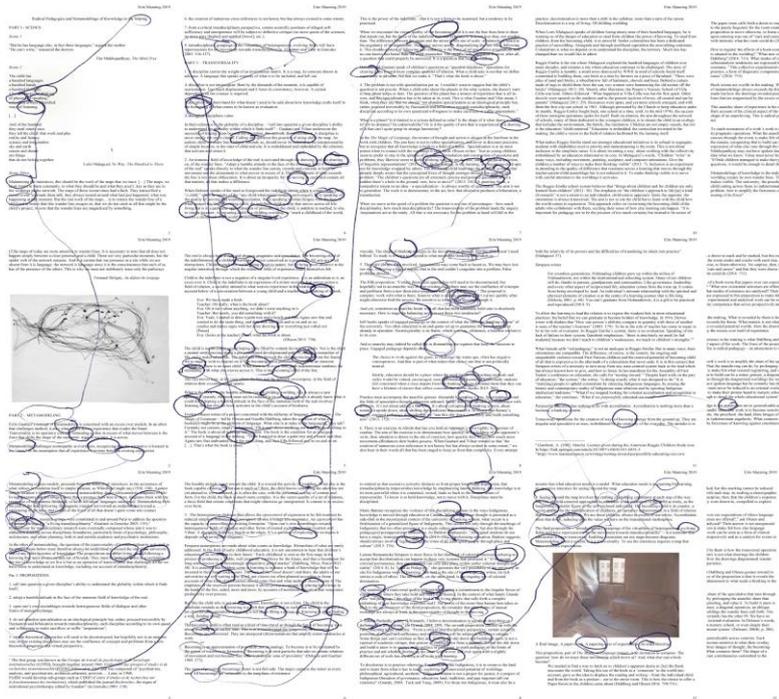


**Figure 5**: Tracking the present continuous verbs

## Enabling constraint – conjunctions and definite articles

I was also curious to see what the relationship between the definite articles and the conjunctions would look like once linked together. How might this entanglement expand and trouble the specificity and capacity of the definite to hold the more-than of itself? (see Figure 6).

**Figure 6**: Conjunctions and definite articles

## Enabling constraint – linking the visual

Ohlsson (2009: 42) argues that Deleuze's image of thought is activated through encounters, connections and assemblages rather than through recognition and representation. It seemed fitting therefore to work with Manning's text with a view to making new connections in a pragmatic way. To this end, I linked together all of Manning's words that referenced the visual … *drawing*, *image*, *map*. In doing so, I sought to make visible the space between the scripto-visual as generative potential that offers new possibilities for knowledge creation. I wanted to understand the excess of text, the more-than of knowledge and see its possibilities for thinking differently. Inspired by Guattari's metamodelisation that seeks to both proliferate models and combine those (or parts thereof) which otherwise seem incompatible, the diagrams open towards the more-than drawing and the more-than text with the hope of engendering 'unprecedented, unforeseen and unthinkable qualities of being' (O'Sullivan, 2010: 259).

## Unexpected enabling constraint – the conference presentation

On accepting the invitation to present at the conference, Erin Manning made it clear that she would not be able to attend the conference in person because she had already committed to an engagement in Australia. It was agreed that she would deliver her paper live via Skype. On the morning of her address, the links were set up and we were set to go, or so we thought. The connection was weak and the Skype call failed. Someone was going to have to deliver the paper

on her behalf. Given my familiarity with it, I was asked to do the honours. The re-turn to reading Manning's paper out loud became an uncanny re-enactment of my earlier intra-action with the text. More than a representation, this performance made visible how the process of iterative thinking-making-doing works. In addition to this, the unexpected request to read the paper on Manning's behalf and further expanded the process of thinking-making-doing.

## Re-turning to the middle

I am hesitant to sum up or conclude because, as I mentioned at the start, the process of drawing out voice, and speaking through line is ongoing. However, as I continue to seek new possibilities for knowledge creation that troubles linguistic dominance and amplifies differences within the life between the lines, I would like to share some learnings that these encounters have generated thus far.

Firstly, the drawings do not operate as programmatic techniques or formulaic methodologies that can be applied elsewhere. Rather, as Manning writes, schizoanalytic techniques 'have to be invented each time anew, cutting across lines where they form, inflecting them, redrawing them, thickening them' (2019: 392). Just as Deligny's wanderlines were superimposed over one another, the drawings can be overlaid in no particular hierarchy or order. As these shifting configurations move through and collaborate with the text, they track modes of thinking-with-drawing that not only give shape to the interstices between image and text, but also perform affective gestures that lead us to the more than. In other words, the spaces that fall between the edges of drawing and writing generate new possibilities for different methodologies, forms, modalities and also make room for other ways of writing, knowing and thinking. These spaces are not defined by writing and drawing, nor are they limited to writing and drawing. Instead they become spaces of potential where the split of either/or expands to accommodate the multiplicity of and/and.

The process of drawing-with-writing also opens up possibilities for a different kind of writing that is generated through the material discursive. In this way, binaries between text and image are unsettled, so too are hierarchies between the material and the discursive. Each mark-making leads to another mark-making in the space between the scripto/visual in an attempt to articulate the ineffable a/effectively. Furthermore, the transversal movement across the lines of text and the drawn lines has co-affects that work in multiple directions, enacting a 'speculative cartography which constructs coordinates of existence at the same time as those co-ordinates are lived' (Massumi, 2002: 34) (See Figure 7).
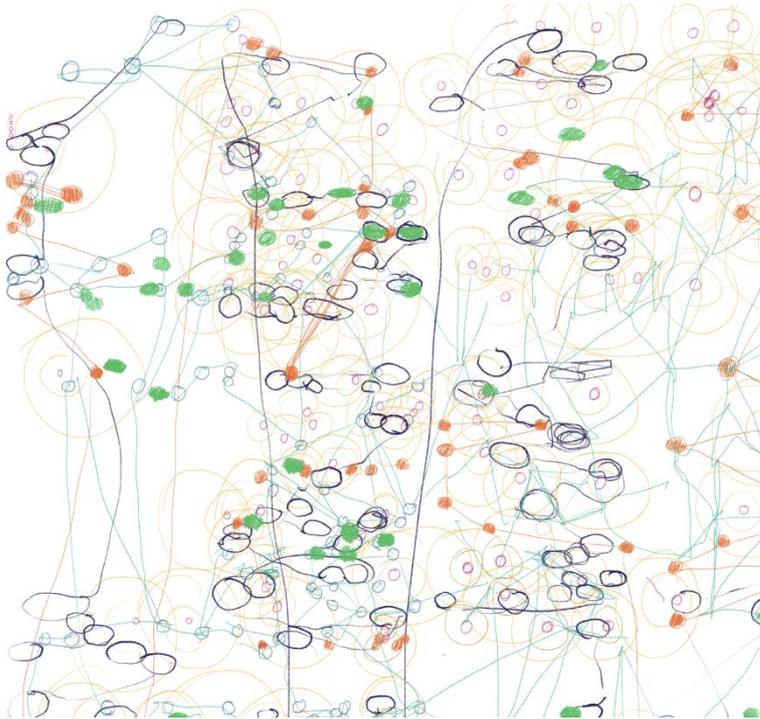
**Figure 7**: Thinking-through mark-making

As previously mentioned, while they track wanderings through the text, the drawings are neither representations nor interpretations of 'Radical pedagogies and metamodelings of knowledge in the making'. Following, Ogilvie who foregrounds Deligny's tracings as performative concept objects that 'write otherwise and other things', I have learned that drawing-with-text makes visible a thinking-through mark-making that affirms different ways of knowledge creation that does not privilege the discursive (2013: n.p.). This finding is particularly relevant to design students who speak through the visual. Moreover, in linking the agency of the tracings to Deleuze's notion of the drama that lies beneath the logos, Ogilvie argues that the wanderlines make visible 'a world of unconscious gestures and acts' that underly discourse (ibid).

Let us re-turn to Barad's critique of the colonial project's practice of 'erasure and a-void-ance' and her emphasis on finding ways of tracing 'the practices of historical erasure and political a-void-ance, … [in order] … to hear the silent cries, the murmuring silence of the void in its materiality and potentiality' (2017b: 64). Understood in this way, the drawings enact my 'figuring out' of the complexities and ambiguities associated with the teaching and learning of art history in South Africa. For example, while the lacunae amplify the absence of silenced voices and hidden histories, the matrices also materialise generative pathways of potential towards thinking in the act. Similarly, while the tracings of my wanderings in and around Manning's text might reveal the gaps in my knowledge/research, they also point me towards as yet uncharted potentials for future learning-with. These connections underline rhizomatic thinking's counter to the dominant strictures of the linear, the discursive, and arboreal within the academy. It is in the act of mark-making that new pathways towards reconceptualising knowledges and how they are created crystallise.

I also think about the assemblage of the conference. How we came together from all over the world – both in real and virtual space – to talk about reconfiguring higher education. Situated at the University of the Western Cape, the so-called 'Bush university'[4], in Cape Town, a top tourism hotspot and divided apartheid city ... I wonder whether the lacunae in the drawings mark and materialise generative spaces in which all that remains hidden and unspeakable, the more-than, might be revealed and activated.

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[4] Known as Bush University, the University of the Western Cape is a historically black institution that was the centre of anti-apartheid student protest actions and experienced many violent repression on the par to the South African Police and South African Defence Force.

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