

what do the different types of inserts, graphic tools, colours types of printing mean?

RELATIONSHIPS OF UNEQUAL POWER: SOME RESISTANCE

Entanglement is less hierarchical than embedment.

In a condition of entanglement, one text does not have to be smaller than the other, and when it is, then the sense of its secondariness is immediately established. This text might suggest that the role of refutation, objection, agreement, expansion, extension, entanglement is mere commentary, exposition without any relation or any of an infinite number of other positions.

to the text into which it is inserted. However, the opposite is true. Entanglement complicates a text.

This text makes it difficult to read the first text on its own. Other approaches to entanglement might involve the introduction of alternative texts (tasks) or forms of contradiction into the field of textual production (promotion).

At first glance, the pull quote seems unable to

As the multiple levels of text begin to work into and out

of each other, the concept of entanglement becomes more and more evident. The relation of one text to another and each text to many and all others inside a work. The variants proliferate internally, by virtue of suggestion, as surely as they connect any extant text. The effect of embedment is to produce tensions from within a field of textual play, then the full effect of entanglement is to connect any single text to the matrix of all others. lay whose proximity is virtual and literal.

MARGINALIA AND OTHER ENTANGLEMENTS

If a text attempts to stand alone, announcing itself merely by appearing on the page, then what are the chances that it will be left without interference? Almost nil. The force of attraction of one text to another practically generates commentary, as if the need to intervene, contravene, make a statement on any other statement were contained within the text.⁴ A seed of controversy, or at the least, dialogue, is contained in any statement, merely by virtue of having been made.⁵ Its assertions, however mild, are as evident as the shape of the block on the page, which says, I begin here and end there, which has to be a fiction, of sorts, because no boundedness can sustain itself.

The act of indentation, of beginning again with the whole, makes an initial nod towards the indebtedness of engage with entangling propositions.⁵

any element to another. The dependencies of forms upon each other is a principle of the relational nature of the system within which the elements appear on the page.

This is another section, and refers itself to the pre-existing sections by conforming to the habits established. The shape of the text respects the need for gutters and margins, but the simple march of lines across the sheet claims space according to regulations disciplined to show their decorum. The single interruption on this page shows that another discourse exists elsewhere with continuities

4. Once again the lower depths, pushing upward, crouching down, doing both simultaneously, register their presence as a counterforce. Easily ignored, in their small scale and lowly place, they are also a site that attracts the eye, as if their diminished scale performed (and it does) an act of relative concealment. The beneathness of the space in which notes operate makes them appear insignificant but fraught, full of a pent energy that is compressed into this tight articulation. These lines become too long, too difficult to read, and yet, command a scale change in attention.
5. Introducing a note at a larger scale threatens the consistency of discourse. Where is that number? In what text stream does it belong? Does it rupture the continuity of the text block, again reinforcing the force of the call-out?

→ diagrammatic writing, johanna drucker

180mm
20mm gutter
15 mm margin
145

sit next to each other to fight for attention
→ not strict competition
agonistic struggle

text header reflects text navigational purpose

subordinate text cannot claim authority but can by contradicting the passage above
"it's all wrong", role of helpful voice

nothing produces anxiety what could have been?
singular line defines

text inside another neutral, decorative, repetitive not aggressive, supporting voice?

bold line

each of the subsequent lines step down to suggest an embedded relation to that above

changing size of text slowly supports relation

text smaller but with significant space suggests autonomy around

sits comfortably not footnote, not marginal, part of whole

changing the point size causes to dominate/enframe

add clarity? commentary my view?
footnotes, take up as much space as they want
they conform the text can be aggressive elements of dialogue
not able to directly intervene

single line defines the space
repetition fulfill expectations of continuity

entanglement
dialogue, refutation, agreement, exposition
difficult to read one on it's own

imposing, imperious forces everything else to become background

marginalia are like pebbles on the road
forces questioning of the text you read
significantly smaller

citation supports first text
no dispute

organisation and order expands, mixes, changes
suggests opening of the mind

push to gutter drain from attention

turned marginalia
questioning of the text more disruptively
forces reader to think? not disagree

new voices disrupts everything
point changes perception of dialogue

refuting other side,
takes up more space

changing angle slices up things
becomes the new organisation
suggests unembedded/relation to the others
disagreeing

complete illegibility passage offers no legibility
must be a continuing factor
only the commentary/footnote offer clarity

marginalia caplettel telesca

changing the grid 20 21

black space

leads to something breaking up