

[In-deks]

**[in-truh-
duhk-shuh n]**

Did you ever had that feeling when texting someone, sending an email or some other type of message that you do not know how to put into words what you want to say. You are worried that the reader will interpret it in a different way than you intended, but there are just no other words to put it, to make it feel more right. Suddenly you wish you could be there, with him/her, so that he/she could see your face and listen to how you would say it, how your body would be aiding you in your words. Not only for the receiver to understand you better but also to instantly see the reaction, the emotions playing over the face, the way he/she holds his/her body.

[Ey] [lang-gwij]

[uhv] [th uh]

[bod-ee]

“Speechless complainer,
I will learn thy thought;
In thy dumb action will I be as perfect
As begging hermits in their holy prayers:
Thou shalt not sigh, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,
But I of these will wrest an alphabet
And by still practice learn to know thy meaning.”¹



In the photograph above you can see an example of the amount of information behind just a simple handshake. A display of dominance often manifests itself literally by using the high handshake when shaking hands. In the televised debate, JFK, who won not only the debate but also the presidential elections of 1960, had the upper hand while defeated Nixon had the lower during their handshake.⁴

Edward Sapir wrote: "We respond to gestures with an extreme alertness and, one might almost say, in accordance with an elaborate and secret code that is written nowhere, known to none and understood by all."⁵

Body language is something we learn through experience.

[REDACTED]

[Th uh]

[mahynd] [uhv]

[th uh] [**uhth**-er]

“The other eye just bysected, just blinking, flashing white wet
eye, smeared shadows shining underneath, fringed dark, skin at
the left eyes edge, shattering into a zillion creases to make
tiny black lines, restored for an instant her eyes flash closed”¹⁰

The quote above is from artist Fiona Banner from her project

[Fruhm]

[mahynd] [too]

[wurd]

Writing really is a transcoding of thought, a translation from
the two-dimensional surface of images into a one-dimension-
al linear code, out of compact, blurred pictorial codes into
[redacted]
[redacted]
[redacted]
[redacted]

[redacted] [redacted]
[redacted]

tone of the words that we use. This non-verbal communication probably playing the bigger part in our day-to-day contact. Together they (the body and the word) give you a grip on your environment, on countless phenomena that would otherwise be chaotic and frightening. By talking about it, you gain control over it, you develop understanding, you can distance yourself and you can become thoughtful.

Through writing this process becomes transparent to others, by recording the ephemeral and providing the fleeting word with a shape that can be analysed, you give it flesh and a foundation. It can be looked over and reacted upon by others. The writing also helps to define you and what you are, what you think and what you feel. It brings about a certain justification, by giving form you acknowledge that those feelings are present and true. What you wrote now also exists across space and time, you can put it away, you can send it to someone else, you can put it on the wall, but the letters and the words will stay.

Throughout my life I have always kept notebooks, if I had to work through personal troubles, I kept a diary as evidence.

[REDACTED]

By combining these musical notations with language, I
believe she creates a new notation system. A system which

that is present within the line brings across information, more information it would seem than the written down equivalent. Now we can see a part of her, of her body. It is a line that only she can make. She took the concept “all day” and then characterised it with her body, traced it over with the marks of her pulses and breathings, her excitement, hesitation, flaws and mistakes. These marks are precious things.



All. Day.
Kim, C. S. (n.d.).
All. Day. [Photograph].
Retrieved December 12,
2018, from [http://
christinesunkim.com/work
/soundings/](http://christinesunkim.com/work/soundings/)

[REDACTED]

in writing has only decreased over the past century. Ever since the invention of movable type which laid the groundwork for machines such as the typewriter and the word processor our bodily involvement in writing has been on the decline. Our phones and laptops with their keyboards nowadays only seem to be in favour of this disembodiment of writing.

This disembodiment occurred because the body no longer stands on its own. In the past, the body was the primary site of meaning and action. But with the invention of writing, the body became a mere vessel for the written word. Our bodies are now separated from the text. Our bodies are no longer the primary site of meaning and action.

Our bodies are now separated from the text. Our bodies are no longer the primary site of meaning and action. Our bodies are now separated from the text. Our bodies are no longer the primary site of meaning and action.

mitted to paper. The text was now set on a screen, without any
existence of its own, no material trace, written through and
endless ethernencepcepcepcepms o

[REDACTED]

[REDACTED]

[Neet],
[kleer] [and]
[awr-der-lee]
[uh-reynj-ed]

Jeppesen transformed his writing into sound, the visitor can take place on a chair and put on glasses that black-out their vision, being deprived of our sight Jeppesen's texts stage an encounter with the object through language, one is asked to recreate the sculptures in his mind.

"What is asserted is the value of perception - a way of seeing

[Fruhm]

[**bod**-ee] [too]

[rep-ri-zen-
y-

By laying bare the writing process and the steps through which

²⁷ Cuppen, I. (2017). I have nothing to say only to show. Retrieved from <http://ihavenothingtosayonlytoshow.com/#essays>



[En-hans-ing]

[th uh] [pou-er]

Not only in art, can language express such individuality. There are instances in everyday life where the strong connection between the written word and the body becomes visible as well. Such as when the body is used as (or in combination with) a poster to convey a message. One of the disadvantages of speech is its ephemerality, its understanding is limited to just those present at the moment when you pronounce the words. In an effort to overcome that particular problem and to get more attention for the message people started using the poster as a medium. On it's own the typed text on the poster, as I argued before, possesses a certain distance, the message can be from anyone. In addition, it remains a largely static medium, as it is pasted upon wall. On inlblargy ind ovti usinun, i.

My motivation in doing this research originated from a very



Still, I can find solace in the notion that “the deadness of this text, its removal from the living human lifeworld, its rigid visual fixity, assures it endurance and its potential for being resurrected into limitless living contexts by a potential infinite number of living readers.”³⁵ After all it is through you, the reader, when your eye makes contact with these markings, that the text has a way to truly come to life.

³⁵ J. Ong, W. (1982). edit. co/prof-a

Banner, F. (2007). Performance Nude [Photograph]. Retrieved December 12, 2018, from <https://bthumm.de/artists/fiona-banner/selected-works/objects-installations/>

Brighurst, R. (1992). The elements of typographic style. Dublin, Ireland: Hartley & Marks.

