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Blurring the Boundaries:
Navigating Elusive Creative Practice via the Multitextual, Metaleptic and Ergodic Form

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Authorship attribution

This thesis contains no material previously published.

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ABSTRACT

In this practice-led thesis, I investigate the concept of an 'elusive creative practice' that blurs the boundaries between narrative, non-narrative, experimental, and abstract forms of representation. Elusiveness is a quality which confounds singular authoritative interpretation, refuses closure and transgresses medial constraints and parameters. My primary focus is on the creative practice and work of the American artist and filmmaker, David Lynch. In my analysis of the extensive corpus of Lynch's creativity, I conceptualise a model of creative practice using the theoretical terms, 'ergodic', 'metaleptic' and 'multitextual' to describe a form of elusive practice. This tripartite theoretical model then underpins, describes, and allows me to reflect upon my own artistic practice as a form of creative elusiveness.

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INTRODUCTION

In this practice-led thesis, I investigate 'elusive creative practice' that attempts to blur the boundaries between narrative, non-narrative, figurative and abstract creative modes. I frame the concept of 'elusiveness' as a quality located in the content of the work, its openness to interpretation, its refusal to be conclusively defined, and in the shifting nature of its medial, intermedial, transmedial and multimodal configuration. Using Mary Simonson's useful phrasing, in my project, I attempt to consciously "thematize medial withholding, truncation, gaps, and "as ifs" [to] "other" the audience... narratively, medially, and structurally... inviting audience members to explore the affective experience of protagonists ... calling upon them to traverse gaps, piece things together, and compensate, just as the scripts protagonists must."¹ Such gaps or lacunae are also addressed in Asbjørn Skarsvåg Grønstad's groundbreaking *Poetics of Opacity*, in which he frames creative elusiveness as an intrinsic obliqueness "in both a material and a conceptual sense, in works of art across the various disciplines." For Grønstad, incompleteness and opacity allows for ethical action reflecting our experience of the world.²

My primary example of elusive creative practice is located across David Lynch's wider creative practice. I approach Lynch's films, artworks, and textual practice as an intermedial assemblage, which in turn guides my own practice-led research. Referencing Brian Jarvis, Holly Rogers notes that "linear progression and coherent forms of causality [in Lynch's works] [are] almost entirely replaced by oneiric, labyrinthine loops and curvaceous simulacra."³ She argues that this results in enigmatic, surreal, open-ended, labyrinthine loops that seeming lead nowhere, thereby creating the possibility of parallel world-building and gap-filling generated by fans, theorist and artists.⁴ Within this thesis, I hope to follow Lynch's philosophical and aesthetic paths, engaging with elusive medial and modal boundary blurring, while forging my own creative practice in a similar vein.

Terminology: Multitextuality, Metalepsis, and Ergodic Frameworks

In this thesis, I make specific use of the terms, 'multitextual,' 'metaleptic' and 'ergodic' to guide my creative and conceptual explorations. Each category functions as processes and tools through which to conceptualise and describe elusive creative outcomes.

Multitextuality: Expansion and Intermedial Connections

Multitextuality is used as a mashup of various textual complexes and devices that examine extratextual and intratextual connections within a creative practice. Extratextuality focuses on connections between separate texts, for example, James Joyce's *Ulysses* and David

¹ Mary Simonson, "Finding Meaning in Intermedial Gaps," in *Beyond Media Borders, Volume 2: Intermedial Relations among Multimodal Media*, ed. Lars Elleström (Switzerland: Palgrave Macmillan, 2021), 18.

² Simonson, "Finding Meaning in Intermedial Gaps," 5.

³ Holly Rogers, "The audiovisual eerie: Transmediating thresholds in the work of David Lynch," in *Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics*, ed. Carol Vernallis, Holly Rogers, and Lisa Perrott (London: Bloomsbury Academic, 2020), 2-3; From, Brian Jarvis, *Postmodern Cartographies: The Geographical Imagination in Contemporary American Culture* (London: Pluto Press, 1998), 178. This "de-destinationality" and "failure to go anywhere" is reminiscent of Judith Butler's framing Kafka's writing as the poetics of non-arrival noted in chapter 1.

⁴ Rogers, "The audiovisual eerie: Transmediating thresholds in the work of David Lynch," 2-3. This "de-destinationality" and "failure to go anywhere" is again alike to Judith Butler's observation of Kafka's writing as letters without destination noted in chapter 1.

Lynch's *Twin Peaks, The Return*, each of which references Homer's *The Odyssey*. Intratextuality focuses on links generated within and between projects and outcomes within the same creative practice; for example, the way in which Lynch's films include textual links to each other, and to his paintings, lithographs and installations. These references may be generated by creative artists and expressed in their practice, or detected by those who encounter the work and used to gain semiotic insight into the work on an aesthetic or narrative level. I also adopt the term, 'transmediality' to describe one medial form that is expressed in relation to, and/or through another, for example, by referencing one medium's techniques and structural devices through an intermedial transposition involving the "the transfer of content and formal features" between mediums cohabiting within one "semiotic entity."⁵

Metaleptic Framing, Entanglements and Intermedial Shifts

Metalepsis refers to a boundary-blurring series of tropes and/or figures of speech that destabilise the relationships between author, narrator, characters, readers, and audiences. Such tropes and figures are defined by Gérard Genette as a form of "intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by the diegetic characters into a metadiegetic universe, etc.)," or vice versa.⁶ Metalepsis in this form is broadly represented in temporal narratives in novels and films but can also be identified in non-temporal forms like sculpture and painting. Examples of metalepsis include a film 'speaking' to the audience by breaking the fourth wall (*Annie Hall* [1976]); or when an author engages with a character within the story, thereby entering into their diegetic work from an extra diegetic world; or by having a subject in a painting seem to step out of the work into the reality in which the viewer stands (Père Borrell del Caso's *Escaping Criticism* [1874]). Metalepsis is also encountered at an intermedial level to create transgressions between medial forms like painting and photography, and between narrative and non-narrative works. Such shifts are facilitated at a conceptual level through metaleptic metonymic forms (with the metonym used to signal the relationship between the part and the whole, through shifts in language like that encountered in rhyming slang).

Ergodic Form and Literature

Espen Aarseth defines ergodic literature as a form of cybertext, using Norbert Wiener's understanding of the cybernetic form.⁷ For Wiener, the cybertextual system is "any system which contains informational feedback loops... with information flowing from the text to the

⁵ Jens Schröter, "Four Models of Intermediality," in *Travels in Intermediality: ReBlurring the Boundaries*, ed. Bernd Herzogenrath (University Press of New England, 2012), 17, 20 - 21; Gabriele Rippl, "Introduction," in *Handbook of Intermediality: Literature - Image - Sound - Music*, ed. Gabriele Rippl (Berlin/Boston: De Gruyter, Inc., 2015), 12; From Werner Wolf, "Intermediality," in *Routledge Encyclopedia of Narrative Theory*, ed. David Herman, Manfred Jahn, and Marie-Laure Ryan (London: Routledge, 2005).

⁶ Sebastian Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," in *Metalepsis: Ancient Texts, New Perspectives*, ed. Sebastian Matzner and Gail Trimble (UK: Oxford University Press., 2020), 3-5; Liviu Lutas, "Metalepsis in Different Media," in *Beyond Media Borders, Volume 2: Intermedial Relations among Multimodal Media*, ed. Lars Elleström (Switzerland: Palgrave Macmillan, 2021), 150 and 61; From Sabine Schlickers, "Inversions, transgressions, paradoxes et bizarreries: La métalepse dans les littératures espagnole et française," in *Métalepses. Entorses au pacte de la représentation*, ed. John Pier and Jean-Marie Schaeffer (Paris: EHESS, 2005); Kaus Meyer-Minnemann, "Narración paradójica y ficción," in *La narración paradójica. 'Normas narrativas' y el principio de la transgresión*, ed. Nina Grabe, Sabine Lang, and Kaus Meyer-Minnemann (Madrid/Frankfurt: Iberoamericana and Vervuert Verlag, 2006); Schlickers, "Inversions, transgressions, paradoxes et bizarreries: La métalepse dans les littératures espagnole et française."

⁷ Espen J Aarseth, *Cybertext: perspectives on ergodic literature* (Johns Hopkins University Press, 1997), 1.

user through the interpretive function and back again.”⁸ In ergodic literature, these machines can be located across a variety of analogue and digital media and platforms, including printed texts, digital and hypertext novels, automated poetics, participatory game-like structures and multi-user discourses, and in developing artificial intelligence applications. Here the reader of ergodic literature is required to make choices that steer the narrative in any number of directions, affecting the semiotic sequence while being “constantly reminded of inaccessible strategies and paths not taken, voices not heard” and of the possibility of failure.⁹ This process we are told requires ongoing non-trivial-effort from the user, as if navigating a labyrinth to emerge on the other side. This notion of effort is built into the etymology of the word ergodic, derived from the Greek “ergon,” meaning “work,” and “hodos,” meaning “path.”¹⁰ This “non-trivial effort,” as opposed to the seemingly simple effort required to read a linear text, is located in the need to physically and mentally negotiate the text by making choices that steer the narrative in any number of directions, and then in “physically manipulating the text, decoding its narrative through external means [like cyphers], or to participate in some manner in its creation.”¹¹ These choices in turn are further complicated by an array of alternate pathways encountered in analogue and digital hyperlink-like choices, referenced prompts, and footnotes that steer the reader through an accumulation of marginalia, glosses, and ephemera, prescribed actions and competing and unreliable fictive/metaphictive narratives to either succeed or fail in navigating the text.¹² Through this process, Aarseth informs us, the reader becomes a “more interrogated figure than even reader-response theory would allow.”¹³

Elusive ergodic practice, as I frame it, can be applied to all creative forms, including writing, painting, performance, music, moving image, and game making. The components may be located in individual creative works, such as a novel like Nabokov’s *Pale Fire* (1962), or within a part or entirety of a creative practice. In this thesis, I use David Lynch’s *Twin Peaks* and related paratexts as an ergodic case study for his entire practice; in my analysis, I conceptualise *Twin Peaks* as a single creative assemblage (and practice) that is navigated and explored by the reader, viewer, listener, audience, spectator, visitor, and participant. It is Lynch’s exploration of elusiveness and his requirement that we navigate and attempt to resolve the work (following a myriad of alternate pathways) that, I argue, constitutes the ergodic effort.

My Ergodic Creative Practice

My creative practice is constructed as an assemblage from a series of interconnected textual and material components, including written text, visual imagery, sound, noise, readymade and found objects, and documents collaged and cut up within an elusive and ergodic framework. My own assemblage seeks to operate within the ergodic itinerary that I argue is evident in Lynch’s creative practice and work.

⁸ Aarseth, *Cybertext : perspectives on ergodic literature*, 1 and 65.

⁹ Aarseth, *Cybertext : perspectives on ergodic literature*, 3, 9-13.

¹⁰ Aarseth, *Cybertext : perspectives on ergodic literature*, 1.

¹¹ Patrick Lang, "Composing Musical (Meta)Narratives: Album Renewal through Ergodicity" (Popular Culture Association of Australia and New Zealand, Melbourne, Unpublished, July 3 2019).

¹² Lang, "Short Composing Musical (Meta)Narratives: Album Renewal through Ergodicity."; Aarseth, *Cybertext : perspectives on ergodic literature*, 7-8.

¹³ Aarseth, *Cybertext : perspectives on ergodic literature*, 1.

My creative work in this project takes the following forms, exhibited on site at the University of Sydney, and will be accessible during the zoom meeting:

1. ***Just as I Remember: Remembrances, Fragments and Projections: Parts 1, 2 and 3 – (Projections).***

Three x 25:09 multi-channel outcomes constructed from a collection of found 8mm film. This work seeks to explore and complicate the boundaries between:

- i. narrativity and abstraction;
- ii. collage and montage;
- iii. video and sound art;
- iv. experimental film, and
- v. painting.

2. ***Just as I Remember: Text (Part 1-3) – (Text)***

Three cut-up documentary poems, and one 13:58 second multi-channel video and sound collage constructed out of found documents, text, performance, sound and images presented as mashup, collage, cut-ups, documentary poetry, performance, and video and sound art.

* *Part 2* and *Part 3*, currently works in progress, will be completed subsequent to my candidature.

3. ***K/No/w/W/Here & K/No/w/Thing (film script)***

The script is presented as a nonlinear, fractured, multi-protagonist narrative, and as an assembled art object within the exhibition space.¹⁴

4. ***Polaroid Documentation and Ephemera***

A collection of polaroid photographic images documenting objects, artefacts and other materials.

The written part of the project (the exegesis you are currently reading) is similarly framed as a form of ephemeral document or marginalia within my practice. In this discursive report, I reflect upon my creative work, or ‘assemblage’, as an elusive ergodic field, and discuss its various components and the influences and processes used to contextualise and realise them. Links to video compiles of *Projections* and *Text* will be located in appendices at the end of this thesis, with documented photographs of *K/No/w/W/Here & K/No/w/Thing*, the *Text Poems*, and other miscellaneous documents. It is important to note these materials will, at times, be referred to as documents, artifacts, and evidence of and generated from within the world of the assemblage. The provenance of these items, and their ownership and authorship, will be treated as unknown or contested, providing a further ergodic layer within the assemblage.

My notion of creative ‘elusiveness’ is conceptualised as process, practice, and the discrete works that make use of:

¹⁴ The synopsis can be found in Chapter 1, on page 35-36.

1. Mystery, gaps, obfuscation, unreliability and opaqueness within a narrative or figurative work that invites investigation and resolution, yet remains radically open to alternative and contradictory solutions;
2. Displacement, fragmentation, loops, paradoxes, absurdities, dream logic and other related processes to generate ambiguity and abstraction within narrative, figurative, and abstract outcomes and practices;
3. The blurring of boundaries between textual, medial, and modal forms.

As noted, Lynch is the primary example of this practice because of the radically open nature of interpretive possibilities encompassed within his works. My practice-led research and writing in response to Lynch's creative practice, is an attempt to explore this ergodic space in my own fashion, and to generate and contextualise my practice as a form of ergodic work. In so doing, I seek to make explicit and clear "media's plasticity and possibility... through the detours, inconsistencies, and contradictions" implicit in this sometimes accidentally, and sometimes purposefully, generated practice.¹⁵

In Chapter One, I examine creative practice as a form of 'multitextuality', which I conceptualise as a mashup of textual framings and devices. These multitextual connections are analysed as a labyrinthine array of extra and intratextual relations that may be used to navigate the elusive work and its creative process. Chapter Two explores the way in which metalepsis generates semiotic and interpretive uncertainty and elusiveness at a narratological and intermedial level. Drawing on the work of Genette, I examine the porous system of relations between readers, viewers, the author, the artist, a narrator, characters, and subjects. This porousness operates ontologically when rhetorical, vertical and horizontal textual strategies transgress narrative and figurative boundaries. I will also read metalepsis as a textual tool and strategy that generates transformational shifts between medial and modal forms, and between narrative and non-narrative practices. Chapter Three, my final chapter, proposes a model of ergodic creative form with a focused study of, and reflection on, my own creative assemblage.

This in many ways follows the pathways laid out by theorists such as Lars Elleström, W.J.T. Mitchell and Rosaland Krauss, amongst others. When they reimagine and reconfigure how creative works might be produced or understood they mark out and delineate new pathways to be followed. For Elleström, this includes reframing our understanding of creative works through transmission and reception, including spatial, temporal and semiotic modes as part of the creative encounter. When he tells us that story and narrative operate as broad transmedial categories that might be configured through smell and taste, he is doing the same thing.¹⁶ When W.J.T. Mitchell tells us language and narrative are not so easily done away with, even in the most abstract paintings, because they cannot escape

¹⁵ Simonson, "Finding Meaning in Intermedial Gaps," 5.

¹⁶ Lars Elleström, "The Modalities of Media: A Model for Understanding Intermedial Relations," in *Media Borders, Multimodality and Intermediality*, ed. Lars Elleström (London: Palgrave MacMillan, 2010), 17; Lars Elleström, "Summary and Elaborations," in *Beyond Media Borders Vol 2*, ed. Lars Elleström (London: Palgrave MacMillan, 2021), 224.

“the discourse of theory,” he is pointing to a more fluid relationship between forms.¹⁷ And similarly, when Krauss argues that the artist should be free to reinvent the medium where it and their intentions align through processes, she points to a further shifting and blurring of boundaries of use within an elusive, ergodic, metaleptic and multitextual process.¹⁸ In the following series of analyses, I take the prompt of such theorists to trace the creative way in which art, its intentionality, and its medium containment, expand in rich and surprising ways.

¹⁷ W.J.T. Mitchell, "There Are No Visual Media," *Journal of Visual Culture* 4, no. 2 (2005): 258, <https://doi.org/doi/pdf/10.1177/1470412905054673>, *Journal of Visual Culture*, <http://vcu.sagepub.com>; "Medium Specificity," *Theories of Media The University Of Chicargo* 2004, accessed Dec 6, 2022, <http://csmt.uchicago.edu/glossary2004/specificity.htm>. Bernstein. Emma, "Medium Specificity." And again makes similar points re sculpture, architecture, photography.

¹⁸ Alessio Chierico, "Medium Specificity in Post-Media Practice," *V!RUS, [e-journal]* (2106), <http://www.nomads.usp.br/virus/virus12/?sec=4&item=6 &lang=en>.

CHAPTER 1: MULTITEXTUALITY AND ELUSIVE ERGODIC PRACTICE

In this chapter, I explore the concept of creative elusiveness from a ‘multitextual’ perspective, which I conceptualise as a series of textual definitions mashed together to form a productive approach to practice and analysis. The assumption is that multitextual connections in a creative work are an intrinsic part of that work whether encountered as reference, allusion, trace or through any other textual marker including practice processes used to generate elusive outcomes. I will explore this using Vladimir Nabokov’s novel *Pale Fire* (1962), and more particularly the practice of David Lynch. This will involve briefly identifying a series of textual links located in Lynch’s practice, with more attention paid to the elusive influence of Franz Kafka and Francis Bacon, who influence both the content and form of Lynch’s practice, and my own.

When referring to the multitextual, I am positioning intratextual alongside extratextual connections to map out a maze-like web of influences and potential semiotic understandings of a given outcome or practice. As part of this web, I am also including practice, processes and techniques, and artistic and philosophical influences and frameworks as a broad category of assemblage that will be expanded on throughout this thesis. Such complex intersectional forms are best thought of as an assemblage “made by assembling disparate elements,” such as those made by Gerhard Richter in the work *Atlas* “a collection of photographs, newspaper cuttings and sketches the artist has been assembling since the mid 1960s.”¹⁹ Chris Ackerley implicitly adopts a similar mode of assemblage when describing the writing of James Joyce Samuel Beckett as “assemblages, [constructed as] intertextual layerings, palimpsests, the effect of which is to produce (if not reproduce) multiplicity of meanings.”²⁰ In Richter’s first exhibition of *October 18, 1977* in 1989 at De Museum Haus Esters in Krefeld, the assemblage work extends beyond the 15 photographic paintings, depicting the suicide/murder of the Baader Meinhof leaders, to include broader social, cultural, historical and political understandings and synchronicities includes within the tissue of connections structuring the exhibition.²¹

My intention is to illustrate how multitextuality can be used to imbue practice, and my practice with further labyrinthine qualities that contribute to its open and indeterminate reading structures. This is in turn formulated as a shifting unicursal and multicursal labyrinthine structure, drawing on the work of Penelope Reed Doob’s examination of classical and medieval literature, art, and architecture used by Espen Aarseth in his examination of cybertext and ergodic literature.²²

¹⁹ "Gerhard Richter - The official website of Gerhard Richter ", 2023, accessed Sept 19th, 2023, <https://gerhard-richter.com/en/art/atlas>, <https://gerhard-richter.com/en/quotes/techniques-5>, <https://gerhard-richter.com/en/chronology>, <https://gerhard-richter.com/en/quotes/mediums-3/painting-15> (Chronology, Painting, and Techniques,); Chris Ackerley, "Introduction," in *Demented Particulars: The Annotated Murphy* (Edinburgh: Edinburgh University Press, 2022), 6-9; "Assemblage," Art Terms, [tate.org.uk](https://www.tate.org.uk/art/art-terms/a/assemblage), accessed January 22nd, 2024, <https://www.tate.org.uk/art/art-terms/a/assemblage>.

²⁰ Unlisted, "Assemblage."; Ackerley, "Introduction," 8. Ackerley then positions Beckett in a space between modernism and post modernism still deeply entrenched in notions of authorship, style, and humanism. Despite Beckett’s indifference to the dadaist and surrealist practice Ackerley suggest connections to post surrealists like William Burroughs and Brion Gysin’s techniques and processes as having clear connections framed and theorised through the works of Barthes, Derrida, Deleuze and Fredric Jameson, etc well after Beckett had employed these techniques in his writing.

²¹ Paul Rabinow, *Unconsoled Contemporary: Observing Gerhard Richter* (Duke University Press, 2017), 70.

²² Penelope Reed Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages* (Cornell University Press, 1990), 35, 39-63 and 138; Aarseth, *Cybertext : perspectives on ergodic literature*, 4-9.

Aarseth notes how Jorge Luis Borges's *The Garden of Forking Paths*, in which the main character seemingly encounters a many worlds model of reality, within a novel, within the short story. When discussing ergodic literature Aarseth argues models such as these are framed as "a labyrinth without exits [and as such are] without entrance [and therefore] not a labyrinth at all."²³ However within my approach to elusive form, Borges's metaphor of forking paths (as well as the infinitude of semiotic possibilities he models in his landmark short story, 'The Library of Babel'), broadly conceptualises a form of multitextuality as I frame it: such works conceptualise (and to some extent, model) an elusive ergodic practice that generate a diverse and exponentially increasing series of textual connections and interconnections.²⁴ For Borges, within this infinite space of hexagonal rooms, spiral staircases, mirrored shelf configurations, book capacities, lines and word arrangements, he tells us no two books are identical, yet concedes they may contain the finite totality of known information configured in any possible combination.²⁵

Ergodic practice allows the 'encounterer' (viewer, reader, audience, or spectator) to engage with not just a singular text but instead with the part or entity of an entire creative practice. The creative intention is to enact a practice that structures (and then facilitates) open investigation and interpretation, destabilising and defamiliarizing any predetermined interpretive 'pathway'. For example, if I use Lynch's practice as a model, the creative work I use to enter this ergodic domain, whether it be a film, tv show, online content, painting, lithograph, et cetera, will be dependent on my choices (that may be arbitrary to anyone other than myself). As such, the entrance and exit points navigated, and the shifting topography encountered within the practice, will be mapped out through the interpretive positions and theories brought to bear by those embarking on the journey. But this interpretation is further complicated by developments and changes within the practice over time that reconfigure its structure that is made more complex by the fluid intermediality of the work.

Just as I am happy to use a model of the labyrinth that has multiple contingent entrances and exits, I am also happy to embrace the notion of the labyrinth as both a concrete and metaphorical structure. Doob's exploration of the labyrinth in its many forms, focuses attention on metaphorical labyrinths from classical and medieval literature like those depicted in Dante's *Divine Comedy* and Virgil's *Aeneid*.²⁶ Aarseth, however, rejects this metaphorical model. Metaphorical labyrinths for him misrepresents the "relationship between narrative text and reader; a spatiodynamic fallacy where the narrative is not perceived as a presentation of the world but as the world itself."²⁷ Aarseth instead uses Doob's single pathway or unicursal labyrinth and the digressionary maze-like structure of the multicursal labyrinth – which he applies to *Pale Fire* – that operates in a seemingly paradoxical duality.²⁸ Doob informs us that "Classical labyrinth texts reveal the labyrinth's duality [as]: embodying both superb design and unfathomable chaos, [and that] its

²³ Aarseth, *Cybertext : perspectives on ergodic literature*, 5-7.

²⁴ Aarseth, *Cybertext : perspectives on ergodic literature*, 5-7.

²⁵ Jorge Luis Borges, *Labyrinths: selected stories and other writings*, ed. Donald A. Yates and James E. Irby (Harmondsworth: Penguin, 1970), 63, 69, and 73-74.

²⁶ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, 227-53 and 71-306.

²⁷ Aarseth, *Cybertext : perspectives on ergodic literature*, 3-4.

²⁸ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, 35, 39-63 and 138; Aarseth, *Cybertext : perspectives on ergodic literature*, 4-9.

elaborate complexity causes admiration or alarm, depending on the observer's point of view and sophistication. From within the labyrinth, either unicursal or multicursal form are encountered as equally disorienting, yet when seen from above appear "admirably intricate"... and "an image of order containing and controlling magnificent complexity."²⁹

The *I Ching* Ergodic Form and Nabokov's *Pale Fire*

The navigation of these structures whether metaphorical or literal is achieved by following textual signposts that indicate different choices, paths, and bivism. *I Ching* hexagrams present both metaphorical and literal ergodic structures through references and allusions that point the reader/questioner to a given chapter heading and subsequent anaphorically revealed readings or answers to their questions.³⁰ In the case of the *I Ching* structure, the encounterer repeatedly divides the whole, counting out 50 yew straws and arranging them into smaller groups to arrive at an individual hexagrams with 6 lines from 64 possibilities, across 4096 possible paths. The hexagrams in turn correlate to a given chapter, a main reading and six smaller readings located in *The Book of Changes* from which a question is answered, thereby generating exponentially increasing uncertainty and interpretive possibility.³¹ Another example of this use of referencing and allusion, can be found in Nabokov's *Pale Fire*, framed around a 999-word poem written by the poet and academic, John Shade, which also contains a foreword and a line-by-line analysis and an index/glossary written by Shade's fellow academic and neighbour, Charles Kinbote. In the novel, Kinbote's discussion of his friendship with Shade, functions as its own complex and expanding set of forking narrative paths, tracing several sets of events leading up to John's death (for example: his publishing of the poem; his preoccupation with King Charles Xavier Vseslav's escape from revolutionaries; and his recounting of the story of Jakob Gradus/Grey – an assassin tracking King Charles resulting in Shade's death. In this proliferating series of texts and textual relationships, we encounter an elusive narrative that spawns an interpretative industry in which there is much debate about who the actual narrator and author is – Shade, Kinbote, or the barely noted Professor Botkin – whether the work is what it purports to be, and what mental state the writer is in while communicating these tales. Brian McHale suggests *Pale Fire* "is a text of absolute epistemological uncertainty... [and]... its narrator is radically unreliable, but without being able to determine ... in what ways he is unreliable, or to what degree."³²

This unreliability is further complicated by the novel's ergodic structure located in the introduction, commentary and index, in which the reader encounters bracketed line numbers corresponding to lines in the poem. While the text may be read in a unicursal linear fashion, these line numbers also prompt the reader to move backwards and forwards between the poem, commentary and other paratexts in a multicursal manner. Once followed, the lines in turn lead to further line numbers down a series of maze-like pathways. Like the *I Ching*, with its large array of possible hexagram combinations, *Pale Fire*

²⁹ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, 51-52.

³⁰ Aarseth, *Cybertext : perspectives on ergodic literature*, 178-82. Anamorphic describes the process by which something hidden becomes visible through non-trivial-effort and the "difficult adoption of nonstandard perspective[s]" and positions.

³¹ Aarseth, *Cybertext : perspectives on ergodic literature*, 8-9 and 66; Will Buckingham, "The Uncertainty Machine: Forget prophecy and wisdom. Using the I Ching is a weirdly useful way to open your mind to life's unexpected twists," *Psyche*, October 11, 2013, <https://aeon.co/essays/forget-prophecy-the-i-ching-is-an-uncertainty-machine>.

³² Brian McHale, *Postmodernist fiction* (London: Taylor & Francis Group, 1987), 18.

includes a vast array of possible narrative pathways that can be navigated. Simon Rowberry has determined that the novel contains, “504 explicit connections ... with 37% [of these] notes referring to the poem, 63% ... referencing other notes and 69% of all references coming from the index, purely referring to the notes [and not the poem].”³³ In addition to the citational matrix within the novel, *Pale Fire* is replete with covert and explicit references to other literary, poetic and cultural works, figures, paintings, histories, Nabokov’s own writings, and his personal interest in chess and lepidoptery (the study of moths and butterflies).³⁴ The *Pale Fire* Wikipedia entry includes 77 identified references of this type, including the works of Edgar Alen Poe, William Wordsworth, TS Elliot (disparagingly), and the Erebia Disa butterfly.³⁵ If one explores the connections between Nabokov’s novels and other writings and lectures, the textural references further increase. Such internal references are significant not simply for their hypertextual or ergodic properties but because they generate an ever-proliferating set of labyrinthine connections, generating layers of uncertainty and interpretive possibility.

Transtextual Forms

In his influential model of textuality, Gérard Genette proposes an inter/trans/textual framework composed of intentional artistic endeavours, such as intertextuality (reference, quotation, footnote and citation), architextuality (generic and thematic structures), metatextuality (critique, commentary and self/reflexive metareference), paratextuality (relational texts that exist within and outside of the texts surrounding the *Pale Fire* poem) and hypertextuality (the relations of one text to another, such as Homer’s *Odyssey* to Joyce’s *Ulysses*).³⁶ Intertextuality in particular deals with citation, references and allusions that can be made between any number of creative, critical and academic works, located in the footnoting schema employed in this chapter, Nabokov’s references to literary or poetic works in *Pale Fire*, and Lynch’s many allusions to *The Wizard of Oz*, *Sunset Boulevard*, and *Vertigo* in his moving image practice.³⁷

³³ Simon Rowberry, "Vladimir Nabokov's Pale Fire: The Lost 'father of all hypertext Demos'?" In: HT 2011 - Proceedings of the 22nd ACM Conference on Hypertext and Hypermedia" (HT2011: 22nd ACM conference on Hypertext and hypermedia, Eindhoven, the Netherlands,, 06.06.2011-09.06.2011 2011).

³⁴ Griselda Abazaj, "The Importance of Intertext in "Lolita"," *Journal of Educational and Social Research* 5, September, no. 3 (2015), <https://doi.org/DOI:10.5901/jesr.2015.v5n3p217>; Brian Boyd, *Stalking Nabokov* (New York Chichester, West Sussex: Columbia University Press, 2011), 205-13 and 336-59; Gerard Vries, *Silent Love: The Annotation and Interpretation of Nabokov's 'the Real Life of Sebastian Knight* (Boston, MA: Academic Studies Press, 2017); MARYROSS, "PALE FIRE allusion to Salinger's Franny and Zooey," *The Nabokovian: International Vladimir nNbokov Society*, November 29th, 2021, <https://thenabokovian.org/node/52852>.

³⁵ Wikipedia contributors, "Pale Fire," in *Wikipedia, The Free Encyclopedia* (Online: Wikipedia, The Free Encyclopedia., December 15th 2023). https://en.wikipedia.org/w/index.php?title=Pale_Fire&oldid=1189988306.

³⁶ Graham Allen, *Intertextuality*, 2 ed. (London: Routledge, May 27, 2011, 2011), 3-4, 97-111; Ali Mirenayat and Elaheh Soofastaei, "Gérard Genette and the Categorization of Textual Transcendence," *Mediterranean Journal of Social Sciences* 6, 5 (Septemberb 15th 2015), <https://doi.org/DOI: 10.5901/mjss.2015.v6n5p533>; Werner Wolf, "Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions," in *Metareference across Media: Theory and Case Studies*, ed. Katharina Bantleon, Jeff Thoss, and Werner Wolf (Brill, 2009).

³⁷ Cristina Álvarez López and Adrian Martin, "Cristina Álvarez López and Adrian Martin interview on the audio-visual essay," interview by Julia Vassilieva, Online Video, 2017, https://vimeo.com/244750592#=_. For the record Dale Cooper's quest to go home and to take Laura home, along with a constant parade of red shoes is an obvious allusion to "The Wizard of Oz" in "The Return", as are the similar use of red shoes in "K/No/w/W/Here & K/No/w/Thing" It is also worth noting Betty is the name of a scriptwriter played by Nancy Olsen in "Sunset Boulevard" with whom William Holden's, Joe, attempts to write a script that will rebuild his carrier and help him escape Gloria Swanston's Norma Despond. Allusions and references to "Sunset Boulevard" are everywhere in MHD and so the use of the name Betty cannot be an accident. Again

Reference and citation can also be a form of elliptical digression (and sometimes misdirection) within ergodic literature and practice. Brian Boyd describes this as an intentional and creatively designed “dizzying confusion of proposed allusions, correspondences, and definitions.”³⁸ This category is used to generate maze-like qualities that “confuse and mismatch information,” opening the text to new interpretations at one level, while potentially compromising the reliability of information, narration, figuration and abstraction generated within a given outcome or practice.³⁹ In *Pale Fire* and Mark Z. Danielewski’s *House of Leaves*, a more recent ergodic novel, we encounter multiple narrative voices, perspectives and a constant array of footnotes, digressions, appendices and marginalia that redirect the reader but also obscure any clear or direct interpretive pathway. Misdirection can further include the use of fictional academic journal articles, research studies and published works, and even the use of footnotes and citations that are mispositioned or do not refer to actual texts. As a ‘contained’ novel, *House of Leaves* is ascribed to a series of different authors and editors on its inside cover, who then turn up as characters within the book; Danielewski, presumably the book’s author, is only credited on the front cover. A ‘Johnny Truant’, for example, is credited with transcribing, writing the novel’s introduction, and publishing the manuscript, written by the deceased and blind Zampanò (along with his own parallel narrative, just as Kinbote publishes Shade’s poem in *Pale Fire*). The novel also includes an analysis of a film made by the photographer, David Navidson (whose work is purposely entangled with real world photographer Kevin Carter), who documents his exploration of the mysterious series of shifting passages, staircases, and other spaces that appear within and beneath his family home, spaces which are paradoxically and exponentially larger than the house’s dimensions allow.⁴⁰ Amongst the plethora of footnotes provided by Truant and Zampanò, we encounter two that provide an interesting example of digression and misdirection which run to a combined length of 16 pages. The footnotes themselves describe this mysterious space by detailing architectural, design, building and joinery features absent in the house’s abyss-like labyrinth, to describe that which isn’t present as the present is impossible to describe.⁴¹

Alongside these footnotes and digressions different fonts, colours, text size and page layout are also used in this novel to distinguish competing narrative voices and competing citation strands.⁴² (I will further discuss this technique, which I employ in my film script, *K/No/w/W/Here & K/No/w/Thing*, and also in this exegesis, in which specific characters and narrative strands are colour coded. For example **Elise**, **Cassandra**, **Gina**, **Pete**, **Caroline**, **Madeleine**, and **Jules** have their narratives arcs presented in the colours above, in new courier 12 font, the standard script writing format.⁴³

Elise's discovery of the script written by Cassandra in "K/No/w/W/Here & K/No/w/Thing", and images from scene 54, 75, 153 and others are also partial allusions to this Billy Wilder film.

³⁸ Brian Boyd, *Nabokov's Pale Fire : The Magic of Artistic Discovery* (Princeton: Princeton University Press, 1999), 250.

³⁹ Mirenayat and Soofastaei, "Gérard Genette and the Categorization of Textual Transcendence." William Wharton, "Condemned: Reading the Footnotes in House of Leaves" (B. A. degree with Honors University of Michigan, 2016), 45-46, 190-93; McHale, *Postmodernist fiction*.

⁴⁰ I could examine this novel as an example of ontological metalepsis and strange narrative entanglements but do not have the space to do so. I will however discuss House of Leave further in chapter 3.

⁴¹ Mark Z. Danielewski and Zampanò, *House of Leaves* (New York: Pantheon Books, 2000), Footnotes 146 and 47, Page 20 - 35.

⁴² Danielewski and Zampanò, *House of Leaves*, Footnotes 146 and 47, Page 20 - 35.

⁴³ See in Assembled, appendix 3. It is also worth noting abyss beneath beneath the Navidson house shares some similarities with spaces like the Cherbourg Complex in "K/No/w/W/Here & K/No/w/Thing", however I did not read

I used text formatting as a further complication of ergodic form (drawing on Danielewski's approach in *House of Leaves*). This allowed me to plot the various intersecting pathways in the narrative, and in so doing, to structure an 'ergodic indicator' within the work that allows the gallery-goer encountering the script as an art object and as a form of puzzle, to be able to negotiate and reconstruct it (as suggested in the rules in Appendix 1).⁴⁴

A further category describing textual intersections refers to non-deliberate and accidental references that function as a trace or network of "echoes, affinities, [and] resonances,"⁴⁵ which I attempt to implement in the ergodic structure of my assemblage. Cristina Álvarez and Adrian Martin describe this form of trace as "the network relation of not-necessarily consciously planned echoes, affinities, resonances in which one can become completely and deliriously lost."⁴⁶ This they explore in their video essay practice and academic research when investigating relationships like those between *Twin Peaks* and David Bowie's 1995 *Outside*, and *Twin Peaks, The Return* and Samuel Fuller's *The Naked Kiss*.⁴⁷ They usefully position extratextual expression as a form of unconscious reminiscence in which the reference is made through a distortion of memory within the new creative work.⁴⁸ *Twin Peaks*, they suggest, operates as a "hermeneutic circle, a space of interpretation... [in which those who encounter it should not seek to resolve but to] dwell [within the] delirium of interpretation [it generates]."⁴⁹ This approach in turn allows the web of connections found in an output or practice to expand beyond their original framings, facilitating radical digressions. This aesthetic and philosophical opening to the delirium of the trace, is a mode I employ in my creative practice as well.

The Multitextual Network: Lynch's Creative Practice

Lynch has expressed similar views regarding textual and practice-based resonance in his work. In a 1999 interview with Mark Cousins, when asked about the connection between a 1950s children's book, *Good Times on Our Street*, and the opening sequence of *Blue Velvet*, Lynch responds, as he does so often, by taking everything back to his mantra, "the idea is the thing." He tells us,

You don't know where things come from, they can be memories, they can be triggered and come to you from the ether.... and if they are in the memory... one day for some reason they're released, and it seems like a brand-new idea, [even if that idea]... may be coloured

the *House of Leaves* until after I had completed the script. I assume my exploration of elusive spaces, narratives, and labyrinths like those constructed by David Lynch resulted in these synchronicities.

⁴⁴ See appendix 1 pages, 117 and 118. Similarly all referencing in this thesis to "K/No/w/W/Here & K/No/w/Thing" and polaroid images in the appendices will similarly use new courier 12 and not follow university of Sydney style guides.

⁴⁵ Álvarez López and Martin, interview.

⁴⁶ Adrian Martin and Cristina Álvarez López, Essay and performance-lecture "Outside / Twin Peaks (2015)," *Film Critic: Adrian Martin, Martin, Adrian*, February 4, 2016, http://www.filmcritic.com.au/essays/outside_TV.html. Martin and Álvarez López *Outside / Twin Peaks* (2015).

⁴⁷ Martin and Álvarez López *Outside / Twin Peaks* (2015). Martin and Álvarez López *Outside / Twin Peaks* (2015).

⁴⁸ Álvarez López and Martin, interview.

⁴⁹ Martin and Álvarez López *Outside / Twin Peaks* (2015). Her Cristina and Adrian attempt to navigate "the network relation of not-necessarily consciously planned echoes, affinities, resonances, even mutual homages flowing between *Twin Peaks* [pre the *Return*] and *Outside*, [1995 concept album which they describe as]... vast network [in which one can become completely and delirious lost]. Martin and Álvarez López *Outside / Twin Peaks* (2015).

from something that you know.⁵⁰ I think every time you do something like a painting, or whatever... the past can conjure ... and colour them even if they're new ideas.⁵¹

For Lynch this 'conjuring' relates to his understanding of universal consciousness as a transcendental realm that can be tuned into as if it were a radio, like Orpheus (Jean Marais) in Jean Cocteau's 1950 film. While this opens up an ever-expanding array of possible connections and interconnections, Lynch's practice also encompasses more overt referencing and allusion. Some of these include works such as Victor Fleming's (and Frank Baum's) *The Wizard of Oz*; Fellini's *8 ½* and *La Strada*; Kubrick's (and Nabokov's) *Lolita*, *The Shining* and *2001*; Hitchcock's *Vertigo*, *Rear Window* and *Psycho*; and Billy Wilder's *Double Indemnity* and *Sunset Boulevard*.⁵² One can also detect Jean Cocteau's Orphic Trilogy; Otto Preminger's *Laura*; Andrei Tarkovsky's *Mirror* and *Sacrifice*; and experimental film and video-based works such as Luis Bunuel's and Salvador Dalí's *Un Chien Andalou*; Maya Deren's *Meshes of the Afternoon*; Stan Brakhage's *Dog Star Man* and *Scenes from Under Childhood*; and Kenneth Anger's *Inauguration of the Pleasure Dome*.⁵³ In my engagement with the proliferating world of Lynch's work, I turn to Lynch's most clearly articulated influences, Franz Kafka and Francis Bacon.⁵⁴

When Chris Rodley asks Lynch about the relationship between *Blue Velvet* and *Eraserhead*, he quotes an A.J.G. Ballard review of *Blue Velvet (BV)* in which Ballard describes the film as "*The Wizard of Oz* reshot with a script by Franz Kafka, and decor by Francis Bacon."⁵⁵ While this description is typical of the way one could talk about Lynch's moving image, it also points to qualities found in Lynch's practice which often exhibit transmedial and intermedial propensities to cross borders not often addressed in analysis of his works. While Lynch admits to these influences, he emphasises his attachment to Kafka by describing him as "the one artist I feel could be my brother."⁵⁶ While this influence is always bubbling under the surface in Lynch's practice, it is quite literally exhibited in *Parts 1* and *3* of *Twin Peaks The Return*, in which Lynch has a large photographic portrait of Kafka hung in Deputy Director Cole's office. The same portrait, though smaller, can also be seen in the home of Bill and

⁵⁰ *Scene by Scene*, season 1, episode 11, "David Lynch," directed by Mark Cousins, aired Nov 28, 1999 1999, on BBC. https://www.youtube.com/watch?v=MllmdLPudpg&ab_channel=TaggleElgate. Online Video; Kristine McKenna and David Lynch, *Room To Dream*, Austrlian Edition ed. (New York: Random House, 2018, 2018), Autobiography/Biography, 12; Dennis Lim, *David Lynch: The Man from Another Place Icons (Unabridged)* (Audible Audiobook: Brilliance Audio, 2015); Gisela Fleischer, "The Good, the Bad and the Bomb – Alchemy continued (and beyond)," 25YL, May 29th, 2017, <https://25yearslatersite.com/>; Petra Gilroy-Hirtz, "Phenomena of the Imagination of David Lynch's Paintings," in *David Lynch: Someone is in My House*, ed. Stijn Huijts (London, UK: Prestel Publishing Ltd., 2018), 27.

⁵¹ J. Nguyen, "David Lynch: The Art Life," (Madman Entertainment, 2016); *Scene by Scene*, 03:18-03:40.

⁵² Wilson Chapman, "David Lynch's Favorite Films: 10 Movies the Director Wants You to See," *Indiewire* (Features: Best Of), Online May 15, 2023, <https://www.indiewire.com/gallery/david-lynch-favorite-movies-stream/>. It is worth noting many of these films come from Lynch's list of his favourite 10 films.

⁵³ Dennis Lim, *David Lynch: The Man from Another Place*, trans. Jeff Cummings Icons (Unabridged), (New York: Amazon Publishing and Brilliance Audio, Nov 3, 2015), 81, 88, 97-98, 109, 33-34, 37, 72; James Lewis Hoberman, "David Lynch's Bad Thoughts," *The New York Review of Books*, December 9, 2014, <https://www.nybooks-com.ap1.proxy.openathens.net/online/2014/12/09/david-lynch-bad-thoughts/>; Adam Lehrer, "Ep. 8 Of 'Twin Peaks' Is David Lynch's Purest Marriage Of Television And Video Art," *Forbes*, American July 7, 2017, <https://www.forbes.com/sites/adamlehrer/2017/07/07/ep-8-of-twin-peaks-is-david-lynchs-purest-marriage-of-television-and-video-art/#2c9ebc0e526b>.

⁵⁴ I might add that Kafka private writings, letters and his drawings, and Bacon's biography, social life, and the huge array of reference materials images, prints and cut outs he kept may also be models of ergodic practice.

⁵⁵ Chris Rodley, *Lynch on Lynch* (London: Faber and Faber, 1997, 2005), 56.

⁵⁶ Rodley, *Lynch on Lynch*, 56.

Phyllis Hastings (Matthew Lillard and Cornelia Guest), in a storyline in which Bill is accused of a crime he initially does not remember and did not commit – alluding to Kafka's novel, *The Trial*.⁵⁷

We find an array of textual links in Kafka's writing to the works of Borges; a fable by Han Yu found in Margouliès *Anthologie raisonnée de la littérature chinoise* (1948); the writings of Søren Kierkegaard; a poem by Robert Browning, *Fears and Scruples* (1876); *Histoires desobligeantes* by Leon Bloy (1894); and *Carcassonne* by Lord Dunsany (1910). In his letters to Felice Bauer, Kafka also identifies Fyodor Dostoyevsky, Franz Grillparzer, Heinrich von Kleist and Gustave Flaubert as models for his writing.⁵⁸ Nabokov complicates matters further by suggesting links between Kafka's *Metamorphosis* and Nikolai Gogol's *The Overcoat* (*The Carrick*) – Gogol is referenced in Lynch, but more obliquely in Gogol's *The Nose*, depicted in a drawing of a military figure with a nose for a head, which Lynch and Kristine McKenna discuss during the *Air is on Fire* exhibition in 2007.⁵⁹ Lynch directly connects the Gogol short story to Kafka's *The Metamorphosis*, in a 2019 interview for the exhibition, *David Lynch: Squeaky Flies in the Mud*.⁶⁰

An important influence Lynch derived from Kafka is his commitment to narrative ambiguity and open endings. This quality John William's notes in Kafka's "existential fables... [which he describes as] ... utterly elusive ... [in their propensity to] ... pose problems and questions that admit no answers" and as such invite ongoing investigation without resolution.⁶¹ Karen Leeder tells us that "Trying to fix a single meaning in ... [Kafka's] work is to misunderstand his project."⁶² Noting Butler's 'poetics of non-arrival', Leeder suggests that this is a quality "played out almost infinity" in Kafka's work, in writings filled with "messengers with no destination ... unravelling clauses," "concrete metaphors that resist decoding," and shifts in narration that seem impossible.⁶³ Similarly, as with Kafka's novels and stories, Lynch's characters and audiences face explicit and implicit ontological uncertainties. We see this to varying degrees in *Eraserhead*, *Twin Peaks: Fire Walk With Me* (FWWM), *Lost Highway* (LH), *Mulholland Drive* (MHD), *Inland Empire* (IE), and *Twin Peaks*. In each of these works, transformations, multiplications, and doublings of characters and a bewildering array of competing realities are encountered. In Lynch's narratives these ambiguities are, in contrast to Kafka's, often constructed by the characters themselves to avoid an unpalatable reality. While *Eraserhead*, *BV*, *FWWM* and *IE* allow their characters some apparent catharsis or

⁵⁷ Karla Lončar, "Kafka, Lynch, and Frost—The Trial and Tribulations in *Twin Peaks: The Return*," *New American Notes Online* (Nano) *Twin Peaks: The Return*, no. 15 (2020): 4, <https://nanocrit.com/>. From ; Lončar, "Kafka, Lynch, and Frost—The Trial and Tribulations in *Twin Peaks: The Return*."; Franck Boulègue, "'Like Josef K. in *The Trial*, William Hastings is arrested for a reason he does not understand. He's killed Ruth Davenport in a dream—he does not feel guilty at all. His imprisonment feels very much like a Kafkaesque nightmare to him.'" Facebook, May 15th, 2019.

⁵⁸ Espen Hammer, "Introduction," in *Kafka's The Trial: Philosophical Perspectives*, ed. Espen Hammer (Oxford: Oxford University Press, 2018), 6, and FN 7. Adam Daniel, "Kafka's Crime Film: *Twin Peaks—The Return* and the Brotherhood of Lynch and Kafka," in *Critical Essays on Twin Peaks: The Return*, ed. Antonio Sanna (Switzerland, Cham: Palgrave Macmillan, 2019), 223-26.

⁵⁹ Vladimir Nabokov, *Lectures on Literature* (New York: Harcourt Brace Jovanovich, c1980-c1981); Xavier Barral, "David Lynch, *The Air is On Fire*," ed. Fondation Cartier pour l'art contemporain (Germany: Fondation Cartier pour l'art contemporain, 2007 2007), Exhibition Catalogue including essays and recorded conversations, 23, 123.

⁶⁰ Phong Bui, "David Lynch with Phong Bui," *The Brooklyn Rail*, no. Dec 23- Jan 24 (2019), <https://brooklynrail.org/2019/12/art/DAVID-LYNCH-with-Phong-Bui>.

⁶¹ John Williams, "Introduction and Translation Notes" in *The Essential Kafka*, Wordsworth Classics (Hertfordshire, UK: Wordsworth Editions Limited, 2014), xiv-xv.

⁶² Karen Leeder, 3. *Waving or Drowning: Kafka and Meaning*, podcast audio, The Essay, 15 min 2015.

⁶³ Leeder, 3. *Waving or Drowning: Kafka and Meaning*, 2 – 2.45 min.

escape, *LH*, *MHD* and *Twin Peaks* do not. In these works, the main characters instead find themselves trapped in negative states of eternal recurrence or mobius strip-like realities in which we the audience are similarly left unhinged, dislocated, and searching for answers.

In *The Return* which picks up where the original *Twin Peaks* series and films left off, we encounter an ever increasing uncertainty and narrative ambiguity.⁶⁴ The original narrative begins with FBI Special Agent Dale Cooper (Kyle MacLachlan) coming to Twin Peaks to investigate the murder of Laura Palmer's (Sheryl Lee). Using standard FBI investigative techniques alongside less orthodox approaches, employing dream, chance, and the deductive techniques of the Tibetan people also learnt in a dream, to solve the crime. The original Agent Cooper is in many ways the classic Kafkaesque character encountering absurd events within a labyrinthine investigation, that are never fully resolved and leave him literally hanging in a state of narrative and ontological ambiguity.

The Return picks up when Cooper is about to return to the 'real world', having been trapped in an adjacent lodge reality for 25 years while his doppelgänger, Mr C, has been in the real world in his place. Cooper's return, however, is thwarted when he is entrapped and metamorphosed into a fragmentary version of himself, Dougie Jones, who is unable to communicate or negotiate the world or remember who he is; he is in many ways like Gregor Samsa in Kafka's *Metamorphosis*, but unlike Gregor, he is unaware of his transformed state. Unlike Kafka's characters who are frustrated by their inability to negotiate an absurd predicament, Cooper instead mimetically responds to the world around him, which in turn interprets this mirroring as profound. Mr C in many ways fits the Kafkaesque mould more precisely, in seeking to achieve a goal such as preventing his return to the lodge world, eliminating Dougie Cooper to do so, and searching out coordinates that will lead him to an objective never clearly articulated. Although Mr C is cunning, cruel and iron-hearted, he achieves his goals and never arrives at the destination he envisages. While it appears that Cooper is victorious, this is clearly not the case. Cooper sets out to prevent Laura's murder, and like Orpheus, attempts to raise her from the dead, yet fails when she is again torn away, only to reappear in another world metamorphosed into Carrie Paige. Crossing boundaries between worlds, Cooper attempts to bring her home and fails yet again. He is finally returned to the lodge world he attempted to leave, with Laura at his side, returned with him. My own impression of *the Return* and its conclusion is that Cooper has followed this same path many times before and is in fact trapped in a Sisyphean-like state from which he is unable to extricate himself, much akin to Joseph K in *the Trial*, but without recourse to death.⁶⁵ Here, as April de Angelis suggests of Kafka's *The Castle*, Lynch deliberately subverts all narrative certainties by leaving his characters, the story and the audience in a liminal, unfinished state (if not stasis).⁶⁶ Furthermore, this indeterminacy reconstitutes the entirety of the *Twin Peaks* narrative into a state of ontological – and metaleptic – uncertainty.

⁶⁴ David Lynch, "Twin Peaks," in *Twin Peaks Pilot, Series 1, 2, 3*, ed. David Lynch (Lynch/Frost Productions, Propaganda Films, Spelling Television: CBS Television Distribution Show Time Networks, 1990-91, 2016), Season 1, Episode 2.

⁶⁵ This will be developed further in Chapter 2, Pages 70–73. For further reading see ... Simon Baré, "What is This All About?," Andrew Grevas ed., *Twenty Five Years Later Site*, February 1, 2018, <https://25yearslatersite.com/2018/02/21/what-is-this-all-about/>; Simon Baré, "The In Between," Laura Stewart ed., *Twenty Five Years Later Site*, April 19, 2018, <https://25yearslatersite.com/2018/04/19/in-the-between/>.

⁶⁶ April de Angelis, 4. *Kafka's Castle* podcast audio, The Essay, 15 min 2015.

There are differences in the artistic practice of Lynch and Kafka, the most obvious of which is the distinction between Kafka's literary poetics and Lynch's moving image practice. Lynch himself admits that "Kafka's beauty is in his words... [and that the narratives are] ... better on paper than [they] could ever be on film."⁶⁷ And yet I would suggest that Lynch has in many ways adapted Kafka informally through his expressionistic, surreal and absurdist exploration of Kafkaesque themes. He uses sound, music, art direction and design, lighting, composition, focus and framing, performance, and narrative within his films and other visual arts practices to achieve similar ends. It is also worth noting as an aside, that Kafka's naive drawings of figures and abstract shapes certainly resonate with Lynch's drawings, paintings and assemblages, particularly in their representation of elongated limbs and the disrupted positioning of figures within the frame.⁶⁸ We also find further intersections between Lynch and Kafka in their distrust of language, and particularly its inability to generate accurate reflections of the world.⁶⁹

In letters to Milena Jesenská, Kafka complains that "all the misfortune of my life derives from writing letters. How on earth does anyone get the idea that one can communicate with one another by letters."⁷⁰ The difference between Kafka's and Lynch's use of language lies in the way in which it is deployed. Kafka's labyrinthine realities, both metaphorical and actual, his transformations, absurd, and horrifying scenarios are represented through a precise use of language designed to obscure. Lynch by contrast deliberately uses imprecise and fractured phrases and sentences – present in most medial modes he uses – filled with misunderstanding, deliberate obfuscation, and in the case of *The Alphabet*, its potential to generate horror. Kafka's distrust of language can also be found in Lynch's disrupted phrasings and sentences that reflect the fragmented narrative worlds encountered in his practice, whether generated through nonlinear narrative, psychological and ontological confusion, or through the juxtaposition of incongruous elements within them.

Lynch and Bacon: Multitextuality Visual and Thematic Form

This borrowing of textual ambiguity and uncertainty from Kafka, is also found in Francis Bacon's influence on Lynch's approach to pictorial and narrative form. In Bacon's creative practice we encounter clear referencing and allusion to painting, sculpture, illustration, and photography, as well as intermedial inclinations we might more commonly associate with Lynch. For example, in Lynch's outputs we find references to the works of Edward Hopper, René Magritte, Max Ernst, Salvador Dali, Marcel Duchamp and Dora Maar, along with an array of other moving image allusions.⁷¹ Kristine McKenna also identifies links to Gustave

⁶⁷ Gabriele Niola, "David Lynch talks 'Twin Peaks' future, David Bowie and Kafka project," *Screen Daily*, November 6, 2017, <https://www.screendaily.com/news/david-lynch-talks-twin-peaks-future-david-bowie-and-kafka-project/5124003.article>. From ; Lončar, "Kafka, Lynch, and Frost—The Trial and Tribulations in Twin Peaks: The Return."

⁶⁸ See: Andreas Kilcher and Pavel Schmid, eds., *Franz Kafka: The Drawings*, English Language ed. (New Haven and London: Yale University Press, 2022), Single Pages, 6, 24, 25, 28; Sketchbook, 91, 96; Diaries, 144; and Patterns 384; and; Barral, "David Lynch, The Air is On Fire," 49-53, 62, 63, 67, 83, 88, 94. Pages 88 and 94 are of particular interest for their obvious association to Kafka. Stijn Huijts, ed., *David Lynch: Someone is in My House*, First ed. (London, UK: Prestel Publishing Ltd., 2018), 166-93.

⁶⁹ Rodley, *Lynch on Lynch*, 54.

⁷⁰ Leeder, 3. *Waving or Drowning: Kafka and Meaning*.

⁷¹ Rodley, *Lynch on Lynch*, 16, 17; ; Werner Spies, "Dark Splendor – David the Painter," in *David Lynch – Dark Splendor*, ed. Max Ernst Museum Brühl (Ostfildern, Germany: Hatje Cantz Verlag, 2010), 35-38.

Moreau, Odilon Redon, Van Gogh, and through Bacon to Goya.⁷² Peter-Klaus Shuster notes the influence of George Baselitz, Anselm Kiefer, Julian Schnabel, Francesco Clement, David Salle, Jean Dubuffet, Jackson Pollock, Joseph Beuys, A. R. Penck, and Edvard Munch.⁷³ Boris Groys and Andrei Ujica, framing Lynch's practice through the prism of art history and philosophical resonances, suggest connections to post-war European modernism as a significant inspiration for Lynch, including expressionistic, surrealist, cubist forms, and the Italian Transavanguardia and German Neue Wilde as contemporaneous influences that were developing as Lynch embarked on his creative journey.⁷⁴ Interestingly, Groys singles out correlations with aspects of Anselm Kiefer, Joseph Beuys, and Gerhard Richter's practices while remaining silent on other influences.⁷⁵

If we look at the evidence found in Bacon's studio, the multitextual relationships between Bacon and Lynch become increasingly expansive. Here we find books and images containing the work of Diego Velázquez, Francisco Goya, Rijn van Rembrandt, Edgar Degas, W. R. Sickert, Titian, August Rodin, Hans Bellmer, Max Ernst, André Mason, Pablo Picasso, Nicolas Poussin, Georges Seurat, Vincent van Gogh and Marcel Duchamp – with Duchamp's consistent "refusal to interpret his practice aligning with Bacon's," and that of Lynch.⁷⁶ We also see in photography an extended list of influences on Bacon, including Eric J. Hosking, Cyril W. Newberry, Man Ray and Baron von Schenck Notzing, and a plethora of images gleaned from magazines, newspapers, scientific works and film found in his studio.⁷⁷ Along with these images, he also uses photographs taken by himself, George Dyer, John Deakin, Peter Beard.⁷⁸ This agglomeration of materials not only illuminates their influence but also reveal Bacon's consistently intermedial practice processes.⁷⁹ While Bacon claimed to be influenced by all that he had seen, he did not want his practice reduced to its source, like a dada and surrealist juxtaposition, collage or montage.⁸⁰ The degree to which this material featured as an important component in this process was however not revealed until after his death, when his vast array of resources were catalogued.⁸¹ To this end, Martin Harrison suggests that Bacon's combination of sources and realisation of "multiple fragments" created a "nonlinear colliding of images," taking Walter Benjamin's understanding of painting and photography as, respectively, conjuring and penetrating reality, creating a

⁷² Kristine McKenna, "Painting is a Place," in *David Lynch: Someone is in My House*, ed. Stijn Huijts (London: Prestel Publishing Ltd., 2018), 11-19.

⁷³ Spies, "Dark Splendor – David the Painter," 39; Peter-Klaus Schuster, "The Uncertain House: David Lynch in Hollywood," in *David Lynch – Dark Splendor*, ed. Max Ernst Museum Brühl (Ostfildern, Germany: Hatje Cantz Verlag, 2009), 114-16, 22-29.

⁷⁴ Boris Groys and Andrei Ujica, "On The Art of David Lynch – A conversation between Boris Groys and Andrei Ujica," in *David Lynch, The Air Is On Fire*, ed. Foundation Cartier pour l'art contemporain (Germany: Foundation Cartier pour l'art contemporain, 2007), 108-09.

⁷⁵ Groys and Ujica, "On The Art of David Lynch – A conversation between Boris Groys and Andrei Ujica," 108-09.

⁷⁶ Martin Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, Paperback ed. (London, UK: Thames & Hudson, 2006, 2005), 13-14, 20, 42, 56, 78, 102, 43, 56, 57, 57, 56, 90; Anthony Bond, "Francis Bacon: five decades," in *Francis Bacon: five decades*, ed. Anthony Bond (London: Thames and Hudson Ltd, 2012; reprint, 2015 Paperback), 52, 86, 95, 128, 42-3, 88.

⁷⁷ Bond, "Francis Bacon: five decades," 44-49, 100-01, 18-19, 22-23, 28-29, 56-57 ; Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 40-43, 84-85, 90-91, 144, 68-71, 88-89

⁷⁸ Bond, "Francis Bacon: five decades," 44-49, 100-01, 18-19, 22-23, 28-29, 56-57 ; Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 40-43, 84-85, 90-91, 144, 68-71, 88-89

⁷⁹ Bond, "Francis Bacon: five decades," 44-49, 100-01, 18-19, 22-23, 28-29, 56-57 ; Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 40-43, 84-85, 90-91, 144, 68-71, 88-89

⁸⁰ Bond, "Francis Bacon: five decades," 41-49 and 180-89; Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 9-10, 38-43 and 50-53.

⁸¹ Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 59, 61, 63.

synthesising of the fragment between them.⁸² This can also be seen in his use of materials and process, and like Lynch, indexing fabric, dust, fibres, in his works, extended by Lynch to include fabrics, matches, working light bulbs, and other paraphernalia.

While I have surveyed a series of influences located between Bacon's and Lynch's practice, the most obvious correlation can be found in both artists' inclination to destabilise their subjects and surroundings. Such distortions emerge from the representation of movement, animation and transformation on the work's surface (as Lars Elleström reminds us, temporality is always encountered in stillness), which we clearly see in Bacon's use of blur as an index of movement, and in paintings like Marcel Duchamp's cubist *Nude and Bride* works.⁸³ Lynch's inclination to blur, distort and superimpose images in his moving practice, and on canvases through the physical sculpting of characters with paint and epoxies, configures temporality on still surfaces. Similarly, Lynch's use of Bacon's armature, horizontal and vertical lines that contain their fragmented, spliced and transmogrified subjects in stage-like frames signal clear influences (generated through light, art direction and the shape of curtaining in Lynch's moving image and more subtly in his static creative practice) realised in part through the use of blocks of colour to flatten the image.⁸⁴ We see this distinct use of block colour, flattening the picture plane, and focusing attention on the figure, in Bacon's *Three Studies for Figures at the Base of a Crucifixion*, and in the following images of Dale Cooper and Laura Palmer in the Red Room. We also see armature in the fall of curtains, and in the framing of the glass box from *Part 8*, in *Boy Lights Fire*, and in *This Man Was Shot 0.9502 Seconds Ago*, in which the indexical additions to the canvas are more obviously visible than in Bacon's paintings. In most, but not all of these images, we see the distortion of the subject, and the motif-like scream or snarl modelled on the woman killed in the Odessa Steps sequence in *Battleship Potemkin* also present in several of Bacon's outcomes – like *Head V1* (1949) and *Three Studies of the Human Head* (1953).⁸⁵

For Lynch, "the same ideas can exist in painting and also exist in a different way in cinema... they just come out different depending on the medium."⁸⁶ This is an affirmation of the medium's radical openness to the spatiotemporal and semiotic nature of representation. Yes, Lynch tells us that "everything I've done, including my films, photography, and other things, has found its form through painting."⁸⁷ However, I would suggest that Lynch's moving image practice is also a platform in which each component of his broader practice can be assembled, with each operating as an extension of the other. In some instances the intersection between medial forms or techniques is clear, but in others this cannot be situated within a single medium. *Six Men Being Sick (Six Times)*, Lynch's first moving image painting, includes a sculptured painted surface on which an animated film and its sound design are projected. While this is a clear example of intermedial practice that might also be framed as extended cinema, painting or sculpture, the general style of its figures are an

⁸² Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 59.

⁸³ Elleström, "The Modalities of Media: A Model for Understanding Intermedial Relations," 17-21.

⁸⁴ McKenna, "Painting is a Place," 16-18; Bond, "Francis Bacon: five decades," 20-21.

⁸⁵ Harrison, *In Camera Francis Bacon : Photography, Film and the Practice of Painting*, 62-63, 90-91.

⁸⁶ Bui, "David Lynch with Phong Bui."

⁸⁷ Bui, "David Lynch with Phong Bui."



Fig 1. Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion* , 1944



Fig 2. David Lynch, *Twin Peaks Season 3: Part 1 "The Stars Turn and a Time Presents Itself"* , 2017



Fig 3. David Lynch, *Twin Peaks Season 3: Part 1 "The Stars Turn and a Time Presents Itself"*, 2017

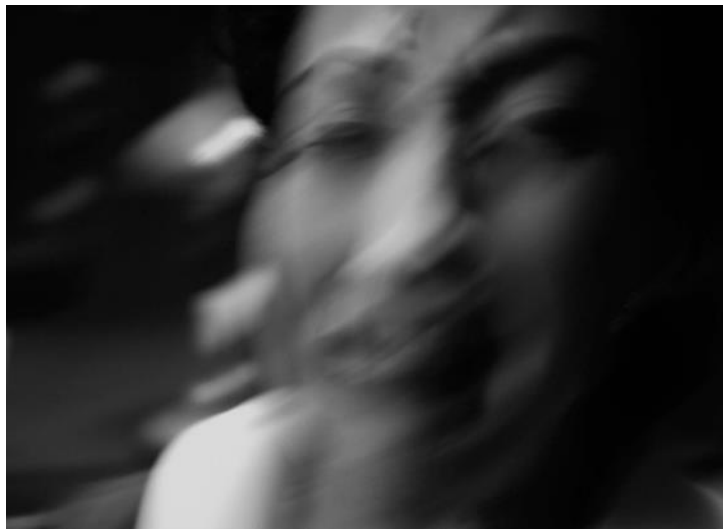


Fig 4 + 5. Francis Bacon, *Isabel Rawsthorne*, 1966 + David Lynch, *Twin Peaks Season 3: Part 8 "Gotta Light"*, 2017.



Fig 6. David Lynch, *Twin Peaks* Season 3, Part 2 "Call for Help", 2017.



Fig 7. Francis Bacon, *Study After Velázquez Portrait of Pop Innocent X*, 1953



Fig 8. David Lynch, *Eraserhead*, 1977



Fig 9. David Lynch, *Six Men Being Sick (Six Times)*, 1967



Fig 10. David Lynch, *Clay Head with Turkey, Cheese and Ants* (1991)



Fig 11. David Lynch, *Untitled*, 1971.



Fig 12 + 13. David Lynch, *Twin Peaks Season 3: Part 1 and 2* "My Log has a message for You" and "The Stars Turn and a Time Presents Itself", 2017



Fig 14. David Lynch, *Twin Peaks Season 3: Part 3* "Call For Help", 2017



Fig 15. David Lynch, *BOB Sees Himself Walking Towards A formidable Abstraction*, 2000



Fig 16. David Lynch, *Boy Lights Fire*, 2010

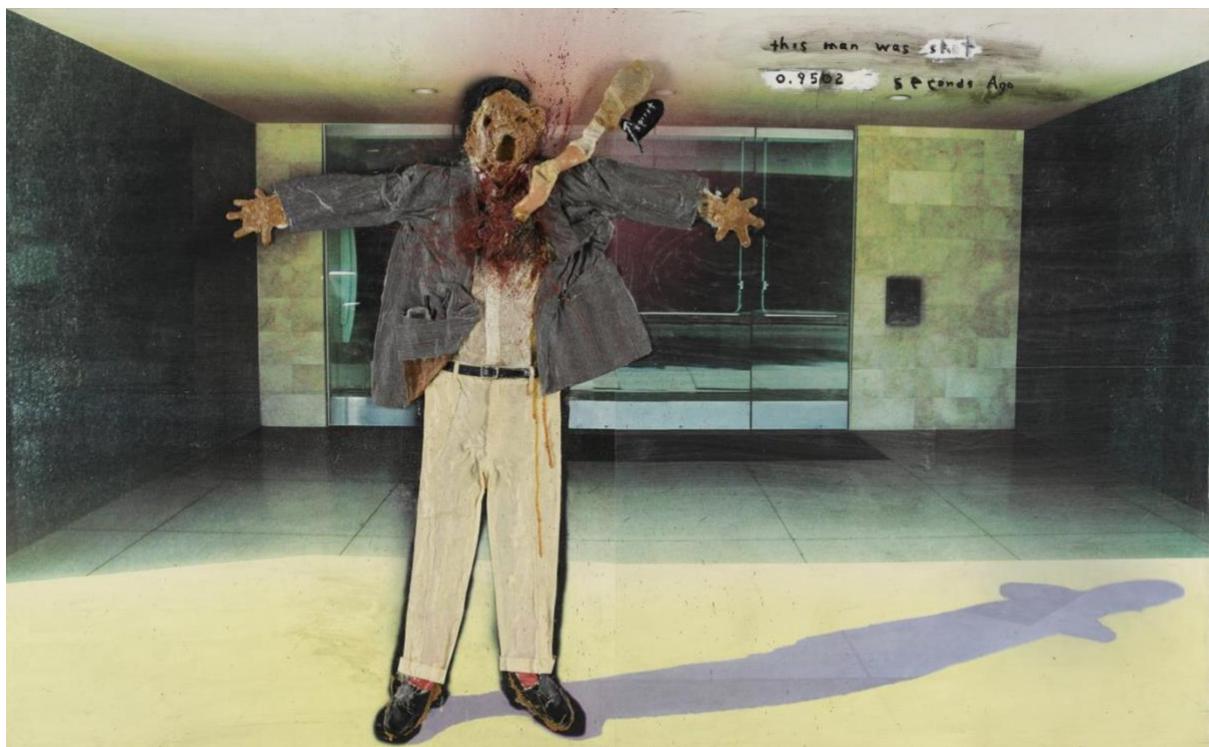


Fig 17. *This Man Was Shot 0.9502 Seconds Ago*, 2004

interesting example of a motif that can be linked to Bacon's influence. For example, we see similar figures in Spike, Henry (Jack Nance's) child in *Eraserhead*, and in paintings such as *This Man Was Shot 0.9502 Seconds Ago*, and *Boy Lights Fire*. We also see intermedial and transmedia relationships in *BOB Sees Himself Walking Towards A formidable Abstraction* (below), *Clay Head with Turkey, Cheese and Ants*, a sculpture collaboration with local ants, and in the *untitled* image discussed earlier in relation to *The Nose*.⁸⁸

In the three images below, we see this motif developed in new directions, with the face literally pulled apart and to my mind operating not only transmedially but within an ergodic context as a clear hyperlink-like pointer that encourages connections to be made and trails to be followed. Here we see Sarah Palmer removing her face in *Part 14* of *The Return*. Beneath the visage is revealed Laura's smile, which will in turn be replaced by a monstrous creature that emerges to bite the neck of a toxic trucker threatening Sarah. If we look at the lithographs produced by Lynch beneath this image in *Head #3* and *Woman Thinking #1*, it is easy to identify the same composite elements as those in *The Return* image generated well before Season 3 went into production. It is also worth noting that the images above from Lynch's moving image practice, are often not concerned with depth or perspective, but employ a flat aspect akin to his flat surface painted works. The animated images from *The Return*, work in opposition to typical film *mise en scène* that attempts to frame the unreal as 'real' in the Bazinian sense. Interestingly, Ryszard Dabek draws attention to Lynch's use of special effects, including those images that "reveal a level of materiality to the image that is at once at odds with the seamless operations of the digital environment ... [revealing an] ... essential lack of in the smooth seamless appearances."⁸⁹ Here Dabek is focused on Lynch's moving image in relation to the avant-garde filmmaking of Brakhage, Ernie Gehr and Malcom Le Gri. While Dabek's observation is valuable, I suggest also that these examples further illustrate a blurring of boundaries between static image and moving image generation by drawing attention to their painterly and sculptural qualities, transmedial and intermedial inclinations, and thus to the ergodic character of the work.

Intermediality, Hyperlinking, Multitextuality and Assemblage

These intermedial and transmedial hyperlinks within Lynch's practice are also useful at a semiotic level to make sense of his projects when comparing one to another. Holly Rogers locates these transmedial links within Lynch's temporal works through an array of recognisable aesthetic, visual and aural tropes that she argues are more than just auteuristic signatures.⁹⁰ For example, a coherent set of concepts underpinning Lynch's oeuvre can be found in the way in which he repeatedly makes use of characters, doubles, discontinuous and fragmented time, across a great deal of his narrative work through lacunae.⁹¹ Such tropes not only interlink the projects but provide an interpretive schematic through which to make sense of one work by looking to another. The wide-eyed optimism of Dale Cooper in the *Twin Peaks* Pilot and Original Series bears a tonal resemblance to Betty's (Naomi

⁸⁸ Bui, "David Lynch with Phong Bui."

⁸⁹ Ryszard Dabek, "The Return of the Image: considering Twin Peaks The Return as site of dialogue between the contemporary digital moment and historical avant-garde practice" (Popular Culture Association of Australia and New Zealand, Auckland, Unpublished, July 2 2018).

⁹⁰ Rogers, "The audiovisual eerie: Transmediating thresholds in the work of David Lynch," 6-7.

⁹¹ We see an example of this in a conversation between Mark Frost and David Bushman. David Bushman, *Conversations with Mark Frost* (Columbus, Ohio: Fayetteville Mafia Press, 2020), 252-53.



Fig 18 + 19. David Lynch, *Twin Peaks Season 3: Part 14 "We Are Like the Dreamer"*, 2017 + *David Lynch, Head #3*, 2013



Fig 20. David Lynch, *Woman Thinking # 1*, 2008

Watts) ingenue innocence in the opening to *MHD*. Cooper's wonder at the local trees and the coffee and pie he consumes, is replicated by Betty when she arrives in Los Angeles in her and wonders at this "Dream Place." One reading of *MHD* holds that Betty's reality is Diane Selwyn's delusion, that her life, love and dreams are in tatters, that she may be a drug addict, a prostitute and perhaps dying at her own hand as the film plays out. Similarly the conclusion of *The Return Part 18* could be read as Cooper failing in all he sets out to do – to return to the world, to himself, to find Laura and to bring her home. From here it is not a leap to view Cooper's journey and the fragmentation of his character – into at least 6 different versions of himself – much like the fragmented form of *MHD*'s Betty/Diane (and other proxies such as Waitresses Missy Crider), Laney (Rena Riffle) and the Man Behind Winkies (Bonnie Aaron).

I am also inclined to see these fragmented characters and the intersection of expressive forms like Lynch's collect works as a form of assemblage, as noted at the head of this chapter. At the *It is In Our House Now* conference (2020), Kyle Barrett suggested the intersection of Lynch's film and television output within *The Return*, with its rolling allusions to Lynch's moving image practice, as an assemblage using Manuel DeLanda's discussion of Deleuzian assemblage.⁹² In doing so, Barrett argues that Lynch seems to explore his entire moving image practice, its tropes, themes and realisations within this one project, suggesting it is an assemblage of all of these outcomes. I would expand this to include Lynch's entire practice and not just his moving image practice. Deleuze's "assemblages [are] wholes characterized by relations of exteriority ... [in which] ... a component part of an assemblage may be detached from it and plugged into a different assemblage in which its interactions are different."⁹³ Barrett further suggests that these individual components can never explain the whole, ensuring that the assemblage may be taken apart at the same time, "while allowing that the interactions between parts may result in a true synthesis."⁹⁴

An Experiment in Multitextual Practice and Form

In the following section I will discuss the creative evolution of my practice-led research and its various components (noted in the thesis introduction, p. 4), using the multitextual and ergodic forms to frame this process and its development, explored through Lynch and his textual interlocutors, Nabokov, Kafka, and Bacon, amongst others, using direct citation and illusion; elliptical digression and miscommunication; and resonances and affinities.

K/No/w/W/Here & K/No/w/Thing

The simplest example of textual links found within my practice can be located in the first pages of *K/No/w/W/Here & K/No/w/Thing*. This is a nonlinear, fractured multi-protagonist narrative outlined in the following synopsis:

⁹² Kyle Barrett, "Between Two Worlds: Is it film or is it Television?" (It is in our House Now: Twin Peaks the Return Online, Lynchland and Unwrapping the Palstic <https://www.youtube.com/@Lynchland>, June 19 2021).

⁹³ Manuel Delanda, *A New Philosophy of Society: Assemblage Theory and Social Complexity*, Bloomsbury Revelations, (London, New York: Bloomsbury Academic, January 19th, 2024, 2109), 11-12. From; Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 2002), 55, 98.

⁹⁴ Delanda, *A New Philosophy of Society: Assemblage Theory and Social Complexity*, 11-12. From; Deleuze and Parnet, *Dialogues II*, 55, 98.

Elise's life is thrown into turmoil when her sister, *Cassandra* inexplicably disappears after viewing a series of photographs anonymously deposited in their mail box. When the investigating detectives inform *Elise* that her sister does not exist, and therefore cannot be found, she sets out with the aid of *Val*, a young detective, to prove the authorities wrong and to bring *Cassandra* home.

Pete, a man in his seventies, entangled in a relationship with the much younger *Gina*, struggles to navigate the competing threads of his life juggling his wife *Caroline's* deteriorating faculties and his worries for her. As he contends with *Caroline's* increasing confusion, *Gina* is forced to evade an intruder who wants to share a secret with her, that she is unwilling to hear.

Jules finds himself locked out of his apartment when *Madeline* accuses him of having repeated affairs using a series of aliases. Unwilling to hear his denials, she has his belongings moved to a storage facility and when he goes to retrieve them, he finds himself implicated in a terrible and violent crime.

Together *Elise* and *Val* are drawn to the same labyrinthine-like storage facility, filled with archived, photographs, furniture, memories, dreams and secrets, in which *Elise* hopes to locate some clue as to her sister's disappearance. However the closer she gets to an answer, the more confounded she becomes.

As *Elise*, *Pete*, *Gina*, and *Jules* attempt to navigate their increasingly fractured lives, the world they live in becomes increasingly uncertain and their lives entangled in strange ways. This is further complicated by the appearance of an infectious disease that makes all interactions increasingly fraught, confounding further their attempts to right their disquieting lives. The only hope they have left lies in the discarded artifacts at the bottom of a cardboard box, in a USB stick loaded with images that refuse to be still, and in a rose and gold fine china teacup sitting at the bottom of a dull metal sink.

The textual links in my script's first pages are found in quotes from Fellini's *8 ½* and Charlie Kaufman's *Synecdoche, New York*.⁹⁵ Both these films exhibit elusive qualities in their confusing depiction and intertwining of dream, imagination, and performed reality. This is also evident in the depiction of self-reflexive struggles to navigate the creative process through the use of *mise-en-abyme* – with one film featuring a filmmaker making a film within a film, and the other a theatre director workshoping and rehearsing a play within a play within a film. The first citation from *8 ½* features the film critic character Carini (Jean Rougeul) remonstrating with Marcello Mastroianni's Guido for his self-indulgent creation of the film we are watching, while the quote from *Synecdoche, New York* features a player acting the role of a Minister (Mark Lotito) similarly giving voice to the inadequacies and conceits of the play's director, Caden Cotard (Philip Seymour Hoffmann), delivered within a scene eulogising and replicating Cotard's mother's funeral, also featured in the film. The reference in the name Cotard is to Cotard Syndrome – discussed in the next chapter – and the real-life psychiatrist, Jules Cotard, who identified this syndrome, represented as Professor Cottard in Marcel Proust's *In Search of Lost Time*, and again as Cottard in Albert Camus' *The Plague*.⁹⁶ These quotes and the relationships between these films, point intertextually, architextually, and hypo/hypertextually to qualities within *K/No/w/W/Here* & *K/No/w/Thing* as examples of the first and second reference categories, that is, of reference, elliptic digressions, and misrepresentations.

The elliptical and digressive nature of these references is encountered through the quotes interrupting the initial narrative flow of the script, also exhibited through my disruption of script formatting and representation of language within the text. These quotes as such, are used intentionally to guide the reader beyond the text and toward its extratextual markers, and requiring them to ponder how the quoted films relate to each other – even though neither of these films are referred to again explicitly until the narrative circles back from its tail to its head (or vice versa). One might also identify thematic, structural and narrative connections within *K/No/w/W/Here* & *K/No/w/Thing* to these films, and through the scripts use of reflexivity, self-reflexivity, and *mise-en-abyme*. One might also intuit associations between Fellini and Lynch in *K/No/w/W/Here* & *K/No/w/Thing*'s allusions to Lynch's practice. If the reader is familiar with my Master Of Fine Arts (MFA), *This Is Me My House*, as well as extended writings on Lynch, they could draw further interpretive links from my reading of Kaufman's, Lynch's, and Kafka's practice through the philosophical categories of the absurd, the liminal and the uncanny. While my MFA is downloaded from academia.com on a regular basis, it is however not widely known, and so the reader of *K/No/w/W/Here* & *K/No/w/Thing* or its encounterer as a component in *Assembly*, or as an installation, puzzle, or as possible future performance, multi-channel audio/video work or film, would need to actively engage with it and the 6-channel installation practice in *This Is Me My House* to identify these connections. Nonetheless, such connections remain steadfastly present within the work as ergodic potentialities.

The category of 'echoes and affinities' is not however so easily discerned. It is not however difficult to identify references in *K/No/w/W/Here* & *K/No/w/Thing* to Lynch's *Hollywood Trilogy* and *The Return*, even though many of these have been obscured. This is

⁹⁵ See in *Assembled*, Appendix 3 – following the cover sheet on pages 120-125

⁹⁶ Marcel Proust, *In Search of Time Lost*, trans. C. K. Scott Moncrieff et al. (France: Grasset and Gallimard, 1922-31); Albert Camus, *The Plague*, trans. Robin Buss, Penguin Classics, (Melbourne, Victoria: Penguin Group (Australia), 1947).

because my stated interest in Lynch's practice makes these resonances identifiable as citation or allusion, as 'echo', digression, or misdirection. From a personal authorial intention point of view, an example of a resonance (though not a Lynchian one) exists in the Fellini and Kaufman quotes through the use of the word *vague*. The 'resonance' or 'affinity' emerges specifically from the use of the word 'vague' (which correlates with 'elusive'), implicitly suturing these two works together in my mind within *K/No/w/W/Here* & *K/No/w/Thing*, and the vague existence with which Elise and the other characters must contend. *Synecdoche, New York* has further resonances for me that relate to the death of my mother, which are intensified through Kaufman's themes of parting, pain, loss, and recognition. These resonances are further entangled with the death of my sister, from brain cancer (like my mother) almost a decade latter and are obliquely recalled in echoes and affinities within the narrative. Such deeply personal connections resonate with and through the disappearance of **Elise's** sister, **Cassandra**, in *K/No/w/W/Here* & *K/No/w/Thing* – whether intentionally or not – as well as **Caroline's** medical issues and subsequent hospitalisation. Affinities are also encountered through Mábon Sier (a credited author of *K/No/w/W/Here* & *K/No/w/Thing*), whose mother, Carolyn, was born on May 1st, the same date on which Cooper's lover, Caroline Earle, dies, and then in turn with the death of Cooper's mother of a brain aneurism, an incident recorded in *My Life My Tapes*.⁹⁷

Projections and Text

Further references and allusions can be found between *K/No/w/W/Here* & *K/No/w/Thing*, *Projections* and *Text*, with the script directly referencing the primary 8mm film materials and medical documents used in these works. Some of these quotations, ambiguous and fractured as they are, are used in part to prompt questions about the reliability of the primary sources, and also to create echoes and affinities between each component, with each operating as a form of ephemera or commentary for the others. For example, with *Projections* and *Text*, fragmentation was used deliberately to disrupt and displace the films, video, sound, documents, and performance materials; to make visible and interrogate the uncanny quality I detected in these materials, which sat in plain sight yet remained unacknowledged; and to blur the boundaries between moving image, recorded audio, performance and painting, emulating Lynch's moving image referencing of Bacon's painting. To do so, I specifically sought to undermine the nostalgic qualities of the 8mm film by blurring images and lines, making use of layering, masking, fragmenting, and displacement, and in significant measure by slowing the image and audio frame rates.

The resulting outcomes in *Projections Part 1*, in my opinion, have been successful, precisely because they generated *unintended* textual relationships, text-reader affinities, and reader resonances. These resonances emerge through the artifactual blocks of colour present within the layering and masking that invoke the fauvism and cubism of George Braque – or so I discovered – mimicking the large brush strokes and deterioration in image found in some simple fauvist abstraction, and in the fragmentation of cubism. Similar resonances also became apparent in *Text, Part 1*, in which the absence of blurring in this instance

⁹⁷ Scott Frost, *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life My Tapes as heard by*, Australian Edition ed. (Australia: Pan Macmillan Publishers Australia, 1991, 1991), 154.

created a stronger correlation with cubism – most apparent in the moving image rather than still – alongside the more obvious Bacon-like qualities. This connection to cubism was highlighted within *Text* when I visited *The Essential Duchamp* at the Art Gallery of New South Wales (AGNSW) and saw *Nude Descending a Staircase (No2)*.⁹⁸ While I was aware of Duchamp's readymades and dadaist contributions – which I discuss further in Chapter Two – I was less acquainted with his cubist period. On seeing *Nude* in the flesh, I was struck by the fragmentation of the figure and suggestion of movement, with its clear affinities to Marey and Muybridge's research into movement, similarly present in Bacon's materials and models. In *Text*, the connections to *Nude*'s spatiotemporal qualities are realised in the collaged layering of portraits, spoken word, and text fragments that are further fractured within the multi-channelled exhibition outputs. Here Duchamp's *Nude* captured spatial and temporal movement as if in a fractured superimposed slow motion or time-lapsed form applied to the canvas flat and still surface. Reversing this process, *Text Part 1*, like *Nude*, cuts up and overlays the temporal representation of movement through which this fracturing renders the moving whole into a series of isolated fragments in the same way the Hitchcockian close-up reveals an isolated and fragmented form, as well as the totality of what lies beyond.⁹⁹ This interrupts movement while *Nude*'s fracturing creates the impression of movement when it is not there. Resonances emerge from the connection between *Projections* and *Nude* in a form of movement that utilises the visual and audio materials' slowed form within the shift from one frame to the next, drawing attention to the illusion of movement within film and video.

Such affinities resonate also through concrete practical processes. For example, while working on this thesis in the months before submission, I realised that Bacon's process to avoid cliché is very much like the process I use across all the components within *Assembly*. This process is analysed by Deleuze in his exploration of Bacon and the artist's attempts to disrupt narration, illustration and cliché. Deleuze argues that Bacon emphasises the "aleatory mark-making process... hurl[ing] paint ... scrub[ing] some ... with rags; [and] employ[ing] chaotic painting procedure[s] not fully ... under his control, to interrupt his initial image ... [generating what Deleuze calls] ... "the diagram"."¹⁰⁰ Using Deleuze's model, David Benjamin Johnson suggests Bacon's rhythms, forms and meters and measurers fall into chaos within his paintings through which the sublime is revealed, and sensation encountered, leading to the creation of the final figure or "fact."¹⁰¹ This results in a form of abstraction predicated on disruption and fragmentation.

Fragmented Practice: *Projections*, *Text*, *K/No/w/W/Here* & *K/No/w/Thing* and Other Works

Another example of this chance borrowing can be found in the *I Ching*, which utilises

⁹⁸ The Essential Duchamp was shown at the Art Gallery of NSW from April 27 to August 11 in 2019.

⁹⁹ Bruce Isaacs, *The Art of Pure Cinema : Hitchcock and His Imitators : Hitchcock and His Imitators* (USA: Oxford University Press, 2020), 185-86 and 88, <https://doi.org/10.1093/oso/9780190889951.001.0001>.

¹⁰⁰ David Benjamin Johnson, "Painting At The Beginning Of Time: Deleuze On The Image Of Time In Francis Bacon And Modern Cinema," *Cinema: Journal Of Philosophy And The Moving Image* 10, no. Painting, Moving Images and Philosophy (December 2018 2018): 18-21; Bond, "Francis Bacon: five decades," 66-67.

¹⁰¹ Johnson, "Painting At The Beginning Of Time: Deleuze On The Image Of Time In Francis Bacon And Modern Cinema," 21-25.



Fig 21. Simon Baré, *Just As I Remember: Fragments, Remembrances and Projections Part 3*, 2022.



Fig 22. Simon Baré, *Just As I Remember: Fragments, Remembrances and Projections Part 1*, 2019.



Fig 23. Simon Baré, *Just As I Remember: Text (Part 1)*, 2019, Photograph by Simon Baré, 2019

The space bar is struck repeatedly, positioning the page at the typewriter's centre.

Keys are struck. Hammers strike the page... C A R I N I

The carriage return lever shifts the page, repositioned to its centre.

The clatter of keys and hammers... (J e a n R o u g e u l)

The carriage lever is returned to the next line and the page positioned off-centre to the left...

O n f I r s t r e a d I n g I t I s e v I d e n t t / h -
a t...

Return. Shift. Position.

T h e f I l m l a c k s a p r o b l e m a t I
c o r p h I l o s o p h I c a l p r e m I s e.

Fig 25. Simon Baré, Mábon Sier, and Cassandra Holder, *K/No/w/W/Here & K/No/w/Thing*, 2022 ¹⁰²

¹⁰² See in *Assembled* appendix 3, Scene, 239-24 and 278-280 for other examples. See in *Assembled*, Appendix 3, Scenes 142-151 and 161-196

ELISE
Can I use your phone?

Val hands it over and she snaps a few digital images and shows them to Val. They are artifacting and looping like previous images.

There is a particular I n t e n s i t y to this affect around the

D

O

o r

f r a m e,

again
again
again
again
again
again

.left the to leading

Fig 26. Simon Baré, Mábon Sier, and Cassandra Holder, *K/No/w/W/Here & K/No/w/Thing*, 2022 ¹⁰³

¹⁰³ See in *Assembled*, Appendix 3, Scene 128

practice-like processes in repeated dividing, counting out, and arranging 50 yew straws into smaller groups until arriving at the final 6 line hexagrams from 64 possible outcomes. Whether consciously or not, the discretisation of this practice process bears a strong affinity with aspects of my practical method in constructing *Projections* and *Text*. In these works, which forge a series of rules in multiples of 3 and 2 to arrive at final outcomes for *Projections Parts 1-3* and *Text Part 1*. *Projections Part 1* was constructed out of 3 different digitally-edited reels of 8mm film, each with 3 layers within them – masked, fractured, blurred, resized, repositioned, and superimposed over each other in After Effects. These three reels were then re-exported into Premiere, in which their duration was expanded to 25 minutes from an initial 4 and 8 minutes respectively. The 3 reels were then divided into 3 portrait-oriented segments, a left, centre, and right third, resulting in the creation of 9 channels. These segments were then arranged across 5 portrait-oriented channels, which in my mind (and artistic intention) formed a fractured triptych derived from the 3 original reels with their 3 layers. The triptych was then distributed across the 5 channels with a configuration of sections from one portrait-oriented segment, 2 from the second and 2 from the third, or alternately 2 thirds from one reel and 3 from another. If 3 sections were used from one reel, they were divided by alternate reel sections with only 2 portrait-oriented segments from the same reel placed beside each other at any one time.

Part 2 followed a similar process with 3 new reels compiled, masked, fractured, blurred, resized, repositioned, superimposed, extended in duration and divided into 3 overlapping portrait-oriented segments. The resulting 9 segments were then arranged across the 5 channels with 3 portrait-oriented segments featured from one reel interspersed and 2 portrait-oriented segments from another, again with only 2 portrait-oriented segments from the same reel placed alongside each other at a time. These combinations were then repeated, reversing the original 3-2 sequence with a 2-3 configuration of the same material, this time revealing the concealed third previously not seen.

In *Part 3*, three more reels were compiled featuring some of the material already used, and were again segmented and extended in duration with 3 overlapping layers. This time, however, the layered reels were divided into 5 portrait-oriented segments with an increased amount of overlap between channels, with each channel stacked with 5 versions of the channel resized, repositioned and superimposed over each other. Each of these displaced layers were assigned a specific transparency value using a rule of 9 applied to opacity and scale where a video might be at 45, 81, or 128 percent scale and 27, 36 or 72 percent opacity. This resulted in each channel having 5 layers of 4K video with the original 3 layers already present creating 15 x 5 layers with 75 layers in total between the 5 channels. This allowed me to generate chance combinations constraining my intuitive responses. These channels were then arranged in *Part 3* using 1 reel at a time across the 5 channels which resulted in significantly more overlap and fracturing between the channels, and more overlap of individual layers from one channel into another, resulting in additional layers added to the 75 layers already noted.

Other elements worth noting include the material nature of the 8mm film, the film leader, and increasing presence of the frame edge that gestures to the indexical trace of the original film material, including scratches, dust, and lint embedded in its surface, now reproduced in digital form. This combination of digital video and film and configuration



Fig 27, 28 + 29. Simon Baré, *Just As I Remember: Fragments, Remembrances and Projections Part 1*, 2019



Fig 30, 31 + 32. Simon Baré, *Just As I Remember: Fragments, Remembrances and Projections Part 2*, 2022

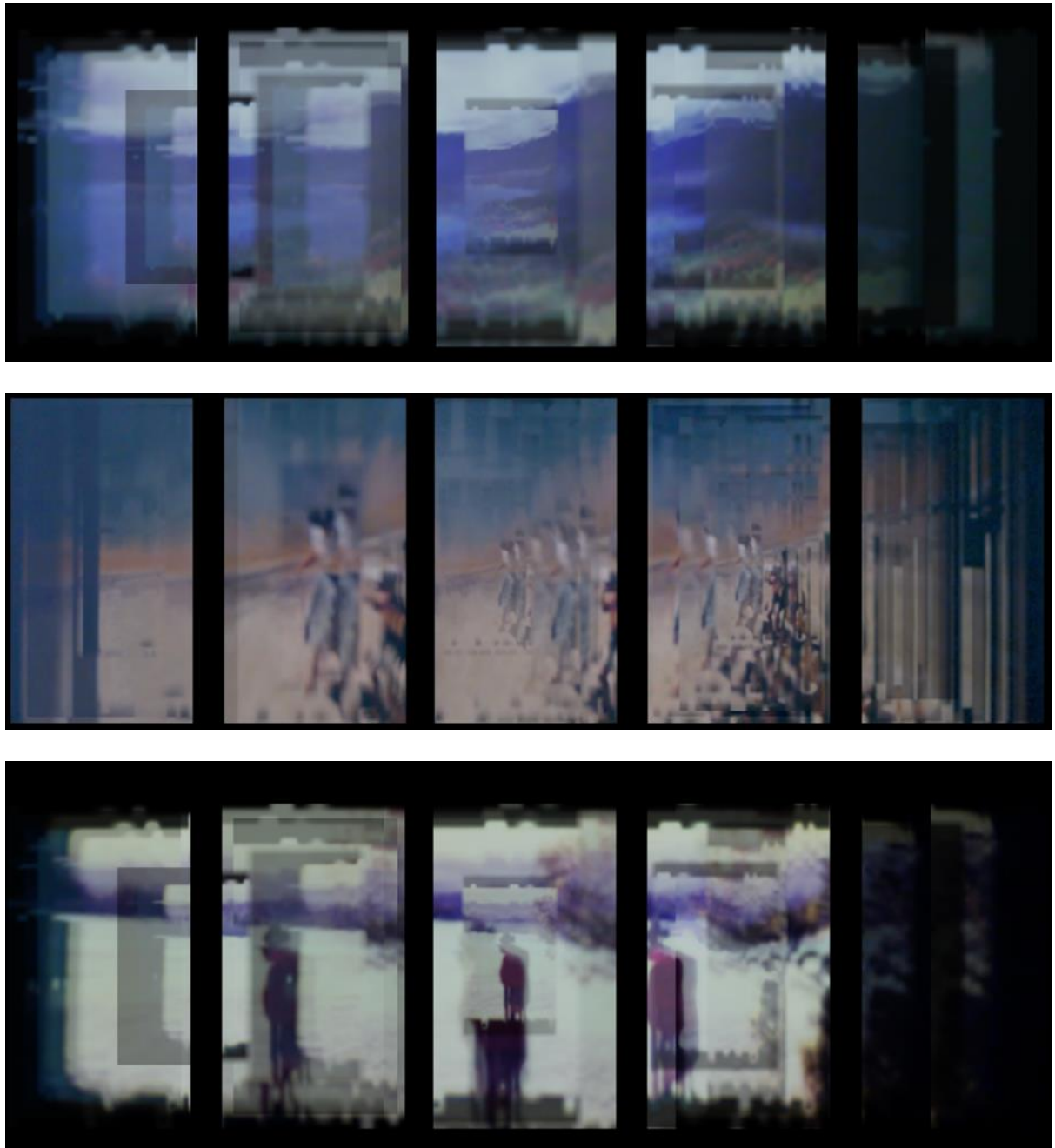


Fig 33, 34 + 35. Simon Baré, *Just As I Remember: Fragments, Remembrances and Projections Part 3*, 2022

positions *Projections* between experimental film and video art, and perhaps as expanded cinema, alongside my intentional framing of the assembled materials as a form of video painting. *Projections* also features audio recordings layered, extended in duration, and embedded in the work using similar processes to those explored in the visual mode. The audio itself is generated by the projector's mechanical operations and the sound of the 8mm turning on reels as it was transported through the projector gate. The projector is itself the same projector used to screen the original films in the 1950s and 60s, adding further layers of indexicality, reflecting the progression of time encountered in the film, along with the texture of the wall and the echo of projector noise captured in the space in which it was transferred into its current digital form. Perhaps because of the fractured and abstracted form *Projections* takes, there is a further affinity with what I perceive to be the experience of memory, with its visually snatched glimpses, evocation of mood, and the emotion it forges that calls to mind Barthes' punctum-like qualities of memory through the absence of an object.¹⁰⁴

This process of fracturing and abstraction is explicit in *K/No/w/W/Here & K/No/w/Thing* in my attempts to disrupt the narrative and script form, its presentation of language, and its visual arrangement of the text. The script is itself constructed from a series of assembled and cut up elements that includes references to my own work and others, including a short non-linear script titled *Trapped* (written in the late 1990s), elements of a narrative nonlinear experimental video/drama project I envisioned for my MFA that responds to *This is Me My House* (and its fragmented and layered documentary audio interviews in which subjects examined moments of existential uncertainty in their lives juxtaposed to out of focus imagery of abandoned, derelict and forgotten buildings and spaces), a series of remembered dreams, autobiographical experiences and encounters, archival documents and materials, as well as references and allusions to other creative practitioners, including, of course, Lynch. These elements were then combined in a writing process that aimed to generate a nonlinear, fractured multi-protagonist narrative using:

- Colour coded index cards and handwriting used to map out character and narrative arcs.
- Intuitive and automatic responses to the arrangement of materials and ideas that were then refined in a more editorial fashion.
- Coloured typeface mirroring the index cards with particular narrative and character arcs that follow a set colour code already noted.
- A series of process-based rules that were developed and expanded over time to disrupt the standard rules of script writing and script formatting in a reflexive and 'formal' intermedial manner as defined by Jens Schröter, involving the use of features or techniques of one clearly defined medial form in another.¹⁰⁵ Using film editing techniques in my writing, I drew on experimental writing and image form, such as dadaist collage and montage, and surrealistic juxtaposition, automatic

¹⁰⁴ Simonson, "Finding Meaning in Intermedial Gaps," 5.

¹⁰⁵ Schröter, "Four Models of Intermediality."

writing, and cutups, codes and ciphers such as those found in ergodic, modernist and post-modern literature.

At a more obvious level, *K/No/w/W/Here* & *K/No/w/Thing* references textual markers in Lynch's oeuvre, such as:

- *Vertigo*, with its thematic exploration of misunderstandings, self-deceit and distortions of perception, and in my naming one of the characters **Madeleine** (also found in *Swan's Way* and *Twin Peaks*).¹⁰⁶
- *The Wizard of Oz*, with its ruby red slippers connecting the **Woman wearing the Red Skirt Suit and Heels**; **Elise's** attempts to navigate an alternate reality, which may or may not be real, to bring her sister home, which invoke...
- Agent Cooper and Odysseus' Odyssey and to...¹⁰⁷
- **Cassandra, Elise's** missing sister and a character in *the Iliad* who sees the future but is never believed, and who seemingly prophesises the future in her writings discovered by **Elise**. It is also worth noting that my knowledge of Cassandra derives from Terry Gilliam's *Twelve Monkeys*, pointing to Chris Marker's *La Jetée*.
- **Elise** is connected to Dido in *The Aeneid*, of whose alternative name, Elissa, **Elise** is a derivation (in a serendipitous accident). **Elise** is abandoned by the (less significant) Gregor, as is Dido by Aeneas.
- **Gregor**, like Kafka's Gregor Samsa, undergoes a transformation. Several characters in *K/No/w/W/Here* & *K/No/w/Thing* are similarly transformed, multiplied, disguised, and suffer amnesia. Here we see **Gregor, Jules, Val** and **Pete/Peter** seemingly conflated like **Gina, Carolyn, Madeleine, Cassandra**, and **Elise** as they encounter a shifting and unstable narrative reality, all of which plays out architextually in the *Hollywood Trilogy* and *Twin Peak*, perhaps most explicitly in *Inland Empire* and *The Return*.¹⁰⁸
- The Mystery Man (Robert Blake) from *Lost Highway* is also referenced in the **Stranger** at various points in his interactions with **Gina, Elise** and perhaps **Cassandra**. (While this is not a deliberate reference to the Camus novel, themes such as absurdity and alienation from oneself play out here also.)

¹⁰⁶ Paolo Stellino, "The Philosophical Hitchcock: Vertigo And The Anxieties Of Unknowingness " *JOURNAL OF PHILOSOPHY AND THE MOVING IMAGE* Cinema 10, no. Painting Moving Images and Philosophy (2018).

¹⁰⁷ It is worth noting this chapter also included a section drawing out how the "Twin Peaks The Return" referenced "the Odyssey" and broader Trojan Cycle including "Virgil's Aeneid", classical myth, James Joyce's, "Ulysses", and Jean Cocteau's "Orphic Trilogy". This analysis viewed these connections to "The Return" as an extension of Lynch's uses of processes borrowed or intuited from Kafka and his ambiguity and Bacon's fracturing to generate abstraction and avoid cliché.

¹⁰⁸ Here Gregor has his eye shot out like several characters within "The Return" who take on the role of the Cyclops Polyphemus which portrays him as both a frightening and alternately as a more sympathetic character.

Conclusion

In this chapter I have attempted to conceptualise, present, and reflect upon a series of elusive creative practices and works. While this examination cannot (nor ever) be exhaustive, I have set out how these textual pathways might be explored beyond the confines of this text, whether as multitextual assemblages or as intratextual and extra textual pathways. I have also explored the breach of medium-specificity that creates a profoundly inter/trans medial or modal ergodic potential, both literal and metaphorical. I explore this potential of a radical ergodic form in Chapter Three.

CHAPTER 2: ON METALEPSIS

Gérard Genette tells us that narrative metalepsis is “any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by the diegetic characters into a metadiegetic universe, etc.), or the inverse.”¹⁰⁹ Julian Hanebeck also suggests that “the experience of metalepsis can be framed as ‘impossible narration’ ... [and as] a concept that denies the stability which narratological practice seemingly engenders.”¹¹⁰ As previously suggested, narrativity can be identified and used in any number of medium-based or modal forms, even in the most abstract and seemingly non-narrative textual practices. In this chapter, I will explore narratological and non-narratological shifts within my own artistic practice, as well as examples of metalepsis and metalepsis-like approaches that are suggestive of elusiveness in the practices of other artists. I do so to illustrate the elusive and destabilising qualities of metalepsis as a complicating factor within labyrinthine structures, imbuing them with a sense of inextricability and impassibility, whether actual, imagined, subjective or psychological.¹¹¹

This will include examples of:

- **Narratological change** in film, television, painting, and text based creative practice, including my own. In the case of Lynch, I will illustrate how his moving and static practices can be positioned as metaleptic form, thereby expanding on my discussion of allusion and reference in Chapter One.
- **Transformations** in medium-based and modal forms facilitated through the use of metonym in a host of creative art practices, including Marcel Duchamp’s transformation of the ‘object’ into art.

My discussion of metalepsis will be informed by works by Alice Bell, Jonas Grethlein, Julian Hanebeck, Duncan Kennedy, Liviu Lutas, Sebastian Matzner, Brian McHale, Peter von Möllendorff, and Wendy Veronica Xin, amongst others. It will also involve drawing on writers noted previously, such as Ann Doane, Lars Elleström, Boris Groys and Andrei Ujica, Dick Higgins, Rosalind Krauss, and Paul Rabinow, Charles Sander Pierce and Jens Schröter, amongst others. My intention is to suggest that narrative metalepsis can be used as a support for elusive artistic practice within singular works and across a broader practice, and between a host of media and modal forms. I also want to suggest that metalepsis can be employed beyond the narratological practice, and that the borders between narrative and non-narrative forms are often more porous than they appear. My analysis will draw on the concept of narrative metalepsis defined by Genette, the expansion of Genette’s metaleptic categories into vertical and horizontal metalepsis framed by Klaus Meyer-Minnemann and Sabine Schlickers, and by Sabine Lang, who explores transformational intermediality.¹¹²

¹⁰⁹ Lutas, “Metalepsis in Different Media,” 150.

¹¹⁰ Julian Hanebeck, *Understanding Metalepsis: The Hermeneutics of Narrative Transgression*, ed. Fotis Jannidis et al., vol. 56, *Narratologia: Contributions to Narrative Theory*, (Berlin/Boston: Walter de Gruyter GmbH, 2017), 123.

¹¹¹ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, 55-56.

¹¹² Matzner, “By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette,” 3-5; Lutas, “Metalepsis in Different Media,” 161; From Schlickers, “Inversions, transgressions, paradoxes et bizarreries: La métalepse dans les littératures espagnole et française.”; Meyer-Minnemann, “Narración paradójica y ficción.”; Schlickers, “Inversions, transgressions, paradoxes et bizarreries: La métalepse dans les littératures espagnole et française.”

then turn to an analysis of ontological metalepsis, framed by Brian McHale, Marie-Laure Ryan, and Monika Fludernik, and elaborated by Alice Bell and Jan Alber.¹¹³

Genette's Rhetorical Metalepsis

As noted, Genette suggests that any intrusion by entities within the extradiegetic universe of a text, or between the diegetic or metadiegetic universe (and vice versa), is metaleptic.¹¹⁴ That is, any intrusion by an author, narrator, characters, or encounterer, from within the text or outside of it, or between stories within stories, or from within paintings, could be considered metaleptic. Genette categorises metaleptic intrusions as Author, Narrator, Narratee, textual and extratextual discourse, and pseudo-metalepsis.¹¹⁵

The first category, 'author metalepsis', involves the extradiegetic narrator and author exercising concrete influence within the narrative.¹¹⁶ This is exemplified by Genette's reading taken from the French translation of the *Aeneid* – lost in English translations – in which Virgil "has Dido die."¹¹⁷ Here the author acts as a god or fate force exercising visible influence. The second category of 'narrator metalepsis', occurs when the narrator transgresses their narrative position and becomes a participant in the story at the same level as its characters.¹¹⁸ An example of this occurs in Mark Forster's 2007 film, *Stranger than Fiction*, in which Harold's (Will Ferrell) life is narrated in a non-diegetic voiceover heard by his character. The intrusion is revealed through various narrative events, most significantly as the narrator reveals the news of his imminent death. This initial metaleptic phase is further complicated when, in an intermedial shift, he hears the nondiegetic narrator, Karen Eiffel (Emma Thompson), interviewed on television about her novels in which Harold exists as a character.¹¹⁹ Quoting Genette, Lutas reminds us that "the most troubling thing about metalepsis indeed lies in this unacceptable and insistent hypothesis that the extradiegetic is perhaps always diegetic and that the narrator and his narratees [you and I] perhaps belong to some narrative."¹²⁰ It is also important to note that Wolf suggests that this form of knowledge is a form of epistemological metalepsis found between rhetorical and ontological metalepsis (which I discuss further below).¹²¹ This form of metalepsis is found in *K/No/w/W/Here* & *K/No/w/Thing* in the scene in which Elise discovers that her sister's writing contains her own life, similarly scripted.¹²² Unlike Howard, however, who can turn to

¹¹³ From Lutas, "Metalepsis in Different Media," 161; Sabine Schlickers and Kaus Meyer-Minnemann, "La mise en abyme en narratologie," in *Narratologies contemporaines: Approches nouvelles pour la théorie et l'analyse du récit* (Paris: Éditions des archives contemporaines, 2010); Jan Alber and Alice Bell, "Ontological Metalepsis and Unnatural Narratology," *Journal of Narrative Theory* 42, 2, no. Summer (2012), link.gale.com/apps/doc/A344602826/AONE?u=usyd&sid=bookmark-AONE&xid=457e5a49. Accessed 4 June 2023.

¹¹⁴ Lutas, "Metalepsis in Different Media," 150.

¹¹⁵ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 3-6.

¹¹⁶ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 3.

¹¹⁷ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 3, fn 6.

¹¹⁸ Lutas, "Metalepsis in Different Media," 153.

¹¹⁹ Lutas, "Metalepsis in Different Media," 159-61.

¹²⁰ Lutas, "Metalepsis in Different Media," 157-58; From Gérard. Genette, *Narrative Discourse: An Essay in Method*.

[Discours du récit, a portion of the 3d vol. of the author's *Figures, essais*.] (Ithaca: Cornell University Press., 1980), 236.

¹²¹ Wolf, "Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions," 52-53.

¹²² See in *Assembled*, Appendices 3, Scene, 227, and on page 51 of this thesis.

Karen as an omniscient author-narrator, Elise must contend with the possibility that she may be a fictional creation or a memory imprinted onto the text without support.

The category of 'narratee metalepsis' occurs in scenes in which the textual responder is drawn into the narrative. In *K/No/w/W/Here & K/No/w/Thing*, narratee metalepsis occurs in scenes in which Jules recites lines we read, and when **Narrator Elise** does the same, speaking directly to you and I, reciting the scene descriptions, actions and dialogue while the non-narrator, **Elise**, acts out the events depicted. [See images on page 51.]¹²³ In these examples, narratee metalepsis is generated through the direct address that breaks the fourth wall, which occurs through Jules's subtle allusion to the script, which is then intensified through the characters' and our awareness of the unstable boundaries between text, character, reader and narrator.¹²⁴ Narratee metalepsis and the breach of the fourth wall of the textual relation is further accentuated by the script's presence within itself, that is, through our engagement with the script as a written document, and as a component within *K/No/w/W/Here & K/No/w/Thing*, and *Assembly* – in which the script is resituated as a found document. Authorial and narrative metalepsis also occur through the mechanism of **Cassandra's** identification as the author (along with Mábon Sier and myself) in the extradiegetic world of the script, the assembled installation, and then also within this thesis.

Narratee metalepsis is encountered in *The Return*, with perhaps the most notable example found in the dream recounted by Deputy Director Gordon Cole (Lynch). Cole sits with the actor, Monica Bellucci, as herself, at a café in Paris, located close to the Items Gallery, where Lynch exhibits his own work.¹²⁵ In the dream, Bellucci looks to the camera and, quoting the *Upanishads*, communicates, "We are like the dreamer who dreams, and then lives inside the dream." Cole then asks, "but who is the dreamer?"¹²⁶ Following Bellucci's gaze, he looks over his shoulder and into the camera, addressing the spectator, as he ponders her question and its implications. The scene then cuts to the David Bowie *Fire Walk with Me (FWMW)* scene, also featuring Cole, Cooper and Albert Rosenthal (Miguel Ferrer). Here Jeffries speaks of his own shifting and unstable experience of reality and time while calling into question Agent Cooper's ontological nature, proclaiming, "who do you think this is there?"¹²⁷ Bellucci's quoting of the *Upanishad* also found in *Inland Empire*, and *Catching the Big Fish*, elicits questions about the ontological and metaphysical nature of the reality depicted, by extension, the spectator's experience of that reality. Cole's presence in Lynch's world (or is it Lynch's presence in Cole's world?), sitting with Bellucci, an actor with whom he worked on *Inland Empire*, is a further nod to authorial and narrator metalepsis, and perhaps to Lynch's embrace of accident – in which chance encounters and associations emanate from the

¹²³ See in *Assembled*, Appendices 3, Scene, 237–241

¹²⁴ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 4–5.

¹²⁵ Mathew Rose, "David Lynch Checks in at ITEM Paris," *ArtBlog*, July 24th, 2016, <https://www.theartblog.org/2016/10/david-lynch-checks-in-at-item-paris/>; "item éditions," item éditions, 2023, accessed July 24th, 2023, <http://www.itemeditions.com/>.

¹²⁶ David Lynch, "Twin Peaks: A limited Event Series," in *Twin Peaks* (Showtime: Showtime Networks, CBS Television Distribution, May 21, 2017 2017), A limited Event Television Series. Part 14 "We are like the Dreamer"; David Lynch, *Catching the Big Fish: Meditation, Consciousness and Creativity*, 10th Anniversary Edition ed. (New York: Tarcherperigee, Penguin Random House, 2016, 2007), 139.

¹²⁷ David Lynch, "Fire Walk With Me," (New Line Cinema (US) Pathé (France), 1992), Film.

overturned vehicles, one burnt out - its occupants spilled out onto the road.

The CCTV camera mics record no background noise or hum - just an eerie silence.

Turning away Peter walks out of shot and soon disappears from the security monito screens.

CUT TO

237. INT/ELSIE'S BEDROOM-DAY

Elise sleeps in clean crumpled sheets.

Stirring she finds herself alone.

CUT TO

238. INT/STAIRWELL HALLWAY-DAY

With the sheet wrapped around her she descends the stair and heads towards the kitchen.

CUT TO

239. INT/KITCHEN-DAY

As she enters, she finds Jules sitting at the kitchen table nursing a cup of black coffee.

A revolver sits on the table beside him.

ELISE

Gregor?

Picking up the barrel he holds out the revolver to Elise - as he begins to artifact, glitching through a series of forms; the Young Man sitting at the Table, the Young Man at the Lake, Val, and Jules. She refuses the gun.

JULES

I can't...
(cycling in and out himself)
... be this thing, this container anymore.

ELISE

No.

JULES

Please...

ELISE

No.

JULES

(the cycling becomes more intense)
This is not... who I am.
I am not... this thing...

She crouches down before him and takes his hand causing her arm to destabilise at a molecular level.

ELISE

None of us are.

Reality glitches and Elise finds herself with the revolver in her hand.

JULES

Please...

ELISE

This isn't an end.
It isn't even our story...

JULES

I just want
it
t o
b e
o v e r.

ELISE

I can't.

JULES

But it

's

w r i t e n
in black and w h i t e.

(reciting)
S h e raises the
g u n ,
a I m s.

ELISE
(the gun raised)

No.

JULES
(reciting)
p u l l s
t h e
t r i g g e r.

ELISE
(resisting)

No.

JULES
(reciting)
She pulls the trigger.

She does so and...

NARRATOR/ELISE
(O/S)
The Gun fires.

The Gun fires.

The back of his head explodes, spattering the wall in blood, bone, and brain.

NARRATOR/ELISE
(O/S)
The back of his head explodes
Spattering the wall
in blood
bone
and brain.
-|

The bullet having passed through his left eye exits from the back of his head.

Keys are struck. Hammers strike the page.

Numb Elise drops the gun and steps back.

NARRATOR/ELISE
(O/S)

Elise retreats horrified at what she has done.
The carriage return lever shifts the page and repositions to its centre.
The clatter of keys hammer...

Elise retreats horrified at what she has done.

The carriage return lever shifts the page, which is again repositioned to its centre. The clatter of keys and hammers.

CUT TO

240. EXT/HOUSE STREET-NIGHT

Elise exits the house and crosses to the phone box, while NARRATOR ELISE, now revealed from off-camera, speaks to CAMERA, while, watching the action play out beside her.

NARRATOR/ELISE
(to Camera)
Elise stumbles out onto the street calling out for help, but no help comes.

Elise cries out for help distraught, but her voice cannot be heard.

CUT TO

241. INT/TELEPHONE BOX/STREET-NIGHT

NARRATOR/ELISE
(to Camera)

Fig 36-38.Simon Baré, Mábon Sier, and Cassandra Holder, *K/No/w/W/Here & K/No/w/Thing*, 2022 ¹²⁸

¹²⁸ See in *Assembled*, appendix 3, Scene, 237-241

unified field of consciousness. In this set of textual and extratextual permutations, it seems that, for Lynch, “everything” is connected, that is, the textual world is constituted by an imminent and transcendent space of labyrinthine ergodic unfolding.¹²⁹

‘Discourse metalepsis’, related to narratee metalepsis, involves the narrator knowingly pausing the narrative, and acknowledging the audience or reader to communicate narrative information, before resuming the narrative again. This interruption places the narrator and narratee on the same story level for a brief period of time.¹³⁰ An example of such a metalepsis this can be found in *Mr Robot* – a series alluded to in *K/No/w/W/Here & K/No/w/Thing* in the poem about the gold and rose china teacup, which in turn references a red wheelbarrow glazed with rain in William Carlos Williams’s symbolist poem. This Discourse Metalepsis occurs in *eps1.9_zero-day.avi* when the main character, Elliot Alderson (Rami Mellick), upon being confronted by Mr Robot (Christian Slater), his father and Elliot’s dissociative projection, pauses the narrative. Here Elliot, reeling, realises he, as Mr Robot, has released malware destroying global corporate data and world debt, which will have unforeseen and potentially disastrous consequences. Mr Robot, who can take control of Elliot and also converse with him, demands Elliot go further to realise their shared goals. With nowhere to turn, Elliott pleads with you and I, his “friend[s]” for help, only to be told by Mr Robot, “they” – you and I – can do nothing to change what has happened. Seeking to escape the situation and his own dissociative breakdown Elliot’s repeatedly intones, “I want to be alone.” And then he is. Times Square is suddenly emptied, and Elliot momentarily escapes Mr Robot within a reality created within his own psyche.

Mise-en-abyme, Trompe-l’oeil and Pseudo-Metalepsis

This scene and others like it make use of mise-en-abyme and trompe-l’oeil, which, while not precisely metaleptic textual mechanisms, are suggestive of metaleptic narrative form. Mise-en-abyme is often visualised as an abyss in which an image is replicated continuously within itself as stories within stories, films within films, or plays within plays, among other forms. McHale suggests that “true mise-en-abyme” needs to be embedded within a nested narrative level below the primary diegetic world and contain a resemblance to something in the primary diegetic world, duplicating it in some form. This might be found in “the story at the primary level... [in] its narrative situation..., or [in] the style or poetics of the primary narrative text.”¹³¹ In *K/No/w/W/Here & K/No/w/Thing*, this is evident in **Elise’s** discovery of **Cassandra’s** script. It is also possible to argue that *Projections* and *Text*, with their various layers of image, sound, performance, and representation, make use of a fractured and subtle form of mise-en-abyme, which I may emphasise further in future iterations of the work through the use of algorithmic, digital or analogue feedback-loops. McHale further suggests that a reverse mise-en-abyme can be found in “bricolage-texts such as Robbe-Grillet’s *Project for a Revolution in New York*, Claude Simon’s *Les Corps Conducteurs*, or Michel Butor’s *Mobile*,” all composed with found objects (evinced characteristics of the epistolary and ergodic fiction). McHale argues that the opposite movement within bricolage images and composited narrative is possible because the

¹²⁹ Lynch, *Catching the Big Fish: Meditation, Consciousness and Creativity*, 139-43.

¹³⁰ Matzner, “By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette,” 4-5.

¹³¹ McHale, *Postmodernist fiction*, 124-25; From, Jean Ricardou, “Réalités variables, variantes réelles,” in *Problèmes du nouveau roman* (Paris: Seuil, 1967).



Fig 39. David Lynch, *Twin Peaks Season 3: Part 14 "We Are Like the Dreamer"*, 2017

intertextual reference or primary image is not the one at the higher narrative level but instead located within the work at its lowest level.¹³²

In Trompe-l'oeil, however, we find the primary level of the narrative revealed as an "illusion or secondary representation... within the representation – or vice versa," which in turn destabilises the ontological status of the narrative.¹³³ Much of season two of *Mr Robot* engages in this form of narrative destabilisation. For example, in *eps2.0_unm4sk-pt1.tc to eps2.5_h4ndshake.sme*, we find Elliot living with his mother as he attempts to kick his morphine habit and keep Mr Robot at bay – also recounted in the epistolary *Red Wheelbarrow* notebook.¹³⁴ At the end of *eps2.5_h4ndshake.sme*, it is revealed that Elliot has been in prison the entire time and that what we have witnessed is a dissociative fantasy prompted by having to face the consequences of his actions. I similarly employ a dissociative narrative mechanism in *K/No/w/W/Here & K/No/w/Thing*, in which the depiction of Jules's death may have triggered **Elise's** own dissociative confusion.

The last of Genette's categories, pseudo-metalepsis, occurs when a character within the narrative tells a story that reframes the original narrative.¹³⁵ Marie-Laure Ryan suggests that pseudo-metalepsis is merely the appearance of metalepsis, and thus constitutes a momentary metaleptic intrusion.¹³⁶ In book two of the *Aeneid*, the captive Greek, Sinon, found with the Trojan Horse, tells his story to the Trojans and in so doing displaces Aeneas' primary narrative in telling his story to Dido.¹³⁷ Here Sinon tells of his siding with Troy because of his animosity towards Ulysses convincing the Trojans to bring the horse into the city, despite Cassandra's warnings.¹³⁸

Vertical and Horizontal Metalepsis

Developed from Genette's original classifications, Klaus Meyer-Minnemann, Sabine Schlickers and Sabine Lang introduce the categories of vertical and horizontal metalepsis.¹³⁹ Vertical metalepsis mirrors Genette's schema and allows for movement up and down the narrative levels within a work, while horizontal metalepsis moves laterally, enacting "the transgression of the borders between worlds situated at the same narrative level."¹⁴⁰ We see such lateral movements in forms of "transfictionality", in which characters move between different narrative universes, or shift between "worlds situated at the same narrative level."¹⁴¹ This is found in Jean-François Laguionie's *Le Tableau* and in Akira Kurosawa's *The Crow*, which Jens Schröter cites as an example of transformational intermediality.¹⁴² The category Schröter coins, amongst others to avoid the confusion caused by an array of disciplinary categories and definitions, involves the "self-conscious"

¹³² McHale, *Postmodernist fiction*, 124-26.

¹³³ McHale, *Postmodernist fiction*, 116. From ; Ricardou, "Réalités variables, variantes réelles."

¹³⁴ Sam Esmail and Courtney Looney, *Mr. Robot: Red Wheelbarrow (eps1.91_redwheelbarrow.txt)* (New York: Abrams, 2016).

¹³⁵ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 5.

¹³⁶ Marie-Laure. Ryan, *Avatars of Story* (Minneapolis: MN: U of Minnesota P, 2006), 218.

¹³⁷ Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 5-6.

¹³⁸ Virgil, *The Aeneid*, trans. Robert Fagles (London: Penguin Books, 2006), 77-79, Book 2, Lines 101-83.

¹³⁹ Lutas, "Metalepsis in Different Media," 161.

¹⁴⁰ From Lutas, "Metalepsis in Different Media," 161; Schlickers and Meyer-Minnemann, "La mise en abyme en narratologie."

¹⁴¹ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 168; Lutas, "Metalepsis in Different Media," 161.

¹⁴² Schröter, "Four Models of Intermediality," 26-28; Lutas, "Metalepsis in Different Media," 165-66.

representations of one medium within another that engenders an alteration or displacement moving the depicted medium beyond its usual form.¹⁴³ In *The Crow*, Kurosawa's character is depicted moving from the world of the narrative into a Van Gogh painting, just as in *Le Tableau (The Painting)* we enter the painting from within the film as the camera tracks horizontally from the world of the artist's studio into the *Tableau* in which the painted character, Lola, is encountered, and from which she moves into the real world through the artist's studio and into another painted reality.¹⁴⁴

Lutas, like Wolf, refutes Sonja Klimek's opposition to horizontal expansions of metalepsis claiming that metalepsis can only be applied strictly, that is, as Genette defined it – despite Genette's framing of metalepsis as a device that exist in other forms, including painting.¹⁴⁵ Interestingly, Klimek stipulates that metalepsis must be contained within the narrative artefact and cannot stray into the actual world, because the character in the book and the book's author are not the same person.¹⁴⁶ However, I would argue that transgressions between the real and created worlds, and explicit boundary crossings, are indeed possible. For example, in *The Return*, the real and fictional realms are entwined in the Log Lady's (Catherine Coulson) scenes. In *Part 15, There's Some Fear in Letting Go*, Margaret is shown connected to a medical apparatus, terminally ill. These scenes are especially affecting because the medical equipment exists within and beyond the diegesis simultaneously, with Coulson suffering terminal cancer as the scenes were shot at the hospice in which she died five days later.¹⁴⁷ This intersection of the real and performed is both vertically and horizontally metaleptic, generating a clear movement between actor and character, and fiction and reality, encountered by the cast, crew and audience alike. Her death and that of her character are poignantly acknowledged in Coulson's final scene, a telephone conversation between her character and Chief Deputy Hawk (Michael Horse) in which she shares:

MARGARET
Hawk, my log is turning gold.
The wind is moaning.
I am dying.
Goodnight, Hawk.¹⁴⁸

Hawk responds with "goodnight, Margaret" and then hearing the dial tone repeats,

¹⁴³ Schröter, "Four Models of Intermediality," 29.

¹⁴⁴ Lutas, "Metalepsis in Different Media," 165-66; Schröter, "Four Models of Intermediality," 26-28.

¹⁴⁵ Wolf, "Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions," 50-51; Lutas, "Metalepsis in Different Media," 150-51; Also in Sonja Klimek, "Metalepsis and Its (Anti-)Illusionist Effects in the Arts, Media and Role-Playing Games," in *Metareference across Media: Theory and Case Studies*, ed. Katharina Bantleon, Jeff Thoss, and Werner Wolf (2009).

¹⁴⁶ Sonja Klimek, "Metalepsis and Fantasy Fiction," in *In Metalepsis in Popular Culture*, ed. Sonja Klimek and Karin Kukkonen (Berlin: De Gruyter, 2011), 26-27; Klimek, "Metalepsis and Its (Anti-)Illusionist Effects in the Arts, Media and Role-Playing Games," 171-72.

¹⁴⁷ McKenna and Lynch, *Room To Dream*, 482 - 83. It is important to note Catherine wanted to shoot her scenes and through Kristine McKenna reached out to the production because she was frightened she might die before production commenced. Also the first part of "The Return", "My Log Has a Message for You", is dedicated to Catherine in the opening credits, while Part 15 is dedicated to her character Margaret Lanterman.

¹⁴⁸ Lynch, "Twin Peaks: A limited Event Series." Part 15, "There's Some Fear In Letting Go"



Fig 40 . Margaret Lanterman (Catherine Coulson) *Twin Peaks: The Return*, 2017

HAWK
"Goodbye Margaret."

The scene then cuts to an exterior night sky where a waning moon is obscured by clouds, before cutting back to the Sheriff's station where Sheriff Frank Truman (Robert Forster) sits looking at paintings of fish on his computer, also linked textually to the death of Warren Frost.¹⁴⁹ Truman is soon joined by Andy (Harry Goaz), Lucy (Kimmy Robertson) and Bobby (Dana Ashbrook), and finally Hawk, who looks across the room to those gathered and into the camera, addressing the audience and the unseen crew and solemnly informs us, "Margaret Lanterman passed away tonight."¹⁵⁰ In this moment, we encounter a radical metaleptic suturing of the inside to the outside of the diegesis, in which we all pause, remembering Margaret and Catherine. These scenes intertwine the structured reality of the narrative and the external world encompassing that fictional world by utilising an indexical, reflexive and self-reflexive acknowledgment of Catherine and Margaret's death. This metaleptic relationship is further deepened and complicated in Mark Frost's *Twin Peaks: The Final Dossier*, an epistolary novel in which Margaret Lanterman and Catherine Coulson are conflated as Margaret Coulson, and at her funeral where Hawk is similarly charged with eulogising both character and actor (as does Dr Jacoby (Russ Tamblyn) in an obituary in the *Twin Peaks Post*).¹⁵¹

Similar metaleptic shifts suture 'real life' and the creative realities I present in *Projections*, *Text* and *K/No/w/W/Here & K/No/w/Thing*. This is accentuated by Mábon Sier and my presence as writers of *K/No/w/W/Here & K/No/w/Thing*, as subjects within *Projections*, and as subjects or perhaps collaged objects and audio within the fragmented performances used to construct *Text Parts 1* (and the yet to be completed *Parts 2 and 3*). In *Projections*, we appear in multiple instances, as a child on a beach with a red wheelbarrow, in the back seat of a car, running across a grass yard followed by an attentive parent or grandparent, and rocking on a hobbyhorse in a sunny backyard. While we are not the subject of *K/No/w/W/Here & K/No/w/Thing*, it is important to note that the primary documents used to create both *Projections* and *Text* are situated as having been located in the Cherbourg Lock-Up, and are present as artifacts encountered in the Lock-Up and at other locations visited by characters within the script. There are also more concrete connections exhibited between the fictional and nonfictional within *K/No/w/W/Here & K/No/w/Thing*. For example in Scene 33 in which **Caroline** and **Pete** speak in the garden, she says:

CAROLINE
I know it didn't happen, but they keep
writing about it in the newspaper.

¹⁴⁹ The inclusion fishing and fish itself a reference to a heavenly realm in which the cares of the world are no longer, made in Part 7, "There's a Body All Right". This episode played on father's day in the US and featured actor Warren Frost, who reprised his roll as Doc Hayward during a Skype conversation with Frank Truman. In this scene Doc Hayward is in a good place, having fished and eaten his catch for breakfast. Warren Frost died on February 17, 2017 and the placement of this show on father's day was a tribute to the father of Mark and Scott Frost.

¹⁵⁰ Lynch, "Twin Peaks: A limited Event Series." Part 15, "There's Some Fear In Letting Go"

¹⁵¹ Mark Frost, *The Final Dossier: A Novel*, First ed. (London, UK: Pan Macmillan, 2017, 2017), Novel, 93-95; Mark Frost, *The Secret History of Twin Peaks*, First ed. (London, UK: Pan Macmillan, 2016), 315-19.

This statement alludes to a conversation Mábon Sier had with his mother shortly before she died at the age of 56.¹⁵² Like **Caroline** in the script, she believed that a newspaper article identified her father with the death of three teenagers, perhaps killed in a road accident. However when **Caroline** is reminded that these deaths never occurred, she realises her mistake and then points out how the (non-existent) article had nonetheless been published, would cause embarrassment, and that she needed to respond to it.¹⁵³ Whether this confusion and others like it were caused by her brain tumour, medication, or some combination, the slippage encountered between illusion, memory, and reality, like those found in the *Text* documents, left a distinct impression. Such shifts within *Assembly* between the real world and the artistic creation, the coherent and confused figures, are deliberately used to explore and connect fictional and non-fictional worlds and approaches to practice. In my own work, and in its always forming relationships to other texts, transgressions and boundary crossings are in turn facilitated through the phenomenon of multitextuality discussed previously, formal and transformational intermediality, mise-en-abyme and trompe-l'oeil, and the manifestation of textual and extratextual metalepsis.

Ontological Metalepsis

Ontological metalepsis occurs through a connection and exchange between radically different realities such as “the real versus the hallucinatory,” or the world of “normal” ... versus the world of dream and hallucinations.”¹⁵⁴ Monika Fludernik applies the notion of ontological metalepsis to vertical level shifts within narrative, with authors at the top and characters at the bottom, and adds categories of real, imagined, and metaphorical metaleptic transgression – allowing mise-en-abyme and trompe-l'oeil to be more easily integrated within a metaleptic framework.¹⁵⁵ Many of the examples previously cited from *Stranger Than Fiction*, *Mr Robot*, Lynch's practice, and my own, are ontological and not simply rhetorical in nature and make use of transgressions of the vertical and/or horizontal metaleptic axis, and operate between real and hallucinatory narrative levels.¹⁵⁶ Distinguishing such ontological shifts according to Abler and Bell involves identifying “disorienting transgressions of boundaries that are physically or logically impossible.”¹⁵⁷ Unlike rhetorical metalepsis, these unnatural transgressions involve interpenetration, or mutual contamination, between narrative levels, breaking down the boundaries between them.¹⁵⁸ According to Brian McHale, via Douglas Hofstadter, these transgressions generate

¹⁵² Simon Baré, Personal Story and Interview, "An Interview, Encounter and Odyssey: Conversations with the Stars," Matt Armitage ed., *25years-latersite.com*, Oct 21, 2018.

¹⁵³ It is worth noting Carolyn's father shot the 8 mm film used in Projections Part 1-3. Similarly Carolyn can be seen in the blue multi screen image featured 2 pages earlier.

¹⁵⁴ Ryan, *Avatars of Story*, 207.

¹⁵⁵ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 167. Julian Hanebeck tells us "Brian McHale was the first to analyze metalepsis as a 'strange loop' or tangled hierarchy' in his *Postmodernist Fiction* (1987). Among others, Werner Wolf (1993) and Marie-Laure Ryan (2006) have followed suit." Hanebeck, *Understanding Metalepsis: The Hermeneutics of Narrative Transgression*, 56, 152, footnote 07.

¹⁵⁶ Wolf, "Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions," 52-53.

¹⁵⁷ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 167-68. Julian Hanebeck tells us "Brian McHale was the first to analyze metalepsis as a 'strange loop' or tangled hierarchy' in his *Postmodernist Fiction* (1987). Among others, Werner Wolf (1993) and Marie-Laure Ryan (2006) have followed suit." Hanebeck, *Understanding Metalepsis: The Hermeneutics of Narrative Transgression*, 56, 152, footnote 07.

¹⁵⁸ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 167. From ; Ryan, *Avatars of Story*, 207.

tangled hierarchies and strange loops.¹⁵⁹ For Ryan, “a tangled hierarchy occurs when ... hierarchical levels take you by surprise and fold back in a hierarchy-violating way.” Furthermore, strange loops structure a system of narrative levels that curves “back on itself, as its top level becomes the ground level,” thereby looping around itself.¹⁶⁰

Challenging the dominant notion of stacked narrative levels to explain such metaleptic shifts, Abler and Bell suggest that vertical and horizontal ontological shifts should be described as shifts between “worlds” rather than “levels”, which provides an added layer of nuance to the abstract model.¹⁶¹ If we examine *Twin Peaks*, including the original pilot, series 1 and 2, *FWWM*, *FWWM: The Missing Pieces*, and *The Return*, we find interesting parallels and a progression from rhetoric to increasingly ontological metalepsis, culminating in a paradoxical and looping series of entangled realities. An example of such an ontological entanglement occurs in the scene in which Laura Palmer tells Cooper, with Red Room reverse dialogue, “I am dead, yet I live”, in Season 1, Episode 2. This is a dream Cooper has not long after arriving in Twin Peaks. In *FWWM* however we learn Laura also dreams of meeting Cooper in the same location before she is murdered – which is paradoxical and impossible. We also see this when Mike, The One-Armed Man/Phillip Gerard (Al Strobel) asks, “is it future or is it past?” which relates to the dreams noted above and the final scenes of *The Return* in which time and space within the Red Room and Cooper’s perceived realities do not follow a clear or logical order but instead seem entangled and looping at the same time.¹⁶²

Ontological Metalepsis in *K/No/w/W/Here* & *K/No/w/Thing*

The narrator, narratee and authorial metalepsis, mise-en-abyme and trompe-l’oeil previously identified within *K/No/w/W/Here* & *K/No/w/Thing* become increasingly transgressive and ontologically unsettling as the script progresses. The initial shift occurs as early as Scenes 4, 9, and 10 when characters’ encounters with the material world, objects located within it, and their own physical forms become destabilised. In these scenes, the **Woman Wearing the Fitted Suit** encounter with the red and gold vase, and **Elise** and **Cassandra’s** encounter with the digital images, **Cassandra’s** disappearance, and the police’s inability to substantiate her existence, destabilises the narrative at an ontological level. In these scenes, **Cassandra** has either been removed from her diegetic reality, or it sets up the possibility that **Elise** has imagined or created a sister as an imaginary or delusional manifestation. We also learn that **Detectives Phillips** and **Thomas**, who initially investigate **Cassandra’s** disappearance, retired almost twenty years before and are now in their late eighties. In the script it is suggested that this narrative complication may be a case of identity theft, yet the apparent difference in the age between the real detectives and the imposters is strangely (perhaps deliberately) unnoticed.¹⁶³

¹⁵⁹ Ryan, *Avatars of Story*, 207. From, ; McHale, *Postmodernist fiction*, 112-20; Douglas Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid* (New York: Vintage Books, 1980), 103-28.

¹⁶⁰ Ryan, *Avatars of Story*, 207. From; Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, 691.

¹⁶¹ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 169.

¹⁶² Lynch, "Twin Peaks: A limited Event Series," Part 2.

¹⁶³ See in *Assembled*, appendices 1, Scene 34 and 42 Camus’ admiration for Kafka’s “absence of ending”, “suggested explanations”...“not revealed in clear language” and[his] portrayal of the “extraordinary” in the most natural of ways” noted in my MFA may explain the absence of further investigation here. Simon Baré, "This is Me, My House (Negotiating meaning amidst the betwixt and between of an absurd existence)" (Master of Fine Arts University of Sydney,

Further examples of ontological metalepsis can be found in **Cassandra's** subsequent appearance in and escape from institutional care; in the multiple examples of seeming overlapping and alternative identities; in the failure of characters to recognise or be recognised by each other – as they are when **Caroline** fails to recognise **Pete**, yet recognises **Jules**, an apparent stranger; and in the shifting nature of the layout of locations, as well as their situatedness in time and space.¹⁶⁴ These of course could be mysteries that resolve within the narrative, but as dissociative episodes become more explicit and emphatic, they take on the ontological metaleptic terrain in which the real and normal intersects with imagination, dream and hallucination.¹⁶⁵ Layers of metaleptic disturbance include dissociative fugue, Capgras and Cotard syndrome (in which those affected suffer from memory, identity and personality loss, believe friends or family to be replaced by imposters, and in extreme cases believing themselves dead or non-existent). These are narrative devices used to serve metaleptic functions in films like *Lost Highway* or *Synecdoche, New York*.¹⁶⁶ In writing *K/No/w/W/Here & K/No/w/Thing* I sought to make use of such textual connections to suggest entanglement and to generate ambiguity. To that end, one might ask whether **Gregor** and **Jules** are distinct characters, or the same person engaged in a deceptive ruse, or whether they are fragmented constructs created by **Elise** or **Cassandra** to serve a psychological need. This confusion is further accentuated through the complex of relationships and connections between each grouping of characters. This entanglement is exponentially complicated and expanded when it is communicated that **Cassandra** believed that:

"through touch, she could be infected with memories, or delusions, or experiences, causing a cascading chain of involuntary phenomenon and shifts in perception ... where everything and everyone she interacted with was a figment of other people's imaginations or residues of memories, ready at hand and contained within physical objects"¹⁶⁷

Regardless of whether these characters are real, remembered, imagined or dreamed, they are all *encountered*, and these encounters take place in radically unstable ontological worlds. This is most notably exhibited in Elise's discovery of **Cassandra's** script, further complicated by the uncertain and shifting nature of the environments within the Cherbourg complex in which it is discovered.¹⁶⁸ This meta-fictive use of mise-en-abyme is deliberate and framed through McHale's telling of the "*Little Harmonic Labyrinth* in which Achilles and the Tortoise enter a labyrinth space in which they read a story about Achilles and the Tortoise becoming lost within an infinite and impossible space from which they cannot

2016), 10; From Albert Camus, *The Myth of Sisyphus* [Le Mythe de Sisyphe], trans. Justine O'Brien (Camberwell, Victoria: Penguin Group (Australia), 2005), 129-33.

¹⁶⁴ See in *Assembled*, appendices 1, Scene, 70-75, 250-265, 37, 38, 200, and 160-161

¹⁶⁵ Alber and Bell, "Ontological Metalepsis and Unnatural Narratology," 167. Julian Hanebeck tells us "Brian McHale was the first to analyze metalepsis as a 'strange loop' or tangled hierarchy' in his *Postmodernist Fiction* (1987). Among others, Werner Wolf (1993) and Marie-Laure Ryan (2006) have followed suit." Ryan, *Avatars of Story*, 207; Hanebeck, *Understanding Metalepsis: The Hermeneutics of Narrative Transgression*, 56, 152, footnote 07.

¹⁶⁶ Charlie Kaufman, "Synecdoche, New York" (US: Sony Picture Classics, 2008), Film. Kaufman's film features extensive use of mise-en-abyme, trompe-l'oeil, as well as rhetorical and ontological metalepsis and suggestion software Capgras and Cotard Syndrome.

¹⁶⁷ See in *Assembled*, Appendices 3, Sc 70-75

¹⁶⁸ Itself a reference to cultural boundary transgressions, disorientation, dispossession, intellectual and authorial questioning, and geographically approximate instances of nausea.

escape.¹⁶⁹ McHale tells us that these characters enter the paradoxical image from the diegetic world into a “hypodiegetic” world, adding additional ‘hypos’ as they move from one ontological space to another, descending through the order of nested worlds.¹⁷⁰ In *K/No/w/W/Here* & *K/No/w/Thing*, we encounter a similar hypo-space; however, the diegetic base here that ought to lead into subsequent “hypodiegetic” levels is never identified, adding a further ontological fragmentation that is in turn further complicated by the mobius strip-like loop encountered in the script’s final movement from its end to its beginning.¹⁷¹

Intermedial Metalepsis: Selection, Replacement and Substitution

Thus far in this chapter, I have addressed the narrative metaleptic qualities easily identified in *K/No/w/W/Here* & *K/No/w/Thing* and other temporal works. Now I will turn my attention to my positioning of this script as an art object within *Assembly*. I place the script alongside *Projections (Part 1-3)*, which operates between narrativity and abstraction; collage, montage, video and sound art, experimental film, and painting, and in *Text (Part 1-3)*, which I similarly configure as collage. These materials, cut up, function as part of a constant, overarching intermedial movement.

Alber and Bell note via John Piers that “metalepsis is not a media-specific phenomenon,” and as such “has a significant role to play in... transmedial narratology ... and in intermediality.” Lutas similarly reminds us that Genette explicitly includes painting, music, and theatre, as well as photography and cinema in his notion of metalepsis that extends “the concept of narration beyond its literary frame... into the broader spectrum of representation” as a transgression of “the sacred frontier between two worlds, the world in which one tells, the world of which one tells” arguing for a “deliberate transgression of the threshold of embedding.”¹⁷² In this repositioning beyond the literary work, I am reminded of Elleström’s suggestion that narrative and story may be located in touch, smell, taste, and other sensory forms.¹⁷³ I am also reminded of Mitchell’s arguing that even the most abstract painting is unable to escape language and narrative located in “the discourse of theory” or that the indexical trace and touch recorded in the material application of the paint and in artistic gesture, whether deliberate or not, itself constitutes a form of storytelling.¹⁷⁴

¹⁶⁹ McHale, *Postmodernist fiction*, 113.

¹⁷⁰ McHale, *Postmodernist fiction*, 113.

¹⁷¹ See in *Assembled*, Appendices 3, Sc 8, 229–236, and 243–249

¹⁷² Lutas, “Metalepsis in Different Media,” 150–51.

¹⁷³ Lutas, “Metalepsis in Different Media,” 150–51; Elleström, “The Modalities of Media: A Model for Understanding Intermedial Relations,” 513.

¹⁷⁴ Mitchell, “There Are No Visual Media,” 258; Bernstein. Emma, “Medium Specificity.” Bernstein. Emma, “Medium Specificity.” And again makes similar points re sculpture, architecture, photography.



Fig 41. Funerary Proto-Attic Amphora¹⁷⁵

¹⁷⁵ Unknown, *Blinding of Polyphemus by Odysseus and His Companions* (Eleusis Museum), 660 BCE (About). Photograph by Carole Raddato.



Fig 42. Gigantomachy frieze, The Great Pergamon Altar¹⁷⁶

¹⁷⁶ Unknown, *Nereus, Doris, a Giant, and Oceanus* (Pergamonmuseum Berlin), Unknown. Gigantomachy frieze in the staircase of the Great Pergamon Altar. Funerary Proto-Attic Amphora with a Depiction of the Blinding of Polyphemos by Odysseus and His Companions. Photograph by Claus Ableiter.

According to Peter Möllendorff, traditional metalepsis located in the figurative arts in the classical world appears “in the structure of the picture, possibly by combining a picture with a text” and in the spatial temporal dynamics of the work found for example in three-dimensional representations in relation to the viewer.¹⁷⁷ This combination of image and text can be found in ekphrasis, a form of intermediality, invoking one media’s techniques and structural devices within another.¹⁷⁸ This can be found in *Imagines of Philostratus*, in which a painted hunt is described by a writer so enthralled with the image he becomes immersed in it, seeing, hearing and responding to it as if part of the work.¹⁷⁹ In his reading, Grethlein identifies the use of the Greek word “γράφειν and its cognates, signifying both painting and writing” as a key component in creating “lexical ambiguity [that] collapses the boundary between the representation in both the painting and its description.”¹⁸⁰

In modern work, we see metalepsis in Gerhard Richter’s 1988 *October 18, 1977*, a series of 15 photographic paintings, depicting the suicide/murder of the Baader Meinhof leaders in the Stuttgart Prison, in which Paul Rabinow identifies a complex form of metalepsis. The Museum of Modern Art’s (MOMA) online description of *October 18* notes, “Richter’s distrust of painting’s ability to accurately represent the world” and that the “slurred and murky motifs [that] derive from newspaper and police photographs or television images ... [the replicated]... secondhand images from the mass media... [created in this series through] ... almost cinematic repetition ... gives an impression, as if in slow motion, of the tragedy’s inexorable unfolding.”¹⁸¹ This does not however speak to the metalepsis we have encountered so far other than perhaps gesturing to horizontal shifts apparent in Richter’s intermedial photographic paintings, over-painted photographs, blurred abstract images and other practice processes. To locate metalepsis, Rabinow looks to the unresolved and open nature of *October 18* and suggests that, “these works [are] not designed to achieve either a stable integration of positions in the present or a clear identification with past figures.”¹⁸² The metaleptic character of the work is substantiated in Richter’s own description of his practice, stating: “the fact that I’ve never been in a position to ‘form a picture’ of something – is not incapacity at all but an instinctive effort to get at a more modern truth: one that we are already living out in our lives (life is not what is said but the saying of it, not the picture but the picturing).”¹⁸³ Here the world in which one tells and the world of which one tells is found in the disruption of clear telling, and the ontological confusion generated through formal and transformational intermedial shifts located in Richter’s practice.

¹⁷⁷ Peter Möllendorff, “Metalepsis,” in *Oxford Classical Dictionary* (2018), 5-6.

<https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100152872>.

¹⁷⁸ Rippl, “Introduction,” 12; From Wolf, “Intermediality.”

¹⁷⁹ Jonas Grethlein, “Representation Delimited and Historicized: Metalepsis in Ancient Literature and Vase-Painting,” in *Metalepsis: Ancient Texts, New Perspectives*, ed. Sebastian Matzner and Gail Trimble (Oxford: Oxford University Press, 2020), 25-26.

¹⁸⁰ Grethlein, “Representation Delimited and Historicized: Metalepsis in Ancient Literature and Vase-Painting,” 26-27.

¹⁸¹ The Museum of Modern Art, “Gerhard Richter October 18, 1977 ” in *MoMA Highlights: 375 Works from The Museum of Modern Art* (New York: The Museum of Modern Art, 2013).(Web Page)

¹⁸² Rabinow, *Unconsolable Contemporary: Observing Gerhard Richter*, 72.

¹⁸³ Rabinow, *Unconsolable Contemporary: Observing Gerhard Richter*, CH 3, 64-95; Hage, “Gerhard Richter - The official website of Gerhard Richter ”.



Fig 43 + 44 Andreas Baader, dead, October 18, 1977, Stern, 30 October 1980 and Photographic Print



Fig 45. Gerhard Richter, *Man Shot Down 1*, 1988, 100.5 x 140.5 cm, Oil on canvas

Metalepsis as Semantic Movement

Rabinow notes that “metalepsis refers to a semantic shift by means of tropes like metonymy or synecdoche, or on the basis of synonymy and homonymy.”¹⁸⁴ Here we encounter the intersection of classical metalepsis used in rhetorical argument and poetics framed as a figure of speech or as a literary trope. A synecdoche is a figure of speech in which the part or whole of a thing signifies its reciprocal whole or part. Wheels for cars, the law for the police, the crown for the state are examples often trotted out – and also thematically encountered in the Kaufman’s *Synecdoche New York*, alongside its use of mise-en-abyme, trompe-l’oeil and metalepsis deployment of “the real” versus “the imaginary,” or the world of “normal”... versus the world of dream or hallucination.”¹⁸⁵ Metonym is however a more complex category, which includes synecdoche. It can be found in Cockney rhyming slang in which the substituted word or phrase replacing the original is seemingly unrelated. Genette suggests that this is a form of substitution of one word or phrase not simply as a “one-to-one replacement,” but as a disruptive ‘manipulation’ of lexical choices.¹⁸⁶ Metonym can also be found in phrases like “tum Phaethotidas musco circumdat amarae / cortices” which translates as “then he [sc. the singer Silenus] surrounds the sisters of Phaethon with the moss of bitter bark.”¹⁸⁷ Here the narrative act of singing is figured by the act that describes the singing that surrounds them (and the moss and bark signifying the transformation of the sisters of Phaethon, the Heliades, into trees).¹⁸⁸ This Genette tells us connects the metonym through a disruptive movement between the figure of speech, linking rhetorical, poetic and narrative forms of metalepsis.¹⁸⁹

In Richter’s *October 1977*, we encounter a similar semantic metonymic shift enacted through visual and process-led lexical manipulation and replacement of photography with painting encountered as intermedial transgression. This intermedial movement in turn creates an ontological entanglement between painting and image capture that is further complicated by Richter’s attempts to remove context and ideology. This ontological shift is similarly demonstrated in Richter’s use of blur to “make everything equally important and equally unimportant ... to make all the parts a closer fit ... [and to] ... make the painting invincible, surreal, more enigmatic.”¹⁹⁰ With the aid of metonym and synecdoche, we encounter a metaleptic turn in which a painting becomes a photograph and vice versa, and in which movements between the figurative and abstract might also be made possible as a form of impossible border crossing.¹⁹¹ This impossible movement aligns with Schröter’s transformational intermediality, in which “self-conscious” representations of the depicted medium undergo an alteration or displacement that moves it beyond its usual form into the

¹⁸⁴ Möllendorff, “Metalepsis,” 1.

¹⁸⁵ Ryan, *Avatars of Story*, 207; Alber and Bell, “Ontological Metalepsis and Unnatural Narratology,” 167.

¹⁸⁶ Matzner, “By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette,” 10.

¹⁸⁷ Möllendorff, “Metalepsis,” 1.

¹⁸⁸ Möllendorff, “Metalepsis,” 1.

¹⁸⁹ Matzner, “By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette,” 10; From Irene Jong, “Metalepsis in Ancient Greek Literature,” in *Narratology and Interpretation. The Content of Narrative Form in Ancient Literature*, ed. Jonas Grethlein and Antonios Rengakos (Berlin: de Gruyter, 2009).

¹⁹⁰ Hage, “Gerhard Richter - The official website of Gerhard Richter ”.

¹⁹¹ Wolf, “Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions,” 51-52.

space of the intermedial.¹⁹² There the entanglement of representational forms shifts these border crossings as ontological intermediality.¹⁹³

For Wolf, “the ‘impossible border-crossing’ is the most important condition of metalepsis, which might be used to justify the extension of this term [metalepsis] to phenomena that go beyond strictly logical contaminations of a level of representation and a level of the represented, to which some researchers in the wake of Genette would like to restrict metalepsis.”¹⁹⁴ Wolf tells us that the “transgressions between a representation and a non-representational sub-level” ... [need not strictly involve a] “hypothetical abstract painting ... ‘leap ... [ing] ... out’ of the frame into the diegetic level of a film.” The implication is that metalepsis might be realised through a more subtle but equally transformational method.¹⁹⁵ Taking Wolf’s lead and applying it to my own practice, I would agree that a metaleptic shift need not solely occur between overt narrative levels or worlds, but could occur between semiotic levels and modes within a given creative outcome at a level of appearances, thereby constituting a gentler though no less destabilising form of metalepsis.¹⁹⁶

A relevant example of this occurs in Duchamp’s readymades, in which the bicycle wheel and stool, wine rack, and urinal are transformed from manufactured and found objects into art objects within the gallery space.¹⁹⁷ This metonymic act of substitution and replacement of the word urinal with that of ‘fountain’ or ‘art’ is central to conceptual and contemporary art, and I would argue has strong affinities with the semiotic movement identified in Krauss’ theorizing. Doane tells us, via Krauss, that such shifts are achieved through “a moment of isolation, or selection ... and the performative... [act] of signification, the pointing finger of the index [deixis] and of the shifter in language... involve[ing] the affirmation of... the emptiness of a “meaningless meaning”.”¹⁹⁸ Krauss more simply tells us that the act of putting two things together results in new positions being created in a stative manner, not

¹⁹² Schröter, "Four Models of Intermediality," 29.

¹⁹³ Rippl, "Introduction," 3. From ; Bernd Herzogenrath, "Travels in Intermedia[lity]: An Introduction," in *ReBlurring the Boundaries*, ed. Bernd Herzogenrath (Hanover: Dartmouth College Press/Dartmouth College Press), 3. This seems to correlate with what Jens Schröter refers to as ontological intermediality, discussed below.

¹⁹⁴ Wolf, "Metareference across Media: The Concept, its Transmedial Potentials and Problems, Main Forms and Functions," 52; Jong, "Metalepsis in Ancient Greek Literature."; Matzner, "By Way of Introduction: Back to the Future? Problems and Potential of Metalepsis avant Genette," 8-22.

¹⁹⁵ Werner Wolf, "Metalepsis as a Transgeneric and Transmedial Phenomenon: A Case Study of the Possibilities of “Exporting” Narratological Concepts,” in *Narratology beyond Literary Criticism: Mediality, Disciplinarity*, ed. J. C. Meister (Berlin: Walter de Gruyter, 2005), 51-52.

¹⁹⁶ Rosalind Krauss, "Notes on the Index: Seventies Art in America," *October* 3, no. Spring (1977): 74-78, <https://doi.org/https://doi-org.ezproxy.library.sydney.edu.au/10.2307/778437>. Leah Dickerman, "Dada," ed. National Art Gallery of Washington and Distributed art Publishers (New York, 2006), 300-01. Notes were also included re the addition of dust to the side area of "the Large Glass", and the documentation/photographic image "Dust Breeding" credited to both Duchamp and Man Ray.

¹⁹⁷ Krauss, "Notes on the Index: Seventies Art in America," 68-69.

¹⁹⁸ Roland Barthes, *Camera Lucida: Reflections on Photography* [La Chambre claire], trans. Richard Howard, Vintage, (London: Random House, 2000); Rosalind Krauss, "Notes on the Index: Seventies Art in America. Part 2," *October* 4, no. Autumn (1977): 78, <https://doi.org/https://doi-org.ezproxy.library.sydney.edu.au/10.2307/778480>; Tom Schofield, Marfian Dörk, and Martyn Dade-Robertson, "Indexicality and visualization: exploring analogies with art, cinema and photography" (paper presented at the Conference: Proceedings of the 9th ACM Conference on Creativity & Cognition, Sydney, Australia, June 17-20, 2013 2013); Mary Ann Doane, "Indexicality: Trace and Sign: Introduction," *Differences: A Journal of Feminist Cultural Studies* 18, no. 1 (2007): 1-6, <https://doi.org/10.1215/10407391-2006-020>, <https://read.dukeupress.edu>. Mitchell, "There Are No Visual Media."

unlike to the metonymic shift.¹⁹⁹ These movements via replacement and substitution point to a matrix of connections through which all media contain a trace of the media through which they are defined.²⁰⁰ I take the lead from Duchamp's metalepsis, but intensify that metaleptic relation, in *K/No/w/W/Here & K/No/w/*, which, more than merely a script, becomes an object within the installation. The script acquires a complex metaleptic and ergodic form as a narrative, that is, a puzzle to be solved, *and as an object* presented for encounter within an exhibition.

Conclusion

In this chapter I have explored how metalepsis can be productively employed within narrative forms to generate elusiveness. I have also attempted to demonstrate how metalepsis might be framed within, and applied to elusive ergodic practice at an intermedial, rhetorical and ontologically level. In the previous chapter I made use of Cristina Álvarez and Adrian Martin's notion of the resonances configured as a "network relation of not-necessarily consciously planned echoes, affinities, resonances in which one can become completely and deliriously lost."²⁰¹ In this chapter, I suggest the same; that the operation of resonances and affinities can also be applied to metaleptic and intermedial relationships which in turn structure rich and complex relationships with practitioners and the people who encounter their works.

¹⁹⁹ Doane, "Indexicality: Trace and Sign: Introduction," 3. Noted in ; Schofield, Dörk, and Dade-Robertson, "Indexicality and visualization: exploring analogies with art, cinema and photography."

²⁰⁰ Schröter, "Four Models of Intermediality," 29.

²⁰¹ Martin and Álvarez López *Outside / Twin Peaks* (2015). Martin and Álvarez López *Outside / Twin Peaks* (2015).

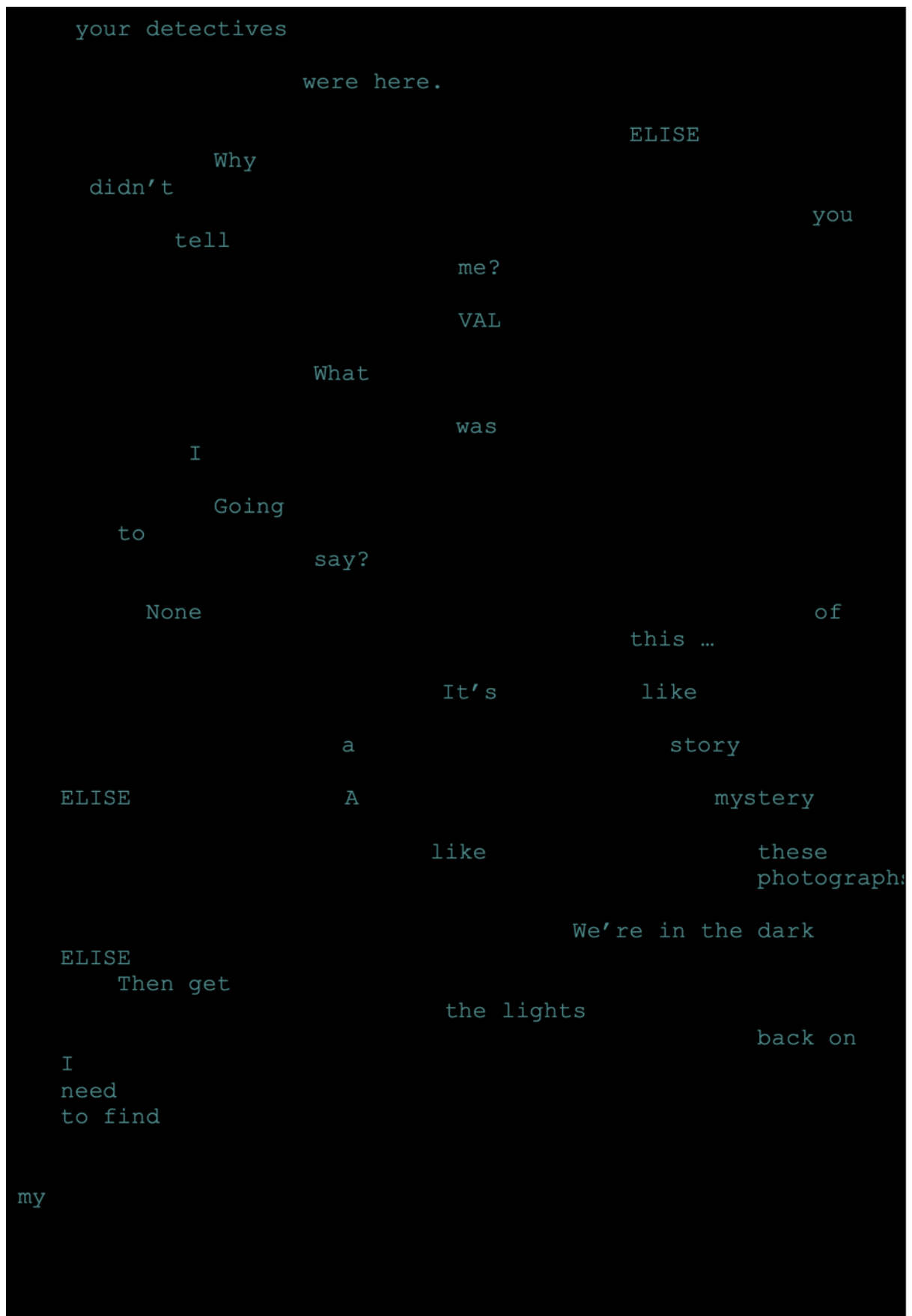


Fig 46. Simon Baré, Mábon Sier, and Cassandra Holder, *K/No/w/W/Here & K/No/w/Thing*, 2022²⁰²

²⁰² See in *Assembled*, Appendix 3, Scene 128



Fig 47. Simon Baré, Mábon Sier, and Cassandra Holder, *K/No/w/W/Here & K/No/w/Thing*, 2022²⁰³

²⁰³ See in *Assembled*, Appendix 3, Scene 128

CHAPTER 3: FRAMING ELUSIVE ERGODIC PRACTICE

In this chapter, I conceptualise ergodic practice in relation to the previous analyses of elusive creativity, and in particular in relation to metalepsis and intermediality. As discussed previously, elusive ergodic practice constitutes a series of processes and components that generate elusive interpretive outcomes. These invite the encounterer to navigate individual creative outcomes or bodies of practice both literally and metaphorically as a form of assemblage that resists definitive or singular semiotic outcomes. These assemblages are composed of creative components, texts, ephemera, marginalia, glosses and puzzle and labyrinthine-like structures found in ergodic literature. In Chapter One, I considered Nabokov's *Pale Fire* and the *I Ching* as ergodic forms that require input and some degree of participation from the encounterer.²⁰⁴ In the case of my practice, I extend my reading of ergodic work more explicitly to my own practice as assemblage, focusing in more detail on *K/No/w/W/Here* & *K/No/w/Thing*, *Projections*, *Text* and other ephemera and marginalia included in this thesis. My analysis will examine simple ergodic structures in literature, such as epistolary materials, marginalia, ephemera, and glosses. I will then analyse how such ergodic elements operate within the practice of David Lynch, using *Twin Peaks* as an example of his broader practice. I then read my own practice through these multiple ergodic lenses.

As previously noted, Aarseth explores the ergodic as a form of cybertextual system that "contains informational feedback loops" within a machine used to generate "a variety of expressions."²⁰⁵ This flow in the ergodic field requires the reader to navigate and structure the work through interpretive choices available through technological mediation, such as the printed texts and new digital platforms and interfaces.²⁰⁶ This navigation is realised in the "non-trivial effort" required to physically and mentally negotiate the text by making choices that steer the narrative in any number of directions, and in the need to "physically manipulate the text, decoding its narrative through external means."²⁰⁷ These choices are made in response to a complicated array of elliptical pathways encountered in analogue and digital hyperlink-like choices, referenced prompts, and footnotes that steer the reader through an accumulation of materials, prescribed actions and competing and unreliable fictive/metafictive narratives.²⁰⁸ In the context of an intentional elusive practice in an ergodic form, such elements also deliberately configure abstract and ambiguous form, withholding "as much as they communicate, and that communicate withholding."²⁰⁹

In Chapter One and Chapter Two, I have explored the function of gaps within practice processes that make use of ambiguity, fragmentation within ergodic pathways via footnotes, references, digressions and misdirection. The use of such guiding principles, however oblique and obfuscatory, are yet further complicated in elusive practice because

²⁰⁴ Text in this instance is broadly defined as any creative enacting, process or outcome, as some form of art object or impermanent enacting ritual or action that needs be performed.

²⁰⁵ Aarseth, *Cybertext : perspectives on ergodic literature*, 1 and 65.

²⁰⁶ Aarseth, *Cybertext : perspectives on ergodic literature*, 1.

²⁰⁷ Lang, "Short Composing Musical (Meta)Narratives: Album Renewal through Ergodicity." This requirement to physically manipulate of the text is exhibited in Mark Danielewski's *House of Leaves* seen on the following page.

²⁰⁸ Lang, "Short Composing Musical (Meta)Narratives: Album Renewal through Ergodicity."; Aarseth, *Cybertext : perspectives on ergodic literature*, 7-8.

²⁰⁹ Simonson, "Finding Meaning in Intermedial Gaps," 5.

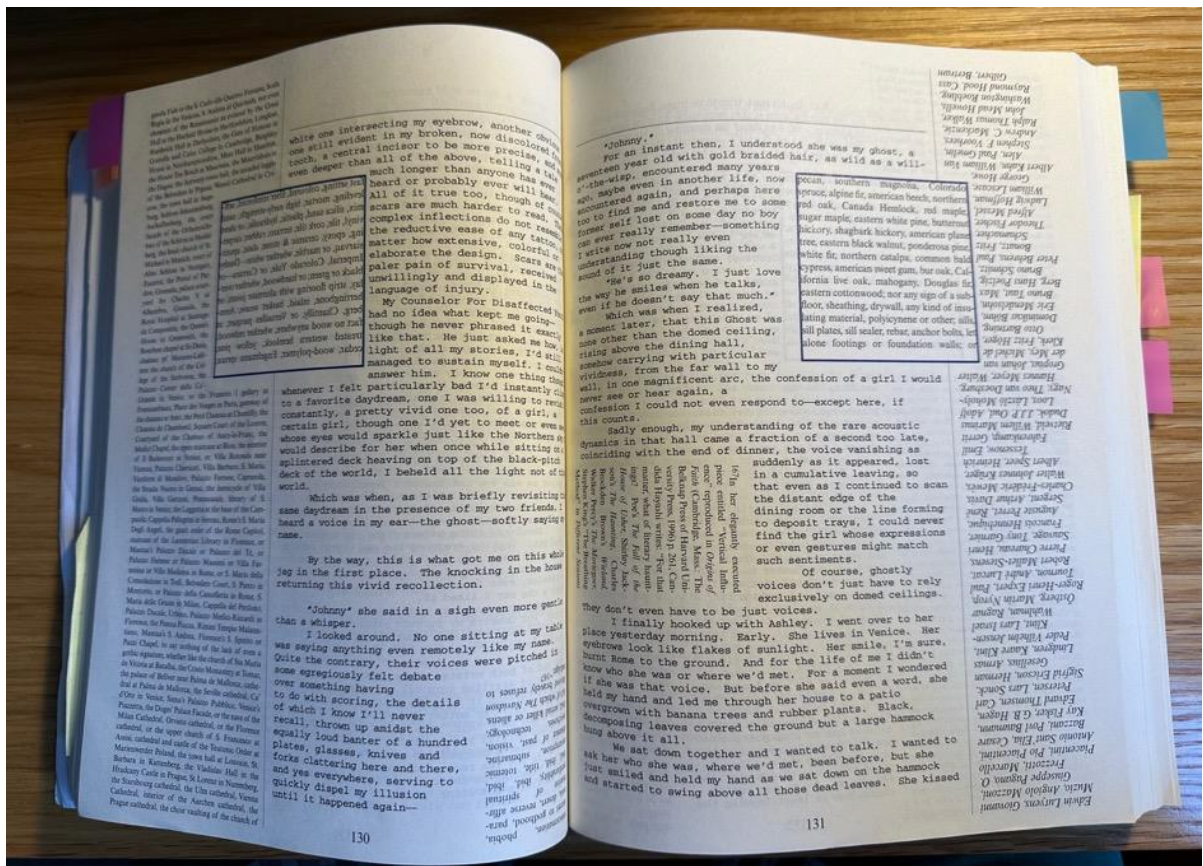


Fig 48 Mark Danielewski's, *House of Leaves*, 2000, pages 130-131, Simon Baré mobile phone image, 2024

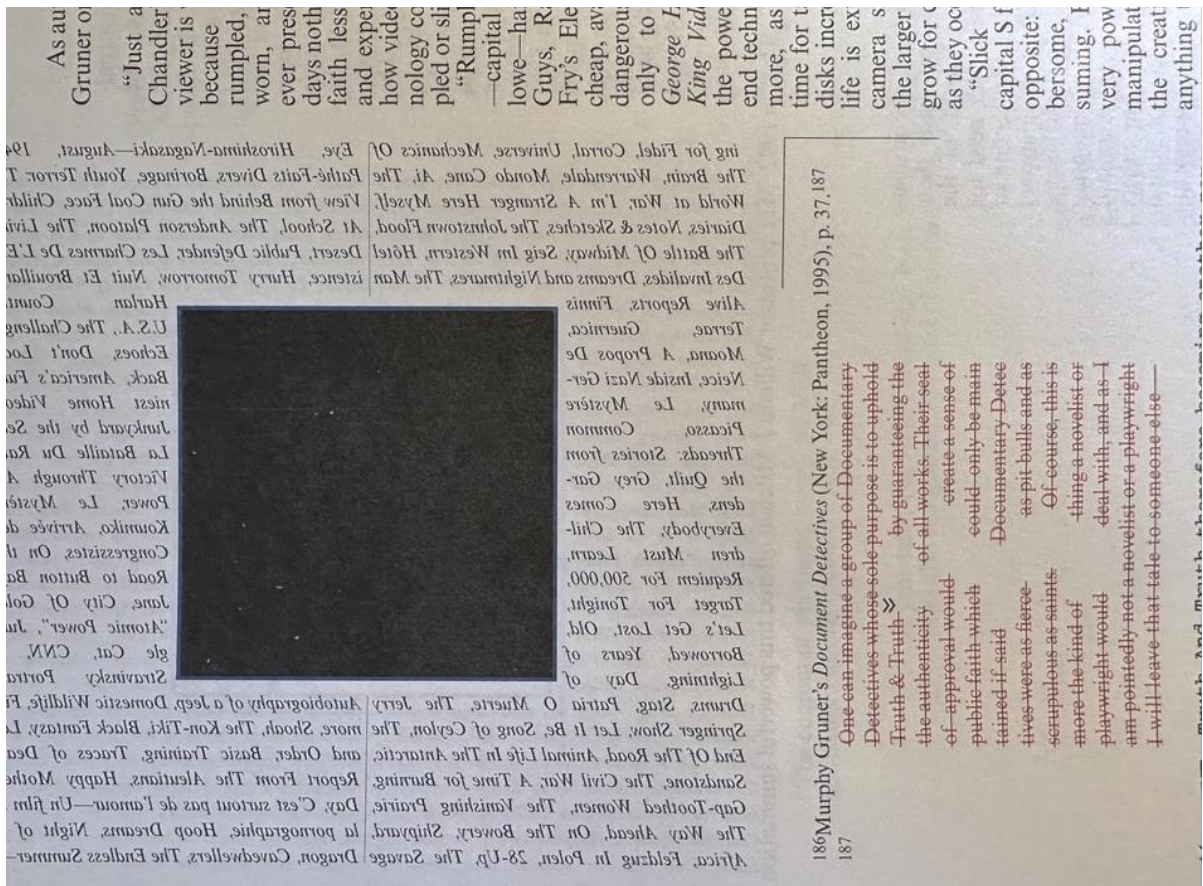


Fig 49. Mark Danielewski's *House of Leaves*, 2000 page 144, Photograph by Simon Baré, 2024

they operate in an ephemeral manner as allusions and resonances. In *K/No/w/W/Here & K/No/w/Thing*, such devices are often encountered obliquely. For example, a host of gaps and confusions occur in the narrative in scenes 54, 135, and 152, when the discovery of the body of a *decapitated female* (who may have been murdered or killed in a car accident) is investigated by the police. As we read the script, we are uncertain if the events depicted are memories, real, imagined or dreamed, and we are not informed about the nature of the relationship they bear to the narrative depicted in the script. These scenes may also foster allusions and affinities to materials beyond the text, perhaps to similar figures found in *Part 1 and 11 of The Return*, among other works. Gaps are also encountered in reverse, with, *Elise*, who is initially encountered as a 'stable' character becoming less so as the narrative progresses and loops in repeating patterns, with no chance of revelatory closure. Projections and fragments of other characters such as *Cassandra* complicate and expand this metaleptic semiotic field. It is in this space, and in always elusive untangling, that such works venture into labyrinthine and ergodic territory in which information is limited, and questions are generated exponentially with the constant expansion of the textual field.

The Labyrinth as Ergodic Form

As earlier suggested, the ergodic work is commonly likened to a form of literal textual labyrinth within the text which Aarseth theorises as ergodic literature.²¹⁰ Doob, however, notes the medieval "predilection for difficulty, complexity, ornateness, circuitousness, artificiality... artificiality... [seeming]... impenetrability and inextricability..." extended to the metaphoric are all qualities associated with the labyrinth.²¹¹ I would argue that each of these qualities is implicit in ergodic literature, and these are qualities I've attempted to conceptualise and model in my creative practice. The labyrinth can describe the (non-linear) journeys undertaken through Lynch's worlds in which characters make their way towards some final catharsis which never comes.²¹²

This describes Cooper's journey through *The Return*, and entangled ontological environments, such as the Waiting Room. On the *Diane* podcast, Adam Stewart frames the Waiting Room (also referred to as the Red Room and The Black Lodge) and Cooper's negotiation of it as 'labyrinthine'.²¹³ Rosie Stewart further describes this ontological 'space' within the series as 'polyvariant,' while Adam uses the term 'multivariant'. This space, they suggest, may be an actual place, an internal mental and psychological space, and a spiritual domain with associations to Abrahamic, Eastern and Native America understandings of places of waiting, transition and abiding. They read its secret passageways and portals, and its symbolic representations of the cosmos, as semiotically complex and expansive. To take two examples, the prominence of red, black and white, and chevron floor patterns, reference and resonate with Orpheus' bedroom floor design in Cocteau's *Orphée* (also seen

²¹⁰ Aarseth, *Cybertext : perspectives on ergodic literature*, 5-7.

²¹¹ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, 3, 213.

²¹² As for K in "The Trial" limit does not result in epiphany but instead a giving in to an unrelenting process without gaining any insight into it's purpose. Or like the "Babel" librarian realising that while the library is infinite the books within it are not are but instead assembled in finite repetitive periodic arrangements within an infinite space. This realisation may of course be framed as an epiphany very much an absurd one. Borges, *Labyrinths: selected stories and other writings*, 72-73.

²¹³ Adam Stewart et al., *The Waiting Room* podcast audio, Diane: Entering The Town of Twin Peaks, Various 2016 -, <https://diane.libsyn.com/>.

in *Eraserhead*), as well as to Native American Salish weaving and carving tradition of the Pacific Northwest, its symbolic and spiritual significance.²¹⁴

This *Waiting Room*'s 'polyvariant' and 'multivariant' nature is expressed an array of complex textual possibilities and metaplectic entanglements that also operate as impenetrable and inextricable maze-like structures within the narrative. In *K/No/w/W/Here* & *K/No/w/Thing* a similar type of space is found in the Cherbourg complex in which **Elise** and **Gina's**, lives, homes, and time itself, become ontologically entangled within its metamorphosing structures.²¹⁵ We also encounter such processes of transformation in *Assembly* as both a narrative and an art object. *K/No/w/W/Here* & *K/No/w/Thing*, as noted in the previous chapter, can be read, performed as a narrative work, navigated semiotically, encountered as an instillation, engaged as a puzzle, and navigated as a maze. Similar entanglements exist within and between *Projections*, *Text*, and the other ephemeral materials located in the appendices in this thesis, and in their relationship to *K/No/w/W/Here* & *K/No/w/Thing*.

The Epistolary and Ergodic Pathways: Ephemera, Marginalia and Other Artifacts

In ergodic literature, decisions to follow one path or another as discussed are not merely located in footnotes and resonances but are also in the ephemeral documents, objects, glosses, appendices, indexes, and artifacts like those seen in the images from *House of Leaves* and Doug Dorst and J.J Abrams novel *S*, on the previous and following pages respectively. These elements force the reader not only to engage in non-trivial effort in his/her encounter, moving from one component to another, turning the book upside down or viewing its pages in a mirror, or perhaps having to decode ciphers (including misdirection contained within the documents). Within ergodic practice this navigation of its various components can be approached as it is in an ergodic novel. For example, the way in which you are able to read the script, see exhibition images, and explore its various audiovisual content is not dissimilar to leafing through *S*, opening its various documents, or reading the notes scrawled in the margins. The major difference is found in the expansive movement between different modes of expression and medial forms within ergodic practice. Another difference is as this creative practice evolves as new components are created and older works are revisited, reworked and recontextualised. In this sense, entrance and exit points in a work will occur in varying orders, in varying patterns, from different directions, and with a different series of expectations and semiotic approaches employed.

At the simplest level within ergodic literature, we encounter ephemera and marginalia as an assemblage of documents similar to those found in epistolary fiction. This is found in novels such as Bram Stoker's *Dracula* and Mary Wollstonecraft Shelley's *Frankenstein or The Modern Prometheus*, in which we encounter narratives in part or fully constructed from correspondence, diaries, newspaper articles and ship logs. These novels in turn share something with the contemporary hypermediated forms of found footage films such as *The Blair Witch Project*, *Paranormal Activity*, and *Cloverfield*. Woody Allen's mockumentary, *Zelig*, with its extensive use of news reel footage and Sarah Polley's boundary-blurring, *The Stories We Tell*, with its extensive use of family movies shot on Super 8, both actual and

²¹⁴ Stewart et al., *The Waiting Room* Episode 87.

²¹⁵ See in *Assembled*, Appendix 3, Scenes 140-150 and 160-195.

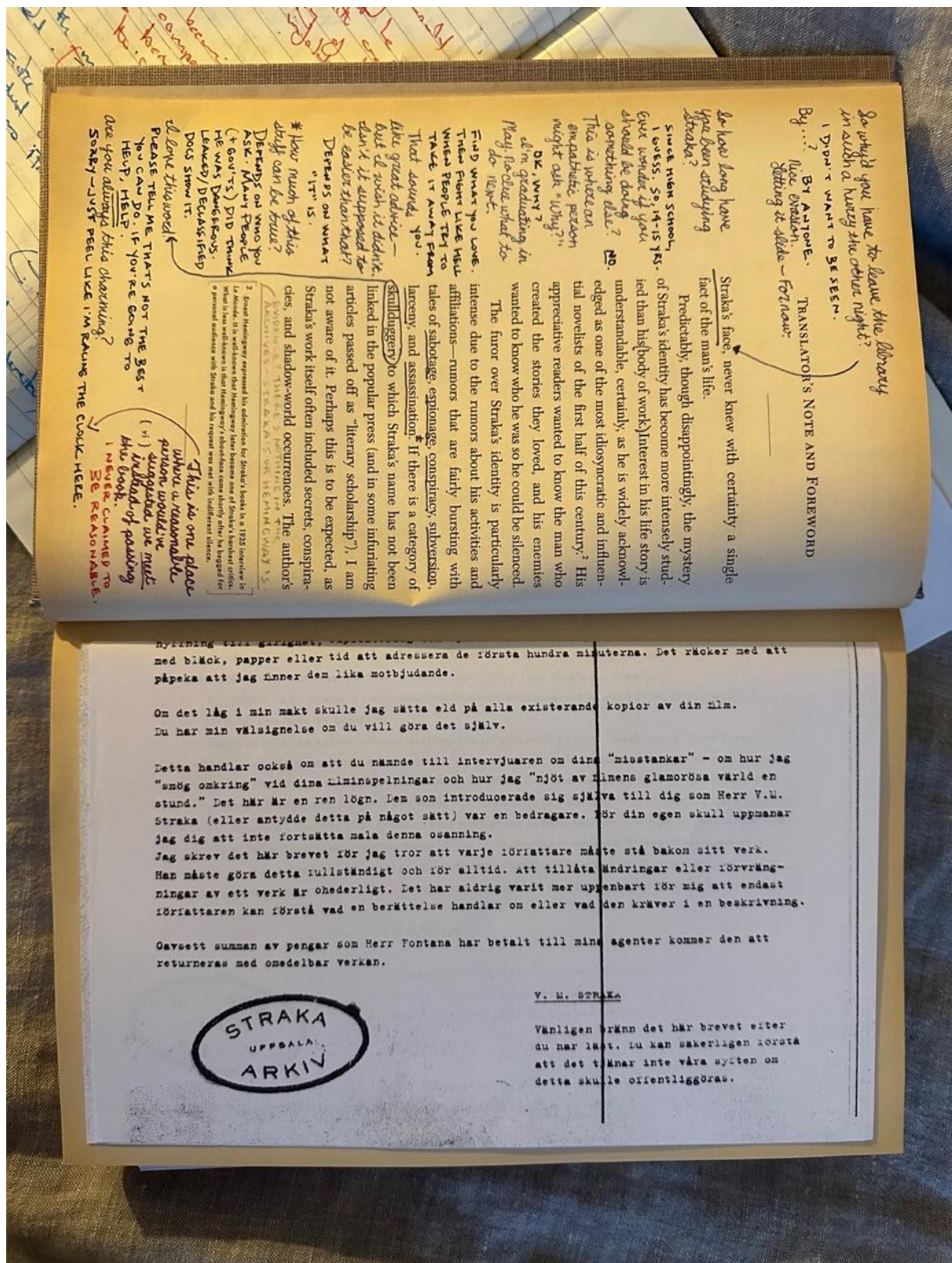


Fig 50. Doug Dorst and J.J. Abrams, *S*, 2013, vi - vii, Simon Baré mobile phone image, 2024

constructed, home video, photographs and television archives, are interesting textual examples that sit between dramatic and documentary forms. The ergodic *House of Leaves* and S also presents a complex array of marginalia and ephemera, including found objects, commentaries and notes that could also be defined as epistolary. This use of documents and other ephemera is also identifiable in a host of other creative forms that make use of found materials, including poetry, collage and installations. For example, Cornelia Parker's 1991 *Cold Dark Matter: An Exploded View* is an installation constructed out of a garden shed crammed with contents that she has quite literally blown-up. The fragmented remnants were then collected and hung in an assemblage that resembled the shed frozen in mid-explosive metamorphosis. Parker has described the work as a conceptual parodying of the big bang, but also a metaphorical and figurative blowing apart and transformation of memory.²¹⁶

Each fragment within the work, many of which remain recognisable, can be encountered as a new thing, and as individual components within the assembled installation. Yet at the same time they can be pieced back together in our imaginations, gesturing toward some form of original state, prognosis, and even narrative.

Similarly Song Dong's installation, *Dad and Mom, Don't Worry About Us, We Are All Well*, exhibited at Carriageworks in 2013, is conceptualised as an exploration of memory and distance within families, and as an exercise in fostering connections between generations including the matrix of relationships between himself, his dead father and mother, and his own daughter. It is structured through a host of archived artifacts and component works, including an array of family photographs, correspondence, family documents, reminiscences, various iterations of videos works (*like Touching My Father* 1997-2011, and the 1998/2010 *Father and Son with My Daughter*) along with 2005 *Waste Not* assemblage of 10,000 domestic items that Song's mother held onto and latter hoarded after the death of her husband.²¹⁷ Here the various components of the assemblage are laid out in an orderly form and negotiated within the spatial and temporal domain of the exhibition space. This assemblage, while not explicitly elusive as a textual form, evinces ergodic and epistolary qualities. While not conceived as ergodic or epistolary, Dong and Parker's installations have influenced how I conceptualise my practice and its accumulation of artifacts, partly through the underlying current of memory imbedded in its various components as it is in the profoundly autobiographical source materials used to generate *Projections, Text, K/No/w/W/Here & K/No/w/Thing*, and the materials in the appendices (which I have fragmented and abstracted in my own fashion).

²¹⁶ Cornelia Parker, "Cornelia Parker interview," interview by Rachel Kent, Video, November 12th, 2019, 2019, <https://www.mca.com.au/stories-and-ideas/cornelia-parker-artist-interview/>; "Cornelia Parker," Chieshale Gallery 1991, accessed March 19th 2024, <https://chisenhale.org.uk/exhibition/cornelia-parker/>. This reminds me of Bacon's use of fragmentation to avoid cliché. It is worth noting the naked bulb hung at the centre of this work has resonances with tropes found in Bacon's paintings previously discussed, Lynch's moving image work, the paintings of Phillip Claremont and elements of my own "This is Me My House". On a personal level there is also a child's bucket included in the mass of fragmented materials that on seeing put me in mind of the red bucket located in "Projections Part 1".

²¹⁷ Nick Garner, "Interview With Artist Song Dong On 'Dad And Mum, Don't Worry About Us, We Are All Well'," interview by Song Dong, Video, January 30th, 2013, 2013, https://www.youtube.com/watch?v=Yg26D1NkMcU&ab_channel=Carriageworks.



Fig 51. Cornelia Parker's 1991 *Cold Dark Matter: An Exploded View*. Photograph taken by Simon Baré Dec, 2019 at the Museum of Contemporary Art (MCA) in Sydney.



Fig 52 + 53. Song Dong, *Dad and Mom, Don't Worry About Us, We Are All Well*, at Carriage Works 2013, and *Waste's Not*, 2005 – Ongoing, at Kunsthalle Dusseldorf 2009, Photograph by Katja Liner

Ergodic and Epistolary Textualities and Assemblages: *Twin Peaks* and Other Works

In this thesis I conceptualise *Twin Peaks* in its broadest form as an epistolary and ergodic work. This work in its expansiveness operates intratextually and extratextually, and incorporates a host of parallel and paratextual components Holly Rogers describes as “diegetic augmentations.”²¹⁸ These include a series of epistolary novels and tapes, trading cards, the documentation of Lynch’s moving image practice and process included in DVD and Blu-ray releases, other video content created online, and an array of soundtracks, incidental music, audio recordings, and world framing content.²¹⁹

Importantly, the four epistolary novels can be said to operate in an ergodic manner in relation to the *Twin Peaks* moving image materials as ephemera, referencing and marginalia which variously elucidates, digresses from, and calls into question the reliability of the primary texts. These novels are: *The Secret Diary of Laura Palmer*, by Jennifer Lynch, *The Autobiography of F.B.I. Special agent Dale Cooper: My Life My Tapes*, “as heard by Scott Frost”; *The Secret History of Twin Peaks*, and *Twin Peaks: The Final Dossier* both created by Mark Frost.²²⁰ The first two works take a traditional epistolary form as personal diaries, one written and the other recorded, transcribed and published during the original television series and before the release of *FWWM*. The more recent novels penned by Mark Frost are constructed as investigative dossiers, one published before and the other after the release of *The Return*. The first involves the investigation of a tranche of found documents relating to the apparent death of Major Garland Briggs, the last person to see Cooper before his disappearance. The second novel takes the form of an FBI Dossier documenting the events and personalities associated with *The Return* and its aftermath, both investigated by Special Agent Tamara Preston (Chrysta Bell), identified as Tammy in the series and Tamara in the books.

The Secret History, we are told, is compiled by an anonymous archivist, thought to be Major Briggs, and earlier Douglas Milford (Tony Jay), and includes a host of found materials, letters, interviews, official documents, photographs, newspaper clippings, along with the archivists and Preston’s notes as marginalia covering a period from 1805 to 2016. This expands the *Twin Peaks* narrative to include President Thomas Jefferson and the explorations of Meriwether Lewis and William Clark – as well as Lewis’ mysterious death; Chief Joseph (In-mut-too-yah-lat-lat) of the Nez Perce people, who resisted United States encroachment in his territories in the Pacific North West and sought bravely to bring his people to safety in Canada; the Manhattan Project and Trinity Tests; Project Blue Book’s investigations into UFOs – including Richard Nixon’s involvement – which indirectly transforms into the Blue Rose Task Force; identities such as Jack Parsons, his involvement in founding the Jet Propulsion Lab, his associations with Alister Crowley, Thelemic magic, Babalon Working and connections to Elrond Hubbard and Margorie Cameron, whose

²¹⁸ Rogers, “The audiovisual eerie: Transmediating thresholds in the work of David Lynch,” 242.

²¹⁹ Rogers, “The audiovisual eerie: Transmediating thresholds in the work of David Lynch,” 242.

²²⁰ Jennifer Lynch, *The Secret Diary of Laura Palmer as seen by*, First Edition ed. (Sydney, Australia: Pan Macmillan Publishers Australia, 1990); Frost, *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life My Tapes as heard by*; Frost, *The Secret History of Twin Peaks*; Frost, *The Final Dossier: A Novel*; Scott Frost, *Diane*, *The Twin Peaks Tapes of Agent Cooper* (Simon and Schuster Audio October 1st, 1990); Mark Frost, David Lynch, and Richard Saul Wurman, *Welcome to Twin Peaks: An Access Guide to the Town* (Twin Peaks: Twin Peaks Chamber of Commerce, June 1, 1991).

appearance at Parson's home was thought to have been invoked in the *Working*.²²¹ *The Final Dossier* similarly expands the scope of *Twin Peaks* to include a host of cultural touchstones, including the moon landing, the assassination of President Kennedy, and the music of Elvis Presley.

These epistolary texts not only expand and elucidate the narrative but also create elliptical digressions and misdirections that confound a predetermined or evident interpretive schema. This is evident in Dale Cooper's autobiographical recordings in which we learn that Caroline Earle was murdered on May 1, 1979. Yet in Episode 21 of the original TV series, set in 1989, we are told by Agent Cooper that Caroline died four years before, in 1986. In addition *My Life My Tapes* is notable for the large number of gaps and lacunae included in Cooper's recordings with these absences attributed to travel, accidental destruction, official redaction, and to interruptions explained by personal or family trauma often associated with death, in which a BOB-like figure sometimes intrudes and in which metaleptic entanglements between Cooper and his dead mother are encountered.²²² These discrepancies discounted by some as errors also generate further speculation. Donald McCarthy observes that "by combining Frost's text with the visual clues ... [in the series and films] ... these epistolary texts add layers to the plot that may not have been elaborated on in the show, thus deepening the viewing experience."²²³ I would agree, but suggest further that such gaps reflect a textual metalepsis and ergodic structure founded on fragmentation. These lacuna and discrepancies are further extended between the various components of *Twin Peaks* in both complex and simple forms – most obviously in the various iterations of Agent Cooper encountered in *The Return* and exemplified in the assembled amalgam of Richard/Cooper encountered in Part 18. This can also be seen in the complex portrayal of Laura Palmer as both dead and alive, and in her abuser and murderer BOB explained as a manifestation of her imagination. In *The Secret Diary*, Jennifer Lynch also describes BOB as a cross-dimensional malevolent entity, as a psychological defence mechanism to avoid acknowledging her fathers' rape and abuse, revealed in season 2 and *FWWM*, as well as a name given to the evil men do and in Frost's novels as the emanation of a Sumerian demon.²²⁴

Similarly, Rogers suggests that textual ephemera underpin and structure interpretive "fan-based ... participatory extensions... and 'gap-filling' in the form of internet community building," found on sites like *Welcome to Twin Peaks, 25 Years Later* and *Twin Peaks: Between Two Worlds*.²²⁵ Here Rogers focuses on how "remediated songs deal in specific ways with [unfolding *Twin Peaks*] enigmas," extra textually and diegetically.²²⁶ In a valuable

²²¹ Frost, *The Secret History of Twin Peaks*, 8-39, 39-65, 71-153, 271-313, and 240-71. It is worth noting Marjorie Cameron appeared in Kenneth Anger's 1956 "Inauguration of the Pleasure Dome" as the Scarlet Woman and that her costume and hair are replicated in Diane Even's in parts 17 and 18 of "The Return".

²²² Frost, *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life My Tapes as heard by*, 25, 50-52, 55-56, 98, 140-42, 58, 74, 80-81

²²³ Donald McCarthy, "How Mark Frost's *Twin Peaks* Books Clarify and Confound the Nature of Reality," in *Critical Essays on Twin Peaks: The Return*, ed. Antonio Sanna (Switzerland, Cham: Palgrave Macmillan, 2019), 179-80.

²²⁴ Lynch, *The Secret Diary of Laura Palmer*, 107, 82-83, 85-86, 06-08 and 26-28; Courtenay Stallings, "Jennifer Lynch Speaks About The Secret Diary," in *Laura's Ghost: Women Speak About Twin Peaks* ed. Courtenay Stallings (Columus, Ohio: Fayetteville Mafia Press, 2020), 200; Frost, *The Final Dossier: A Novel*, 121-22. Expanded on in ; Frost, *The Secret History of Twin Peaks*, 239-71.

²²⁵ Rogers, "The audiovisual eerie: Transmediating thresholds in the work of David Lynch," 242.

²²⁶ Rogers, "The audiovisual eerie: Transmediating thresholds in the work of David Lynch," 242-45.

expansion of the *Twin Peaks* textual fabric, she explicitly reads music, sound, and noise as a set of structural intermedial points of connection. The precision of the reading of popular songs and song lyrics within fan-based paratextual investigations open up a space in which collaborators within these projects and those outside, can participate in and expand its ergodic assembled form. This is to say that Lynch and Frost have deliberately created works that encourage investigation, speculation and creative responses resulting in an industry of interpretation for both fans and critics alike.²²⁷ Perhaps in its most radical form and operation, we can say that such a collection of “fan-based and participatory extensions” results in an endless array of “deferred narratives,” such as *Twin Pie* “Enter the Lodge,” a twitter-based speculative exploration launched by fans in 2014.²²⁸ Extensions also exceed the world of the text and its narrative form, including its ergodic possibilities. Such extensions must include critical and creative responses to the work. And this would include my practice-led thesis, which operates in itself as a form of marginalia and gloss, further extending the ergodic form of Lynch’s work, and my own assemblage.

These mysteries and their resulting gap-filling exercises often extend to codes located metaphorically and literally within these works. The breaking of codes and ciphers is an important component of ergodic literature, whether they are employed as misleading digressions, complications, or attempts to render this maze as impenetrable. Codes and ciphers proliferate within Nabokov’s use of anagrams in the names of characters, such as Botkin/e, Kinbote and Vivian Darkbloom, and in Danielewski’s use of braille in chapter XX of *House of Leaves*, written without raised dots by a man who cannot see and as such rendered inaccessible to the blind.

In keeping with this practice, I have used ciphers to reveal narrative text and textual references within *K/No/w/W/Here* & *K/No/w/Thing*. I also used these codes in my creative process to disrupt, fracture, and abstract elements of *K/No/w/W/Here* & *K/No/w/Thing*. At an operational level these ciphers use numbers and symbols in place of letters across three cipher variations, with each containing two alternate code variations [See images on page 81-83]. These variations (each a relation within the text) are then complicated by my use of proscribed process shifts between code sequences and variations every 2 or 3 characters. In Scenes 56-58 of *K/No/w/W/Here* & *K/No/w/Thing*, we see these codes employed in a mobile phone conversation between **Gina** and **Peter**, in which signal disruption is expressed through the use of the ciphered text to accentuate the confusion both characters experience, as well as to transform the text into a visual material form. This form is hung in *Assembly* as part of an exhibition and constitutes part of the symbolic representation of fragmentation and labyrinth-like structures.

Puzzling Over Form

While *K/No/w/W/Here* & *K/No/w/Thing* has resonances with Lynch’s and Danielewski’s unreliable narration, withholding, and entanglements previously discussed, its realisation as a component within the *Assembly* installation extends its metaphorical maze-like qualities into the psychical domain, where it can be interacted with in a more

²²⁷ Mark Frost, “Foward,” *The Blue Rose*, 2021, 1.

²²⁸ Rogers, “The audiovisual eerie: Transmediating thresholds in the work of David Lynch,” 251. From; Matt Hill, *Fan Cultures* (London and New York: Routledge, 2002), 101.

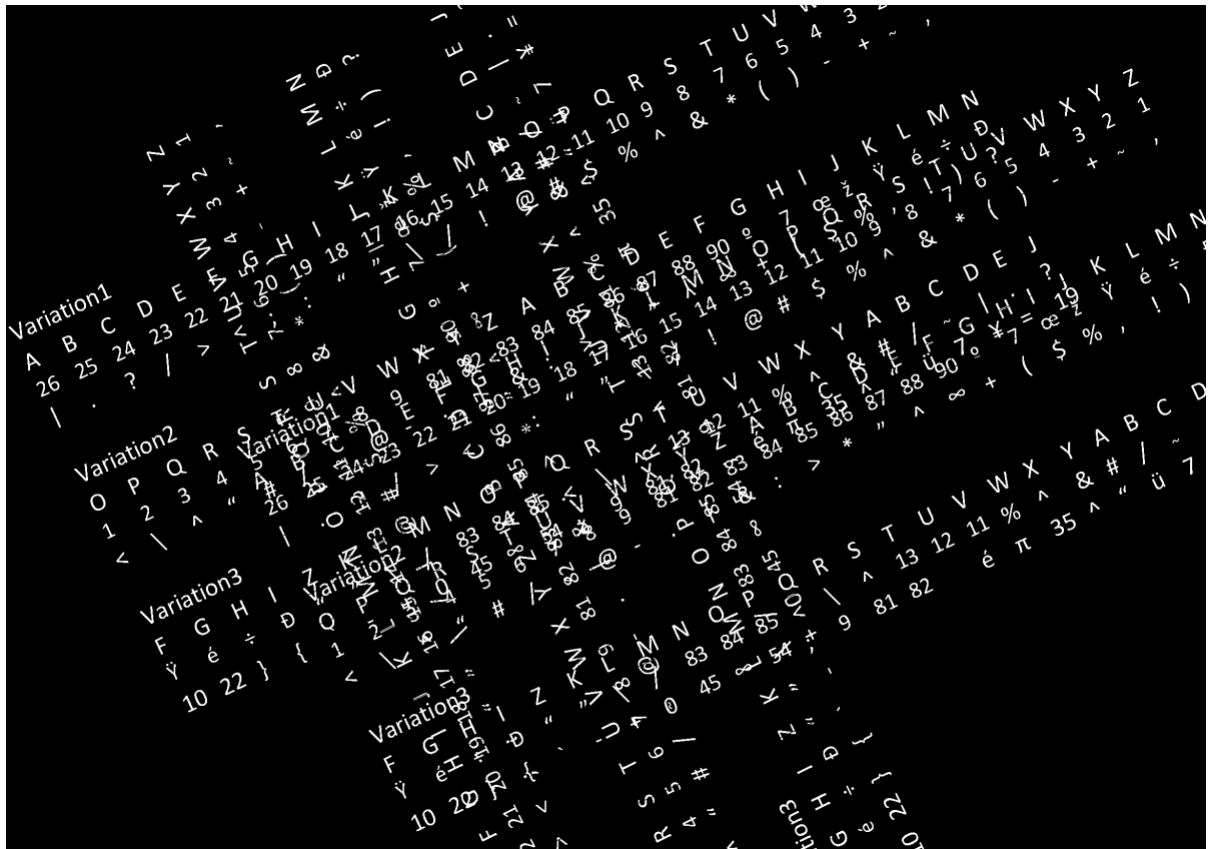


Fig 55. Simon Baré, *Assembly Cipher Variation #1*, 2022



Fig 56. Simon Baré, *Assembly Cipher Variation #2*, 2022



Fig 57. Simon Baré, *Assembly Cipher Variation #3, 2022*

participatory manner. Initially I had envisaged *K/No/w/W/Here & K/No/w/Thing* as a multi-channel audio and video installation, featuring subjects 'cold' reading of the script, who had to negotiate the narrative, its meaning, and the psychical disruptions within the text. This encounter would have been filmed in a darkened studio beneath a single light with the reading process captured on multiple camera angles, in various formats, and in several different frame rates. I conceived this confluence of material as a form of fragmentary collage further expanded through the reflexive visibility of lighting, camera and sound kits captured in alternate angles. As an example, one shot would have been framed high above the reader looking down on them, the microphone before them and the partially lit page – which they would have been instructed to drop after reading it. This and other similarly framed obtuse angles would in turn be positioned so that any movement by the reader would render them fractured and only partially visible within the frame. Additionally another camera angle focused on the floor would capture the falling pages, while far behind another low wider angle would capture the lighting rig behind the reader's silhouetted form and the discarded pages, again falling to the ground and surrounding the reader.

Unfortunately, my limited budget prevented me from building the full installation I conceptualised and designed. As an alternative to this set-up, I experimented with several other configurations from October 31-November 11 in 2022 in the Sydney College of the Arts Project Space in which the exam exhibition takes place. In both setups *Projections* and *K/No/w/W/Here & K/No/w/Thing* were exhibited together as *Assembly*, alongside the cut-up *Text* poems and ciphers hung alongside the script card configuration pegged onto a series of wire supports. This hanging explicitly references Duchamp's *Rendezvous of Sunday February 6* (1916), Richter's intermediality and assemblage ideas, and Nabokov's use of index cards in *Pale Fire* (which he shuffled during the writing process to reconfigure his narrative structure).²³⁰ The initial iteration involved projecting the reverse order compile of *Projections Part 3-1* (a reverse order) onto the script cards in a deliberate evocation of an intermedial palimpsest, with the individual channels of the same work presented on monitors in the correct order *Part 1-3*, leaning against the adjacent walls – mirroring an earlier configuration of *Text Part 1*. In the second iteration *Projections Part 3-1* was projected against the wall opposite *K/No/w/W/Here & K/No/w/Thing* while the 5-channel array of monitors were arranged on adjacent walls and floor as if they were an extension of the printed cards hung on the wire frames. This was in part motivated by a perceived affinity between the large black card from Scene 128 and the black monitors, seen on the following pages, which led to my positioning one channel on the floor before the large card to accentuate the link – also explored in the exam exhibition.

This connection between the cards and monitors resulted in a simpler configuration that enabled each component to be viewed on its own merits and assembled together in a simpler form, playing on their affinities and textual connections. These resonances between the components I equate with those found in Duchamp's interlinked works, such as *The Bride Stripped Bare by Her Bachelors, Even; (The Large Glass)* 1915-23; his collaboration with

²³⁰ It is worth noting index cards like Nabokov's "held together by a green rubber band" appears in "House of Leaves" which also links to Kinbote's discussion of Shades 80 index cards in "Pale Fire" similarly "held by a rubber band" – as were my own index cards used to plot out the script. Danielewski and Zampanò, *House of Leaves*, 276; Vladimir Nabokov, *Pale Fire* (Penguin Classics: London, 1962; repr., 2016), 13.

Rose Sélavy on *The Green Box* 1934, (*Box in a Valise*) 1935-41, and later work; *The Infinitive (In the White Box)* 1966, which, together, operate in an epistolary manner along with the individual works reproduced in *The Large Glass*.²³¹ When one takes into account Duchamp's constant circling back to works, collections of works, and replications in boxes, the interchangeability of replicas and originals, and copious notes and instructions found within assorted "boxes," and stoppages used to motivate his practice, we also encounter a form of ergodic practice enriched and further expanded by his dadaist and surreal heritage, as well as a penchant for gameplay and obfuscation.²³²

This tendency for game play and puzzle solving found in the ergodic form is also purposefully integrated into the test and exam exhibition through the random arrangement of the cards and the removal of page numbers. This allowed those who visited the exhibitions to encounter it as an art object, as a text to be read in its disordered form (generating further fragmentation and creating new orders through their participation), and as a puzzle to be solved. A fuller interaction with this aspect of the work would, I suspect, generate more complexity activating the ergodic and multitextual connections contained within its different component parts. Though like all ergodic configuration this requires significant, non-trivial effort on the encounterer's behalf.

At the simplest level these components within *Assembly* and their connections can be located in the *K/No/w/W/Here & K/No/w/Thing* as artifacts and other ephemera found in the Cherbourg lockup, the Police Archive and in **Gina, Pete, Caroline, Madeleine, Jules, Elise** and **Cassandra's** homes, apartments and memories. This ephemera extends to *Projections*, 8mm film, and its images of people swimming and picnicking by beaches, rivers and lakes; the medical records used in *Text* alluded to in the drama, and in *Assembly's* other textual components. These interconnections in turn generate a series of feedback loops that redefine and reposition each component and its internal features in relation to each other. In the case of *Text*, we encounter the documents that detail Mábon's Sier's paternal grandmother's confinement in a mental institution in 1960s and 1970s New Zealand, where she would die in her mid-fifties. The original documents are also referenced in *K/No/w/W/Here & K/No/w/Thing* in Scenes 43 and 71, when **Cassandra** appears on security footage wandering barefoot and semi-clad on a railway station platform, described by the **Clinical Psychologist** as being in as a dissociative state.²³³ These documents record daily observations, interactions and incidents,

²³¹ Mathew Affron, "The Essential Duchamp," ed. Philadelphia Museum of Art in association with Yale University Press (New Haven and London: Philadelphia Museum of Art in association with Yale University Press, 2019), 52-53, 88-89, 90-91, and 116. I encountered this interlinked path after reading the answer to Stauffer's question 26 about a drawing of "Oculist Witness" from 1920, which I learned has connections to "Cols Alités", and through its inclusion as a component within "The Large Glass", and through "Cols Alités" to "Colles Alitées" included in the "Rendezvous of Sunday" text - which also included the phrase "Étant Donnés" the title of a work that would finally be realised in 1966.

²³² Susanne M. I. Kaufmann, ed., *Marcel Duchamp: 100 Questions. 100 Answers* (Munich, London, New York: Prestel, 2018), 34, 57, (footnote 33) 14, 69, 175, 93 and 236; Marjorie Perloff, "The Conceptual Poetics of Marcel Duchamp," in *21st-century modernism: the "new" poetics* (Massachusetts: Blackwell Publishers, 2002), 91-92. It may also be plausible to suggest Serge Stauffer's long correspondence with Duchamp, his archiving and research of his practice, which Stauffer regards as part of his practice, is alike to the way in which many academics, fans and creatives engage with Lynch's practice if not his personal archive. I would also add working through Duchamp's correspondence with Stauffer, looking through footnotes and for visual images online and in books felt much like the non-trivial effort required in "House of Leaves" and "Pale Fire".

²³³ There are also further allusions to these documents in Sc 75, when Cassandra escapes from the Mental Health Facility, and; in Sc 134 when Jules is unable to make sense of being incarcerated and compulsively scrawls down his thoughts. The

medical treatments, electroshock therapy, and a range of capriciously administered medications used to manage behaviours and moods. This narrative elusiveness is itself suggestive of institutional opaqueness and unreliability, and can be understood in multiple ways including as evidence of institutional malpractice and abuse, and of her family's powerlessness to challenge her institutionalisation. These are documents that could further be interrogated to expose and analyse relationships of power at a family, institutional or societal level. Realising I, like Mábon Sier, could only ever access a fractured, destabilised form of her narrative, I chose to explore these fragmentations in *Text* and *K/No/w/W/Here* & *K/No/w/Thing*. In *Text* this involved using processes also explored in *Projections* and later in *This Is Me, My House*. Initially I studied the scanned documents, identifying a series of sentences, phrases, and events that stood out as examples of her confusion and frustrations, along with observations made by doctors and nurses that were suggestive of these gaps and elusiveness. I then formed this material into a cut-up-like series of text poems – included in the *Assembly* test exhibition and following appendices. These works were then performed and recorded in a call and response manner, in which I read the text aloud to a responder who repeated the lines, phrases and words back to me. Over time this became more fragmentary, deviating from the poems' original form, with my calls shifting between lines in an intuitive and automatic fashion as the process evolved. This material was then reworked in the editing and compositing process in which the original documents, audio, and video were further fragmented into a collage form in *Part 1*, as discussed in Chapter One and Chapter Two. It is important to note while the script and its installation appear to be the central component of my thesis, this is not the case. *Projections Part 1* and *Text Parts 1* were both generated before I started working on *K/No/w/W/Here* & *K/No/w/Thing* in a process already discussed: as a cut up and collaging together of disparate source materials, including of my previous scripts, ideas, recollected dreams, and previous creative and analytical work.

As I note in the appendix rules, whether the script is read first with the other components engaged as ephemera or digressionary turns, or whether the *Projects* or *Text* become the initial pathway into *Assembly*, is not important. They are all intentionally equal components within my thesis and exhibition, and it is up to the person who encounters them to make that decision for themselves. Ergodic practice, as I frame it, is something that evolves over time, with each new component reframing the last, and therein, reframing the whole. Each new encounter with these works allows and even requires a *reframing* that opens new pathways of enquiry, understanding and gap filling.

lines are also an allusion, perhaps a reference to "Fire Walk With Me" and David Bowie's character Phillip Jeffries pointing to Dale Cooper saying "who do you think this is there"? Again Cassandra's confinement within the laundry machine has correlations with Jeffries transformation in "The Return" residing in a mechanical device, perhaps a Tin Machine, that looks somewhat like a teapot - perhaps a further allusion to "Alice in Wonderland" and the Mad Hatter's tea party – and a references to scenes within my 1994 short film "Eau de la Vie".



Fig 58. Simon Baré, *Assembled : K/No/w/W/Here & K/No/w/Thing, + Just As I Remember: Fragments, Remembranc, and Projections, Part 3-1, (Configurataion 1)* 2022, Photographs by Simon Baré



Fig 59 + 60. Simon Baré, *Assembled : K/No/w/W/Here & K/No/w/Thing, + Just As I Remember: Fragments, Remembrances and Projections Part 3-1 and Part 1-3, , (Configurataion 1)* 2022, Photographs by Ellen Dahl



Fig 61. Simon Baré, Mábon Sier, and Cassandra Holder *Assembly, K/No/w/W/Here & K/No/w/Thing 1*, 2022²³⁴

²³⁴ See in *Assembled*, Appendix 3, Scene 128

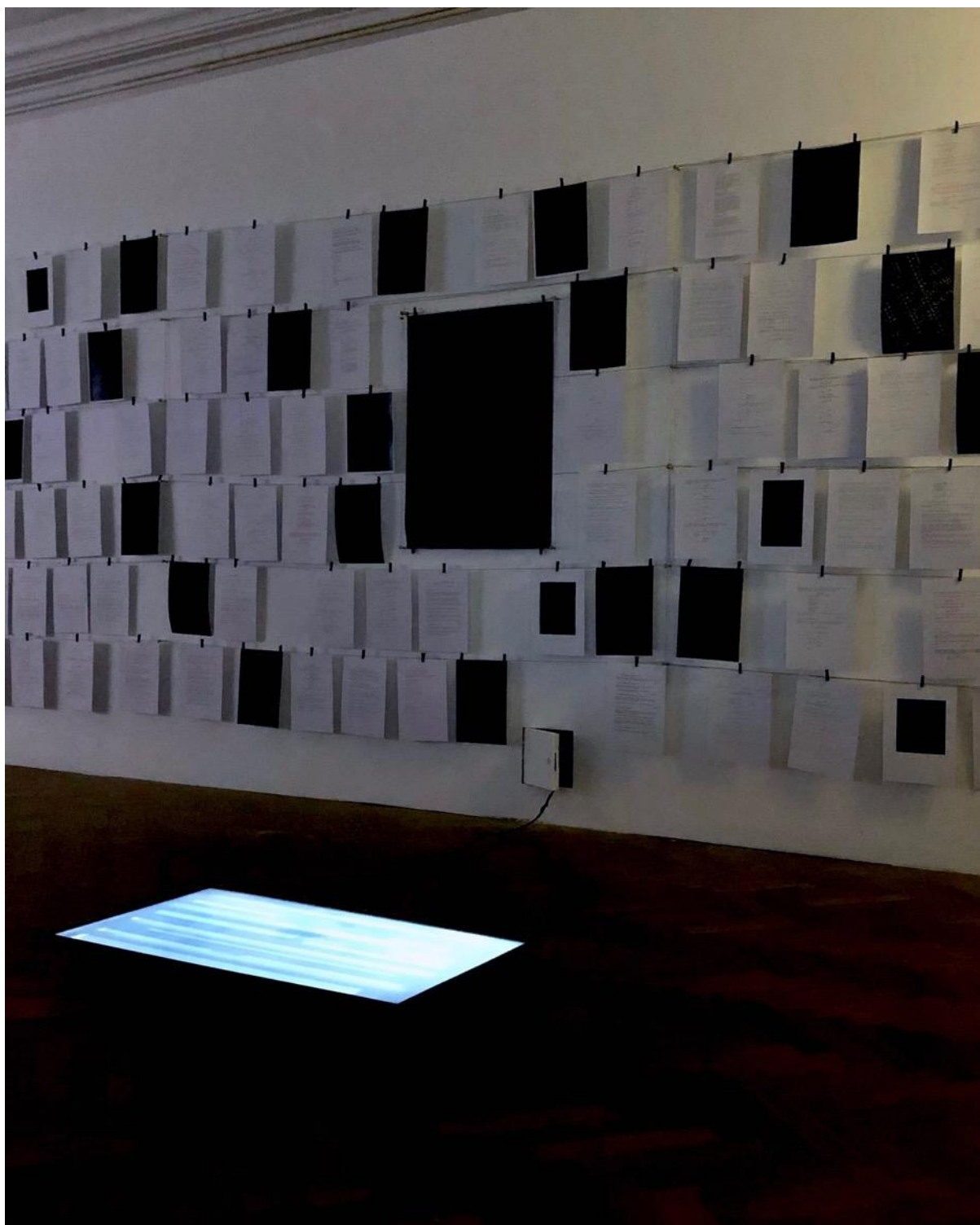


Fig 62. Simon Baré, *Assembly : K/No/w/W/Here & K/No/w/Thing, + Just As I Remember: Fragments, Rembrances and Projections Part 1-3, (Configurataion 2)*, 2022, Photographs by Ellen Dahl

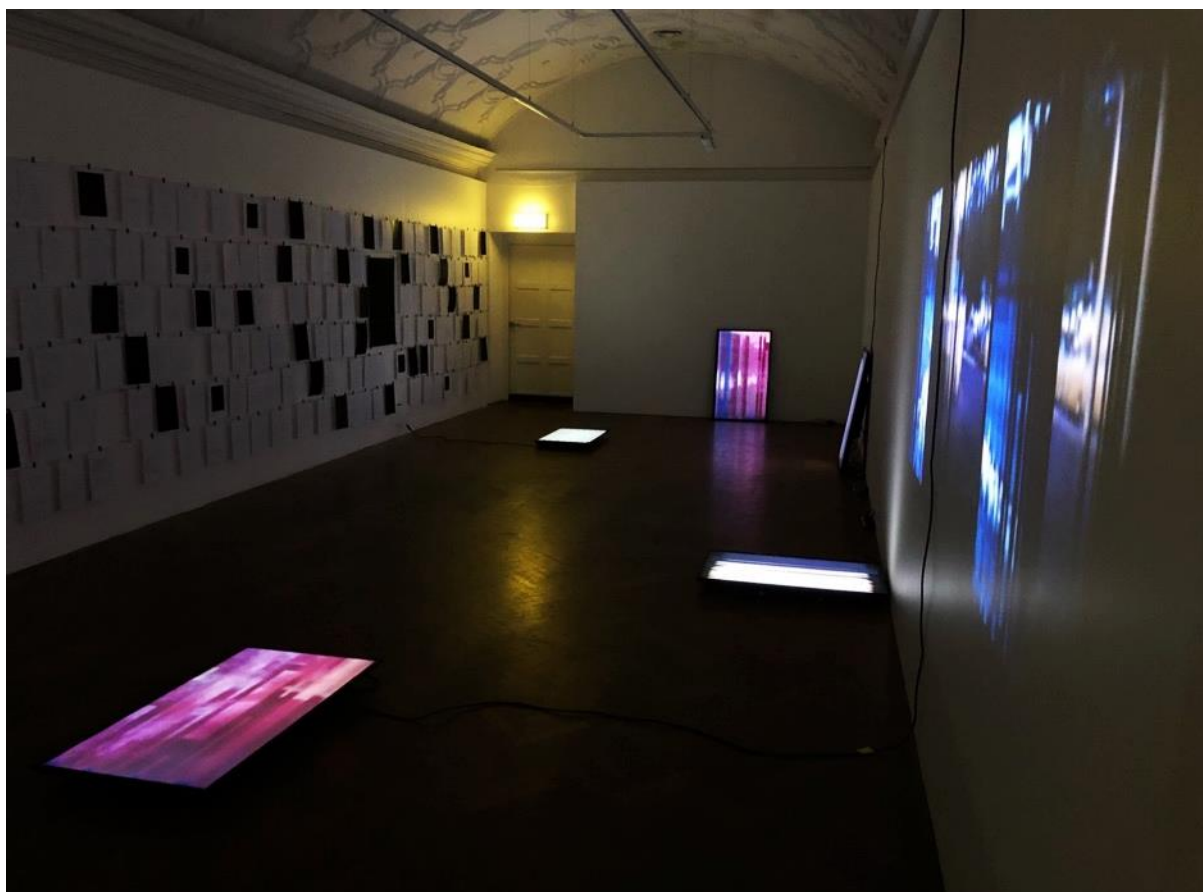


Fig 63. Simon Baré, *Assembly : K/No/w/W/Here & K/No/w/Thing, + Just As I Remember: Fragments, Rembrances and Projections Part 3-1 and Part 1-3, (Configurataion 2)* 2022, Photographs by Ellen Dahl

Ergodic Practice in Exhibition

In my final examination in the Project Space I exhibited these components to present the operation of an elusive ergodic practice. The multitextual and metaleptic connections and qualities of my practice and its content were not predetermined but left to the exhibition visitor to uncover for themselves (if they felt so compelled). This was envisaged as an expansion of the 2022 test configurations, as I suggested in my submitted thesis may feature a monitor located in the *K/No/w/W/Here & K/No/w/Thing* hanging where the large card was located, and the large card moved to the wall opposite amidst the monitors to further accentuate the relationship described above. I also anticipated darkening the space, blacking out windows and doors and attaching black printed scrolls to the walls featuring a negative form of this thesis with white printed text with the large card, some of the monitors, and polaroid images attached to these scrolls. I also entertained the idea of covering the monitors featuring *Text* and *Projections* with dark fabric to suppress light and obscure the work. The intention to have the gallery visitors negotiate the assembled works using their phone torch to read texts, and uncover the encountered monitors as a form of non-trivial effort. These facilitated 'pathways' I hoped would present the gallery visitor with an opportunity to participate in the exploration of a metaleptic set of textual relationships, shifting their attention from one component to the next. I hoped that the negotiating of this metaphorical maze and its prompts would open up vast worlds of textual possibilities shifting and changing with their attentional modulations.

As has been noted ergodic practice is as much about the process of generating the individual outcomes, components and relational practice, as it is about interacting with the creative outcomes. The generative endeavour itself a form of non-trivial-effort, just as it is for the reader, viewer, and gallery visitor to negotiate such practice. This was reaffirmed when I gained access to the Project Space and experimented with the placements of projectors, monitors and text and in discovering the play of light between these components, required me to adapt and renegotiated my initial intentions.

The arrangement of the script as an art object followed a similar form to the test exhibition with the cards randomly reconfigured into positions and with the large black card moved towards the entrance instead of on the opposite wall, where it would have been lost amidst the thesis' panels. This operated as hoped with many gallery visitors spending significant time examining and moving from the card to card, using their phones to read the text.

The intention to blackout the space, an effect achieved to some degree, was also adapted due to the amount of light emanating from projections and monitors. While covering the physical form of the monitors would have solved some of these problems it also created further health and safety complications, especially for the monitors located on the floor. I have not however abandoned this idea, but would require a larger more controllable space to be able to be realised as I intended; perhaps replicating the layout of parts of the Cherbourg lockup from the script's narrative, with monitors concealed in stacked boxes, covered alcoves and behind cupboard doors.

The most significant change involved my presentation of the thesis content as a series of hung scrolls or wall panels, operating as parallel texts, marginalia and commentary. These



Fig 64. Simon Baré, *Blurred Boundaries, Assembly, Projections Complies, Channels 1-5, + Panels 1 + 2*, Simon Baré, 2024

I intended to use as background for the observant gallery visitor to discover, palimpsest-like, hidden beneath the foregrounded 'texts'. When I started working on this, I set out to create 3 large wall panels in InDesign, seen in the 3 images on the following pages. *Panel 1* featured the thesis front matter, introduction and Chapter One, *Panel 2*, Chapter Two and Three, *Panel 3* the conclusion, bibliography and elements of the appendixes, including the *Text* poems, ciphers and ephemeral polaroids images. These materials were then arranged in unicursal labyrinthine form in each panel, with further layers of doubled, fragmented, text and images layered and superimposed over this. This process utilised practices like those employed in *Projections*, *Text* and *K/No/w/W/Here & K/No/w/Thing* with the second layer fragmented and abstracted to generate multicursal digressions, obstacles, and complications impeding unicursal pathways beneath and how the panels might be read and navigated.

When I reframed how these panels were envisaged in response to the Project Space I chose to transform the original printed panels into projected works. This echoed shifts in *Projection*, noted in Chapter One, in which attention was drawn to the allusion of movement located in the film and video content, in this case reversed, with the still printed text transformed into a transmedial moving form. This allowed the panels to move from the background to the foreground transforming from thesis, gloss and puzzle into a fully integrated component within this assembled work expanding the engaged textual, metaleptic and ergodic frame work of the exhibition.

However when converting the original three panels into 1080p video, the text was rendered blurred and largely illegible. While perplexed I was also intrigued, noting resonances with Richter's use of blur to flatten the distinction between figuration and abstraction.²³⁵ Embracing this as a happy accident I expanded the panels further, keeping the blurred elements while filling in blank areas generated in the shift from the squarer 9499 x 7937 original panels into the video landscape 16 x 9 frame. This also involved adding further fragments and layers, making legible what had become illegible while generating additional gaps and obstructions into the panels further complicating the work.

These additional layers were then digitally edited to appear intermittently for 18 seconds across each panel's 3 minute cycle, disappearing and being replaced by additional fragment layers. Each panel was then organised into different configurations with *Panels 2* and *3* compiled after *Panel 1*, *Panel 3* and *1* after *Panel 2*, and *Panel 1* and *2* after *Panel 3*. This allowed text that may have been missed on one wall to appear on another and for the engaged visitor to shift their attention from one position to another to navigate the exhibition and its temporal shifts.

In addition' *Panel 3* was extended to accommodate the 13 minute and 53 second component *Text Part 1* which I initially planned to display as a single channel compile on a monitor on the *Panel 3* wall. Unhappy with the original configuration, I experimented, projecting *Text Part 1* onto various surfaces in the gallery including the *Panel 3* compile wall. When I saw how the thesis text, polaroids, and video projections coalesced together on the

²³⁵ Hage, "Gerhard Richter - The official website of Gerhard Richter ".

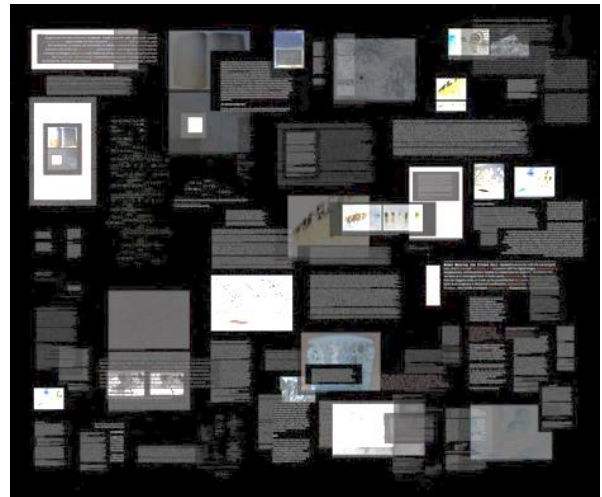
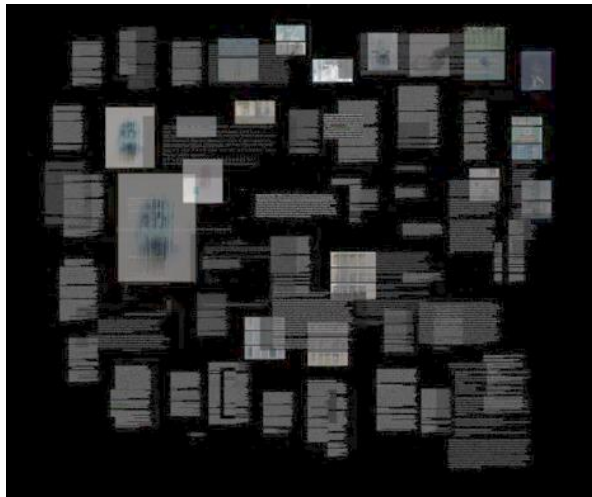


Fig 65 + 66. Simon Baré, *Original Thesis Panel 1 + 2*, Simon Baré, 2024

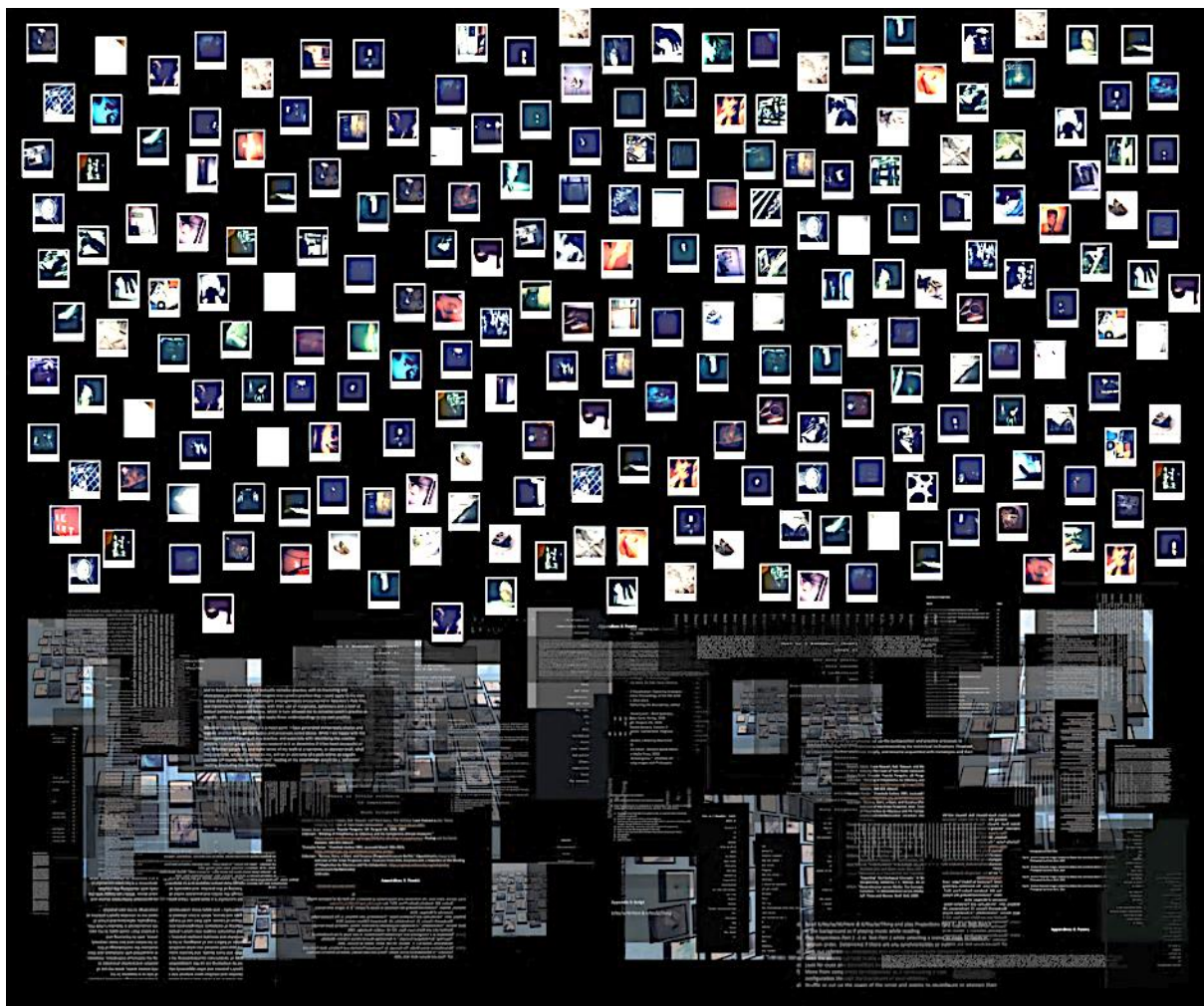


Fig 67. Simon Baré, *Original Thesis Panel 3*, 2024 and *Polaroids*, Collatted by Mábon Sier and Simon Baré, 2022-2024



Fig 68. Simon Baré, Blurred Boundaries *Panel 3* , 2024



Fig 69. Simon Baré Blurred Boundaries installation, *Panel 1 + 2, Projections Compile and Channel 3*, 2024

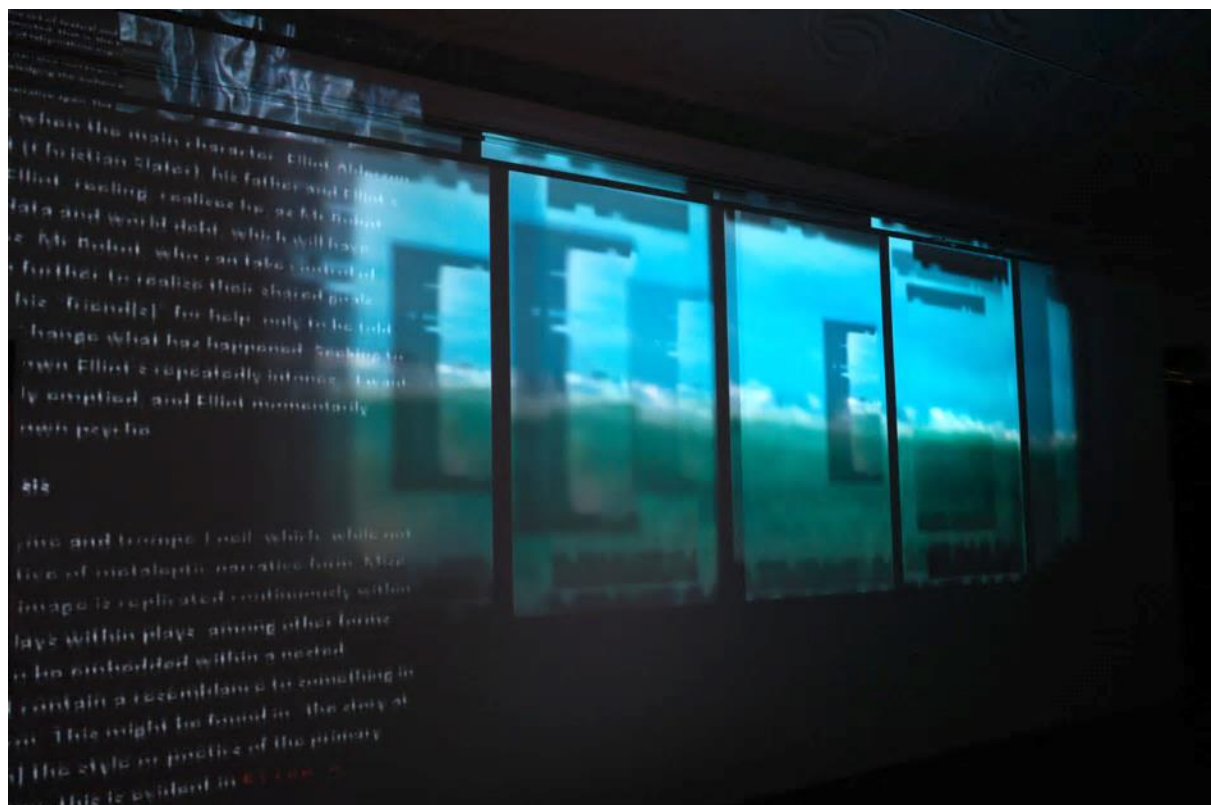


Fig 70. *Blurred Boundaries, Panel 2 and Projections Compile*, 2024 Photographs by Ellen Dahl

Panel 3 I immediately started to experiment with how this might be utilised in the exhibition. This resulted in creating a 36 minute *Panel 3* loop which included Text Part 1, further fractured and layered, intermittently appearing form throughout the panel loop.

Further changes were made after I decided to locate the projectors on the floor within box-like plinths – as an allusion to the storage containers located in the *K/No/w/W/Here & K/No/w/Thing* Cherbourg lockup, symbolically represented in the array of components located in my assembled practice. While I had initially envisaged displaying the projected materials as distinct but adjacent panels, I discovered overlapping the projections generated further entanglements enabling further cohesion between the assembled components. This is most obvious in the configuration of text, image and sound, and in their repositioning and recontextualising via abstraction, fragmentation, indexical pointing, replacement and substitution. It also deeply embedded in the fictional, documentary or academic narrative currents that connect this thesis and its practice-led research together.

I was reminded of this when pegging the *K/No/w/W/Here & K/No/w/Thing* cards on their wire frame. As I did so I purposely read a phrase, sentence, stanza or scene from each card mimicking the exhibition instructions that suggest the reader move from card to card and construct their own experimental text, or, to “unpuzzle” the scrambled script and its connections to the broader exhibition. Having not read the script in some time I was quite struck by the number of references, allusions and affinities to extratextual sources. Pathways led in a multiplicity of directions, many to influences and affinities but others to the interplay of narrative arcs and the mystery embedded in the script pointing to the documents used to construct *Text*, *Projections*, and the *Polaroid* photographs – not unpacked in this thesis – and to their pointing back in the opposite direction.

This sense of interconnection and coherence was further accentuated when the exhibition opened to visitors. Here the placement of the projectors resulted in an exciting if not unforeseen intersection between my practice, its presentation with those who encountered it. This occurred when the gallery visitors moved through the space and between monitors and the projectors screening surfaces, casting dark shadows onto the wall, generating gaps and absences, further fragmenting the projected image as they became simultaneously transformed into alternate screening surfaces which they and others had to navigate.

While my initial fascination with what I’ve conceptualised as elusive ergodic practice focused on my enduring interest in the work of David Lynch, in its rich tapestry of relationships within and beyond the work ‘presented’, my focus has evolved in unforeseen ways. This has tended towards fluxes and conceptual positions which are in many ways incongruent with Lynch’s practice, yet in which I see resonances that are abstractly in keeping with his practice. I have embraced this creative evolution in my own practice as a form of metaphorical labyrinthine negotiation. Within this ergodic process, I, like the gallery visitor, am positioned within an ergodic creative space, moving through that space as the traveller who must shape and reshape it as they proceed. Here creative practice itself becomes an unfolding of possibilities, of understandings, changing perceptions and negotiations that recalls at once a Borgesian model of ongoing, never-ending forking paths, and a Lynchian unified field of consciousness in which all ideas (and all consciousness) resides, waiting to be found.

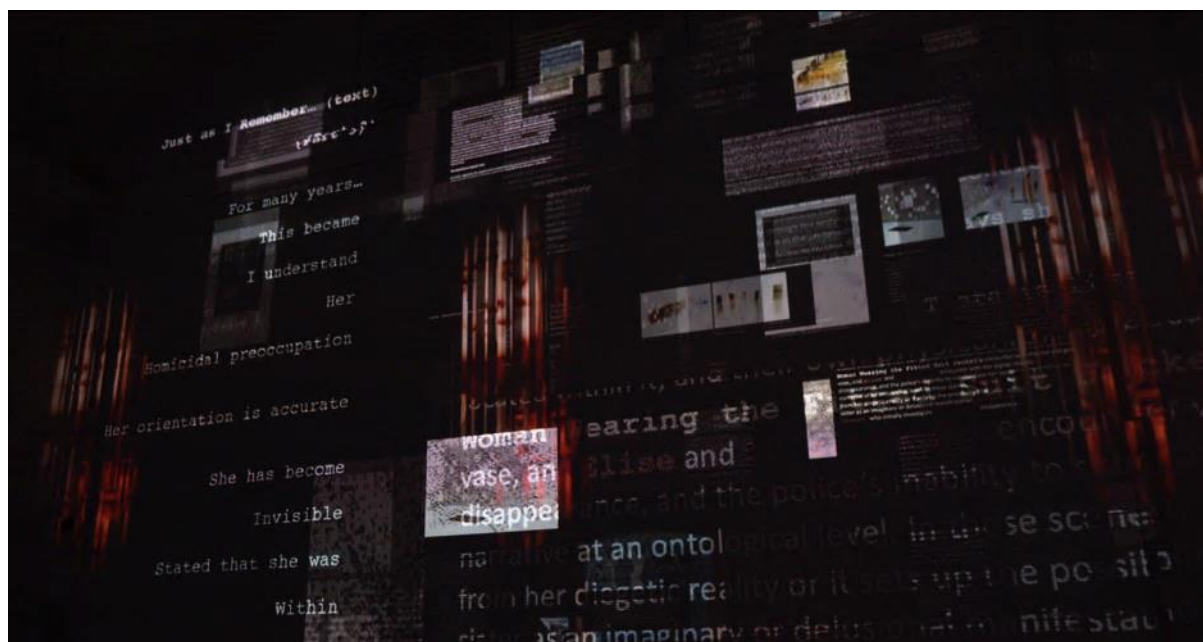


Fig 71. Simon Baré, *Blurred Boundaries, Panel 3 + Text Part 1*, 2024. Photographs by Ellen Dahl



Fig 72. Simon Baré, *Blurred Boundaries, Panel 3 + Text Part 1*, 2024



Fig 74. Blurred Boundaries *Projections Compile + Channels 1-4 + Panel 1 and 2*. Photographs by Ellen Dahl



Fig 75. Blurred Boundaries, *Panel 2*. Photographs by Simon Baré



Fig 76. Simon Baré, *Blurred Boundaries, Panel 3*, 2024

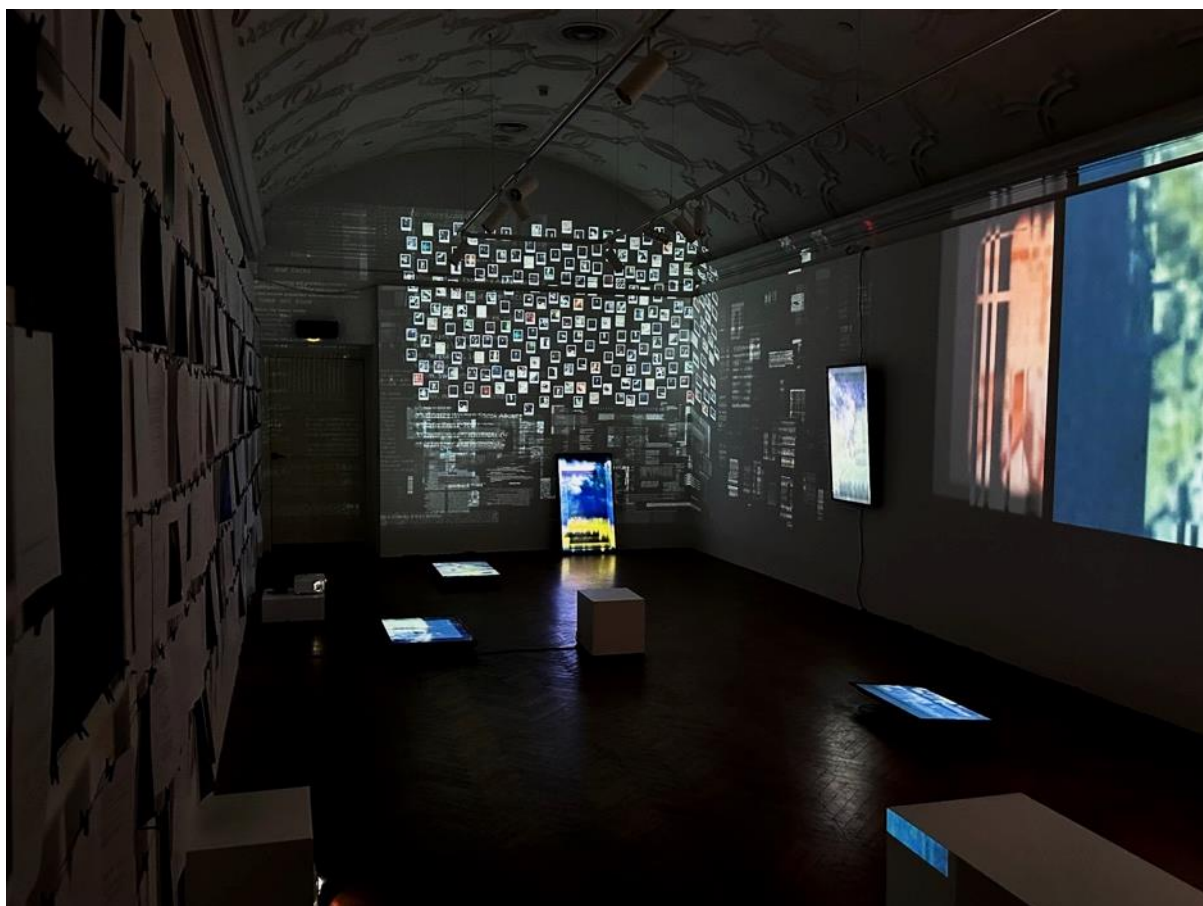


Fig 77. Simon Baré, *Blurred Boundaries, Assembly, Panel 1 + 2 and Projections Compile + Channels 1-5*, 2024

CONCLUSION/COMMENCEMENT

I have attempted to define and describe an elusive practice, anchored in my own work and in the work of other artists. I have attempted to chart multitextual connections and intersections and metaleptic shifts at an ontological and metonymic level, which have been positioned alongside, and within, an ergodic approach to broader creative and elusive practice. Within this framework, Espen Aarseth's ergodic labyrinthine approach has been expanded to include a fluid Borges-like model of forking paths, configuring a "text of change and unpredictability ... [from which the unseen can emerge] ... observed ... unplanned, untamed and unbound" for the practitioner in their process and encounterer alike.²³⁶

My decision to include the practitioner and their creative process into the ergodic form of the work is a significant shift in how the ergodic form is conceptualised. This approach has enabled me to frame the entire creative research process as an ergodic journey. When I began this PhD, I initially set out to explore the elusive and radically open practice of David Lynch in which any intellectual or artistic prism could be applied to it (which was far more expansive than the resulting research of this thesis). The intention was to frame my own practice and research with the same radical openness. While I was aware this would involve looking at the influence of Kafka and Bacon, and to a lesser degree the practice of Duchamp and Richter, I had not envisioned it would include the writings of Nabokov or the *I Ching*.

My early practice-led research as a result was initially explored through intention, intuition and chance. The intention and intuition were entered into as a response to my understanding of Lynch's practice and other apparently elusive works, while my use of chance was explored by employing cut up-like juxtaposition and practice processes to facilitate some degree of randomness counterpointing my instinctual inclinations. However, as I researched further and more deeply, and became acquainted with metalepsis and then the ergodic form, my approach evolved into what constitutes the methodology of this thesis. My investigation of Kafka's use of ambiguity, in his letters sent but never received, and in Bacon's intermedial and textually complex practice, with its fracturing and abstraction, provided important insights into Lynch's practice that I could apply to my own. So too did the structuring of metaleptic entanglements encountered in Nabokov's *Pale Fire*, and Danielewski's *House of Leaves*, with their use of marginalia, ephemera and a host of textual pathways, gaps and lacuna, which in turn allowed me to conceive Lynch's practice as ergodic – even if accidentally – and apply these understandings to my own practice.

Whether I have been successful in my endeavour is a moot point. I have generated deliberately elusive and ergodic practice through the tactics and processes noted above. While I am happy with the development and framing of this practice, and especially with identifying the creative process, I cannot gauge how others respond to it or determine if it has been successful or not. Whether people try and make sense of my work at a narrative, or abstract level, what they conclude, while of interest to me, will be an outcome of a path within an ergodic journey. Of course, the only 'incorrect' reading of my assemblage would be a 'definitive' reading precluding the reading of others.

²³⁶ Aarseth, *Cybertext : perspectives on ergodic literature*, 181-82.

I am aware of the large number of gaps I was unable to fill. I have not discussed the influence of expressionism, dadaism, or surrealism on Lynch's elusiveness. Nor have I given a full account of the influence and intersections between Kafka, Bacon and Lynch's practice. I have also left out discussion of Lynch and Frost's use of fracturing and ambiguity to integrate Homer's *Odyssey* and the broader *Trojan Cycle* in *The Return*. I have similarly left out discussion of Diego Velázquez' *Las Meninas*, and Duchamp's *Tu M'*, William Ely Hill's *My Wife and My Mother-In-Law*, William and Robert Herrick's visual poem, *The Pillar Of Fame*. Similarly I have not been able to complete *Text Parts 2 and 3* using the process and tools I have acquired in this research, nor have I explored the Polaroids as marginalia within my practice, as I had hoped. What I have done however is set in place a framework for future research in my practice and academic endeavours. As such, this is a commencement and not a conclusion.



Blurring Boundaries

Navigating Elusive Creative Practice via the Multitextual, Metaleptic and Ergodic Form
Artist Simon Baré

ENGAGING WITH THE EXHIBITION:

- Assess and explore the works, as you would in any gallery
- Move from component to component as if constructing a new narrative or assembly configuration, through the placement of your attention. This might involve:
 - Using your phone flash light if the gallery is dark to read text cards or illuminate individual components
 - Reading the text cards to try to determine the right order of the script, or construct an alternate order through deliberate or random choices
- Seek out references, resonances and echos between the components
- Look for clues and connections between the creative works and the thesis (parts are on the walls)
- Ask questions
- Do nothing
- Leave the room

SCA Project Space – Macleay Building, Camperdown, 2050
Top of Science Road, where the Quadrangle Building intersects the Macleay Building

Fig 78. Simon Baré, Blurred Boundaries Flyer, 2024

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