

Contextualisation of an unpublished document as text collage and experimental writing: Tate Jukka and Pekka (2016)

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Abstract

The purpose of this article is to contextualise an unpublished document titled Tate Jukka and Pekka (2016) through the method of experimental writing: text collage. Contextualisation happens through a literature review, re-visioning and returning to the document with an analytical mindset, then a description of the visual constraints found on the page layout and what can be taken forward from that. Tate Jukka and Pekka (2016) is an agenda to highlight the absurdity of found texts and to act as a social critique. Reading the document between the lines is offered by a distorted layout construction where a parallel act of concealing and revealing semantic textual content is mediated by visual means and constraints. Tate Jukka and Pekka (2016) is a textual experiment in distorting the modern and closed printed book page and this happens by bringing a dissonant form and dissident content into the page and laying out and structuring the page into something that is far from the habitual printed document.

KEYWORDS: Text collage, experimental writing, experimental typography, re-visioning

Introduction

The purpose of this article is to contextualise an unpublished document titled Tate Jukka and Pekka (2016) with the concept of text collage and to explore text collage as an alternative method of writing and designing the page layout. The second purpose of this article is to re-vision and return to the document and to see its true nature and reason for existence. Therefore, I will look at the structure of the document layout and its textual origins and where there are connections to experimental writing. One key concept that I researched and identified is text collage. The document will be discussed as text collage and connected to the canon of experimental writing and typography.

Artistic research on transforming found words into typographic art and making written language visible, as a fragment, derives from the artistic doctoral thesis about typographic estrangement (Turtola, 2021) and is the basis for this article. Typography, referring to the visuality of written language, is often invisible and hidden in our mundane lives as we are often habitual with it. In other words, the general population rarely pay attention to what written language looks like and do not feel it to be necessary. However, it is rare to encounter visual and written material whose reason for existence is not obvious. This is due to the demand and convention that book designers, for example, create designs that are normative and conventional. This may be so that the general population can enjoy this habitual behaviour of identifying a book as a book; that the purpose of the existence of a book is to be read. Concerning academic research, the visuality and materiality of language have been overlooked. I will come to this later in the literature review.

On another note, according to the theory of *ostranenie* by Viktor Šklovsky (1893–1984), art makes the mundane visible, requiring the viewer to work harder and build a stronger presence to the everyday. This means that by distorting the conventions, both the object and its semantic content, become visible or at least have the potential to be seen as visible and memorable.

Literature review – Graphic Design

Graphic design, be it a newspaper page, book page or a street poster, is invisible in our habitual world. Yet graphic design is right in front of our eyes but remains hidden from our perception. It is an obvious part of our lives; therefore, we fail to see it. The omnipotent presence and simultaneous invisibility of graphic design have been considered by among others, Poynor (2008, 2011), Lupton (2009), Price (2017) and Bestley and Noble (2001). Price describes the phenomenon with words ‘invisible visibility’. Poynor (2011) states that graphic design is invisible and at the same time its omnipotent presence is inaccessible to public and critical discussion. Price (2017) states that graphic design is problematic, due to its binary nature. Historically graphic design has been divided into the *content* given from the outside and the *form* realized from the content. According to Price (2017), graphic design does not have a concrete center and thus it differs from other areas of design, such as product design, which has a clear center: the product itself.

Literature Review – Book Design

The conventional printed page of a book creates an illusion of being final and closed. In book design, historically, writers wanted suitable typographic forms and deliberately experimented with

typographic norms to break them. Historically there is a taboo of violating the printed, literary page. (Drucker 1994, 3) For example, Laurence Sterne in *The Life and Opinions of Tristram Shandy* (1759–97), Stéphane Mallarmé in *Un Coup De Dés Jamais N’abolira le Hasard* (1897), Guillaume Apollinaire in *Calligrammes* (1917) and F.T. Marinetti, in *Les Mots en Liberté Futuriste* were instrumental in pushing the limits of typography and print was intentionally pushed (Mermoz 1994, 112). Furthermore, the typographic page works on several modes of imagination - scientific, philosophical, and literary (Ong 1982, 128). This means that it has potential to extend its existence beyond the obvious function of delivering information, as information is interpreted based on the audience and the reader. As print offers the feeling of finality, closure, and authority (Ong 1982, 132-133) it can be used to underline what is important in the world by bringing on to the page important themes. By acknowledging the conventions of the printed sheet, constraints of typographic conventions are released, and the fundamental notions of function and aesthetics can be challenged following Triggs (2003).

Literature Review - Collage

The term collage means literally pasted paper and the first collages were accredited in 1912 to Pablo Picasso and Georges Braque (Elam 1990, p. 53). The method of collage exists both in visual art and in writing. The French verb ‘coller’ means in French pasting, sticking, and gluing (Perloff 1985, 46). Collage is a method where multiple layers of communication are combined to become a unified message, and this process can occur in a single word to bring together several visual symbols or interpretations within a single verbal message, or in a complex arrangement of visual and verbal elements. Because of these compositional attributes, collage is an excellent visual and verbal medium for graphic design. (Elam 1990, p. 60-61) Collage is an ideal medium for communication for complex subject matter. (Elam 1990, p. 66)

Collage is a process of selecting and cutting up material. Materials can be either textual or formal. Collage work is about displacing and assembling and new meanings are made in the process of this new work, which then gives potential a new meanings and associations. Materials for collage can be formal, or textual (Adamovich 2005, p. 31-32)

Perloff (1986, xix, 47) writes that in collage, the linearity is broken and that this leads to a potential of double reading. This potential of double reading creates a bridge between the original fragments and creation of an alternative version of the same fragment. Collage elevates the level of difficulty of perception and association and retards the ability for a person to distinguish between real and fiction. They can reference an external reality while, in parallel, questioning it. (Perloff, 1986, 52). Collage

produces a new space for reflecting on the object it portrays and is referred to as the art of fragmentation. (Perloff, 1986, 48) Collage refuses to “suppress the alterity of elements temporarily united in its structure (Perloff 2003, xix)”. This means that collage is a perfect medium and method for questioning the printed page and the semantic contents.

Literature Review - Typographic Collage

This section will explore the visuality of language and typography. Elam (1990, p. 53-60) describes the process of typographic collage as the feeling of an impulse of both form and placement that then emerges through the designer’s development of the collage. Characteristics of collage methods are spontaneous placement of typographic and image elements. As a communication medium, collage involves personal expression, impulsiveness, and human irregularity, and these are all favourable elements and traits in the computer era.

Elam (1990, 66-67) differentiates between three levels of communication in a collage. The primary level is obtained by visually descriptive identity. The secondary level refers to small portions of images and syntax that cause the reader to examine the collages closer and make the connection to what is seen on a mental level. The third level of communication is the small and specific pieces of information that demand more detailed viewing. These three levels can lead the viewer to become a reader of the collage, from the larger picture to the smaller details.

Typographic collage is a method of composition and a means of creating typography and it consists of independent and separate objects and elements that are then selected and connected in the composition resulting in an artwork. In visual communication design, the collage process is guided by diversifying the use of various letterforms and words and selecting various typographic choices. Collage can communicate through contrast, juxtapositions, and tensions levelled on the two-dimensional form. (Elam 1990, 53-60).

An example of a typographic experiment is Filippo Marinetti’s (1919) *Let mots en Liberté* (Figure 1.) dating back to 1919 where Drucker (1994, 109-109) describes that the syntax is blown apart. In this there is an investment on material signification. The print means reorganization of the conventional page and the use of both diagonal and vertical elements. Several different typefaces are being used and the elements are in high contrasts, notably differences in typographic scale and weight.



Figure 1. F.T.Marinetti: Les Mots en Liberte Futuristes, 1919. Photo: Niina Turtola.

Confusion, lack of clarity, love for absurdity, expressing in art what was peculiar in society, non-design approach to design, writing to deliberately ignore conventions of writing, destruction of what was seen as conventionally beauty, shock-effects, iconoclasm expressing of opposition and other such negations were associated to the Dadaist use of typography. Dadaists proclaimed absolute nonsense and art as a social necessity. The Dadaists wished to remove the blinkers from the people that were originally imposed in the society. (Verkauf, 1975, p. 8-14) An example of Dadaist activity can be seen in Figure 2.

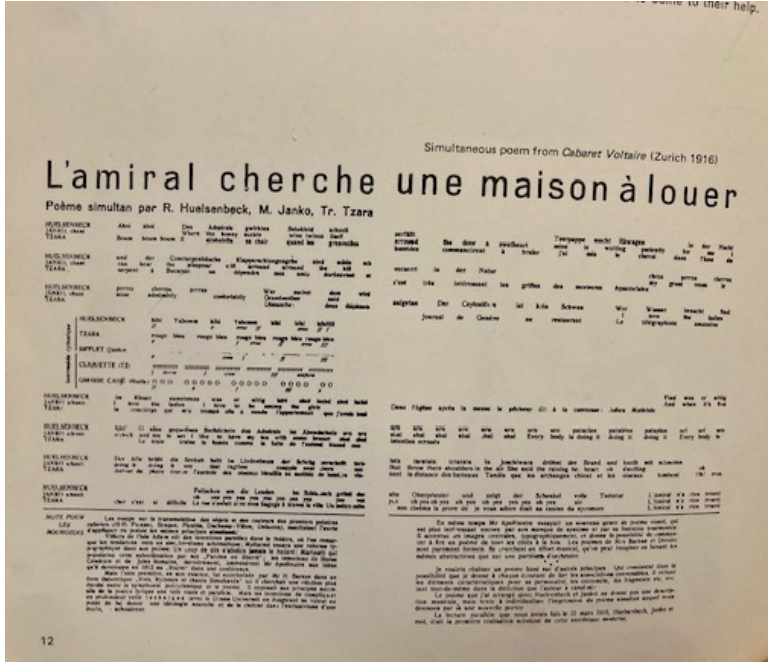


Figure 2. Simultaneous poem from Cabaret Voltaire (Zurich, 1916). Photo: Niina Turtola.

Literature Review - Postmodernism and experimental writing

The postmodern attitude is driven by the urge to step beyond conventional, elitist, and formalist settings. This attitude resists structural hierarchies. The attitude in the avant-garde meant breaking the boundaries between life and world, art and text, and merging these. Postmodernism urges the breaking down of the hierarchical and centred. The unit for the postmodern is not the paragraph, it is not the stanza, but it is the printed page. (Perloff 1986, xvii) One of these hierarchies is the conventional printed page, that provides the feeling of finality and closure. The Postmodern attitude questions these hierarchical positions of the printed page and the book.

Today's digital technology offers an exploration of verbal possibilities (Goldsmith, 2011) and experimental writing obliges us to read experimentally (Motte, W; 2018, 10). In other words, experimental literature challenges conventional ways of reading and is therefore directly linked to the book as a medium. When language is seen from the material perspective, for example, through postmodern fiction, the habitual, familiar, and predictable format of the book and its page layout, which was previously seen as second nature, is questioned. The functional visibility of the space on a page is made visible through disruption. (McHale 1987, 179–196).

Postmodernist attitude is disruptive, like Dadaist prints. Poetry that is entirely unoriginal yet qualifies as poetry can be identified as unoriginal and uncreative writing which means copying, recycling and appropriation. (Perloff 2010, 10-12) Experimental writing works in the margins of literature due to its unusual and peculiar nature, therefore this type of writing and visualisation of written language draws attention especially to the material aspects of language, into the conventions of writing and providing alternative forms of presentation. (Katajamäki 2007, 195) As Karhumaa (2021, 53) writes experimental writing is a strategic approach to writing where something that has been hidden starts to appear in front of us.

We live in the era of hyperinformation where everyone is an author (Perloff, 2010, xi). This means that more and more writers, artists, and designers are interested in using other people's words and consider approaches such as "how already existing words and sentences are framed, recycled, appropriated, cited, submitted to rules, visualized, or sounded (Perloff, 2010, xi)".

Literature Review – Eclecticism and materiality

Notably, typography has a long history connected to the concept of collage. For example, the post-structuralist attitude meant that experiments in both visual and verbal realms were conducted by collaging texts and quotations from various sources together. The post-structuralist attitude was expressed in formal experiments which were intellectual, theoretical, and abstract. These experiments

played with conventions of reading and design practice was informed by literature theories.

Lupton and Miller (1994, 158-159) describe, for example, the typographic work of Allen Hori as follows: “challenges [to] the traditional opposition of seeing and reading, by treating the surface as both theoretical content and sensual form, as both text and texture”. These types of experiments took place in Cranbrook around 1983 and were a dialogue between critical theory and visual practice. This was fostered; however, it was not a unified method but rather an eclectic collection of different ideas. Meanings were left open, signification was fluid, and both designers and readers shared a spontaneous moment of creation in the private construction of the meaning via reading and looking at the work. However, the production of meaning was not seen as private matter, even though reading happens is a private event. The personal was always guided and structured by external signs.

Graphic design was injected by an attitude of post-structuralism and designs were informed by literary theory. Connections between seeing and reading were challenged. Collage was one of the ways in which various quoted sources were connected onto the printed sheet. The focus was not only on delivering information directly but in the expectation and responsibility given to the reader to uncover the message. (Lupton & Miller, 1994, p. 158–159)

This approach to typography is fundamentally different to the conventional approach to typography where its primary function is dictated in the “communication of information (Brideau, K., 2021, 182)”. Arja Karhumaa (2021) postulates (in Finnish) that text design is directly unavoidable, texts such as this you are reading is always designed. This is also true of the design of the data and the information we read. When graphic design is placed as research and criticism, these blind spots of automatised seeing of language and its visuality and materiality start to appear to us.

Conventionally, graphic design is the production of signs, selections, and arrangements so that the whole communicates a clear idea or thought to an audience and history of graphic design has a long history dating to when man hunted for food (Hollis 2021, p. 7.) Book design is one the most established and reliable forms of graphic design that we are all familiar with but probably rarely reflect upon. When language is seen from the material perspective, for example through postmodern fiction, the habitual, familiar, and predictable format of the book and its page layout, that is previously seen as a second nature, is questioned and the functional visibility of the space on a page is made visible through disruption. (McHale 1987, 179–196). In other words, the obvious and invisible becomes visible by use of language as material in a disruptive manner in a typographic sense, where the materiality cannot be ignored. One example of such a book where the typographic materiality cannot be ignored is ‘Glas’ by Jacques Derrida where the conventional black rectangular space is violated into several rectangular components.

Literature Review – Invisibility

Sadokierski (2011) writes about disturbing the text by typographic devices in literary fiction and states that the novel is conventionally defined by typographic constraints that are essential in making the materiality of typography invisible. Claims for typographic invisibility of the printed page and typography have a long history. Beatrice Warde in her 1932 essay celebrated the humility of the page design and noted that there is nothing simple in being able to create a transparent page.

One reason for this invisibility, following Drucker (1994, 95), is that there is a demand for the literary text to be undisturbed, untouched, and set in a grey rectangular block on the page. This sets the book and the page layout into positions of power and authority, that dates to the Gutenberg bible. The literary texts need no interventions or manipulation to disturb the communication of the written content to the reader. The text is seen as a neutral and objective companion and a friend. (Drucker 1994, 95) Walker (2014, 17) notes that typography has a prescriptive, rather than a descriptive tradition and that there is a correct way to design that book designers need to follow. This leaves no room for interpretation of the written content, and it enforces the invisibility of the written content. It avoids the creation of visual and the material nature of the written text.

Literature Review - Conclusion

Therefore, the above-described fixed and final attitude provided by a book or a book layout questioning attitudes towards print provides a connection to the printed object. Conventionally, the printed object, such as a book, creates a “sense of the private ownership of words” (Ong 1982, 131). This means that the printed book has a long history and is established in our lives as an almost invisible object that goes unquestioned. Furthermore, the typographic space of printed media not only dictates which words are printed but also how they are presented on the page, their special relationships to one another and their location on the page. Therefore, the visual space of a page is loaded with imposed meanings (Ong 1982, 128).

The printed text is authoritative and seen as the final form of the text. This offers a tightly closed form of verbal art and is intolerant. It represents a final form and closure and gives a feeling of the text being finalised (Ong 1982, 132–133).

Appropriative practices to this end have been present for the past century. For example, Duchamp was looking at his Fountain through thinkership rather than a viewership. (Goldsmith 2011, 110) Text collage, found text, ready-made and conceptual writing are part of writing in the margins and on the edges of writing following Joensuu (2012, 3). He continues to state that this is due to experimental writing being uncommon and unconventional. It has a focus on materiality in the conventions of

writing and different ways of approaching representation.

Methodology - Introduction

This article will answer the following research questions:

1. What makes Tate Jukka and Pekka (2016) a text collage/experimental writing/typography and what type of constraints can be seen on the page layout?
2. How is the modern/conventional book page and its textual content distorted?

The core of this article is the two printed sheets titled Tate Jukka and Pekka (2016). I will look at the construction of the document and identify and describe the typographic layout as a method of both designing and writing. This has been explored through the literature review, looking carefully into reading the Tate Jukka and Pekka (2016) as an unpublished document and finally personal re-
visioning of the work. Observations of what is seen, experienced and re-presented visually have been explored, following definitions of artistic research methodologies.

In artistic research, I look at what the object and creative expression reveal about itself and what role the artist/researcher plays. Rather than providing an accompanying narrative by the artist giving a self-referential, one-sided emotive account of what the artist experienced or intended, art-based research offers a more complete research approach that recognizes the artistic objects of art as full participants in the process. The artefact and the active interplay between the artwork, the process and the artist-researcher define the methodology known as 'art as research' or 'art-based research'. (Prior, 2020) Dewey (1934, 299) says that “the medium of expression is neither subjective nor objective but is an experience in which they are integrated in a new object”. Art-based inquiry, therefore, includes affective, sensory, creative, observational, and intuitional ways of knowing. (Prior, 2020)

Methodology – Re-Envisioning

The Tate Jukka and Pekka (2016) is based on three books and their conventional layout and conventional, if not obvious written content. It was necessary to create a critical distance to the document, and this happens by taking the position of a researcher, and analyst, rather than an artist. It is easier to analyse visual artworks, documents or designs that are created by other individuals, but it is challenging to enter the foggy area of one's creation, therefore critical distance is a partner in the analysis for this part of the artistic process. For me, mere ekphrasis (detailed description) of the document would not be sufficient. Therefore, I have researched a contextual position and method of

collage, to fully understand why the document looks like it does, and the how, of the document is relevant for answering the question article.

Literary readymade aims to bring out subtexts that lie below reality by bringing them to the fore on paper but leaving out many different levels without detailing them by mixing layers on one surface. The beautiful surface where ‘the bats fly in the evening’ is broken by a contradictory text where the same words are repeated in a different order, how the bats get mixed up in the confusing texts where three men tell their stories at the same time.

There are three stages in the collage process following Adamovich, (2005, 32) and these are 1. collecting, 2. collating and 3. configuring. Even though there is no clear written evidence that this process was followed, there is clear evidence that the document is a text collage as described in the literature review.

Collecting means to look for specific information and sources to be used. In Tate Jukka and Pekka (2016) the texts were found in form of books at the Finnish Embassy in Windhoek, Namibia, in 2016. The books are visually traditional paperbacks that belong to the travel stories category.

To understand re-envisioning from the perspective of artistic research writing an ekphrasis is not sufficient, but a creation of a new argument in the same format and with the same method was crucial. Artistic research creates information and knowledge both through actual artworks and through writing about the artworks. Creation of a new document to see what the embodied response is and to describe the differences between these two documents by looking at what has changed.

The printed book and the rectangular printed sheet are ubiquitous ‘objects’ in our everyday, as has been discussed above. Therefore, I created a method of disturbing the page layout and disturbing semantic texts that seemed to be taken for granted and that had become of no interest yet seemed to be agreed upon by people.

What am I looking at when I look at the document, I created in 2016, is two A4-standard sheets (210mmx297mm) printed and superimposed on top of each other to indicate that they belong together. The document is treated as one document that has two layers.

I will divide the data of what I see, into two categories, visible and invisible. The visible are the typographic and visual materials that the eye can see, and I will refer to them as typographic materiality. The semantic content is related to the story that the reader reads as the text, and these can only be read in-between the lines, and these differ per reader therefore I am trying to define what is the thinking behind the choices in the text. I am looking at how to read the document.

The original 2016 document consists of two superimposed A4 pages. It was written, designed, printed, and signed on the 12th of December 2016 under a fictive ministry of Truth and Typography,

which was a creative test laboratory in connecting my societal imagination and everyday life texts into two-dimensional documents. Identifying and describing the method means to describe what am I trying to accomplish in writing a document where my authorship is invisible. I wish to separate form and content into two questions as it makes the research onto the structure of the document relevant.

Research

To widen the readership for the work, I have translated the two documents into English for this article.



Figure 3. Tate Jukka and Pekka (2016). Two black and white printed pages. Copyright: Niina Turtola.

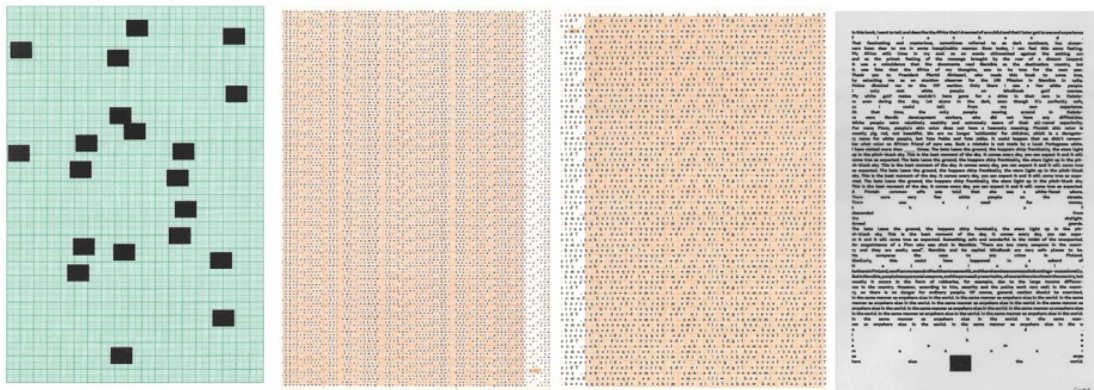
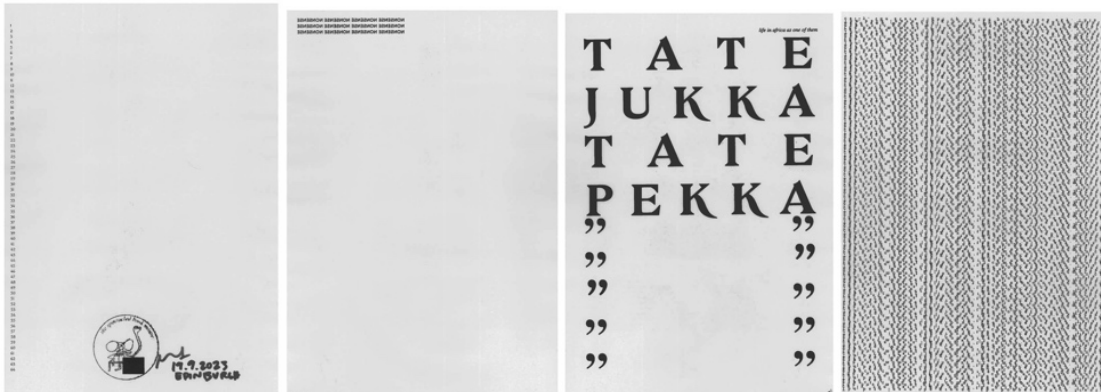


Figure 4. Tate Jukka and Pekka (2023). Translated into English and translated in 2023. Copyright: Niina Turtola.

Re-envisioning and revisiting the document meant that I first translated the document to English. After the translation, I looked at the two documents and I needed to continue to design complimentary pages to comment on the 2016 version. The English translation consists of 15 pages in total. If they are all superimposed, one would only be able to read the few top pages. But as they are documents, they might be able to be browsed upon on a clipboard.

The top page has a black rectangular object, and it has been stamped with a mouse-like creature typing on something with text. It looks like a spectacled book mouse. This is a stamp that I have created and have used in marking my book. It has been exhibited in an exhibition in 2017. The numbers on the left-hand side refer to a line register and I tried to align the numbers according to the original line registered document. The typeface used here is Adult Sans. It was designed by Helsinki Type Studio. I used this typeface in my doctoral thesis in the book design. I have signed the document myself and the place where I am - Edinburgh. Transparent paper was used. Another transparent paper was used where the only words visible were 12 x NONSENSE in CAPITALS. It covers the spot where the words 'life in Africa' were used without a comma. The TATE JUKKA TATE PEKKA is only printed on the 3rd sheet, and it is aesthetically more pleasing and approachable in the newly

envisioned stage. The quotation marks are still set in Times. The 4th page is a cryptic play on words and reminds me of visual poetry more than the previous pages.



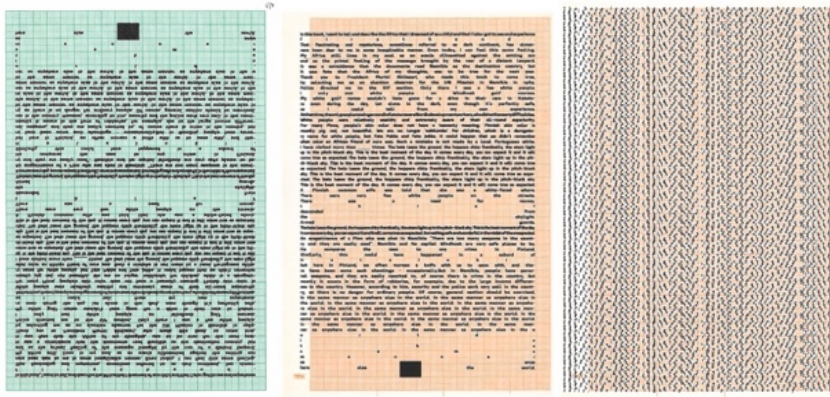


Figure 4. Tate Jukka and Pekka (2023) consists of 15 pages of responses of re-visioning writing to Tate Jukka and Pekka (2016).

The pages re-envisioned in the version of Tate Jukka and Pekka (2023) abandon the written syntax of the language. They abandon the form of words, fragments of words and even letters and create lace-like structures and lines of the text playfully.

On the top of the page, one can still read the text set in Adult Antiqua: “The bats leave the ground, the hoppers chirp frantically,” This part of the text was emphasized in the 2016 document already, and the sentence is repeated many times, as described before. In the 2016 version, the Finnish word *varas* (thief) is set on one row all on its own, to generate extremely slow reading. Under *varas*, the words landed from the top and received a central type of stage due to the large kerning space. Page 5 is a collection of black rectangular shapes on green millimetre paper. Page 6 brings the bats back onto the stage in large numbers. The bats are a metaphor for the tourists travelling to countries and becoming mesmerized by all the things that they do not have at home. Tourists look for the feeling of strange when travelling.

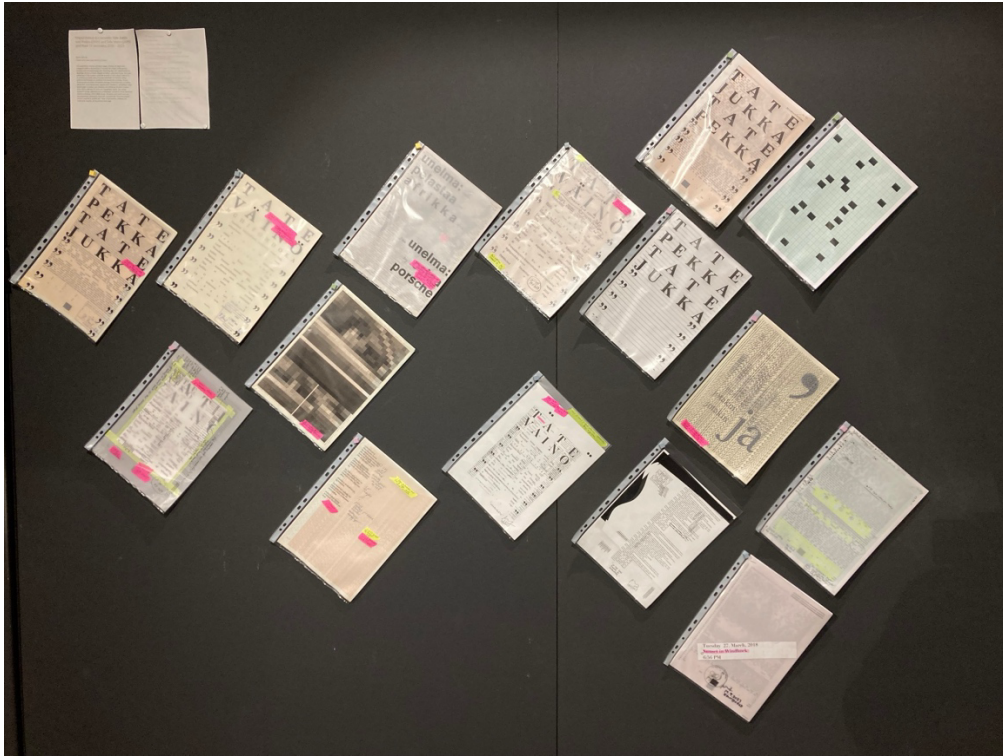


Figure 5. Tate Jukka and Pekka (2023) titled as ‘Unpublished documents: Tate Jukka and Pekka (2016) and Tate Vaino (2016); and their 13 derivatives between 2013 – 2023’ was exhibited at Aalto University, Art of Research conference in 2023. Photograph: Niina Turtola.

Findings

One key concept has been researched and identified which is text collage, and the document is discussed as text collage and connected to the canon thereof with samples of similar works and literature. The results of document construction, writing and designing show that the ready-made textual fragments used in Tate Jukka and Pekka (2016) open audiences a new typographic potential to understand and imagine the societal production of texts in both writing and visualisation of writing. Therefore, text collage is not only a visual and formal device, but it is used as a magnet to draw the audiences closer to reading the strangely written text that is composed of textual fragments. All this has a purpose of being offered the document as an alternative space, that is open for interpretation. Therefore, a text collage and materiality of typography can be seen as a door to re-envision ready-made texts anew and from there on, to reimagine societies on a larger scale anew.

Text collage as the method is useful in highlighting the conventional nature of the page layout and the book, but also of the written textual component. In such working methods, everything is appropriated. In the act of collecting texts from three different literary sources that discuss similar themes, there is an underlying convention of what people write and read about the country named Namibia, which is the case in Tate Jukka and Pekka (2016). The sources are invisible in the document.

Tate Jukka and Pekka (2016) communicates beyond the visual aspects of language as they are textual extracts from their original sources. With this type of fragmented reality, these texts have been “surgically extracted” (term used by Drucker 2013, 48). They wish to communicate a message that can be only read between the lines, but the message follows C Wright Mills (2015) in this attempt to reconcile two separate and abstract concepts of social reality and the individual, the reconciliation happens through experimental writing on a printed sheet. Tate Jukka and Pekka (2016) connects my long-term observations to a wider societal meaning.

Discussion

The results of re-envisioning the document construction, writing and designing show that the ready-made textual fragments used in Tate Jukka and Pekka (2016) open audiences a new typographic potential to understand and imagine the production of texts from the perspective of both writing and visualisation of writing. Therefore, text collage is not only a visual and formal device, but it is used as a magnet to draw the audiences closer to reading the strangely written text that is composed of textual fragments. All this with a purpose of offering the document as an alternative space, that is open for interpretation. Therefore, a text collage and materiality of typography can be seen as a door to re-envision ready-made texts anew and from there on, to reimagine societies on a larger scale. Collage is a creative act of cutting and pasting heterogeneous materials, such as verbal fragments, that are displaced from their original contexts and, therefore, resignified (Arbex-Enrico, 2023).

Drucker (1991) points out that experiments in typography were present in the twentieth century. Poets and artists and that the dadaists, futurists and avant-garde artists were integrally concerned with both aesthetic and political agendas. Tate Jukka and Pekka (2016) manipulates the power structure by imitating being a ministry that distributes information and messages about geographical locations that have a place in the history of Finland, and that the Finnish men have written about. In this case, Tate Jukka and Pekka (2016) is a political statement but only to be understood as a hidden agenda. It consists of three publications of around 700 pages of printed text that has now been cut into one page and a title page.

Tate Jukka and Pekka (2016) highlight not only the automatized and ordinary page of a book, but also a system of writing where it seems to be normative to write about a distant country such as Namibia, as a visitor and generate a story that is the one truth and in other words, the final conclusions about the word. The original sources where the texts have been retyped have all been published between the 2005–2013. All books were written by Finnish men who temporarily lived in the country for similar

reasons such as peace work, charities, and enfranchisement.

Tate Jukka and Pekka (2016) brings to light the ordinary, by making it strange using text collage as a method of designing, layout, and writing. The distorted hybrid page that is both a document and a page of a book, wishes to discuss the process of automatization by making the rules or rather the restrictions visible. Graphic designers never fiddle with the content and never leaves spaces between the words such as in this document. By reversing the rules, the rules become visible. Questions arise such as what are the constrains that are identifiable in the document? How is the page structured with these constrains? This is shown in the play between concealment and revealment in the medium of A4 paper. Thematically, the document visualises the uncanny, dissonance and apophasis (inability to talk) and to make it public, not personal.

Typographic and visual constraints in the original work are such as the limited use of typography to Times, which is available on any Microsoft Office, which was used to design the page. Showing the limits of book typography, rivers, kerning, letters between words, all these small nuances show the deliberate breaking of the rules of typography and page layout. Text collage is a method of writing and designing the layout of the page. In other words, the construction of the page and space of the page are disrupted and distorted.

In Tate Jukka and Pekka (2016), form and content are merged and in unity. The merger is due to using text collage as a method of writing and distortion of the conventional page. The A4-sheet imitates a government's way of communicating information. As an inspiration, I observed the communication of a real government and its bureaucratic language, and this led to the appropriation and creation of a stamp that represents a fictive ministry. Both themes are discussed in Turtola (2021) and therefore will be only touched upon briefly here.

Graphic design has an unfortunate proximity to marketing which can lead to seeing the works of graphic design having their best function when it disappears, in its invisibility, and when it is supposedly neutral and objective (Mitropoulos, 2017, 31). This approach to design draws reference to texts staying invisible humble and quiet. Textual content is not public and found, whereas the writing and art of experimenting start from the personal approach widening towards societal and larger perspectives. This approach to writing was developed by, in fact, fear. To be specific, the fear of violence and crime in the city where I lived as a local was overwhelming. Feeling of dissonance and inability to settle to live a habitual, everyday life in an unpredictable society was not possible. Locally, discussions of violence and crime were part of everyday vernacular: a habitual part of life. For tourists, it was foreign and strange. Tourist vision and comprehension is naturally limited.

The millimetre (page two in Tate Jukka and Pekka) refers to technical drawing. Tate Jukka and Pekka (2016) dives into the conventions of the page layout, the book as a traditional artefact, a system of

power, to writing as an act of power, and a manipulation tool in wishing to disrupt conventions on several levels of engagement. The body text is small and therefore concealed, while the titles are large and printed with capital letters revealing the Tate (meaning older man and uncle) and Jukka and Pekka (common Finnish male first names). These are the seemingly most important typographic characters. The purpose of Tate Jukka and Pekka (2016) is therefore to disrupt the habitual nature of reading texts as truths. This type of textual and typographic analysis is needed to question one's intentions in the production of texts, be it designing, writing or artistic research practice.

Tate Jukka and Pekka (2016) is a comment and a deliberate disruption on the conventional book page layout and authority of the book. It is a disruption targeted not only to be graphic design criticism but also to encourage people reading to reflect critically on what are they doing while they are reading.

In the process of analysis of the work, I started to investigate the textual content. I had brought approximately 750 pages of writing into one A4 sheet. The process of leaving out means hiding the full story and disguising it in a government document.

Collage can show the repetitiveness of texts and events. Setting graphic design as a research practice (Winter, 2012) shows that the page disrupts the capitalist and marketing nature of graphic design which is seen as a convention. Setting graphic design as an intellectual practice (Van Toorn, 2015) reinforces the nature of design as writing and opens the cemented habitual texts for alternative interpretations (Karhumaa, 2021). Tate Jukka and Pekka (2016) encourages a unique and personally generated approach to writing and typography as opposed to the rational approaches. Rational approaches reinforce the conventions of writing, literature and publishing at large. Tate Jukka and Pekka (2016) allows the audience to appreciate thinking about thinking, reading, and seeing.

Text collage breaks the linearity of the conventional page, it imposes itself on the conventional reading by stimulating the reader to realise that, by visual disruption, the text is not stable nor finalised. There is nothing conventional in reading text. (Ulmer 1983, 99). This realisation opens the typographic potential for the audiences to snap away from seeing the mere text as a message. The visuality of text communicates the embedded message. Vapaasalo (1988) states that layout is comparable to art in that it is a way to deliver the semantic theme and story to the audiences. In other words, layout plays a crucial role in delivering a piece of writing to the reader, through typographic choices. Experimental writing works within formally innovative practices with the aim of expanding textual uses beyond institutionally common practices of literature (Joensuu 2012, 54).

Why is appropriation and experimental writing and typography in the form of ready-made genre needed? According to Goldsmith (2011, 35) critics complain that human communication and understanding one another is complicated enough, therefore, why would we need experimental work to complicate and interfere with the world beyond this? Why not just continue as business as usual?

The answer for me is simple: if we do accept whatever happens around us, we cannot call it life at all. In uncreative writing for Goldsmith (2011, 35) new meanings are born from intentional “repurposing of pre-existing texts”. There is a demand for interference as it disrupts the “business as usual” of society for a moment. Tate Jukka and Pekka (2016) interrupted the “business as usual” of Finnish men writing and having their books published in this conventional format, but it also interrupted the human actions that are described in the work. Each word represents an event that might have happened or in fact happened. Triggs (2006) writes that the punk DIY processes, such as the use of A4, copying, stapling and the like, of the 1970’s, critiqued mass production through the handmade quality it had. Tate Jukka and Pekka (2016) is original in its unoriginality as it is a memory of the moment I wrote and designed the text. I have no electronic copy of the Microsoft Word file. I created the design in Word, a software that all are familiar with.



Figure 6. Tate Jukka and Pekka (2016) photographed in Edinburgh, UK. Photograph: Niina Turtola.

Creativity in uncreative writing is in the unexpected sources that used to be the primary words, and in proposing new platforms for readership and receivership as was said by Goldsmith (2011, 15). But not

only this, but to enhance the fact that we seem to not understand language and its visuality on a larger scale, it seems we are blind to it. Using Goldsmith's words "the revenge of the text" means finding multiple meanings in text that highlight narrow thinking. The texts in Tate Jukka and Pekka talk back at the authors and audiences, in a new context, and they appreciate readers as intelligent human beings. Unexpected ways of rewriting are welcomed as the obvious and conventional ways (Goldsmith 2011, 15). The Tate Jukka and Pekka (2016, 2023) are meaningless and meaningful in parallel, yet it wishes to interfere with the nonsense of experimental writing while highlighting political themes. The audiences now have at least two versions of writership on the same topics.

Tate Jukka and Pekka (2016, 2023 and the 15 derivatives) demands an auditive reading where the viewer tastes the words semantically in their mouth and experiences the words in their full stable distortedness. The page is synthetic, manipulative, and meant to be read as music or words we hear. It is the dissonance of the page with capitals emphasizing the experience of reading. Capitals of TATE (Tate Kuru means is Oshivambo a wise old man) scream and look at me yet remain rather calm when looked at. The rivers between the letters, kerning, connecting words and seeing words separately, together, and distorted suggest typing the words into Google and reading the original book simultaneously. Typography is an integral part of the work. The intention of the writing is visual as much as semantic. Like Mallarmé's work (Drucker 1991, 234) criticizes the mechanisation of reading in 1897, this mechanization of reading is even more crucial today when we do not see most of the texts we are exposed to. The work is to be read as a fragmented musical note and auditive reaction, rather than a semantic text that looks for the truth of any matter it represents. My ministry is as much real as a parody of the absurd world. The world is to be seen as fragmented, as the pages. There is no need to understand anything, as we fail to see anything. Like poetry and music, we can experience text in a sensory and auditive way. The formalists saw the word as a system of forms offered to the artist, yet the forms themselves mean nothing before they are manipulated by the artist. In the same vein, Tate Jukka and Pekka (2016, 2023, and the 15 derivatives) are ready-made and merely collated together and extracted from their sources. They are multisensory, and multimodal, like a theatre play, yet only two-dimensional and flat. The reader writes in their mind, based on what is seen, and read.

Conclusions

This article briefly discussed the starting point which is the typographic estrangement of Turtola (2021), then continued to present through a literature review and examples of how the conventional page is seen as a stable institution and reasoning for its distortion. Also discussed was that there has been a marginal place in the history of writing, literature, and graphic design around the distortion of the modern book page and its semantic contents. As an example of this type of writing and design,

Tate Jukka and Pekka (2016) was created. However, the document was never analysed on its visual merits and as a text collage in 2016. Visual merit is in distorting of the original texts which were consoled into two juxtaposed pages. Tate Jukka and Pekka (2016) uses text collage as a method of distorting the semantic content of the original text and as a typographic distortion of the page. It is a personal, poetic, and public and informative artwork. It is an interpretation and repetition and appropriation of found texts. It is a subjective and objective document and poetry, writing, experiment, expression, and translation of data into a new form, all at once.

The collage relies on visual constraints- the use of conventional typeface (Times), the printed, traditional old sheet of paper, the fictive ministry's stamp, and the R. Hood signature - are but a few ways of typographic manipulation. My work learned from a government in using techniques such as typography and page layout, to make semantic content convincing. Reality, every day, art, writing and fiction are mixed.

There is a disjunction here in that there is no direct singular message that can be spotted. In cutting up books written by three Finnish men, the message is carefully concealed yet revealed. The work is not about self-expression. It is social and societal commentary of the foolish and absurdity of being a human being. "Writing under constraints allows the author to lay down the burden of clichés (Baetens, 1997, 5)". The semantic constraint is the compulsiveness of the themes linked to the semantic content and how this dissonance is visualised via typography and making the text visible.



Figure 7. Tate Jukka and Pekka, the second version, (2016) photographed in Windhoek, Namibia upon creation. The 16 pages were designed to be a book jacket. Photograph: Niina Turtola.

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