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The ‘potential space’ of transitional creative notation

Abstract:

In this paper, the author links what he terms ‘transitional creative notation’ to Winnicott’s post-Freudian psychoanalytic theory of ‘transitional object use’ and ‘potential space’. The paper explores the way in which ‘transitional object use’ and ‘potential space’ relate to Heidegger’s notion of the ‘ready-to-hand’ and to the use of what Kress has termed a ‘multi-mode’ set of signs that are open to possibilities of reconfiguration as well as a continual interplay between closure and disclosure. The paper argues that transitional multi-mode notation frees human consciousness towards emergent potentialities and possibilities and, as such, is a practical example of the enduring philosophical problem of potentiality and actualization, process and closure. While the paper highlights the materiality of creativity, it also looks to Kristeva’s notion of the ‘Semiotic Chora’ as a source of creativity that precedes the engenderment of ‘potential space’. Finally, the paper discusses transitional creative notation in terms of what the author terms *Das Gegenwerk*, or the work towards the work that is in opposition to definitive closure.

Biographical note:

Derek Pigrum is a research fellow in the Department of Education at the University of Bath. Among his publications are: *Teaching Creativity: Transitional Multi-mode Practices* (2009); ‘Cogo/Cogito – Gathering and Thinking in the ‘Practico-Sensory’ workplace’ in *Senses and the City* (2010) and ‘Drawing on the ready-to-hand’ (2011). He has presented papers at international conferences including at Oxford New College, Edinburgh University, Cergy-Pointoise University Paris and the Freie Universität Berlin. Derek Pigrum is a practicing artist and his paintings, publications and presentations can be viewed at derekpigrum.com.

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Introduction

‘Potential space’ is an intermediate area of experiencing that lies between the inner world and external reality (Winnicott 1971). In the early stages of development the ‘good enough’ mother (a notion that I will explore in more detail later in the paper) allows the child a ‘potential space’ in which the infant uses transitional objects to bridge, or affect a passage between the compelling illusion of the unity with the mother and the anxiety produced by the process of separation. In transitional phenomena the child ‘invests specific objects with animate qualities ... and plays with these objects, talking to them, inventing scenarios for them, filling in the potential space with the child’s capacity for imaginative creation and play’ (Emigh 1996: 2). As Winnicott states, ‘the use of an object symbolizes the union of two now separate things, baby and mother at the point in time and space of the initiation of their state of separateness’ (1993: 5). The child knows that the ‘transitional object’ is not the mother but relates to it as if it were, generating a polar relation between ‘unity and separation’ of the ‘negation of the idea of a space of separation’ (Winnicott 1971: 110) and, at the same time, the achievement of autonomy by ‘the filling in of the potential space with creative playing, ‘with the use of symbols, and with all that eventually adds up to a cultural life’ (109). Winnicott, as Hughes states, ‘over a period of several decades ... saw several thousand mothers and children ... (and) with mothers and children always before him ... charted his way within the psychoanalytic realm’ (Hughes 1990: 127). Winnicott repeatedly asserts that the early experiences of transitional phenomena and ‘potential space’ are the source of all subsequent creativity that are extended into more sophisticated forms in adult life. It is interesting to note that in his clinical practice Winnicott used a form of transitional notation – ‘the squiggle game’ – that I have written about elsewhere (see Pigrum 2011a, b).

In his work ‘Homo Ludens’ (1949), Huizinga suggests, like Winnicott, that all creativity is closely related to the kind of absorption we experience in play and its polar relation of knowing we are playing. This is closely related to what Fried terms the ‘immersive moment’, or that state in which the agent is to be imagined as continuous with that on which he is working, and a subsequent ‘specular moment’ in which ‘he separates or cuts himself off’ (2010: 3) to view the possibilities or potential that has emerged. Fried is talking here about the painter Caravaggio, but I believe the polar relation between these two states or ‘moments’ applies to many areas of creative activity and is enhanced by one or more of the following dispositional predicates:

- The use of provisional, incomplete or Nonfinito sign modes where all inessentials are left out;
- The use of ‘multi-mode or triadic sign use on one and the same surface of inscription;
- The use of ‘expendable and disposable’, ‘ready-to-hand’ surfaces of inscription;
- The use of the ‘ready-to-hand’ in the physical work ‘place’; and,
- The generation of chaos, within which a discreet potentiality is perceived.

In the first section below, I provide a brief historical background to his notion of creative transitional notation (hereafter, transitional notation), how it is acquired, the

central features of ‘multi-mode’ use and the notion of the ‘ready-to-hand’, followed by some examples of the creative practices of expert practitioners from the fields of writing and visual art. This is followed by an account of how we acquire transitional notation and a section on the role of transitional notation in relation to the key notions of potentiality and actualization. The section on the ‘uncreated’ is an exploration of the precursory sign and how transitional practices allow for the influx of the trace of what Kristeva terms the ‘semiotic chora’ (1986). In the final section, the semantic density of the term ‘notation’ is explored in the context of the diagramming and the ‘ready-to-hand’ in the physical place of the studio of the British painter Francis Bacon. In the conclusion, I present some of the broader implications of transitional notation and its inherent incompleteness, suggest a further research direction, and outline the future role of transitional notation in creative activity.

Transitional notation

My initial research focused on ‘transitional drawing’ as a tool for the generation, modification and development of ideas (Pigrum 2001). This is a mode of drawing that, according to Gombrich ‘keeps the creative imagination in a ‘state of prolonged inventive flux, hospitable to unformed (potential) ideas’ (brackets are mine) (Gombrich 1996: 214-5) and which Leonardo da Vinci acquired as an apprentice in Verrocchio’s workshop and later (see Cardogan 2000) expanded upon in his ideas on compositional drawing. Leonardo’s advice is an example of the poet’s drafting procedures adapted to the visual arts in terms of Nonfinito drawing, where all but the essentials are stripped away, leaving the notational process unencumbered by unnecessary detail. Leonardo states:

Now have you never thought about how poets compose their verse? They do not trouble to trace beautiful letters nor do they mind crossing out several lines so as to make them better’ (quoted in Kemp 1989: 222).

The transitional aspect of such notation lies in its deliberately provisional and incomplete character as a passage of states, of transitional processes as a process of ‘doing, undoing and re-doing’, of generation, modification and revision.

In his book *Anthropological Theory of Art*, Gell states that ‘the poet writes down his lines and then scratches them out altering and improving his verses in ways that crucially depend on the existence of physical traces of his previous activity’ (1998: 237). The mediation of inside and outside characteristic of ‘potential space’ and subsequent creative activity, in the context of transitional notation, hinges upon the binding and unbinding central to the psychic apparatus. Binding and unbinding, ‘unity and separation’, ‘immersive’ moments and ‘specular’ ones are in a complementary polar relation that allow doing, undoing and redoing what has been thrown forward. There is a link here in German between *werfen* (throw), *ent-werfen* (draft or design). The imperative is to throw, to generate potential possibilities that allow for a nexus of reciprocally constitutive effects between the inside and the outside. Peirce’s theory of mind rests upon his view that the mind is not inside the brain no more than it is inside his inkstand but is where there are instruments and surfaces of inscription, a view that

places the mind somewhere between the inside and the outside. Bogen states that inside and outside:

do not stand for self contained places like ‘my body’ vs. ‘my environment’, but rather for the direction of the transition between potentiality and actualization: in the movement from inside to outside and rule-following leave marks on the paper. In the opposite movement from outside to inside these marks are the focus of perception and imagination (2011: 232).

Transitional notation might be seen as a form finding process that has produced a shift in emphasis from the ‘what’ to the ‘how’ of the work of art or design. A closer study of transitional notation changes our view of the relation between the idea and the work and in some cases gives notation an autonomous character. In Lammert’s view notation can be conceived of as a ‘visual form of thought’ (*Denkform*) that rests on the conceptual power of the sign but which is not bound to any one sign system (2008). Transitional notation can also be related to Wittgenstein’s notion of ‘signposts’ and ‘knowing how to go on’ that will be discussed below.

I argue that the ‘modification’ or ‘revision’ attributed to transitional notation is enhanced by the ‘expendable and disposable’ ‘ready-to-hand’ surface (that I will address presently) and its openness to what Kress (1997) terms ‘multi-mode’ sign use. Following Peirce (1839-1914), I conceive of these signs as Triadic, that is to say iconic, symbolic (linguistic) and indexical signs such as the arrow, or marks of cancellation and so on (see Peirce 1998). Kress, writing about the multi-mode activity of children argues that when the limits of one sign mode have been reached, it helps to be able to switch to another mode (1997). This is extended into adult life in fields such as architecture, design and engineering but also art and sculpture where ‘multi-mode’ notation is employed to generate, modify, develop, preserve and reflect upon ideas. The Austrian sculptor Oswald Stimm states:

Sometimes I write on drawings, I put down a telephone number because I am afraid to forget it. I will also write one word that in this moment is pregnant with the name of a future sculpture, a word that marks an intention, or a criticism. It is possible that I write on a drawing ‘too kitschy’, ‘too Baroque’, ‘more vertical’ ... I use words to correct the future, in order not to forget a feeling I had when looking at these drawings where something seemed too weak or too baroque (quoted in Pigrum 2001: 222).

Writers such as Pushkin (Zavlovskaya 1987) and Kafka (Bokhove and van Dorst 2011) combined the written word in their notation with drawings, producing ‘multi-mode objects’ that constitute the generative force of their poetic and artistic composition. Pushkin’s draft manuscripts are of particular interest because the symbolic sign of his writing is often interwoven with the iconic sign of drawings and the indexical sign of crossing through that indicates cancellation. Artaud stated that ‘since a certain day in October 1939 I have never written again without drawing’ (quoted in Derrida and Thevenin 1998: 41). In Artaud’s notion of the ‘subjectile’ there is an emphasis on ‘multi-mode’ use but also subjecting the surface of inscription to penetration, perforation, scratching, cutting, scraping, sewing and slashing in an effort to erase the distinction between the subject and its outside (see Derrida and Thevenin 1998).

Acquiring the ‘higher function’ of transitional notation?

The way expert practitioners acquire transitional notation provides clues as to how we might teach it but, because I have addressed this in detail elsewhere (see Pigrum 2009), I will only mention briefly some of the main implications for education. One of the findings of my initial research in 2001 was that expert practitioners acquired transitional notational practices by sitting beside someone and, in direct response to an immediate task, beginning to draw, diagram and write. The implication for education is that transitional notation can only be effectively acquired through dialogue involving ‘showing and doing’ in response to an immediate task, open to ‘multi-mode’ use and internalized as personal agency in the autonomous situation, in much the same way as Vygotsky claims all high level functions are acquired (1978). I describe one of the basic keys to teaching transitional notation as ‘sitting beside’ the student and ‘employing ‘multi-mode’ use in dialogue and very often on a ‘dispensable and expendable’ ‘ready-to-hand’ surface (Pigrum 2009).

The problem, in the context of education is ‘how can (the pupil) know how to continue the pattern by himself’ (Wittgenstein 1963: 84; brackets are mine). In other words, how does the pupil ‘know how to go on’ in the autonomous context? Following Wittgenstein (1963), the answer to the problem would not seem to lie in a consideration of ‘the reasons for doing this or that’ but in a response to the pressure of an immediate task where transitional notation would operate as, what Wittgenstein terms ‘signposts’, that the pupil goes by, but are only effectively internalized ‘in so far as there exists a regular use of signposts’ (1963: 80). In my experience, transitional notation on the dispensable and expendable ‘ready-to-hand’ surface shapes the pupil’s creative agency in such a way that modification, marking, showing, doing, undoing and redoing becomes their ‘knowing how to go on’, and that the surface of inscription is something ‘expendable and disposable’ that can ultimately be screwed up and thrown in the waste paper basket.

Potentiality, actualization and transitional notation

Our capacity for separation from the ‘good enough mother’ is potential or, following Aristotle, it can both be, and not be, ‘for the same is potential both to be and not to be’ (quoted in Agamben 1999: 182). It is precisely this definition of potentiality that gives Winnicott’s use of the term ‘potential space’ its pertinence as an intermediate space between inside and outside. Transitional object use in this space, coupled to certain emotional and physical characteristics of the environment, actualize our potential to be. But there exists the possibility of defective actualization, or the non-actualization of potentiality. Thus, it is of the utmost importance at this juncture to unwrap in more detail Winnicott’s notion of the ‘the good enough mother’, as the potential for future creativity can only be understood in relation to the maternal holding environment in which the infant’s own psychological matrix develops. The ‘good enough mother’ is, however, not necessarily the infant’s own mother (but) is one who makes active adaptation to the infants needs. But this relationship can go awry, as Nussbaum states ‘through excessive intrusiveness, overstimulation, or depressive neglect’ (2001: 189).

What is crucially important to understand in the infant's relationship to the holding environment of the 'good enough mother' is that it is 'in a state of continual erosion from the beginning' (Ogden 1992: 181). That is to say that the 'good enough mother' is the mother that allows this erosion to take place, who endorses the infant's use of the transitional object to affect separation and develop the capacity to engender a 'potential space' in which the infant plays creatively. It should be understood that the transitional object is a material object – often a blanket, or a soft toy that the child takes with it everywhere and which it uses as a symbol of the mother. Once the 'good enough mother' has granted the child access to 'potential space' the transitional object is gradually de-cathected and abandoned. My own transitional object as an infant was my father's naval hat and I have a clear memory of seeing it abandoned and filled with rainwater on the lawn. Along with Nussbaum, Jemstedt states that even once the transitional object has been abandoned 'the mode of experience that belongs to the intermediate area is preserved and widens out into play, mutual play and gradually into the intense experience that appertains to ... creative activity' (Jemstedt 2010: 129). Nussbaum refers to the many experimental and clinical accounts of the 'good enough mother', 'transitional object use' and 'potential space' as a pervasive feature of the inception and potential for creative activity.

The hallmark of transitional notation is potentiality that, according to Aristotle, would be a possibility that exists but, at the same time, does not exist, in other words it is a potential to do that has not yet passed over into actualization. Aristotle conceived of potentiality as a privation, or the presence of something that is absent, or something that, while it is within our power, remains unrealized, a potentiality that maintains itself in relation to its own privation (see, De Anima 1952). I conceive of 'transitional notation' in adult life as an extension and enlargement of creative play but one that carries within it the privation of uncertainty. It is not, to cite Dr. Johnson, 'irreparable privation that leaves nothing to exercise resolution or flatter expectation' (quoted in Bloom 1994: 191) for, while it is suffused with expectation, it is not a tramline to the completed work. The inherent uncertainty of processes of transitional notation is not effaced in the passage into actuality, but set aside, because although there are what Valery termed 'interruption and anguish (they) do not result ... in indefinite loss but the act of constructing ... a work as one possible object of indefinite re-working' (2000: 475-6).

Transitional notation, the work towards the work and the 'dialectical image'

I term the indefinite re-working that transitional notation makes possible *Das Gegenwerk*, where the word *gegen* retains both the meaning of towards and against that it has in German, and use this expression to describe the entire corpus of my own work, both artistic and academic (see derekpigrum.com) but, more particularly, transitional notation, because the sense of *Das Gegenwerk* is the work towards the work that avoids definitive closure. This constitutes a departure from Aristotle's ideas on potentiality and actuality in that while, for Aristotle, the transition from potentiality to actuality 'remains governed by and is subject to the finished, completely determined form, the form that has left behind all uncertainty' (Kosman 1997: 347),

the view developed of transitional notation as *Das Gegenwerk* is something never complete but continually at work, because it is always open to new possibilities.

Elsewhere I have explored ‘multi-mode’ transitional notation by Charles Darwin, Gottfried Leibnitz, Franz Kafka, Alexander Pushkin, Antonin Artaud and others (see Pigrum 2001, 2009), that involves Benjamin’s view of dialectical objects where the past is not conceived of as ‘as an object, already complete in its determinations and unchangeable (Friedlander 2011: 73), not closed, but that makes ‘recognizable forces that can now effectively transform the present’ (Friedlander 2011: 73).

The Uncreated

‘Potential space’ was described above as the space where the infant uses a symbol of the external mother. When the good enough mother withdraws to allow us a ‘potential space’ she leaves behind a trace of what Kristeva terms the ‘semiotic chora’ (1986). Kristeva’s understanding of this trace is that of an archaic psychic event that she terms semiotic in its Greek sense of the precursory sign, and chora as the ancient Greek word for place. But the chora is not simply place in its spatial connotation; in fact, we do not know the identity proper to the chora and as such it has something of the quality of what Jung terms the *increatedum of prima materia*, of the uncreated nature of primary matter (see Jung 1968). Bloom, talking about Shakespeare’s *Hamlet* states, ‘the innermost part of him is something uncreated that goes back farther than our earliest memories of ourselves’ (1999: 427), which, if we follow Kristeva, is a trace of the pre-symbolic maternal place, that ‘precedes and underlies figuration’ (Arnett 1998: 159). Thus the semiotic chora functions as, ‘the place that allows for all positioning’ (Arnett 1998: 161) or, as Sini states, ‘that which allows a sign to be a sign is not a sign’ (quoted in Carrera 1998: 50). However, the identity of the subject is not fully contained in the symbolic order. There is always a remainder, a lack, or a kind of void that is the ‘semiotic chora’. Kristeva states that ‘in artistic practices the semiotic – the pre-condition of the symbolic – is revealed as that which disrupts the symbolic, and in this way the semiotic can return through the symbolic system it brings about’ (Kristeva 1998: 105).

Thus, the trace of the semiotic chora has a transgressive function, bringing about various transformations of creative signifying practices. Kristeva already conceives of the ‘passage from one sign system to another’ that is characteristic of much transitional notation, as part of this destabilization that admits the influx of the semiotic. It is through this and other ‘dispositional predicates’, characteristic of transitional notation, that the subject unlearns ‘the contiguity between signifier and signified’ (Kristeva 1986: 71) and learns instead to work with indeterminacy, with non-finito forms of signification where all inessentials are omitted, with ambiguity, the provisional and the forestalling of definitive closure.

Below I discuss the creative practices of Francis Bacon as a concrete example of the way he attempted to go beyond the ‘figurative given’. Bacon’s diagramming generated what he termed a ‘catastrophe’, that was ‘non-illustrative and non-narrative’ (Kristeva 1986: 100). In quoting Cezanne as stating that what diagramming creates is a space for the ‘traces we bring with us at birth’ (Kristeva 1986: 100),

Deleuze, in his book, *Francis Bacon: The Logic of Sensation*, gives credence to Kristeva's notion of the traces of an archaic event preserved in the psyche that can influx through transitional notation. Both Bacon's diagramming on the canvas and the ankle deep strew of images around his feet, were designed to achieve the potential or discreet 'possibilities of fact' (Kristeva 1986: 102) that emerge from chaos as a 'germ of order' (see Pigrum 2011c). But what transitional notational process is involved in this emergence? If we follow Deleuze, then Bacon began with a figure that he then scrambled by a kind of diagramming until something emerged; at this point the diagramming was held in check by the marking off of a contour with the connotation of a non figurative resemblance, or a 'uniquely figural form' (see Deleuze 2003: 158). The creation of this unique 'figural form' was often aided by the pictorial images Bacon gathered in the place of his studio, and which, together with his painting practices, provide us with an example of the semantic and conceptual density of the author's use of the term transitional notation.

'Potential Space' and Place

Winnicott places emphasis on environmental conditions that, unlike much post Freudian theory, include the physical environment. Winnicott emphasizes that to develop an understanding of creativity we must turn to factors of the physical environment – to place. Peppiatt (1996) describes the studio of the British painter Francis Bacon (1909-92) in terms of layer upon layer of images depicting Bacon's preoccupations 'like the partial physical manifestation of the mental compost' (Peppiatt 1996: 203). This strew of images included photographs of friends, golf and x-ray manuals, film stills, reproductions of paintings by artists such as Michelangelo, Velasquez, Rembrandt and many others, photographs from Muybridge's work on human motion and photographs of mouth and skin diseases. Bacon's physical activity in the studio modified the strew of images in a transitional way such that blemishing, tearing, creasing, crumpling, folding and blotching accrued to images over the course of time producing semiotic inferences which are, by definition, outside of the bounds we apply to linguistic models, but which leave us 'free to posit inferences of a non-linguistic kind' (Gell 1998: 15). Bacon would pick out of the ankle deep strew of images on the floor one that, because overlapping with another image and/or damaged or transformed in some of the ways mentioned above, would sometimes paint, draw and/or write on them, and then use them to continue his painting process.

Heidegger's notion of the 'ready-to-hand' helps us to understand Bacon's use of the images gathered in the place of the studio as a form of transitional notation. According to Heidegger, the greatest densities of meaning lie in the 'ready-to-hand' where the thing and our immediate concerns converge. Heidegger states: 'The peculiarity of what is proximally ready-to-hand is that, in its readiness-to-hand it must, as it were, withdraw in order to be ready-to-hand quite authentically' (1926, 2005: 99). But what does Heidegger mean by this seemingly counter intuitive notion of presence and simultaneous absence?

For Bacon, the studio environment was a chaotic configuration of objects and images gathered there by the artist. However, if we consider the ankle-deep strew of images

gathered in Bacon's studio, then this would itself impose a form of limitation on intentional directedness. Many of the images gathered in the studio would have been beyond the omnipotent control of the artist, that is to say, open to accidental blemishing, tearing, creasing – of destruction. This 'becoming destroyed' of the image was, for Bacon, a becoming 'real' because destructible, expendable and 'withdrawn' from the artist's intentional projective mechanisms so that, at some future point, it could 'stand forth' as possessing an open horizon of meaning that was as yet to be determined. On the one hand, the studio was a place of the gathering of potential, and on the other, the seeking of an opportunity to find the image's new, because transformed, potential as 'ready-to-hand'.

But what is this new potential of the image that, having been withdrawn, is now 'authentically ready-to-hand'? What did the images picked up off the floor denote for Bacon, what was their connotation? Although it is beyond the scope of this paper to develop this idea in any detail, there would seem to be an ineluctable link between the way Bacon allowed the image to withdraw, to disappear, only to be retrieved at some later point in time, and Freud's notion of the fort/da game that he observed of a child playing with a spool and thread who cast the spool away, and then wound it in again. As Lyotard states:

Through the game of fort/da the child constitutes the object as something that can be both there (da) and not there (fort) since one can make it disappear when it is present and call it back to presence when it is absent (2011: 124).

Lyotard goes on to state that the fort/da game is 'the model of all objects ... the initial opposition between absence and presence allows every speaking subject to posit in and through her/his discourse what is not' (2011: 125). According to Boothby, this making absent and present allows us 'to signify something otherwise ungraspable' (2001: 220) or the trace of the 'semiotic chora' mentioned above. Bacon's transitional notation was an attempt to evoke 'a pure potentiality for meaning' (Boothby 2001: 241) in what Lyotard terms 'the void separating two moments of presence' (2011: 354). In terms of Bacon's studio, and I suggest in terms of many different kinds of creative workplaces, material is intentionally gathered and then withdrawn in some way for it to be 'ready-to-hand quite authentically'.

Our response to the 'ready to hand' is what Heidegger terms 'Dasein dependent', quite literally, dependent on our 'being there', on our situatedness in place. 'Place' determines the world of things that the agent encounters everyday, whether in the artist's studio, the writer's and composer's room, or the architect's and designer's office. Places arranged to achieve the best possible fit between what is found and what is created. The 'ready-to-hand' is not, of course always confined to the workplace but is often brought back from elsewhere and positioned there. On the wall of the hut on Wörtersee, a lake in Austria, where Gustav Mahler composed some of his symphonies, there is a framed postcard on which he rapidly scribbled down that the sound of the blades of the paddle steamer that plied the lake, were the sound he had been looking for in order to continue work on a particular composition (see Pigrum 2009).

Conclusion

Transitional notation is a powerful tool for the generation, modification and development of ideas, but its potentiality is based on the inherent character of *Das Gegenwerk*, or the work towards the work that avoids definitive closure, of the infinite nature of process. Transitional notation is not confined to trying out ideas and possibilities that occur to us in the context of autonomous work, but makes room for the voice, and ‘multi-mode’ use of another person or persons in the context of collaborative work. The relation I have drawn between the notion of transitional notation as *Das Gegenwerk* and Benjamin’s ‘dialectical image’ rests on both ‘as a moment of discontinuity,’ where ideas ‘can never be fully immanent and stabilized’ (McCole 1993: 296). The Quantum physicist Prigogine, writing about the changes in science, brought about by quantum theory, states:

What is emerging is an ‘intermediate’ description that lies somewhere between the two alienating images of a deterministic world and an arbitrary world of pure chance... a description that deal(s) with the possibility of events, but does not reduce these events to deductible, predictable consequences (1997: 189).

There is an under-researched link that Artaud suggests between transitional notation and, what in German is termed ‘Gebärde’, a term that has no exact equivalent in English, but is the expression of the body as the means of the actualization of potentiality.

The acquisition of transitional notation allows people to find their way through their own, and other people’s, ideas without being constrained to act or to think in predetermined ways. In other words, it allows for the creative play of imagination in both internal ‘potential space’ and external modes of transcription and the potentiality that physical place affords for the emergence of the ‘ready-to-hand’. In the future, what may prove to be the most effective creative activity will be where the continuity of the new technology and discontinuity of transitional notation exist side by side but in a complementary but polar relation. Transitional notation is not about a step-by-step methodology but a ‘habit change’ that involves a complex mediation between inside and outside as a never-ending process, a continual process of becoming in ‘potential space’ that avoids definitive closure.

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