

## **Unit 2: Week 1**

### **Positions through Triangulating**

# Experiment 02

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UNIT 2: WEEK 1  
POSITIONS THROUGH TRIANGULATING

## Spare Rib: Dissecting Extracting & Recontextualising

# Experiment 02

## Dissecting: Extracting & Recontextualising

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I extracted the smallest texts from the dissecting process and recontextualised them.

Through the process of dissecting my attention was drawn to the small texts. It reminded me of the experience of the process of typesetting that Anaïs Nin chronicled in *Diary*, vol. 3, 1939-1944 “Typesetting slowly makes me analyse each phrase and tighten the style... Each letter has a weight. I can weigh each word again, to see if it is the right one...” (Buquet, 2021). In the same way Nin weighed up each word, through cutting out each name, or single sentence, I felt the weight of each phrase, that is normally marginalised within the context of a magazine. My attention was drawn to the quiet strength in these words. How could I elevate and draw attention to these small statements?

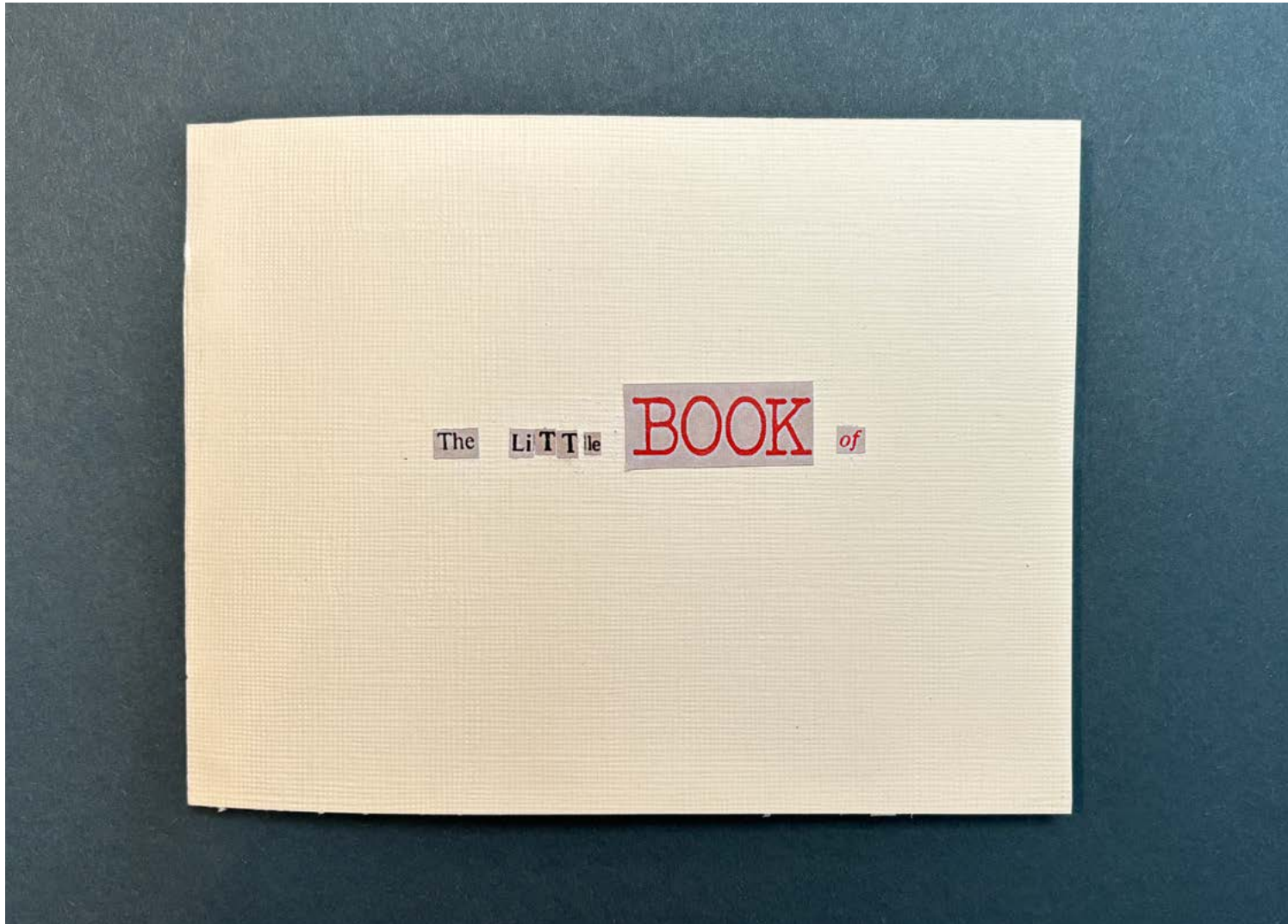
I created ‘A Little Book Of...’

# Experiment 02

## Extracting & Recontextualising

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The Little Book Of...

Draws attention to  
and highlights:

Humour

Creating connection

Social, cultural, political  
commentary

Feminism

Photographers

Invitations to explore further

Provocations

Attitudes

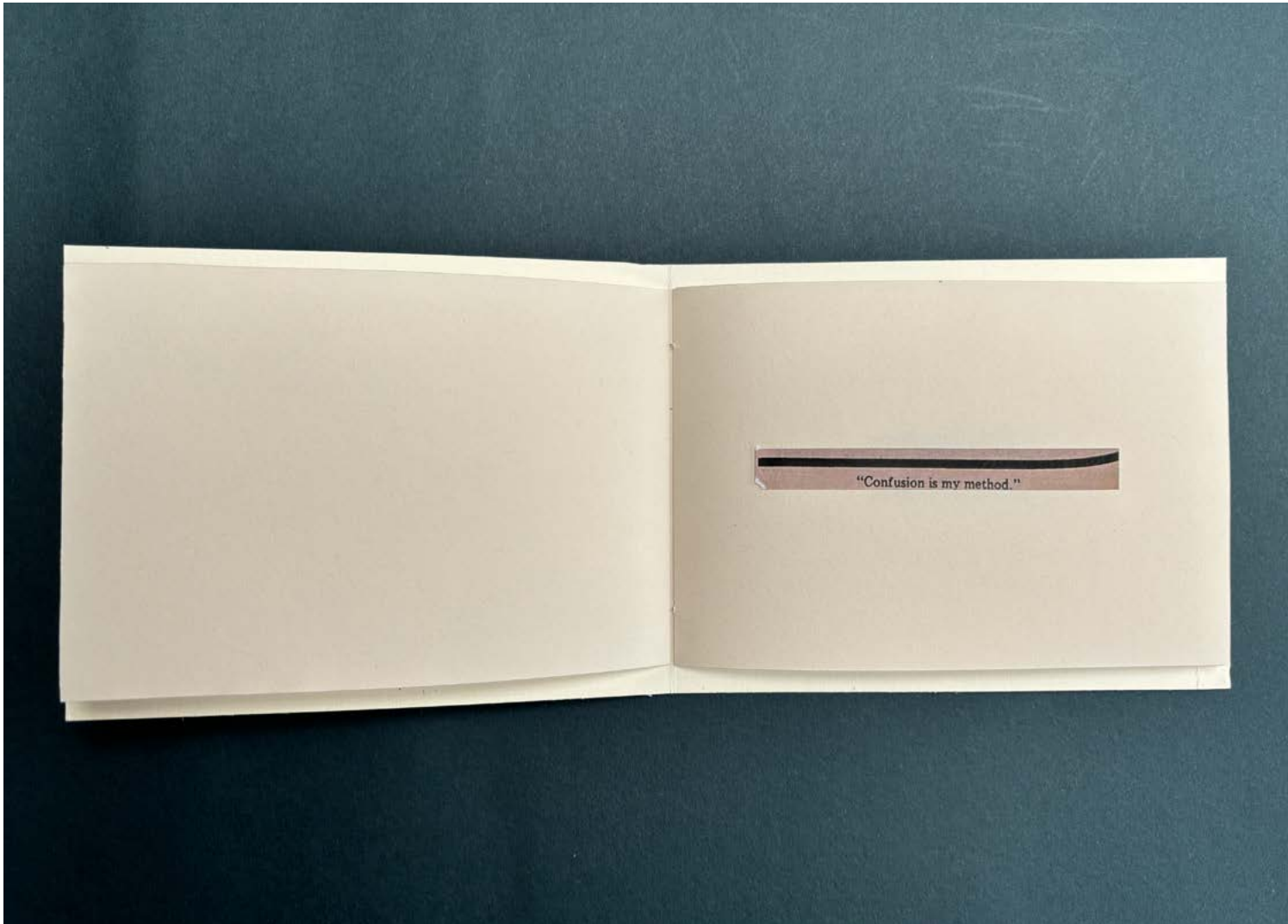
Intentions

# Experiment 02

## Extracting & Recontextualising

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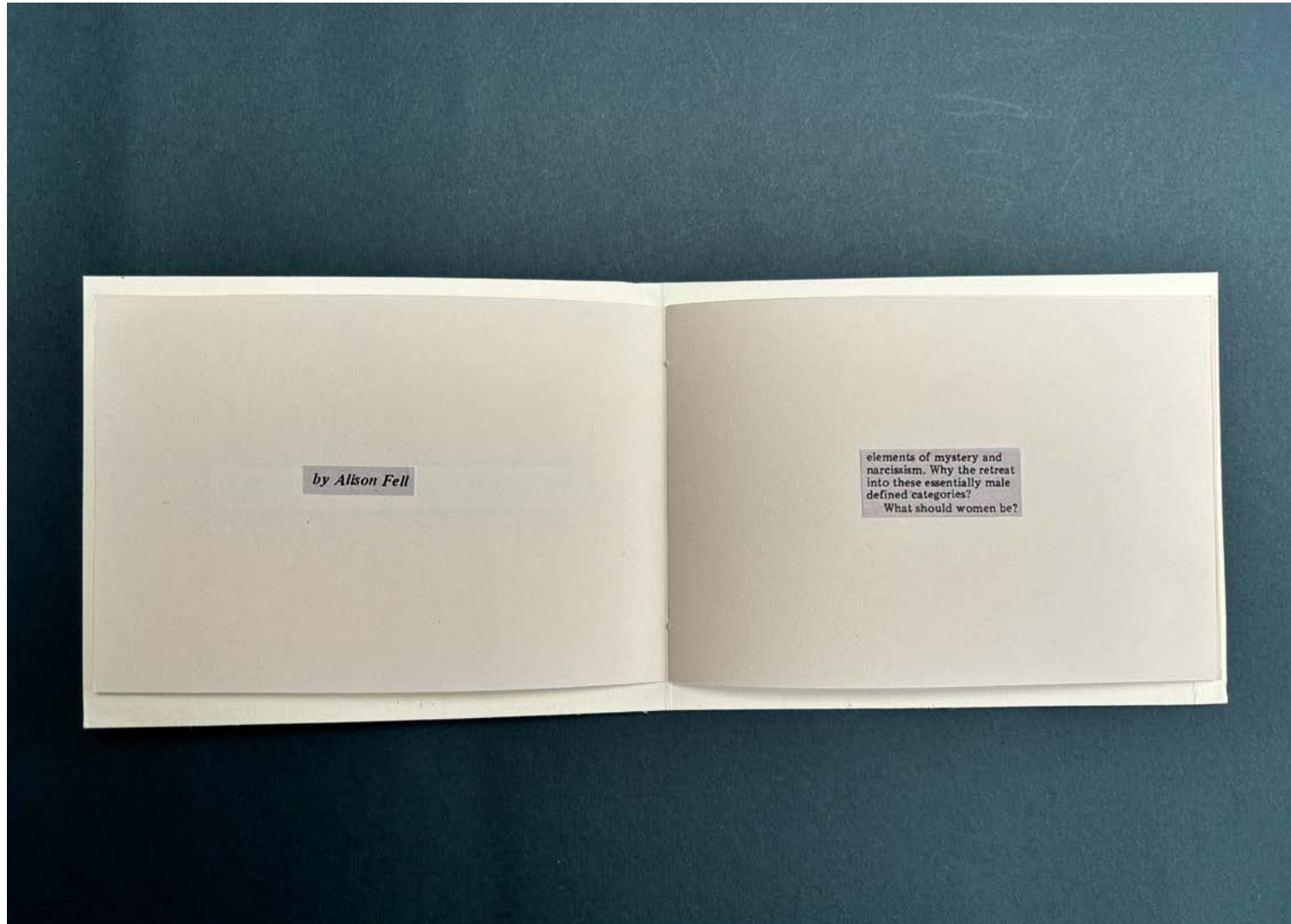
Personal connection

# Experiment 02

## Extracting & Recontextualising

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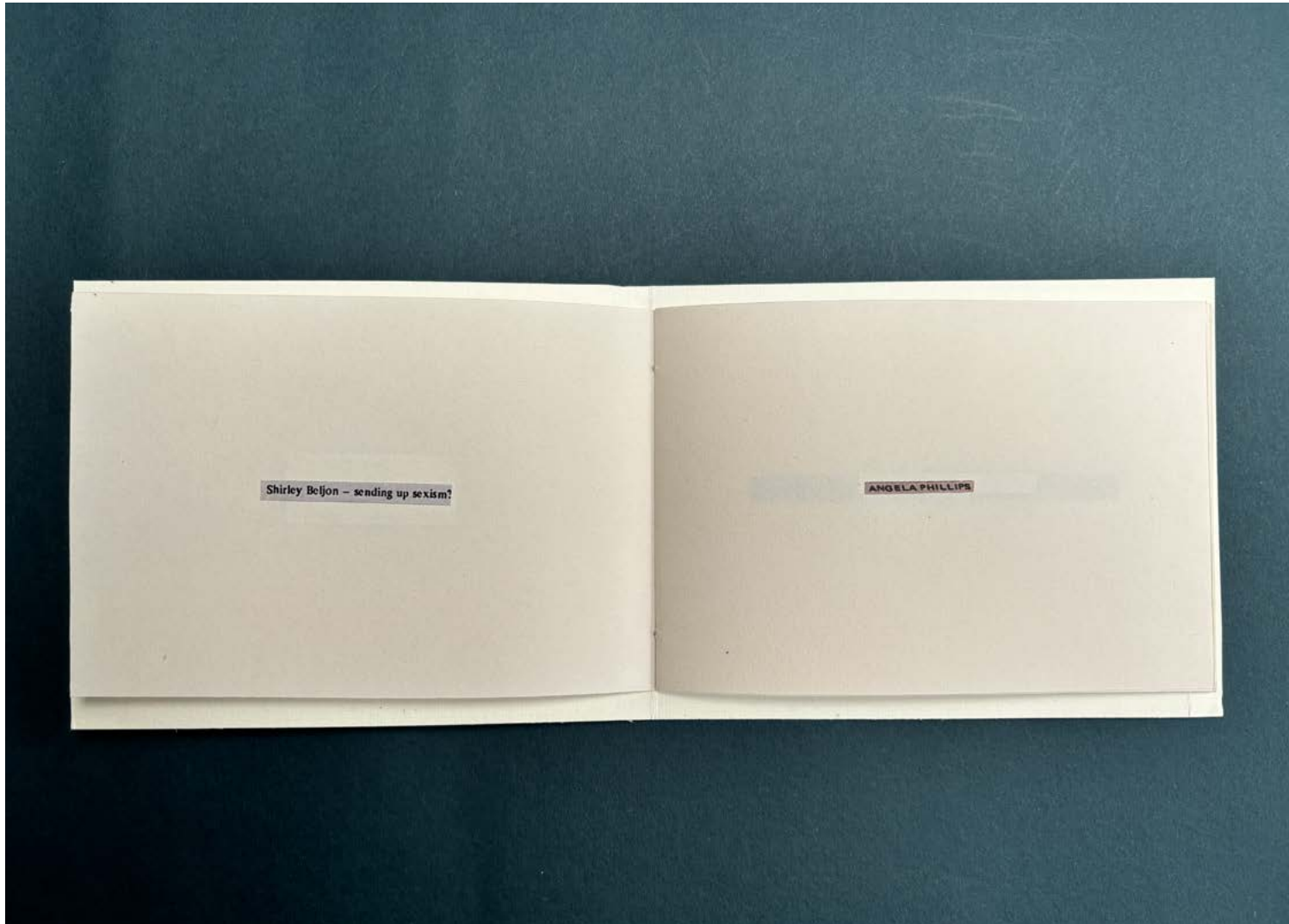
Invitation to explore further (left)  
Provocations of self thought  
Explicitly roots itself in feminism  
(right)

# Experiment 02

## Extracting & Recontextualising

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Citation

Offer of expansion of self (left)

Name (provokes question of who  
is she?) (right)

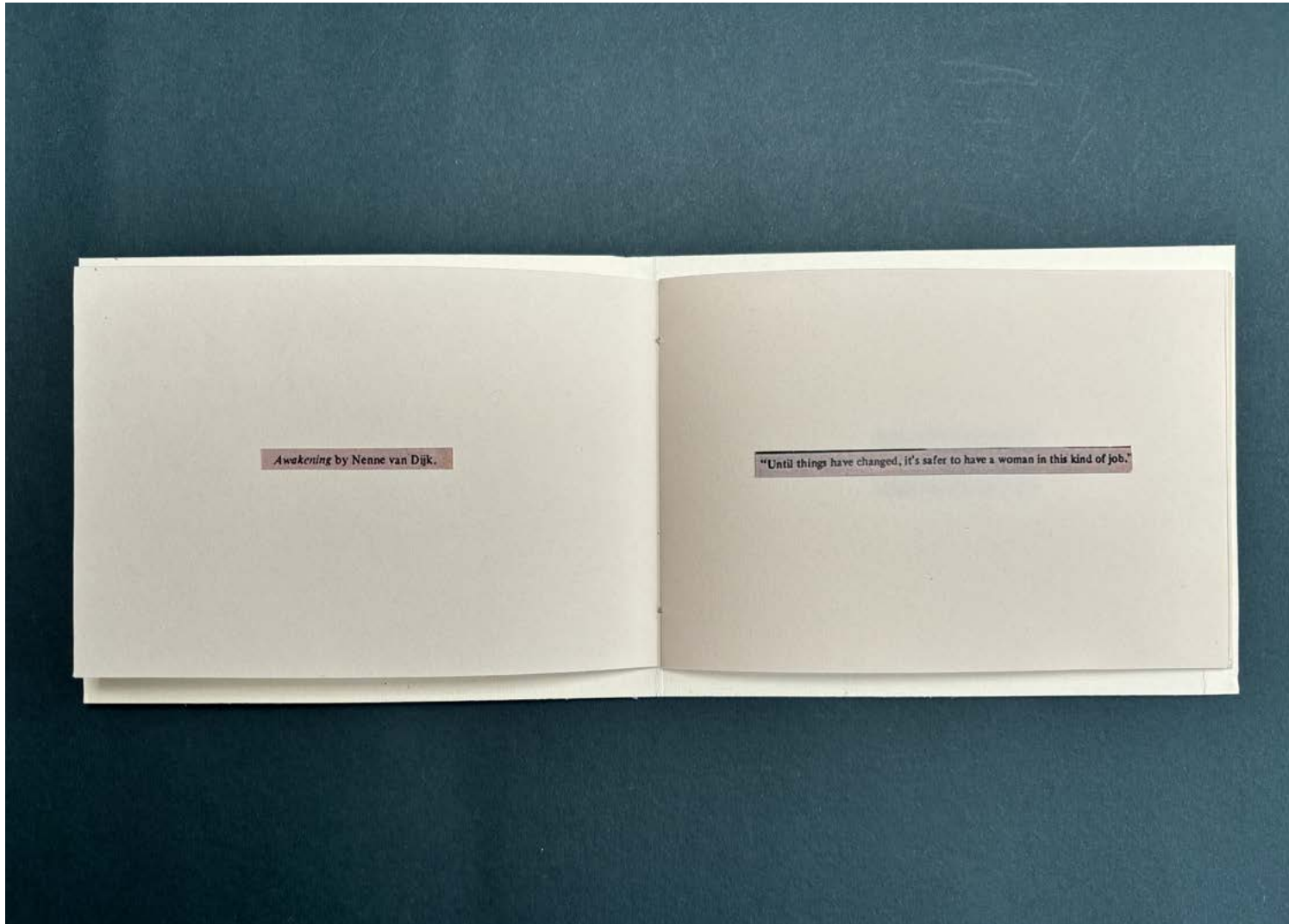


# Experiment 02

## Extracting & Recontextualising

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Further reading  
Offer of expansion of self (left)  
Humour/Fact (?) (right)



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## Extracting & Recontextualising

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Sparks curiosity and speaks of feminism (left)

Provokes thought on photography of females (right)

# Experiment 02

## Extracting & Recontextualising

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Provokes self reflection and reflection on reationships (left)  
Name (who is this person?) (right)

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Name (who, what does IFL mean?) (left)

Name (who is she?) (right)

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The same name twice. Impact of repetition and the implications of strength in repetition. (REPORT) hints at the name being a writer?



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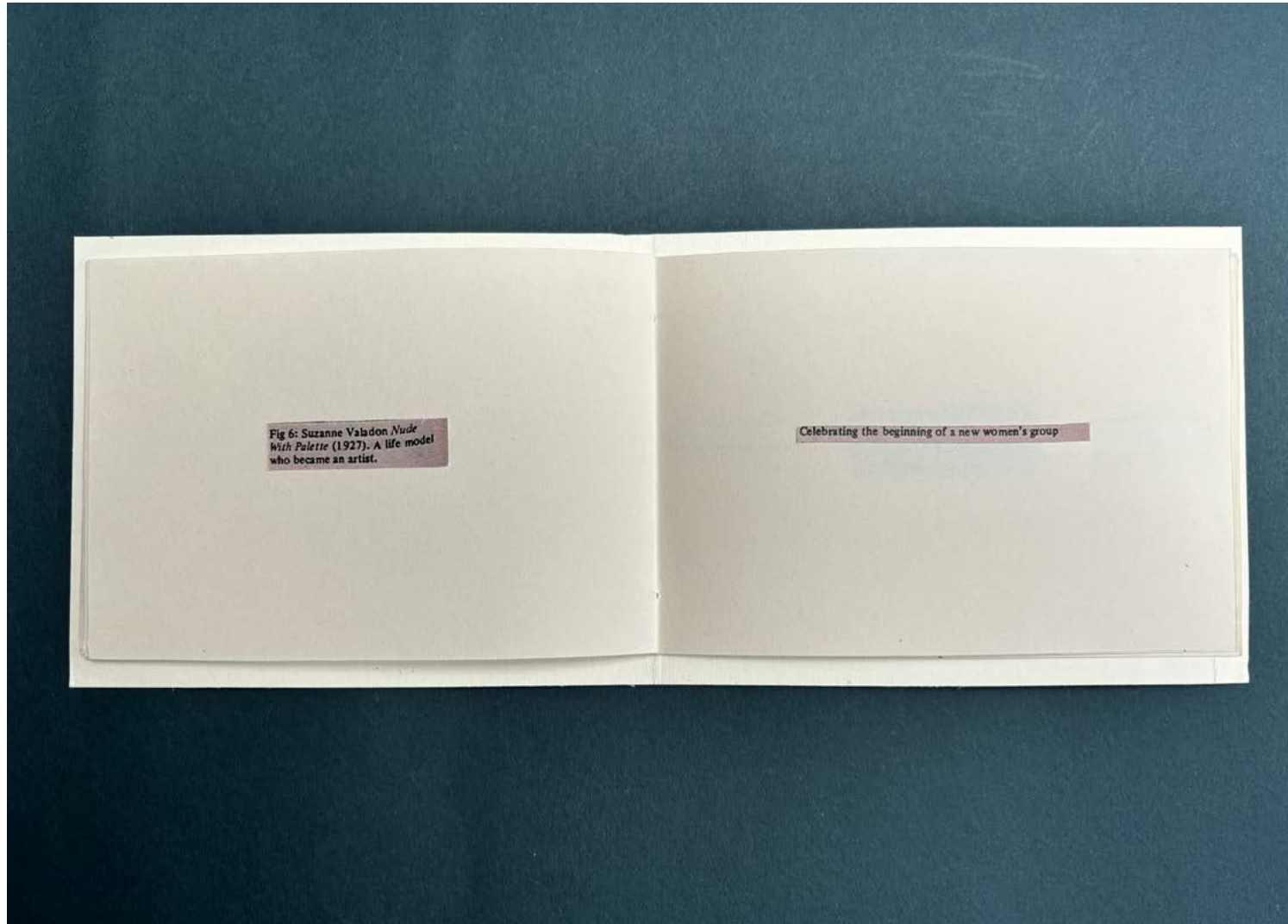


Same font, same style as previous, these must be connected, why are these names like this. Personal bias of experience of publications and styling that connects these things? Or human intuition?

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## Extracting & Recontextualising

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Reference to an external existence. What is it? How does it connect to the other things in this book? (left)

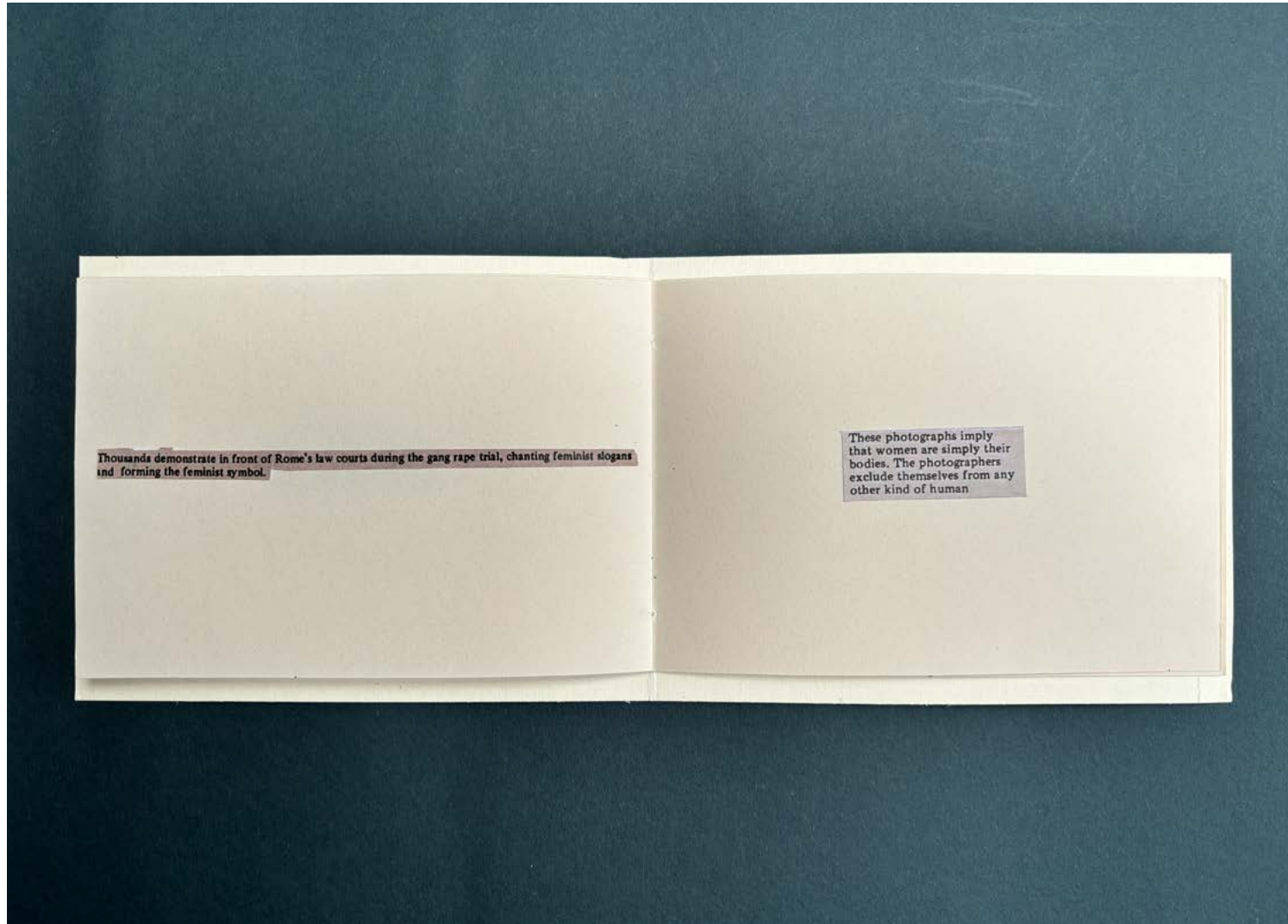
Positive, provocative, action (right)



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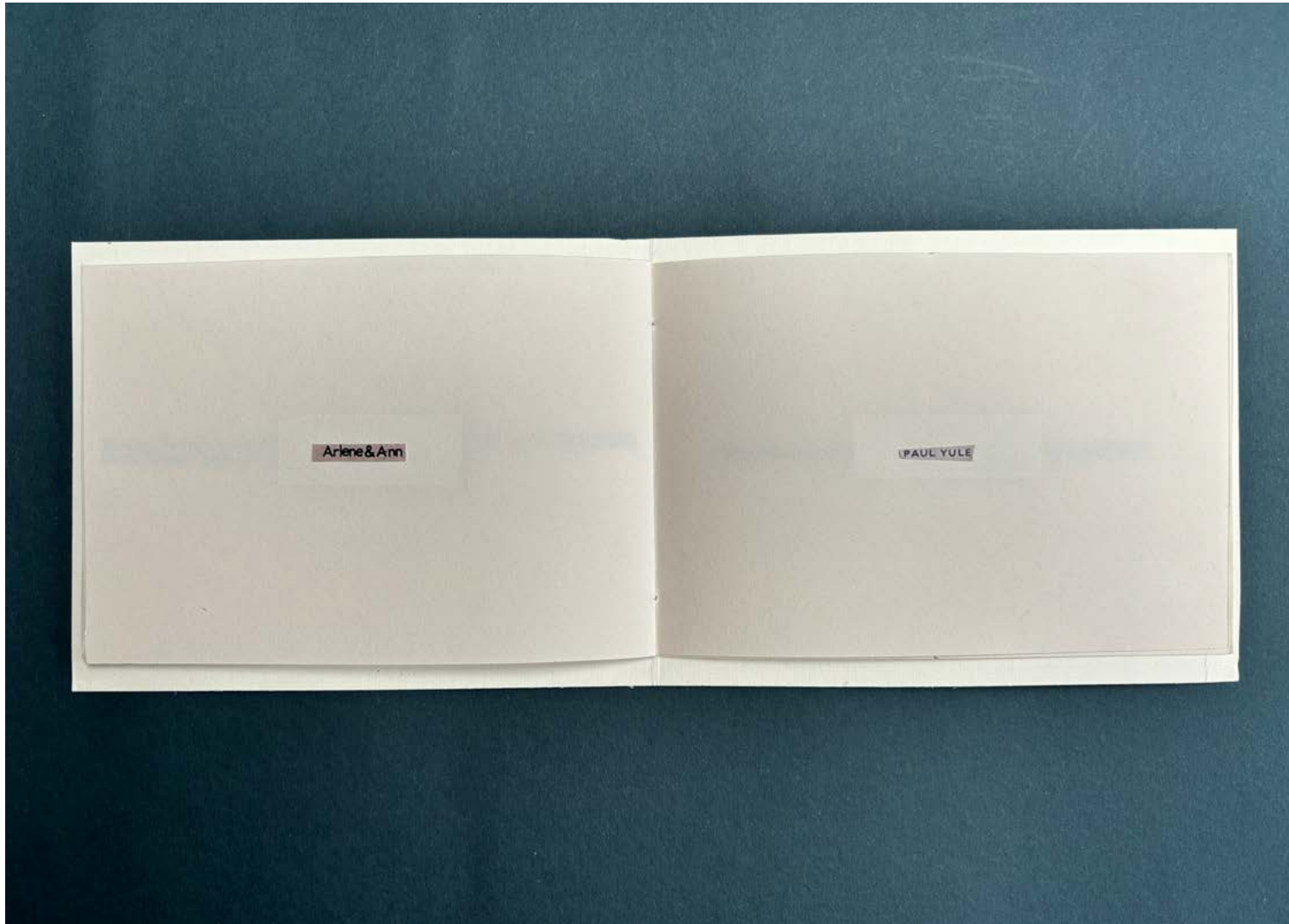
Social and cultural commentary  
of the time (atrocities) (left)  
Provocation to think about  
how and why women are  
photographed in certain ways  
(right)

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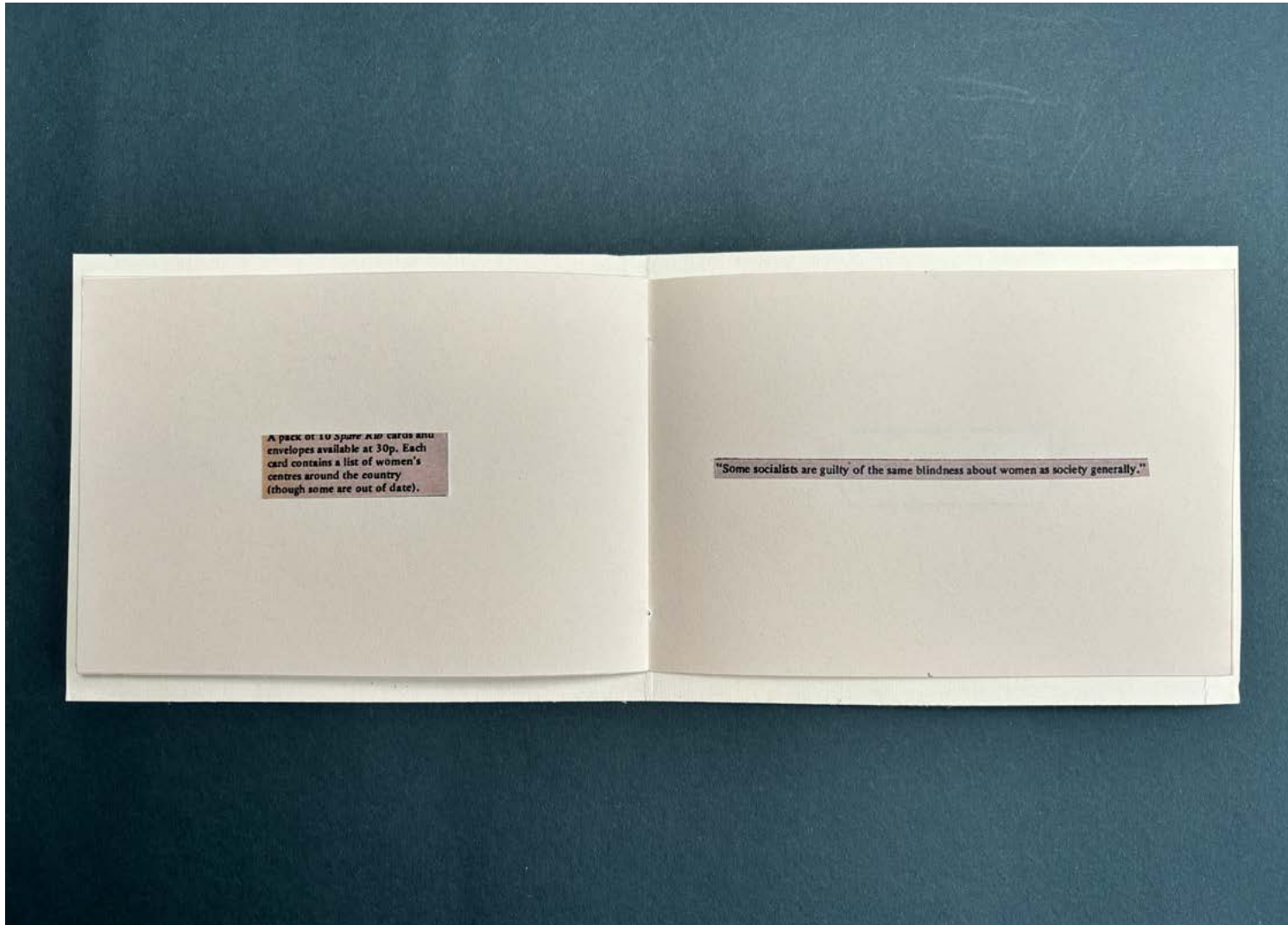


Who are arelen and ann? Could  
you find out just from this? (left)  
Name (who is he?) (right)

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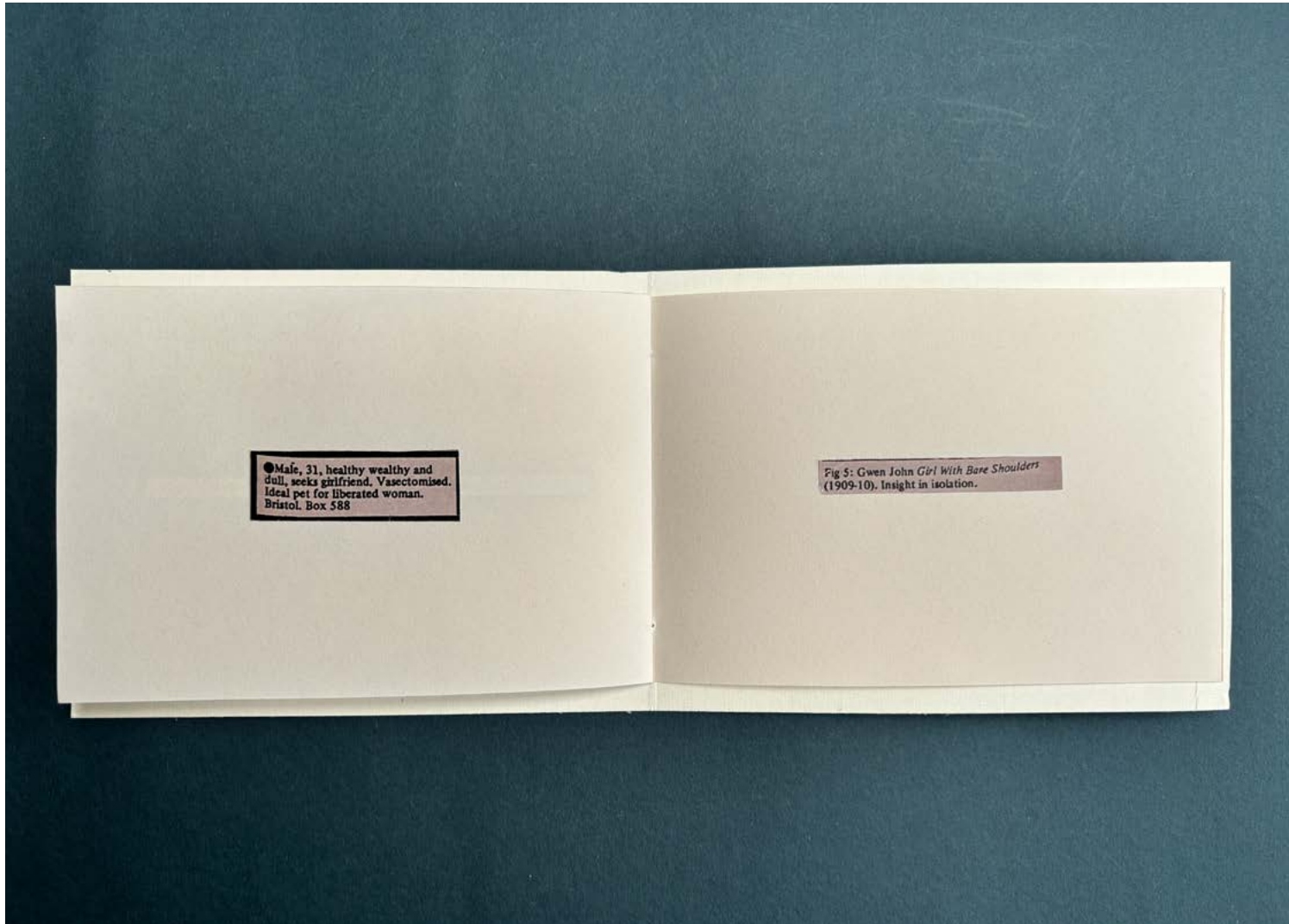
Context of something 'Spare Rib'  
Socially good intentions of the  
the 'Spare Rib' (left)

In quotation marks so someone  
said this. Do I agree with it? Do I  
disagree? (right)

# Experiment 02

## Extracting & Recontextualising

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Attitude of a men. How do I feel about this? (right)

An external reference. The title of which hints at something related to the content of this book in its enitriety? (right)



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Fact

(joke)

Humour. Or maybe not?! Maybe this is a serious statement?

What does that say about me that I assume this is humourous?

My conditioning as a female in a patriarchal society...?

# Experiment 02

## Extracting & Recontextualising: Evaluation

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Through extracting the smallest texts from the magazine and recontextualising them in a book, questions emerged about the method and context.

1. Method: As I captioned each page I questioned whether I was analysing them in the context of what they told me about the publication they came from, (which I realised was a privilege), or should I be analysing them as isolated entities, as they are presented in this book with no context? My position changed as I went through the pages, both highlighting different perspectives and contexts.

Maybe I should go back and do both interpretations and compare them, or draw into conversation?

The context of the book then came into play as well, as I started referencing them against each other, drawing on stylistic properties that expose my bias of reading of texts in publication form.



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## Extracting & Recontextualising: Evaluation

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2. In the case of the last page and the quote “mature women have tremendous strength” brought my attention to *my* ‘reading’ of the quote. At first I found it funny. I am a mature woman, I draw humour and validation from this quote. I captioned it in this presentation as ‘fact’ to further the humour, which drew my attention to my reading of it out of context. I don’t know if the quote was in a humourous context, or a serious one. My reading of it in isolation produced a reaction and created meaning. My reflection on my reaction produced a duality. Has extracting and recontextualising given the reader agency to add meaning independently? Is the meaning lost in this extraction and recontextualisation?

Either way this process highlights the initial creation / construction of the magazine contextualising this quote and created / constructed a meaning, through the addition of an image that resided with it. Which starts to ask wider questions about agency, construction and meaning.

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## Extracting & Recontextualising: Evaluation

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3. Photographers names: Become just a name. Does this devalue them and their contribution through extracting them from their image?

This point is in the context of knowing the context of the extracted information?

There are more men than women credited for photography in the magazine. A cultural reflection of the time of more men having jobs and being photographers, and possibly having access to subjects. This being a living example of exactly what the magazine is trying to highlight, but at the same time opposing their own manifesto whereby “There are a vast number of women – regional contributors, journalists, photographers, writers – already enthusiastic and committed to help. These women will be involved on all levels of the magazine. We want to both encourage other women to express their ideas and give a wider opportunity for publication of their work.”

There is a duality and friction between the manifesto and the publication... there is also a duality and friction of photographers and their images being connected or disconnected, which highlights curated meaning in both instances?

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### Extracting & Recontextualising: Evaluation

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4. The values and position of the magazine are clearly displayed through some of the extractions, as is the era. You can establish global social, cultural, political and sex agendas: “Thousands demonstrate in front of **Rome’s law courts** during the **gang rape** trial, **chanting** feminist slogans and forming the **feminist** symbol.” As well as local “Each card contains a list of **women’s centres** around the country.”

Is this point in the context of knowing the context of the extracted information?

The tone and style of writing is simultaneously indicative of a time and place that resides in the past, and the present. The cards are “**30p**” suggesting a long time ago, nothing is 30p anymore. But the meaning of the words are still relative to today. “These **photographs imply that women are simply their bodies**. The photographs exclude themselves from any other kind of human” (*Spare Rib*, 1977).

The visual style and reproduction of the text also dates and contextualises it. Not so much the fonts, as I had initially assumed. On closer inspection it’s the blurriness of each letter and the paper it’s been reproduced on that age it. Another duality emerges of tone and style configuring meaning.

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## Extracting & Recontextualising: Reflection

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The extraction and recontextualising of the smallest text from Spare Rib, issue 59, June 1977 has raised a series of questions on context, construction of contexts/ publications creating/curating meaning, personal bias, agency as reader and conventions (of publications).

Does the wider implications of this curated / created meaning become an inherent part of the conventions of a publication, independent or commercial, leave its construction unquestioned? Creating misguided or disguised meaning.

Are the wider implications of our sophisticated (conditioned?) understanding, or reading, of publication contexts, create a blindness to the actual content and to our own ability to be of agency?