

Opinion on the dissertation

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### From Grid to Rhizome Rethinking Digital Text Layout

Gogová's thesis presents rhizome as a new paradigm in the post-digital age text layout, an organic model that escapes the limitations of hysterically controlled organization symbolized by the grid. A text is by itself an attempt to adapt mental images to a verbal environment. In its dynamic, text can incorporate ideas further than alphabetic memorabilia. It can spread, root and flourish as any other living organism. In its elasticity, text can disperse in a contagious generative form *ad infinitum*. Until the end of ink, until the end of surface, until the death of the writer and the impairment of the reader: a break. A pause is sometimes a further impetus into a different dimension: a liminal space. And then again, the text may continue as a resonance of ancestral times and find its viral renewed expression in non-place.

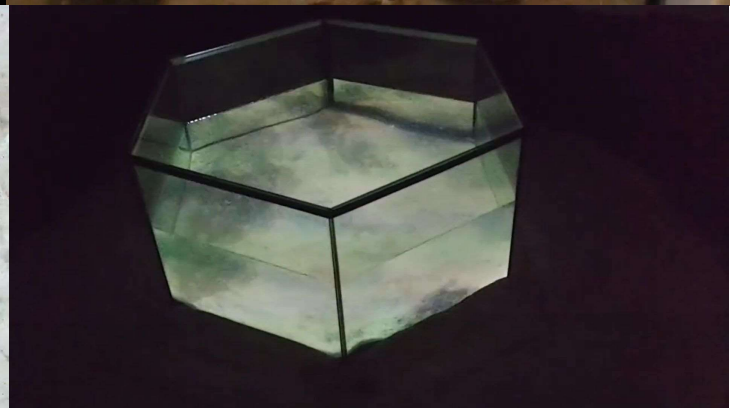
The author challenges grid as a universal spacial metric in digital text layout and shelters her thesis with authors Gilles Deleuze and Felix Guattari, Espen J. Aarseth, Philippe Bootz, Mark Bernstein, Donna Haraway, Kathrine N. Hayles and of course Lev Manovich. She also expands the thickness of her thesis with layers of schemes and diagrams to graphically represent models of communication as well as to generate forms based on the transient pattern. Nevertheless maps are the graphic pattern in both artworks developed in support of this thesis: cartographical representations of places where the author made research either physically in Italy and Portugal or textually in Italo Calvino's *Invisible Cities*. The importance of both art installations is crucial holding the reader to step in this ergodic dimension of the artwork as embodied text as it lays out through its hybrid interfaces. Gogová's thesis is an art-practice based research as much as a dissertation in philosophy of communication. Therefore, the text in the artwork is a perfect continuum looping cycle with the text in the written dissertation.

Beyond the grid pattern, digital text first manifests randomness, from the intersection between a diverse interface and an interactive input of the reader, and second manifests a process of pattern reorganization brought through mutations in the hyperreality and embodiment of the textual information. This actualization of the organization is called by the author transient pattern, influenced by Philippe Bootz's concept "transitoire observable" and influenced by the posthumanistic approach of "semiotic square" by Katherine N. Hayles and Donna Haraway's "nature of space". Among other relevant passages I would like to underline: "The solution enables the flexible organization of a text in digital and hybrid spaces, in current and future conditions of monitoring the possibilities of new techniques of text production and reception co-created by human, nonhuman and computer intelligent actors."

This is fantastically illustrated by both artworks. On a broader perception of authorship identity as a co-authoring procedure, the experience of the text is a transforming process able of expanding human awareness towards new contexts. And therefore the question: in which

way(s) can the penetration of patterns in digital layouts create space for understanding interspecies communication and a better understanding of life on our common planet?

The interface is the space where the production and reception of communication meet. Through patterns of communication it is possible to communicate. If patterns of communication meet and mutually flexible shape each other, the understanding of each agent - human and nonhuman would be better and deeper. It could lead to better future of coexisting human and non human - living and mineral species on our planet.



Based on the above, I defend that the submitted dissertation From Grid to Rhizome Rethinking Digital Text Layout by Andrea Gogová fulfills all requirements for the attribution of an academic degree PhD and I propose that following its defense the thesis should be attributed the highest classification grade **a** -excellent.

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