



Synthesis—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Punctuation*. Within the limitations of a 1-page run-through. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions.

Specifically—it appears that you seek to demonstrate the power of *small interventions*—featuring in *punctuation* but also indicated by it—to conjure a narrative from the edges where where typography and writing meet. You are early to assert this in your theory-piece, but there is ‘a proof of the pudding’.

The proof comes with the work of reading where the detail of each minor choice—that comes with each new segment or paragraph in the essay—*develop* a substantial dimension in the workings of a feminist critique, which is at issue throughout the many labours of a rich and well-referenced text.

In this way, the feminist critique is put to work, rather than simply argued after being claimed. The text you have developed therefore makes a general point, which lies in the real possibility of considering text from a design point of view. Since the text not only informs but clearly also performs/

Precisation 1—I will restrict the references to the ones linked to your research. Octavia Butler, Victoria in your studio, Johannes Breyer, Jungmyong Lee, Charlotte Rohde, Hélène Cixous, Hocquard, Edvard Skille, Janne Camilla Lyster, Gertrude Stein, Ane Thon Knutsen, Anna Akhmatova.

Perhaps one should add Hito Steyrl, Tabea Nixdorff, Alice Toklas, Tina Jonsbu, Katharina Tewes, Shere Hite, Batia Suter, Amalie Skram, Carl Lützen, Kristina Zickert, Lena Heidingsfeller... and then it just keeps going on. Maybe your theory-piece could be seen as a *punctuated bibliography*.

That is, in the concrete understanding of your errand with typographic punctuation as elements that perform. The perform in a way the articulates your errands with the references, that you bring the reader through, with a light touch (by the standard of the weight of the references you bring in).

Precisation 2—You explain the way you proceed in an introductory reference to Octavia Butler, as the house-rules of the journey you invite your readers to embark on. The rules are: use detail, to build suspense, to regulate pacing, to create mood and tone; build a world with selected detail.

From here you proceed to develop the fan-fiction genre to prompt and parse the working space you need to process the materials you have on your list, or a special kind of readability. One that picks up on detail that conjures a text alongside the (long trail of) editions. Interacting from there.

In a gesture that becomes like the lining of a garment—alongside or adjacent to the reading list—establishing subjectivity as a condition of truthfulness as it reflects other subjectivities, and thereby does something else. Past the realm of the subject and the object, the realm of the *affect*.