



**Summary**—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Asterisk*. 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**—You locate a broad understanding of graphic design between the image and written language, with graphic sign—the asterisk \*—as a focal instance of this intermedium. The *asterisk* being at once a stylised illustration of a *star*, and sign-functions you discuss as you proceed.

These functions result from your research into the subject matter, but also from placing yourself as a creator and a thinker in the *edgeland* of the asterisk that you both examine and develop as a place to dwell, both as a professional in graphic design, as an intellectual and a writing person.

Though you use the process of examining the factual and fictional affordances of dwelling at the edgeland—using the essay genre as the vehicle under a variety of “stars” as your vehicle—you do not which the close your query and your quest by cultivating its systemic features.

**Precision 1**—Your references range from St. Exupéry, astrology columns in the New Yorker, Anja Kajsner, Gertrude Stein, Hélène Cixous, Uncle Eirik, Martin Lundell, Siri Hustvedt, Grandfather, Gilles Deleuze, Jungmyong Lee, Ecce Canli, Yakov Chemikov, Tim Tvedt, Jane Grebhorn, Erlend Loe, etc.

Maybe one should add Mette Edvardsen and the Turkish stepmother to the list. The former because she prefigured your method of reading, telling and writing the tale of what what’s told to other readers. The latter because her fortune-telling from coffee grind you see as a method of raising issues.

In your essay—or, your edgeland—you offer a two-way companionship: a companionship with your reader and a companionship with your references; as your friends in literature and typography. Though these companionships are at the same time temporal and eternal. There are also the *elisions*.

**Precision 2**—like when an asterisk was used in Hebrew to indicate missing parts of the original text (*sic*), currently it is used to signal gaps in a text body, signalling a connection to information of a different nature (conveyed elsewhere in the book or page on paper), or difference in repetition.

As in companionship all good things—or, at least *some* of them—come to and end, which in turn is the beginning of something else. At this Deleuzian trail of difference and repetition, you relate some early stories on doing things written *nicely* as a manner of resistance to disciplinary practice.

Where the patriarchal discipline proposes system, hierarchy and dogmatic positions you offer the connectivity of the metaphor. You hold the subjective against 3<sup>rd</sup> person truths. Yet, one would imagine that your sense of companionship does offer what one might call 3<sup>rd</sup> party readability?