

Background on asemic writing:

Asemic writing is writing that does not attempt to communicate any message other than its own nature as writing. The word *asemic* /eɪˈsi:mɪk/ means having no specific semantic content. It is a term given by two visual poets Tim Gaze and Jim Leftwich in the 1990s as a need to address the sudden emergence of hundreds of artists that began to produce asemic writing, self-publishing, and influencing each other through the internet. Since the late 1990s, asemic writing has blossomed into a global literary/art movement. Asemic writing has been practiced by many artist and poets and has been linked to abstract expressionists and artists of the CoBrA art movement. Although Gaze and Leftwich were the first to apply the term asemic to their poetry in 1997, examples of asemic texts can be found as early as the Tang Dynasty particularly in the calligraphic works of Zhang Xu.

Many of us made asemic writing before we were able to write words. At young age children make no distinction between writing and drawing and go through stages of pseudo-writing when they are learning to write. It follows that asemic art, as suggested by the Finnish contemporary asemic artist Satu Kaikkonen, can represent a kind of universal language that is kept deep within our unconscious minds regardless of literacy-level, language identity, background or nationality. The non-specificity or pansemic nature of asemic writing can be a space where the reader may become the co-creator of asemic work, similar to the way one would deduce meaning from an abstract work of art. Asemic writing may allow communication to all words, colours and music regardless of the author's or reader's original language and may attempt to fill the void where emotions cannot be expressed with words.

Asemic writing is not only created by artists. We are surrounded by asemic writing as nature has been asemic writing since the beginning of time. 'It just needs a human to see and recognise the writing' as Gaze nicely said. Eco-Asemics is a term given by De Villo Sloan to describe asemic writing found in asemic-suggestive shapes in the natural environment.

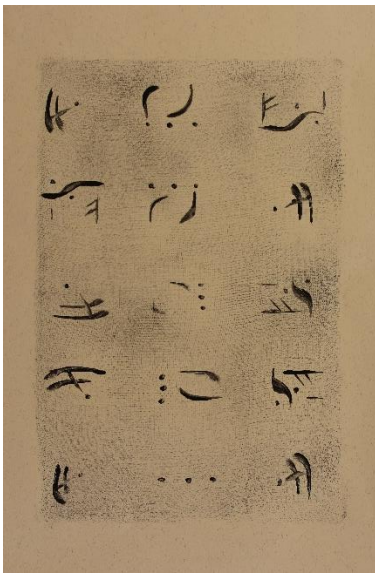
Background on the process of the artwork:

Tree branches, pebbles and seaweed were collected during walks with my daughter from various locations in nature over two days. I was particularly interested in those that looked like they remained on the ground for some time given by their fragmented form and the variety of hollow markings which gave me a sense of time of nature's 'writings' that they had a story to tell and had a gestural sense of sound. My daughter also contributed to the collection via her intuitive and curious explorations. During the collection I was filled with nurturing and relaxing feelings provided by; i) mother nature, the beautiful landscapes, the sounds of birds chirping, the sea waves crashing on the sea shore and the wind through the trees and ii) by the child-like explorative action of collecting which took me back to childhood memories and behaviour.

I took the collections both mine and my daughter's to my studio and aimed to create a story of a song of a connection between mother and daughter. I created an asemic visual score in an attempt to generate a relationship with a three-act narrative structure. I then produced a monoprint on recycled paper translating the composition into gestural writing marks.

A need to hear the sound to this composition and a need to seek for communication between eco-asemic writing, sound and storytelling I created further gestural writings to somewhat resemble musical 'notes' on a pentagram. The composition was reversed, repeated, flipped and ended with a three-part gestural score that to me felt like an ending that remained in my heart from the process.

Here is a monoprint version of the gestural writings.



Subsequently, the gestures along with the word organic were given to composer Josephine Pascoe without any context and with the total freedom to use the gestures in any way she felt inspired for a music composition (gestures/notes could be out of the pentagram, in any key, any pace, played with any organ).

On receipt of the music composition I returned to the monoprint and intuitively structured a timeframe for each act within the narrative coming from the gestural language of sound provided by listening to Josephine's composition.

Supplementary work: In a need to see the gestures of nature with a different 'eye' the composition was also X-rayed.

