

**Composing 6d material-semiotic-network practice to re-assemble hidden dis/ability and the everyday performance**

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COMPOSING  
6D MATERIAL-SEMIOTIC-NETWORK PRACTICE  
TO RE-ASSEMBLE HIDDEN DIS/ABILITY  
AND THE EVERYDAY PERFORMANCE

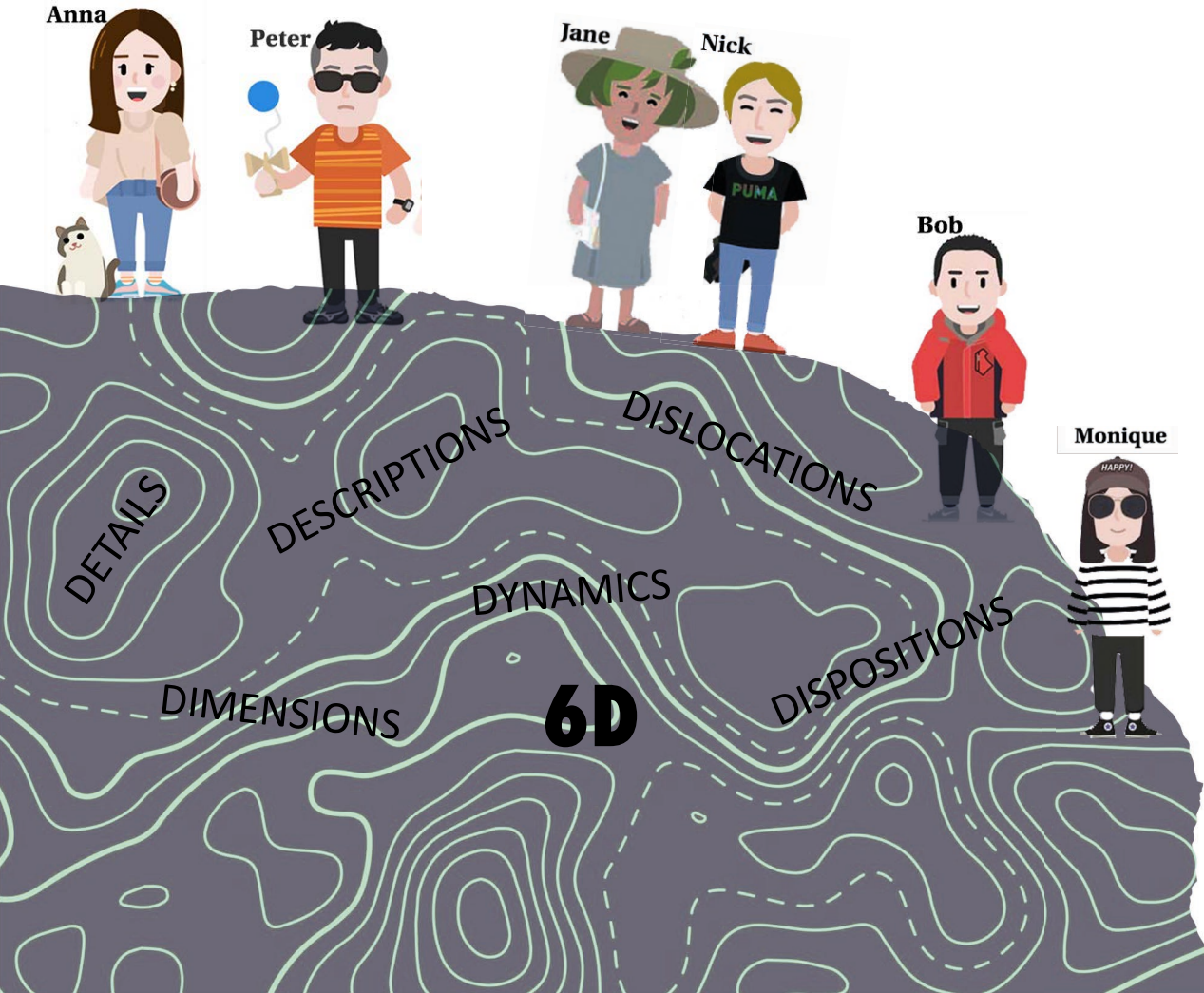
**Anita Z Goldschmied**

Dr Dean-David Holyoake, FEHW (Institute of Health) *Post-modern narrative research, solution-focused practice*

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# OVERVIEW



**Context**

Concerns

Theorists

Hypothesis

**Novel methodology**

Strategy

Data

Analysis

**6D practice**

Development

Application

Outcome



# CONTEXT

re-thinking and re-evaluating notions  
of hidden dis/ability in everyday life

1. health and social remain two distinct domains
2. the few research into everyday life favour neat traditional research methodologies failing to match research with the obscured and unpredictable nature of everyday life
3. the everyday life of people with hidden dis/ability is visible to the spectators but hardly to research or practice
4. mental and cognitive conditions are separated both in research and practice



### **3 CONCERNS — THEORETICAL SCHEMAS**

#### **1. Apparent binary oppositions**

nature / culture, normal / abnormal, medical / social,  
expert / service user

#### **2. Apparent separation**

the various conditions, professions, training,  
disciplines

#### **3. Apparent fragmentation**

shared experiences are often overlooked, condition-  
specific groups, services and practices

*Apparent: a move away from notions of independent objectivity, universalist, foundationalist and essentialist claims*



## 2 RADICAL THINKERS — RECONSIDERING THEORIES

1. Baudrillard's cultural-semiotic idealism and sign exchange
2. Latour's material-semiotic empiricism and Actor-Network-Theory

Materials construct ideologies just as the instability of signs hold materials together

The reality of hidden dis/ability is composed and relational:

- no one external and objective reality
- or privileged vantage points
- or essential qualities for the discovery of truth
- epistemic foundations, phenomenological meaning or critical potentiality does not exist independently

*The map is not the territory (Latour 2005). The map that precedes the territory that engenders the territory (Baudrillard 1993).*



# I ABDUCTION - A WORKING HYPOTHESIS

Hidden dis/ability is not a stable, fixed and ordered reality, but one constantly **formed and performed (PERFORMED), solved and dissolved (DISSOLVED), produced and reproduced (REPRODUCED)** by diverse human and non-human actors in complex webs of associations. One connecting and temporarily stabilising apparently 'universal' and 'essential' conditions to create impressions that hidden dis/ability is a definite and a permanent state.

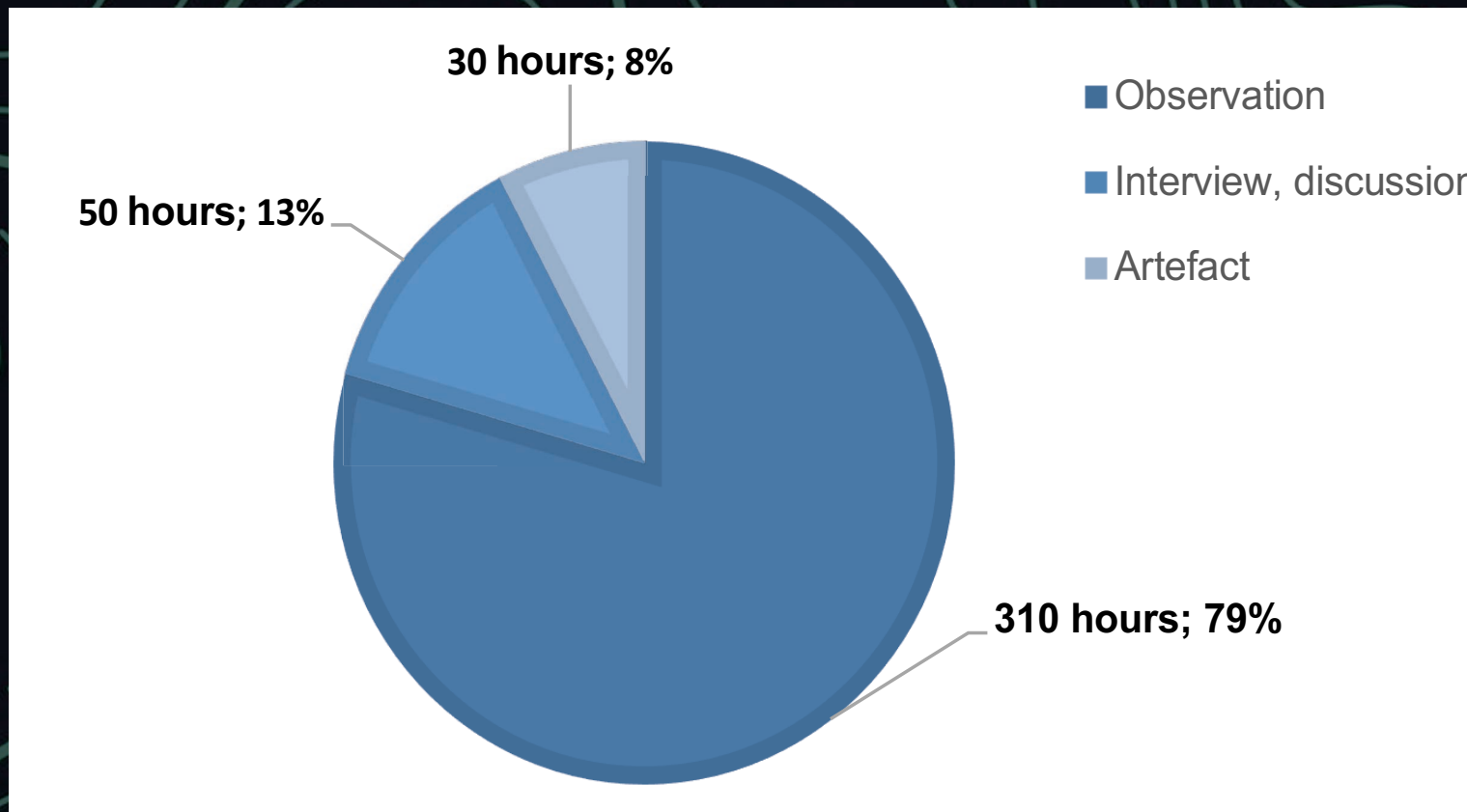


# NOVEL METHODOLOGY

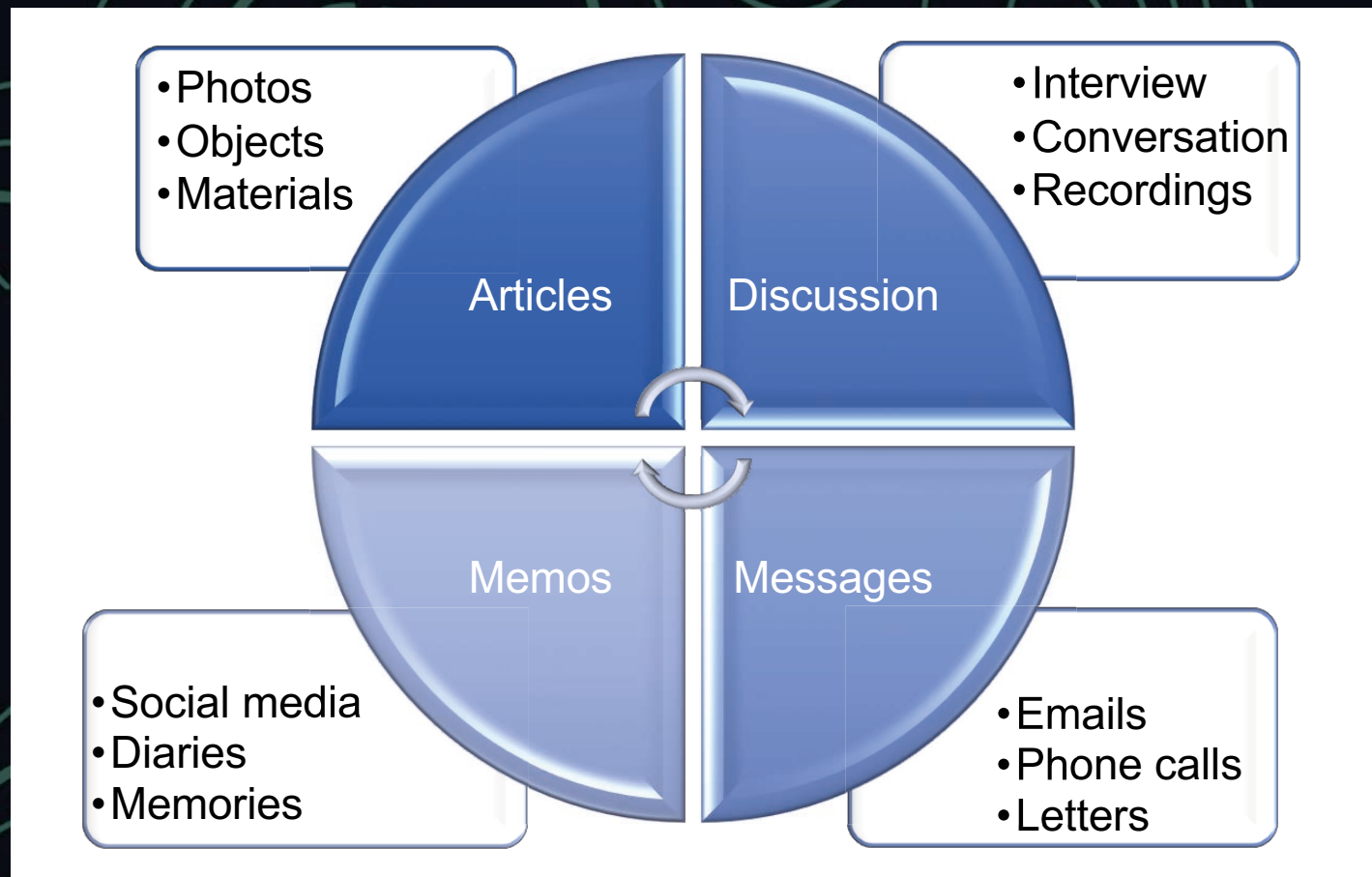
## Actor-Network-Ethnography – object-oriented ontology

1. exploring the significance of the material world including human objects and the semiotic relations between them
2. 6 individuals with hidden dis/ability: two with intellectual disability, two with autism/Asperger syndrome, two with mental health condition (depression with anxiety, obsessive-compulsive disorder)
3. another 45 people through the connections (5 carers, 11 professionals, 4 family members, 25 people with a mental or cognitive condition)



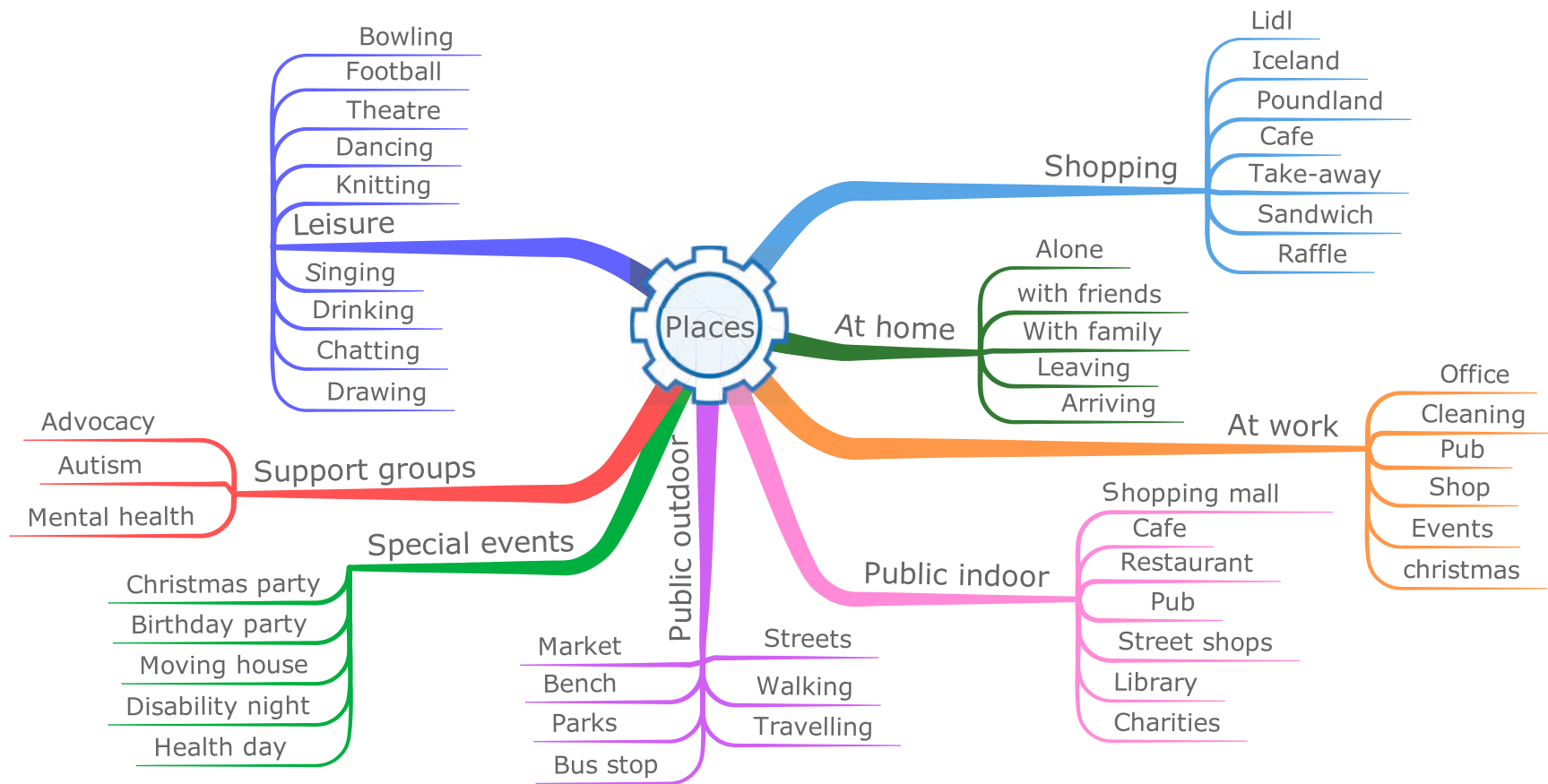


# THE LENGTH OF DATA COLLECTION



# THE TYPE OF DATA COLLECTED





# THE MAIN PLACES AND EVENTS

#### 1054 Performances with included terms

1. Approachable (respond, hug, move towards)
2. Asking for consent (phone, ask permission, wait for signals, look persistently)
3. Being checked upon (phoned, questioned, ask others)
4. Carers fighting with each other's (argue, betray, post on social media, letter)
5. Disharmony between facial expression and story (smile when say sad things)
6. Forgiving for others (argument, apologetic, phone, cook)
7. Having a membership (football, union, club, bank)
8. Learning languages (German, Hungarian, talk to, text, ask mother, meet)
9. Missing tooth (visibly missing teeth)
10. Not matching clothing (colour, weather, style)
11. Others feeling sorry for person with disability (pity, sorrow, help, repeat, laugh)
12. Putting services around them (documents, carers, managers, living place)
13. Smashing things (seen, heard, stories)
14. Treating them differently (cannot do, only if, not alone)

# PERFORMANCES NOTICED AND RECORDED

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## PICTURES



## DIGITAL NOTES

I have just arrived at Jane's apartment. The door was open for me, so I entered the flat and was calling for Jane. "Hello Jane! You alright?" Within a split second came the answer "in the kitchen". I navigated through the narrow hallway, turned right into the living room first to reach the kitchen. I could not go in. Jane's has a rather small kitchen, where Jane and Nick were busy with finishing all the food, she wanted to take to her birthday part. I asked Jane whether I could help. She said they were almost ready, but I could help with carrying all those nice things downstairs. Then Nick left the kitchen, he was looking for another bag with drinks in it. I stepped into the kitchen, and I was amazed with the work Jane and Nick did. There were plates of sausage rolls, bread and butter and a big bowl of salad that Jane had prepared. Jane was getting some more plates for the crisps. Then turned around, opened the fridge and started taking out even more food: sandwiches, quiche, sausage and a few

## DOCUMENTS

Eating and drinking  
[redacted] can eat physically independently, although as stated above has an inability to plan meals, understand written instructions, use a cooker independently, or understand the complexity of healthy eating. She can chew, swallow and cut food. [redacted] needs full support in all these areas.

## HAND-WRITTEN NOTES

best guest photos of the chief  
so what are good photos  
the (nursing) hands of god(s)  
have a really the mundane...  
and the fluid behaviors  
my that is ed and some ben  
or balanced flies, using the  
world or coming up with funny  
concepts about these stories  
but up to make up the world  
decision: language, rules about  
can't and cannot say  
here: humour, sarcasm  
about disability too -  
and the... the... the...

## CONVERSATION

P1: yes and when Sunday, when we are down there, I cook for the five of them, we don't get on with the other one so I don't cook for the other one (referring to Ch)

A: okay, interesting

P1: so on the Sunday when we down there I cook for the whole five of them, you usually get chicken or pork or home-made pie, don't we

P2: yes and sometimes when she's working I am cooking I am, I do take on cooking the weekend

P1: he's using me at the moment

P2: nervous laughing

A: I chuckle with him

P1: I don't mind cooking

A: you like cooking?

P2: yeah, I like cooking

A: Do you like cooking as well?

P1: Me? I love it. He likes it only on a Sunday.

We are all laughing

P1: only on Sunday. What are you going to cook in the microwave tonight?

A: well, that's a sort of cooking as well

We are laughing

P1: yeah... A: there is a difference, but it is till cooking

# MAKING AND SERVING DRINKS AND FOOD

# the complexity of what is 'seen' in these performances is not straightforward

## DATA

1. no clear boundaries, stable signs of hidden dis/ability
2. how *reading, joking or shopping* made an effect differ depending
  - on actors' presence and absence
  - the visibility of actors
  - connectivity between the actors
  - the spectators, the significance given
3. the performances were often idiosyncratic - excessive, subtle, spontaneous, controversial. They were judged as sad, funny or annoying but not as hidden dis/ability as my participants reversed and re-assembled conventional and standard performances



## ABDUCTIVE STRATEGY

**in everyday performances, I see  
signs: material, abstract, discursive**

incomplete, surprising and puzzling **observations** (the boardgame carry Peter and Jane giving away a letter)

+

specific rules, major premiss, Latour's and Baudrillard's **theories** (nothing exist in isolation but in relation to others and things)

=

novel case in understanding everyday performances, here, hidden dis/ability in ordinary settings (hypothesis and the 6D practice to 'see' how Peter's or Jane's disability is composed by associations and significations of signs and things)

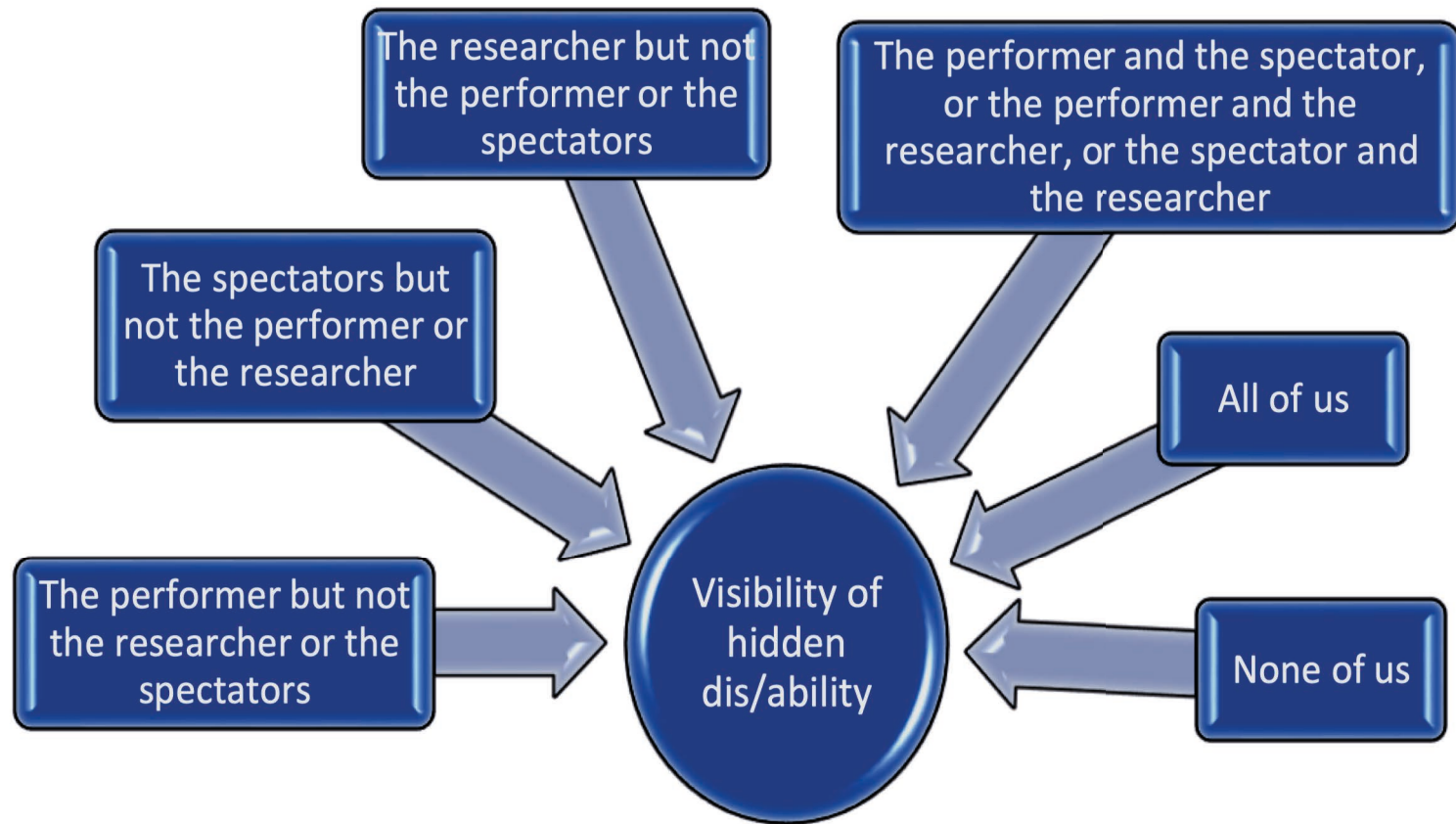


**in our complex society hidden  
dis/ability is performed and consumed  
by many signs and realities**

## **ANALYSIS**

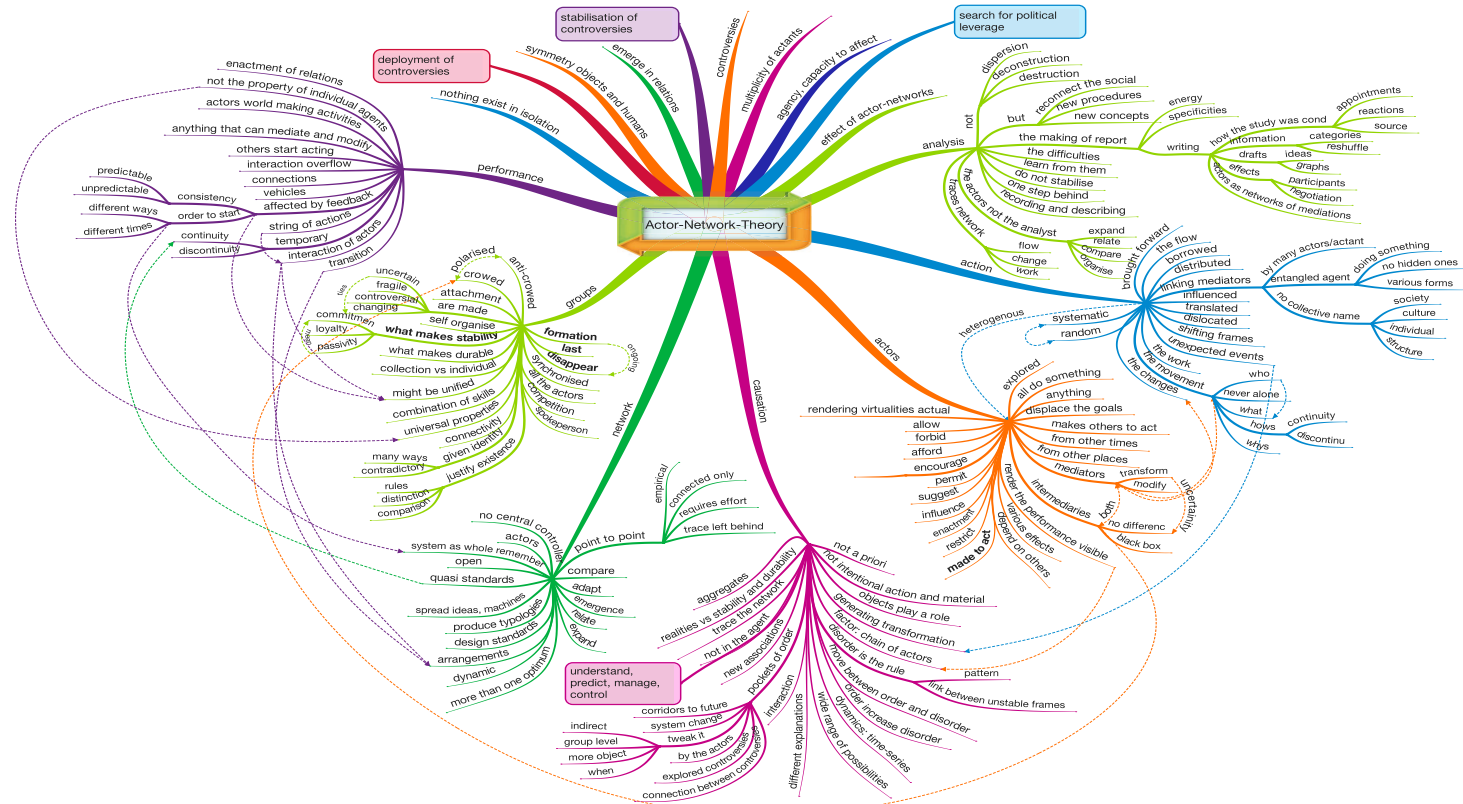
1. Baudrillard (1993) the phases of the constructed images and signs of hidden dis/ability in building an external reality
2. Latour (1993) the capacity of the actors in sign production and reality composition
3. Spradley (1979) a problem-solving and systematic approach to discover cultural patterns





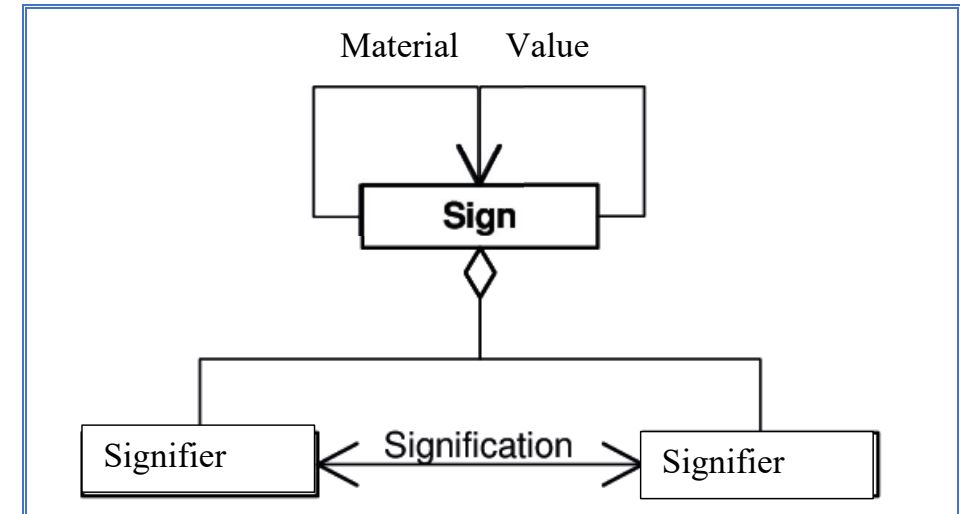
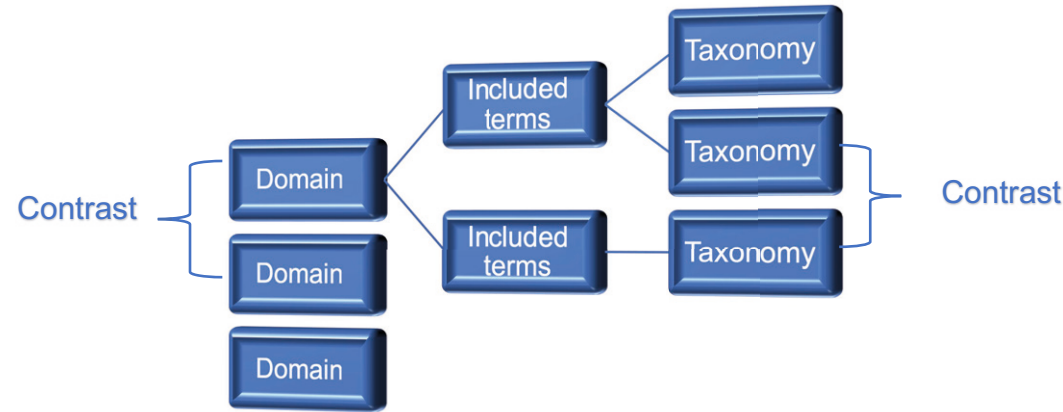
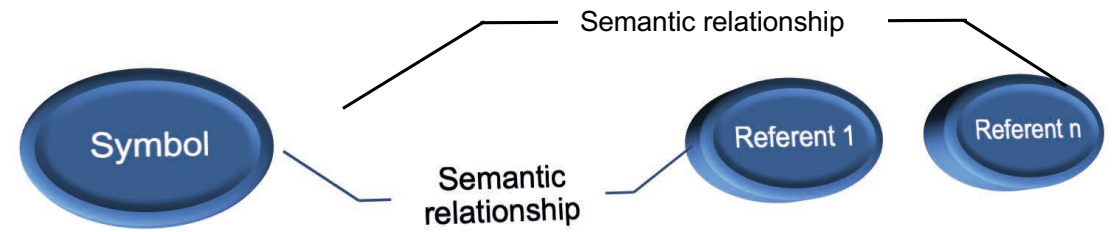
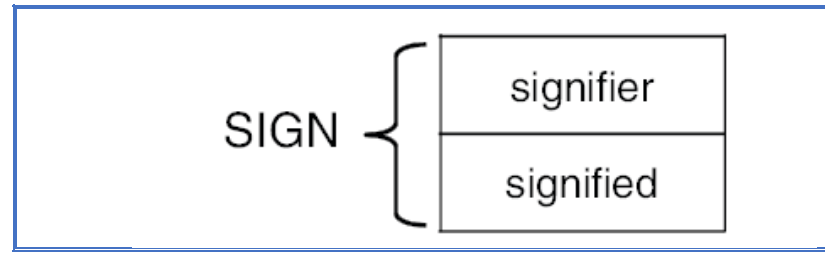
# VISIBILITY

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# ACTOR-NETWORK-THEORY





# SIGNIFICATION AND ASSOCIATION

Forms of simulacrum signs and materials	Nature of signs		Associations and significations				Nature of connection	Nature of reality	
Interdependency Interdependency (Dependent)	No abstract signs	SIGNIFIED	SIGNIFIED	Connectivity			Obligatory	Reflect, link with reality	
Resemblance Separation (Alike)	Pragmatic	SIGN	SIGNIFIER	Visibility				Semiotic	Denature, fake reality
			SIGNIFIED						
Equivalence Purification (Symmetry)	Productive	SYMBOL	RELATIONSHIP	REFERENT 1 REFERENT n	Order		Semantic	Mask the absence of reality	
Reproducibility Replication (Copy no end)	Structural	SYMBOL	RELATIONSHIP	SYMBOL	Function Value		Symbolic	No relation with reality	
Excrescence Dispersion (Fragmentation)	Fractal	Spectators Signification	SIGN	SIGNIFIER	SIGNIFICATION	SIGNIFIER	Simulated	Pure simulacrum	

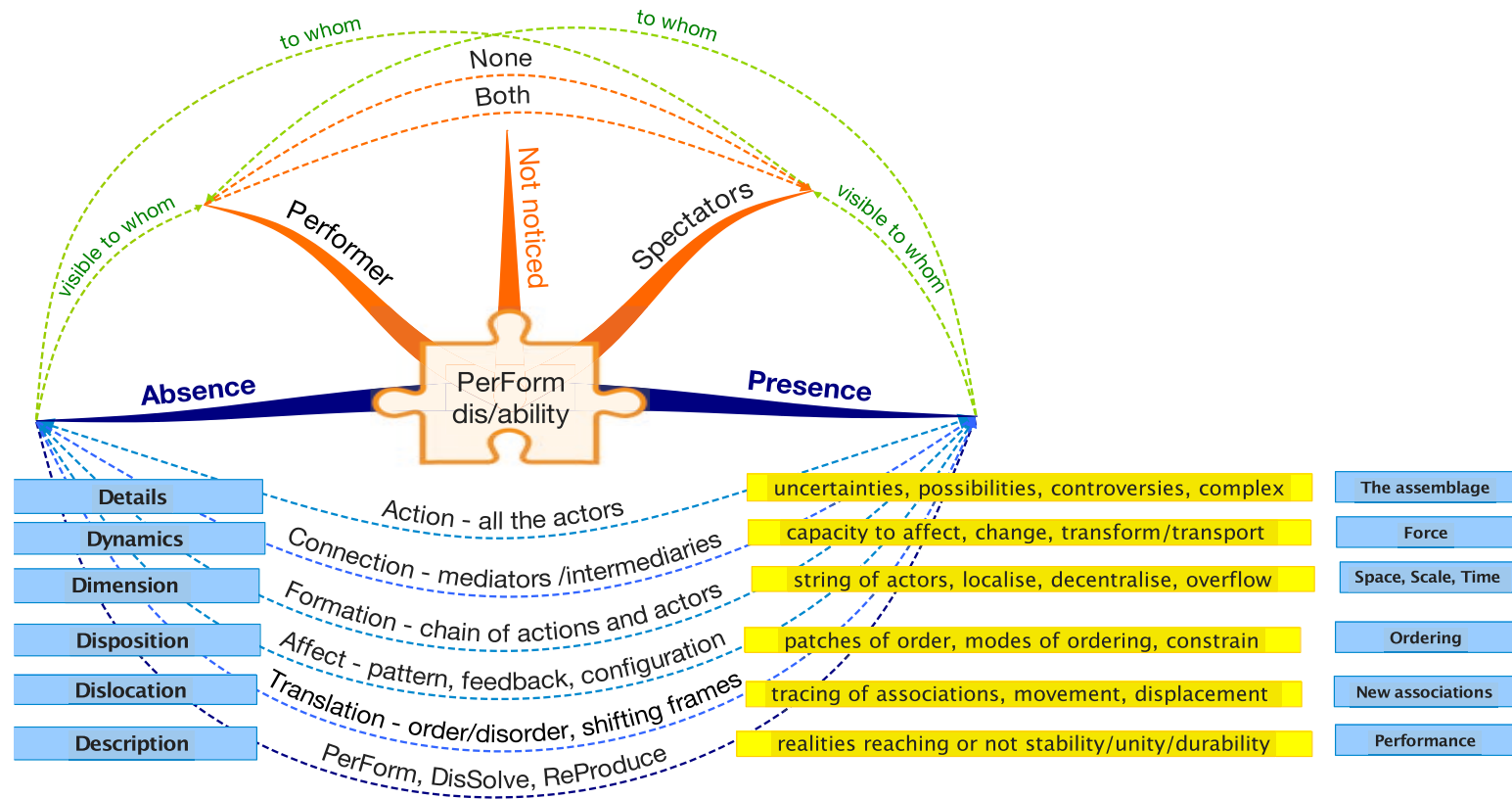
# SIGNS AND THINGS

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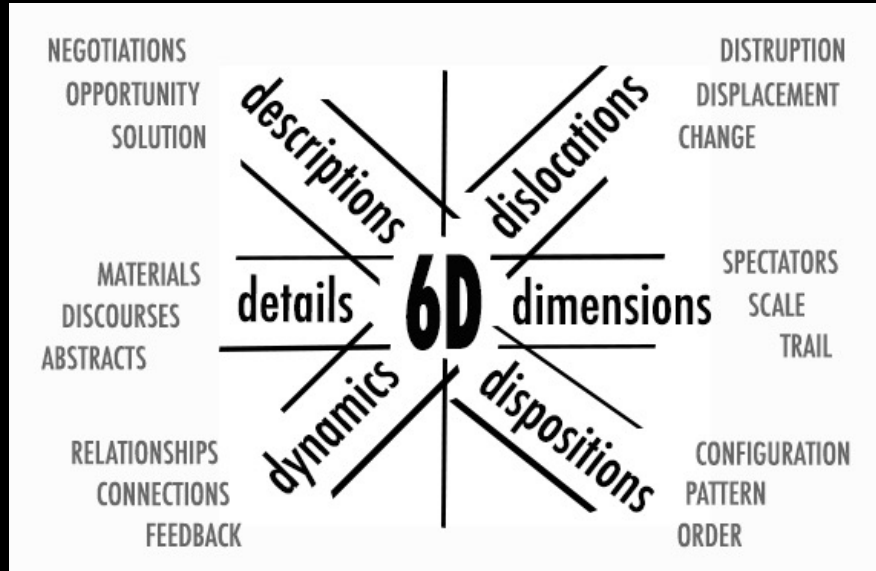
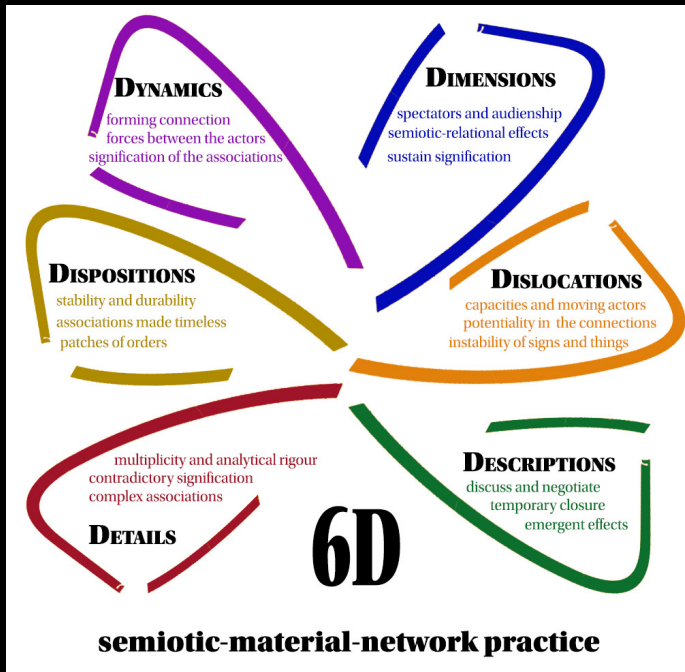
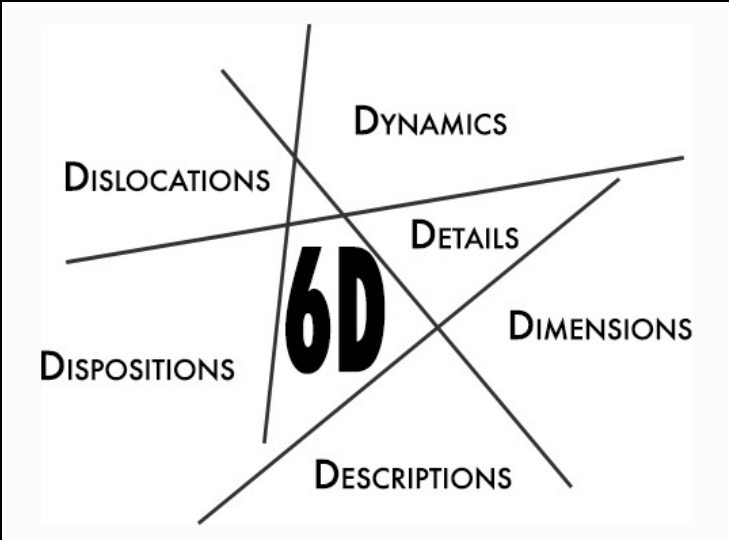
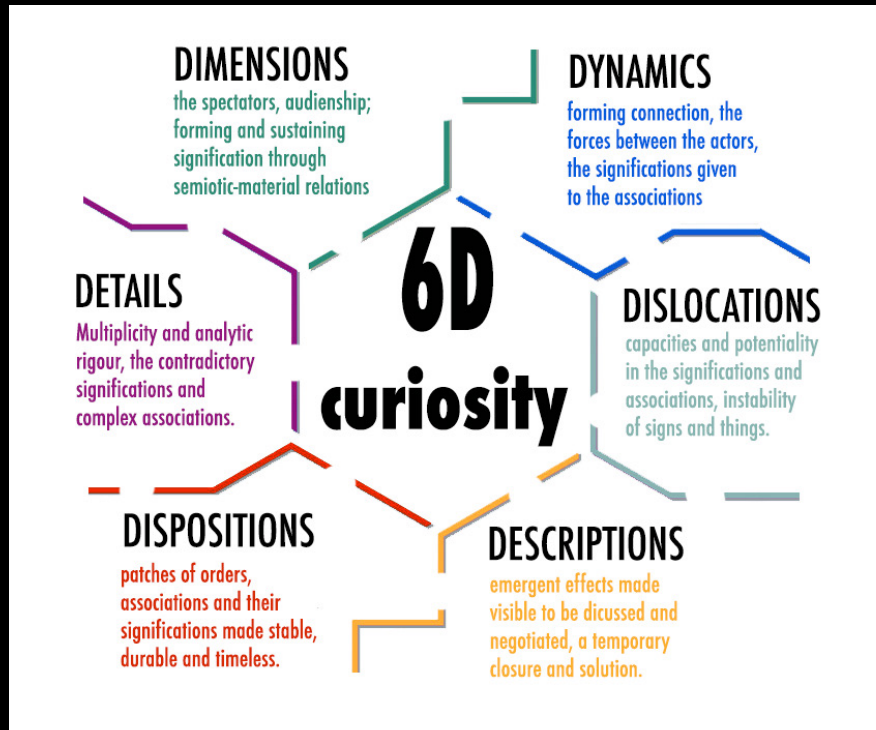
	DOMAIN	VSIBILITY	CONNECTIVITY	SPECTATOR	ORDER	FUNCTION	VALUE	SIGNIFICATION
FORM AND PERFORM	<b>DETAILS</b>	<b>Examine dis/ability</b>	Separated actors	Explore performances	Disorder	Obligatory	Dependent	Crises of aesthetics and hidden dis/ability
	<b>DYNAMICS</b>	Enact dis/ability	<b>Form associations</b>	Affect performances	Assembling order	Pragmatic	Semiotic	Transient aesthetics and hidden dis/ability
PRODUCE AND REPRODUCE	<b>DIMENSIONS</b>	Map dis/ability	Transport actors	<b>Connect performances</b>	Patches of order	Productive	Semantic	Active aesthetics and hidden dis/ability
	<b>DISPOSITIONS</b>	Control dis/ability	Stabilise and centralise ties	Limit performances	<b>Stabilise order</b>	Fragmented	Simulated	Aesthetic gap, fragmented hidden dis/ability
SOLVE AND DISSOLVE	<b>DISLOCATIONS</b>	Transform dis/ability	Shift connections	Move performances	Disrupt order	<b>Symbolic</b>	<b>Symbolic</b>	Aesthetic surprise, transformative hidden dis/ability
	<b>DESCRIPTIONS</b>	Render the invisible visible	Temporal unity	Negotiate performances	Universalise	Perform into existence	Produce and consume	<b>Multiple aesthetics and hidden dis/ability</b>

# DIMENSIONS OF CONTRASTS



# 6D MATERIAL-SEMIOTIC-NETWORK PRACTICE





# 6D DESIGNS IN PROGRESS

# 6D PRACTICE

a new way of seeing and working with hidden dis/ability (and any events)

- **Details** - heterogeneity, multiplicity and uncertainty of actors and their actions as they shape one another
- **Dimensions** - the spectators doing the scaling, spacing, and contextualising by translating actors and connections
- **Dynamics** - the forces acting between the actors that are already embedded in the connections that last and disappear
- **Disposition** - the ordering of connections that composes enduring ties and limits movements
- **Dislocation** – the many capacities connections compose for transformation, the affects to change
- **Descriptions** - the work showing how actors have been assembled, mobilised, connected and transformed



# 6D practice offers a novel analytic, practice and way of seeing

## SIGNIFICANCE

- we learn from the participants
- we are merged into the performance, we become part of it, we are responsible
- here and now, live performance, complex makings only, no central controllers, invisible hands and independent facts writing and narrating the performances
- emergent solutions are embedded in the connections
- highlights how multiple actors compose capacities for shared cultural experiences and practices



**no more pathological  
representations of hidden dis/ability,  
but opportunities to make visible  
complexity, the beautiful hidden,  
to offer alternatives**

## **APPLICATION**

- focuses on the performer, the spectator and the scene
- what we see, and what we do not see
- no binaries only actors, connections and capacities
- makes visible how actors travel into the performances, form relations and achieve stability and durability
- reveals how such connections can be transformed to offer alternative solutions
- we are in a better position to negotiate our different realities



# FUTURE

## 1. 6D practice

- develop and fine-tune
- various application, i.e. patient safety, safeguarding

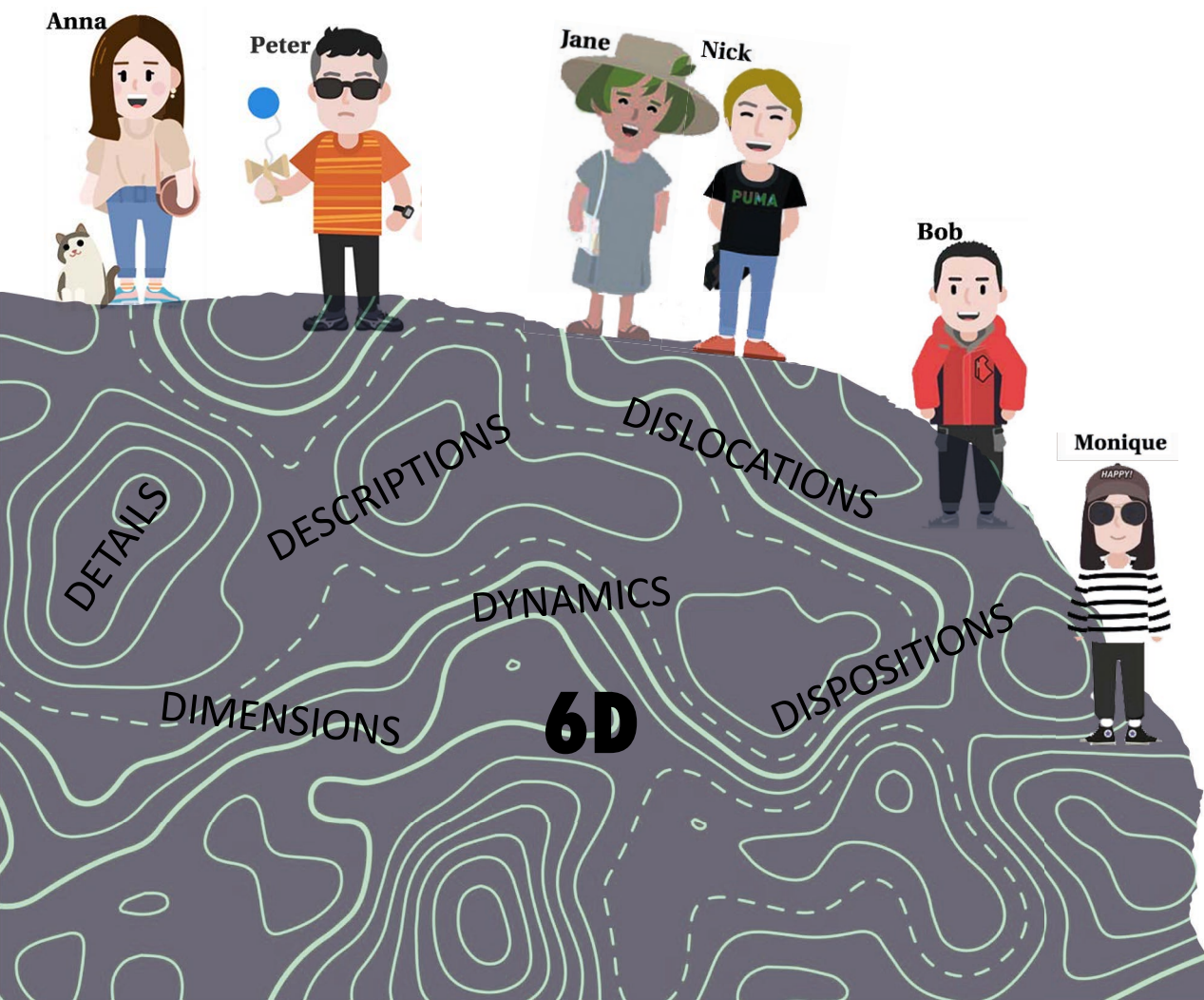
## 2. Hidden disability (with the 6D)

- training, job application, higher education

## 3. Research

- evaluate 6D focusing on the world-making activities of the actors not standardisation or unification
- with people with various hidden mental and cognitive dis/abilities to explore the benefits of shared cultural experiences and practices
- the work of abduction (surprise, unexpected) to disrupt norms and conventions to see whether they lead to better solutions

# CONCLUSION



**Hidden dis/ability is complex.**

**Complexity is  
the beautiful hidden  
rendered visible by the  
everyday performances.**



The background of the image is a dark teal or slate blue color, overlaid with a complex pattern of light teal or greyish-green lines. These lines form irregular, concentric, and wavy shapes, resembling topographic contour lines on a map. Some lines are solid, while others are dashed, creating a sense of depth and texture. The overall effect is a modern, abstract, and somewhat organic pattern.

**THANK YOU**