

Appendix 1: List of Illustrations

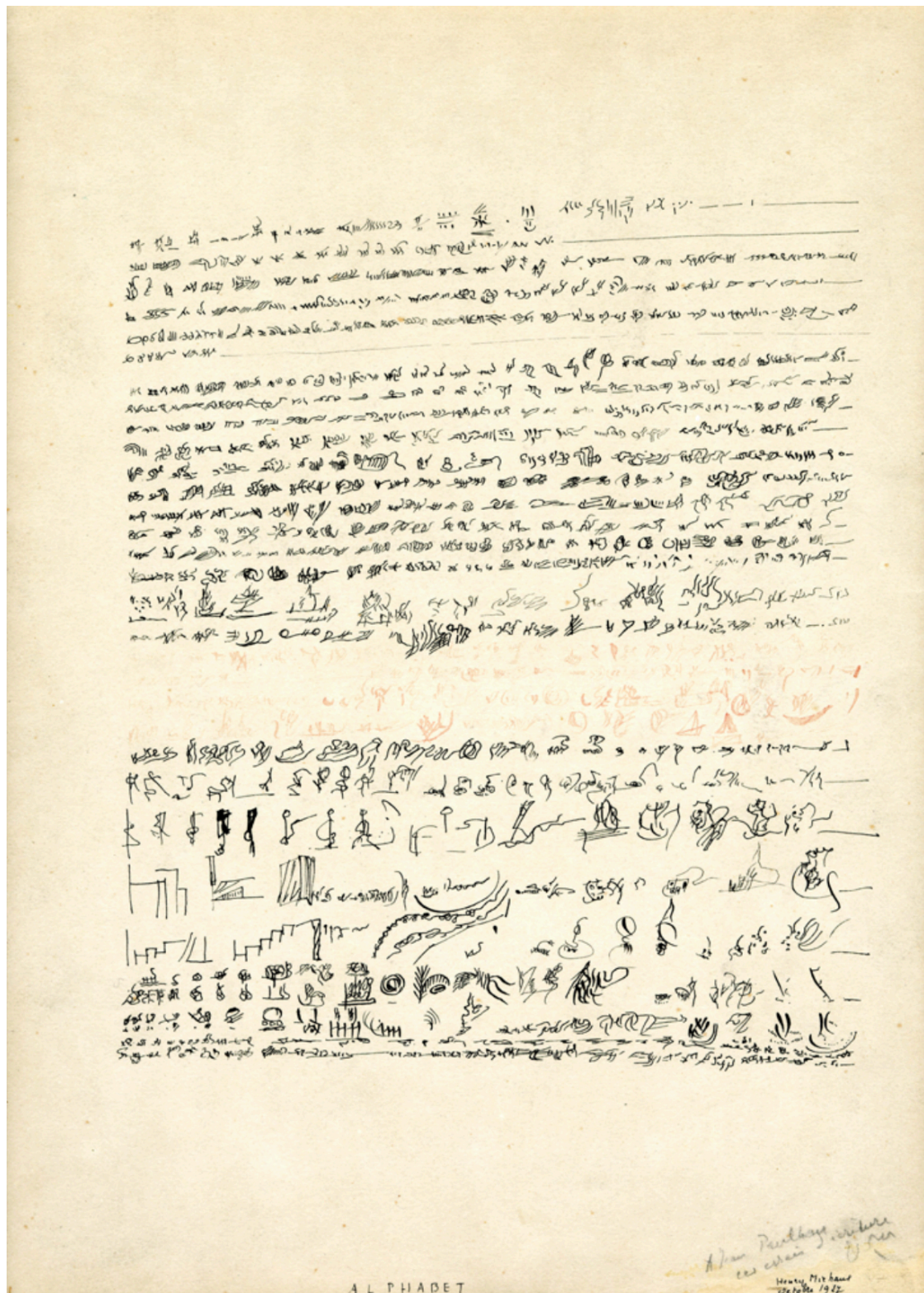


Figure 1: Henri Michaux, *Alphabet*, 1927. India ink on Paper. Resource: <https://journals.openedition.org/genesis/1237?lang=en>



Figure 2: Jiangyong women, *Nushu*, 19th, Chinese ink on paper and performance art. Resource: <https://36kr.com/p/2320876892128385>

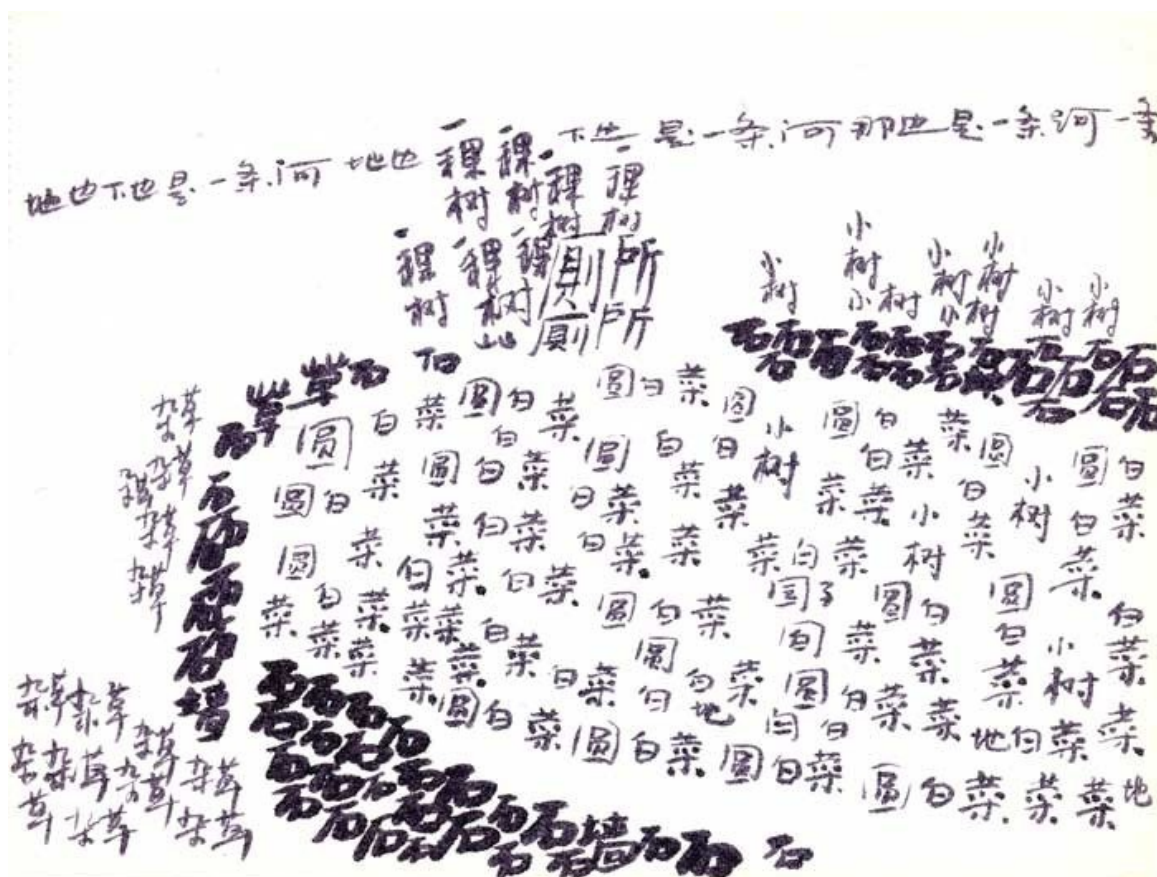


Figure 3: Xu Bing, *Landscapes from the Himalayan Journal*, 1999, Ink on paper. Location: Kiasma Museum of Contemporary Art, Finland. Resource: <https://www.xubing.com/en/work/details/232?year=1999&type=year#232>

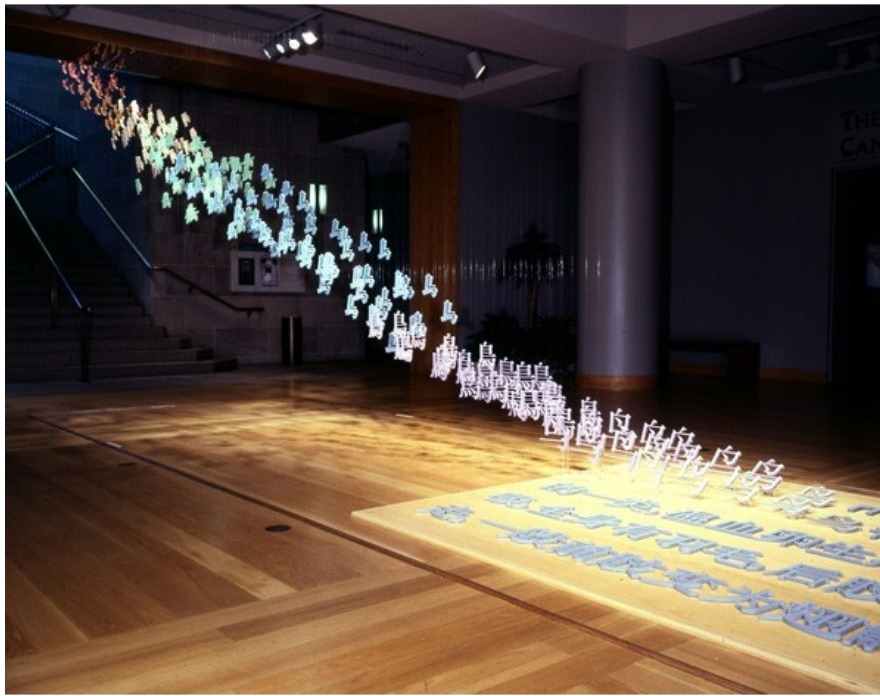


Figure 4: Xu Bing, *Living Word*, 2001, Cut and painted acrylic, Location: Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., U.S.A. Resource: <https://www.xubing.com/en/work/details/186?classid=10&type=class>

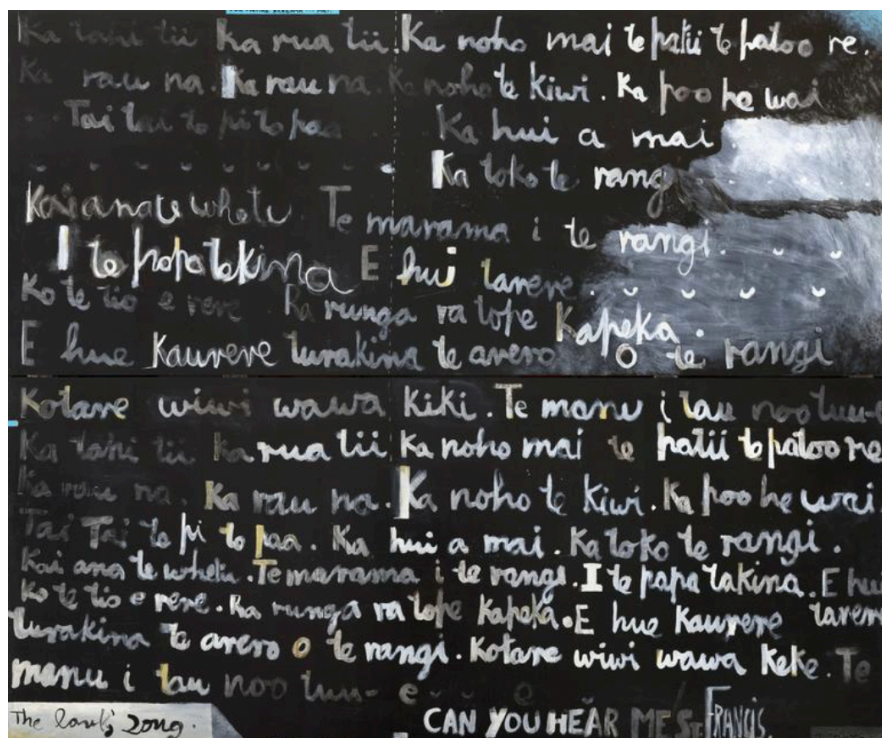


Figure 5: Colin McCahon, *The Lark's Song*, 1969, synthetic polymer paint (PV Ac) on two hardboard doors, 1630 x 1980 mm, Location: Auckland Art Gallery Toi o Tāmaki, Resource: <https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/5808/the-larks-song?q=%2Fexplore-art-and-ideas%2Fartwork%2F5808%2Fthe-larks-song>

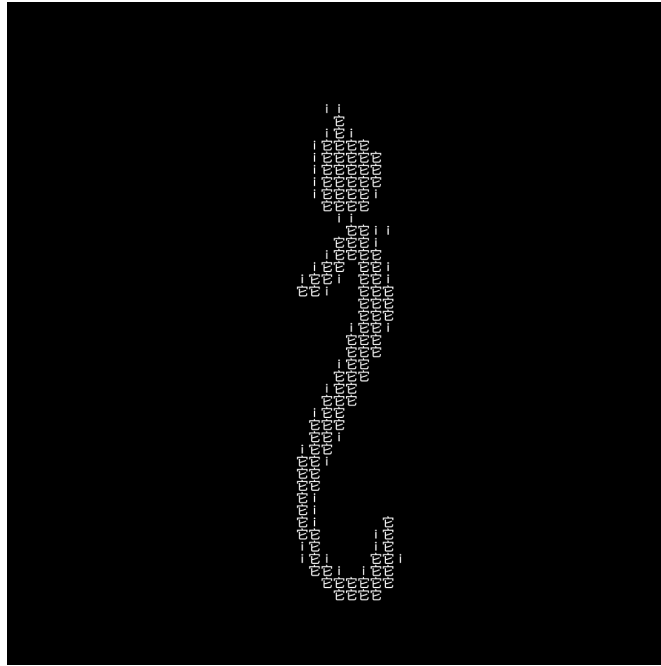


Figure 6: Xiaoyu Xiong, *i(it)*, 2023, Code generated, Print work.

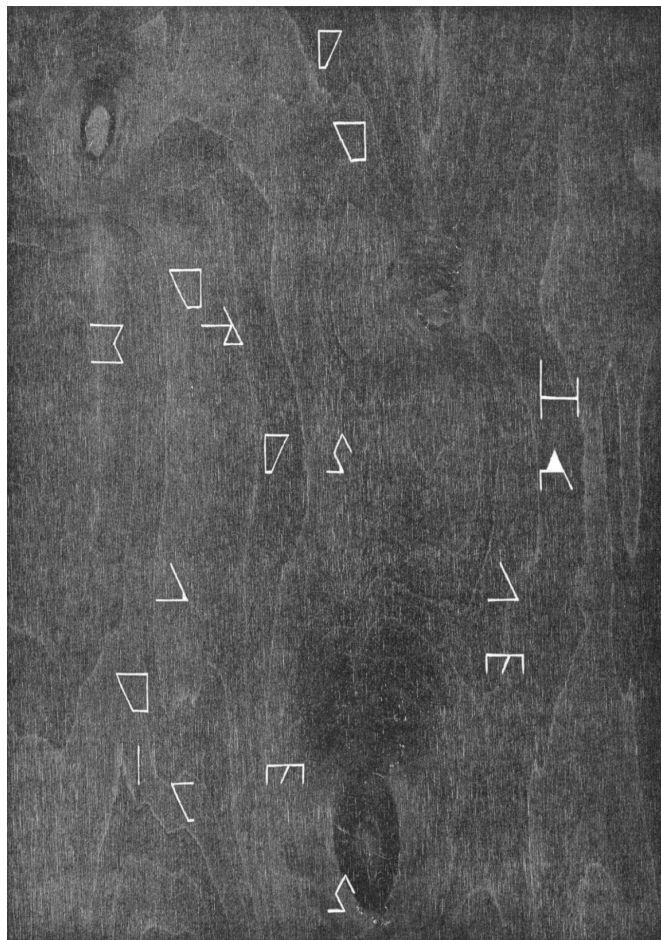


Figure 7: Martin Boyce, *DO WORDS HAVE VOICES*, 2013, Woodcut, 7200 x 5200 mm, Published by Glasgow Print Studio, Resource: <https://shop.glasgowprintstudio.co.uk/artists/50-martin-boyce/works/20545-martin-boyce-do-words-have-voices-2013/>

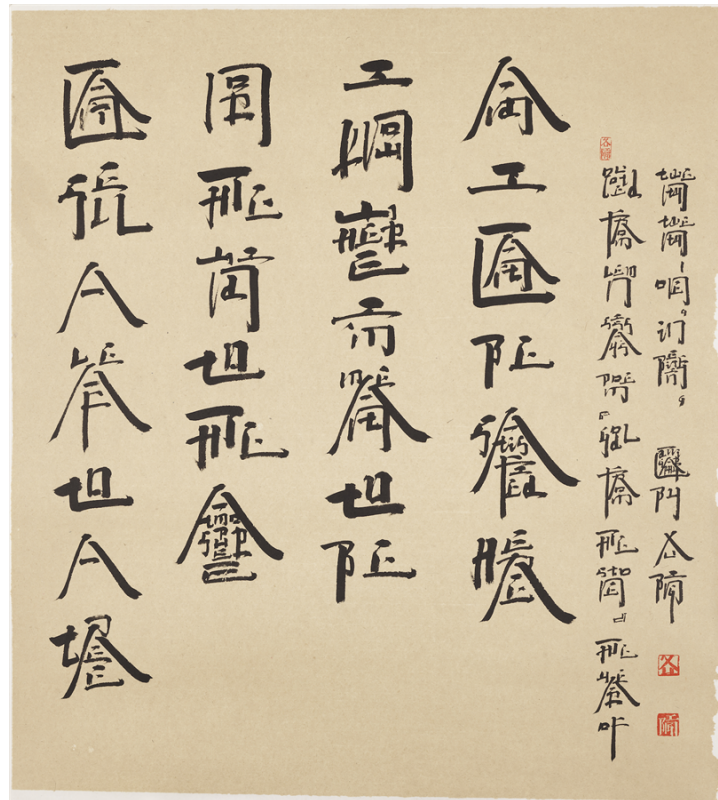


Figure 8: Xu Bing, *Square Word Calligraphy: Gold from the Stone*, 2021, Ink on paper, 10850 x 9780 mm (calligraphy only), Exhibition: HOME, 2021 Manchester International Festival, Great Britain, Resource: <https://www.xubing.com/en/work/details/613?year=2021&type=year#613>



Figure 9: René Magritte, *The Treachery of Images (This is Not a Pipe)*, 1929, Paintings, Oil on canvas, 23 3/4 × 31 15/16 × 1 in. Purchased with funds provided by the Mr. and Mrs. William Preston Harrison Collection (78.7), Resource: <https://collections.lacma.org/node/239578>



Figure 10: Marcel Duchamp, *Fountain*, 1917, replica 1964, Porcelain, Unconfirmed: 360 × 480 × 610 mm, Purchased with assistance from the Friends of the Tate Gallery 1999, Resource: <https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573>

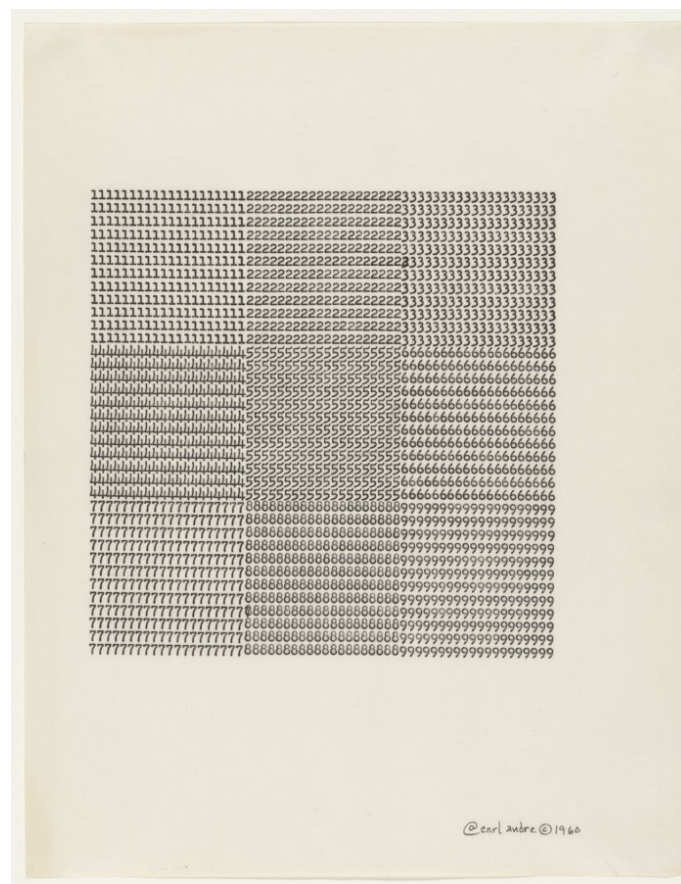


Figure 11: Carl Andre, *Untitled*, 1960, typewriting on paper, 11 x 8 ½ inches (27.9 x 21.6 cm). The Museum of Modern Art, New York. Gift of Sally and Wynn Kramarsky. Resource: <https://artequalstext.aboutdrawing.org/carl-andre/>



Figure 12: Xu Bing, *Where Does the Dust Itself Collect?*, 2004, Resource: <https://www.xubing.com/en/work/details/182?year=2004&type=year#182>

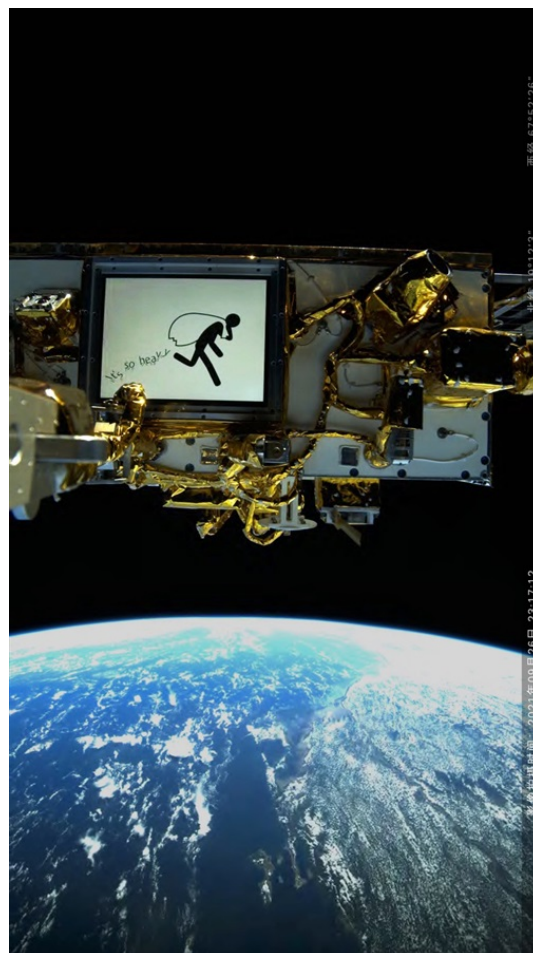


Figure 13: Xu Bing, *Lake on Satellite*, (卫星上的湖泊), 2021-2022, Mixed media, Video installation Time length: 2'8" now (work still in progress) , Exhibition: Red Brick Art Museum, Beijing, 2021-2022. Xie Zilong Photography Museum, Changsha, 2022.



Figure 14: Xiaoyu Xiong, *Use Gaelic or lose it.* 2023, Print work.



Figure 15: Xu Bing, *A Case Study of Transference*, 1993-1994, Performance, mixed media installation / Ink and live pigs, Location: Beijing, China. Resource: <https://www.xubing.com/en/work/details/395?year=1995&type=year>



Figure 16: Nankoku Hidai, 64-6, no year, Ink on paper, Resource: https://root-k.jp/artists_en/nankokuhidai/

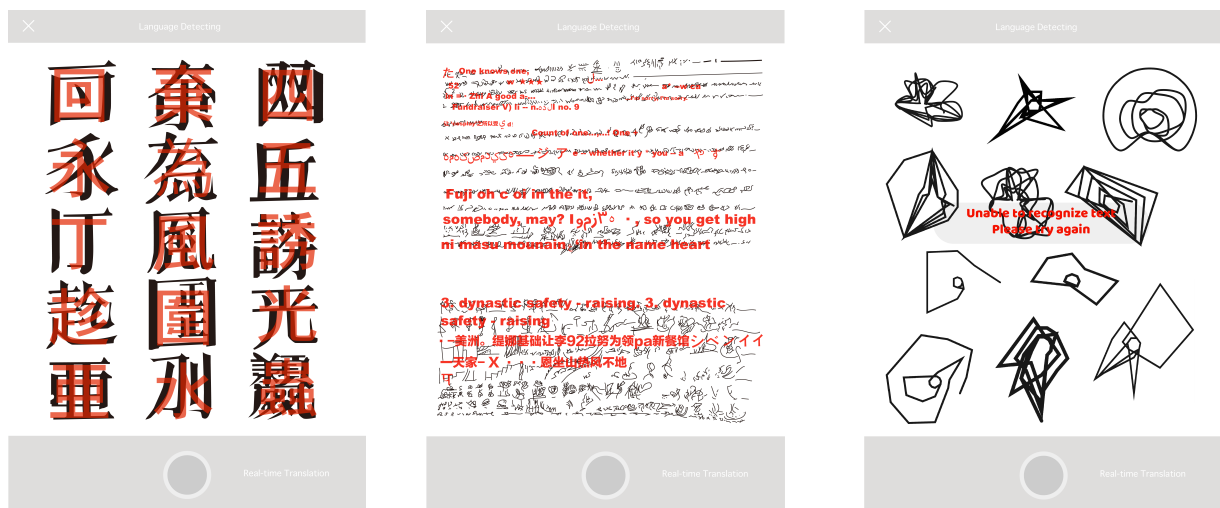


Figure 17: Translation1,2,3, Print work, Xiaoyu Xiong, 2023.



Figure 18: Qiu Zhijie, *Memorial for Revolutionary Speech*, 2007, 16 ink rubbings and cement cube, Ed. AP, ink rubbing: 31 1/2 x 31 1/2 in. (80 x 80 cm), cement cube: 31 1/2 x 31 1/2 x 31 1/2 in. (80 x 80 x 80 cm), acquired by Rubell Museum in 2011. Resource: <https://rubellmuseum.org/component/content/article?id=174:slawomir-elsner>



Figure 19: Zhang Huan, *Family Tree*, 2000, Nine chromogenic prints, Image (each): 21 in. × 16 1/2 in. (53.3 × 41.9 cm), Photographs. Lent by The Walther Collection. Resource: <https://www.christies.com/zh/lot/lot-5853174>



Figure 20: Xu Bing, *Book from the Sky*, 1987-1991, Installation of hand-printed books and ceiling and wall scrolls printed from wood letterpress type; ink on paper, Sculpture, Lent by the artist. Resource: <https://www.metmuseum.org/art/collection/search/77468>

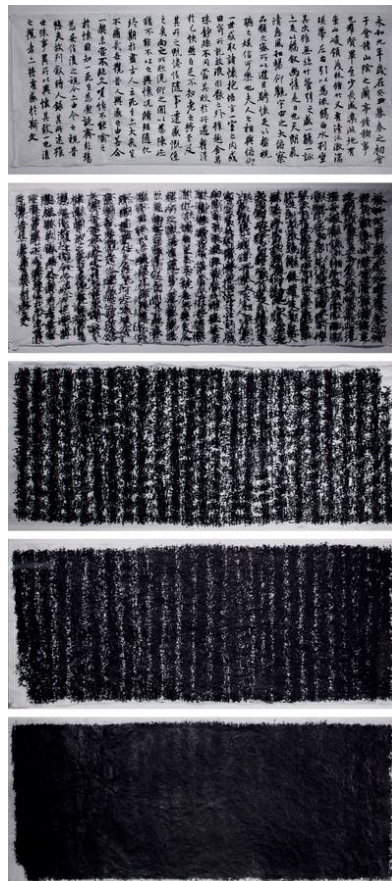


Figure 21: Qiu Zhijie, *Writing the "Orchid Pavilion Preface" One Thousand Times*, 1990–95, Five chromogenic prints, each: 19 1/4 × 29 in. (48.9 × 73.7 cm), Lent by M+ Sigg Collection, Hong Kong. Resource: <https://www.metmuseum.org/art/collection/search/77606>



Figure 22: Sophie Calle, *Take Care of Yourself, Complete Set*, 2007, 106 elements : 7 films + 33 films and prints + 57 prints and texts + 6 wide paper texts + 5 small films and prints. Resource: https://www.perrotin.com/artists/Sophie_Calle/1/take-care-of-yourself-complete-set/12963



Figure 23: Jung Lee, *I love you with all my heart #2*, 2020, C-type Print, Diasac, 63 × 78 7/10 in | 160 × 200 cm, Resource: <https://www.artsy.net/artwork/jung-lee-i-love-you-with-all-my-heart-number-2>



Figure 24: Jenny Holzer, member Artists Rights Society (ARS), *Survival*, 1985, Installation, Location: New York. Resource: <https://www.tate.org.uk/art/artists/jenny-holzer-1307/5-ways-jenny-holzer-brought-art-streets>

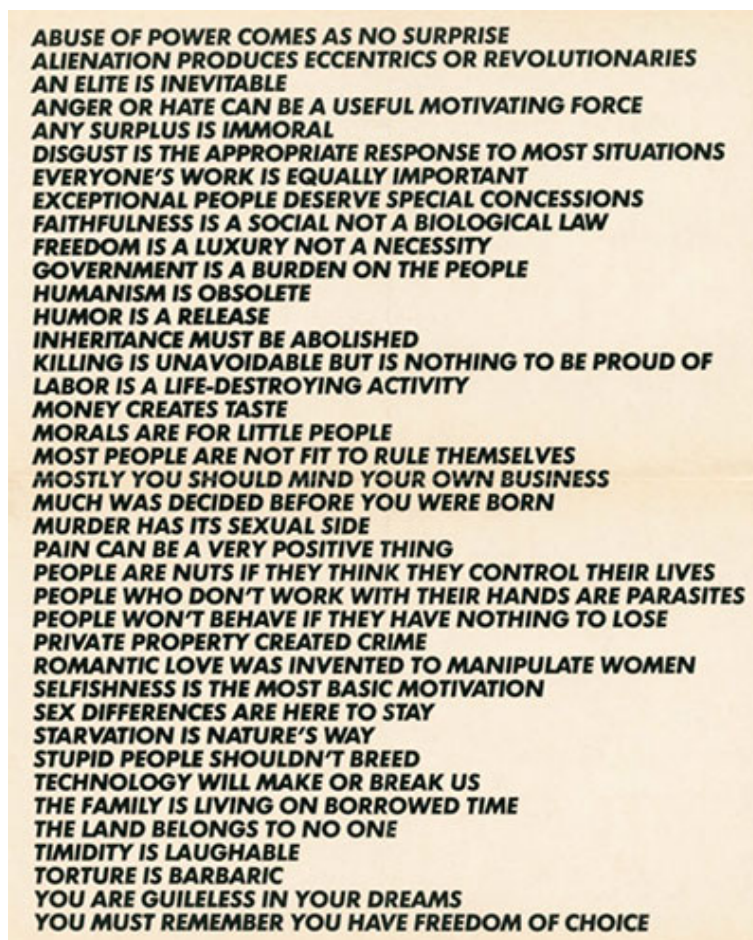


Figure 25: Jenny Holzer, *Truisms*, 1978/1982, Offset lithograph, 43.2 × 55.9 cm, Resource: <https://www.metmuseum.org/art/collection/search/702915>



Figure 26: Ryo Shimizu, *Projects of Altering Letters*, 2019, Site-specific installation, Workshop, Variable size, Resource: <https://ryoshimizu.jp/projects/altering-letters/>



Figure 27: Xiangyuan and Song Dong, *Waste Not*, 2012, installation. Resource: <https://anartteacherinchina.blogspot.com/2013/12/art-in-review-2013-good-bad-and-the.html>

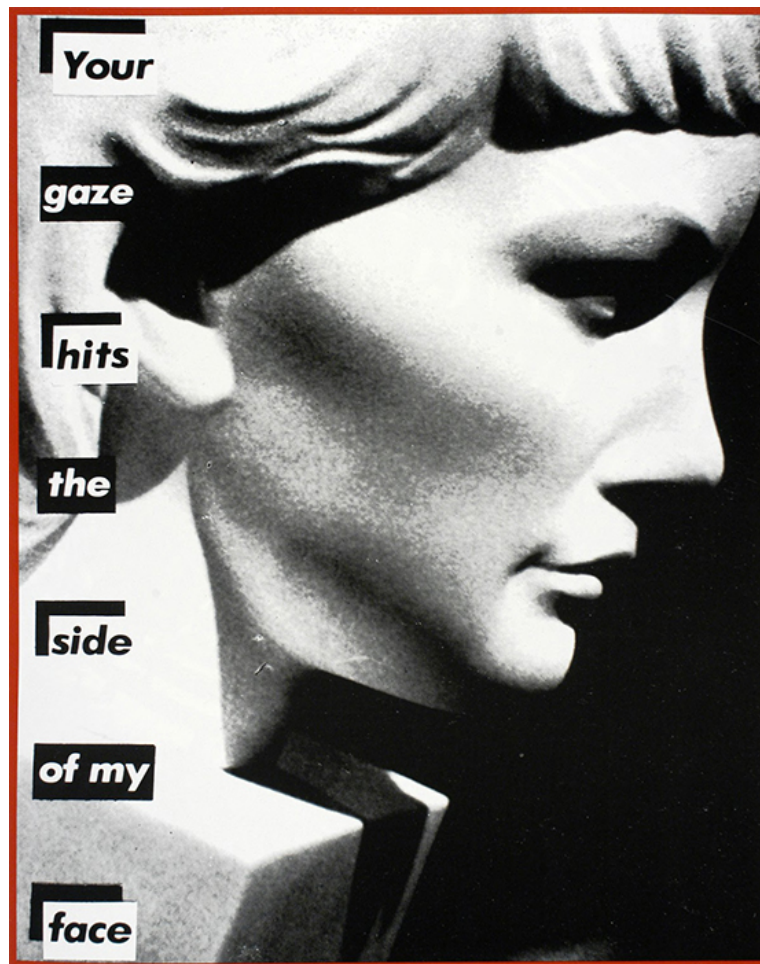


Figure 28: Barbara Kruger, *Untitled (Your gaze hits the side of my face)*, 1981, Resource:

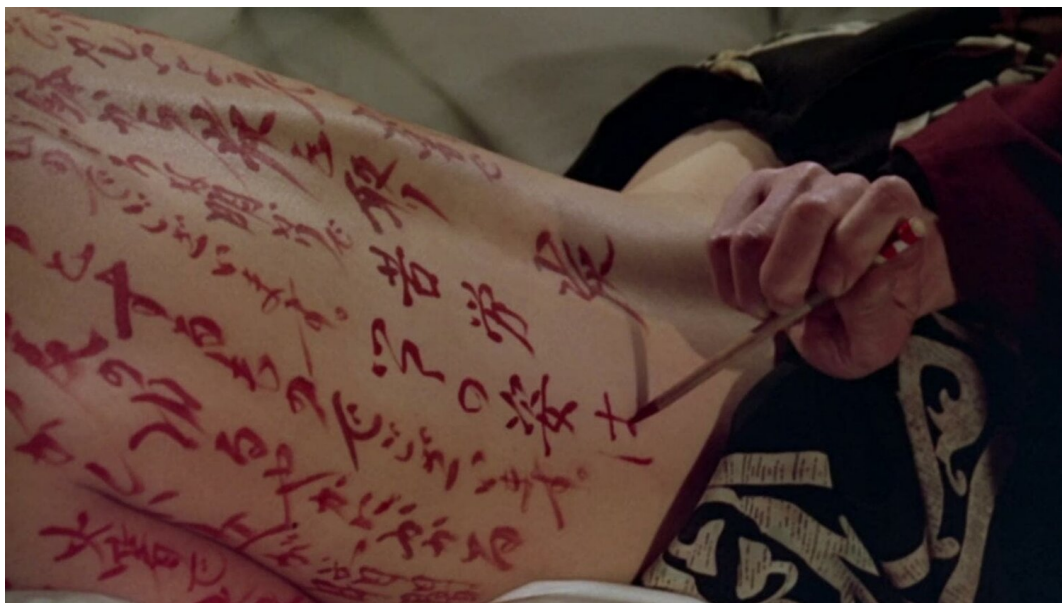


Figure 29: Peter Greenaway, *The Pillow Book*, 1996, Film. 126', Resource: <https://www.vertigocine.com/proyecciones/2020/7/20/the-pillow-book>.

Appendix 2 My Words Dictionary

Introduction: This practice attempts to show the emotions and feelings I had while writing the paper from an emotional perspective. They are also important elements that constitute the completion of the thesis, but they are completely ignored by us. So I used newly coined "words" to express the neglected emotions that formed part of the thesis. And name it The emotions of this Essay.

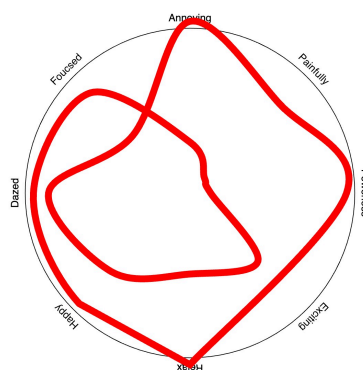
Basic principles of word formation:

- 1. I use rational nouns to form perceptual and emotional adjectives; I use perceptual and emotional words to form rational nouns.*
- 2. I use seemingly rational data to describe my emotional emotions in order of how much they affect me.*
- 3. The value ranges from "0" to "1" in the charts, with "0" representing no impact and "1" representing a very large impact.*
- 4. I divided the paper I wrote into three stages: Start 0-1, Process 1-2, and Deadline 2-3.*

I will give the meaning of each word:

In the table, the horizontal axis in the table represents the emotions related to "This Essay"; the vertical axis represents the three stages of completing the essay. According to the numerical value, the table generated red text, I called it "This Essay".

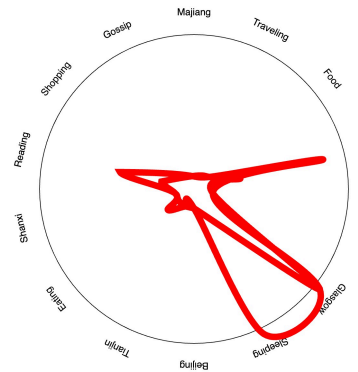
No.1 This Essay:



| Essay | Relax | Happy | Dazed | Focused | Annoying | Painfully | Powerless | Exciting |
|-------|-------|-------|-------|---------|----------|-----------|-----------|----------|
| 0-1 | 1 | 1 | 1 | 0.8 | 0.2 | 0 | 0 | 0.5 |
| 1-2 | 0.4 | 0.6 | 0.8 | 0.4 | 1 | 0.7 | 0.9 | 0 |
| 2-3 | 0 | 0 | 0 | 1 | 0.5 | 1 | 0.3 | 1 |

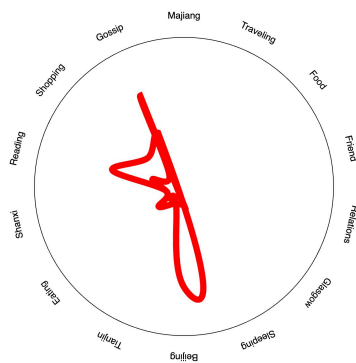
Based on all the influencing elements in the Word of “This Essay”, new words are generated. The elements that make up each emotion become concrete events.

No.2 Happy:



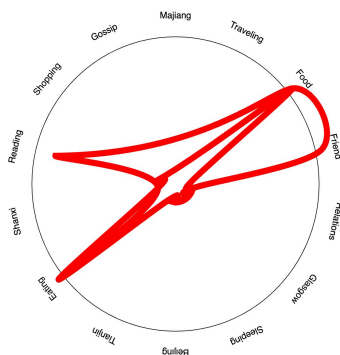
| Happy | Beijing | Tianjin | Eating | Shansi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|-------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0.1 | 0 | 0.4 | 0.2 | 0.5 | 0 | 0 | 0 | 0.8 | 0 | 1 | 1 |
| 1-2 | 0 | 0 | 0 | 0 | 0.1 | 0 | 0.2 | 0 | 0 | 0 | 0 | 0.2 | 0 | 1 |
| 2-3 | 1 | 1 | 0.8 | 1 | 0.5 | 0.8 | 0.3 | 1 | 1 | 1 | 0 | 0 | 0.2 | 0 |

No.3 Relax:



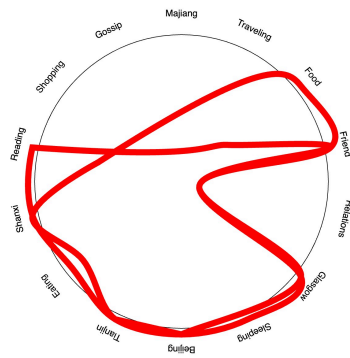
| Relax | Beijing | Tianjin | Eating | Shansi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|-------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0.1 | 0 | 0.4 | 0.2 | 0.3 | 0 | 0 | 0 | 0.5 | 0 | 1 | 1 |
| 1-2 | 0.6 | 0 | 0 | 0 | 0.1 | 0 | 0.6 | 0 | 0 | 0 | 0.5 | 0 | 1 | 1 |
| 2-3 | 0.4 | 1 | 0.8 | 1 | 0.5 | 0.8 | 0.1 | 1 | 1 | 1 | 0 | 0 | 0.2 | 0 |

No.4 Powerless:



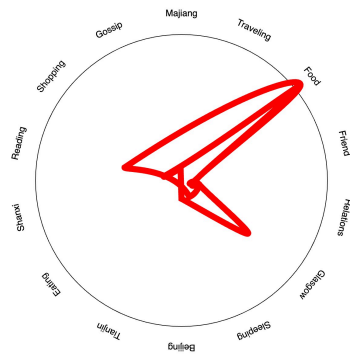
| Powerless | Beijing | Tianjin | Eating | Shansi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|-----------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 |
| 1-2 | 0 | 0 | 1 | 0 | 0.8 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 0 |
| 2-3 | 0 | 0 | 0 | 0 | 0.2 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0.5 |

No.5 Peaceful:



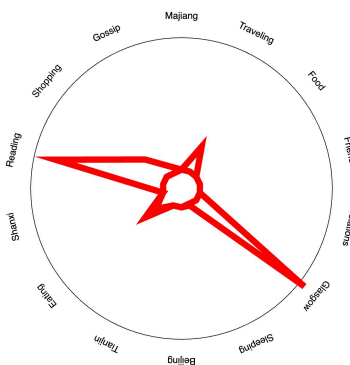
| Peaceful | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|----------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 1 | 1 | 0.8 | 1 | 0.5 | 0.2 | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 1 |
| 1-2 | 1 | 1 | 0.9 | 1 | 1 | 1 | 1 | 1 | 1 | 0.2 | 0.3 | 1 | 0 | 1 |
| 2-3 | 0 | 0 | 0 | 0 | 0 | 0.4 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0.5 |

No.6 Painfully:



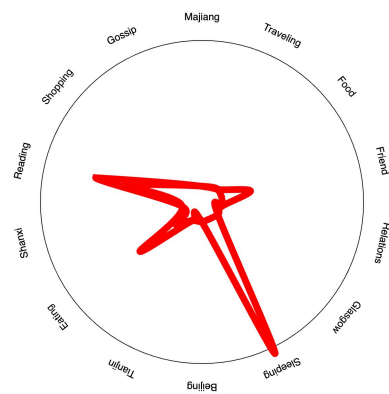
| Painfully | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|-----------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 |
| 1-2 | 0 | 0 | 1 | 0 | 0.3 | 0 | 0 | 0 | 0.5 | 1 | 0 | 0 | 0.5 | 0 |
| 2-3 | 0 | 0 | 0 | 0 | 0.7 | 0 | 0 | 0.5 | 0.5 | 0 | 0.2 | 0 | 0.1 | 1 |

No.7 Exciting:



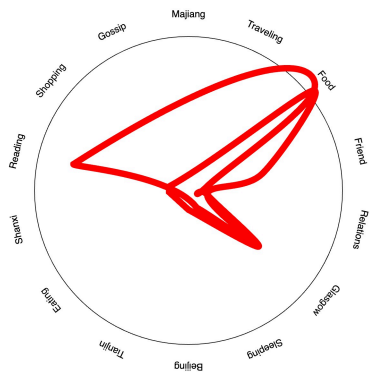
| Exciting | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|----------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0.1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| 1-2 | 0 | 0 | 0.2 | 0 | 0.8 | 0.2 | 0 | 0 | 0 | 0.2 | 0 | 0 | 0 | 0 |
| 2-3 | 1 | 1 | 0.7 | 1 | 0.2 | 0.8 | 1 | 1 | 1 | 0.8 | 1 | 0 | 0 | 1 |

No.8 Dazed:



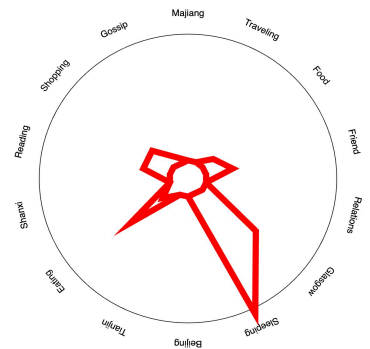
| Dazed | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|-------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0.4 | 0 | 0.4 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| 1-2 | 0 | 0 | 0.1 | 0 | 0.9 | 0 | 0 | 0 | 0 | 0 | 0.2 | 0 | 0 | 1 |
| 2-3 | 0 | 0 | 0.5 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0.8 |

No.9 Annoying:



| Annoying | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|----------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0.4 | 0 | 0.5 | 0 |
| 1-2 | 0 | 0 | 1 | 0 | 0.7 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0.5 | 0 |
| 2-3 | 0 | 0 | 0 | 0 | 0.3 | 0.9 | 1 | 0.5 | 0 | 0 | 0.6 | 0 | 0 | 1 |

No.10 Focused:



| Focused | Beijing | Tianjin | Eating | Shanxi | Reading | Shopping | Tutors | Majiang | Traveling | Food | Friend | Relations | Glasgow | Sleeping |
|---------|---------|---------|--------|--------|---------|----------|--------|---------|-----------|------|--------|-----------|---------|----------|
| 0-1 | 0 | 0 | 0.4 | 0 | 0 | 0 | 0.5 | 0 | 0 | 0 | 0 | 0 | 0.5 | 1 |
| 1-2 | 0 | 0 | 0.1 | 0 | 0.2 | 0.2 | 0 | 0 | 0 | 0.1 | 0.2 | 0 | 0 | 1 |
| 2-3 | 0 | 0 | 0.5 | 0 | 0.8 | 0 | 0.5 | 1 | 1 | 0.9 | 0.8 | 0 | 0.5 | 1 |

Appendix 3 Matching Experiment

