FOLLOWING COTTON FABRIC, OIL PAINT AND PLASTIC BAGS

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Abstract

This paper proposes artmaking as a means to perpetuate what Deleuze and Guattari (1988, p. 420) call a "nomad science". This science is exemplified in the atomic physics of Democritus and Lucretius, the geometry of Archimedes and the rhizome. It follows a 'problematic and hydraulic model of becomings and heterogeneities' (ibid.), and considers figures only in relation to the things that affect them. For example, Deleuze and Guattari explain that this model sees a square as crucially dependent of processes of quadrature, a cube of cubature and a straight line of rectification. I introduce a non-representational approach to artmaking, understood as operations of 'deformations, transmutations […] metamorphoses, generations and creations' (ibid., p. 422) that affects materials and designates "events" instead of aiming to reproduce Platonic Forms or Aristotelian Essences. One of the consequences of the latter is a different way of viewing "errors" occurring during practice, which rather than mistakes, are accounted as 'accidents that condition and resolve' (ibid., 420) the material practices themselves. In fact, these accidents are seen as circumstances with great creative potential that indeed show new and unthinkable directions. Therefore, I propose that "errors" within practice are events where the genesis of differences and opportunities for change emerge. I present three projects — "Sewing to deform a cotton fabric"; "Squaring a brushwork" and "Knitting with plastic bags" — where I have approached the making processes following this problematic model. The main method used is besed on explorations on three materials by means of manual work in the context of artmaking. In these processes, instead of taking the lead, I have followed these materials' behaviours with the aim of understanding their individual 'singularities' (ibid., p. 7). Through repetitive practice, the final aim of these projects is to produce material metamorphoses, deformations and transmutations, in the search of the emergence of something new.

Introduction

This paper analyses three experiences of making using non-representational ideas developed by the French philosophers Deluze and Guattari (1988).[1] The objective of these projects was to work with three materials – cotton fabric, paint and plastic bags – and to produce something new by means of manual work. I rethought

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these three experiences of making by focusing on the material processes that unfolded. That analysis led me to a new understanding of art practices. I started seeing these practices as processes where individuals and objects (materials, tools and ideas) engage in reciprocal interactions and stablish a relation of co-creation, rather than the individual imposing methods and forms to those objects. As a result, an innovative aspect of the approach to making that I propose is the account of *errors* encountered throughout these processes. I introduce a view of them as creative elements instead of as simple mistakes. The reason is that, within these problematic moments, habitual modes of thinking are challenged and the practitioner is forced to think differently in order to find solutions that can resolve these problems.

Accordingly, this paper proposes artmaking as a means to perpetuate what Deleuze and Guattari (1988, p. 420) call a "nomad science". I argue that following the methods of this science within processes of making gives, as a result, the production of non-representational practices. I propose that the importance of this is that, through non-representational practices of making, instead of reproducing existing models of thought, it is possible to enable the emergence of new ideas and objects.

First, I outline differences between nomad science and royal sciences to introduce a problematic model, which further defines the non-representational approach to making proposed in this paper. Second, I define in detail this non-representational model of practice, which is mainly based on a method of following materials and matters, and searches for the generation of new things. I describe in detail the idea of singularity and explain how it can be used to guide decisions towards new and unthought directions. I also present a new conception of "errors" occurring within practice, which instead of being assigned with negative values are signalled as potential elements of novelty that can be useful for the creation of new ideas and hence, to transform knowledge. Third, I introduce my practice and I present three projects where I have approached the making processes following this problematic method. Finally, I conclude by describing the change that my practice has experienced, from representation to non-representation, which is a consequence of introducing and following this problematic model.

Nomad Science (rhizome) vs Royal Sciences (arborescent)

This section introduces the non-representational model of nomad science by outlining its differences with the representational model of royal science. It also defines the *problematic* approach that is characteristic of nomad science in order to

finally delineate the particular approach to artmaking that I propose and endorse in this paper.

Deleuze and Guattari elaborate a definition of nomad science by contrasting it with royal science. Firstly, they describe that royal science is a theory of forms, solids and essences, whereas nomad science is the theory of flows, fluids and change. Royal science's aim is to predict and represent (reproduce) phenomena *(beings)*, whereas nomad science's goal is to understand processes *(becomings)*. In addition, the model of royal science is the similar, constant and eternal, while nomad science's model is difference, heterogeneity and transformation, that is, 'becoming itself' (ibid., p. 421). Royal science is marked by 'arborescent'[2] (ibid., p. 7), transcendent, static and representational models — such as Plato's *Theory of Forms*, or Aristotle *essences* — whereas, nomad science is represented by rhizomatic[3] immanent, dynamic and non-representational models – such as 'the atomic physics of Democritus and Lucretius and the geometry of Archimedes' (Deleuze and Guattari 1988, p. 421).

Royal science uses theorems, which are strictly rational, and focusses on outcomes. Whereas, nomad science uses *problems*, which are principally intuitive, and focusses on material processes of transformation *(becoming)*. In other words, instead of expecting outcomes, nomad science sees things as *problems* to work with. In light of this, nomad science considers figures only in relation to the things that *affect* them. For that reason, it accounts for phenomena as *events*, because they cannot be separated from the very processes that generated or that can transform them. Royal science, on the contrary, analyses phenomena as such and seeks to predict and discover traits of essences with the aim of continuing on the building of the categories of *being*.

For example, Deleuze and Guattari (1988, p. 427) observe that a circle is a 'theorematic figure'. A circle is an Ideal *form*, an *essence* that is exact, fixed and transcendent. On the contrary, "roundness" is a 'problematic figure' (ibid.). Roundness is a vague and fluid quality that is different from circles and from round things. Other variations of problematic figures, which are vague but rigorous are 'transformations, distortions, ablations, and augmentations' (ibid.) of

[2] The arborescent model is a representational hierarchical system whose image draws from the shape of trees and roots. It 'proceeds by dichotomy' (Deleuze and Guattari 1988, p. 4) through reflecting, doubling and copying an initial perspective.
[3] The 'rhizome' (ibid., p. 7) is a non-representational and non-hierarchical model inspired in a botanical structure typical of bulbs and tubers, which are composed by horizontal networks of interconnected elements. Also, instead of building up from doubles and reflections, as in representation, this model embraces the creation of the new through the establishment of connections between already existent elements.

Ideal *forms (essences)*. For that reason, variations of problematic figures are 'vague essences' (ibid., p. 428). The *singularities* of a matter are examples of vague essences because they are determinations, or constants, that are extracted from things that are more abstract than any characteristic or essential trait of the thing itself.

In addition, nomad science never detains its enquiry on things as such, but uses them as starting points to unravel a history of complex processes leading to their formations. For instance, Deleuze and Guattari (ibid, p. 422) explain that the model of nomad science sees a square as crucially dependent of a process of 'quadrature, the cube of a cubature and the straight line of a rectification'. In other words, nomad science proposes to see forms as material traces of specific processes of formation, or to look at formations as documents of processes. For that reason, Drummond and Themessl-Huber (2007, p. 434) describe nomad science as 'an open-ended system for thinking about and engaging with reality'.

Deleuze and Guattari (1994) present a singular approach to the *problematic* because "the problem" is proposed as a positive element. In other words, they present a view of problems as necessary *encounters* and as situations that actually trigger new ways of thinking. Drummond and Themessl-Huber (2007, p. 439) stress that problems are 'part of the very context in which thought itself occurs'. Consequently, in light of Deleuzoguattarian thought, problems emerge as a type of knowledge that present new opportunities to seek change. Williams (2003, p. 131) supports this view and argues that 'when thinking emerges and changes, it is necessarily accompanied by problems'. In fact, the solutions ideated to the encountered problems change the nature of the obstacles that may cause and can actually convert them into creative agents and into meaningful 'forms of knowledge' (Drummond and Themessl-Huber 2007, p. 440).

Non-representational Artmaking

The following section presents the view of artmaking that I endorse in this paper. This perspective approaches material practices in terms of explorative processes of learning while shaping materials, that look for the emergence of the new 'through the embracing of problems' (ibid., p. 434).

In this paper I propose that using the model of nomad science as an applied framework to approach artmaking leads to non-representational practices. The reason is that, different to the procedures of royal science – which are based on reproducing (representing) – nomad science's *problematic* procedures consist in *following*. In other words, using the problematic model in the context of making

processes is to engage and account for materials (or matters[4]) with a sense of *problems* to work with. This approach to practice has as its principal challenge to discover the *singularities* of those materials, in order to further manipulate them but also by following them. The ultimate goal of a problematic model of practice is the search for the emergence of something new. In addition, in order to seek for those singularities, practitioners should also engage 'in *following* matter' (Deleuze and Guattari 1988, p. 436). Consequently, following is a principal method within problematic approaches to making.

This problematic model of practice is non-representational because it defines processes where individuals and materials are engaged in reciprocal interactions in which the development of the making process itself is more important than any expected outcome. Also, the main goal of such practices is to understand processes and use them to produce transformations or metamorphosis, instead of aiming to reproduce or represent previously existing models. Concretely, the organisation of the kind of work dictated by *following* the matter 'does not employ the form-matter duality' (ibid., p. 430) typical of a static model of representation, but a dynamic relation of 'material-forces' (ibid., p. 424).

Procedures of *following* within making processes are such as the search for connections between the *singularities* of the materials engaged or the analysis of those *singularities* aiming to trace and to understand the manners in which they behave. In other words, the goal is to seek for those *singularities*' particular 'traits of expression' (ibid., p. 430) and to understand the degree of the connections – between natural and artificial (forced) – of these *singularities* and *expressions.* After the singularities are identified, their behaviours and traits of expression are traced and understood. The goal is to use this knowledge as guide to engage in further explorations of making.

Different to representation, whose aim is to abstract 'constants from variables' (ibid.) – that is, to find sameness and repetition between *singularities* – this non-representational approach aims at exploring these variables by putting them in motion. Hence, by means of exploiting *singularities,* that is, putting them to work in the search for variations, it is possible to attain the production of what is different. Crucially, non-representational approaches to making focus on actions, movements and processes, aim at learning and changing in the very act of shaping something new. Representation, on the contrary, looks for repetition. It seeks for a constant of form (formalism), which is extracted from a pre-existent model for its further reproduction. Deleuze and Guattari argue that a major

[4] Issues, concerns or businesses.

drawback of models for reproduction is that they imply 'the permanence of a fixed point of *view* that is external to what is reproduced' (ibid., p. 433). *Following* is different to reproducing, because the aim of the practitioner engaged in it is 'to *discover* a [new] form' (ibid. – my accent). Following necessitates an 'engagement with the problematic nature of the material or project under consideration' (Drummond and Themessl-Huber 2007, p. 430) in order to find new solutions to resolve them.

Following invites us to break the 'habits of thought and patterns of action' (Ansell Pearson 2002, p. 10) that keep us away from a recognition and true engagement with 'our own creative conditions of existence' (ibid.). Hence, using the method of *following* within making can be a mechanism to make habitual modes of practice to evolve and reach areas that go beyond a mere problem of representation and the utilitarian. It can help us 'to seek new ways and forms of becoming' (Drummond and Themessl-Huber 2007, p. 436) and to bring forth new things and events into the world. As Drummond and Themessl-Huber put it, *following* brings a hope that 'something, not just different from before, but also new, may emerge' (ibid., p. 437). In light of the above, the non-representational approach to artmaking that I propose in this paper understands practice as *problematic* operations of 'deformations, transmutations […] metamorphoses, generations and creations' (Deleuze and Guattari 1988, p. 422) that *affect* materials and designate *events* instead of aiming to reproduce Platonic *Forms* or Aristotelian *Essences*.

An important and innovative aspect of my approach to making is the view I propose for *errors*. I take the *errors* encountered throughout the processes of making for more than simple mistakes, considering them as *problems* themselves. In other words, the moments when things do not work as planned are presented as situations where habitual modes of thinking are challenged, and the practitioner is forced to think differently in order to find solutions. Also, in general, *errors* are moments of *encounters* in which materials and matters' *singularities* are revealed to the maker. For that reason, these are crucial moments that shape the practice from within. Because the things that are *encountered* affect further decisions, they have leading roles in changing the evolution of the work and determining its possible future. Consequently, rather than mistakes, *errors* are accounted as valuable *encounters* and 'accidents that condition and resolve' (ibid.) the material practices themselves.

Accordingly, instead of being 'marked with a negative value' (ibid., p. 135) an *error* is accounted here as a creative element, and also as an agent of Deleuzoguattarian (ibid., p. 434) *deterritorialisation*, because it 'extends the territory' of the practice towards unthought directions. In other words, mistakes are proposed as

constructive *events* with great creative potential that show different perspectives and guide the evolution of the practice to other territories. The reason is that the solutions we find to these problems change the nature of these obstacles and convert them into forms of knowledge. Hence, by expanding and changing the territory (practice) from which they originate, *errors* enable new ways of thinking and doing, allow the genesis of difference and bring opportunities for creating change. Consequently, a non-representational and *problematic* approach to practice and knowledge allows the constitution of new territories, which further extend the already existing fields.

Three Projects

My work focusses on minimal approaches to controlled motion. It generally consists of highly repetitive practices, based on mechanical movements that are reduced, regular and precise. As described above, I see forms as documents of *processes of formation*, and making as mixed 'assemblages' (Deleuze and Guattari 1988; Smith 2016) of objects (material and abstract) and individuals. These assemblages are formed through the *actions* performed by those individuals, whose types of movements can be of a varied range between mobile and immobile.[5] My aim through practice is to explore how my inter/*actions* with materials unfold through time and get woven together through the generation of work. For example, my contribution to the dialogue with materials is strongly influenced by knitting, which I have practiced throughout all my life. Therefore, my work either literally involves knitting, weaving or sewing, or they use some of the repetitive methods of those practices such as counting and building compositions based on agglomerations of simple units to create larger wholes.

I now present three projects — "Sewing to deform a cotton fabric"; "Squaring a brushwork" and "Knitting with plastic bags" — where I have approached the making processes following the *problematic* model outlined above. In other words, I have engaged with each of these materials thinking of them as problems to work with. Also, I have worked towards looking for ways to resolve these problems. In these projects I have also sought for a transformation of materials by means of approaching the making processes in terms of problematic operations of *following*. Accordingly, the procedures I have used are based on explorations where I have followed these materials and sought for *singularities* that could give clues of possible directions where to further guide the making processes. *Repetition* was also used as a main method in these three projects.

[5] such as thinking, planning or imagining.

More concretely, the aim in each of these works is to explore the *problem* of a cotton fabric, of paint and of plastic bags, seeking to discover some of these materials' *singularities*. After uncovering these singularities, I have tried to understand their behaviours in order to further learn how to manipulate them. Then, I have handled those singularities through repetitive practices, looking for deformations and metamorphoses of those materials. Overall, all these making processes have been centred on the search for the emergence of something new, by means of manipulating and producing variations of the encountered *singularities*. Accordingly, all the final outcomes are based on variations of almost identical units that together construct aggregated and collective pieces.

In some of these experimentations I have begun with the aim of *following* specific matters or issues. However, the materials' *singularities* usually showed me other possibilities that I had not thought of initially. This has led to the opening of other routes and finally to the emergence of something new. For example, the specific matter of a fractal cube is an issue that I have been *following* for a while. I had been thinking for some time of how to construct it and had looked for different materials to work with. As explained below, I first did some explorations following this matter by using plastic bags. In that case, because the *singularities* of the matter of a fractal cube and the *singularities* of plastic bags are not compatible, they simply did not work well together. However, during this "failed" project, I discovered and understood some singularities of plastic bags when they are used in combination with knitting. That encounter finally directed me to develop another project with this material, which I had not thought of in the first place.

Sewing to deform a cotton fabric

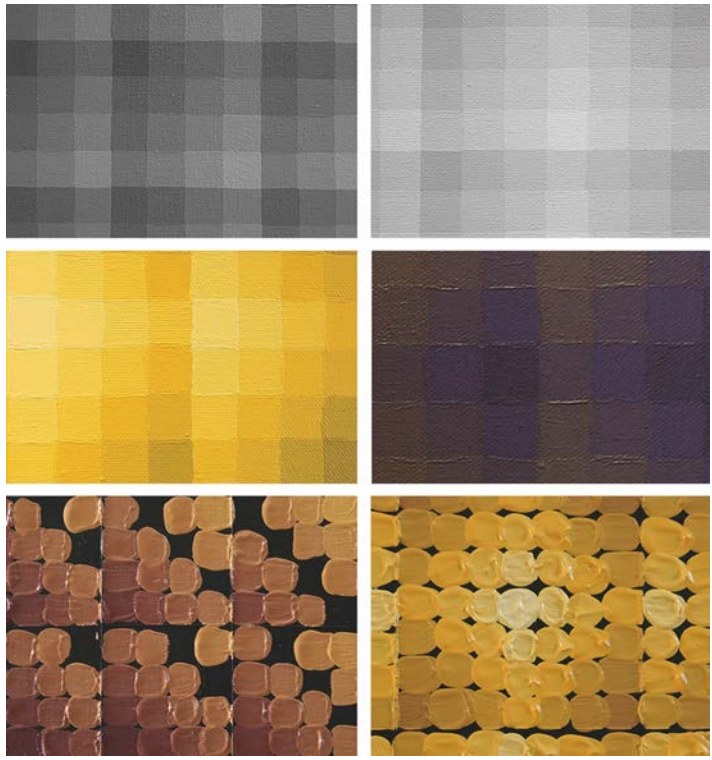
1- Rioseco, M. (2004) *Entropy* [cotton fabric and acrylic yarn] 150 x 150 cm approx.

This project begun as a work of embroidery, where I worked with a cotton fabric in natural colour, tensed over a wooden squared stretcher. For this project, I first used an extremely thin and delicate black sewing cotton thread. The event that emerged in this project, which led to its transformation, was the consequence of a "mistake". Because the fabric was not properly tensed on the stretcher, at some point, a wrinkle of fabric appeared inbetween stitches. This small event enabled me to identify some principal *singularities* of the fabric and of the technique I was working with. I realised that my methods were based on sewing more than on embroidery. I also understood that *following* the sewing of a cotton fabric implied that I could perform actions such as making knots, binding or tying many pieces of fabric, making wrinkles, corrugations or folds, piercing or perforating the fabric, to mention some.

This realisation encouraged me to take the fabric off the stretcher and push the boundaries of the technique I was using. I was searching for the emergence of something new, by means of following the sewing and the cotton fabric. Soon after, I changed the thin sewing thread for a black acrylic yarn, a much more robust material. The yarn allowed me to sew within a wider range of intentions and forces, using a lot of strength as well as being extremely delicate. This further enabled a change in my conception of sewing, from a a constructive method that can be used to create forms with fabric and can also be used to repair, to a more rough and deconstructive perspective of it, as a method that can deform and consume a piece of fabric. I sewed for six months, adding many extra pieces of fabric. An important feature of this project is that, the more I worked on it, the smaller and more rigid the fabric became, leaving less and less space and flexibility to continue sewing and working on it.

I finally linked this project to the notion of entropy, that is, to the idea of how work can transform materials, produce an exhaustion of matter and energy, and to finally convert them into matter and energy that cannot be used, that is, into waste. The main takeaway of this project, was that if I continue working until there is no more space of cotton fabric to sew, then the work will end up being an amorphous rounded black mass, in which no work can be done anymore. I left it in a middle stage of development, and proposed the audience to imagine possible outcomes, instead of imposing an irreversible end.

Squaring a brushwork



2- Rioseco, M. (2016) *Gestural Minimalism* [oil and acrylic on canvas] 1 x 1 cm each square.

The aim of this project was to establish a dialogue between woven surfaces and pixel-based digital images, which share the common element of a grid as basic structure. I used painting as the mediator of this dialogue.

I began this project by drawing a grid on a canvas and painting the squares of the grid as precisely as I could. The event that emerged in this project was also the consequence of "errors". Because it is not possible to paint perfect squares by

hand, imperfections and differences between squares emerged inmediately. These imperfections became progressively more apparent, which is correlated with the fact that I was also progressively more tired, as I was completing the development of the painting.

These imperfections "showed" me that I was imposing a very rigid structure, not only to the painting, but also to my hand. Hence, the idea of following them instead emerged. I slowly started liberating the pictorial gesture from extremely rigid formal constrains, but always keeping the aim of a minimality and control of motion. My gesture gradually started following the smooth quality of the matter of paint, until each square was filled with only one gesture and occupied by a single brushstroke.

To analyse more in detail the process I went through in this project I will introduce Deleuze and Guattari's (1988, p. 25) "templates" and "squaring". A template or pattern is a representational device used as guide to produce identical copies of a figure or of an original model. Templates belong to a 'rational order' (ibid., p. 422) and are products of static frameworks that promote 'the primacy of the fixed model of form' (ibid., p. 425). Also, in order to produce 'a model for reproduction' (ibid., p. 429), 'mathematical figures, and measurements' (ibid.) are some of the methods used. For example, a stencil, matrix, cast or mould of a square are templates that produce series of infinite versions of a perfect square. More concretely, the grid is a template, because it is produced by an exact model of reproducible patterns of squares.

In contrast to squared templates, Deleuze and Guattari introduced 'squaring' (ibid.: 425) to describe a similar operation to the former, but without using instruments for precision or aiming to exactly reproduce a model. Accordingly, squaring corresponds to operations where squared figures are produced through metamorphoses of materials, which are transmuted in approximation to the characteristics of a square. More concretely, squaring would be the action of shaping something following the *attributes* of a squared shape – that is, a geometric form with four equal sides connected in four equal corners of 90º each. Different to templates, squaring is an operation that will result in the production of different objects within a range of similarity. For that reason, templates are a representational practice, whereas squaring is non-representational.

When analysing the above pictorial project in light of templates and squaring, I realized that at first, I was painting a squared template and imposing a shape to the material. However, as I started following the paint, I progressively begun "squaring a brushstroke". As a consequence of following the paint something new

emerged in my practice. As concrete outcome of this approach, new elements were activated in my work. Examples of these elements are: the emergence of the characteristic pictorial relation between figure and ground, and the production of richer surfaces with more textures, haptic properties and contrasts among others. Also, new possibilities were opened to integrate other materials, apart from paint, such as threads for constructing the grids and the use of gilding with metal leaf in the backgrounds. The new method that emerged as a consequence of the "mistakes" confronted with, entailed a less constrained approach to the practice of painting, which is lot more enjoyable to perform.

Knitting with plastic bags

3- Rioseco, M. (2016) *Coral Growth* [plastic bags] work in process.

This project was originated by the aim of creating a response to the world-wide known practice of knitting with yarn made of recycled plastic bags. The objective I sought when working with recycled plastic was to promote consciousness of plastic waste and to use making as a method to transform waste into useful material resources for constructing new things.

Technically, I explored the production of different thickness of threads in relation to the use of different types of plastic bags. I found that some plastics are more flexible, while others are more rough and rigid. Also, while making the yarn, I

made a "mistake" by pulling the yarn without intention. That led me to discover that, only with some especially soft plastics, if you pull very delicately, it is possible to obtain an extremely thin and delicate cotton-like plastic thread.

My first idea was to knit in crochet a volume in the shape of a fractal cube. In order to give the appropriate structure to the cube I tried many things. I knitted the yarn extremely tightly and more loosely, I ironed the yarn and the knitted unites to melt the plastic, making it harder and giving it a more stable structure. I tried different ways to connect each unit such as knitting, sewing, gluing or stapling them, but nothing worked. The cube was problematically amorphous, and no matter what I tried, the plastic was not compatible with the form of a fractal cube. I then realised that the "mistake" I was making was to impose an idea, that is, a preconceived rigid structure, to a soft material.

I planned two solutions to this problem. I thought of making an underlying structure with wire, or, to *follow* the material in the search for a better structure that could be more compatible with it. As a result, I understood that the wire structure was not in line with the problematic model that this project intended to follow. The reason is that, instead of following the singularities of the plastic and working in alignment with them, working with a metal structure was again an act of imposing an external structure of another kind of material to the plastic.

Overall, I decided to work with a structure that could be in line with the soft and flexible characteristics of the plastic bags. Also, I looked for a structure that could be defined in relation to *following* an inner logic of the method of knitting I was using, instead of imposing an external logic to it. Consequently, as I started knitting the piece, the structure was progressively defined and emerged from within the process. Concretely, I started with only one stich. In the first row I augmented the necessary amount of stitches in order to knit in circle, using that first stich as the center. Then, in every new row I duplicated the number of stiches by adding one new stich per every stich of the row. Further on, I continued duplicating the quantity of stiches until the shape was so intricate that I decided to stop. After that, I continued knitting without adding more stiches, which is the current stage of the work today, as the project has not been concluded. The use of white bags in conjunction to the knitting method that I finally decided to worked with, results in a growing formation whose shape can bring interesting associations to aquatic natural forms such as corals. The final outcome of this project is yet to be decided, but it will certainly depend on the results given by the different bags and types of plastics that I will find and use.

Conclusion

After analysing these three experiences using a problematic model, I now see artmaking as a hybrid reciprocal proces of co-creation between subjects and objects. What is of most importance, is that within those processes, it is not only the materials which are transformed, but also the individual. For that reason, I see the objects produced throughout these interactions as outcomes and cristalisations of a mutual transformation and of each others processes of *becoming*.

The development of the ideas presented throughout the paper, were iniciated by proposing that artmaking can be a means to perpetuate nomad science. Using this science as framework helped to build a non-representational model, with the goal to further apply it to methods and approaches to armaking. Nomad science informs the problematic perspective introduced. This view accounts for materials and matters with a sense of problems to work with, and aims to find solutions that can resolve these problems. The methods of this model are principally based on following those materials and matters, in the search for those materials and matters' singularities. Once the singularities are discovered, the intention is to learn how to manipulate them, in order to put them further at work, seeking to produce difference. Consequently, the final aim of these processes is to search for the emergence of something new. I presented three projects and used them as examples to analyse the approach to making I performed in them, using this problematic model of nomad science as framework.

An important outcome of this practice-based research project is the new conceptions of "errors" that I propose. These accidents are linked to the singularities of materials and matters, which show to the individuals unthought directions where to guide their practices. Hence, errors are seen as eventful circumstances where singularities of materials are revealed to the maker and further allow this latter to engage in *following* the matter. For that reason, mistakes can have a great creative potential, enable the genesis of what is different and bring real opportunities for changing.

A main consequence of the use of the notion of *following* as method to produce and to analyse work, is that it has allowed a qualitative change to happen in my practice and in my approach to making. Within this transformation my original approach that was based on a 'static relation, form-matter, tend[ed] to fade into the background in favour of a dynamic relation, material-forces' (Deleuze and Guattari 1988, p. 424). Now I take my projects with more flexibility and understand that, not only they can change while they develop, but actually expect them to be transformed throughout the evolving processes. I even hope to be

surprised by the materials, tools and ideas that I engage with and look forward to the different and novel ways in which they can lead me.

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