

SVEUČILIŠTE U ZAGREBU
AKADEMIJA LIKOVNIH UMJETNOSTI

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ITINERANT

Diplomski Rad

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Abstract

Research on the textilian environment displayed as an archive in the performative space of installation.

Key Words

Threads, bundles, sensual, material, power, textile, collage, self and process.

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Other spaces

In the past two years, communicating in a foreign culture required a keen awareness of sound patterns, emotional tonalities, hand gestures, and facial expressions. My sense of presence and understanding developed solely through merging this patchwork of information. Navigating these spaces required a fluidity of self. As a foreigner, the ability to control the perceptions made about my identity became an emotional, physical, and creative challenge.

Situating myself as an American artist in Zagreb, Croatia allowed for the exploration of new material environments. Different aesthetics and access to resources took me far out of my comfort zone. I began developing an artistic repertoire based on my direct sampling from the city's surroundings through thrifted and found materials. During the global pandemic and times of isolation, I began to turn inwards for source materials as well. Working with the self as a material, allowed for the expansion of my context beyond place. My participation as an individual in an environment, reflected back as an environment in an individual, creating a decentralized source of output. Through this holistic approach, I became a facilitator of the creative process. My role as an itinerant, as an intuitive wanderer through foreign culture and found materials required an honest surrender to unknowing purpose and destination. Traveling alongside the process rather than attempting to dominate and preconceive the work, is to itinerate the artistic landscape¹.

¹ "it is matter in movement, in flux, in variation," with the consequence that "this matter-flow can only be followed." Artisans or practitioners who follow the flow are, in effect, itinerants, guided by "intuition in action" – Tim Ingold (433)

A local chain of thrift stores called *Textile House* was discounting everything for 5 kuna. While wandering the city from one location to the next, it struck me that from my very birth most of my body has been swaddled, wrapped, fitted or hidden within textile garments. Touching woven threads, feeling tactile textures, wearing spectrums of color, getting seduced and repulsed by specific sensations, altering the perception of my body and extending my human-ness into the material realm evoked a deep desire within me to explore the world of textilian materiality.

Fibers

Thrifting was a fully immersive way to come into contact with a wide array of woven materials while simultaneously collecting the specific ones that I felt most attracted to. Upcycling materials maintains an eco-friendly art practice and avoids feeding into the horrors of fast fashion. The kind of garment and the location that it is found in tells a little about its history, and making guesses about who once wore them informed how deeply intertwined fabric is with identity. In many ways I was plunged into the fibrous sensual world: the odd unplaceable musk of felted coats, the skin like textures of worn down leather, the rhythmic pulse in my fingers as I run it across corduroy's washboard texture, the occasional forgotten item in the pocket of a tattered pantsuit and the sounds of a hundred different zippers. This full sensory experience of gathering second hand material altered my bodily perception and extended my human-ness into the material realm evoking a deep desire to dive deeper into the textilian environment.

The concept of extending our human experience into other things or materials stems from posthuman theory, where the borders that define what it means to be "human" become nonexistent. In this mode of thinking the borders of bodies and minds are very malleable, one could be driving a car and experience themselves as no separate from the car, or one could be at a concert and feel a sense of unity with the rest of the people there. This theory also relates to biotechnologies such as prosthetics, where the robotic arm is no less human than the bodily arm. This philosophy is situated on the idea that all material is as vividly alive as us humans². Jane Bennet also talks about this concept in her book *Vibrant Matter*, "We are vital materiality and we are surrounded by it".³ At the core, both me and clothes are matter; we consciously share that space. So when

² "In my view, the common denominator for the posthuman condition is an assumption about the vital, self-organizing and yet non-naturalistic structure of living matter itself." – Rosi Braidotti

³ Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University, 2010.

I put on clothing, who I am and the garment become intermeshed, I become the fabric and the fabric becomes me.

Throughout history, dress⁴ has been a core element in displaying identity on a national, cultural, class and personal level. How the body is concealed corresponds to the perception of self. They function as a form of protection against the elements, like insulated jackets during winter and big brimmed hats to block out summer sun. They change according to each social environment, such as suits for business meetings and suits for the beach. They change alongside the body as well as the self. Freedom of expression through fashion is rather new. Historically each social class had its own specifications and limitations, clothing was a symbol of status and monetary value. The boundless potential for dressing oneself that has come with contemporary times has also expanded the possibilities for expression of identity. Current trends are becoming more comfort based and gender fluid as society begins to unpack the gender data gap and move beyond the gender binary. The deconstruction of gender binaries is an extremely heated political topic at the moment. Judith Butler states in her book *Gender Trouble* that “Masculine and feminine roles are not biologically fixed but socially constructed.”⁵ Another contemporary figure is writer, poet and activist Alok Vaid-Menon further unpacks this topic in their book *Beyond the Gender Binary* by stating that “Conforming to the gender binary was about wanting to hold on to power.”⁶ This reflects the shift to relaxed fit comfort clothes the fashion industry is making. Criado-Perez eloquently describes the gender data gap in her book *Invisible Women* as the “phenomenon whereby the vast majority of information that we have collected globally and continue to collect – everything from economic data to urban planning data to medical data – have been collected on men”.⁷ I have tried to avoid playing into the binary throughout my creative process as a whole.

Grounding

Allowing the self to move alongside the medium in the creative process allows the physical material to facilitate metaphysical growth. In this way interacting with fabric becomes like a mirror that reflects back unknown pieces of myself. Dorothee Legrand speaks on similar phenomena in *Culinary Materialism* by describing the subject's experience of “body-as-object” where “any experience qualifying as a form of *bodily*

⁴ Dress is a term that can be used to describe clothing and/or fashion in general.

⁵ Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

⁶ Vaid-Menon, Alok. *Beyond the Gender Binary*. Penguin Workshop, 2020.

⁷ Perez, Caroline Criado. *INVISIBLE WOMEN: Data Bias in a World Designed for Men*. Abrams Press, 2021.

self-consciousness involves the experience of oneself as *material*”.⁸ Rosi Braidotti helps bridge the gap between moving alongside the material and being the material in her book *The Posthuman* where she breaks down the inadequacies of humanism’s core principle: negative dialectics (creating definition through defining what something is not). This is an exclusionary method that functions on building boundaries, whereas posthumanism is a radically inclusive approach founded on surpassing boundaries– “matter is one, driven by the desire for self-expression and ontologically free”.⁹ Myself and the fabric work together as one entity, no more do I work through the medium than the medium works through me.

Everything is like a bundle of physical and conceptual threads; a wool sweater is also sheep’s hair, a complex pattern of knots, millions of tiny interlocked fibers and a mechanism for insulation. It can also be a written word, a spoken sound, bits of code that compose a digital photograph of a sweater, a memory, a smell that evokes nostalgia, a defining character trait (according to some), or even the result of a radical “yarn bombing” project.¹⁰ Seeing things for their wholeness is being vulnerable to the limitations of the polarized subject-object dynamic of perception and acknowledging that one thing can also exist as multiple other things all at the same time; the individual is in the collective and the collective is in the individual. This eclectic perception also maintains the possibility of more versions or threads within the network of multiple others. Tim Ingold engages with this open ended model of information in *Towards an Ecology of Materials* where he talks about how all things are a “gathering of materials in movement” and to observe this movement is to “join with the process of its ongoing formation”.¹¹

As we now know, a sweater can be a massive and multidimensional thing. How do we navigate things if they are so vast and expansive? This requires the use of what Braidotti calls “the politics of location, or situated and accountable knowledge practices” as a tool for navigation.¹² The view will look quite different depending on where you are in any given space or thing. I used this method to explore woven materials, each new form the fabrics took became another thread in the bundle. Thus the process as a whole is an intentional wandering from place to place without any destination in mind and compares to the work of a cartographer who would travel the earth and map out their journey.

⁸ Legrand, Dorothee, *Culinary Materialism*, in – Negarestani, Reza. *Collapse: Philosophical Research and Development . Volume VII*. Edited by Robin Mackay, VII, Urbanomic, 2011.

⁹ Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.

¹⁰ Yarn bombing is a type of street art that originated in 2005 from a group of graffiti artists known as “Knitta”. While traditional graffiti uses paint, yarn bombing is of course, knitted materials generally wrapped around public objects.

¹¹ Ingold, Tim. “Toward an Ecology of Materials.” *Annual Review of Anthropology*, vol. 41, no. 1, 2012, pp. 427–442., <https://doi.org/10.1146/annurev-anthro-081309-145920>.

¹² Braidotti, *The Posthuman*, pg. 51

The Work



Figure 1 "SOURCE MATERIAL"

After bringing the mass of old clothes (Figure 1) into the studio, photographing them all and cataloging them, an intensive process of unmaking began. Articles were getting disassembled in several ways. Seam ripping is tedious and time consuming. Stitch by stitch my hands retraced the hands of the maker, undoing their work. This process reduces the garment back to its prefabricated state as cut out pieces. Below are video stills of the process (Figures 2-4).



Figure 2 “Seam Ripping Still N.1” Figure 3 “Seam Ripping Still N.2” Figure 4 “Seam Ripping

Cutting the fabric apart evoked a visceral feeling, as if I were dissecting a living organism. Intuitively breaking down each article into smaller parts makes for very interesting and slightly less clothing-resemblant forms. Some of them very visibly used to be clothes and some of them have become abstracted to a point where they are no longer recognizable. Figures 5-7 are video stills from that documentation.



Figure 5 “Cutting Still N.1” Figure 6 “Cutting Still N.2” Figure 7 “Cutting Still N.3”

Ripping was the most violent of deconstructive methods, where I would pull quickly in opposing directions and the article would tear at its weakest points. This created unpredictable and chaotic results. This process in particular uncovered the age of the clothing, the older it was the weaker the threads had become. This can be seen in figures 8-10.



Figure.8 "Ripping N.1"

Figure.9 "Ripping N.2"

Figure.10 "Ripping N.3"

After the garments had been unmade, I began to collage their elements into new forms. The individual pieces in the assemblage resembled brush strokes, this redefined my understanding of painting. Assemblages can be found in Figures 11-16.



Figure 11 "U-UNMADE"



Figure 12 "AA-UNMADE"



Figure 13 "M-UNMADE"



Figure 14 "Z-UNMADE"



Figure 15 "P-UNMADE"



Figure 16 "L-UNMADE"

I then paired them with photos of their original forms to allude to a process that has already happened, this is shown in Figures 17-20.



Figure 17 "B-MADE/UNMADE"



Figure 18 "F-MADE/UNMADE"



Figure 19 “Q-MADE/UNMADE”



Figure 20 "S-MADE/UNMADE"

I then began experimenting with how the different shapes corresponded to the different parts of my body. I would move them around until they found a place they aligned with, and create a new garment based off those alignments. I called this responsive process of design “body mapping”. There were two full body maps that came out of this, I named them “DARKONE” (Figures 21-24), and “PINKONE” (Figures 25-28).



Figure 21 “DARKONE”



Figure 22 "DARKONE"



Figure 23 "DARKONE"



Figure 24 "DARKONE"



Figure 25 “PINKONE” Figure 26 “PINKONE” Figure 27 “PINKONE” Figure 28 “PINKONE”

Both body maps were whip stitched by hand to highlight the seams and promote vulnerability.¹³ The different shapes on the *DARKONE* jacket are stuffed, X’s are sewn in to keep the stuffing in place. These X’s became a motif across both outfits. *PINKONE* is entirely composed of corduroy, a fabric I immediately became deeply attracted to for its child-like and playful aesthetic. All of the leftover materials from *DARKONE* were used to create another assemblage. The assemblage, *ABSTRACT PAINTING N.1* (Figure 29), but this time I broke the pieces down further and sewed them together so they could be stretched over wooden stretcher bars. Once the tapestry was taut the relationships between the different types of fabric became very apparent. These pieces were assembled in relationship to one another rather than to the body.



Figure 29 “ABSTRACT PAINTING N.1”

¹³A whip stitch is a hand sewing technique used on the seams of fabric to prevent them from fraying.

Another manifestation of the fabric environment I explored was the interactive object (figures 30 & 31). A double sided canvas with two opposite and adjacent pockets so the viewer can touch another viewer's fingertips through them; interacting through the artwork itself dissolved boundaries between the body and the material while allowing participants to make contact as material. The key factor in all of these explorations is documentation. Taking photos of the entirety of the process, as well as recording sounds, and filming video helped maintain an organized archive; a collection of evidence that became a part of the work itself.



Figure.30 "interactive object"



Figure.31 *“interactive object”*

Performative Installation

The garments, fabric collages, printouts of photographed collages, projected video documentation, and the objects/paintings are installed in the gallery. Additionally, I scattered all of the unused fabric scraps throughout the space to maintain a holistic and vulnerable context. Throughout the entire time of making and unmaking I collected floor sweepings from my studio for several months. The accumulated waste of working was then mixed, arranged, organized, clumped up into a ball, and stretched out onto a thin table (Figure 32). This thread in the tapestry of my work embodied the overflows of material, the uncontrollable spilling of one thing into the next. To show as much as I could of the process was in pursuit of maintaining transparency and vulnerability. Additional photos of the space can be seen in figures 33-35

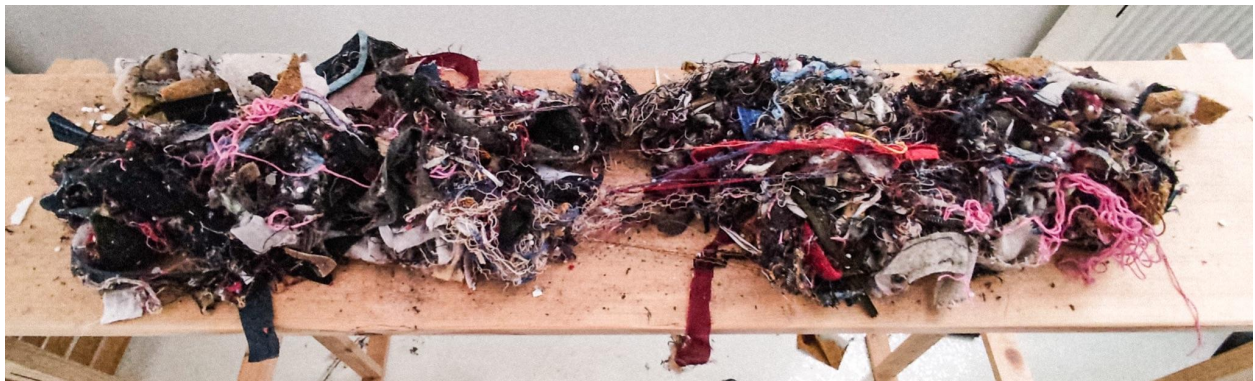


Figure 32



Figure 33 Zippers, Brand Labels, Size Tags and Strap Hardware.



Figure 34



Figure 35

DARKONE was removed from the context of the body and situated on a bitterrigged mannequin made from disassembled pallets I found on the street near my apartment (Figure 36 & 37).¹⁴ To take a map of my own body and give it a new inner structure, is to take something out of its context and into a foreign place. Extending the self through body mapping into the material realm is a form of abstraction. Giving the extension its own body created a dynamic of self witnessing self. Having it hold *PINKONE* alludes to the ability to craft a fluid identity with many different facets.



Figure 36



Figure 37

After transporting this sculptural element to the installation space from my studio alongside all of the fabric scraps I created a cinematic scene (Figure 38) with *ABSTRACT PAINTING N.1*. Below is a theatrical narrative that explains how this particular formation of the process affected me.

¹⁴ Bitterrigged is a term coined by Gary Gillett in his *Gillett Family History & Memoir* and is synonymous with “jerry rigging” but comes out of the Bitterroot Valley of Montana, USA. Because of my own personal origins within the Bitterroot Valley and close associations with professor Gillett I became a heavy user of this term due to its relation to my way of making: quick, responsive, and using only the materials in my direct vicinity.

Illusion cracked, and from within wafted a hot sulfuric odor strong enough to purge the tears of impermanence from my human heart. I was terrified and miserably excited while all in the same breath totally flabbergasted and excruciatingly orgasmic. It undulated within me as an energetical toroidal field that circulated through a conglomerate of contradictory forces, causing a confusion that screeched in my mind and seeped into my bones. The feeling was unwordable, constantly in flux, and never the same thing twice. The crack was widening but grew not in size, something looked back at me from within, I was paralyzed in its gaze and could not look away. The shining darkness washed over me like a raging river, melting away everything I was within its flow. Once I had been reduced to total nothingness a new form arose, something foreign, queer, stranger than strange but so childlike and playfully curious to the mysteries of what lies just out of sight. It was a gift meant to be regifted but only through the door that lies within. A gift that only the self could give the self.



Figure 38

A solo performance also took place in this setting which involved arranging all of the pieces of fabric on the floor in order from dark to light and proceeding to stuff the garment with the scraps was an act of stuffing the self with it's self (Figures 39-41). When the food is on my plate I call it mine, but when it's in my body I call

it me. Identification is a divisional act, it cuts, it slices, it claims territory, it colonizes living matter. If I don't identify with any specific form, then I am whole, unified in all my divisions. The self is, and it's shared. The body is, and it's also shared, borrowed from the earth for just a short time until it decomposes back into topsoil to become food for the trees and the plants. There is a profound silence that comes with worldly and unified material experience. This is where doing rises above speaking for me. To engage in an act, fully present in its performative nature, can facilitate emotional, perceptual and conscious experiences.



Figure 39 Full of Itself



Figure 40 Full of Itself



Figure 41 Full of Itself

The work is a constellation of artifacts or testimonies of the process that the viewer is free to wander and explore. The installation is a performative space that contains testimonies of performances that have already happened. I invited my colleagues from the new media department to take part in a performance within the installation to keep these testimonies open, to not close them off as finished works but to affirm the power of the viewer as a participant in the creation of the work. I have yet to explore executing such a thing with a random group of people, as my colleagues know my work, who I am and are also invested in performances, installations as well as the critical theory that surrounds them. We came together in solidarity for the cause of art.

In the beginning of the performance I began delegating tasks to people as a way to bring awareness to their agency within the space. I played with the dynamics of authority through a number of different utterances such as: I need you to remake this collage with this material, can you help me figure out what the problem with this assemblage is, can you sew this piece of fabric to this piece of fabric, can you go make sure she is doing a good job on her task. This all was spoken in my broken Croatian which made it incredibly difficult to navigate the space. There came a point where the dynamics of control were so jumbled up that everyone began creating their own tasks, changing and altering the installation on their own accord. Chaos emerged when the creative authority was decentralized and instilled within everyone in the space. Everyone began working with the materials as a heterogeneous movement that changed the exhibition entirely. In figures 43-55 you can see

documentation of this performative collaboration. The most fascinating thing about this experience was witnessing control go from the hands of one to the hands of all.

The space was highly conscious and participants were equally focused on each other, the material, and the movements everyone was making. Awareness was cultivated by this space, the vibrancy of life was accentuated. I felt liberated through this happening of things, and safely integrated into a web of constant interventions. The prominent American artist Allan Kaprow is known for his work on performative happenings and states in his book *Essays on the Blurring of Art and Life* that “Performances like this generate a curious self-consciousness that permeates every gesture.”¹⁵ This permeance he speaks of is the space of shared self. To perceive from that space is to enter a space of oneness. To act within that space is to join with the collective becoming of things.

In *Touching Feeling* Eve Kosofsky Sedgwick talks about performative utterances, which are the spoken parts of a theatrical narrative, that declare the doing of an act. Kosofsky proposes a second type of utterance she called the “Periperformative”: which clusters around the performative utterance as its center. “Periperformative neighborhoods have prestigious centers (the explicit performative utterance) but no very fixed circumferences; yet the prestige of the center extends unevenly, even unpredictably through the rest of the neighborhood.”¹⁶ Our collaborative performance went from me uttering performatives, to the unified whole acting as a decentralized network of periperformatives. This was an actively responsive space where everything led to something else, expanding further into relation with one another. Proposing this space required me to let go of what I desired to happen with my initial textile explorations, and accept the intergenous, mycelium-like network of diverse inputs from each of the participants.

I was resistant to change being enacted on my work but heartwarmed by the way they brought people together. The textile productions helped facilitate interactivity as well as a middle ground where people and their bodies could feel safe with one another. The material itself facilitated a safe space. This was most likely influenced by the congruence of fabric, the body and the self. Opening up the work made it more eclectic and broadened its context not only to a wider reach of material substrates but to a wider reach of influences. This made for a far more intricate weaving of actions, movements and thoughts that could have only taken place within a space of exhibition, making it permeable and receptive. This receptivity is alive and porous to that which it comes into contact with.

¹⁵ Kaprow, Allan, and Jeff Kelley. *Essays on the Blurring of Art and Life*. University of California Press, 2003.

¹⁶ Sedgwick, Eve Kosofsky. *Touching Feeling: Affect, Pedagogy, Performativity*. Duke University Press, 2006.



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54



Figure 55

Letting Go

Throughout the duration of this project I kept trying to close the process and create a finished product with some kind of symbolic meaning. Eventually I saw that it was just me, alone in my own studio, trying to conclude a never ending story. Desire to include others sprouted from going inwards, and spending time with myself. I found raw power in the depths of my creative practice. Sharing that power with others in the space of performance was the most mystical and humbling experience I have had yet.

Allowing myself to intuitively iterate as an artist has yielded totally unexpected results, a whole bundle of them in fact. It has changed who I am and how I perceive the world. This transformative ability is the core teachings I received on this journey and I believe it lives within all of us as one of our greatest powers. Moving forward I would like to keep my practice as all inclusive and collaborative as possible to maintain a diverse artistic environment.

The Fourth Wall

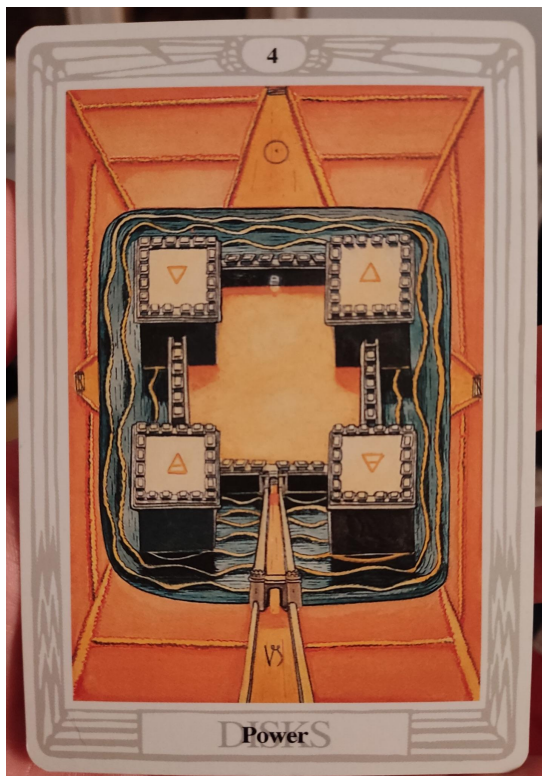


Figure 56

My work is as influenced and as guided by the materials I use as it is by my dreams, internal mythological narratives as well as the synchronicities I experience in my daily life. Some months ago I had fallen asleep, suddenly I woke into a half conscious state. I must have been in the middle of a dream because I loudly announced “I’ve found it! I’ve found the fourth symbol!” and valiantly raised my hand into the air holding up my middle finger to the world. I had no idea what this meant, or where/who it came from. I was aware of my body saying it but it was not me who made the utterance, in fact I was completely helpless to the action of my hand gesture as well as the words that came from my mouth. On one hand I flipped the bird and on the other I evoked an entirely new meaning for the middle finger.¹⁷ After pondering on this for a while I concluded that my subconscious was asking me to learn how to create boundaries. To “flip off” is to disavow something, it creates borders and functions as a metaphysical wall to whatever the flipper of the finger is against. It’s a negative performative enacted by the body (and usually accompanied by and synonymous with the utterance “fuck you”).¹⁸ If we look at this act through a neutral lens, seeing it as a factor in a sociopolitical equation, it divides and marks territories as no-go areas, it creates contradictory forces between two things.

A few weeks later on a full moon I drew the four of disks from a vintage 1986 Alister Crowley Thoth Tarot deck I received for my golden birthday. The name of this card is power. It has an image of a fortress with four main pillars, each containing an elemental symbol (Figure 56). Immediately the three characters from my bachelor’s thesis came to mind “Void, Spirit, and Ego” which I saw in relation to the card and I realized that one of my pillars was missing!¹⁹ At the same moment I remembered how DNA is written as a series of triplets, each a three letter code selected from 4 possible letters.²⁰ One letter is always left out and/or marked as a no-go zone. Even in our genetic code there is a 4th symbol, a middle finger, one of our nitrogenous bases is always getting flipped off.²¹ So what was my fourth pillar? If I had the infinite void, the something that fills it, and the ego or

¹⁷ “Flipping the bird” is American slang for offensively raising your middle/third finger toward something. To “flip off” someone also means the same thing.

¹⁸ “The fascinating and powerful class of negative performatives— disavowal, demur, renunciation, deprecation, repudiation, “count me out,” giving the lie—” Sedgwick describes in *Touching Feeling* the negative performative and gives several examples, I am providing this with hopes to bring more context to the middle finger as an utterance.

¹⁹ *THE ANIMA PROJECT*— My BFA thesis dissertations can be accessed through the Pacific Northwest College of Art thesis collections or on my website projects page at <https://evanjkirby.wixsite.com/evanjkirby/projects-2>. *Ego, Spirit, & Void* represented the core pillars of understanding about who/what I was.

²⁰ Deoxyribonucleic Acid— our genetic code

²¹ The nitrogenous bases are Adenine (A), Guanine (G), Cytosine (C) and Thymine (T). These are the fundamental building blocks in our genetic code.

the shape that that something takes, these all being “spiritual”, what is the fourth element?²² Since it lives within our very DNA, which is a mechanical and redundant process, I concluded that it is the active and continuous affirmation of the no-go zone which maintains mundane, repetitive occurrences of the everyday. This reconfigured my understanding of the fourth wall in a theatrical setting. I was upholding the wall by only performing with myself in my own process with the textiles and denying the possibility of chaos within the work. This process of realization was the spark that ignited my decision to make the installation performative. One of the first things I did when I began the collective performance by drawing a line on the ground with my foot and uttering “the fourth wall is...” and “četvrtki zid” when one of the viewers corrected my mistake and said “četvrti zid”. At that moment the fourth wall had been broken from the outside, I looked them in the eyes and said, “that was it, we just went through the fourth wall”. Thus a performative conversation began between participants.

To be radically inclusive in the practice of art and the performance of being an artist requires constant awareness of where the fourth symbol is. To stay attentive as one would in meditation is to not become unaware of the rejected possibilities (not that everyone one of them needs to be taken). To wield the fourth symbol (or your middle finger) as a tool and paint it red like the north needle on a compass is to be fully conscious of where you are not, which is key to locating where you are in a flow of multiple others, or a bundle of threads.²³ Following where you are not, or haven't been means you will always be somewhere new. I believe this will help in the maintenance of our flow state, or inner childlike playfulness and curiosity that becomes activated in foreign spaces.²⁴

The fourth pillar was keeping me from entering into a foreign space with the work and I used it as a tool to guide me into opening up my work for collaboration.²⁵ The questions left unanswered are of course, how can I be more aware of where I didn't go on my wanderings through the textilian and performative environments? Where have I yet to go? What spaces have I yet to enter?

²² I've come to hate the word spiritual when used in the context of some “higher attainment”. In my experience it only creates some sort of hierarchy between people but for purposes of relation to that of the metaphysical, inner, conscious journey, the matters of the spirit, it can come in handy.

²³ When navigating with a compass the red needle always points north, a place you are not (unless you are at the north pole, then your compass is most likely having a total emotional meltdown). You then have a better idea of where you are headed by knowing where you don't want to go.

²⁴ The “flow” state of consciousness is a feeling of total immersion into the task or activity at hand. People have been known to experience highly energized levels of focus and loss of the sense of time when in a flow state.

²⁵ I am aware of Bertolt Brecht and his theories on the fourth wall but I wanted to include my own personal and subjective experience with confronting it through my own life experience