

Tales of becoming – autoethnographical notes from Becoming Sheep 2015.

As a way of exploring my various becomings as a being with sheep, during the 5 week intra-action with sheep No. 2, I used two fellow queer critters as reflectors. By addressing their particular and situated beings, I called forth elements and nuances in my project, already in the being, already having been articulated and figured, but now while addressing my thoughts to either Donna and Tora – and either in English or Danish (my mother tongue), different relational lines of flight was activated and animated. Enabling me to think twice, to think - folded into other existences. Both human. And non-human.

Charlotte Grum

Dr Donna McCormack

Lecturer in English at University of Surrey, is a part of Nordic Network Gender, Body, Health. The network aims to create an interdisciplinary dialogue with a specific focus on gendered and embodied dynamics. Her research spans the fields of medical humanities, postcolonial studies, queer theory and monster studies, with a focus on contemporary literature and film, embodiment and memory, and biotechnologies.

Tora Balslev

Danish stage artist and performer, head of the stage company Daily Fiction - stage art as a cross-over between performance, dance and theatre, focusing on physical transformation, presence and humor. Recently she produced SPLASTIC for two actors, a spastic and a non-spastic body moving and continuously shifting dominant position, using spasticity as aesthetics, as a counterforce, exploring what a body can do, how bodies are regulated.

Presenting poly-perspectives?

13. sep. 2015 11.01

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And good morning to you both!

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exhibition place. Already now I feel the traps of using the word DOCUMENTATION. I hear the sound of the dualist trumpets insisting on an objective reality out there just waiting to be re-presented. For now then, let's imagine a docu-discourse display of some sort.

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In this process I want to invite you and Danish performer Tora Balslev (www.dailyfiction.dk) to intra-act with me discursively, mediated by the technology in our hands. I'd like to use you as my resonance chamber, in which my thoughts and experiences throughout the process can be ventilated and challenged by you great co-beings.

For the time being I consider continuing my dialogue with Tora in separate mails in Danish - inviting different languages to be heard.

I don't expect you to take time out of your busy schedule but to move in and out of this assemblage as your desire decides. Post me notes, ask me questions, challenge my beliefs, situate my work in yours. Rock my boat!

In turn I will mail you at least once a week, letting you in on the whereabouts and whatabouts of the figurations of "Becoming Sheep".

Warm wishes from Charlotte

Precarious bodies

25. sep. 2015 09.15

Hi Donna.

I hope you are well in Surrey – deeply engaged with relational matters of all sorts. What are you up to these days?

I'd like to share two issues with you – firstly a sense of sharing precarious bodies with my animal buddy body and secondly, the question of what kind of representation photos do...

For some days now the harness that is connecting No. 2 and I is curling around her front legs causing me to stop her in her movement and untangle her again and again. Interestingly the harness regulates her body as the woolen suit regulates mine. We are in it together. I fear her legs will break, I feel the cold wind in my face, feeling cold, fearing and feeling my asthma getting worse.. On the other hand we both get blue tongues from eating blackberries.

The first week getting to know No. 2 I smelled strongly from a strange sweet, fleshy odour – not knowing whether it belonged to me going sheep or another kind of bodily transition happening to me in these years. Did I smell a woman, a flesh, a body in change?

No. 2 is getting used to having me around, so it seems, from her looking at me, from her moving towards me when people want to touch her. The bodily discussion of which way to move is softening, small pulls in the harness are enough to make us both move.

And I wonder.. How on earth is this affective development ever grasped on camera? When I see the photos being taken so far I am not sure that they avoid the power of singular bodies in space. So for now I send you photos of the first journalist to write on my

project and photos of the suit without a body - human and non-human elements also making up this project. Combined they offer thought provoking associations, I find.

I want to discuss these issues with a video photographer next week, that is, how to document the becoming so central to this project.

Warm wishes from Charlotte

Get a life, woman? Or Is it art?

5. okt. 2015 09.05

Dear Donna.

A local tv-station followed me with a man and his camera for 2 hours yesterday. A very disturbing experience in many ways.

A man enters the space. He becomes a part of the human-nonhuman configuration, playing an important role as the sheep turns her attention to this strange figure on the scene. Our intra-action becomes not only mediated but changed by this odd figure. In a way this is exactly what I wanted to show in this project.

But the TV re-presentation has left me irritated and frustrated. Maybe because it assumes to show what is 'really' going on at the farm. I'll give you an example: Until now I have been able to make No. 2 follow me from her paddock inside the stable by feeding her small portions of her favorite food. We seemed to have found a trustful movement bringing us both what we wanted.

The HUMANCAMERA positioned himself right at the entrance to the stable in order to film our movement. Surprise! What happened? Our movement changed, her reacting to him, going away instead of going towards. And what is presented on TV? The dis-abled going away. Not the trustful going towards. In this sense I would have found it more meaningful if the journalist included himself in the feature- not deleting his intra-active presence but including it much more.

My original title to the project was" BECOMING (WITH) SHEEP. Figuration with sheep." Both stressing the relational quality of becoming, we become someone or something interacting with each other and stressing the figurations emerging around the sheep - with the sheep as co-agent, as co-producer.

So in this case - the man's perspective on the project 2 hours of co-existence boiled down to a 1½ minute feature activating the human wolves, the snarling beasts, by questioning me Is this art? A roar is

heard; the wolves and the beasts are snarling, biting and chewing on the flesh put before them. Now I wonder - are all intra-actions beneficial, sustainable, productive??

I did want to take part of the socio-material texture of reality - my artistic practice evolves around this. As I write you, the feature is being shared and commented. I wonder which effects and comments will come out of changing the original platform from the local TV Facebook site to the Facebook site of the exhibiting art place? The context of the reading is different.

Another issue I'd like to share with has to do with ethics. Or maybe the above also has to do with ethics! I wonder how journalists navigate between wanting to feed their readers and viewers and treating their informants ethically.

The last couple of days No. 2 has lied down several times as a part of our moving together. I can't figure out whether it is a sign of trust or tiredness. Our intraactive becoming is forcing me to face the bodily needs of by co-being, and makes me think of new ways to stay connected without wearing her out.

Somehow I have to be her guardian fence as I have chosen to lead her away from her preferred surroundings.

I am vulnerable, the sheep is vulnerable. We are vulnerable together.

Sensitive wishes from Charlotte

The Foolish Sheep and Others. Or The Foolish Otherring of Sheep!

11. okt. 2015 11.18

Dear Donna.

My queer action on the heath activates the very mechanisms I aimed to criticize in this project. Friday, a (male) journalist from a nationwide newspaper made an interview with me.

Beforehand, I had send him a mail explaining how I wanted to avoid yet another banal (read dualistic) representation of my artistic event, inviting him to explore my thinking and doing in more nuanced ways, stressing the constant constitutive relations between human and non-human creatures.

I enjoyed him reacting by saying it sounded like quantum mechanics and Bohr and Heisenberg's uncertainty principle. I thought Finally! A journalist with an instant understanding of the project.

We had an interesting talk on my project – it turned out he almost had a Master in Physics. Again and again I stressed the importance of him including himself in the article, as he is constructing and presenting the project from his situated perspective.

Just before leaving he said: I do have to write about the foolishness of the project though, sheep are foolish. They are just standing in the paddock, ruminating. I asked him if the ants in the current Elvin Flamingo exhibition in Aarhus Kunsthall are less foolish and he replied. Yes.. because they are constructed things.. It is all about you and not about the sheep, I told him!

This exchange resulting in me still expecting the article to reproduce a certain representation of me and the animal – a sort of freak show by Foolish Others!

In addition, the photographer just called – wanting to take photos for the article. He just wanted to be a 'fly on the wall'. I told him. You can't be a fly in the wall! The sheep and I are sensitive reactive creatures.

You do participate in the construction of the movements, in the interactions. In the intra-actions I would add, thinking of Karen Barad.

I didn't know but now I realize: My project is about the process of othering, the action of categorizing other human and nonhuman creatures as "not one of us" or "not one like me" (She is lonely, the sheep is foolish etc.) Rather than always remembering that every human and nonhuman animal is a complex bundle of emotions, ideas, motivations, reflexes, priorities, and many other situated aspects.

The only way to show this active othering of No. 2 and I is to include these reflections together with the coming newspaper article and photos in the exhibition and in coming articles on the project.

What a great show indeed!

Warm animated wishes from Charlotte

Aligned with time – a wooden figuration

24. okt. 2015 10.42

Dear Donna and Tora.

I end my reflectory part of my project by addressing you both at the same time – as I did in the beginning. You have been great partners! In a way you have been my human diaries in which I could confess and reflect, expecting you to grasp my line of thought as you have done in live meetings of the past.

All my art projects are sociomaterial experiments, unleashing the potential of sociomateriality. As an example: Placing myself and a sheep in a specific and historically loaded heath area of Denmark animates a lot of human-social potential and stirs up the memories of people's former landscapes - a little like calling forth over a fire a hidden writing made by lemon juice. Maybe for a while making visible the intraactive dynamics of soil and souls.

Yesterday, our most loyal visitors, Grethe and Henning, came with a gift for me – in order for me to remember my time on the heath. Henning is a woodcarver and he had carved figures of a woman and a sheep connected by a string. I am deeply touched. I feel like we have become part of their landscape. As Tora and I talked about when she visited the heath – somehow the sheep and I are easily folded into the existing texture. Maybe we embody the landscape and the human-nonhuman relations?

As I told you before this project also activated a lot of local media interest. In the end the journalist from the nationwide newspaper called on the rector of The Royal Danish Academy of Fine Arts to put my project into context. She announced that my project is very much in line with time and a current interest in including animals in art work. However she categorized it as animism, a renewed interest in the feelings and relations of animals.

I don't agree with her – I see the current interest in animals as a new materialist and posthuman endeavour. I did though feel satisfied with having my work related to time, as I do feel my

artistic body (both physically and work wise) is a sensitive and embodied digestion and investigation of current issues. Issues concerned with the constitutive yet porous and potential relationship between subjectivity and materiality, aiming at suggesting alternative figurations of subject-as-materiality and materiality-as-process.

So this is the end, or this is the beginning.

For sure I have become more sheep and less human. And what a relief!

Warm, satisfied and tired wishes from

Charlotte

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Warm wishes from Charlotte

Resonance chamber 1

18. sep. 2015 15.37

Kære Charlotte

Det er meget inspirerende at læse dine ord. Jeg håber det går godt for dig og din makker on location, og at I føler jer klar til at gå i gang. Eller føler jer godt i gang. Det er allerede et spørgsmål.

Jeg værdsætter at vi kan have dialogen på dansk. Det er spændende hvad det skriftlige gør ved vores samtaleform.

Jeg kan også starte med at sige, hvad jeg "hører". Jeg hører, at du som udgangspunkt virker reflekteret over dit projekt. Det er spændende at blive inddraget i refleksionens fortsættelse i dialog/sideløbende med praksis.

Jeg lægger ud med flere spørgsmål. Tag dem du synes bedst om og gør med dem hvad du vil.

Hvordan har det været at komme frem på lokationen og møde 002? Vil du skrive lidt logbog? Beskrive din oplevelse, som oplevende din egen performance blive klar til udfoldelse? Sidst vi talte sammen, havde du refleksioner omkring hvordan det at møde fårets "familie", allerede forandrede noget. Hvordan egentlig det? Og hvad er der sket som forlængelse af det siden?

Hvad er du spændt på om eller hvordan sker?

Mind-body observationer

Neuro-forskning og fænomenologien har vist, at tænkning, mentale koncepter opstår som følge af bevægelse, af kinestetisk oplevelse. Jeg vedlægger en artikel om det (har kun nået at skimme den selv). Er din mind-body også din mikrofon i dette projekt?

Hvad gør det ved den, at være i denne situation over tid? Fører du en journal over fysiske oplevelser? Stemninger? Tanker? Vaner, mønstre osv.? Du kommer måske til at lære nye bevægelser. For mig skete der det, at jeg efter intenst arbejde med MIND THE GAP og den Anatomiske By bagefter i ferien fik en oplevelse ud over det sædvanlige: Jeg sad indenfor i varmen i mit sommerhus og så ud på regnen. Uden at gøre noget, kunne jeg mærke regnen og vindens retning igennem mig. Jeg var også regnen. Sådan var det bare.

Hvad oplever du, når du har fri? Hvordan opleves du? Har du fri?

Er der en måde at spørge 002 om det samme?

Hvad har indtil nu kendetegnet din dialog med andre omkring projektet? Har du fået nogle gode eller irriterende spørgsmål eller kommentarer?

Hvad betyder "Andethed" med dine ord, og hvordan undersøger dig og 002 det i undersøgelsen?

Kærlig hilsen Tora

Re: Resonance chamber 1

26. sep. 2015 10.09

Kære Tora.

Jeg har sat mig til rette i solen – forsøger at få solens varme til at tømme hjerneceller op til dåd. Det er koldt på heden. Min krop ta'r form efter omgivelserne. Den er forkølet og uvant med hedens livsbetingelser. Nr. 2's næse render nu også. Måske er det sådan at være hedekrop?

Jeg læser din mail og fæstner mig ved dit spørgsmål om min 'mind-body' er min mikrofon i dette projekt. Måske er det en performativ mikrofon fåret og jeg laver sammen? Mikrofoner er til glæde for andre. Tænker mere at vi er transformationsapparater eller udvekslingsapparater.

Jeg har selv tænkt at en måde at dokumentere tilblivelsesprocessen var at måle vores blodtryk, mængden af ens parasitter i maven og lignende. Jeg er stadig optaget af hvordan – og OM – projektet skal dokumenteres i fotos og video. Det er som om billeder kun fastholder og fryser små dele af processen og tilgodeser kravene fra et visuelt overmættet, overmedieret samfund – lækker dragt, lækkert får, godt landskab. Jeg har tænkt: Hvordan indfanger vi hjertets ømhed, fårets mere kælne side, duften af dyr som jeg afsondrer? Kan værket kun leve ved at blive dokumenteret? Dét er da paradoksalt! Det har jo en stærk multisanselig/kropslig eksistens mens det står på.

Er performancekunstneren Marina Abramowitz' værk The Artist is Present det filmede møde, der vises i dokumentarfilmen eller det intrasubjektive forhold som hun og andre gestaltede fysisk over tid i et særligt rum? Hvorfor dokumenterer vi blot de visuelle gestalter? Hvor bliver de affektive gestalter af??

"Becoming Sheep" bliver til "Becoming Media Star with Sheep", "Becoming Mediated Sheep" eller "Mediated Becoming Sheep"! Der

ER da noget paradoksalt i det. Så lige nu samler jeg en collage af forskellige optagelser, fotos og skrifter.

I Kunstpakhuset hænger nu forskellige fotos af fåret, nogle vejrudsigter for de dage jeg har gået og mailudvekslingerne jeg har med dig og Donna. Det er en anden måde at præsentere projektet på. Den føles meningsfuld.

Du spørger til dialogen med andre om projektet. Jeg havde en fin oplevelse i går. Der kom et ældre ægtepar trækkende med deres cykler. De havde læst om projektet i avisen og ville ud og se om de kunne finde os. Og de havde en madpakke med til os ifald de fandt os. Fåret gumlede guleroden og rugbrødsskiven i sig. De tog ikke billeder af os – de deltog med madpakke til fåret.

Kan du se hvad jeg mener?

Kærlige og kølige hedetanker fra Charlotte

Resonance chamber 2

1. okt. 2015 21.07

Kære Charlotte.

Jeg skriver for at ventilere og udfordre dine tanker og mind-body-processer

Først lidt resonans: Det lyder koldt og vækker minder. Jeg var engang med i en performance i (ikke ved, i!) Vadehavet med heldags-prøver i maj måned. Vadehavskrop, kunne være en god betegnelse for den følelse af at have mudderet indenunder huden og neglene og kende rejerne godt.

Jeg gentager lige hvad jeg hører: Du kalder denne dialog en søgen efter poly perspektiver, og jeg læser at du konfronteres med mangel på dem i de måder der findes til at dele værket. Du skriver om at "Becoming Sheep" bliver til "Becoming Media Star with Sheep", "Becoming Mediated Sheep" eller "Mediated Becoming Sheep" og spørger: Kan værket kun leve ved at blive dokumenteret? Og hvorfor kun visuelt? Hvad med de affektive gestalter?

Du nævner også i din første mail at afvikle dig selv som "author". For mig er der også noget "author" i den ensidige dokumenteren. "Dette var det interessante, dette skal I vide og se".

Der er noget med kontrasten mellem præsentation og re-præsentation. Vi er så optagede af at repræsentere (genfortælle) vores værker - og os selv. Det dig og 002 gør ude på heden er at præsentere, at udføre, performe, gøre. Hvorfor skal det egentlig genfortælles?

Hvad synes du det vil sige at et værk lever? Er det værkets stræk

over tid? En kvantitet af "impact"/hvem der møder det eller får glæde af det?

Kan man forestille sig at re-præsentere værket ved at lave afledte værker eller "aftryk", "resonanser", som f.eks. dette kammer? (Ja, det er jo det vi er igang med) Og insistere på at kun værket er værket. Apropos power relations, så giver det noget magt tilbage til performancen. Og fåret. Der er noget ikke-superstar-agtigt ved at man simpelthen er nødt til at trække i røjserne og (med eller uden madpakke) tage ud og "se om man kan finde jer", for at opleve jeres fluktuerende figurative fænomener overhovedet. Du har før talt om radikalitet. Det er radikalt.

Det er spændende at høre om din collage op ad din relation til repræsentationerne - som om det er en slags "dette er ikke en pibe" anti-værk. Jeg foreslår at du giver den din vidunderlige lange titel "Becoming Sheep" becomes "Becoming Media Star with Sheep", "Becoming Mediated Sheep" or "Mediated Becoming Sheep"!

Kærlig hilsen Tora

Re: Resonance chamber 2

2. okt. 2015 09.24

Kære Tora.

Af hjertet tak for dit ekko! Det er en stor gave at blive reflekteret af dig! I forgårs var jeg inviteret ind på konservatorskolen for at blive brugt som case. Konservatorer skal i dag forholde sig til samtidskunstneriske værker, hvis konceptuelle og immaterielle udtryk skal kunne formidles i forhold til kunstnerens intention. Det blev en meget givende dialog om hvilke dokumentationsformer der kunne give mening i forhold til min intention. En sagde netop at vores maildialoger måske sat sammen med det ene billede, som jeg synes viser affekt og tilnærmelse var alt rigelig.

Det ændrer dog ikke ved at jeg har aftalt med fotograf med godt blik at vedkommende skal tage billeder en gang om ugen og forsøge netop at indfange det relationelle, det tilblivende.

Jeg tror min udfordring er at jeg arbejder konceptuelt-materielt - dvs der er et meget stort konceptuelt/filosofisk element i min praksis - samtidig med at jeg gestalter det installatorisk, som en figuration i tid og rum. Det gælder min tidligere "Trappekrop". Det gælder "Not Quite Other, Not Quite the Same". Udover det konceptuelle og det materielle er der i dette projekt - eller ER dette projekt også - et socialt, et relationalt element.

Det handler måske også om den kontekst jeg arbejder i. Det offentlige rum. Jeg væver mig ind i den socio-materielle realitet der hersker på stedet og tar form og farve efter den mening jeg tillægges her. Føler mig virkelig godt taget imod af de lokale - oplever paralleller til Jomfru Rists liv - at være kvinde med dyr på heden aktiverer en form for omsorg hos de humane dyr der kommer forbi. Så jeg vil gerne give tilbage. Jeg vil gerne 'stille op'.

I mødet med de konservatorstuderende blev jeg klar over at mine dokumentationsovervejelser dels hænger sammen med min

forestilling om kunstfeltets krav til professionel dokumentation - når vi søger finansiering og stipendier osv. Men også med mit kunstneriske udviklingsarbejde omkring hvilke metoder der er bedst til at indfange posthumanistiske performative situationer. Altså jeg er i færd med at undersøge hvordan jeg både i form og indhold kan formidle poly-perspektiver og intra-aktioner. Fx I går var der to (mandlige) journalister fra hhv Ikast avisen og Herning folkeblad på heden med pen og kamera.

Vi havde alle 4 en meningsfuld udveksling og performede 'kunstner med får interviewes af lokalpressen'. Det bliver interessant i næste uge at se hvordan dette møde re-præsenteres i de forskellige aviser.

Din tanke om at give magt tilbage til performancen og til fåret kan jeg godt li. At folk skal trække i røjserne og finde os har jeg allerede oplevet strækker deres vanlige habitus. Nogle - selv journalisterne - havde lyst til at tage bilen med ned af den næsten forsvundne hedevej for at lokalisere os. Som de sagde: Vi vidste jo ikke hvor langt det var.

Det vil jeg ta med mig i dag. POWER TO THE SHEEP!

Kærlige og taknemmelige tanker fra Charlotte

Resonance chamber 3

15. okt. 2015 08.58

Kære Tora.

For tiden er jeg meget optaget af dén parallelproces der foregår i mit projekt. Næmlig re-produktionen, re-konstruktionen, re-præsentationen i de lokale medier – en hel særlig aktivitet der aktiveres af mit projekt og så lever sit eget liv.

Som jeg skrev til Donna forleden er det blevet tydeligt at mit projekt handler om Othing – processen hvor vi kategoriserer andre og andet som netop noget kvalitativt andet, noget sekundært, i forhold til os selv. Jeg var bevidst om at jeg netop ville tilbyde en anden fortælling end historien om den ensomme afsondrede Jomfru Rist. Men pressens håndtering af mit projekt er i sig selv en othing proces – vi (fåret og jeg) kategoriseres som mærkelige, uforståelige, fjollede, ikke kunststøtteværdige osv. En proces fårets navn "nr. 2" på finurlig vis allerede bærer i sig.

I søndags fulgte en fotograf fra Jyllandsposten os rundt i 1½ time. Han bemærkede selv at selen mellem mig og fåret syntes central. Det er så interessant hvad folk får øje på. Nogle ser det 'fjollede' får, nogle ser 'rumdragten', nogle ser 'navlestrengen'.

Dragten, min fortykkede hudskal, mit ekstra lag mod vejr og vind er en forlængelse af mig selv.. Eller en let forskydning af mig selv.. En displacement. Den 'dis-placer' mig fordi den angiver en bevægelsesradius: hertil og ikke længere. Ikke ned i knæ, ikke ekstremt udstrakt, men fortættet, centreret. Den tar form efter min brug af den og den tar farve efter mødet med mos, mudder og staldens rust.

Jeg tænker til stadighed over hvad den tilfører projektet. Hvordan den indgår i Becoming (with) Sheep.. Den udfordrer det humane subjekt i mig. Jeg tar 'dyret' på mig. Jeg skifter ham. Jeg laver kreativt benspænd for min vante væren i verden, tvinger mig selv til at overskride min menneskeham og tillade andre måder at være i verden på, andre måder at være med verden på.

Dragten er et ekstra lag hud, lige så gennemtrængelig som hud – jeg kan ånde igennem den og vinden trænger ind i mig. Den holder mig oprejst og bidrager måske til en øget opmærksomhed på min egen krop.

En kvinde spurgte hvorfor den ikke var så blød at jeg kunne lægge mig når fåret lagde sig. Men jeg har aldrig ønsket at mime fåret, at blive får. Jeg har ønsket at af-subjektivere mig, at undersøge hvilke værensformer der opstår i samspillet mellem mig og får over tid. Flygtige gestalter. Med potentialer.

Kærlig hilsen Charlotte

Aligned with time – a wooden figuration

24. okt. 2015 10.42

Dear Donna and Tora.

I end my reflectory part of my project by addressing you both at the same time – as I did in the beginning. You have been great partners! In a way you have been my human diaries in which I could confess and reflect, expecting you to grasp my line of thought as you have done in live meetings of the past.

All my art projects are sociomaterial experiments, unleashing the potential of sociomateriality. As an example: Placing myself and a sheep in a specific and historically loaded heath area of Denmark animates a lot of human-social potential and stirs up the memories of people's former landscapes - a little like calling forth over a fire a hidden writing made by lemon juice. Maybe for a while making visible the intraactive dynamics of soil and souls.

Yesterday, our most loyal visitors, Grethe and Henning, came with a gift for me – in order for me to remember my time on the heath. Henning is a woodcarver and he had carved figures of a woman and a sheep connected by a string. I am deeply touched. I feel like we have become part of their landscape. As Tora and I talked about when she visited the heath – somehow the sheep and I are easily folded into the existing texture. Maybe we embody the landscape and the human-nonhuman relations?

As I told you before this project also activated a lot of local media interest. In the end the journalist from the nationwide newspaper called on the rector of The Royal Danish Academy of Fine Arts to put my project into context. She announced that my project is very much in line with time and a current interest in including animals in art work. However she categorized it as animism, a renewed interest in the feelings and relations of animals.

I don't agree with her – I see the current interest in animals as a new materialist and posthuman endeavour. I did though feel

satisfied with having my work related to time, as I do feel my artistic body (both physically and work wise) is a sensitive and embodied digestion and investigation of current issues. Issues concerned with the constitutive yet porous and potential relationship between subjectivity and materiality, aiming at suggesting alternative figurations of subject-as-materiality and materiality-as-process.

So this is the end, or this is the beginning.

For sure I have become more sheep and less human. And what a relief!

Warm, satisfied and tired wishes from

Charlotte