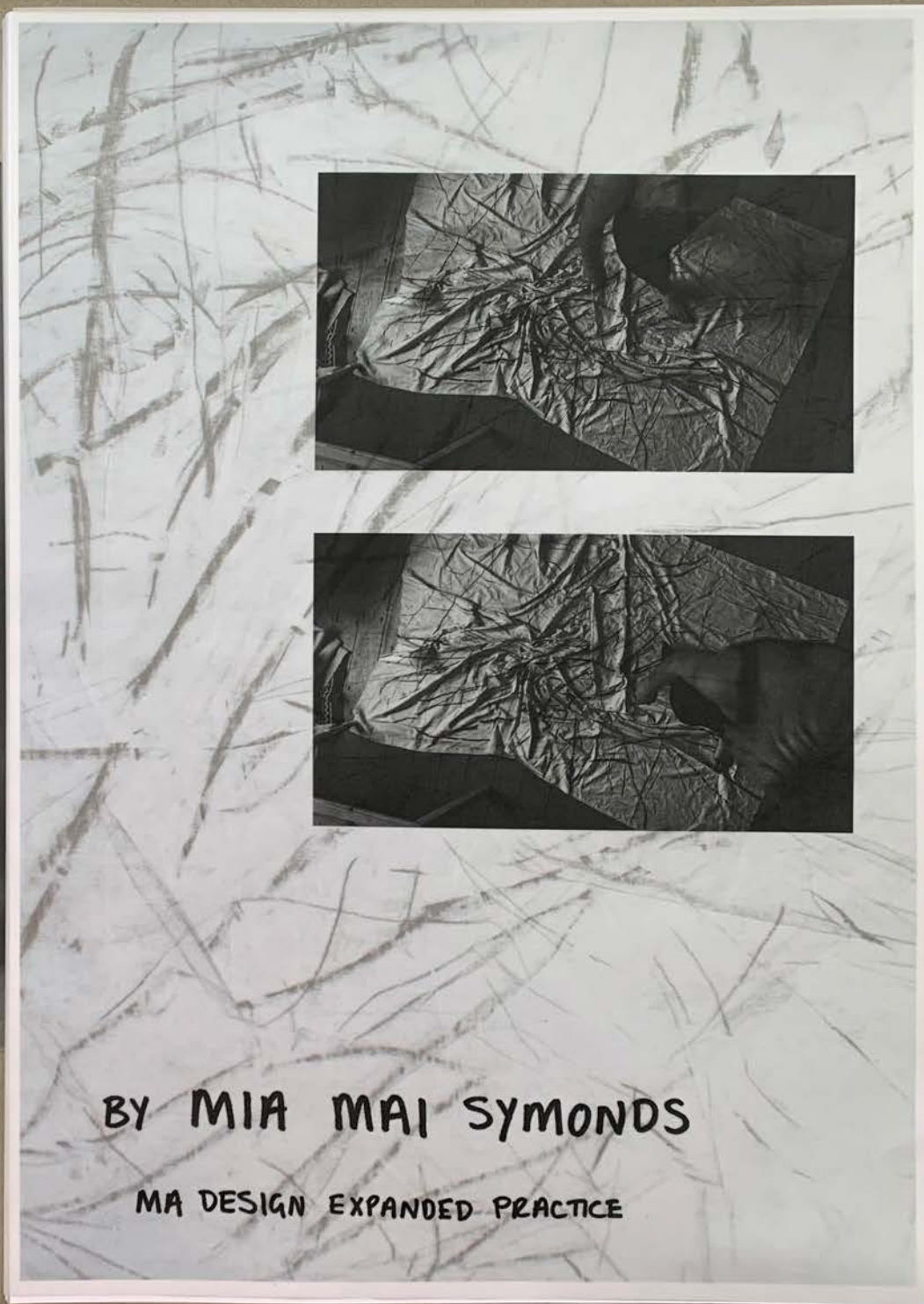
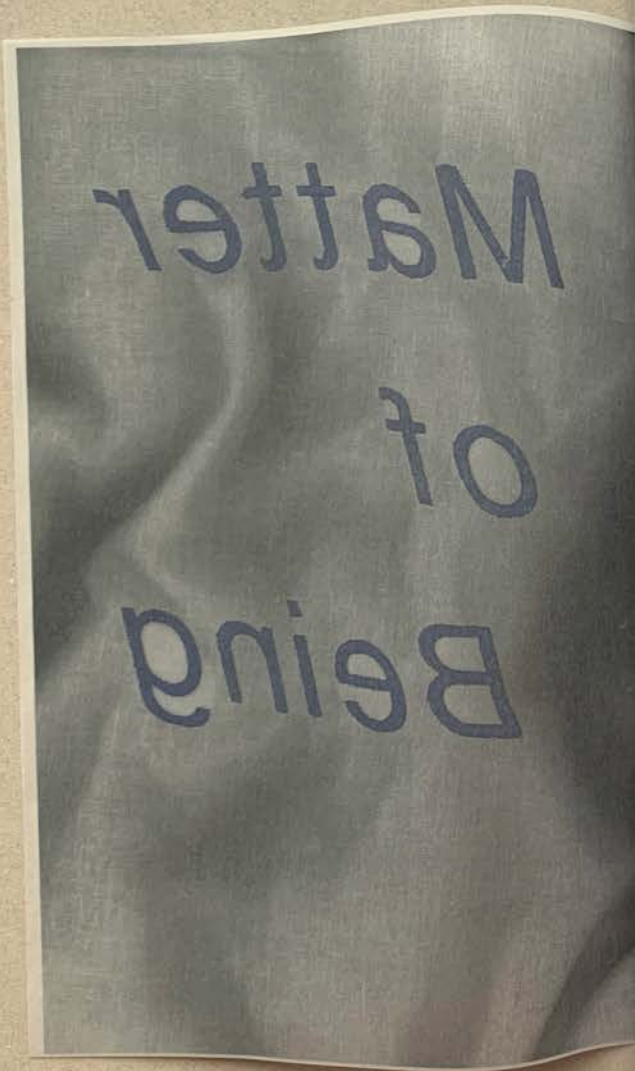




*Matter
of
Being*

BY MIA MAI SYMONDS

MA DESIGN EXPANDED PRACTICE



BY MIA MAI SYMONDS

MA DESIGN EXPANDED PRACTICE



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MA DESIGN EXPANDED PRACTICE



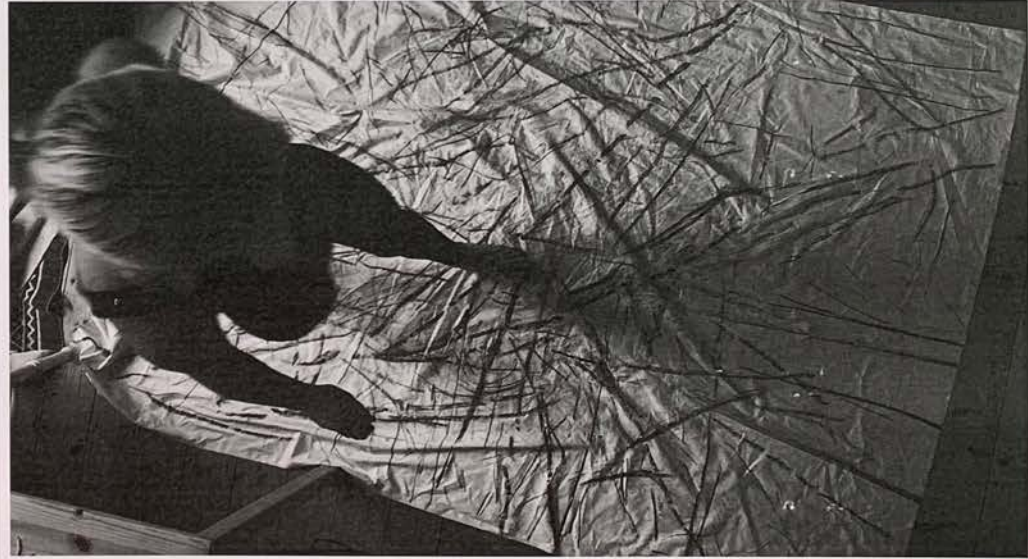
Matter of Being is a project concerned with the emotional properties of our everyday textiles and investigating cloth at the intersection between body and lived experience.





section between

of the



The following text is a translation of the original text from the book 'Materiality' by Lutz Preuss. It is a translation of the original text and is not a reproduction of the original text. The original text is in German and is available in the book 'Materiality' by Lutz Preuss, published by the University of Chicago Press in 2015. The text is a translation of the original text and is not a reproduction of the original text. The original text is in German and is available in the book 'Materiality' by Lutz Preuss, published by the University of Chicago Press in 2015.

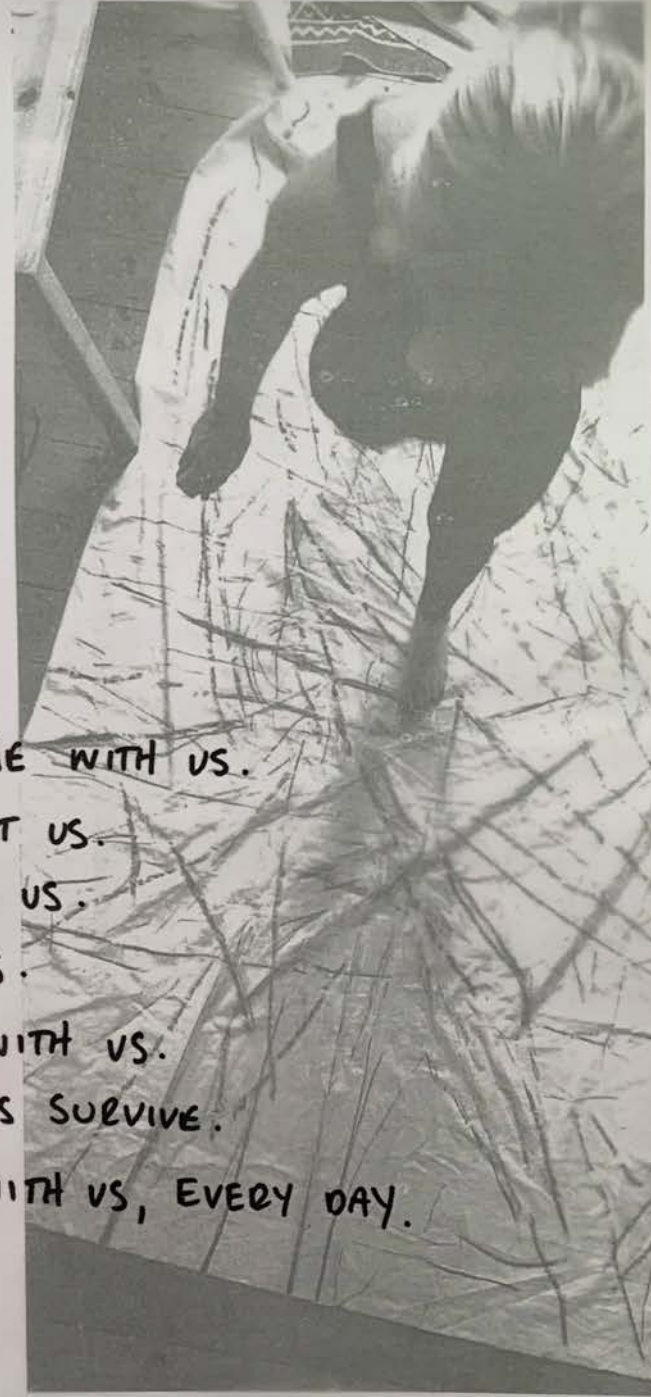
IV/INTRODUCTION

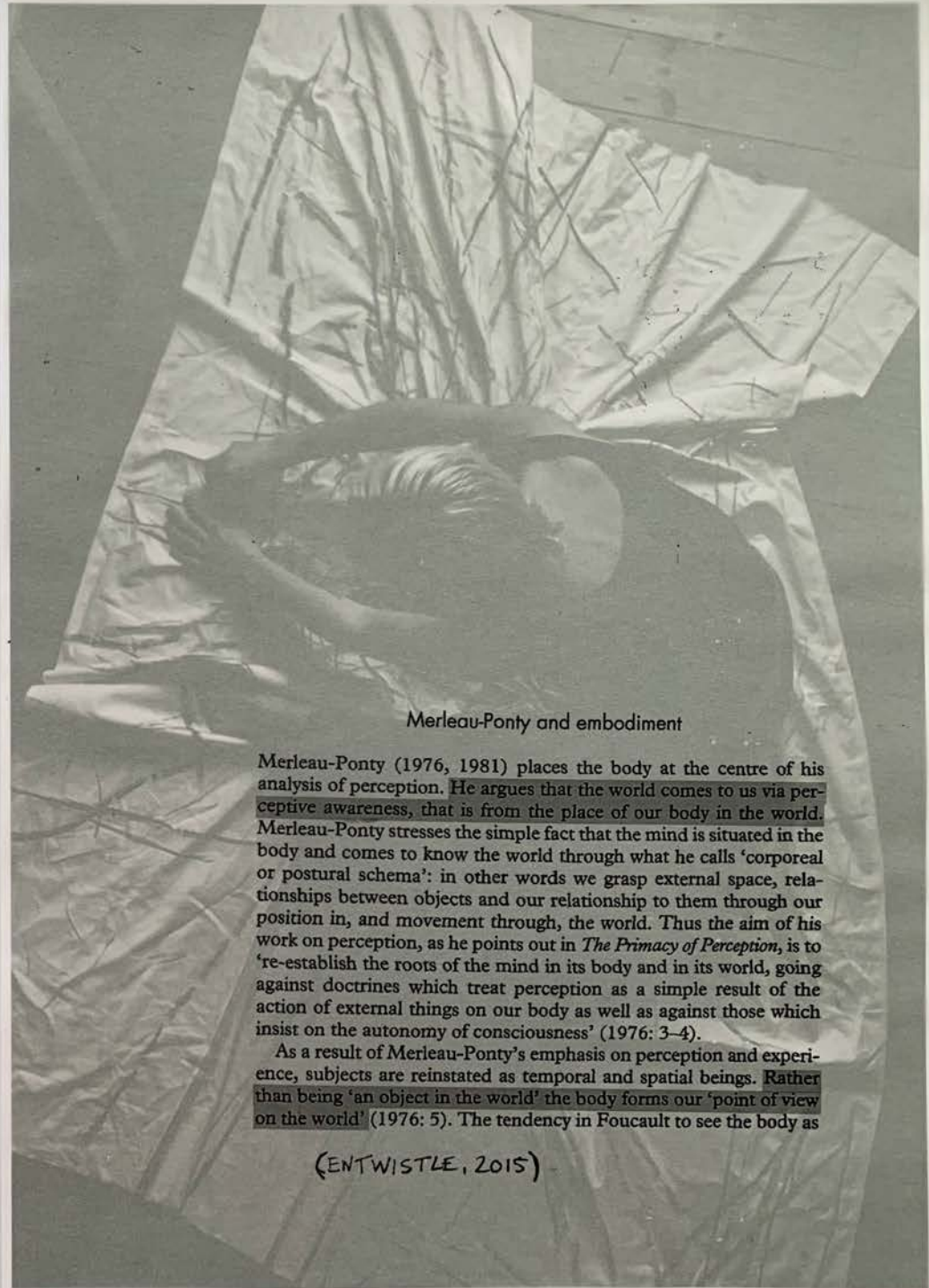
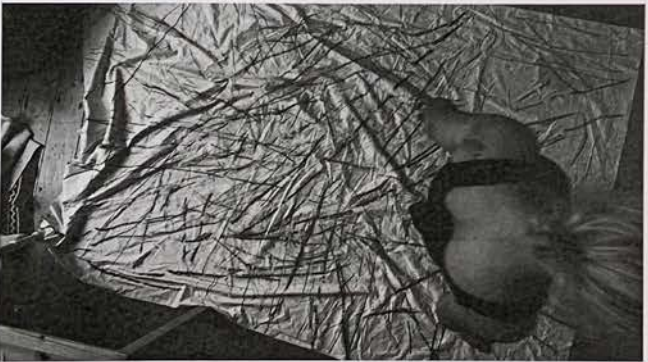
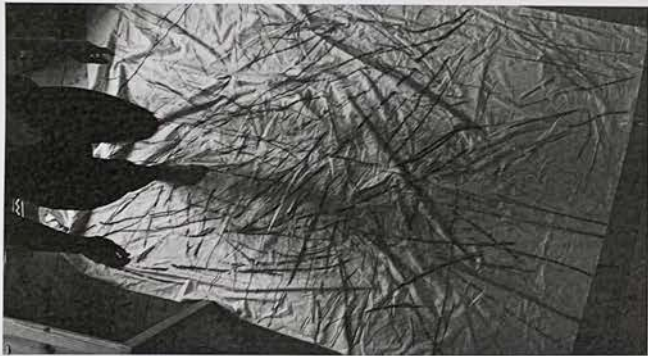
[MATERIALITY/2015]

(LANGE-BERNDT, 2015)

Lange-Berndt/How to Be Complicit with Materiality/15

THEY BREATHE WITH US.
THEY COMFORT US.
THEY SHIELD US.
THEY HOLD US.
THEY MOVE WITH US.
THEY HELP US SURVIVE.
THEY LIVE WITH US, EVERY DAY.



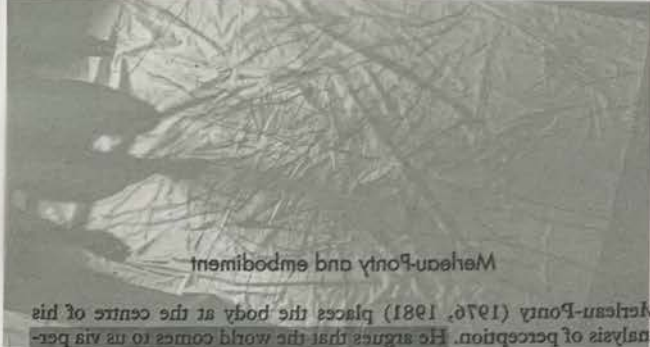


Merleau-Ponty and embodiment

Merleau-Ponty (1976, 1981) places the body at the centre of his analysis of perception. He argues that the world comes to us via perceptive awareness, that is from the place of our body in the world. Merleau-Ponty stresses the simple fact that the mind is situated in the body and comes to know the world through what he calls 'corporeal or postural schema': in other words we grasp external space, relationships between objects and our relationship to them through our position in, and movement through, the world. Thus the aim of his work on perception, as he points out in *The Primacy of Perception*, is to 're-establish the roots of the mind in its body and in its world, going against doctrines which treat perception as a simple result of the action of external things on our body as well as against those which insist on the autonomy of consciousness' (1976: 3-4).

As a result of Merleau-Ponty's emphasis on perception and experience, subjects are reinstated as temporal and spatial beings. Rather than being 'an object in the world' the body forms our 'point of view on the world' (1976: 5). The tendency in Foucault to see the body as

(ENTWISTLE, 2015)



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(ENTWISTLE, 2012)



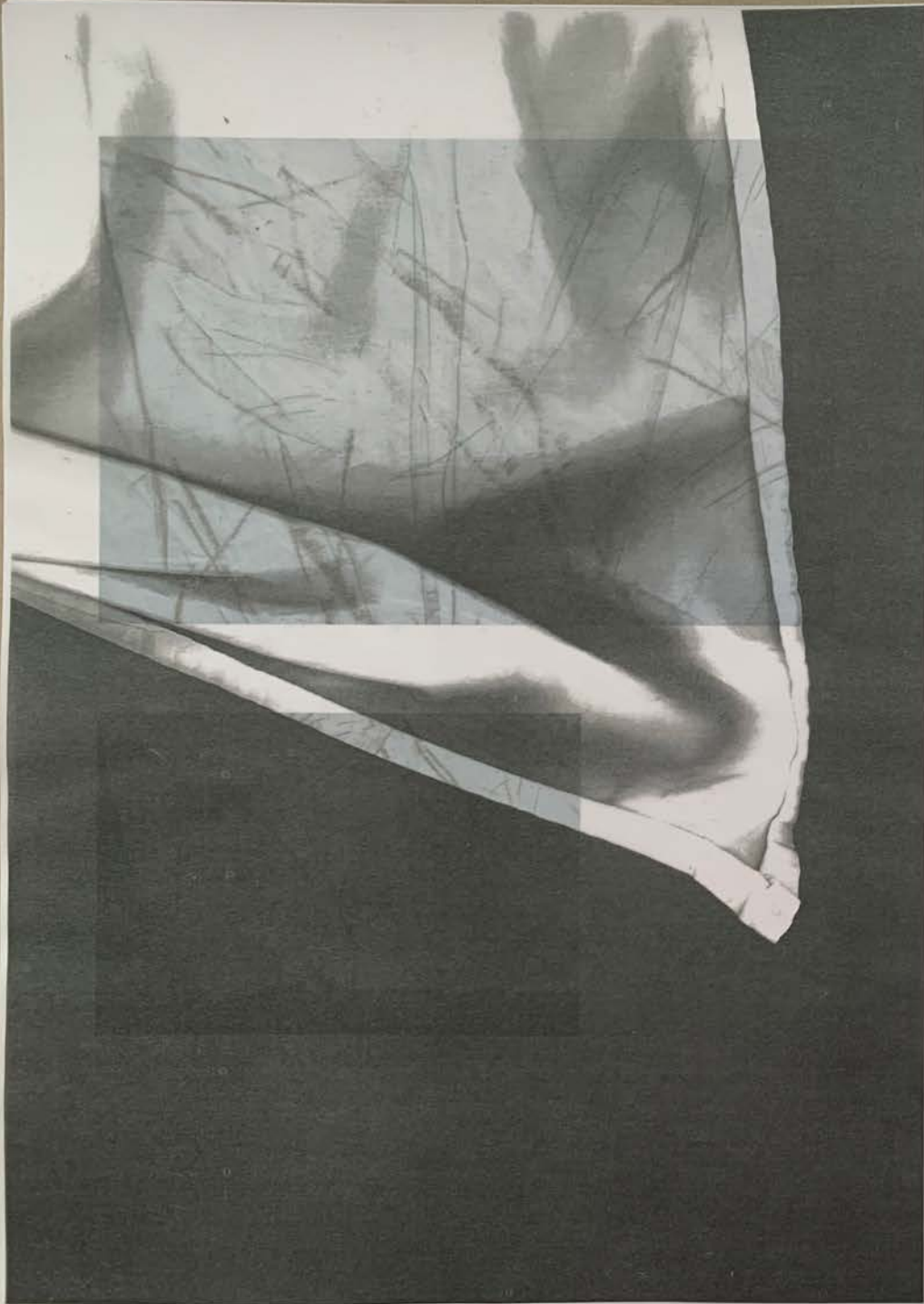


THE MATERIALS AND OBJECTS WE
INTERACT WITH EVERYDAY INFORM
THE WAY WE LIVE OUR LIVES.

THEY HOLD TRACES OF OUR EXISTENCE
AND PERFORM IN COLLABORATION
WITH OUR BODIES.

MY PRACTICE SITUATES AROUND THE
EVERYDAY AND UBIQUITOUS NATURE
OF WOVEN TEXTILES; THE WAY THIS
MATERIAL SHAPES HOW WE LIVE AND
ACTS AS A BOUNDARY BETWEEN OUR
BODIES AND THOSE OF OTHERS -
BETWEEN OURSELVES AND THE
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WE HAVE INCREDIBLY INTIMATE
AND SENSORY RELATIONSHIPS WITH
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[REDACTED]

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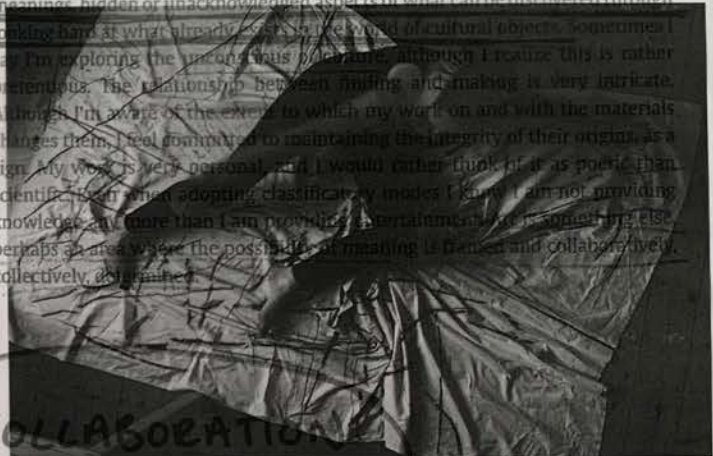
SUSAN HILLER → 'TRUTH' AND 'TRUTH TO MATERIAL', 2003
[MATRERIALITY - 2015]

(p.56)

already completed and understood. I have been explicit about the fact that I use cultural artefacts as basic materials: there is nothing raw or 'natural' about my starting points. At the same time, I am not transforming them into anything else. I might create juxtapositions, series, assemblages and collections, video installations, paintings or works for groups of people to enact, but I don't disguise the main elements, the cultural materials themselves.

The formal aspect of each of my works comes about through something essential in the initial materials. That's why each work has its own look. The materials that attract me seem to be ones that have a lot to say, and I collaborate with them to say it. I am interested in making visible suppressed or repressed meanings, hidden or unacknowledged aspects of what can be discovered through looking hard at what already exists in the world of cultural objects. Sometimes I say I'm exploring the unorthodox material, although I realize this is rather persistent. The relationship between finding and making is very intricate. Although I'm aware of the extent to which my work on and with the materials changes them, I feel committed to maintaining the integrity of their origins, as a sign. My work is very personal and I would rather look at it as poetic than scientific, even when adopting classificatory modes. I know I am not providing knowledge any more than I am providing entertainment, but it is something else, perhaps an area where the possibility of meaning is framed and collaboratively, collectively, determined.

her five weeks



COLLABORATION

↳ BETWEEN PERSON AND MATERIAL
HANDS AND MATERIAL
BODY AND MATERIAL

(HILLER, 2015)



SUSAN HILLER → 'TRUTH' AND 'TRUTH TO MATERIAL', 2003
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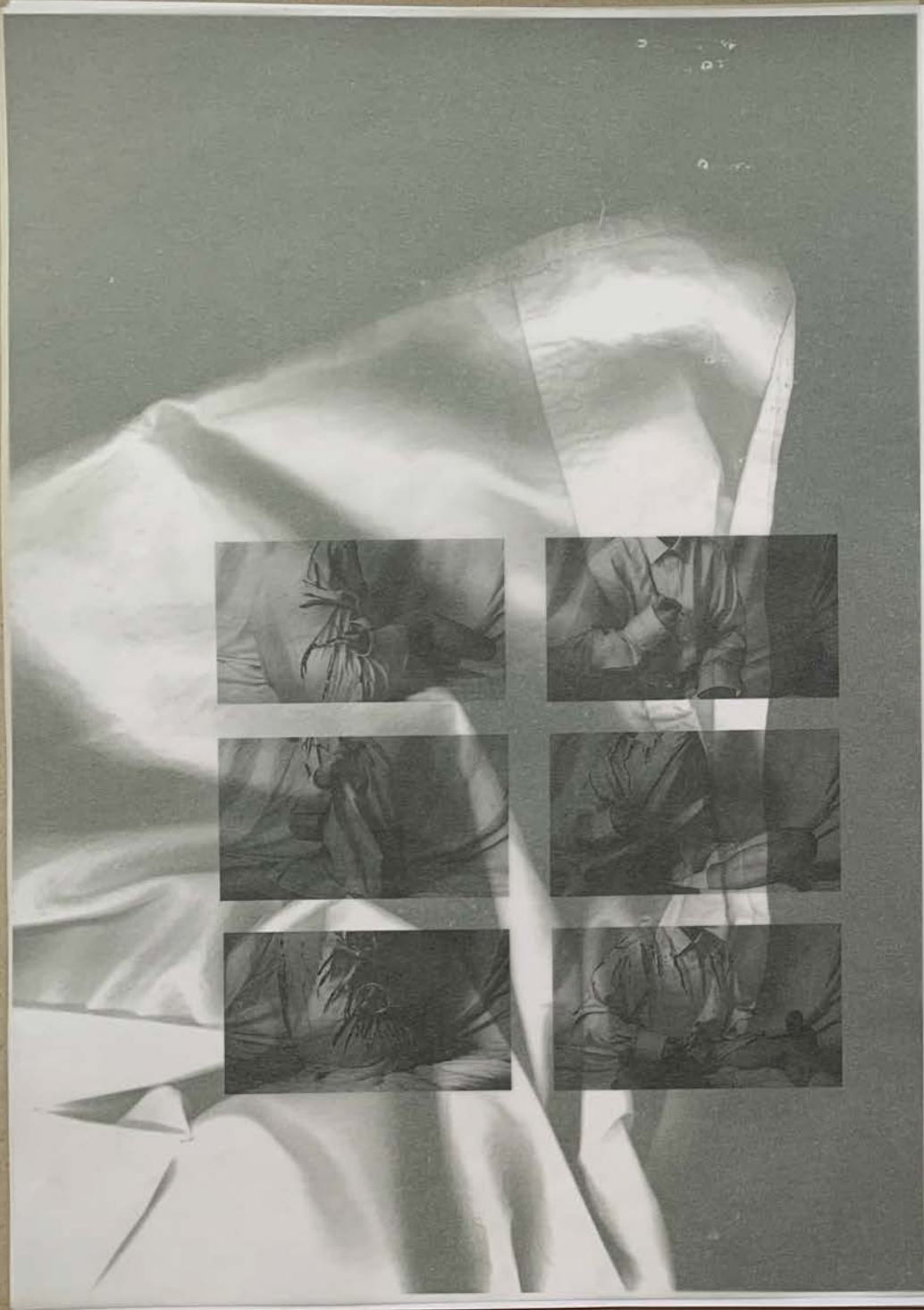
REACTIVE WORK

COLLABORATION

↳ BETWEEN PERSON AND MATERIAL
HANDS AND MATERIAL
BODY AND MATERIAL

(HILLER, 2015)





ANTHONY GORMLEY

- * 'RECEPTIVE MATERIAL'
- * 'BODY AS EVENT'
- * 'FRAGILITY AND TEMPORALITY'

→ 'CARRIED THE SIGN OF TOUCHING'
→ 'SPACE BETWEEN THE HANDS...'

Gormley Yes, on the roof at Rouffignac, the 'spaghetti' traces of fingers on the roof of the cave that go on for three kilometres. Those ochre hand silhouettes in Pêche Merle seem to celebrate the fact that clay is so formable. When I first began using clay I just wanted something that actually carried the sign of touching, of an event between a receptive material and the hand. But I was suspicious of the 'Rodinesque' and the virtuosity of modelling. I want things to be directly made, and in as raw a material as possible. I have always used clay straight out of the ground. I get fantastic clay from a brickworks in Essex, just outside Southend. It's a lovely colour. When the loam comes off the surface you come across this sedimentary layer composed of the oldest igneous rocks that have been broken down to this very, very fine particulate and have sat there, amalgamating over millions of years. I like that, it's as if you're touching the flesh of the earth, just like those paleolithic hand impressions. [...] Field (1991) seems to combine this direct touch, bodies formed not as representation but as event - this act of squeezing in the space between the hands. It is the impression of this moment that gives the form, not an idea about the articulation of an anatomy. Then it is a register of a whole range of touch, because Field is made through many hands. It's also important to me that the clay we use is liberated from its destiny of becoming a brick. [...]

I suppose in the conventional hierarchy of materials bronze and marble are at the top, lead and wood are in the middle and plaster and clay are at the very bottom. But I think that has all been turned on its head in the last hundred years. When Richard Long poured liquid china clay on the floor of the Tate's Duveen galleries in 1990, there is a work that is absolutely recognizable as a great work of art, and yet it is swept up afterwards and there is nothing left. I think our attitude to time in objects has changed radically, so that we can now appreciate things in terms of fragility and temporality and their relationship to an event as much as to their sense of permanence and monumentality. [...]

Putnam Going back to the immediate appeal of clay, we could say it has an 'honest', down-to-earth quality to it. Yet its abundance and availability count against it in this hierarchy of fine art materials, also the fact that throughout history it was most frequently used in the manufacture of utilitarian artefacts.

Gormley But that is why it's so wonderful, because it is inherently democratic.

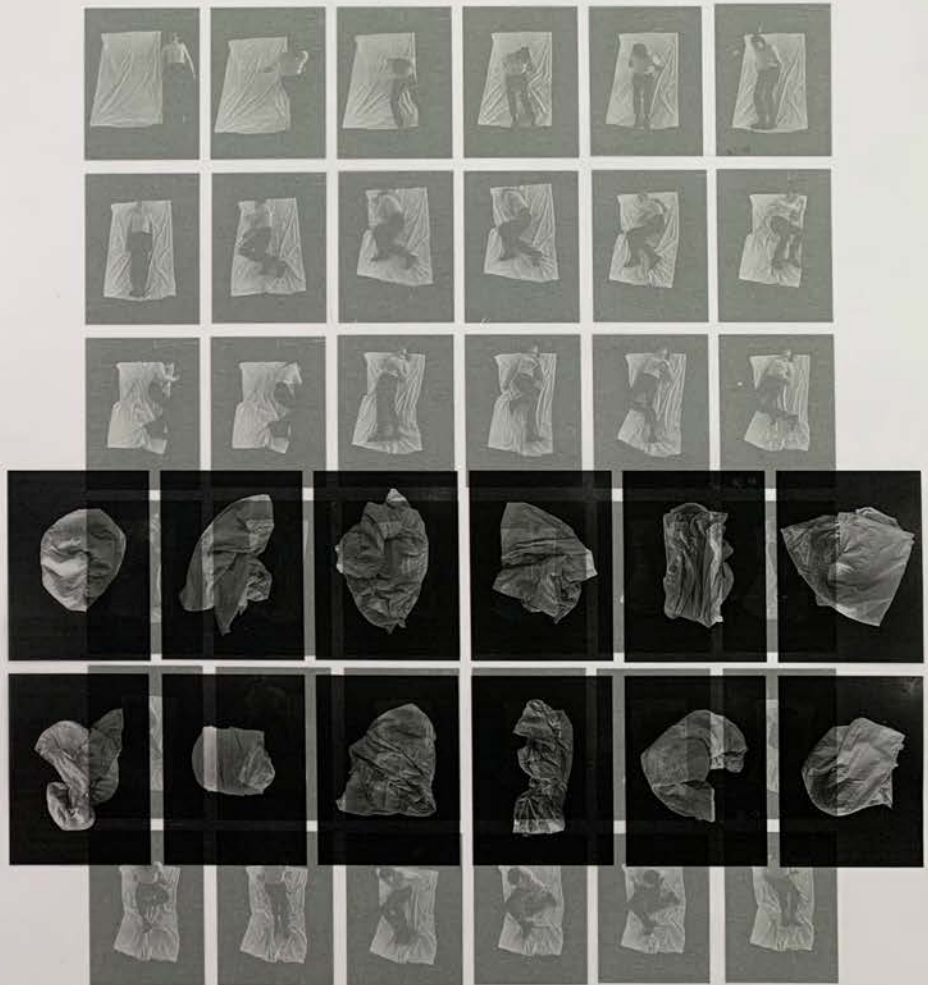
Putnam Clay obviously has more appeal to you in its natural state than in its more finished, glazed ceramic form.

Gormley Yes, I want it to be earth. I am very keen on the colour - the redness of

Gormley//In Conversation with James Putnam/31

[MATERIALITY - 2015]

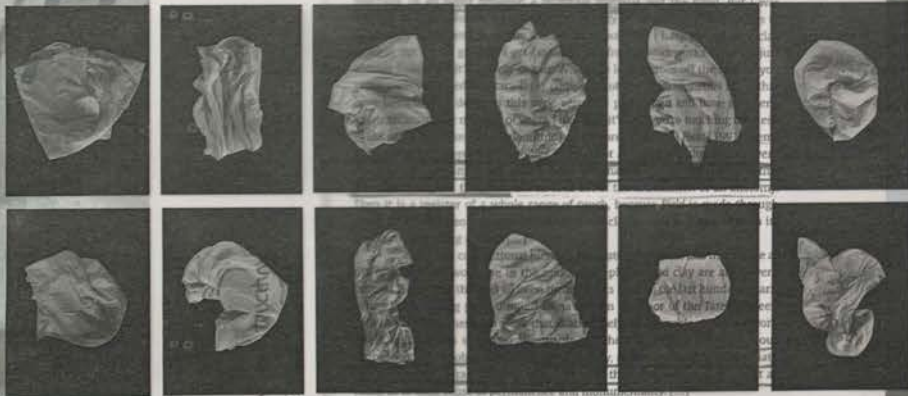
(GORMLEY, 2015)



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- * 'BODY AS EVENT'
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→ 'CARRIED THE SIGN'
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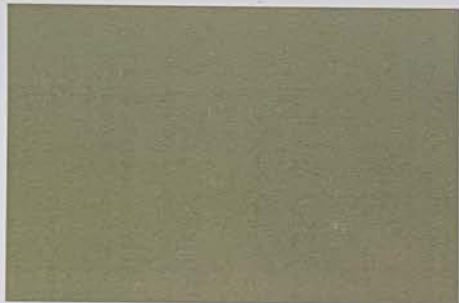
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Gormley//In Conversation with James Putnam//31

[MATERIALITY - 2015]

(GORMLEY, 2015)





4. 9:05 - ~~14~~ 15/09/2021

- THROAT
- BACK
- EYES
- HEAVY
- HEAD



5. 23:58 - 16/09/2021

- DRUNK
- FUNNY
- HUNGRY
- TIRED
- COMFY



6. 10:39 - 17/09/2021

- HUNGROVER
- THROAT
- TIRED
- WARM
- SLOW



7. 22:48 - 19/09/2021

- CONTENT
- TIRED
- RELAXED
- CRISP
- SOFT



8. 21:02 - 20/09/2021

- STRESSED
- DISTRACTED
- COMFORTABLE
- DIGITAL
- WOOL



9. 22:40 - 21/09/2021

- DAYDREAM
- DESIRE
- WANTING
- THINKING
- BREATHE



10. 10:15 - 23/09/2021

- HUNGOVER
- REGRET
- WANT
- THROAT
- LUNGS



11. 12:45 - 24/09/2021

- SEX
- HUNGRY
- CALM
- CONFLICTED
- QUESTIONING



12. 11:26 - 25/09/2021

- FRIEND
- LOVE
- HUNGOVER
- SHARE
- HOME



13. 19:16 - 27/09/2021

- I
- AM
- IN
- A
- EVSTH!



14. 00:40 - 29/09/2021

- INTEREST
- FULL
- HAPPY
- ALONE
- CALM



15. 15:28 - 30/09/2021

- ANXIOUS
- CLEAN
- SORT
- CRUMPLE
- PILE



19. 23:15 - 17/10/2021

- EXHAUSTED
- CRISP
- COLD
- DISTRACTED
- APPREHENSION



20. 20:03 - 18/10/2021

- CLEAN
- CHANGE
- WASH
- FRESH
- NEW



21. 21:32 - 21/10/2021

- ANXIOUS
- WARM
- OVERWHELMED
- WHITE
- SCREEN



22. 12:53 - 24/10/2021



23. 7:58 - 26/10/2021

- EXHAUSTED
- SACK
- EYES
- DARK
- AIR



24. 19:21 - 27/10/2021



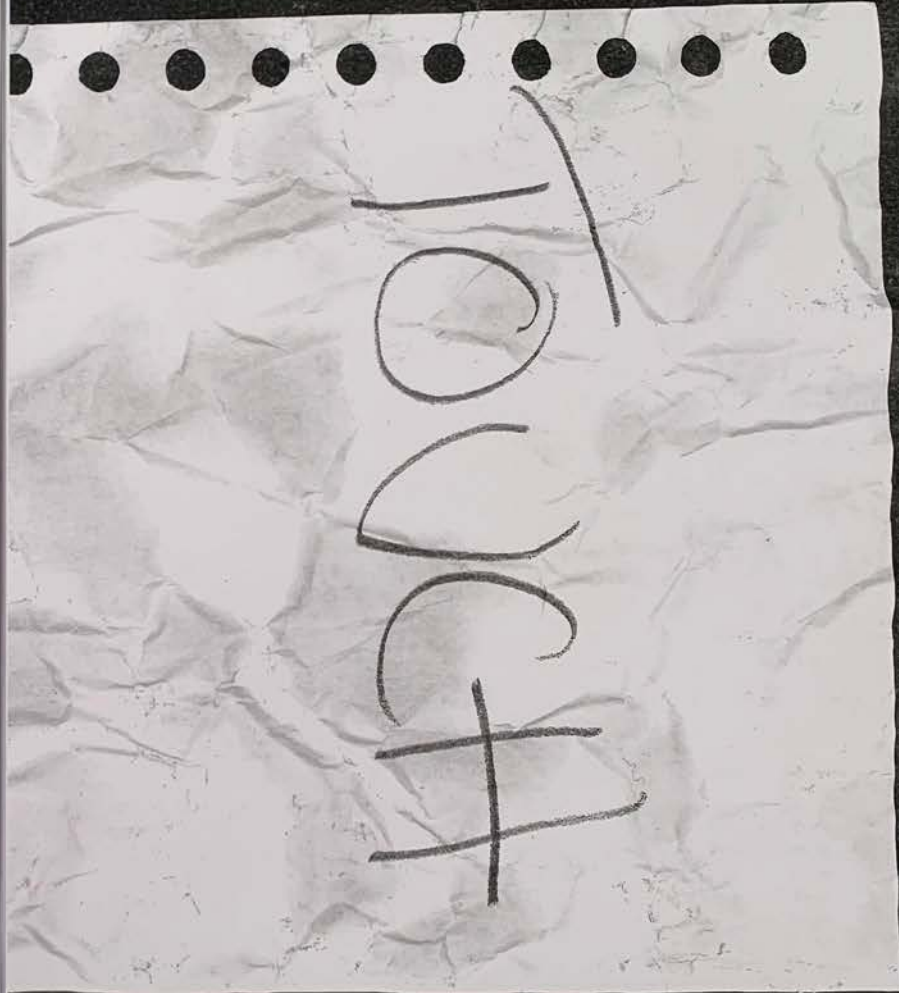
25. 12:00 - 30/10/2021

THE BED

- ↳ ACTS AS A SPACE WHICH "ACCOMODATES THE EXTREMES OF OUR HUMAN EXPERIENCES". (BUSCH, 1999)
- ↳ CLOTH ACTS AS OUR MATERIAL OF REFUGE, OUR SECOND SKIN, AN ARCHIVE OF OUR LIVED EXPERIENCES.

MATERIAL MEMORY

"TEXTILES FORM AN ARCHIVE OF OUR INTIMATE EXISTENCE." (HUNT, 2014)



ATEMENT

ANN HAMILTON - 'THE EVENT OF A THREAD'

of suspension crossing the calling of bell or bellows, is touch being touched in return. It is a flock of birds and a field of swings in motion. It is a particular point in space at an instant of time.

Anni Albers, in writing for Encyclopedia Britannica, reflected that all weaving traces back to "the event of a thread." The crossings of thread make a cloth. Cloth is the body's first architecture; it protects, conceals and reveals; it carries our weight, swaddles us at birth and covers us in sleep and in death. A patterned cloth symbolizes state or organization; a red cross stitched onto a white field is the universal sign of aid. A white cloth can be a ghost, a monster or a truce. John Constable described the sky in his paintings as a "white sheet drawn behind the objects." When we speak of its qualities we speak of the cloth's hand; we know it through touch. Like skin, its membrane is responsive to contact, to the movement of air, to gravity's pull.

Suspended via ropes and pulleys by a field of swings hung 70 feet from arched iron trusses, a white cloth more than twice the hall's width

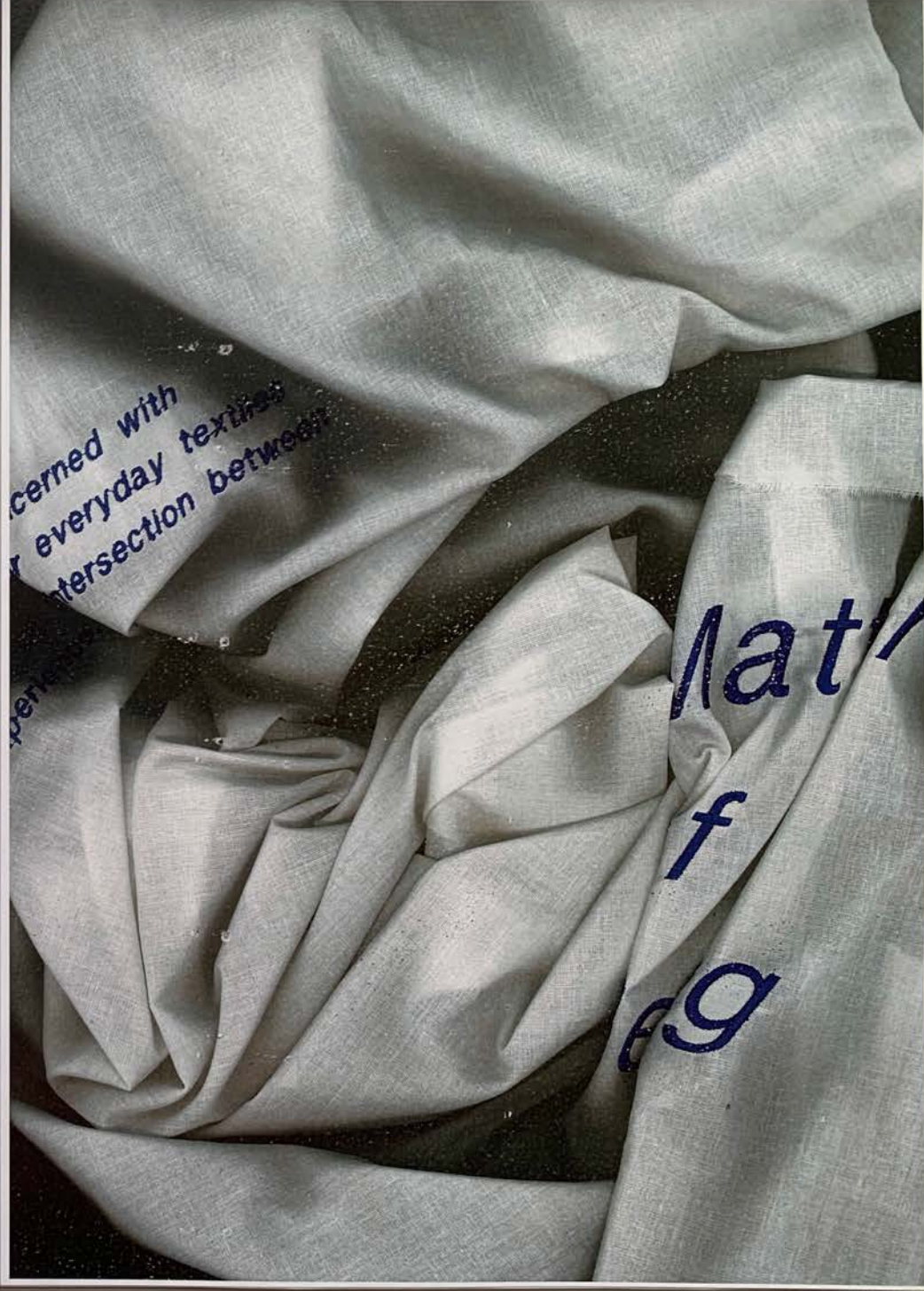
liber the feeling of swinging—how would work for those split seconds, the steepest extension, just before the downward and backward pull, it momentarily free of gravity, a moment of suspension when our hands leave the chain and our torsos raised. We were sailing, so inside the line stopped—and then suddenly in toward us. We would line up ground and try to touch the sky, never.

in the liquidity of words, reading in motion. We fall between a covers, into the texture of the the regularity of the line. The breath of someone reading out s to a world far away. As a child, and hours pressed against the by grandmother's body listening the rustling of her hand turning tching the birds and the weather nsported by the intimacy of a by side.

the same action for the elevator

At the threshold of the Drill] a flock of caged pigeons, two at a wood table, read out loud Their address is to the bird bound by gravity to another for flight provokes irreconcilable the other; part explanation, part communication. The scroll that is a concordance, which is by alphabetical arrangement of words of a book with reference in which each word occurs. A (also an agreement, a harmonic truly a melding of mesostic an forms, the vertical spine of words with horizontal lines drawn from inventories that categorize an observable world.

Moving back and forth across the pair read in intervals and speaking, in unison or improvising a composition a his or her own line from the page of text. In weaving, the three



THERE ARE INTERESTING PARADOXES BETWEEN INANIMATE
AND 'MAN'-MADE ~~OBJECTS~~ OBJECTS AND THE SENSE OF
'HUMANNESS' IN THEIR MATERIAL PRESENCE. DUE TO OUR
DAILY ENGAGEMENT ~~WITH~~ AND INTERACTION WITH THEM,
OUR RELIANCE ON THEM AND LIVED EXPERIENCES WITH THEM -
THE QUALITY OF BEING FEELS INTERCONNECTED BY
OUR HUMAN EXISTENCE AND THEIR MATERIAL ONE.





€ FABRIC
ON
TRANSPIR
PIT
ER BODY
FEET

- WATCHING IT
- ANALYSING IT
- INVOLVEMENT OF SOUND FORMULATED BY THE SHEET
- QUESTIONS OF CONTROL
 - ↳ WHO HAS MORE CONTROL - BODY OR CLOTH?
 - ↳ BODY ~~CONTROL~~ FOLLOW WITH MATERIAL
- DYNAMICS OF CONTROL CONTINUALLY SHIFTING.



- MIMICKING
- RESPONDING
- A DEEP FO
BREATHING

- FORMING
WITH THE
- EMBODYING

MINIMUM

-

RECORDING

-

A DEEP

-

RESEARCH

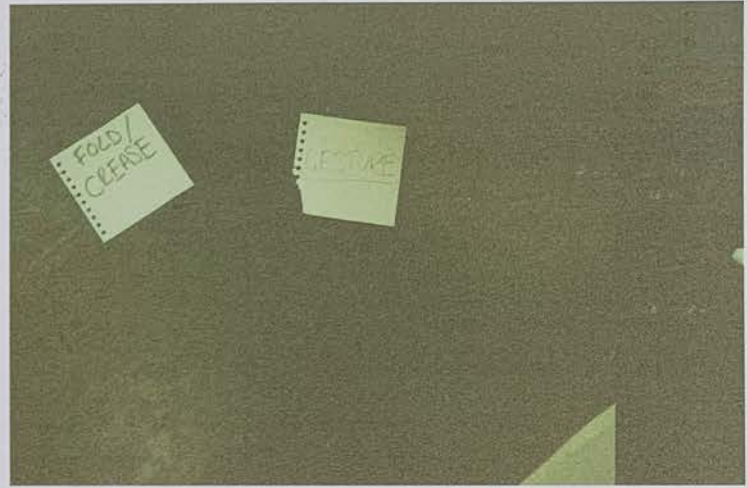
FORMING

-

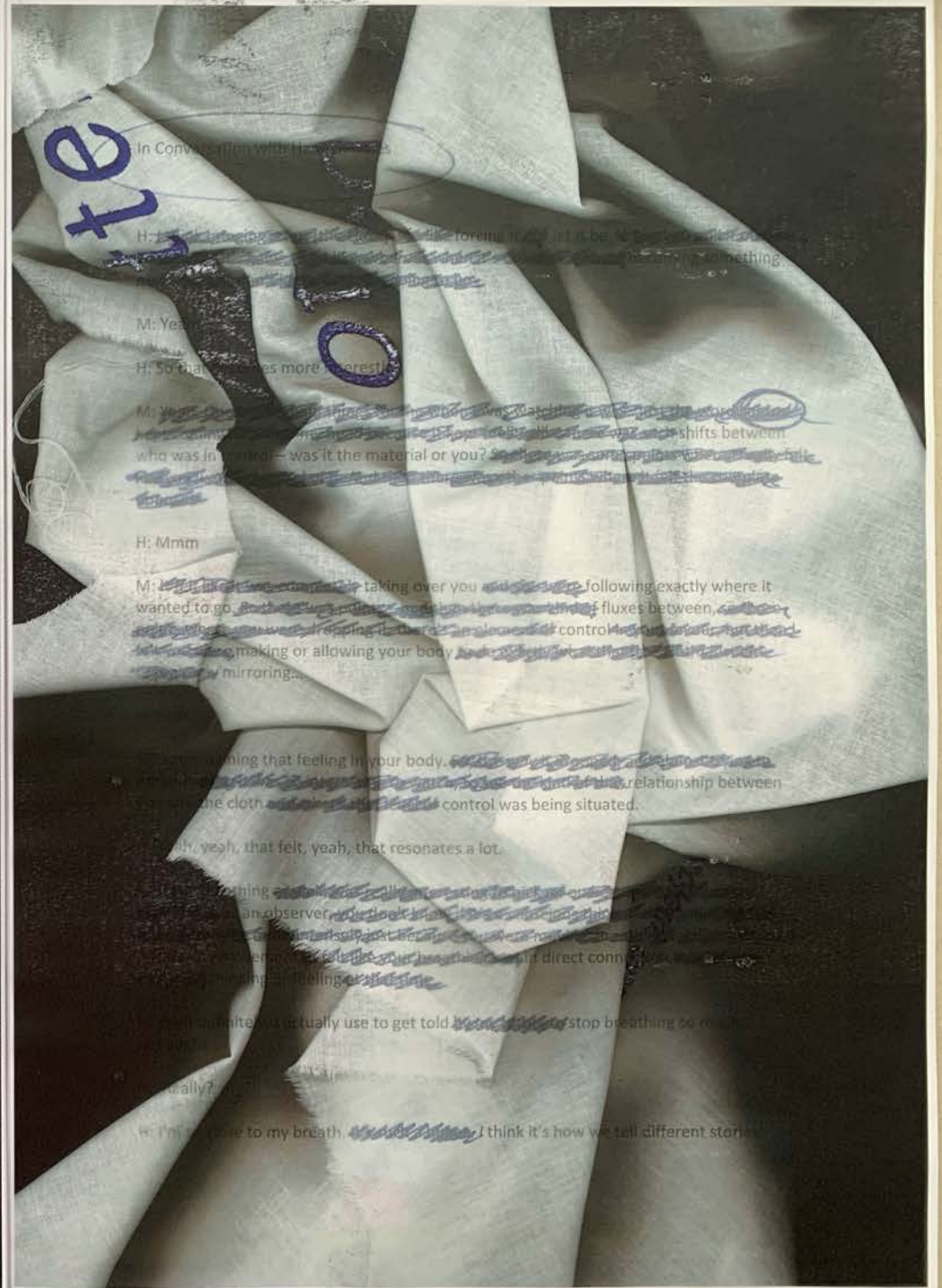
WITH THE

EMERGENCY

-



GESTURE





In Conversation with Hannah Miles

H: ~~I think the idea of forcing it, let it be. When you pull it out you know it's like before it's something becoming something new that you don't know what's going to be.~~

M: Yeah

H: So that becomes more interesting

M: Yeah. One of the things that I was watching it was just the way that it kept coming back in my hand because it kept being like there was such shifts between who was in control – was it the material or you? So there was some points where it felt like you were in control of it and then there were other points where it felt like the material was in control.

H: Mmm

M: ~~I felt like it was completely taking over you and you were following exactly where it wanted to go. So there was points and then there was kind of fluxes between, so those points where you were dropping it there's an element of control that you had, but then it felt like you were making or allowing your body to do exactly what the cloth wanted to do. Completely mirroring...~~

H: Yeah...

M: ...reimagining that feeling in your body. ~~So that was the main thing that was embodied that felt so interesting to watch, so the kind of the relationship between you and the cloth and on that level of control was being situated.~~

H: Yeah, yeah, that felt, yeah, that resonates a lot.

M: Your breathing as well, was really interesting to pick up on because that was something as an observer, you don't know if it's conscious or not, but it felt like you were breathing so intensely just because you were moving, breathing felt like a massive part of the movement. It felt like your breathing was in direct connection to how intense you were thinking or feeling at that time.

H: Yeah definitely. I actually use to get told ~~by my dad to stop breathing so much.~~

H: Laughs

M: Really?

H: I'm so close to my breath. ~~It's such a funny thing.~~ I think it's how we tell different stories.

M: Yeah

H: ~~Yeah, it's like the~~ internal pace ~~and the~~ outer pace ~~and~~ what happens when they're different ~~and it's like~~ ~~it's like~~ everyone can relate to.

M: ~~Yeah, it's like the~~ ~~it's like~~ about the ~~it's like~~ breath ~~and it's like~~ ~~it's like~~ cloth ~~and it's like~~ humaneness ~~and it's like~~ ~~it's like~~ hot about how ~~it's like~~ ~~it's like~~ The way it breathes when we do, it bends when we do ~~it's like~~ tracing your body ~~and it's like~~ ~~it's like~~ breathing ~~and it's like~~ ~~it's like~~

H: Yeah

M: ~~Yeah, it's like the~~ ~~it's like~~ inherently linked ~~and it's like~~ relationship you were forming with it.

H: ~~Yeah, it's like the~~ safe space ~~and it's like~~ ~~it's like~~

M: Yeah I can only imagine. It's completely exposing

H: ~~Yeah, it's like the~~ 'I know I could take this somewhere else' ~~and it's like~~

M: Right

H: That's just because of comfort. Does that make sense?

M: ~~Yeah, it's like the~~ exposing ~~and it's like~~

H: ~~Yeah, it's like the~~ so much comes from it, because it is exposing ~~and it's like~~ ~~it's like~~ your body ~~and it's like~~ ~~it's like~~

M: Yeah

H: But also that felt like such a huge comfort

M: What did?

H: The cloth

M: Oh really?

H: Yeah, a really big comfort ~~and it's like~~ our relationship... ~~and it's like~~ ~~it's like~~ It kept shifting ~~and it's like~~ ~~it's like~~

M: Mmm..

H: ~~Yeah, it's like the~~ images that came into my head ~~and it's like~~ ~~it's like~~ 'I'm giving birth'

M: Laughs. Really?

H: ~~Yeah, it's like the~~ I had it bundled up here... ~~and it's like~~ what is the motion of that coming out – how does that feel and what does it become?

M: ~~Yeah, it's like the~~ from a female perspective ~~and it's like~~ ~~it's like~~ gendered ~~and it's like~~

H: Yeah

M: ~~Yeah, it's like the~~ ~~it's like~~ connection ~~and it's like~~ ~~it's like~~ giving birth ~~and it's like~~ ~~it's like~~ cloth – it is with us all the time ~~and it's like~~ ~~it's like~~ experiences.

H: Yeah!

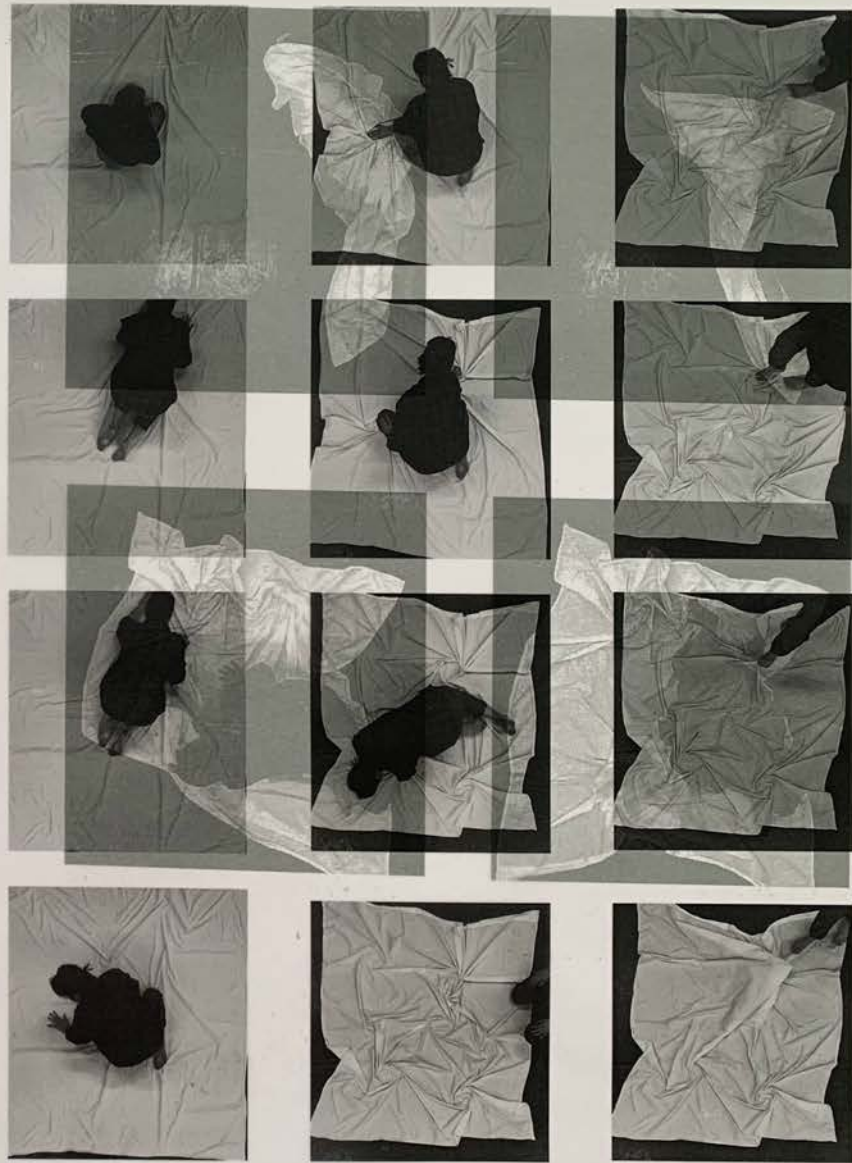
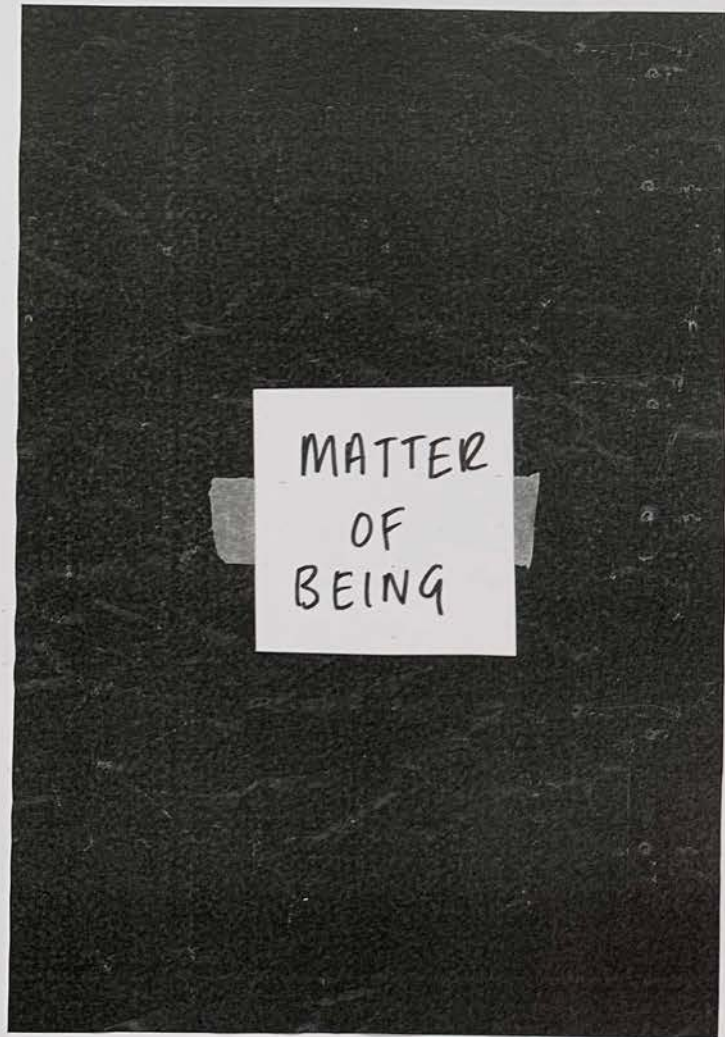
M: ~~Yeah, it's like the~~ firmly holding ~~and it's like~~ ~~it's like~~ ~~it's like~~

~~Yeah, it's like the~~ ~~it's like~~

H: I see space as a relationship ~~and it's like~~ body in space. ~~and it's like~~ ~~it's like~~ 'what's the space between me and this cloth?' What happens in those separate spaces? ~~and it's like~~ ~~it's like~~

H: ~~Yeah, it's like the~~ fold and crease, ~~and it's like~~ ~~it's like~~ bodily words

~~Yeah, it's like the~~ ~~it's like~~





MATTER
OF
BEING

