

Sensing matters

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A journey to the "natural condition"

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Abstract

Starting from personal questions about the nature and veracity of reality and my habitual modes of knowing and making. Through this research I seek new perspectives for sensing, making, and knowing. The separation of mind and body imposed by science since Cartesian dualism (western anthropocentric thinking) and the affirmation that only science can give as an "objective" and therefore a "true" view of our world, has led our society to overlook knowledge base on empirical experience as seen by ethnical groups that don't share our way of thinking.

Here I compare challenging insight in science about perception, agency, materiality, experience, and how the interaction between us and the world is an interconnected web of activities that go far beyond of our control, with the cosmogony of the Shipibos to make visible that empirical experience is a way to investigate and grasp the phenomena that govern our way of life.

Empirical experience is an important factor in artistic practice, mostly if the work requires a bodily engagement. The project that is developing through this investigation is based on the search for new modes of making where embodied experience can be further on develop. Through time, space-based, one-tool limit scores, the same process of working, different materiality, and media, I intend to suppress previous ideas or habitual modes of making. A constant arrangement of the works done under these scores is part of an immersive installation that is changing through the time of this master. The embodied experience made through this project was shared with visitors at a residency at Werkwarenhuis, den Bosch. The visitors were provided with materials and scores that allowed them to participate actively within the installation. In my artist practice as well as in the theoretical research of this thesis I explore the intimate relation to the material and the activity to create without preconceptions to access new perspectives in sensing, creating, knowing, and feeling.

1. "The natural condition" what does it mean?

Breathing; you invisible poem! Complete
interchange of our own
essence with world space. You counterweight
in which I rhythmically happen.

Single way of motion whose
gradual sea I am;
you, most inclusive of all our possible
seas-
space grown warm.

How many regions in space have already been inside me. There are winds
that
seem like
my wandering son.

Do you recognize me, air, full of
places I once absorbed?
You who were the smooth bark,
roundness, and leaf of my words.

The sonnets of Orpheus, part 2. Poem I

In these poems written by Rainer Maria Rilke[1], Orpheus is the symbol of humanity in absolute connection. Perceiving the world without desire, with humility and admiration for every part that constitutes the whole. He realizes that by doing so his whole universe starts to transform, with all its particular and ungraspable forms. He enters the other realm, a mode of being in which all human dichotomies (animate/non animate, life/death, human/non-human) are reconciled in an infinite wholeness. A return to the simplest human experiences of breathing, feeling, with all senses, beyond thought: A huge, vibrant and dangerous world that every child lives in. Orpheus is our inner poet. As Novalis puts it: "The more poetic, the more real." A reborn to the natural condition.

But what does this "natural condition" mean? This is a question that is haunting my thoughts since I can remember. Questioning myself what is reality, is my imagination also part of this reality? And what about the knowledge that I have about this world? what can I consider as knowledge?

I have been educated under a western anthropocentric system to consider as real only what has already been proven by science and to doubt any kind of incidents or experiences that don't match with these logical canons imposed by scientific methods. At the same time, I was raised under the collective believes, stories, and experiences from the native population of Peru, in which these canons are missing. These two currents formed the base of my critical state of unsureness. Making me ask myself which of these currents do I have to follow.

During the span of my life, I have had to admit and acknowledge some experiences that were also quite difficult to explain through logical thinking, and at least I believe, we have all been once in such a situation. These personal questions about the nature and veracity of reality and what can be taken as knowledge or better to say from where we start to learn, are present in my art practice. This activity makes me experience how ideas that are not present yet manifest themselves as soon as I start to create. The boundary between reality and imagination becomes then indefinite and the embodied experience is a source to know, to feel and to investigate.

During the master, my research was influenced by the will to search for this "natural condition" and to define what it means to me and my work. This research helped me to clear out the discrepancies between what is taken as a fact under the scientific method and what it means also to know through other subjective embodied methods that we call senses, feelings or intuition. This search took me on a journey with many stops in between where I questioned the core of my practice, methods, ideas, and conceptions. Constantly searching for methods that could retain my already gain knowledge in my practice, letting chance and intuition play an important role in the process of making, but at the same time searching for theoretical sources that challenge our settled view of the world since human philosophical and scientific development: an anthropocentric view where dichotomies are the base, distant to each other. For this reason, it is important to reexamine these dichotomies in the relationship between human perception and non-human agency in this project. This journey also took me to a turning point in where I started to sense an increasing indefinite but powerful interaction between my body(senses) and other matters, as well as the importance of this relation for my work and my view of the world.

2.About the search for new perspectives

"I cannot think of myself as part of the world. Everything I know about the world; I know from a perspective that is my own".[2]

In *Phenomenology of Perception*, by Merleau-Ponty [2] the true sense of the perceived world gets lost in translation as soon as we try to describe and understand what we perceive. This is the natural tendency of perception. The loss of the true sense, which occurs by determining what is indeterminate. This tendency is amplified by science through the measurements of these constants, which give us a theoretical construction of an "objective" world of fixed things. Merleau-Ponty states that perception also occurs through non-cognitive, even unconscious, bodily skills. Meaning is made from intuitive coherence things have for us when we find them and cope with them in our practical situation. So, to say: people construct meaning through bodily experiences in direct engagement with the world.

Reflecting on *Phenomenology on Perception*, for Merleau-Ponty, there is a state in experience that is prior to knowledge. To perceive and to know are two different processes. Perception has been often taken as an activity of consciousness where associative sensations, memories, and evaluations take place, but sensing in comparison with knowing is a "*living communication with the world that makes it present to us*" [2].

Could this mean that to perceive is more connected to the "natural condition" of being? But how to reach this state? Or in which moment does it happen?

In thinking about other possibilities to perceive the world and researching this "natural state of perception prior to knowledge, I would like to take a native Peruvian ethnical group as an example of how knowledge is also constituted. According to a publication by CILA [3].

The Shipibos are an ethnical indigenous group living along the Ucayali River in the Amazon rainforest in Perú. In a research made about their territory, history and cosmogony, the Shipibos reveal another way of seeing, perceiving, and translating the world as 'we' do. Donna Haraway, an influential biologist, science theorist, and professor emerita in the History of Consciousness Department and Feminist Studies department at the University of California, refers in her essay "Situated Knowledge"[4] to "our view" as one where knowledge is constructed within radical historical and standardized cognitive canons, policed by science and philosophy. In which the search for an "objective" universality of means is the norm. I will use "our view" from now on, as this kind of specifically developed knowledge. In Shipibo's cosmology, there is an interactive communication between them as humans, the animals, plants, and all other entities which constitute their world (Madre Tierra). Their knowledge is based on an interchange between the body and emotions, mind and affection, spirit and surroundings.

Whereas we use our intellectual attempt to think about our world and place that we consider being assigned in reality. In the indigenous world, the mythical stories affirm the existence of spirits and superior entities that control and determine their life in one way or another. The oral tradition of the Shipibos shows every time the diverse correlation between them and the superior forces. The Shipibos' knowledge is based on a collective identity build on subjective memories and stories.

In their understanding about the dynamics of life, there is a validation of natural and social events as well as the existence of a universal network that connects the upper world and the underworld beings with the ecosystem and the human society. Their universe shows vitality and is animated. In their view every material of physical entity has its spiritual counterpart and the real and the imaginary are complementary forming the base of their understanding of the world.

Pairing the insights of the knowledge from the Shipibos and the actual philosophical and scientific vision of our(human)relation to the world - turning to a less anthropocentric view - it is interesting to see how this knowledge from an ethnical group, living deep in the Rain Forest shows similarities with new scientific theories about the conception of the world, and the interconnection between all living and "non-living" components in it. This indigenous group like many others has the view that we humans are just another piece in the big puzzle of a whole. Humans are not autonomous subjects, rather we are part of a web of complex interactions. The Shipibos are aware of this condition even if they never develop scientific methods or rational thinking as seen in our western world.

Here I would like to stress the importance of the embodied experience as a source of knowledge in the Shipibo's concept of knowing.

The wisdom of the Shipibos lies in their intimate, sensitive, affective, and daily bodily experience with their environment and everything that compose it, but also with the acceptance that existence is not based on physical presence.

Through my artistic practice I experience how ideas, imagination, and creativity are also part of our reality even if they are not materialized yet. Therefore knowledge should be understood as an open room, which can be filled with many different experiences and not only with theories and logical thinking. These insights inspired me to direct my practice into one of bodily and intimate experience, from where I can learn more about the materiality, its agency and the interaction between it and me.

3. Making Art - an activity that nurtures knowledge

Through my art practice and primarily as a sculptor I have a close relationship to materiality, objects, and the engagement of my body as a part of the interaction that emerges through the process of making.

This process takes on an often hallucinatory or uncanny aspect while investigating how the invisible aspects of experience emerge within the visible.

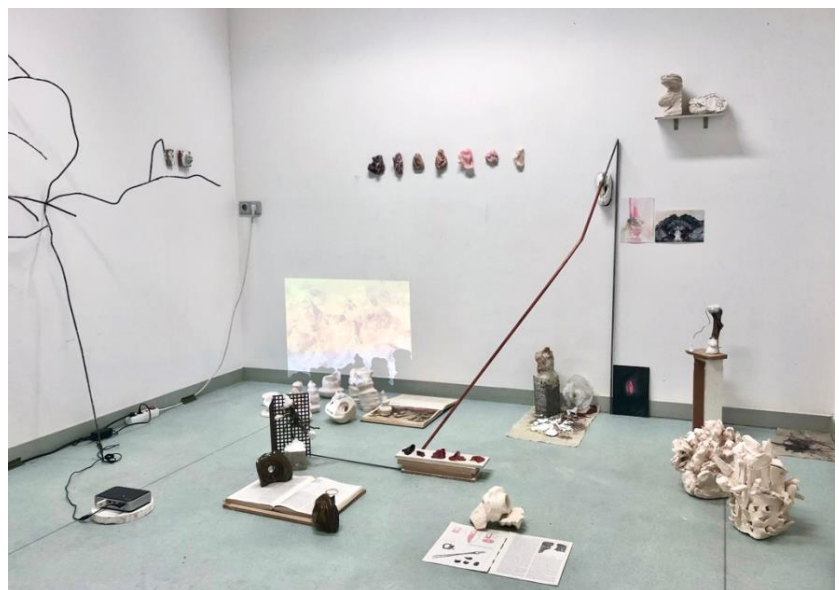
"Practices of knowing and being are not isolable; they are mutually implicated. We don't obtain knowledge by standing outside the world; we know because we are of the world. We are part of the world in its differential becoming".[5]

Karen Barad[5] a physicist and feminist theorist explain in her elaboration of "Agential Realism" that there is no privileged position from which knowledge can be produced, as the researcher is of the world. A methodological practice of frequently questioning the effects of the way we research, on the knowledge we generate, means to investigate phenomena. She offers an account of the world as a whole rather than as composed of separate natural and social dimensions.

The process of ongoing differences she calls 'diffraction', it can be taken as a thinking-tool for analysis as well as for an apparatus that adapts us to the differences generated by our knowledge-making practices and the effects that they have on the world. Hence, diffractions open the way for greater sensitivity towards how we are part of the world's continuous becoming and the ethics regarding the effects of and within these knowledge-making processes. To question how language and culture acknowledge their agency and historicity; and how matter is taken as passive and immutable or at best, has a potential for change dependent on language and culture, is something that I found interesting in Barad's "Agential Realism", and what I want to address in my work.

As for Merleau-Ponty(6) to rearrange the connections between self and world drive to a revision of collective identity and historical agency, as well as affecting modes of representation. In trying to communicate the pre-linguistic experience of embodied consciousness, my practice focuses on forms of mute expression that can be experienced through visual images, but also through a bodily engagement with space and the objects in it. In my practice I attempt to unravel the phenomenon of how can experience transforms into materials, and how can materials transform into objects, and how in turn, these objects communicate and function within the wider language of the whole, evolving work.

Moreover and going back to Donna Haraway, who in the aforementioned essay[4] argues that the nature of all vision is embodied. She proposes to reclaim our sensory system. The instruments of visualization in our postmodernist culture have given us the power to see and not been seen, to represent while escaping representation and this means a dominating gaze from nowhere, a disembodied gaze. This is a problem that is important to confront in our time where technology plays an essential role in our modern life. In where experiences are visual but disembodied what disconnect us more and more from our embodied sensitivity.



4.About the methods for new perspectives

Before diving into this research my methodology while working was more defined by a linear process in where I was the lead actor. Planning and knowing in advance what I would do, how and which materials I will use. Chance had just a little part in the play. And mostly I was inclined to see all that suddenly appeared from this as a failed project. Through a seminar about performance, "Becoming infrastructural" that I choose during this program, I learned about how scores can help you to leave behind custom modes of being and perceive. These scores are mostly based on actions that restrict the habitual modes of perceiving with the body. For example, determining time sets, leave the participant no time to think about the doing or trying to act as an object, etc. Taking this into account I worked on developing scores for the process of making to minimize my predetermined participation in my interactions. I will explain the most relevant scores that I choose for my practice later on.

Since last summer (Aug.2020) I started to engage with these new methods. If possible, I was searching for a kind of balance between myself and the materials, or things that I was working with, if not I let things just happen.

The deeper I dove into these new thoughts and practice the more I started to see how much impact these interactions between me, and the matter have. "Chance" as a word means for us something unexpected and therefore unorganized which is something that doesn't fit with "our view" or our way to work. But I found out that when "chance" had a role in the interaction between me and the materials, then we were equal being part of the act of making. Through this process, I realized that this embodied consciousness or "previous" state without language, starts with the sensations and the continuous engagement with the making and the sensitivity that arises between matters.

As Barad[5]poses performativity, properly defined, is not an encouragement to turn everything (including material bodies) into words. Contrary, performativity is an argument against the excessive power given to language to determine what is real. The meaning of performance is the execution of an action and within the creation of another form of communication arises.



Therefore, I want to emphasize the importance of the performativity of our bodies, as a mode to intensify a sensible relationship between matters. In this state of "being" or "feeling" a word that is non-common to apply, because of its vagueness, I recognized patterns of organizations. A dialogue appears between matters, "intra-actions". This is a terminology created by Barad[5] that, differently to "interactions" in where pre-established bodies participate in action with each other, "intra-actions" is the agency that is not the property of bodies to be exercised but is a dynamic of forces (phenomena). This theory brings me back to the Shipibos and their belief in the entities or forces that rule and entangle everything else in this world.

In my research into other ways of sensing and experiencing the process of making, I build on a project that demands a closer relationship to the material that I choose, the objects that I collect and make, and how I could build new relations in between me and them.

A dynamic of forces comes into being where the practice is based on a more intuitive way of acting and sensing. Where all actors - including me of course - are in constant exchange. A place where differences and opposites come together.

Through these experiences in my practical research I got interested in exploring other artists' practices, related to my questions concerning new modes of making and perceiving differently. An article of research made by Anik Fournier, "A way of making"[7] caught my attention. In this research she investigates with help of performance artist Maria Pask and curator Frédérique Bergholtz how a turn to a basic form of making with the hands-on encounter with clay, can also inform artistic research. Artistic research frequently refers to a discursive or scientific investigation that informs an artistic practice. In this specific investigation was relevant, how the research is done in a parallel-site of investigation, one that is primarily embodied.

Fournier's project is an empirical investigation of a medium and as the makers are complete amateurs to the medium, the investigation wants to manifest the various possibilities of 'making' with it. This form of artistic research deals with the rudiments or basics of what the artists are already doing, but from an empirical perspective. Fournier emphasizes the "rudimentariness" approach, a term coming from comparative literature, in Mireille Roselló's essay[8] that Fournier borrows as starting point for her research in modes to escape settled patterns of working.



In her, essay Rosello presents rudimentariness as a way of dealing with the problematics and difficulties that appear with cross-cultural meetings between methodology and the geographic and cultural origin of a text. Theorist's methodological, linguistic, or cultural baggage can result in essential elements of a text being overlooked. Therefore, when potentially interesting elements are omitted, it is often because the theorist readily judges and categorizes in keeping with what she or he already knows. For Fournier then, "Rudimentariness" enhances what it is to accept and encounter some forms of "ignorance". Here is "ignorance" taken as a state of departure for doing without a previous idea.

From this point on, I practically research with help of scores that undermine the knowledge that I already have about certain materials (plaster and wax). These scores were based on time sets and the use of one single tool (10 min for work with a given tool , 2 min to add the leftovers again to the main object) or a repetitive process in between a certain time, i.e throwing the clay ten times against the floor. Such various scores allowed me to make from a position of one who does not know what the final project will be in before hand. These activities permit chance and transformation to happen. Accumulating and creating data enhance also the use of this hands-on process of making.

Another score was to work with new materials as clay and metal and new media as video and painting. With this idea I pursue to set me out of my comfort zone and support this state of "rudimentariness". The importance of these experiments was a way to take time off of my habitual modes of making, questioning my patterns of working. The attitude of not having a fixed idea of what to make is steadily accompanied by a desire for learning through the material. Connecting with the search for an understanding of matter through an embodied consciousness before codification. Working within these concepts I worked on "the water phenomenon" a short film in which I explore the phenomena of water and its visual manifestation under light conditions and movement. As well as in "The other real" another short film in which I pursue to recreate the experience of being in our bodily material condition and at the same to provoke a merging state of being connectively conscious with our surroundings.

As same as in the sculptures by the Aquarelles I choose to listen to a conversation or an online class while doing them. In this way I could immerse myself just in the movement, the color and the amount of water needed.

In Addition to that, I worked in different locations: my studio, room 320 at school, the plain at school and at the residency at Werkwarenhuis that allowed me to place the objects coming from these experiments together every time in a different constellation, enabling a spatial interchange between the pieces and myself. A constant change of the placing of the pieces starts to happen until specific connections between them appear based on opposites as well as similarities, differences in materiality, shape, size, and color. I worked with traditional materials from sculpture such as clay, plaster, metal, wood, epoxy, latex, but also with construction materials as bricks, concrete, thread bars or copper tubes , discarded

commodities as books and other objects, founded pieces from nature as stones, branches, bones and shells and textiles, cotton threads and paper. In doing so a wide range of combination possibilities appeared and with this the possibility of a symbolic re-contextualization.

The significance of rudimentary is mostly seen as negative and related to an immature, undeveloped, or basic form. However, this state shows a closer relationship to questions about empirical knowledge and ways to re-approach making in artistic practice. This kind of approach is found more often in artistic practices while in other disciplines the search for precise results through settled methodologies, is the norm. Significant here is that all facets in this research are built on a conscious pursuit to suspend any notions of settled forms to create, or the intention to achieve a final product. In this project, I am not interested in production but rather in transformation and translation.

That is also a reason why time plays an important role in this project. Since the conception of it in July 2020 I am developing an installation that grows through an almost daily commitment of making and setting the elements that are part of it and this process will last until the end of the graduation show.

These thoughts and experiences connect with the concept of "sensate thinking", posed by Gottlieb Baumgarten Alexander[9] who draws on Leibniz's theory of the continuity between perception which is reached through the senses and consciousness where sensations are converted into distinct concepts and ideas. Baumgarten (1714-1762) was a German philosopher who is known as the founder of modern aesthetics, he introduced the term "aesthetics" as we know it now in philosophy. In Baumgarten's theory, the characteristic emphasis was on the importance of feeling, much attention was concentrated on the creative act. Under his view, there is the necessity to change the traditional claim that "art imitates nature". Artists must intentionally alter nature by adding elements of feeling to the perceived reality. In this way, the creative process of the world is reflected in their activity. The "sensitive knowing" of aesthetic experience has its autonomy and is not inferior to logical knowledge. Sensate thinking, therefore, remains below the verge of consciousness, yet, remaining hidden in the darkness, does not mean it is not important.

For Baumgarten, obscure and confused perceptions (sensing without logical thinking) were precisely the base from which clear and distinct ideas emerge and return in intertwined processes of perception and apperception. More important for Baumgarten is not only to understand the working of sensate thinking but to develop a sensitivity for this mode of thinking which brings us back to the approach of "ignorance" towards the process of making. Trying to avoid already existing concepts and the tendency towards conceptually grasping. The act of making could be "this moment" or "realm" that I was questioning before, in which this sensitivity for agency develops and blooms.



In terms of theories on agency, I found Jane Bennett[10] an American political theorist and philosopher and her theory of "Thing power", of great support. "Thing Power" is the ability of objects to manifest a lively kind of agency and the ability of ordinary, man-made items to go beyond their status of objects, manifesting traces of interdependence, of aliveness, because they are part of our own outside experience. In her essay, she attempts to explain the non-human agency that flows around and through humans and its ecological implication. That means that most of the time, we think of objects as passive and stable things, and we humans are the active subjects in the world.

Bennett wants to soften the gap of separation between subject and object, showing how they can be equal participants in the world. Accordingly, objects are alive because of their scope to cause diversity in the world, to have effects, to construct the web of interrelationships of which they are part. This is a crystallization of processes, constantly enduring transformation and modification. A complex, mingled web of materials, all affecting each other, competing, forming alliances, initiating new processes and consuming others. These webs are what Bennett calls assemblages. This immersive complex, open-ended condition of reality, suggest, I think that all our activities are experimental, whether we like it or not.

As participants of this web, we can never be sure of the results of our actions; they often stimulate unintended effects. I understand this as an invitation to embrace experimentation. It is important to try out new practices, ways of relation without pushing them to a goal or outcome. To embrace uncertainty, vulnerability and openness to the unexpected is under "our view", an uncommon position. We are mostly focused on goals or outcomes that do not let us see the here-and-now.

"Its efficacy or agency always depends on the collaboration, cooperation, or interactive interference of many bodies and forces"[10].

Bennett is trying to figure out why all these matters and what their significance might be for politics, ecology, and everyday life. She shifts her focus from the human experience of things to things themselves. Bennett also suggests that taking seriously the idea that everything is alive would mean recognizing that vital materiality can never really be thrown 'away' for it continues its activities even as a discarded or unwanted commodity. These ideas relate my interest in using founded objects, both man-made and nature-made. Using materials that other people see as garbage or as discarded commodities, and assembling different materialities together, relates to this theory and is at stake in my project. Everything has a capacity not only to delay or to stop the will and the creativity of humans, but also to act as agents of forces with trajectories, propensities, or tendencies of their own.



Every form of matter and energy has the potential for self-organization. This can be seen more often when we observe how natural powers like air or water are agents in the formation of the earth, or processes of crystallization where structural spontaneous generation shows that inorganic matter is much more variable and creative than we ever imagine, just to name some examples of what Bennett calls vital materiality. I think that we as humans are also part of these natural processes. To admit this condition may lead us to a deep ecological awareness that accepts the fundamental interdependence of all phenomena and the fact that, as individuals and societies, we are all enfolded in the cyclical processes of nature and determined by them.

Fritjof Capra [11], physicist, system theorist, and ecologist believes that the key to a broad theory of living systems lies in the fusion of two approaches that competed since the beginning of scientific thought. First the study of pattern (or form, order, quality) seeks to understand the relationships between its constituent parts and the study of structure (or substance, matter, quantity) which attempts to understand the properties that form the object of study. If these two approaches are combined with the central insight of living systems theory which is the constant flux of matter, then this combination offers a radically new way of conceiving reality.

The interconnection of pattern and structure reduces the traditional division between the organic and the inorganic, between the living and the nonliving and the interconnection of process and structure overcomes the Cartesian split between mind and matter. This archetype in science has great impact in our understanding of what is the world and in all our political, social, ecological, and cultural activities until now.

During my practical research under the methods used to restrict my habitual modes of making I experienced how patterns of an organization lie at the core of every material or object even if there was no intention or fix idea of what to make while working. Of course, I was the one that chooses an initial path on how to work with a material or work with a certain score, space and time but under these methods, the interaction between me and the materials was more balance. Often this self-organization guided my intuition and delivered new ideas to work with. This process in which the material and I were in an equal relation, enhanced my understanding and my sensitivity with it.

If we look back to the beginning of human culture, more precisely in the Paleolithic era, art probably was an early form of communication and social activity. The first signs of this activity were there even before language or writing was invented. Artist practice therefore I think is an activity that is much more connected to the sensible, to the feelings and to this "natural state of being in itself" or at least it works as an activity that allows us to channel this basic, primordial and aesthetic information that is conveyed to all matter and naturally to humans.

In the long and daily periods of installing all the works that I made before and arranging them in the space. It also happens that some works came out of this activity. The situation of proximity or distance, the assembling of some works with others were constantly changing and interacting and this leads sometimes also to new ideas for new combinations or new objects.

During these sessions of building the installation, I have the opportunity to welcome visitors. Fellow students and also teachers come to visit and engage with the work on progress, giving me their impressions which it also has an impact on the development of the project.

Most of the people who visit the installation were at first overwhelmed by the variety, and conglomeration of different, media, objects and materialities. But the more time they spend, the more they get fixed on certain constellations of their interest. They start to discover details about the process of how things were made, what kept my attention in the room and how I integrate this to the installation or listening to the audios from the videos.

These insights made me think about how I would like also to let the audience participate actively in the installation.

Luckily at the beginning of May this year I have the opportunity to make this plan come true, during the group exhibition "the raw cases", an initiative created by fellow students. I provide the visitors with some materials and scores to share my experience of making in this manner with others. The pieces were placed by themselves in the installation that I build for this opportunity.

My intention was here to know more about their experiences in working with scores that reduce their habitual modes of making as I tried by myself but also to see how their works and mine integrate on-site. In doing this I aim to engage my audience also in the act of making and sensing not just in a visual and auditive manner, but also tactile.

"Ideas die very quickly"; "They get replaced by the physical encounter of doing the work".[12]

In this regard, the series " Nightworks"(1980) of Phyllida Barlow [12], a well-known female sculptor, is relevant here. These works were made late at night in her studio. She relied on her sense of touch to respond to and mold materials, she used. She trusted her instinct and felt confident that her materials will guide her.

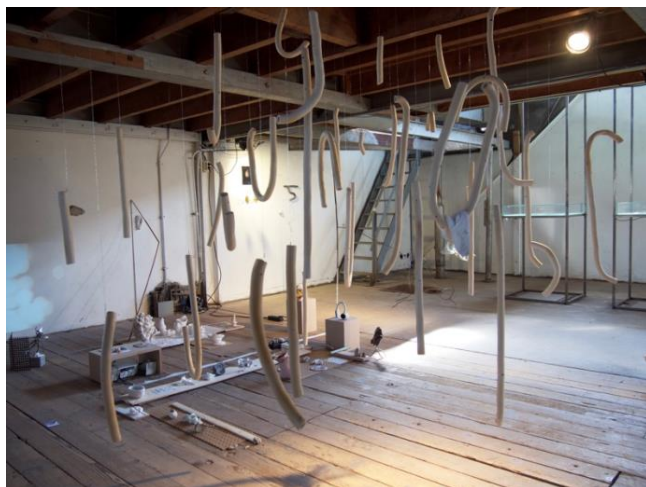
However, the process of experimentation necessary to find a final state can be very time-consuming and an intense relationship. She calls herself a "thoughtless artist" on account that things often happen through the process of making themselves, "without thinking". Another aspect of her work that triggers me to research further on, is the relation between artwork and space. In an interview with Edith Delaney in Phillydas's catalog [12], she explains that space is a protagonist on an equal footing with the work that goes into it. The audience is the third. In this account when I get a space to work with I always first observe the space intensively and search for certain details that make the space unique. From this point on I choose similarities or differences that could make my work and the space to melt, i.e a broken window in room 320, a detail that has a similarity with an object made of acrylic.

In my project, I wanted the work and space to become one or at least to make interaction possible. Space also for me as for Barlow is an important factor for the final installation or sculptural work. An installation has an immersive character that is only possible in a certain space and objects (sculptures) need space to be perceived by our bodies. The audience has to play an active role if they want to get the most of it unlike an image in which all you have to do is to stand in front of it and it will have an impact.

"Everything seems to flow through exchanges of information between the material and the virtual, between the transcendent and the banal, between the organic and the artificial, between the authentic and the simulation or between what seems permanent and its imminent disappearance".[13]

The process of making reveals this flow of exchanges in between these poles and what emerges out of it, is that they are in a continuous interchange, rather than be apart from each other. Likewise Nicolás Lamas (Peruvian installation artist) I concern in investigating and grasping the phenomena that govern our way of life through the creation of alternative visions of reality, inspired by everyday life and what I found in my surrounding. Manipulating images, objects, methods of working I search for alternative perspectives to nurture my understanding of the world.

Finally, I would like to address the project of Laure Prouvost at the Biennale de Venice, 2019 for the French Pavilion[14]. For this project, she created a liquid and tentacular environment, questioning who we are, where we come from and where we are going. Imbued with utopia and surrealism, the project reveals an idealist journey, both palpable and imaginary, towards an ideal elsewhere. An invitation to a place where realities are different disclosed, and shared. As here I want to challenge the viewer(us) to experience a fluid world, made of exchanges connectivity and divergences. This is I think an initiative to a broader view not only in art but also in how we understand and perceive the world now.



4. Conclusion: the encounter with the unknown - a new possibility

Being almost at the end of this journey that started from the beginning of the question about the "natural condition" and its meaning through the process of changing my patterns and methods of working, acting, and thinking.

I already can describe how this experiment marked a turning point in my understanding of the knowledge gained through logical thinking or empirical experience and therefore the way I was working until then. After the experiments made to suppress my control, I learned that practical research gives the possibility to engage my body and its sensorial capability in a different more intimate manner. This manner could be also closer to this "natural condition" of perception in where the matter in "itself" is connected under universal organized information in where all relations between divers kind of matter is equal and in constant transformation. The active part of sensing is also a source for investigating possibilities of enactments in where "chance" plays an important role.

I believe this position can allow us also to explore and question our understanding of settled canons of knowledge, representation activities and reality. And personally let me experience that there is a web of interconnected information that flows through every single part that constitutes the whole, and this goes far beyond of my control.

Through this research, I learned to understand better my relation to the things that I produce and their materiality, how matters can connect to a more intimately way if I let space for the sensorial activity. This was personally a step to an openness to other perspectives to learn, to feel, to make, and to understand. A possibility to embrace opposites, differences, and chance as an intertwined network and not as a separated and afar poles. Not only to think but to sense, to feel, is needed.

The constant exchange between the practice and the theory was something new. The difference here was that not only the theory was informing the practice as before, but vice versa the insights and experiences gain within the practice were informing my search on theoretical approaches. Both were and would be a common ground to investigate and discover new ways of sensing, acting, learning and thinking. Forming a new path for alternatives perspectives not just for me but I hope also for others.





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