

A NURSING HOME

FOR NURSE PRACTICES

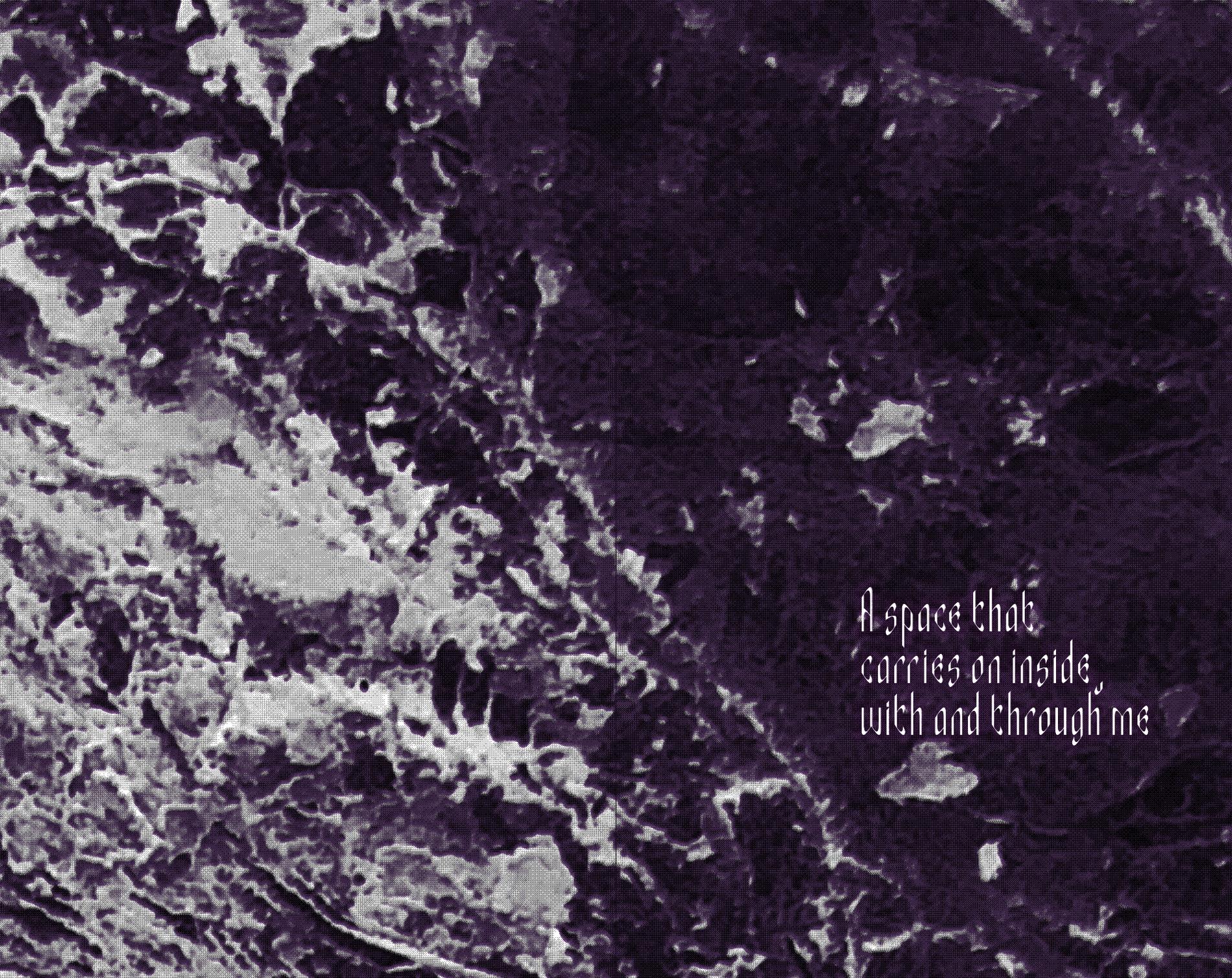
Dedicating yourself to yourself cultivates a virtual inner of shared spaces, providing meaning as 'shelter' from the inhuman outer. Studios, where bodies and phenomena can come together, create invisible spheres that act as barriers and carriers. The inside and outside openness of a studio shares resources of preservation, growth and development. It can construct a habitat in which I allow myself to explore and self-explore through observing relationships I encounter. Connected isolation that creates an openness of accessing, filtering, and generating an abstract-outside where I come in touch with a subtle awareness of solidarity and intimacy within and without myself.

The title of this writing was inspired by the German philosopher and author, Peter Sloterdijk, in his reference to the studio as a space of self-relationships, a nursing home for indeterminacies.[0] The studio can serve as a place that supports the pairing of the individual with himself in an undetermined exchange. The possibility to express a circular interaction, exchanging back and forward between myself and others. It shares internal contemplations and maintains space for a practice where I can heal and regenerate.

[0] Peter Sloterdijk's theory of Spheres emphasises on co-isolation, co-fragility and providing counterpoint on the rigid and largely physical modern divisions. The apartment as a Co-Isolated Existence. "Cellblocks, Ego spheres, Self-container" (Sloterdijk, translated by D. Fabricius, 2014, p.99)

"Existence includes the presence of a pre-objective something floating around me; its purpose is to let me be and support me." [1]

[1] Quote taken from the article "Bubbles: Spheres, Volume I: Microspherology" (J. Gan about Sloterdijk's philosophy, The Brooklyn Rail, 2011)



A space that
carries on inside,
with and through me

ACKNOWLEDGMENTS

I want to thank all beings and non-beings who were, directly and indirectly, involved in my process of study. I am thankful for the relationships and collaborations I had to opportunity to be a part of and be entangled with. This study made it possible for me to connect different communities under a common ground, where art has been a tool allowing me to access other bodies and be part of each and everyone's becoming. I am thankful for the teachers, guests, friends, family for their presence and patience. For keeping me grounded when I almost tend to float away. I am incredibly lucky to have two amazing dogs fulfilling my days with energy and joy each time when I get home exhausted. And thanks to Eloise Sweetman for supervising and inspiring me throughout this writing.

SUMMUM SUKSHMA
SUKSHMA
MOKSHAM

AS A RESULT OF
THE SUKSHMA
MOKSHAM

MOKSHAM

INTERMEDIATION

Inside of a computer keyboard, I found a processor, a circuitry and a silicon membrane. The key switches of the keyboard were laid down in a matrix, in which two circuit traces are brought together under a silicone pad with formed domes. When a key is pressed, the dome collapses and connects the two circuit traces together, completing the keys matrix. This connection generates flows of currency as a tactile feedback to the keyboard's processor. When I added acrylic under each dome, each contraction activated through my fingertips, would release traces of acrylic on paper. These traces coexist with my sensibility and require maintenance of continual adaptation. It is seeking to compensate new encounters, alterations and affections from the force of my fingers. It creates the result of a collaboration of human and non-human actants exposed to the outside as the worlds being.[2]

The combination and coordination of chemical and electrical energies maintain the form and functioning of my acting body. In which the significance of 'body' is not merely in name but is also acknowledged as an ener-

[2] In Benett's book of *Vibrant matter*, Spinoza's theories have been a touchstone for her book. His idea of affective bodies enhances the power of activity by forming alliances with other bodies, where he shares the faith that everything is from the same substance. (J. Benett, 2010, p 5.)

getic state with its own characteristics and needs. The synthesising, reflecting and taking points of view from such bodies shapes spaces such as studios. It shows that references are not just inspirational devices, but they retain a key role through the creative process. It is a result of material arrangements and practices taking place both inside and outside of the studio. These creative spaces relate material entities to human practices and therefore open up social or cultural studies. The articulation of leaving and entering the studio is not just an architectural division between the inner and outer 'studio space' but that surrounds me with presence of others, to learn from or to think with them through occurring differences.

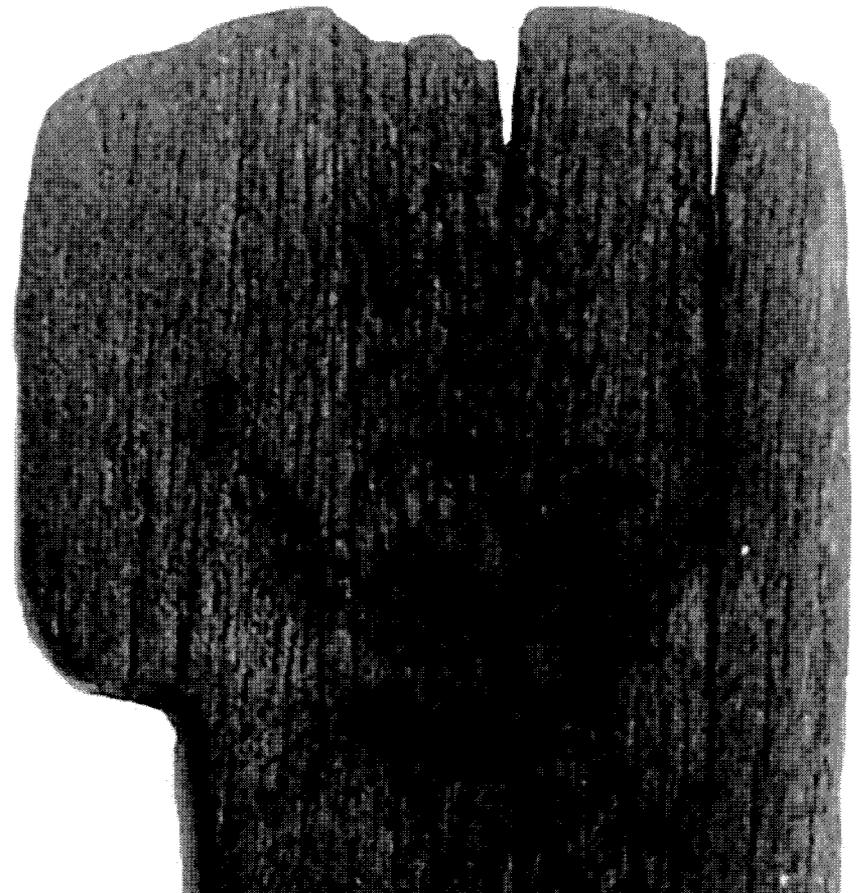
In reference to the concept of 'ecology of practices', developed by the philosopher of sciences Isabelle Stengers, these occurring differences "take the form of the continuous emergence of new practices stemming from the already existing ones and continuous disappearance of other practices. The ecology of practices involves a complex ensemble that gravitates around notions of in-

teraction between human beings, and between human and non-human beings, in particular with inert objects and technologies." [3]

The generative "space" of the keyboard is mirrored in the generative space of the glass workshop and the personal studio. They are physically separate spaces, but in my case, Rietveld's glass department keeps them in dialogue, if only by proximity.

[3] Article from Jean-Charles François in reference to Isabelle Stengers, a Belgian philosopher introducing her theory of "ecology of practices".

She wrote a number of collaborative essays on philosophy of science with influences that include Deleuze and Guattari, Michel Serres, Bruno Latour and Alfred North Whitehead. (J.C. François, Ecology of practices, 2016) (I. Stengers, Cosmopolitics I, Bononno, 2010)



THE SHIRT ON THE MACHINE

Working with a material like glass has given me a framework to travel through; of where the outside and inside exist simultaneously and has allowed me to reconstruct meaning through the material layer. Its relationship helped me to better define my artistic discipline with regards to the concept of transformation. Glass-making is still a mystery for me. The bodily experiences that I had felt during the process of making, shaping, forming the material connects me to a time that is not linear. It appears and disappears. Its process links me to a desire that is transcendental, timeless and miraculous. It is place where I cannot travel, but pass through, where my imagination creates new trajectories and brings me to a symbolic centre that links me to something bigger than myself.[4]

When I hoard things in my studio, I get desperately attached to objects with an affection not just because it is physically present but also because it connects me to a process that is preserved through its presence. This affection links me to an appreciation and sensitivity to a moment that is more than just the physical. The phenomenon of affection comes into be-

[4] "It is called Null Island and you cannot travel there [...]
Whenever we perform these actions, we pass through this fiction".

John K Shaw and Theo Reeves-Evison talk about a fictional piece of land, a place that is to be extricable into natural and artificial, given and made. Both authors explore how fiction is deployed as a method within our everyday. The book "Fiction as a method" consists of theorists and artists looking at how this "every day forms and directs our lives through fiction. (J.K. Shaw and T. Reeves-Evison, Fiction as a method, 2017, pp. 6-7)

ing, changes and preserves the things that I create. It is like organising and assembling a “mental” studio. In Deleuze’s theory, he mentions that “art draws new identities, new territories that belong to the being that creates it. These territories, like the (mental) studio, are an expression of nature that gradually unfolds in indeterminacy.”[5] There, I allow myself to shift into a refolding of an abstract-outside, a fold that creates the interiority of a self, which belongs inseparably to me.

[5] According to Deleuze and Guattari, art is an expression of nature. A philosophy that is self-expressive, where the brain generates sensation. Sensations are self-sufficient mode of existences and therefore becomes a being as itself. Since I am present in a material process and I am a thinking being, I become myself a compound of affects. (C. Pombo Nabais, 2010, p.3)

In ancient glassmaking, rituals had to be repetitively performed during the creative process, out of fear and respect for the material. The improvement of skill was a spiritual expedition, in which you not sure if you going to achieve the right result, but where the holy support the making. The expedition in learning and respectively performing a craft forms meaning from, through and with the crafting body, bringing value to material properties where it maintains the practitioner’s skill and experience.[6] The encountering with the things that you make in the studio is like a spiritual exercise or a therapeutic method to affect change in oneself. The pro-

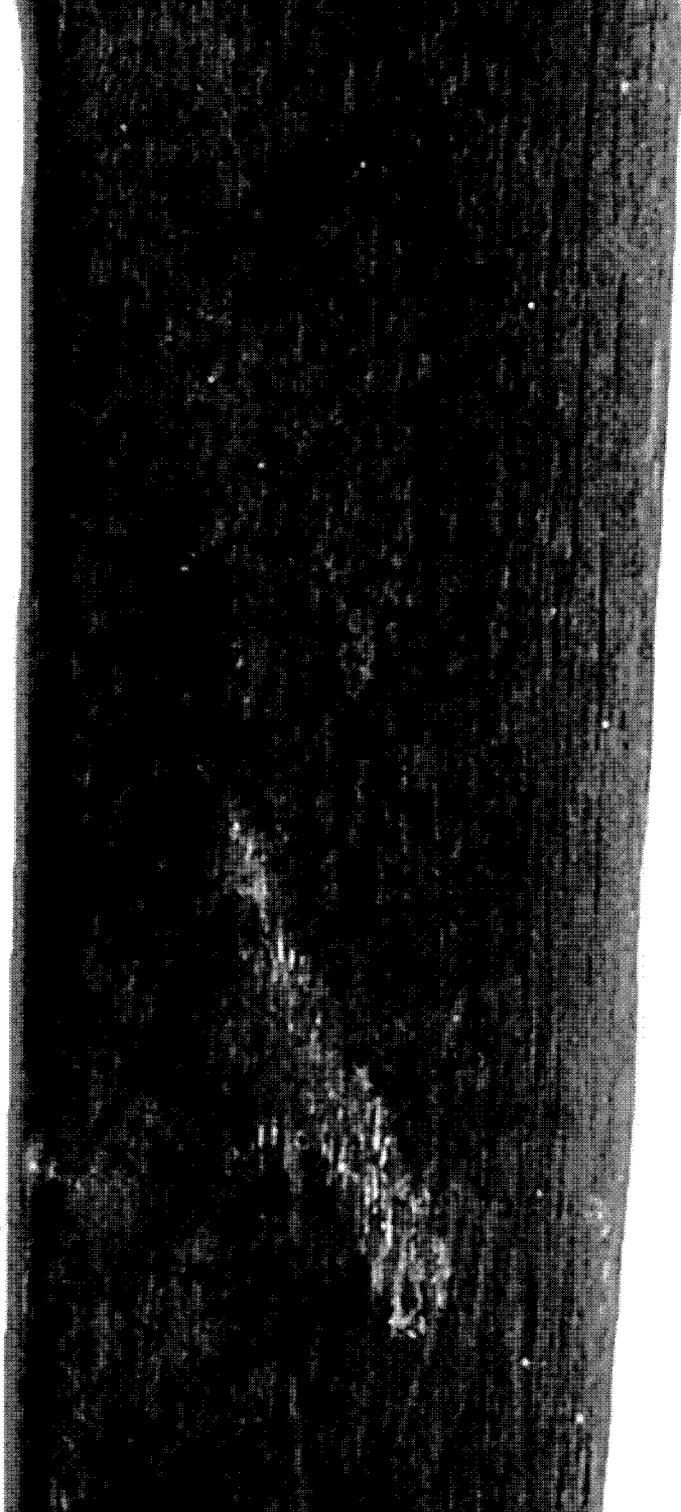
[6] The Alchemy of Glas from Marco Beretta is a book that gives an inside into the agency of ancient glassmaking, which shows that glass has played an important role in ancient technical and alchemical literature. (M. Beretta, 2009, p.2)

cess sublimates the work and the artist himself. It creates a relationship to the work in relation to the absolute, the unknown. Such fictional structures would take care nothing wrong would affect the outcome of the work. And for me, with little experience anticipating or controlling the glass, proficiency rests often on a matter of luck.

Seeking affective answers to questions, by way of ritual fictions and openness to learning in the studio space, heals and maintains the self. It creates different experiences and interpretations that transforms the functioning of the senses and pulls apart different meanings. It transforms bodies into surfaces that seek meaning in an abstract-outside. This, treats other bodies and my own with a profound affirmation and embrace the things created, as a collective collaboration or friendships.[7]

“Relearning how to see things in an alternative way, where things produce more questions than answers where it requests the viewer to engage more effort in reading and gives the things that produce space to rotate in their significations.” [8]

[7] [8] Gordon Hall talks about how sculptures are the audience’s companion. They ask the audience to stick for a while and look at them with empathy and curiosity. He also proposes the fact that relations with objects themselves might function as a means of remodelling our bond with materiality. All we are doing in the studio is making friends. (G. Hall, 2019, p.13)



AS A COOL OR SHINE

When I enter the hot-shop, intense heat and scents fill my senses. Luminous glass catches my attention, it heats up the space that allows bodies to free-style, blow, sweat and steam. That warmth connects studio practices via the workshop. It relates everyone to everyone and transforms an experience in the workshop into a collaborative practice. Unlike any other material, the hot glass immediately responds to you, it constantly asks to be worked. It involves teamwork that entangles people, heat, techniques, shouting, smoking, equipment. This moment invites all kind of forms and fluids to be part of an intervention of the body as a vessel that is leaking, infinitely pliable, malleable to take any shape or form. [9] Analysing how glass bodies interact, relate and demonstrate, I realised that the studio functions as a constant involvement of bodies that share intimacy and responsibility. The craft leads to an exploration into a creative process that is collective and experimental.[10]

A workshop space is not solely shaped by technical arrangement of tools, techniques and materials and a studio is not just a matter of produc-

[9] Elisabeth Grosz referring to the body as viscous and penetrable in her book "Sexed Bodies". The book involves around the concept of body where she proposes a new understanding of the body, corporeality sexuality, and sexual differences by questioning and shifting the hierarchy of dualisms. I think it is interesting to read her text in relation to glass, bodies are not fixed, inert and pure. They depend of their cultural milieu and value. Processes and differences that seem impossible for some bodies are possible for others. The functioning of the body itself is a realm of possibilities or impossibilities. (E. Grosz., 2003, p. 190)

[10] [11] Erin Oconnor talks about the haptic hot-shop heat of a glassblowing studio. Thus, inter-corporality is not only the interactions of glassblowers but also those among the hot glass, tools and equipment through and within non – human forces. (I. Farias & A. Wilkie, 2015, p.108)

tion and self-relationship. Both spheres are entangled in pre-individual intensities, like heat and pressure. The intensities in the studio adapt to the needs of the maker whereas the intensities involved in glass making adapt to the needs of the material. A process that is not defined by form, but through the creative making. [11]

I had planned to make the 'biggest glass'. The size of this thing was pretty intense. It required four people; Someone shaping the bowl, someone turning the pipe, another shielding the blower's arm and one coordinating the piece. The people involved in the process must be able to embody and extend themselves through the tools, through the other bodies. If blowers and assistants know how to anticipate another's movements, there is a better chance that the process will gain a smooth flow. That 'big glass' took us about two hours to finish. I remember, in the last steps of its making, voices spoke to me like "yeah Linda, you should grab the bowl and put it inside the annealer (a kiln where the glass gradually cools down), since it is your piece." I thought "well yes, I could do that". I put the protection suit on and

prepared myself to catch the piece. As soon as the glass bowl knocked off the pipe, the weight of it pulled me towards the floor. Fortunately, the bowl did not crack. This decisive move was crucial for the surviving of the work. I felt like I had the responsibility now, for the hard work and exhaustion everyone was going through making this piece. Even the ones who were not involved in the making, but were present in the hot shop, held their breaths, as the excitement spread through the whole space. When I delivered it as soon as I could and the bowl rested, a huge relief fell from everybody's shoulders. People start to clap their sweaty hands.

Few minutes later, I thought to peek inside the annealer. That was when I witnessed two hours of labour broken in two pieces. The piece had cracked inside.

Experiencing such corporeal interactions where I experienced myself extended in another's action is intracorporeal meaning.

"Everyone in the space is indirectly and directly caught up in the sensations of the making. In this sense, the

style of the interaction of the glassblowers shapes the emergence of the object. The fast tempo and synchronicity come from the modes of communication and gives the sensation that you need to be attuned to the material. The ability to achieve proficiency lies in the ability to follow the glass [...] These interactions and organisations get meaning at the interstices of interaction where It becomes meaningful only in practice.”

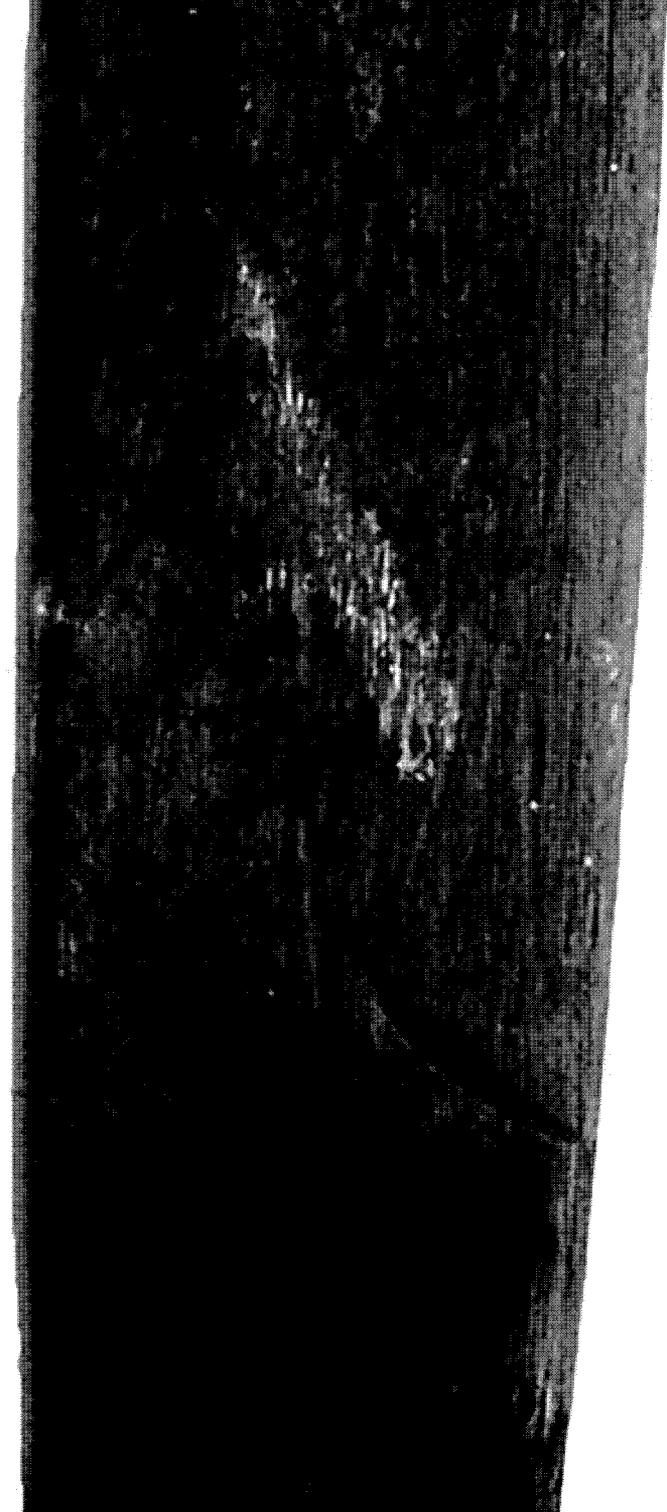
[12]

Thus, blowing the ‘big glass’ is not just an expression and realization of my intention. It requires intracorporeal adaptation within and among an emergent constellation of bodies in flux, heeding and following each other towards an envisioned form. This comforts me to know that through multiple bodies I can share material intimacy.

„In perceiving the other, my body and his are coupled, resulting in a sort of action which pairs them. This conduct which I am able only to see, I live somehow from a distance. I make it mine; I recover it or comprehend it. [...] I know that the gestures I make myself can be the objects of another’s intention.” [13]

[12] In the book *Studio Studies: Operations, Topologies & Displacements*, the studio space maintains and gives support to creative processes, inventions, and the making of cultural artefacts. (I. Farias & A. Willkie, 2015)

[13] The notion of inter-corporeality, in accordance with the recent interaction theory, stresses the role of embodied interactions between the self and the other in the process of social understanding (Merleau-Ponty, *The primacy of perception*, 1964a, pp. 96–155)



WAVE

For another project, I combined people, glass objects, recording equipment and together we created GFX. I always had an interest in the phenomena of sound and body. How acoustic waves carry energy that hit upon our body and impart some of their energy in you. Air moving back and forward... The German word "Klangkörper" designates a body of individuals, such as an orchestra or band, who perform pieces of music together. GFX was a Klangkörper. It consisted of people playing on instruments made from glass. Amateurs in the field of 'glass orchestra', we followed started playing first and through that created a chain of layered sounds, some mixed with effects. As performers, who were not musicians but glassblowers, we had to be able to listen to others, exist in the other body, understand and respond through their resounding body. Sounding bodies do not only produce sound, they also receive, transform and store energy and depend on things in order to reveal their effects.

When we got to perform together, the stage enabled us to better relate to each other. As the 'making' of the studio encountered itself in a public and created relationship with the audi-

ence, it brought the process to a different sphere. By the end of each act, we had played so hard on our instruments that some of them, for which we spent time and effort on, we're destroyed.

We never managed to make a good recording or documentation of it. But after performing together, we still share a kind of intimacy. It preserves and shares with others the affect of our collective. "Bodies act(ing) as mediators of sound, instruments, materials, score, space... our bodies were not merely carriers of the work, we were the artwork itself." [14]

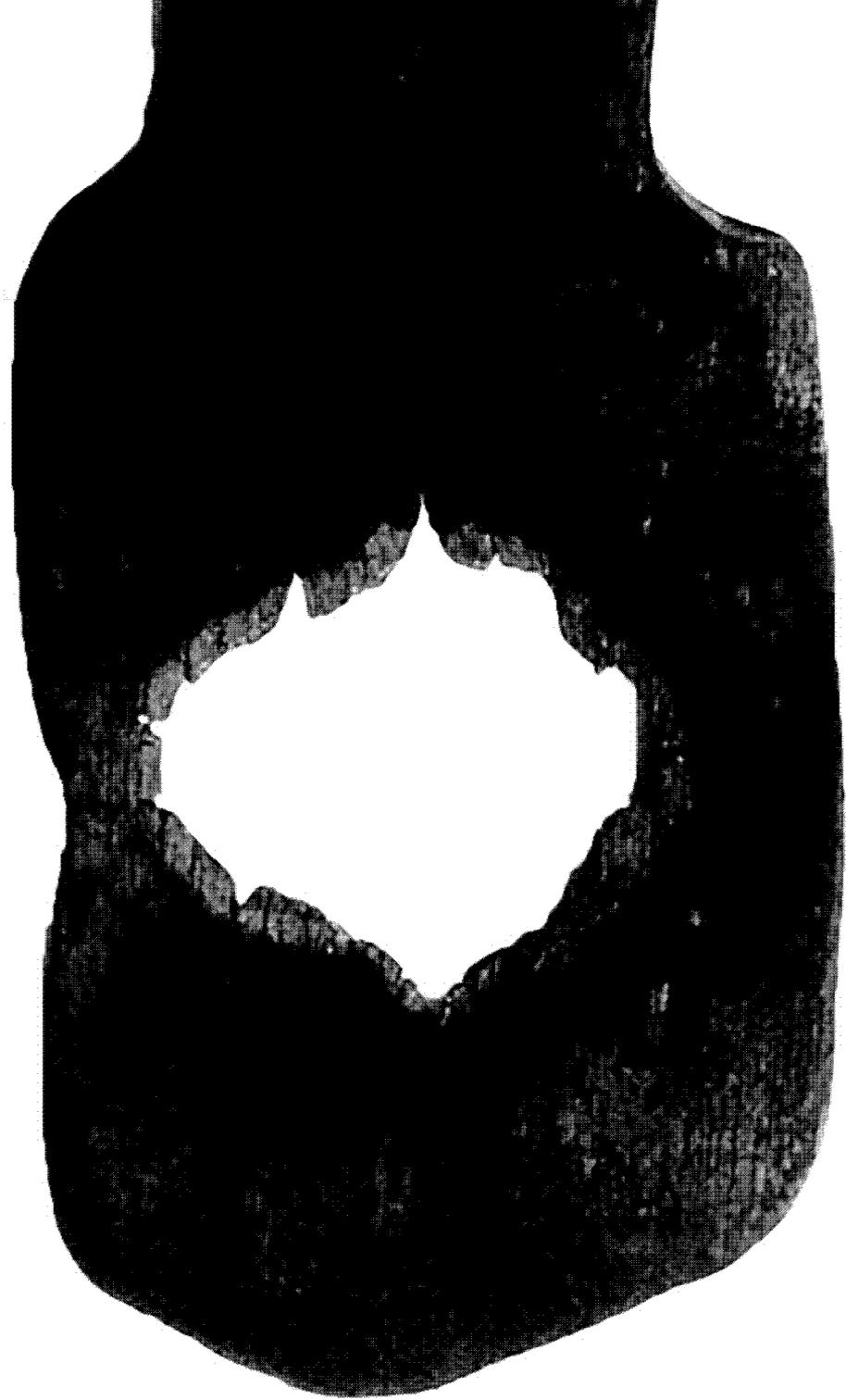
Collaborative teamwork like crafting the 'big glass' and creating a sound performance, both function like organs of a single inter-corporeality. Each being completing the other, as a collective consciousness. When my behaviour aligns with another, there is a "sense of understanding and empathy in intersectional synchronicity. Through such embodied understandings, meaning is created and receptive to the self and other. It is a process of social understanding in connection to the idea of embodiment of sound, craft... which allows to experi-

[14] Antoine Hennion (1993) has pioneered the study of the material 'mediators' of music, such as instruments, bodies, notation systems, sheet music, recording technologies, reproduction devices, music halls etc., arguing that these 'are neither mere carriers of the work nor substitutes which dissolve its reality; they are the art itself' (2003: 84). (I. Fariás & A. Wilkie, 2015, p.6)

ence relationships in an experimental way, where the Self lives in the others action." [15]

Through interaction and experimentation, events involving other bodies in its process links to what I do, who I am. The relationships I encounter define me more than the features of my body, where my bodily experience appropriates and is impressed upon by the conduct of another. The wonderful thing about these processes is that it's not just a matter of coming up with solutions, alternatives and possibilities. The "problem" here has the power to remain unsolved. It is grasped by the notion of expressing, addressing and becoming part of a sustainable collaboration. The collaboration, in the experimental making of the studio, meets the immediate making process of the hot shop. It creates a space to think about the circular relationship forming between me and others. In that most intimate sphere, I can open myself to an excess of sensations and in that state, I can transform myself into affect.

[15] Thomas J. Csorda writes about corporeal interactions. In his study in cultural phenomenology. He attempts to re-empower the body, defending the concept of embodiment. Embodiment implies that body is something else other than, or added to, the physical body. It is concerned with the ways in which people "inhabit" their bodies so that these become 'habitated'. His research interests include medical and psychological anthropology, global mental health, anthropological theory, comparative religion, cultural phenomenology, embodiment, globalization, social change, language and culture. (I. Fariás & A. Wilkie, 2015, p.114)



SHIMMERS

At the heart of interrelations in the workshop is heat. An elemental life that is inhuman but possessing an aspect of liveliness that sustains the furnace, air, glory hole, molten glass, burned skin, warm breaths. When I leave after finishing a hot piece, I take home the heat itself. As soon as I leave the hot-shop, I feel weak and can barely stand stably. The heat just penetrates my body. I get so exhausted, and although I drank litres of water while blowing, I still feel dehydrated. As I get home late, my body is tired, my mind is gone. From the metro, then the train, the walk, I just drag myself home. Open the door, drop my stuff and I immediately take off my clothes, shower and finally, fall into bed. "This thermal delight when letting the heat penetrate more than the body can assimilate feels like my body becomes viscous and I vitrify...

I had been so hot and sweated so intense, that my body had become viscous like the hot glass. When my body begins to vitrify, that is to become 'glassy', I start to produce crystals. These crystals are large enough to be felt. They fall from my body under the shower's waterfall. This metabolism that is to be vitreous came to

be intimate with the hot glass. The glassy state is shared via the penetration and inhabitation of the heat. I wasn't about to simultaneously become a glassblower; I was about to become glass via hot relations.[16]

Such 'event' as a process of becoming generates alternative states of being and forms a foundation for new entities and phenomena. Far from the terrestrial subjective sphere, the transformation of the body connects you directly to a collective neutral emerging in a becoming and belonging to a world of sensation. How an entity becomes and constitutes what that entity is. How a being is constituted by a becoming. The situated becoming of the studio phenomena gives the opportunity and the possibility to invent new social and cultural arrangements where the creation of an artefact cannot be separated from the settings in which it is created. These experimentations in the 'living lab' define new answers to problems; where the studio is a space of finding and defining a problem that might very well never be defined.[17]

"If there is life, the container is in the contained (and is thus contained by

[16] Inspired by Erin O' Connor own experiences in the hot shop. I actually paraphrased some of her experiences because she actually could explain the exchange I had felt during the process. Something that has turn my body to a lighter form. I am truly inspired by her writing how intercorporeality transforms into intra- corporality: the haptic hot-shop heat of a glassblowing studio (I. Farias & A. Wilkie, 2015 pp. 116-117)

[17] Experimental systems are designed to produce new answers to well defined problems, studio process consists to a large extend in actually finding and defining a problem. Artists can describe their exploration as open inquiries, in which the problem, the work nor the problem isn't well defined, where you do not really know what you are looking for. (I. Farias & A. Wilkie, 2015, p.9)

it); and vice versa.[...] To blow, to breathe—means in fact to have this experience: what contains us, the air, becomes contained in us; and, conversely, what was contained in us becomes what contains us. To breathe means to be immersed in a medium that penetrates us with the same intensity as we penetrate it.”[18]

Inhabiting a studio, I give it form and content. The artist is the one that becomes, the one that through contemplation mixes with nature and joins the world. I become sculpture, mineral, ocean, breath. A state where everything is dissolved and belongs to a state that was present before man. Forming a zero-degree world, where art is a compound of sensations, a resonance of vibrations. [19] It is an alliance with community and immunity, a circular exchange that can be compared to the phenomena of contraction, the effortless affection of squeezing and releasing. In that contra-action lies a space of vacuum, an absence of presence that is holding the inside and outside together where creative spaces can proliferate in a place in nothingness. When the moving body is gone and the sensation of a spherical world drifts and leads to

[18] Emanuele Coccia argues that, as the very creator of atmosphere, plants occupy the fundamental position from which we should analyse all elements of life. From this standpoint, we can no longer perceive the world as a simple collection of objects or as a universal space containing all things, but as the site of a veritable metaphysical mixture. (E. Coccia, *The Life of Plants*, 2018)

[19] Related to Deleuze's and Guattari's theory of art as an expression of nature. (C. Pombo Nabais, 2010, p.7)

reflecting and rethinking fictional borders. These new sensations can perceive presence in different politics, a dynamism that needs new rituals, that creates new understandings of mappings, representing, living, knowing, governing, resisting to unearth material. It is a shift towards a place that is forever reformed, where power is simultaneously projected, around, under, and through space. [20] Stepping into an opening of possibilities, into a void that reaches the ecstasy filtered through you. It creates space for improvisation, diversity and a plurality of desires that transform a studio memory into a space that is not just private, but intimate.

[20] Oceanic politics emerges from its materiality as a space of fluidity, volume, emergence, depth, and liquidity. Properties that are all at the forefront of debates presently animating new materialism in culture and political geography. (P. Steinberg & K. Peters, 2015, pp. 20-21)

“Phenomena is not in the world but of the world [...] there lies some sort of quantum vacuum that is not seeking knowledge but rather explores the very nature of matter itself. [...] Maybe the ongoing questioning is generated by the structure of nothingness, where vacuum experiments non/being” [21]

[21] Karen Barad is a Professor in Feminist Studies, Philosophy and History of Consciousness at the University of California, Santa Cruz. She has a doctorate in particle physics and more specifically quantum physics. She is touching on the question of touching, coupling, decoupling, entanglements, sensations, immersion fusing intimacy of feminist studies with science. (K. Barad, 2012)

WAYS OF CONCRETING

Developing a non-defined practice in the studio finds new ways to turn towards the unexplored, under-explored territories of thinking and awareness. The role of fiction moves us beyond the impasses of the present, in opening to the radically new, embracing the incoming future and turning towards the abstract outside. In these cases, fiction names both a method and a destination. It transforms into as a strategy of resistance, where the practice in the studio questions how the social, the economic and the cultural has been framed and understood. As creative spaces, they can challenge the reimagining of creativity as a social and material practice. It coordinates a work environment that supports a self-imposed process of individual exchange, and collective reflection generated through in-determination. The yet-to-be defined path of creating takes us beyond the analogies of science and reflects on questions of invention, intimacy and attachment. The being together with the things that I made, for which I spent time and effort, is itself a matter of creating space. The moment an artwork leaves its studio, it exposes itself to a test. It is coherent to others, it has the poten-

tial to find a new meaning elsewhere, requiring merely a weak attachment to take hold, unfold and shape the course of events.

“Involv(ing) the risk of assembling alternative relationships between object, people, spaces and introducing alternative propositions where we can imagine a different world.”[22]

[22] Studio Studies: Operations, Topologies & Displacements. (I. Fariás & A. Wilkie, 2015, p.12)

In the personal studio and communal workshop, I figured that I could accept a practice that becomes and belongs to a world of indeterminacy. The unpredictability of glass blowing creates space to question the notions of power and the operations and that shape our bodies. It helps to create a discipline that is self-imposed that can be a method for political and social transformation. In art, there is possible resistance, a hold that can be taught through a self-imposed practice that works on the self. This transforms the making and its interaction into a source of self-sufficiency and pleasure with external outward implications. “For Foucault, art is a spiritual practice through which we can challenge ourselves to realize possibilities of freedom. It creates our system of beliefs, own modes of per-

ception and methods for transforming our self and others. It is not just about showing and communicating things to an outside world, but it is also a confrontation and a challenge to find out our own position, challenging and changing the way we think.”[23]

An attempt of art is like an attempt to transform oneself, that tries to break to old confines and opens up new creative horizons which itself are transcended in turn. Fascinated by the mystery of transformation which to some extent is shaped or guided by myself transforms me during my creative process and gives me new insights through my work. It creates self-discipline and a relationship to my work, in which I feel generative curiosity, interest and empathy onto something which I have not fully accessed cannot fully understand or claim ownership over. It forms a creative sphere where we all learn to accept our bodies and affirm that they are operating as vessels for energetic transactions of matter and forces. Bodies, objects, spaces, feelings... are communities of a shared conceptual spaces that go back and forth, preserving sensations and reinventing futures. Where fiction keeps me

[23] The philosopher Michel Foucault defines ethics as a relation of self to itself in terms of its moral agency and as a result of this self-forming activity or “subjectivation” he constitutes his moral being. Quote taken from Gordon Halls, OVER-BELIEFS. (Hall, 2019, p.18)

aware and rites keep us alive. There, where I can work with uncertainty, mystery, doubt without looking for fact or reasons.

“The equilibrium, when the sum of all forces is zero, is when I can survive. It is the heat that allows me to move and it is in the cold where I am stable. An un-determined conflict that is undeniable because the true nature of two extremes opponents is that they are identical but different in degree.” [24]

[24] Text, I wrote, as on glass (DC, Tension, 2017)

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The cover photograph depicts a wet folded newspaper used to shape hot gathers of glass while blowing. During the process of shaping with the paper, the hot glass rides on a thin layer of steam.

The image used throughout the publication shows traces of the glassblowing process on a piece of wood.

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