

IN SEARCH OF THE FOUND



“In Search of the Found” is an exhibition project devised and curated by Lieta Marziali for Adorned Spaces at the Society of North American Goldsmiths (SNAG) Conference “The Loop: Coming Full Circle”, Chicago 22-25 May 2019.

Participating artists:

Jordi Aparicio
Robert Ebendorf
Lieta Marziali
Kim Nogueira

INTRODUCTION

Found and foraged objects were the first to be used by mankind in the context of adornment. Beads were fashioned out of collected shells, and also from teeth and bone kept after hunting, seeking to communicate something about the wearer, be it status, belonging or spiritual beliefs. Many millennia have passed, and still the human mind is compelled to forage for objects and use them in the context of adornment, both of the house and of the body. The exhibition wishes to ask not only what we are still trying to communicate through these objects and their manipulation, but also what, in a more global, digital and accelerated age, contemporary human beings are still seeking through the process of searching.

This exhibition wishes to create a conversation about the nature and purpose of found objects in jewellery, with particular focus on the concept and significance of the search.

My recent MA opened up new questions which I hope will form part of further doctoral research. What narrative and communicative energy is stored in found objects? What parameters define an object as “found”? What are the relevance and importance of (active) search as opposed to (chance) discovery? What is the emotional and semantic relationship between the search for and finding of objects and the search for and finding of ourselves? Is there a space for the digital in this typically very physical endeavour?

This small exhibition is an attempt to go beyond providing socio-economic observations about re-/up-cycling in contemporary consumer society that exist within the ubiquitous “trash-into-treasure” discourse. Similarly, it also wishes to ask questions that go beyond the boundaries of the territory of material and narrative re-contextualisation. Presenting my own work alongside that of pioneer and mentor Robert Ebendorf, I wish to cast a light not on our individual narrative practices around discarded objects, but on our thoughts and our approaches to searching, its *modus operandi*, and its emotional significance. In return, by exploring contexts and modes of foraging, I wish to examine how these have influenced our work in terms of both those narratives and choice of materials.

Further context is created by the work of Jordi Aparicio, from Spain, and of Kim Nogueira, from the US Virgin Islands. Jordi's concepts and constructions are based upon walking and foraging for organic wooden forms that remain present in the finished pieces only as burnt-out voids inside tightly-packed hair-like fused silver wire, and in the memories and reflections of the maker. And it is also in the work of Kim Nogueira that I wish to further explore the absence of a traditionally-found object. Her constant foraging of her Caribbean shores serves as a method of reflection rather than physical gathering of materials that she says are often too fragile to be included in her pieces. Her search is then directed towards the digital realm, where she seeks old images in the public domain that embody the spiritual questions she raises through her foraging reflections. Importantly, by including Jordi and Kim, it is also my hope to direct their gaze onto how their various processes of searching and finding inform their work, and create new conversations in these two artists' perception and contextualisation of their own practice.

The exhibition does not want to present large bodies of work but rather bring questions to the research table. The texts offered here and in the other display materials hope to challenge the viewer on the subject but also, crucially, to elicit responses which could add important data to this budding research.

Lieta Marziali



Kim Nogueira, detail from "East of Hercules" bangle (2019 - silver, 24k gold, copper, vitreous enamel). Credit: Kim Nogueira

IN SEARCH OF THE FOUND: AN ETYMOLOGICAL JOURNEY

Lieta Marziali

What have you found? Where did you find it?

These are some of the questions most often asked, most often about objects most often regarded as found. And yet, by confining the discussion to such established parameters, one also runs the risk of restricting the answer to an equally familiar territory. When it comes to work that incorporates such fragments, narrative seems to take centre stage in the form of collage and assemblage, ecological affirmation, observation, commentary, recollection... Still, in the few years I have been immersed in the world of so-called found objects, I have come to appreciate how there is so much more to them than the patina of time and the history they carry, the stories they tell and the stories they help us tell.

Just taking the time to go through what one finds can help reveal patterns even if only to highlight their randomness. Slowing down and thinking about why one might find finding such an enthralling activity might start to shed light about the importance of investigating and revealing patterns into the search itself. It is through this process of deceleration and reflection that I have begun to question and to challenge, in my own written and made work, my own biases about the concept of the Found and what it means to search and to find.

search (v.)

c. 1300, from Old French *cerchier* “to search” (12c., Modern French *chercher*), from Latin *circare* “go about, wander, traverse,” in Late Latin “to wander hither and thither,” from *circus* “circle”.

research (v.)

1590s, from Middle French *recercher*, from Old French *recercher* “seek out, search closely,” from *re-*, intensive prefix, + *cercher* “to seek for”, from Latin *circare* “go about, wander, traverse,” in Late Latin “to wander hither and thither,” from *circus* “circle”.

These reflections – for this is what they are, in all their speculative intricacy and inadequate attempts at being forced into definite words – form some of the basis of my research, of my own “wandering hither and thither in circles”. They come from a desire to delve into what one could learn about the Found and what the Found in turn can teach, and the active part one can take in transforming the Search into Research and, ultimately, fulfil the most ancestral meaning nested in the word “find” as “path” or “bridge”: a way than we can tread to lead us to discovery.

find (v.)

Old English *findan* “come upon, meet with; discover; obtain by search or study” (class III strong verb; past tense *fand*, past participle *funden*), from Proto-Germanic **findan* “to come upon, discover” ... The Germanic word is from PIE root **pent-* “to tread, go” (source also of Old High German *fendeo* “pedestrian;” Sanskrit *panthah* “path, way;” Avestan *panta* “way;” Greek *pontos* “open sea,” *patein* “to tread, walk;” Latin *pons* (genitive *pontis*) “bridge;” ...

So what is the Found?

Is it something that we have come across unexpectedly? Does it need to be an object? Does it need to be available for free or can it be subject to an economic transaction? The Found is as elusive as it is so hardly definable. And yet, it is an intrinsic part of the human experience. It is often associated with the tingle (or sting) of surprise or the comfort (or sorrow) of memory. It is my experience that the ways the Found often finds us is triggered by, as much as it is capable of triggering, a disposition of the mind – a passing mood, if we so wish to call it, or perhaps a more prolonged sensibility, of which one may or may not be aware.

And if the Found is charged with such emotional power, how does one calculate the value of that power? What importance does chance hold in this transaction? Can the Found arrive as a gift via someone else and, if so, how does that challenge or expand one’s perception of provenance? And if a personal encounter is necessary, what is the significance of location and of a sense of place: do the beach or the forest floor make for a purer find as, say, the flea market or, as matter of fact, the internet? Is there a hierarchy and, if so, how is it justified? And indeed can it be justified at all?

Found as Experience

What will I find? Where will I find it? Will I indeed find anything?

The Found is, whether by cause or effect, intertwined with the Search. But whether one is aware of what one is seeking – or indeed that one is seeking something in the first place – is a more difficult question to answer. The Found is much more than the object, the material manifestation in which it appears in front of our eyes. I believe its power and its value are in the experience it can create as a tool to learn about ourselves, embedded in the bodily gestures and in the senses that accompany the Search. They lie in the uncomfortable bending of knees, the dexterous rustling with the tip of a boot, the gentle picking up and bringing to the eye, the turning of the head and the knowing exchange of a smile, the emotional grating of an unpleasant conversation, the expectant or perhaps already disappointed opening of a bag, the welcome resting of a wrist during slow but relentless screen scrolling. And they lie in the feeling of a rough texture, the fascination with a new colour, the silence of solitude or the chatter of a busy street, the sudden alertness to the flavours of delicious food being prepared in a not so distant house or in the next room.

These experiences, embodied in objects, or words, or images, become like fragments of a map, often of a place that does not yet exist: an interior place we feel the need to discover, or to construct, or to fantasize about, or to remember. They are pieces of a puzzle, or even better, of a collage the image of which might not become clear until enough or indeed all the pieces have been assembled. Or perhaps may never be... We may think, perhaps presumptuously, that we know what we are searching for. And, for a while, we might fool ourselves that what we have gathered is what we wanted to.

Instead, I believe that it is often through plotting the Found that we can begin to fathom the Search that drives it: a sort of lateral psycho-geographical journey in which chance encounters, whether through planned or unplanned meanderings, point us to unknown corners of our mind, to unchallenged knowledge, unanswered – or, even better, unasked – questions. It is here, where the enquiry shifts from uncovering the narratives of mere objects and of the work they inhabit to uncovering the

personal narratives of the individual doing the searching, that the Found and the Search themselves can become the subject of Research.

Where do I normally look? What do I pick up from what I see? What story do my finds, and the environment or circumstances in which I came upon them, tell me about myself? Why did I pick this up?

Finding as Exercise

But the act of finding inhabits that very agonizingly human cusp (or precipice) that lies between abandonment to the waves of uncertainty and surrender to the appetite for control. And so, we are torn between seeking the experience of the Search and finding the Found that we seek. We seek the thrill of a chance encounter and yet secretly yearn for chance to deliver what we think we are seeking.

Even when we are not ready to see it.

We can isolate a single piece of wood in the homogenous crowded brownness of the forest floor. We can discern the discoloured and distorted fragment of a once bright can never quite destined to rot in its muddy roadside grave. We can click-zoom into an anonymous faded image etched by lost hands in the cacophonous information mob that clutters the corners of the web. We can even disentangle words from the thread of a carelessly over-heard conversation. But do we ever stop to ask ourselves how this is so?

Being able to chart that fleeting moment when the life of that which was “unseen” becomes “seen”, when the inconspicuous becomes conspicuous, throwing light on a find that helps us discover answers to questions we didn’t know we had, is a process that requires Exercise.

exercise (v.)

late 14c., “to employ, put into active use,” from exercise (n.); originally “to make use of;” also in regard to mental and spiritual training; sense of “engage in physical activity” is from 1650s. From late 14c. in sense of “train, drill, discipline, educate”; develop (a skill) by practice.”

exercise (n.)

mid-14c., “condition of being in active operation; practice for the sake of training,” from Old French *exercice* (13c.) “exercise, execution of power; physical or spiritual exercise,” from Latin *exercitium* “training, exercise” (of soldiers, horsemen, etc.); “play;”

in Medieval Latin also of arts, from *exercitare*, frequentative of *exercere* “keep busy, keep at work, oversee, engage busily; train, exercise; practice, follow; carry into effect;

disturb, disquiet, literally “remove restraint,” from *ex-* “off” (see *ex-*)

+ *arcere* “keep away, prevent, enclose,” from PIE **ark-* “to hold, contain, guard” (see *arcane*).

It is then by exercising it that one can understand the process of finding and train oneself to find.

Finding as Practice

Exercise, as the action of doing something over and over and of disturbing what is hidden and guarded, represents both the physical doing and reflective thinking that are at the core of building awareness – of bringing the unconscious into the conscious – and, as such, forms the basis of Practice.

practice (v.)

c. 1400, “to do, act;” early 15c., “to follow or employ; to carry on a profession,” especially medicine, from Old French *pratiser, practiser* “to practice,” alteration of *practiquer*, from Medieval Latin *practicare* “to do, perform, practice,” from Late Latin *practicus* “practical,” from Greek *praktikos* “practical” (see *practical*).

From early 15c. as “to perform repeatedly to acquire skill, to learn by repeated performance;” mid-15c. as “to perform, to work at, exercise.” Related: Practiced; practicing.

practice (n.)

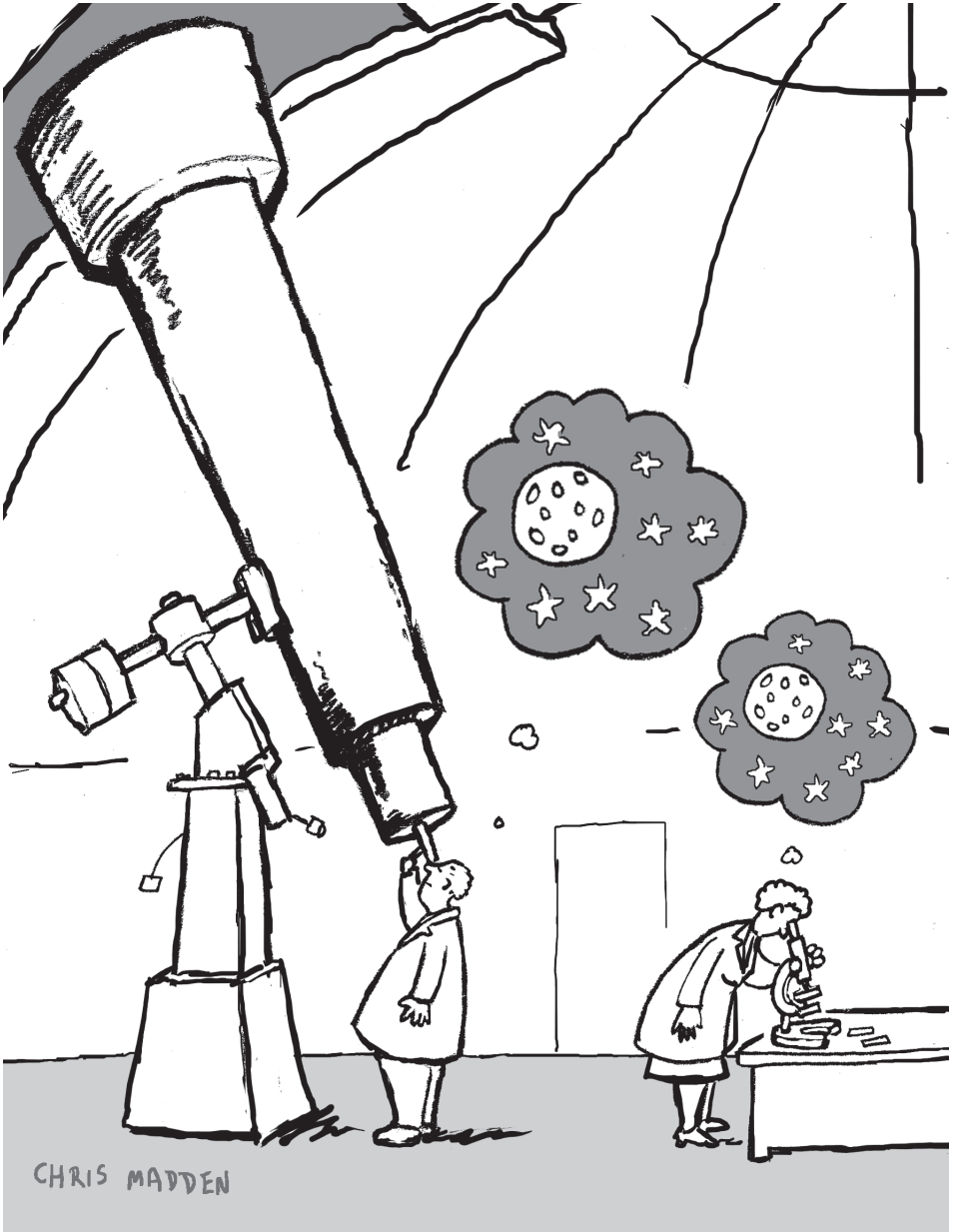
early 15c., practise, “practical application,” originally especially of medicine but also alchemy, education, etc.; from Old French *pratiser*, from Medieval Latin *practicare* (see *practice* (v.)).

Making (intended here in its broadest sense) adds another layer to the process of exercising. Making requires that we perform a choice first and then an intervention on our Found, in a repetition – or perhaps a new and possibly more difficult iteration – of the Search and Research cycle. Searching among what is already Found, finding when everything is noticeable, discerning when all is marked: this is a task that requires an even sharper understanding of the workings of our Search. However, it is also one that can lead us to develop that very sharper understanding, especially when we observe the transformations that we are willing (or not!) to impose on our gathered materials.

*What will I do with this? Will I indeed be able to do anything with this?
Why did I make this piece with those finds? Why could I never use that
find I love so much?*

When we make, we choose and transform materials in a way that we hope will bring us knowledge, of processes but also of ourselves as a material to be shaped by that knowledge. The medium, or function, or purpose are irrelevant: movies, paintings, jewellery, writing, pottery, furniture, architecture all fit into that really undivided etymological umbrella of art and of craft as mental and bodily skill, dexterity and strength and the ability to fit things together. And, as we choose and transform materials, we walk our “bridge” and mould our “path” towards a better understanding of ourselves. I believe it is only at this point that the Search can lead us to understand our Found, and our Found can begin to speak to us about the necessity, scope and destination of our Search.

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LITERARY CRUMBS

Curated by Lieta Marziali and Kim Nogueira. Edited by Lieta Marziali.

These fragments do not wish to provide a research bibliography, but to take the viewer and reader by the hand and inspire them to embark on, embrace and acknowledge their own Search, and to walk the path towards their own Found.



Robert Ebendorf, "A Ten-Cent View" brooch (2018 - mixed media). Credit: Lieta Marziali

Guy Debord, 'Theory of the Dérive'

'[The *dérive* is] a technique of rapid passage through varied ambiances... a playful-constructive behavior and awareness of psychogeographical effects, and... thus quite different from the classic notions of journey or stroll... In a *dérive* one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there.'

Debord, G. (1958) 'Theory of the Dérive' (Knabb, K. transl., 2006) in Situationist International Anthology, available on The Bureau of Public Secrets website, the most comprehensive archive of Situationist writings, at <http://www.bopsecrets.org/SI/2.derive.htm>

Rebecca Solnit, *A Field Guide to Getting Lost*

'Leave the door open for the unknown, the door into the dark. That's where the most important things come from, where you yourself came from, and where you will go. Three years ago I was giving a workshop in the Rockies. A student came in bearing a quote from what she said was the pre-Socratic philosopher Meno. It read, "How will you go about finding that thing the nature of which is totally unknown to you?" I copied it down, and it has stayed with me since. ... The question she carried struck me as the basic tactical question in life. The things we want are transformative, and we don't know or only think we know what is on the other side of that transformation... Love, wisdom, grace, inspiration – how do you go about finding these things that are in some ways about extending the boundaries of the self into unknown territory, about becoming someone else?

'Certainly for artists of all stripes, the unknown, the idea or the form or the tale that has not yet arrived is what must be found. It is the job of artists to open doors and invite in prophecies, the unknown, the unfamiliar; it's where their work comes from, although its arrival signals the beginning of the long disciplined process of making it their own.'

Solnit, R. (2017) *A Field Guide to Getting Lost*, Edinburgh: Canongate Books, pp. 4-5

Erik de Jong, 'The didactics of being nowhere'

'Knowledge has a value... but it is also a claim. Letting go of this claim, letting go of (prior) knowledge as being something of value, does not result in a deficit of value. It heightens one's sensitivity to the moment at which value is created. Every spontaneous moment, every word, every suspicion has value. The sensitivity to the creation of value is what determines the insight received at the moment that 'nothing' transitions into 'something', the moment that 'nowhere' transitions into 'somewhere'. This insight ultimately holds the essence of what learning and art are respectively all about. It is here where the artistic and educational spaces meet in the practice of 'being in transition.'

de Jong, E. 'The didactics of being nowhere', in *Old School / Nieuwe Klas* (2015, W. Lambrecht and N. Vansieleghem, eds.), Grafische Cel, LUCA School of Arts (BE), p. 62

Juhani Pallasmaa, *The Thinking Hand*

'Through a growing capacity to tolerate uncertainty, vagueness, lack of definition and precision, momentary illogic and open-endedness, one gradually learns the skill of cooperating with one's work, and allowing the work to make its own suggestion and take its own unexpected turns and moves. Instead of dictating a thought, the thinking process turns into an act of waiting, listening, collaboration and dialogue.'

Pallasmaa, J. (2009) *The Thinking Hand* (Architectural Design Primer, Vol. 3), Chichester: John Wiley & Sons Ltd., p. 111



Lieta Marzali, "Are We There Yet: On Recurrence, Recollection and the Resilience of Material Existence" neckpiece (2018 - hardcore rubble from local and international dirt tracks, new and reclaimed copper, vintage bead necklace, recycled silver). Credit: Lieta Marzali

Pablo Neruda, 'Recordarás' / 'You Will Remember'

IV

Recordarás aquella quebrada caprichosa
a donde los aromas palpitantes treparon,
de cuando en cuando un pájaro vestido
con agua y lentitud: traje de invierno.

Recordarás los dones de la tierra:
irascible fragancia, barro de oro,
hierbas del matorral, locas raíces,
sortílegas espinas como espadas.

Recordarás el ramo que trajiste,
ramo de sombra y agua con silencio,
ramo como una piedra con espuma.

Y aquella vez fue como nunca y siempre:
vamos allí donde no espera nada
y hallamos todo lo que está esperando.

IV

You will remember that capricious stream
where throbbing scents climbed,
from time to time a bird, dressed
in water and slowness: winter clothes.

You will remember the gifts from the earth:
irascible fragrance, mud of gold,
scrubland grass, crazy roots,
sorcerous thorns like swords.

You will remember the bouquet you brought,
bouquet of shadow and water with silence,
bouquet like a rock with foam.

And that time was like never and always;
we go there where nothing is waiting
and we find everything waiting there.

Jiddu Krishnamurti, *Krishnamurti to Himself: The Last Journal*

‘We never look deeply into the quality of a tree; we never really touch it, feel its solidity, its rough bark, and hear the sound that is part of the tree. Not the sound of wind through the leaves, not the breeze of a morning that flutters the leaves, but its own sound, the sound of the trunk and the silent sound of the roots. You must be extraordinarily sensitive to hear the sound. This sound is not the noise of the world, not the noise of the chattering of the mind, not the vulgarity of human quarrels and human warfare but sound as part of the universe.’

Krishnamurti, J. *Krishnamurti to Himself: The Last Journal* (Friday 25th February 1983 entry, available at <http://jiddu-krishnamurti.net/en/krishnamurti-to-himself/1983-02-25-jiddu-krishnamurti-krishnamurti-to-himself-february-25th>). jiddu-krishnamurti.net is one of the most comprehensive multi-language archives of Krishnamurti’s talks and texts.



Jordi Aparicio, “Anima 170” ring (2018 - silver 930, iron). Credit: Jordi Aparicio

Nan Shepherd, *The Living Mountain*

‘I knew when I had looked for a long time that I had hardly begun to see.’ (p. 11)

‘You will not be finding a thing but in the place where it will be.’ (p. 38)

‘I have been the instrument of my own discovering; and to govern the stops of the instrument needs learning too. Thus the senses must be disciplined, the eye to look, the ear to listen, the body must be trained to move with the right harmonies. I can teach my body many skills by which to learn the nature of the mountain. One of the most compelling is quiescence. ... Having disciplined mind and body to quiescence, I must discipline them also to activity. The senses must be used. For the ear, the most vital thing that can be listened to here is silence. To bend the ear to silence is to discover how seldom it is there.’ (p. 90-96)

‘Half-closing the eyes can also change the values of what I look upon. ... Such illusions, depending on how the eye is placed and used, drive home the truth that our habitual vision of things is not necessarily right: it is only one of an infinite number, and to glimpse an unfamiliar one, even for a moment, unmakes us, but steadies us again.’ (pp. 100-101)

‘Why some blocks of stone, hacked into violent and tortured shapes, should so profoundly tranquillise the mind I do not know. Perhaps the eye imposes its own rhythm on what is only a confusion: one has to look creatively to see this mass of rock as more than jag and pinnacle – as beauty. ...

... ‘Yet the forms must be there for the eye to see. And forms of a certain distinction: mere dollops won’t do it. It is, as with all creation, matter impregnated with mind: but the resultant issue is a living spirit, a glow in the consciousness, that perishes when the glow is dead. It is something snatched from non-being, that shadow which creeps in on us continuously and can be held off by continuous creative act. So, simply to look on anything, such as a mountain, with the love that penetrates to its essence, is to widen the domain of being in the vastness of non-being. Man has no other reason for his existence.’ (pp. 101-2)

‘There must be many exciting properties of matter that we cannot know because we have no way to know them. ... I add to it each time I go to the mountain – the eye sees what it didn’t see before, or sees in a new way what it had already seen. So the ear, the other senses. It is an experience that grows; undistinguished days add their part, and now and then, unpredictable and unforgettable, come the hours when heaven and earth fall away and one sees a new creation. The many details – a stroke here, a stroke there – come for a moment into perfect focus, and one can read at last the word that has been from the beginning.’ (pp. 105-6)

‘Knowing another is endless. And I have discovered that man’s experience of them enlarges rock, flower and bird. The thing to be known grows with the knowing.’ (p. 108)

Shepherd, N. (2011) *The Living Mountain*, Edinburgh: Canongate Books



Robert Ebendorf, “Star Bird” brooch (2018 - mixed media). Credit: Lieta Marziali

Herman Hesse, *Demian*

‘Einen Wissenden darf ich mich nicht nennen. Ich war ein Suchender und bin es noch, aber ich suche nicht mehr auf den Sternen und in den Büchern, ich beginne die Lehren zu hören, die mein Blut in mir rauscht. Meine Geschichte ist nicht angenehm, sie ist nicht süß und harmonisch wie die erfundenen Geschichten, sie schmeckt nach Unsinn und Verwirrung, nach Wahnsinn und Traum wie das Leben aller Menschen, die sich nicht mehr belügen wollen.

‘Das Leben jedes Menschen ist ein Weg zu sich selber hin, der Versuch eines Weges, die Andeutung eines Pfades. Kein Mensch ist jemals ganz und gar er selbst gewesen; jeder strebt dennoch, es zu werden, einer dumpf, einer lichter, jeder wie er kann. ... Wir können einander verstehen; aber deuten kann jeder nur sich selbst.’

‘I have no right to call myself one who knows. I was one who seeks, and I still am, but I no longer seek in the stars or in books; I’m beginning to hear the teachings of my blood pulsing within me. My story isn’t pleasant, it’s not sweet and harmonious like the invented stories; it tastes of nonsense* and bewilderment, of madness and dream, like the life of all people who no longer want to lie to themselves.

‘Every person’s life is a journey toward himself, the attempt at a journey, the intimation of a path. No person has ever been completely himself, but each one strives to become so, some gropingly, other more lucidly, according to his abilities. ... We can understand one another, but each of us can only interpret himself.’

*Edited from the the original Applebaum translation ‘folly’

Hesse, D. (2002, S. Applebaum, transl.) *Demian*, Mineola, New York: Dover Publications, Inc., pp. 4-5



Kim Nogueira, "Icarus" automaton (2018 - silver, copper gutting debris from Hurricane Irma found in the artist's yard, 24k gold, vitreous enamel). Credit: Kim Nogueira

John Dewey, *Art as Experience*

‘Experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living. Under conditions of resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience had is inchoate. Things are experienced but not in such a way that they are composed into *an* experience. There is distraction and dispersion; what we observe and what we think, what we desire and what we get, are at odds with each other. We put our hands to the plow and turn back; we start and then we stop, not because the experience has reached the end for the sake of which it was initiated but because of extraneous interruptions or of inner lethargy.

‘In contrast with such experience, we have *an* experience when the material experienced runs its course to fulfillment. Then and then only is it integrated within and demarcated in the general stream of experience from other experiences. A piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation, whether that of eating a meal, playing a game of chess, carrying on a conversation, writing a book, or taking part in a political campaign, is so rounded out that its close is a consummation and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is *an* experience.’



Jordi Aparicio, "Anima 192" neckpiece (2018 - silver 930, stainless steel). Credit: Jordi Aparicio

Peter Sloterdijk, *The Art Of Philosophy: Wisdom As Practice*

‘What if we observed artists in their efforts to become artists in the first place? ... we could obtain a history of the training that made it possible to do art and the asceticism* that shaped artists.’ (p. 9)

‘... the traditional approach to classifying human action, that is, the familiar distinction between the *vita activa* and the *vita contemplativa* that initially related only to monks, was linked with the effect of making the dimension of practice as such invisible, if not actually inconceivable. As soon as we accept the ingrained difference between “active” and “contemplative” as if it were an exclusive and total alternative, we lose sight of a substantial complex of human behavior that is neither merely active nor merely contemplative. I call this the life of practice.

‘By nature, this is a mixed domain: it seems contemplative without relinquishing characteristics of activity and active without losing the contemplative perspective. Practice, or exercise, is the oldest form of self-referential training with the most momentous consequences. Its results do not influence external circumstances or objects, as in the labor or production process: they develop the practicing person himself and get him “into shape” as the subject-that-can. The result of practicing is shown in the current “condition”, that is, in the practicing person’s state of capability.’ (p. 6)

‘In focusing on the practicing aspect of human existence, I am taking account of a fact that is apparently trivial but whose effects are unpredictably far-reaching: the fact that everything people do and can do is achieved more or less well and done better or worse. ... In every performance of practicing, an action is carried out in such a way that its present execution co-conditions its later execution. We could say that all life is acrobatics, although we perceive only the smallest part of our vital expressions as what they really are: the results of practice and elements of a *modus vivendi* that happens on the high wire of improbability.’ (p. 8)

*Asceticism (from *askein* / ἀσκεῖν “to exercise, to train”, also “to work curiously, to form by art”)



Lieta Marziali, "Veda" neckpiece (2018 - sheep sacrum bone, ceramic fragment, reclaimed lapis lazuli bead, reclaimed copper wire). Credit: Lieta Marziali

NOTES

