

“I make art and clean up a room.” “I clean up a room and make art.” The sequence switches. When the procedure of these two actions changes, you must be able to envisage two different scenes. If the former is related to maintaining a studio environment, the latter is about the run-up to production, that is, the replenishment of anticipation. By the way, will you view my works after reading this text?

Is there an ideal sequence for love? Is there a precise procedure for healing? Is there a perfect process for creation? A production process without a fixed sequence, one that is open to emergence prompted by procedures. Based on this premise, we have to discover everything anew within the process, including love, healing, and creation. By the way, will you read this text after viewing my works?

Between a computer simulation and manual poiesis (the act of creation), there are differences in the richness of the procedures due to the speed, body, and materialities that mediate them. Creativity resides in the procedure. That being said, they are similar in the sense that they start off entrusting themselves to ambivalence about the results, instead of calculating backward from the finished work. Having said that, are you similar to me?

I reconstruct the sequence of how you view works as my own procedure of creating them. By involving body and materiality, manual poiesis becomes pregnant with fluctuations in the choice of action. How about an algorithm used in computer simulation that gets tired? The process that includes unexpected breaks is full of opportunities to get sidetracked. Creation means finding a different circuit in the process of making art. You reinterpret my procedure of creating as a sequence for viewing the work of art.