

# Tangible Thoughts

Hiddy (Hye Jin) Lee

A thesis exhibition presented to OCAD University in partial fulfilment of the requirements for the degree of Master of Fine Arts in Interdisciplinary Master's in Art, Media and Design (IAMD)

Graduate Gallery, OCAD University, June 17-20

Toronto, Ontario, Canada 2024

## Table of Contents

Abstract	ii
Acknowledgement	iii
List of Figures	iv
Introduction	1
Love Hands, I, and Jean Yin Shiu Kong	6
Tangible Thoughts: The Exhibition Journey	9
Parallel & One String Says All	10
Stitch to Remember	11
Tension I	12
Tension II	13
Boredom Blanket	15
Tangle	16
Reflection Notes	18
Hands, Touch, Emotions	19
Tangible Thoughts: The Experience and Learning	23
One Yard of Muslin, Myself, and My Hands	23
Noticing The Subtle Differences	30
Speed and Focus	34
Boredom and Repetition	38
Conclusion	44
Appendix A	47
Supporting Images of the Process	47
Appendix B	52
Reflection notes	52
References	60

## Abstract

This research explores the significance of using our hands in creative practice and its influence on the maker's thought processes and creative directions. By examining the intimate interaction between our hands and materiality, I ask: how does manual practice influence the maker's emotions and thoughts? In this study, learning through handmaking is not only about gaining new knowledge but also recognizing our emotions, exploring the relationship between knowns and unknowns, and reflecting upon curiosity and persistence as the catalyst for activating and maintaining bodily activities. Using muslin fiber and my hands for a series of experimentations to practice simple and repetitive hand motions for utilizing muslin fabric, this study aims to capture my emotional changes, thought processes, and pivotal moments of decision making. The critical phenomenology of bodily experience in this study is heavily influenced by the phenomenology by Merleau-Ponty (1982) and Byung-Chul Han's discussion regarding the mainstream of advanced technology, especially related to smartphones, in *Non-Things* (2022) and *The Burnout Society* (2010). Also, the use of reflection notes as the practical narratives of the making process to navigating research direction is inspired by Yeseung Lee's *Seamlessness: Making and (un)knowing in fashion practice* (2016).

Keywords: Dexterity, emotional training, handwork, tactile-oriented thinking

## **Acknowledgement**

I would like to express my gratitude to my advisory team Dr. Ayumi Goto and Peter Morin. You both provided incredible support, care, and love throughout my academic journey at OCAD University. Especially, Dr. Ayumi Goto has been not only my primary advisor but also a mentor. Your patience and continued faith inspired me to do things beyond what I believed I was capable of. Your vital thoughts and ideas helped me to broaden my understanding and perspectives. I extremely feel lucky to have a chance to have you as my supervisor for this research. You demonstrated how teaching and research can be done in such a respectful and caring way. I will always remember what I have learned from you and try to share it with others.

My academic journey could not have been possible without unconditional love from my family. My partner John Kong, your unconditional love and encouragement always make me believe in myself. My loving children Dillon and Liberty, you guys always make me motivated to become a better human so that you can live in a better world. Especially, Raymond Kong and Jean Yin Shiu Kong, thank you for your generous support and for being an inspiration for my research. Your hardworking hands which raised our family and helped others will be always remembered by me.

I would also like to thank the instructors, staff and colleagues at the IAMD Program and OCAD University for sharing with me a friendly space where I could develop my creativity.

## List of Figures

- Figure 1. *Stitch to Remember*: Worn-out pants darned by a sewing machine, Kleenex: 5ft \*5ft, connected by using the same technique for darning pants, reflection booklet: Hanji, stitches, 2023. Picture Courtesy: Hiddy Lee 8
- Figure 2. Overall layout of the exhibition, From the left side – *Parallel*, *Stitch to Remember*, *Tension I*, *Tension II*, *Boredom Blanket*, *Tangle*, *One String Says All*, *Reflection notes*, 2024. Picture Courtesy: Hiddy Lee 10
- Figure 3. Left – *Parallel*: Free-hand line drawing with 0.2 mm fountain pen on 11” \*17” drawing paper, Right - *One String Says All*: Hand crocheted circular motifs with cotton yarn, 2024. Picture Courtesy: Hiddy Lee 11
- Figure 4. Left – *Darned pants*: Worn-out pants, sewing machine, middle – Kleenex, sewing machine, right – *reflection book*: hanji, sewing machine, print (the details of the book can be found in appendix A figure 17), 2023. Picture Courtesy: Hiddy Lee 12
- Figure 5. Top -*Tension I*: muslin Fabric, hand unraveled, bottom – the detailed image of the engraved memory into the fiber, 2024. Picture Courtesy: Hiddy Lee 13
- Figure 6. *Tension II*: 1 yard of muslin, wooden frame, unraveled weft yarn and stitched on the warp direction, 2024. Picture Courtesy: Hiddy Lee 14
- Figure 7. *Boredom Blanket*: hand stripped muslin strips, spools of unraveled thread: 12 yards of muslin, hand-striped, crocheted, 2024. Picture Courtesy: Hiddy Lee 15
- Figure 8. *Tangle*: Unraveled 1 yard of muslin, hand stitch, 2024. Picture Courtesy: Hiddy Lee 17
- Figure 9. Reflection notes, 2024. Picture Courtesy: Hiddy Lee 18
- Figure 10. *Ecriture No. 55-73*,1973. Picture Courtesy: Solomon R. Guggenheim Museum, New York Gift, the Samsung Foundation of Culture, 2015 21
- Figure 11. Left- *Parallel*, middle - *Tension I*, right - *Tension II*, 2024. Picture Courtesy: Hiddy Lee 30
- Figure 12. Left - *One String Says All*, middle - *Boredom Blanket*, right - *Tangle*, 2024  
Picture Courtesy: Hiddy Lee 30
- Figure 13. *Tension II*: pulling muslin yarn by hands and stitching it on the warp direction, 2024. Picture Courtesy: Daniel Huszar 33
- Figure 14. The process images of *Tension II*, pulling muslin yarn by hands and stitching it on the warp direction, 2024. Picture Courtesy: Hiddy Lee 37
- Figure 15. *Boredom Blanket*: Muslin strips created by hands and crocheted, Sitting in Boredom Blanket (the record of size changes and taking a break in the blanket), 2024. Picture Courtesy: Hiddy Lee 43
- Figure 16. *Fingertip Memories*: 1 second, 14400 seconds, & 12600 seconds: iPhone Photo, fine liner drawing, pencil drawing, 2023. Picture Courtesy: Hiddy Lee 47

Figure 17. <i>Reflection book</i> : hanji, machine stitched, print. 2024 Picture Courtesy: Hiddy Lee	48
Figure 18. Weaving experimentation on a custom-made aluminum frame with unraveled muslin yarn, 2024. Picture Courtesy: Hiddy Lee	49
Figure 19. The process of <i>Tangle</i> - Creating 36 strings of unraveled yarn, creating motifs by hands, and motif bundles, 2024. Picture Courtesy: Hiddy Lee	49
Figure 20. The process of <i>Tangle</i> - Connecting the motifs by hand stitches, 2024. Picture Courtesy: Hiddy Lee	50
Figure 21. The Graduate show poster. Picture Courtesy: Hiddy Lee	51

## Introduction

Our hands enable us to connect our brain, mind, and body to the external world. As the primary body part to experience the external environment, our hands constantly move to interact, sense, and utilize things around us (Napier 1980). Despite the indispensable needs of our hands in daily life for learning, making, and interacting, the significance of using our hands for manual practice is merely considered this major due to advanced technology. Further, the development of automated production, internet, and smartphones offers instant information or material sourcing that accelerates commodity culture; therefore, our consumption-based economy has made us rely on material consumption, leaving craftsmanship as secondary (Lima 2020).

My memories of using my hands for making do not begin positively, as I was born as a left-handed girl. In Korean, the connotation of the word “left” carries negative meanings while the word “right” is associated with being correct and normal (Lee 2017). Although discrimination against left-handedness has decreased over time, being a left-handed girl in the 80s put me to shame. I was often told by my grandmother and teachers that a left-handed girl was considered bad luck or a sign of having a hard life; therefore, I was not allowed to use my left hand in public. Due to this taboo, I was forced to use my right hand as the dominant hand. This experience continued to follow me throughout my life, and I did not consider my hands as the most important way to express myself, to develop my ideas, and to interact with the world around me. That is, until I found my passion in making during my fashion design studies in Canada where my handwork was first recognized as a talent. Interestingly, the significance of the use of my hands became more apparent to me during

the extensive period of the COVID-19 pandemic when I lost the freedom to use my hands for ordinary tasks. General hand gestures, such as handshakes and touching new things to detect more details for learning, were prohibited due to social distancing protocols for avoid viral infection. When the pandemic happened, I was in the last semester of my MA studies in Fashion at Toronto Metropolitan University. This unforeseen situation made me practice my handwork in an isolated situation with limited resources. The experience heavily influenced my research interest from being focused on promoting handwork training in higher education to investigating the impact of handicraft on my thought process, and emotional changes, and as a way of developing my vision and lifestyle as a maker. From my curiosity in exploring different perceptions of handwork in the fashion industry and my experience during the COVID-19 pandemic, my key research questions became:

- How does manual practice influence makers' emotional education?
- How does the thinking process become tactile-oriented through a handwork process?
- What are the possibilities of transforming something cheap, mundane, and accessible into being of value in and of itself and in relation to my body?

While the COVID-19 shifted my focus, my thoughts on the importance of continuous utilization of our body as an essential part of our lives as human beings, and my passion for promoting handwork training in higher education are still at the core of this research. I designed this research to share my story of learning how my emotions and practices are guided by the sensations of my hands and how that helped overcome my anxiety for



handling unknowns. To enhance my intentions of this research, I have included selected personal reflection notes during the making process throughout this document to ground myself in this writing work. I hope to use this work as my way of touching the minds of those individuals who also want to pursue their passion in handwork and, in effect, hold hands to encourage them to continue their dreams.

### **The essential tool in our daily lives**

***How much can we rely on our vision (sight)? Seeing things – what we learn, understand, process. We see things more than do things. The digital world promotes seeing rather than doing.***

**<Reflection note >**

***Seeing things make me feel (imagine) what I should. Sometimes, it makes me feel scared even before I do it. Or sometimes, it makes me feel I do not need to do it. The sense of “I should, could, would...” makes me lose the perception of time and self.***

**<Reflection note>**

Thinking about our daily life, one of the most common objects that keeps our hands busy is smartphones. Another name for smartphones in Korean is “handphones”<sup>1</sup> because we carry and use them with our hands. I find this definition is more suitable given their attachment to our hands in everyday life. Touch screen technology has made accessing information easy and fast by using light fingertip movements; we spend a lot of

---

<sup>1</sup> Naver Dictionary.com. “Handphone” accessed August 15th, <https://en.dict.naver.com/#/search?range=word&query=handphone>

time gently tapping our smartphone screens every day. Smartphones offer different options for how we spend our time in our daily lives with a small range of fingertip motions. From finding information, sneak peeking into other people's lives, or expressing our likes/dislikes, it only takes our thumb and index finger movements to determine our next move. Within the perimeter of touch screens, our fingertips only need to choose contents that interest us, and the algorithm will automatically generate new content that will be the next item we should see based on our previous choices.

The role of hands in accessing information connects to Byung-Chul Han's (2022) viewpoint that information is discontinuous, an additive unit, while history and memory carry meaning and coherence as they are narrative and continuous (4). While the mainstreaming of the digital world broadened the range of archives available to us, by enabling a variety of mediums of storing information (Manoff 2004, 10), it also blurred the boundaries between memories and information (Han 2022, 4). In addition, light fingertip movements help us to access any information we need. We no longer need to engage the material reality, gaining knowledge and knowing the truth has become a time-consuming task (Han 2022, 7). In this context, the word "smart" creates a deceptive perception of the object because it does not allow us to think, rather, it makes us choose and pass information without processing it. This aspect of using smartphones seems efficient and helpful in improving our lives; however, we need to pay attention to what we "do" by using smartphones. The acts of "doing" becomes blurred with that of "choose", and "achieve", which carry different meanings. Byung-Chul Han (2022) calls this phenomenon "a freedom

at one's fingertips"<sup>2</sup> and explains that the freedom to act is diminished due to the promotion of freedom of choice and consumption in smart phone usage (10). This viewpoint is reminiscent of how smartphones have changed our lifestyles, determining what consumes our time and energy, and how it has blurred the boundaries between reality and virtual reality. Also, the instant ability to capture moments with the camera of smartphones, especially exposed to us through screens which then becomes an image of the world,<sup>3</sup> distracts us from our chances to observe and reflect. This technology provides us with the great opportunity to see more things happening in the world in a snapshot format; however, it does not allow us to process any information. It misleads us to think we "indirectly experience" the world by seeing streams of contents, but we fail to gain knowledge.<sup>4</sup> My practical response to these thoughts can be found in figure 1 in appendix A.

In an interview with ArtReview, Byung-Chul Han (2021) states his concerns around the prevalence of digitalization:

Digitalization dematerializes, disembodies and eventually strips away the substantiality of our world. It also eliminates memories. Rather than keeping track of memories, we amass data and information. We have all become infomaniacs. This infomania makes objects disappear (para 5).

---

<sup>2</sup> Han, Byung-Chul. "From Things to Non-things" In *Non-things*, translated by Daniel Steuer, 1-11. Cambridge: Polity Press, 2022

<sup>3</sup> *ibid.*

<sup>4</sup> Han, Byung-Chul. "Time without a Scent" In *The scent of time a philosophical essay on the art of lingering*, translated by Daniel Steuer, 12-19. Cambridge: Polity Press, 2017

According to phenomenologist, Merleau-Ponty (1982), our embodied experience is a primary connection between us and the physical world around us. Physical engagement is the way we learn and understand the external world. As much as digitalization serves convenient way of fulfilling our needs such as fast search engines and online communication, this phenomenon decreases the use of our body which diminishes the embodied learning experience. By taking the viewpoint of Byung-Chul Han and Maurice Merleau-Ponty, I believe the prevailed use of smartphones and digital products in daily life makes us solely rely on our vision rather than fully utilizing our body sensations.

### **Love Hands, I, and Jean Yin Shiu Kong**

“I asked them to get me a job at a Canadian factory because I wanted to learn English, so they put me in a cap to a baby carrier factory. People always wondered how come I am so fast at stitching things together.”<sup>5</sup>

Jean Yin Shiu Kong, my partner John’s mother (I call her “Mom”), always starts her story this way. As a mother of four boys who operated a convenience store with her husband, Ramond Kong, in Langley, BC, in the 60s, she also had a night job as a full-time seamstress for female garments and baby carriers. She proudly recalls her memory of that time when she restlessly worked multiple jobs to support her family. She also elaborates on her experiences of giving up on her education since she immigrated to Canada to support her

---

<sup>5</sup> Jean Yin Shiu Kong, personal conversation with the author, n.d

family although she has been smart enough to skip a grade when she was in China.

Whenever I talk to her about my research practice, she always says,

“Education is important. Nobody can take what you have learned away from you.”<sup>6</sup>

As she was one of the most popular seamstresses for 20 years, I asked Mom if she had been recognized as a significant skilled worker in the fashion industry in Vancouver.

“Fashion? Too fancy. Too busy to live. I just worked hard to feed my family.”<sup>7</sup>

At the end of her story, she always shows her hands to me and explains how her two tiny hands worked tirelessly to raise her family. As bell hooks (2008) explains how her grandmother’s quilts carry stories of her self-expression, family history, and exhibiting her handwork (160), I find similar aspects when I work with Mom. Although she is 93 years old, the last survivor of her generation, I find she seems more energetic and livelier when she works with her hands. Also, she recalls her memories more vividly when she shares stories related to her work. Like bell hooks’ grandmother, Mom’s name is nowhere to be found in history, despite her significant contribution to the Vancouver fashion industry. However, her story became an inspiration for the piece *Stitch to Remember* (figure 1). Although she retired 30 years ago from her seamstress job, she still has her old sewing machine and enjoys darning her children’s clothing. These days, we purposely bring damaged clothing to her and ask her to fix them because we know that will make her happy. It is how she shows her love to us, although we would have just donated them if it was not for her. When she

---

<sup>6</sup> Jean Yin Shiu Kong, personal conversation with the author, n.d

<sup>7</sup> Jean Yin Shiu Kong, personal conversation with the author, n.d

darns on clothing, she examines the damage first and puts it together by adding repetitive stitch lines rather than adding a patch.



Figure 1. *Stitch to Remember*: Worn-out pants darned by a sewing machine, Kleenex: 5ft \*5ft, connected by using the same technique for darning pants, reflection booklet: Hanji, stitches, 2023. Picture Courtesy: Hiddy Lee

“My mom understands how my body moves by looking at my pants,”<sup>8</sup> John always says. He enjoys wearing the clothing that was darned by his mother because he feels the shape of the clothing has been strengthened by mom’s touch and this process made the clothing like a custom-made shell that perfectly fits his body. When I have tried to mimic her

---

<sup>8</sup> John Kong, personal conversation with the author, n.d

method of darning for this work, I have felt intense but also meditative at the same time. It was strange to experience two extreme emotions, but I saw Mom's personality – strong and persistent – in the motions. I was able to understand her rationale for the method. She has never taught me how to do it. When I have asked her about it, she said, "I just know how to do it, but I don't know how to explain."<sup>9</sup> I would just sit next to her and watch. This is how I learned her method of darning. Perhaps, there are no words to describe the method without knowing her as a person, her story, and her life. To me, this is an excellent example of the knowledge from embodied and performed acts (Taylor 2003, 21). The clothing, which was darned by Mom, contains the memory of John's body movements and Mom's lived experience. The connection between the engraved body movements and Mom's method of preserving them is built by her hands and becomes a story that will not be forgotten.

I feel privileged that I still have a chance to watch her work with her hands and ask her questions. Her story, life, and belongings such as handmade clothing and photographs have been a major inspiration and motivation of my research work. Luckily, I became who I am today and found my passion in handwork because of the support of my loved ones, especially through the love built by their hardworking hands.

### **Tangible Thoughts: The Exhibition Journey**

My first exhibition, *Tangible Thoughts* is composed of 7 pieces work – *Parallel*, *Stitch to Remember*, *Tension I*, *Tension II*, *One String Says All*, *Tangle*, and *Boredom Blanket* – and

---

<sup>9</sup> Jean Yin Shiu Kong, personal conversation with the author, n.d

additionally, reflection notes (figure 2, the link to the exhibition video can be found in appendix A figure 6). Although I have included the detailed stories of the pieces in my writing throughout different sections, I want to share an overview of the exhibition as I take the understanding of my emotional education throughout the whole making process as the key aspect to my research questions and learning process. I believe this brief explanation of my exhibition would provide a chance to see my process as a whole story and offer a better understanding of my thesis.



Figure 2. Overall layout of the exhibition, From the left side – *Parallel*, *Stitch to Remember*, *Tension I*, *Tension II*, *Boredom Blanket*, *Tangle*, *One String Says All*, *Reflection notes*, 2024. Picture Courtesy: Hiddy Lee

### **Parallel & One String Says All**

The overall layout of the exhibition guides the viewers to start from two different directions – circular or linear – either starting from *Parallel* or *One String Says All* (figure 3). These two pieces are how I started the making process for investigating different movements in simple and repetitive hand motions. Free-hand line drawings and crocheting circular motifs became a ritualistic brainstorming practice whenever I felt lost during the process. For *Parallel*, I tried to draw repeating straight, parallel lines. For *One String Says All*, I used leftover cotton yarn bundles from my other practice and crocheted them in



circular motifs until I used up each bundle. During this process, I also measured the time I spent on each piece.



Figure 3. Left – *Parallel*: Free-hand line drawing with 0.2 mm fountain pen on 11” \*17” drawing paper, Right - *One String Says All*: Hand crocheted circular motifs with cotton yarn, 2024. Picture Courtesy: Hiddy Lee

### **Stitch to Remember**

Beginning from my thoughts on handwork as a representation of personality and emotions, *Stitch to Remember* is my attempt to mimic Mom’s method of darning worn-out garments. For this process I used one of John’s worn-out pants and darned as I observed Mom’s process. I took the intensive and repetitive stitch lines as Mom’s method of expressing her personality and strength. As a further development of this exploration, I

reinforced pieces of Kleenex by applying Mom's method of darning pants (figure 4). By doing this I wanted to demonstrate how stitches can strengthen a delicate material as well as change its materiality.



Figure 4. Left – *Darned pants*: Worn-out pants, sewing machine, middle – Kleenex, sewing machine, right – *reflection book*: hanji, sewing machine, print (the details of the book can be found in appendix A figure 17), 2023. Picture Courtesy: Hiddy Lee

## Tension I

*Tension I* is an exploration of engraved memories of the material, stemming from my thoughts on how my fingertips remember the sensations of making. As I unraveled the warp yarn, the weft yarn started to show the engraved memories of tension and pressure during the machine weaving process (figure 5).



Figure 5. Top -*Tension I*: muslin Fabric, hand unraveled, bottom – the detailed image of the engraved memory into the fiber, 2024. Picture Courtesy: Hiddy Lee

## Tension II

*Tension II* balances a different range of motions, as I unraveled the weft yarn from the bottom of the fabric and stitched it in the warp direction. By doing this, my body

motions and focus continuously shifted between fingertips for unravelling and whole-body movements for stitching. Also, this piece shows different dynamics of the look from the front and back view (figure 6).



Figure 6. *Tension II*: 1 yard of muslin, wooden frame, unraveled weft yarn and stitched on the warp direction, 2024. Picture Courtesy: Hiddy Lee

## Boredom Blanket

Prior to creating *Boredom Blanket* (figure 7), I tested weaving motions by using unraveled weft muslin yarn on a custom-designed aluminum frame (appendix A figure 18). The process was emotionally challenging, as the cut edge of the aluminum frame was sharp and the unraveled weft yarn was delicate, causing the weft yarn to continuously break. I felt lost, my upper joints aching because my body was trying to utilize every sense to find a balance between two extremely different materials. I felt my whole body was tied to a narrow range of motions. To release the tension in my physical and mental constraints, I tested a few different body motions and found stripping motions helpful. This became the start *Boredom Blanket*. For this process, I used 12 yards of muslin fabric and spent 226 hours and 36 minutes making. I also collected free-fall thread during the stripping process.



Figure 7. *Boredom Blanket*: hand stripped muslin strips, spools of unraveled thread: 12 yards of muslin, hand-stripped, crocheted, 2024. Picture Courtesy: Hiddy Lee

## **Tangle**

*Tangle* is made of unraveled muslin yarn (figure 8). For this, I created circular motifs comprised of 36 strings of unraveled yarn and reconnected them with hand stitches (appendix A, figure 19). This piece was the most labour-intensive but also the most intriguing because I felt the unravelling, gathering, tangling, and stitching motions helped me to enhance the sensitivity of my fingertips. I personally see this piece as an answer to the research question: What are the possibilities of transforming something cheap, mundane, and accessible into being of value in and of itself and in relation to my body? This method utilized 1 yard of muslin, which cost \$4.99/yd, it took 108 hours of labour. While I was applying the intense physical and emotional labour on the fabric, the 1 yard of muslin taught me to be patient, value each string of muslin yarn I handled, and push the boundaries that I used to have in my practice. Although I connected the motifs to become a piece of lace-like fabric for this exhibition, my intentions for this piece will continue to change in the future.

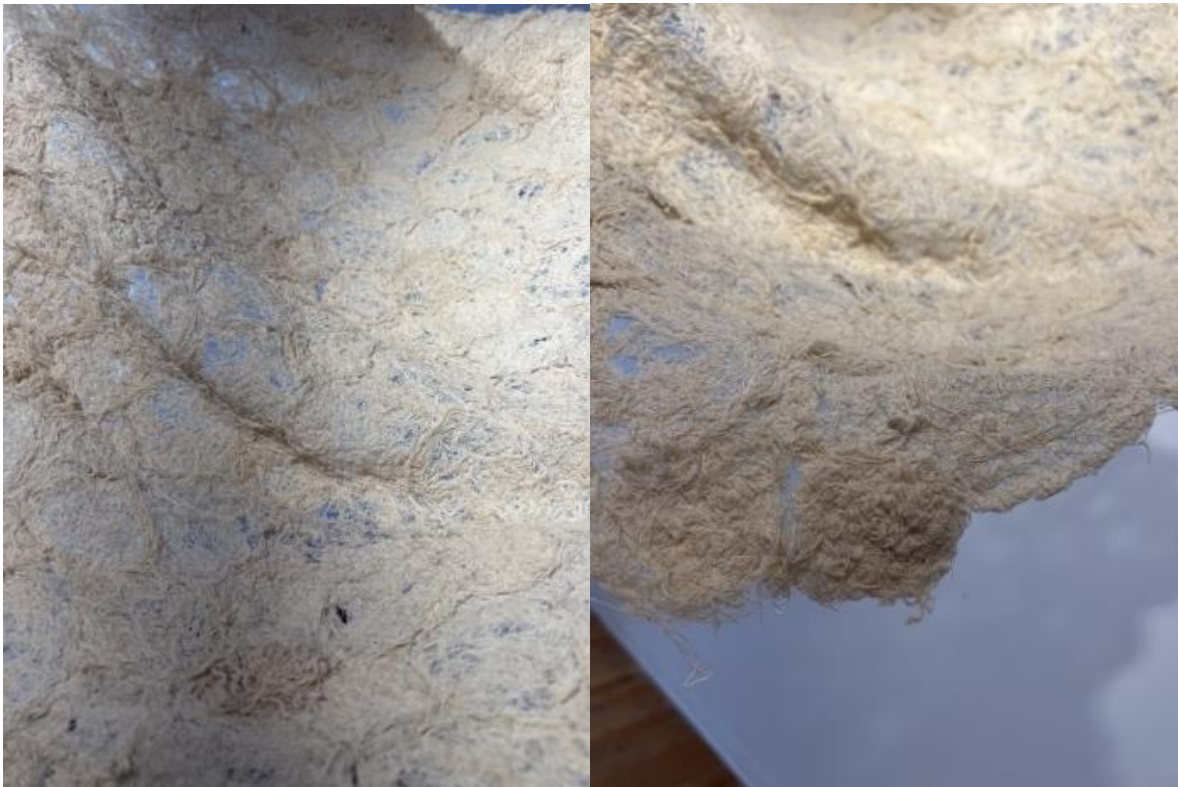
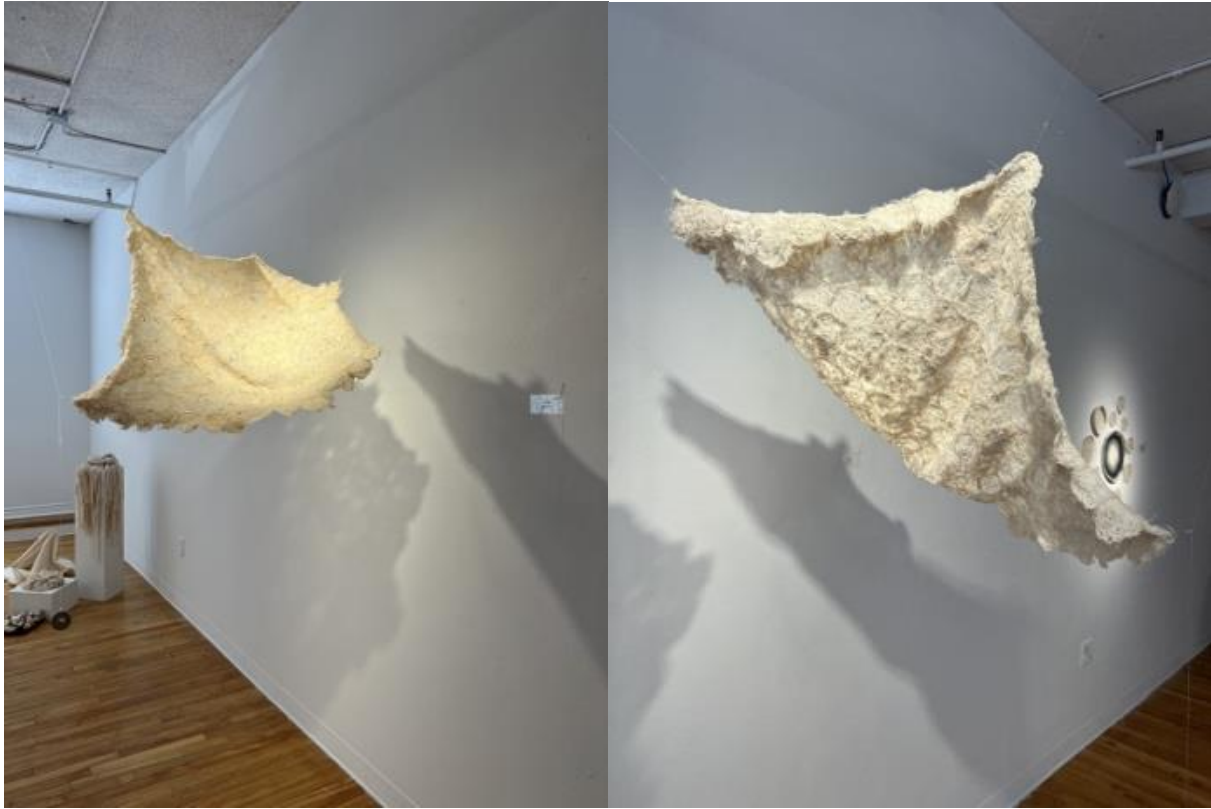


Figure 8. Tangle: Unraveled 1 yard of muslin, hand stitch, 2024. Picture Courtesy: Hiddy Lee

## Reflection Notes

The last section of the show was the collection of my hand-written reflection notes throughout the making process (figure 9). Those notes are the records of my floating thoughts, learning moments, and reflections of my emotions during the making process. As I will explain in the following “Hands, Touch, Emotions” section, this approach was inspired by Yeseung Lee who shares her reflection notes throughout her research text “Seamlessness: Making and (un)knowing in fashion practice” (2016). Unfortunately, I kept the reflection note without dates; however, I found they provided a great opportunity for me to realize what I have learned throughout this journey. All the reflection notes can be found in Appendix B.



Figure 9. Reflection notes, 2024. Picture Courtesy: Hiddy Lee



## Hands, Touch, Emotions

My tactile experience during the making process developed the artwork for my graduate exhibition *Tangible Thoughts* (2024) shares my making experience, especially my emotional changes, thought processes, and pivotal moments of decision-making by using my hands and muslin fabric. I adopt an art-based research method which transforms art practices into research knowledge in higher education (Burnard et al.2018; Jagodzinski and Wallin 2013, Knowles and Cole 2008; Parsons and Boydel 2012). To explore my research questions about the influence of manual practice on a maker's emotional education, tactile-oriented thought process, and the potential of transforming ordinary material into being of value in and of itself, I followed these four key points to reflect on my experiments below.

1. My hands constantly sense things.
2. There are no meaningless hand movements.
3. My emotions and thoughts constantly change/evolve.
4. My hands are the reflection/initiation of my thoughts and emotions.

These key points were informed by my previous making experience during fashion design studies and the preparation process of this research. As utilizing body sensations during the making process can be personal and subjective, I believe setting up my reflection points to navigate the answers to my research questions helps me to stay focused on my viewpoint. They also guide the readers in understanding my journey in this research. The design of this research process has been inspired by “Seamlessness: Making and (un)knowing in fashion practice” (2016) by Yeseung

Lee. I find Yeseung Lee's method of including notes of her reflective thoughts during her making process in her text is effective, and it helps me to imagine her thought process. I anticipate that this thesis will become a part of sharing my journey of navigating my location as a maker-scholar rather than a traditional academic researcher in higher education.

As I take my hands as the primary vessels to connect my body and the material, I limit the use of techniques and tools to have non-distracted detection of my fingertip sensations, thought processes, and emotions. For this, I have only used unravelling, hand stitching, hand stripping, crocheting, and tangling handwork. A sewing needle, a crochet hook, and a pair of scissors were used when needed.

As I moved forward with this research, I found different ranges of motions influencing my emotions differently. For example, utilizing my fingertips to manipulate individual muslin fibers helped me stay focused and taught me how to notice the subtle differences in a material, whereas stripping muslin strips helped me feel relief from my frustration when I encountered unexpected obstacles during the making process. Each piece of my work is made by one or two repetitive motions and my emotional memories of creating each piece are differently engraved onto my body. I relate this emotional connection to the repetitive body motions to the practice of Seo-Bo Park (1931 - 2023), a Korean Dansaehwa painter, who is best known for large-scale minimalist paintings. In his work *Ecriture No. 55 - 73* (1973), Seo-Bo Park uses the method of moving a pencil or stylus in repetitive wavelike motions to express his memory of the Korean War – the intense emotions of the War and lived experience – through wet oil paint (Heinrich 2023) (figure 10). While Seo-Bo Park uses repetitive motions as an expression of his memories of the

Korean War, I use repetitive motions to navigate, balance, and learn about my emotions during the making process.



Figure 10. *Ecriture No. 55-73*, 1973. Picture Courtesy: Solomon R. Guggenheim Museum, New York Gift, the Samsung Foundation of Culture, 2015

Sensing, testing, and repeating are the major steps of my making process. Handling muslin fiber seems a simple and mechanical process because of the repetitive hand motions, yet I find the process is complex and emotionally challenging. In each moment of grabbing a new string of muslin fiber, I sense and test the strength of the fiber with my fingertips, then, I move forward with accustomed hand movement to the next step. These steps are repeated throughout the process. Repetitive hand motions create a rhythm to calm my mind and form a space that facilitates conversation between my body senses, mind, and brain. This experience can be connected to the notion of building a mantra,

which is a repetitive sound, gesture, or image that calms mind and body.<sup>10</sup> Further, as I can relate to my experience of practicing repetitive hand motions, mantra repetition helps to focus and to delve into the process by connecting body and mind.<sup>11</sup>

While my fingertips continue to move in the same motions, my brain and mind constantly reflect on the process of each step. How did I feel when I touched the previous yarn? How much did I pull? How did I manage the process? I constantly reflect on my experiences to find a balance between the strength of my fingertips and the muslin fiber. My fingertips are not only orchestrating these simultaneous interactions between body, mind, and brain but also facilitating the arena of resonating the process with experience and creating meaning and knowledge. The Japanese concept of “Ba,” which is viewed as a platform or space that functions as a base for knowledge creation<sup>12</sup> can explain this experience. If I look at the repetitive interaction between my fingertips and muslin fiber as the arena of knowledge creation, the outcomes of this interaction, my art pieces in this case, are the manifestation of the symbols of the knowledge that I attained through the process. This is the reason why I named my project *Tangible Thoughts* because each piece reminds me of the processes, my learning experiences, and the sensations in my body. Significantly, this reflection is not created by my brain, only my body senses, engraved on my fingertips as an embodied memory of the making process. I call this “fingertip

---

<sup>10</sup> Franklin, M. (2017). *Art as contemplative practice: Expressive pathways to the self*. State University of New York Press.

<sup>11</sup> Bormann, J., & Oman, D. (2007). Mantram or holy repetition: Health benefits from a portable spiritual practice. In T. G. Plante & C. E. Thoresen (Eds.), *Spirit, science, and health: How the spiritual mind fuels physical wellness* (pp. 94-112). Praeger Publishers/Greenwood Publishing.

<sup>12</sup> Nonaka, Ikujiro, and Noboru Konno. “The Concept of ‘Ba’: Building a Foundation for Knowledge Creation.” *California Management Review* 40, no. 3 (1998): 40–54. doi:10.2307/41165942.

memories” because my fingertips automatically adjust in strength, speed, and movement based on the tactile experiences after repetitive practice. This tactile experience is also tied to emotional memories of the making process such as the moment of satisfaction, failure, or ambiguity of the process. Further, this process provides emotional training which helps me handle unexpected challenges better. This simultaneous interaction between my brain, mind, and hands seems chaotic at the beginning of the process; however, they also find a systematic rhythm that helps me stay focused and navigate my path.

### **Tangible Thoughts: The Experience and Learning**

This section is composed of four chapters: 1. One yard of muslin, myself, and my hands, 2. Noticing the subtle differences, 3. Speed and focus, 4. Boredom and repetition. Each section elaborates on my learning process based on my reflection during the making process.

#### **One Yard of Muslin, Myself, and My Hands**

*The limited resources make me value the given sources more  
and try to maximize the capacity of the materials.*

*<Reflection note>*

*On one hand, handwork provides unlimited potential of things that can be done. However, it also gives me a chance to know what is enough. Knowing what is enough is a hard task to do in this society as things are easily accessible.*

*We only focus on things TO DO, not paying attention to when to stop*

*Tangible Thoughts* is composed of a series of 7 pieces of work made with muslin fabric, my hands, a sewing needle, and a crochet needle. Locating muslin fabric and my hands in the center of the making process, I anticipate exploring how my hands and muslin fiber interact with each other. To me, the use of the word “interaction” in this context implies how my hands respond to the materiality of muslin. Although my hands may seem to be the active agent of this interaction because of the articulation of the movement to manipulate the muslin fibers, I find muslin fiber facilitates the learning environment that nurtures the ability to be sensible to my body sensation and emotions with its materiality. That is, my hands may initiate the first few movements to learn about muslin fibers, however, once my fingertips get a good sense of muslin fibers, the fabric guides my fingertip movements. This experience may align with other scholars’ viewpoint that making is a dialogue between the maker and material.<sup>13</sup> In my case, although my hands often initiate the process, my location in this dialogue constantly shifts depending on the response of the material, unexpected unknowns, or emotional challenges. Thinking about having a dialogue between my sensory modalities and materials, I often see how materials influence the use my body. Furthermore, the accessibility of materials impacts on how we perceive, handle, and appreciate materials.

In my practice I take working with muslin fibers as a collection of simple actions of connecting, disconnecting, or manipulating lines. I find the angles, shapes, and styles

---

<sup>13</sup> Aktas and Mäkelä, 2019; Groth et al.; Ingold, 2013, 2022; Sennett, 2009

created by my simple and repetitive hand motions depict my personality. I carefully feel the textures and manipulate linear materials, the muslin yarn in this practice, to create a new shape and meaning that form my words, language, stories, memories, and thoughts. These shape who I am as a maker. Working with fibre, I focus on the tips of the materials and my eyes follow my hand movements. My dexterity becomes the guide in the process, and all other senses follow this lead. My hands make the materials dance with my movements, and the trace of my hand becomes the brush that illustrates my thoughts, personality, and time. The sensations of my fingertips help to transform my ideas into tangible objects that are something to be remembered, recorded, and evolved. They are no longer just abstract ideas; they become a new reference to the next step of my making process or an inspiration for new ideas. The way I move my hands to handle the materials displays my preferences, styles, and habits from previous training. My body strengths, weaknesses, and abilities to handle varied materials also appear during the process. That is why individuals have different outcomes even when trying to mimic each other by using the same materials.

The limited materials, tools, and techniques seem to go against the direction of this materialistic world, but it makes me reflect on my experiences in using resources, my memories of the making process, and my sense of belonging. As a first-generation immigrant, a minority in a foreign country with a language barrier, my life in Canada in the first many years was far from glamorous. I felt I had to assimilate myself into this culture, often pretending to fully understand things that I did not understand and trying to mimic the way how “Canadians” live. My identity was nowhere to be found, and I furiously tried to

make myself look like one of them. Taking every opportunity to make money was the essential way to survive in this country and I had to adjust myself to the needs.

One of the first efforts to “blend into” this culture was changing my name. I still remember the first activity in my first ESL class – finding your English name – to choose an English name to make it easier to be remembered and called by others. For up to the first 7 years of my life in Canada, I lived with a few different English names because my Korean name “Hyejin” was too “Korean” for Canadians to pronounce. As I had a few different names, each name has its own timeline and story; an ELS student, a server, a cashier, a student at a Canadian public college, university, graduate school and a staff member at an institution. I finally settled with two names “혜진 (written “Hye Jin” in English and “惠珍” in Chinese)” and the nickname “Hiddy.” The name “Hiddy” has been my permanent nickname for the last 14 years and the only "official English" name that has been incorporated into my personal history in my legal documents. Now, I often get confused about which name I use for which occasion and use the name “Hiddy” as my name more than “Hyejin.”

I chose muslin fiber as my primary material because my experiences as an immigrant. Adjusting myself to fit in Canada by changing my name and adopting a new way of living in many different situations, my identity was nowhere to be found, and I connected this experience with the perceptions of muslin in the fashion industry. Muslin fabric, 100% cotton, is considered a mundane and invaluable fabric, mainly used for prototyping, and easily discarded in fashion production. To me, the use of muslin fabric in the fashion



industry resembles my experience as an immigrant settling in Canada. Although I chose muslin as my primary material for my practice for this research work, I too devalued the material until 2020 when I started to experiment with it for my first master's studies at Toronto Metropolitan University.

During my previous Major Research Project for Toronto Metropolitan University, I experimented with cotton fabric to explore the use of hands. My research question took shape as: why is one act considered manual labour while the other act is considered a couture technique? I focused on my hand movements during the fashion making process. At that time, I thought the choice of materials would not influence the practice significantly. I started the testing process with muslin due to my training in fashion studies, however, as I continued to practice my handwork, I started to develop an emotional connection to the materials that I used: muslin, monk's cloth, and honeycomb canvas. Interestingly, the connection became stronger as the handling process became more challenging. The economic value of the material did not have any relevance in building the emotional connection. This experience made me pay close attention to each detail of the fiber, as I felt my fingertips sensing the textures and strengths of the material at the moment of touching the fibers. It was the moment that the muslin fibers became a part of my fingertips, myself, and the thread of my thoughts.

From the moment of separating the muslin yarn, grabbing the tip of the fabric, and pulling it from the body of the fabric, to the act of utilizing the yarn and repurposing it, I was constantly thinking of my memory of using muslin fabric during my work toward receiving my fashion degree. The memory of countless rolls of muslin that I used for making garment

samples that were then discarded became a part of my making process. Prototyping is a mandatory process to produce a good quality product, and muslin is the most common material for the process; this aspect of being “most common” makes muslin a sample/secondary material rather than the material itself.

As I moved forward in the process of creating the *Tangible Thought* pieces, during which I reflected on my memories of using muslin fabric, I questioned what makes muslin a secondary and mundane material, and what can muslin become with my handwork? The importance of hand labour and muslin, the essential part of the making process especially in fashion studies, I thought we take them for granted because they are always “there” and easily accessible. Similarly, in the mainstream digital world we are constantly exposed to a flash of content, stable and constant, seemingly mundane and unrecognized. By solely focusing on my fingertip sensations while manipulating muslin fiber, I develop a sense of “care” for the material and for my hands. Muslin becomes “the muslin” and each yarn I utilize becomes the object of my memories, time, effort, and body. I build an obsession with muslin because it becomes a precious possession once I add my hand labour to it. The term possession in this context is related to the involvement of emotions that are caused by intensive relationships (Han 2022, 15). From this experience I have begun to learn to value the notion of limited resources, and this aspect makes me treat them preciously in trying to maximize the capacity of the material. Once the intimacy between the maker and the material is formed, the economic value and sociological perception of the material become secondary in my thoughts. The process of making includes learning unknowns, handling the uncertainty, and the conclusion that I reach

after the journey; it resonates all these intangible thoughts, intentions, and emotions into something tangible.

The tangibility of thoughts as a maker became more apparent when I exhibited my work at the Graduate Gallery at OCADU (205 Richmond St, Toronto, ON) between June 17<sup>th</sup> – June 20<sup>th</sup>, 2024. This exhibition was my first art show, open to the public, which gave me a chance to meet audiences from different interests. As much as it was an intriguing experience to see the different reactions of the visitors, explaining my work to the visitors from diverse backgrounds provided me with a chance to reflect on my work, helping to clarify my thought processes. When I was creating each piece of work, I thought I was staying focused on the material and method – muslin and my handwork. However, I realized there was a sequence in the evolution of my making story. For example, my interest in muslin fibre which was connected to lines -- either circular or parallel – started from a line drawing or crocheting circular motifs and changed to stitching straight lines in warp direction or creating circular motifs and connecting them as one piece of fabric (figure 11 & 12). This realisation has led me to revisit the notion of a dialogue between sensory modalities and materials, which was introduced in the beginning of this chapter. Further, the process and reflection of making becomes a narrative of the story of myself, process, and material as one entity.



Figure 11. Left- *Parallel*, middle - *Tension I*, right - *Tension II*, 2024. Picture Courtesy: Hiddy Lee



Figure 12. Left - *One String Says All*, middle - *Boredom Blanket*, right - *Tangle*, 2024  
Picture Courtesy: Hiddy Lee

### Noticing The Subtle Differences

***Thinking through hands, thinking hands, intelligent hands/The sensation of the muslin fiber. It's a bit grainy. The damaged unravelled fibers create new texture. Each yarn is similar, but different. Nobody will know unless they touch them.***

**<Reflection note >**

***Temporality – Repetitive hand motions seem habitual action, but each movement is different. Each sensation is different. Each motion evolves time to time. Nothing is the same and forever.***

**<Reflection note >**

Utilizing muslin fibre and repurposing it is a process that requires patience, care, and focus. First, I need to detect the subtle differences of each yarn, especially, the resistance. The sensation of resistance between weft and warp yarn when I separate them passes through my fingertips. Then, I need to utilize the sensation to adjust my hand movements fully. If I miss it, the yarn breaks off right away. Unlike touch screens that offer their own sensitivity to detect our fingertip movements, unravelling yarn makes my fingertips develop the sensitivity to learn and understand the fibre of muslin.

Muslin fiber teaches me how to be sensible, patient, and focused. Once I fully merge into the process, each yarn becomes a valuable part – challenge, effort, failure, and success – and a source of inspiration. This process blurs the boundaries between the material and myself and makes me develop the sense of “care” towards handling the muslin fiber. Since gliding our fingertips on the sleek and glossy screen of a smartphone to source materials offers a faster and easier way of getting things done, applying a sense of care to \$4.99/yard of muslin seems unnecessary given its a read availability at a low cost. However, we need to pay attention to what we need, use, and spend our time on in our daily lives because it makes us solely rely on our sights to sense the material and omits the process of fully engaging our bodily senses to learn the material.

According to the Cambridge Dictionary (n.d), the term “care” means “the process of protecting someone or something and providing what that person or thing needs”. Joan C.Tronto, professor of political science at the University of Minnesota, explains care as “reaching out to something other than self,”<sup>14</sup> “more than simply a passing interest or fancy but instead the acceptance of some form of burden,”<sup>15</sup> and “a complex cultural construction and the tangible work of care.”<sup>16</sup> I interpret these definitions as an action that requires some physical way of “doing.” Practicing care is a complex task that requires an in-depth understanding of someone/something, which starts from *noticing subtle differences*.

Initially, I presumed that efficiency and skillful unravelling were integral to practicing repetition. However, it is more about noticing the subtle differences that makes me adjust my hand movement to handle the material with care. Noticing subtle differences requires paying attention, utilizing my body sensations, and putting my mind into the material, process, and effort. In my practice, this aspect can be described as “touch with care” in English, which can be translated into “정성스러운 손길 (jeong/seong/seu/leoun son/gil)” in Korean. ” 정성 (jeong/seong)” means “the sincere and diligent mind of putting all effort” and “손길 (son/gil)” means “(helping) hands” (naver dictionary.n.d). To me, this term – (helping) hands with the sincere and diligent mind of putting in all one’s effort – is a closer

---

<sup>14</sup> Tronto, Joan C. *Moral boundaries: A political argument for an ethic of care*. New York: Routledge, 1993. 102

<sup>15</sup> Ibid. 103

<sup>16</sup> Ibid. 124

description of handwork with care because this process is not only about how I handle the material but also about noticing my emotions and body sensations. For example, utilizing delicate unravelled muslin yarn for stitching for *Tension II* (figure 13) made me feel frustrated; however, tearing muslin strips for *Boredom Blanket* gives me a chance to release the frustration.

I found that different ranges of motions made me fully utilize my body. This experience provided me with an opportunity to pay close attention to the sensations and emotions I experienced during the making process. This aspect may not be directly related to noticing subtle differences; however, it certainly teaches me the importance of observation and understanding in making. Ultimately, this experience helps me realize the benefits of “doing” and “handling a tangible material” compared to seeing things on a screen.



Figure 13. *Tension II*: pulling muslin yarn by hands and stitching it on the warp direction, 2024.  
Picture Courtesy: Daniel Huszar

As Byung-Chul Han states, "Everything that stabilizes human life is time-consuming, faithfulness, bonding, and commitment are time-consuming practices,"<sup>17</sup> doing things with our body, solely paying attention to the processes, material, and our body is the way how we fully experience the world around us and learn the unknowns.

## Speed and Focus

***Paying attention to our thoughts and feelings in this world is an extraordinary act.***

***We just follow what we are given to see and what we are given to listen to.***

***Spending time on focusing on the self and knowing***

***what we want are conspicuous acts.***

***Nothing really matters in this world.***

***<Reflection note >***

***3 seconds, 5 seconds, 10 seconds... Time flies with one touch. But time does not fly with fingertips when we are holding things, when we are making things. Time moves with my fingertips and is engraved into the materials.***

***<Reflection note >***

The act of unravelling and reconnecting the muslin yarns teaches me to slow down and pay attention to the subtle differences. As I pull a string of muslin yarn from the fabric, the sensation of my fingertips guides me to adjust the speed and strength of my fingertip movements. The tension between my fingertips, the yarn, the fabric, and my other hand needs to be orchestrated strategically to pull the yarn out of the fabric without

---

<sup>17</sup> Han, Byung-Chul. The scent of time a philosophical essay on the art of Lingering Byung-chul han ; translated by Daniel Steuer. Translated by Daniel Steuer. Cambridge, UK: Polity, 2017. 7



breaking it. During the process, “everything” matters. As Byung-Chul Han states, “He or she no longer needs to engage in the tedious work of overcoming the resistance of material reality.”<sup>18</sup> Drawing my full attention to the details of the yarn and carefully handling it, what an extraordinary experience, I think to myself. Spending my time and energy to manipulate muslin fiber seems a daunting task, but as Byung-Chul Han believes we do not interact with this type of task anymore, I feel privileged to have a chance to do so.

Solely focusing on unravelling and repurposing the muslin fibers changes the lived experience of time. I feel the speed of time follows along with the speed of my hand movements and the process of making. This experience brings me to the notion of time before the invention of the clock, especially before industrialization which transformed time into currency in which time is not passed but spent.<sup>19</sup> Prior to industrialization, the perception of time was irregular; it followed nature, the body clock, seasonal changes or work.<sup>20</sup> When I am working with muslin, I feel as though time moves along with the speed of my hand movement rather than a clock.

While the repetition of my hand movement generally helps my fingertips become accustomed to the movements and makes the process more efficient, the subtle differences in my fingertip sensation of each movement make me stay focused and pay close attention to the process for each piece of yarn. This aspect affects the speed of the hand gestures and provides continuous stimulation that makes the process more

---

<sup>18</sup> Ibid. 9

<sup>19</sup> Thompson, E. P. “Time, Work-Discipline, and Industrial Capitalism.” *Past & Present*, no. 38 (1967): 56–97. <http://www.jstor.org/stable/649749>. 61

<sup>20</sup> Ibid. 56-61

intriguing. My body and the muslin are connected by my fingertips; the rhythm of my hand movements keeps on balancing between repeating similar processes and fine-tuning each movement by slightly breaking the rules within my persistence. During this process, time and my focus fully merge with each other, and I capture each moment as a snapshot of the memories of making and these tactile memories are engraved into my fingertips. In this sense I want to highlight that my fingertips remember the details of muslin fibers, the reactions of my body when encountering resistance, fluidity, and pivotal moments of changing directions.

The process of working with muslin fiber by hand in shapeshifts time. Each piece of work presented in the exhibition *Tangible Thoughts* requires intensive hand labour and time. For example, for the piece *Tension II*, I carefully take one string of weft yarn from the 1 yard of muslin and stitch it back onto the warp direction (figure 14). This process requires whole-body movements, during which I strive to find a balance in handling the fiber without breaking it.

I began to wonder how I can measure the value of my labour for this process. While I am not able to come up with a clear answer to my question, this experience makes me reflect on how most of my hours are spent in daily life. Easily tapping on the screen of my smartphone, a lot of my hours are used to look at the screen. I often lose track of time while I am looking at it and I do not remember most of what I have seen, listened to, or felt. Hence, the measurable speed of time must be the same regardless of the experiential speed of time that I felt differently during the making process. Then, as some individuals

consider time as a measurable entity while others see it as an invisible living organism,<sup>21</sup> I wonder what makes me feel differently about the flow of time.



Figure 14. The process images of *Tension II*, pulling muslin yarn by hands and stitching it on the warp direction, 2024. Picture Courtesy: Hiddy Lee

Byung-Chul Han explains digital space is composed of indistinguishable links and connections without direction.<sup>22</sup> “Surfing” or “browsing” does not form a path; there are no sequences of action, and this makes the perception of the present appear as a fragment of time. That is, things we do with the internet/electronic devices turn our lives and the

---

<sup>21</sup> Sora, Carles. “Rethinking Time in the Digital Age.” CCCB LAB, February 16, 2016. <https://lab.cccb.org/en/rethinking-time-in-the-digital-age/>.

<sup>22</sup> The scent of time a philosophical essay on the art of Lingerin

perception of time flow into snapshots. Further, the rapid updates of electronic devices and digital products create the perception of no finality; things in digital world are constantly in the process of producing “updated versions.”<sup>23</sup> This viewpoint makes me reflect on the exhibition *Tangible Thoughts* in that I see my works as “work-in-progress” pieces. Unlike Byung-Chul Han’s elaboration on the “in process” of digital products for updated versions, my thoughts on “in process” are the flow of moving for learning more from the process that might lead me to find a different direction. My time during the making process always flows, and I sense the speed of time through my body sensations.

## **Boredom and Repetition**

***We don’t have a chance to be bored.***

***We constantly see things, without thinking.***

***Our memory of seeing things instantly disappeared  
as our fingertips swipe the screen to the next contents.***

**<Reflection note>**

***Habit is repetition of my favourite movements – why do we do the same things over  
and over? Repetition aims to perfection. Each movement moves towards  
improvement. Improvement is a subjective matter. There is no limit to moving  
forward.***

**<Reflection note>**

My fingertips, like others, have been busy with controlling electronic devices, especially smartphones. With gentle tapping, pinching, and gliding fingertip movements, I

---

<sup>23</sup> Ibid. 39-41

constantly access different information, content, and news. I find my attention keeps on shifting, and I often lose track of the purpose of the search. I relate this experience to “hyperattention” or a “scattered mode of awareness.”<sup>24</sup> These impetuous shifts of focus between information and tasks do not give us a chance to reflect nor do they give us a chance to feel bored.<sup>25</sup> The feeling of being bored carries many diverse meanings. German-Jewish philosopher Walter Benjamin explains boredom as “the apogee of mental relaxation,”<sup>26</sup> “a warm gray fabric lined on the inside with the most lustrous and colorful of silks. In this fabric, we wrap ourselves when we dream.”<sup>27</sup> Byung-Chul Han sees boredom as “profound idleness that benefits the creative process.”<sup>28</sup> While Byung-Chul Han and Walter Benjamin look at boredom as a positive influence on our mental health and creative process, scholars who approach boredom from a scientific point of view define boredom in a more negative way. For example, it can be seen as “meaning deficits”<sup>29</sup> when unmatched current actions to the relevant goal. Also, boredom can be experienced when the activity is associated to being disengaged and stuck in an endless dissatisfying present.<sup>30</sup> Although I appreciate Byung-Chul Han and Walter Benjamin’s understanding of boredom in relation to creative practice for this research project, I find the viewpoints of

---

<sup>24</sup> Han, Byung-Chul. “Profound boredom” In *Burnout Society*, translated by Erik Butler, 12-15. California: Stanford University Press, 2015. 13

<sup>25</sup> *ibid*,

<sup>26</sup> Walter Benjamin, *Selected Writings, Volume 3: 1935 – 1938*, ed. Michael W. Jennings, Howard Elland, and Gary Smith (Cambridge: Harvard University Press, 2002), 149

<sup>27</sup> Walter Benjamin, *Ardades Project*, ed. Rolf Tiedemann (Cambridge: Harvard University Press, 1999), 105

<sup>28</sup> Han. “Profound boredom”. 13

<sup>29</sup> Westgate, Erin C. “Why Boredom Is Interesting.” *Current Directions in Psychological Science* 29, no. 1 (November 8, 2019): 33–40. <https://doi.org/10.1177/0963721419884309>.

<sup>30</sup> Eastwood, John D., Alexandra Frischen, Mark J. Fenske, and Daniel Smilek. “The Unengaged Mind: Defining Boredom in Terms of Attention.” *Perspectives on Psychological Science* 7, no. 5 (September 2012): 482–95. <https://doi.org/10.1177/1745691612456044>.

boredom as “production of fantasies, awakening creativeness,”<sup>31</sup> “Boredom... is an alerting phenomenon that all is not well and something must be done”<sup>32</sup> offer more accurate definitions connection to my experience in relation to boredom that I felt during the making process.

Richard Sennet’s elaboration on how repetition in technical practice enables us modify, change, or improve the rules.<sup>33</sup> This viewpoint is significant to understanding embodied experience by utilizing repetitive hand motions. The method provides an opportunity to reflect on the meaning of repetition in manual labour considering boredom in the mainstream of light fingertip movements in our daily lives. In the Oxford Dictionary, repetition is “something that happens in the same way as something that happened before.”<sup>34</sup> Utilizing repetitive hand motions might seem to be tangentially related to boredom, however, boredom needs to be reconsidered in terms of the use of our hands and hand labour. On the one hand, our fingertips continuously move in repetitive light fingertip motions to control electronic devices, especially for accessing information and news. The dominance of smartphones and mobile technology has led to diversified ways to deliver information to us, where algorithms ‘choose’ the types of information we should access.<sup>35</sup> That is, our fingertips are restless because things are readily available in just a

---

<sup>31</sup> Brisset, D., & Snow, R. P. (1993). Boredom: Where the future isn’t. *Symbolic Interaction*, 16, 237–256. 243

<sup>32</sup> Gaylin, W. (1979). Feeling bored. In W. Gaylin (Ed.), *Feelings: Our vital signs* (pp. 113–129). New York, NY: Harper and Row. 129

<sup>33</sup> Sennett Richard *The Craftsman*. New Haven London: Yale University Press. 2008. 272

<sup>34</sup> *Oxford Dictionary.com*. “Repetition” accessed August 15<sup>th</sup>, 2024 <https://dictionary.cambridge.org/dictionary/english/repetition>

<sup>35</sup> Gajko, Urszula. “How Digital Technology Changed The Way We Consume & Process News.” LinkedIn, June 13, 2024. <https://www.linkedin.com/pulse/how-digital-technology-changed-way-we-consume-process-news-jgwef>.

few fingertip movements away. American anthropological linguist, Penelope Brown explains that repetition is the essential part of learning and prediction by relying on memories and practice.<sup>36</sup> This aspect raises a critical question regarding the effects that continued use of electronic devices have on our hands. What do our hands learn while we control electronic devices? Also, can we consider learning through touch screens to provide the equivalent learning outcomes as learning by experiencing?

Repetitive practice is a common method of learning.<sup>37</sup> Repeating the same movements is not just mimicking the previous motions, but also refines each movement. Utilizing repetitive hand motions is a way to evolve the rhythm within a range of movements and sequences.<sup>38</sup> In my research I found each movement to be distinct, which helped me to focus better and made my body and mind fully engaged in the process. The speed of movements does not only get faster but also slows down when needed; I do not need to intentionally adjust the speed and movements. My fingertips know how to intertwine them and create a rhythm. Once it creates a flow in response to my embodied experience that is initiated by my fingertips, each movement creates meaning and purpose for moving forward. This is a profound experience in the making process because the repetition never gets boring, instead, it embraces me in the moment of making.

In the moment of making, there is only muslin and my hands, no other distractions. With my fingertips constantly interacting with muslin, I feel calm with the

---

<sup>36</sup> Brown, Penelope. "Repetition." *Journal of Linguistic Anthropology* 9, no. 1/2 (1999): 223–26. <http://www.jstor.org/stable/43102472>.

<sup>37</sup> Musfeld, Philipp, Alessandra S Souza, and Klaus Oberauer. "Repetition Learning Is Neither a Continuous nor an Implicit Process." *Proceedings of the National Academy of Sciences - PNAS* 120, no. 16 (2023): e2218042120-.

<sup>38</sup> Lee, Yeseung. *Seamlessness: Making and (un)knowing in fashion practice*. Bristol, UK: Intellect, 2016. 103

connection between the material and my senses. I wonder if this is the feeling of “profound idleness” that Byung-Chul Han explains.<sup>39</sup> Borrowing this explanation from Han, I agree with Han that boredom benefits the creative process because I find it catalyzes curiosity and motivation to seek a different direction. To me, boredom is a state of mind that ignites a motivation to navigate a new idea or interest and leads me to reach the state of idleness of mind that benefits my focus and decision-making during the making process.

With my fingertips, muslin, and crocheting, I can keep going, the same movements over and over. The subtle differences in each movement, the sense of endurance that enhances resilience, and the repetitive movements become a story that carries a meaning and purpose. In this case, repetitive hand motions in the making process become a method of connecting my body to the material, accustoming my body movements for the making process, and creating a meaning of making.

Simple and repetitive hand motions seem to be a mindless activity that can be seen as a source of boredom, however, they certainly become the basis of creating meaning. As J.M. Barbalet elaborates, meaningless activities ignite boredom which motivates the construction of meaning.<sup>40</sup> The process of making by using repetitive body motions and interacting with muslin constantly challenges my thoughts, vision, and imagination. Although Yeseung Lee does not use “boredom” as a part of explaining making process, Yeseung Lee also sees repetitive hand motions as one of the key aspects for reflecting her seaming practice.<sup>41</sup> Her way of “doing” in the making process is a method of

---

<sup>39</sup> Han. “Profound boredom”. 13

<sup>40</sup> Barbalet, J. M. “Boredom and Social Meaning.” *The British journal of sociology* 50, no. 4 (1999): 631–646.

<sup>41</sup> Lee. *Seamlessness: Making and (un)knowing in fashion practice*.



playing with the interaction of the maker and the material, a continuous examination of the maker's thoughts, imagination, and illusion, further the material reality.<sup>42</sup>

The small knots that I create with muslin strips and crocheting become a swirl of my thoughts and sensations. One step at a time, the size of the blanket slowly grows and becomes heavier. I do not notice the changes until I change my posture, lift it up, or step back. My point of view keeps on shifting from the details, the subtle differences, and each step to the expansive changes in its size and weight. From holding a strip of muslin to creating knots with a crochet needle, further stepping back to see the whole scale or being in the blanket to cocooning myself (figure 15), my attention and point of view follow the changes of my body postures and movements; *Boredom Blanket* becomes me and I become a part of the blanket.



Figure 15. *Boredom Blanket*: Muslin strips created by hands and crocheted, Sitting in Boredom Blanket (the record of size changes and taking a break in the blanket), 2024. Picture Courtesy: Hiddy Lee

---

<sup>42</sup> Ibid. 25

## Conclusion

“Time is something that we have no control over. So patience begins with acceptance of natural rhythm. The implied benefit of impatience is to save time by speeding up and skipping ahead of those rhythms. Paradoxically, this ends up taking more time and using more energy. It’s wasted effort.”<sup>43</sup>

I appreciate Rick Rubin, an American record producer’s reflection on time and patience. His description of acceptance of natural rhythm as the starting point of being patient makes me think of the rhythm I live in and reminds me of the rhythm while I was creating the pieces for *Tangible Thoughts*. Although I started this research journey to promote the importance of utilizing our dexterity to learn and experience the world around us, I also live with advanced technology such as the internet and smartphones, which distract me from practicing my handwork.

In the last two years of my academic journey for this research project, I felt I was living in two different worlds because the new way of enabling light fingertip movements as a magic wand in advanced technology has resulted in a clear separation between the use of hands in everyday life and creative practice.<sup>44</sup> In contrast to my ordinary days, in which I am surrounded by distracting but fast and convenient devices that require my light fingertip movements, my research time for *Tangible Thoughts* provided me with the chance to live in a slow, thoughtful, but time-consuming world. I cannot say one is superior to the other. One is what has been given to us by society which we have to adjust ourselves to fit in. The other is what we can do as humans different than machines which requires a constant reminder to ourselves to practice.

---

<sup>43</sup> Rubin, Rick. “Patience” in *The Creative Act: A Way of Being*, 115. New York: Penguin Press, 2023

<sup>44</sup> Leader, Darian. *Hands*. London: Penguin Books, 2016.

This research project *Tangible Thoughts* was a time-consuming project which made me slow down and pay attention to my body senses and the material during the making process. I have learned to use my bodily sensations as a guide for my making decisions and the repetition in my body motions created the rhythm of finding a balance when I have encountered physical and mental challenges during the process. Once I find the rhythm and the balance, I start to notice the subtle differences in the materiality and my emotional response, and my thoughts become clearer because my tactile sensations help me stay focused and efficiently response to the unknowns encountered during the making process. Unlike the instant content that is automatically generated by an algorithm that barely registered in my brain, the humble material muslin and my fingertips have taught me how to use my body movements as the most efficient reference for finding the next direction, releasing my emotional challenges, and understanding making as a whole story.

Each piece of *Tangible Thoughts* was created in a different rhythm and speed and the memories have been engraved into my body and into my fingertips. In these memories, challenges and mistakes are the most important turning points that have led me to a new direction. As Mihaly Csikszentmihalyi states, “the quality of creative experience involves painful, risky or difficult efforts that stretch the person’s capacity, as well as an element of novelty and discovery.”<sup>45</sup> This process has given me a chance to recognize the potentialities and limitations of my ability and the capacity of the material. This finding is significant because this realization

---

<sup>45</sup> Csikszentmihalyi, Mihaly. *Happiness and Creativity: Going with the Flow*. The Futurist. Vol. 31. World Future Society, 1997. 9

encourages me in trying to maximize the capacity of the material and pushing my boundaries to the unknowns that I have not tried.

As I mentioned in the introduction, I hope to use my story as my way of encouraging those individuals who are passionate about using handwork to pursue their dreams in making. As muslin turned into the art pieces for *Tangible Thought* with my handwork and I became who I am now because of the love built by my loved ones' hardworking hands, continuous utilization of our hands can help us develop new ideas, learning experiences, and sharing our thoughts and minds with others. That is, implementing educational programs in developing dexterity training and hand muscle development is essential as a part of intelligence and emotional training in creative education. I anticipate developing this research work to become a base for implementing handwork training programs in higher education.

***My hands, mind, and brain work together. Pleasure, stress, excitement, boredom, all together, continuously pass through my mind. But my hands never stop, never idle, always continuously move to wake myself up and keep me going.***

**<Reflection note>**

***The process only evolves over time. Mistakes become a part of the process. Nothing really matters once my hands understand the details. My hands always find a way to make things work.***

**<Reflection note>**

## Appendix A

### Supporting Images of the Process

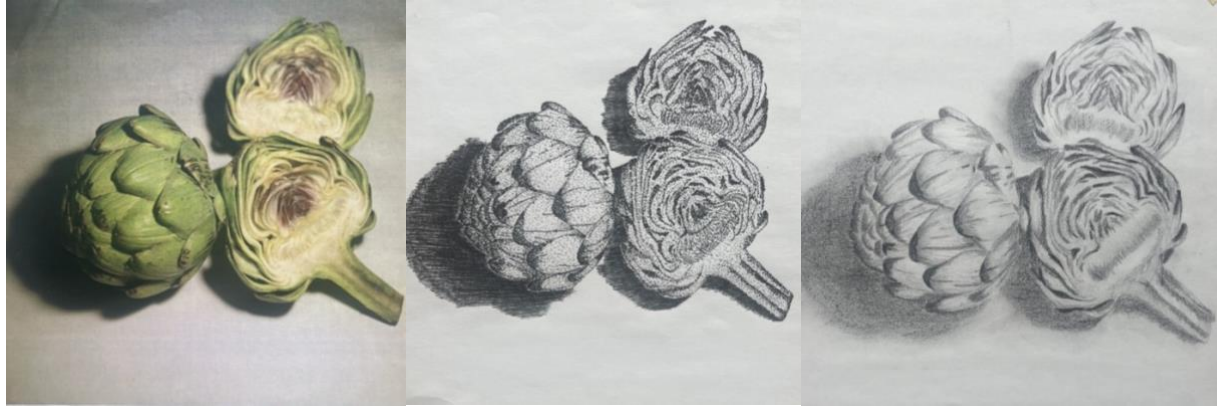


Figure 16. *Fingertip Memories*: 1 second, 14400 seconds, & 12600 seconds: iPhone Photo, fine liner drawing, pencil drawing, 2023. Picture Courtesy: Hiddy Lee

In the work “Fingertip Memories,” I wanted to explore the fingertip movements for making archives between the use of electronic devices and different materials. I chose two artichokes, a random object I used for my dinner one night as an example of the new ritual of the dining table, taking pictures of food. It was nothing special or memorable. Then, will this exploration make this artichoke memorable? It took a second to take the picture. Then, I decided to mimic the image with my hand drawing with a pencil and fine liner. First, this process made me examine the image and the object more carefully and dissect the details of the image to understand and draw them. The 1 second process became 12600 seconds and 14400 seconds; I could go longer if I wanted to. I tried to draw the details, shapes, lights and shadows of the artichoke. During the process, there were only artichoke and my fingertips in my attention. The artichoke was no longer a random object, it became a special object that I wanted to know more about. Now, I remember the artichoke through my fingertip movements of stroking, smudging, or gliding. What a daunting, but satisfying task, I thought during the process. It takes a while for me to scroll up and down to find this image in my cloud storage; however, the memories of drawing the artichoke are still vivid and lively in my brain. My body senses remember the look, texture, smell, and feeling of the artichoke. Then, what is a better method of remembering things?

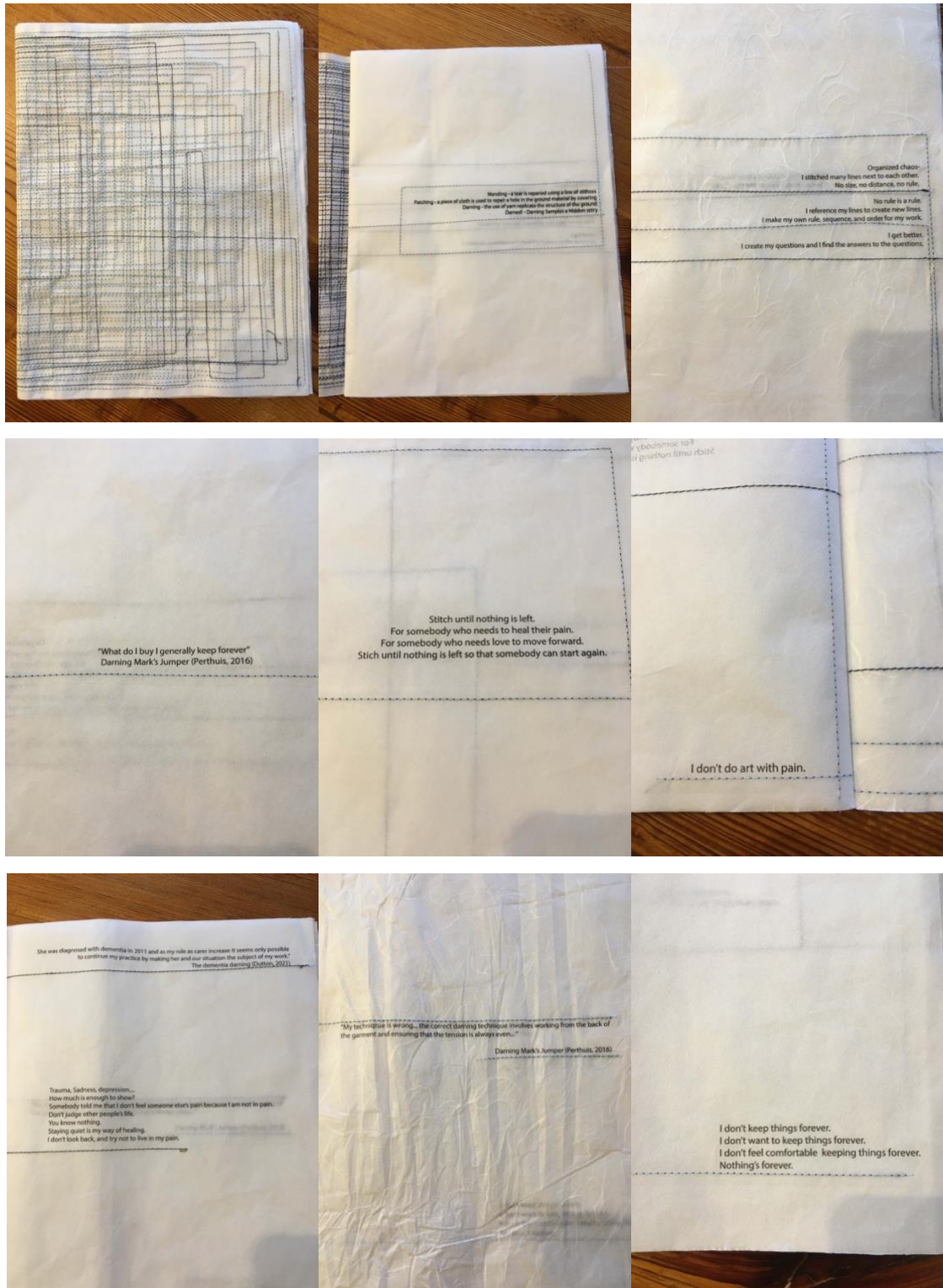


Figure 17. *Reflection book*: hanji, machine stitched, print. 2024 Picture Courtesy: Hiddy Lee



Figure 18. Weaving experimentation on a custom-made aluminum frame with unraveled muslin yarn, 2024. Picture Courtesy: Hiddy Lee



Figure 19. The process of *Tangle* - Creating 36 strings of unraveled yarn, creating motifs by hands, and motif bundles, 2024. Picture Courtesy: Hiddy Lee

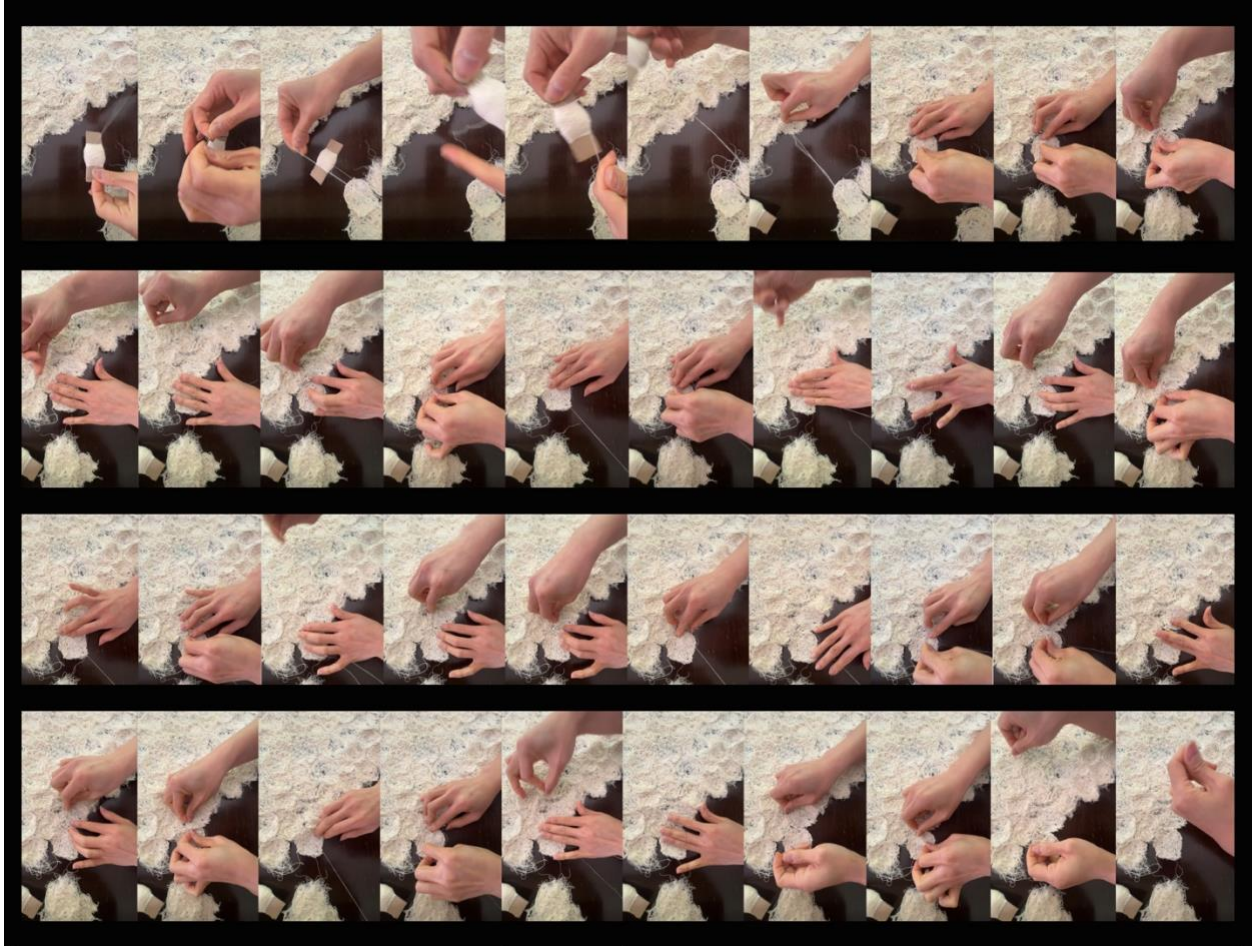


Figure 20. The process of *Tangle* - Connecting the motifs by hand stitches, 2024. Picture Courtesy: Hiddy Lee



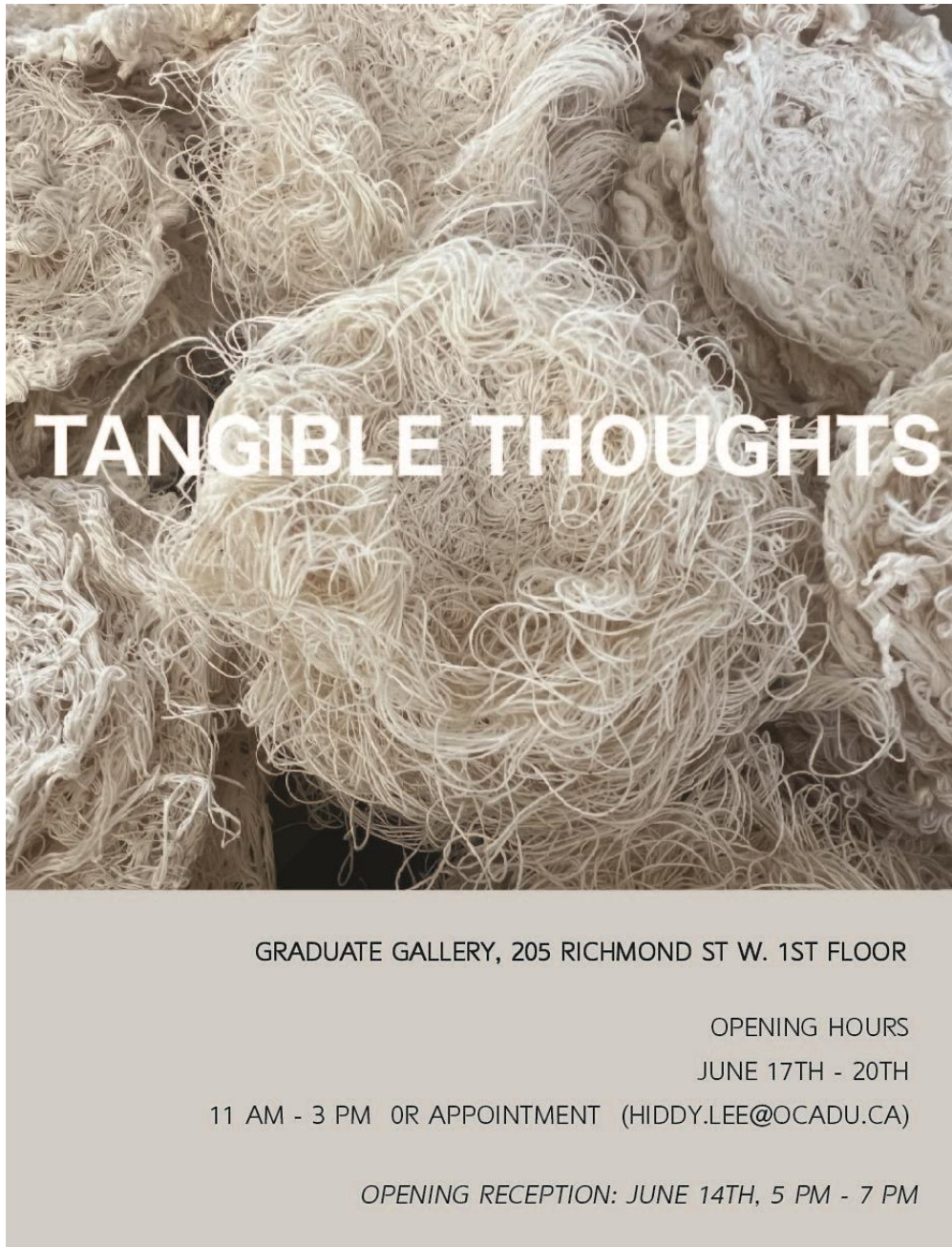


Figure 21. The Graduate show poster. Picture Courtesy: Hiddy Lee

Link to my graduate show *Tangible Thoughts*:  
[Tangible Thoughts Show.MOV](#)

## Appendix B

### Reflection notes

#### The Subtle difference

Thinking through hands, thinking hands, intelligent hands/The sensation of the muslin fiber. It's a bit grainy. The damaged unravelled fibers create new texture. Each yarn is similar, but different. Nobody will know unless they touch them.

Temporality – Repetitive hand motions seem habitual action, but each movement is different. Each sensation is different. Each motion evolves time to time. Nothing is the same and forever.

A subtle change might become the base of a big change. One size fit all sounds simple and easy, but not true. Every fingertip movement may seem the same, but they are all different. Nobody knows and nobody cares. But I know and I care. Change requires careful observation.

#### Touch with Care

Tactile data: My touch makes a garment for her. I remember her movements, her body, and the air around her. Her movement – the rhythm, weight, and speed – my fingertips dance with her movements.

One string can be nothing, but touch make the string to become something. Touch with care changes the property, value, and meaning of the object.

Touch with Care: 정성스러운 손길 - What do our hands feel? How do we handle things? Touch things gently, Accustom the pressure and speed based on the material.

마음, 정성, 노력, 인내, 기다림, 이해

Care is not singular. Everything is interconnected. I light touch has so much power in this world. What do we want to use the power for?

#### Emotion

The moment of sadness, frustration, stress... All melt in with my hand movements. It gets intense at some point, it gets overwhelming at some point, it gets to the point to choke my throat, but it never kills me.

Relax and focus seem to carry opposite meanings, but they are synonyms. As I focus more, my brain feels relaxed and clear, and the process becomes meditative.

Using body makes me feel more of my senses and emotions. The pain, pleasure, frustration, hope. What can I do? Not what can't I do? One step at a time.

Sensing senses, feelings, and emotions take courage to share. I used to think feeling sad is a way of being weak. But now I know it takes a lot of strength to express it.

One stroke, one breathes, The distance between the lines, the distance between the past self and current self. The distance between my fear, my limit, my sensitivity.

How to push forward with anxiety, insecurity, and doubt? Delicate materials teach me to move forward, it's okay, I am okay, keep going, keeping going, keep going. I am stronger than you think.

Frustration. Time-consuming. Hard. I thought it would've been a simple task to weave the unraveled yarn on the aluminum frame. The holes are big and clear; I just need to carefully pass through the holes.

### **Learning Unknowns**

The range of motions influence the range of emotions. Our emotions can be our strength or weakness. As narrow the body motions are, they make our thoughts limited. Everything is in our brain and our brain expand by our experience.

Creating: grey area, finding a possibility, finding a limitation, finding something unknown.

### **Reflective Maker**

Making requires stories. Nothing in making can be explained without a story. One touch can't provide the whole story. The subtle, but repetitive movements make us move forward and create a story. That's why makers are tired.

### **Memories/Thoughts**

One touch control makes us motionless. Motionless lifestyle makes us sick and forgetful. What do we remember, what do we need to remember these days? Everything is stored in cloud services automatically. We don't remember anything.

Sense of sequence – As soon as my fingertips understand the texture, size, strength, etc. The sequence of making started to form as I moved forward with the process. There is

no manual, but I just know what the best way will be to utilize the material to become a part of the story.

My fingertips think. No, my fingertips control my brain. No, my fingertips become my brain. As intense and repetitive my hands move, my brain feels relaxed and focused.

On one hand, handwork provides unlimited potential of things can be done. However, it also gives me a chance to know what is enough. Knowing what is enough is hard thing in this society. We only know things we need to do, but not knowing what not to do.

I learn things by doing. By doing, I feel happy, sad, frustrated, fear, stressed. Once I feel it, once I pass the emotional hike, I start to see things more clearly. Knowing by doing has a lot more than just doing.

Strength/Weakness, Allowance/tolerance, Negotiation, nobody would understand the balance. I only know it.

I like the flexibility of lines. Lines can be straight, curved, or angled. Line continues, stops, or intersects with other lines. Lines can be paralleled, crossed, or tangled.

Mistakes, disconnection, pausing, stopping – what is a mistake? We do not learn mistakes and no mistakes are identical. I wonder why we try too hard to avoid mistakes when there are no mistakes.

Work in progress – there is no end anyway. Just look at the lines, use them as a guide. Moving along, parallel, balance, distance. The relevance is depending on what I look at.

Habit is repetition of my favourite movements – why do we do the same things over and over? Repetition aims to perfection. Each movement moves towards to the improvement. Improvement is a subjective matter. There is no limit to move forward.

Resilience, endurance, power

Stop thinking too much. Be now. Focus on my senses, What I feel, What I smell, what I see, What I touch, fill the moments with my bodily experiences, not with somebody else's.

Expected obstacles – repetition makes expected obstacles as a part of the process. Once it merges into the process, it is no longer an obstacle, it becomes a part of the process and method.

New: everything is seamless. No scratches, wrinkle, air bubbles... no fingertip prints. Once we open a package, it becomes used. It takes a second to change. Then, is it really different? Or important to distinguish new and old?

The process only evolves over time. Mistakes become a part of the process. Nothing really matters once my hands understand the details. My hands always find a way to make things work.

Following the grainline makes me watch, touch, and pay full attention to the fabric. When I look closer, I only see the weave, when I look from a distance, I see the balance between the lines. Where should I locate myself to see things better?

What can we do? What is real in this world? What do I care about the most?  
Are the things that I believe possible in this world?

The sense of invitation (welcoming) – Using handwork, the invitation to my senses. The pandemic made things contactless. Things can move faster than before, we no longer have time to read, learn, and understand.

How much can we rely on our vision (sight)? Seeing things – what we learn, understand, process. We see things more than do things. The digital world promotes seeing than doing.

Seeing things make me feel (imagine) what I should. Sometimes, it makes me feel scared even before I do it. Or sometimes, it makes me feel I do not need to do it. The sense of “I should, could, would...” makes me lose the perception of time and self.

Care – What we do to care? Interaction, interconnection, like weft and warp yarn, care is not possible as a solo act.

Allowance of being rough, fail, what is perfection? What does make one to be pleasant/successful/great? The tangled yarn gives me more freedom of exploring. I can go anywhere, and I want and there is no directed path that I need to follow.

Going through each hole. The yarn lost its fibers. The sound of passing holes, the sound of scratching the fiber, the sound of losing the strength. Also, the sound of resilience.

Sometimes, things seem impossible, weird, odd, or not good. Aluminum and muslin, what is the connection? Muslin is a cheap, disposable, mundane material. What do I see in it? Muslin works with everything, but not acknowledged. I want honour it. I want to show everything has meaning and value.

Pulling, balance, scratching, damaging, losing, breaking, what is positive or negative?  
What does make things positive or negative?

Although someone hurts me, keep smiling and carry on. That is how to win the game. As soon as I acknowledge my senses and feelings, they will drag me down.

Brand New – used affection attachment, sentimental value. In making, many things don't make sense. No, everything makes sense if we understand the process with the body sensation.

Female, minority, Asian, women of colour, changing nationality, finding a spot in a foreign country. I tiptoed around too long to blend in this country, but I also pushed forward. Being visible, invisible, it is all relative, maybe it doesn't matter.

## Time

Perception of value. What is disposable/not disposable? What makes things valuable? Think about interconnectivity. Think about disconnections. Things change rapidly, moments slip through our fingertips.

Each line, passing time, Time flow, Continue, Connect, Move.

Catching the moments. Perceptions of time. Time flows, things change with time. The subtle changes that we do not notice. I am trying to capture it with my hands.

Focus on what is next first. Not too far ahead. Just what is next. Just think of current, refer to what has been just done. Just focus on the moment.

3 seconds, 5 seconds, 10 seconds, 30 seconds...That's all it takes to see things. I wonder how we notice things in this rapid world. The small screen sees and listens to me and always tries to make me not bored.

As we try to do things, the algorithm tells us what we need to see, buy, and read. It is easy and short. You don't need to remember. You can always find it again.

No pain, no gain. The old way of living. We do not handle pain anymore. We only see things. We don't do things anymore.

We assume too much these days. How do we assume care?

Who knows what happens during the process. We mostly see the outcome. This makes things easier for us. We don't need to care because we did not know. Who cares.

Observation, notice, careful touch, balance. The damaged yarn teaches me to be patient.

Motivation – limitation, balance – unbalance, satisfaction – dissatisfaction

Losing the visibility. Losing the track of path, losing the sense of rule, sequence, balance.

Tangle: more interaction, more interesting, more conflict, more work, more fun vs Straight.

Tree, texture, hands, life, dirt, dust, bark, age, purpose, connection, experience, understanding, engraved.

### **Body movement**

How much can we rely on our sight? Seeing things – what we learn, understand, process. We see things more than we do things. The digital world promotes seeing more than doing. Our eyes are tired for glancing at a palm size screen, and we are losing our ability to move our body.

Accuracy – Machines can make things accurately in a high speed. We are used to with speed. We don't have time to think anymore as like we think we do not have time to use our body.

Each fingertip movement connects moments. Each moment contains memories. Unless you "do" it, you don't know it, and you don't remember it. Care is "doing" it. Not "did" it, not "will do" it.

The yarn ran through my fingertips. I felt the thickness, texture, damage, and strength. The sensation of my fingertips guides my body movements. My tactile sensation orchestrated my body coordination.

Sense of Care – We make things for living. We assume what is good and useful. Using our body for making helps understand the needs, especially, how the user would feel (imagine). The imagination by utilizing our body is a part of caring.

Care needs help. Notice, touch, observation, effort, understanding. The small palm size screen only shows so much. It doesn't show the details, stories, or feelings. How do we know the texture unless we touch it?

Maybe it is not necessary. Maybe I do not need to care for this. Maybe I should find a easier way to do this. Nobody will care anyway.

We need to care. How to share, live, understand, learn together. Care is not a guide that we need to follow.

## **Dexterity**

Tangibility and intangibility of fingertip memories – texture, temperature, size, soft (firm)ness... My fingertips remember the details of the object I touched. We see things on screens by touching. The screens have no texture. They are glossy and sleek. I wonder what do our fingertips learn and remember from touching the screens.

My hands, mind, and brain work together. Pleasure, stress, excitement, boredom, all together, continuously pass through my mind. But my hands never stop, never idle, always continuously move to wake myself up and keep me going.

Every touch shed fibers I can't even see nor feel it. But they exist and fly away. The yarn gets thinner and thinner. My hands just know the proper strength to pull.

Sensing my body sensations and feelings – I do not know how to deal with it but that is the only way to know and care for myself. The damaged fiber and the strings teach me to be sensible, weak, and honest.

The tedious process of weaving damaged muslin yarn through an aluminum frame. What a time-consuming and daunting task. But I remember the sensation of my fingertips running through the holes. I carefully control the tension between the yarn and my fingertips to continue the journey.

Every hole the yarn passes through, I sense the damage. It will break, it will break, it will break. I was frustrated and stopped.

## **Interaction/interconnectivity**

One must adjust itself for the other. The power/strength of one is not comparable to the other. Then, one must work around the other.

It changes perspective. Looking at each line, looking at the distance between the lines, looking at the balance. To find the right distance, I sometimes slow down, move faster, or stop.

We sometimes need to move parallel, cross, or something else to care. We don't know what the needs of others. We need to care to know each other.

Sense of being alone – I wonder if we ever be alone. No if we never be together. The illusion of seeing things make us believe we are a part of the conversation or a group. However, do we every solely with somebody? Or we are living in an imaginary life?



No resistance, sleek, cold, stiff, glossy. We look at the world in a small glossy screen. In that world, we see how other people live their lives. We don't know them, but somehow, we know them. Maybe they know me, maybe they don't know me. Everything is about balance. The circle of life. We may not current in need, but we may, one day. We may not be disabled right now, but we may, one day.

I did not know the unraveled muslin yarns were damaged. As warp & weft yarn are weaved together, warp yarn becomes a guide and weft yarn moves through the warp warn. As they are tightly weaved together, they are already at their maximum stretch.

Human interaction, human activities, human life... Interconnected, but also must be parallel. We share the world together, as much as we are interconnected, we need to move parallel to share space and time.

### Terms/Quotes

Building: Deconstructing: Gathering: Separating: Solid: Scatter. Deconstructing – Form of making. Break down – analyzing something to discover its true significance. (Marriam – Webster dictionary)

Deconstruction: to tear down the structure, goal of salvaging whatever parts, components, materials can be reused and recycled vs demolition: To simply tear down a structure, building, property

“Is it more important that we see ourselves in our singularity? Our uniqueness? Or that we find ourselves recognizably part of a group? Individually and collectively – the one and the many – both ideas make meaning in our lives, as private people and as citizens.” – What can a body do? (p.12)

Hyperattention – A rash change of focus between different tasks, sources of information and processes characterizes this scattered mode of awareness (Han – Burnout society)

Anything time-consuming is on the way out. Truth is time-consuming. Where bits of information come in quick succession, we have no time for truth.

Non-things, Byung-Chul Han, 2022, p.6

“Smartphones are smart because it deprives reality of its character as resistant. Non-things, Byung-Chul Han, 2022, p.22

“Digital man fingers the world, in that he is always counting and calculating. The digital absolutizes numbers and counting. More than anything, friends on Facebook are counted. Yet real friendship is an account, a narrative.”

In the swarm: Digital Prospects, Byung-Chul Han, 2017, p. 35

## References

- Aktas, BM and Mäkelä M (2019) Negotiation between the Maker and Material: Observations on Material Interactions in Felting Studio. *International Journal of Design* 13(2): 55–67.
- Andersson, Joacim and Jonas Risberg. 2018. Embodying teaching: A body pedagogic study of a Teacher's movement rhythm in the 'Sloyd' classroom. *Interchange* 49, no. 2: 179-204, <http://ocadu.idm.oclc.org/loginurl=https://www.proquest.com/scholarly-journals/embodying-teaching-body-pedagogic-study-teacher-s/docview/2030035537/se-2>.
- Barbalet, J. M. "Boredom and Social Meaning." *The British journal of sociology* 50, no. 4 (1999): 631–646.
- Benjamin, Walter. *Arcades Project*, ed. Rolf Tiedemann, 105. Cambridge: Harvard University Press, 1999
- Borcherdt, Gesine. "Byung-Chul Han: 'I Practise Philosophy as Art.'" *ArtReview* RSS, December 2, 2021. <https://artreview.com/byung-chul-han-i-practise-philosophy-as-art/>.
- Bormann, J., & Oman, D. (2007). Mantram or holy repetition: Health benefits from a portable spiritual practice. In T. G. Plante & C. E. Thoresen (Eds.), *Spirit, science, and health: How the spiritual mind fuels physical wellness* (pp. 94-112). Praeger Publishers/Greenwood Publishing.
- Brisset, D., & Snow, R. P. (1993). Boredom: Where the future isn't. *Symbolic Interaction*, 16, 237–256.
- Brown, Penelope. "Repetition." *Journal of Linguistic Anthropology* 9, no. 1/2 (1999): 223–26. <http://www.jstor.org/stable/43102472>.

Burnard, P., C. Holliday, S. Jasilek, and A. Nikolova. 2018. "Artists and Arts-Based Method use in Higher Education: A Living Inquiry of an Academic Programme in a Faculty of Education." In *Arts-based Methods and Organizational Learning*, edited by T. Chemi and X. Du, 291–325. Cham: Palgrave Macmillan.

Care | english meaning - cambridge dictionary. Accessed August 27, 2024.  
<https://dictionary.cambridge.org/dictionary/english/care>.

Csikszentmihalyi, Mihaly. *Happiness and Creativity: Going with the Flow. The Futurist*. Vol. 31. World Future Society, 1997.

Eastwood, John D., Alexandra Frischen, Mark J. Fenske, and Daniel Smilek. "The Unengaged Mind: Defining Boredom in Terms of Attention." *Perspectives on Psychological Science* 7, no. 5 (September 2012): 482–95.  
<https://doi.org/10.1177/1745691612456044>.

Franklin, M. (2017). *Art as contemplative practice: Expressive pathways to the self*. State University of New York Press.

Gajko, Urszula. "How Digital Technology Changed The Way We Consume & Process News." LinkedIn, June 13, 2024. <https://www.linkedin.com/pulse/how-digital-technology-changed-way-we-consume-process-news-jgwef>.

Gaylin, W. (1979). Feeling bored. In W. Gaylin (Ed.), *Feelings: Our vital signs* (pp. 113–129). New York, NY: Harper and Row.

Groth C, Mäkelä M and Seitamaa-Hakkarainen P (2013) Making sense. What can we learn from experts of tactile knowledge? *FormAkademisk* 6(2). doi: 10.7577/formakademisk.656.

Han, Byung-Chul. "Profound boredom" In *Burnout Society*, translated by Erik Butler, 12-15. California: Stanford University Press, 2015

Han, Byung-Chul. *The scent of time a philosophical essay on the art of Lingering* Byung-chul han ; translated by Daniel Steuer. Translated by Daniel Steuer. Cambridge, UK: Polity, 2017.

Han, Byung-Chul. "Time without a Scent" In *The scent of time a philosophical essay on the art of lingering*, translated by Daniel Steuer, 12-19. Cambridge: Polity Press, 2017

Han, Byung-Chul. "From Things to Non-things" In *Non-things*, translated by Daniel Steuer, 1-11. Cambridge: Polity Press, 2022

Han, Byung-Chul. "Smartphones" In *Non-things*, translated by Daniel Steuer, 18-28. Cambridge: Polity Press, 2022

Heinrich, W. (2023, October 23). Park Seo-bo, whose quiet paintings trumpeted Korean art, dies at 91. *The New York Times*. <https://www.nytimes.com/2023/10/23/arts/park-seo-bo-dead.html>

Hook, B. (2008). *Aesthetic Inheritances: History Worked by Hand*. In *Belonging: A Culture of Place* (pp. 121–134). essay, Taylor & Francis Group.

Ingold T (2013) *Making: Anthropology, Archaeology, Art and Architecture*. Abingdon: Routledge.

Jagodzinski, J., and J. Wallin. 2013. *Arts-based Research: A Critique and a Proposal*. Rotterdam: Sense Publishing.

Knowles, J. G., and A. L. Cole. 2008. *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*. Thousand Oaks, CA: Sage Publications.

Leader, Darian. *Hands*. London: Penguin Books, 2016.

Lee, S. (2017, August 9). *The world that 88% are unaware of*. koreatimes.

[https://www.koreatimes.co.kr/www/nation/2024/10/113\\_234434.html](https://www.koreatimes.co.kr/www/nation/2024/10/113_234434.html)

Lee, Yeseung. *Seamlessness: Making and (un)knowing in fashion practice*. Bristol, UK: Intellect, 2016.

Lima, T. (2020, September 5). *On the value and degradation of manual work*. Medium.  
<https://medium.com/illumination/on-the-value-and-degradation-of-manual-work-aa99cc8733fd>

Lizardi, Ryan. *Nostalgic Generations and Media : Perception of Time and Available Meaning*. Lanham, Maryland: Lexington Books, 2017.

Manoff, Marlene. "Theories of the Archive from across the Disciplines." *portal: Libraries and the Academy* 4, no. 1 (January 2004): 9–25.  
<https://doi.org/10.1353/pla.2004.0015>.

Musfeld, Philipp, Alessandra S Souza, and Klaus Oberauer. "Repetition Learning Is Neither a Continuous nor an Implicit Process." *Proceedings of the National Academy of Sciences - PNAS* 120, no. 16 (2023): e2218042120-.

Napier, J. (1993). Chapter One "You Need Hands..." In *Hands* (pp. 3–12). essay, Princeton University Press.

Nonaka, Ikujiro, and Noboru Konno. "The Concept of 'Ba': Building a Foundation for Knowledge Creation." *California Management Review* 40, no. 3 (1998): 40–54.  
doi:10.2307/41165942.

Parsons, J. A., and K. M. Boydell. 2012. "Arts-based Research and Knowledge Translation: Some key Concerns for Health-Care Professionals." *Journal of Interprofessional Care* 26 (3): 170–172.

Sennett Richard *The Craftsman*. New Haven London: Yale University Press. 2008

Sora, Carles. "Rethinking Time in the Digital Age." CCCB LAB, February 16, 2016.

<https://lab.cccb.org/en/rethinking-time-in-the-digital-age/>.

Taylor, Diana. Excerpt from Ch. 1, Acts of Transfer. *The Archive and the Repertoire* (2003), p. 16-52

Thompson, E. P. "Time, Work-Discipline, and Industrial Capitalism." *Past & Present*, no. 38 (1967): 56–97. <http://www.jstor.org/stable/649749>.

Tronto, Joan C. *Moral boundaries: A political argument for an ethic of care*. New York: Routledge, 1993.

Westgate, Erin C. "Why Boredom Is Interesting." *Current Directions in Psychological Science* 29, no. 1 (November 8, 2019): 33–40. <https://doi.org/10.1177/0963721419884309>.

손길+영어로 : 네이버 검색. Accessed September 27, 2024.

[https://search.naver.com/search.naver?where=nexearch&sm=top\\_hy&fbm=0&ie=utf8&query=%EC%86%90%EA%B8%B8%2B%EC%98%81%EC%96%B4%EB%A1%9C](https://search.naver.com/search.naver?where=nexearch&sm=top_hy&fbm=0&ie=utf8&query=%EC%86%90%EA%B8%B8%2B%EC%98%81%EC%96%B4%EB%A1%9C).

정성 : 네이버 검색. Accessed September 27, 2024.

[https://search.naver.com/search.naver?sm=tab\\_hy.top&where=nexearch&ssc=tab\\_nx.all&query=%EC%A0%95%EC%84%B1&oquery=%EC%A0%95%EC%84%B1%EC%8A%A4%EB%9F%AC%EC%9A%B4%2B%EC%86%90%EA%B8%B8%2B%EB%9C%BB&tqi=ixlvkspzL8wssSGteARssssssCo-402700](https://search.naver.com/search.naver?sm=tab_hy.top&where=nexearch&ssc=tab_nx.all&query=%EC%A0%95%EC%84%B1&oquery=%EC%A0%95%EC%84%B1%EC%8A%A4%EB%9F%AC%EC%9A%B4%2B%EC%86%90%EA%B8%B8%2B%EB%9C%BB&tqi=ixlvkspzL8wssSGteARssssssCo-402700).