

# **You Matter To Me,**

**Mattering, Materialising and Unmattering.**

MA Thesis by  
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## **Acknowledgments.**

In loving memory of Pop, Tony Cox, who taught me how to make tomatoes grow and sweet peas bloom.

Greatest gratitude to my parents, Lisa Yeomans and Andrew Yeomans, my grandparents and all my family for supporting me throughout all and everything.

And many thanks to Cath Hammerton for inspiring me, always pointing me in the right direction and helping me to see my potential.

## **Introduction.**

New materialism is at the forefront of modern artistic movements, the art of being, the art of matter-ing. This essay will explore what it means to matter, to be matter, and how relationships between the self and the rest of the world are forged. There is space for exploration of what it means to live and matter amongst other matter between Deluzian folds of life, semiotics, new materialism, Barthes' death of authority and materiality.

Mattering is the state being, living and evolving, through a new materialist lens. Validated by Deleuze and Guattari's 'becomings' and Barthes' death of the authority, agency becomes an attribute not only applicable to the human condition. Materialising uses semiology to discuss the material world, the matter of matter, including how material is valued. Unmattering is an affair of falling apart, finding beauty in decay, and observing how folds and unfolds occur.

## **Mattering (being).**

*The caterpillar lives, the caterpillar eats, the caterpillar sleeps, the caterpillar dies and the caterpillar will metamorphosis.*

The art of mattering concerns being and emergence in the context of the wider world. Mattering means being aware of the impermanent self within a large system of creating and collapsing, using new materialist approaches to evaluate our relationship with the wider universe in relation to nature and culture.

New materialism is a post-human method that is becoming increasingly important to modern research. It involves “the study of the two dimensions in their entanglement: the experience of a piece of art is made up of matter and meaning. The material dimension creates and gives form to the discursive, and vice versa...through the entanglement of materiality and meaning in the widest sense of the word, new materialist thinking allows us to write such a metamorphosis...by at least being open to the process in its full manifestation” (Dolphijn and Tuin, 2012, p. 91). New materialist approaches consider an interplay of matter and meaning, creating open and ontological ways of thinking and seeing.

New materialism is a non-anthropocentric approach which emphasizes the equal importance of all matter, rejecting human-centric constructs and offers new insights into how all matter, living and nonliving, matter in the context of the wider universe. Displacing humans from their self-centered perception of the world and placing them into the large system which both human culture and nature culture inhabit in tandem.

These concepts are thought to arise from Deleuze and Guattari’s ‘molecular becomings’ which is described with “writing is a becoming, writing is traversed by strange becomings that are not becomings-writer, but becomings-rat, becomings-insect, becomings-wolf, etc” (Deleuze and Guattari, 1987, p.240). Becoming implies an assemblage of what is thought and what is felt, merging and multiplying like cells and fungi. Deleuze and Guattari’s ‘becomings’ have become the essential metaphor for new materialists, creating a space where human and animal can merge and open-mindedness can be cultivated. One can ‘become animal’ by embracing an empathetic attitude towards the animal or the environment, imagining becoming the creature or landscape as to think like the entity. Looking through the animalistic lens or the environmental lens. Becoming cultivates sympathy for the world and an awareness of human impact on the environment.

In recent years the world has become increasingly aware of the impact caused by the human-centric agenda of the anthropocene, which positions humans as the most important matter on

Earth. This human-centric approach has encouraged unsustainable practices which benefit humans but are unbeneficial to the rest of the world, such as deforestation which has displaced animals from their habitats and caused detrimental flooding. The issue is becoming more and more evident as the world is succumbing to the symptoms of climate change, from wildfires to flooding, humans have prioritized themselves for too long. Humans are realizing that the anthropocentric model needs to be discarded to make way for a non-anthropocentric and new materialist approach.

The coronavirus pandemic was a major turning point for the world as it caused the human-centric systems and constructs to fall, exposing their major fault of being too reliant on humanity, and the importance of matter was shifted from an anthropocentric view to a non-anthropocentric one. There was an emphasis on the natural world, of appreciating the little things, small gestures, overcoming hardship and being open to new perspectives or lenses. The effects on lifestyle and culture are still significantly prominent today with more people favoring a simple lifestyle, embracing of slow living, increase in investment of eco-friendly and sustainable products, finding value in mindfulness, and much more. As technology, manufacturing, industry and scientific research advances and the world moves forward faster and faster, humans start to crave something simpler. A move towards new materialism is becoming increasingly necessary and desirable.

“Knowing is not a bounded or closed practice but an ongoing performance of the world” (Barad, 2007, p.149). New Materialism disproves the traditional Western theory of dualism which identifies a divide between nature (eternal) and culture (internal). According to Dualist theory “culture may be viewed as an agent that actively strives for domination over nature, or as a malicious tumor that tends to grow and exceed the limits set by nature. Nature may be regarded as a source of hardships and catastrophes that needs to be mastered by human rational action or, alternatively, as benign providence that offers advice. The common denominator of all these varieties is that culture and nature are opposite sides in a dualism” (Haila, 2000, p.155).

Dualism does not only suppose a divide between nature and culture but also creates a hierarchy of culture (human) over nature (external). Hailia suggests that dualism promotes human-centric behaviors and systems which can potentially harm the environment and non-human organisms. Dualism assumes that non-human matter is passive and that the agency, which dualism says humans have and non-human matter lacks, means that humans have authority over other matter. However modern scientific research, especially research from new materialists, suggest that agency is not an attribute limited to human beings. Biernacki comments on the proposition of seemingly inert objects having agency. Biernacki notes that “viruses, electrons, heavy metals, all these seemingly inert objects, exhibit agencies outside our human control. We think we control, manipulate, and study them, yet like the ‘natives’ that early anthropologists studied,

these objects have their own goals. We too are locked into their varied trajectories; their actions outstrip human telos. They give the lie to the notion that we humans are this earth's sole agents and ends" (Biernacki, 2023, p.18).

Agency is a collaborative affair, Barthes writes about agency/authority using the example of the author and the reader. According to Barthes "writing is that neutral, composite, oblique space where our subject slips away, the negative· where all identity is lost, starting with the very identity of the body writing...finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins" (Barthes, 1977, p.142). With the death of the author, the writing may begin. Barthes suggests that the text is not written if not read. The notion of a present 'self' or the self-agent becomes obliterated because the text is in fact part of a large system of being constantly re-written.

Barad argues that "meaning is not a property of individual words or groups of words but an ongoing performance of the world in its differential dance of intelligibility and unintelligibility" (Barad, 2007, p.149) . Barad explains that meaning or value is a multiplicity. The world moves according to the agency of living and non-living matter, this is found in the circularity of life. New materialism argues that all beings, human and non, have an equal importance and are of equal mattering, yet humans live in a large cultural system which dictates that some matter will matter more than other matter.

Pallasmaa argues that mattering originates in its process of becomings, noting that "natural materials - stone, brick and wood - allow the gaze to penetrate their surfaces and they enable us to become convinced of the veracity of matter. Natural materials express its age and history as well as the tale of its birth and human use. The patina of wear adds the enriching experience of time;matter exists in the continuum of time" (Pallasmaa, 1994, p.41). Although in this context Pallasmaa is specifically describing natural materials, the sentiments about aging materials being enriching and story-telling are applicable to all matter which moves and metamorphosizes whether at the hands of nature or humans. When matter moves, we move with it and we are moved by it.

When approaching art, the new materialist would look at the "form of content (the material condition of the artwork) and the form of expression (the sensations as they come about) are being produced in one another, how series of statements are actualized, and how pleats of matter are realized in the real" (Dolphijn and Tuin, 2012, p.91). Olafur Eliasson's 'Life' (2021) is an installation piece of white walls meeting green water teeming with water plants, prompting contemplation of human culture and nature culture becoming one large culture.



Figure 1: Life (Eliasson, 2021)

Studio Olafur Eliasson (2021) describes that viewing this piece, “visitors may wind their ways through the exhibition along dark wooden walkways, accompanied by the ambient sounds of insects, traffic, and other people - as well as the smells of the plants and water”. This installation is emerge, bringing together nature and humans in one large living organism. In a press release from Tanya Bonakdar Gallery (2021), Eliasson describes the process behind the work with “I try to tree, for instance – in order to become aware of perspectives that go beyond what we humans can properly imagine... I am giving up control over the artwork, so to speak, handing it over to human and non-human visitors, to plants, microorganisms, the weather, the climate.” The work rids of the space between human and plant as one *becomes* the other, a visual and physical entanglement of how nature and culture become one large living existence. The concept of becoming is apparent, Eliasson becomes tree and visitors become plant or water and human structure becomes part of nature. A new materialist outlook surrounds lenses, looking through a lens that is not your own but rather something outside of the self.

### **Materialising.**

The cocoon is the portal, the suspended, the searching and the waiting. The fixing of a photo and the falling of the rain.

Materialising addresses practical process, materiality and semiotic implications. Sebeok (2001) explains that semiotics is the study of signs, Barthes and Saussure use the concept of the signified and the signifier as a basis for semiology. Signs are made up of both the signified and the signifier, the signifier is the physical form of the sign and the signified is the object that is being represented. Halliday says that “we inhabit a world of matter, and we inhabit a world of meaning . . . it is the interplay between these two which defines the human situation” (Halliday, 2005, p.65–66). To better illustrate this, refer to Rene Magritte’s painting ‘The Treachery of Images’ (1929) in which the painting acts as a signifier to the signified pipe. ‘Ceci n’est pas une pipe’ illustrates how the reproduction (in this case the painting of a pipe) is not the same as the original (in this case the pipe which has been painted).



Figure 2 : The Treachery of Images (Magritte, 1929)

Using semiotics, connections and relationships between material and concepts are formed. Bennett sets the tone for delving into materials and their semiotic value with “When the materiality of the glove, the rat, the pollen, the bottle cap, and the stick started to shimmer and spark, it was in part because of the contingent tableau that they formed with each other, with the street, with the weather that morning, with me...In this assemblage, objects appeared as things, that is, as vivid entities not entirely reducible to the contexts in which (human) subjects set them, never entirely exhausted by their semiotics” (Bennett, 2010, p.5).



Semiotics can be creative and destructive, as shown in anti-materiality. Anti-materiality considers the semiotic overtones entangled within the matter's current state of anti-material. Leone describes anti-materiality as the phenomena in which "the current articulations of material semiotics are broken and rearranged" (Leone, 2017, p.3). This suggests that anti-materiality is a process in which the semiotics of matter are destroyed, either with literal destruction/disintegration or in a cultural sense as the matter's meaning alters according to position and political context. Anti-materiality is not the oblivion of matter but rather a transcendent state concerned with how matter moves through time and culture.

Barad suggests that the meaning of matter is founded in performativity, which essentially contests the modern reliance on language to explain away matters and moving towards performative alternatives to representationalism (Barad, 2003, p. 802 - 803). My interpretation of Barad's performativity is using semiotics in an untraditional way that uses traditional cultural semiotic representation alongside physical representation. This looks closer at the physicality of matter, how it moves and how it matters.



Figure 3 : Glass Helmet (Weiwei, 2022)

Ai Weiwei explores anti-materiality through the use of subversive material and satire. The image above is of a glass casted worker's hard helmet. The subversive use of material causes viewers to question the meaning of material and the manufacturing process. By casting a hard helmet using glass, the 'helmet' loses its original purpose. The item becomes redundant to the purpose of safety and takes on a new identity as a decorative art piece.

The semiotic implications of hard plastic and glass are opposite. The hard plastic used for construction helmets imply safety, used for the purpose of protecting the heads of people who wear them. Plastic has the impression of being abundant, clean (food neatly packaged in plastic), safe (with much of PPE being made of plastic), and durable. Whereas glass conjures up ideas of sharp, harsh, dangerous and breakable. Buxton (2023) notes "material transpositions – a protective hat created in glass, a marble takeaway box and cosmetics in jade. More toilet roll in glass and marble is surely a comment on changing values – we all remember how this ultra-cheap everyday product became suddenly coveted in the pandemic as we recognised its value". A hard helmet is an everyday mass-produced object that is taken for granted, hinting at how toilet paper became a highly desirable item during the coronavirus outbreak. But the use of glass subverts the item, the helmet is given a pedestal and set behind a glass barrier and displayed with a museum label. Weiwei displays how the simple act of swapping the material has a huge impact on the semiotic meaning. Meaning and mattering is founded in the essential materiality of objects, how it moves through time and human/nature culture.

## Unmattering.

*The most fragile state is the bloom, it is fresh and kind but with one fatal gust of wind, it becomes petals on the lawn.*

*Shedding the cocoon and emerging. Life welcomes this metamorphosis in open heart.*

There is a strong sense of mattering which comes with degradation. When our favorite childhood toy develops holes or when our hand-me-down jumper is on its last legs, we become aware of a unique feeling of mattering which has come from the unmattering or unraveling of matter. The ageing, the dust, the blur, the holes, the fade, the rips and the breaks that occur as a result of repetitive use and love. Exposure of its materiality, the object's weakness creates an opportunity for personification and empathy.

Kemnitz explores this concept in the photographic series 'Too Much Love' (2015) which compares very well loved children's toys next to their brand new counterparts. Kemnitz (2015) explains "I think the broken stuffed animals have a lot of soul. The project was inspired by my older daughter, who carried her plush dog with her everywhere when she was little. One day I found that dog in store, without any damages. However, my daughter did not like him. The old one was better and could not be replaced". As objects age, we develop a feelings of sympathy and love for said object. Unmattering addresses the reciprocal nature of matter through processes of simultaneous physical deconstruction and semiotic reconstruction.



Figure 4: Too Much Love (Kemnitz, 2015)

Mattering and unmatter is relational to Deleuzian 'folds' which theorises that "an organism is enveloped by organisms. one within another (interlocking of genninal matter). like Russian dolls. The first fly contains the seeds of all flies to come. each being called in its tum to unfold its own parts at the right time. And when an organism dies it does not really vanish. but folds in upon itself" (Deleuze, 2006, p.8). The fold is a form of evolution, matter undergoes a folding and unfolding as species develop. A fold is unfolded from the fold before it in a continuous rhythm that links back to their beginnings. Folding is metamorphosis, it is an unfolding of something new but already within. Inside grown autonomously from the outside world and doubling of the outside, destruction simultaneously with creation.



Figure 5: Unnamed (Suter, 2005)

Vivian Suter creates textile works that live-in and develop as a result of natural phenomena and being integrated into the environment, using nature as a creative force. Camden Art Centre (2020) explains that “in 2005, a tropical storm destroyed large parts of Panajachel and flooded Suter’s studio. Rather than seeing damage in the canvases, which were caked in mud and stained with watermarks, Suter saw her work developing in response to, and in harmony with, its environment. Since then, she has embraced the unpredictability of her adopted home, actively encouraging the intrusion of the elements into her practice. Her unprimed canvases are left outdoors to absorb the traces of falling leaves, rainwater, dirt, passing animals and the marks of her dogs, Bonzo, Nina and Tintin, imprinting the daily life of the forest onto the surface of each work”. Suter’s work embodies Deluzian folds, seeing the destruction caused by the tropical storm and interpreting the obliteration as creation illustrates how folds are born from unfolds and folds are born from those unfolds.

## **Practical Research.**

New materialism is a large subject of research, encompassing everything from microorganisms to the edge of the universe, so I have began approaching new materialism from a 'mater-ing' (maker, self) perspective using auto-ethnographic praxis. Therefore, making the overwhelming subject of new materialism approachable through practical and semiotic exploration.

Auto-ethnography is a research method that combines auto-biography and ethnography. Auto-ethnography "is not about focusing on self alone but about searching for understanding of others (society/culture) through self...the richness of autobiographical narratives and autobiographical insights is valued and intentionally integrated in the research process and product unlike conventional ethnography" (Chang, 2008, p.48-49). To 'matter' means to be, to be amongst other matter, which is a large and heavy topic to tackle which is why I have broken up the subject by beginning with the self. According to phenomenology, perception arises from the body. Merleau-Ponty notes that "every external perception is immediately synonymous with a certain perception of my body, just as every perception of my body is made explicit in the language of external perception" (Merleau-Ponty, 2002, p.239). Understanding of external objects and forces originates from efforts inside the body, with this in mind, I have began my praxis with auto-ethnographic study. According to Adams et al (2017), one of the benefits of autoethnography is how the method allows for moments of everyday experience to be captured and considered in a unique way which is not possible through traditional research methods. Autoethnography creates a space where thoughts and feelings can comfortably inhabit an academic space.

In my practice and research, I often find inspiration in personal life experiences. The basis for my research is founded in encounters, family photographs and my personal life. Mattering looks at the self and its position within the wider universe, Karen Barad (2007) argues that everything is made up of entanglements infra-acting. All entities, living and non, co-inhabit the world through a series of inter-relating affairs. The unending intra-action makes it impossible to differentiate between old beginnings and new beginnings. Lodged in mattering is mater-ing, meaning to mother or to make. Knowledge of the self is the starting point for understanding the wider universe. Despite the importance of new-materialism and non-anthropocentric approaches within my work, it is impossible to achieve a completely non-human centric approach as the maker, my human-ness is always present. Instead, my approach is about emphasizing the essential presence of nature in human culture. Emphasizing that all things are intertwined and humans live their lives in tandem with the rest of the world. Working with, rather than against nature. The practical process explore ideas of agency and how agency moves throughout the making process.

## ***Rain Images.***

This process involves waiting for the rain and then taking pictures of the natural environment, then immediately printing images out using a printer and printer paper, and putting them outside in the environment while the ink is still wet. The purpose being to imbue the environment within the image itself.

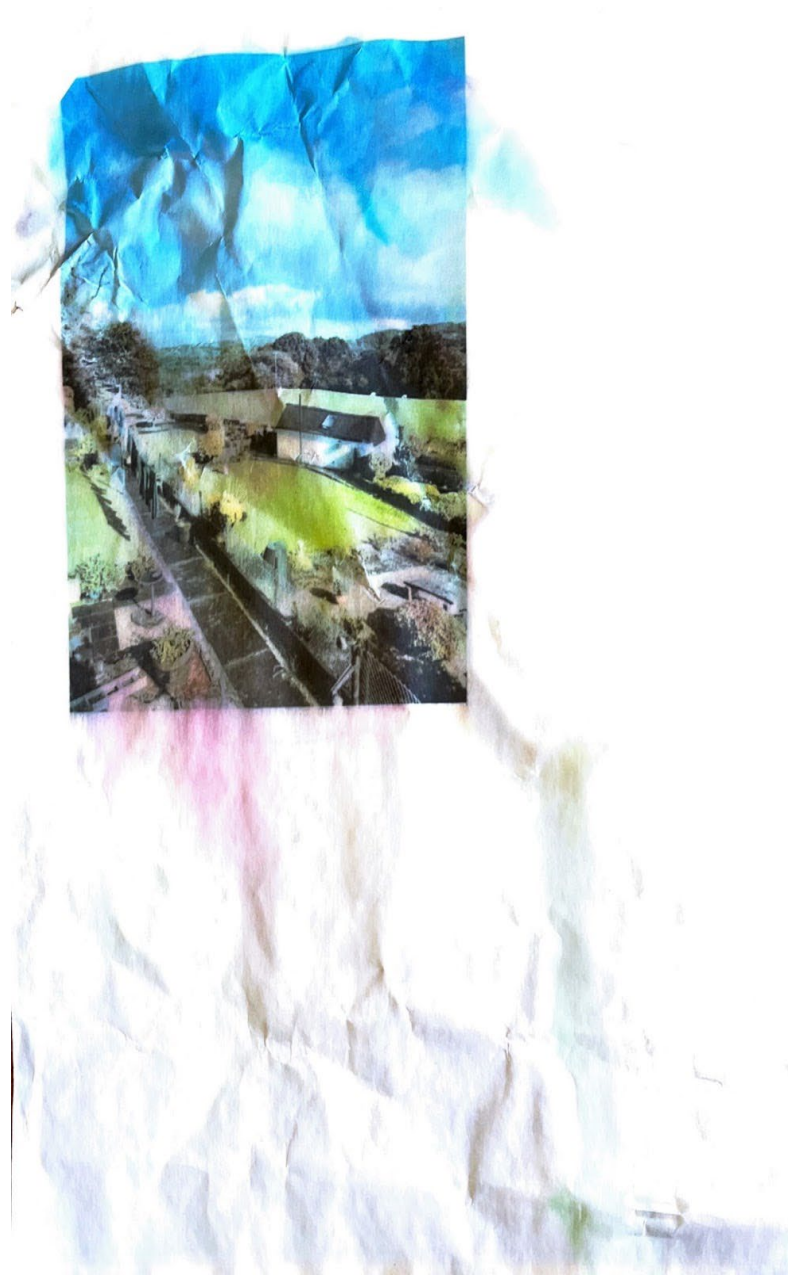


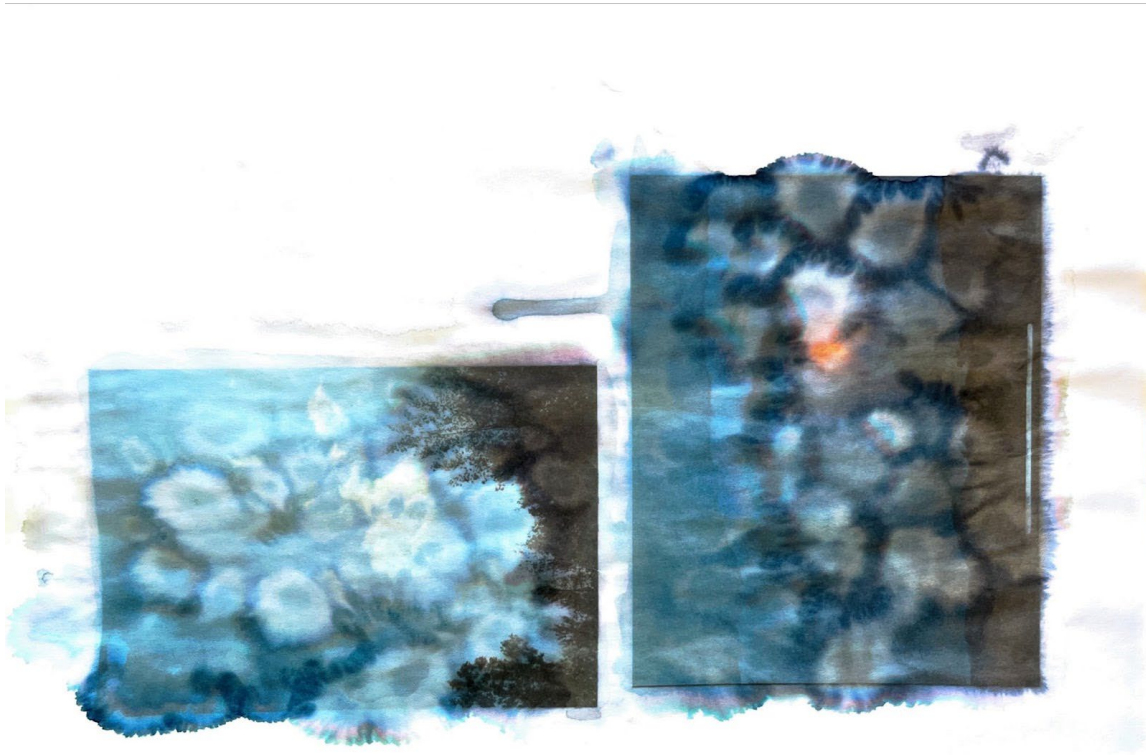
Figure 6: Rain Image (Yeomans, 2023)

The papers were left in various weather conditions to record the essence of time passing. These emulate the state of matter, its instability and unpredictability. Much like the work of Suter, the

environment is infused within the material. It seems circular for the tree-made-paper to re-become part of the natural environment despite the human influence between the process.

Figure 7: Rain Image (Yeomans, 2023)

The photographs that I left the longest in heavy rain had their color washed out but the images



are still intact and visible. The prominence of my agency begins strongly as the images are taken from the my personal perspective, as well as being taken either within outside of my house, but then self-agency dwindles as the paper becomes in possession of the weather. Slowly my agency becomes irrelevant because of many factors including the unpredictableness of weather as well as the speed, weight and placement of rainfall.

### ***Rain Textiles.***

I created rain textiles, inspired by the 'rain images' above by interrupting the digital print setting process. Usually after the image is printed, it is steamed to set the ink to the fabric but I purposely impeded the ink by using water to let the image bleed. The agency moves to the will of the water and fabric, smudging and dripping and color mixing is determined by the agency of the materials.

### ***Lumen Printing.***



Another process that I used was Lumen printing which is a camera-less image capturing technique which uses sunlight to superimpose an image onto photographic paper. The technique births an image as it unfolds, encapsulating and solidifying a impermanent moment. Similarly, I created some cyanotypes alongside the lumen prints which use chemicals that shift when exposed to light. This process has been used in many of my projects and was the foundation that peaked my interest in other types of photographic techniques like lumen printing.

The reason that I have felt drawn to lumen printing is because of how the method invokes the question of agency. There are many agents that exist outside of myself which determine the final result of the print. These agents include the sun, the clouds, the (plant) matter being superimposed, the paper, the chemical fixer, amongst other things. The strength of the sun sometimes changes suddenly, affecting the sharpness and colors of the final print. The unruly clouds create a shadow where the paper lays, making my efforts to harness the sun futile. The plant matter shrivels as the day passes and changes the shape of the image being transferred. The fixer moves across the print's surface like an ocean wave, sometimes splashing and splotching forming marks across the surface. All these agents of determination, I wonder if I can even call this print a work of my own?

I observed that images left for shorter periods of time (20 minutes - 2 hours) have softer palettes and retain more similarity to the unfixed image. The images remain soft and fleeting. Whereas, images left for longer periods of time ( 24 hours+) change the most dramatically after fixing, the colour palette shifts to brownish-copper but the superimposed image is stronger with more detail. The Deleuzian-Guatarian process of 'becomings' appears evident during this process as I become light and fixer and plant. My agency enters a cycle of deterritorialization and re-territorialisation.

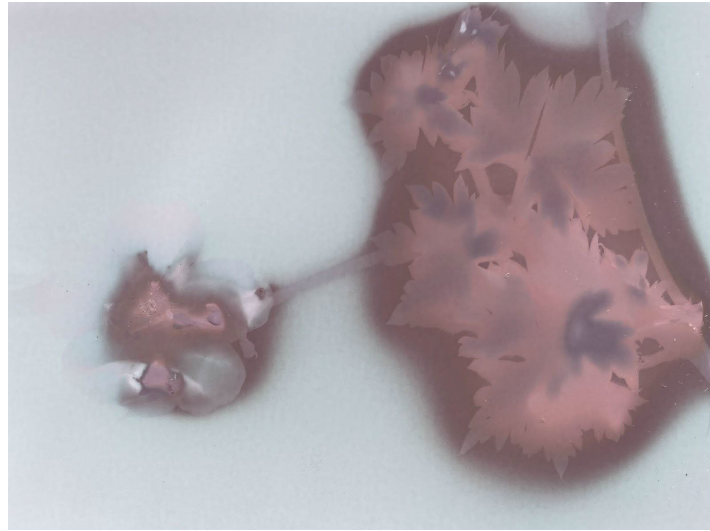
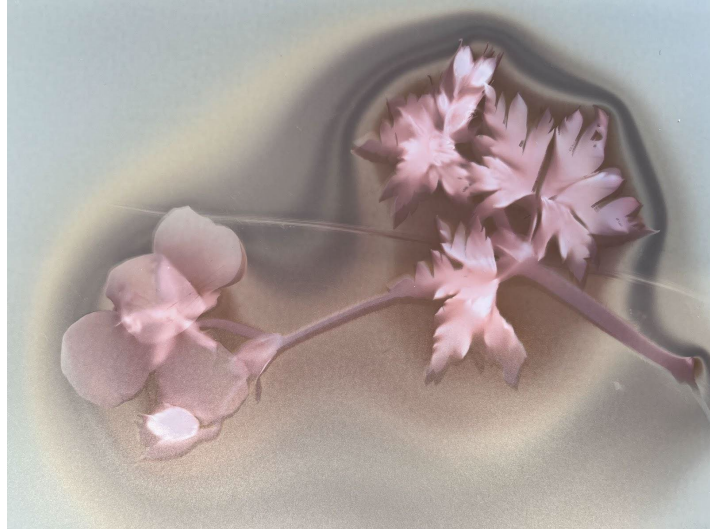


Figure 8, 9 and 10 : Aura (Yeomans, 2023)

### ***Needle Punching.***

The process of needle punching involves a repetitive punching of many small needles into a fabric's surface. The needles diffuse the fibers, pulling the threads apart. By distributing the fibers, an opening for fusion is created and usually the technique is used to fuse materials together to create thick textile works.

However, my interest in this process comes from the potential state that is created when the fibers are dispersed. Using thin material alone, the fabric became fragile and captured the void of matter sitting between mattering and unmattering. The fabric could fall apart or the fabric could be infused. Similarly to Kemnitz's photographic series 'Too Much Love' (2015), I have seized the state of matter in its vulnerability. It becomes personified, it becomes more human, as it feels aged and endured.

## Exhibition.



Figure 11 : Mattering, Materialising and Unmattering (Yeomans, 2023)

Bringing theoretical and practical ideas together, I created two main bodies of work. Both surrounding my personal life, encounters, materiality and agency. The first is 'Lived-in Memories' which consists of an interactive overhead projector illuminated onto a blank white screen. Alongside the projector, I printed a series of different images and photocopies of various visual materials from throughout my project onto acetate. The images represent encounters or happenings which can be moved, layered, turned and projected to create new manifestations by the person interacting with the piece.

The overhead projector is unique for its gentle humming, its immediateness of use and result, as well as its nostalgic embodiment. Time merges and overlaps and repeats. Visually stuff merges into one image, interacting and infusing within one another. Human (brain scans) becomes rain becomes plant becomes light. Plus, the self is evidently present as the user's hand moves the acetate around. The piece expresses life in its unending cycles of agents becomings and unbecomings, folding and unfolding.







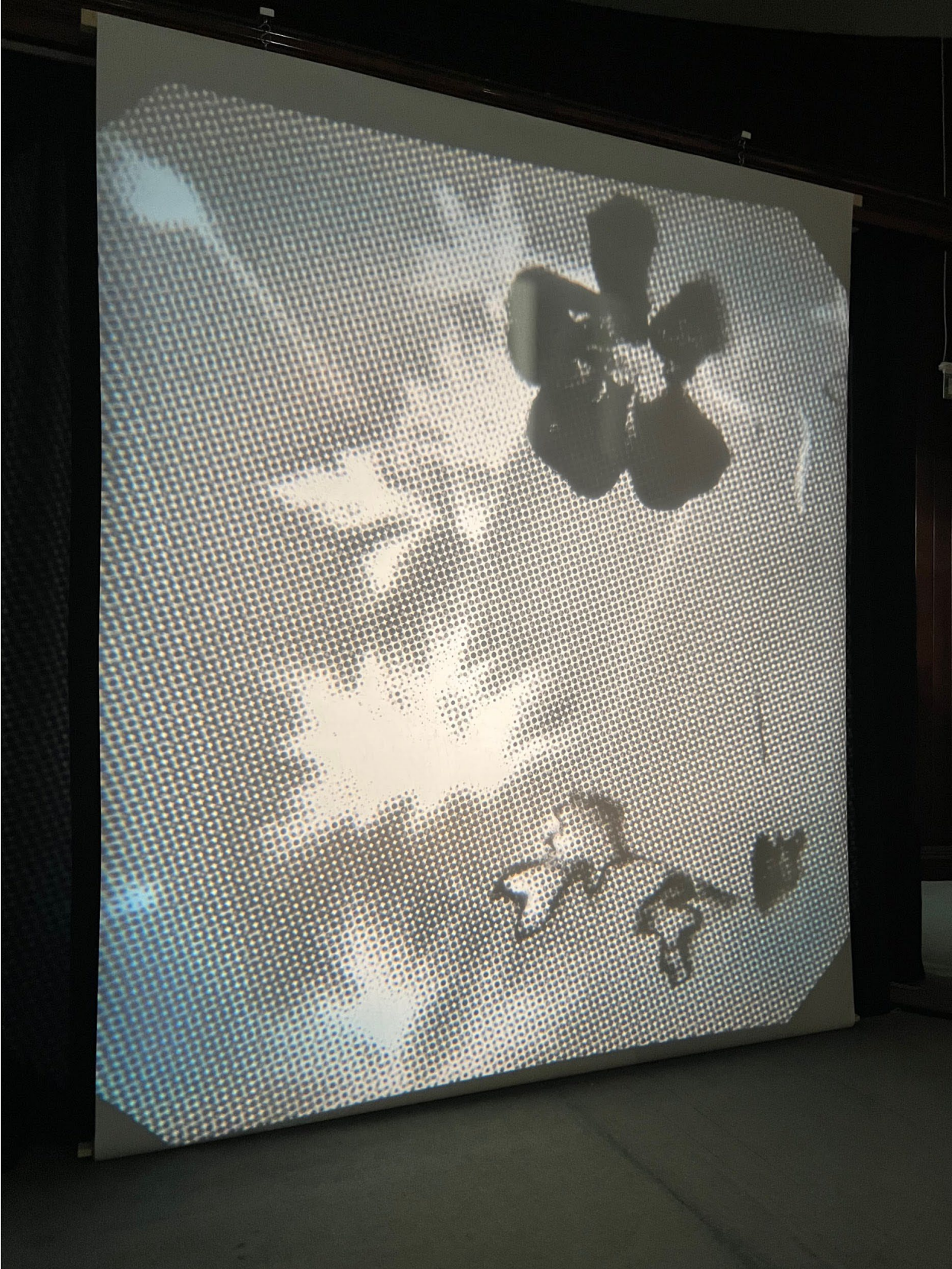




Figure 12, 13, 14 and 15: Lived-in Memories (Yeomans, 2023)

The second body of work consists of enlarged images of my sketchbook (The Book of Matter), textiles, lumen prints and 'The Book of Matter' itself. To create the illusion that the observer is physically walking through the sketchbook, I used two walls facing each other to give the impression of page-flipping. The first image fades in off the blank wall, this image was originally a test print gone wrong but ended up being the perfect beginning. The pages then dance from left to right across both walls in chronological order with families of textiles and imagery fluttering in between.

The purpose of the work is to celebrate matter in all its flaws and folds. Looking closely at the enlarged images of 'The Book of Matter', creases and tears appear. These imperfections represent love and mattering, mattering to me. Proudly infused with rain, my family, thoughts, threads, light, and myself.



Figure 16: Book of Matter (Yeomans, 2023)



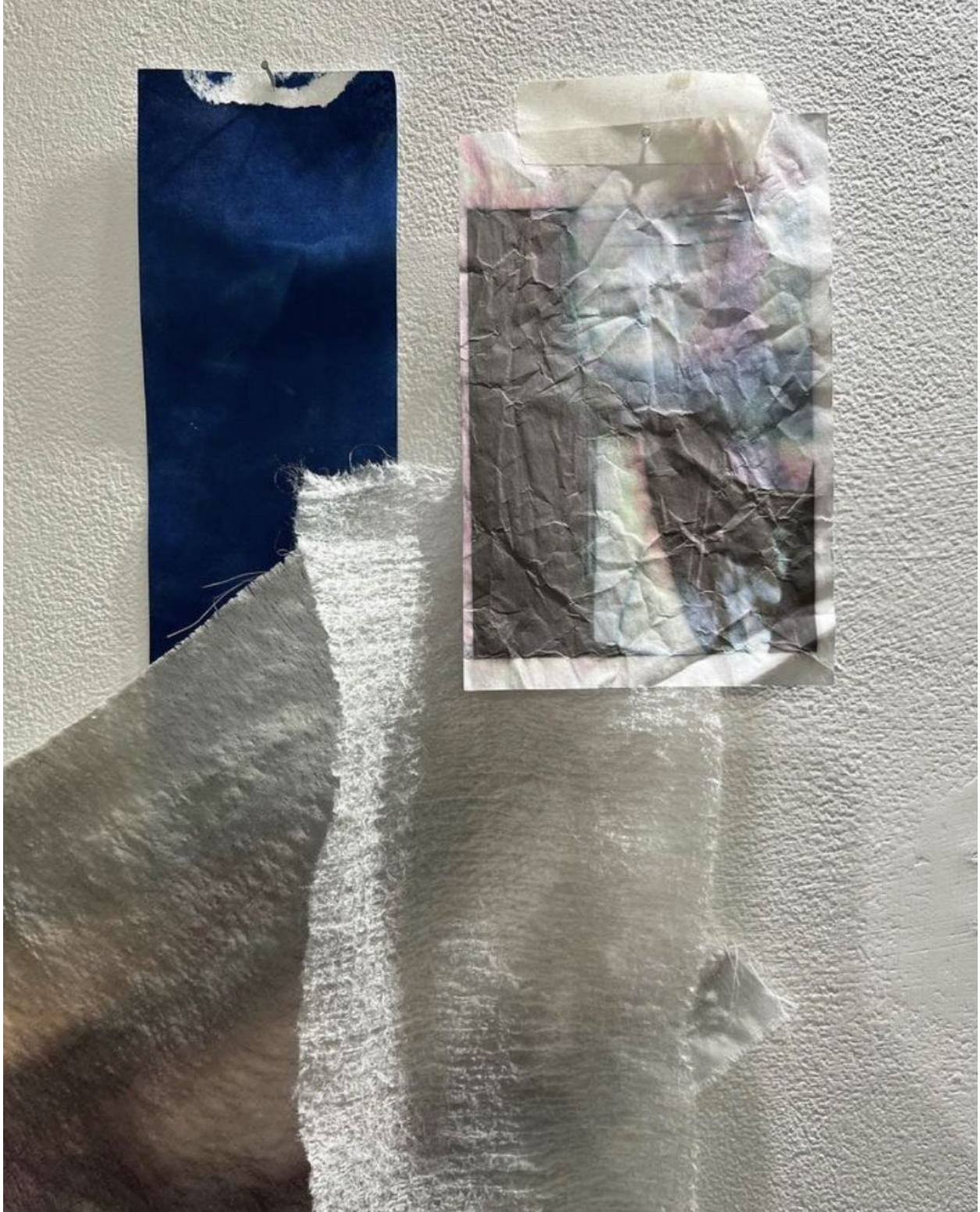


Figure 17 and 18 : Mattering, Materialising and Unmattering (Yeomans, 2023)

Both works inhabit spaces that create a liminal feeling to time through the dream-like palettes, soft textures, diluted sense of presence and use of light as image. The space feels transitional and suggests a potentiality for both endings and beginnings. A sense of infinity and oblivion simultaneously.

### **Conclusion.**

During praxis I entered reciprocal cycles of making, I would make decisions based on the weather. If the sun was bright, I would gather plants and my paper to create lumen prints. If it rained, I would step out and dig holes in the chippings for paper to live.

Originally, the unmatting part of my work was going to be about a literal unmatting of material through processes of stress and strain onto the fabric. The outcome was intended to be large needle punched lengths of fabric which were falling apart. Due to time constraints and creative block and most importantly serendipity, my work took a sudden turn.

The art of unmatting has taken a different life, unmatting now focuses on the seemingly subtle and small aspects of life that seem not to matter. Focusing on that feeling of imued and lived experience which cannot be manufactured. By thinking so much about how I would curate and manufacture feelings that are unattainable, I lost sight of the essence of unmatting and the natural degradation that occurs. In a way, unmatting is the art of aging gracefully. Accepting and even leaning into slow disintegration that reassures regeneration in all its beautiful flaws.

My final work favors emotion over mind, emphasizing the phenomenological edge of materialism. The pages crease and fold, things fall out and are stuck back in, the ink smudges and paper rips. The process of unmatting through constant love.

### **Figures.**

Figure One: Eliasson, O. (2021) *Life* [Installation]. Available at: [https://www.vogt-la.com/life\\_collaboration\\_with\\_olafur\\_eliasson](https://www.vogt-la.com/life_collaboration_with_olafur_eliasson) (Accessed: November 2023).

Figure Two: Magritte, R. (1929) *The Treachery of Images* [Painting]. Available at: <https://www.renemagritte.org/the-treachery-of-images.jsp> (Accessed: 12 December 2023).

Figure Three: WeiWei, A. (2022) *Glass Helmet* [Glass sculpture]. Available at: <https://www.designboom.com/art/ai-weiwei-making-sense-first-ever-design-centered-exhibition-london-museum-02-03-2023/> (Accessed: 10 September 2023).

Figure Four: Kemnitz, K. (2015) *Too Much Love* [Photographic series]. Available at: <https://www.theguardian.com/lifeandstyle/gallery/2015/mar/17/too-much-love-for-soft-toys-in-pictures> (Accessed: 14 November 2023).

Figure Five: Suter, V. (2005) *Unnamed* [painting]. Available at: <https://www.tate.org.uk/tate-etc/issue-48-spring-2020/wild-art> (Accessed: 12 September 2023).

Figure Six and Seven: Yeomans, G. (2023) *Rain Image* [Photographic series].

Figure Eight, Nine and Ten: Yeomans, G. (2023) *Aura* [Lumen print series].

Figure Eleven: Yeomans, G. (2023) *Mattering, Materialising and Unmattering* [exhibition]. Swansea: Alex Building UWTSD.

Figure Twelve, Thirteen, Fourteen, Fifteen: Yeomans, G. (2023) *Lived-in Memories* [Installation]. Swansea: Alex Building UWTSD.

Figure Sixteen : Yeomans, G. (2023) *Book of Matter* [sketchbook]. Swansea: Alex Building UWTSD.

Figure Seventeen and Eighteen: Yeomans, G. (2023) *Mattering, Materialising and Unmattering* [exhibition]. Swansea: Alex Building UWTSD.

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