

Explorative Praxis

Stitching - a - Seminar

What is Praxis?

We commonly think of practice as a way of doing things, an action, application or performance that is contrasted to theory and abstract thinking. The counterpoising of theory to the practical is a legacy of Aristotle's classification of disciplines as theoretical, productive or practical. However, Aristotle also introduced the idea of "praxis", which is not merely mechanical making but a conceptually inspired 'creative doing'. This the concept of praxis, which derives from the 'Greek word for 'action that shapes the world', seeks to dissolve the distinction between theory and practice. (Barker; 165/66)



Aristotle, 384 BCE - 322 BCE, Greece

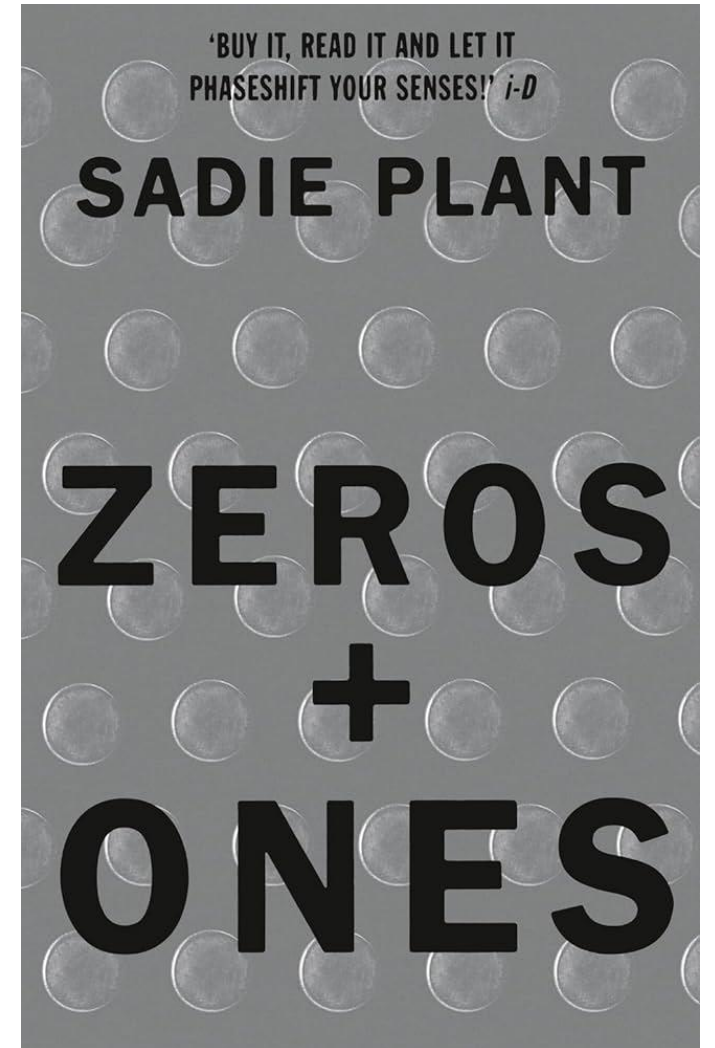
Praxis, in its simplest construal, means theory plus action. It indicates life practice formed from both reflection and action. The self, striving to transform the world creatively according to an emerging vision based on its own values, actualizes itself as it actualizes its vision. Because individuals' actions always affect other people, praxis is inherently political.

(<http://www.markfoster.net/struc/praxis.html>)

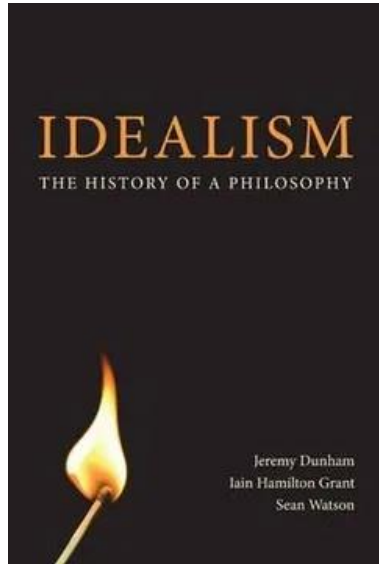
Zeros + Ones: Digital Women and the New Techno - Culture

Sadie Plant, (b.1964) Cyber feminist and founder of the Cybernetic Culture Research Unit CCRU - (1997-2003), at Warwick university, Author of *Zeroes + Ones* (1997), a feminist/part narrative/part theoretical text documenting the life of Ada Lovelace (1815 –1852), and the development of computing.

Plant utilises the language of textiles through the weaving of technologies.



Cybernetic Culture Research Unit(CCRU), at Warwick university, (1995)

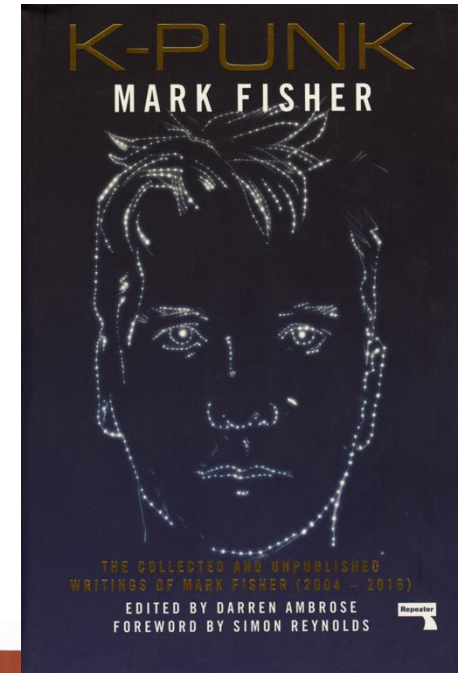


Iain Hamilton
Grant
Philosopher



Sadie Plant
Author/cyber feminist

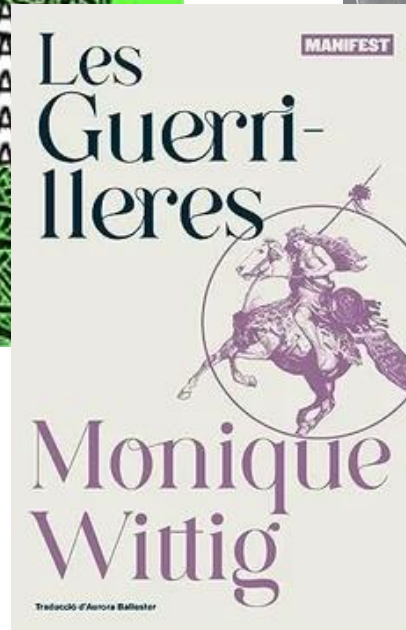
Mark Fisher
(1968- 2017)
Cultural theorist



Kodwo Eshun
Film Maker



Nick Land



In addition to drawing inspiration from [Gilles Deleuze](#) and [Félix Guattari](#)'s [Anti-Oedipus](#) and [A Thousand Plateaus](#), to which references can be found in the CCRU's writings, the collective drew inspiration from writers including [H. P. Lovecraft](#), [William Gibson](#), [J. G. Ballard](#), [Friedrich Nietzsche](#), [Octavia Butler](#), [William S. Burroughs](#), [Carl Jung](#) and various other sources related to critical theory, science fiction, [anthropology](#) and [nanotechnology](#).^[4]

Cybernetic Culture Research Unit (CCRU) 1993 - 2003

The **Cybernetic Culture Research Unit (CCRU)** was an experimental [cultural theorist](#) collective formed in late 1995 at [Warwick University](#), England^[1] and gradually separated from academia until it dissolved in 2003. It garnered reputation for its idiosyncratic and surreal "theory-fiction" which incorporated [cyberpunk](#) and [Gothic horror](#), and its work has since had an online [cult following](#) related to the rise in popularity of [accelerationism](#). The CCRU are strongly associated with their former leading members, [Sadie Plant](#), [Mark Fisher](#) and [Nick Land](#).^{[2][3]}

We Are Making A Film About Mark Fisher (2025) (Close and Remote - Simon Poulter and Sophie Mellor:Directors)

A 65-minute, collaboratively produced experimental documentary exploring Mark Fisher's cultural theory.

Features the character "Professor Parkins" tracing themes of capitalist realism and hauntology in the 2025/26 "perma-crisis" landscape.

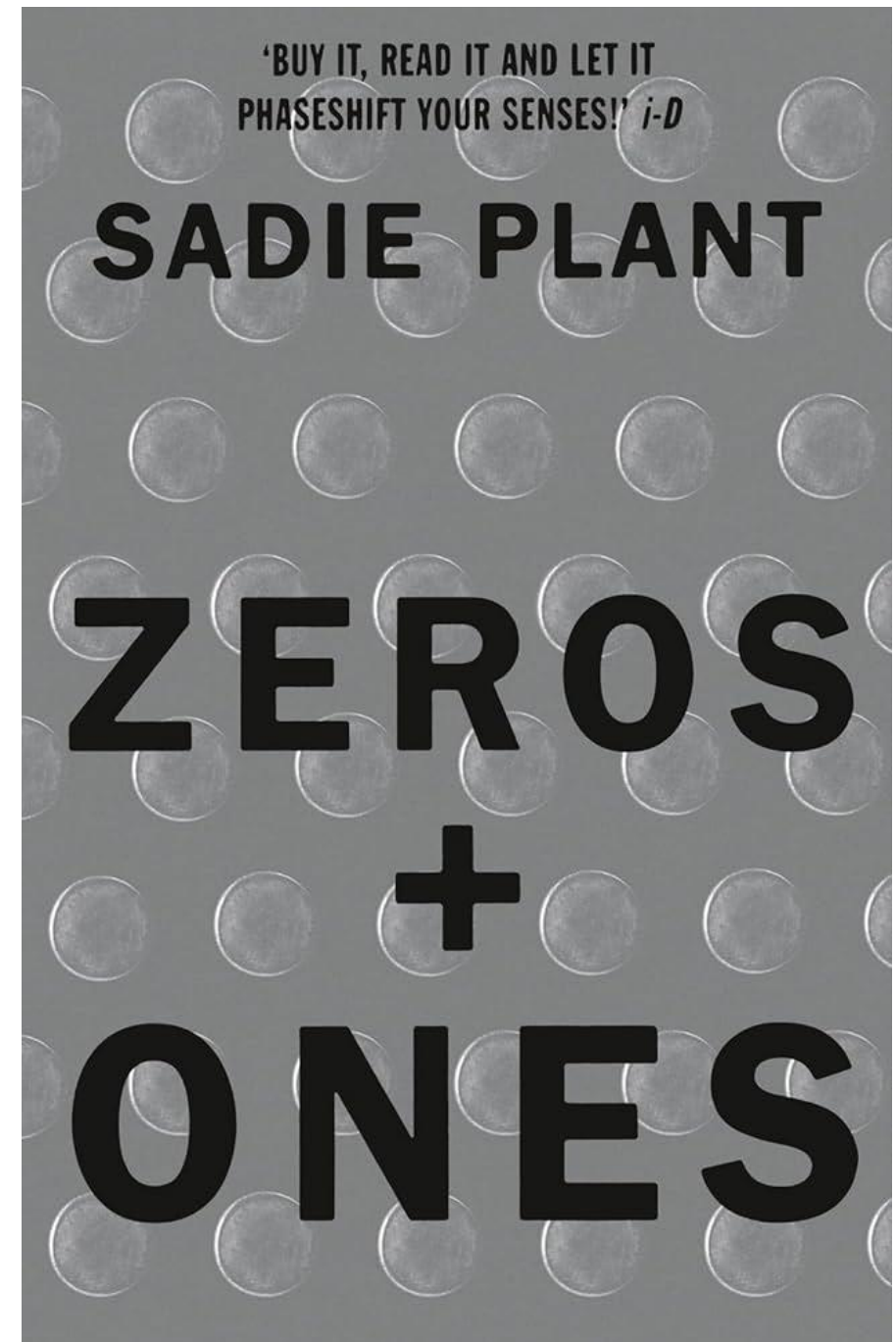
Fisher was suggesting that some historical things (from 60s/70s) were worth excavating because they carried seeds of possibilities for future generations.....The task is to find new kinds of collective agency.(Justin Hopper, quoting from Mark Fisher)



CCRU were addressing things such as the entanglements that Sadie Plant was talking about in Zeros + Ones' (Adam Jones: making a film about Mark Fisher) Reading group, 2005-2006 at Goldsmiths.

Praxis based research exercise

- Read from text (opposite)
- Focus on a section i.e binaries, (pp. 34-35), supporting evidence (pp. 35 - 37), switched (pp114-115), tact (pp185-191), shuttle systems (pp60- 69).
- **SAMPLE** a section - word, phrase, terminology, sentence.
- Reflect on your work - consider in relation to other contextual material and artist's practice.
- Alter, repeat, develop, **appropriate.**
(tomorrow)



Binaries

It takes two to make a binary, but all these pairs are two of a kind, and the kind is always kind of one. 1 and 0 make another 1. Male and female add up to man. There is no female equivalent. No universal woman at his side. The male is one, one is everything, and the female has "nothing you can see." Woman "functions as a a hole," a gap, a space, "a nothing that is a nothing the same, identical, identifiable... a fault, a flaw, a lack, an absence, outside the system of representations and auto-representations." Lacan lays down the law and leaves no doubt: "There is woman only as excluded by the nature of things," he explains. She is "not-all," "not-whole," "not-one," and what-ever she knows can only be described as "not-knowledge." There is "no such thing as The woman, where the definite article stands for the universal." She has no place like home, nothing of her own, "other than the place of the Other which," writes Lacan, "I designate with a capital O."

(P. 34- 35)

Binary Code Chart

Character	Binary Code	Character	Binary Code	Character	Binary Code	Character	Binary Code	Character	Binary Code
A	01000001	Q	01010001	g	01100111	w	01110111	-	00101101
B	01000010	R	01010010	h	01101000	x	01111000	.	00101110
C	01000011	S	01010011	i	01101001	y	01111001	/	00101111
D	01000100	T	01010100	j	01101010	z	01111010	0	00110000
E	01000101	U	01010101	k	01101011	!	00100001	1	00110001
F	01000110	V	01010110	l	01101100	"	00100010	2	00110010
G	01000111	W	01010111	m	01101101	#	00100011	3	00110011
H	01001000	X	01011000	n	01101110	\$	00100100	4	00110100
I	01001001	Y	01011001	o	01101111	%	00100101	5	00110101
J	01001010	Z	01011010	p	01110000	&	00100110	6	00110110
K	01001011	a	01100001	q	01110001	'	00100111	7	00110111
L	01001100	b	01100010	r	01110010	(	00101000	8	00111000
M	01001101	c	01100011	s	01110011	)	00101001	9	00111001
N	01001110	d	01100100	t	01110100	*	00101010	?	00111111
O	01001111	e	01100101	u	01110101	+	00101011	@	01000000
P	01010000	f	01100110	v	01110110	,	00101100	_	01011111

NB. Stitching, writing or drawing the words vertically (top to bottom),
Vertically rather than horizontally mimics the fall of a punch card or the "waterfall" of code in The Matrix.

domestiscape: welcome home and browse in the institute of ongoing tasks; a wanderer and a worker, an embroiderer and an engineer, a builder and a bot, in this matrix where entanglements are spun.

01000100 01101111 01101101 01100101 01110011 01110100 01101001 01110011 01100011 01100001 01110000 01100101
00111010 00100000 01010111 01101100 01100011 01101111 01101101 01100101 00100000 01101000 01101111
01101101 00100000 01100001 01101110 01100100 00100000 01110010 01101111 01110010 01101111 01110011
00100000 01101001 01101110 00100000 01110100 01101000 00100000 01101001 01101110 01110011
01110100 01101001 01110100 01110101 01110100 00100000 01101111 01100110 00100000 01101111 01101110
01100111 01101111 01101001 01101110 01100111 00100000 01110100 01100001 01110011 01101011 01110011 00111011
00100000 01100001 00100000 01100001 01101110 01100100 01110010 01110010 01110010 00100000
01100001 01101110 01100100 00100000 01100001 00100000 01101111 01110010 01101011 01110010
00101100 00100000 01100001 01101110 00100000 01101101 01110010 01101111 01101001 01100100
01110010 01110010 00100000 01100001 01101110 01100100 00100000 01100001 01101110 00100000
01101110 01100111 01101001 01101110 01110010 00101100 00100000 01100001 00100000
01110101 01101001 01101100 01100100 01110010 00100000 01100001 01101110 01100100 00100000
01100001 00100000 01100010 01101111 01110100 00101100 00100000 01101001 01101110 00100000 01110100 01101000
01101001 01110011 00100000 01101101 01100001 01110100 01110010 01101001 01111000 00100000 01101000
01110010 01100101 00100000 01101110 01110100 01100001 01101110 01100111 01101100 01100101
01101101 01101110 01110100 01110011 00100000 01100001 01110010 00100000 01110011 01110000
01110101 01101110 00101110 00001010 00001010 01110111 01100101 01100010

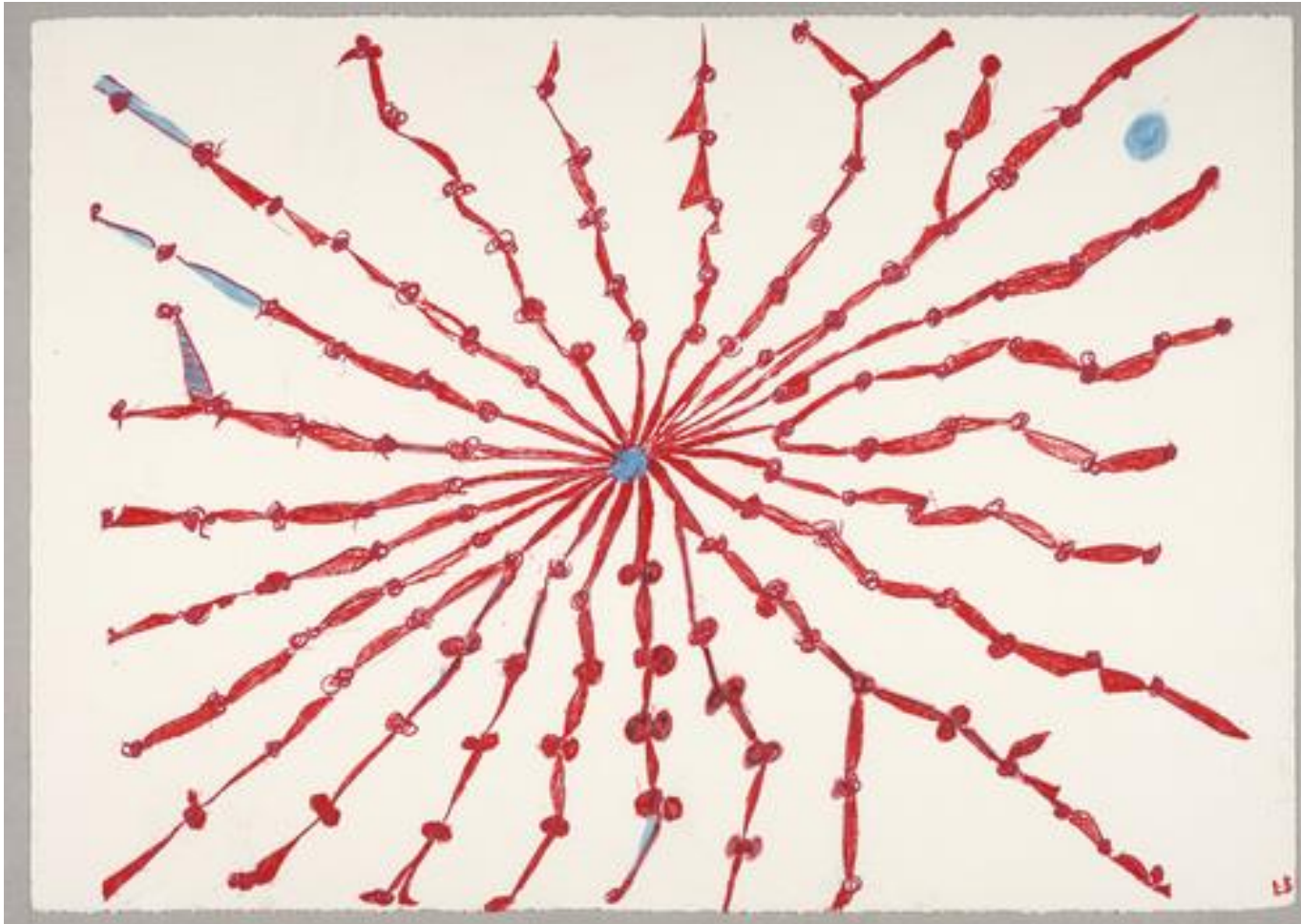
01110111

01100101

01100010

Web: An open fabric woven of strands and knotted at usually regular, but equally possibly irregular, intervals. Intricately structured, accessible and yet endowed with complex networks of coded messages. The world wide web is a zone in which a digital constellation of memes can find an orbit. A web of code is used to harvest meanings, just as a web of threads is used to harvest fish.

Embroidered Digital Ecologies_Ele Carpenter
Lexicon of embroidered Digital Ecologies
<https://www.embroidereddigitalcommons.net/about>



The Spider Weaves a Web of Friendships, component A, from the series, What Is the Shape of This Problem? 1999

Embroidered Digital Commons, 2009 - 2013

An embroidery of the text 'A Concise Lexicon of / for the Digital Commons' by the Raqs Media Collective (2003)



The 'Embroidered Digital Commons' is based on the beautifully crafted language of the *Concise Lexicon of/for the Digital Commons* written by the Raqs Media Collective, and published in the Sarai Reader 2003. **The full lexicon is an A-Z of the interrelationship between social, digital and material space.** It weaves together an evolving metaphorical language of the commons which is both poetic and informative.

In Western history, 'zero' was often seen as nothingness or a hole.
But in weaving, a hole is a space for a thread to pass through. It is a positive gap.

Binaries

Post humanism

Programming

cyborg

web

HOLES

LOOPS

Weaving

Cybernetics

Zero

Hysteresis

Glitch

PUNCH CARDS

ONES

Threads

NETS

The Hook

Monster

Monster

Post digital

DIAGRAMS

data

Matrix

assembly

ENTANGLEMENT

Motherboard

Some Key Themes from the text.

The Punch Card: Use the stitching to mimic the Jacquard loom punch cards that inspired Ada Lovelace.

Presence vs. Absence: Focus on making the "holes" visible. Artist Stéphanie Baechler used this approach in her 2024 exhibition "Zeros + Ones," treating gaps as spaces that persist and hold memory.

The Network: Emphasise that the yarn is "not metaphorical, but quite simply material," representing the material essence of the digital web.

IMAGE:BTB 2025



Matrices

Only when digital networks arranged themselves in threads and links did footnotes begin to walk all over what had once been the bodies of organized texts. Hypertext programs and the Net are webs of footnotes without central points, organizing principles, hierarchies. Such networks are unprecedented in terms of their scope, complexity and the pragmatic possibilities of their use. (Plant, 1998, Zeros + Ones:9)



Supporting Evidence: Man once made himself the point of everything. He organized, she operated. He ruled she served. He made the great discoveries, she busied herself in the footnotes. (p.35)

He wrote the books, she copied them. She was his helpmate and assistant, working in support of him, according to his plans. She did the jobs he considered mundane, often the fiddling, detailed, repetitive operations with which he couldn't be bothered; the dirty, mind-ess, semiautomatic tasks to which he thought himself superior. He cut the cloth to fit a salary; she sewed the seams at a piece rate wage. He dictated and she transcribed. In the newly auto-mated factories and mills she worked on the looms and sewing machines; in the service of the great bureaucratic machines, she processed the words, kept the records, did the sums, and filed the accounts. (p.35-37)

Shuttle systems

"Behind the screen of representation," weaving wends its way through even the media which supplant it. While paper has lost its associations with the woven fabrics with which it began, there are remnants of weaving in all writing: yarns continue to be spun, texts are still abbreviated textiles, and even grammar-glamor-and spelling retain an occult connectivity. Silkscreens, printing presses, stencils, photographic processes, and typewriters: by the end of the nineteenth century images, texts, and patterns of all kinds were being processed by machines which still used matrices as means to their ends, but also repeated the repeating patterns downgraded by the one-off work of art. And while all these modes of printing were taking technologies of representation to new heights, they were also moving on to the matrices of times in which these imprinting procedures would reconnect with the tactile depth of woven cloth. (Plant: p69)

BUGS

....this is where the 'ghost' enters the machine' as unpredictable moments in a computational system, similarly serrendipitous moments in thread work offer a different it's a sign of life...the "bug" : a moment of productive disruption.

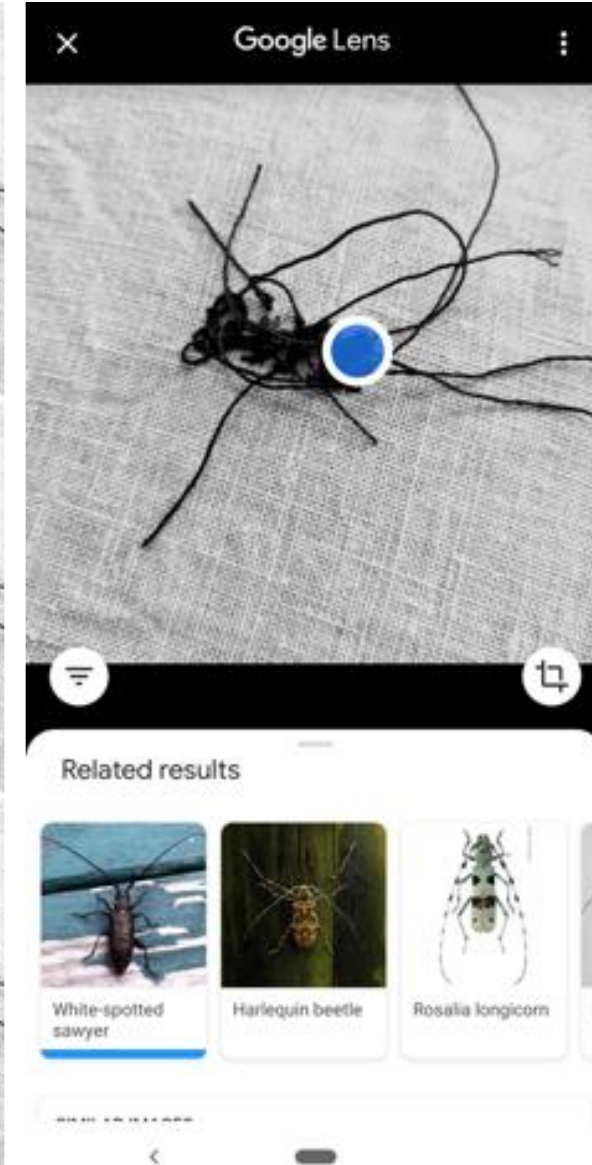
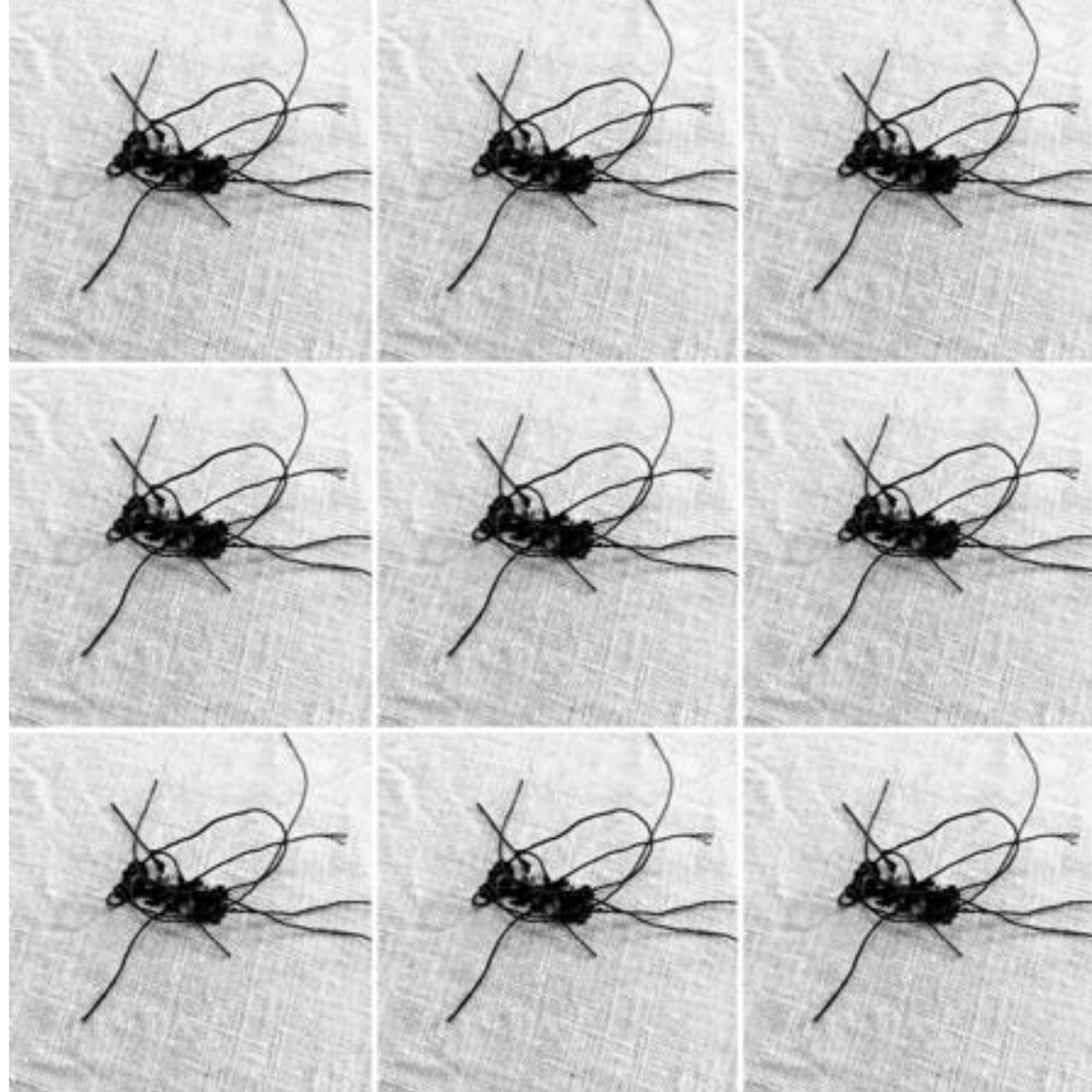
(AI Generated: 07.02.2026)

events on the underside of the canvas which, by hiding them, obscures the roots.....The secrets (of the tapestry) are knotted beneath.

(Serres, M 1985/2016:59)

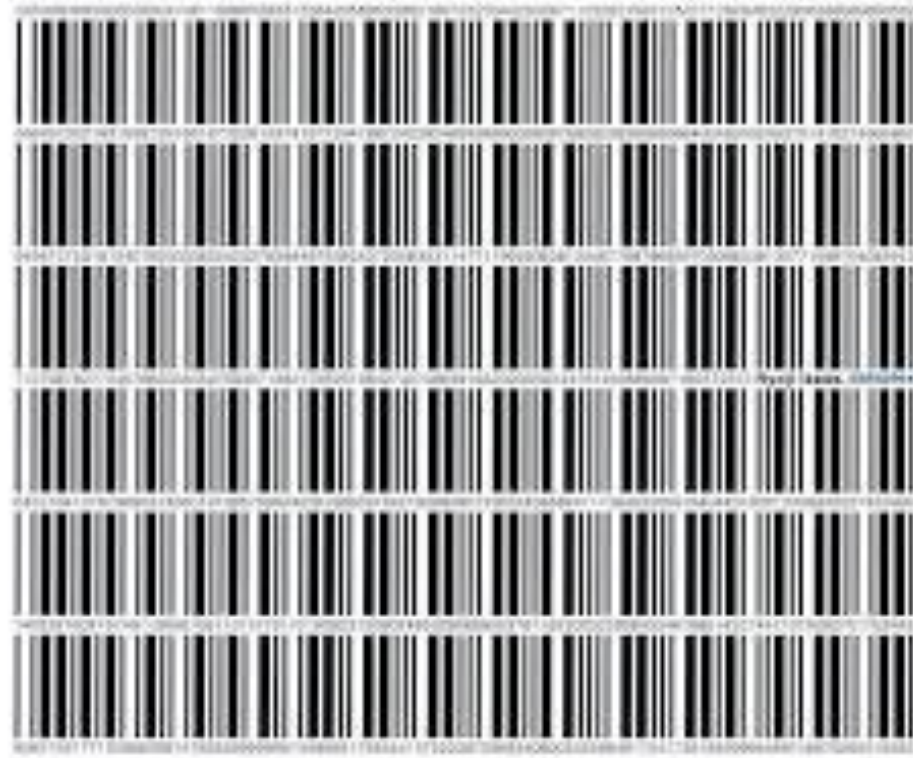
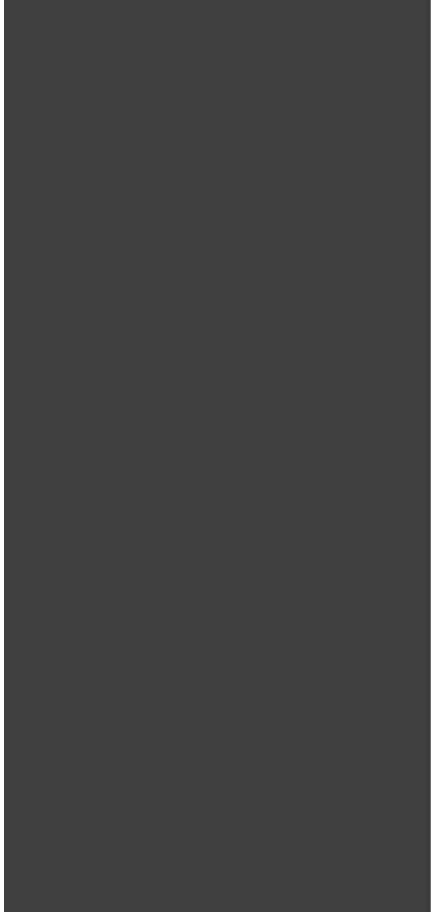
The first computer bug was a literal moth caught in a relay; stitching this word celebrates the "glitch" and the messy, material reality of technology.

(AI Generated: 07.02.2026)



Ryoji Ikeda - "data.matrix":

Pure sonic data. Its "glitchy" clicks and pops sound exactly like the movement of a needle through a Jacquard loom.



<https://www.youtube.com/watch?v=JZcMLjnm1ps>

ORIGIN late Middle English (in the sense [womb]): from Latin, 'breeding female,' later 'womb,' from mater, matr- 'mother.'

matrix is a series of sound installations employing pure sine waves and white noises as a sculptural material. The installations are designed in response to specific gallery spaces or public sites selected by Ikeda. Sine wave are one of the purest forms of sound, white noise contains the full frequency spectrum randomly. As visitors pass through the sound field, subtle oscillation patterns occur around their ears, caused by their own movements interfering with the sounds. It is a very personal experience, and only through the visitors' physical engagement in the sound space can the real character of the work be perceived.

3. mathematics a rectangular array of quantities or expressions in rows and columns that is treated as a single entity and manipulated according to particular rules.

- an organizational structure in which two or more lines of command, responsibility, or communication may run through the same individual.

<https://www.ryojiikeda.com/project/matrix/>





Ryoji Ikeda is a renowned Japanese sound and visual artist known for transforming raw data—specifically the binary code of zeros and ones—into immersive, minimalist, and often overwhelming, large-scale audiovisual installations. His work explores the "infinite between 0 and 1," creating, in his own words, a "zen techno rock garden of boops and drones" that bridges mathematics, physics, and art.

Key Aspects of "Zeros and Ones" in Ikeda's Work

- **Datamatics:** A long-term project (2006–) that converts data—hard drive errors, software code, and NASA datasets—into black-and-white visual patterns and high-frequency, synthetic sounds.
- **+/- [the infinite between 0 and 1]:** A series of installations and albums that explore the vast, microscopic, and macroscopic universe of data, often using

Ask anything



Home



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Notifications



Activity



- **Synesthesia & Perception:** He aims to evoke a "cognitive shift" in viewers by forcing them to perceive data that is normally invisible.
- **Minimalism & Precision:** His work is characterized by meticulous, high-frequency sound, white noise, sine waves, and precise, black-and-white, grid-based visuals.
- **Physicality:** Even in digital form, his work is physical, often using 10-meter long lightboxes for 35mm film or, as in *data-cosm*, encouraging visitors to lie down on the floor to look at the screen.

Ikeda's work, which has been exhibited extensively (including at 180 Studios in London), has been hailed for bringing a "new, mind-bending dimension" to the use of binary data in art.

Ask anything



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Notifications



Activity



- **+/- [the infinite between 0 and 1]:** A series of installations and albums that explore the vast, microscopic, and macroscopic universe of data, often using 35mm film, lightboxes, and projection.
- **test pattern:** A system that converts any type of data (text, photo, sound) into barcode-like patterns of 0s and 1s, aiming to push the limits of human perception.
- **Data-Cosm:** A recent installation (2025) that acts as a "total sensory encounter," using data from nature, particle physics, and astronomy to create a "monumental" immersive environment.
- **data.tron:** A project featuring a floor-to-ceiling screen of data, overwhelming visitors with a rapid flow of 0s and 1s.

Key Themes & Techniques

- **"Sublime" Data:** Ikeda defines his work as "sublime" rather than just beautiful, using

Ask anything



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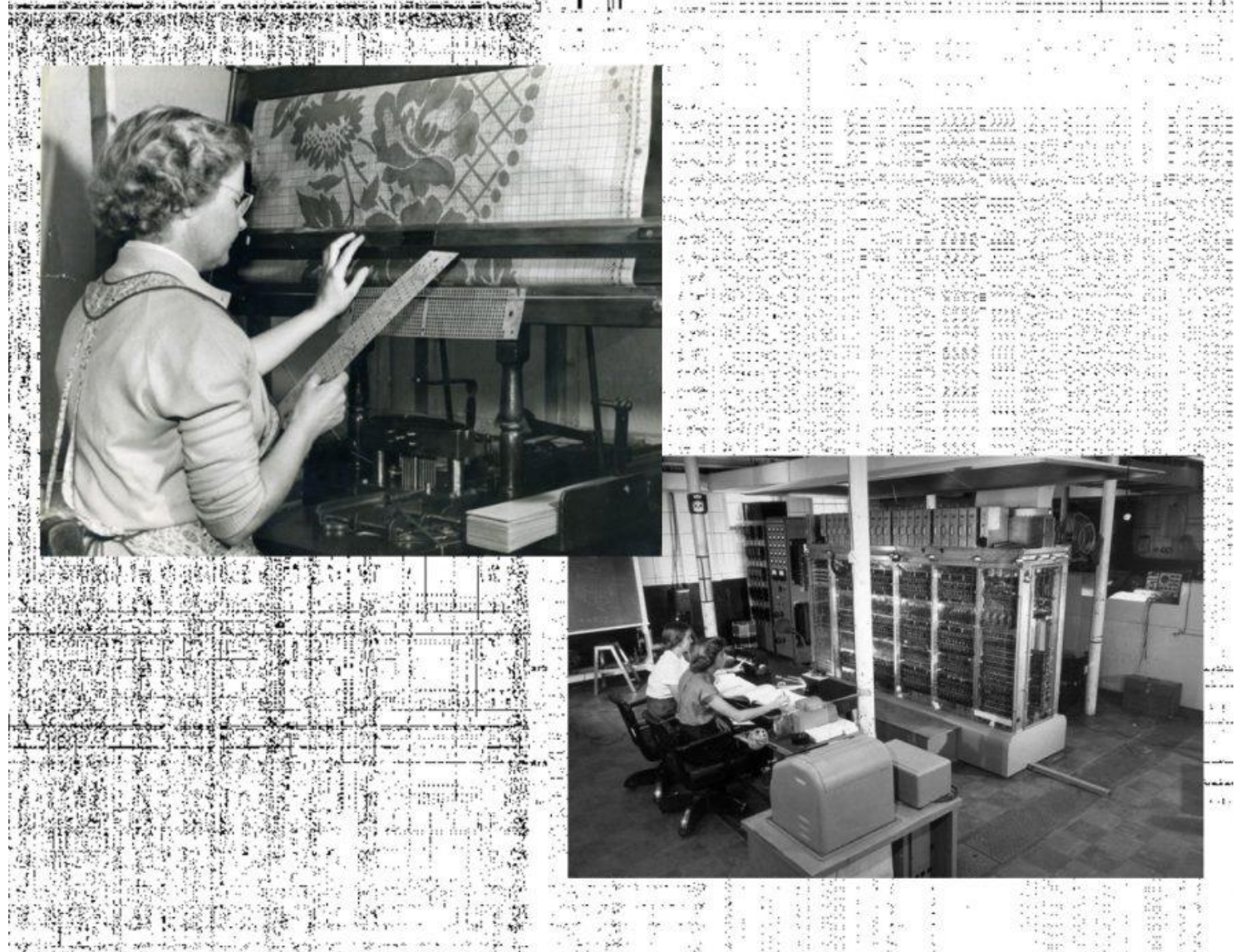
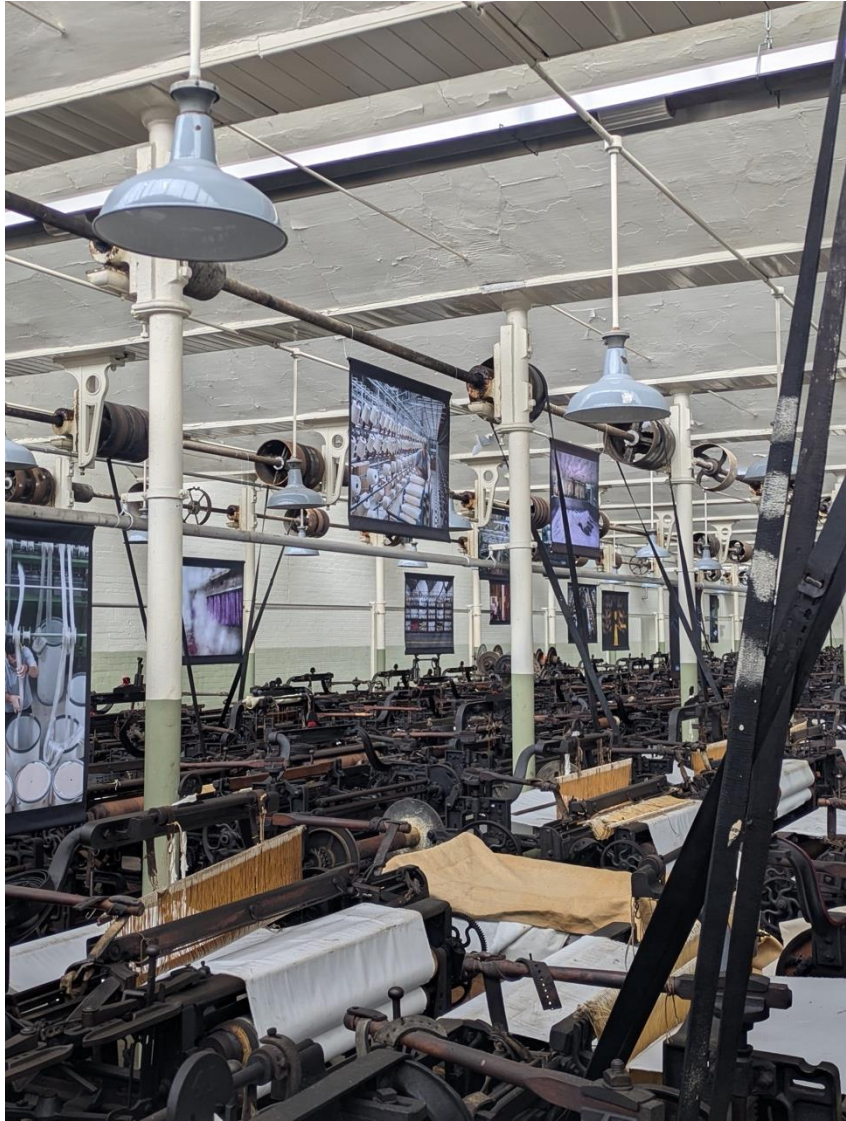
Notifications



Activity

BTB British @ Textile Biennale 2025

Digital Women Queen Street Mill



MATRIX

latin, for "mother" and "womb." In Zeros and Ones it represents the interconnected web of threads and data that forms our world.

CRYSTAL BENNES – WHEN COMPUTERS WERE WOMEN, BTM 2025



These four woven works were developed from a residency at CERN (the European Organisation for Nuclear Research), the home of the Large Hadron Collider. Researching histories of gendered labour in science and weaving, Bennes was struck by the resemblance of old computer programming punch cards, discovered at CERN to Jacquard loom punch cards. The programme stored on these computer punch cards was created in the early 1970s for the world's first particle accelerator. Bennes worked with an all-women weaving team to weave four sculptural pieces, translating one form of binary data into another.

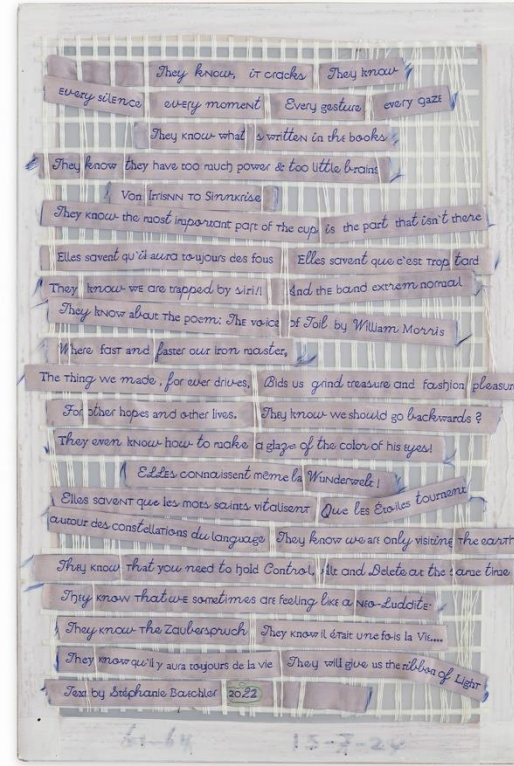
<https://www.crystalbennes.com/portfolio/when-computers-were-women/>

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The programme stored on these 2.131 computer punch cards was created in the early 1970s for the world's first particle accelerator. Bennes had them translated into Jacquard weaving punch cards in order to produce this series of four wall hangings which were hand woven by an all-women team at Dash & Miller in Bristol.

Weaving has long been associated with women's work. Jacquard's mechanism and other 'labour-saving' technologies not only pushed women out of weaving, but human labourers altogether. A single weaver and a computer-controlled loom could create in days what previously took many skilled workers months to achieve. Similarly, the early history of computing, and its use in science, was made possible by the large numbers of women who worked as technicians and programmers on everything from wartime ballistics calculations to weather forecasts. As computing developed and programming became an increasingly specialised job, the women who had been central to its development, had their participation erased.

Stephanie Baechler, Zeros and Ones, 2024



Sadie Plant writes that ‘holes are never simply absences’, a sentiment that Stéphanie Baechler takes as her mantra. In this exhibition Zeros + Ones—the title borrowed from Plant’s 1997 book of the same name—Baechler presents a collage of textile, photography, video, and printed works that insist wholly on presence. From addressing the holes of the traditional punch card to the holes in our collective cultural memory, the works in this exhibition present gaps as spaces that persist, totally alive with materiality, visibility, and remembrance.

Exhibition view/They know, woven, Size: 29 x 40 x 1 cm, Aluminium frame, Woven ribbon/ They know & Dear cracks woven (2024) 90 x 70 x 3 cm textile, embroidery, aluminum frame, <https://www.stephaniebaechler.com/work/zeros-ones/>



Holly Herndon - "Movement":

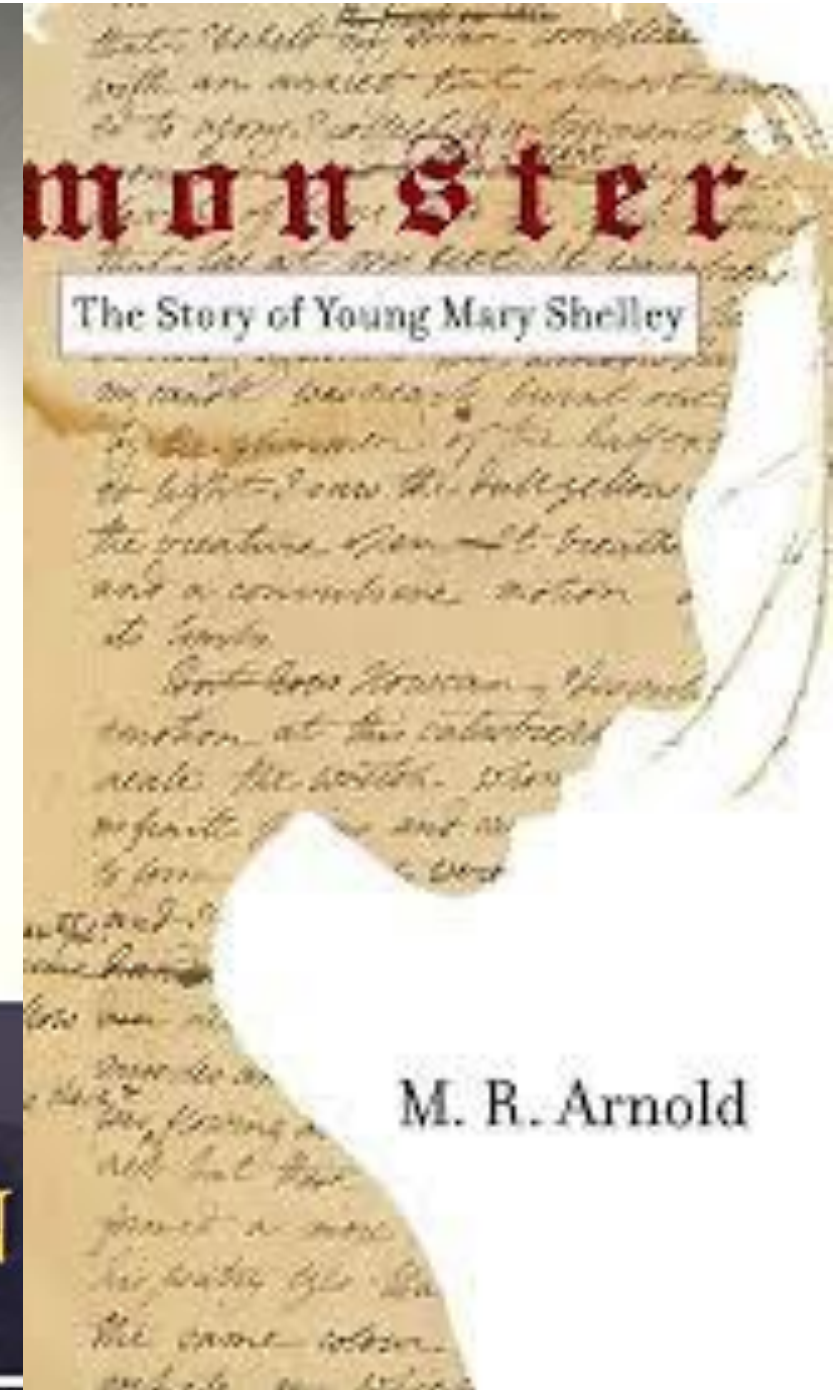
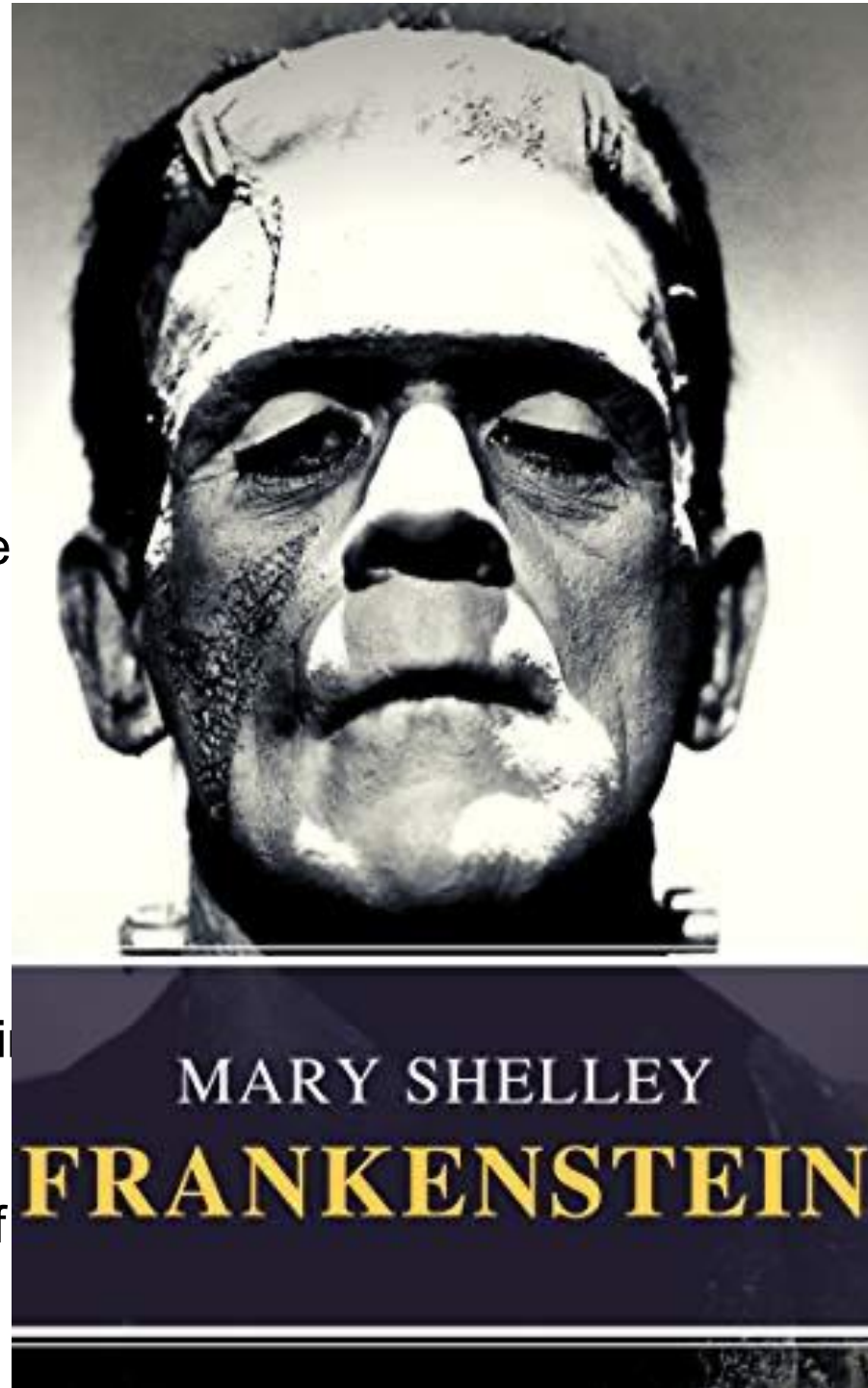
Uses AI and laptop processes as "instruments," which can be compared to Plant's concept of the ghost in the machine

<https://www.thelineofbestfit.com/news/latest-news/holly-herndon-launches-new-digital-twin-holly-with-voice-instrument-tool>

Mary Shelley (1797- 1851)
English Novelist

One of the most obvious examples of feminism in Frankenstein is the creation of the monster itself. When Victor Frankenstein dares to subvert the laws of nature, using science alone to harness the powers of life, he essentially violates the laws of maternity. He omits the mother entirely.

In the context of Mary Shelley's biography and prose style, the theme and structure of Frankenstein indicate that the novel is a feminist birth myth: a perverse story of maternity and a scathing critique of patriarchal dominance over the feminine.



Patchwork Girl or a Modern Monster by Mary/Shelley and Herself is a work of [electronic literature](#) by American author [Shelley Jackson](#). It was written in [Storyspace](#) and published by [Eastgate Systems](#) in 1995. It is often discussed along with [Michael Joyce's](#) [afternoon, a story](#) as an important work of [hypertext fiction](#)

SHELLEY JACKSON'S PATCHWORK GIRL

You may continue
to flesh out this
planning study
Use links to
interconnect docu-
ments and make
it easier to move
from place to



"Patchwork Girl" makes us all into Frankenstein-readers stitching together narrative, gender, and identity, for as it reminds us: "You could say all bodies are written bodies, all lives pieces of writing." **This digital collage-narrative assembles Shelley Jackson's (and Mary Shelley's and Victor Frankenstein's) female monster, forming a hypertext. It embodies assemblage, concatenation, juxtapositions, and blurred, recreated identities -- one of many digital fulfilments of twentieth-century literary and pictorial collages.**

As the monster slyly informs us in a lexia one encounters early on, I am buried here. You can resurrect me, but only piecemeal. **If you want to see the whole, you will have to sew me together yourself.** (In time you may find appended a pattern and instructions -- for now, you will have to put it together any which way, as the scientist Frankenstein was forced to do.) Like him, you will make use of a machine of mysterious complexity to animate these parts.

<https://cyberartsweb.org/cpace/ht/pg/pgmain.html>



Laurie Anderson – Avant Garde American filmmaker and artist



"Zero and One" is a notable spoken-word performance piece by avant-garde artist Laurie Anderson, famously serving as the opening monologue in her 1986 concert film and album



<https://www.youtube.com/watch?v=YTYEVabkoDM>

"O Superman": A cyberfeminist staple that uses repetitive vocal loops, bridging the gap between human breath and machine code. <https://www.youtube.com/watch?v=Vkfp2H8tOE>

End