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In Search of Fuzzy Craft

Master's Thesis Project

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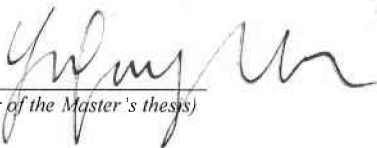
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Introduction

During my bachelor in literature and linguistics, I took to appreciating the useless and observing what was hiding between the fixated relations in different aspects of human society. As I entered the field of craft, I continue to search for a method to carry it further. My project inflects resonances of blurriness as a technical and expressive mode through material explorations in the medium of stone.

We are living in turmoil when the development of human society seems to has come to its peak, but what we believe does not bring us a brighter future or any promise. After decades, the ghosts of ideologies are omnipresent and it is shaking the delicate balance of global politics[1]. With the advancement of information and media technology, all kind of information is ready at hand but we are not more informed than before[2]. We seem to understand what is happening but everything is so hard to grasp and we actually cannot understand what it is and what comes next. The view of progressive history is seriously in question.

Nowadays, we access our mobile phones repeatedly at short intervals, replying to messages, reading news, checking emails, scrolling on social media. We are communicating all the time but we do not belong to any community.[3] Humans have never been so connected and up to date, but detached from their surroundings. Our everyday life is over-saturated with information and images. Everything is equally defined, but equally unimportant. We are living in a state of clear vagueness. The development of modern technology and globalisation create unprecedented urgencies to understand the ways in which we are situated in the world through art that actively challenges people to make sense of the new reality.[4]

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[1] Jacque Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International,* trans. Peggy Kamuf (New York: Routledge, 1996), 105-106.

[2] Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: Univ. of Michigan Press, 1994), 79-80.

[3] Byung-Chul Han, *The Disappearance of Rituals: A Topology of the Present, trans. Daniel* Steuer (Cambridge: Polity Press, 2020), 12.

[4] Michel van Dartel, "Unravelling Human Situatedness Through Art," *Challenging Organisations and Society* 6, no. 2 (2017): 1133-1134.

Figure 1 Yu-fang Hu, *Garten des Exils*, Berlin, 2018

Four years ago, I bought a fully mechanic film camera, since when I have been taking photographs of things that caught my attention as a visual documentation of everyday life. As an amateur, there are always a few faulty images in every roll, whether underexposure, inaccurate focus, or simply hand-shakes. In short, you do not see what the photograph is about. The meaning is unclear. However, the longer I look at these faulty images, the more fascinating they turned out to be. The vague depiction of things in the blurry images reveals the unexpected capacity of objects to fade out of focus and remain peripheral to our vision[5]. Ambiguous as they are, these blurry photos seem to have captured something more than what I intended to see and unveiled what I was not aware of. The blurry images captured by mistakes prompted an investigation into blurriness as a visual style and the rupture between meaning and representation.

Through image-making and language, we describe our feelings and thoughts, create connections with others, build communities and make meanings. Humans make things and depend on things. It is this dialectical entanglement between humans and things that allow us to achieve goals, form subject, society and adaptations to the environment[6]. However, since the experience of great distance and long periods of time has vanished, everything has become both far and near[7]. The feeling of being stranded, unable to pinpoint what it is about and to locate ourselves is reflected in the faulty images captured in a fuzzy state.

Photography is the source of idea I often go back to; however, it is not the practice I aim to research in this project. Behind the choice of stone as the research material in the

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[5] Daniel Miller, *Stuffs* (Cambridge: Polity Press, 2010), 50-51.

[6] Ian Hodder, "The Entanglements of Human and Things: A Long-Term View." *New Literary History* 45 (2014): 19.

[7] Hilde Bouchez, *A Wild Thing*, trans. Heidi Steffes (Gent: Art Paper Editions, 2020), 67.

project lies a personal curiosity in stone. Serene as it looks, stonework is truly a bizarre combination of nature and human force that such seemingly untameable material can be framed within a manmade form. On the other hand, its scale of time is different from that of human. The lithic thickens times into multiple, densely sedimented, and combustively coincident temporalities.[8] Its expansive scale of time is also reflected in the time consumed in working with stone, which makes it stand against a society moving at a catastrophic rate. The materiality of stone presents it as a conflicting and alluring medium to this project.

Figure 2 Yu-fang Hu, *Elephant in the North,* Pärnu, 2021

Can a physical object ever be blurry, or vague? What does it mean if something is unclear? How can the change of focus affect what we see? How can the boundary of definition be determined in a physical object? In order to answer these questions, the following thesis explores the notion of blurriness through my own experiences in photography and linguistic studies, and a third section investigates artworks in which blurriness is adopted as a technical and expressive mode. The conceptual investigation together serves as a research base for further exploration in personal methodologies and material practice. The practice of making and reflection has been constantly shaping how I work as a maker and guiding me to find the central question that links the various practices together in the field of craft.

Throughout the discussion, I will refer to two opposing concepts several times, using the following pair of words: concept and form, meaning and its representation, perception and knowing. All of the photographs in this thesis are taken by me unless indicated otherwise.

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[8] Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman* (Minneapolis: Univ. of Minnesota Press, 2015), 78.

Notion of Blurriness

Figure 3 Woody Allen, *Deconstructing Harry*, film still, 1997

Very often blurriness is considered as a mistake and used as a negative expression to address inaccurate statement. In Woody Allen's film Deconstructing Harry[9], the character portrayed by Robin Williams contracts a peculiar disease and he himself became blurry. His image remains soft. He is an actor in the film and being blurry becomes a material problem. He is unable to find a job. Here, being in focus is vividly portrayed as a class position, of ease and privilege.[10]

However, I see blurriness as a fascinating alternative to perceiving and understanding the world. The blurring of the character liberates him from the banalities of daily life and facilitates an alternative to see and be seen. A blurred image entails its own becoming and dissolution. Between what is focused and what is left out, between presence and absence the transition is drawn into an expanded field. In this chapter, I explore the notion of blurriness from noticing blurriness through photographic experience to how language contribute to such issue from a linguistic perspective.

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[9] Deconstructing Harry, directed by Woody Allen (1997; United States: Fine Line Features, 1997).
[10] Hito Steryl, "In Defense of Poor Image," *e-flux Journal*, no. 10 (2009), access 19/12/2021. https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/.

Boundary as an Expanded Field

> *But is a blurred concept a concept at all? —Is an indistinct photograph a picture of a person at all? Is it even always an advantage to replace an indistinct picture by a sharp one? Isn't the indistinct one often exactly what we need?[11]*

I often use camera as a quick documentation of everyday life, which helps me to see the invisible or to capture the things I had ignored. As a near-sighted person without glasses, the focus in many of my photographs are misplaced. The camera freezes the fleeting moment into a single frame where I can contemplate over what I actually perceived through seeing. Since we believe that machines are objective and loyal to the truth, neither affected by emotions, nor carrying personal expression as in the romanticism paintings, only after the invention of photography is it possible to capture and observe blurriness.

Focal Point

In geometrical optics, a focus is a point where light rays originating from a point on the object converge, which in cameras is determined by adjusting the distance between a group of lens and mirror to project the desired image onto the film or image sensor[12]. That being said, the blurriness in the image is formed by choices on the focal point, distance, and timing. Blurry image is never only something out of focus, but also a visible boundary that separates one from another turned into an expanded field, which visualizes the choice of locating a focus on what to see and what to focus on in our everyday life. The closer we are to the object of attention, the more details of the object are perceived and more of its surroundings is left out, and vice versa. Through seeing, we include ourselves in relation to others.[13] By choosing to see more or less and where to look at, we are constantly adjusting our positions in relation to the surroundings.

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[11] Ludwig Wittgenstein, *Philosophical Investigation*, trans. G. E. M. Anscombe (Oxford: Basil Blackwell, 1958), 34.

[12] "Technology of Photography," Britannica, last modified 19/12/2021, accessed 19/05/2022, https://www.britannica.com/technology/technology-of-photography.

[13] John Berger, *Ways of Seeing* (London: Penguin Books Ltd, 2008), 8.

The relation between details and the whole is a delicate one. More details imply more control but sometimes more details obscure our understanding of the whole. Our natural desire for knowing always pushes us to pursue a better sight and to see clearer and further. Seeing clearly allows control over the object of attention. Throughout history, humans have invented optical instruments to improve our sight, such as magnifiers, glasses, the microscope or telescope, to name just a few, allowing humans to study viruses on the nanoscale and as far as 13 billion light-years away[14]. If we can see it clearly, we can study it. Knowledge facilitates control and conquers nature.

Figure 4 Yu-fang Hu, Swimming at the lake-like sea, Muhu, 2019

However, sometimes when presented with more details, we become more limited and lost in the surroundings. A photograph shot with small aperture, everything in the frame is in focus and blends in with the dark background, which creates a sense of flatness. Although we see everything we do not know where to look at. The meaning is unclear. The relationship between the subjects and objects fades. The sense of space is blurred. The highly-detailed photograph leaves the viewer in utter confusion.

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[14] "The Farthest Visible Reaches of Space," NASA Imagine the Universe, accessed 15/04/2022. https://imagine.gsfc.nasa.gov/features/cosmic/farthest_info.html.

Figure 5 Yu-fang Hu, *Lisbon Spring*, Lisbon, 2022

The camera lens closest to human eye has a limited depth of field[15], which means no matter how accurate the focus is placed, always part of the image falls out of focus. The blurry figures in the center of the image against a highly-defined background leave a sense of un-realness as if they were photoshopped onto a scenic photo. They form a blurry cloud, including their happiness, conversations and relationships, have nothing to do with the environment, or, the beholder. Their existence even seems beyond the realm of time. The fuzziness visualises the distance and detachment from the surroundings.

Figure 6 Yu-fang Hu, *A Day in the Workshop*, Idar-oberstein, 2022

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[15] "Which Lens is Closest to Human Eye," CamLense, accessed 13/04/2022, https://camlense.com/which-lens-is-closest-to-human-eye/.

As the saying goes, distance makes the heart grow fonder. Distance, whether temporal or spatial, obscures the details. After the sedimentation of memory, what remains is the most genuine. Childhood memories, grandma's soup, the forest retreat my parents took me to; without a vivid memory of every detail even ordinary experiences become meaningful. As I look at the wind turbines in the background of the photo taken on a train to Berlin, I overlook the bushes and trees in front of me. What catches my focus is the wind turbines in the distance, but also the wind turbines along the coastline in Hsinchu on the other side of the world.

Without much indication, blurry images bring us back to the memory. There is not much to focus on nor a direction for looking. The viewer embraces everything but also nothing. It makes one look inwards as well as look outwards[16]. The most powerful moment of an image is when it just ceases to be recognizable that it triggers an urge in its viewer to make out what is. Blurry image does not aim to make the universality of everyday life visible, but to emancipate the universality from everyday life[17]. It shakes the constructed order of things and transcends the experience of the objects and environment beyond the realm of knowledge.

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[16] Ullrich, "*History of the Blurred*," 55-57.
[17] Ibid, 94.

Figure 7 Yu-fang Hu, *Landscape*, 2022

Figure 8 Yu-fang Hu, *Highway*, Martina Franca, 2020

Displacement of Meaning

> ***How to think the 'hors-sens' in language when language is precisely the framework of sense?[18]***

The discrepancy between the captured image and the perceived image shares a resemblance to Plato's Theory of Forms. He proposed a two-world view, a real-world of idea and its copy in the visible world we are living in. The division between in and out, subjective and objective, perceived and known is also present in human language. We use language to express ourselves but at the same time are restricted by the linguistic system. The meaning received by the listener is often influenced by various linguistic elements, such as the choice of words, grammatical structure, and tone. Living in a community, we are speakers as well as listeners, the subject as well as the object. The world of ideas exists as a concept in language and its representation in the visible world as form. Language is not only a tool for communication but central to how we perceive the world[19]. The order of things we constituted with language is clearly defined as words but blurry in meaning. In this section, I will discuss how understanding the world through language contribute to the notion of blurriness.

Form and Concept

In linguistics, Saussure established the concept investigating the formation of sign and the relationship between the signifier and the signified[20]. The signifier can be said as the phonetic form that refers to the signified, be it a physical reference or an abstract concept like you, me and him. The signifier and the signified together constitute the sign. The relationship between the signifier and the signified is arbitrary, meaning that it does not conform to logics. This concept on sign separated the referent and the referred. The theory of signifier and the signified foresees a rupture in linguistic communication. Through selecting words, grammar and expressions, we weave out clouds that describe our thoughts and perceptions, and we believe that these clouds represent the reality.

Regardless the fluency of language, the phonetic differences between dialects, and the social and temporal change to a language, before we speak we first perceive feelings, form an idea and then arrange it into a linear and logical sentence, from the order of sentences to paragraphs, so that we are able to express our feelings and thoughts. The listener, first of all, needs to understand the language used, the grammar and vocabularies; thus, he or she can decode the received linguistic information into images in the brain. The process of communication involves many phases of translation. Every

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[18] Bernard Comment, *Roland Barthes, vers le neuter* (Paris: Christian Bourgeios Éditeur, 1991), 61, quoted in Paul Rabinow, *Unconsolable Contemporary: Observing Gerhard Richter* (Durham: Duke University Press, 2017), 127. Translated by Paul Rabinow.

[19] Roy Harris, *Language, Saussure and Wittgenstein: How to Play Games with Words* (New York: Routledge, 1996), ix.

[20] Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin, ed. Perry Meisel and Haun Saussy (New York: Columbia Univ. Press, 2011), 67-70.

time it derails from the original a little bit more. The very same image can point to a completely different interpretation with a single word replaced. Although we are never able to replicate thinking with language, we still use, learn and consider language as the means of communication. What do we understand beyond linguistic communication?

Wittgenstein compared the relation between meaning and word to drawing out a sharp picture from its vague counterparts[21]. From the blurred image many versions of sharply-defined images can be drawn and can all be correct. That being said, a word never points directly to a single meaning but a family of possible interpretations. Even the shape of the word is a solid form, its relation to the meaning behind is not as clear. The blurriness in the meaning of language keeps it flexible in every condition. The fascinating nature of language does not lie in where it points to. Instead, it is the blurriness between concept and form makes language applicable to all kinds of situations.

A Linguistic Experiment

Keele osas pean end mõneti asjatundlikuks. Ülikoolis läbitud koolitus võimaldas mul vabalt inglise keeles kirjutada.Pärast välismaal õppimist kirjutan alati inglise keeles.Kui sõna ei tule, siis võrdlen sõnaraamatust kõige lähedasemat tähendust sellele, mida tahan väljendada ja siis pane see minu omasse.Kirjutan inglise keeles. Ma pole seda kunagi tagasi lükanud ega kahtluse alla seadnud, ma arvan, et see on omamoodi keeleõpe, kuigi tean selgelt ja kindlalt, et hiina ja inglise keele semantiline loogika on erinev. Loomisprotsessis on palju kirjutamist, mis võib olla protsessi või mõtete üleskirjutus. Varem kirjutasin inglise keeles, kuni teatud ajani tundsin, et mu sõnavarast ei piisa, et seda, mida ma mõtlen, ja kirjutatud sõnad olid alati pealispinnal, mistõttu hakkasin kirjutama hiina keeles, et mõelda ja kirjutada. Märksõnad, tegemine. mõttekaardistamisel hakkas mu pastaka all olev tekstivõrk lõpmatult laienema.

Minu fontide lehel triivimise jälgimine on segasem ja vabam kui arvutis tippimise korralik paigutus pikka aega. Mulle on lapsest saati kirjutamine meeldinud. Kirjutan sageli sama sõna, sõna või See on sõna, seal pole erilist põhjust. Löögi kaal, tõmbe pikkus, ülerahvastatud või lõtv, iga kord on kirjutamine nagu sümboliga joonistamine, isegi kui sellel on iseenesest fikseeritud tähendus, kuid erinevate kirjutamisviiside puhul võib sama sõna tekitada erinevaid emotsioone. Kui tekst lehel triivis ja reavahede järjekorda rikkus, meenus mulle, et tekst ei saa olla raamiga piiratud ning võib suvaliselt triivida ja kasvada. Kui ma kirjutan hiina keeles, tundub, et sõnadel on elu ja need muudkui kasvavad.

Keel on imeline, see näitab nii narratiivi kui ka sõnade piiratust. Endast kirjutades lähtun alati enda tunnetest.Olin väiksena ükskõikne ja jäik ning nüüd oskan tasapisi otsida ja kasutada erinevaid sõnu ja kombinatsioone, et tõele lähemale jõuda, kuid

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[21] Wittgenstein, *Philosophical Investigation*, 36.

kirjutatavad sõnad on on kirjutanud erinevad inimesed. Tõlgendus annab erinevaid tähendusi ja õhkkondi ning ma ei pruugi kunagi ette kujutada, mida minu keeleoskus ei suuda.

Mõnikord kirjutan inglise, mõnikord hiina keeles. Kui ma Querenciat kirjutasin, kirjutasin selle inglise keeles, sest mulle meeldib see sõna, see on tuletatud Quere'ist, see muutub kohaks verbist, mis on väga vabakäeline. Kui mul pole õrna aimugi, hakkan kirjutama oma suva järgi, esitan endale küsimusi, vastan oma küsimustele, esitan veel ühe küsimuse, püstitan hüpoteesi ja siis hakkan seda hüpoteesi püstitama. Graffiti küljel, kirjuta mõned sõnad, mõtle. seda ja jätkake siis kirjutamist.   Sõna sõna järel konstrueerin lauseid konstrueerides ka narratiivi kaudu kujutlusmaailma. Seal on veel palju kirjutada, kuid ma ei ole kindel, kas pärast sellele kujutlusele pühendatud hetke on vaja liita, lahutada või kritseldada.

Keele narratiivi ja lauseehituse vahel on struktuurne vastastikmõju ning tõlke lõpptulemust tuleb alati lihvida.Olin uudishimulik, kas on võimalik oma ideid kõige otsesemalt edasi anda ilma minu enda sorteerimiseta, nii et Kasutasin Written hiina keeles ja tõlkisin Google'iga eesti keelde, transkribeerides oma mõtted keelde, millest sa aru ei saa ja siis masintõlkides keelde, millest ma aru ei saa, ei tea, kas lõpuks katkine, kuid poeetiline masinakeel on rohkem pädev kirjeldav funktsioon?

The original version was written in Traditional Chinese and google translated into Estonian. See Appendix for the English version.

Transfiguring the Faultiness

Ultimately it is a question of showing the departures from meaning (sens), not the arrivals.[22]

Although blurriness has long been attached to a sense of deficiency since its first appearance, it was not completely rejected as a visual expression. Instead, blurriness as a concept introduces a possibility to depict reality beyond the realm of a constructed order in the history of art. Through the investigation of the artworks, I explore blurriness as an expressive and conceptual mode to further reflect on personal methodologies in craft practice.

Lingers at a Stagnant point

Figure 9 Yu-fang Hu, *Hill top,* Idar-oberstein, 2022

In *History of the Blurred*, Wolfgang Ulrich discusses the use of blurriness as a visual language in the history of art since its appearance in the 19th century. Romanticist artists started to shift the focus away from the depiction of reality toward atmosphere and subjective experience, along with the slow bloom of photography as an art form for image-making. Towards the end of the century, impressionist artists marked a stronger break from details, as a reaction towards the prevailing feeling of uncertainty at the turn of the century. Such paintings devoid of details avoids resemblance of the heaviness of life, implying the longing of hope, sign of refusal also a pursuit for authenticity. Since then, the artworld has embarked on a departure from the visible form.

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[22] Comment, *Roland Barthes, vers le neuter,* 159, quoted in Paul Rabinow, *Unconsolable Contemporary: Observing Gerhard Richter,* 125. Translated by Paul Rabinow.

The distinct style of the Italian sculptor Medardo Rosso made him stand out from his contemporaries in the late 19th century. His sculptures usually look melted or melting, and vague as if it was still a rough draft. It might be on the way to completion or overworked thus losing the definition. Indifferent to the perfect rendition, he did the casting himself, allowing markings like air bubbles, gashes and holes from imperfect casting to capture the ungraspable feeling and emotions of the portrayed subject. He created sculptures with an unclear outline that the figures can hardly be recognized, by which blurriness is materialised into a physical object. He endowed space with as much physicality as matter, and in so doing he freed matter from its sense of weightiness within space.[23] The portrayed subject can only be figured out through a search in our own experience and memory with the posture, the degree of inclination, and the distance between figures.

Figure 10 Medardo Rosso, *Une Conversation (A Conversation),* 1892-99, plaster, Barzio, Museo Medardo Rosso

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[23] Jole de Sanna, "Medardo Rosso," trans. Meg Shore, *Art Forum*, September 1986, 110.

The use of blurriness as a method to search for memory or search in memory is also often mentioned by the contemporary Japanese conceptual photographer Hiroshi Sugimoto in search of essence and eternity. In his photography series *Architecture* in 1997, he set out to take photographs of modern architecture with the camera's focal length at twice infinity, which produced images in utter blurriness. By losing all the details he tried to retrieve the fundamental concept and bring it back to the original vision of the architect.[24] In the photograph of Church of the Light by Tadao Ando, the interior details of the church completely dissolved into its surroundings with a light beam glowing through the darkness in the shape of a cross, creating a sense of vaporous instability in the secular space and turning the religious practice into a sublime experience.

Figure 11 Hiroshi Sugimoto, *Church of the Light*, 1997

Figure 12 Apple news, *Church of the Light*, 2004

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[24] Hiroshi Sugimoto, interview by Roberta Smith, *The New York Times*, publication 01/10/2019, accessed 29/03/2022. https://www.nytimes.com/2019/10/01/arts/design/hiroshi-sugimoto-photographs.html

Speaking of blurriness in the art history, the first that comes to one's mind might be the German artist Gerhard Richter. Just as the nickname suggests, most of his paintings are based on photographs but turned into blurred versions. Often drawing references from existing images, such as newspapers, he and his paintings are often linked to the interrogation of the power of image and the discussion of a possible way to depict Holocaust[25]. In his paintings, the erasure of details, exquisitely painted as if it was produced by a camera or colour patches indicating the form without an outline, makes us wonder whether it is frozen in the becoming, or on its way to dissolving, that we can hardly identify what is there. Acknowledging the fact that the painting is based on an existing photograph marks his intentional departure from the present reality, whether as a refusal to depict the visible or a reflection on image-making. In his own words, the after of the afterimage is the moment that rejects the demand to be simply a now or after, refusing to choose between presence and absence, optical illusion and the weightiness of the real[26].

Figure 13 Gerhard Richter, *Stadtbild Paris (Townscape Paris)*, 1968, Oil on Canvas

Photography is widely considered authentic. It captures the image that every one of us has seen or can see, but simply our vision could not stop there. The fleeting moment in the process of looking is fossilised by the camera into a forever eternity. On the other

[25] Ullrich, *History of the Blurred*, 188.

[26] Gerhard Richter. *Afterness* (New York, US: Columbia University Press, 2011), 140.

hand, painting basing itself on existing images invites interpretation of its historicity. Also, the medium is directly connected to the human body that it arouses empathy and sentiments in the viewers through brush strokes. In Rosso's search for a method that transcends the superficial depiction of reality, the visual blurriness is not the goal itself but included in his way of working where he considers the inanimate substance such as light, air and void as material, and allows manufacture defects from casting. Every step in the process of making leaves traces and is treated as part of the work that together contributes to the embodiment of blurriness and the unfathomable into a physical object.

Possibility of Fuzzy Craft

In a consumerist society, everything is portrayed to its finest for fast distribution and quick digestion. We strive to express with most certainty on the basis of a fixated relation between meaning and representation, work and statement as it seems to be the way to prove and secure our position. The jewellery artist and critic Benjamin Lignel coined the word fuzzy craft in an essay on the obfuscation strategies in jewellery, in which he discusses jewellery works with a little bit less of certainty and directness.[27] In a clearly-defined culture, not aiming at making statements makes me feel unsure and inferior, which unfolds the fundamental questions of meaning-making in my own practice.

Relation

In order to convey the unspeakable, we usually borrow an already existing image to describe the unknown. In an investigation on the mechanism of metaphor, Arthur Danto reasons that an effective metaphor, pictorial or verbal, has a reductive and essentialising character that serves the rhetorician to make his audience believe whatever he is talking about is, but metaphors never seem to tell us something we do not know[28]. In the beginning of working with a material, most of the time it is about trying and playing to see what happens between the material and the action, and the tool. Then, one might start to think how the discovery could be manipulated to support a narrative. However, that might misplace the focus in making. As the Korean artist Lee Ufan argues, an object that is a false image constitutes a manipulated world so long as it is self-sufficient and cannot escape being fundamentally the product of cognition and the congealment of value.[29]

In Andrei Tarkovsky's films, the scene is often damp and saturated with water, either raining, a room flooded with water, or water dripping from the ceiling. When asked the symbolic signification of water in his films, Tarkovsky simply answered, "The image is not a certain meaning, expressed by the director; but an entire world reflected in a drop of water."[30] Language is descriptive at the same time prescriptive, so is symbols on a conceptual level. Nevertheless, the reliance on the constructed system of language and symbols itself is not problematic but how we perceive and understand it as a viewer is to be reconsidered. As Pallasmaa points out, "an impressive work is always an image condensation that is capable of mediating the entire experience of being-in-the-world through a singular image.[31]"

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[27] Benjamin Lignel, "Fuzzy Craft, or the Trouble with Clarity," Norwegian Craft, publication 02/12/2016, accessed 13/04/2022. https://www.norwegiancrafts.no/articles/fuzzy-craft-or-the-trouble-with-clarity.

[28] Arthur C. Danto, *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective* (Berkeley: Univ. of California Press, 1998), 85-87.

[29] Lee Ufan and Reiko Tomii, "Beyong Being and Nothingness: On Sekine Nobuo (1970-71)," *Review of Japanese Culture and Society*, 25 (2013): 251.

[30] Andrei Tarkovsky, *Sculpting in Time – Reflections on the Cinema* (London: The Bodley Head, 1989), 110.

[31] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 136.

Encounter

With a solid foundation in the history of western philosophy, the division of body and mind in common educational pedagogies continues to separate senses and various dimensions of human embodiment from intellectual as argued by Juhani Pallasmaa [32]. Unlike the societal system suggests, long before entering any educational institute, as a young child we had been learning and connecting ourselves with the world through our senses, which are not passive receptors but mediate our responses in relation to the outer world. As a child, we touch and learn about things before we are able to process them in logical thinking or even name them. The human body is a knowing entity, stored with silent existential knowledge. The mind is not the sole locus of cognitive thinking and knowledge[33].

Figure 14 Richard Serra, *To Lift*, vulcanized rubber, 1967

The rubber sculptures of Richard Serra are the results from the synthesis between the materials and a series of actions. The artist makes explicit that it is not leaning on any visual symbol but a work directly results from the action and the material.[34] There was not a concept before the work was done. Working directly with his body and the material emancipates the artist from thinking about what it says about sculpture and whether the concept is reflected in the end result. For both viewer and maker, it is about how to perceive and understand through an honest encounter. The meaning is then elaborated and transcribed in the form of language after its conception.

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[32] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (New York: John Wiley & Sons Inc, 2009), 12.

[33] Ibid, 13.

[34] Richard Serra, interviewed by Charlie Rose, *New Sculpture*, Gagosian New York, 27/12/2013. Accessed 20/04/2022. https://m.youtube.com/watch?v=gNl6VxaExsQ.

Figure 15 Lee Ufan, Relatum - Stage, 2018, Installation, Serpentine Gallery

The installation of the Korean artist Lee Ufan is often juxtaposition of an industrial material with a natural one, without much manipulation to the material. As a main member of the mono-ha movement, Lee differentiates between making and not-making as a protest against the modern idea of production in the artistic practice.[35] Limiting his intervention to the material maximises the intermediary experience of the work. By occasioning such events, he argues that the eternally immutable and whole state of the world cannot be expressed as a manmade form; instead, the structure of situatedness of the world brought forth by the event is nothing but a way to encounter the world as a phenomenon invoked by the subject of perception.[36]

The lack of definition in the artworks avoids denoting the arbitrary relation between meaning and its representation. Every extra detail and symbolic signification exclude an important element in the mind of the viewer. The moment of blurry state captures the unspeakable in language into the embodiment of its own existence. The material provides a specific lexicon of touching memories, engendering empathy in the viewers and touching the unconscious viscerally[37]. That is the moment when the matter stops pointing to anything outside of itself and when it acquires the ability to arouse the most

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[35] Lee Ufan, Suga Kishio, Mika Yoshitake and Reiko Tomii, "Dialogue 2," in *Review of Japanese Society and Culture*, 25 (2013): 228-229.

[36] Lee Ufan and Reiko Tomii, "Beyong Being and Nothingness: On Sekine Nobuo (1970-71)," *Review of Japanese Culture and Society*, 25 (2013): 244.

[37] Martina Margetts, "The Matter in Hand," in *Documents on Contemporary Crafts no.5: Material Perceptions*, ed. Knut Astrup Bull and André Gali (Stuttgart: Arnoldsche Art Publishers, 2018), 137-154.

genuine emotion in the viewer, and transforms a person into a seer and has him encounter the world.[38]

Fuzzy Craft

Thinking of fuzzy craft in a fast-paced society, while not aiming to express anything with assertion and quickness resembles being in a blurry state, I am searching for an expression less sharp, literal and assertive, and a more honest method to reach beyond the surface and to understand the world and what it means to be alive. In order to overcome the problem of not being able to reach the essence behind what we believe to be true, blurriness can be embraced as a method to explore the unknown in search of an expression that transcends the obvious appearance.

Technical skills are first acquired through bodily practices and develops along the imagination through practices and decisions.[39] In learning a new technique I noticed there is usually neither a textbook nor a dictionary for techniques. Although certain techniques are prevalent across continents, they are performed and used differently from person to person. Knowledge of the handwork cannot be passed on in the form of language but in bodily practice, which enables us to think, document and explore through the interaction with material that reveals what is not yet known to us and allows us to pass on knowledge in its original state. As Deleuze and Guattari propose, the essence of life does not consist of the relationship between matter and form, between substances and attributes, but between matter and forces.[40]

Richard Sennet argues against the superiority of head over body, as idea lasts, that craftsman engaged in a continual dialogue with materials does not suffer this divide[41]. During the process working with materials, the material does not always react as planned. It is more interesting when the material reveals its ability to change our expectations about matter. It first comes in a fuzzy state, which shows us not only practical alternatives to deal with the material but also conceptual pathways of connecting and understanding things. Working directly with material allows a departure from form destabilises the constructed relation and an investigation into the state of blurriness to create new relations and establish new knowledge about the world.

While Lee Ufan adopts installation in the space as the site of encounter, as a maker, I see material as a significant agent in manifesting the encounter that not only allows new perspectives through perceptual experience but engenders discoveries through working with material. The work does not contain specific meaning but displayed as a

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[38] Ibid., 248.

[39] Richard Sennet, "The Hand," in *The Craftsman* (New Haven & London: Yale Univ. Press, 2008), 152-154.

[40] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: Uni. of Minnesota Press, 2005), 335-336.

[41] Richard Sennet, *The Craftsman*, 124-125.

witness of the interaction between action and material, which can be personal at the same time universal. A work of craft engages the viewers bodily, through use or reference to use, as well as the history of that discipline and the relationship between the body, the object and the social sphere. By addressing that relationship, a work of craft engages also the reflection and critical thinking about the social sphere.[42]

[42] André Gali, "From a System of Objects to Speculative Realism," in *Documents on Contemporary Crafts no.5: Material Perceptions*, 91.

In Search of Blurriness

Stone

As I started paying attention to a stone, I was attracted by its tranquil look, but truly a bizarre combination of nature and human force. Stone is hard and heavy, seemingly untameable. Unlike other materials, it simply cannot be bent without sacrifice. Only by frictions of different grades, it can be shaped, smoothened and even polished. It is only about taking away material, from chunks to powder. When something takes so much time to achieve, we tend to think of a more efficient, faster plan to reach it. A goal is conceived before starting so that the efforts are well spent and properly visualised. This way of working shows an interesting thinking pattern about humans in modern society where stone as material places itself right in the middle of the path. The materiality of stone and way of working presents themselves as conflicting and alluring material in this project. During the process, it constantly poses questions on the intention and result, being functional and meaningful, between passing by and arrival.

Material

Marble also comes in different grades, colours and hardness. Even from the same piece of rock, the material may react differently to the same action. Material memory. Working on one aspect of the material creates changes to other aspects of the material unexpectedly. That sheds light on what I was not aware of and how that could come about to tell me more on the question I was proposing. It does not limit to my knowledge of the certain material, nor to the question in the constructed knowledge system. A piece of marble can fall apart like sugar crumb but also flake off like a sheet of bark. Material reacts differently even to the same action. Through repetitions, material as a witness lends itself to new perspectives to the understanding of the world and guide me to the core of interest.

Reducing

Reducing the weightiness of the material in hand fascinates me since the beginning. I was not interested in using it as a carrier of something outside itself, neither realising a form from my mind nor recreating an existing image in the lithic medium. What is more alluring to me is to explore the inside, dissolve the boundary and understand what stone is. Reducing instead of adding avoids adding relations and explores the stone as a singular material. While emptying the material, I not only took away the volume, but also explored its lightness in weight and colour. As the material was ground away, the stone became paler and more translucent. Reducing the intervention to simple actions to observe the subtle differences it brought to the matter.

Light

The flat and clean surface of the white marble might not tell anything with too much light or too little light. Cuts into the stone take away the opacity of material. Until it becomes thin enough, the light passes through and no longer blocked and reflected away on the superficial form. With light from certain angles, an image emerges on the plane. Different size and shape of cut allows light from different direction and projects different images. A controlled light from the inside gives a small patch of accentuating colour in the image, creating a glowing mass around the yellow patches. As the light source shifts from one angle to another, from concentrated to diffused, the image projected on the surface changes accordingly. The perceived image of the thing does not only depend on its form but also on its interaction with light and surroundings.

Surface

As we look at the surface we only see the form. The objectification of stone into a representation of form is less of an interest compared to its being as a whole. On the flat and clean surface, it does not show anything but its nothingness allows space for projection. If it is faceted it adopts a form where light casts different gradation of shadow that obscures the projected image. Every extra carving on the surface steals a bit of attention from the viewer and draws us back to the representation on the surface. Exploring the stone, not as an objective material but a subject, reveals what image can be perceived from the stone as a matter in the world. Studying whether the volume be projected into a singular image on the surface of the stone and how seeing and seeing through an object at the same time affect the perception challenges our existing idea about being of such object and the world.

The Breaking Point

A hole appears when the material reaches the breaking point and can no longer withhold the burden of its being. Stone as a material embodies the encounter of two forces, two negative masses. The breaking point facilitates a long-awaited but unexpected transformation that questions the existing idea about what the material can be. The attempt to change its state was carried out by shaking its structure from the inside out to the skin, carefully maintaining the delicate balance while perusing for a breaking point. As it breaks the focus is shifted towards the hole, the inner structure, or the space, our sight passes through the material surface, as in a picture the focus draws our attention away from everything else around it. As we move our sight from the surface to the hole, the object remains the same but the perceived image has changed.

Figure 16 Yu-fang Hu*, Untitled*, Marble and brass, 2022

Figure 17 Yu-fang Hu, *Untitled*, Marble and brass, 2022

Figure 18 Yu-fang Hu, *Untitled,* Marble, 2022

Figure 19 Yu-fang Hu*, Untitled,* Marble, 2022

Figure 20 Yu-fang Hu*, Untitled,* Marble, 2022

Figure 21 Yu-fang Hu*, Untitled,* Marble, 2022

Figure 22 Yu-fang Hu, Untitled, Marble, 2022

Figure 23 Yu-fang Hu, Untitled, Marble, 2022

Summary

The interest in blurriness is long rooted in linguistic studies and rediscovered in the faulty images taken with the mechanical film camera. As an amateur, there are always a few faulty images in every film roll, which I saw as bad photos in the first place. However, the longer I look at these blurry images, the more captivating they turned out to be than the good ones; they seem to have captured something more important than what was visible. The lack of definition vividly depicts the feeling of living in our time when everything is near at hand but unable to grasp. The rupture between what we perceive and what we know prompted an investigation into the blurry state between meaning and its representation. My project inflects resonances of blurriness as a technical and expressive mode through material explorations in the medium of stone.

Blurry photos serve as a trigger where I examine the optical mechanism behind blurriness, the choices involved and the relationship between seeing and its relevance to our feelings living in modern society. By choosing to see more or less and where to look, we are constantly positioning ourselves and adjusting our distance from others, to stand on a better viewpoint of the world. Seeing implies having control over life while blurriness places us in an inferior position. In a competitive society, we always want to see better and define meanings. However, from the linguistic perspective, meaning is created based on the arbitrary relations between concept and form. Meanings are formed within humans. In Wittgenstein's words, the relation between language and truth is a game, of drawing out fine lines from a blurry image. What language conveys is rather subjective and blurry in meaning.

Looking at how artists use blurriness in their research provides a deeper conceptual investigation of what blurriness can carry and what I have been looking at between the seen and unseen. In the works of Hiroshi Sugimoto, the visual blurriness is expanded into a search for essence and eternity, while Gerhard Richter uses blurriness as a philosophical interrogation of human conditions from a historic perspective at a stagnant point in time and space. Medardo Rosso searched to capture the ungraspable air, by including air and space as elements, in his sculpture which was later often described as objectively blurry. The study of artworks serves as a concrete background to contemplate how blurriness could be applied to my practice on a visual and conceptual level. Along with the exploration, my interest in the visual representation of blurriness has shifted to a departure from form to destabilise the constructed relation in our society to create alternatives to the existing knowledge about the world.

The thinking on photographs and investigation into artworks led me to reflect on making. *Fuzzy craft* sheds light on an alternative to statement-making and invites me to re-think my methodologies on craft practice. To address the unknown, we often borrow

an image or metaphor from the already known; however, it does not seem to tell us something new. From a phenomenological perspective, craftsmen who engage in direct and continual dialogue with materials can create an honest encounter, where the material ceases to point toward something outside of itself and acquires the ability to arouse the unconscious viscerally. Blurriness introduces a departure and visualises the uncertainty and the unknown, triggering the desire to figure out what it is. At the end of the theoretical research, the investigation into blurriness has brought me back to the essence between matter and forces.

Although this coupling of blurred technique and expression on one hand with lithic materiality on the other may seem paradoxical, the choice of stone as a material has its origins in my personal experiences working with stones. Stone is an excellent material for exploring forms, during the process I was not engraving an image into stone but discovering how the material responded and guided the questions towards new perspectives. Using very simple actions to understand the breaking point, I created volumes and shapes behind or within a plain surface, where blurry images emerge with a light source from various directions and sizes. The stone objects interrogate the fundamental question of meaning-making between perceiving and understanding, between intention and interpretation.

Kokkuvõte

Minu huvi hägususe vastu sai alguse minu ammusest huvist keele vastu ning hiljem taasavastasin selle läbi mitmete filmile pildistatud ebaõnnestunud piltide. Amatöörina pildistades leiad igalt filmilt alati ka mõned nässuläinud kaadrid. Alguses pidasin neid halbadekes fotodeks. Mida pikemalt ma neid uduseid kujutisi aga silmitsesin, seda huvitavamad need heade fotode kõrval tunduma hakkasid; mulle näis, et neis ilmnes midagi olulisemat, kui see, mis seal näha oli. Defineerimise võimatus kujutab ilmekalt meie ajale omast tunnet, kus kõik on justkui käeulatuses ja samas kättesaamatu. Lõhe selle vahel, mida me tajume ja mida teame, ajendas uurima taju ja mõistmise vahelisi hägusaid piire. Minu projekt kasutab hägususe varjundeid kui tehnikat ja väljendusviisi, tehes seda läbi kivi kui materjali uurimise.

Udused fotod on ajendiks, et uurida udususe taga olevaid optilisi mehhanisme, tehtud valikuid ning seoseid nägemise ja selle vahel, kuidas see tänapäeva ühiskonnas meie tundeid mõjutab. Tehes valikuid rohkem või vähem nägemise vahel ning otsustades, mida me vaatame, positsioneerime end pidevalt ümber ja kohandame distantsi teistega, et omada maailmast paremat ülevaadet. Selgelt nägemine annab tunde, et meil on oma elu üle kontroll, hägus pilt asetab meid aga halvemasse positsiooni. Konkurentsitihedas ühiskonnas soovitakse näha üha selgemini ning omistada asjadele tähendusi. Tähendusi annavad aga inimesed ise. Keelelisest vaatepunktist lähtudes põhineb tähendus mõiste ja vormi meelevaldsetel suhetel. Wittgensteini sõnul on keele ja tõe suhe mäng, uduselt kujutiselt selgete piirjoonte välja joonistamine. See, mida saab keelega edasi anda, on üsna piiratud ja subjektiivne.

Vaadates, kuidas teised kunstnikud hägususe teemale lähenenud on, jõudis minuni sügavam kontseptuaalne arusaamine sellest, milliseid tähendusi hägususele omistatakse ning mida ma nähtava ja nähtamatu vahel õieti täheldanud olen. Hiroshi Sugimoto teostes viitab visuaalne hägusus sügavama olemuse ja igavikulisuse otsingutele, Gerhard Richter aga kasutab hägusust filosoofilise uurimusena inimkonditsiooni üle, vaadatuna ajaloolisest perspektiivist, kuid ajas ja ruumis peatatud hetkel. Medardo Rosso soovis kujutada käegakatsutamatut õhku, lisades õhu ja ruumi elementidena oma skulptuuridesse, mida on hiljem kirjeldatud objektiivselt udustena. Kunstiteoste analüüsimine andis mulle vajaliku tausta, et mõtiskleda selle üle, kuidas hägususe teemat minu enda praktikas nii visuaalsel kui ka kontseptuaalsel tasandil rakendada. Huvi hägususe visuaalse kujutamise vastu on mind neid teemasid uurides viinud vormist eemaldumiseni, et nihestada meie ühiskonnas valitsevaid konstrueeritud suhteid ning luua alternatiive olemasolevatele teadmistele maailma kohta.

Fotode üle mõtlemine ja kunstiteoste analüüsimine panid mind mõtisklema tegemise üle. Ehtekunstniku ja kriitiku Benjamin Ligneli poot välja pakutud mõiste „hägusad

käelised oskused" (*fuzzy craft*) pakub alternatiivi ennast kehtestavale kunstile ning pani mind ümber mõtestama minu enda praktikat käeliste oskuste osas. Tundmatu käsitlemiseks kasutatakse sageli kujundit või metafoori juba tuttava vallast, kuid see ei paista viivat uute teadmisteni. Fenomenoloogilisest vaatenurgast lähtuvalt on pidevalt materjalidega vahetus kontaktis töötavatel käsitöölistel võime luua nö vahetut kokkupuudet, kus materjal lakkab osutamast endast väljaspool olevale ning omandab võime puudutada alateadvust otseselt. Hägusus viitab eemaldumisele, visualiseerides ebakindlust ja teadmatust ning ärgitades soovi välja uurida, millega tegu on. Uurimus hägususest on mind teoreetilise osa lõpuks toonud tagasi materia ja jõudude vahelise seose olemuse juurde.

Kuigi hägusate tehnikate ja väljenduslaadiga töötamine ühest küljest ning selle kokku panemine kivi kui materjaliga teisest küljest võib tunduda paradoksaalne, siis valiku kivi kasuks tegin ma oma eelnevate kogemuste põhjal kiviga töötamisel. Kivi on suurepärane materjal vormiga tegelemiseks. Töö käigus ei tegelenud ma kujutise kivisse süvistamisega, vaid vaatasin, kuidas materjal reageerib ning milliste küsimuste ja perspektiivide suunas ta mind ise juhatab. Tuvastades väga lihtsate võtete abil, kus murdepunkt võib asuda, lõin sileda tasapinna taha või sisse mahte ja vorme, kus läbi valgusallika ilmnevad hägusad kujundid erinevatest suundadest ja erinevates suurustes. Kivi-objektid tegelevad fundamentaalse küsimusega tähendusloomest tajumise ja mõistmise, kavatsuse ja tõlgendamise vahel.

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Appendix

Traditional Chinese (original)

關於語言，我自認是略懂的。大學的訓練讓我能自如地以英文書寫，出國念書之後，我也總是以英文書寫，如果想不到詞，便從上字典中對比出最接近自己想要表達的意思，然後再放進我的英文書寫中。一直以來我從不排斥、也沒有質疑過，我覺得這是一種語言訓練，即便我清楚且強烈的知道中文和英文的語意邏輯是不同的。 創作的過程中涉及了很多書寫，可能是過程記錄、可能是思緒紀錄。我曾經都是以英文書寫，一直到某次我感受到我的詞彙量不足以捕捉我所思所想、寫下的字詞總時停留於表面，我便開始以中文書寫思考的過程、寫關鍵字、做思維導圖，我筆下的文字網絡便開始無限擴張。

看著自己的字體在頁面上飄移，和長久以來電腦打字的整齊排列相比更加凌亂、卻也自由，我從小就很喜歡寫字，我經常在紙上重複的寫同一個字、一個詞、或是一句話，沒有什麼特別原因。下筆輕重、筆畫長度、擁擠或鬆散，每次寫字就像用符號在畫畫，即便它本身有固定的意義，但隨著不同的書寫方式，同一個字可以有各種情緒。文字在頁面上飄移、突破了行距秩序的時候，我才又想起文字可以不受制於框架，可以飄移、恣意生長。 用中文書寫的時候，文字就像有生命一樣，自己不斷的一直長出來，我所在意的、記得的、痛苦的，毫無保留地流洩而出。

語言很奇妙，它同時展現了文字的敘事性與局限性。我在寫自己的事的時候，總是從自己的感受寫起，小時候冷漠僵硬，到現在逐漸能搜索、運用不同的字詞加以組合來接近真實，但我所寫出來的文字經由不同人的解讀會得出不同的意思與氛圍，而我或許也永遠無法想像我的語言能力所不能企及之事。

有時候我寫英文、有時候寫中文。在寫 Querencia 的時候我用了英文書寫，因為我喜歡這個單詞，它衍生自 Querer，從動詞變成了一個地方，非常寫意。沒什麼想法的時候我便開始隨意地寫，問自己問題、自己回答自己的問題、再問一個問題、提出一個假設，然後我便開始構築這個假設，寫不出來的時候我便提起筆來到紙邊上塗鴉、寫點詞，想到了再繼續接著寫。一個字接著一個字，在建構語句的同時，我也透過敘述建構了一個假想的世界。那裡還有很多想寫的沒寫進去，但我不確定在專屬於那個假想的時刻過了之後，是否還有增減塗改的必要。

語言的敘述和句構之間在結構上相互影響，最終翻譯的結果總是必須經過潤飾，我很好奇是否有可能不透過我自己的梳理，以最直接的方式傳達我的想法，所以我以中文寫下並以谷歌翻譯為愛沙尼雅文，將我的思緒轉錄為你不懂的語言、再以機器譯為我不懂的語言，不知道最終或許破碎卻詩意的機器語言是否更能勝任表意的功能？

Regarding language, I consider myself to be somewhat knowledgeable. The training in the university allowed me to write freely in English. After studying abroad, I always write in English. If I can't think of a word, I compare the meaning closest to what I want to express from the dictionary, and then put it in mine. Writing in English. I have never rejected nor questioned it. I think this is a kind of language training, even though I know clearly and strongly that the semantic logic of Chinese and English is different. There is a lot of writing involved in the process of creation, which may be a record of the process or a record of thoughts. I used to write in English, until a certain time I felt that my vocabulary was not enough to capture what I thought and the words I wrote were always on the surface, so I began to write in Chinese to think and write. Keywords, doing mind mapping, the text network under my pen began to expand infinitely.

Watching my fonts drift on the page is more messy and free than the neat arrangement of computer typing for a long time. I have loved writing since I was a child. I often write the same word, a word, or It's a word, there is no particular reason. The weight of the stroke, the length of the stroke, crowded or loose, each time writing is like drawing with a symbol, even if it has a fixed meaning in itself, but with different writing methods, the same word can have various emotions. When the text drifted on the page and broke the line spacing order, I remembered that the text can not be restricted by the frame, and can drift and grow arbitrarily. When I write in Chinese, the words seem to have life, and they keep growing. What I care about, what I remember, and what I am suffering from, flow out without reservation.

Language is wonderful, it shows both the narrative and the limitations of words. When I write about myself, I always start from my own feelings. I was indifferent and rigid when I was a child, and now I can gradually search and use different words and combinations to get closer to the truth, but the words I write have been written by different people. Interpretation yields different meanings and atmospheres, and I may never be able to imagine what my language skills cannot.

Sometimes I write in English, sometimes in Chinese. When I wrote Querencia, I wrote it in English, because I like the word, it is derived from Querer, it becomes a place from a verb, which is very freehand. When I have no idea, I start to write at will, asking myself questions, answering my own questions, asking another question, making a hypothesis, and then I start to construct this hypothesis. Graffiti on the side, write some words, think about it, and then continue to write. Word after word, while constructing sentences, I also construct an imaginary world through narrative. There's still a lot to write about there, but I'm not sure if there's any need to add, subtract, or scribble after the moment dedicated to that imaginary has passed.

There is structural interaction between the narrative and sentence construction of the language, and the final result of the translation always has to be polished. I was curious if it was possible to convey my ideas in the most direct way without my own sorting out, so I used written in Chinese and translated into Estonian with Google, transcribing my thoughts into a language you don't understand, and then machine-translating into a language I don't understand, I wonder if the ultimately broken but poetic machine language is more competent descriptive function?