



**Summary**—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Walking fast*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions. Within the scope of a A5 run-through.

**Specifically**—You ventured to make a solo-piece for the theory 3 course, that eventually turned out to gather a number of people in and outside the MA-class. The people you involved were invited to spend 1 hour tying and wearing white cloth patches, in each their manner of pick and wear.

The patches had been printed with letters of the alphabet and the people involved in the experiment were asked to type and style readable wearables that involved them in reflecting on the adequacy of written/types statements to express a daily attitude. By interviewing them you gave them care.

That is, the interviews had the dual function of gathering information and giving importance to the hour the subjects had to experiment with the typed patches in white cloth. The location of the experiments-cum-interview moved from the seclusion of home to the visibility of the school.

**Precisation 1**—You extended the discussion in your theory assignment to aspects of the process that would eventually become part of the exchange. For instance, the work you put into making—sewing and printing—the patches constitutes the backdrop of the exchange with the interviewees.

Whether they were people from fashion/not the aspect of gift making and taking—and hence reciprocating—was an imminent part of the exchange and the subsequent conversations in the form of the interviews. The longer preparation for the experimental exchange you recount in your theory-piece.

The story of your childhood—starting with the chapter ‘psychoanalyse this!’—the dressing hour, the dress book, the corrective measures to get it right, and the ensuing sense of typologies. For instance, ones tagged by celebrities mediating the types you found salient or interesting for the work.

**Precisation 2**—though topped with the rational exchange of the interviews, the deeper semantics of the project comes out (for this reader) in the dressing-hour of the young boy—a precious time devoted to the discipline of a passion—conveyed in the hour of the experiment, as a gift w/a return.

In this experiment, your broader curiosity as to how and what you communicate to the receiving-end led you to pass your hour to a selected group of interviewees, to receive what they bounced back. Part of your theory, conceived as a journey, lies in moving the exchange from home to school.

Eventually, your rounding up with portraiture as your vantage point—i.e., venturing portraiture by using old clothing, rather than using new one—is something I find myself aligned with, since the readings I am conveying in writing—by making the present round up—are portraits of this kind.