

Liz. I liked reading this. I have added a few comments. I yellow part is interesting, and perhaps touches the core of your actual practice, what you are doing?. Also to be developed as you carry on.

Are there any affective forces in your work? Where is the relational in your work?

Apart from the obvious that my practice is rooted in participatory art practices, and therefore very relational between participants and myself, and myself and collaborators, I've been trying to dig deeper to the other affective forces that are present.

Working with more-than-humans and what that looks like. Planting trees as a workshop is one such relational connection. Apart from the physical act of holding the trunk of the tree, the root clump, to physically put it in the ground, there were also other aspects maybe less physical (read 'touch') to think about. **Preparing the ground (ie, being in relation with the soil and the bacteria, the water in the soil, through touch but also smell). Or sitting by a tree for 40 mins, sensing its surroundings, as a way to put ourselves in its skin (albeit through our human senses).** I always go back to the physical it seems, when thinking back of the 'relational' of those workshop, the anthropocentric part of me takes over. There is also a force in doing something together with other people towards one goal (everyone was working together to put a tree in the ground, or everyone was individually sitting by a tree for 40 mins). How that tree was affected is another aspect, grown in the nursery, 'made' ready to be planted for us, us putting it into its new 'home'. There's politics here too. Doing the tree-walk workshop in May created different relational forces than when it was done in September. The surroundings and how it is affected, has an effect on us. The constant **changing** is constantly affecting, being affected. How?

All these thoughts is part of what I want to explore through my art and my lens of a mixed woman of colour. I am interested in how participatory art practice (can it be called collective affective practice?) can act as a ritual for social discourse on decolonizing the experiences of a mixed person in parallel to decolonising ecology. What ecology do I mean? What participatory art? Social discourse how, decolonizing the experience of a mixed person how? All these questions are what I am starting to reflect on. Because of the collaborative nature of my practice, and because unpacking (unfolding) past traumas that have affect my experience of a mixed person is painful, I want to constitute a little group of people who share a similar context to me, before even considering taking it out there (where?). Which context exactly? Small constellations of those individual parts that make up my context? A group of mothers, mixed women (what does mixed mean even?) of colour, artists, immigrants, scenographers? Or a

combination of some of them? All of these constellations will be affecting me, my work, but also them, their contexts. The unfolding of these experiences is a powerful affective force, done through regular participatory workshops, done with an awareness (definition of a ritual for me). Which workshops how?