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There is an ambiguous context for the holes in lace: the lace shapes its holes, which in turn shape the lace; its 'thingness does not lie at all in the material of which it consists, but in the void that it holds' (Heidegger [1971] 2001: 167). Lace is a fabric that is defined by its pattern of holes, a fab-

an

Ontic Hole

To start very generally

Spider-web Flounce (Emma Radford 1874)
 Six Bagatelles for String Quartet (Anton Webern 1913)
 Black-Hole (Karl Schwarzschild 1916)
 Waiting for Godot (Samuel Beckett 1948)
 I Buchi (Lucio Fontana 1949)
 Electron-Hole (William Shockley 1950)
 Holes (Shozo Shimamoto 1950)
 4'33" (John Cage 1952)
 Epidauros II (Barbara Hepworth 1961)
 Very Hungry Caterpillar (Eric Carle 1969)
 a hole in the sea (Barry Flanagan 1969)
 Jumper (Rei Kawakubo 1982)
 The Tangent Flows (Hussein Chalayan 1993)
 Holes (Louis Sachar 1998)
 Resin Air Space (Anish Kapoor 1998)
 Norwegian Sweater (Celia Pym 2010)
 Between the Lines (Iris van Herpen 2017)

affinity

Holes have

lace,

Sculpture,

the art of holes For holey-

with holes, for example, lace.

sensibility

holes

A sensibility of holes is to perceive them as possessing attributes of intentions. These intentions are not necessarily intrinsic to the hole but rather in the extrinsic effects and affects they

tern by material threads and knots. These holes are ontically insignificant. As an experimental lace-maker I think of holes becoming-real: these holes pre-exist the making of lace, they were captured and trapped in the lace by the material threads and knots. These holes ontically exist in their own right. As a philosophical lace-maker I think of holes becoming-actual: all their material and immaterialities seems to be in the process of evolving through various patterns and forms. The maker is now only an instrument that holes exploit in order to express themselves. These

holes

holes,

hardest' (Sachar 1998: 20 - 21, 57). For the lace-maker not all holes are good, some holes are right and some holes are wrong.

pattern

holed

An awareness of the hole in lace does not depend upon seeing anything in it. Patterns contain known-holes and unknown-holes, gaps and see-through openings. Patterns emerge when looking at where there appears to be nothing, where holes co-operate to become-pattern. The hole-pattern in lace is kinetic, the moving-gaze and the moving wearer. Hole patterns cooperate to become-motif which provide interpretive opportunities.

space

space is to holes as matter is to threads, holes inferred from their adjacent threads. Either holes are made of material-space or holes are made of immaterial-nothing. Holes that exist in space also exist in time as memories.

ments, et cetera, which subsequently interacts with skin, light and air to provide a visual manifestation of this materiality.

silence

Each hole in the lace captures the maker's and wearer's movements and rhythms, encapsulated in the hole and hole-pattern as a materiality. Stillness becomes-being, silence becomes-being, the hole becomes-nomadic. Where expectations are uncertain the true nature of the hole comes to the fore as it has nothing to emulate and no guide on which to rely.

being

hole's being its difference from other things rather than a similarity with a specific thing (Scruton 2015: 529), a lace hole's being determined by its difference from its threads, knots and hole-lining, and its heterogeneity from the textile's homogeneity. For holes to be different from threads, threads cannot be part of the hole, holes must exist without a thread hole-lining. A hole's shadow, a presence from nothing where an existence is disclosed (Heidegger 1978: x, 83).

in-between

The in-between is a place and not a space. To experience the in-between requires a sensibility of place, holed-interacting. The in-between results from the counterpoint of the lace worn and the wearers skin as a third place, the intertwining of the reflections from two surfaces in which holes are encapsulated; through movement and competition of these surfaces the holes express their presence and their existence. It is in this in-between that an ontology of holes can be found: found in-between the layers of lace, in-between the holes and their context, in-between the viewer and the lace-hole, in-between the lace-maker and their threads, in-between the lace and its wearer, in-between the inorganic-lace and the organic-skin (Deleuze, Guattari [1980] 2012: 345).

becoming-

hole, [...] holes

. Holes are not a property of lace but an element of it. When the

machine-stitch

hole's

the hole,

lace-process environment

Lace

One does not look at lace, but

they are discovered in the forms and structures that unfold through the making of lace-artefacts (Shaviro 2007).

hole-linings

holes

Every hole has a hole-lining, a Derrida-undecidable which is neither present nor absent (Gorman 2015), neither part of the hole nor part of its host, belonging to both by not belonging to either, an indeterminate threshold, a place not a space.

hole-host

A hole

The relationship between the hole and its host as tangential where both the hole and its host momentarily co-exist, not to be occupied but experienced as intensities and affects. This place is an in-between accessed haptically, feeling through the eye and seeing through touch.

hole-threshold

A hole

A hole is porous and permeable, it is between the material and immaterial, between the inside and outside, between the past and present; where voids, gaps, tensions and conflicts are often mediated.

hole-boundary

A hole

Holes provides a boundary between the private body and the public world; it divides two concerns.

hole as co-authors

A hole

A hole demonstrates its being through its contribution to changes in outcomes, the maker responding to the ebb-and-flow of the holes materiality which has a force, a tension and an energy that is felt, not as an adult-child, truth-to-the-material relationship, but a peer-peer, co-authorship relationship.

whole life of a hole

hole's

lace 'is both

the result of the process and the process itself at a standstill' (Adorno [1970] 2002: 246). All objects that crystallized from the lace process possess an equivalence that comprise the life of the hole. This life follows a hole from its capture right through to its release and eventual re-capture. This life comprises a series of hole becoming-different as it passes through the stages of capture and transformation including: fabrics, sewing, wearing and eventual release as the disposal of a lace garment.

hole-community

of holes

Lace cannot be made with just

one hole, lace requires a community of holes sharing a common aesthetic, a community knotted together with threads, holes and threads living together in co-operation, a symbiotic relationship. Communities only exists between beings, it opens the holes in lace to connections, it presupposes the conditions of its existence (Deleuze, Guattari [1980] 2012: 177). When one hole is cut from the community by deterritorialisation, for the remaining holes to survive as a community the lace must maintain a pattern of holes.

hole-shadow

Shadows are holes removed from their hosts, seeing a hole is to fill it, filling a hole makes it whole, filling a hole makes its invisibility visible. Shadows created by its threads are no more real than shadows created by its holes. Shadows, the imagined life of holes, where the past and present meet. Shadows of the lace-maker, silent, a void, a hole in history. Hole shadows are not a simply an absence of light but rather white, liquid, poignant, transient, dark, and a searching for the hidden (Woof [1931] 2000: 169, 46, 156, 136). To engage with hole's being requires an understanding that neither the familiar (Woof [1931] 2000: 185) nor homogeneity (Mende 2000: 12) casts shadows; only the unfamiliar casts shadows. Shadows are holes in light, they 'consist of nothing but the absence of light the sense or senses in which we see these things is quite a different process of seeing as it occurs in seeing a material

different people produce different hole-location, hole-size and hole-shape, these holes grow through the life-force of the wearer's being transferred to the textile.

hole-process

A Hole An Adorno's viewpoint where holes become-alive by crystallizing themselves as something unique rather than complying to the existing norms of the living ([1970] 2002: 308).

hole-sensuality

holes in clothes come with a-life of experiences. The lace needle penetrates and is penetrated, the thread penetrates the needle, the needle penetrates the lace-base: Sartre's two bodies that fit together with a desire to fill holes ([1943] 1984).

hole-exploration

In lace, holes create an experience or an opportunity to explore, they defined shape, and afford a flow through and between. In lace, holes have a perimeter and continuous boundaries, except at the edges where they escape. In lace, holes hold light and air to become-material themselves.

hole-statement

hole : A hole is not just an absence but rather a complex haptic and optical heterogeneity in a homogeneous surface.

An appreciation of holes

(Sontag [1964] 2018: 3). A

hole is not an idea but a sensibility,

[...]

(Sontag [1964] 2018: 2); this sensibility of holes is

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