That's back to the beginning from the time you start making it to the time you think it's absolute. But that's a contradiction I feel quite comfortable with. That's the whole point. I mean that's exactly where we started, isn't it? But the form doesn't allow you to be arbitrary, does it?

Beginning from the time you start making it to the time you think it's absolute. And what I'm saying is that there is no arbitrary decision where to stop. Writing there. It's doesn't necessarily try to conclude. It's almost an absolute. But that's a contradiction I feel quite comfortable with. That's the whole point. I mean that's exactly where we started, isn't it? But the form doesn't allow you to be arbitrary, does it?

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visual artists of the African Diaspora. Within a community of their peers and mentors, BOMB's Oral History Project is a hub where a diverse cohort of artists and writers explore the creative process. The project includes content from interviews to artists' essays to new literature. BOMB Magazine has been publishing conversations between artists of all ages for over 30 years.

We need our own space to think and create what we see. And we also have to trust the viewer and trust the power of the object. And the power is in simple things: like the kind of energy that brings to thought. It keeps thought from being empty.

— Félix González-Torres