

Örmek Toqu | Weaving

Democritus is said to have believed that human beings first learned certain skills by observing nature: weaving from the spider, building from birds, and other forms of making from the movements of living things around us.

In Kazakh, *örmek toqu* refers to the act of weaving. It brings to mind traditional Kazakh textiles, carpets, patterns, and handwork, but for me it also points toward another kind of web—one that is less visible.

Today, a web is no longer only something made from thread.

It is also a way of being connected to the world.

Sound, language, images, digital networks, memory, and encounters between people can all become threads extending in different directions. We continuously connect them, lose them, and reconnect them. Some leave traces, some break unexpectedly, and others return after a long absence.

For me, the internet is also a kind of window onto the world.

Through it, I hear distant sounds, encounter people and places that are physically absent, and send my own sound from one space into another. It seems to reduce distance, while at the same time reminding us that distance still exists. We may be connected, yet we continue to inhabit different bodies, different times, and different memories.

Improvisation can also be understood as a form of weaving.

Once a sound appears, I do not know where the next thread will lead. I can only listen, respond, and attach another sound to what is already there. Sometimes these threads become entangled; sometimes they leave empty spaces. For a moment they form a structure, and then the structure loosens again.

In this September improvisation, I think of *örmek toqu* as an ongoing action rather than the making of a finished fabric: a repeated attempt to create connections between sound, memory, tradition, and the present.

Perhaps we have always been weaving webs.

Only now, thread is no longer the only material we use.