

(This is a work in progress!)
Manifesto on Composite Modules and the In-between

Module:

A standardized, often interchangeable component of a system or construction that is designed for flexible use.

1. The composite modules unify three-dimensional space and two-dimensional space while simultaneously sustaining a complete separation between the two. It is married while simultaneously divorced.
2. The modules are systems that analyze, exploit, and compare binary oppositions and pairings to explore dialectics.
3. The dialectics in the context of the module are malleable.
4. Within the malleable dialectic exists the in-between.
5. In this in-between exists a fleeting spatial-temporal presence that infers a new meaning.
6. The in-between can be seen as a “new” surface ultimately stemming from the formation of a spatial-temporal gestalt.
7. This “new” surface is transient and ephemeral. The invisible becomes visible, the physical becomes intangible and vice versa.
8. The ephemeral surface slows down perception and observance.
9. The viewer exploits this surface, obscures it, and repositions it. The viewer can keep it transparent or opaque. It wants to be both.
10. The module attempts to re-contextualize subject matter through the formal characteristics of the transient surface. Meaning is only attained through a relationship of one with the other. The relationship forms an in-between subject matter.
11. The modules mimic the effects of the holograph but extend and freeze the transition.
12. The modules resist the modernist concerns with the theatrical and decorative. The modules exploit the theatrical with the fourth wall already torn down.
13. The physical turns into the intangible and vice versa.
14. The modules accentuate the act of seeing by forcing the viewer to peer inside, shift perspectives, change their point of view. It can be didactic.
15. When the experience is within a context, this spatial-temporal context is temporary and unfolding over time, and thus subject to change (within limits, of course--such becoming has a direction).
16. The modules celebrate Heidegger’s “referential context of significance”
17. Perception will no longer reside in the relation between a subject and an object, but rather in the movement serving as the limit of that relation, in the period associated with the subject and object. Perception will confront its own limit; it will be in the midst of things, throughout its own proximity, as the presence of one haecceity in another, the prehension of one by the other or the passage from one to the other: Look only at the movements.

18. Movement is a displacement or change of position, even if it cannot be defined as such.
19. My work is nostalgic and critical of the phenomenon of aura.
20. Not even the most perfect reproduction can simulate this fleeting aura.
21. The aura happens from the spatio-temporal experience of the ephemeral.
22. time is built into form as memory, like the superimposition of a sequence of frames produces memory in the form of spatial - temporal simultaneity.