

The frame: Our field of view is too broad for us to see. Our lives are too much for us to perceive. Sight and insight come only from constriction, from limitation. We see something when we put on (sun)glasses, which shrink the frame and somewhat reduce the amount of light. Sometimes it's enough just to look out the window—or just to look through a mental 'window,' e.g., to find oneself in a landscape and observe it with the gaze of someone else, in another situation, as in a painting or a film. We recognize something in the moment we focus the field of view, narrow it, observe a detail - and a detail means creating a frame. A frame can be a way of thinking, a method, a criterium—any sort of filter...

Polarized Glasses: They make the world more vivid. This means that vividness is a result of reduction, a cognitive effect—not truth! Three-dimensionality is a medium for recognition, not itself an object to be recognized. (In truth, we are more engaged with the medium than with that for which it was created).

Compare with Johann Michael Fischer (~1692-1766, rococo architect who designed the abbeys at Ottobeuren, Zwiefalten, Rott am Inn, etc.): he uses perspective in order to refute it, to strip space of its illusions. He uses optical illusions to unmask spatial illusions (the ones we all live with).

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