

Confessions

The shelf is a stage for a reversal. The tubes are mirrors. The black panel is a future window.

Confessions borrows its title from an autobiographical work by the fourth-century theologian Augustine de Hippo. His is a spiritually regretful work: a long rumination on the author's sinful youth, his stealing of pears and eventual conversion to Christianity. The writing was organized into 13 books. Each begins with a prayer and each is intended to be read aloud. As elsewhere, confession is a way to organize a relationship to one's past, to make desires, thoughts, and actions legible within the language of accountability, with forgiveness as the goal.

The exhibition might also have been called: Divine Returns, Special Effects, Rear Window, or Shit Magic.

Cloud (Aaron, Cornelius, Hannah), 2026

Cloud (Virgilio, Leslie, Marosa), 2026

Screen-print on paper, polished aluminium, primed wooden supports.

According to how the eye is oriented toward an image, the mind has to work harder or not to bring it into form. In the painting genre of anamorphosis, the spatial distortion inherent in viewing an image is subsumed within the image itself. The spatiality of viewing is assumed, but in reverse, so that in order to restore an image's legibility a viewer must consent to see it from a single, pre-ordained position. Viewing as a direction for / demand on movement. The image hovers between paper, mirror, and eye.

Anamorphosis emerged most prominently in the European Renaissance. It relies on the same scientific principles of geometry that had earlier been exploited for the development of fixed-point perspective. While linear perspective aimed for a transparent representation of visual reality (the reinvention of Classical ideas of order within a religious setting) anamorphosis détournes the same geometry to produce deliberate illusion, concealment, and visual puzzles.

Scans and other jpegs from previous projects (mostly intended for group reading) are enlarged and staged for a curved mirror. At once the demand for legibility and its displacement via trickery. There is pleasure in being deceived.

Returns (Verso), 2022/2026

Letraset, gesso, wheat-paste and dyed silk on woven satin ribbons; UV print on brushed aluminium.

Unsold works from a prior exhibition (*13 dedications*, 2022), presented in reverse. What was originally hidden is revealed, and contra.

In presenting the works in reverse, it has been necessary to reconcile ourselves with an expired idea: to build two shows from one and thus exploit the magical potential of latency. The past at a distance of 4 years. But what was first pitched as a conceptual sleight of hand, a long-term two-for-one, now feels worn out (the recognition of insufficiency), instead becoming an alibi through which to look back at the practice. In attempting to organize our past for legibility, we encountered the continual problem that things are not yet still. Progression without progress. Narrative where there is none. Bertold Brecht: *A game of chess where the positions don't always remain the same; where the function of the figures change when they have stood in the same place for a while [...] As [the game] is now, there is no development; it stays the same for too long.* The scanned images have been derived from an analysis of every move played over two games between chess master Gary Kasparov and the IBM computer Deep Blue in 1996/1997. The content of each page has been partially removed leaving only the movement. In chess, strategy involves long-term planning and the concealment of one's motives.

Proposal for a Stained Glass Window, after Manuel S. Molezún, for a Church Dedicated to Saint Isidore of Seville, Patron Saint of Computer Users and Computer Scientists, 2026

Left to Right:

North Facing Transept. The centrality of numbers.

South Facing Transept. The centrality of letters.

Repeatable motifs for clerestory windows; Twelve in threes, twelve in fours, twelve and fives and twelve in sixes (descending).

Central Apse. Three faculties of the soul: Voluntas, Intellectus, Memoria.

Bristol paper, foamcore, spray paint on plastic transparencies.

In church architecture, the concept of ‘Liturgical East’ names a special dispensation whereby the central apse, behind the pulpit, must be understood as oriented toward the east (orientation, from *L. oriens*, East), regardless of the true position of the church. Other directions within the church, North-facing Transept, South-facing transept, West Front etc., are renamed accordingly.

Saint Isidore of Seville’s *Etymologiae* was a gargantuan compendium of all human knowledge at the time of its compilation in the early seventh-century. It consists mostly of the organization, summary, and commentary of existing texts, rather than Isidore’s own writing. Preservation over innovation. It is through the copying and spreading of the *Etymologiae*, that much ancient knowledge survived through the Middle Ages into the Renaissance. The book is split into 20 volumes covering grammar, rhetoric, mathematics, medicine, law, theology, natural science, geography, animals, tools, architecture, and social life.

Isidore believed in both the centrality of letters and the centrality of numbers as clues to understand God’s presence within the natural world. Language is imminent as much as it is descriptive. Numbers precede their application and are clues left by God as to the Divine truth of the natural world. Counter to arithmetic, where the value of numbers is in their abstract relations to one another, Isidore instead valued numbers for their symbolic relation to Divine concepts. A partial list would include:

- 1 = unity
- 3 = trinity
- 4 = world / body
- 6 = perfection
- 7 = completeness
- 8 = resurrection
- 9 = the angels (the reinforcement of the trinity)
- 10 = law
- 12 = authority
- 40 = penitence
- 60 = fruitfulness

In the late 1990s, Pope John Paul II retroactively named Isidore the patron saint of computers, computer users, and the internet. He is celebrated on his feast day, April 4.

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