

# Constructed – Deconstructed

Constructed - deconstructed is a plastic language using elementary geometric shapes (lines, planes, volumes...) related to each other through a mode of organization involving random data or scattered readings (perception from various viewpoints) according to a given space.

What matters here is the use of apparently contradictory concepts as a principle of construction for a plastic project, the latter resulting from a dynamic antagonism and being perceived both as stable and unstable form or structure.

“... he who holds the contradiction... holds the world.” Stéphane LUPASCO in “The Three Matters”

**1 expresses a philosophy of dynamic balance** which governs the organization of matter and the working of thought.

**2 uses an elementary geometric language** (lines, planes volumes...) and favours the constructive relationship between these elements in a 2D or 3D space.

**3 redefines the concept of structure** as the outcome of a dual action: constructive and déconstructive: a work is a field of antagonistic forces which implies stability and instability.

**4 acknowledges the relevance of the break** of discrepancy principle through which a system of organization is open. Random setups are open systems **par excellence** since they enable the spectator to construct his/her own reading. Any closed system is banned.

**5 establishes the relationship between work and setting:** on the latter depend not only the perception of a work but also its structure.

**6 takes into account the dynamic role of perception:** a work is designed to be perceived both in its continuity and in its discontinuity.

**7 asserts the dynamic character of the work:** it is motion and energy, of the same nature as the thought which has produced it. Its rhythmic balance remains unstable. Any optical phenomenon of a vibratory nature does not reveal this true dynamic character as a constructive principle. It comes within the field of visual experience.

**8 favours volume over surface** if the latter does not bear a constructed relationship with the setting or does not involve what is out of shot in its constructive problematics.

**9 as virtual motion prevail over actual motion** in order to appeal to the spectator's active behaviour, his/her movement in space. With kinetic works active perception is hindered as we are subjected to their motion.

**10 advises to use all supports,** materials, matters, new techniques as means of expression.

**11 admits subjectivity in the creative process:** a work is not exclusively a mathematical

model to be consumed.

“The work is the go-between of the abstract categories of science and the living matter of our sensitivity.” U. Eco

**12 asserts the role of the artist as an experimenter:** art is above all a laboratory of ideas which commits each artist individually. The utopic dimension prevails over the functional one which brought about the productivist drift of the turn of the century.

Philippe Vacher - 1992