

*formalhaut*

**dim diary - vol. I**  
the erosion of boundary





Australia 2010

## The Erosion of Boundary

Volume I - dim diary

by formalhaut





**W**here foreground curtails its perspective, where it meets the infinitesimal background, where all things approach a single line, there lies the Horizon. Eternal and ephemeral, trustworthy and secure, remote and yet of the ground below our feet, it is the focus of our ideas. It is the proscenium to our landscapes and the stage to our skylscapes. It is the abstract line that compares the earthly and the cosmic, it is the horizontal to our perpendicular, it is our spirit leveller. Yet it is unapproachable, consistent yet constantly changing, omnipresent yet two-dimensional. It is all the fundamental particles resolved to a single line, the quark's string made manifest.













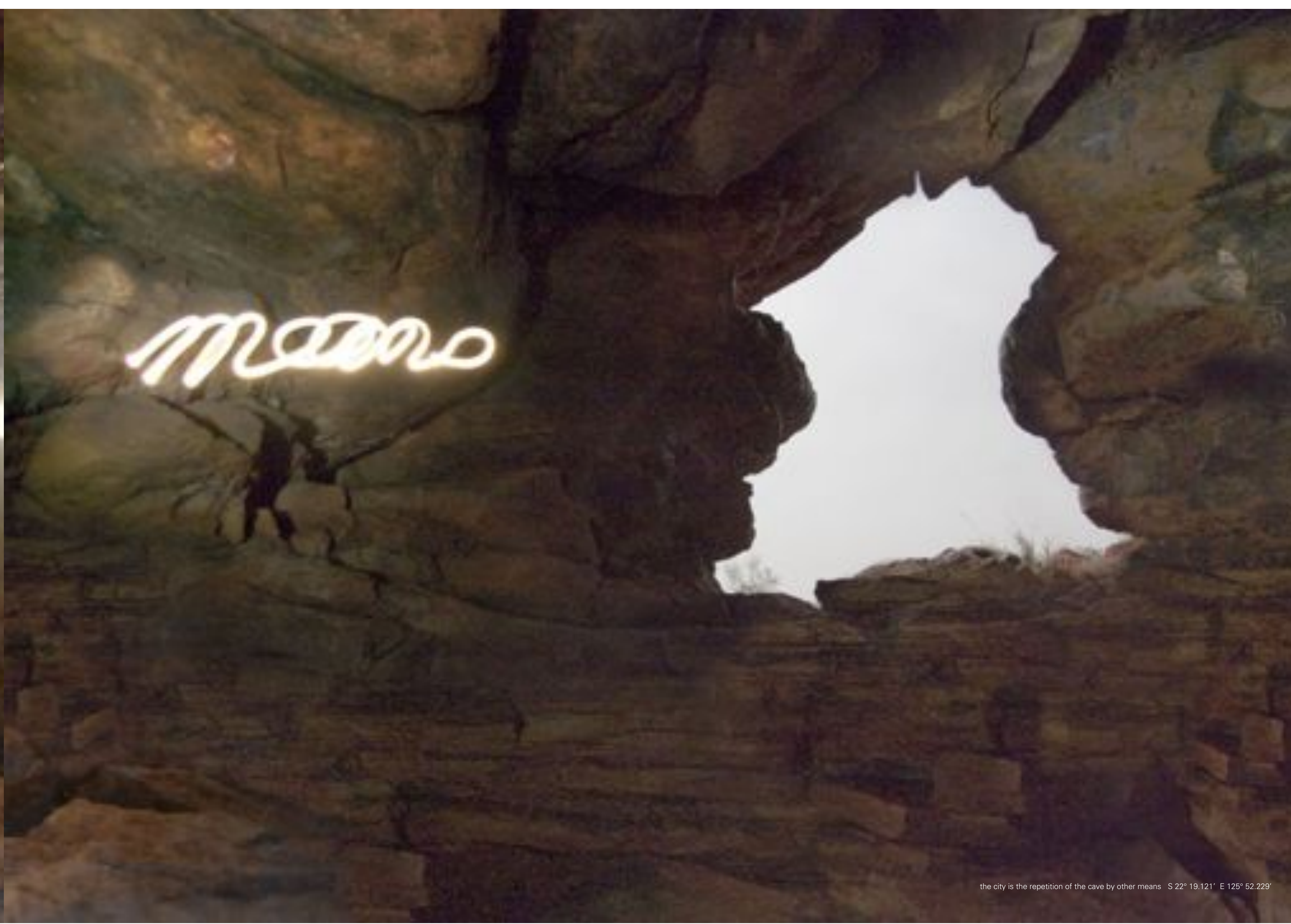
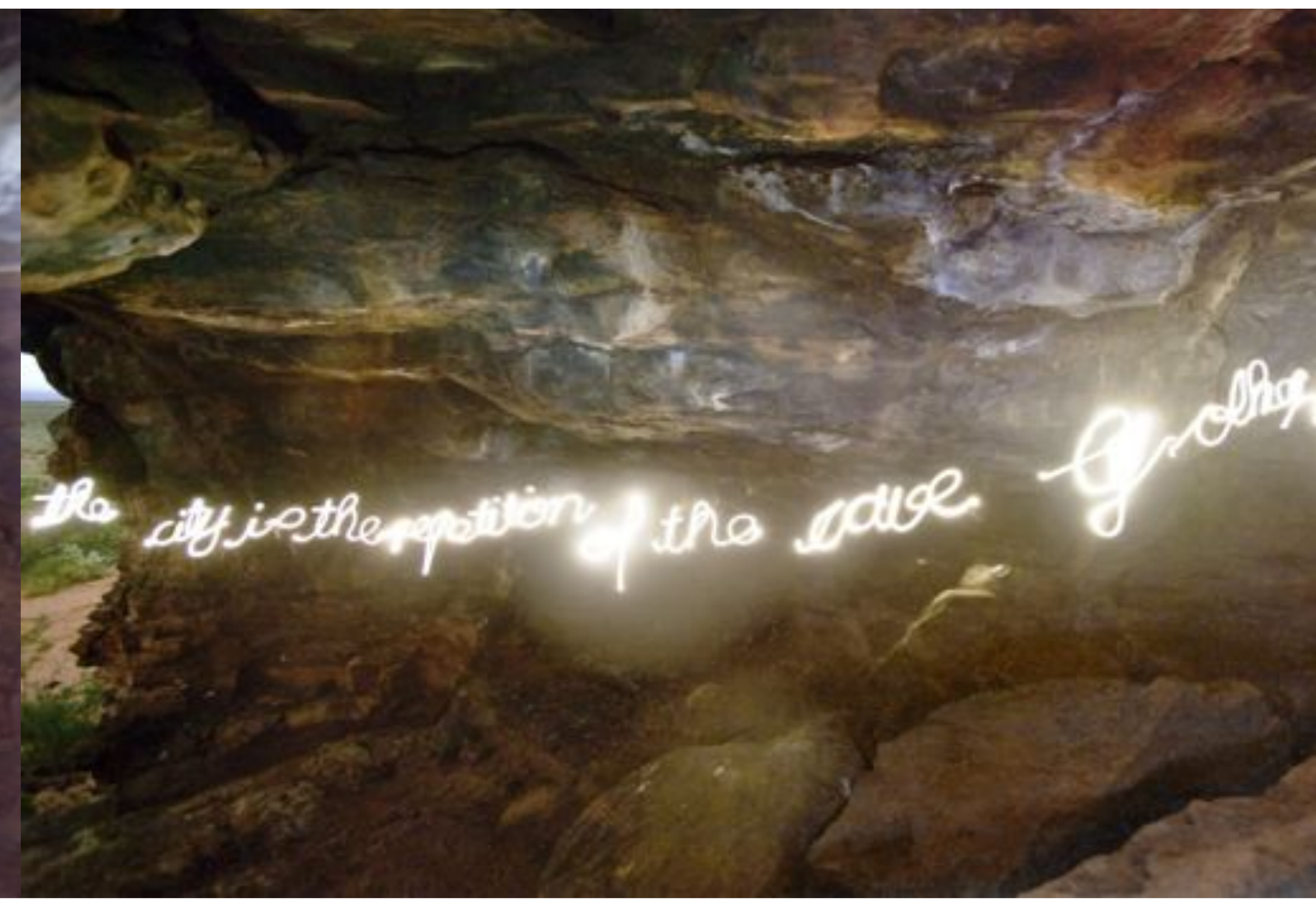














**T**he Australian landscape possesses an unerring presence of the ancient, of man and their habitat. We visit a well kept home. The solitude of the wilderness and its robust rhythms receive us with maternal care. It educates us in the transition between immediate and distant, between dark and bright, black and white, red and organic, cold and heat, wet and dry, water and thirst. Its silence accentuates the most fundamental counterparts: breathing in and breathing out. We travel during daylight; we



use the night to daydream. At night the bush is at rest, brooding and anticipating. Our thoughts are informed by its unfamiliarity.

**N**octurnal photography is a paradoxical desire, allowing us to approach the unknown, to see the darkness, to rekindle measurement by instinct. The inert darkness shrouds our memory of the observed, requiring orientation by less-trained senses. Our camera registers all that is lit on the earth and above. We photograph the small ant mound vessel cloaked in the alien glow. We couple the tangible with the apparent, matter with radiance. We register the foreground's detail, the middle-ground's space, and the background's vagueness. The disc's spherical horizon is clearly perceived, while above the infinite can only be imagined. We wonder; this overarching enormity, is it lit space or spatial light? **W**e monitor the light tracks of very deep space. We register the smallest features of the foreground's

earthly beauty against the splendour of the background's cosmic glow. Light captures the smallest spinifex detail, the perfection of its form reflecting the circularity of its context. **I**n photographs the light of natural and artificial sources work in parallel; capturing movement across time, defining the void that they inhabit and promoting a greater concept of space and time. By overlaying thoughts of Space and Light, we speculate that together they may explain that ubiquitous element - Presence.

**C**upped hands may have formed the first man-made vessel, to catch water, to transport food to the cave mouth. Does the idea for vessel stem from a thirst? Does the vessel solidify a train of thought? Do creatures create containers intuitively? Vessel has purpose and function if we eliminate its void, if we fill it with substance. Yet the unused and empty vessel is more absorbing. Its hollow form is spiritual, a vacancy of anticipation. When empty, the vessel elicits invention. **B**uildings, which replaced rock niches, hollow tree trunks, earth and rock caves, do not resemble these natural phenomena in their tectonic structure or in their appearance. Geometry does not resemble a nest, a tree or a forest. Geometry is an invention, not a reflection, of people. The desire for protection was made geometric – it is an intellectual expedient. **G**iven there is a beautiful space - and space is transparent - from where does beauty stem? Can space by

itself emit an aura? If no boundary is visible, can a space exude beauty? At the transient boundary: in darkness, under water, in the forest, within the peripheral horizon of a planar environment, under the bare canopy - what constitutes beauty here? What excites about space? Is the sensation of space to do with size and extent? Does void need a certain dimension to become space? Does the smallest of voids require a boundary for it to be enjoyed? **W**hat makes the smallest, even inaccessible vessel space enjoyable? Is it the character and constitution of its boundary? What makes a large space enjoyable? Is it the notion of expansion, or the perception of the beauty of its boundary? What makes a very large or cosmic space enjoyable? Is it the notion of the invisible boundary, the fascination with infinity? **W**e know the senses alone are not enough to understand space in light. If the boundary becomes invisible, space becomes pure imagina-

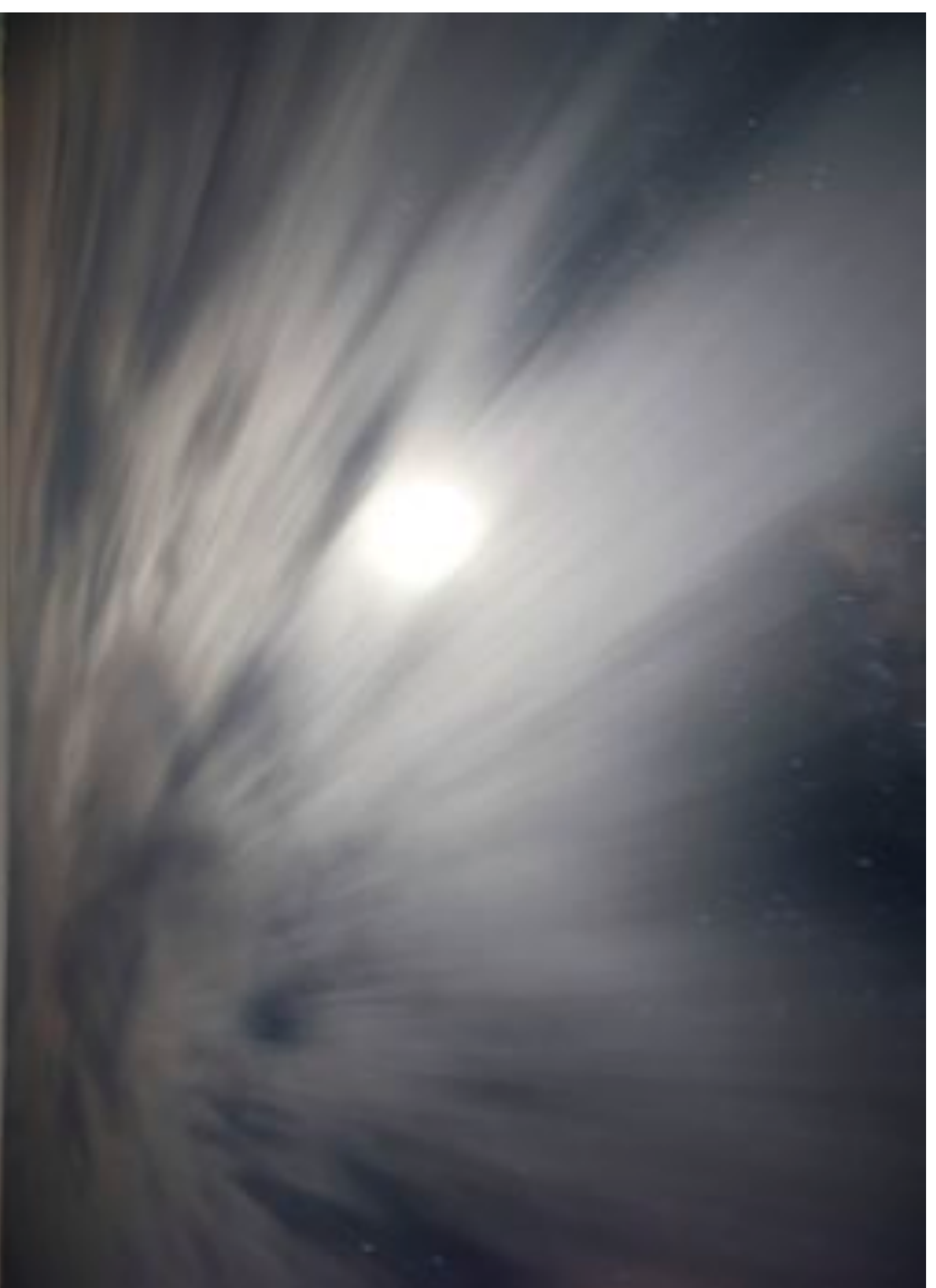
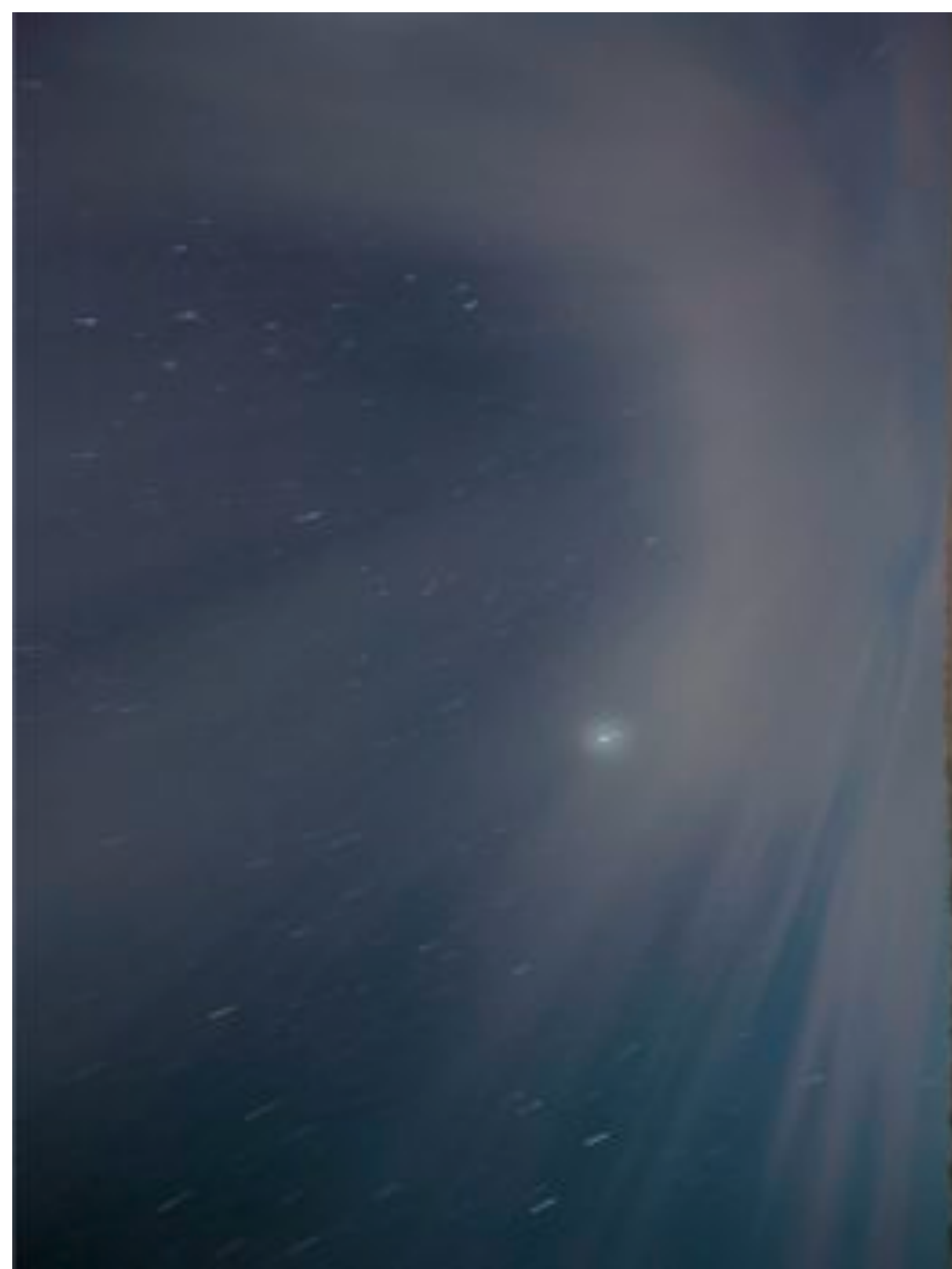


tion. We wonder, is there is a reciprocal function between beautifully lit boundary and beautiful space? **C**an we argue that the more presence a boundary has relative to its captured void, the more the boundary will be the agent for the beauty of its void? In turn, the more vast a space is relative to its boundary, will its agency for the beauty of space be greater? Is beauty the same in the finite as in the infinite?

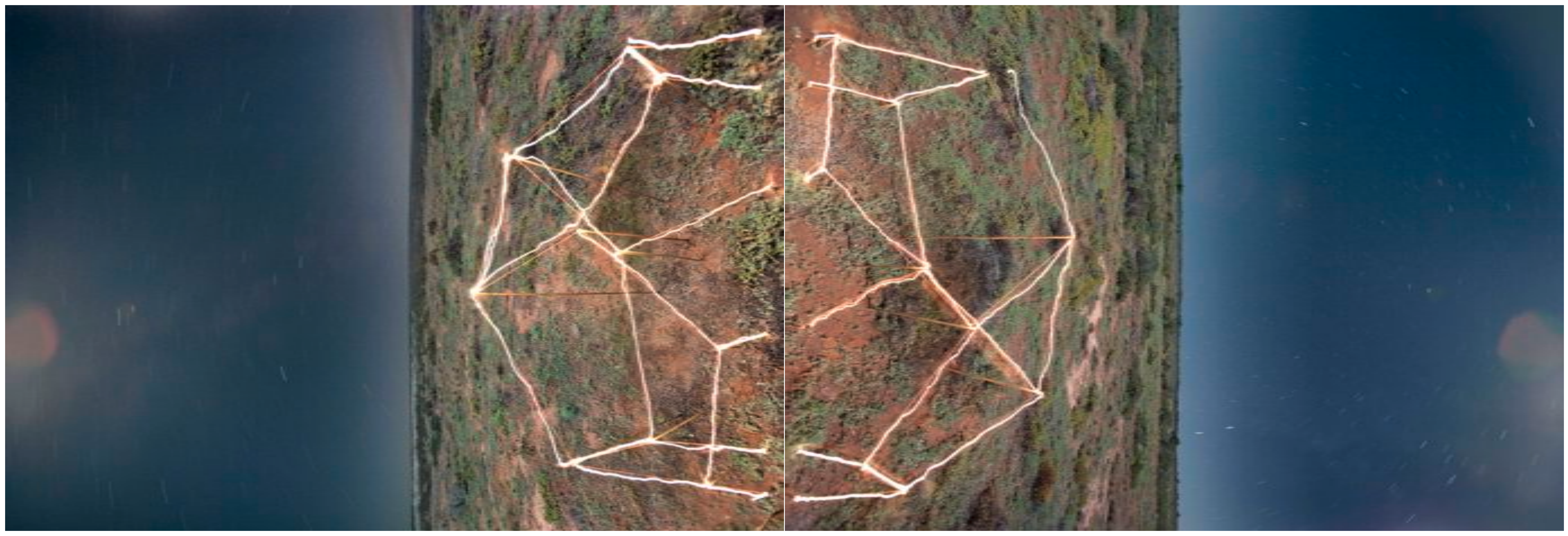












































twin moon Lake Gull S 21° 19.744' E 125° 52.468'











**W**e experiment with a spatial theory akin to the strange beauty of matter and energy in quantum models: obviously irrational, musing about the sublime. Our thoughts go beyond pure reason, observation alone being constrained and insufficient. **T**here is a single oneness of space - the universal infinity. Infinity as a term is neither observable nor abstract; it is vaguely imaginable but inconceivable, appreciated as a mathematical singularity rather than a number. Light is a vital part of the presence and appreciation of that infinity. As the elementary particle, light is both micro and, by universal extension, macro, omni-

present and never-ending. Is it the totality of a quantum cosmos? Is it all there is?

**O**ur artefacts assume notions of the finite and the infinite, border in contrast to the borderless. By employing light to dissipate materiality, we become aware of the imperceptible and the perceptible phenomena inside and outside our work, outside and inside of this book.

**T**he dual properties of light and the infinity of space nurture our interest in researching and exploiting its aesthetic potential. We continue to critically address the principles of superimposition, indeterminacy, multi-locality and multi-dimensionality in this quasi-aesthetic discourse on light and space. We employ empirical probability in the aesthetic field.

**I**n the role of the observer we are excluded from the observation of non-classical correlations. The phenomena of decohesion in quantum entanglement may present the ultimate threshold.

For us, Kant's Critique of Pure Reason is experiencing a renaissance, being much more radical in its consequences, much more puzzling.

**W**e depend on the horizon for the realisation of the cosmos within which the earth exists, for the distinction between the tangible and the potential. A depiction of the body and the mind, the horizon is a natural phenomenon and a conceptual obsession that encourages thought, imagination and the critique of pure reason. It provokes reflection about locality relative to movement, spatial border and spatial infinity and, in the final analysis, gravity and the dual properties of light - particle and wave.







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