

## A. MILLAGER

### artist statement: fragility of falsehood

**m**y vision for this series hinges on the postulate that fallacy—the unexpected momentary collapse of authenticating mechanisms—might actuate a disturbance of sorts, that the overarching perspective which customarily validates the relational aesthetic between the inventive impulse and the essence of realness, but which is so often diminished by the ‘thereness’ of geometric forms and their corresponding figure/ground relationships, would, rather than reflexively abdicating its hierarchical imperative to the mediated space, exploit the cross-referentiality between that intuitive realm from which the carnivorous self lays siege to legitimacy and the restrictive albeit reassuring body-politic of day-to-day understanding.

**t**his incursion of graphite into pressed cellulose means to embody the eternal struggle between that which is overtly transparent and that which is eternally opaque. **t**he dry fuzz of obfuscation and clarity’s glittering razor set up an über-prophetic resonance whereby the underlying territory of energies (perceptive maxima of optimism and truth mingled with the visceral detritus of fear) implicates the chaotic embrace of self-actuation in the lingering tautology of extant maleficence. **t**his phenomenology of disappearance reflects an ontological nexus at exact odds with the preternatural impulse effecting the cartesian mind-body split. **a**s an artist who is concerned with beauty, it is my fervent intention to deconstruct this meta-spiritual fidelity to exact ideas, thus annihilating the mythology of linkages that grips our world in an ambivalent yet viselike embrace.