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MANIFESTO

ArsKúu

Intervened photography carries a genealogy that runs through the decisive transformations of modern and contemporary art. The found object of Dada, the free association of Surrealism, and, later, the practices of appropriation, montage, and recontextualization that radically expanded the condition of the image—all of these impulses are inherited by ArsKúu: the drive to displace photography into another territory, where the image ceases to be a boundary and becomes matter in transit.

ArsKúu is an artistic investigation into how far photography can expand beyond its traditional condition as image. Its practice inhabits a hybrid field in which photography, matter, object, surface, space, and intervention establish shifting relations and generate new forms of perception and experience. At its core lies a question that is both simple and radical: what can photography become once it is no longer bound to representation?

Intervention is, above all, an act of displacement. What is given—an image, an object, a surface, a support—abandons its original function and enters a process of transformation. Photography ceases merely to represent something external to itself and begins to produce its own reality. The image acquires thickness; it becomes object, enters space, engages with other materials, or establishes a direct encounter with the viewer. In this passage, it ceases to be surface and becomes presence.

This displacement is sustained by an essential principle of the practice: “I am.” It is not an autobiographical statement, but an act of presence. Before becoming an art object, the work is an experience of the artist; before being exhibited, it must be inhabited. The creative gesture does not simply give form; it enters into relation with what it transforms. The work emerges from the encounter between presence, matter, and perception, and cannot survive any of the three in isolation.

In Japanese, there is a term capable of naming both the sky and those empty spaces in which imagination unfolds without limit. More than an absence, emptiness is a generative condition, a territory available to whatever has yet to take form. ArsKúu adopts this principle as method. It is neither a closed photographic series nor a body of work bound to a single technique, medium, or aesthetic. It is an open field of inquiry in which different processes and materialities can coexist, provided they share a common operation: displacing what is known toward what it may yet become.

Its coherence therefore lies not in the formal homogeneity of the works, but in the continuity of a question. Each intervention is an attempt to enlarge the field of the photographic. An optical instrument may cease to function as a tool and become a work in its own right; a functional object may become a vessel for memory and identity; a postcard conceived as an ordinary and ephemeral object may acquire a new material and symbolic condition. Nothing that already existed disappears; its status changes.

Photography can approach painting, sculpture, or installation without ceasing to be photographic inquiry. The aim is not to erase disciplinary boundaries, but to allow the work to cross them whenever the process demands it. The image may inhabit an object; the object may behave as an image; the surface may become space; space may become experience. ArsKúu understands these transitions not as exceptions, but as inherent possibilities of an expanded photography.

In this sense, every support is also a question, and every material contains a possibility for transformation. Each context—the studio, the exhibition space, a collection, an institution, a postal exchange—activates a different relation between work, matter, and viewer. When a piece enters an institutional context, its trajectory does not come to an end; rather, the conditions through which it can be read are altered, extending the project’s field of inquiry.

ArsKúu understands artistic practice as a means of intervening in what is given. Its genealogy acknowledges, in the historical avant-gardes, the impulse to question established categories and liberate the object, the image, and the artistic gesture from their conventional functions. Yet this investigation does not seek to reproduce those strategies, but to extend their critical impulse through a contemporary and personal practice: to make visible what can emerge when a form is no longer determined by what it once was.

The emptiness of Kúu does not wait to be filled; it opens precisely because it can transform without end. It is not absence, but a reserve of possibility. Every work that enters ArsKúu disturbs this space without exhausting it; every intervention enlarges it without closing it. ArsKúu does not move toward a definitive form, but toward an ever-greater opening of the photographic.

ArsKúu is a space of possibility, a place where photography ceases to represent and begins to exist otherwise; where image becomes matter, matter becomes object, object becomes space, space becomes experience, and experience becomes image once again. It does not seek to expand the limits of photography, but to cross them. To carry the image into matter, matter into object, object into space, and space into experience. Where representation ends, the territory of possibility begins. And that territory has no final boundary—only the next displacement.