

"MANIFESTO"

THE GOSPEL OF ECLECTICISM

Eclecticism is the aesthetic language and material practice of gathering elements from various sources and amalgamating them together into a cohesive whole. As an aesthetic language, eclecticism values juxtapositions between disparate elements. It is based upon a baroque sensibility that mixes color, texture, and material in ways that honor origin and the simultaneous dissonance and synergy that is created through amalgamation.

As a material practice, eclecticism emphasizes processes of gathering from various sources, prioritizing materials that have been labelled as waste and refuse. Sites of gathering include the streets, thrift stores, dumps, and exchanges among friends. Care should be taken to source materials by means that are outside of or in direct subversion to capitalist modes of production and material valuation. Materials that are deemed to have little value are to be recognized for their potential. Eclectic material practices preserve the stories inherent in discarded materials. The use of discarded materials is to be recognized as a liberation, not a constraint; it allows the making process to flourish freely without placing further strain on exhaustible resources. New materials should not be fully excluded from the making process, but should be used only when most necessary.

Eclecticism is labelled as a 'gospel' because of its cosmological nature - everything flows outward from this central idea.

NEGOTIATION

Eclecticism as a concept emphasizes negotiations and entanglements. This includes an unwavering rejection of 'all-or-nothing' answers and outcomes. Dichotomies, paradoxes, and the spaces between them are fertile and fruitful grounds.

Conversely, this does not open everything up for compromise - core beliefs can be held as true with all necessary severity. These unwavering beliefs are entangled, negotiated, and interrogated just as much as they are honored. Means between extremes are recognized, but not sought after.

CONCEPTUALIZATION AND PROCESS

Concept is the driving force behind all work. Just as materials are gathered from disparate origins, information and inspiration is to be gathered in a similar manner. The creative process is cyclical; making can only occur once a sufficient amount of intangibilities have been gathered. Making is the act of draining the accumulated reservoir of information into a made outcome. Once making is completed, the reservoir must be filled once again to continue the cycle.

Concept and research are the germinated seeds and young buds of a creative idea. Tangible, material outcomes are the flowers of the plant that serve to communicate and express the creative process.

TIME

Textiles and material outcomes are recognized as being situated across time. They are responses to the past and present. They are used to imagine, speculate, prototype, and construct the future. They hold a mirror to and provide an analysis for the present. Present materials are instruments of future worlds.

SLOWNESS AND IMMEDIACY

Slowness and immediacy are not prioritized over one another. Each are used depending on the nature of the work. The use of slow, hand-based making processes should be honored and not automated away. Technology should be embraced and used to execute work that would be impossible for the hand to recreate. Technology is an inclusive term: superglue and electronic machines are all examples of technology.

ATTENDANT AESTHETIC PRINCIPLES

Darkness, intensity, and trauma are to be honored, and treated as central to the development of work and practice. This implicates urgency, heaviness, hardness, anger, and violence as frequent elements of eclectic language.

Material outcomes can be autobiographical, but they don't have to be. They can face inwards, outwards, or both.

Amalgamation requires compromise. Uniformity is rare, and often impossible. Eclecticism is an unwavering subversion to

capitalist aesthetics that prize sterility as newness.
'Cleanliness' of line, form, shape, and structure is to be abandoned.

Everything is serious - just not all the time. Camp, humor, reference, and satire are essential methods of communication. The most successful material outcomes are those that make one laugh and cry.

An essential question to ask when evaluating work is: "is that Chanel, or basic as hell?"*

Collaboration with others and knowledge exchange are crucial elements of any process. The contributions of others to process and work is to be honored and recognized.

Give credit where credit is due.

Materiality and physical making are not to be prioritized over reading and research. The expression of ideas through writing is a substantial and sufficient outcome to a creative process. Tangible outcomes are only one possible expression of conceptualization.

Courier New, Bold face, Size 12 point.

Intention of meaning is crucial to any work, but it can remain hidden or uncommunicated. The removal of metaphor does not make a work hollow. Making something simply for the sake of beauty is sufficient reason enough to bring something into existence.

Meaning is fluid, and subjective.

A commitment to resistance against extractionism, and the qualities and outcomes of an extractive economy and culture.

Unabashed, radical honoring of self.

Resting.

Breathing.

Unlearning.

All with love.

* lyric taken from Princess Nokia's 2019 song, "Balenciaga".