Drawing Morphologies 1:

Transformative Plane

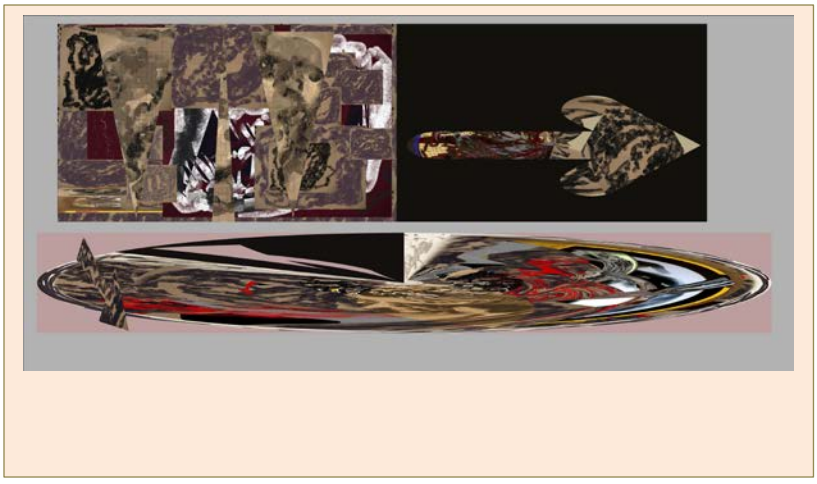
Edwin VanGorder

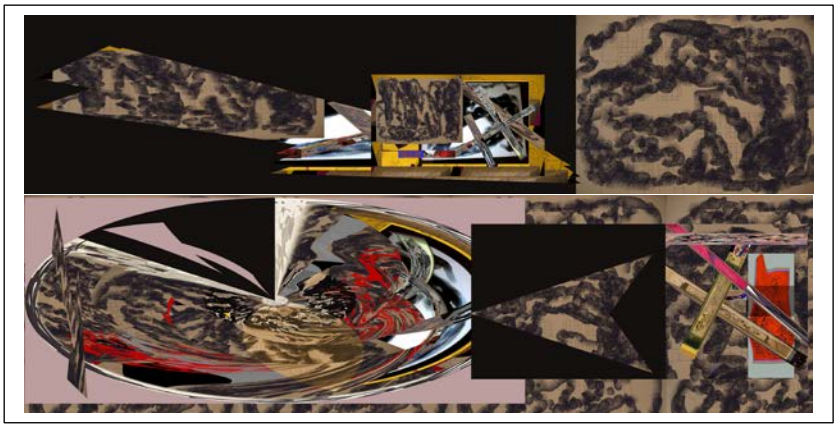
Drawing perfectly embodies and configures movement in mind and world through combined moods and modes of at the spatial extension of the mark. The mark carries as well the connotation of semiotics, while representation to the senses is phenomenological, and the bridge of these two modes (representation and configuration) project a transformative plane of consciousness which therefore has all the qualities of traditional rhetoric, namely pathos, ethos, dialectic, or more availably: expression context and discourse. These issues then of identity, being and temporality bring me to see drawing as relating to two representational rhetorics namely psychology and physics, the first concerned with movement in mind and the second with movement in material world… both fields struggle to get beyond dualism , psychology through a chain of signifiers, and physics by relating movement to randomness. In both cases the sense of metamorphosis that occurs through physical and psychological colloids as multi valued trace elements are easily seen then as a return on drawing.

Zeno's paradox of an arrow in flight gives a prediction of the pitfalls of indexical thinking which had some later origin in perspective, where a "point of view" is posited and in photography where the idea of stills and of cinematic motion composed of ganged stills bring us to Zeno's conclusion: that the arrow must occupy space at any given point, and therefore is not moving… The pitfall was that the "given" was only an intellectual convenience, borrowing the allegory of numbers. The true transformative plane of consciousness which drawing movement embodies is instead of a topology of the temporal topographies of metamorphosis as in the flux of actual events rather than a grid plot. And even numbers, as physics demonstrate, are not really still frames.

For Tracey I have submitted an article on visual rhetoric, but here I am interesting in deeper pursuing of the art ontology of such a rhetoric and I begin with Zeno's arrow taken into the context of "morphological arrows" which in formal logic means information retained through states of transference and change. In the first set of drawings below I have introduced the morphological arrow into "no space" ie the Minimilist mode of taking away background elements from sculpture as photographed so that all indexical spatial comparison is eliminated, the idea being to look for associations beyond the limits of a continuum and so engage qualitative parameters of the objects own motion as going to the thing itself embedded in it's own transformative motion.

My own drawings use Asian joinery forms , the subject matter symbolizes drawing joints, and the term mortise and tenon as carrying the morphological arrows of tenet and tenable…



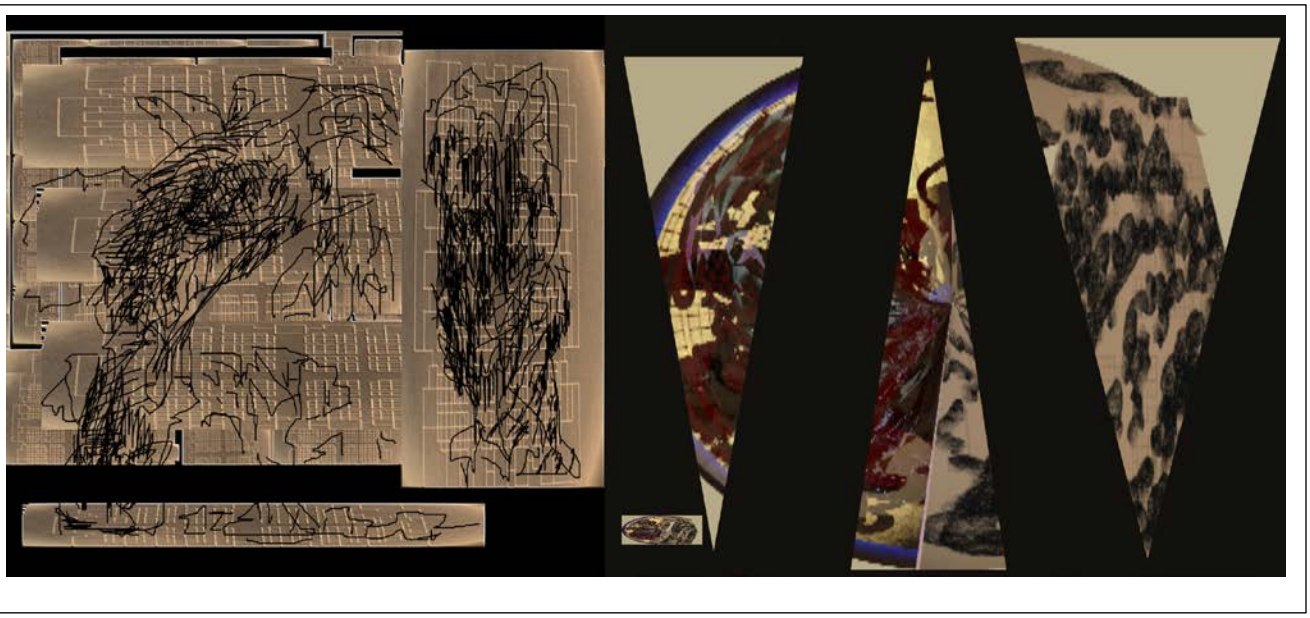


-2- Transformative Plane of Consciousness

In his book “Against Affective Formalism Todd Cronan relates semiotics as a field of necessity lacking transparency because its topologies are self directed, cannot be said to describe a world outside, ie the phenomenological… because of their situated context, relating to themselves only, he by implication contrasts this with Mondrian’s motivation to remove art as such and replace it with a kind of pure perception through the mode. Semiotics as representation, but representation only then seem to be like the art Mondrian would displace with a deeper intent towards cortically integrating configuration as responsive to a world order.

In my book: drawing is a semiotic, a chain of signifiers as signs in the context of motion in mind and world because such motion cannot be in one without being in the other. The sign of this, is the nature of metamorphosis through which motion can perhaps be analysed as positions or splicings of view, but is in itself always flux, always fluid. Metamorphosis is another word for meta-morphology, in which no continuum stands but changes. Signs are signs of change. Change is world. Signs are world.

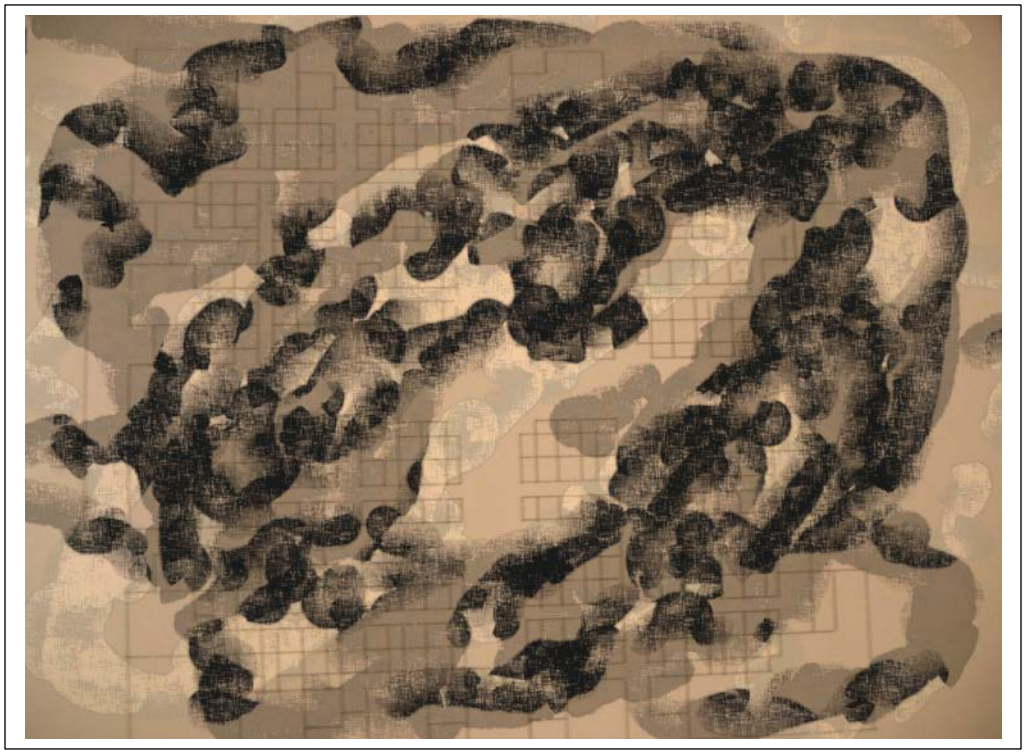
In the following drawing a golden section grid (irrational number) is compressed in the computer scrolling and thus the compression can be seen to not be alluvial, but instead a turning in of the scrolling process… the cyber drawing field is configured here as a representation into the morphology of a transformational plane of consciousness grown not out of the point of view but turn of mark : tropai, trope, as program and variation. Vidler for example notes the contrasts in Corbu’s works between programmatic, and extreme Mannerist modes as in a sense codefining through a “crystallization of attitude (Stirling). The morphology of crystals are as manifold as those of knots…

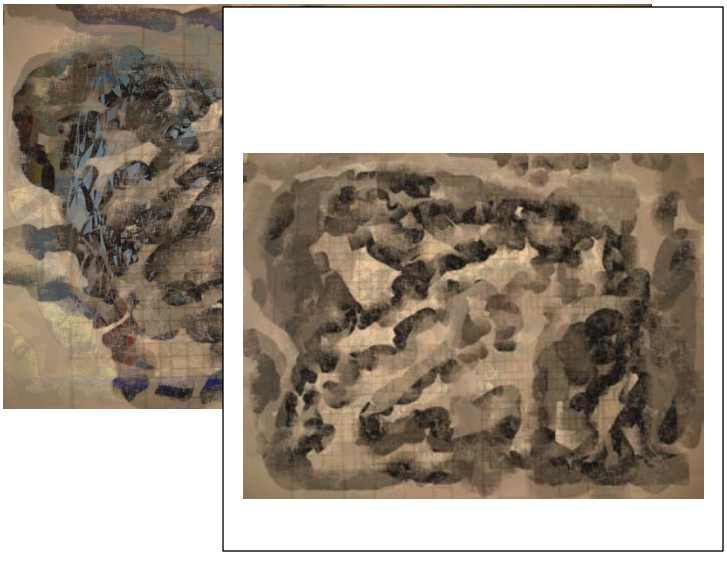


The sense of content between knot and crystal are the morphology and topographies of a torus, or self mapping which in the drawing are the vectors that transform multivalued trace elements to exposures of dimension which building upon each other conceal, and must be jarred in order to see, vision as visualizing : visualizing is a speech act, a performative rhetoric of imploding and exploding dimension beyond binary combinations into a flux and conflux- manifold in which such opacity is the marking that seperates at will over more transparent situations of scale events at moods and modes of qualitative parameters.

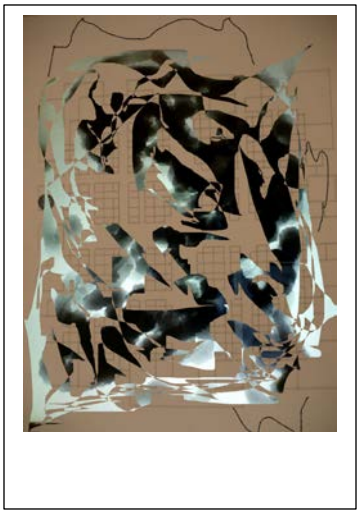
-3- Jaguar Mask

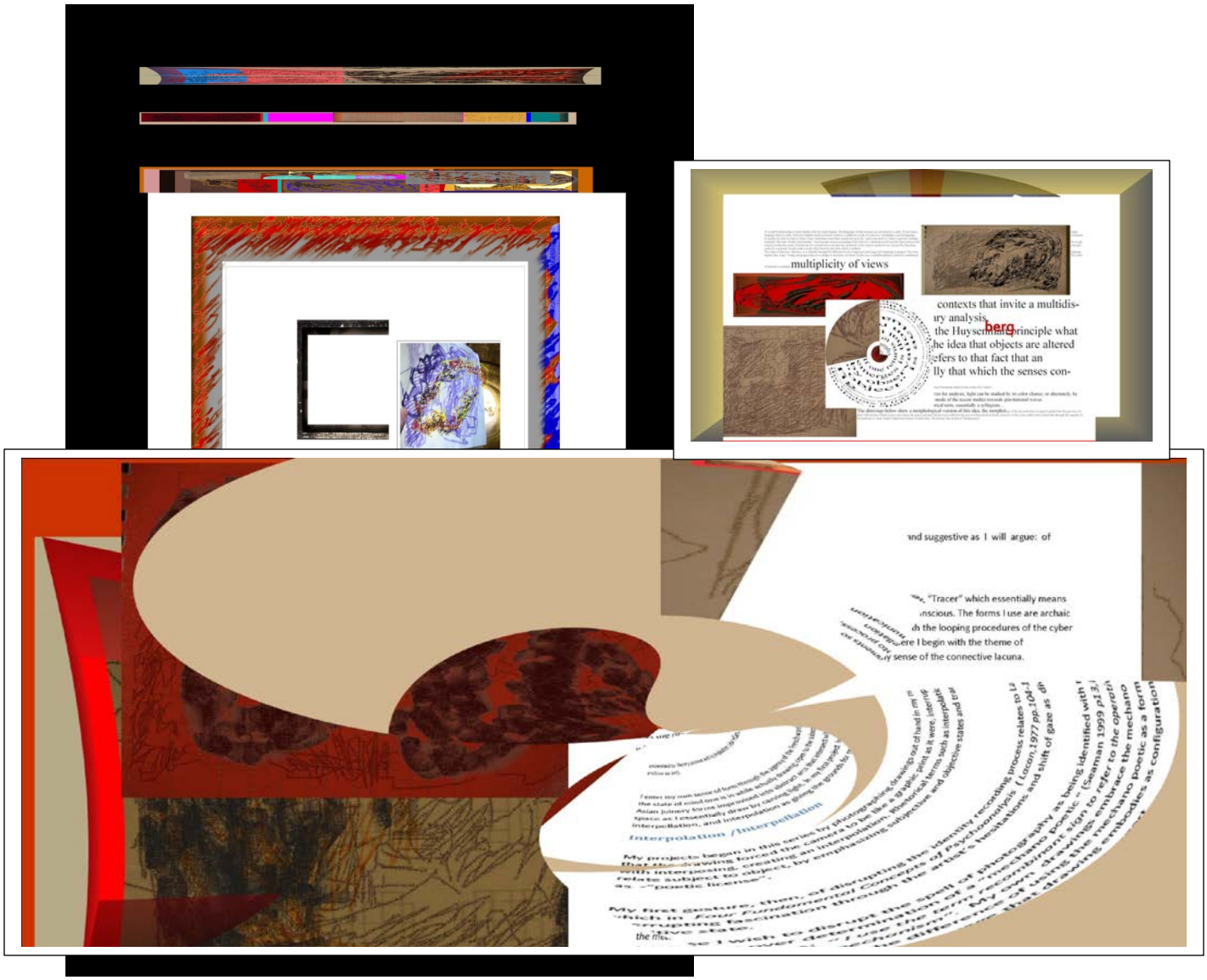
In these drawings the creation of masks through the cyber scroll give a wet and dry quality which reference a pun on dry point as passing over rollers and the cyberdrawing projecting something like a “dry beam of light” (Heraclitus)





In a variation, a reflction quality of the wetter looking marks creates a context similar to mirror plated sculptures in an exhibition which pick up each others reflections…





Drawing Morphology 2

Text Mappings and Drawing In Visual Verbal Space

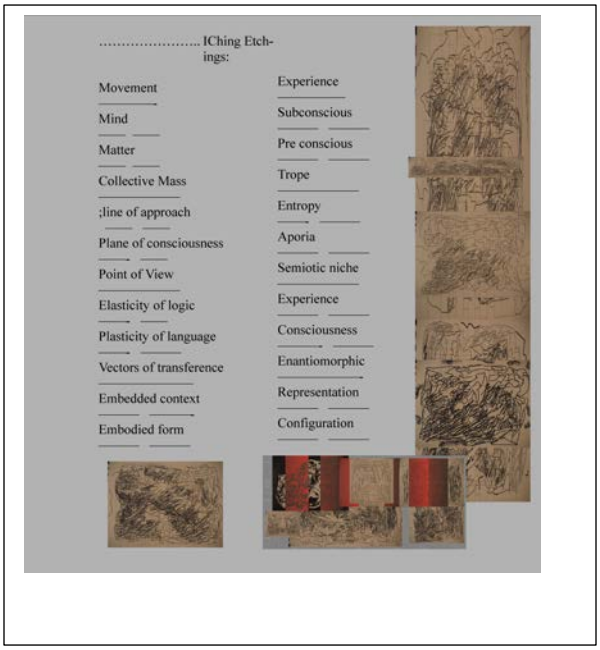
Edwin VanGorder

On the one hand Duchamp introduced Anemic Cinema (which unsuccessfully spells cinema & or anemic backwards) as directing attention to how we read art according to new contexts and contests. On the other hand cave art does as much: one becomes aware that these are tracking skills of the artists… and in general the facultative testing of object to subject and back again, binary oppositions to polyphonic voice are the infinite improvisations of drawing.

In the drawing below I have taken my cue from Lacan's "matheme" by which he inverted Sausseur's indication of the subconscious as being signified by the conscious to instead be a chain of signifiers: the subconscious being instead the active agent thus a kind of verbal cross multiplying or in the terms of formal rhetoric: chiasme (ie abba constructs as in Heraclitus:" uncomprehending they hear like the deaf: the word is their witness absent while present") Thus as Williams diagrams it conscious/Subc: Subc/ conscious…

I notice however that the form of the Iching pictograms carries the same topography and therefore in this drawing I give such a form in cyber drawing context as a morphology through a chain of signifiers whose extension in space is through the nesting of these potentials in emerging dimensions that codefine while yet transforming: metamorphosis then as meta-morphology and topographies resultant from a creative temporality of process.

Iching Etching as it were:



In this drawing the text mapping is limited to a single phrase “509” which is the number of drawing masks which compose the central panel and can be seen dispersed in the side panels although there in distorted proportions for the sake of the drawing.

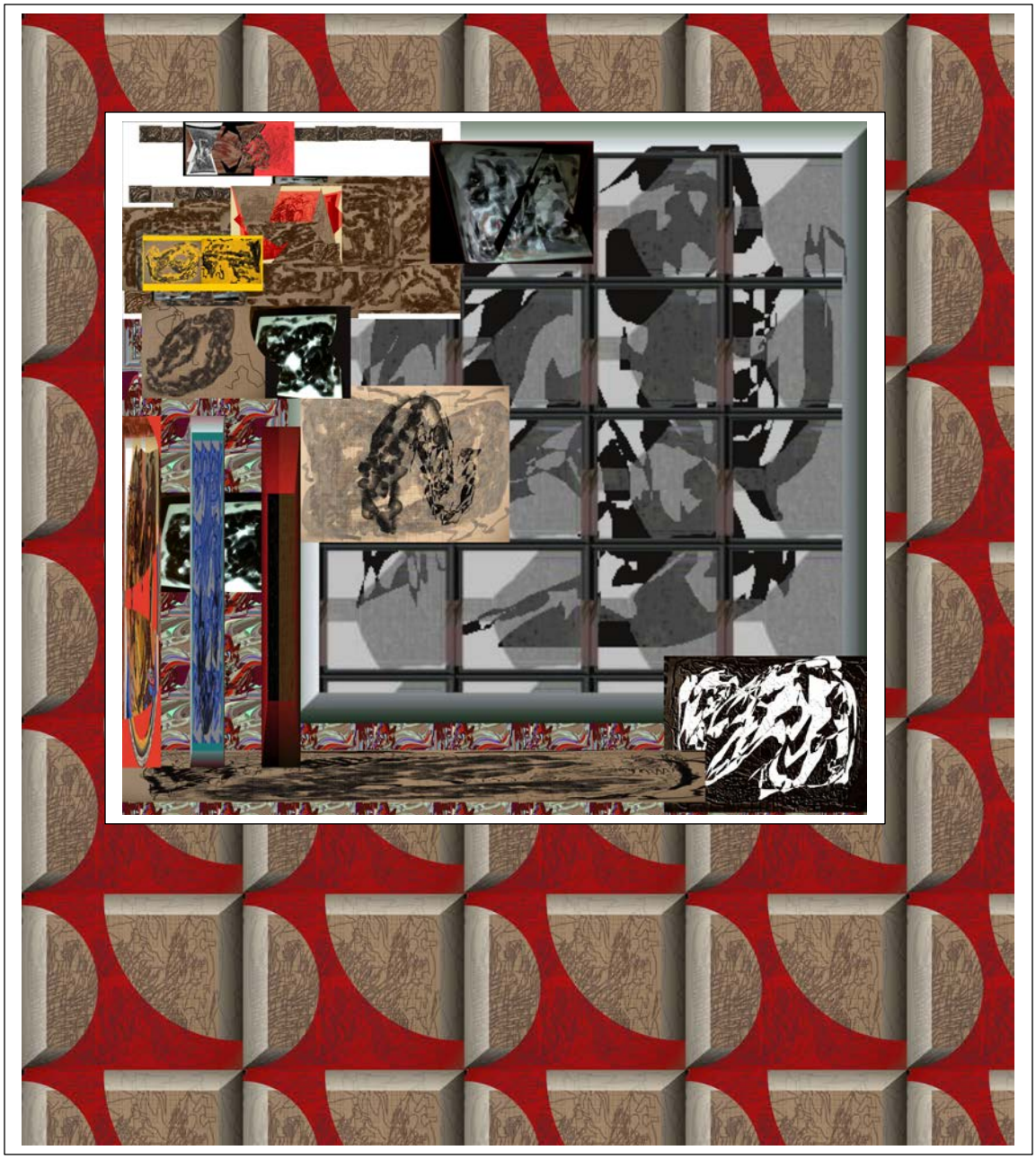
Since my drawing references mortise and tenon as structural elements the “morphological arrow” of the term becomes “tenet” and “tenable” which in practice show here in the tension between configuration and representation, for the random sequencing of the series leaves its offsets as imagery which according to those are a kind of continuation of the carving.

A more complex palimpsest of the computer space mental machinae poiesis as poetic is traced in system through the drawing mood and mode below. The traditional movement in space and record at surface , the configuration of form as a torus or self mapping is modified in cyber drawing to an embedding as ones sees of the white “field” which as it goes is, within compression, actually scrolling or “furling”. The accompanying tonic of binary relations become a manifold and polyphonic voice , the computer becomes, ironically, closer to pre-Socratic “discourse” (global integration) than the panopoly of dialectics that separate mind and matter. The track and trace are as though an osmotic outline…psychological colloids in a space of transference or temporary objectivity which already is in creative motion…the sense of “artistic proof” that pertains to the traditional domain of rhetorics and which arrive again to psychology as parsing states of consciousness tandem to physic parsing particles and sub particles, the information architecture of our communications are then rhetoric informed semiotics, out of necessity given that meaning and structure are not simple and devolve to a qualitative analysis.

Drawing Morphologies 3

Personal Space Through the Motion Sensor as Mark

Edwin VanGorder



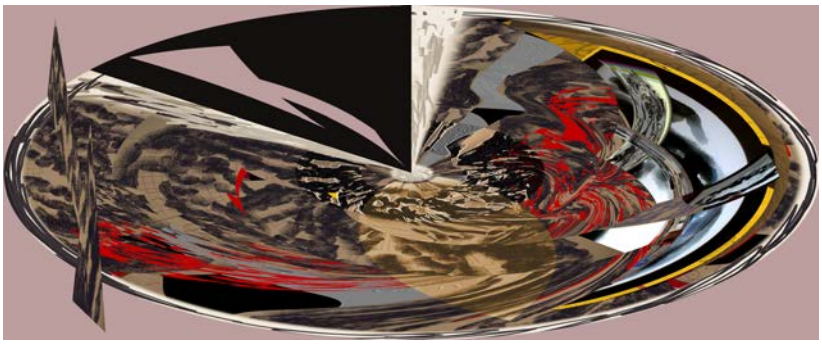
Within the moods and modes of cyber drawing my work finds genesis in the mark, as drawing must: but in these circumstances qualified by the strong gestural content, currents of motion that build structure in the meta realm of virtuality. It is this sense of creating a semiotic niche then that Smithson's dictum that all Language is a collection of sites redounds to. The term " semiotic niche" is a term I borrow from biology meaning the way a species uses resources to sustain. In our day then, the real capital at our disposal is environmental for example, but the idea can be extended to consider how we resource our sense of identity from new perspectives outside the brick and mortar, which far from being somehow divorced from reality are sustained to the poetics that construct meaning levels within the complexity of psychology and physics, mind and matter.

Drawing as Art is all about artistic proof: we give evidence of ourselves. The following drawings are examples out of my drawing practice which I can live with, they give some sense of arriving at a facultative testing of perception that creates perception. Who knows why a better result arrives at one effort rather than another, but I will describe in the following examples the sense of topology that are the works engagement through topographies metamorphic to temporalities of an extension in space which in this medium is generated by a kind of motion sensor that links to movement in mind and material, given that "material" now means a kind of evidencing through the mode of the means of an assimilated understanding, a space of diversity, a mix…

Lacan said he was a Freudian, and then spun out a world all his own… I admire this, perhaps I am a Lacanian, and at the risk of being Laconic appreciate as well Badious comment that Lacan's claim to being an antiphilosopher should be take very seriously. That is because of the link to the PreSocratics, the engagement of mind to itself and world became what we call psychology, and in the hands of Deleuze and Lacan qualified Philosophy, turned it back on itself to those origins, away from the meaning of metalevels that resist a chain of signifiers, and instead towards a virtuality, a gauging of metalevels at the exposures of discourse, essentially, the subconscious.

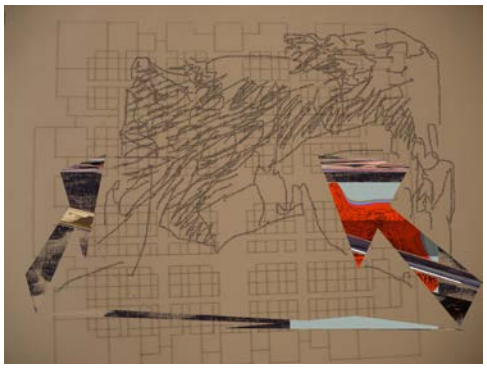
Looking towards interrupting chains of signifiers at their exposure to a transformative plane of consciousness in which meta morphosis becomes meta- morphology: are the following

Tectonic Plates:



These “tectonic plates” are meant to be pseudo designs for plateware in an architecture for which they are a kind of groundplan, a moveable groundplan in that their movement through the space epitiomises the quality of the space.

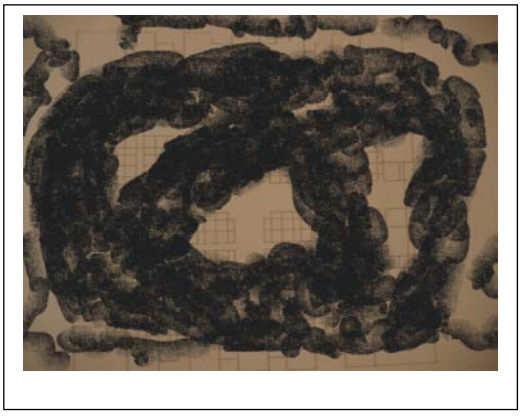
House of cards in a landscape basin : These drawing change the scale of the previous idea, now a kind of drawing deck of cards is built on the plate, the idea being that cutting a deck of cards is the same motion that causes a roll of drawings of different sizes to “shuffle”, and that in the cyber scroll there is a comparable momentum of interlacings..



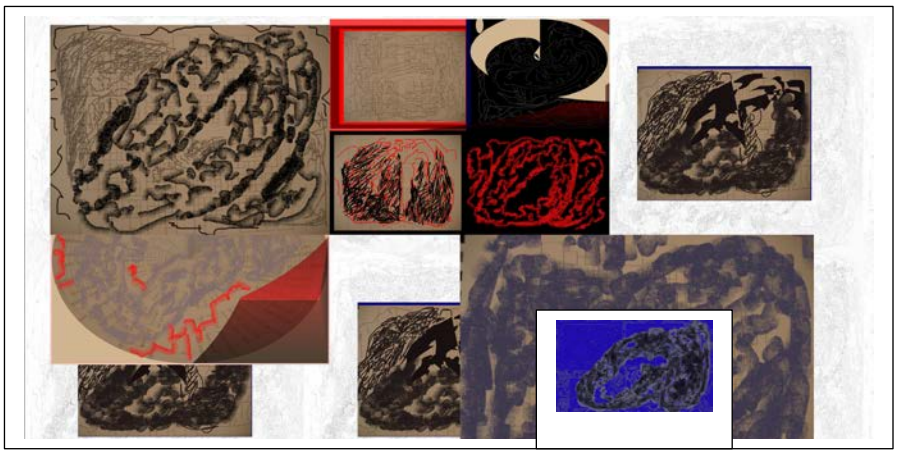
Semiotic Niche: the drawing below creates a kind of niche that suggest some kind of underlying anatomy of motion.

Primordial Chaos: A satisfying theme, it gives one a place to begin…

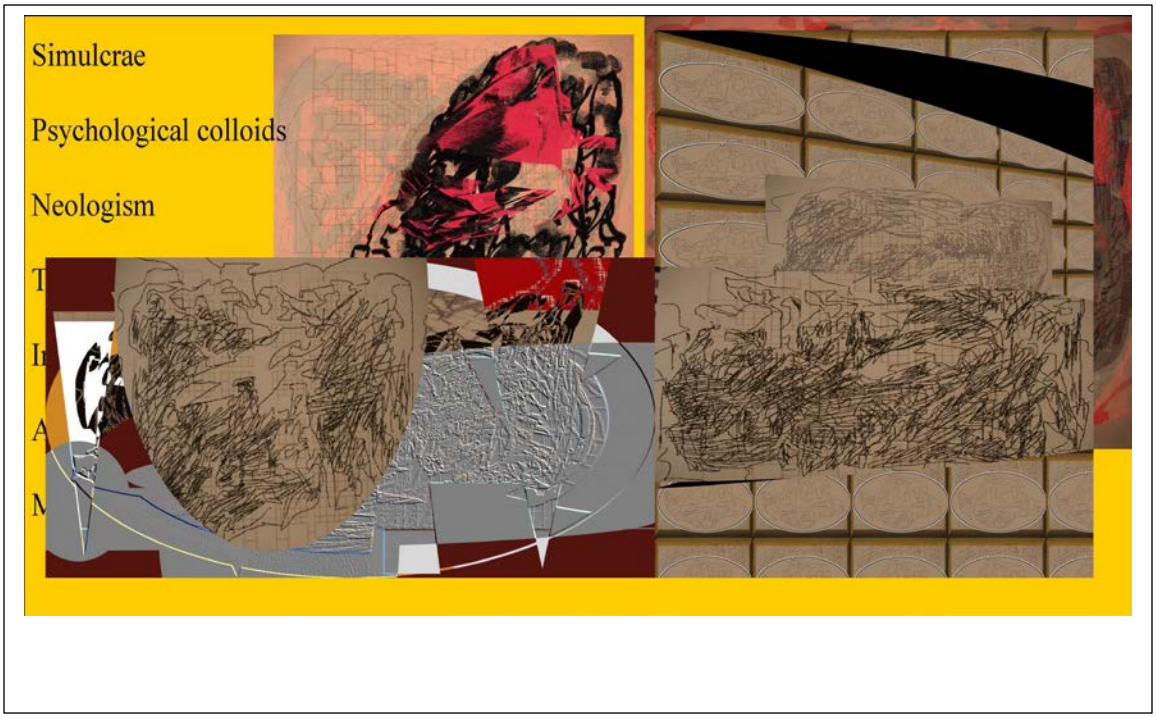
Virtual Brush : a function meant to look like chalk but on hyper exaggerated scale looks brushlike, The motion landscape that forms is actually very much like taichi..



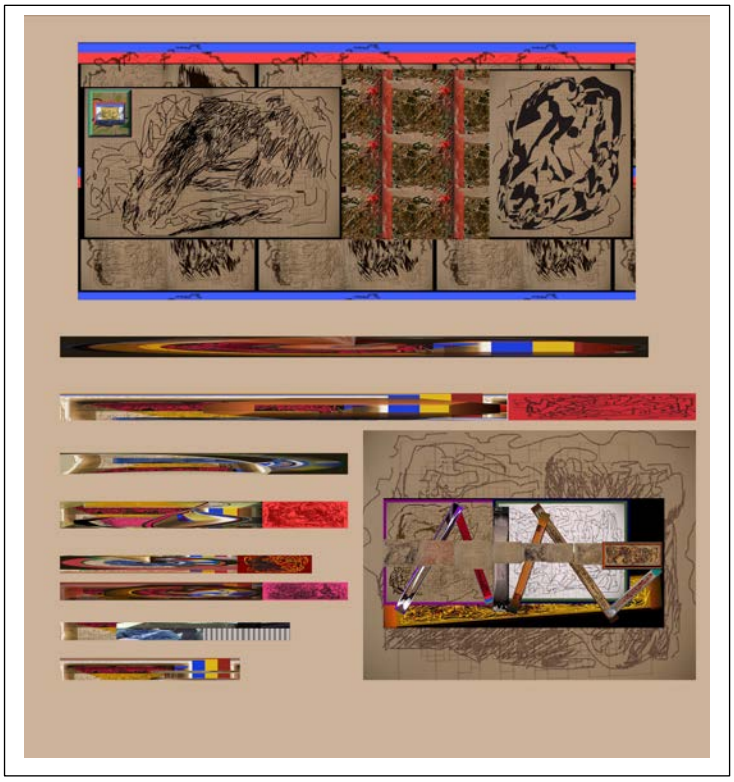
Transparency of Reflexivity and Opacity of Manifold: I like to use a pattern, or reflexive element in a way that breaks apart into vectors of interest that sustain to the opacity of convolvulation flux and conflux



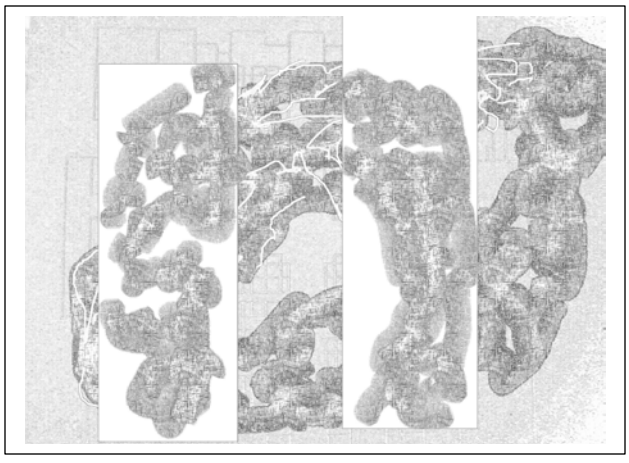
Neologism: I placed this drawing as a note on The Museum of Digital Art- it creates a kind of museum within a museum…



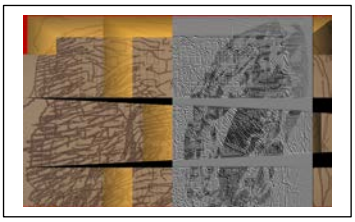
Text mapping variation, the compression of forms to stripe indicators as though blocking out text has an interesting formality that reads…

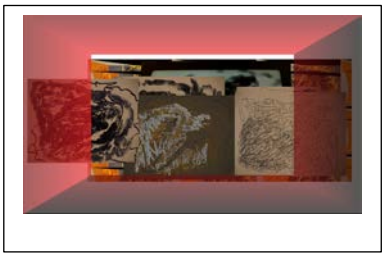


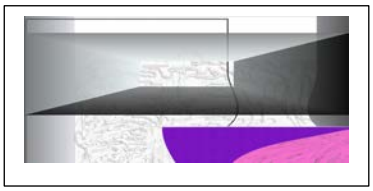
The objects ghost becomes the center of its own architecture.

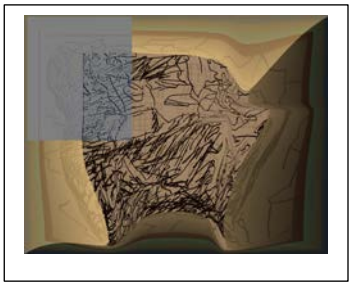


Rugged Chain of Buttons

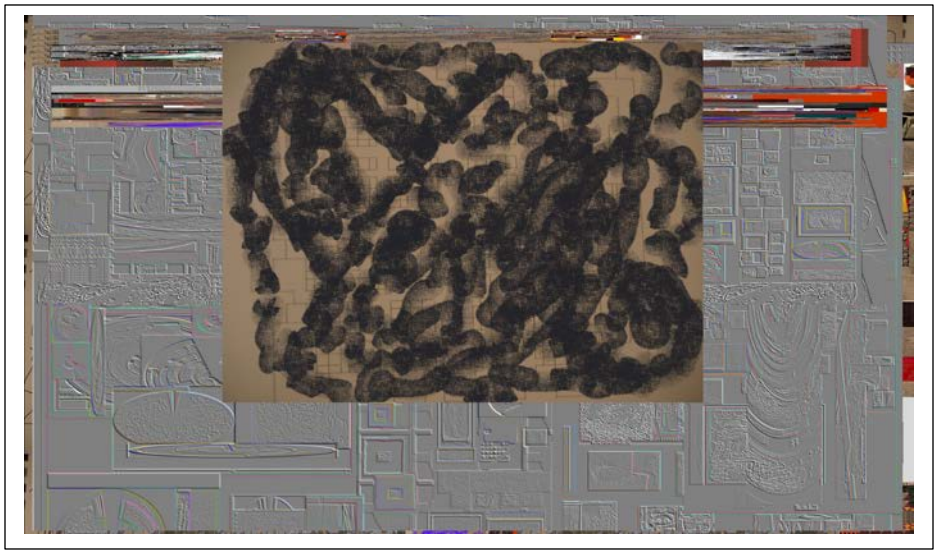




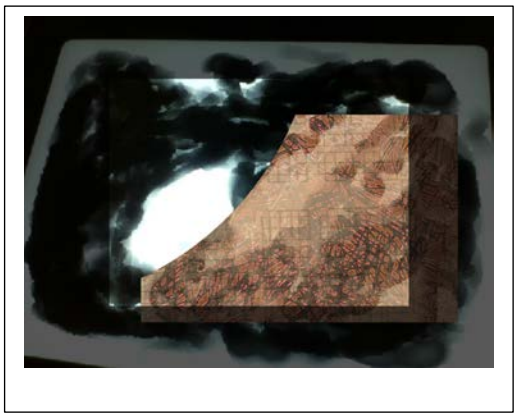


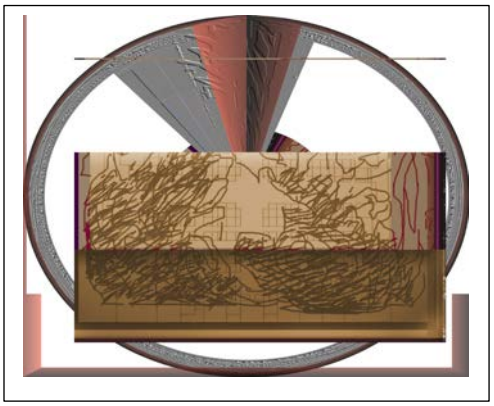


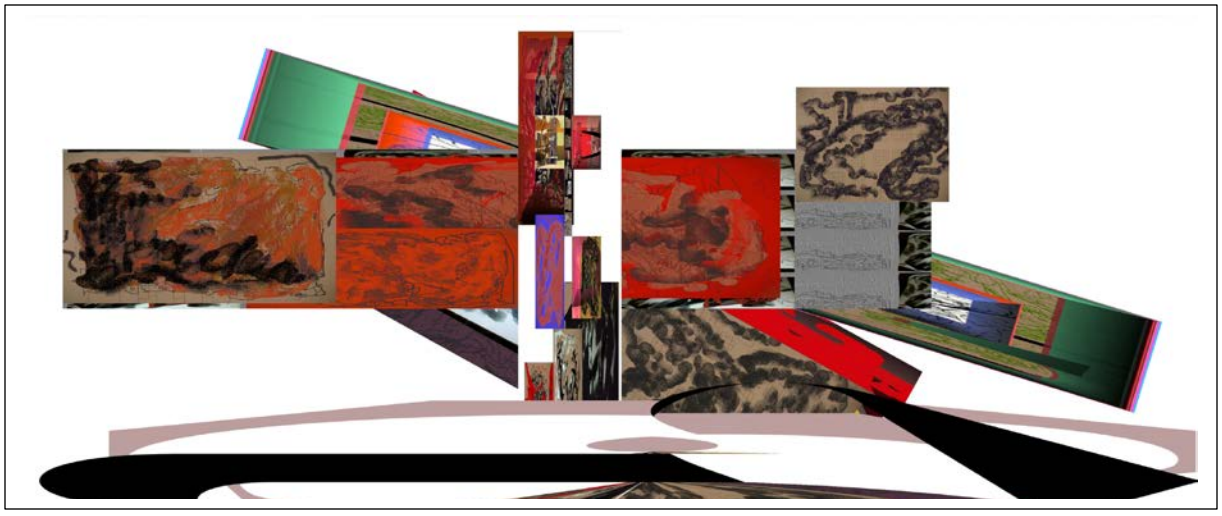
Draw Sheet: The idea of this drawing is the draw sheet form used to hoist Christ to cross in Baroque paintings in particular, the topology of the sheet brings the image to surface and carries a kind of self mapping or torus motif

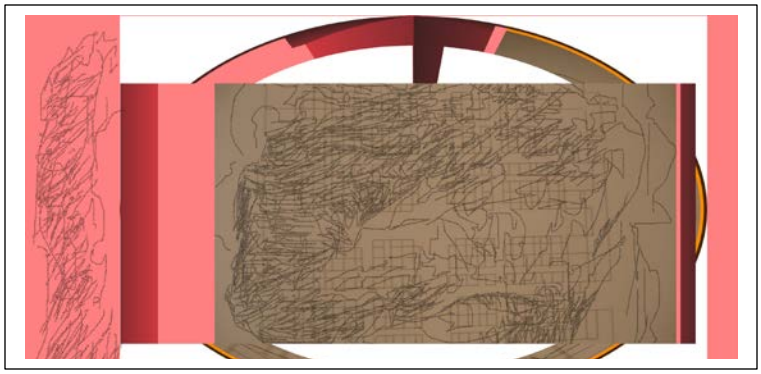


Architectures: I look into the potential of the new media to create architectural forms in a non-tragi context: they don't require the world of brick and mortar to create their own space as architectonic about their ownsense of center or dispersal, collective space…

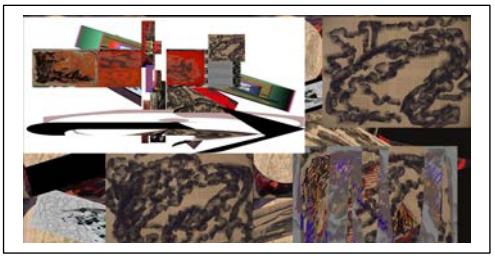


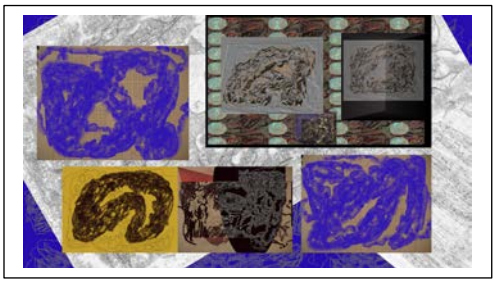


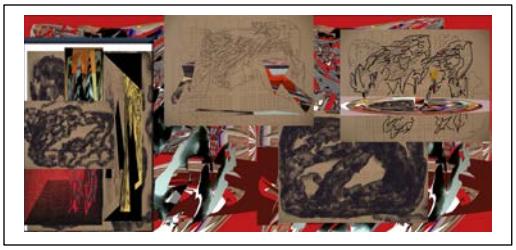


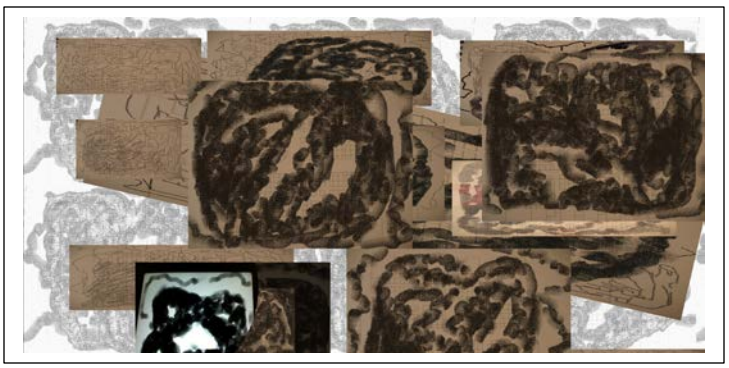


Chiasme: this series plays with the pictorial diagonal as a symbol of space which cross indexes on an abba motif. In logic it can represent the use of “crossmultiplying” in relation to verbal schemes as in Lacan’s inversion of Sausseur’s theme of the conscious signifying the conscious to instead the subconscious being the formative.

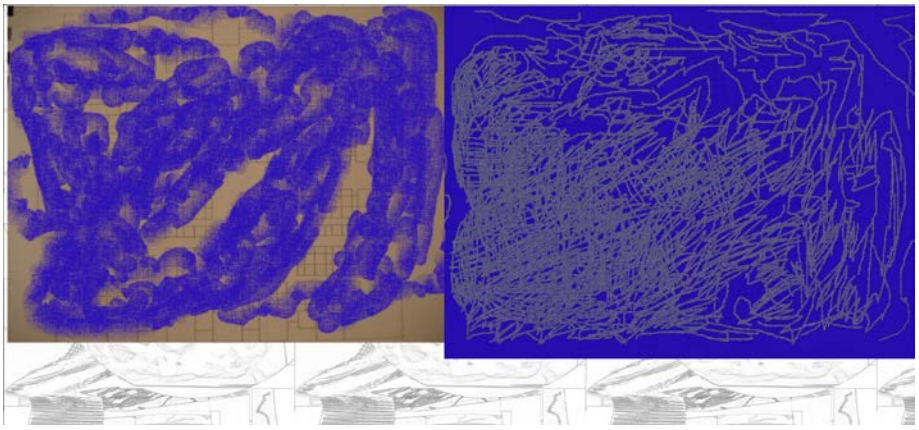


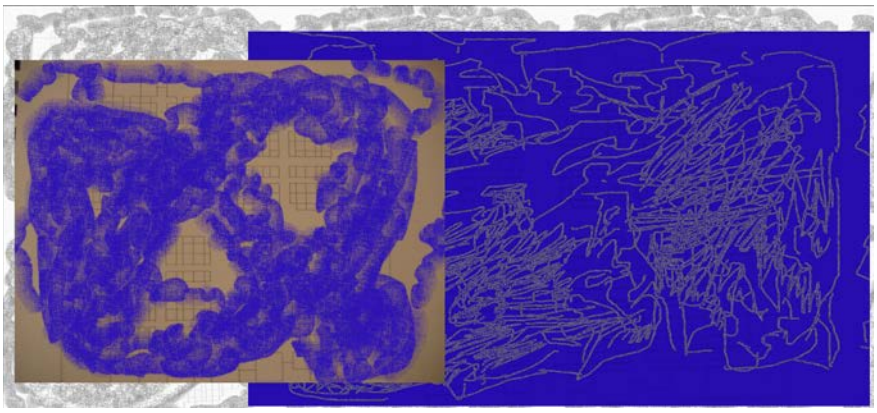






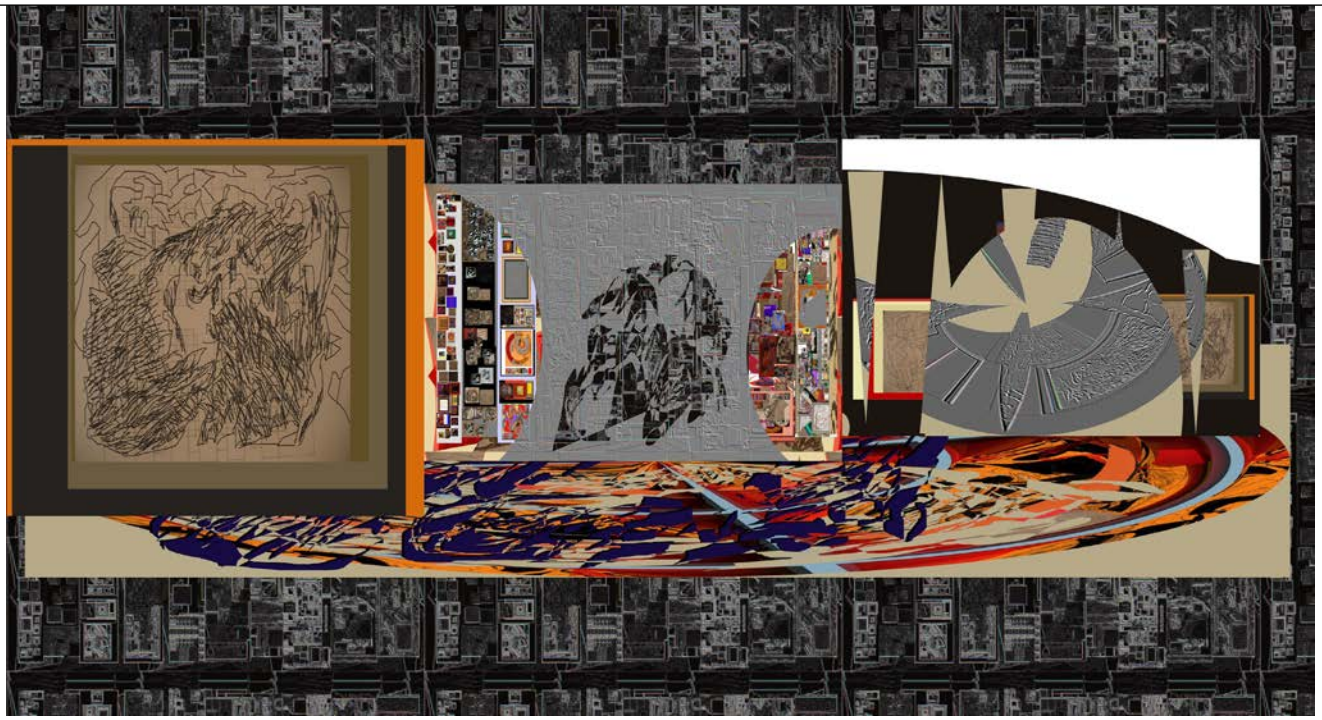
Giotto's Blues: these drawings play with the virtual brush and virtual stylus as morphologies in blue in which the transmutation Masolino read through introducing earth colors into fresco as a virtual materiality is given a kind of tonic.





Bridges

ARE Drawing



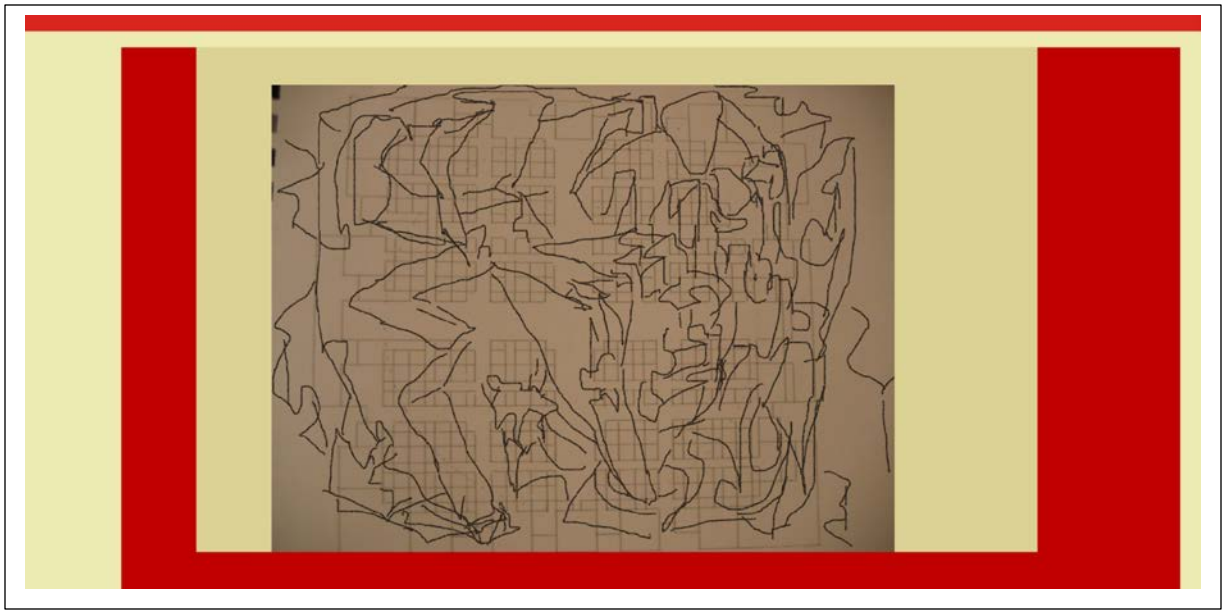
: Mood and Mode In Hyper Drawing

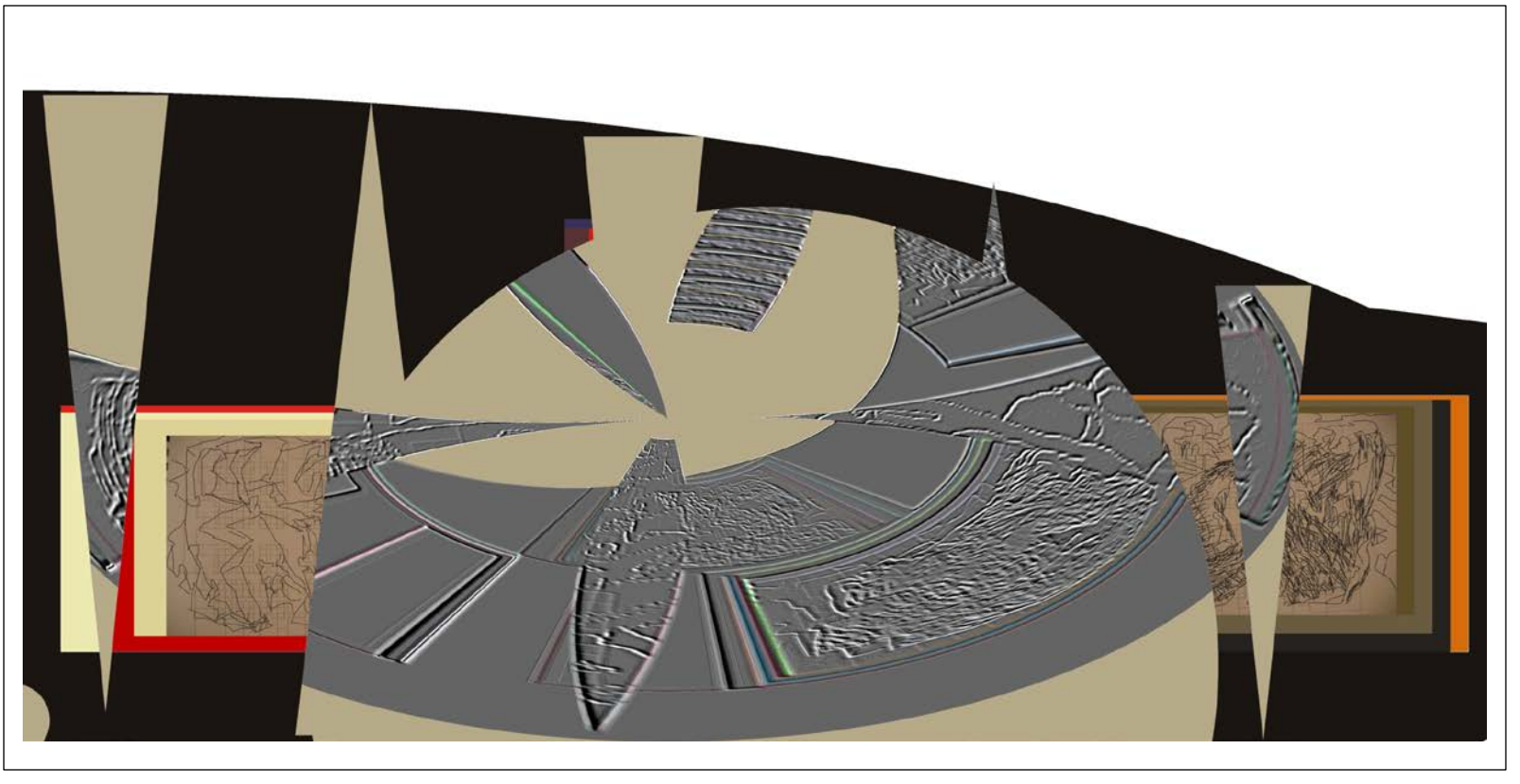
The semiotic niche or relation of creatures to environmental resources can seen to have echoes in drawing, for example the geologicaly stratified environment of Spring Green affecting Frank Lloyd Wrights sense of a stratified building or in art the effect of the awnings built to bridge spaces in the rainy weather as perhaps motivating Morandi and Guercino towards an artistic theatre of naturalness "natural acting" as it were.

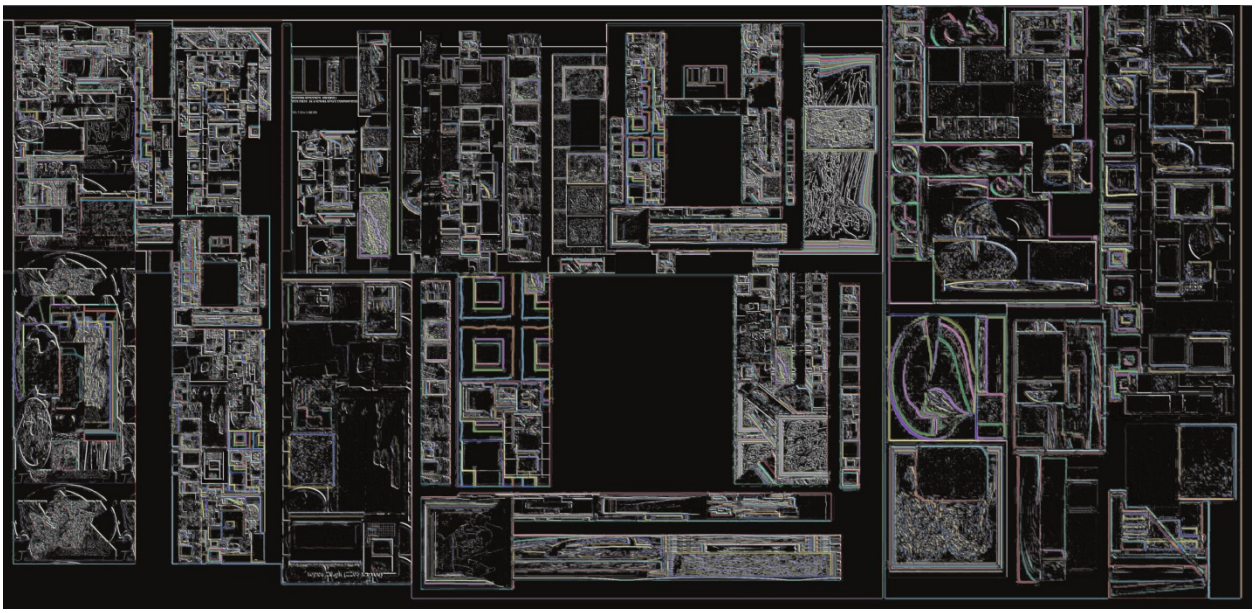
Building on these threads towards an information architecture that bridges content, where content is defined as Smithson does language being a "collection of sites" , and accordingly with links to the collective subconscious is my interest . The latter case includes for me the idea of a point of view which I appreciate as a negative contribution to the the collective subconscious that I endeavor to redirect to mark of view, on the strength of the nominalist argument that just as you cannot put meaning into words neither can you put points into reality, as demonstrated by Zeno's paradox of an arrow in flight not in motion because at a given point it must contain space and therefore not be in motion. To get it back in motion: remove the the given point which is only an intellectual convenience and outside the domain of actual motion , and this, the movement through mind and world, is the link between drawing and the constructive of a visual rhetoric in the positive sense of a" poetics of space". This is exemplified for example in Lacans use of a chain of signifiers, which take on the responsibility of accounting for metamorphosis within abstraction. The mind that contemplates a plotted indices or staged view such as photography whether stills or ganged to cinema is unlike its object, actually in motion, and this give an odd paradox . To restore transparency it would seem to be necessary to clarify as Lacan did the metamorphic state of perception as parallel to metamorphosis in the world and upon this then the map of motion through multivalued trace elements which as compounds have in art been motivated sometimes by genuine compound personalities such as Masolino and Massaccio , Braque and Picasso.

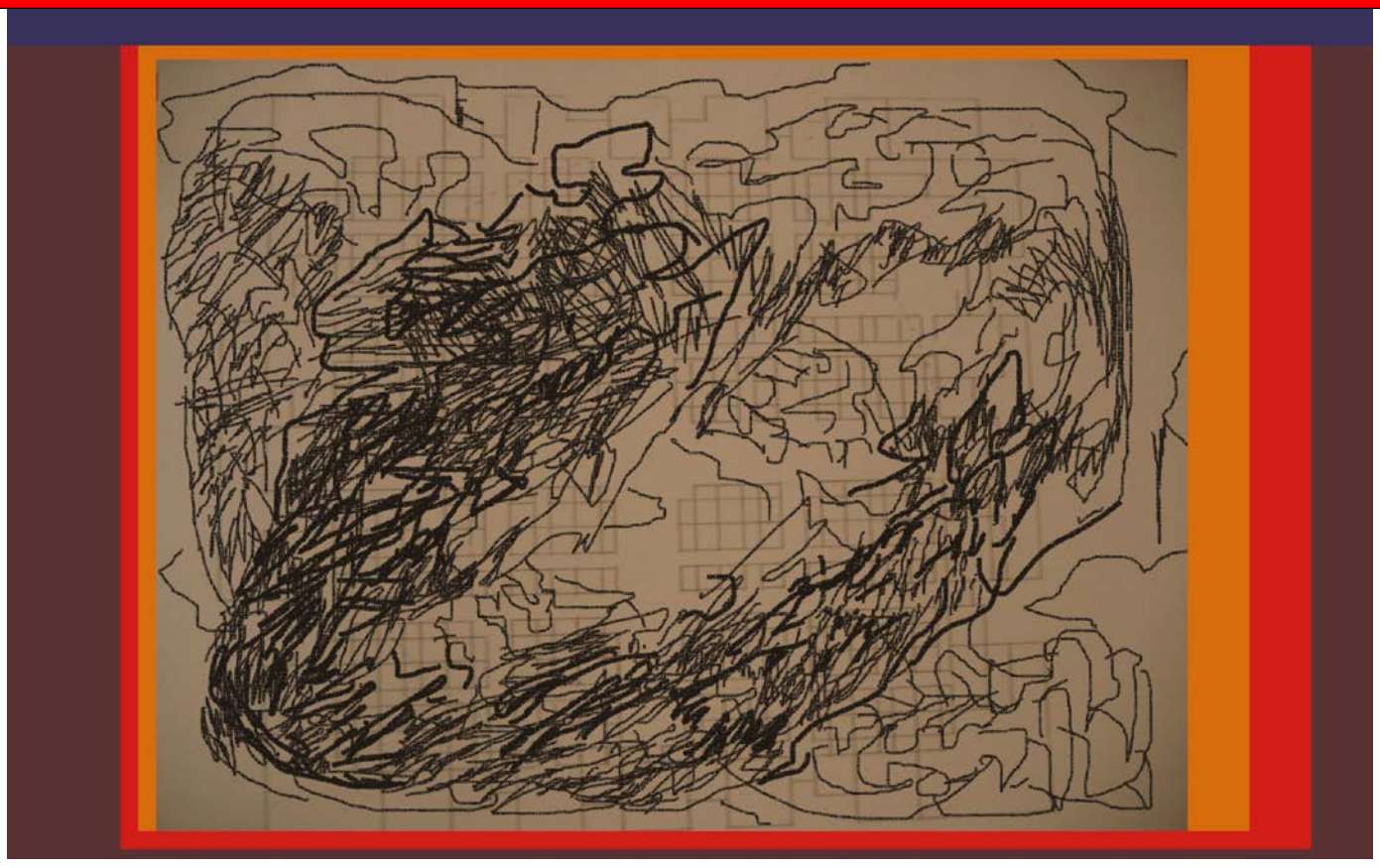
To build in drawing a bridge of information architecture (through collective sites of reference as are the domain of drawing) of these concerns spans through a transformative plane. This means for me a consideration of how expressionism for example is a simplicity of means that builds its own complex as a mood, while classicism integrates a broad set of rhetorics into a mode. Likewise Mannerism looks towards an autonomy of the individual , but often parallel to other strong interpertants. The tonic to Mannerism is E xpropriation or quotation and this looks toward the distance that temporality creates around objects, which contain their own creative temporality as an ongoing perception but exist to be received differently, to some degree, by shifting cultural paradigm and milleus of cultural experience.

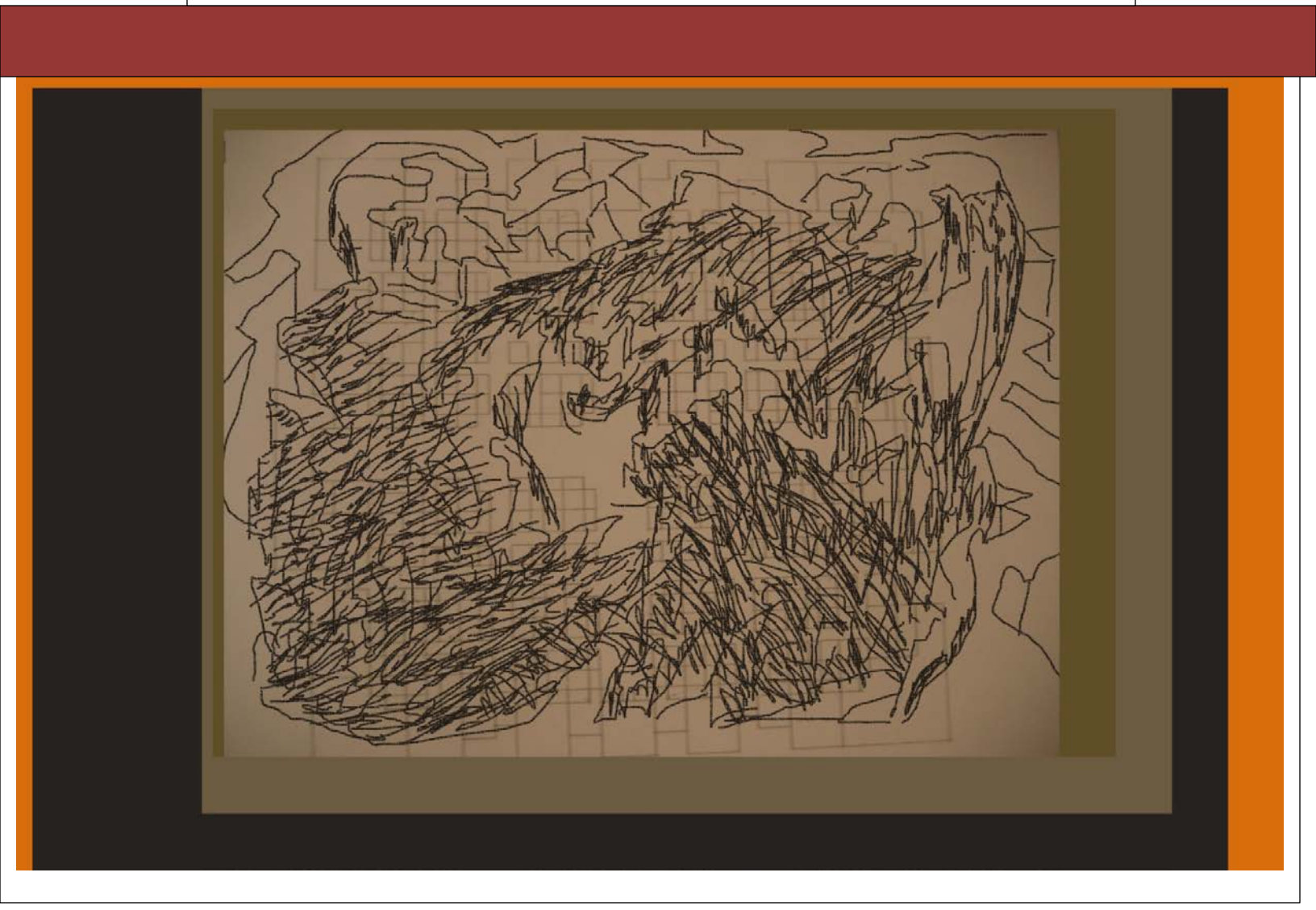
The directions of mood within modalies are less then, of directives towards response upon a transparency and more a building into the spatial layering of temporal creativity as nachtraglechkeit, double hermeneutic or modified state of self reflexive perception within the containment of art as it reaches out. In the following works I endeavor to bridge classicism and expressionism, quotationalism and Mannerism, through the transformative plane of drawing through the cyber loop. The drawings use a paradigm of architectural joinery as an allegory of drawing itself, and this for me has a classicizing content linked to visual rhetoric, but my interest in the mark of view as opposed to point of view is within the domain of expressionism. My sense of quotation and Mannerism are very interrelated as one becomes the subject of the other and then that the object which resolve to another plane, that of a manifold beyond binary oppositions.







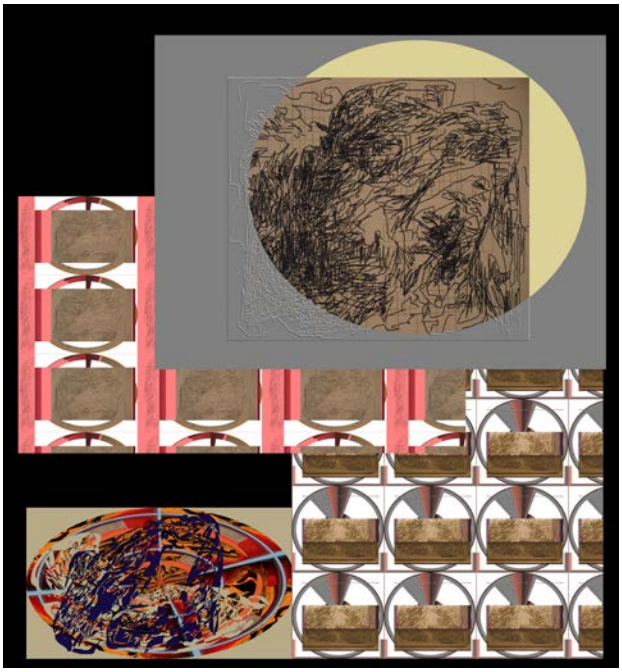




Collapsible Semiotic Niche of Hyper Drawing

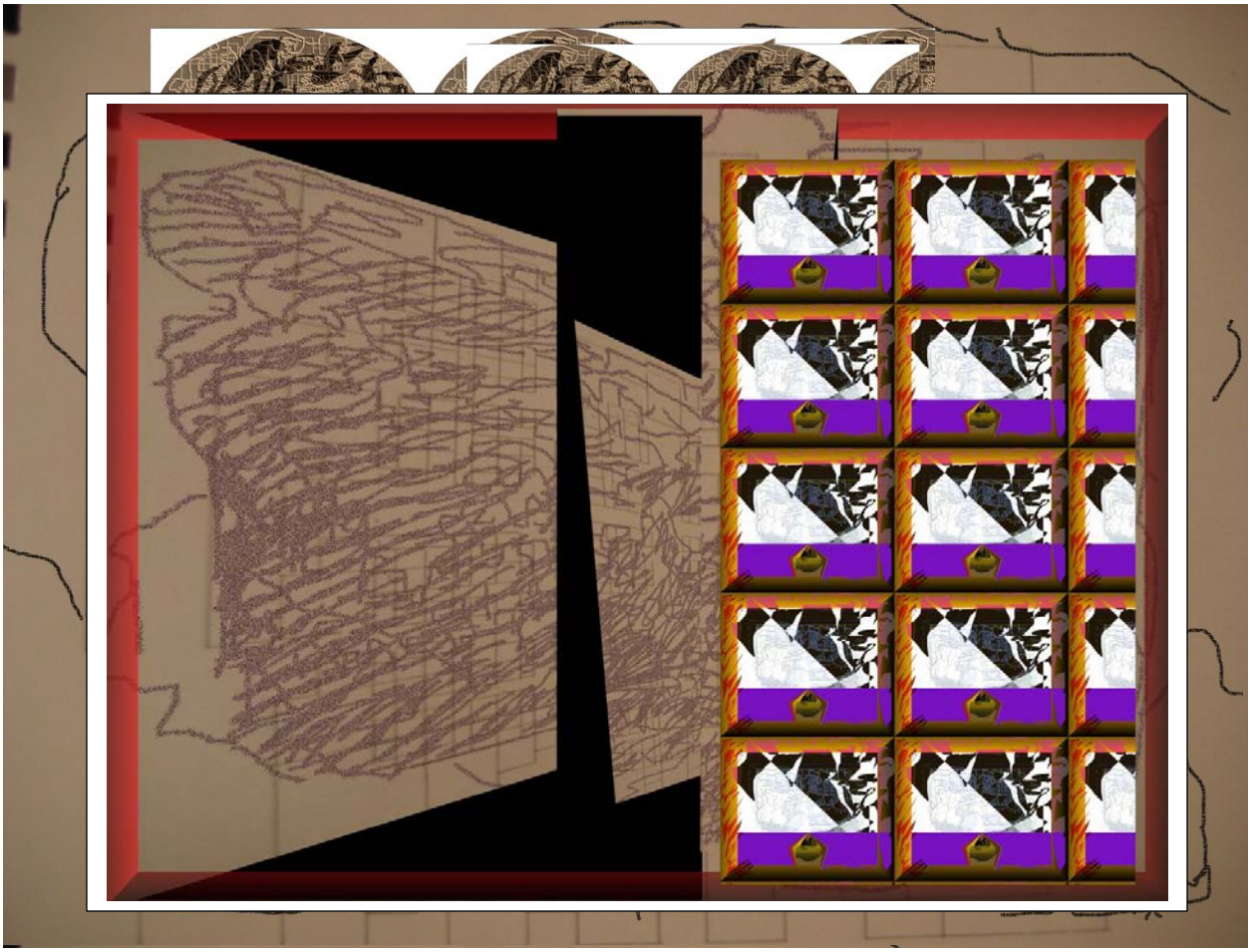
I prefer to think of perception as a mark of view (drawing as motion in mind and matter) rather than "point of view" because the latter implies a kind of continuum of dots that happen to be connected or identified by a photo frame still. I see the critique of such a "continuum" in the light of a nominalist relation by which just as meaning cannot be put into words (but rather words arrange various levels of meaning) neither can points be put into reality. True enough: abstraction exists , rides upon the shoulders as it were of the real world.. but by the same token it is informed by genuine flux, flow and conflux, actual movement. Perhaps only dancers can "say" what movement is , but drawing is a close second and bridges multivalued trace elements to a broader and broader concept of the elemental.

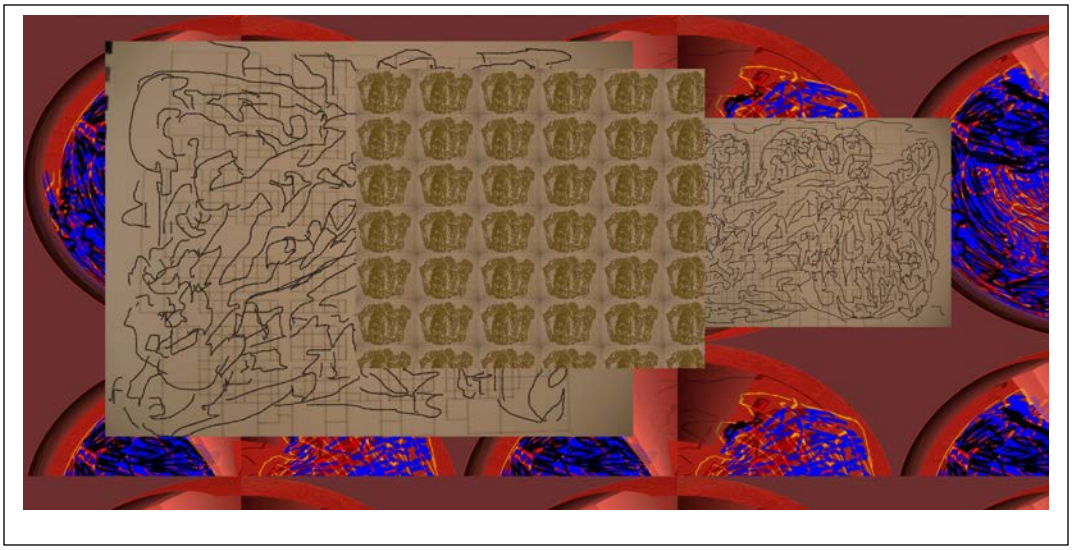
emiotic niche is a term used to describe how environments are used, and in these cyber drawings I begin with a pair which use the pattern element above and below imagery as something like subscripts or superscript, appropriate to a sense of object becoming subject and subject then object, a relation of temporality embedding discourse which Lacan for example use subscripts to keep track of, while relating the chain of signifiers to the genuine motion of the subconscious.

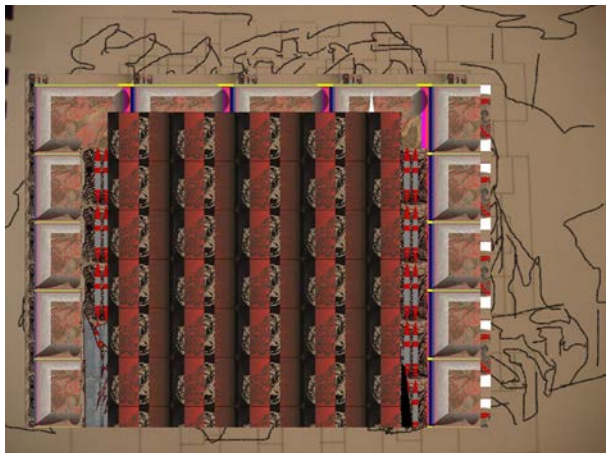


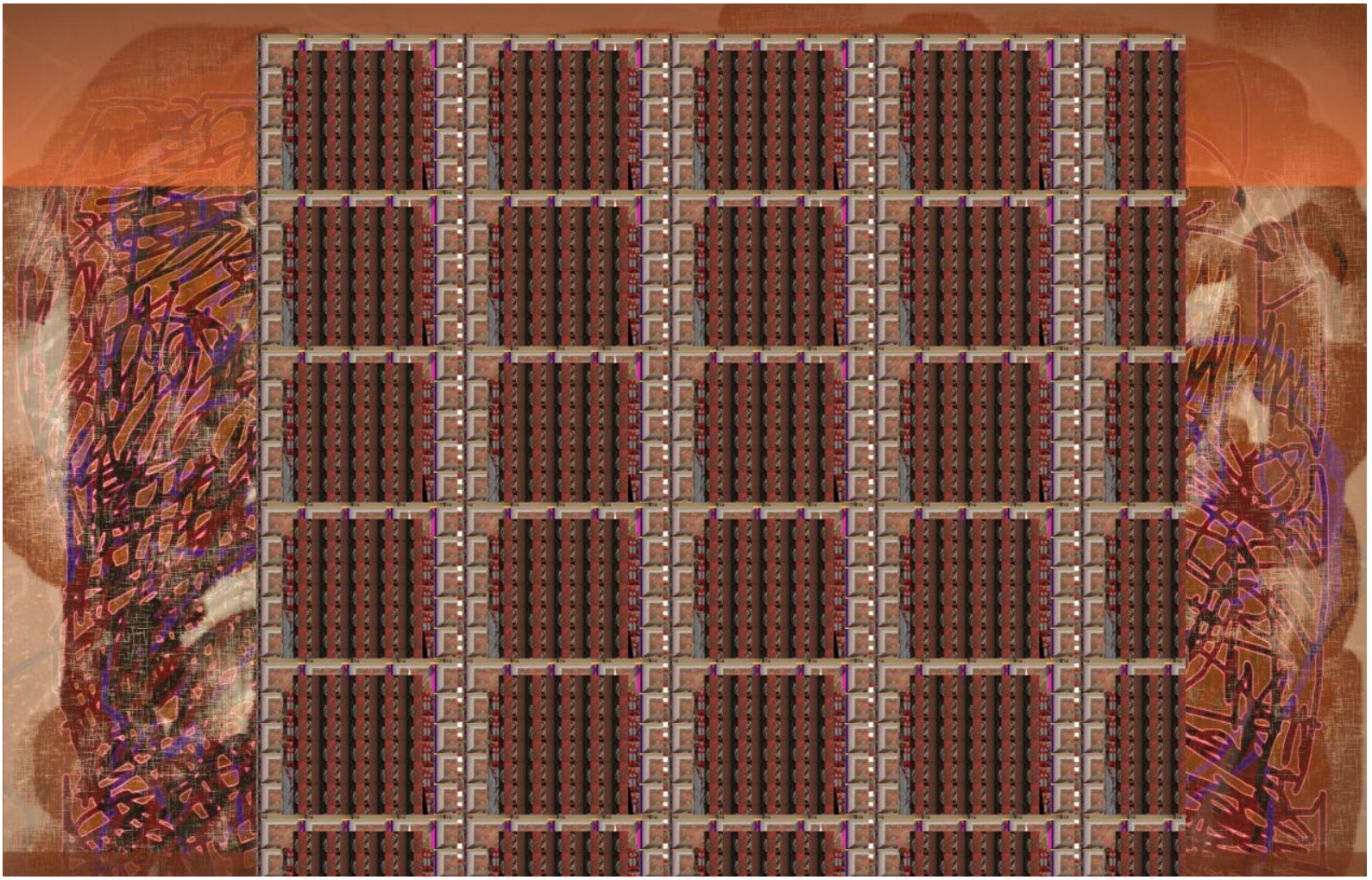
The axis of distribution ie subscript and superscript is a solution which it occurs to me can be revised to considering the projection of the pattern which traditionally is "background" to a foregrounded presence… The logic of this grows out of the nature of my work in which joinery forms which essentially symbolize drawing itself create abstract loops which in the cyper space are somewhat different that the traditional tension between surface and depth because the depth is from out of that mysterious virtual sleeve, and the original drawing runs a circuit like a particle accelerator.

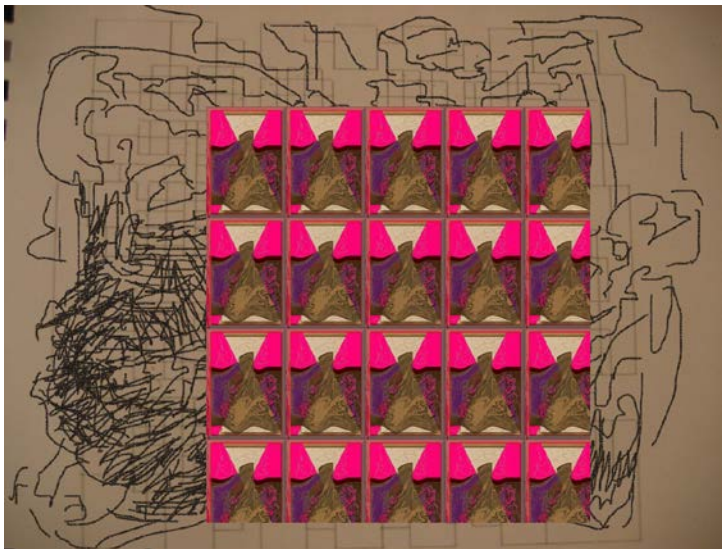
Therefore in the following set of drawings this theme intrigues me because of the element of simplicity it introduces into a rather complex morphology.

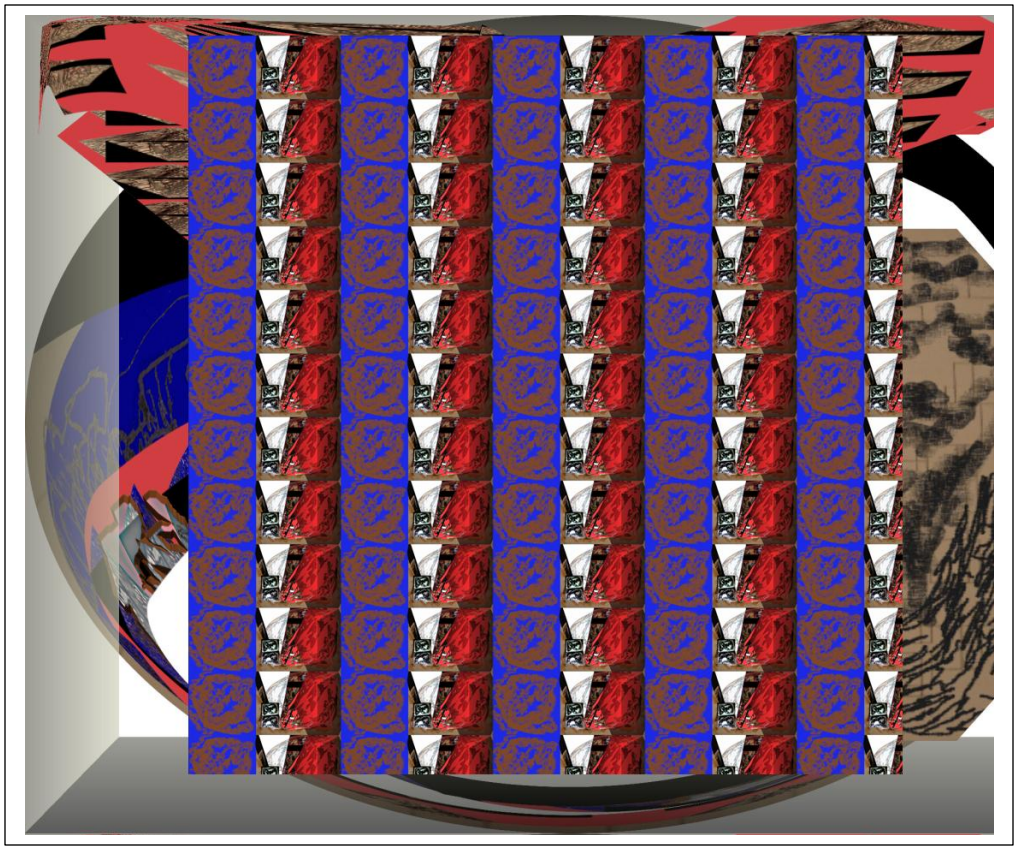


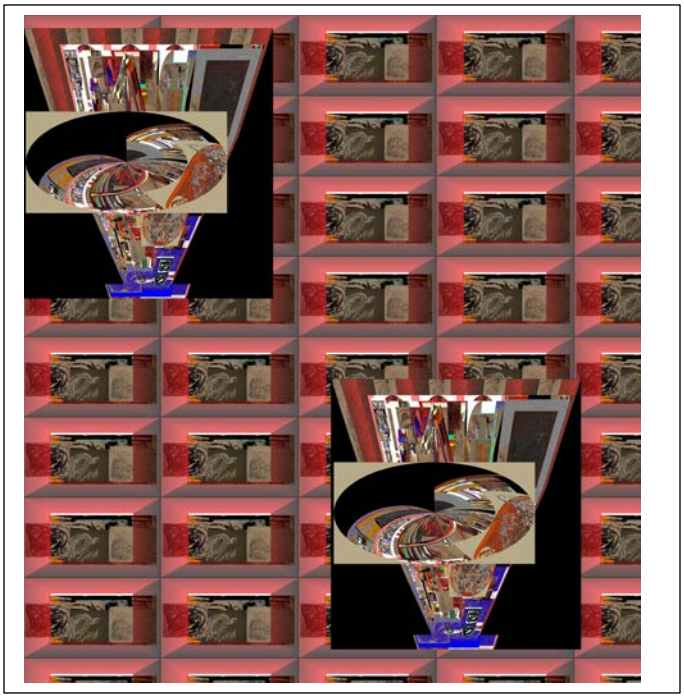










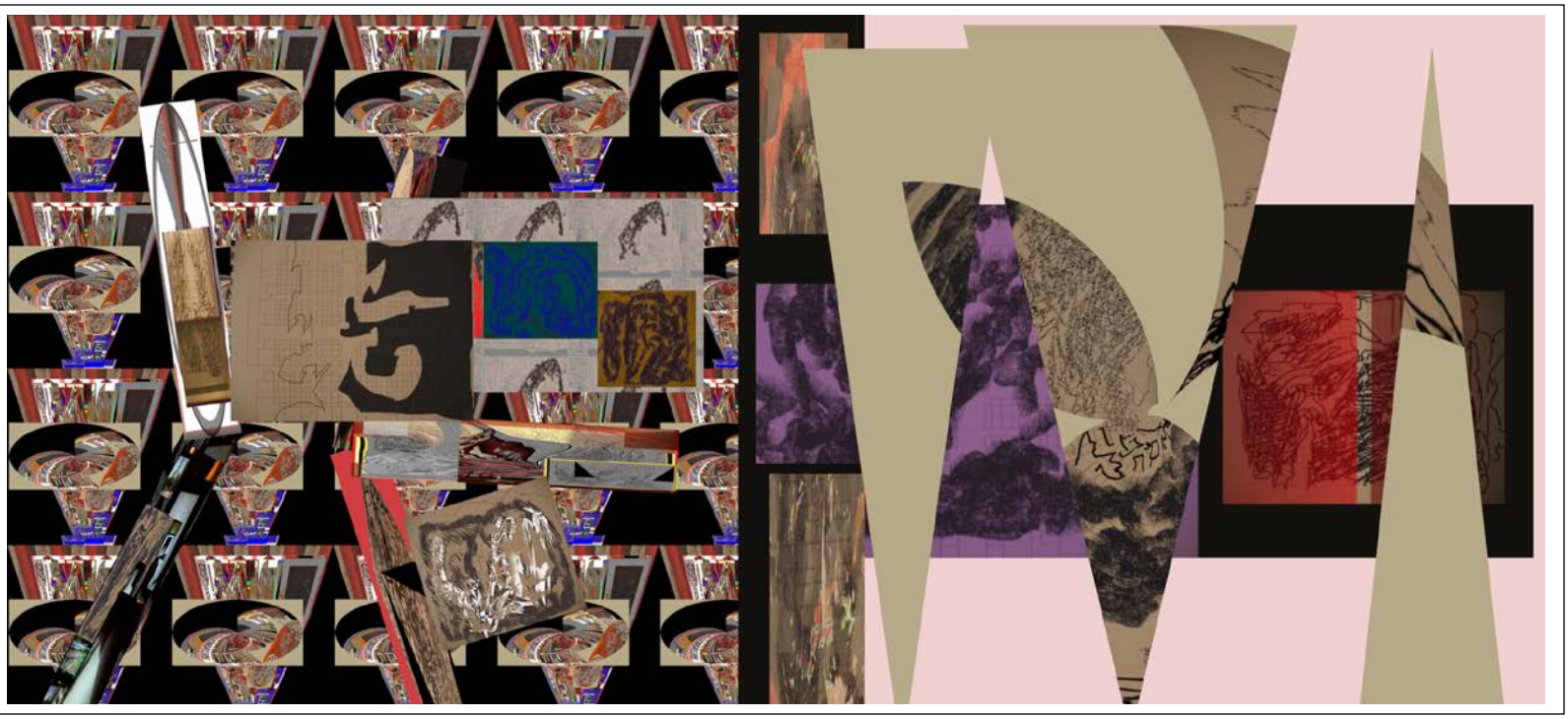


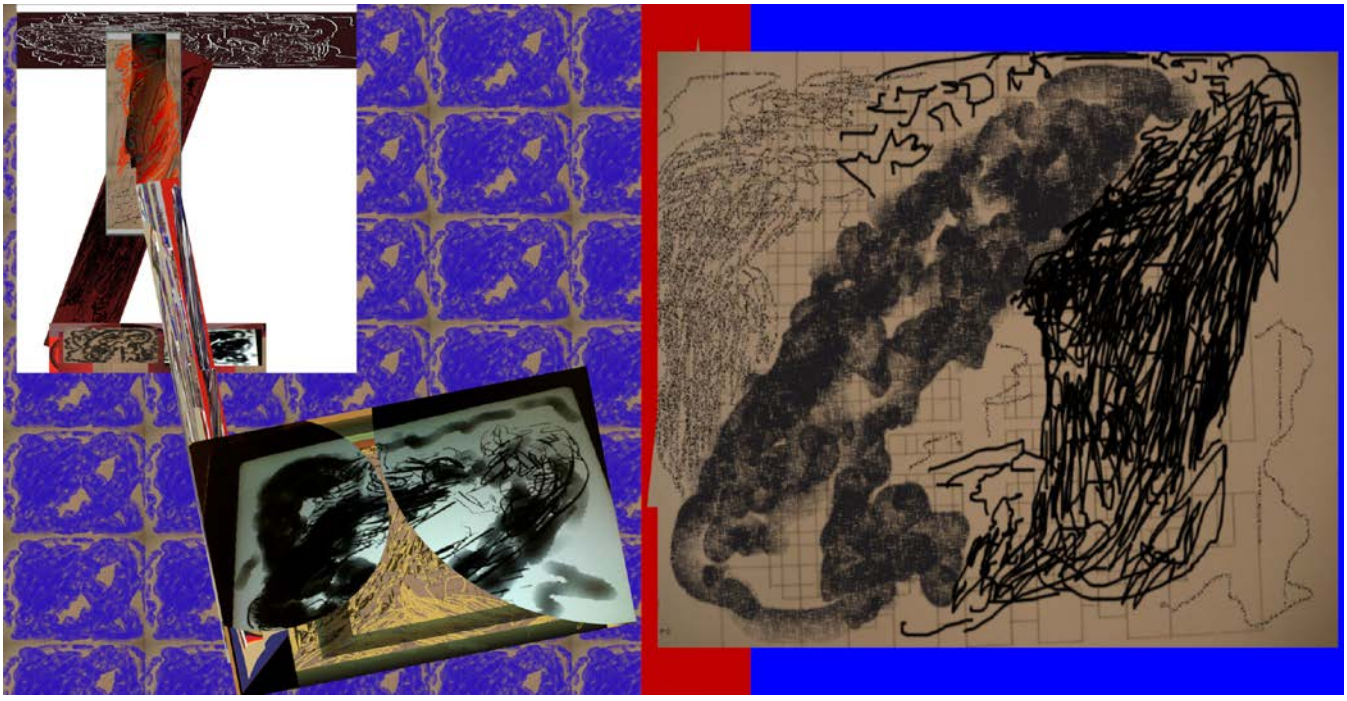
MARK Of ViEW

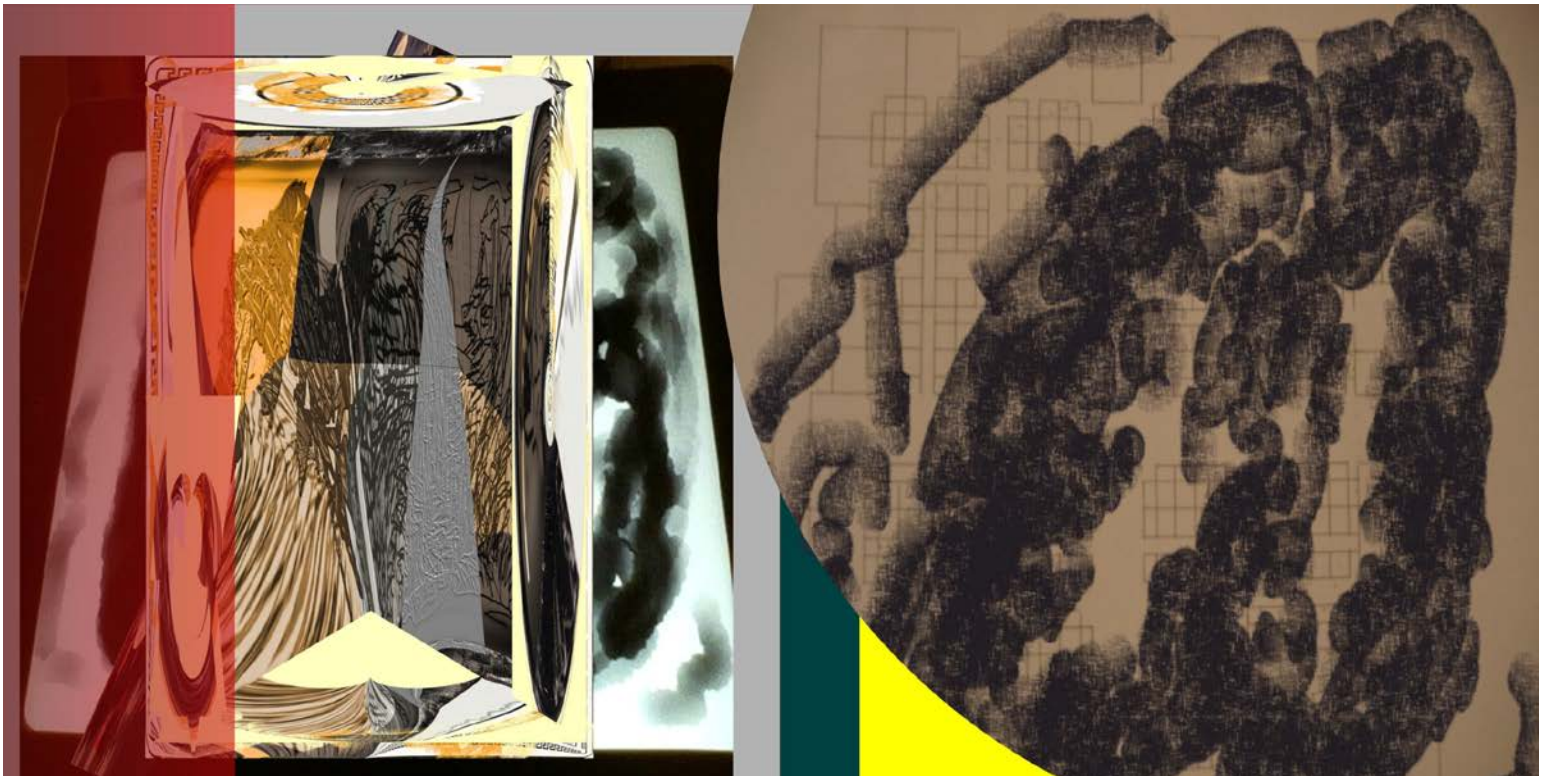
Displacing point of view:

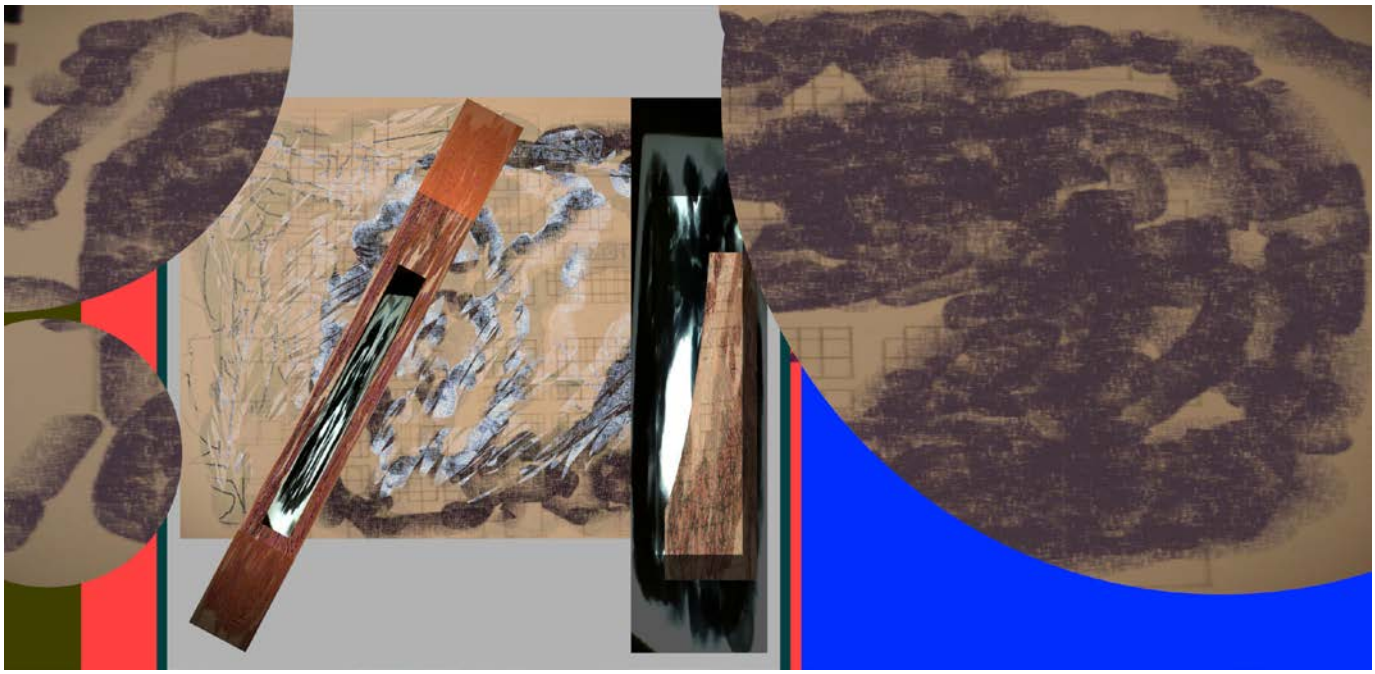
Edwin VanGorder

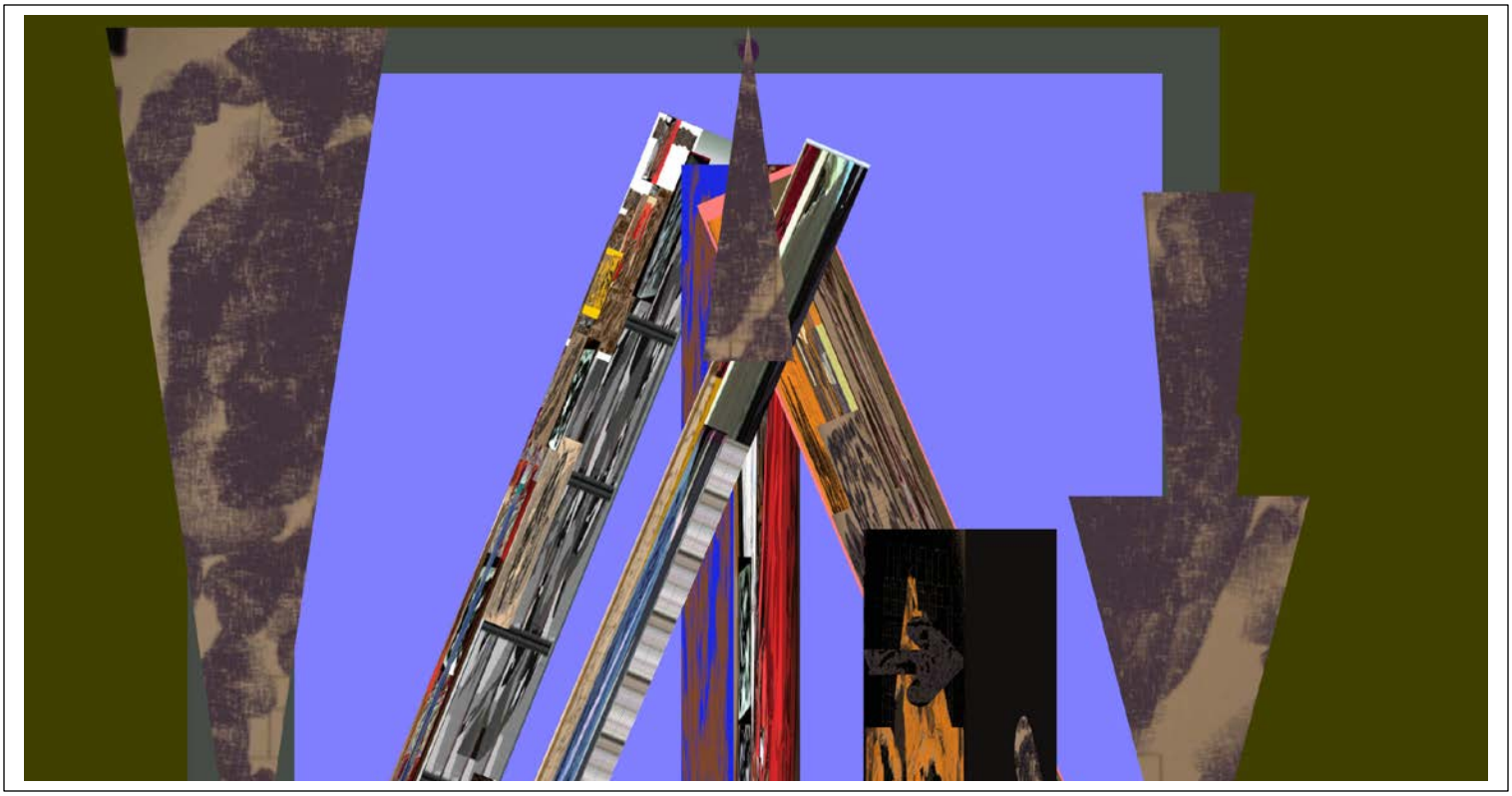
In the first series of the drawing you will notice a diagram of a circle drawn with a dot within and also another circle relating a dot without, this was mean as a kind of preliminary map of altering the drawings “point of view” and in the subsequent drawings of the series I bring forward the overall sense of marking as a “mark of view”, in the temporality of drawing itself which is really outside the idea of a point of view, relates to the quality of pressing around, integrating diverse vectors of interest within a transformative plane of reference that is always already in motion, dispenses with “points”…

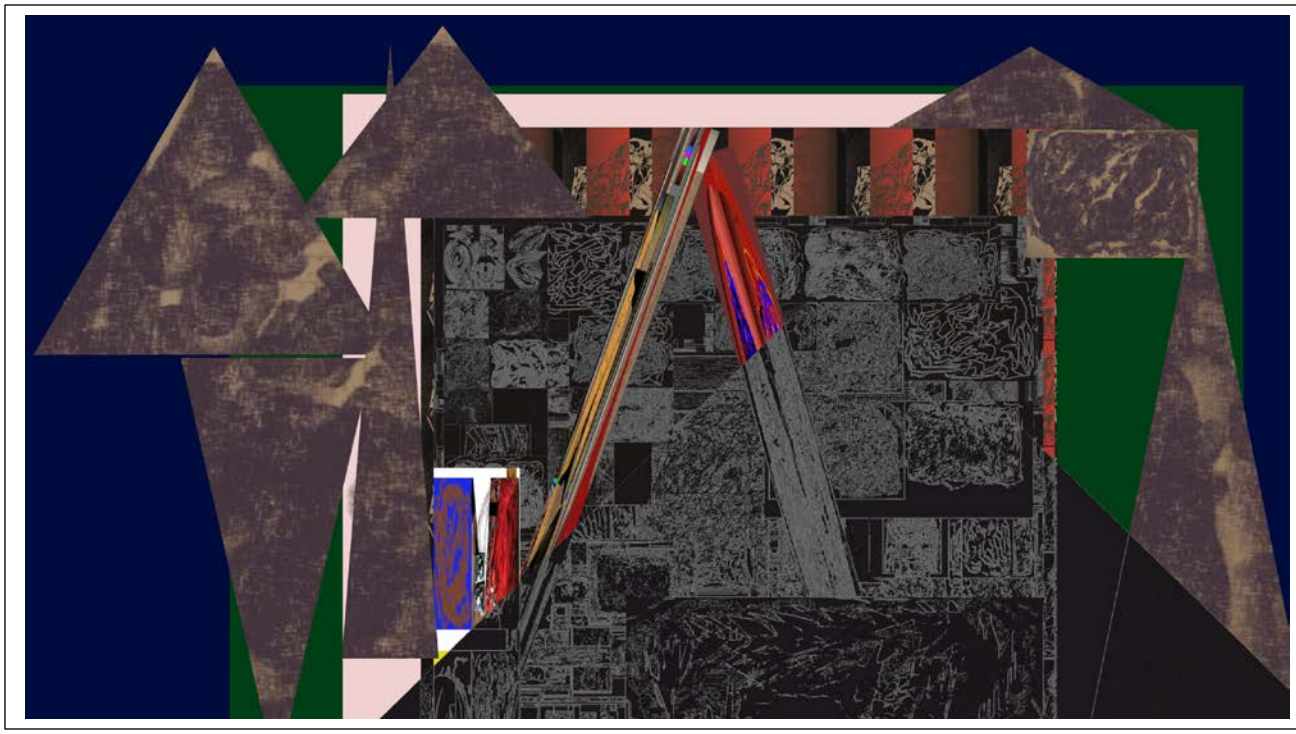


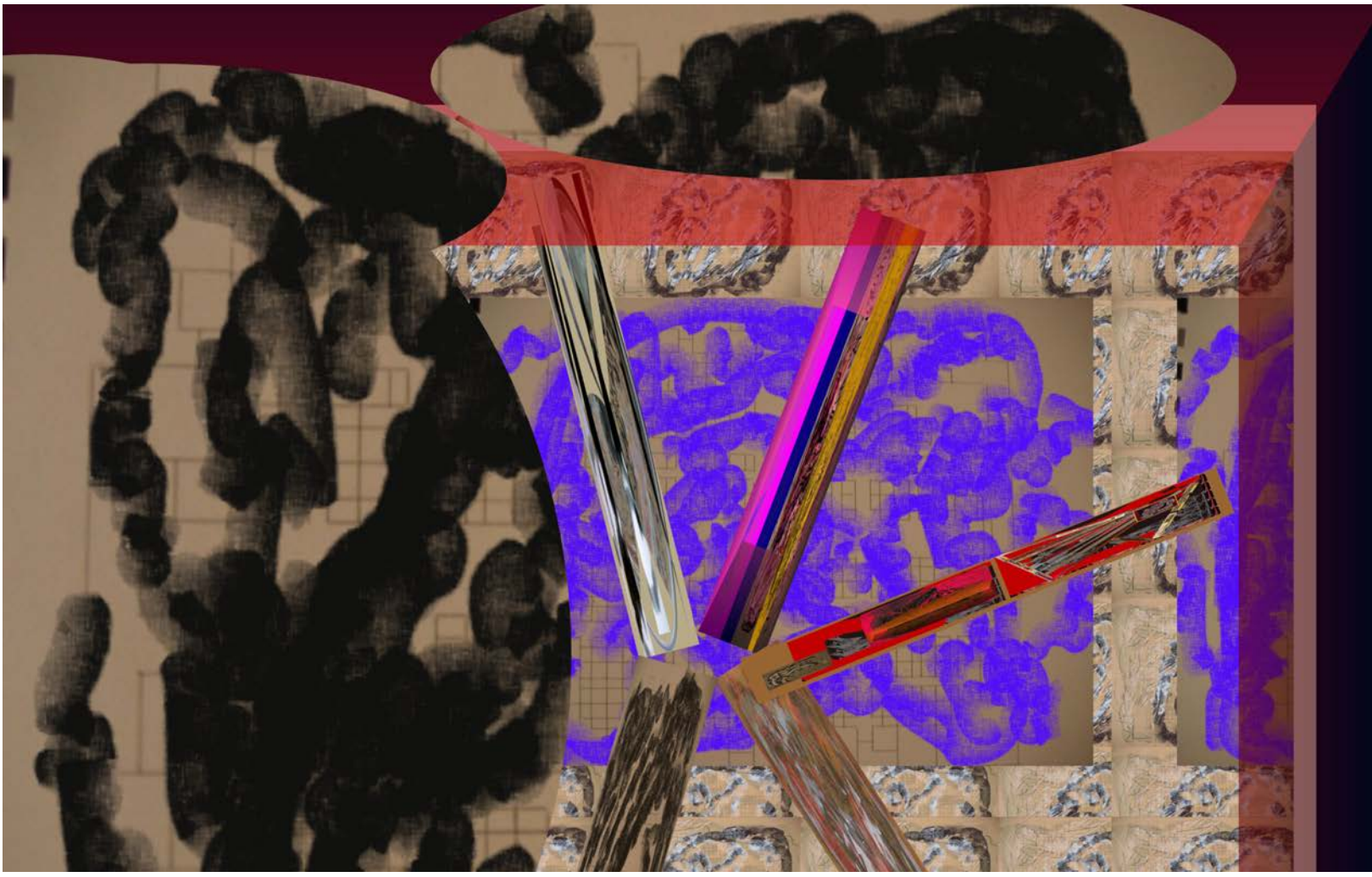








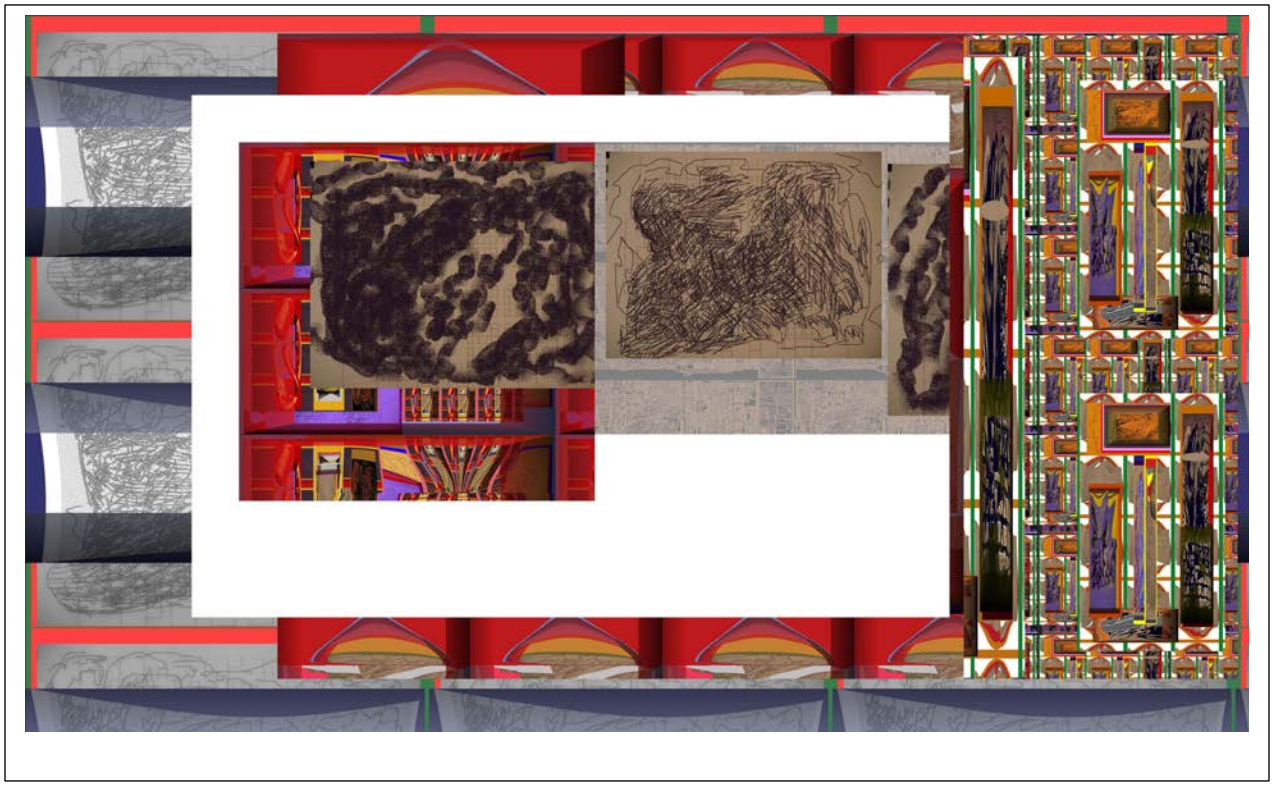




Drawing Morphologies

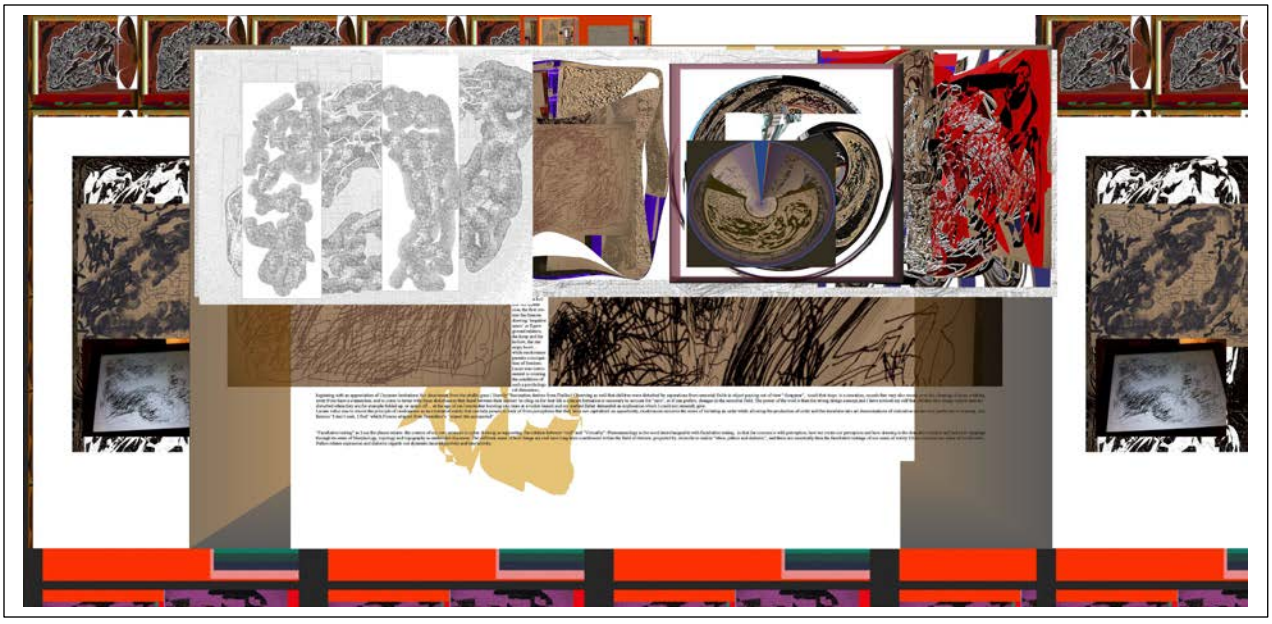
-4- Fabulae Palimpsest Reflectant Pages :Nachtraglechkeit Imprimatur of Shadows

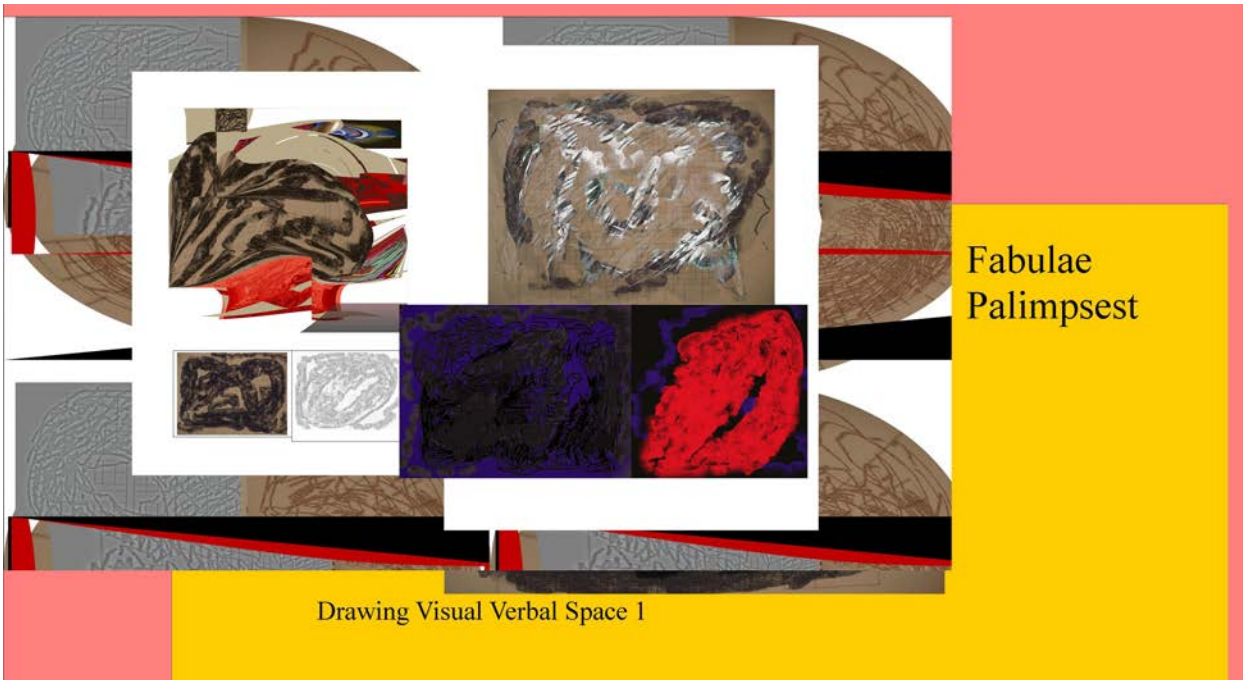
Edwin VanGorder



These drawings are reflectant spatial layerings in which imagery overwrites imagery, text overwrites imagery and the transparency which language looks for meets the opacity art achieves. The idea of nachtraglechtkeit or time mediating the impulse which shapes a discourse into and out of dialectic studies transgression, the placing into contingency of a perceptual mode that becomes instead a mood of transition.

Much of the text are simply concept words that are interrupted by an imagery which edits a listing process…listing, including simple pairs of words are , traditionally, a rhetorical device for handling complexity, the “text” elements are syntactically similar to nouns, while the drawing becomes the “verb” on a different level which is a language of movement carrying multivalued trace elements in process of gauging the transdisciplinary content of language from the vantage of drawing as connexion rather than just connection.




Fabulae
Palimpsest
Drawing Visual Verbal Space 1

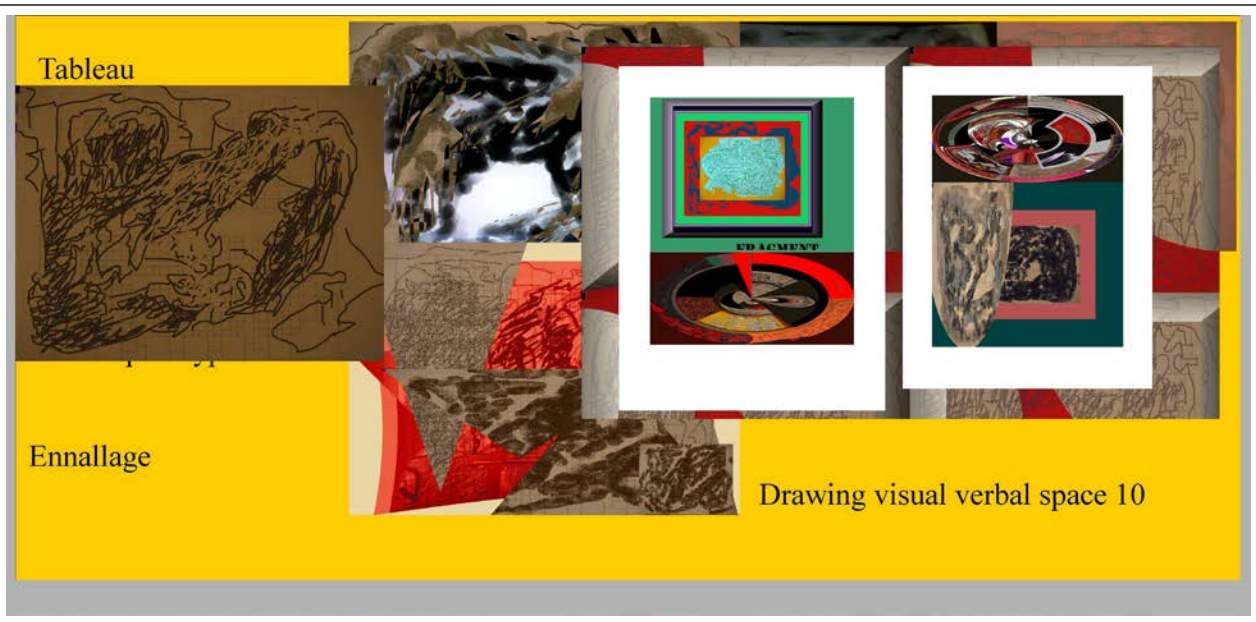


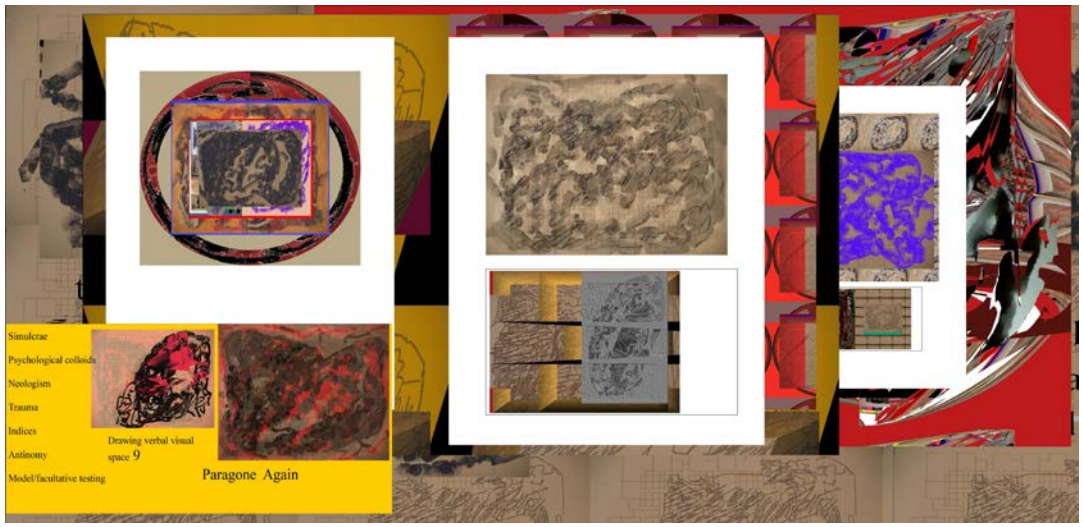
Tableau
Ennallage
Drawing visual verbal space 10

Buoyant
Cima
Contingency
Transgression
Spatial layering/synecdoche
Drawing Visual- Verbal Space 5

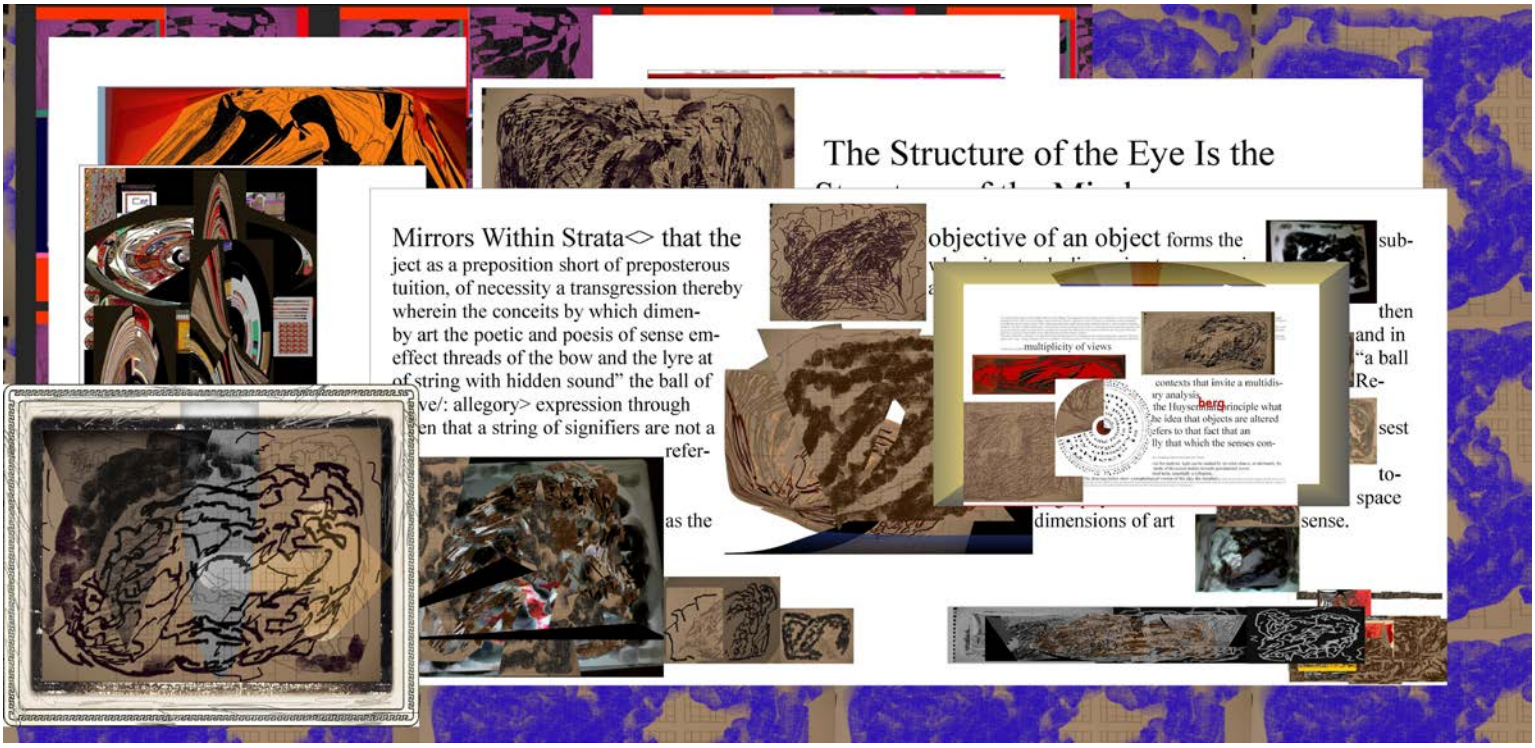
Arrows
Brackets
Neurologi-
cal Model
Flux
Oscilation
Conflux
Balduccino
Drawing Verbal visual Space 7

Super Script

Metamorphosis
Configuration
Representation
Chimera In Camera
Drawing Visual Verbal Space 2


Simulcrae
Psychological colloids
Neologism
Trauma
Indices
Antinomy
Model/facultative testing
Drawing verbal visual space 9
Paragone Again

Drawing Visual Verbal Space
Levels of Metamorphosis Between Approaches<>
Topology:
The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate Simulcrae. = constructive rhetorics.


The Structure of the Eye Is the
Mirrors Within Strata<> that the
ject as a preposition short of preposterous
tuition, of necessity a transgression thereby
wherein the conceits by which dimen-
by art the poetic and poesis of sense em-
effect threads of the bow and the lyre at
of string with hidden sound" the ball of
ve/: allegory> expression through
en that a string of signifiers are not a
refer-
as the
objective of an object forms the
sub-
then
and in
"a ball
Re-
sest
to-
space
dimensions of art
sense.
multiplicity of views
contexts that invite a multidis-
ry analysis
the Huygens principle what
he idea that objects are altered
efers to that fact that an
lly that which the senses con-
berg