Curved weaving ?

1)

Establish an empty frame

A content for patterns

Build a space / place as tool

2) Delivery empty materials

divide them into areas among the space / place as tool

treat these new areas with love

3)

Mark new areas among the divided areas among the space / place as tool.

Create adjacent centers to the new areas among the divided areas among the space / place as tool.

Repeat.

Overlay.

4)

Until each area has made one pass, each sub area enumerated.

-Look for patterns

-Move areas and cut.

- Insert new centers along the wound cut.

5)

Desire the new areas among the divided areas among the space / place as tool to be filled with life.

Express the desire of emptiness to fill a space parallel and above the frame.

-Repeat

-Know when to stop

Fold into parallel space

Fold and sew the areas among the divided areas among the space / place as tools to be filled with.

6)

Understand these folded areas as geological strata.

Develop this tied relationship not as combining but as wrapping, mixing as to lovers dancing.

7)

As the layers build, a geology becomes more apparent. An inhabited surface spread out across a plane and layered with successive ecological epochs. Another force folds the divided areas of space / place filled with life into landscapes.

This body is layers of itself, an expanding evolution. This body is expressive of the markings of time. What time chooses to give.

The middle 12 are each of 1 of 24 , like brother / sister, created both in very similar ways, like their neightbors of one Homo Sapien people but with a family likeness

1-4 the big ones.

There are 4 large panels one has chalkline. Each one of the large ones is has four times the number ….. the little ones seem like the budding fabic patterns ment to fold into forms as sculpture attached to the patterned weave backgrounds. Stcied to make quilt.

One all the work is some moments of real spontaneity, chance and happenings. Error and erasure, simple texture and line, color and positioning and assemblage.

This is not random.

~~Something like Derida’s ‘Bricolage’ Or what I think he meant.~~

~~A Deluzian strata~~, these elements represent fossils, shells, bones, Earth. These elements make dust that pressed together with force form layers. Each layer distinct from the next. Yet made of a similar hatching: birth of family.

I am inspired by many to work with a social physics, architecture. Social physics is a reason to make a quilt. To weave. To stitch. Is political in representation.

A way to make a narrative about the approach, the style. A political form of technique. Commentary for a line to represent. Represent something.

Would it be a mistake to NOT cut ? Does a drawing of the weave equal a saw cutting the same line ?

The idea of weaving a string independent of material, the material becomes a wrap and the space between the stitch.

Where is the rope ? What will it Tie?

Should we not fold someone else’s graffetti ?

What is the edge of polite society, where does industry begin ? the machine manufactures all around the world. The assemblage of even single, local shops bring together pieces from all over. Boxes of metal screws brought over in shipping containers which is why I make a material.

In the manufacturing process I explore the use of a weaving using fractal geometry.

I build my own material.

I build my own material.

I build my own material.

I build my own material in order to create.

What is an expressive form?

What is an expressive form in an idea?

Why remember?

What is a string?

What is a string?

A string is a row of checked patterns.

If it wasn’t for the computer none of this would be possible.

What does architecture need from an evaluation of materiality, where does this dialog rejoin.

One way to achieve uniqueness is to generate a string of infinite length and draft it on a loom.

I am, as an artist, going over each intersection of threat and tread, weaving like a loom to manufactor a textile.

Sculputres of elements in space. What is a fold. What is a fold. What is a fold of sculpture in space. A sculpture in space.

This is not visual art. This is not painting. This is not painting to manufactor. I want a process that produces a geologic layer. I want a process that produces geologic layers that can be folded to represent landscape.

Cementing the calcite.

Pressing into sandstone.

Sedimentary layering.

Quilts of grit, sot and urban blight. We treat the quilt with love, because the world is hard.

The start of these materials is irrational, chance, but not random. I’m looking for the serendipetis moment of create, by comgining strings of irrational patterns to create unity through alteration. To explore when these possibilities occur. An overlapping of create and destruction. Organic organization out of chaos. Not random. An overlapping of creation, destruction. Irrational checkboards as a texturual background.

Create a less regimented gesture by erasure. Smears of color blending into darker greys, browns and dirty mixtures. Continuing the process of cementing strata onto the next strata. Until these layers build up and can venture into space. Layers that venture up, venture into each other and venture into themselves, creating new spatial configurations.

Sculptures representing folding or emerging surfaces.

When the forces that cause the upheaval stop the surfaces begin anew with the quilt.

Stitched, quilted, seams tied, the orginal materials, sedimentary like have been forced into a new terrain. Landscapes created as geologic formation.

In order to invite the viewer to see and experience sculpture of landscape. In order to create representations of upheaveal from layers of strata. Materials transformed into complex ecologies and relationships. In order to invite the spectator to image a sculpture containing the dynamic force, complexities and destructive order that exists in nature.

A quilt provides order

holds the forest together.

What is below the folded surface? What is below the folded surface that can fold? Can the space below a folded surface fold. Is it turtles all the way down?

What happens when a surface folds. Does it crinkle?

The vastness of the weaver is profound. The checker boards exist on an infinite plane. I move across this plane searching for interesting patterns.

The infinite plane is not random. Random is unexpressive and dull.

I’m interested in combining materials. I’m interested in combining materials with professions, philosophy as sculpture. I’m not interested in starving. I’m not interested in living without shelter.

Patterns in space

Geologic Excavations

Landscape Formations

Any form you can weld in space you can tie with string provided a frame. Any form you can tie in space with a frame you can model with rope and plywood.

A square is simply two triangles.

Given the amount of effort that goes into the creation of these materials, even though there is chance this is an ordered complexity. Not Random. Not Random. Random is dull.

It feels good to just clear the mind and mark

Mark these boards.

Some is painstaking

Some is more expressive

after working tediously

to mark

draw with a broken pencil

paint with rags

to care maybe not to care.

The next step after finishing these material panels, board layer of strata, effort force interaction, these iamges of areal photography of surface patterns, is to disregard that nature almost entirely and force these materials to act under pressures from folding and eruption. To go beyond ordering patterned surfaces and begin.