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 neighbors of one Homo Saipan people but with a family likeness

1-4 the big ones.

There are 4 large panels one has chalk lines. Each one of the large ones is has four times the number ….. the little ones seem like the budding fabric patterns meant to fold into forms as sculpture attached to the patterned weave backgrounds. Stitched 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. This 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 space is between the stitches.

Where is the rope ? What will it Tie?

Should we not fold someone else’s graffiti ?

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~~. I encourage the growth of cells.

In the manufacturing process I explore the use of a type of 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.

Wait! Using combinatory organization I create like biology. These are my cells!

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 checkered patterns.

If it weren’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 manufacture a textile.

Sculptures 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, but combinatory organization. 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 made 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 serendipitous moment of creation by combining strings of irrational patterns modulated to create unity through alteration. To explore when these possibilities occur.

This is an overlapping of creation and destruction. Organic organization and chaos, but not random. An overlapping of creation and destruction. Irrational, woven textiles.

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 original 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 upheaval 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 woven boards exist on an infinite plane. I move across this plane searching for interesting places.

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 images 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 transcend the surface and begin anew.

By exploring sculpture in a medium that may look like surface patterning I hope to bring about a geologic landscape that sees painting as the surface of the Earth over time to create a dimensional representation of life, both socio-political and ecological.

Excavation by modeling the geologic eruption. And uprising of Earth.

How to combine the strata ? there should be recursion.

Combing in a relative order so that ones before are in the ones that are after, so that the edges of time have folds.

I lay flat the board. Stacks, one on top of another, like a deck of cards. I wanted to image the ruptures as folding into themselves one into another and another and another; most of one into the next one, yet some of each splashing into others out of order.

The rupture began by cutting seven layers and then sorting them. Cut guided by a certain weave pattern and then alternated, like the checkerboard patterns, but this time also along a z-axis.

The deck was cut in half and then combined with each other.

After the rupture begins archeology. Digging into the rubble. Excavating a new topological surface.

Folding; building like a rolling snowball.

As the lava flows

Edges cool and later fold back

Into the flow

It’s not a stream without friction

formations build at the edges

Certainly this is not a mechanical process

A site of excavation

Archeology

Geological Force on landscape

What a good day

And now the studio is transformed for Earth shaping as well as manufacturing.

If we can image one texture as strata and we introduce that strata as another terrain; then certainly we can believe that other similar forces helped to extrude that form in a unique way.

Now to explore the ruptures, the tectonics of plates

I color the plates, they move

What to sew

What to move, what to not move

What comes next in this sequence?

Quilt inside the checkered board and quilt again?

Cut thicker, cut thicker with a saws-all

A chainsaw

Bend space

Define a coordinate system and tie it together

Then cut again

Hey, you would you like to purchase this book to help expand this project? How about donate for a chance to interact with

Do the boards really need to be the name thickness ? ¼ with 5/8” ?

What if we created surfaces from 1x2 and just moved them around after being painted ?

\*\*Thoughts on personal conduct for Frist Friday :

Nothing is for sale tonight (unless I finish something)??

Sell the artist books (if you have any)

Interaction is suggested donation, but not required.

Or is it free to interact but the donation might get you some box wine.

Focus on books and donations to raise money so that you can present a more complete display in a few months.

Nothing is for sale, only draw on the space provided.

Sew and combine the

– how will this look ?

Weave folds ? quilt folds ?

I want to continue to build up the weave and to weave again. I imagine this first large one, or one like it, with curved weaved patterns passing through it.

I imagine cutting more stacks and creating new excavations.

I imagine creating simple folds from the striking woven boards so as to create an entry point into understanding the space my work is trying to fold.

I am still unsure about the direction of the excavation; my topology is not just holes in the checkered boards. I dreamed I sewed the two new landforms into a solid.

I want to fold space weaving together a new material that does not represent an existing significance, but to model this new material in its process of ‘becoming’.

These shapes and patterns are the image of a movement. Choreographed transformations in shape, these are not random cut up checkered boards.

A series of evolving movements toward existence:

1. It begins with a string
2. The sting is woven into fabric
3. The fabric is transformed across a matrix to have depth, width and height.
4. These folding movements are repeated over time. The material evolves.

I keep these records to facilitate a future archeology.

There is a new one, a mutant. A combination of four pressed flat from a pile of four

Normal intentions intended 2 deep pressed into two flat

Laboratory conditions may have dictated otherwise.

\*\*\*\*

Feb. 2

Modeled a terrain with string, contemplating the fate of these scraps.

I want the work to build itself; I want to create a process that organizes the art without huge intervention on my part. I want it to pour forward and flow on its own, must let go of attachment, these forms cannot be held just as a river cannot be held. I did however fall in love with a mountain.

\*\*

“Through the principle of organization or man’s common ability to think” John Cage

\*\*

paint the draft

Recycle materials into arch, landscape. Like filling in a rubble wall.

Below the wire rack fall pieces through a sieve.

Wrote numbers of square root 13,

11

of 17

numbers

write numbers

numbers

numbers

these are not numbers, but strings

strings

strings

strings

strings.

Strings woven on a loom, drafting the draw down, a draw down across an infinite plane.

\*\*Feb 7

Left off with a few straight lines.

Writing my own graffiti or is it just a stylistic painting ?

A long wash of string

The white of winter

Grey charcoal strokes

Layered over time

Brushing the pigments like water colors

a liquid plastic

coats smears blends.

Blue mesh

a loose weave

Building up the strings interacting with the pattern

Washing blue lines

Part fabric

Part string

Becoming into the next.

Do Did Definitely want to fold up mth1 as part of the new terrain.

This one has remains.

United by a woven draft the natural movement of the plates seems more evident that all the pieces belong to one Earth yet through the rupture of and movement of geologic time has its influence

These pieces are natural to themselves yet part of a larger body.

The group of the first rupture, these plates combine into the next transition.

I can image these at eye level, placement of vast horizons.

Perspective, horizon, landscape

I challenge myself to look at the vastness at different vantage points to move through these sculptures from the nadir, or an airplane, or the hiker among mountains.

Note: I can sculpt perspective lines. Installation Idea. ?

I found in writing some very convincing evidence that I can refer to these ‘paintings’ , the plates, panels as material. From the ‘Materiality of Communication’

Read that John cage was conceptually trying to design music by focusing on duration of time, intervals in, spaces of time for musical events to happen in.

Linking the idea of using a creative ideas as the process of production

The ordering of manufacturing of these quilts for consumption by another process. Is this an exchange value-production situation when an artist makes their own material to give to themselves ?

I can’t help to think of Cristo manufacturing material elements to place into a landscape.

Or even a blanket to cover a building.

I was thinking that an expressive and easily produced material was an expression of sustainability in materiality.

I am thinking about creating a material representative of a more natural or biological process not mechanical , but generative.

I am interested in natural variance, but not random, not chance.

I am interested in a material that can present a vast two-dimensional area that transforms into multi-dimensional space.

I think of not just creating objects, but in a sculpture expressing a geologic movement.

Folding of space over time.

A movement we cannot see, a movement we know.

A space we do not visualize.

Organic growth, earth tectonics

Earth textiles, textile tectonics

If we accept Karlheinz Barck’s ‘Materiality: Kaleidoscope” my sculpture is certainly pure materiality. The argument becomes how does this stand up to the sculpture as a practice as an art.

Will these sculpture challenge the digital by becoming physical ?

Building a physical sculpture from a pure concept.

Why not let the guests write your strings ?

What is this? Answer, a quilt.

The sewing for me is a way to put my heart into the construction. The quilt is meditative, string binds. It can’t be just be glue and nails.

Despite a lack of agreement regarding signification we are all tied together.

A community of schizophrenics is still an inter-dependent group of citizens knotted together.

A quilt is a computable-like concept like John Cage’s music or Bernard Tschumi intersections of programmatic elements, however, unlike a program of random chaos that hopes to express by chance something meaningful, a quilting process is complex and not random. The quilt goes beyond these concepts by possessing not only the qualities of these other processes by also more insight ones as well.

It allows a pure procedure yet expands on simple mechanics and allows a non-contradictory theory of subjectivity within an objective realistic paradigm.

What is a realist? How to create space ?

By using my sculptural process I create visual art ?

By using a creative organizational program I help bring a spatial material into an expressive form.

Do you see Andy Goldsworthy ? do you see his photography of materials ?

When I wrote this I thought I might, but now I’m not so sure.

Could I tell a story as an act of creation, like a journal. Like a diary of creative building processes. Could this story have a subject other than itself? Would I want it to? A story of freedom or the pursuit of beauty, space, love boredom?

Gravity: wanting, desire or ability to attract.

Gravity must have a current and a medium.

\*\*\*\*\*sculpture idea : use the vision of the 4th dimension.

A list of possible physical shapes for folds, weaves and sculpture. All of which use analogy as the creative process. Some I like, some I don’t.

Bottom of a future ocean – this could be one

Fold in space at (sqrt 5 at coordinates) I can see this one

The characteristics of potentials missed by normal interpretations. What did I miss?

Should write up a story [sculpture] dedicated or about the man who made the digital weave archive at AU.

A material built from irrational numbers.

Why not just always be exact in procedure ? Answer: I am not a robot.

See also Lyotard (‘materials of communication’ for another explanation)

Gravity Installation.

Why make pictures with titles as the basis of sculpture ? Answer: the coordinates tell a deeper story of the space.

Perhaps we can say the weaver provides a type of modernist ordering system, a place to return too; however, it’s simply a frame of reference that allows a continuity of time. The advancement is the ordering of a non-random subjective creativity space for construction of expression relating to the order system. A sculpting process that provides a freedom but without the dull abstraction of creation. Or the creation of images that entertain by spectacle alone. Random is dull.

Taking a digital computable process and expanding the ordering system into the non-computable without being random.

Where does it want to fold?

Answer:

Using patterns from itself and mating with another the fabric begins to fold. If it cannot find a mate, then dividing itself into two and the two halves mating with each other.

Not only does landscape emerge, but also do forms. And these forms emerge using their own organization.

Grouping these together is great and I look forward to making larger ones that collapse into folded weaves of smaller ones.

The edges always fade

The edges always fade either because the arm cannot interact the same due to the awkward angle / setup / position or other.

A cropping finds a nice look but even better is bring it to the edges ? maybe.

I can expand the concept and practice of layers on the wall and creating textures.

Making materials to make shape. What is a sculpture?

\*\*Feb 16th, 2017

Some time around the beginning of the year I challenged myself to expand my concept of materiality. I ended up find a new link in my theory of modern design, the point that modernism focuses on the intellectual satisfaction of creating the idea. John Cages subdivision of time are similar to the subdivision of Vignola’s method to create the classical order of columns.

Vignola did subdivide a model on a page to create proportions. Cage subdivided time using evenly divisible segments and inserts chance into that space. I’m very similar, as different as Cage to Vignola, but very similar. How to go even farther ?

I want to create structure that is modern and not a subdivision of space, not an illusion but a complete form. Yet I subdivide my materials with checkerboards from the infinite plane. But then re-combine that to build larger wholes. Difficult treading as to the differences here. I am certain that Cage had a certain 20c thought process that I’ve been able to evade and after these last few months of research and pursuit of art again there is a certain boringness to the obvious 20c art that is so easy to find. Yet that does not mean I’ve achieved any transcendence. ? hard to say QED. ? Does this even matter, isn’t this a 20c question ?

Wrapping space in my woven blankets.

Folded space at x,y coordinate. Star date.

Reliefs are the natural progression from cloth to Earth.

I’m weaving the concept of materiality of the 20c into a fabric.

And with the new material I’m exploring concepts of space.

Question:

Was modernism the idea of subdividing an ideal or any concept, and from that structure filling in the parts of the whole with new textures or overlapping and resolving conflicts ? That might be a difference between art and design.

I am expressing a deeper concept of 20c thought vividly and in new ways. When will I over throw it ? can I overthrow it ? is that really what matters ?

I’m aggressively challenging what it, but how to expand the limits of the paradox?

\*\*

This is a journey through space and time

Traveling along the infinite plance

Spread out; expanding

Exploring : waiting for

Geologic time.

What happens over time?

Even this conceptual materiality needs material, a physical motive and assistance to create the next step of recursion. As I near the middle of the possibilities of these materials I fear not folding this first half into the beginning of the first half of the next chapter. To be able to create a spiral of outward movement in a recursive means.

Beginning with a string of infinite length, then proceeding to a digital loom, I am exploring the ode of production. Manufacturing a type of textile. I expose this material to selective pressures and forces. Re-organizing using patterns from a digital weave of infinity. Exploring the vastness of this plane. From here I begin anew a sculptural undertaking dedicated to the possibilities of folding space, a space generated from a vast, unique transfinite fabric.

**I need to focus on removing anything that I hold onto and move with courage into the void.**

None of this is anything I think it is.

########

2/26/2017

Begin write 3 (for printing start here)

1

Establish a place for combinatory organization,

2

Delivery of empty materials,

3

Create adjacent centers,

4

Each is enumerated,

5

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

6

And fold,

7

Visualize outward growth of time and space.

Writing studio notes:

SS3:

Repeated masking a second time over the alternate checker

Metalic Silver

Metalic Copper

Rough fabic-y

Peeling edges

The other SS3:

The other lighter 1 0

white green 0 1

bright behind 1 0

a bold misleading grid 1 0

downward binary 1 0

numbers 0 1

1 1

sqrt root 29:

These have been glazed

Using pencil as pigment

Surfaces of

Vermilion

Feb 18, 2017

I painted it so red it all faded together

Then I carved it back out to get a pattern back.

1. paint white
2. mask weave
3. paint vermilion
4. write letters in black
5. paint red
6. erase the letters

Glazed again with leftover red, clear plastic increases the impression of a vast plane.

Sqrt 19

With tight masking

cut exact

Blue

The blue of blueprints and water colors.

\*\*\*\*\*

This blue is the color of night, not darkest night, but early morning. The anticipation of a night that will come to day.

A black optimism.

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

sqrt 11 / sqrt 13

Background primer and light wintery pattern

All of the ones in this reference started life with the pattern of winter.

Wrote out number sequence, added a layer of white chalk with marks from broken charcoal pencil.

Will add sqrt11zoom52x32 as overlay of faint lines.

The numbers make the grid. the grid hides the numbers that makes itself.

Some blue begins to talk.

That felt good

These lines are stories

The numbers explorations in space.

The brush just touched the mind.

1. the opposite hand traces lines.

First just wandering

Feeling the muscle

push the brush

practicing a controlled delicacy

And then the mind

wanders

And then the mind looks

for focus

And then the mind talks

walks and

the brush walks with it

telling stories.

Words from memory (4 panels surfaced as one)

These are now nailed to the wall together as 4 and then brushed with gesture using calligraphy ink.

Words with mountain

Where di that little mountain come from?

After the introduction of round volume (clouds?)

There it appeared.

I’ve had to sit back and enjoy the view.

I did like that little mountain.

But I most not stop, no nostalgia for a small little mountain.

Bright colors from a fruit bowl, covered in black ink.

\*\*\*\*

Pencil text from between √13 and √17 and lightly washed with gray-white. Pencil as pigment.

One planned with lp\_sqrt5and11z104x100\_160d.

These next four have been arranged side by side and written √17, √19 and the last one has a bit of √23. These a nice strong gesture that runs with this string that ou don’t see when the panel is only one.

My back hurts.

This arrangement.

How to make this bigger ?

See picture of panel arrangement.

These next four:

One is blue like a snake

the snake tells a story.

Write Here:

Is now pencil and a grid of pg\_sqrt3and7x23\_27c-3 and I want to turn the community wall into a moving quilt.

Let the patches exchange as the visitors draw.

Sketch from paper

Blend with liquid

raw pigment.

Blue squares, red squares of left over color.

Dense Blue Grid (big blue)

Like blue prints / chalked the weave.

Pattern traced with blue, blurred with water / like the sea.

Painted Gray

Reflecting the sky.

Dense blue contains about 4000 decimal places of √5.

Intended for geometric measure:

Vectoring a topology

draw down at the bottom

Went outside to be a table today

the vectors act as plan for cutting landscape.

Inteded to mate and weave into the wall with Write Here.

Having a white sheet is very handy for photographing.

Strips of red and blue just waiting / a very bad pink / red / a new pink / is it Valentines Day?

One last look at winter / orange / copper brown / mixed into white.

Gobs of white pool / more brown copper orange / held flat in landscape / terrible blue pencil never to be carved.

Time to focus on the next steps. Only, if ever glazed the blue once folded and sewn.

Explore the wall

Explore the miniature (small folds ?)

Sew forms

Frame your thoughts on volume / what is volume ? / what is volume?

What is folded space ?

Fold space

Fold space

Fold space

What is the infinite plane of folded space?

Progressions one by one, delete the quilt.

Combine but do not subdivide.

You cannot make harlequin plazas, the illusion is not a drawing of space, do not sulput perspective. It’s a space folded, not a projected image. The image helps us get there but we will leave that behind. And try.

With a machine we can cut so precise there is no need for a seam. I do not care about perfect lines. I care about the seam.

Feb 23, 2017

Brushed aside the

Rubble

Let it fall through

The sieve

Left what was fastened

to the formations

folded them together.

What remains is a landscape

A flat terrain with

a formation

geologic space affixed

sew it together / Quilt it / the formation is set / just tie.

Naming the folded landscape.

Mth1 , SS3, √3, Posslets Fig37, binary numbers from a file. Dirty painting. Rupture at sqrt3and7z19\_16. A folded mirror of landform. Landform from an archeology of the Rupture.

And then I realized it was a single shape in the landscape.

#########################

Rewriting on March 16th, 2017

Folded space at x,y coordinate of the weaver

The weaver’s space, not our space

Reliefs are a natural progression from cloth to Earth.

I’m weaving the concept of materiality of the 20c into a fabric.

And with the new material I’m exploring concepts of space.

Modernism was the idea of subdividing an ideal or any concept and from that structure filling in the parts of whole with new textures. I an expressing that notion vividly but not over throwing it ? Not yet ? I’m aggressively challenging what it is, but how to expand the limits of the paradox.

----------------------------------------------------------------

This is a journey through space and time

Traveling along the infinite plane

Spread out; expanding

Exploring: waiting for geologic time.

What happens over time?

Three circular lines spiral out from a center and point back at the origin.

Beginning with a string of infinite length, then proceeding to a digital loom I am exploring modes of production. Manufacturing a type of textile material. I expose this matter to selective pressures and forces. Reorganizing using patterns from digital weave of infinite size. Traveling, exploring the vastness of this plane. From here I begin a new a sculptural undertaking dedicated to the possibilities of folding space. A space generated from the transfinite fabric.

Feb, 23 2017

Brushed aside the rubble

Let it fall through the sieve

Left what was fastened

Two formations

Folded them together

What remains is a landscape : a flat terrain with a formation / geologic space affixed.

Sew it together

Quilt it the formation

Is set – just tie.

Add color to the weaver!

Add color to the weaver!

Add color to the weaver!

Add color to the weaver to do the next rupture!

Add color to the weaver to do the next rupture!

Advanced the weaver to do color, so now you have no excuse to not use the color weaver to do the next rupture!

It’s very easy to get catch up in the numbers, the weaver and explaining that to people. Manufacturing and materiality are simpler to follow. This is not my work. My work is not the manufacture, my art comes after the manufacturing even when the manufacturing is part of my work.

What is a folded space. What is the shaping of materiality

Two new pieces this week, a twist, folded, and shattered.

I thought to make to it monochromatic, but I carefully applied the oil finish so as not to dirty the soft white strings. Last time I made it so red it lost the organization of the woven patterns.

I also used curved lines and did not force triangles. I folded paper to help in envision this space.

Steel wire and a clamp would better fix this chair.

This is a folded plane, one on top of the other.

The one is the middle is a folded volume? Or is it folded into a volume ? Architectural in shape.

This is a folded volume or a folded plane folded into a volume a very simple quilt. I like the simplicity of the quilt.

The other one, a little mountain. I did like that little mountain. Although I’d prefer to focus on an emerging volume the dimension of a fractal which is more like two and a half. This is simply a folded plane into a texture, the surface of the Earth is like this. It has a cavern, an entrance or (in the direction) it is hanging on the wall now maybe a chimney.

Is the mountain part of my subconscious? Did I remember that little mountain when I was making it? I did not feel as through I did, but on re-writing these notes The little mountain came right back to me and I do now like to think of them together. Is that a distraction from the work I say I am doing?

By carving back into the wood, through the gesso and exposing the raw wood again then painting this rough surface a very dynamic color or pattern was obtained as the color dyes the raw wood much different than the painted surface. The sculpture for texture I think adds to the work a dialog about the lineage of sculpture and those works that I’m creating. Was it Michelangelo that say he carved away he pieces that did not belong. In this case it was removing those unwanted letters.

Christo talks about the history of fabric in art, the way in the classics it was used to emphasis the human figure. Rodin’s teach would have his models pose in wet linen.

But fabric is important in life in more ways than only art.

Does this material create a dialog with the materiality of mass media as a medium?

Return those stupid finger paints, return those stupid finger paints. The oil pastel’s are nice.

Giant white canvas, you just feel a sense of possibility and oblivion.

(Picasso noted this as well)

It’s not “Write Here” it should be Participate in a coordinated gesture.

I setup a space for guests to interact with the canvas, they said what should I do? I said whatever you like. They did nothing. That is the fear we all have looking at a gesso white canvas. But the artist will go on with courage.

So what to make now?

A folded plane

A folded volume

A folded plane as landscape.

I started to double side prep the last 4 panels – I think these are destined to become a true 3d quilt. A free standing folded space.

A freestanding folded plane.

A freestanding folded volume.

A freestanding landscape.

There is enough for many one more rupture. A rupture that will come from the weaver with color.

There is another relief waiting.

A lot of artists will take an everyday material using it to construct into an image that represents an artist idea or creative statement. For instance a military tank made from balloons that slowly deflate over time.

I want to take an everyday material and create a new material to with. And from this new material create expressions representative of the idea of creating and perhaps make a sculpture with the sculpture. Where does this sculpture begin? Recursive folding of material and space.

Many artists use materials to represent or express image. Like knitting a Skelton form, creating inflatable forms.

I want to create a new material to express the very creation of the idea. To express the very creation of this material in a physical form. Creating a type of fabric by weaving .

What is the physical form of folding ideas into physical material?

Not folding fabric but folding the idea of fabric into a physical shape.

Meshes of string, text strings, number sequences – digital string a digital loom. Combing to form a fabric that is woven and then folded. And then folded into expressive shape. Representing the concept of material as idea, material as memory and the volumes / spaces possible capturing images of this process of unfolding.

Try to model the creation of this material on a geological or abstract, biological, ecology of sequential transformations. The layering debris of an ecology that over time are acted on by forces barely perceivable to the everyday actions of the members of such ecology and yet once these geological movements complete and the actions know then the idea that these forces could take place in a moment of time witnessed by a person. Representations of space folded as a result of time. Like geology. Do I represent this? Is it evident how it was made ?

I want to draw attention to other outlets that materialize ideas. Mass Media takes a concept and manufactures material products. Material in that they are consumable and linked to the labor that produced them, . Compared to mine the concept and the medium is less obvious. I argue they are similar in some ways.

Thus by filming and orchestrating this saved medium (of mass media) abstract concepts like a presidential election can be consumed and converted into revenue. Mass media is not only able to shape how we understand abstract concepts it can also profit by doing so. My art focuses on the idea that a concept and be converted into a physical object. I also have books for sale.

Someone was viewing my art and had a thought about something, what more could I want.

But that doesn’t mean that their idea is what I’m representing, if I’m representing anything at all.

Did create and present studio space to an audience with pretty good success. And that helps focus me on the project at hand. So many ideas yet discipline is needed to focus on more specific concepts and that focus creates a clarity of thought and work.

1. creating a material
2. folding space
3. selling books (digital print media)
4. a material that represents space.
5. Exploring sculpture with this concept of materiality.

Time to focus on the next step, only if ever glaze the blue once folded and sewn

Explore the wall

Explore the miniature (small folds)

Sew forms

Frame your thoughts on volume

What is volume?

What is volume?

What is folded space

Fold space

Fold space

Fold space

What is the infinite plane of folded space

Progressions one by one

Delete the quilt

To combine but not to subdivision, not post modern to break subdivision and grid.

You cannot make harlequin plazas, the illusion is not a drawing of space – do not sculpture perspective, it’s a space folded, not a projected image. The image helps us get there by we must leave that behind.

With a machine we can cut so precise that there is no seam, I do not care about perfect lines. I care about the seam.

Like film or television I am capturing an idea and turning it into a matrial, it is with this material that I make sculpture. I further deomonstrate this by selling books.

What is my weaving process? A combination of strings gestures and weave pattenrs ?

Then woven together

Recombined

What should it be? I often question what it is what it should be. What do I even mean. Inspireation for painting, where does color begin? Spring brings white flowers. Paint a calky white and washed out black ink. Visit a museum, draw , visit the mountains to draw strata and geology. Printed color weave patterns.

Made a simple fold and attached it to the rupture #4. Have been resisting the urge to just fold, thinking it too easy, slowly letting it out.

I want more material before the folds

And then a twist, I did a kind of twist, this time with triangles sewn together first then coming back and cutting that in half. Think about using the hook needles. Think about pulling pieces from the sieve pile, recoving them.

A great force exhausted me making this twist. And it must keep going.

This month is espiecally like work, repeating tasks and yet forced by the naure of creating to have new ideas, inside redgiment of this body. To create a tangible series – this would be my largest series to date.

Finally cut the large ones in a desire to make something bigger and it rained and now I imagine cutting these two woven ones again into a single TIN – may need to use two sheets of Masonite to create an even bigger one.

Folds cutting across terrain.

Stop falling in love with the material. Keep folding, keep weaving until there is nothing left.

Make these curved weaves and then make TIN or from a TIN make curves – and yet I desire more panels to select for curved weaving. And I need more material to combine a larger TIN.

I never would have thought these weave patterns would have anything to do with Anges Martiin, yet, after reading her writing I realize one thing in common – loneliness. The plane expands so vast that you cannot help but feel small and insignificant. And then, for a moment you feel a little bit of life in an arrangement n your view and then all of a sudden the vast despair fills with hope and inspiration. This does remind me of that work for it’s a definite feeling I have when working.