



ICH

Nº 1



POR TABLE SELF-EXHIBITION

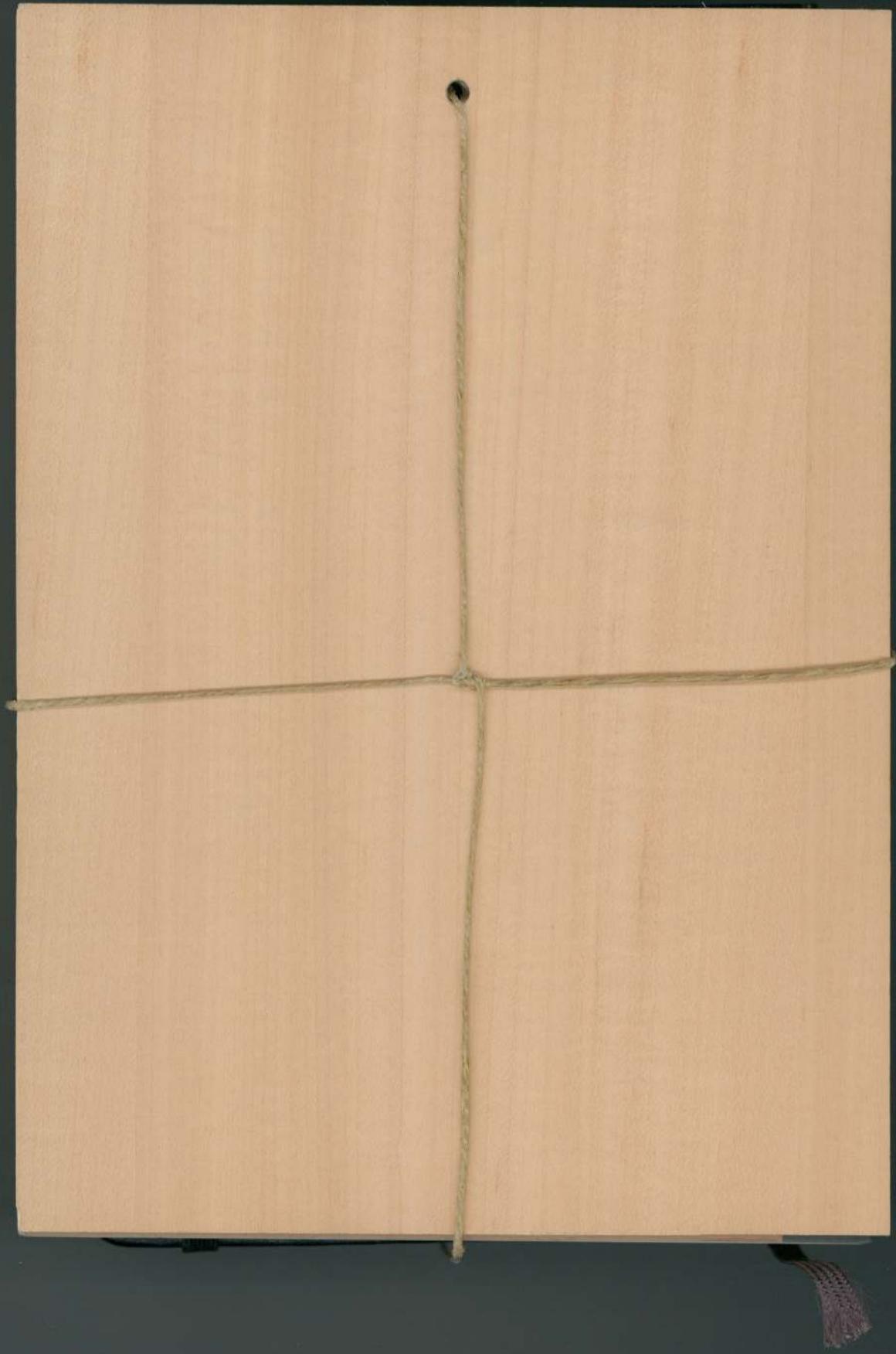
A collection of items on boards,
to be hung upon an appropriate wall
with the provided hammer and nails.

**Each board is shown, front and back,
along with the item(s) upon it.**





2-Dimensional Meditations
on
Forms in Space



A selection of some
of the pages of these sketchbooks
can be found on my website,
along with other works:

<https://michael-r-j.github.io/portfolio/>

CV
&
STATEMENT

An up-to-date CV is on my website:

<https://michael-r-j.github.io/CV/>

Michael R. Jimenez

mrjimene@gmail.com (without the "z")
<https://michael-r-j.github.io/>, ORCID: 0000-0001-7212-764X

American citizen
Polish citizen
D.o.B.: 2. June 1990

Address:
Vorgartenstraße 204/732
1020 Wien, Austria

EDUCATION

Technische Universität Wien , Project Assistant, Vienna, Austria	October 2016 -
Ph.D. in Mathematics and early-stage researcher (ESR) within the ARCADES Network, from the EU's Horizon 2020 program, under Marie Skłodowska-Curie grant № 675789	
Coursework Overview: Geometric Data Processing, Introduction to Optimization	
Concurrent Coursework Overview: Material-Based Art Project, 3-Dimensional Design, Figure Drawing	
Dissertation with Prof. H. Pottmann	
Universität Bonn , Bonn, Germany	October 2012 - September 2015
M.Sc. in Mathematics	Weighted GPA: 2.1 (81%)
Coursework Overview: Complex Geometry, Symplectic Geometry, Global Analysis of Riemann Surfaces, Ricci Flow, Differential Topology, Hyperbolic Groups, Algebraic Topology, Characteristic Classes, Representation Theory	
Thesis with Prof. C. F. Bödigheimer: <i>From Green's Functions to Chord Spaces, for the Punctured 2-Disk</i>	
Princeton University , Princeton, NJ, U.S.A.	September 2008 - June 2012
A.B. in Mathematics	Dept. GPA: 3.35 of 4 (B+)
Coursework Overview: Differential Geometry, Riemannian Geometry, Modern Classical Dynamics, Advanced Classical Mechanics, Algebra with Galois Theory, Mathematical Methods in Physics	
Concurrent Coursework Overview: Advanced Sculpture Studio, Advanced Painting Studio, Advanced Drawing Studio, German Language	
Thesis with Asst. Prof. G. Holzegel: <i>(In)completeness in Riemannian, and Lorentzian, Geometries via the Calculus of Variations</i>	

WORK EXPERIENCE

SAP Service & Support Centre , Computer Analyst (Support Engineer), Dublin, Ireland	14 March - 13 September 2016
Worked on insurance software development	

CONFERENCES

XXI. Generative Art Conference , Verona, Italy	18 - 20 December 2018
<i>Talk</i> with María Lara Miró: <i>From Lines to Circles: Rethinking Design Coordinates</i>	
Solid and Physical Modeling 2018 , Bilbao, Spain	11 - 13 June 2018
<i>Poster</i> : <i>Interactive Geometric Design: Constraints Imposed by Function and Fabrication</i>	
Geometry Workshop in Obergurgl 2017 , Obergurgl, Austria	21 - 26 September 2017
<i>Talk</i> : <i>Discrete Weingarten Surfaces from Strips: Expressed in At-Most-Quadratic Constraints</i>	

PAPERS

Jimenez, M.R., Müller, C. & Pottmann, H., *Discretizations of Surfaces with Constant Ratio of Principal Curvatures*, Discrete Comput. Geom. (2019). <https://doi.org/10.1007/s00454-019-00098-7>

ACADEMIC EXPERIENCE

ARCADES Events , with information at http://arcades-network.eu/	
Learning Week III, INRIA, Sophia Antipolis, France	27 - 29 March 2019
Second Software & Industrial Workshop, Cambridge, UK	28 - 31 January 2019
Doctoral School II & ESR Days, Barcelona, Spain	3 - 7 September 2018
Learning Week II, INRIA, Sophia Antipolis, France	19 - 23 March 2018
First Software & Industrial Workshop, Athens, Greece	27 November - 1 December 2017
Learning Week I, INRIA, Sophia Antipolis, France	3 - 7 April 2017
Doctoral School I, Oslo, Norway	28 November - 2 December 2016
BMS/SFB Summer School: Discrete Differential Geometry , TU Berlin, Berlin, Germany	9 - 20 September 2013
Lectures by: Prof. V. Bazhanov, D. Cremers, V. Fock, G. Kutyniok, F. Luo, U. Pinkall, W. K. Schief, Y. Suris, S. Tabachnikov, and M. Wardetzky	
with lectures, and information, at https://www.discretization.de/events/16/	

Lab Assistant, Civil Engineering Department, Princeton University June – August 2012
For Prof. Michael Littman, regarding his course "Engineering in the Modern World"
— Designed a couple of interactive demonstrations of magnetism and telegraphy for first-year students
— Systematized the restoration of a vintage PDP 8/L computer, including both replacing hardware on its flip-chip modules, and debugging memory reading/writing

NSF/RTG Summer Program in Analysis and Geometry, Princeton University 6 – 22 July 2011
Lectures by: Asst. Prof. G. Holzegel, Prof. E. Stein, L. Pierce, and A. Ionescu
with (resp.) lectures: "The Geometry of General Relativity", "A quick introduction to harmonic analysis in \mathbb{R}^d ", "Discrete Analogues in Harmonic Analysis", "Harmonic Analysis and Nonlinear Dispersive Equations"

Research Assistant, Physics Department, Princeton University June – August 2011
For Prof. Suzanne Staggs
— Calculated, with Python, estimate Mueller matrices for an ABS half-wave plate
— Learned about linear optics, Jones matrices, and Mueller matrices

Lab Assistant, Civil Engineering Department, Princeton University June – August 2010
For Prof. Michael Littman, regarding his course "Engineering in the Modern World"
— Developed six hands-on laboratory demonstrations for his course meant for first-year students
— Wrote accompanying intuitive descriptions of the Physics-related processes exemplified by the demonstrations
— Constructed guidelines for use in these laboratory exercises as to show how these processes are involved in radio transmission and reception

Research Assistant, Astrophysics Department, Princeton University June – August 2009
For Prof. Anatoly Spitkovsky, Lorenzo Sironi (GS)
Abstract Title: *Accelerating Particle Acceleration in Shocks*
— Worked with FORTRAN code to run particle-in-cell simulations of particle acceleration in plasma
— Coded in IDL in order to analyze and interpret the output data

UNIVERSITY ACTIVITIES

Universität Bonn Fachbibliothek Mathematik Studentische Hilfskraft (Student Assistant), Bonn, April 2013 – September 2015
Germany
— Managed, weekly, the front desk of the Mathematics library

Max Planck Institute for Mathematics Wissenschaftliche Hilfskraft (Scientific Assistant), Bonn, March 2013 – June 2015
Germany
— \LaTeX -ed several chapters for the fourth edition of Prof. Dale Husemöller's textbook *Fibre Bundles*, under supervision of Dr. Alexander Weisse
— \LaTeX -ed a few other smaller papers/files for Prof. Husemöller and Dr. Weisse

Princeton Learning Cooperative Tutor, Princeton, NJ, U.S.A. October 2011 – January 2012
— Tutored a local high school student in abstract Algebra, once a week for several months

Princeton UNIX Users' Group (PUG) President (2009 – 2011), **Treasurer** (2011 – 2012), Princeton University May 2009 – May 2012
— Promoted student use of *nix on campus
— Managed group's listserv

Freshmen Scholars Institute Tutor, Princeton University July – August 2011
— Engaged selected incoming freshmen with elementary Number Theory and Probability
— Aided tutees with homework sets, three nights a week for six weeks

UNIVERSITY ACCOMPLISHMENTS

Princeton Class of 2012 Class Jacket Designer, Princeton University 12 December 2011
Winner of my class's design competition for its traditional senior-class jacket
Mentioned in the Princeton Alumni Weekly, page 4 (PDF page 6),
https://www.princeton.edu/paw/ROXEN/av_files/PAWReunionsGuide2012.pdf

Nassau Literature Review Contributor to Winter 2010 issue, Princeton University 4 December 2010
Selected to have one of my sculptures featured in the student literary magazine Nassau Literature Review
Electronic copy, see page 70 (PDF page 71), <https://michael-r-j.github.io/files/NassLit-2010-winter.pdf>

Princeton Class of 2012 Pre-Rade 2009 Shirt Designer, Princeton University 27 July 2009
Winner of my class's design competition for its t-shirt at the Princeton Pre-Rade, 13 September 2009

SKILLS

Computer: Proficient in using \LaTeX , Linux, GIMP, Inkscape, most office-suite programs.
Languages: English (native), German (ca. level B2).

Abstract objects, and the study of them, by way of their representations and their symbols: for me, that describes both Mathematics and the Arts, and it is why they both are the main pursuits in my life. Starting with a given set of tools and materials, all with their own functions, relationships, and limits, an entire structure can be composed. And, upon that structure, forms and objects can be developed, as to constitute a universe of possible interactions. That process of development, with all its meditations and gestures, is what I have come to appreciate as the essence of Mathematics and the Arts. Both subjects provide a means of tinkering, of creating, and of breaking; and with their derived gestures and actions, one can write abstracted poetry. While Mathematics provides rigidity in that creativity, with its rhymic foundations in the absolutes of true-false, the Arts embraces a reasoned possibility for the in-between, for something more fluid and primal.

My main area of study in Mathematics is differential Geometry, which is the study of abstract spaces with a notion of shape. Those spaces can be anything from the conception of the 3-dimensional physical space we inhabit, along with the objects in it, to something much more transcendentally complex. Confronted with such spaces, interesting questions can arise, such as: How can they be measured it? How do they behave and transform? How can I tell one from another? Can I morph one into another? How do they interact with each other? What are the limits? All such questions amount to a process of exploration, of identification, of discernment, and of flexibility. And it is by that kind of arena, I find myself most enthralled.

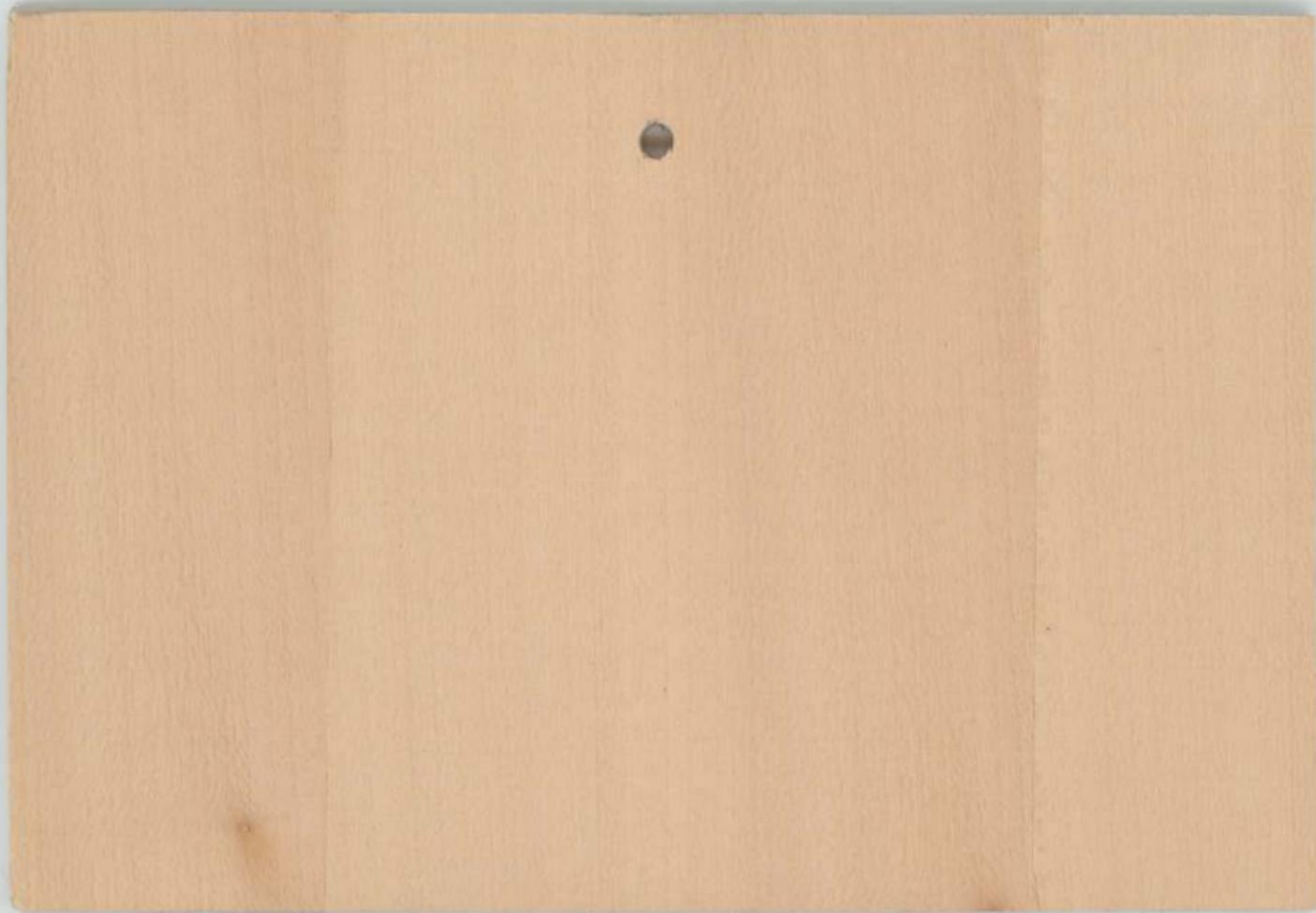
It was only when I took my first drawing course during my Bachelors studies, that I came to realize the stunning depth possible in the artistic process. Before that, just I felt as many people misunderstood the Sciences, I misunderstood the Arts: it suddenly became clear to me, that there is a rich narrative below the surface, a wonderful tapestry of layered abstraction. That revelation was reënforced by my studies of higher Mathematics and Physics, and helped deepen not only my understanding, but also my appreciation, of both subjects. After that, over the time of my Bachelors studies, I took several more courses in studio Art, including drawing, painting, and sculpture. My mathematical interests in Geometry helped inspire me during those courses, and in turn, those courses in the visual Arts, helped inspire, and motivate, me in my courses in Mathematics and Physics. During that time, I determined that the spatial endeavours of sculpture fit well with my interests in Geometry, and I have been a devotee ever since.

After my Bachelors, I continued onto my Masters degree, and eventually, onto my PhD studies in Mathematics. Over that time, alongside, I continued to explore my interests in the visual Arts. To engage with those explorations more and more often when I started my Masters, I began using drawing as a main means of sculptural meditation, as I wanted to develop a better sense of objects filling space, and to better understand ways of conveying form. Since then, it has become an integral part of my practice, along with watercolors, which I started during my PhD studies. Also during my PhD studies, I persisted in trying to find opportunities to get involved with Arts. To that end, I took several Art and Design courses that are offered at the TU Wien. Those courses have been a great outlet for me, especially in regards to developing my sculptural ideas.

Most awe-inspiring for me, are the functionalities and visualities of the cusps in spatialities — this is to say, the bearings and limits of abstract spaces in their manifold representations.







PREVIOUS WORK

MICHAEL ROBERT JIMENEZ

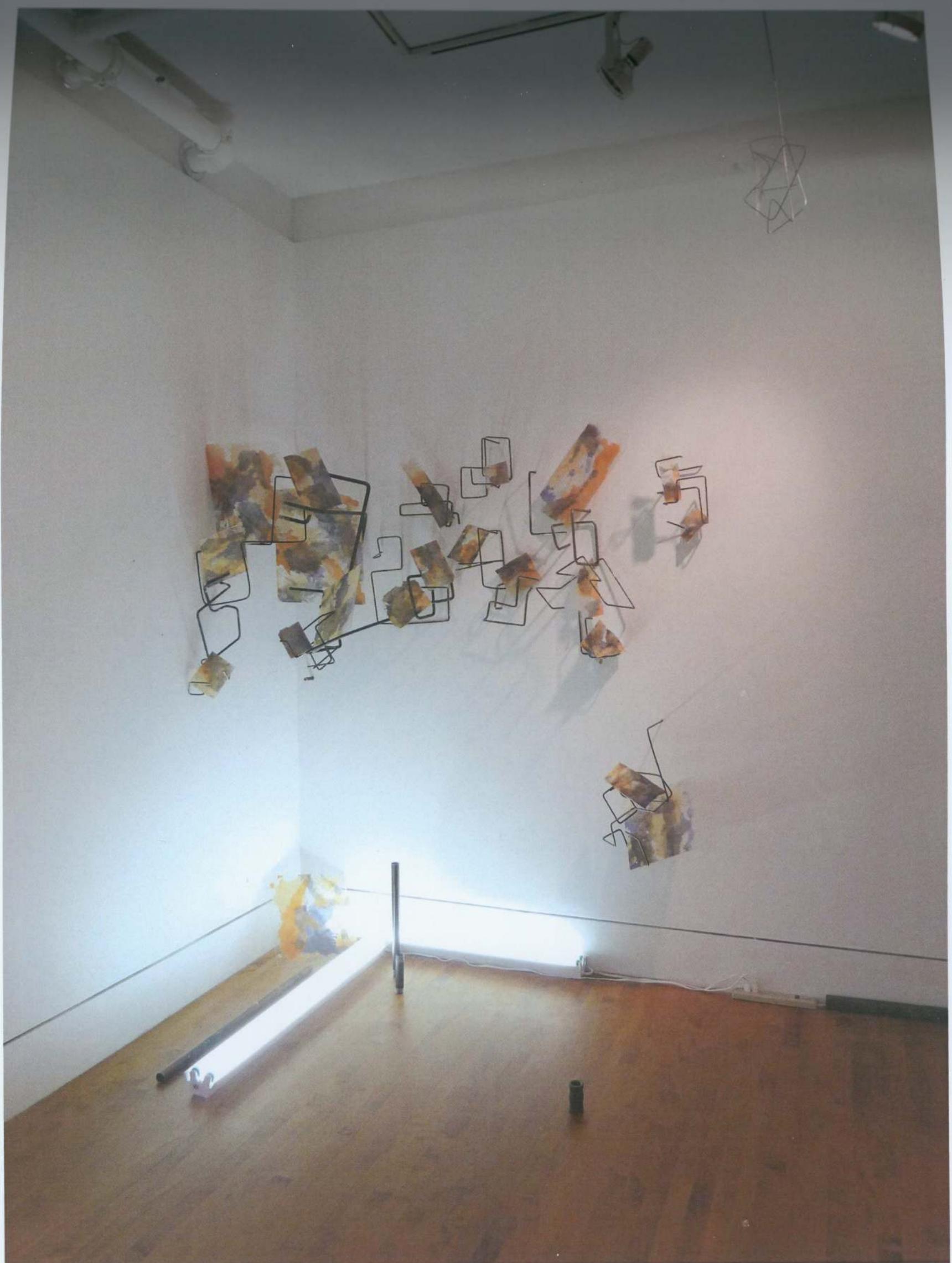


ICH

Nº1



Equilibria
Stability versus Instability
Balance
Symmetry
Singularity
Kairos
Dimension
Limit
Abstraction to Actualization
Perceptibility
Tangibility
Materiality
Captured Gesture

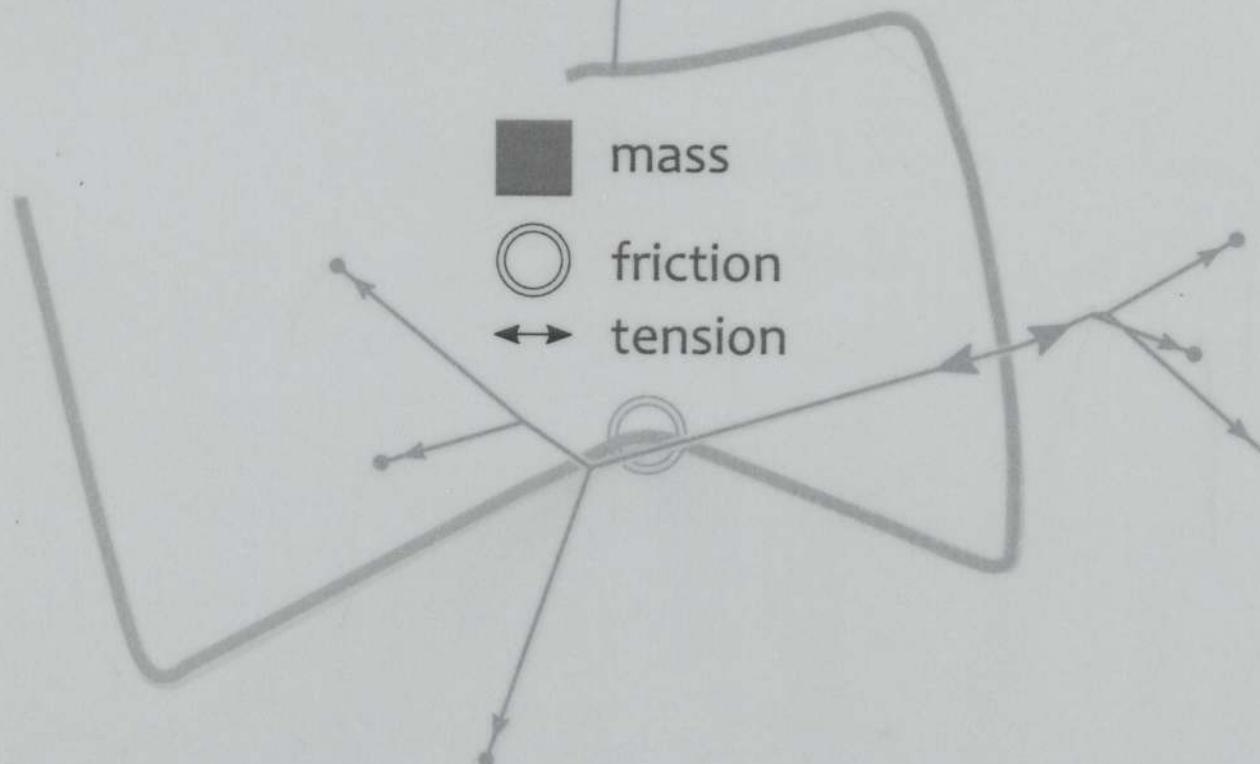


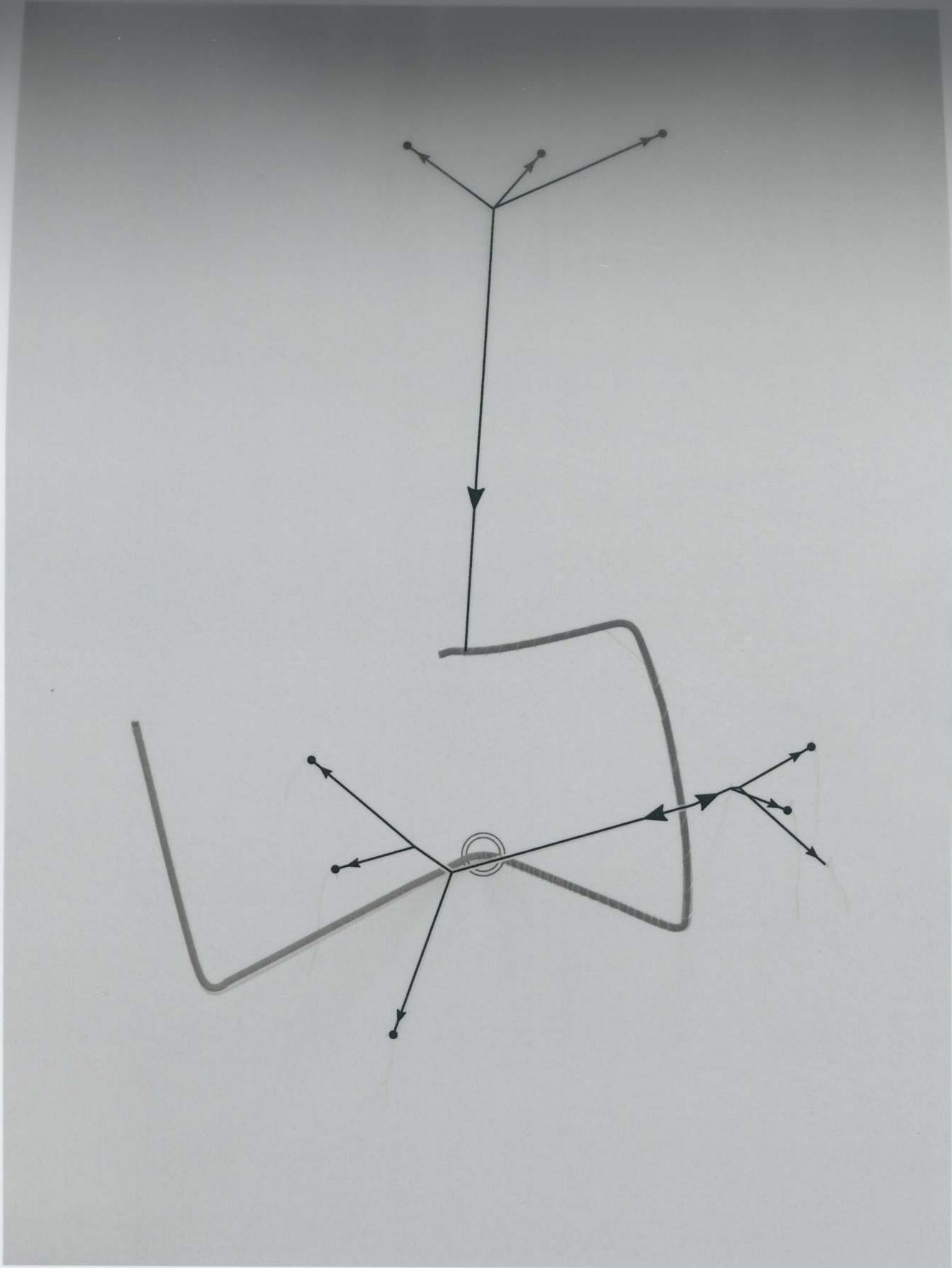
Meditation on Mondrian's 1913 Composition 7, 2011
Cylindrical steel bars of various diameters, glass, wax, & fluorescent lights.



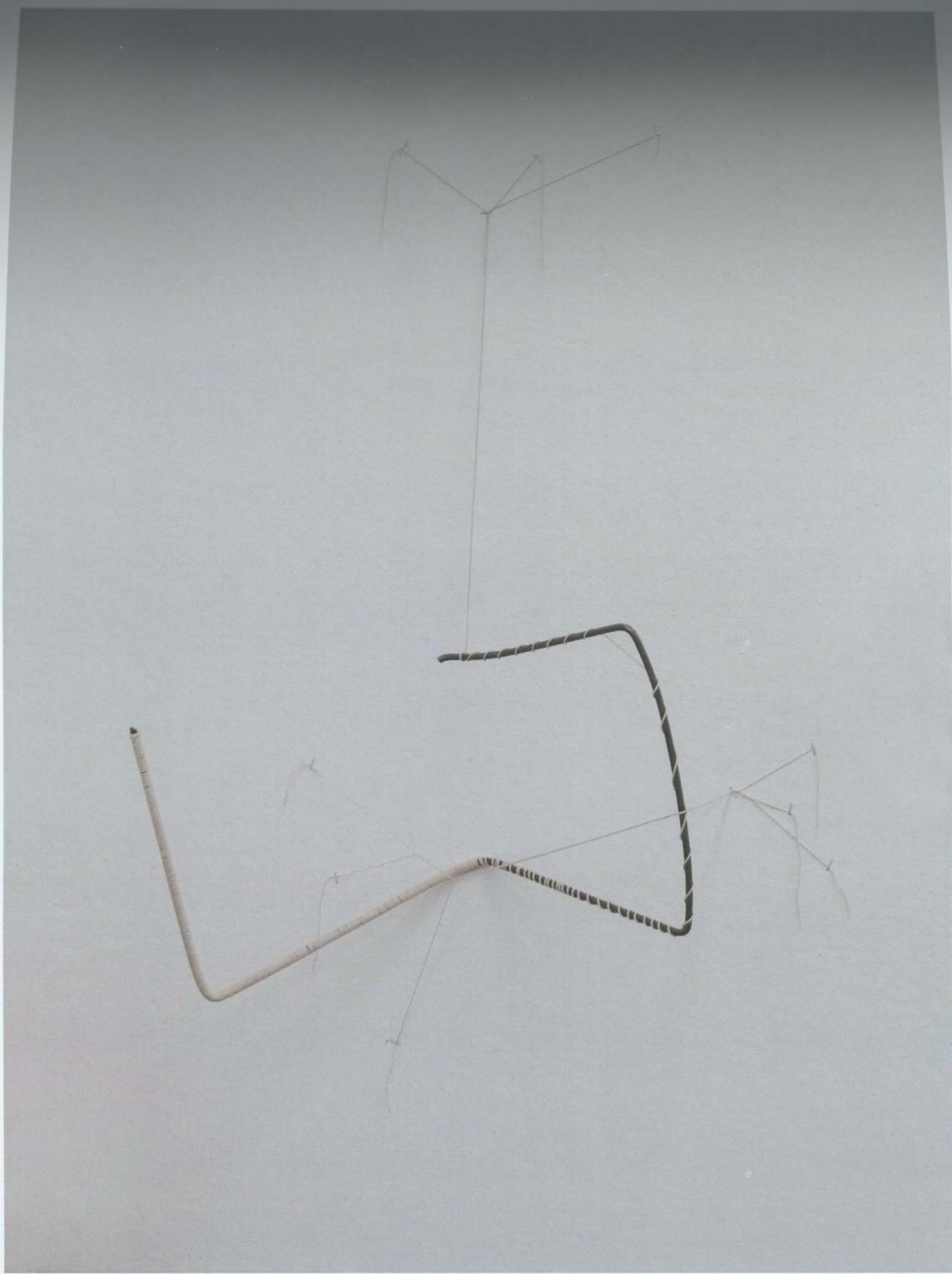
Meditation on Mondrian's 1913 Composition 7, 2011
Cylindrical steel bars of various diameters, glass, wax, & fluorescent lights.

»Static force diagrams« represent the various forces within a system of objects. They are a symbolic way to study interactions between those objects and equilibria.

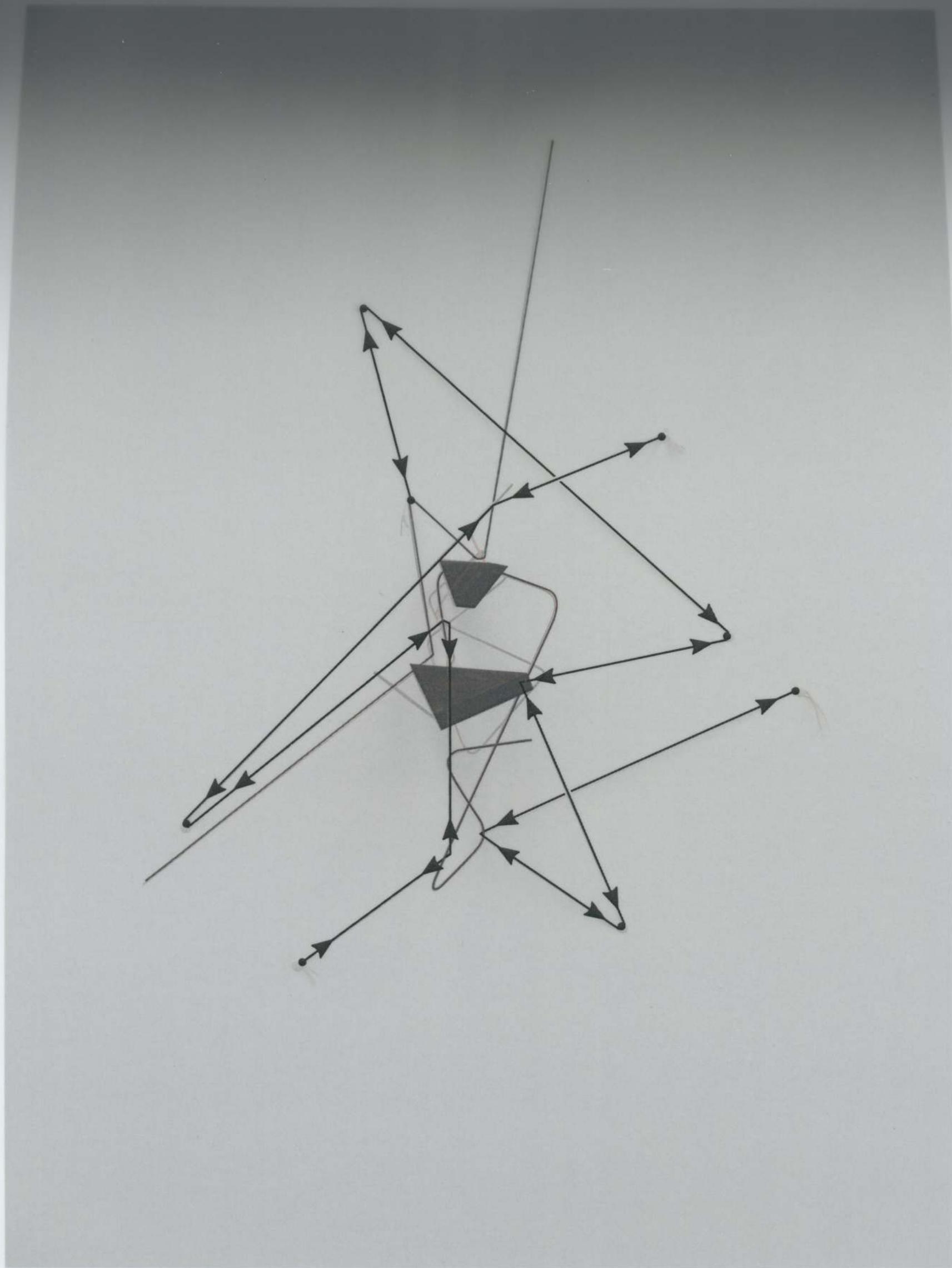




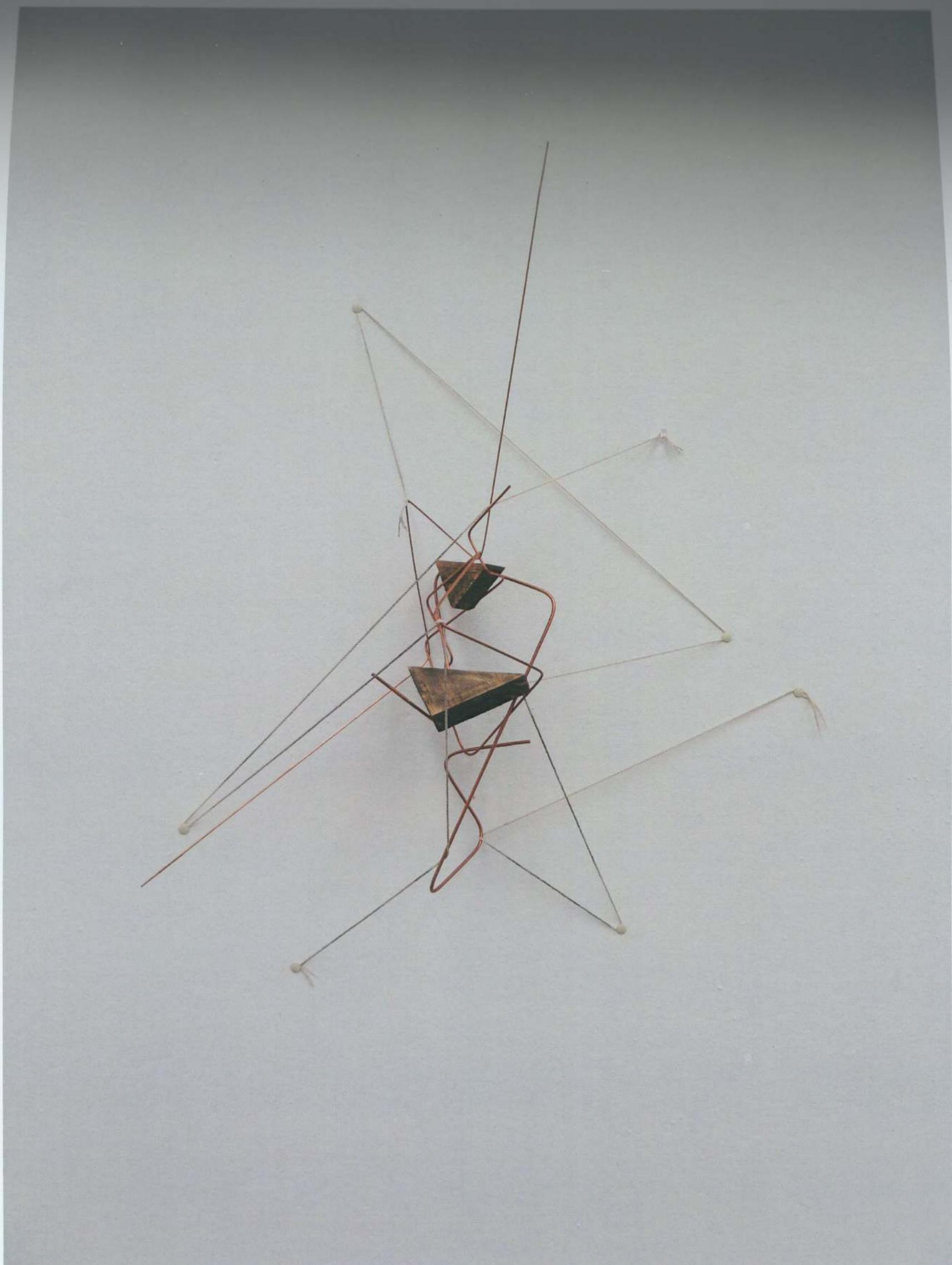
Meditation on Equilibria #2, 2011
Cylindrical steel bar, twine, staples, & friction
 $50 \times 30 \times 65$ cm



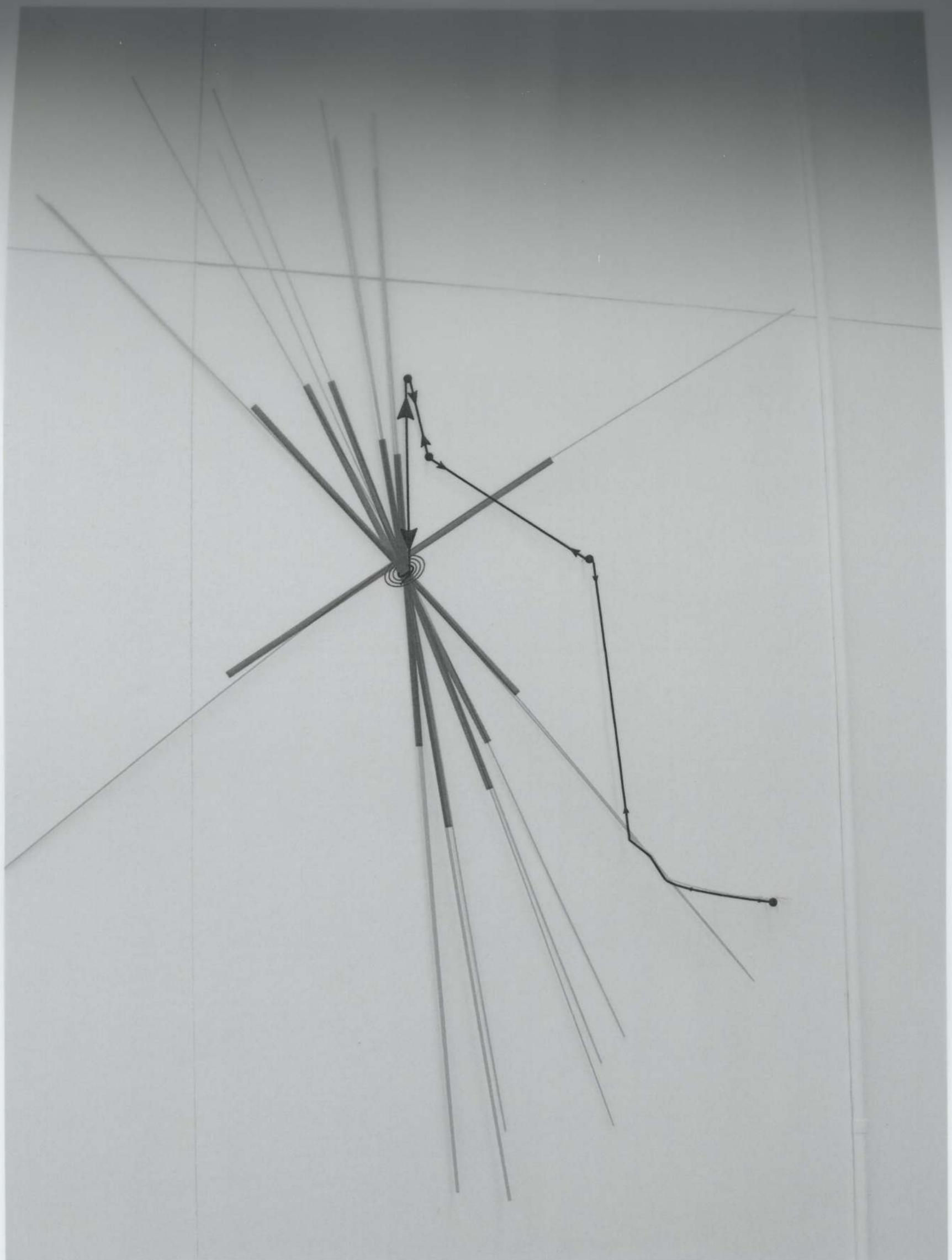
Meditation on Equilibria #2, 2011
Cylindrical steel bar, twine, staples, & friction
50 × 30 × 65 cm



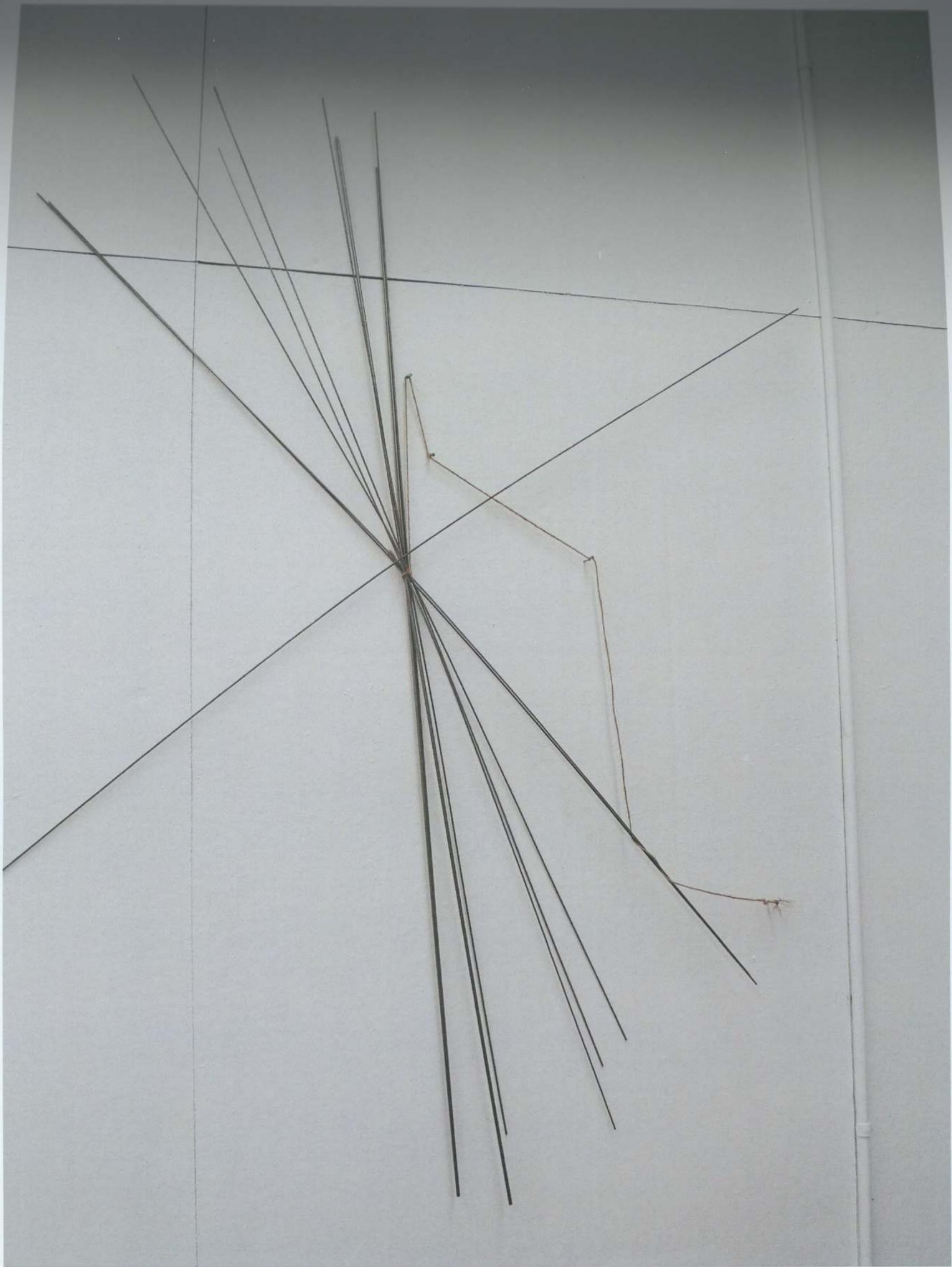
Meditation on Equilibria #4, 2011
Brazing rods, twine, wood, thumbtacks, & friction
50 × 15 × 60 cm



Meditation on Equilibria #4, 2011
Brazing rods, twine, wood, thumbtacks, & friction
 $50 \times 15 \times 60$ cm



Meditation on Equilibria #7, 2011
Cylindrical steel bars, twine, nails, & friction
150 × 10 × 150 cm



Meditation on Equilibria #7, 2011
Cylindrical steel bars, twine, nails, & friction
150 × 10 × 150 cm

»Stunted Ephemer«, 2019.

»Stunted Ephemer« was a exhibition of several sculpturally-paired objects, with only a few shown here. Within each of those pairs, the objects were put into sculptural relationships, which were intended to highlight certain of their material properties. This was done in a way as to juxtapose one's fragilities with another's flexibilities, so that the altering, or decaying, of their coupling remains evident and an integral part of each piece. It was this concept that gave rise to the name of the exhibition: their relationships are made ephemeral, in being placed in configuration of fleeting stability, contending with a stunted instability; the pieces find their moment in the present as the compromise of those two opposing ends. That compromise always taking place in the present moment, was intended to be persistent manifestation of the Greek concept of "kairos", which is the notion of an "appropriate/proper/opportune moment". In this way, the pairs are to represent extended gestures, that end with the resolution, or failure, of their pairing relationships as this compromise fades over time -- but that end is not calculated, even though expected.

As part of the exhibition there was a performance piece: unique from the other pieces in the exhibition, was the coupling the flexibilities of a metal rod and wooden dowel, that was brought into the present by the lighting of a candle, which in turn made pertinent the fragility of the wood. Faster than the decay of the other exhibited pieces, the end of this gesture came with fire-weakened wood being cracked by the flexibility of the metal rod, as it sprung back to shape.

EPHEMERA

REMARKS ON KAIPÓΣ



10 UHR, 1.7.19
MODELLIERSAAL
GUßHAUSSTRASSE 28
MICHAEL ROBERT JIMENEZ

»Στοιντερό Εθνικό Πανεπιστήμιο« was a exhibition of several sculptures parallel objects with
»Στοιντερό Εθνικό Πανεπιστήμιο«.

STUNTERHEMFRAUD

REMARKS
ON
ΚΑΙΡΟΣ



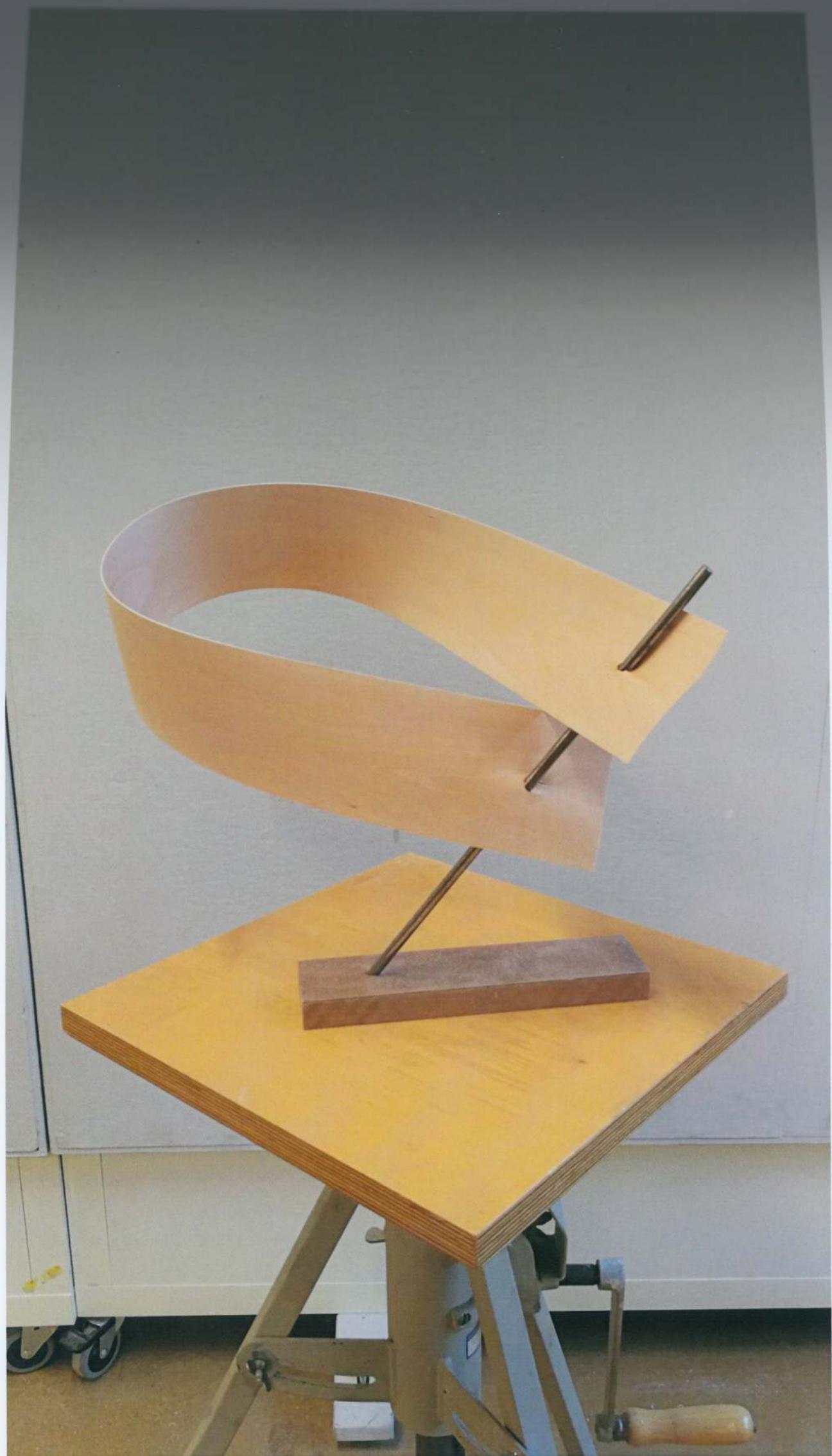
10 UHR, 1.7.19
MODELLIERSAAL
GUßHAUSSTRASSE 28
MICHAEL ROBERT JIMENEZ



Steel (1 m), wood (1 m), & MDF.



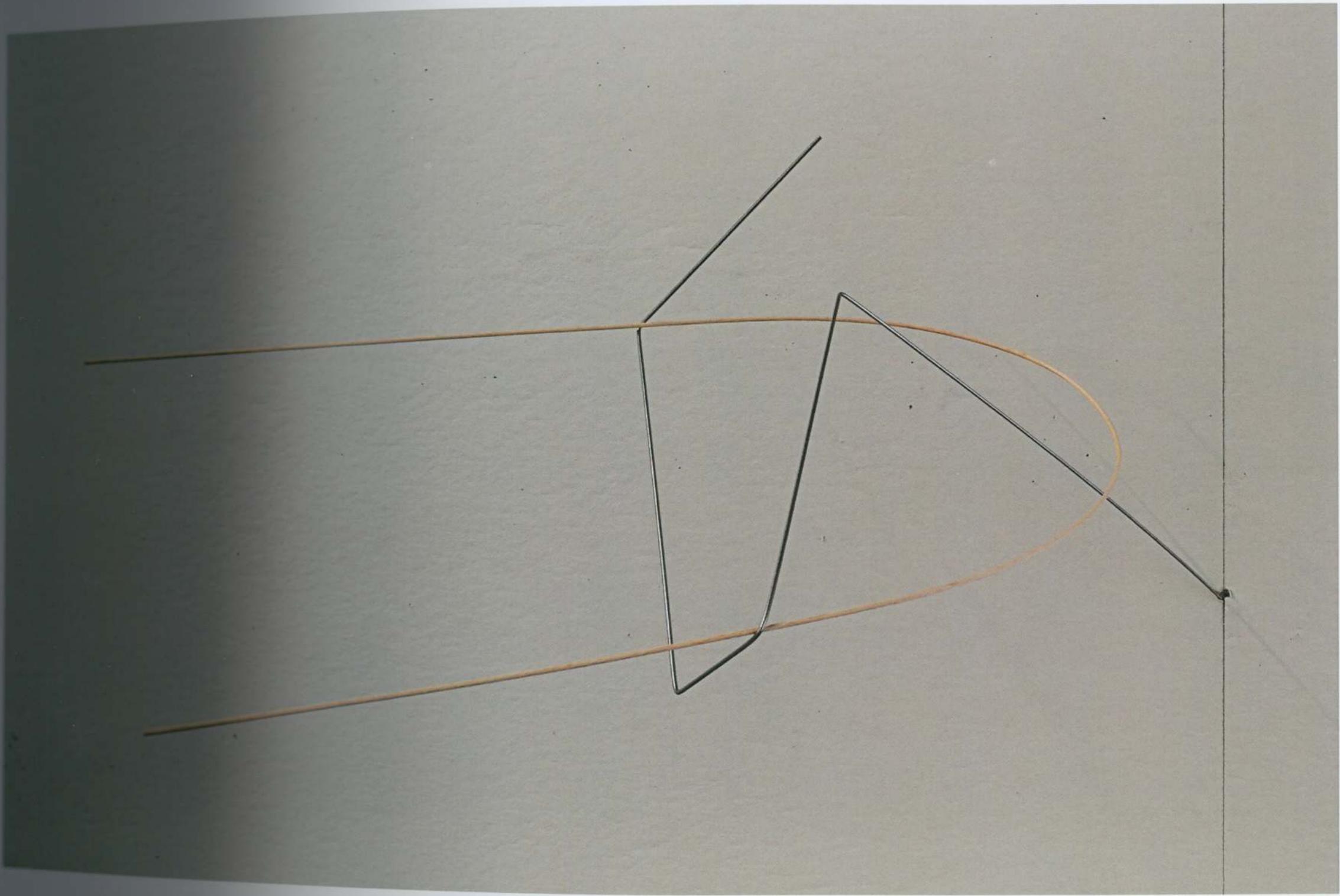
Steel (1 m), veneer wood (1 m),
& MDF.



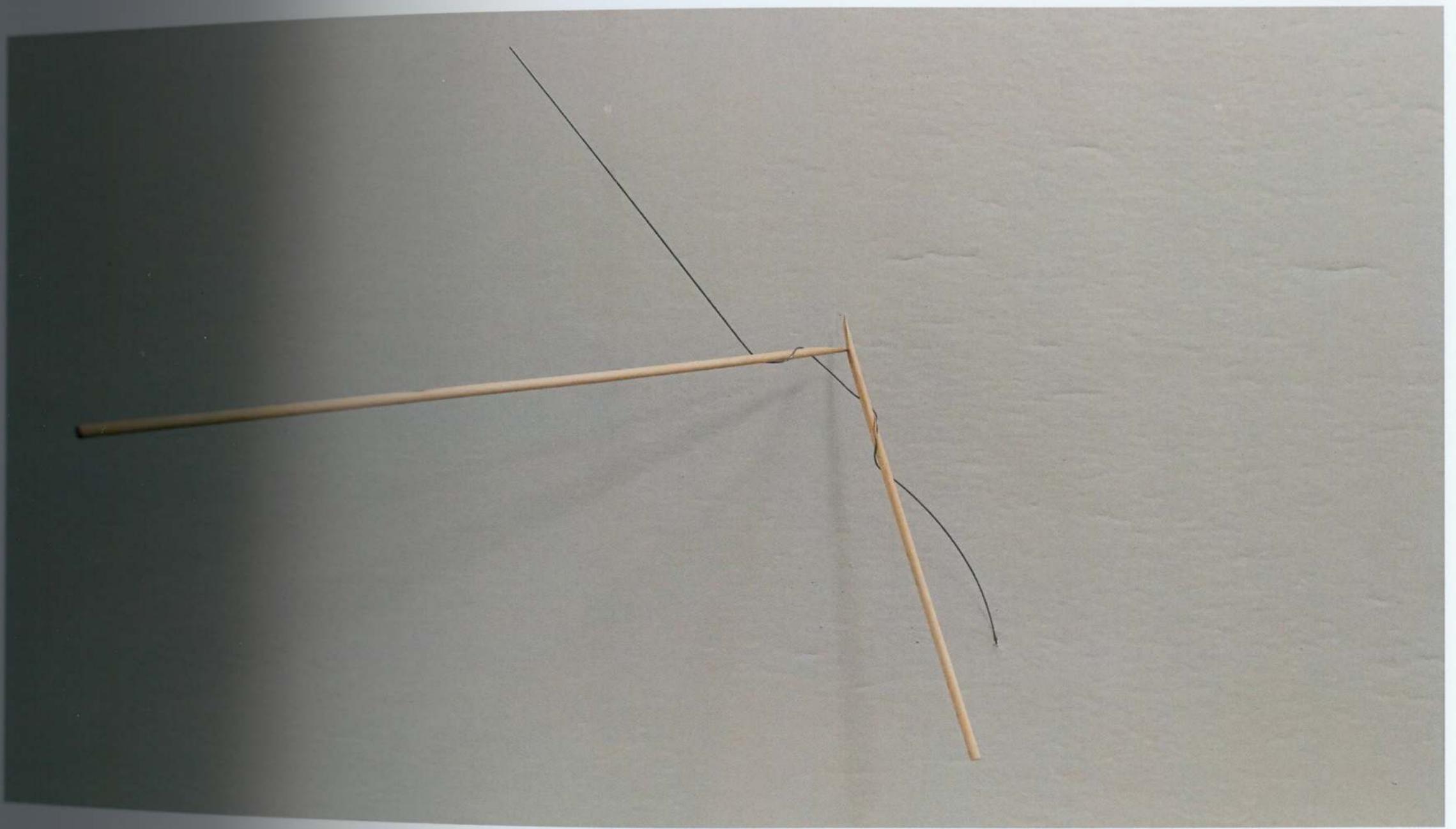
Steel (0.5 m), veneer wood (1 m),
& MDF.



Steel (0.5 m), veneer wood (1 m),
& MDF.



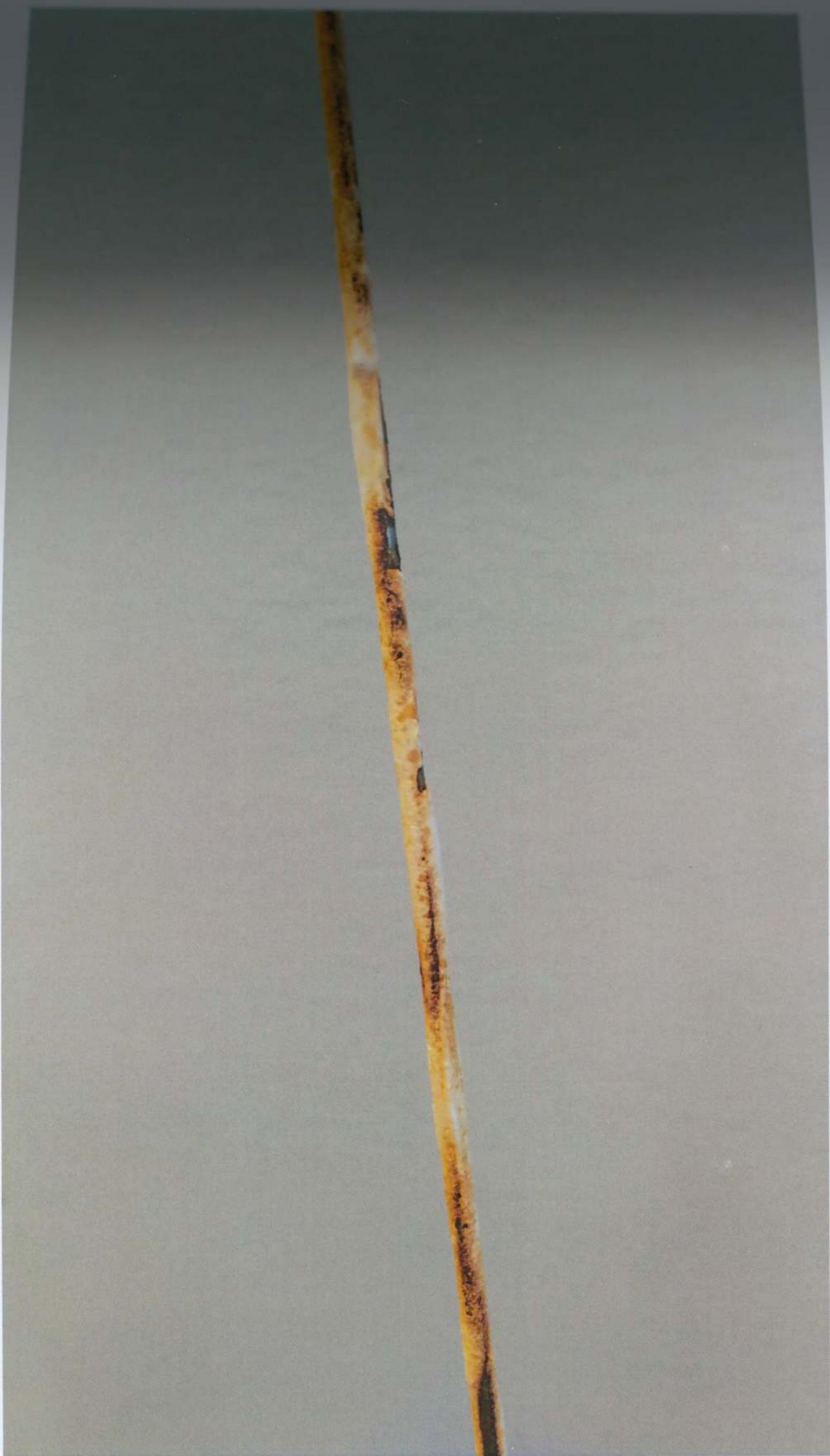
Steel (1 m) & wood (1 m).



Steel (1 m) & wood (1 m).



Steel (1 m), plaster, rust, & MDF.



Steel (1 m), plaster, rust, & MDF.

Identity versus Identification

Gestalt

Definition Flexibility

Instantiation with Mutability

Production versus Reproduction

Replication

Proliferation

Dispersion

Segmentation

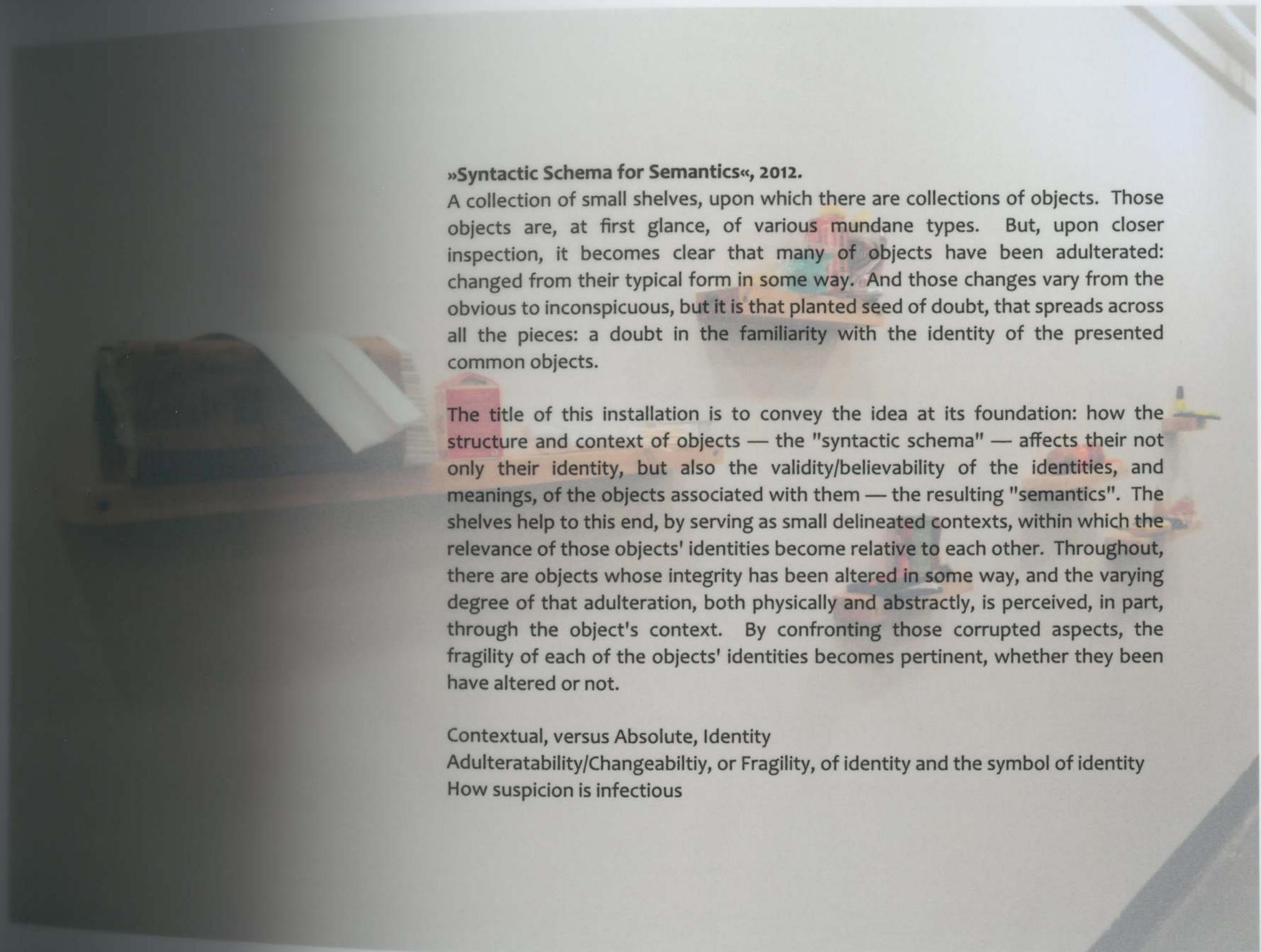
Fragmentation versus Adulteration

Reduction of Repetition

A Representative, A Generator

Trivialization

Minimalization



»Syntactic Schema for Semantics«, 2012.

A collection of small shelves, upon which there are collections of objects. Those objects are, at first glance, of various mundane types. But, upon closer inspection, it becomes clear that many of objects have been adulterated: changed from their typical form in some way. And those changes vary from the obvious to inconspicuous, but it is that planted seed of doubt, that spreads across all the pieces: a doubt in the familiarity with the identity of the presented common objects.

The title of this installation is to convey the idea at its foundation: how the structure and context of objects — the "syntactic schema" — affects their not only their identity, but also the validity/believability of the identities, and meanings, of the objects associated with them — the resulting "semantics". The shelves help to this end, by serving as small delineated contexts, within which the relevance of those objects' identities become relative to each other. Throughout, there are objects whose integrity has been altered in some way, and the varying degree of that adulteration, both physically and abstractly, is perceived, in part, through the object's context. By confronting those corrupted aspects, the fragility of each of the objects' identities becomes pertinent, whether they have been altered or not.

Contextual, versus Absolute, Identity

Adulterability/Changeability, or Fragility, of identity and the symbol of identity

How suspicion is infectious



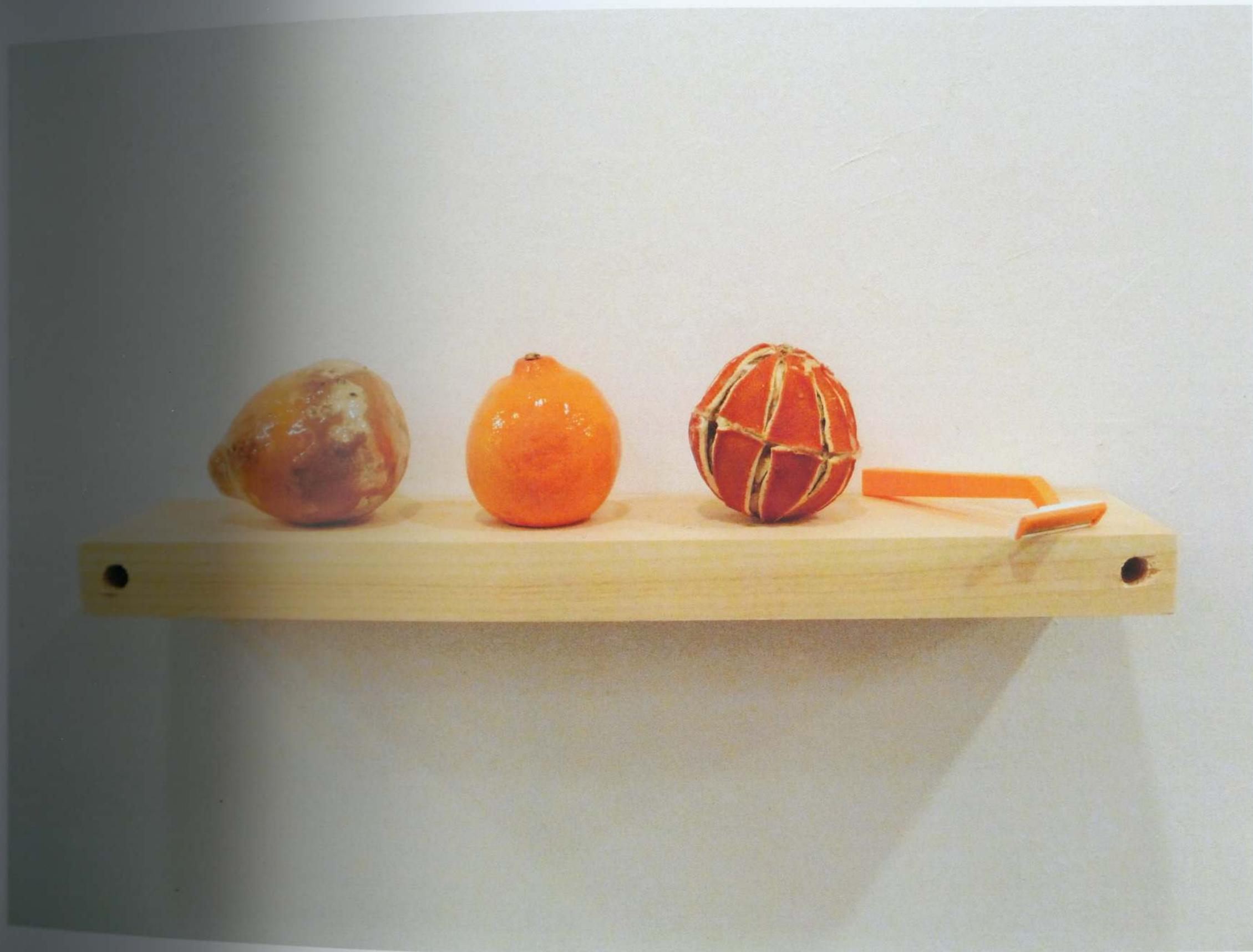
Syntactic Schema for Semantics, 2012
Permuted foodstuffs and found items, varnish, glue, wood, & screws.



Syntactic Schema for Semantics, 2012
Permuted foodstuffs and found items, varnish, glue, wood, & screws.



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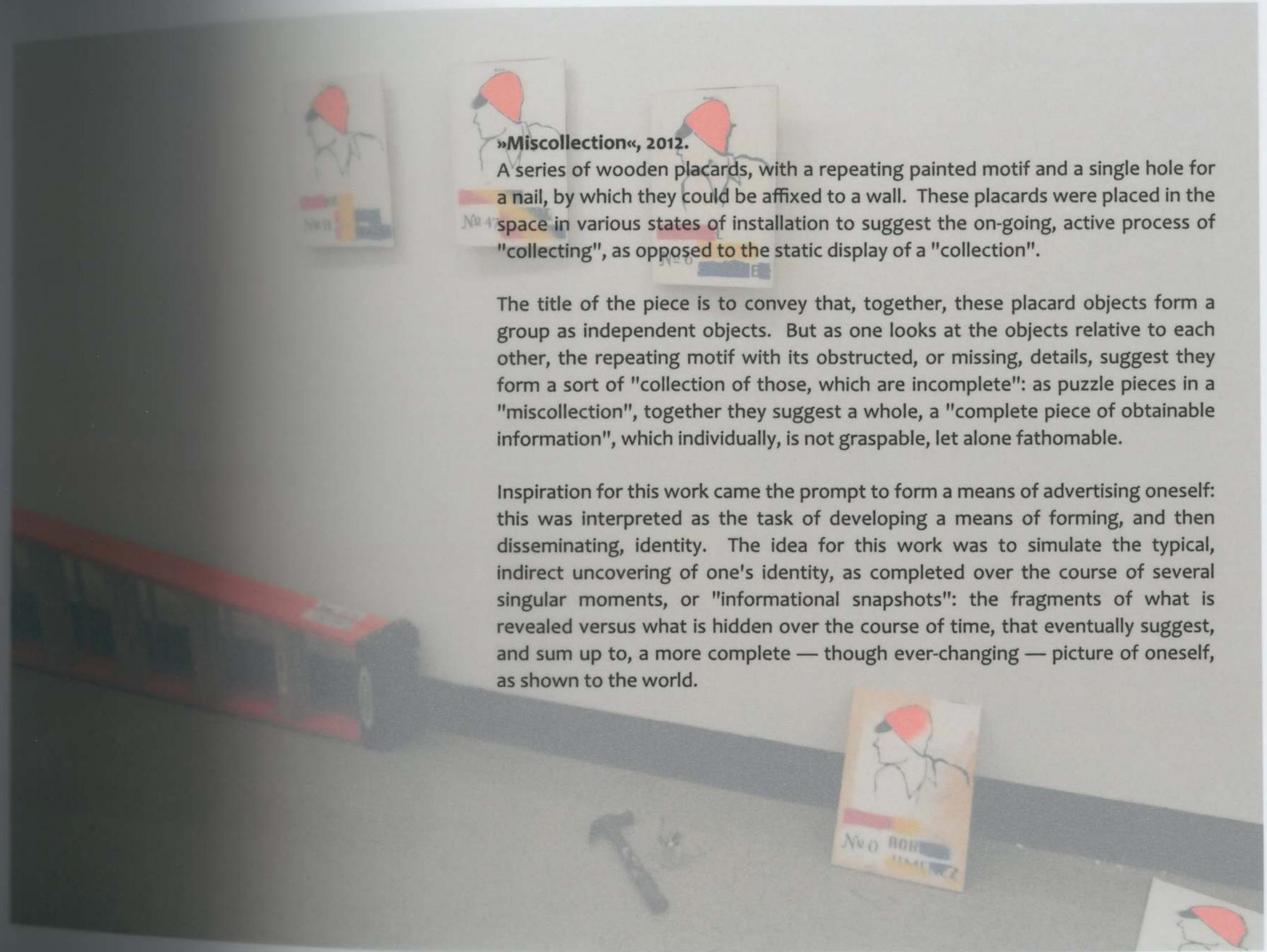
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Syntactic Schema for Semantics, 2012
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»Miscollection«, 2012.

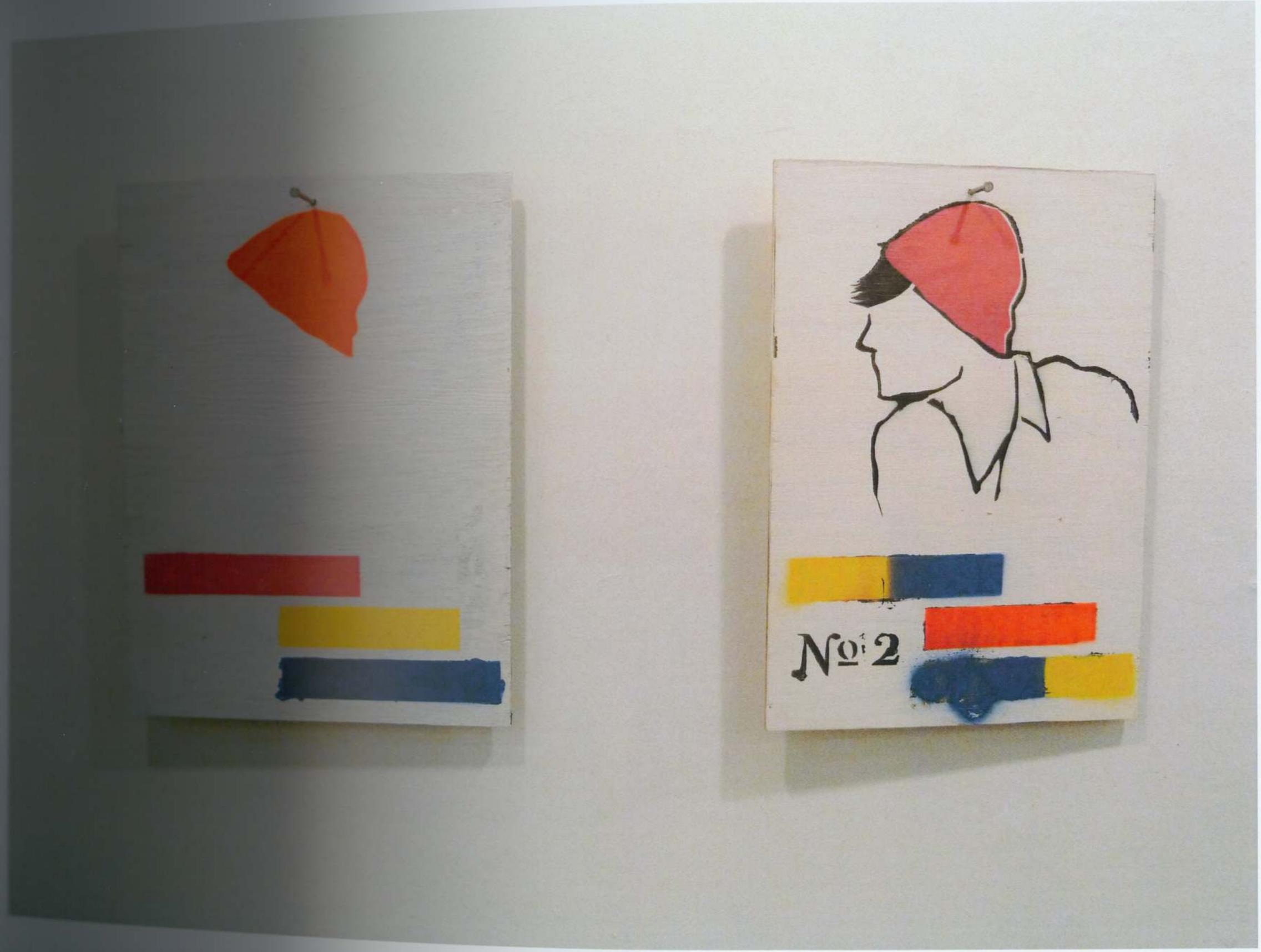
A series of wooden placards, with a repeating painted motif and a single hole for a nail, by which they could be affixed to a wall. These placards were placed in the space in various states of installation to suggest the on-going, active process of "collecting", as opposed to the static display of a "collection".

The title of the piece is to convey that, together, these placard objects form a group as independent objects. But as one looks at the objects relative to each other, the repeating motif with its obstructed, or missing, details, suggest they form a sort of "collection of those, which are incomplete": as puzzle pieces in a "miscollection", together they suggest a whole, a "complete piece of obtainable information", which individually, is not graspable, let alone fathomable.

Inspiration for this work came the prompt to form a means of advertising oneself: this was interpreted as the task of developing a means of forming, and then disseminating, identity. The idea for this work was to simulate the typical, indirect uncovering of one's identity, as completed over the course of several singular moments, or "informational snapshots": the fragments of what is revealed versus what is hidden over the course of time, that eventually suggest, and sum up to, a more complete — though ever-changing — picture of oneself, as shown to the world.



Miscollection, 2012
Plywood, paint, spray paint with a ladder, hammer, & nails.



Miscollection, 2012
Plywood, paint, spray paint with a ladder, hammer, & nails.



Miscollection, 2012
Plywood, paint, spray paint with a ladder, hammer, & nails.



Miscollection, 2012

Plywood, paint, spray paint with a ladder, hammer, & nails.

EAU DE
SÉCSSION
2019

An olfactory experience
A piece of hair from Klimt's Typhoeus
is in every bottle

Notes		
Top	Heart	Base
Milieu Plaster Brick	Wood & MDF	Laurel Leaf White-Cube



»Eau de Sécession«, 2019.

Fifty milliliters of bottled ephemera, begotten from Vienna's Secession: a relic from of the overlooked mundane.

The intention was to capture the essence of the Secession as a fleeting moment, an experience via the primal sense of smell. And to that end, the »Eau de Sécession« is to be an impression of not only the physicality of the building, but also the remnants the functions, and goings-on, that the building has housed, down to the particulate. In doing so, as an item to be sold in its gift shop, each bottle is to be an ephemeral snapshot of the Wiener Secession, that is not a reproduction, but rather an actual fragment, of itself. It is a reduction of an identity of the Secession to a singular, fleeting sensory experience, and an abstract elevation of something as ubiquitous as dust to a commodity.

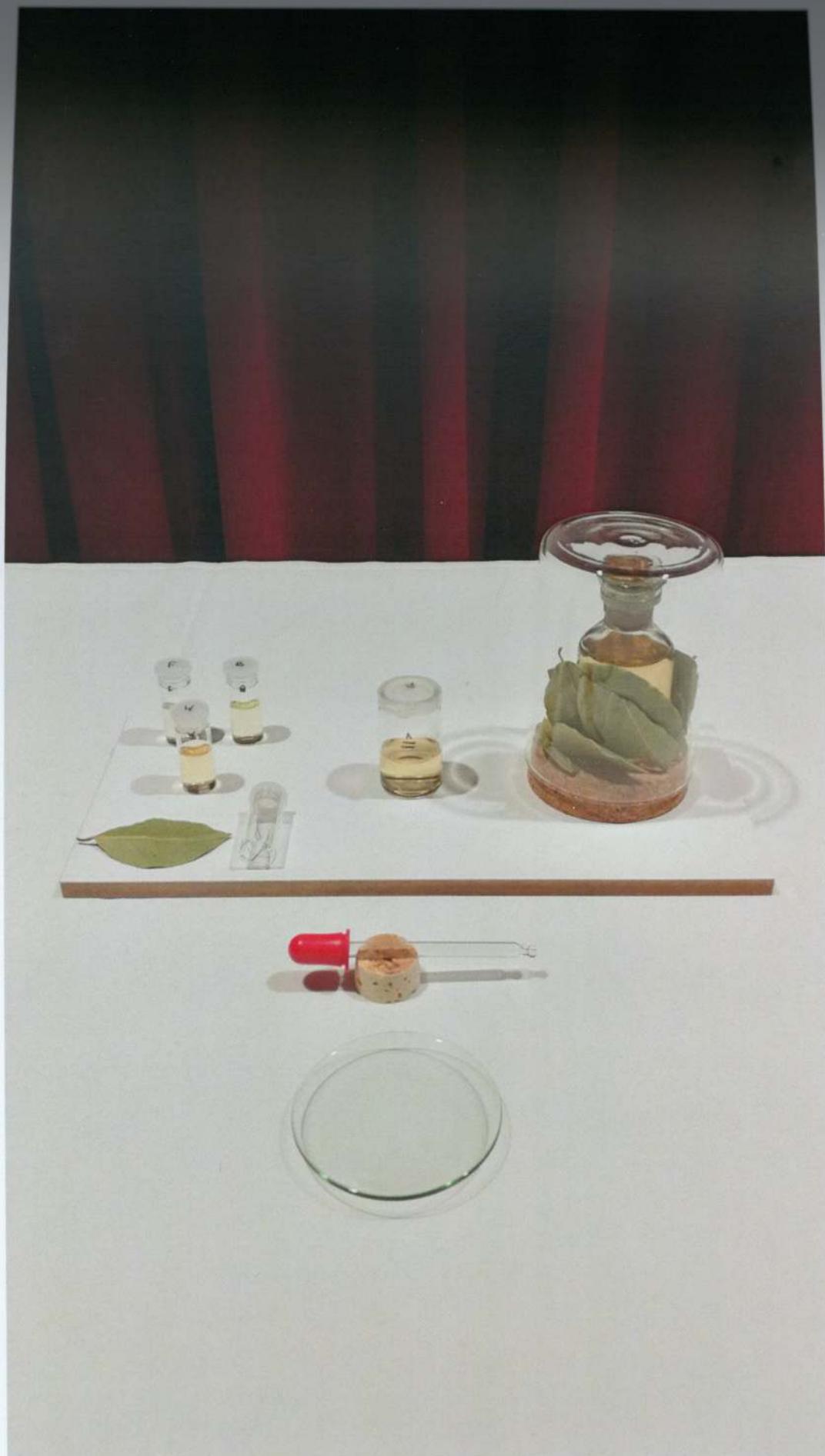
The top notes of plaster and brick, and the heart note of wood with MDF, are to represent the Secession as a literal, actual physical space. Those are combined with laurel leaf, coming from its symbolic use in the gilded dome of the Secession. Alongside those, are the abstract notes of the Secession's milieu and "White-Cube", that come into the »Eau de Sécession« from the traces left within the Secession through its use, and function, as a exhibition space. Lastly, before each bottle is sealed, a hair of the mythical beast Typhoeus, from Klimt's iconic »Beethovenfries«, is placed inside. As such, the »Eau de Sécession« is to be a sampling of the Secession's essence, both actually and abstractly: an ephemeral fragment that is uniquely of the Wiener Secession.

EAU DE
SÉCESSION
2019

An olfactory experience
*A piece of hair from Klimt's Typhoeus
is in every bottle*

Notes

Top	Heart	Base
Milieu Plaster Brick	Wood & MDF	Laurel Leaf White-Cube

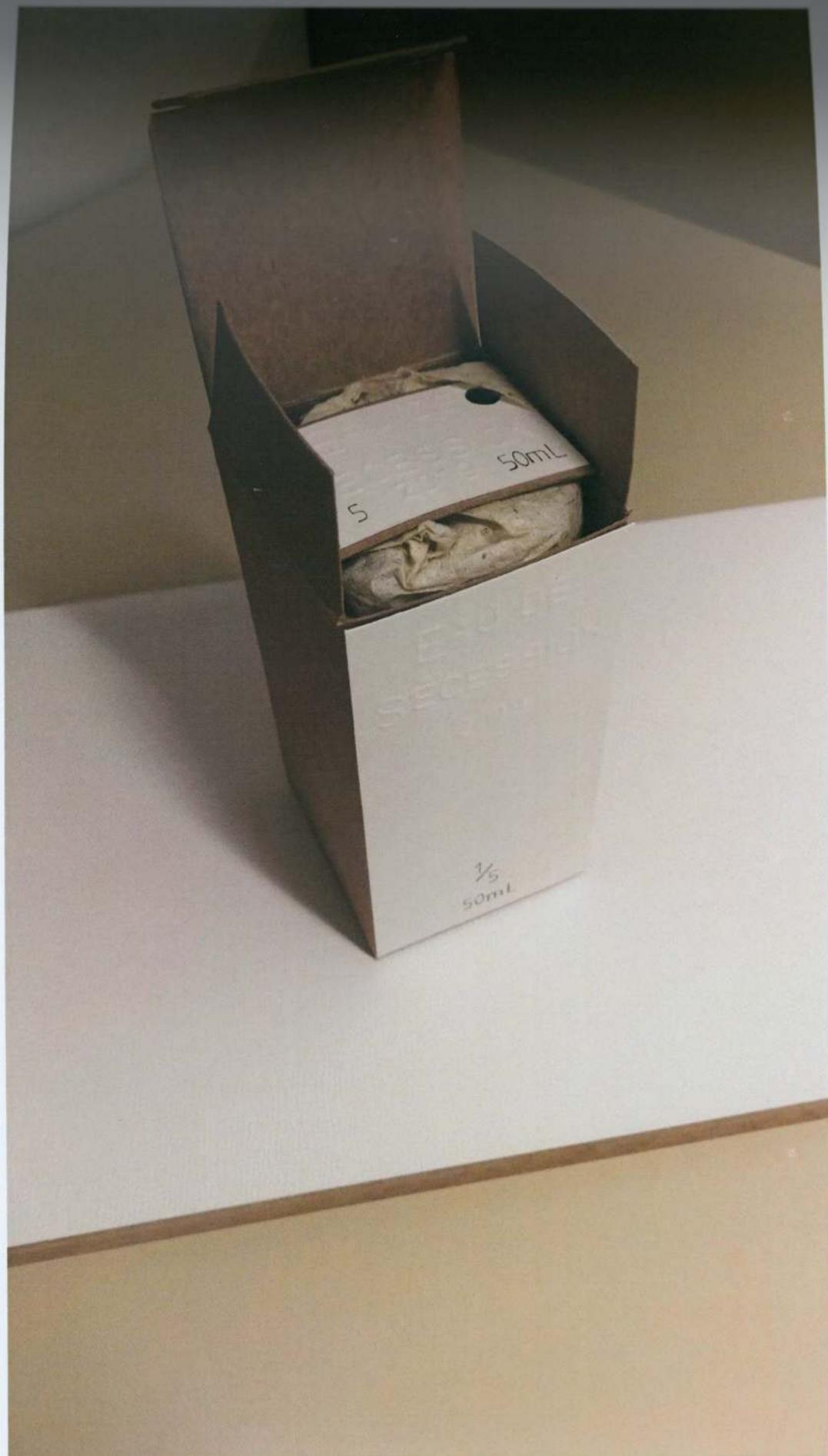


Eau de Sécession, 2019
50mL of 96% ethanol, essential oils, & dust particulate.

SMELL



Eau de Sécession, 2019
50mL of 96% ethanol, essential oils, & dust particulate.



Eau de Sécession, 2019
50mL of 96% ethanol, essential oils, & dust particulate.

