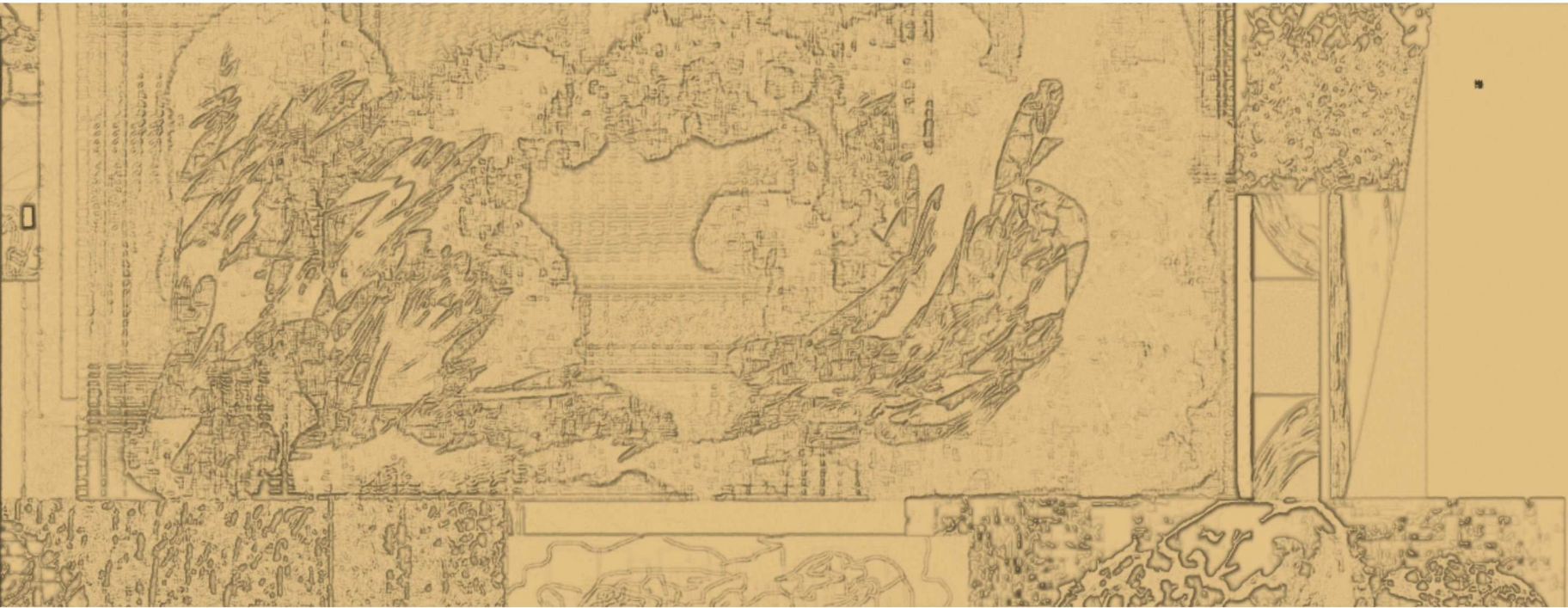


M->Orphic Journal 3 June 2015

Much Learning- Artful Knavery Textology

Edwin VanGorder



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Much Learning- Artful Knavery Textology

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this journal begins with an image form a one minute movie in which i worked with the idea of an archiveing through the Pdf scroll which creates a kind of labyrinthean art zone and I created tonic images in monochrome which carried the feeling of "rubbing's" of labyrinth walls and the movie pacing gave the feel of bodily immersion.

The trajectory of this idea is to continue relating the cyber drawing motion sensor to own zone of embedding the semiotic and phenomenological, trace and rhizome, raster and vector and so the next immediate drawings which introduce the journal relate a mapping of such a space as described in terms of verbal identification which serve the discursive element, metonymy of a chain of signifiers as the issues of identity usage and being within ethos pathos and dialectic- "the ghost money in the machine" by which the machinae I project examines transgression and contingency within the privacy and publicity of this archive. Accordingly the works maintain a closeness to experience as being posed to human meaning in the elasticity of language as it creates its own topology yet per the verbal visual relation the word is meant to mean towards the broader concept of language.

By and large the photo and indices shapes of technology encourage the affecting of effect but I am more interested in actual movement, effectuating affect there for from Zeno's original arrow paradox I incline the idea of morphological arrows towards that sense of metamorphosis. Stan Douglas who originated the one minute movie strategy states "when they become obsolete forms of communication become an index of an understanding of a world lost to us" I have the opposite view which is that the idea of indices is something he projects from the cultural subconscious through identification to photo and indices and this need to be reexamined when the idea morphs consciousness to these states which in turn examine movement through a kind of artifact of change which requires another meta level to process...

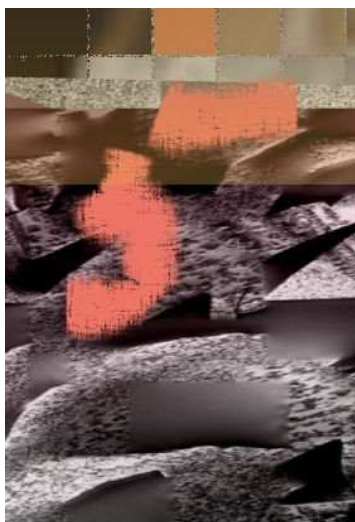
Textology

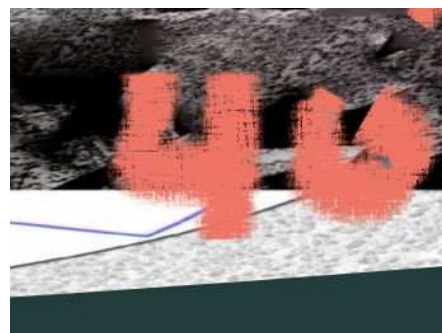
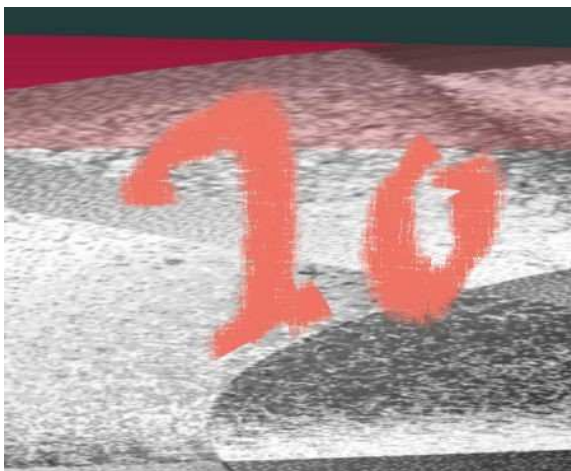
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synecdoche extension in space and person 7-textologies of architectural chapters 8 working notes life and limb 9 virtus
and Albertian window 10 glass bottom zone 11-topology of tropic of trope interview from bottom to top 12- gyration of
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starscape 22-Rhea Ray 23-Graded Root 24- Prosody of polite Cross index 25- zone stain 26-bright robe bay 27- somatic
psychological colloids 28- revamping roots of reading 29- scene sans souvenir 30- impassible cruelty of venn litote 31-
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aside 35- shuffle scroll 36- utmost slipstreamverge
37-magnolia desert cottage 38-winding staff windy flag 39- labyrinthean detachment 40- proto target 41-dissolute
tableau 42- pattern block accelerator 43- heart hitchhike 44- bleeding compass 45- rough diagram smooth moon 46 –
hotel channel 47 rounding on heat 48- dimensional breeding 49- channeling gravity 50- tenable Mortisse 51- Salient
Sally 52- Ghost Money mileage 53-Aporia aphorisms tropes on Anthropos Andros.

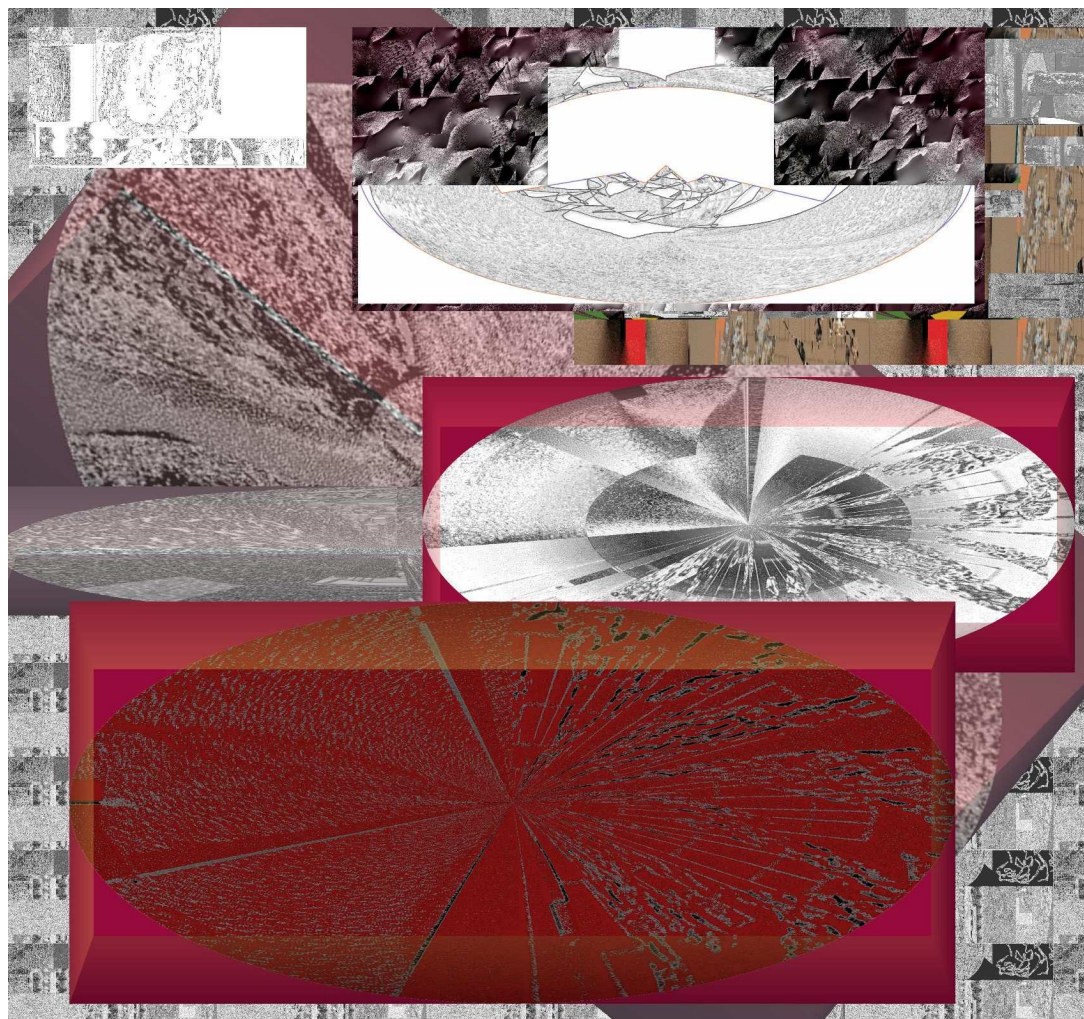
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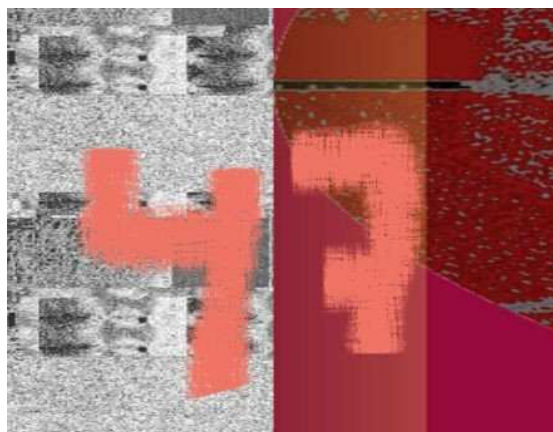
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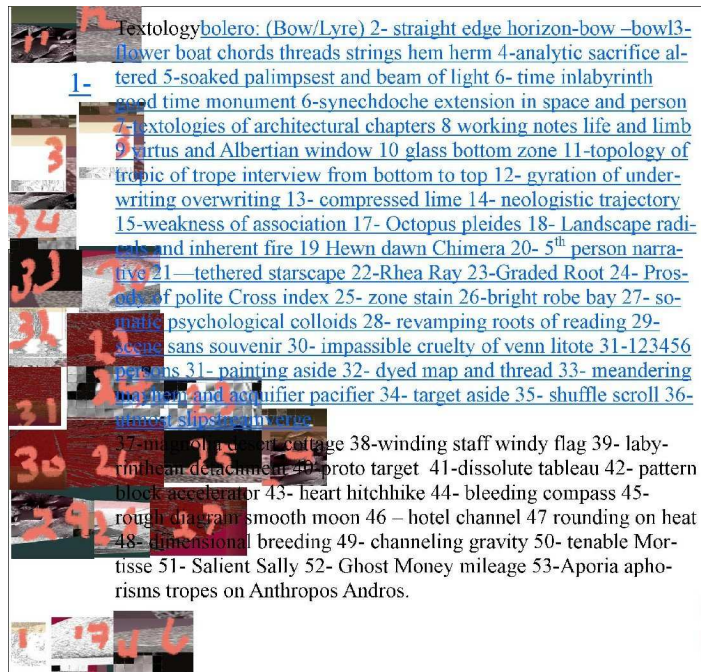






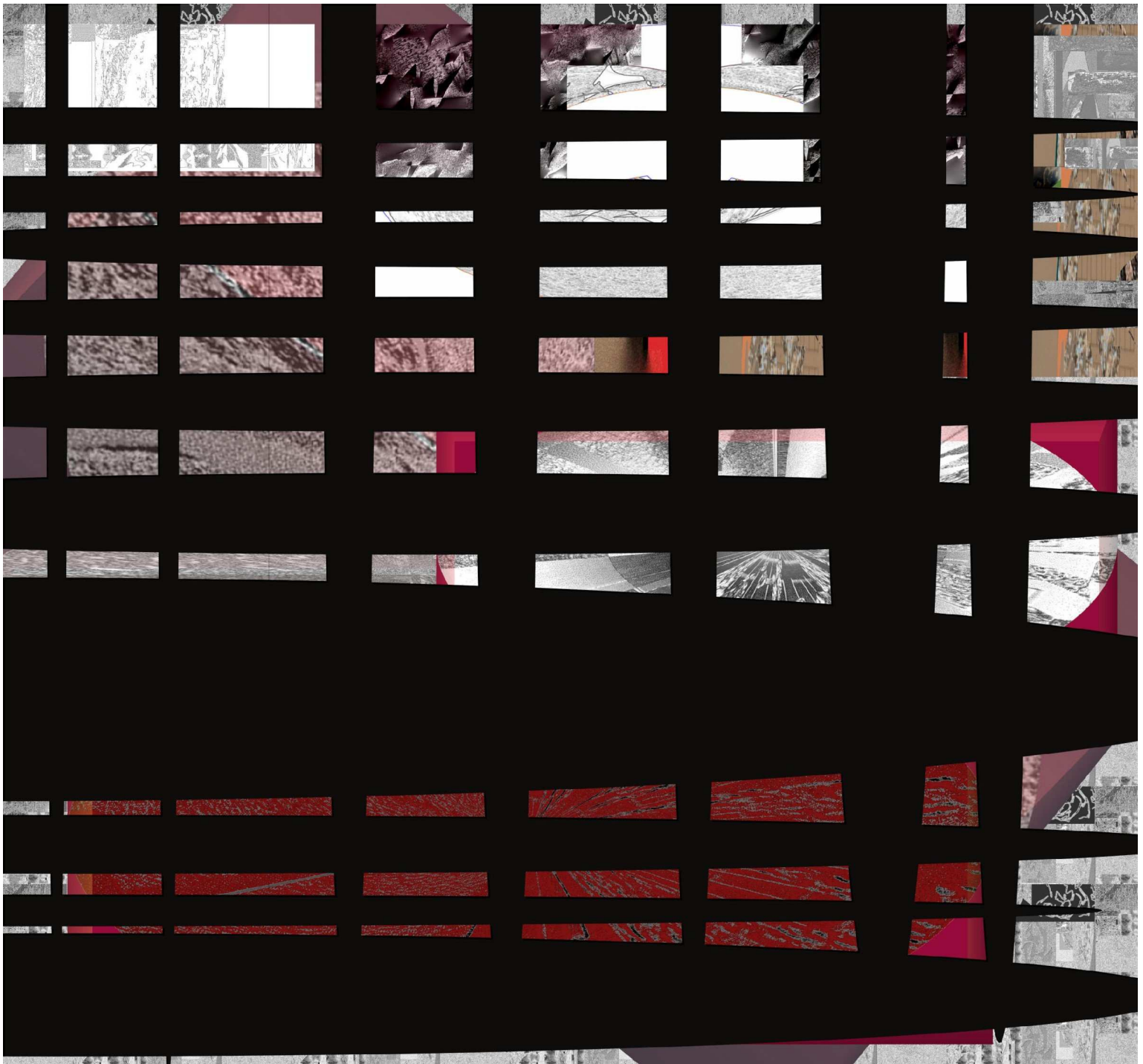


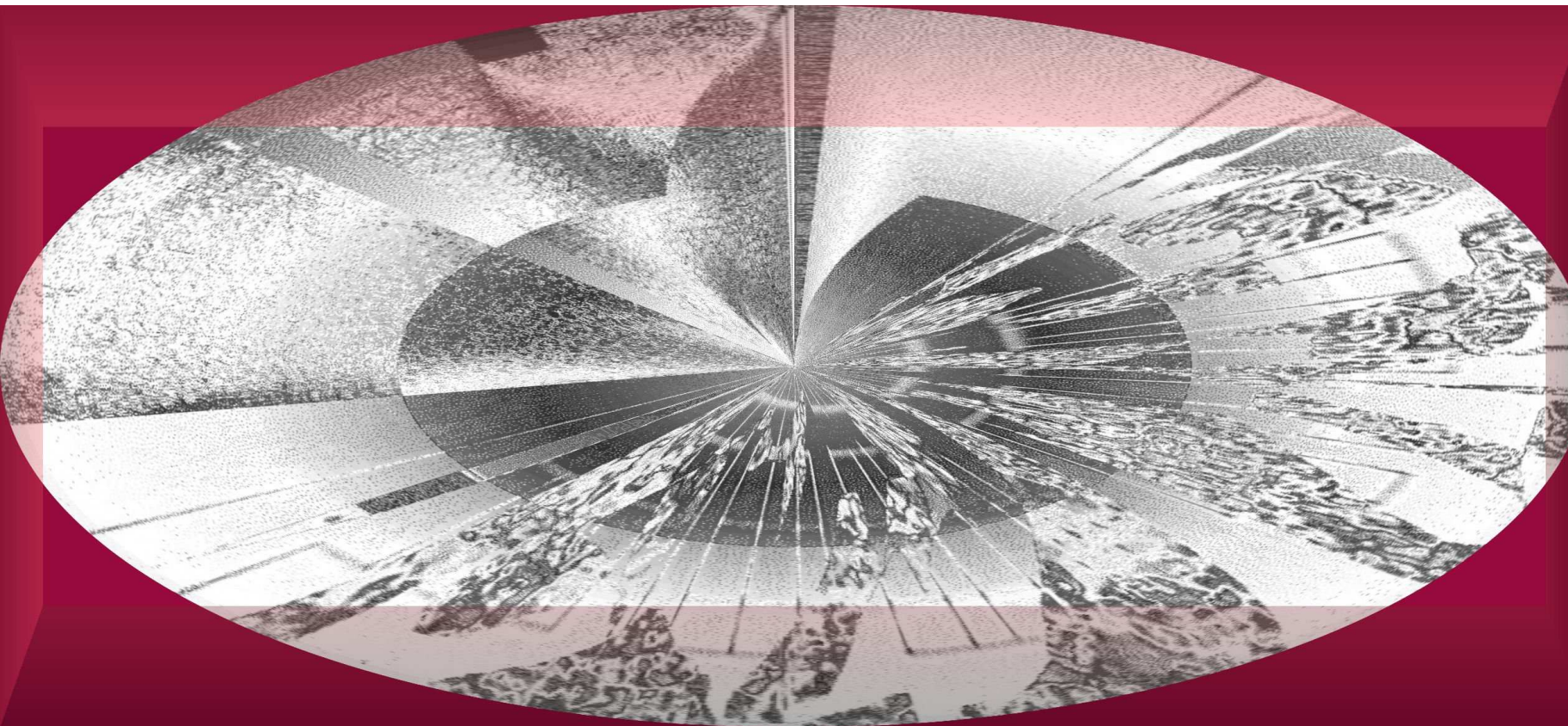


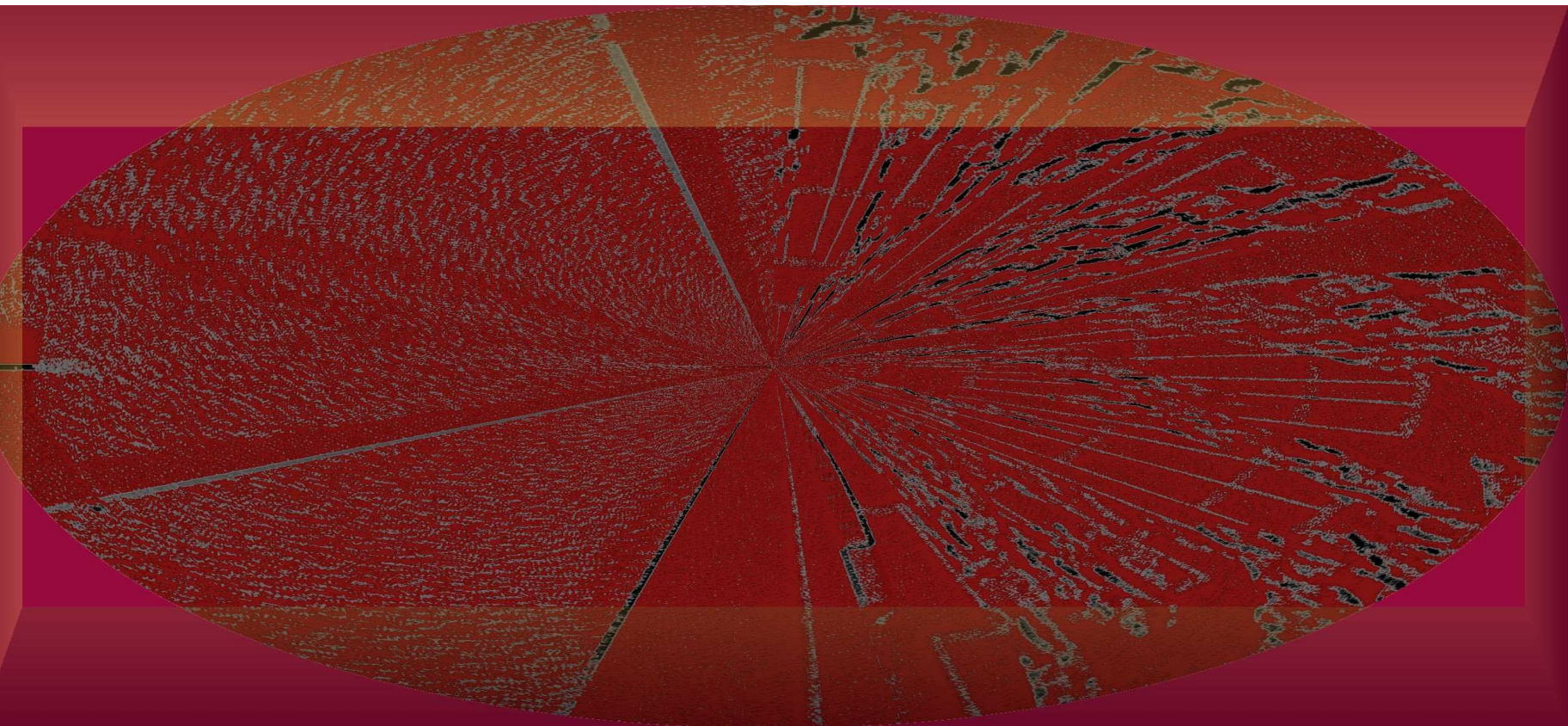


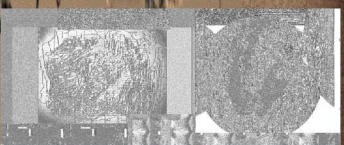
Dyonesian cult object

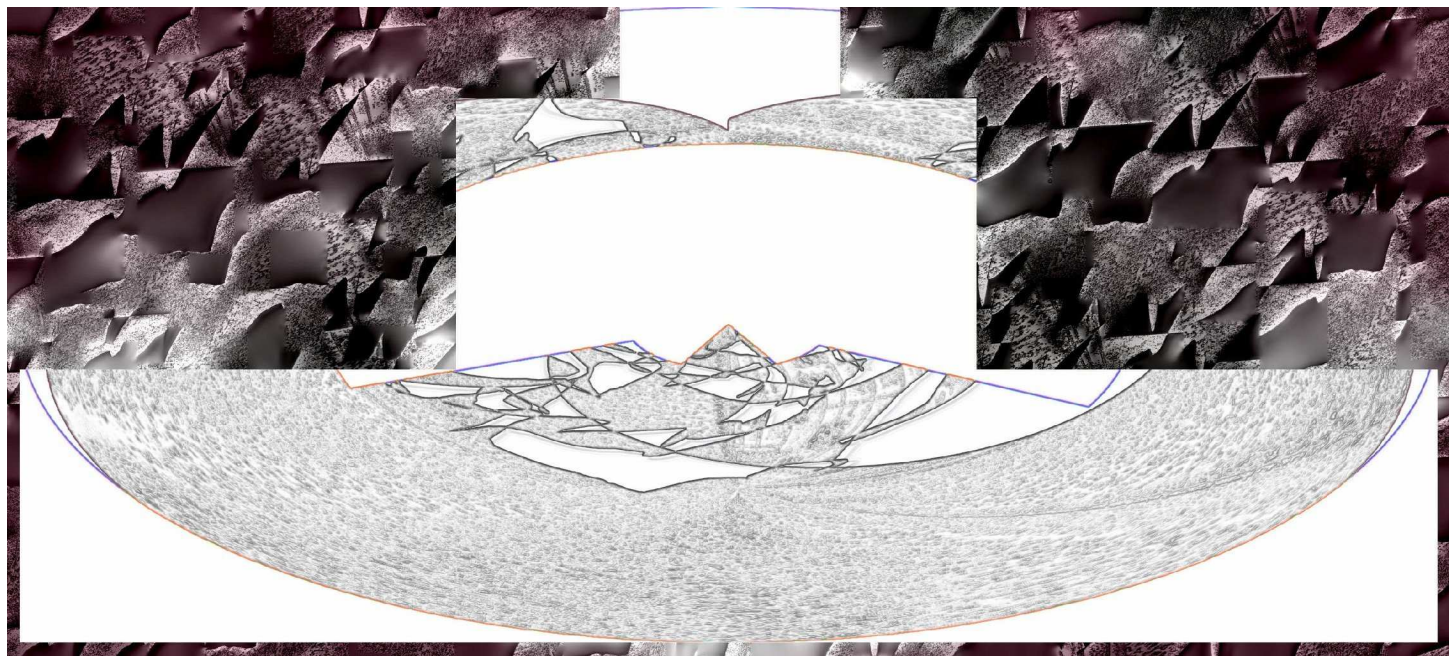


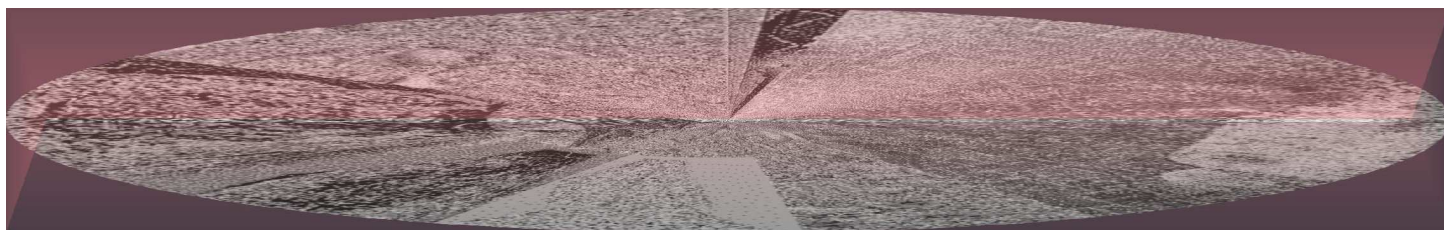


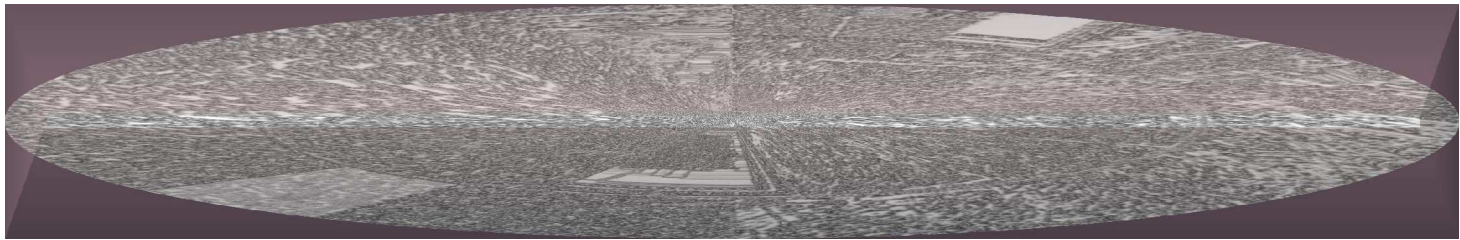




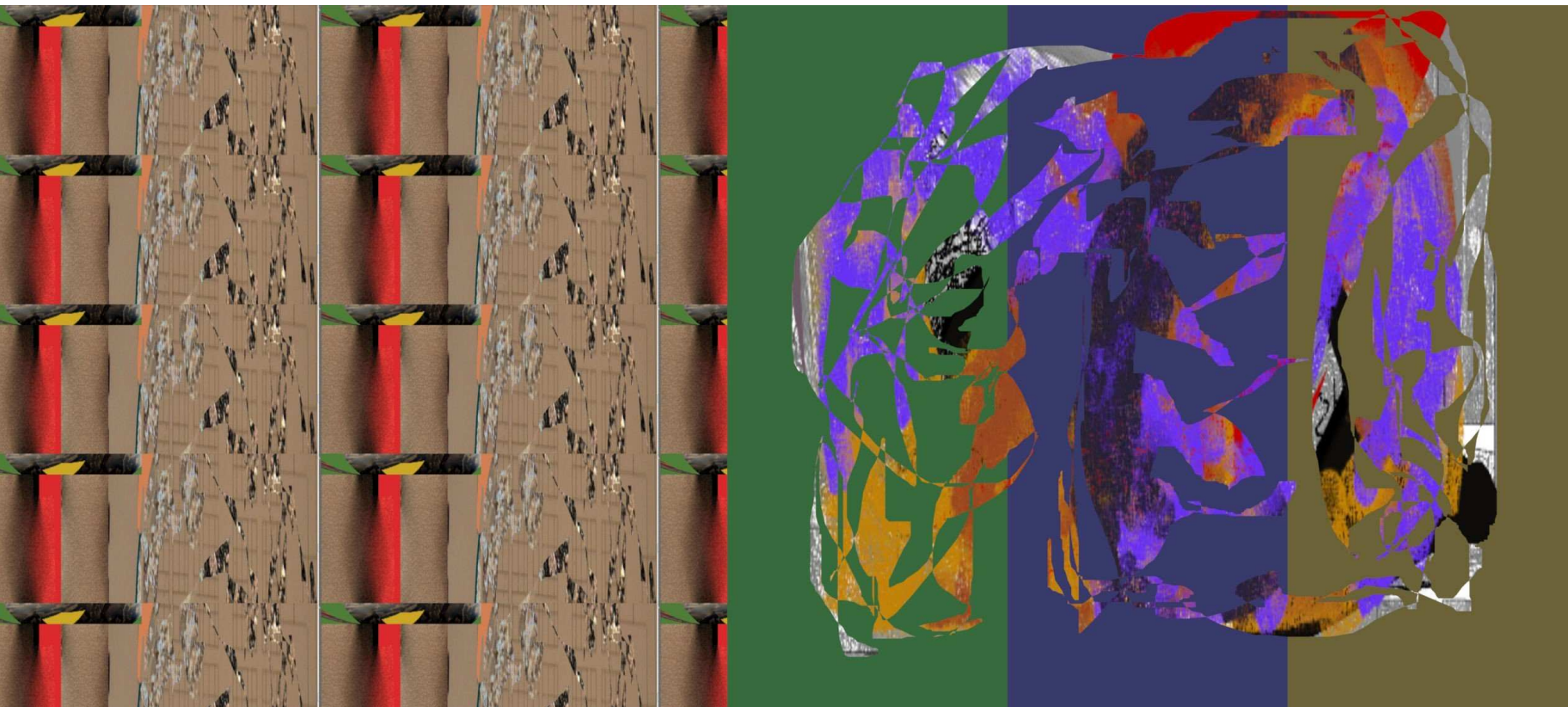


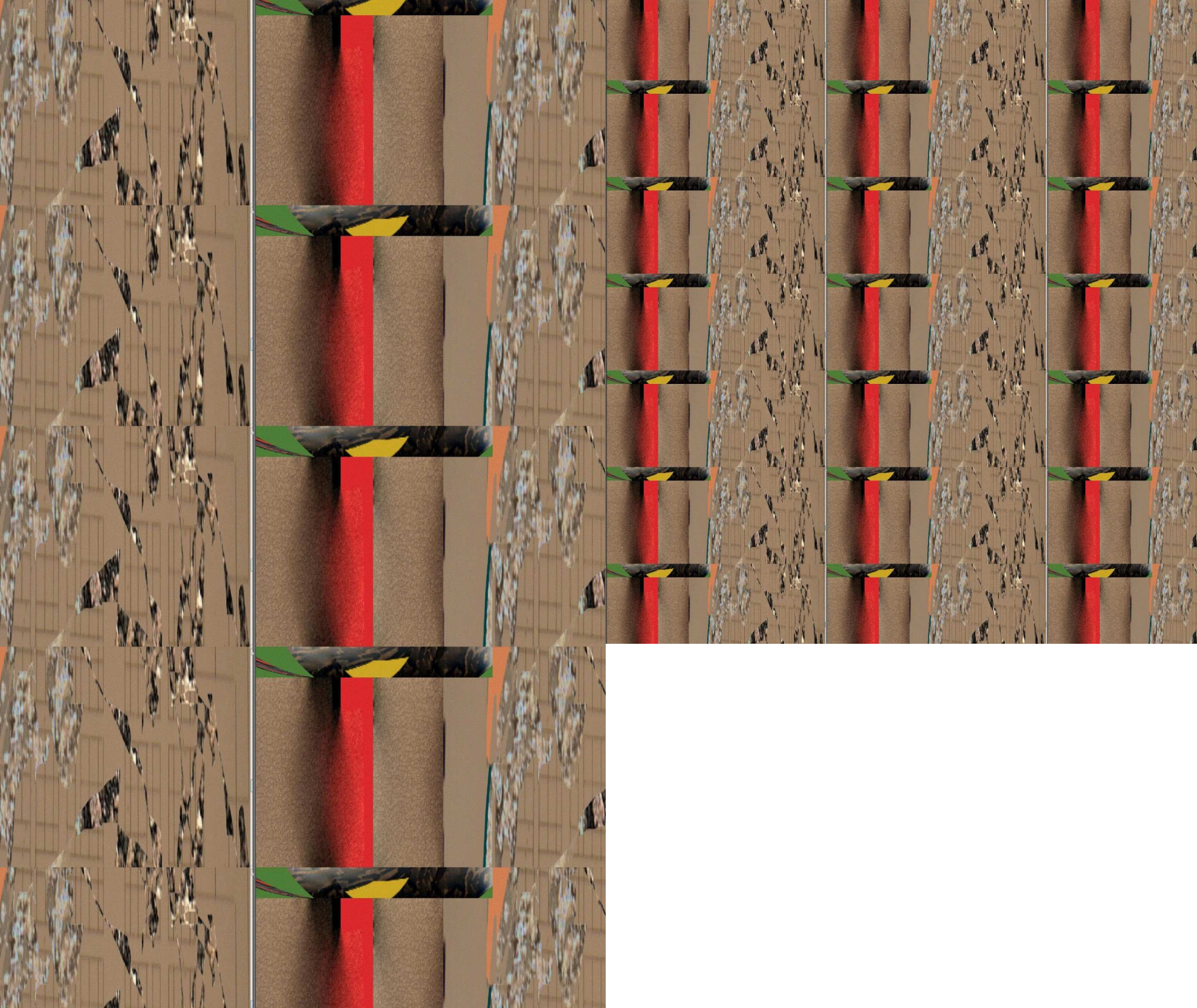










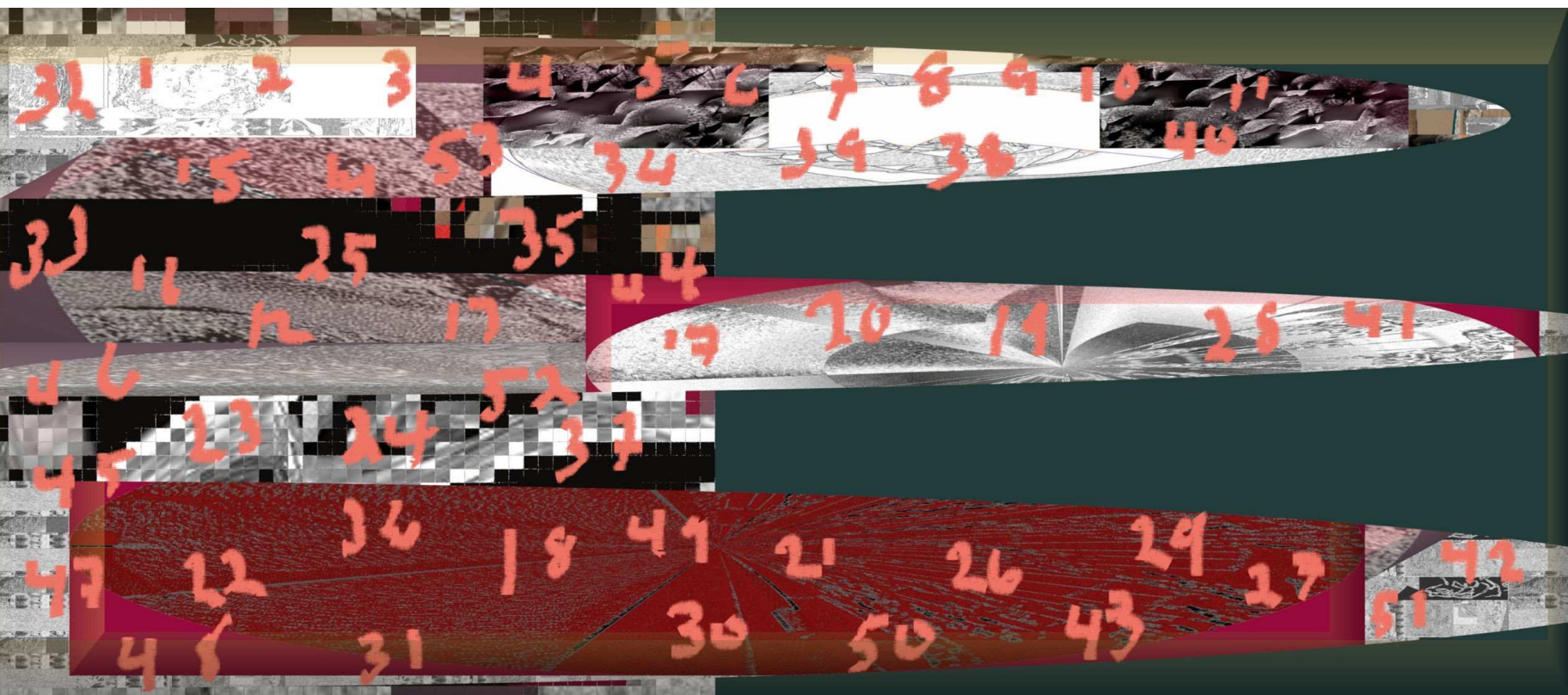




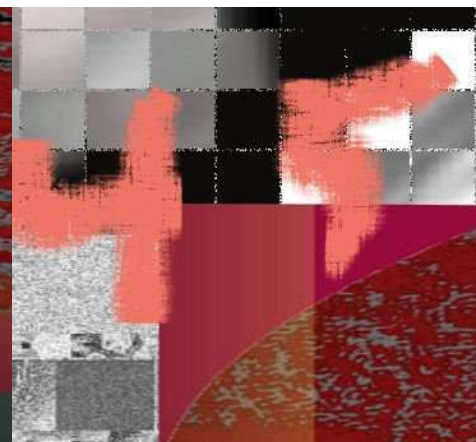
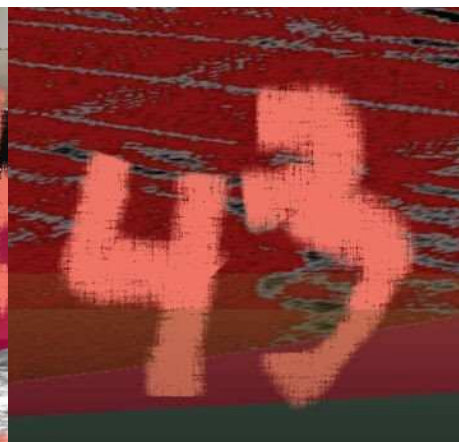
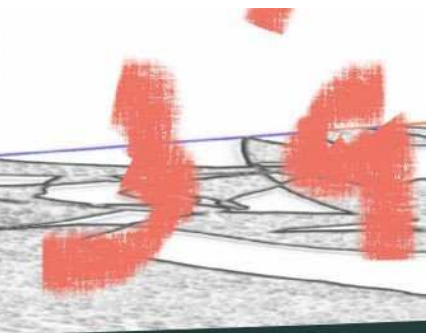
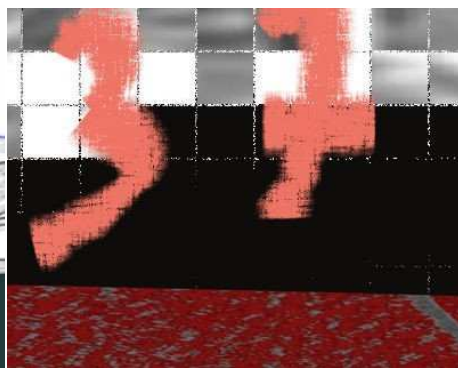
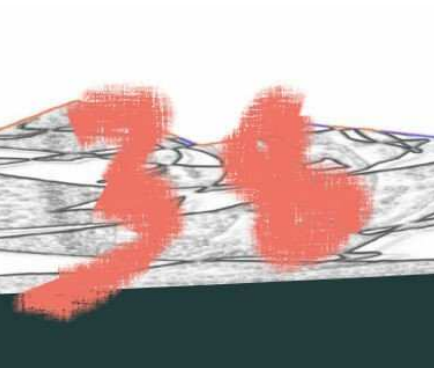


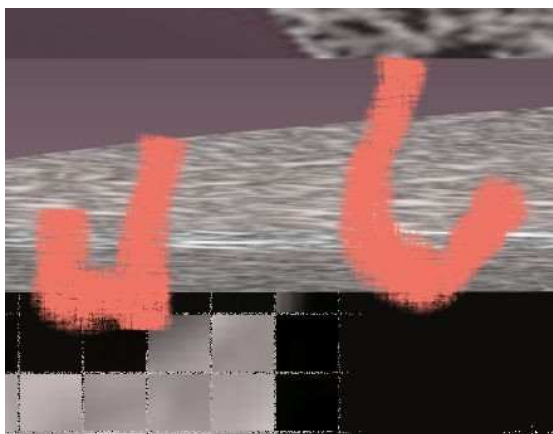
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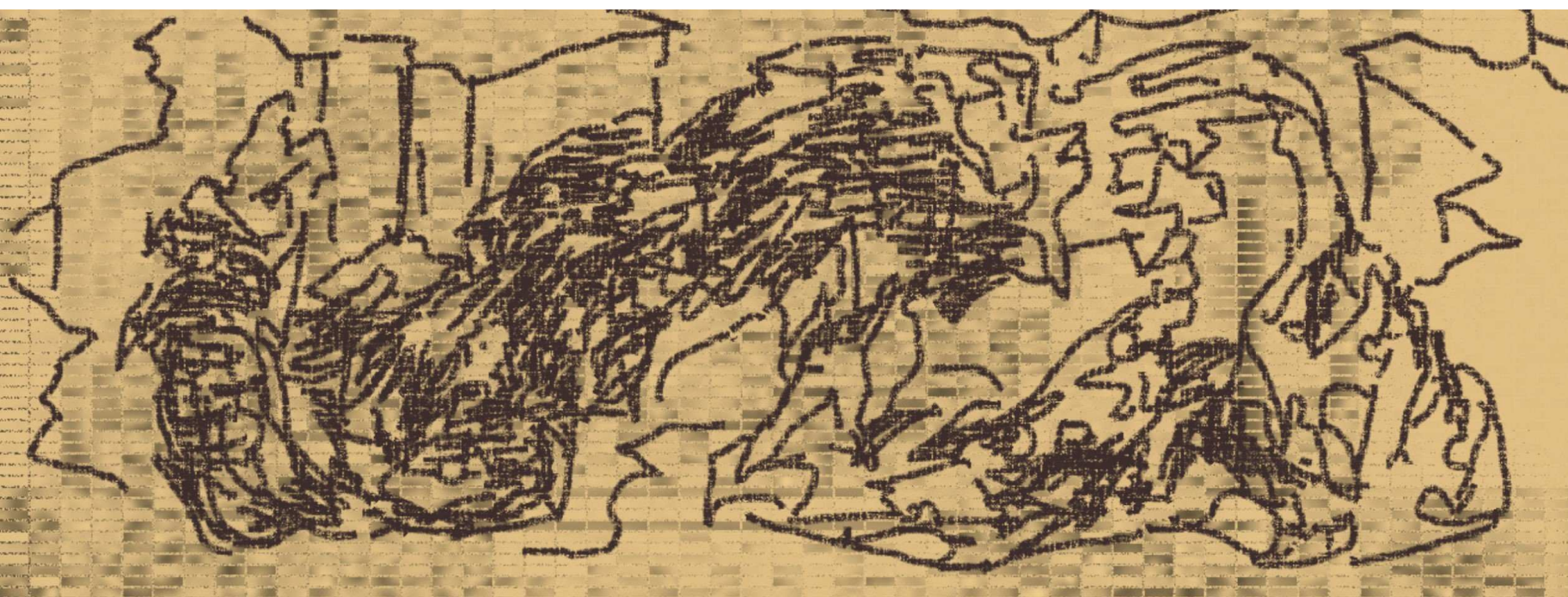








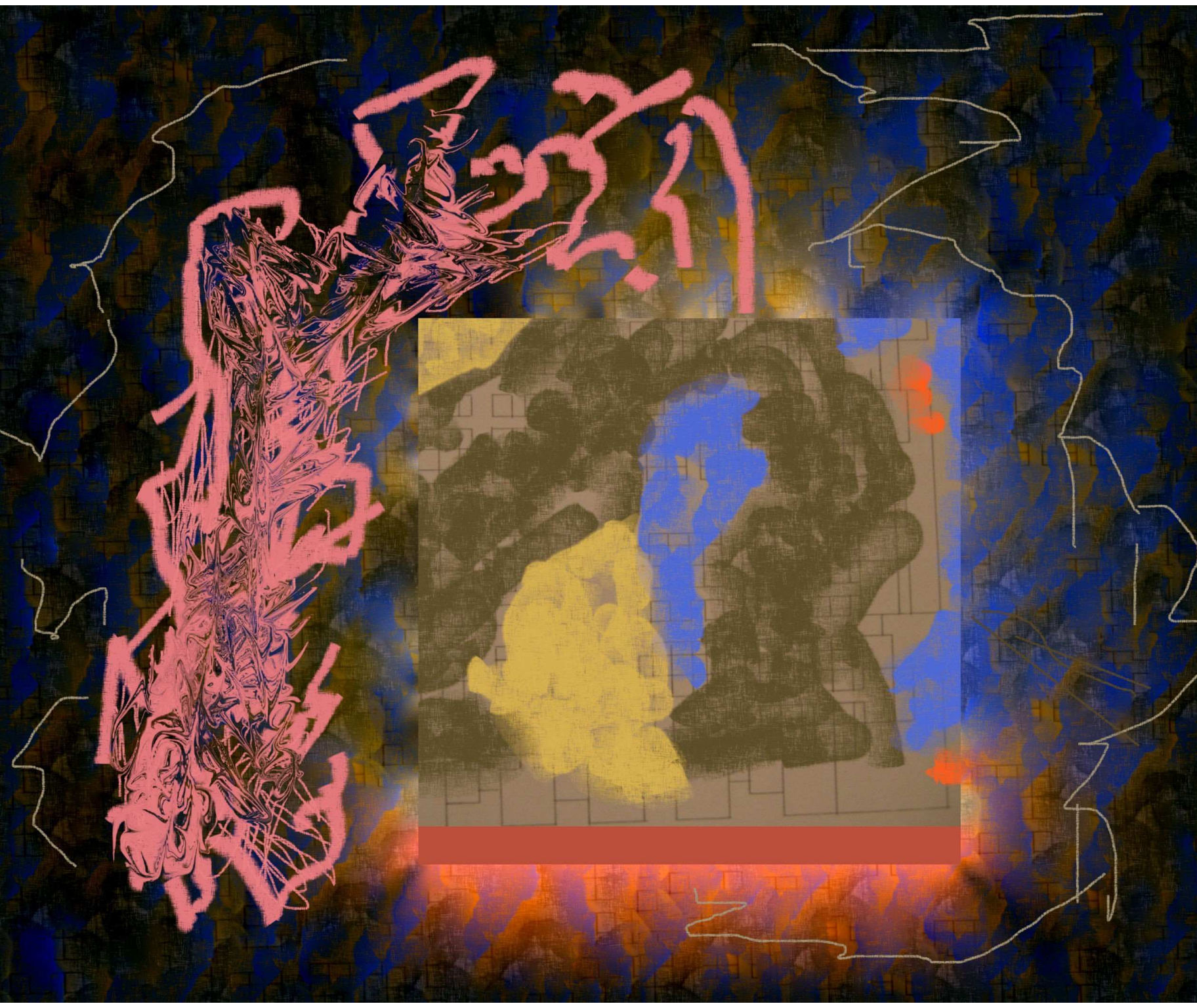


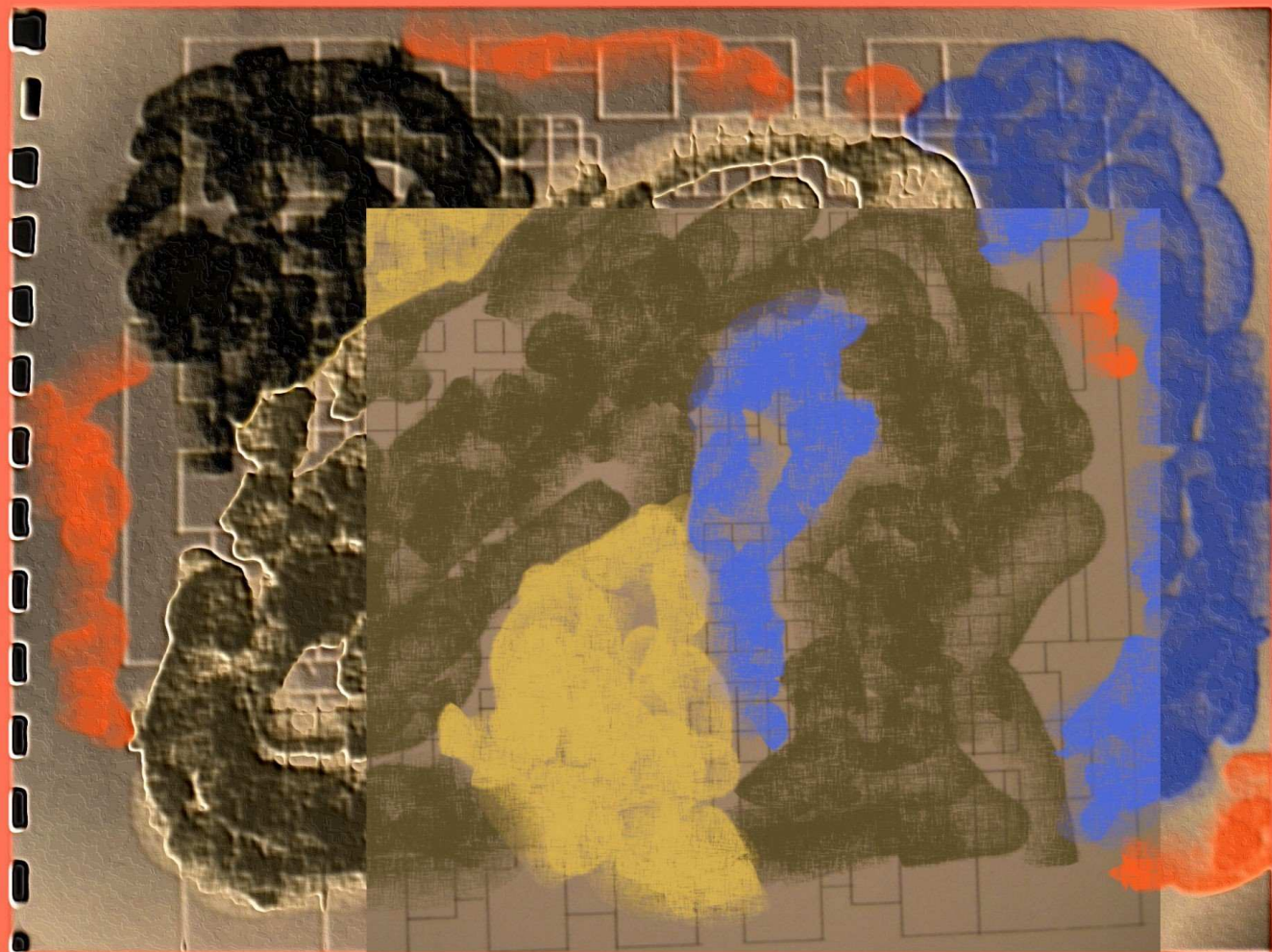




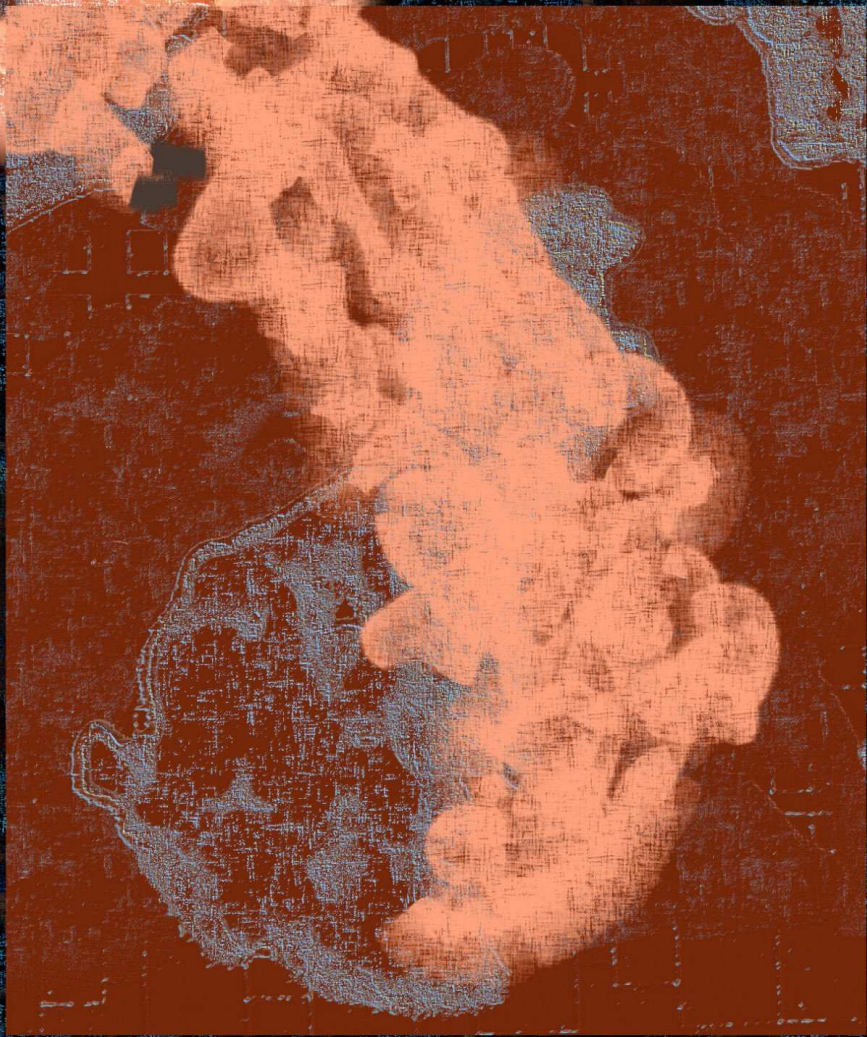
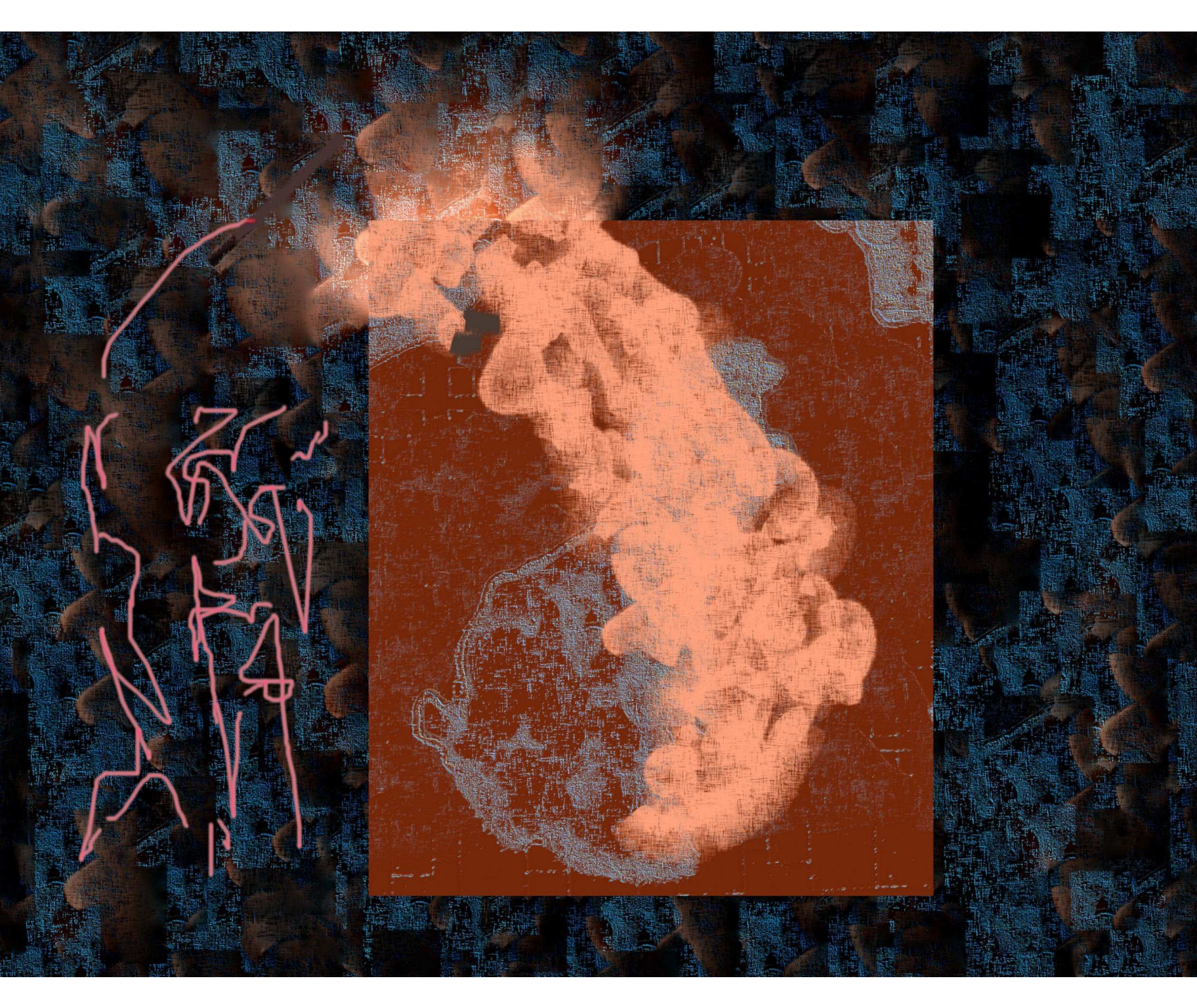


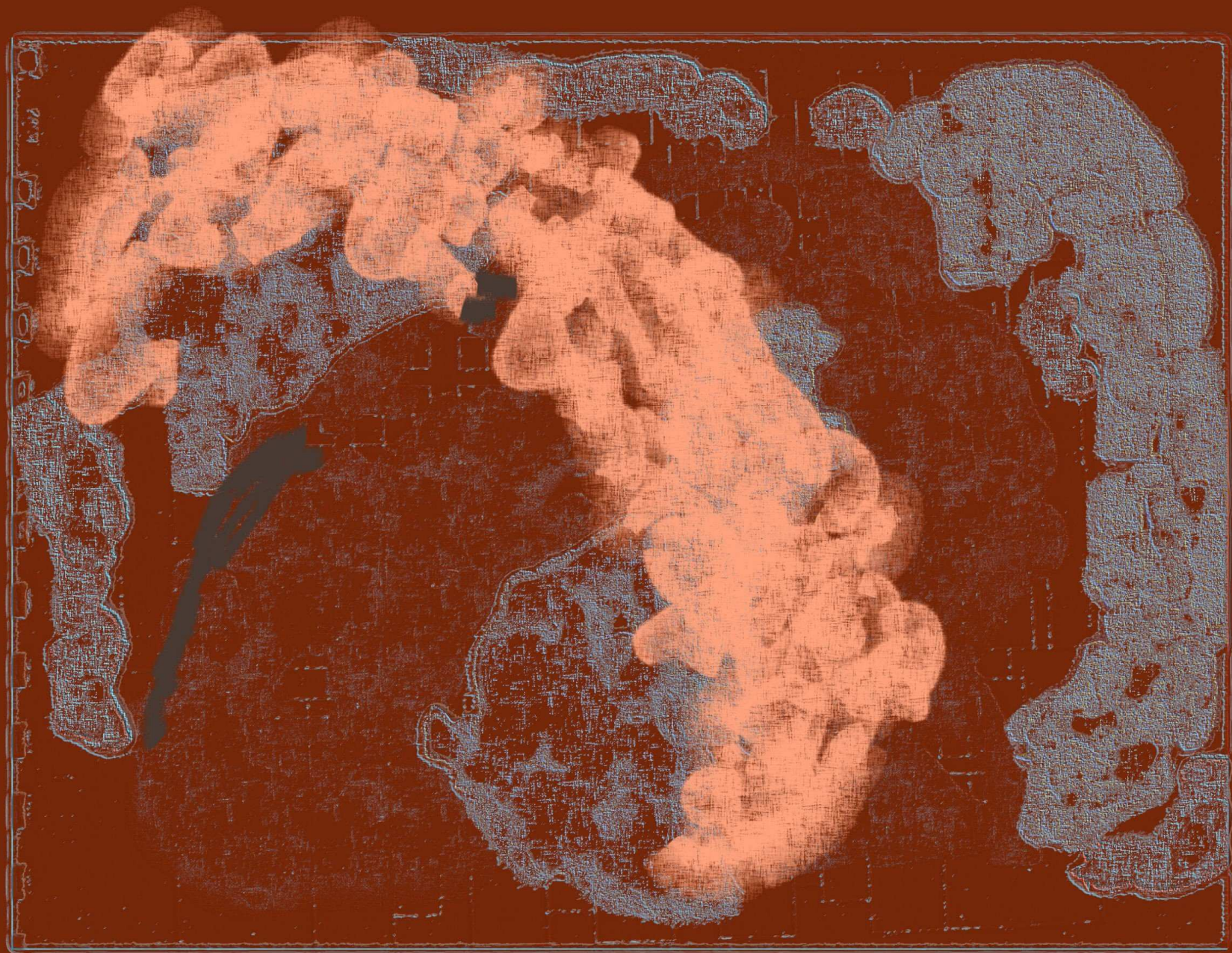




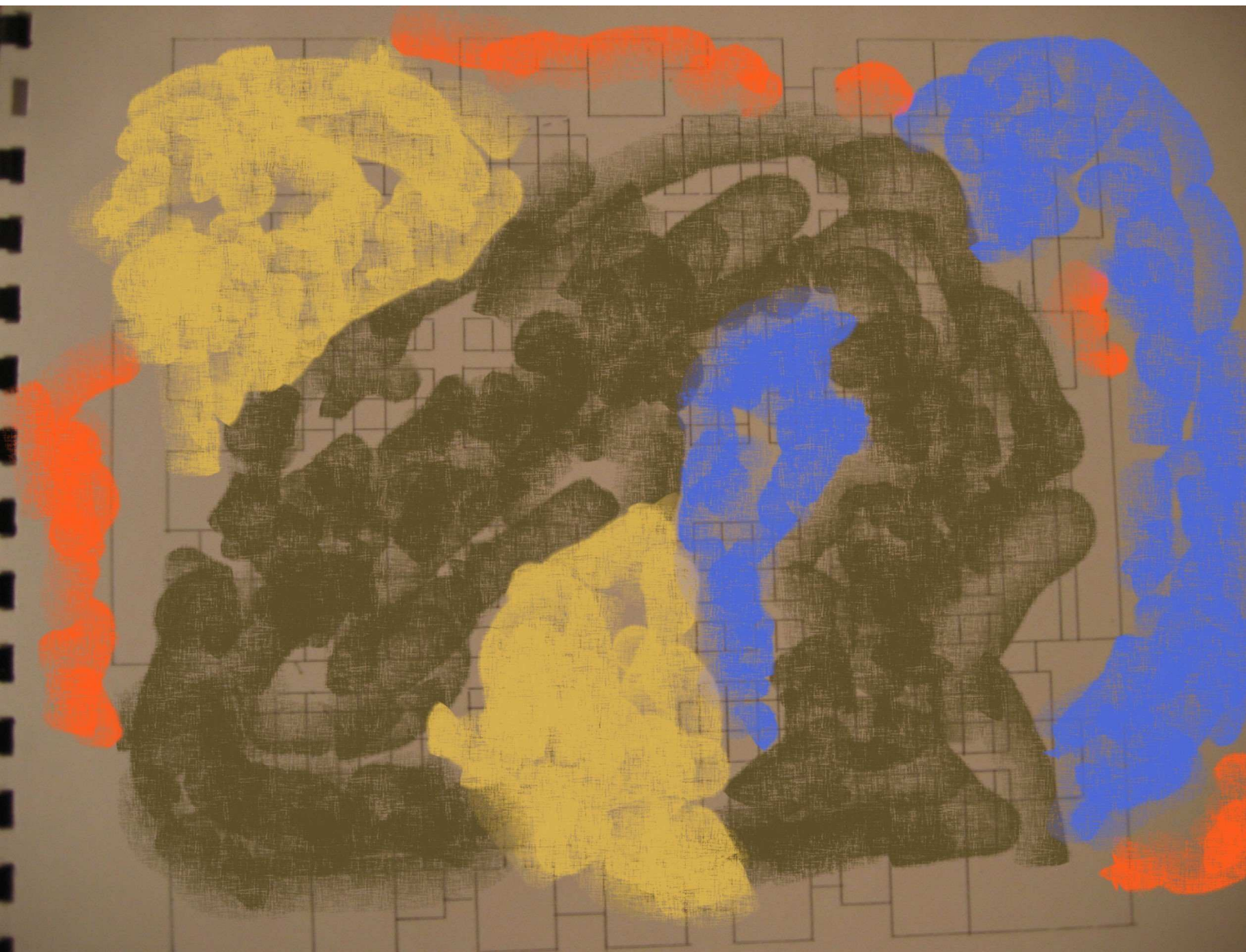


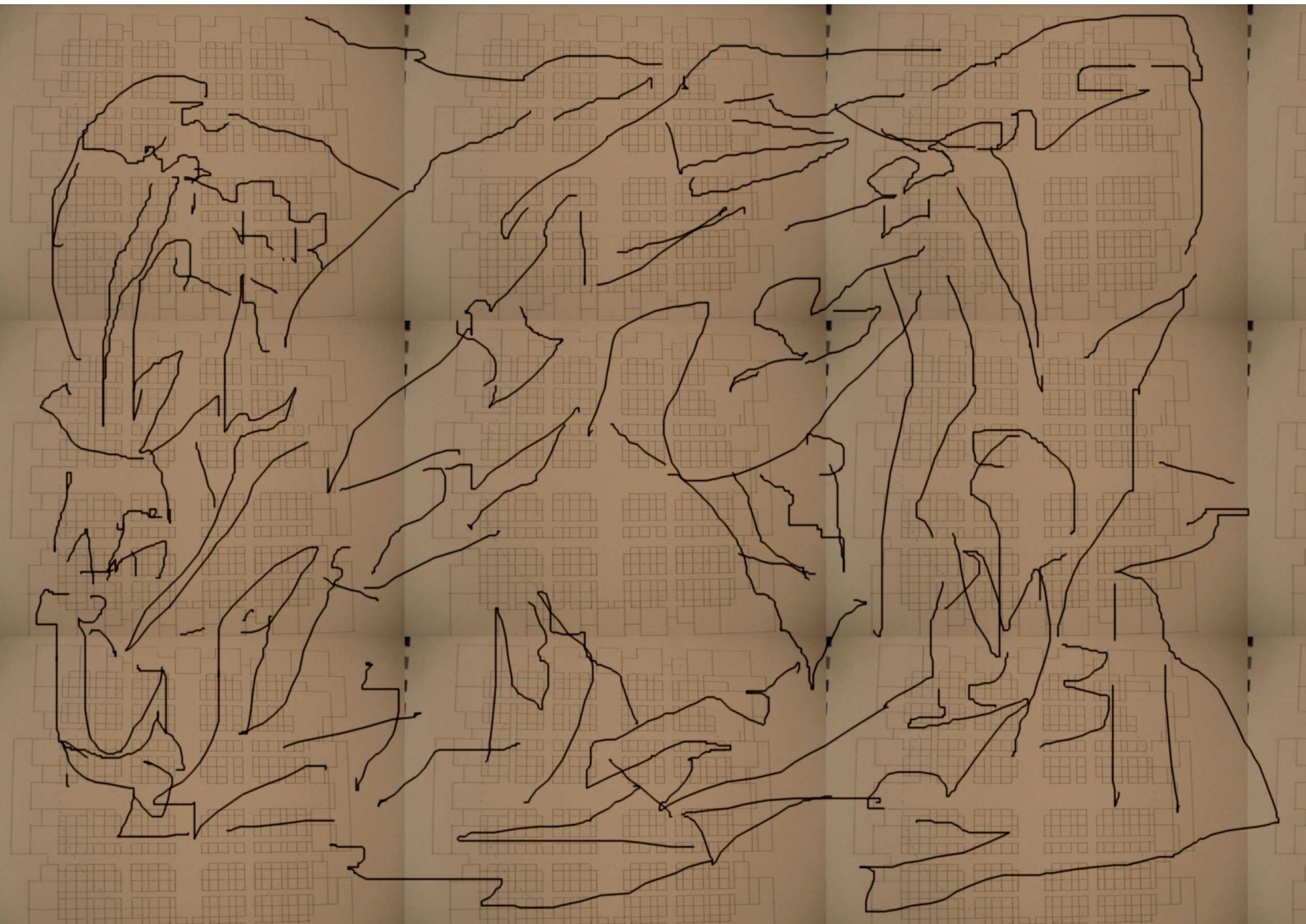


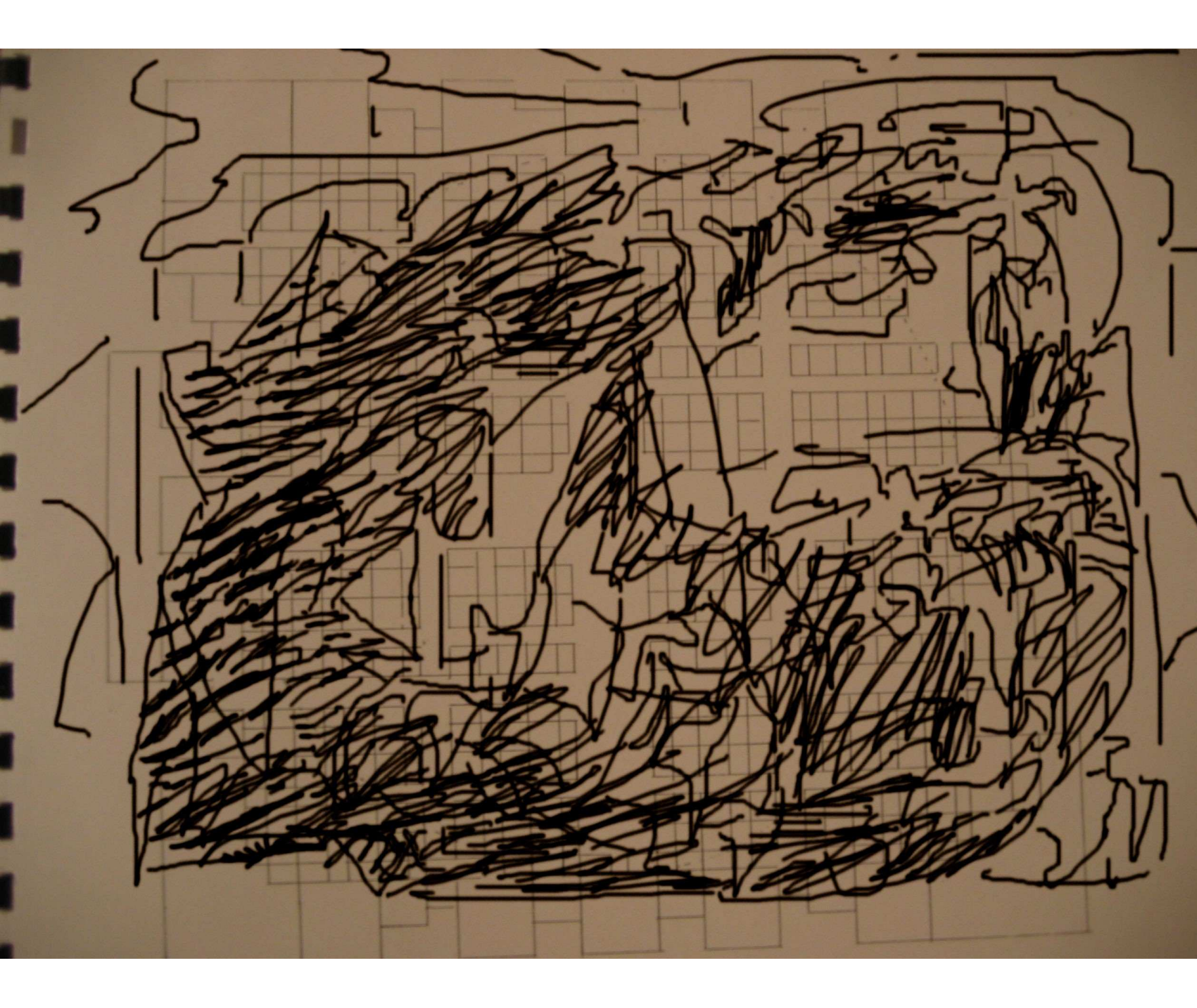




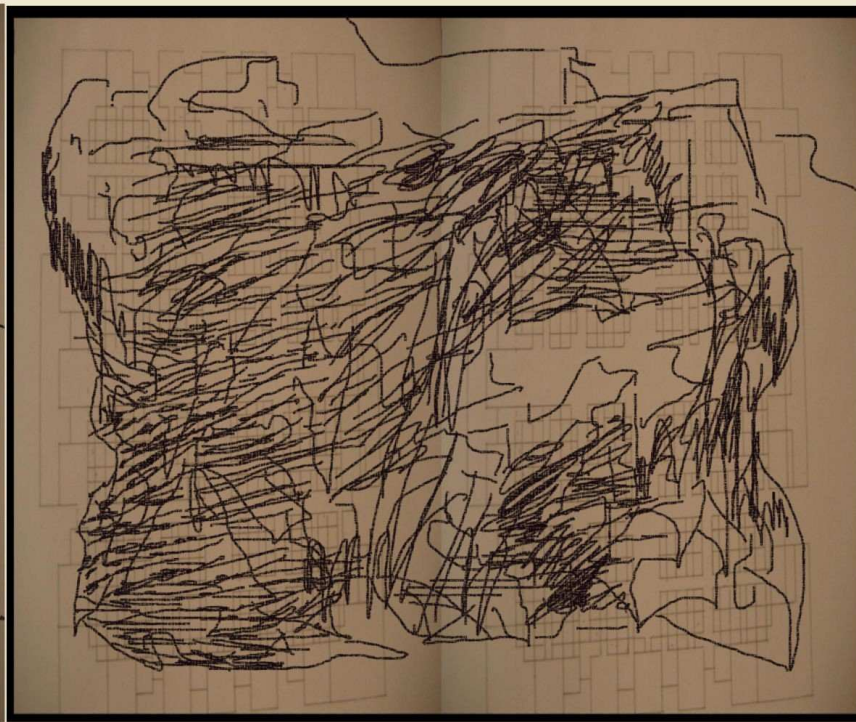
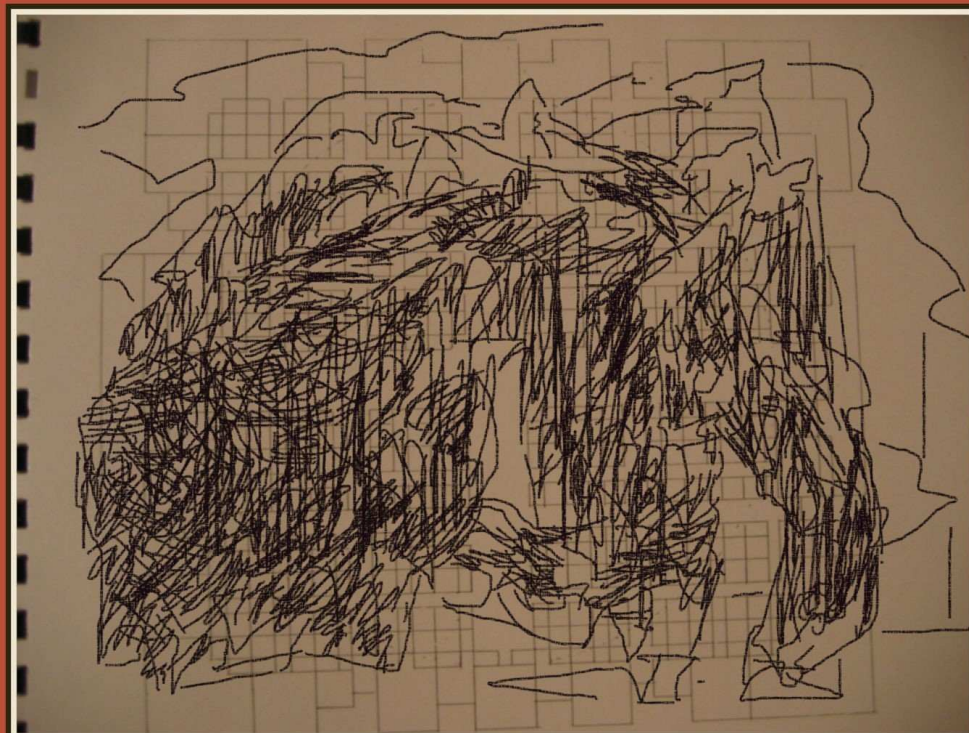


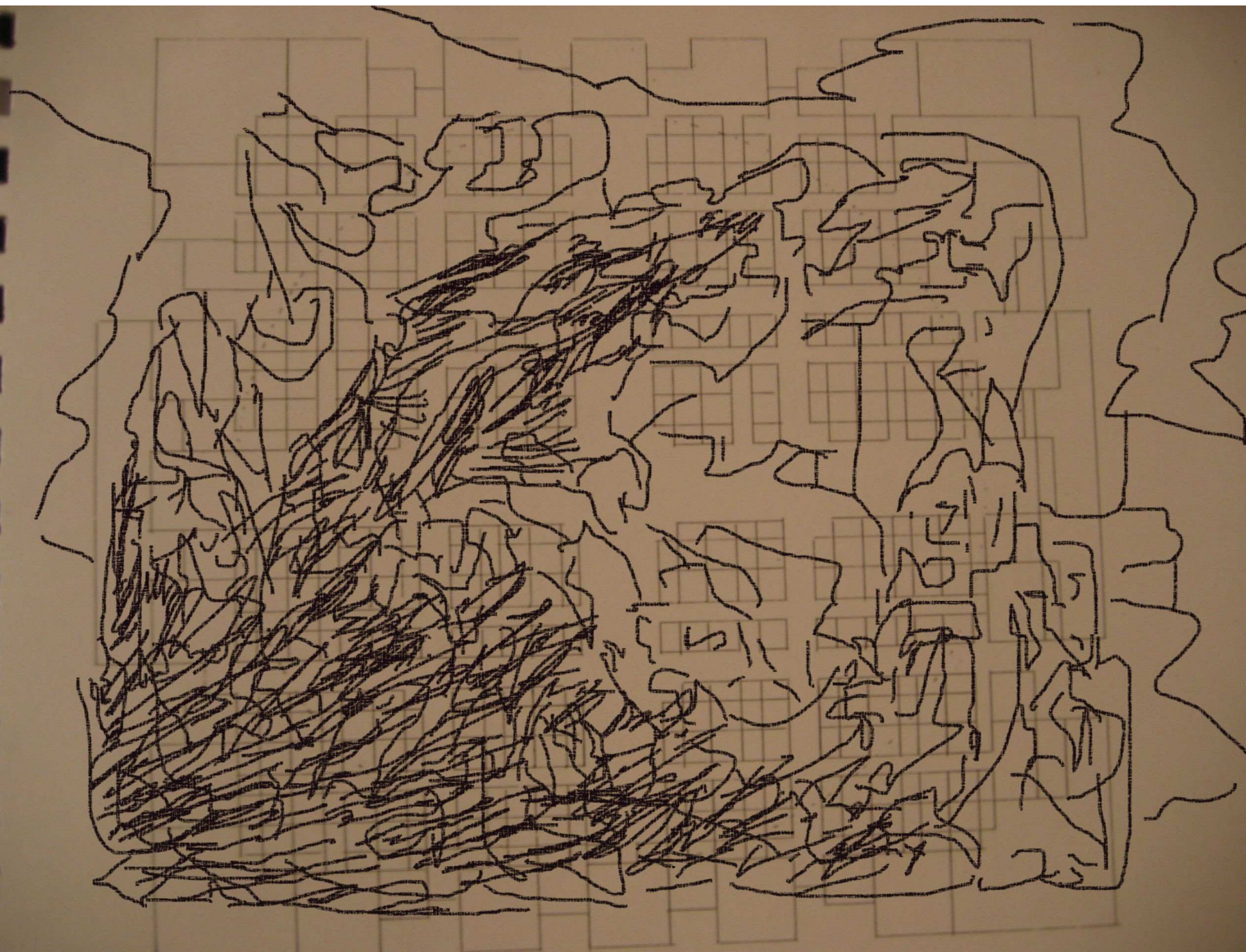




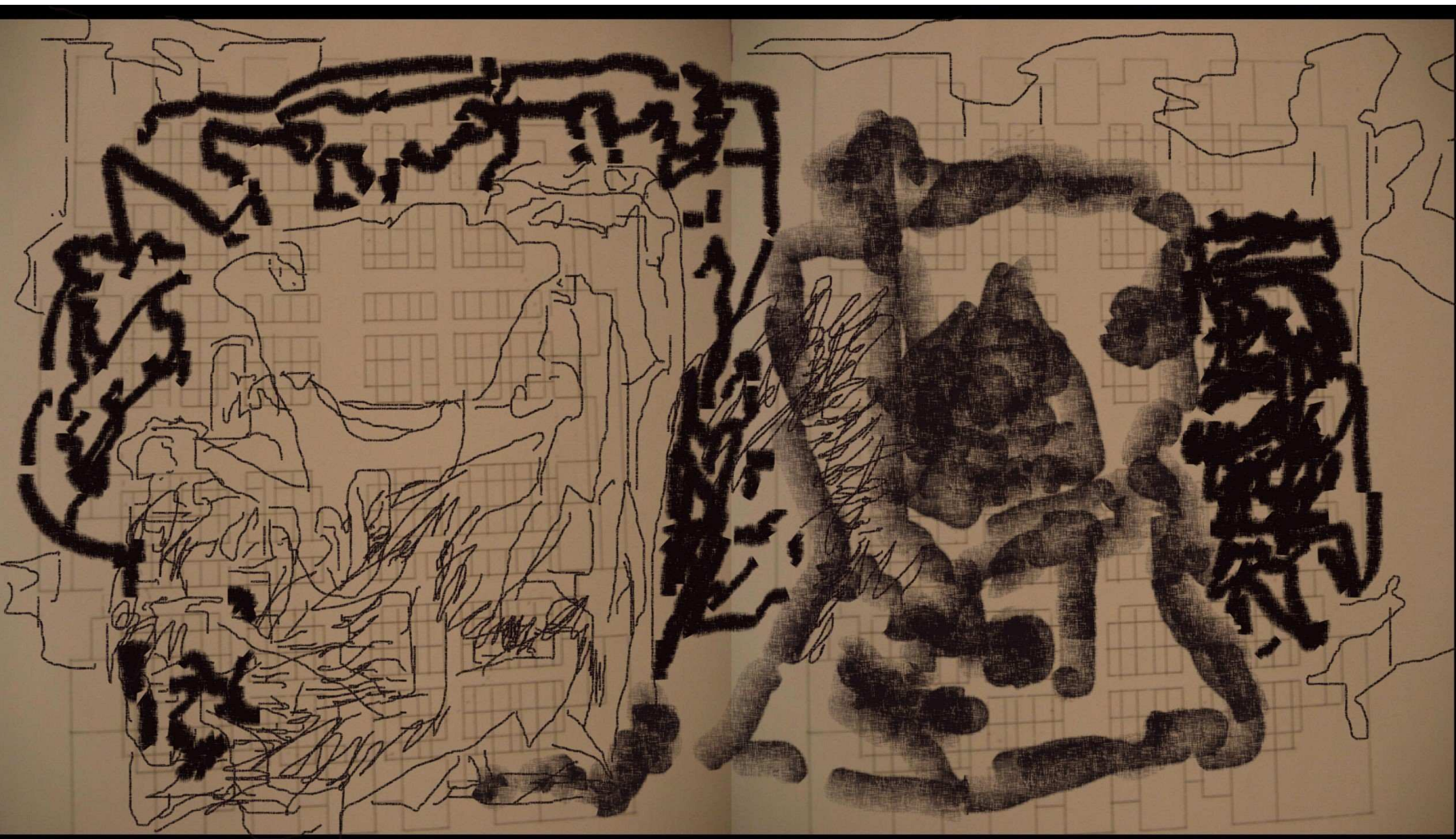


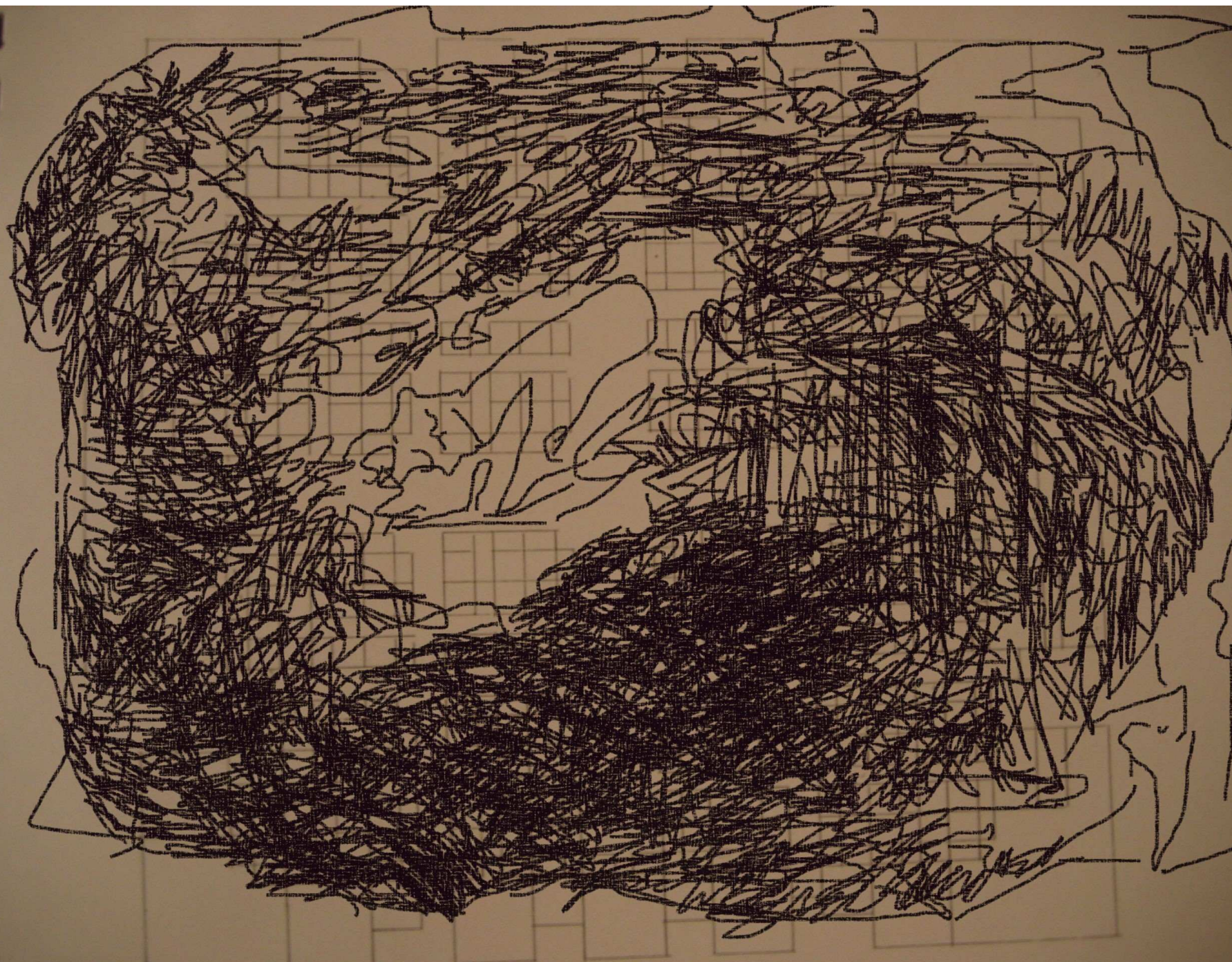


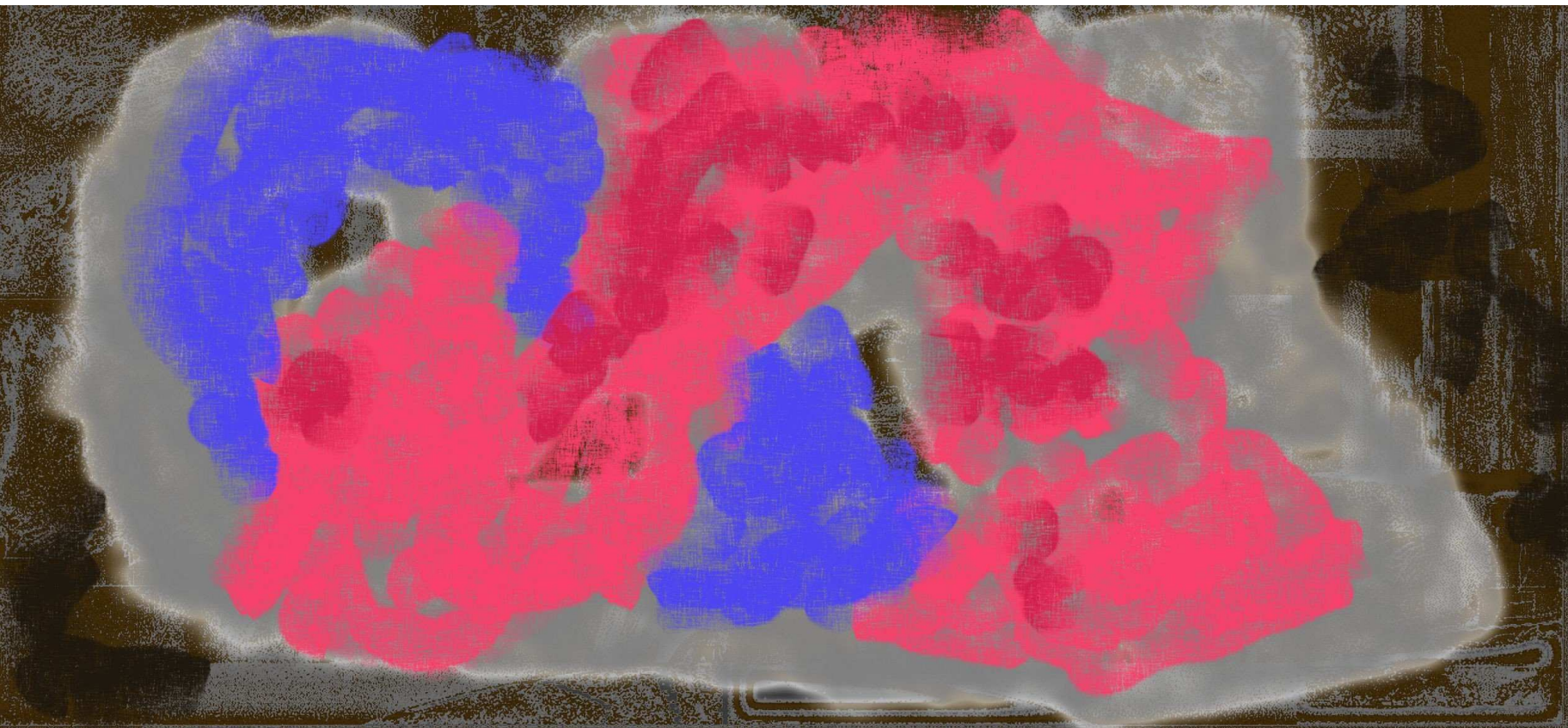


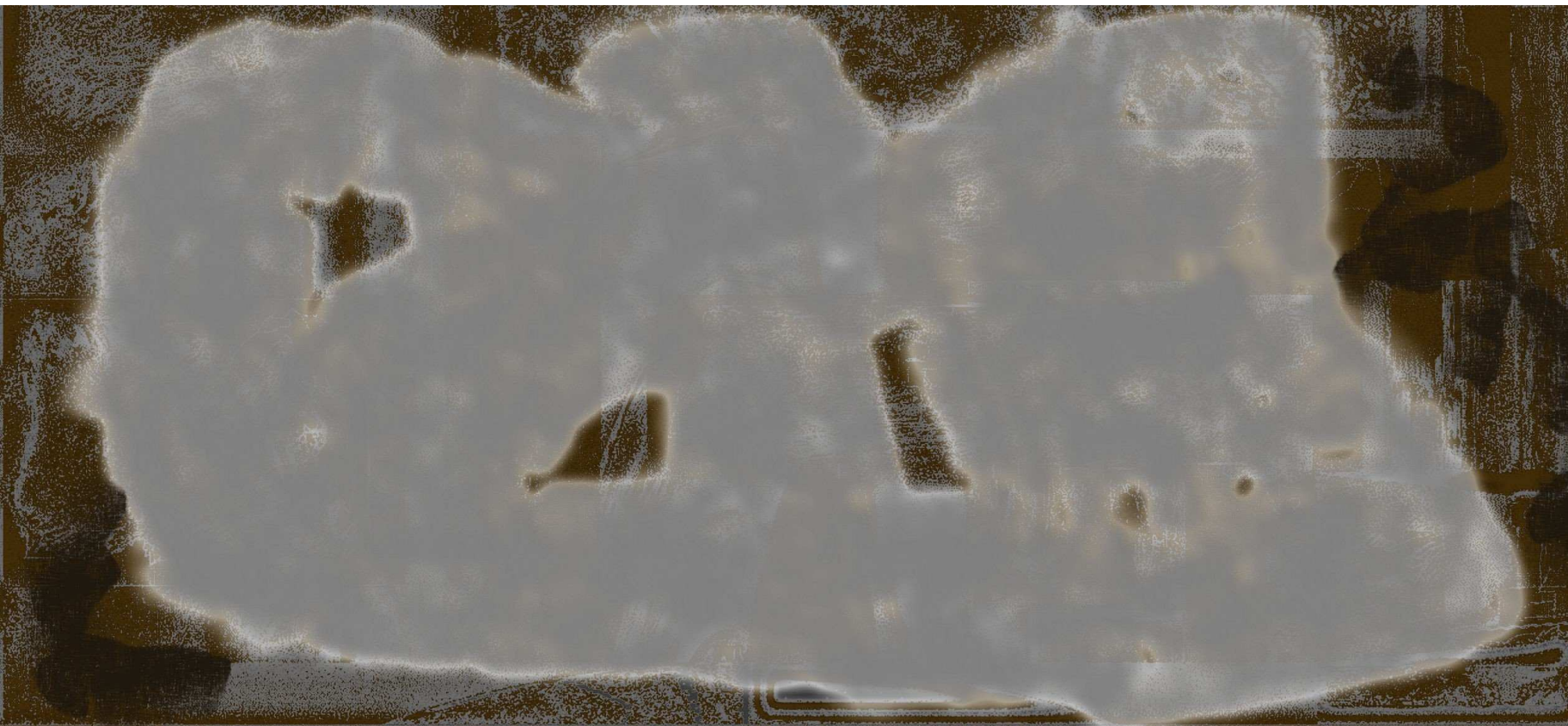














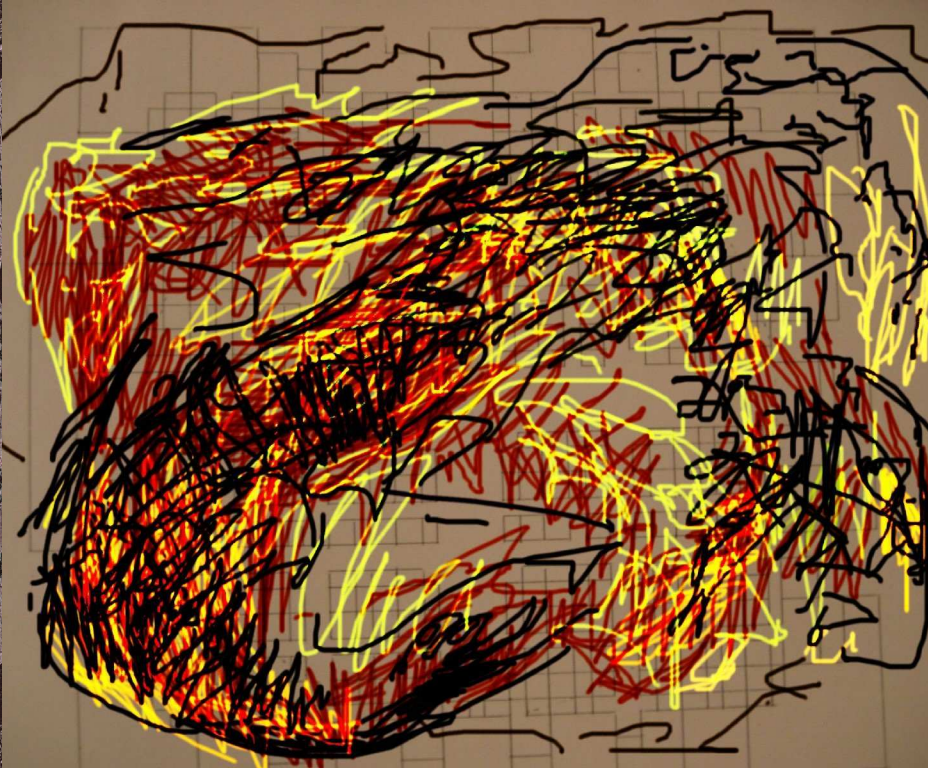
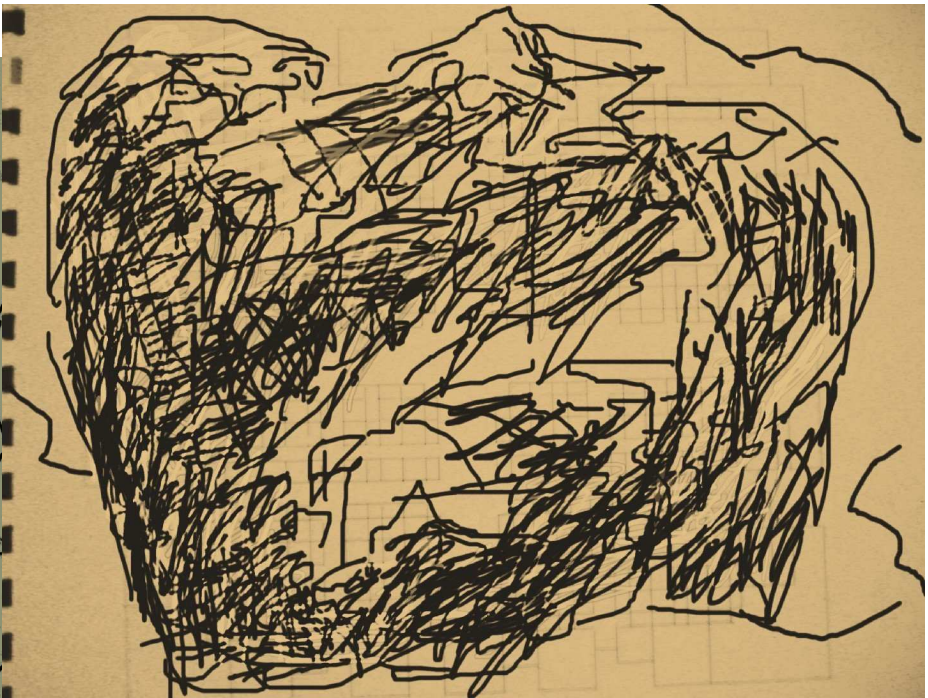
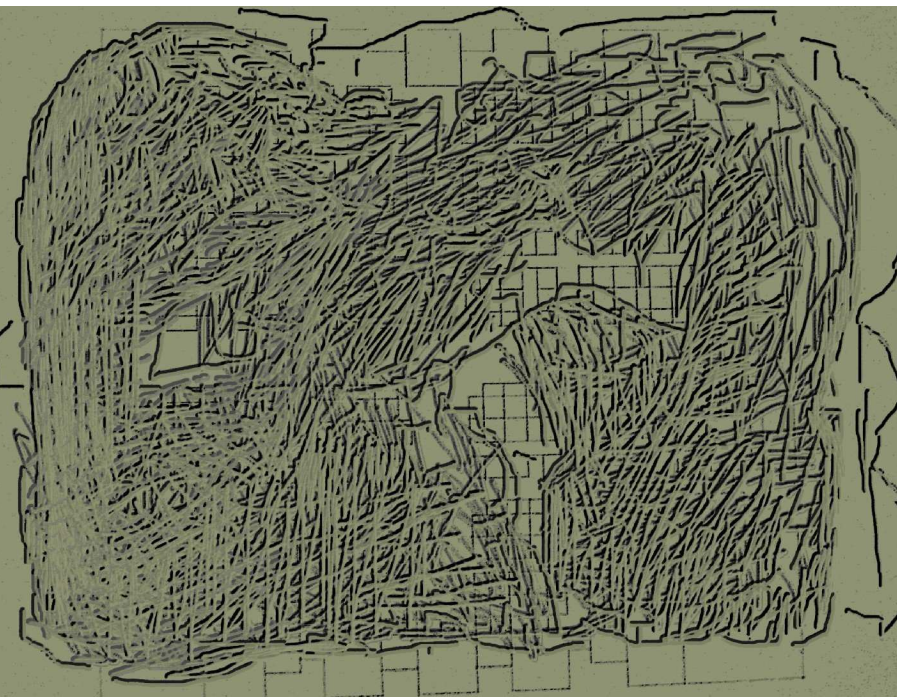




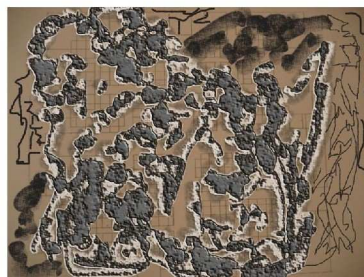
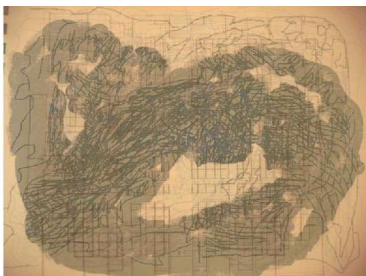
That ontology has its place – the found aesthetic maps the extinguishing of the drive as it were, trajectories of trace, sense and dissonance, dissonance and nonsense: mirror a mock the morphology of mis-science that the unthinkable is as thinkable as the thinkable unthinkable – arguments of pre-existence and immanence objective as subjective to effectuating agency. Even Lacan missed the point of Parmenides that the mind contemplating zero has created its object. He said of Parmenides that it was well he was poetic for otherwise he meant nonbeing is not and being is which is “stupid”. Talk about a chain of signifiers... take a look at that last sentence....ontology... it means the mind must see itself first and last, the idea of sublimity is the same as the extinguishing of the drive as the object of the drive on the strength that saying is not seeing but according to drawing it is. Thus in the pattern of the subconscious that nonsense in the day relates the REM pattern of the creative cycle, stumbling where it has been interrupted like one catches space in dreams Heraclitus said : “An man forges a light in the night when his sight is extinguished, sleeping he touches the dead, waking he touches the sleeper”, Heidegger said he could make not sense of the sentence but it has the science of presence... nonsense and dissonance , dissonance and nonsense....

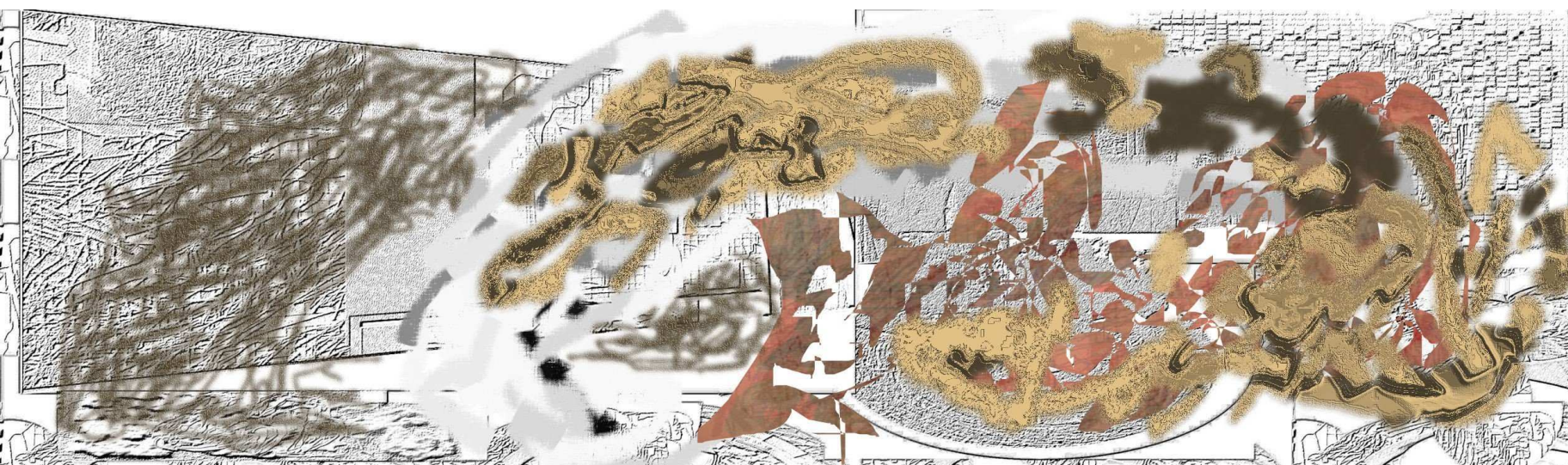


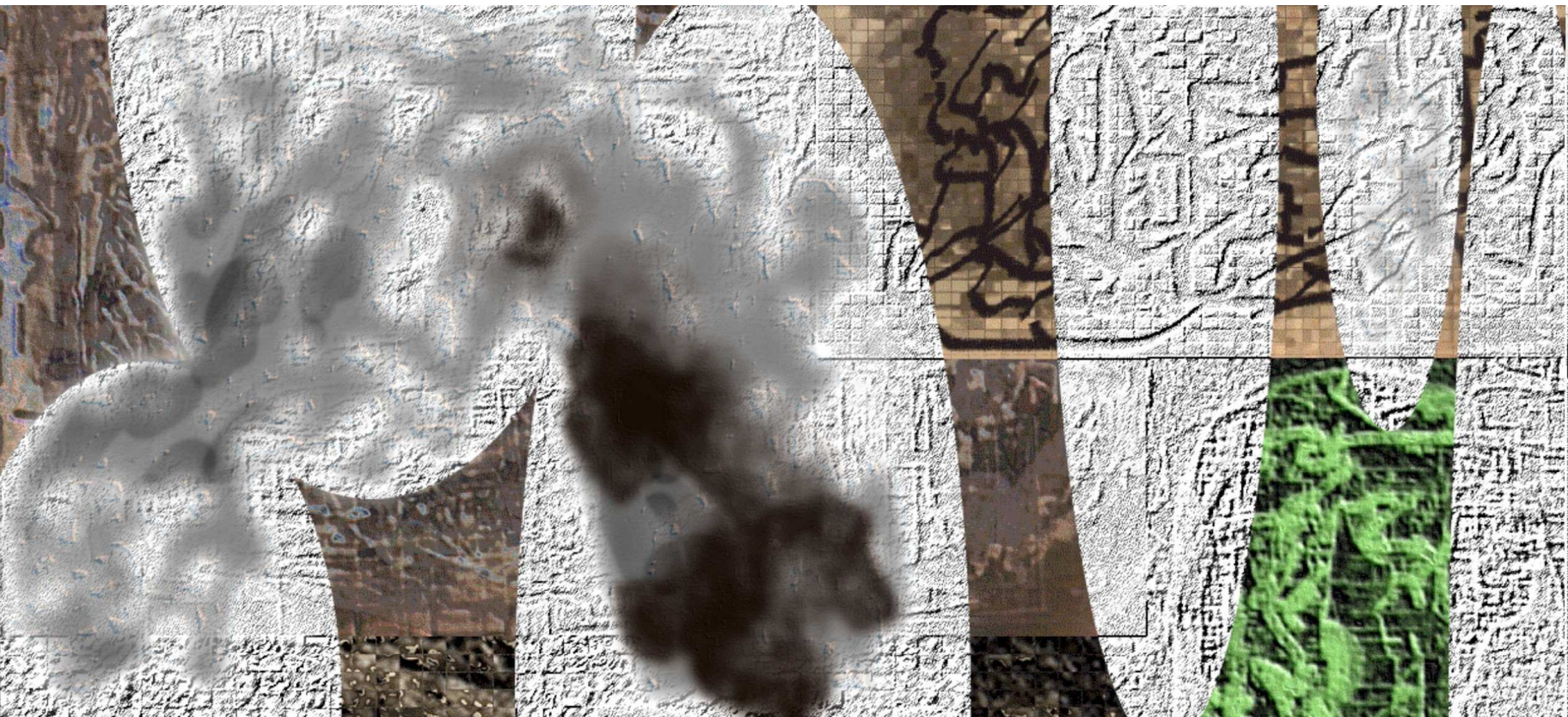












Trace and Rhizome Osmotic Palimpsest Textology of Double Hermeneutic and Nachtraglichkeit

Guggenheim connection to Orphism: the autonomy of Mannerism as the anticlassicism that is structured within classicism- the bow and the lyre, Apollonian and Dionysian threads: the behind the scenes poetry behind the official poetry reflective in Modernism.

Per Aletheia or therebeing there is Tethe: a zone linked to Plato's fable of Err, the aquifer link of pure water to the imminent ocean: that of Apheiron the whole is greater than the sum of its parts and this maps to chance, teche- techi, syllepsis, as Klinamen is to abbracciari.

Zone: in Greek both Hades and Earth are not exactly places but states of mind.

Threads of the fates: rule the Gods, chance, behind the official poetry of hero culture

Our culture zombie and vampire symbolizing indexical thinking of film stills and ganged to pseudo motion of film- viewer achieves autonomy of a critique, difference of Gnomes, savants guelfs wizards who essentially know the rules of the game as opposed to the tradition of the fool who is granted autonomy.

Zhome or unusual architecture, rhea mode – rhizome, a manifold into unusual architectures, linked to the semiotic blending, or Lacanian Stain.

In this drawing the idea of topology as displaced from meaning general plastic forms that can be created within a mass without tearing the material to the neologism of a set of common denominators serving a constructing rhetoric of spatial extension and poesis is re-altered. The work forms from sense of mapping in which that map is both from outside in as in mapping the earth and inside out as in an ultra sound. The loop like form of Asian carpentry cognates I abstract within the cyber loop create this sense of opposition as when a group of different sized drawings rolled up spontaneously shuffle.

Aletheia unconcealed-Tethe: underground Goddess and relation to Labyrinthine sense of time and embedded within the Monumental. For Smithson aporia maps topologies of trope to language sites of compression, sedimentation, explosion as per the cubist to morphological arrows of Boolean sets at intersection, opposition and union. Edge is to line as object mass. Person of associations: Structuralism as associative concept. Guggenheim the ramp in relation to processional: analysis, synecdoche and history of architectural detail as trope, topologies of trope ramped.

The sense of having to disconnect in order to connect is the flourish of the flowering

Metonymy and chains of signifiers. Rhetoric and structurals of effectuating affect over affecting effect.

The role of chance in the rule of perception to signifiers constructed of tangentials to discourse mapped to the histories of trope as language construct with in morphemes. Systems, harmonies out of the disharmony of present situation constructed into perception as experience and semiotic embedded within the phenomenological.

Textology: Smithson maps language as a collection of sites to the collective subconscious

Structuralism maps association to structure

Semiotics blending advances structuralism to a consideration of evolution

Deleuze devolves the oscillation of Berenson per subject and object to a morphology over indices

Morphological arrows as sets carry the impetus of an M->Orphic value to form

(which is referential perhaps to Boolean sets and Cubism)

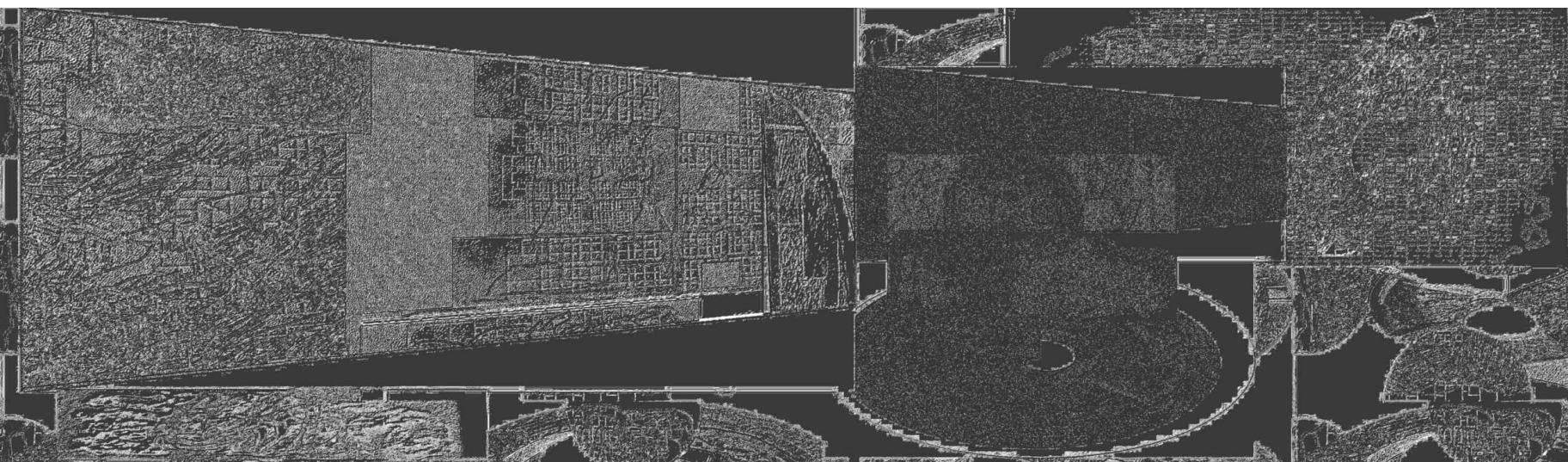
Orphism maps the dye and the stain to Osmotic consciousness as does Lacan in considering "stain"

Of these" trace and rhizome, and motion sensor drawing raster and vector

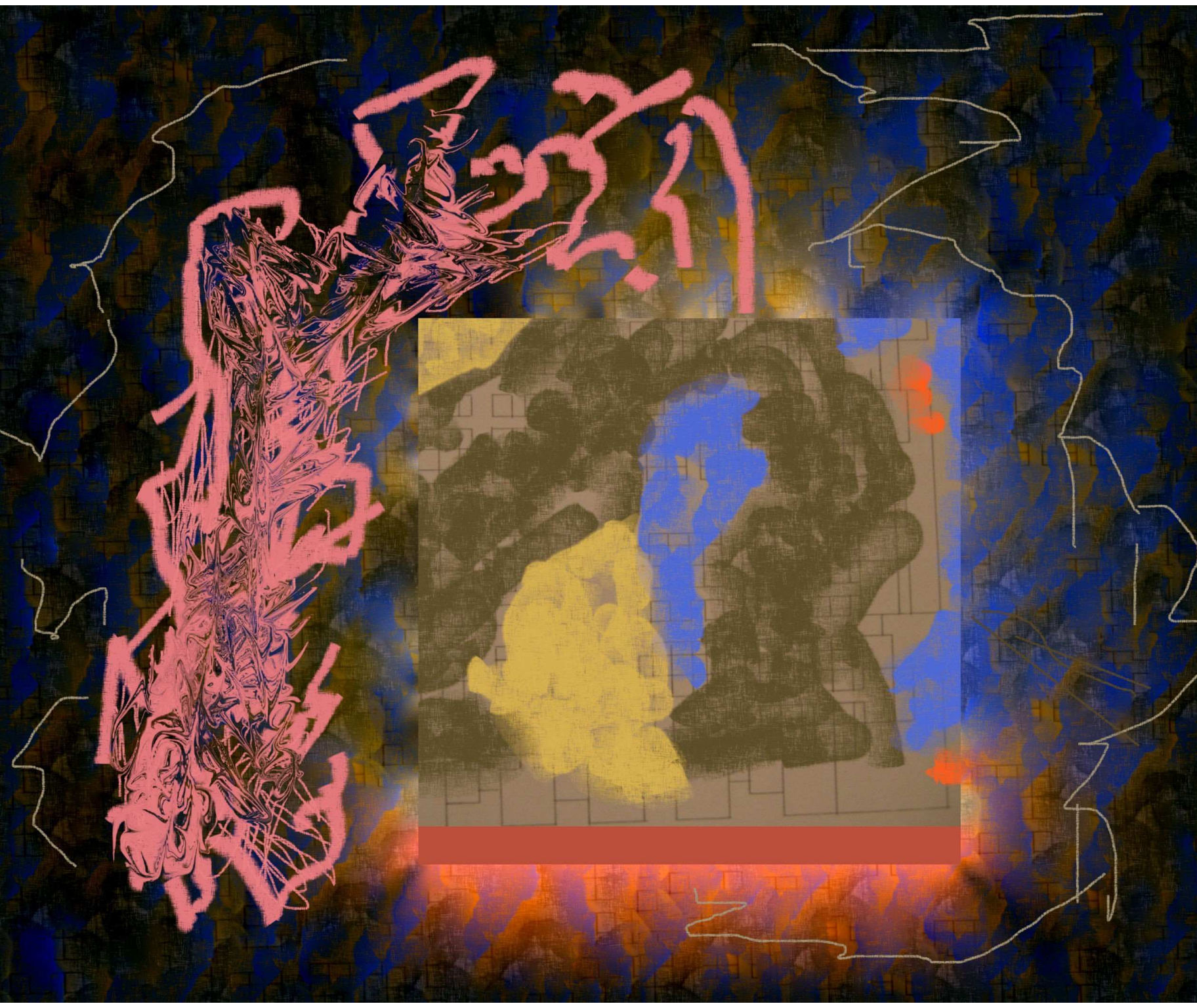


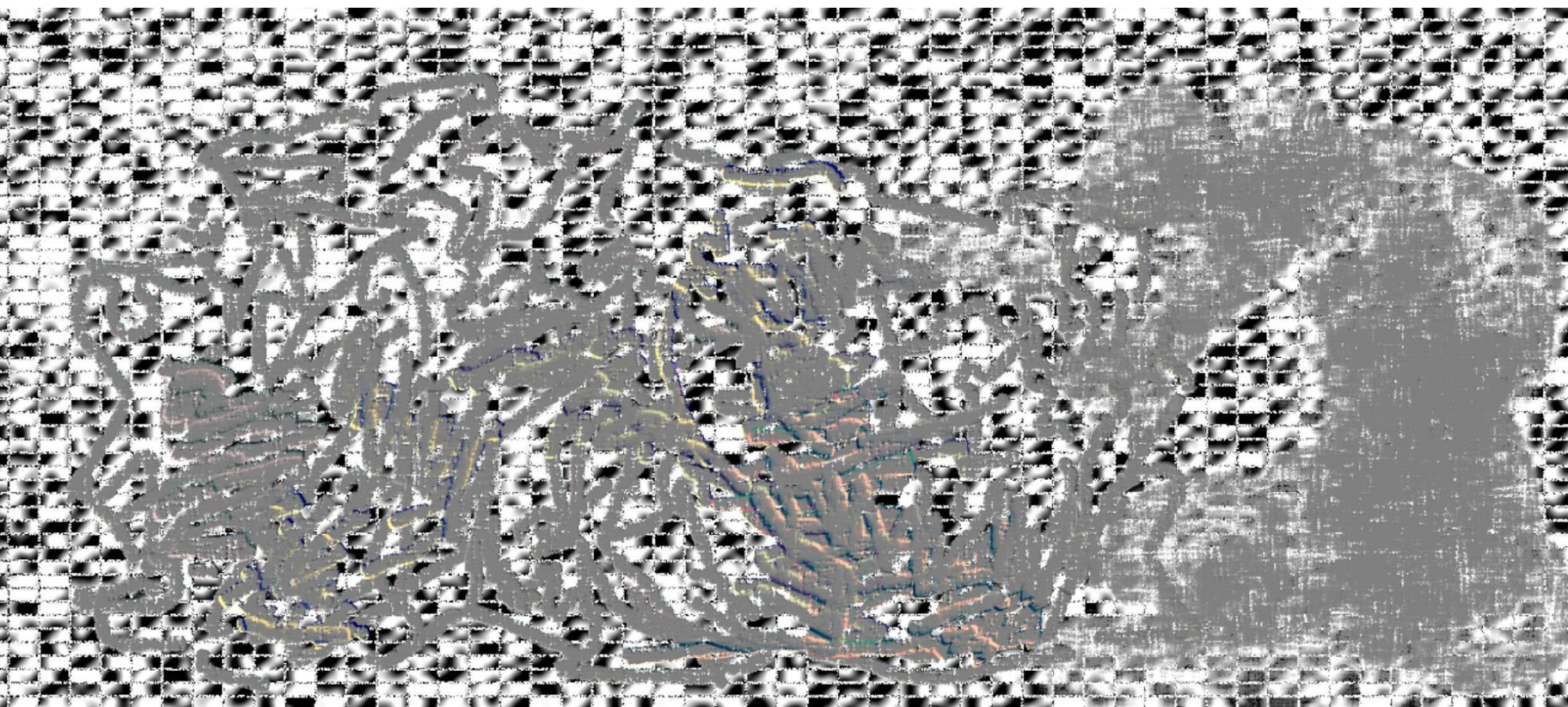
This drawing takes the sense of the motion sensor drawing troping the topologies of the morphological arrow towards associations with a kind of fourth dimensional pottery, in which the ghosts and traces of the emerging form are its own chords thread and strings of becoming. Valere who strongly related to ceramics in explicating towards a physical status of materiality formative in surprise necessities and interventions to creative process similar to the landscape radicals of the psychological colloids of Heraclitus. In exploring the transition from tableau to environment I displace the material with the virtual while retaining the sense of a materiality this time yet an abstraction formative to effectuating affect rather than affecting effect albeit the latter removed to a transgression and contingency of circumstances as proposed by Valere. Instead I look beyond such oscillation of subject and object to a different conflux which in which the chords threads and string of the morphological arrows of Boolean sets per opposition unity and intersection reexamine those roots in cubism as a constructive rhetoric and consequently invitational. Orphism accepted that invitation (Delauney) in relation to an artistic version of the psychological “stain”(Lacan) of environment and creaturely use and pragmatics of chance and choice. Out of that consciousness reflective of discursive elements transporting landscape radical to an altered art nexus I reconsider those experiences of excavating and quarrying which embedding labyrinthine and monumental time are often made intertextual to a concept of , say, obsolete technologies remodeled and instead I take a different tact of relating to the prosody or musicality of drawing rhythm and its sculptural edginess to morphemes in the making of a personal structuralism

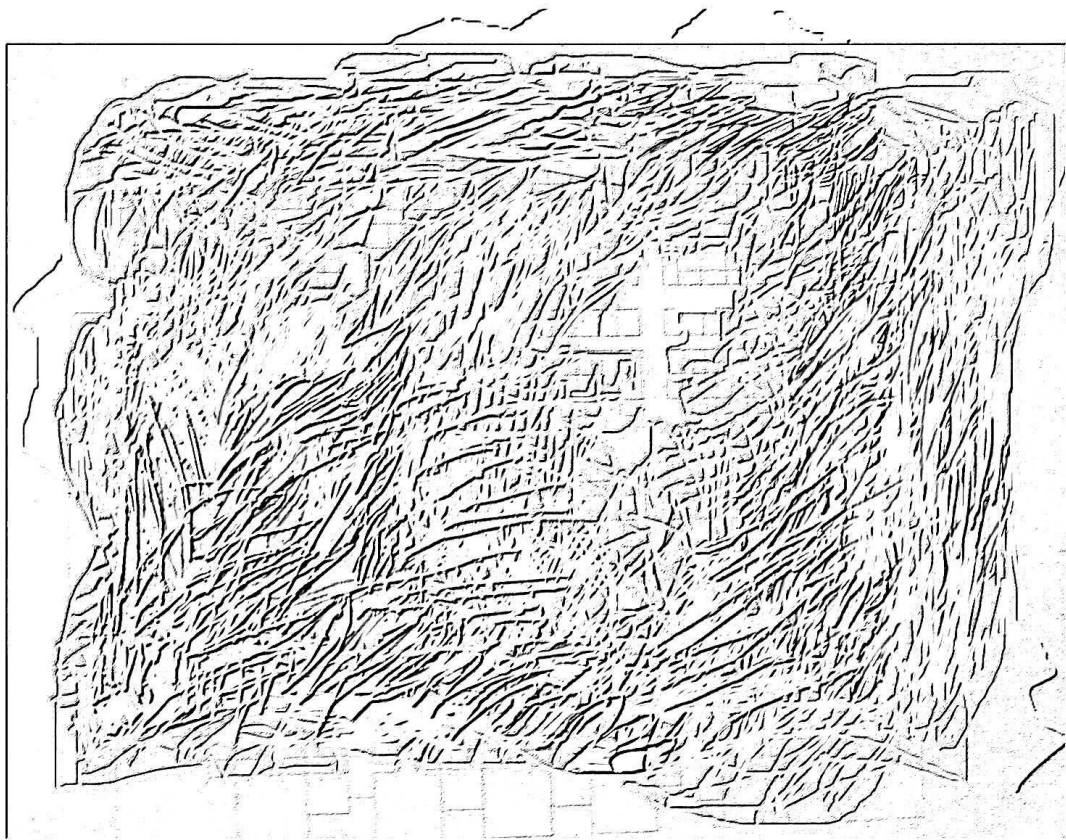
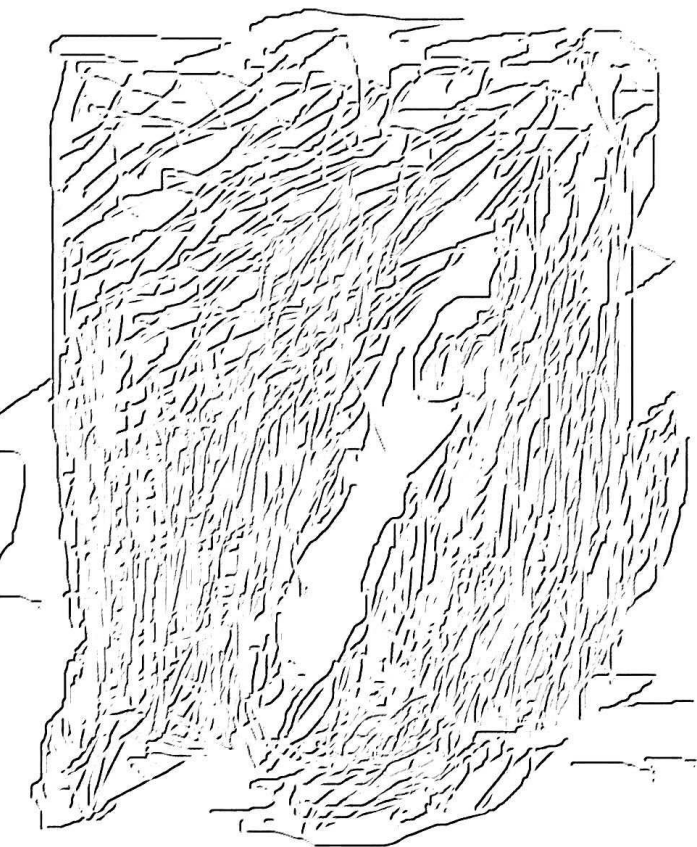




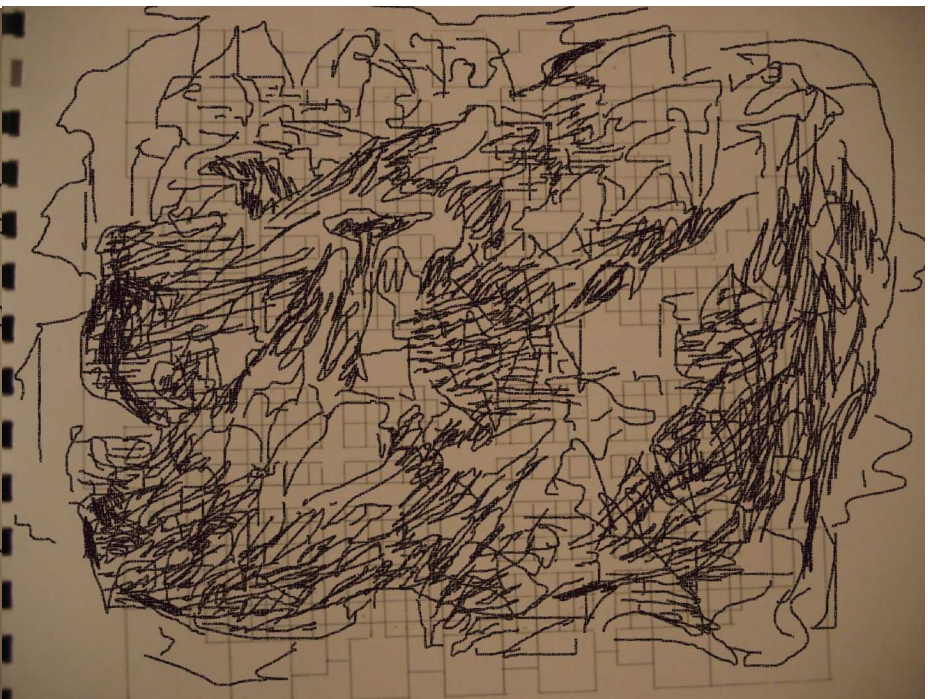
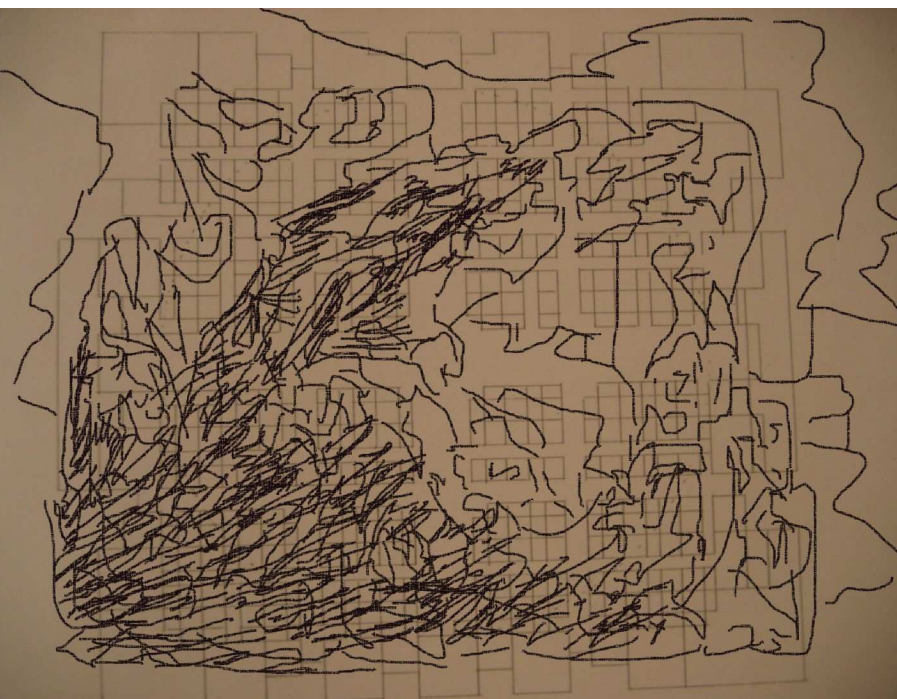
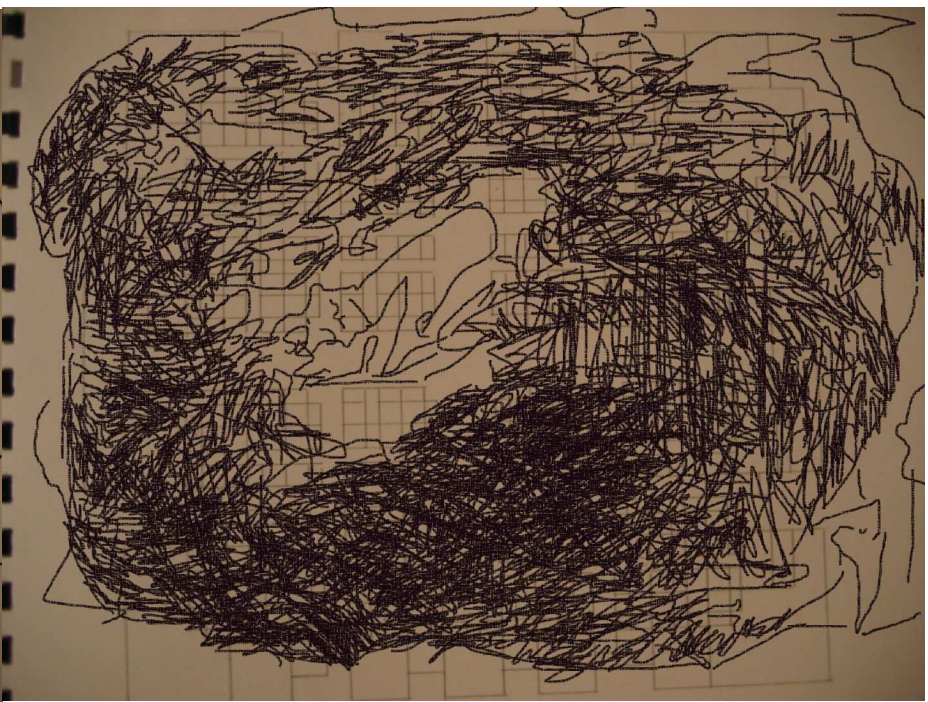
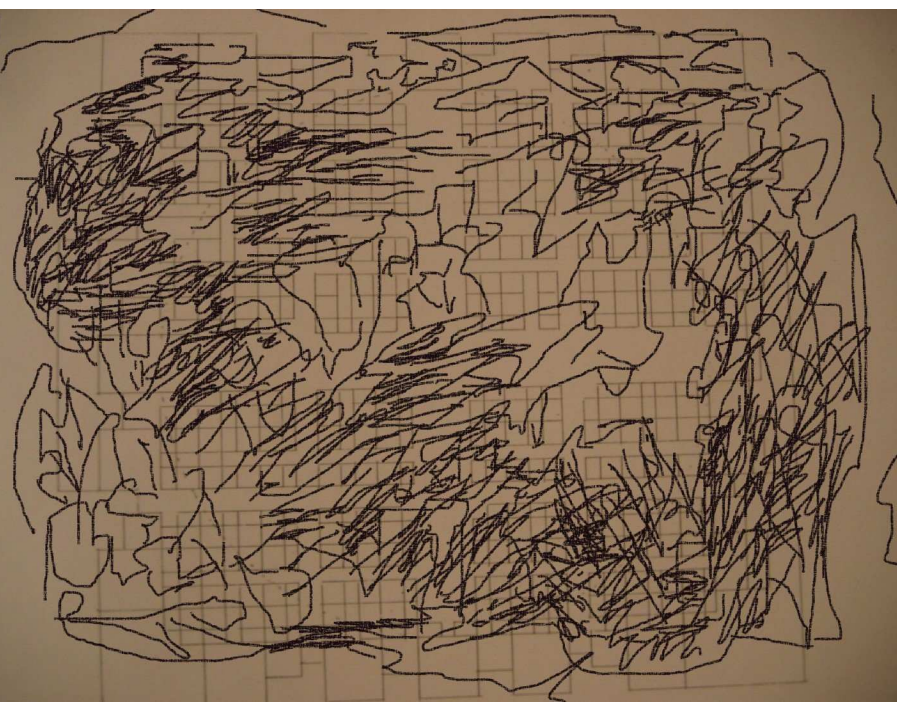


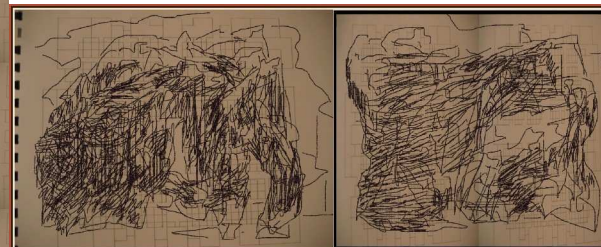
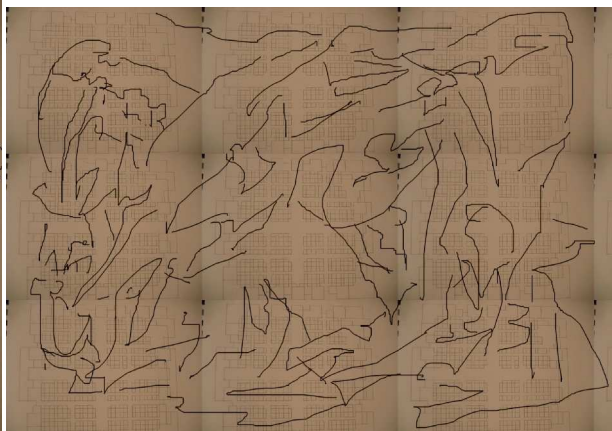
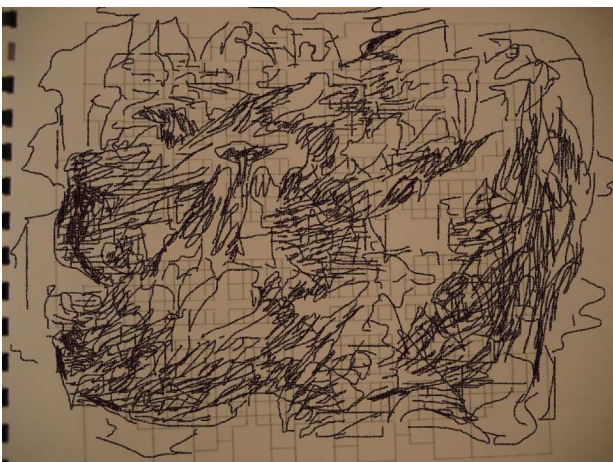
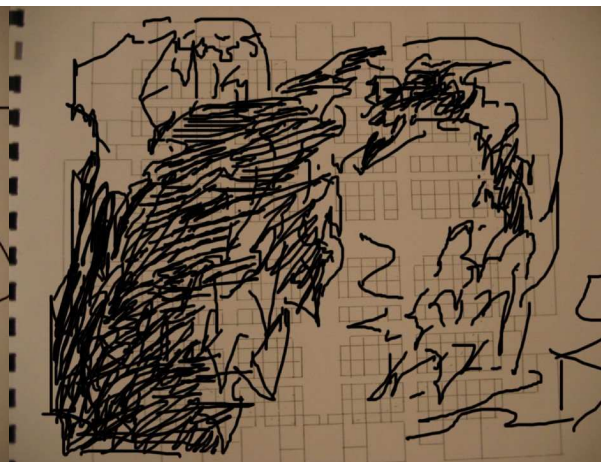
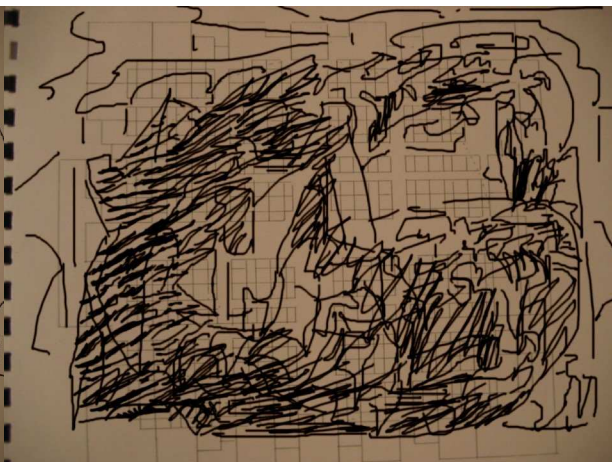
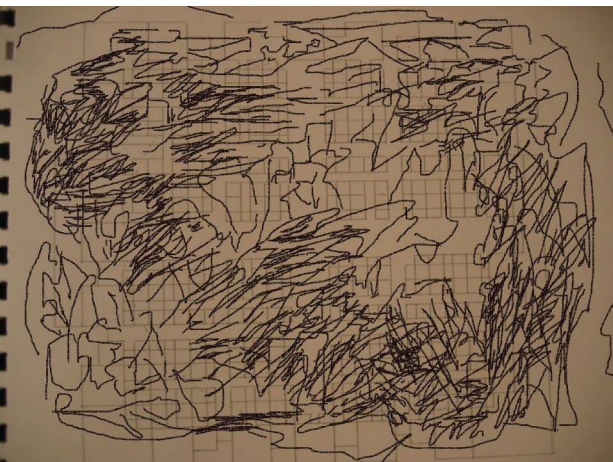












Mappings :Textology

The Chords threads and strings of rhetoric per ethos pathos dialectic, issues of identity usage and being, nominal logical and expressive, immersive generative and interactive, etc... are tangents which source within the osmotic consciousness of the PreSocratics - on examination give us a variety mappings we use. What are the evidences of the directionality of these concepts or perhaps radicals in our moods and modes of adaptation?

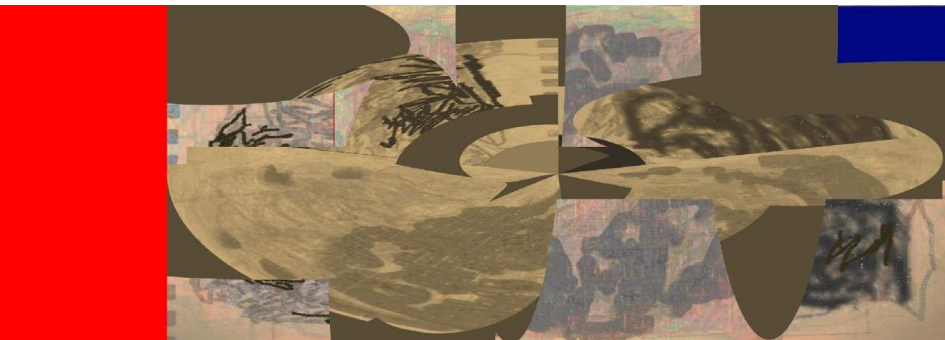
These gradients I identify as 1- morphology topology and topography of what might call the formative, the Creative itself such as Heraclitus provides in variety focused on resonance and issues of relation and non relation.. 2- a consideration of this yields the aspects of coping with duality- the subject and object- Parmenides meets this with the antecedent of Berkely: that perception is self generated and all is perception for us. Zeno raises the question for Aristotle- towards movement in mind and matter- what is movement? Anaxamander gives the original fragment know to us- and in his consideration of transgression and contingency creates an orientation towards psychology, of which the other ideas then seem colloids... Democritus on the other hand is a surprise- the conditions of chance which he proposes within the idea of atoms is a syllepsis that has resonance actually to the Dyonesian and Apollonian sensibility namely Orpheus and the direction towards recognizing fate to chance as a poesis that is behind the scenes of the formal poetry and formative within radicals which effectuate affect rather than affect effect. The Gods are subject to a fate..... which is primordial chaos “ the fairest order is a heap of

random sweepings gives this resonance per Heraclitus, while :It’s an attunement that turns back on itself like that of the bow and the lyre” places a post dialectic approach in which transparency of perception and its osmotic corollary are not just opposites that codefine but their own morphology, gradients and incidence of metamorphosis questioning duality.

Thus such interpellation and interpolation give experience over to its construct within reading- phenomenology and semiotics embedded. The nominalist critique then becomes post nominalist- language recognized to the morphology of words in the more general context of language. The potentials of a structuralism to build on visual –verbal morphemes follows, but necessitating a semiotic blending of the niches of usage, virtuality with which creatures relate to their environments. Returning to Archaic times trope is the prestidigitator by which the net effect is realized to analysis, creatures caught in net give the intuition of evolution, sacrifices arrange the parts, analyzed in terms of potential...

We may summarize these events as mapping motions as simulacrae built on considering Morphology, dualism, structuralism implicated of spatial extension, (association), being and nonbeing, relation and nonrelation, movement in mind and matter, moods and modes of psychological colloids, and the autonomies of mapping itself within its chain of signifiers as metonymy or trope. In addition there is generated of moods and modes as a kind of materiality of matrix of association a numerical coefficient in the reading of palimpsest or canonical poesis toward unity, dialectic, syllogism, chiasmus as gradient parsings of polyphonic voice and polymorphic matrix of time divided over the labyrinthine and struggled or as tonic- the Immanent and monumental.

Within my work I pick up on these chords through the strings of virtuality by which I search motion sensor drawing media as mode. I recognize the bow and the lyre, trace and rhizome, to raster and vector in the moods and modes of mapping which may be from the inside out or outside in.



Parsing the Bow and The Lyre and XHX (Hue)

In Goedel Escher Bach the visual and sonic denominations of information architecture relative art are implicit in the title moods and modes of the early classic on computer topologies –artificial intelligence examined at the remove of these allegories on the principle one must go outside a system at some point to stay within it. A game of the book is “can you find Mu” in a mathematical meander but for my purposes I find mu outside that exercise but within the rubric of relating the bow and the lyre, the Appolonian and Dyonesian sense of sound and vision as gradients and topologies of sonorousness per sound and spectrum relative vision.

Mu is the Greek letter for M, the capital looks like our m but the lower case in is only half, the mirror is the letter eta which according to the language has a smooth breathing ie pronounced as one sees it or otherwise a hard breathing which adds the phoneme value of “H”. In time The Greeks exported from the Assyrians alphabet the letter H to formalize the reading... the word XHX interests me in this regard because the bracketing of sound value by x or xi gives the associations that letter has with cross indexing









