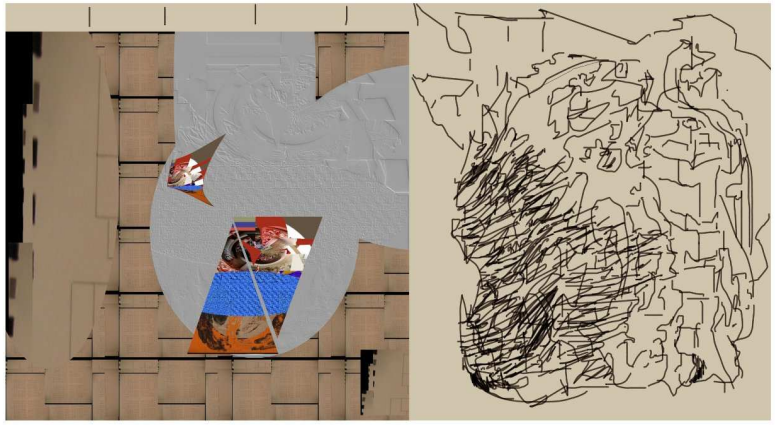
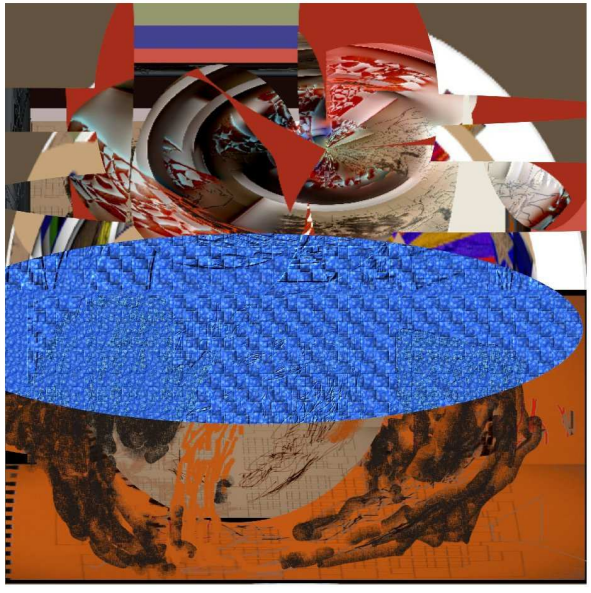
M->Orphic Journal Oct 2015

Cultural Patterns:Site Non Site Revisited

by Edwin VanGorder





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Cultural Patterns Psychology: Subconscious, Pattern(concept formation), Drive (movement towards stillness) & transference(fluidity) … How the movement In mind and matter marks the colloidal status of situations creating consciousness: drawing as mediary between the disciplines is an example of primary transference… The proxemics of therebeing within the necessity of creating a cultural availability which is the corollary of generational takes on "nature". Psychology belongs to natural ideas, those which are connected to the drive and which seek a resolution (the drive seeks to extinguish itself) . Art, drawing, as the artificial ideas end of spectrum connect to the flux between luck, chance, fortune, zero, fate as the cordage of proxemics which become reignited- reignite the drive as eternal prestidigitators.

Collective Code: Legal Patterns

Conceptual Art:Legal Patterns – the ideas of agency, for example in my project "throwing the target at the arrow" in Conceptual art proper often exactly about the legal process, all the documents needed to assemble and dissemble i.e. create a wheat field in Manhattan or build a fence across state borders…

Abstractly: a palimpsest of overwriting and underwriting a "code" or morphological set of common denominators set forward as an official collective consciousness. In art this may be a movement such as Mannerism or Modernism- these two have relation towards the idea of "autonomy" in fact that reflect on the idea of handling the proxemics of praxis where a code of perception is initiated.

Art-Critical sites which are predicated on aesthetics are exemplified by Seaman(Recombinant Aesthetics) and Wong (Eventua Aesthetics) the former considering rhetoric- ethos pathos and dialectic at the meta level of immersion, generativity and interaction, the latter interested in movement in the opposite direction towards realigning direct experience as the conditions of experience, a position in itself not pure but mediated by contact with the former, like the Mona Lisa moustache. (Interestingly it was the computer artist Lillian Schwartz who created a topological analysis proving the Mona Lisa was Davinci's self portrait- Decamp's meta - intuition was right on….)

The approach I have developed towards creating a dual Institutional Critique between the concepts of trace and rhizome as characterized by the Tracy Organization= Drawing Research Network, and the New School " Rhizome" organization are likewise a study in the motion towards and away a subject in the act of creating it.

The following works are predicated on an interest in patterns, as the semiotic input of concept formation available to meta levels which I explore in various ways. Substantially, I displace the pattern block to its cyber meta level which is closer to a moebius strip, a form adopted as well by Lacan as exemplifying the idea of a torus, or structural self mapping of ideas as formal topologies. My pattern loop is based on Asian carpentry cognates abstractly scrolled, as though I was creating a kind of meta Cyclopean masonry of such fluid loop-arches to brace the reflex arc of the cyber sleeve. Ultimately, the loop block can create patterns, but having done so also reverts to its singular origin of approaching the drawing matrix.

The journal title site nonsite revisited means to recast the Smithsonian conjecture to these meta levels.

Language as incidental to the changes that surround it by siting perception to transformations,such as we see in the Iching are alike in Heraclitus a resonance upon which Khan in his monograph similarly remarks the attribute which he compares towards Vedic sources. Resonance, as residual to degrees of difference in world riddled by puzzles is the morphogenic character of visualization and hearing alike as hints of the senses and sense –that is : suggestive of topological thinking towards common denominators as that retained to meaning across changes.

These are the topologies of the bow and the lyre, just as Plato comments on Heraclitus as his meditation so does Heraclitus indicate Orphic antecedents of what we receive in translation per Neitchze as the Dyonesian and Apollonian character Orpheus having founded those cults and their common denominator of the lyre famously related by Heraclitus “They do not comprehend how a thing agrees at variance to itself, it is an attunement that turns back on itself like that of the bow and the Lyre.”. The Italian “abracciari”, a kind of kissing cousin of the Greek”syllepsis” meaning variously within its cordage espousal, grasp, comprehension, snuggle, hug, embrace, comprehend shows up hidden in Barque's very name, and has a similarity we can trope to cubism as it arrived in set analysis, Boolian sets of Library Science as opposition, union, intersection.

Khan uses the principle of sonorous quality to create his own ordering of the Fragments of Heraclitus which themselves arrive to us in no particular order and in fact computers and library science have had quite the time locating all the fragments which can only be retrieved through other documents which quote Heraclitus. He therefore refers that order to something like the monad, psychological colloids built upon material transformation of culture as patterns of becoming including then all those elements of culture, religion, physics as descriptive externally, poetry as inwardly , tradition as usage and agency, education and morality, politics, rituals and festivals, comparative religion, travel, commerce, war, the built environment, textiles and fashion,government, public service and private education, history, art and architecture, comparative anatomy and morphological philology etc.

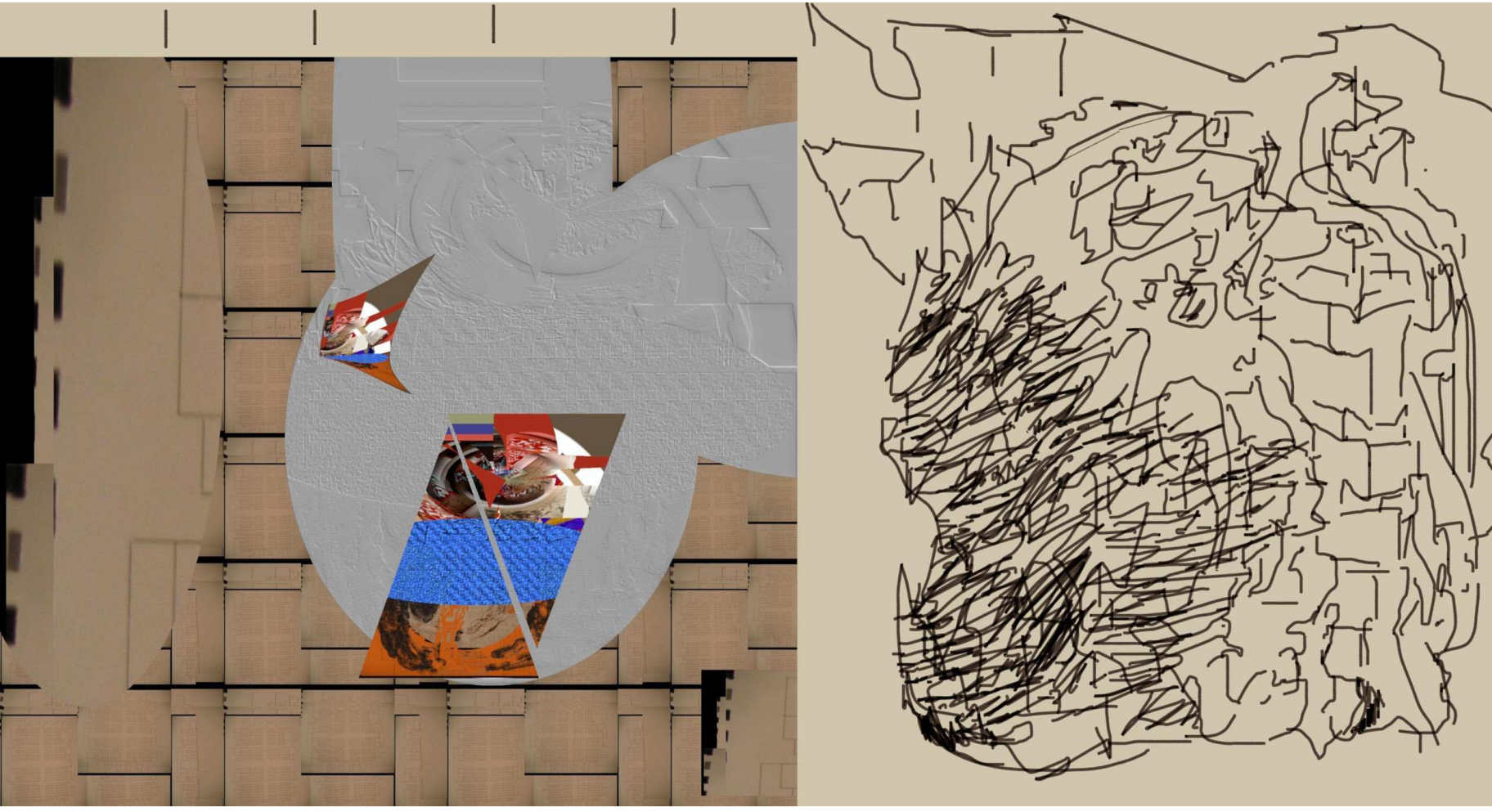
I for my part, agreeing with all this also locate the order of his works as built around the idea of a riddle, which exist in the background as the provenance of the Sybil, but which he forwards through a reference to Homer who traditionally was given to have died of vexation over the riddle Heraclitus quotes- " Men are deceived in the recognition of what is obvious, like Homer who was wisest of all the Greeks, for he was deceived by children killing lice who said what we see and catch we leave behind, what we neither see nor catch we take with us" (the latter part being the riddle vexing the poet) …. Moving then from lice to license, that is: the poetic license out which Aristotle purported was Heraclitus pre scientific domain of reference and thus as well Khan in his book gives over in the title "The Art and Thought of Heraclitus"- it is the resonance set forward towards the Delphic entity which shapes the concept of riddle, the riddle within this cultural fabric of the Greeks required layers of translating per the Oracle, the oracle was not transparent but received a kind of collective interpretation. This then brings us to the musical question as it were… is the question an answer? By this I am giving Kant over as a prestidigitator: "the conditions of experience are simultaneously the conditions of the objects of experience" has become the leitmotif of our Contemporary Pre & Post Philosophy. Accordingly there is a resonance here towards the Greek subjectivity and osmotic consciousness in the sense we intuit what I have called the musical question in the sense that the bow and lyre relate topologies of approach as agencies of arrival, the bow to visualization the lyre to sound, speech to sight. Rounding back on all this; going back to the beginning, which is the structure of the question specifically "is the question the answer" we can certainly note that philosophy loves to give this answer i.e. the meaning of philosophy is only that philosophy asks what philosophy is… and we culturally "interpret the Law" through a concept of "agency"… that the question given to the oracle comes back through layers of agency, interpretation, indicates then that making sense of material depends on our idea already of what sense is.

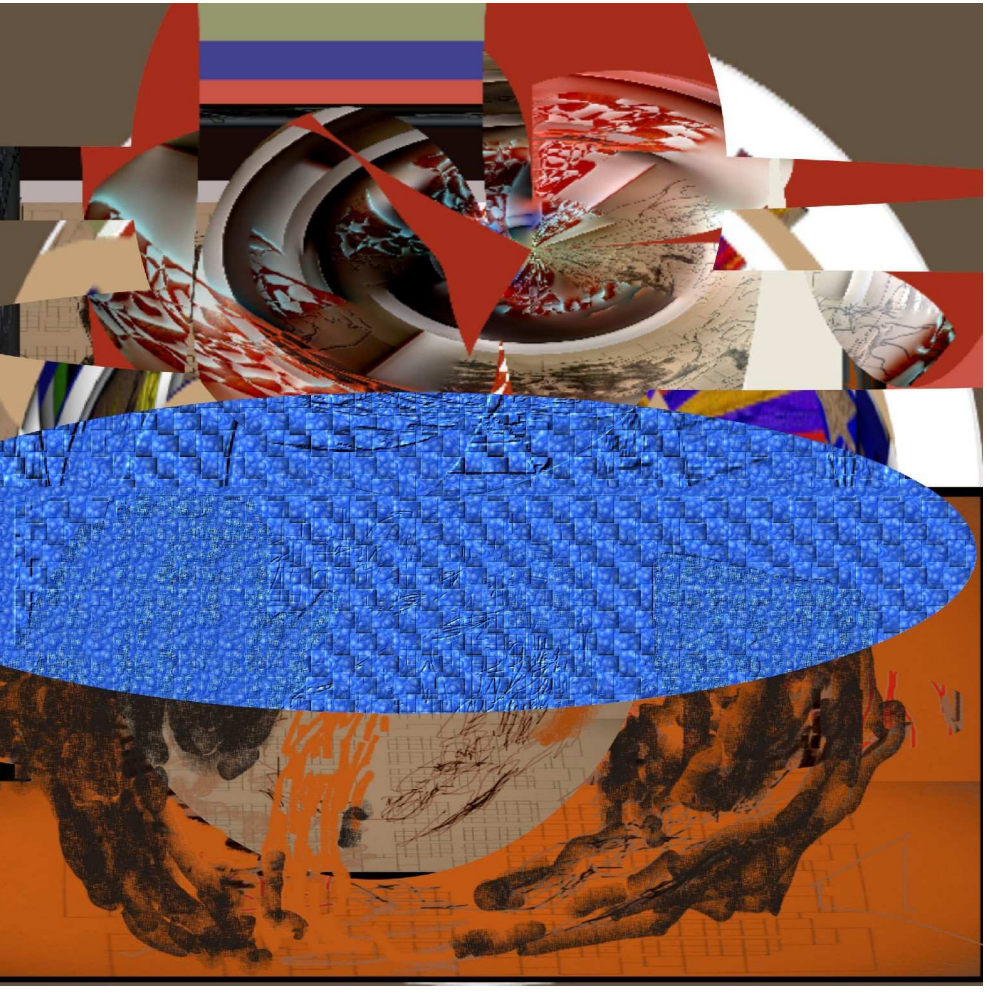
But complicating this is that the question as answer must as answer be question, and in the scheme of Heraclitus then I believe he works towards this mood through a collection of references around the Homeric Riddle in which the questionability of an answer would hardly seem to suffice as its own statement of truth.

"the same, …living and dead,and the waking and the sleeping and young and old, for these transposed are those and those transposed again are these." The same" we know very well through Heidegger who uses the term as the structure for "dassein"- there being… on our own terms however, giving it fresh eye, the appositive introduced as a triad can in fact be simplified to an opposition between "these" and "those" by which the act of perception integrates subject and object through a figure ground reversal in which the subject becomes object and object subject- the traditions of Berenson and Lacan build on this perception as well… the former per "oscillation" and the latter as the overwriting quality of journalism. The musician John Cage once said "if you can't find the answer, change the question" and this gives a good perspective on the musical question. The oracle did not account for all being in a single synopsis but on served as reflective agency towards the multitude of questions which in their devolution showed the divergence of their own agency towards the singular source of the oracle.

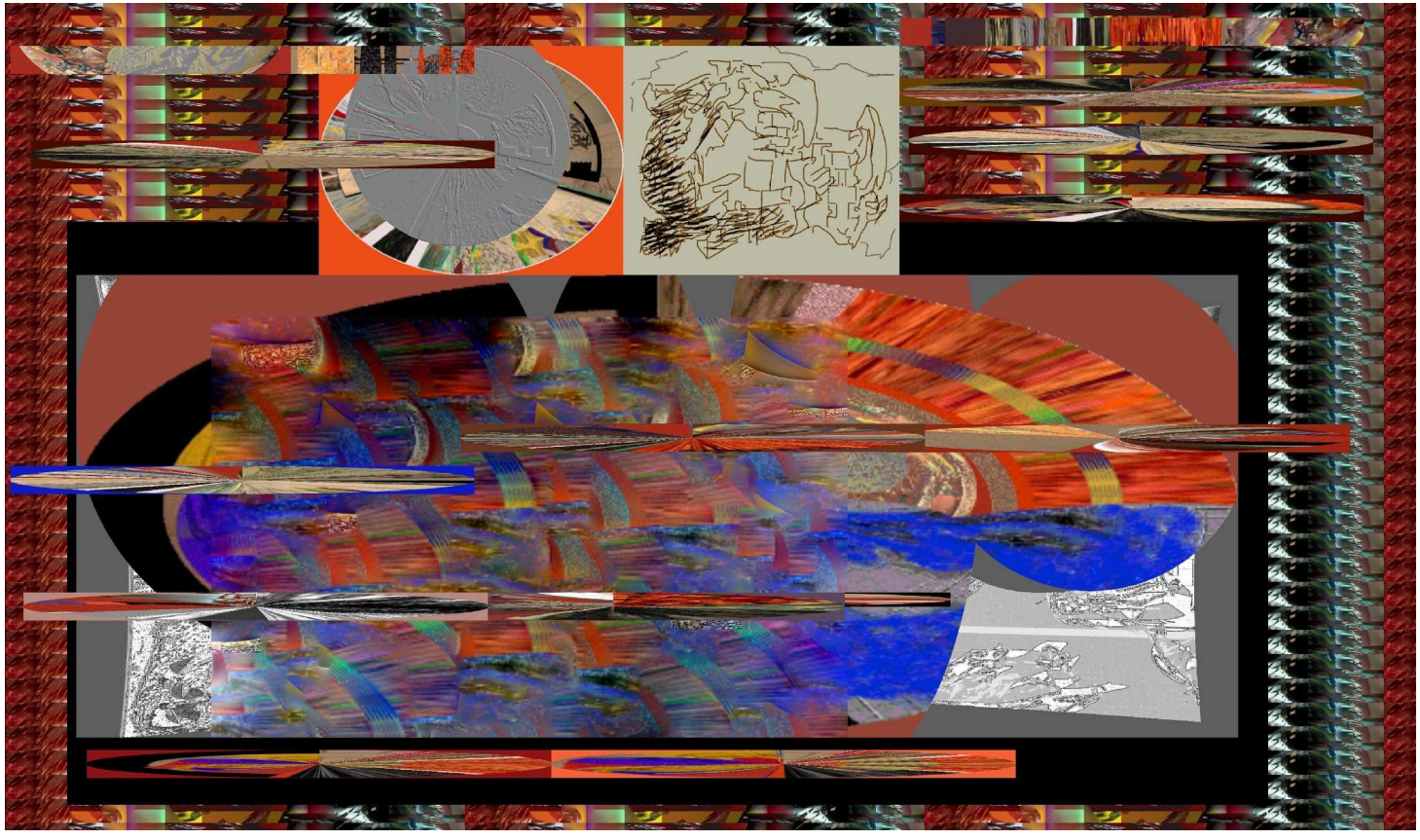
So one comes to a kind of status: if the question is the answer then, one will study the structure of the question…

Heraclitus: “ I went in search of myself” that is to say, a recognition of ones own agency.
As in “mans character is his fate”
“incredibility escapes detection” (I keep this as one of my standard retorts) gives the structure of the Homeric Riddle, and it has a kind of spouse in “eyes and ears are poor witnesses for men if their souls do not understand the language”- (here he invents the idea of semeiotics i.e. it is the reading which is the medium of construct between question and answer)
Accordingly: “the Lord whose oracle is in Delphi neither reveals nor conceals but gives a sign”
“the hidden attunement is better than the obvious one” takes the original canonical riddle in which question and answer provide a mirror of answer and question which alike compromise the singular and collective through their inter agency and in his hidden attunement then the language of soul he references is a diversion towards the rhetoric of Orpheus and the Egyptian like cultural relations towards primeval chaos, strife and becoming which I believe becomes referenced by, and yet restructured by Heraclitus in his travelling over the same ground. I think that he set up the Homeric riddle in a first section, and then turned the Orphic tradition to a more introspective view upon that premise…
Expect the unexpected, I just wrote that down cuz I know he said it but going through the manuscript it is taking me forever to find it…lets see… ok: “he who does not expect will not find out the unexpected for it is trackless and unexplored”… you can see how the principle works- I maintained “expect the unexpected” but missed the point altogether, really, like Homer….
“even the potion must be stirred” gives his rationale that the question and answer cannot be allowed to simple drift into each other as they make corresponding assumptions but must find their talisman, their moment, in the moment from out of the question and answer they provoke upon the present flux.

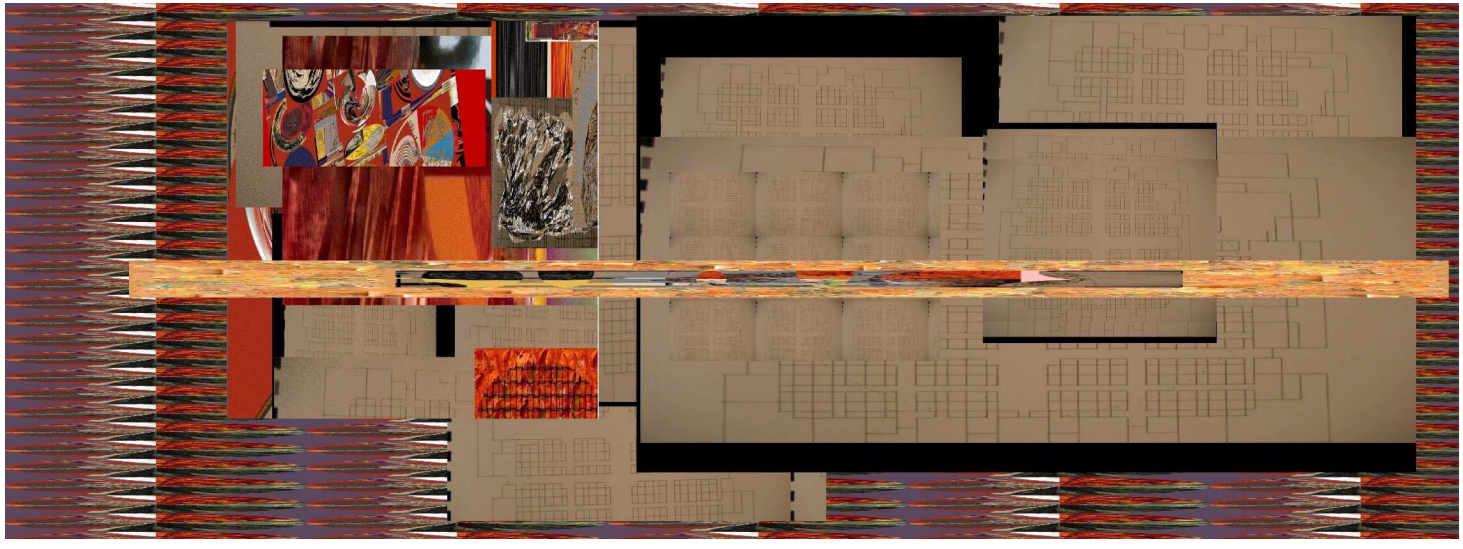




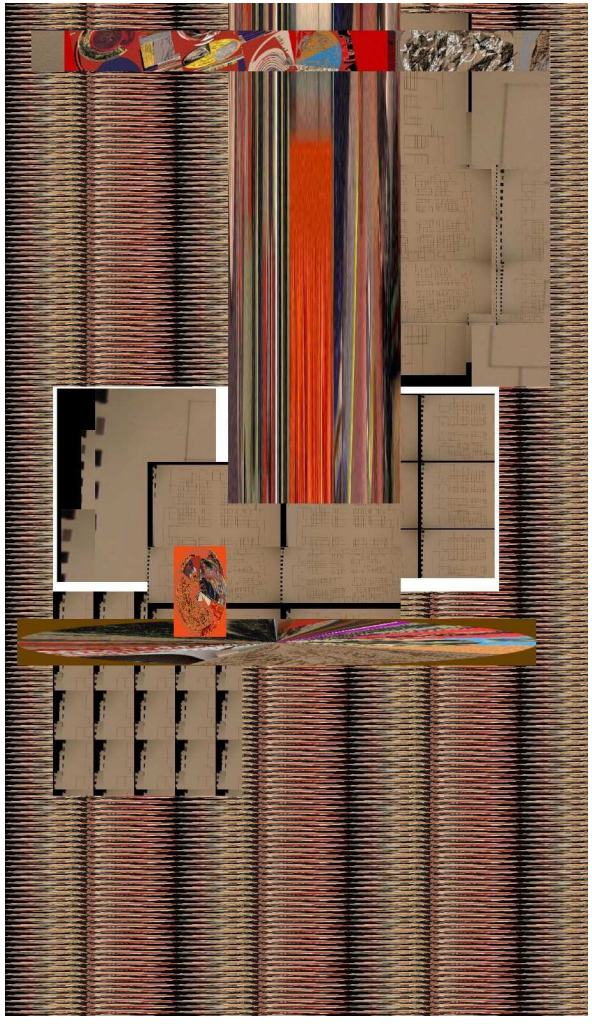
Cultural Patterns :Philosophic
Production of Experience within Experience: if the conditions of experience are simultaneously the conditions of the objects of experience and the question is the answer given the answer is the question how then in transpose does question relate to question and answer to answer 1) looking at the mapping, 2) not looking?

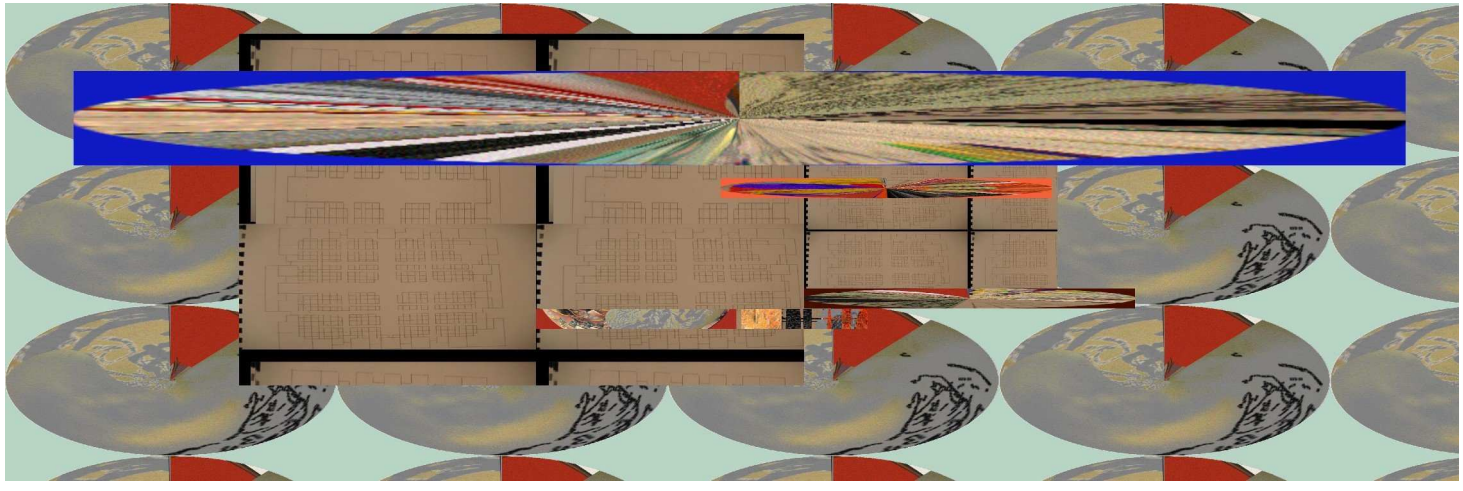


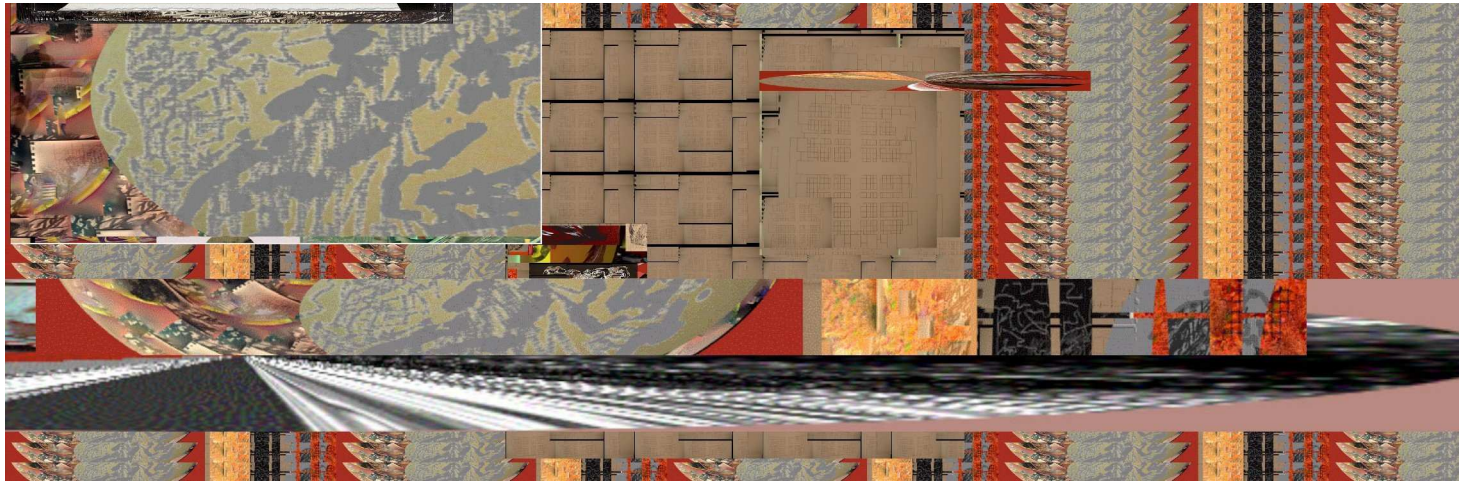
Geological Culture: Cyber Drawing Model of Amorphic Rock -Post Anamorphic Culture.... site -non/nonsite revisited

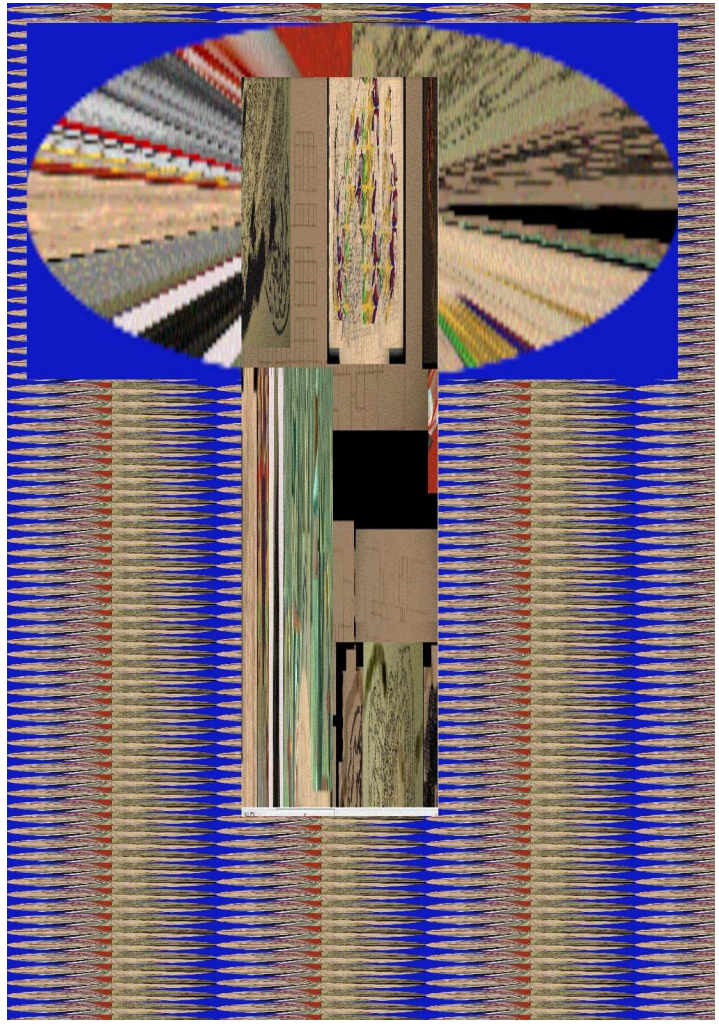


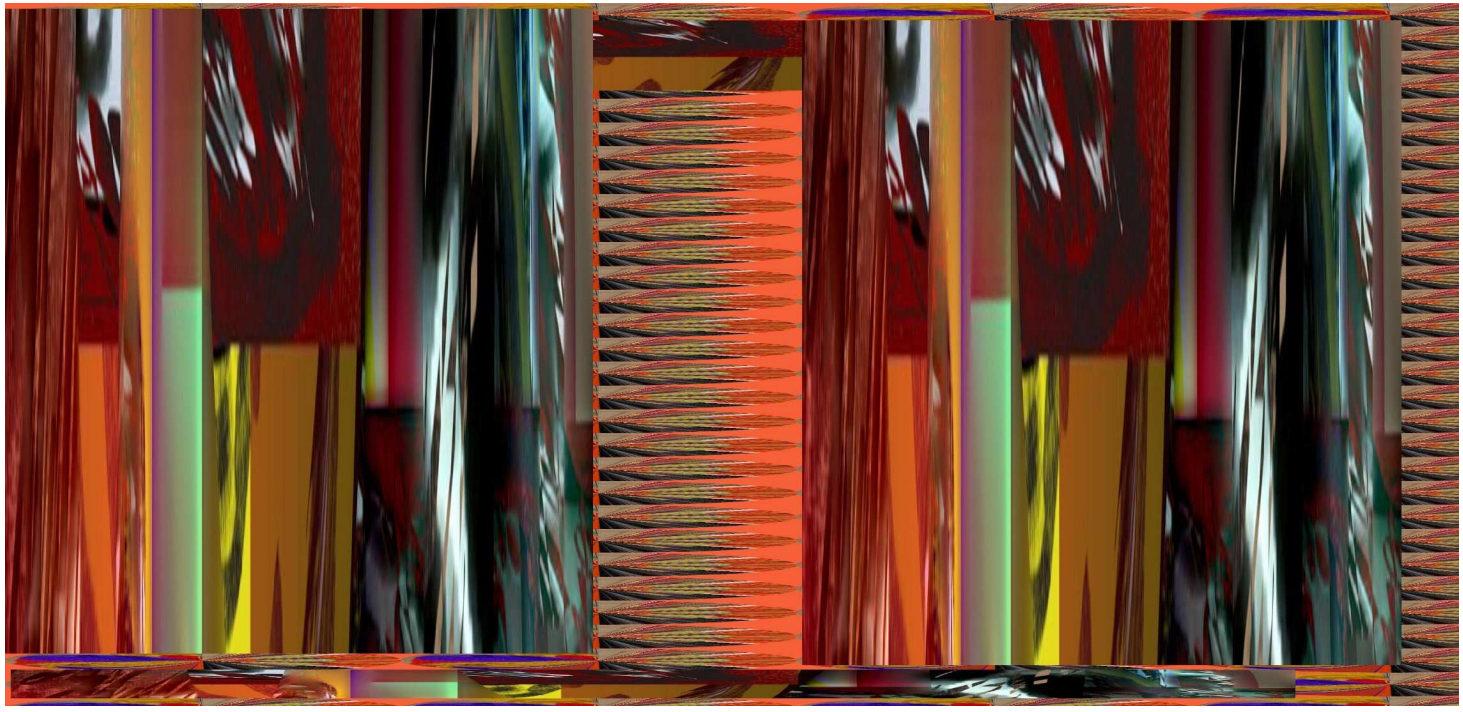
Architecture of Pattern as Perception of Time

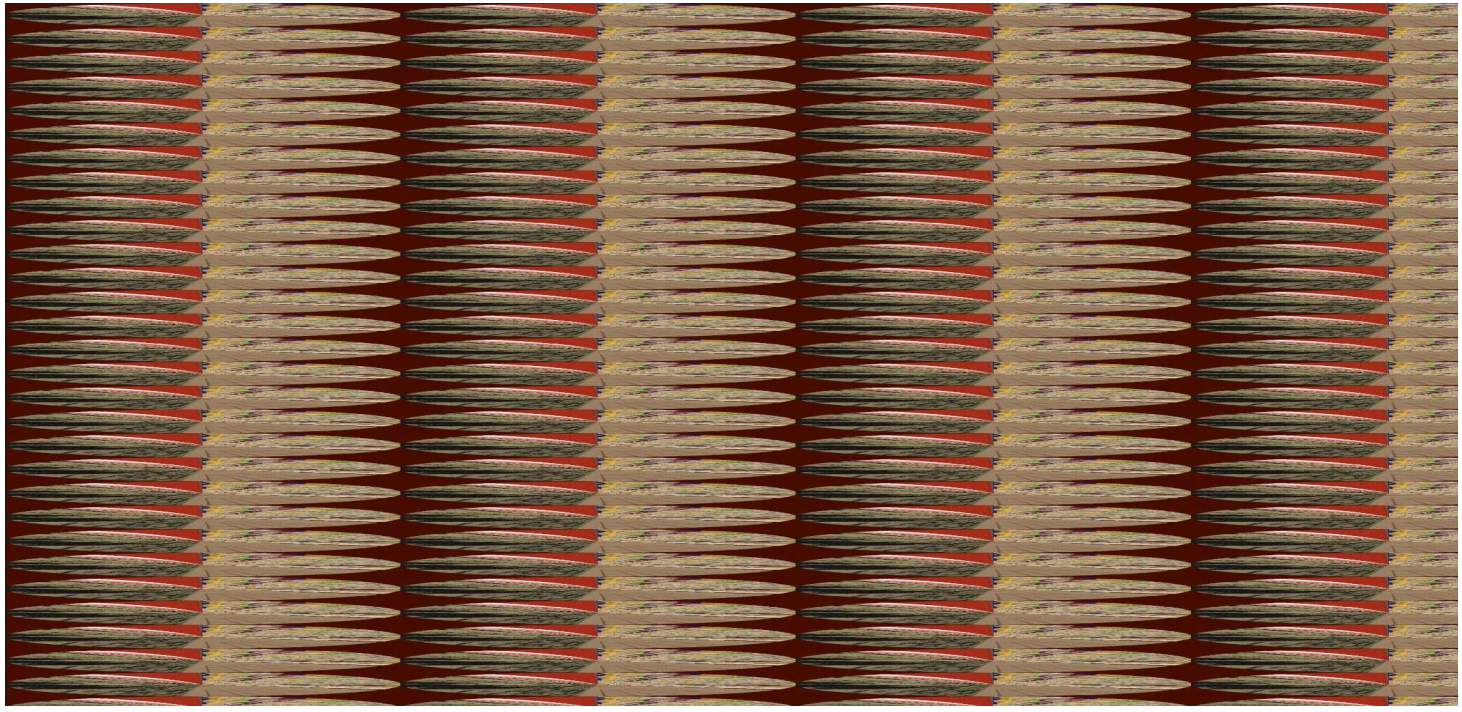


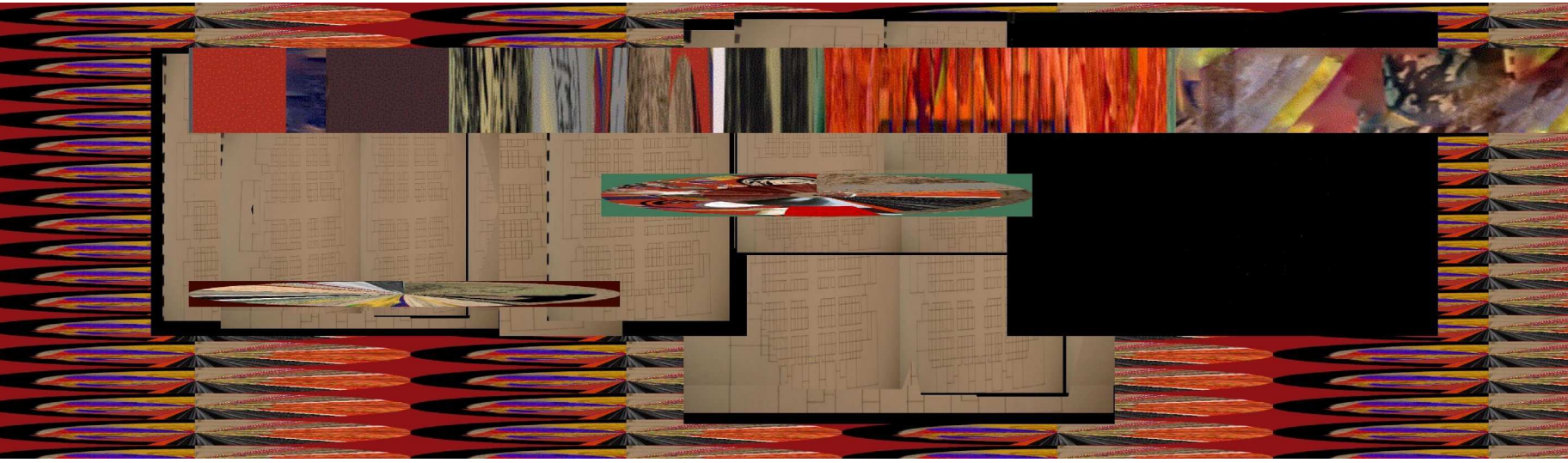


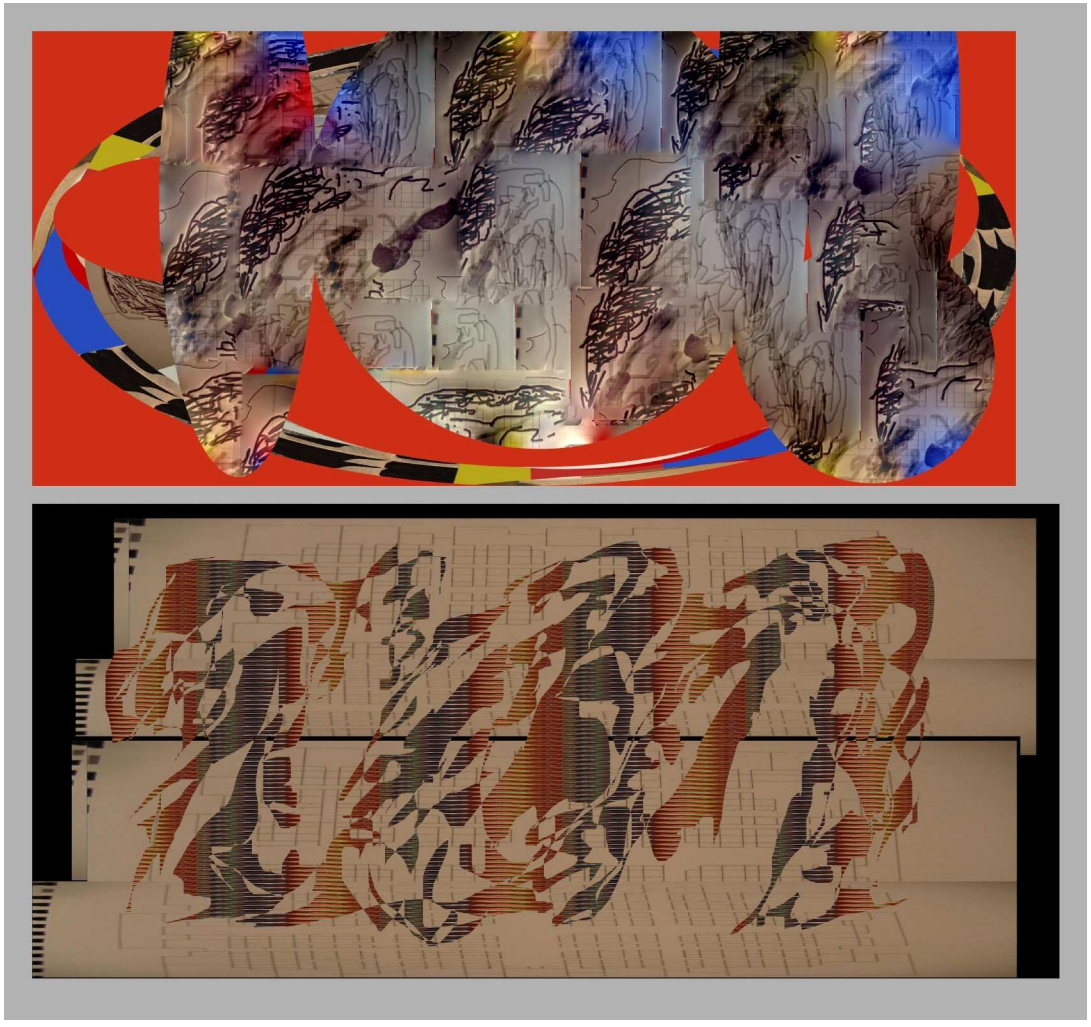






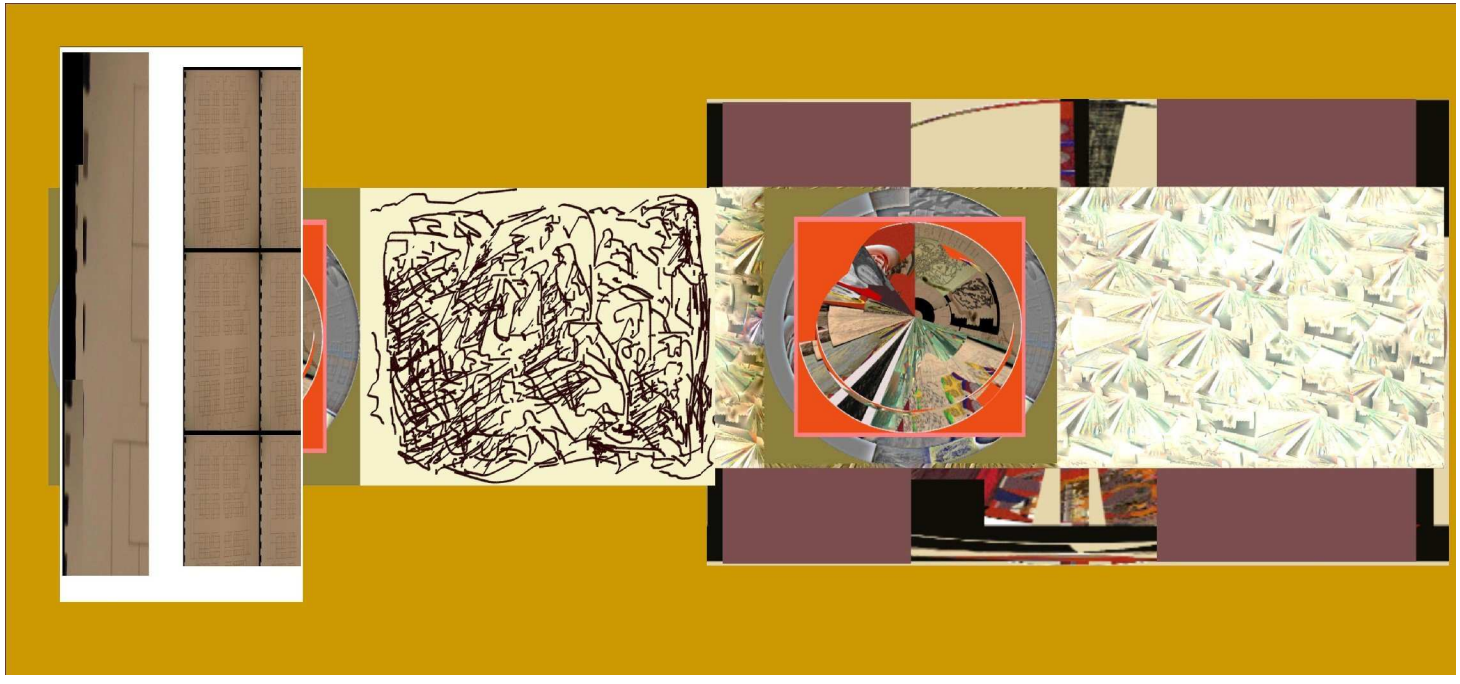






Media Studies Patterns of Semiotic Niche

Media Studies Patterns of Semiotic Niche: how species use their environments in a cross species evolutionary sense which maps onto interdisciplinary efforts.



Cultural Patterns: the marking in this drawing is based on an Asian way of ripping a piece of paper by creasing and slightly tearing, then scrolling paper in a cone like fold that plays with the slack as you tear....

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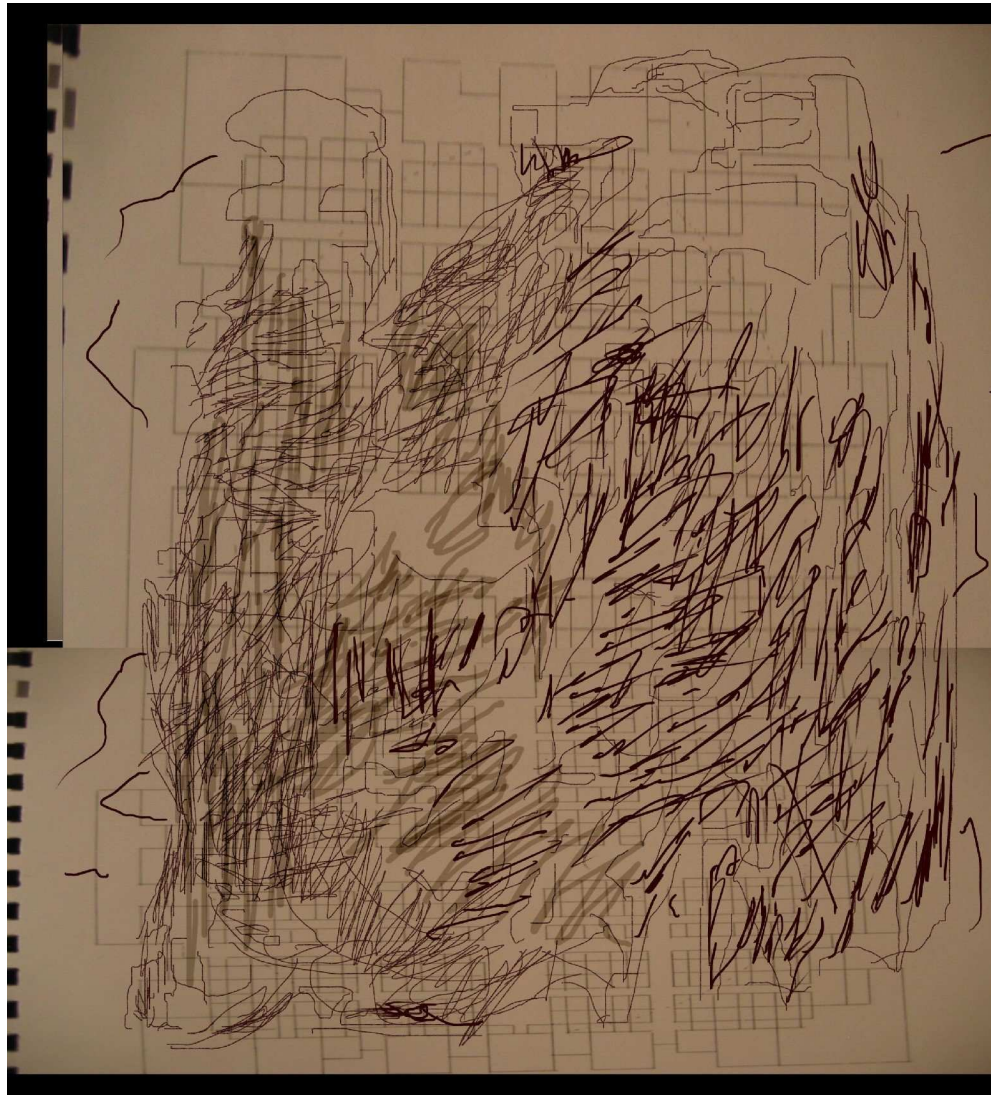

Cultural Patterns: Psychology...

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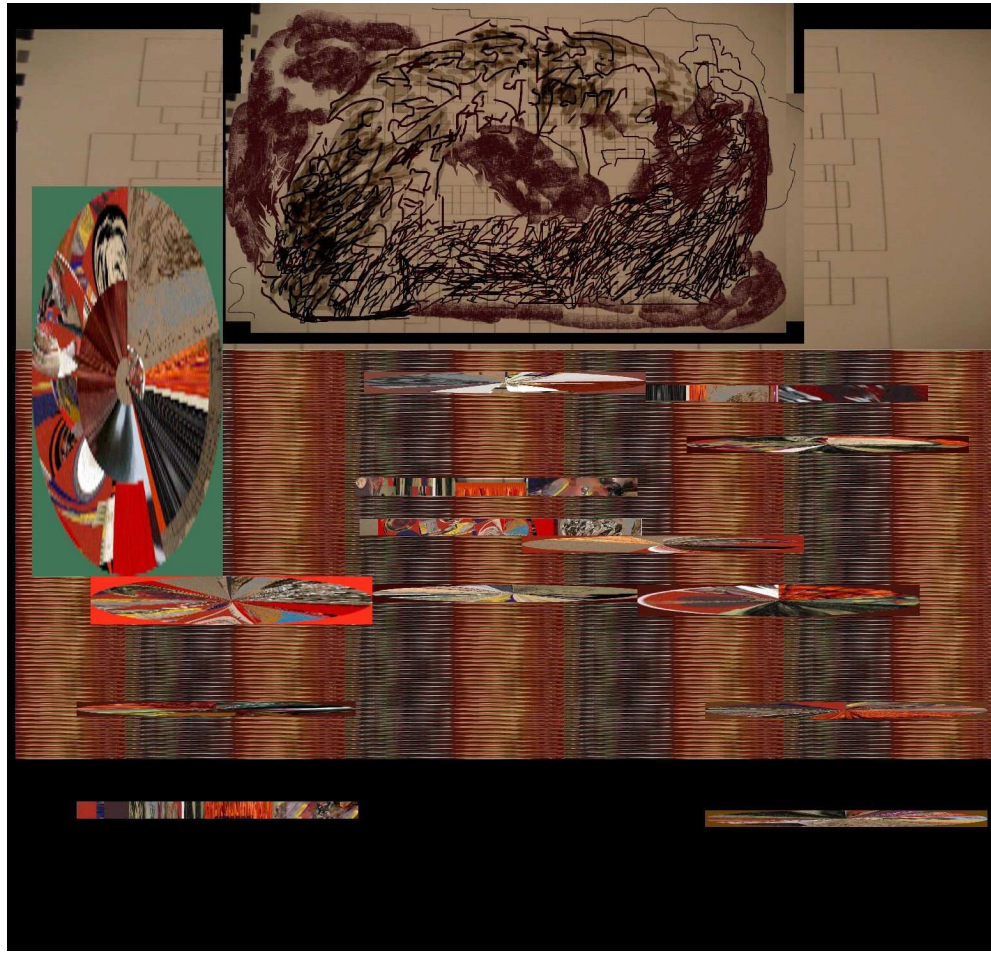
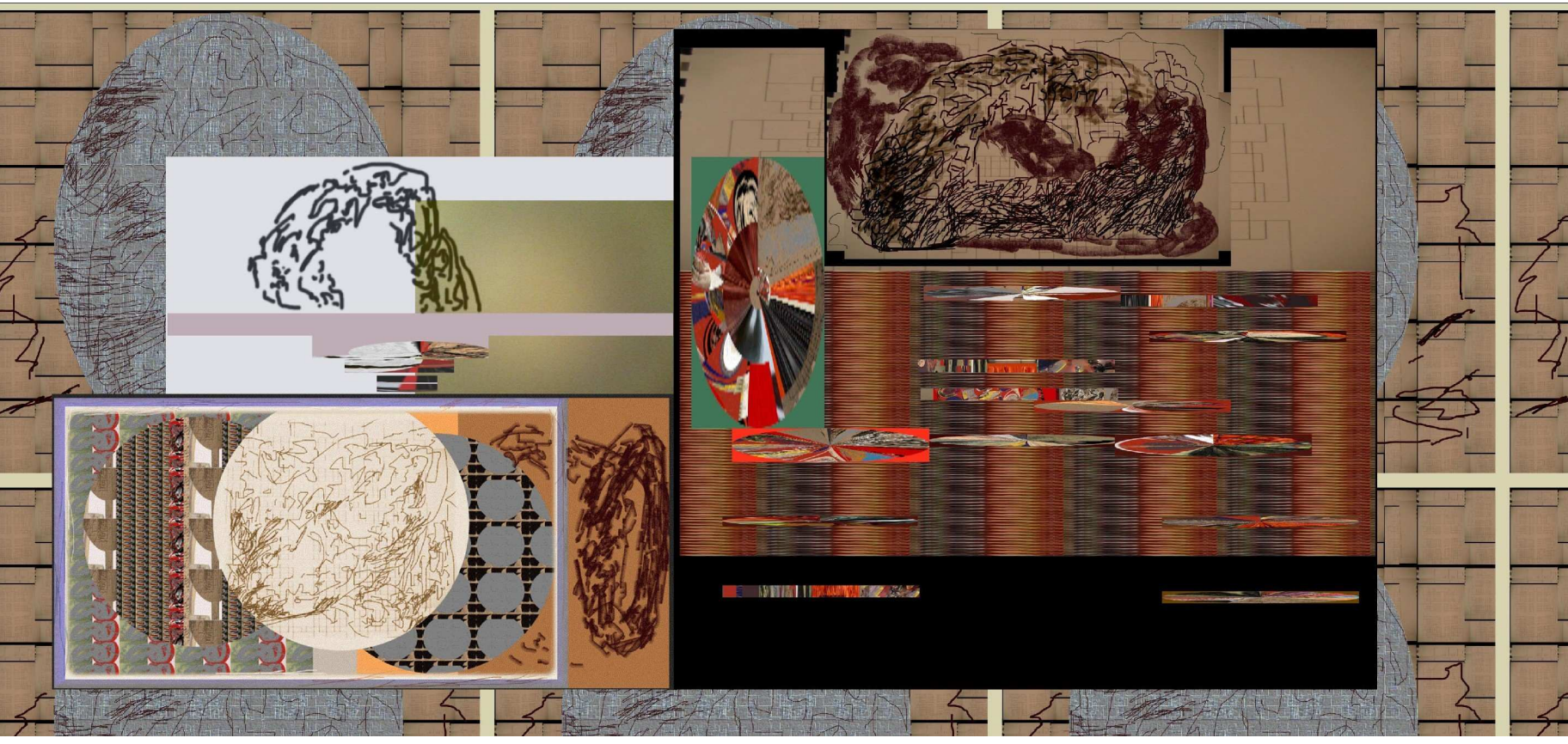
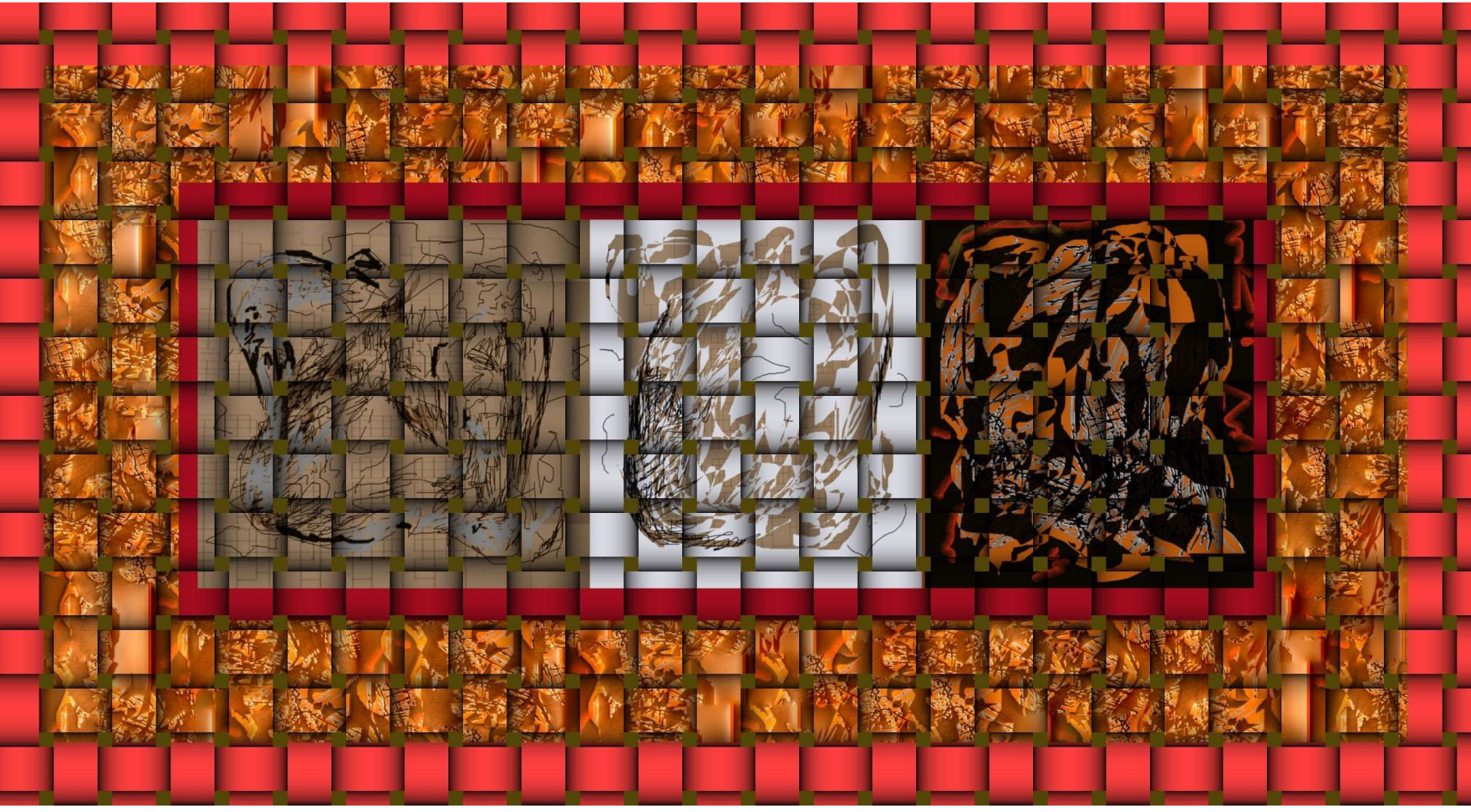
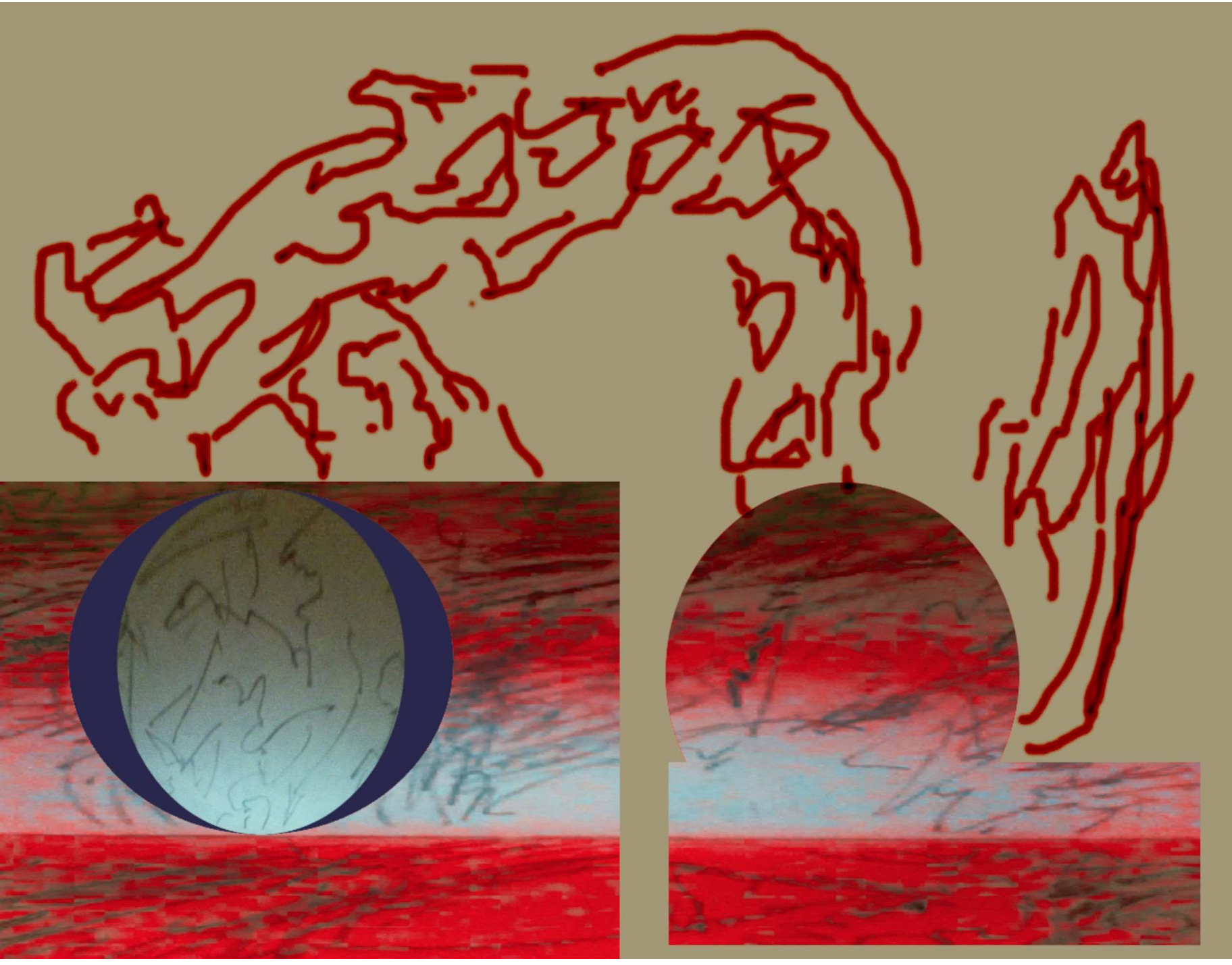


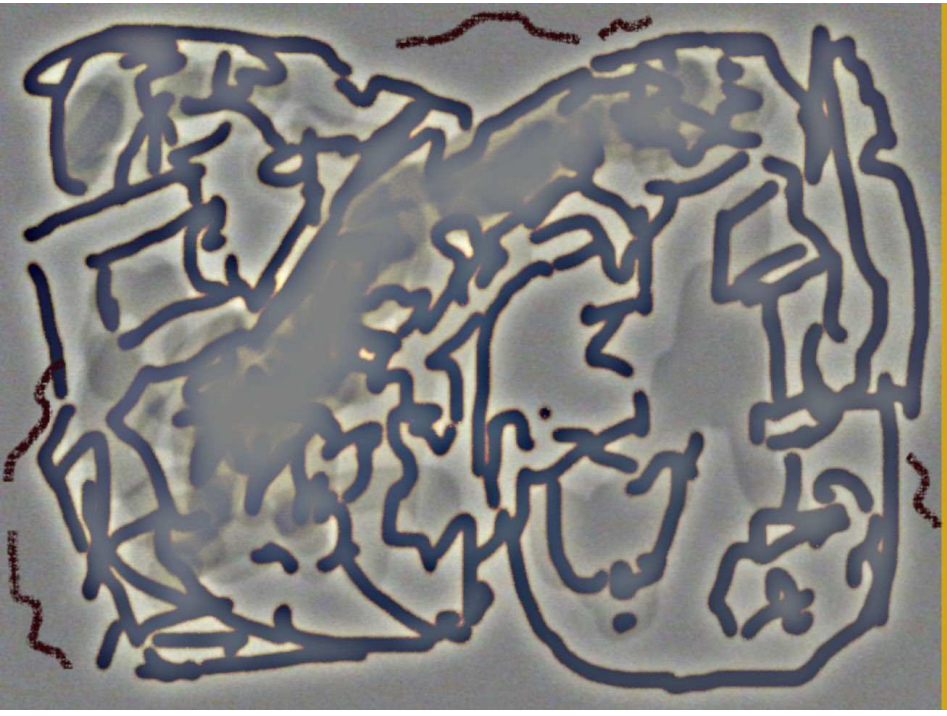


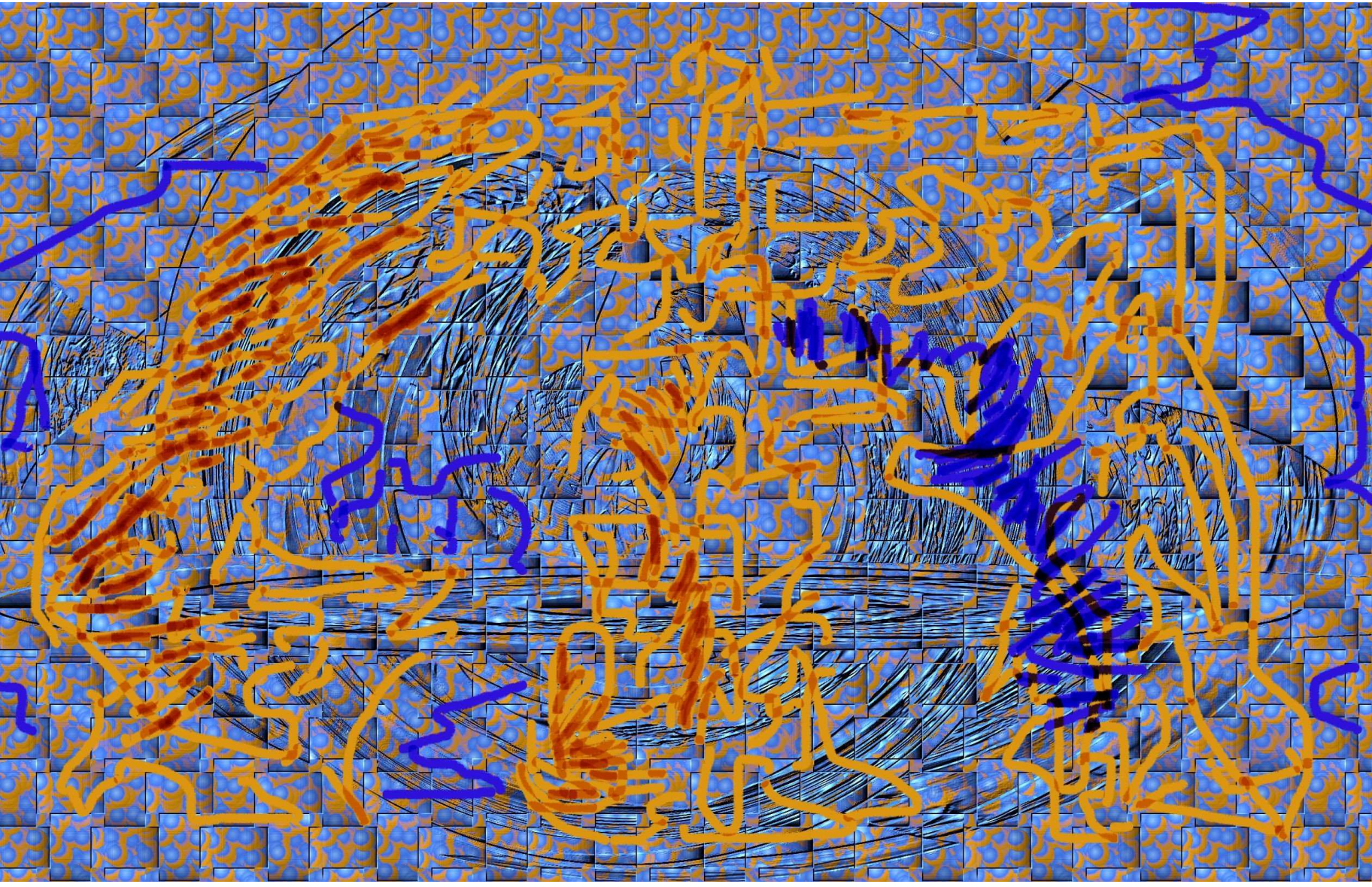
Trace diegetic levels

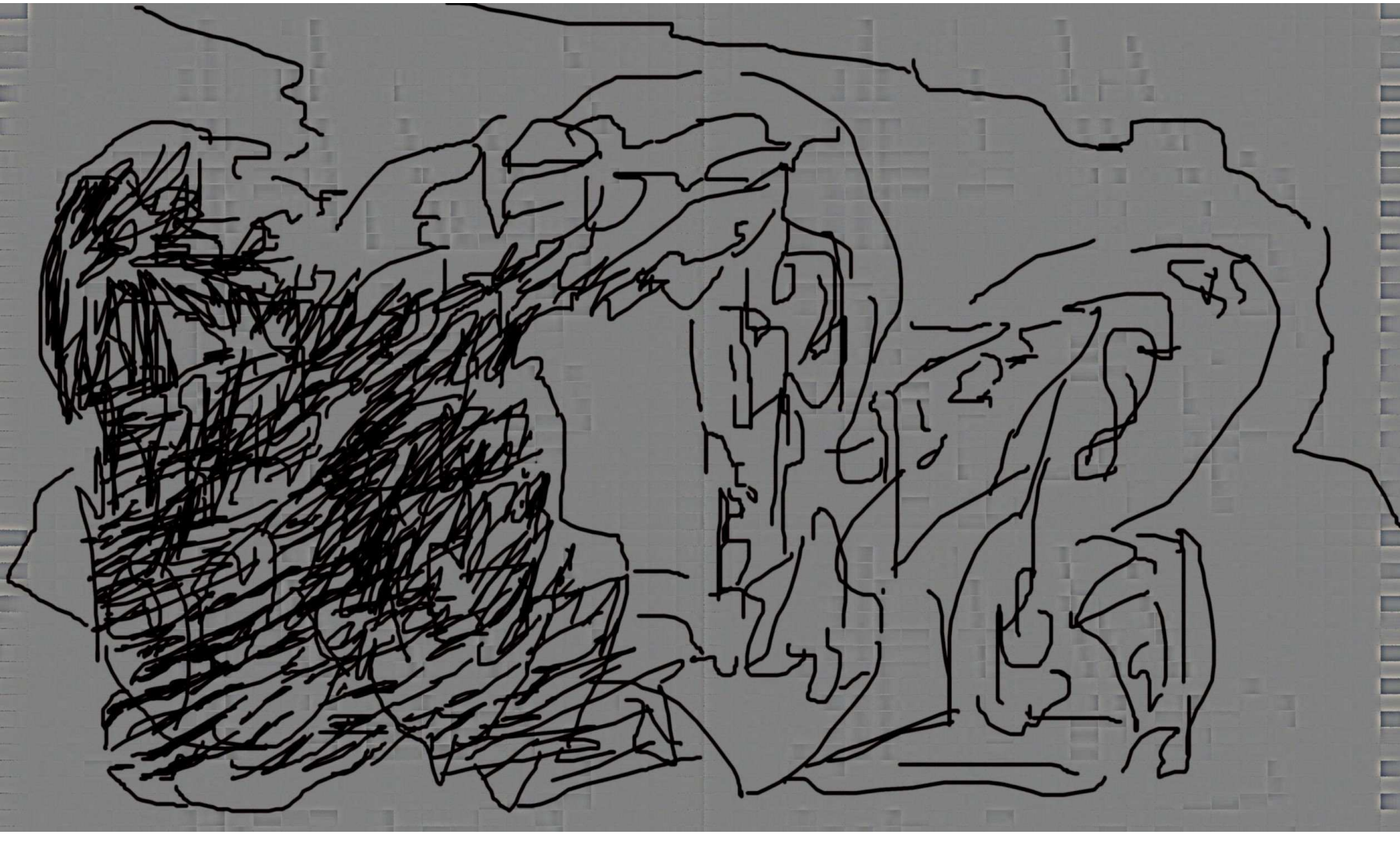
Rhizome Palimpsest

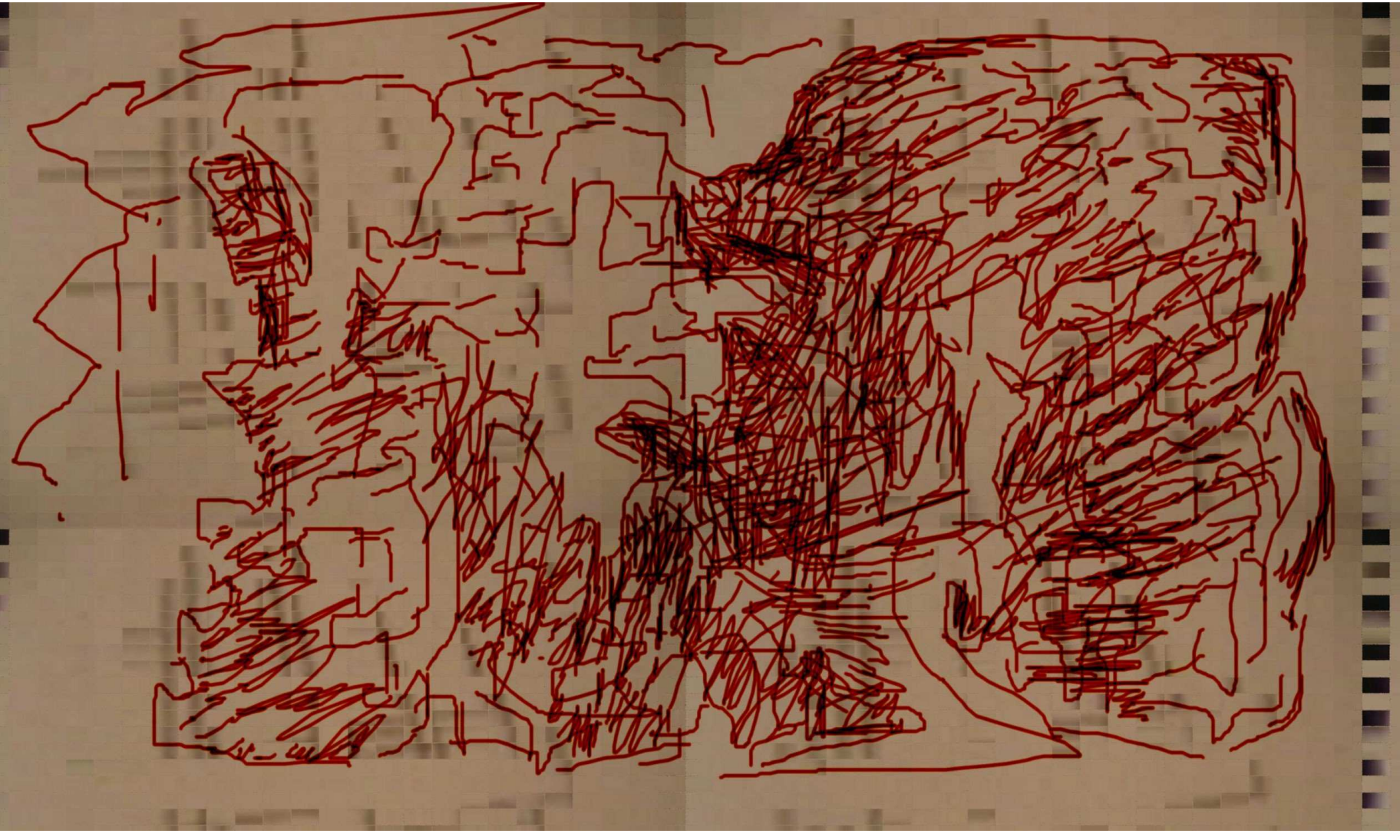


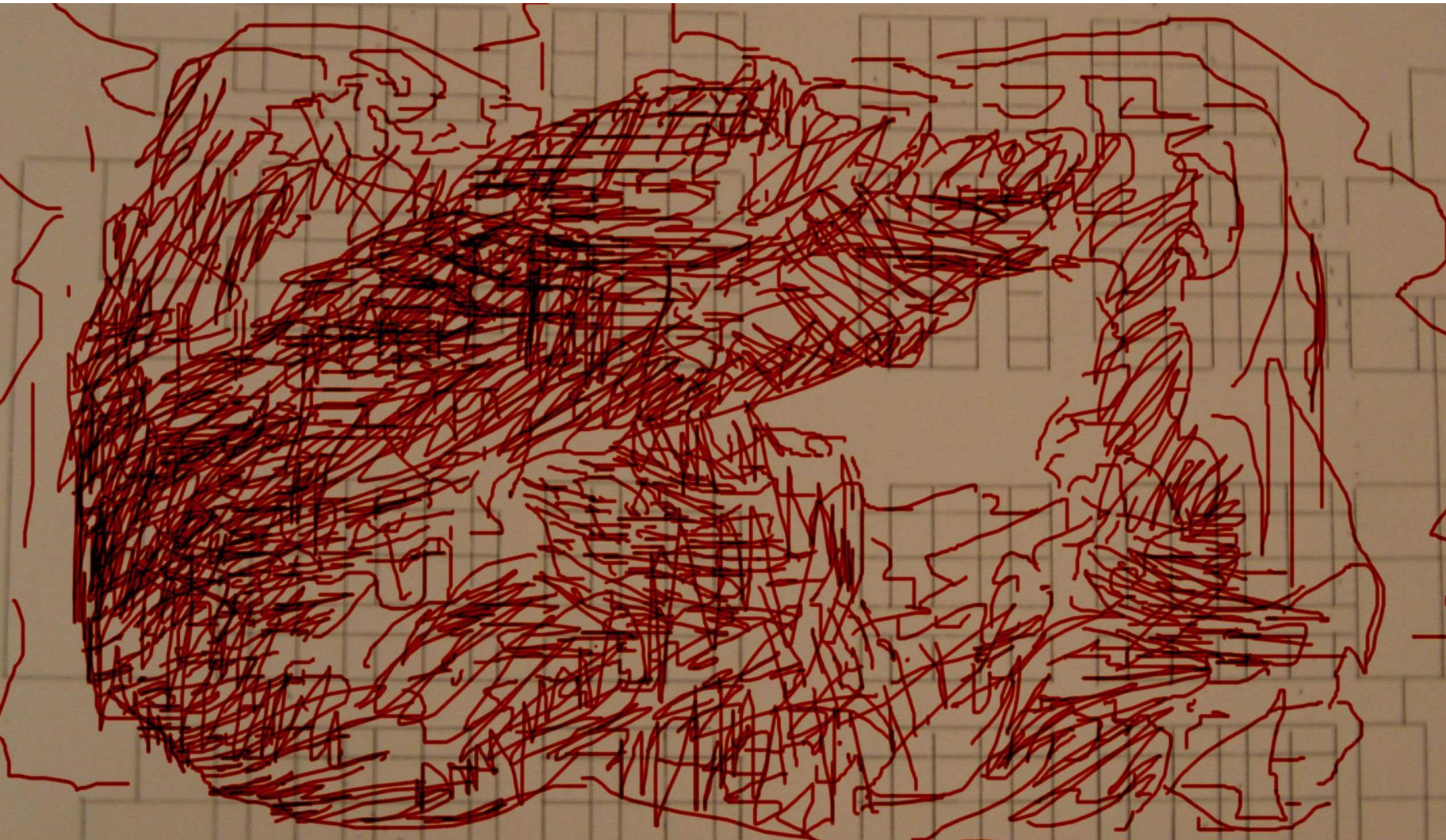


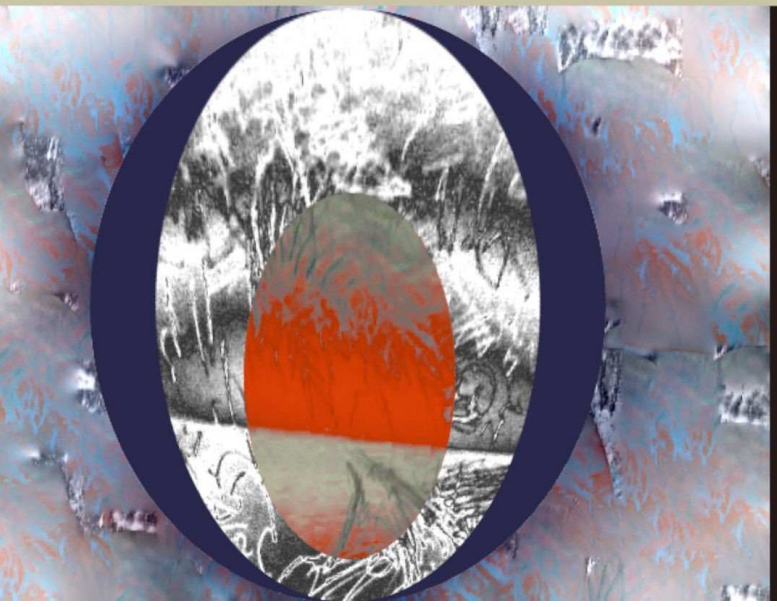


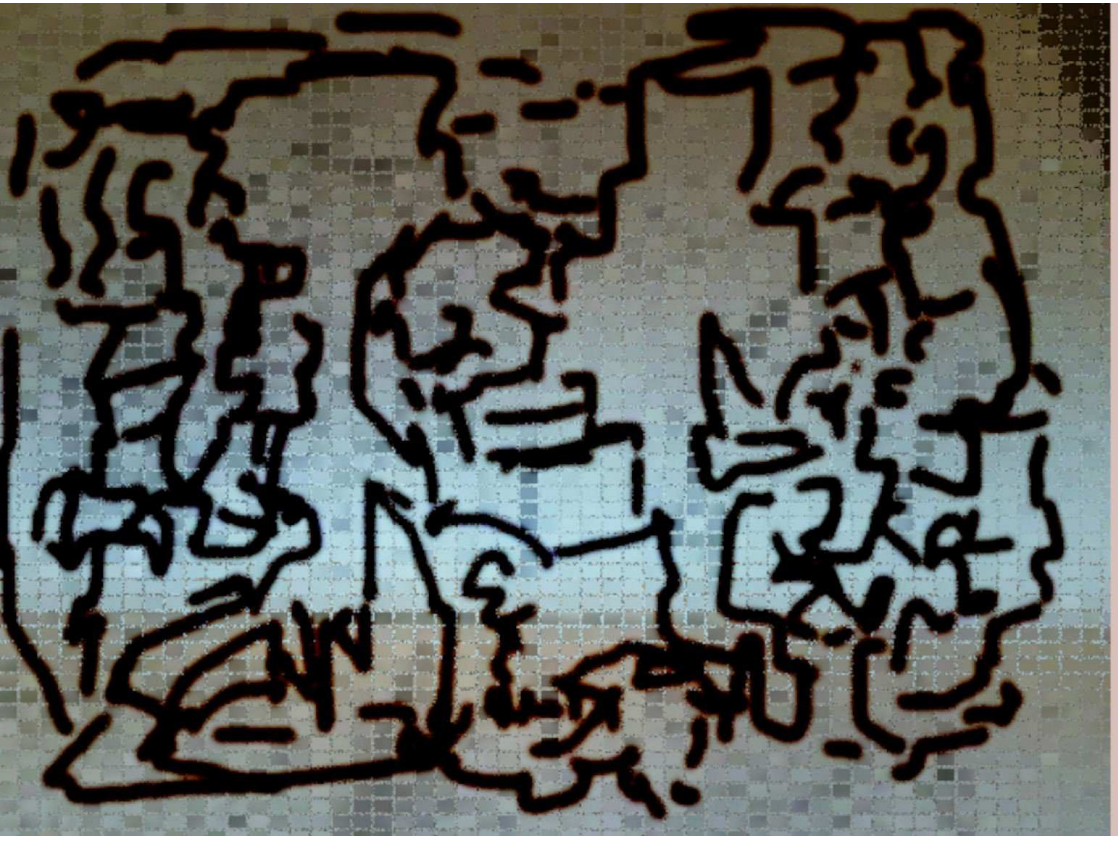


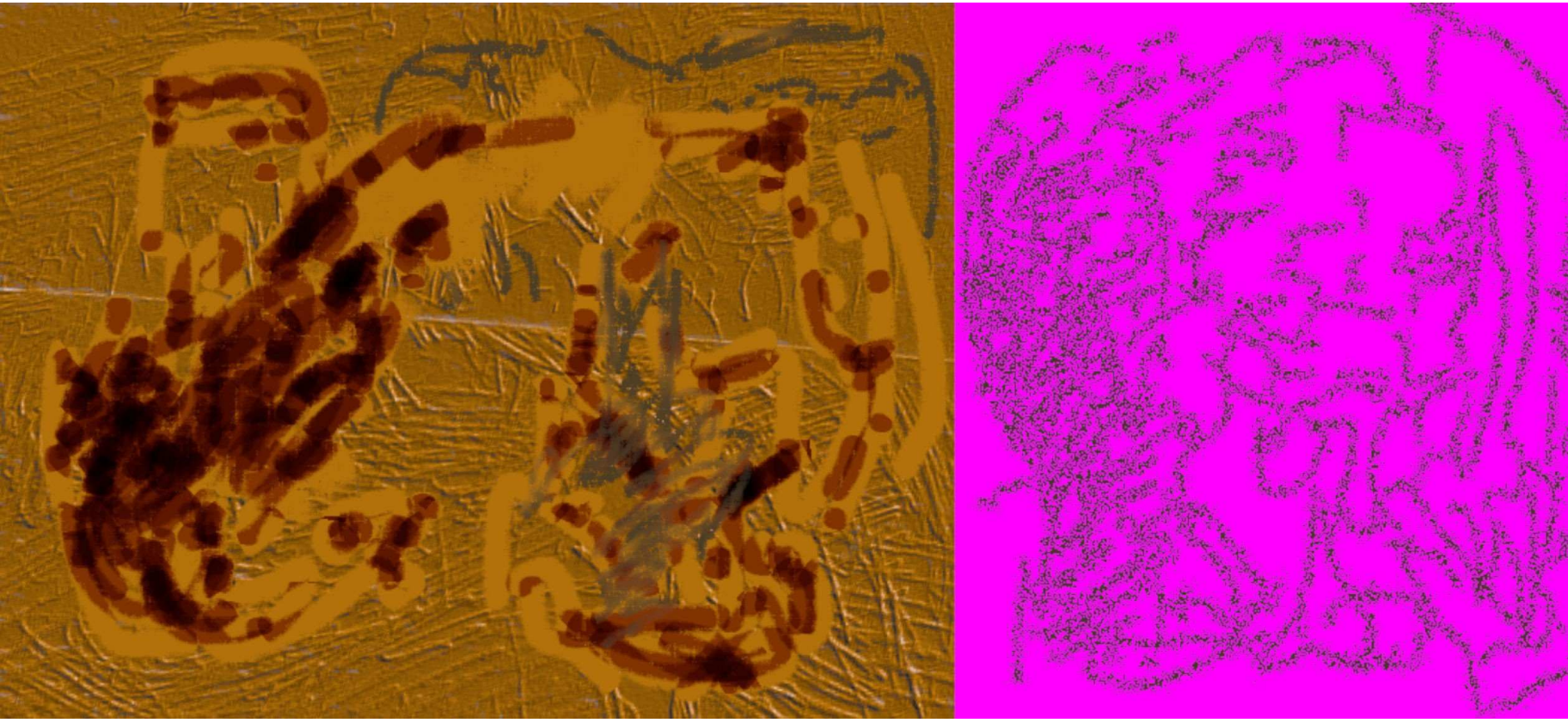


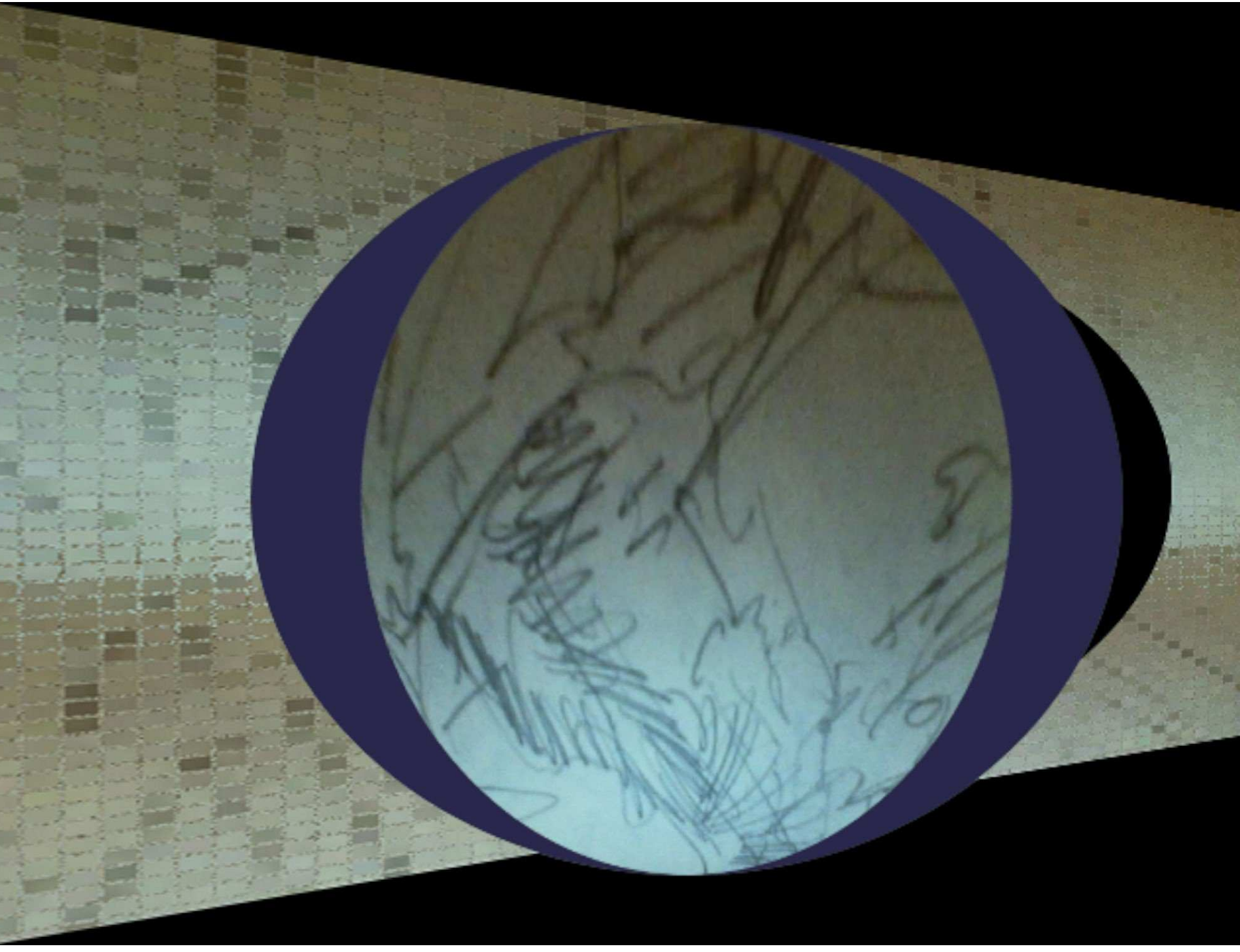


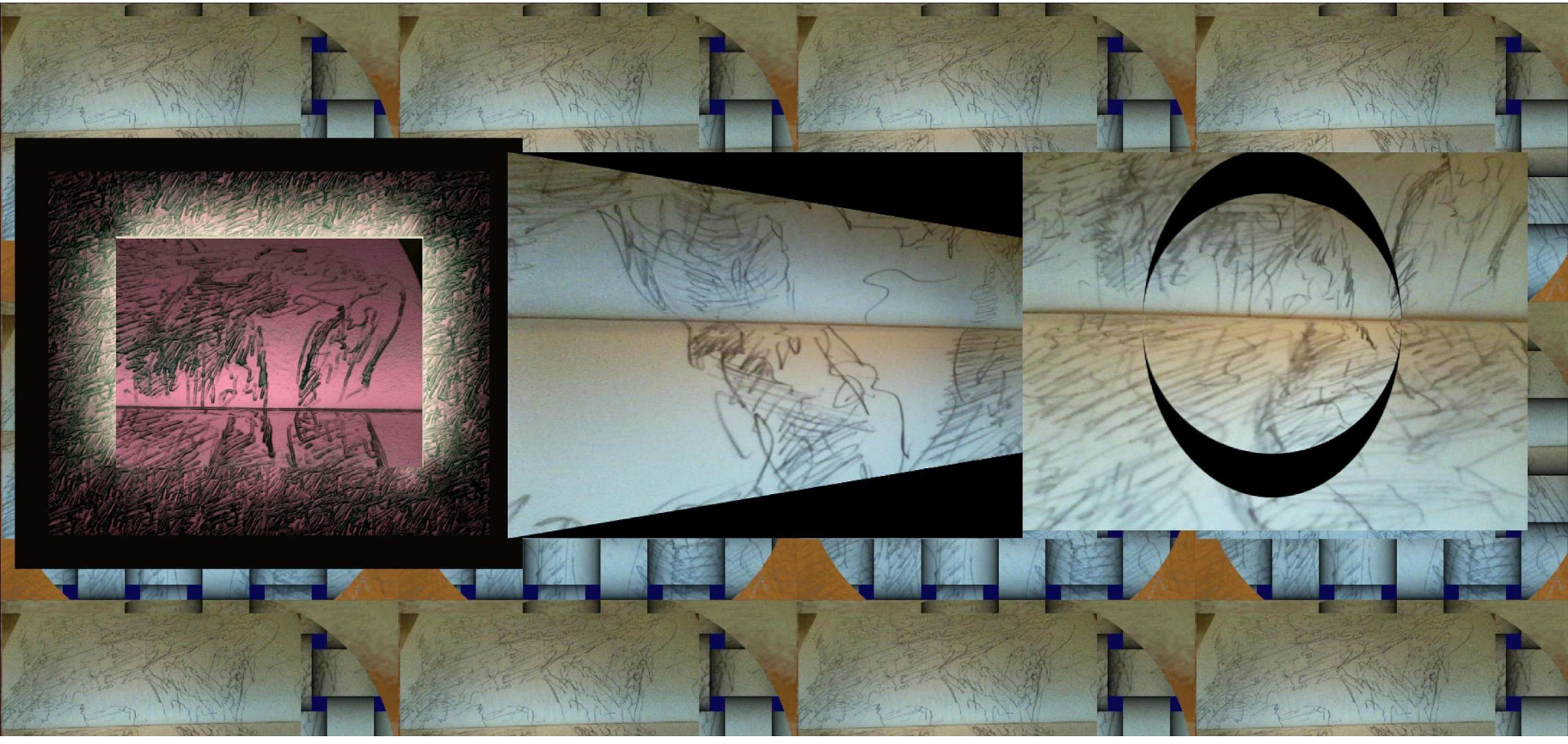


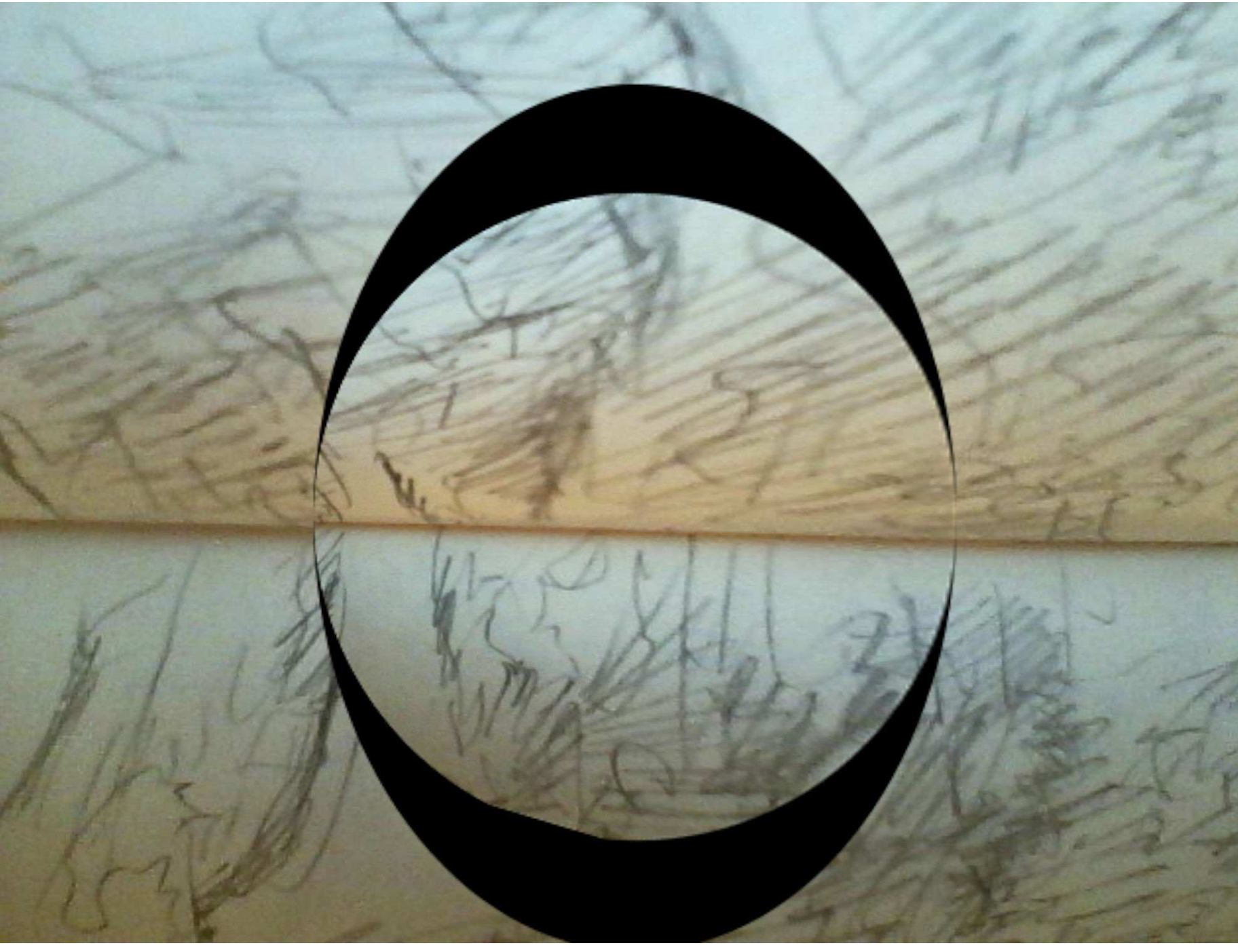


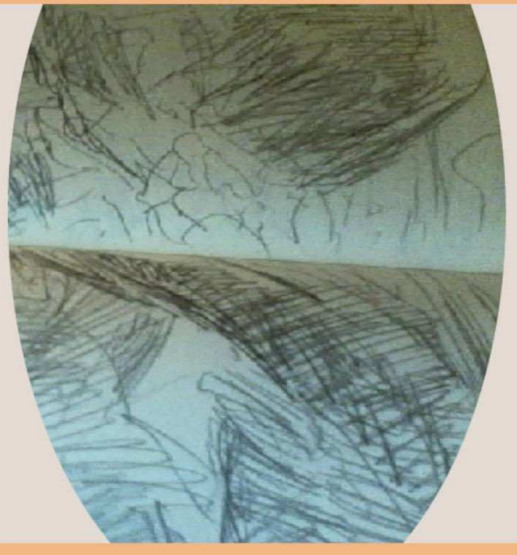


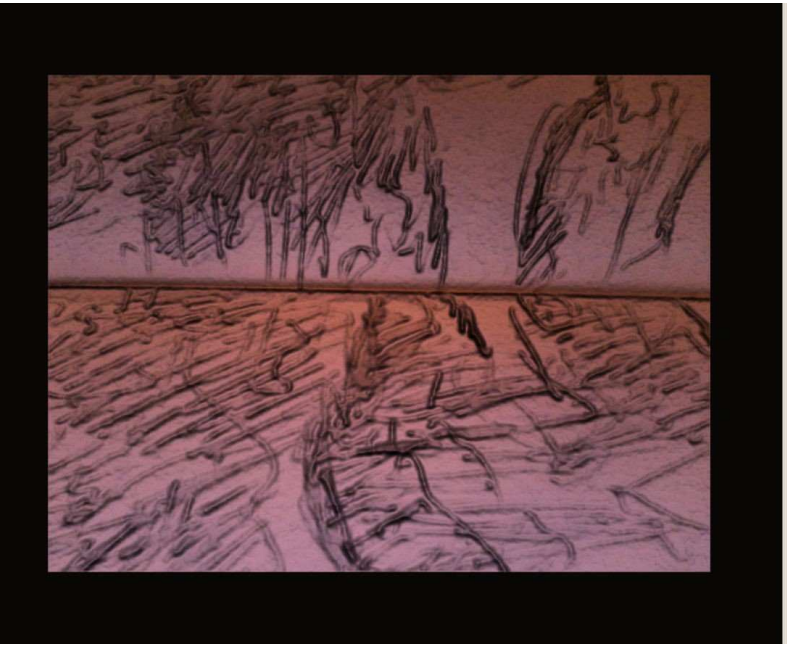
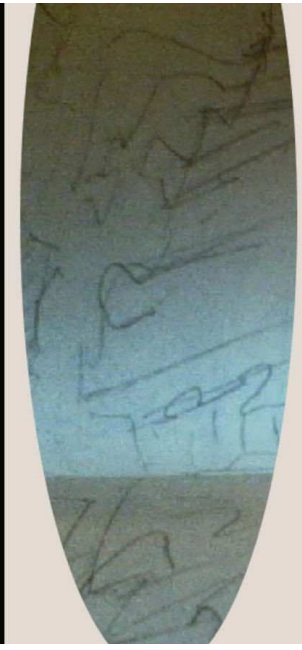
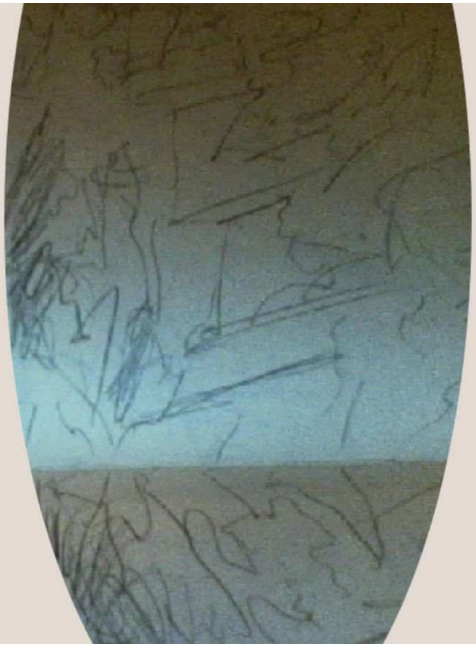


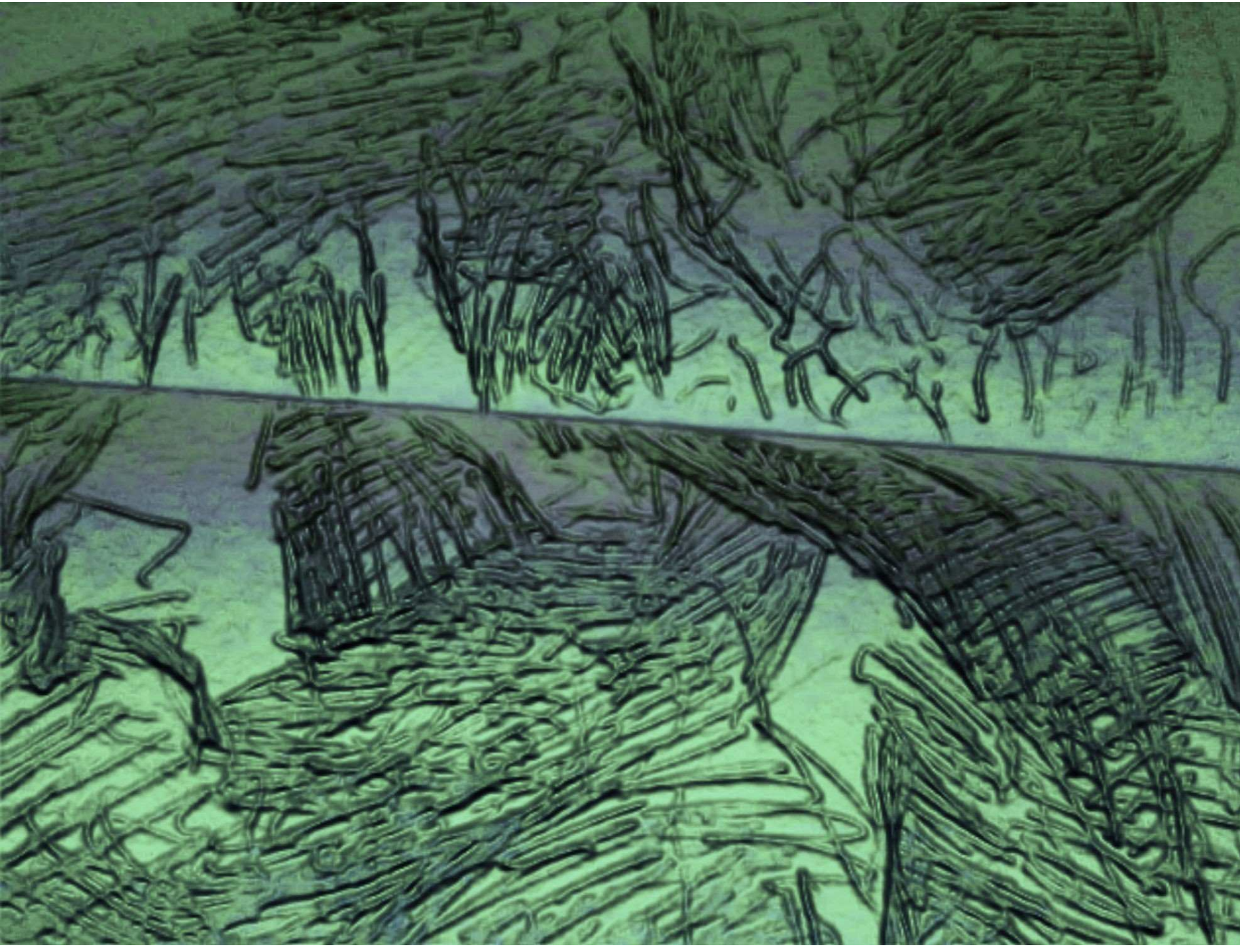


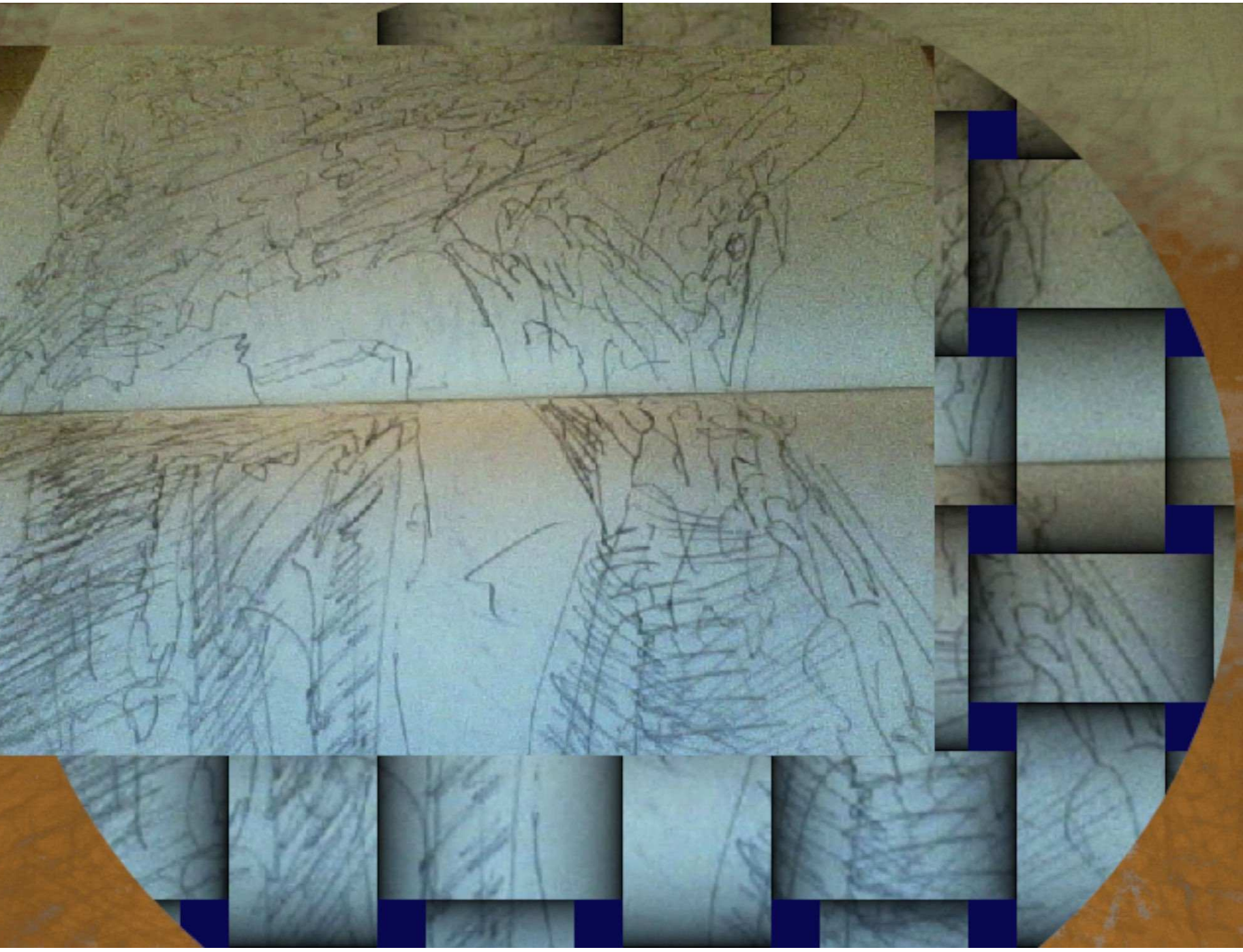


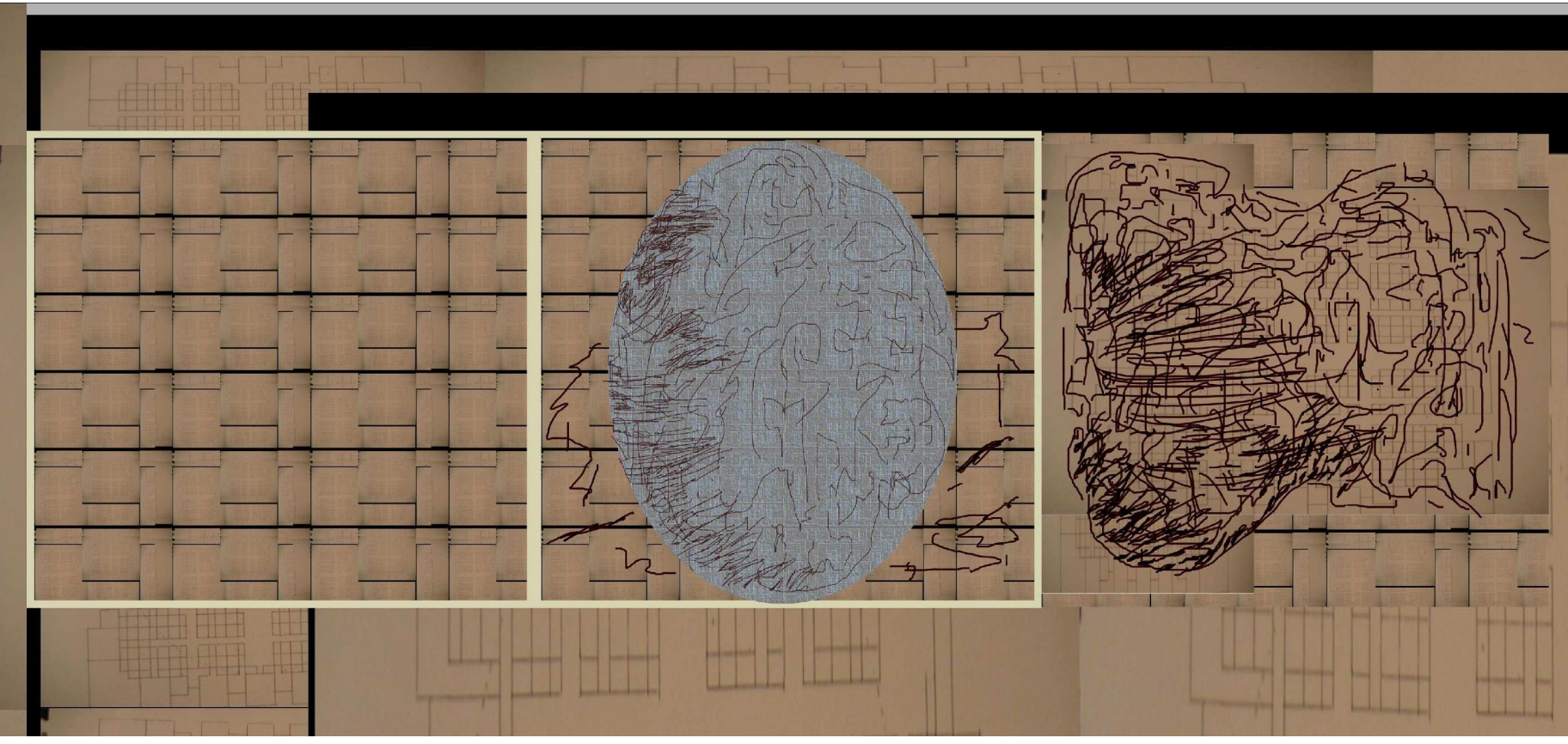


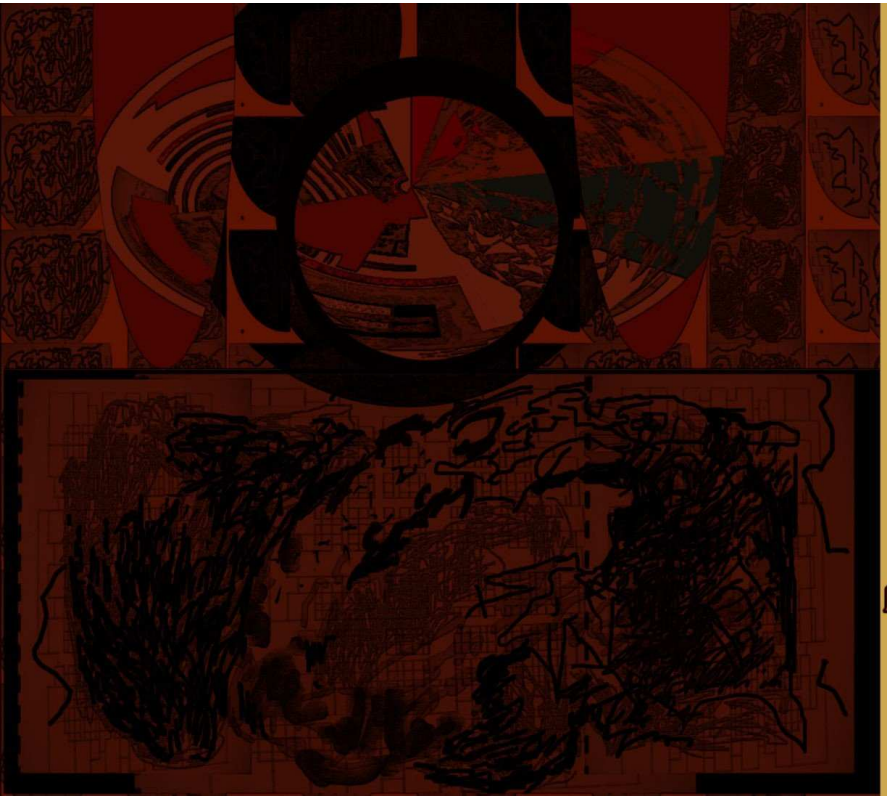


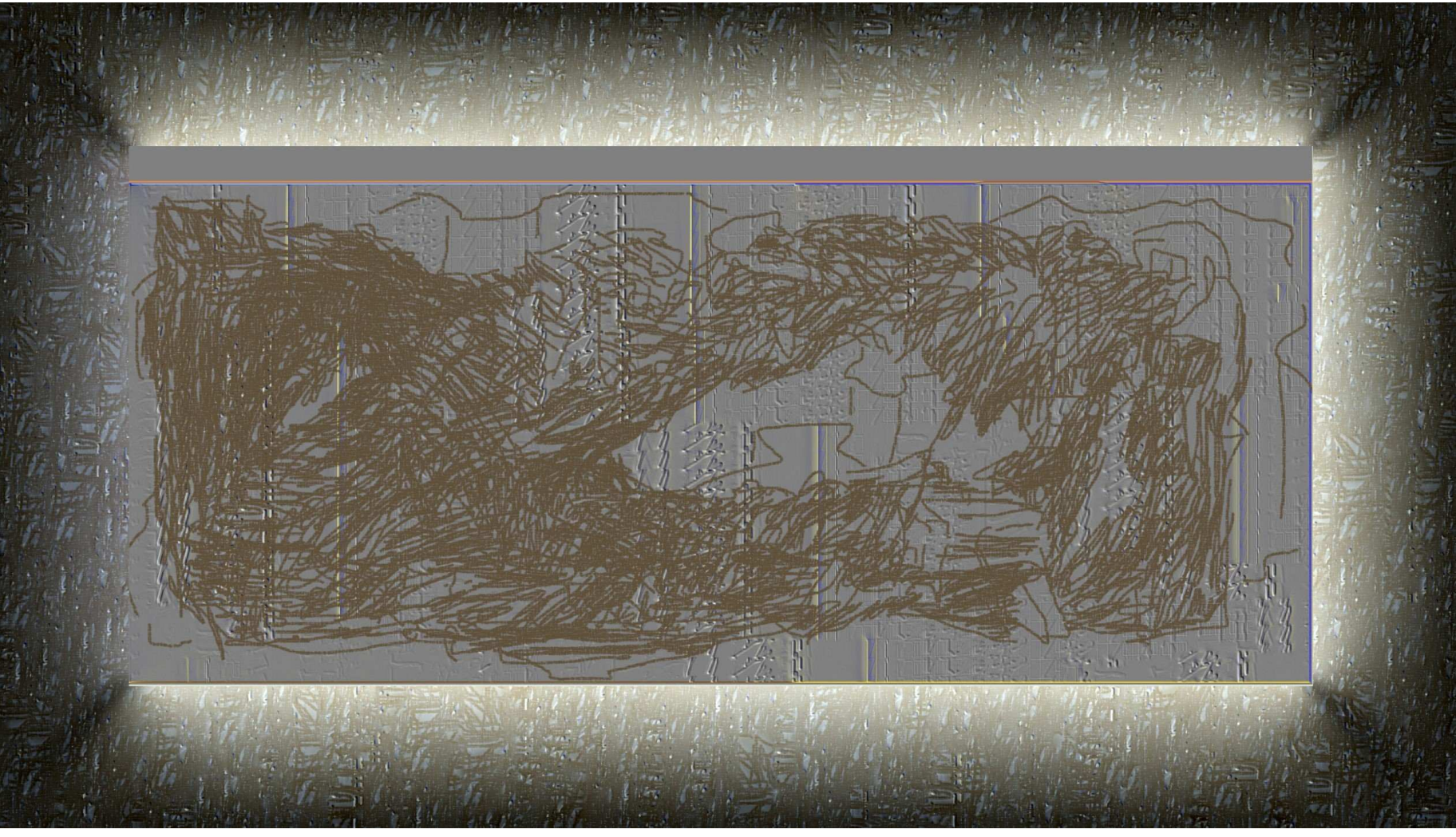




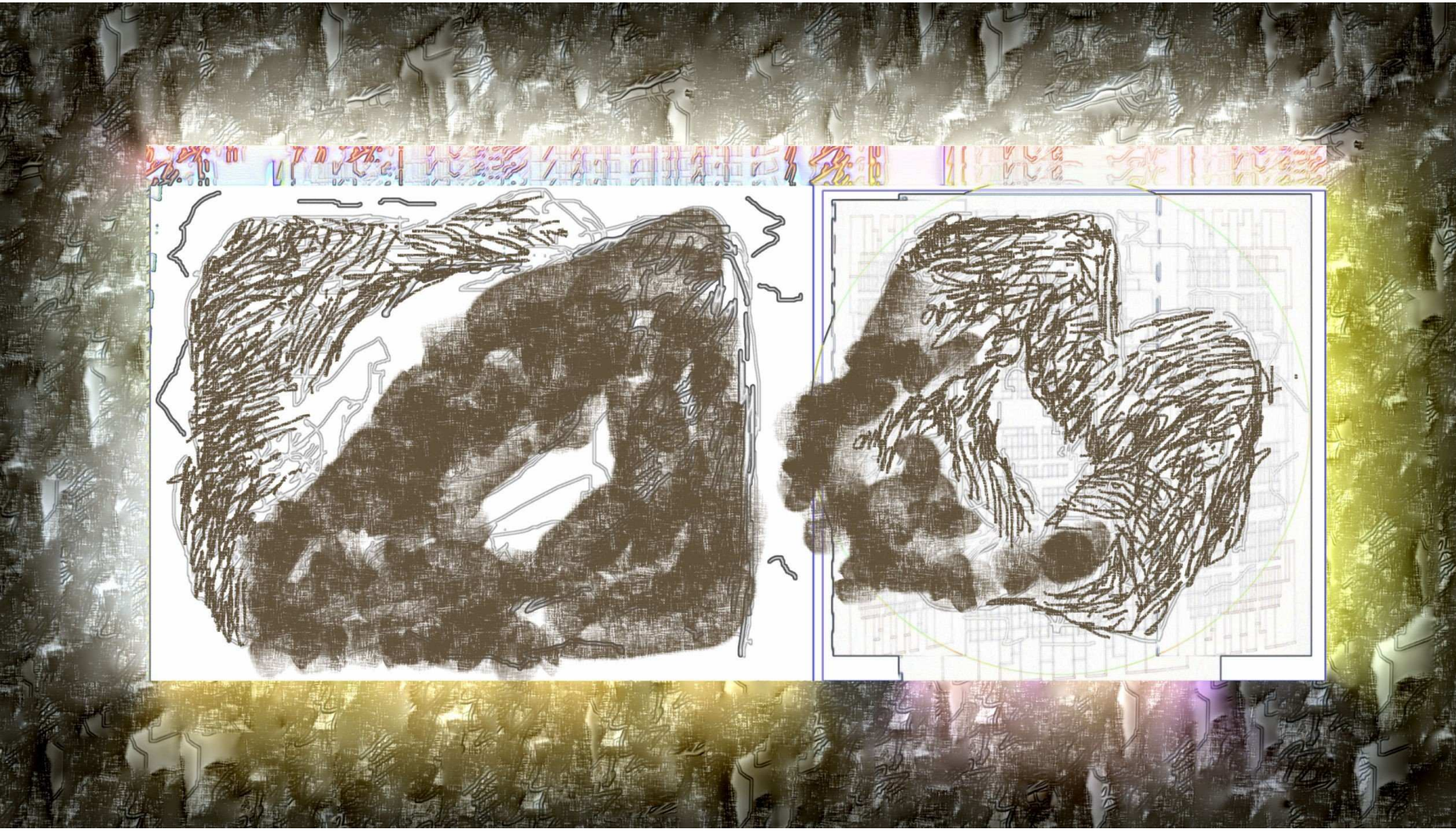


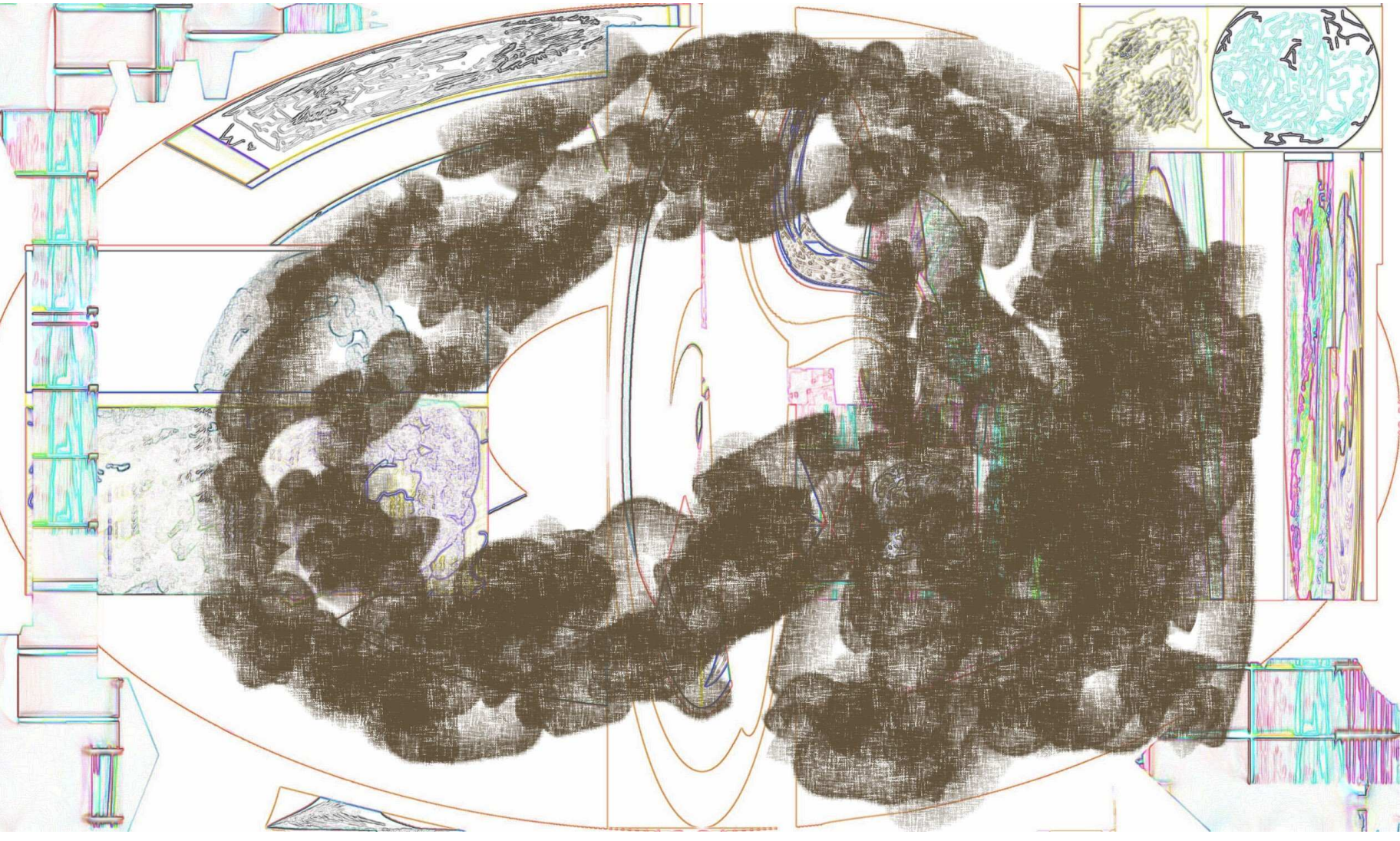


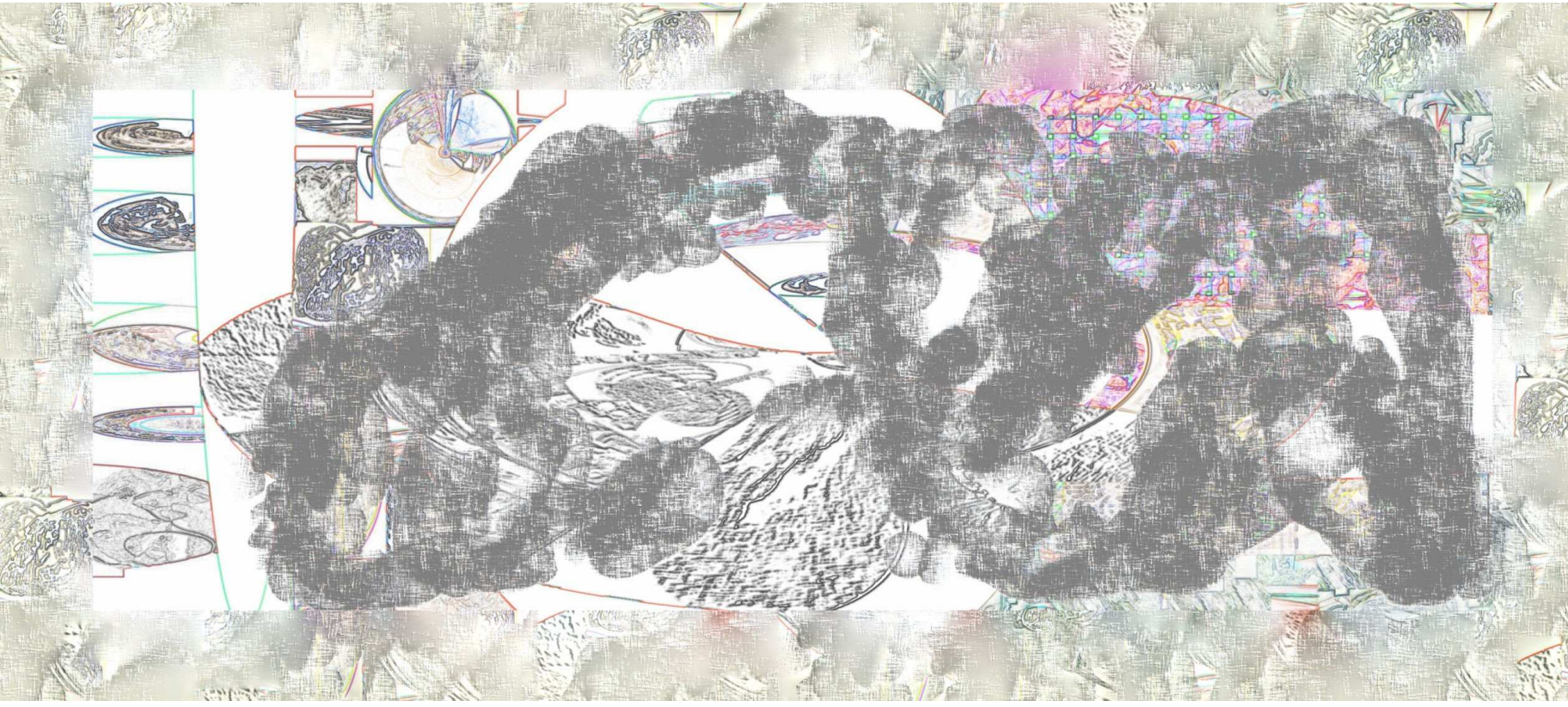


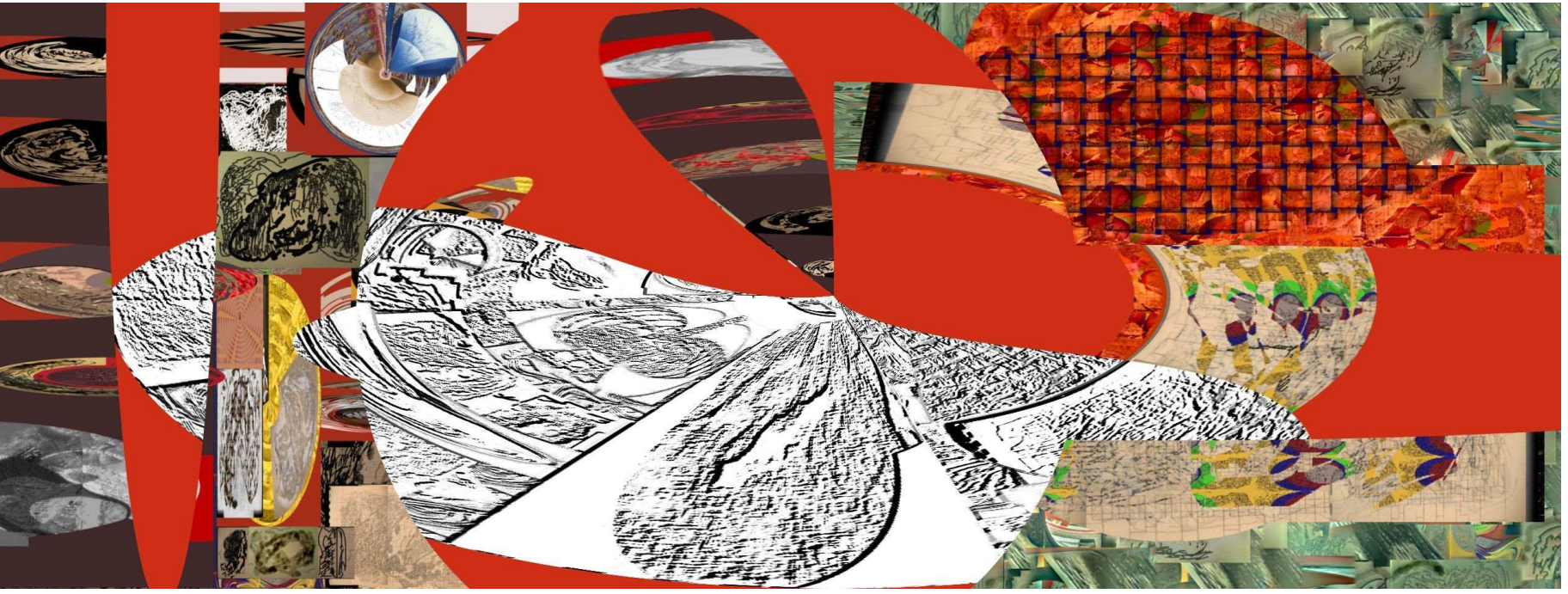


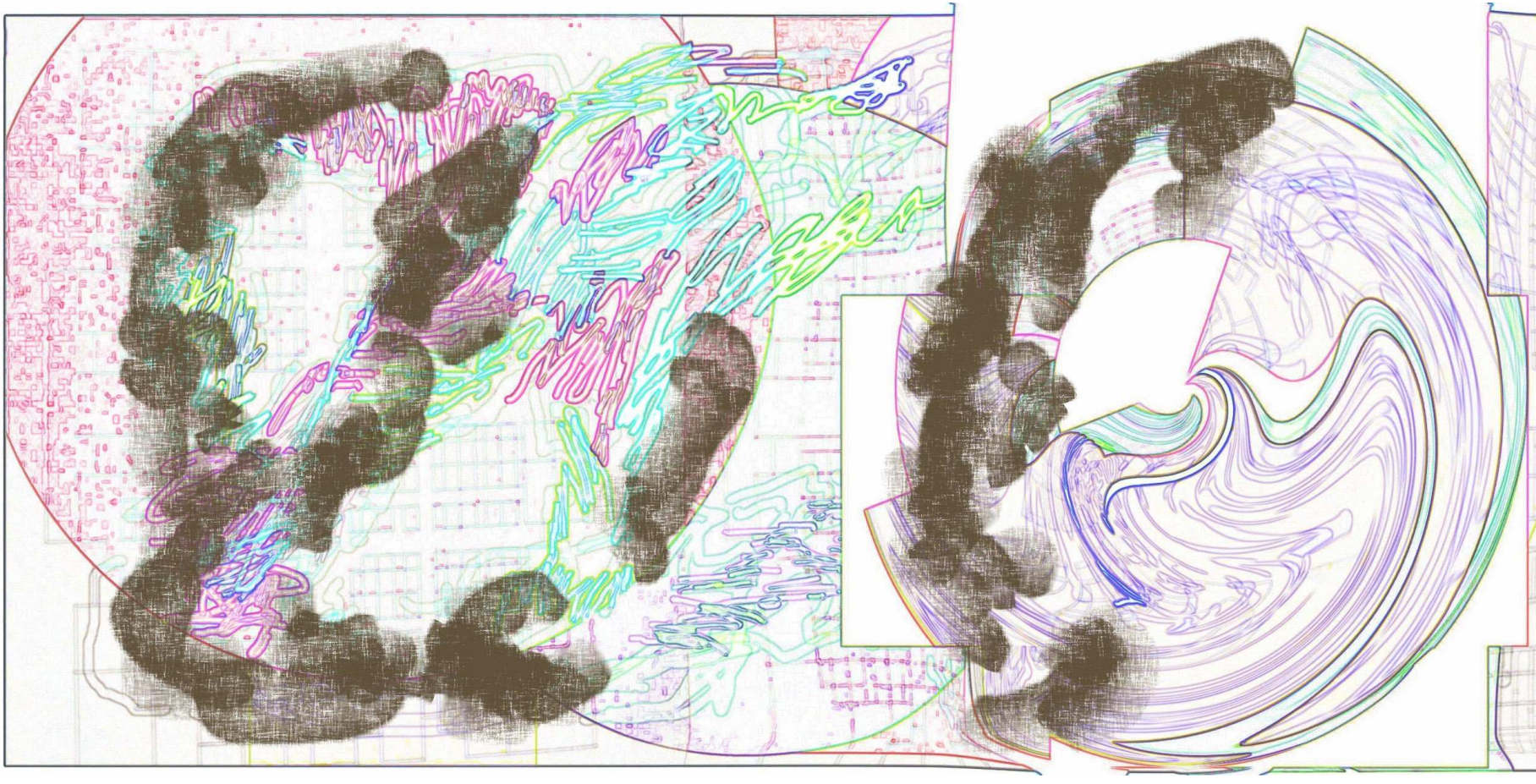


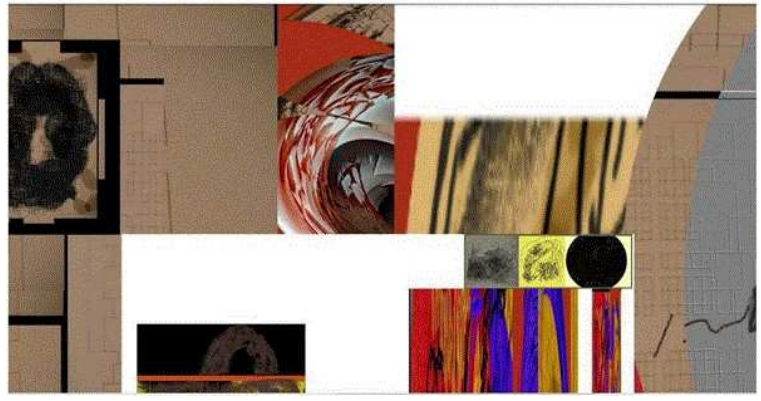


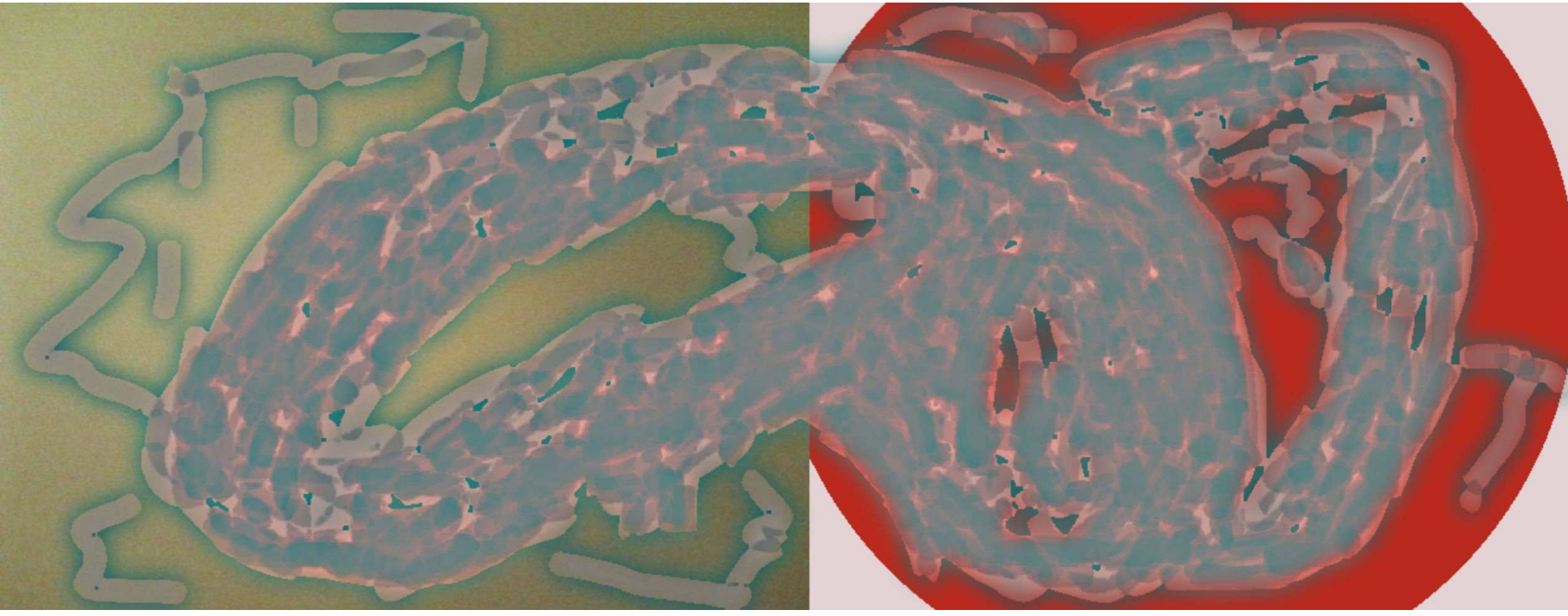


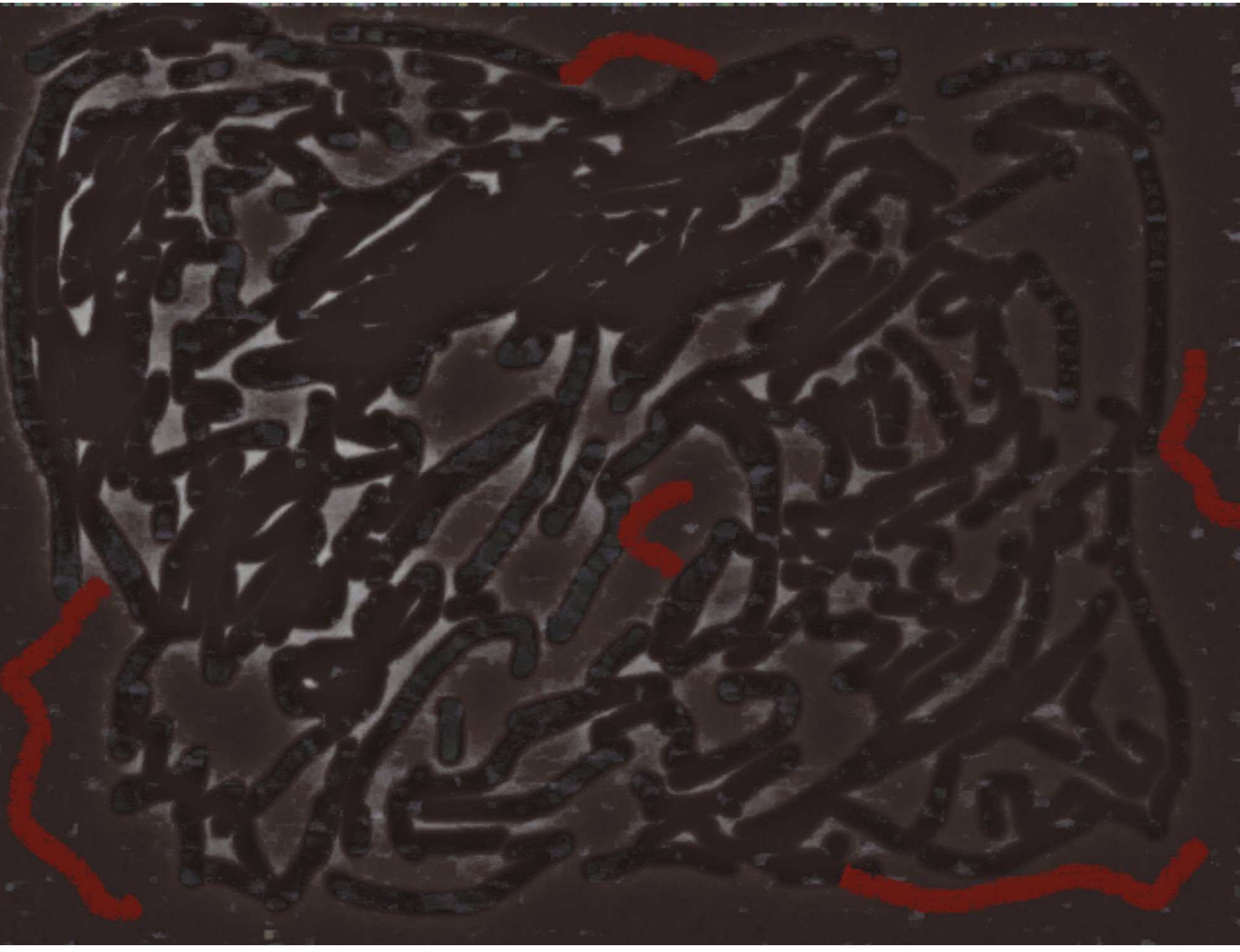


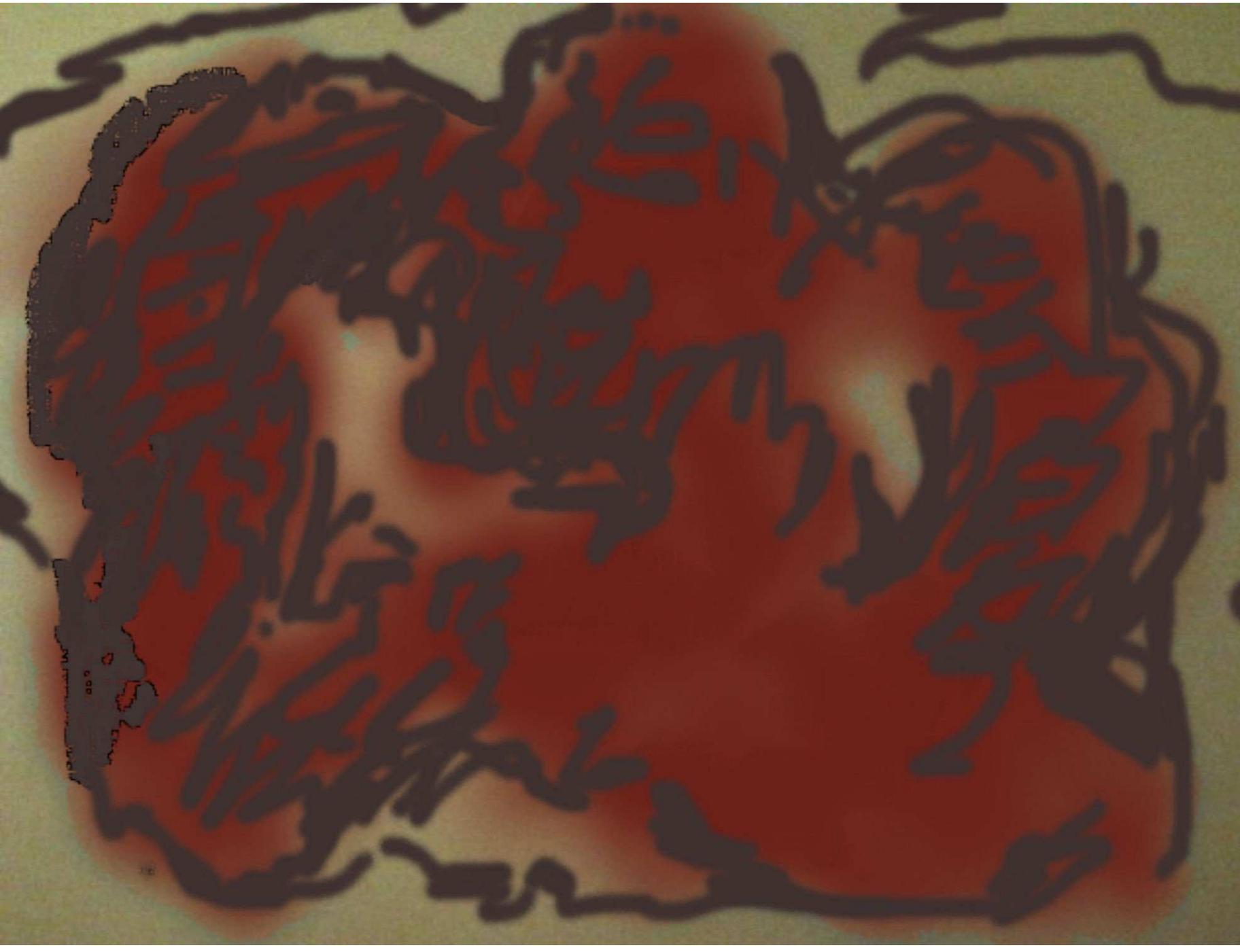


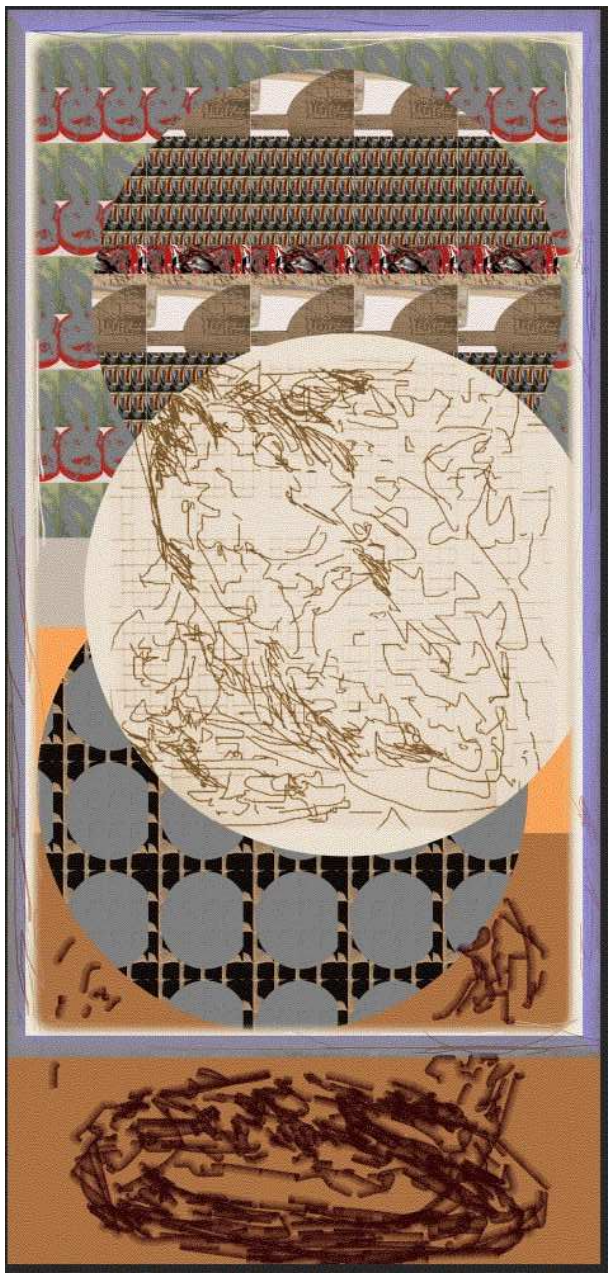


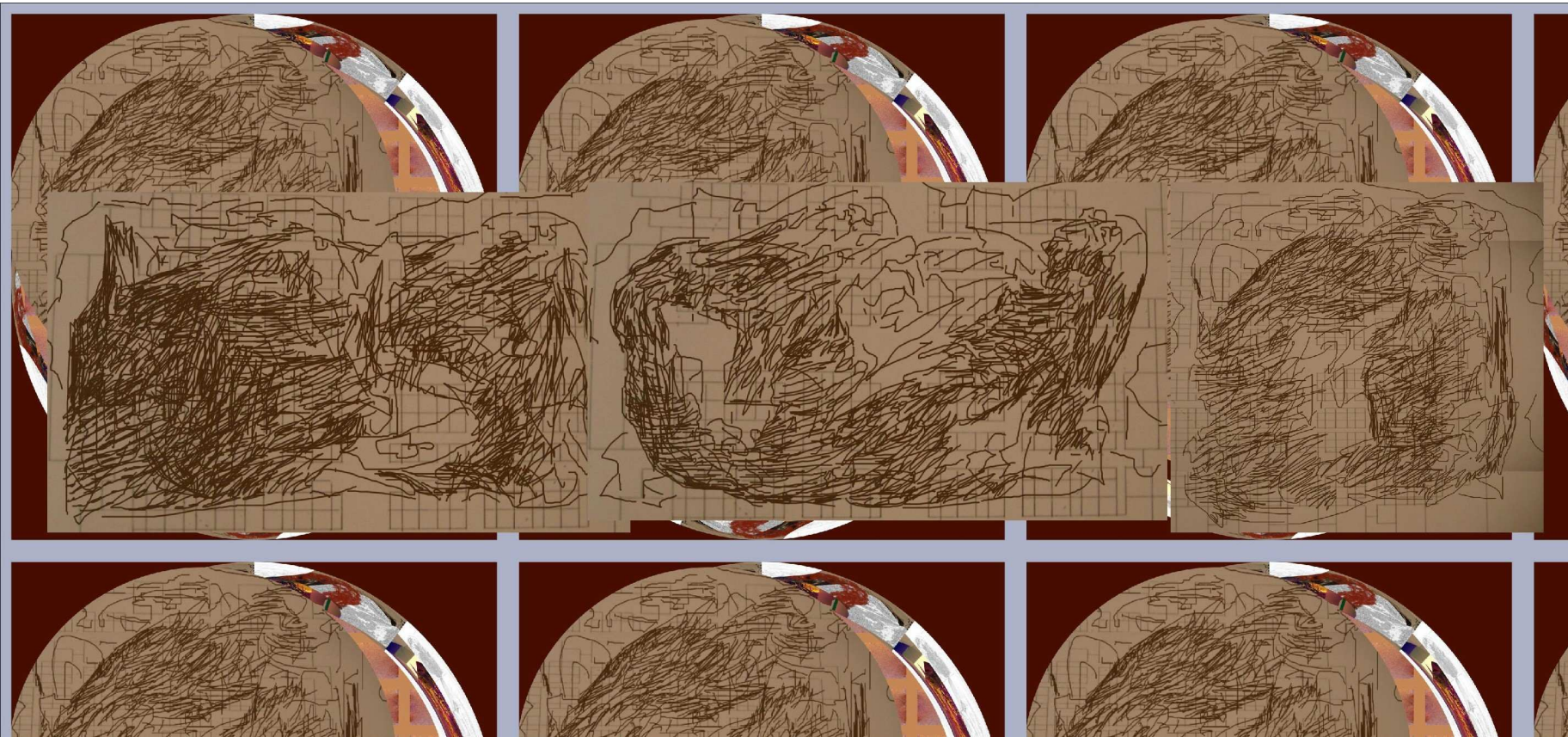


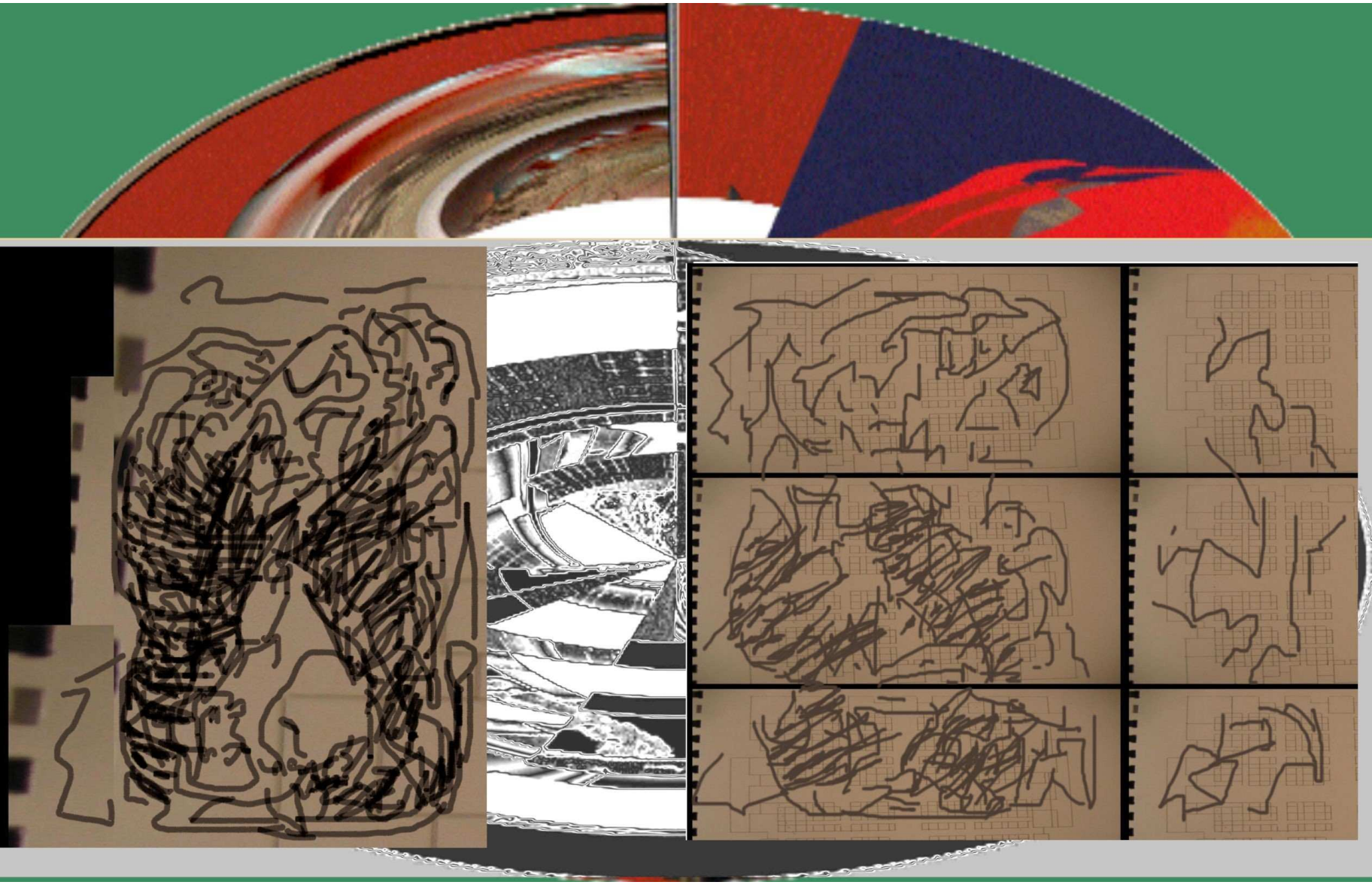


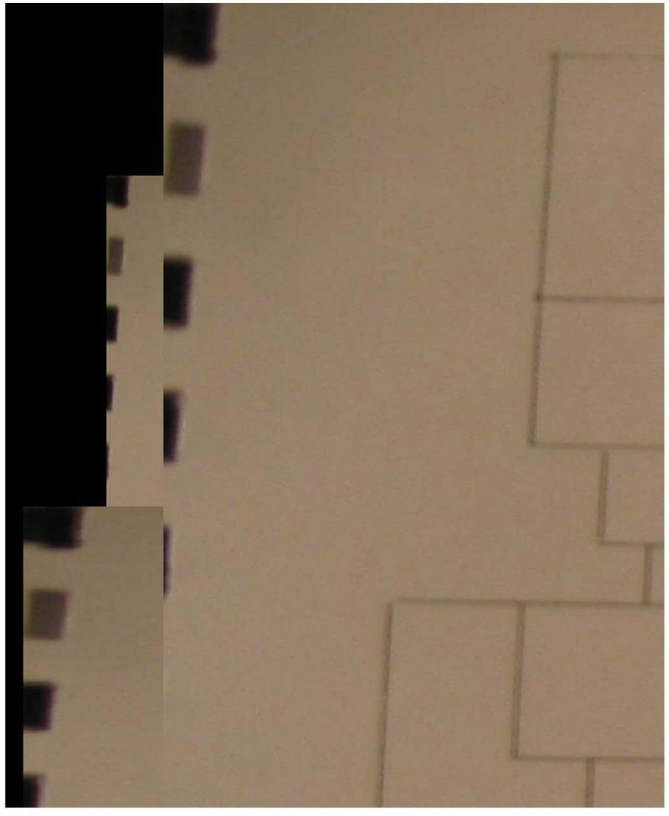


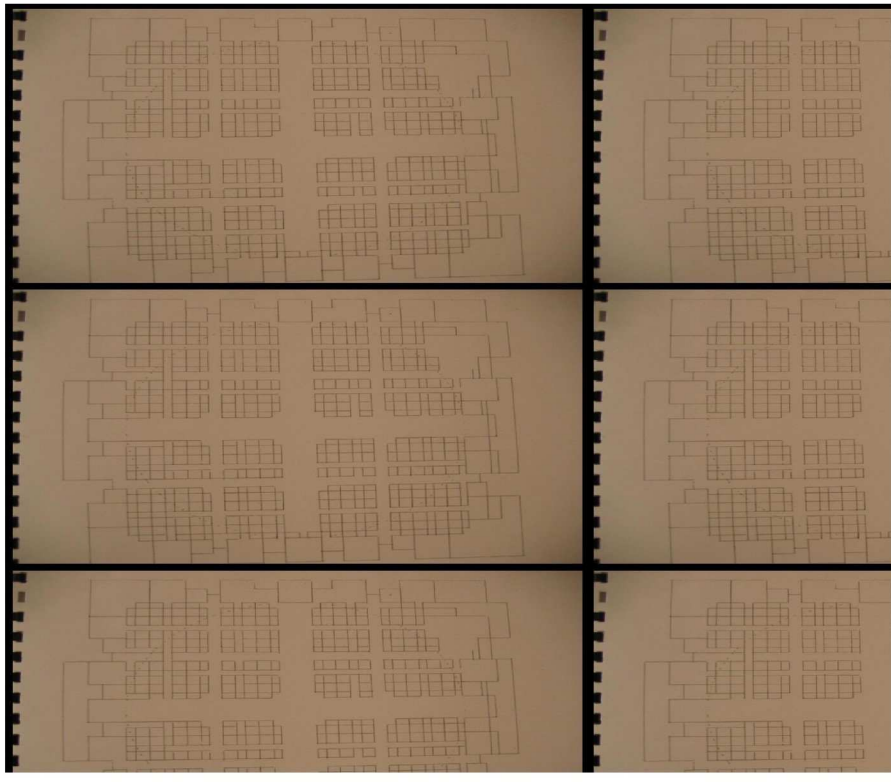


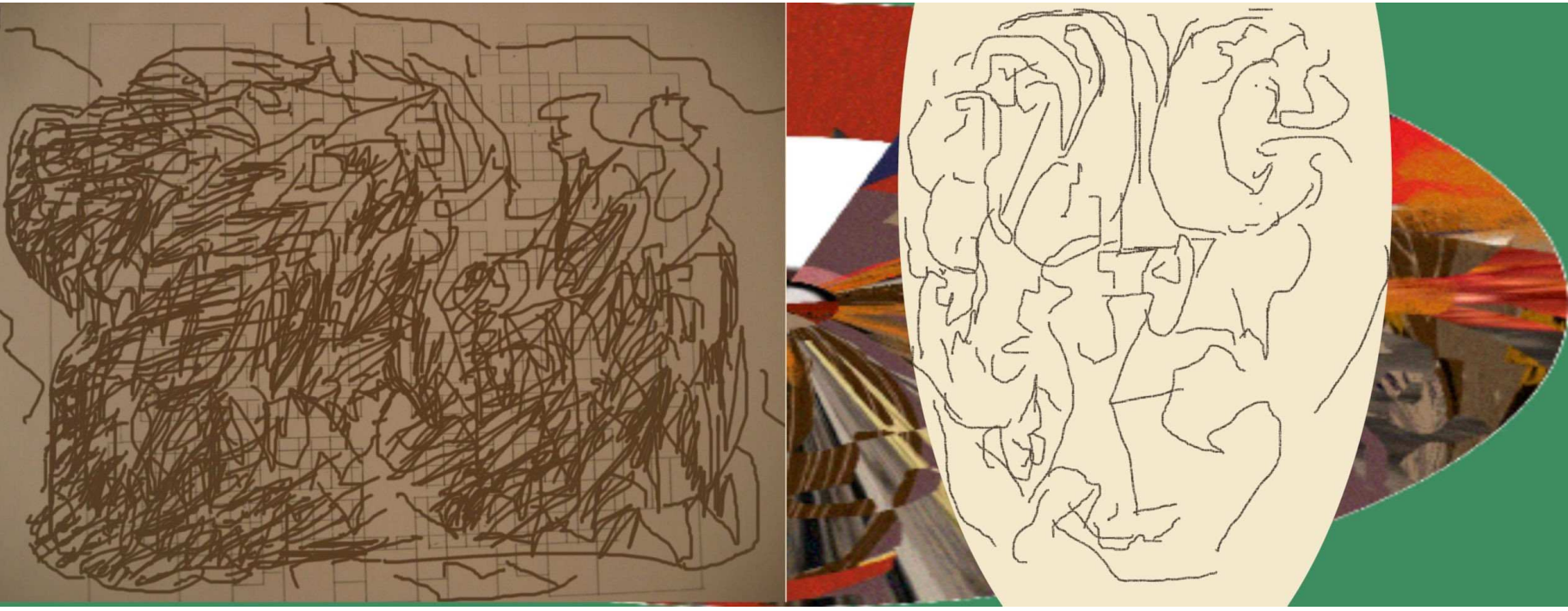


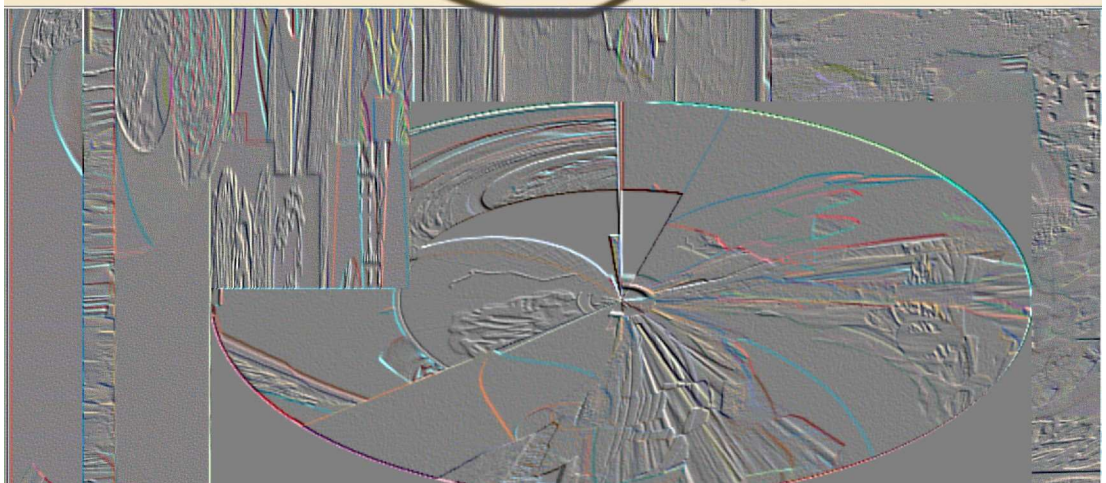


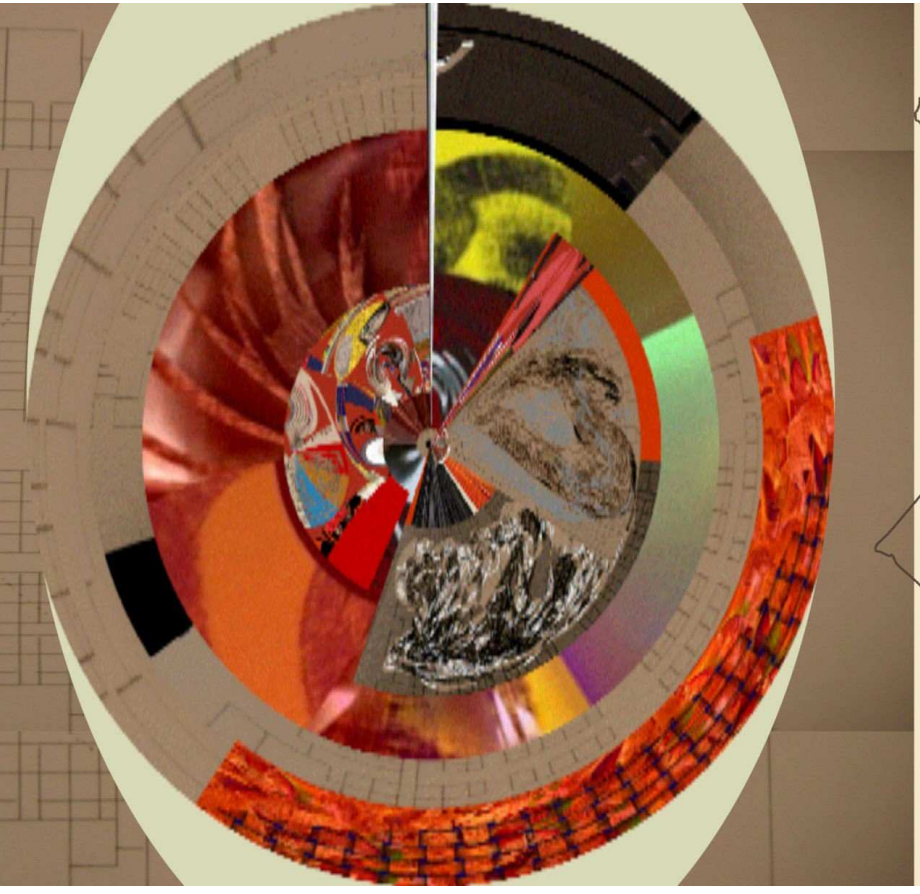


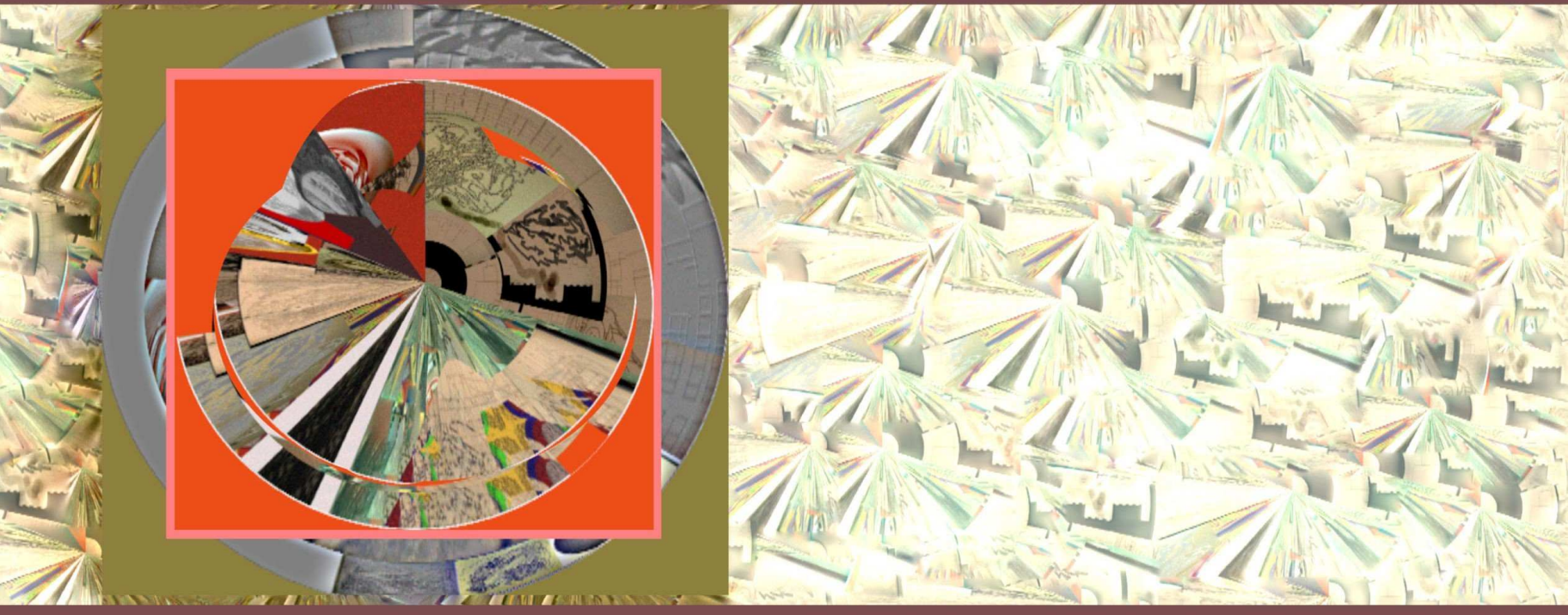


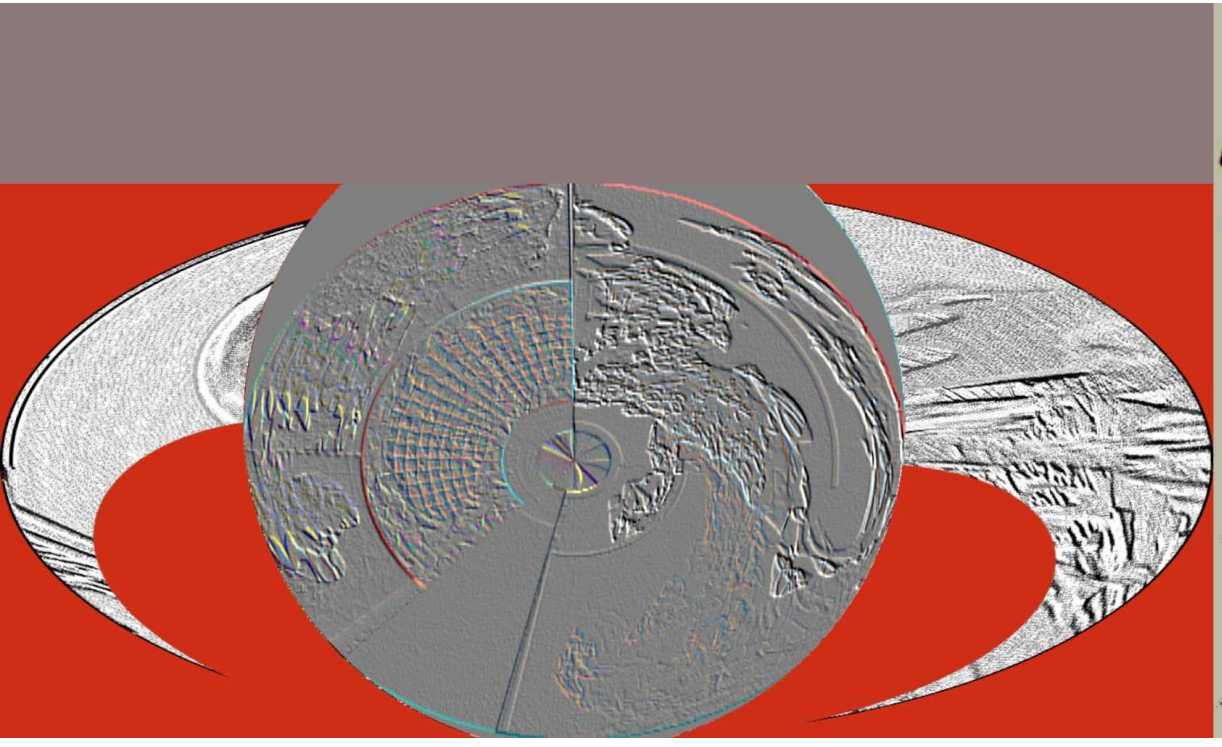


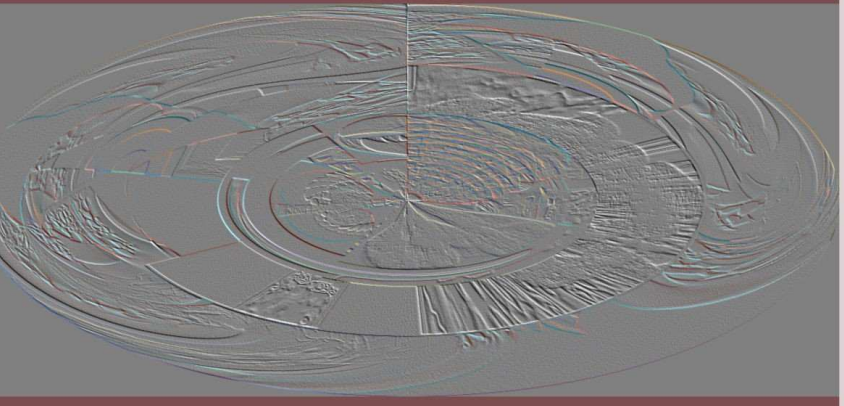


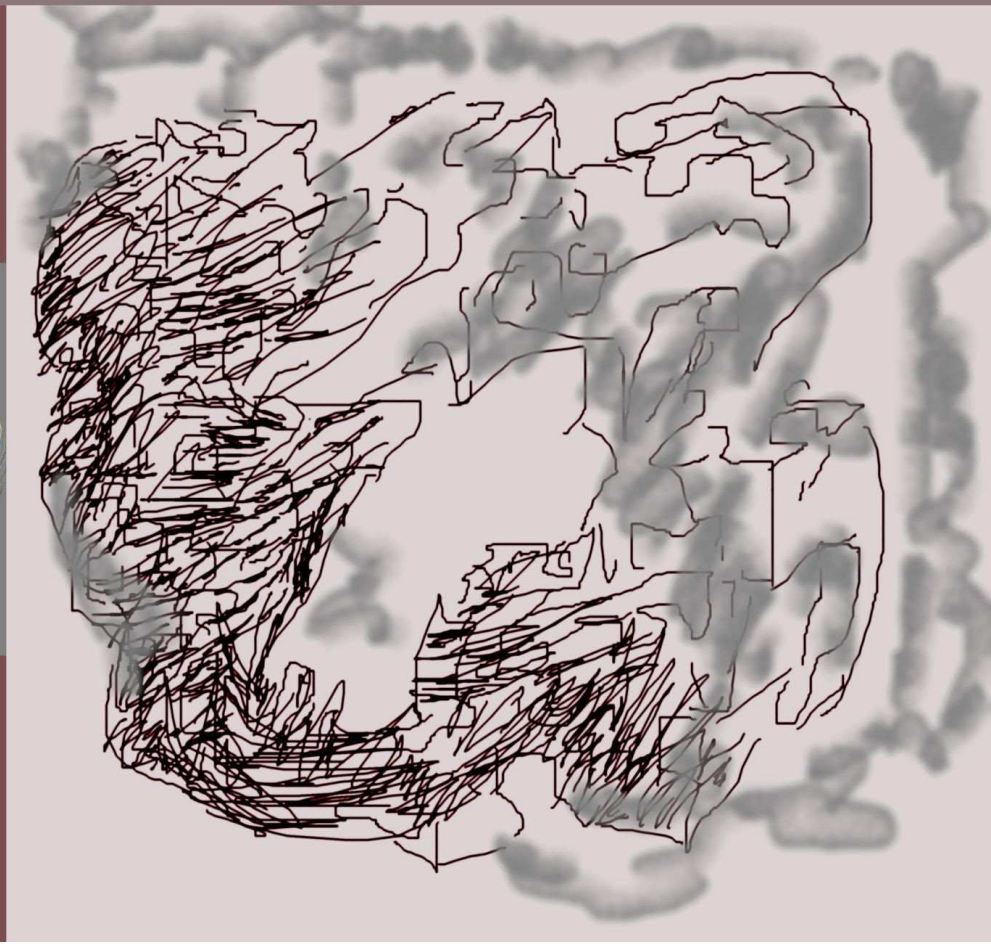


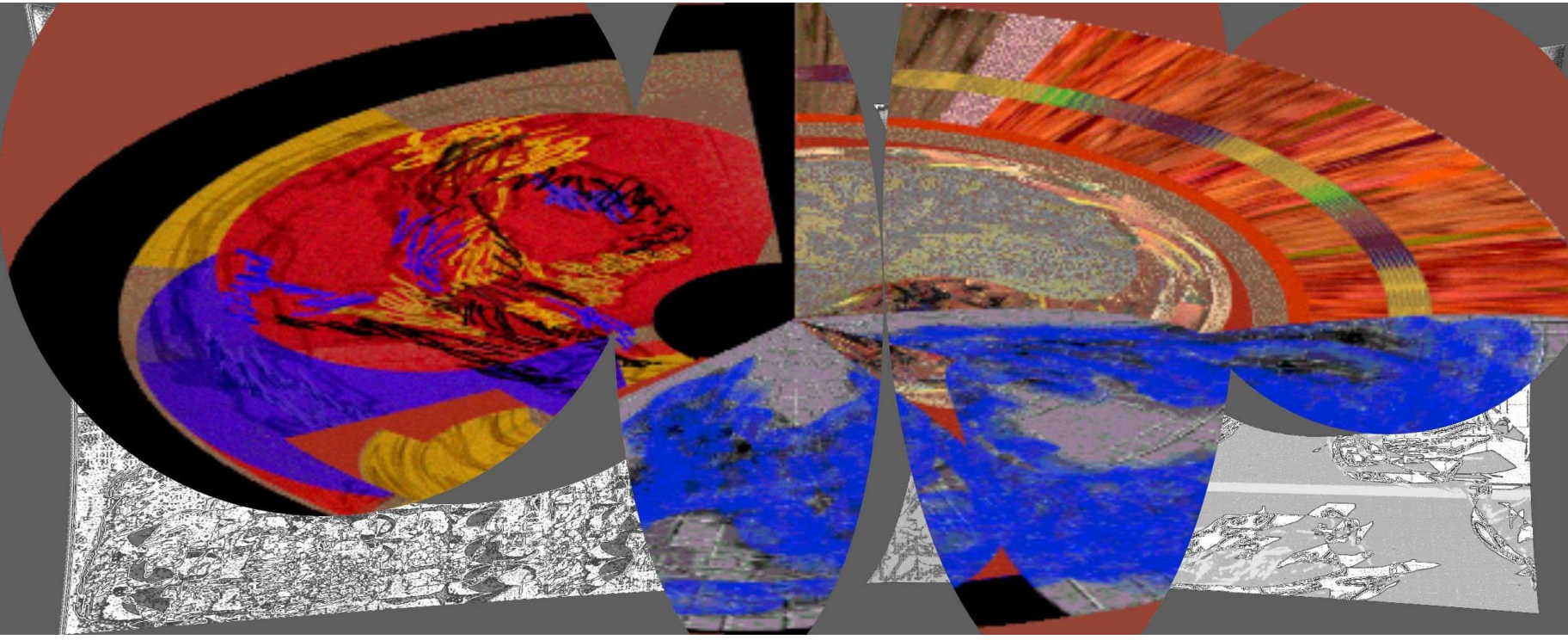


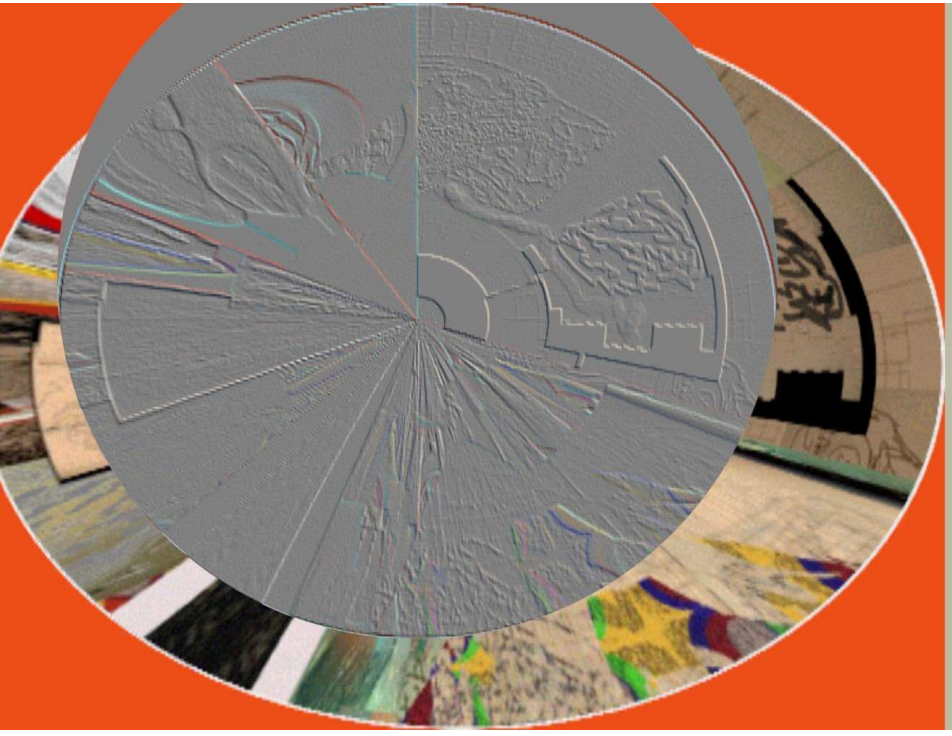


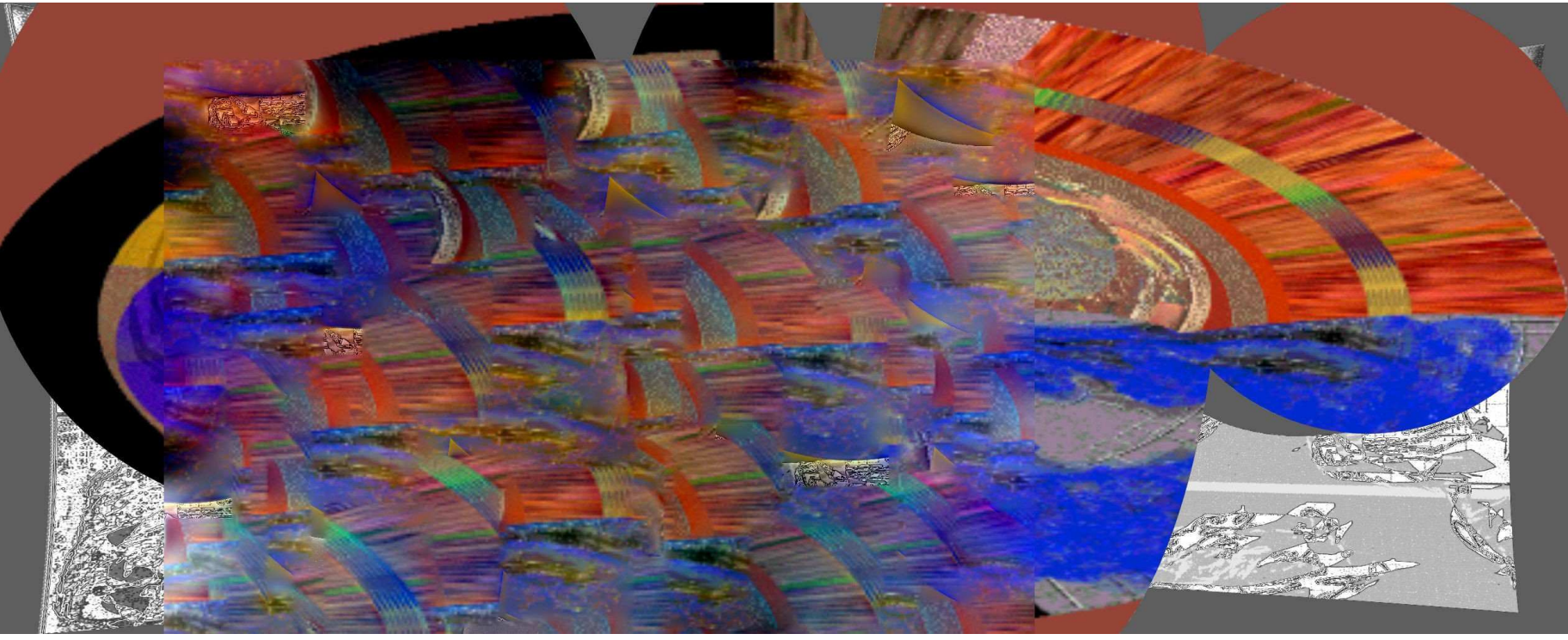


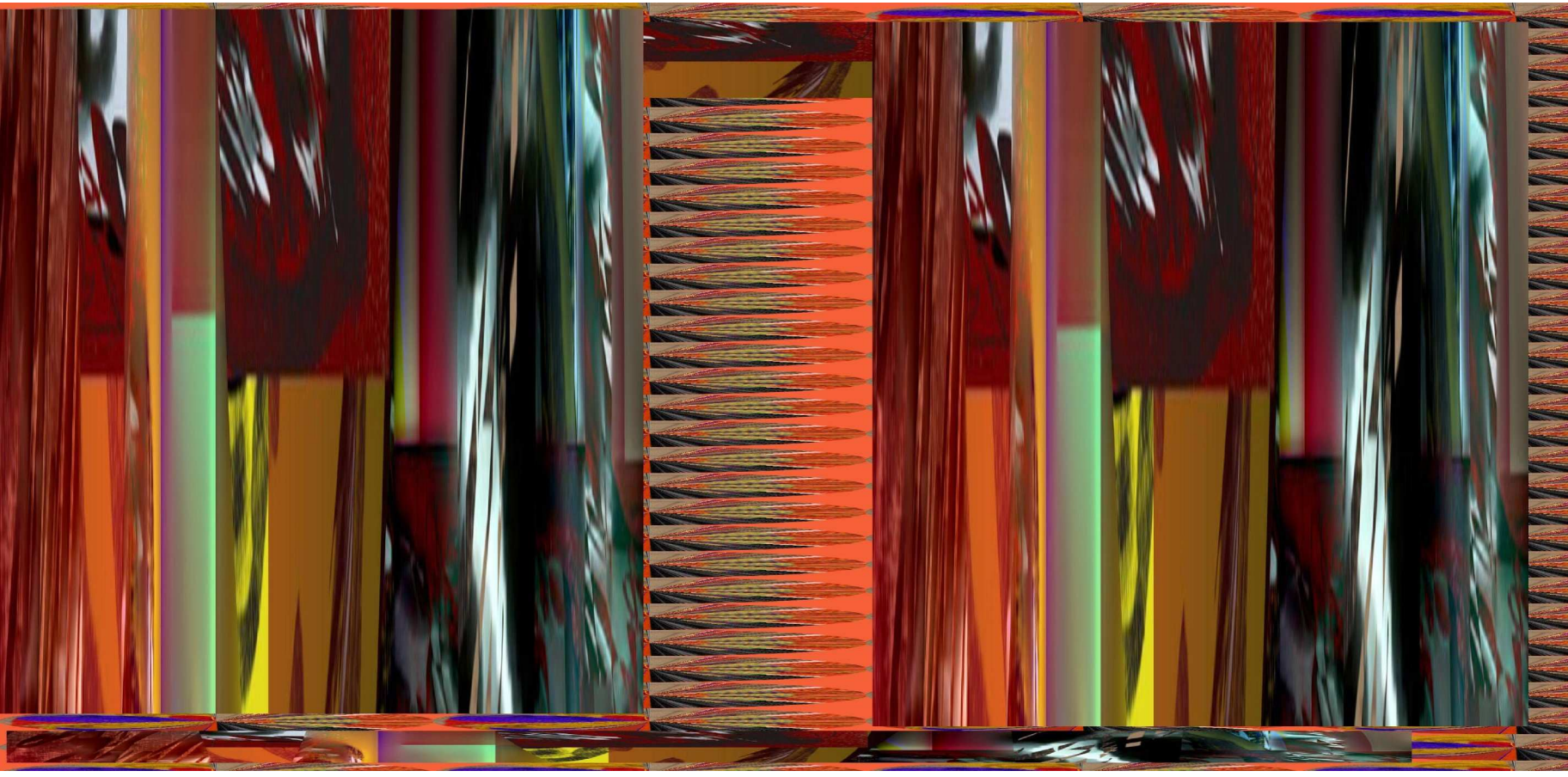


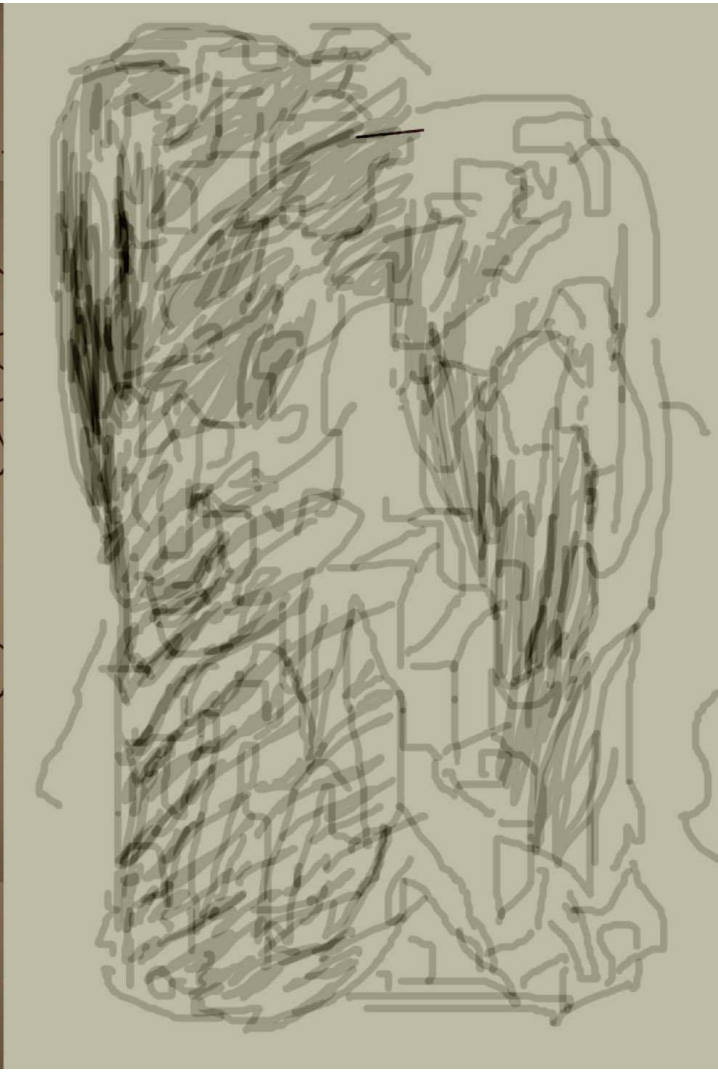


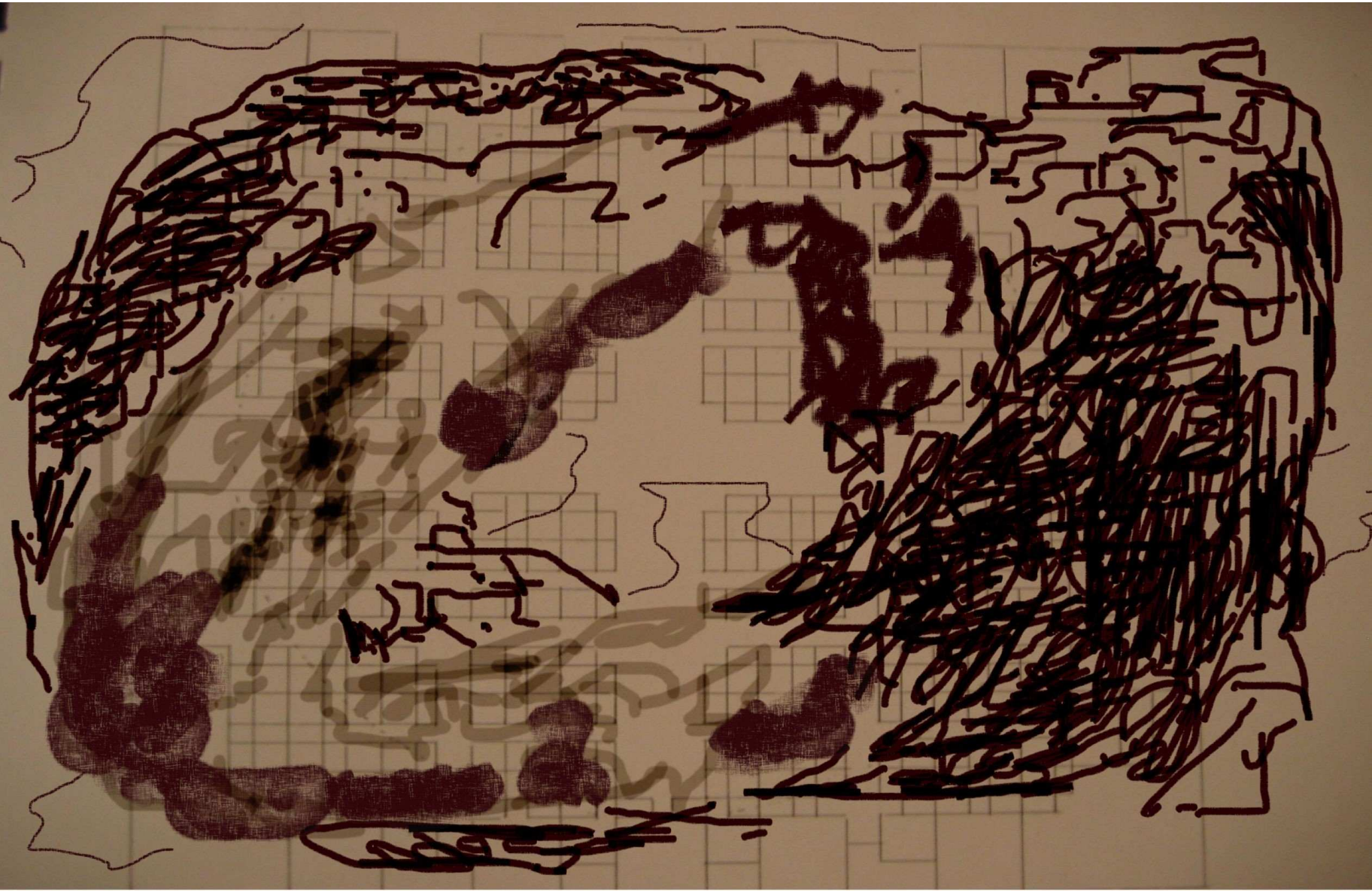


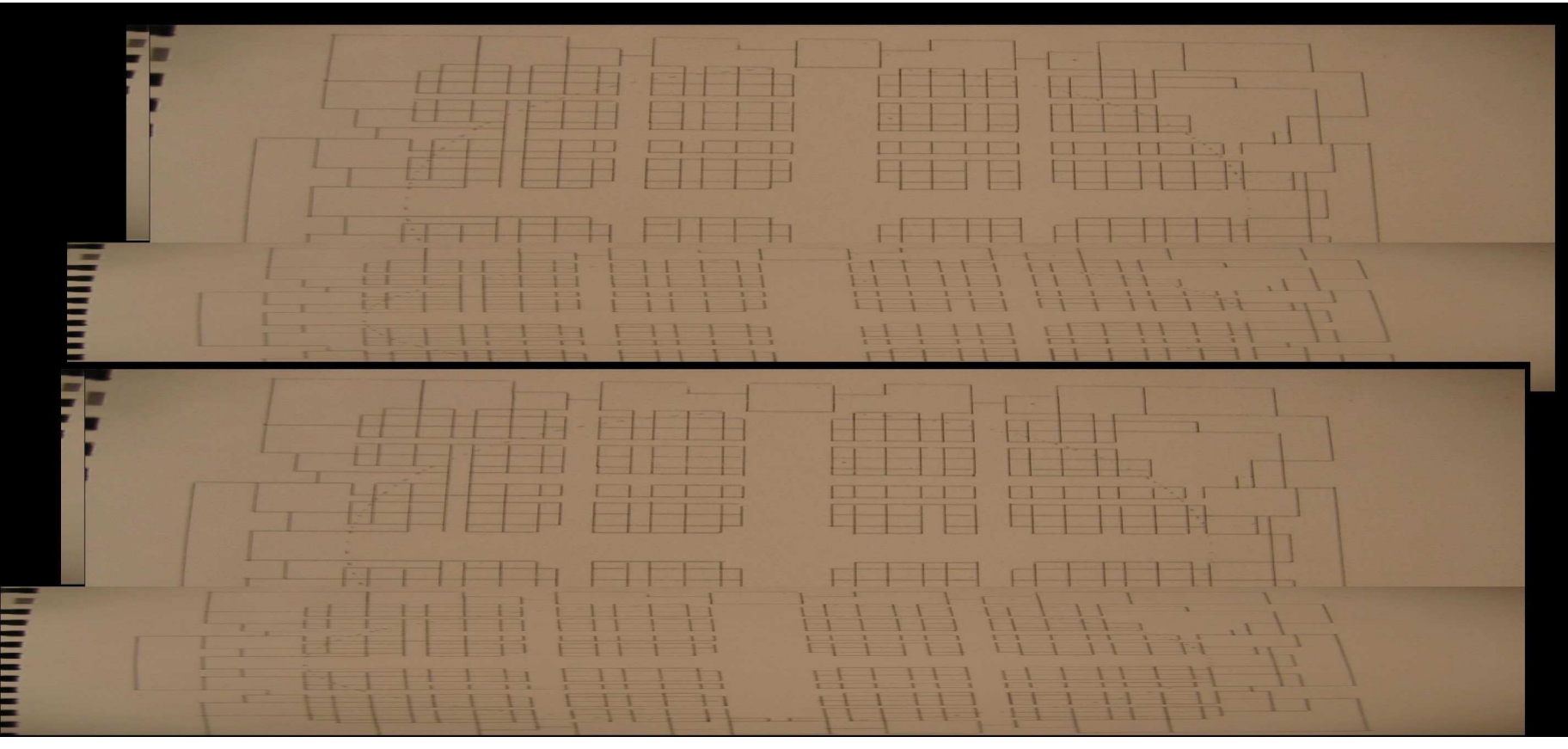


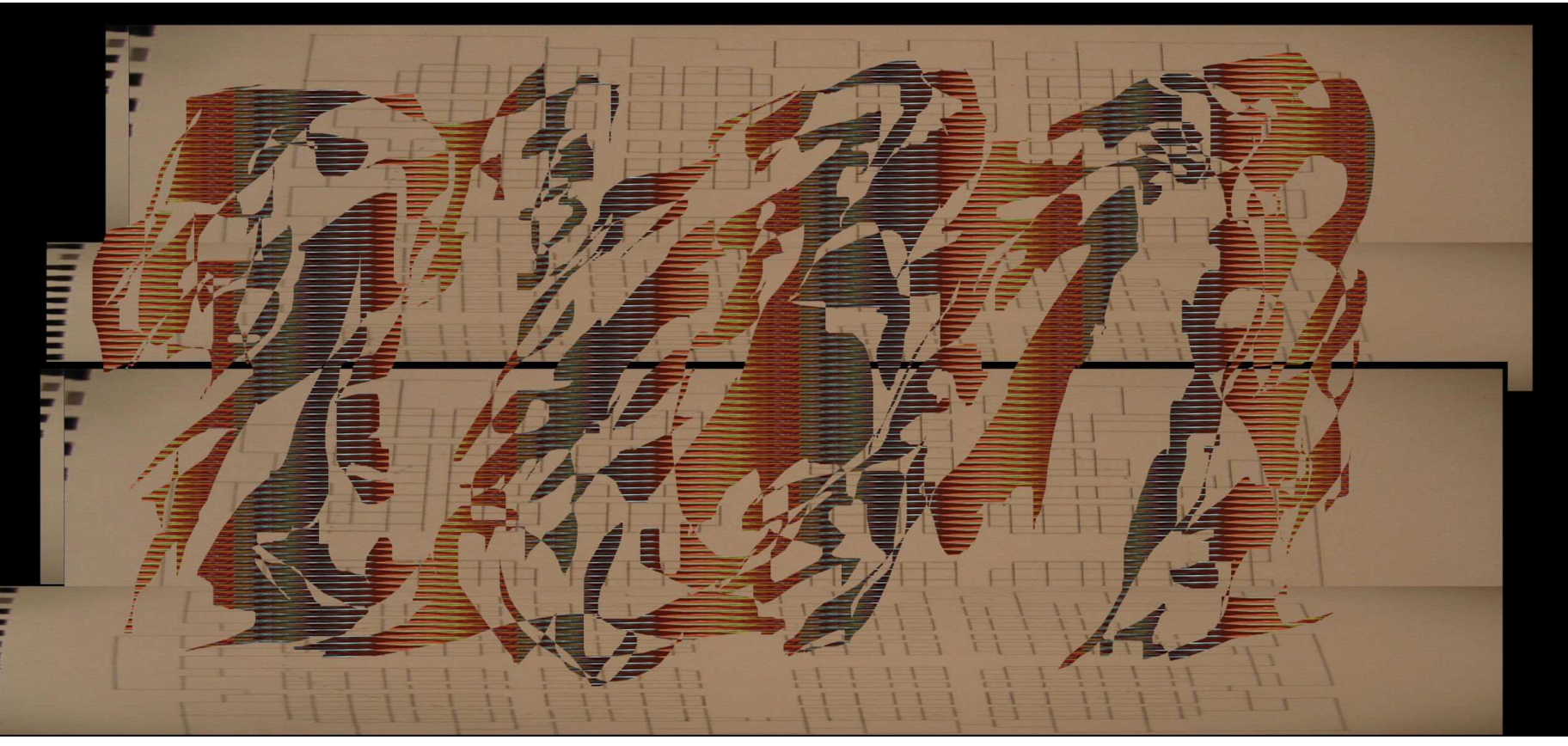


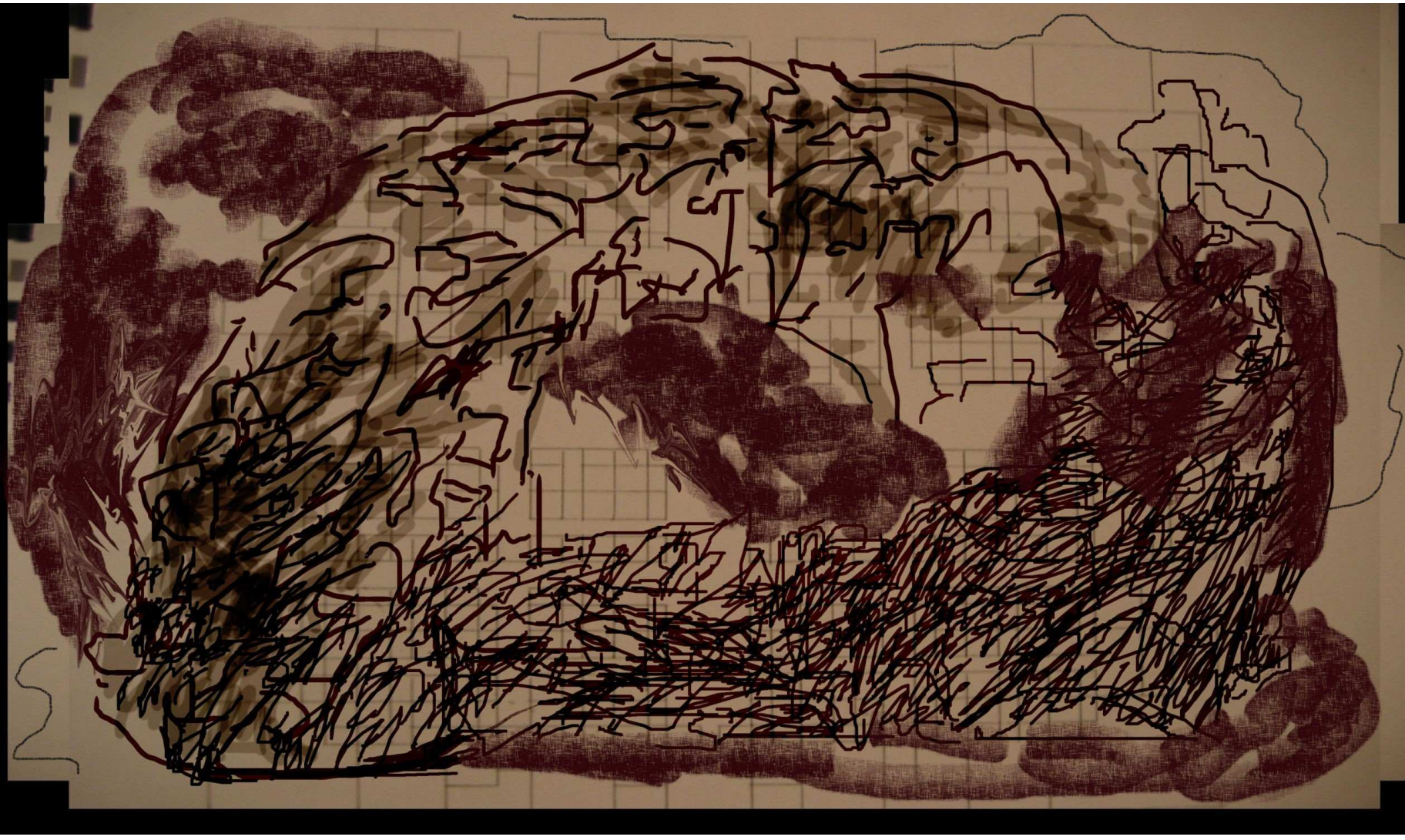


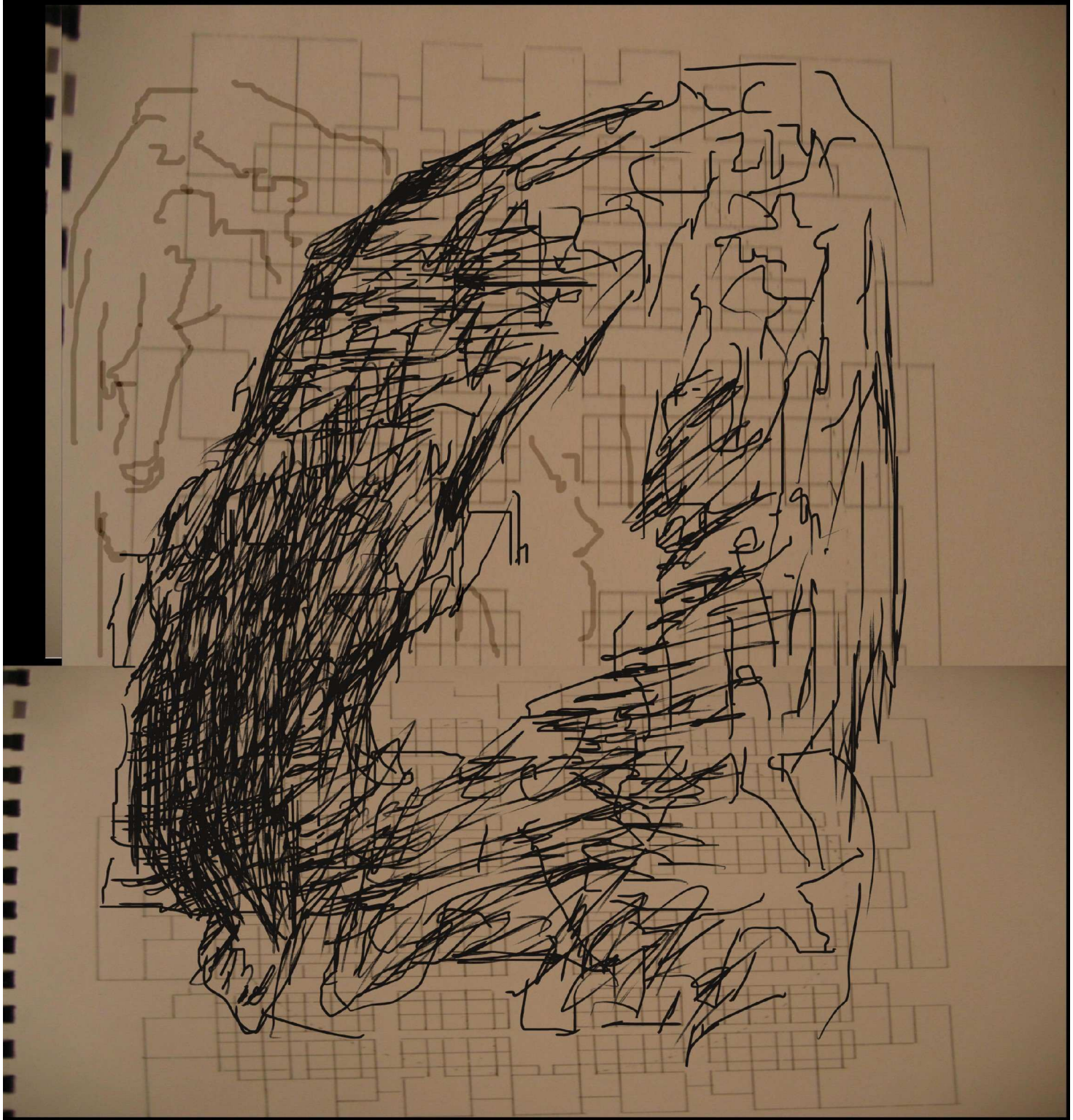


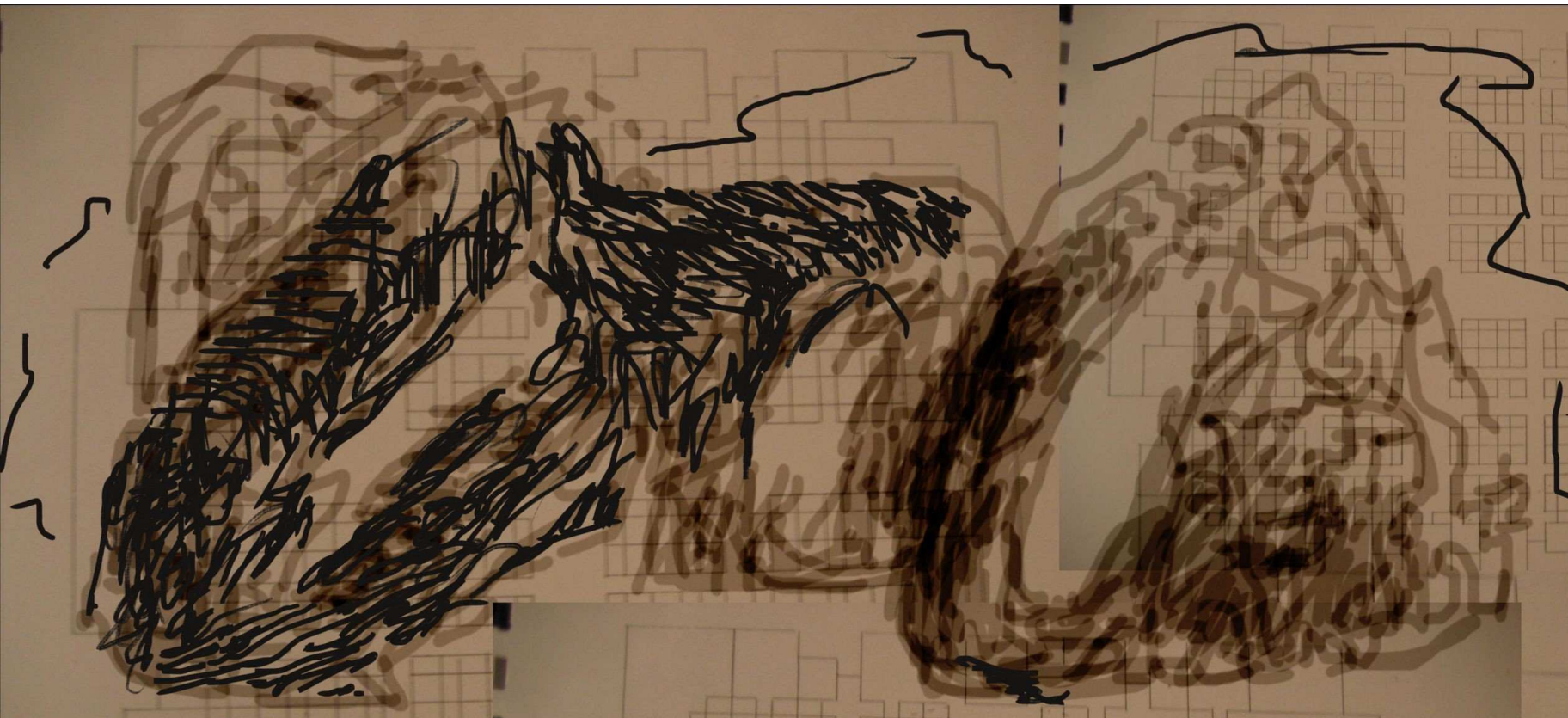


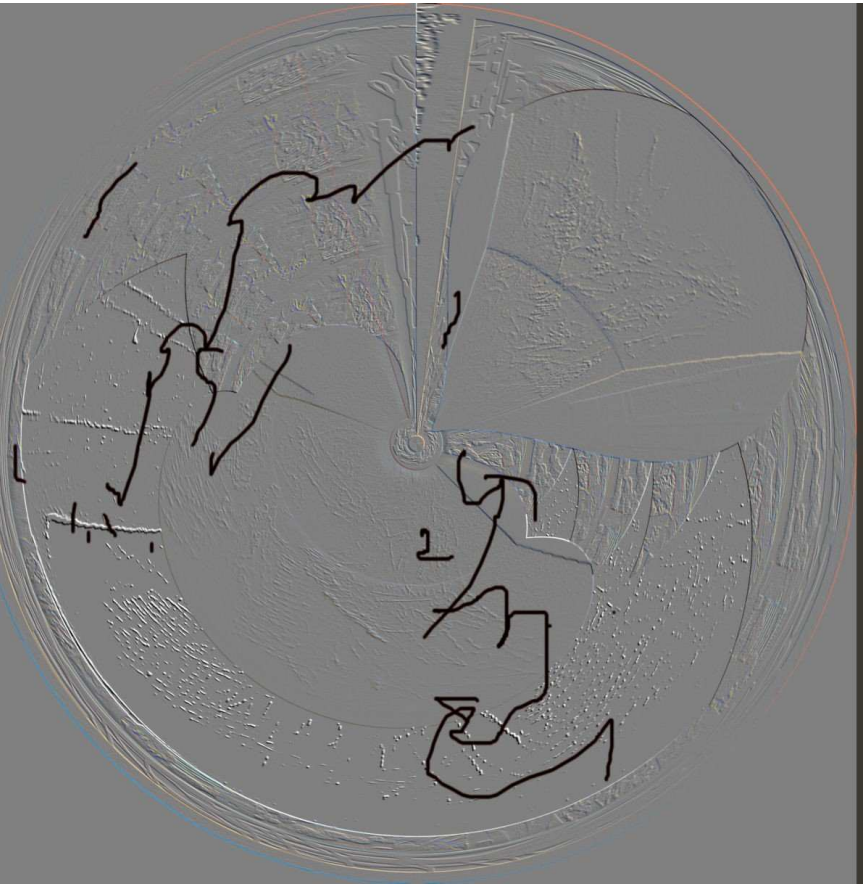


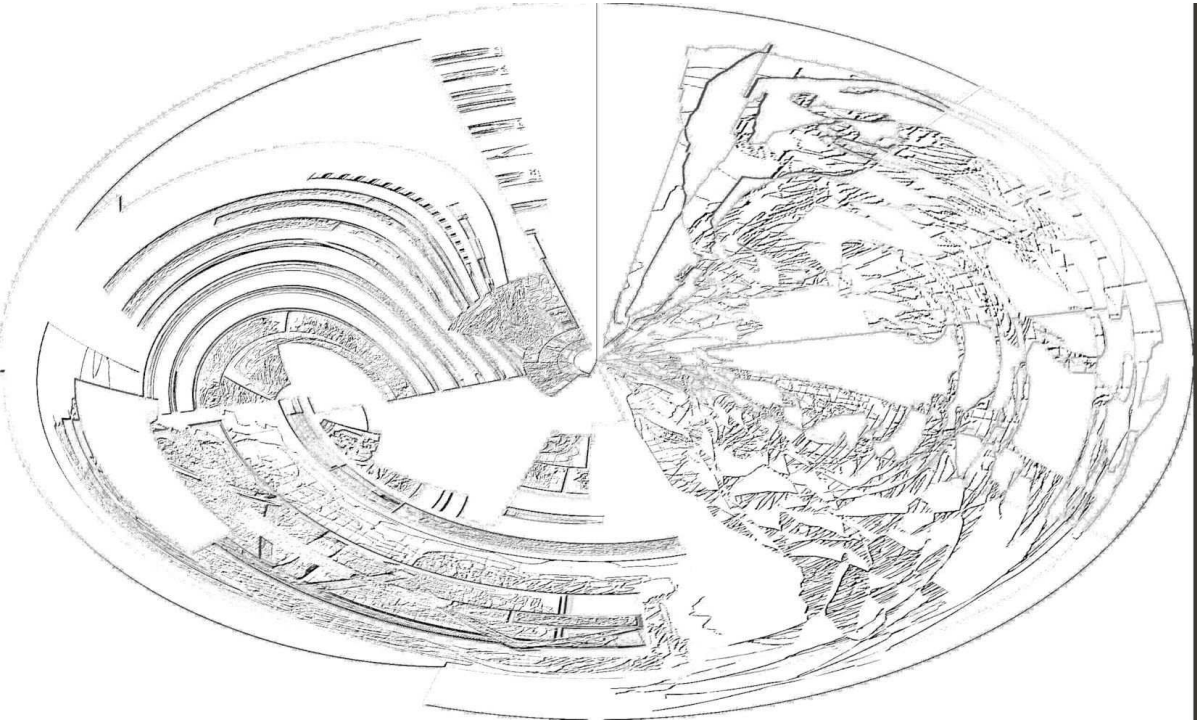


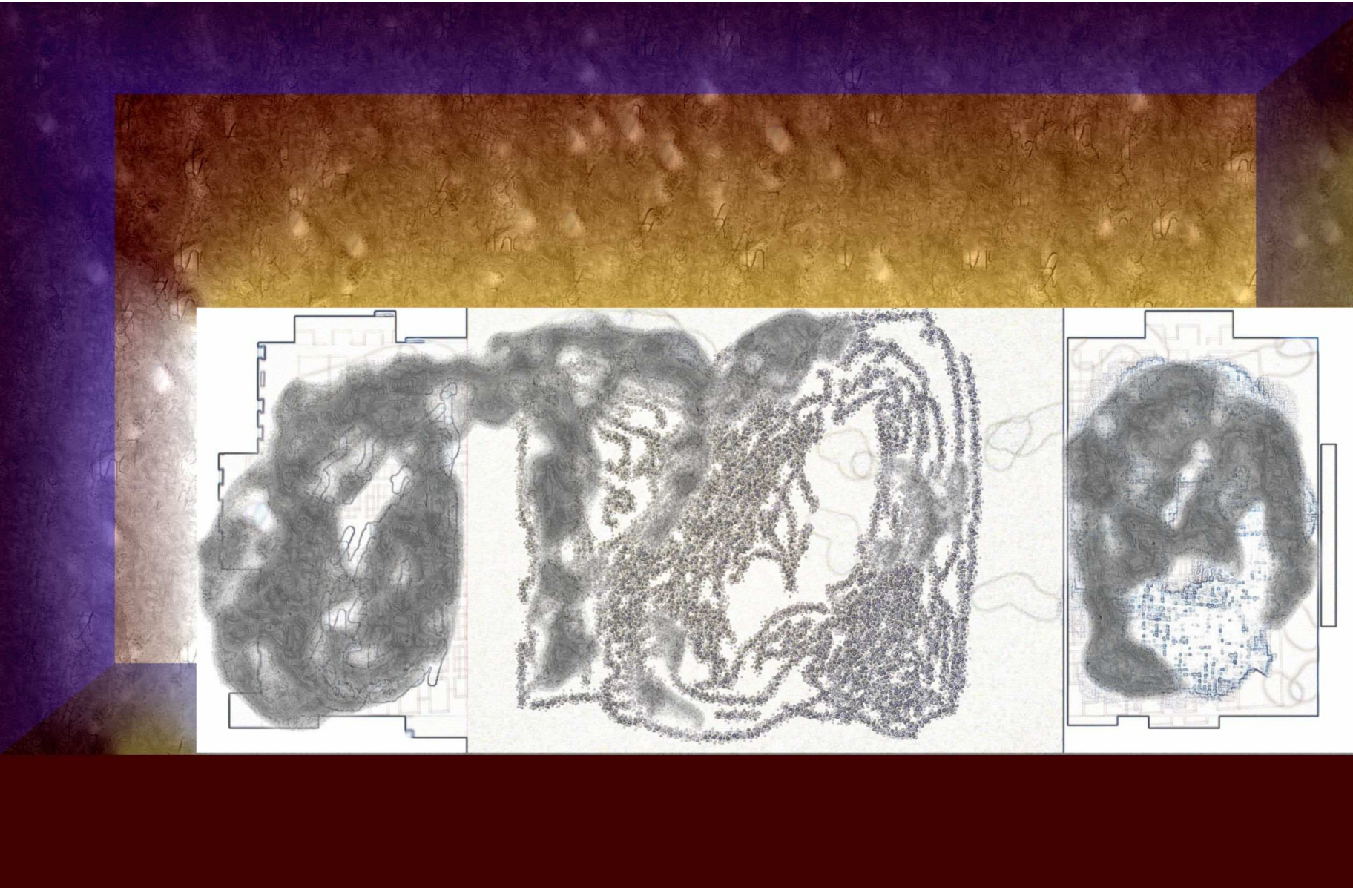


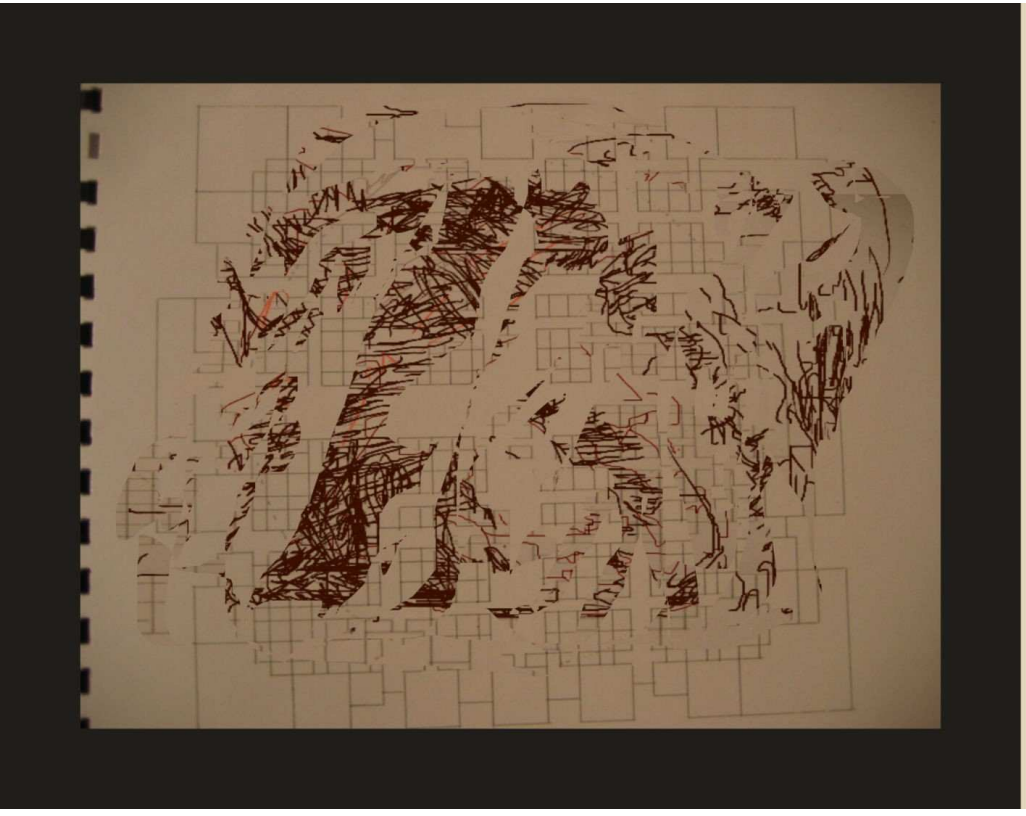


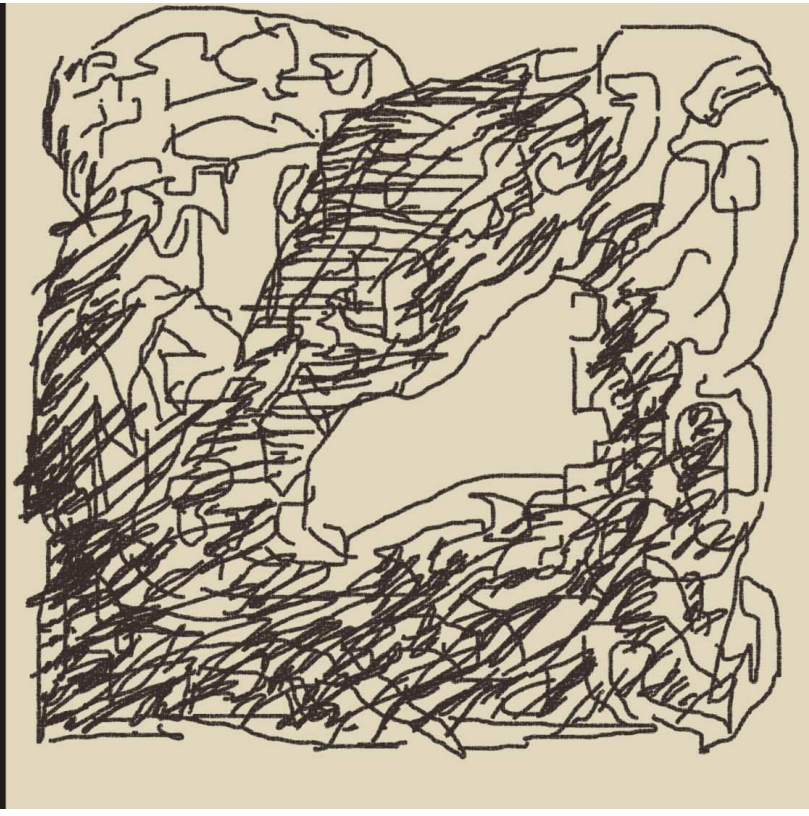


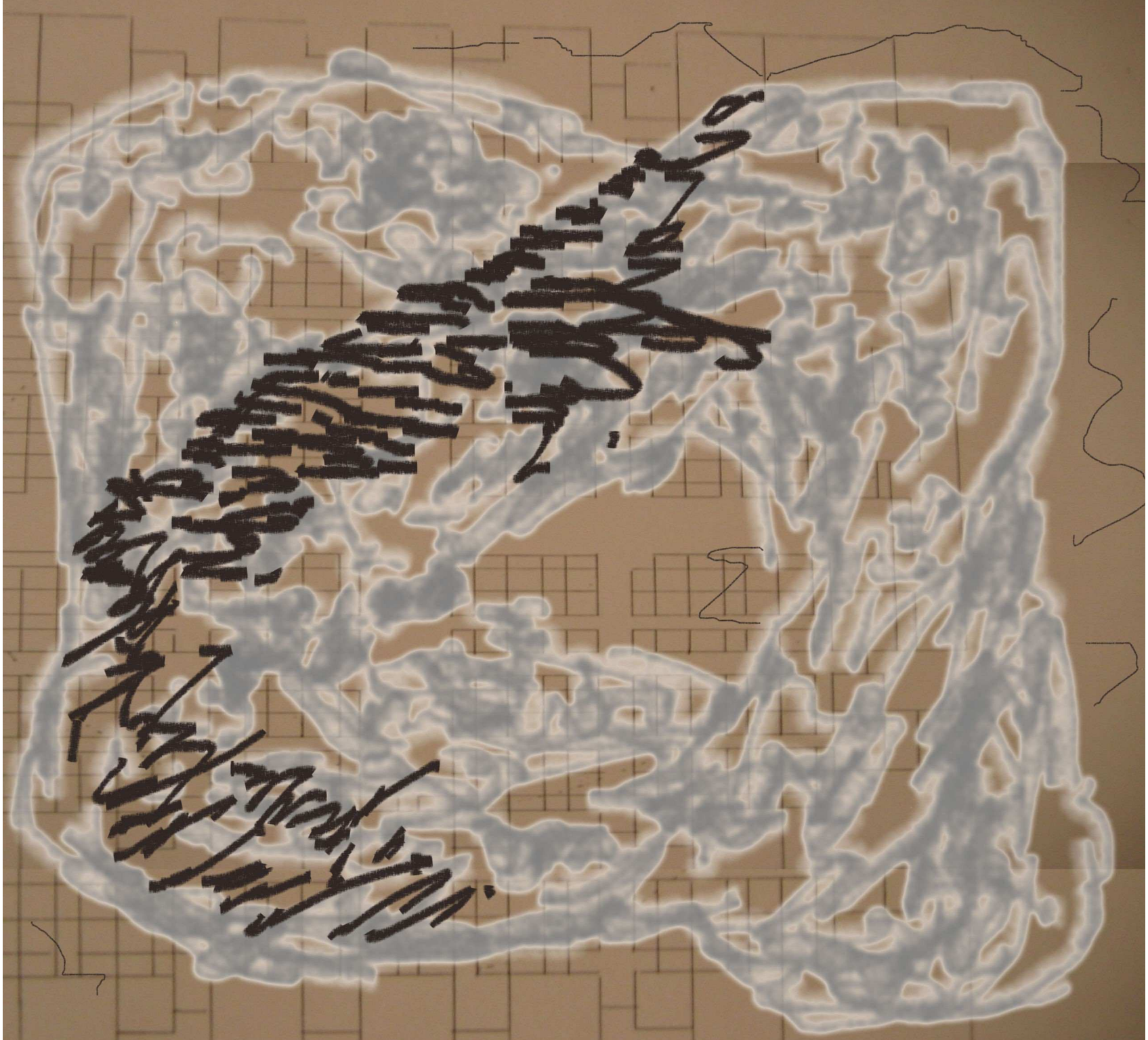


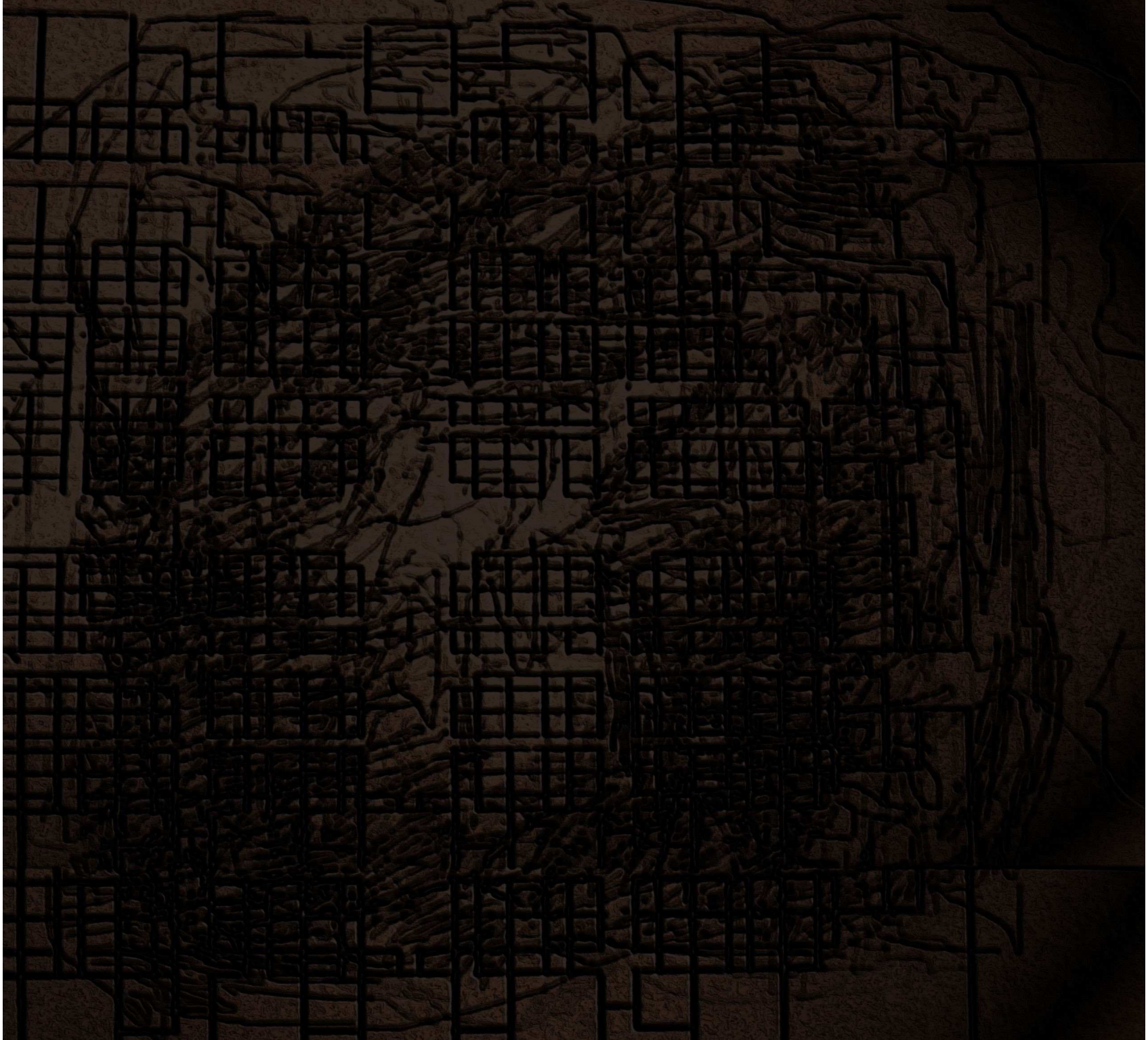


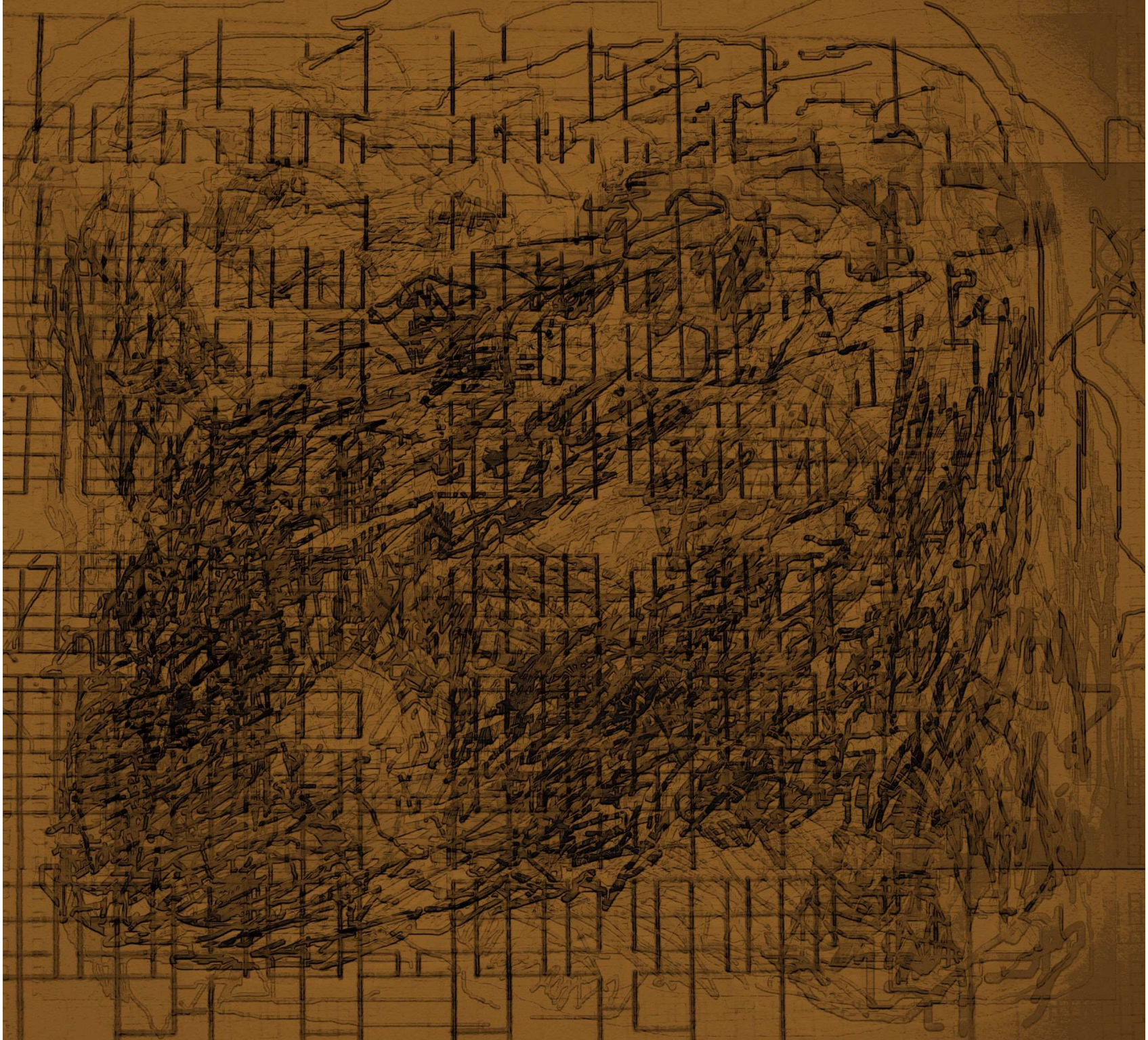


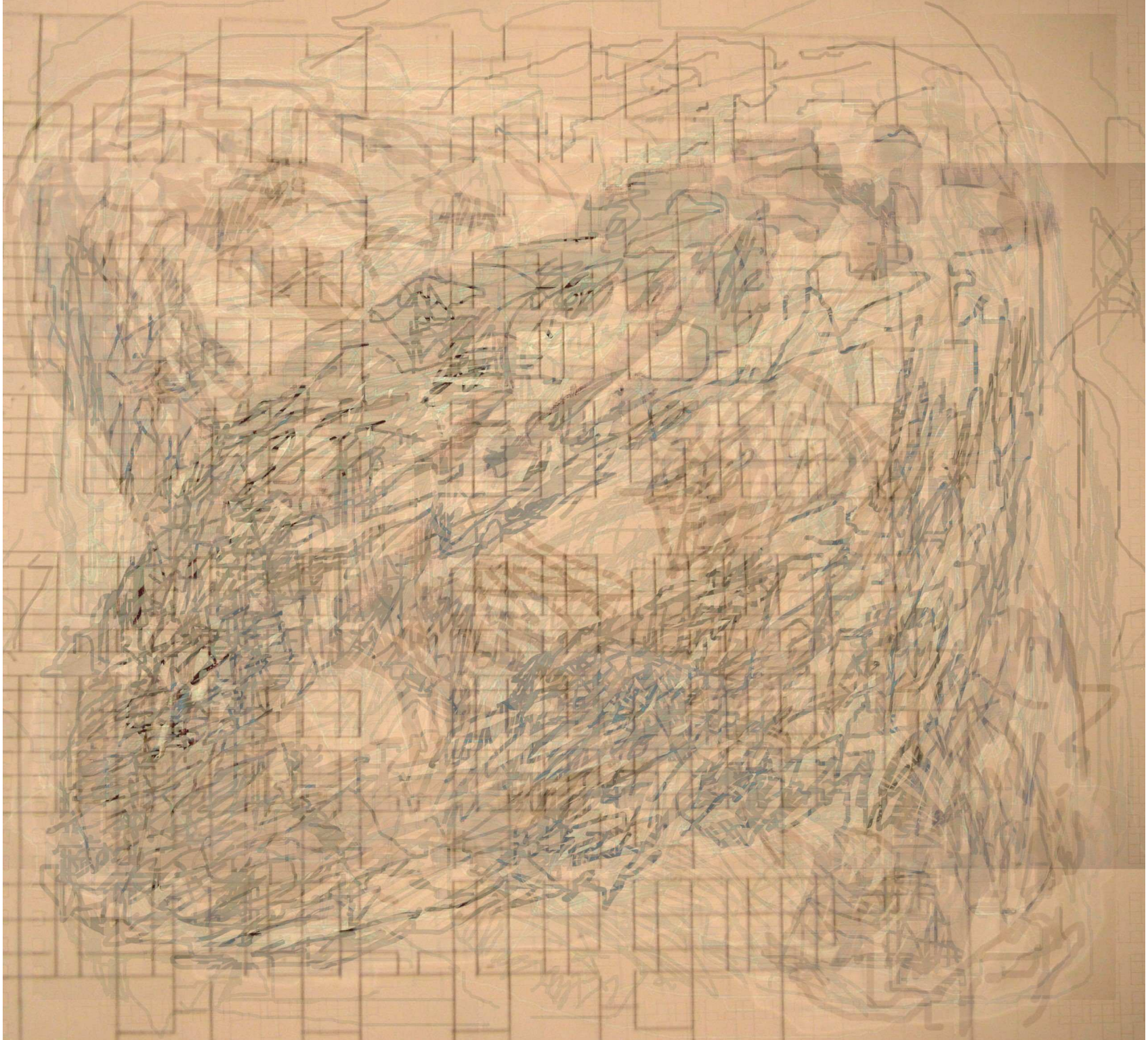


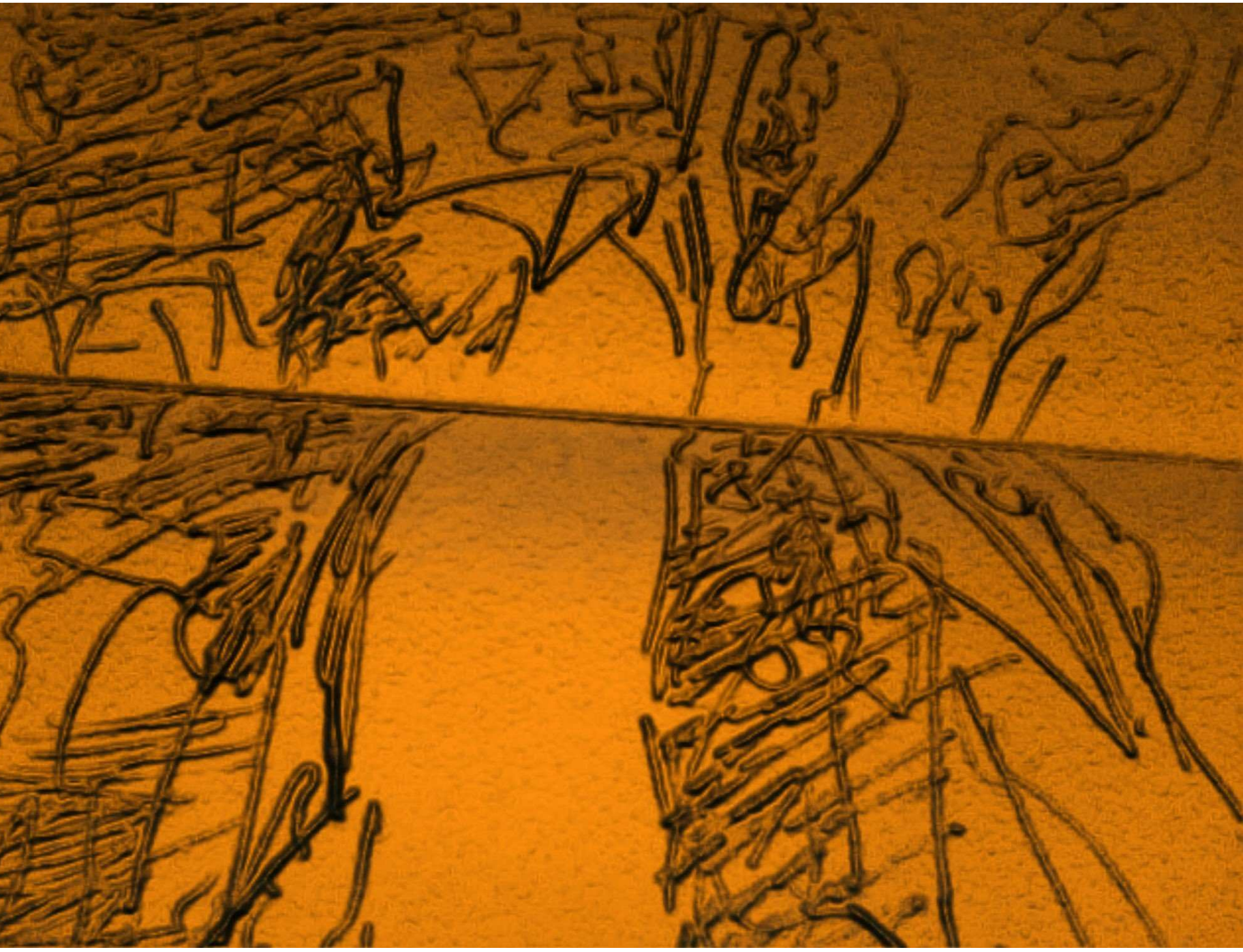


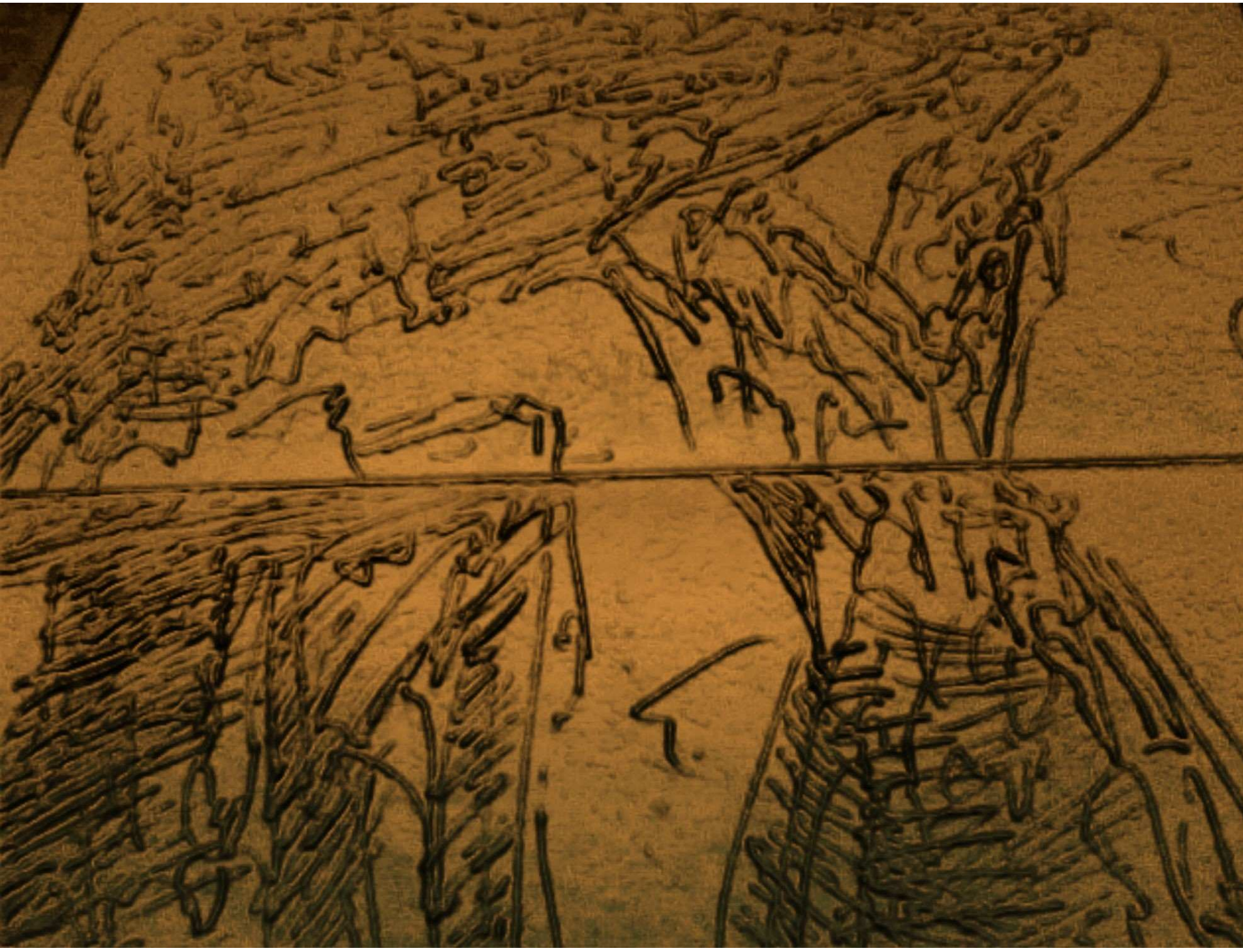


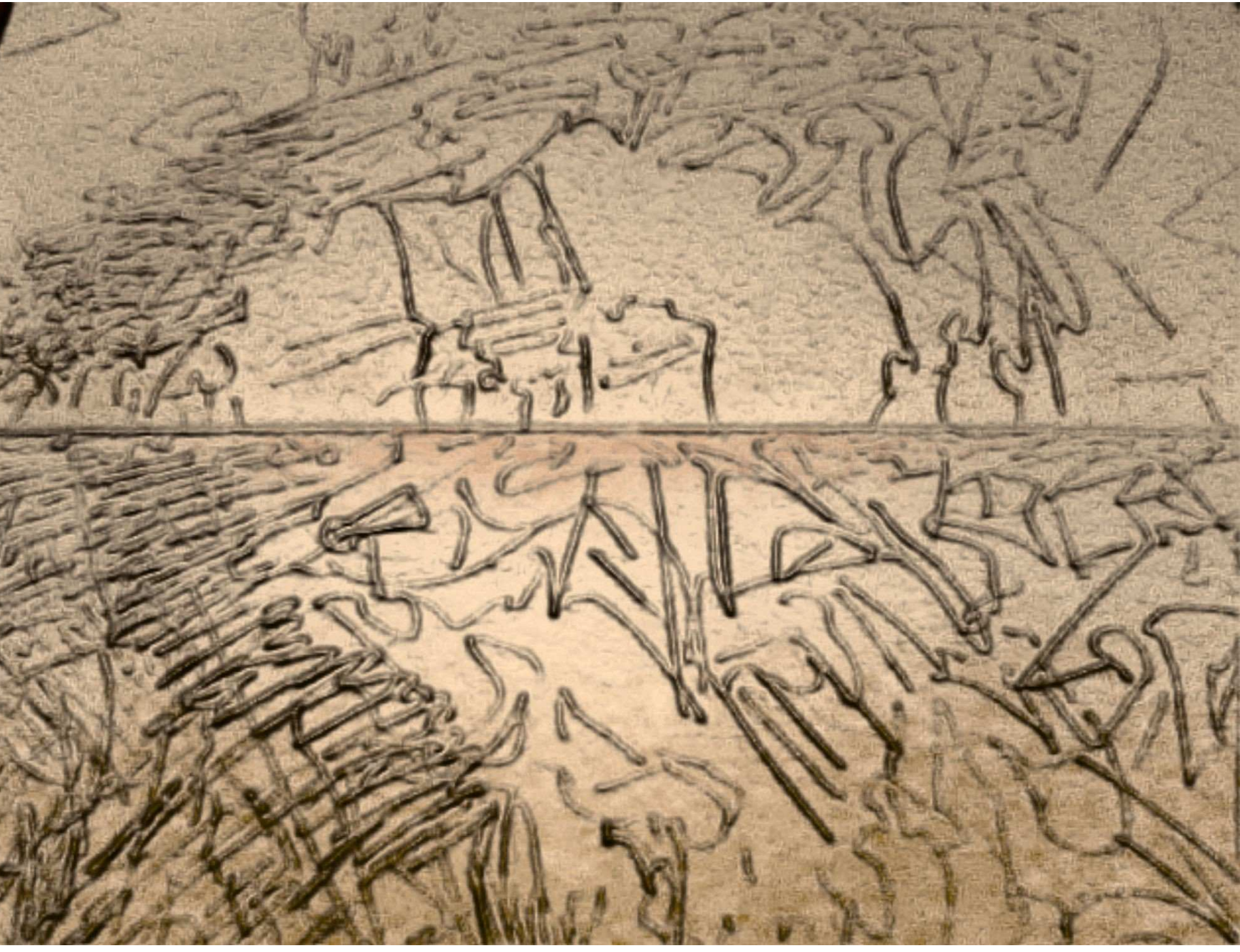


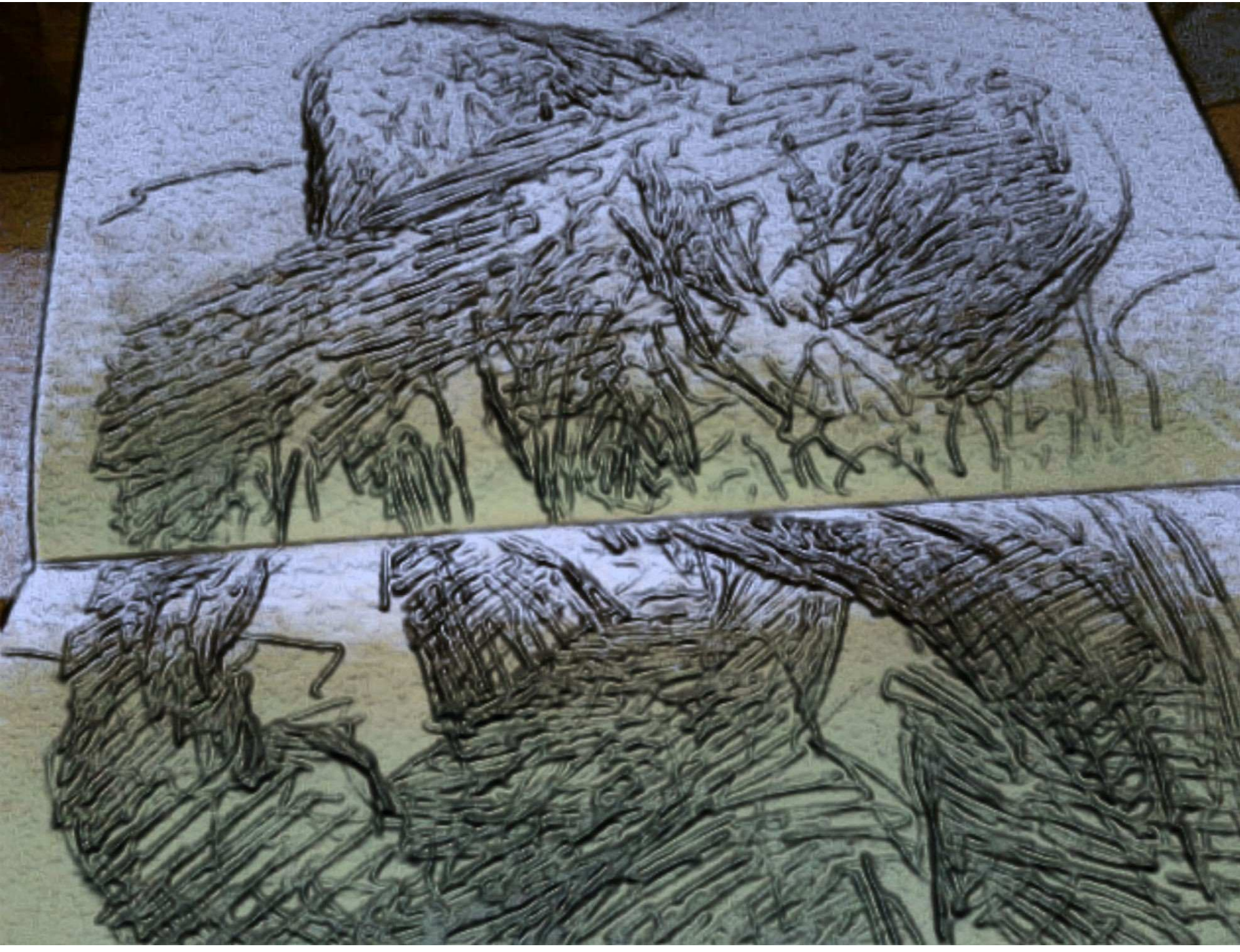


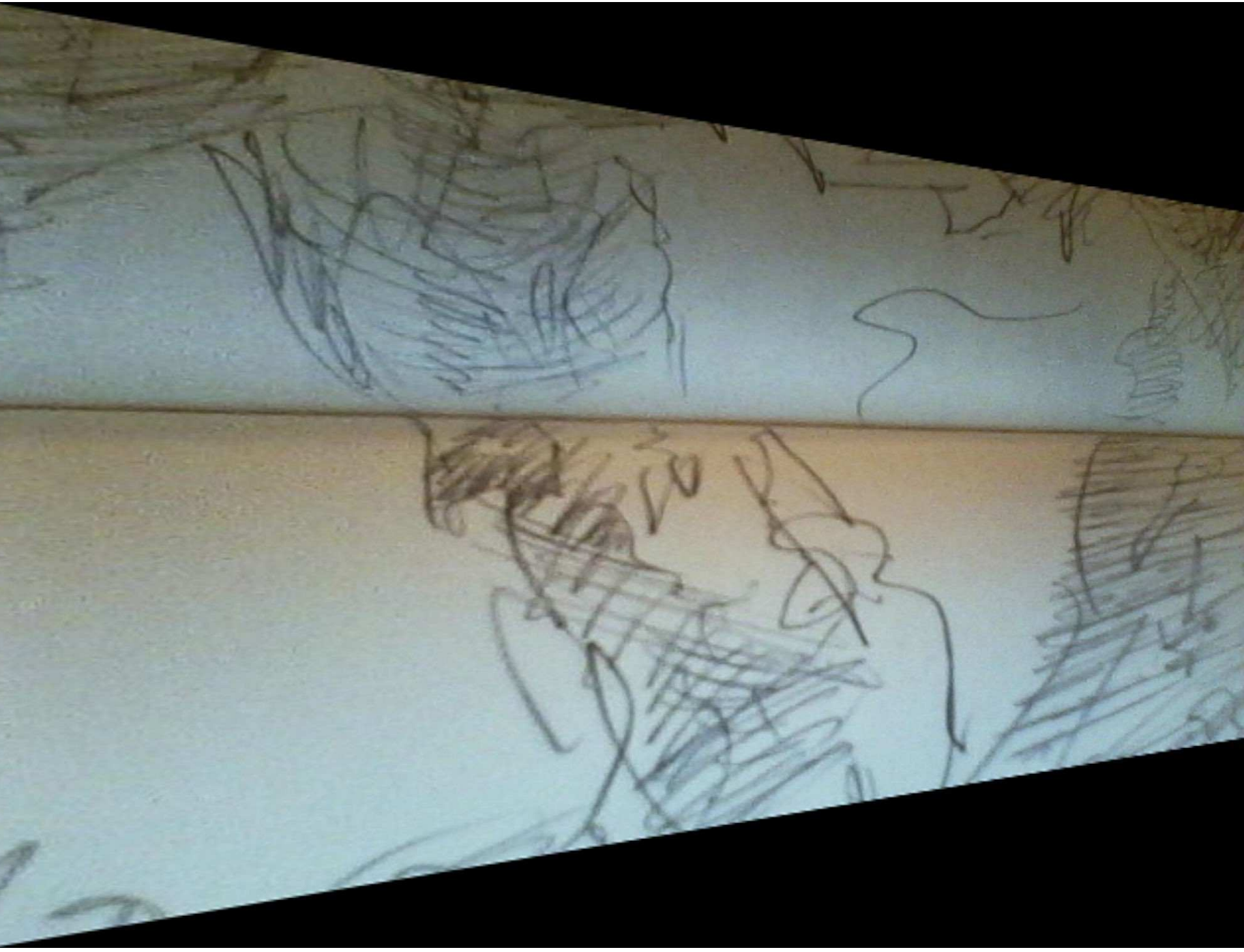


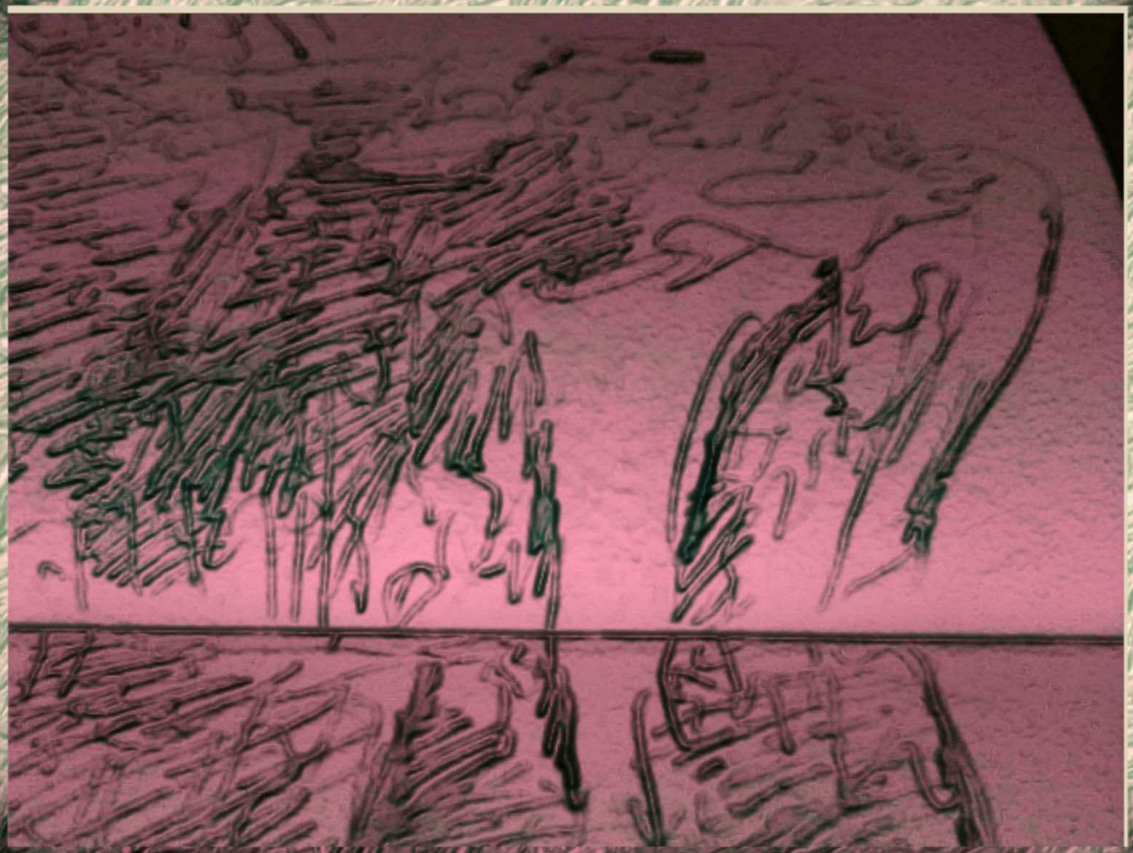


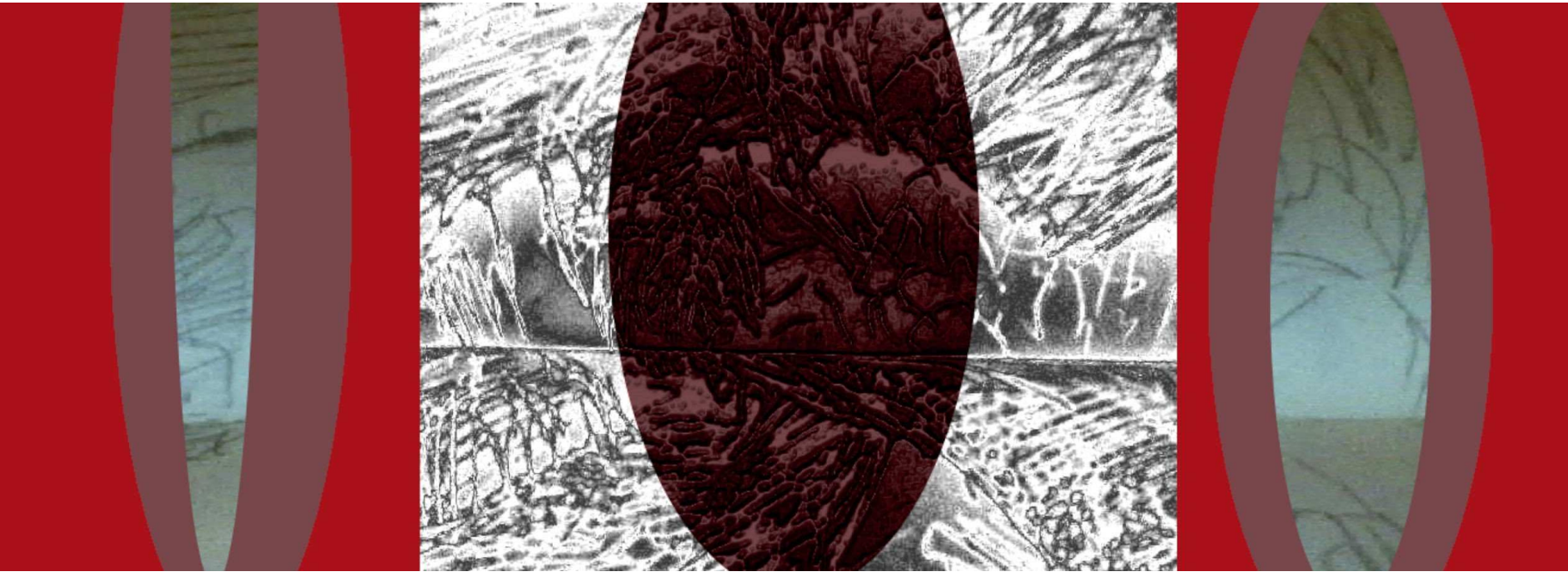


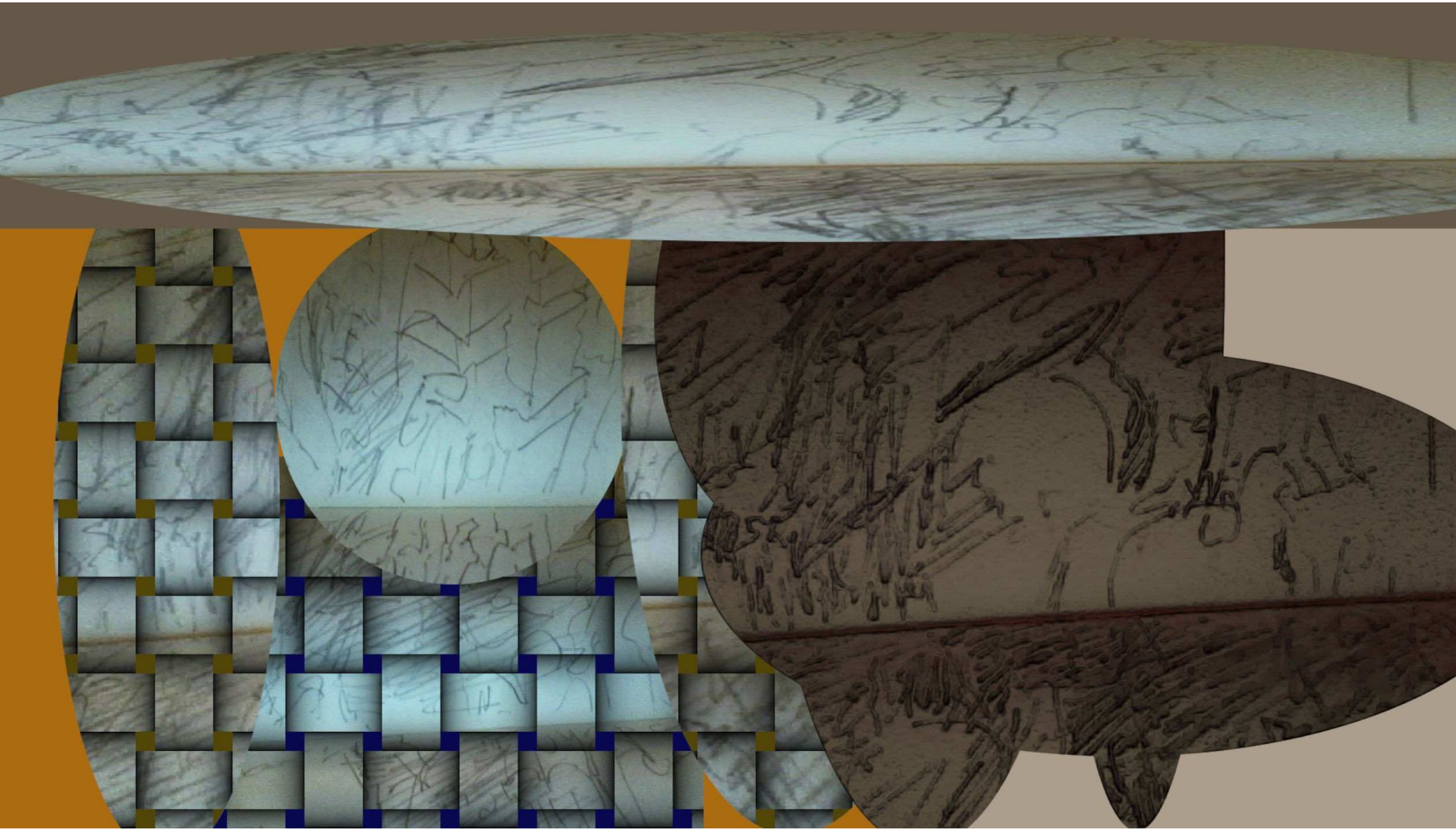


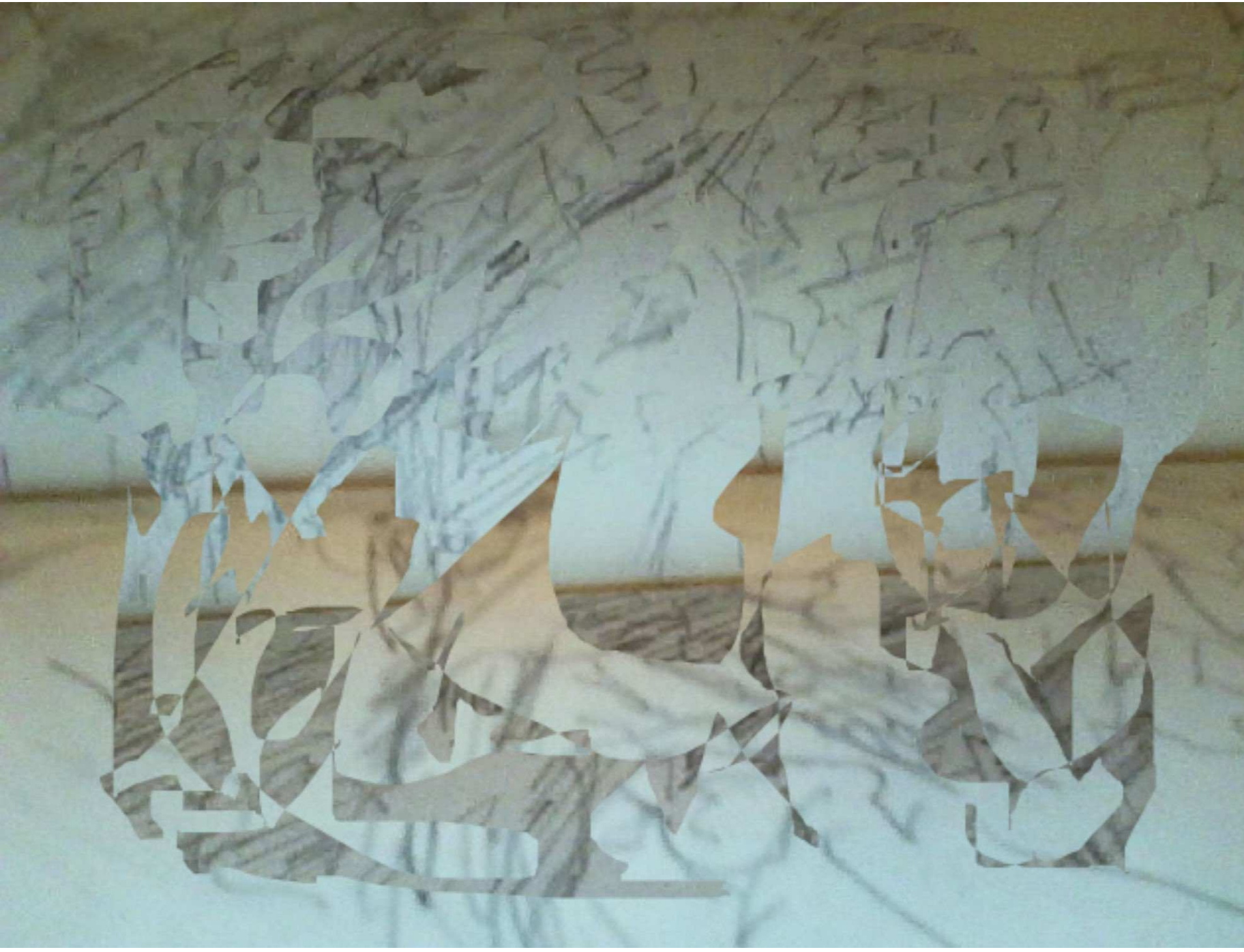


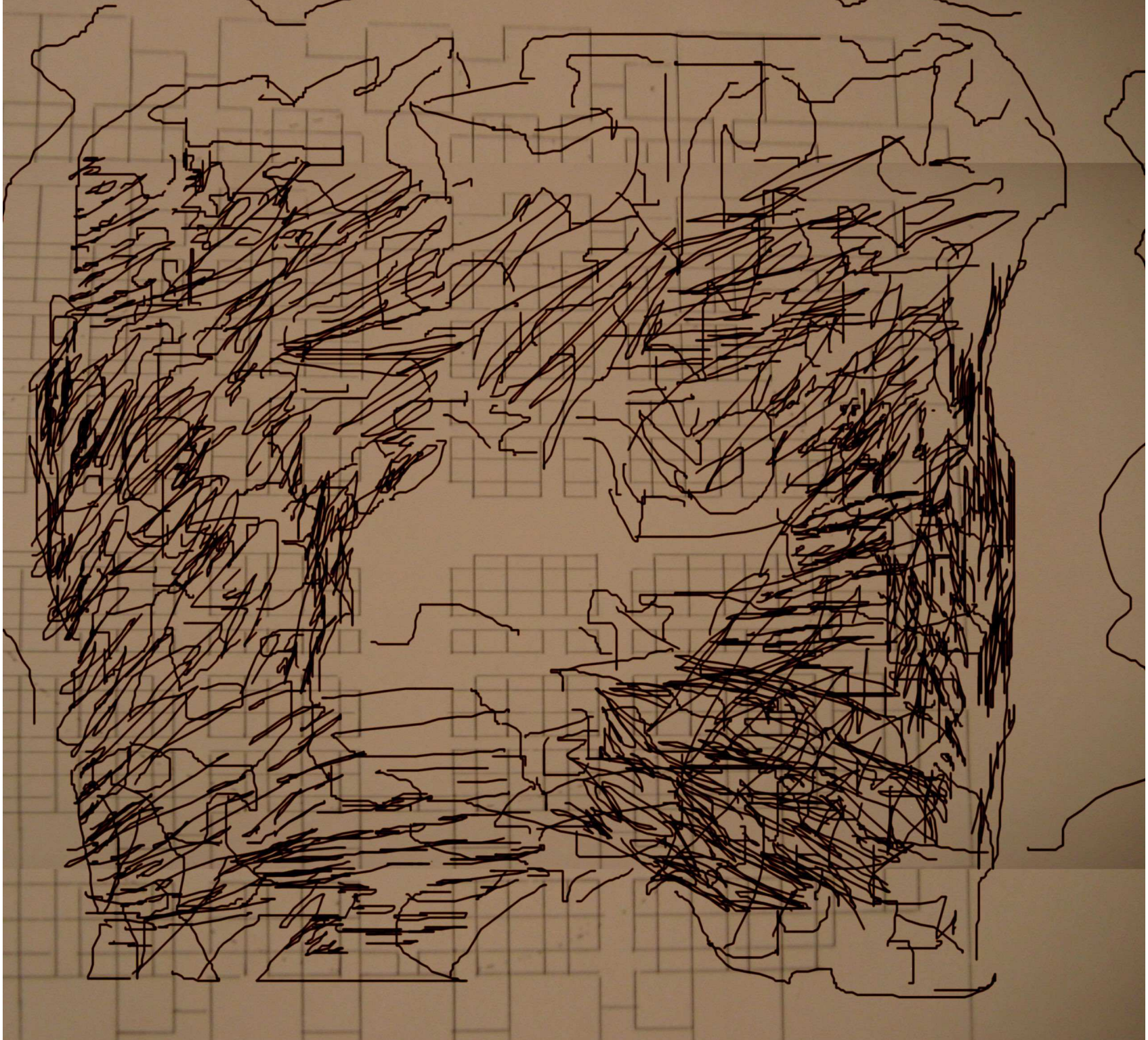


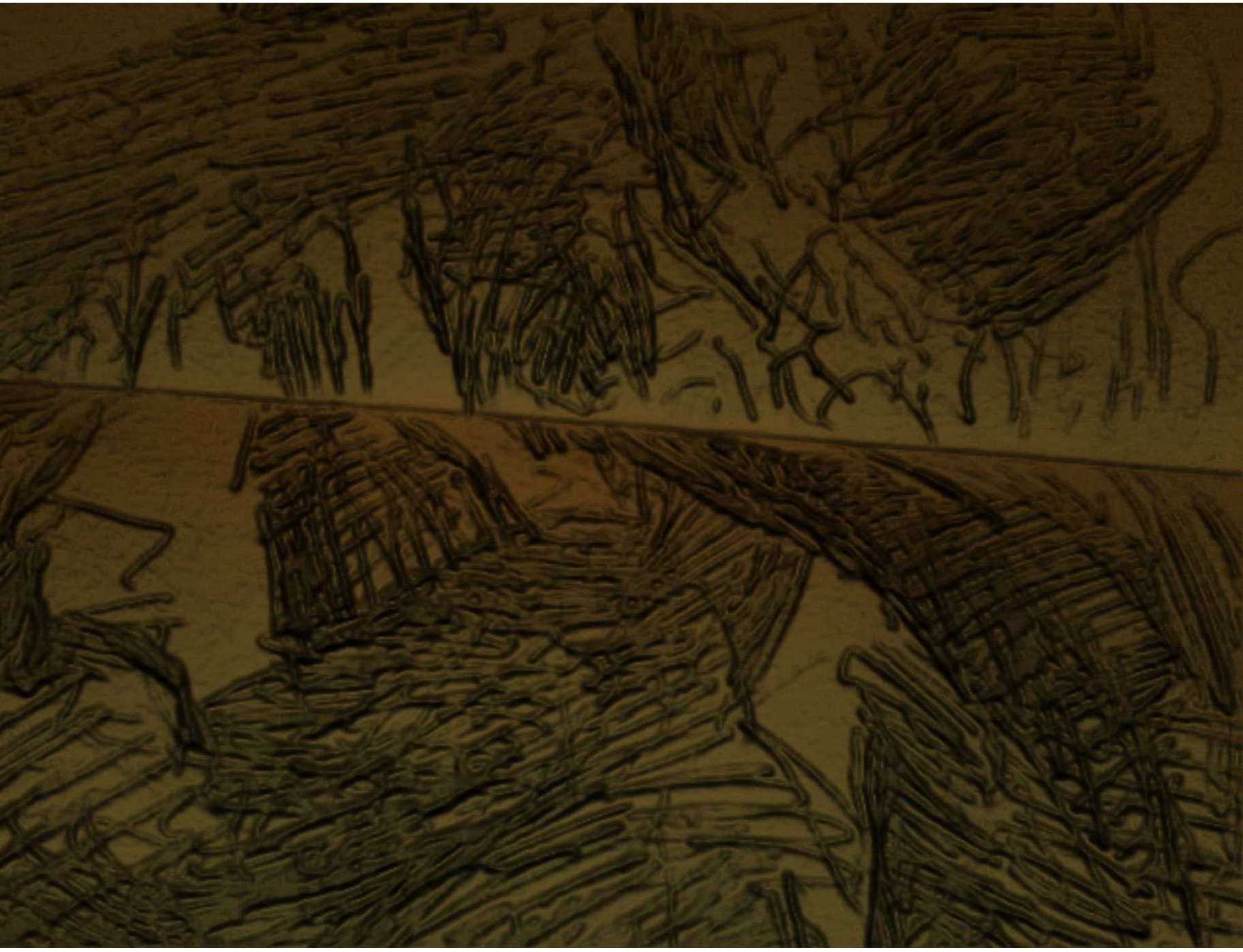


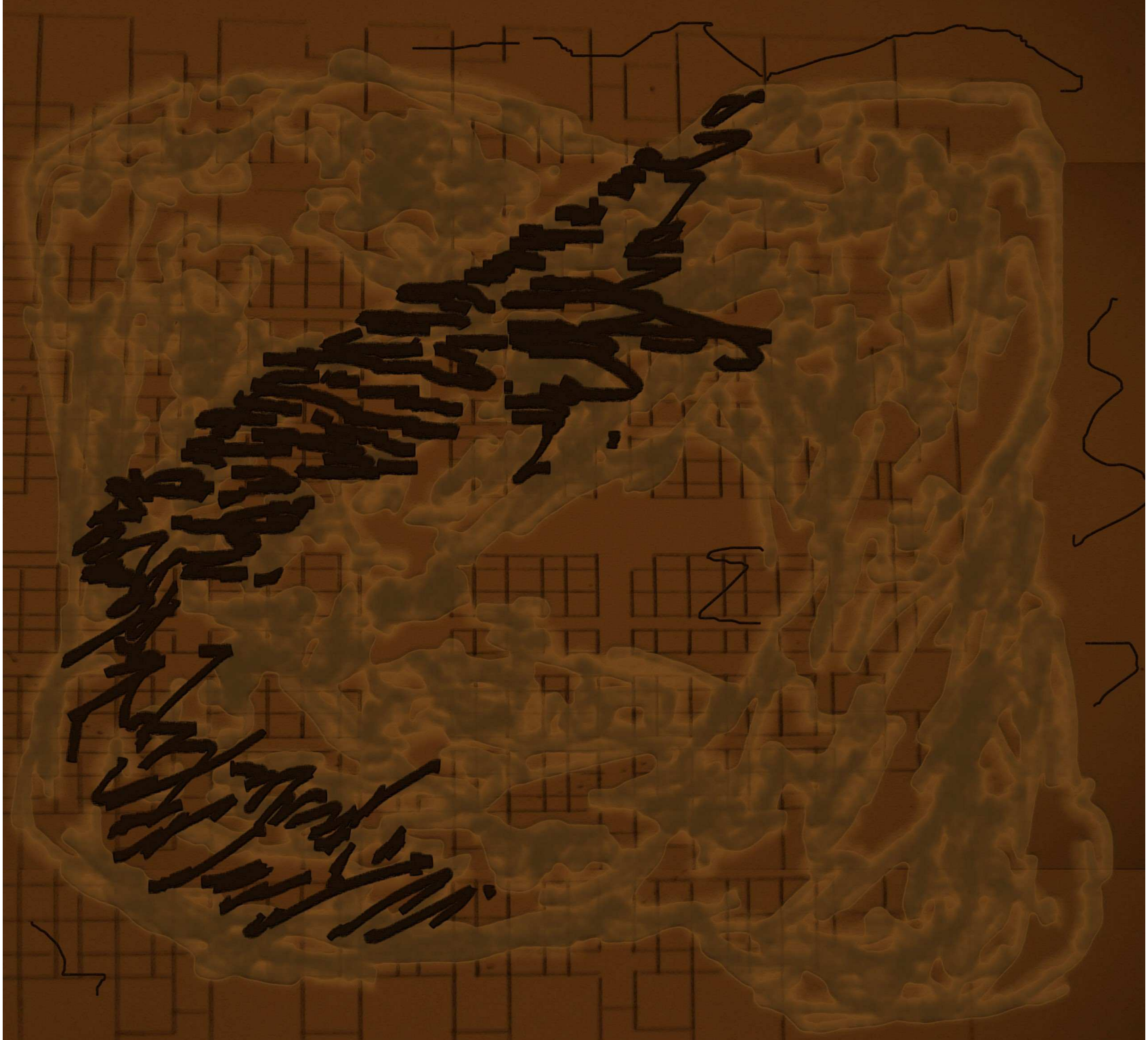


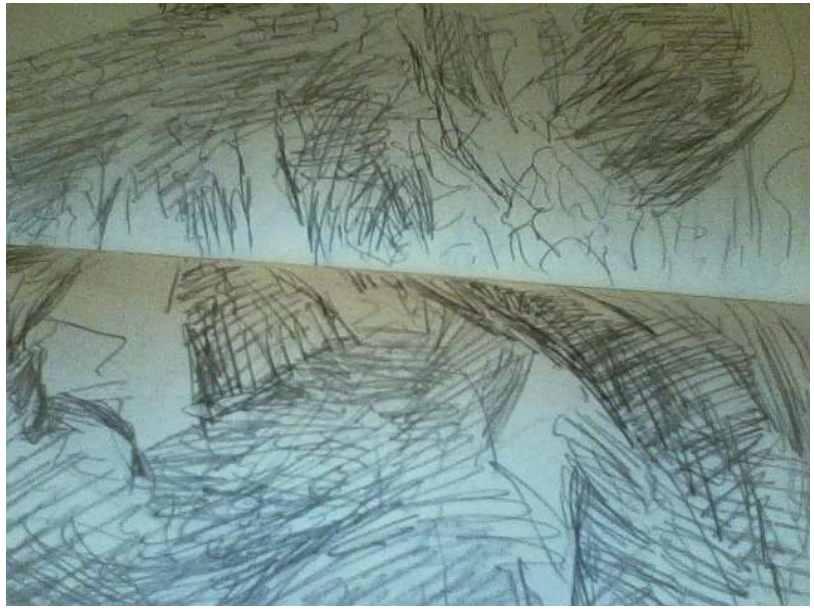


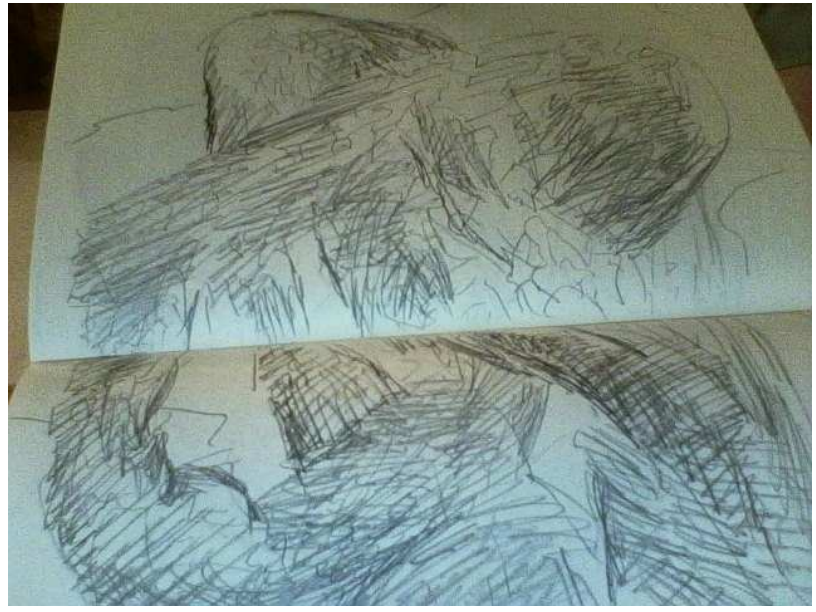


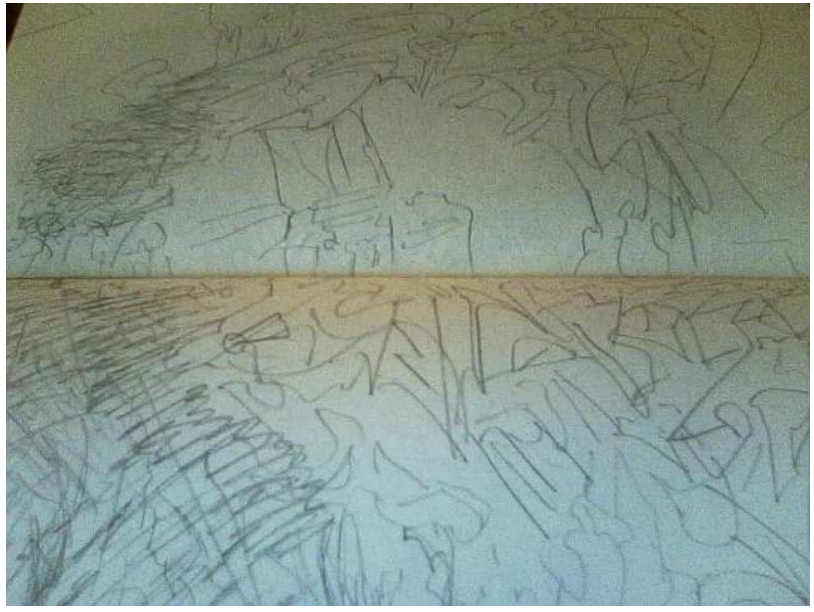


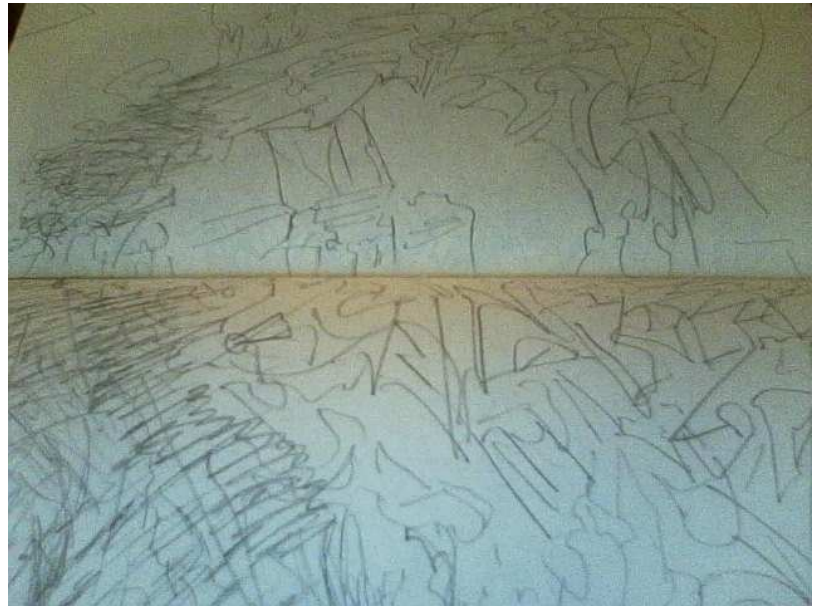


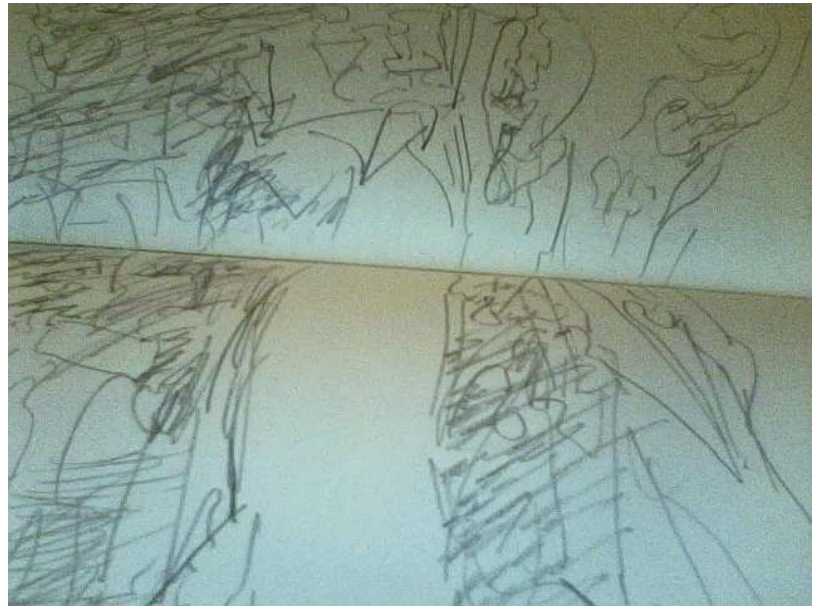


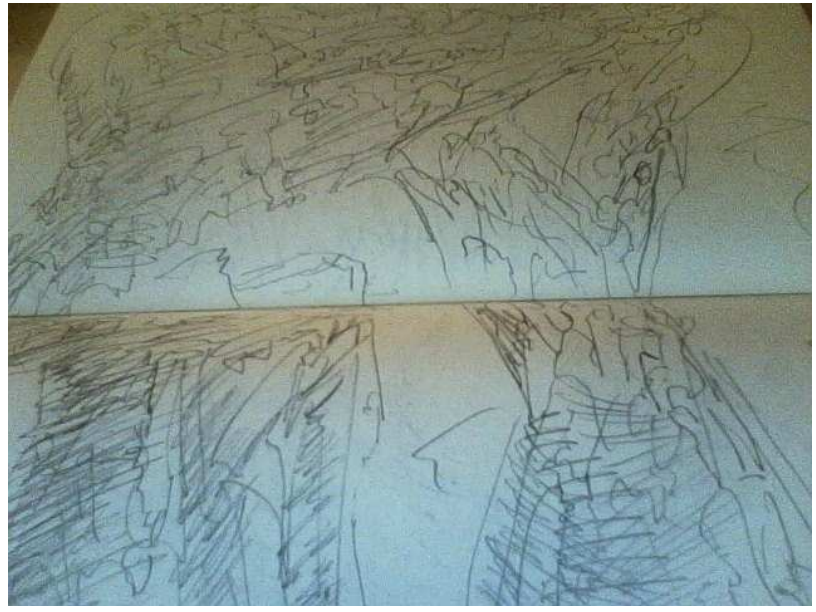


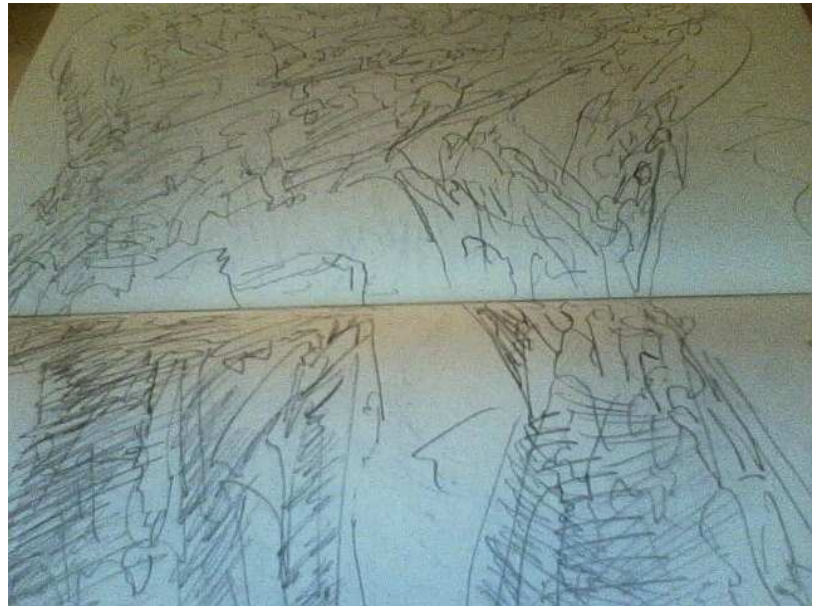


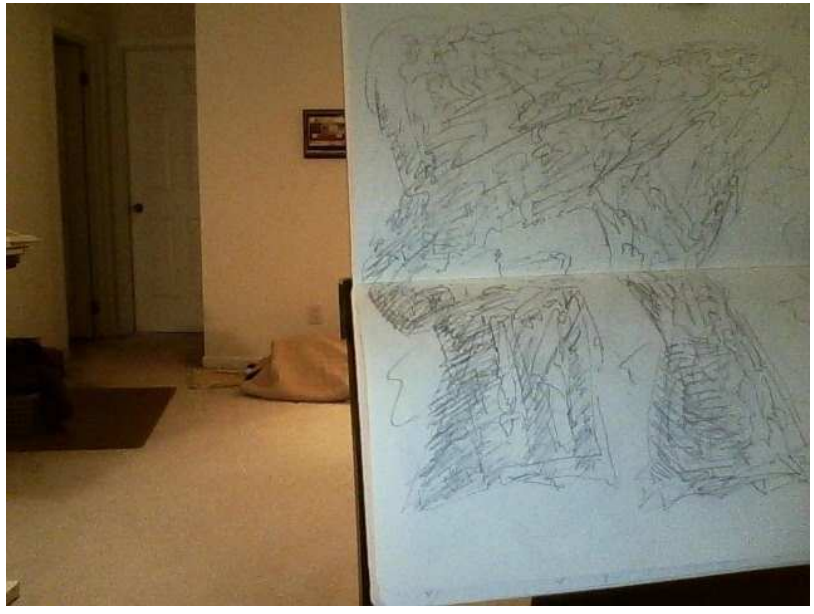


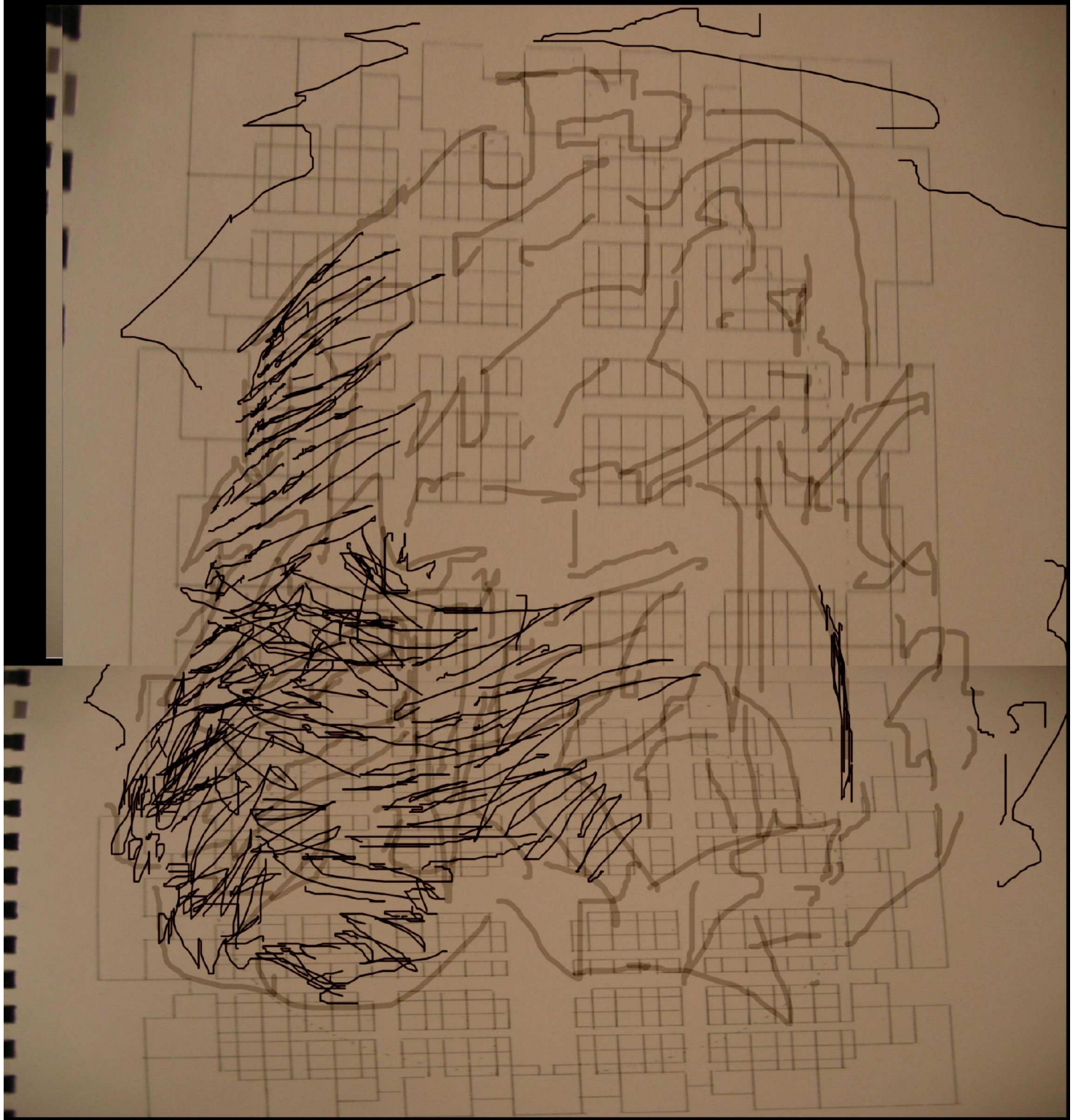


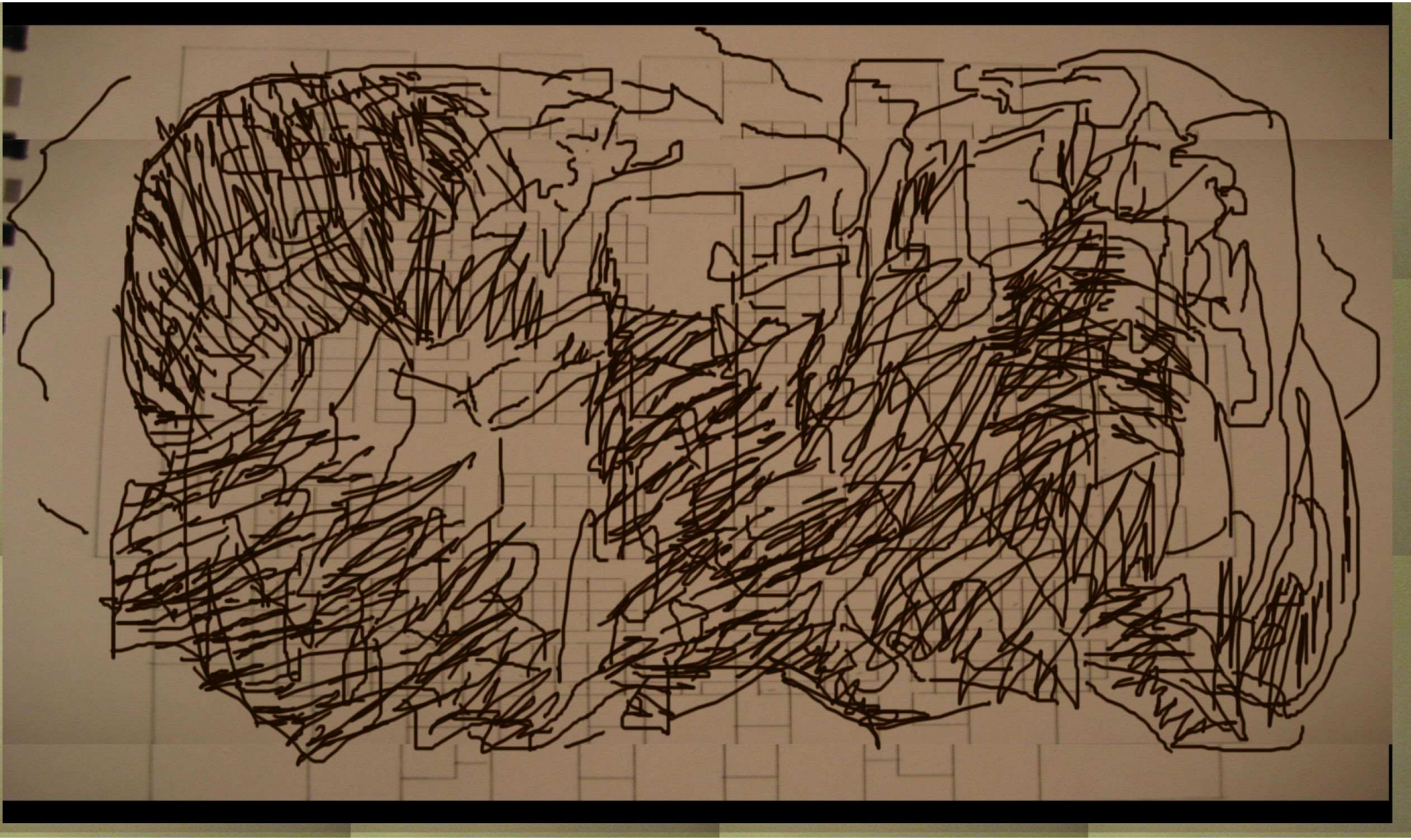


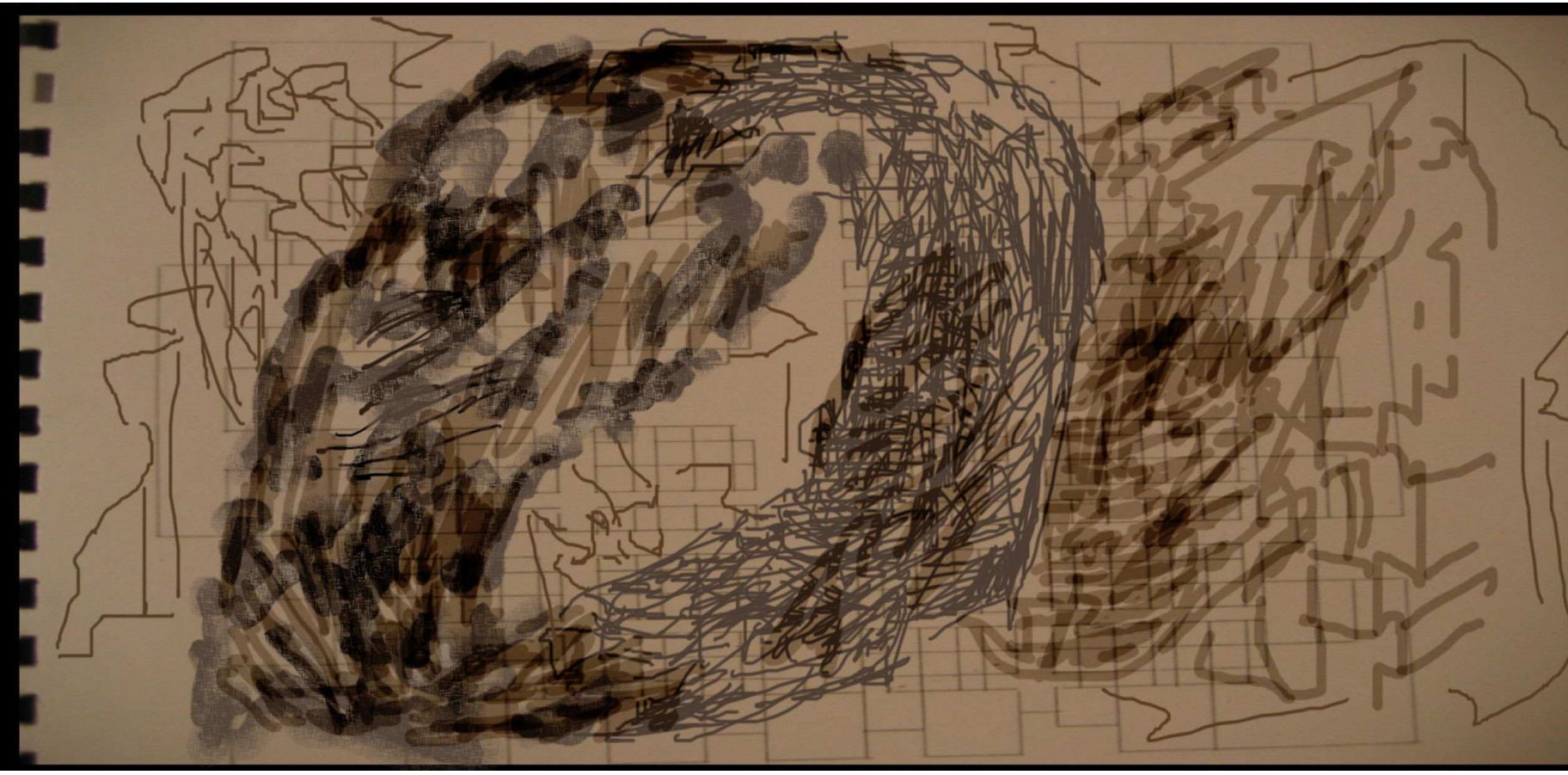


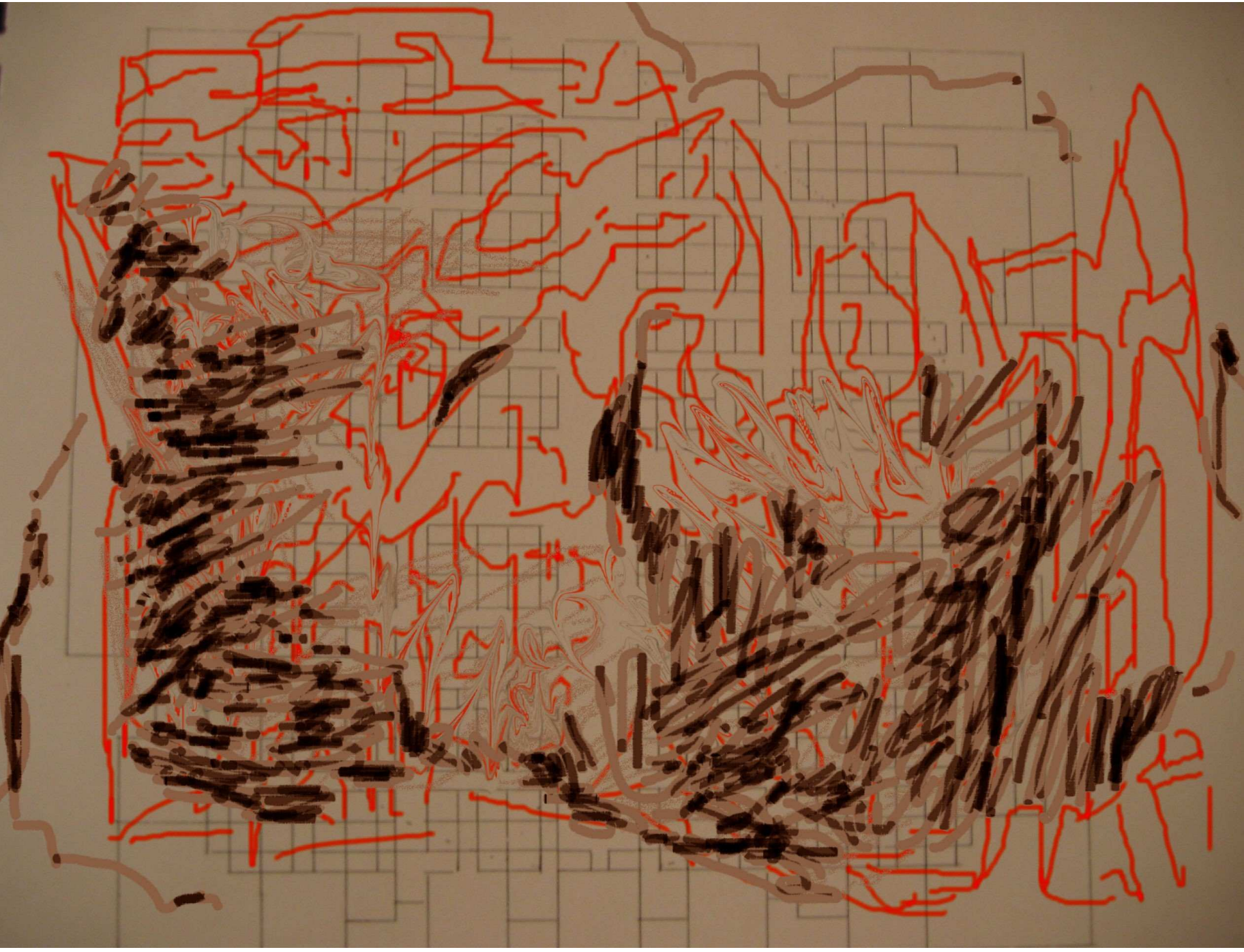


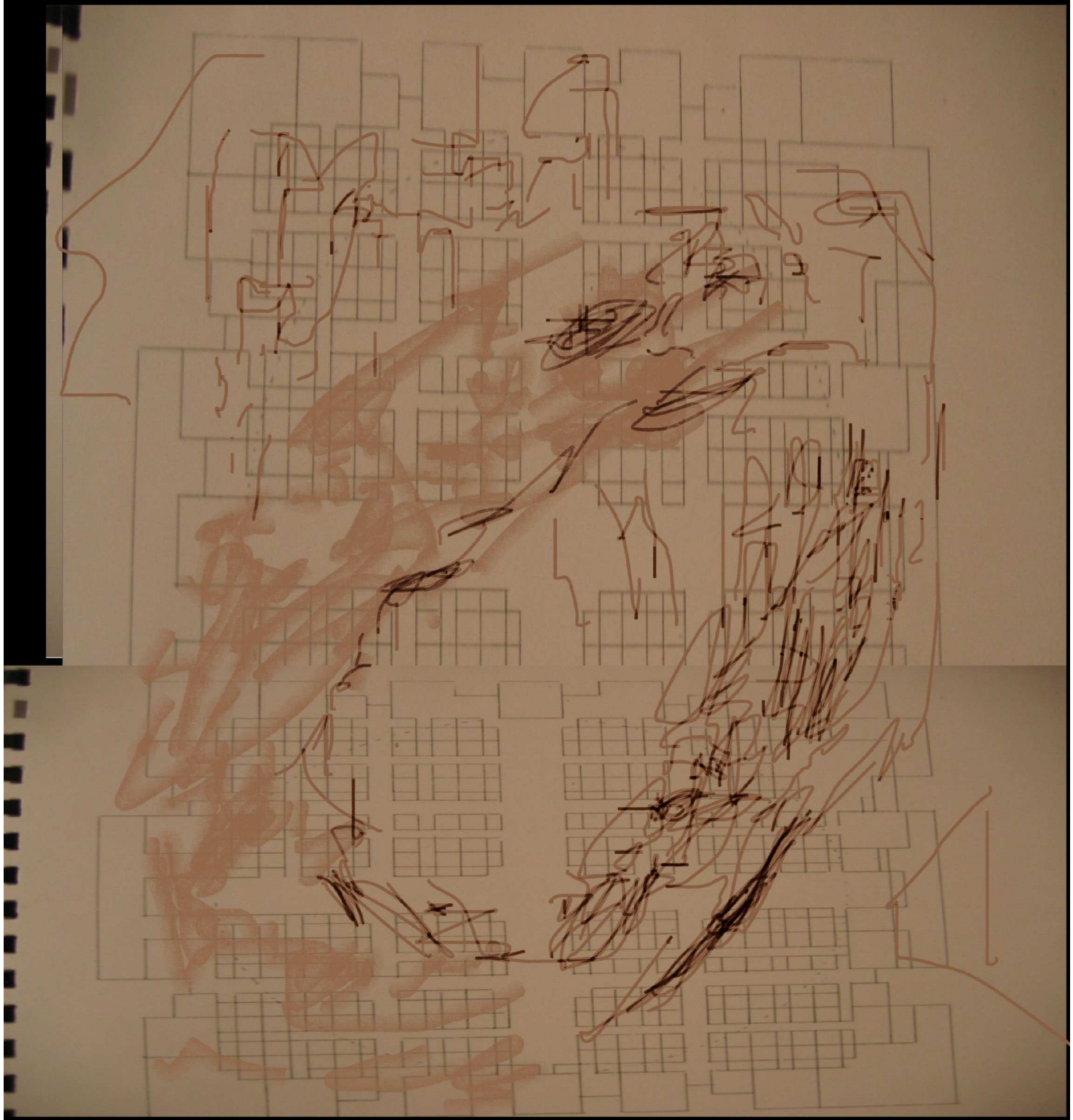


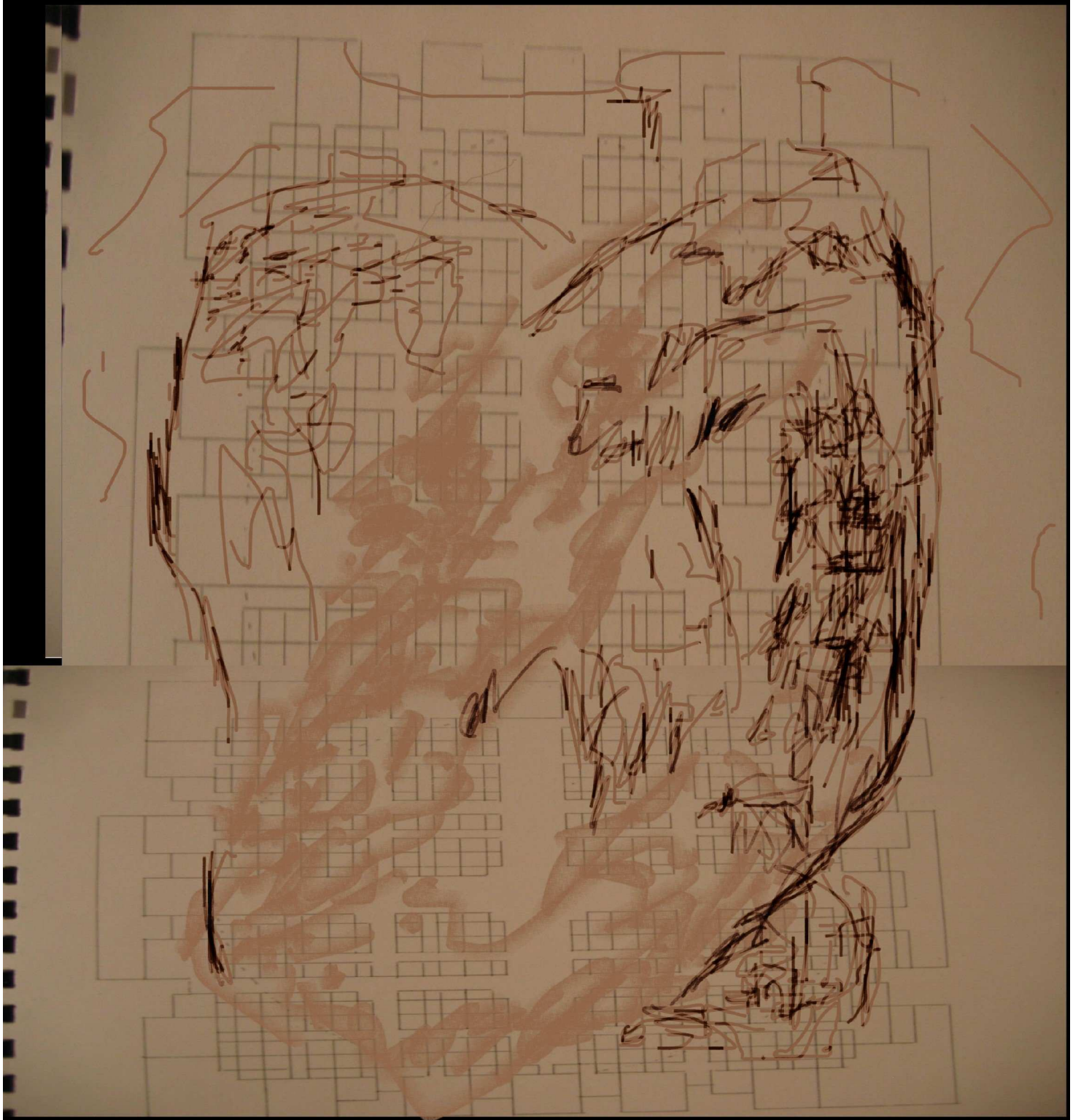


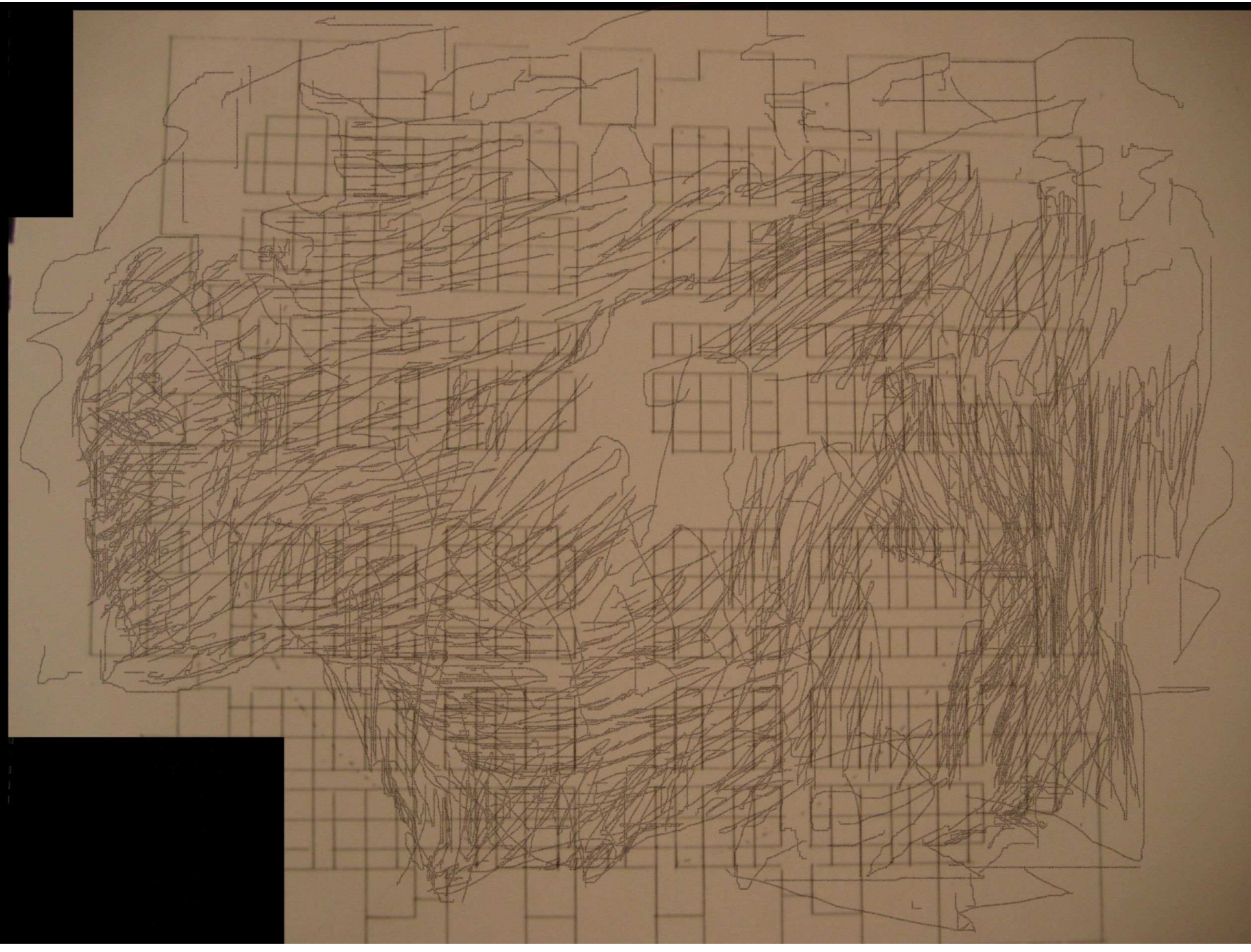


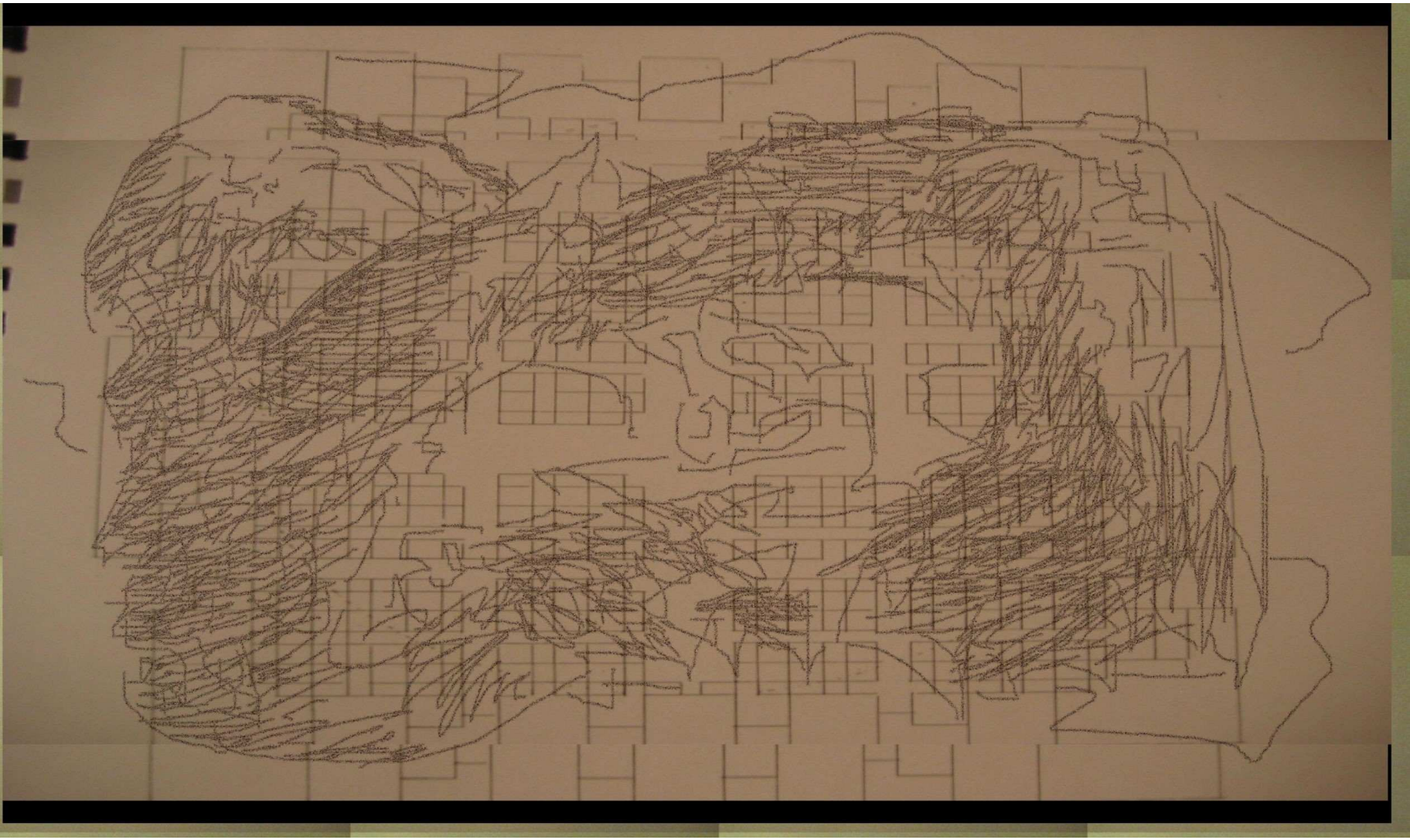


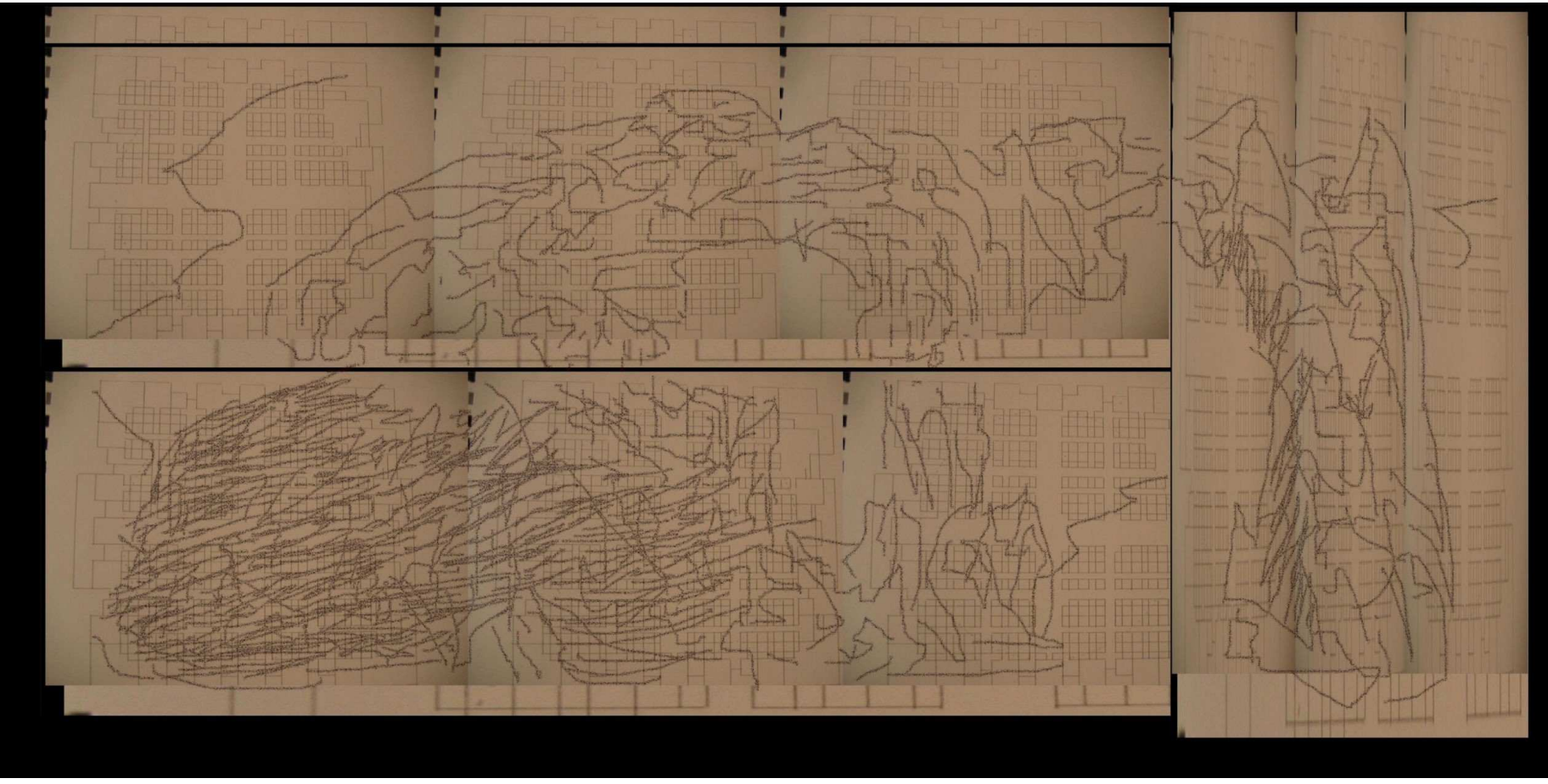


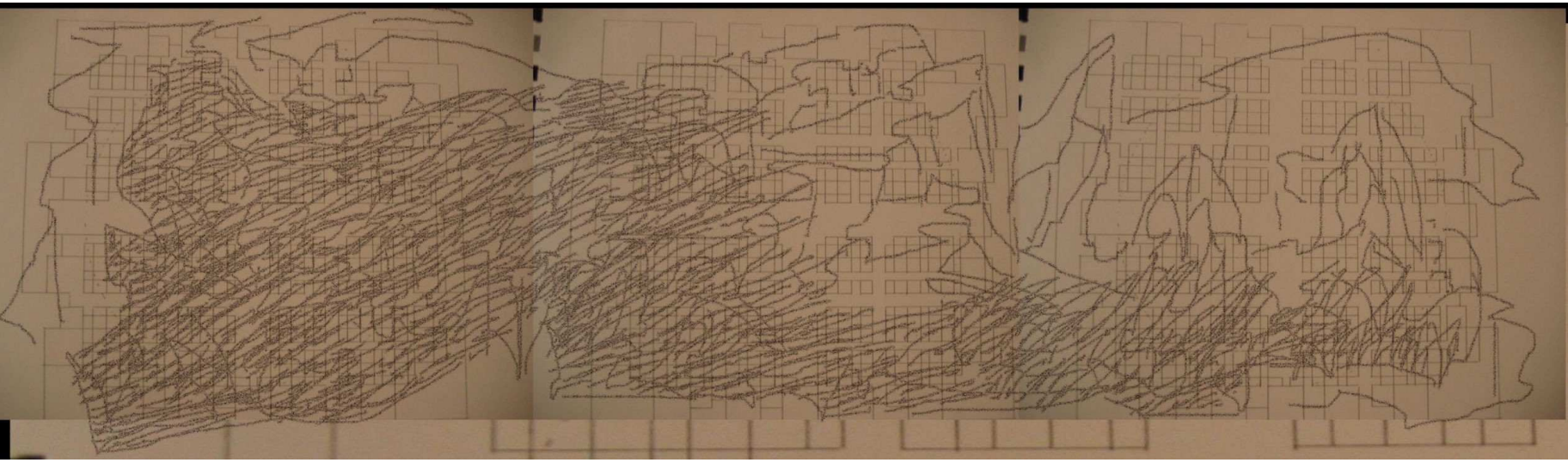


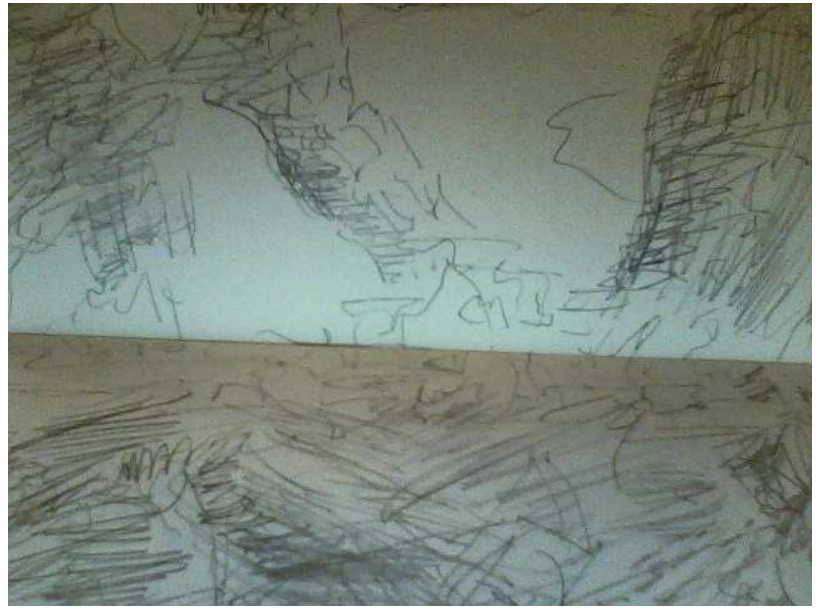


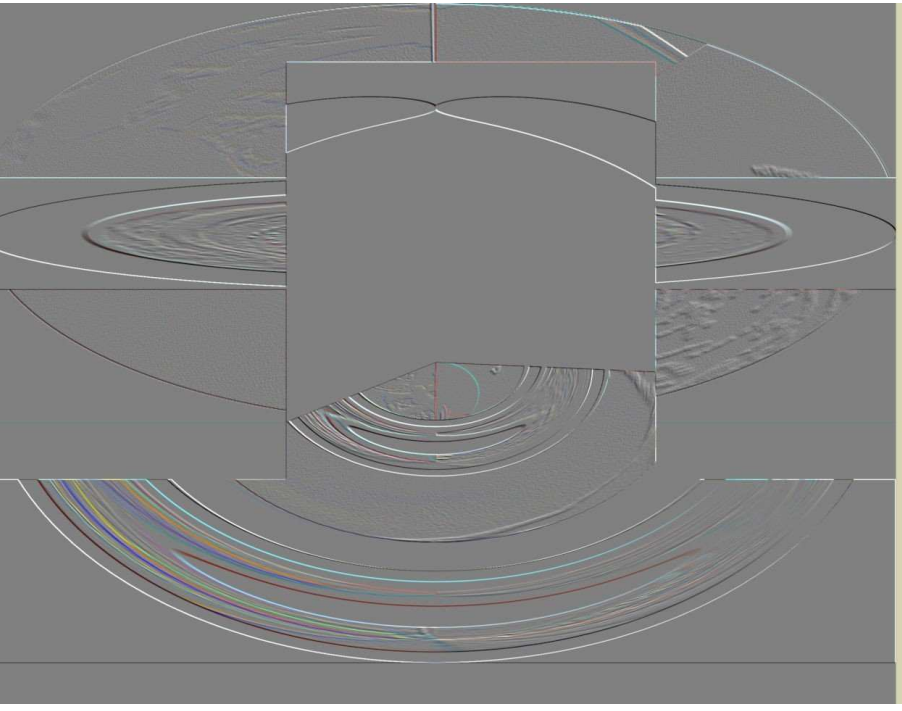


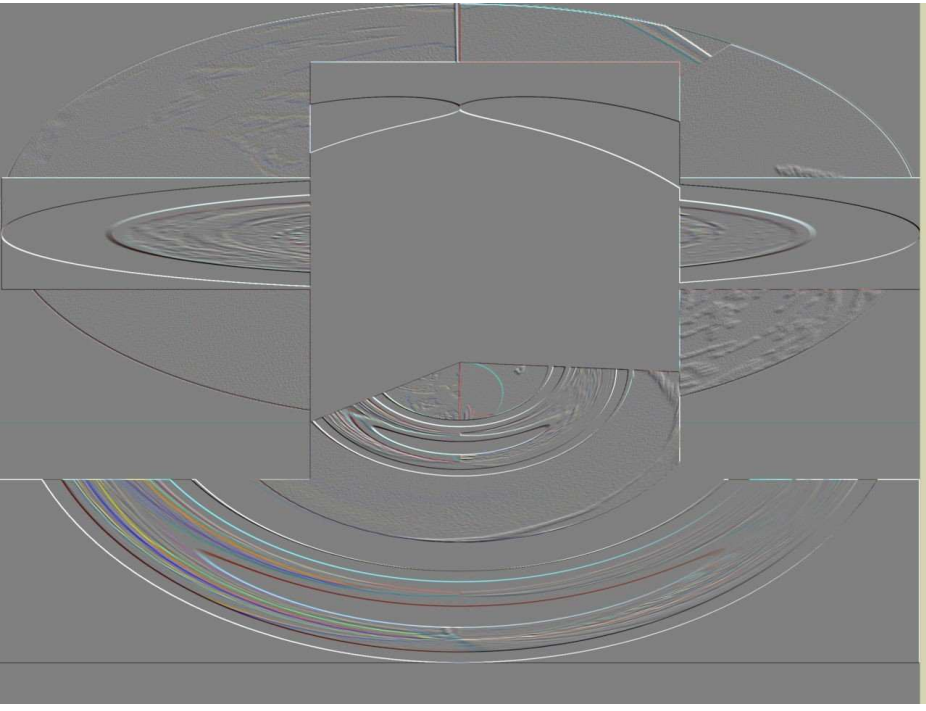


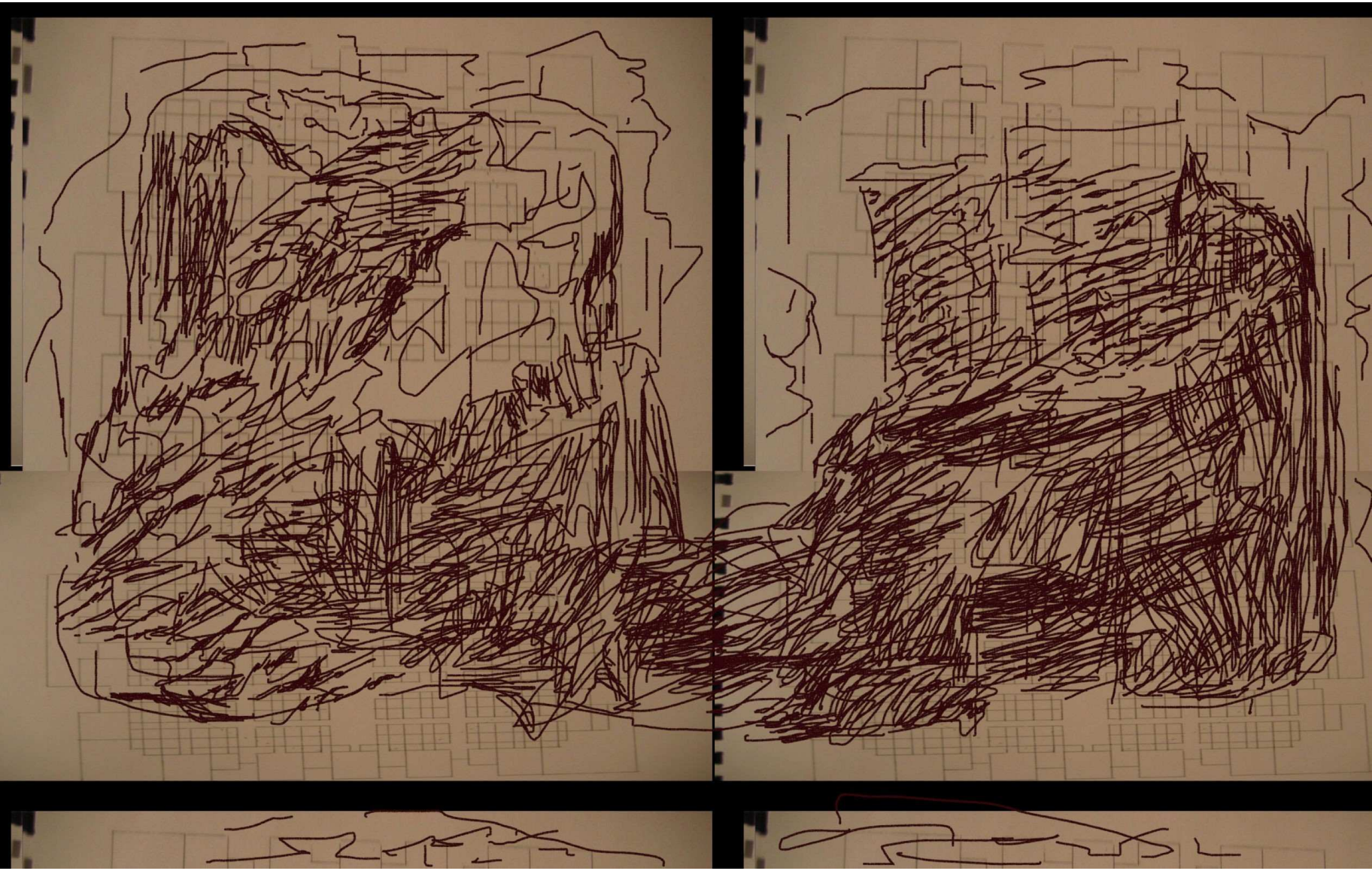


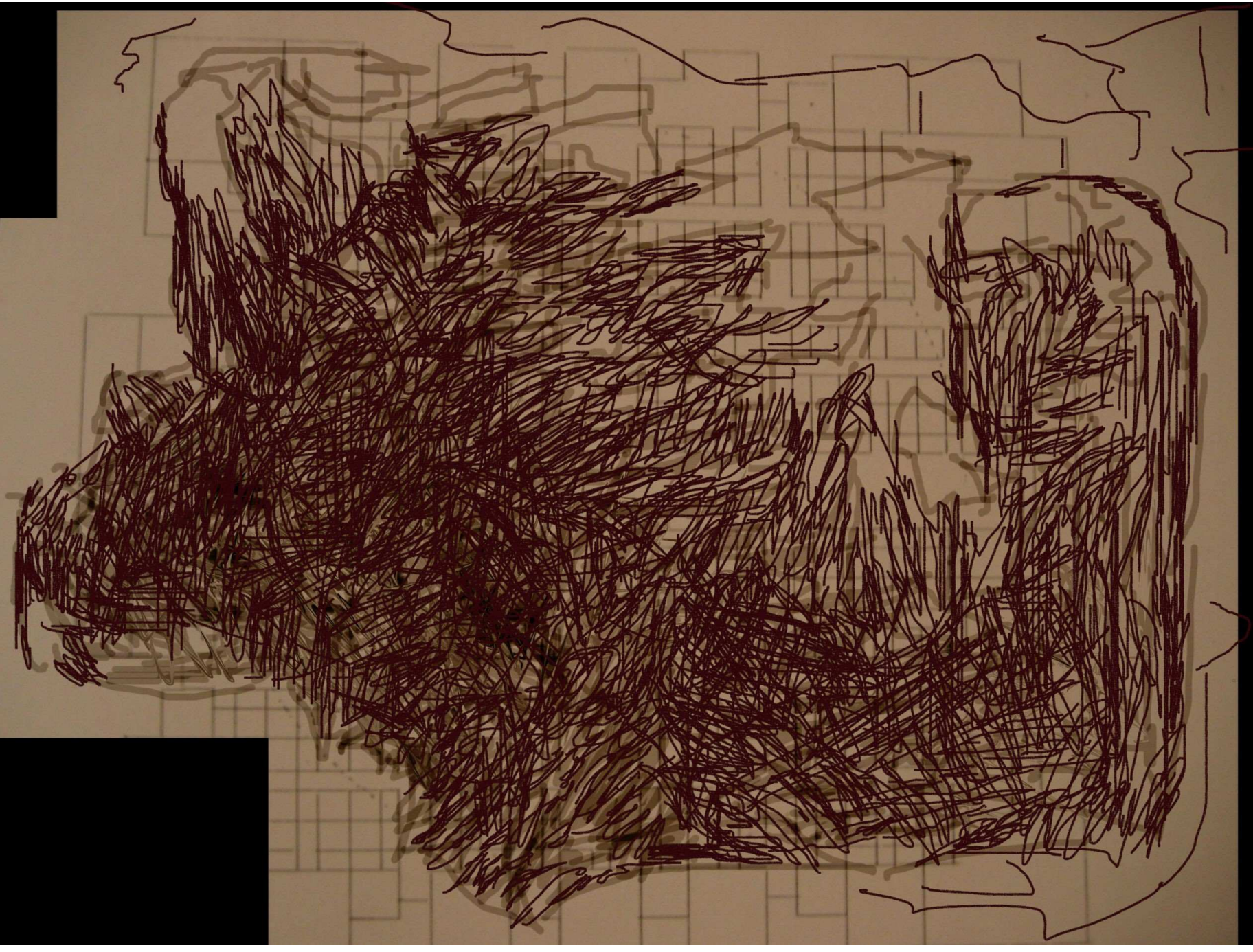


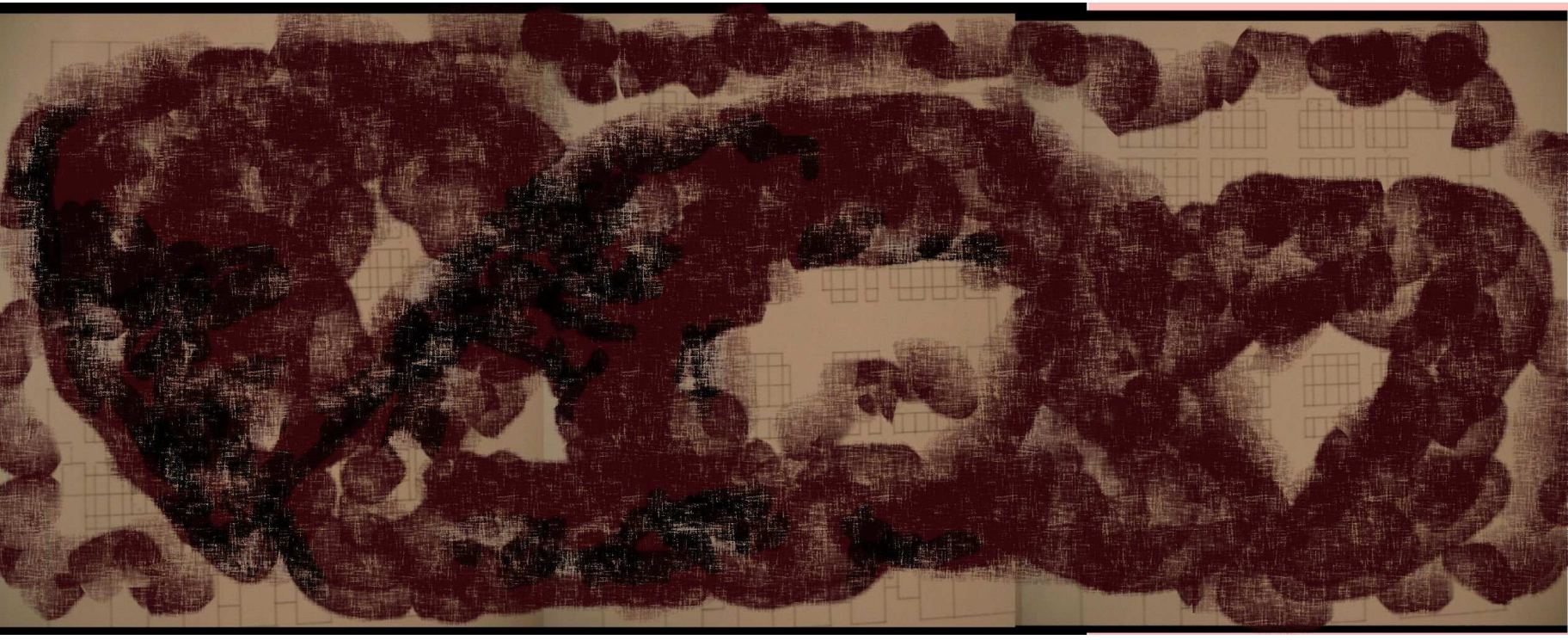


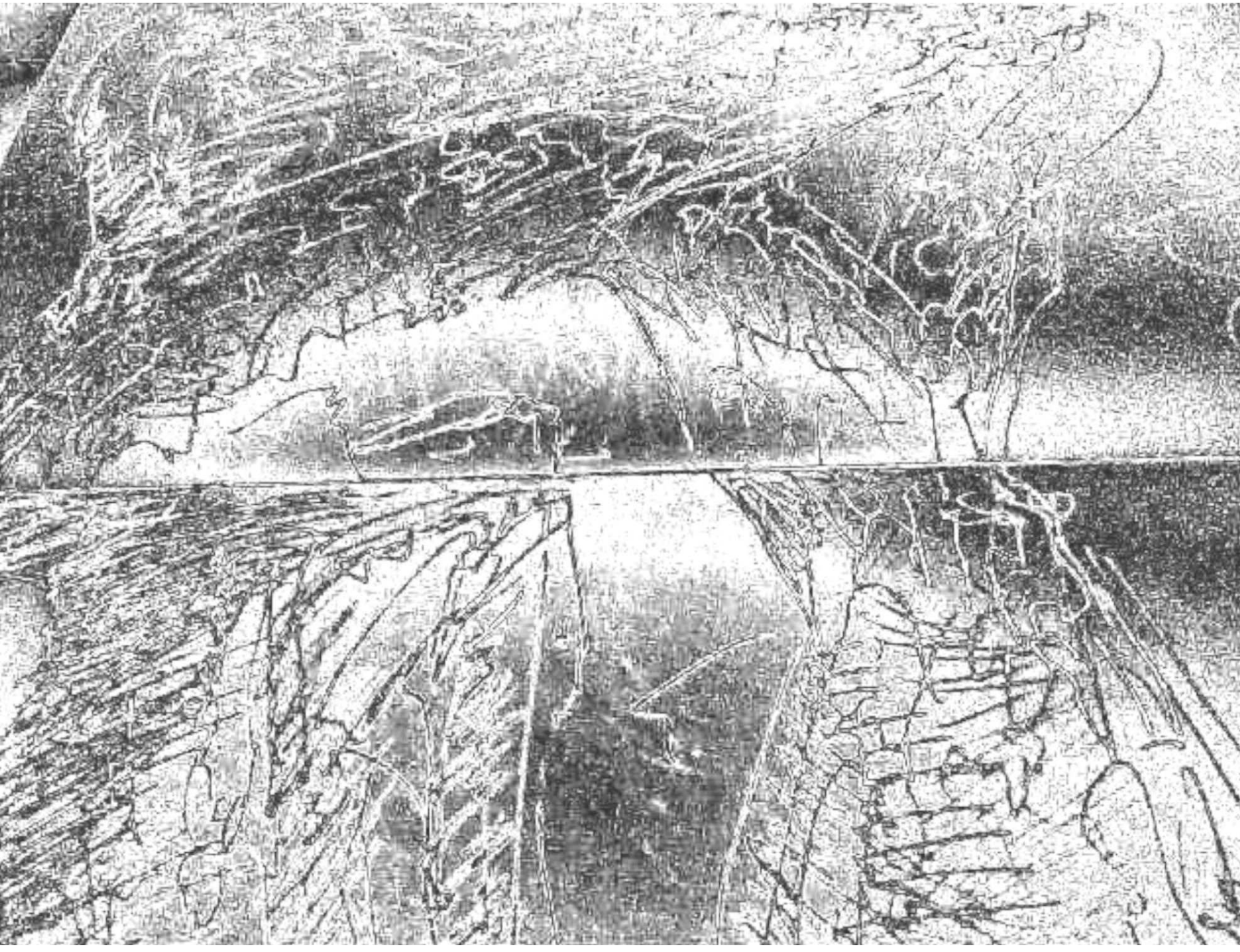


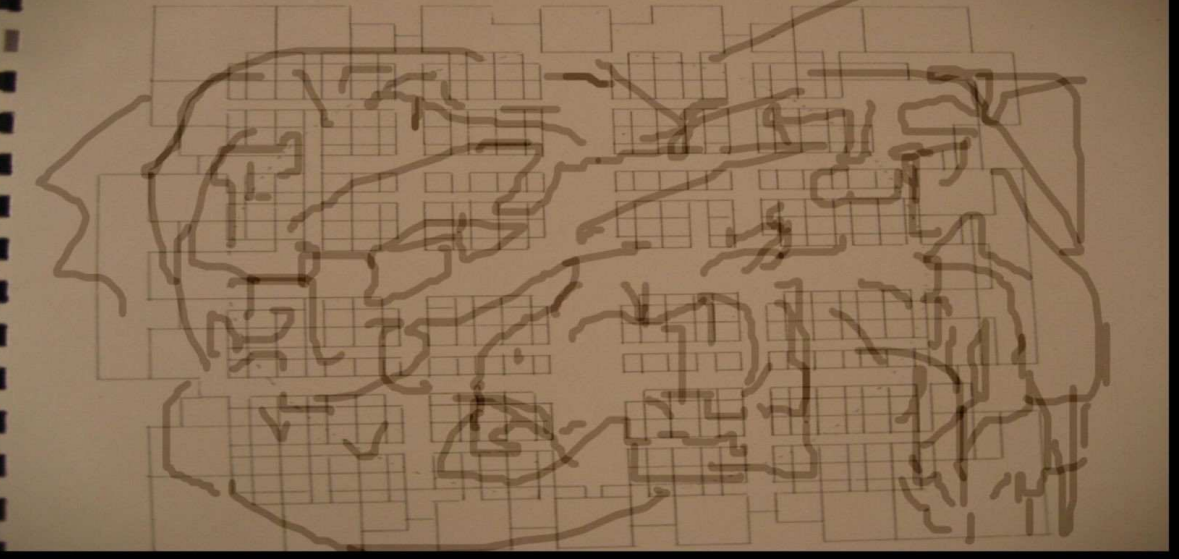
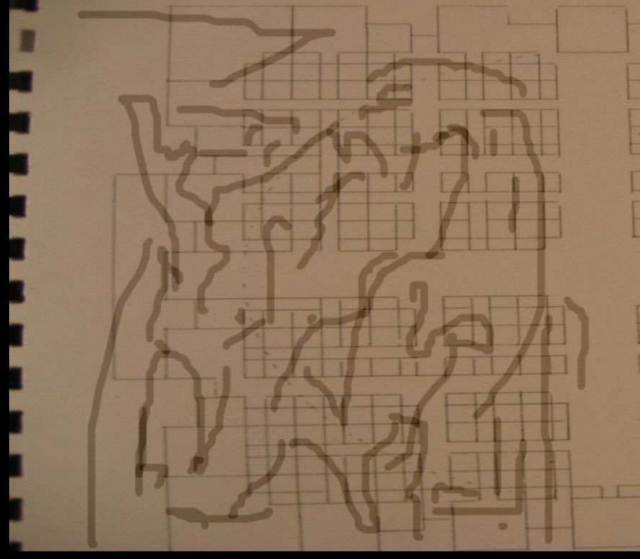
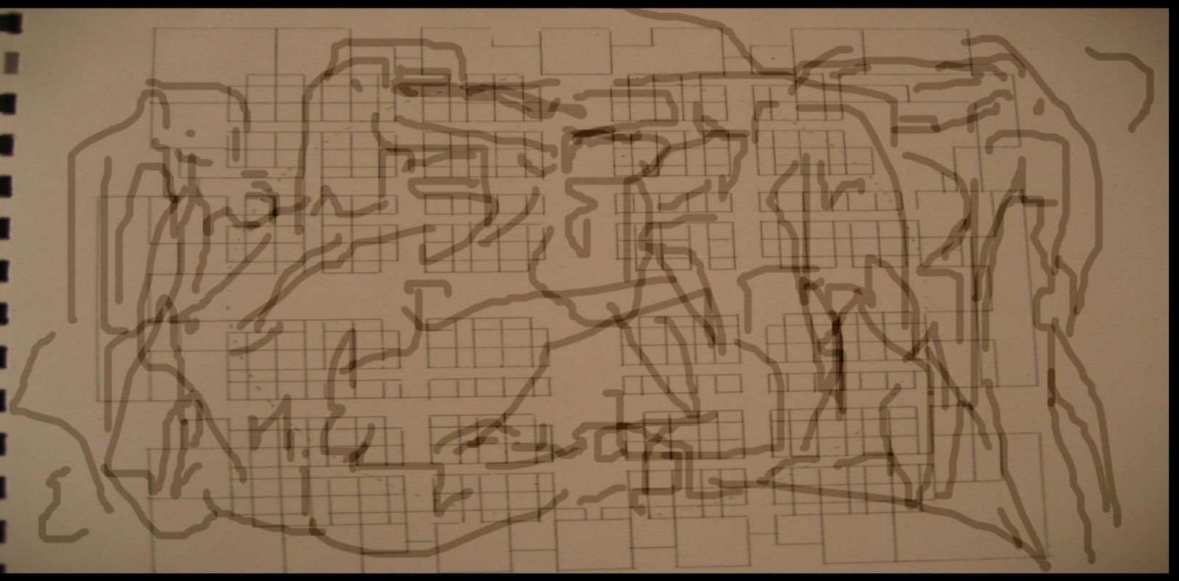
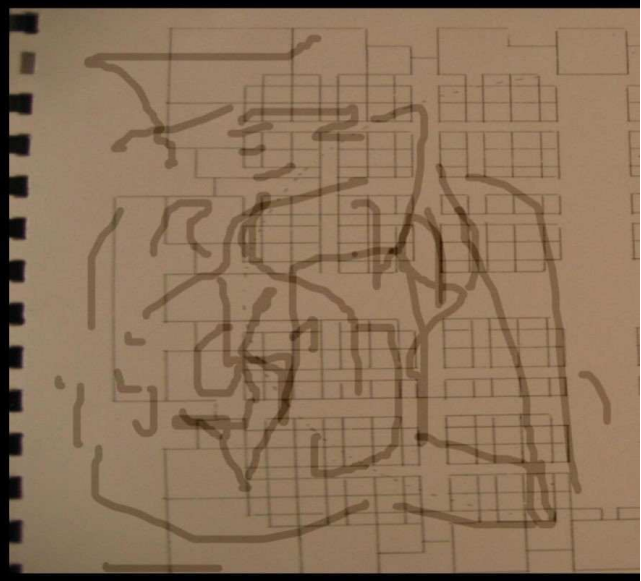
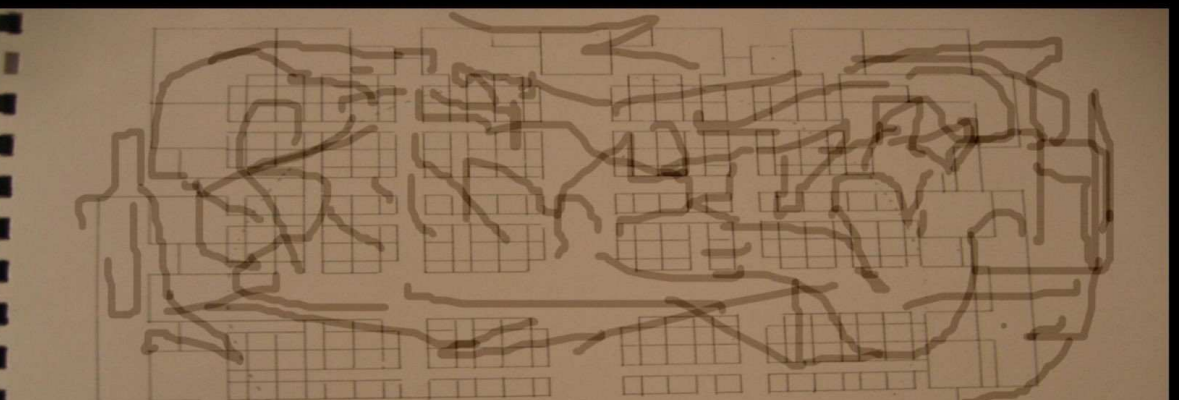
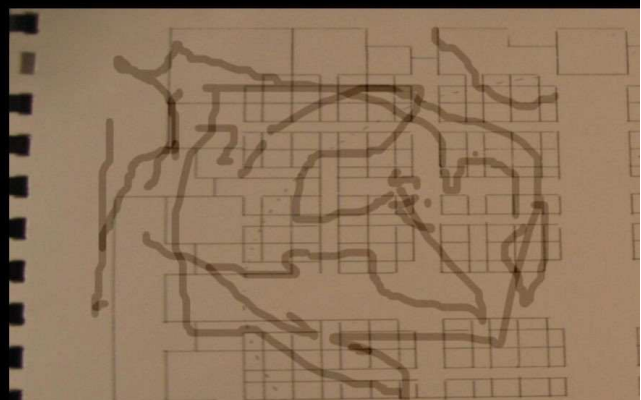


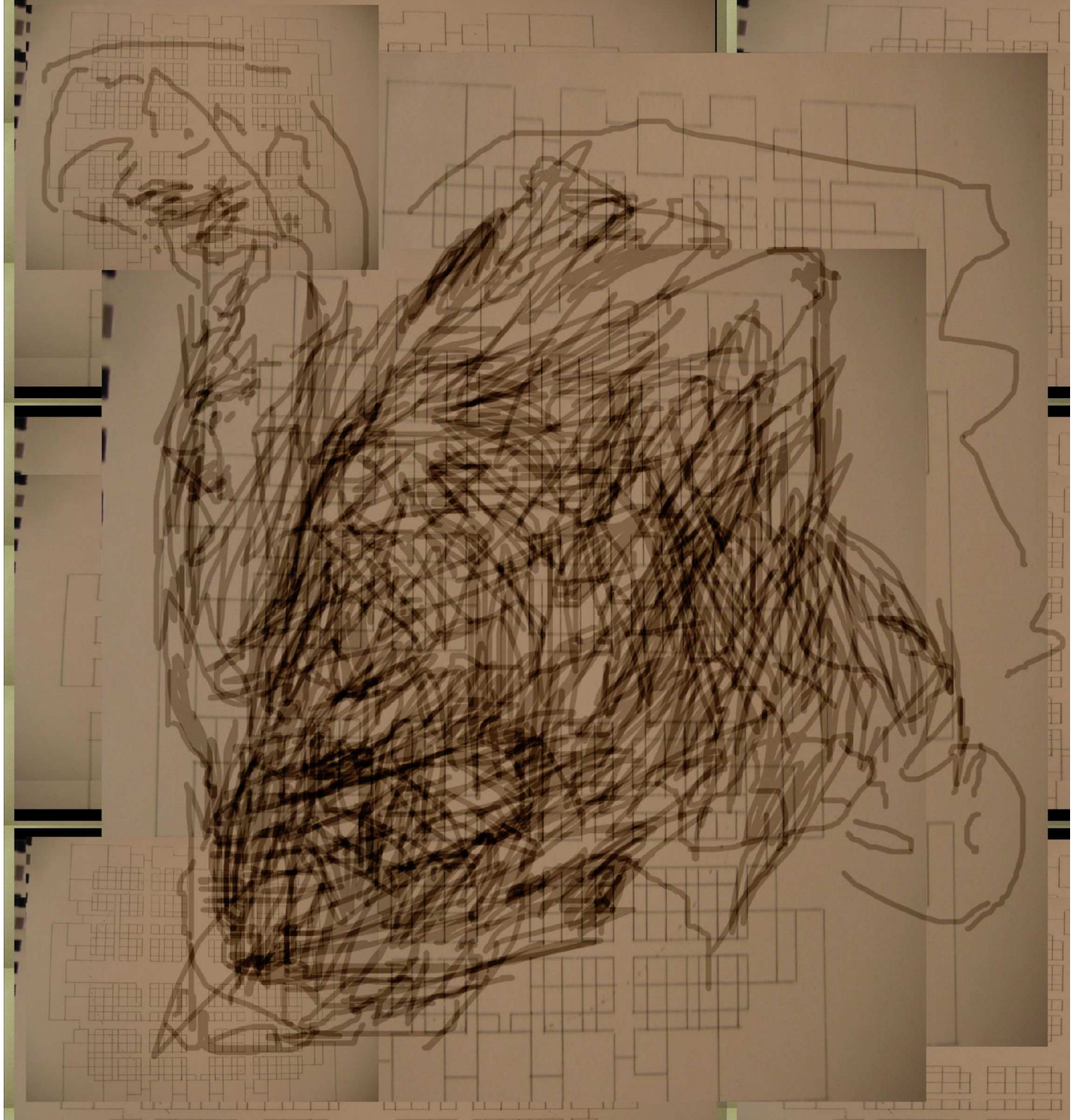


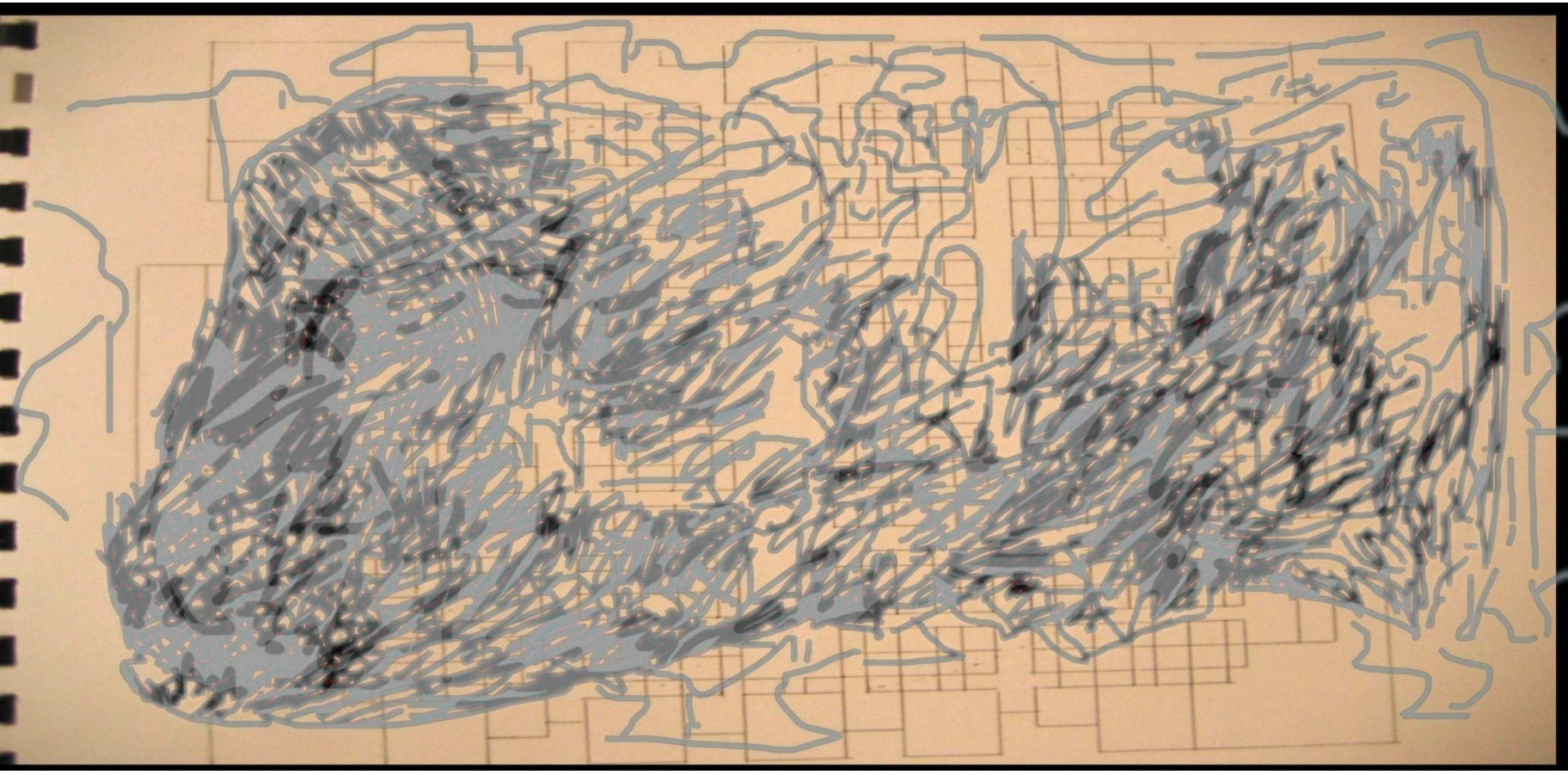


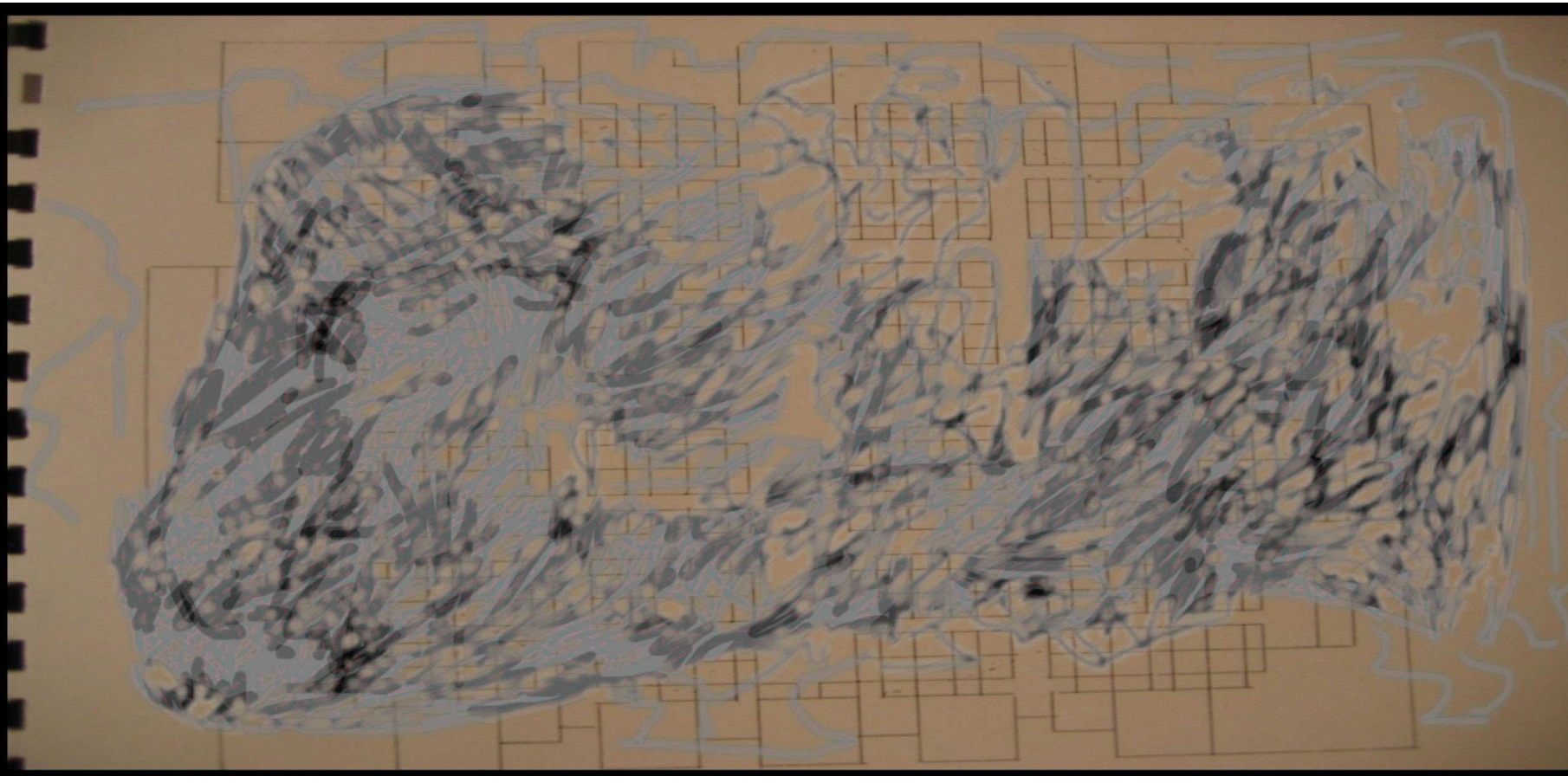


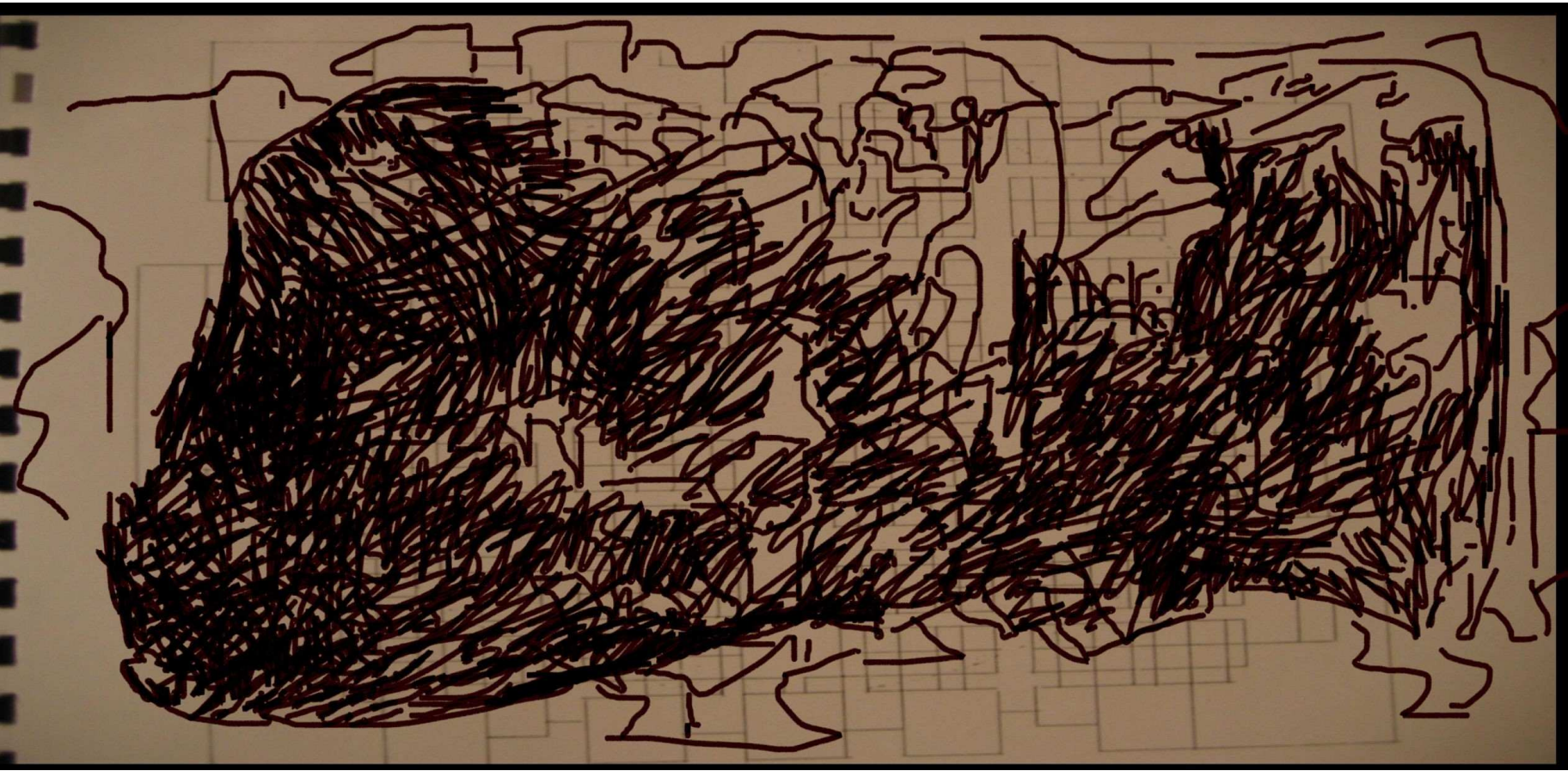


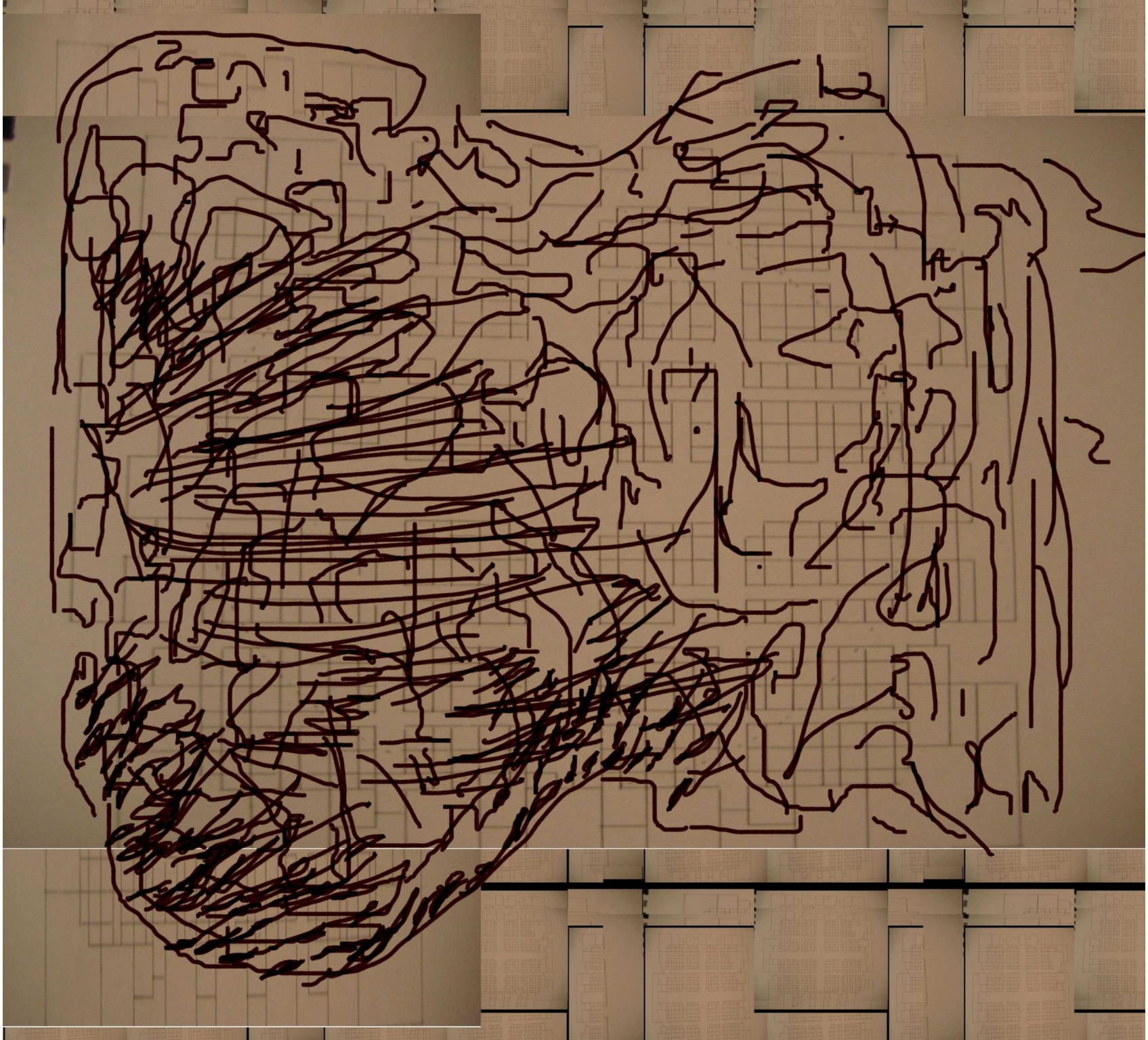







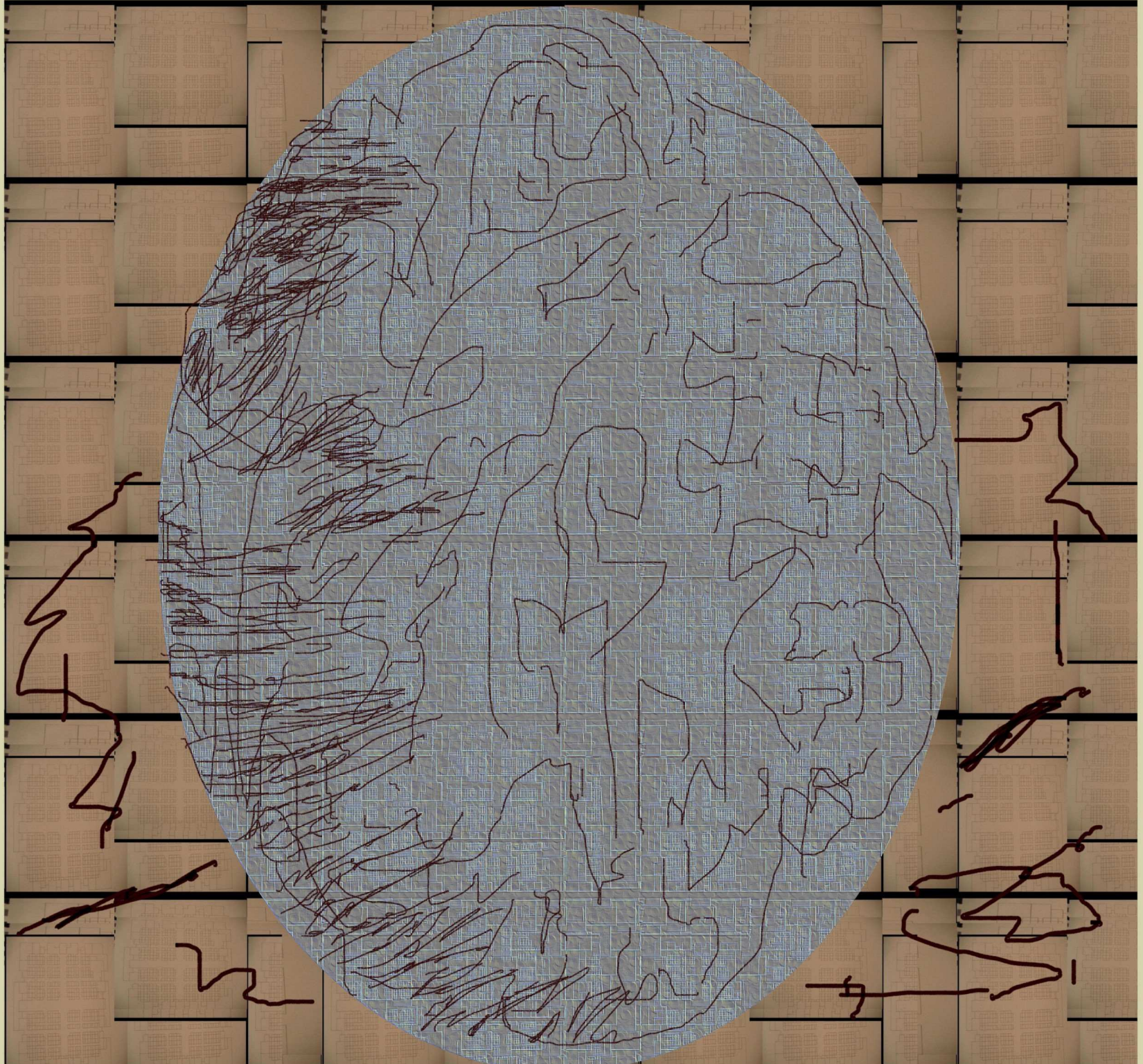


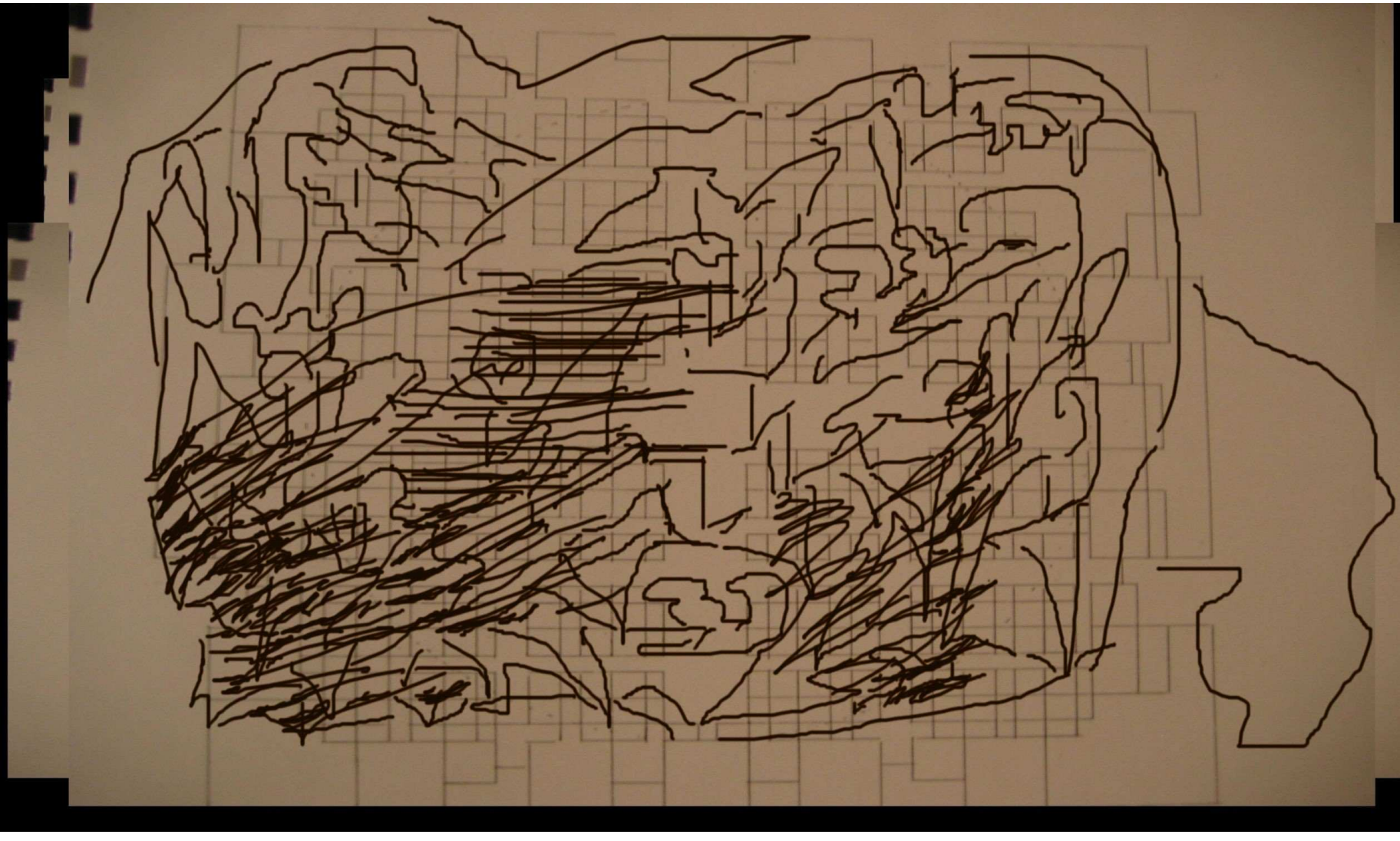


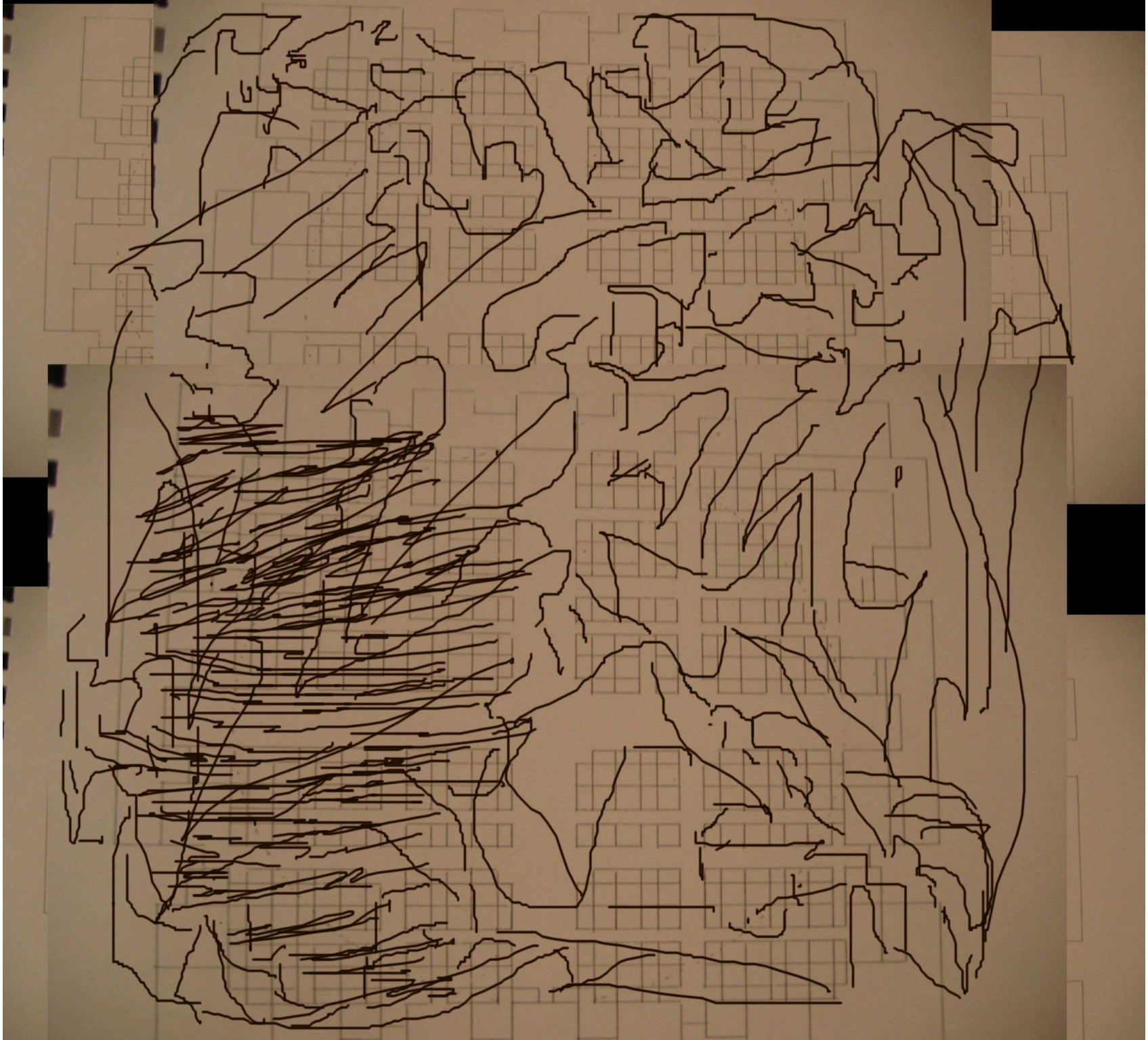


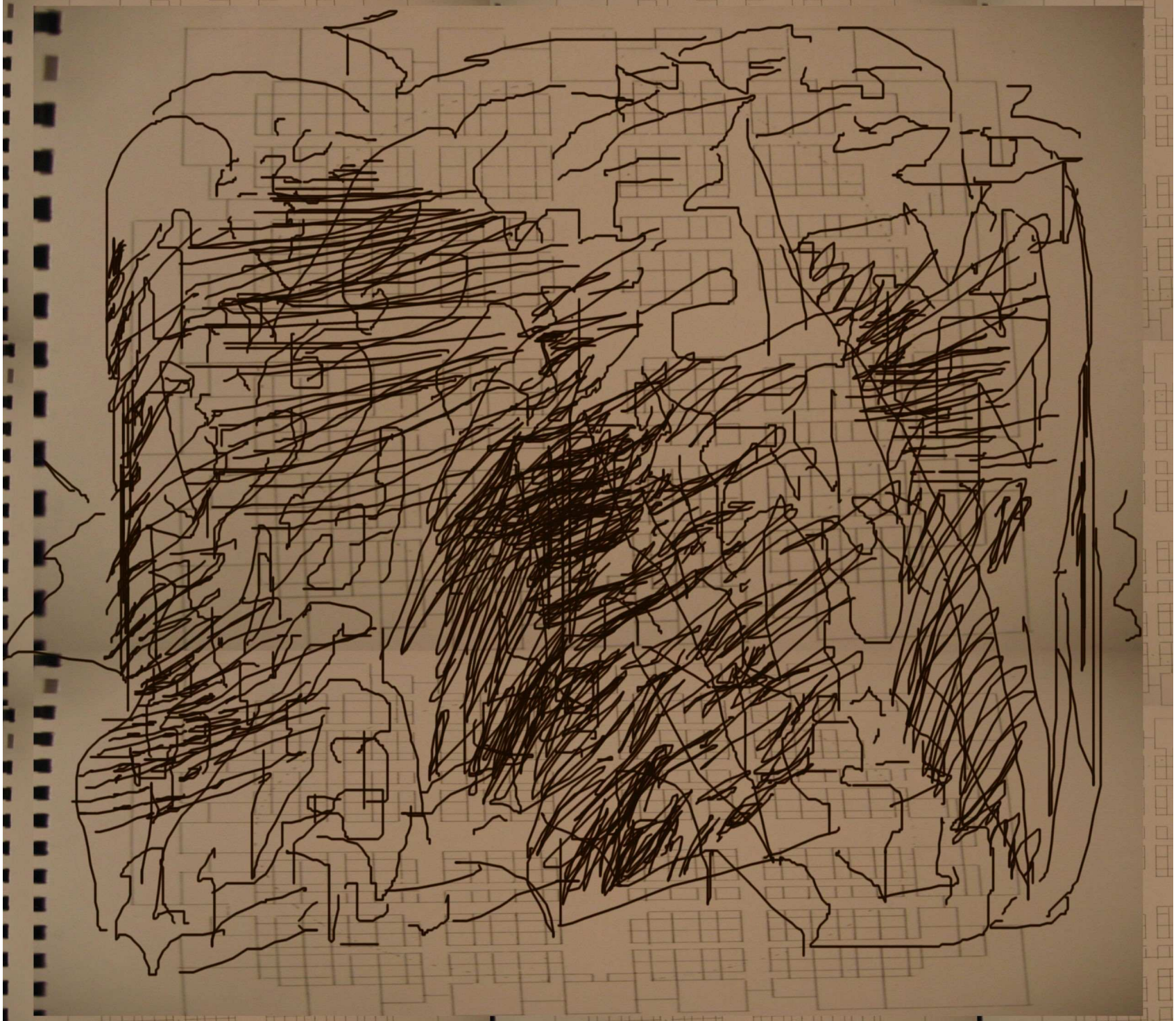


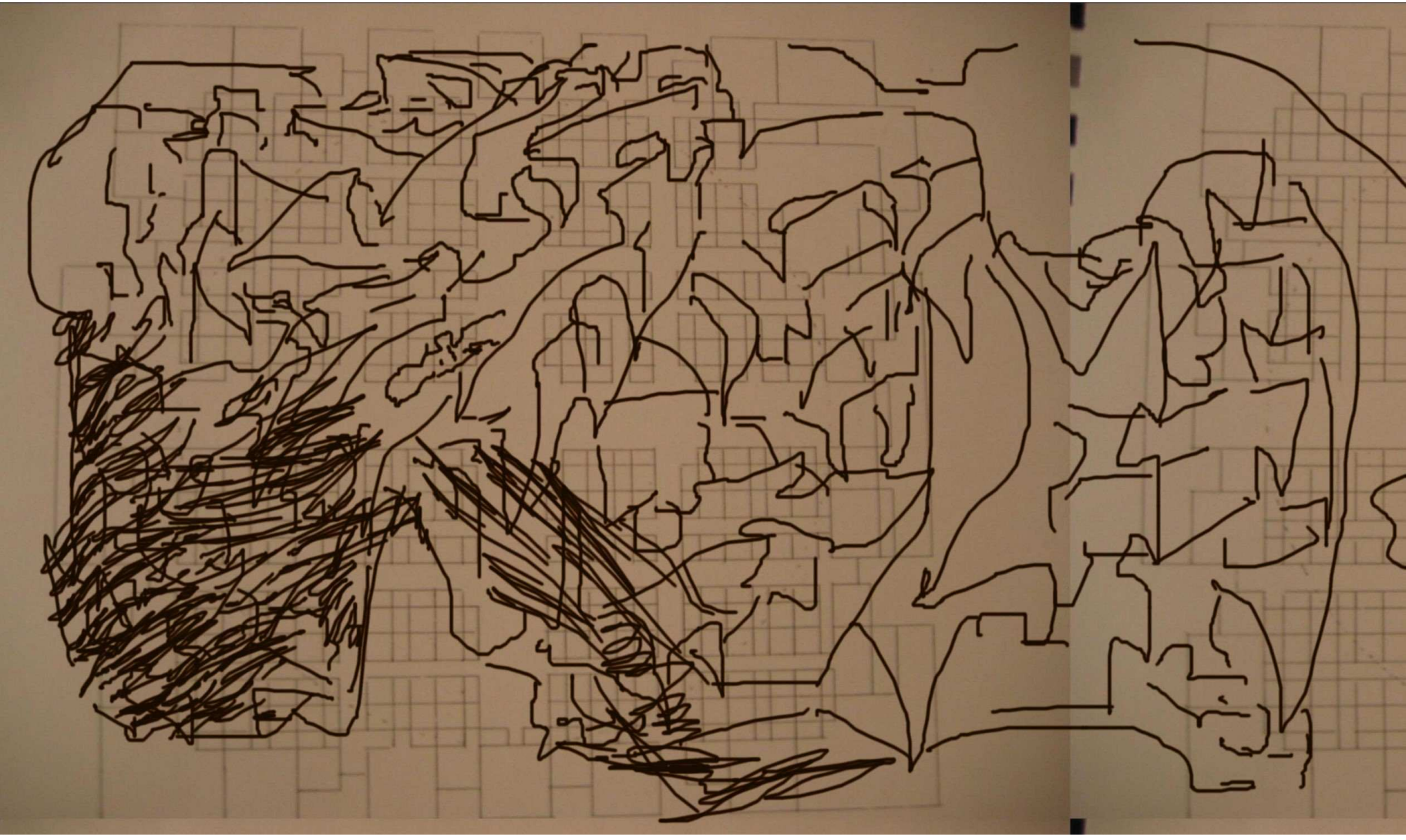


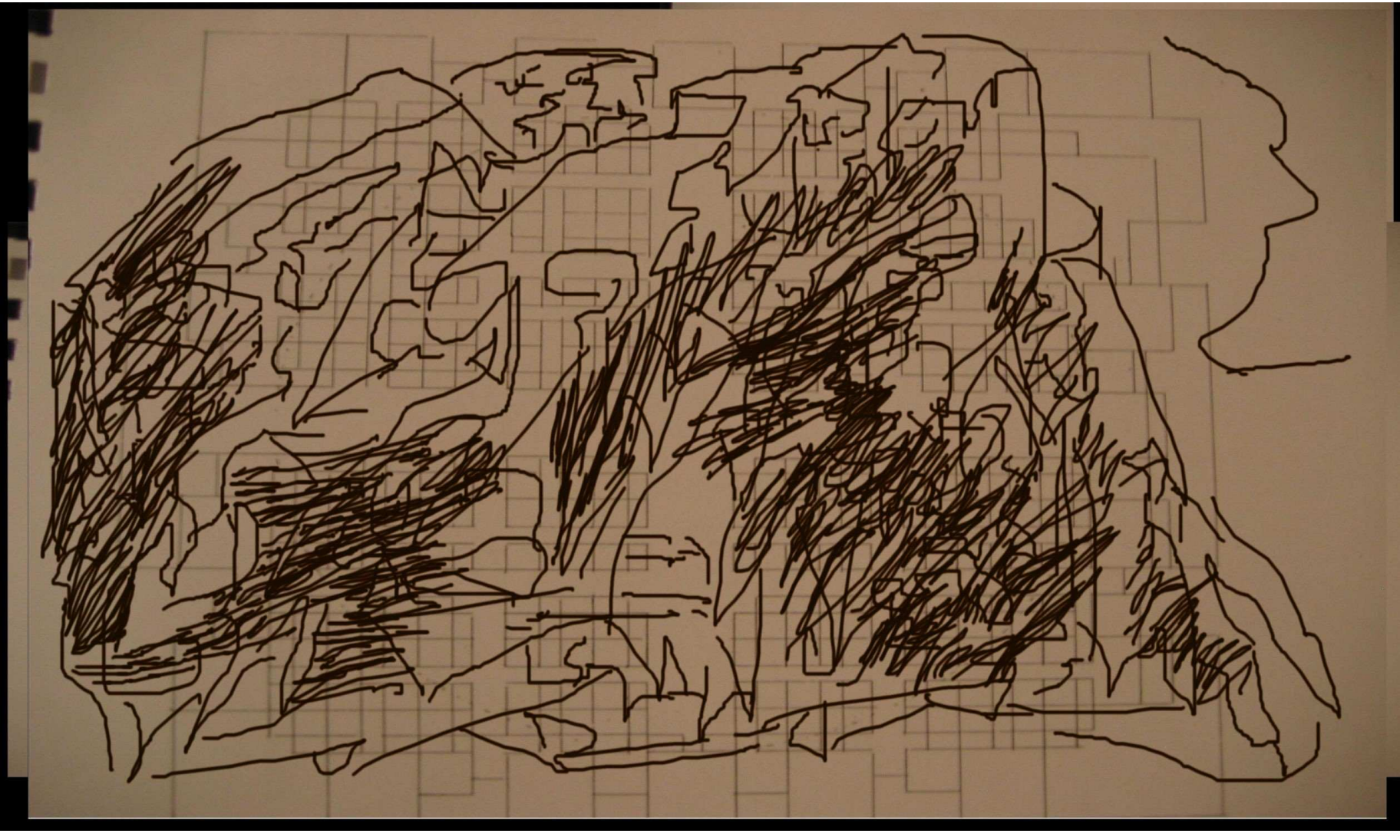


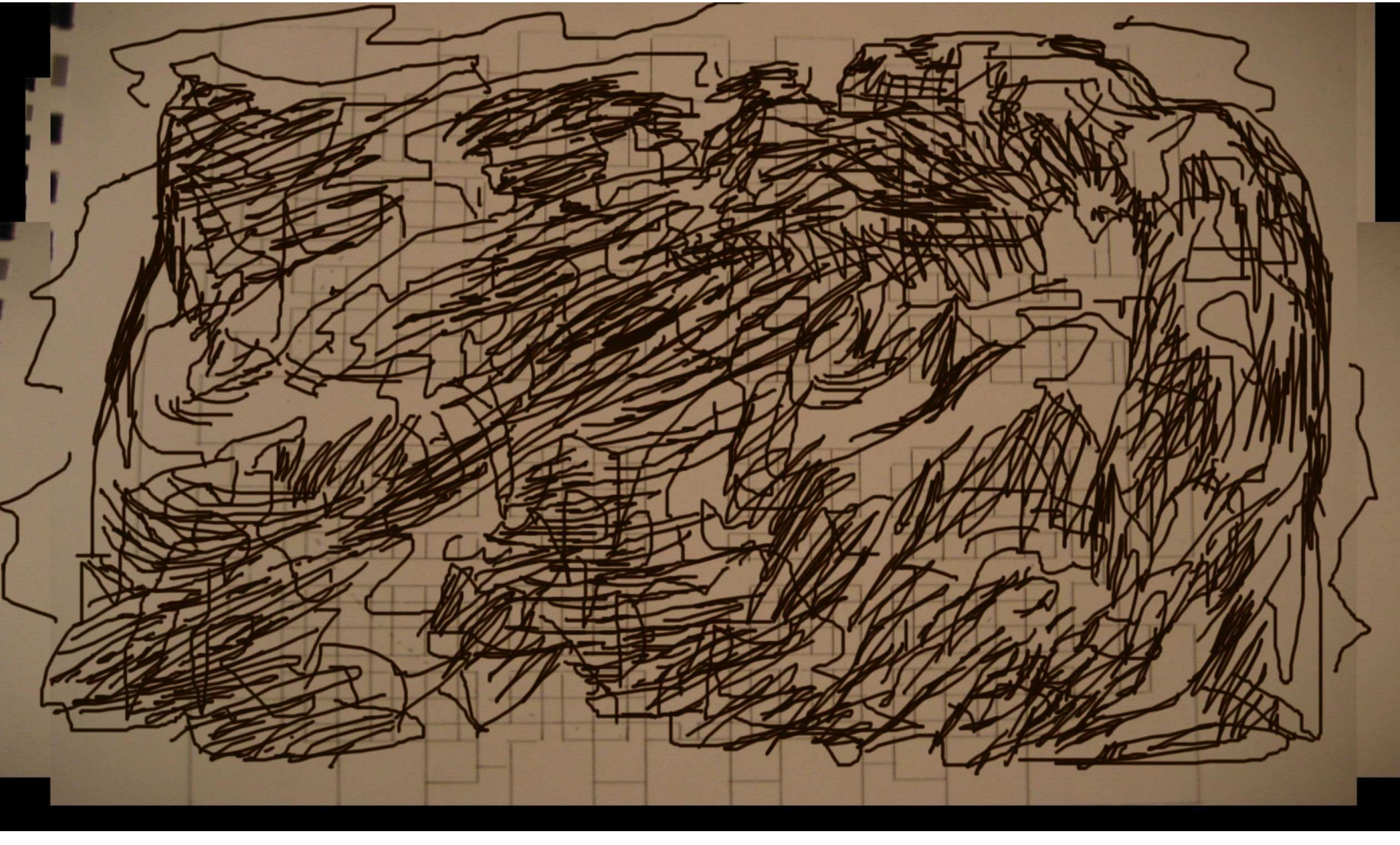


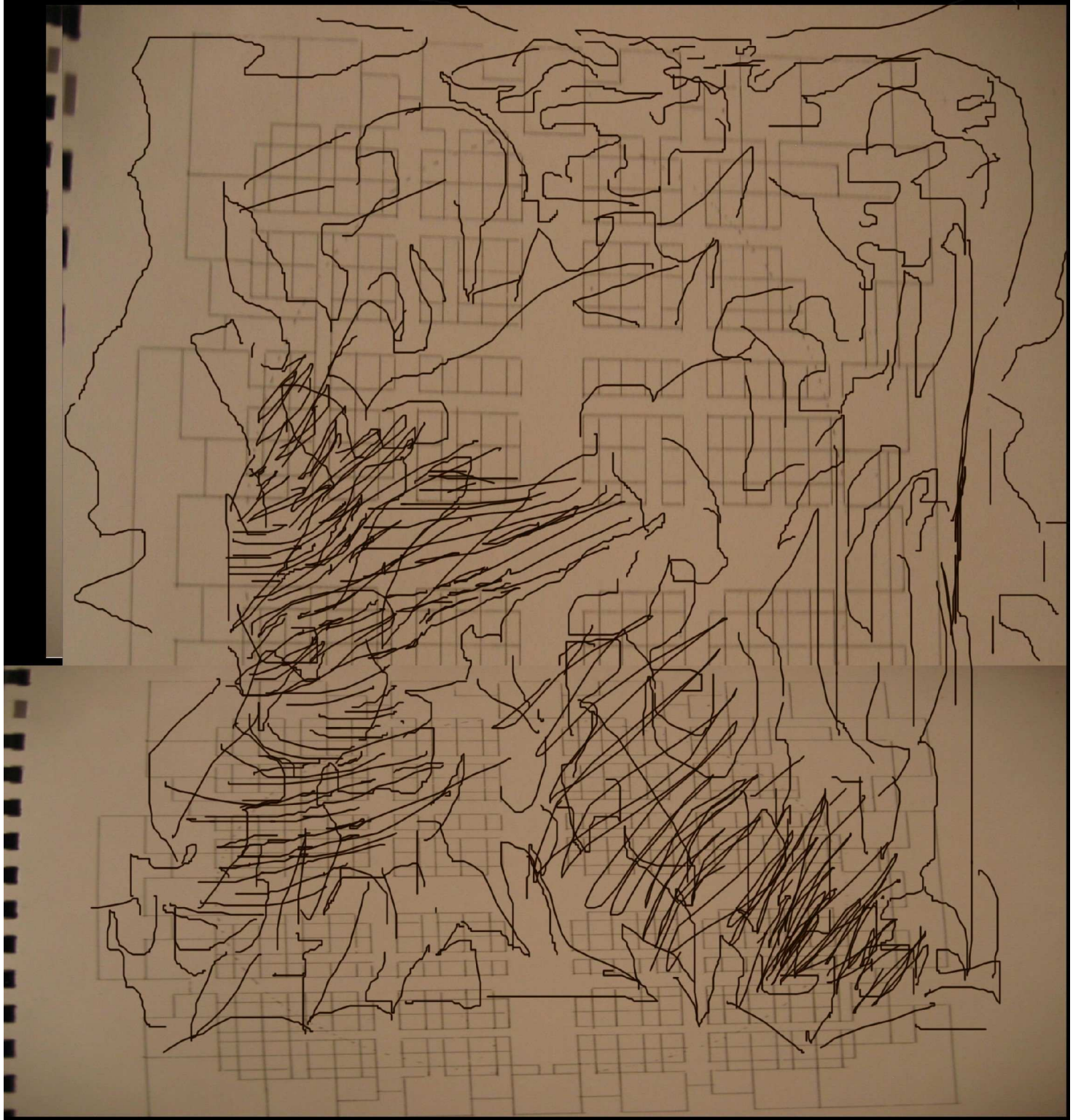


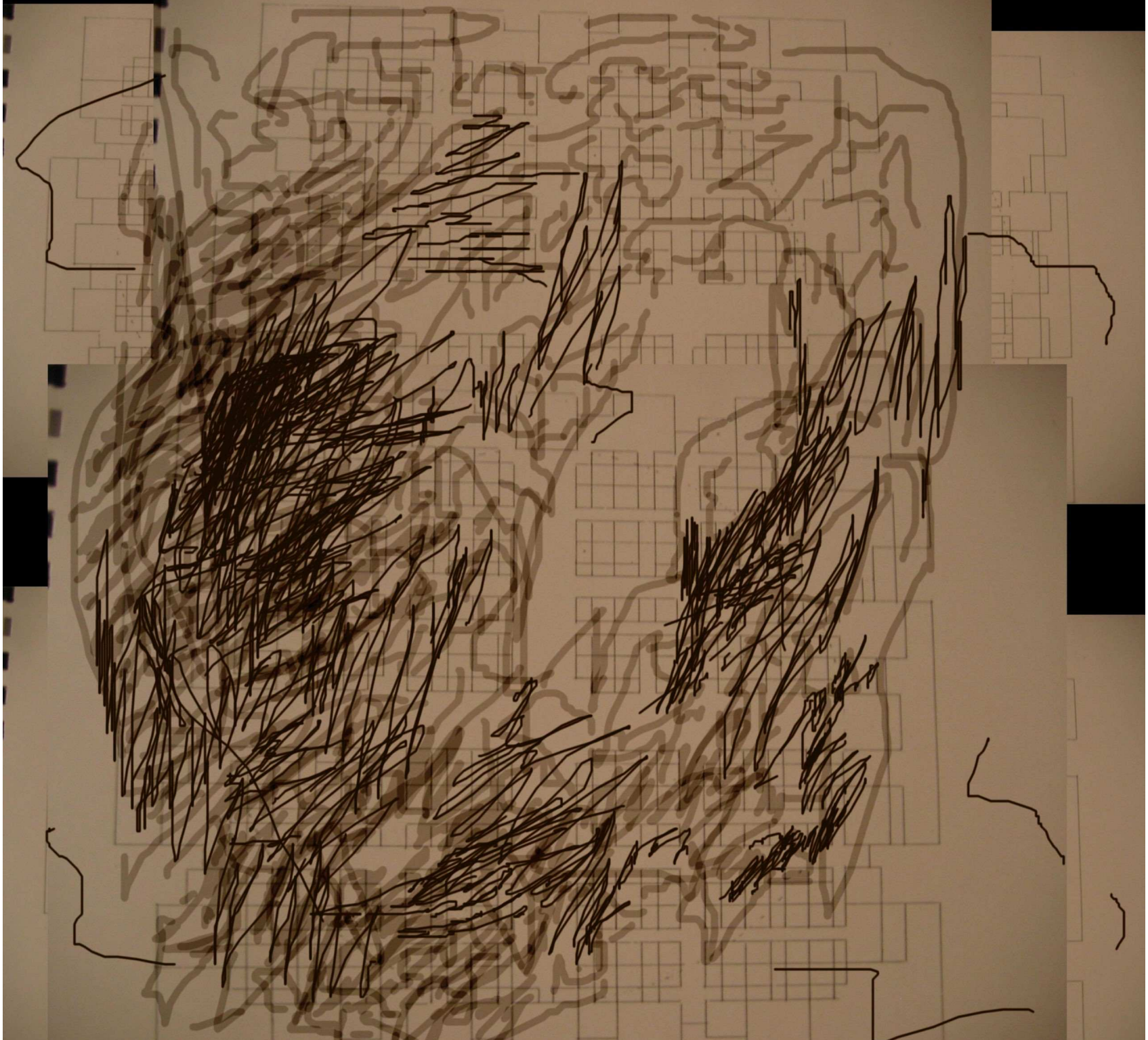


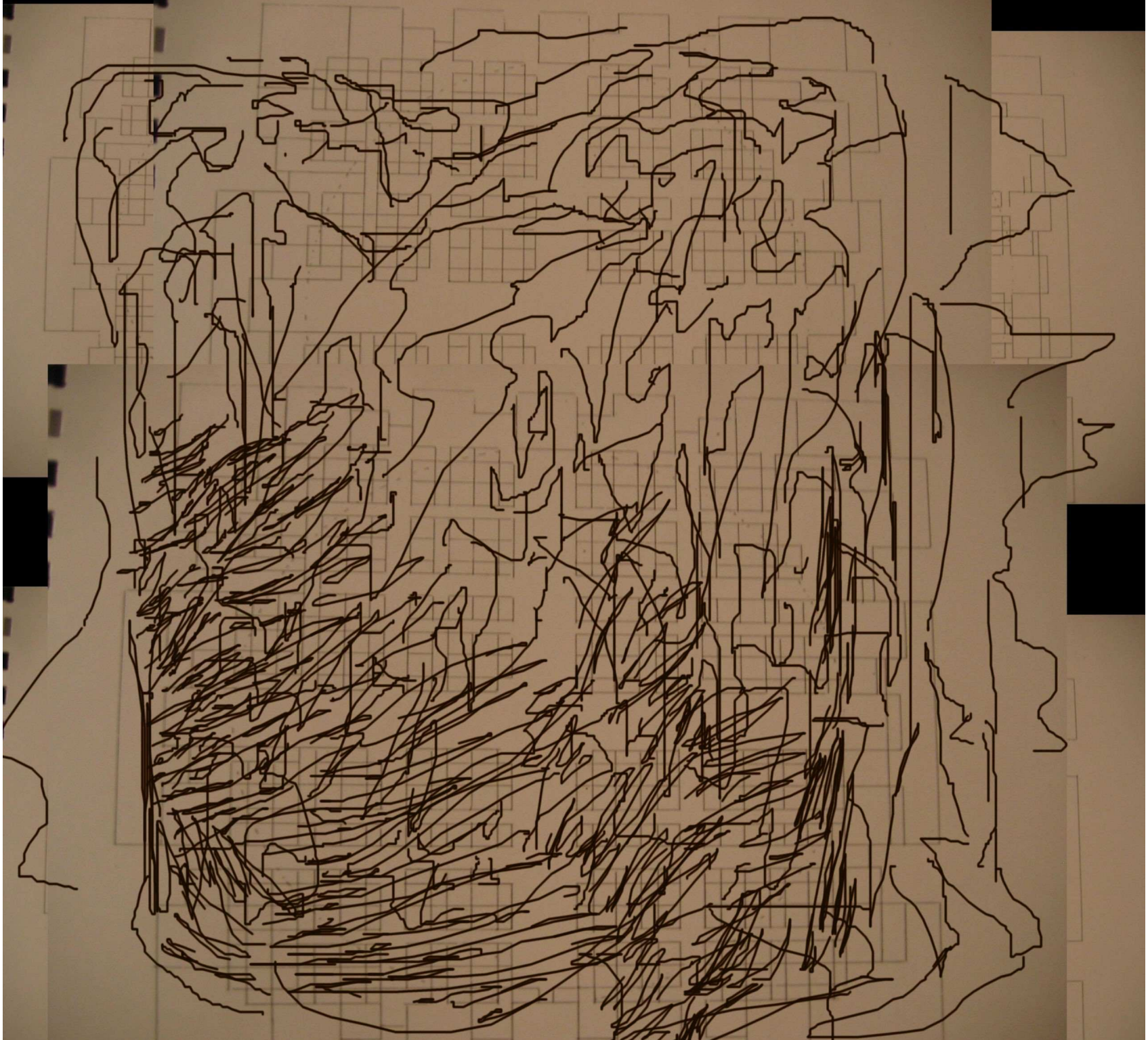


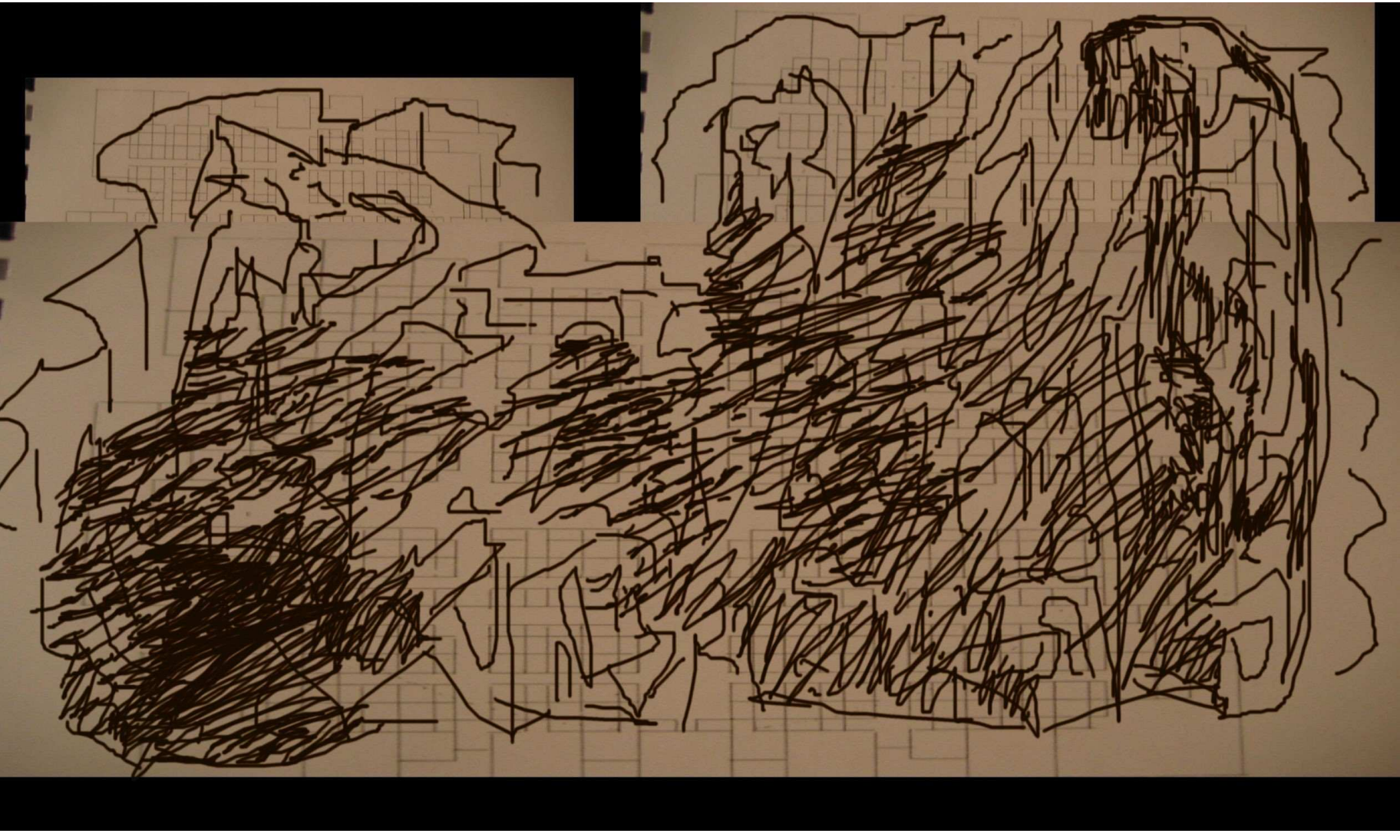


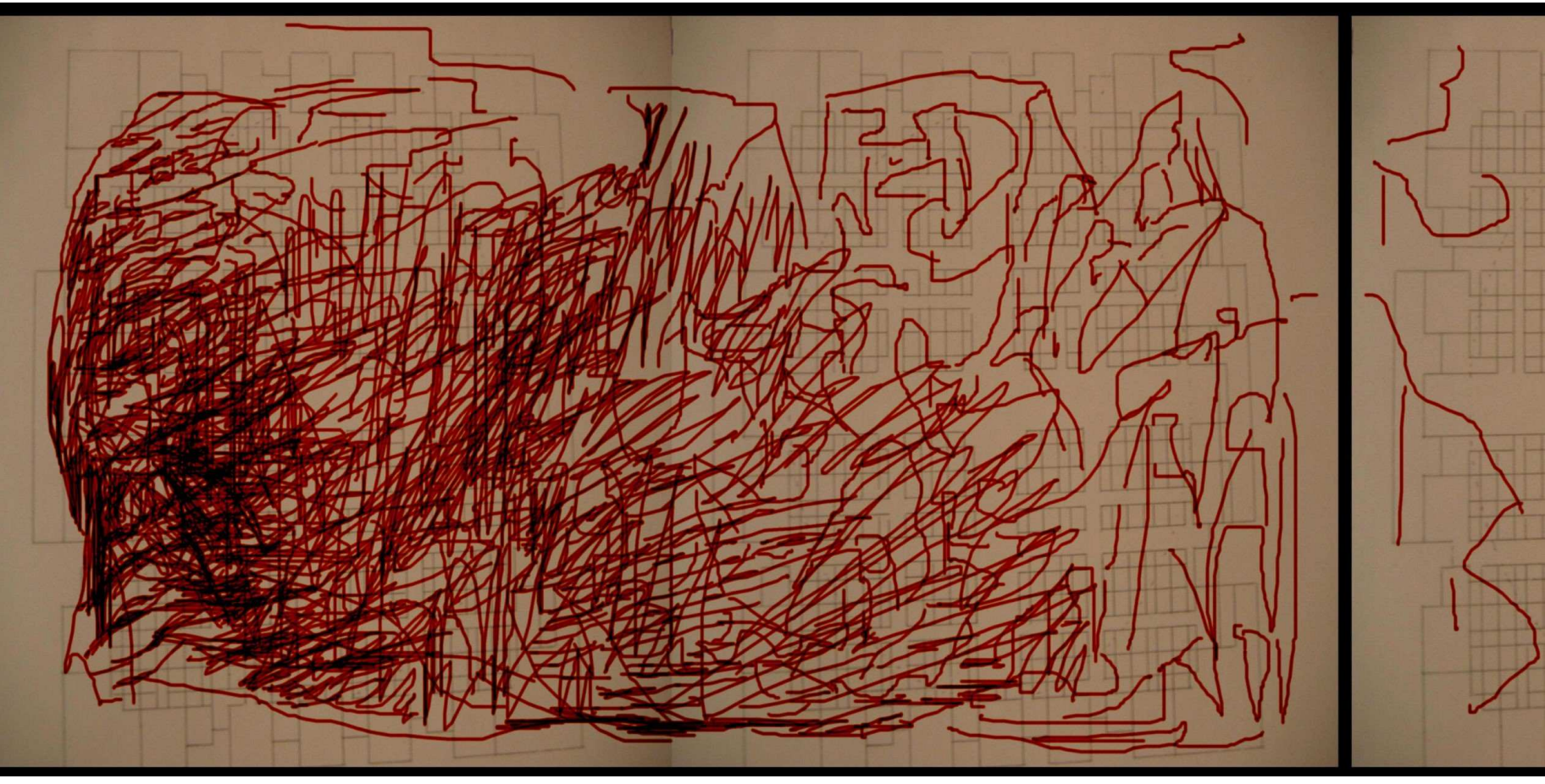


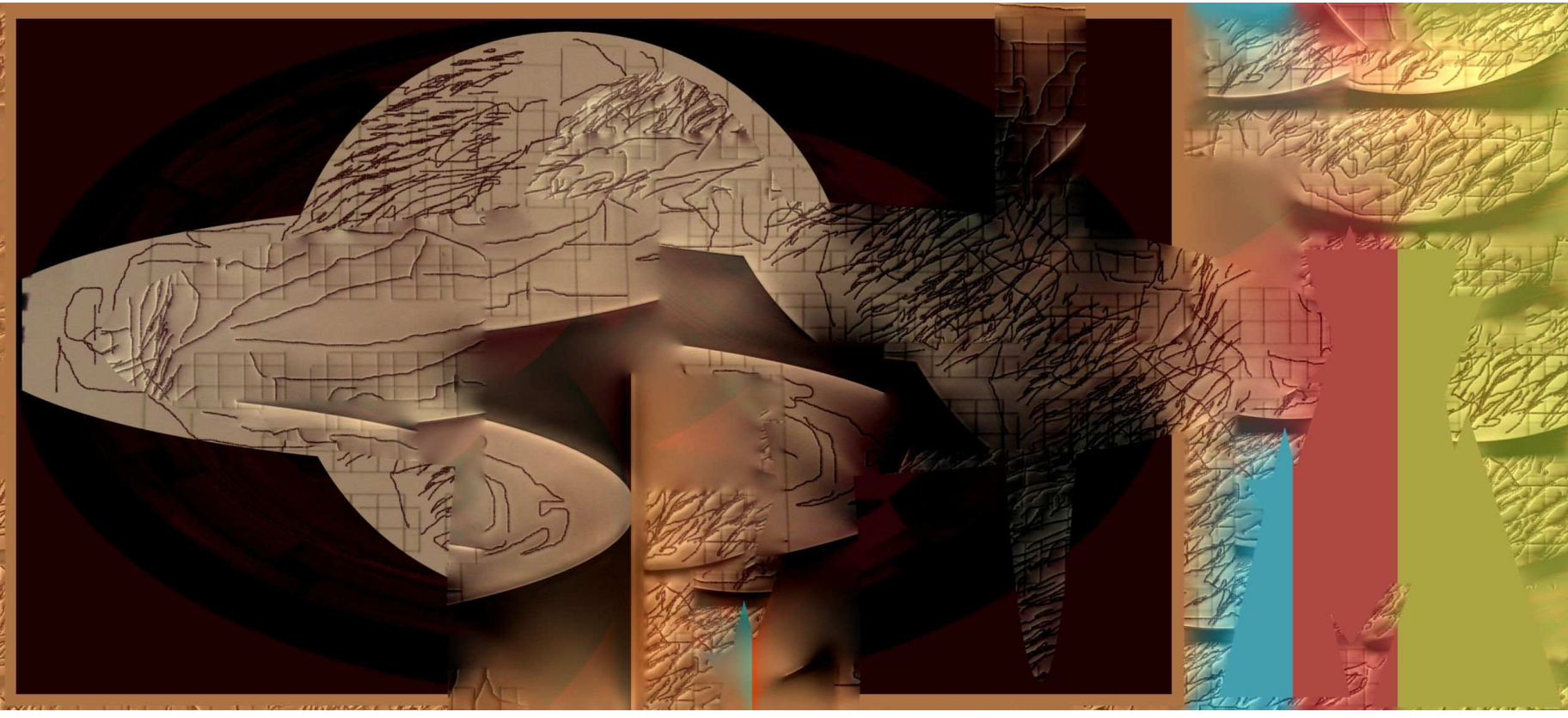


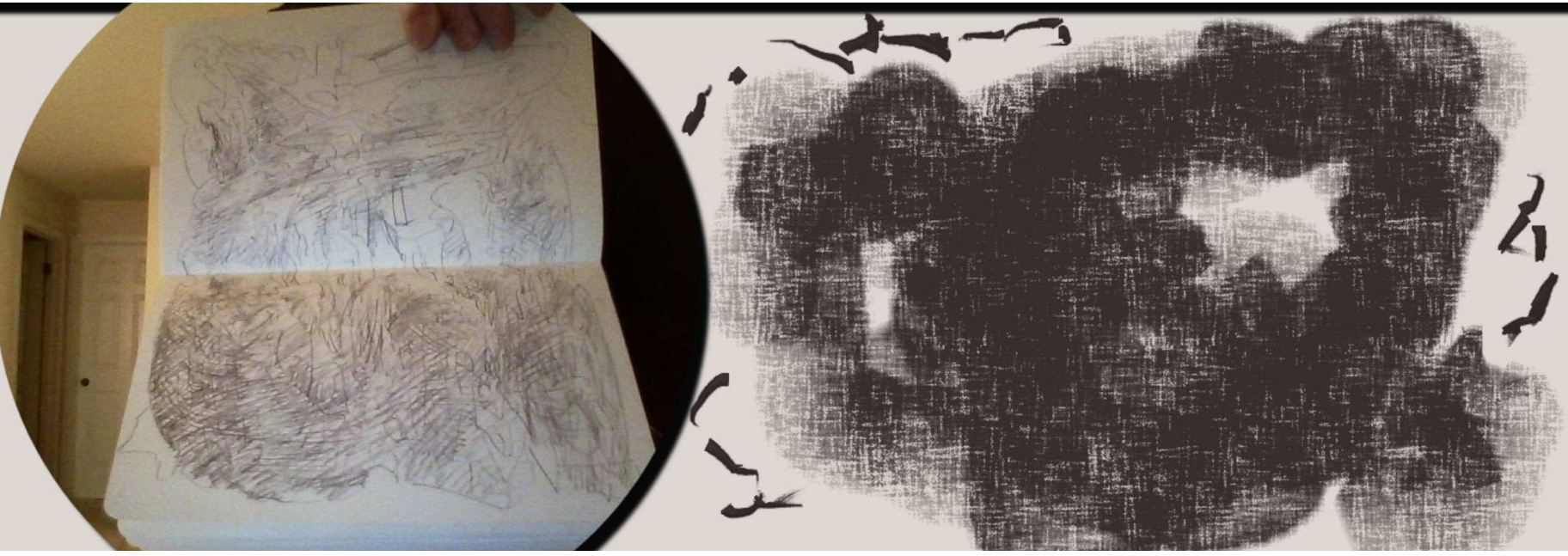


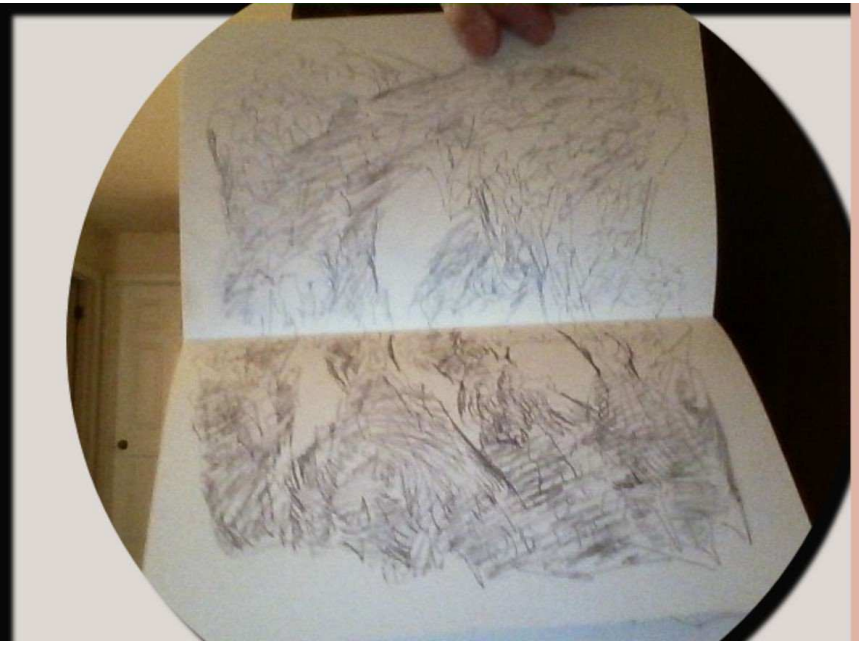


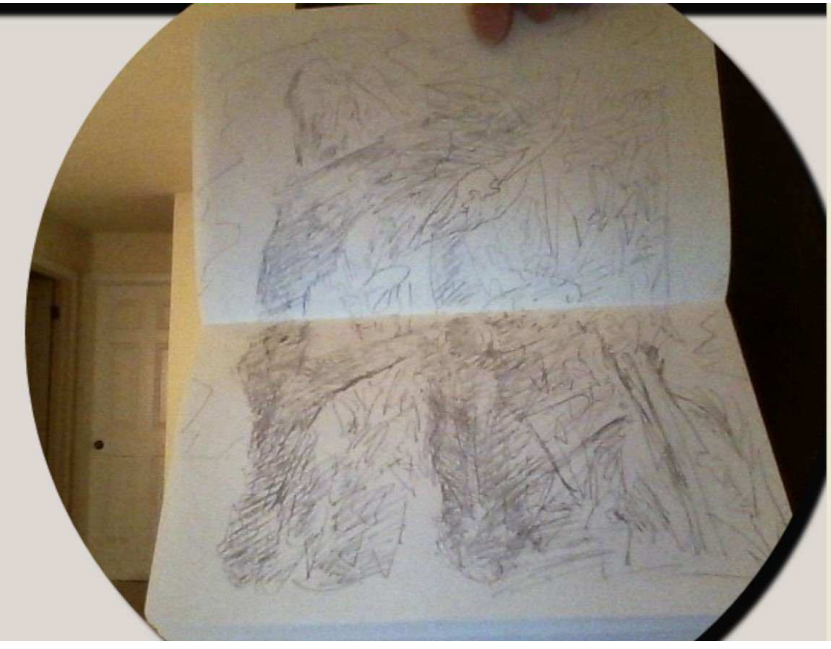


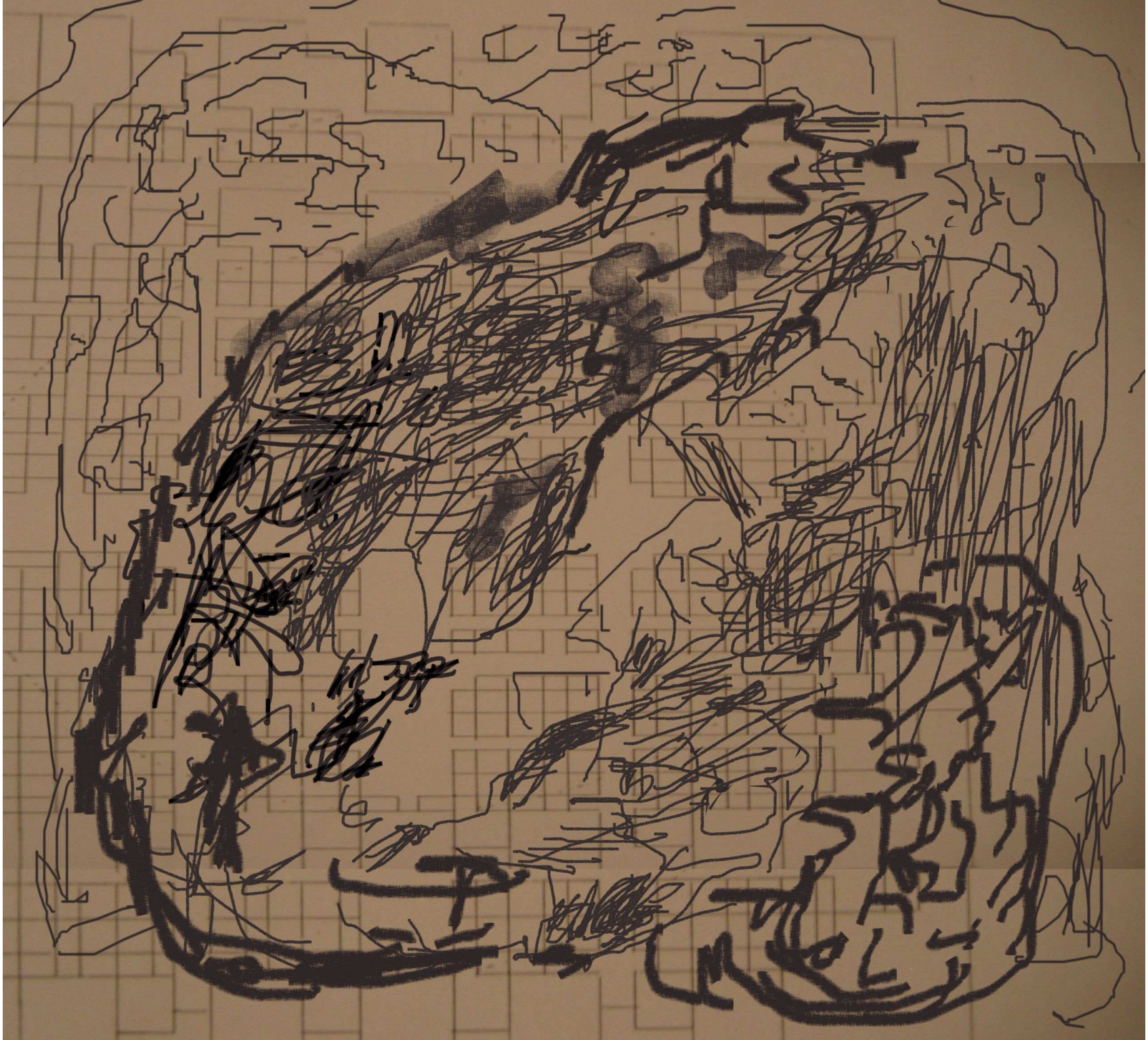


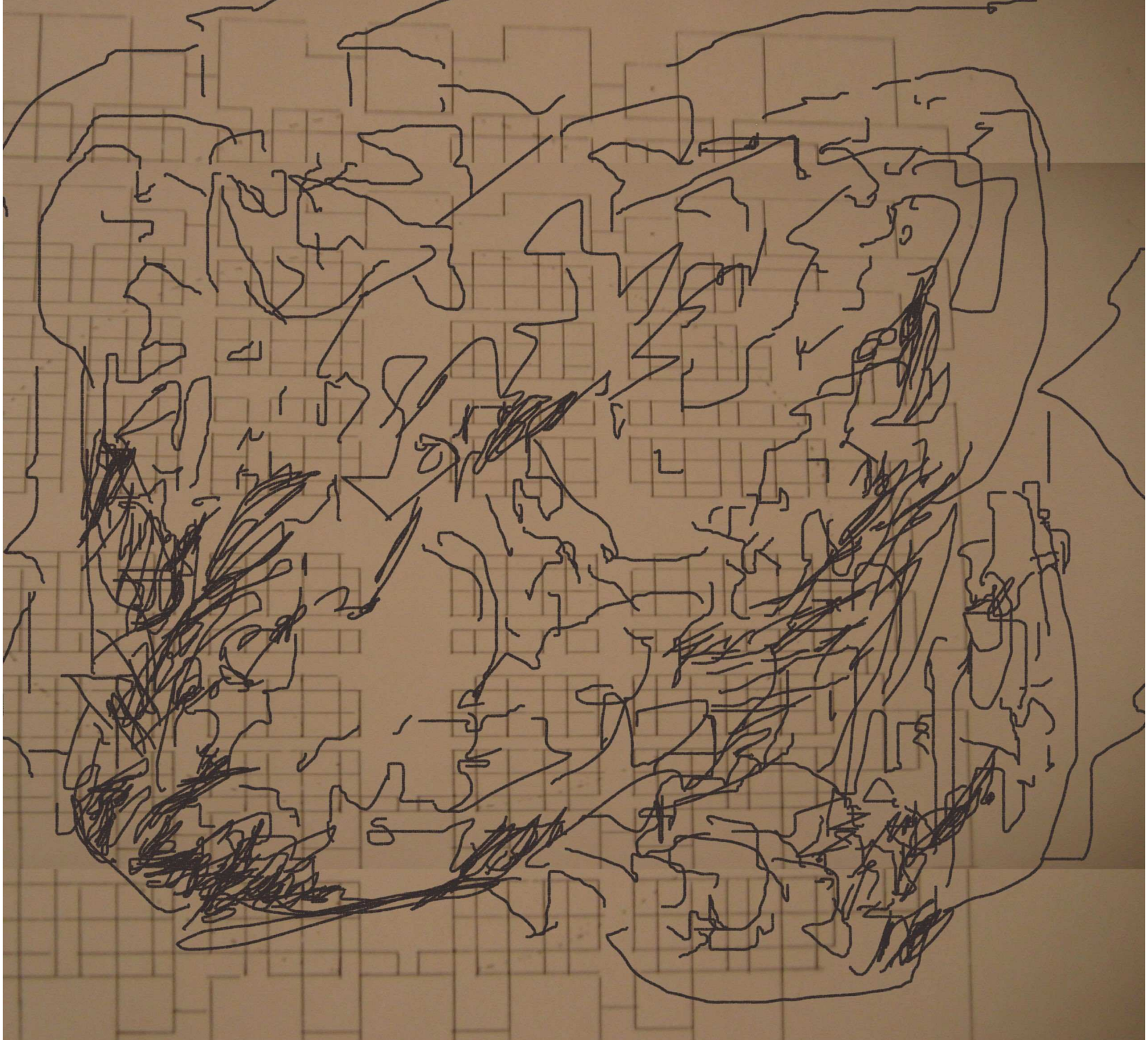


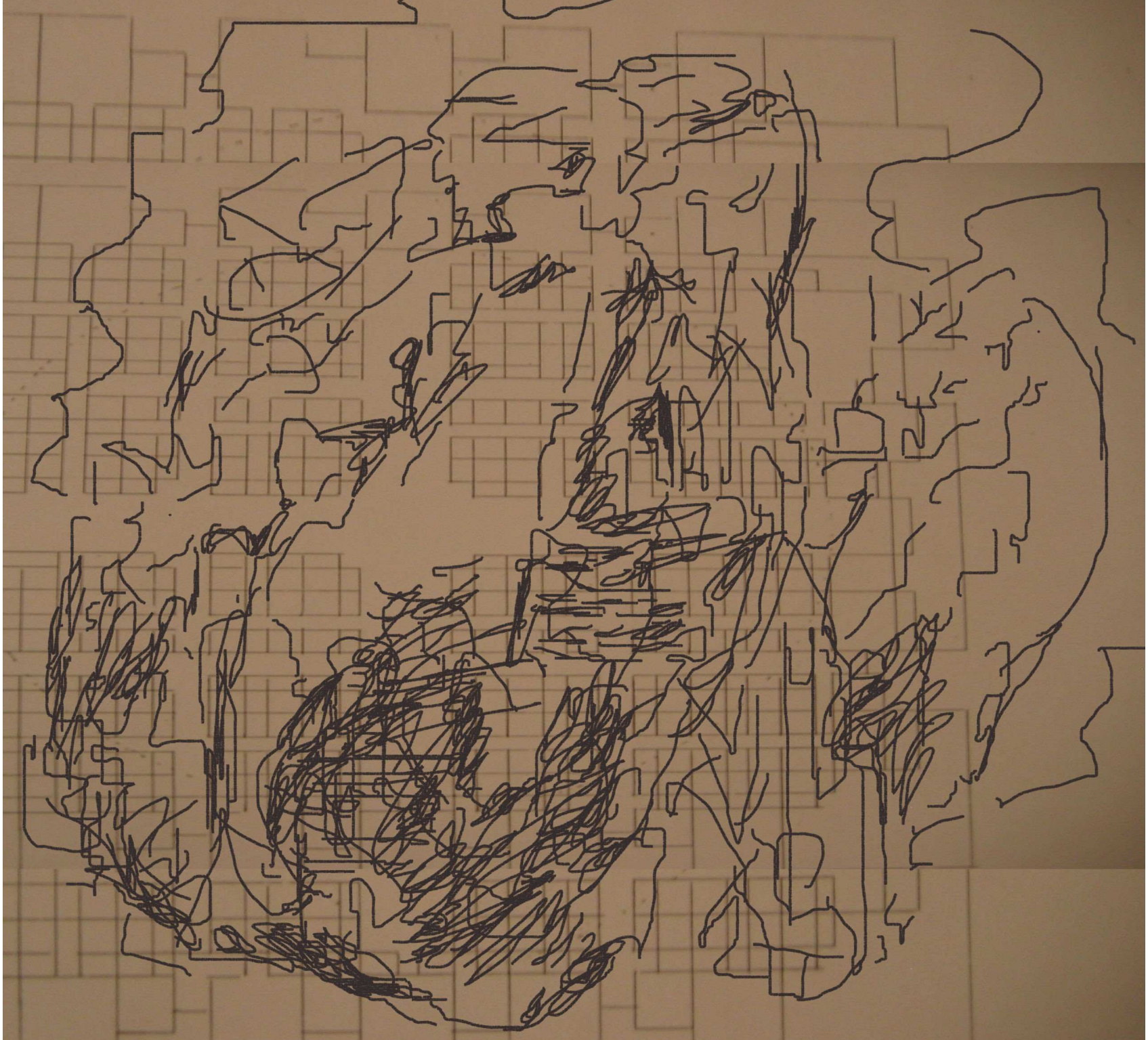


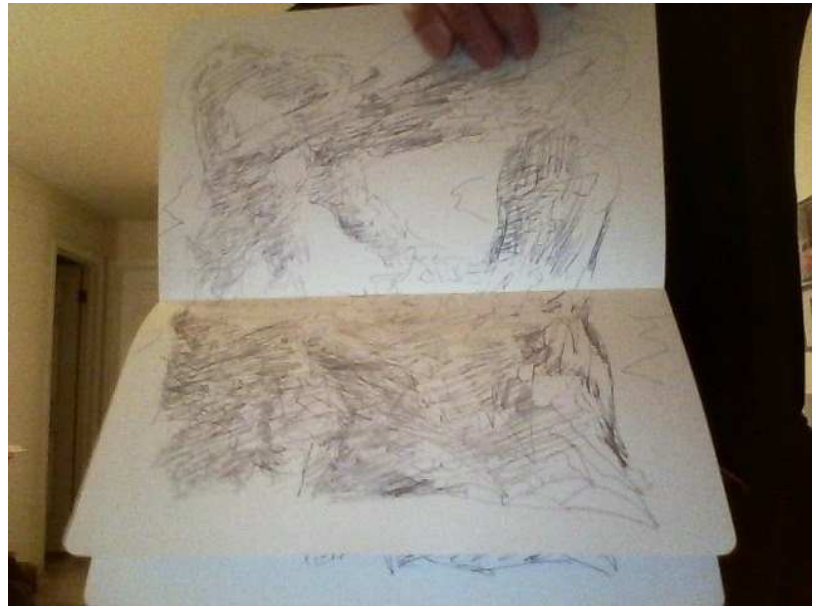


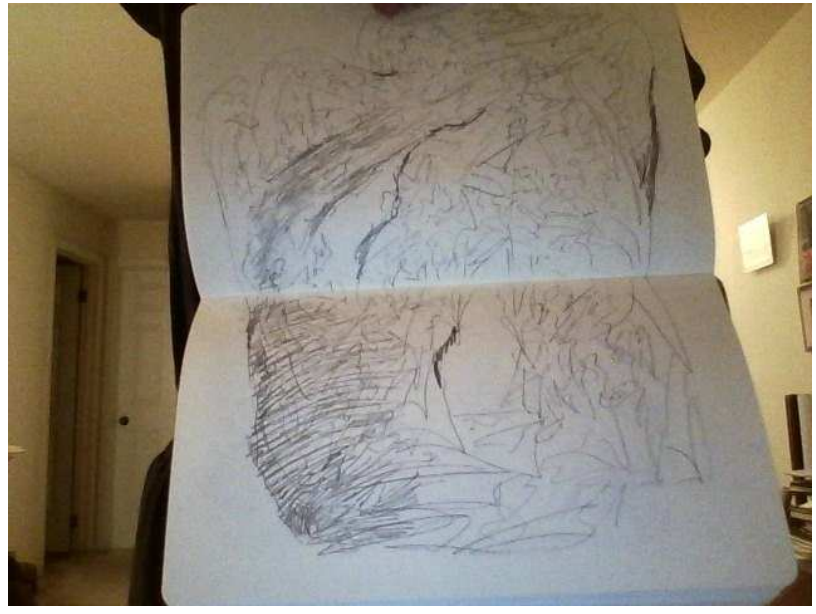


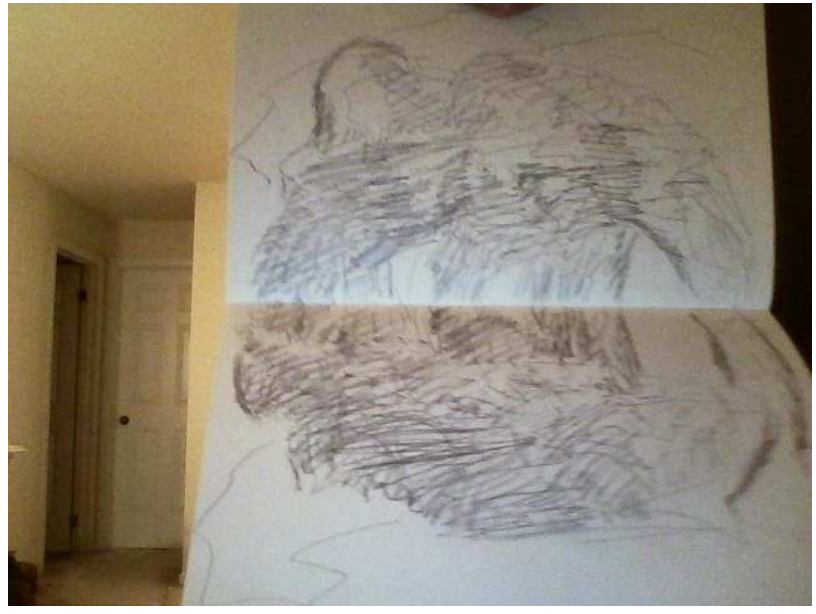


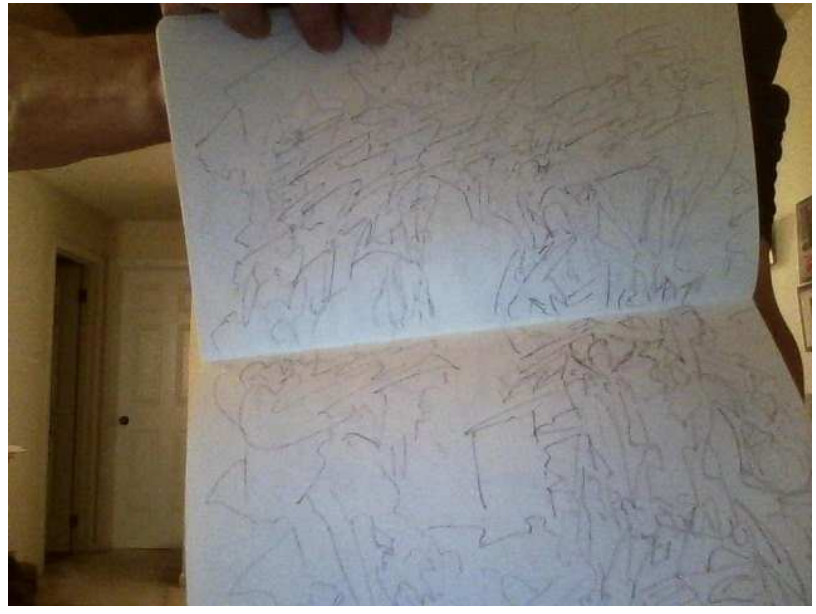


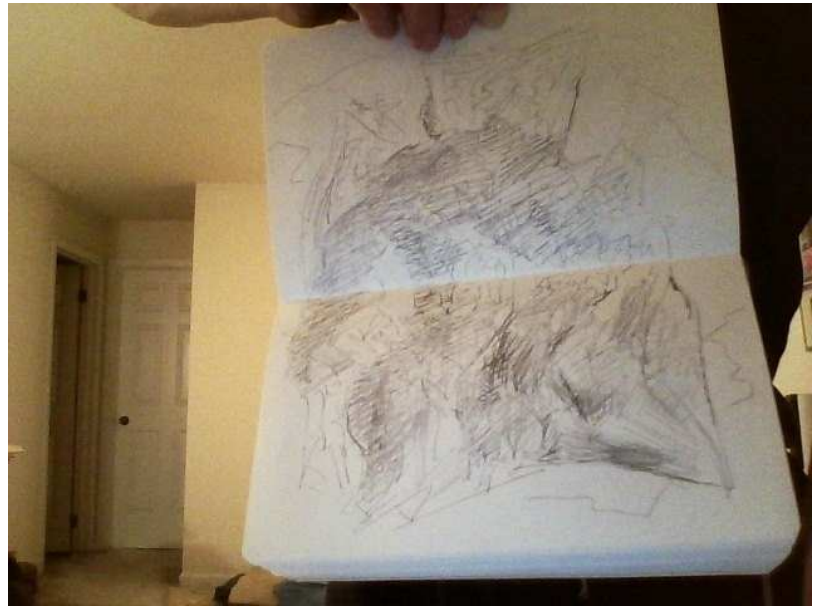


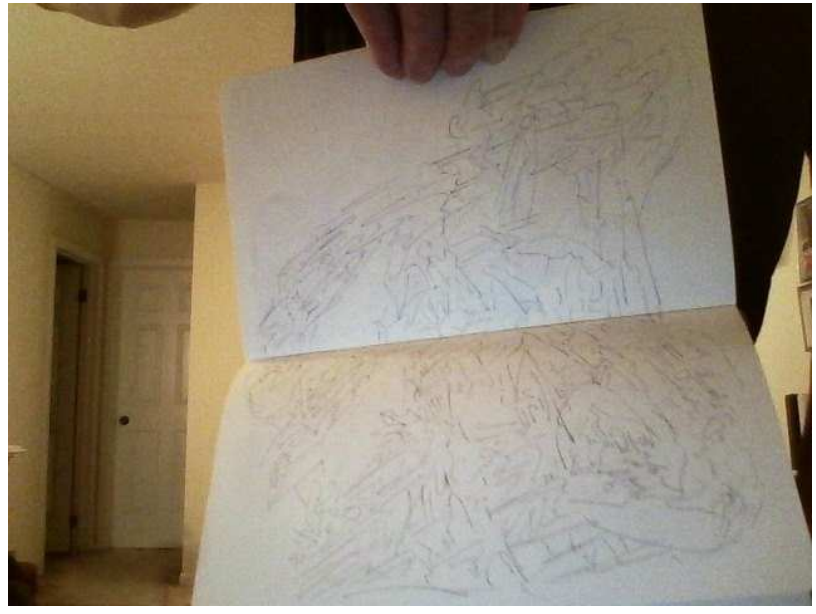


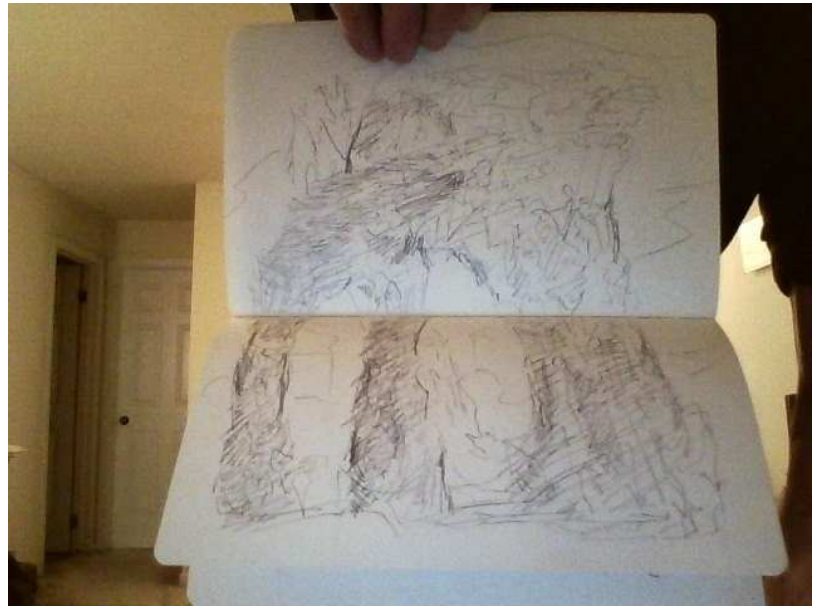


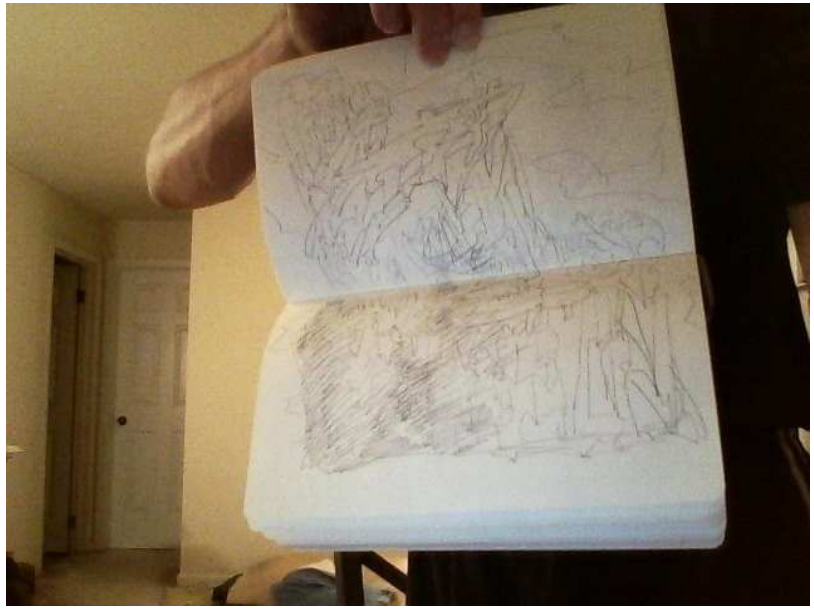


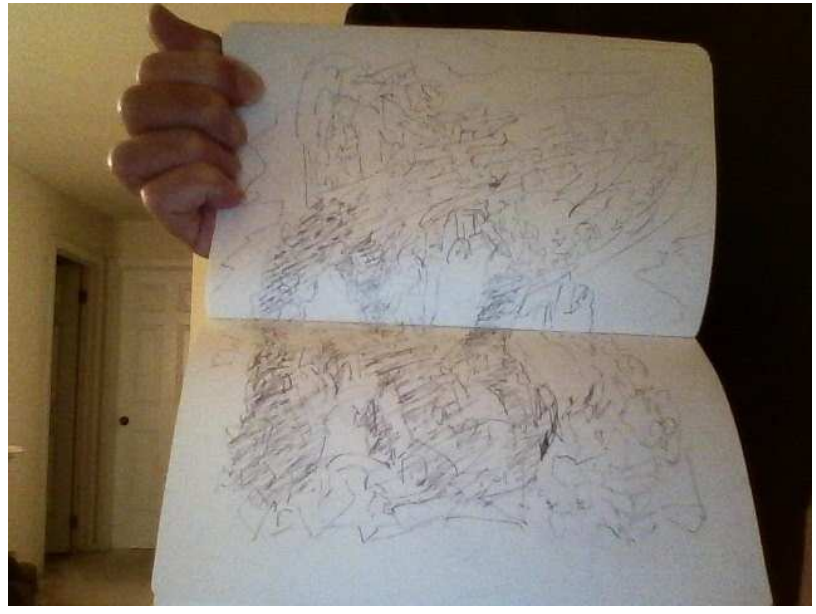


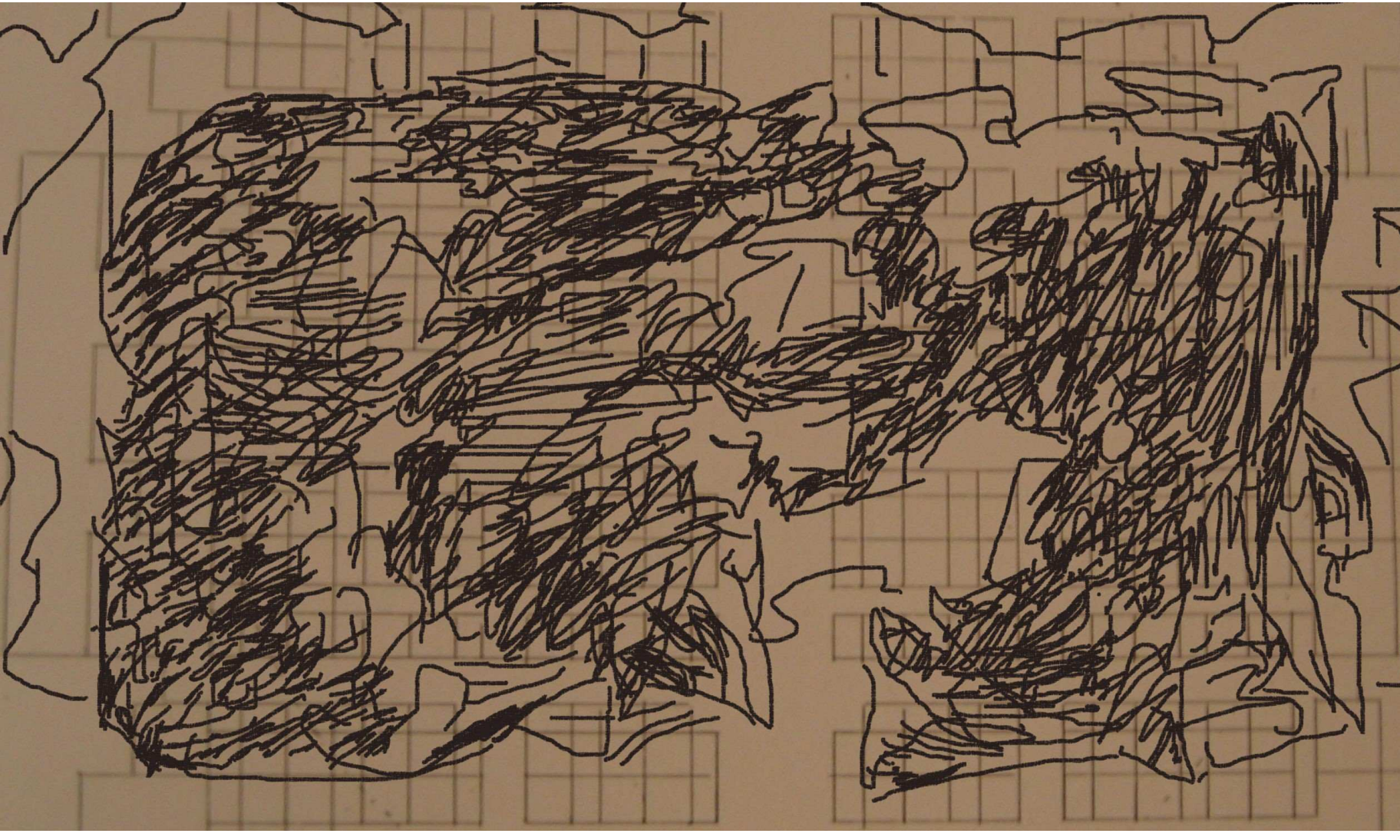


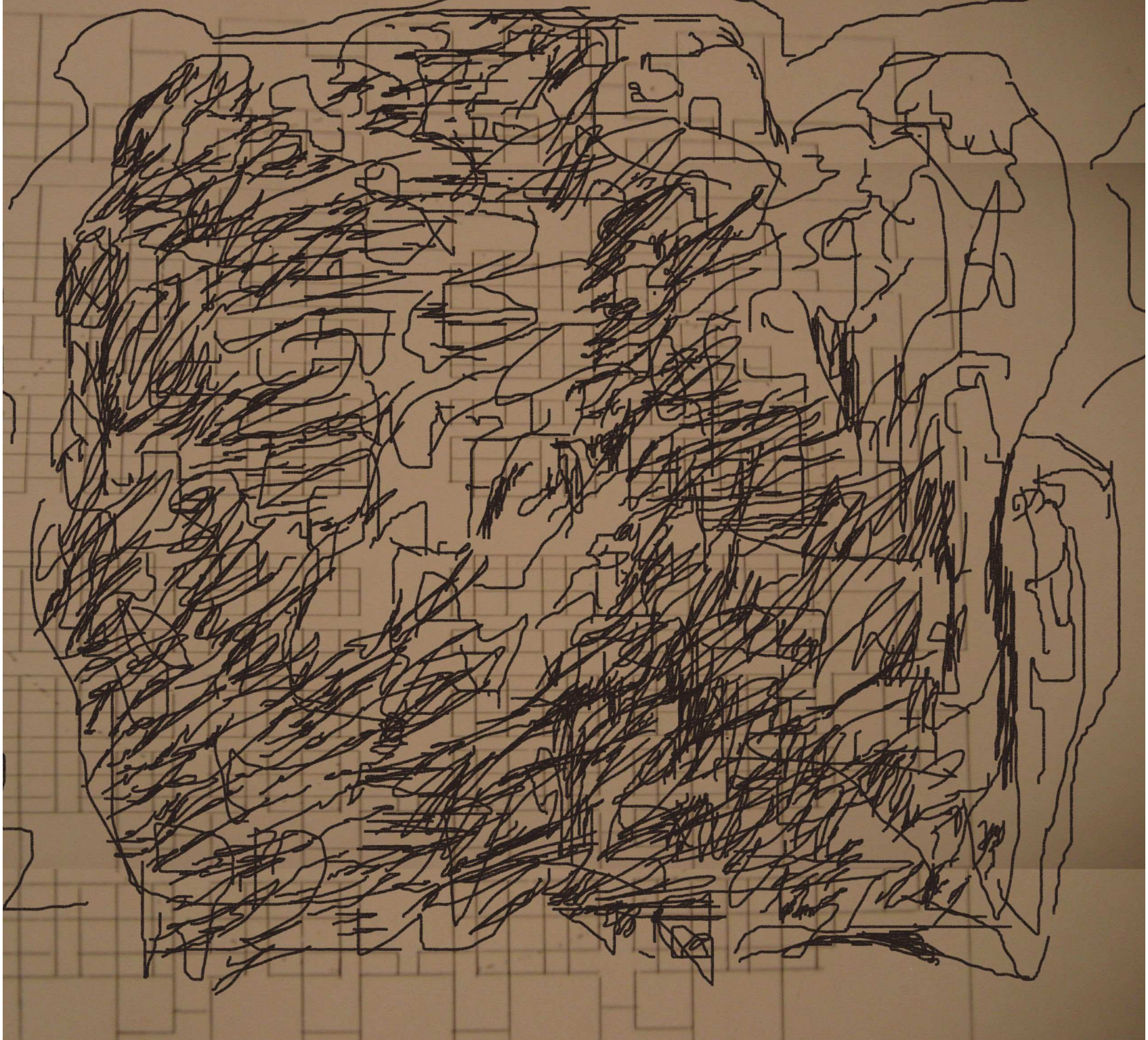


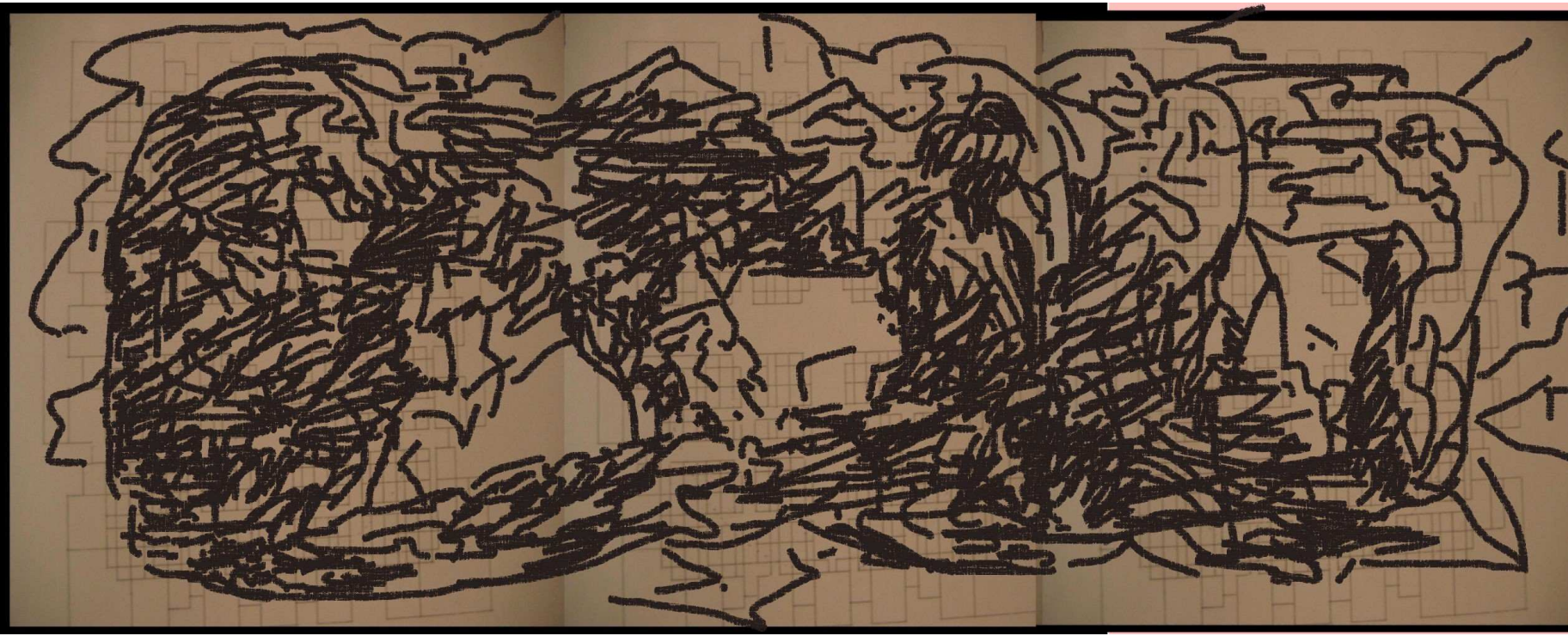


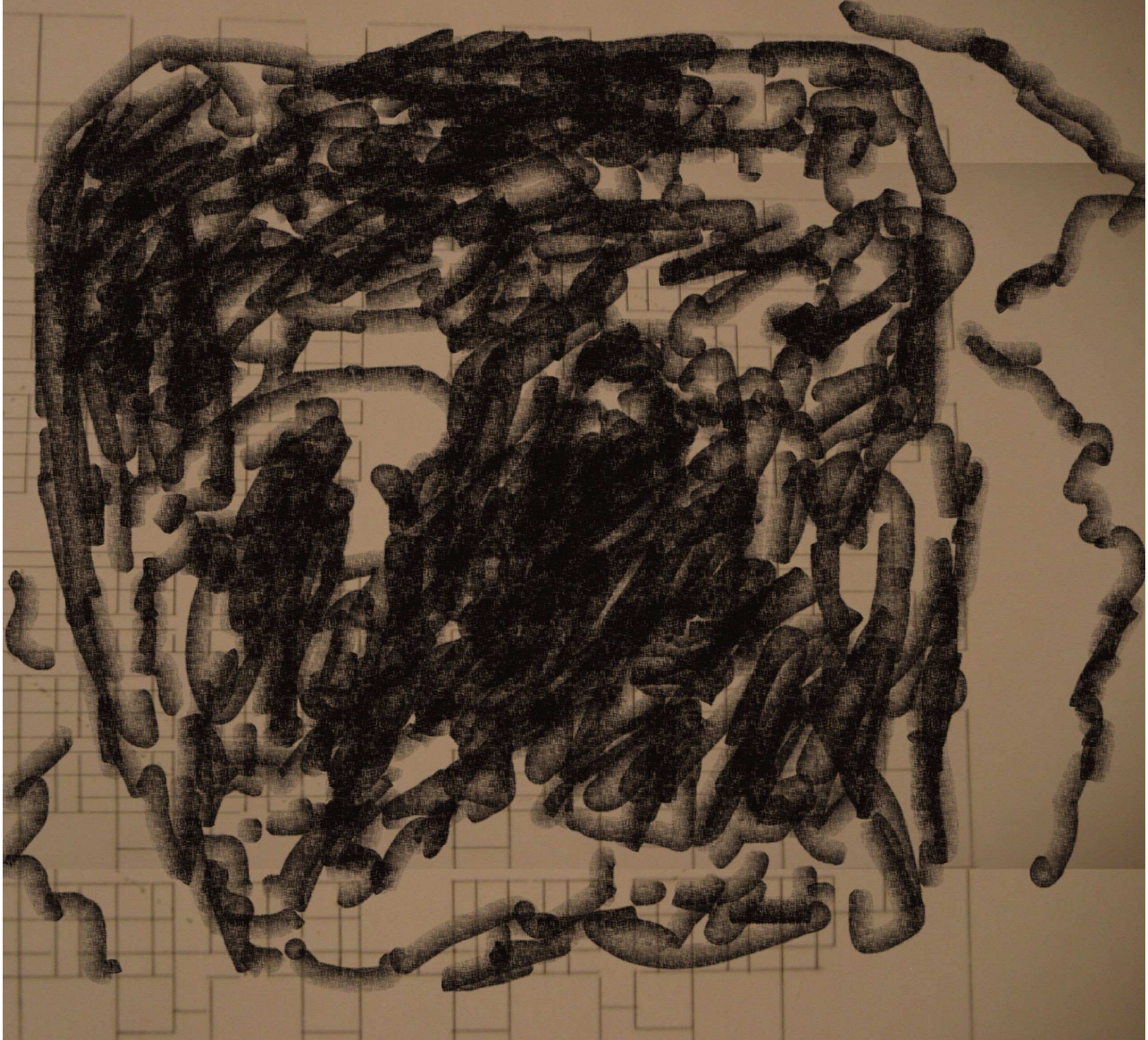


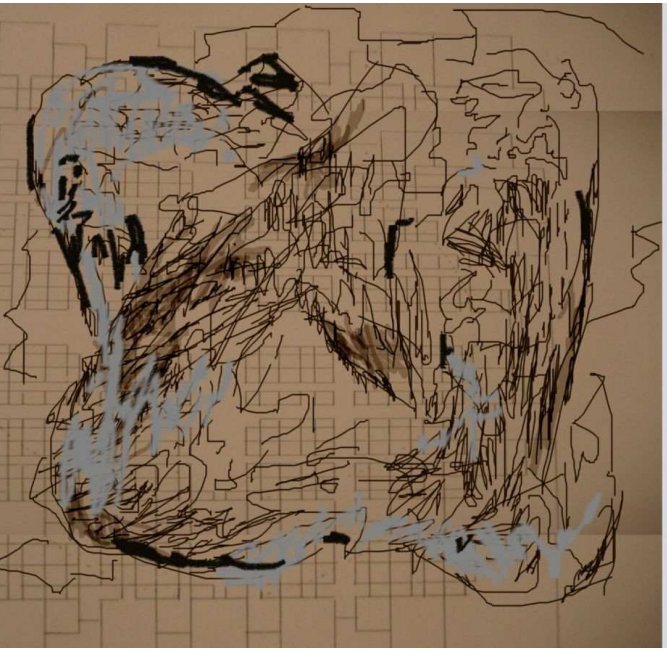
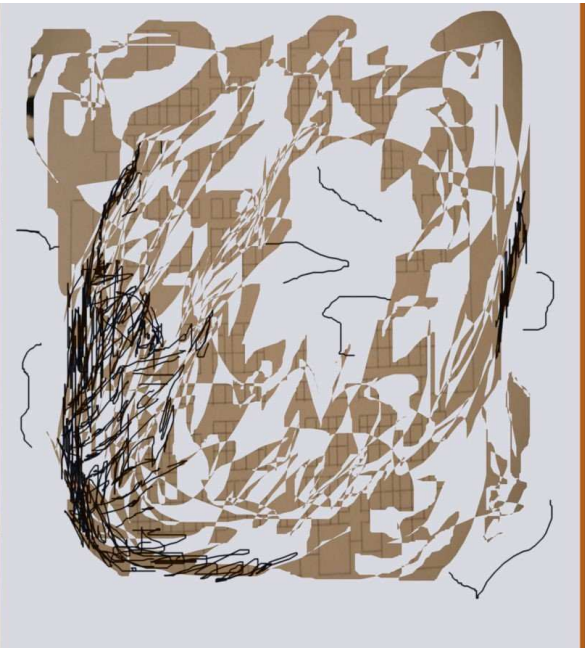


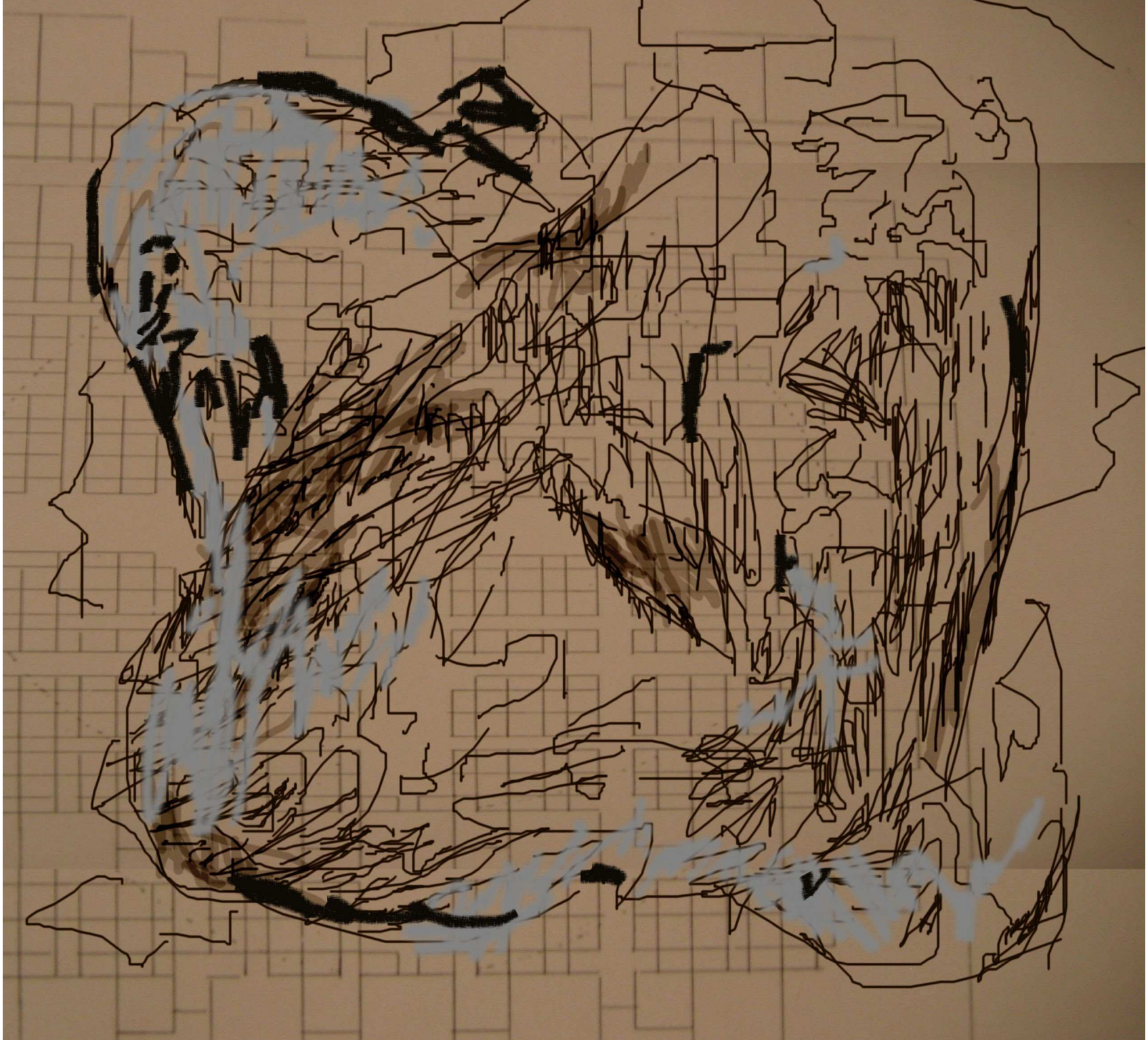


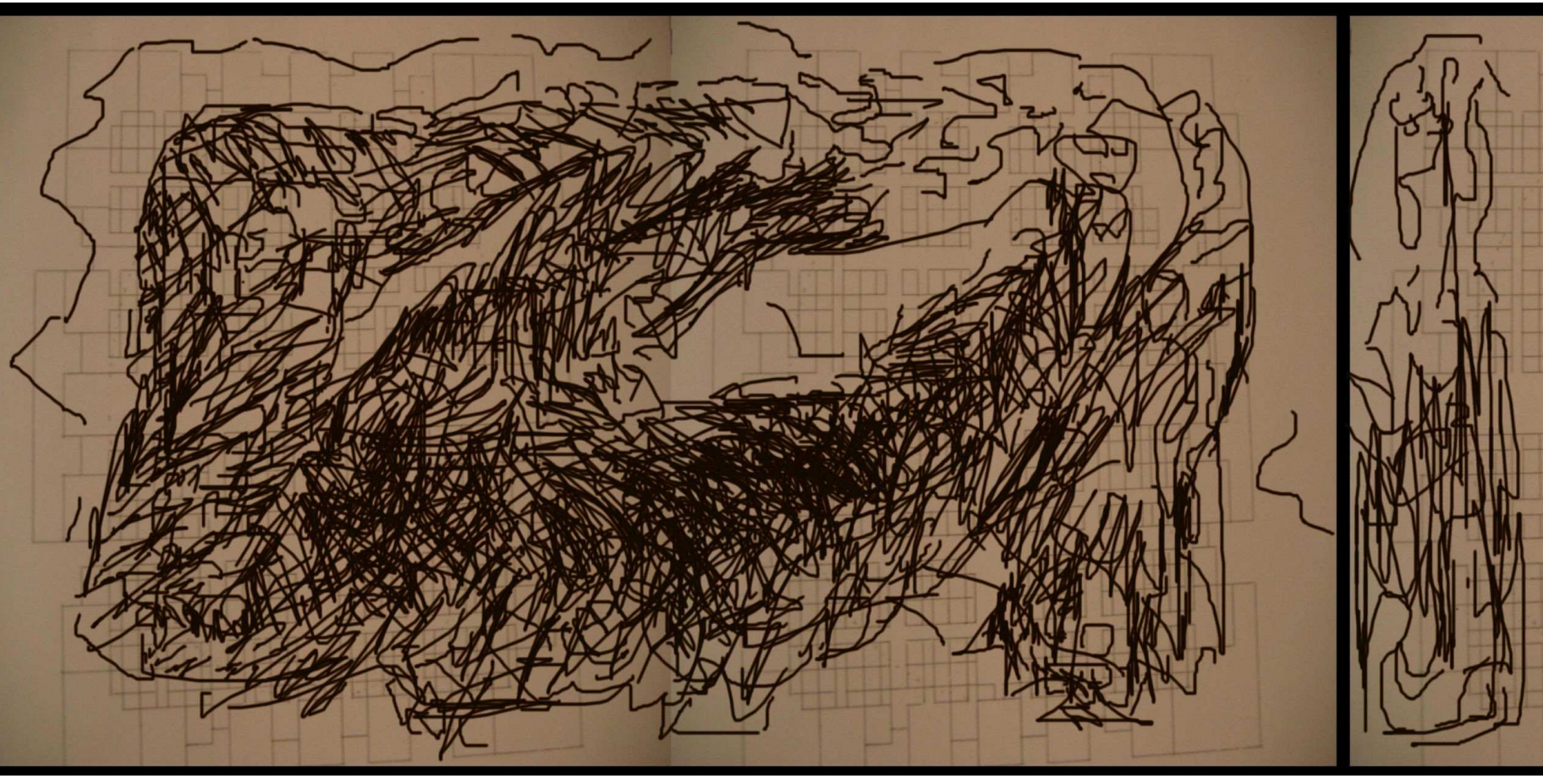


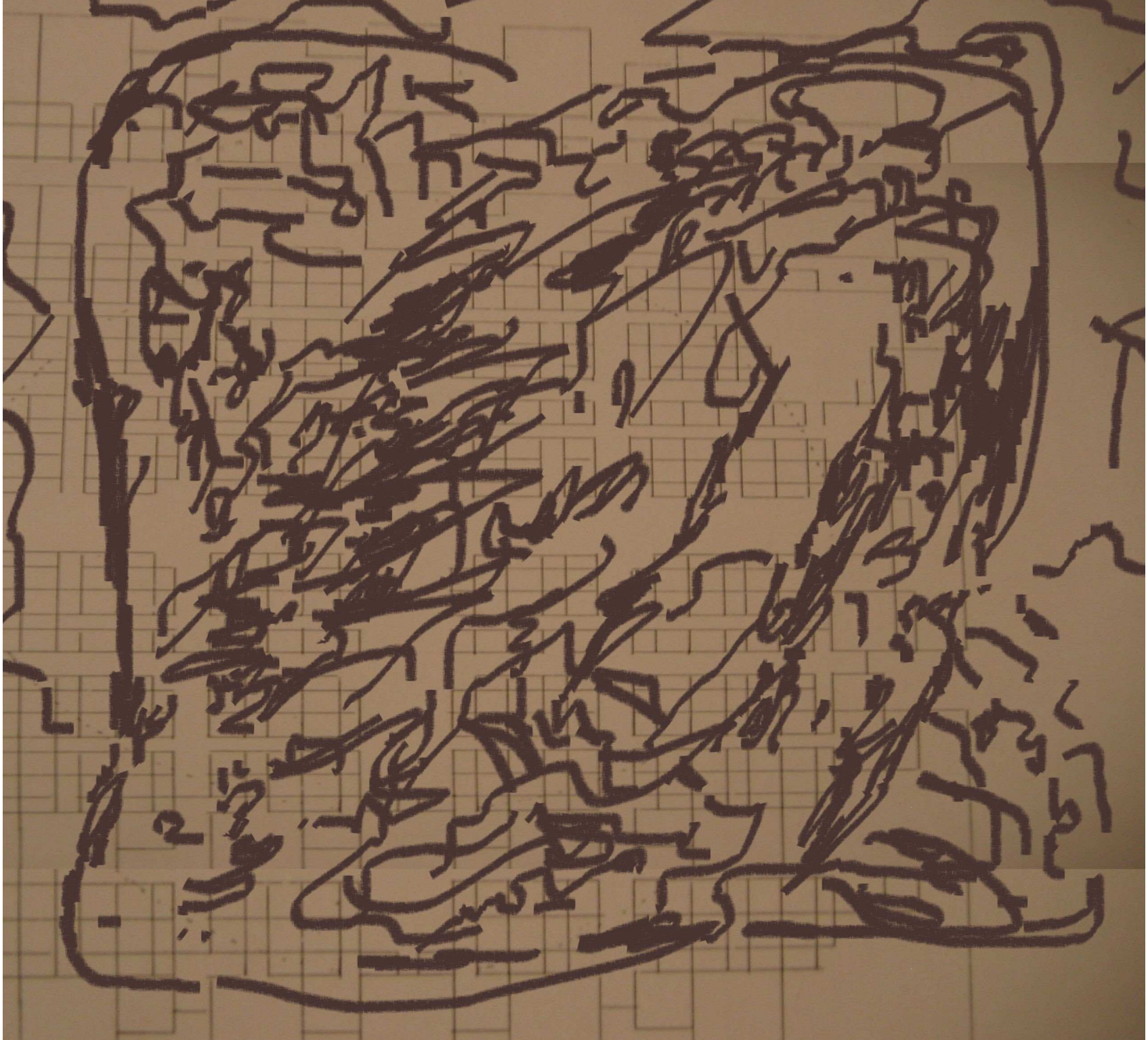


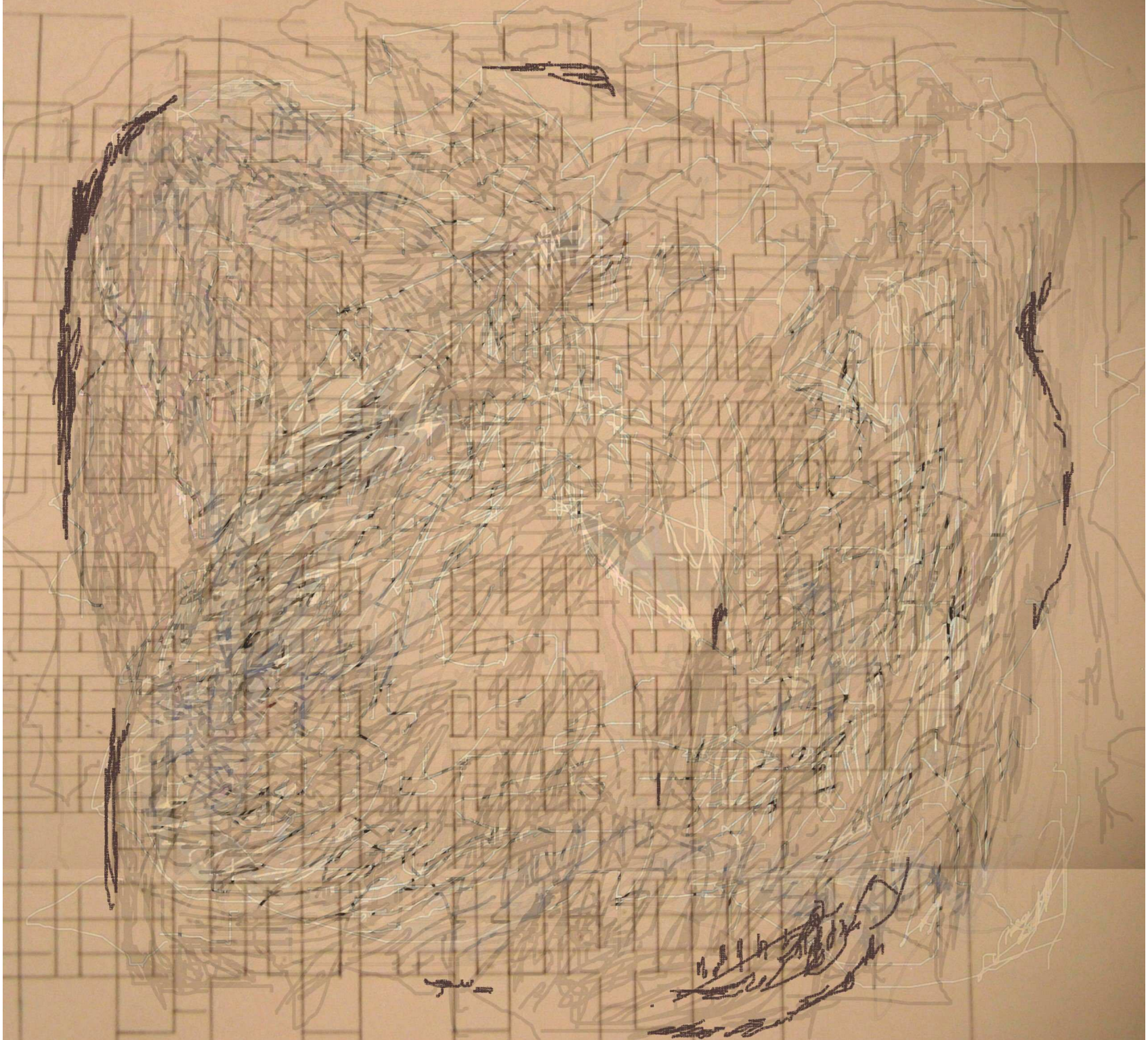


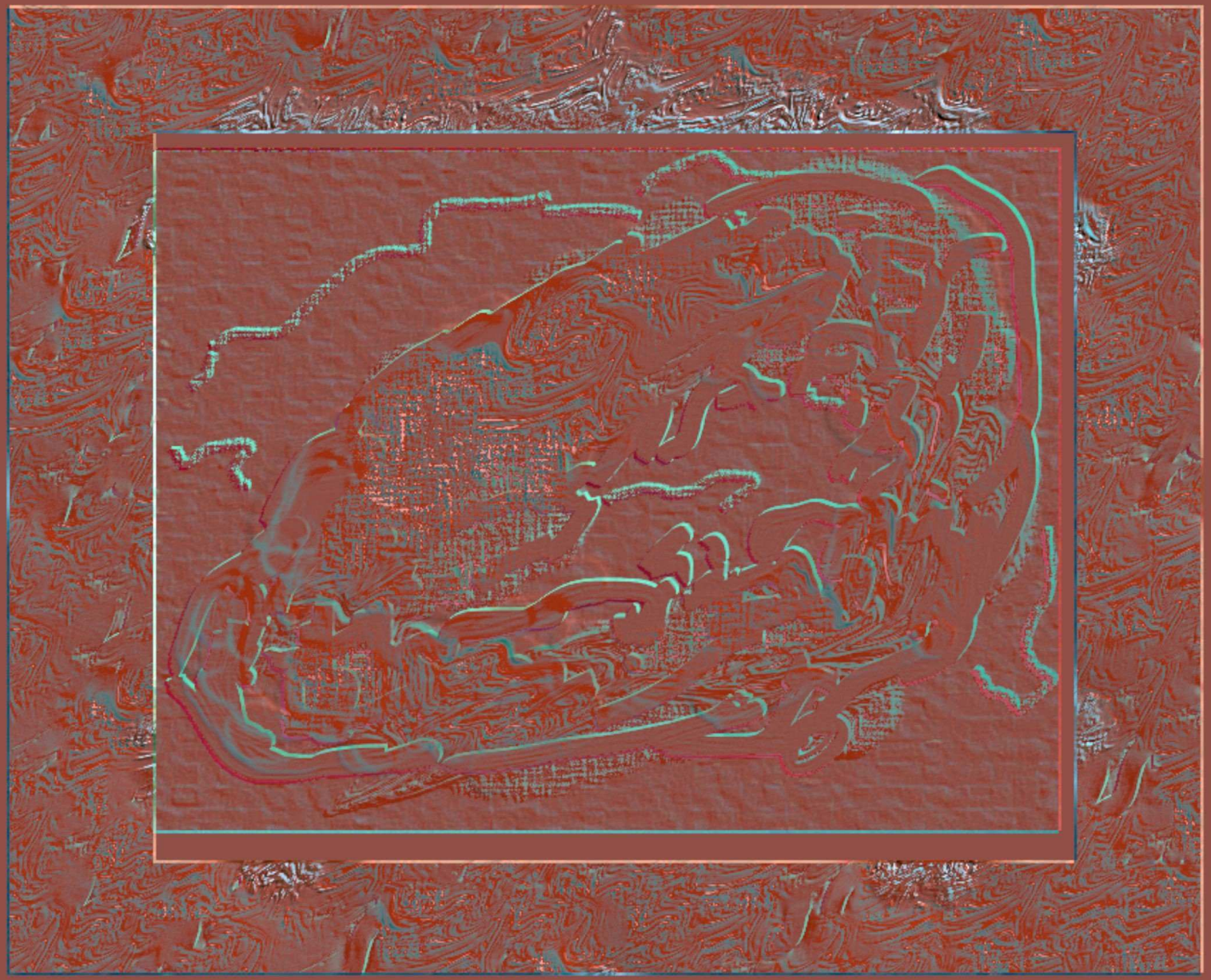













blurb