

THOUGHTS ON WORKS JANUARY 2008

(Derived from note books, 2004 – 2008)

FORMAL	ROMANTIC
MEASURE	OCEAN
LENGTHS	WAVES
PLACEMENT	TIDE

“WADE ON IN !” “CURTAINS”

ONE INCH ONE DAY ONE WORLD

Seminal Issues:

fragments of a whole diversity within unity

built with a one inch black grid & gray-green tint

“sampling” the ocean or “4 blind men and the elephant”

The alien placement and design of elements implying another order, within the “normal” space of architecture

Re-orienting the viewer

POV is from a water perspective - undulating surface an immersed view

The Universal Grid

Counting is Life. We have fingers and they became digits.

We used digits to break down the universe.

First, we broke down our fingers into links. We focused on these segments that made up our fingers' lengths. We took an average.. and that became the inch.

With the inch, we broke down the universe. The universal grid is everywhere, measuring everything. Is it the inch? why not? bigger or smaller, that's only a local issue/ comparison. The universal grid has grown to encompass all things , even the romance and mystery of the ocean.

Concatenations: Cantations:

A linking of strings - without knots

These prostrations, these positions...

Asana-seat

Pranayama- lengthening

Pratyahara-abstraction

Dharana-concentration

Dhyana-meditation

Samadhi-liberation

The following primary chakras are commonly described:

Muladhara (Sanskrit: Mūlādhāra) lower body

Swadhisthana (Sanskrit: Svādhiṣṭhāna) reproductive parts

Manipura (Sanskrit: Maṇipūra) navel

Anahata (Sanskrit: Anāhata) heart

Vishuddha (Sanskrit: Viśuddha) throat

Ajna (Sanskrit: Ājñā) eyebrow or forehead

Sahasrara (Sanskrit: Sahasrāra) top of head

Oneness comes in a variety of forms.

All the parts are made of the same elements just different configurations

the grid is the same, the tint is the same, the thickness is the same,
but they are all in different shapes and they are located in different places.

The body is the same but in different positions.

The Ocean

Here, it is,,, my Ocean. Pollock's "Ocean Grayness" The color of a de Kooning green. They both lived here. The tint is site specific – it comes from my ocean. I am imbued with it.

"Water Water everywhere ..." Flooding our walls.
Invading the domiciles, leveling all. Rocks become sand.

Are sand and water inconvertible?

A **petal** (from Ancient Greek petalon "leaf", "thin plate"), regarded as a highly modified leaf, is one member or part of the corolla of a flower. The corolla is the name for all of the petals of a flower; the inner perianth whorl, term used when this is not the same in appearance (color, shape) as the outermost whorl (the calyx) and is used to attract pollinators based on its bright color. It is the inner part of the perianth that comprises the sterile parts of a flower and consists of inner and outer tepals. These tepals are usually differentiated into petals and sepals. The term "tepal" is usually applied when the petals and sepals are similar in shape and color. In a "typical" flower the petals are showy and colored and surround the reproductive parts. The number of petals in a flower (see merosity) is indicative of the plant's classification: eudicots (the largest group of dicots) having typically four or five petals and monocots and magnoliids having three, or some multiple of three, petals.

PETALON OCEANUS - TEPALS:ONE INCH:ONE TINT

RIDEAU crt2

CALYPSO "I will conceal" crt1

MIKVAH emergent

NEW SEAH sea level

Panta Rhei - "everything is in a state of flux" manta ray pourd

PETALON crt3

Deborah Number.

as above so below

HERACLITUS Herakleitos leg

PHORCY ancient sea god

SADHANA the refuge tree

POLYCASTE

ATALANTA "balanced"

The interior and lower line or curve of an arch is known as the intrados.

Panta rhei, "everything is in a state of flux"

POLYCASTE

ATALANTA "balanced"

BIRTH OFVENUS

Seah is a unit of dry volume of ancient origin used in Halakha (Jewish religious law), which equals one third of an epha, or bath. Since the bath unit has been established to be 22 litre, 1 sea equals 7,33 liter or 7,33dm³.

The Deborah number is a dimensionless number, used in rheology to characterize how “fluid” a material is. Even some apparent solids “flow” if they are observed long enough; the origin of the name, coined by Prof. Markus Reiner, is the line “The mountains flowed before the Lord” in a song by prophetess Deborah recorded in the Bible (Judges 5:5).

Formally, the Deborah number is defined as the ratio of a relaxation time, characterizing the intrinsic fluidity of a material, and the characteristic time scale of an experiment (or a computer simulation) probing the response of the material. The smaller the Deborah number, the more fluid the material appears. The equation is thus: where t_c refers to the relaxation time scale and t_p refers to the time scale of observation.

The word mikvah is from the same root as the word for “hope” and has allegorically been used to refer to a hope in Hashem. In the Book of Jeremiah, the word mikvah is used in this sense, with the mikvah’s association with rain and “living water” being given a metaphorical purpose:

O Hashem, the [mikveh] of Israel, all who forsake you will be ashamed ...

because they have forsaken Hashem, the fountain of living water

Are there any of the worthless idols of the nations, that can cause rain? or can the heavens give showers? Is it not you, Hashem our God, and do we not [mikvah] for you? For you have made all these things.

In the Mishnah, following on from a discussion about Yom Kippur, immersion in a Mikvah is compared by Rabbi Akiva with the relationship between God and Israel. Akiva refers to the description in the Book of Jeremiah of G-d as the Mikvah of Israel, and argues that just as a mikvah purifies the contaminated, so does the holy one, blessed is he, purify Israel.

A different allegory is used by many Jews adhering to a belief in resurrection as one of the Thirteen Principles of Faith. Since “living water” in a lifeless frozen state (as ice) is still likely to again become living water (after melting), it became customary in traditional Jewish bereavement rituals to read the seventh chapter of the Mikvaot tractate in the Mishnah, following a funeral; the Mikvaot tractate covers the laws of the mikvah, and the seventh chapter starts with a discussion of substances which can be used as valid water sources for a mikvah - snow, hail, frost, ice, salt, and pourable mud.

Panta rhei, “everything is in a state of flux”

Πάντα ῥεῖ (panta rhei) “everything is in a state of flux” either was not spoken by Heraclitus or did not survive as a quotation of his. This famous aphorism used to characterize Heraclitus’ thought comes from Simplicius. The word rhei, adopted by rhe-o-logy, is simply the Greek word for “to stream.”

Heraclitus by Hendrick ter Brugghen

The closest quote from Heraclitus is provided by Plato:

πάντα χωρεῖ καὶ οὐδὲν μένει

Panta chōrei kai ouden menei

Instead of “flow” Plato uses *chōrei*, to change *chōros*, or ground, and not to “remain”, with which *menei* is cognate. Just previously Plato explained:

τὰ ὄντα ἰέναι τε πάντα καὶ μένειν οὐδέν

ta onta ienai te panta kai menein ouden

“All beings going and remaining not at all”

At first thought Heraclitus might be supposed to be asserting nothing more profound or obscure than that we exist in a field or continuum in which everything is constantly in flux or process: a non-remarkable observation for such a famous philosophy. However the assertions of flow are coupled in many fragments with the enigmatic river image:

“Ποταμοῖς τοῖς αὐτοῖς ἐμβαίνομέν τε καὶ οὐκ ἐμβαίνομεν, εἶμέν τε καὶ οὐκ εἶμεν.”

“We both step and do not step in the same rivers. We are and are not.”

As a fellow Ionian, Heraclitus was certainly familiar with the preceding substance solution of the Milesian school to the problem of change. The problem only exists under the law of identity, one formulation of which is the law of excluded middle.

The classical formulation of that law had to wait for Aristotle but it was nevertheless known and operant in pre-socratic philosophy.

In the fragment above Heraclitus is proposing that another law also is in effect.

The law of identity states that an identity, say A, is identical to itself, is not non-A, and is not both A and non-A. Heraclitus affirms the middle in the passage above, that the A is both A and not-A. As far as the assertion is true, the change problem disappears and does not need a solution.

According to fragment DK B91: “nor is it possible to touch a mortal substance twice” and DK B6: “The sun is ... not only new each day but forms continually new ...” the Heraclitean law only applies in cases where the identity is sampled diachronically. The sampling rate can be adjusted to as rapidly as an object can be touched, or to the rate of flow of the stream, or daily, or by extrapolation to the frequency at which a photon can be perceived. Heraclitus just said “continually” and theorized: “simultaneously it forms and dissolves.”

It seems clear that the stream of the metaphor is time and that the stepping in it is the instant of the present. Heraclitus is therefore asserting that an object is and is not identical with itself of x instants ago.

THE WHOLE WORLD

Luminiferous Ether

Ocean Locale

This new group of works embodies ideas I have been contemplating since 2003, if not before, and like all my work, there is the concept that the particular is also metaphoric.

Since 1999 my interest has been based on the perhaps quixotic idea, of using the ocean as a source for sculptural ideas. As there is obviously no way to capture the ocean as a whole, it was necessary to compartmentalize it, into various events. Even these events which for the most part so far have been waves, where too grand to capture, so an even further compartmentalizing had to occur. Parts of waves / water became the parameters of scale. In traversing this line of action, I realized the treasury of knowledge I had built up on the intimacies of wave / water behavior, by surfing since childhood. I found comfort in knowing that in the Hawaiian language there were hundreds of words to describe waves so the situational predicaments of ocean water I knew so well, provided me with a visual language, which when transferred from sport to art, proved to be as metaphorically interesting to me, as had been my previous uses of objects like hats, tents, canoes, etc..

The idea of representing something as whole and encompassing as the ocean, it is necessary to create the suggestion that the whole could be gleaned from the various activity of the parts. Diversity found within a greater unity has been one of my ongoing interests. In the Mid-eastern parable of the “four blind men and the elephant” each has a differing and therefore conflictive description of the larger creature, based upon the specificity of their location to the animal, which they experienced through touch. Since they could not “see” the entire creature, each one was right about his respective encounter but wrong by denying the validity of the encounters of others, as well as defining what comprised the entirety of the creature.

Since, in a sense, I found myself in a similar challenge with the ocean, I found the best way to proceed was to put a diverse amount of shapes and locations into play within a given viewing context, hoping to evoke the implications of something which is too big to reproduce.

And so the present solution; to make the features of all the pieces basically the same, except for their shapes and their placement within the architectural context. The one inch grid, the grey-green tint and the thickness of the material, is uniform throughout.

By making the pieces the same in the areas I have described, I hoped to evoke the feeling that they were different events within the greater whole. Of course, qualities can be different in different places at the same time, and other qualities which I have limited, can also be more diverse. The point was to focus on the differences of formation, shape and placement while holding to uniformity with color and structure, like uniforms for school children. It was all done, as if to imply

the events happened within a relatively small area during at a given time, like on a nice summer afternoon at the local beach.