

2 Part 2: Return to the first iteration of Part 1

After setting up a basic algorithm, a bodily gesture threads connections.

With paper on the floor:

Action:

Draw a main axis, a line marked into 5mm increments. At each mark write one word.

Draw a secondary axis, a line/arc/curve marked into

2.5mm increments.

Gesture:

Connect marked increments originating at the secondary axis and terminating at the main axis. Use the shoulder and lean into each line.

Action:

Add a new axis, following the same rules.

Gesture:

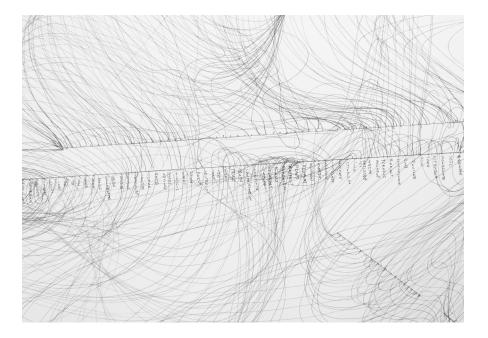
Connect new axis to another axis, following the same rules.

Action:

Annotate with centers/information/geometry as felt.

Repeat as desired.





AXIS:

1. Automatic process words

2. A balancing line

FEEDBACK LOOP

1. Action

2. Reflection

POLARITIES

1. Studio

2. Seminar

3. Job

4. Everything else

DOCUMENT COUNT **ASSEMBLE** INTERPRET CLEAR PAINT **ERASE** CUT LAYER OPACITY PRINT PROJECT TRANSFER CUT SCAN EDIT REDUCE COMPILE ARRANGE PRESENT WRITE READ SCREENSHOT DELETE INTERFERE REFLECT ADOPT ADAPT AMEND REPAIR CARE DORMANT BLOOM SPRING SOIL MICROBE MICROSCOPE AGGREGATE SCALE CONTAMINATE COAGULATE **EXPLAIN** CONCEAL THINK REMEMBER FORGET BLANK

SOLID SPACE

LINE

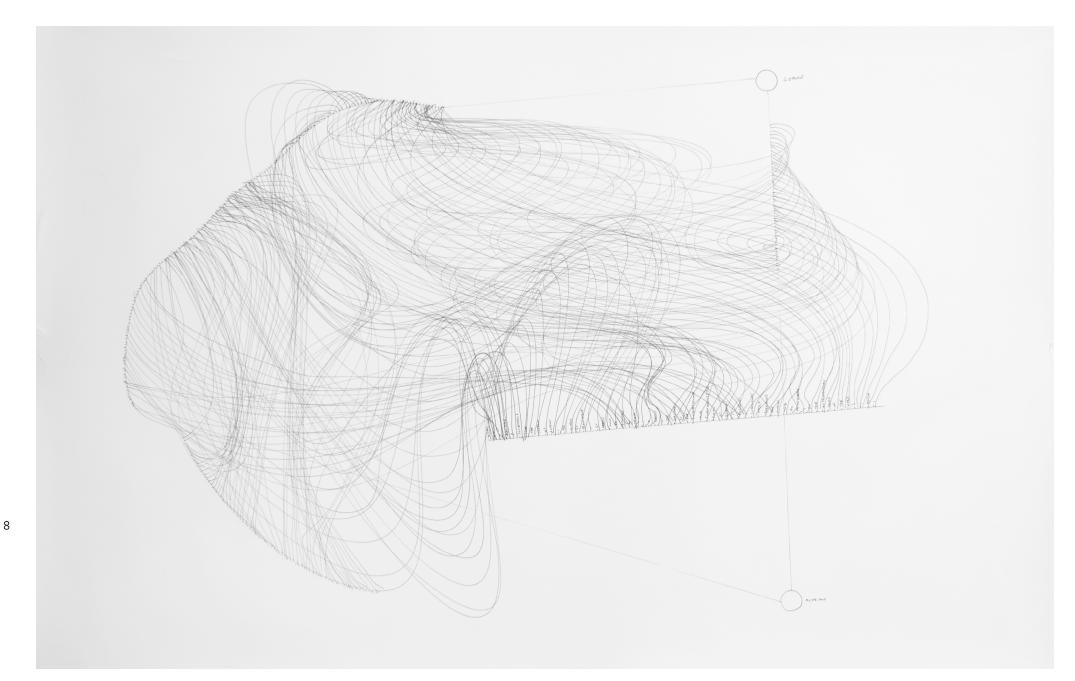
INTUITION

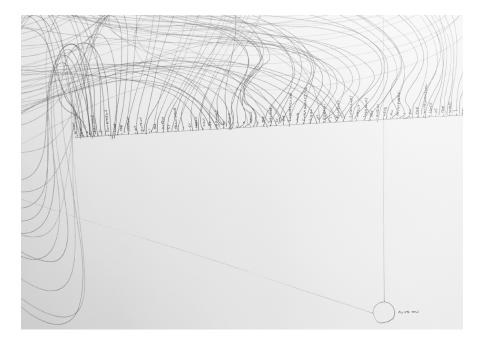
INTENTION

SPONTANEOUS

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AXIS:

Roland Barthes on Cy Twombly

FEEDBACK LOOP

- 1. Action
- Gesture

POLARITIES

- 1. Atmosphere
- 2. Surplus

160 / ROLAND BARTHES

briand: "On islands off the Norwegian coast have been exhumed certain urns engraved with indecipherable characters. To whom do these ashes belong? The winds know nothing of them." TW's writing is even more futile: it is decipherable, but not interpretable; the strokes themselves may well be specific, discontinuous; even so, their function is to restore that vagueness which in the army kept TW from being a good decoder of military ciphers ("I was a little too vague for that"). Now, it is the vague which paradoxically excludes any notion of the enigmatic; the vague is not allied with death—the vague is alive.

Of writing TW retains the gesture, not the product. Even if it is possible to consume aesthetically the result of his work (what is called the oeuvre, the canvas), even if TW's productions link up with (they cannot escape) a History and a Theory of Art, what is shown is a gesture. What is a gesture? Something like the surplus of an action. The action is transitive, it seeks only to provoke an object, a result; the gesture is the indeterminate and inexhaustible total of reasons, pulsions, indolences which surround the action with an atmosphere (in the astronomical sense of the word). Hence, let us distinguish the message, which seeks to produce information, and the sign, which seeks to produce an intellection, from the gesture, which produces all the rest (the "surplus") without necessarily seeking to produce anything. The artist (let us retain this somewhat kitsch term) is by status an "operator" of gestures: he seeks to produce an effect and at the same time seeks no such thing; the effects he produces he has not obligatorily sought out; they are reversed, inadvertent effects which turn back upon him and thereupon provoke certain modifications, deviations, mitigations of the line, of the stroke. Thus in gesture is abolished the distinction between cause and effect, motivation and goal, expression and persuasion. The artist's gesture—or the artist as gesture -does not break the causative chain of actions, what the Bud-

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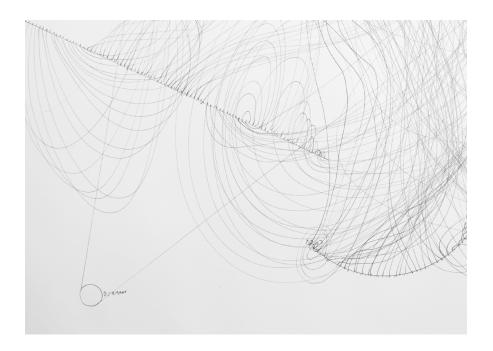
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3. Provoke





AXIS:

Ground

FEEDBACK LOOP

- Dormancy Growth 1.
- 2.

POLARITIES

- Archive 1.
- Reflection 2.
- Interpretation Collection 3.

Page 12-13:

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Fixity pressure

Drawing in pen there was no possibility to erase or go back. Instead erasure through layering complexity diffuses focus. A slight pressure emerges from not wanting to mess it up.

Disoriented gravity

Drawing on the floor broke down preconceived orientation, the paper becomes a field resisting earth's pull.

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Unmindful accuracy

Sequential lines were most accurate/smooth when drawing came from the body, relying on muscle memory and conscious effect to remain unthinking.

Centrifugal flow

Drawing in flowing curves had a tendency to increasingly unravel, strokes becoming more expansive with every iteration.

