

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:

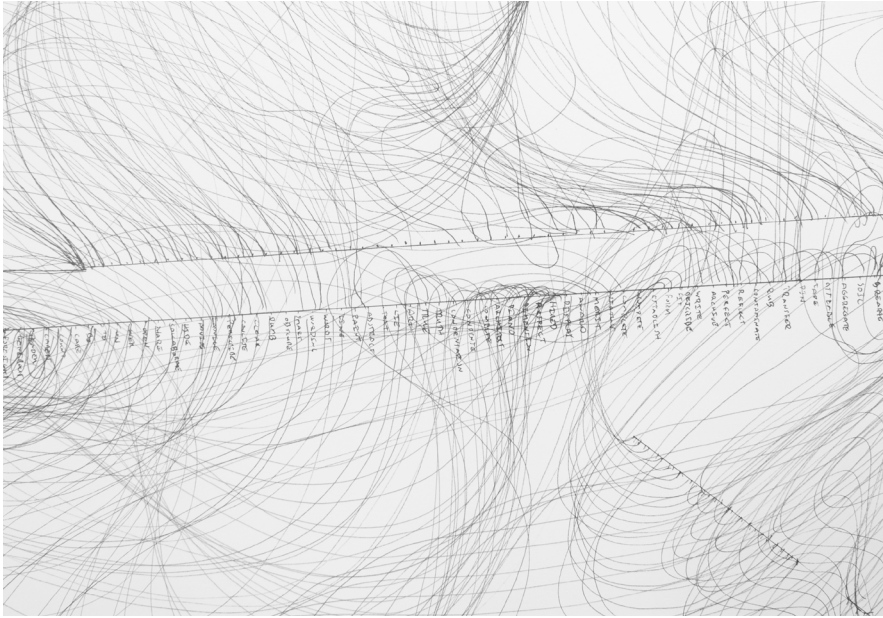
Connect new axis to another axis, following the same rules.

Action:

Annotate with centers/information/geometry as felt.

Repeat as desired.





AXIS:

1. Automatic process words
2. A balancing line

FEEDBACK LOOP

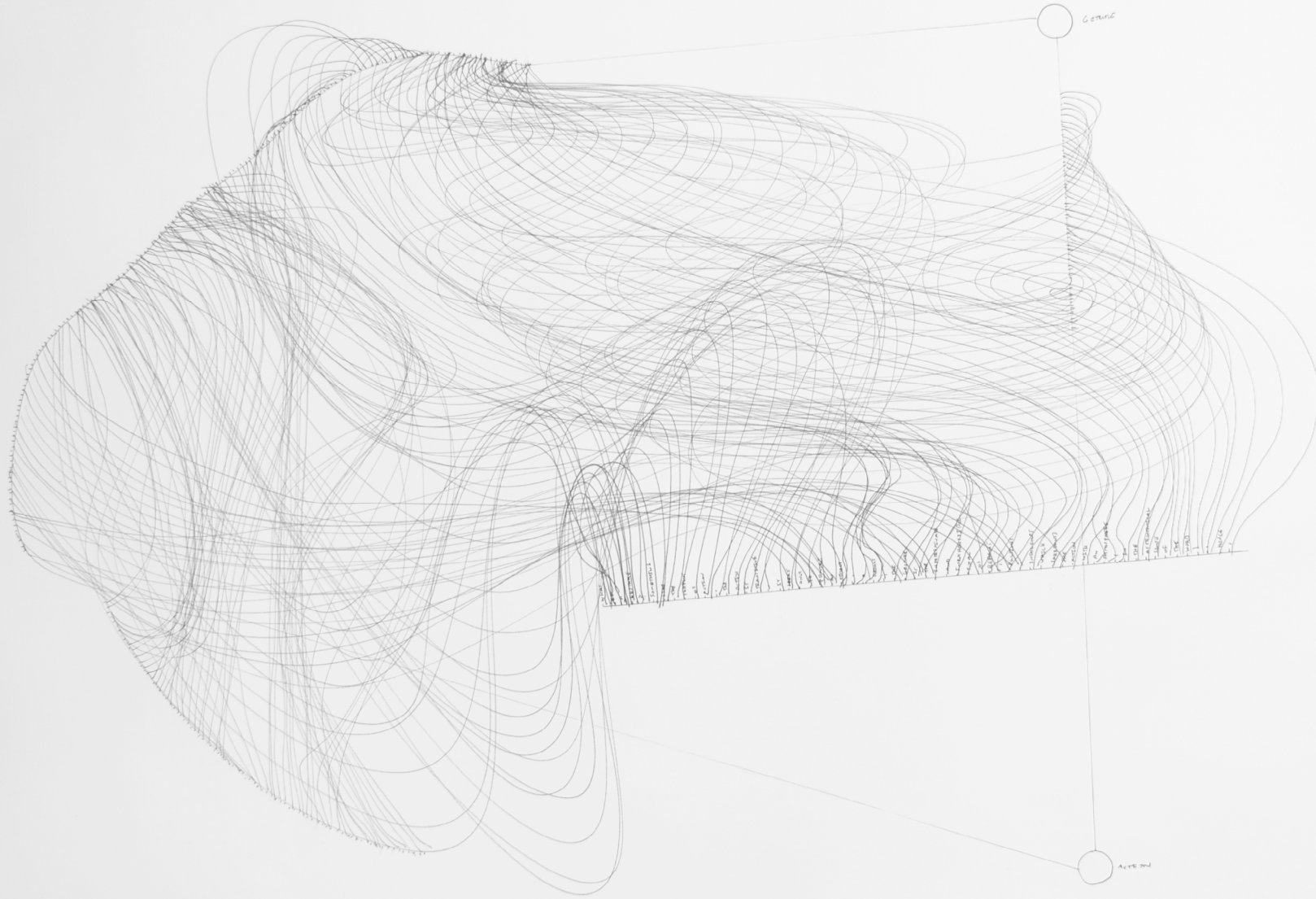
1. Action
2. Reflection

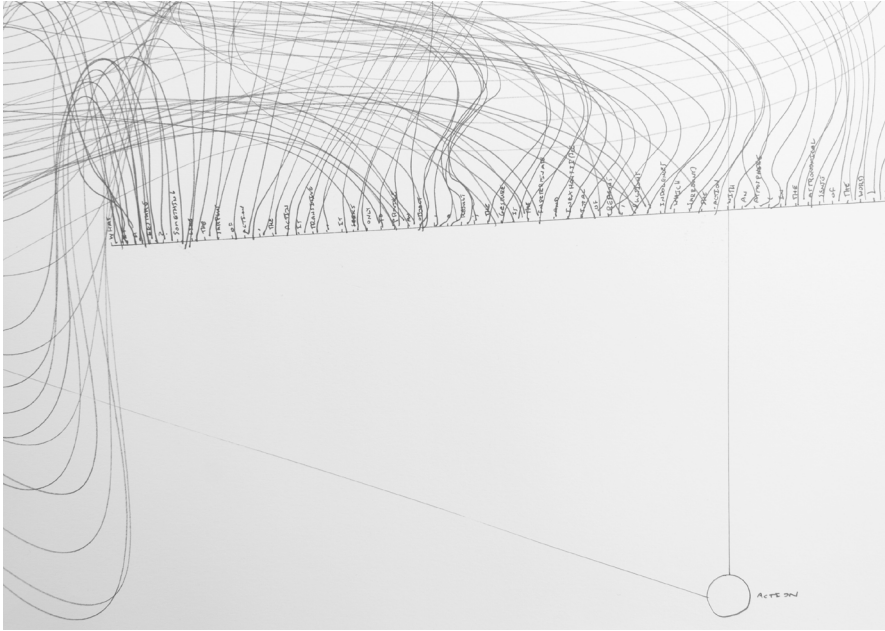
POLARITIES

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  
SPONTANEOUS  
INTENTION







AXIS:

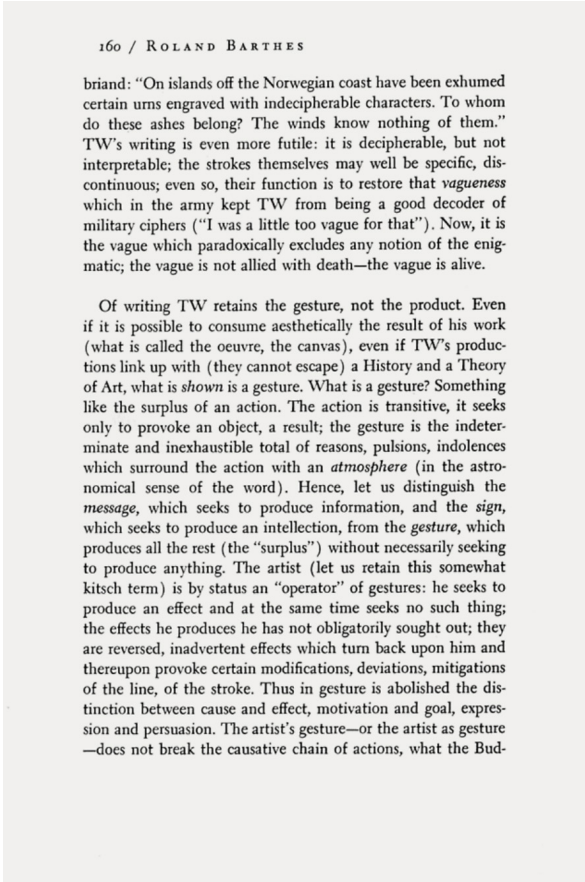
1. Roland Barthes on Cy Twombly

FEEDBACK LOOP

1. Action
2. Gesture

POLARITIES

1. Atmosphere
2. Surplus
3. Provoke



ROLAND BARTHES, CY TWOMBLY WORKS ON PAPER, 1979, PAGE 160

WHAT  
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D. 18.12.12



#### AXIS:

1. Ground

#### FEEDBACK LOOP

1. Dormancy
2. Growth

#### POLARITIES

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

#### Emergent Themes:

##### 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.

##### 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.

