Originally from West London, Cilla has a background in education, in teaching and programme design at both secondary and undergraduate level. Alongside, she has maintained a studio based art practice, the output of which includes drawing, paintings and collaged works with ceramics and print. Cilla Eisner is PhD student of Fine Art at Lincoln University currently investigating the interplay of an inherited tradition (habitus) with the immediacy of human agency (reflexive deliberation) in practice-led research.

'I have come to use the word 'composition'... It is my solution to the modern/postmodern divide. Composition may become a plausible alternative to modernisation. What cannot be modernised, what has been postmodernised to bits and pieces, can still be composed'.

Bruno Latour, 2011 'Some Experiments in Art and Politics'

There are circumstances where the best or only way to shed light on a proposition, a principle, a material, a process or a function is to attempt to construct something, or to enact something, calculated to explore, embody or test it.

Bruce Archer, RCA.

The collage grids project interrogates the artwork, that is, the thinking process of art, the thinking through of thinking through art. To do this it employs the Active Documentation method of Nancy de Freitas, a method which engages the artist in a critical manner with the relationship between theoretical, personal and practical concerns. This book is the outcome.

In this series of images, extracted from studio journals and punctuated with photographs of work in progress, can be traced a mode of thinking that is associative and accumulative; it builds links and constructs connections between things. It brings together strategies of collage with those of grids structuring. This primarily non-verbal mode brings together sensuous knowing with the world of conceptual knowledge in an interplay of the inherited and found with the immediate and contingent of the present. These images articulate the generative and emergent complexity of this increasingly complicated way of thinking.

Collage grids: thinking it through
collagegrids
above sequence of photos taken of 1st drawing
landscape #1

11 January

pigeons in flight

not erased

erased edge
Toward Long Compton

+ Gridded griddles landscape.

Powellite division of sky space in rectangles & proportions of stretched canvas, 78 x 45".

+ Started line drawing A4 with grids. 13/4 25 x 1/2.
Thoughts on spatial divisions.
Local structures

George Shaw/Sean Scully
Compositions
not urban
council estates
but farm
buildings
not romantic
nostalgic or
heritage-used
(developed)
for double glazing
units
manufacture
mosaic, rural?

On Hokusai and Ando, the photographic artist Susan Sontag writes:

“...in inquiry into ways of representing nature and culture as a creative and dynamic process rather than as separate and predetermined entities unaffected by human consciousness...”

We have evolved from nature so it is no wonder that our engagement with it takes the form of that ceaseless Kandinsky interplay between outward flux and inner construction of it." (p. 175)

To make work which conveys what it is like to live in a world bearing the legacy of science, industry and technology but without directly drawing on scientific methodology or imagery.”
not concerned as any kind of faithful reproduction
of reality but more as a glimpse of a human
intuition at work, uniquely and subjectively present
in a surface view that is partial, underlayered and
semi-transparent, preventing 'outside' and 'inside'
simultaneously..." on Thuree Oulton.

"each pair containing a great deal of the message
deemed that the whole painting contains!
- Mandelbrot on Oulton - describing its fractal
quality.

"The professional, unstable and disintegrating is
seen both as dispassionately inevitable in nature
and passionately regrettable in human life."
- "the flow and patterns in dynamic systems are
time in the wide universe."

13 January

Brought prepared pinboard into studio - copied
up fixings or hangings back to hang it. -
will be used for drawings & notes.
Moved unbacked insulator board which I
had been using to the shed, and moved stuff
round into studio to facilitate the space.

Stuck white tissue paper over brown tea grids to
subdue it and introduce crease lines.
Photographed 2nd pic with Macro & setting, what
difference will this make?
23rd January - researched/write text for poster.

Ideas for FINDS series: Creation Suite or Genesis Suite.
- Music/Planets, Au-tha'ni solid, Colour Gros - for colour decision, chaos, complexity, Peak Oil.
- Creation in today.
  - Revelation Suite - using Tenor viole colours/Bernard's music score Bible text.
  - Transformation Suite - Raphael.
  - Michael Wood: 'this pelucid light' Art of the Western World.

24th January

Printed out photos of Anden grids for poster plus text from yesterday.
Cut & arranged papers for poster, 1st arrangement.

> Check layout/density of text for poster 500-550 words.
> Check layout in poster - content/references.
> Lincoln film logo.

> Searched lists for associations for College & grids on Anden discourse - finds.

GENERATIVE

MAKING NEW REALITIES: Metaphor and Cross-Domain Mapping
Celia Evans
Art Activism and Design

EXTENDED ASSOCIATIONS DISCOURSES STRATEGIES.

- Intentioned
- Structured
- Drawn
- Authoritative, establishment
- Logical
- Clear
- Ordered
- Linear
- Sequential
- New
- Organized, clear, clarity
- Graphs, measurement, definition, regular frameworks
- Skeleton, scaffold, support
- Heterogeneous, homogenous
- Underground, subterranean
- Fragments, everyday, found, posted
- College, location, broken, disparate, displaced
- Disorganized, disparate, irregular, hybrid, collection, unmentioned
- See: Writing book - he did poster content.
Sunday 20 Feb

- Repaired stencil for '8 Abstract Landscape' project. Put together samples & sorted out framed pieces to show them.

- Revised poster text - customised margins & 1.5" both sides which gives 3 columns of text on A4 landscape.

- Cut up + edited & further edited out what did not fit. Title 'Collaged grids.' 72 font size too small.

Monday 21 Feb

- To school to enlarge font text x 141% to on copies. Also put away 16.8 works - drying for the weekend.

- To wood二线 for etching plate 'Shyrene' - bought 3x A5 from Offcut fast 2.50.

- To be put in file to seal edges & smooth down.

- Copied off several titles for poster.
  - Custom setting for text for A4 poster - Tiny normal to give 280 mm x 4 text width - right/Left 1" = 220 mm Ox
  - Custom setting for poster layout right/Left of 1.5" too much gives 280 mm Ox
  - Print new set & layout again.

- Added 10 cm to bottom of poster for Acknowledgements & space for title. Next time do not tape but wait for collaged papers to allow for paper stretch.

- Layout for text in grid.

Laptop & printer back in the studio were printing & editing, editing & editing - to get just right.

Aqua light grey printing inks set out ready to show colours and colour transparency - had hoped to start after lunch.

However - further editing and re-inclusion to the poster layout continued. Decided to draw up layout grid lines, cut up & arrange again - to an OK layout.
Above: Laid out the printed text and illustrations to A1 paper.

Below: Added extra 10 cm to bottom and drew out grid lines for text.

**Collaged Grids**

Generative Metaphor and Cross-Domain Mapping

City Expert: Architecture and Design

Discussion & Conclusion

The conclusion of the discussion is unresolved at this point. But I could collage further paper here or top!
A mapping in the nose of a mathematical sense is a correspondence between two sets. Each cell in the first set corresponds to a cell in the second.

Visible language is not only the tip of the iceberg of unspoken meaning. Although each field retains its specificity, mapping across domains - language, thought, thought, and thought - can be seen as a principle of the network of the world. How do we make sense of this network of associations and concepts of meaning? How do we represent our own reality? How do we interpret the world around us? These questions are the focus of this chapter on meaningful representation.
Using Pthalo Blue and Hansa Yellow Aka inks, with Transparent Medium and Blender Medium, experimented with mixing & applying two new colours onto printed papers from the base of the collaged grids.

NB: Used much transparent base proportionally to ink in order to achieve high transparency. Changed from 6cm to 10cm rulers for wider coverage.

The resulting ink texture was much smoother, more refined than when using specialist crafts inks. Unsurprisingly, I also acquired a glass inking plate. The thin ink has dried fairly quickly - 34 mins.

But with the wood store on, the room temp is 20°C.
This interdisciplinary research

13/14 March to Lots Art, Thomas on Break – Houseboat pictures and decline boat yard.
13 March – School Reports get done – did grids cutting project.
13 March – Cameron Jeff in London – returned today by special delivery.

9 March 2012 – Tom Woods – Artist – in school talked about needs that Uni a MFA course, Geoff Teasdale and Yorkshire. He provide info on blurb.com for online publishing – details on card. Also showed the extensive blogging of work on his website.
Wed 16 March  Began adding grids lattice and cut out Safelaces.

**COLLAGED GRIDS**
Generative Metaphor and Cross-Domain Mapping

Cida Elmer

All Architecture and Design

This HP print page stretches in the narrow width - so I had to take extra care so that the text lined up clearly.
I decided to go ahead with working into the collage, not withstanding the changes I would later have to make.

Following the tutorial with Kwatt in the afternoon during which I knew we would discuss poster design.

Both the cut out squares and the lattice - the positive and negative shapes are capable of providing grid forms.
Sat 17 March

Following Wednesday’s tutorial and amendments made to poster text, all sheets were printed out and inked up—esp. where the changes were made. This was to establish the final form of the page.

Collaged grids
Generative Metaphor and Cross-Domain Mapping

Collaged grids
Generative Metaphor and Cross-Domain Mapping

All notes from previous work were used and added to. New ideas were introduced and further developed. Handwritten notes were added.
Printed a further set of your and moved to continue slightly to existing background. I selected colors/transparent.

Their would still enable the text to be read easily. Unlike my canvases, the poster needs to be legible.

Building on earlier discussions for 'technology', and not sticking the piece in the first instance, I decided to press the work. As it was slightly larger than all I decided to slice a bit off the boards and reposition an email contact address.
Completed Section 2.2.3 for G53 and G41 Amendments.
Then emailed Dr Stephen Casey re Poster Abstract - which I wrote this afternoon, and emailed with this photo of the poster in progress.
Completed poster by adding black pen over source domain diagrams. This pulls the composition and meaning together.

NB: Could work into this with more squares added. Also could apply oil base colour. Both would require much more time to be invested into this work and it has to be pressed dry + delivered tomorrow first thing.

Mar 26 March 12
Delivered posters to Graduate School first thing. Other posters looked like this in layout but smooth and glossy.
COLLAGED GRIDS

Generative Metaphor and Cross-Domain Mapping

Cilla Eisner
Art Architecture and Design

Materials and Methods
 Recognising the arrival of new social, global and digital networks which utilise collage processes in the construction of new structures and concepts, this research investigates the generative metaphor of Collaged Grids, mapping collage with grids through reflective fine art practice.

This research practice is primarily studio-based and the materials I work with are found and treated papers, small found objects and materials which are included in the construction of fractured, obscured and layered grid forms on canvas. By this means the separate and conflicting fields of collage and ‘grids’ are brought together and worked out through intentioned composition of materials and ideas on the two-dimensional surface of stretched canvas.

Working with analogue and forms permits the techniques and processes employed in composition and construction to remain visible. The resulting making activities are actively documented from which observations and insights are abstracted and findings summarised.

Introduction
 There is increasing interest in the role of interdisciplinary metaphor in many fields including digital and other new technologies. Understanding metaphor and how it works is central to this research.

Sometimes considered as decorative and insubstantial, recent research in the field of cognitive linguistics has shown that metaphor pervades our everyday language. Described by Feuerstein as ‘powerful conceptual mappings at the core of human thought,’ according to Lakoff and Johnson they provide the conceptual frameworks that structure what we do and what we understand what we are doing.

In addition to these conventional metaphors, Lakoff and Johnson identify ‘new metaphors’ “metaphors that are imaginative and creative and are capable of giving us a new understanding of our experience.” Similarly to Schon’s ‘generative metaphor’, they are effected by “the carrying over of frames or perspectives from one domain of experience to another.”

Conceptual Metaphor and Metaphorical Expression
 In contemporary metaphor research, the term metaphor has come to mean a cross-domain mapping whereby the source is mapped onto the target. Importantly, this occurs in the conceptual system and the metaphorical expression is understood as being the individual expression, the word, sentence or phrase, located in language.

A Model of Cross Domain Mapping (Saffron 2005)

Metaphor and Interpretation
 Metaphor exists through the act of interpretation in the resolution of the tension between the associations two objects.

Where does interpretation as resolution reside? Is it in the outcomes of practice, in the analysis of the documentation of that practice or somewhere else?

How far can the new thoughts and perspectives provided by Interdisciplinary cross-domain mapping contribute to current research?

Conclusions
 What has recently been described as new or generative metaphor, effected by cross-domain mappings, is at the heart of scientific, artistic and linguistic creativity as a means of practice, demystifying the process by which ideas are put together to form the new. Conceptual systems and their metaphorical expression are grounded in experience and culture.

It is the result of reconstructive transformation in the cognitive and conceptual domain which provides new thought and perspectives, that, when reflected upon, resonate with simultaneity of multiple meanings and enable fresh perspectives not available in any other way.

References
 2. Lakoff, G., & Johnson, M. (1980).#for references see Figure 2.

Acknowledgements
 Dr Kathleen Watt and Dr Catherine Burge
15 May - Susan showed archetypal forms.

Drawing a canary - not offering one - fabric.

 renown, day

Intricate Source - a Hayes maquette for egg boiled chicken.

Sketches up copy on 5½ x 8½

Stretched canvas 20 x 20.

Dimensions for board.

The proportions for board are 20 x 20.

1.2 x 1.2.

Grids look even than these - 20 x 20:

Added this.

Need to check that.

Wish Wednesday 9 1.124.

Check car dimensions for transportation constraints.

Sunalal, City.

Random Distribution. Equations of Special Relativity.
30 June Photos - Summary of our pur - selected images
Calculate size & rectangles for 7x11 arrangement for canvas 60" x 32".

Existence A2 proportions 8x7x11 OK.

Which would give large, stretcher dimensions 81/2" x 2'4" = (1.875 ratio)
Russell and Chapple - Stretcher - Coal Hill
Chappel
68 Bury Lane
Tel. 28559

3/4 x 2'11¼ section
5' x 8'2" (2'11¼"
60" x 32"

'60" x 2
32" x 2
Crossbar 32" x 1

Total £32.73 for 1 stretcher without canvas.
Special delivery arrangements - Garden gate in West Meadows.

Tanday

If this works then I will order 5 more - 6 in total.

15' 8"

Width of studio = 17'.

8 x 11" Scissors

Made up stretcher - 60 x 32 cm canvas 1.2 cm thick,
canvas in stock. 38" width.
Fabric scissors from sewing box.

1st coat of primer - Russell & Chapple - in store.
White primer for canvas thinned a little with water.

Cheek it fills back 9 car! Yes it does.

27/8/12 Could probably transport 4 at a time, at least.

38 cm wide canvas.
To calculate the interface between thinkers & doers, whose ideas are active in 3 domains. What is this called? How to calculate this?

This is the layout of the Gardens' paintings 6 series, each broad for MA, and proportion of the large MA grids. I work on paper. It works as a surface that I can think across, and in the doors that will fit in my studio space. This makes the edge accompanied by drawings, letters, and smaller prints. Perhaps some 3D construction too.

To 30th July.

Proportions of 6 x canvas.

What do I want to find out?

How does all that solid melt into air?

When does the positive become the negative?

What happens at the edges?

How can disappearance be described? — collared grids.

How do things coalesce? How are attractions formed?
Russell & Chappell White primer for canvas.
10 July.

'Real'

Deluge.
Photographed several times to minimise light reflectibly from graphite pencil.

Cellulose plates sealed with shellac and drying.

[Handwritten diagrams]

Relational diagrams.


To introduce a dizzying experience of the essence of the city, psycho-geography is conceived of as an association of the intimate contexts: the urban environment, an immediate kinetic environment brought about by walking round a city, that is systematically explored...the meaning of desire, which can be minimally defined as a central...a speculative form of movement, through the city as the place of the same city in order to distinguish it from a conventional, in urban or atmospheric, intensities...at the periphery of the city the way others perceived that...he took pleasure in the city's movement and space, rather than its shapes and bodies, they moved from one environment to another, from one part of the city to another, as they passed through time...a projection into space of a temporal experience, a different last expediency, undiscernible, bearing on geography, which is open to the encounters of the instant and its movements, there is a geoskeletal...a control map associated with cities, which places "permanent" exchanges, their fixed points, and obligations that make relevant of

The text fits a little with my walks in London with Ronnie - previously East London and Southbank, although also from Battersea through to Kings Cross. I have walked extensively in West London having previously lived there...

The text records describes the act of walking through the city not to seek out viewpoints and the picturesque, or as flaneurs of Baudelaire to enjoy "the city of text, exploring it forms and spaces, through movement. Diving more to film than photograph and unmediated "raw" experience.

Here, Kaufmann's words are copied out in large handwritten form, gestural unevenly, edited in places providing background 'noise' to the At drawing.

Reading Again: Marshall Berman - All that is Solid Melts into Air, 2015

Chernobyl: "The street is finer than 31-37..."
The text has been selected from Hugo Hamilton's 'Surrogate City' - parts of which are written in a 'stream of consciousness' style interspersed with narrative, and then philosophical reflections of the narrator. Set against the backdrop of Berlin city, the protagonists move through the streets, cafes, running, on transport or walking, individually or together.

Selected sections photocopied and enlarged are reflections or depictions by the narrator of the city.

I collaged sections together onto A2 paper to enlarged several times to be potentially 'fill pages'.

A2/A3 landscape paper.

The already collaged sections of text, here are torn and reassembled into 'stream of consciousness' style and provide a partially illegible partially discernible background 'noise'. Backgrounds are rarely quiet in the studio. Although

I used to listen to the radio more frequently or music, I now tend to work with just the surround noise from outside and the currently incessant noise in my head - of thoughts readily and visual ideas, but accompanied by disruptions, BT/meiosis, phone calls and emails, shared screens etc.

Set in east midlands village location, romantically idealised countryside, only in naive moments of when the sun shines during daytime does reality match preconceptions.

Interestingly, parallels might be drawn between areas in a city and those in the country. Only those who wear 'National Trust' glasses/spectacles miss the industrialised landscapes of farming East Midlands minimal wild flowers/bird species/nook life - Rachel Carson 'Silent Spring', Roy Strong 'Secrets of England' - a constructed idyll.

The ideas of city and country come together in this work.
Tuesday 24th
Workshop Ann
- Printed banner + scanned images
- Traced Sogdiana facsimile - scanned & projected onto banner
- Fita to see progress - decide on scale & will meet again next week to discuss an additional colour.

Wednesday 25th
- Drew up pylon, painted with clouds + rain. Need to build this right up and add distribution of clouds - flocks and masses.

On collage add drawing of grids, tissue, words for sounds.
On collage add canvas, line of 6 canvases + 1 or 2 prints stuck on, clouds in 6 sections repeated -

(Collage Text Drawing 2)

To introduce pushing into a detailed examination of the streets of the city, guided by the automatic recording of information in the 'City Map', to be produced in an experimental form, in collaboration with the urban environment, an immediate logistic, instead of a definitive examination of the urban environment, an immediate logistic.

Instead of the urban environment, an immediate logistic, instead of a definitive examination of the urban environment, an immediate logistic, instead of a definitive examination of the urban environment, an immediate logistic.

Swarm flocking - pen drawing
- Cut and squares
- Cage sounds, noticed thoughts - Calligraph plate

Collage Text Drawing 2
- Added tissue paper - white to drawing 2 sheets, 1 either side to cover most of the surface,jit suppressed raw tonal contrast.

- It feels that slowly progress is being made.

- We have gathered visual sources with ready texts alongside -

- Is this a form of cognitive mapping? - cognition, the mental area or process by which knowledge is acquired - including
Peac - Burial at Sea

Selected for contrast
a rectangular 'sails'
doek against a
blue/sky.

Crosby Beach - small
vertical units set
against a horizontal
sequence of band of blue,
white, ochre.

Photo copied & enlarged
from portrait at size to
fit landscape at fomar.

Had problems in the heat.
To stretch paper successfully
as it all dried too
gently. Told the pre-collaged
board with the kitchen - to
be a cooler place in dry.
Returned it to Studio
for thicker collage. Swam
back to kitchen to dry. Had
returned to studio with
some undulations still
worsen.

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—not a matter of extraordinary rather than ordinary language. Metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system in terms of which we both think and act is fundamentally metaphorical in nature. The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning. Our concepts structure what we perceive, how we relate to other people, and what we do every day.

But our conceptual system is largely metaphorical, then the way we think and what we do every day metaphor.

Metaphor is in some respects a matter of the poetic imagination and the rhetorical flourish—rather than ordinary language. Metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system in terms of which we both think and act is fundamentally metaphorical in nature. The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning. Our concepts structure what we perceive, how we relate to other people, and what we do every day metaphor.

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But our conceptual system is largely metaphorical, then the way we think and what we do every day metaphor.
Metaphor is a device of the poetic imagination and the moment of inspiration—a matter of extension and synthesis. Metaphor creates a new frame of reference, where familiar things are experienced in a new way. Metaphors are not just linguistic constructs; they are also ways of experiencing the world. Metaphors help us make sense of the world and our experiences within it. They allow us to see things from different perspectives and to understand complex ideas in simpler terms. Metaphors are not just words; they are tools for thought and action.

17 September 2012

Last 2 weeks in school as preparing slides / digitizing existing slides for 6th form critical studies.

Admin - general - this morning - put house fees & enrollment form with first class stamp in the post, sort out papers & tidy up the studio after the summer, made a file of newspaper cuttings, and a folder of TEXTS - photocopied for use in collage.
to introduce poetry into a direct experience of the streets of the city.
Psychogeography, consisted in experimenting with the aesthetic
aspects of the urban environment, an immediate aesthetic
experience brought about by walking round a city that is
systematically explored... The meaning of derive... which can be
minimally defined as a controlled... collective form of movement
through several areas of the same city in order to distinguish, as
objectively as possible, differences in ambiance or atmosphere.

devoted to the interpretation of the city, the way others
examine texts... the total pleasure in the city's streets, markets,
and cafes rather than its undays and books... they moved from one
environment to another, from one part of the city to another,
just as they passed through time... a projection onto space of a
temporary expertise... a direction and mobility, unproductive
seeing, in fact... which is open to the enticements of the
furnish and counters... there is a "psychogeography" which
connects the city with cities in these "permanent"
currents of fixed points and "whiggings" that make entering so
Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found on the contrary that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our conceptual system largely determines not just how we perceive, how we get around in the world, and how we relate to other people, but the very way we think, the very way we act. But it is not something we are normally aware of. Metaphor is pervasive. We do not simply think and act more or less metaphorically, although sometimes we are more or less conscious of it. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays down to the most mundane details.
Over all color compositions. Color decisions - not dark as in Gridit (Hiit) but light - "hiding in the light".

Student images.

9 October

Tuesday

---

Ink range - am mixing a Persian Blue to work against the reds.


Hunter our studio work from last week - catching up with contact print records.

Am excited by introducing color back into my work and can see a way forward in color mixing - theory whole in relation to this project.
Drying prints in prep room, flat-lying out until dry.

First printed linked up papers - no text.

Inked papers tend to curl if left unattended, remedied by pressing.

Comparison with Chart I, cool blue greys needed plus yellows range.
Tuesday 16 October

looked out old colour theory exercises, photographed to use as context to these studies, exercises inspired by J. Hoo and Albers Colour Theory.

Paper inked range, Chart I and Colour Sketch for composition.

inked up computer printer paper, handable size & quality.

large writing abstract from the smaller text which needs to be made more dometrically darker in order to work. Can I ink up directly onto this?
Marigolds over wet blue engineering blue path outside studio

*Extended the orange/yellow/green range by investigating tints provided by increased addition of white*
Painted colours do not reflect the brightness of light & reflected light from the mist/ fog.

Recently, the bright yellows of the still standing stubble contrasted with the purple grey skies & reflected light in puddles.

As with photography, a painting of the 'vintage' world is presented - is only a partial view, is 'budy painted' - as in the mapping. However through cropping, distractions are cleared away leaving the focus area for attention.
Right — to ink up more greys, blue/purple grey range.
This afternoon do voice records — dragon speaking naturally.
Note — there’s more yellow in grey than I thought.
Blue blue, burnt umber + lemon yellow.

Added crimson and turquoise to extend the range of greys.

Used remaining ink to ink up papers so not to waste the ink + makes cleaning up easier.
Did Dragon Speaking Naturally & trials transcription.
Also more on Esther Stocker + images.
Range of deck inked up papers

Squash in a bowl on windowsill

Range of yellows & oranges

Same bowl of squash - reflection of light - white.

Stretched canvas for colour exercise trial

Primed with white primer to seal the surface
Paper stuck over primed canvas - very smooth, no wrinkled bits. Glue-tight.

Fusible paper - white emulsion-thinned - grey grids from newspaper. 'Glue' through. Texture & brush marks evident.

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Nov 2014

not November

Cut more grids - drew up grids onto canvas using 'Jacobs Angel' cut rectangles. The rectangles were placed so as to break the edge of the canvas and appear to extend beyond.

There is no noise to make sense of to grid over, no-tex or unlike, no edges to work across and bridge. This would be provided by the text which provides the background.

On white, the addition of coloured albeit light coloured rectangles appear solid. Should be painted the background a greyish tone against which to work with the grid papers.
```
Coloured grids will only appear as luminous against a darker background.
Against white they will only appear租了.

Cut up mixed up papers - cool colors -
to recede, stick over drawn grids.

Added [redex grids from under papers I just a
selected few - for now]

Gutting up offsets to add.

Now sketchers arrived 3 canvases!
Monday, 10 November - began working on 'The Arts' talk for KGA's General Studies Talks. Completed slides presentation at 3 pm today. Will spend tomorrow completing notes to accompany it. Started late at Jessica's sample to the vets for today. This morning.

Thee picked out:
- Josef Albers, 'Interaction of Color'
- Johannes Itten, 'The Elements of Color'

Hill's Seven Kinds of Colour Contrasts:
- Contrast of Hue - by un-diluted colours at their light/dark extremes separated by black or white intermediates.
- Contrast of Light/Dark (light/darkness) - character of edge more obvious.
- Complementary Simultaneous
- Contrast of Saturation (addition of white or desaturation)
- Contrast of Extension

High/Low - polarity found in black & white.
Although the pure is characterless and indistinct, with it is readily influenced by addition of colour — transforming the grey to a complement of the activating colour.

Hue difference: Saturation objectively in the eye, not subjectively in the colours themselves.

Pure saturated hues differ in luminosity, saturated blue is very dark, saturated yellow much lighter.

Colors lose their vibrancy & brilliance when un-adequate.

Near/COOL contrast contains elements suggesting nearness & distance.

Complementary of Colours - unite each other to maximum vividness when adjacent, destroy each other when mixed.

Simultaneous Contrast — simultaneously generated complexion — the eye simultaneously requires

The complementary color. Under sustained viewing, the given color seems to lose intensity as the eye tires. While the sensation of the simultaneous hue grows stronger. Under these conditions, colors give an appearance of dynamic activity. (PS4) Then gradations disappear and they are in a state of oscillation. They lose their objective character and move in an individual field of action of another kind, as if in a new dimension. Color is no longer dematerialised. Afterimage.

Contrast of Saturation - in the contrast between pure chromatic intense colours and dull, dilute or neutralized ones, by mixing with white, with black, with grey, with complementaries. A mix of all three primary's will produce a dim, dilute blue - depending on the proportions of each you will have a 'bias' leaning towards one of these. Dull/cloud contrast.

Contrast of Extension - Two factors determine the force of a pure colour; its brilliance and its extent, the relative areas of two or more colours. It is the contrast between much and little, great and small. Where the contrast of extension is very large pronounced, the large area simultaneously generates an exciting luminosity of its complements in the eye. As in simultaneous contrast, the eye demands the complement to its given hue — and result in lively and strong color expressions.

Color Composition

P91. Yellow gives an effect of lightness near the top and of dependability at the bottom.

Horizontally oriented p92

Simultaneous patterns p92

Flame-heat p97 seem like self contained universal.
The flow of intuition should not be summed up by rigid prescriptions... p. 93

Boyl Albers (Uses predominantly coloured paper in these experiments, putting each colour on a sheet with its own characteristic quality. Colours appear connected predominantly in space, and as a result they can be seen in any direction and at any speed. (p. 97) And so they remain, we can relate to them repeatedly and in many ways.

Relativity, mutability, value, interaction of colours, mutual influence of colours or interdependence.

Hen. p. 92:

- Each of the overall directions in the field of a painting has its peculiar expression:
  - Horizontal — denotes weight, distance, breadth
  - Vertical — denotes lightness, height, depth
  - The two together give an effect of area, equilino, solidity, and material hardness. A strong accent occurs where horizontal and vertical intersect.
  - Diagonal directions generate movement.

Human vision is such that we tend to join like to like and see them jointly...

Dum. observation, a reversal, configuration is formed. I call this configuration a simultaneous pattern when it results from the presented relations of likeness without it being materially present.

The eye tends to put colours together, so that when the colours are many, several simultaneous patterns may result.

The effect of the frame composition depends on the frame, features, direction, space of simultaneous patterns...
Abstract in black, white, grey 
and under 1969. 1. February 
Paper collage on canvas. 
116.5 x 83 cm. 

The artist who aims purely at 
self-expression will find 
little help in these notes (left) 
(These problems in which) 
we now conclude that the 
Skeinhead is essentially 
constructing. Indeed it forms 
the basis for a band of research 
aboratory, as mentioned in the 
Encrinite, (published in) 
Herbert. 

"I completely rejected the 
mechanical things of invention 
and so forth..." Moskow 
more interesting in what happened 
recently that is to say if the 
plan with a square you will 
come at certain things... 
and so forth.

The artist received encouragement 
from Nicholson 1969. 

1960 February ice - A1 - blue. Oil on canvas, 
122 x 134 cm. B Nicholson 

- It contrasts so with Minamota's 1961 series, each phase 
Skeinhead with marked tend uniting, something more 
quickly. The edges within the composition are muted with white 
to achieve in... further so that the whole has a cool, powerful, 

noted into the squares with further oil artist works. 
Whole rectangle drawn grids it could be stencilled 
and used the large stencil (see 2000) instead of outlining 
the circles. They could be filled with areas free floating as in 
the light green areas.

This approach is my constructive one.
decided on cutting the grid lattice on a diagonal, creating further diagonal lines. This line through the ell ties in the general direction of the original drawn lines, perhaps indicating a 'falling away' sensation?

began thinking about grid lattices paper additions and how to proceed. 

by the same token I repeated the action top left side, with cut fragments of lattice - both echoing the stay maker's direction and working against the movement.

made additions of squares - a few 'spreading' working in a more restrained way.
In 2 places I removed by peeling/scraping with a scalpel - squares that I had stuck down previously (see last page). I could have stuck a different coloured square over but it was not dark enough to cover the space without leaving a 'halo' of darker colours. The residue left after the squares were peeled off provided on the addition of their own right, opportunity for layering, overlap - also gestural, gestural, gestural!

I am pursuing further elements - shapes, colour, marks to explore possible relationships of juxtaposition, arrangement, gaps, overlaps, layers.

Reluctant to use black at this stage because of black's tendency to destroy 'colours', pencil graphite found acceptable. Approach here is 'thin' and 'mixed' with other media such as pencilling which moves about the surface. Any medium

the black provided by the ink, photocopied 'works'.

little hue in black, white, pencil and ink, mixed
Drawing, with painted background to re-establish co-ordinates between the rectangles - vertical or horizontal where the grid lines had got lost or became indistinct. Re-starting and realigning the relationships.

Lifting the canvases down to lower set of battens in order to reach the upper part of the canvas.

Pat Steir - Christ calming the storm after Hokusai 1984

Hokusai - Rain

P. Moss
Rain Drawing after Hokusai
Drawings on Ceramic

J. Ensor 1891
Christ calming the storm
153x280 mm
26 November.

Reading Constructed Literary Musical: "The Sculpting of a Time" by Hanne Darboven. Exhibition in Hamburg—using books as an independent art form.

"160 - about quantum mechanics would produce a perturbation in science, because for the first time it postulated that the observer himself a part of the system that he observes."

"140 - by writing out and copying literature selectively, text, interviews and dictionary information, she discovered that the hand written transcribe context taken from and transcribed from is an actual experience, I have copied again by hand in order to be conveyed by the conveyed experience."

"...the two can be treated and processed concretely."

(* In a letter to Lucy Rippson 1969)

28 November.

...cleaned up studio in preparation for sketching 5 canvases to add 4 others on studio wall. Looking at book "The Cut out of Herr Mattisse" his studio was messy in parts — with papers pulled up — dit he had someone tidy up after him.

3rd March 2012

Our Guardian May

What you like

I love my coast ring by Hannah Louise Lamb. It was made to order and features the coastline of Tofino on Vancouver Island where we spent a magical week on our honeymoon.

litchyfingers.org/hannah/coast1.html

Lucy Bannister London SE5

Check out Sunday Nights With

Hannah's Coastline Sushi

Foundation Student Art

Grangemouth College -

Glencorse - Edinburgh College School Residence RCA.

60 7 33 7521 P90 54N3

25 Width - Canvas - Weight?

Said: I found it a bit heavy.
Here I had used the 'Rape Yellow' of the local fields against a dominant grey as the colour combo. However, the white squares on yellow do achieve the 'ticker' that I am looking for. Perhaps it is this layering that makes it look better than the yellow on grey, as before.

Shade first one, then a light 2 yellow - brilliant yellow squares to check their interaction against the grey mono-chromatic background.

Photographed Metaphor collapse in daylight - printed out -

The yellow dynamics work which is what I wanted, but with light after dark contrast happening on the composition, the yellow squares draw attention to themselves too much - see evidence p 55 - early Oct 55 - Tracy paper soley identifies 2 areas where a similar contrast occurred. This is what I want for this. White squares on yellow background or yellow on white/grey?

Window paper could identify 2 brand compositional intentions for this composition - greater clarity than arrangement in Metaphor collapse on paper (p 56).

- perhaps combine yellow background paper as well as grey white?

Completed prints comparison pg 52-3, with engravings on photo paper - which in this instance is fine, if marginally intense! Nailed yes yet - mapped out 20 March presentation - aiming - progress so far.

Burned out + take rest of the afternoon off! But flat!
3rd December

Took apart the studio in preparation for the canvases.

Moved pinboard to paintings rack.

Began constructing sketcher frames.
Folded corner.

Pictures of the studio - priming canvases.


Ch.6. Conclusion P165 - with definitions of terms.

Walk, Practice and Site - Adamson writer of Victor BCJ

Who in 1986 isolated the rejection of the action of the

ожер as a particularly important break through...
Completed hanging the canvases - 2 screens in each frame apart 10cm down on each side.

Robert Rauschenberg White Painting [threepanel]
1951 painting
oil on canvas
72" x 108"

perhaps my term 'grid' acts as metonymy
the real-world object is the cut lattice grid and attended squares, juxtaposed, with claw marks [text], other 'white noise' - standing for structure, systems, organizing systems, oriented + orienting systems', as 'frames' of mind (ground) which combine to form a total cognitive and sensory organism
are ordered or disordered, across prepared rectangular canvases - as chapters of a thesis all 6 simultaneously presenting the ideas contained therein.
These rectangular canvases form this own ordered grid structure of verticals and horizontals, contained within its boundaries, defined by the extent of its supporting stretcher frames collectively.
Krauss writes of the grid as a matrix of knowledge:

"by its very abstraction, the grid conveyed one of the basic ideas of knowledge – the separation of the perceptual screen from that of the "real" world.

"It was a matter of demonstrating the interaction between specific particles through a continuous field (in the field was) analyzed into the module and repetitive. A matrix of two grids," (p15)

Krauss (p161, Originality of the Image, Grove)

Krauss writes of the modernist picture plane as

"the bedrock on which a whole structure of related items can be built." (p161).

P162 - 163 Krauss - Jane Austen, Northanger Abbey & the Picturesque followed by Gudgin - 

"landscape revised in terms of pictorial structure."

"It gave me an enormous pleasure to see your system of effects so completely transferred to the observation of that day – whenever I turned my eyes, I beheld a draught of yours." - The painter's effects in the drawing as prior to the appreciation of the value of the observed fact. The grid, then, is prior to the appreciation of the value of the observed fact.

"as articulations, metaphoric expressions of relationships existing in the cognitive landscape."

BBC Radio 4, Book at Noon 4.15 - 5.00pm this afternoon.

"Spontaneity is a by-product of evolution, Darwin."

Today I shall begin to stretch paper over the primed canvas to prepare the surface for collage texts.

Nelson Bagg 'At home' Fray Radio 4, 9 - 9.45 am 4 Jan

"showing how things can be otherwise" ambiguous, complex

"confluence."

I selected 44 printer papers that I had discarded and put for recycling along with old news papers. The bundle of papers I retrieved were copies of and drafts of my MRes - PhD transfer document June 2014 and text prepared for Post Grad Sch Conf Poster March 2012.

These were pasted to the prepared canvas in order to stabilize surface tensions prior to collapsing grids.
Papers were pasted such that they shared the horizontal sketch direction, abutting each other with minimal overlap in grid form, ratio 4:5½, in random format.
7th January
Infilled gaps with flutter text.
This now is ready to work on. Shall use 7 x 11 grids
shaped - so that the work forms a continuum with
earlier works, although the stretcher are smaller dimensions.
Walked into late afternoon, after dark to complete the six panels.

Over the weekend, ran Malwarebytes & AVG PC tune up to remove 'Long Running Service' notice from internet search results - disabled & removed program Tango LLC - topic: torch - which had caught onto the computer somehow. This resulted in massive increase in boosting speed & seems to have removed the 'Long Running Service'.

Finally managed to look up Art & Language

Conceptual art group & publication from the 1960's.

'Art & Language dealt with questions surrounding production and attempted to shift the conventional, non-linguistic forms of art (like painting & sculpture) to more theoretically based work.' (Wikipedia)

"In conceptual art - the idea or concept is the most important aspect of the work." - Sol LeWitt

This pencil was used in the making of large grids. These grids follow from and sit beside earlier ones using scans of photographed grids - as a counterfeit across my large works - which makes possible comparisons.

Started drawing up grids over collapsed surface -how to start? Where to start? Am standing in front of the panels and begin to draw up grids using 7x11 template made for larger earlier collapsed grids.

Decided to draw up grid rectangles over the whole pictorial area - then add white 'gouache' wash.

Ordered 'The Music of Painting' - Peter Vergo.
Monday's painting + drawing.
Here - paint applied loosely to establish grids across the whole page which emerges (begins to emerge) of pattern, text + pictorial text rectangles.
Redraw grids in places to redefine the rectangles. Work vertically and horizontally with a ruler across the painted area. This related/farmed up relationships, vertical/horizantal alignment between rectangles. Now all rectangles aligned - much easier on drawing up from stencil.

Ruler aligns adjacent rectangles. Restating local relationships.

First panel done now to locate 2-4th grade in 5-6th. - This is underpainting - mapping out.
and started writing - beginning with 'Composition'
Mary Midgley wrote reviews in The Guardian 26.07.03.

... today's science as... the busy, constantly changing workshop.

- 

- Inference or the need to attend to possible side ways of thinking.

What I notice as I apply the paint is the partial destruction spinning out of the collapsed subject - bowheads. Tony's current research plan, cross domain mapping in vivid succession - juxtaposition of events and ideas just as far attention than quizzed down with the application of paint.

Today this application is more measured. I push the painting on the floor so my arm reaches trapped nerve. The matter and courage is more even and less erratic.

The Fault in Our Story is a very smart book. "Smart", in American usage, is slicker and sharper than "intelligent". Faster off the mark and quicker on its feet than deep thought. The problem with smartness is that it tends towards dubious a-priori, e.g., "Some infinite is bigger than other infinite." (one should regard the plural of infinity with the same suspicion as the collective noun for hermitos). Nonetheless, The Fault in Our Story concludes:

- What thinking is in my hands as I work apply the paint, reflex, reflexive, reversed actions - which become intuited - resulting from intuitin.
- Intuited knowledge or belief obtained neither by reason nor perception.
- Intuited knowledge or belief is not
- a hunch or unjustified belief, a contempt
- from reading to gaze upon - to look at.

We thus conclude knowledge is arrived at through physical engagement with the environment and culture, as a way of doing then thinking.

Muscle knowledge:

Sub-consciously 0 acting as existing without one's

awareness 0 that part of the mind on the fringe of consciousness which contains material it is possible to be aware of by redirection attention.

Instruct 0 the innate capacity (of an animal) to respond to a given stimulus in a relatively fixed way.

Instructively - resulting from instruction

Instructively - resulting from instruction.

Interdisciplinary discussions/transference knowledge/cross domain framing/constructional composition-

abstract composition according to what? rules/principles
Aesthetic Experience

From the experientialist perspective, metaphor is a matter of imaginative rationality. It permits an understanding of one kind of experience in terms of another, creating coherences by virtue of imposing gestalts that are structured by natural dimensions of experience. New metaphors are capable of creating new understandings and, therefore, new realities. This should be obvious in the case of poetic metaphor, where language is the medium through which new conceptual metaphors are created.

But metaphor is not merely a matter of language. It is a matter of conceptual structure. And conceptual structure is not merely a matter of the intellect—it involves all the natural dimensions of our experience, including aspects of our sense experiences: color, shape, texture, sound, etc. These dimensions structure not only mundane experience but aesthetic experience as well. Each art medium picks out certain dimensions of our experience and excludes others. Artworks provide new ways of structuring our experience in terms of these natural dimensions. Works of art provide new experiential gestalts and, therefore, new coherences. From the experientialist point of view, art is, in general, a matter of imaginative rationality and a means of creating new realities.

Aesthetic experience is thus not limited to the official art world. It can occur in any aspect of our everyday lives—whenever we take note of, or create for ourselves, new coherences that are not part of our conventionalized mode of perception or thought.

Modernity—Yesterday, Today and Tomorrow

There is a mode of vital experience—experience of space and time, of the self and others, of life's possibilities and perils—that is shared by men and women all over the world today. I will call this body of experience "modernity." To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, a unity of disunity: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, "all that is solid melts into air."

People who find themselves in the midst of this maelstrom are apt to feel that they are the first ones, and maybe the only ones, to be going through it; this feeling has engendered numerous nostalgic myths of pre-modern Paradise Lost. In fact, however, great and ever-increasing numbers of people have been going through
Kant's grid in 'The Origin of the Arts and the Fine Arts'?

One has to look a long way back to find examples of grids. One has to go to the fifteenth and sixteenth centuries, to treatises on perspective and to those exquisite studies by Uccello or Leonardo or Dürer, where the perspective lattice is inscribed on the depicted world as the armature of its organization. But perspective studies were not really early instances of grids. Perspective was, after all, the science of the real, not the mode of withdrawal from it. Perspective was the demonstration of the way reality and its representation could be mapped onto one another, the way the painted image and its real-world referent did in fact relate to one another—the first being a form of knowledge about the second. Everything about the grid opposes that relationship; it cuts it off from the very beginning. Unlike perspective, the grid does not map the space of a room or a landscape or a group of figures onto the surface of a painting. Indeed, if it maps anything, it maps the surface of the painting itself. It is a transfer in which nothing changes place. The physical qualities of the surface, we could say, are mapped onto the aesthetic dimensions of the same surface. And those two planes—the physical and the aesthetic—are demonstrated to be the same plane: coextensive, and, through the abscissas and ordinates of the grid, coordinate. Considered in this way, the bottom line of the grid is a naked and determined materialism.

But if it is materialism that the grid would make us talk about—and there seems no other logical way to discuss it—that is not the way that artists have ever discussed it. If we open any tract—Plastic Art and Pure Plastic Art or The Non-Objective World, for instance—we will find that Mondrian and Malevich are not discussing canvas or pigment or graphite or any other form of matter. They are talking about Being or Mind or Spirit. From their point of view, the grid is a staircase to the Universal, and they are not interested in what happens below in the Concrete. Or, to take a more up-to-date example, we could think about Ad Reinhardt who, despite his repeated insistence that “Art is art,” ended up by painting a series of black nine-square grids in which the motif that inescapably emerges is a Greek cross. There is no painter in the West who can be unaware of the symbolic power of the cruciform shape and the Pandora's box of spiritual reference that is opened once one uses it.

See 6K4:38.

Agnes Martin. Untitled

Whatever their sources of information—whether Chevreul, or Charles Blanc, or Rood, Helmholtz, or even Goethe—painters had to confront a particular fact: the physiological screen through which light passes to the human brain is not transparent, like a window pane; it is, like a filter, involved in a set of specific distortions. For us, as human perceivers, there is an unbreachable gulf between “real” color and “seen” color. We may be able to measure the first; but we can only experience the second. And this is because, among other things, color is always involved in interaction—one color reading onto and affecting its neighbor. Even if we are only looking at a single color, there is still interaction, because the retinal excitation of the afterimage will superimpose on the first chromatic stimulus that of a second, which is its complementary. The whole issue of complementary colors, along with the whole edifice of color harmonics that painters constructed on its basis, was thus a matter of physiological optics.

An interesting feature of treatises written on physiological optics is that they were illustrated with grids. Because it was a matter of demonstrating the interaction of specific particles throughout a continuous field, that field was analyzed into the modular and repetitive structure of the grid. So for the artist who wished to enlarge his understanding of vision in the direction of science, the grid was there as a matrix of knowledge. By its very abstraction, the grid conveyed one of the basic laws of knowledge—the separation of the perceptual screen from that of the “real” world. Given all of this, it is not surprising that the grid—as an emblem of the infrastructure of vision—should become an increasingly insistent and visible feature of neo-impressionist painting, as Seurat, Signac, Cross, and Luce applied themselves to the lessons of physiological optics. Just as it is not


Ryman. Yellow Drawing Number 5. 1963.
Is this too similar to composition of grids I made grids? Turned it upside down—rotated through 180°.

Needed to enlarge compositional rectangle to accommodate scale of photo. It ties in with composition on pg 81 (Vol One) but upside down!

When looking at the sky is there a right side up?

Now redo pg 115 (Vol One) as tonal plan.
- Started idea for composition - sketch - initial & scanned drawing.
- Began presentation for 20th March - thinking also about transitions between slides!
- Cold and overcast.

John Cage.
TURBULENCE / RAIN
Introduction: Collage

Music/sound
Sampling/rap/hip-hop/Club DJ's
Russolo Art of Noise
Musique Concrete,
Delia Derbyshire
Christian Marclay
John Cage,
Christopher Fox

Film/TV Montage
Celluloid, Splicing,
cutting, Al Rees,
Experimental Film and
Video/Postproduction
editing /

Architecture
Rowe and Koetter
Collage City

Fashion
Vivienne Westwood
Alexander McQueen

Graphics
Jammie Reid Sex Pistols,
CD covers, David Carson
Photoshop/digital
picture creation and
editing /

Interior/Museum
Pitt Rivers Oxford

4D/Multimedia
Cut n' paste technology/
Internet/and digital
ALL THE ABOVE

Photomontage
Richard Hamilton,
Peter Blake, John
Heartfield

3D/Object Collage
Assemblage/
Installation
Cornelia Parker
Cold Dark Matter,
Duchamp

Plascon Mi-male, Nana and Cherry
Blacktree, 1966, Schwitters Assembling
World (Munchen 2016)

Introduction : Grid

Brick/block
Module based grid
field

Grid plan/gridiron
A tool for grilling
food, line based grid
field, city/urban grid,

Map
Imaginary lattice,
relative position,
land, space

Music notation/
score
Modeling
pitch against time,
rhythm,

Ledger
Numerical lists and columns,
noting the accumulation and
transfer of wealth

Type/text/alphabets
Scroll/script/print
Arrangement for words on a page

3D Box/container/repository
Storage, shipping,
buildings/skyscraper,

(Transparent) screen/window/frame
Perspective, golden section, focus

Network
Fishing net, weave, social, global, digital,
binary/code/principle, computational mathematical warp
and weft, integrated homogenised infrastructure

3I101 1923
Paint & paper as container
III 1923
Schwitters Collage
Exhibiting Art Nouveau

Limited (Latin or 583) c1921
Paper & paper on paper
for exhibition
15 3/11 cm

Kandinsky, Branding Orange
1947
acrylic

60 cm x 45 cm
1.21m x 1.21m
oil paint

MERZ STADT
The text that 'stood out' made the most impact, was the last shaping paragraphs of her 'Grids Book.' Afterward chapter 'Grids' I had pulled out 2-frame and stretched canvas.
I only find that the colors needed together (unlike in this project) seldom off cut paper onto canvas to stabilize the surface - then cutting the form - re-assembled into full the canvas.

Artists' books from the 1970s onwards demonstrate the impossibility of a universal human experience. All of this complex and multi-layered history is charts. Grids are therefore as meaningful as any instrumental component of human life. Our minds, like human minds, are constructed from grids, and the way in which they are constructed is driven by the way they are understood. In other words, grids are a representation of the way in which our minds are constructed, and that by grids, human cognition and cognitive frameworks establish a relationship between order and disorder, which is also psychology. Howard Gardner has described human intelligence in the grid-based terminology of "frames" or "mind maps." These frames combine to form a total cognitive and sensory organism, made of oriented and associative systems. Each grid organizes the experience of a particular human sense, and each frame connects to a different neural area.

From this perspective, grids can become a symbol of intelligence, as they represent the human mind as a network of interrelated systems. The grid is a representation of the human mind's ability to organize and interpret information. It is a tool for understanding and organizing the world around us, and it is a symbol of human intelligence.

Re: memoir text of landscape female words.

The phrases cut up and re-arranged - removing paragraph breaks - to make a continuous surface with collaged text + bumpy surface, rough in places - this was then copeciated onto A2 sheets.
Laying the text on top of the grids it appears to float on front of the grid.

Field behind, it will need to be embedded in the surface.
29 April.

Looking for a tonal, blocked area.

Select what goes where.

Also — I spoke of J. Horvath with reference to Rain's finding images of his work to use as contents.

Floating pellicular forms — across one canvas to the next — uncontrolled by edges.

Reintroduced orange instead of ochre, then pink too!

(book 1: 113)
Inked up A3 photocopies & rearranged text. (Jim Hopkins)

- Cutting sections of inked text - not to overlap, but to juxtapose coloured areas on existing text framework.
- Glueup - I paste the area receiving the paper and the back of the inked paper - taking into account the grain of the paper - and its stretch direction as I place it on the canvas. There's a small degree of 'slide' or 'slippage' that I need to locate - feel my finger take up the coloured ink reactivate LED on the primer glue which smudges across the already painted canvas.

I notice that this paper is becoming far more colourful than anything to date.

Nothing to Steve Reich - "Music for 18 Musicians."

- Stretched paper on board in bathroom - dazzled the drying 'shock'.

Flat flat colours but messy uneven coverings, started with the blues - Russian & Tansui & white, then yellow added, lastly orange & pinkishrose.
Pushing up both receiving surface and the reverse of the paper to be friction-thinned PVA-lagish brush-broad covering—makeup up text on colored paper with text on receiving surface.
Connecting from... does something or... words, is a matter for... establish a relationship

Suppose occurs as between fear on receiving surface and layers to be added as paper-stretch rates vary. Sufficient continuity between both is maintained for readability/legibility.

Not withstand—the bathroom sketching—problems still occupied with shrinkage, when brought into the studio—note to use thinner/heat-sensitive not heavy weight paper—this was Seawhite ~ 210 gsm!
Sunday 12 May

Philosophy of collage grids! Language/vocabulary building exercise.

Joining - juxtaposition

Collage - decomposition

Fueling

Notice! 

Carrot

Action

Using

Speaking

...
Book 2:40  Wind & Chaos - Scribbles  2:47
2:49 - Pencil  black + white + blue - agitate the surface

[Image of mixed media artwork with text and images on paper]

- On Canvas
- Study for collage grids #2

Idea for White Noise #3
Study for collage grids #3

[Text on the right side of the page]

Dress one set of grids from card or stencil used in pencil drawings. And, as in the large work, block out the lattice section with white gouache not to obliterate but to further destabilize visual surface - break  up & complicate the visual field.
Cutting out squares of partial words from a photocopied sheet, and relocating them—where I work by feel, placing them in relation to the blank or what is already there. I select what to cut so that it breaks up edges, words or spaces, crossing boundaries, borders.

—Baudrillard (Cézanne)

Pay attention to overlaying broken coloured areas over text or undercolours, avoiding the obvious, and overstated

[by grid we mean frames of mind / frames of mind]

Squares that get cut out of the paper in grid relation translate into canvas (as cut out of linen).

Work on areas / quadrants / sections as a whole.

Patch a grid over the surface, trained to fit the existing (and corresponding) text areas, blending with background or inside — grid shows color shifts with background on the right shape contrast grid here over subtle marks.
grid stuck down
anchored
and integrated into surface with white oil past
applied, and blues

similar process here, trying out sheet of inked text, already areas cut from against the central area - then trimmed so as not to obscure

satisfactory existing areas
Cutting squares from the same sheet for two separate works.

Orienting each grid organ as a tension field from musical notation with visual elements and that every intelligent modular, communicative symbol system that can be effectively linked when intelligent finished established and emerge.


In a cause. Stretched paper. Wk ed 33 8.
took photo at end of last session - put small painting in front of 6 canvases for scale & check our intention for composition/scale. I imagine the smaller surface extending beyond the limits/edges of the small canvas to spread across the larger area at the same time, as imagining the larger composition - at least the visual feeling of the larger composition - and how they mesh and dissolve into each other.

* The existing colours, I note, are wrong - the clean yellow + blues - not so much the peludic blues, but the yellow is too clear.

* I need to strike a balance between the colours in the small grids and the earlier canvas colours. This latter canvas is too warm on the whole too much orange - need more ochre + "brilliant" blue. See journal 2: 9/11/18.
spent time yesterday morning photocopying more text for the canvas - in the larger size letters need to decide on colour range to use with the under layers - and position of first blocks of green color. (pg 28 inked up papers & pg 30 positioning of first blocks of color with - compared with pg 25)

...d ‘knock back’ into background by extending the white painted lattice rail.

...there’s no ‘tabula rasa’ or blank slate - scraped tablet individuals are new born without - unbuilt mental content -
Chapter on Primary Elements & Forces (p. 24)

1. Horizontals and verticals operating together introduce the principle of balanced oppositions of tensions. The vertical expresses a force which is, in primary significance, a gravitational pull, the horizontal again contributes a primary sensation of supporting flatness. The two together produce a deeply satisfying resolved feeling, perhaps because together they symbolize the human experience of absolute balance, of being perfectly on level ground.

Diagonals introduce powerful directional impulses, a dynamism which is the outcome of the unresolved tendencies towards vertical and horizontal which are held in balanced suspension. (Plate 14)

Where line is used in relationships of curves or curves in an entirely different rhythmic quality emerges. It is important to realize that underlying any curve there exists a basic work of rectilinear relationship which explains more simply the directional and proportional factors in the particular curve. And when we are dealing with subtle curved shapes, an analysis of these in terms of a vertical—horizontal grid is useful in impressing upon the mind the specific nature of the curve involved, for sometimes this has been recommended as a way for draughtsmen to check the particular angles and dimensions and shapes in drawing from nature or from another drawing. (Van Gogh made use of a traditional 'drawing frame' long after his early days of self-training—letter to Theo no 223.)... Asymmetrical rectilinear and curvilinear works together, the energies which are created between them can be examined and appreciated.
Tuesday May 28th 9am - Today I woke up near 8am

Drawing Water soluble pencil

Thought across the surface -

Selected demech sketching pencils - wanted somethin' dark like charcoal which would give a positive black mark across a large surface (as in life drawing ages ago I used brush & water with charcoal)

where I accented the pencil marks with brush & water.
The linear continuum of activity crosses all canvases - still rudimentary form - which may dissolve - not sure just now what role any this will take.

Retrieved image of grids 8 & printed out.

"ADOBE RGB" print setting lets Photoshop decide on colour settings rather than the Epson printer.

Replied to Solicitors Emailed Letters 19 June.

Wed 26th

"the projection onto the surface of a temporal experience, a directionless mobility..." to the entanglements of the terrain and to encounters" - Vincent Katzman - "The Poetics of The Irvine" 2007.

"a psychogeographic center map" associated with perhaps not cities but mental terrain, "with their permanent currents, their fixed points, and whirlpools..."
Scheme of Work

- To be introduced
- Experience of chaos
- Mathematical principles
- Precedence of solid systems
- Embedding human experience
- Physical mapping of space
- New patterns
- Nothing out of the ordinary


Complete 1-3 overlay.
Added existing papers from earlier exercises to newly inked pages.

Inked up plain sheets with colours + much white — which provide a better grey than all the earlier exercises with colour theory.

It was the addition of the cerise to the green mix with yellows that worked well.

Also inked over earlier coloured plain papers.

3 July: Nigel Learoy demo gilding (gold leaf).
6 July: Put up sheeting across door way + window to shade the studio - 30° in the shade.

Prepared suspension for gilding N. Learoy. 69
6th July
Sketching up in studio

2-3pm Lincolnshire Artists Society Summer Show - Usher Gallery

Samples prepared for Nigel. Dropped off with

Janet 12:00
presence and what is beneath.

t pours us all into a maelstrom of renewal, of struggle and contradiction.
To be modern is to be part of a "all that is solid melts into air," who find themselves in the midst of crises, and not".

The feeling has lingered.
thinking with feelings - it consciously and clearly
dealing with gut response - (p1 pg 55) to generate
momentum -

Drawing in spatial divisions (Bi.1:15) (Bk.2340, 44/49)
marking/adjustments, locating main areas for later

development - with scribbles -
21st July - Sunday
Cooled today.
Review was.
• More colour
• Restate linear form.

Dewey Words
• Continuity
• Interaction
• Integrate/Integration
• Passed a check
• Intercept
• Collated cleaning

Situated, running side by side

Put on the new Jon Kennedy. Make your worthy for you now.

Adobe Custom Settings. Green Printer.

Not particularly successful day - the inks seem not to want to behave - perhaps they have been 'cooked' in the tubes - temps in studio reach mid 80s in daytime.

ink drier onto canvas.
is knowledge? cultural heritage? cultural de-territorialisation?

* understanding - intelligently directed development of inherent possibilities?
* situated within the very movements of this accomplishment? (Bardic) not moment but movement

29th July Monday -

A bit of Dewey 'All as experience'.

* notes in blue studio notebook
  * All as Experience' - ordered this and "Between Pragmatism and Construction" etc. Thickman et al.
  * context for Constructivist approach to collapsed grids and the constructivist sense of experience.

Tried with voice recorder while walking - not very successful - changed recording setting from 'conference to voice'.

30th July Tuesday - Anticipate a clear day making -

Colder today, have a 'plan' that I shall stick with -

1. Draw up the squares of the grid - the dress falls into place.
2. * continual positive/negative (shape) thinking
3. * cut/gut grid on the diagonal which cuts across the horizontal of the text
4. * the edge (A3) mixed up papers take on a grid-function of this own in terms of distribution across the surface independent of this original text
5. * the enjoyment in pressing out the paper -
6. * sliding it into place on the canvas - offset text but balance in practice of the brownish rectangle. The ink on my hands makes a pleasant smudge around the paper - announcing its
- Expanded - all that a solid grid - to incorporate (a curve) (reaching beyond linear values) by the elimination of axiality.

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- Expanded - all that a solid grid - to incorporate (a curve) (reaching beyond linear values) by the elimination of axiality.
- each of the three grid forms 1. small air lattice 2. drawn linear grids 3. colored collapse papers
- the "landscape cloud" originated event which migrates across the ground becoming dissolved in places and dominant in others.
- the "rain" event - drawn - dark gray positioned with green lines - which will later dissolve into scribbles.

Yet to be introduced are formal papers
1. linking the canvas directly
2. oil bar colors drawn directly
3. drawn from swimming
4. hand written text

Composition is about distributing each element across the surface such that each overlaps others, dissolved into the matrix in a dynamic rhythmic interplay of one with the other - experience inclusive of the different colors (2) of their juxtaposition and interplay

- each grid lattice is pinned to the canvas & adjusted before sticking down.
the effective variants of the urban controlled collective form of movement took pleasure in the environment
through several areas of the same civic in order to distinguish us from higher mobility in productive
currents. A sense of urbanism, like that of the urban experience, is a function of an experience that
is not articulated in the recognition of the ever-widening demand by his essay.
The linear continuity of activity which crosses all panels presents a distracting narrative, (see pg 65)
Thursday 1st August.

- Started work on top No.1 panel, mixing on jem and fl. with squares - addition of yellows, blues & greys cut from paper lattice - could be seen as the background. I walk close up then step back to mentor overall process and movement - progress in relation to the immediate background to the square(s) being added. Check closer also newly and/or larger solid masses of colour to see another - then the squares. A few smaller scattered tones further away - then to other small blotches, strokes - further across the whole. Each observation returns to the starting point. Longer than out again.

- Deciding one square colour is too brilliant, I check another on top of which at once relates the position of the existing square while bringing it into closer more subtle relation to the others nearby. Resulting in the group dynamic being the focus of attention, rather than the individual square.

In this way I can adjust / modify the rhythm in the relations between the squares - a slower or faster jump in movement between each other, than with their immediate background, nearby and larger solid masses etc.
dissolve into the background as its neighbouring squares
contrast both in tone & colour from the background to
a greater extent. The same colour square is set against
the yellow background at the top of the lighter grey grid
where they stand out while the yellow squares above
recedes into the background of the same tone & colour.
Thus the rhythm across these squares moves across the
surface, left to right up and down and diagonally
together with the foreground dynamic.

Closes up the grey on grey and yellow on yellow are
apparent and their combination is squares in
relation to the others becomes apparent, making this
small area quite densely populated. From further
away the yellows and grey squares are not apparent and
the dynamic and boxed rhythm changes.

Setting up a similar 'conversation' on panel 6,
in addition to the grid lattice on the top left, the small
squares begin to integrate the dishevelled narrative with
its background context.

Standing out as an act of piecing together what had been
scattered to articulate the complexity of emotion
and the new imagination to integrate it again in an evolution on even u
and again, below centre across panel 2 & 3. Mostly blue;
greys, the squares relate to the blue below— the visual pull is
in this direction— away from the yellow.
123 order 9 sequence for shefley squares

The diagram above illustrates the process of ordering shefley squares. The diagram shows the sequence of squares in a grid, with each square having a unique number. The squares are arranged in a specific order to form the sequence.

In the bottom left corner of the diagram, there is a note that reads:

"123 order 9 sequence for shefley squares"
Recording the tests for gold leaf - the drawn &
collapsed surface tests for:
  - ground
  - size
  - gold.

Intend this to be added last or towards the end of the process - poorly because I don't have the kit and poorly because I don't want to collage over the gold leaf.
Today on the Krauss section, to darken up the "deluge" section and studies already made.

In the Krauss section - the orange needs further integration into the green - the solid mass needs breaking up and put into surrounding area of white - to the right and above upper left of this section.

*Ink up papers with white ink - sum aggressive overlay!
As the green squares are added so the orange/red/latex is revealed/emerges/appears.
Already Indeed these ages ago —!

changed printer to Epson XP - 510. paint quality on plain coated paper changed.
to introduce postmodernism to the field of urban design, it is important to explore the meaning of experience of the street and how it is shaped by the characteristics of urban design. The experience of the street is influenced by the physical environment, the social context, and the cultural norms that shape the interactions between people and their surroundings. This experience is not static; it evolves over time as new elements are added to the urban landscape, and as existing elements are altered or removed. In order to understand the experience of the street, it is necessary to consider the way in which people interact with the physical environment, and how they use the space for various activities.

Archaeology, on the other hand, is concerned with the historical and cultural context of urban design. It seeks to understand the origins and evolution of urban forms, and how they reflect the values and beliefs of the societies that created them. This perspective is particularly useful in studying the impact of urban design on the social and cultural life of a community. The archaeological approach to urban design is often characterized by a focus on the past, and an attempt to preserve and interpret the historical context of urban forms.

The experience of the street is a dynamic and evolving phenomenon that is influenced by a variety of factors. It can be seen as a reflection of the values and beliefs of the society that created it, and an expression of the cultural and social norms that shape the interactions between people and their surroundings. In order to understand the experience of the street, it is necessary to consider the way in which people interact with the physical environment, and how they use the space for various activities. The archaeological approach to urban design is particularly useful in studying the impact of urban design on the social and cultural life of a community.
Decisive making strategies - may lattice stenciled across two or more areas to observe how it operates as a bridge.

Meshing the two areas together:

To block out a section with my hand to observe how lower or upper - ie either side needs connect if the area between is blocked out. The area masked distinctly forms added movement, its dynamic/contrasting lines, shapes.

As green squares are added, the red lattice emerges.

Addition of green squares across the black, beginning to pull it together.
15 January 2014

Setting up a file for print research - as gossip to Baltic library. Fished this weekend and stayed with AJ who cooks there.

Cut grids from wrinkled grey/white papers inked. 24 June 13 BK3164. A4 plain papers.

See Studio Notes file.

22 January 2014.

PHD forum post passed to next week -
It's a bit like bill board shaking - pasting up the papers - pasting the board and sliding the paper into place - wallpaper to P, the bride - is cutting paper an act of violence? How far is any deconstruction an act of violence?

'Schutte's stories paradoxically employ a montage aesthetics in order to interrogate the role of violence in their agency' - McBride Abstract

To whom? By whom? For whom?
disseminate, disassemble, take apart - cut, slice. Associations there with ideas of cut, slice - Band/Dali?

Structuring space - this is beginning to get interesting.

Working on the area below the pinned up paper - to make a passage from the background of the red rectangles to the better text - red - fabric or urban above through the 'like byads' Howard Gardner sheet below. -- Cutting into the linked up sheets of 15 Jan & laying this over a further linked up paper the lattice of the upper sheet exposes the darker sheet below in the form of darker squares. This area crosses the canvas divide.
A further section of the above sheet is made up of two grids, one selected and detached, such that the lower section remains while the upper section is detached.
The two grids are detached from each other and a lattice cut, which is not used, just the released squares are made from the bottom section row.
The upper row of squares were attached to the lattice above.

releasing the lattice below.

The pinned up sheet of the previous page is cut into to remove 10 squares - which are then stuck out the canvas in their same format.
These then rotate the squares exposed by the lattice which in effect provides a top surface, but could be seen to draw the white from beneath to the surface.

— Remembered Pat Stein 'Wave' from Drawing Book —
— His name cropped up reading Steve Watt at the weekend — remembered her drawings from ages ago, when the picture popped into my mind.

7 January

The reflectivity of the process in establishing a studio habitus, where by - although a scheme may be planned, the reflective feedback early on can change the plan, altering/adjusting actions - new relations that arise from initial action are satisfactory making further moves unnecessary.

Nuance - a subtle or slight degree of difference, in meaning, feeling, tone, a gradation shades of difference,

modified in the immediacy of the moment/movement - introduction of other stuff - labels, score sheets, brochures - the unplanned, including colour decisions,
space. In order to remedy this the plan was to roll over the space with yellow – an area similar echoing the red shape below – this linked via colour yellow areas above to the left and below also the the right. The rectangular yellow form has indistinct edges — a resonance of yellows in that space – then to stick a further rectangle of light grey paper overreceipt. The application of yellow was too intense and 'shouted' out so I lifted off some of the ink, adding further yellow above and too the left – adjusting the rectangular shape to that close to the red below. This had the effect of softening towards the lower grey rectangle and emphasized the visual variation within the shape.

Simultaneous to this, I became aware of the area to the far right became apparent, less stable, calling for attention. I added yellows to this area – but as the ink had
The lemon yellow is subtly different from the cadmium yellow of the area to the left - which is physically as well as spatially closer to the main orange to the further left.

The interaction between the yellow and the upper blue (turquoise bias) is softer, more subtle - than the observed between the yellows and blue (purple bias) on the far left of the work. As more further work is needed on the darker area below the blue, this can be left for now.

Please have returned the white sheet to the canvas, resulting in a loss of the resonances that had been affected earlier.

Although I had initially envisaged the top left area remaining unresolved, this part of that area seems impinged upon.
19. Donald Davidson

1am going to try to make the vocabulary I favour by
showing how it may be used to describe a variety of topics.
Not the variety of topics but just get to a discussion of
the language do useful.

Progress as a history of increasingly useful metaphors
rather than of increasing understanding of how
things really are.

Davidson breaks with the notion that language
is the medium - a medium of representation of
expression.

This is the traditional subject-object picture.

Davidson, like Wittgenstein, treat alternative vocabularies
or more like alternative tools than like pieces of
jigsaw puzzle. In a world of language as thought.

Metaphors: what words are helpful?

... revolutionary achievements in the arts, in the
sciences, and in moral and political thought - typically
occur when somebody realizes that two of our rich
couple vocabularies are interfused with each other, and
proceeds to unish a new vocabulary to replace both.

By contrast a poet is typically unable to
make clear exactly what it is that he wants to do before
developing the language in which he succeeds in doing it. His new vocabulary makes possible for
the first time a formulation of its own purpose.

This needs more work and

16. Intellectual history as the history of metaphors.

18. Words as a tool, discovering dead, discovering inherited picked
of dictionary, dictionary intractability of systems.

Korzy - ... we have no pre-linguistic consciousness to which
language needs to be adequate ... oh?

22. Intuitions - the habitual use of a certain
repertoire of terms, tools.

Tuesday, March 18

Put together file on S.A. Lippard & Philosophy
Moma Oxford 1993
Pompidou Paris 2012

Essays by Lippard reprinted from 1978 in 2012 catalogue.
Krauss reprinted from 1993 in 2012 catalogue.

Lewitt in progress: Krauss published 1978 in October.
Koosik - Krupiet - Books of Thought.
Kablik - Progress in Art.

The Lewitt Matrix - Krauss - Lewitt & Philosophy - see me.
If on the road - Kav, Derrida, Potts, etc.

The moment in artistic thinking when the structure
opens itself to questioning. ... "reflective abstraction"

Wednesday, 19th

ANALOGUES

Both grids and collage provide tools to understand
aspects of thinking. And knowledge but methodology
used together provide a difference for compositional
means of a procedure that can be applied repeatedly
newspaper apparatus.

Bleak with the notion of a sub-language as medium,
which tells us about something.

Learning through hands as actually - Dewey.
The relationship between art and language (could be) one of vocabulary, as a set of concepts within which to organise and construct.

From knowledge as object – to knowledge as verb – as methodology.

The collapsed grids provides insights on how words can be constructed – inclusive, empowering.

From post-structuralism’s composition perspective.

The methodology does exist beyond the words, the images – the language used to describe it.

The methodology of collapsed grids themselves not the project, the methodology of generative principle.

On this basis, the multi-disciplined approach generates new juxtapositions of complex expressions, compositional – allowing both means, of complex expressions systematically composed from the means of simpler expressions together with how they are combined, (this mode of significant combination) evident in the visual leitmotif -

Central to this is the decompensation.

Thursday – Sunday made hand written notes on Kers.

The contingency of language.

Monday 21st March

KATS / M Leach – furnishing, shelving, presentation tables.

The meeting with Head & Technician to work to be carried out. Good meeting.

Internet banking – internet froze! Fed & Nerv.

Continued to work on canvas, writing grids, interactively. Walking on the area, ‘idea for grid’. Need to begin to use white oil bar, to dissolve, soften. Look again at Huang for "grid-based-terminology" - just stroke down paper with this test on. Need to decide – reflect.

On a collapse grid based-terminology.

Tuesday 22 March

Having stuck down the green rectangle, I now have to decide whether to leave it (floating as the most foremost layer) contrastingly – dark as night – or integrate it into the local area by drawing the 771 rectangles over and adding square – in blue as before – leaving the drawn rectangle grids behind – i.e. not drawing them over the green shape, but sticking the blue squares down the green, then locates the green directly the drawn and the collapsed spaces – reflecting in the small squares (free floating in-fron)
Putins's note but Russia
President laughs off U

Vladimir Putin yesterday laughed off western sanctions against Russia, promising to open an account in a bank blacklisted by the US and giving mixed signals as to Russia's next move.
A day after the US extended its sanctions blacklist to take in businesspeople and aides from Putin's inner circle, the Russian president told his security council that he would not take retaliatory measures against the US or Ukraine - for now.
But his spokesman added later: "We will also react to these, of course. They will not remain without a response."
Putin wasted no time in completing the annexation of Crimea by signing legislation transferring it to the Russian Federation. Journalists in the peninsula remarked on the surreal experience of moving from one country to another without going anywhere. Putin's reflections were more elliptical. "A remarkable event," he said.

Budding up, two cars which bridges the join in the 2
converted with a view to carrying over with drawings
incorporating it into the duirse ed indicated by the
black lines here.

Wednesday 26 March
159
Having reinstated the coloured blue squares - as matched to existing squares below, the result was that the newly placed squares contrasted with the darker green, showing/bringing out the pinky purple in the blue and simultaneously lessening the impact of the existing squares outside the green rectangle.

This I began to remedy by the addition of the same coloured squares on top of existing squares to increase their impact - for contrast with immediate surroundings.
and a further square here— which seemed to work. However, when it reached the next square back, once I had stepped back from that immediate location, the colours did not work—

The following squares were covered by squares with a green colouring—better—

I added further green squares to the green area.

These squares were modified. I added more green to each square. I stood back a little to see how they looked in their local environment—how each interacted with the others. And with the previous alterations, also in relation to area B + A. I was satisfied until area C square came into view.
This bottom square was added - which had the effect of bringing into attention the connection between square A and C. Overall, this series of moves, modifying the colour but not the position of the squares has resulted in more relationships becoming evident both locally and across the panels.

Further to this, I notice the grey shaded areas as having an interaction - similar hue, then edges, then grey edges of both these, then the reds and right hand side begin to reiterate simultaneously.

From this photo - all green areas became evident - across the whole, including the far left grey area, then grey area - the 3 red rectangles across the lower panel 1 + 2 also resonate with the newly introduced green area of similar size and although of a different hue, share a mid - mid/dark tonal presence.

This interaction confirms the decision to stick down the green Newcastle Upon Tyne brochure on panel 1, which although smaller than the green area in panel 6 share the a very similar hue and draw together better and of the composition - these invisible threads of attention, of different visual attractions, hue, line, edge, small square, lattice, drawn rectangle, larger A4 shaped areas and larger A3, A2 areas - held together by the attention of the viewer as well as glue on the canvas.
for some reason this particular bar has a hard breath
in its core - it doesn't deliver a die of colour - the application
of colours using the bar in more random - it is as if it is
moistened - holding back its colour - apart from the
blueness of the deluge which is a bit to 'blue' - saturated
- it too obvious a contrast with the orange below it
- the dynamic between clear & clear and muddy/smeary
is being set up satisfactorily. Still the lower 4th panel
needs more attention - but needs to dry off so that 3rd
further layers can be added.
30 May 2014

Yesterday was tough - making a start on the central
deluge section - looked ok at times - it was
thin & inadequate - everything a bit to clear &
controlled - insufficient - thin. Not enough.

Record of working - text is needed for
further reinstating.

Lowered the canvases so
I could reach to upper
parts, top.
The dream makes over collage has the effect of `pushing' the inked rectangle (a page) back into the space - the pictorial space of the canvas - discussion also the creation of pictorial space from what was flat, surface, superficial - an immeasurable space for things in, its move about in, travel across, (like the screen of a computer game) things happen around me, I have created a world through which/in which I can move about - tangible although in which I can move about - tangible although indistinctive - forms, waves, currents and clouds/mists - our bifurcated by edges of brush and dissolve structures came to go.

NB - walking over the grids with all bar suffers the colour contrast while clearing the end grid intact - the material across - from down to upper part of the orange grid walk in a bridge, from one area to another - maintaining the form while reducing colour dynam
Scuffed areas - reduce authority of written word

Scuffed areas - then clarity of yellow lattice

Moving right across cool grey & grey lattice to more
Scuffed text (out of frame of the photo)

Bury text festival

Launching Bury’s new Sculpture Centre with a text-based festival might seem unlikely, but the poetic use of words here constitutes an aural and tactile encounter in a series of contemporary language art exhibitions, readings and performances, the written word is taken off

associational imagery. Other highlights include a neo-dada ‘anti-choice’ and New York artist Lawrence Weiner presenting a choice selection of his baggily cryptic scrolall text installations (pictured). The Met, Bury Art Museum & Bury Sculpture Centre, to 9 Jul

3-9 May 2014

an aural and tactile spectacle.

The Guide 37
were on the 'press/deluge bit included reference to
Tennis book pg 40 - how I set about earlier
workings Ideas for White Noise #1 & #2 - added not
just orange but also grey, greens & white, hooked again
at Turner, Snow Storm - Steamboat @ Harbours Mouth
(Tate, 1842). From Turner, he was to move "Late Paintings: Tate 2012"
Looked also on internet - images - waterфорк
Random search after seeing my photos of Lake District
after heavy rain. These images, together with the
existing images on collage cards, were put together in
my mind, merged if you like through air-laying
of one image - visual idea, on top of another visual idea
reinforced by re-looking, back & forth, between
these visual references - then to the array of
oil bars, to the canvas, oil bars, canvas - then
action - I sought out places which were
needling reinforcement - the very top and middle section.
26 August – Backup files on external hard drive &
My faces
My hills
My music

Scan photos from records & black books & set up
a folder for them specifically.

31st. 14 Monday & back in the studio.
Hereford, Liverpool, Lake District, Liverpool, back.
Penrith Museum, Keswick, bought myself some Artists
coloured pencils - 24 box, and some other bits & pieces.
Quite 'old-fashioned' Museum in the whole bulb with
a good introduction explaining the discovery of graphite
in the region in the 1800's, and the development of the
wooden casing. The shop stocked much of Derwent
produce with samples to experiment with and good
prices. Shall engine as to the possibility of producing
a wider range of the Aquatone / colour sticks - no wood
then the 12 I already have.

Abbott Hall, Kendal - on the way home stopped to buy
Kendal Mule Cake in a tin. Had tea at Abbott Hall &
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Mondrian and his Studios
Abstraction into the world
06-SEPTEMBER-2014
Admission From: 1:30 pm
Valid for 30 mins from time shown above
£7.50
£3.75
Student
Ref: 16430239
VAT No: 674945388

Back in Liverpool, a train to Tate and The Mondrian Show
which explores how the painting space of Mondrian's canvas
was in constant dialogue with the Dutch surrounding.

The show included a life size reconstruction of his Paris Studio
Togetherness with the rectangular coloured pieces of card and
other painter's placed around his room - he writes to
Winnifred Nicholson that, 'the studio is also part of my painting!
- he writes, 'plastic art attempts to establish through the balance of equal bar equilibrium
opposition', using the phrase 'dynamical equilibrium', which my
physicist father used to note was that he was always playing for
with his children in books.

- 'The perpetual movement of changing oppositions'
- the 'interplay between space & time'
- The interpretation texts provided by Mike Linnington of Tate
Michael White, York University - Reader in History of Art working chiefly on the interwar avant-garde.

Also 'What is More in English? The Task of Translation' (2013) in M. Schulz, M. (eds) Bielefeld: Anthesis

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To do - 8/9/14

- Enid Dewey -Mentor: Albert Hall-Wich, Rogers, Curator
- Enid Findlayson - Lowell, Texts
- Search: Three Contemporary - Catalogue?

Dr. Michael White - Reader at York University

Update credit card on paypal.
- Seek pen & 800 - invoice
- Rosemary - minus early

Uni windmill

- Signed up for "A Manifesto for Art, Craft & Design education" NSCAD.

- Cutting good 100s - writing on panel 1 lower part
- "Demonstrating" and lower panel 5, also panel 6 - printed photos, 'text + image' quality - plain papers.
- A portfolio aid - that sometimes leaves off. 
Cut green grid to continue grid from above, & anchor with more attention to add weight to lower left of panel. Pinched only at this point - for viewing.

Also pinned white text panel. Turned to fit between the two grids. Areas of paper included allowed intricate surface which fitted above & below yellow inked areas.

This panel continued text & was overlay of text that was underneath already.

Pressed about a bit further. Be pinning green grid, turning it down to lessen impact. Turned the bunched end piece to extend, then stuck down, ends were a bit wonky.

Turned & stuck down white text panel in place.
Looking now to develop the central panel 4 with overlaid grid

Identify an area to be deep as it is - interplay between
underlying text (in white) with underlying grid - lattice,
over lay oil bar with stuck shades - leave this area
untouched.

I had a couple of ideas - from mixed up papers - to
use either the orange/red papers - - os -
The green paper is modified - cut down - pinned

Further modified by cutting partial lattice away.

Re-inserting one square, and adding appropriately cut squares to lower area, blending the green color dispersed, into the lower region.
10 September - Wednesday

Did research into Surface 3 Tablet/Convertible + discount software for students. Made enquires IT Support, Lincoln Uni.

Surface 3 has touch screen and pen which can annotate documents/images. Office 13 or Office 365? Possibly 365 which would allow file sharing from laptop to Convertible easily without email? Check this out.

Moved panels & I can access panel 1 easily.

prepared palette of squares.
Begun by infilling horizon grid to clarify its form, then spread out underneath, distributing squares selected from the palette starting with one grid arrangement on the left, then beginning with a slight shift a second arrangement rich in the right, with the onlymelde to the bottom.

The squares worked across, then up between lattice & red area one-dish yellow existing lattice, where the first yellow squares were added. Immediately it saw the yellow quality—expansive, calling attention to itself, standing out—where the blue/green/grey squares hovered over the surface. Further yellow squares were added above the green lattice to the right—and dark beneath it.
I added squares to the top right of text stuck down earlier - which dappled up and to the right near the same palette as panel 1.

This palette of squares added today to panel 1 + 2 provide a gentle ‘hmm’ vibration to the composition. Where gaps are as important as squares & lattice.

11 September -
Another research of office. Contracted IT Support again - will receive further info on what is available to me via this.

Modified green area with oilbar, which returns the shape into its space.

The question is - not is that collapse ends furnished - but is this a safe place to pause and get an unlisted edit?
Summary:
Volume of images from studio journals 2012-2014 constituting documentary evidence of collagegrids practice, part submission for PhD Fine Art, College of Arts, University of Lincoln, UK, 2016.

For more information on Cilla Eisner
www.CillaEisner.uk
'I have come to use the word ‘composition’…It is my solution to the modern/postmodern divide. Composition may become a plausible alternative to modernisation. What can no longer be modernised, what has been postmodernised to bits and pieces, can still be composed'.

Bruno Latour, 2011 ‘Some Experiments in Art and Politics’ e-flux