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FOREWORD: I knew about the parameters of this paper and chose to produce this instead. It is summation of what I have been working on during this class, and more productively exercises my current niche of study which is articulating archetypes in physics. This class was a fascinating parallel. You have been one of the most interesting, educated and mature professors I have had so far and I am giving you this paper instead of what was asked because I respect your opinion. I don't care what grade I receive, though I would prefer not to fail and I believe this paper should show you that I have gotten more than you may think out of this course and did not waste my time.

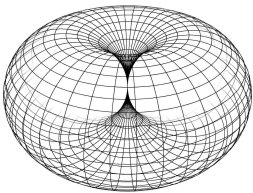
### From Absence to Abstract

*“In life we try to come up with concrete answers that provide us with security. It's natural that, when approaching art, we want it to be definite. We give it a title. We attach it to a genre. We are rational. We want to understand everything. The abstract is regarded with suspicion and we need standards to base things on so that they can be categorized and then accepted. This is our natural response. When we are confronted by something that we do not understand, it encourages us to ask questions.”* Carlos Bunga definition of Abstract, DNA

*The same publication defines Absence in such a way that signifies the finitude of beginning and end, accentuated by the fickle lifespans of materials as well as infrastructures on Earth in relation to the whole of time. Absence is the natural state, and is the embodiment of the realm of subjective potential. Art as a phenomena directly relates to the universality of potential; visual art is one of few media in existence that is not so tightly bound by physical law, therefore further*

*allowing the proportion of potential to physical reality to lean more in the way of the former. As primarily subjective beings, this concept is objectively stimulating to the imagination.*

*The world of potential present during the conceptual genesis of any work of art, can be delineated by an objective unified model in which every piece of art can be represented by a specified point within the structure identified by the mean of all spectra of values. This*



*conceptual diagrammatic toroidal structure contains infinite possibilities for the potential to see its way into reality through central properties or themes that are intrinsically attractive to the majority of humans. Different humans resonate*

*more strongly with particular themes and that's why emotion in the reception of art or the lack thereof is a hugely dependant variable. Much of art lasting in relevance throughout history is a representation of quantum threads of interest encapsulated in the coherent body of a subjectively observed object.*

*It is this singular ideal of quantum coherence within a conceptual body, and the way in which it relates subjectively to the beholder, that has made some of the most important objects, systems, or works in history extremely difficult to describe in words however clear the revelation may be to the creator. Even renowned physicist Niels Bohr is famed to have said "If you think you can talk about quantum theory without feeling dizzy, you haven't understood the first thing about it." This because an object can not only have a worth equal to the sum of its parts but beyond that, because it is not the strength of any individual thread that defends or explains the central point, but the combination of the moderate strength of all composite threads of interest that indicate a*

*whole of support for the concept, rather than any one or few strong points. The presence of overbearingly strong points in a singular concept only deludes to an imbalance in the efficacy of a balanced defense or representation. Scott, in his overture to Vitruvius, "is ultimately concerned with re-establishing a normative theory, and his first task is to demonstrate that the Vitruvian concepts of 'Commodity, Firmness and Delight' each possesses an autonomy which in spite of their interdependence cannot be sacrificed to the exclusive benefit of one or the other."*

*The balance is what is offered by the torus; the 'threads' can be described as spectra of quantities belonging to each central theme interacting within a piece of art; these can be laid out as such: temporal, spatial, aesthetic, and sociocultural, each of which embodying a positive and negative polarity in its own spectrum, with the 'omphalos', or zero, as the center of all spectra, representing the "here, now" depicted in a realistic aesthetic style and denoting to an unembellished sociocultural circumstance. It is that point of absolute reality that is most avoided by artists overall, not settling for reality as the basis of creation when there is potential available. This proves the aforementioned statement regarding human's universal excitement towards the possibility of greater potential and their inclination to expand preconceived boundaries through subjective imaginative capacity.*

*To continue, a regression is necessary. The point of introducing the torus as a conceptual visual aid, is because the point of this paper is to demolish the artificial constructs of language, and its infinite degrees of separation from the focus's original unity, that confuse and complicate a subjectively designed object and its purpose. Understanding is generally defined as the thorough*

*absorption of information, especially in a way that aids in the information's tendency for long-term memory retention. However, it is through classifying distinctions that are mutually exclusive to each individual theme that takes us further from generating a complete picture and closer to the scattered diffusion of seemingly random factoids that, in proven study, do not last in long term memory without a cyclical web of interrelated information in which to properly embed itself. This is brought up in the course via the Gestalt principles.*

*This course was able to take this exact purposeless diffusion of the point to the next level by essentially glorifying the mindless regurgitation of several philosophers specifically personal and detailed accounts of the same idea, not to mention having to be read in consecutive succession without comparing them subsequently was ultimately unhelpful and confusing, especially, also most importantly, in the long term retention of the information. Another point, which is merely a criticism regarding the uselessness of liberal academia, who avoid confrontation with the responsibility of conscious thought by circling around subjects superficially without intent of an ultimately original deduction of the truth; all the while, thinking their political noses are clean, revel in these philosophies that capitalize and operate systematically solely on the fundamental fallacy of thinking that knowing what makes things different is the way to understand the world. I believe there is a very deep disconnect between humans and the true nature of reality because of this fundamental, most likely primordial, misconception. It also highlights the hypocrisy of being objective for the sake of staying out of it, which is only a reflection of a willfully unconscious mind. "Words order our experiences by keeping things apart." (Edmund Leach, Reith Lectures 1967)*

*The irrelevance of the eventual cluster of overlapping structural parallels of multiple distinct philosophers' takes on the taxonomy of art and their specifically curated semiotic vocabulary that inaccurately corresponds with the others. The fact that many parts of these supposedly objective takes on the subjective have contradictory principles is not surprising because the mere essence of the author's purpose in writing a book on their philosophy is that they subjectively believe that they can describe something better than anyone else who has tried before them, which is an archetypal aspect of the Self's relationship to the Ego. The fact that the authors are reputable or that you like them is irrelevant, a lot of reputable people are wrong, but the point is that they're subjective people driven by a very human egocentric passion to which many creative people are subject. The lack of integration amongst these ideologies only widens the gap among them, all the while making them less relevant as a whole as well. Edmund Leach describes in his book Runaway World, which is a recollection of a series of lectures given at a sciences symposium in Zurich 1967, "When we first go to school we learn about the world by classifying things—kinds of plants, kinds of birds, kinds of insects. We are taught to separate one object from another and to label each item with its proper name. But later, when we go to secondary school or to university, we gradually come to be far more interested in how things are related than in what they are called. This is because the comparison of relations is more thought-provoking than the comparison of things."*

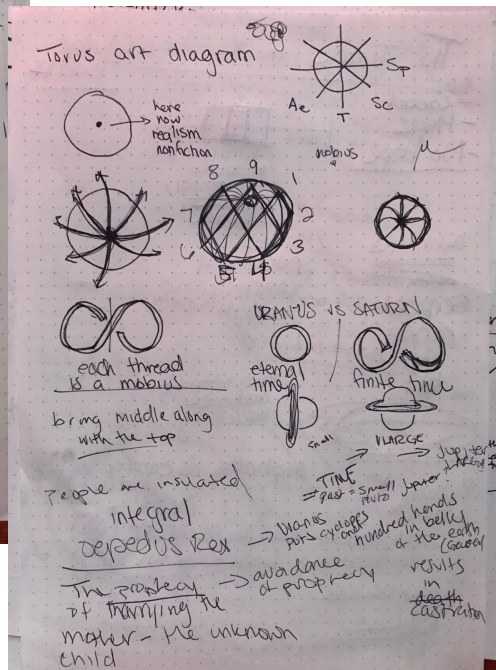
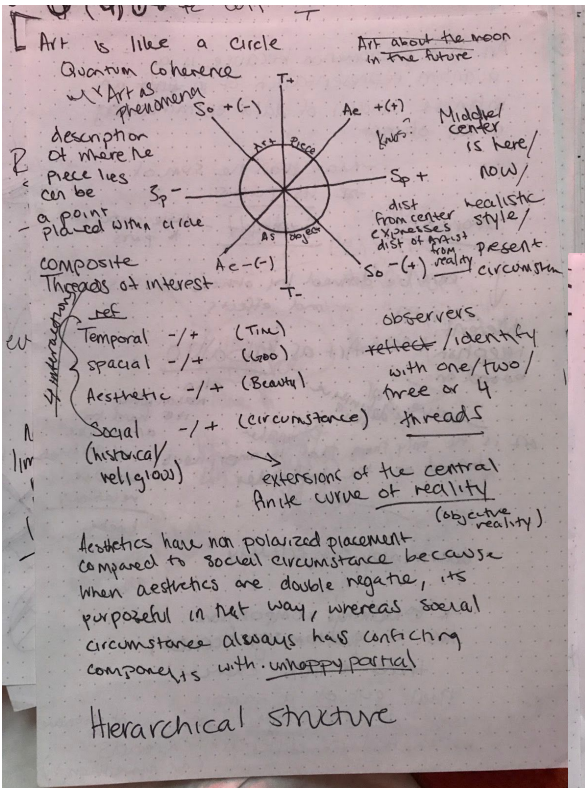
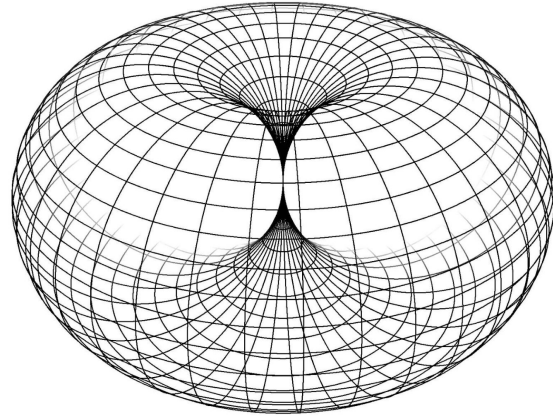
*Scott was the only philosopher read in this course that grasped the concept of the unifying spectra of values rather than looking for words unique to that object. In a way, it is the*

*descriptions specific to a singular item that are amongst the most irrelevant information regarding its true understanding. His trinity of properties begetting the styles and tastes of architecture more closely resembles the quaternity presented previously than the over complex Lichtenberg-figure, tree-like diagrammatic system maps to understanding these topics academically. "Scott was strongly influenced by Theodore Lipp's (1851-1914) theory of empathy, and adopts his concepts of mass, space, time and coherence which he finds represented above all in Antiquity and the Renaissance." Interesting as well is how Scott, too, started his own subjective ego-self formulations through the recognition, acknowledgement, and confrontation of over complications in order to rectify inherent 'fallacies' in the way art is observed.*

*Using Scott as the example towards truth and unification, stresses the point of the necessity to achieve understanding through relations rather than the objects themselves. "Even professional scientists who operate in the mysterious world of particle physics, where all the experimental evidence is concerned with relations and all the entities are entirely hypothetical, seem to feel that the existence of relations must imply the real existence of things which are related: so they feel obliged to invent names for things they can never see and even for entities like neutrinos, which, by definition, have no material existence!"*

*A truly unified theory has to account for all the possible and impossible outcomes without exception, and while creating a never ending list of words to describe different kinds of art as they become different sounds like a good time, it isn't a timeless solution; how can the essence of*

something be known truly without accounting for every outcome? The torus operates as a unified theory by giving a suggested volume within which there are infinite places where the object can be graphically located, charted based on the mean of it spectra. To abstract literally means to dissect a whole and people have a tendency to want to reconstruct objects in a linear fashion but to no avail because nothing in the universe is linear, but at least it is not a universe of absence.



SOURCES

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*Also this is one of my other finals if I get any credit at all for being an artist*

