

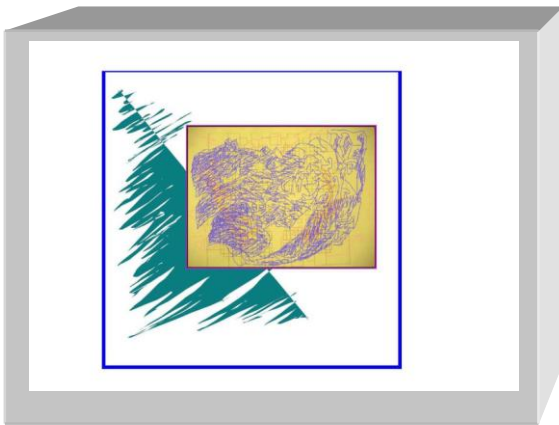
VAN VANGORDER 321 ISLAND DR #1 MADISON WI 53705 608 238 6155 ARTIST
VANVANGORDER@YAHOO.COM

Inventing Nature Within Technology: Embeddings

Cyber drawing and Photo Field

Van VanGorder

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The developments of technology towards a contemporary realization within drawing of the nature of nature occur to the cyber drawing matrix inclusive of software distinctions of photo input to draftsmanship.

Inventing Nature Within Technology : Embeddings

In General I approach drawing for the sake of drawing within the cyber media context as elemental to a sense of imbedded modes- specifically the variety of photographic modes within that software which implement the drawing activity itself towards a sense of naturalness.

This technical convolving of the photo and drawing is common enough to our experience of seeing unique drawings in photo reproduction as much of our art receptivity- but I begin the process by photographing brush drawings out of my hand and in my near environments. The interaction of scale by which the drawing displaces the pixel sense of density with a different range of detail intrigues my interest in the relation of print and drawing- which I tend to see as a gestalt.

Subsequently I become interested in drawing that combines the draftsmanship imbedded in conventional photo with cyber drawing. In a continuation of this momentum I then become aware that this cyber drawing mode- as I mentioned at outset has its own relationship to photography including an ability of the software to take on the characteristics of different periods of photo modes as part of the pure drawing delivery .

This accompanying drawing is an example of the cyber drawing/print :

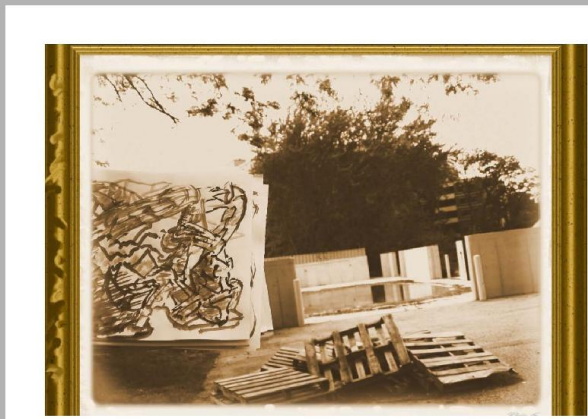


Spotless Eye 2011 Van VanGorder variable dimensions

The drawing vocabulary are improvisations from Asian carpentry cognates abstractly scrolled and this sense of scrolling activity is reinforced for example in this drawing where the marking on the frame device is actually a mode for

marking out rectilinear areas but serves to give relief to what seems a variously displaced or scrolled tiling mode...

I mention the potentials for different photographic keys to the drawing and the following drawing belongs to those in which I photograph draftsmanship in my near environments . In this case the photo mode of the albumin print which is that of Curtis's Indians -or Wild West Wanted photos has been combined with a simple digital mode in the framing device which I have drawn over in a way that seems to melt it...



Set Back: 2011; Van VanGorder : variable dimension

The Albumin print is an eggwhite product originally so a cousin of tempera painting and albumin is the element of the circulatory system that controls water content: It has imbedded within it a certain history of the idea of passage that leapfrogs its origins...

The same mode is employed in a drawing here that is entirely composed within cyber space but using the albumin photo process as imbedded to the drawing in the right panel.



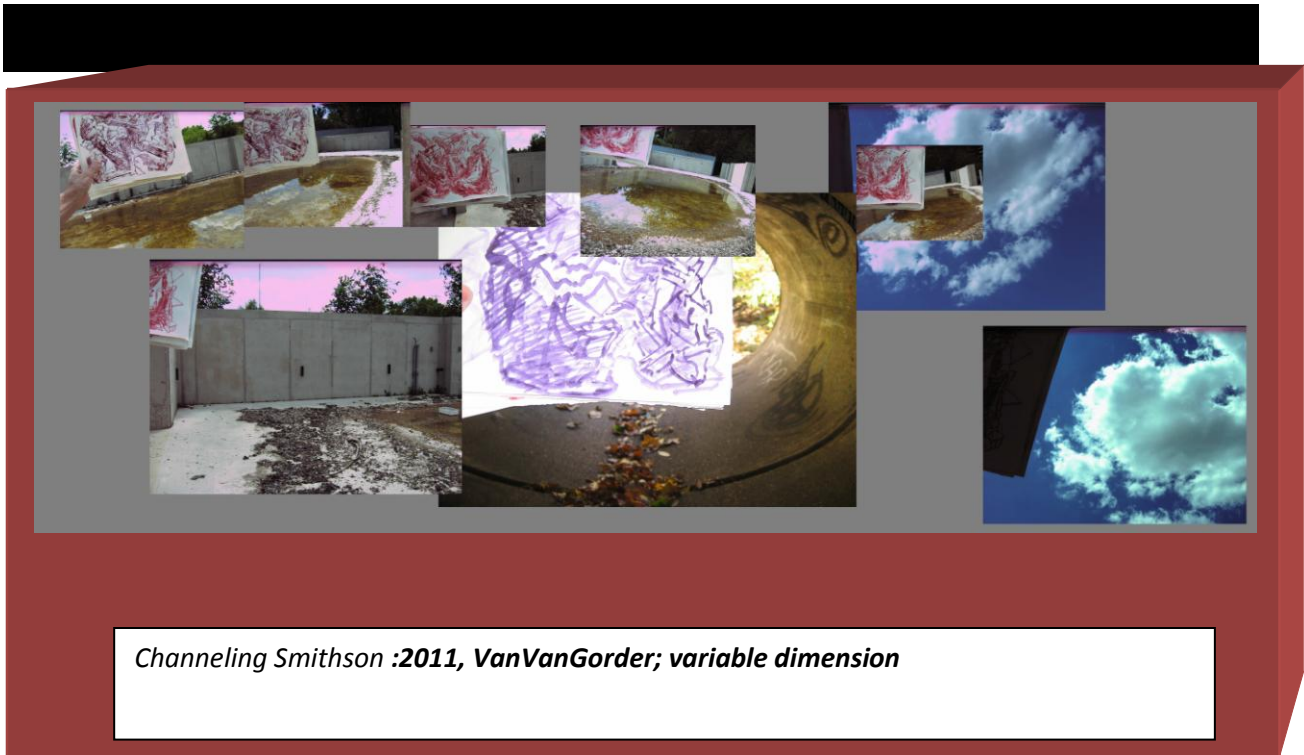
Post History Document 66 ; 2011 VanVanGorder variable dimension

The drawing forms relate to early Asian Pit Houses ie vary ancient architecture in which the pit structure supported roof

beams as though wall structure: on an abstract level I am interested in importing to the cyber realm a sense of gravity that transcends the floating realm of electric cells. The transition of carpentry to paper wall to images that bring the wall support forms to a printed version are all in the realm of trope that are my carving a s fashioning a knot yet also cutting through it as I quarry and excavate butterfly and dovetail steps within steps... In the following drawing that instinct which shows in sketchbooks in which I cut and shape each page to create a terraced book through which the drawings emerge and reveal is expressed in various cyber space alternatives...

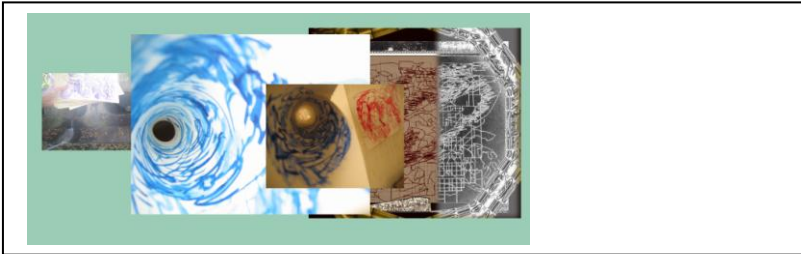


Castaway Channel : 2011 , VanVanGorder ;variable dimension



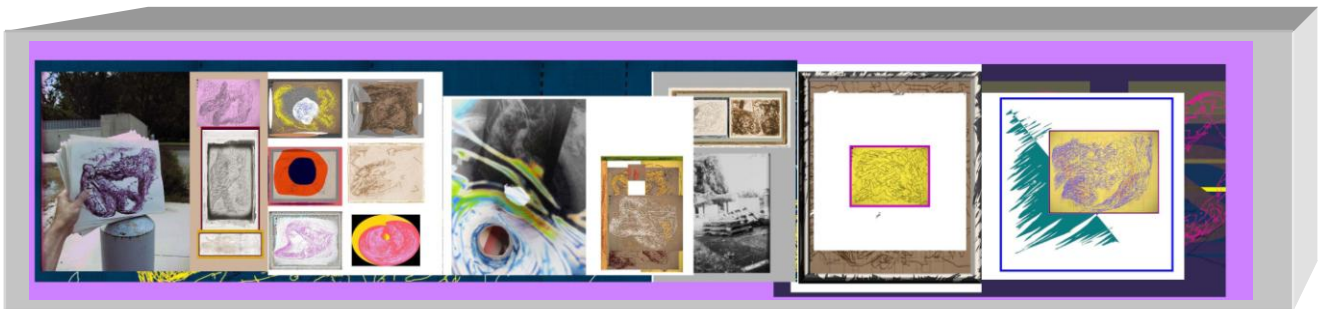
Channeling Smithson :2011, VanVanGorder; variable dimension

These works on page are to the qualities of the original impulse relating digital camera to drawing and environment



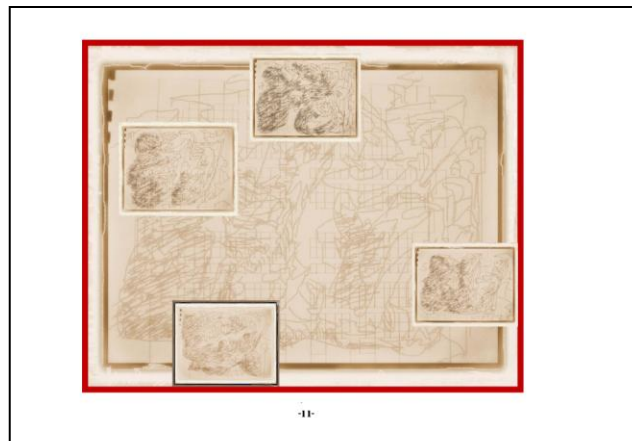
ScrollEnds :2011, VanVanGorder;variable dimension

very directly. However the drawing below focuses more on the idea of the nature of nature: how it is each generation must in some way repropose nature- the tropes to this image



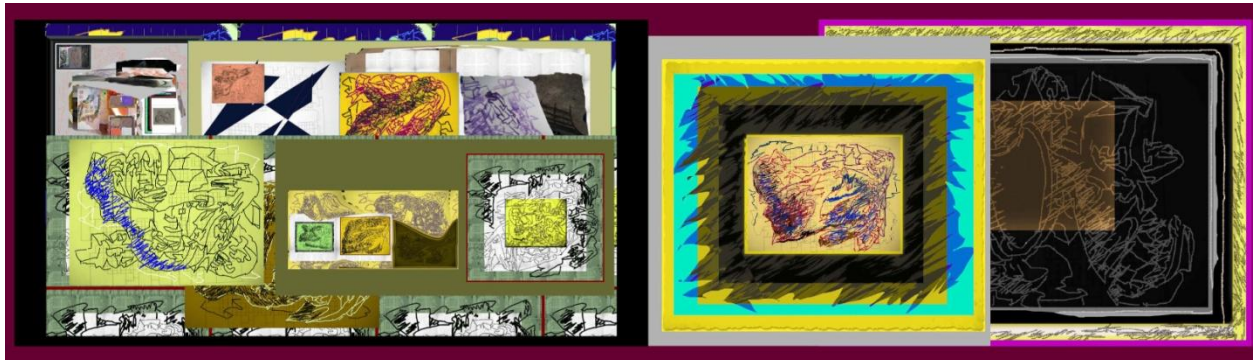
Floating Wave , 2011 VanVanGorder ; variable dimensions

Involve a floated imagery in relation to wave like formation with the artist's hand present to the mannerist tradition of stating ones own body weight as leaning into the drawing- in cyber space this becomes a sense of spectrum and rhythm...a sense of the scroll within overlaying potentials and the computers scroll mode reaches back to previous origins in which the “attunement that turns back on itself” involves the record and the making as circular reference yet a creative dynamic.... From cellulose to electric cell I gain an interest also in the computer tiling- ie pure repetition which can be offset by an overall activity that repropose it to perception....



Bridal Suite 2011 ,Van VanGorder ; dimensions variable.

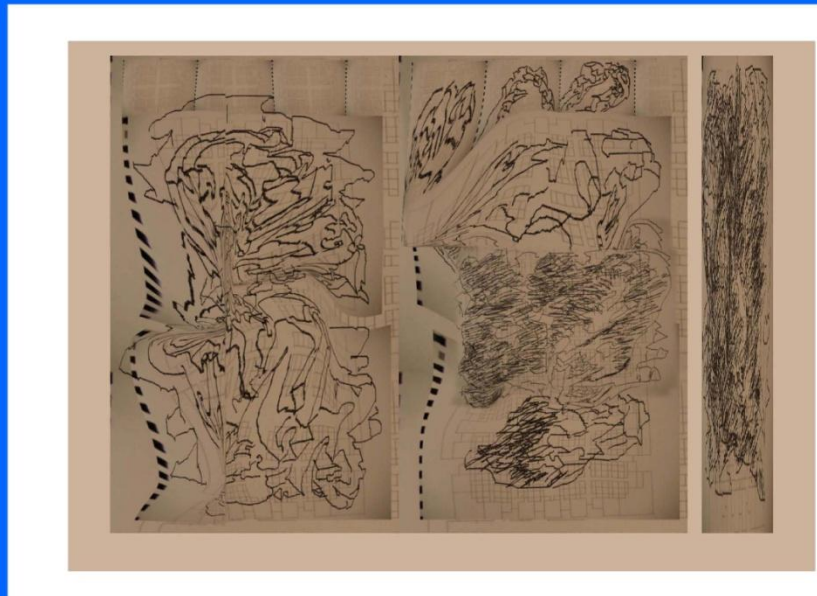
The variety of photo modes here involve the albumin mode in the panels on left while the center top is infra red with red borders as a view into the chromatic scale cue, while the right panel is in an early color photo mode with an acidic quality that showed oddly in 70s interior design photos (Annie Keaton)...



Embedded Wall, 2011 Van VanGorder; variable dimension

The Cyber realm allows me to encounter nature as loops cut to create sections that spare the labyrinth as it were- within

sinks and hollows of my drawing the tensile circuits I propose a naturalness from out of the many tropes that occur to me in the ongoing process.... In the end drawing is like asking “what is philosophy” and the drawing to print dynamic very open to infinite technological branching....



Cutaway ,2011, Van VanGorder; variable dimension