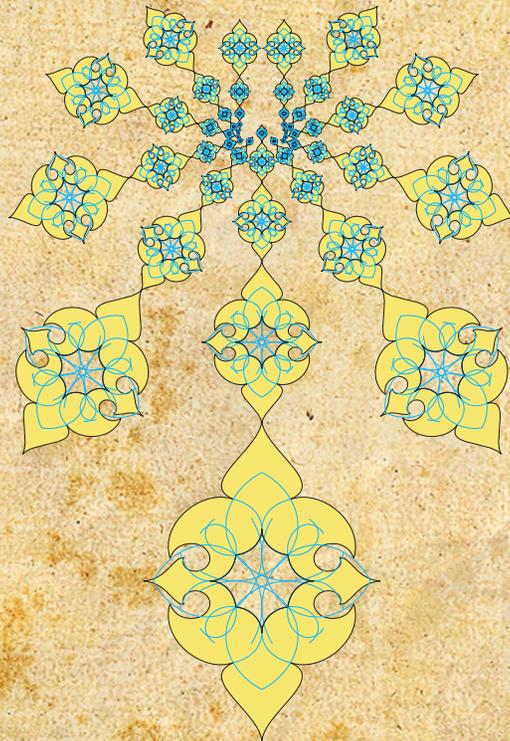


Elements

(Everything is Everything)

Preliminary
designs

Eric Standley



Everything is Everything

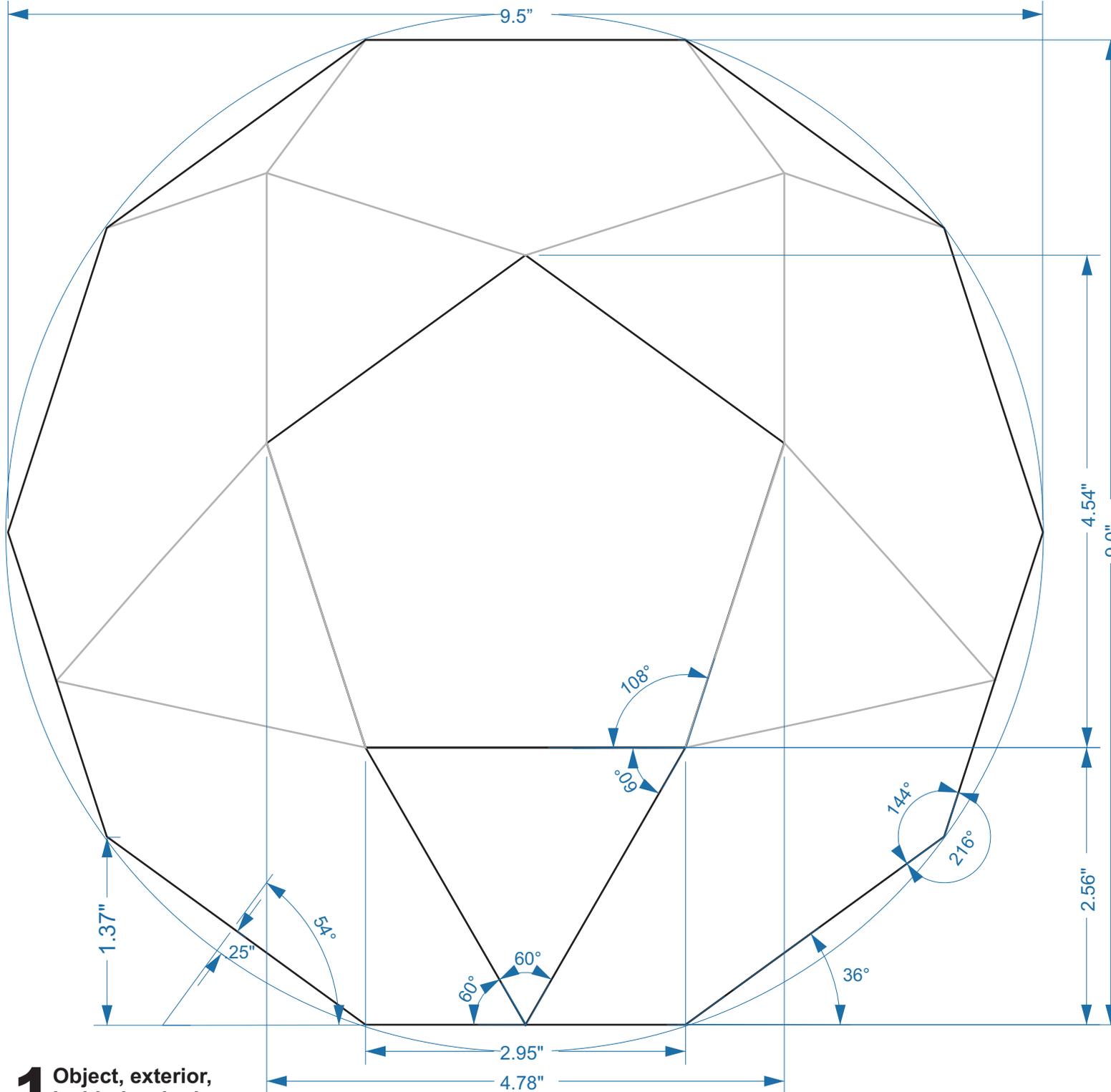
There is a relationship between all things that weave together the very fabric of the multiverse. The artwork *Elements* is an artifact informed by the thought of our relationship to all things and the essence which exists between categorizations. The traditional four elements of *Earth, Water, Air, Fire* and *Aether* map onto other elemental ideas found in science, religion and philosophy. My intention is to create an artifact that bears witness to the universe, informed by the unity between elemental divisions. I am approaching this project more like an archeologist, cautiously uncovering what is equally familiar and unseen.

I am fortunate to be dyslexic. It is important for me to mention this here as we take *Elements* to the next phase of production so I can be clear about the phrase *familiar and unseen*. As a dyslexic person, I instinctively process thought as visual metaphors that occupy imagined space. This vantage point is like a map; I must understand the holistic negative space around an idea and the context in which it exists in order for me to understand the specific, immediate detail. Sometimes that detail is right in front of me and I cannot acknowledge it until I understand the big picture first. I utilize this automatic process of mapping in my artwork by translating specific paradoxes into spatial geometry and color. Most often I see my translations in detail for the first time when an artwork is completed.

I have come to the conclusion that the geometries I arrive at trigger a base familiarity prior to sign recognition and emerge from my visual metaphors as archetypes.

The distance my mind travels to arrive at simplest detail that is right in front of me is related to the difference between everything and nothing. *Elements* has enabled me to consider everything in existence across time as a whole in order to identify essentialism. Truly, the result could be anything - any object or thought is evidence of the whole of existence. However I cannot help but play out my dyslexic thought process. How I arrive at *Elements* is everything to do with everything.

The concepts herein are navigation tools for my artistic sensibility. The goal is to construct a static, physical embodiment of elements, interpreted as the essence of all things. The result will be a relevant archetype based on these collected concepts, my artistic abilities and aesthetic judgement. The drawing process for this work thus far has been a balancing act between discovery and creation. By continuing this balanced process into the artifact's production phase, I will be a medium through which what cannot be seen comes to physical fruition. By arriving at details from far-reaching thoughts, I believe I will maintain authentic opportunities for individualized discovery for all who look upon *Elements* in person.



Shape: Icosidodecahedron
 Archimedean solid with regular triangles and pentagons of equal edge lengths. An intersection of a dodecahedron and an icosahedron, or a truncated icosahedron.

- 32 faces
- 60 edges
- 30 vertices
- 3.5.3.5 vertex configuration

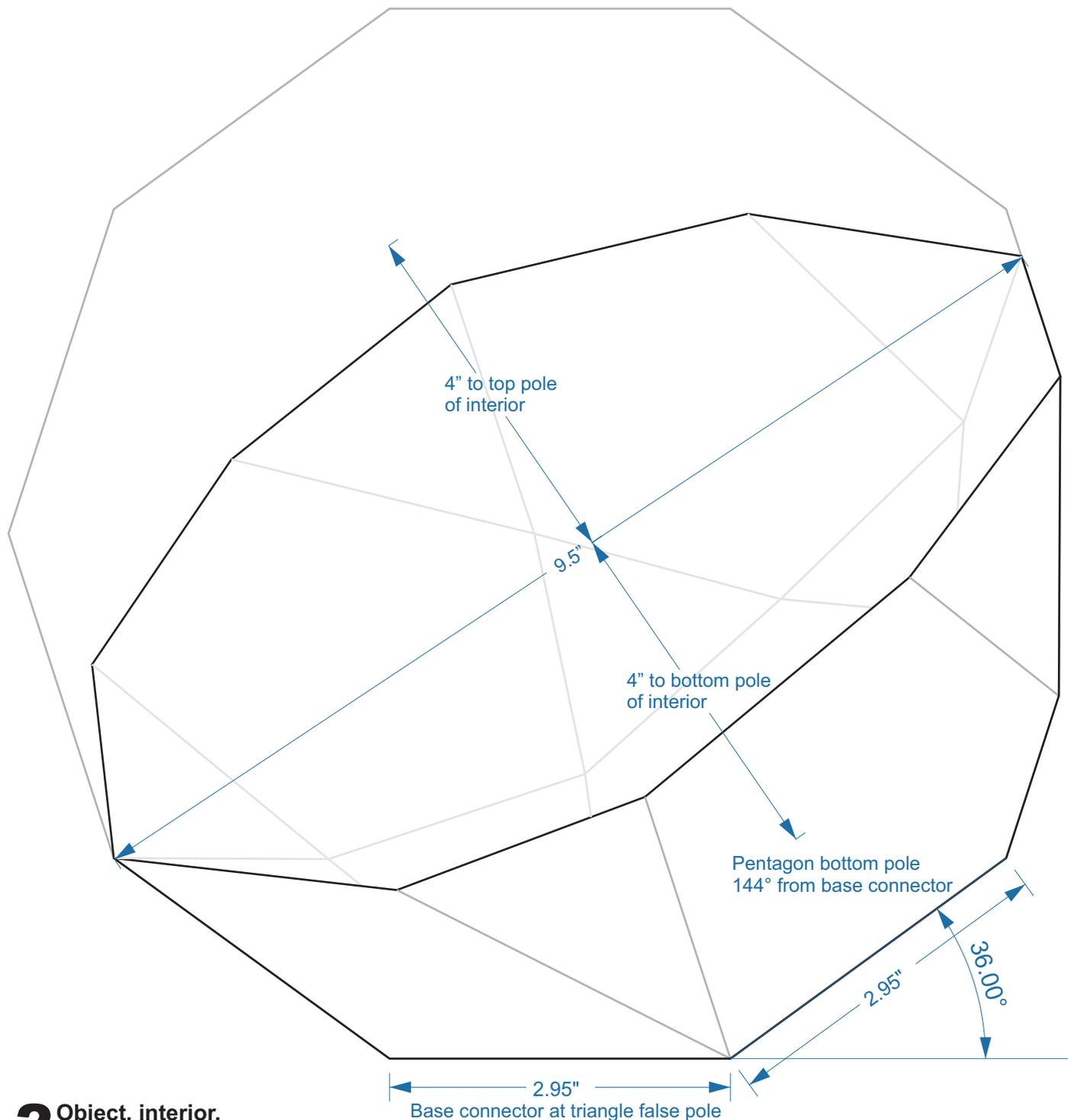
Dimensions

- 9" height (triangle poles)
- 9.5" diameter point to point
- 4.8" circumsphere radius
- 4.54" midsphere radius
- 255" surface area
- 355.2 cubic in. volume
- Exterior edges: 2.95"
- Exterior angles: 216°

Exterior surface
 Each visible exterior surface will be constructed from multiple layers of laser cut colored paper forming complex patterns related to the conceptual theme *Elements*, technique similar to the artworks *Kismet* and *Phidala*. Several facets will have open centers making the interior visible through "peep holes". Compositions for all facets will be derived from interpretations of *Elements* (pages 7 - 13).

- 32 facets total
- 12 Pentagons 4.54"h x 4.78"w
- 20 Triangle 2.56"h x 2.95"w
- 2 hemispheres
- 16 facets per hemisphere
- 1 equator dividing hemispheres with fitted magnetic connectors
- 1 base triangle facet on bottom with fitted connector

1 Object, exterior, Icosidodecahedron



2 Object, interior, hemispheres

Interior surfaces

Each interior surface will be constructed from multiple layers of laser cut colored paper and gold leaf forming patterns influenced by ideas surrounding *Quintessence* and its relationship to *Elements* (page 7). Technique similar to the artworks *Kismet* and *Phidala*. The bottom poles (triangle base connector and pentagon actual bottom pole) will form one composition guided by Phi and chromatin concepts (page 9 and 13).

- 32 facets total
- 2 hemispheres
- 16 facets per hemisphere
- 1 equator dividing hemispheres with fitted magnetic connectors
- Equator layered on both hemispheres to create "float and jump" layers to each pole
- Interior facets 22k gold surfaces on backing layers.
- Interior feature facet paper layers inverted to protrude into interior space, occupying the base connector triangle and pentagon

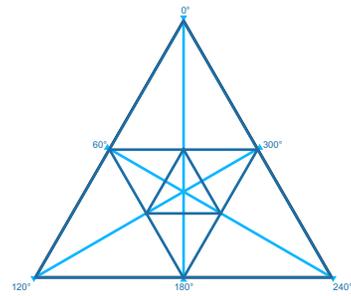
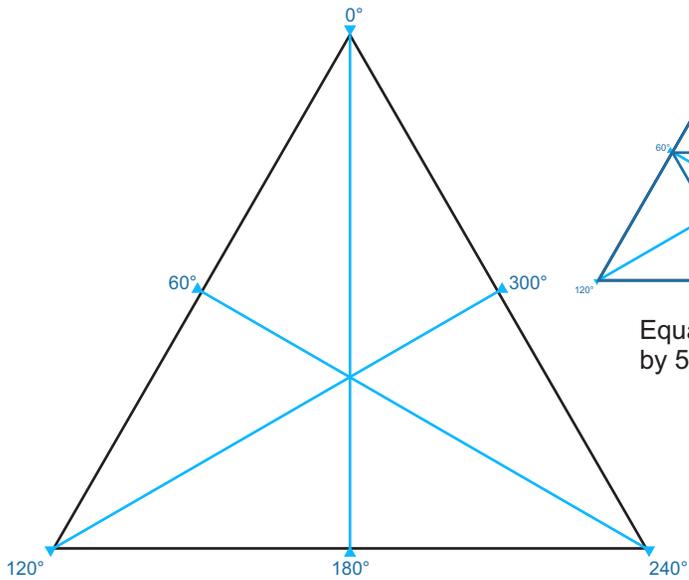
Hemispheres

Sphere will be made of two fitted hemispheres that can come apart along 54° diagonal equator. Pole surfaces 36° from display surface.

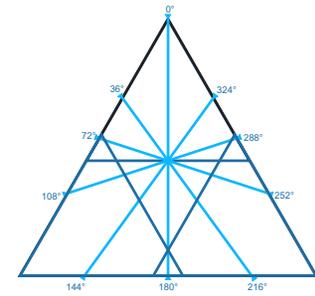
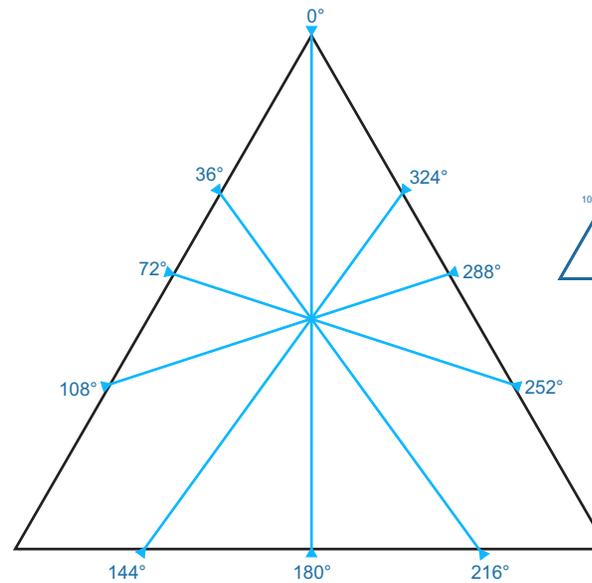
Hemispheres: 9.5" diameter x 4.5" deep

Poles

- Triangle false poles 90° vertical, top parallel to display surface, bottom base connector.
- Pentagon actual poles 54° diagonal. Bottom Pentagon pole 36° to display surface and 1.73" from top of facet to display surface.

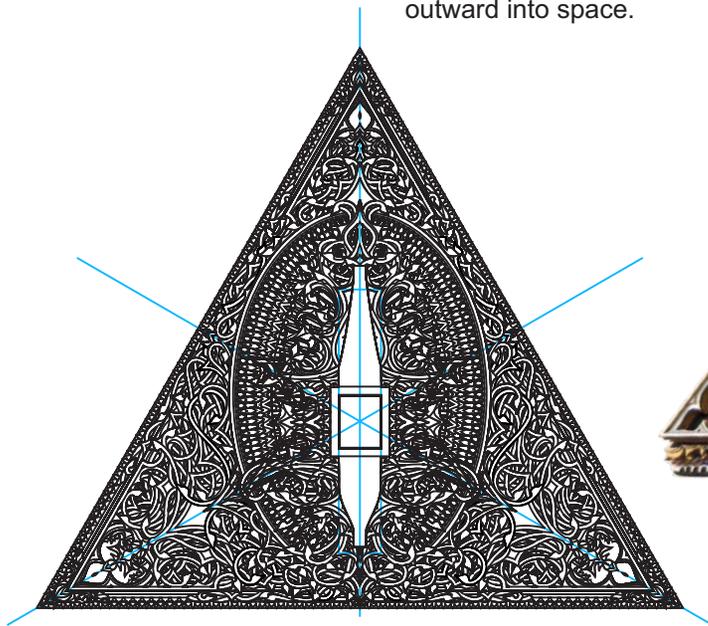


Equal proportions scaling by 50%, angles at vertices



Pentagon angles mapped onto triangle, scaling curve 55%, 18%.

Example of triangle facet drawn with layers inverted so each layer is stacked outward from the larger base, protruding outward into space.

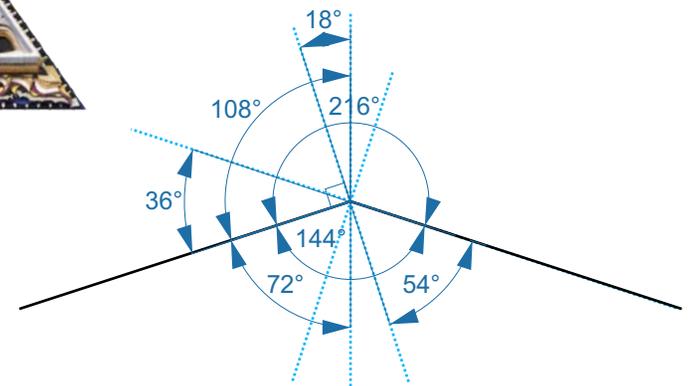


Triangle Facets

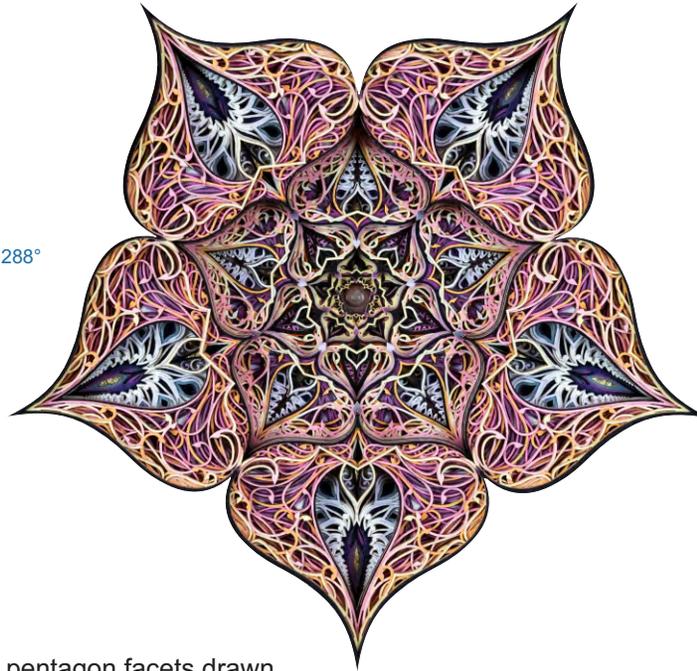
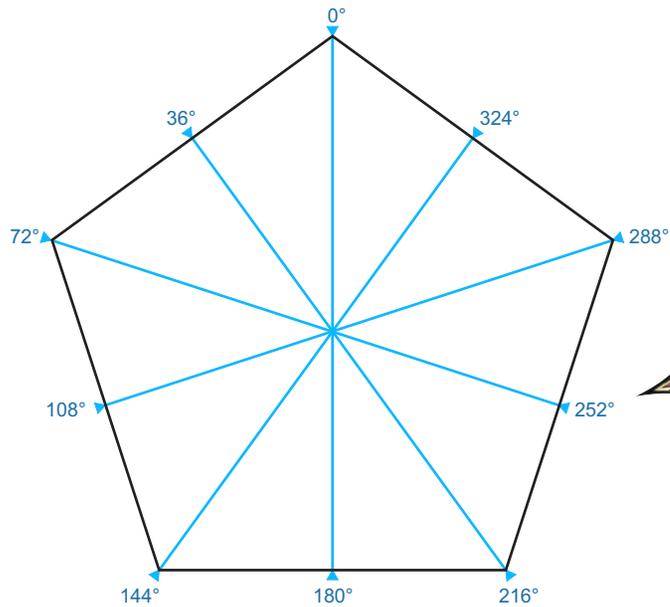
19 visible interior and exterior triangle facets of layered paper, various designs in accordance to concepts, some with open centers to allow light/view into interior. 19 interior with corresponding open areas, less layers for larger areas of gold on each facet.

Top hemisphere: 10 interior and exterior facets. Bottom hemisphere: 9 interior and exterior facets, the tenth occupied by the base connector.

2.56" h x 2.95" w per triangle surface



3 Object, interior/exterior, triangle facets



Pentagon Facets

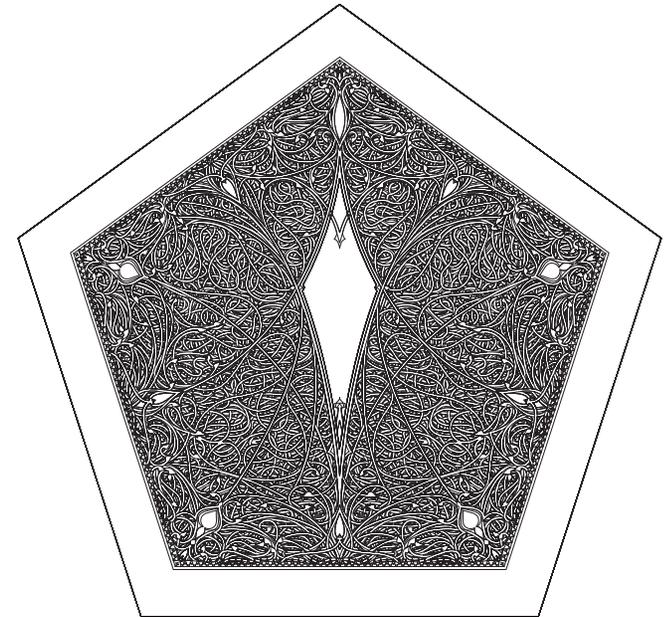
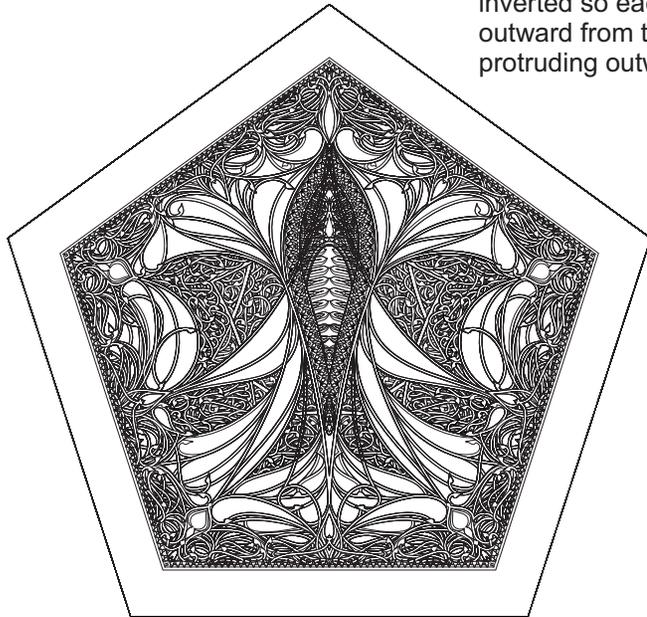
12 visible interior and exterior pentagon facets of layered paper, various designs in accordance to concepts, some with open centers to allow light/view into interior. 12 interior with corresponding open areas, less layers for larger areas of gold on each facet.

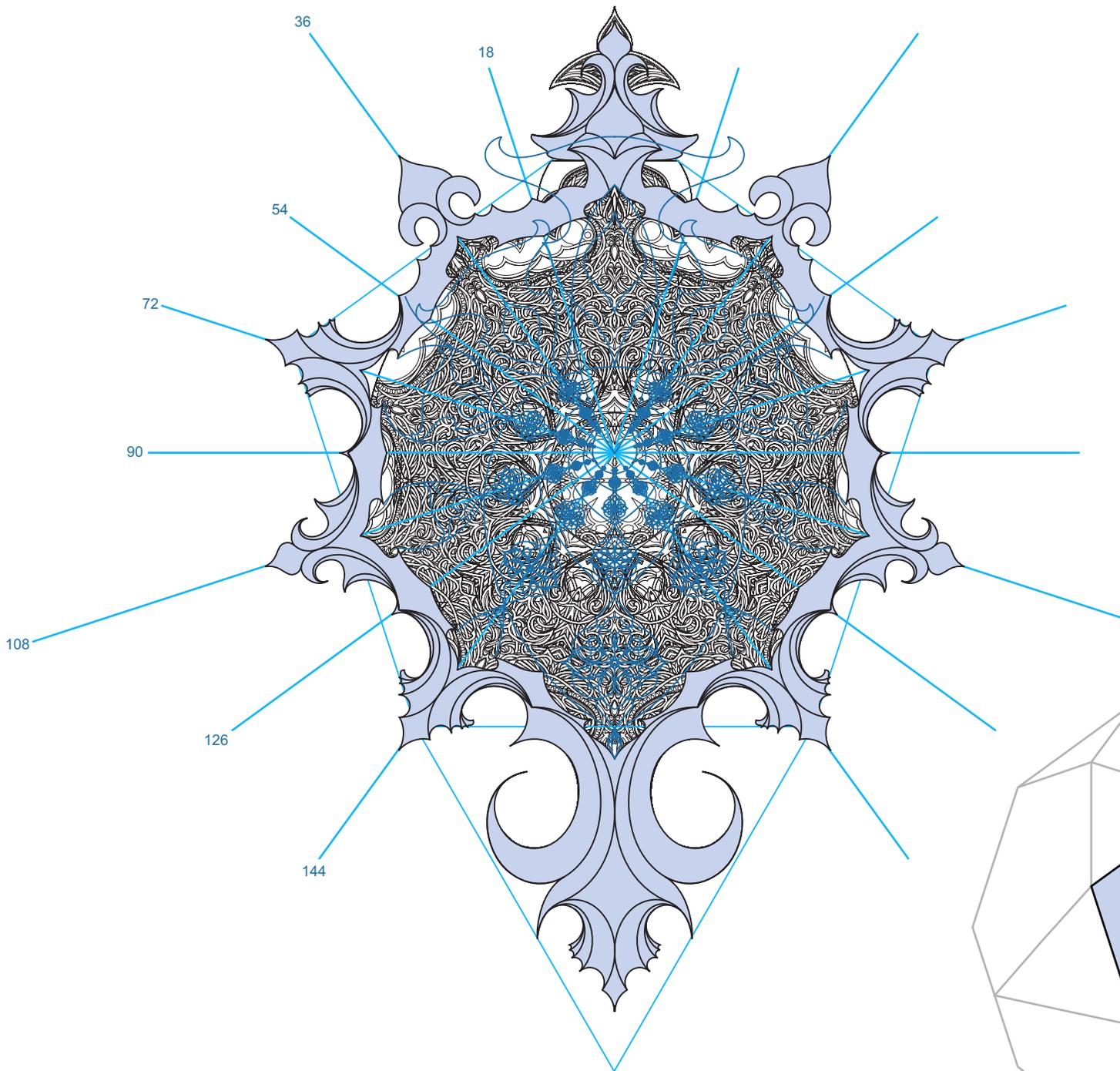
Top hemisphere: 6 interior and exterior facets. Bottom hemisphere: 5 interior and exterior facets, the sixth occupied by a feature composition of conjoined pentagon and triangle (Stella Pondus) facing outward and at 36° to the display surface.

4.54" h x 4.78" w per pentagon surface

Examples of pentagon facets drawn with layers receding into each composition. Some layers will be inverted so each layer is stacked outward from the larger base, protruding outward into space.

Example of central open area to view interior. Light will enter from multiple openings and reflect on interior gold surfaces.



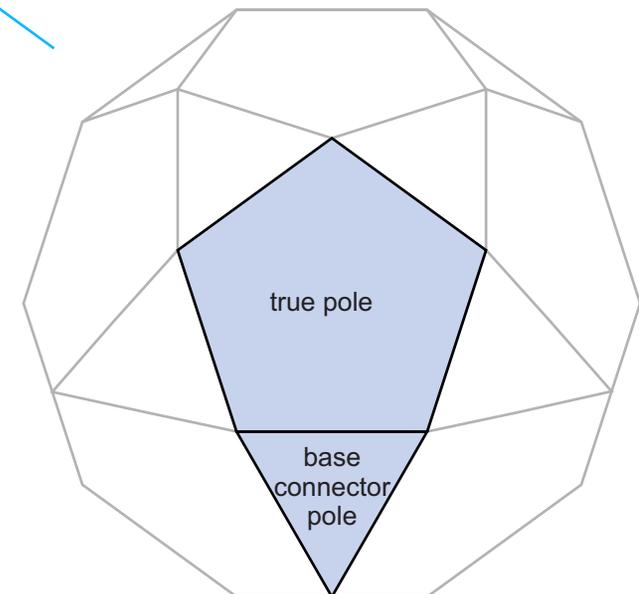


Stella Pondus

On the interior of the bottom hemisphere a composition will be incorporated into *Elements* located over the triangle base connector pole and the pentagon pole. Layers of paper will occupy the two pole facets and spread outward over surrounding facets. A new technique called *folded float* will be employed within the composition and protrude dimensionally into the interior space of the bottom hemisphere. Paper colors within *Stella Pondus* will be tints and shades of yellow, orange and gold, accented with complements of dark blue, purple and deep crimson. Gold leaf will be employed at accent points and within the receding center.

7.1" h x 4.78" w with additional extensions outward into the entire bottom hemisphere.

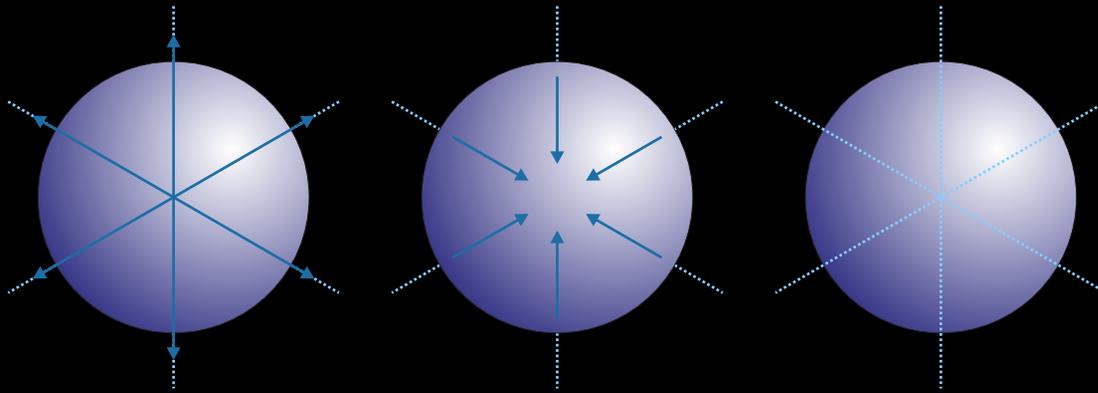
Stella Pondus will be the focus of the concave space of the bottom hemisphere. The majority of layers will occupy the two pole regions at the bottom of the interior.





6 Object, exterior model

Images of a scale model representing exterior surfaces that will be made of laser cut layered paper.



We currently exist in the age of the Big Bang expansion. The universe is currently expanding at accelerated rate in all directions at the same time.

In theory, the age of the Big Crunch would be a universe collapsing at an accelerated rate, evaporating and caving in on itself, fusing all things into eventual singularity.

It is also possible there would be an age of lassitude, where complete equilibrium spans time and space without expansion or contraction.

Human consciousness grows at the same rate as the expansion of the universe. Uncertainties spur theories that become scientific knowledge that expose new uncertainties, over and over again at the same pace as the accelerating expansion of the universe. Our present existence could be called the age of the Big Bang and likewise an age of optimism- of constant possibilities and growing complexities. In an imagined age of the Big Crunch where the universe is collapsing at an accelerated rate into singularity, consciousness would be in an age of pessimism- of constant restriction, elimination, and constriction. At the peak exchange between outward growth and inward collapse there would be an age of lassitude- constant and complete equilibrium, idleness and complacency.

The essence of our universe is expansion itself. The constantly emerging new space between galaxies contains virtual particles and energy called Dark Matter or *Quintessence*. This is reflected in human consciousness as imagination and the collective subconscious. Our awareness grows as the universe grows. In the age of optimism, beauty blossoms from discovery.

Quintessence

Every life form and form of consciousness can uniquely modulate an idealized fractal formation. Likewise, the nothingness of expanding space changes the predicted path of fractal geometry. Quintessence is the energy of potential.

The representation of quintessence in *Elements* will be in the form of negative space, light and the reflection of light from gold leaf. Though the work is static, it has the potential to change upon looking at it from different perspectives (physically and contemplatively speaking). The “nothing” between paper alters light and becomes dynamically potential, depending on the viewer. Having an interior and exterior that are exchangeable and discoverable are metaphors for quintessence.

The recognition of an archetype functions in the time in which it is ready to be received. In consideration of quintessence, there are infinite archetypes in the universe at any given moment. Some remain relevant to humanity because we are perhaps hard-wired to solve nothingness. I believe our attraction to uncertainty requires a surrogate, temporary explanation that utilizes our collective subconsciousness to solve nothingness with “somethingness”. Archetypes occupy nothingness with undeniable harmony until empirical truth is arrived at. The former is graced with collective faith and hope, while the latter has stability, shifting our perspective toward new, more complicated uncertainties.

Stardust

The atoms that make up our bodies originated from exploding stars throughout the universe. Carbon, oxygen, nitrogen - all the elements we are made of are particulate stardust from all over the universe that was launched from dying stars to this planet (Krauss). Some are as old as the universe itself while material arrived on this planet within the past 100 years. This material enters all life forms on earth and becomes our elemental building blocks.



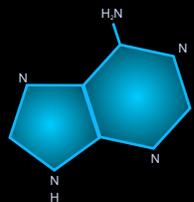
Impermanence and replication

Our bodies are in a constant state of decay and regeneration (Schrijver). We lose and replace approximately 30,000 cells every minute. This means our entire external surface is replaced about once a year. Very little of our bodies lasts for more than a few years. All life forms share this dynamic state of being and are impermanent from moment to moment. Your eyes reading this text are not physically the same eyes you had two years ago.

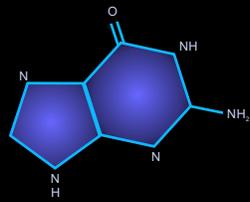
DNA is the source code information that chromatin manages as gene expression during cell mitosis (Onufriev, Sharakhov). This is how our bodies “remember” how to rebuild the same way over and over again. Self replication is constantly reinvented by repeated gene expression with slight alterations in relation to our surroundings and the materials entering our bodies. Adaptation is the altered rebuild of cells influenced by chromatin. Adaptation can take place over weeks, months and years, as well as genetically from generation to generation.

We are never truly the same from moment to moment, year to year nor from person to person, life form to life form. The atomic elements from the universe are the only true constants. Life is a fractal-coded space that constantly rearranges atoms and stardust into autonomous beings. For humans, this includes the consciousness of mind, body and spirit, and collective subconsciousness that triggers archetypical recognition. This collective subconscious realm is imprinted with genetic evolutionary experience and with an atomic experience that connects us directly to the universe and all things in existence.

The atomic structure of DNA base pairs are the most elemental keepers of information for all terrestrial life forms. *Elements* will take geometric complexity ques from base pairs, DNA double helix super coiling, fractal interpretations and chromatin packing.



Adenine



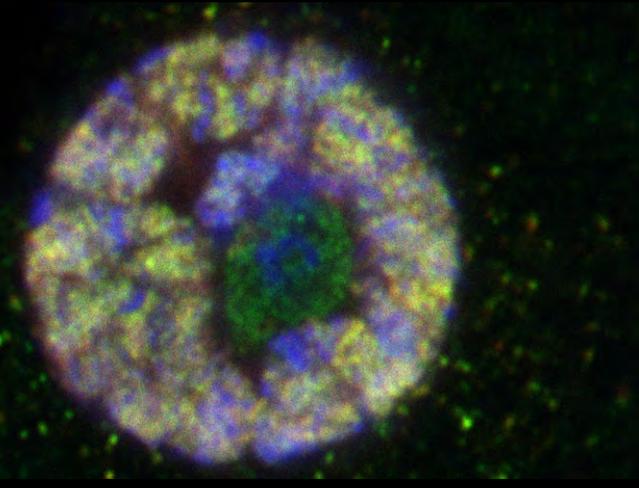
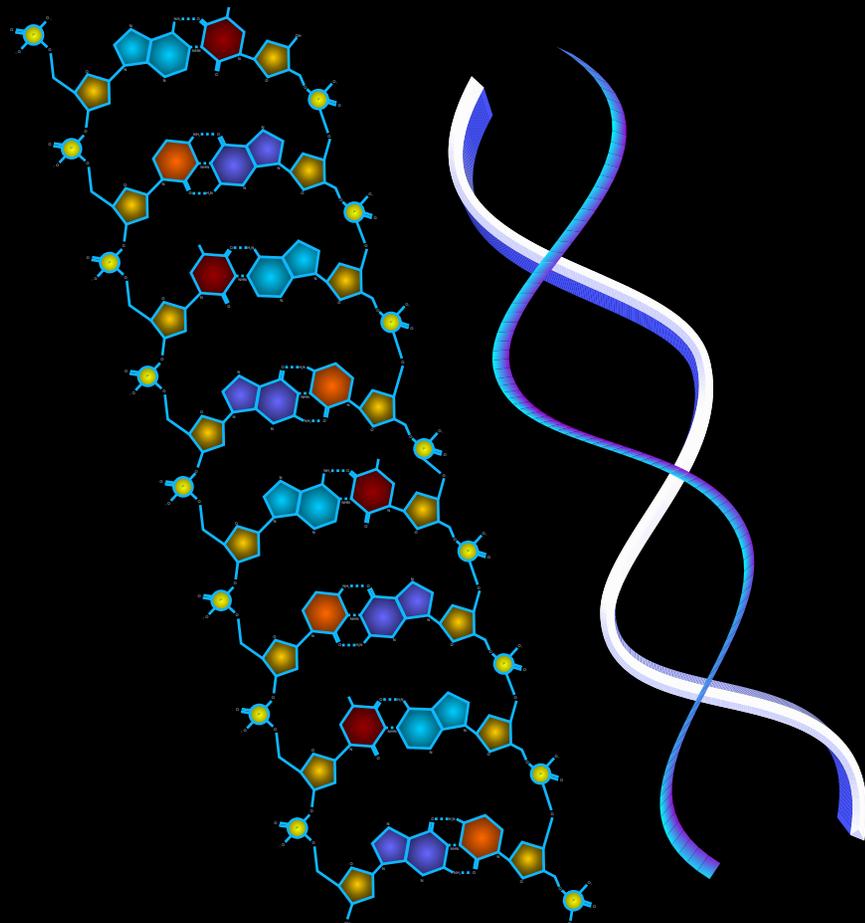
Guanine



Cytosine



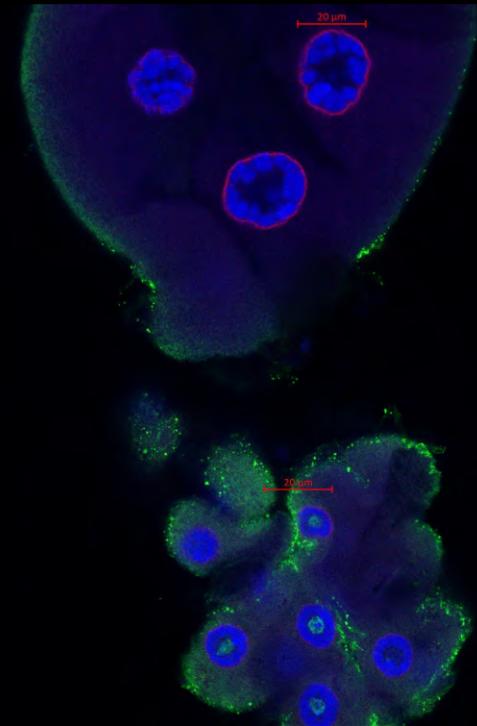
Thymine



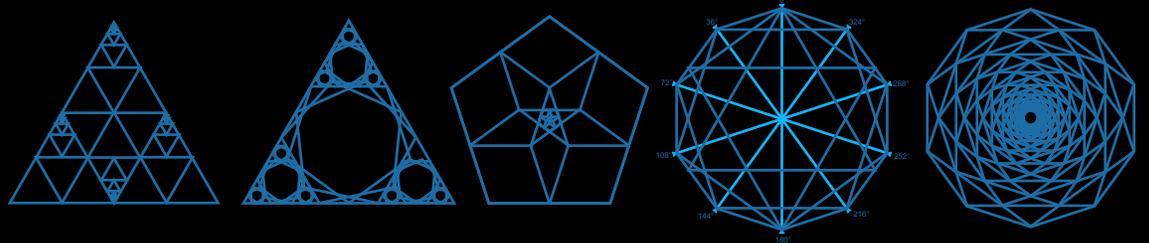
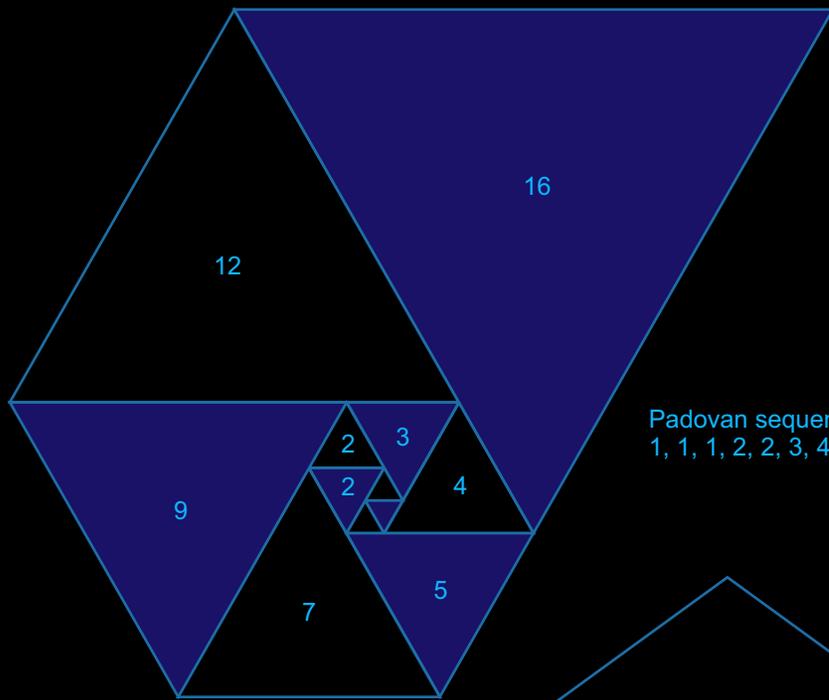
Images of chromatin in the nucleus of a cell from a fruit fly by Dr. Igor Sharakhov

The number phi (ϕ) can be observed at the atomic level of base pair twisting, seen as a double helix commonly used to signify DNA. Ratio and rotation of ϕ is also observed in growth patterns of plants, sea shells, water crystals, flow dynamics... It's significance will be present as geometric and fractal guide in *Elements*.

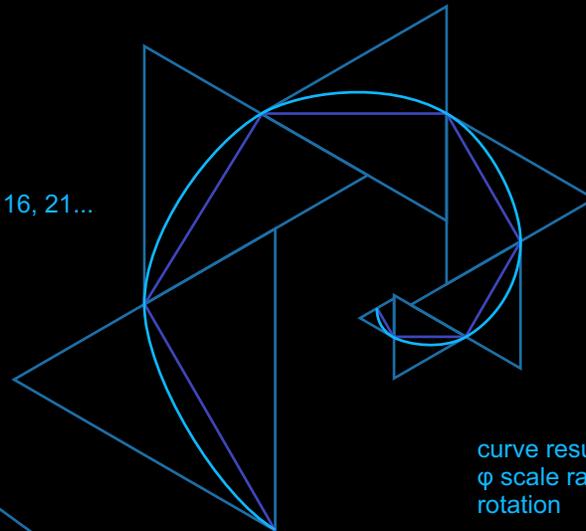
The complexity of chromatin packing in relation to gene expression is difficult to visualize illustratively. Complexity, space relationships and density of information will be signified as concepts in *Elements* in addition to related fractal geometries, proximity relationships, and in paper layers of what is concealed and revealed.



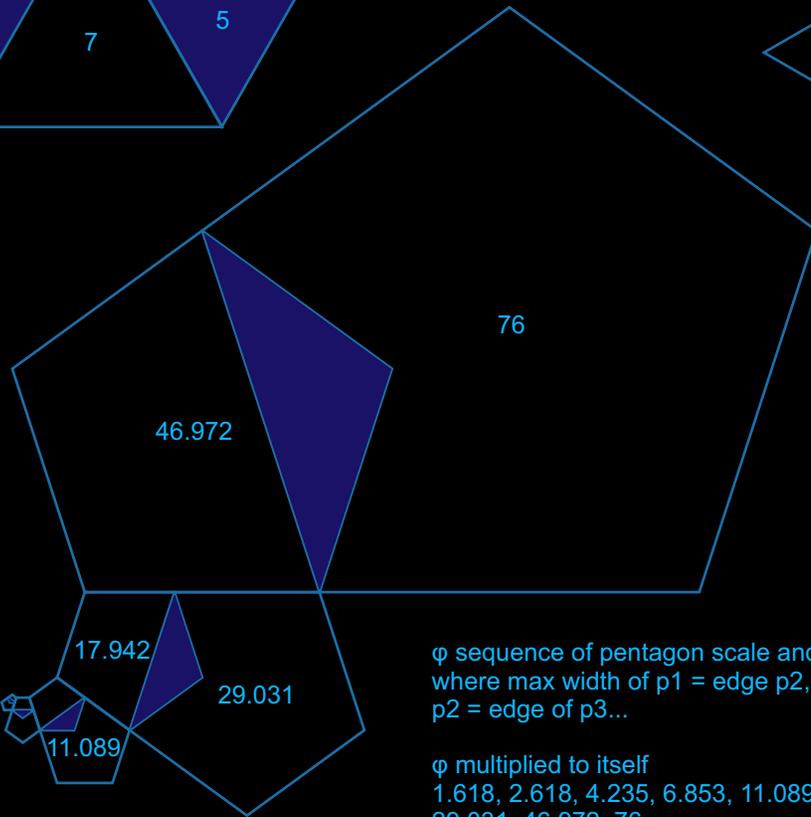
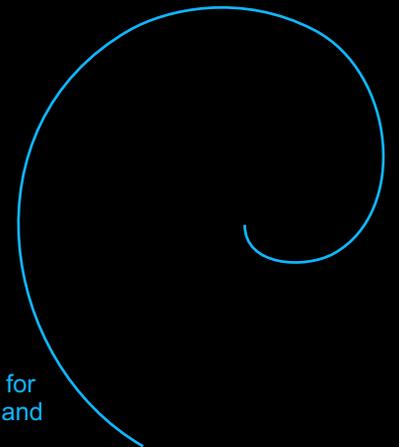




Padovan sequence:
1, 1, 1, 2, 2, 3, 4, 5, 7, 9, 12, 16, 21...

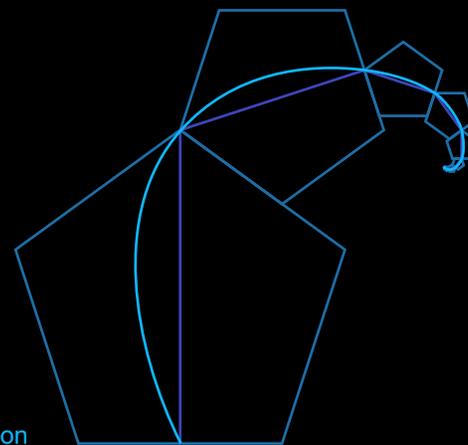


curve results for ϕ scale ratio and rotation



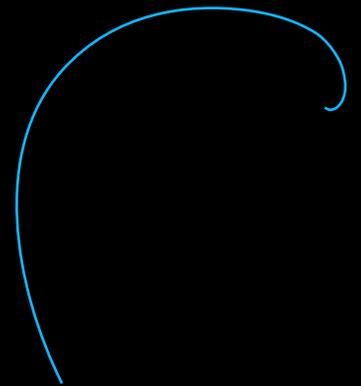
ϕ sequence of pentagon scale and rotation
where max width of p1 = edge p2, width of p2 = edge of p3...

ϕ multiplied to itself
1.618, 2.618, 4.235, 6.853, 11.089, 17.942, 29.031, 46.972, 76...



$\phi = 1.618$

Fibonacci sequence
1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...



11 Concept, geometry

Examples of geometry from base pairs and elemental diagrams that will be used as guides during the drawing process of *Elements*. The fractal and sequential forms will likely be used to inform quantities, repetition and scale changes in the work.