

OUROBORUM: Transfiguration of the Labyrinth

Mø Morales: MFA Applied Craft + Design, PNCA + OCAC, 2011

A Unicursal Life

Extending from an obsessive childhood drive to create complex meandering patterns on the infamous Etch-A-Sketch toy is the Labyrinthine Projection – defined as a single, continuous, non-intersecting, hand-drawn line resolving to a photo-like image.

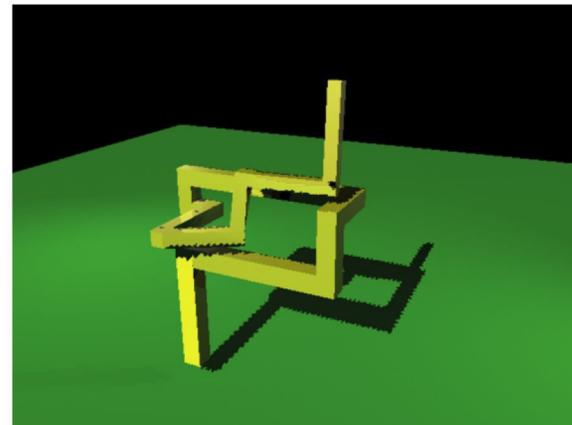
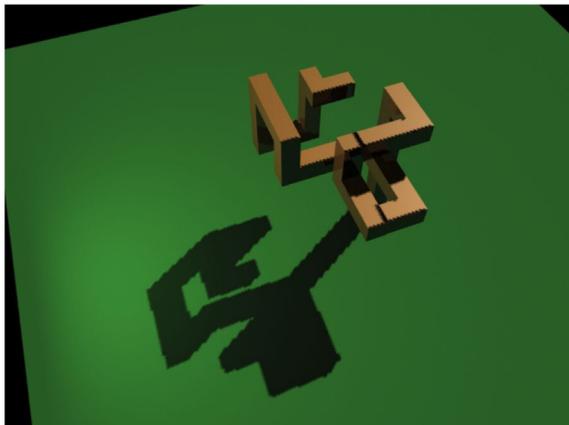
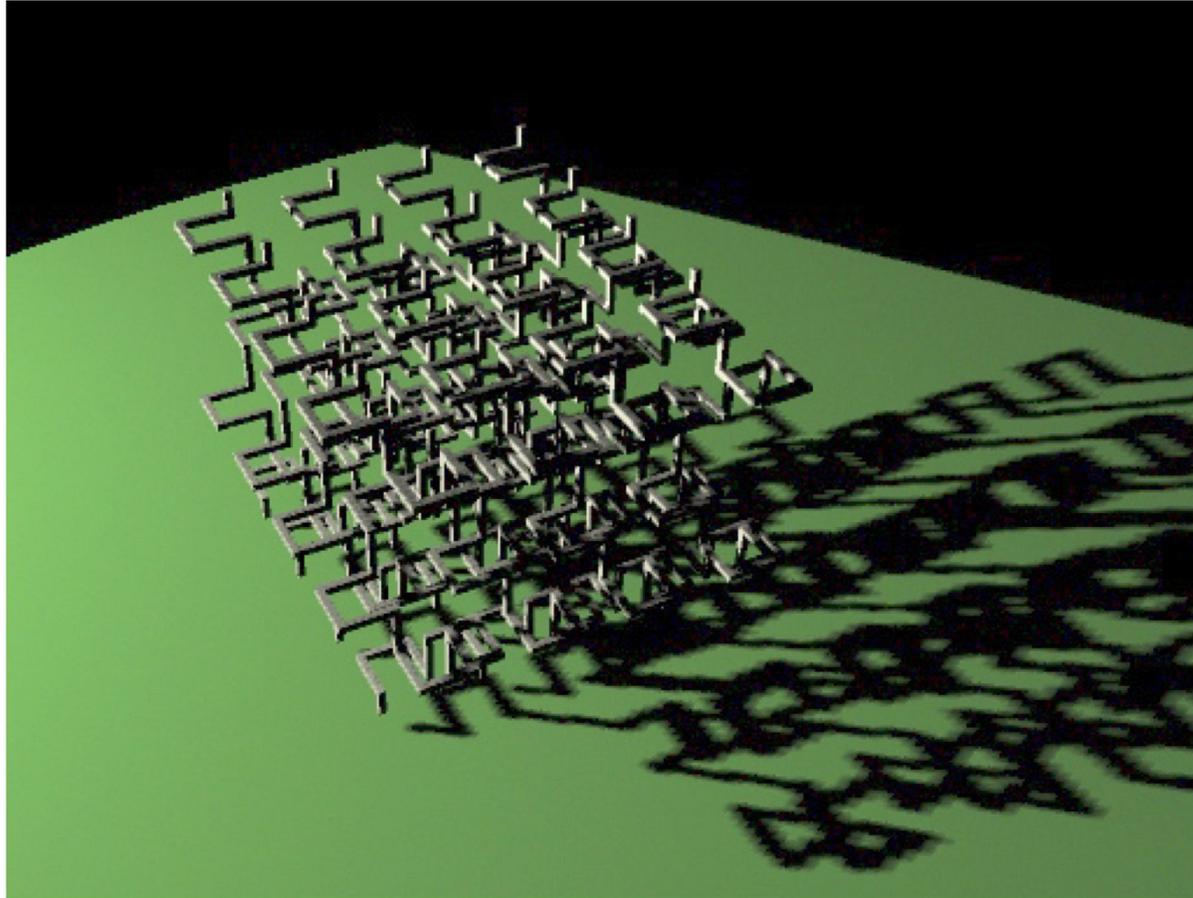
On a serpentine journey through an MFA degree program, Labyrinthine Projection inventor Mø Morales presents the background, influences, and process of transdimensionalizing these works into three and four-dimensional sculptural experiences.

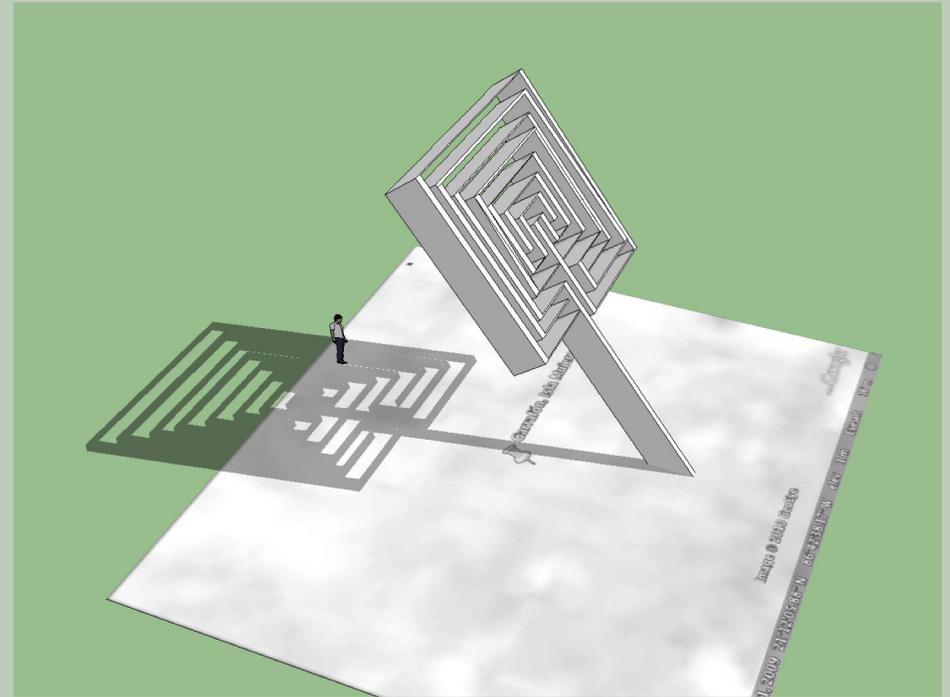
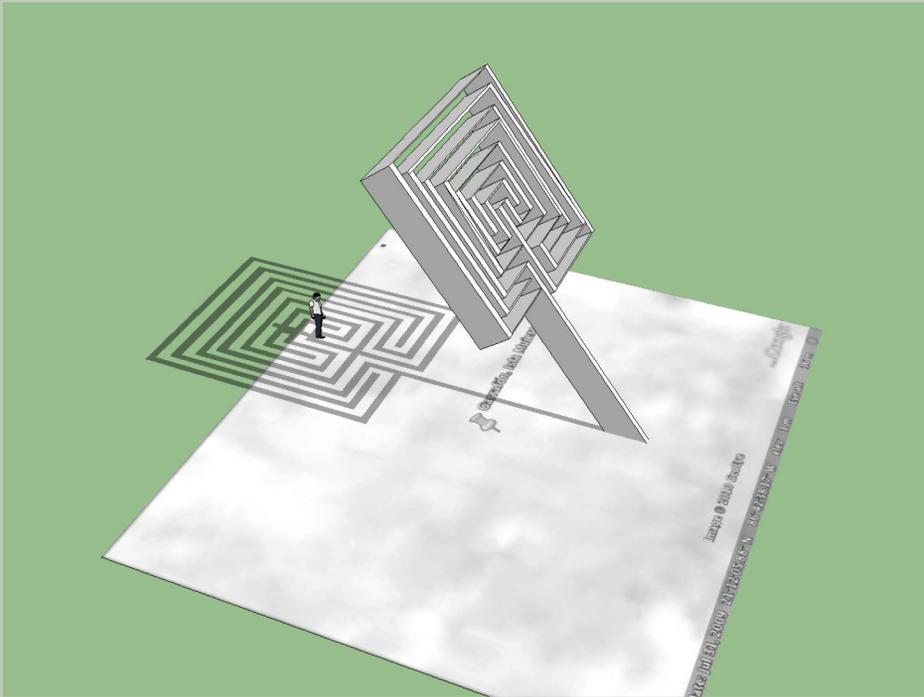


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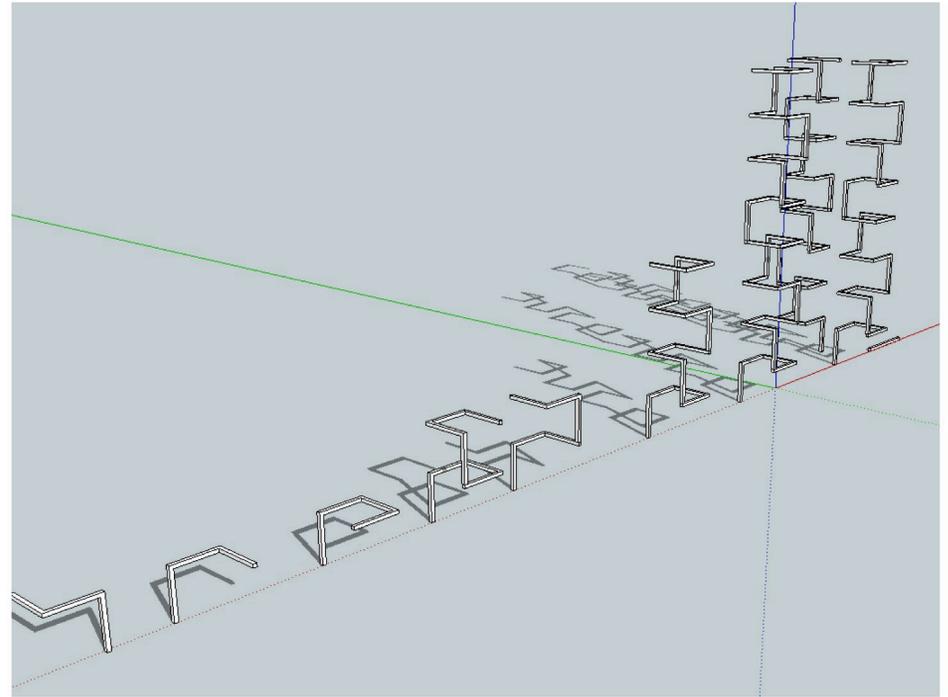
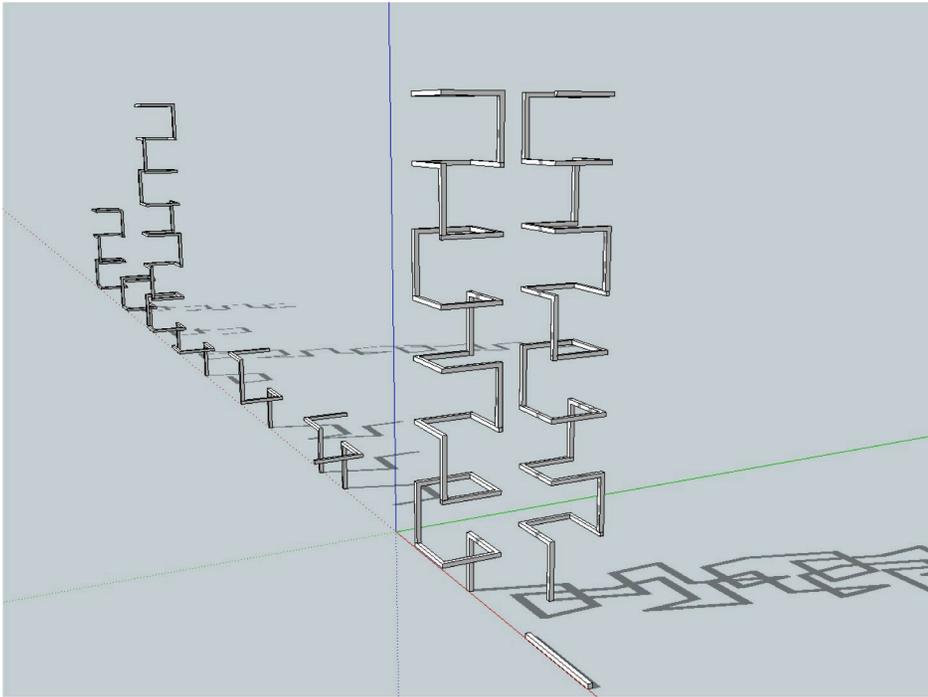
Pacific Northwest College of Art + Oregon College of Art and Craft
Mø Morales: Candidate MFA Applied Craft + Design
Portland 2011

Departing from the a drawing technique he calls *Labyrinthine Projection* (a single, uninterrupted, non-intersecting, hand-wrought line that resolves to a photo-like image), the author details his process and the background influences behind the work. The work generally does not represent the typical or classic labyrinth model, though clearly labyrinthine in nature. The work is formulaic because it subscribes to a very tight set of constraints; but the work functions best through its meandering rather than a proscribed form. It is an aesthetic that changes character as a function of the viewer's proximity, or when employed as form versus decoration. This is a journey into the labyrinth.

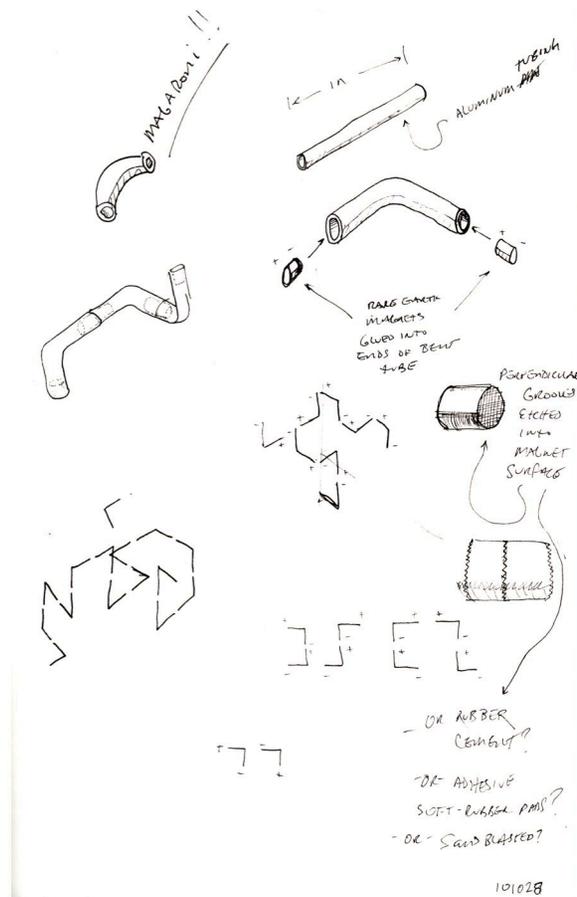




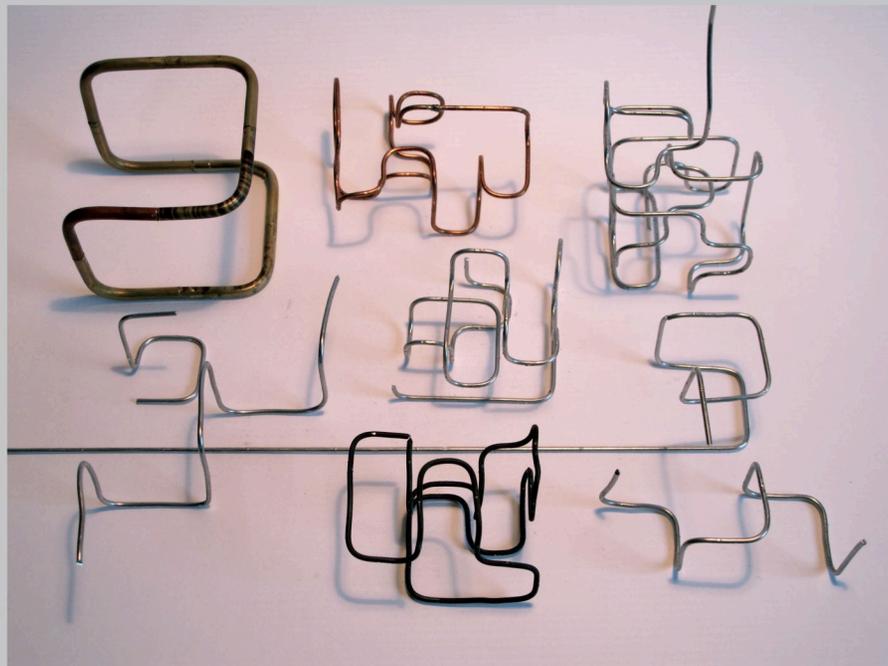
A rudimentary concept for casting a traditional labyrinth pattern on the ground at a specific place and time with *Google SketchUp*. Above Left: Isla Mujeres, Mexico, December 21, 2012, 10:59am. Above Right: Isla Mujeres, Mexico, December 21, 2012, 11:59am.

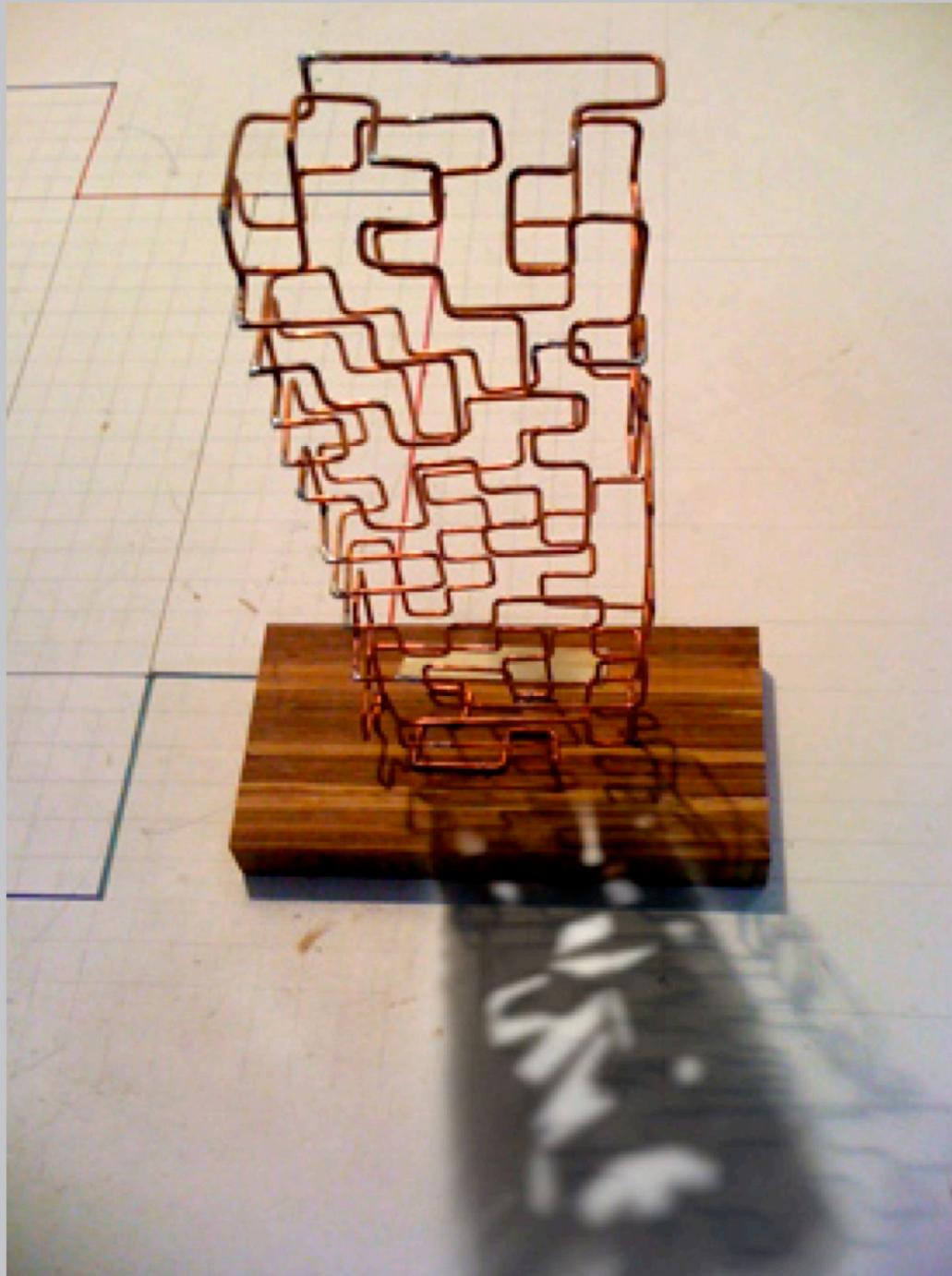


Explorations of wire forms and their cast shadows using *Google SketchUp*.

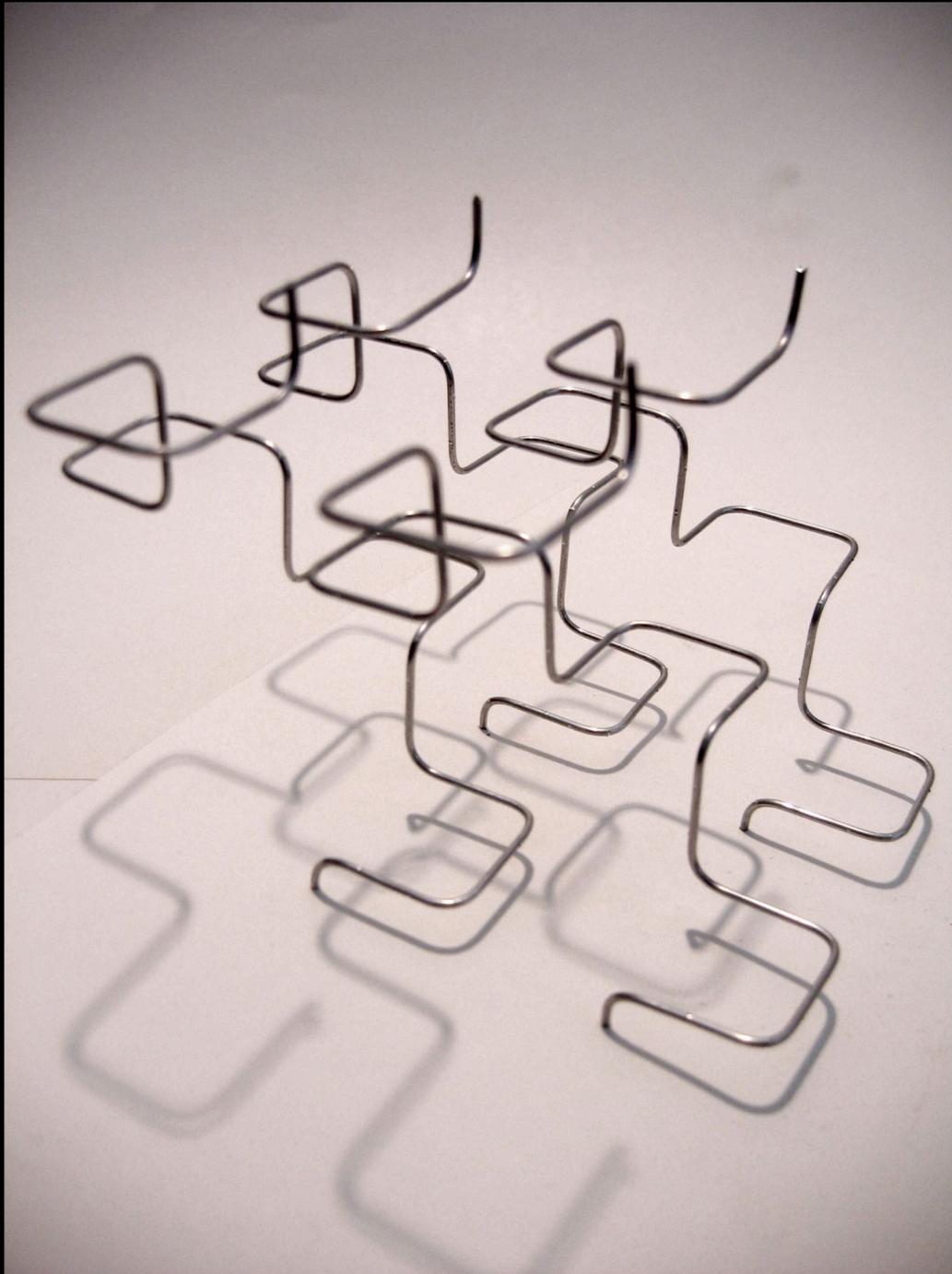


Concept for a visualization tool made from a system of 90° elbows with keyed magnetic coupling.



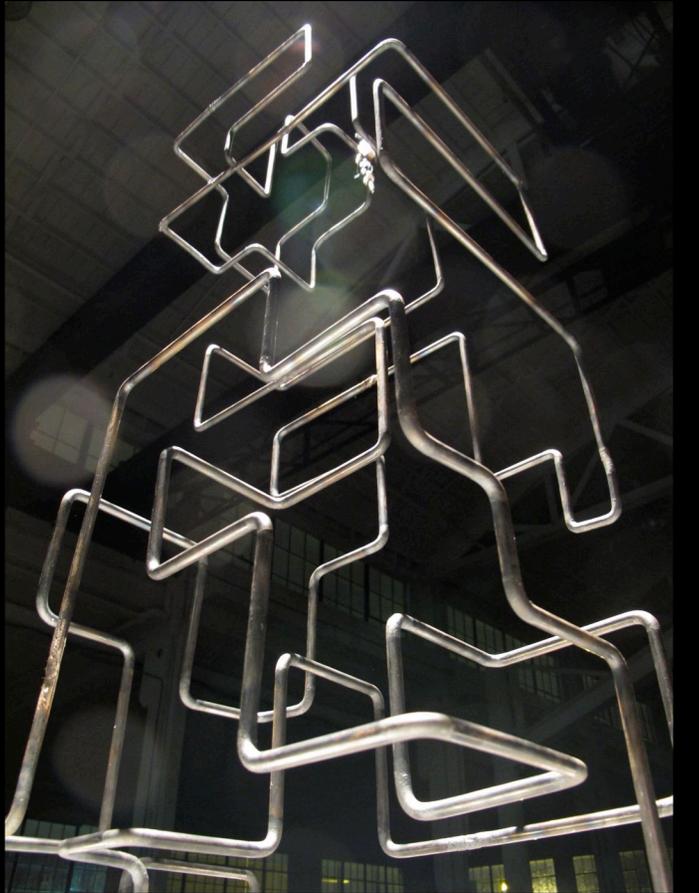


Wire form labyrinth casting a prescribed image shadow (simulated).



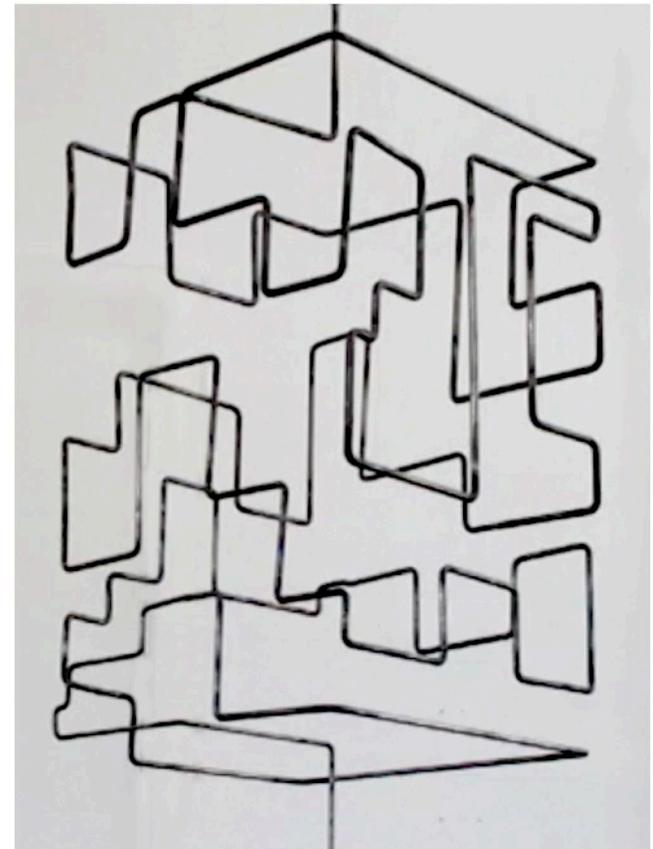
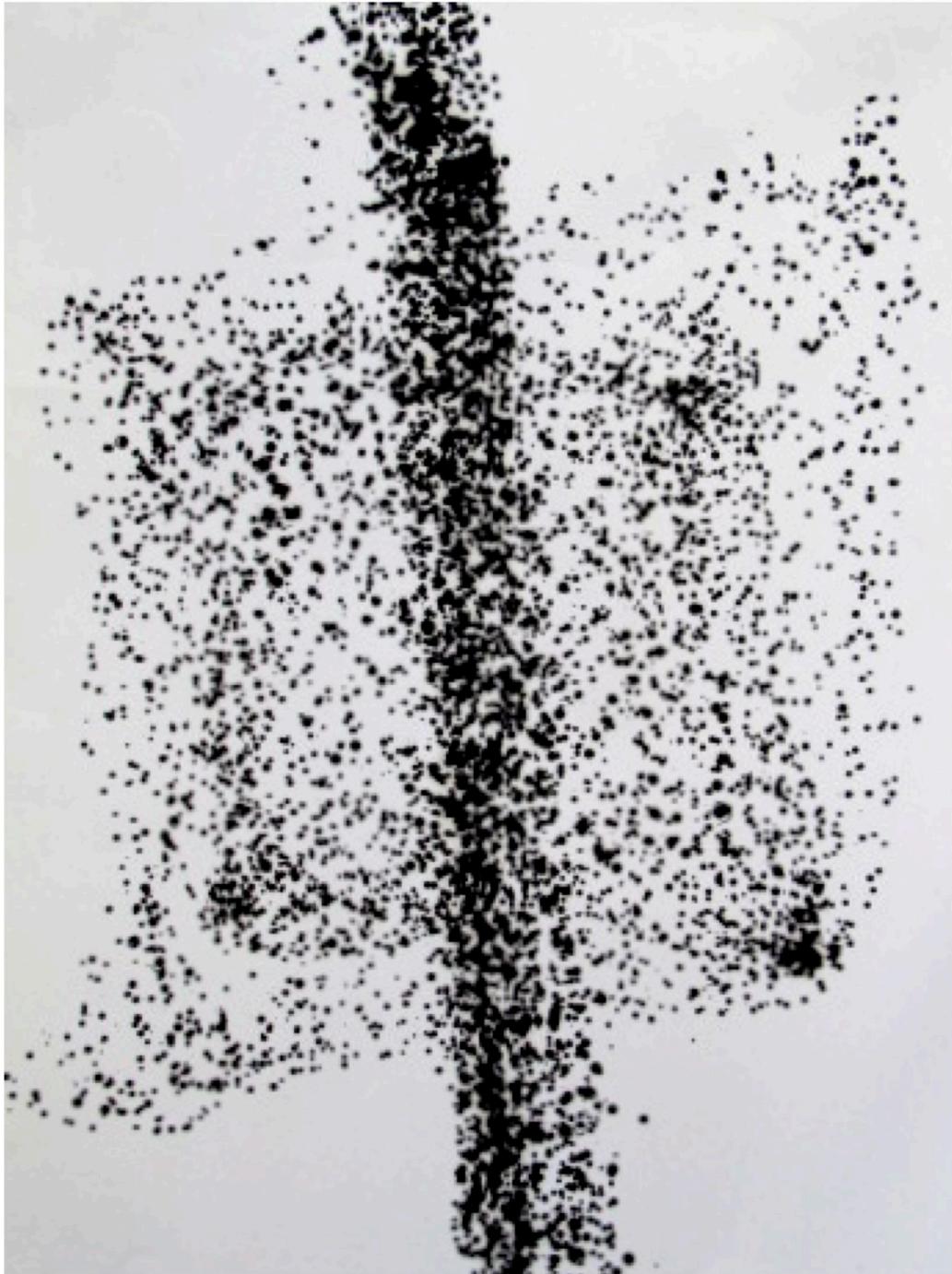


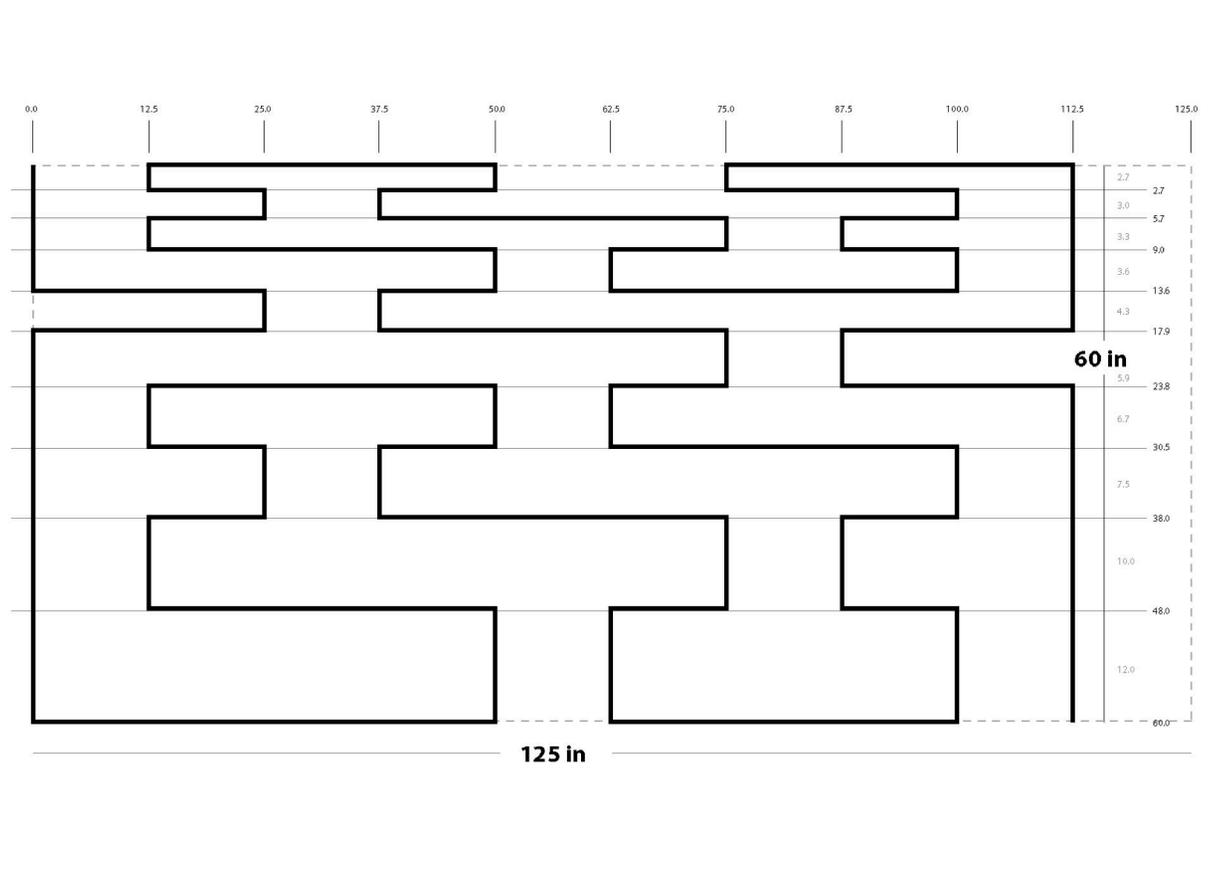
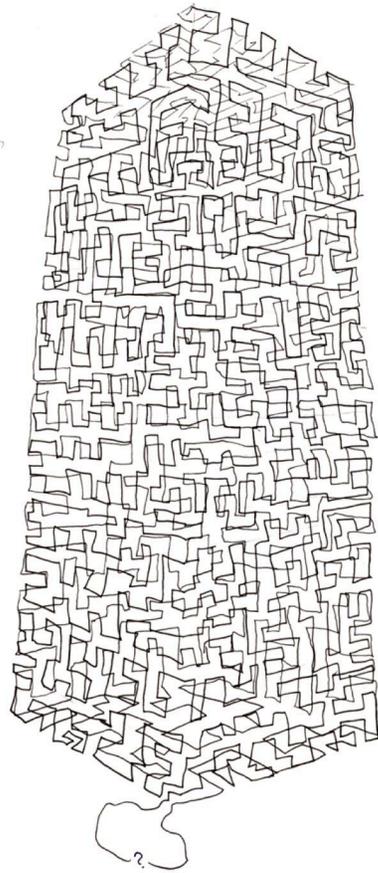
Tube bender for fabricating 4 x 4 EMT cloverleaf. Same system presented as uncursal configuration.



Closeup of *Labyrinth 110326* steel rod, 24 x 16 x 10 inches (left). Author performing *Dialecticum* using same sculpture affixed with a contact microphone and electronics (right). Location for recording of *Dialecticum* (facing page).



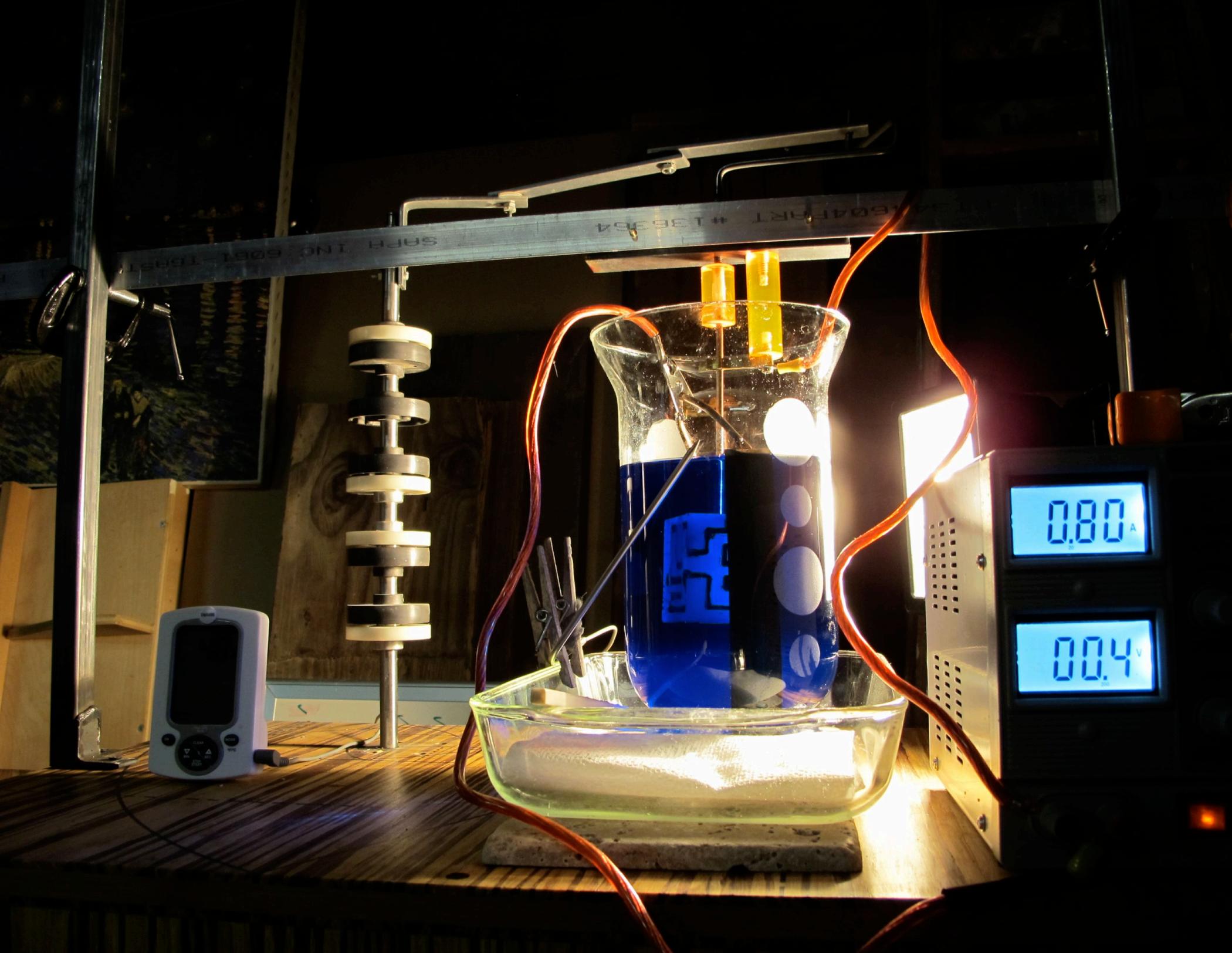




Concept sketch for three-dimensional, unicursal wire sculpture (left).
 Mathematically adjusted, transfigured Chartres labyrinth – study for large scale steel rod shadow-casting sculpture (right).



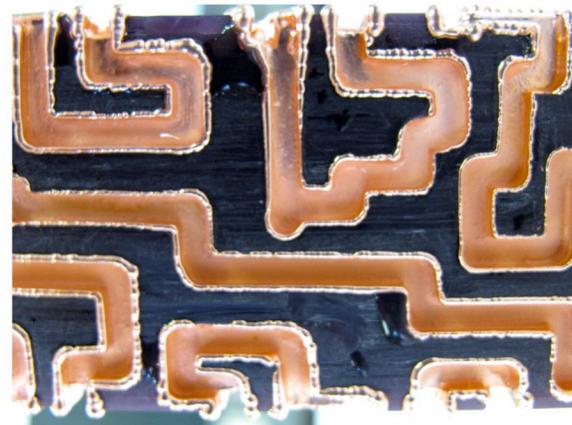
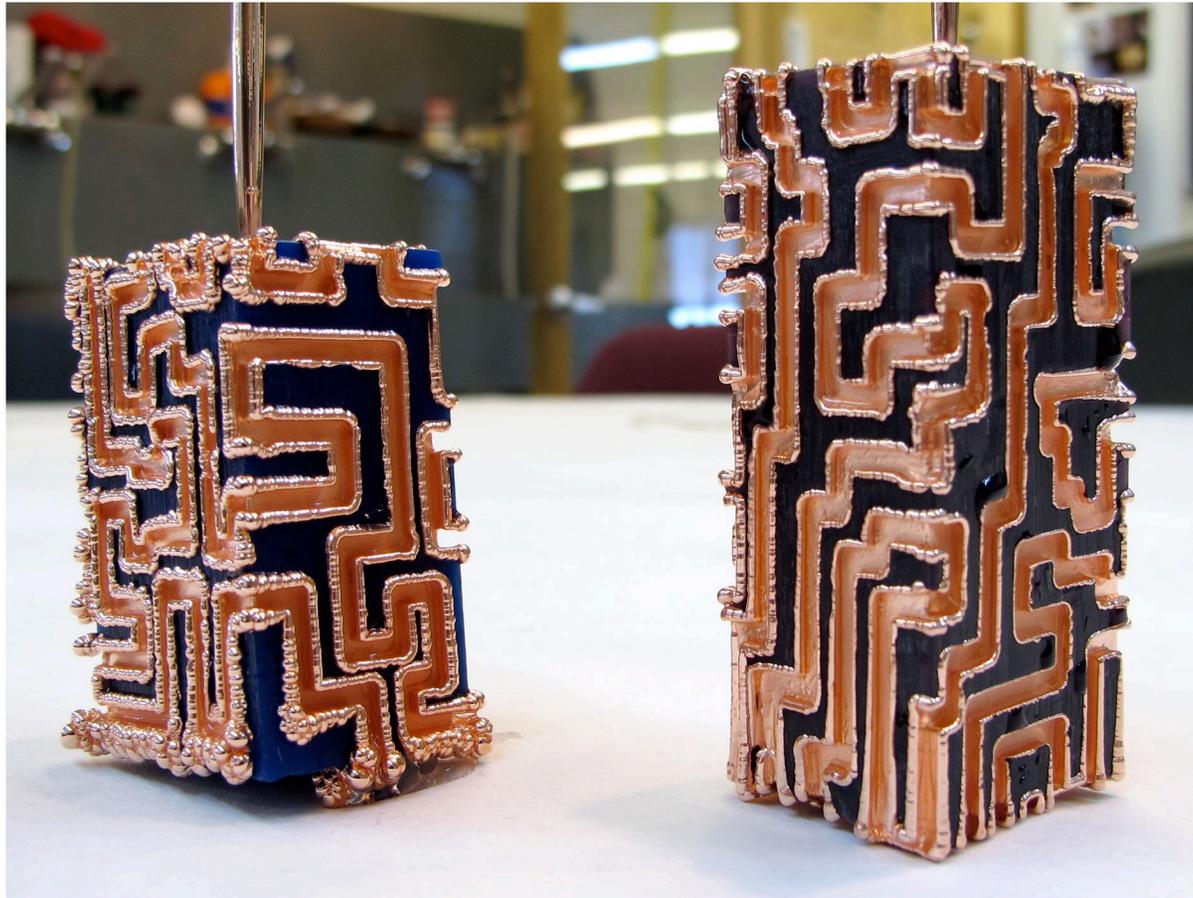
14 Two stages of wax mandrel in preparation for electroforming. Channel milled into carving wax (upper right). Channel painted with conductive paint (left and lower right). Electroforming setup: metallic acid bath (blue), electrodes (red), power supply (digital) and rotation mechanism (facing page).

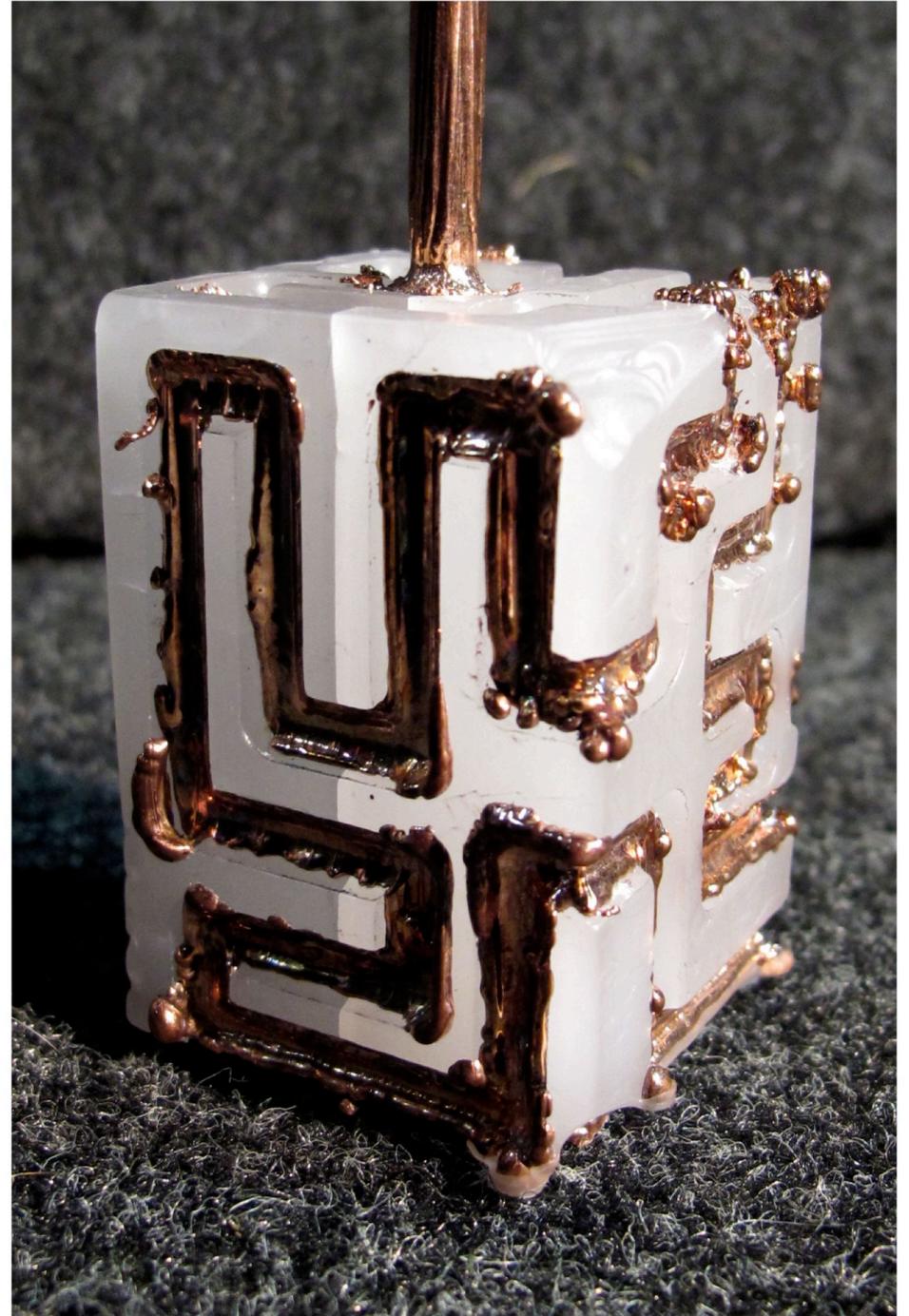


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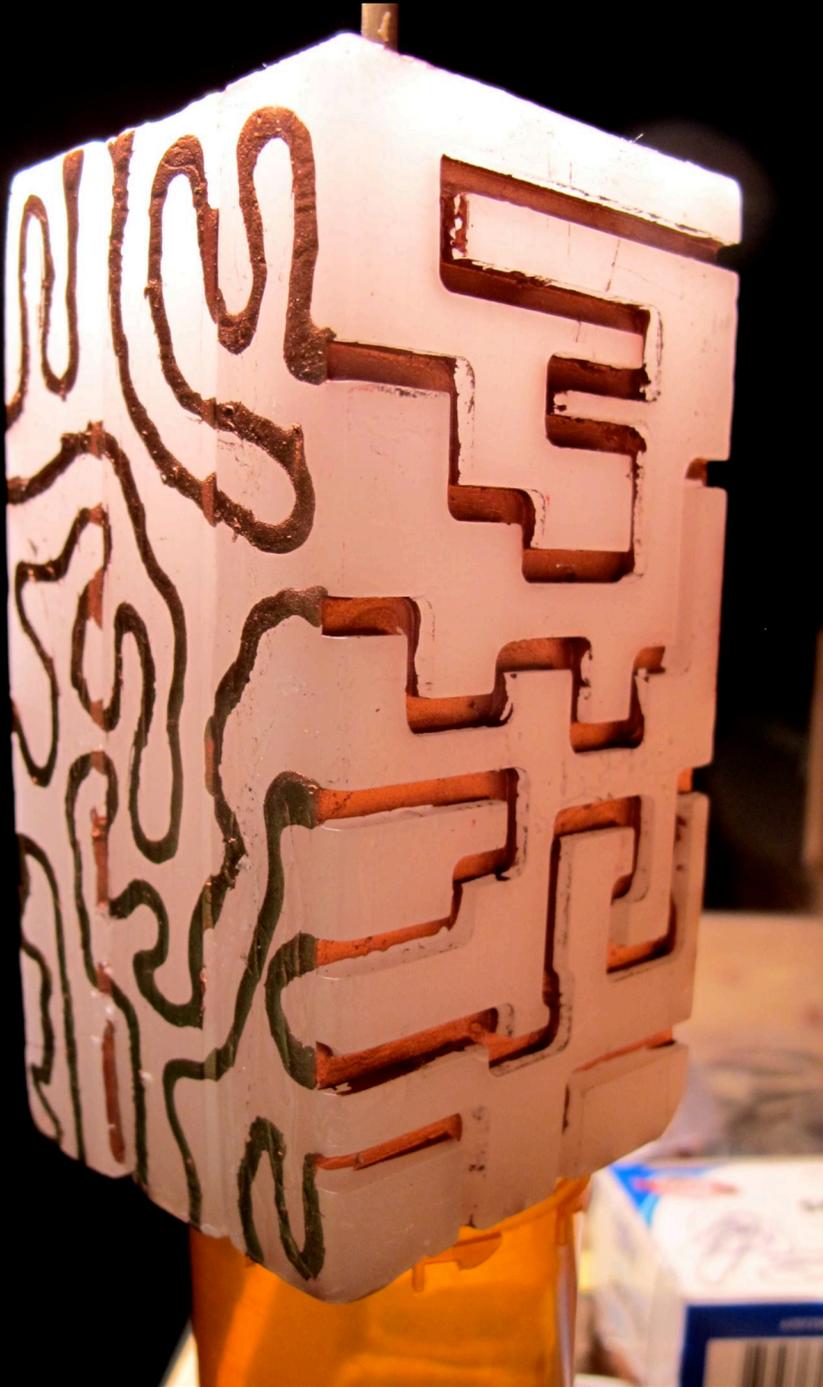
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Examples of electroformed mandrels investigating different channel shapes and plating methods. 17





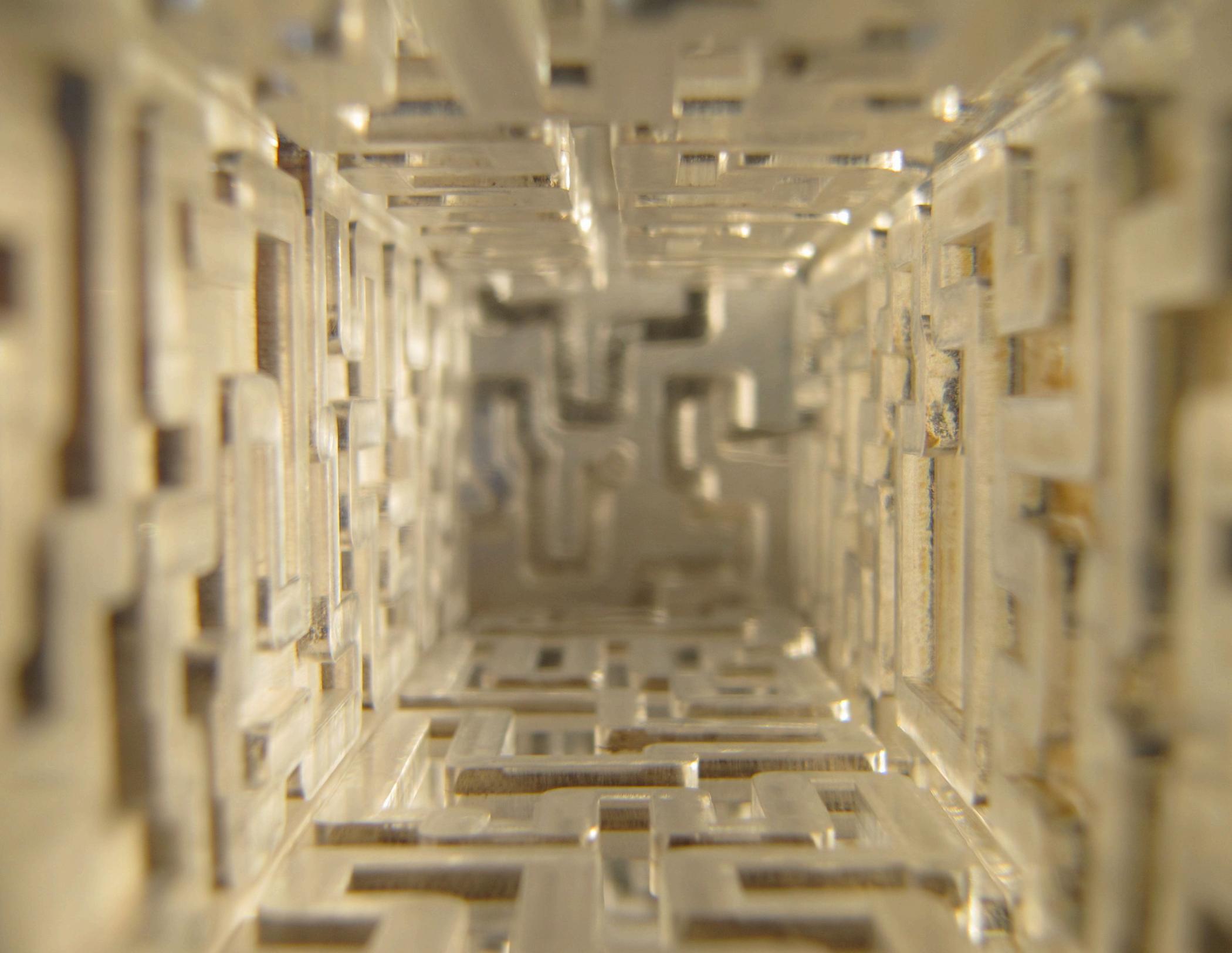
Controlled burn of wax. Heat from the flame created an antique patina.



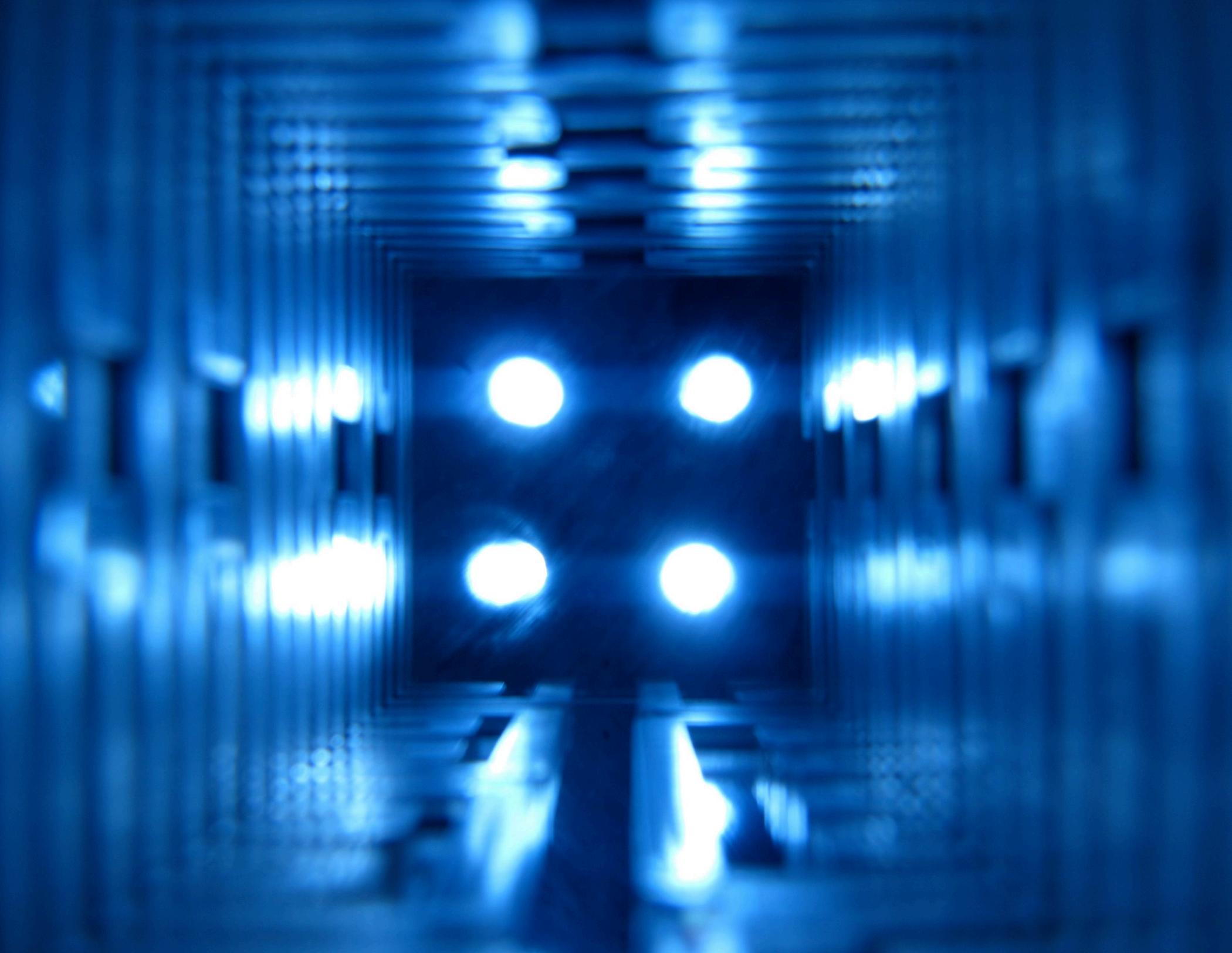


Series of three monolithic labyrinth sculptures from polished, then milled, acrylic.

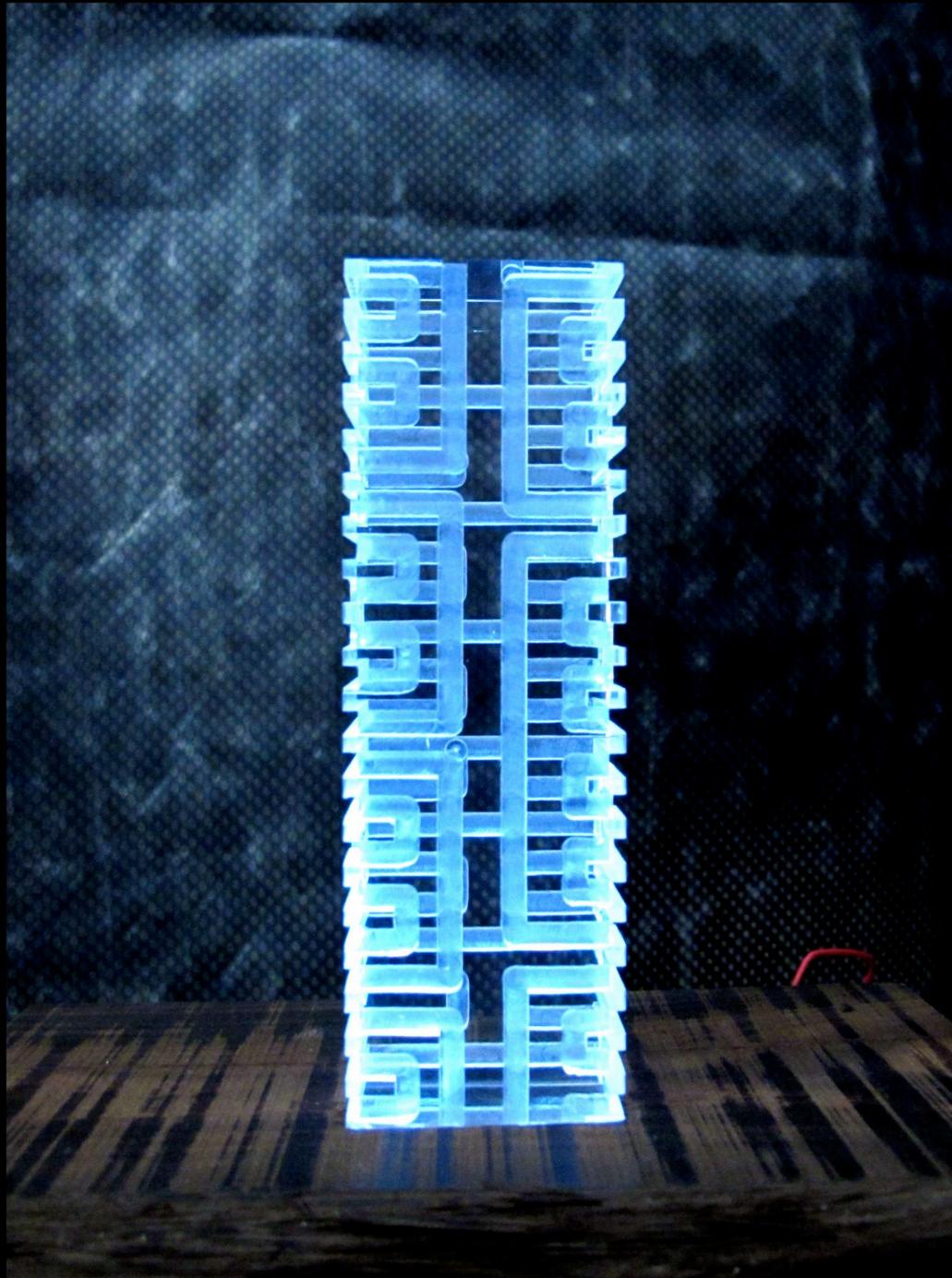






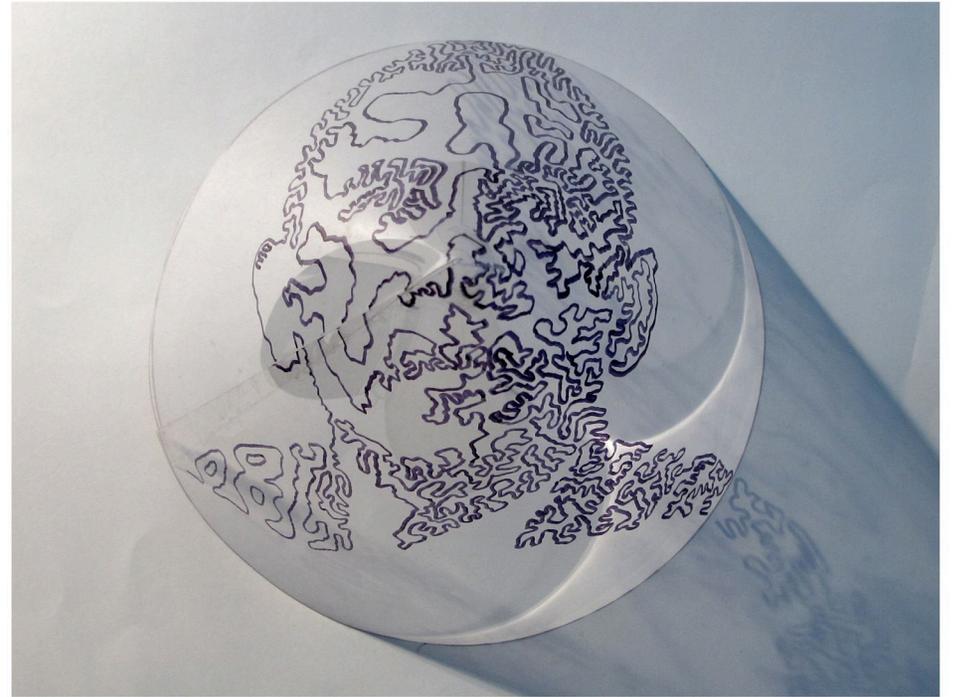




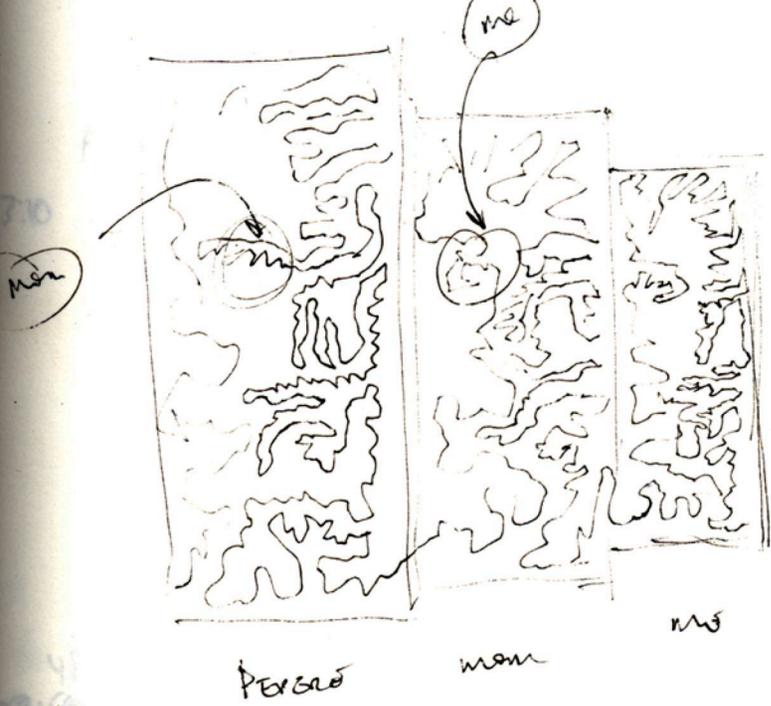


Investigations with light. Copper sculpture illuminated externally with a 532nm @ 10mW laser (facing) and acrylic piece lit internally with LEDs (above).





Transdimensionalized labyrinthine projection portrait of President Obama from a two to a three-dimensional form.



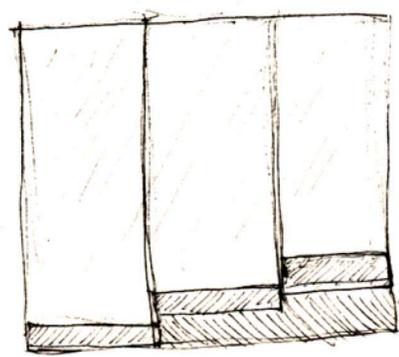
PERGOL

mom

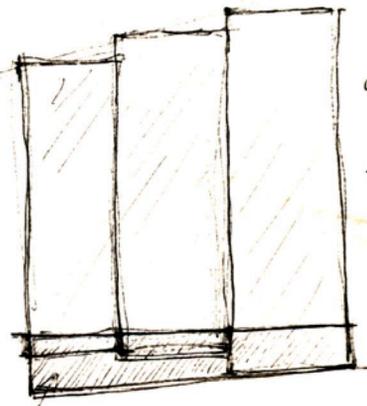
dad

3 GENERATION PORCHES.

one line. Each successive generation is repeated on 3 different mandalicas, & surfaces of mandalica appear in the same plane when viewed from "sweet spot": in the eye of grandfather is the same balcony as the one on the second mandalica which is portrait of mom. 2nd mandalica (portrait of mom) was portrait of me in the eye, the same balcony as on the 3rd mandalica.



front

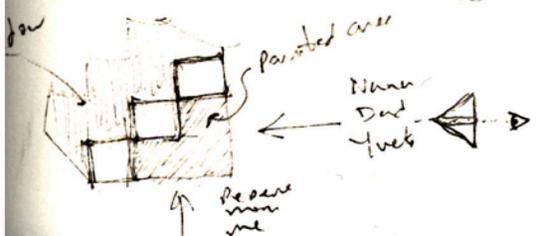


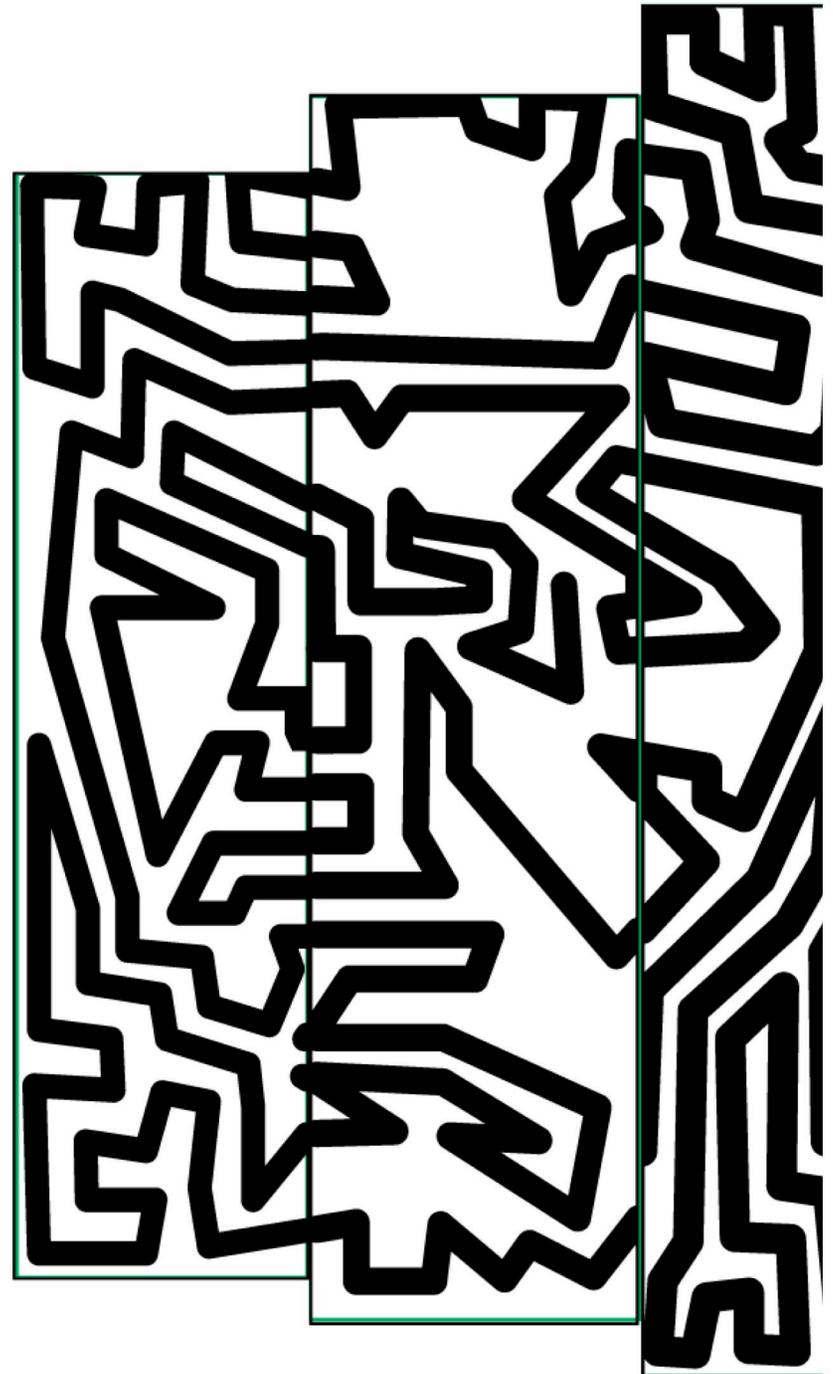
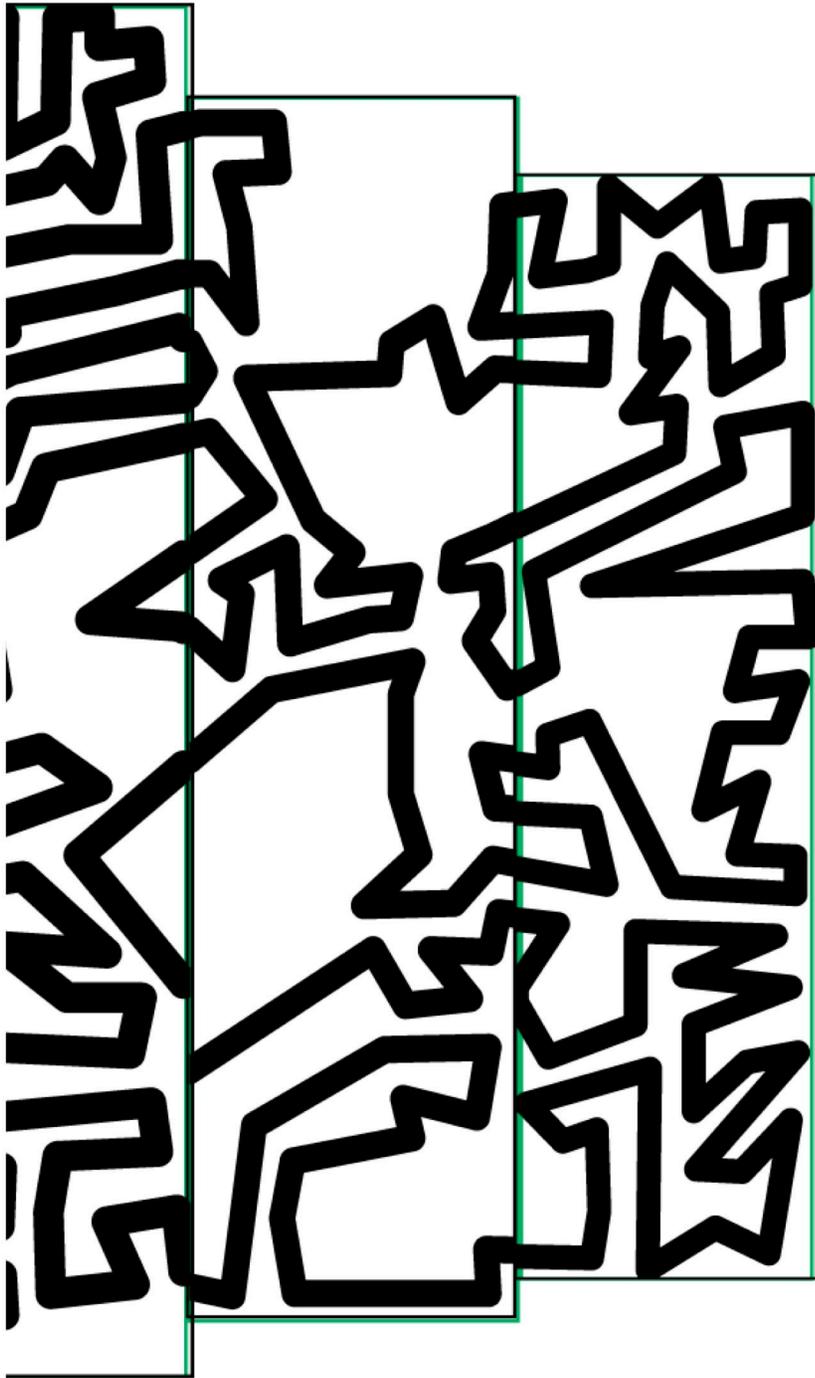
side

Mandalica arranged so as to appear plane from two sides.

Painted pedestals and ground visually unity this area. Convert color volumes to PERGOL.

visually unity bases with painted area on ground.



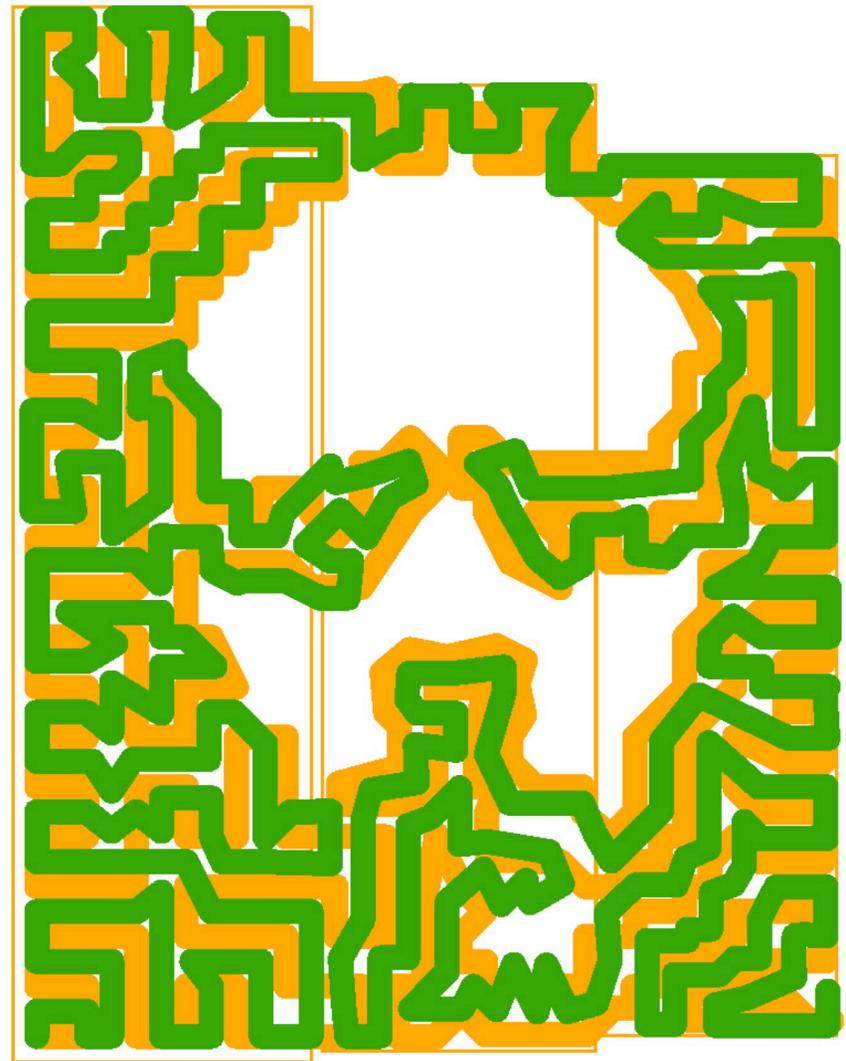


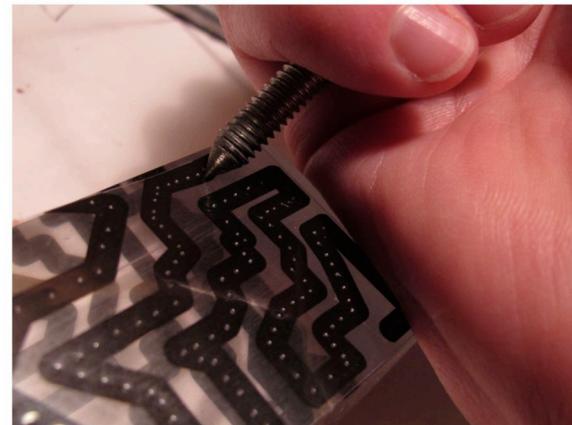
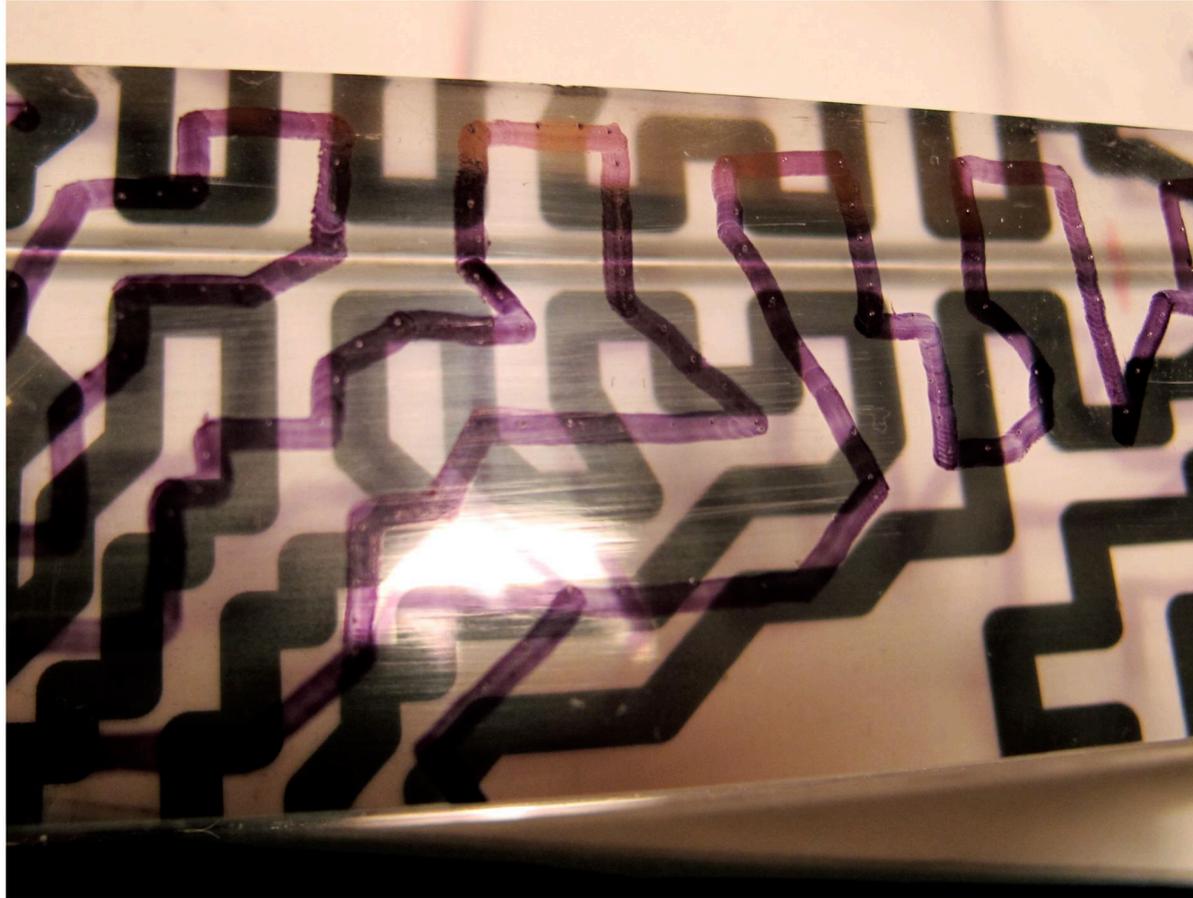
Concept sketch of Transdimensional Manifold Array Labyrinthine Projection (TMALP) sculpture with three fractal-based labyrinths (facing page).
Labyrinth pattern for test TMALP sculpture in milled 6" acrylic (above).Labyrinth pattern for test TMALP sculpture in milled 6" acrylic.



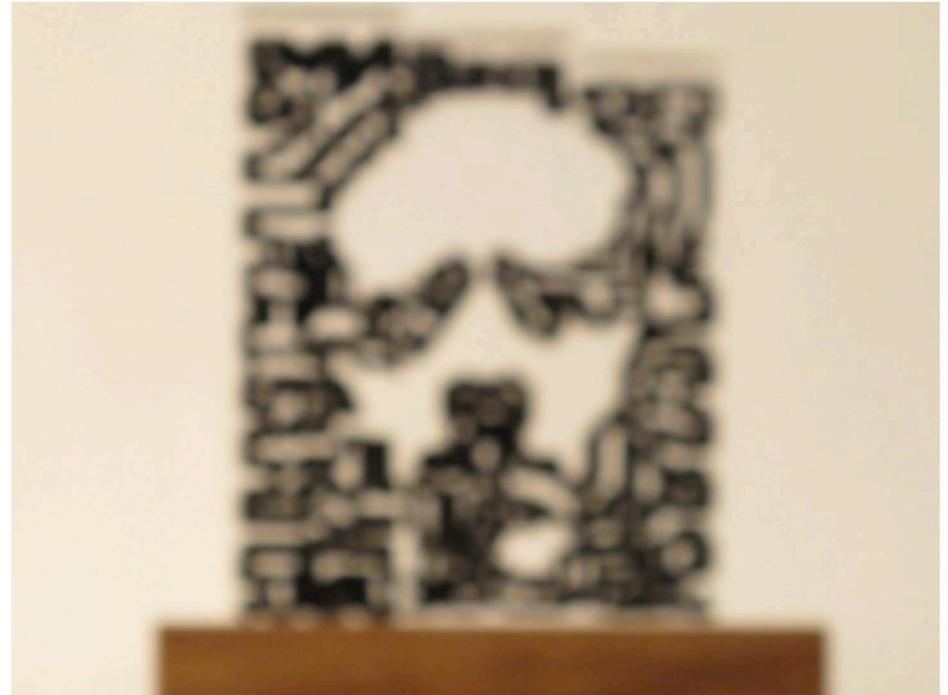
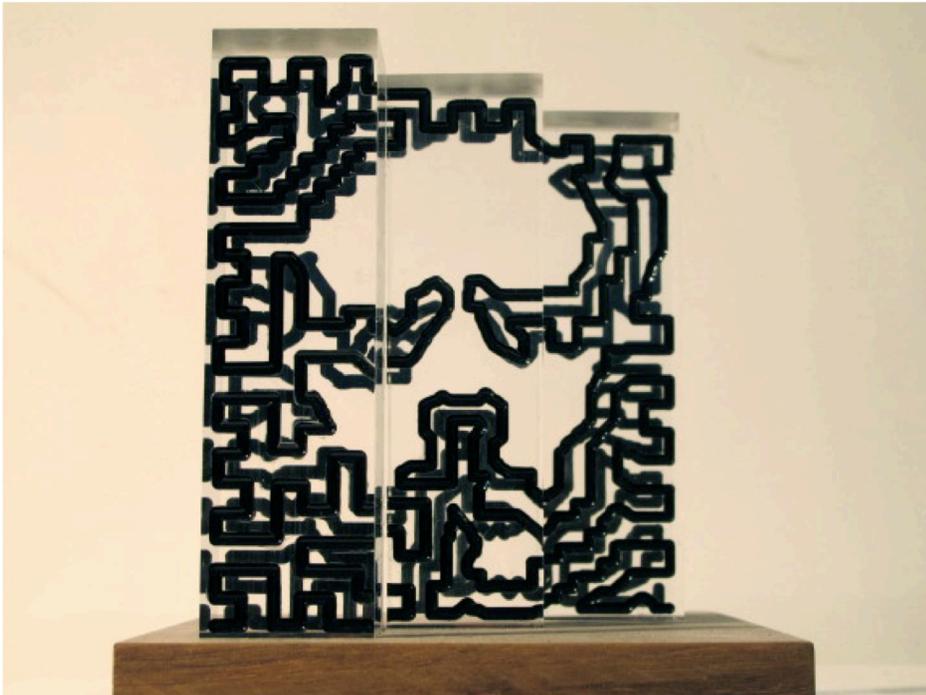


Closeup photograph of the first TMALP featuring an image called XIGHTheD (facing page). Demonstration of Gombrich's "Etcetera Principle" which states that the human brain reduces small, repetitious details into a wash of tone (above).

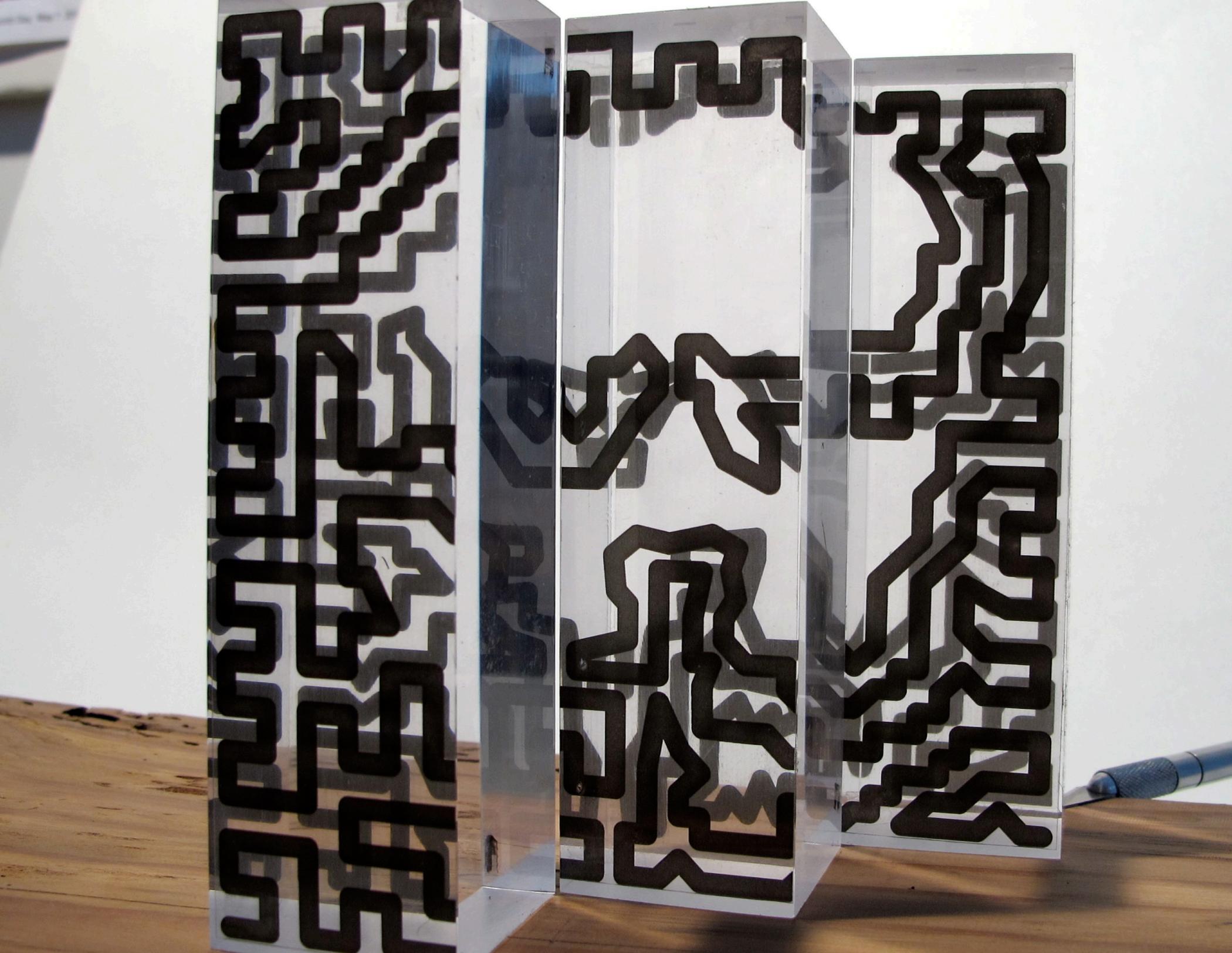


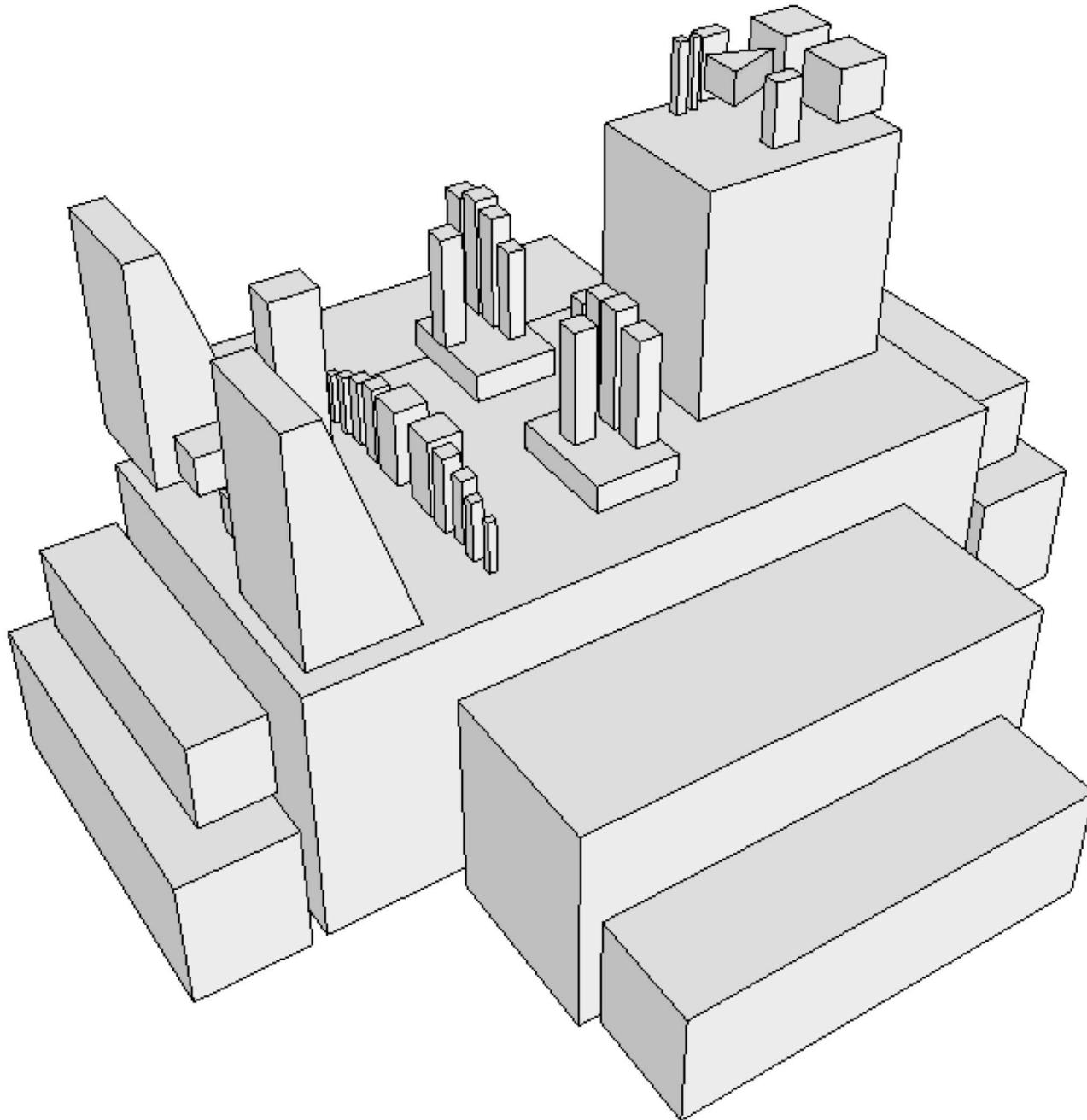


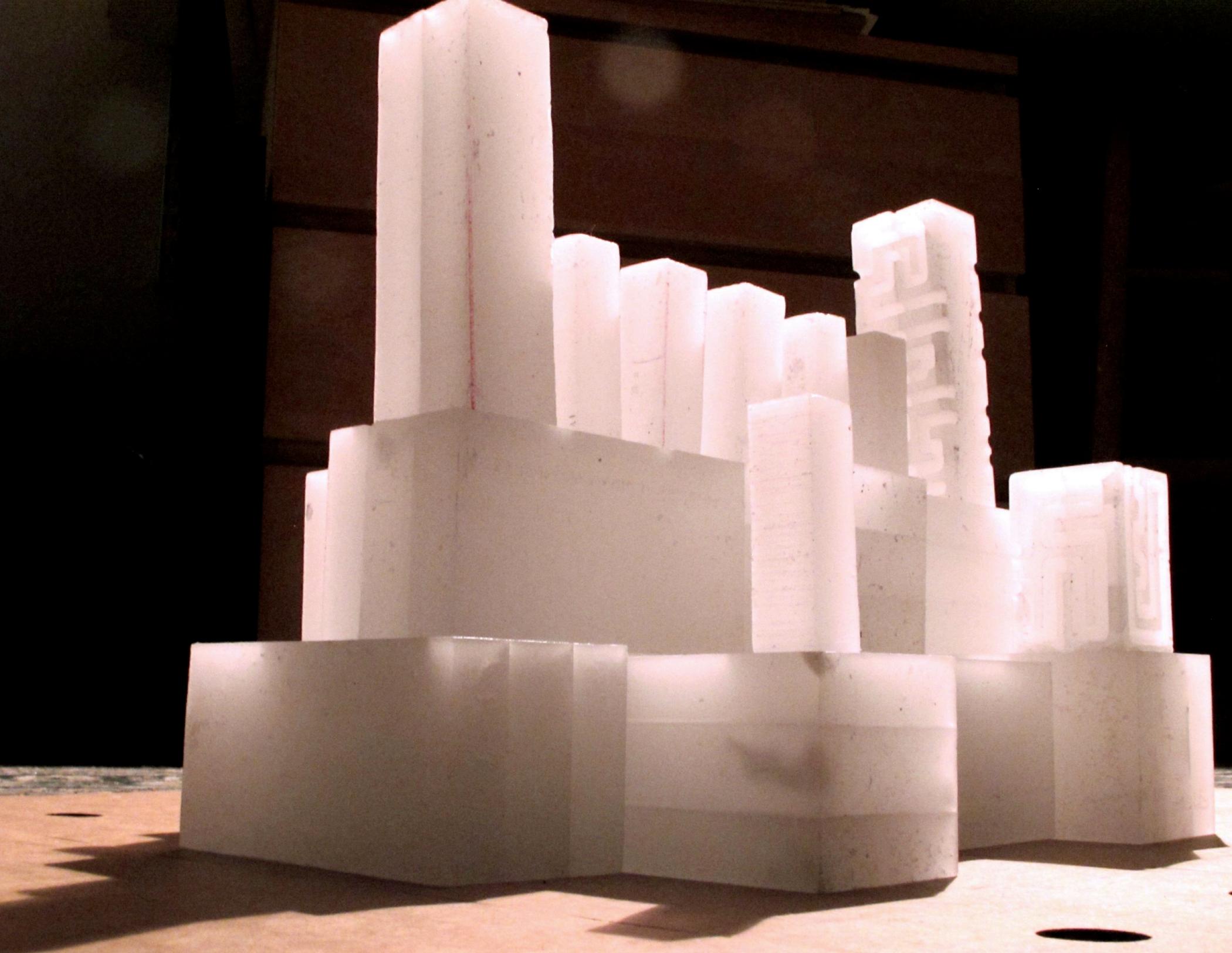
After printing individual cartoons for each surface, labyrinth pattern is marked into surface with a scribe, then impressions connected with a Sharpie marker.

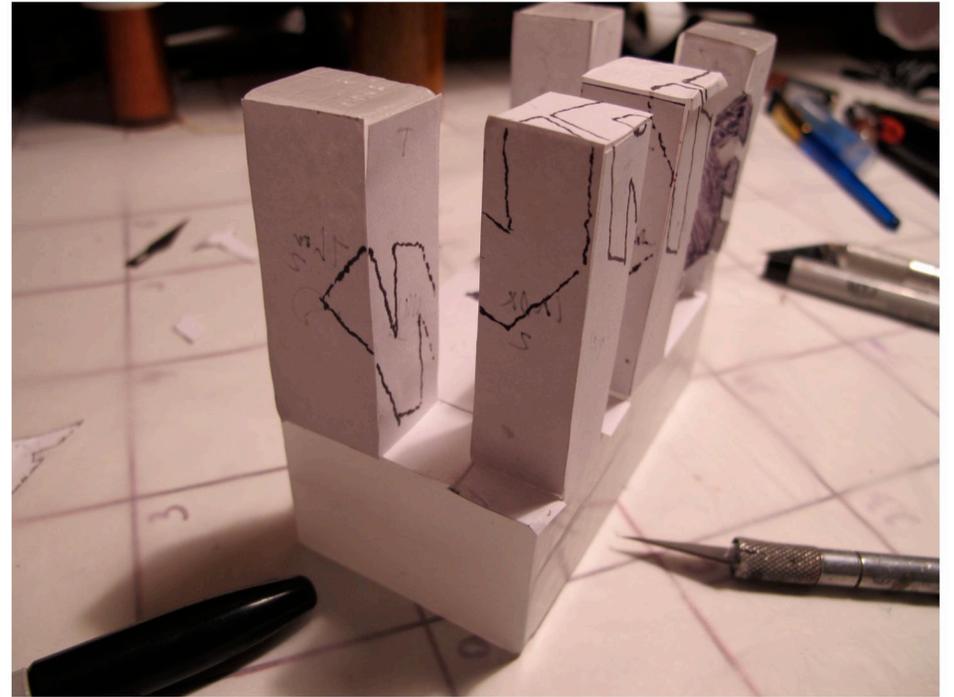
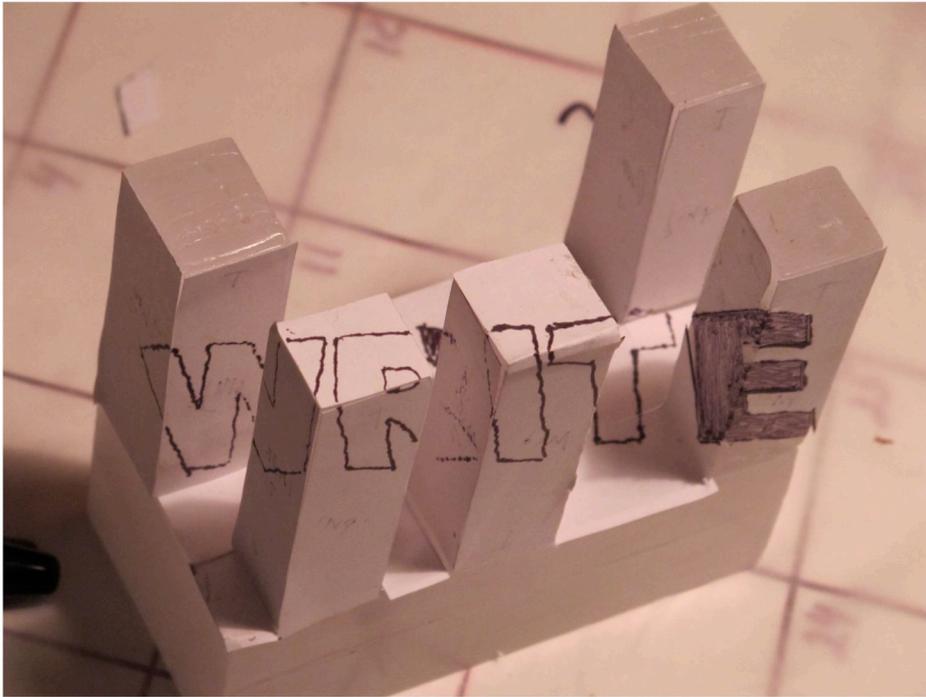


Two favorably oriented views of TMALP 2 reveal portrait (above) and viewed from an angle (facing page).





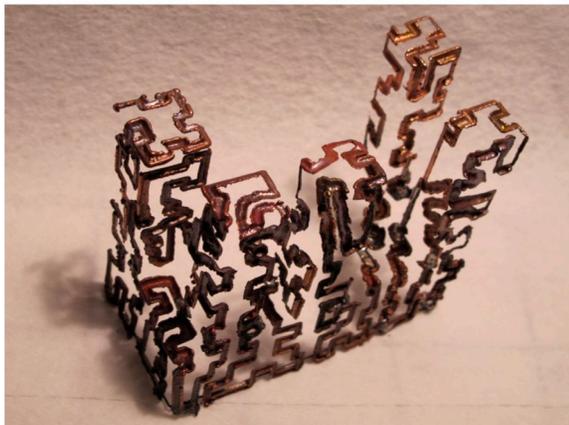
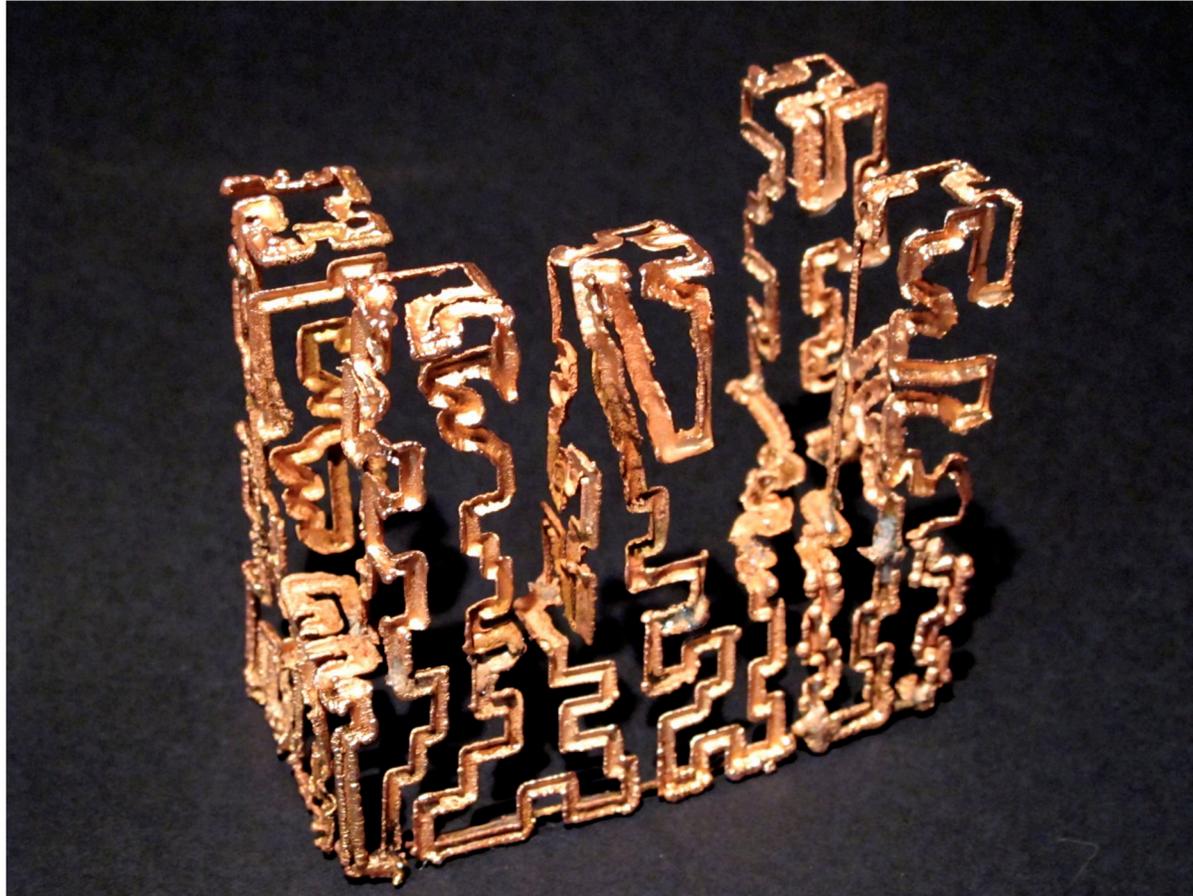




Paper-clad wax forms allow for demarcation of text over multiple facets.



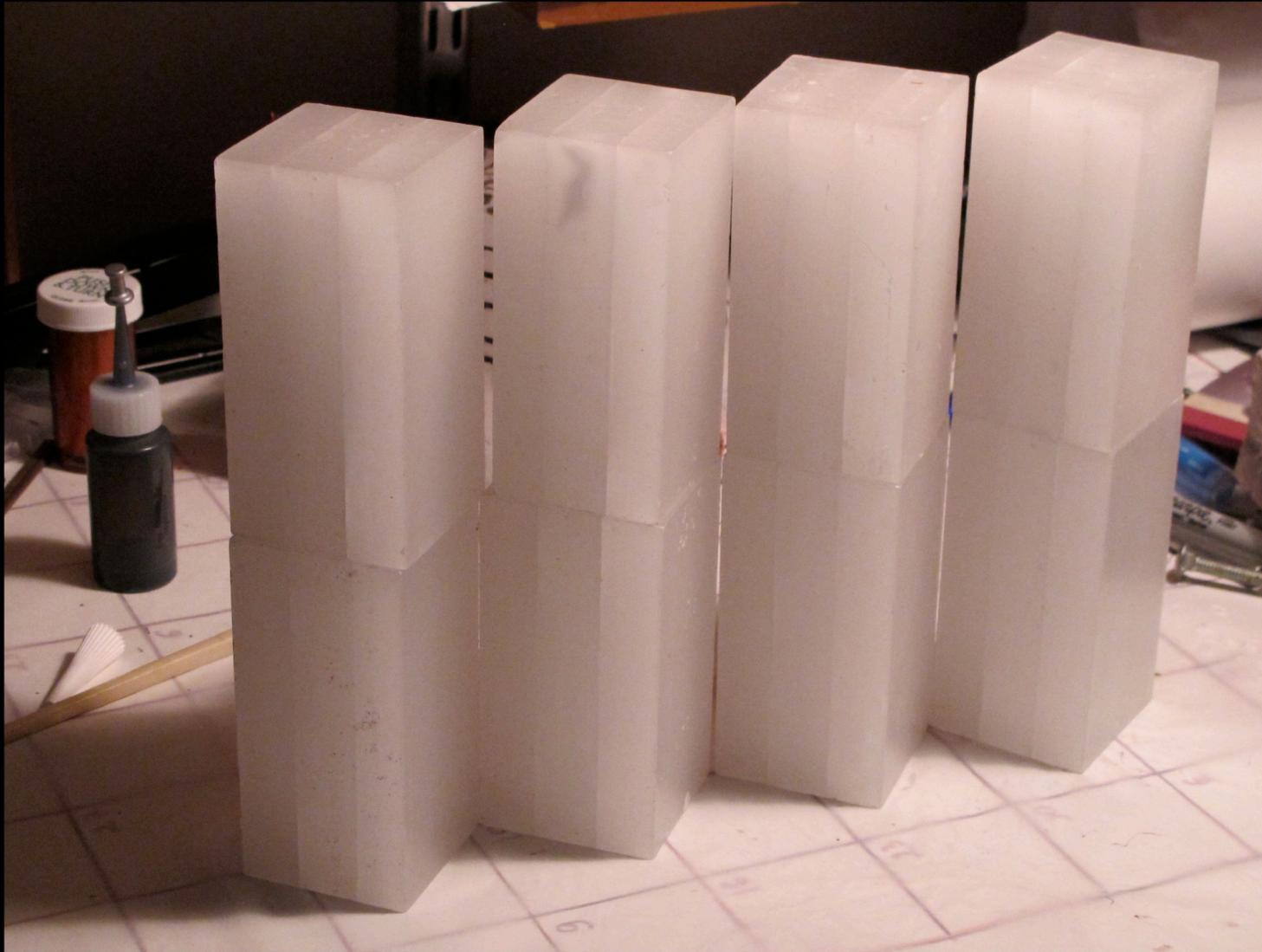
Text outlines (bottom) and full labyrinth pattern (top).



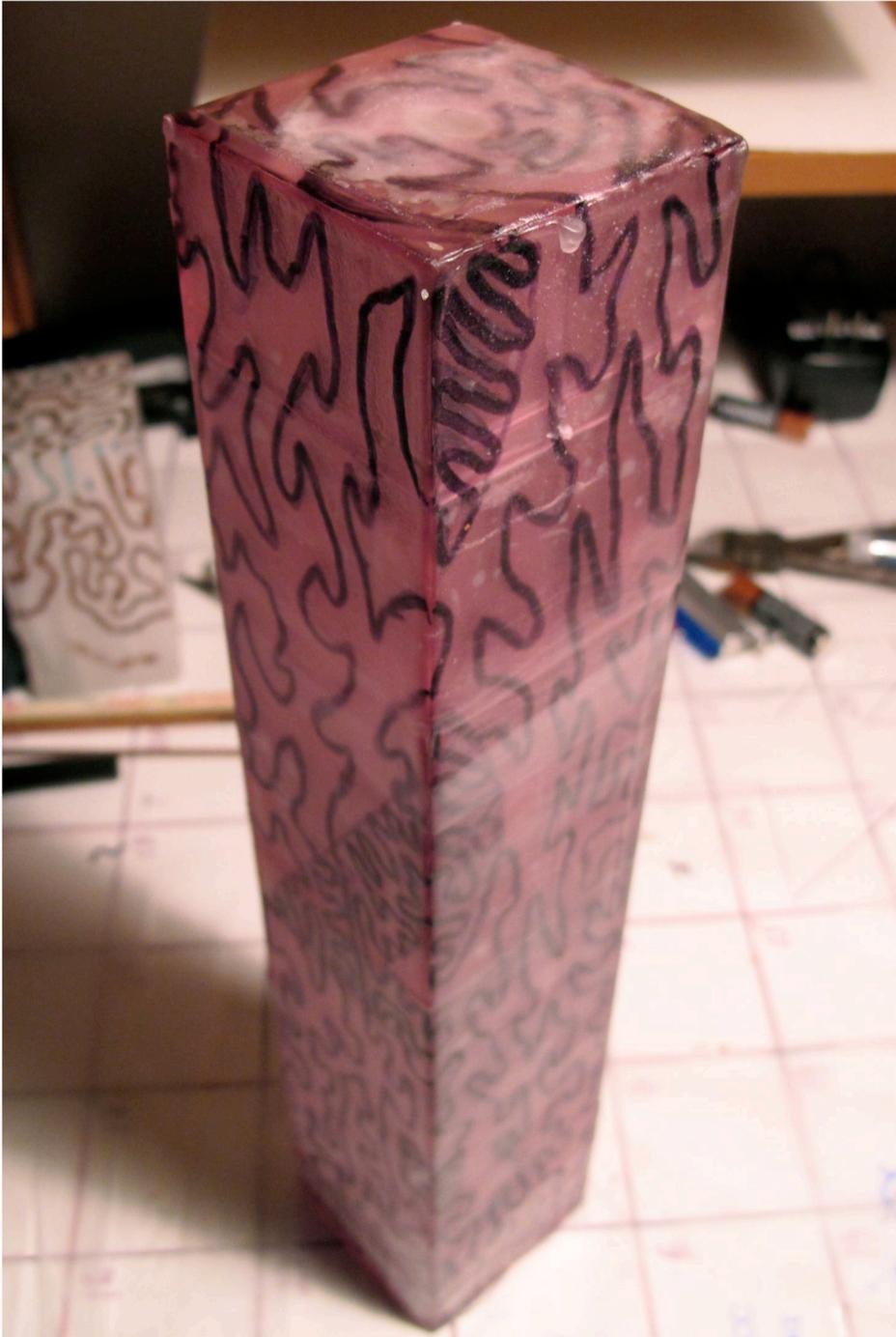
Six individual substructures for sculpture after electroforming prior to wax burnout (left).
Finished sculpture titled WRITE Hand (above and detail on facing page).







Wax mandrels for electroforming a quad-monolith TMALP sculpture (above). Translucent plastic forms enabled all sixteen facets to be designed as a single labyrinth (facing page). Alchemical symbols for Mercury (above right) and Sulphur (above left) are transdimensional easter eggs.



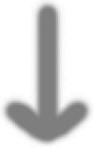
46 Clear red plastic rectangular solid after thin coating of wax then pattern redrawn on surface (left). Labyrinth line painted with conductive paint. Process was unsuccessful – probably due to poor conductivity of the paint.



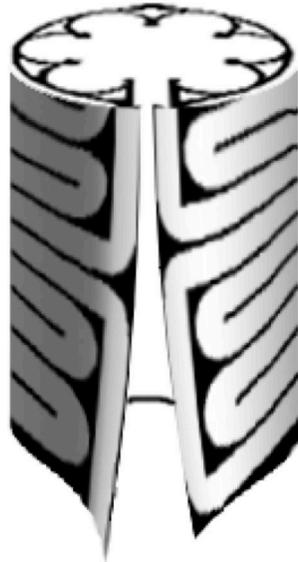
Wax mandrel for *Labyrinth 110501* after milled and painted channels. Note multiple electrodes to promote conductivity (left).
Same piece after electroforming - wax melted away not burned (right).



1



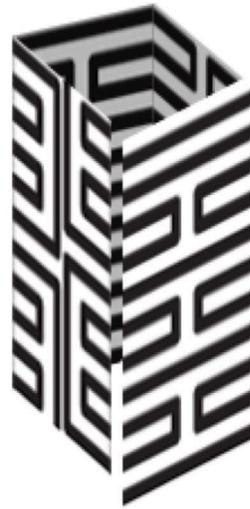
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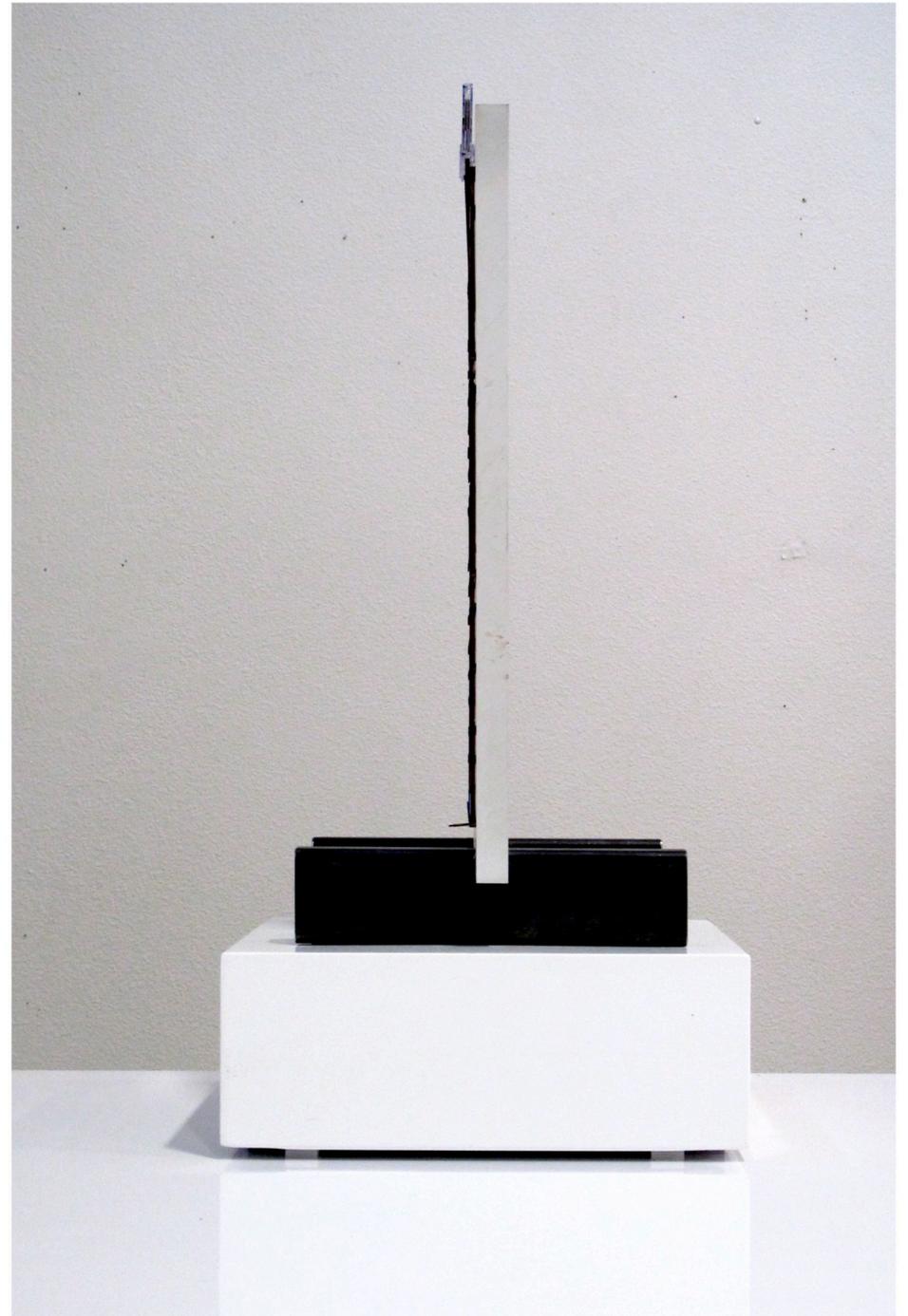
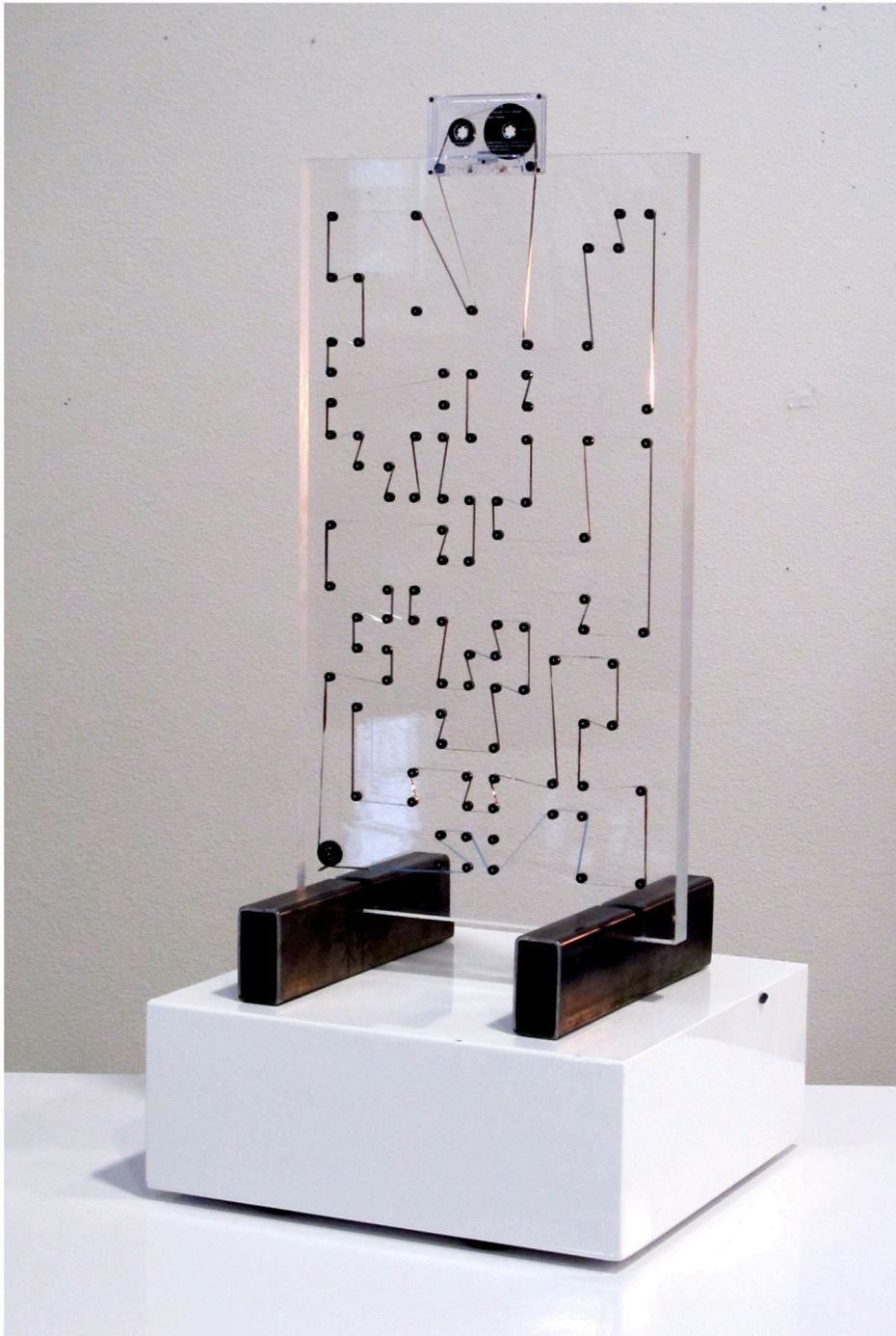


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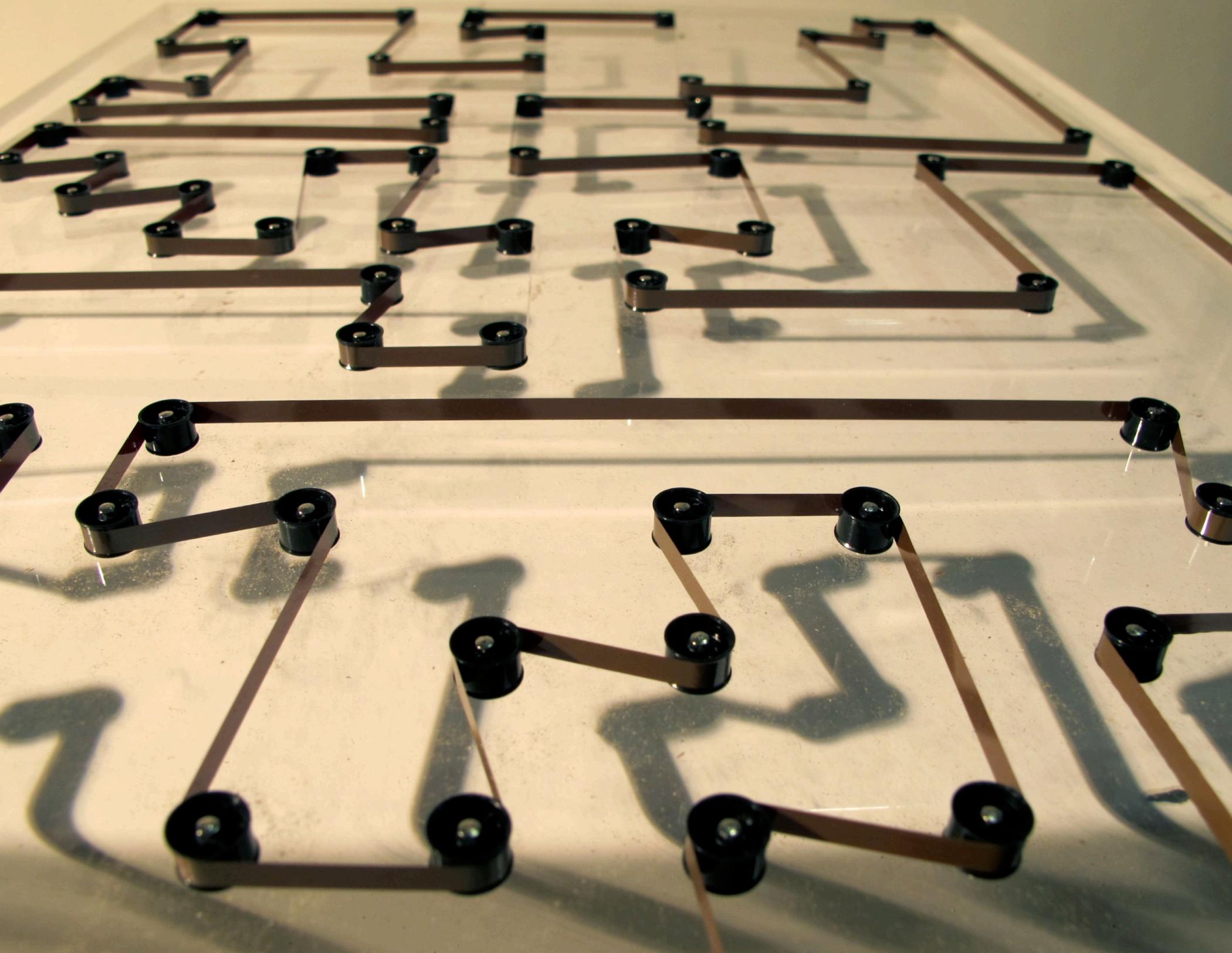


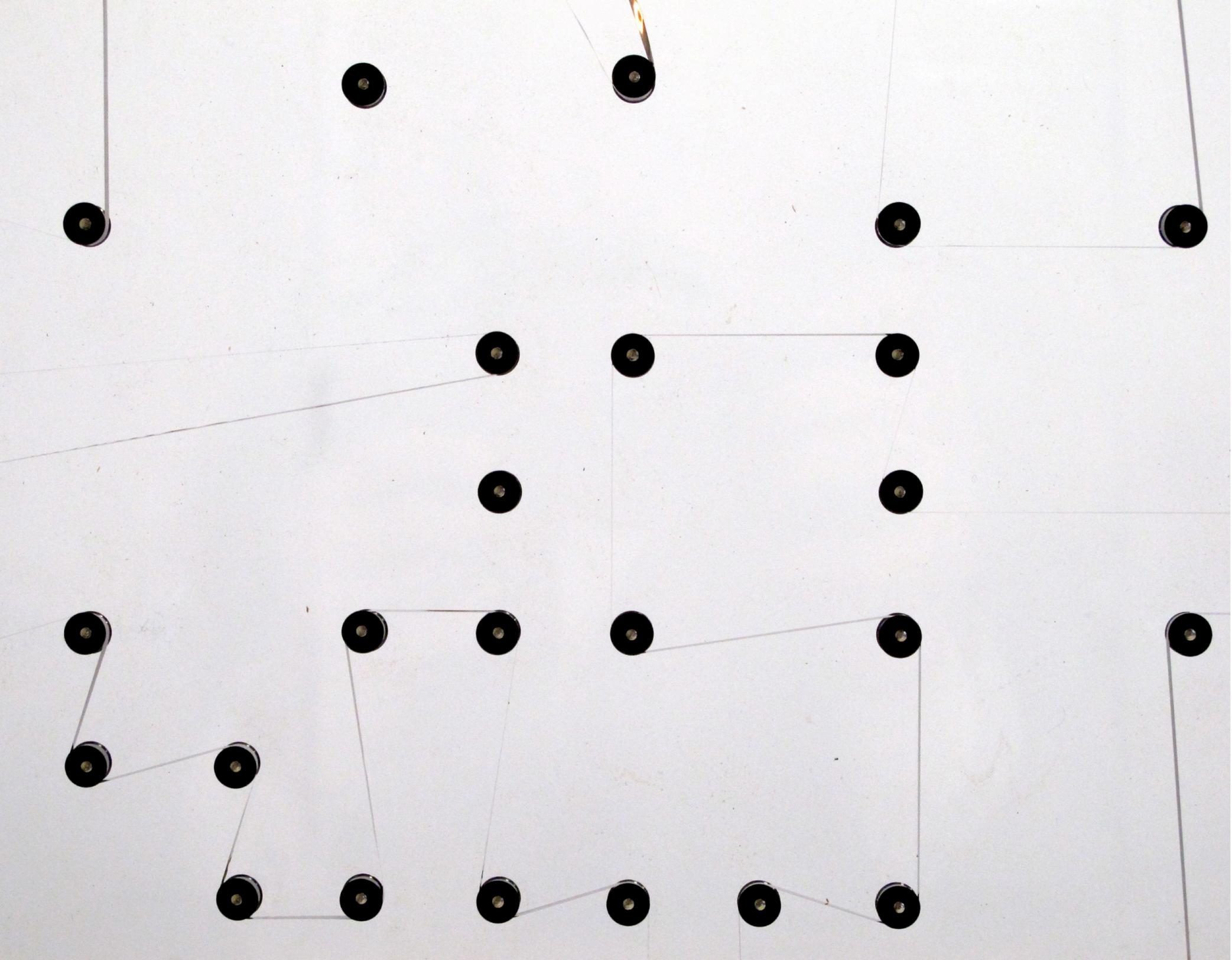
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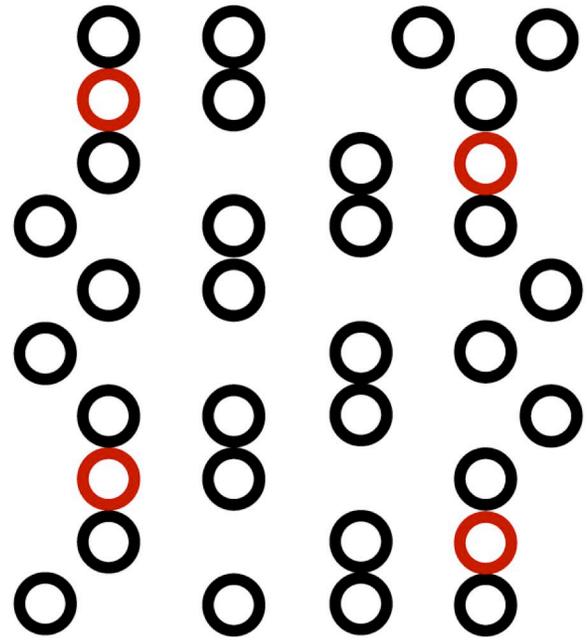
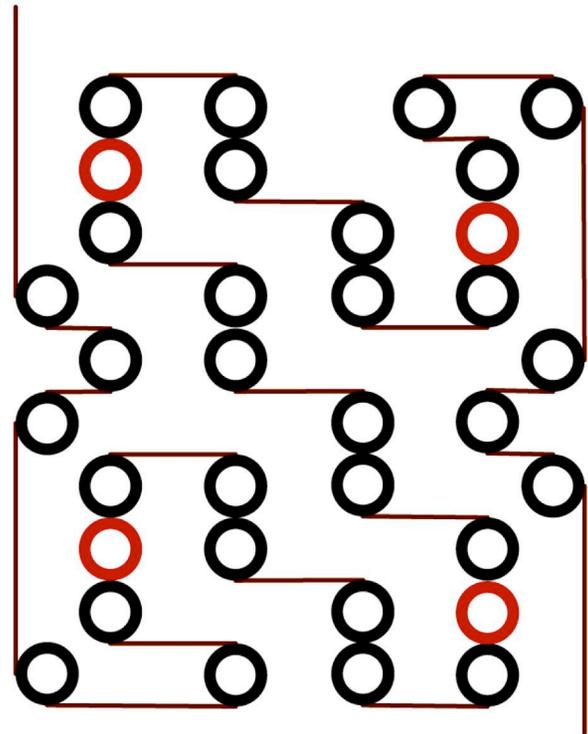
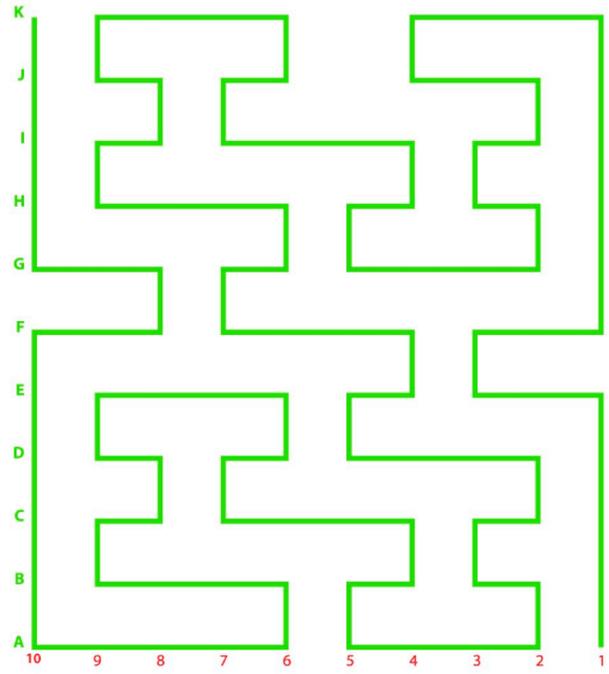
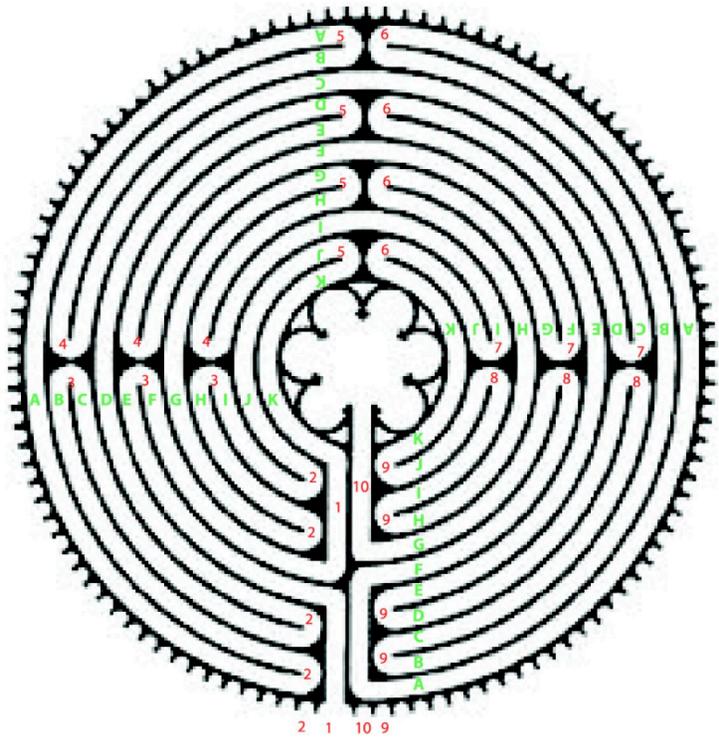


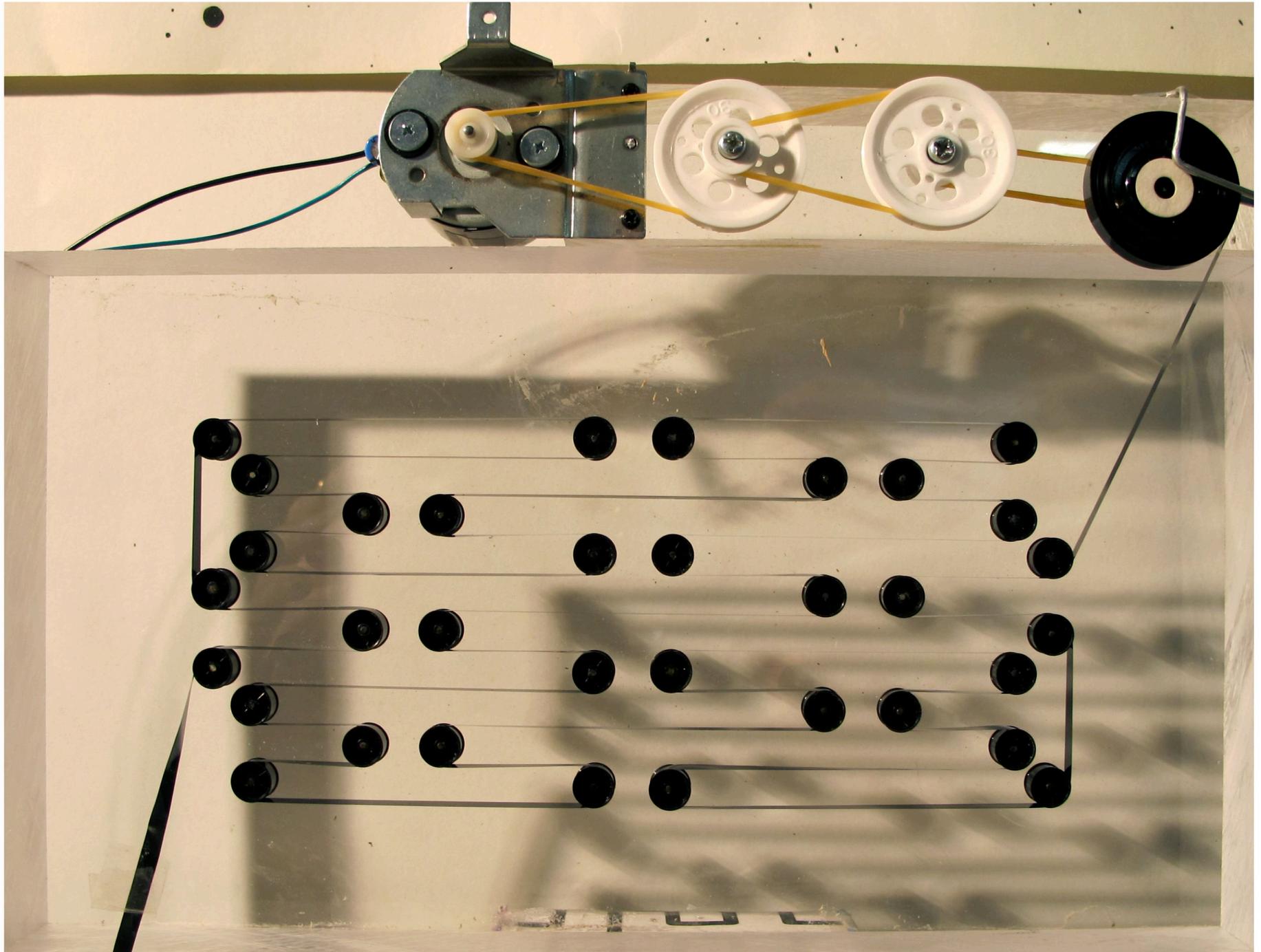


Graphic illustrating the transdimensionalization of an eleven circuit Chartres labyrinth from two to three-dimensions (facing page).
Crucifixion of the Best Mixtape Ever. Acrylic, audio tape, and steel (sans pedestal) 14in x 14in x 30in

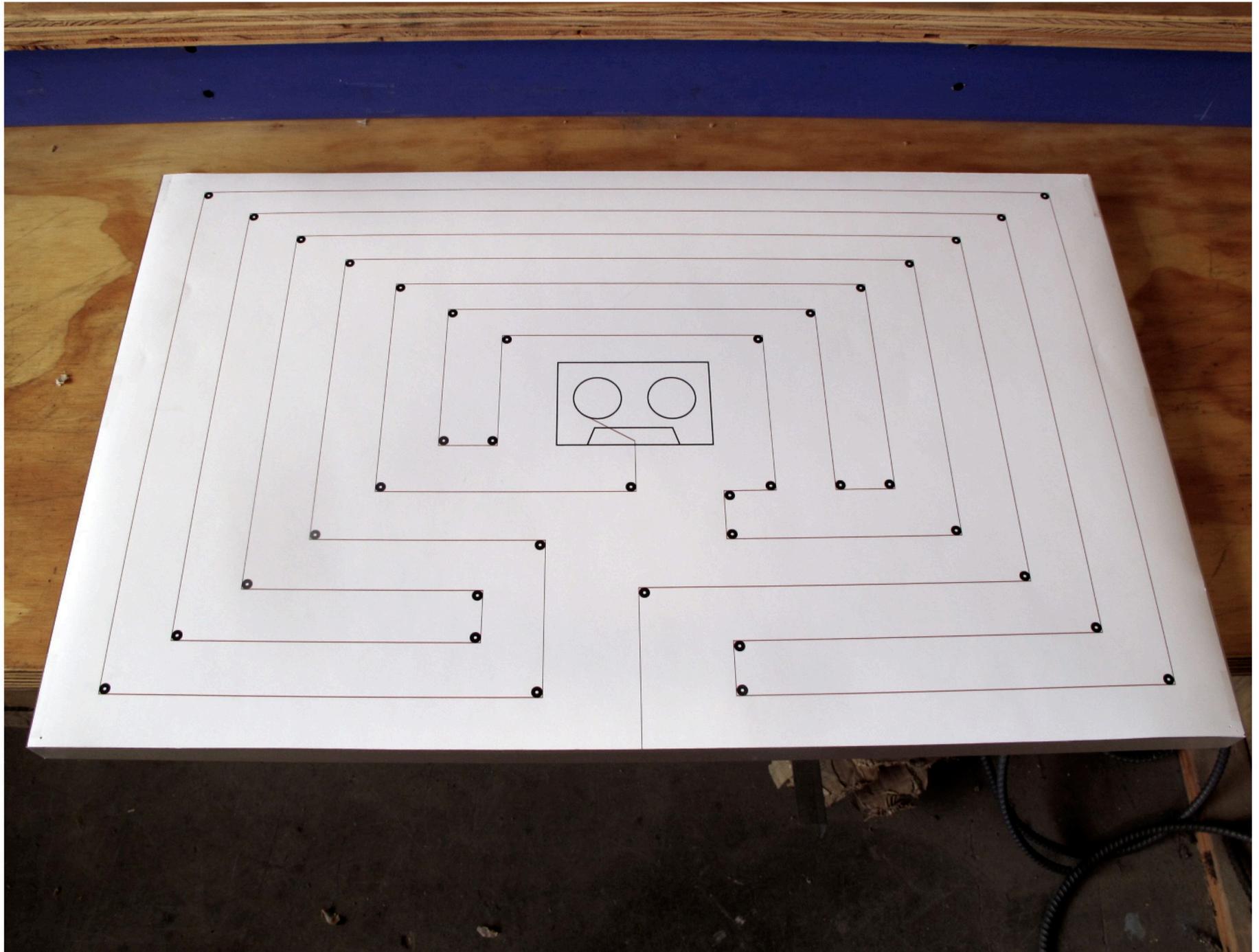


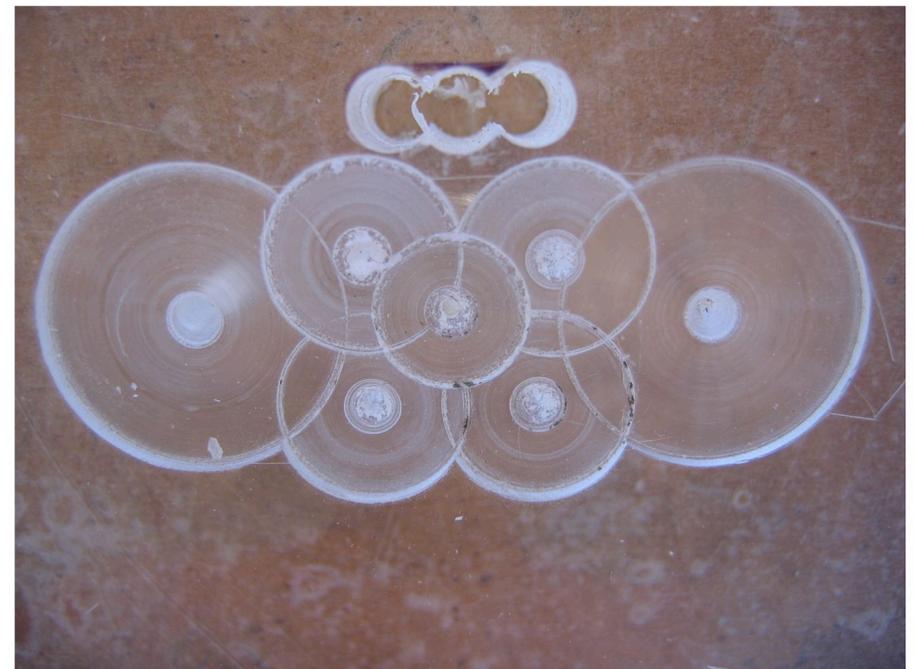
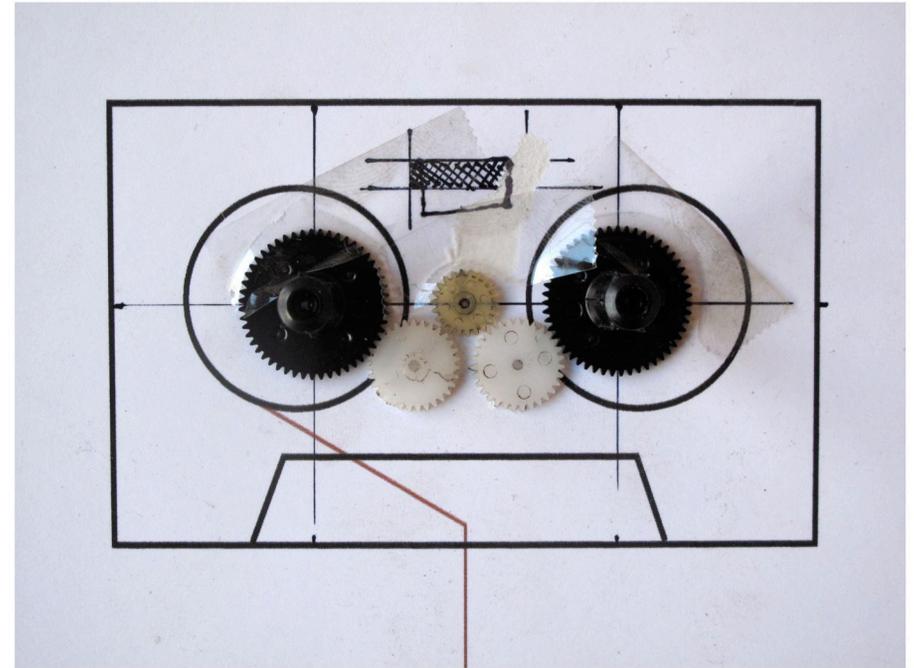
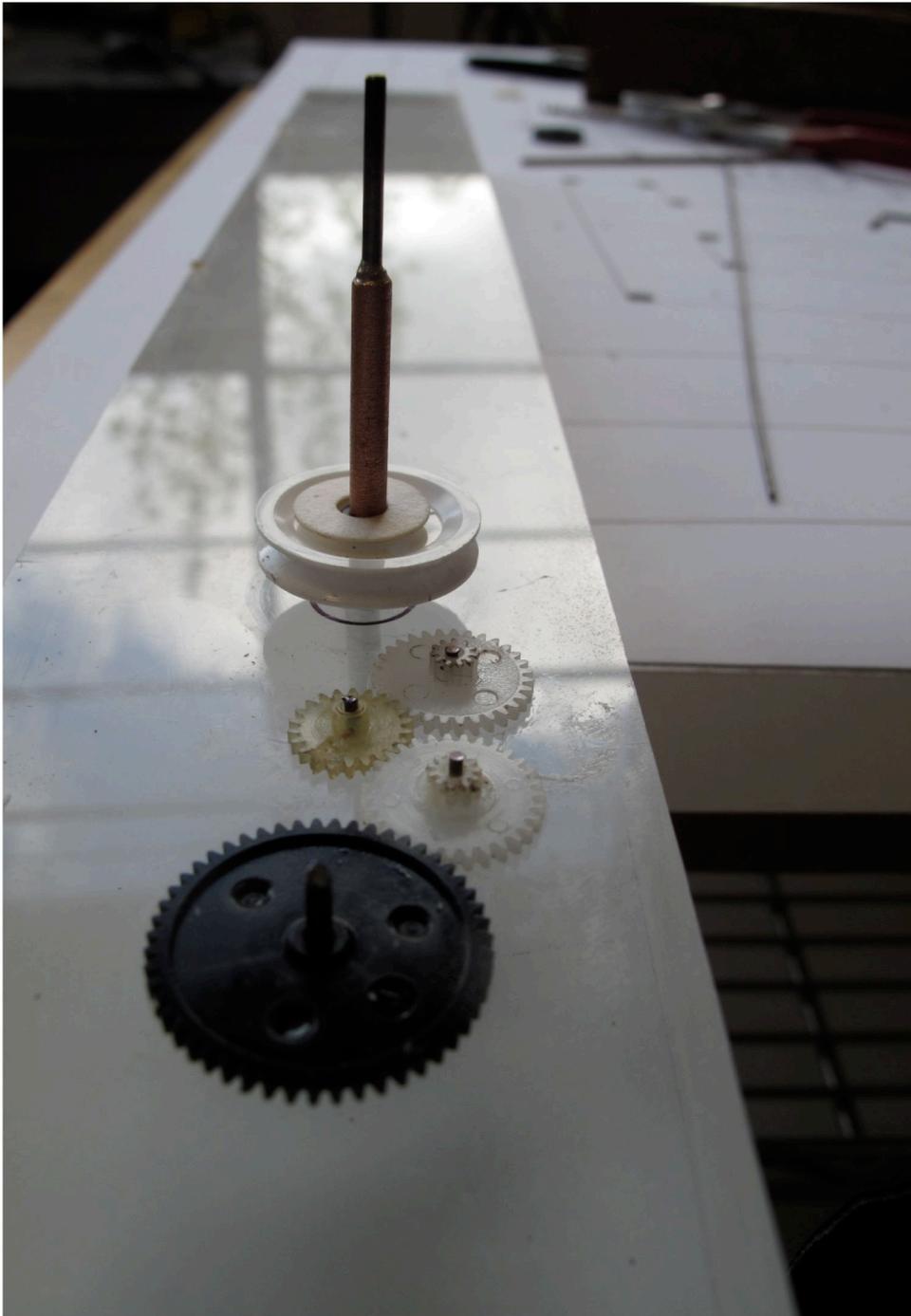




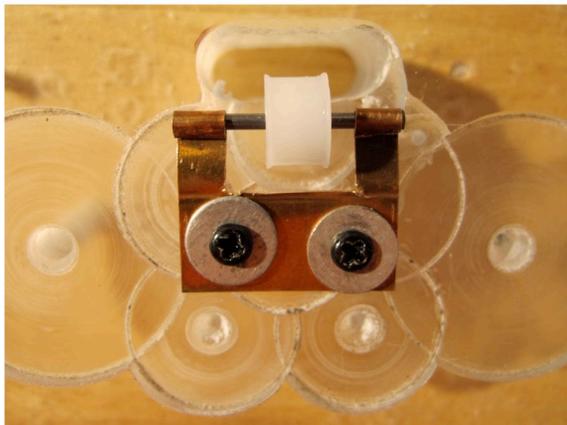


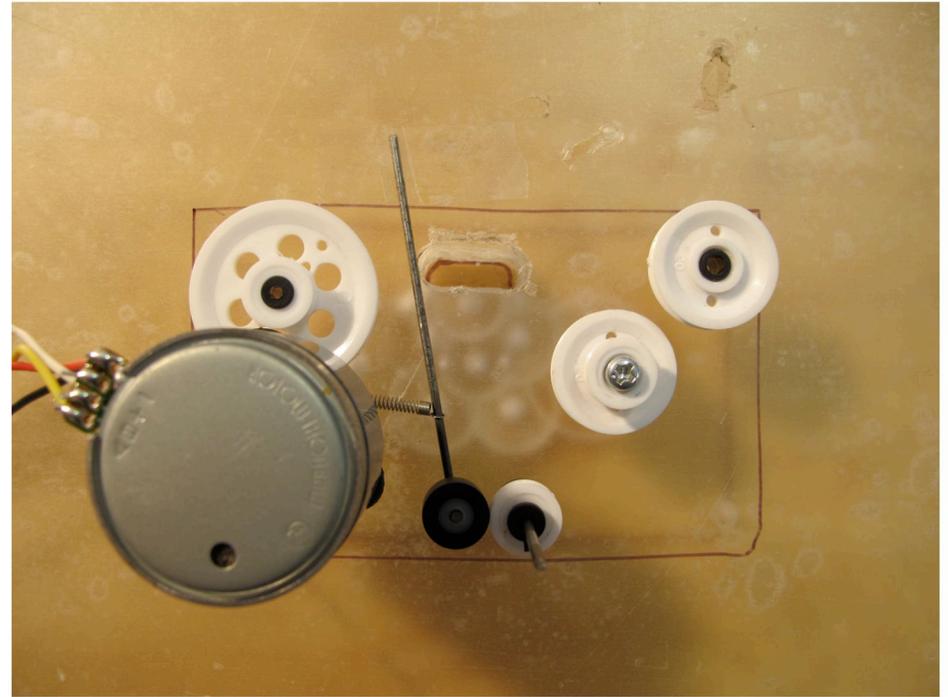
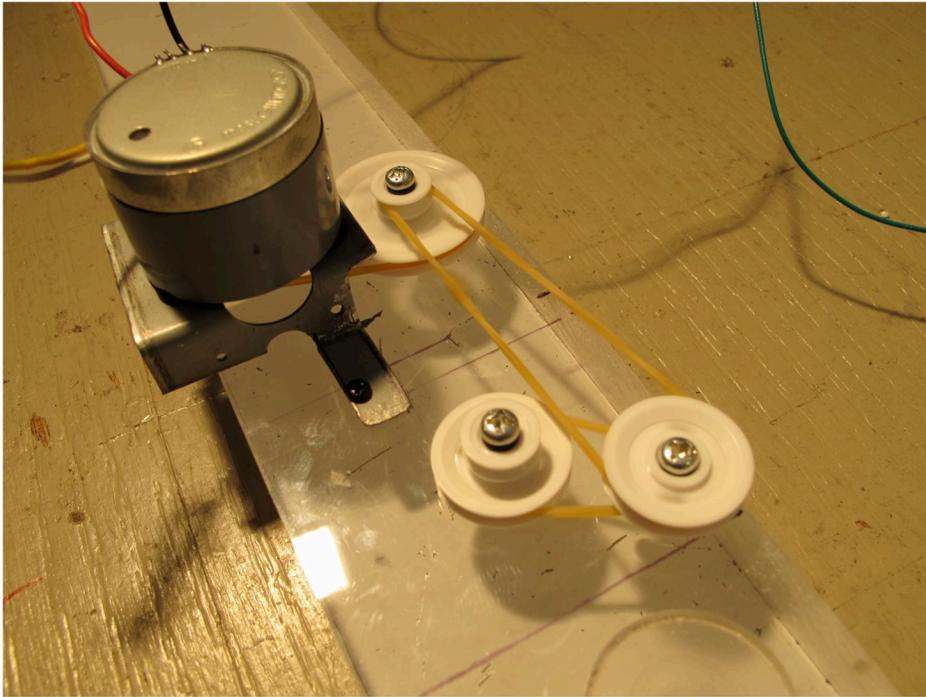
Crucifixion, acrylic, electric motor, mechanics, audio tape 10in x 8in x 2in (above).
Key to transdimensionalizing Chartres labyrinth and abstractions thereof (facing page).



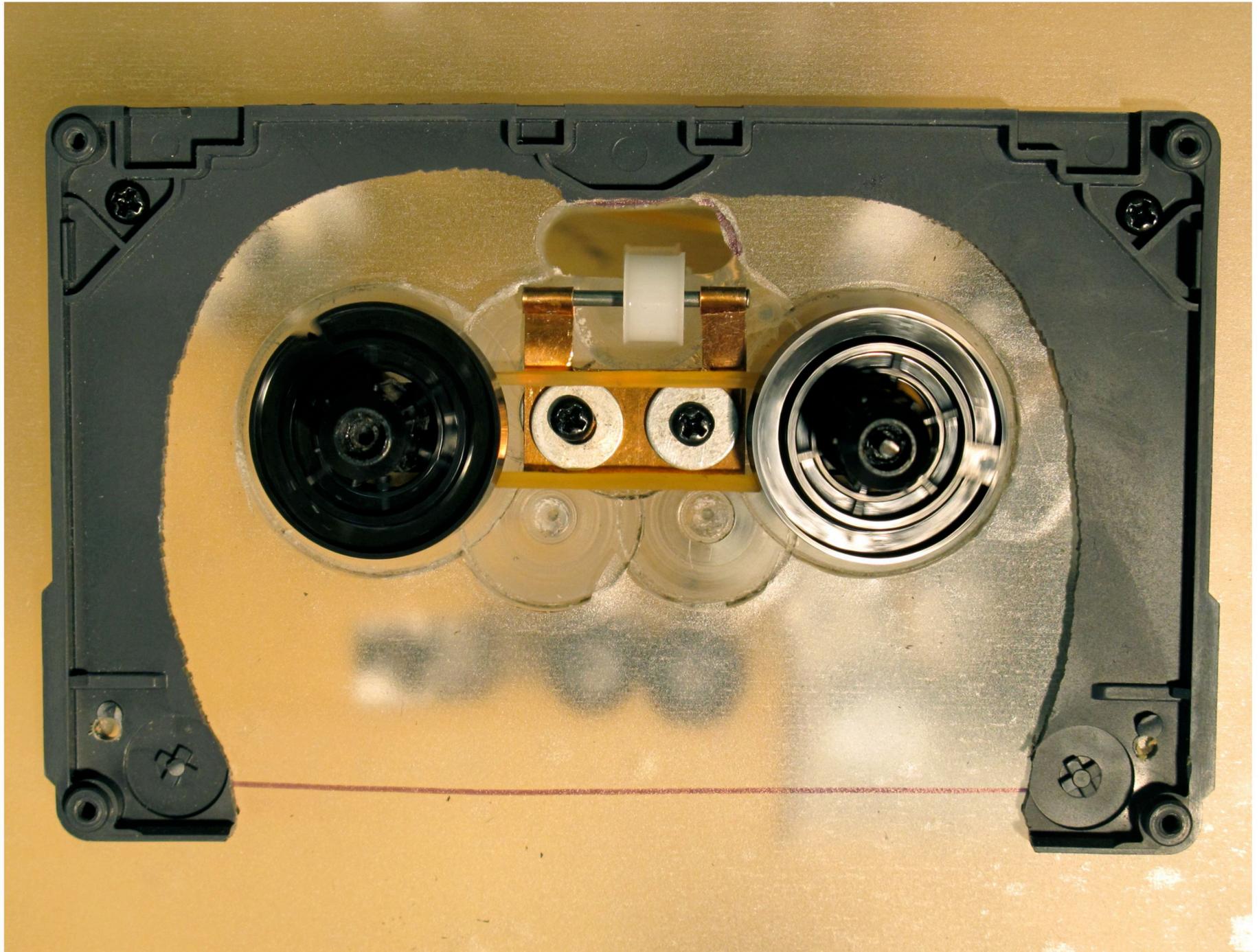


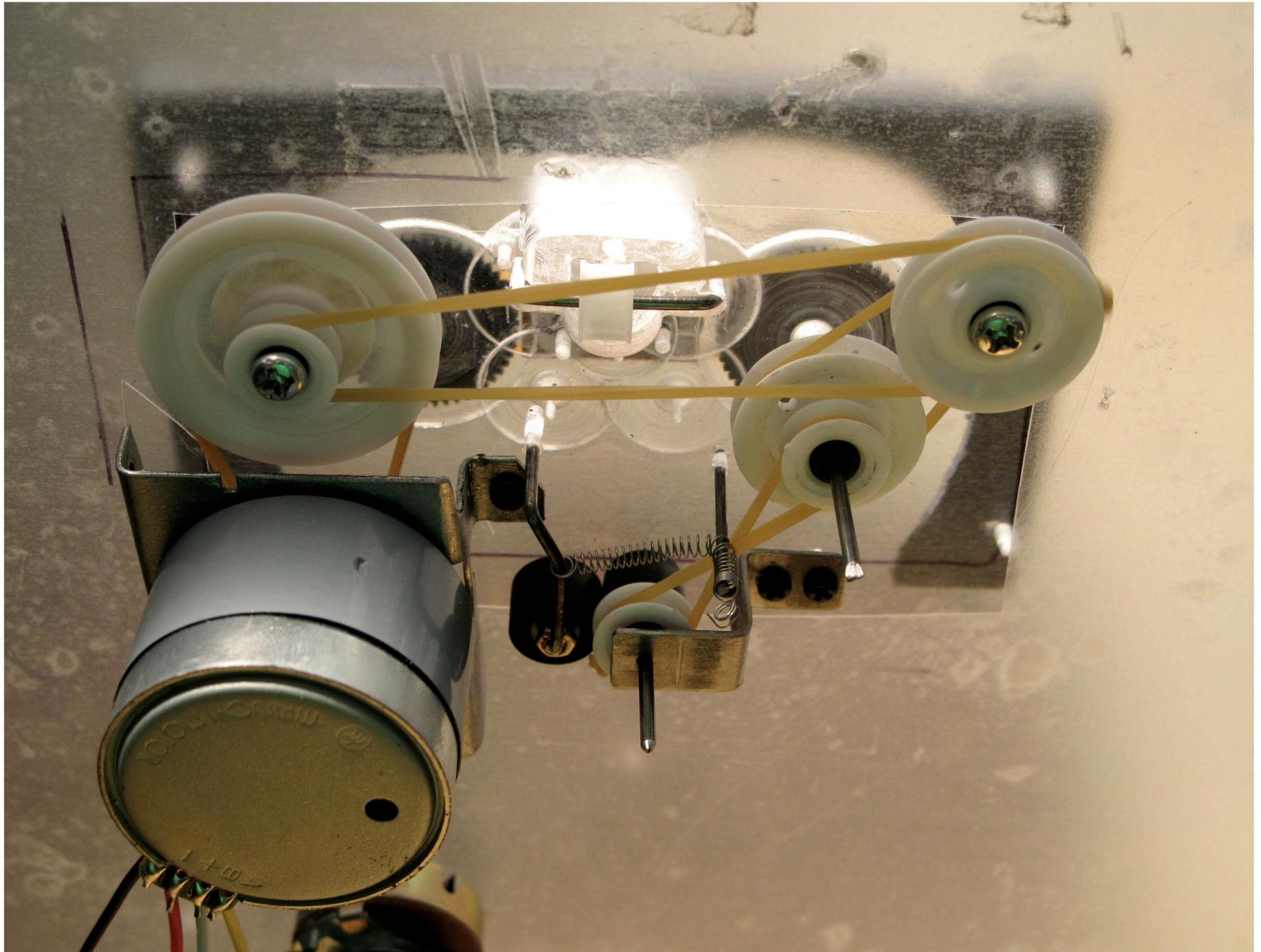
Design-build approach to development of transport mechanism (left and top right). Milling baseplate to accommodate mechanics (bottom right).



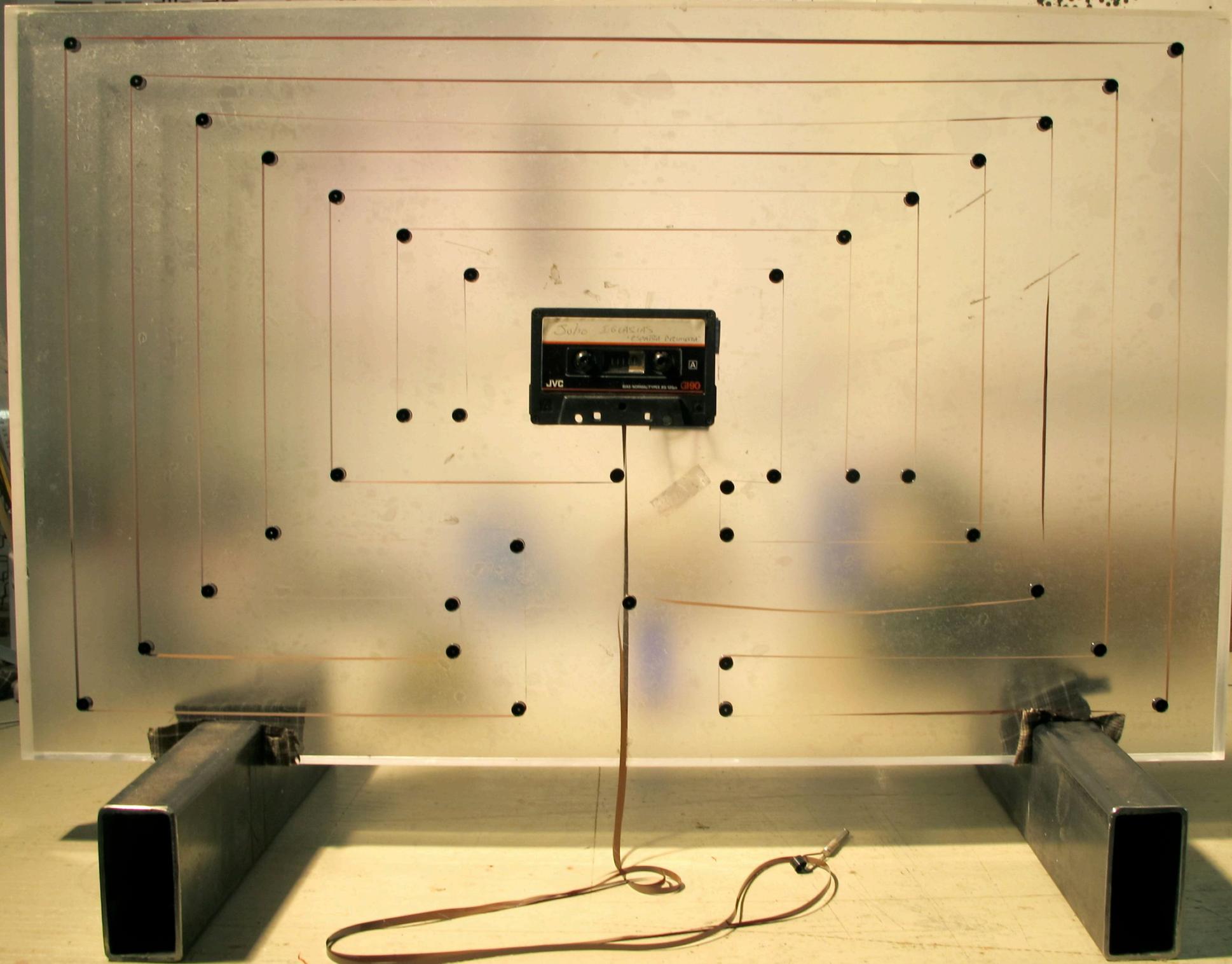


Development of main drive mechanism on rear of baseplate.





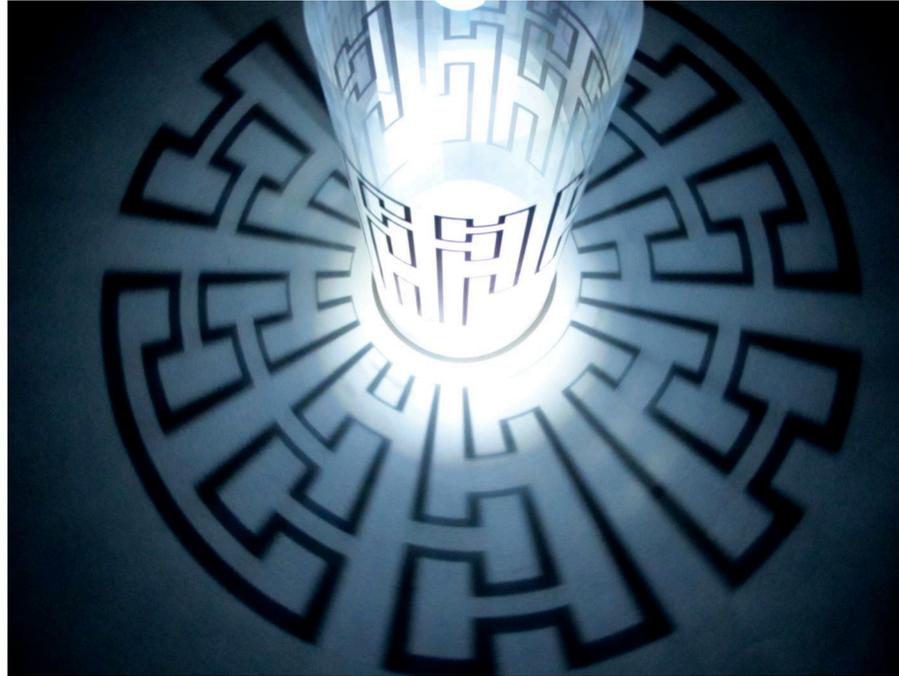
Closeup of rear main drive mechanism.



Solo 200000
ESPANOL PREMIUM
JVC
BASS VIBRATIONS 20 MILLS
0190







ØUROBORUM: Transfiguration of the Labyrinth

Graduate Practicum Folio © J. Eric *Mø* Morales
Portland, Oregon 2011