

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.

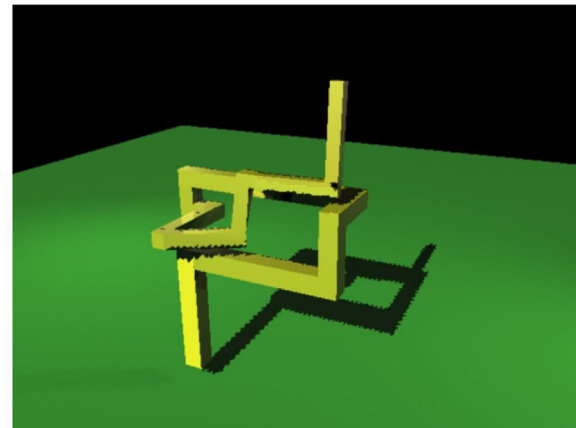
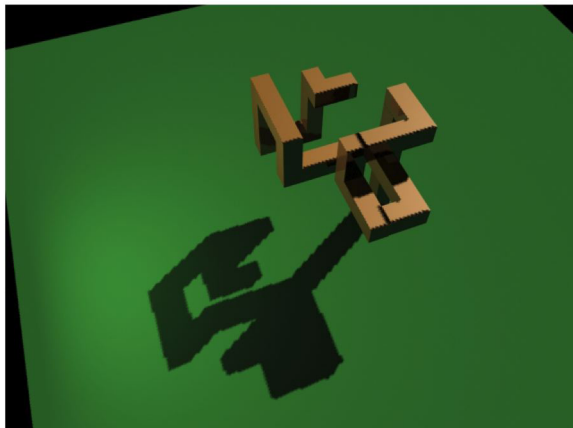
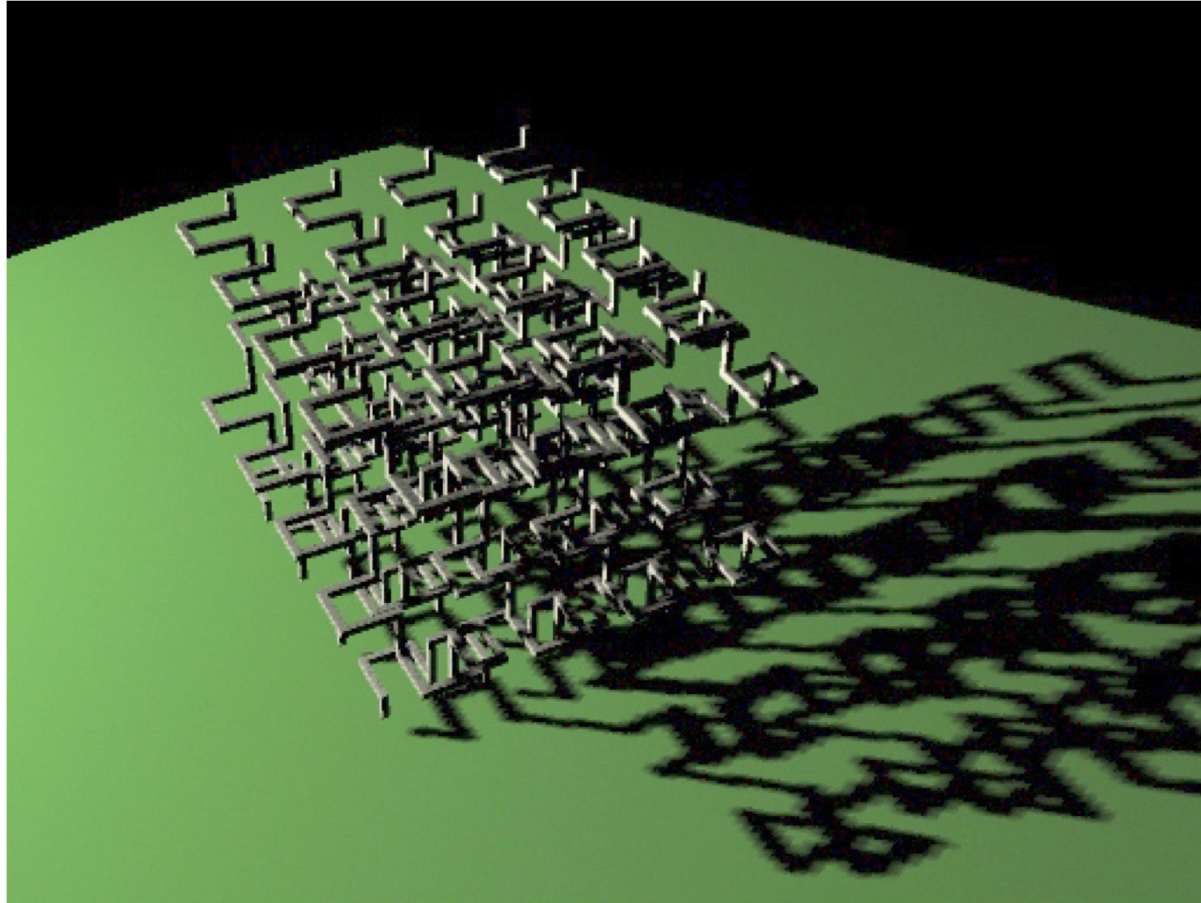
On a serpentine journey through an MFA degree program, Labyrinthine Projection inventor Mø Morales presents the background, influences, and process of transdimensionalizing these works into three and four-dimensional sculptural experiences.

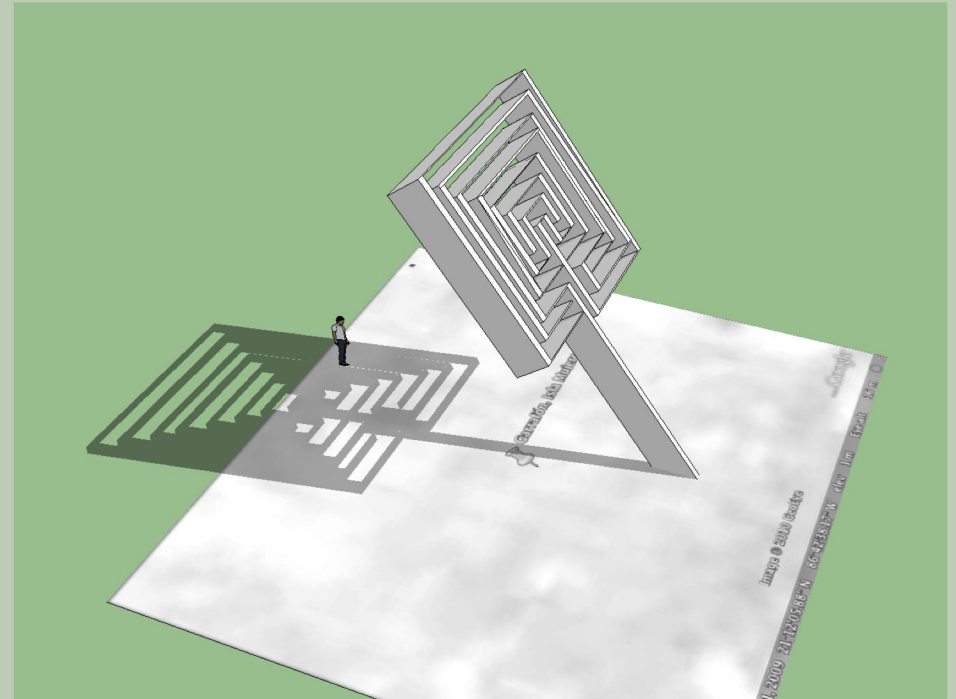
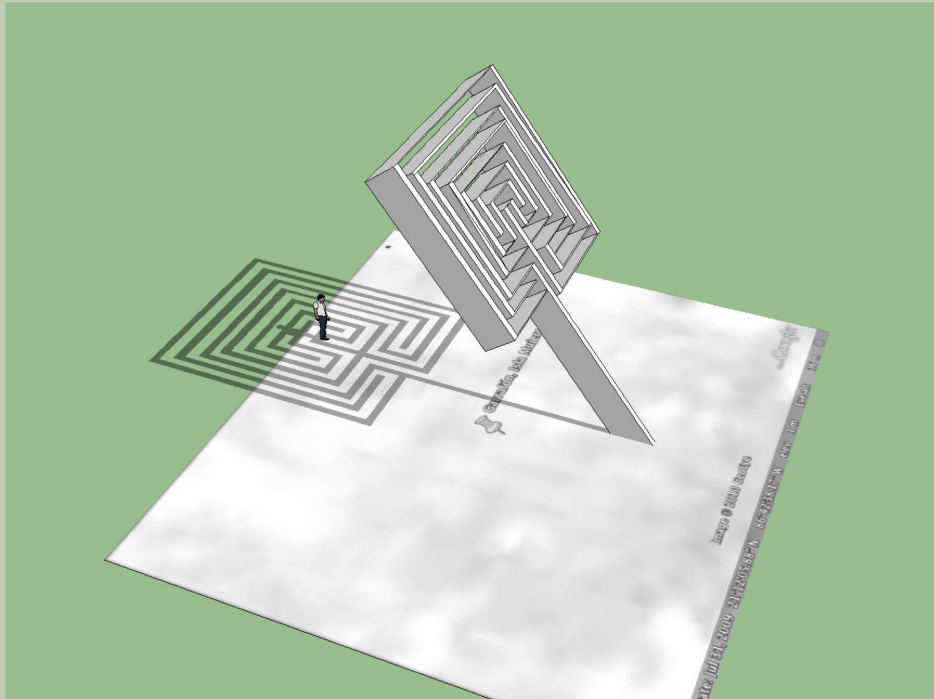


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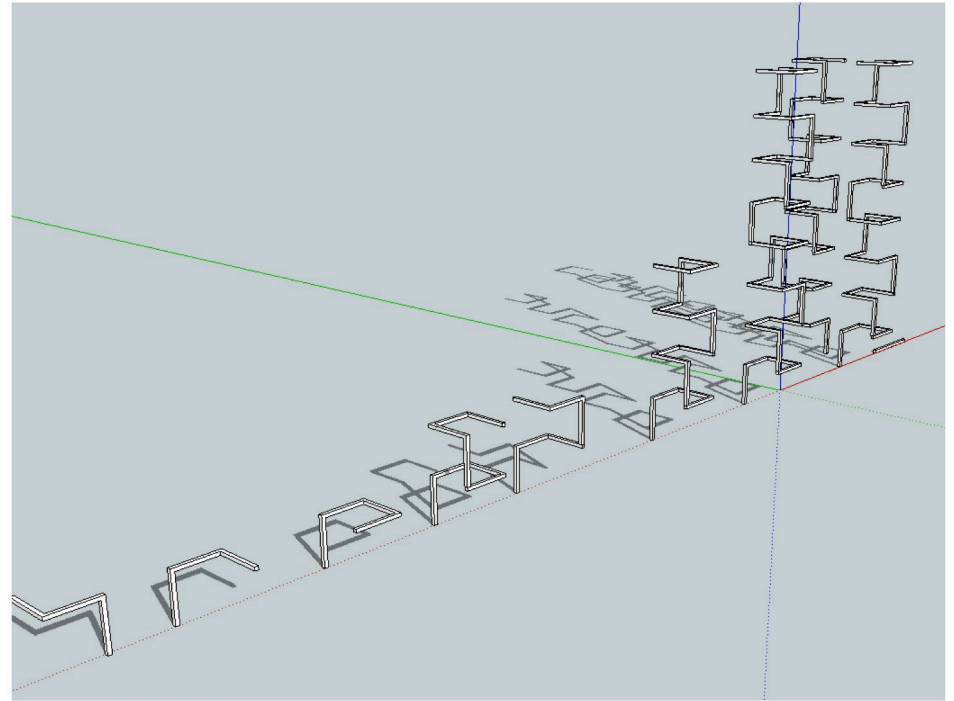
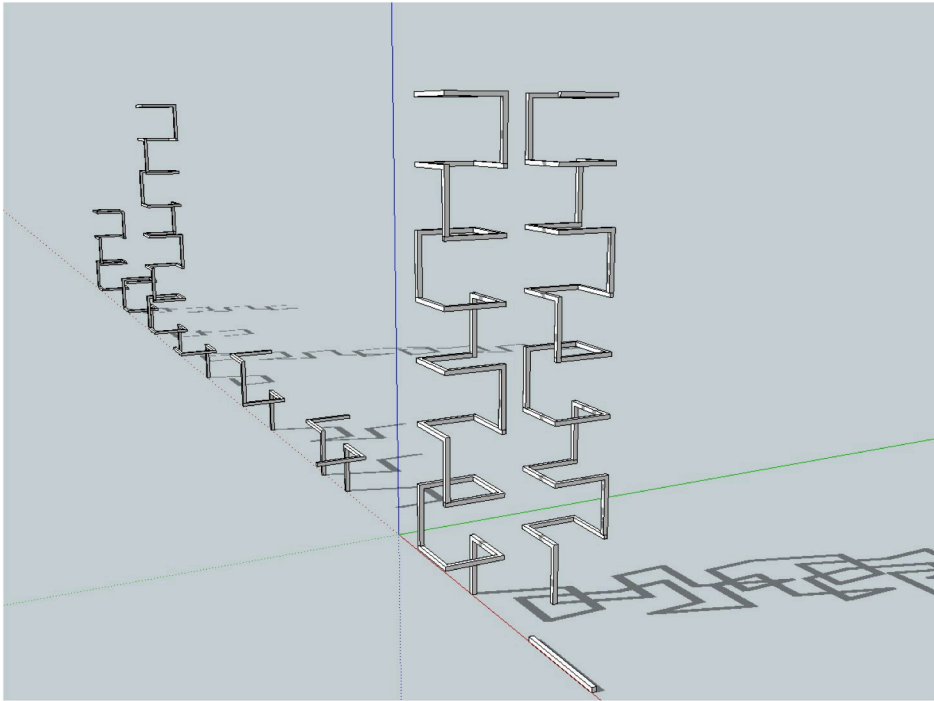
Pacific Northwest College of Art + Oregon College of Art and Craft
Mø Morales: Candidate MFA Applied Craft + Design
Portland 2011

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.

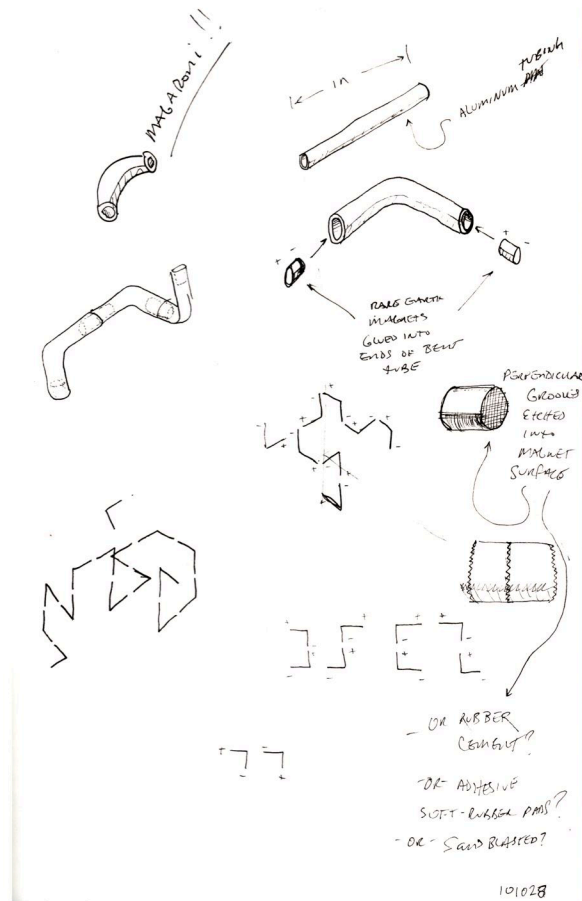




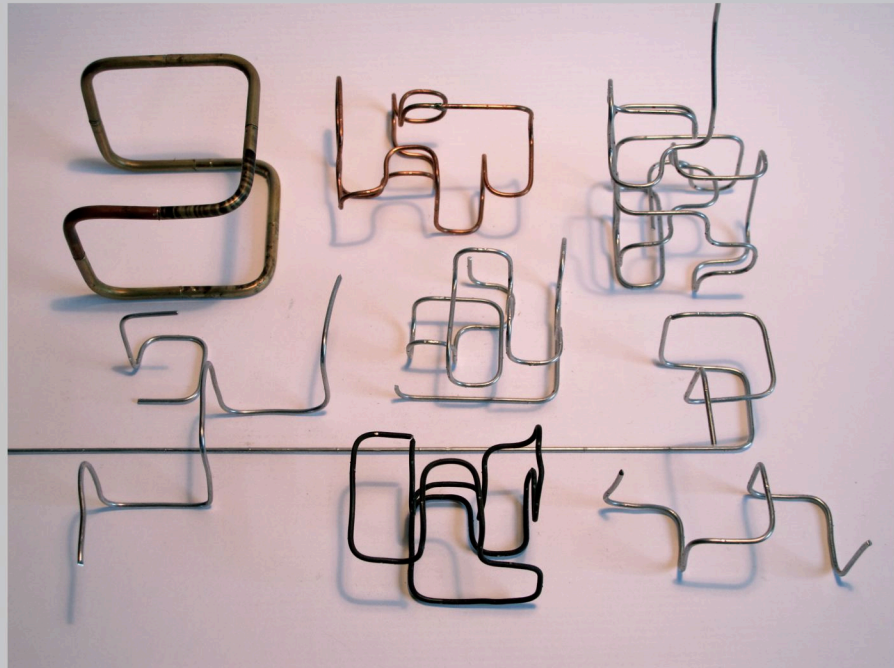
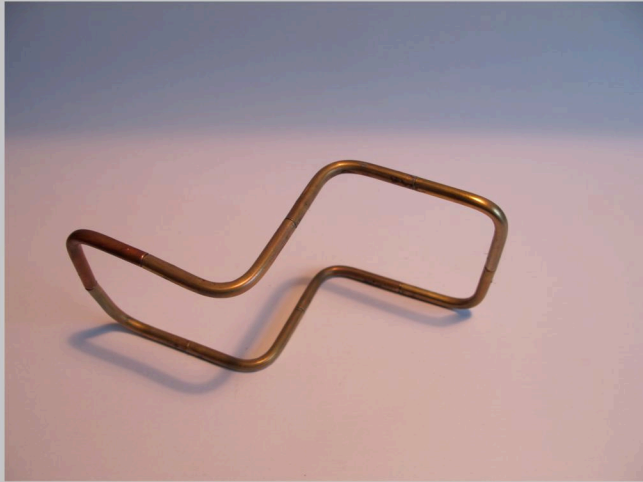
A rudimentary concept for casting a traditional labyrinth pattern on the ground at a specific place and time with *Google SketchUp*. Above Left: Isla Mujeres, Mexico, December 21, 2012, 10:59am. Above Right: Isla Mujeres, Mexico, December 21, 2012, 11:59am.

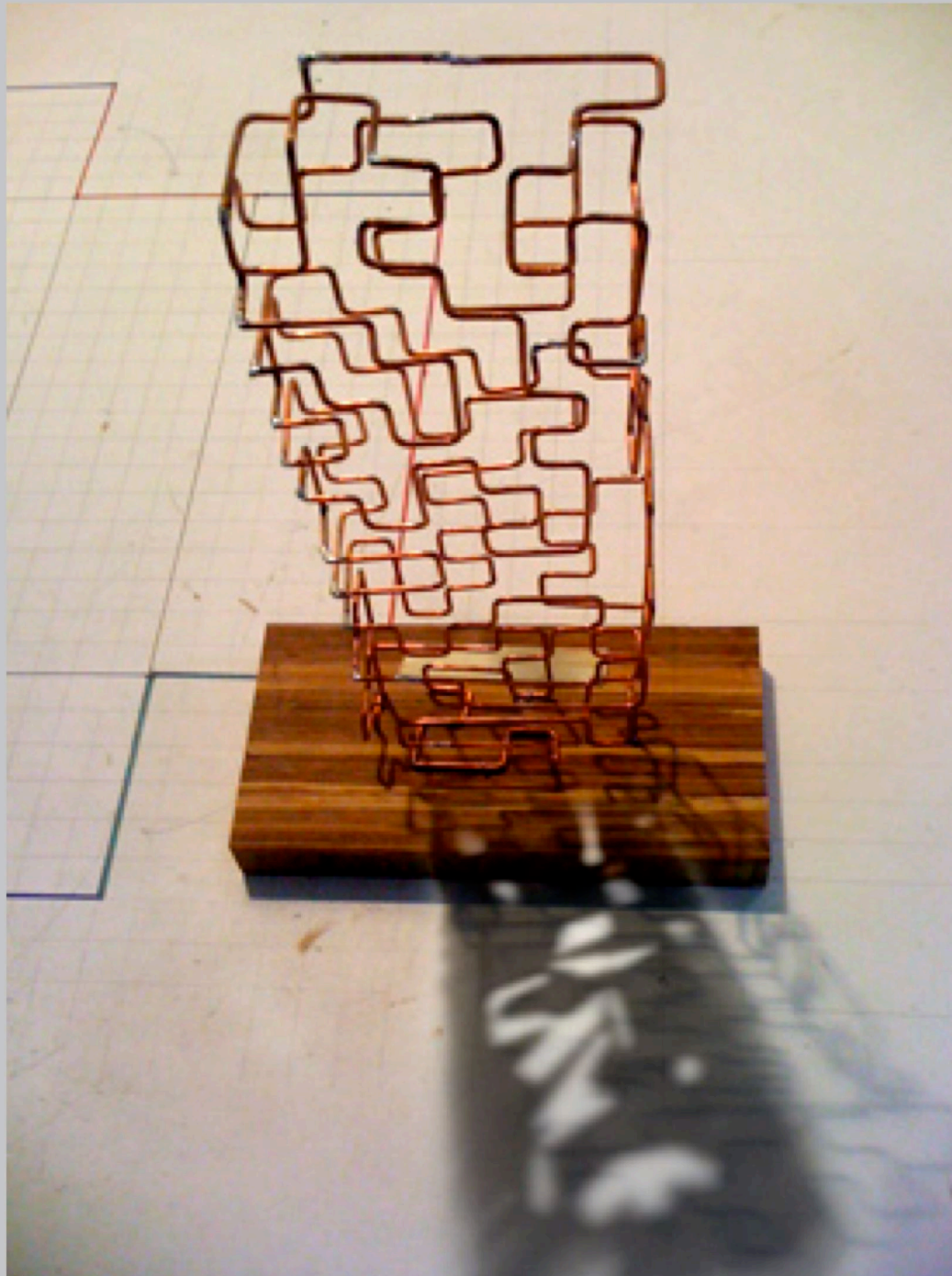


Explorations of wire forms and their cast shadows using *Google SketchUp*.

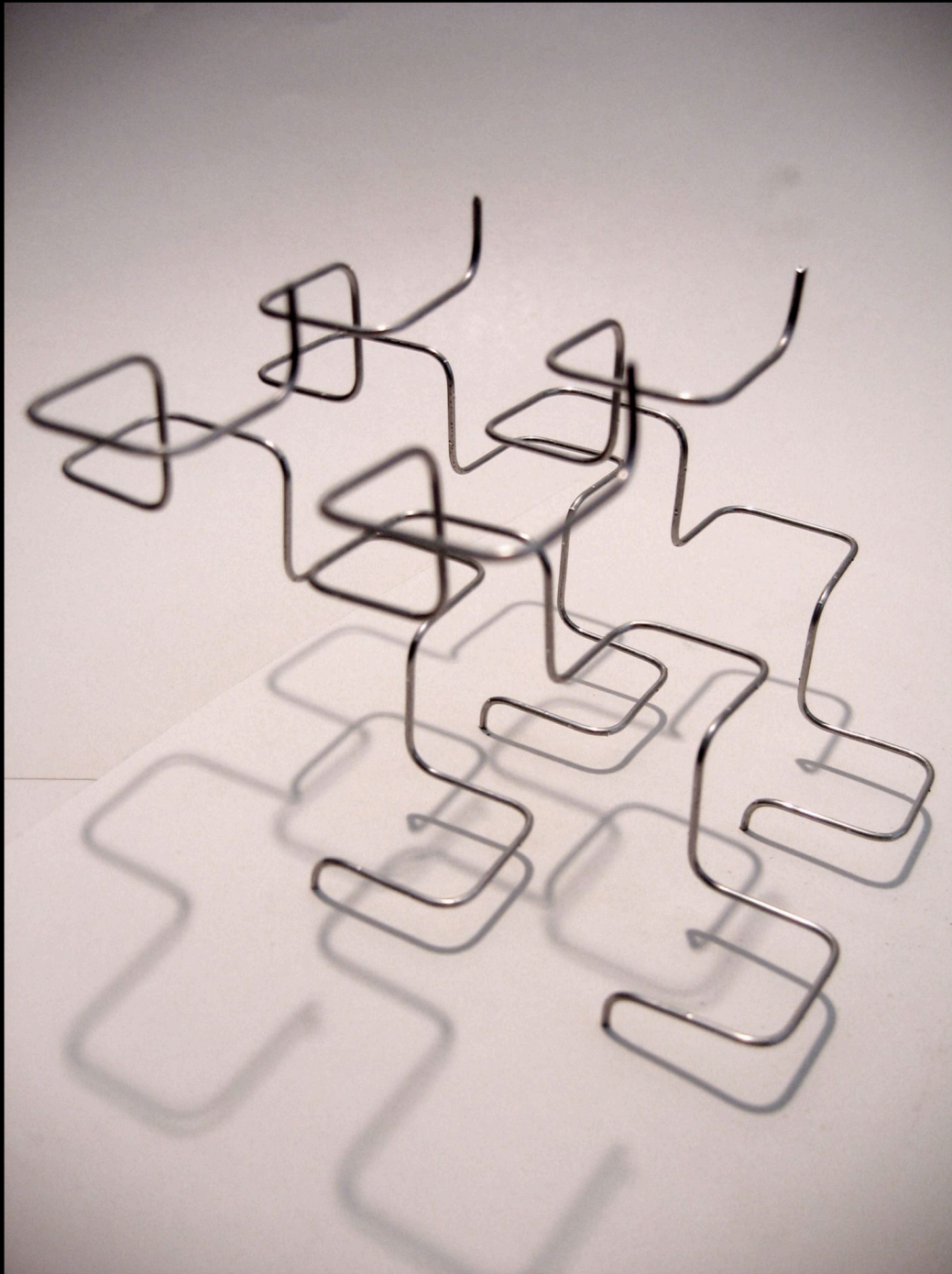


Concept for a visualization tool made from a system of 90° elbows with keyed magnetic coupling.



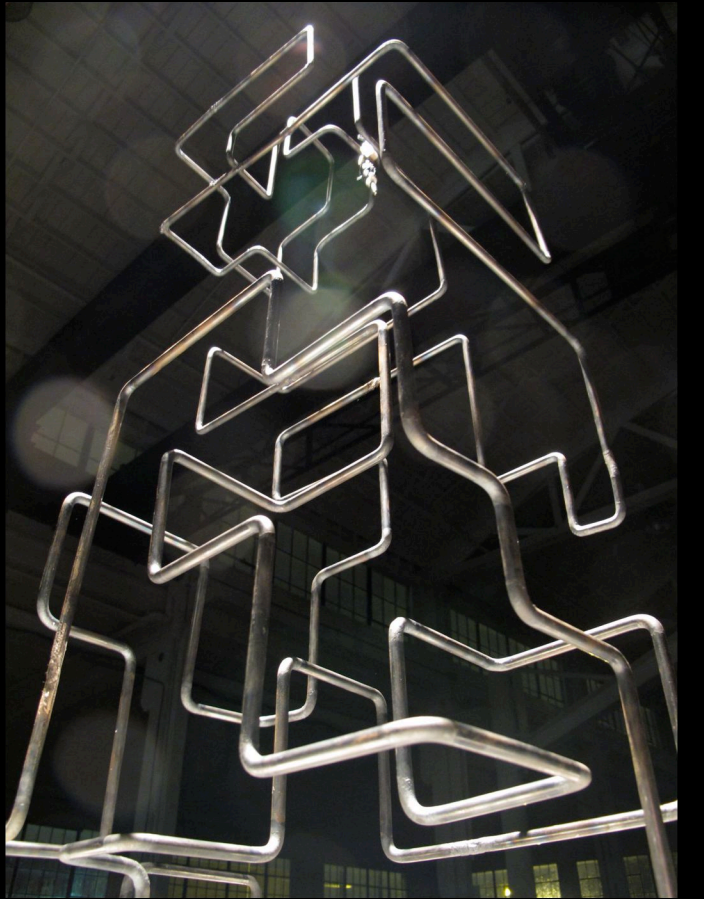


Wire form labyrinth casting a prescribed image shadow (simulated).



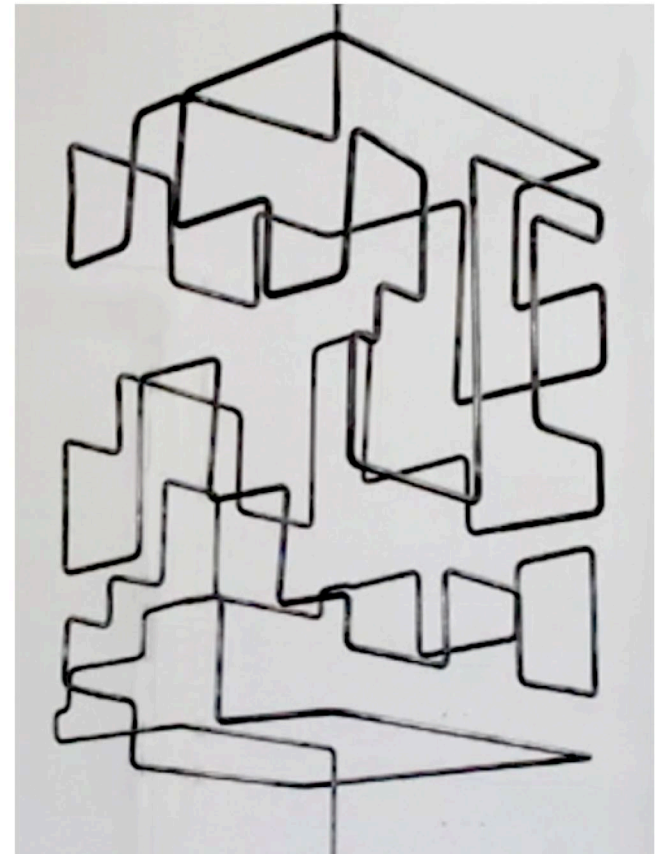
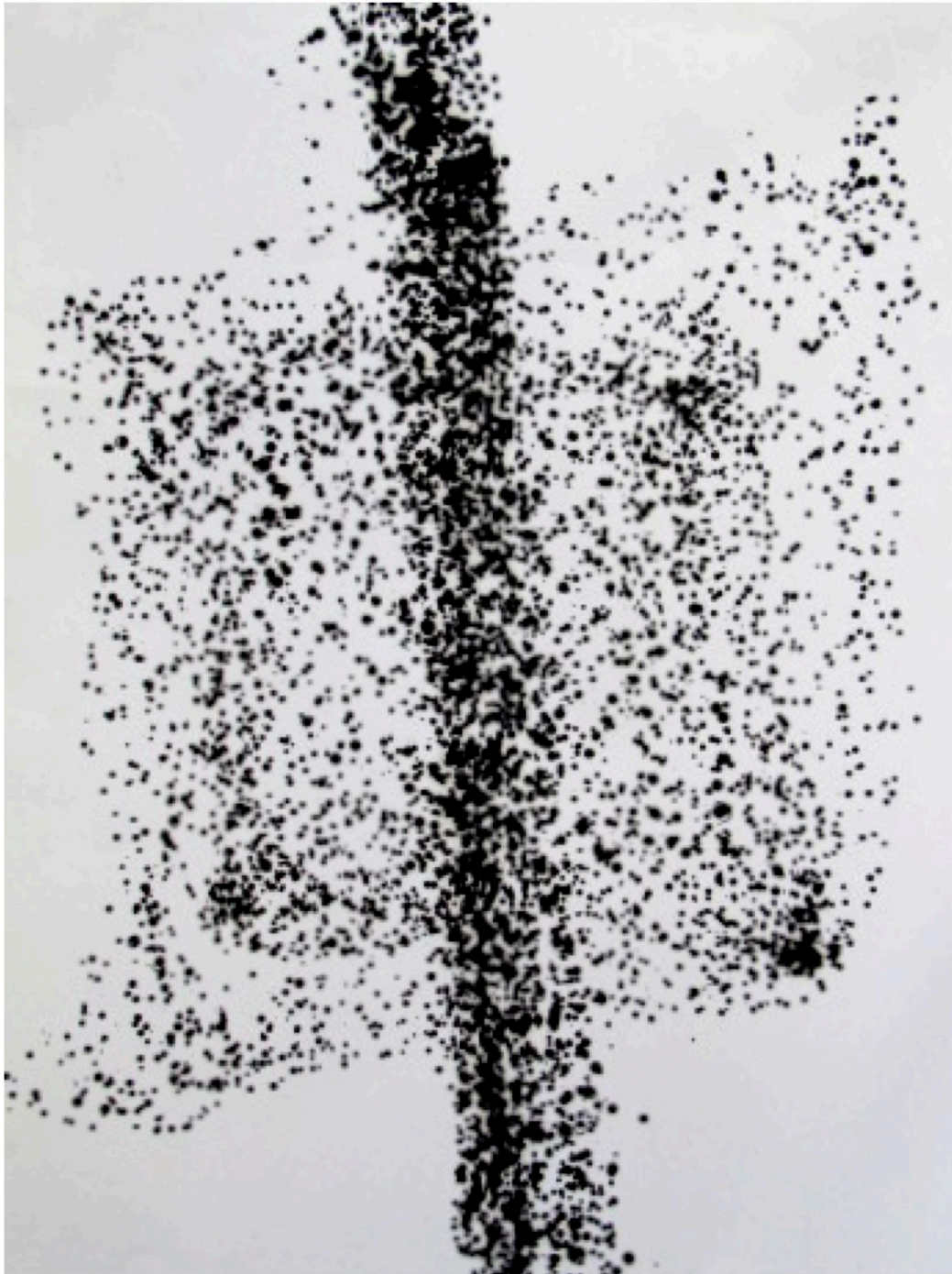


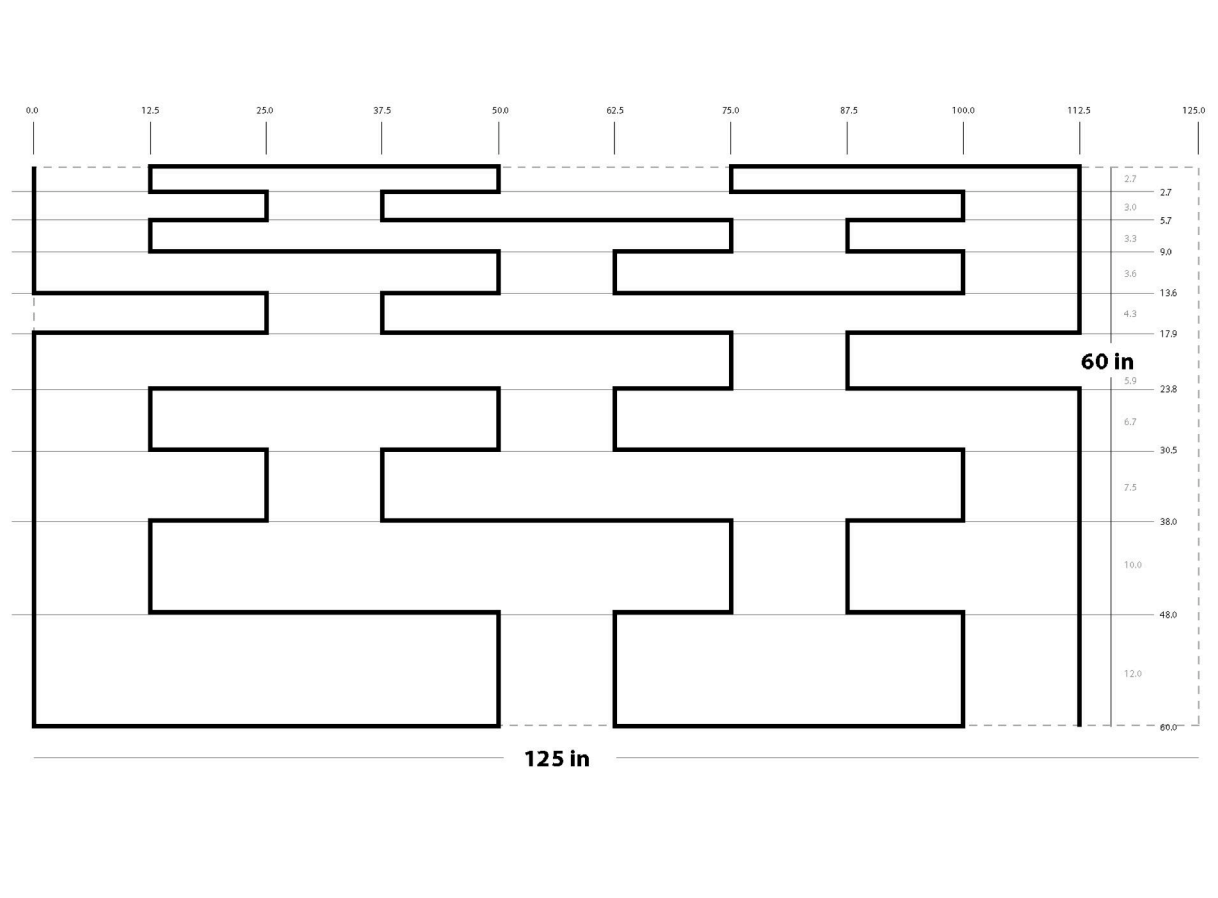
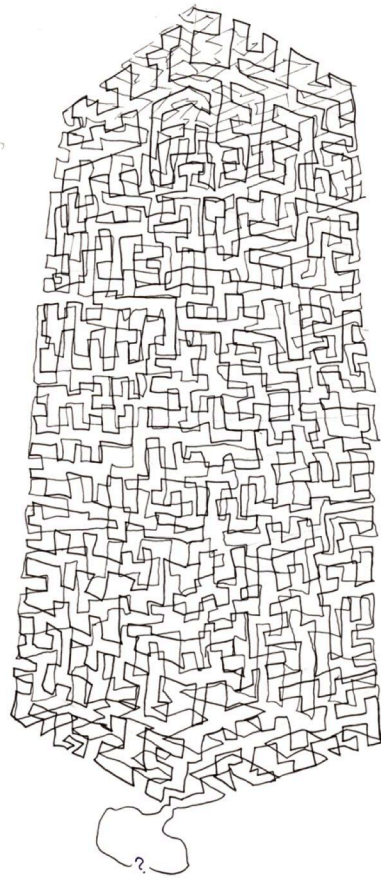
Tube bender for fabricating 4 x 4 EMT cloverleaf. Same system presented as unicursal configuration.



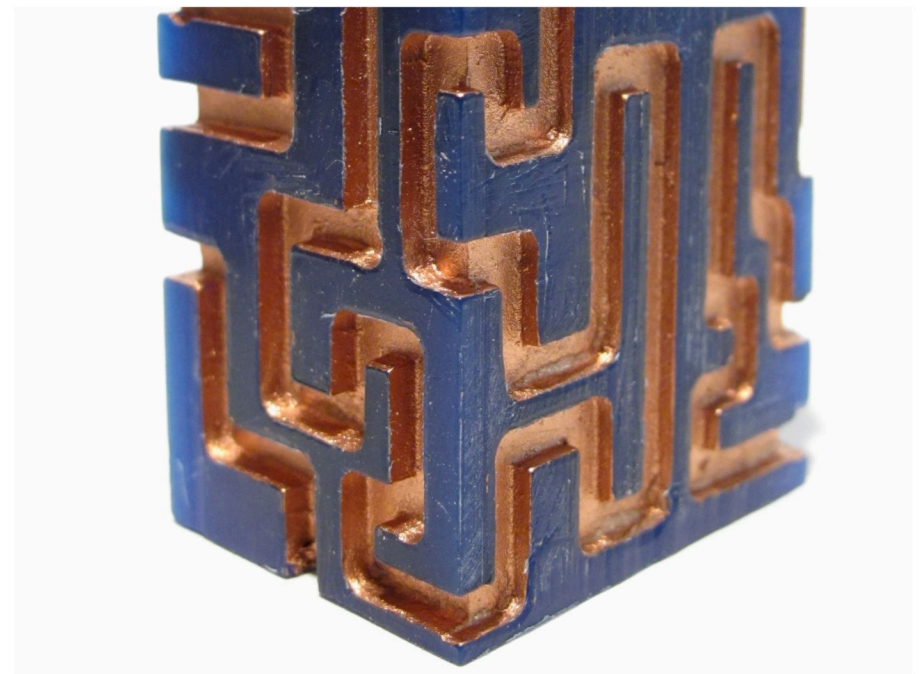
Closeup of *Labyrinth 110326* steel rod, 24 x 16 x 10 inches (left). Author performing *Dialecticum* using same sculpture affixed with a contact microphone and electronics (right). Location for recording of *Dialecticum* (facing page).



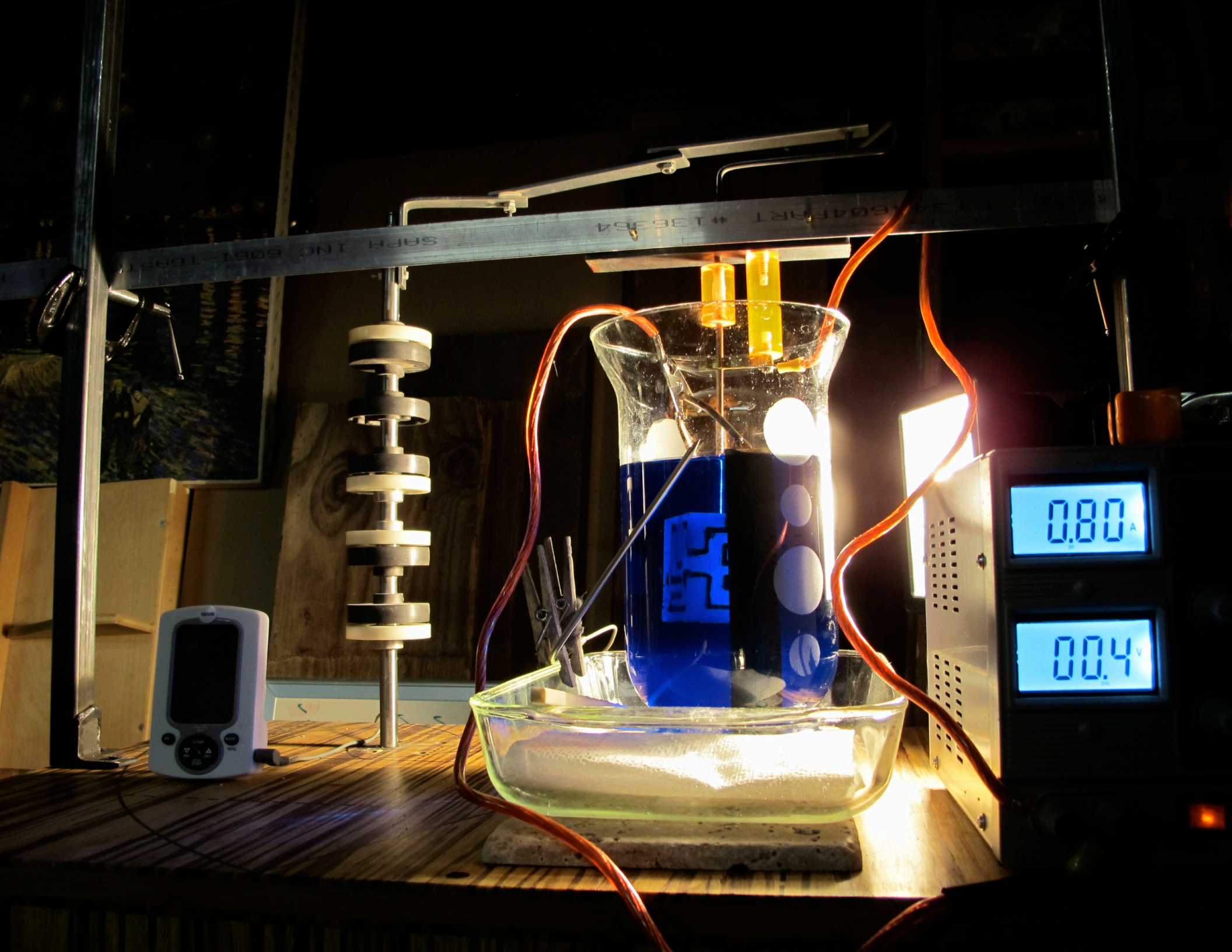




Concept sketch for three-dimensional, unicursal wire sculpture (left).
 Mathematically adjusted, transfigured Chartres labyrinth – study for large scale steel rod shadow-casting sculpture (right).



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).



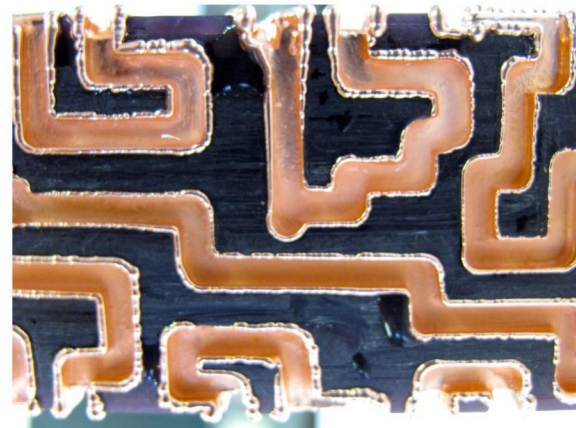
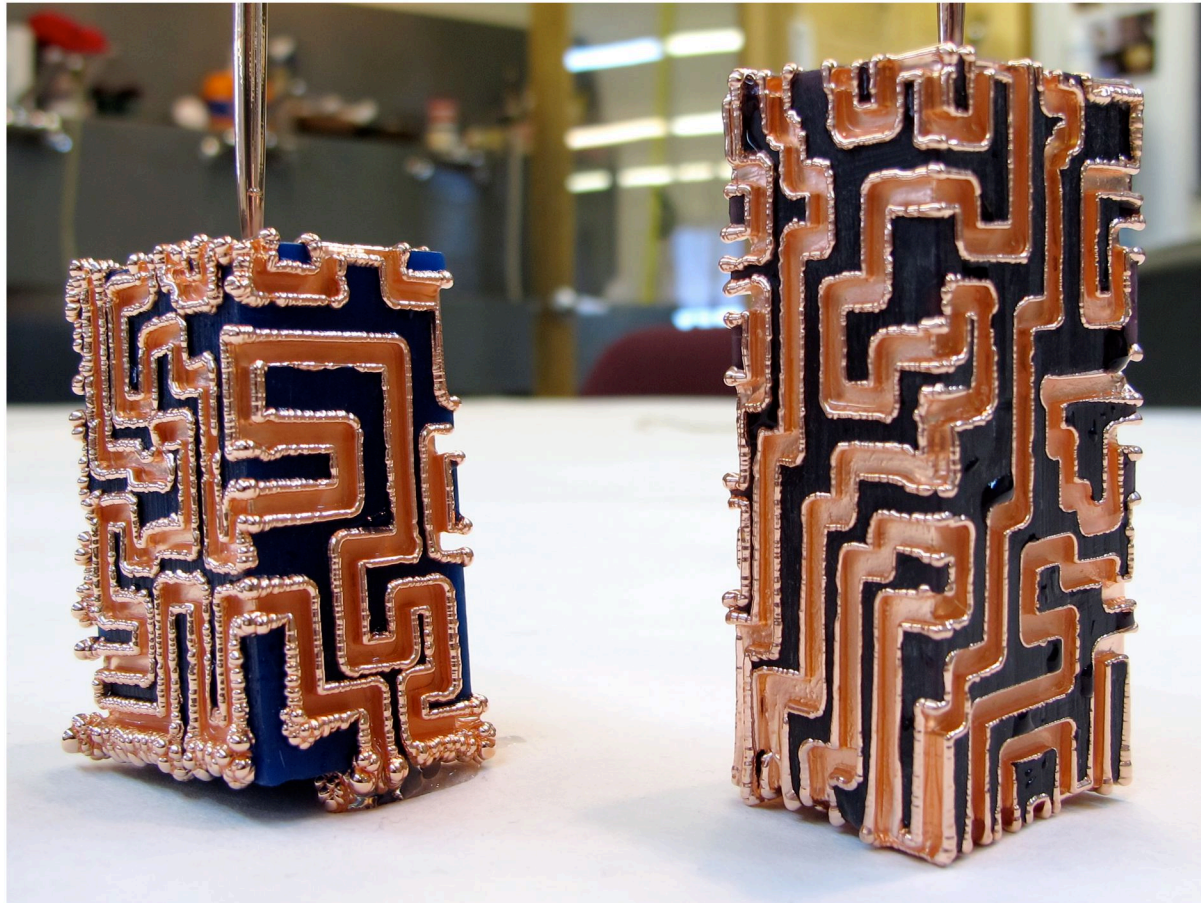
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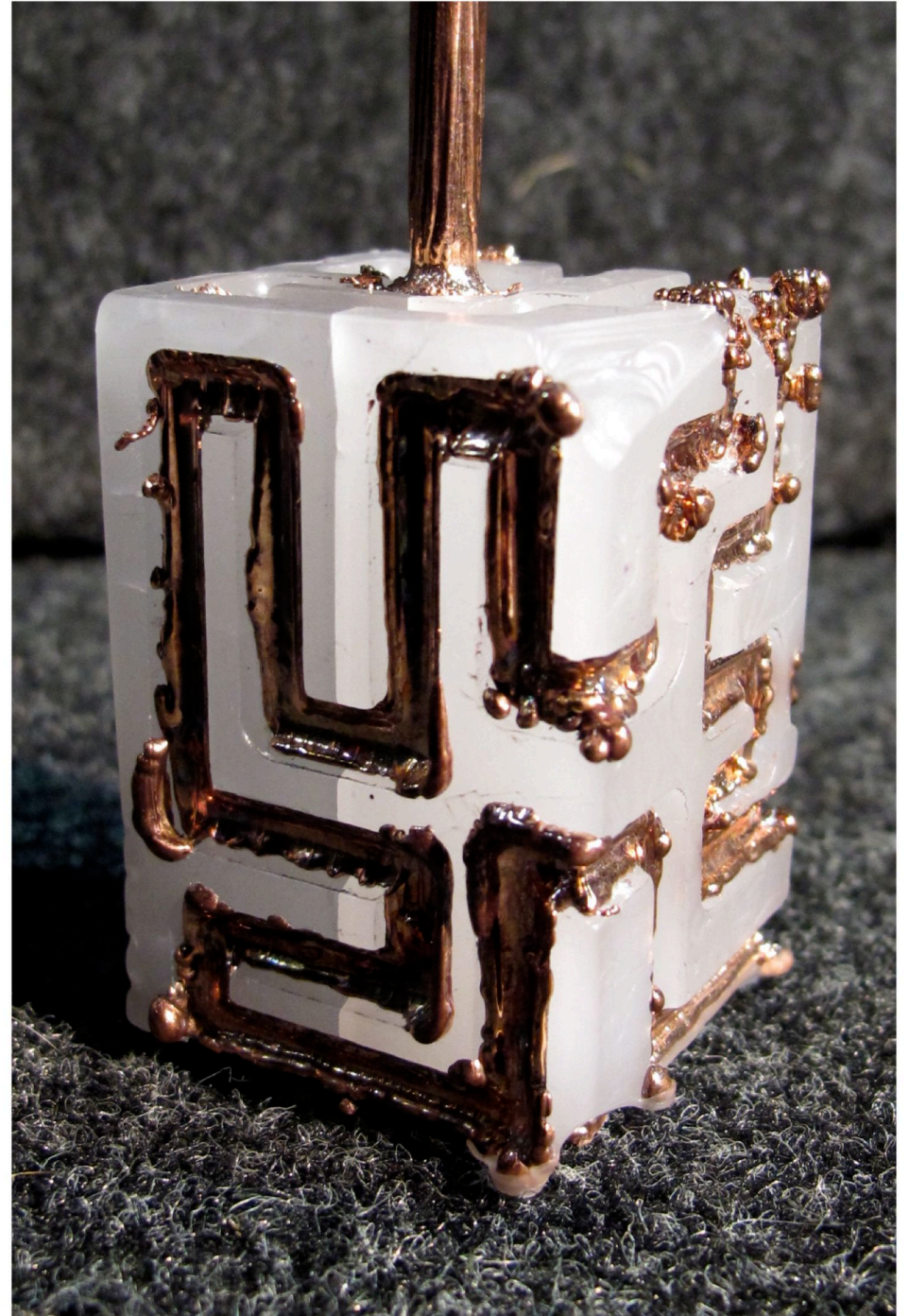
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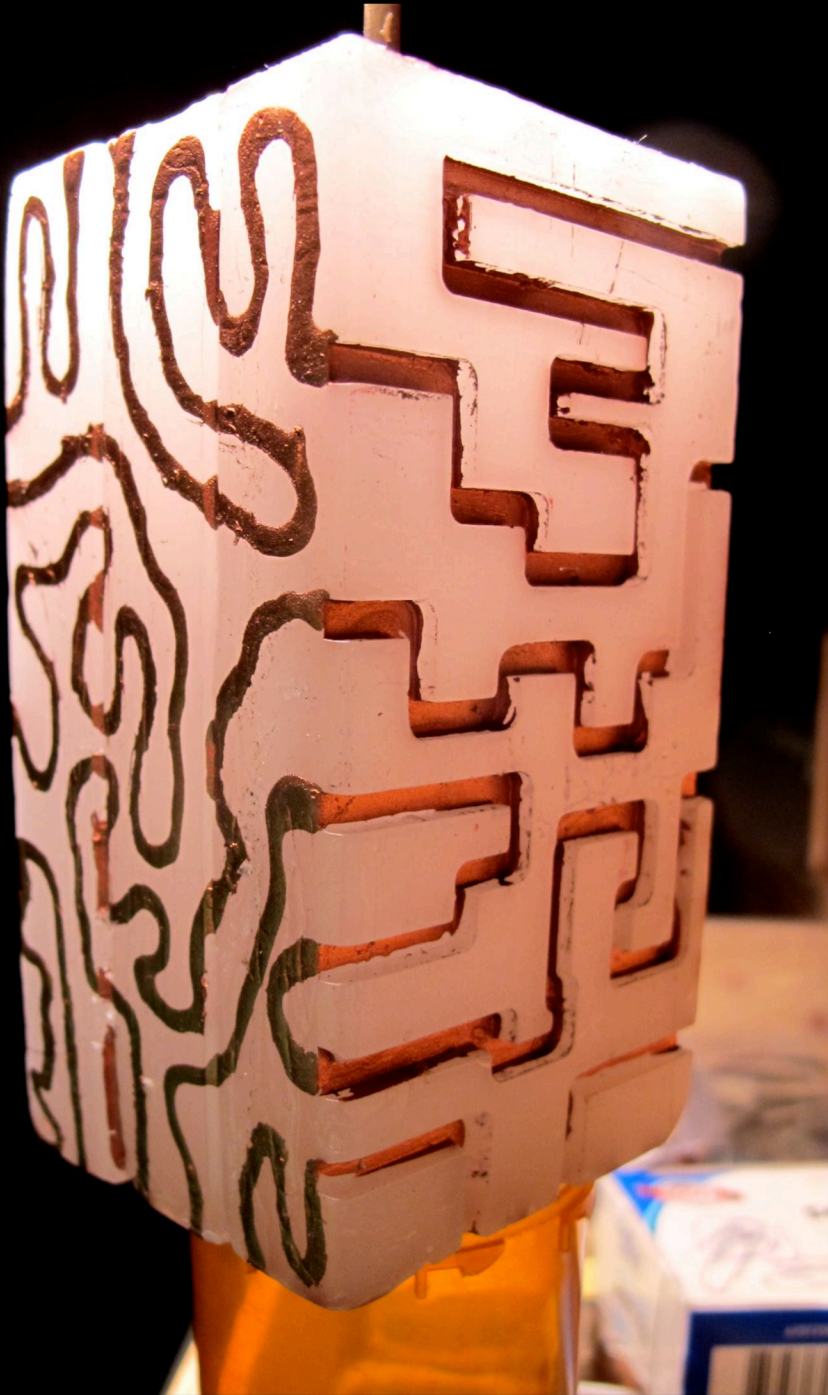
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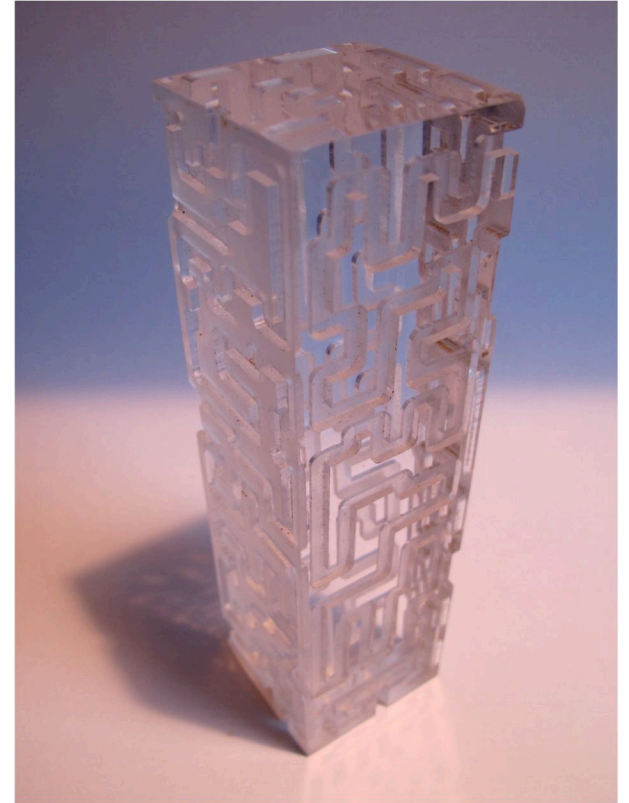
Examples of electroformed mandrels investigating different channel shapes and plating methods. 17



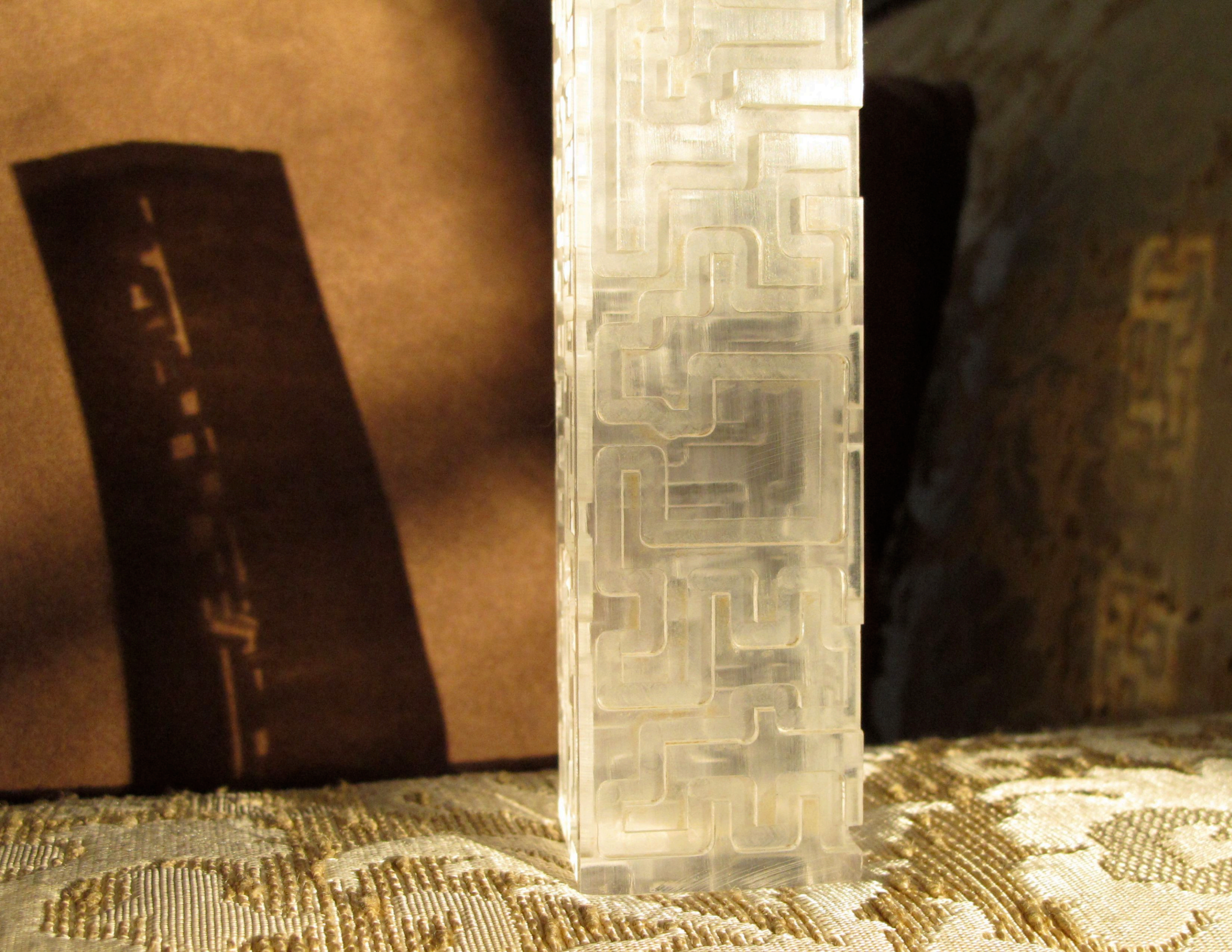


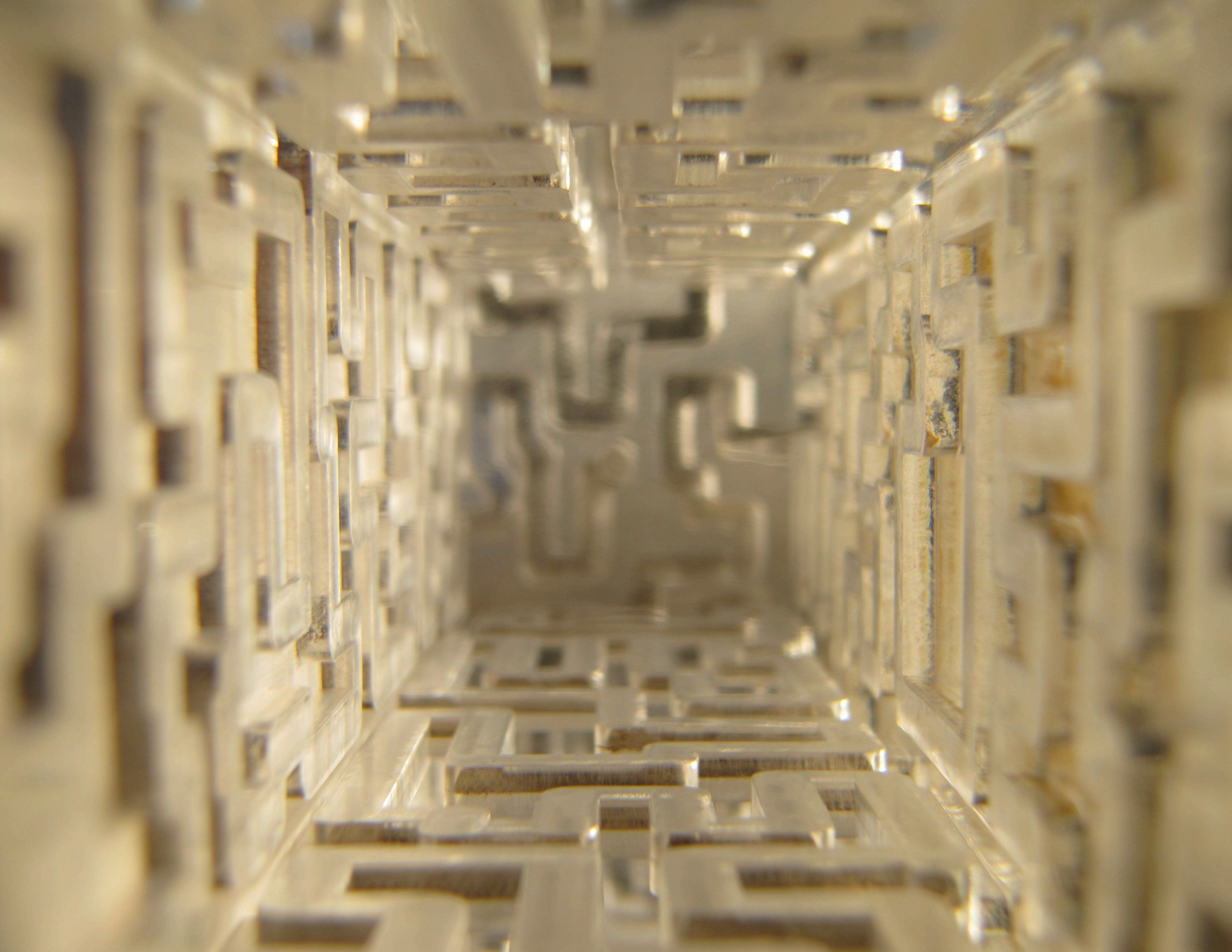
Controlled burn of wax. Heat from the flame created an antique patina.



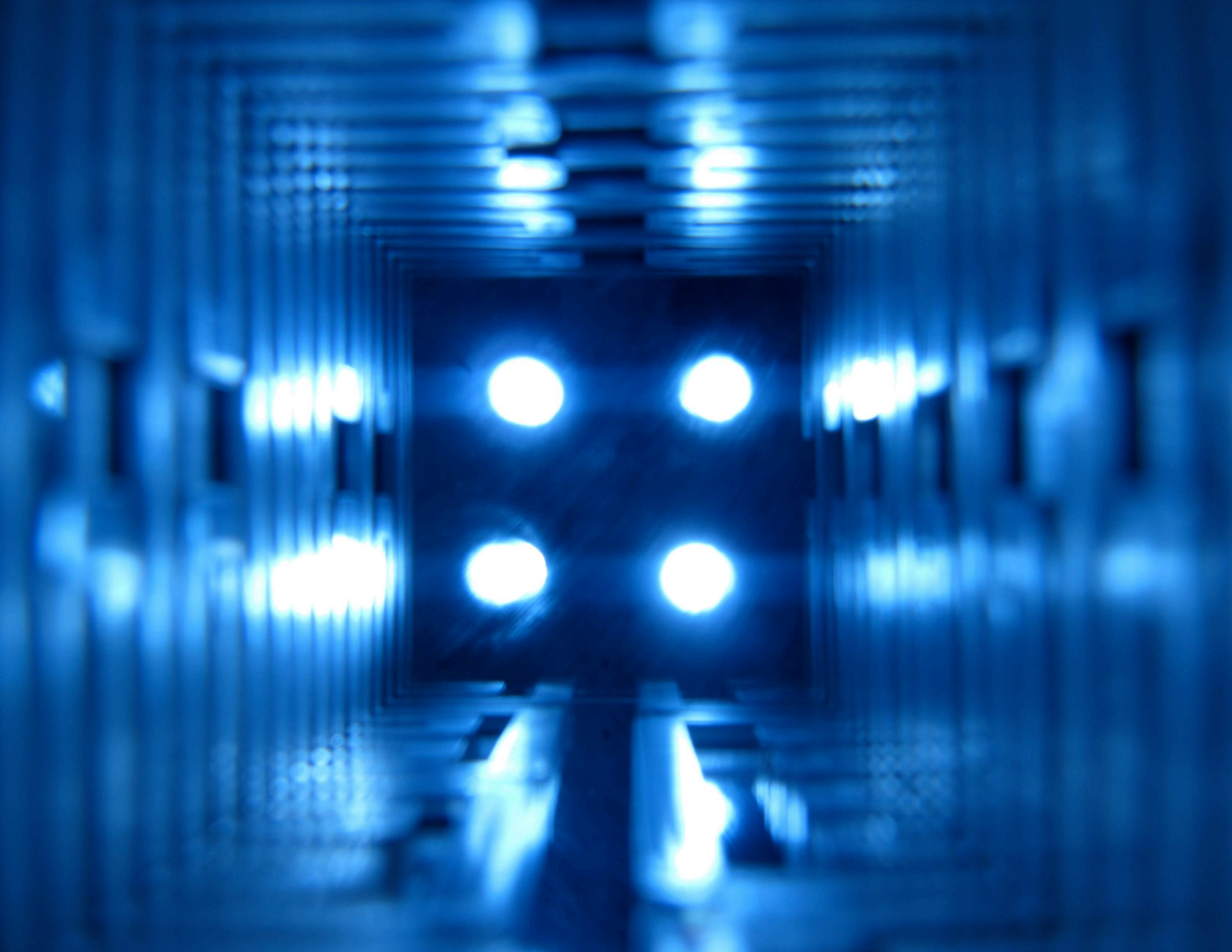


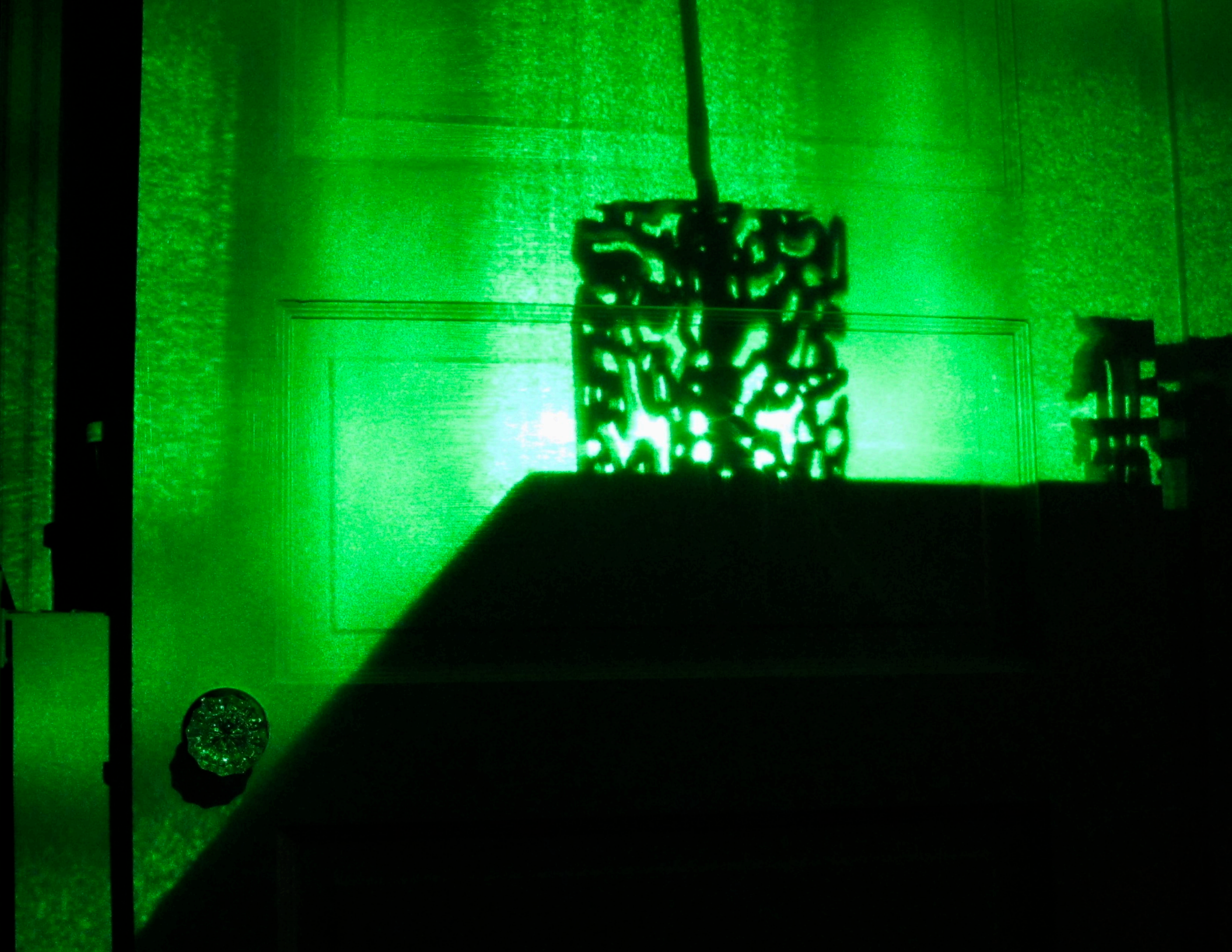
Series of three monolithic labyrinth sculptures from polished, then milled, acrylic.

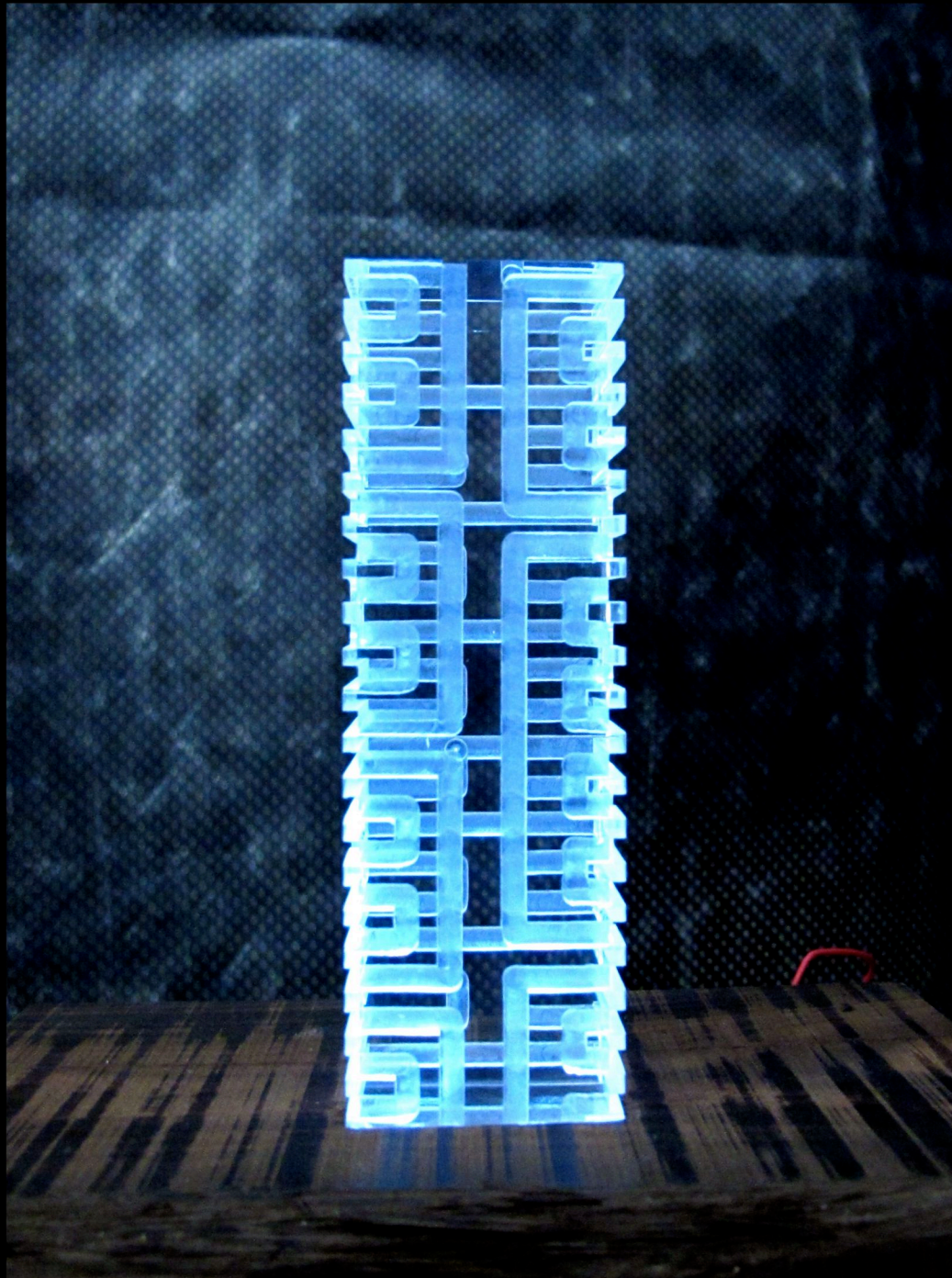










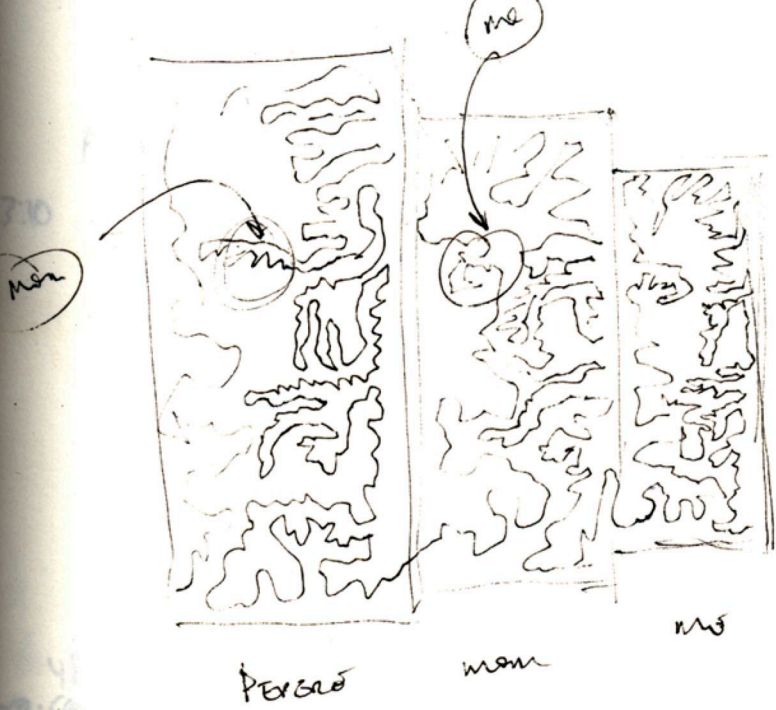


Investigations with light. Copper sculpture illuminated externally with a 532nm @ 10mW laser (facing) and acrylic piece lit internally with LEDs (above).

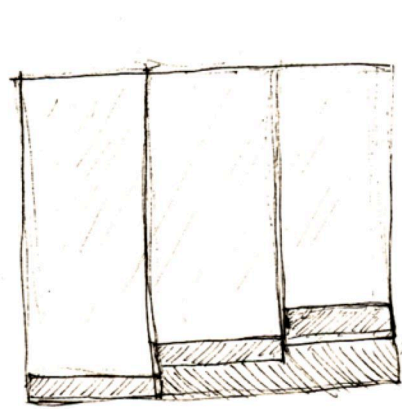




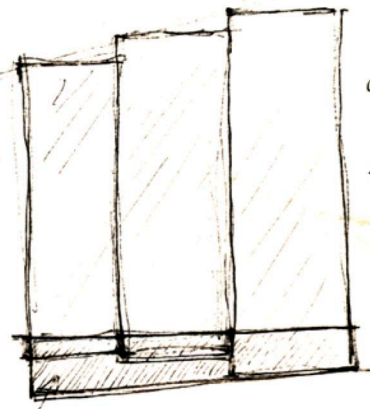
Transdimensionalized labyrinthine projection portrait of President Obama from a two to a three-dimensional form.



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



front

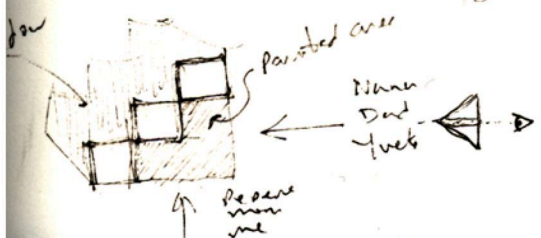


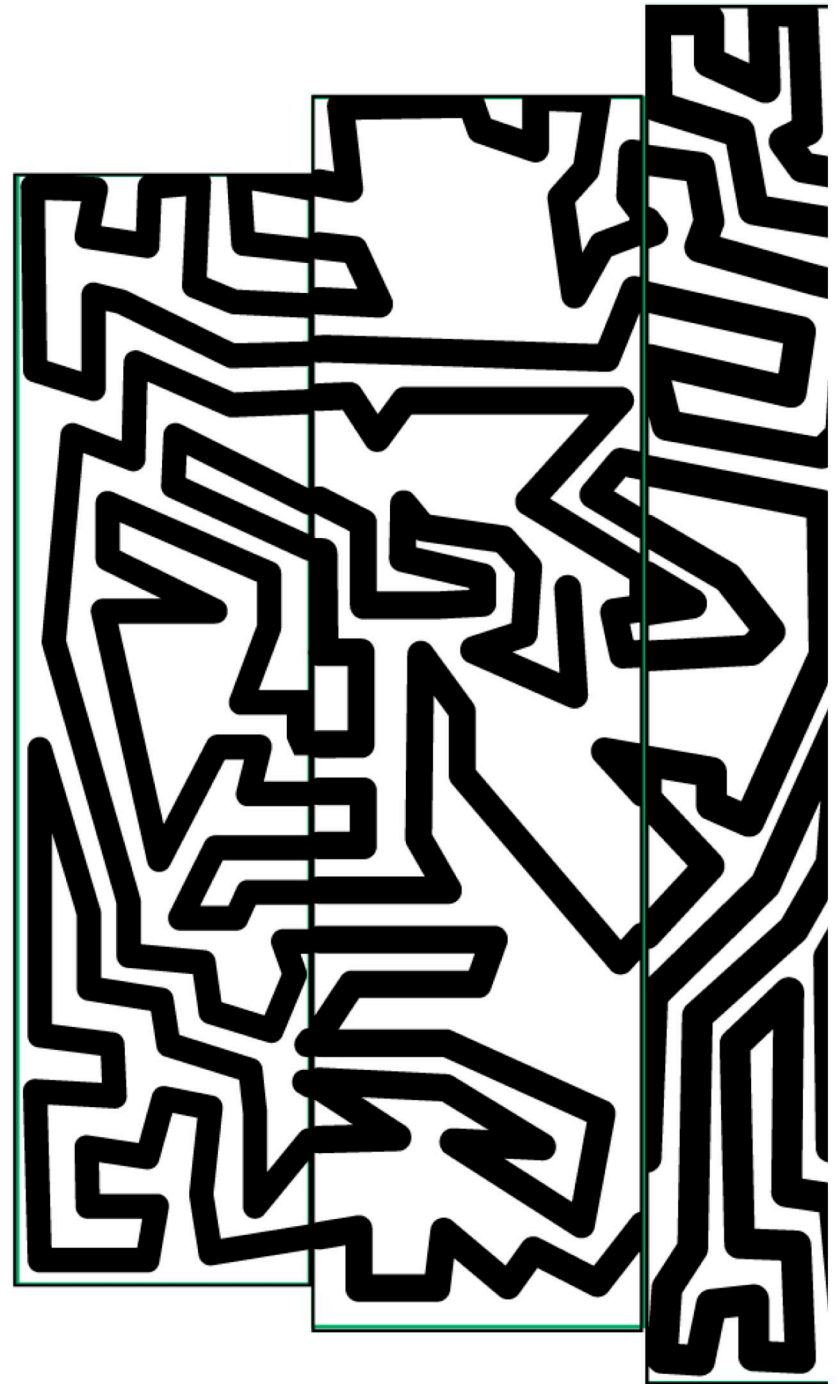
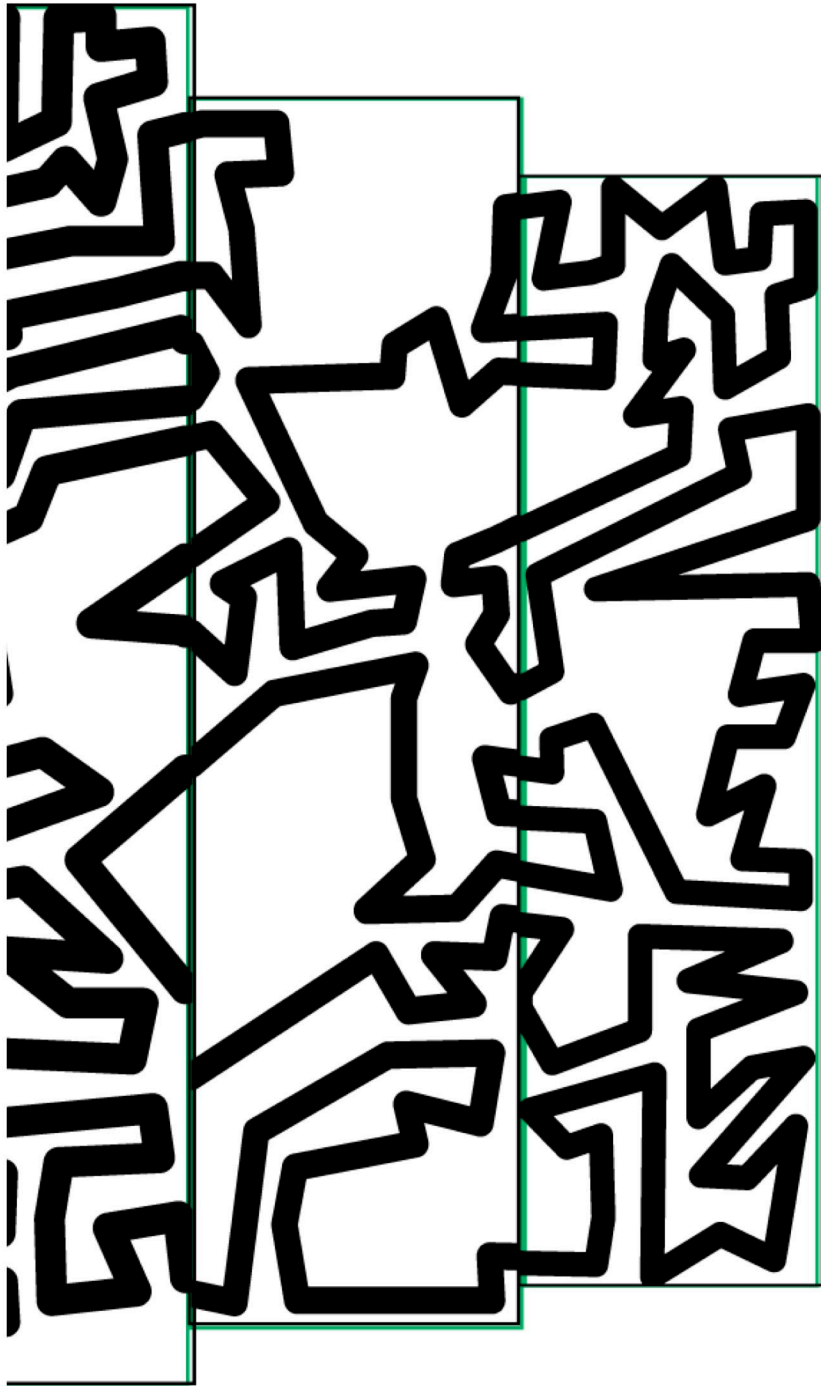
side

Mandibles
 arranged so as to
 appear plane
 from two sides.

Painted
 pedestals
 and ground
 visually unity
 this area. Convert
 colors to black & white

visually
 unity bases
 with painted
 area on
 ground.



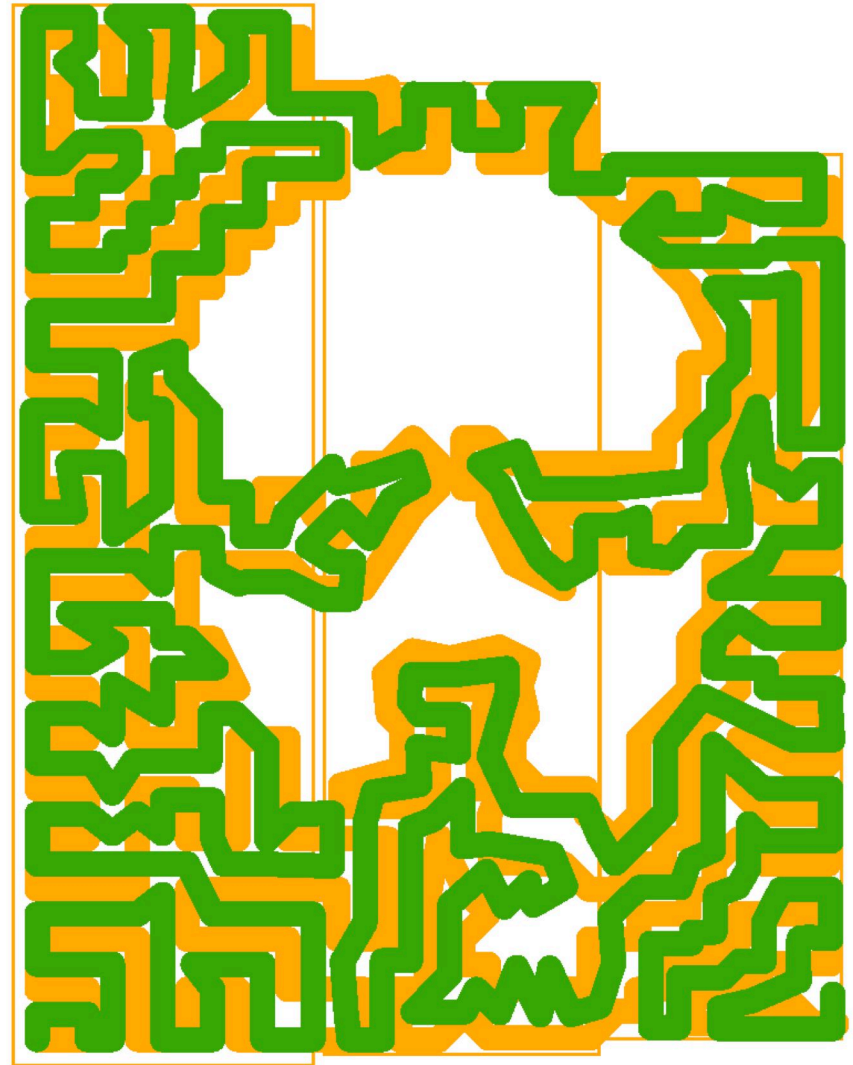
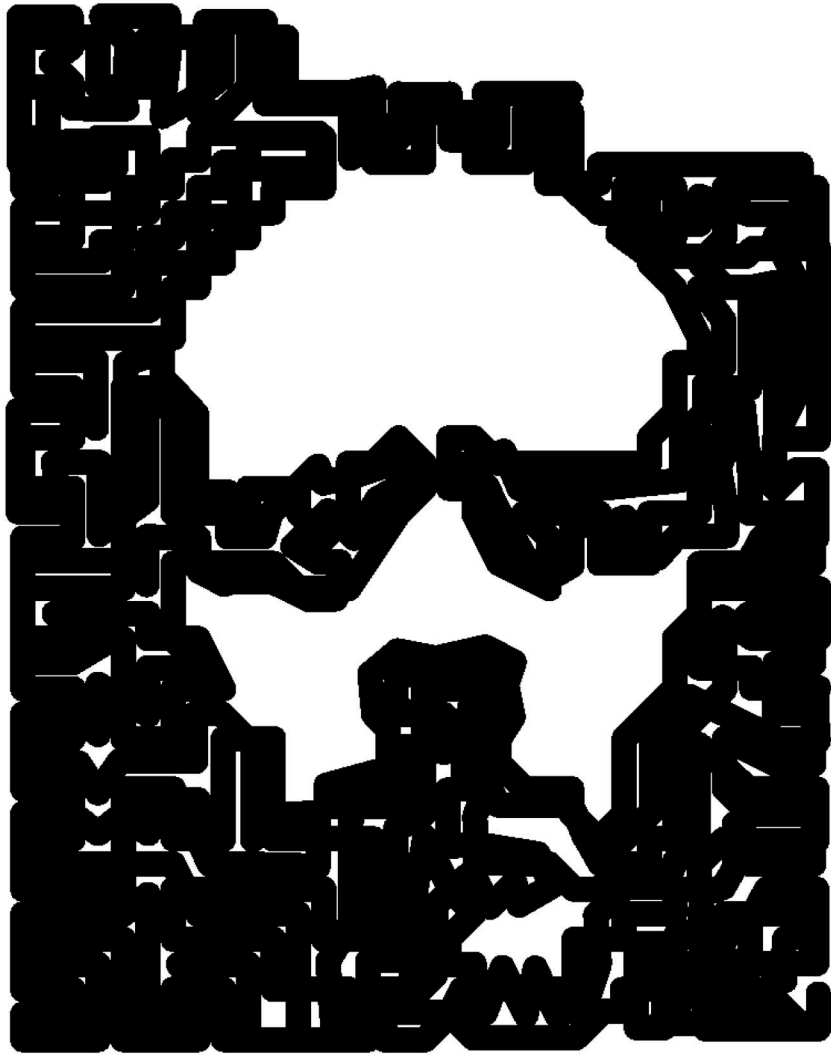


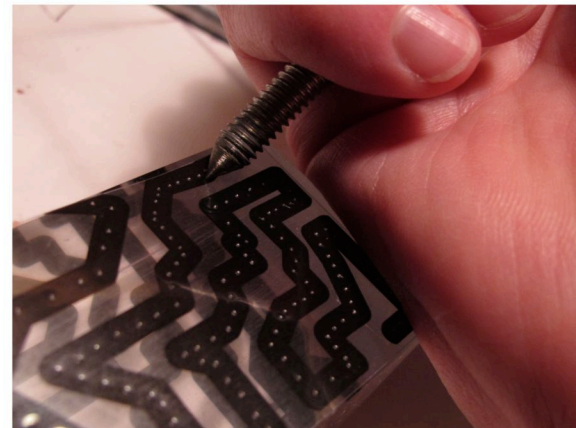
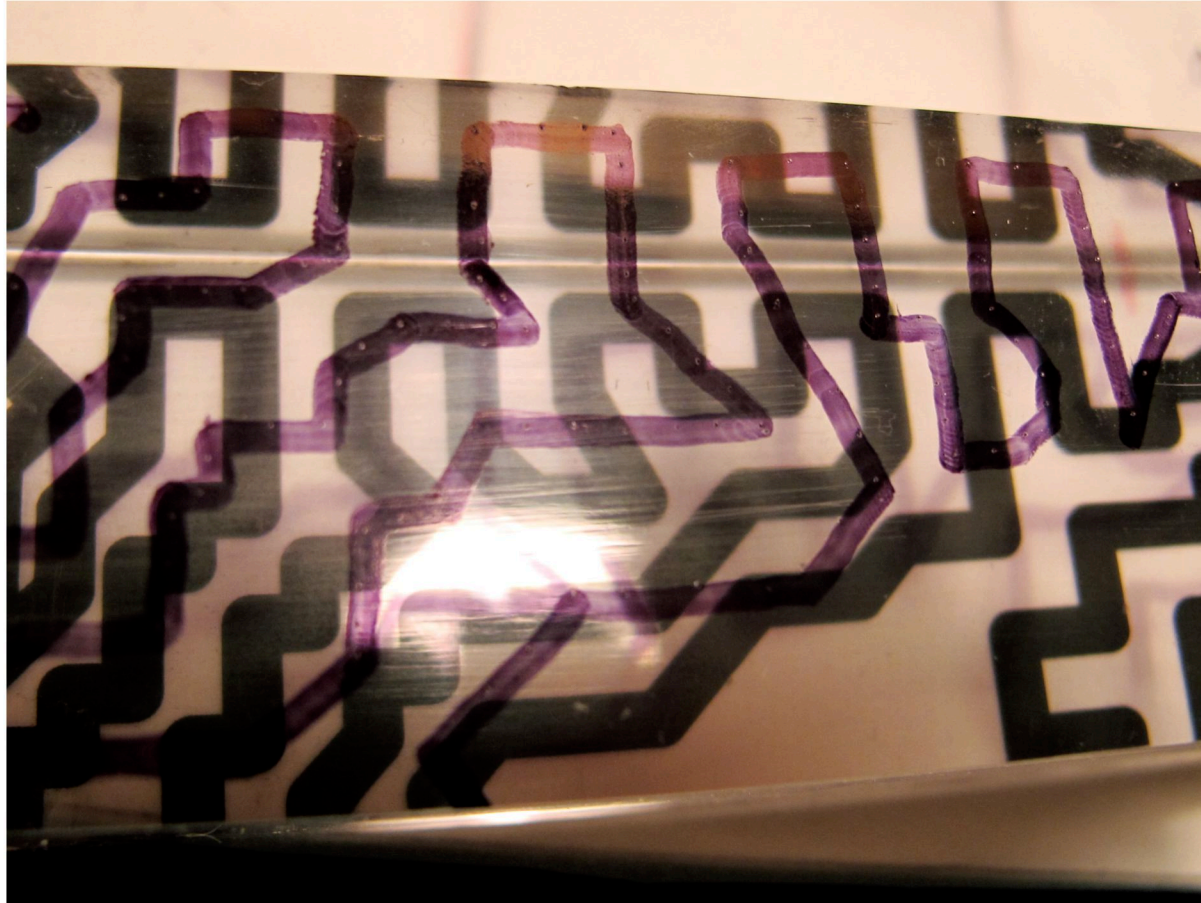
Concept sketch of Transdimensional Manifold Array Labyrinthine Projection (TMALP) sculpture with three fractal-based labyrinths (facing page).
Labyrinth pattern for test TMALP sculpture in milled 6" acrylic (above).Labyrinth pattern for test TMALP sculpture in milled 6" acrylic.



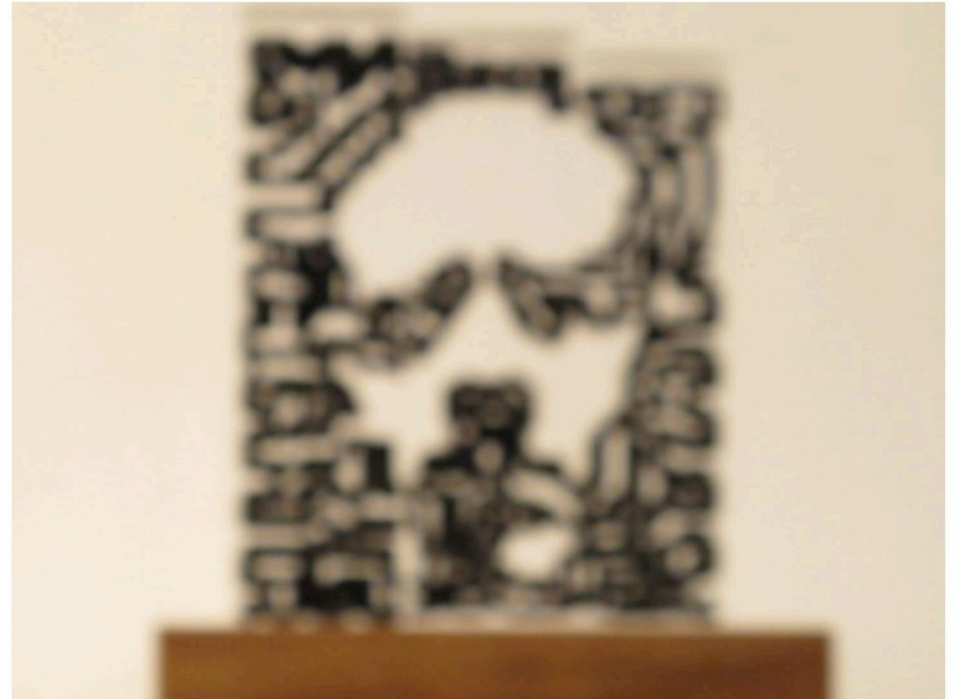
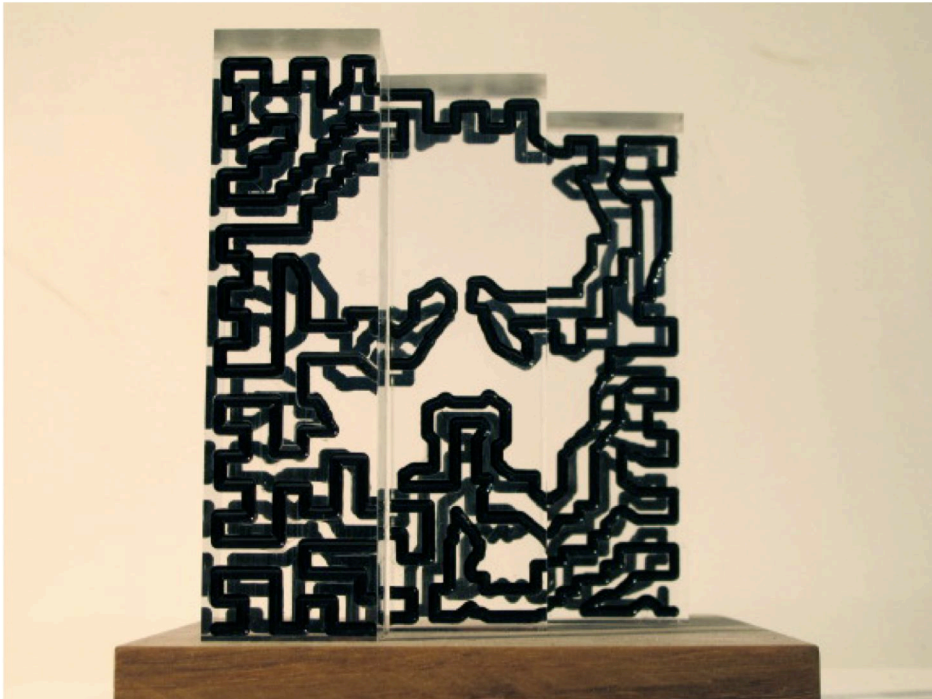


Closeup photograph of the first TMALP featuring an image called XIGHTheD (facing page). Demonstration of Gombrich's "Etcetera Principle" which states that the human brain reduces small, repetitious details into a wash of tone (above).

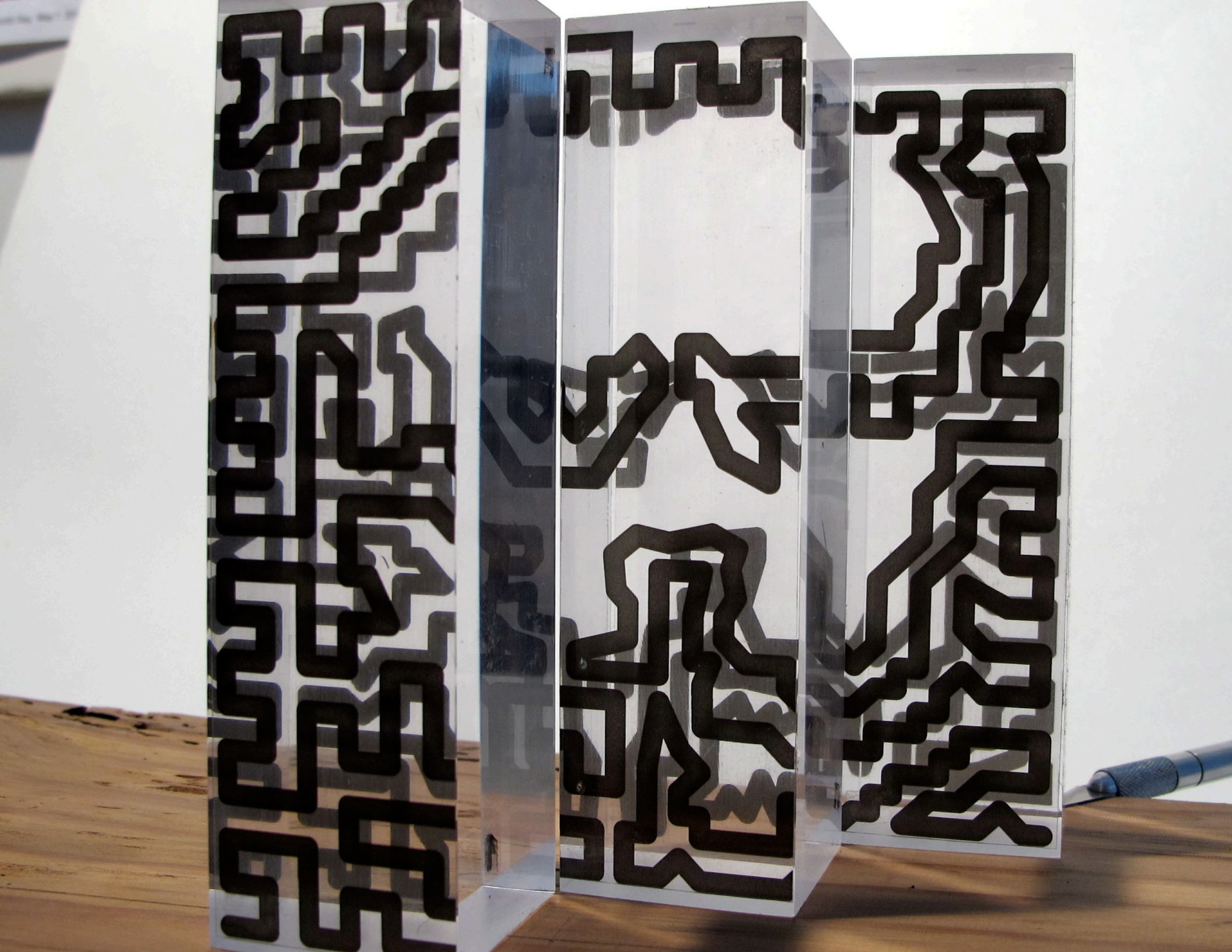


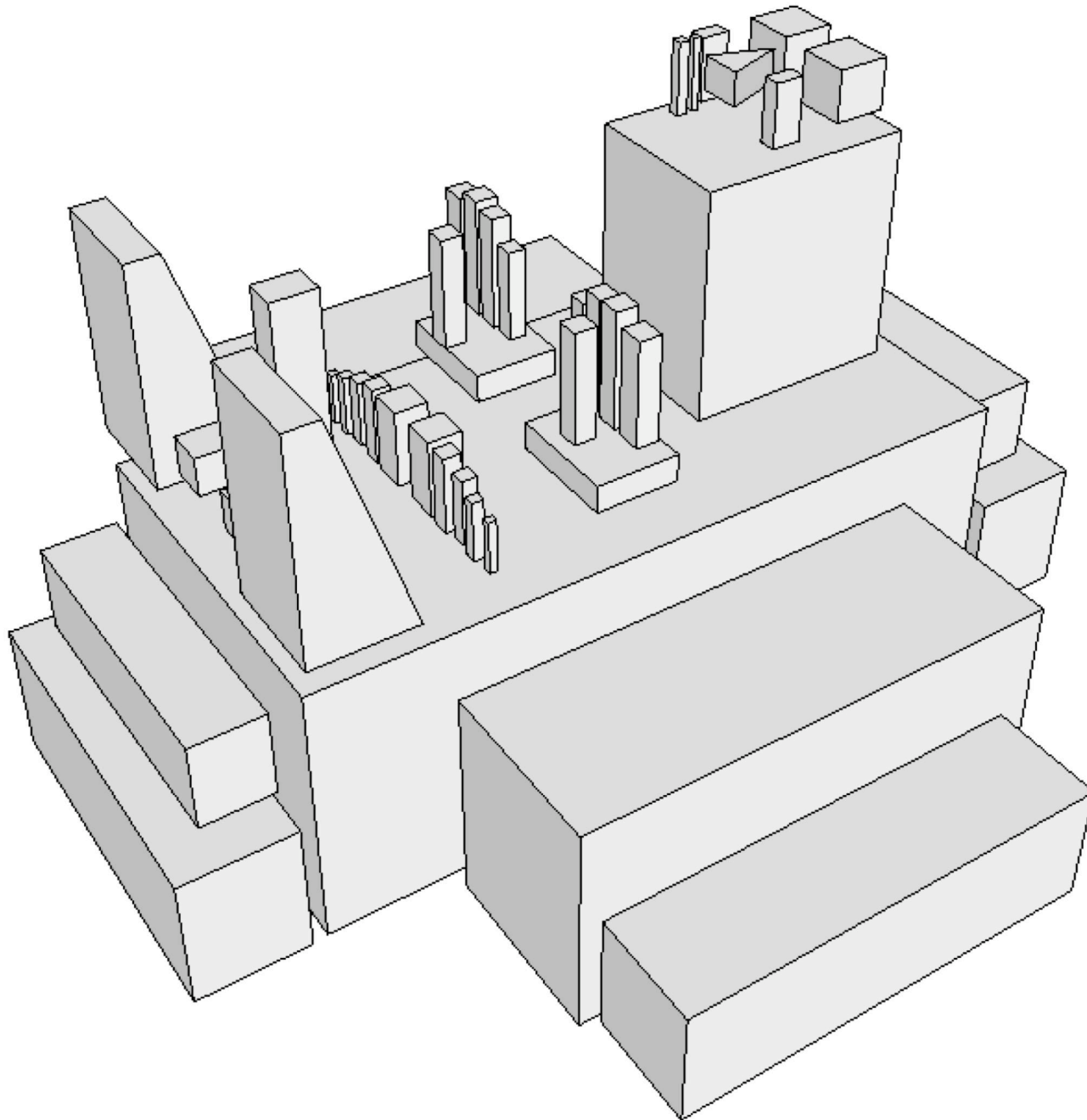


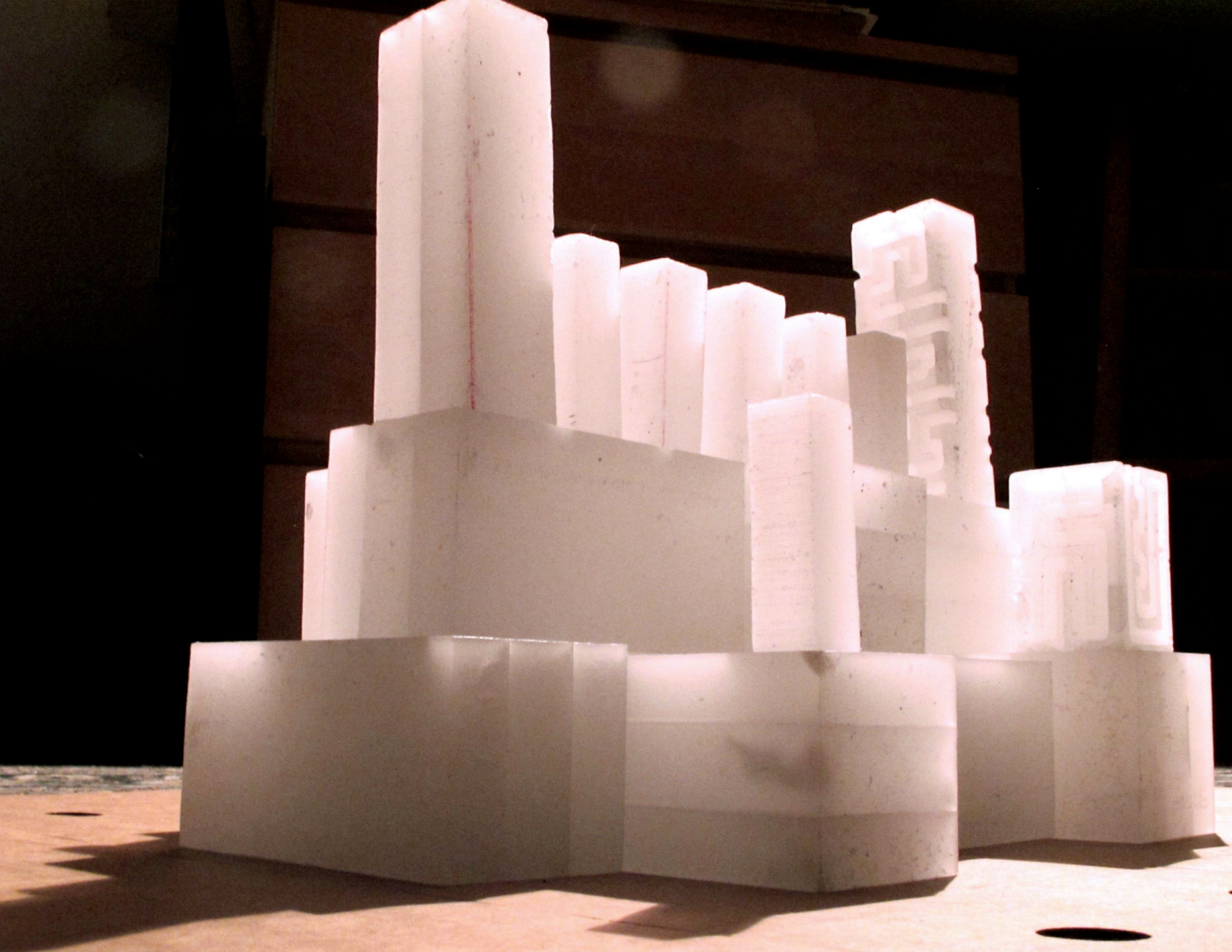
After printing individual cartoons for each surface, labyrinth pattern is marked into surface with a scribe, then impressions connected with a Sharpie marker.

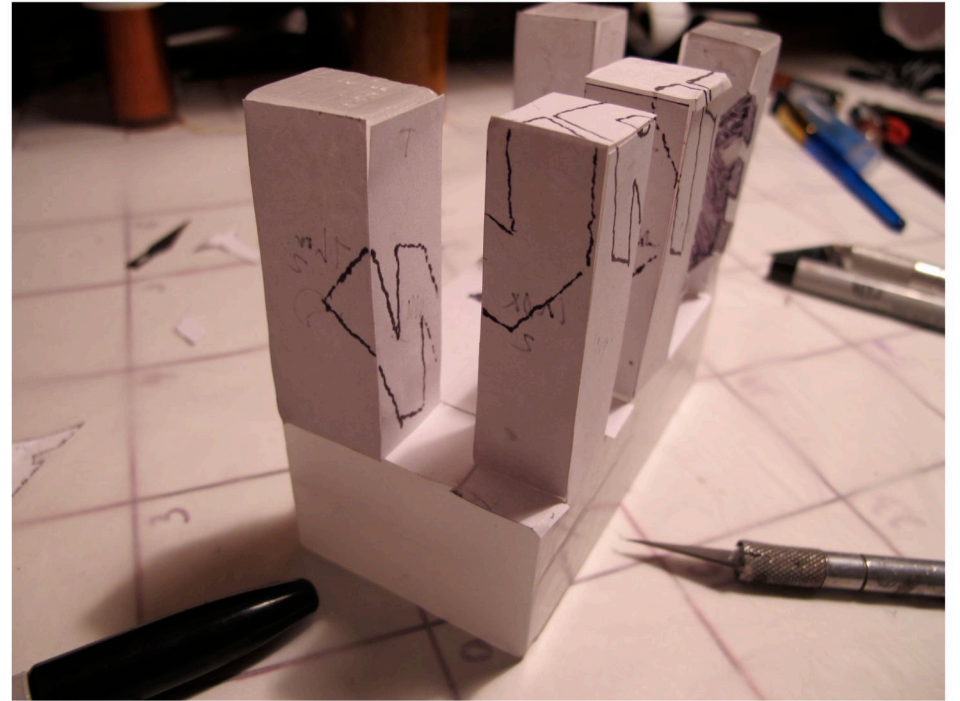
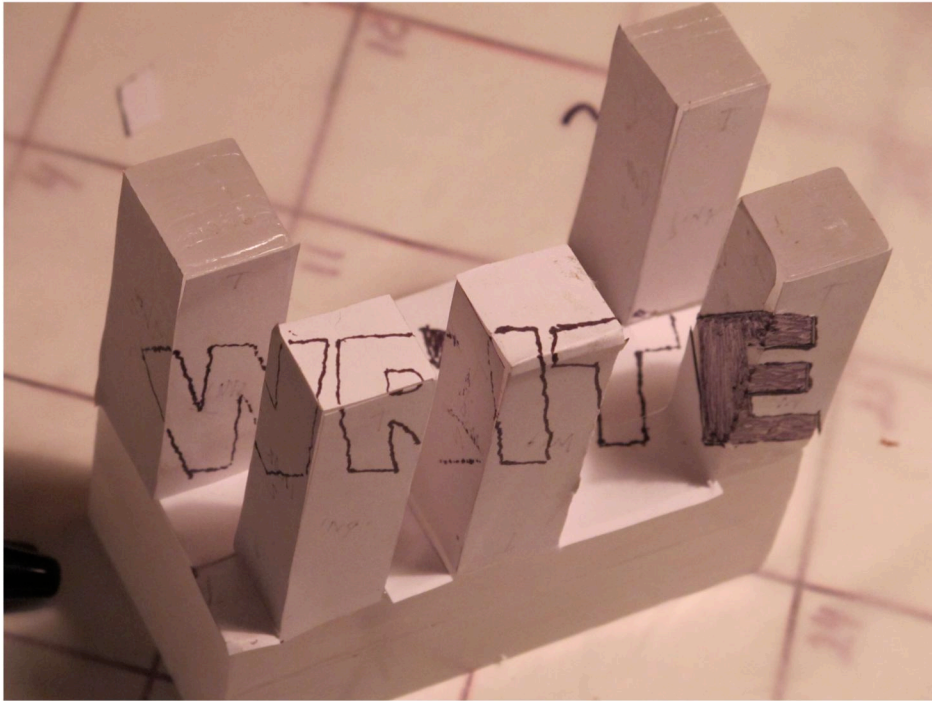


Two favorably oriented views of TMALP 2 reveal portrait (above) and viewed from an angle (facing page).

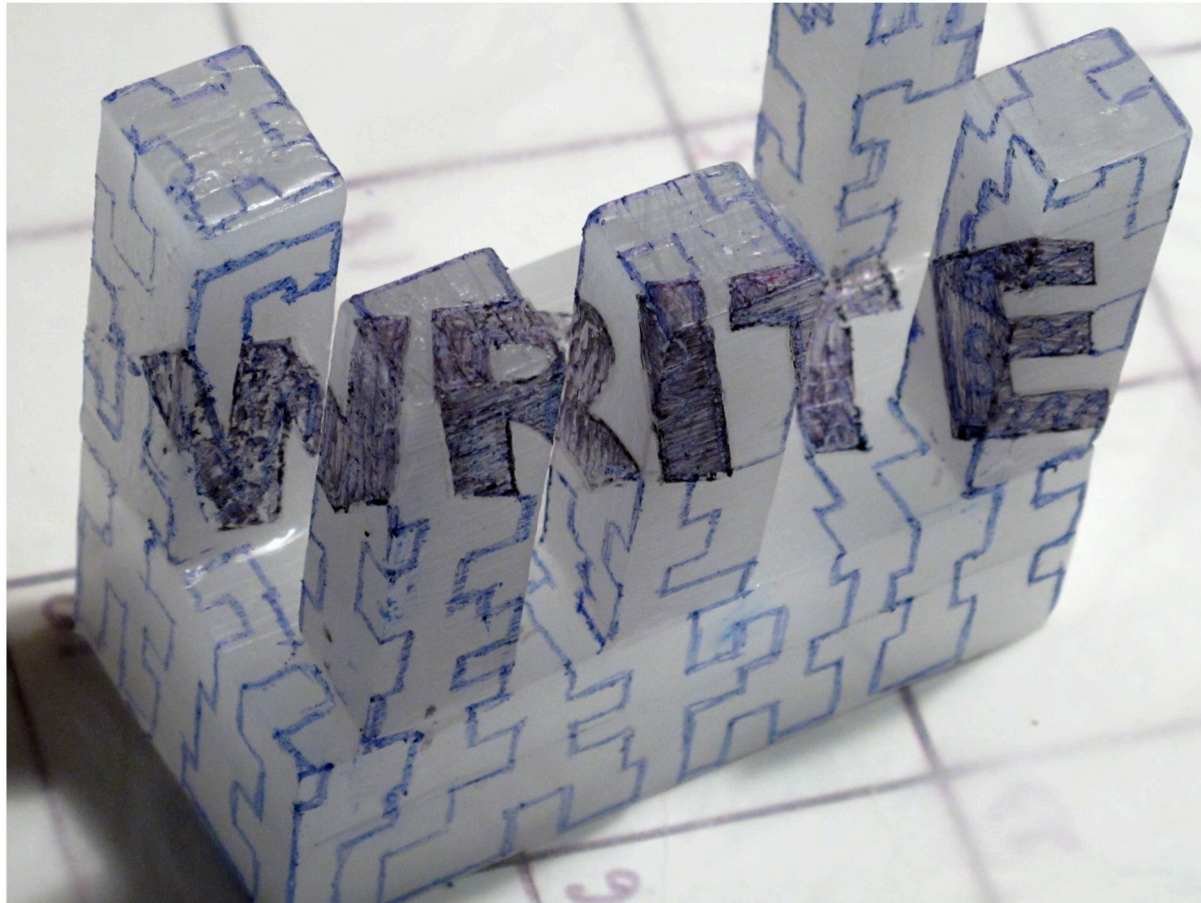




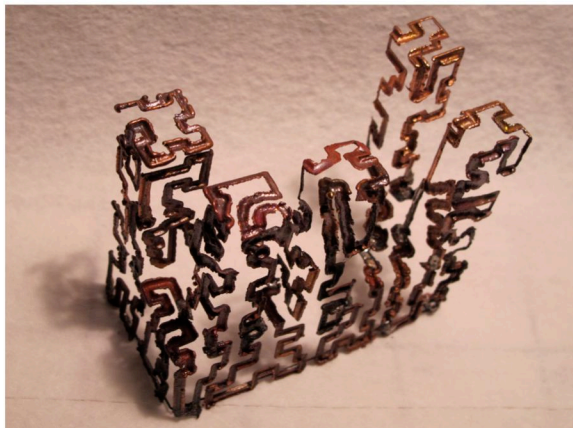
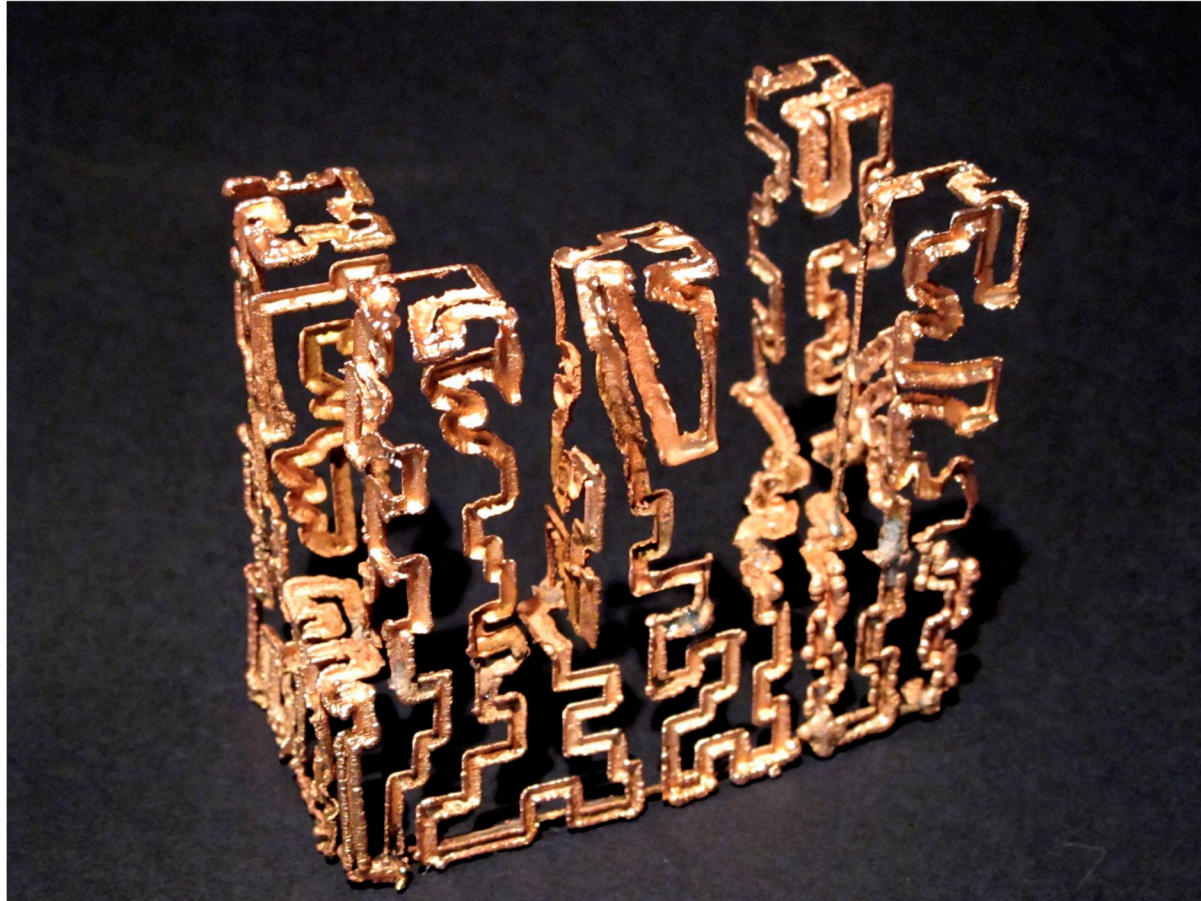




Paper-clad wax forms allow for demarcation of text over multiple facets.



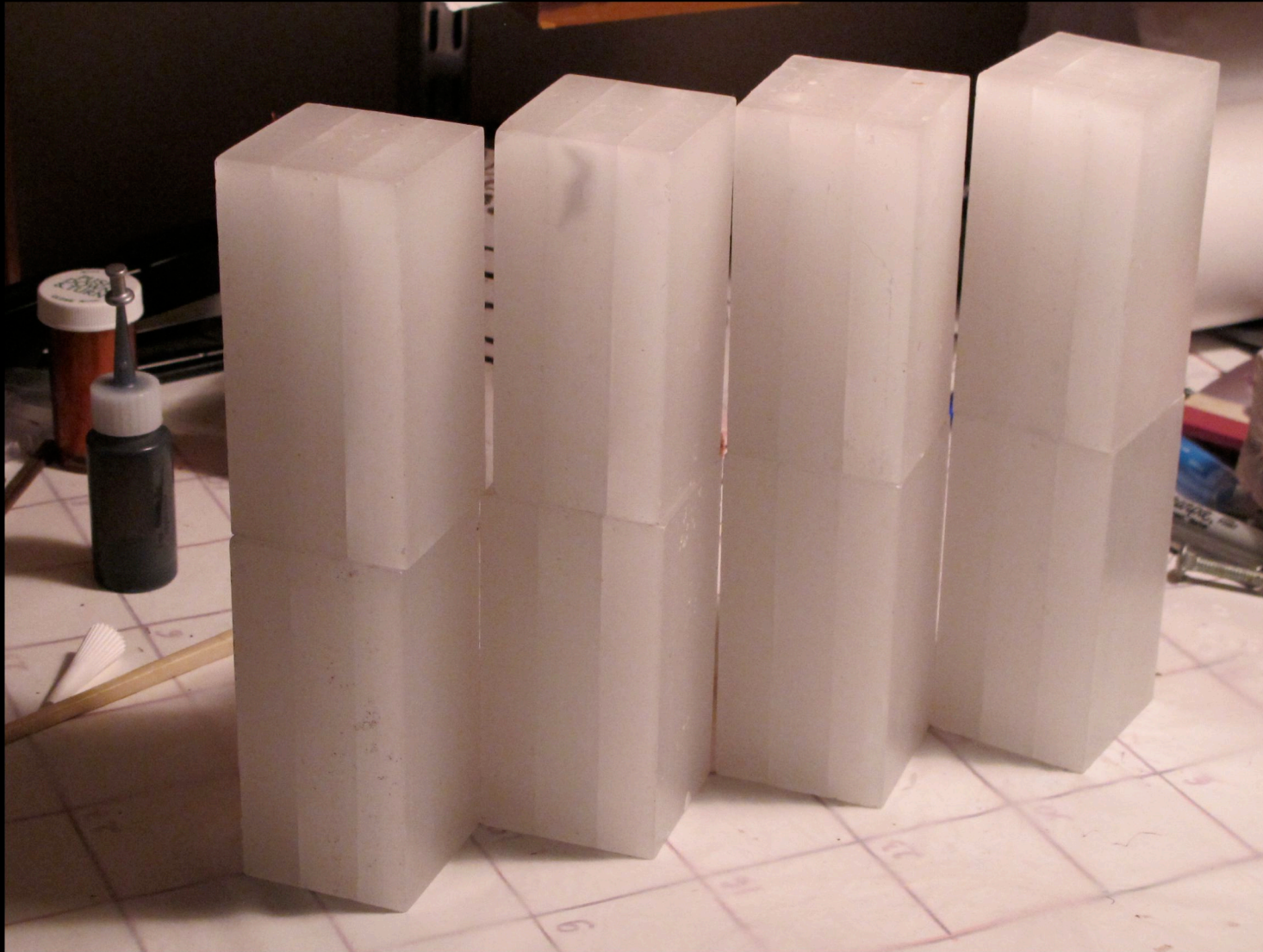
Text outlines (bottom) and full labyrinth pattern (top).



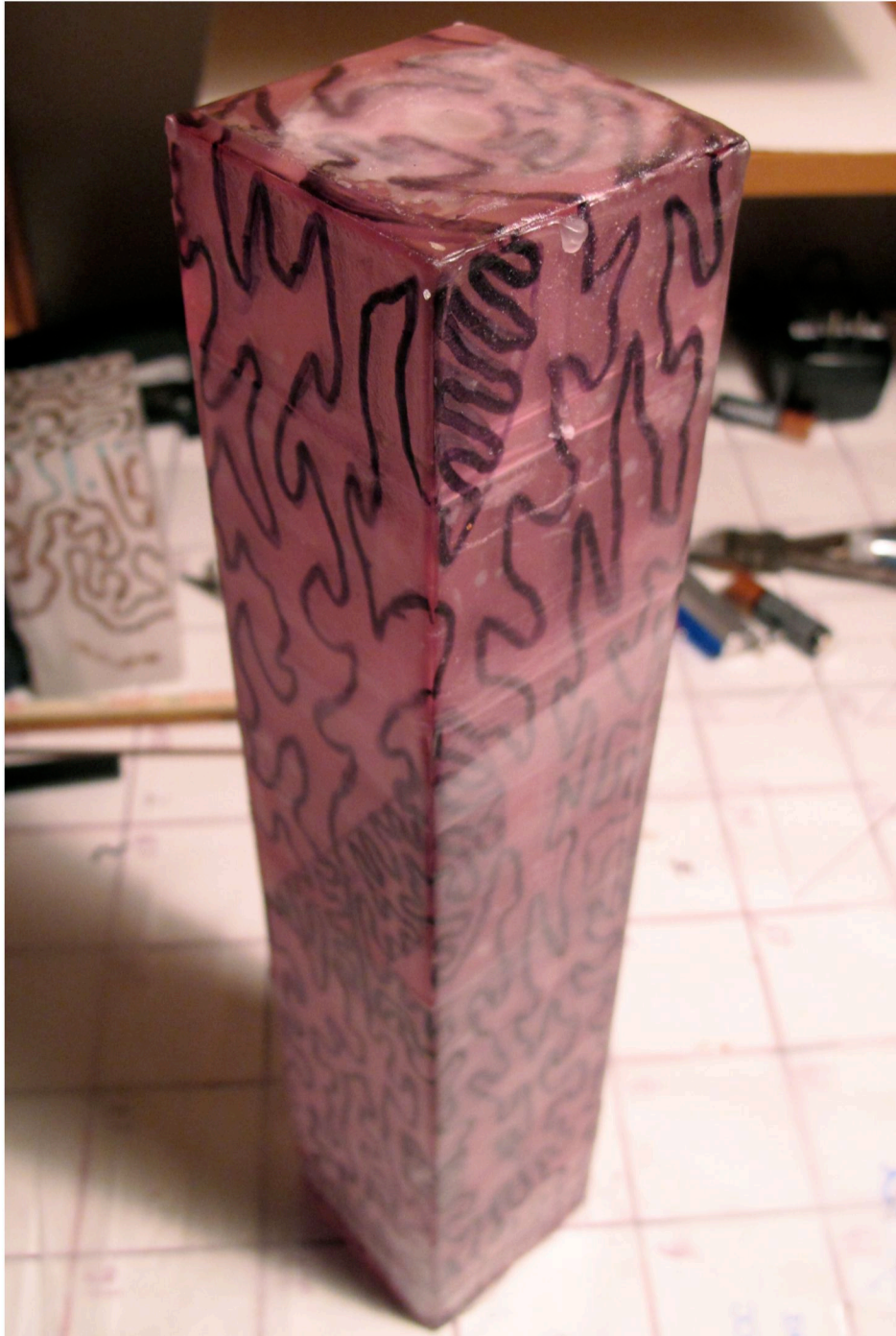
Six individual substructures for sculpture after electroforming prior to wax burnout (left).
Finished sculpture titled WRITE Hand (above and detail on facing page).







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.



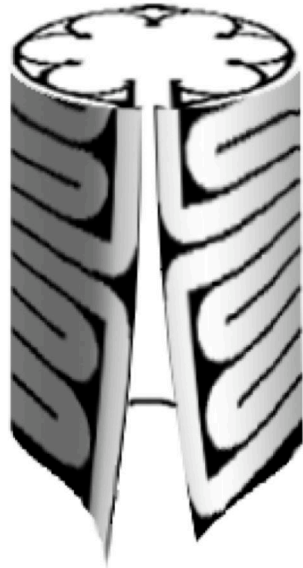
Wax mandrel for *Labyrinth 110501* after milled and painted channels. Note multiple electrodes to promote conductivity (left). Same piece after electroforming - wax melted away not burned (right).



1



2



3

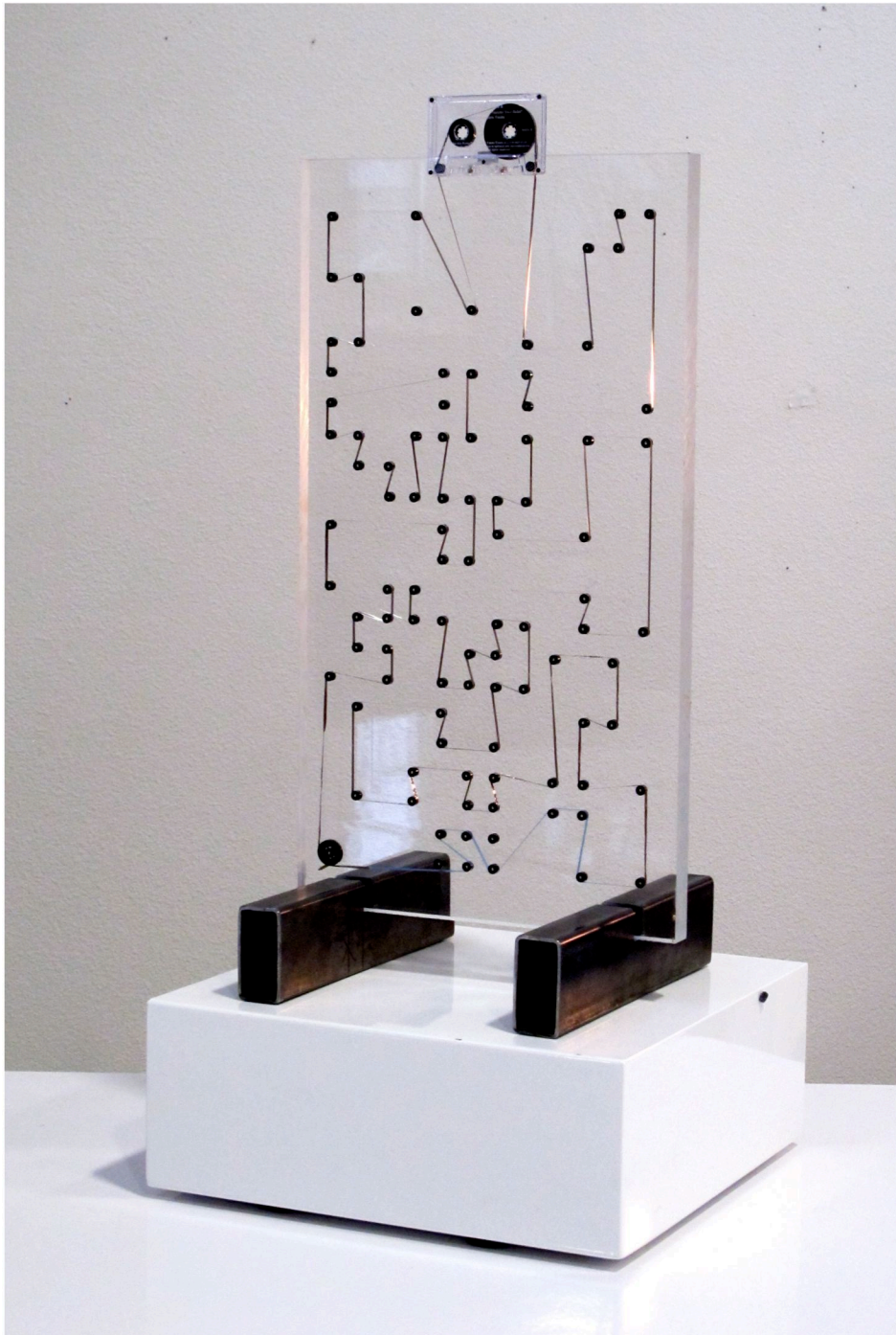


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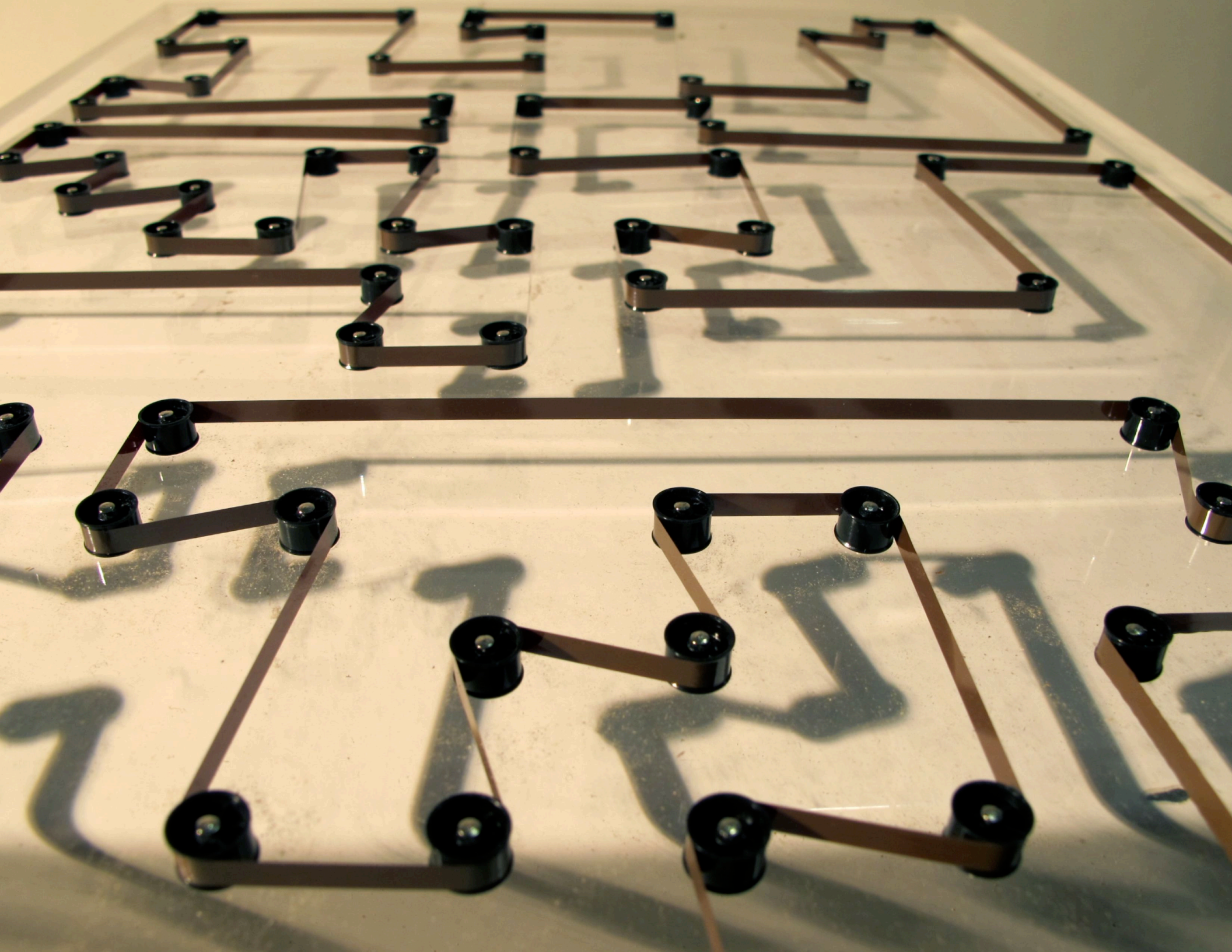


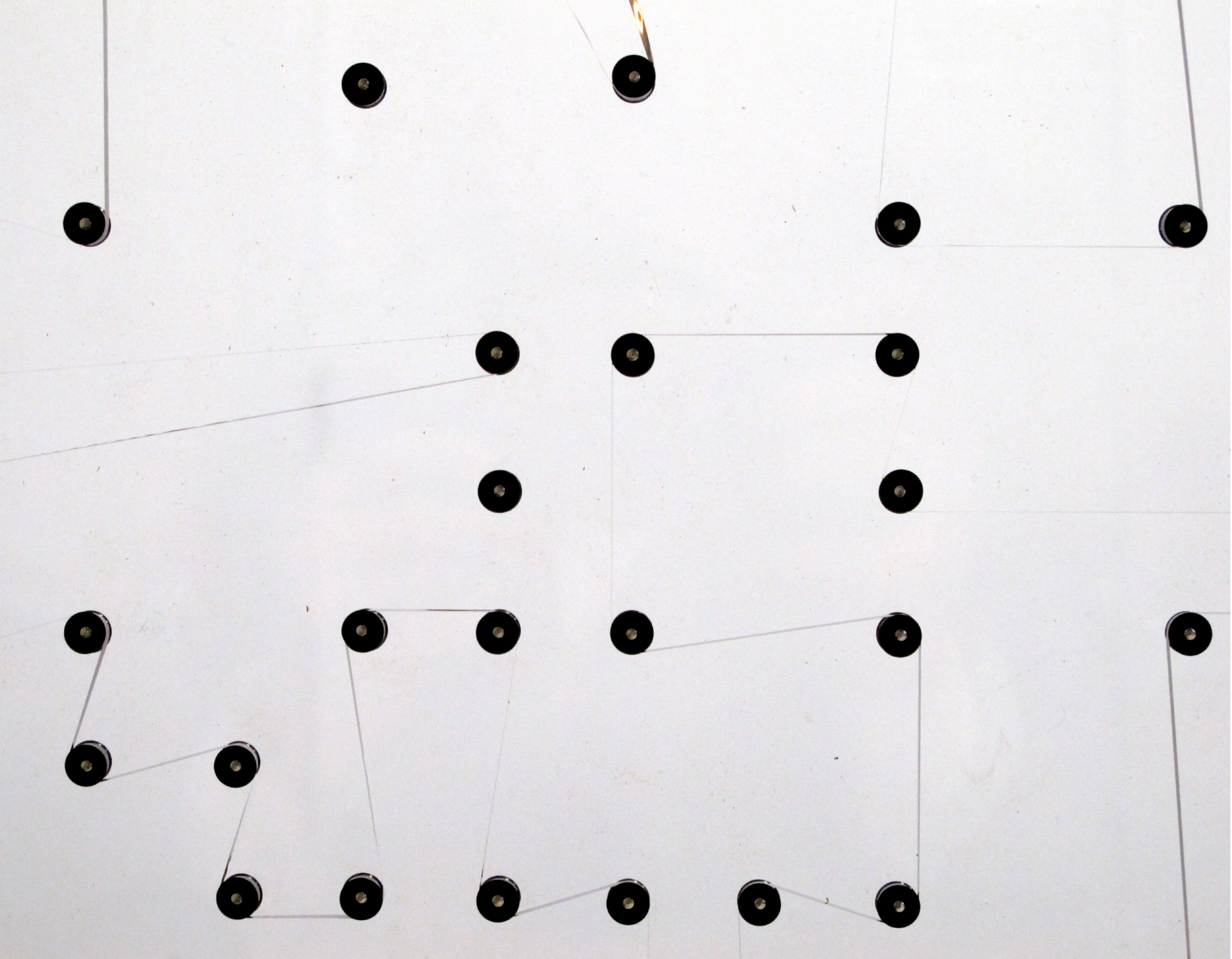
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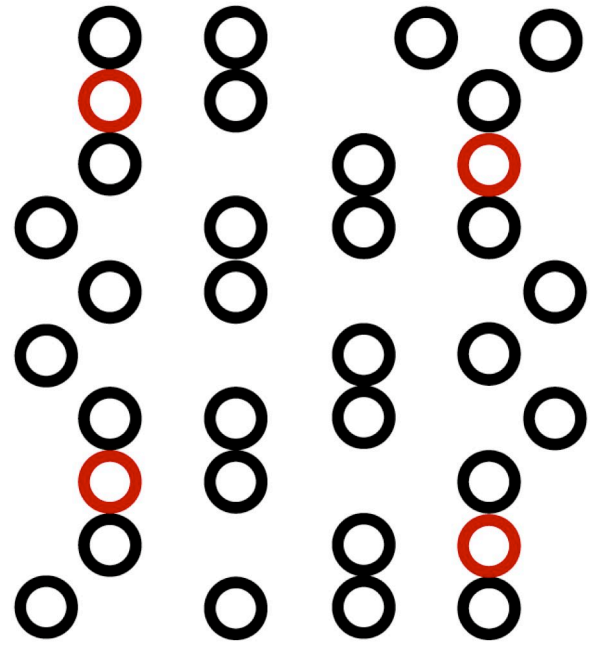
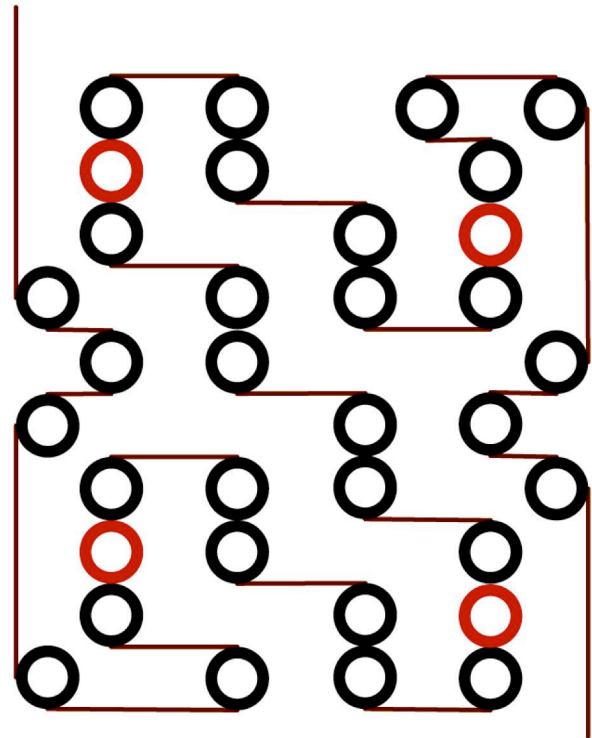
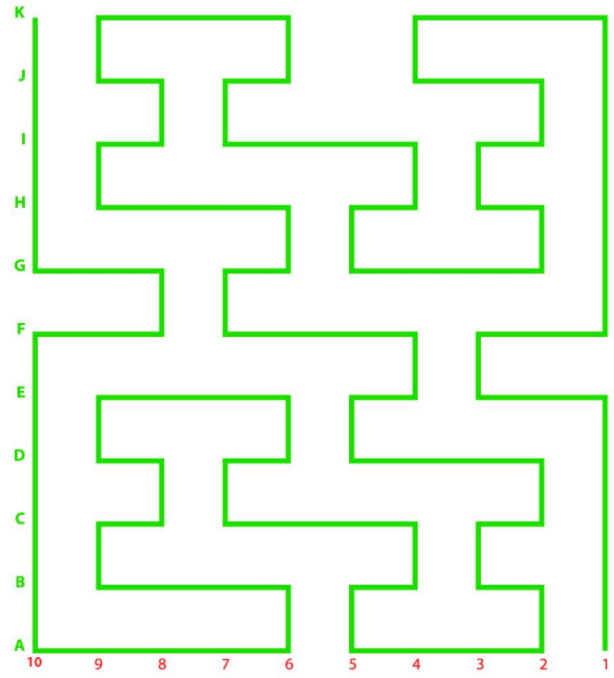
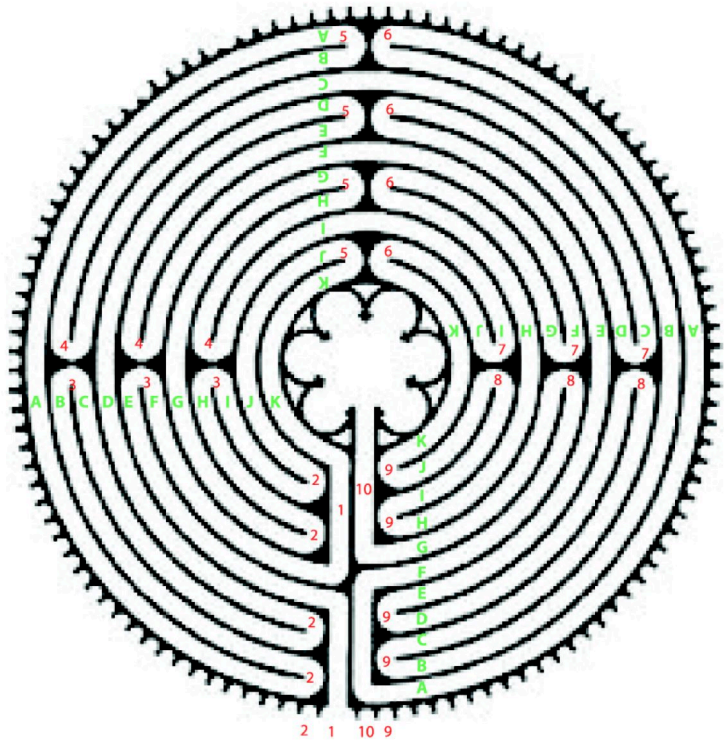


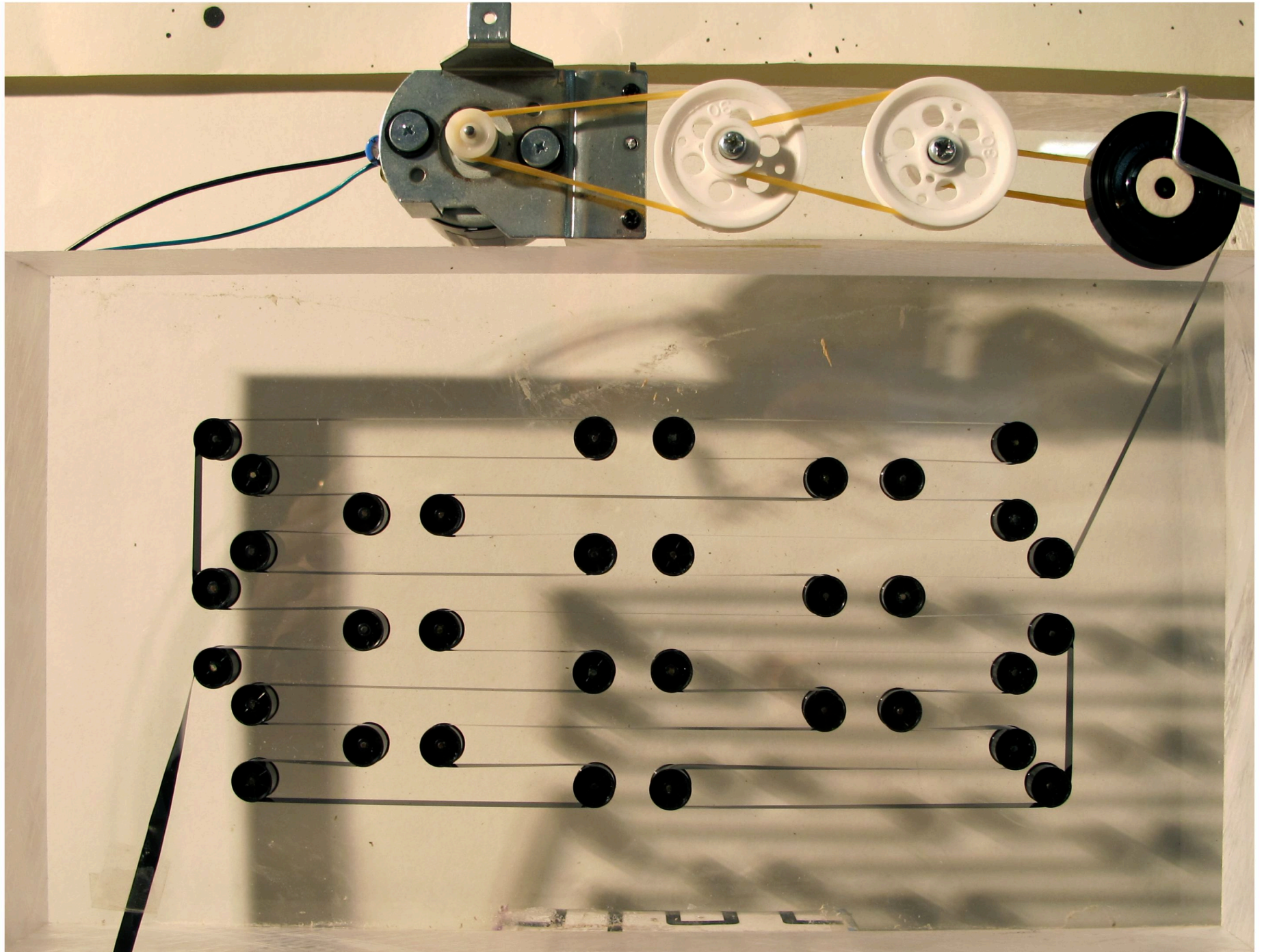


Graphic illustrating the transdimensionalization of an eleven circuit Chartres labyrinth from two to three-dimensions (facing page).
Crucifixion of the Best Mixtape Ever. Acrylic, audio tape, and steel (sans pedestal) 14in x 14in x 30in

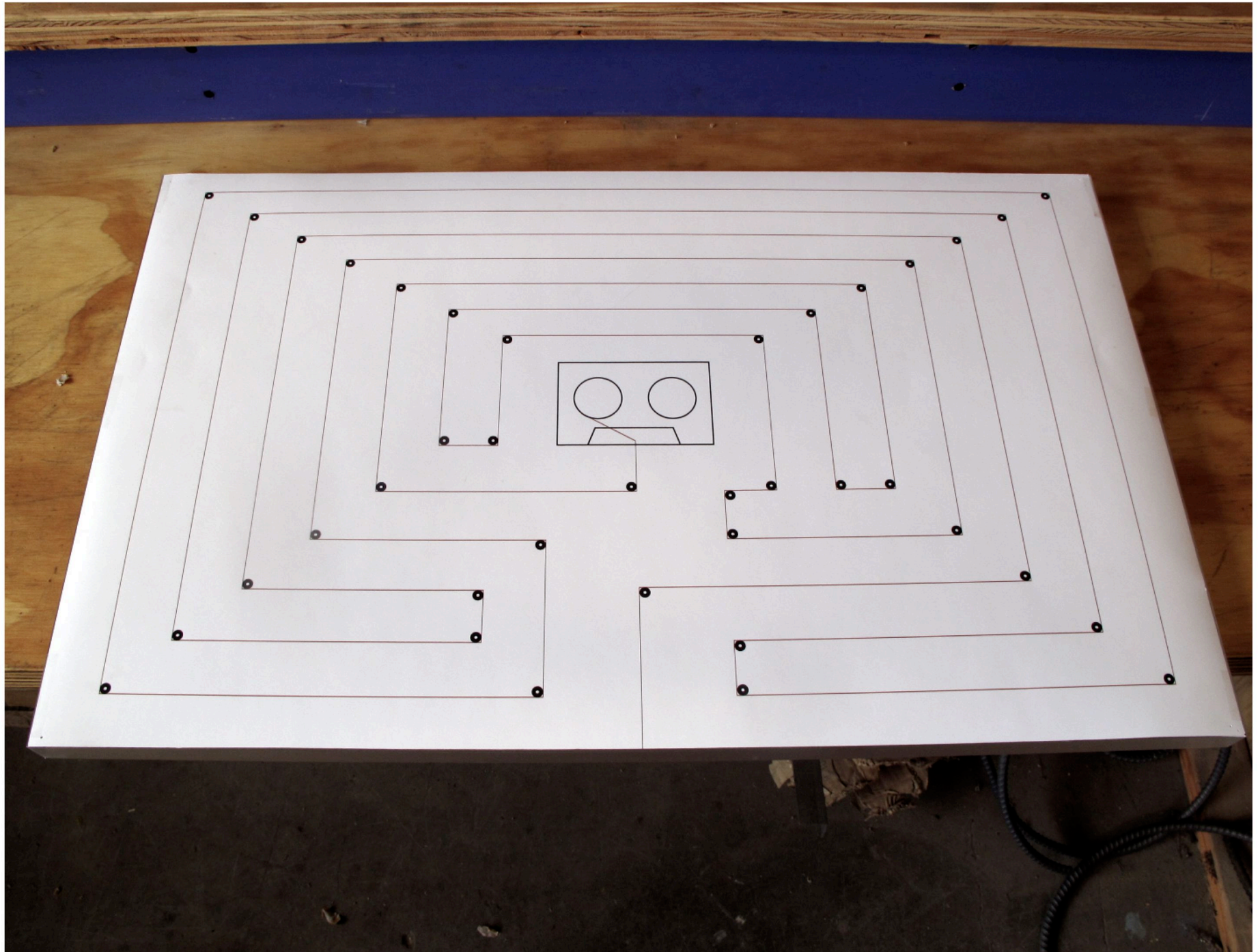


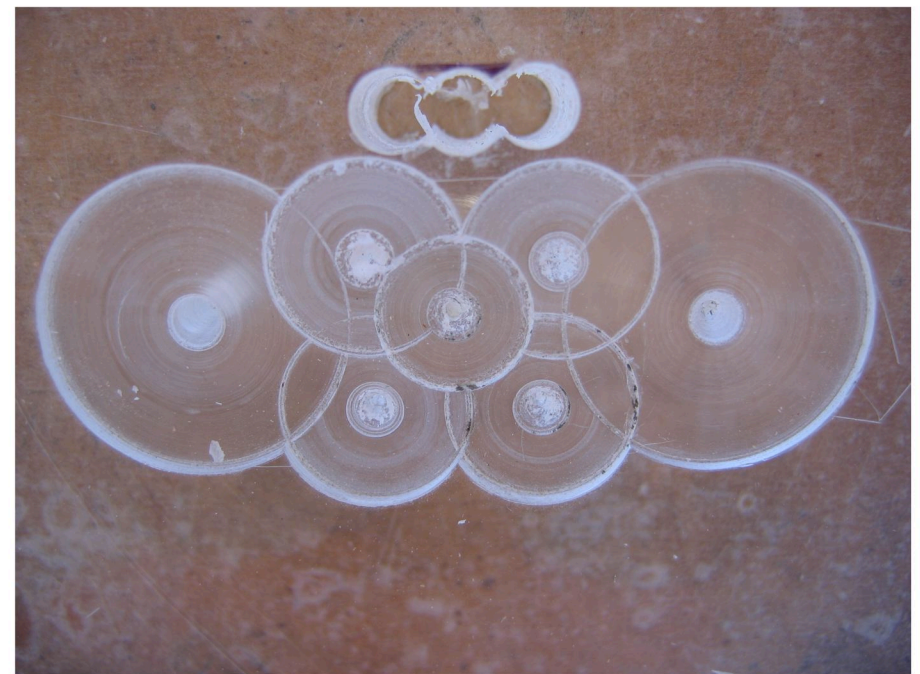
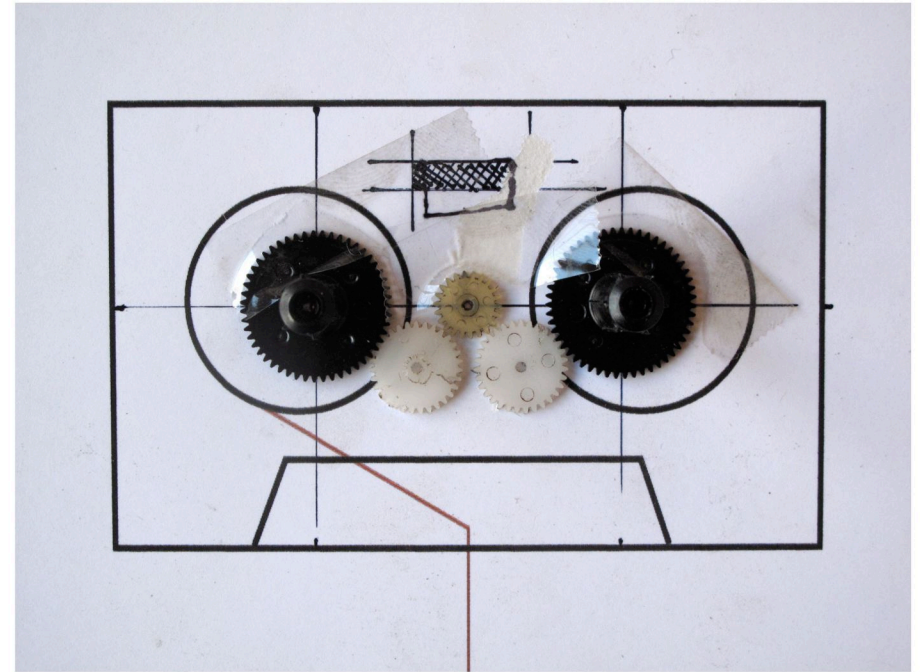
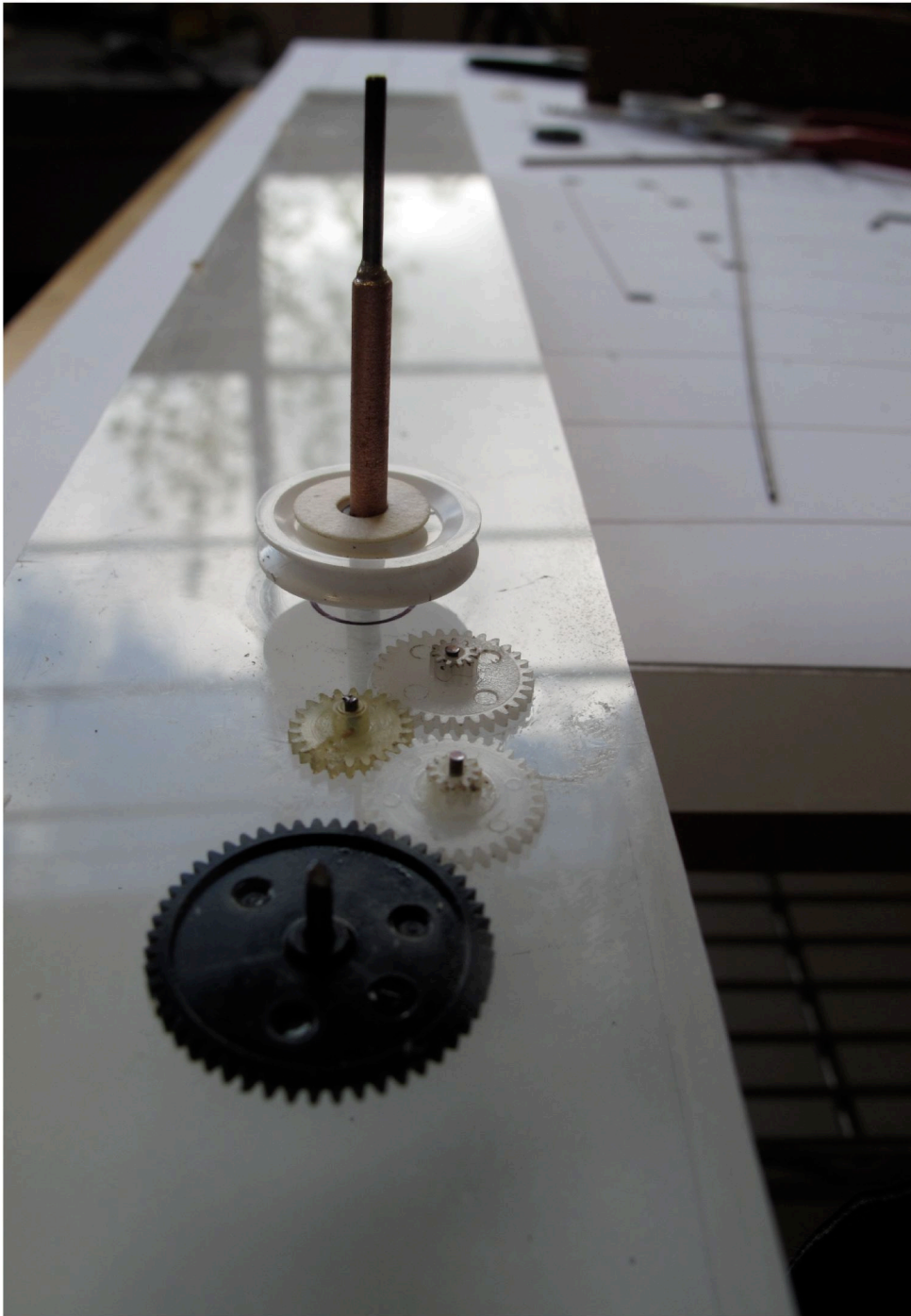




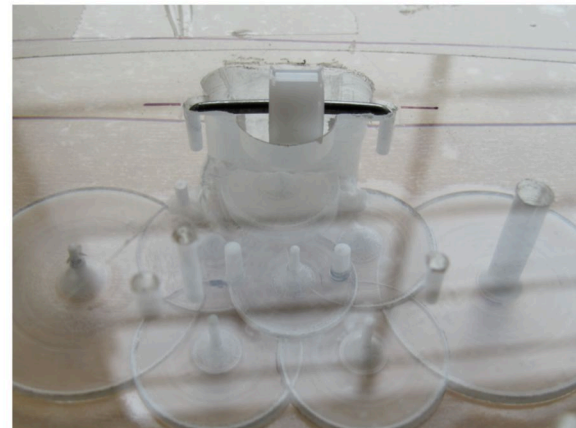
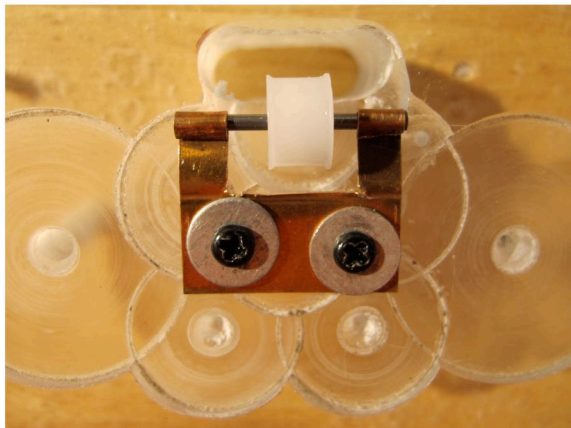
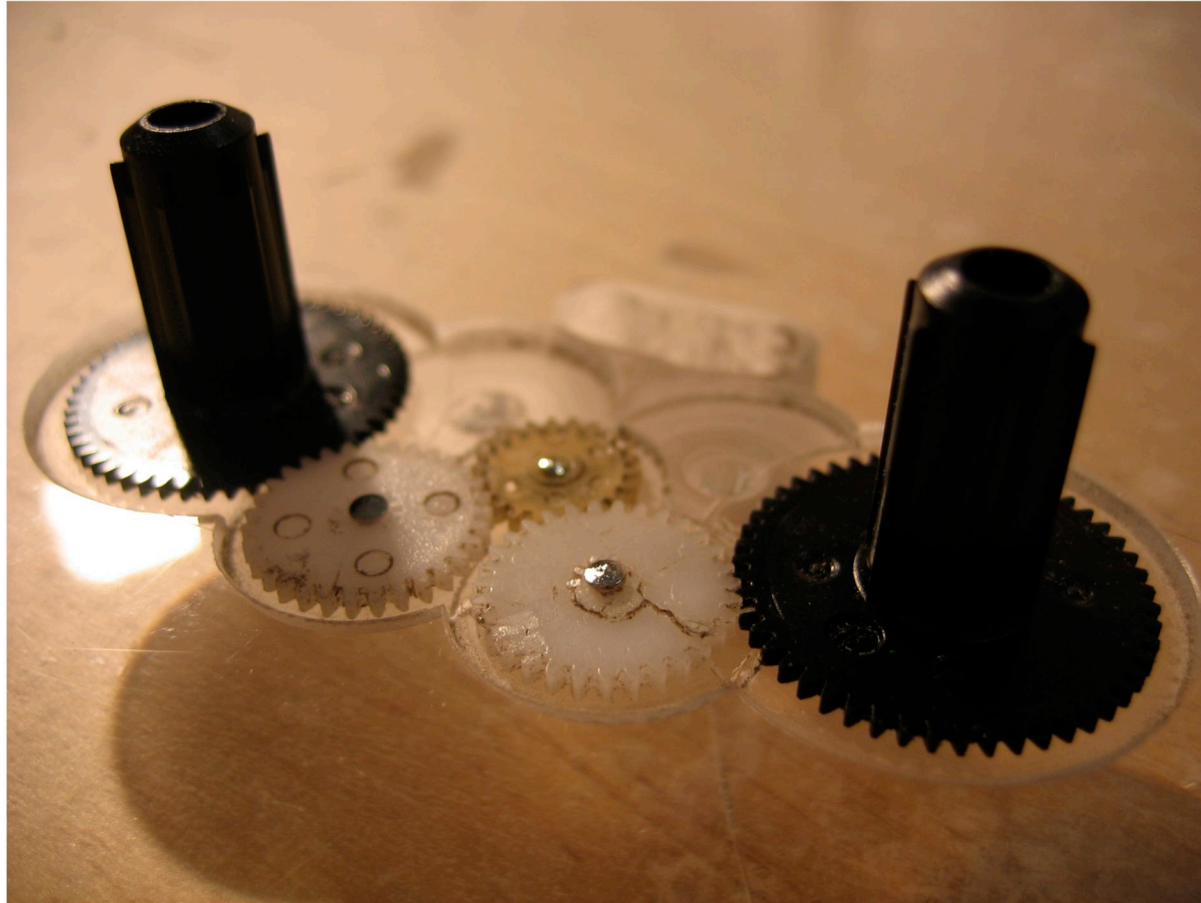


Crucifixion, acrylic, electric motor, mechanics, audio tape 10in x 8in x 2in (above).
Key to transdimensionalizing Chartres labyrinth and abstractions thereof (facing page).

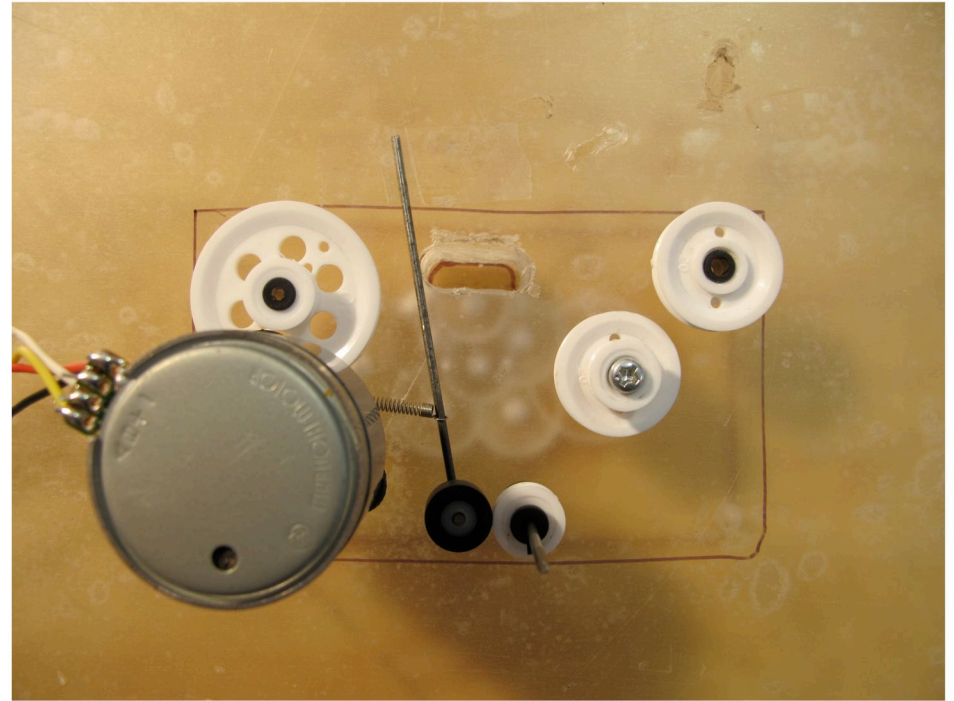
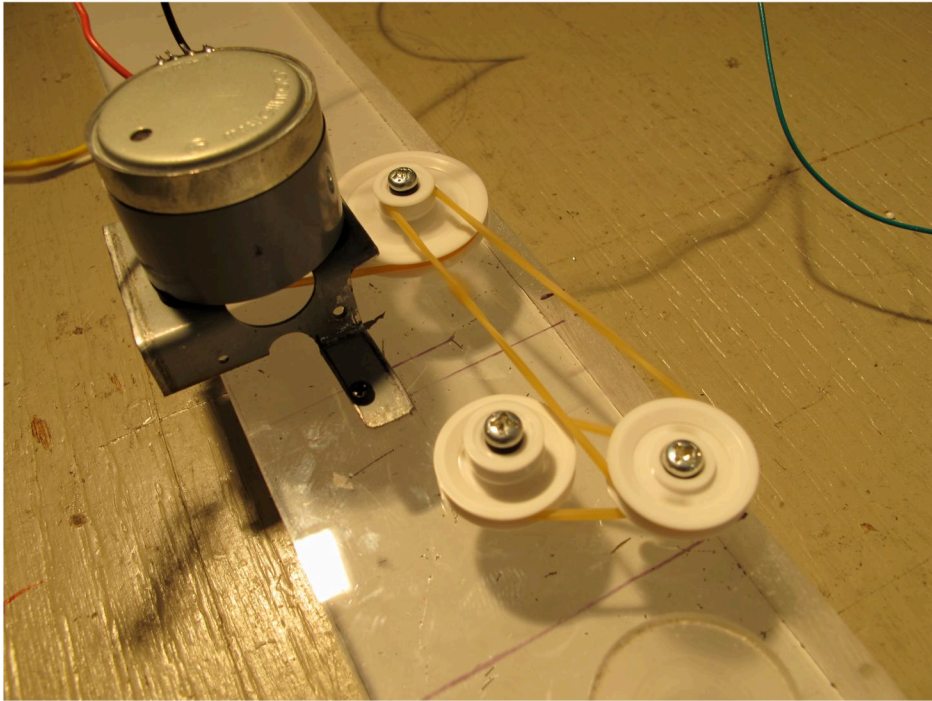




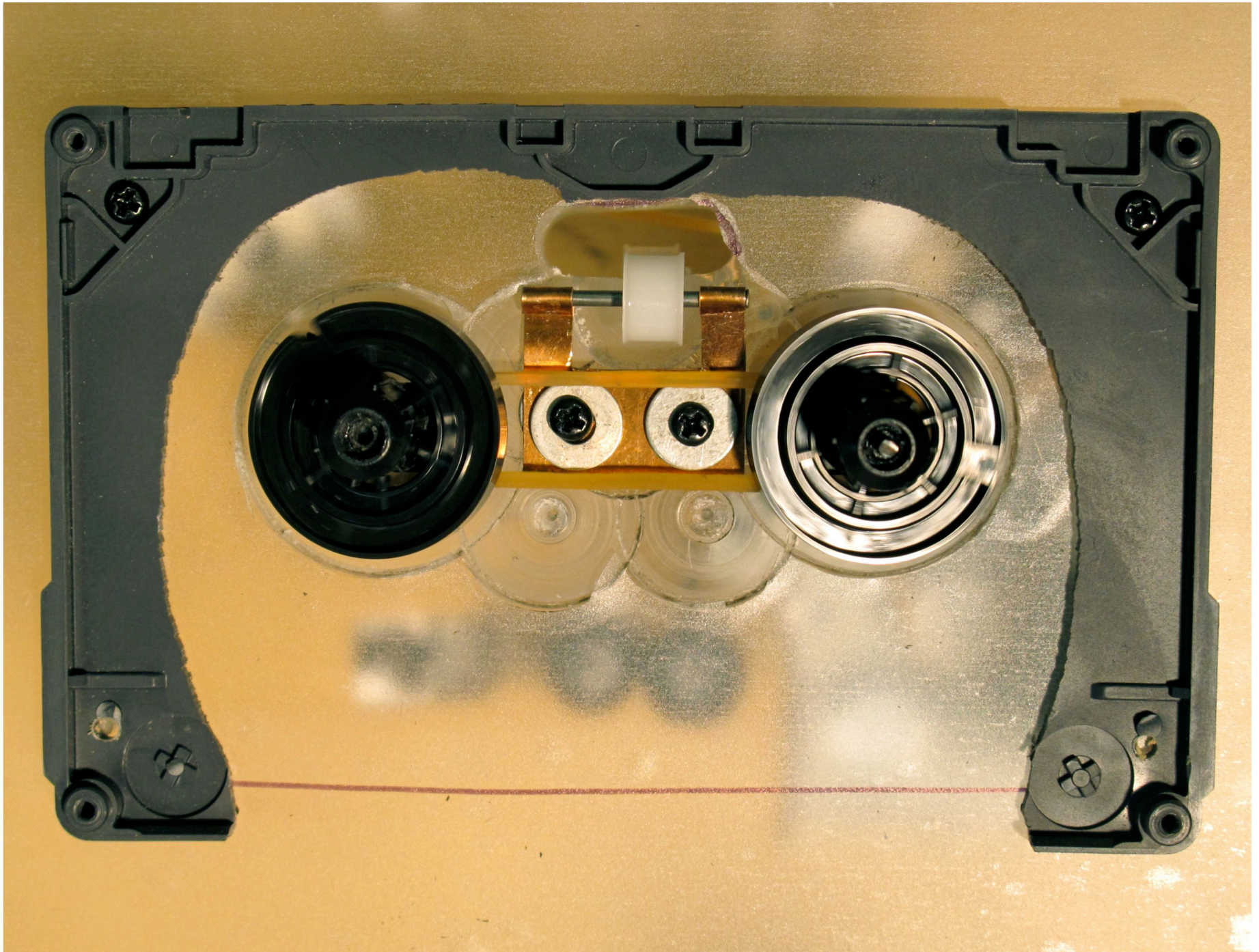
Design-build approach to development of transport mechanism (left and top right). Milling baseplate to accommodate mechanics (bottom right).

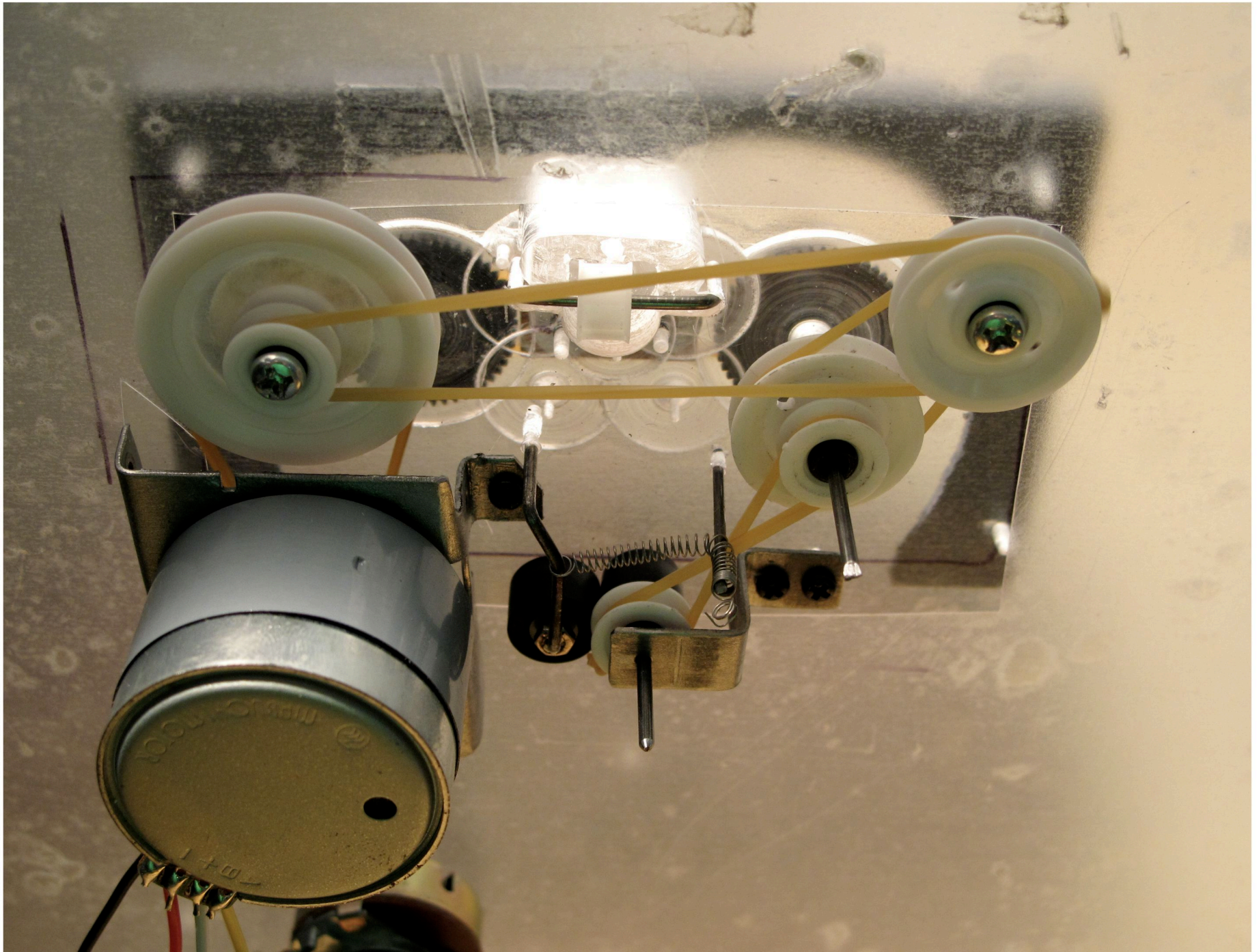


Details of transport mechanism development (above). Transversal transport roller front (bottom left) and rear (bottom right).

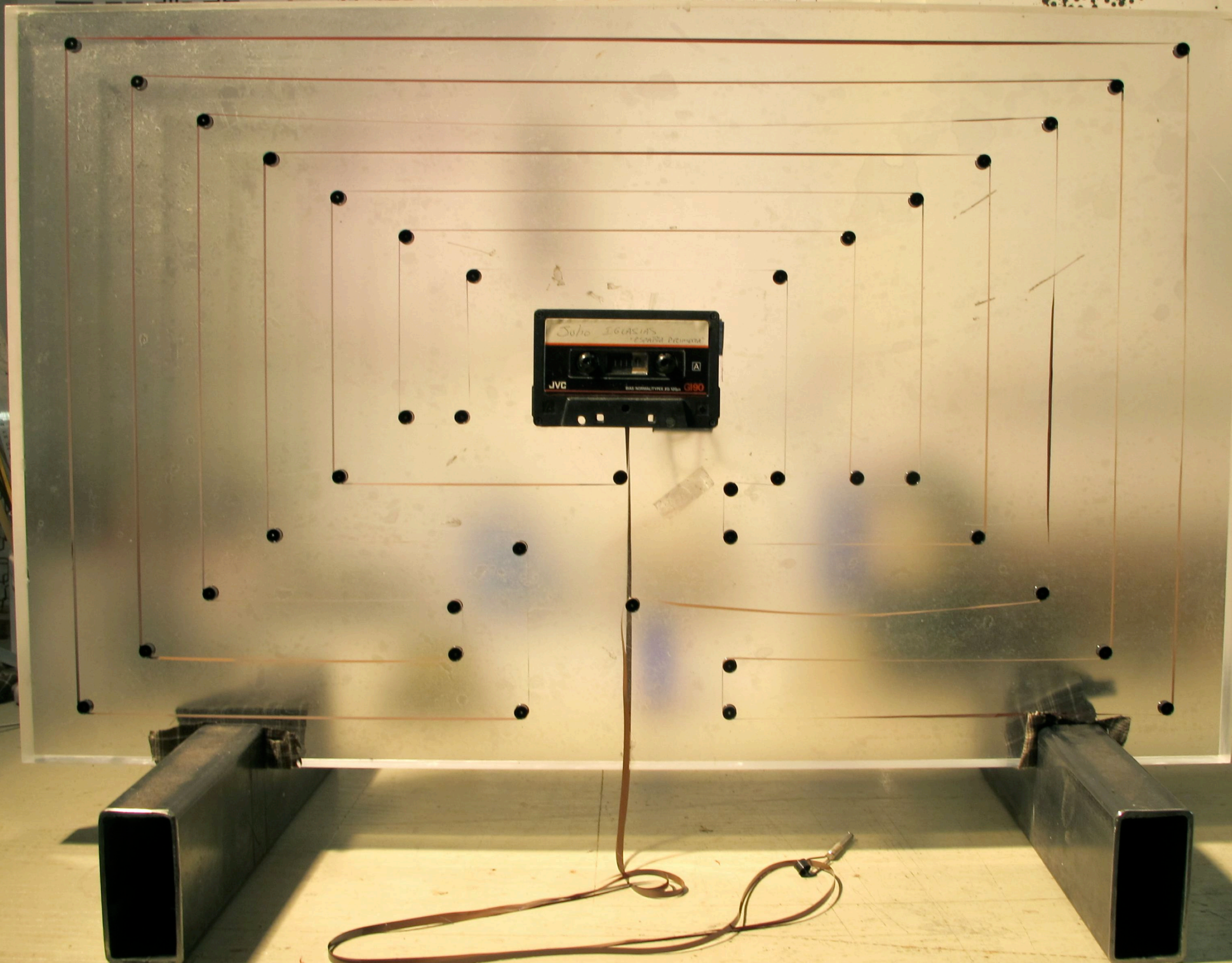


Development of main drive mechanism on rear of baseplate.





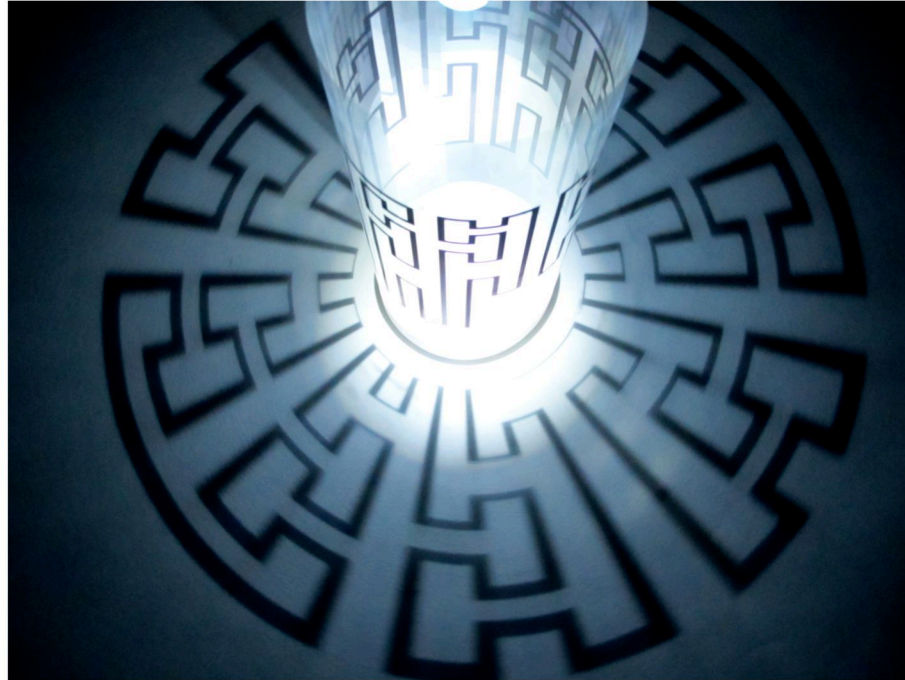
Closeup of rear main drive mechanism.



Solo 2000000
ESPANOL PREMIUM
JVC
BASS SIGNALITY 20 MILLS
090







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