

'Organic Geometry'... I'm starting with the title of the piece, as an attempt to explain it, because, as tends to be the (my) case, too-many-reasons make it difficult to describe my production coherently. It is, thus, in a sense, at a fundamental level, the interaction (or conflict) between fluid-organic and geometric-orthogonal forms (at the same time, the term 'Geometry' implies a general 'connective' sense, as opposed to utter conflict, since, in the end, both fluid and orthogonal forms fall in the realm of mathematical geometry).

Seeing it as a complete, finished piece, I see (and hopefully "one sees") that there is a grid (most obviously), and that there are patterns and rhythms which relate somewhat to the grid, but in an indirect fashion (some forms play around the grid, while others are bound by this same grid, and others are fully shaped-informed by the gridded modules). We also see a play of highlights (foreground vs background), and of forms (mostly abstract, in different ways: some forms are definite, yet 'unknown' because they are too iconic, while others are merely implied softly by the arrangement of other shapes and forms, and yet others are but hints of repetitive patterns). Were one to review the original production file, one would find that there are many definite patterns here, interacting over a span of some 35 separate layers; all relating to the pervasive 'master grid', as well as 'traditional' overlaid patterns, but in the end all these fade away just enough so that one can sense the interplay of orders but cannot actually pin it down (the general sense of order can be qualified, but not quantified). As you might be aware, this sense of 'ambiguous order' is closely related to the 'mathematics of nature' (fractal geometry, logarithmic sequences, or even chaos theory; all of which reveal that even complex, fluid, 'natural' forms can be described in mathematical terms). Thus, the piece displays both a fluid, organic quality, and a sense of integral, connective structure.

As a theme, the design is also about 'East versus West' (or maybe 'Eastern West'). In the back of my mind, I was always thinking of art that historically has displayed nature in geometric terms (in my examples, ancient Eastern art, Islamic and Asian). The stone carvings at the Alhambra, calligraphic scroll-work of the Middle East, etc. These were used to develop the shapes that appear throughout, as well as to layout the positions where they would appear. And, in the end, the final piece has some of the quality of those art-works, displaying 'flowers' and 'leaves' within a structured grid.