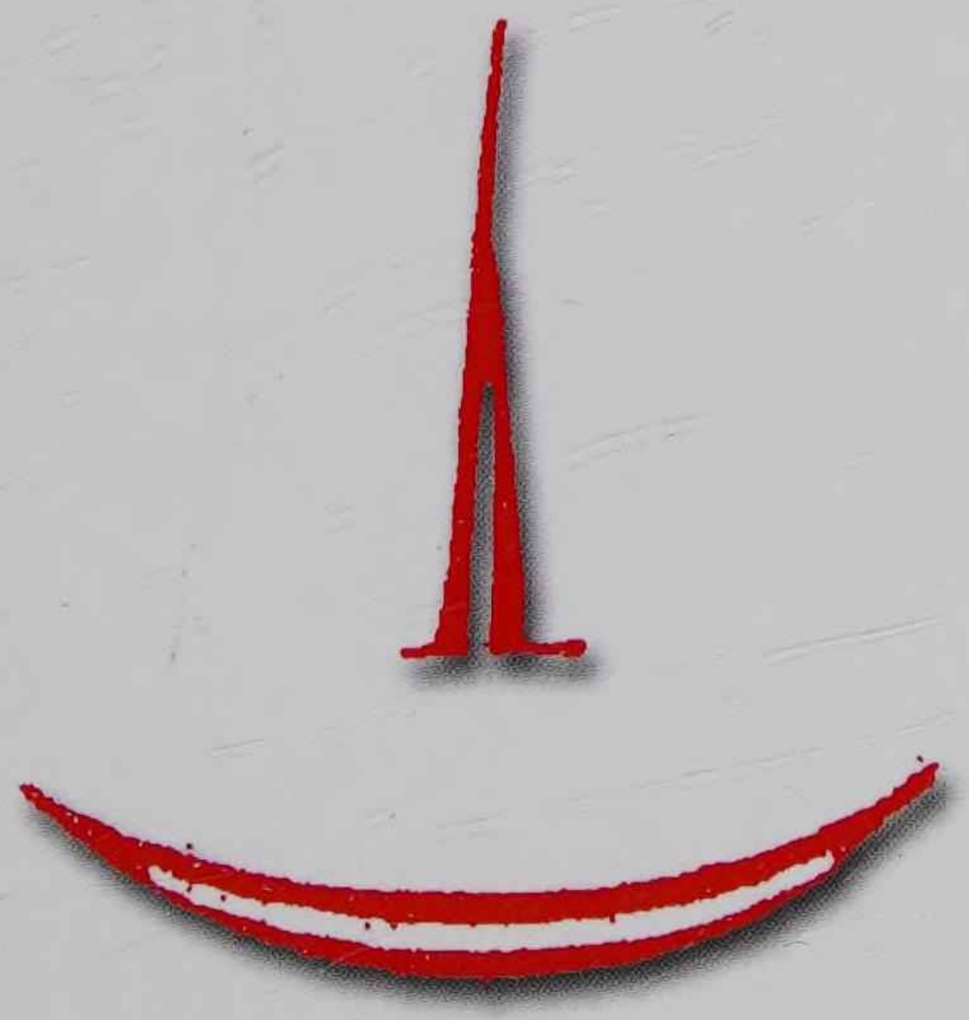
IT'S

[FIGURATION,]

GROUNDLY



John McGreal

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IT'S FIGURATION, GROUNDLY

John McGreal

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To Cap it All (2015)

It's Absence, Presently (2016)

It's Nothing, Seriously (2016)

It's Silence, Soundly (2016)

It's Abstraction, Concretely (2017)

It's Representation, Really (2017)

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Preface

I am glad now to publish *It's Figuration, Groundly* conjointly with both *It's Abstraction, Concretely* and *It's Representation, Really*. Work on the book began in November 2015 & has continued simultaneously with writing the others. All three artists' books develop the aesthetic form of the Bibliograph.

In order to underline the affinity of figuration with abstraction and representation, the Bibliograph in each work begins with the same reference to a paper by HENSEY Et al at the Neolithic Studies Group Seminar in Oxford Visualising The Neolithic - Abstraction, Figuration, Performance, Representation: *Assuming The Jigsaw Had Only One Piece: Abstraction, Figuration & The Interpretation Of Irish Passage Tomb Art.* (2012).

In art historiography as well as in contemporary art the question of figuration continues to be posed conceptually in relation to abstraction and representation. While the figuration of people, places and things is as old as art itself, the latter continues to be presented in philosophical problematic governed by the dialogue in epistemological and ontological terms with abstraction and representation.

Like the other two new artist's books, *It's Figuration, Groundly* emerged out of my previous work on Nothingness, Absence and Silence published last year. It's Bibliograph thus contains particular references relating to the connection of figuration and silence such as (Meuree: 2003) 70; (Wagner-Lawlor: 1997) 124; (Chiba: 2012) 164 & (Joshi: 2006) 206.

Coming out of the initial works on the Bibliograph, these new pieces on Abstraction, Figuration and Representation retain some of the same structural features. They exhibit a similar double-page landscape format, an identical length of the whole text, the same tripartite structure, etc. They contain the same focus on repetition and variation in meaning of the dominant motifs; their chance placement interspersed with one another both displaying enhancing similarities and differences.

This Bibliograph on figuration also particularly draws out variations in multiple possible meanings of the term compounded by an extended play on prefixes, viz. configuration, defiguration, disfiguration, postfiguration, prefiguration, refiguration & transfiguration.

Like the others, this recent artist's book constitute a development in the aesthetic form of the Bibliograph. In response to the conceptual requirements of the earlier dominant motifs in the Bibliographs on Nothingness, Absence & Silence, it was just a question finding and transferring more or less given textual references to construct them. In these works on Figuration, Abstraction, & Representation, the concern rather has been with working up the line and shape of the references themselves in each Bibliograph, with their enhanced spacial form as well as that of the Bibliograph as a whole.

This particular Bibliograph on Figuration thus begins Part 2 with the reference to an article In Vision Research by KAO, C.H. & CHEN, C.C. *Seeing Visual Word Forms: Spatial Summation, Eccentricity & Spatial Configuration* (2012).

The form of the linear grid in a single column was used in shaping and spacing the referential images. In architextural fashion the setting of words and letters composing the references of the Bibliograph on a delicate trellis-like structure became as important as their semantic and syntactical role. From out of this ground an anthropomorphic figure at times emerged (Ralph Et al: 2014) 87; (Van Jol & Rydiger: 2008) 220; (Fisher: 2009) 250; at times another material figure (Lindsay: 1986) 264.

The spacing of figure and ground was shaped in various ways. Conventional space between authors' initials and their names was expanded across the line. Expansion and contraction in whole lines of words was used to enhance the shape of the references to fit and to achieve balance in the double page format. Both the unpacking of given words and their condensation facilitated the shaped formation of each page.

Under such detailed attention the breakdown of words into parts and even single letters was an integral result. In a process of tmesis, figuration yielded new words: fig, fat, fin, ur, urn, rat, ion, etc. Combinations of letters with visual but little semantic value equally emerged. The deployment of strong margins to contain this fragmentation was a condition of such a process. It was a matter of going to the edge & occasionally broke down (Beyes: 2010) 150; (Dolis: 1997) 175.

This concern with the form of referential images does not preclude an equal commitment to their content. The focus on artistic content as a point of departure is emphasised by beginning Part 3 of the Bibliograph with a poetic reference of Paz, M.J. & Paz, O. *Figures & Figurations* (2008).

Its references present varied aspects of an ongoing discourse today on the concept of figuration across the arts in which readers are encouraged to think about it across conventional boundaries. They are also asked to look at its current use in Philosophy and a range of sciences including Physics, Genetics, Linguistics, Logic and Mathematics. In this stage of the digital revolution they are called on to take note of its relevance and technological application in expanding areas of Aerospace, Artificial Intelligence, Computer Modelling and Robotics; to consider usage of the concept in a range of fields varying widely and perhaps surprisingly from music & medicine to sport.

In conclusion, readers are asked to think paradoxically about the important theoretical issue of figuration at different levels of physical, psychical and social abstraction. At the physical level of cognition & perception in Neuropsychiatry, for example, references in the Bibliograph explore issues of Figure-Ground organisation and Segmentation (clarity / ambiguity, inversions/reversals, symmetry/asymmetry in the cerebral cortex of the brain. At the psychical level, references invite the reader in Psychoanalyis to consider figuration of the Self & Other; to think across real, imaginary and symbolic dimensions about issues like the Oedipal configuration of Desire.

At the social level of Political Economy, figurative references raise economic, political and ideological questions in contexts as varied as Banana Production in India, The Brewery Industry in Canada, Fish Assemblage in Western Mexico. At this stage of the globalization of capital, they ask the reader to think through the complexity of the ongoing international class struggle including elements those of ethnicity, gender and religion in the current conjuncture.

J. McGreal
25/06/16

IT'S

FIGURATION,

GROUNDLY

Part 1.

Conference Papers

HENSEY, R. Et al
Assuming The Jigsaw
Had Only One Piece:
Abstraction, Figuration & The
Interpretation Of Irish
Passage Tomb Art
Neolithic Studies
Seminar: Visualizing
The Neolithic –
Abstraction, Figuration,
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As	*The*	
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Et		al
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Of	*Semi-Automatic*	
Figuration	*Machine*	
Of	*The Grind*	*Material*
Advanced	Materials	
Research:	Machinery,	
Materials,	Science	
& Engineering	Applications,	
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Expostulation *&*
Resistance *In*
Greek *Shadow* *Theatre*
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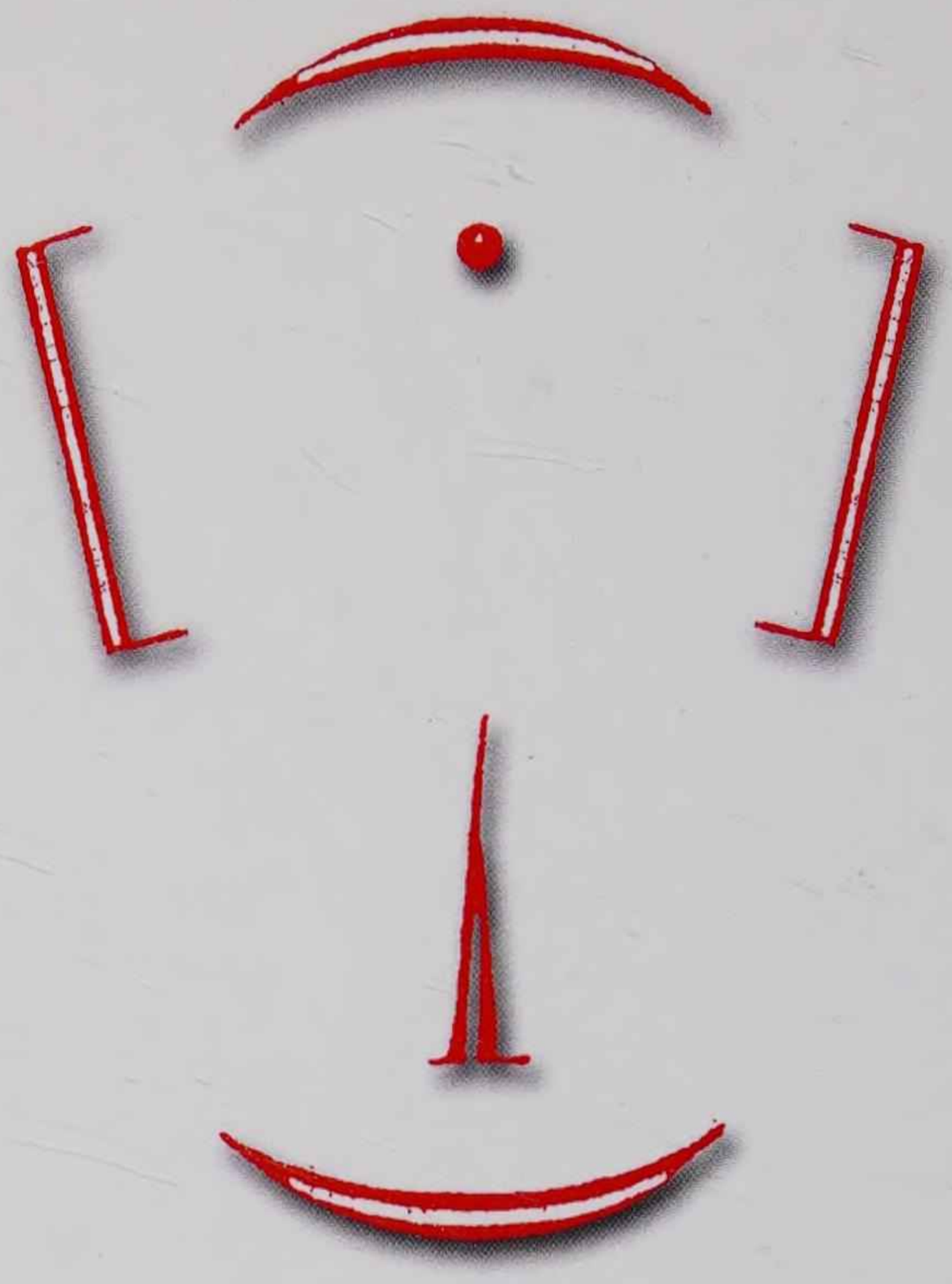
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