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MYKORRHIZA

Volume Two

Glyphic shapes of draped origin
(Morphoglyphic)

“Draperies...are much more than devices for the introduction of non-representational form into naturalistic (prints), paintings and sculptures. (...) The Artists perception is not limited to what is biologically or socially useful. A little of the knowledge belonging to the Mind at Large, oozes past the reducing value of brain and ego into his consciousness. It is the intrinsic significance of every existence. For the Artist (...) draperies are living hieroglyphs that stand in some peculiarly expressive way for the unfathomable mystery of pure being.

From a source of photographic prints, certain selected areas of a captured whole are processed through Kluge's meditative pencil drawing, resulting in manifestations of something resembling bundles of cloth, bowels, cells or tectonic plates. These Mental Islands are re-photographed and utilized through an analog printmaking technique (citrus acid), to constitute an idiosyncratic proto- language. Grammatically following arcane procedures understood by few, its Non-Verbal nature leaves us, as viewers and recipients of what is mediated, alone and alienated in our attempts to make heads or tails of what confronts us.

“An (individual) consists of what (we) may call an Old World of personal consciousness and, beyond a dividing sea, a series of New Worlds – the not too distant Virginias and Carolinas of the personal sub-conscious and the vegetative soul; the Far West of the collective unconscious, with its flora of symbols, its tribes of Aboriginal archetypes; and, across an other, vaster ocean, at the antipodes of everyday consciousness, the world of Visionary Experience.”

Aldous Huxley, The Doors of Perception 1954

In relation to questions of; What? / How? / Why? How! Is of primary interest.

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