

AN AMORPHOUS IMAGE PROCESS

Kevin Sarmiento Navarro

This creative and constructive process is based on a different approach toward thinking, in admitting if the image to build expects to determine what reality is and what amorphous reality is, or to produce a series of "images" with a correlation into an amorphous concept.



Fig 1. The Saltropomorphous



Fig 2. Night morphous



Fig 3. Image Transformophous

“The Saltropomorphous” (The jump of an amorphous landscape), is the imaginative idea of a sub real abstraction of a linear moment of form, colour and volume; Beginning from the concept of an isolated landscape inside of a real or imaginary boundary of “amorphous space” that because of being in the light, generate a shadow or “mirror image” with opposite properties. Two ways to allow each an intermediate step to be an equilibrium state, and produce in a sense the “jump” of the amorphous body into its own unchangeable notions of time and space(s).

AN AMORPHOUS IMAGE PROCESS

This creative and constructive process is based on a different approach toward thinking, in admitting if the image to build expects to determine what reality is and what amorphous reality is, or to produce a series of “images” with a correlation into an amorphous concept. The possibilities are endless, because amorphous thinking in visual terms is an inextricably bound up with sensation and perception. In many ways, how we think is how we see and vice versa. The same mechanisms operated on both the perceptual and the intellectual level, so, these inevitably terms like concept, judgement and conclusion, have to be applied to the work of senses on the use of a method for an amorphous image creation.

Process art attitude may be direct as far as possible toward the perception of “image as such” and closer as possible toward a perception of “amorphous”, to visualize a conception of boundary and form, a brewing scenario for an intuitive vision of an amorphous space, a lapse of time of constant flux where energy and information coming into existence, light and shadow, harmony, a form of animism, the unpredictable on the observer visual sense, the emptiness of absolute identity, an 'inherent existence' – perceived and thought to exist 'from their own side' exactly as it appear.

In the process of creating, the image environment has the constructive idea of “amorphous space”, to create the capacity of finding different approaches, generating themes around space and time, thus springing the changes where the image shape is subdued by the external elements that make it.

Amorphous *thinking* in the form of amorphous images, will transform those amorphous spaces resembling a boundary that never exists inside of it; observer only will see a bit of an image that cause his senses to produce images that make visualize amorphous image shapes.

If the process undergoes a cycle, whether it becomes a larger space, or smaller, then it will have the same amount of image space each time it returns to a particular point. Nevertheless, the open flow of image event is another transfer mechanism, a quantity of image which is independent of any particular process.

For an amorphous image with a few space, the variations in the image parameters become larger than the image processed, and the assumptions of an image process is meaningless. It is an expression of the fact that over time differences in an image process, its place, and results tend to even out an image process which is isolated from the observer.

Therefore, An Amorphous Image Process has its own laws of construction, with problems representing the process of amorphous thinking in visual terms. Though, instead of being formulated the medium of image language, is embodied in visual terms the medium image and process form elaborated, a visual reasoning or visual language, an inquiry based on the constructive and creative process, the cognitive knowledge, instinct and intuition, to encourage and to explore the speculative and the experimental nature into the notions of image place, image space and image event.

AMORPHOUS IMAGE SPACE-RELATED EFFECT

When two amorphous images are in visual contact with each other, there will be a shapely between these unless or until this are in equilibrium. It is not a good idea to create an amorphous image space without any mirror image support. This is a conservation of an image connection. It may refer to the two ways that a closed space transferring to and from its surroundings, by the process of intuiting (or constructing) an amorphous space. The real or imaginary boundary in an amorphous space of an image shape is determined by the image event of these two processes. The amount of an image place in a constant process cannot be greater than the space showed.

Seeing moving space as an image event, if a space moves in a forward direction and one, as a moving image on space, observer will never see the image reform. Images are “jumping” all the time, but never reforming. Therefore, the constant of any unique image place stage is zero. If an amorphous image process happens to have half-image face about quickly, there are two images stages, related by an image-reversal-symmetry, so the dimensionless image constant becomes the record of two images. That is the image for the whole space on any amorphous image. Basically, an amorphous image can not reach an absolute zero space.

Accordingly, images with large associated forms take long time to visualize. For an image of any complexity some of the realization in the amorphous image process could be a two-view image system. The image *viewed* through a first space, to excess image elimination, generating a mirror image which is

stored in a shape. The second process sorts the mirror image, which is then shaped in a quicker image to be visualized.

This alternative approach is to use a concise image form together with indirection spaces. This will reduce shape requirements and performance time. It is convenient to re-use a constant image space form used as in excess of space elimination. The previous space is reduce and convenient. There are two new images and deleting the excess of shape will keep a constant image space form programmed associate for a faster generated image.

In the development of an amorphous image process there is a similarity to the development of feeling from reason, of emotion from language. Emotion = image; language = process. Image shape comes about as the result in return action of two or more intellectual emotions; an amorphous image process occurs from the image impinged of two or more image processes.

Consequently, an amorphous image space represent the possibility of expressing a new image world, because it offer a brewing scenario of an intuitive vision, and during the lapse of the image process, it transform artistic intuitions without having to change images, only transforming it for the benefit of harmony.

Meanwhile most people cannot discover what matter about an amorphous image process and its space-related effect; I can consider what matter about it, as an original and authentic question for a research and experimentation on images transformation.

IMAGE TRANSFORMORPHOUS

An amorphous image process as the begins of an endless line of continuous transformation of an image place, a mirror image space for everyone image event, continuing without stopping, or being interrupted in space or time

References and Notes:

Image Theory