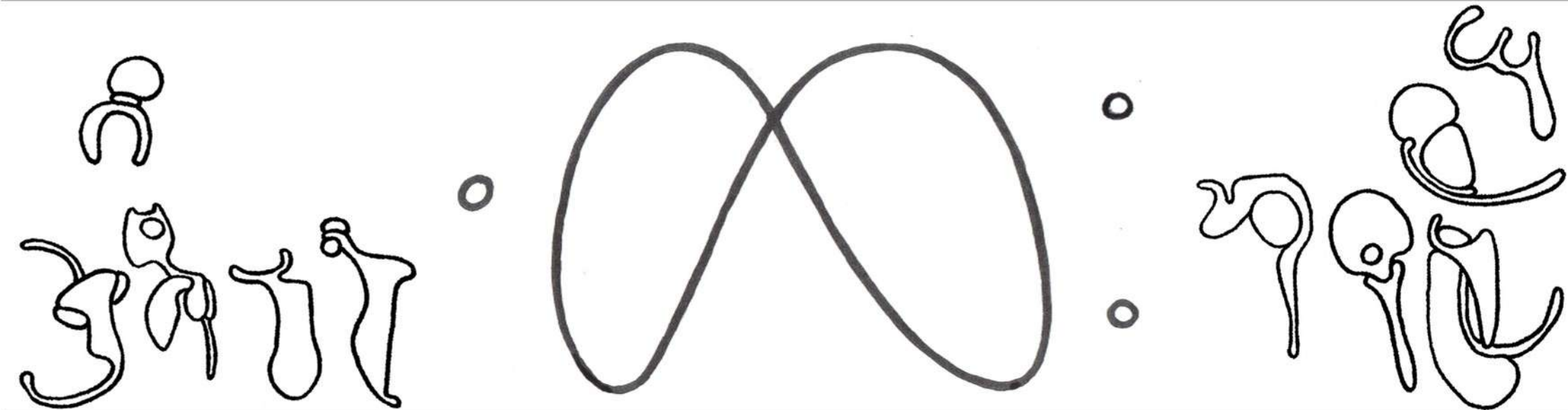


# FILOGRAPHISCHE TEKENINGEN

VERSCIJNINGSVORMEN VAN EINDELOZE EINDELOOSHEDEN

GABOR LODI    LIDWIEN SCHUITEMAKER



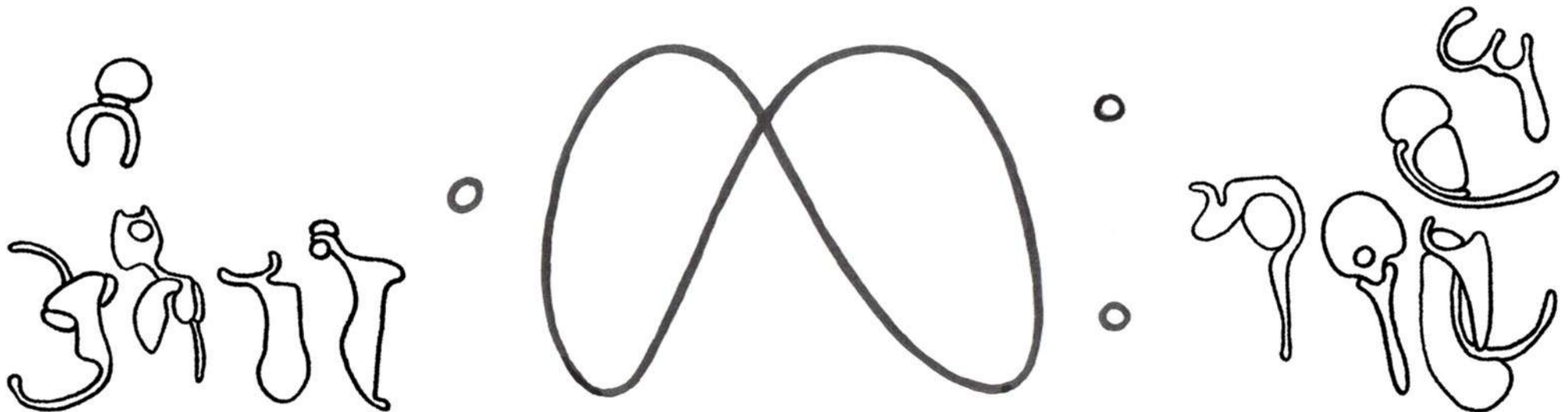
## Inleiding

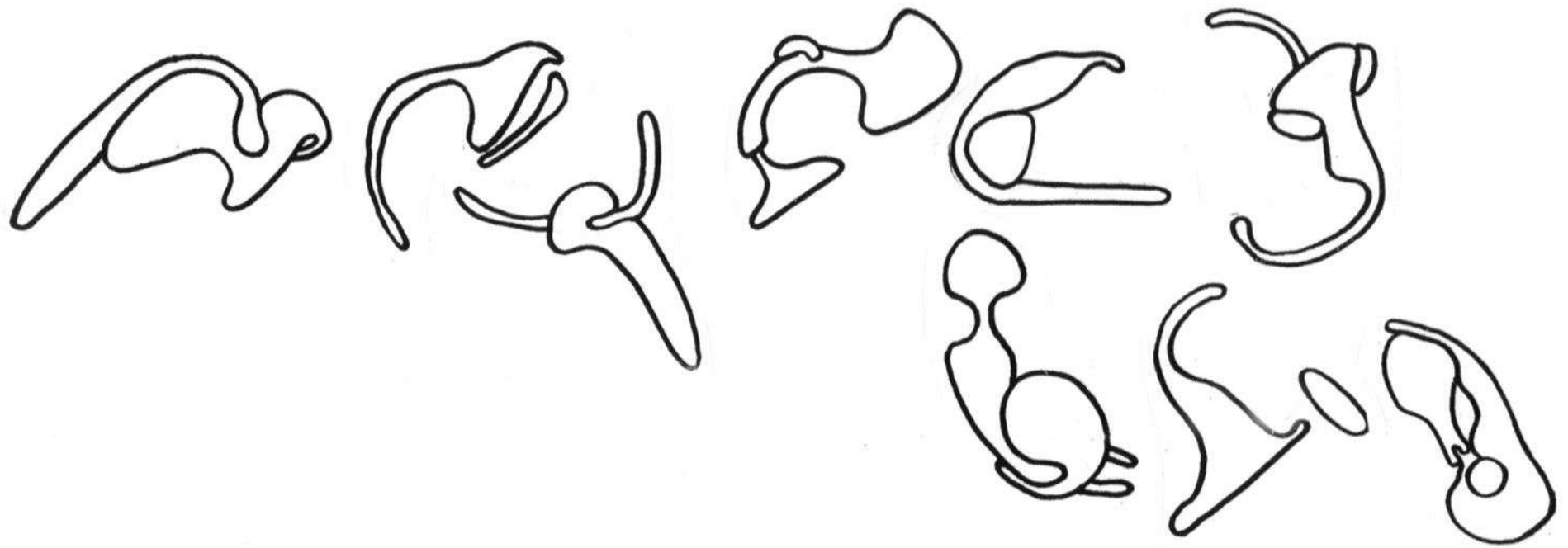
De tekeningen in dit boek vormen het basismateriaal voor het filographisch onderzoek en voor de uitgaven *Filographie Oorsprong deel 1,2,3, Filographie, filosofie van denken in vormen* en *Filographische eindeloosheden*. De publicatie *Filographie, filosofie van denken in vormen* is de weergave van het onderzoek naar de binding tussen denken, materie en ruimte. Aangenomen wordt dat op microniveau de hersenen in verbinding staan met de overige materie. Door activiteit vervormt denken de materie en deze vervormde materie beïnvloedt weer het denken. Via denken wordt materie bewust van zichzelf (de materie denkt). Zogeheten automatisch tekenen is een van de uitingsvormen van de binding tussen denken en materie. Tijdens deze manier van tekenen wordt de lijnvoering zo min mogelijk gecontroleerd door het verstand. Aangenomen wordt dat via deze methode de binding tussen materie en denken zo rechtstreeks mogelijk te realiseren is. Door sommigen wordt beweerd dat automatisch tekenen toepassing van toeval is. De uit zogeheten automatisch tekenen ontstane lijntekeningen zijn gebruikt als basis voor het filographisch onderzoek. Uit ongeveer achthonderdduizend tekeningen zijn twaalf basisvormen geselecteerd die tevens onderdeel zijn van het filographisch spel. Met dit spel zijn filographische taferelen gemaakt aan de hand van thema's uit wetenschap, filosofie en beeldende kunst. De foto's van deze taferelen zijn verwerkt tot collages, waarmee zichtbaar gemaakt is hoe de mens materie en ruimte opvat. De foto's en collages hiervan zijn geanalyseerd met behulp van twaalf basiselementen (materiaal, lijn, kleur, perspectief en dergelijke). Deze analyses tonen de aanwezigheid van een extra ruimte in ons denken. Van deze ruimte maakt de mens weinig gebruik omdat hij in zijn denken en handelen vooral geleid wordt door historisch gegroeide kennis. Deze kennis is zowel een hulp als een beperking bij zijn onderzoek van de werkelijkheid. Met de filographie is een poging gedaan om deze beperking te doorbreken. Misschien kan via de filographische vormen met gedachten gereisd worden door de ruimte, waardoor een sterkere binding ontstaat tussen ons denken en het heelal.

In de uitgave *Filographische eindeloosheden* schreven wij: "Uit de naar schatting 800.000 getekende filographische vormen is een selectie gemaakt van 76 vormen, waarvan 12 vormen, de zogeheten basisvormen, ook zijn omgezet in symbolen. Deze selectie wordt in combinaties gebruikt in het filographisch onderzoek. De tekeningen ontstaan speels, haast automatisch, een deel hiervan wordt omgezet in objecten, schilderijen, foto's, collages et cetera. Met deze creaties worden stapelingen gemaakt en combinaties, en zo ontstaat een eindeloos spel. Via dit eindeloze filographische spel kunnen we een glimp opvangen van de eindeloze filographische verzamelingen en de eindeloosheid. Bij de stapelingen en combinaties zijn een aantal gedachtenrichtlijnen en aannames in acht genomen: 1 Er bestaan van meer dimensies. 2 Er bestaan parallelle universa. 3 Het heelal heeft hoogte, lengte, diepte en tijd, en de materie brengt ruimtetijd, beweging en tegenstellingen voort 4 De positie en snelheid van deeltjes zijn tegelijkertijd niet precies te bepalen. 5 Alles is vernet in alle richtingen. 6 Materie wordt niet gemaakt en niet vernietigd, alleen getransformeerd. 7 Er bestaan een oneindig aantal oneindige verzamelingen. 8 Elke gebeurtenis wordt bepaald door voorafgaande gebeurtenissen, en toekomstige gebeurtenissen worden bepaald in het heden. 9 De onvolledigheidsstellingen van Gödel hebben tot gevolg dat de mens nooit absolute kennis en waarheid kan bereiken. 10 Het oneindige is een poging tot definitie van het absolute. 11 Tijdreizen maakt oorzaak en gevolg twijfelachtig. 12 Denken en bewustzijn zijn vormen van kennis en materieel, zonder kennis geen bewustzijn en de materie denkt. In deze publicatie wijzen de afgebeelde verzamelingen naar het eindeloos grote en naar het eindeloos kleine. Misschien is van één punt naar twee punten een eindeloosheid te vinden, en wat te denken van twee punten naar een eindeloos aantal punten ... ? Het eindeloze filographische spel is een poging om grip te krijgen op de werkelijkheid en het eindeloos aantal eindeloosheden . ∞"

De filographische lijntekeningen zijn de afgelopen 50 jaar ontwikkeld vanuit getekende rondjes en staafjes. Na het bestuderen van de natuur, insecten en planten, begonnen de vormen langzamerhand wat ingewikkelder te worden. Na ongeveer 25 jaar tekenen, omzetten van de getekende vormen in driedimensionale versies en experimenten hiermee, werden de getekende vormen eenvoudiger en begonnen zij op papier als zelfstandige vormen te functioneren. Uiteindelijk bleven per vel drie getekende vormen over, die tot elkaar in verhouding staan. Deze manier van tekenen levert eindeloze variaties op, waarschijnlijk net als ons denken, en we kunnen er de eindeloosheid mee benaderen. Na bestudering van de filographische vormen kunnen we deze vormen beschouwen als verschijningsvormen van eindeloze eindeloosheden.

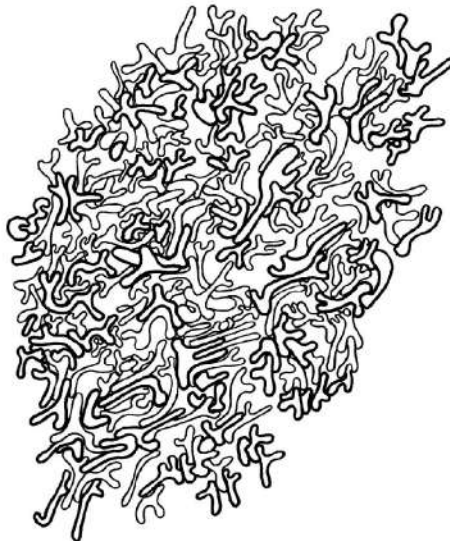
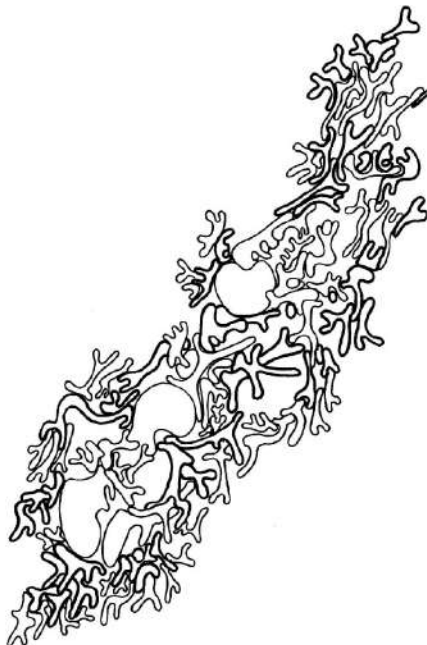
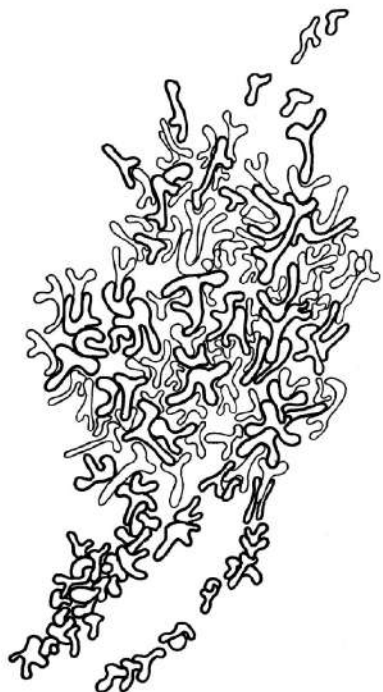
De afbeeldingen in deze uitgave zijn ingedeeld in drieëntwintig onderdelen. Elk onderdeel wordt ingeleid met een afbeelding van een tafereel van filographische lijntekeningen en een korte uitleg bij de afbeelding of afbeeldingen die per onderdeel te zien zijn. De afbeeldingen bij de 23 teksten die de pagina's met filographische vormen van het filographisch onderzoek inleiden zijn ontstaan door het schuiven van sheets met in eerste instantie 9 en later 18 filographische vormen. Het schuiven, groeperen, van filographische vormen gebeurde door in meer of mindere mate hanteren van willekeur die een bepaalde ordening oplevert, net zoals het geval is tijdens het tekenen van filographische vormen.

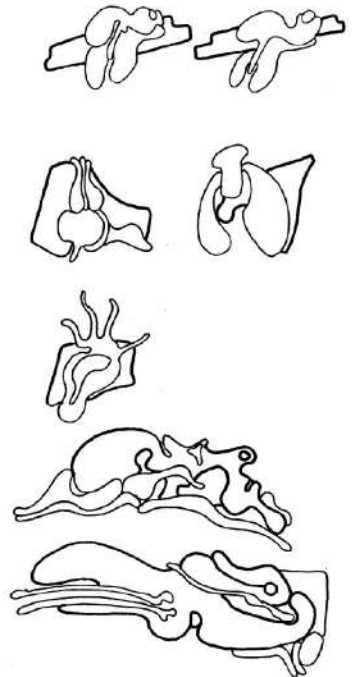
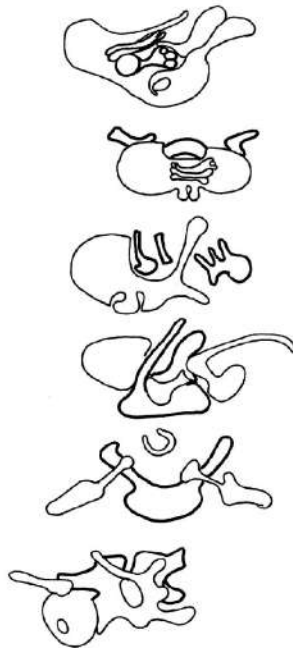
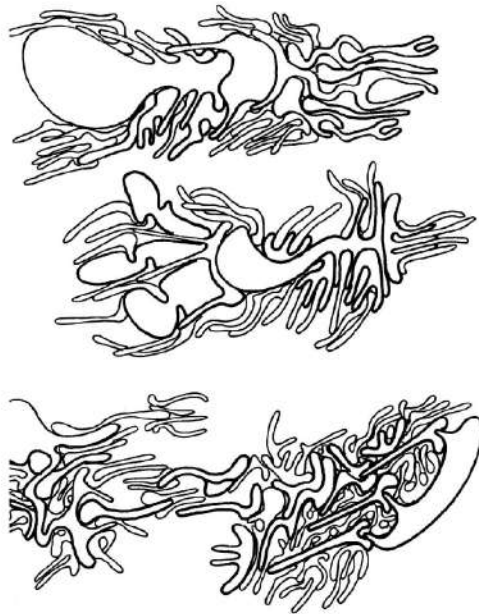
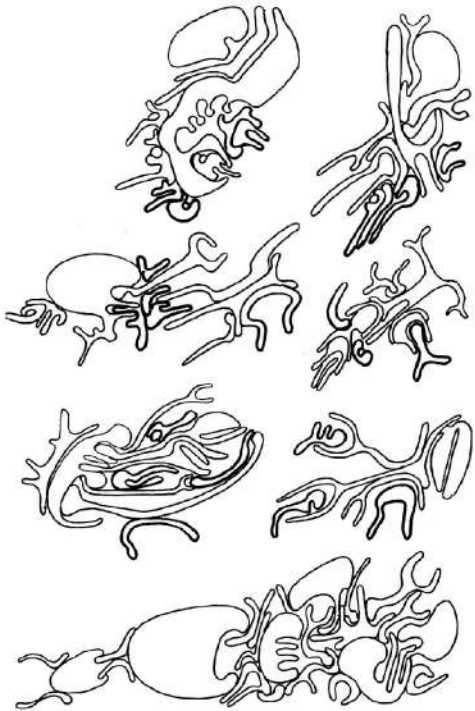
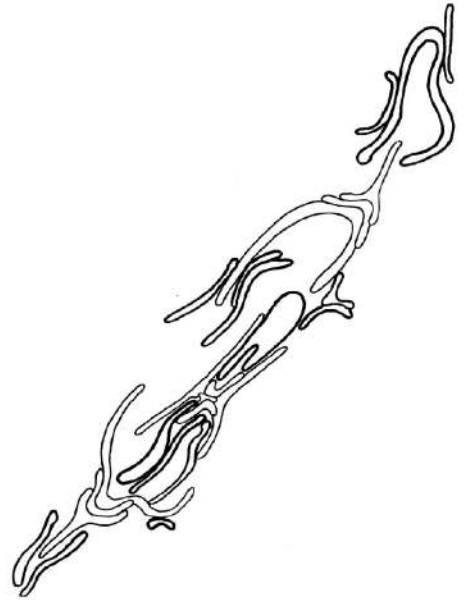
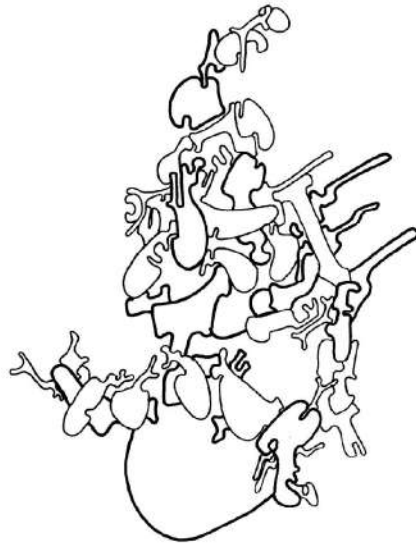
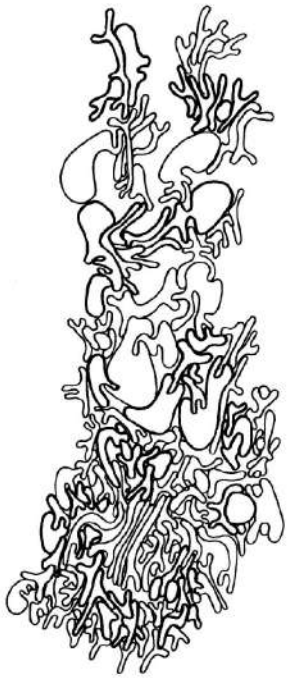


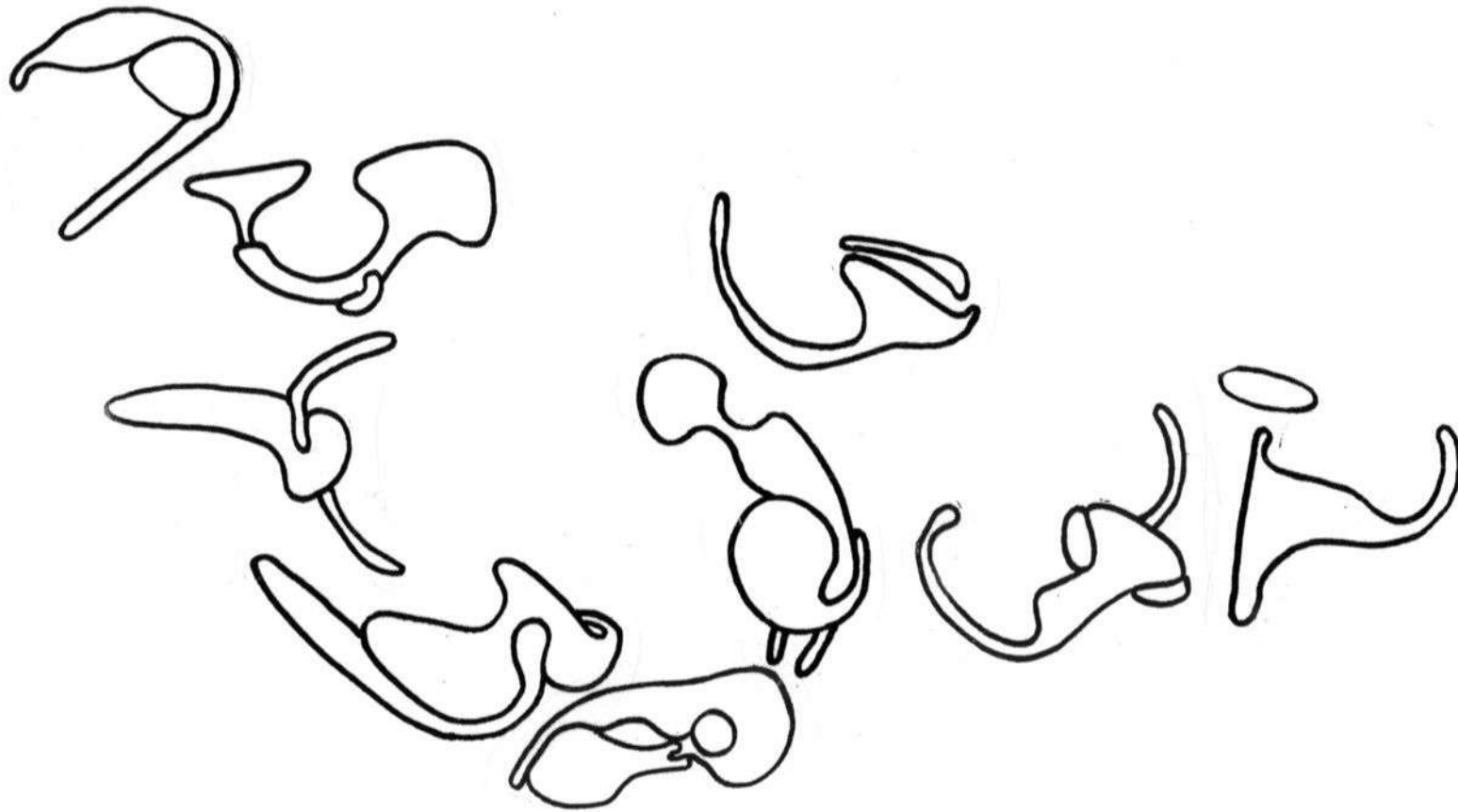


1. Op de volgende twee pagina's is de ontwikkeling van de filigraphische vormen te zien vanuit rondjes en staafjes .

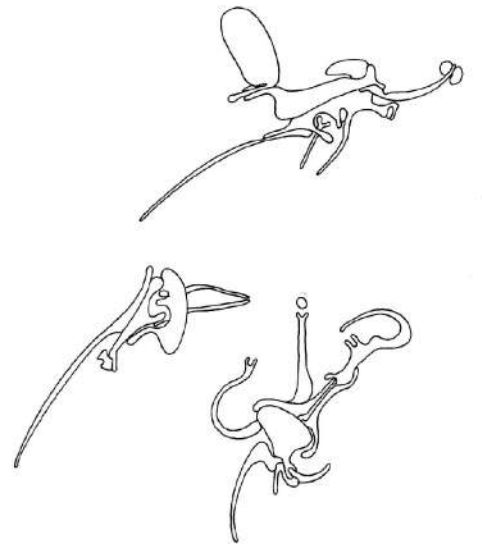
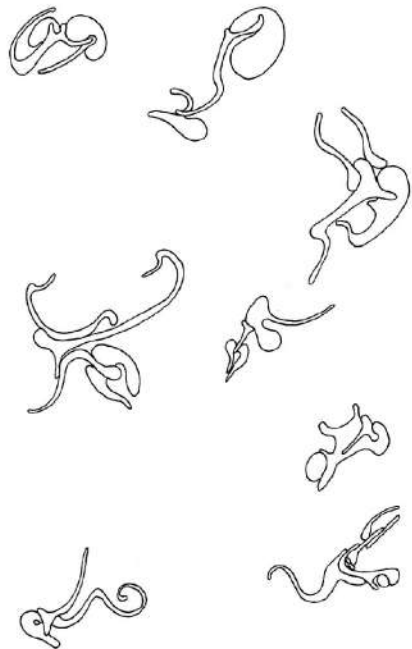
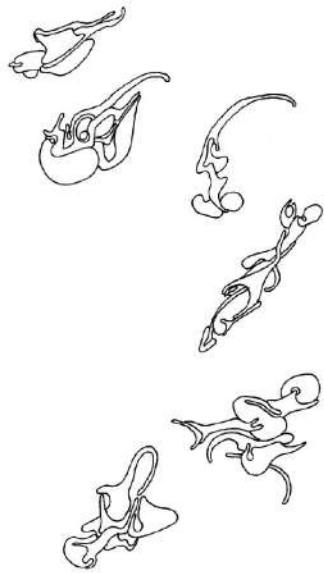
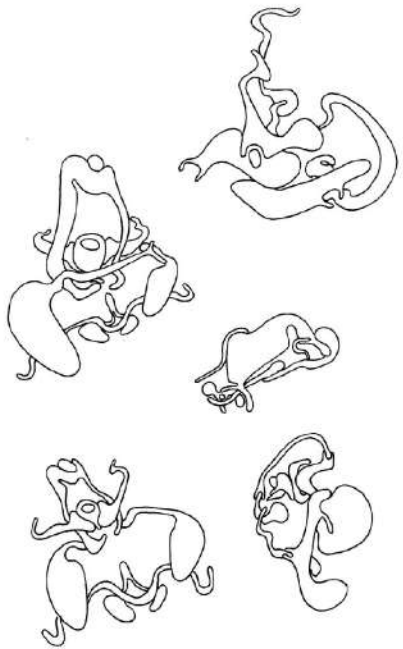
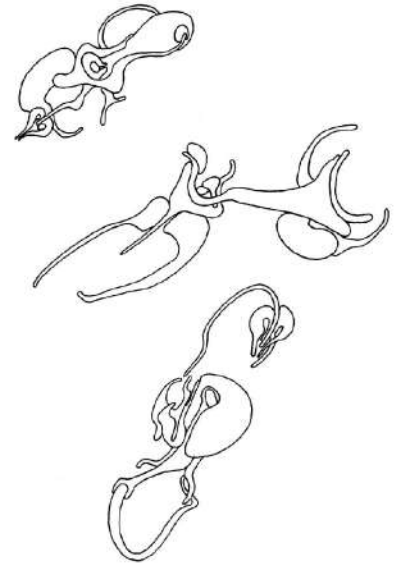
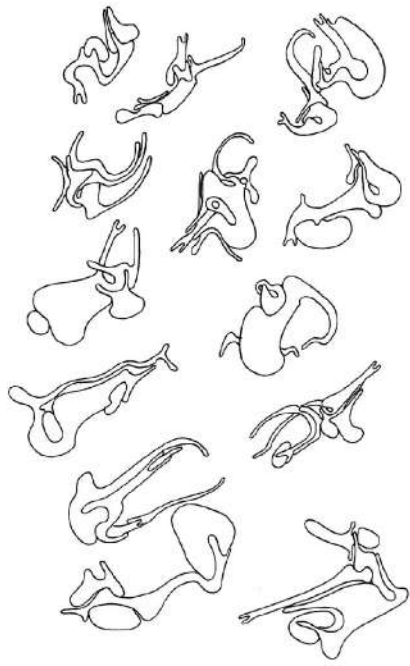
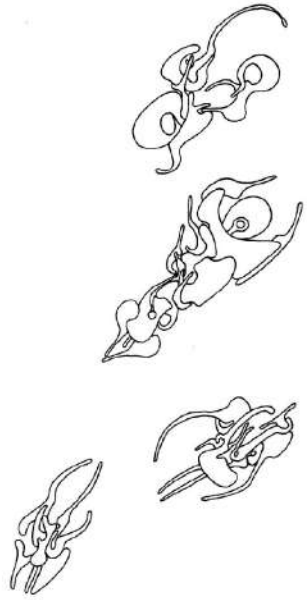
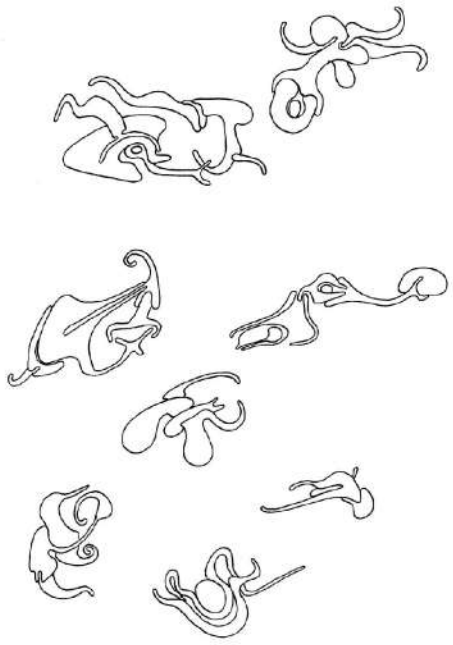




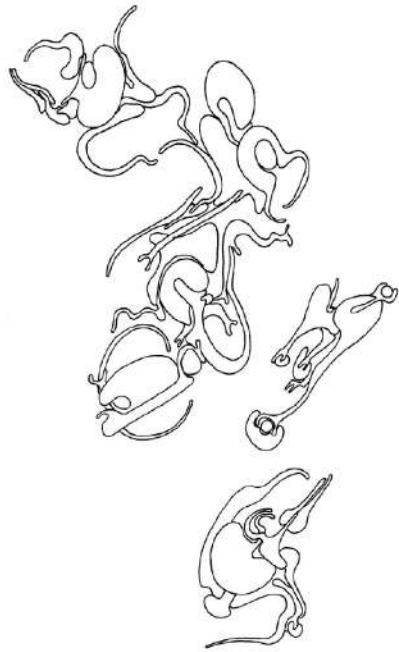
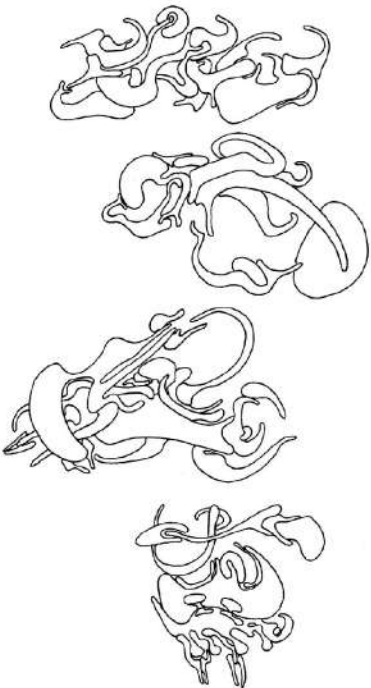
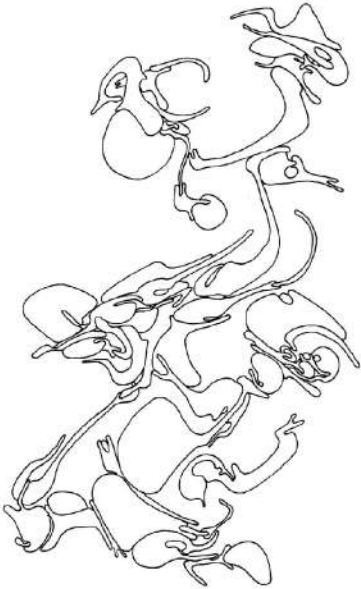
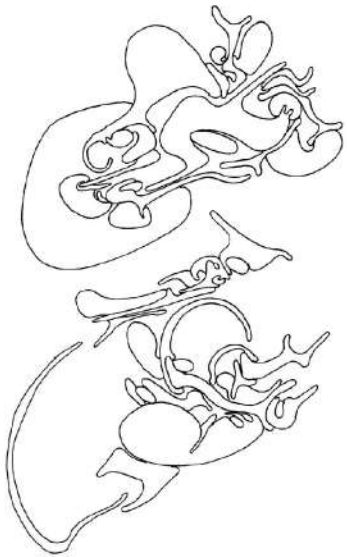
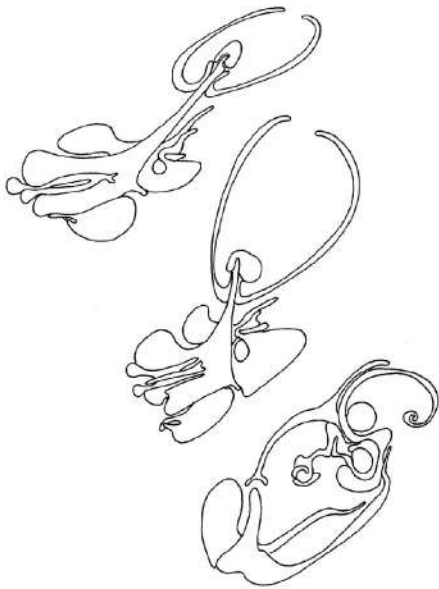
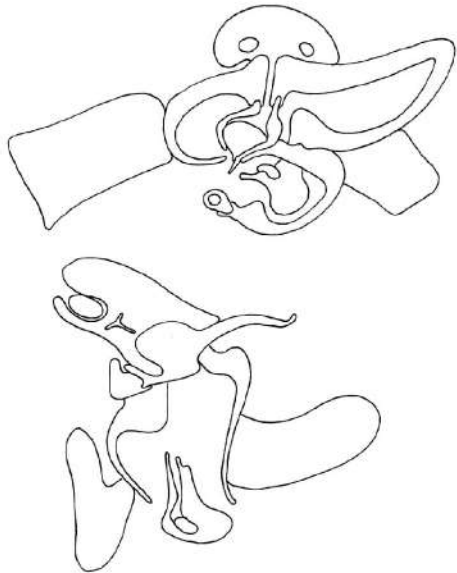
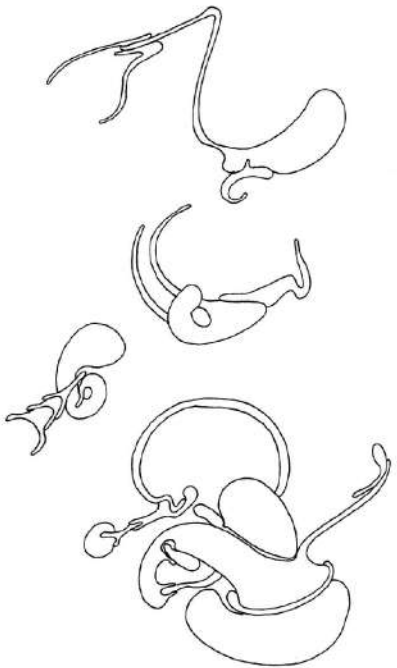


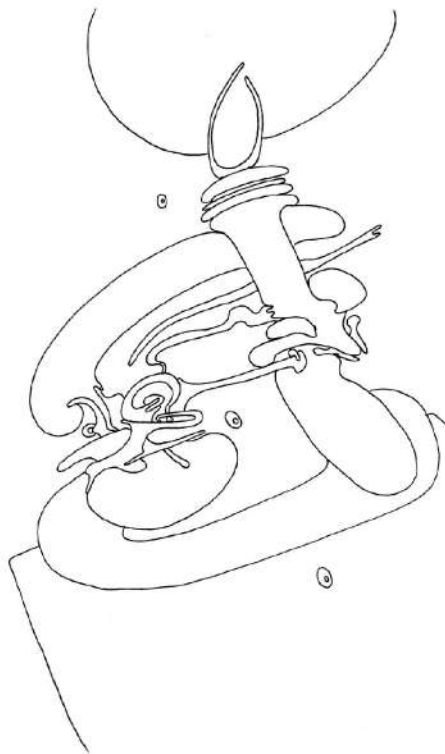
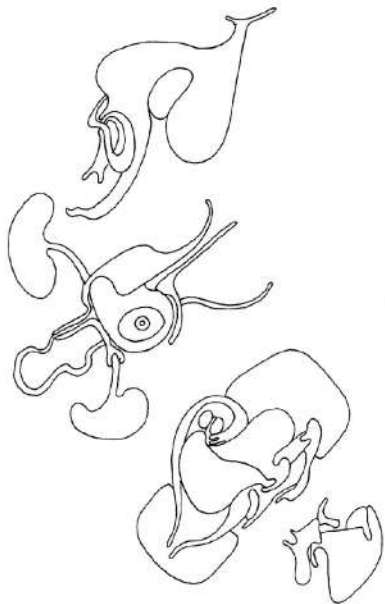
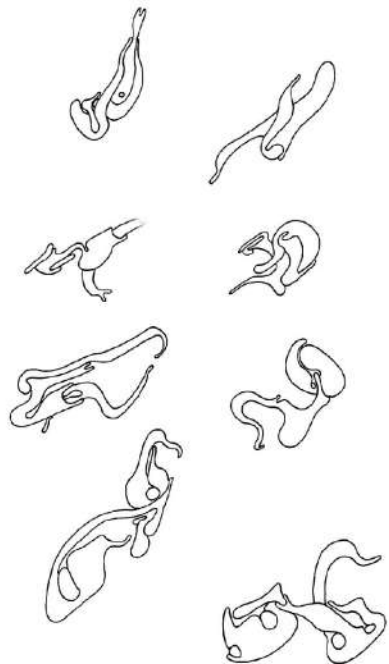
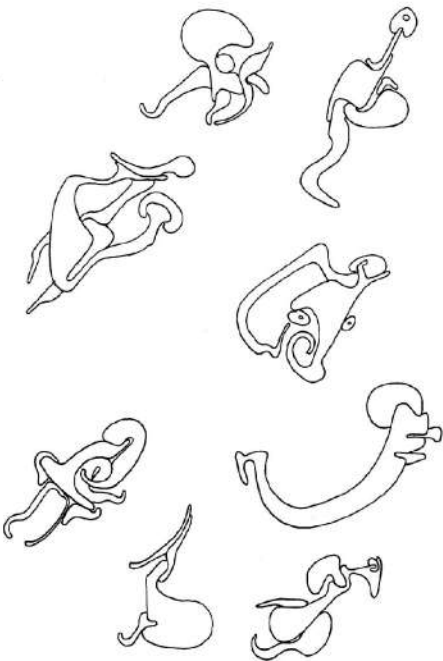
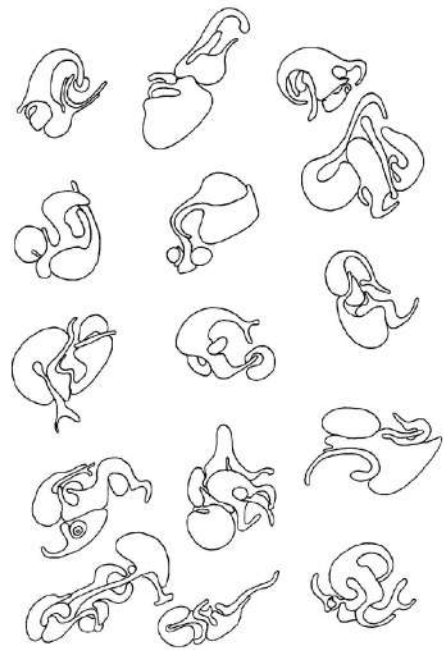
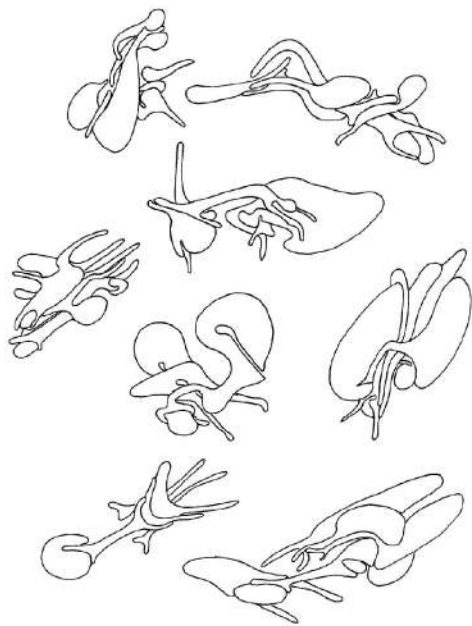
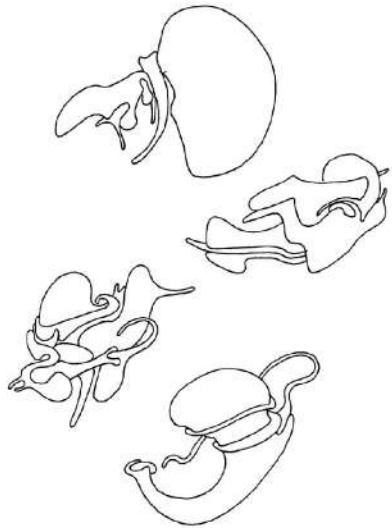
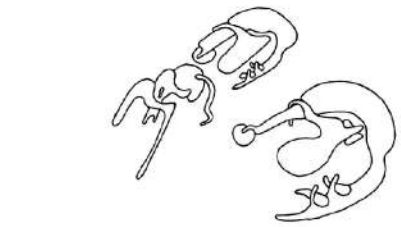


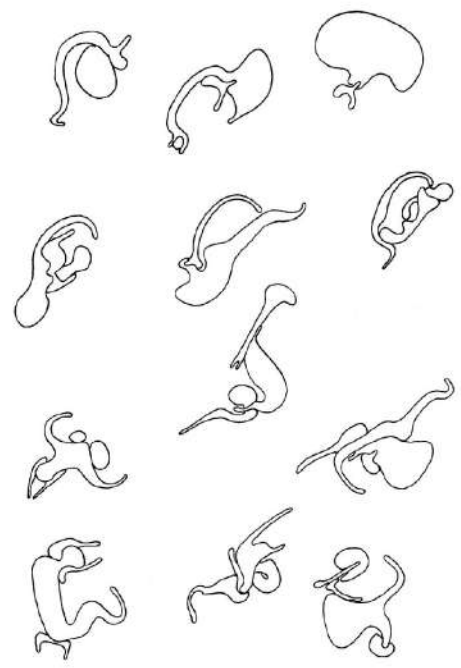
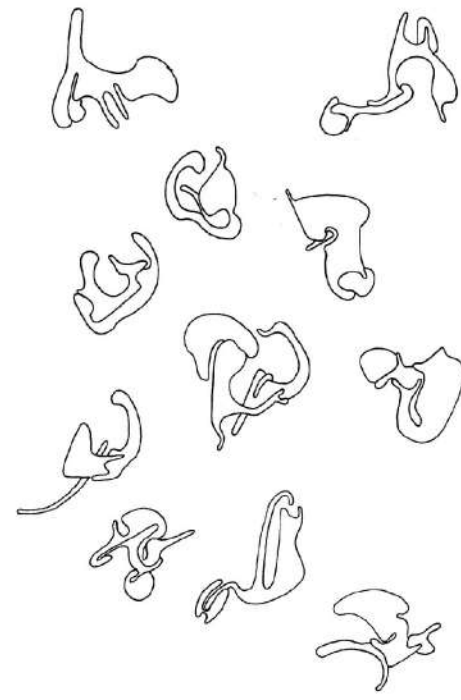
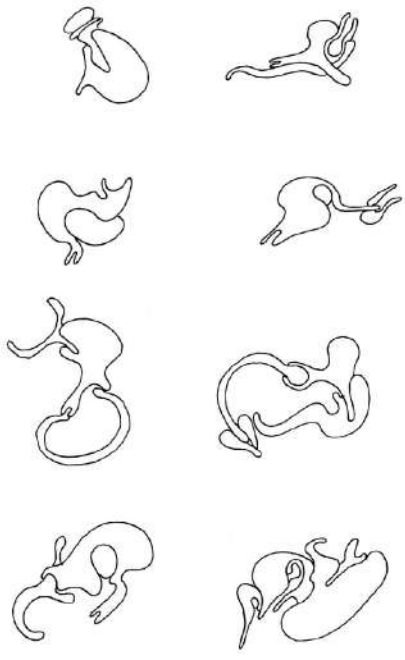
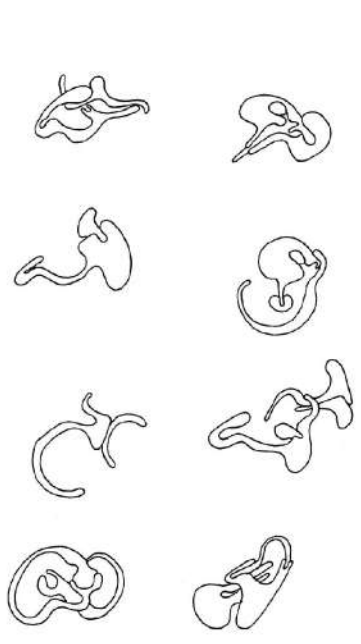
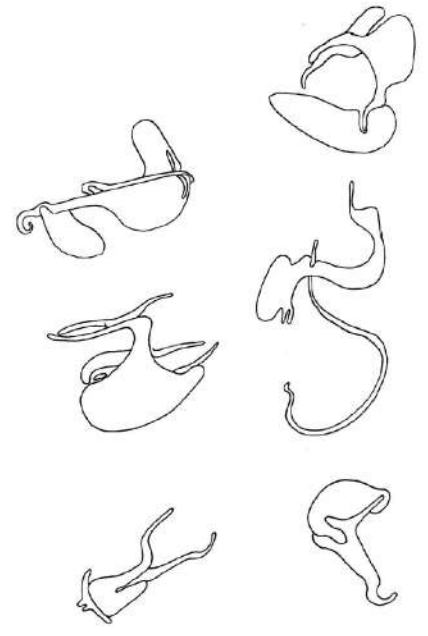
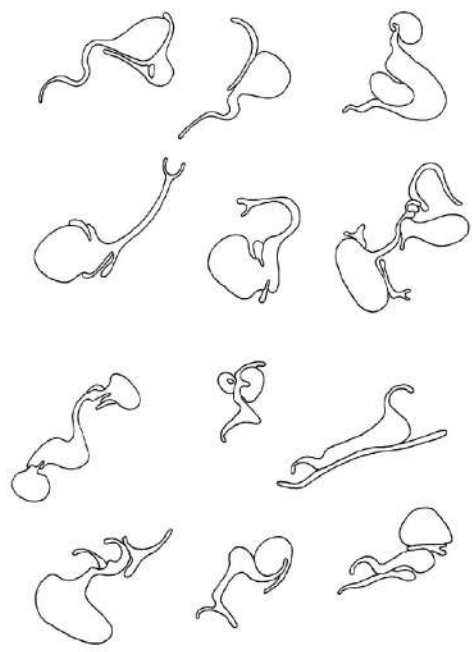
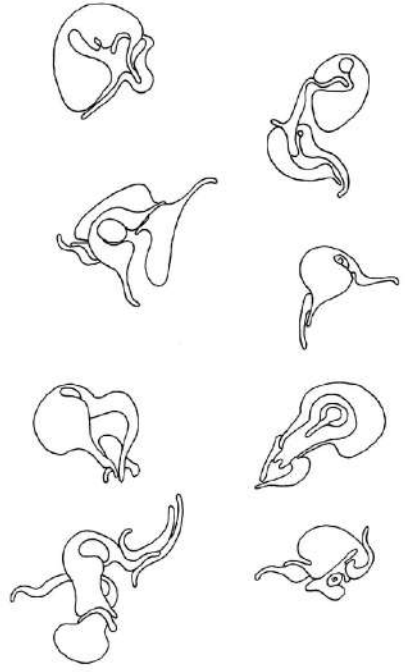
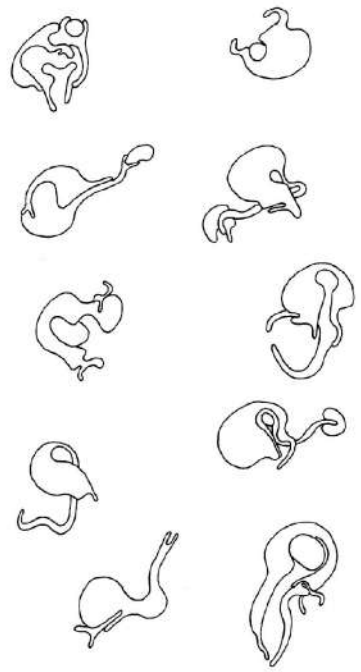
2. Op de volgende twaalf pagina's zijn filographische lijntekeningen te zien, vanuit rondjes en staafjes ontwikkeld tot per vel drie tekeningen van ruimtelijke vormmodellen. De vormen op de vellen hebben ongeveer dezelfde grootte en gaan een bepaalde verhouding met elkaar aan in de ruimte. De vormen verschijnen steeds in vooraanzicht. Wanneer de vormen in verschillende materialen driedimensionaal gemodelleerd zijn, is de achterkant afgeleid van wat aan de tekening zichtbaar is. De hoeveelheid tekeningen groeit, waarschijnlijk kan een eindeloos aantal modellen ontstaan en zijn de vormcombinaties ook eindeloos.

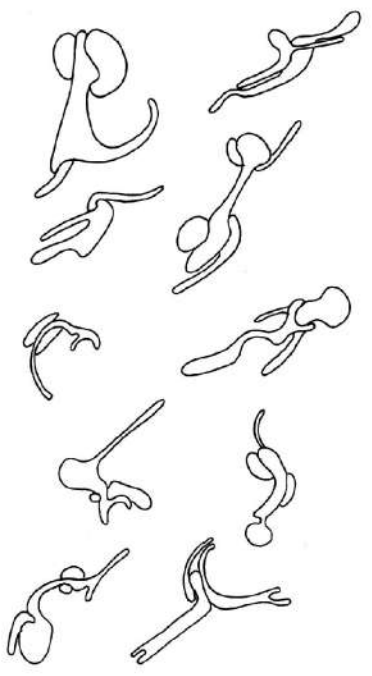
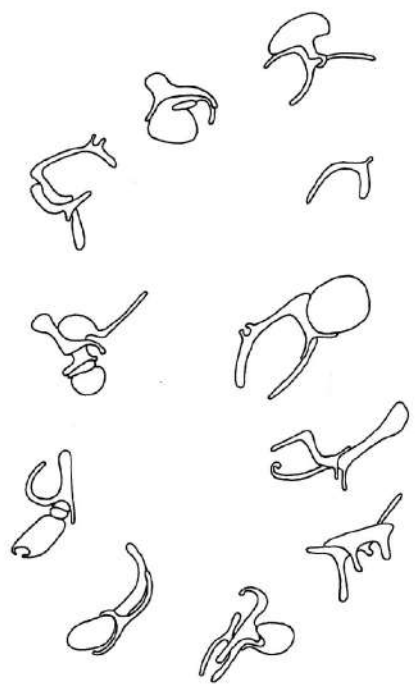
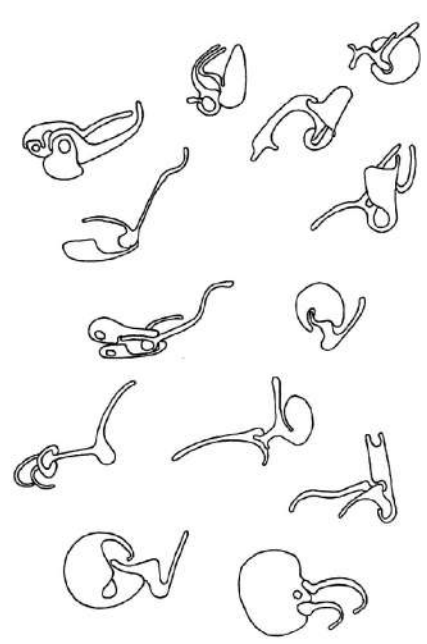
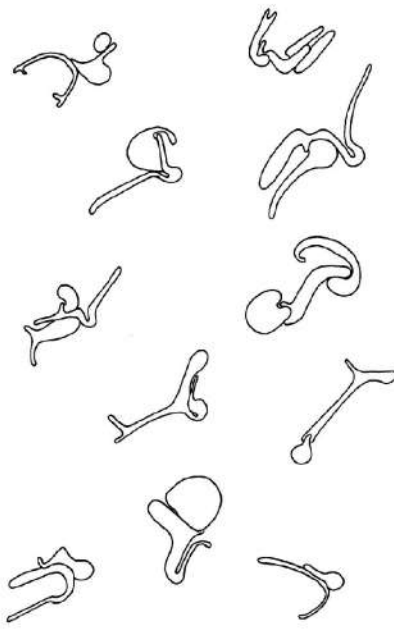
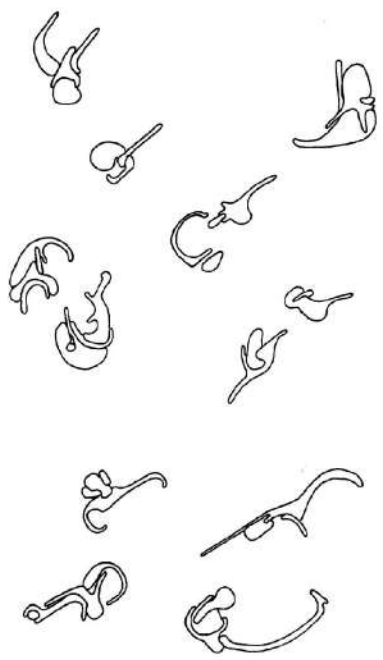
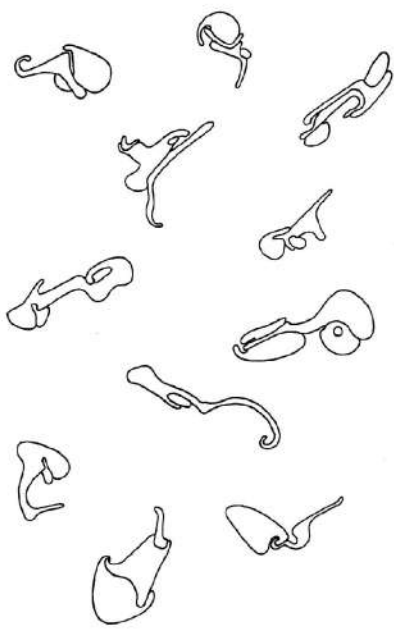
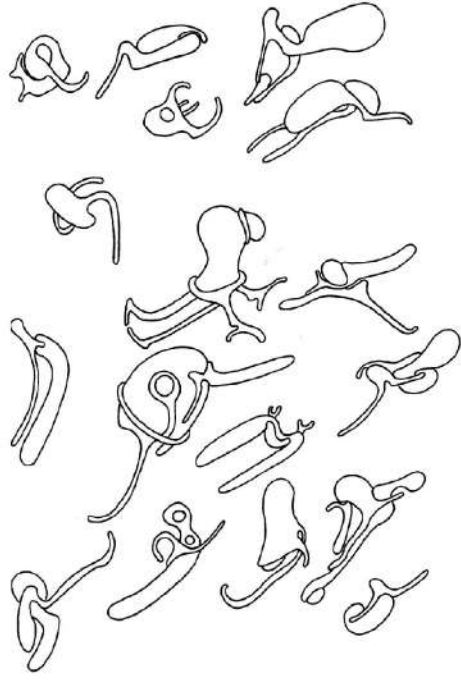
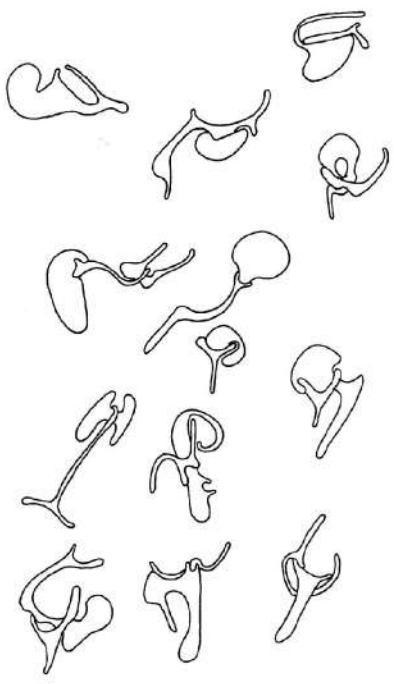




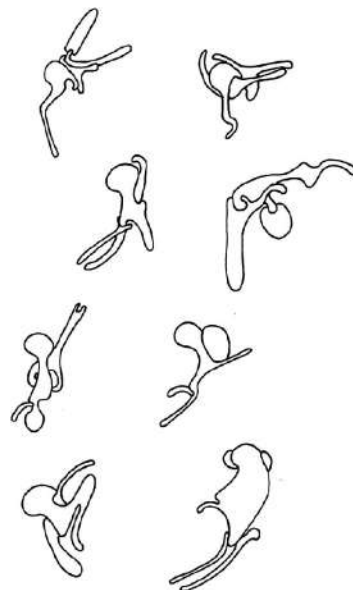
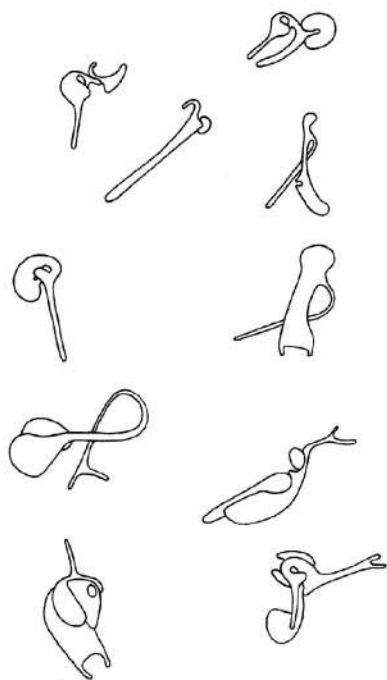
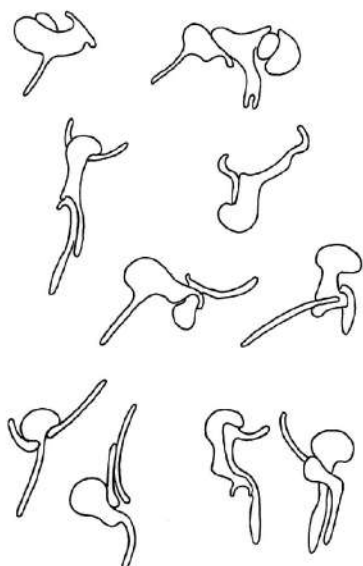
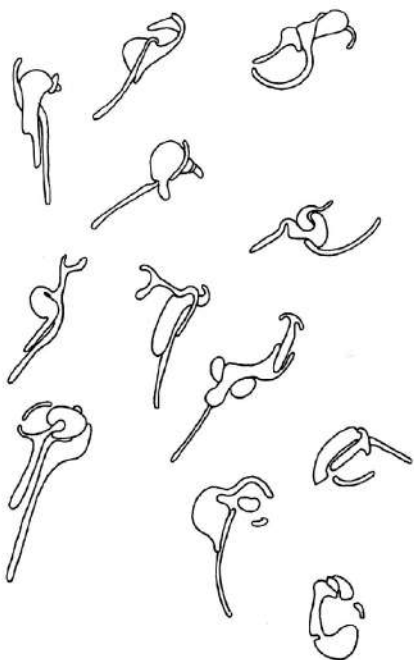
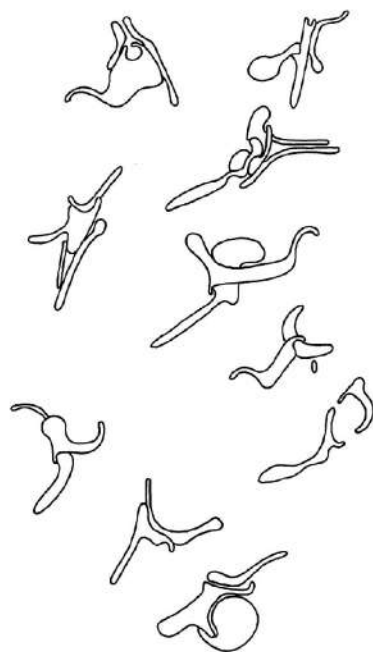
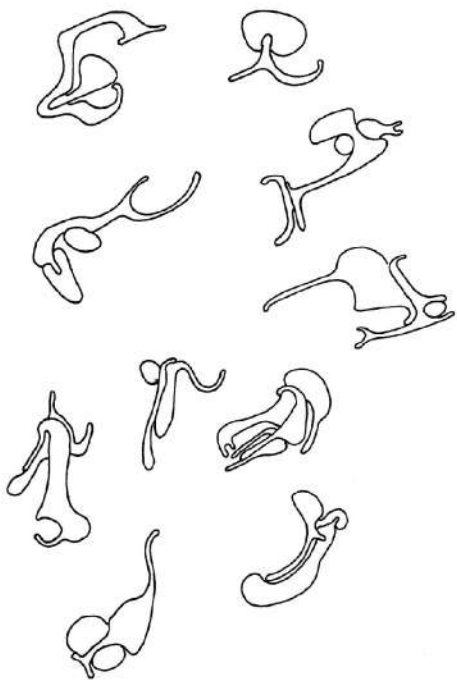
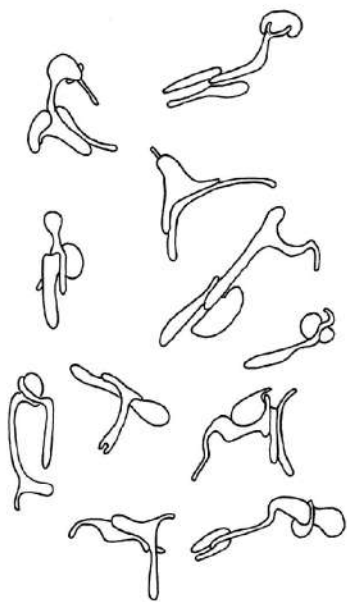
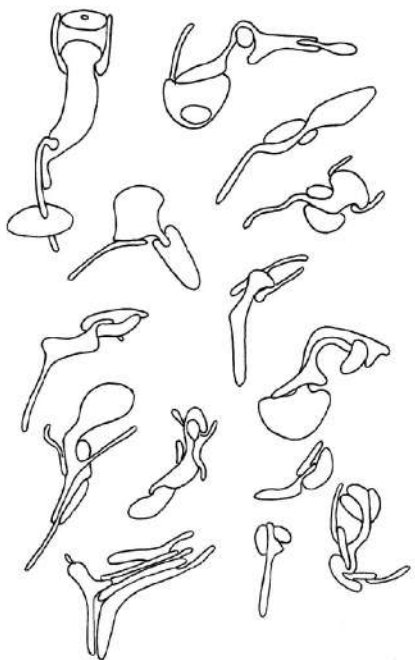


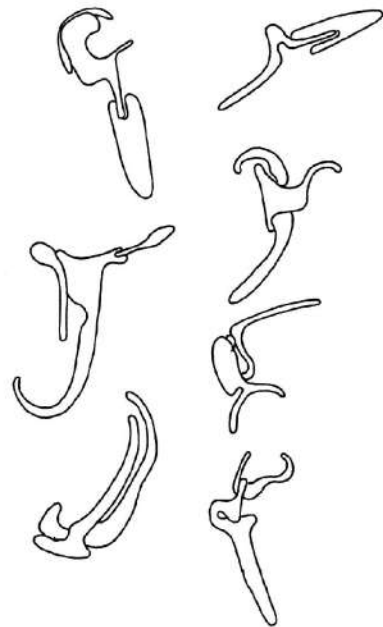
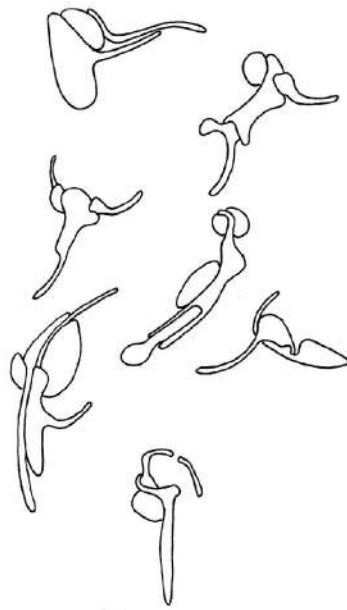
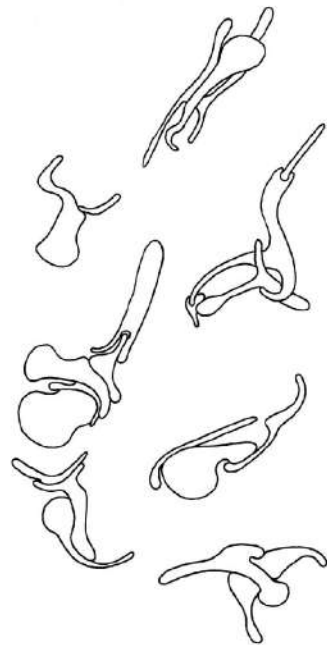
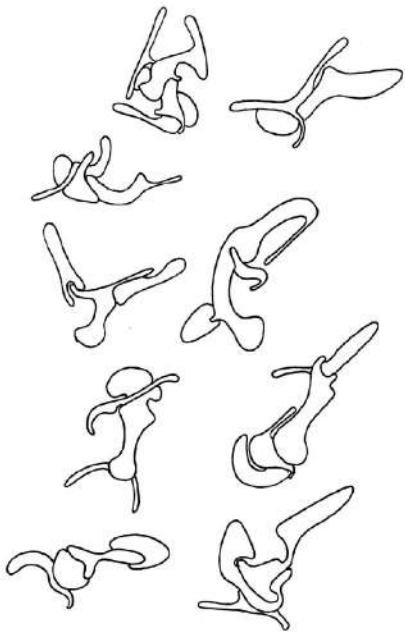
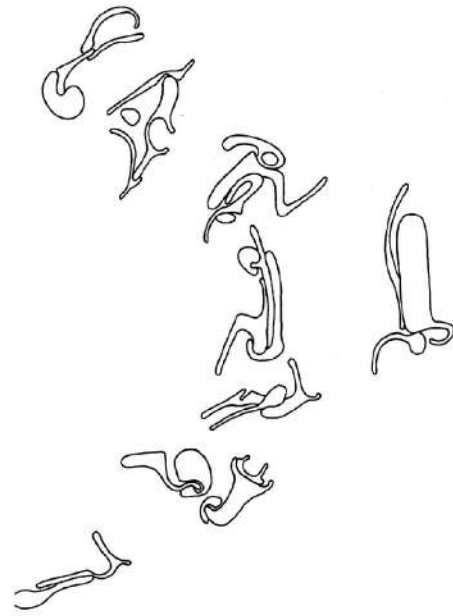
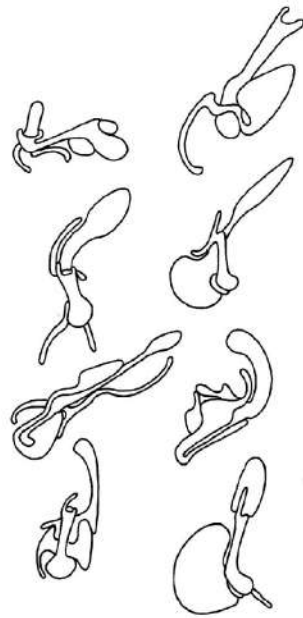
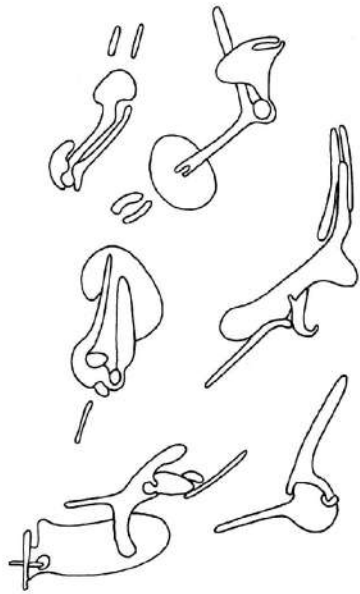
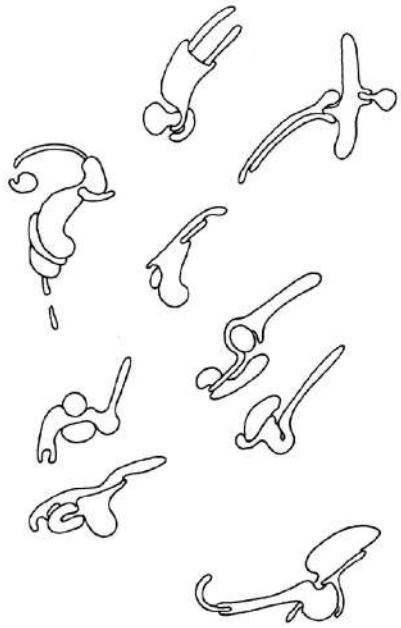


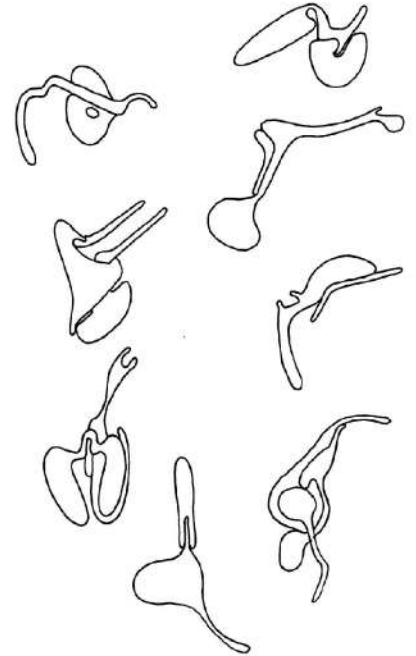
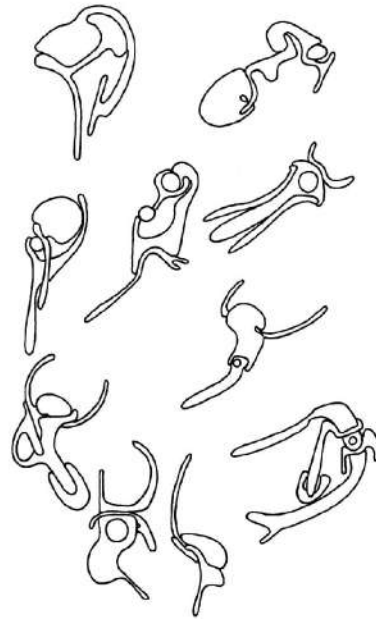
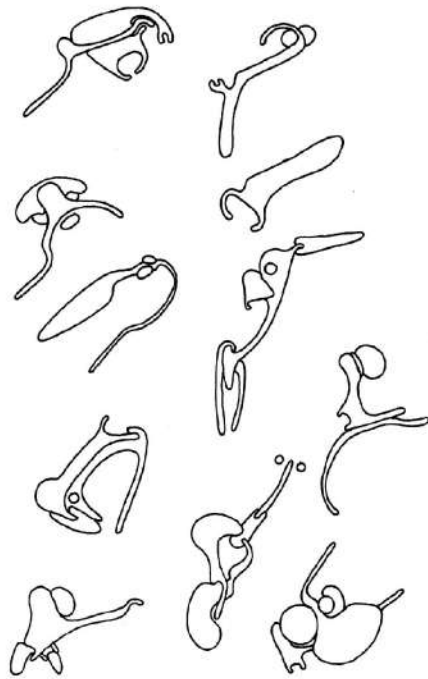
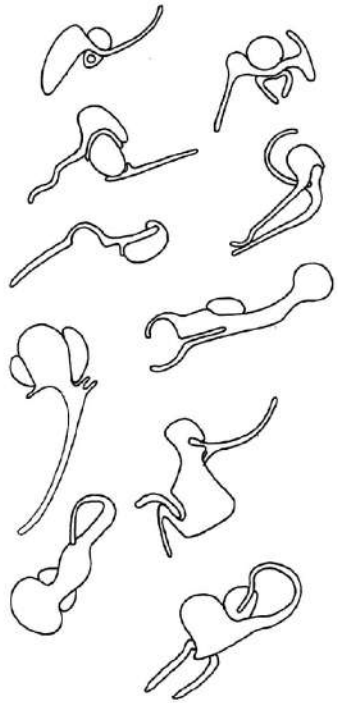
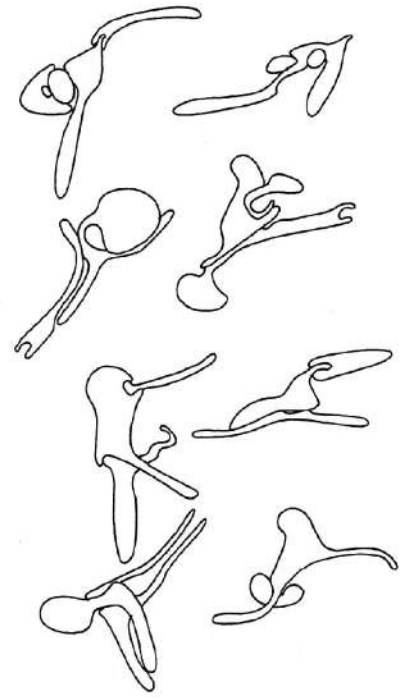
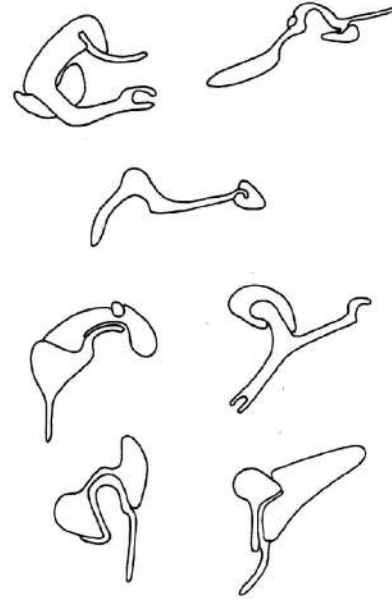
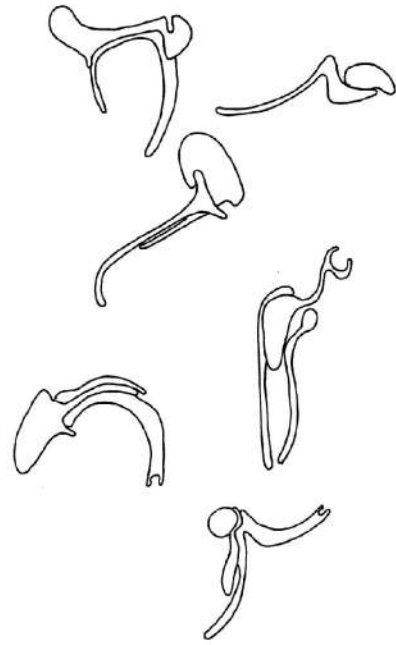
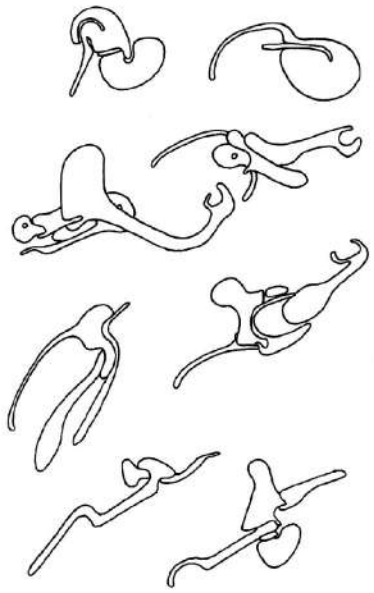


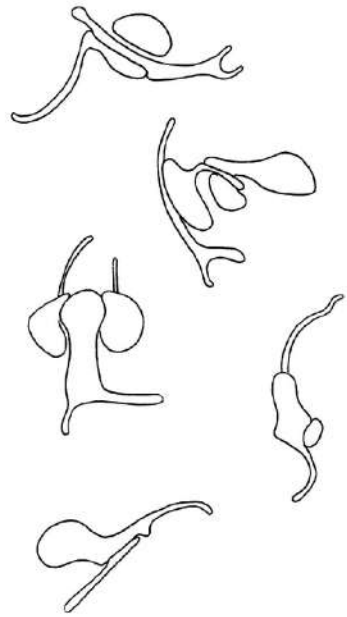
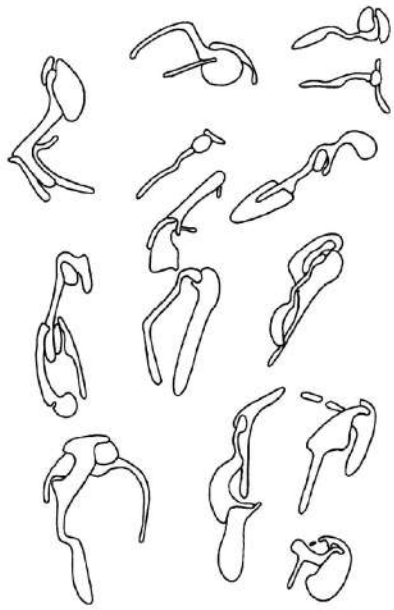
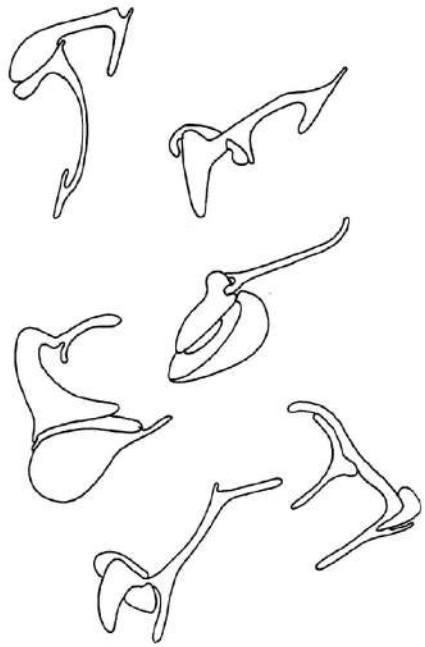
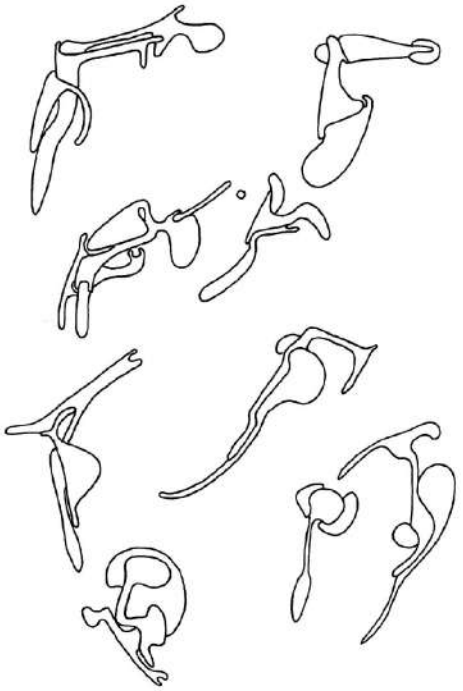
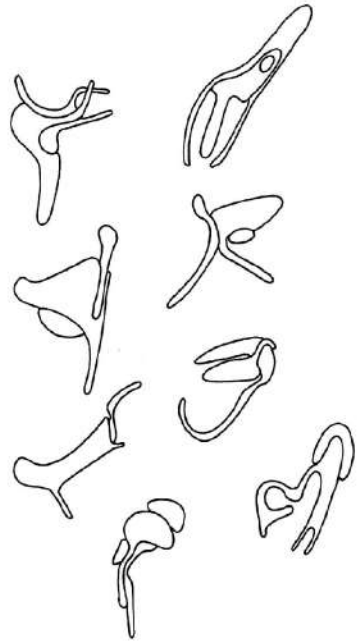
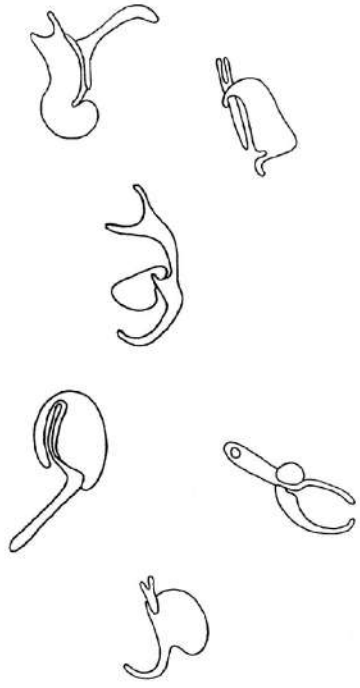
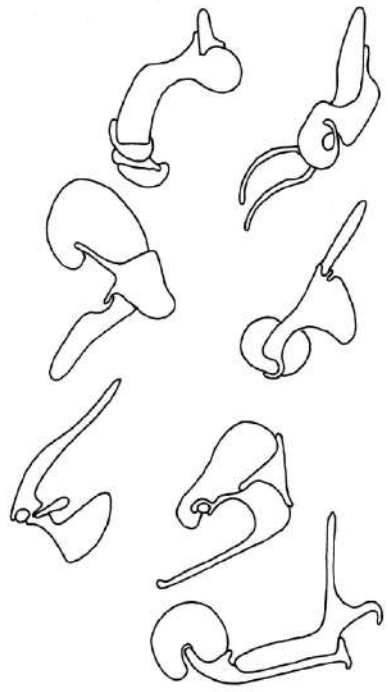
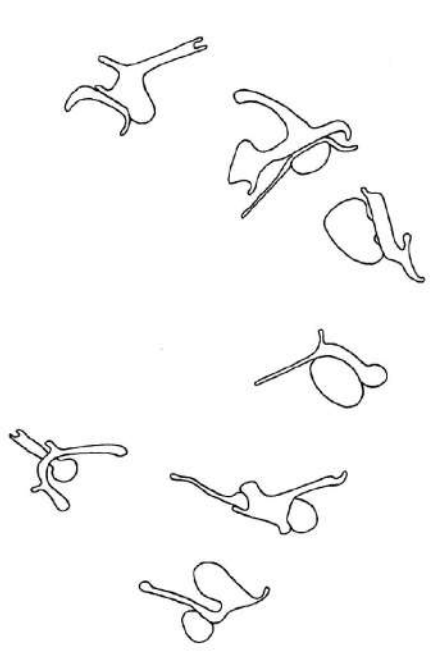




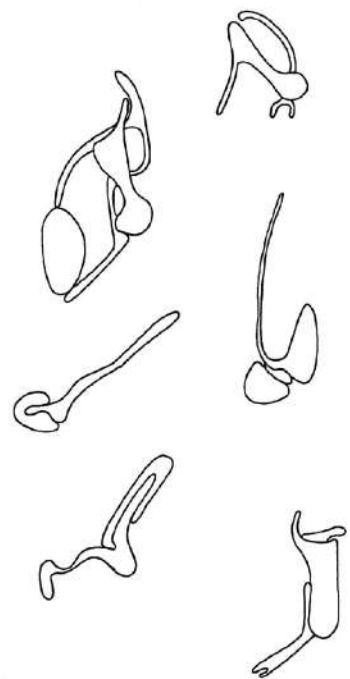
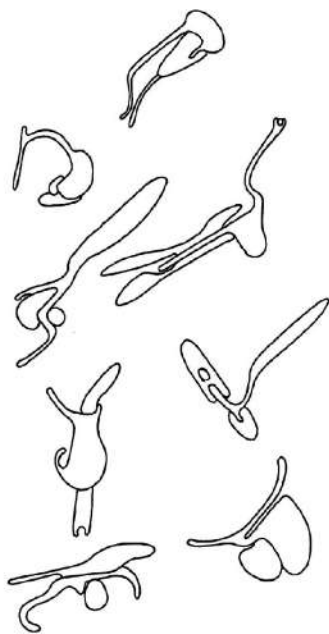
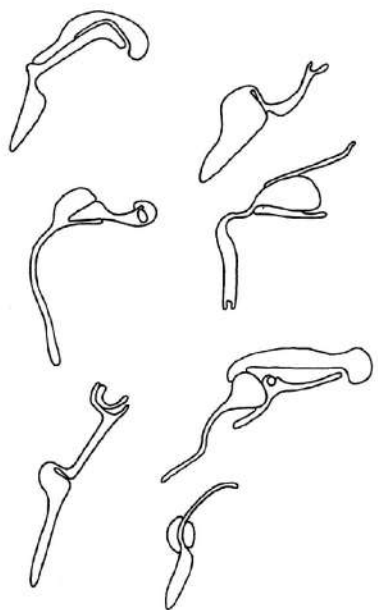
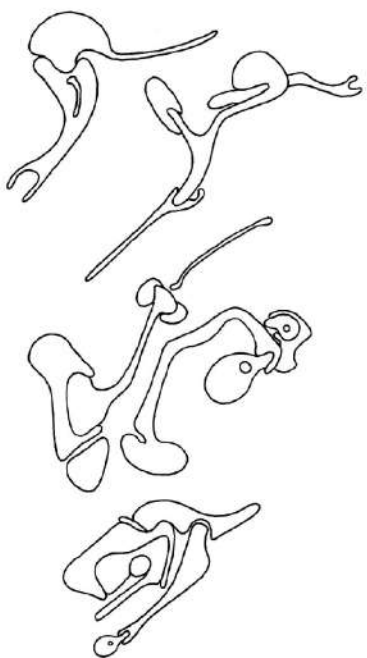
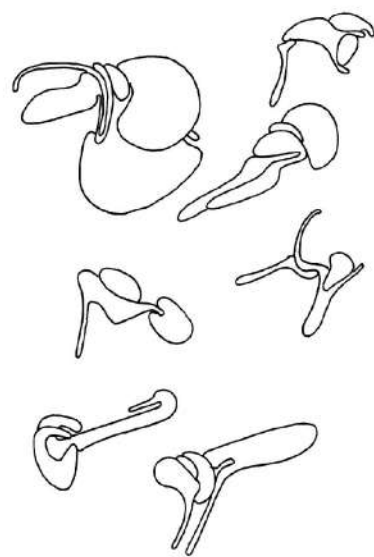
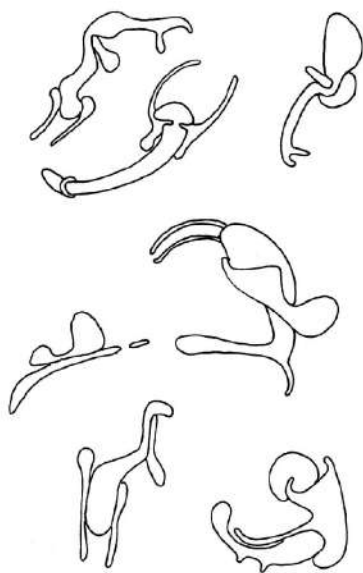
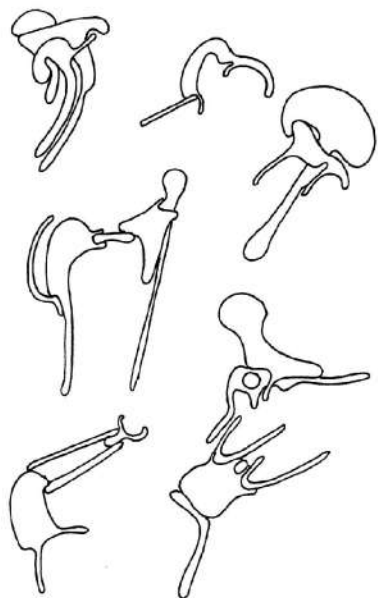
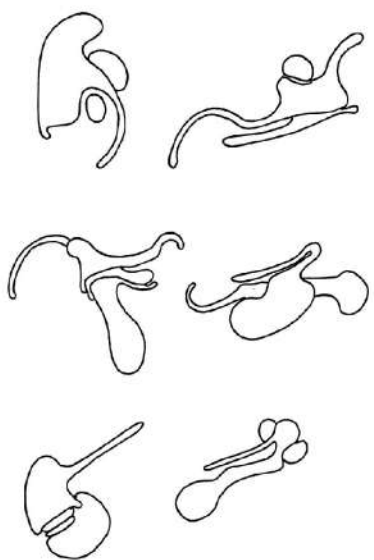


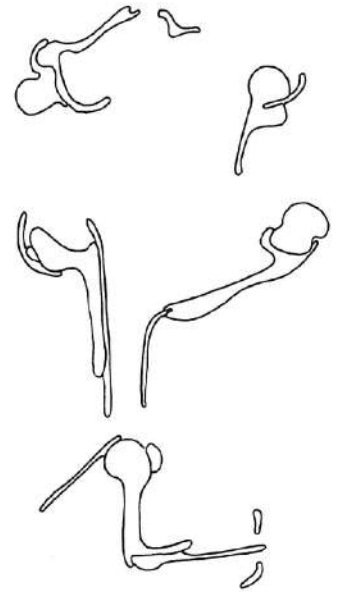
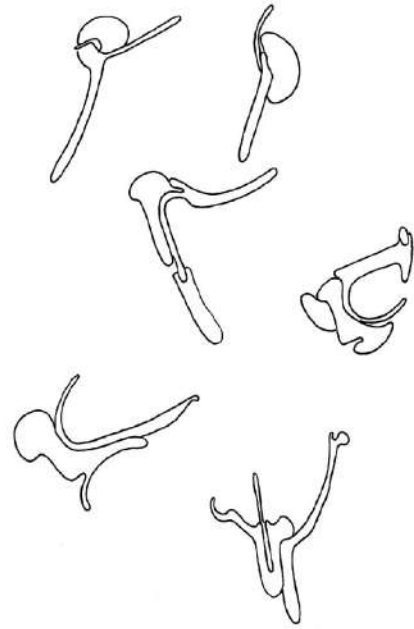
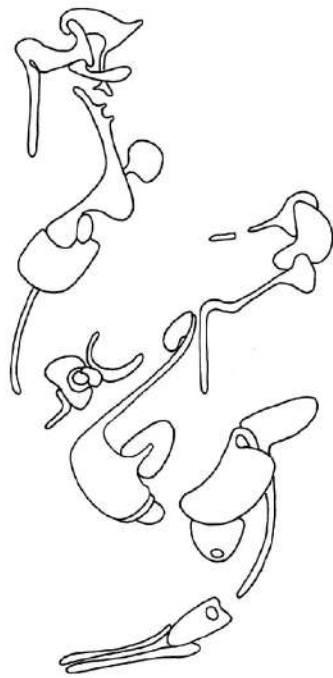
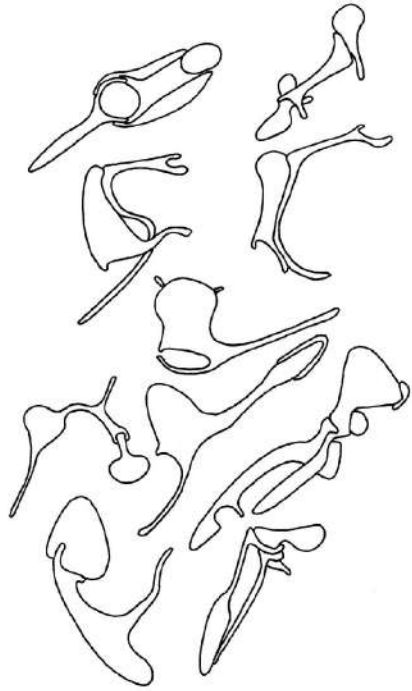
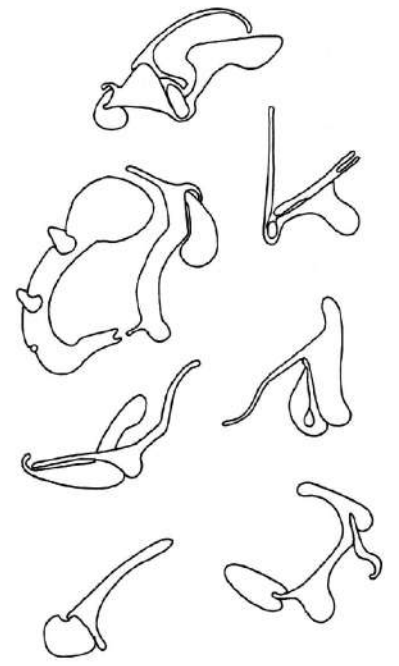
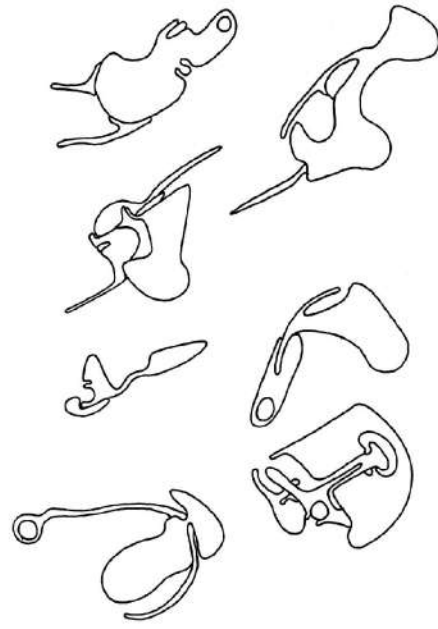
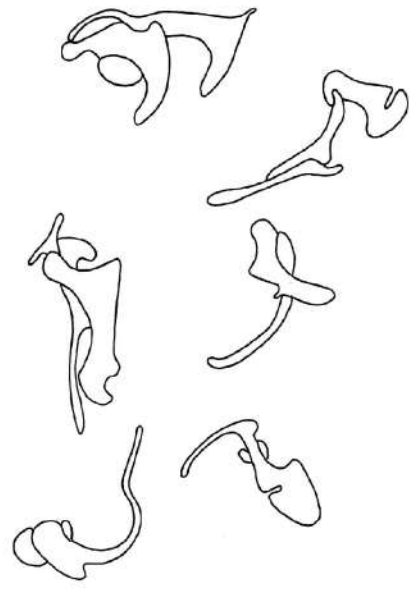
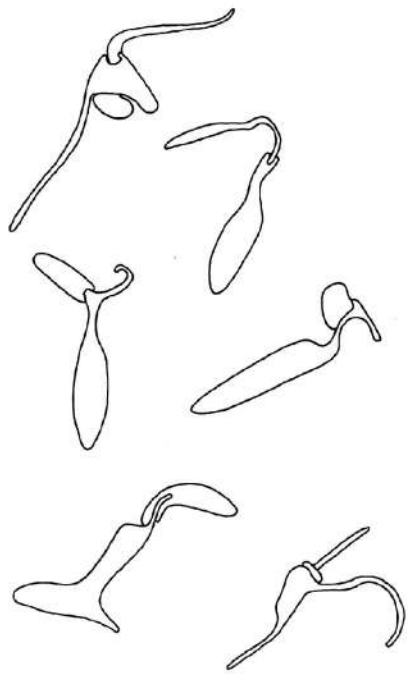


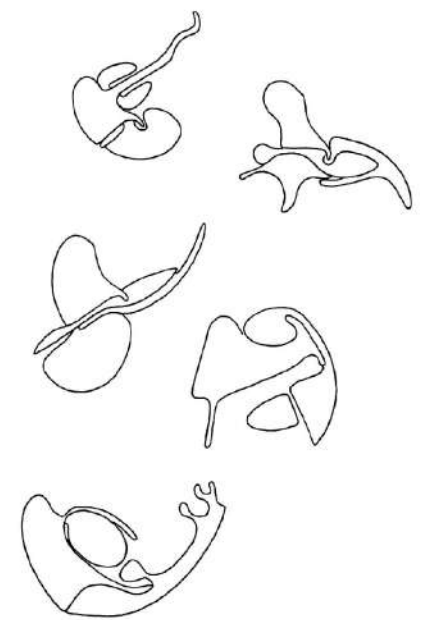
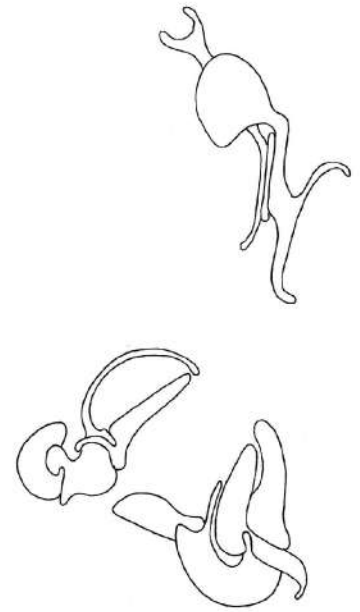
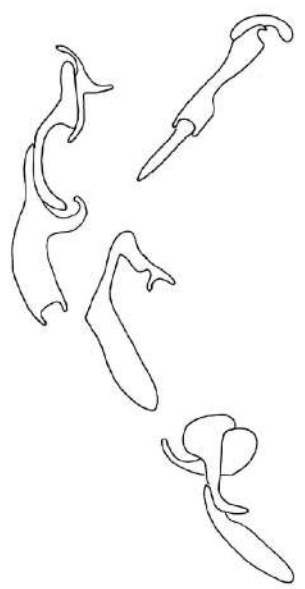
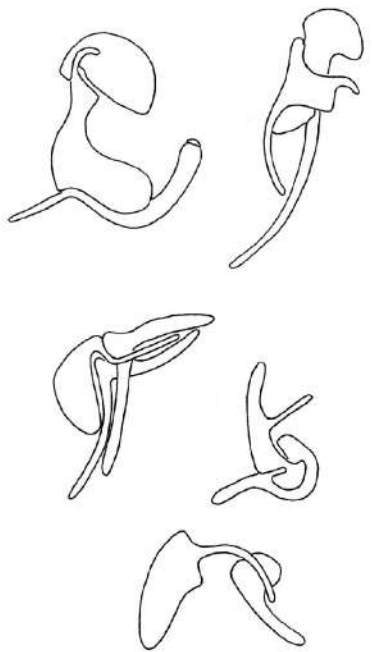
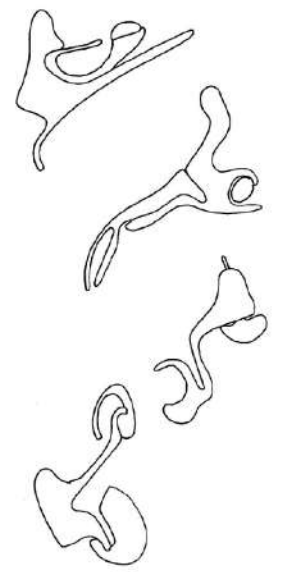
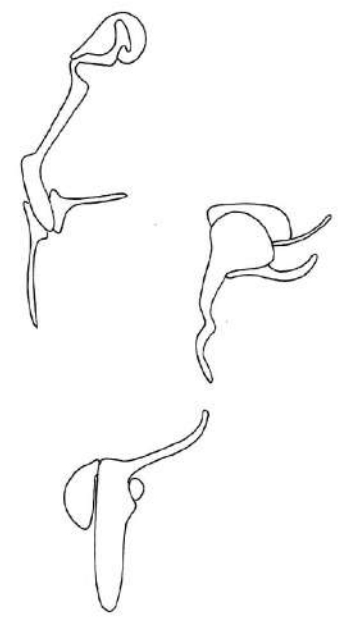
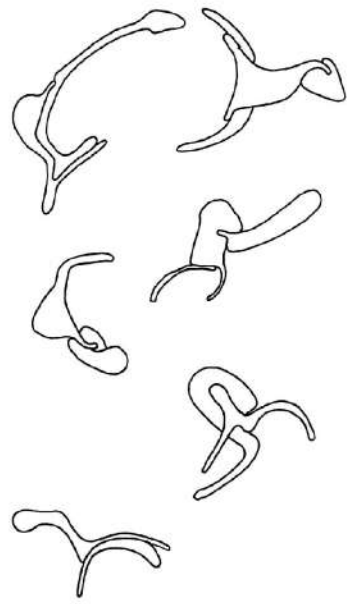
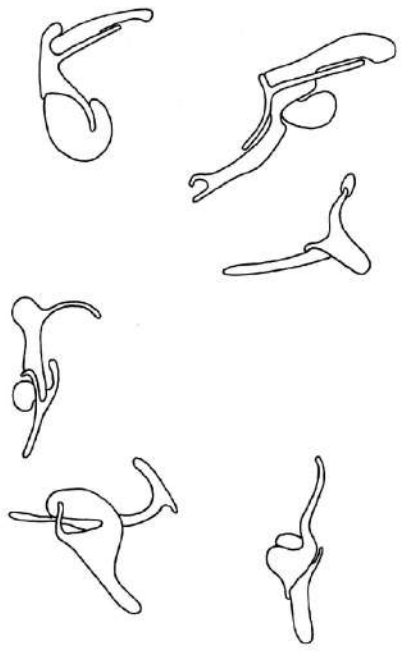


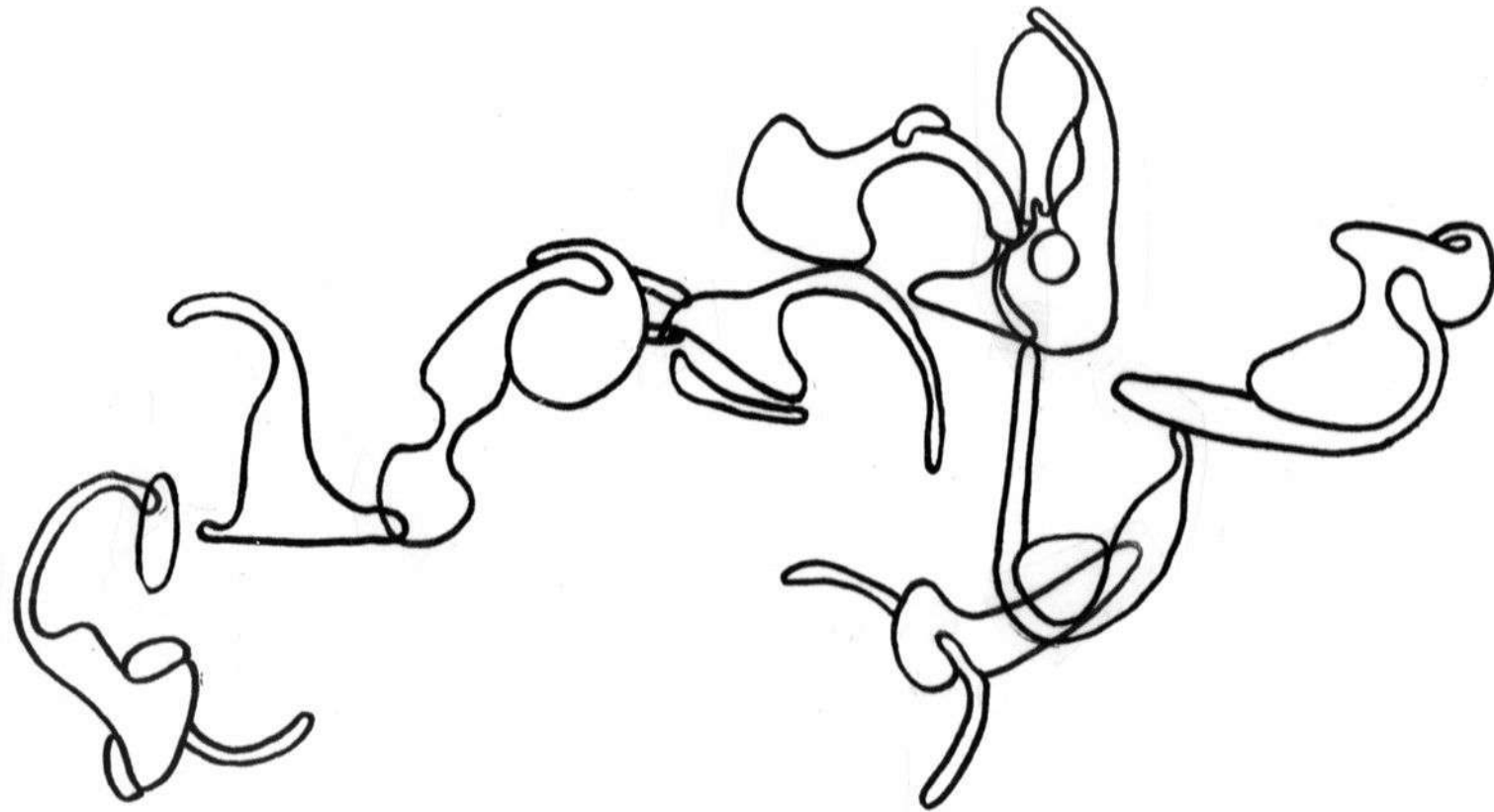






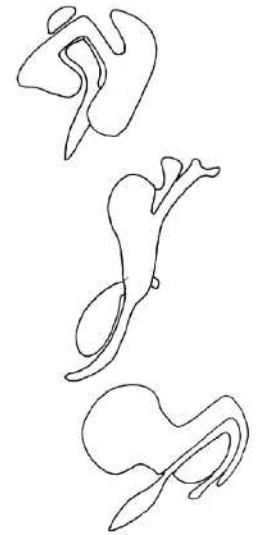
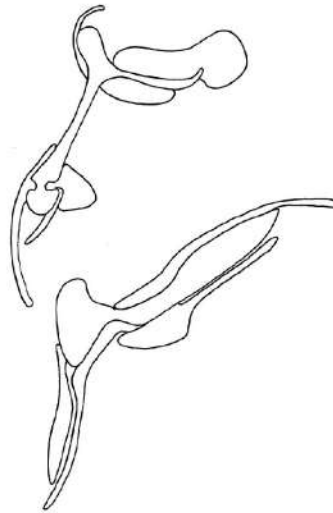
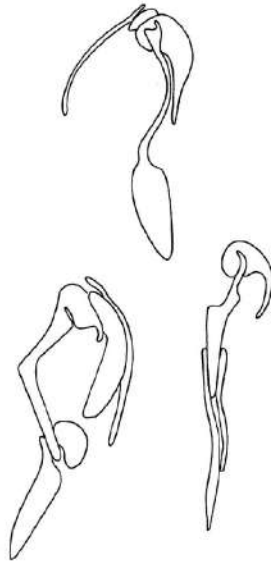
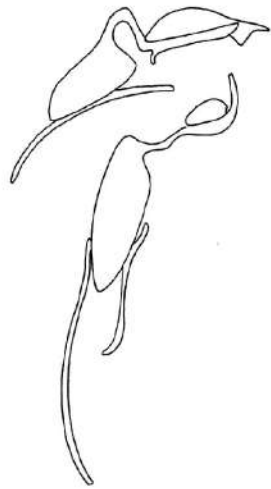
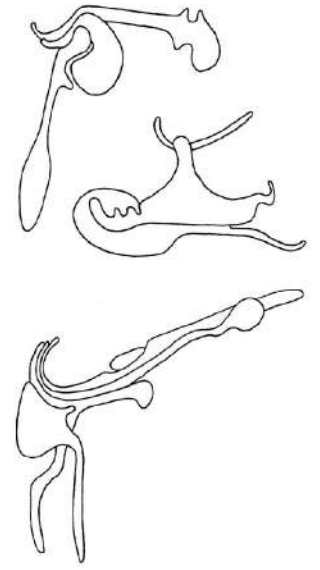
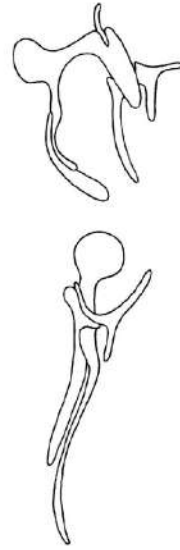
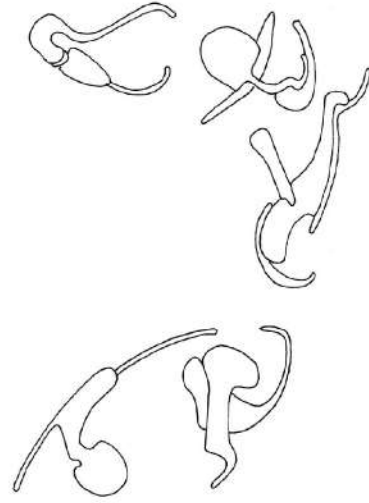
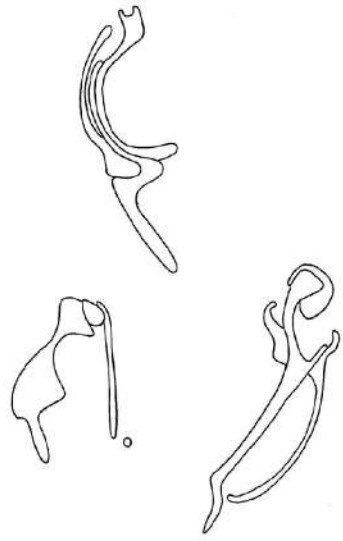


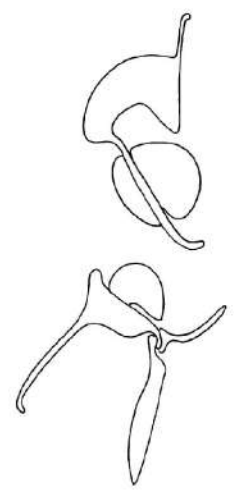
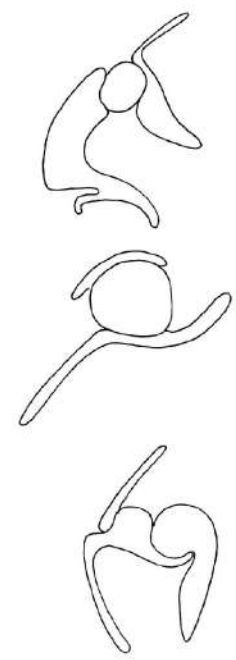
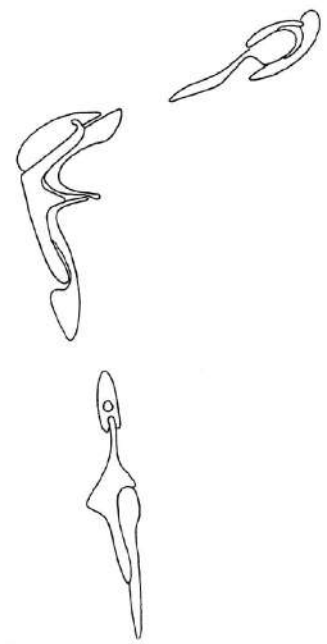
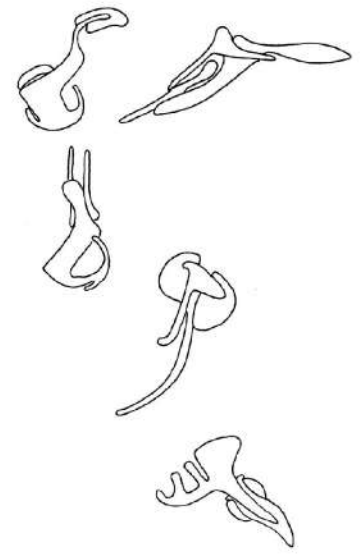
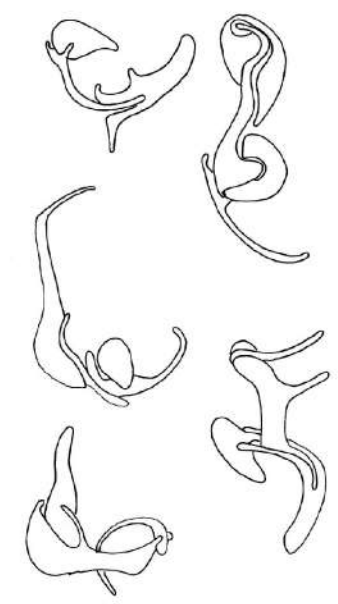
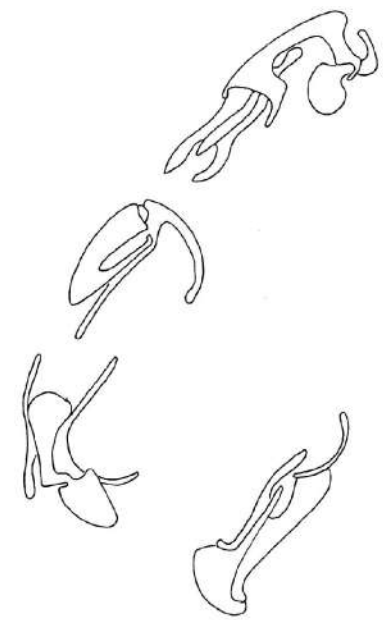
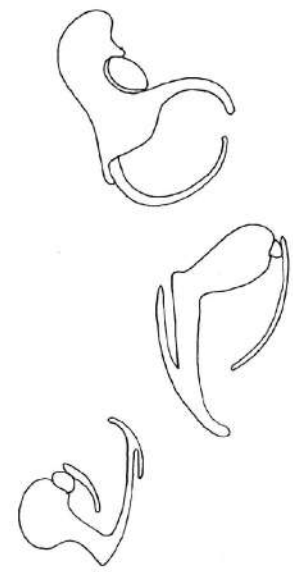
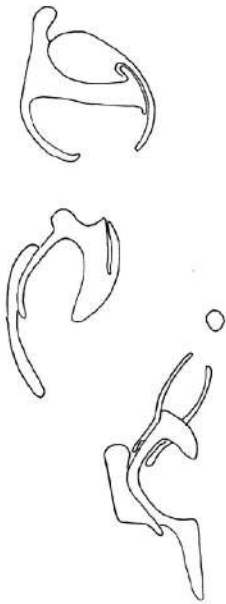


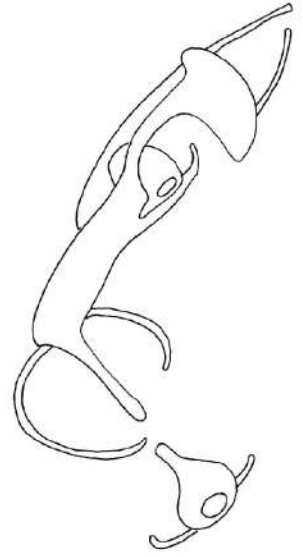
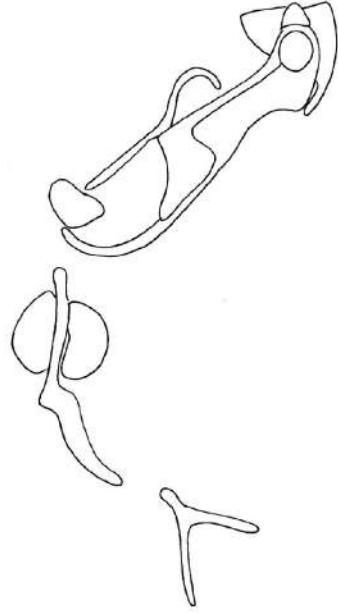
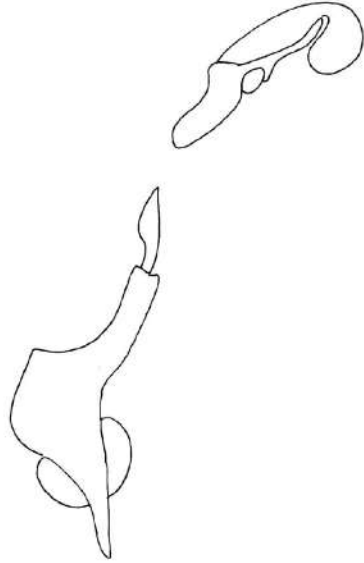
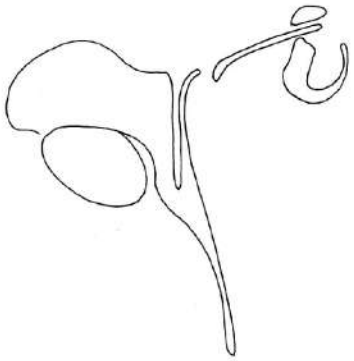
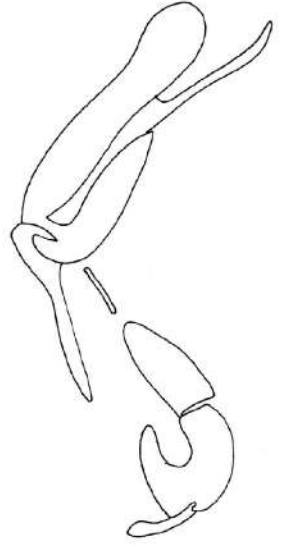
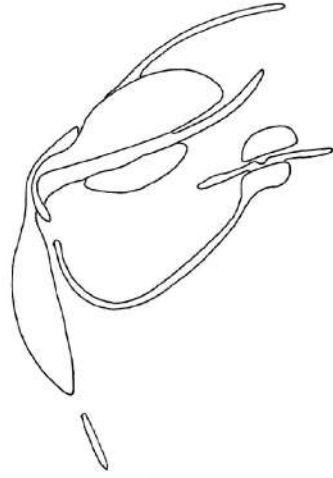
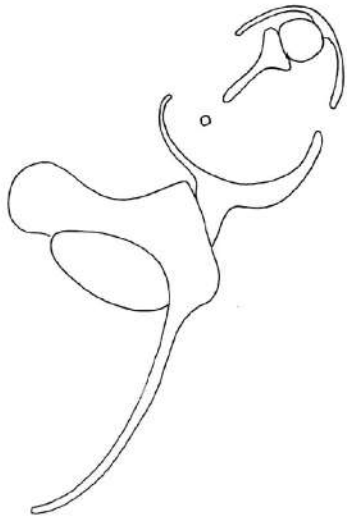
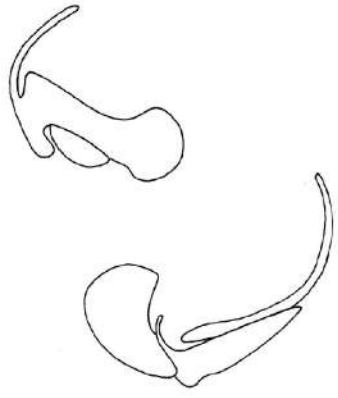


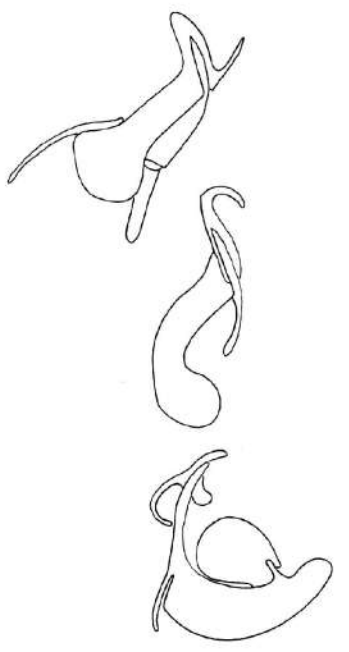
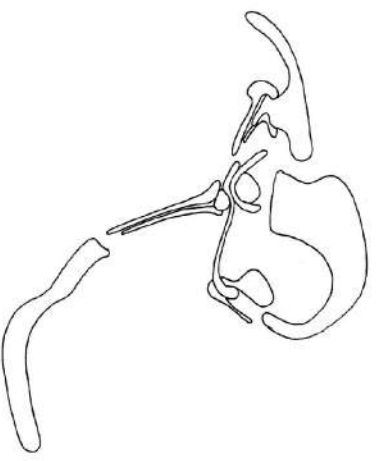
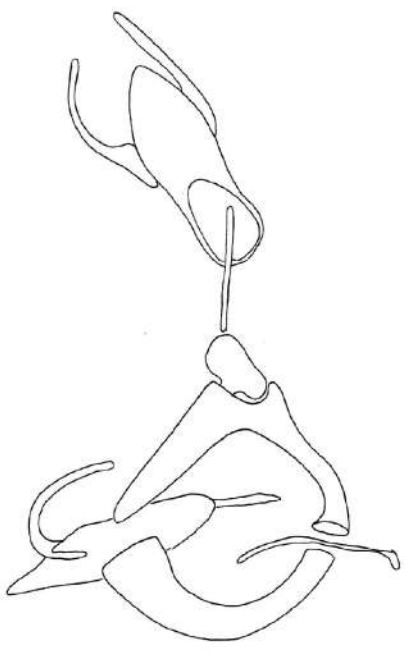
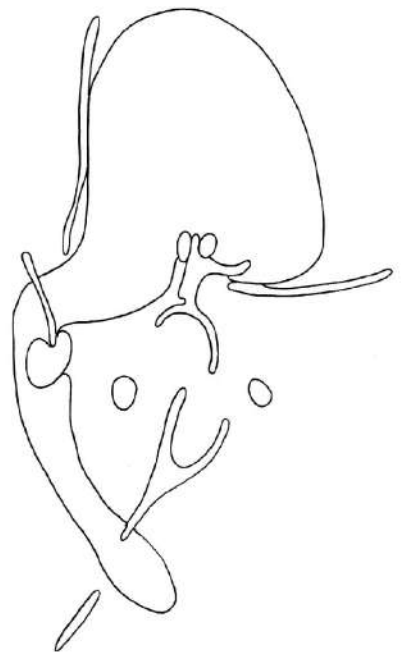
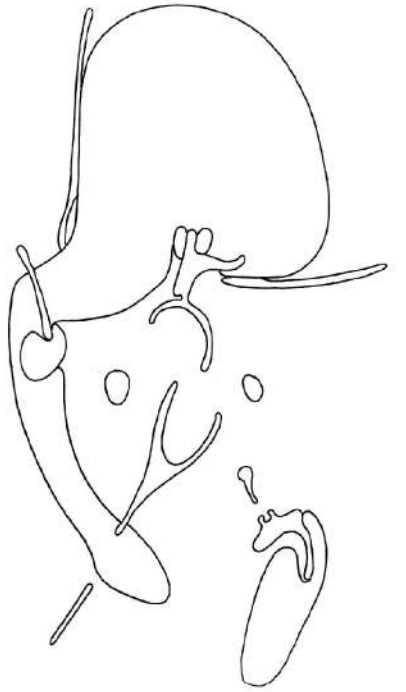
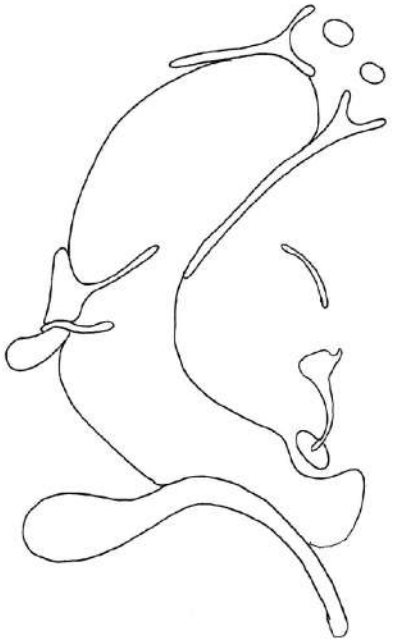
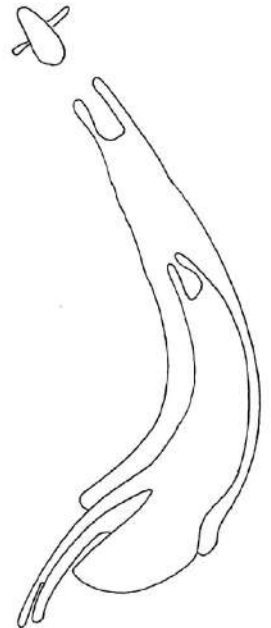
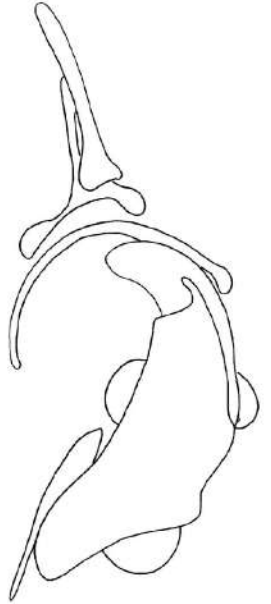
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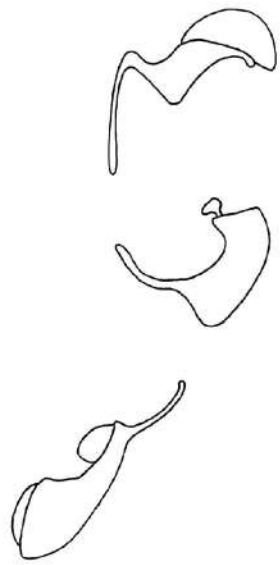
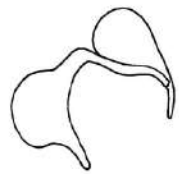
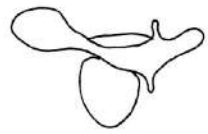
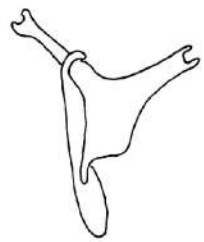
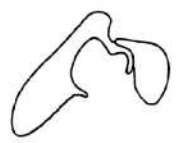
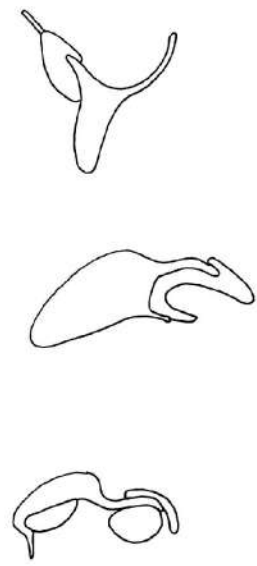
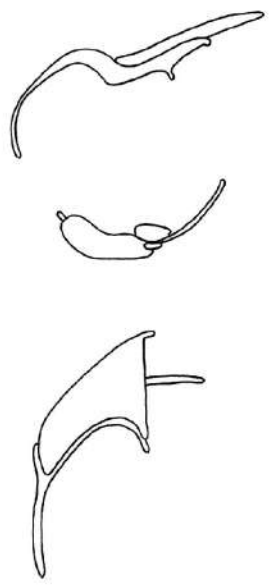
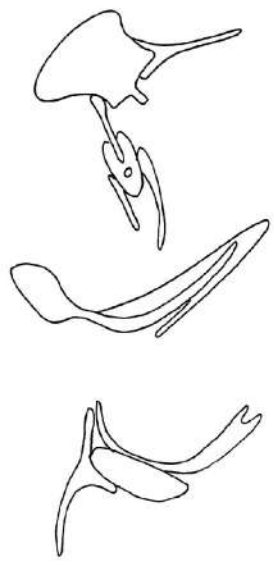
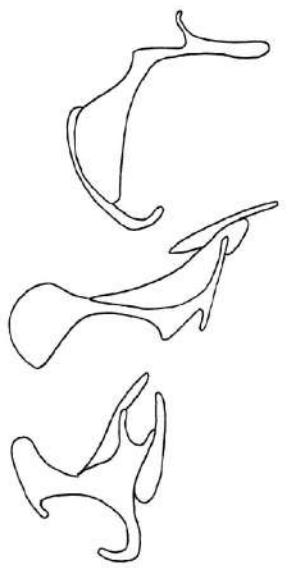


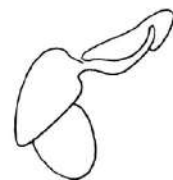
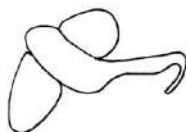
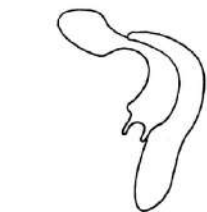
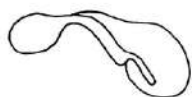
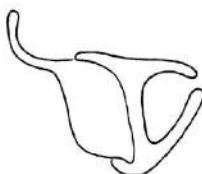
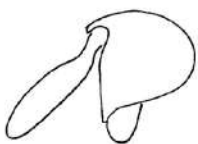
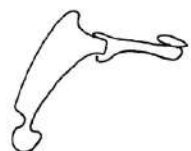
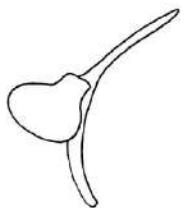
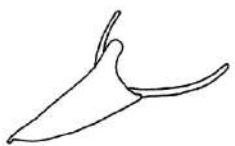


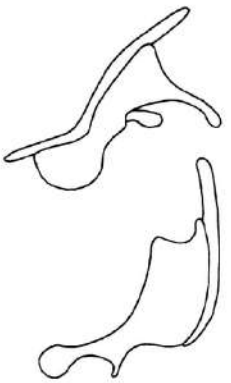
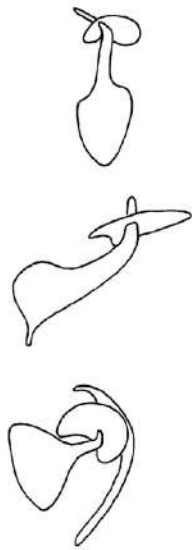
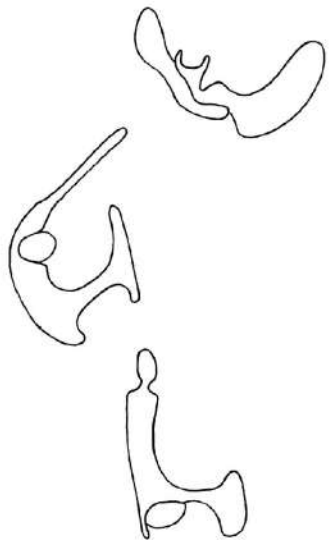
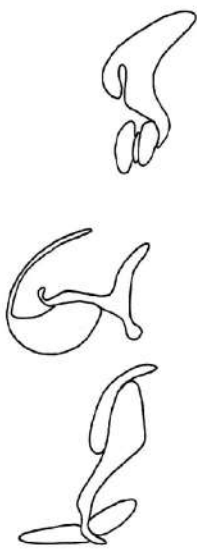
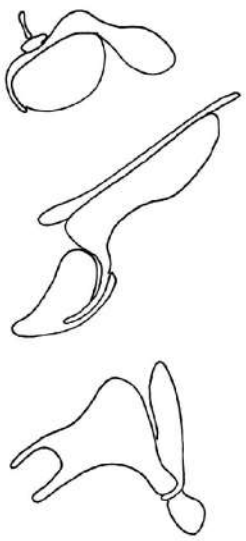
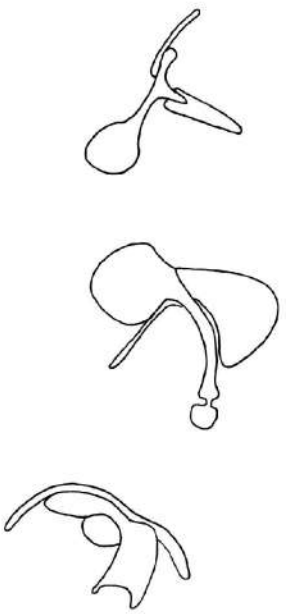
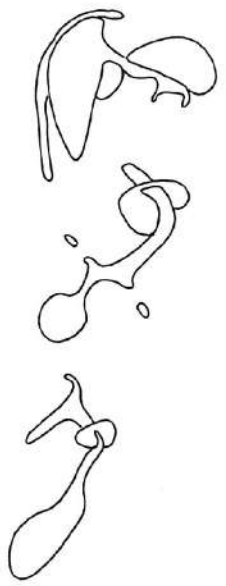




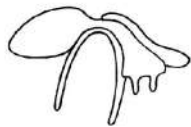
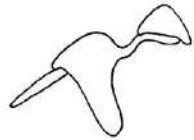
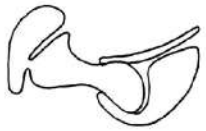
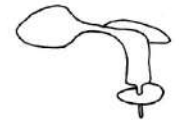
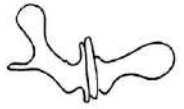
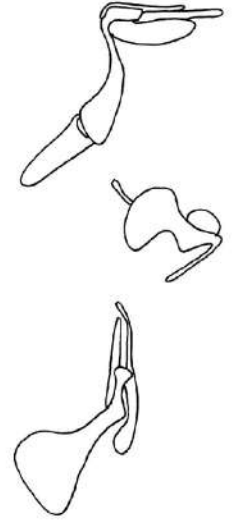
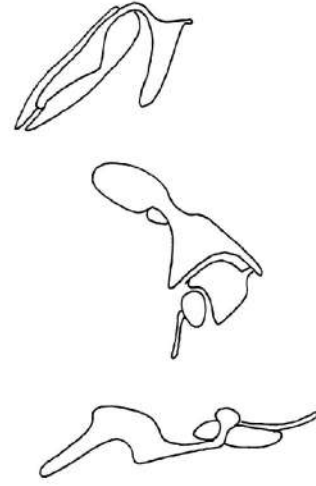
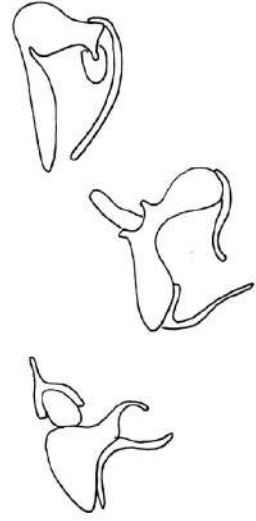
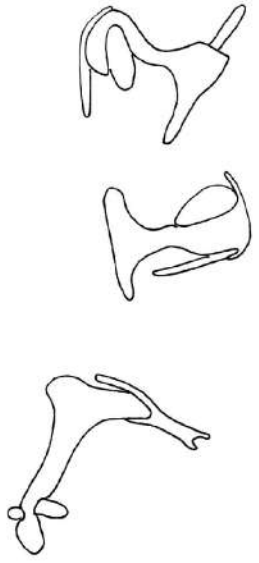




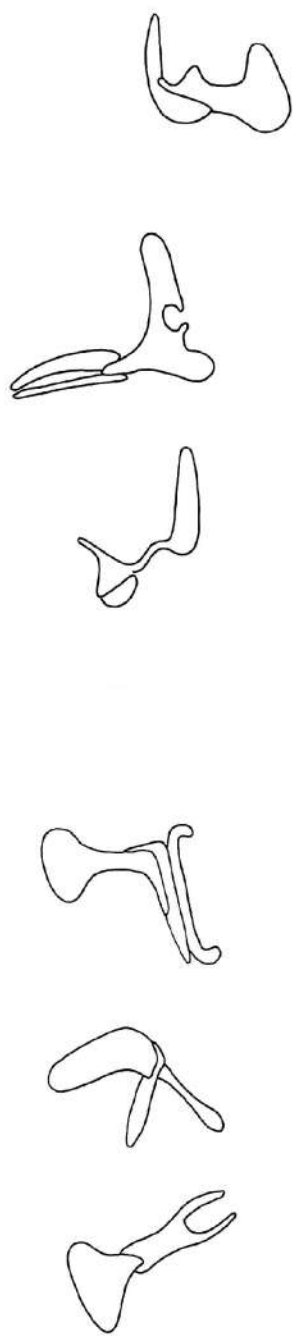
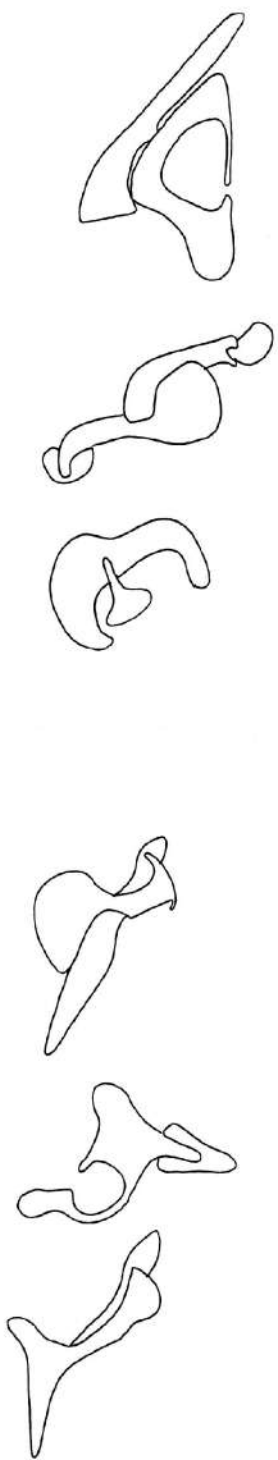
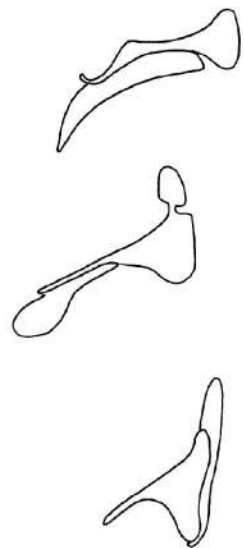
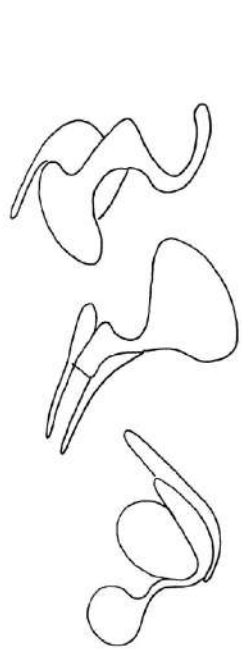
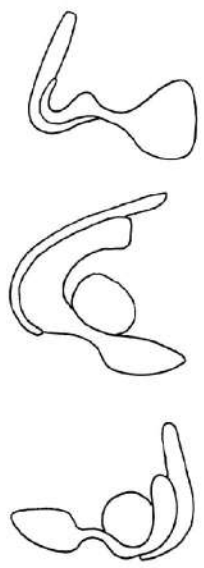


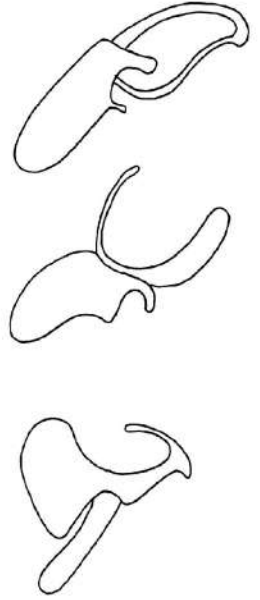
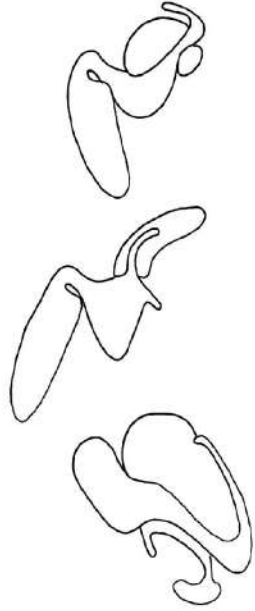
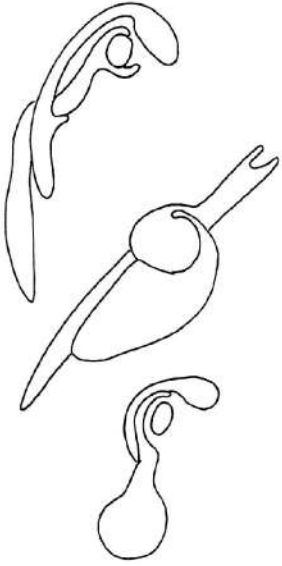
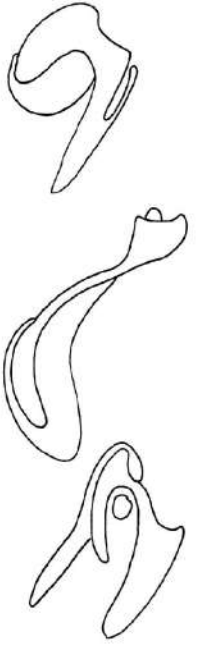
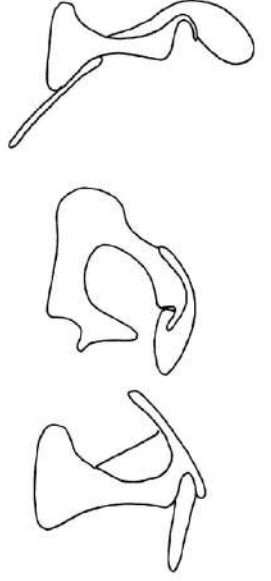
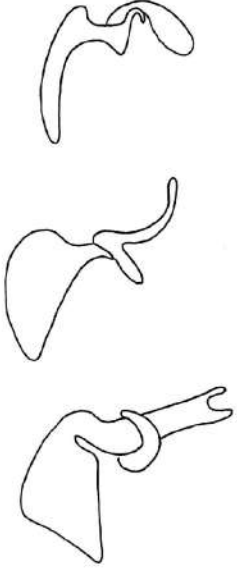
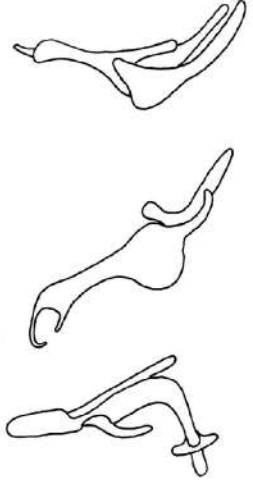
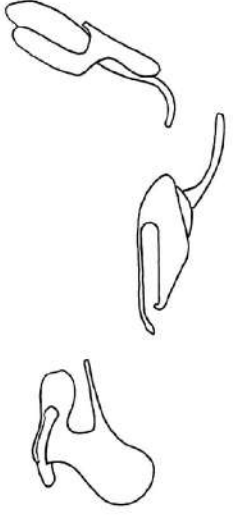


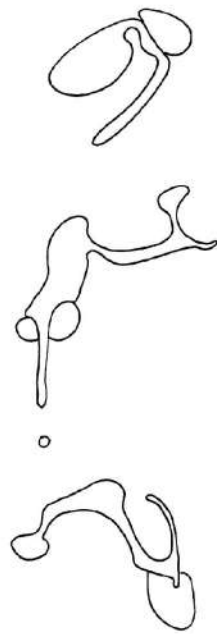
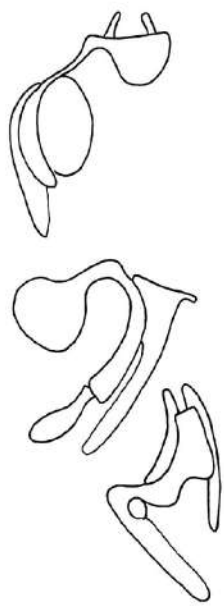
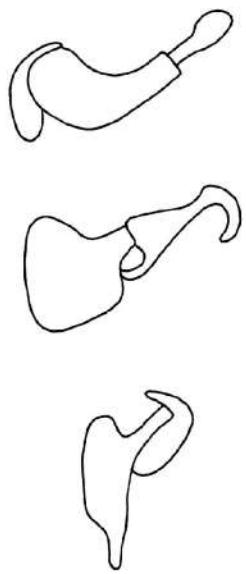
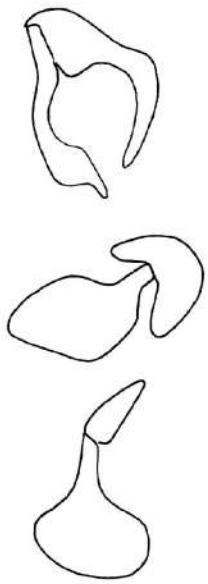
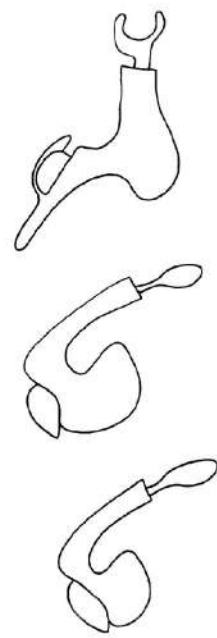
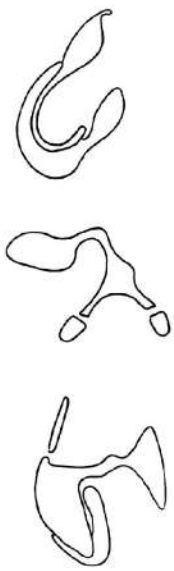
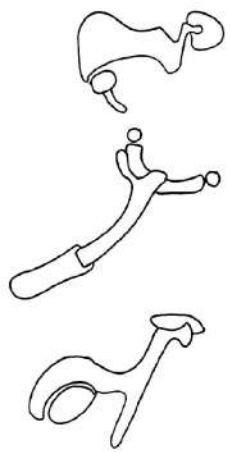
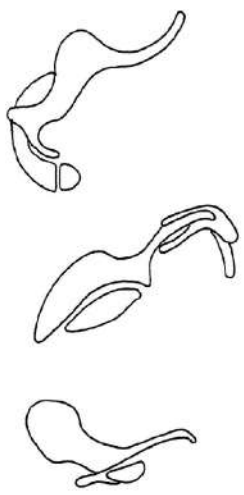


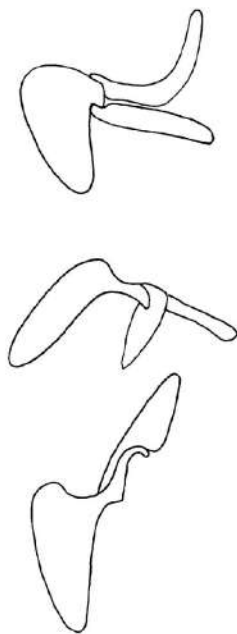
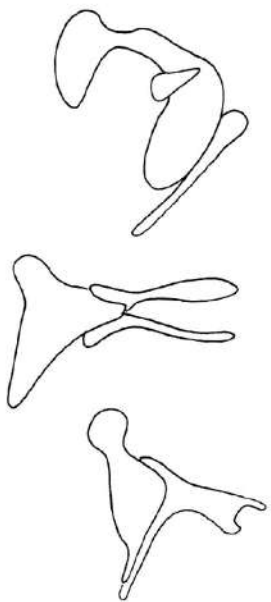
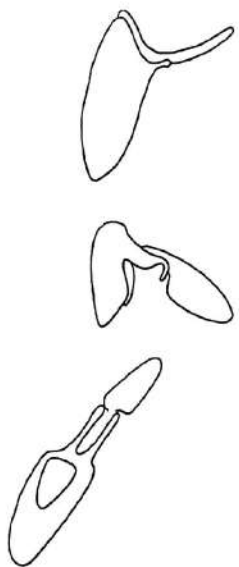
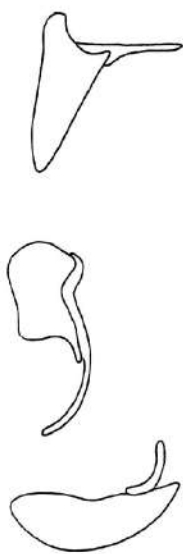
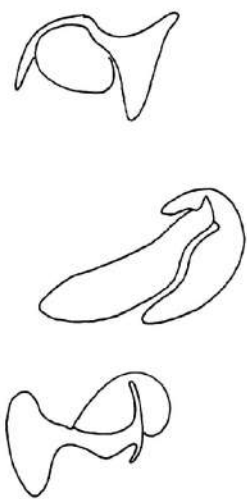
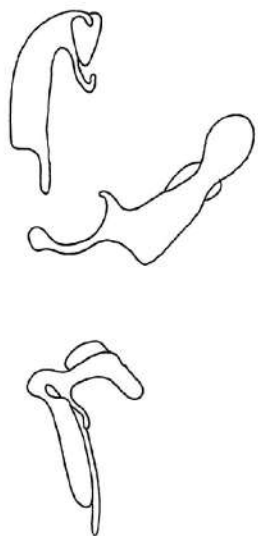
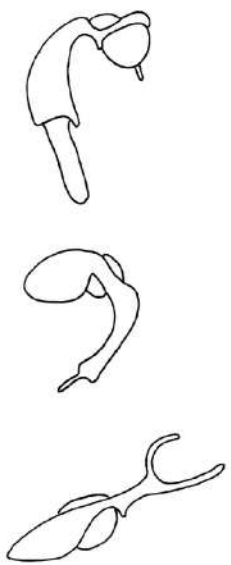


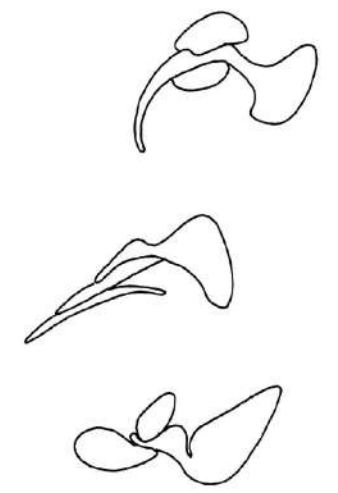
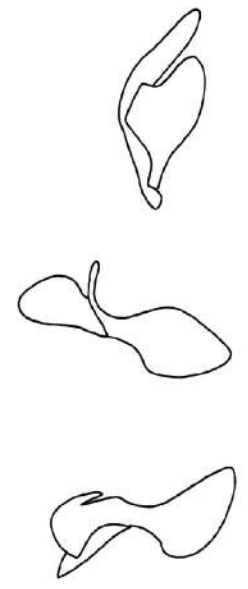
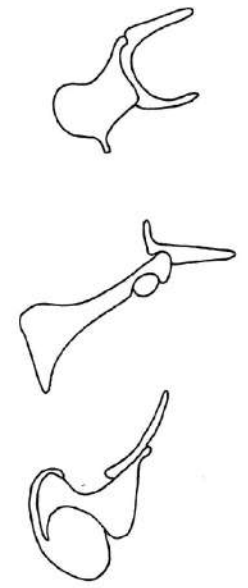
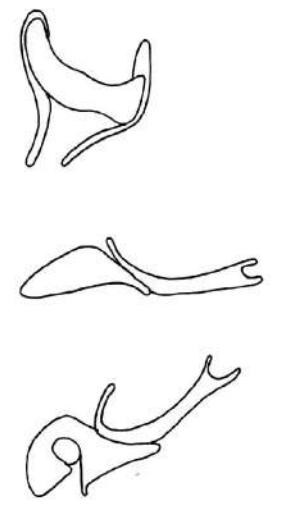
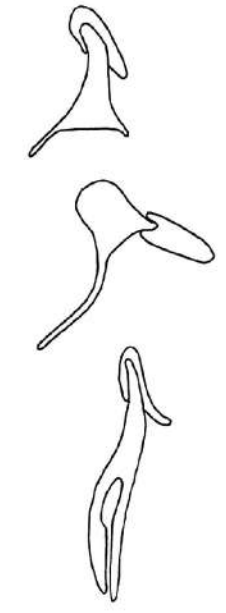
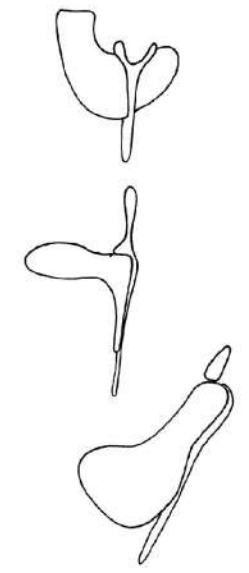
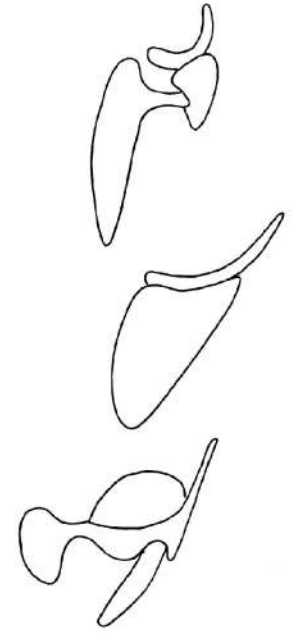
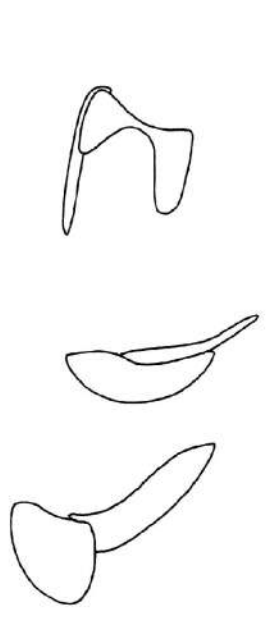




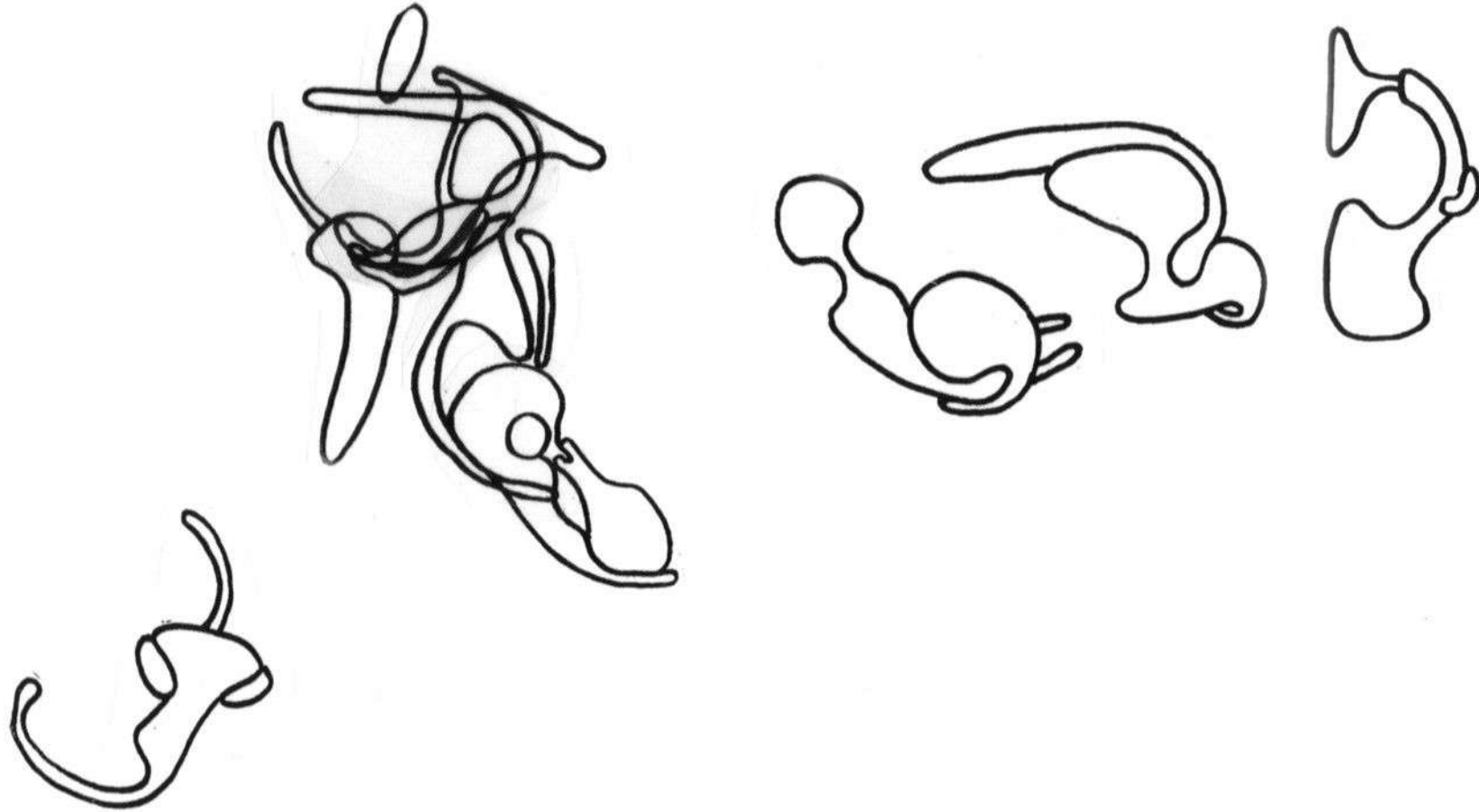




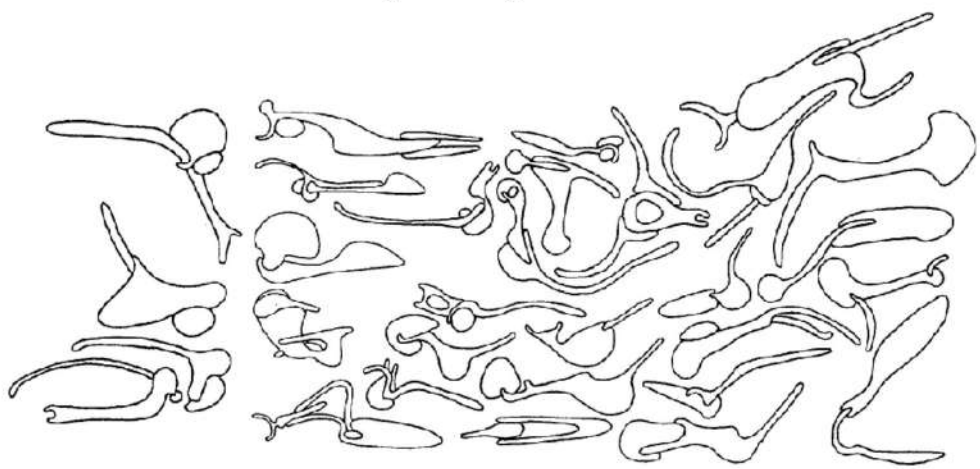
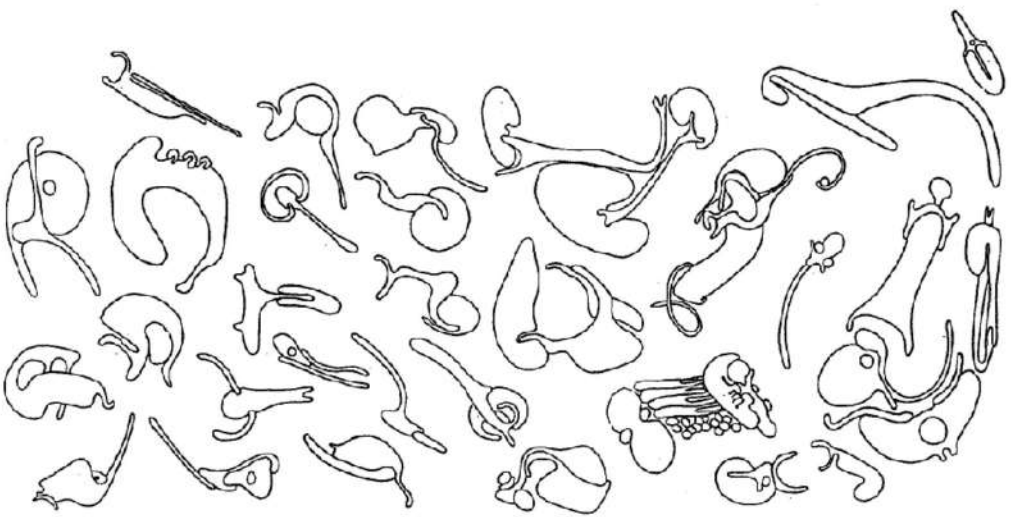
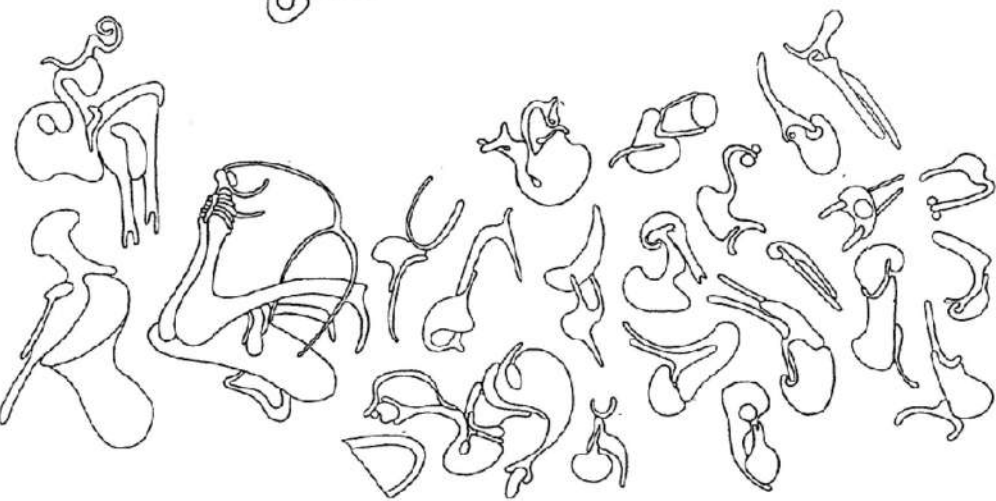
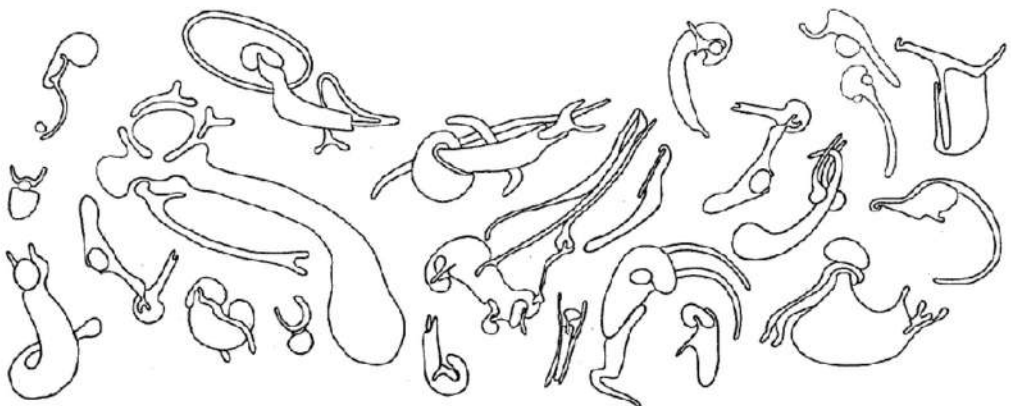
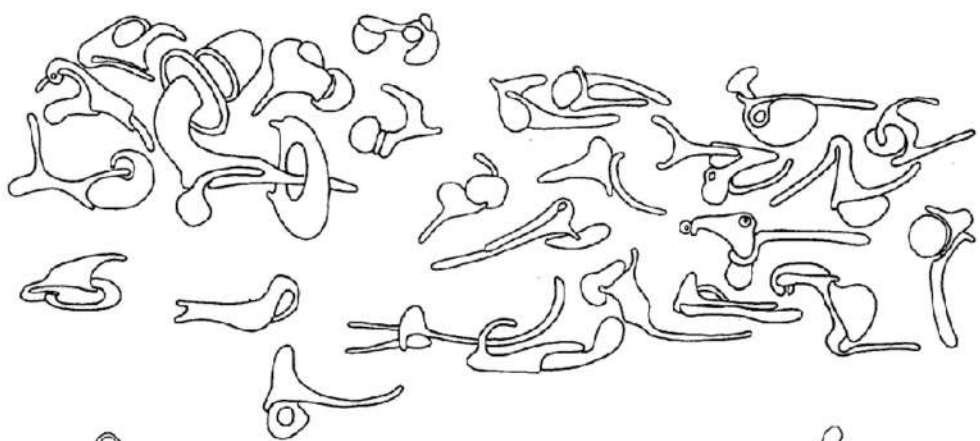
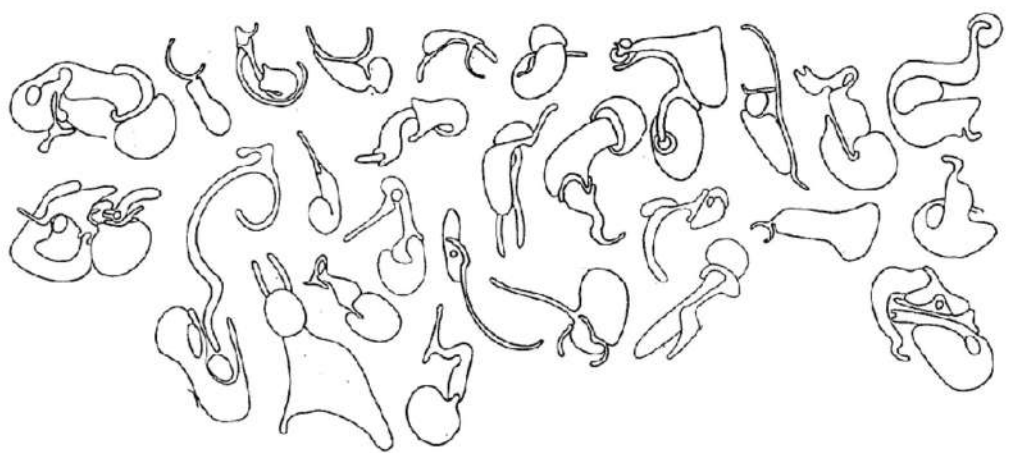


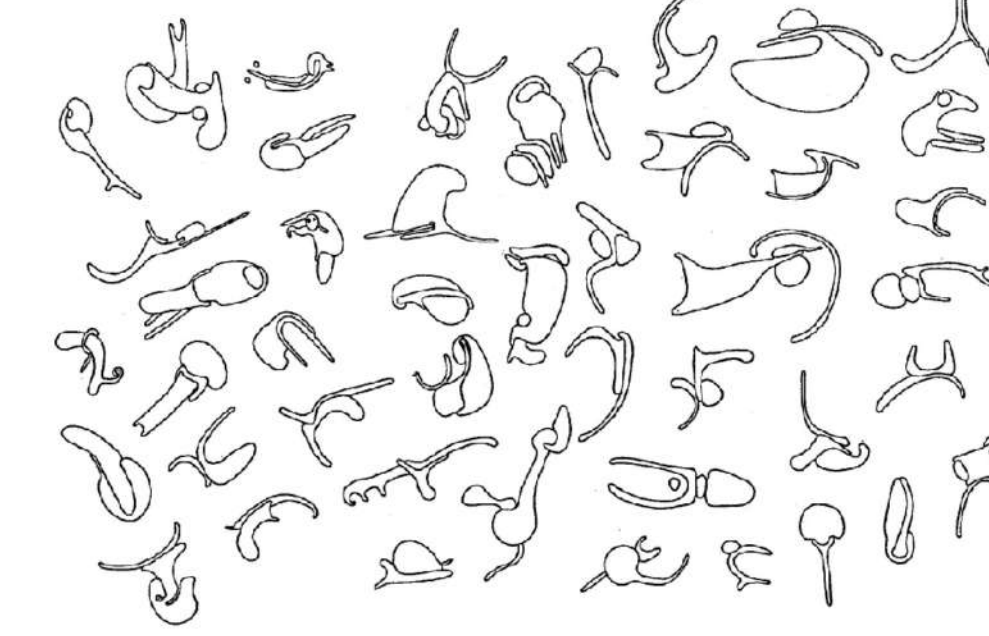
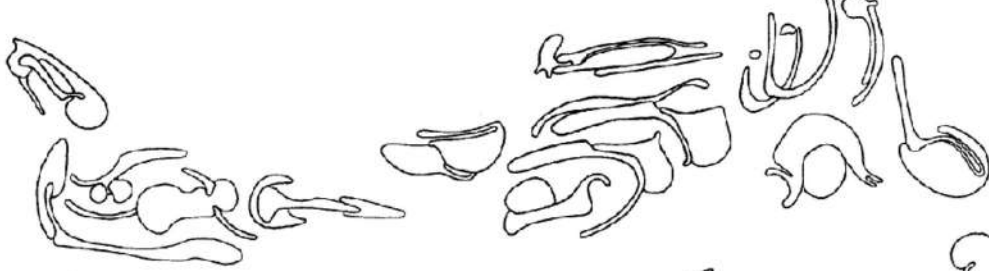
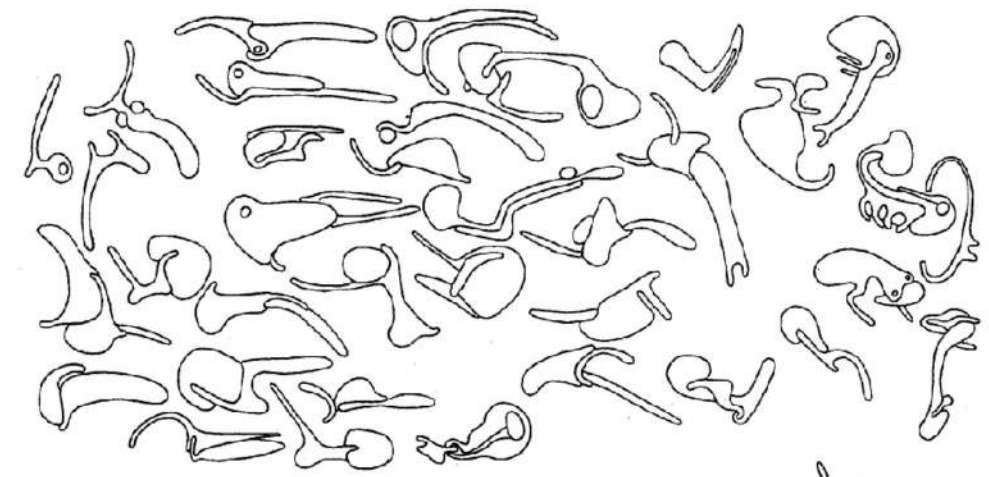
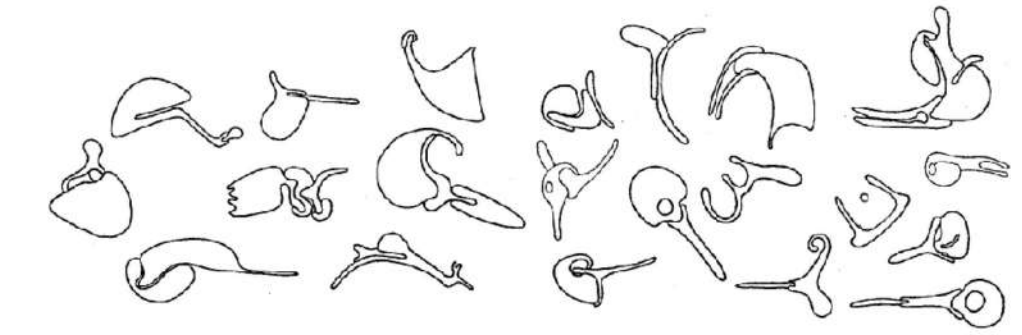
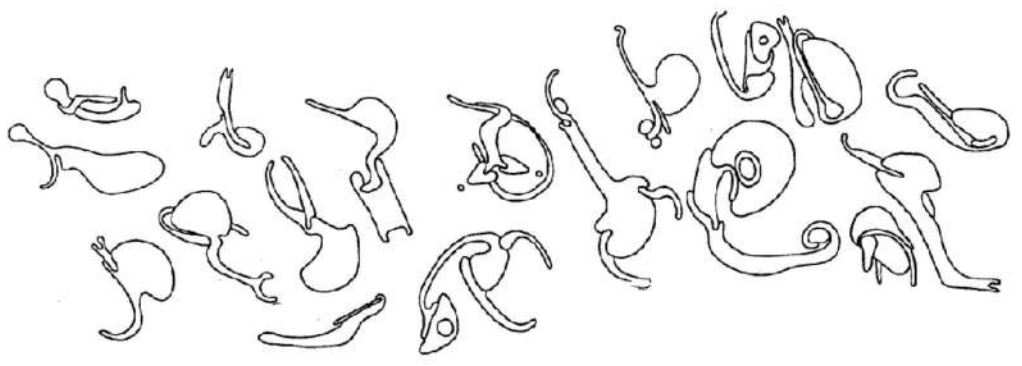






4. De volgende achttien pagina's tonen van de in het totaal ongeveer 800.000 getekende filigraphische vormen een selectie, de zogeheten grote selectie (ongeveer 2000 vormen). Deze selectie is door de jaren heen langzaam tot stand gekomen door de vormen met elkaar te vergelijken. Als de vormen iets vertoonden wat de aandacht trok, werden ze geselecteerd, maar de geselecteerde vormen kunnen ook gelijkenissen vertonen. Naarmate de selectie groeit verandert de samenstelling, bepaalde vormen worden toegevoegd en andere weggehaald.





Handwritten Arabic calligraphy in a cursive style, consisting of several lines of text.

Handwritten Arabic calligraphy in a cursive style, consisting of several lines of text.

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Handwritten Arabic calligraphy in a cursive style, consisting of several lines of text.

Handwritten Arabic calligraphy in a cursive style, consisting of several lines of text.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ الَّذِي  
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ  
وَالَّذِي يُضَوِّبُ الْمَوْتَاطِئَ  
فَإِذَا رَمَوْا بَسَاتِيئَهُمْ  
فَالْوَيْلُ لَهُمْ مِنَ النَّارِ  
وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ

وَالَّذِي يُضَوِّبُ الْمَوْتَاطِئَ  
فَإِذَا رَمَوْا بَسَاتِيئَهُمْ  
فَالْوَيْلُ لَهُمْ مِنَ النَّارِ  
وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ

وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ

وَالَّذِي يُضَوِّبُ الْمَوْتَاطِئَ  
فَإِذَا رَمَوْا بَسَاتِيئَهُمْ  
فَالْوَيْلُ لَهُمْ مِنَ النَّارِ  
وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ

وَالَّذِي يُضَوِّبُ الْمَوْتَاطِئَ  
فَإِذَا رَمَوْا بَسَاتِيئَهُمْ  
فَالْوَيْلُ لَهُمْ مِنَ النَّارِ  
وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ

وَالَّذِي يُضَوِّبُ الْمَوْتَاطِئَ  
فَإِذَا رَمَوْا بَسَاتِيئَهُمْ  
فَالْوَيْلُ لَهُمْ مِنَ النَّارِ  
وَسَيُجَنَّبُونَهَا بِأَعْيُنِنَا  
فَسَبِّحْ بِحَمْدِ رَبِّكَ  
حِينَ قُمْتَ وَحِينَ اسْتَقَمْتَ  
وَمِنَ اللَّيْلِ فَسَبِّحْهُ  
وَغَدَاةَ الْفَجْرِ



Handwritten Arabic calligraphy, likely a religious or philosophical text, featuring elegant, flowing lines.

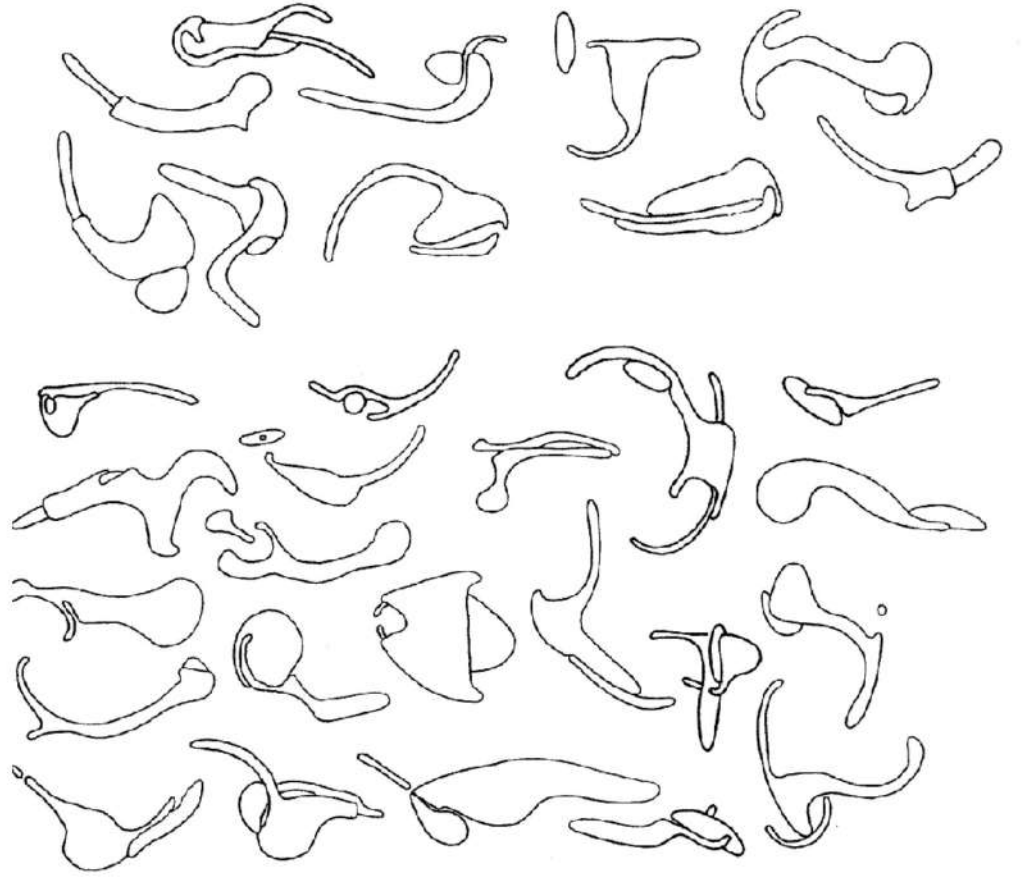
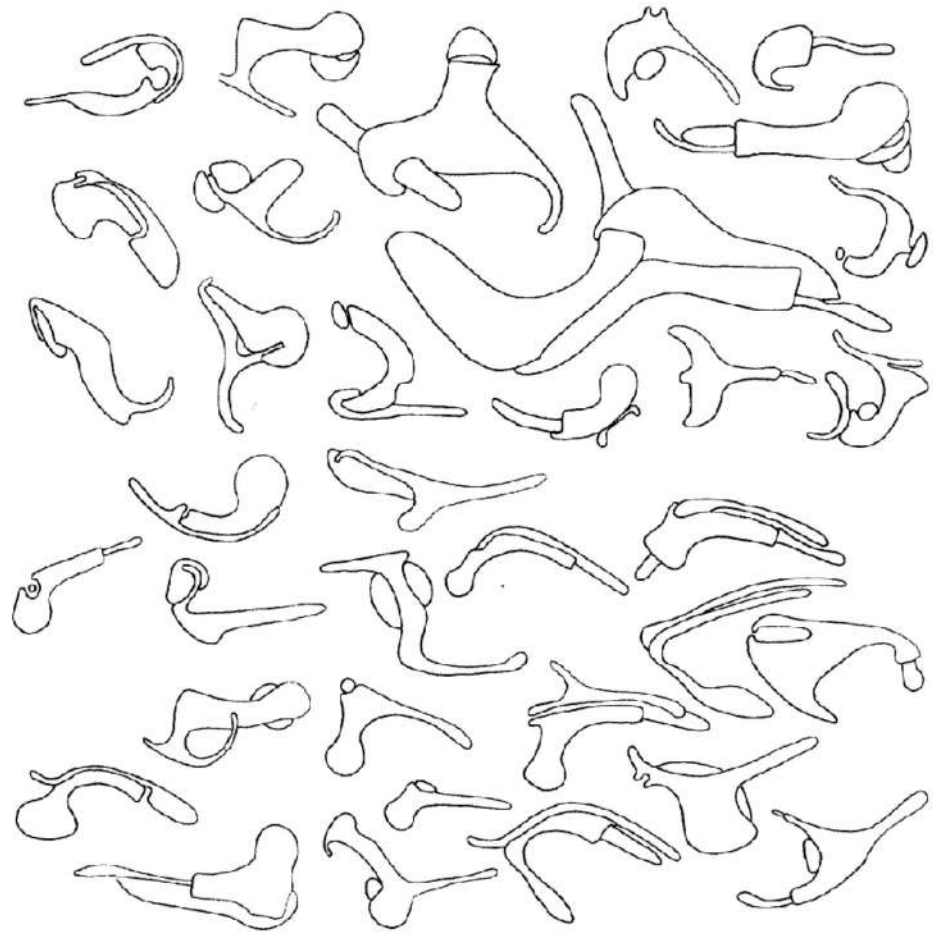
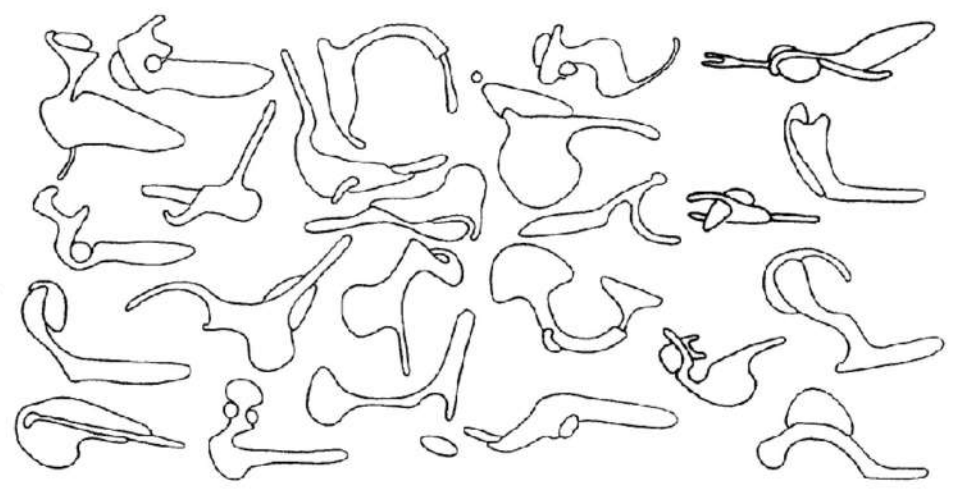
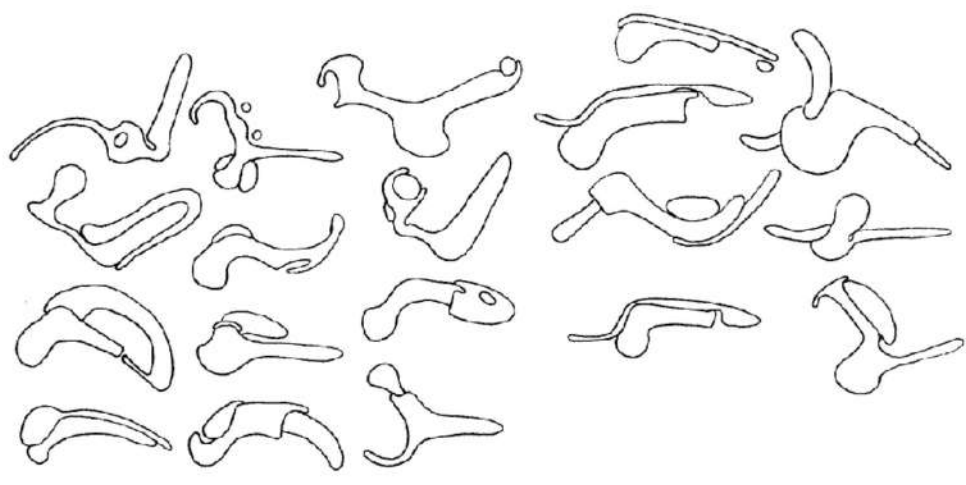
Handwritten Arabic calligraphy, continuing the text from the previous block, with clear and expressive script.

Handwritten Arabic calligraphy, showing a continuation of the text with consistent style and fluidity.

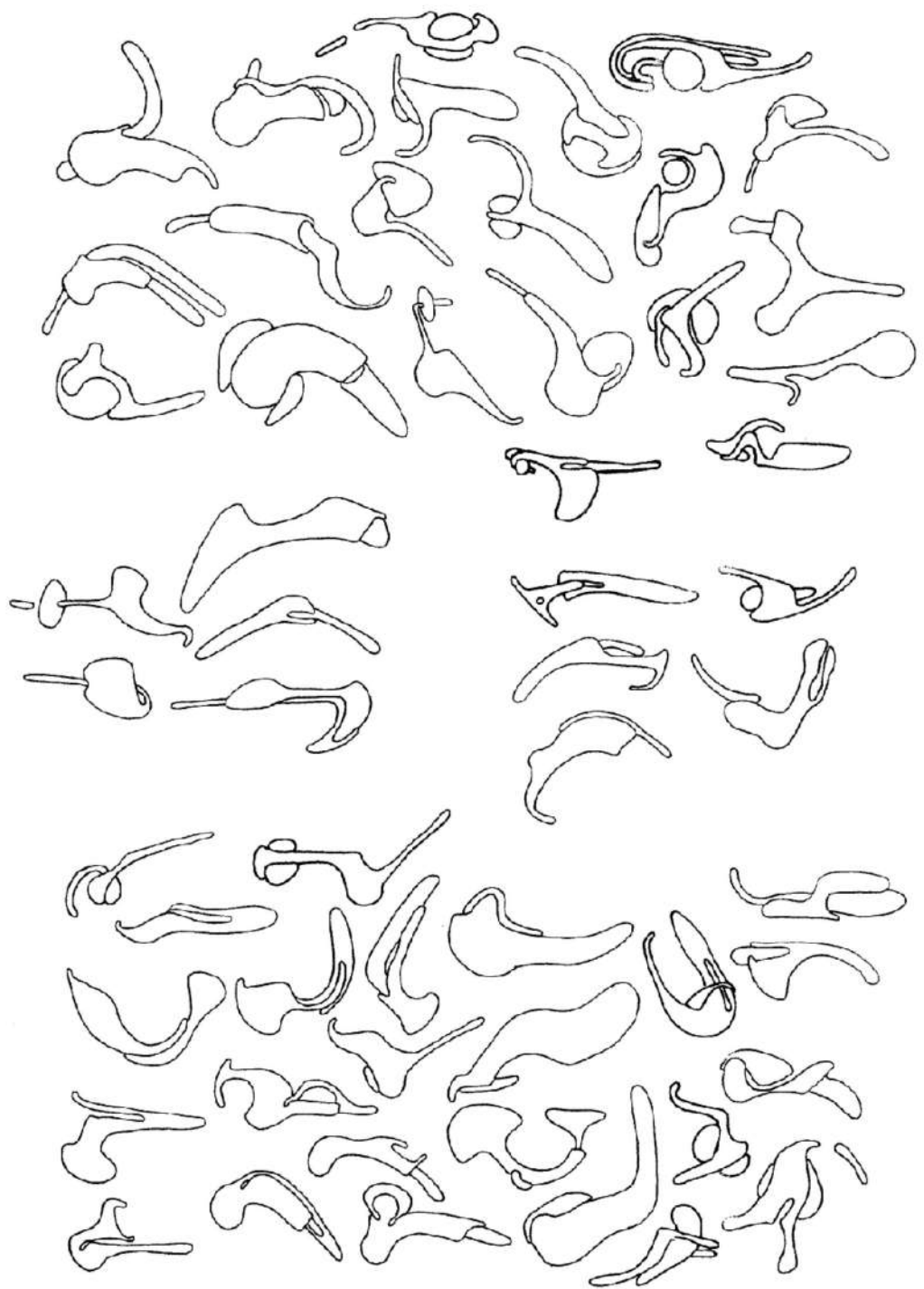
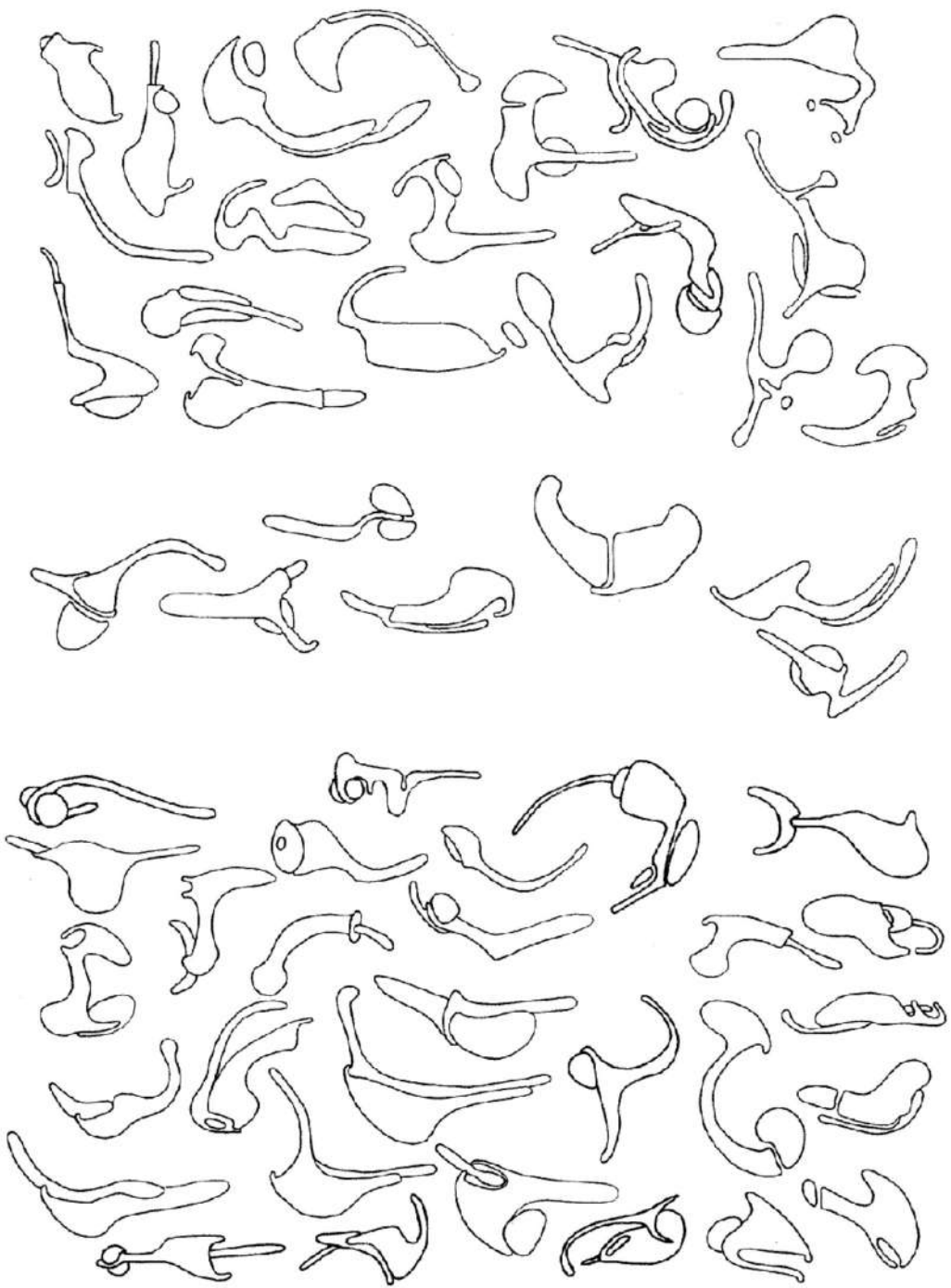
Handwritten Arabic calligraphy, featuring a dense arrangement of characters with intricate flourishes.

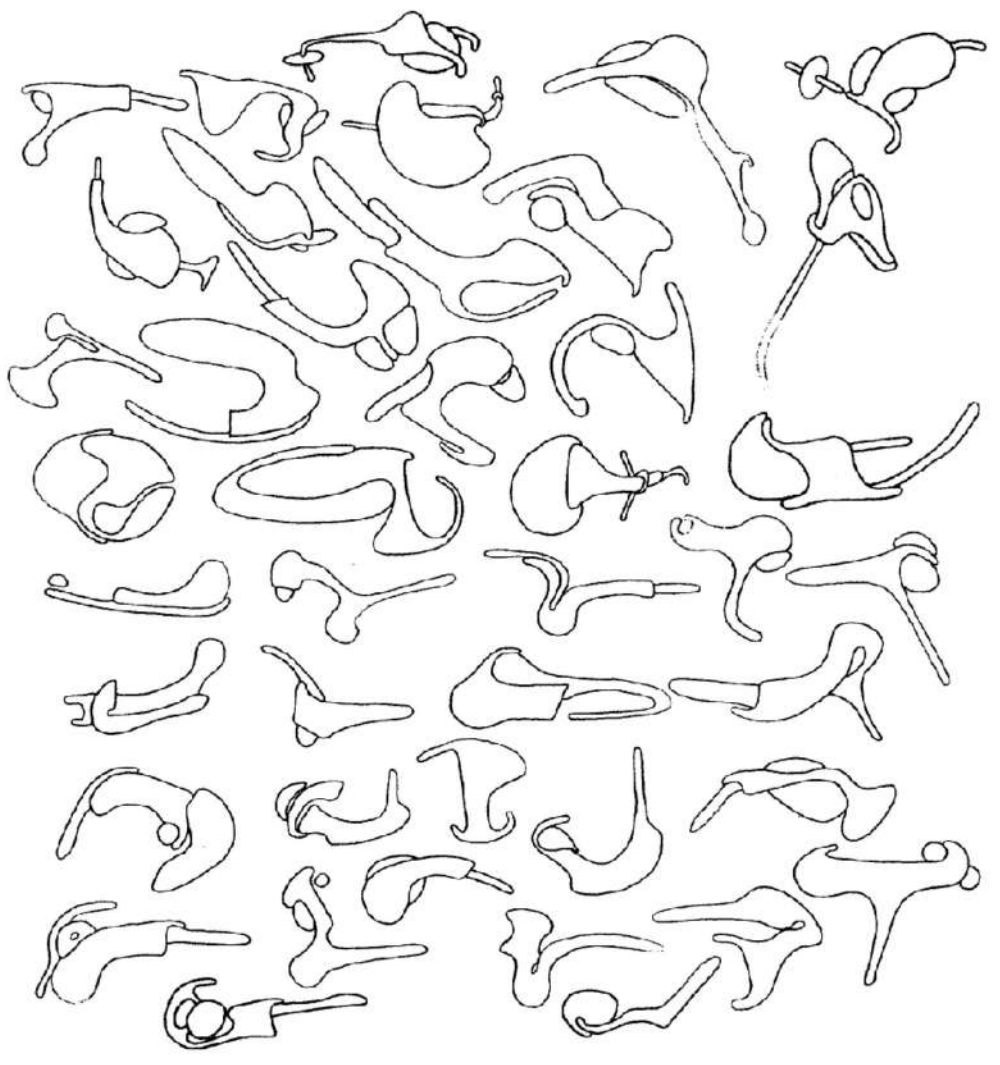
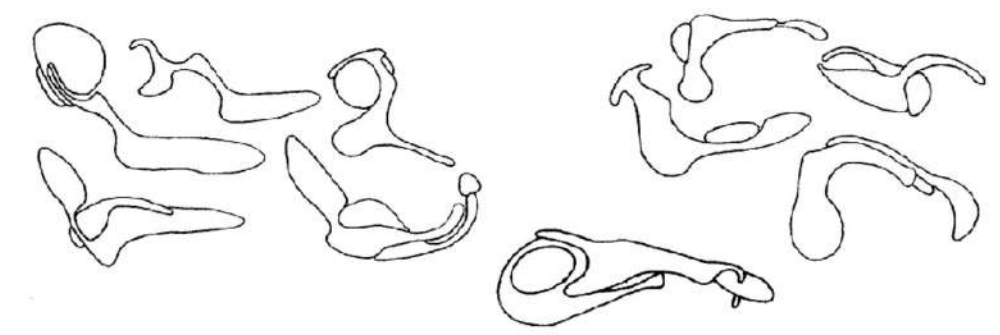
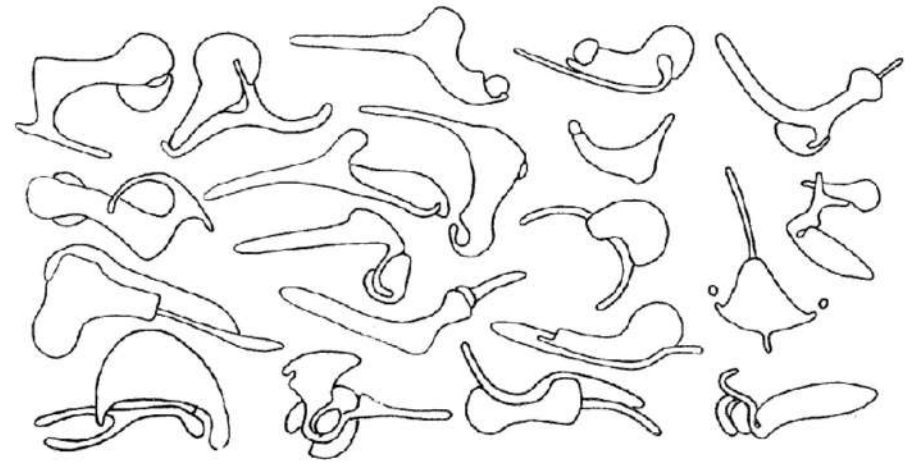
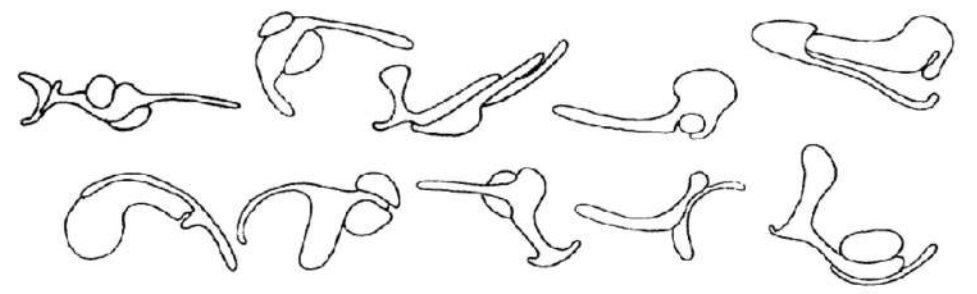
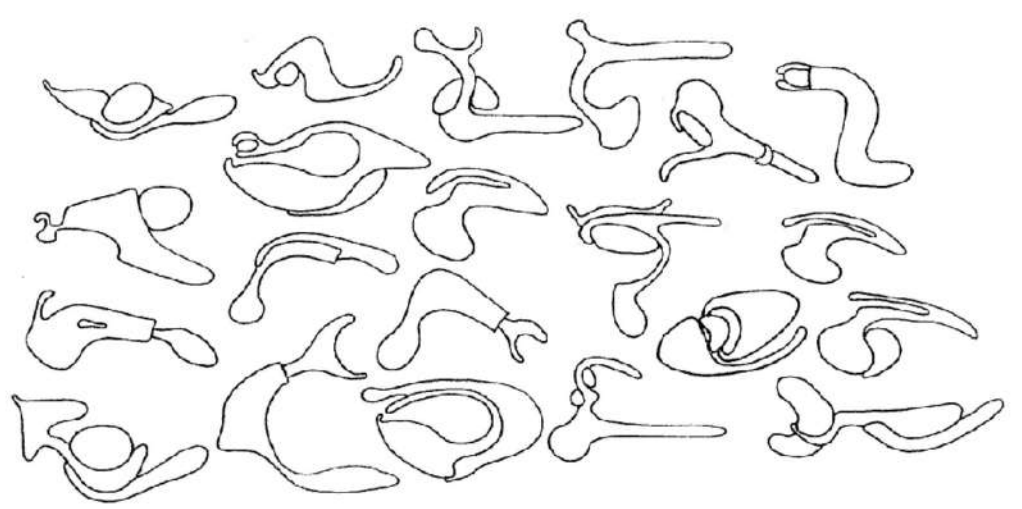
Handwritten Arabic calligraphy, displaying a mix of bold and delicate strokes in a cursive style.

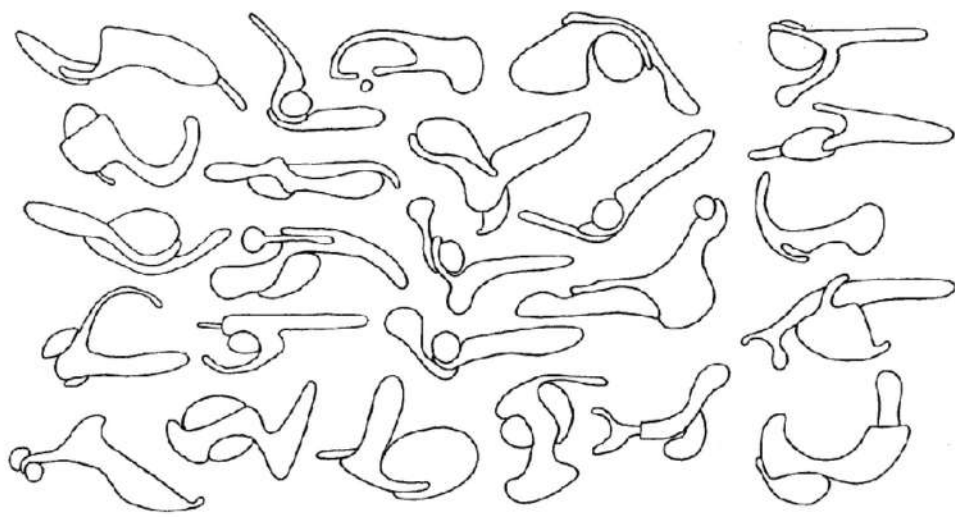
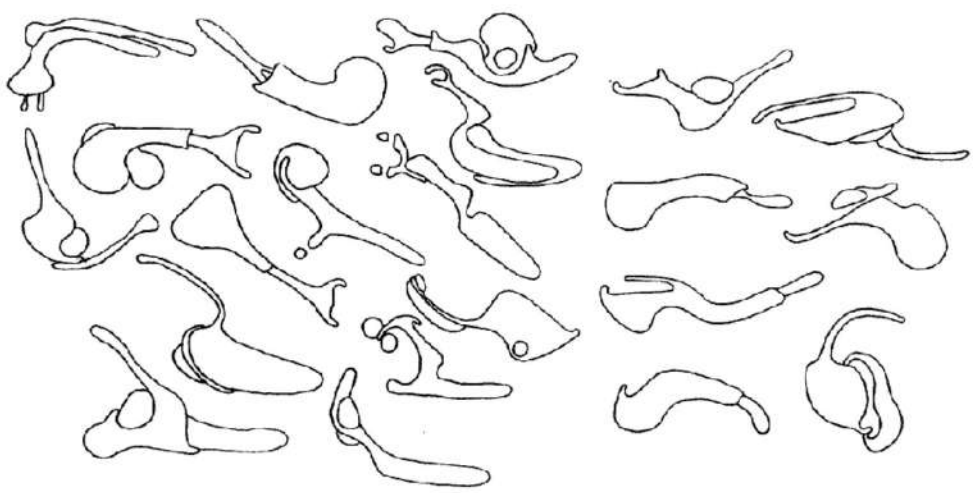
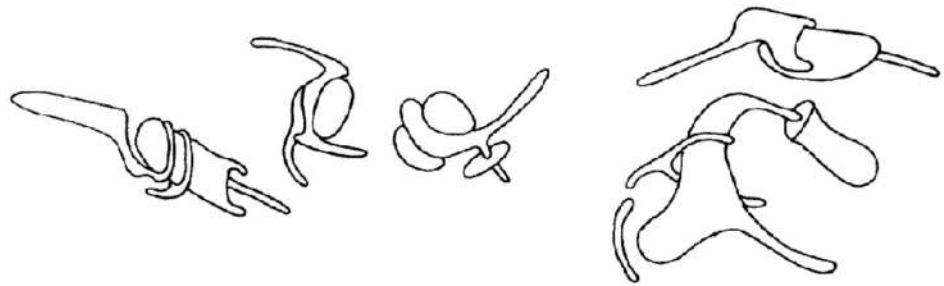
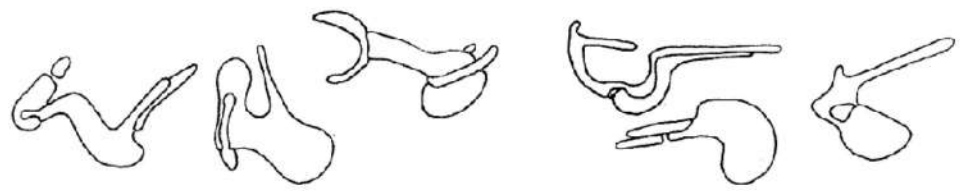
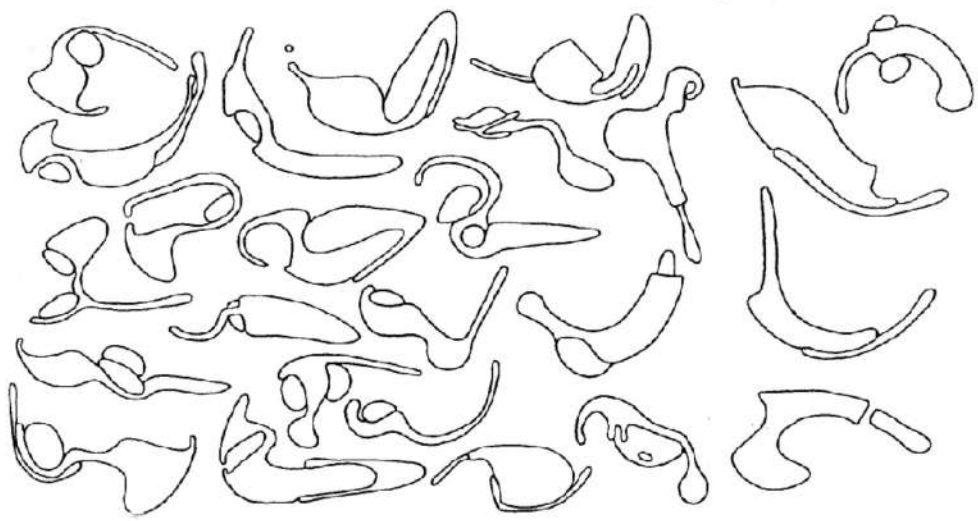
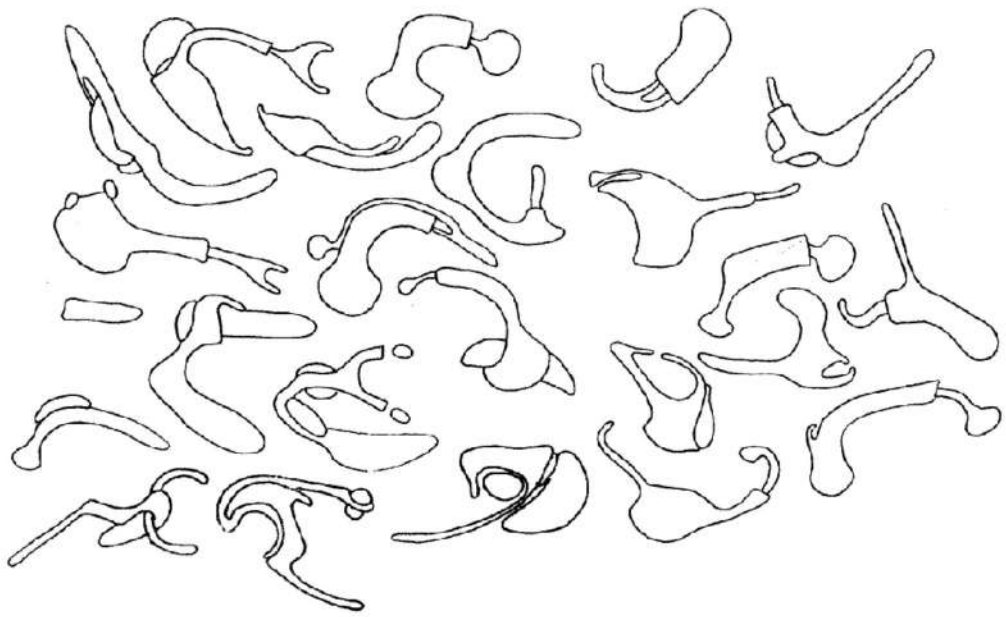
Handwritten Arabic calligraphy, characterized by rhythmic patterns and elegant curves.

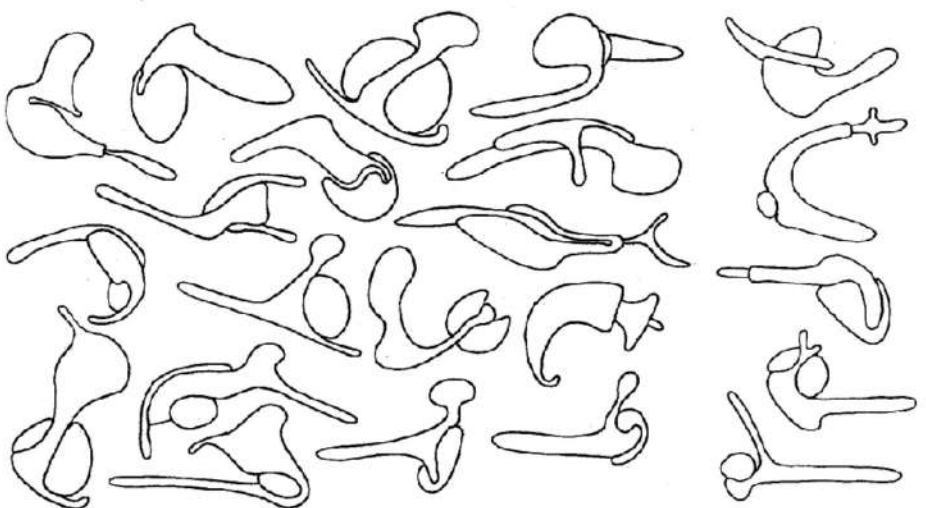
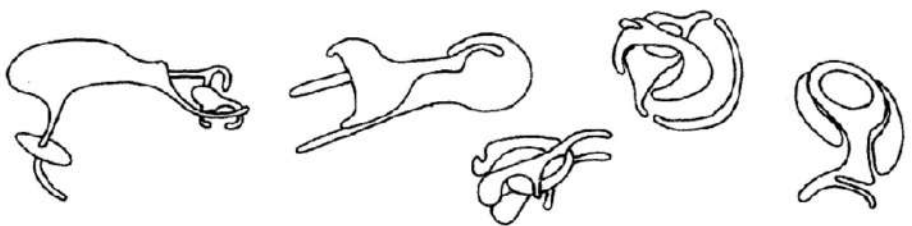
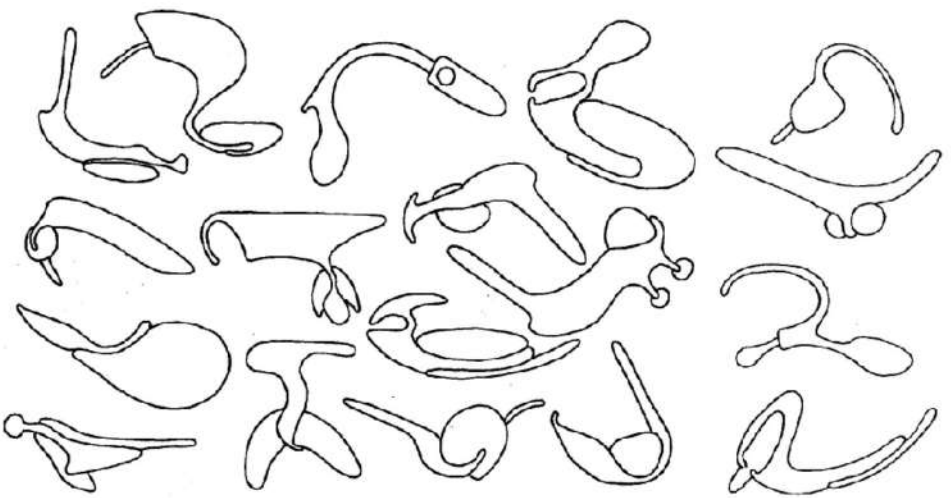
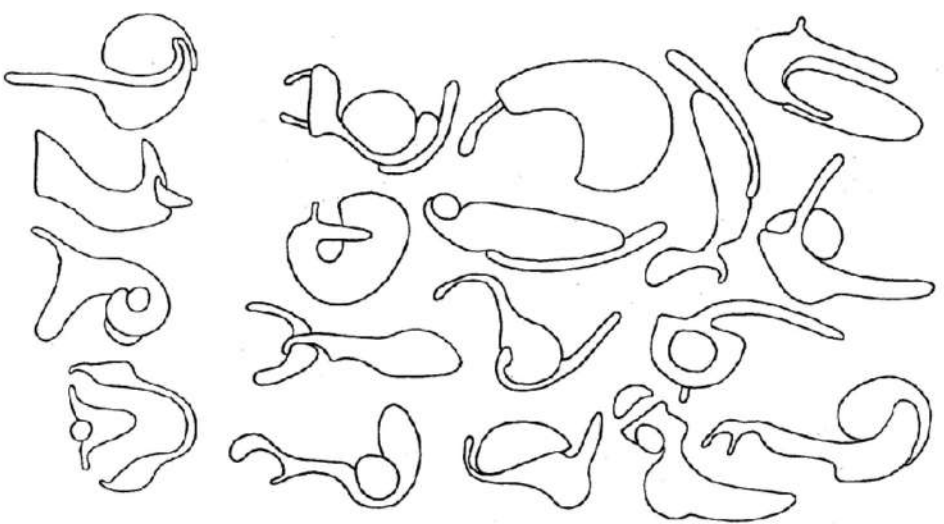
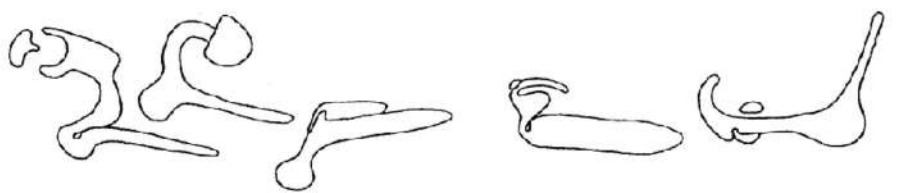
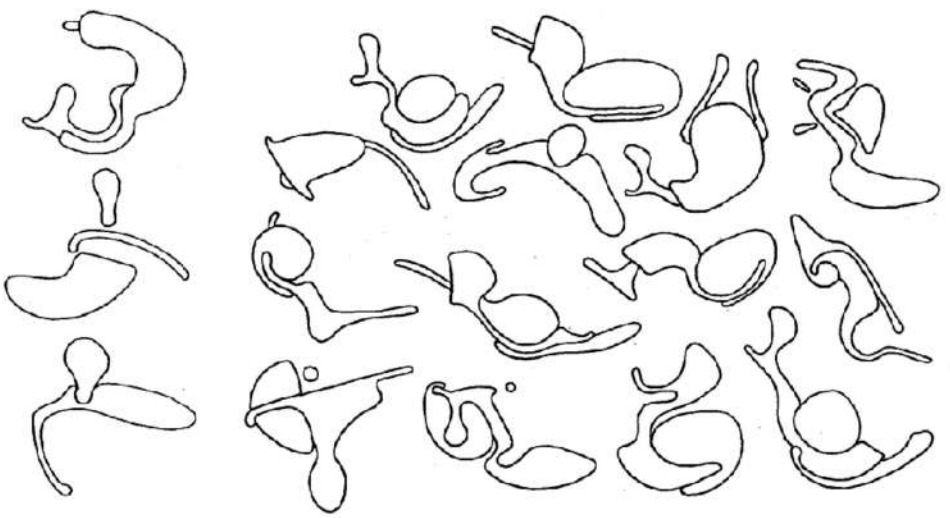


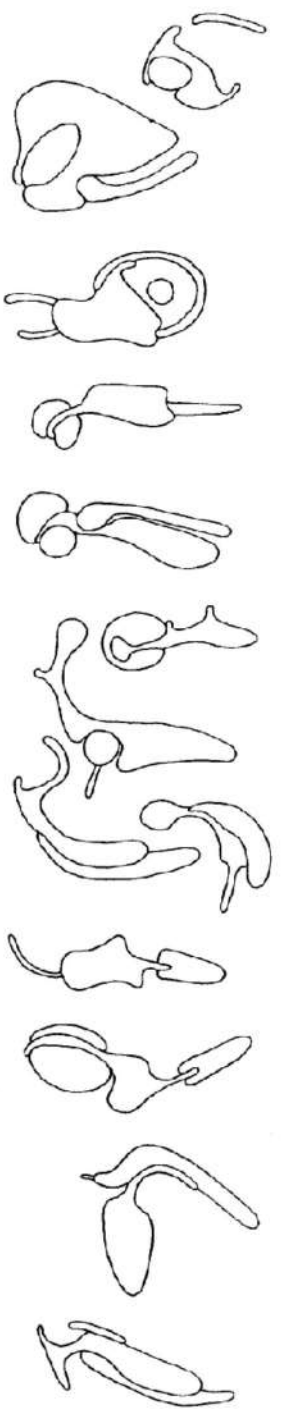
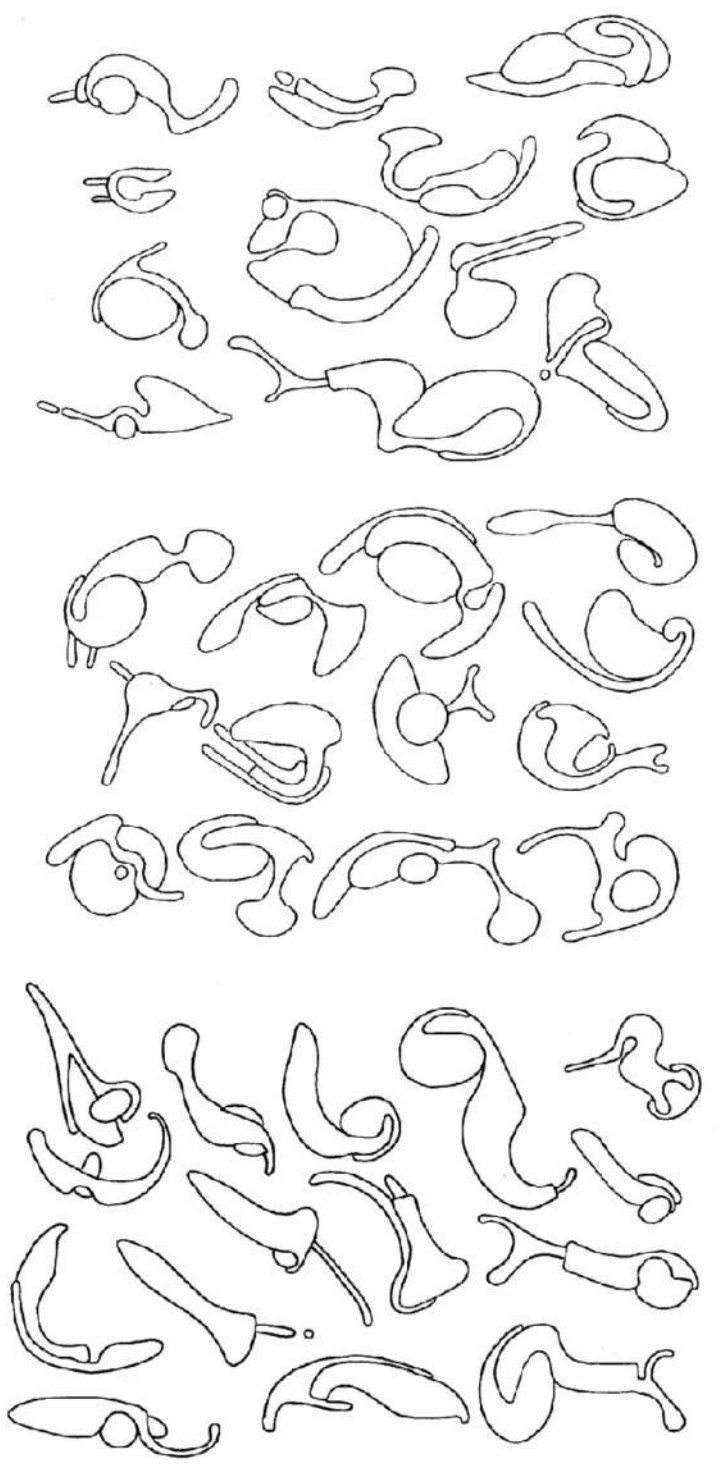
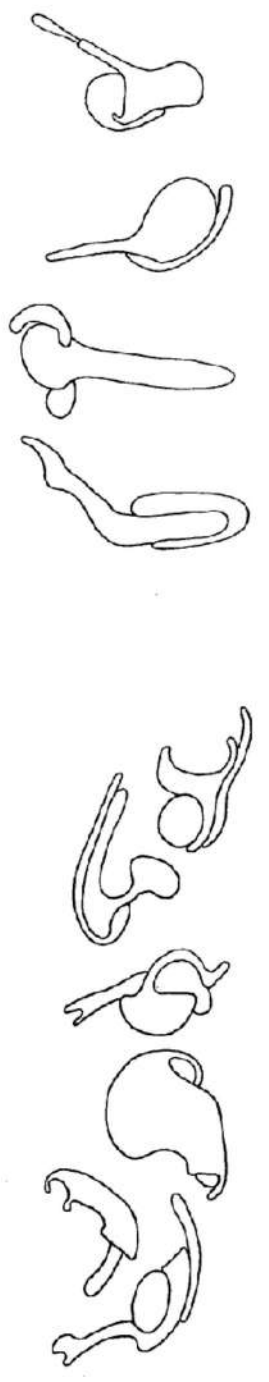
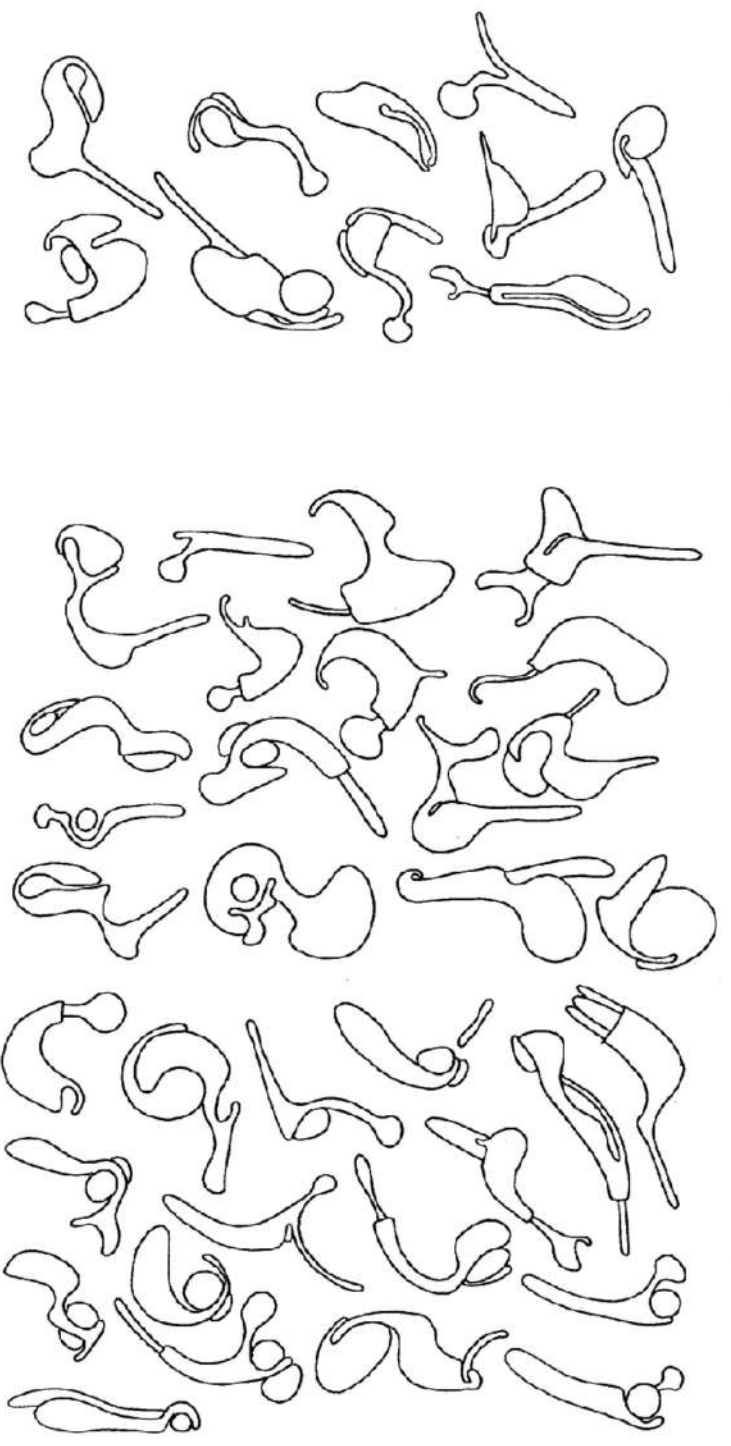




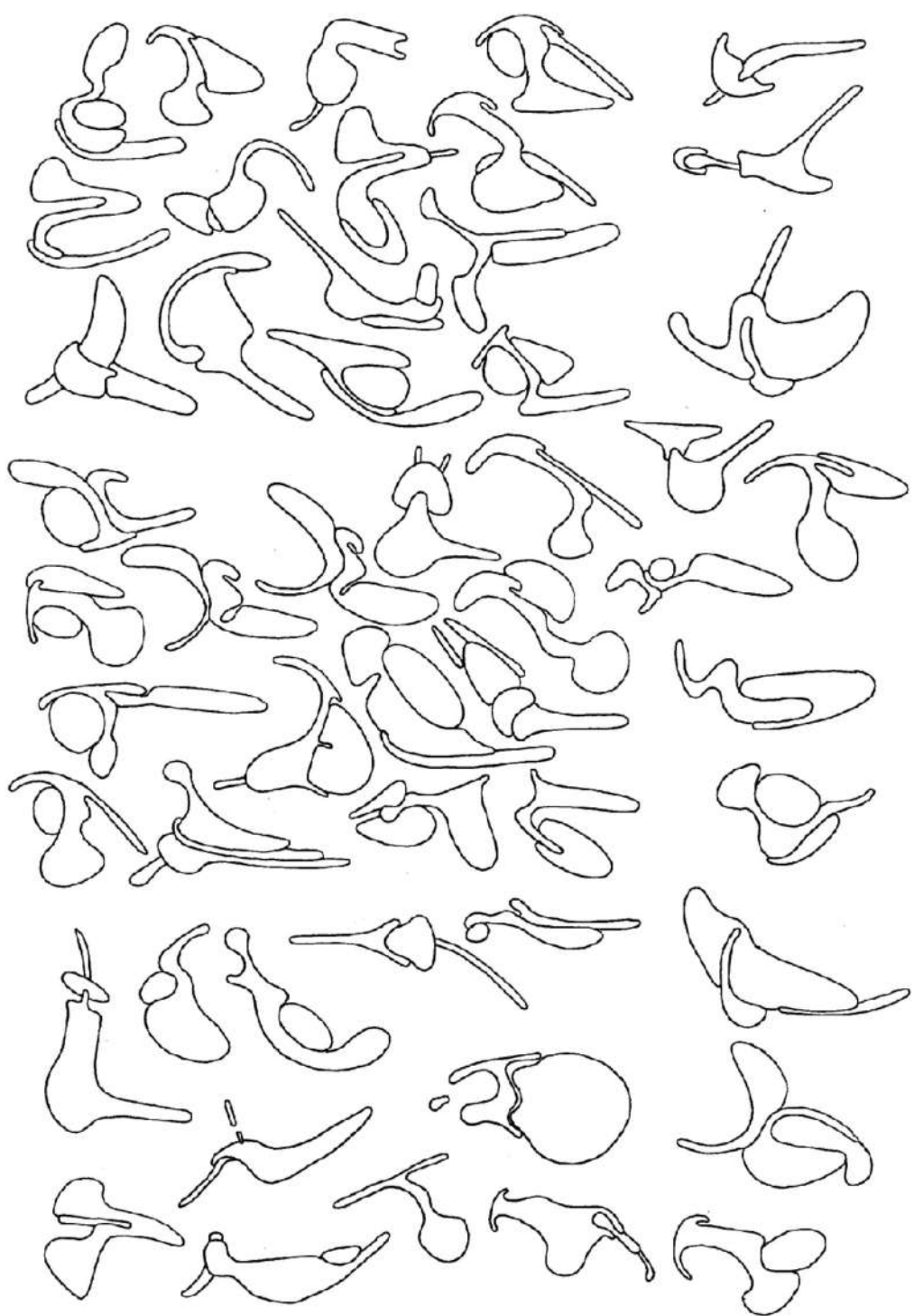
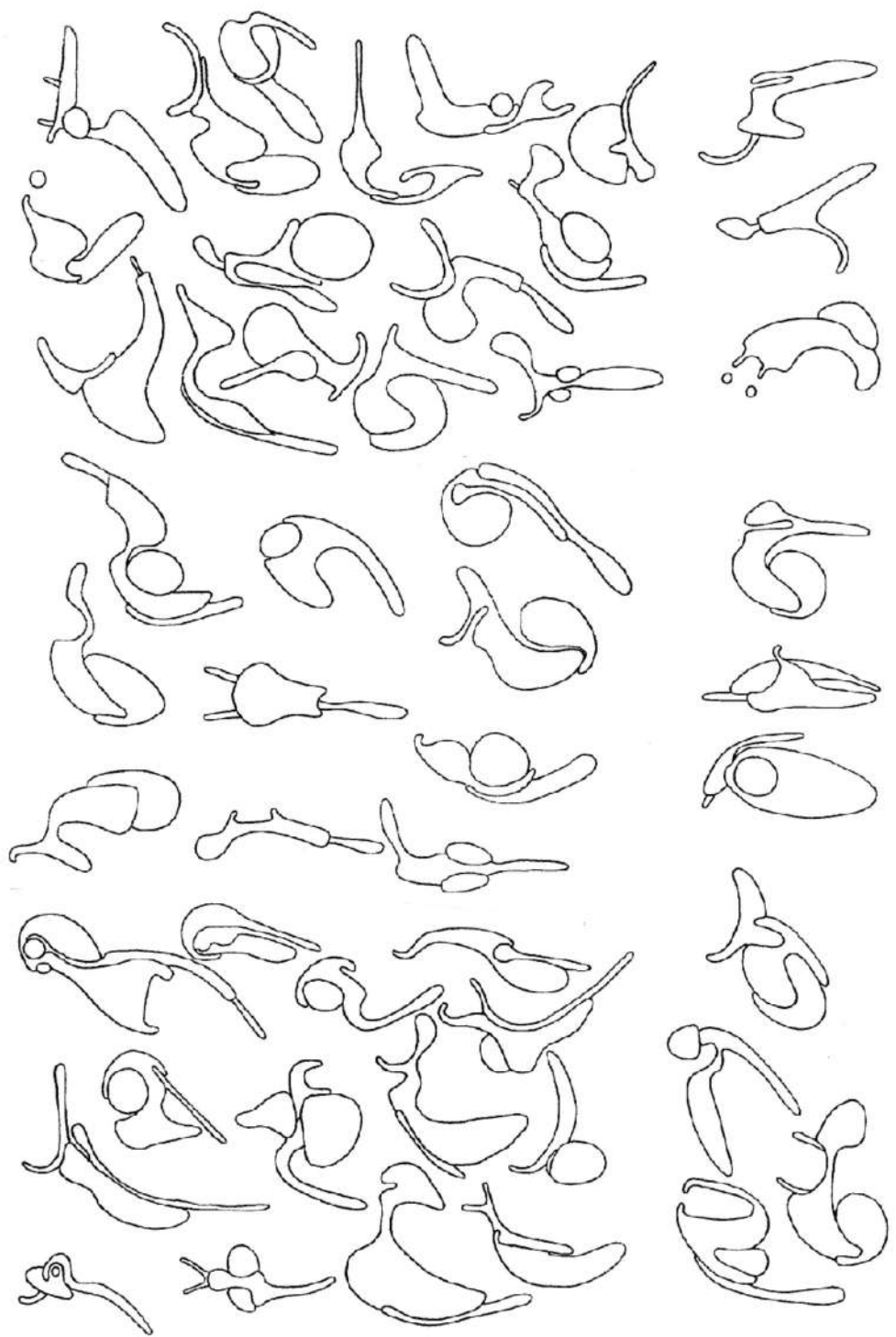


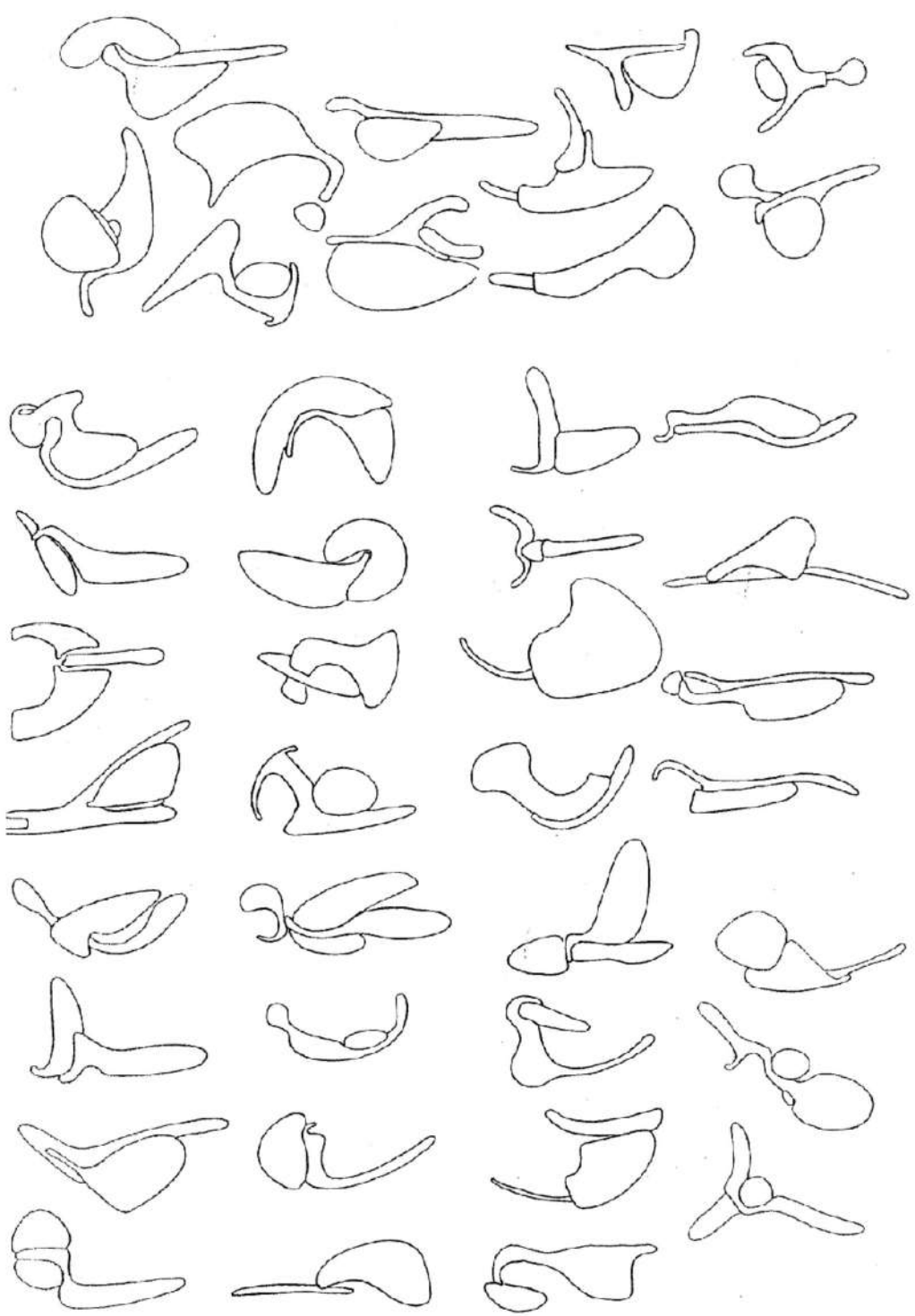
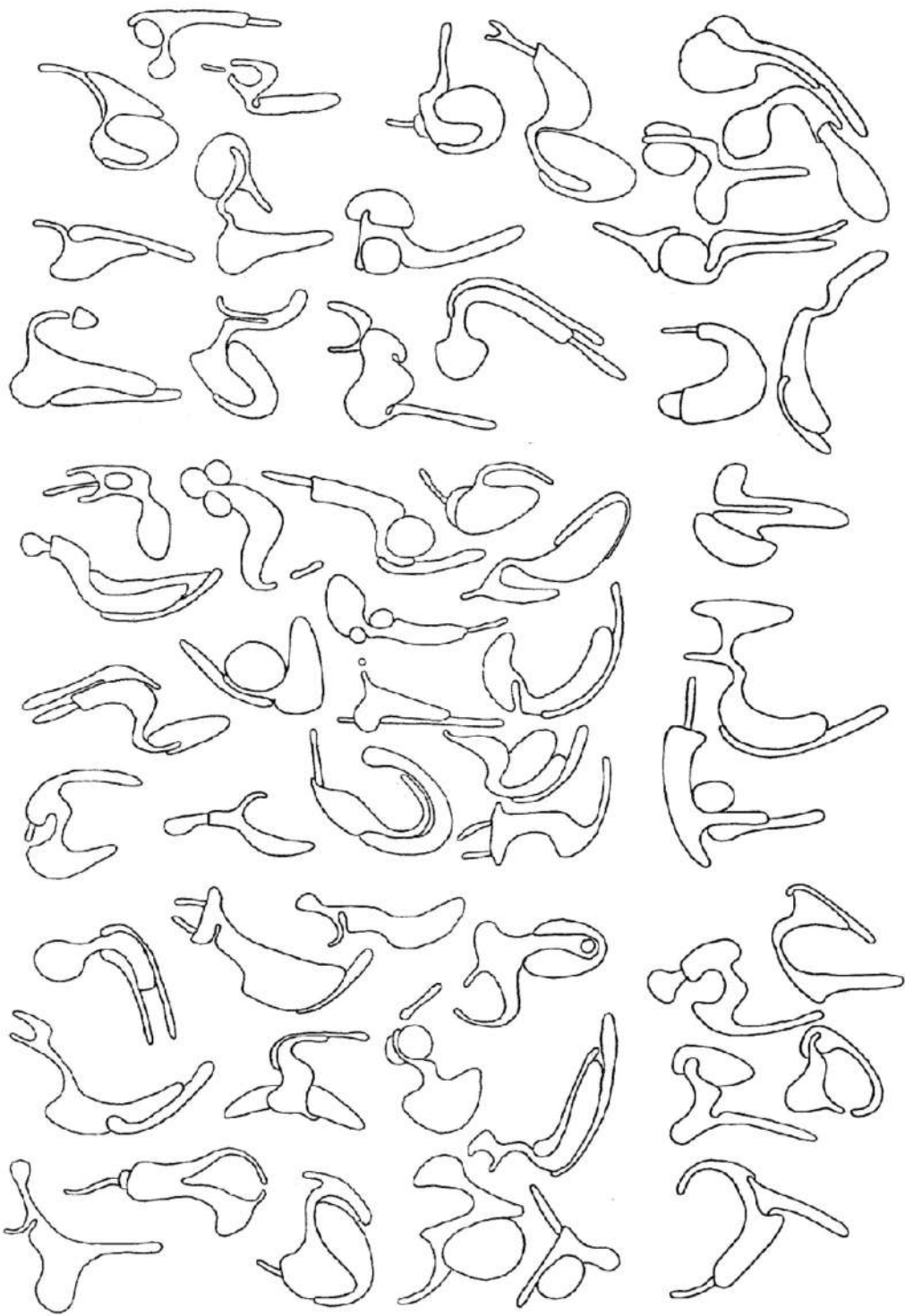




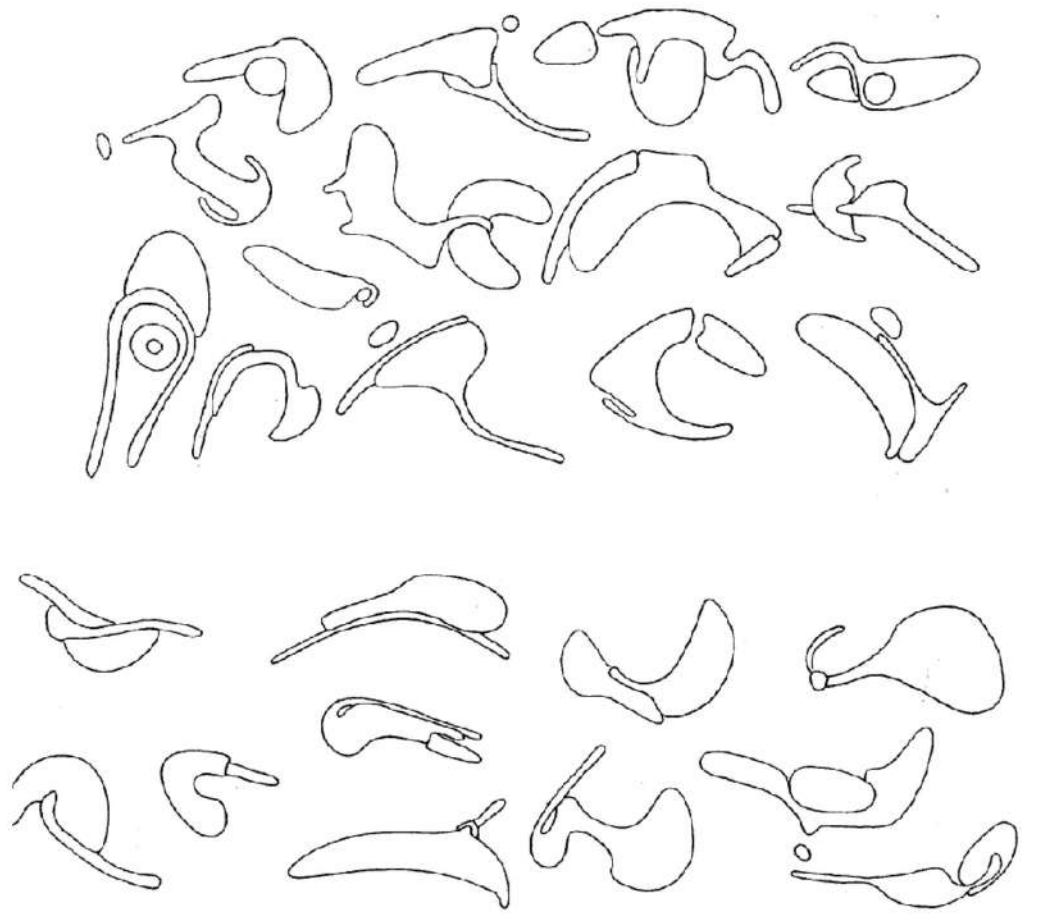
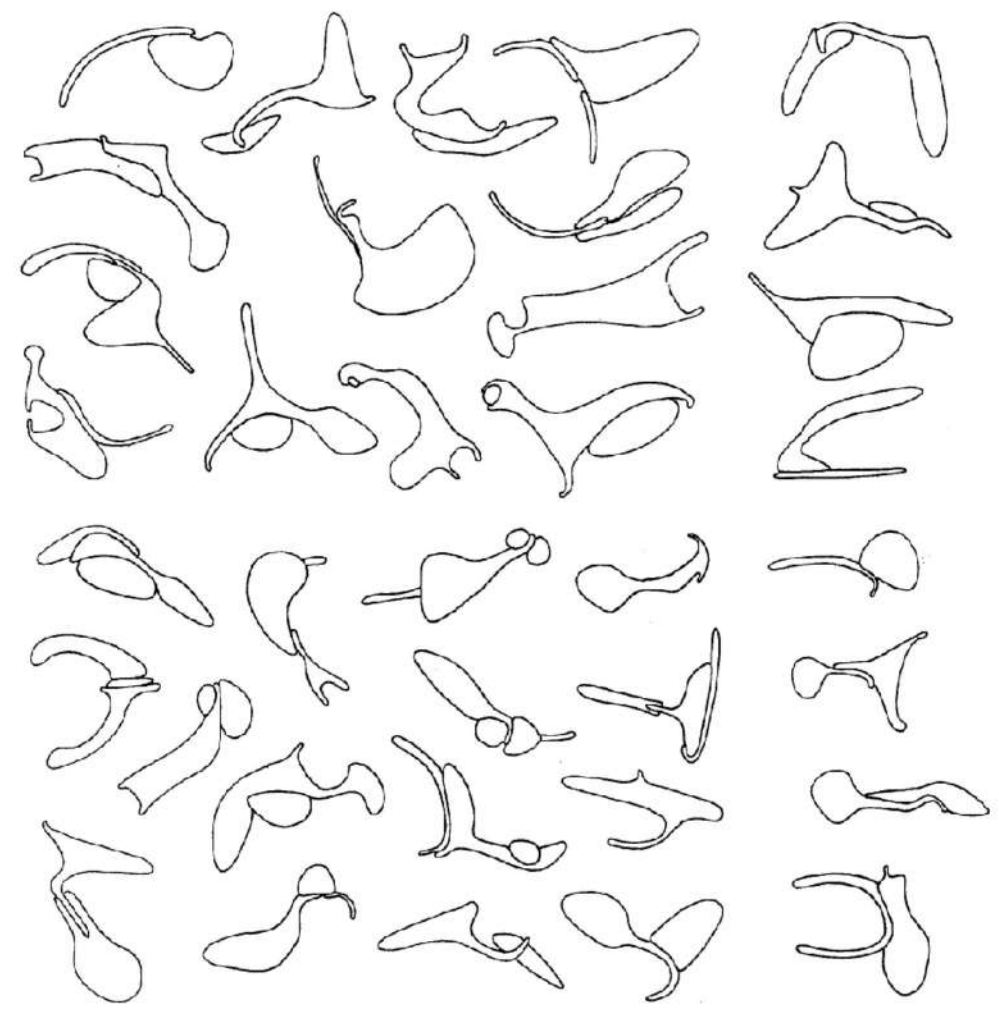
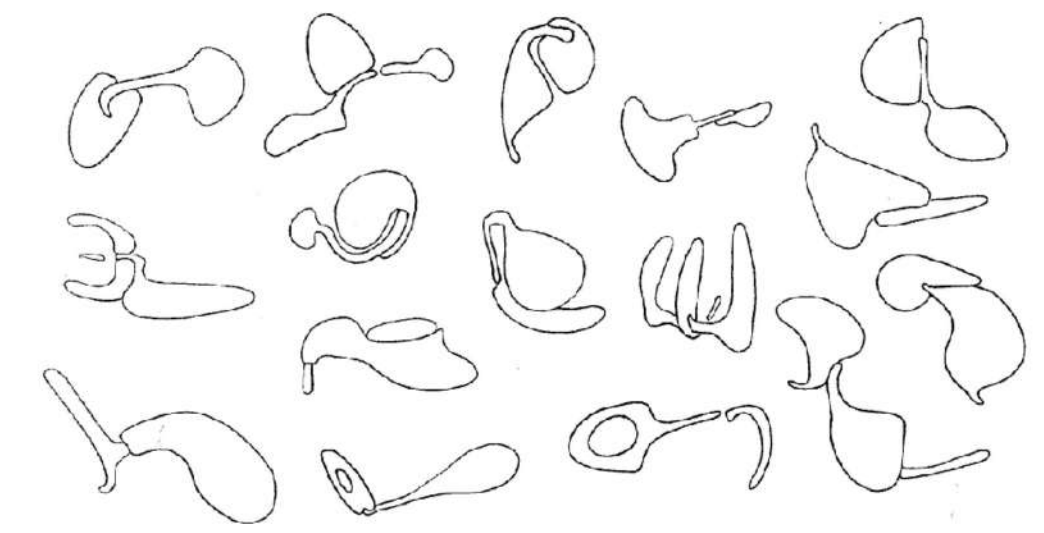
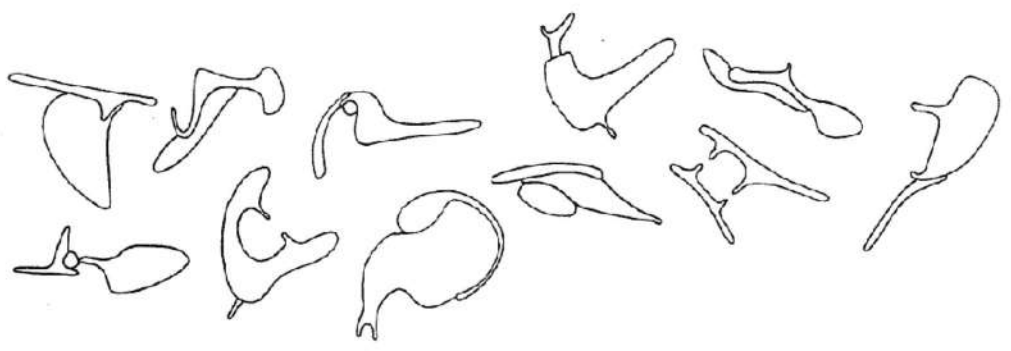


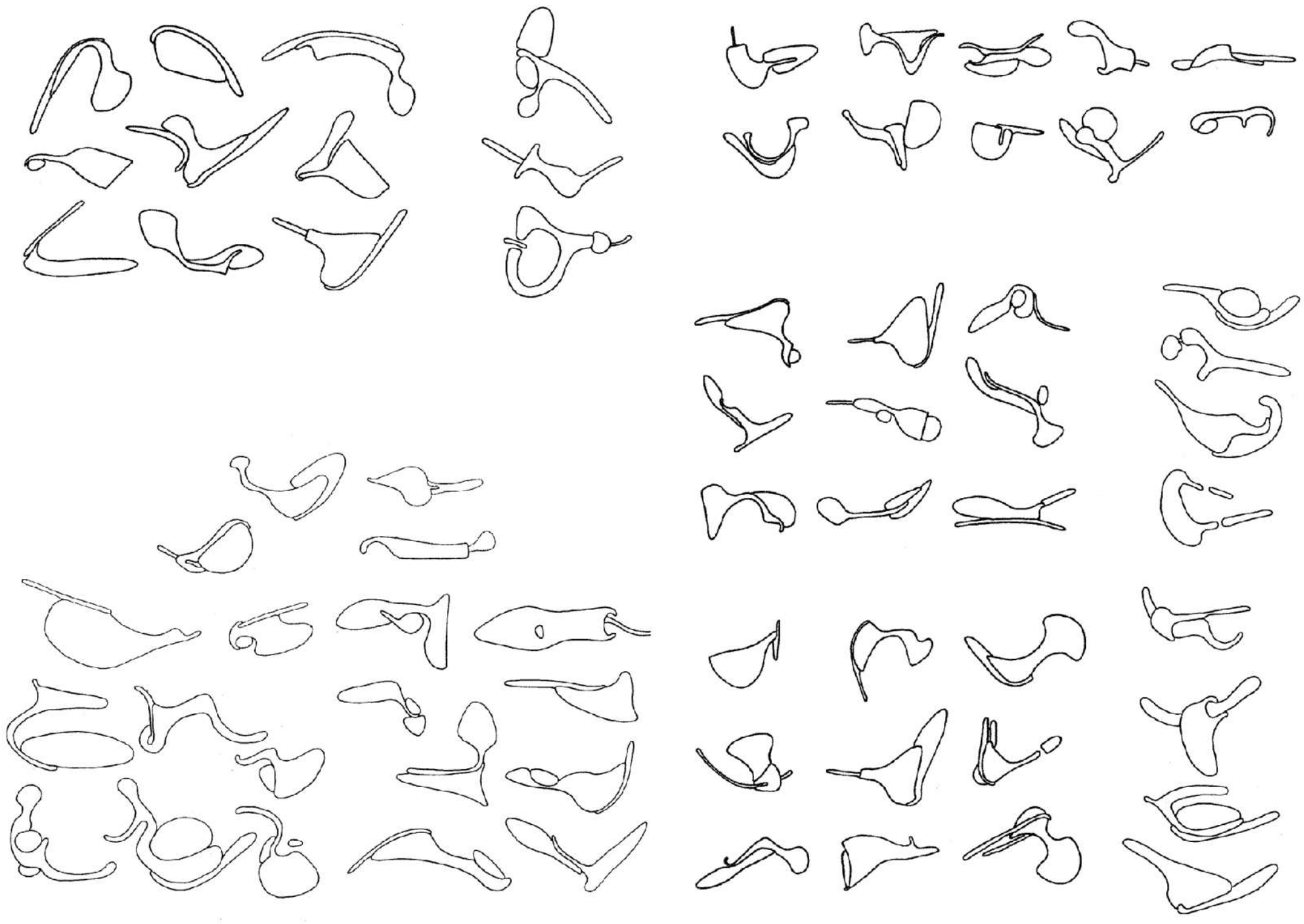


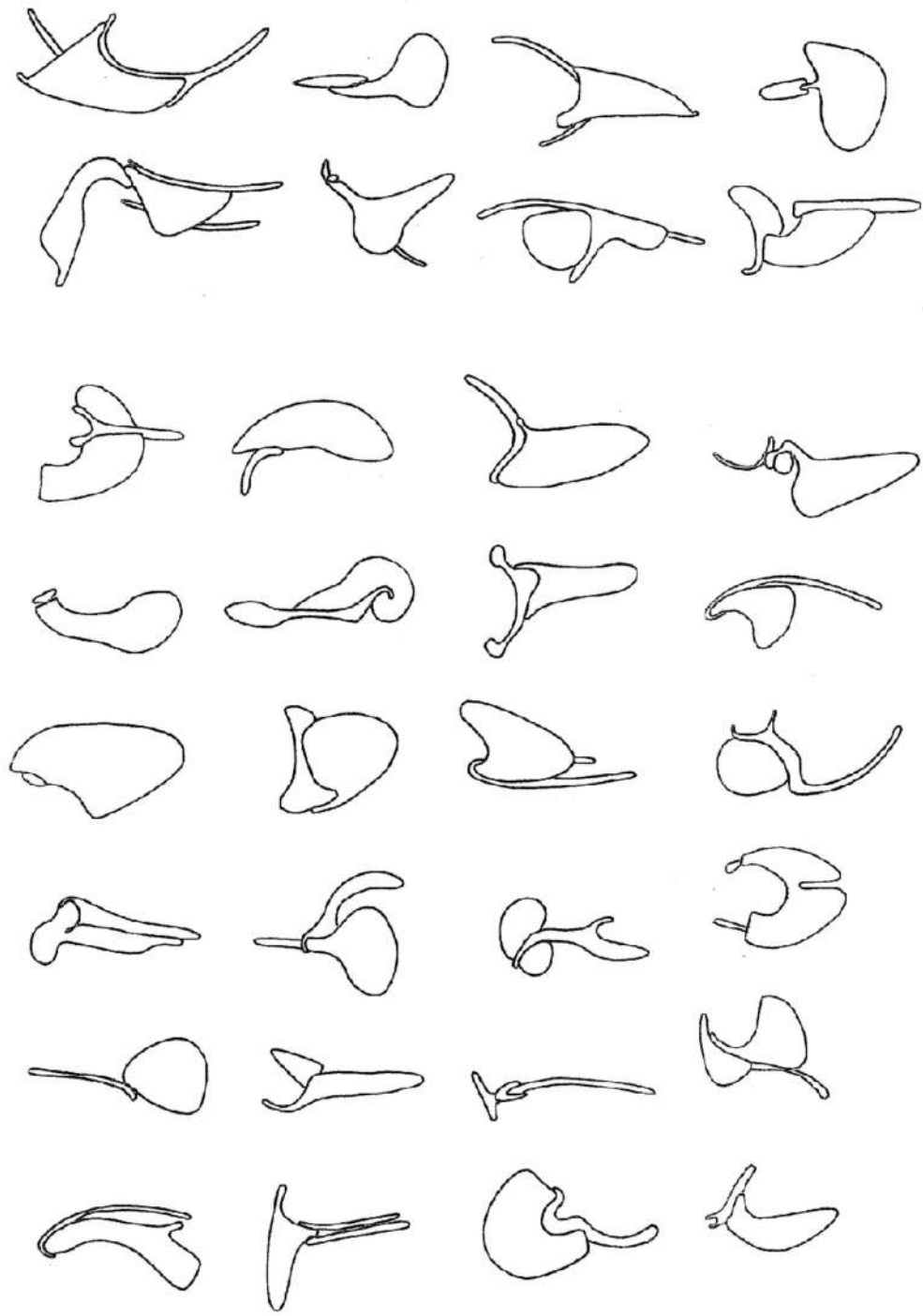
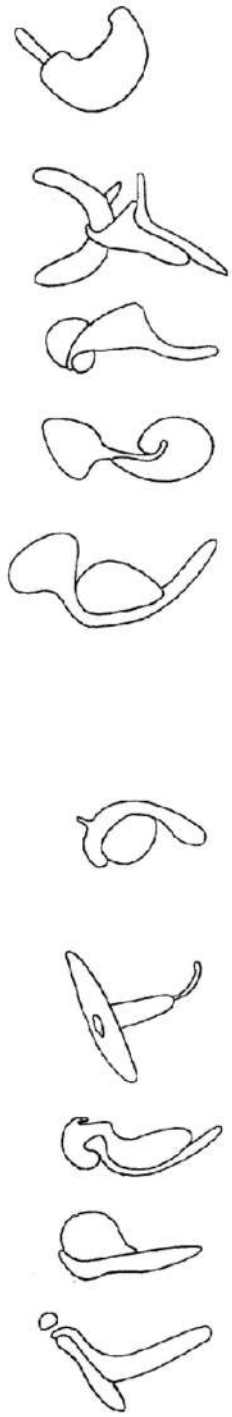
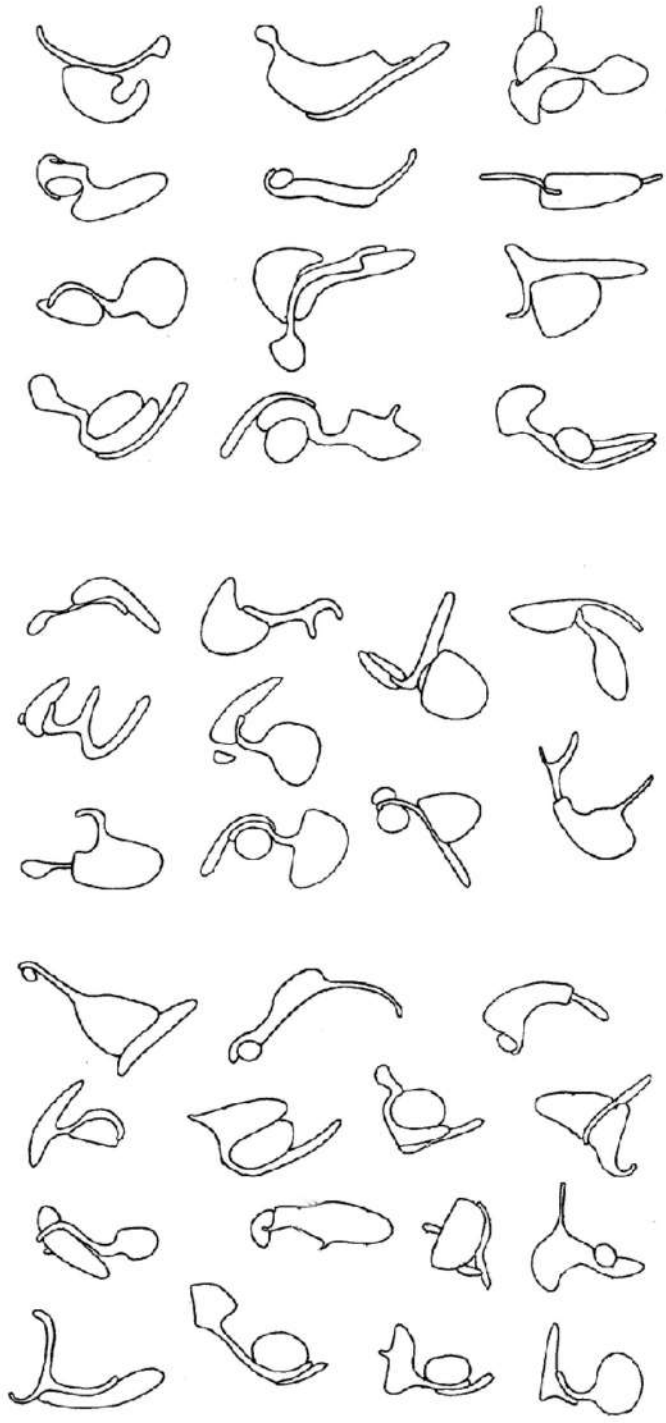


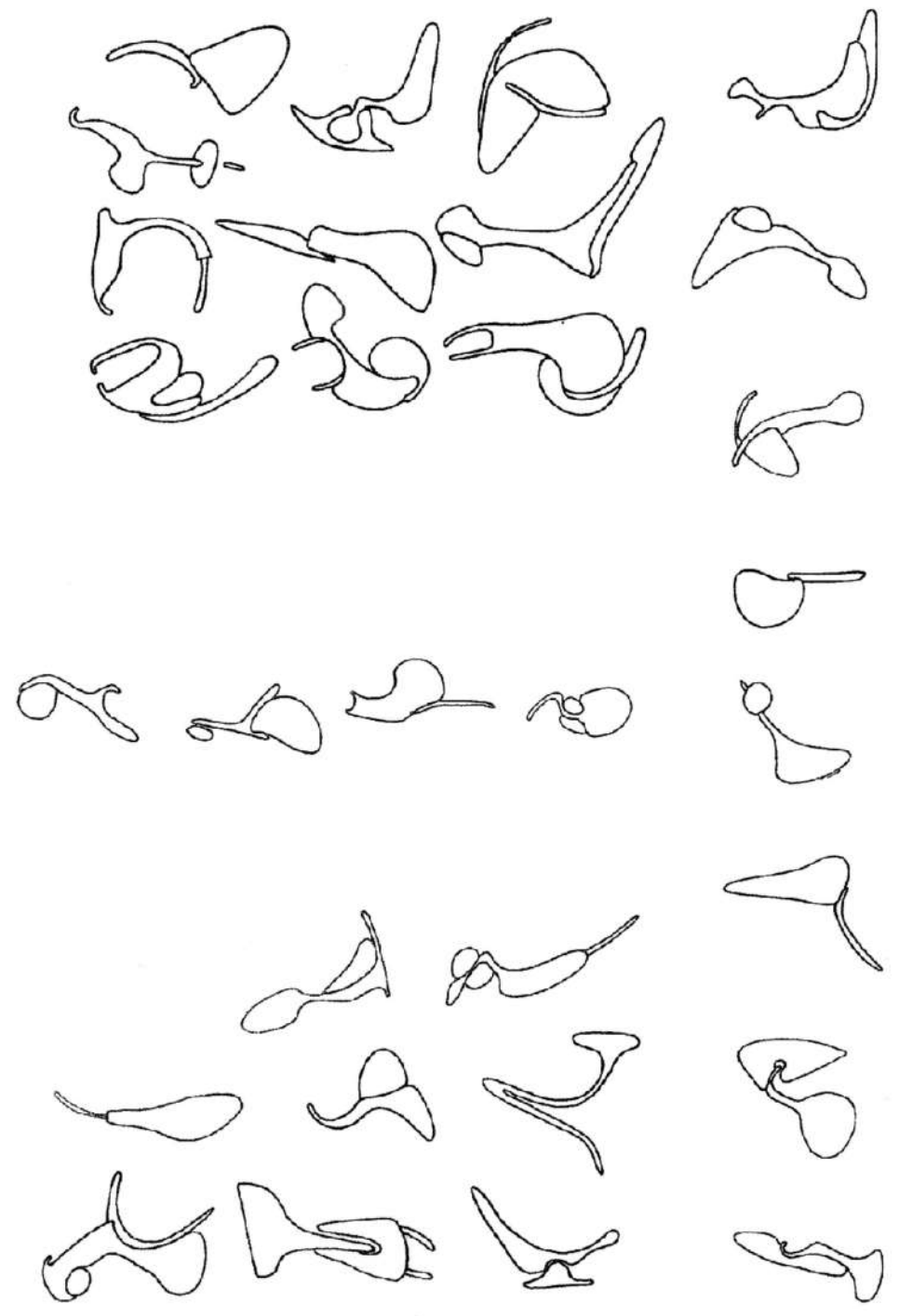
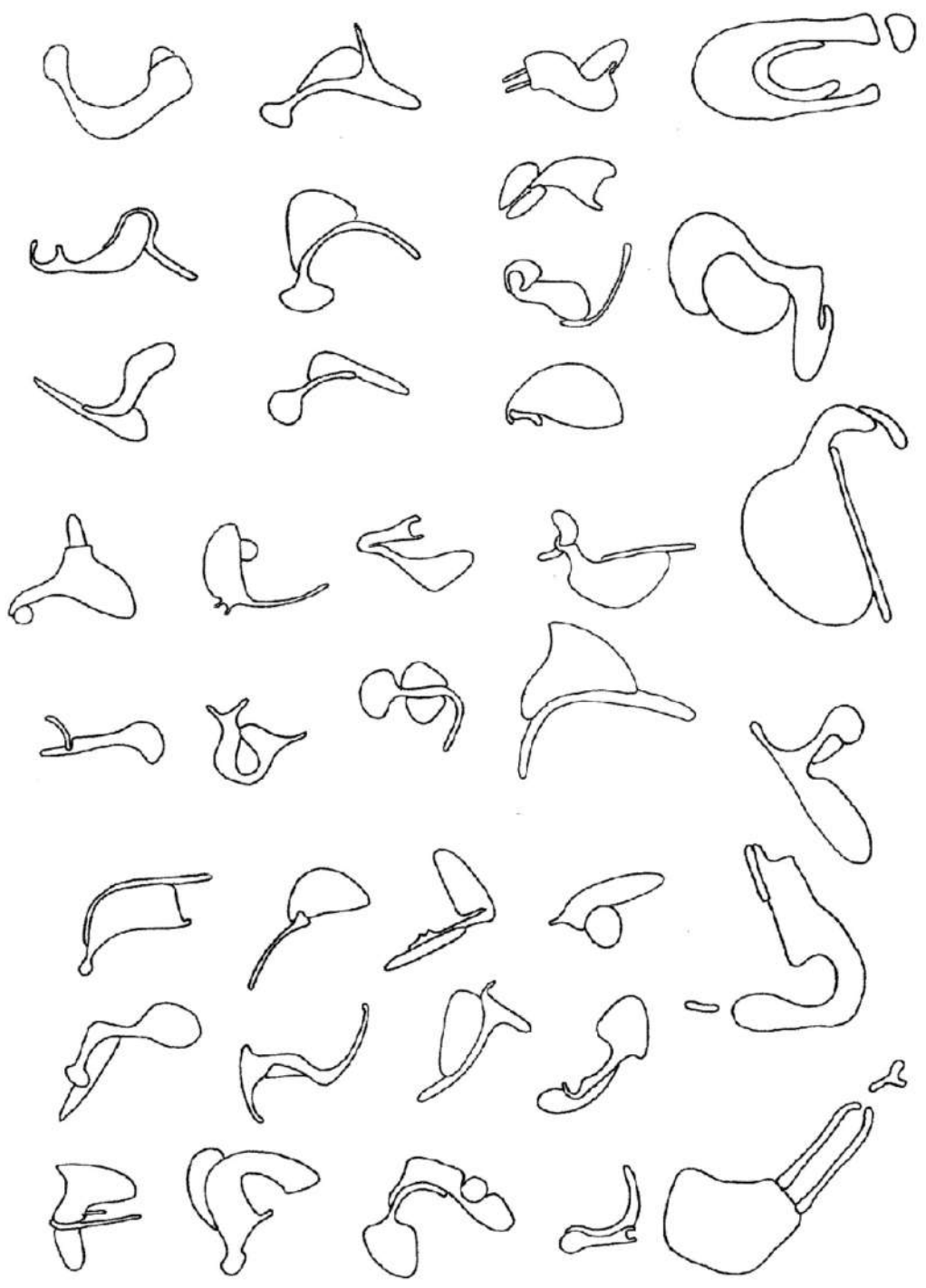


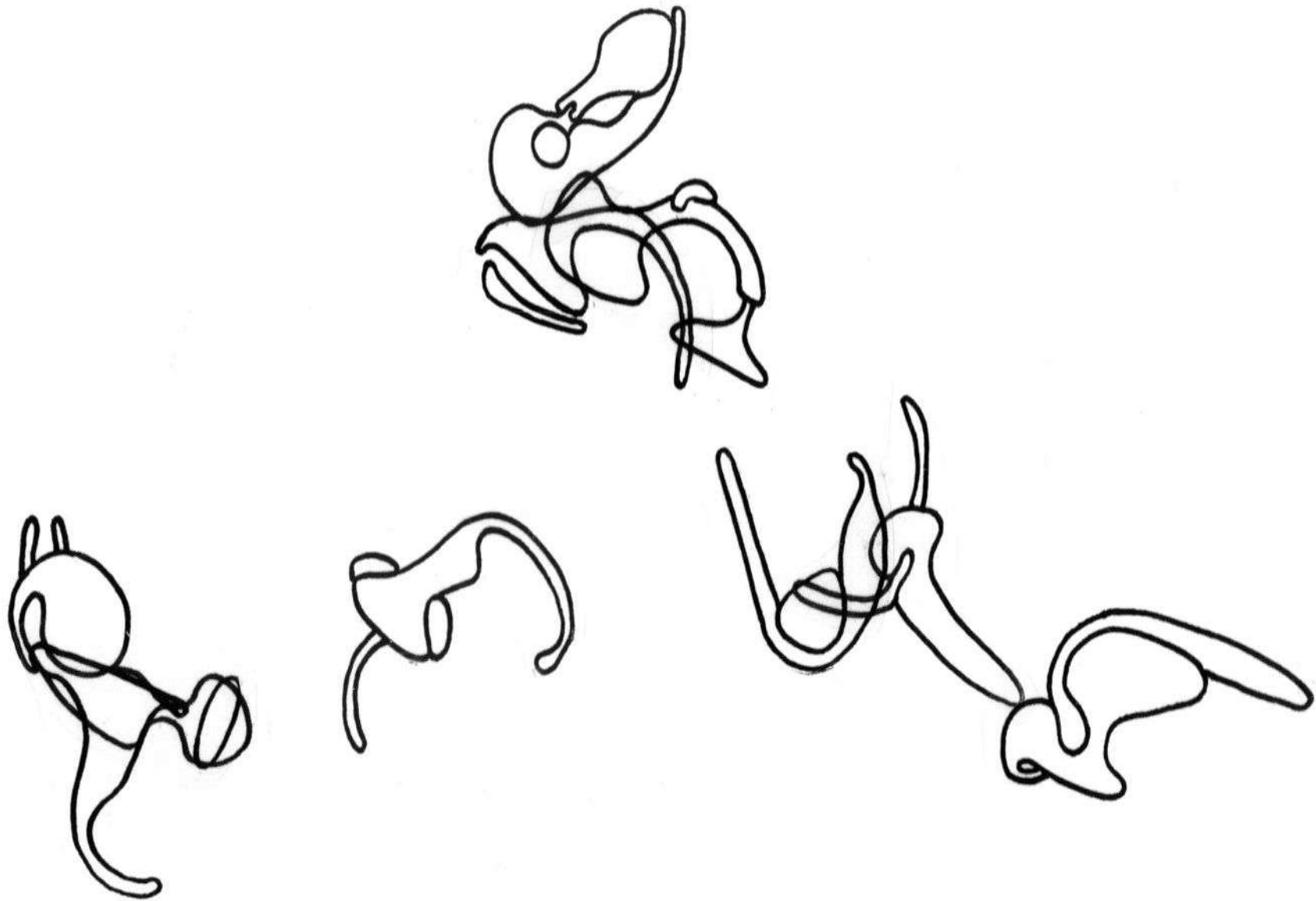




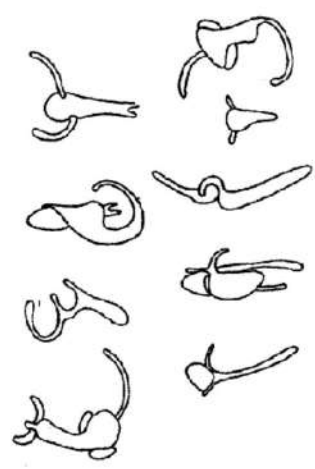
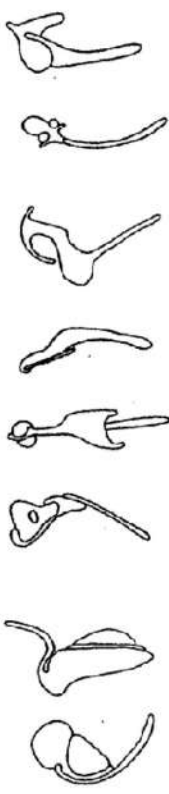
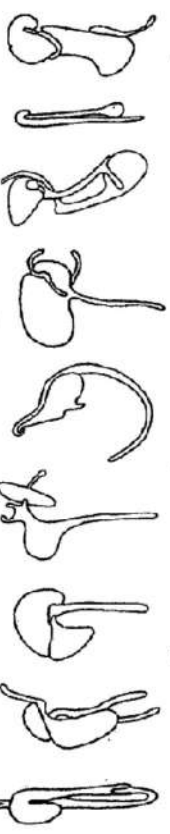
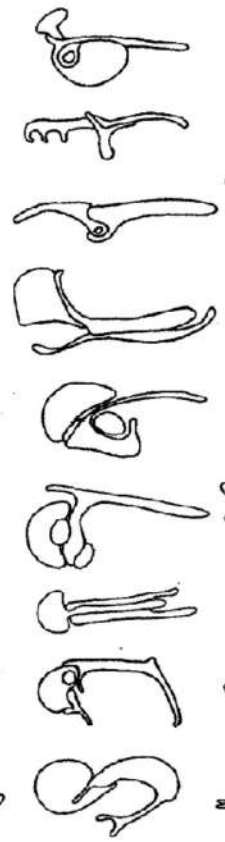
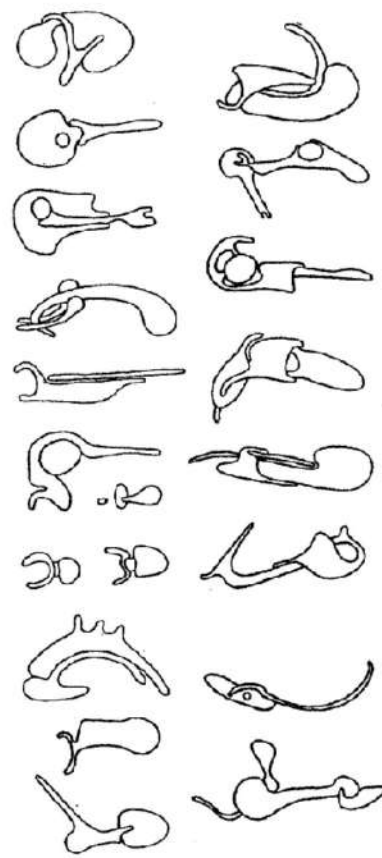
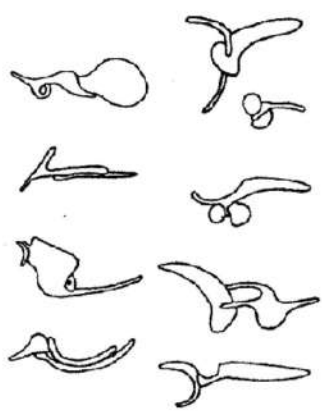
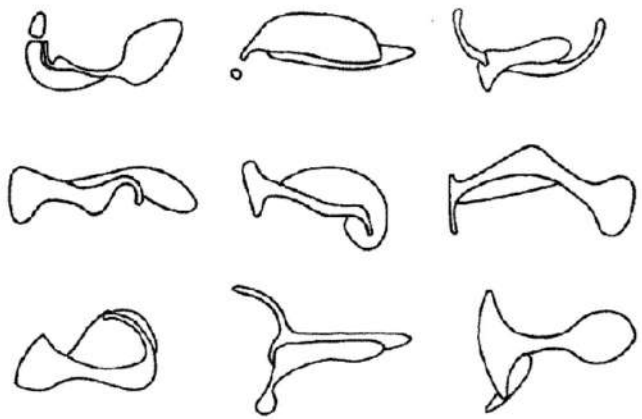
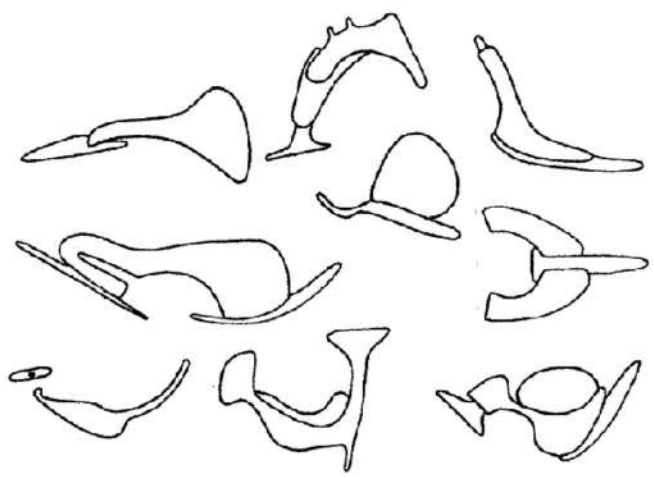








5. Op de volgende vijf pagina's is van de verzameling van ongeveer 2000 filigraphische vormen een selectie van ongeveer 500 vormen te zien. De vormen uit deze selectie zijn gekozen met het oog op eventuele omzetting in driedimensionale objecten, op hoe ze met elkaar in de ruimte functioneren als ze gecombineerd worden en hoe deze vormen er op foto's en tekeningen uitzien.



Handwritten characters in the top right section, including forms resembling 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

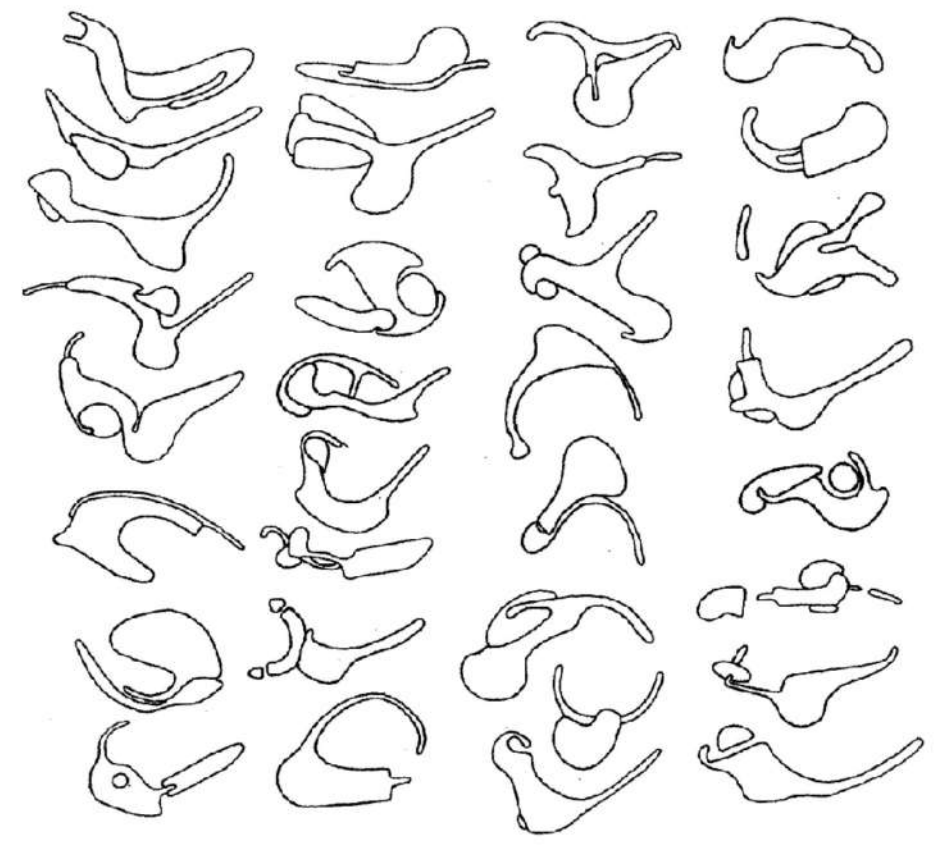
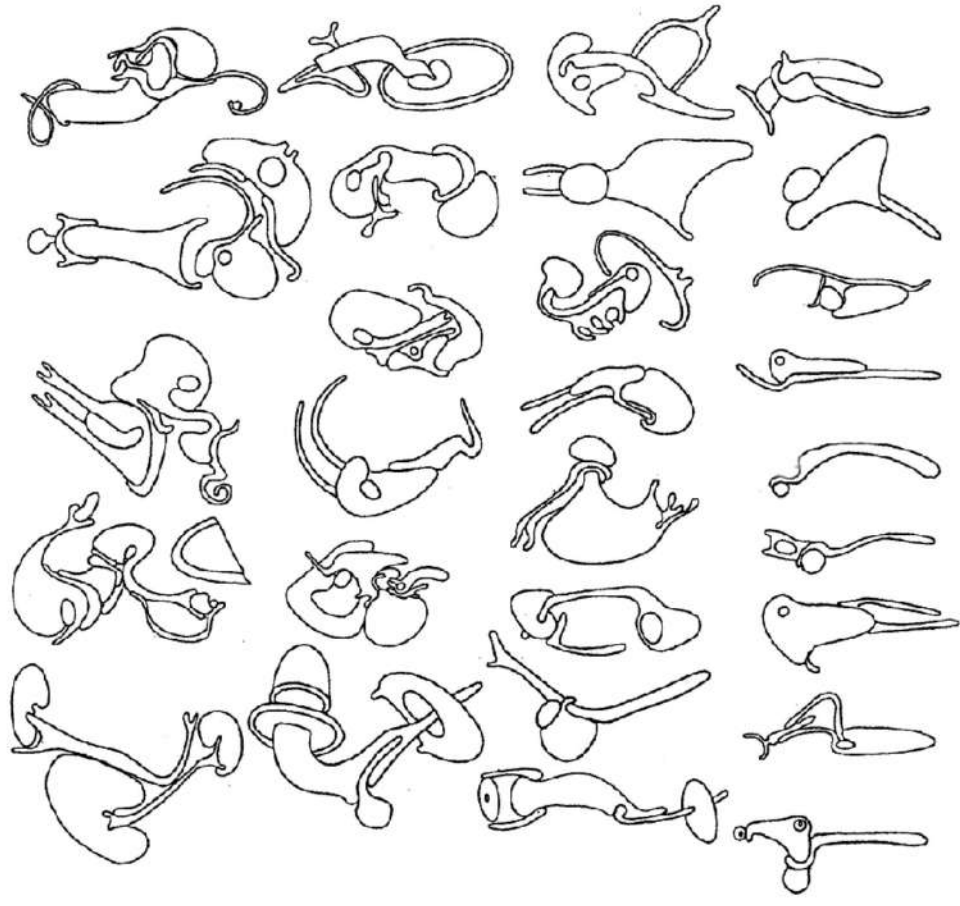
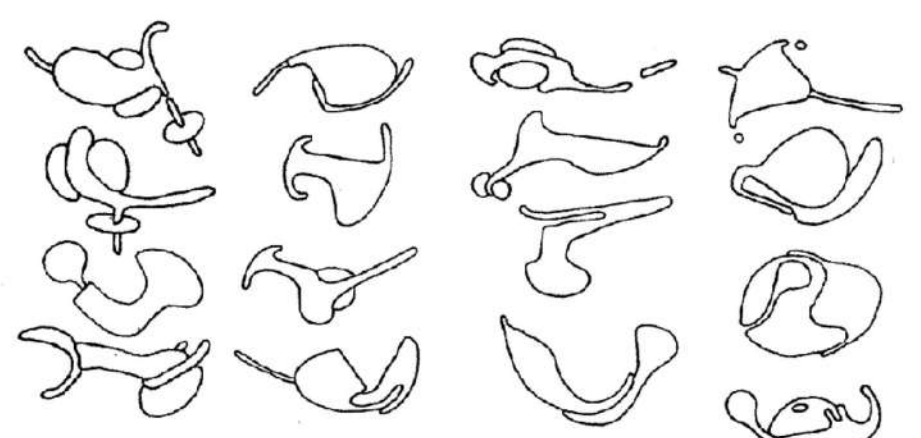
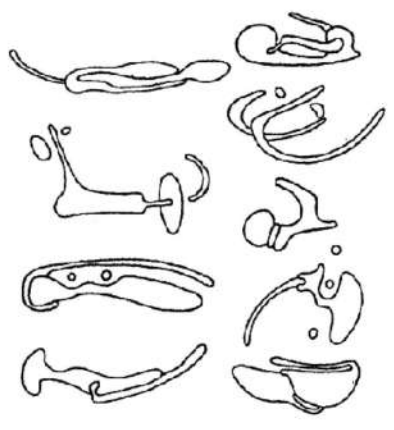
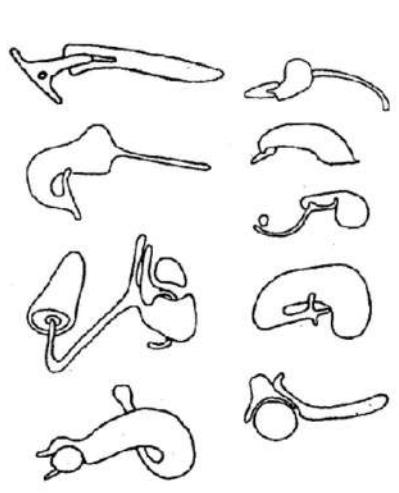
Handwritten characters in the middle right section, including forms resembling 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Large handwritten character set in the bottom right section, including forms resembling 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Large handwritten character set in the top left section, including forms resembling 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Large handwritten character set in the bottom left section, including forms resembling 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.







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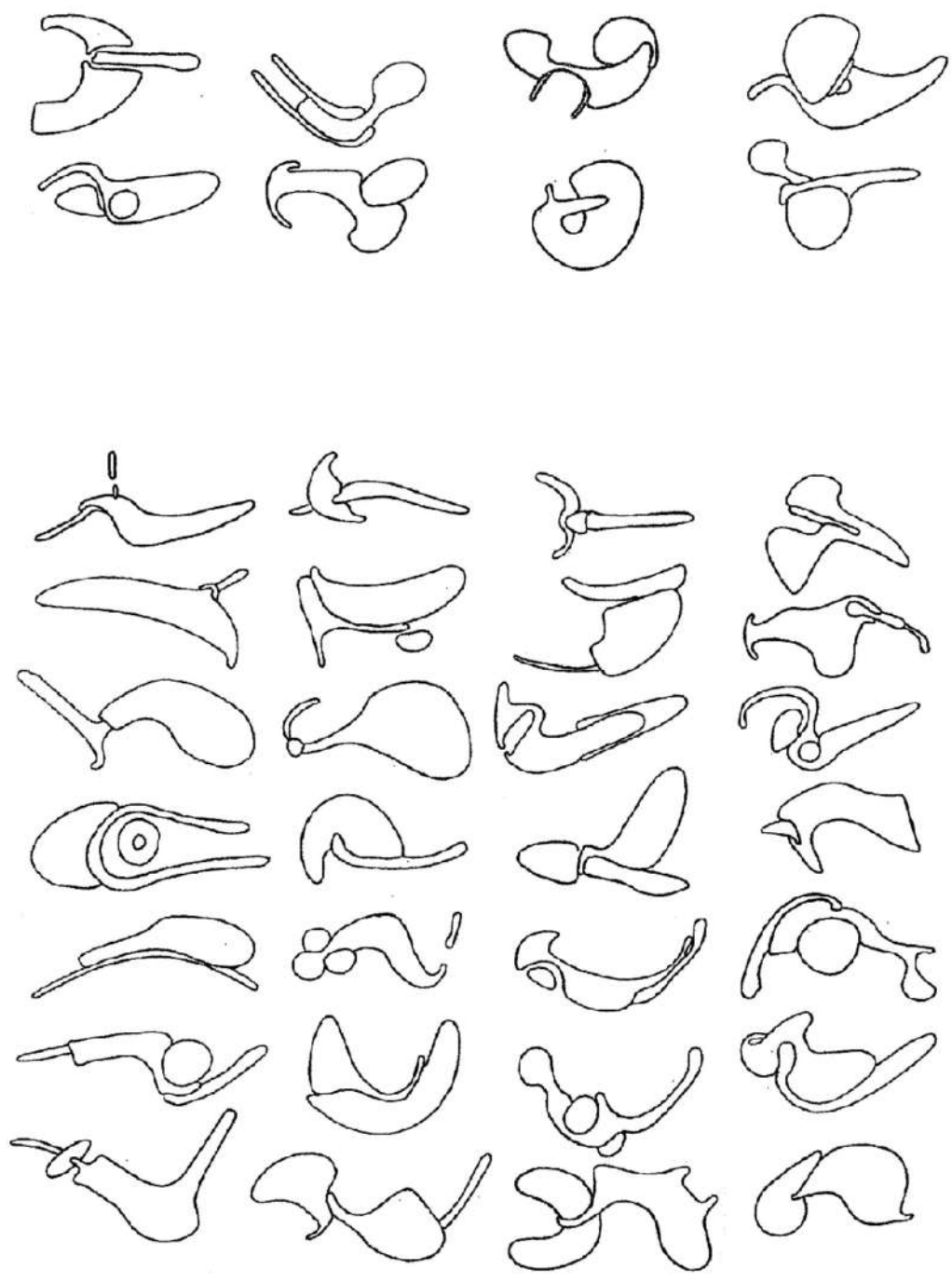
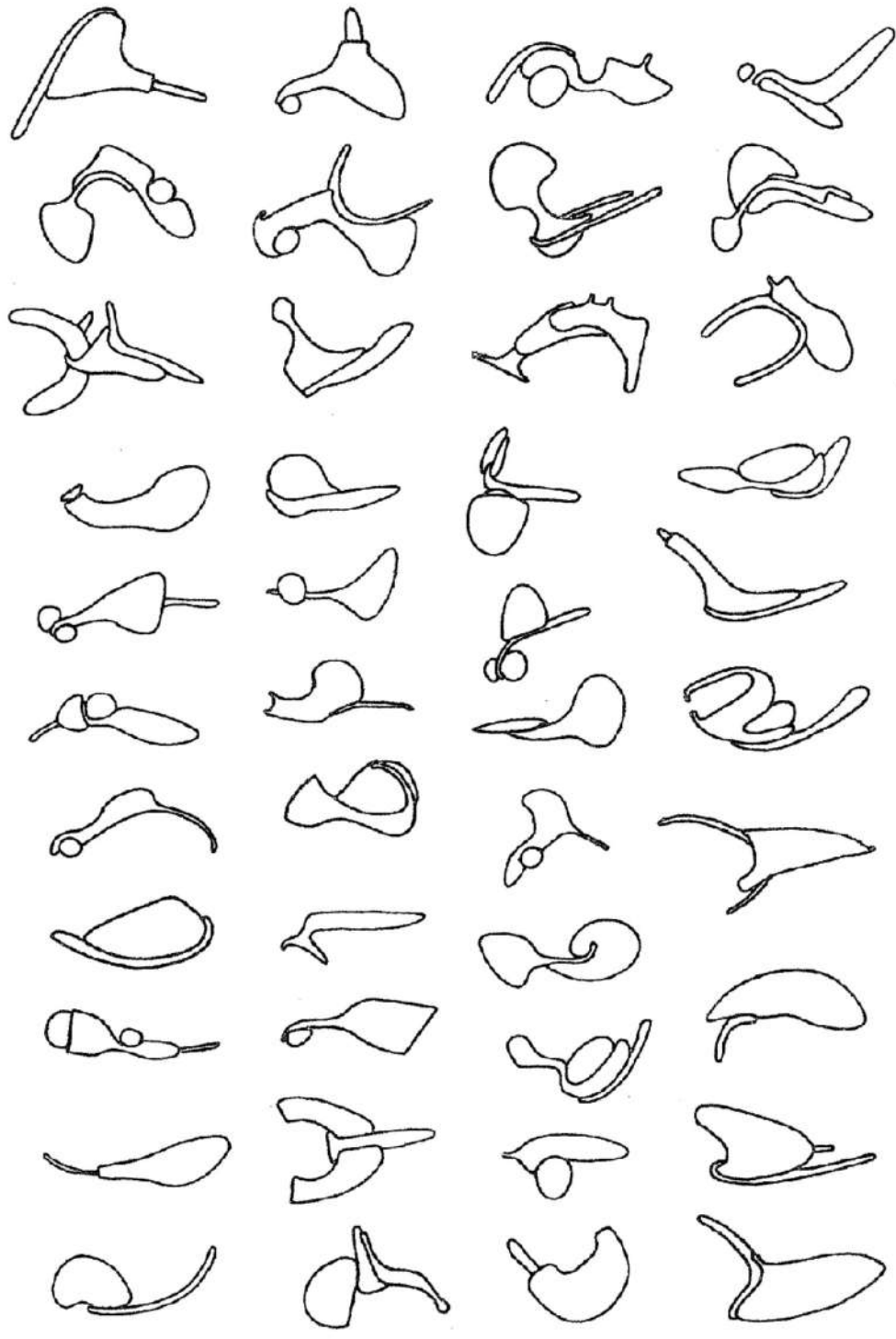
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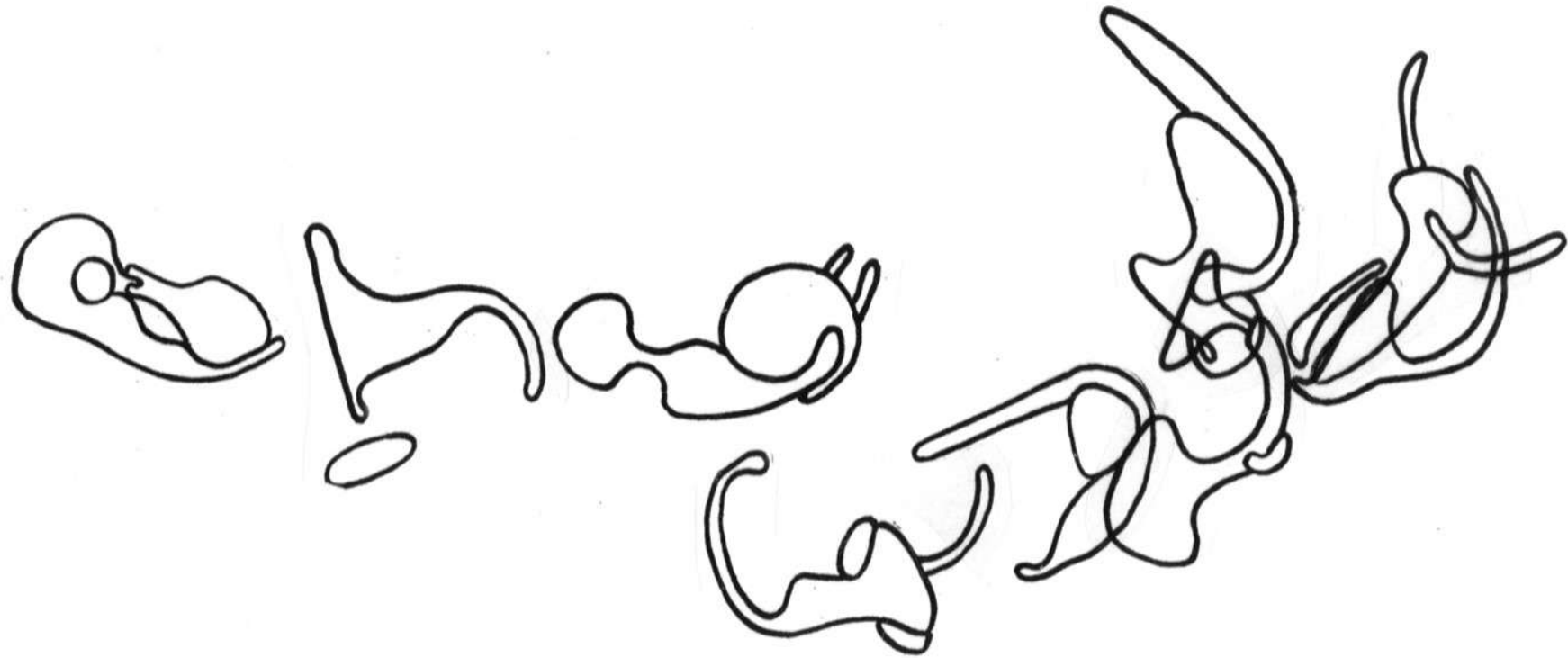
ظ

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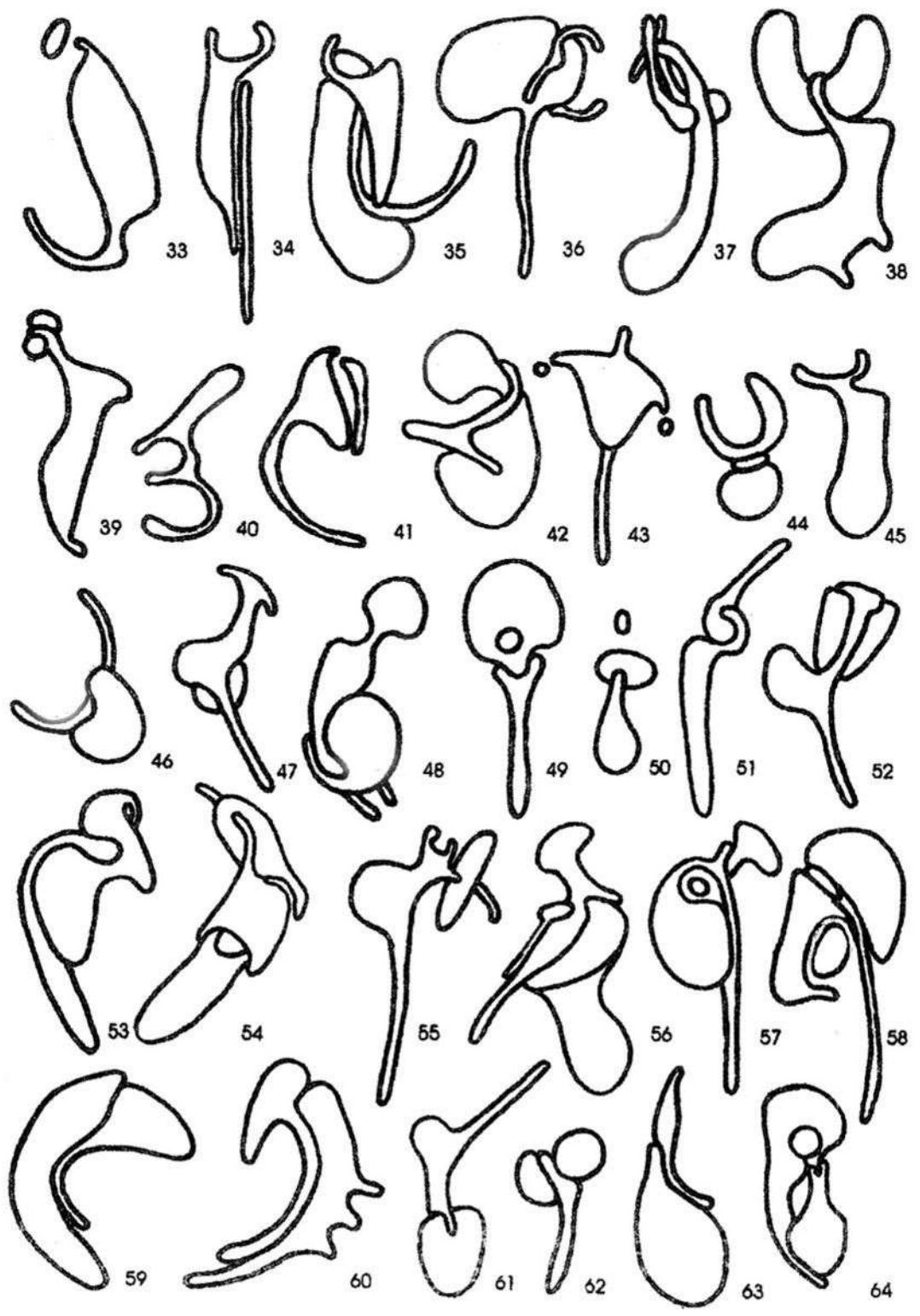
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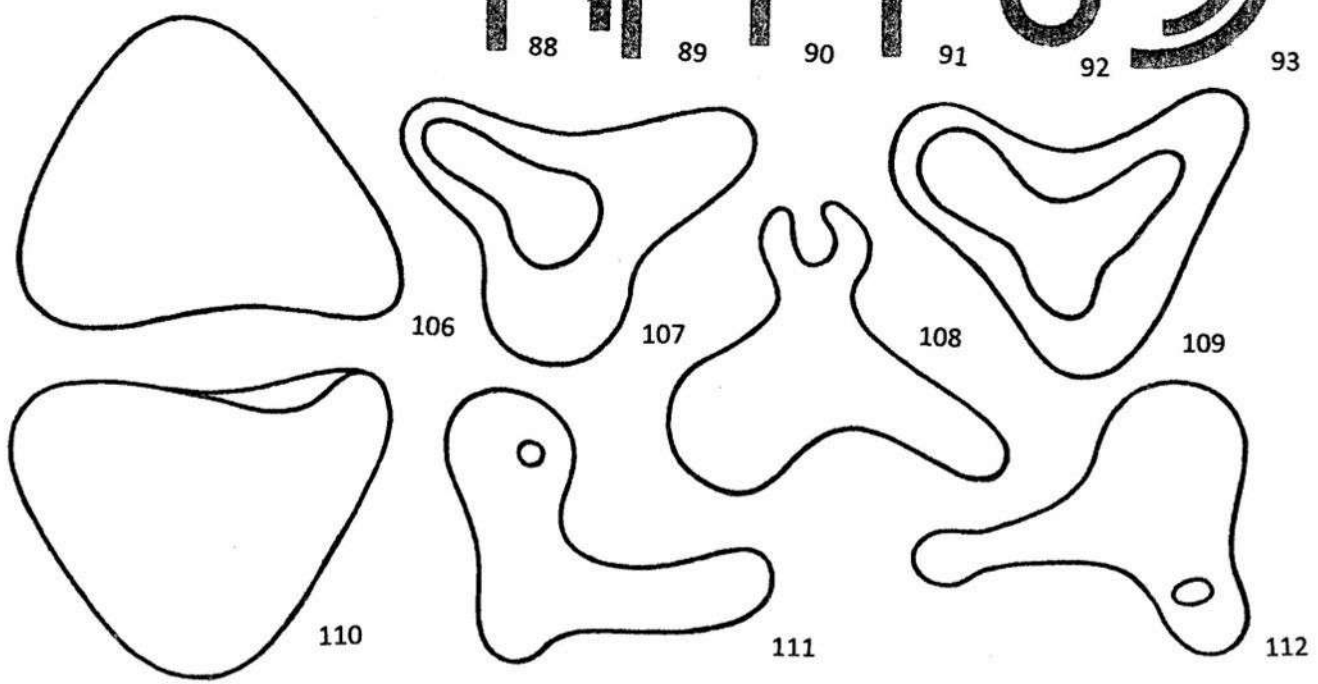
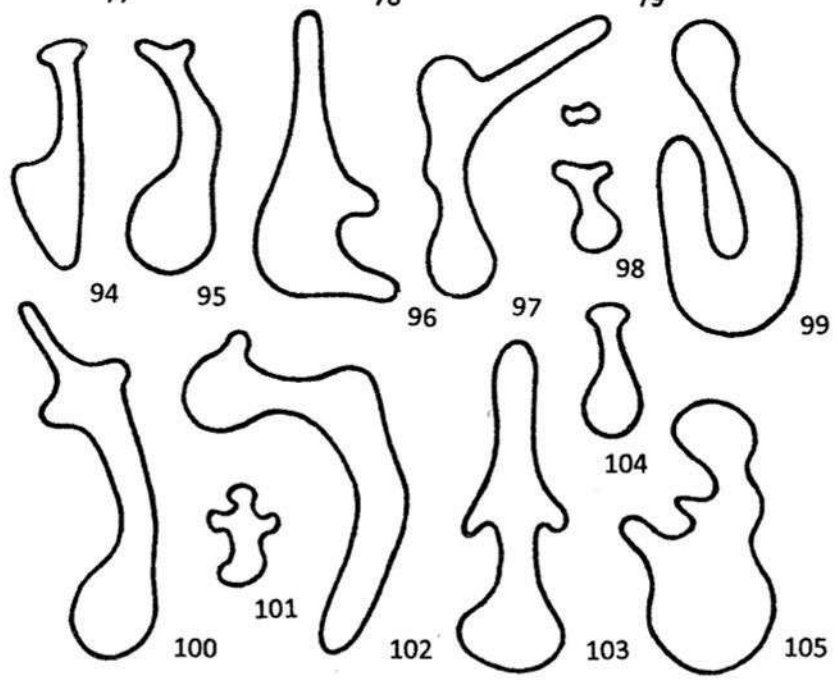
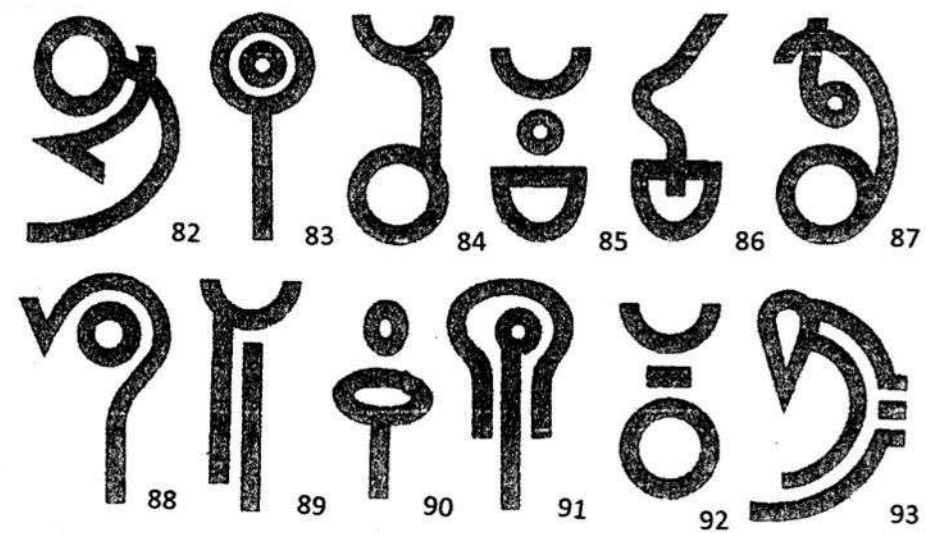
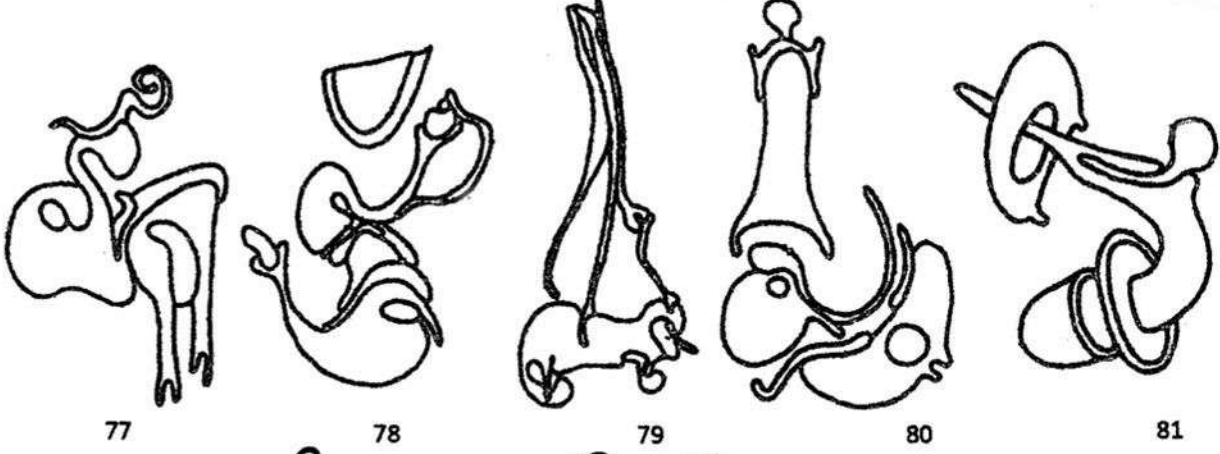
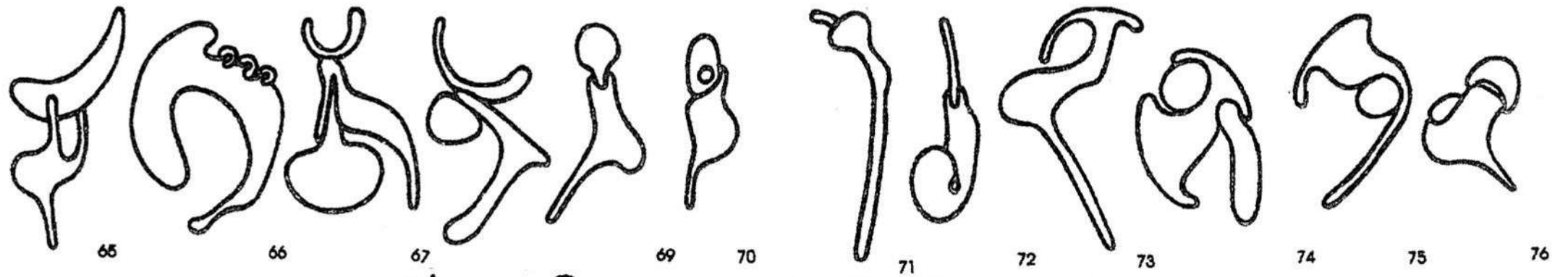
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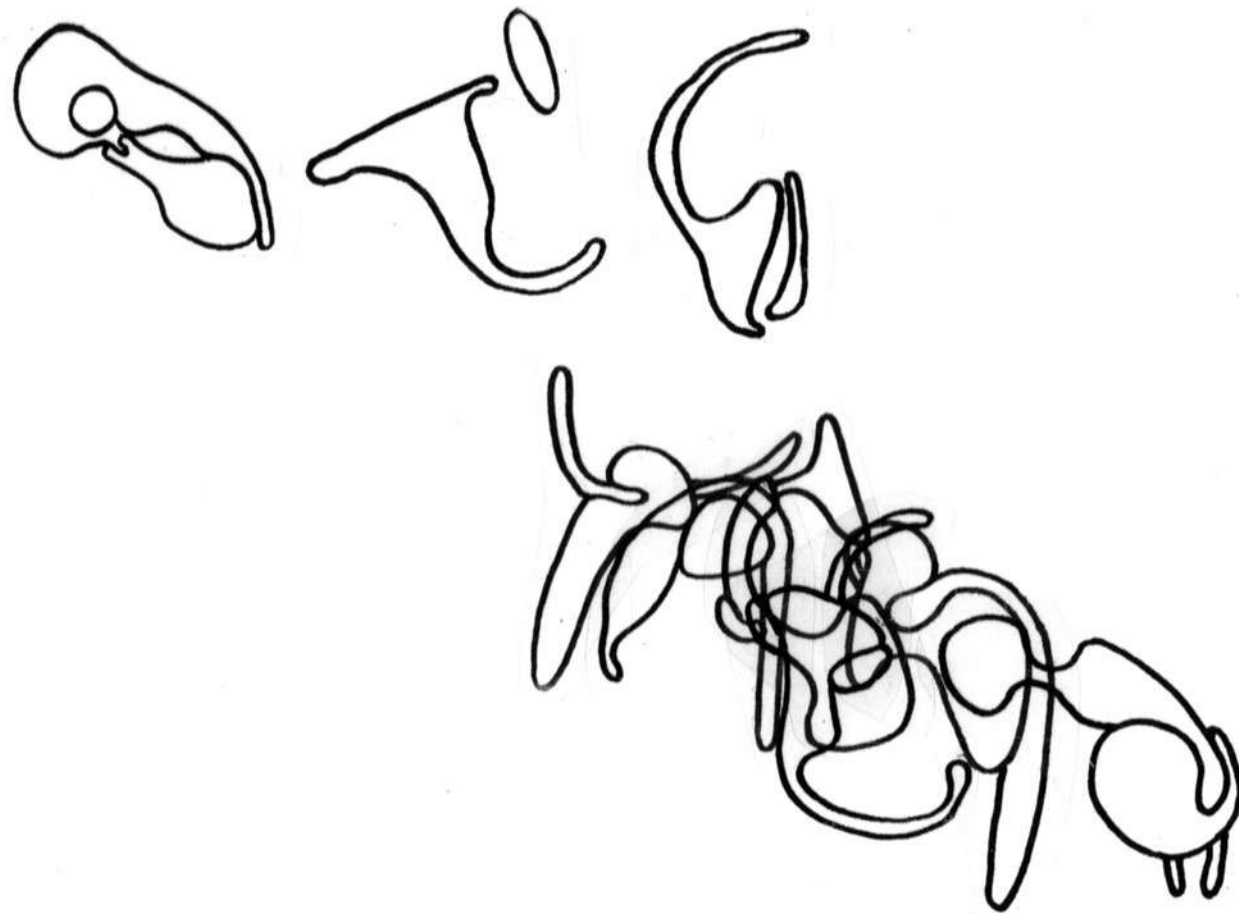




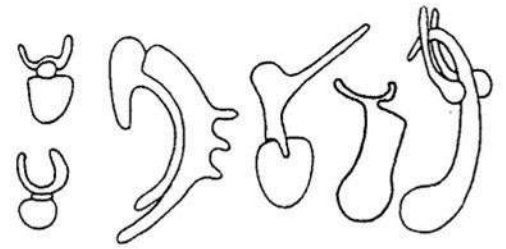
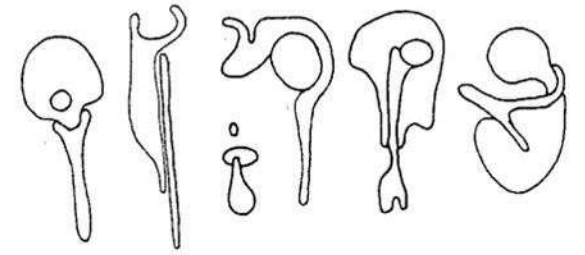
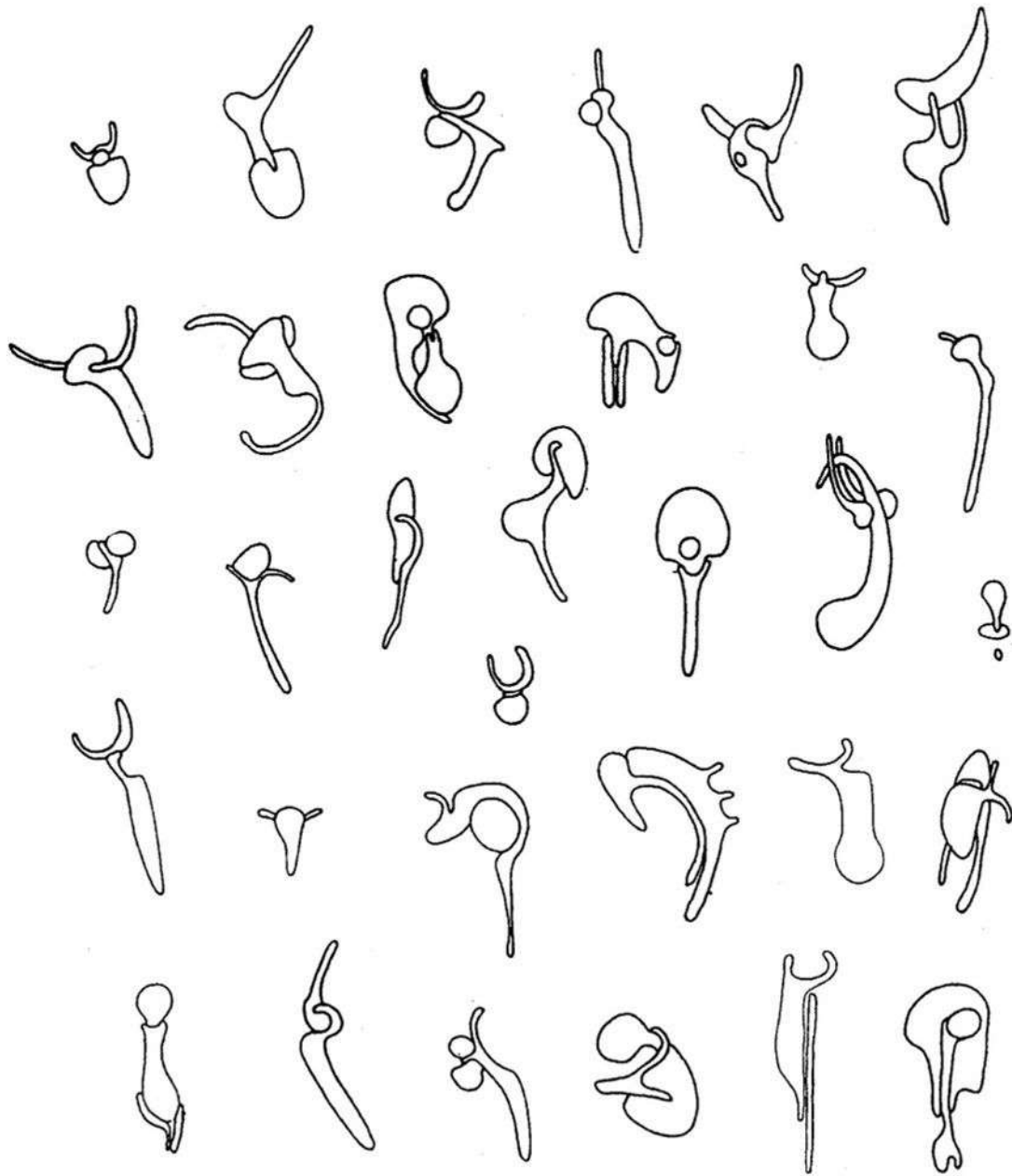
6. Op de volgende twee pagina's zijn de 64 filigraphische vormen te zien die geselecteerd zijn uit de vormen die op de voorgaande vijf pagina's te zien zijn. Deze vormen zijn in driedimensionale vormen omgezet die gebruikt zijn in de meeste filigraphische combinaties. Later zijn aan deze selectie 17 vormen toegevoegd, 12 symbolen (geometrische vereenvoudigingen van bepaalde geselecteerde filigraphische vormen) en 19 zogeheten hulpvormen (12 jasjes, 3 bakken, 2 ringen en 2 schalen (schillen)) die vaak als achtergrond, begrenzing, dienen. Met deze werkselectie kunnen eindeloos eindeloze stapelingen gemaakt worden. Bij deze stapelingen wordt vaak zogeheten toeval gehanteerd, maar ook thema's uit leven, wetenschap en verschillende associaties.







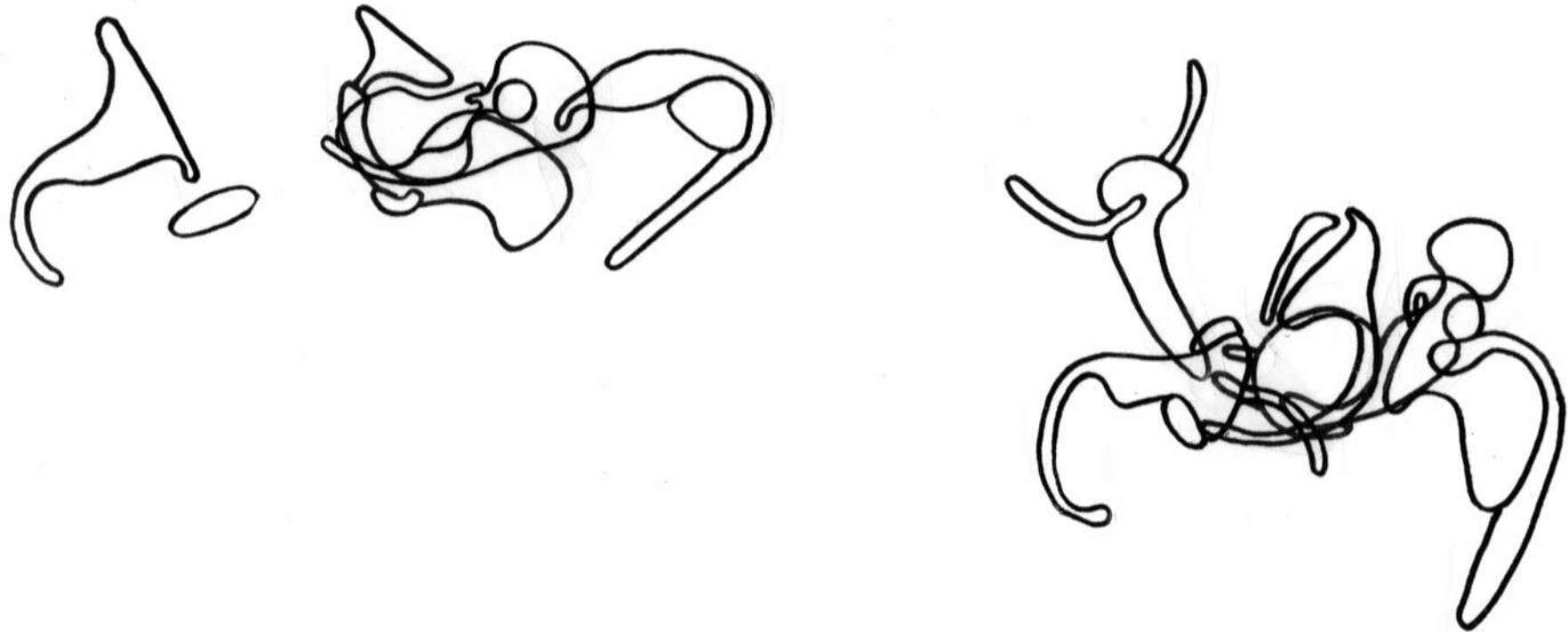
7. De volgende pagina laat 32 vormen zien die deel uitmaken van het groot filigraphisch spel, daarnaast de 12 zogeheten basisvormen die onderdeel zijn van het klein filigraphisch spel en de symbolen die horen bij de basisvormen en bij het filigraphisch spel. Bij het groot en klein filigraphisch spel horen ook de 19 zogeheten hulpvormen. Dit spel kent geen speciale regels, de vormen kunnen gestapeld worden en van deze stapelingen kunnen foto's gemaakt worden, de foto's zijn met elkaar te vergelijken en hieruit conclusies te trekken. In dit spel zijn eindeloze variaties mogelijk.



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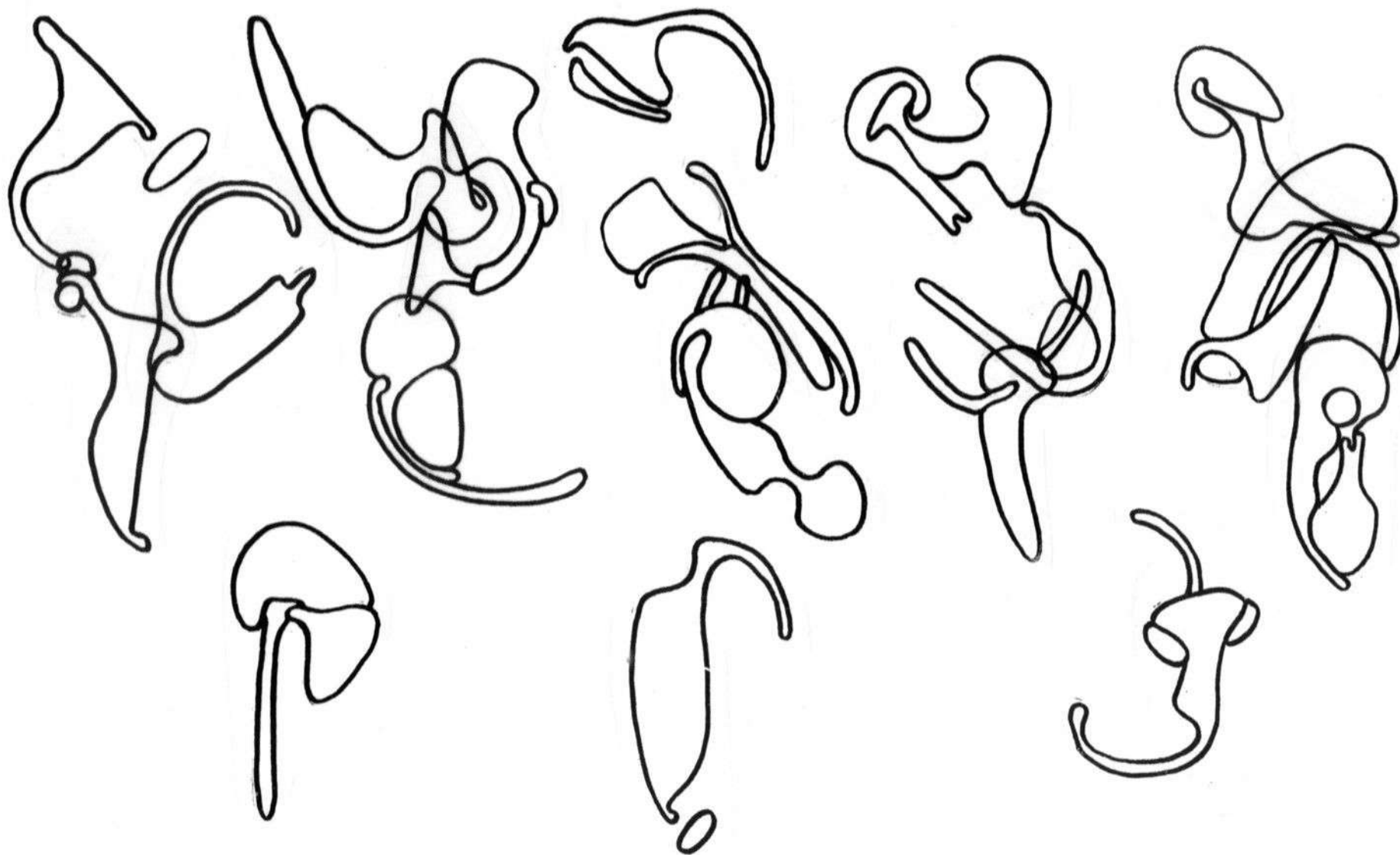




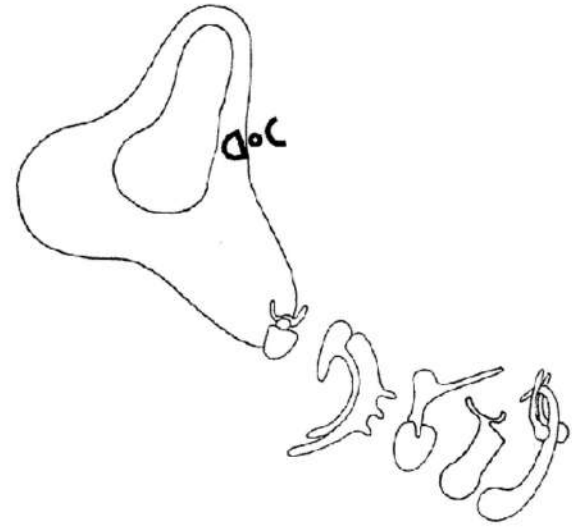
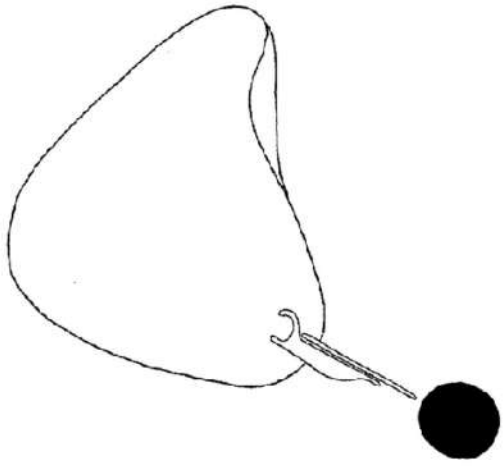
8. Op de volgende pagina zijn combinaties van de 12 basisvormen zichtbaar die gebruikt zijn voor de illustratie van een boek. Deze combinaties vormen het begin van het filographisch onderzoek en van eindeloze stapelingen en combinaties.



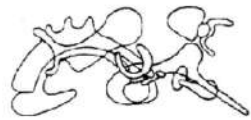
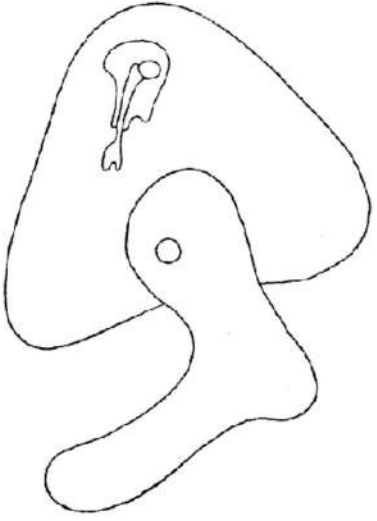
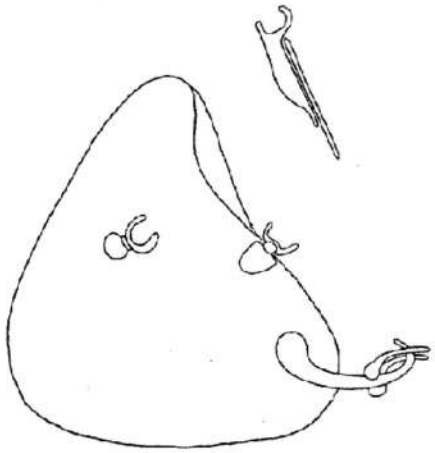




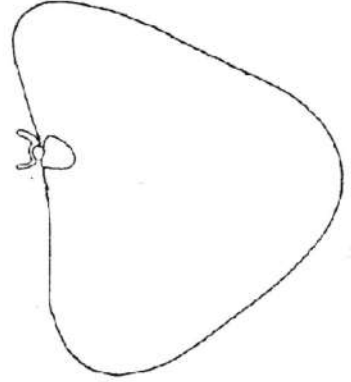
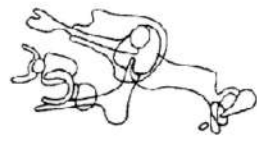
9. Op de volgende vier pagina's zijn tweedimensionale combinaties te zien van het klein filographisch spel, zogeheten filogrammen, ontstaan door schuiven met filographische vormen die op transparante sheets gedrukt zijn. Ook met de filogrammen zijn eindeloze combinaties te maken. Deze combinaties zijn in boekvorm verschenen.



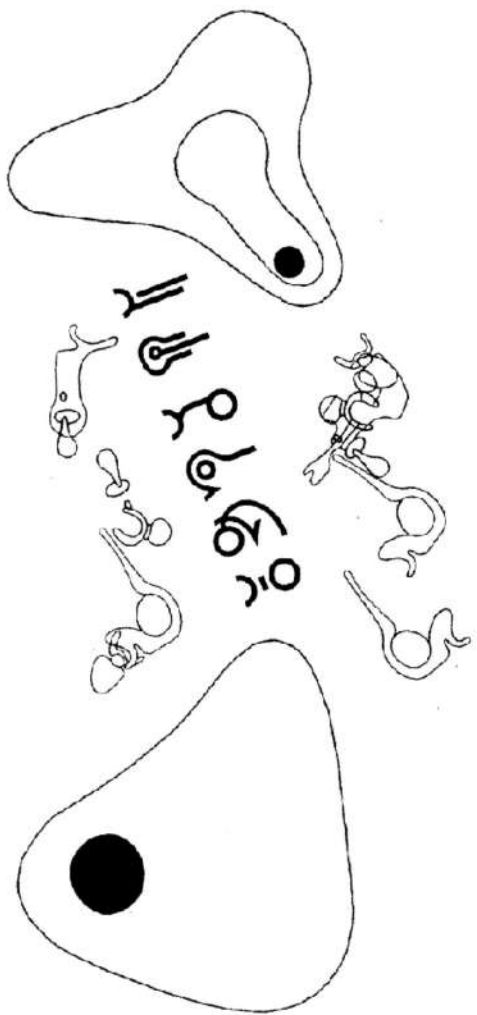
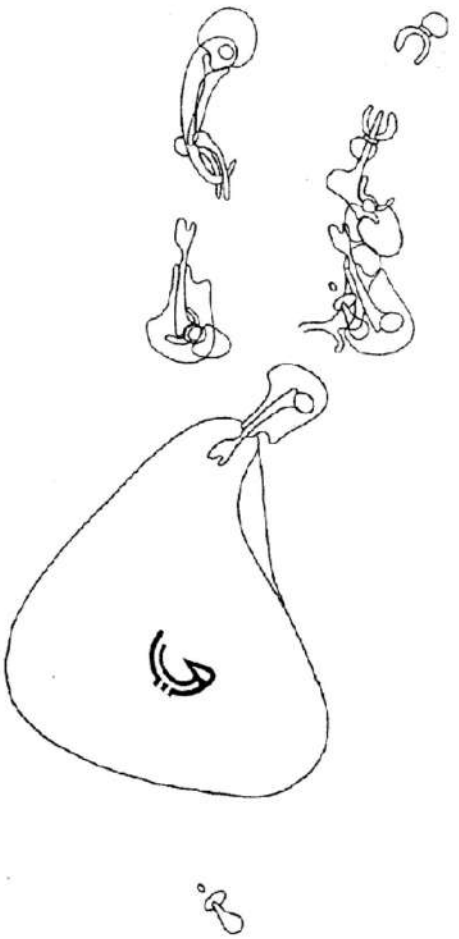
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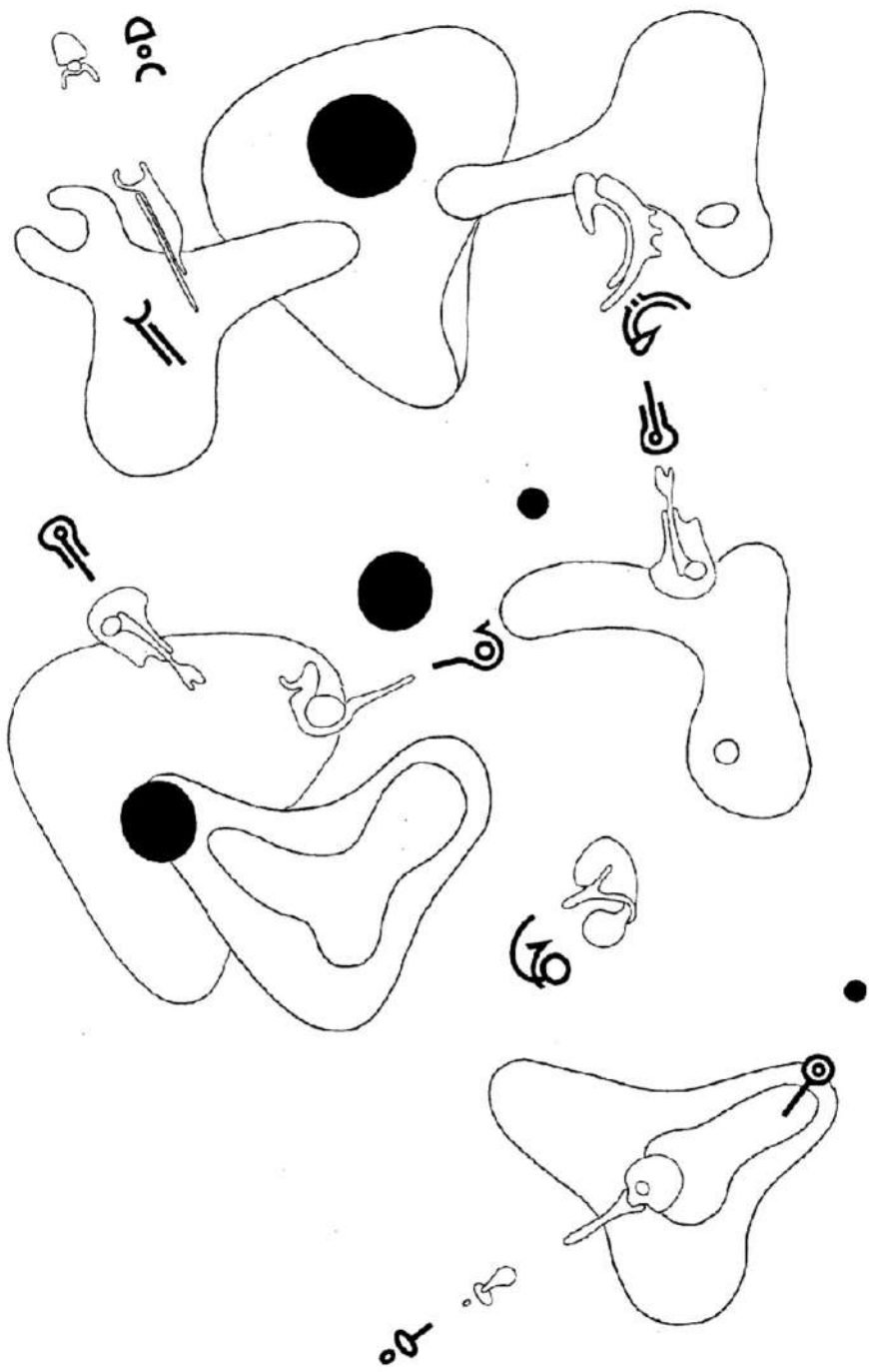
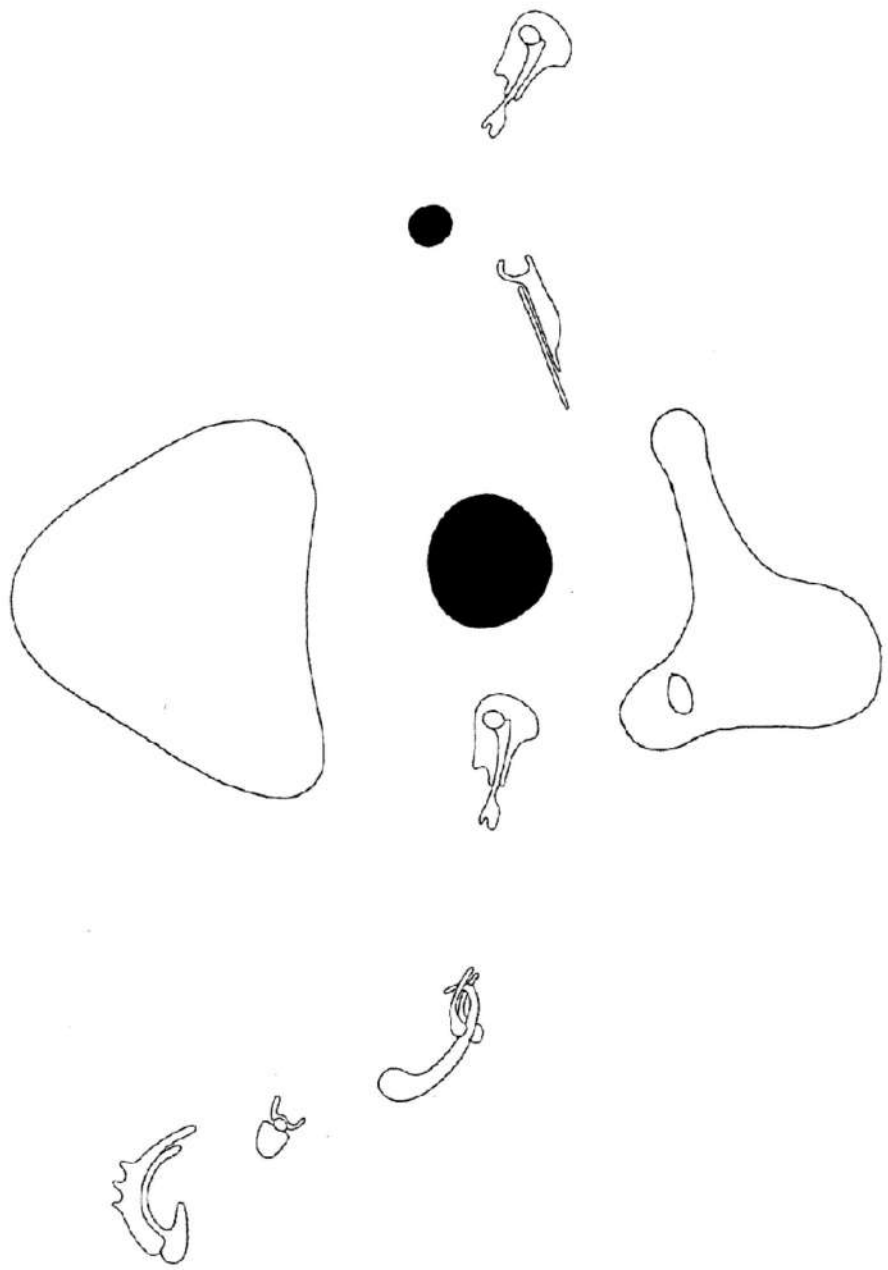


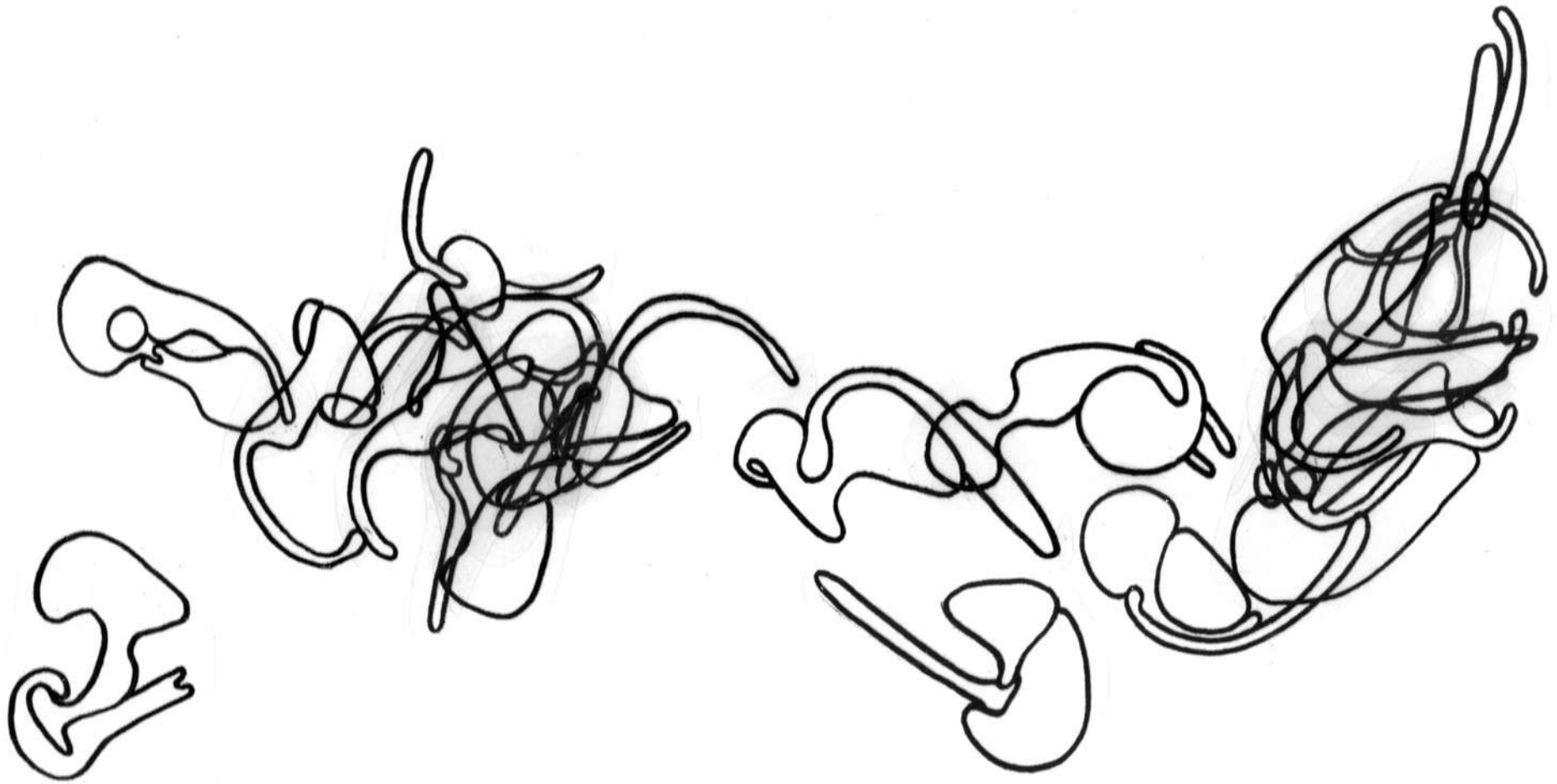
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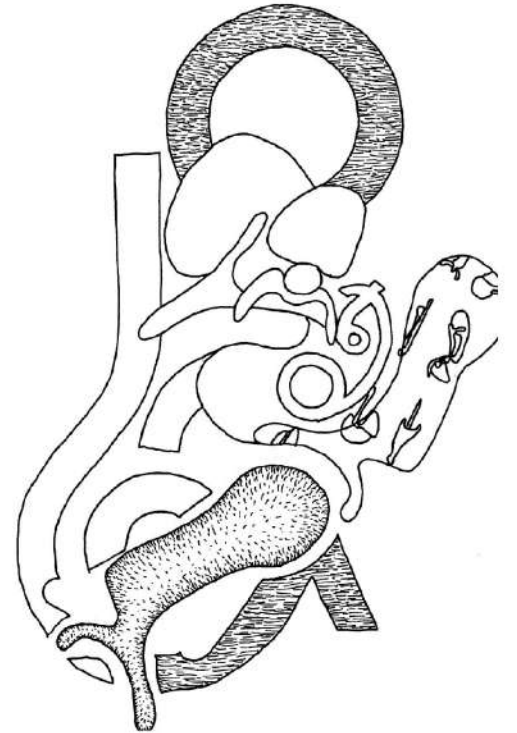
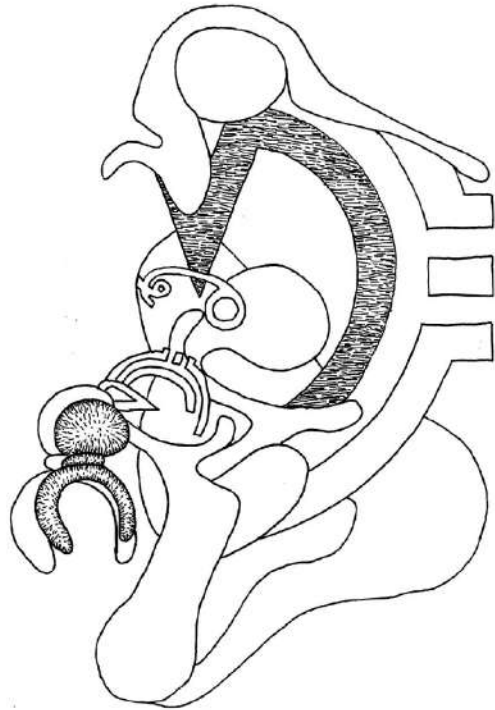
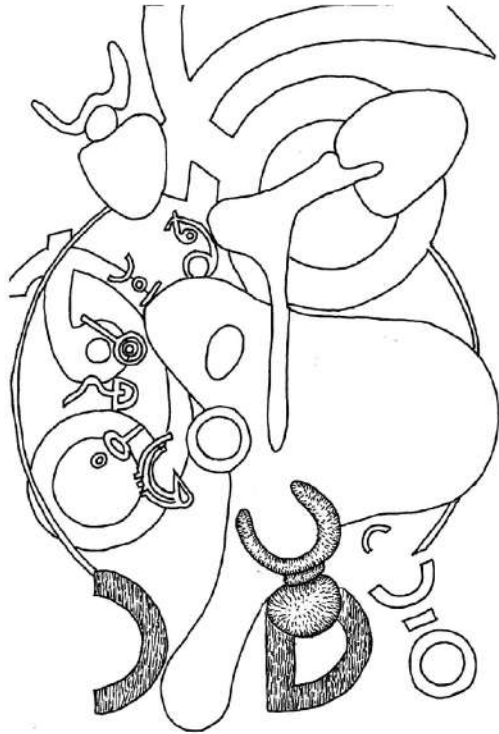
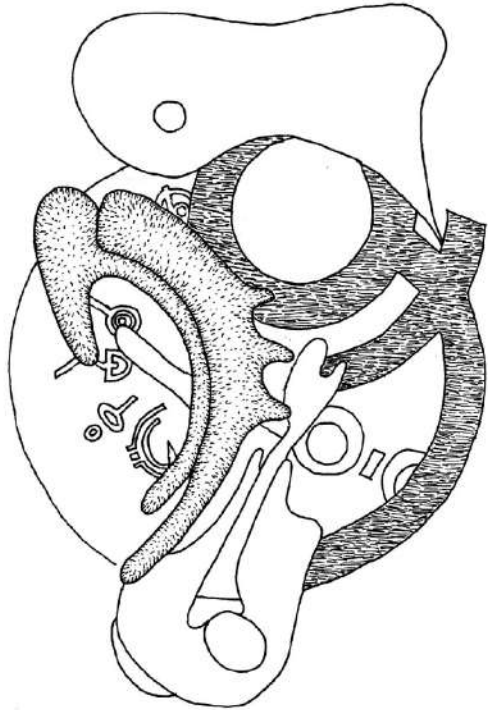
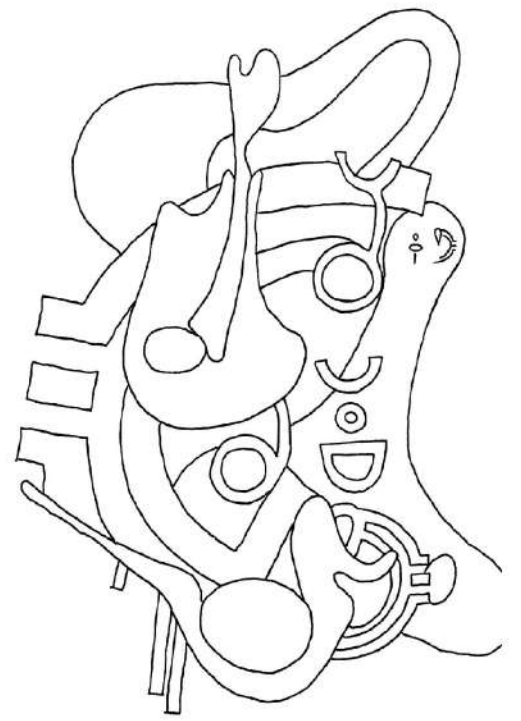
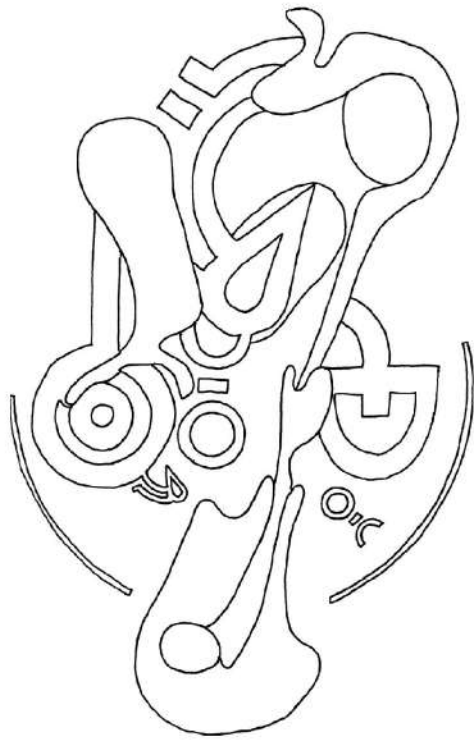
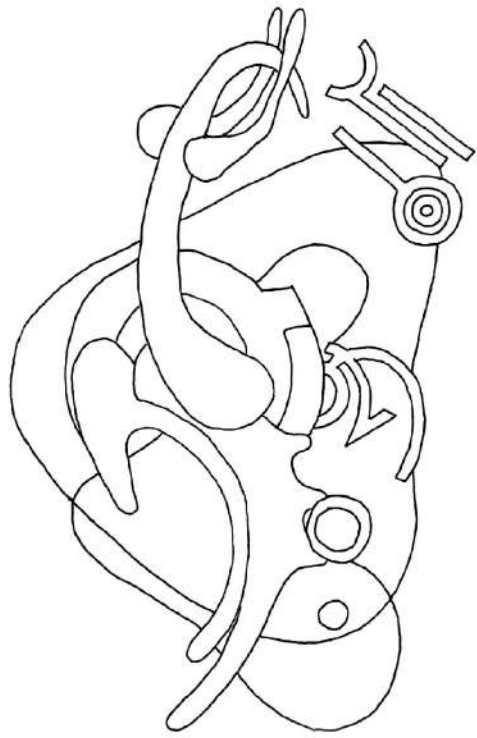
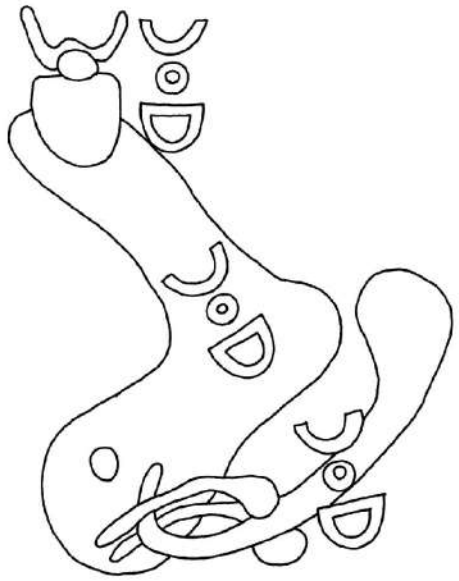


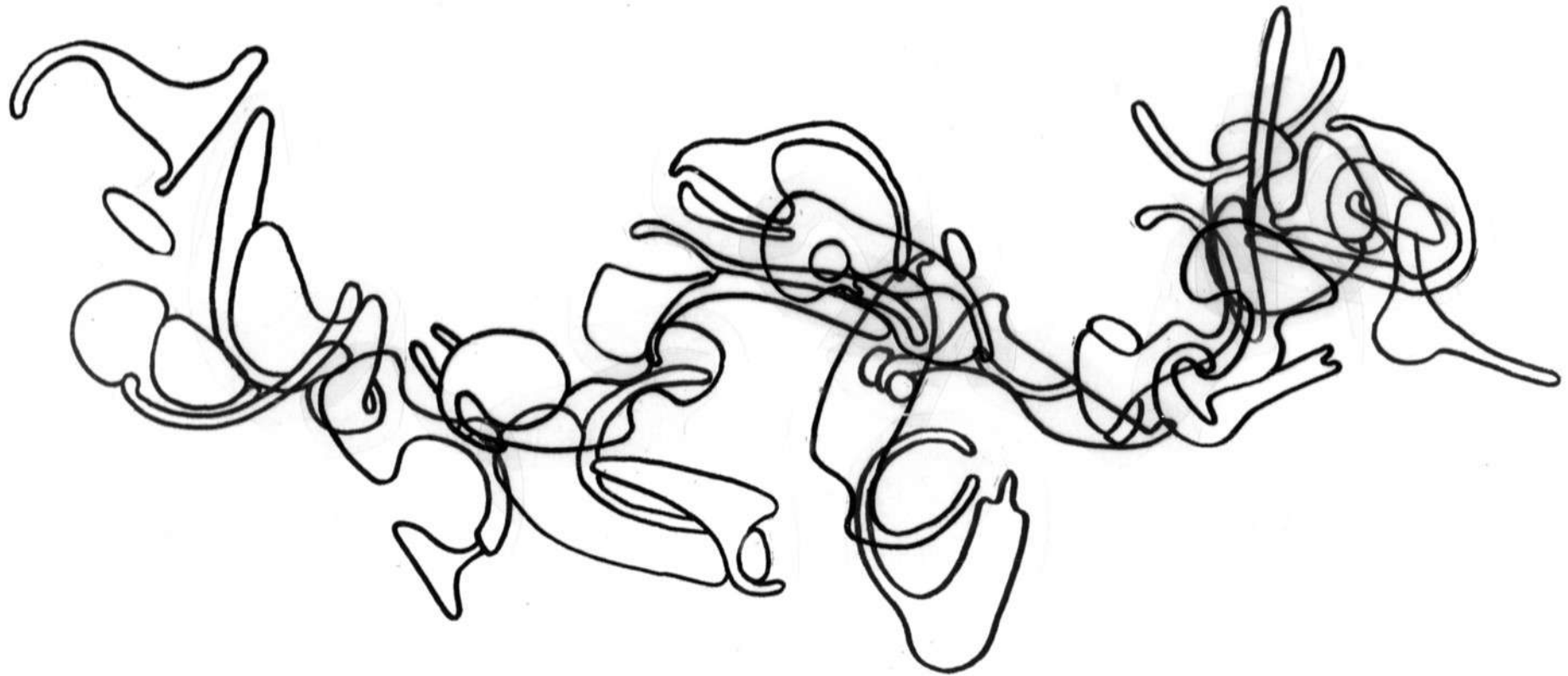




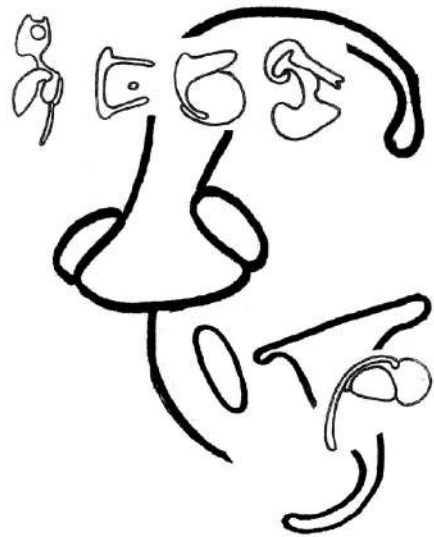
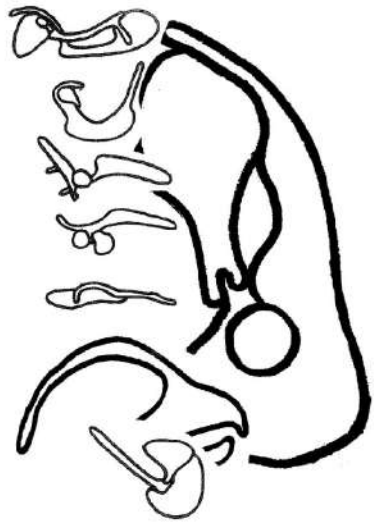
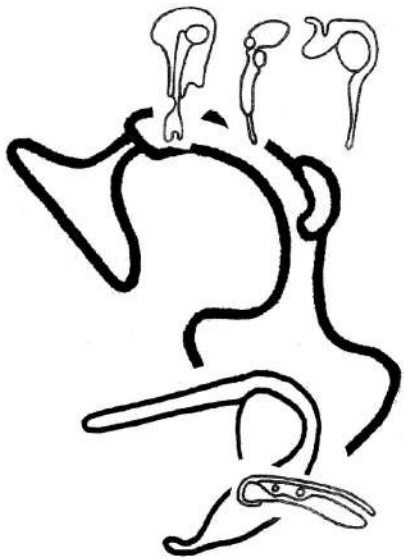
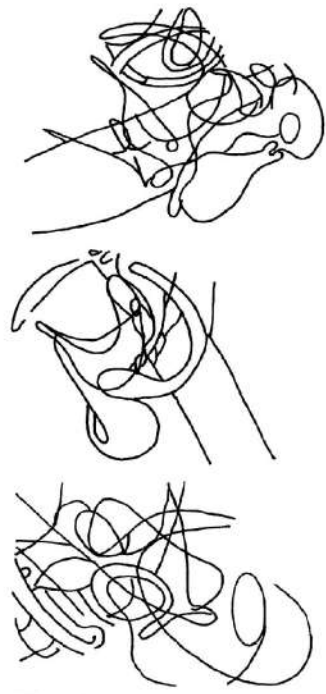
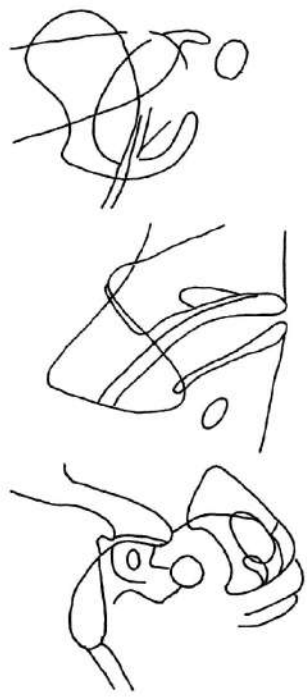
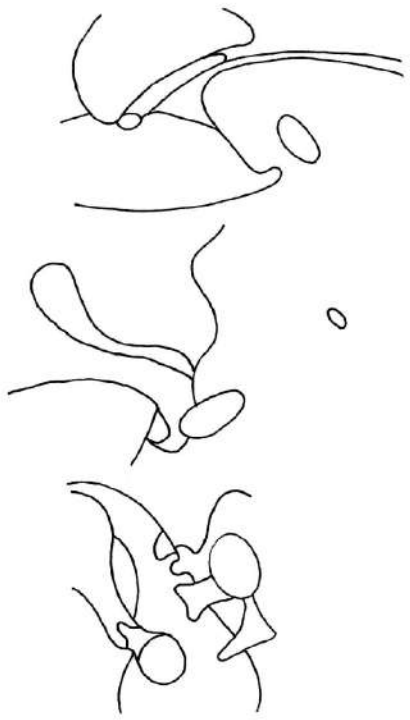
10. Op de volgende pagina zijn combinaties zichtbaar die gebaseerd zijn op het filographisch spel.

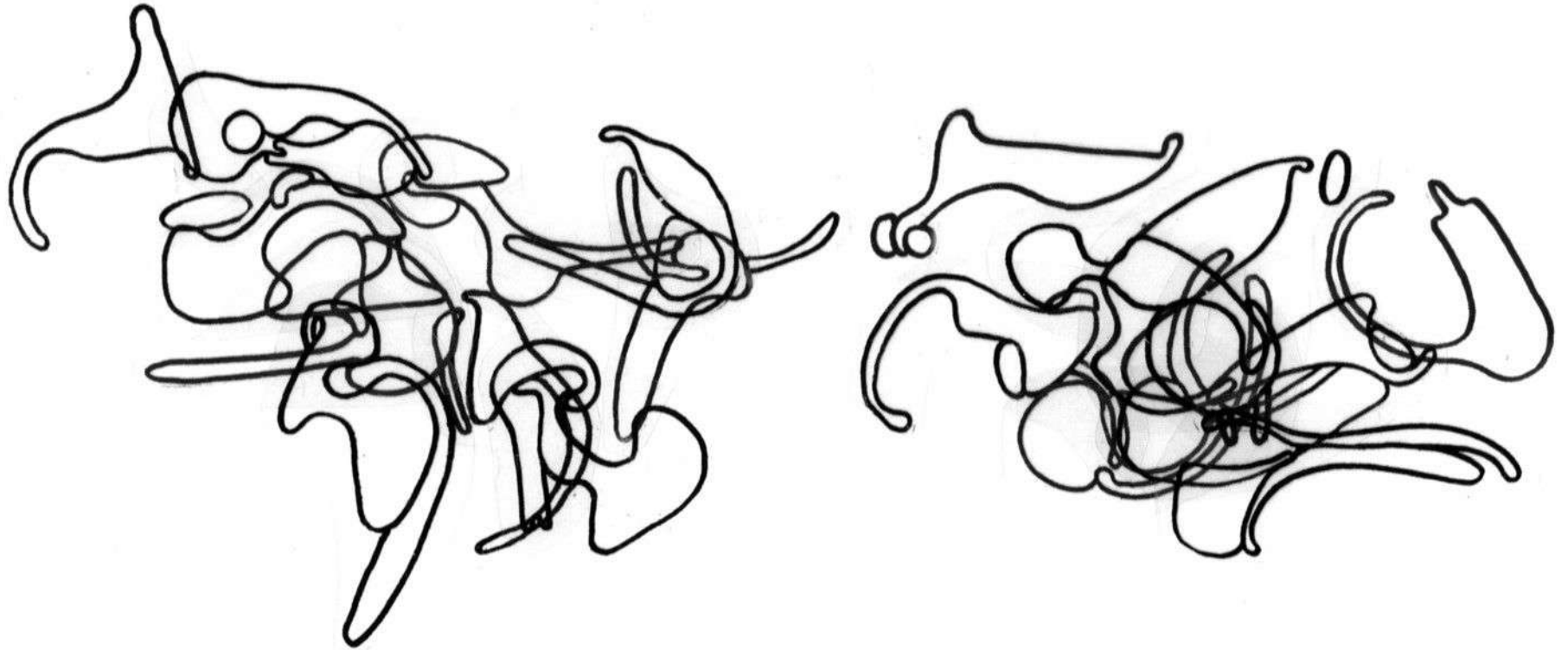




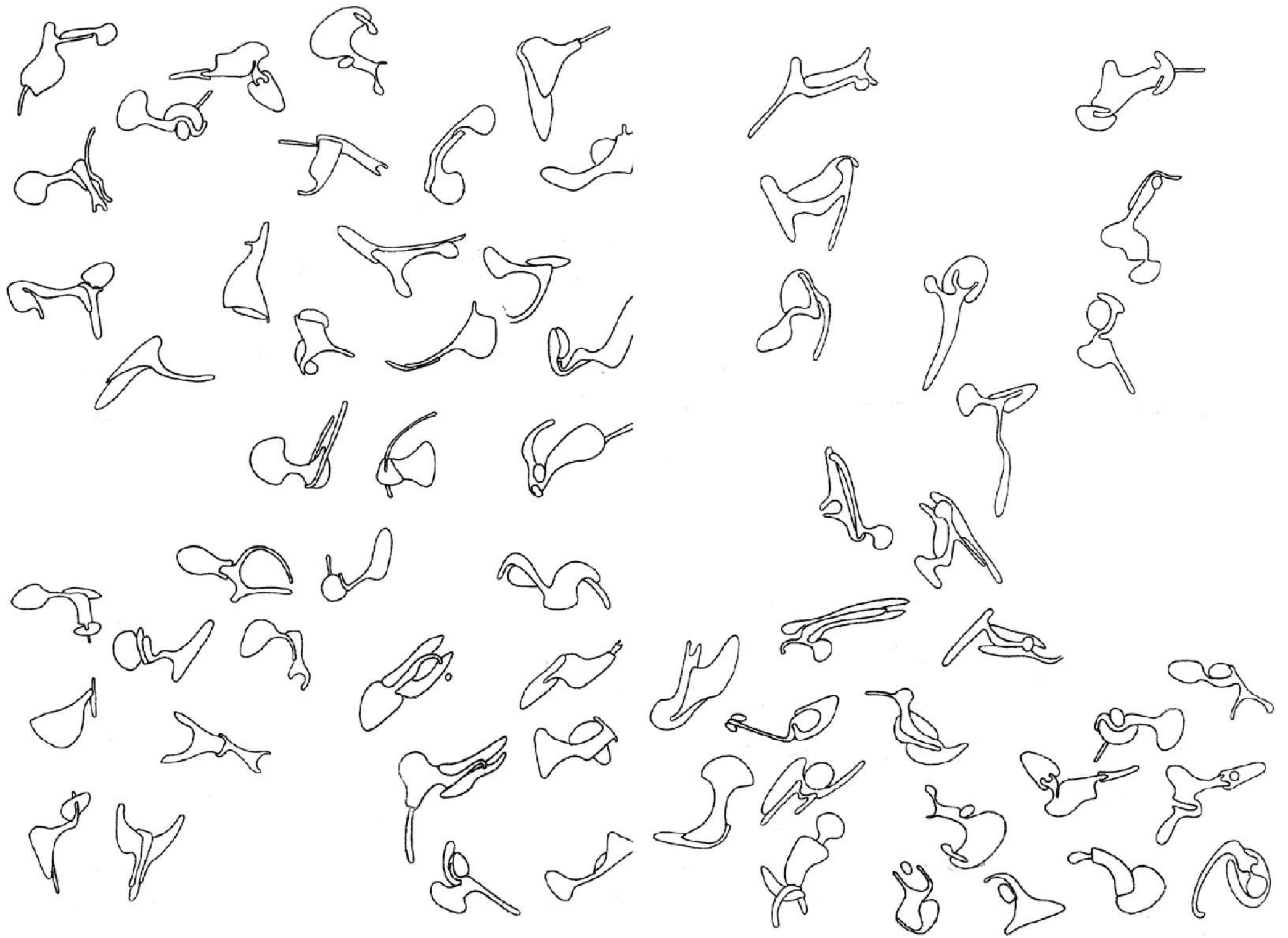


11. Op het bovenste gedeelte van de volgende pagina zijn combinaties te zien van filographische vormen op transparante sheets die in de ruimte zijn gebogen, zo worden de tekeningen als het ware driedimensionaal. Hiervan zijn ook varianten met draad vervaardigd en deze ruimtelijke varianten zijn bestudeerd. Het onderste gedeelte van deze pagina toont combinaties van grote en kleine filographische vormen.

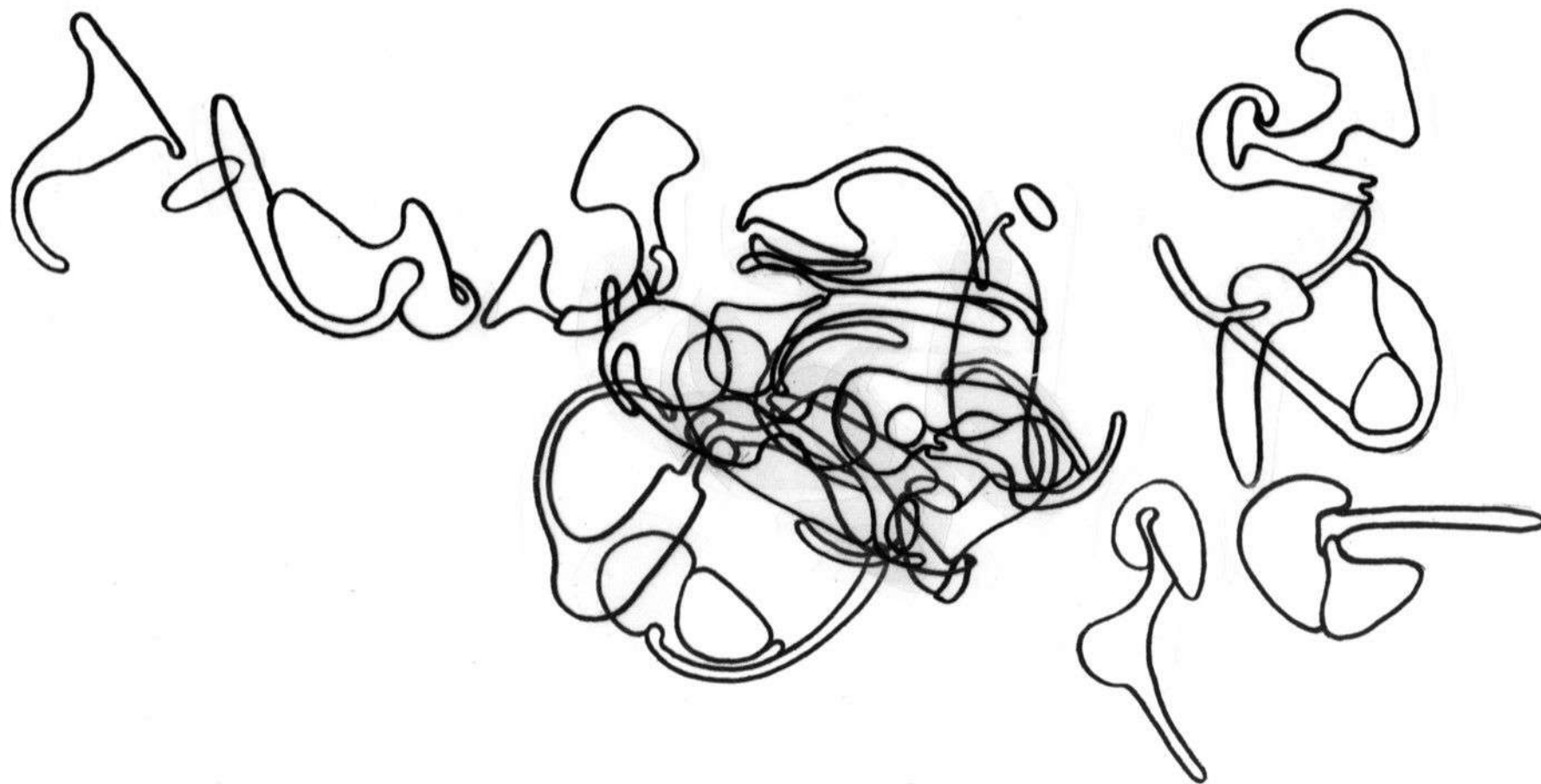




12. De volgende twee pagina's laten combinaties zien van grotere en kleinere filographische vormen die dienden als schetsen voor schilderijen.

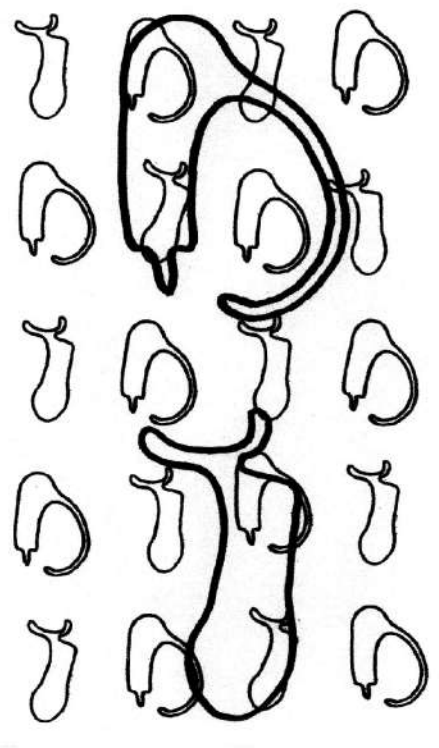
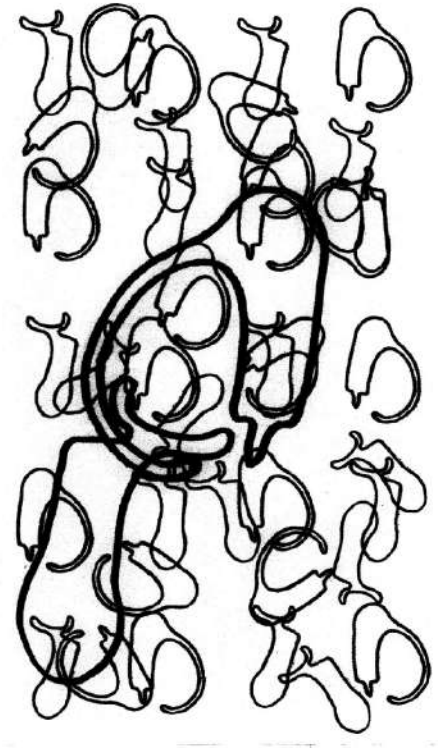
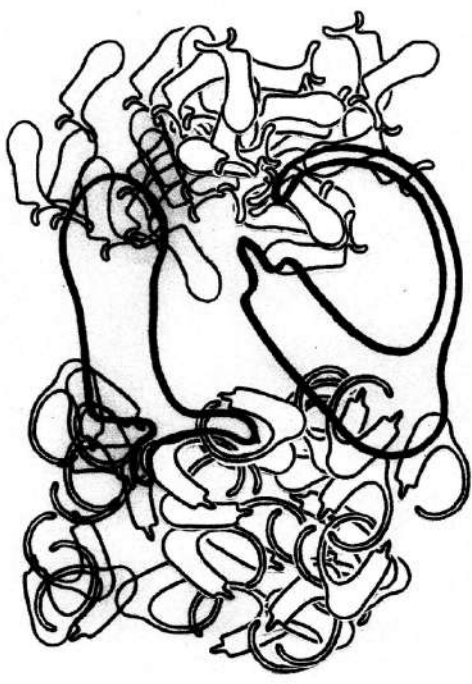
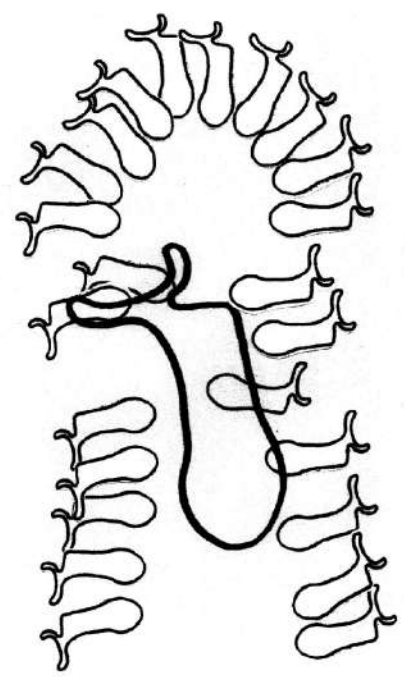
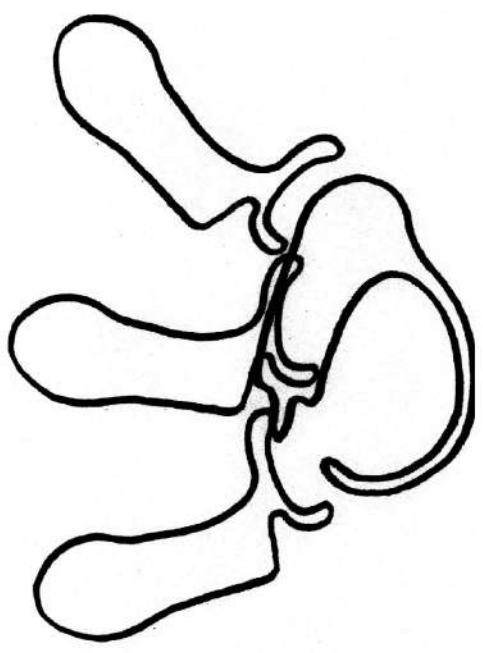
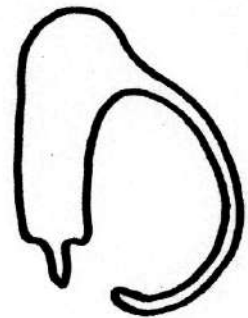
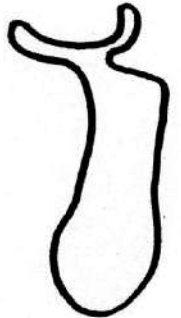


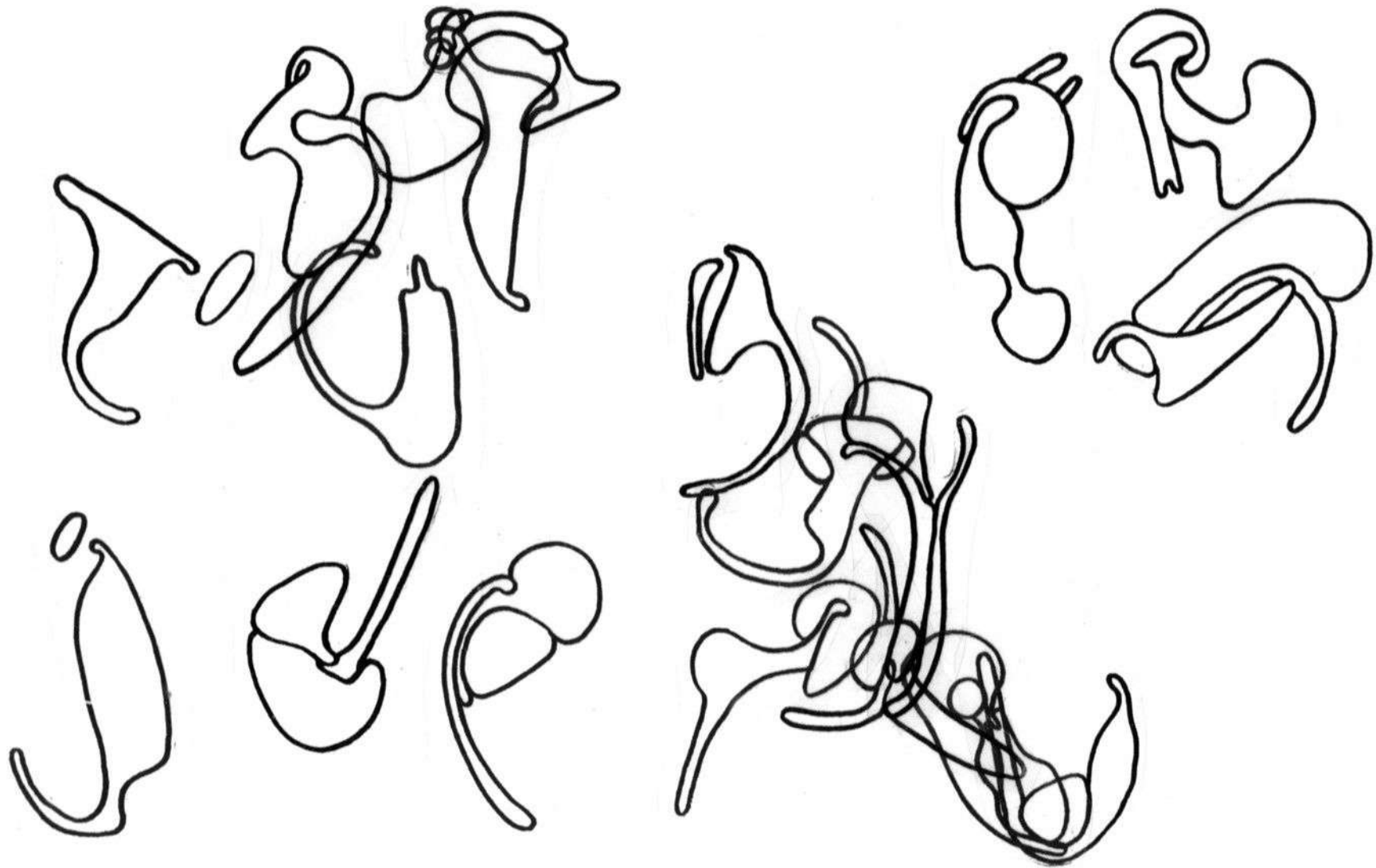




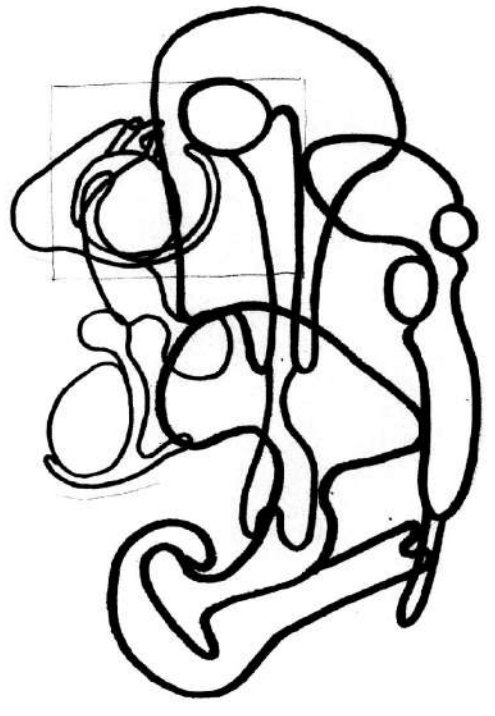
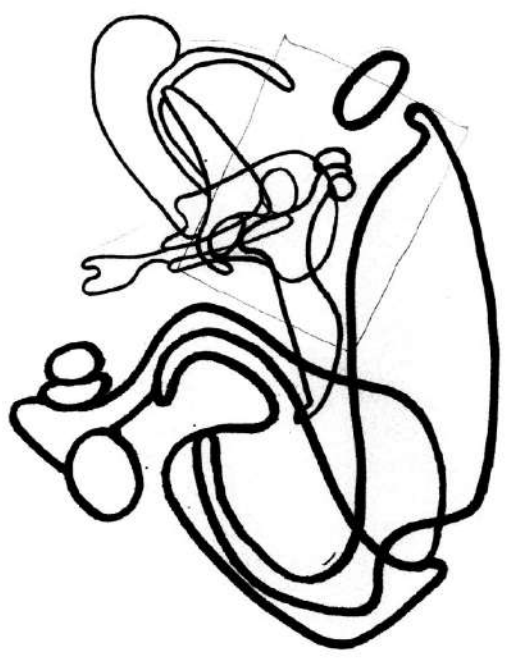
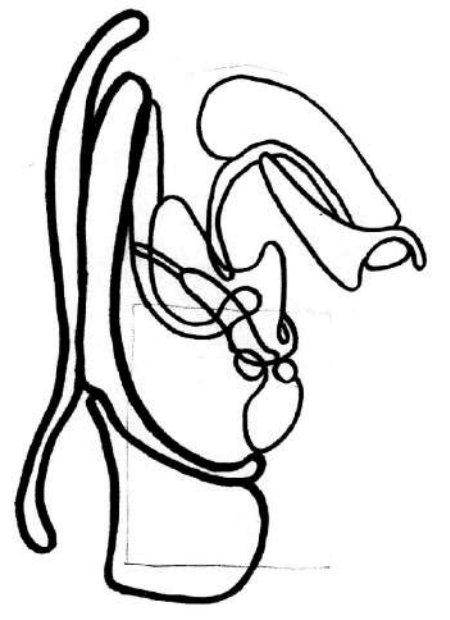
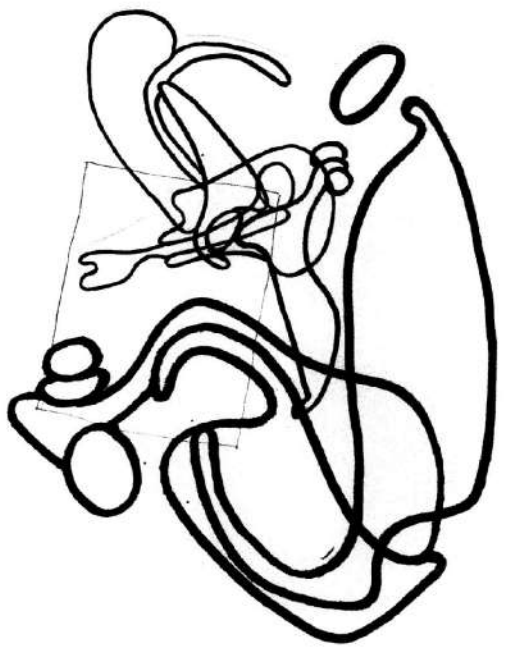
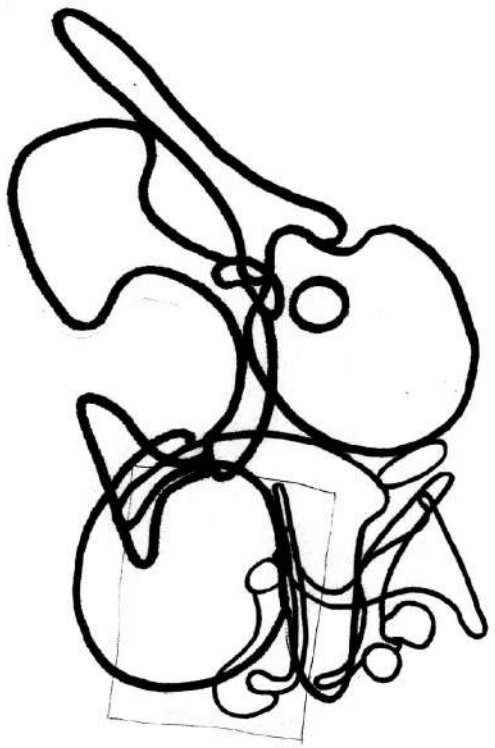
13. Op de volgende pagina zijn filigraphische vormen uit de grote selectie te zien die haast wiskundig gestapeld zijn volgens een strakke en een chaotischer ordening.

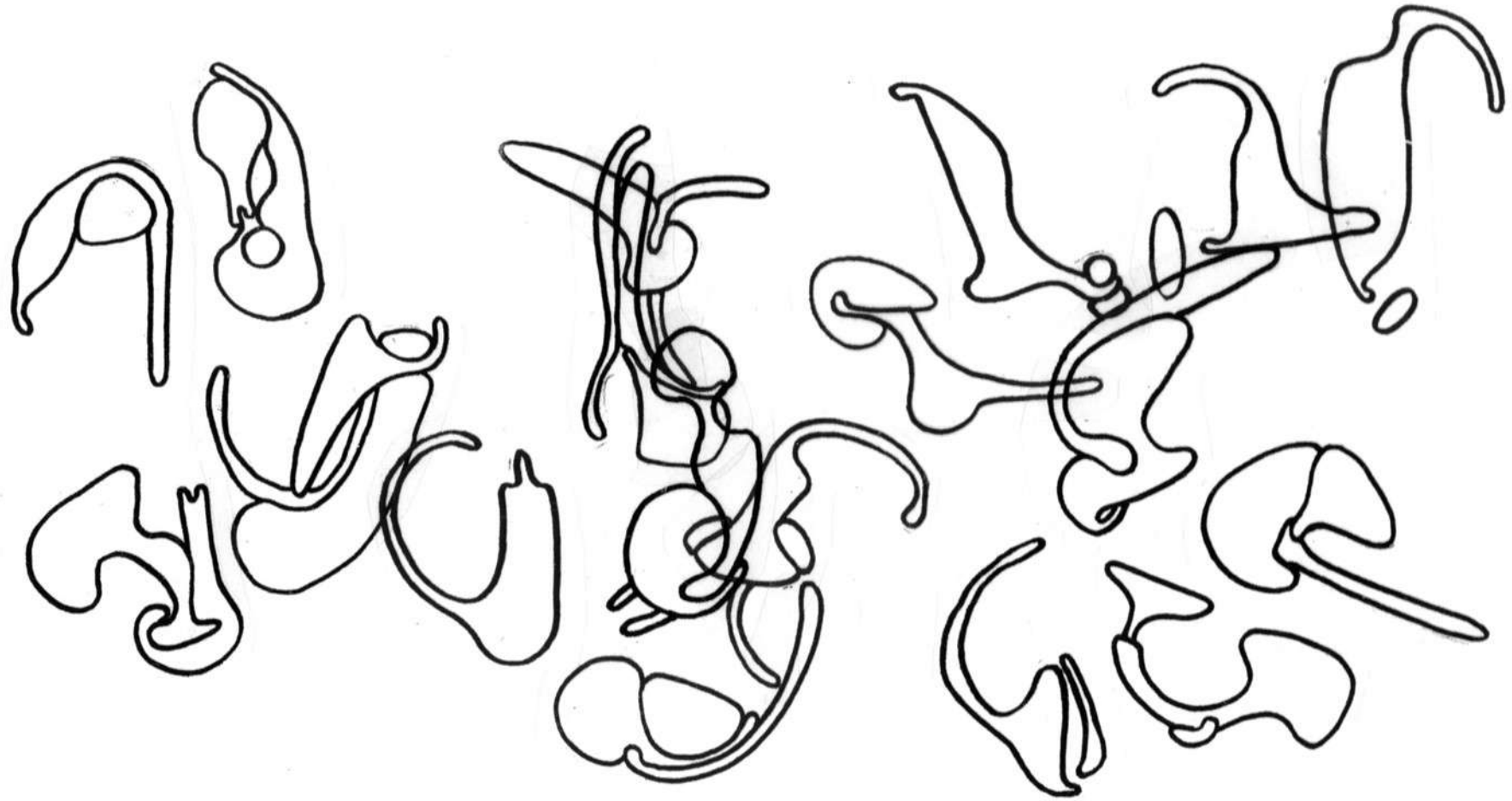




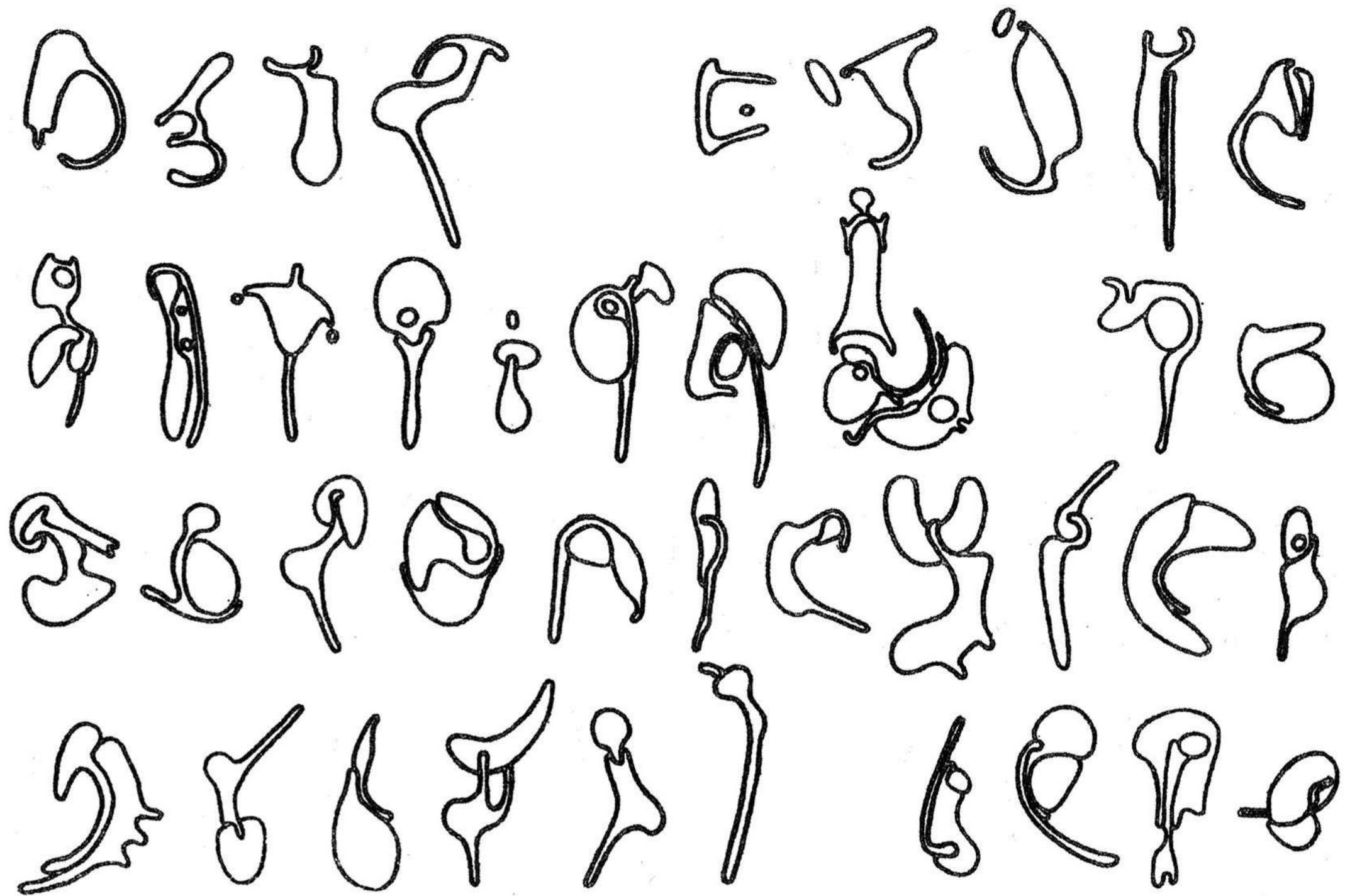


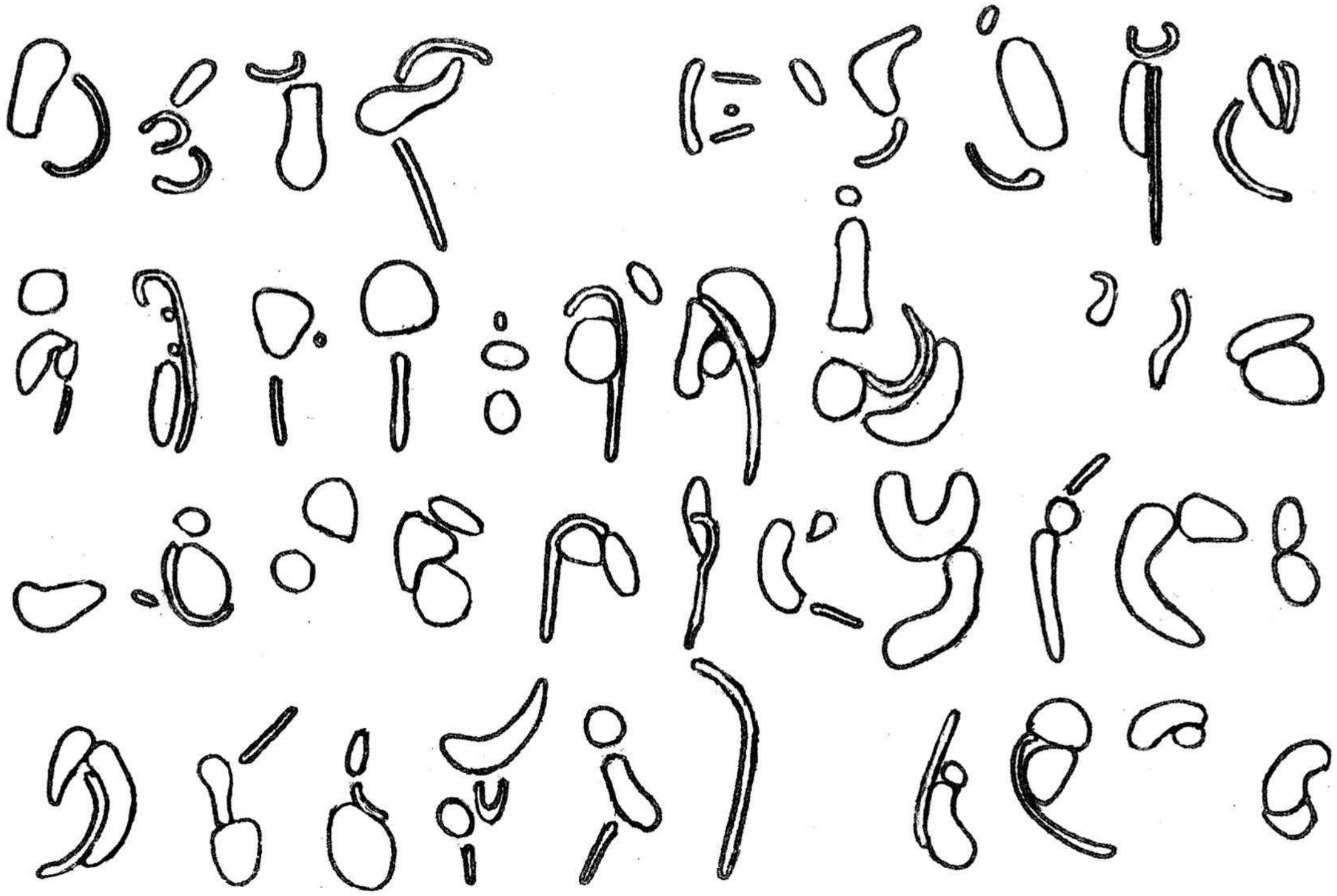
14. De volgende pagina toont willekeurige, op zogeheten toeval gebaseerde filographische combinaties. Uit deze combinaties zijn details gehaald die verwerkt zijn in tekeningen en schilderijen. Op deze manier zijn eindeloze variaties te maken, en met de details uit deze eindeloze variaties zijn ook weer eindeloze variaties te maken.



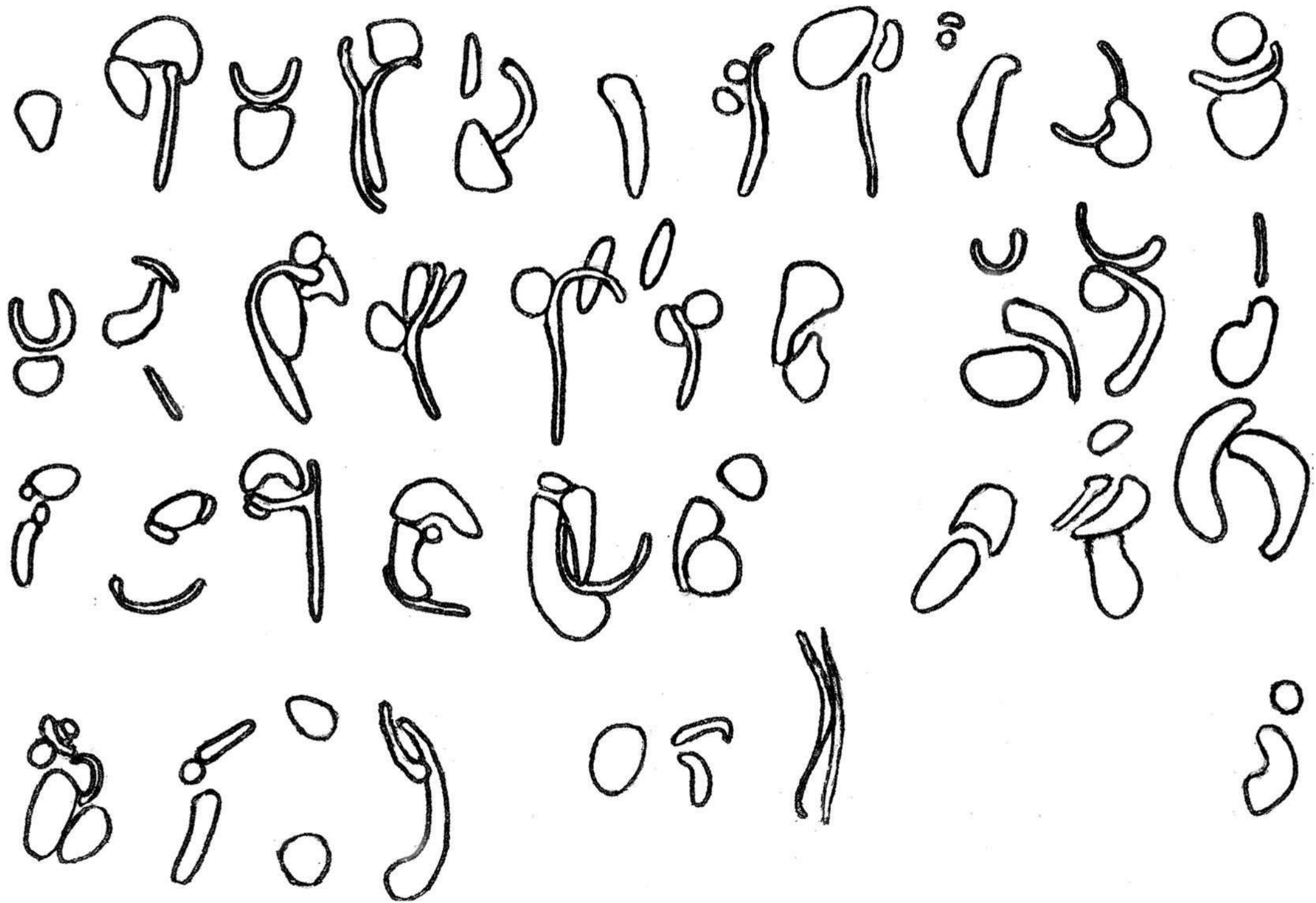


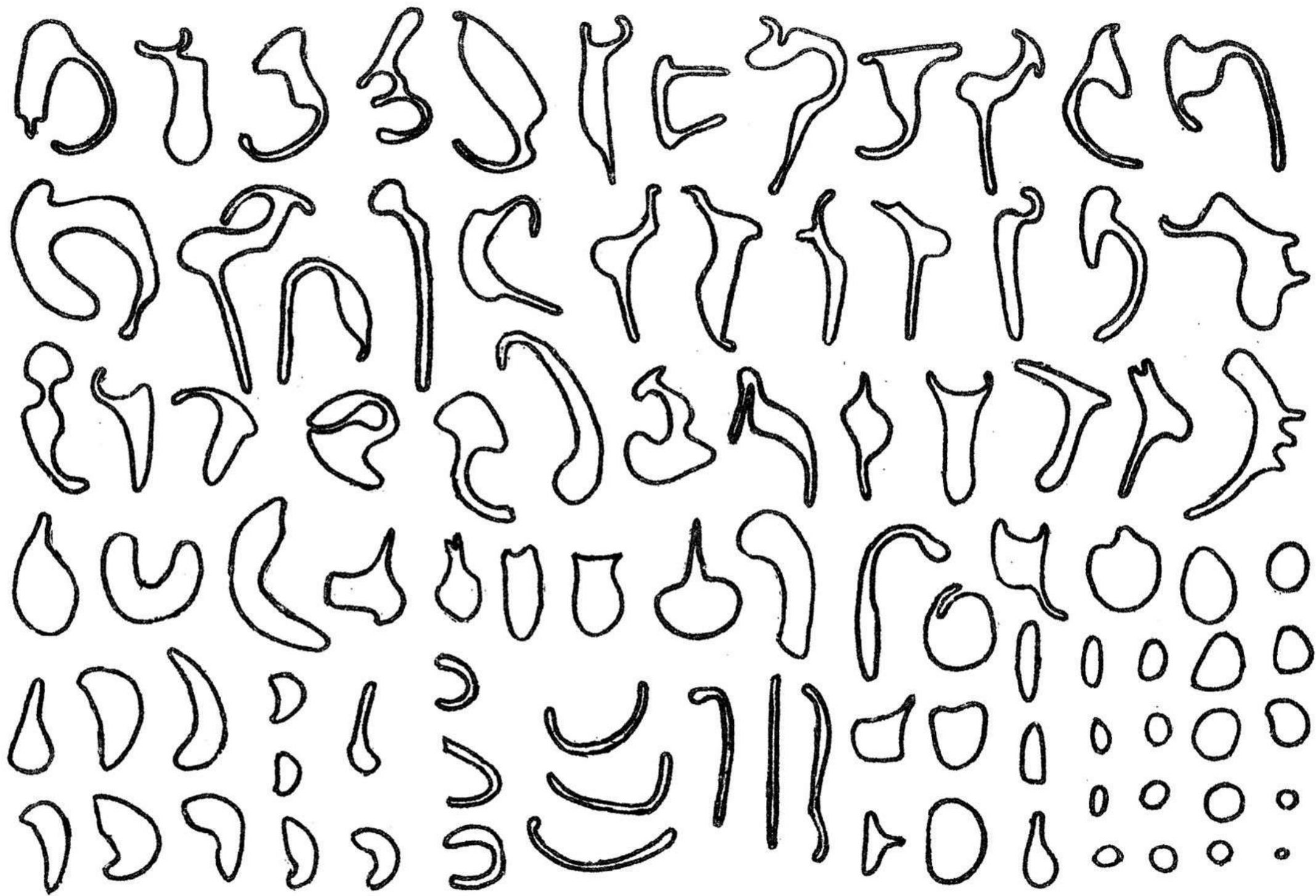
15. Op de volgende vier pagina's zijn filigraphische vormen te zien die geanalyseerd zijn op hun samenstelling en waaruit een aantal elementen zijn gehaald. Wij noemen deze elementen universele vormen waaruit de filigraphische vormen zijn opgebouwd.







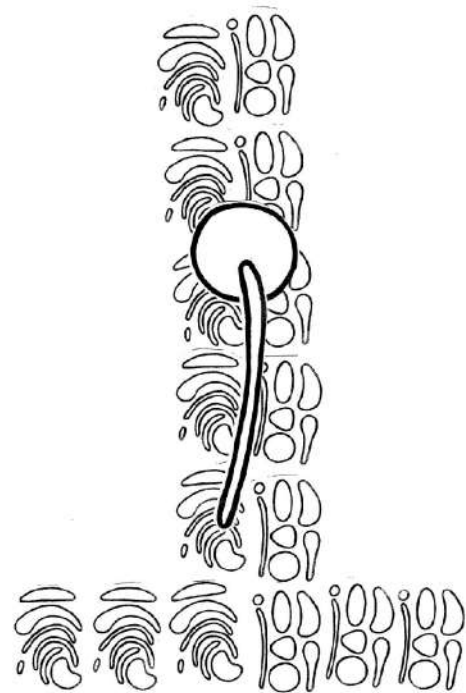
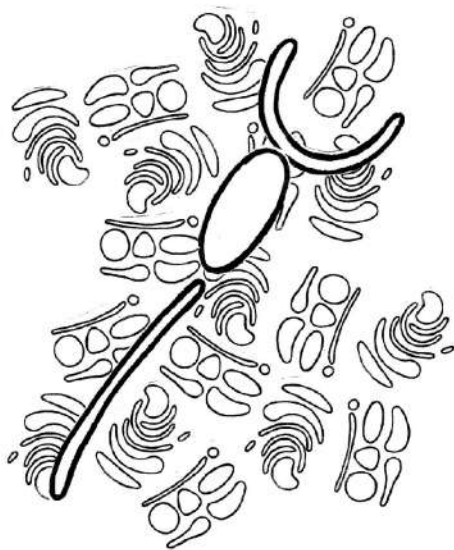
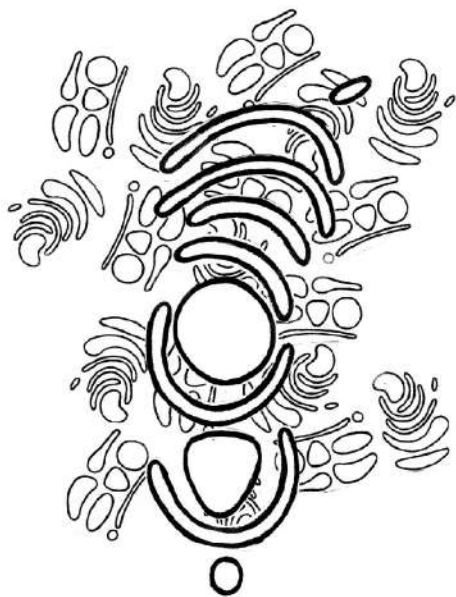
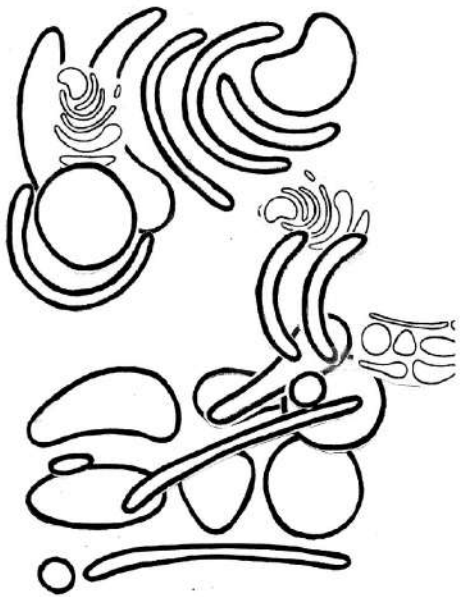
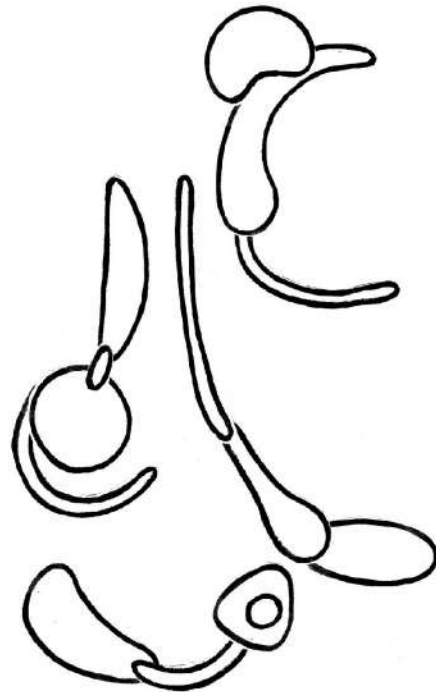
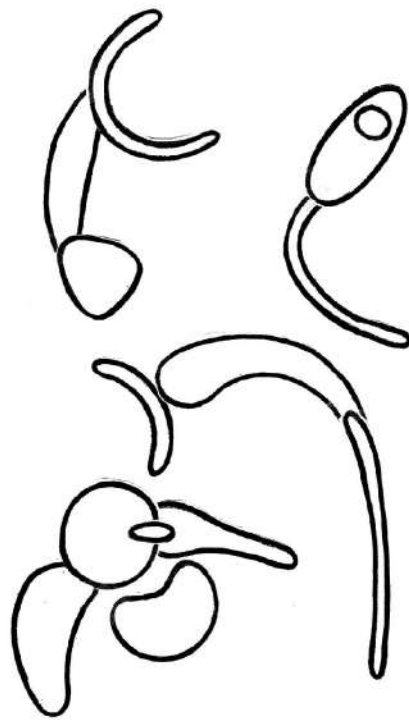
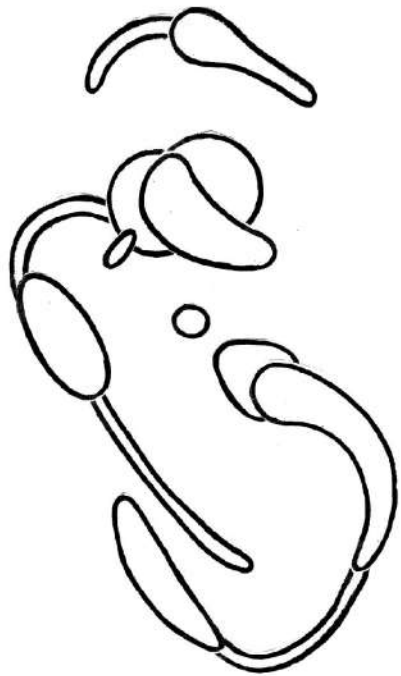


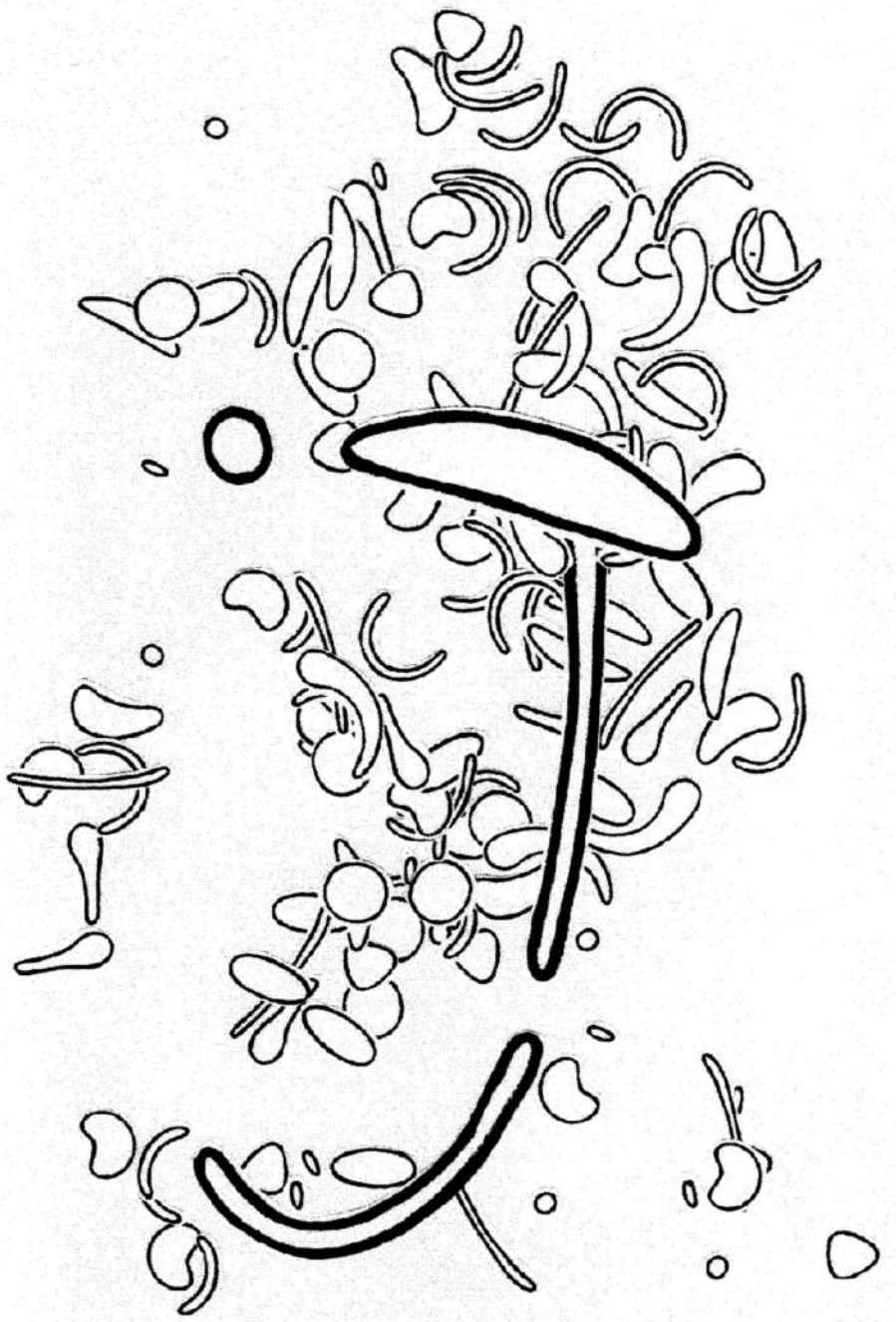
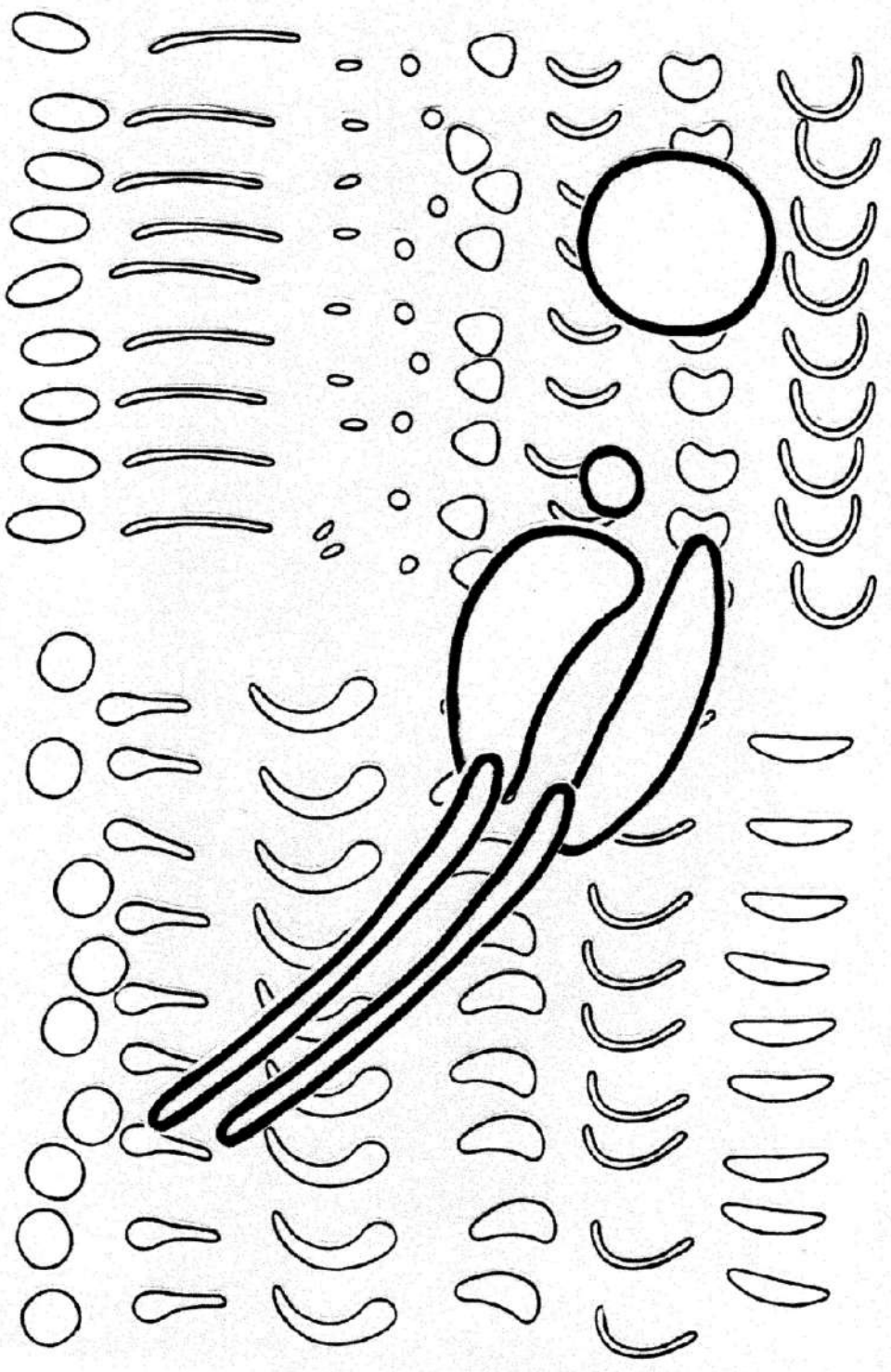






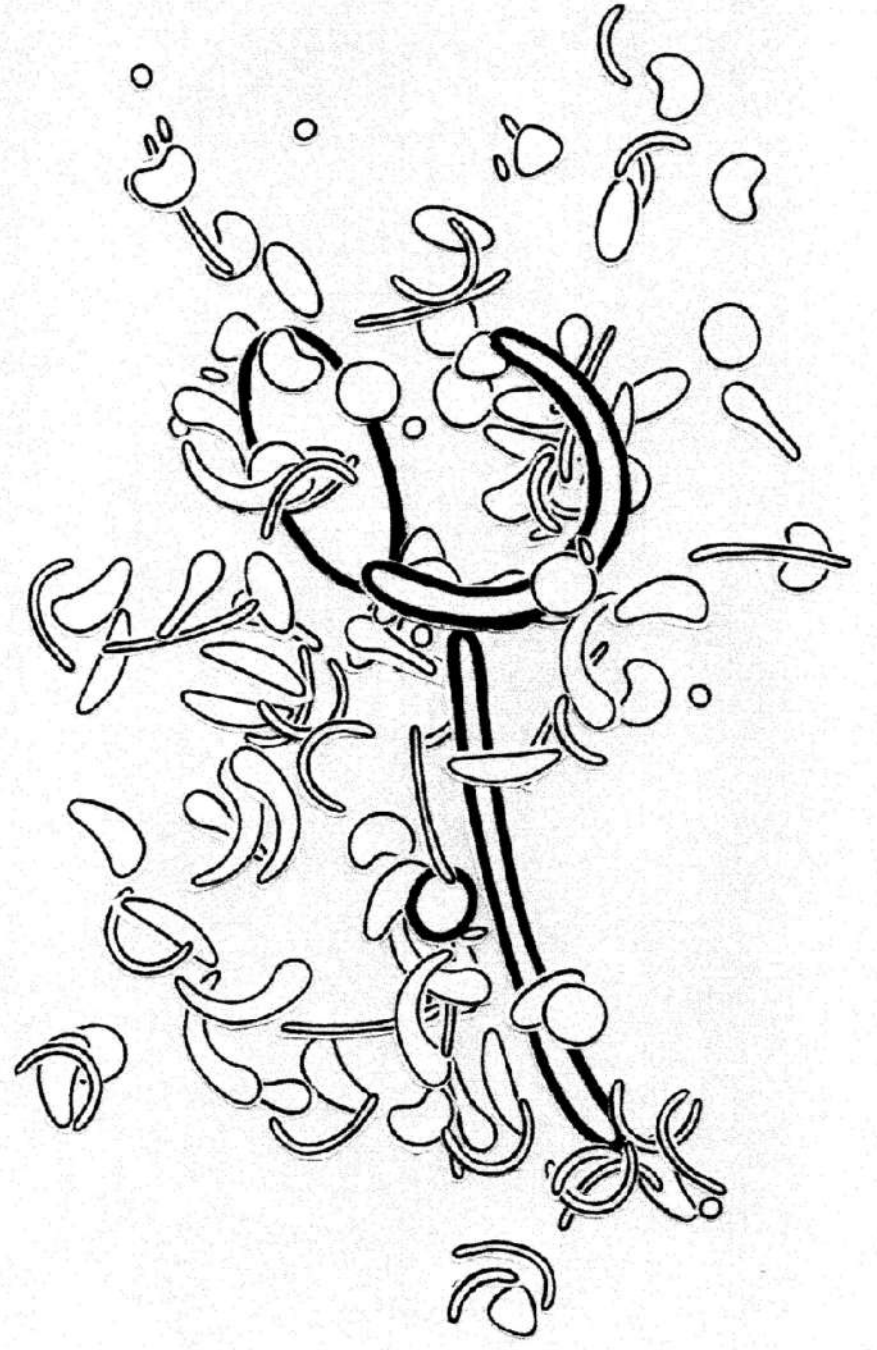
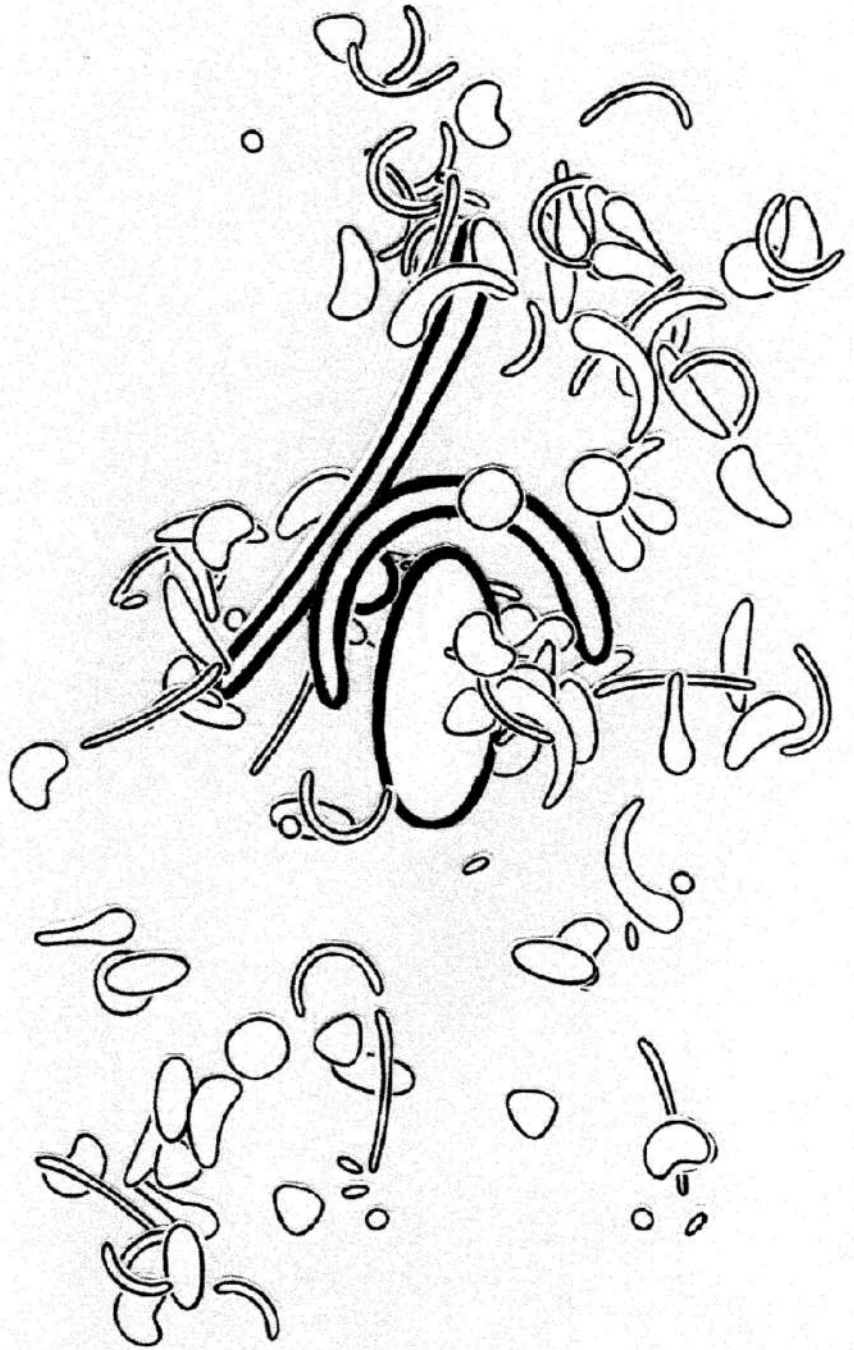
16. Op de volgende vijf pagina's zijn combinaties te zien van de zogeheten universele vormen. Ook deze combinaties tonen de mogelijkheid van mogelijke eindeloze combinaties.

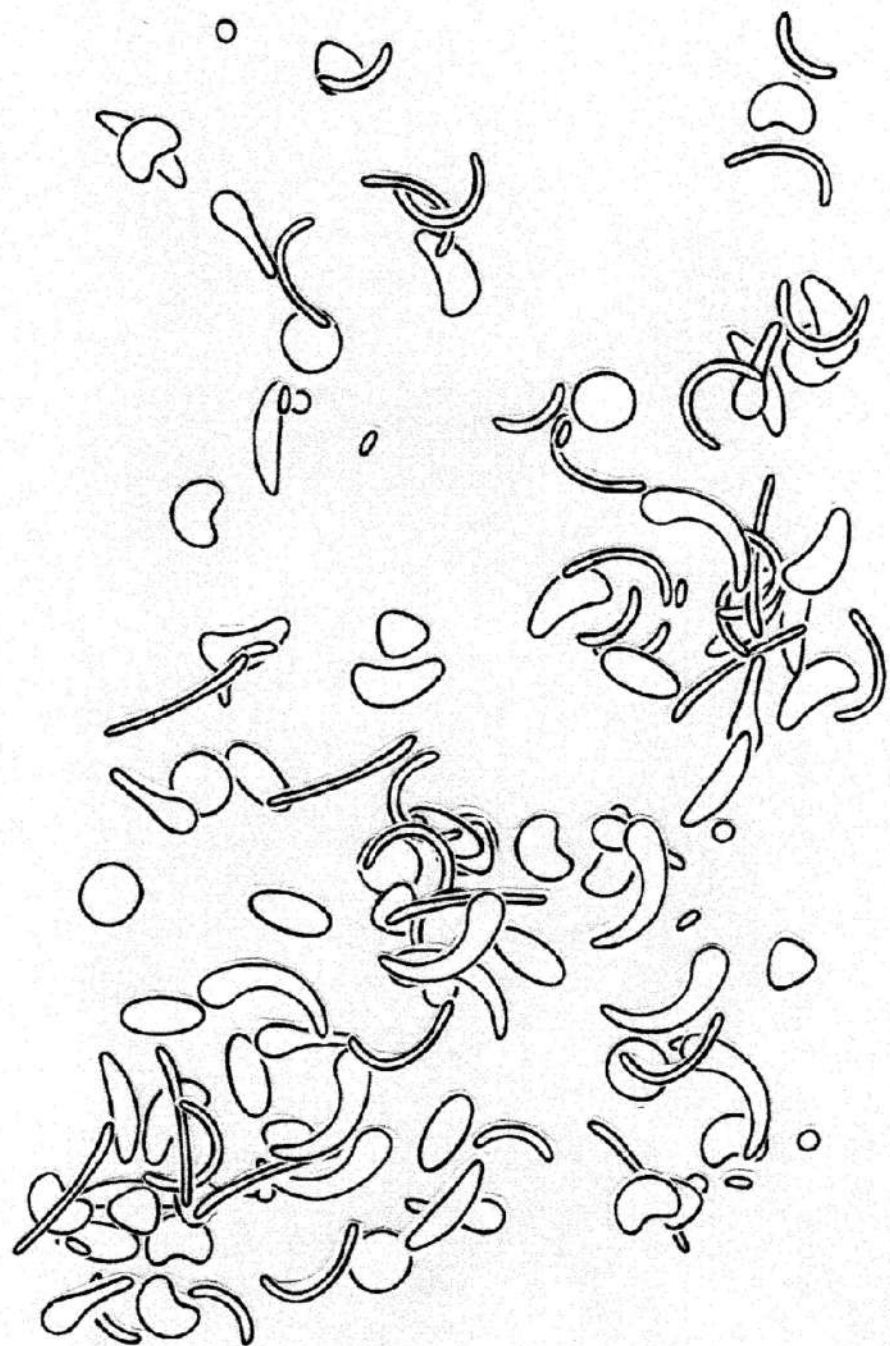






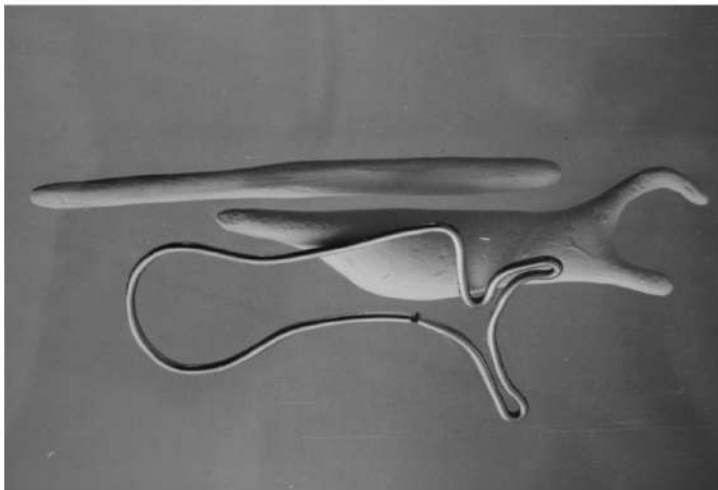
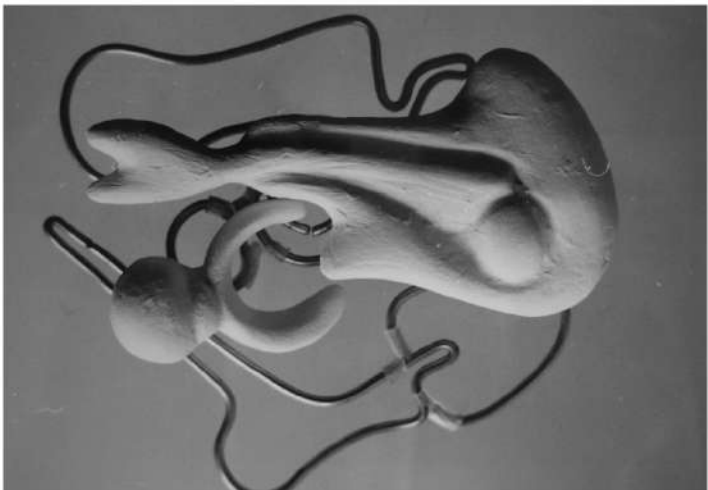
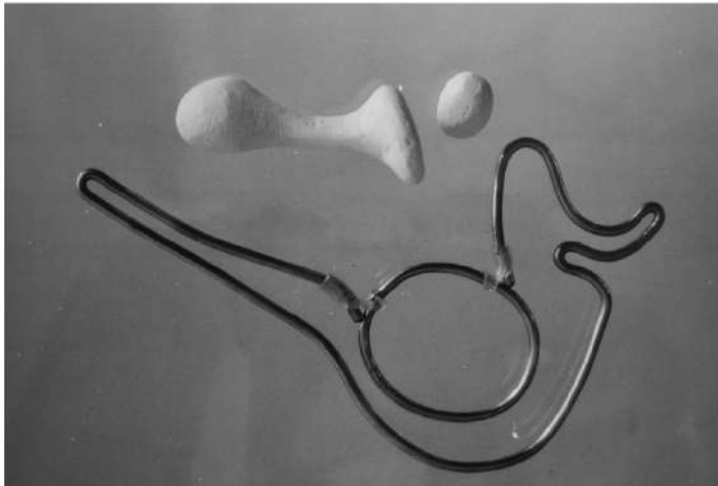
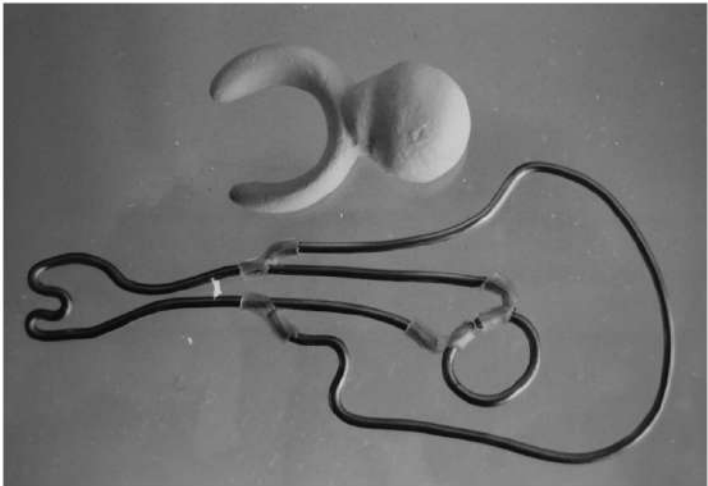
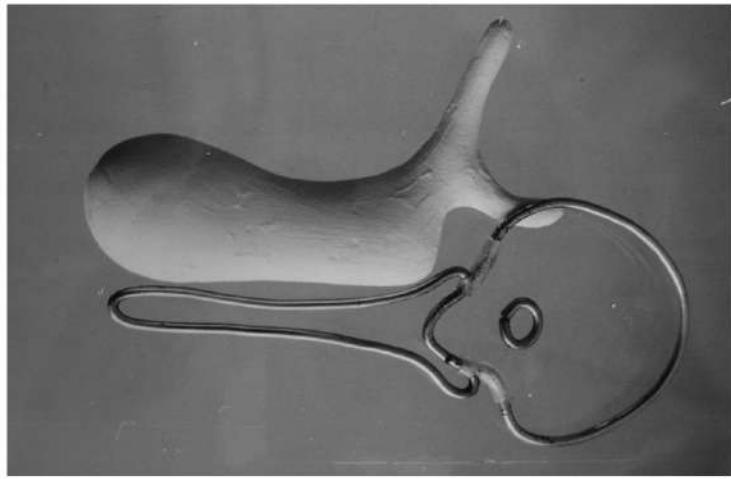
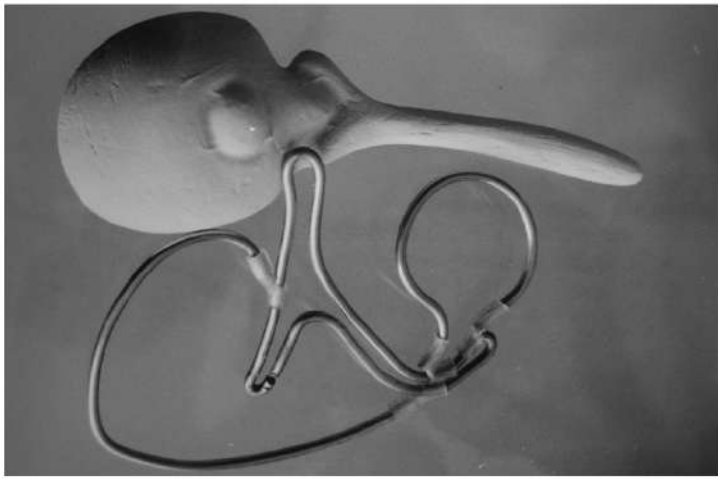
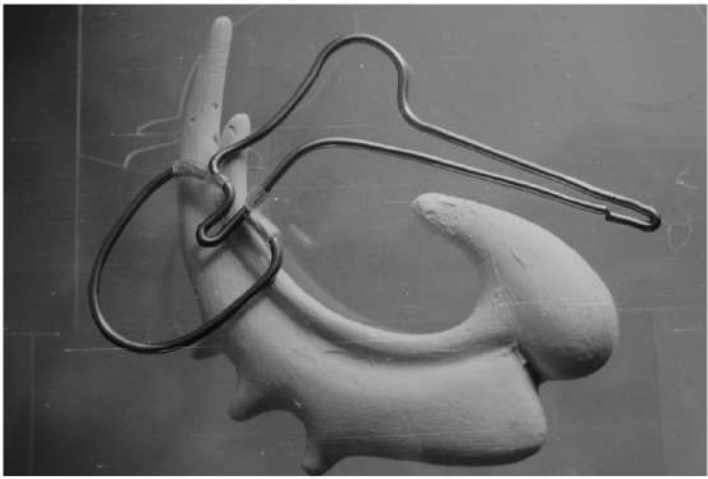




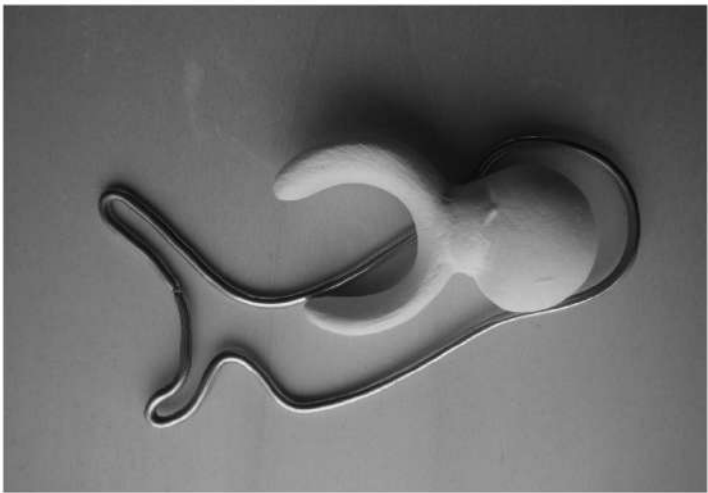
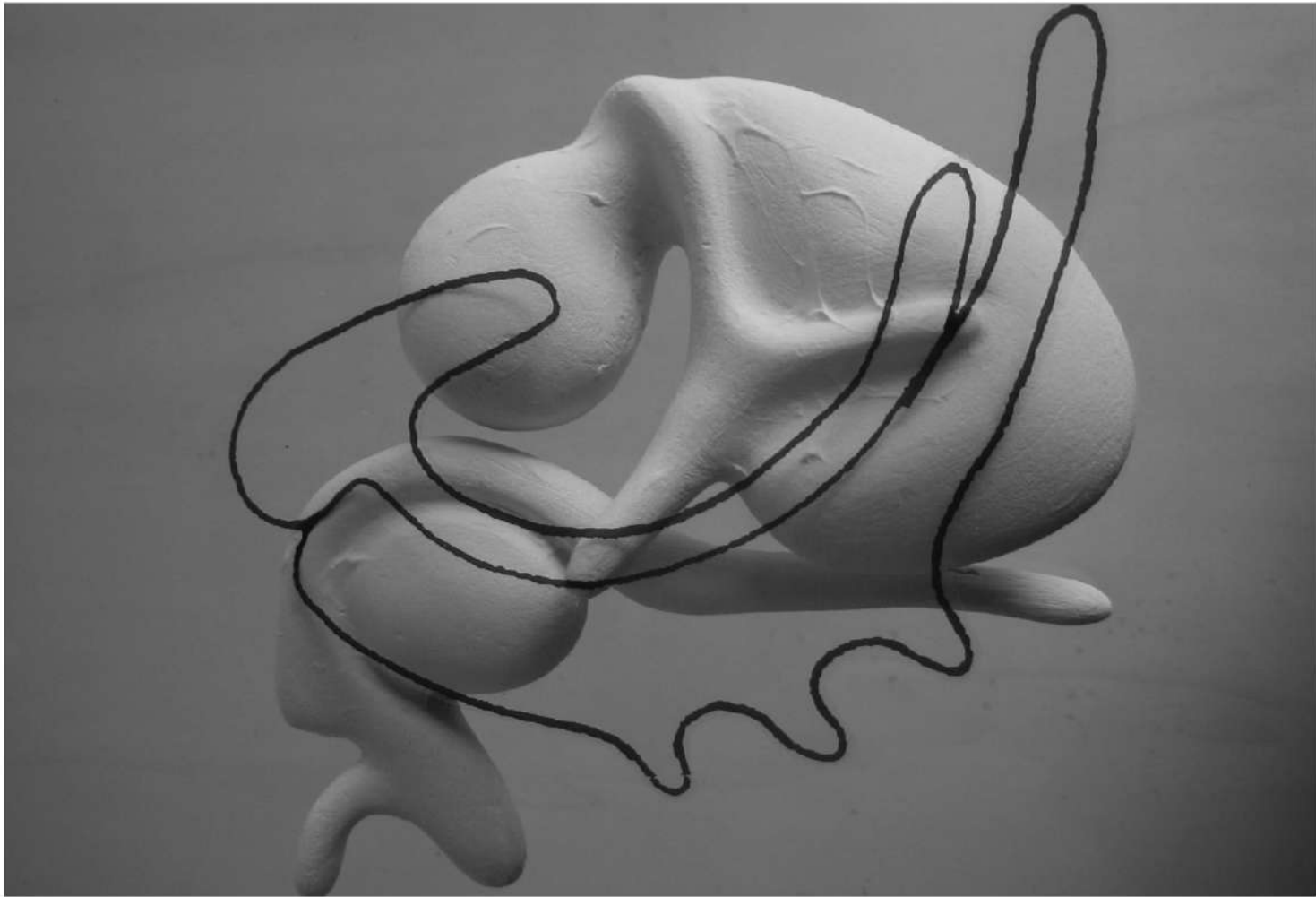
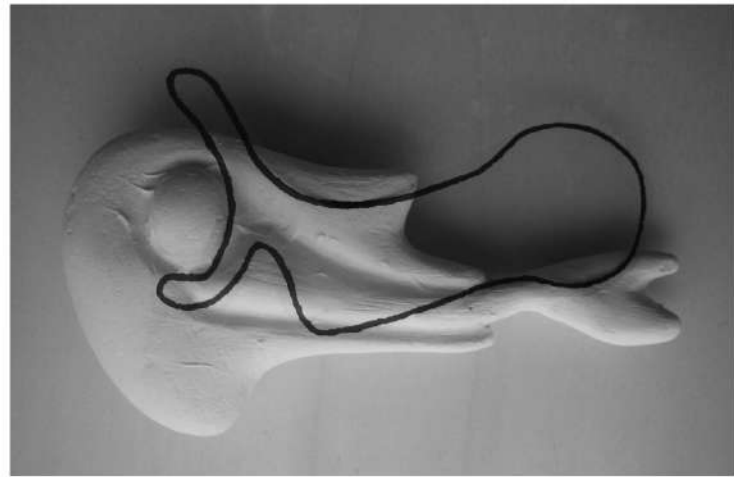
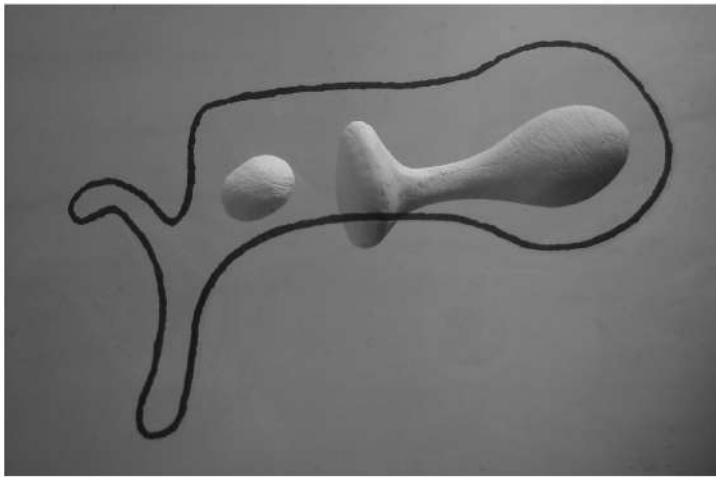
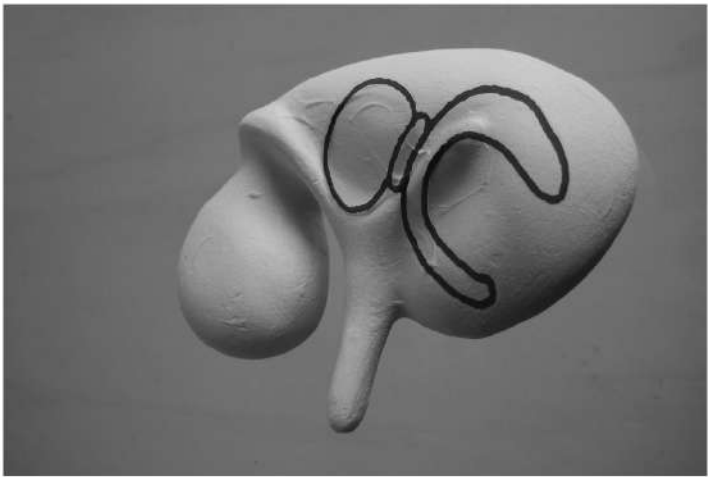


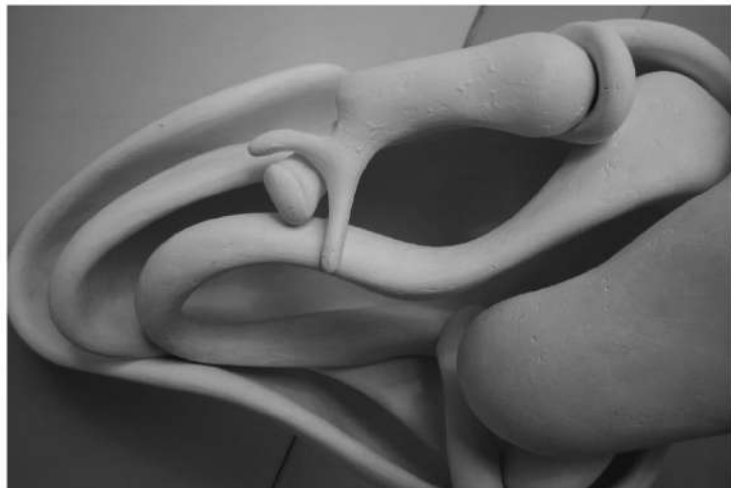
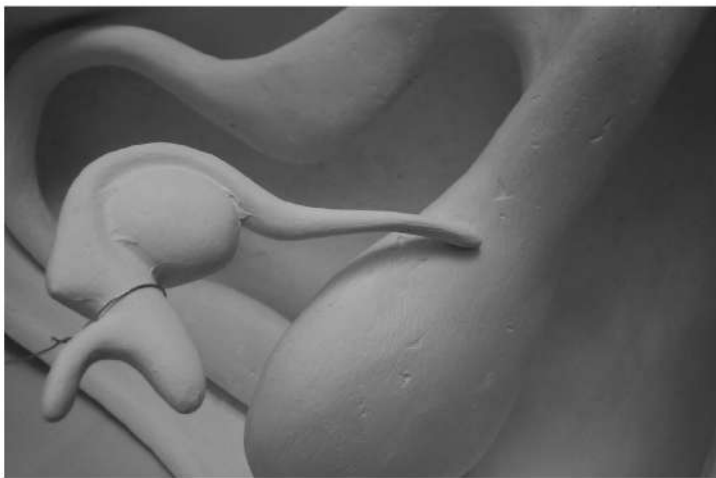


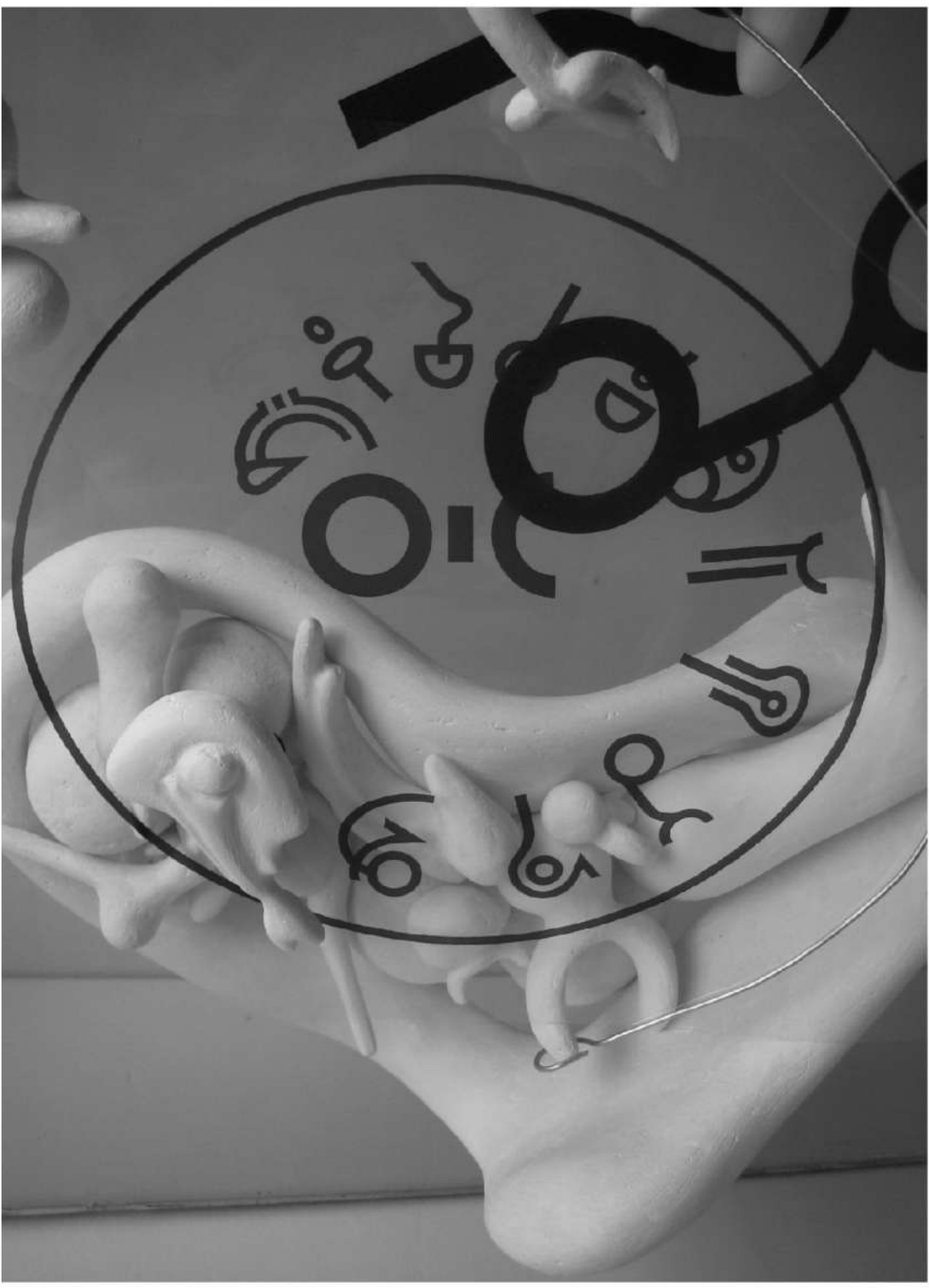
17. Op de volgende vier pagina's zijn in 3D omgezette filigraphische lijntekeningen te zien. Op de derde pagina is het driedimensionale filigraphische spel te zien en op de vierde pagina een ruimtelijk filigraphisch tafereel met filigraphische symbolen.

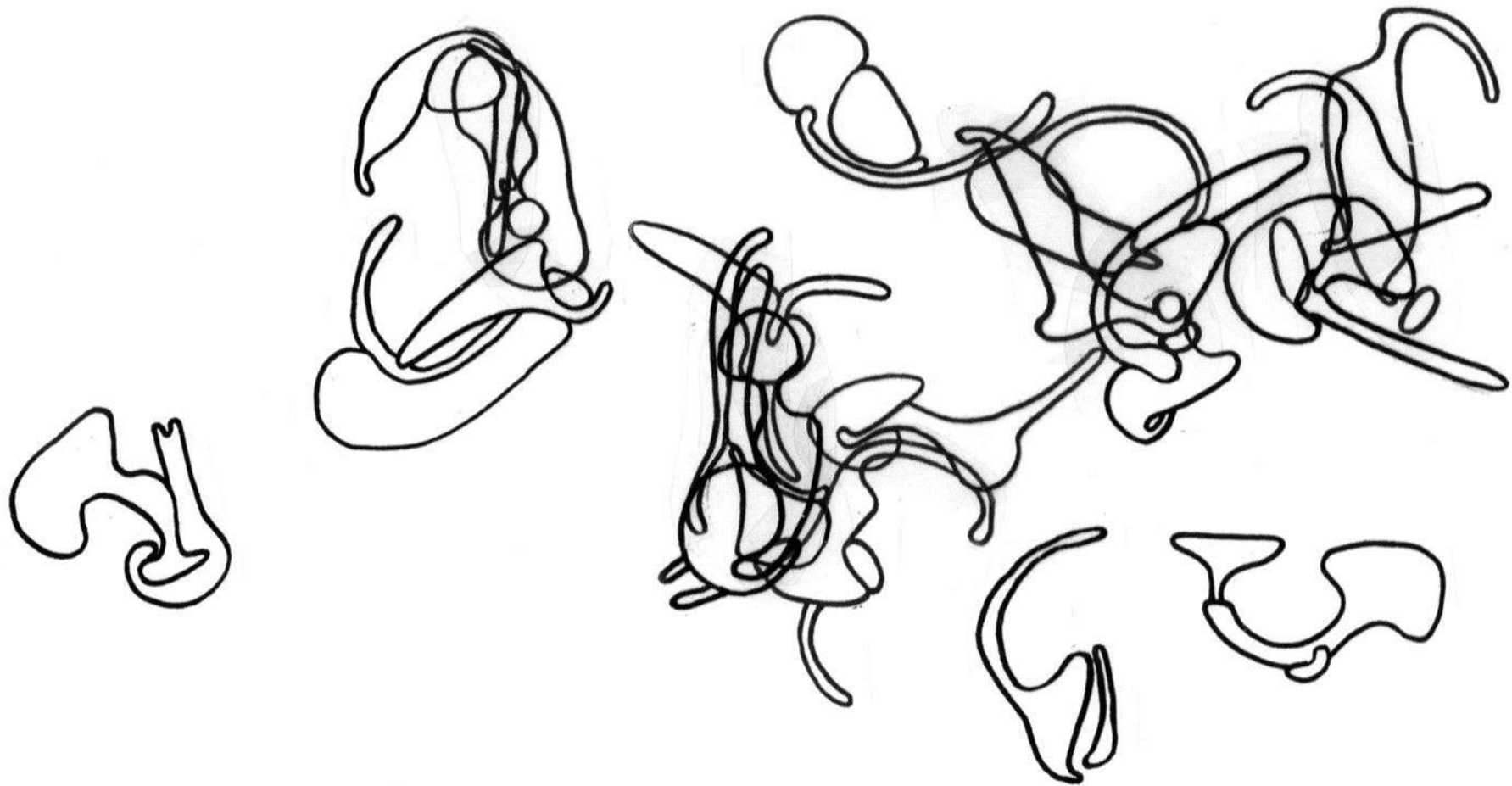




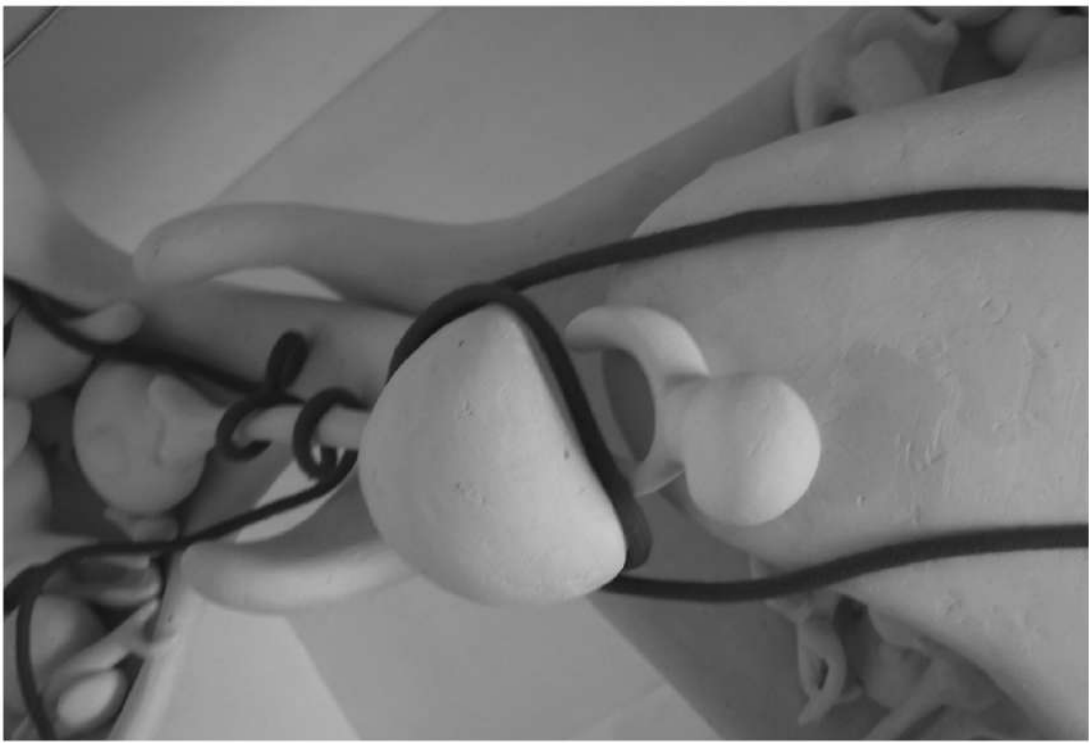
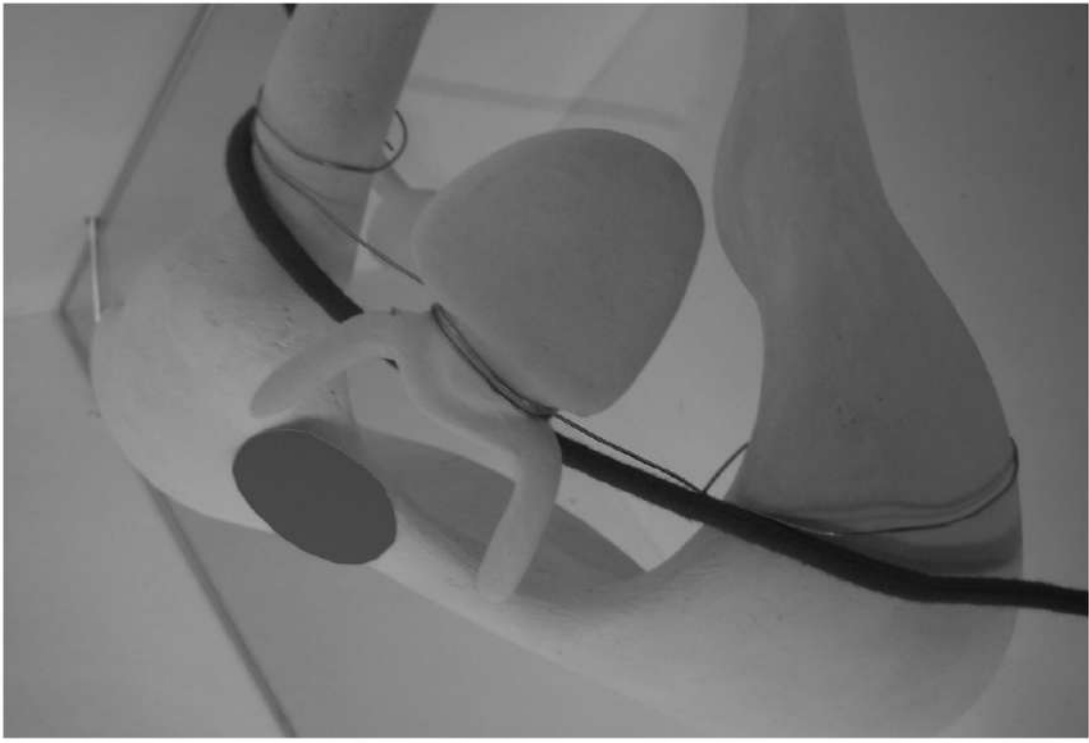


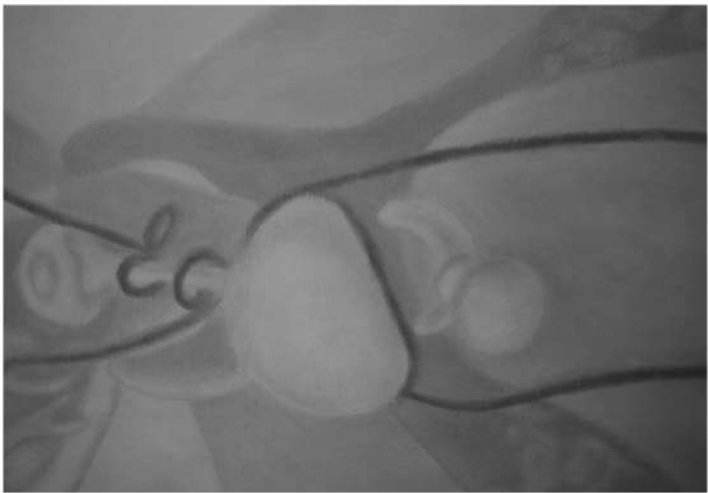
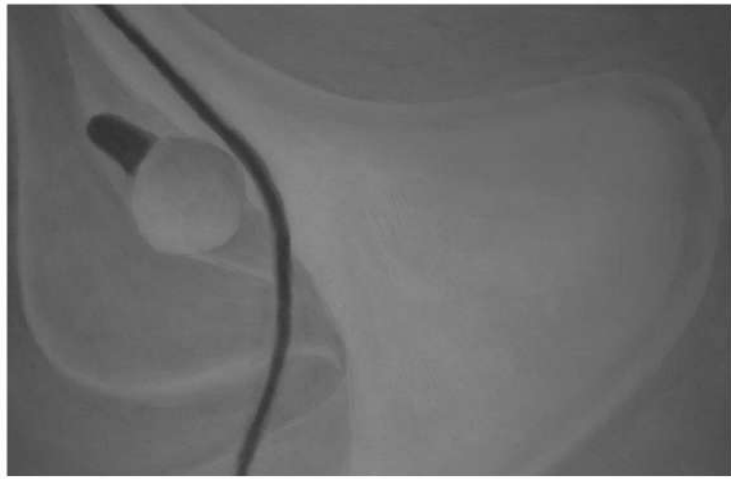
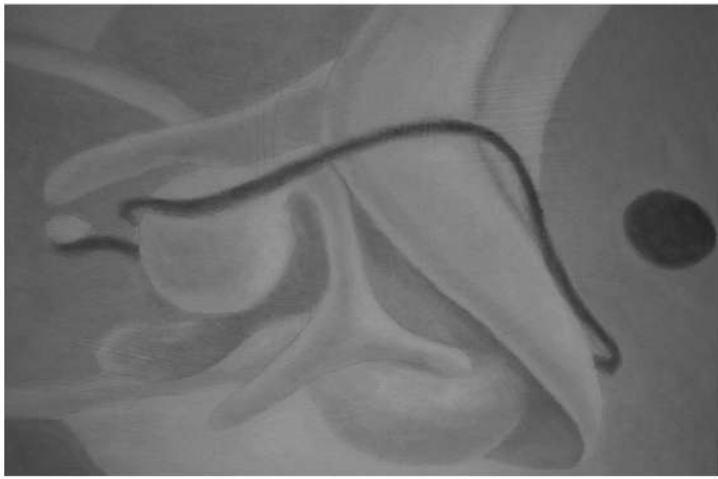
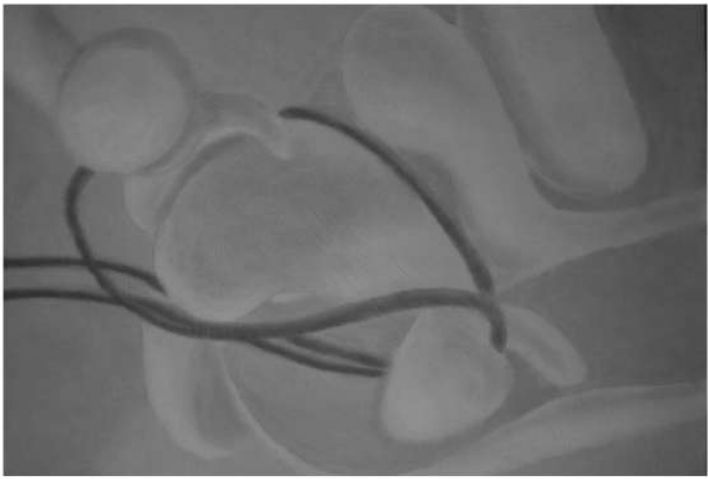






18. Op de eerstvolgende pagina zijn filographische stapelingen te zien met koord en punt. De pagina hierna toont afbeeldingen van schilderijen van een aantal filographische stapelingen.

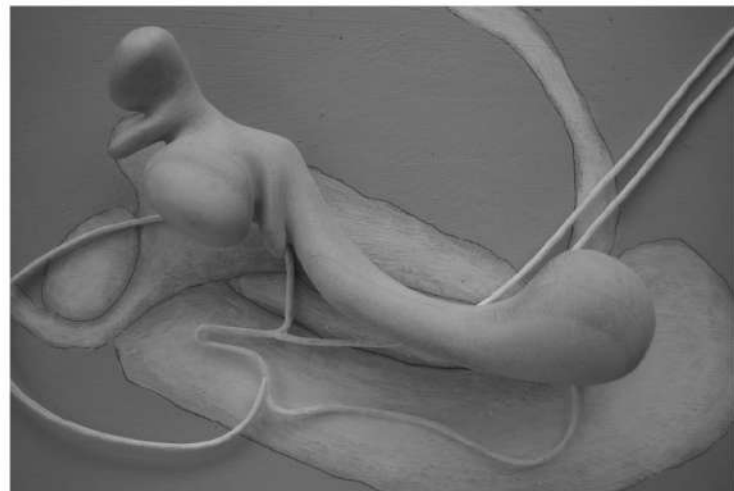
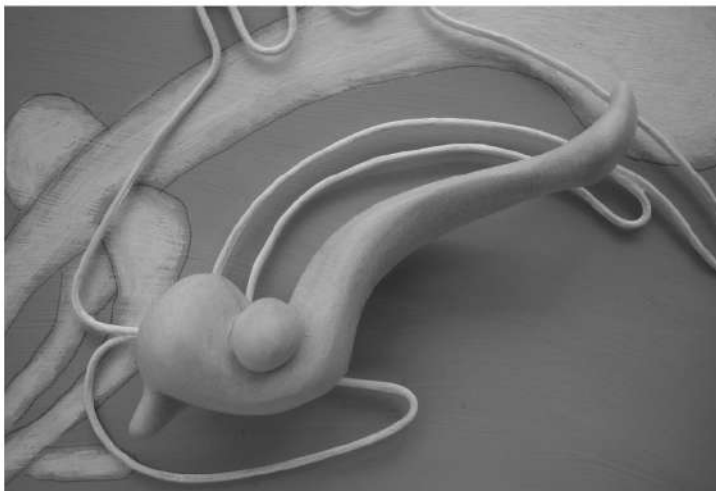
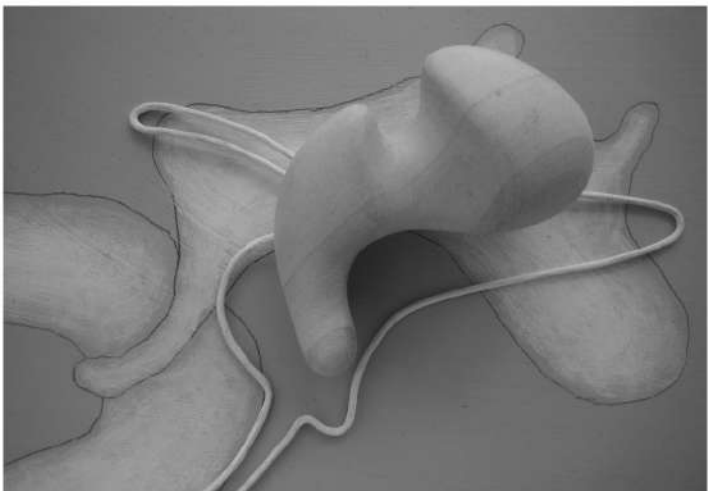
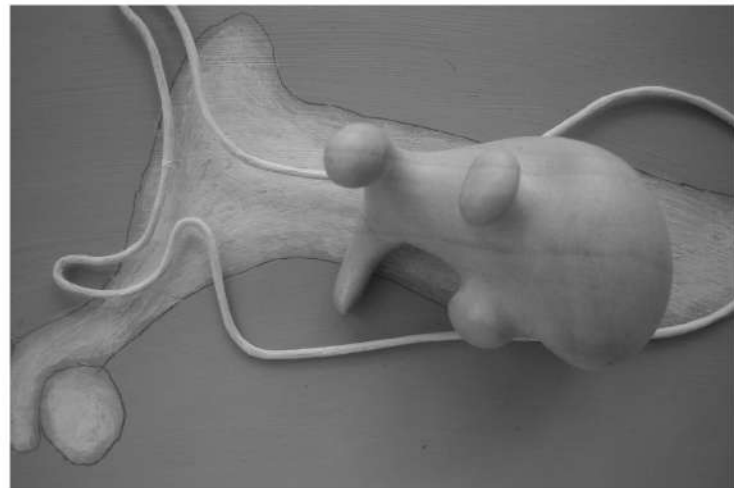
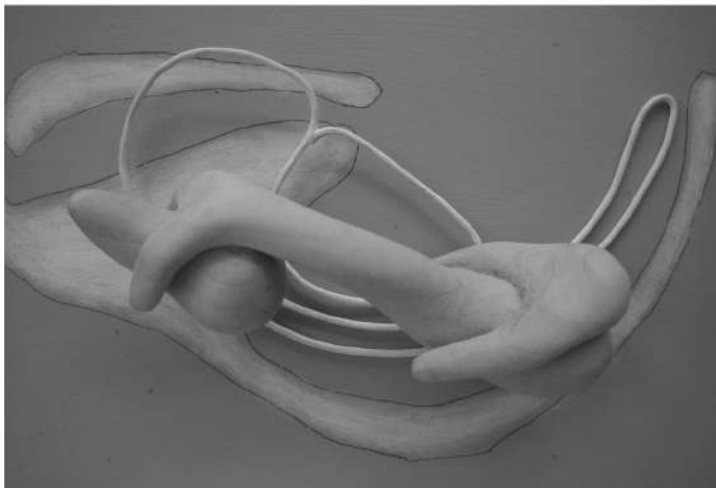
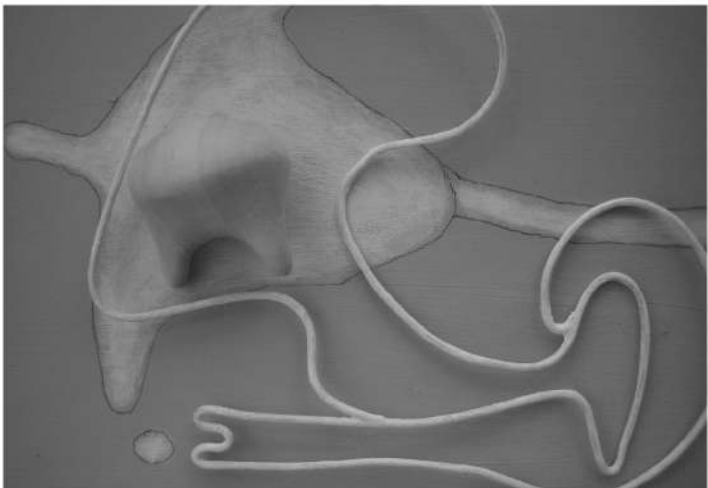
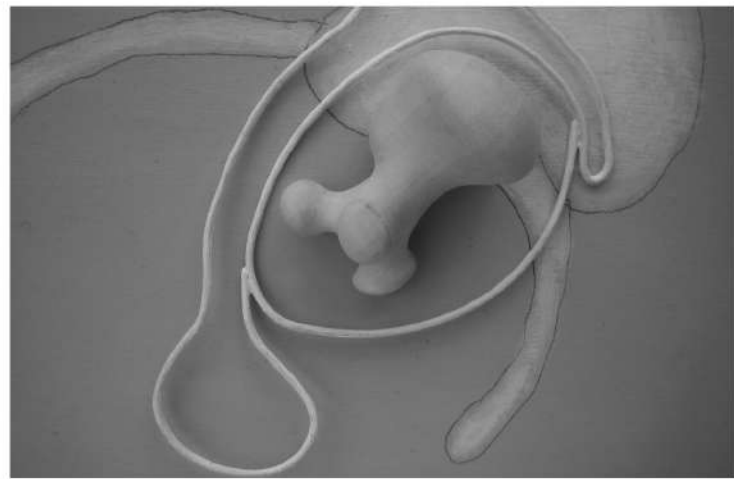
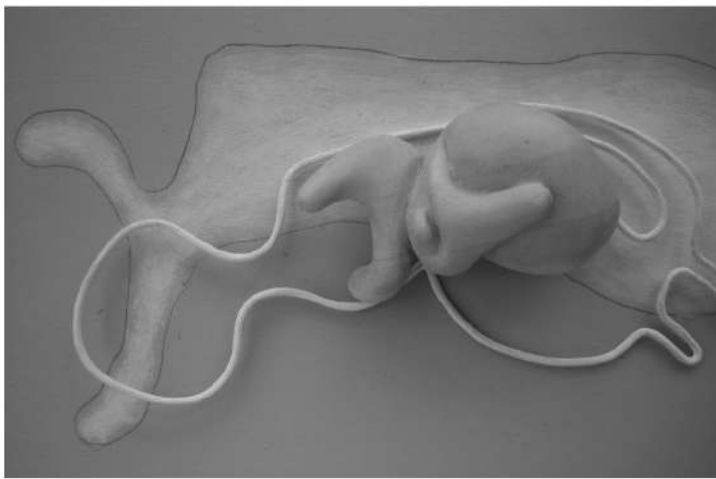
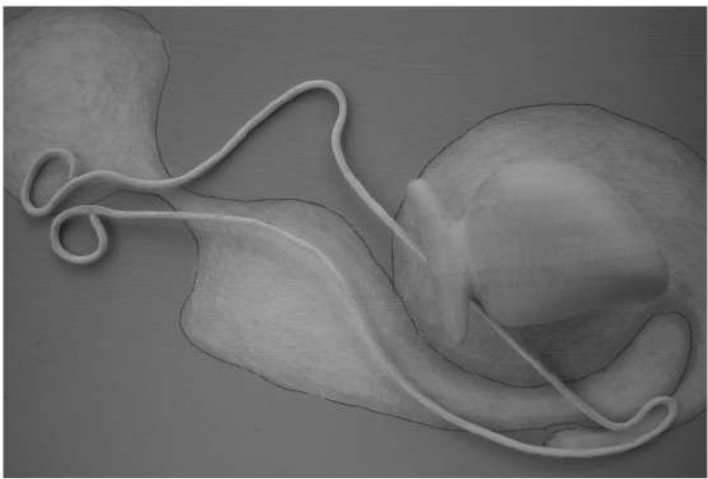




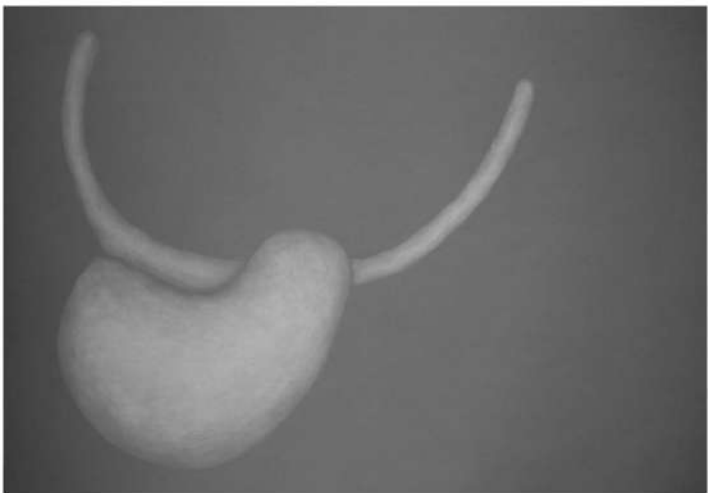
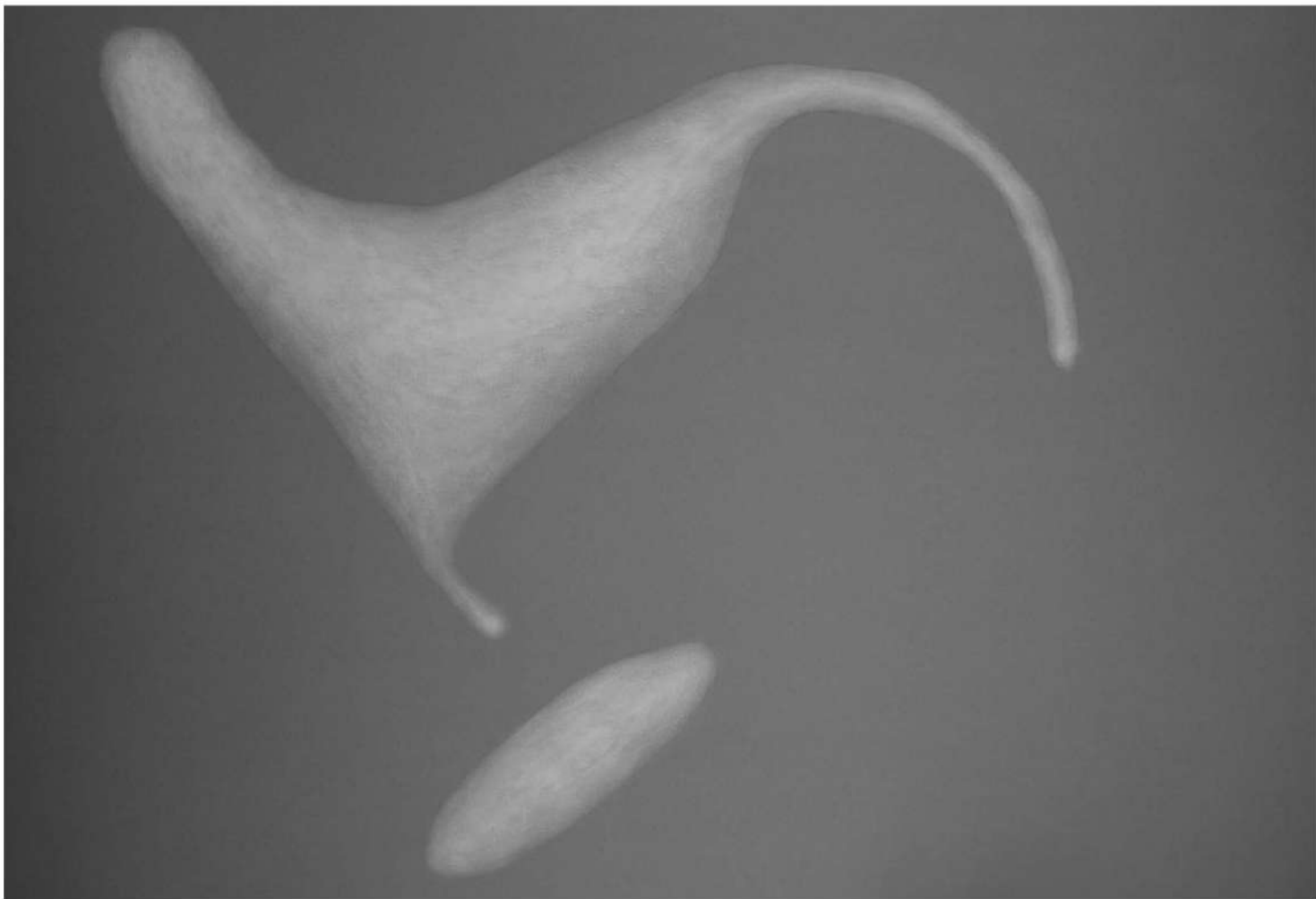
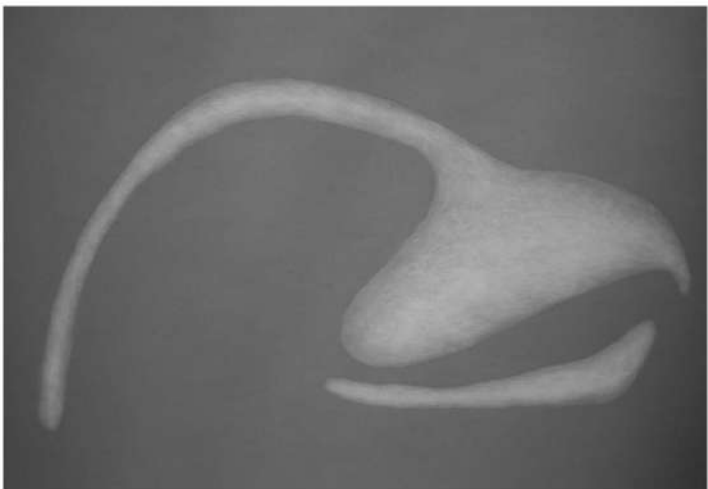
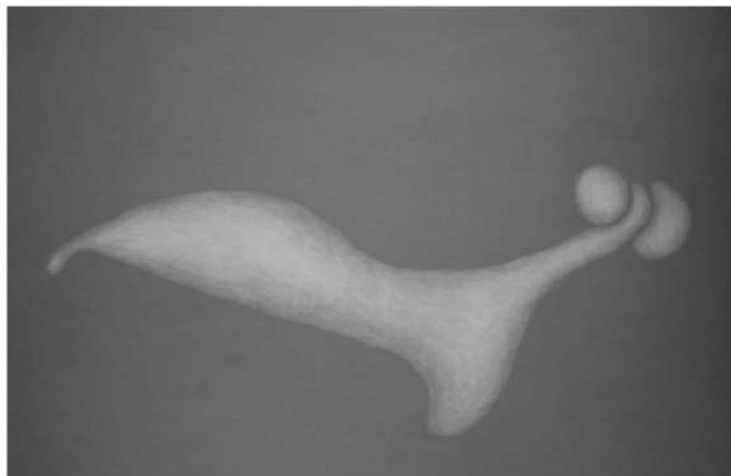
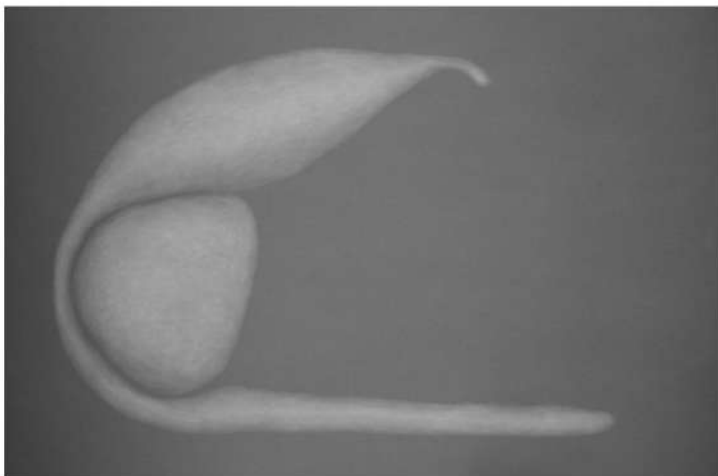
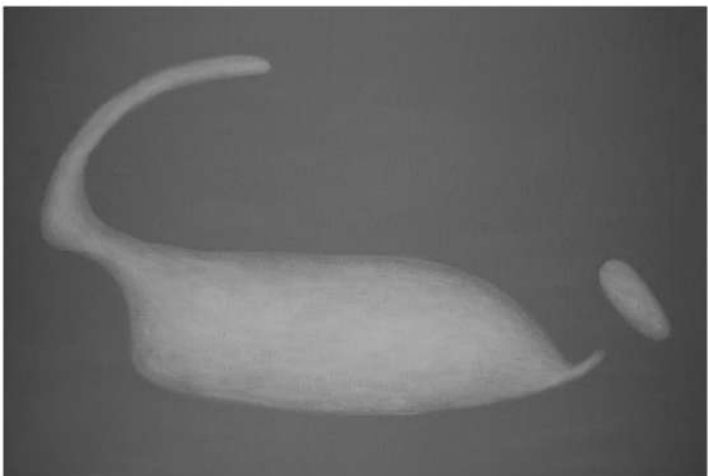


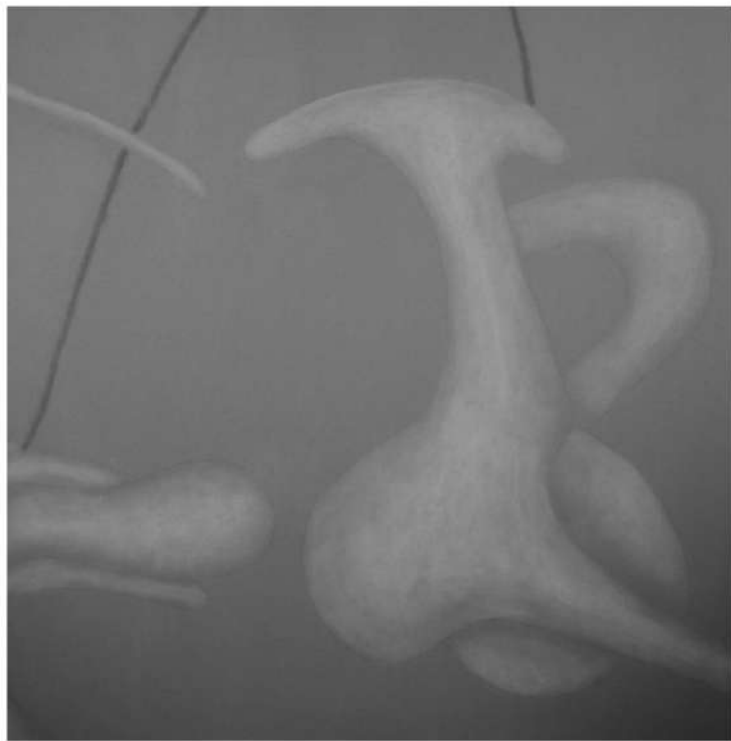
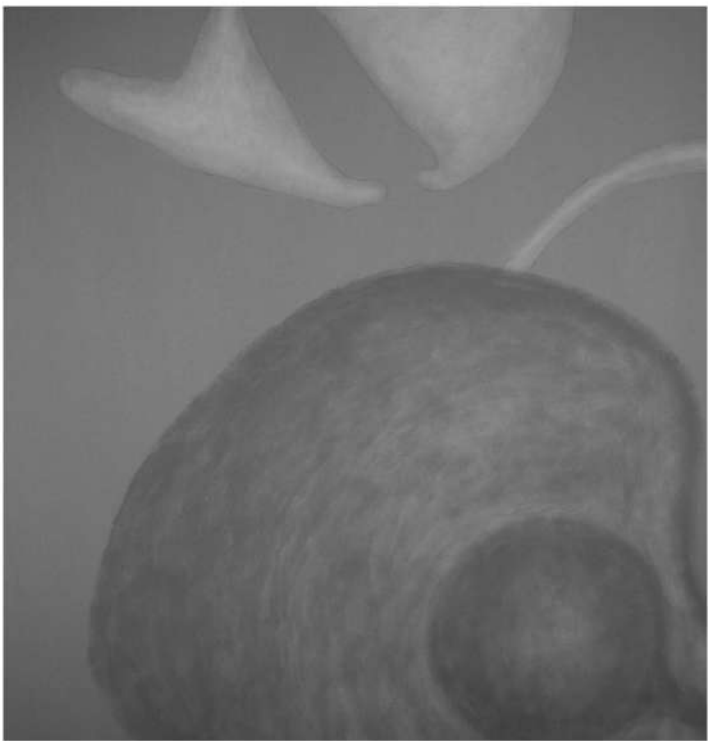
19. Op de eerstvolgende pagina is te zien dat filographische lijnvormen en geschilderde filographische vormen gecombineerd zijn met drie dimensionale filographische vormen. De pagina daarna toont geschilderde filographische vormen. Op de derde pagina zijn verschillende filographische vormen te zien geschilderd op zes doeken. Deze schilderijen zijn op verschillende manieren te groeperen, een soort puzzel.

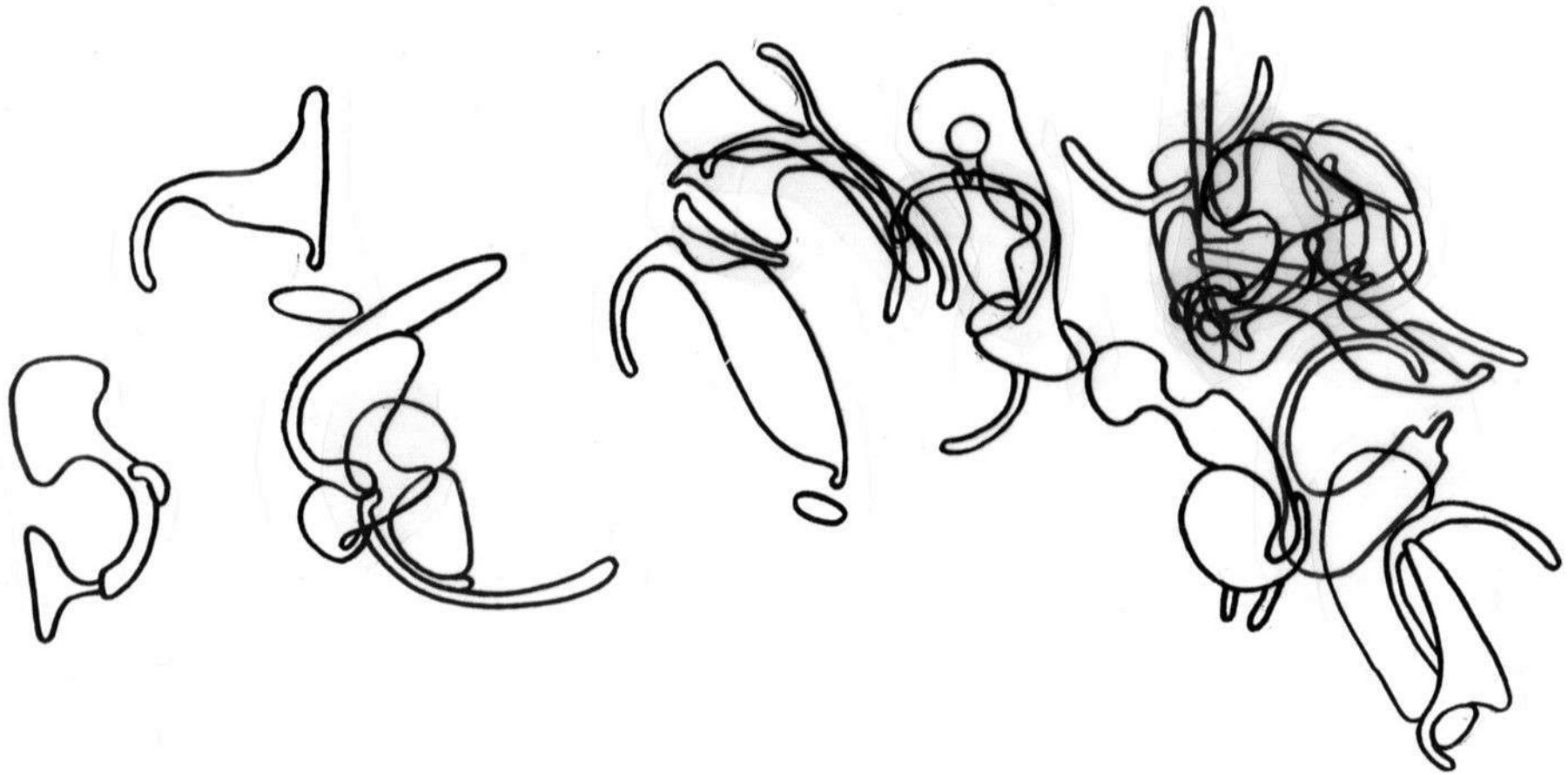




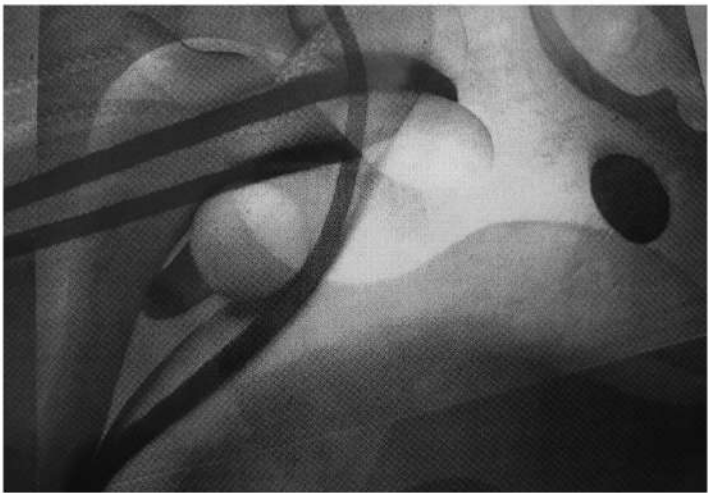
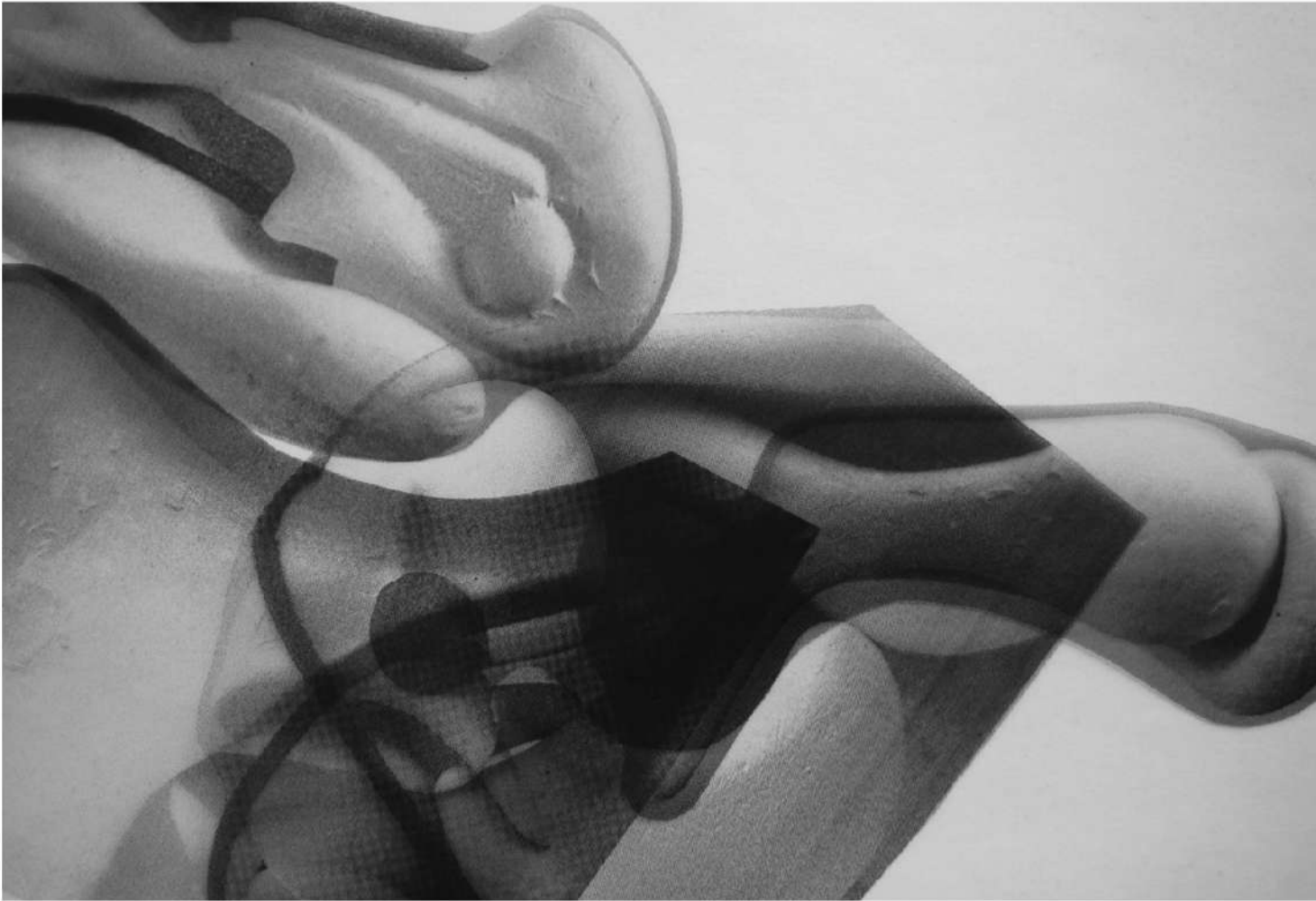
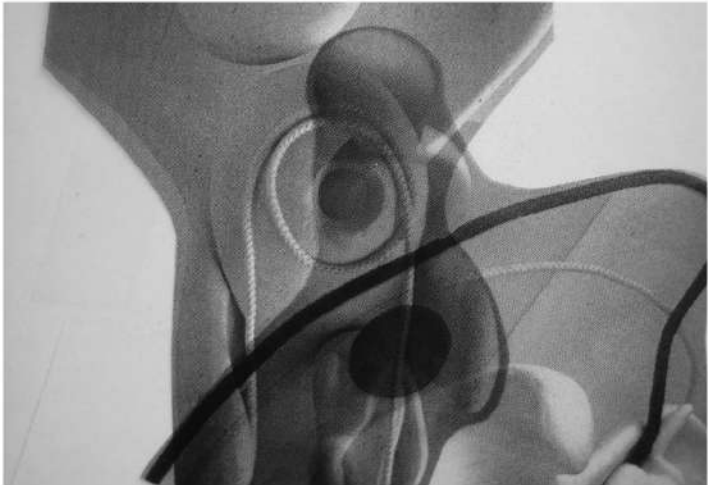
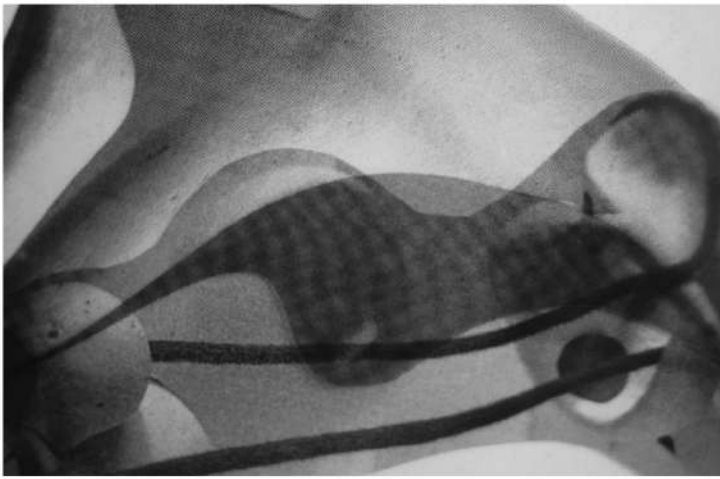
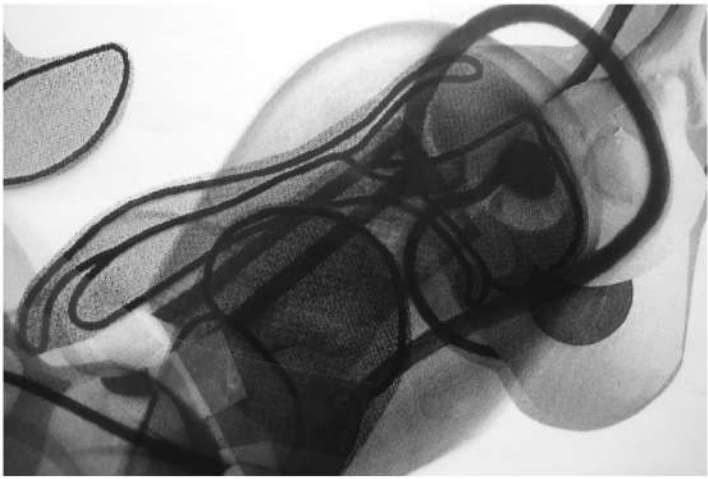


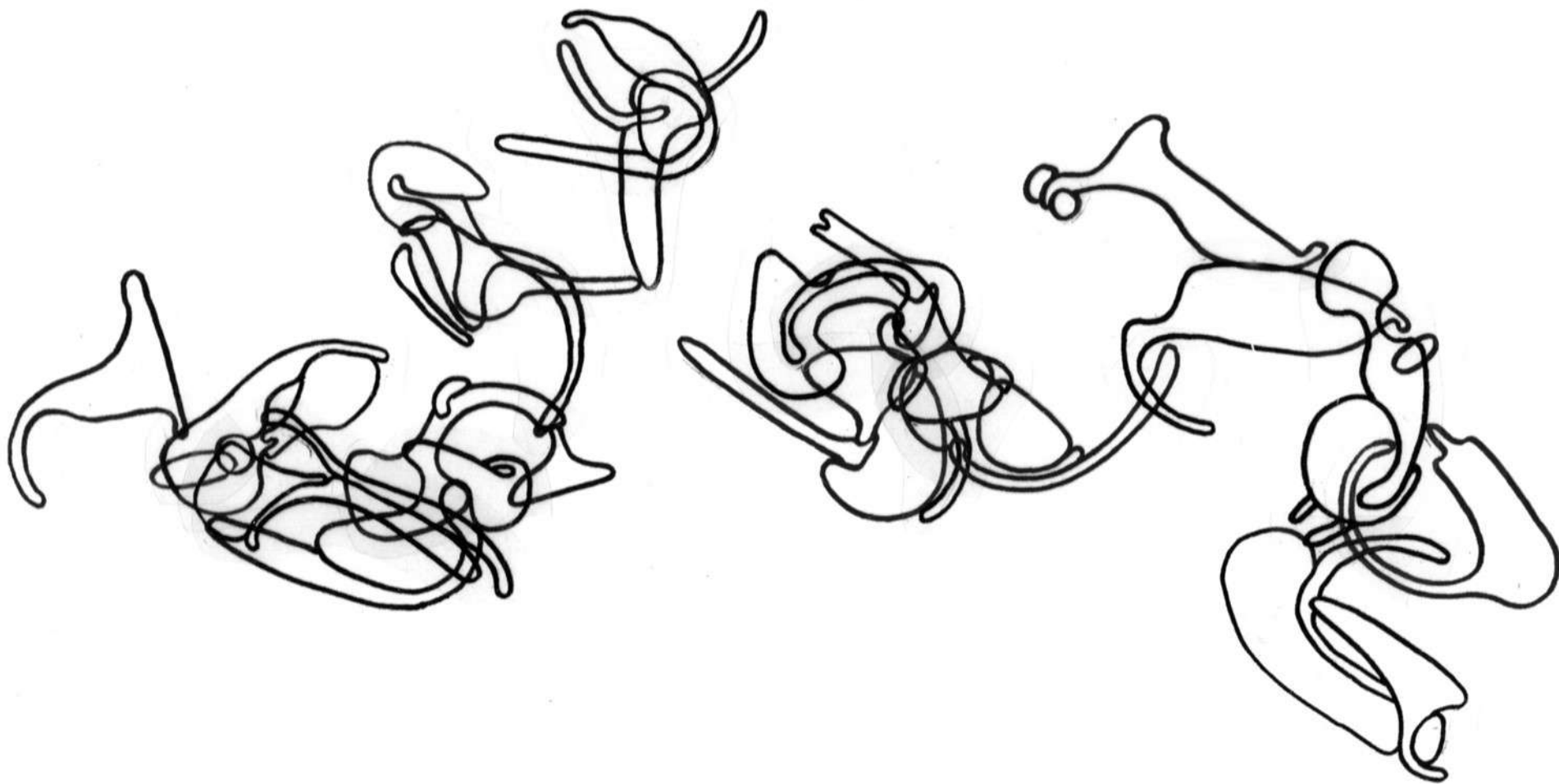




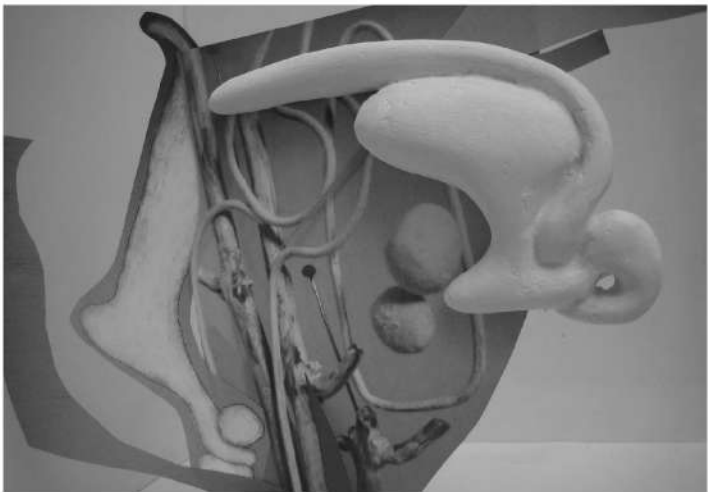
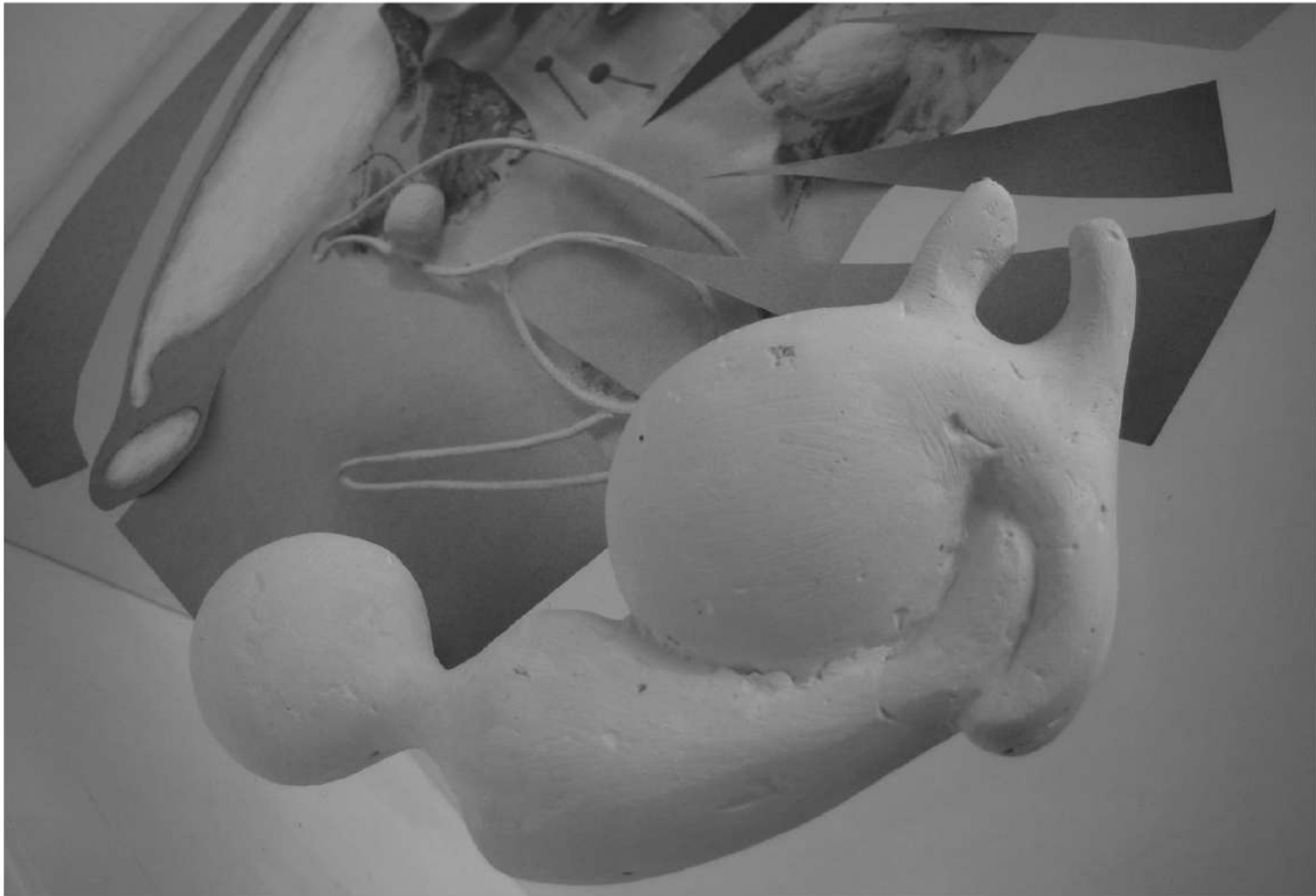
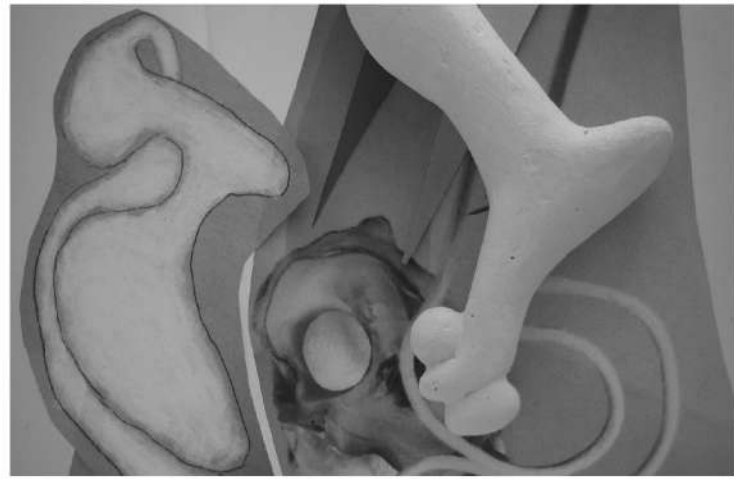


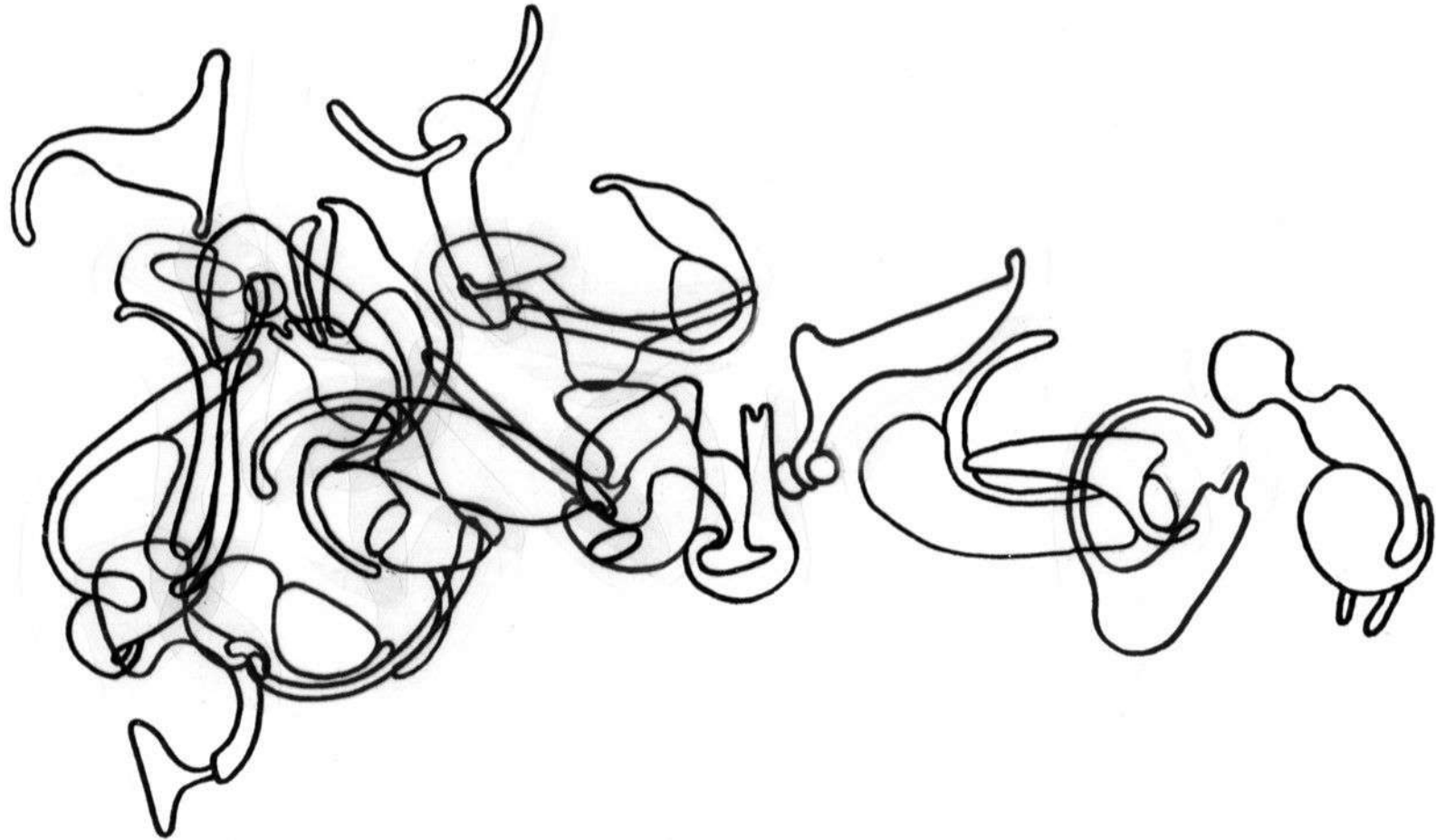
20. De volgende pagina toont filographische taferelen die op transparante sheets gedrukt zijn, op elkaar gelegd ontstaan verschillende dieptes en eindeloze variaties.





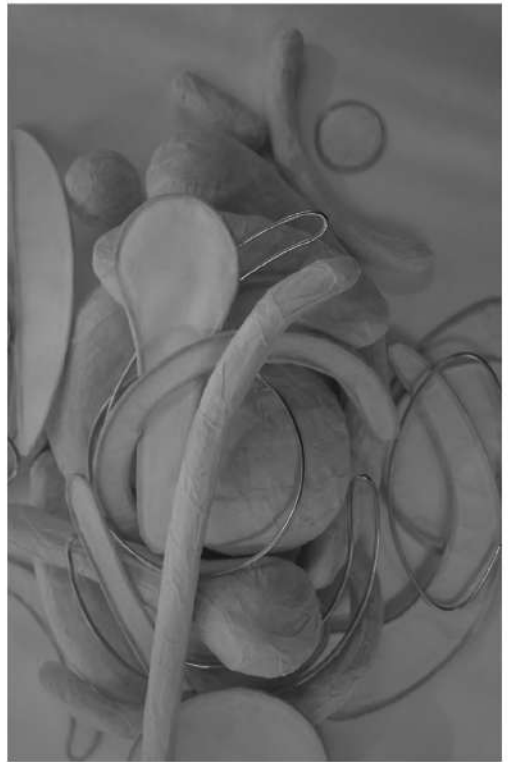
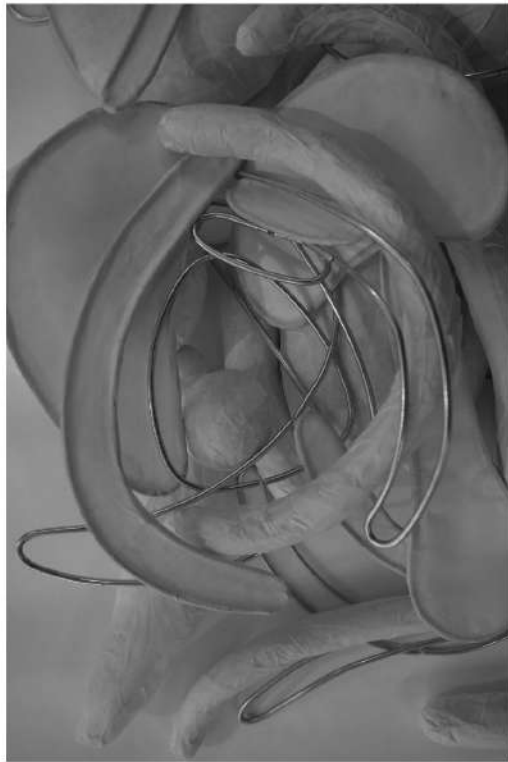
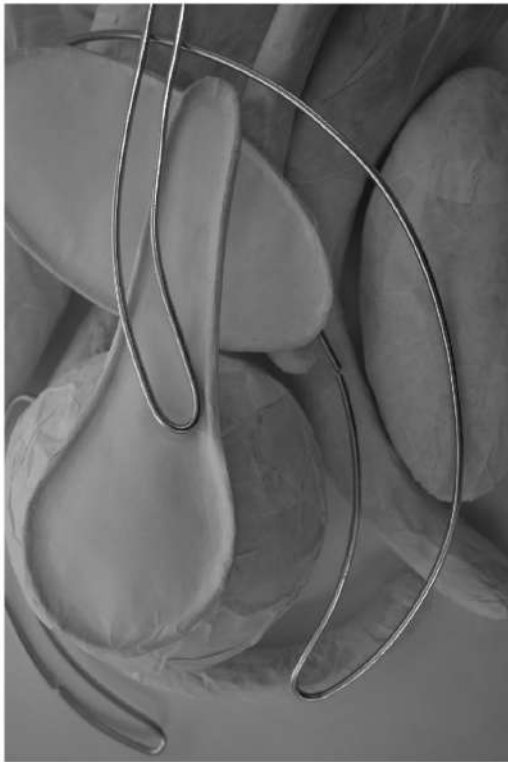
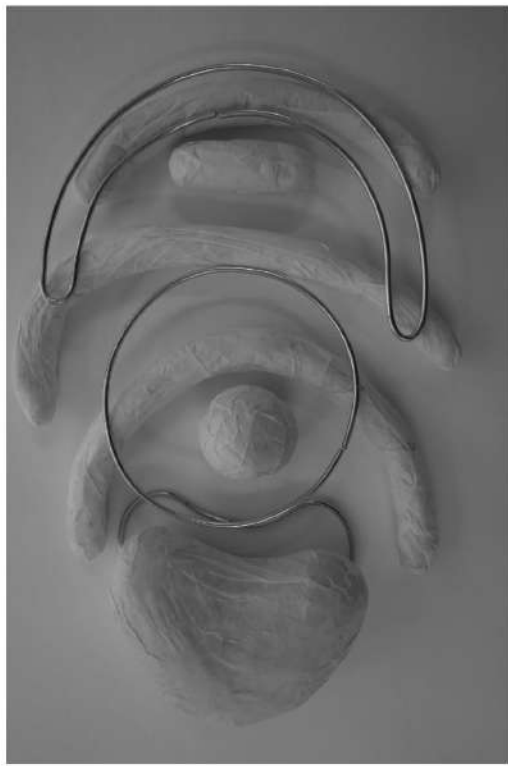
21. De volgende pagina toont ruimtelijke taferelen.



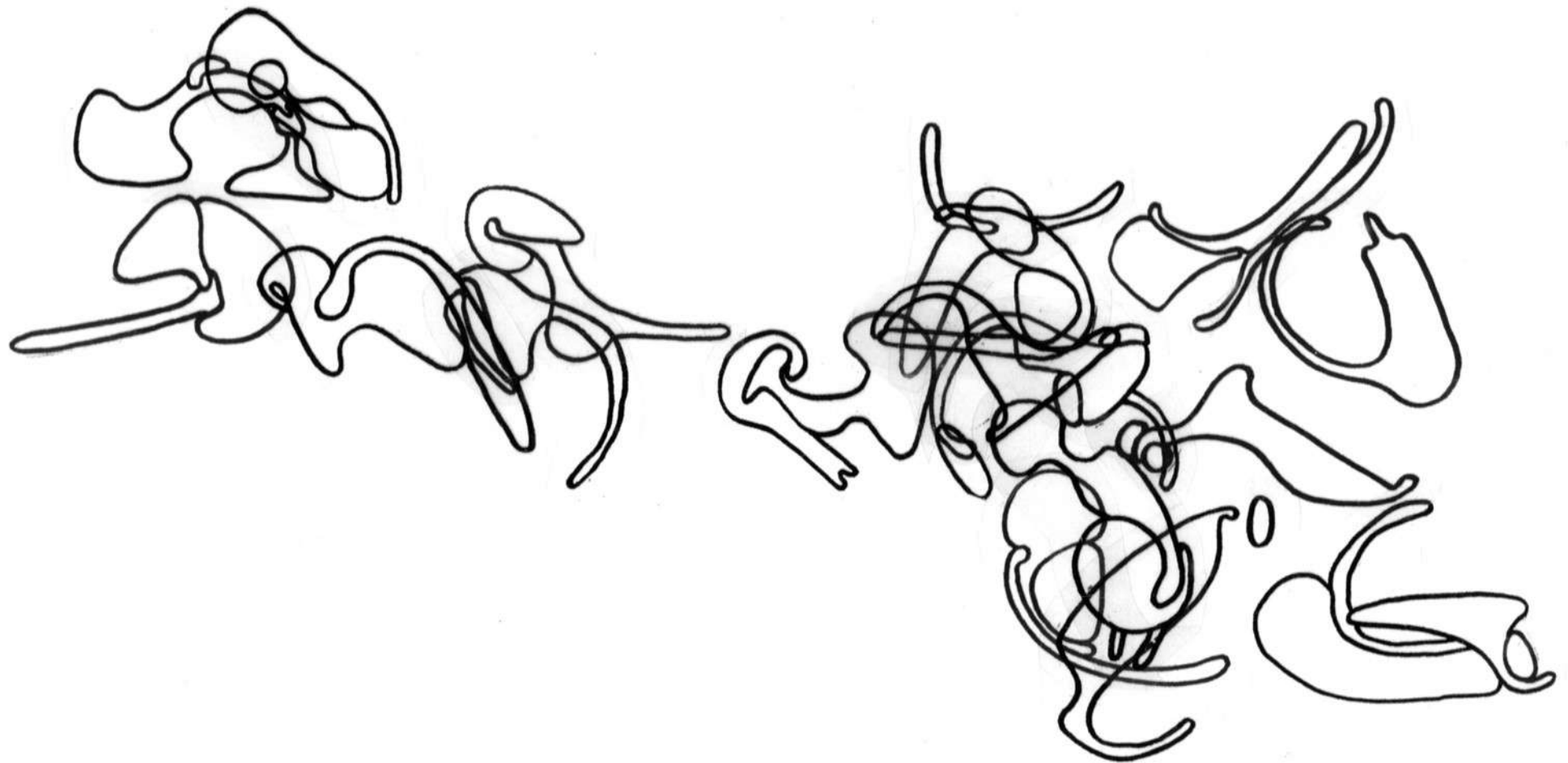


22. De volgende pagina toont driedimensionale onderdelen van zogeheten universele vormen die ontleend zijn aan de filographische vormen. Hiermee kunnen verschillende taferelen worden gemaakt.



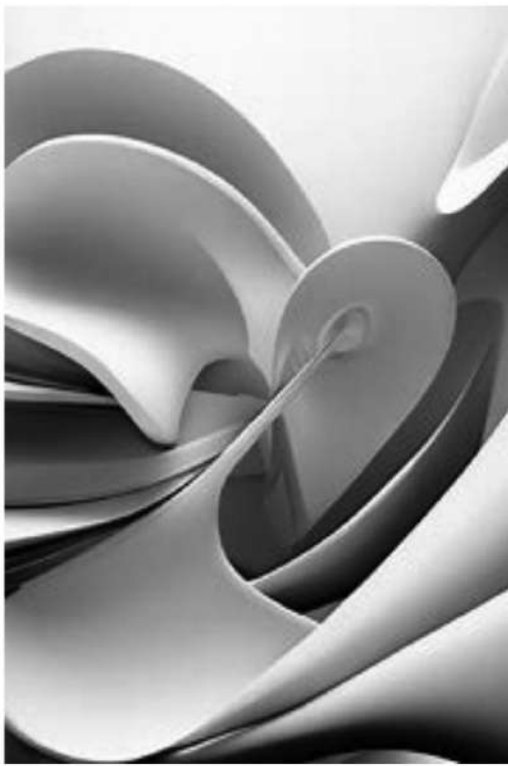


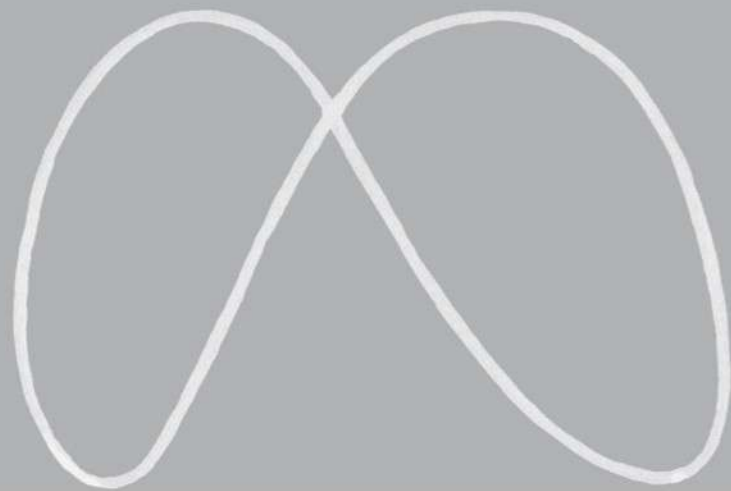




23. Op de volgende twee pagina's zijn voorbeelden te zien van met behulp van AI gemaakte filigraphische ruimtes. Het plan is om alle resultaten van het filigraphisch onderzoek in te voeren in AI en AI hiermee experimenten te laten verrichten.







UITGEVERIJ FILOGRAPH HAREN GRONINGEN 2024