# *Draw me after you*

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1. Drawing as a part of the process of thinking: drawings as part of the process that will get to a final work. (The openness of a/the drawing)

2. Re-Interpreting or understanding something that was already done: drawing as a way to access something that was already understood. Iconic drawings.

3. Redrawing, undrawing.

4. Body and drawing, drawing with the body, “we become the drawing”, we become part of the process of drawing.

5. Unifing -The broken, extended, stretched, scattered, enlarged, textured, thickened, torn, enriched drawing.

# 1

**Drawing as a part of the process of thinking: drawings as part of the process that will get to a final work. (The openness of a/the drawing)**

Do intersection

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$M_1$
$M_0$
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ω
ε-Cas

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b∧a
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R(x, b)
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*There is an immense difference between seeing something with your pen in your hand, and seeing it while drawing it.*

*Or rather, one sees two different things. Even the object most familiar to our eyes becomes altogether different when you try to draw it: you realize that you didn't quite know it, you hadn't quite seen it. The eye up to then had only served as an Intermediary. It enabled us to talk, to think, guided our steps, our disperse movements,*
*it even triggered some feelings. It even fascinated us, but always by effects, consequences or resonances of its vision, that substituted it, and therefore abolished it in the process itself.*

*But drawing following an object confers to the eye a certain command that our will nourishes. Therefore, one needs to wish in order to see, and this wished seeing has drawing as an end and as a means, simultaneously!*

be defined by
Choose let
Fact for every
Induction

Santiago Cárdenas, *Backboard with two chalks,* 1974

Santiago Cárdenas, *Classroom,* Ca 1978

Santiago Cárdenas, *Sketch for a Blackboard,* 1978

Santiago Cárdenas, *Two Blackboards,* 1974

Raffaello Sanzio,
*Study of a Sibyl for the Chigi Chapel*, 1512

## 2

**Re-Interpreting or understanding something that was already done: drawing as a way to access something that was already understood. - Iconic drawings.**

Leonardo Da Vinci, *Gioconda,*
(1503 - 1519)

Fernando Botero, *Monalisa,* 1952

Marcel Duchamp, *LHOOQ*, 1919

Leonardo Da Vinci, *Vitruvian Man,* c 1940


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Islandia
Suecia
Finlandia
NT
Canadá
Bahía de Hudson
Noruega
Mar de Labrador
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Dinamarca
BC
SK
NL
Irlanda
Bielorrusia
Polonia
Alemania
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Ucrania
Austria
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Francia
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Namibia
Zimbabue
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Joaquín Torres García, *Inverted America,* 1943 - "*Our north is the south*"

# Names - Sections - Generic Models

Model Theory of Sheaves







in usual set theoretic forcing, "names" are special cases of sections of sheaves

Safari 8:03 a. m. Mar 9 de mar.
79 %
Salir
Zoom
No silenciar
Detener vídeo
Compartir
Participantes
Más
M
H
Andrés Villaveces
Sakaé Fuchino
Paul Larson
Joan Bagaria
Pantalla de Sakaé Fuchino

L
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V[G]
FMA

A ⊆ B, C

# THE MEZCAL TEST - DOES $\mathsf{M} \in \mathcal{K}$?

# forking and dividing

# Map of the Universe




| | | | |
|---|---|---|---|
| ω-stable | superstable | stable | |
| strongly minimal | o-minimal | dp-minimal | |
| distal | NIP | NSOP | NTP$_2$ |
| supersimple | simple | NSOP$_1$ | NTP$_1$ |
| NSOP$_3$ | NSOP$_4$ | NSOP$_{n+1}$ | NFSOP |

*Click a property above to highlight region and display details. Or click the map for specific region information.*

Reset

## NTP$_2$

**Examples**

- ultraproduct of $\mathbb{Q}_p$
- VFA$_0$
- bounded pseudo real closed fields
- densely ordered random graph

**Contains:**

- simple
- supersimple
- NIP
- distal
- dp-minimal

**Definition**

*Questions? Suggestions? Corrections? email me: gconant@maths.cam.ac.uk* **References** **Update Log**

*Features Displaying Poorly?*

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*and* ).

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A3
A4
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רעוא דרעוין


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גבורה
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R(x, b)
b∧a
A₁
A₀
P₀
P₁

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$\kappa \cdot 4$
$\kappa \cdot 3$
$\kappa \cdot 2$
$\kappa$
$\mathcal{S} = \mathcal{S}(\mathcal{K})$
M

# 3

# Redrawing, undrawing.

A
B

A
B
A(0)
A(1)
A(2)
B(0)
B(2)

Zilber-Pink
(BMZ)

Do intersection
theory
Notion of

*‘ … it is never the case that any perplexity is ever wholly free from the perspective in which it first comes to light as a perplexity and makes it a matter of concern. … Line links sun and cave. Insofar as the line itself is a mathematical construction, and Socrates discusses at the greatest length the procedures and hypotheses of mathematicians, the link between*

*the natural horizon of the beings in themselves and the human horizon of educational experience seems to be mathematics. … An illusion is built into the sequence of sun, line and cave that one has to dispel if the misleading position of the line is to be discounted...Socrates, indeed, after insisting that mathematics alone drags the soul away from becoming to being, denies that mathematics does more than dream about being…*

*The line is surely more sober than the sun, … but its precision may be*

*a more insidious form of obscurity.*

Clemencia Echeverri, *Double edged,* (*De doble filo),* video, 8”,  1999

Óscar Muñoz, *Re-trato,*
2003

Robert Rauschenberg, *Erased de Kooning Drawing*, 1953

ERASED de KOONING DRAWING
ROBERT RAUSCHENBERG
1953.

# 4

# Body and drawing: drawing with the body, “we become the drawing”, we become part of the process of drawing.

Andy Goldsworthy, *Rain shadow,* 1984

Eulalia de Valdenebro, *Tactile Relations Map*, 2020

*Siluetazo*,  Representation of the presence of absence, 1983

Using the closure of
we can find a seq

Using the closure
we can

Do intersection

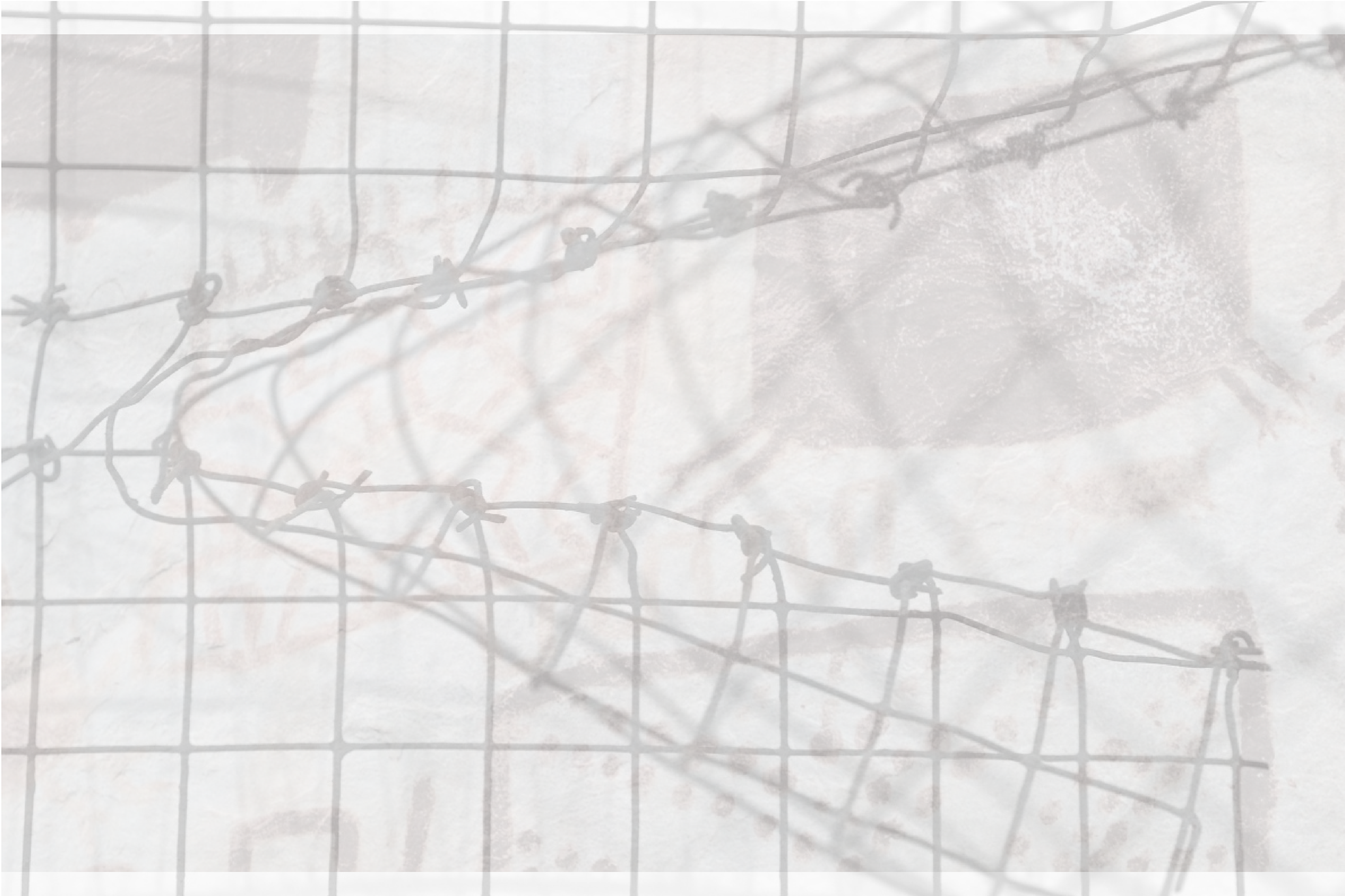
Vopěnka's Principle
C(n)-extendible
Extendible
supercompact

# 5.

# The extended drawing

V
L

HDR
síntesis
análisis
back-and-forth
suficientes
PHOTO



PL 214
#LeyComidaChatarra
JUAN MENA
BELISARIO BENAVIDES
MARIA MATURANA
TEMISTOCLES MACHADO
ELKIN TORO
NIXON MUTIS
MIGUEL ANTONIO GUTIERREZ
MARIO ROJAS
ALFONSO PEREZ
OVIEDO
EDISON ORTIZ
JACANAMIJOY
MONTAÑO
PEREZ
JOSE CORTES
MANYOMA
LILIANA
MARIA

Doris Salcedo, *Quebrantos,*
2019

Doris Salcedo, *Shibboleth,*
2007

Drawings at the natural reserve Chiribiquete