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Miljohn Ruperto
Leveling
For Coleman Collins, on his subtractive relief works
2024

Sunk relief is a type of artistic or architectural relief sculpture where the carved design is set into the surface of a flat background. The image or design is carved into a surface, typically a stone or a wall, in such a way that the carved elements are lower than the surrounding background. This creates a three-dimensional effect where the design appears to be sunken or recessed into the surface.

Sunk relief is characterized by the the background being left untouched or only minimally carved, while the main elements of the design are carved into the surface to create depth and contrast.

The main example of sunk relief can be found in ancient Egyptian art, particularly in the hieroglyphs and scenes carved into the walls of tombs and temples.

Sunk relief is a contrast to another common relief technique called “bas-relief” or “low relief,” where the carved elements are only slightly raised above the background. Sunk relief, on the other hand, creates a more dramatic and pronounced three-dimensional effect.

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A rhyme has two aspects: formal and operational. To gauge the overall quality of a rhyme, we need to judge both aspects. The better the consonance between the rhyming parts (their particular shared characteristic) the better the formal qualities of a rhyme. The closer in shape the rhyming parts are, the closer their formal affinity. There is also a quantitative measure in the number of matching formal qualities. We can compare the symmetry between contours (the resolution based on the number of shared qualities) of the shape between the respective parts. The other axis of the rhyme measurement is in its operation. The resonance of this operational quality is tied to the impact of the meaning generated by the rhyme. This is achieved by the operation of one part of the rhyme revealing the hidden operation of the other. The one part overlays its own operation upon the second, opening up an undiscovered operational capability of the other. This transference is generative meaning making, which is judged by its transformative valence. To measure the quality of a rhyme we need to take into account both its formal and operational aspects. Let us call the formal axis, resolution, and the operational axis, intensity.

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The usual analogy to describe time is space. Let us set the ground as the present. When we encounter the past, it is a flat plane consonant to the ground, our present. The past plane is the totality of material inheritance. The project of history is to project backwards a linear Cartesian scaffolding, an extrapolation of the flat past plane receding into a three dimensional perspectival construction. The lines in perspective are causal lines, meaning that they exist as linear progressive temporality, following a causal chain. The causal lines connecting event planes, construct a three dimensional history. Occluded planes (events hiding behind other event planes) are extrapolated to give it a spatial dimension (this

dimensionality is inferred). In other words, obscured elements are realized out of existing contextual historical evidence. The recess is chronological: what is most foreground are the most recent events, the most background are the most distant in the past. History requires collective good faith in its operation and a strict adherence to causality.

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The primary goal of archeological excavation is to systematically uncover, document, and study artifacts, structures, and other cultural remains buried in the past. The method is designed to preserve and document cultural materials while revealing their historical and environmental contexts.

The excavation area is divided into a grid system, typically marked with stakes and strings. A datum point, a fixed reference point with known coordinates and elevation, is established to provide a standardized reference for all measurements and excavations. The actual digging process begins, typically using tools such as shovels, trowels, brushes, and sometimes mechanical equipment like backhoes (depending on the site's size and nature Archaeologists carefully remove layers of soil or sediment, known as "strata," one at a time, documenting each layer and any associated artifacts, features, or changes in soil color or texture. Excavation proceeds slowly and systematically, often following natural stratigraphy to maintain the chronological sequence of deposits.

Specialized techniques such as total station surveying, photogrammetry, and 3D laser scanning may be employed for precise documentation.

In excavated sites there persists the ghost of the fill that remains to haunt the present hole. The excavated site will always be both states: unearthed and buried at the same time. Therefore the fill and the site together are always net zero. The fill is always enough for the hole, no more or no less. The earth becomes full of potential and also no potential, the site is always a site and no site (just ground). The site remains "buried" always. Its excavated-ness is always held in suspension by the ghost of the fill.

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Cartesian space can contain infinities. The projection of limitlessness is essential to the metaphor of a 3D modeling software graphic interface.

Vector graphics are composed of geometric shapes such as points, lines, curves, and polygons. These shapes are defined by mathematical equations and can be resized without the loss of quality. Because of their mathematical nature, vector images are resolution-independent.

A clipping plane is defined by a mathematical equation or a set of parameters that describe its position and orientation in 3D space. It is typically represented as a flat, infinite surface.

When rendering a 3D scene, each object in the scene is tested against one or more clipping planes to determine which parts of the object are within the view frustum (the portion of the scene that can be seen from the camera's perspective) and which parts are outside. The parts of the object that are outside of the clipping plane(s) are clipped or removed from the rendering process. This means that any portion of the object that lies on the side of the clipping plane opposite to the camera's viewpoint is effectively "cut off" and not displayed.

The domain of the view frustum is constrained by a computational threshold which is, in turn, constrained by the material limitation of the computer. The clipping plane is constructed by the software as a means to constrain the mathematical equations before it reaches its computational limit. This means that the infinite potentiality of the mathematical equation is delimited by its medium's material substrate. Abstraction has to contend with the materiality that constitutes its container.