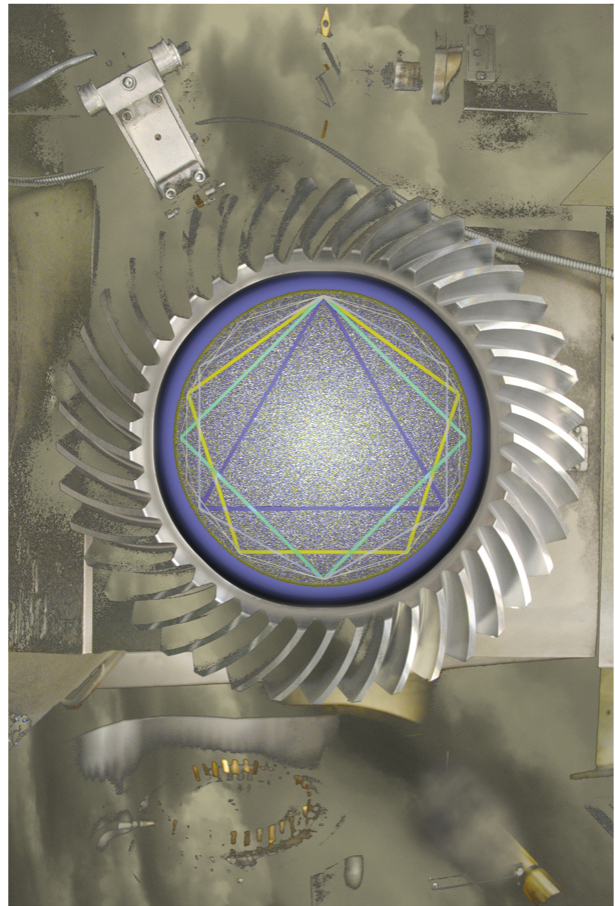


michael winkler

archetivity

är'kə tiv'ə tē

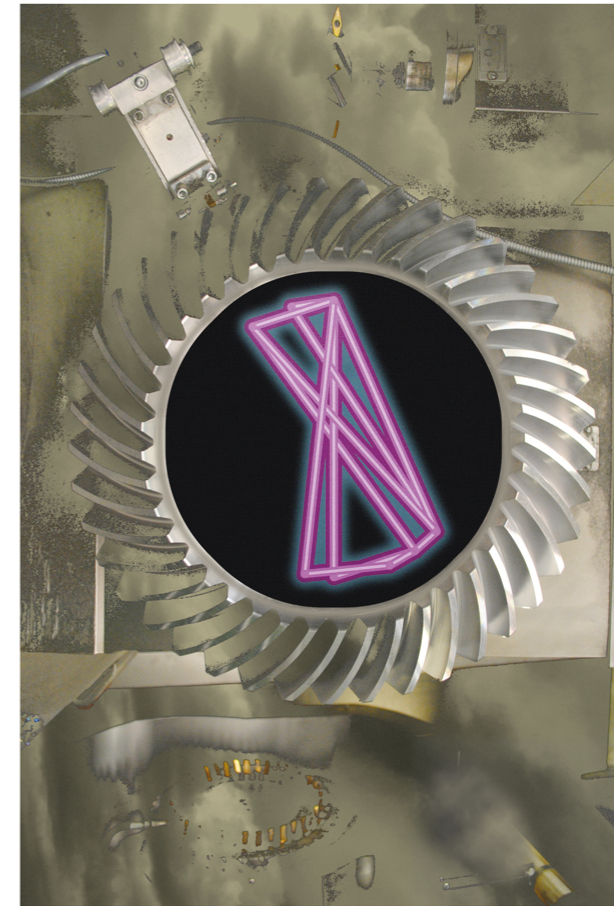


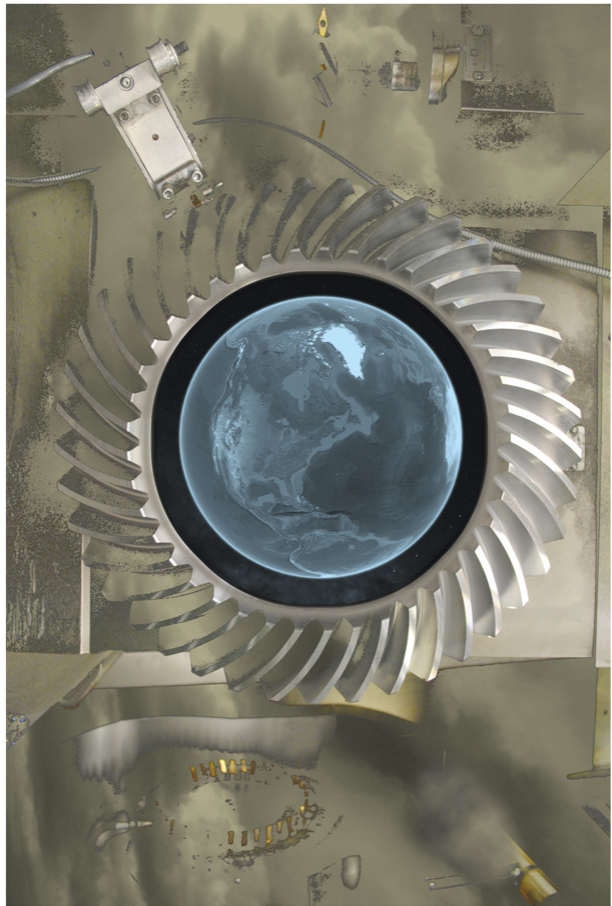
STRUCTURES OF SOMETHING
CORRELATIVE



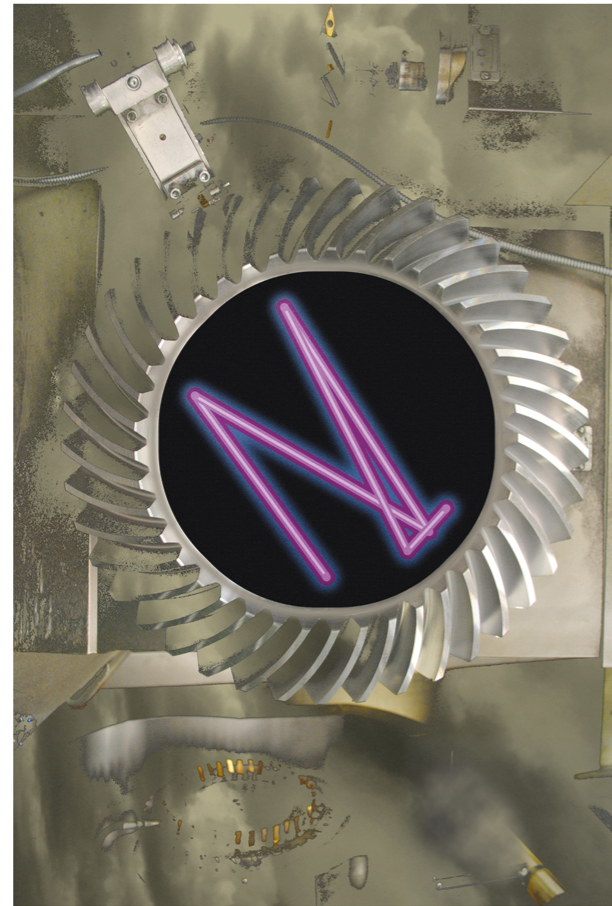


REGULAR PROCESSES WITHIN
A RAMBLE OF DISCOMBOBULATED
CORRESPONDENCES



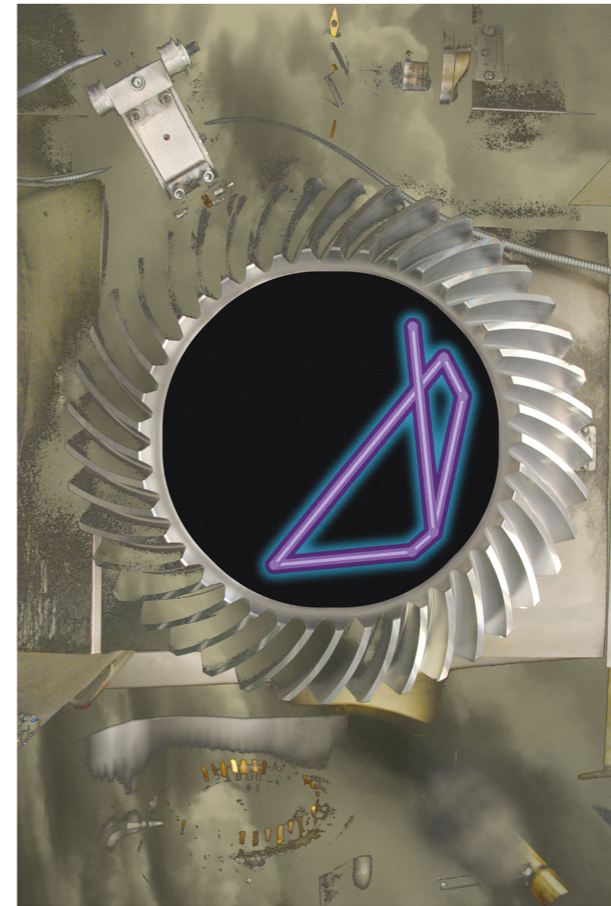


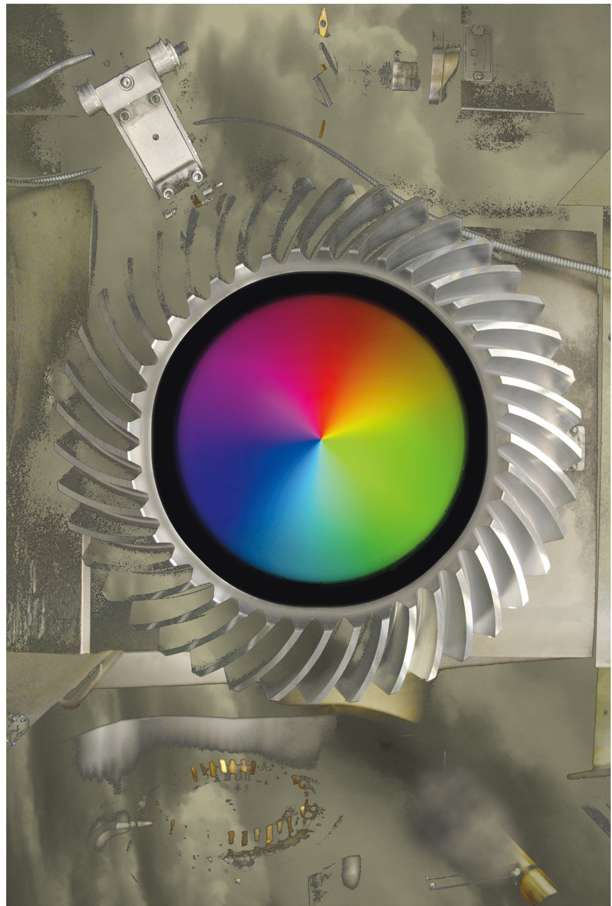
RANDOM SHAPES INSCRIBED
WITHIN A LEGIBLE DESIGN



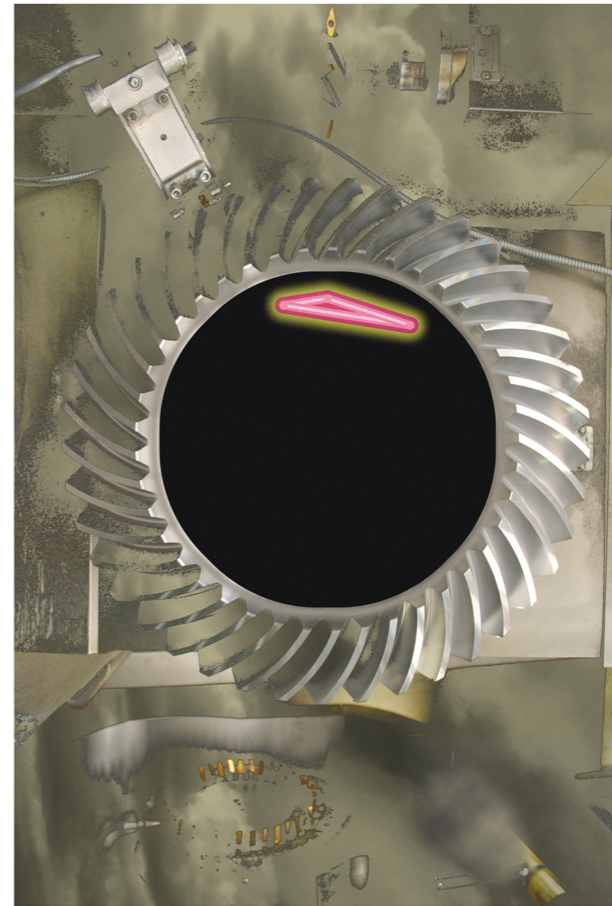


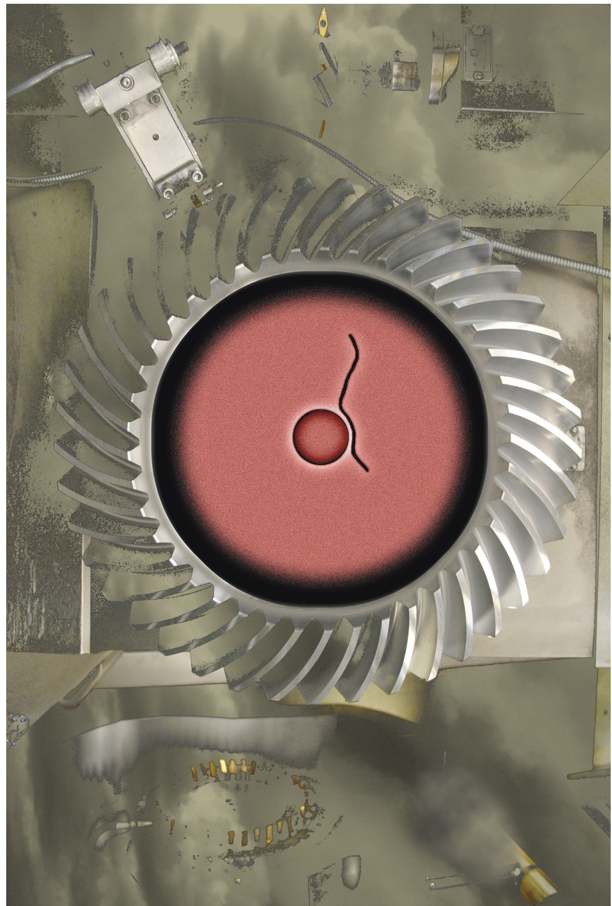
MEASURED ATTUNEMENT
DEPICTING INNATE CONTINUITY
THAT EMBODIED NOTHING



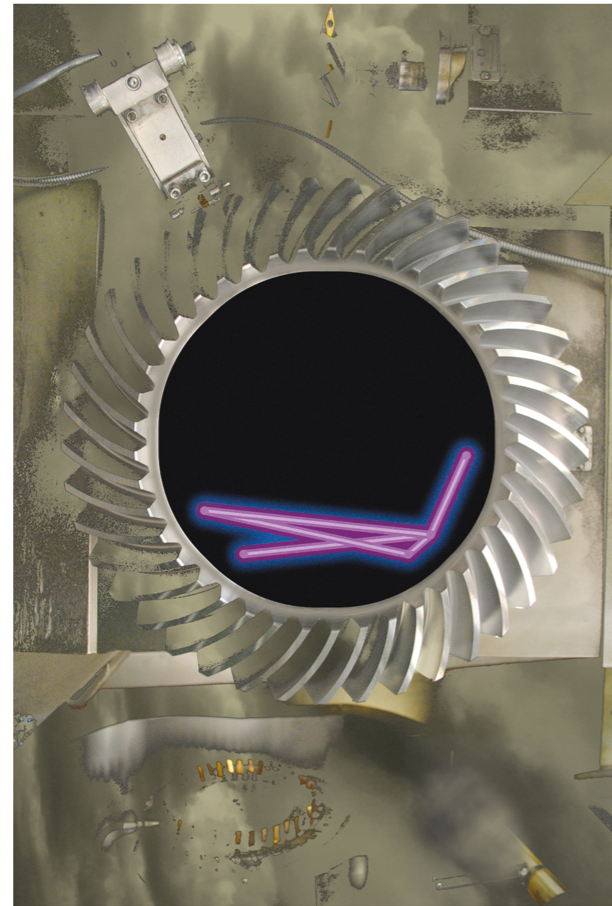


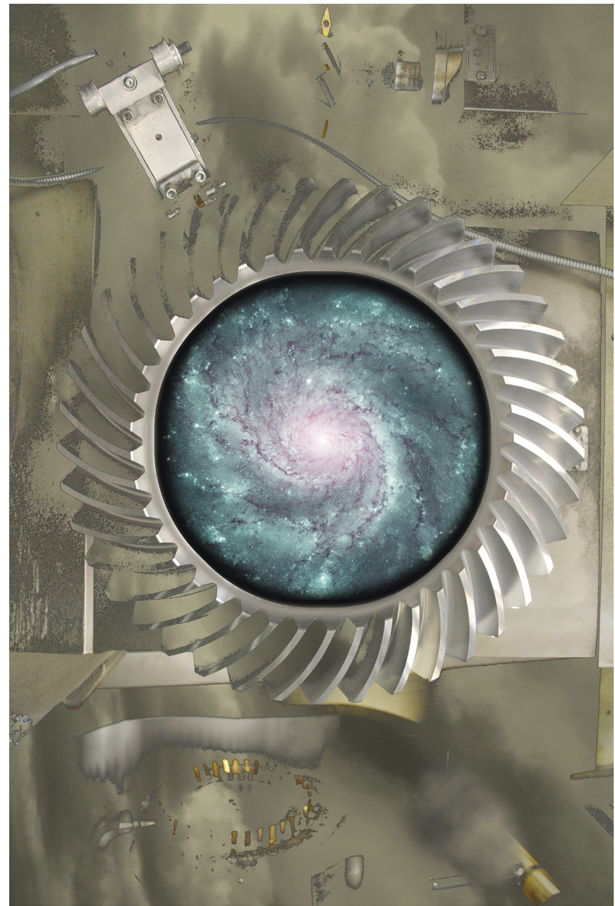
LUCID AXIAL THAT REVEALS
A PERFECT EDGE



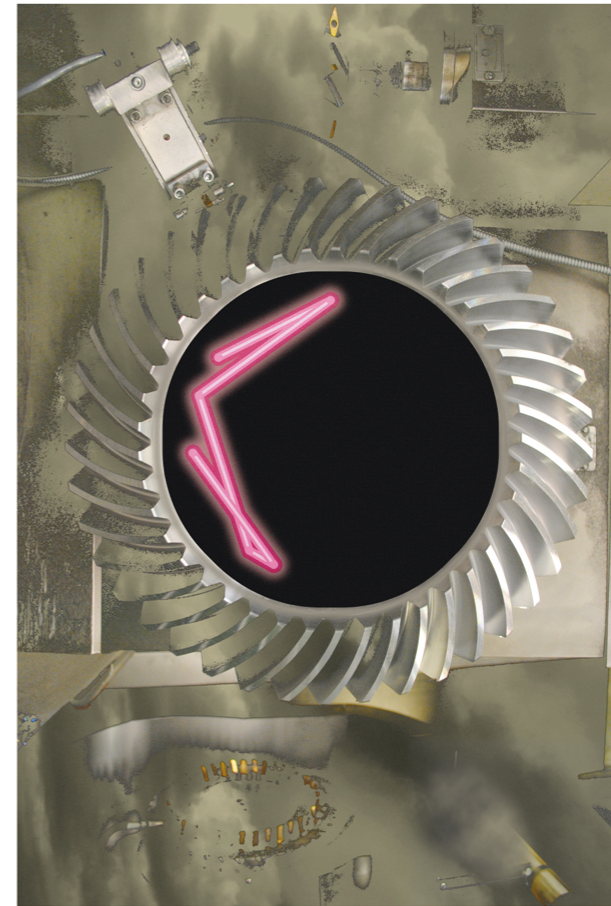
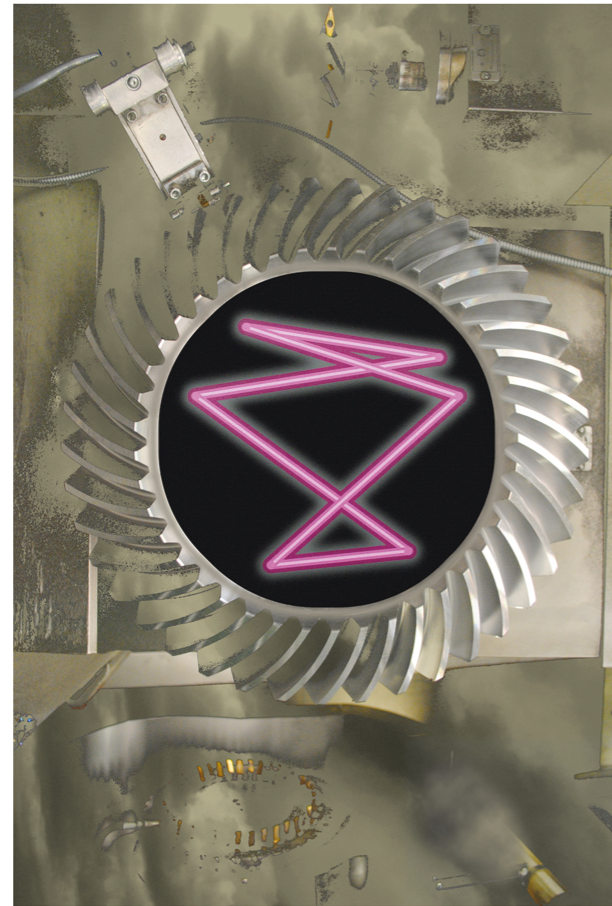


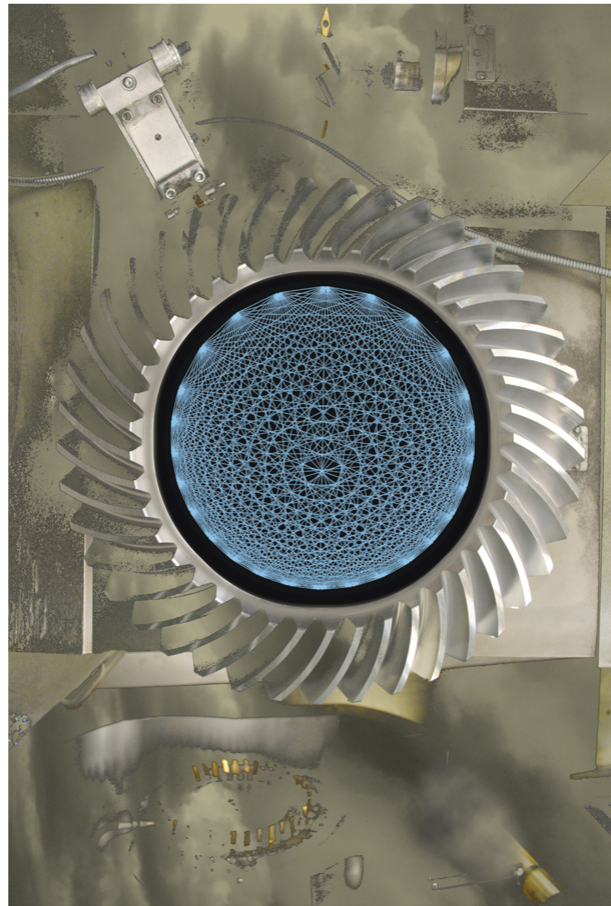
SUBCONSCIOUS IMAGERY OF
UNKNOWN EXTENT



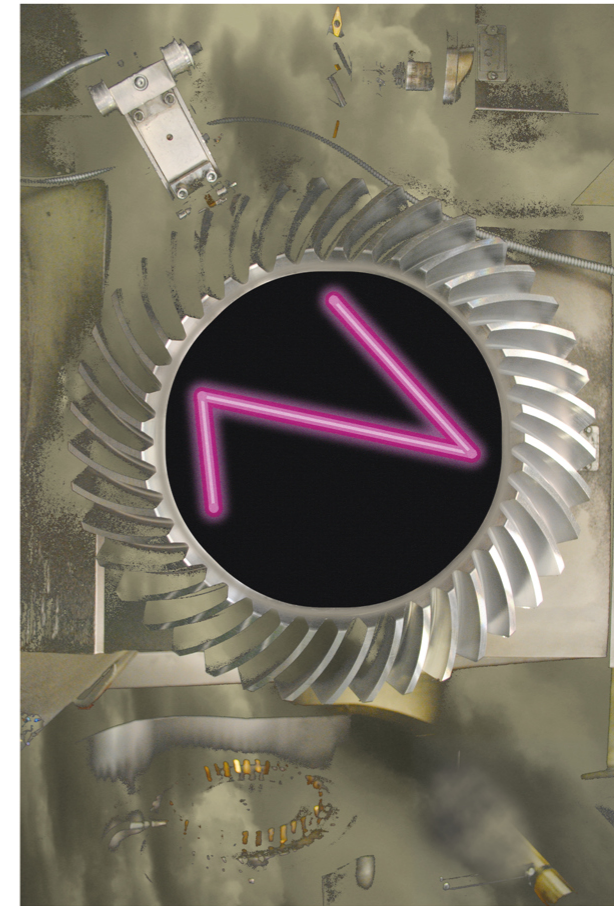
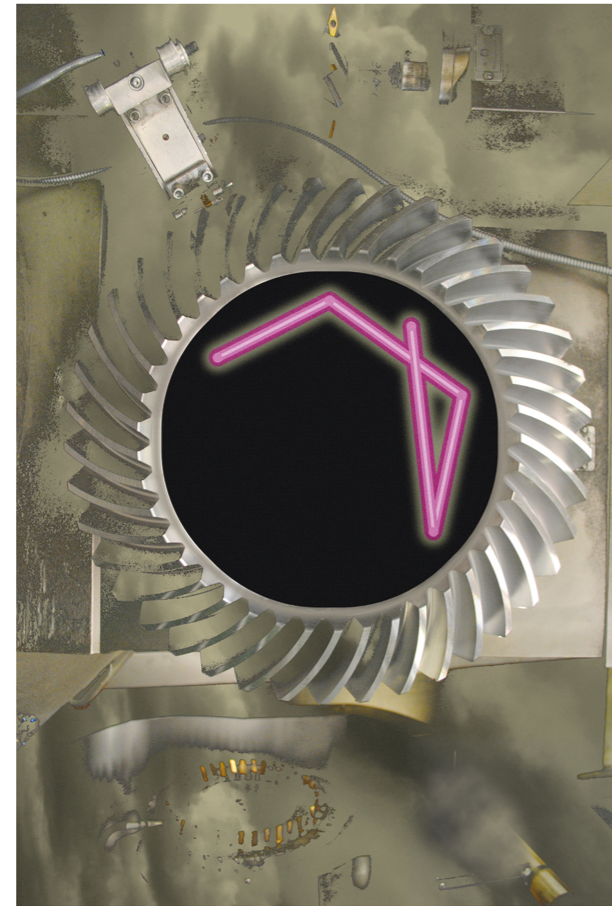


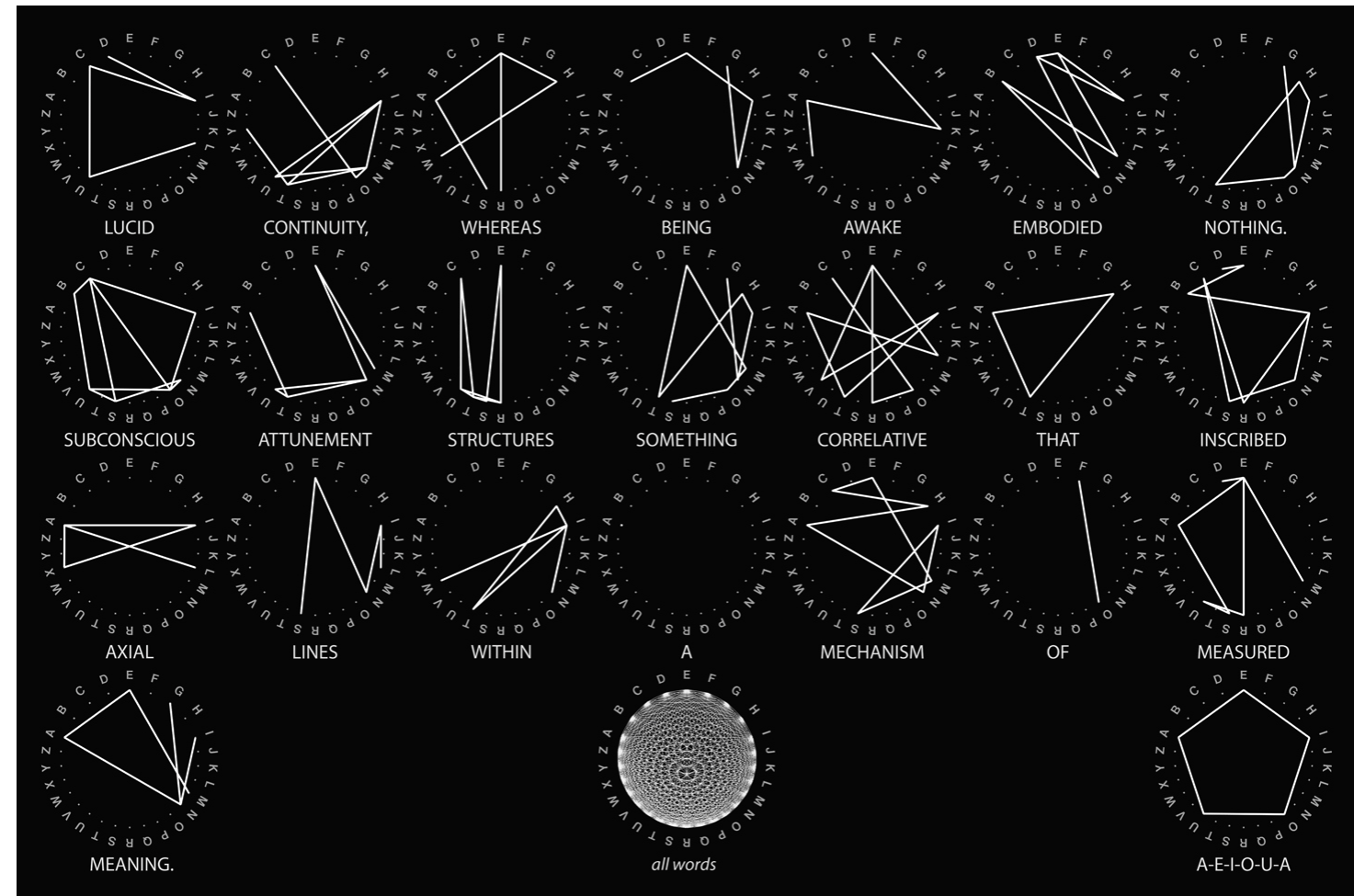
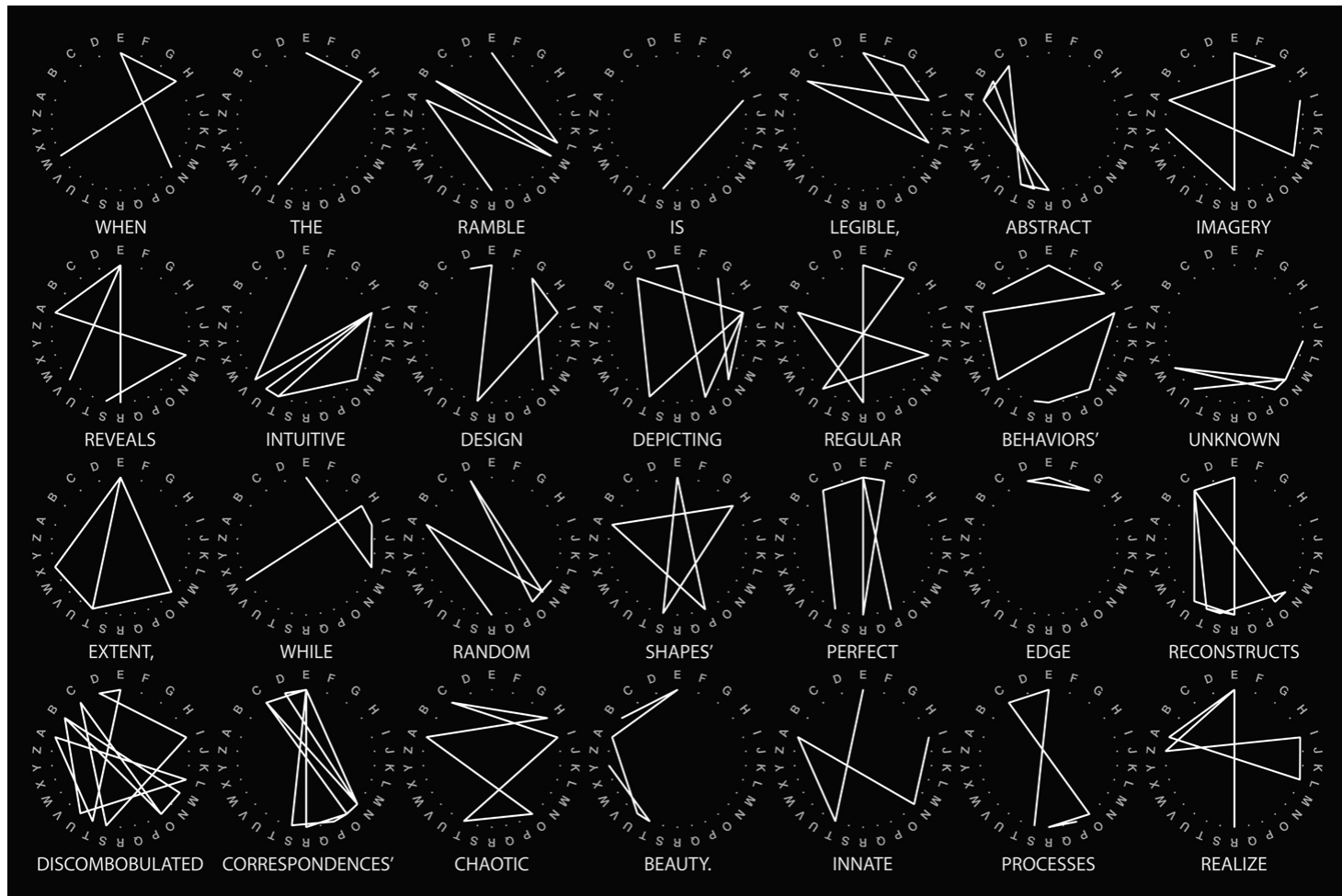
ABSTRACT LINES THAT
RECONSTRUCT BEHAVIORS OF
CHAOTIC BEAUTY





WHEN THE RAMBLE IS LEGIBLE,
ABSTRACT IMAGERY REVEALS INTUITIVE
DESIGN DEPICTING REGULAR
BEHAVIORS' UNKNOWN EXTENT, WHILE
RANDOM SHAPES' PERFECT EDGE
RECONSTRUCTS DISCOMBOBULATED
CORRESPONDENCES' CHAOTIC BEAUTY.
INNATE PROCESSES REALIZE LUCID
CONTINUITY, WHEREAS BEING AWAKE
EMBODIED NOTHING. SUBCONSCIOUS
ATTUNEMENT STRUCTURES SOMETHING
CORRELATIVE THAT INSCRIBED AXIAL
LINES WITHIN A MECHANISM OF
MEASURED MEANING.





“Archetivity” is my term for Natural laws of consciousness that make our perceptions and conceptions of meaning possible and sharable. Universal perception and conception of regular shapes, and the ability to reference them in a broader conceptual context provides evidence of archetivity.

.....

An ongoing sequence of regular polygons that begins with an equilateral triangle and continually increases in the number of sides eventually produces a regular polygon that looks exactly like a circle. Perfect circles are infinity-gons consisting of an infinite number of points. If lines are drawn that connect every possible point on the arc of a circle with every other point, the inscribed configuration consists of lines moving in every direction within the two-dimensional space. All possible two-dimensional figures can be traced within the inscribed configuration.

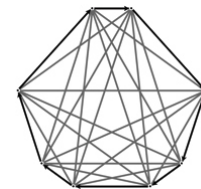
Close inspection of the edge of any circle reveals that the arc is never a perfectly smooth or uniform curve. Perfect circles only exist in the sensory perception of form and the modeling of conception. It seems obvious that the feature of awareness that creates the perception of the perfect edge of a perfect circle is also involved with its conceptualization, and the conceptualization of phenomena that we depict using its form—even when that phenomena has no material

embodiment, such as the cycles of time, as reflected by the 2200 year old design of the face of a clock.

Circularity emerges in all realms of Nature’s design including human consciousness. It underlies our ability to envision the dimensionally expanded circularity of a sphere spinning in space, which orbits via the gravitationally impacted circularity of an ellipse around another sphere of pure energy, and to further envision that in the context of a galactic spiral created by the force of a black circle of hyper-nothingness. Nature crafted both our ability to perceive and to conceive in relation to fundamental laws of design.

If we were not perceptually attuned to specific features of the way light correlatively reflects from inherent structures, the objects and beings in our environment would be indistinguishable from the din of particles and waves comprising the sensory field. The axial of light that enters the fovea of the eye is tuned to both mind and matter. The relational associations of color on a color-wheel aren’t inherent properties of light; they’re properties of the human perception of light. But Nature meaningfully connects the conceptual wheel of light to the phenomena of Light. The color magenta is created entirely by our sensory system—it doesn’t exist in the color spectrum. But the red and blue that underlie its manifestation are present. The interactive features of Nature’s design are everywhere, but they are often below the surface.

The idea of randomness has historically been applied to the description of things that superficially appear unstructured, such as the weather. But it’s doubtful that true randomness exists in Nature, as evidenced by the ‘strange attractors’ in the study of chaos. The false impression of randomness is often the result of not being willing to conceptualize beyond established ideas and approaches. This may be happening in modern mathematics.



When mathematicians look at the most basic difference in Natural Numbers, the difference between primes and composites (numbers divisible only by one and themselves, and all other numbers), they don’t see a logical system underlying where the primes are occurring.

However, where they occur is actually the result of an observable and entirely predictable system. It’s composed of two processes operating within the confines of the same pattern. But the interaction of the processes is taking place in a non-dimensional context (Nature’s features of design aren’t limited by the constraints of dimension), so prime distribution can’t be expressed using a dimensionally syntactical formula like $A+B=C$. Nature created a structurally synthesized system that keeps the endless number of interactive cycles organized (primeness relates to natural phenomena like wave properties). Nature created a means of systematically producing markers that emerge at

uniquely spaced locations within infinite cycles, keeping the Universe’s machine-like design in sync.

I’ve always conceptualized the Universe as a machine. For me, that idea is exemplified by the Antikythera Mechanism, which was designed over 2000 years ago. It used an assembly of 37 gears to create a mechanism that accurately predicted astronomical events. Not only can gears model the interaction of cycles in Nature, they mirror the circular forms of Natural embodiment, and the axis of subatomic movement. And their precisely correlative proportional relations are similar to an immense range of phenomena. Gears can have a helical design that mimics spiraling structures ranging from galaxies to organic systems like the double helix of DNA.



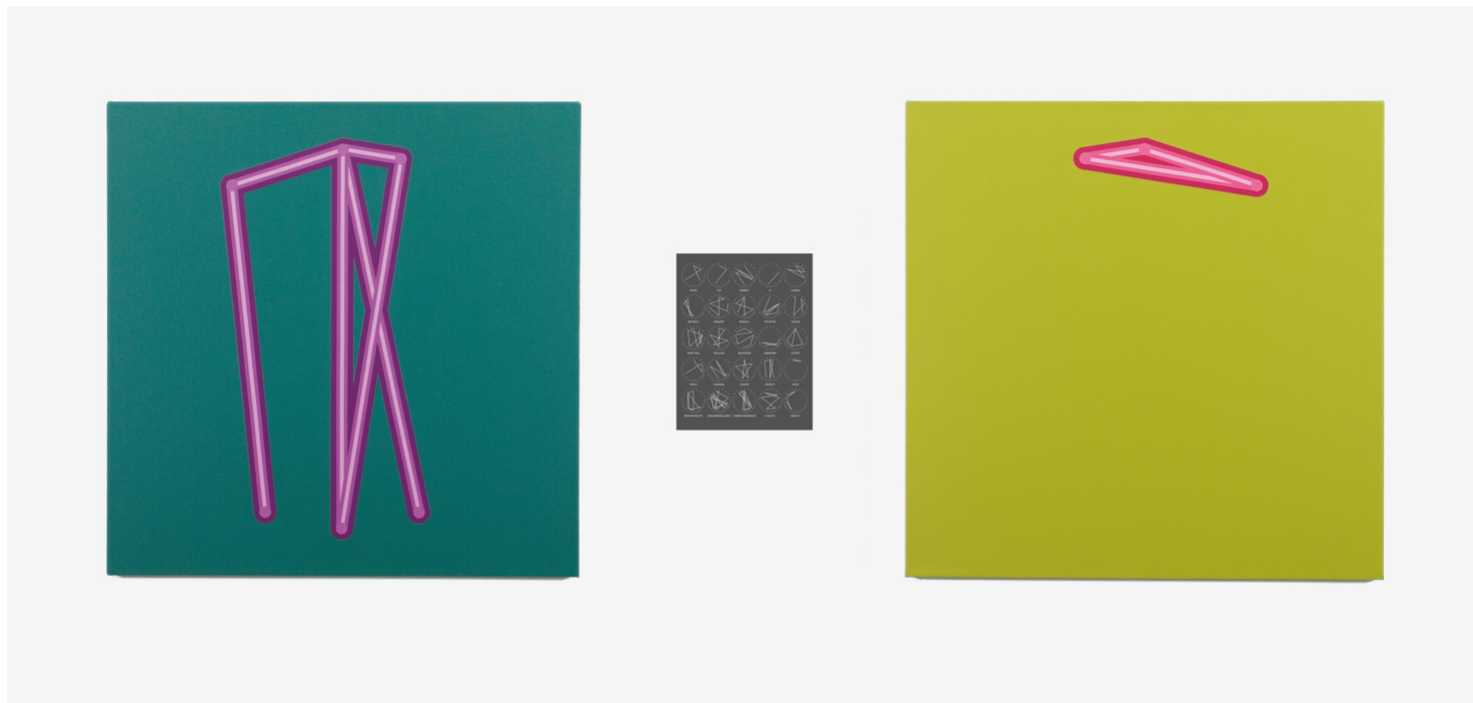
The abstract markings in petroglyphs and cave paintings have a geometry that foretold the design of mechanical components. The circular form that eventually became a wheel was depicted in prehistoric imagery long before the wheel was invented (a rendering of a petroglyph in this book is of the Bhimbetka Glyphs—believed by some to be 270,000 years old). The geometry of the artifacts of the emergence of the symbolic mind point to the relation between matter, mind, and meaning at the foundation of archetivity.

This artist's book is part of an ongoing interdisciplinary project. The project is primarily focused on the unexpected patterning in the alphabetic relations of the spelling of words (which I discovered by accident in 1980). The patterning challenges accepted ideas about the signs for words, and has far-reaching implications that have resulted in challenges to accepted ideas in other fields.

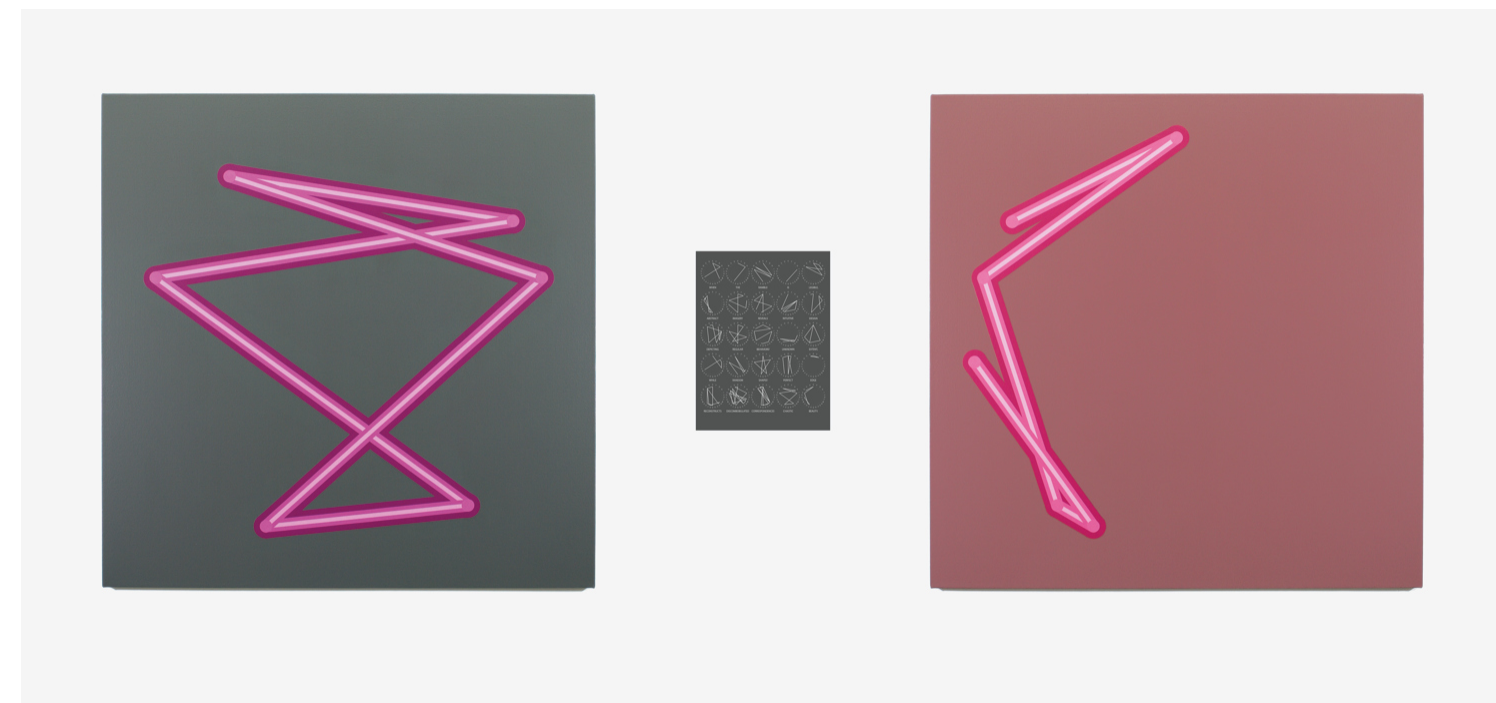
The basic concepts brought together to create this book were introduced in previous works, in particular: the artist's books *Regular Words* (1982) and *Extreme Measures* (1988/89); *SignalGlyph*, a Net Art Project (2005); an untitled mixed media work on canvas commissioned by Daimler in Germany (2015); and especially my most recent acrylic on canvas paintings (examples shown).

Not only are the forms in the two-panel paintings a depiction of the alphabetic patterning of the two words shown with the title and included in the literary context graphic (between the canvases), the words created the background colors and mixes with magenta for line colors. A color-wheel of pigments was overlaid on the alphabetic configuration—a Fibonacci process translates the letter-sequencing into

pigment mixes. The color of the lines was created by mixing fixed percentages of magenta and word-generated color. More information about these works and the earlier works can be found at MichaelWinklerArt.com. Info about the patterning in prime numbers and the philosophical implications of the project can be found in published materials at: Philpeople.org/profiles/MichaelJosephWinkler



"Imagery of Words, Part 1, #3 (Perfect Edge)" 2023, each canvas 30x30 inches, literary context graphic: 8.5x11 inch mounted inkjet print



"Imagery of Words, Part 1, #7 (Chaotic Beauty)" 2023, each canvas 44x44 inches, literary context graphic: 12x16 inch mounted inkjet print

Archetivity

An artist's book by Michael Winkler

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