

Rebooting Structure: Zensō Thought

構造の再起動：前層思想



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Modernism stripped the work of its internal structure.

Postmodernism abandoned structure altogether.

AI mass-produces conclusions while erasing the generative process.

Table of Contents

Chapter 1: Reactivation of Structure — The Inevitability of Pre-Layer Thought

1. Limitations of Modernism
2. Limitations of Postmodernism
3. The Homogenization of Conclusions by AI
4. Why the Pre-Layer Became Necessary
5. What Is the Reactivation of Structure?
6. What Is the Pre-Layer?
7. Relation to the Artworks
8. Conclusion of Chapter 1

Chapter 2: Generative Dynamics of the Pre-Layer — Center, Generation, Structure

1. Emergence of the Center: The Initial Tremor Invoking Perception
2. Generation as Movement: Temporal Structure of Perception Born from Reciprocation
3. Reactivation of Structure: The Dynamics Essential to Painting

Chapter 3: The Creative Process and Time

1. Circulation of Perception and Body: Dialogue with Phenomena
2. Amplification of Movement and Emergence of Structure: Immediate Response to Change

Chapter 4: Transitions of the Center (1987–2024)

- 4.1 Broken Book (1987)
- 4.2 Teien (1991)
- 4.3 On the Rock (1992)
- 4.4 Mirror (1994)
- 4.5 Green and Blue (1996)
- 4.6 yb (2003)
- 4.7 Hanakana (2018)
- 4.8 Mikana–Hakana (2019)
- 4.9 Yume no Shikisaihen (2023)
- 4.10 Session No.4 (2024)

Chapter 5: Conclusion

Chapter 1: Reactivation of Structure

The Inevitability of Pre-Layer Thought

1. Limitations of Modernism Because Modernism viewed structure merely as a "result"—as a completed form—the "process" through which structure emerges became invisible. In its push toward the purification of form, Modernism stripped away and erased the internal structure of the work, ultimately reducing it to mere material objecthood.

2. Limitations of Postmodernism Responding to Modernism's inability to address internal structure, Postmodernism avoided dealing with structure altogether. It evaded looking at structure by seeking justification externally in language, narrative, and context. As a result, the internal operating structure (OS) of perception vanished.

3. The Homogenization of Conclusions by AI AI is derived from vast quantities of pre-experienced data. Perception is locked into the "mass production of conclusions," and the fluctuations unique to human cognition are being erased.

4. Why the Pre-Layer Became Necessary Modernism pushed formal purity to the extreme, eliminating structure and arriving at mere materiality. Postmodernism rejected the concept of the center itself, refusing to look at structure in the first place. AI efficiently extracts conclusions while erasing the underlying process. None of these could address the question of human vision, leaving the core query—"How does perception come into being?"—entirely unaddressed.

To bridge this absence, I named the state of fluctuation and generation that occurs the instant vision makes contact with the picture plane the **Pre-Layer (Zensō)**. Conversely, I call the state in which perceptual laws converge and the image stabilizes into a singular structure the **Post-Layer (Kōsō)**.

5. What Is the Reactivation of Structure? It is the movement of giving rise to structure after the picture plane has become fixed and structure itself has disappeared.

6. What Is the Pre-Layer? The Pre-Layer and Post-Layer are not physical layers within a painting, but phenomena that occur within human vision as one looks at a work. They constitute a temporal structure through which perception passes when deciphering a

painting. The Pre-Layer does not mean the picture plane itself is shaking; rather, it refers to a perceptual state in which vision has not yet converged, lingering and oscillating among multiple possibilities.

7. Relation to the Artworks An artwork is not merely a static object, but a field that brings the dynamic process of vision into appearance on the canvas. Within this field, the center, generation, and the reactivation of structure emerge. Unlike Modernism, which focuses solely on the work's form and physical materiality, this approach examines the phenomenon occurring between the work and the human spectator.

8. Conclusion of Chapter 1 The reactivation of structure lies at the core of the Pre-Layer theory, offering a new structure that can become essential to vision in the post-AI era.

Chapter2: Generative Dynamics of the Pre-Layer

Center, Generation, Structure

In my artistic practice, center, generation, and structure are not separate elements. The instant the viewer's vision touches the canvas, they move simultaneously as an integrated whole. This single, interconnected motion is precisely the temporal structure known as the "Pre-Layer".

1. Emergence of the Center: The Initial Tremor Invoking Perception

In exploring the center, I realized that the "converging center" naturally generated by perceptual laws and the "center as an initiation point" that activates generation exist simultaneously. When the center becomes doubled and convergence and counter-convergence balance each other in tension, the picture plane maintains continuous tension and fluctuation. This state is called the Pre-Layer.

Furthermore, physically establishing dual centers—or positioning a center slightly off the geometric center of gravity—functions as a structural delay against the center's powerful convergent force, preventing the image from solidifying too quickly.

All-over works feature uniform surfaces without a center, where the differences that arise stem from the material itself—such as bleeding, tone, and texture. The fluctuation in the Pre-Layer, however, is not a fluctuation of material, but of the generative process itself.

The emergence of the center is not the act of painting a shape on the canvas, but the "initial tremor (point of initiation)" born at the exact moment that shape activates perception. In Pre-Layer Thought, the center appears as the generative point / initial tremor driving the internal operating structure (OS) of vision.

2. Generation as Movement: Temporal Structure of Perception Born from Reciprocation

The movement released from the center resonates with the colors and lines of the entire plane, immediately rebounding back toward the center. This reciprocating movement itself constitutes generation, giving rise to a temporal structure of perception (the Pre-Layer) that prevents the canvas from closing as a completed, "static conclusion".

Generation does not mean multiplying forms, but refers to the very state in which vision has not yet converged and continues to fluctuate among multiple possibilities.

3. Reactivation of Structure: The Dynamics Essential to Painting

The question "how perception comes into being" is not a question of "what a painting is," but rather "how a painting is born."

When *center*, *generation*, and *structure* operate as an integrated dynamic within my work, vision does not converge into a conclusion; instead, it remains in a state prior to understanding the image as a meaningful object.

Within this integrated dynamic, a "reactivation of structure" in painting after Modernism **can emerge**. I continue to explore this structure directly at the site of creation.

Structure is not a fixed skeleton, but a vivid state that rises anew each time through the reciprocating movement between center and generation.

Chapter 3: The Creative Process and Time

In the time before form arises, only judgment and repetition quietly accumulate.

1. Circulation of Perception and Body: Dialogue with Phenomena

In the initial stage of production, I do not place the center as a single point. However, I do not begin from complete directionlessness either. I establish only a general directionality—a candidate zone—where a center "might emerge".

This candidate zone is not a fixed position, but a "range" that continuously fluctuates within the response between vision and body. The actual center emerges each time within this range through reciprocation with the phenomena occurring on the canvas.

The starting point lies in observing the phenomena on the screen, making judgments, and engaging with them physically. Observing the changes brought about by this engagement, making judgments again, and moving the body once more—through this endless feedback loop of "observe, judge, act," the "center" eventually emerges on the canvas.

2. Amplification of Movement and Emergence of Structure: Immediate Response to Change

Once the center appears, changes on the canvas rapidly gain speed and magnitude.

While the center encourages convergence, it can simultaneously serve as the next initiation point. I create amidst the conflict between two desires: "the urge to synthesize" and "the urge to generate vivid movement".

Responding to these accelerating changes, I move my hands, repeating judgment and action once more. Paint is not applied to serve a pre-arranged meaning. At the end of that process, where canvas and body shake one another and heighten their state of tension, "structure" ultimately emerges as a result.

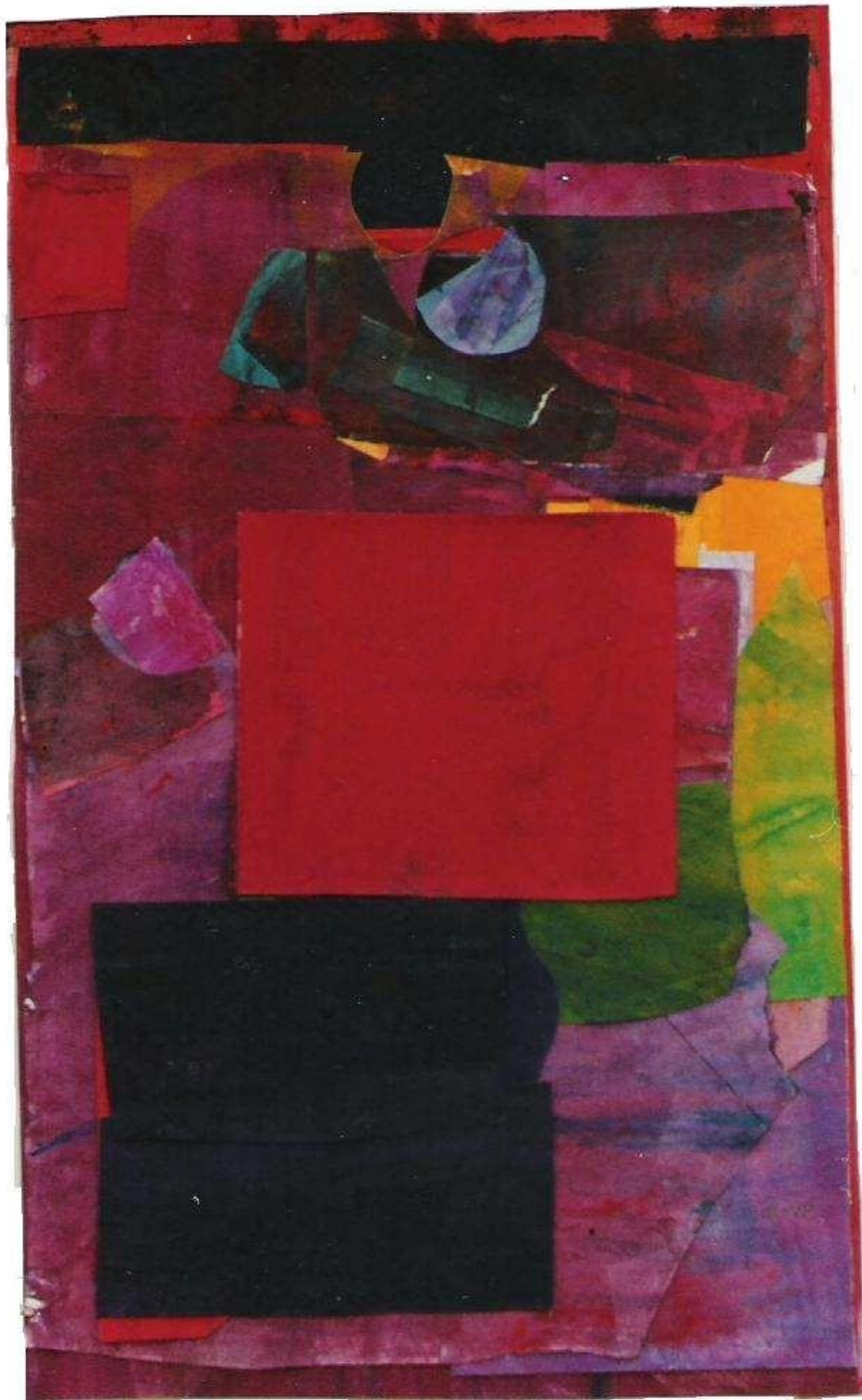
Chapter 4: Transitions of the Center (1987–2024)



75cm × 135.7cm | Acrylic, paper

4.1 — 1987 *Broken Book* — Emergence of the Center

While the central rectangle undergoes erosion, it begins to rise as the cornerstone of the canvas. a still-unstable center is quietly born.



63cm × 48cm | Acrylic, colored paper, kirigami on paper

4.2 — 1991 *Teien (Garden)* — Establishment of a Single Center

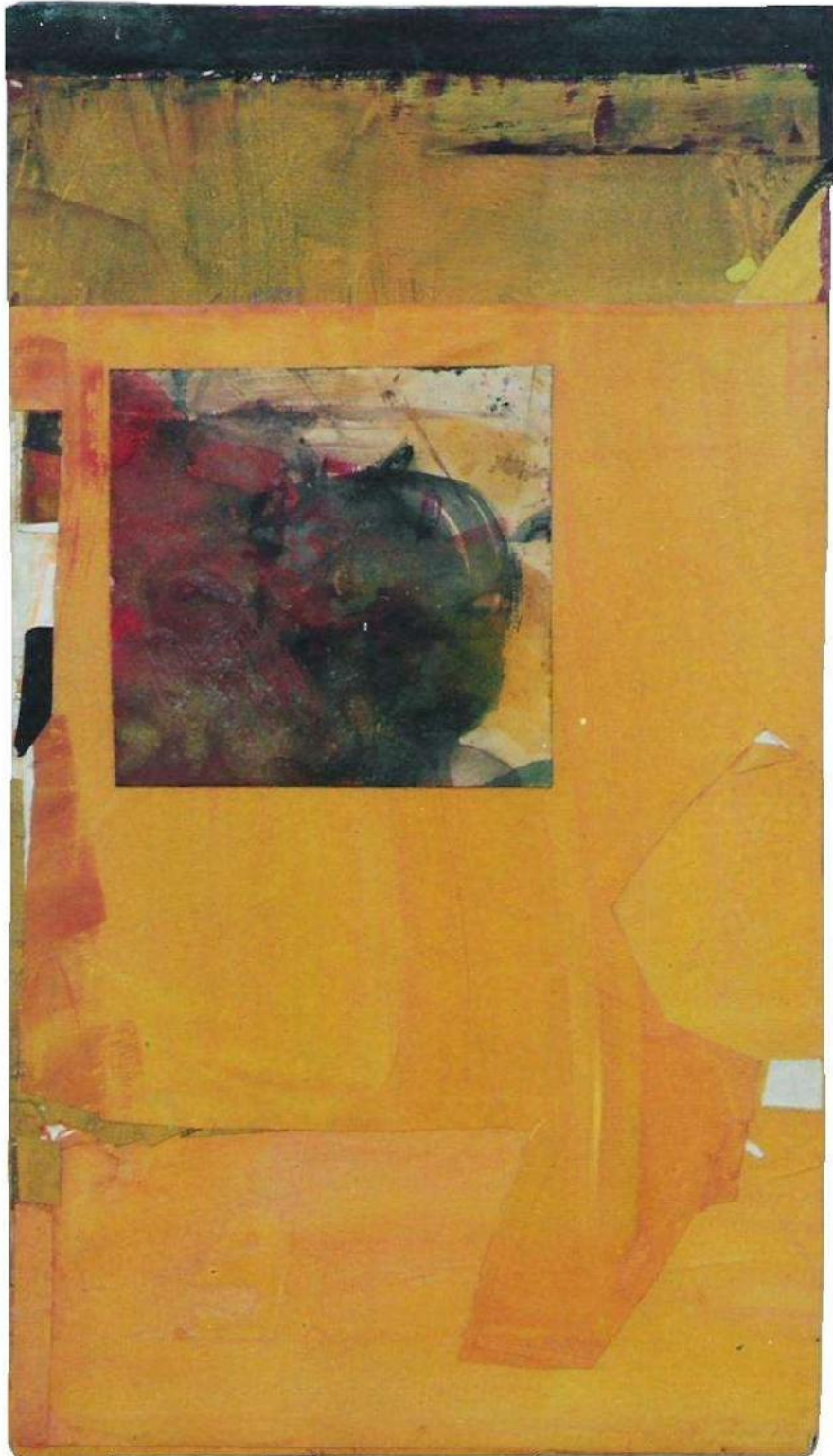
The red square acts as a chromatic focal point while simultaneously constructing relationships with its surroundings. The center begins to hold both the question and the answer at once.



63cm × 46cm | *Mixed media*

4.3 — 1992 *On the Rock* — Birth of Poly-Centricity

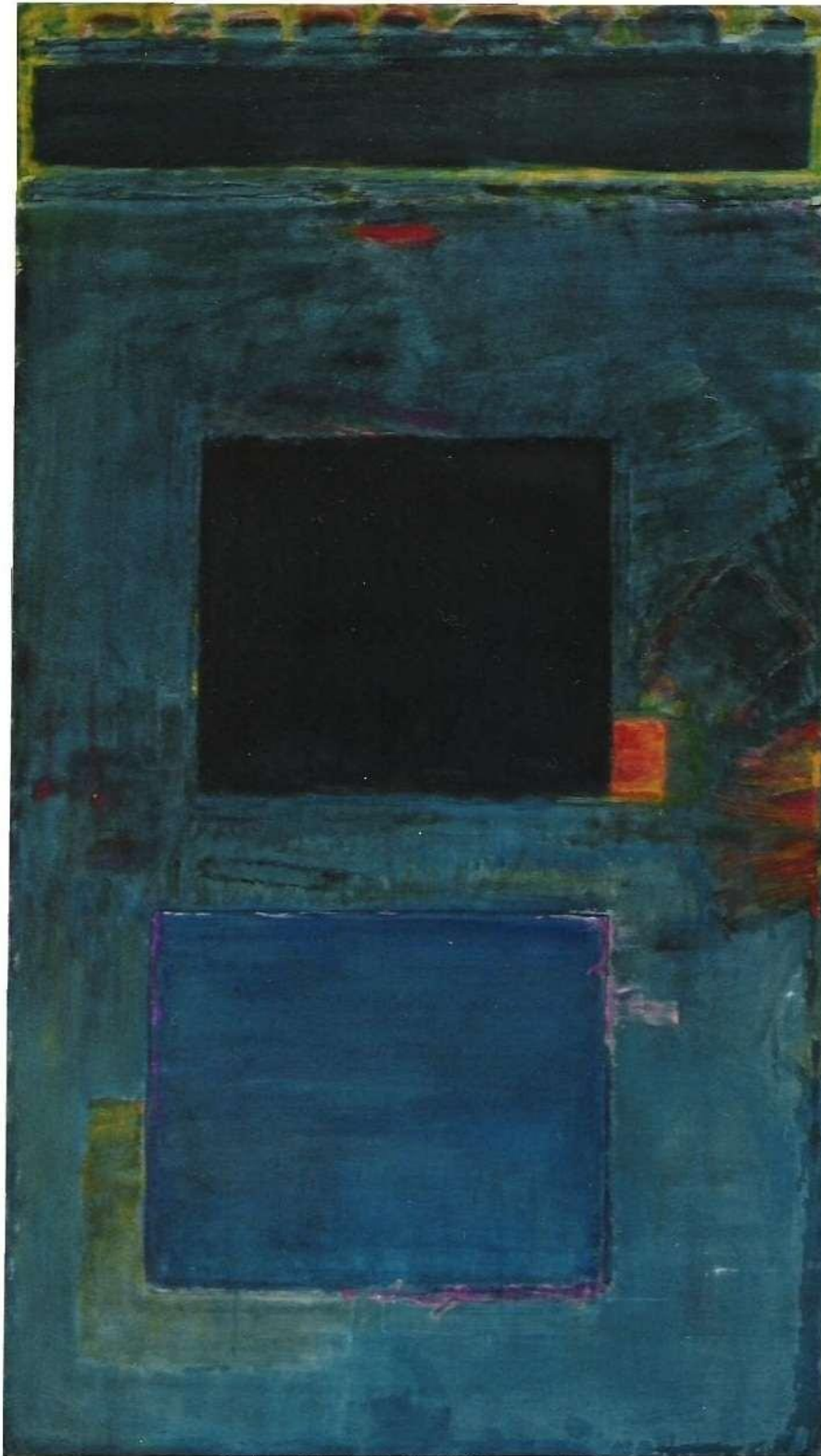
Multiple centers interfere with one another, creating complex structure and stability on the screen[cite: 1]. A poly-centric structure begins to emerge simultaneously



75cm × 56cm | Acrylic, paper on board

4.4 — 1994 *Mirror* — Functional Expansion of the Center

The pasted square connects flatness with depth, opening a "window" on the canvas. The center starts indicating the direction of depth and structure.



204cm × 116cm | Acrylic on canvas

4.5 — 1996 *Green and Blue* — Spatialization of the Center

Floating squares begin acting as axes supporting the spatiality of the image. The center quietly forms the skeleton of space.



156cm × 91cm | Acrylic on canvas on panel

4.6 — 2003 *yb* — Multi-functionalization of the Center

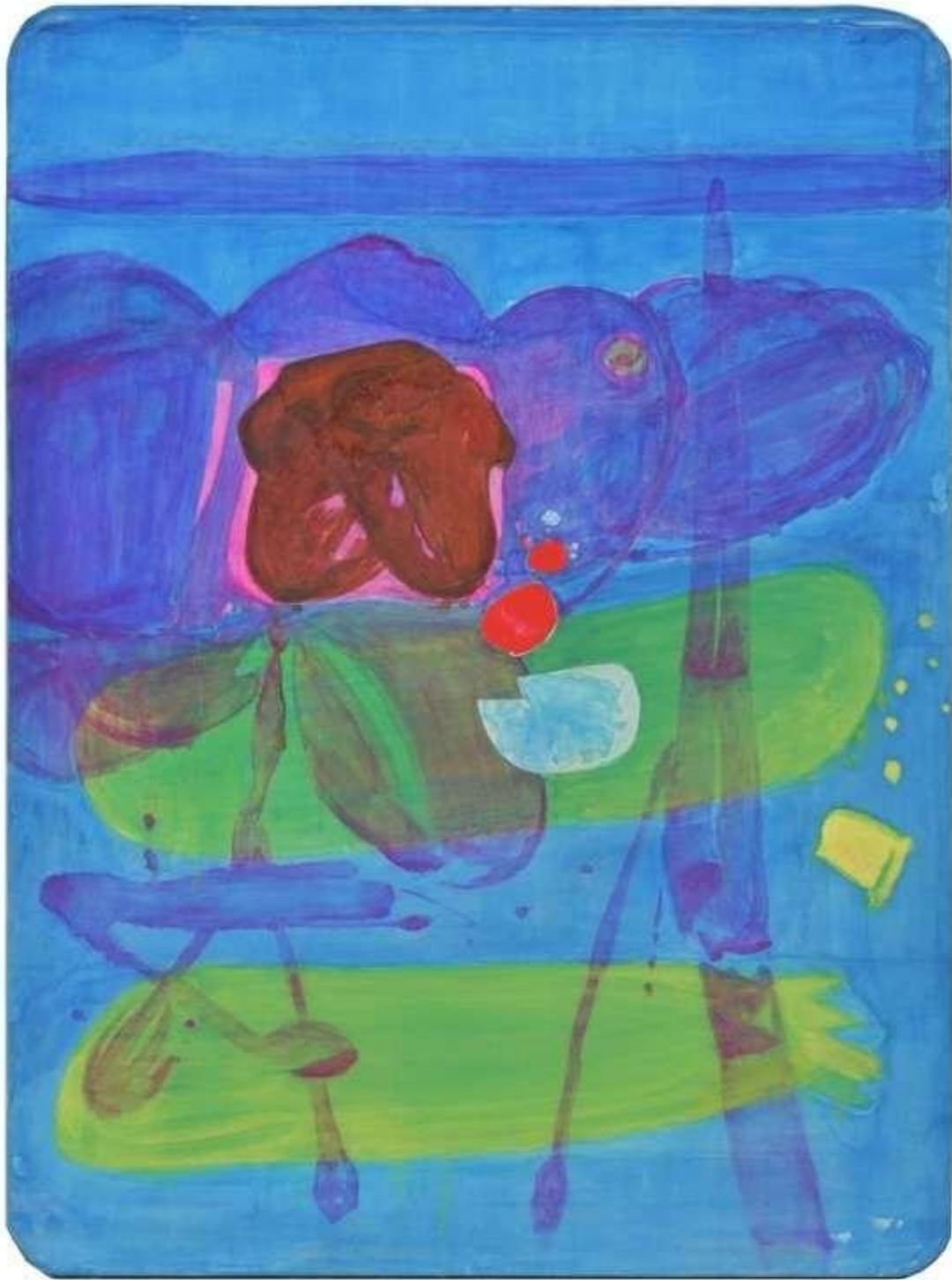
The orange square assumes multiple roles as the center of color, composition, and transformation. The center begins guiding the movement of the entire canvas.



165.5cm × 125.5cm | Acrylic on canvas

4.7 — 2018 *Hanakana* — Union of Center and Organicity

The brown center binds with organic forms, giving rise to the breathing of the entire canvas. The center guides a vital, living structure.



173.5cm × 130.5cm | Acrylic on canvas

4.8 — 2019 *Mikana – Hakana* — Complexification of the Center

A composite center of pink and brown intersects color and form to build a complex structure. Multiple centers flexibly interfere with each other, enriching the canvas.



10cm × 26.2cm | Acrylic on canvas (Private collection)

4.9 — 2023 *Yume no Shikisaihen (Color Fragments of a Dream)* — Diffusion of the Color Center

The brown square and color fragments contend as two centers, forming a color arc. The concept of the center diffuses, quietly guiding the structure.



73.5cm × 51.7cm | Acrylic on canvas on panel

4.10 — 2024 Session No. 4 — Deployment of Multi-Centric Structure

A complex of black shapes and color fragments forms a powerful center, around which multiple centers simultaneously contend with one another. This multi-centric structure drives the entire canvas.

Chapter 5: Conclusion

Outside of structure lie many words, easy to articulate. On the other hand, the inside of structure—how vision functions—has long remained unspoken. As a painter, I have contemplated this interior. I hope that these words from the inside will slowly expand into the field of art. Within this interior exists a "time of generation" before form comes into being.

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