At the annual Slsa conference over the past several years, I have been finding ways to express how in the history of our western culture art generated philosophical concepts that proved fundamental to the gestation of modern science. Ultimately I want to ask what ontology can I explore that gives me an experiential thinking structure that allows for a phenomenological methodology where the forms in my drawings and 3d digital compositions can be interpreted and experienced as a cognitive conduit to an unknown Species of life.
I find philosophy of mind and phenomenology hold some of the most promising keys to help understand the intellectual genesis between and Art (Artifice) and (Scientia) Theory and the interwoven cognitive fabric of mind and body.
I have found it is not only in the epistemological array of vision, perception and the senses that the crucial questions of how art and science co-mingle but also in the study of ontology where I feel the deepest understandings exist of just how species could be understood in relation to ontology. Thus I am searching for an phenomenological ontology that allows my art, specifically my digital compositions to be interpreted not only in an empirical philosophy with its representational schemata of external things
that we can see and touch; but also, to expand the possibility that these digital compositions can become a part of a phenomenology of form. The meaning of the word form becomes a conduit for and relates to some of philosophy of minds’ most important issues of cognition, mind and body. As I will explain further, the meanings of form, involves crucial questions about how substance/substrate does not only refer to something we can see and touch but as well refers to entities like Species, being and cognition.

In David woodruff Smiths book Ontology and Phenomenology he states, “Form, appearance and substrate are the 3 facets of consciousness that drives intentionality”.

The virtual and internal complex of intention and its appearing schemata expresses its existence in the experiencing of our thinking and within the very presence of how our own thoughts appear to us. Species and its use in ancient scholastic philosophy help explicate some of these specific explorations of ontological issues of appearance and its intimate associations with the philosophy of mind and ontology.

Species as traced in Oxfords Etymology means to look and behold; This looking and beholding usually relates to living things, especially in biological life, birds, animals, and people; that is the entities of life which compose the world that we observe, touch, and sense. However, as said, species etymological origin which bears the meaning of looking and beholding outwardly the literal objects of the world can also mean to look and behold the inward objects of our own inner awareness; That is the very inner observation of our own thinking structure.

Thus throughout the history of philosophy, Species is a conceptual tool that orders our thoughts about how to interpret and understand our own thinking structures.
Species etymology and its whole composition and usage intimately involve the soul, the mind, and the whole virtual and internal complex of these invisible schemata of cognition.

In fact in examining Terence Irwin and Gail Fines Glossary from their study, Aristotle’s Selections, under the entry Species, it reads, See Form (Pages 583-584) under the word Form, its meaning which covers nearly a page and one half, immediately plunges us into Aristotle’s Ontology. The words character, sort, type, matter, substance, coming to be, predicated, cause formal and efficient causality, compound, actuality, potentiality, logos, particulars, genus, universal immediately begins to reflect an outline of Aristotle’s entire corpus of ontology and metaphysics. Thus in ancient and medieval philosophy species is intimately interwoven into explanations of cognition.

To be explored in Part 2 of Introduction
I am ultimately looking for an ontology that combines vision, perception and cognition which allows the forms in my digital compositions not only to be interpreted in virtual and mindful phenomenological reflections but also to allow these reflections to present a more integrated sense of how forms can have a more integrated physical sense.

(Note: in the following images are rotated 90° to the right.)