

CONCEPT

Jorinde Voigt

Mille Plateaux

The works in the series “Mille Plateaux“ (Figs. 1, 2, 3) represent a study of the process of understanding. They arise from the direct process of reading the book: “Mille plateaux“ (A Thousand Plateaus), volume two of “Capitalisme et schizophrénie“ (Capitalism and Schizophrenia) by Gilles Deleuze and Félix Guattari. My investigation addresses questions such as: What areas are conceivable by the imagination? Which hybrids are possible? Which images are being communicated? Which mental images are being evoked in my imagination?

About the book: Its text is arranged according to “plateaus” as opposed to chapters and its structure is non-hierarchical. Its authors develop a theory of multiplicity and adopt a posture that explicitly opposes binary logic. The entire work is marked by questions on variations, strata and complexity. For this purpose, the areas of Psychoanalysis, Mythology, Semiotics, Philosophy, Art, Film theory, Biology, Masochism, Nomadism, Linguistics, Literary Theory, Political Theory, Music Theory, History of the State and the Military etc. are dealt with.¹

About the work: A specific text passage is spontaneously chosen. Each drawing is based on a coherent plateau text or an excerpt from it. Firstly, parts of the text are underlined during the reading process (Fig. 4) and notes to the text are written in pencil onto the drawing paper. Next, drawings are created on the same sheet of paper parallel to these notes, serving as visualised concepts of the same. From these concepts, partially clear images emerge as an equivalent to the understanding and reading process, formulated by colour (Fig. 5),² or highlighted by gilding (Fig. 6).³ The gilded areas form the climax of the entire process. Materialization and dematerialization⁴ coincide at one and the same point.

The concluding stage of the working process consists in selecting the existing elements to be integrated into a matrix, in which they are exported by the previously created elements into a spatial and temporal context, and the work thereby converted into a musical score. The matrix consists of the following coordinates: “Internes Zentrum“ [“Internal Centre”],⁵ “Externes Zentrum“ [“External Centre”],⁶ “Ausrichtung“ [“Orientation”]⁷ of element x to the internal and external centre; “Rotationsrichtung“ [“Rotational Direction”] and “Rotationsgeschwindigkeit x Umdrehungen/Tag“ [“Rotational Speed x rotations/day”]; Declination of the time period: “Vorgestern → ∞ [The day before yesterday → ∞], Gestern → ∞ [Yesterday → ∞], Heute → ∞ [Today → ∞], Morgen → ∞ [Tomorrow → ∞], Übermorgen → [The day after tomorrow → ∞]“;⁸ “Himmelsrichtung/Nord–Süd–Achse“ [“Geographical Direction/North–South–axis”]; “No Movement“; “Repeat 1 – x / Year“; “Windrichtung“ [“Wind direction”]; “Windstärke 1 – x km/h“ [Wind force 1 – km/h”].

All writings at matrix level are executed in black or red ink.

The creative process in a nutshell:

- 1.) Text selection
- 2.) Notes while reading
- 3.) Reworking of the mental concepts in drawings parallel to the reading process
- 4.) Detection of the images emerging from the notes, definition of the colour scheme/gilding
- 5.) Montage and gilding
- 6.) Embedding of the existing information and images into the matrix. Construction of the musical score.

1 Anonymous book review: http://www.amazon.de/review/RDOCIZPWSGBW4/ref=cm_cr_dp_title/275-2927031-7218444?ie=UTF8&ASIN=3883960942&channel=detail-glance&nodeID=299956&store=books

2 Pictorial elements drawn onto coloured paper are cut out and applied to the drawing in a montage procedure.

3 The gilding consists of cutting out, along the drawn outline, the area designated for gilding. This is then separately gilded with 24 carat gold leaf and inlaid again into the paper in a manner similar to the intarsia technique.

4 The gilded areas offer various degrees of reflections both in their colouring and intensity, depending on the direction of the falling light – viewer standpoint.

5 Stands for “Inner Compass”.

6 Stands for any kind of external point of reference: social, ideological, etc.

7 “Orientation” positions the event x on the axis between the internal and the external centre.

8 Refers to the start and duration of the event. Here, on a daily basis the idea of tomorrow is converted into today, yesterday into the day before yesterday etc., since we are continuously moving towards the future.

(Fig. 1)



Mille Plateaux (I) Rhizom, Pink Panther; Interne Zentren; Externe Zentren; Ausrichtung Interne Zentren; Ausrichtung Externe Zentren; Rotationsrichtung; Rotationsgeschwindigkeit 1-11 Umdrehungen/Tag [Mille Plateaux (I) Rhizome, Pink Panther; Internal centres; External centres; Orientation of the internal centres; Orientation of the external centres; Rotational Direction; Rotational Speed 1–11 rotations/day], Jorinde Voigt, Berlin 2012, 92 x 184 cm, coloured vellum and Ingres paper, ink, pencil, gold leaf on paper, unique, signed (WV 2012-284)

(Fig. 2)



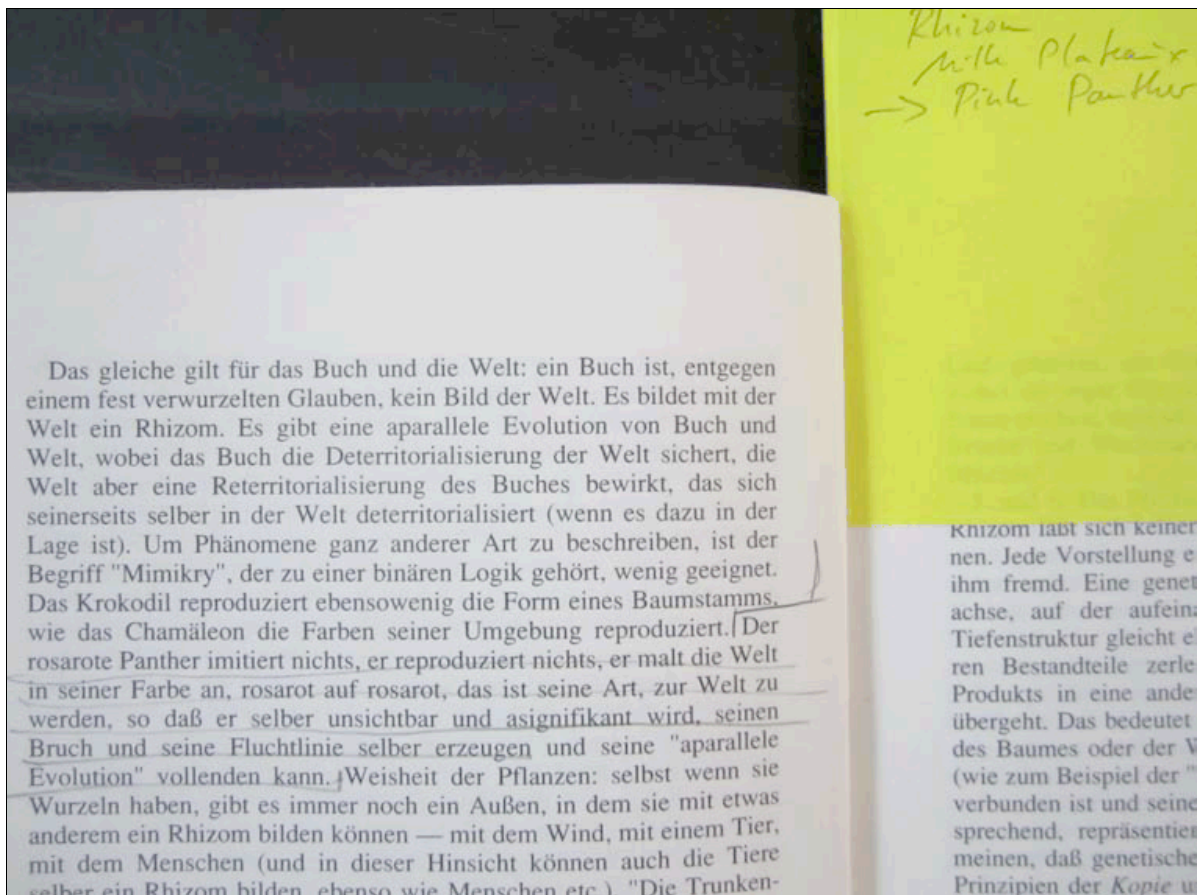
Mille Plateaux (II) Organloser Körper, Interne Zentren; Externe Zentren; Ausrichtung Interne Zentren; Ausrichtung Externe Zentren; Rotationsrichtung 1-12 Umdrehungen/Tag [Mille Plateaux (II) Organ-less body, Internal centres; External centres; Orientation of the Internal Centres; Orientation of the External Centres; Rotational Direction 1–12 rotations/day]; Jorinde Voigt, Berlin 2012, 92 x 184 cm, coloured vellum and Ingres paper, ink, pencil, gold leaf on paper, unique, signed (WV 2012-285)

(Fig. 3)



Mille Plateaux (III) Recherche sur la compréhension, Zum Ritornell, Interne Zentren; Externe Zentren; Ausrichtung Interne Zentren; Ausrichtung Externe Zentren; Rotationsrichtung 1-11 Umdrehungen/Tag; Rotationsgeschwindigkeit [Mille Plateaux (III) Recherche sur la compréhension, Regarding the ritournelle, Internal centres; External centres; Orientation of the Internal Centres; Orientation of the External Centres; Rotational Direction 1–11 rotations/day; Rotational Speed], Jorinde Voigt, Berlin 2012, 92 x 184 cm, coloured vellum and Ingres paper, ink, pencil, gold leaf on paper, unique, signed (WV 2012-286)

(Fig. 4)⁹



9 "The Pink Panther imitates nothing, it reproduces nothing, it paints the world its color, pink on pink; this is its becoming-world, carried out in such a way that it becomes imperceptible itself, signifying, makes its rupture, its own line of flight, follows its "aparrale evolution" through the end", quoted from: Gilles Deleuze, Félix Guattari, A Thousand Plateaus. Capitalism and Schizophrenia, Translation and Foreword by Brian Massumi, Minneapolis/London 1987, p. 11.

(Fig. 5)



(Fig. 6)



Translation by Daniela Heinze