

## Declination of 8

I,II,III,IV,V,VI,VII,VIII

8 x 18 positions, angles of vision, double acoustic impulses (volume in %, duration in sec., loop), electric current

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Tableau of 8 drawings

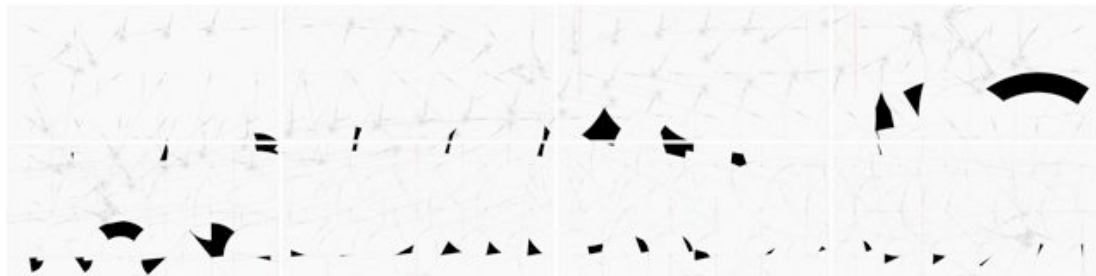
Ink and graphite on paper

Each 115 x 230 cm

Unique works

Signed

(Cat. 2009-010 to 017)



A simultaneous declination of *double acoustic impulses*, *angles of vision* and *electric current* develops along individual *positions* over 8 sheets of paper.

The upper part is assigned to the acoustic, and the bottom part to the visual unfolding and scanning of the imagined space.

Each sheet is divided into 18 *positions*.

The 144 (8 x 18) positions in all are conceived as a variation on the current individual spatial position (standpoint), and when viewed at the same time they represent something like a diversification of the – with reference to the concept – imaginable “Now”.

The 4 x 18 positions in the top 4 sheets I, III, V and VII represent the starting points for a *rhythmic scanning of space* via *acoustic impulses*. The notation *acoustic impulse* refers to something like the original or very first verbal utterance or also the fundamental trigger / impulse for music.

The acoustic impulses are each recorded as double occurrences, but with changing information about volume (volume between 0% and 100%) and duration (in seconds). Each acoustic occurrence is recorded as a loop. The overlapping of the occurrences, which are not identical but similar, leads to interference and this creates a rhythm. This rhythm is different for each recorded occurrence, as the values for volume and duration are subject to a proportional change in the notation (1<sup>st</sup> occurrence: volume 0%-100% / duration 1 sec., 2<sup>nd</sup> occurrence: volume 1%-99% / duration 2 sec. , 3<sup>rd</sup> occurrence: 2% - 98% / duration 3 sec. , 4<sup>th</sup> occurrence: 3%-97% / duration 4 sec. ...etc. Together, the 1<sup>st</sup> + 2<sup>nd</sup> and the 3<sup>rd</sup> + 4<sup>th</sup> occurrences create a rhythmic apparatus in each case).

These rhythmic occurrences (always consisting of 2 acoustic impulses) are described as apparatuses rotating with increasing speed, which move around each position at a constantly changing horizontal and vertical distance to the position. The speed of rotation is given in rotations per minute, the distance to the position in metres.

The arrangement of the apparatuses is governed by a purely formal aspect: that of the highest possible proximity to the previous notation or that of the same direction. In fact, the apparatuses are rotating occurrences – in other words they are in constant motion and could adopt any position on their radius.

The 4 x 18 positions in the bottom 4 sheets II, IV, VI and VIII represent the starting points for 2 overlapping *angles of vision* in each case. In abstract terms, this element stands for a specific area of vision (visual; spatial; thematic; in the sense of contemplation) but also for the nature of the process of viewing (performative; diagrammatically located).

In the notation, the size of the angle of vision (or areas of vision) changes in proportion to the sequence. The radius is increased/decreased continually. The direction is subject to 2 different regulations: the first sequence of angles of vision develops according to the principle of rotation, and the second sequence of angles of vision is oriented towards a total of 3 centres within the overall notation. Ultimately, at least one overlap emerges per position.

*Black areas* become extracted from the arrangements of angles of vision; they are set out in rows. The bottom row shows a place – for each position – without overlap on the final level as a black surface, and the top row shows a place without overlap on level one, for every second position.

The element *current* (red ink) refers to electric current. In the overall notation, *current* functions as a caesura and also an element creating rhythm. In 2 sheets one above the other, there is always a total of 9 current-notations (Sheets I + II: 1+8 lines of current; Sheets III + IV: 2+7 lines of current; Sheets V + VI: 3+6 lines of current; Sheets VII + VIII: 4+5 lines of current).

The method of counting the sheets, elements and proportional processes follows a new, prefixed definition each time. In simultaneity, the resulting different directions create a matrix of time, and although its individual components can be read in a linear way, they represent a multipart axis of time when viewed together.