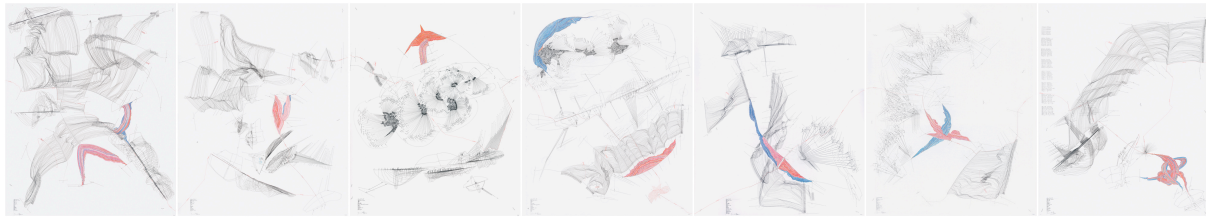


CONCEPT

INTERHORIZONTAL NEXUS (Kiev 1-7), I, II, III, IV, V, VI, VII

Installation 7 Drawings



Jorinde Voigt

Berlin 2010

Ink, Oilpastell, graphite on paper

Each 258 cm x 208 cm

Unique

The 7-part work shows a diagrammatic, processual sequence of various themes which I have developed within the last 2 years. The main theme and also most recent element is that of the horizon. The **horizon** and its **possible colours** are set out in a dual fashion on each sheet. The patterns of possible accumulations of horizon coexist on one sheet with additional themes such as **position, direction; melody, caesura, direction; external centre; rotation; territory, centre, oil, water; construction, deconstruction, count up; airport; continental border; vortex, loop; Boeing 747, speed (0 - max km/h), duration of event (in seconds), direction N, direction of movement, repetition per day and grammar.**

The themes emerge from a debate with the social and cultural surroundings. The observation behind the development of the diagrammatic notation is phenomenological and incorporates popular collective stores of knowledge. The text/creation of form evolves according to my subjective decisions as I try to find a diagrammatic method of notation, which behaves in a “real” way in reference to the object. The process of developing the notation, as well as the actual implementation of the notation, serves to investigate the perception of events; this procedure constructs a coexistent reality in reference to the context observed. The development of a theme emerges through the extreme reduction of a phenomenon to its most typical (neutral) parameters. These are given values of time, speed, direction and space, and so it becomes possible to decline the individual parameters and visualise the spectrum of inherent possibilities. At the same time, elementary considerations related to rotation, rhythm and singularity influence the realisation of the theme’s own dynamic structure.

Every drawing is therefore an image of a real analysis, which should always be understood as an experiment and also as documentation of the thought process.

This working method developed from my ambition to find an extended form of notation, which expands on concepts/ the naming of objects and enables a totality and simultaneity of connotations. Structurally, my work should be understood as a score or performative notation. The image that finally evolves from this process is a textual image.

Horizon

The line of the horizon is one of the most fundamental points of orientation for our perception. It always runs horizontally according to conventional reception.

The way of recording this line as one that can adopt any conceivable form results from a translation of the movements which the body may make during observation. The line is seen or conceived from a moving/active standpoint and it reproduces the “trace” of its movement in the course of observation.

The trace of movement may adopt any kind of line, ranging from standstill to pirouette, which a moving body can complete in space.

Possible colours of the horizon

Along a freely chosen part of the drawn horizon line, I draw a freely selected spectrum of possible colours that the line might have. Because light includes all colours, in theory every colour is possible. Every coloured line is marked with a number corresponding to the order in which they were registered (the first line with (1), the second line with (2)....). The lines are drawn beside one another and over each other, and every single one represents a further possibility as the very first line. The totality of the repetitively realised colour possibilities of the horizon line visualises a spectrum of colour possibilities, which is represented by a field of many colours within the notation.

Position / direction

Positions are drawn at the beginning and the end of the horizon line, as well as the points at which the colour spectrums begin and end. Position identifies an imaginary position adopted by the viewer. The position is provided with information about direction. The northern tip of the arrow is always directed towards one of the external centres registered on the sheet. This can result in a large number of different directions north when there are many positions within a drawing. It serves to indicate a movement that has taken place between 2 or more positions or represents a call to re-position oneself within the space. The different positions stand for possible standpoints in the present, past or future. Just as they define the possibility of different positions, they also stand for the demand to imagine a geographical shift in position.

Melody, caesura, direction

Melody stands for every possible melody. The pattern of the line which is identified as melody makes no statement about the type of melody. As a whole, it indicates an infinite spectrum of possible patterns. The notation is conceived as neutral, but reflects the fact that the place where the melody occurs is never neutral and the person who invents it cannot be neutral either; for these reasons, the pattern of the lines is dynamic. In order to aid comprehensibility, the melodies are numbered along the caesuras. In music the caesura functions as a break, as a structuring temporal element within a pattern. In this notation the caesura takes on the same function for the imaginary and the visual arrangement. The imaginary arrangement is what develops in the viewer's consciousness when he/she looks at the images, as a consequence of the individual melody reservoir which serves as a basis for his/her imagination.

External centre

The parameters caesura and position are oriented towards 1 – x arbitrarily fixed centres on the sheet. In the case of each drawing, the layout of space is multi-central and anti-centralistic.

Rotation

In the existing, temporally flexible melody structure there is a defined moment of rotation, which rotates at a specified speed.

Territory; centre; oil; water; N, S, W, E, construction; deconstruction, count up

Freely formulated areas in the notation are identified as **territories**, in the middle of which there is a **centre**. The **centre** is the middle point of a **north-south-east-west axis**, which runs through the **territory**. The **territory** is defined as a field of change by means of the forces – also represented graphically – of **construction** and **deconstruction** along the **axis of directions**. The changing process of the territories is laid out as a **loop**, the course of which shows the return to the starting point within a specific period. 1 day is established as a declinable variable (after 1 day, after 2 days, after 3 days, etc.).

The **loop** consists of the chain of temporal information and describes three simultaneous movements: one rising upwards (declination), one recurrent (loop) and one that slows down with increasing complexity (the duration of the temporal interval in days).

The simple majority of variables, when viewed as a whole, form an independent organism. Declination and repetition (variation) function to construct individual dynamics on each sheet. The multi-overlapping territories represent the process of “thinking about territory, thinking about territory again and again, and so on...”.

Position/ centre – identical

The double connecting line between a **position** and a **centre**, or more simply between two **positions**, is described as **identical**. This refers to an alternating system of standpoints and also to the possibility of viewing a **territory** from both outside and inside. The identical connecting line, which describes two positions as identical in turn because of its double linearity, thematises the changing as well as the

empathic relation of the positions towards each other. The line also stands for the relationship between individual and collective attitudes.

Airport; N, S, W, E; the field **airport** is a territory which is described more precisely as airport-territory. The information about directions locates it in space and sets it in a geographical relation to the registered surroundings. At the same time, **airport** is a place from which to leave the earth's surface via airspace, and thematises travel *per se*.

Continental border

In the notation, the course of the continental border is oriented along all the parameters used and in this way it evokes a kind of semantic coordination of the elements.

2 Kiss Each Other-Pattern of Action / 1 to 10 Generations

The pattern of action of "2 Kiss Each Other" is noted as an endless action in minutes. The individual phases of the action are always formed alternately by the duration (of the kiss) and the temporal and/or spatial interval (from the previous action to the next one). The number of actions (of the couples kissing each other) corresponds numerically to the previous duration of the last kiss. On the one hand, the element **2 Kiss Each Other** is symbolic of a typically human action. On the other hand, the phenomena of population, growth, disturbance and selection are thematised in the notation method.

Vortex; Loop

The vortex is an agglomeration of direction arrows, which are registered as a vortex. The process is identified as a loop and is thus extremely artificial.

Boeing 747; speed 0 km/h – max km/h; duration of event: 1-24 Sec.; direction N; direction of movement; repetition per day; event/position external (alternating)

The aircraft type Boeing 747 is chosen as an example of an aeroplane in the sky, which either flies over the viewer, or in which he/she is sitting. The temporal information above the name describes the time in seconds, the period during which he/she perceives the event. The information about seconds forms the basis for a declination of the duration, as well as the information about speed in km/h, the direction of movement, and the frequency of the event per day.

Grammar

The notation of the 64 grammatical possibilities for a declination of personal pronouns using the example of the verb "to love" and its negative variation "do not love" is set out purely as a list and a spectrum of possibilities. The declination can be found once again as a notation on propeller blades in the installation "Grammar" (2010).

Jorinde Voigt, 2010