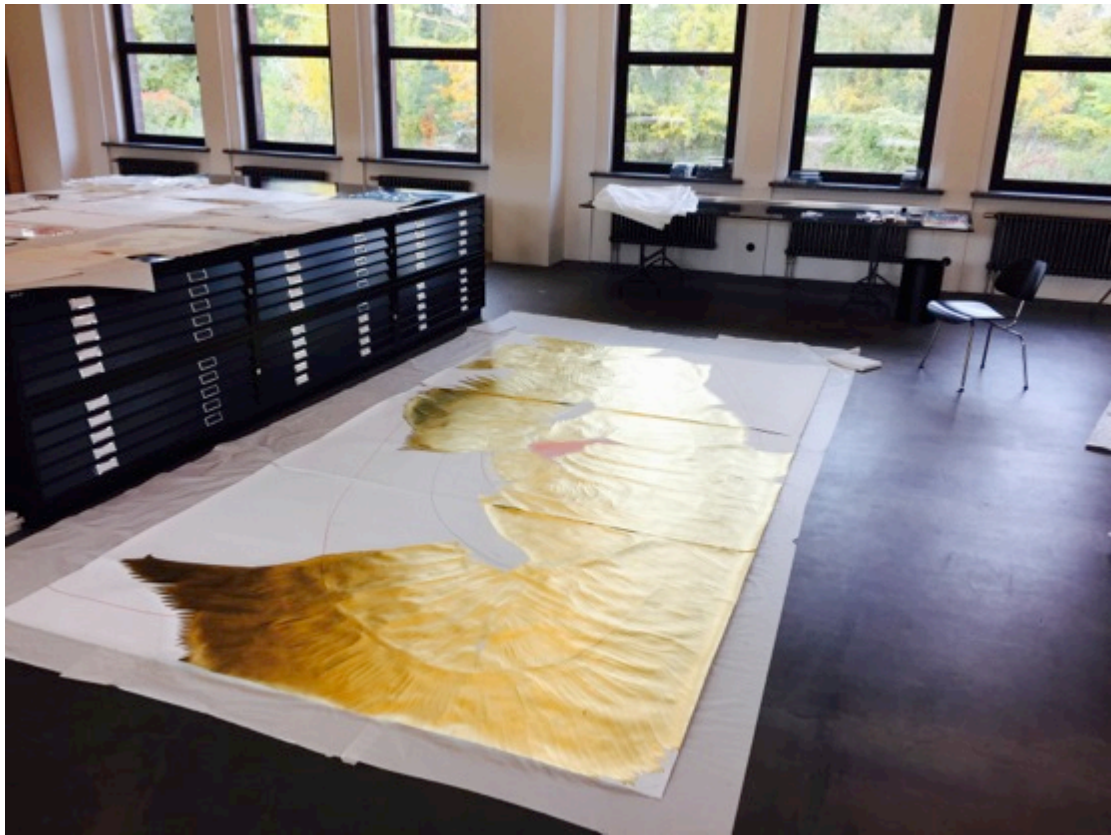


CONCEPT

5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015



Triptych 5 Cavallini¹-Sequences
Jorinde Voigt, Berlin 2015, ink, 24-karat gold leaf, oil chalk, pastel, pencil on paper, unique work, signed
Size of each part: 220cm x 140cm, installation: 2.30m x 4.50m (WV 2015-226 to 228)

¹ **Pietro Cavallini** (* 2nd half of the 13th century; † circa 1330) was an Italian painter, who worked in Rome and Naples at the end of the 13th and early 14th centuries.

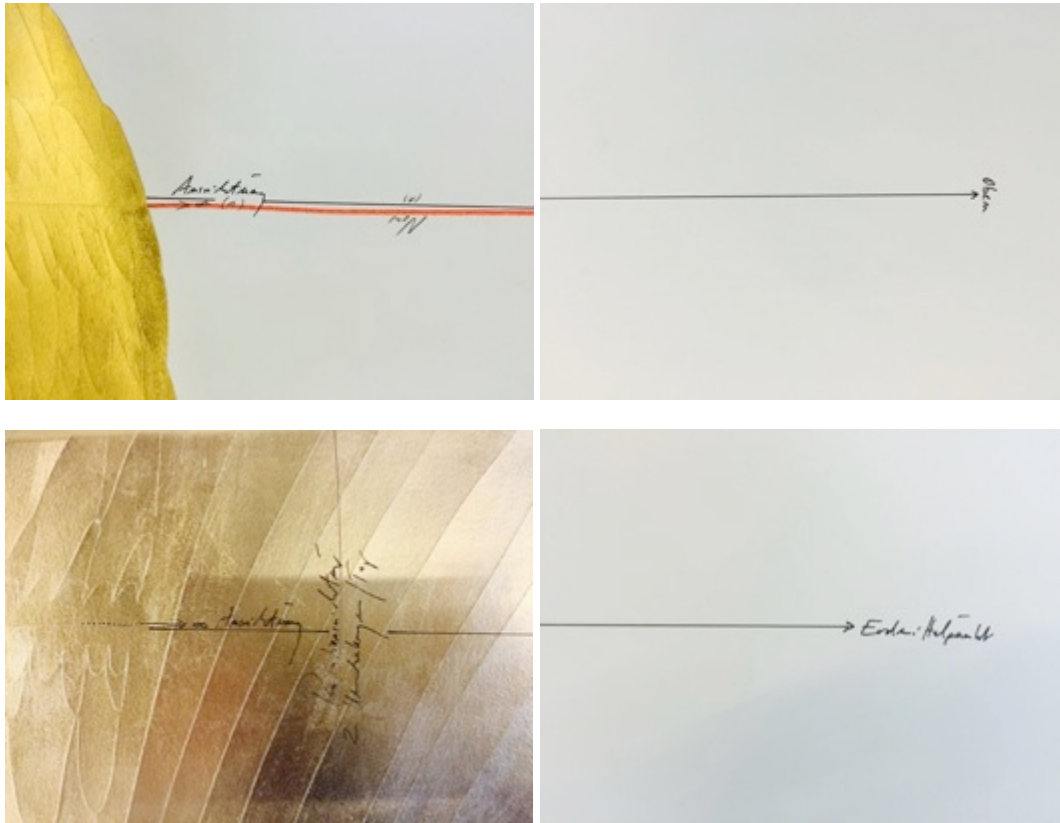
CONCEPT

5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015

Starting at both ends of the wing-sequence, information about direction is recorded; in each case marked on one side as *orientation* -----> *top* and on the other side as *orientation*-----> *earth's centre*.

The content of this notation, therefore, is the vertical axis between the top and the centre point of the earth. The central line of the wing sequence lies exactly on this axis. "Orientation" is to be understood in this context as physical orientation.

Through the varying arrangement and individual curve of the wing-sequences in each case, the space of the drawing is described indirectly as multi-decentral. The same vertical axis is shown leading into space in five different ways.

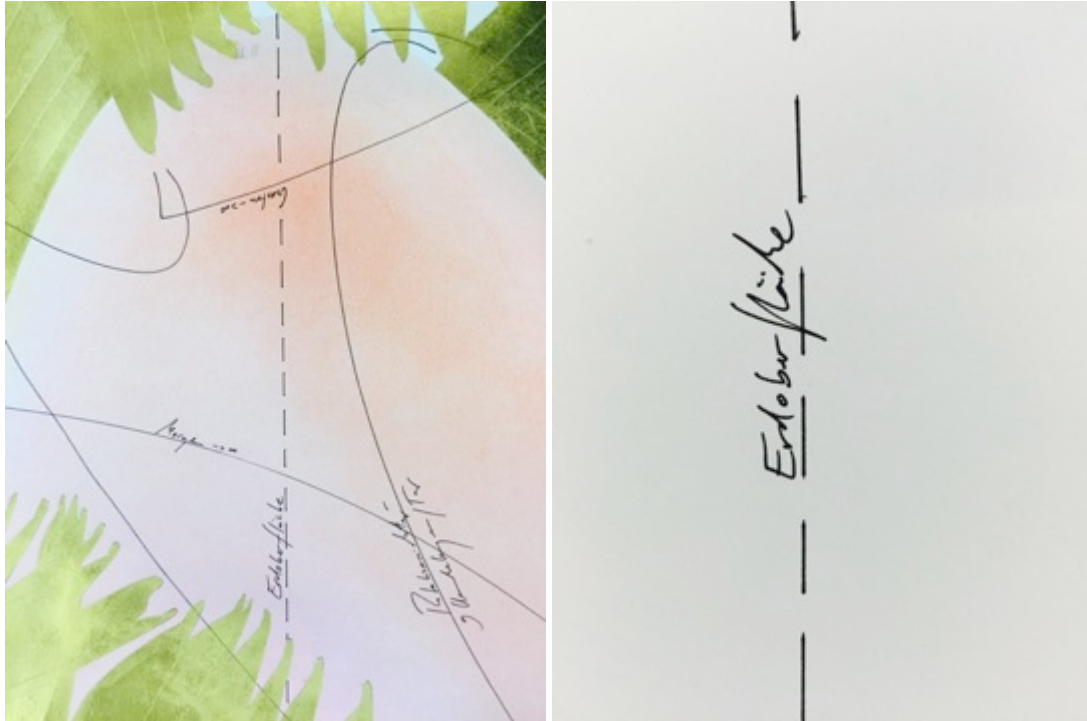


CONCEPT

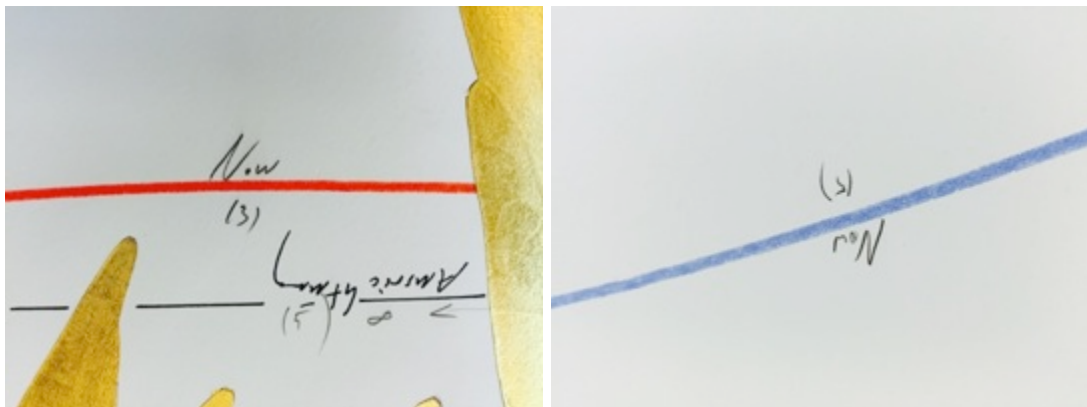
5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015

The central vertical is shown by a line of dashes marked as “surface of the earth”, which makes the imagined space to the right and left of it into a space located below or above the surface of the earth:

(----- surface of the earth -----)



Below the gilded wing sequences and extending beyond the format of the paper, there are 5 “Now”-lines of different colours (*Now (1)*, *Now (2)*, *Now (3)*, *Now (4)*, *Now (5)*). On the one hand, this line is documentary; it traces how I criss-cross the model of thought behind the arrangement as a whole. At the same time, it marks a temporal fixation on the present time; every point on the line is “now”. In addition, the strength of the line and its colour mean that this element has a powerful structuring function within the composition.



CONCEPT

5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015

Appendix

1.) Pietro Cavallini: *Pietro Cavallini, The Last Judgment, c.1293, fresco, Santa Cecilia, Rome*



Detail of Pietro Cavallini: *Pietro Cavallini, The Last Judgment, c.1293, fresco, Santa Cecilia, Rome*

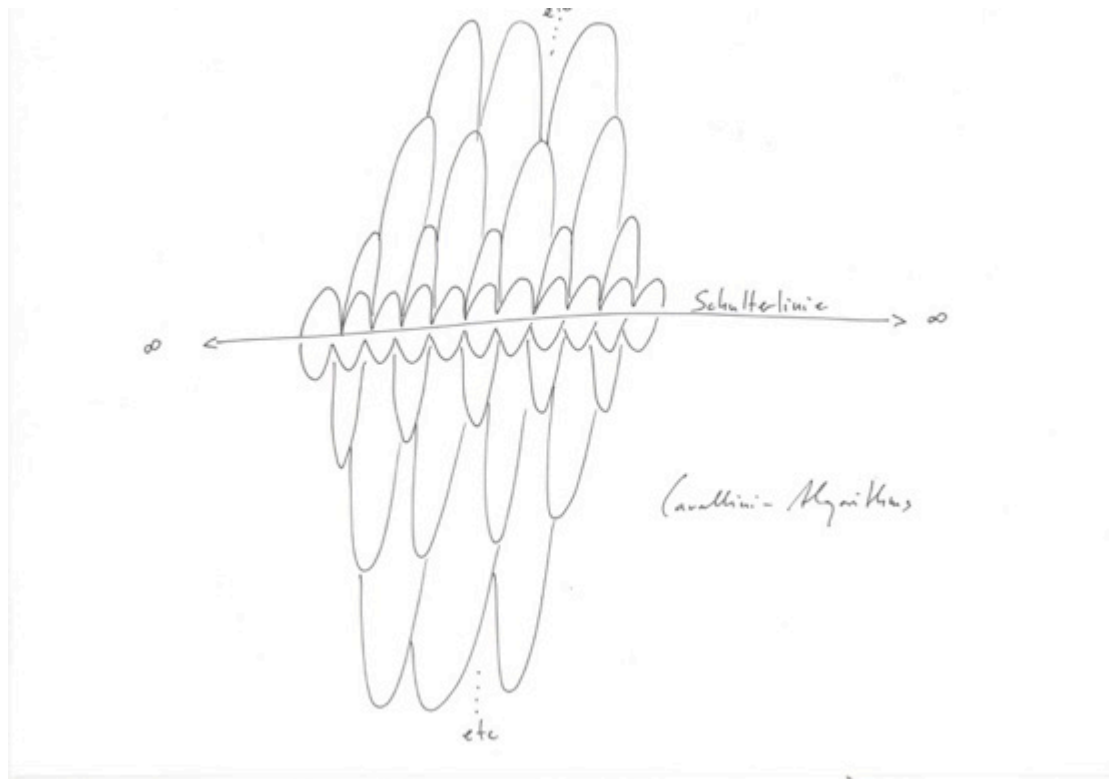


CONCEPT

5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015

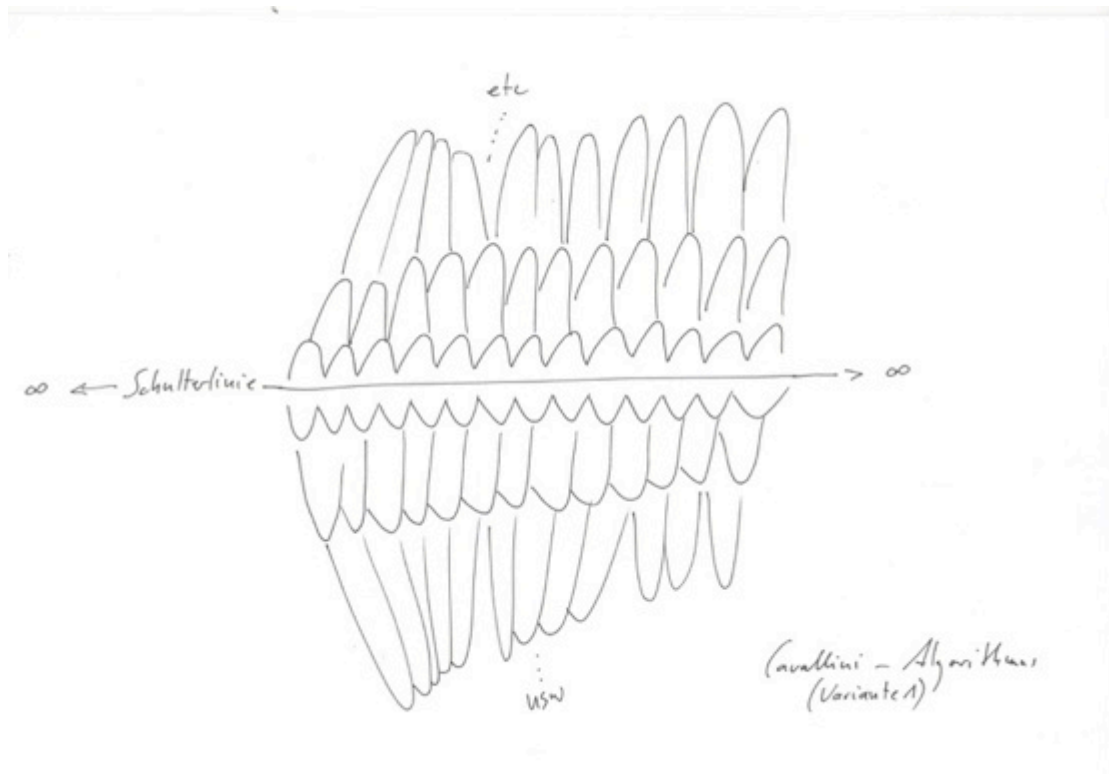
2.) "Cavallini-Algorithm"

I use the term "Cavallini-Algorithm" to refer to a way of describing the wing formation which is derived from the fresco *The Last Judgment* by Pietro Cavallini (c.1293).



3.) "Cavallini-Algorithm-Variation 1"

Variations can be generated from the Cavallini-Algorithm, for example



CONCEPT

5 Cavallini¹-Sequences (triptych), Jorinde Voigt, Berlin 2015

4.) Shoulder line:

