

KONZEPT

The Sum of All Best Practices I – VI

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Every form of the present speaks of its own past.

And every expression – whether psychological or physical – does the same. The characteristics of a person, plant or any other living being invariably tell us about their past biography or evolution. Their specific attributes are a testament to a successful strategy or solution that allowed them to survive or prevail in critical situations.

Every part, every leaf of every plant speaks of the sum of all these solutions – and every leaf, therefore, is the best shape it can be. But it is also different from every other leaf, even those on the same tree. It might be similar to the next, but no two leaves are ever the same. And rather than expressing their past contexts, they reaffirm the obvious success of their survival technique – which would otherwise never have made it to the present. What we see before us is something that can, at this moment, handle a certain variance in its surroundings and micro-environment within a single generation.

In ***Botanic Code***, an earlier work of mine, the perception of colour during walks through various botanical gardens around the world forms a fundamental component.

The Sum of All Best Practices, on the other hand, focuses on documenting a specific form in a specific place at a specific time. In these monochrome depictions, lines, edges and the operation itself are the key structural elements.

The starting point for this project were assorted leaves found in city parks on the way to the studio in Berlin in October and November 2021.

Back in the studio, work began with the notation of forms. The outline of each leaf was traced onto a sheet of paper in pencil and cut out with a scalpel. This part of the process included the element of operation, or analysis, with each cut-out being a unique documentation of a single leaf. Mounting the cut-outs onto a background, a collage – or topography – emerged, and the work unfolded into three dimensions. By overlaying certain forms and allowing the light to cast shadows, the different shapes merged to form new lines.

The integrated mirror in the background shows the back of the work, which usually remains unseen, integrating the space around it – and indeed the observer – into the motif and structure. The simultaneous visibility of the back of the cut-out, the surrounding space and the observer becomes a key and integral part of the work.

Each of the six variations offers another possible composition of the potentially infinite ways in which a single specific thing can be embedded into a specific complexity.