

[and all knowledge is remembering. data of different destinations]

ALONG THE LINE

by Marieke Hogan and Delia Jürgens (Los Angeles 2017)

on the occasion of Delia Jürgens' *in response to [Draußen. Outside. Dozens of my Fingerprints washed away]*
materialization 2017 | 34°12'52.6"N 116°27'18.0"W, California (USA) | pt. of the work group 'Fragmented Landscapes'

a mirage of birds break apart softly.
a tumbleweed rolls down a sunned road.
a light casts a shadow
and with it forms
dozens of concentric
circles upon circles.

multiplicity holds dimensions of truth
like droplets of water
inside
an abandoned tank
shivering against glass
in the desert's ecstatic ocean.

a thousand plateaus stand broken before me,
I on the precipice of
one gazing out.
a force of wind crawls
through the hallowing basin reminding me,
I am not alone.

dozens of my fingerprint tracks
retrace
my origin-soft focus,
split second washed-aways
indifferently
with sand by other tracks.

multiplicity is the resolution of a horizon.
if you compare it, it does not lose its initial form.
if you want to compare it to a graduation of intensity, it can jump without losing its form.
if you wanted some kind of resolve, it would only be absolutely real.

spectral vision.
white reflects all color,
in a scheme of pigmentation on
a canvas bares
the intuition of the impossible.

through a scope of chosen degrees
hardening a moment
a way.
something to look through

or possibly at
when mirrors transform the perspective.

integrating the perceiver as a qualities element
in this constructed reality
glowing a billion different ways
like shattered glass.

a fragmented landscape as the face of a crystallized rhizome is twirled between terms and words of its own
dynamic mineralization, forming a solidified reflection and dissolving one step further to reconfigure and
condense as something new. belonging in its coordinates, it displays what is camouflaged in these materialized
representations. holding their total virtue through association links of significance and depth of every fragmental
element, they reflect different scopes of emancipation.

living or feeling or being.
almost capture an invisible boundary with their relationship together
no point of still stand
an echo becomes solidified, a vivid movement materializes
waves where we come from and where we're going
pop up and dive in their appearance to be seized.

every singularity is transformed by the movement of an open domain.
this movement transforms the piece but does not alter any single aspect of it.
in opposite, it individuates the interaction of the forces.

the friction of light fading colors shimmering beautiful in the sun welcoming me as an invite.
the more you zoom in,
the more you look closer
the more you start thinking,

the darker it fades.

a portrait of today's cultural relics, its values, norms and expectations embodied in the objects and their milieus.
semblance and glow appear and disappear in the linking process of you.
territorialization and reterritorialization is the specific philosophical discourse that follows, the attributes of a
sundial. as Deleuze would say, haecceities of the piece are transformed when the domain is opened to a
confluence of forces, specifically decay.

'Draußen.
Outside
[Dozens of my Fingerprints
(washed away)]'
an irreconcilable move becomes fluid motion
a window in a room full of locked doors

juxtaposing an element to the rest.

an intuition of the impossible is concerned with the good.

What is this higher good that has a will of its own doing in the desert and with the rest of the fragments that speak
as a language when forming units in a panoramic range?
that is to see
an interrelationship that speaks
in luminous flickers.

plateaus and mesas are elevated land
serving like a table
signs of water evidential in the evolution of stone.
the float of streaming associations is the regime
to understand or hold it in my gaze, my hand, my language
properly.

nothing on earth appears as it is.
you feel the creation is going on
in your sight
when terms of light and reflexes make them literally
alive.

 this tank that shivers with water as you see a collection of miniature shade balls transforming into fish eggs
 giving the appropriate attention to the physical reflections, the objects themselves are well multifaceted,
 the friction created between a non system and the realm of systems that destroy, abstract or intellectualize it.
 it has a unique drama that is all its own. a fluidity that is totally unfamiliar while being abstract in nature.

like copper edges of drifting cement
infinity of reflection
from materialized mirror
through the reflected virtual.
portrait of the mirrored
to the mirrored landscape of the surrounding

lend towards their origins
with stickers
they shift light and reflect a continuation,
as a grasp of
time.

a banner of abstraction sits below giant volcanic rocks,
pumice stones casing the hollow, enclosing the negative
quandam bubbles of
oxygen turned loose.
a cast of a shadow materialized on their heads.

stored in infinite databases,
available at any time and everywhere,
the most artificial anonymous produced image was made to evoke the most emotional reaction,
is deconstructed.
the production line of the 4th industrial revolution.

a virtual wave stretches from export to import,
like a mimicry of jeans
it moves goods overseas.
production circumstances in China blur into the mirage of the 99-cent-store-milieu
their dead-end no-win buyers enlightened by the reflection of the desert's rays.

but what is the differ?

as a term for the reading and analysis of texts, the term deconstruction was coined by Jacques Derrida.
it differs from hermeneutic theories and their practice of interpretation.

the difference between hermeneutic and deconstructive "text surveys" is that hermeneutics proceed from a quasi-dialogical relationship between text and interpreter that aims at an increasingly better understanding of a message contained in the text. in this case, a reconstructible unit of meaning, a context of meaning, is assumed. verifying how a text questions its own meaning, thwarts it, and makes sense precisely with such paradoxes and by contradictions between content statement and linguistic form. the method of deconstruction is a critical questioning and dissolving of a text in the wider sense. it is a distancing label by outside perspectives.

advertising is an audio or visual form of marketing communication that employs an openly sponsored non-personal message to promote or sell a product. it serves an idea.

so far the desert is one of the only parts on earth where one isn't map-able by satellites one can fade and become invisible.

it bears secrets of power in the phantasm that nothing on earth is how it appears to be (human) scale dissolves

- appearing as the driest, dead sphere of the planet, the Sahara i.e. once was tropical, it is rich and stores ancient water in the camouflaged body of sandstone, reshaping its character every 20.000 years from dry to humid.

not all beings are cohesive,

their language, their appearance fracture

with one detail

expressing a wholly different idea as a deviation from the standard or norm

to literally strike you

you notice and perceive - intimacy.

being a feedback loop of personal eyes watching

constructed elements

move and flow

like an individual creature

In-to-me-you-see

(Intimacy)

one should not search in reason for why something is there - for why it exists

before you

one nearly arrives

and all knowledge is remembering.

A name indicates what we seek.

An address indicates where it is.

When a location or address which over a network is an ontological issue of whether something exists or calls up a blank screen and doubles as a human expression, the ability to orient oneself in a meaningful way starts to melt.

Origin and horizon are open.

The ground on which we go, doesn't exist.

[1] outside a specific place, territory or building

[2] at a great distance (usually far away from centers)

[3] dismissed, outside the walls of an institution

[4] colloquially, in the connection: "to be outside" from a certain circle or to be excommunicated from a circle excrete.

moral censorship is a construct like every fantasy.

in the high country all objects bare up on you.
merge with life.
uncovered of the traces of life in the history of seeing land as a particular landscape to look at in as many perspectives as possible,
to take position on and to wonder about.

human conditions of our constructed landscape cut the surface.
an excessive expanse [of space], that is strong. extraordinary.
slightly echoing in a raising pace towards you.
time fades to zero
its matter absorbed by the spine of presence.

a day
a week
a couple of months
pale to an equal spans.

facing the millennial rocks surround.
scale is confounded in this fractal landscape
where the structural elements are exposed to the open

You are exposed.
You reflect
on human kinds of challenge,
dramatically failing in controlling the landscape
an ever changing dimensionality
an entropy that's never been fixed.

the desert grants many qualities to form personal thought
its harshness is the basis for survival
the higher you go the quieter it must be.
to the next level
the wind is travelling farther and from a much stronger force confronted with much stillness
and a giant mirror of stars.

as a photogenic echo
I am who I am
because I have been there.
an idea of infinity that helps mapping ourselves

art is probably the only thing that exists for no reason.
no reasons, no excuses.
you can impress it to your memory for the rest of your life.

it's not a precious or unique object, it is a unique idea.
with fifty or sixty or even hundreds of different representations
its new every time.

I have the most openness about my art.
I'm willing to walk on the edge.
and if I haven't achieved it, that's where I wanna go.

I get so close, then change, destroy, I get distrustful.
I would like the work to be non-work.
to find its way behind my preconception, behind what I know and can know.
it is something. It is nothing

as a personalized filter I'm choosing these embedded quotes
back to that original place.

outside.
with no value
an attempt to touch the pixelated truth.
like dots far away,
reasons seem close to touch and miles a footstep away.
Roads lead to and from.
(interpersonal or interpolated) going off on a side tangent but having as many relational rays as the sun.
storing all the things the glowing promises of free flow must repress
in order to function.

a mineral is a naturally occurring chemical compound, usually of crystalline form and abiogenic - not produced by life processes - in origin. a mineral has one specific chemical composition, whereas a rock can be an aggregate of different minerals or mineraloids. minerals are distinguished by various chemical and physical properties. differences in chemical composition and crystal structure distinguish the various species, which were determined by the mineral's geological environment when formed. changes in the temperature, pressure, or bulk composition of a rock mass cause changes in its minerals. minerals can be described by their various physical properties, which are related to their chemical structure and composition. common distinguishing characteristics include crystal structure and habit, hardness, lustre, diaphaneity, colour, streak, tenacity, cleavage, fracture, parting, specific gravity, magnetism, taste or smell, radioactivity, and reaction to acid.

an address is a verbal access index to an amount of information about an individual or a term associated with information intended for identification and individualization. clearly to function.

- *data of different destinations*

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