

Georythmie

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Man is moving, geometry does not. But while man expresses himself with movements, he reveals geometry at the same time. Man is a whole, but since the sum of parts is less than the whole, and the whole is less than one (unity = $\Sigma = 1$), all parts (q_n) and the whole (Q) belong together to be one (Σ). In this respect the existential equation to explain *Georythmie* is: parts and whole equals one ($q_n + Q = \Sigma$). It is not enough to see geometry in its stiff form; it should as well be felt as moving. Points, lines or plains are helpful, of course, but they remain empty as formal gestures if a human being doesn't fill them with moving.

The author would like to propose the concept of *Georythmie* in the following.

With geometry disordered parts can be arranged rhythmically; *Georythmie* however is able to give form to these structure parts by transforming them into a controlled tool-like instrument. The event of such a form can only be created by the action of man, by his ability to move, as well as by the consciousness of his movements which increases the ways of arbitrariness by the dignity of its guided geometric curves. Man stimulates this language of movement quite dance-like and rhythmically. His play of movement, which is based and oriented on himself and on geometry, receives the choreographic features of a geometric metamorphose, a process where forms are created and transformed without losing their character. These more or less methodical movements remind of a geometric form (e.g. square, cube) by the sign language of its unsteady uncountable figures; and they are to be experienced and understood as a new quality of time-space-designing of geometry.

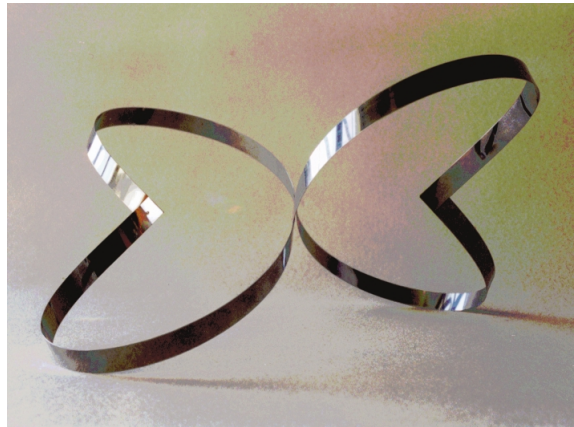
Then interpretation and production (performance) at the same time raise the object of *Georythmie* to a view of art; it is a matrix of thinking and also an object of experience and creation.

There is music, there are compositions and there are scores. There are musicians and interpreters. If a composition is to be transformed into audible music with the help of a score, it has to be played by instruments.

This means that a musician or an interpreter transfers the intellectual components of music into audible components. The level of perfection of such an interpretation is increased by the abilities of the musician to hear the music internally and to see the composition. Internally and externally heard, seen and played components want to be experienced as one (unity).



(a)



(b)

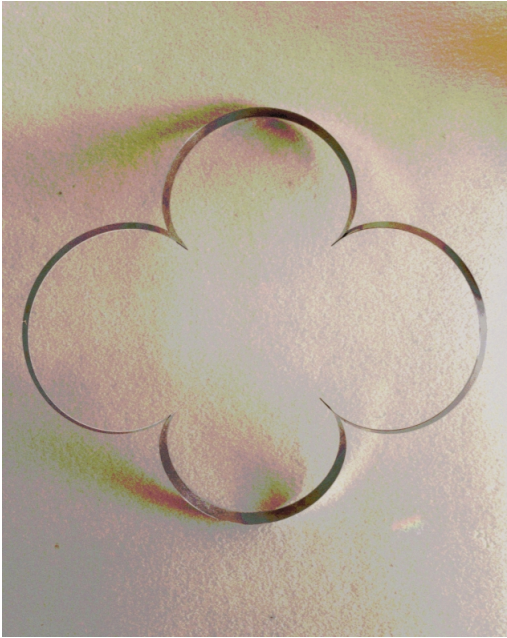


(c)



(d)

Fig. 1. Open flexible metal flat edge-solid: square, eight photos.



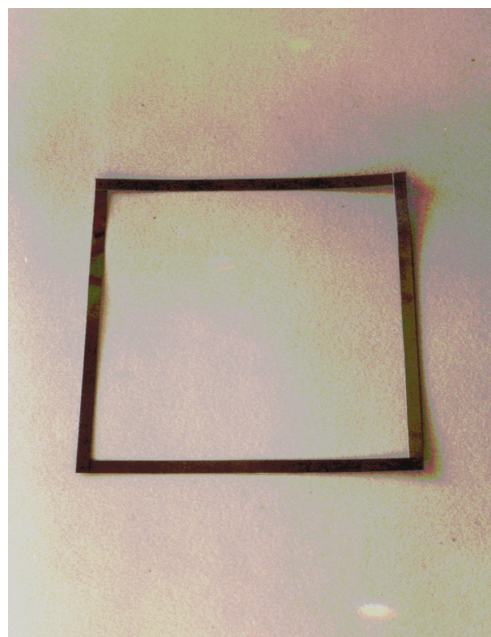
(e)



(f)

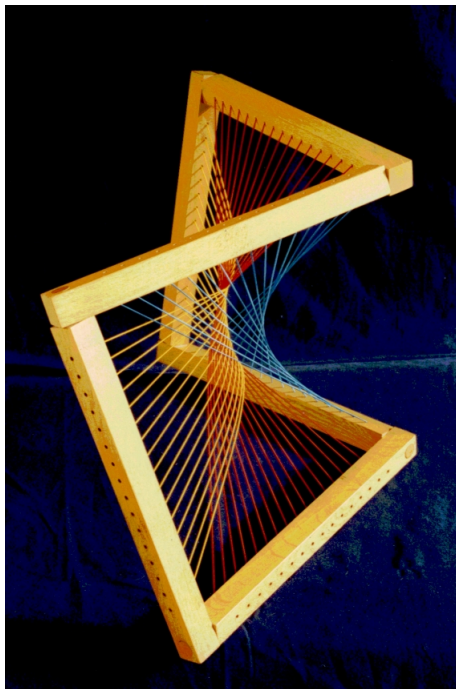


(g)

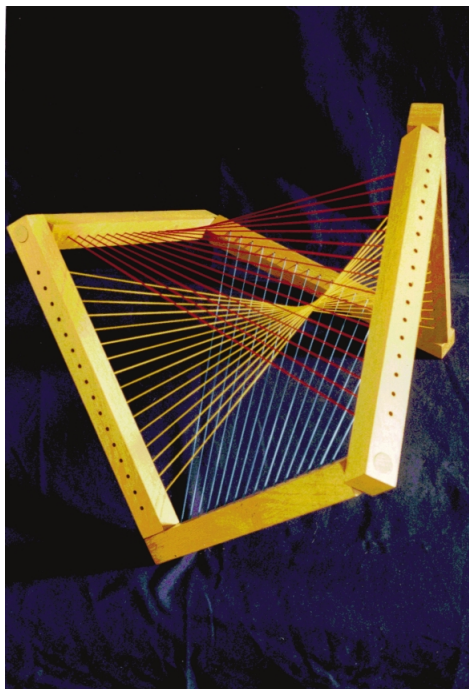


(h)

Fig. 1. (continued).



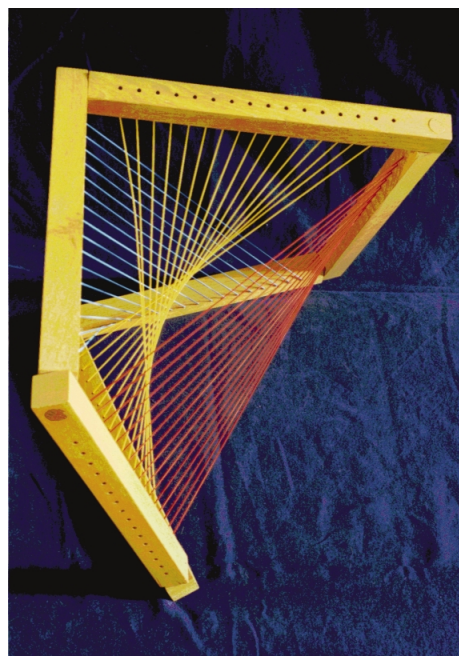
(a)



(b)

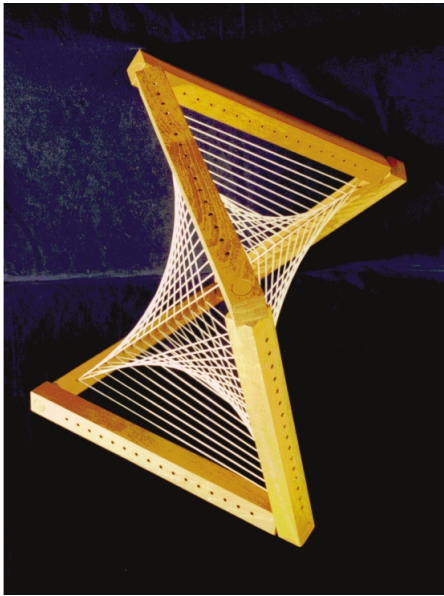


(c)

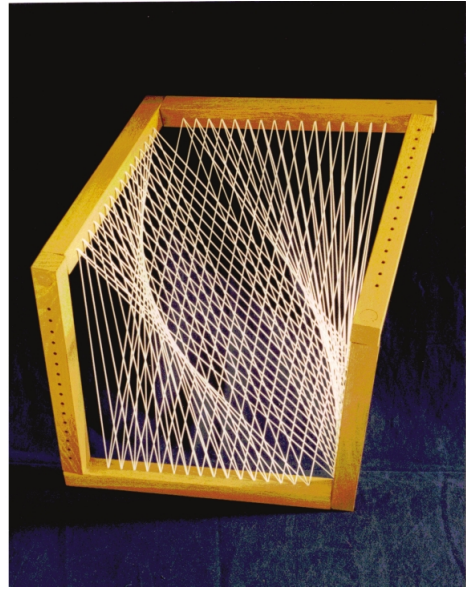


(d)

Fig. 2. Open jointed wooden round-edge-sphere-solid: cube, six photos.



(e)



(f)

Fig. 2. (continued).

The *Georythmie* extracts its forming restlessness from this consciousness, these movements, frictions and warmth, and becomes a bright amplitude between man and geometric form. The instrument of *Georythmie* is the *Geom*, a solid-like geometric shape which may feature different qualities in its construction, it can be dismantled, folded, flexible etc. Whatever the moved *Geom* “experienced” as a controlled figure-form-like in the hands of its beholder would finally—and nevertheless repeating—find a 3-dimensional unity in the sense of what I call *Geostalt*. The *Geom* would then be the composition, score and instrument at once. *Georythmie* then means that man and the geometric form together are the base of an impulse of forming which allows to experience subjective-physical and objective-geometrical space-crossing forces and legality. In doing so, the pureness of geometry remains untouched and the creation of the dance-like free moving process will not be bounded to a lattice. When man now views himself and the object in a descriptive and forming way and tries to bind the apparent contradicting features of the geometric-stiff with the human-flexible, he revitalises his freedom with a controlled and leaded game which obeys a mysterious order. The steps of memory are kept in this specific order as well as the traces of the future. It is the *Form-Figure-Gestalt-Kontinuum*. The chosen *harmonikal** shapes with a square cross-section are available for Fig. 1 and 2.

**harmonikal* = proportions based on whole numbers (1, 2, 3, ...)

Translation by Marianne Aders.