

Lorraine Fossi

Research Proposal – The Upturned View

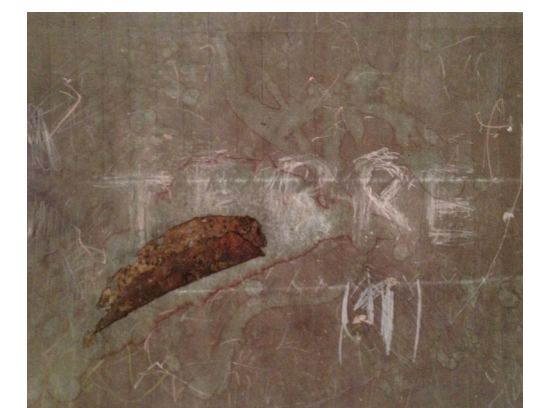
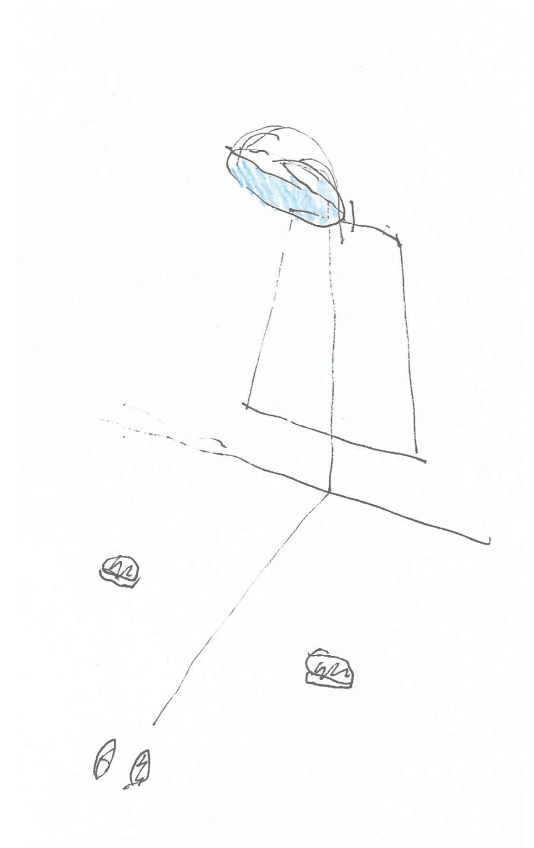
My project of research for the exhibition in Berlin takes place in the context of the study of the game of Hopscotch, which I started during my MA in Fine Art in London. Drawings, texts, and 3D models will over the next year accompany the development of larger works for the exhibition in Berlin 2018. These will include a 'Hopscotch Building', based on ideas around the floor plan, and a 'Hopscotch Game' based around ideas of diagrammatic thinking. These works will combine architectural and artistic thinking and vision.

Deleuze tells us the diagram "refuses every formal distinction between a content and an expression, between a discursive and a non-discursive formation." It is, he writes, "an almost silent/dumb and blind machine, even though it is that which causes sight and speech".

I like to distinguish the 'diagrammatic drawing' from 'the floor plan' which I associate with my past life in the architecture offices, making drawings easy to read for the developer and 'ready to use' for the builders. My diagrammatic drawing will show arrows, nodes, and many paths; in a sense the floor plan is a representation of the diagram. It is within this dialectic that my research will take place and develop.

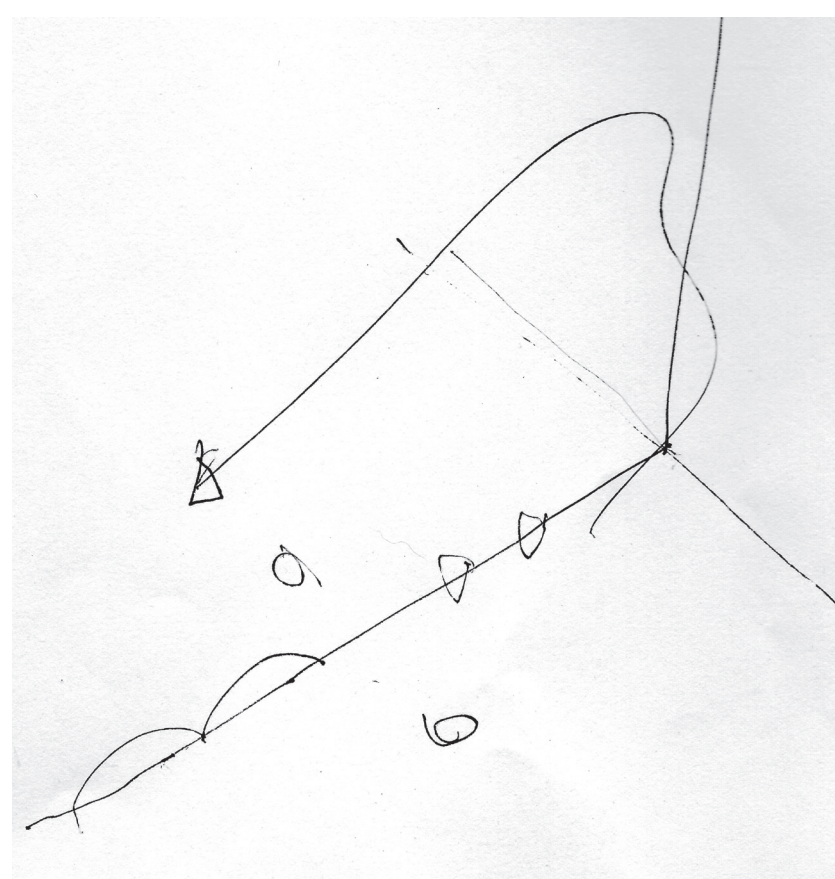
The diagram of the game of hopscotch is a diagram as tracing, like a map of the world from above. It also has a different perspective; it goes from the Earth to Sky in a movement of flight. The diagram is defined by Deleuze as a function, meaning that the diagram abstracts qualities and links from an arrangement in the world which can then be instantiated in some other forms. All games and sports are diagrammatic. The difference with hopscotch is its impermanence that makes it inherently abstract. It can happen anywhere, and it takes only a few kids and a chalk to make it happen and to transform the street. There seems to be a radical potentiality in this which goes beyond the idea of a children's game.

Hopscotch is rooted to the streets, and in my work I use materials so as to create new streets; I am interested in the concrete, the different intentional and unintentional marks, imprints of the people and processes. I am also investigating the community of persons which arises from such street games, and the temporary occupation of public space by imagination through the means of the simple diagram. I believe in the fact of the passage of function from one state to another. There are instances where the function moves from an abstract or conceptual state, to a real, concrete one.



The research will start in revisiting the work produced during the development of my MA and develop by looking at more games and at the invisible lines that hold the players together. The relation between rule and game, limitation and enclosure and the desire to move away from the structure is something I would like to investigate further through my own observation and also through the making of new artworks. Approaching the final exhibition I will try to move from the abstract state of the hopscotch diagram to make artworks which embody this diagram and its potentialities. I will explore the idea that, drawn somewhere where it is not familiar, this 'tracing' will induce very different behaviors.

The work I am proposing to make for the final exhibition in 2018 will investigate further the Hopscotch diagram. I will compare the Hopscotch diagram with the floor plan of a Christian church, looking at the similarities in the cross shape, the final goal and at the far end the upturned view.



Lorraine Fossi

Biography

I grew up in Paris into a family of architects; immersed in floor plans and section plans drawn on tracing paper and sketch models since my early years. My father would explain things to me with little sketches and arrows on napkins and tablecloths in cafes. I studied architecture in the Beaux Art in Paris. From that time I kept the idea that architecture is a science, with the power to make people behave a certain way and to feel a certain way, and a particular way to encounter ideas and forms, including every part of what I encounter within a vaster plan. I moved to London in 2000 and switched to painting. In May 2013 I decided to complete a Master Degree in Painting at City & Guilds of London Art School in South London. I graduated with distinction and won The City & Guilds Art Prize. Since my graduation in September 2015 my work has been exhibited at the Turps Gallery, Charlie Smith London, the Griffin Gallery, the Collyer Bristow Gallery and the ASC Gallery. In October 2016 I opened a new space, Pipeline, in Putney that I am directing along with three colleagues.

Artist's Statement

My work emerges from the territory of abstraction, in the way that an architect starts with the abstract and works toward the real world within which moments, places and memories and desire reappear – and become something that is new. It finds echoes in the theory of the Rhizome by Deleuze and Guattari that allows for multiple, non- hierarchical entry and exit points in data interpretation and representation. My work travels from reality to abstraction, but it also constructs a bridge between the two states. Structures and details in the world become abstracted into diagrams, which can then be instantiated in other materials and in other contexts.

It investigates aspects of time and distance –measurement and perspective – and maps out journeys and migration. In my work the 'surface' is a 'territory' and refers in colour and texture to the world's materiality: it is often grey like the pavement of cities, and covered with scuffs, marks and imprints. I paint with acrylic and oil paints- scribbles and measuring lines visible on the surface. I choose my materials, according to the diagram, from a wide range of materials culled from everyday life and sometimes include 'found objects'. It allows new connections between elements that I thought would not meet and creates new points of entry to encounter the world.

In my studio I paint and assemble, working from above like a cartographer, or from straight on like the viewer. In approaching my painting activity, I draw a few lines on the neutral surface with a spatial intention, juxtaposing scribbles and words written with pencils with thicker application of paints. Along the marks I have drawn and the ones I imagine, I am holding the logic of the eyes movement within the surface, and bring some of 'the world' back to the surface using the crucial tool of the diagram. The surface records in itself a certain pleasure.

The realisation of the work comes in experience, as a performance where the real and the imaginary come together. In this reconfiguration of reality and imagination, the personal (stories, memories) is not separated from the impersonal, from what I encounter in the street, in a gallery, in a book, in the news on television. In my artworks, painting is a function, switching from different perspectives, with space for the viewer to imagine moving, measuring, stepping back, and also resting.

My work is abstract work that can contain within it air and openness, solid compressed blocks of memory which somehow sustain an immediate clarity. The diagram is a free and open aspect in my artworks and fuels travel, events and thoughts that appear and reappear. Space is created and deconstructed: the painting is in a state of 'a becoming'.

Lorraine Fossi, May 2016

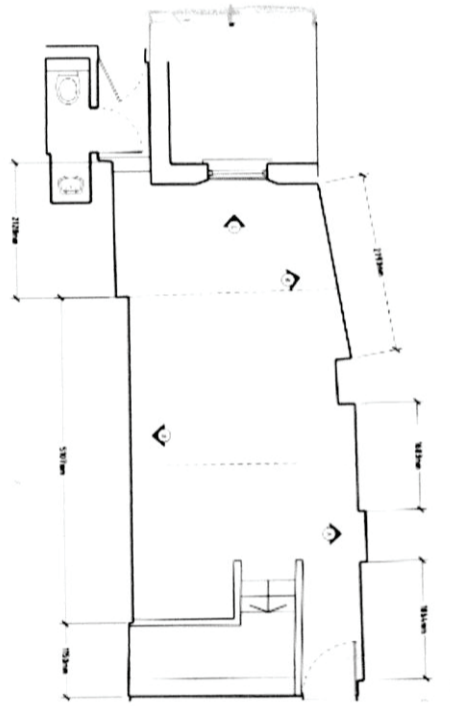
CV: www.lorrainefossi.net/cv/

Website: www.lorrainefossi.net

MA Thesis: www.academia.edu/14756625/In_Between_all_Perspectives_The_Map_The_Diagram_and_The_Line_of_Flight

Related work

Elevation is an expanded painting which will develop from the floor plan of a London gallery, in which I have seen an inherent logic as well as an interesting contour shape. The aim of the work is reuniting the work of the architect with the one of the artist within a site-specific assemblage.



Floor Plan of the gallery



Sketch model for *Elevation* painting