

***Drawing : Horizons***  
**Julie Louise Bacon**

*"The horizon is a living line that is perceived as still and absolute. It is this perception of stillness that allows the senses to depart."*

From this observation, it is clear that James Geurts envisages the horizon as a dynamic space, acting on our sensing and thinking. This is distinct from the horizon as an idea. Language has a certain hold on the world – it is used to describe phenomena in order to grasp their nature in time and space. And then there is our embodied experience of the world.

To speak of language's hold on the world is of course merely to acknowledge it as the primary medium through which the habits of perception are formed, our being filtered. A release from certain languages of representation is a release from the habits that crystalize our viewing and experiencing of the world.

This exhibition takes the phenomenon of the horizon as a point of departure from the habit of perception. Here the horizon in question is an experience in the open space of the coast. It is also an evocation of a tidal movement that draws its force from the orbits of planetary bodies beyond the realm of our world. Ultimately, the horizon speaks simply of a threshold space, from one state of being (and projecting our being that is always becoming), to another; from one sensation or awareness to another. And always there is an ebb and flow of this, circulation through the line.

Specifically, Geurts works engage qualities of light/water phenomena and align them with the dynamics and configuration of human body and perception. This means he works with distinct forms and relations between water bodies (and here the human is a water body) and sets them in motion, listening and intervening and listening again. One work : the drawing of a horizon in light at the shore, a salute to a sunset over the ocean, created through an alignment of tubes of solar--light become--electrical light. Laws of thermodynamics, circuit, energy cannot be created or destroyed.

The artist's work echoes the philosopher Paul Virilio's observation that « all perceptible forms are necessarily an expression of light». This combined with the Freudian view of our consciousness as essentially oceanic, perhaps evokes something of the spirit of the work. But further than Virilio and Freud *Drawing Horizons* reaching beyond the filtered seeing that proceeds through fixed points and ideas, recalls the thinking of William James. In his seminal work *The Principle of Psychology* James speaks of:

*"The stream of consciousness ( which is ) far more complex than the states or forms with which we name it... it involves a contextual penumbra of transitive states, feelings of relations, a vague halo of surrounding experience that is crucial and nameless...Every definite form in the mind is steeped and coloured in the free water that flows around it, a sense of its relations.. a remote and dying echo of where it came, a dawning sense of where it will lead."*

Dawning and sunseting, circulation through the line. The dynamics are not 'new'...the ebb and flow, flux and line, in the work contrasts strongly with habitual framework of novelty. Rather the dynamics that produce perception, awareness, knowledge, align at different points, through time. For example resonances of *Drawing Horizons* include sacred geometry, divining...JG's play with technology, shifting its functionality also questions the linearity of invention, reminding us of the cycle of discovery, a process where things come in and out of our field of vision. (Things show up in light of our understanding of being, as Heidegger says of the Clearing)

Geurts' vocabulary of threshold and transition is used to question the habit of fixing our view rather than releases our senses and thoughts. William James suggests:

*"among the reasons why it is hard to notice transitive states and feelings of tendency (apart from reasons relating to their fleetingness and complexity) is that they have no name to help us fix our attention on them...But namelessness is compatible with existence"*

The namelessness that corresponds with abstraction, perhaps. Combination of drawing on and drawing out, registering and abstracting, transcending the psychology of representation...into a philosophical and spiritual state...play is no stranger to this...play is there, for it is inherent to the sacred. Simplicity too, like an alchemy from the sensitivity and complex into the elemental...

As an embodied space, it invites an engaged viewing, ritual even. If we remain on the surface of the idea of it all, we remain precisely on the surface. Movement implies release, letting go ...engage, listen in a way that mirrors/resounds the processes that gave rise to the work. The exhibition pace is one of transformation, not only as metaphor, but in energy of works, their matter, solar light to electrical light, tidal force to perceptual field. In fact Drawing Horizons shows something deep about the connection of metaphor and matter, in returning thinking and thoughts, sensing and thinking, to a common place...a shared place where our ideas are the movement of light, and the tides are an expression of our being.