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- 1 The world is everything that is the case.
- 2 What is the case, the fact, is the existence of atomic facts
- 2.01 An atomic fact is a combination of objects (entities, things)
- 2.013 Every thing is, as it were, in a space of possible atomic facts. I can think of this space as empty, but not of the thing without the space.
- 2.032 The way in which objects hang together in the atomic fact is the structure of the atomic fact.

(Wittgenstein, *Tractatus logico-philosophicus* (1921), transl. by C.K. Ogden  
[www.kfs.org/~jonathan/witt/tlph.html](http://www.kfs.org/~jonathan/witt/tlph.html) - 2k -)

## Facts. Remarks on Jorinde Voigt's Drawing

"If I don't receive one, I don't draw." This is how, in 1979, Joseph Beuys formulated his view that a drawing is only legitimate for him when it has an external or internal impulse that not only justifies it, but necessarily implies that it be depicted on paper as a "field of force". For Jorinde Voigt, many such impulses gather and are distinguishable in drawn systems – "apparatuses" is another term she occasionally uses – on the white of the paper. Often the impulses she receives in her analytical perception are elements "that have a symbolic social character or are important for describing civilization and its surroundings" (Voigt 2007). They include, for example, charts with lists related to the field of commercial pop music (a value scale per se) or the fact of "2 kissing" – i.e., both intimate and semantically complex interpersonal actions (one has only to think of the socialist fraternal kiss). As demonstrated in the exhibition by the plan of action and the documentary photographs of the 2006 action "2 kissing" in Vilnius, the performative element is vital for Jorinde Voigt – both in the real space of the action or the perception, and in the space of the drawing. The drawings constitute self-referential musical scores, meaning that they carry within themselves and formulate the action and transformation of linked "things" into "facts". Often this process has the character of an experiment, in the way the works are sometimes in series, sometimes in monumental single sheets or diptychs – whereby it is misleading just to speak of experiments, because the systemic notations which Voigt develops also construct realities.

The basic modules for Voigt's drawings are written notations (*2 kissing, Adler*), figures (as numerical systems), or arrows, as in the extreme horizontal format *O.T. (Pfeile 4)*. In this sense there is no "pure" line, given that linear components, comparable perhaps to a spider's web where the knots are the important thing, serve as links or continuations of written kernels of information (as actions, as things). This does not exclude an element of the gestural, albeit filtered. But each linear movement of the hand is a component of a whole that sometimes possesses choreographic features. The line can also mark a passing of time or an energy impulse and thus visualise the dimension of the processual and of certain constant active premises (electricity).

Voigt's experiments do not necessarily consist of homogeneous elements drawn from a particular thematic area or a concrete field of perception. Thus an eagle's ascent can be stimulated by a bar from a certain pop song. In principle such a systematic repetition and arrangement of a conceived fact gives rise to chain reactions of various kinds which frequently enable geometrical asymmetries and involve mathematically calculated fractals (Mandelbrot tree).

Sometimes the artist sets chain reactions in motion on huge sheets of paper by means of a conceptually-guided composition of script and linear elements; in the process, these reactions unfold into fine-meshed and yet dynamic, spatially dominant images. Many of Voigt's drawings develop not just along an axis from left to right, for example, but also from different perspectives; in the course of drawing the sheet is approached, so to speak, from all sides.

This is how Voigt best captures the way in which actions and reactions systematically branch and fan out and become intensified, how all the counter and cross-movements introduced by her or immanent in the system result in collisions, refractions, frayings. It is in this formally important point that her approach differs entirely from the, in character, related approach taken by Hanne Darboven of systematically and insistently writing down and adding up. The dynamism of Voigt's process, the occasional quasi-chaotic proliferation of the systems in the open space of the paper, imbue her drawings with a post-conceptual vigour.

In her both contemplative and "rampant" way of thinking in drawing (drawing as thinking), Jorinde Voigt takes the linguistic possibilities of the linear-based drawing in the present to a whole new level. In conclusion, and alluding once again to the statements of Ludwig Wittgenstein quoted above, it can be ascertained that everything which for Voigt is a "case" in her drawing – i.e., a complex mixture of "facts" – leads to the constitution of a world that draws viewers into a vortex of thinking and moving which they would not necessarily wish to evade.

Facts. remarks on Jorinde Voigt's Drawing.

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