

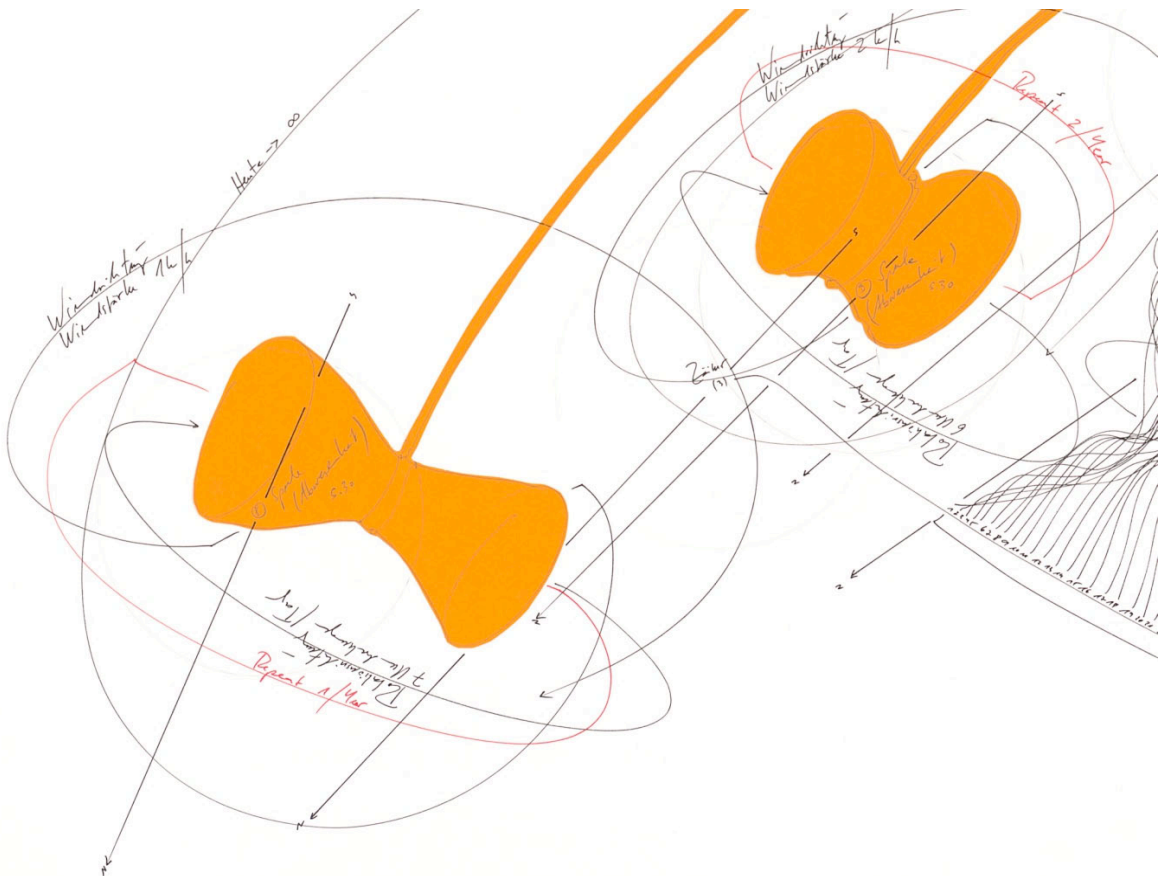
Concept:

“Piece for Words and Views”, 2012

In her new series of 36 drawings, “Piece for Words and Views” Jorinde Voigt is concerned with processes of perception and imagination. The artist took Roland Barthes’ “Fragmente einer Sprache der Liebe” (2004) (Fragments d’un discours amoureux, 1977) and Douglas R. Hofstadter’s “Gödel, Escher, Bach. Ein Endloses Geflochtenes Band” (Gödel, Escher, Bach: An Eternal Golden Braid, 1979) as patterns for this work. Voigt transposes words from these classics into her encoded language of notation and collage technique. The division of the series into three blocks with 21, nine and six sheets reflects Voigt’s study of the different chapters in the books. The drawing cycle was produced as a direct continuation of the collages “308 Views on Plants and Trees” and “100 Views on Chinese Erotic Art. From 16th to 20th Century” (2011). After the worlds of botany and fine art, the artist has now turned to literature as a field of research.

Form and Colour

Every coloured area of the series corresponds to a word quoted: these are terms that spontaneously trigger images in the artist’s imagination as she is reading the relevant chapter, e.g. *Spule* (Spool), *See* (Sea), *Werther* (fictional character from Gothe’s *Werther*) or *Herz* (Heart) (Sheet 1). Following her intuitive associations, Voigt outlines the silhouettes of the imagined objects or situations on paper of a corresponding colour. In a second step, the coloured shapes are cut out, arranged on the sheet, numbered as *Views* and inscribed with the exact words, chapter and page number from the book. In addition, Voigt gives this information about her sources in the caption at the bottom edge of the drawing: *Spule (p.30, Chapter Abwesenheit (Absence) / R. Barthes: Fragmente)*. The synchronous representation of colour and form can be discerned in some areas like the two orange spools with thread.



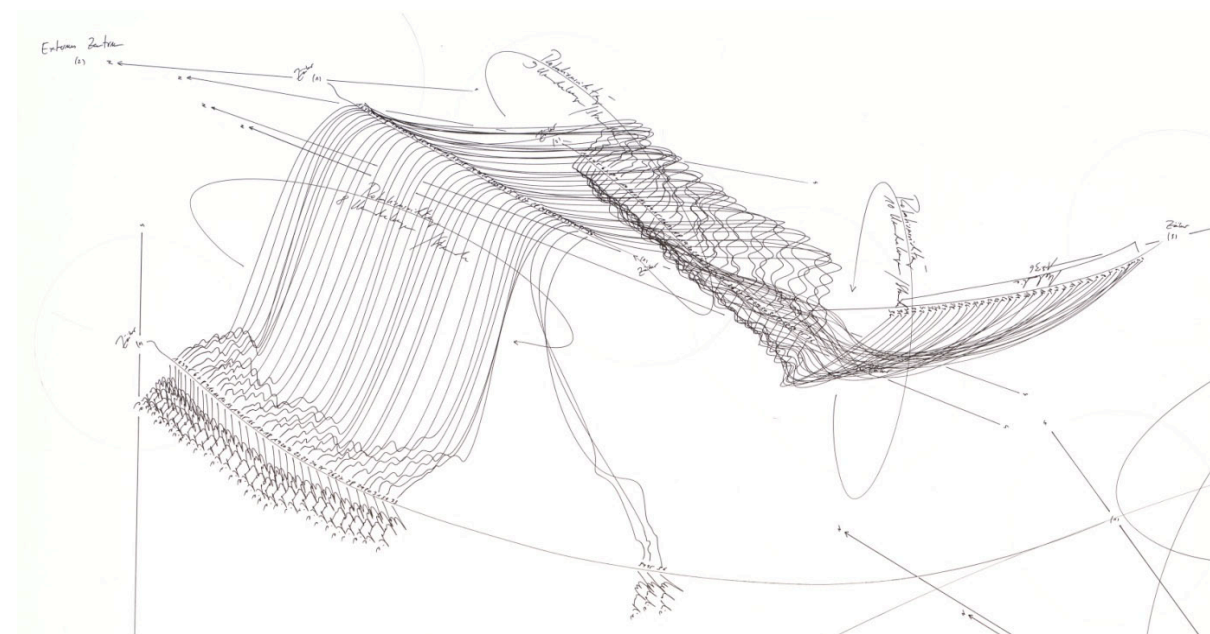
Detail: Sheet 1: (8), (9) *Spule (Abwesenheit)*, S. 30 (Spool, Absence, p.30)

Movement

Voigt creates spatial and temporal data in the shape of curving arrows, in order to locate the abstract shapes within the present time of our imagination. In analogy to the seven Views on Sheet 1, all the data is declined from 1-7. In addition, Voigt notes seven *Externe Zentren* (External Centres), upon which the *Himmelsrichtungen N-S* (Geographical Directions N-S) are oriented. Further information such as *Windrichtung*, *Windstärken 1 km/h*, *Rotationrichtung* and *Rotationsgeschwindigkeit 7 Umdrehungen/ Tag* (Wind Direction, Wind Forces 1 km/h, Direction of Rotation and Speed of Rotation 7 Rotations/ Day) set the spool in an imaginary turning motion. The artist continues these dynamics throughout all the sheets of the series: the given *Rotation* increases, for example, from 8-15 *Umdrehungen/ Stunde* (Rotations/ Hour) on the first drawing to 8-42 on the second. Voigt also declines the period of time *Vorgestern, Gestern, Heute, Morgen, Übermorgen* → ∞ (The Day before Yesterday, Yesterday, Today, Tomorrow, The Day after Tomorrow → ∞) as well as *Repeat 1-7/ Year*. One temporal shift occurs per View, so that every day appears as our current present. Voigt's "Piece for Words and Views" is like a 'musical' score about time.

Melody

The occasionally dramatic lines of the element *Melodie* (Melody) provide the content and formal background to the series. Every individual line stands for a possible *Melodie*, which Voigt records starting from all *Himmelsrichtungen* (Geographical Directions). On Sheet 1 a total of three *Melodie* blocks are registered, each showing a number of 1-40, 1-50 and 1-36 *Melodies*. Every block is crossed by three *Zäsuren* (caesura) and set in rotation. The 1-36 *Melodies* of the first sheet, for example, turn around their own axis, with 8, 9 and 10 *Umdrehungen/ Stunde* (Rotations/ Hour). The graphic scores permeate the drawings as if underlaying the sheets with music. Voigt reveals the infinite possibilities held within a score and also discloses an unusual way of writing music, which is indicative of an equally unusual understanding of culture.

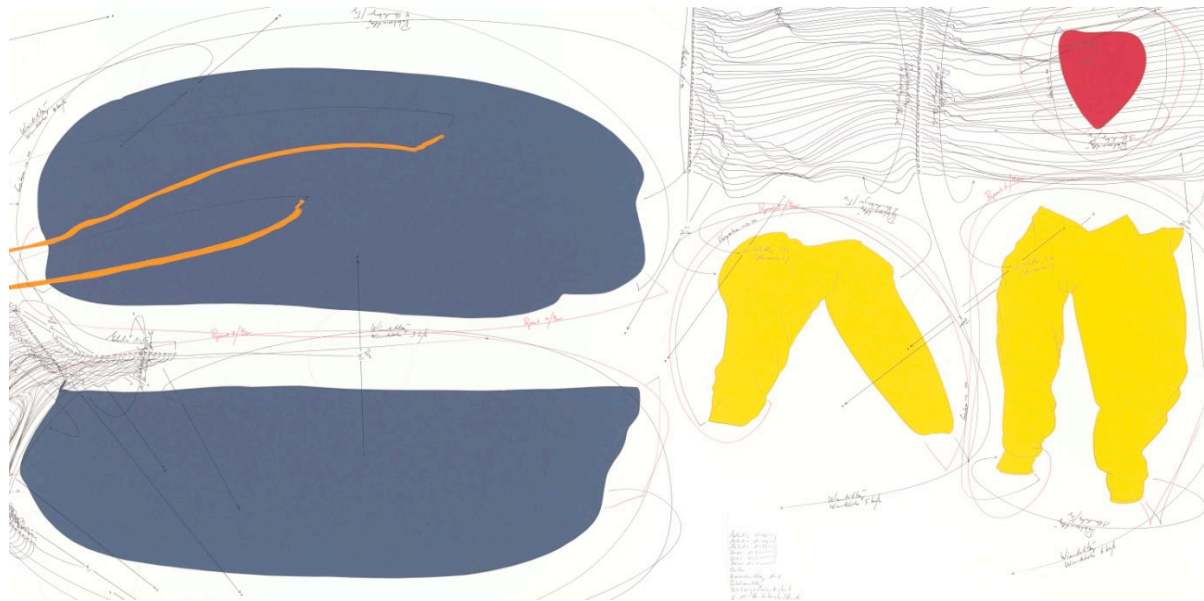


Detail: Sheet 1: *Melodie 1-36* (Melody)

Rhythm

The doubling of a depicted word, as well as its variation over the course of 36 sheets is similar to the composition of a piece of music. By repeating the areas of colour several times, the artist also accentuates characteristic qualities of the words quoted, like *Werther's* yellow trousers, the deep blue of the *Sea* or the organic form of the *Heart*. The artist sees the world as a microcosm, whereby one view of things is insufficient. This multiperspective approach

can be seen as an explicit reference to the Chinese and Japanese traditions of painting, in which hundreds of views of one motif are produced: this school of work is documented by anthologies such as “100 Views of Mount Fujii” or “Yoshitoshi’s One Hundred Aspects of the Moon”.



Detail: Sheet 1: (5), (6) *See zur See fahren (Abwesenheit)* S. 28 (Sea Setting out to Sea, Absence, p. 28); (1), (2) *Werther (Abwesenheit)* S.27 (Werther, Absence, p.27); (19) *Herz (Allein)*, S. 36 (Heart, Alone, p.36)

Imagination

Voigt intuitively acquires pictorial words such as *Schlange* (snake) or *Welt* (World) from the literary works. The result is a combination of representational and abstract portrayal: figurative forms like the receiver of an old-fashioned black *Telefon* (Telephone) or a yellow DHL *Paket* (Parcel) are recognisable, while indefinable areas like the *Wohnsitz* (Place of Residence) can only be interpreted as a result of their titles (Sheet 2). In this way, the artist raises fundamental questions about visual perception and communication: collective memories and experiences appear to shape our ideas (images), for which each individual finds unique words in turn. In his essay Roland Barthes searches for an atopian language about love, in other words, a suitable means of expression for something indescribable. In this sense, Voigt’s collages are also stages between a collective and an individual language.

Notation and Collage

The areas of colour represent text, the sources of which are hand-written on the paper. It is not the flat paper silhouettes but the contour line along which the shape is cut out, which points towards the artist’s individual expression. The spontaneity inscribed into this line echoes that of the artist’s imagination. In comparison to the painting of the areas, the cutting out of the shapes is also a speedy process. Using the collage technique, since “308 Views on Plants and Trees” (2011) Voigt has arrived at a new formal approach to her studies of perception. By working with citations from literature for the first time, above all Voigt shifts categories: words appear as images, and music as writing.

Lisa Sintermann

(In response to a conversation with Jorinde Voigt. January 23th, 2012)