

JORINDE VOIGT
IMMERSION
29 MARCH – 27 APRIL 2018
OPENING: 29 MARCH, 6-9 PM

LEMPERTZ BRUSSELS in collaboration with KÖNIG GALERIE
Grote Herstraat 6, Rue du Grand Cerf 1000 Bruxelles

Opening hours
Mon – Fri: 10am – 5pm Sat, 21 April: 10am – 1pm

Lempertz Brussels and KÖNIG GALERIE are pleased to present a solo exhibition by Berlin-based artist Jorinde Voigt. Acclaimed for her unique position as a drawing artist, Voigt has created a new body of works giving the exhibition its title „Immersion“. Besides, a selection of significant works from the past two years will be on view.

Since the mid-2000s Jorinde Voigt has developed a highly idiosyncratic graphic system for the visualization of experimental arrangements, experiences of reality, thoughts, sensory impressions, philosophical writings and music – a system which she is continually developing and expanding through the addition of new elements. Voigt translates the objects under investigation into a grammar of her own, which then finds expression, sometimes as meticulously drawn systems of lines and script, sometimes as turbulently dashed specks of paint, coloured collages or gold leaf inlays. She makes no distinction between abstraction and figuration, between the regularities of an algorithm and the spontaneity of freehand drawing, but rather, she explores the two poles of these supposedly rigid opposites within one and the same drawing, allowing things begun with precision and exactitude to shed all restraint in an unforeseen gestural fling. Her complex thought models can be read as the personal depiction of a reality conveyed via stages of re-forming, abstracting, translating and processing. They offer information on one's own and other people's perception of images.

Voigt's drawings always remain subjective; the process of treating what has been seen, thought or read takes place in the act of drawing itself. Using a kind of notational mesh of lines, arrows and writing, which give pointers to movement, spatiality, the present, the future and infinity, Voigt endeavours to locate the compositions she has put on paper within a seemingly objective and analytical system, which she terms a 'matrix'. At the same time, the continual shedding of restraint and the infinite possibilities of perspective enabled by this system bear witness to the unstable, vertiginous forces at work in the far-flung expanses between perception, cognition and visualization.

The objects under Jorinde Voigt's observation, to which she devotes herself for the most part in self-enclosed groups or series of works, can be tangible things, such as a particular text or cultural or natural object. In Voigt's more recent works however, the starting point for her compositions are wholly etiological processes of perception, apprehension or image- and form-finding. She is increasingly concerned with a search for the innate constitution of inner and collective images – of archetypal forms.

*Text: Carlo Paulus
Translation: Richard Humphrey*

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Born in 1977 in Frankfurt am Main, Germany, Jorinde Voigt has been living and working in Berlin since her studies in fine arts with Christiane Moebus and Katharina Sieverding at the University of the Arts. Since 2014 Voigt is professor for conceptual Drawing and Painting at the Akademie der Bildenden Künste, Munich.

Works by Jorinde Voigt are represented in major public collections, including the Art Institute of Chicago; Centre Pompidou, Paris; Kunsthaus, Zurich; The Morgan Library & Museum, New York; Museum of Modern Art, New York; Pinakothek der Moderne, Munich; Staatliche Graphische Sammlung, Munich; and Kupferstichkabinett, Berlin, among others.

Solo exhibitions have been held at Kunsthalle Nürnberg, Germany (2017), Kunsthalle Krems, Austria (2015); Museo d'Arte Contemporanea, Rome, Italy (2014); and Langen Foundation, Neuss, Germany (2013). Works by Jorinde Voigt have been shown at numerous group exhibitions such as "German 8", Yuan Art Museum, Beijing, China (2017), "14th Lyon Biennale of Contemporary Art", Musée D'Art Contemporain, Lyon, France (2017), "Sharjah Biennial 13", Al Mureijah, Sharjah, Lebanon (2017), "German Art since the late 1960s", Latvia National Museum of Art, Riga (2016), "Scores", Hamburger Bahnhof - Museum für Gegenwart, Berlin (2016), "Manifesta 11", Kunsthalle Zurich (2016).