

Jorinde Voigt

Infinite Rhythm

SEPTEMBER 6–25, 2022

OPENING SEPTEMBER 6, 2022, 18:00

Dirimart is pleased to announce *Infinite Rhythm*, Jorinde Voigt's second solo exhibition with the gallery. The exhibition presents Voigt's latest series *Rhythm* (2022), alongside works from the series *The Sum of All Best Practices* (2021/22), *Fugue* (2021), *Immersion* (2020), *Infinite* (2020), and *Double Infinite* (2019).

Jorinde Voigt's philosophically inflected artistic practice has engaged questions of perception, sensation, and presence to articulate graphic systems that depict how one's inner world—such as personal experience, emotion, and memory—intersects with external conditions. Voigt's intuitive and expressive works evolve from rigorous meditative and observational processes that seek to capture the complexity and velocity of her environment, whether through existing natural forms as in *The Sum of All Best Practices* (2021/22) or through the abstract configurations of her latest series *Rhythm*.

In her *Rhythm* works, which form the core of her exhibition at Dirimart, Voigt creates lines in three dimensions: slicing, cutting, repositioning, and layering colored paper and existing drawn lines into new configurations. While some compositions appear textured and graphic, others take on delicate shapes that subtly evoke landscapes, blossoms, or elaborate ribbons. Voigt describes *Rhythm* as a kind of push-and-pull between the whole and its constituent parts. Multiple co-existing rhythms come together to create an organic unit formed through processes of destruction and reconstruction. The materials themselves yield numerous questions about limitations, borders, and resilience, which can be expanded in scope to think more broadly about the interlocking rhythms of our world. According to Ineta Kivle, rhythm is a pulse that “organizes the order of the mind-body, insinuates social processes, and determines nature” (“Search for Stability: Rhythm in the Philosophies of Husserl, Deleuze & Guattari,” *Rhuthmos*, 8 September 2021). How might we bring competing rhythms—whether on a personal, social, political, or ecological level—into a state of equilibrium? How can an attention to rhythm in its most expanded sense show us that this balance is not actually stasis, but a constant negotiation between shifting poles of actions, affinities, and alliances? How might this notion of rhythm be a tool to build meaningful worlds—to elicit empathy, intersubjectivity, and a sense of belonging?



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Sum of All Best Practices and *Fugue* further illustrate Voigt's current investigations of the space-making qualities of drawing in three-dimensions. The work considers how every form of the present speaks of its own past—and of its survival. In this series, Voigt creates cutouts of individual leaves found in Berlin parks and brings them together to form topographic assemblages that explore the potentially infinite ways in which a single specific thing can be embedded into a specific complexity. In *Fugue*, Voigt cuts smoothly undulating and rippling lines into colored paper that she assembles into a luminous, musical landscape.

Immersion, on view in the showroom, takes as its starting point the process of perception itself. In this series, Voigt deals less with exactly *what* we perceive than *how* we perceive. Her inquiry into the nature of perception seeks to develop the appropriate forms to understand the inner constitution of archetypal images, that which is *behind* what we see, and how such images might be experienced or shared collectively. The *torus* appears throughout the works in this series, a geometric form explored by psychoanalyst Jacques Lacan to illustrate his notion of "extimacy" (*extimité*), a neologism that combines the terms exterior (*exterieur*) and intimacy (*intimité*). Voigt's variegated landscapes of de-centered, ex-centric forms depict the unconscious as an inter-subjective rather than purely interior structure, something that although we may be immersed within will always remain outside of us, as something other, as Lacan writes in *The Seminar: Book VII* (1992), "something strange to me, although it is at the heart of me."

Adapted from Jesi Khadivi's essays "A Curve That Folds Without Closing" (2022) and "Something Strange at the Heart of Me" (2018)

Jorinde Voigt (b. 1977, Frankfurt am Main) is a leading conceptual artist based in Berlin. She studied with Katharina Sieverding at Universität de Künste, Berlin, graduating with her Master of Fine Arts in 2004. From 2014 to 2019, she taught at Akademie der Bildenden Künste in Munich, and today she is a Professor of Conceptual Drawing and Painting at University of Fine Arts Hamburg. She has participated in biennials worldwide, most notably the 54th International Art Exhibition – La Biennale di Venezia (2011); Manifesta 11, Zurich (2016); Biennale de Lyon (2017); and Sharjah Biennial (2017). Recent solo exhibitions of her work have been presented by Kunsthistorisches Museum Wien (2020); BOZAR, Centre for Fine Arts, Brussels (2020); The Menil Collection, Houston (2019); Horst Janssen-Museum, Oldenburg (2019); Kunsthalle Nürnberg (2017); Hamburger Bahnhof Museum für Gegenwart, Berlin (2016); Kunsthalle Krems (2015); Museo d'Arte Contemporanea, Rome (2014); the Langen Foundation, Neuss (2013); Gemeentemuseum, Den Haag (2010); as well as Moody Center for the Arts, Rice University, Houston (2022). Voigt's work is included in the permanent collections of notable institutions worldwide, including the Art Institute of Chicago; Centre Pompidou, Paris; Kunsthaus Zürich; The Morgan Library and Museum, New York; Museum of Modern Art, New York; Pinakothek der Moderne, Munich; Bundeskunstsammlung, Bonn; Staatliche Museen zu Berlin – Kupferstichkabinett, Berlin; Kunsthalle Praha Collection, Prague; Istanbul Museum of Modern Art; Museum of Contemporary Art, Oslo; and Kunstmuseum Stuttgart, among others.

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JORINDE VOIGT

INFINITE
RHYTHM

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A Curve That Folds Without Closing

Jesi Khadivi

FROM THE GREEK ΡΥΘΜΟΣ, *RHYTHMOS*, WHICH MEANS “ANY REGULAR, recurring motion,” the modern definition of rhythm has evolved to denote “a strong, regular repeated pattern of movement or sound.” Conceived in a broader sense, the notion of rhythm applies to any cyclical structure: beating hearts, circadian rhythms, phases of the moon, seasonal cycles, or the ebb and flow of tides. In the natural world, no rhythm can exist on its own. They are entangled in a mutual web of interdependencies. If I were to close my eyes here at my keyboard, the rhythm of my own breath would be punctuated by the rhythm of traffic and the daytime routines of a busy street. Opening them would reveal a dense cluster of dead brown leaves on the otherwise abundant and verdant tree outside of my window, its premature shriveling likely due to the drastic fluctuations in temperature brought about by global warming—rhythms of human consumption, expansion, and destruction shaping the rhythms of plant life.

“Rhythm,” Ezra Pound writes, “is a form cut into TIME, as a design is determined SPACE.”¹ The poet wrote this definition in his *ABC of Reading*, a collection of enigmatic aphorisms and instructive statements on both writing and appreciating prose, yet it could just as easily be applied to Jorinde Voigt’s explorations of time, space, and rhythm. For nearly two decades, her philosophically inflected artistic practice has engaged questions of perception, sensation, and presence to articulate graphic systems that sort her impressions of the world. Voigt is perhaps best known for expansive, luminous large-scale drawings rendered in vibrant bursts of colors, explosive line work, and shimmering overlays of gold and metal leaf, which she has alternately described as “projection surfaces, visualized thought models, scientific experimental designs, notations, scores, and diagrams.”² These earlier works, which tend to feature biomorphic and geometrical forms or densely packed arcing lines, are often annotated with minute bits of text, citations, small arrows indicating rotations, and temporal markers that convey an overall sense of rhythm and flow. Works like *Observations in the Now* (2015) developed a color spectrum to visualize the artist’s emotional states, while the 8-meter-long drawing *Song of the Earth* (2016), with its undulating, malleable pastel forms punctuated with notes on

the speed of the earth's rotation, also doubled as a musical score that was freely interpreted by performers. Yet what interests me in Pound's reflections on rhythm, and indeed in Voigt's new series by the same name, is not the term's association with music and sound, but the notion of the *cut*. Writing on rhythm, particularly as it pertains to literary and artistic practices, teems with sharp metaphors: clefts, incisions, slits. While a cut might seem to imply an ending, a division, it is in fact a beginning. A means of coming together, of responding, referring, configuring. "This," writes the French philosopher Jean-Luc Nancy, "is called rhythm, which in Greek is initially a configuration—quite simply, the fact of not escaping into infinity but of coming back toward oneself and of turning the division of space, the cut which opens it, into a curve that folds it without closing it."³

A cut that opens. Forms cut into time. A curve that folds without closing. When Pound and Nancy wrote variations of these words, they were not referring to specific objects, let alone the work of Jorinde Voigt, yet their sentiments seem, for me at least, to encapsulate the formal and conceptual force of her newest works. While her earlier drawings expand horizontally, Voigt's newest works continues her investigations of drawing in space that she began with her mobile series *Fibonacci Model*. In the *Rhythm* series, Voigt builds her lines in three dimensions: slicing, cutting, repositioning, and layering colored paper and existing drawn lines into new configurations. The visual effect of each work is dramatically different. And by comparison to her larger-scale diagrammatic works they bristle with a fragile intimacy imparted by their smaller format. While some appear textured and graphic, others take on delicate shapes that subtly evoke landscapes, blossoms, or elaborate ribbons. Lines made of paper yet freed from the sheet, each rhythm is an exercise in limitations and restraint. Voigt does not set out to create a specific, pre-determined form when she begins a work in this series, instead her "rhythms" function as fields of possibility. She begins each work by intuitively drawing a free-form shape on wood that then becomes the invisible substrate that a given drawing responds to, a process that ultimately determines the work's final form. In *Pink Rhythm (2)*, looping lines, waves, and squiggles drawn in black ink on pink colored paper impart a feeling of velocity and turbulence accented by flashes of orange crayon that play out over layers of interwoven paper. Although the small arrows at the ends of the circular lines clearly indicate rotation and movement, the repetition and layering of these forms nonetheless gives them a slightly comic quality, like thought bubbles hovering over a turbulent mind. Executed in layers of blush, black, and orange paper, *Rhythm (4)* becomes increasingly intricate as it vertically gathers momentum. Delicate waves, wisplike cuts, and drawn lines at the base of the work give way to pink scalloped folds and overlapping black loops. Slim tendrils of bright orange paper weave through these shapes, dynamically breaching their folds like sparks or flames. *Rhythm (2)* features an accumulation of blush-colored interlocking *torus* forms, a donut shape that lacks a clear boundary between inside and outside. For the French psychoanalyst Jacques Lacan, the topology of this form exemplified how the unconscious is not merely an interior psychic system, but intersubjective by nature. On first glance a relatively simple composition, particularly because of its monotone coloring and lack of additional markings and materials, the work gains complexity the longer you look. Each donut shape seems to contain many others, but the exact number of crossovers and intersections is not visible to the naked eye—as if the ensuing form blooms from an imperceptible force. This tension between what is seen and what is hidden, the curve that folds without closing, is essential to the series' distinct approach to making space.

Voigt describes the *Rhythm* series as a kind of push-and-pull between the whole and its constituent parts. Multiple co-existing rhythms come together to form an organic unit. Through this process of destruction and reconstruction she is confronted with questions about limitations, borders, and resilience that play out through her materials. How much can a paper be bent or twisted before it crumples? How many different kinds of folds and enclosures can co-exist in a single composition before the space closes or collapses? How many layers can be interwoven before they buckle or rip? How much pressure and movement can the materials withstand? Such questions can be expanded in scope to think more broadly about the interlocking rhythms of our world. Rhythm is a pulse that “organizes the order of the mind-body, insinuates social processes, and determines nature.”⁴ How might we bring competing rhythms—whether on a personal, social, political, or ecological level—into a state of equilibrium? How can an attention to rhythm in its most expanded sense show us that this balance isn’t actually stasis, but a constant negotiation between shifting poles of actions, affinities, and alliances? How might this notion of rhythm be a tool to build meaningful worlds—to elicit empathy, intersubjectivity, and a sense of belonging? And how might the medium of drawing be a particularly apt medium to work through some of these questions? What is it about the act of drawing that makes it particularly attuned to rhythm beyond the tempo and pulse of mark making on paper?

Drawing possesses a fleeting quality. At times tentative and provisional, it has the ability to make an idea or a mood tangible and visible—therefore traversing the boundaries between visible and invisible worlds. A liminal and unfixed space, it is always on the verge of becoming. Jean-Luc Nancy describes the act of drawing as the “opening of form.”⁵ He understands this opening in the sense of a beginning, departure, or origin and also as “an availability or inherent capacity.”⁶ When speaking of beginnings, Nancy refers less to drawing’s association with the preparatory sketch than to the performative gestures of the hand. How movements build from wrist, to arm, to finally involve the entire body—and the possibilities that these actions contain. Not only in terms of the marks and traces that they leave behind, but the conceptual and emotional space that they open. His analysis of drawing is emblematic of a broader philosophical approach steeped in radical multiplicity. In his best-known work, *Being Singular Plural*, he argues that being is always a form of being-with. As scholar Yonathan Listik notes, “The ‘with’ is an inherent part of being because the world is the togetherness of all things, therefore there is no neutral place where being happens.”⁷ Nancy envisions the world as constellations of beings and things in constant contact with themselves and with one another, therefore “sensing” and “touching” are essential to his conception of “being-with.” What differentiates touch from other senses is that it does not have a single organ. Touch is necessarily plural, multi-sensory. This notion of sensation, of feeling through contact, is crucial to Nancy’s consideration of drawing as an opening, or birth, of form. “Sense in the fullest extent of the term,” he writes in *The Pleasure of Drawing*, “thrusts open that through which all relations and distinctions are opened. It is the impulse and pulse of being in the world, and all senses, sentiments, sensitivities, and sensualities are delineations of this impulse and pulse—taken up again in order to be more finely and intensely drawn, carried toward an infinite force [*puissance*] across what we call the ‘arts.’”⁸ Nancy further cites the French poet Yves Bonnefoy’s assertion that drawing functions less as a process of defining contours than of discovering precarity—a quality that Bonnefoy likens to poetry. In this sense, drawing can be understood as a form of continual anticipation,

“a way of being exposed to what comes, to an unexpected occurrence, or to a surprise that no prior formality will have been able to precede or preform.”⁹

In all her works, whether majestic and bold like her large-scale drawings or intimate and jewel-like as with her *Rhythm* works, Jorinde Voigt seems to delve into this precarity—striking a balance between establishing rigorous visual systems and leaving space open for the unknown. She describes this practice as a process of form finding, a means of creating thought models and experimental arrangements to express the atmospheres and phenomena that surround us every day. The forms that emerge from Voigt’s investigations—like the torus or the interwoven elements of her rhythm drawings—indicate her conviction that we as humans are “always in context and in contact” with the world surrounding us. The formal language that she develops, as well as her approach to materials and process, resists false binaries like the self and the other or notions of interiority and exteriority in favor of poly-temporal and entangled spaces. Indeed, such an approach aligns with what Nancy describes as the “pleasure” inherent in drawing. Not merely resolved to reproduce existing forms, the gesture that draws for the pleasure of drawing is made “when the design incorporates into its own intention a dimension that exceeds the intention: a tension that allows the form to open itself to its own formation, whatever the idea, aim, or end given.”¹⁰ The more that I write, revise, cut, and rearrange these lines into new configurations, the more parallels I see between writing and drawing. The pleasure, and terror, of writing is allowing the text to open itself to its own formation—to see where it wants to go. And like Voigt’s *Rhythms*, each text has a substrate. A field to react to. To grow from. There is a similar process of trying, testing, pushing the limits of each sentence until they buckle or bend. Creating just the right level of tension. Just as some elements of Voigt’s compositions are invisible to the naked eye, so too, with writing, there is the weight of what is left unsaid. The space between the lines. Which sometimes is the most compelling part: the invitation to look sideways, to think around a topic, or to find yourself, as a reader, within it.

Berlin, August 2022

Endnotes

- 1 Ezra Pound, *ABC of Reading* (London/Boston: Faber and Faber, 1951), 198.
- 2 “The Power of Imagination is the Real Medium I Use: Jorinde Voigt in Conversation with Stephanie Damianitsch,” in *Jorinde Voigt: Now* (Cologne: Verlag der Buchhandlung Walther König, 2015).
- 3 Jean-Luc Nancy, *The Pleasure in Drawing* (New York: Fordham University Press, 2013), 70.
- 4 Ineta Kivle, “Search for Stability: Rhythm in the Philosophies of Husserl, Deleuze & Guattari,” *Rhuthmos*, 8 September 2021: <https://rhuthmos.eu/spip.php?article2777> (last accessed 25 August 2022).
- 5 Nancy, 1.
- 6 *Ibid*, 1.
- 7 Yonathan Listik, “Jean-Luc Nancy’s Notion of Singularity,” *Griot: Revista de Filosofia*, vol.19, no.1, 76–95: <https://www.redalyc.org/journal/5766/576660980022/html/> (last accessed 23 August 2022).
- 8 Nancy, 41.
- 9 *Ibid*, 3.
- 10 *Ibid*, 39.





Swan Dive

Canan Erbil

“If
the ocean
can calm itself,
so can you.
we
are both
salt water
mixed with
air.”

NAYYIRAH WAHEED

SURELY, YOU, TOO, MUST HAVE EXPERIENCED SUCH INTENSITY OF emotion as to tear through the confines of the body. The heart beating as if it might burst through the mouth, hands shaking with uncontrollable disobedience, a violent state of anxiety, fear or joy that one doesn't know what to do with; overflowing with the feeling that it shall never end and last forever. At moments like these, we usually take deep breaths, and, holding on to each of these breaths as our next resting point, we try to relax. Dots, lines, shapes and symbols, namely finite things, tend to give us a feeling of safety. As the notion of infinity is located on a plane beyond the human imagination, the endeavour to define it as something with a beginning and an end, or, to momentarily render it more mundane and perceptible with the help of finite things, affords a tiny bit of relaxation and a sense of sustainability. *Infinite Rhythm* integrally resembles a system of wheels by way of which Jorinde Voigt, *vis-à-vis* the thought of infinity, re-imagines rhythm as a space of breathing and of expansion. Intricate forms, moved by divisions created with paper cuttings, compete with each other as if they were trying to achieve superiority and seem to have achieved universal and permanent movement independent of the viewer, through the momentum that they have gained. When we look at the artworks, one by one, we no longer see their surfaces, and thus, they begin to correspond to temporal expressions. It is similar to how certain beaches have formed through the ages by rock friction and erosion, in addition to their spatial properties, and also remind us of father time. Each enfolding, each cut and point of rest, begins to function as «organised motor accompaniment”¹ against our familiar perceptions, to be able to listen to our world of imagery which is there from the moment that we enter the exhibition space. From the successive juxtaposition of the colourful walls, there firstly appears the sense of rhythm that the space creates in itself. The walls, labyrinth-like in a way, map out certain routes for viewers, while that sense of repetition and the masterful transition between shades of colour is liable to generate a sudden dizzying effect. Jorinde Voigt has already allotted our points of reference through her style of exhibiting before our eyes, which even catch sight of the individual artworks. Continuous forms that have liberated

themselves from their two-dimensional surfaces have become sculpture-esque and intertwined, and find themselves in a vicious circle while tracing a pattern (the route of which is tentative), as do the people who were just trying to find a flow between the walls of the exhibition space. A system of motion, multiplying from the delicate voids of the paper cuttings, the sense of rhythm begins to produce its own reflexes.

To speak of Jorinde Voigt and her art practice, it seems necessary to redefine our familiar notion of art, which we have reduced to mere words. The reason for this is, on the one hand, my conviction that art cannot be fully defined in clear-cut terms, but, also, my belief that engaging in a dialogue with an artist like Jorinde Voigt who is trying to unburden her load by strewing fragments of her own existence and the heaviness it brings to her shoulders throughout the world requires a deeply empathetic approach. As a matter of fact, this is one of the greatest dilemmas of art. In practice, even the comprehension of a human being *per se* is almost impossible; thus, the attempt to embark on a lengthy journey, arm-in-arm, to discover that the artist's inner world is really just pure madness.

For Jorinde Voigt, being an artist and creating is more existence than preference. She is absolutely, unquestionably, sure that she is doing what she wants to do, but it has never been her primary motivator that the thing she is doing is called contemporary art or something else. If, years from now, we were to ask her what she was doing and on what grounds, her answer would probably be that everything she had put forth hitherto was all "just what she wanted to do." Each of her artworks is a mind map *and* a playground, unveiled through a multifold process situated between action/reaction and cause/effect which Jorinde Voigt enters into to make sense of the world which she occupies. In his documentary series *Cosmos: A Personal Voyage*, wherein he repeatedly stresses the importance of the human being's imagination as well as of finding one's own voice during the journey of apprehending the universe that we live in, the American astronomer Carl Sagan states that "Physics and chemistry permit ... lifeforms. Art endows them with a certain charm."² The title he gave to his series which was later made into a book and in which he sets out to explore the secrets of the universe and of life with the help of all data hitherto discovered and scientifically proven, namely "Cosmos: A Personal Voyage," has always seemed to me to point to his optimistic attitude regarding the margin of error he allowed for human beings. Likewise, even as each question posed by Jorinde Voigt starts from absolute truths, formulas, and graphics, and thus from a point zero in the universe, it does continue its journey on the axes x and y by giving Sagan's margin of being human its proper due; it maps out routes for those who are trying to find their way inside her world of feelings and thoughts within a sea of infinite possibilities, designates certain rest areas and provides guidance to the point of sharing their own experiences and findings.

Her wish to visualise the spontaneous flow of emotion and thought with more tangible data like algorithms, formulae, notations and graphics, stems from her curiosity being piqued by the nature of the elements that things are comprised of rather than by their outer appearances. I believe this to be one of the reasons she bid farewell to photography in 2003; the photo-graphic image focuses solely on appearances, it never provides adequate information; and, as it doesn't sufficiently reveal why she focuses on that specific frame, why she is so fascinated by that particular moment, scenery, or object, she begins to take paper-and-pencil notes of each of her motives. "The inner music of things sounds only when you close your eyes," writes Byung-Chul Han.³ As Voigt makes no concessions regarding the photo-graphic technical superficiality which essentially emerges from the aim of making a copy of reality, she surrenders her face to the creation of forms of thought.

In Voigt's creative practice, this happens almost like starting an archeological dig into an impulse. Obliging herself to conduct an in-depth exploration of why that impulse actually exists, she then presents the ones around her with the findings she has unearthed during the dig and thus helps them with the fictionalisation of an unknown. We witness a process that is autogenic, brings into question the exterior, faces inwards, and makes sense of the external. A phrase of hers from one of her talks, "Every form of the present speaks of its own past,"⁴ is explanatory of the prominent behavioural pattern of her production practices; stepping back and observing from a distance the continuous and accretive way of imagining, what we are faced with are the representative sceneries projected onto paper from Voigt's world of ideas.

Her artworks are virtually a study on what real world equivalents of abstract thought might have looked like. Literature, philosophical concepts, the universe, nature, music, collective consciousness, cultural phenomena and really everything that goes on around her have the potential to become her inspiration. For her, "context" is primarily a riddle that needs to be solved. Next, she strains that riddle through the filter of free association and evolves it into models of visual thought. The media and the materials that she uses for her productions are determined by the concept itself, because Jorinde Voigt is well aware that the style of exhibiting an artwork as well as each material used will make their own statements and hold responsibilities. Thus, she puts forth artworks in which each imagery is allowed its own consciousness, which stand on their own feet, and which are able to exist by themselves. As soon as her works are done (with her), they continue their conversation with and their increase in the minds of the people who interact with her. In other words, the aforementioned forms of abstract thought continually reproduce themselves, each and every time, to track every thinkable possibility.

Bodily movement as an agent is as much ingrained in Jorinde Voigt's creative practice as sensual manifestations arising from sensory experience. Transforming her own body into materials like paper, pencil, ink, or gold leaf, including herself into surfaces from a space that might be called performative, or even meditative, converts her artworks into sites of memory. It trips up the notion that the space we occupy is only as much as the sphere of our own physical body. It detects the limits of the body first and then employs its artistic practice as a portal to move beyond them. The documentation of movement, as an expression of the energy that manifests at that moment in time, leaves deep traces on the surface. Each of these traces opens a door to a separate possibility. If you think about it, all of these are multidimensional codifications of intimacy written to be sent into the future; and, when, under the proper circumstances, they appeal to certain data or emotions within the viewer's mind, their underlying message comes to light. What is meant here by 'the proper circumstances' is nothing other than the presence of the people who interact with the artwork. In my opinion, Jorinde Voigt's approach is cosmically integrated; she is aware that each action produces a butterfly effect and that said effect conceives of various scenarios each and every time. The tension, the accumulated energy arising from this awareness, is transferred by her onto surfaces as if it were springing from her fingertips.

Through and *via* art, a body of experiences that are sensory, limited, finite, but also metaphysical, not fully explainable, yet the existence of which is irrefutable, she calls to mind the rhythm of an ocean; how she disposes of all the ebbs and flows, how, no matter how violent the waves, ultimately it is only salt water mixed with air and will soon calm itself.

Istanbul, 2022

Endnotes

- 1 Henri Bergson, *Matter and Memory*, trans. Nancy Margaret Paul and Scott Palmer (London: George Allen & Unwin, 1929) 113.
- 2 Carl Sagan, *Cosmos: A Personal Voyage* (New York: Random House, 1980), 41.
- 3 Byung-Chul Han, *The Agony of Eros*, trans. Erik Butler (Cambridge, MA, London: The MIT Press, 2017), 40.
- 4 Jorinde Voigt on her series *The Sum of All Best Practices*, 2022.











Rhythm (5), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, mürekkep, kurşunkalem, çerçevesiz | Oil crayon,
ink, graphite on paper on wood, framed

57 x 57 x 26.4 cm



Rhythm (3), 2022

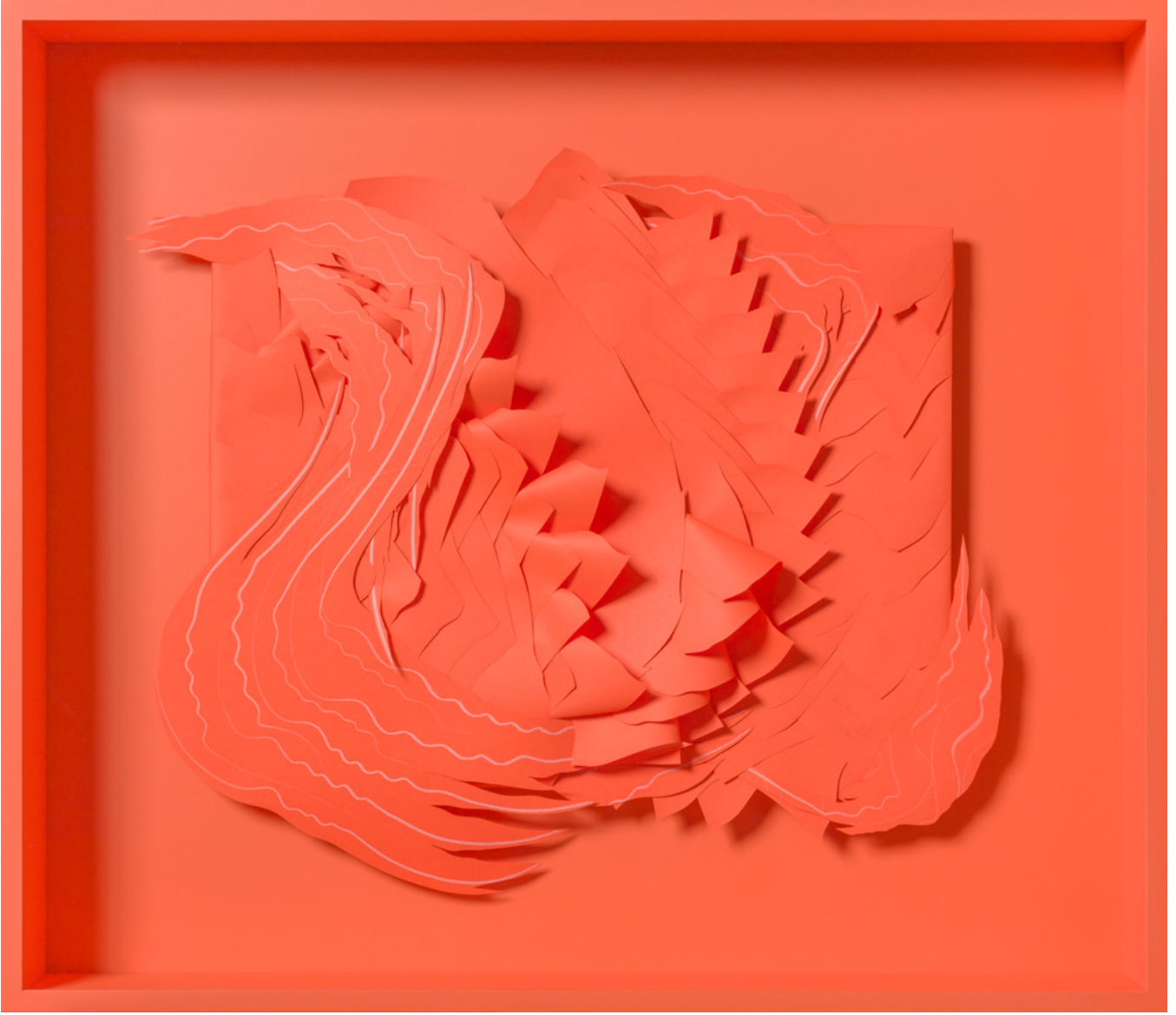
Ahşap üzerine kâğıt üzerine yağlı boya kalem, mürekkep, kurşunkalem, çerçevesiz | Oil
crayon, ink, graphite on paper on wood, framed

75.1 x 86 x 15.6 cm



Rhythm (7), 2022

Ahşap üzerine kâğıt üzerine kurşunkalem, çerçevesiz | Graphite on paper on wood, framed
84.2 x 74.1 x 14.6 cm



Red Rhythm (4), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, kurşunkalem, çerçevesiz | Oil crayon, graphite
on paper on wood, framed

91.7 x 105.5 x 15.6 cm



Rhythm (6), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, mürekkep, kurşunkalem, çerçevesiz |

Oil crayon, ink, graphite on paper on wood, framed

82 x 74.1 x 15.6 cm



Rhythm (9), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, kurşunkalem, mürekkep, çerçevesiz |

Oil crayon, graphite, ink on paper on wood, framed

79.5 x 79.5 x 15.6 cm



Red Rhythm (3), 2022

Ahşap üzerine kâğıt üzerine kurşunkalem, çerçeveli | Graphite on paper on wood, framed

56.8 x 56.8 x 18.3 cm



Pink Rhythm (2), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, mürekkep, kurşunkalem, çerçevesi |
Oil crayon, ink, graphite on paper on wood, framed

56.8 x 56.8 x 13.5 cm



Rhythm (4), 2022

Ahşap üzerine kâğıt üzerine yağlı boya kalem, kurşunkalem, çerçevesli | Oil crayon, graphite
on paper on wood, framed

67 x 67 x 22.5 cm



The Sum of All Best Practices I, 2021

Kâğıt üzerine kurşunkalem, kolaj, aynalı cam üzerine yerleştirilmiş, özgün, imzalı |

Graphite on paper, collage, mounted on mirror glass, unique, signed

106 x 77 x 9 cm



The Sum of All Best Practices VIII, 2022 [sayfa | page 77]

Kâğıt üzerine kurşunkalem, kolaj, aynalı cam üzerine yerleştirilmiş, özgün, imzalı | Graphite
on paper, collage, mounted on mirror glass, unique, signed
71 x 57 x 22 cm



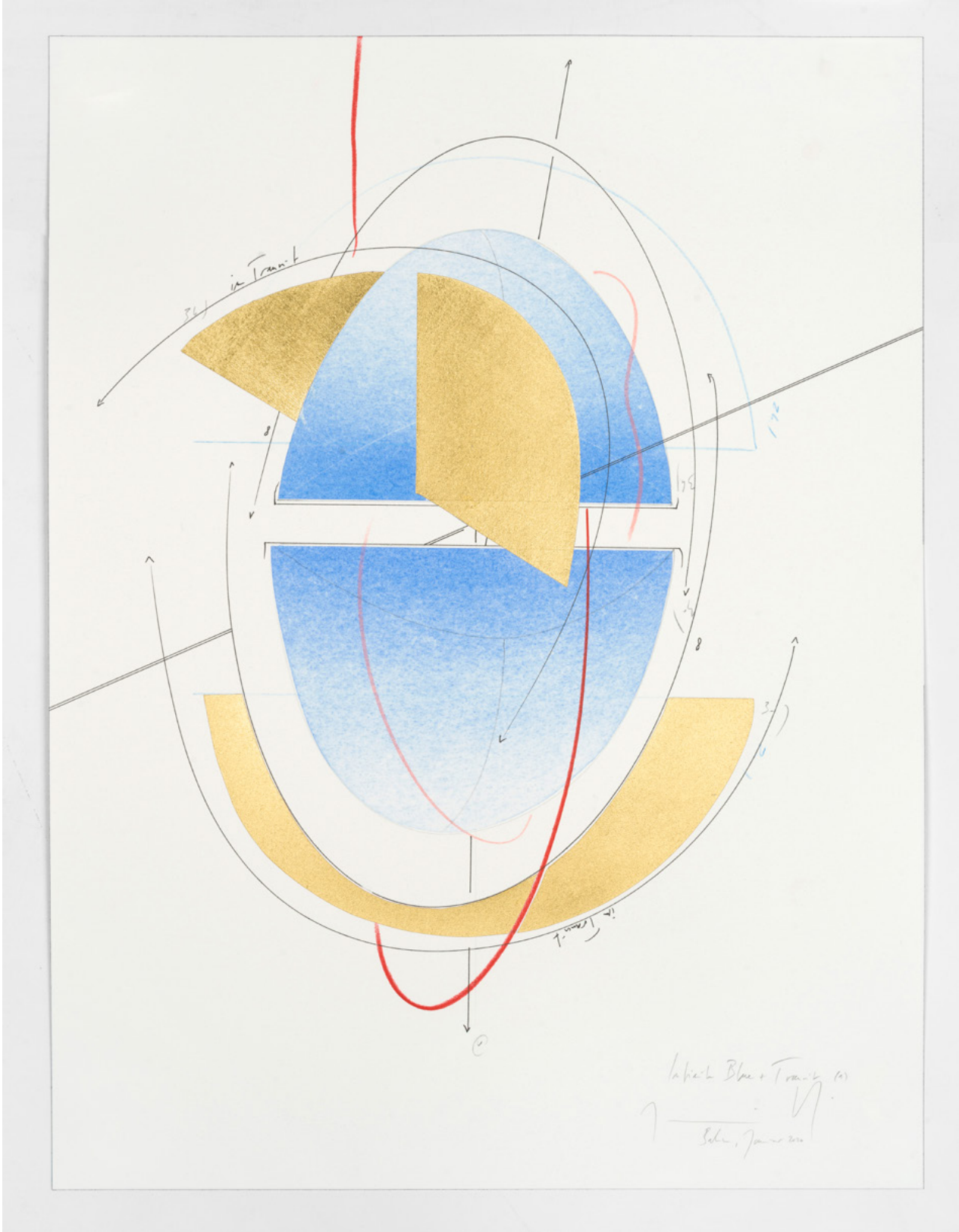
Fugue (4) Sky Above the Highway, 2021

Kâğıt kolaj üzerine kurşunkalem, özgün, imzalı | Graphite on paper collage, unique, signed
59 x 47 x 9 cm



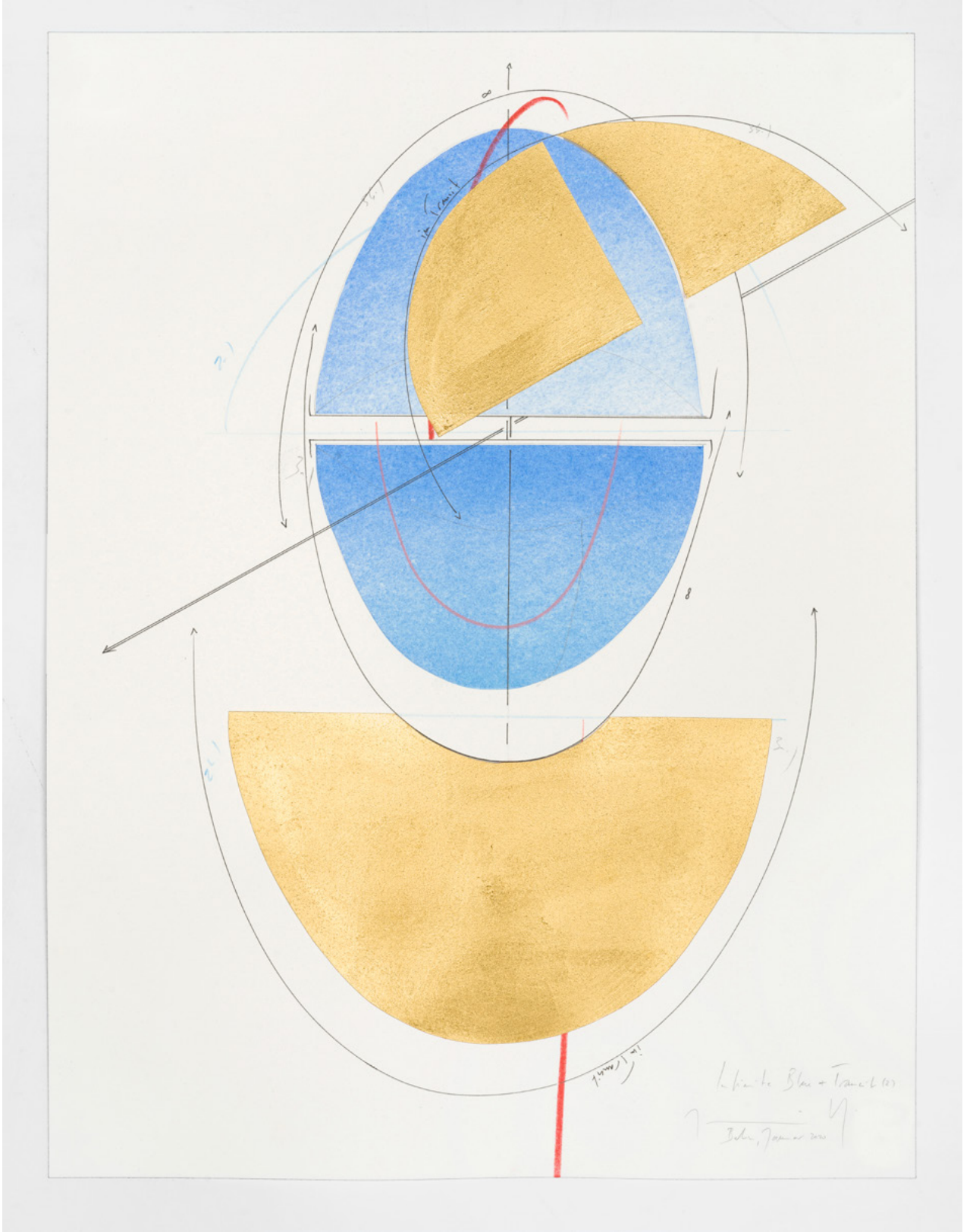
Fugue (4) (The Wedding), 2021

Kâğıt kolaj üzerine kurşunkalem, özgün, imzalı | Graphite on paper collage, unique, signed
60 x 51 x 8 cm



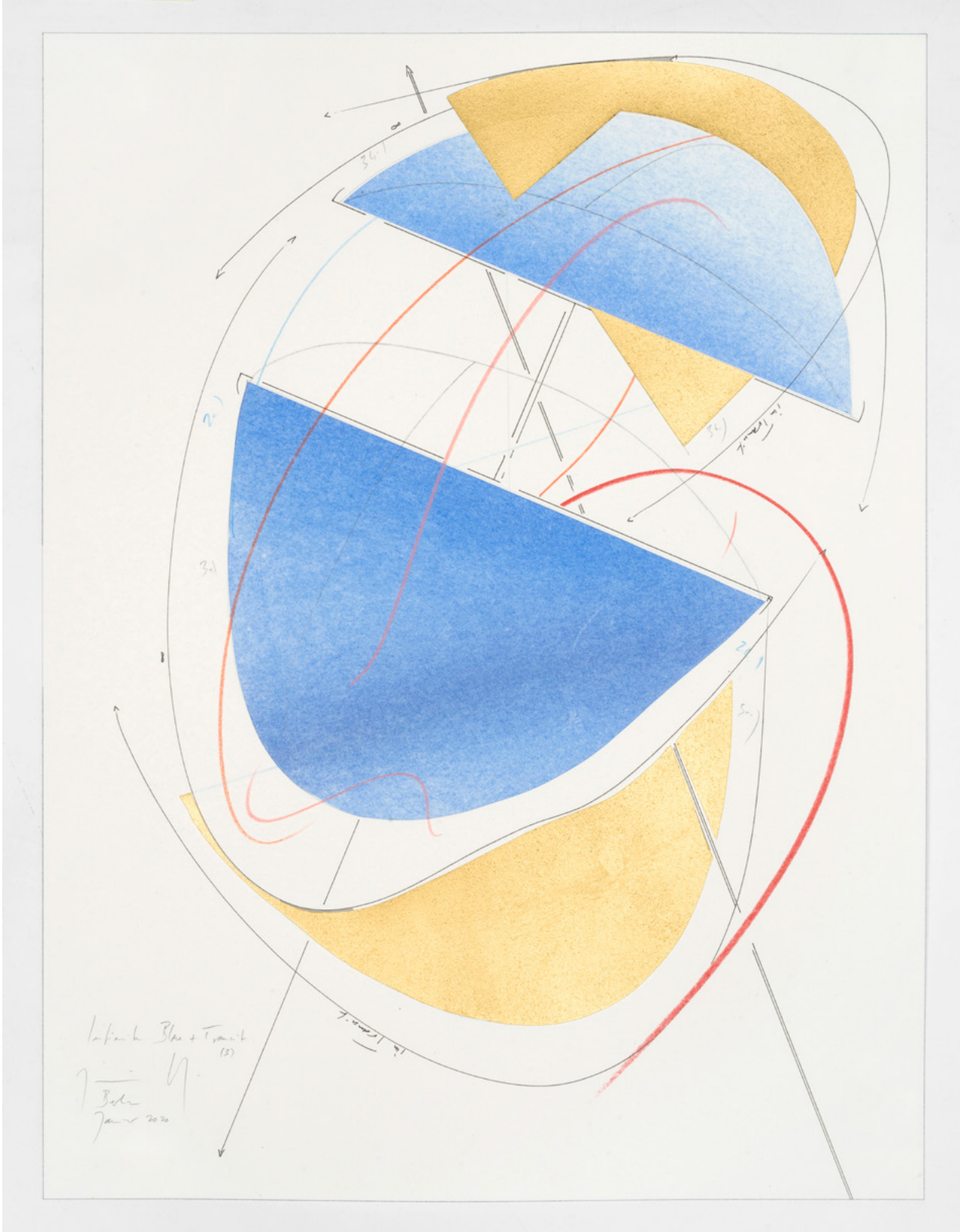
Infinite Blue + Transit (1), 2020

Kâğıt üzerine mürekkep, altın varak, pastel boya, katı yağlı boya çubuğu, kurşunkalem, özgün iş, imzalı | Ink, gold leaf, pastels, oil chalk, graphite on paper, unique work, signed 41 x 31 cm



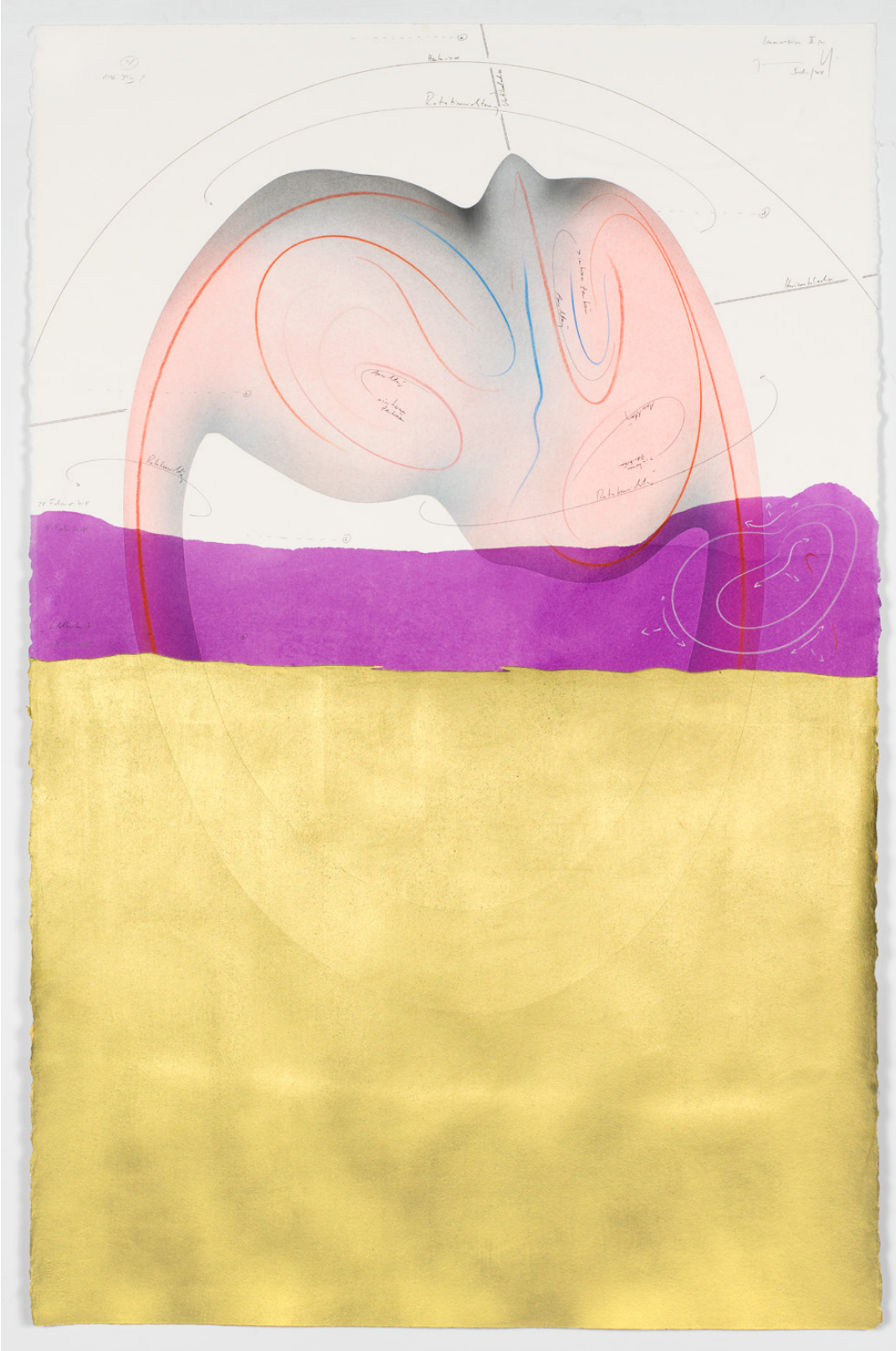
Infinite Blue + Transit (2), 2020

Kâğıt üzerine mürekkep, altın varak, pastel boya, katı yağlı boya çubuğu, kurşunkalem, özgün, imzalı | Ink, gold leaf, pastels, oil chalk, graphite on paper, unique work, signed 41 x 31 cm



Infinite Blue + Transit (3), 2020

Kâğıt üzerine mürekkep, altın varak, pastel boya, katı yağlı boya çubuğu, kurşunkalem, özgün, imzalı | Ink, gold leaf, pastels, oil chalk, graphite on paper, unique work, signed 41 x 31 cm



Immersion II (1), 2018 [sayfa | page 86]

Kâğıt üzerine mürekkep, çini mürekkebi, altın varak, pastel boya, katı yağlı boya çubuğu, kurşunkalem, özgün, imzalı | Ink, India ink, gold leaf, pastels, oil chalks, graphite on paper, unique piece, signed

102 x 66 cm



Immersion VI (5), 2018 [sayfa | page 90]

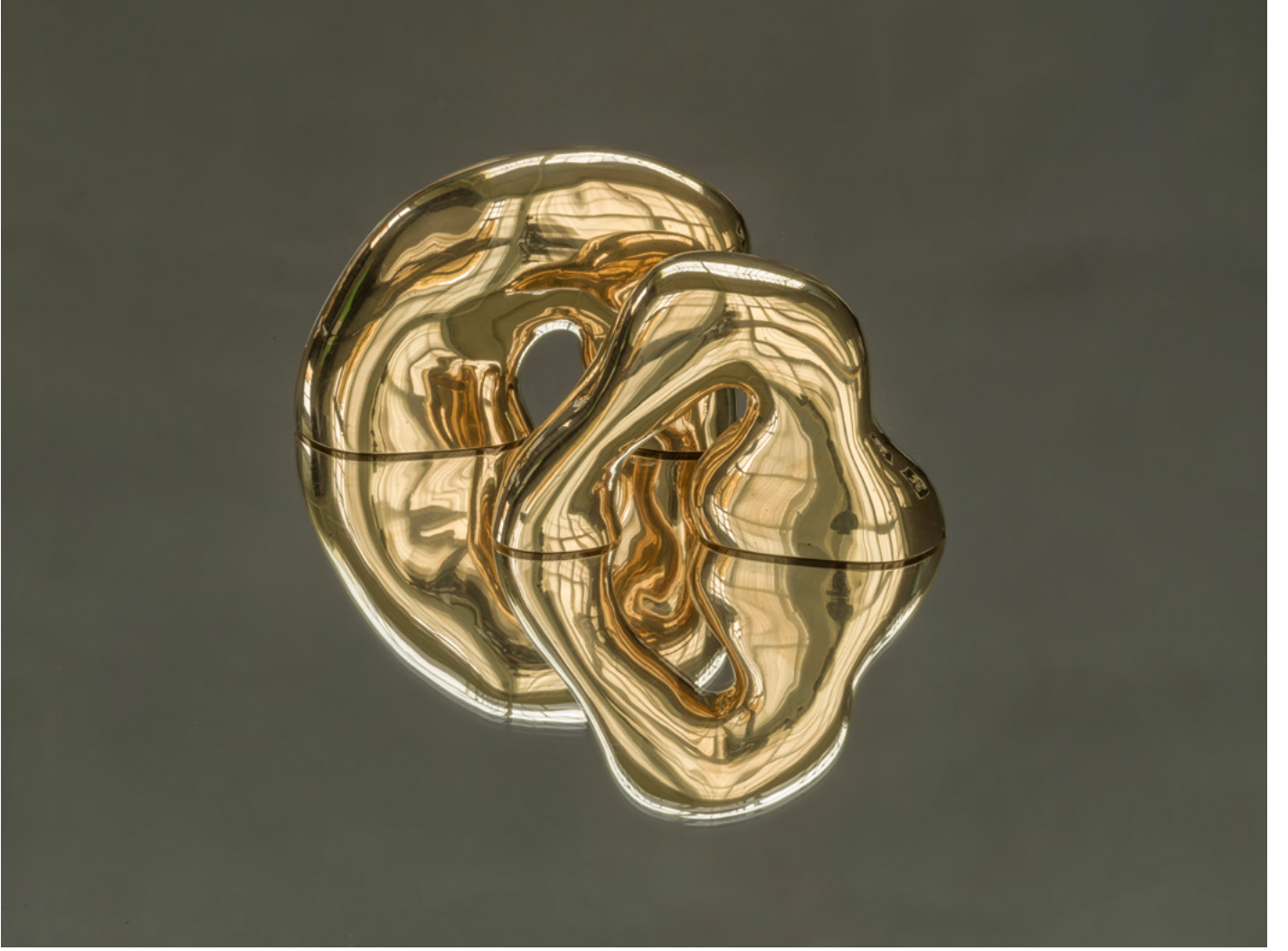
Kâğıt üzerine mürekkep, çini mürekkebi, alüminyum varak, pastel boya, katı yağlı boya çubuğu, kurşunkalem, özgün, imzalı | Ink, India ink, aluminium leaf, pastels, oil chalks, graphite on paper, unique, signed

76 x 56 cm



Double Infinite I, 2019

Silisyum bronz, kazınmış, cilalanmış, mumlanmış | Silicium bronze, chased, polished, waxed
2 parça, 6.5 x 19 cm ve 10 x 19 cm, 1043 ve 1479 g | 2 parts, 6.5 x 19 cm and 10 x 19 cm, 1043
and 1479 g



Double Infinite VI, 2019

Silisyum bronz, kazınmış, cilalanmış, mumlanmış | Silicium bronze, chased, polished, waxed
2 parça, 10 x 13 cm ve 9.5 x 13 cm, 1458 ve 2238 g | 2 parts, 10 x 13 cm and 9.5 x 13 cm, 1458
and 2238 g



Double Infinite III, 2019

Silisyum bronz, kazınmış, cilalanmış, mumlanmış | Silicium bronze, chased, polished, waxed
2 parça 10 x 17.5 cm ve 9 x 17.5 cm, 1058 ve 1221 g | 2 parts, 10 x 17,5 cm and 9 x 17,5 cm,
1058 and 1221 g

JORINDE VOIGT

d. 1977, Frankfurt, Almanyay | Germany

KİŞİSEL SERGİLER | SOLO EXHIBITIONS

2022

- *On Reality*, König London | Londra

2021

- *Trust and Rain*, David Nolan, New York
- Klosterfelde Art Collection, Hamburg
- *Potential and Coincidence*, P21, Seul | Seoul
- *Resonanz*, König Galerie, Seul | Seoul

2020

- *The State Of Play*, David Nolan, New York
- *The Real Extent*, König Galerie, Nave, Berlin

2019

- *Wall Drawing Series: Jorinde Voigt – Vertical*, Menil Drawing Institute, The Menil Collection
- Houston
- *Universal Turn*, Horst-Janssen-Museum, Oldenburg
- *Prototypes and Multiples*, Klosterfelde Edition, Berlin
- McNamara Art Project, Hong Kong

2018

- *Immersive Integral*, Dirimart, İstanbul | Istanbul
- *Divine Territory*, Kirche St. Matthäus, Berlin
- Mao Space, Shanghai / Lisson Gallery, Londra | London
- *Jorinde Voigt & Christian Jankowski – Wahlverwandtschaften/Afinidades electivas*,
- Galeria Pelaires, Palma
- *Integral*, David Nolan, New York
- *Jorinde Voigt & Alicja Kwade – Shift Matters*, Villa Schöningen, Potsdam
- *Immersion*, Lempertz, Brüssel | Brussels

2017

- *Hills and Turns*, König Galerie, Berlin
- *Both Sides Now*, Lisson Gallery, Londra | London
- *A New Kind of Joy*, Kunsthalle Nürnberg
- *Song of the Earth*, David Nolan, New York

2016

- *SCORES*, Hamburger Bahnhof – Museum Für Gegenwart, Berlin

- *Kunst wird Partitur*, Kunstraum Innsbruck
- Pavillion Kaiser-Wilhelm-Promenade, Bad Gastein
- *Radical Relaxation*, Johann König, Berlin
- *Komplexe Systeme*, Galerie E-werk, Freiburg
- *Considerations in the Now*, David Nolan Gallery, New York

2015

- *Now*, Galerie Klüser, Münih | Munich
- *Now*, The Baker Museum/Artis-Naples | Napoli
- *Now*, Kunsthalle Krems, Krems-Stein
- *Synchronicity*, The Gund Gallery, Kenyon College, Gambier
- *The Edge of Sensation*, Leopold-Hoesch Museum, Düren
- *YOU*, Grieder Contemporary, Zürich | Zurich
- *Salt, Sugar, Sex*, Lisson Gallery, Milano | Milan

2014

- *Jorinde Voigt*, Johann König, Berlin
- *Dialog 2: Jorinde Voigt & Marcela Armas*, Flex, Berlin
- *Codification of Intimacy: Works on Niklas Luhmann*, David Nolan Gallery, New York
- Galleria Marie-Laure Fleisch, Roma | Rome

2013

- *Superpassion*, MACRO Museo d'Arte Contemporanea, Roma | Rome
- *The Day Before Yesterday – The Day After Tomorrow*, Galerie Klüser,
- Münih | Munchen
- *Ludwig Van Beethoven Sonate 1–32*, Langen Foundation, Neuss
- *C.G. Jung*, Grieder Contemporary, Zürich | Zurich
- *9 Times Philosophy*, Klosterfelde, Berlin

2012

- *Jorinde Voigt: Systematic Notations*, Nevada Museum of Art NMA, Reno
- *Ludwig Van Beethoven Sonate 1–32*, Luminato Festival, Royal Ontario Museum, Toronto
- *Views on Views on Decameron*, Marie-Laure Fleisch, Roma | Rome
- *5th Drawing Prize Daniel & Florence Gerlain*, Salon Du Dessin, Paris

- *Konnex*, Lisson Gallery, Londra | London
- *Piece of Words and Views*, David Nolan Gallery, New York

2011

- *Gardens of Pleasure*, Galerie Helga Maria Klosterfelde Edition, Berlin
- *Nexus*, Galerie Klüser 2, Münih | Munich
- *1000 Views*, Regina Gallery Moscow | Moskova
- *Superdestination – Choreographed Coincidence*, Teckningmuseet, Laholm
- *Territorium*, Pécsi Galeria, Pécs
- Von der Heydt-Museum, Wuppertal

2010

- *Rosenkranz Kubus IX: Jorinde Voigt*, Museum der Bildenden Künste, Leipzig
- *Superdestination*, Galerie Christian Lethert, Köln | Cologne
- *Territorium*, Galerie Parisa Kind, Frankfurt
- *STAAT / Random I-XI*, Gemeentemuseum, Lahey | Den Haag
- *Axioma*, Galleria Marie-Laure Fleisch, Roma | Rome

- *Systema Magicum Universi*, Galerie Bernd Klüser, Münih | Munich
- Kunstverein Villa Wessel, Iserlohn

2009

- *Collective Time*, Forgotten Bar Project, Galerie im Regierungsviertel, Berlin
- Galerie Fahnenmann, Berlin
- *Symphonic Area*, HDKV Heidelberger Kunstverein
- *STAAT / Random I-XI*, BHWf Byrd Hoffman Watermill Foundation, New York
- *Stochastic Storms*, Galerie Bernd Klüser, Münih | Munich

2008

- *Matrix/Lemniscate*, Galerie Christian Lethert, Köln | Cologne
- *STAAT / Random I-XI*, Galerie Fahnenmann/Fahnenmann Projects, Berlin
- *Terz*, Neuer Kunstverein Gießen
- *DUAL*, NKV Nassauischer Kunstverein, Wiesbaden
- *ReWrite – Constellation of One*, Galerie Fahnenmann, Berlin

KARMA SERGILERI | GROUP EXHIBITIONS

2022

- *Summer Contemporaries*, Sicardi Ayers Bacino, Houston
- *Seduce me Paper*, Haus des Papiers, Berlin
- *CARE – Transformationen22*, Cohaus Kloster Schlehdorf
- *Ortswechsel*, Museum Giersch der Goethe-Universität, Frankfurt am Main
- *Polyphone. Polyphonies Visuelles et Sonores*, Musée d'Art et d'Histoire Paul Eluard, Saint Denis
- *Starkes Duo – Berliner Kunstprofessorinnen und ihre Meisterschülerinnen*, Haus Kunst Mitte, Berlin
- *In Memory of Andy Best – A Portrait of Spirits*, Bark Berlin Gallery, Berlin
- *Blanc de Blancs*, Villa Schöningen, Berlin
- *Soundwaves: Experimental Strategies in Art + Music*, Moody Center for the Arts, Rice University, Houston

2021

- *Schnee fällt hinterm Berge*, Avlskarl Gallery, Kopenhagen | Copenhagen
- *The Poetry of Translation*, Kunst Meran Merano Arte, Meran
- *Dirimart Presents VIII*, Dirimart, İstanbul | Istanbul

- *Paper Positions Hamburg*, Brandshof, Hamburg
- *Polyphon*, Kunstsammlung – Orangerie&Museum für Angewandte Kunst, Gera
- *Sound and Silence*, Der Klang der Stille in der Kunst der Gegenwart, Kunstmuseum, Bonn
- *Inaugural Exhibition*, König Seoul | Seoul
- *Imagining Data*, Museum of Craft and Design, San Francisco

2020

- *Shine Bright*, Michael Fuchs Galerie, Berlin
- *Sinergia*, Fundacion CALOSA, Irapuato
- *Wir heben ab! Bilder vom Fliegen von Albrecht Dürer bis Jorinde Voigt*, Kupferstichkabinett, Berlin
- *Hotel Beethoven*, BOZAR Palais des Beaux-Arts, Brüssel | Brussels
- *Boxenstopp*, Kwadrat, Berlin
- *Beethoven bewegt*, Hall Art Foundation, Schloss Derneburg
- *Szene Berlin*, Kunsthistorisches Museum Wien | Viyana
- *Leidenschaft ist unser Antrieb*, Galerie Christian Lethert, Köln | Cologne
- *Copy the Line*, Klosterfelde Edition, Berlin

- *Dirimart Presents VII: Still Life*, Dirimart, İstanbul | İstanbul
- *Guests: Artists and Craftspeople*, Istanbul Museum of Modern Art

2019

- *SZENE BERLIN Oktober 2019. König Galerie zu Gast bei Ketterer Kunst*, Ketterer Kunst, Münih | Munich
- *Weltreise. Kunst aus Deutschland unterwegs*, 2019 Exhibition Hall, Plovdiv
- *A Passion for Drawing. Die Sammlung Guerlain aus dem Centre Pompidou*, Albertina, Viyana | Vienna
- *Wall Drawing Series: Jorinde Voigt-Vertical*, Menil Drawing Institute, The Menil Collection, Houston
- *Ad Infinitum*, Dirimart, İstanbul | İstanbul
- *Numbers*, Michael Fuchs Galerie, Berlin
- *Shifts in Time*, Over The Influence, Los Angeles
- *Der Funke Gottes! Die neuen Schatz + Wunderkammern im Bamberger Diözesanmuseum*, Diözesanmuseum, Bamberg
- *UNCANNY VALUES. Artificial Intelligence & You*, Vienna Biennale for Change 2019, MAK, Viyana | Vienna
- *Dot, Point, Period. A Curated Installation by Joseph Kosuth*, Castelli Gallery. 24 W 40, New York
- *Gemalte Diagramme. Bauhaus, Kunst und Infografik*, Museum für Konkrete Kunst, Ingolstadt
- *So wie wir sind 1.0*, Weserburg Museum für moderne Kunst, Bremen
- *Psyche als Schauplatz des Politischen*, Staatliche Kunsthalle, Baden
- *Weltreise. Kunst aus Deutschland unterwegs*, Muzej savremene umetnosti, Belgrad | Belgrade

2018

- *Autofiktionen – Zeichnung der Gegenwart*, Prix de dessin Guerlain, Wilhelm-Hack-Museum, Ludwigshafen
- *Entangle*, Bildmuseet, Umeå
- *The Inverse Narrative*, Eichenmüllerhaus, Lemgo
- *Archipelago – A Problem (On Exactitude in Science)*, Tiön Projects, Lahey | The Hague
- *De Zinding van de Zee*, The Mesdag Collection, Lahey | The Hague
- *AU*, STATION Gallery, Melbourne
- *What's up – Forms of Abstraction*, 6/F Pedder Building, Hong Kong
- *Echoes from the Past*, Kerava Museum

2017

- *Berlin Now*, David Nolan Gallery, New York
- *Mondes Flottants/ Floating Worlds*, 14th Lyon Biennale
- *Weltreise. Kunst aus Deutschland unterwegs*, Paco Imperial, Rio de Janeiro

- *Deutschland 8 – German Art in Beijing*, Yuan Art Museum, Beijing
- *do you remember?*, Finnland-Institut, Berlin
- *Wir geben den Ton an. Bilder der Musik von Mantegna bis Matisse*, Kupferstichkabinett, Berlin
- *Über den Umgang mit Menschen, wenn Zuneigung im Spiel ist. Sammlung Klein*, Kunstmuseum, Stuttgart
- *Daniel & Florence Guerlain Contemporary Art Prize*, Centre Pompidou, Paris
- 13th Sharjah Biennial
- *Imaginary Frontiers*, Fondation Boghossian, Brüssel | Brussels
- *Sound goes Image – Partitur zwischen Musik und Bildender Kunst*, Horst-Janssen-Museum, Oldenburg

2016

- *Do you get what you see?*, Grieder Contemporary, Zürich | Zurich
- *Weltreise. Kunst aus Deutschland unterwegs*, Instituto Cultural Cabañas, Guadalajara
- *Wahlverwandtschaften Deutsche Kunst seit den späten 1960er Jahren*
- Latvian National Museum of Art, Riga
- *Manifesta 11: What People Do for Money: Some Joint Ventures*, Zürich | Zurich
- *Zeichnungsräume – Positionen zeitgenössischer Grafik*, Hamburger Kunsthalle, Hamburg
- *... und eine Welt noch*, Kunsthaus, Hamburg
- *LINIE, LIGNE, LINEA*, Adam Art Gallery, Victoria University, Wellington
- *Line*, curated by Drawing Room at Lisson Gallery, Londra | London

2015

- *Disegno. Zeichenkunst für das 21. Jahrhundert*, Kupferstichkabinett, Dresden
- *50 Jahre PIN. Eine Auswahl aus der Staatlichen Graphischen Sammlung*, Pinakothek der Moderne, Münih | Munich
- *Weltreise. Kunst aus Deutschland unterwegs*, Museum of Art Ein Harod
- *The Bottom Line*, Stedelijk Museum voor Actuele Kunst, Gent | Ghent
- *Drawing Redefined*, deCordova Sculpture and Museum, Lincoln, Massachusetts
- *Collaborations*, Lisson Gallery & STPI, Singapur | Singapore
- *No Silence*, Fondazione Brivio Sforza, Villa Belgiojoso Bonaparte, Milano | Milan
- *Drawing Now*, Albertina, Viyana | Vienna
- *Weltreise. Kunst aus Deutschland unterwegs*, Busan Museum of Art
- *Walk The Line. Neue Wege der Zeichnung*, Kunstmuseum,

Wolfsburg

- ... *Y El Tiempo se Hizo/ ... and there was time*, Centro de Artes Visuales, Cáceres
- *LINIE, LIGNE, LINEA*, Akademie der Künste, St. Petersburg
- *Paper is Part of the Picture*, Papiermuseum, Düren
- *Embracing Modernism: Ten Years of Drawings Acquisitions*, Morgan Library & Museum, New York
- *more Konzeption Conception now*, Museum Morsbroich, Leverkusen
- *Meisterzeichnungen – 100 Jahre Grafische Sammlung*, Kunsthhaus, Zürich | Zurich
- *Artisti per Frescobaldi 2014*, Fondazione Stelline, Milano | Milan

2014

- *Weltreise. Kunst aus Deutschland unterwegs*, Krasnoyarsk Museum Center, Krasnoyarsk
- *Netz – Vom Spinnen in der Kunst*, Kunsthalle zu Kiel
- *Clear*, Gagosian Gallery, Beverly Hills
- *LINIE, LIGNE, LINEA*, Museu de Arte Leopoldo Gotuzzo, Pelotas
- *LifeLoggers: Chronicling the Everyday*, Elmhurst Art Museum
- *Weltreise. Kunst aus Deutschland unterwegs*, Moscow Museum of Modern Art, Moskova

2013

- *My Brain is in My Inkstand: Crafting Thoughts on Paper*, Cranbrook Art Museum, Bloomfield Hills
- *Weltreise. Kunst aus Deutschland unterwegs*, ZKM Museum für Neue Kunst, Karlsruhe
- *Donation Florence et Daniel Guerlain*, Centre Pompidou, Paris
- *LINIE, LIGNE, LINEA*, Museo de Arte del Banco de la República, Bogota
- *Pataphysics*, Sean Kelly Gallery, New York
- *Propos d'Europe 11: La Plasticité du langage*, Fondation Hippocrene, Paris
- *Berlin Klondyke*, Hipp Halle, Gmunden
- *Gekauft. Neuerwerbungen der Graphischen Sammlung 2003-2013*, Museum der bildenden Künste, Leipzig
- *The Infinity Show*, Contemporary Art Northampton
- *LINIE, LIGNE, LINEA*, Museo Nacional de Arte, La Paz
- *Dépaysement systématique*, Jean Fournier Gallery/Nouvelles Vagues Program, Paris
- *Prix Canson 2013*, Petit Palais, Paris
- *Visionen. Atmosphären der Veränderung*, Museums Marta Herford
- *Play – The Frivolous and The Serious*, me Collectors Room/ Olbricht Foundation, Berlin
- *Berlin Klondyke*, Leipziger Baumwollspinnerei, Leipzig
- *All Black*, Gallery Joe, Philadelphia

- *EHF 2010 – Benefit Trustee-Programm*, Konrad-Adenauer-Stiftung, Berlin
- *The Distaff Side, Collection Melva Bucksbaum & Raymond Leary*, The Granary, Sharon
- *Prix Canson 2013*, Art Paris
- *System und Sinnlichkeit. Die Sammlung Schering Stiftung*, Kupferstichkabinett, Berlin
- *Turbulences II*, Villa Empain/ Fondation Boghossian, Brüssel | Brussels
- *LINIE, LIGNE, LINEA*, Centro de Arte Contemporaneo de Quito, Quito
- *Drawing a Universe*, KAI 10, Düsseldorf
- *Observer Effect*, Gallery 400, University of Illinois at Chicago

2012

- *Schaubilder*, Bielefelder Kunstverein
- *Migration Melbourne*, Arndt Australia, Ormond Hall, Royal Victorian Institute, Melbourne
- *R/Evolution auf Papier – Die Sammlung Klüser*, Alte Pinakothek, Mühn | Munich
- *Fruits de la passion – Projet pour L'Art Contemporain*, Centre Pompidou, Paris
- *Kunstpreis der Böttcherstraße*, Kunsthalle, Bremen
- *Intersections – Science in Contemporary Art*, Weizmann Institute of Science, Rehovot
- *A Battle for Narrative*, Bonnefontenmuseum 'Buitenshuis', Maastricht
- *Internationaler Faber Castell-Preis Zeichnung*, Neues Museum, Nürnberg
- 3rd Moscow International Biennale for Young Art, Moskova | Moscow
- *Re/pro/ducing Complexity*, Städtische Galerie Villa Zanders, Bergisch Gladbach
- *Turbulences*, Espace Culturel Louis Vuitton, Paris
- *Made in Germany 2*, Sprengel Museum/ Kestnagesellschaft/ Kunstverein, Hannover
- *A House Full of Music – Strategien in Musik und Kunst*, Mathildenhöhe, Darmstadt
- *Editions!*, Grieder Contemporary, Zürich | Zurich
- *Berlin.Status (1)*, Künstlerhaus Bethanien, Berlin
- *LINIE, LIGNE, LINEA*, Centro Cultural Caja Real de Universidad Autonoma, San Luis Potosi
- *Prism Drawing from 1990 to 2012*, Museum of Contemporary Art, Oslo
- *Nachtliches Konzert – Jorinde Voigt & Gregor Hildebrandt*, Museum Van Bommel van Dam, Venlo
- *Berlin zeichnet*, Stadtgalerie Kiel
- *Behind the Light*, Galerie Pedro Cera, Lizbon | Lisbon
- *Drawing Space*, AA School of Architecture London at the Architectural Association, Londra | London

2011

- *Berlin Klondyke*, Art Center Los Angeles, Los Angeles
- *Am Ende war das Wort*, Ursula Blickle Stiftung, Kraichtal
- *LINIE, LIGNE, LINEA*, Instituto Cultural Cabanas, Guadalajara
- *Re/pro/ducing Complexity*, Museum Dhondt Dhaenens, Deurle
- *Zeichnen/ Bezeichnen*, Palais Thurn und Taxis, Bregenz
- *Baumann & Fuchs*, Anton von Werner Haus, Berlin
- *Ornamental Structures*, Stadtgalerie Saarbrücken
- *Berlin Klondyke 2011*, Odd Gallery, Dawson City, Yukon
- *Summer of Paper*, Leopold-Hoesch-Museum&Papiermuseum Düren
- *Everything Must Go*, Casey Kaplan Gallery, New York
- *Playtime*, LAC Sigean, Lieu d'Art Contemporain, Sigean
- *Art/Système/Poésie*, In Situ/ Fabienne Leclerc, Paris
- *Werden. Vom Expressionismus zur Neuen Sachlichkeit*, Kunstsammlung Gera
- *Berlin zeichnet*, Versicherungskammer Bayern, Münih I Munich
- *Illuminations*, 54th International Art Exhibition – La Biennale di Venezia, Palazzo Papadopoli
- *Venedik I Venice*
- *LINIE, LIGNE, LINEA*, Museo Nacional de Artes Visuales, Montevideo
- *Deutsche Aids – Stiftung*, Bundeskunsthalle, Bonn
- *The Curators Battle I*, Grimmuseum, Berlin
- *Transnatural*, TrouwAmsterdam, Amsterdam
- *gehen blühen fließen – Naturverhältnisse in der Kunst*, Stadtgalerie, Kiel
- *Arte Fiera: Museo Archeologico*, Museo Archeologico, Bologna
- *Alles, was Sie über Chemie wissen müssen*, Kunstquartier Bethanien, Berlin

2010

- *Berlin zeichnet*, Kunsthalle Dominikanerkirche, Osnabrück
- *iD – Indonesian Contemporary*, Kunstraum Kreuzberg/ Bethanien, Berlin
- *Abstrakt*, The Forgotten Bar, Berlin
- *Farbe in der zeitgenössischen Kunst*, Neuer Kunstverein Giessen
- *abstrakt Abstrakt – die systematisierte Welt*, Frankfurter Kunstverein
- *Future Generation Art Prize 2010* – Pinchuk Art Center, Kiev I Kyiv
- *Welt & System*, Städtische Galerie, Dresden
- *Berlin zeichnet*, Ludwig Museum im Deutscherherrenhaus, Koblenz
- *Je mehr ich zeichne – Zeichnung als Weltenwurf*, Museum für Gegenwartkunst, Siegen
- *Optical Shift, Illusion, Tauschung*, b-05, Montabaur-Horressen

- *Hypernatural*, KUNST Magazin, Werkstatt hinter dem Hamburger Bahnhof, Hamburg
- *Emporte-moi/ Sweep me off my feet*, MAC/VAL Musée d'art contemporain, Val-de-Marne
- *LINIE, LIGNE, LINEA. Zeichnung der Gegenwart*, Kunstmuseum, Bonn
- *Groupshow*, Galerie Christian Lethert, Köln I Cologne
- *Dopplereffekt. Bilder in Kunst und Wissenschaft*, Kunsthalle zu Kiel
- *Vorgestellt. Neuerwerbungen, Schenkungen un Sammlungserweiterungen*, Kunstsammlung, Gera

2009

- *Emporte-moi/ Sweep me off my feet*, Musée national des beaux-arts du Québec
- *Soundtrack*, Bet Meirov Art Gallery, Holon
- *genau.- mathematische Strategien und künstlerische Prozesse*, Künstlerhaus, Dortmund
- *Interplay*, Bury St Edmunds Art Gallery, Suffolk
- *Lemniscate/ ∞*, Patric Catani, Chris Imler and Jorinde Voigt, NGBK, Berlin
- *Selected Artists*, Neue Gesellschaft für Bildende Kunst (NGBK), Berlin

2008

- *Der Autorität*, Kunstverein, Arnberg
- *Schunk Collectors House Herleen – The Take-off*, Glaspaleis, Herleen
- *Andreas Tellefsen, Jorinde Voigt, Ralf Ziervogel*, Künstlerhaus Bethanien, Berlin
- *Blick nach Vorn. Ankäufe der Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland 1998–2008*, Martin-Gropius Bau, Berlin
- *Otto-Dix-Preis / Ausstellung und Preisverleihung*, Kunstsammlung, Gera
- *Re/pro/ducing Complexity*, Montana State University, Bozeman
- *Förderpreis Junge Kunst 2008 Saar Ferngas*, Museum Pfalzgalerie, Kaiserslautern
- *EHF 2010*, Konrad Adenauer Stiftung, Berlin
- *Zeichnung als Prozess*, Museum Folkwang, Münih I Munich
- *I bought the Brooklyn Bridge*, Kulturforum Potsdamer Platz, Kupferstichkabinett, Berlin

2007

- *Bird Watching*, De Vishal, Harleem
- *Neue Heimat*, Berlinische Galerie – Landesmuseum für müderne Kunst, Berlin

KOLEKSIYONLAR | COLLECTIONS

- Kunsthalle Praha Collection, Prag | Prague
- Menil Collection, Houston
- Istanbul Museum of Modern Art
- Museum of Contemporary Art, Oslo
- Centre Pompidou – Musée National d'Art Moderne, Paris
- MoMA – Museum of Modern Art, New York
- Morgan Library Art Museum, New York
- Leal Rios Foundation, Lizbon | Lisbon
- Bundeskunstsammlung, Bonn
- Kunstsammlung des Europäischen Patentamts, Berlin
- Kunstsammlung, Gera
- Collection Hoffmann, Berlin
- Collection Institute for Foreign Cultural Relations, IFA, Stuttgart
- Staatliche Museen zu Berlin – Kupferstichkabinett, Berlin
- Landesmuseum Sachsen-Anhalt, Halle
- Kunstmuseum Stuttgart
- Collection Schering Stiftung, Berlin
- Collection Kunsthaus, Zürich | Zurich
- Sammlung Landesbank Hessen und Thüringen, Dependence Paris
- Sammlung Deutsche Bundesbank, Frankfurt am Main
- Freunde der Pinakothek der Moderne e.V., Münih | Munich
- Graphische Sammlung München
- Collection Florence & Daniel Guerlain, Paris
- Sammlung Von der Heydt Museum, Wuppertal
- Collection of the Art Institute of Chicago
- Sammlung der Hamburger Kunsthalle, Hamburg

Bu katalog Dirimart tarafından 6–25 Eylül 2022 tarihleri arasında gerçekleştirilen Jorinde Voigt'un *Infinite Rhythm* sergisine istinaden yayınlanmıştır.

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