

CONCEPT

VIEWS ON CHINESE EROTIC ART. FROM 16TH TO 20TH CENTURY

100 Views. Hidden in a Coffin, I&II (From the album 'A Prayer Mat of Flesh', China, 18th Century; Direction of Rotation/ Number of Rotations/ Day; Countdown – Countup; Geographical Direction N-S; No Movement); 100 Views. An Amorous Bath, I&II (From the album "Red Shoes", China, 19th Century; Countdown-Countup; Direction of Rotation/ Speed of Rotation/ Number of Rotations per Day; No Movement; Geographical Direction N-S); 41 Views. An Amorous Bath, I&II (From the album "Red Shoes", China, 19th Century; Countdown-Countup; Direction of Rotation / Speed of Rotation: Rotations per Day/ Hour; Geographical Direction N-S)

Jorinde Voigt
Berlin 2011
6 drawings, 101.6 x 64.8 cm and 51 x 36 cm
Coloured Velin & Ingres paper, pencil, ink on watercolour paper
Unique works
Signed

The latest series "Views on Chinese Erotic Art. From 16th to 20th Century" (2011) was produced as a direct continuation of the "308 Views on Plants and Trees" (2011), in which Voigt combined notation methods and collage technique for the first time. The new collages, in contrast to the previous concentration on the plant world, focus on paintings in the exhibition "The Chinese Garden of Lust - Erotic Art from the Bertholet Collection" in the East Asian Art Collection of the Berlin State Museums in Dahlem (2011).

Form and Colour

Every area of colour stands for one look at the paintings by the artist. While her first look represents a rough impression of the motif, with every additional look Voigt approaches closer to the structure of the scene depicted. Between 41 and 100 views are turned into one collage per sheet. Using a fan-booklet of colour samples, Voigt determined the corresponding numbers for the colours of robes, pairs of lovers, wallpapers, items of furniture etc. The synchronous portrayal of colour and form enables us to recognise some elements such as tables, mirrors, locks of hair or feet.

Movement

Voigt supplements her almost mimetic method of representation with fictive spatial and temporal data. The arrows and numbers noted give the *Geographical Direction* north and south. In addition, there is information about the *Direction of Rotation*, *Speed of Rotation* and *Number of Rotations per Day*, which sets the drawing into an imaginary revolving motion. Voigt also marks every translated look as *Countup* and *Countdown*, so that it is possible to follow the viewing process. The numbered areas of colour, however, do not always pursue a linear direction of reading. One noticeable aspect of the new collages is the addition of the parameter *No Movement*, which represents a contrast to the inscribed dynamics of the drawings.

Rhythm

Frequent zooming in towards an object leads to the creation of depth, which is similar to musical processes. Voigt varies and repeats colours and forms so that the characteristics of the object being viewed are filtered out. Via this approach, Voigt is referring to the Chinese and Japanese traditions of painting, in which hundreds of views of one motif were 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".

Perception

Voigt's exact study of the paintings exhibited corresponds to the basic idea of her work, which is to grasp reality as a microcosm. The artist subsumes up to 100 views on each sheet of paper, so that the collages resemble scientific tables. Hereby, she focuses on her fascination with the formal characteristics of the Chinese paintings and their effect on the process of viewing. The explicitly erotic content of the so-called "Spring Pictures" recedes completely into the background. Far more, the drawings appear as a mental construct with which to investigate human perception. Questions are raised about language, cognition, intuition and association.

Notation and Collage

The flat paper silhouettes have no obvious individual signature. Only the contour line along which the section of paper has been cut out indicates the artist's expressive flow. The same spontaneity is inscribed into this line as the artist's intuitive viewing of the painting. By comparison to painting colours, the cutting out of colour areas is also an accelerated 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.

In "Botanic Code" (2009/2010) Voigt determined the colours of different plants from botanical gardens and had the corresponding colours painted onto aluminium rods. The aspect of the plants' form was completely left out of this process. In the next set of drawings, "Superdestination" (2010), the inclusion of both components was suggested, at least. In these preliminary studies, simple coloured lines reproduced the contours of the objects observed. In the "Views" series (2011) Voigt develops a system that simultaneously incorporates form and colour, as well as taking into account different spatial and temporal dimensions of viewing and perception.

Lisa Sintermann