

Jorinde Voigt: *Salt, Sugar, Sex*

23 January – 13 March 2015

Via Zenale 3, Milan

Jorinde Voigt's first solo exhibition in Milan and her second with Lisson Gallery features medium- to large-scale drawings and a new collaboration with Mads Dinesen, an influential young fashion designer based in Berlin, on a series of hand-painted and embroidered *Things to Wear*. Voigt, who also lives and works in Berlin, creates significant and highly original drawn or painted abstract forms that are intricately interconnected by lines of text or movement. Her new series, carefully wrought in pastel, pencil and ink, is entitled *Salt, Sugar, Sex* and obliquely refers to the bodily functions that conspire to regulate our physiological production of these three important elements and hormones. As well as suggesting internal organs, Voigt's drawings recall flower blooms or nerves connected by stems or branches, while plants themselves are similarly governed by biochemical reactions, involving the absorption of external stimulants and nutrients and the production of enzymes needed for cellular growth or change.

Not only do Voigt's works seem to function at a metabolic, almost molecular level, they also suggest wider, symbolic associations – the reds and blush pinks standing in for heat and energy, as well as having emotional resonance with passion. Just as nature, science and culture collide in Voigt's frequent use of literary or scientific quotation alongside her drawn schema, so too do the oft-separated activities of philosophy and art, or thinking and doing. Her interweaving of decisions and pathways is a result of conflicting factors, among them her own gestures or marks in time and space, as can be seen in another major work, *Yes or No (Ja Oder Nein)*, in which the vein-like interconnecting red lines signify an experience or recording of the present moment – each is accordingly tagged with the word 'Now'.

Voigt is also unveiling her first ever collaboration with a fashion designer, the Danish-born Mads Dinesen, who often imbues his innovative collections with artistic, spiritual and even political undertones. While Dinesen has designed the pieces and sourced fabrics onto which Voigt has applied splashes of paint, the resulting kimonos, entitled *Things to Wear I-V* (an almost literal translation of the Japanese word) are very much co-creations towards truly multifunctional, transformative, aesthetic objects or even as they see them, towards "wearable pictures".

Voigt renders even the most unfathomable subjects – including, in this exhibition, the biological mechanics and spatial movements of the body, quantum physics and the passing of time – into elegant visual structures, albeit in the knowledge that each attempt is ultimately futile. "Futility is not a 'weakness' or an 'absurdity': it is a strong sign: the more futile, the more it signifies and the more it asserts itself as strength." Roland Barthes, *A Lover's Discourse: Fragments*, 1977.

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About the artist

Jorinde Voigt channels external impulses and physical movements into complex drawn notations, featuring webs of interconnected thoughts, forms and words. Perhaps stemming from musical scores or codified systems of classification, each of her carefully wrought matrices of colour and line combines elements of gestural chance with highly ordered empiricism, gleaned from the worlds of culture, science, music, history and literature. Whether the starting point is Goethe's *Faust*, the flight of an eagle (*Alderflug*), a series of walks, or a simple kiss (*Zwei küssen sich*), Voigt's multi-layered diagrams of each subject also take into account wind speeds, the Fibonacci sequence of numbering, or her bodily interactions with the oversized sheets of paper being worked upon. The intensity and often geometric intentionality of her hand-scribed mark-making belies the ethereal intangibility of each work, with splashes of gold or silver refuting obvious figurative comparisons, recalling instead the arcane endeavours contained in illuminated or annotated manuscripts. Shifting into sculptural installation, Voigt maintains her systematic structures and temporal processes, creating objects as equivalencies for such non-visual concepts as *Grammar* (*Grammatik*) or *Collective Time* (both 2010). Her desire to translate, transcribe and record essentially incommunicable phenomena – including musical dynamism, philosophical notions, personal emotions or her own interior monologue – leads, not to chaos, but rather to a collision between the bygone idealism of compartmentalized modernism and the realisations of a post-modern, universal condition in which everything is ultimately interdependent.

Jorinde Voigt was born in Frankfurt am Main and lives and works in Berlin. Recent solo exhibitions include: MACRO Museo d'Arte Contemporanea, Rome (2014); Langen Foundation, Neuss (2013); Royal Ontario Museum, Toronto (2012); Von der Heydt-Museum, Wuppertal, (2011); Gemeentemuseum, The Hague (2010). Major group exhibitions include Moscow Museum of Modern Art, Moscow (2014); Centre Pompidou, Paris (2013); Bonnefantenmuseum, Maastricht, (2012); 54th International Art Exhibition, Venice Biennale (2011); Kunstmuseum Bonn (2010); Museum Folkwang, Essen (2008). Voigt's work is represented in a number of major collections including: Museum of Modern Art, New York; Art Institute of Chicago, USA; Centre Pompidou, Paris; Staatliche Graphische Sammlung, Munich; and Kupferstichkabinett, Berlin, among others. In 2012 she received the Daniel & Florence Guerlain Contemporary Drawing Prize and in 2014 she was appointed Professor for Conceptual Drawing and Painting at the Akademie der Bildenden Künste, Munich. In 2015, Jorinde Voigt's next solo exhibition will be held at Kunsthalle Krems, Austria.

Exhibition Facts

Opening Hours Mon-Fri 10am-6pm (closed 1-3pm) Sat by appointment

Location Via Zenale 3, 20123 Milan

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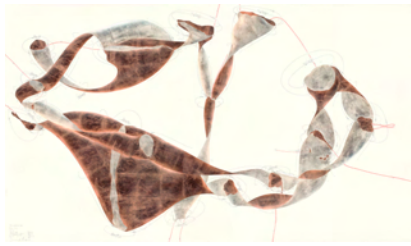
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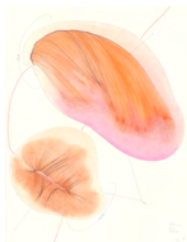
Jorinde Voigt
Incommunicability IV 2014
Ink, white gold, copper, pencil, oil crayon on
paper
140 x 240 cm
VOIG I 40026



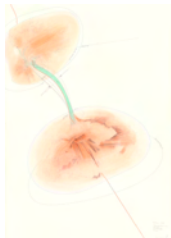
Jorinde Voigt
Incommunicability VI 2014
Ink, white gold, copper, pencil, oil crayon on
paper
140 x 240 cm
VOIG I 40027



Jorinde Voigt
4 Anker
Beobachtungen im Jetzt III 2015
Ink, gold leaf, oil pastels, pastel, pencil on paper
240 x 140 cm
VOIG I 40066



Jorinde Voigt
Salt, Sugar, Sex
(Beobachtungen im Jetzt I) 2015
Ink, oil pastels, pastel, pencil on paper
180 x 140 cm
VOIG I 40063



Jorinde Voigt
Beobachtungen im Jetzt II 2015
Ink, oil pastels, pastel, pencil on paper
210 x 140 cm
VOIG I 40064



Jorinde Voigt
JA ODER NEIN - Studie I 2014
Ink, oil pastels, pastel, pencil on paper
140 x 180 cm
VOIG I 40062



Mads Dinesen & Jorinde Voigt
Things to Wear V 2015
Silk, Wool, Alpaca, Cashmere, Ink, Embroidery, Cord
Variable dimensions
ed. unique
VOIG I 50003

LISSON GALLERY



Mads Dinesen & Jorinde Voigt
Things to Wear IV 2015
Silk, Wool, Alpaca, Cashmere, Ink, Embroidery, Cord
Variable dimensions
ed. unique
VOIG150002



Jorinde Voigt
Beobachtungen im Jetzt (2) 2014
Ink, gold leaf, oil pastels, pastel, pencil on paper
76 x 56 cm
VOIG140073



Jorinde Voigt
Beobachtungen im Jetzt (4) 2014
Ink, gold leaf, oil pastels, pastel, pencil on paper
76 x 56 cm
VOIG140075



Jorinde Voigt
Beobachtungen im Jetzt (6) 2014
Ink, gold leaf, oil pastels, pastel, pencil on paper
76 x 56 cm
VOIG140077



Jorinde Voigt
Beobachtungen im Jetzt (7) 2014
Ink, gold leaf, oil pastels, pastel, pencil on paper
76 x 56 cm
VOIG140078



Jorinde Voigt
Beobachtungen im Jetzt (9) 2014
Ink, gold leaf, oil pastels, pastel, pencil on paper
76 x 56 cm
VOIG140080



Jorinde Voigt
Sequence of Solidification II, Solidification 10 2014
Bronze, verdigris patina and wax
37.5 x 7.5 x 4.5 cm
VOIG140037
