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**Jorinde Voigt**

Notwithstanding the recurrent attacks on a medium-specific understanding of art, it can hardly be denied that, even today, each medium may not merely be made instrumental in an artistic sense because of its inherent specificities, but that it draws its fascination precisely from them. Following this contention, drawing is well served by its particular relationship with reality – both as a complex medium of representation, a tool for the painterly abstraction of reality, and, owing to its ability to convey the draughtsman's conceptions and ideas, by way of its potential to “record”, protocol or even (re)construct these with a quick stroke. Drawing as a medium is thus served by the fact that it can mediate between the subject and the world, or between the perception of reality and representation.

These are the premises under which Jorinde Voigt (b. 1977) analyses the medium-specific, i.e. the formal, technical, conceptual and content-related potentials of drawing, which she pushes to their limits: the way in which, seen from afar, the artist's compositions – from small formats to large-sized strands of paper – appear like swift gestural materialisations of forms, while a closer look reveals the individual strokes to be signs, carefully distributed arrows, oft-repeated words, structuring diagrams, or ordering lists; the way in which each work, behind a rhetoric of draughtsmanship, stages as its actual motif a system (of meaning/ordering) based on a kind of visual grammar of obviously reference-laden symbols. Thus drawing and writing are made to coincide.

These systems of signs, which invest the image as both expansive and compressed all-overs, whose playful use of scientific aesthetics makes them “abstract” in the noblest sense of the word, include the broadest variety of topics and references, drawing on the artist's observations and sensual perceptions or resulting from the statistic speculations of mathematical operations, and transcribed as annotations, mappings, and scores into the guise of objectivity. The spectators come into play when, looking at these hybrids between models and scores, they are asked to make sense of the artist's drawings – whether through a fascinated and painstaking study or a free interpretation of the source material.