

Magdalena Jetelová & Jorinde Voigt: 3 Chapters**07.10.2025 - 21.11.2025**

Two internationally acclaimed multidisciplinary artists and professors come together in a joint exhibition at DSC Gallery. Their distinct aesthetics and artistic approaches unfold across three gallery rooms, each representing a separate dialogue – *Record, Light, and Horizons*. These three metaphorical chapters invite visitors to reflect on essential aspects that interconnect their practices, opening a contemplative space where the intersections of their artistic languages can be experienced in resonance and contrast. Together, they create a strong visual experience.

1 Chapter “RECORD”

Both artists, Magdalena Jetelova and Jorinde Voigt, use the concept of recording in their artistic process. It is an essential aspect of both of their presentations. In each displayed object, works on paper and canvas, we understand that it resembles a specific moment in the past - representing time, place, and constellation.

The wooden sculpture *Table* by Magdalena Jetelová dominates the physical space. Sturdy objects depicting a type of furniture, in which we sense the influence of Italian Arte Povera. Her wooden structures are a collection of robust chairs, benches, and tables in an abnormal size, giving us a taste of Jetelova's most resonating monumental installations, acknowledged in 1983 by Tate Gallery. The one in this exhibition will be *Table*. In this piece, an unnatural perspective on a typical everyday object transforms us into the role of spectator with an unfamiliar feeling, symbolizing modern human residence and home, and becomes a testament to the socio-political spirit of the 80s and 90s, capturing the spirit of the time.

The center of the room has a typical handwriting on paper by German artist Jorinde Voigt, often representing complex, subjectively stylised visual documentation. *The series Immersion*, combines spontaneous color blotches and technical notes, which create an edge of dynamical expression and exact transcript, presents us with Voigt's conception of record. Works on paper consist of layering ink, gold leaf, and pastels. Each work depicts *torus* - a geometric shape explored by Jacques Lacan in his essays reacting to Freud's theories. The color palette—white, salmon, orange, purple, and blue—sets the mood of the works, while shapes made with metal inlays of gold, aluminum, and copper leaf evoke different states of mind. Previous series typically answer specific cultural topics and work beyond, such as Japanese erotic Art or Roland Barthes's *A Lover's Discourse*.

Juxtaposed with Voigt's refined aesthetic on paper, Jetelova's bold, gestural, like smoke paintings on canvas. The lines symbolise movement and sending the signals. Selecting this medium, Jetelova's work refers to her early performances between 1983 and 1985. Jetelova held events with red signal smoke in the Prague park Šárka area, demonstrating her opposition to the political situation of the Soviet occupation. Before leaving for exile.

2 Chapter “LIGHT”

The monochromatic area introduces two key series by each artist, each of which has gained international recognition. A selection from Voigt's series *Synchronicity*, first presented in Kunsthalle Krems, presents one large and six smaller formats. The artist created organic formations stretching over the paper, consisting of black-dyed feathers combined with ink, and oil chalks on paper. Neatly placed shiny feathers oriented into divergent patterns create living waves in vertical dialogue. These works symbolize patterns of inner movements that can be found in all living creatures.

On opposite walls will display lightboxes from Jetelova. Inspired by new media, the artist switched her element to light from flares to lasers. Her works from this era bring constant movement in both time and place, reacting to the

rapid shift in industry, various social and political aspects, and landscape. *Light boxes* present a series of photographic works that capture pure natural scenes disrupted by a bright and bold line of laser. *Beam* is cutting into the land and deepening its surface. Works presented in this exhibition, “Atlantic Wall” and “Pacific Ring of Fire,” are enriched by striking phrases, geopolitical themes, and questioning contemporary borders.

3 Chapter “HORIZONS”

Even though both artists have explored various media throughout their careers, their inspiration in this room returns to a focal theme: landscape. Selected works by Voigt embody a longing for hills, expressed through minimalistic geometric shapes, referring to the key aspects of all existing elements in their core nature. Each peak is subtly shown behind the previous one, leaning towards the direction where its energy resonated the most. This action leaves traces of the stream, depicted by Voigt with simple lines. A similar process can be seen in additional works by Voigt in this room, “A New Kind of Joy,” a visual study in reaction to Gustav Mahler’s “The Song of the Earth”.

Jetelova’s works on canvas are bringing us to the key facet of her practice with pyrotechnic painting, which started in the mid-80s. Works from the last two years symbolise a minimalistic conception of horizons. Yet each work still preserves Jetelova’s signature atmosphere, found in her multimedia works, holding a reflection of her nomadic lifestyle. The works become evidence of the explosion – an ephemeral process – but also refer to Jetelova’s passion to work with landscape.

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Magdalena Jetelová (1946, Semily) One of the most significant contemporary Czech artists, renowned for her monumental installations, her work with light, landscape, and new media. After studying at the Academy of Fine Arts in Prague (graduated in 1971), she rose to prominence on the European scene when her installations were presented at the Tate Gallery, London (1983), followed by the Serpentine Gallery (1985) and MoMA, New York (1987). Since the 1990s, she has been experimenting with lasers and light interventions in the landscape (e.g. the Atlantic Wall series), which, alongside her pyrotechnic and smoke paintings, are a part of her most iconic works. Her works are represented in many major European and American collections, including the Musée National d’Art Moderne Centre Pompidou, Paris, Prague City Gallery, and the National Gallery Prague.

Jorinde Voigt (1977, Frankfurt am Main) A German multimedia artist and professor of art in Hamburg, whose drawings, installations, and architectural projects combine aesthetic precision with philosophical and cultural themes. Her works stem from systems of notation and the visual interpretation of thought processes, often incorporating gold, layers of color, and refined technical execution. Series such as Immersion and Synchronicity are among her most sought-after and are included in leading collections such as the MoMA, New York, and the Centre Pompidou, Paris. She is also known for her unique approach of expanding her drawings into large-scale architectural compositions, in which she interweaves space with musical and philosophical structures. The exhibition at DSC Gallery marks her first solo presentation in the Czech Republic.