


CHRISTIAN BOEHRINGER ABOUT HIS WRITTEN ART COLLECTION \ 25.11.2021

Since the invention of the printing press and since it has been possible to distribute information digitally, more written material reaches us than ever before. Most of our texts are written in a language. If we ignore the subject of typography for a moment, individual typefaces conceal emotional, abstract, or meditative associations. I read a text, but I no longer ›see‹ it once I have started reading. However, from the ever-growing volume of written documents, we can infer that writing is gaining in importance. Even amidst the expanding stream of images, we find an increasing number of works with language that seek essence and meaningful thoughts. The theme ›Written Art‹ is about seeing script and its connections to the non-formulated, absent, invisible, surreal. It is about the emotional nature of writing and an accompanying artistic context. The WRITTEN ART COLLECTION is dedicated to forms of writing that historically range from informal painting in the West, to contemporary calligraphy in the Middle and Far East, to the many forms of contemporary international conceptual art. Included are all media, with artistic writing at the center.

Printed type no longer ›paints.‹ When using a keyboard, our hands have an intellectual, but no longer creative connection with the eye. In comparison, script or painting with the hand appears as a flowing, then interrupted line. Handwriting encompasses much more than just the idea of beautiful penmanship. In ancient cultures, it played an outstanding role in the form of calligraphy. In the Far East, especially in China, the writing of traditional characters has manifested a significant cultural cohesion over thousands of years. Before the Mao era, monuments almost exclusively showed script instead of a picture or a bust. East Asian calligraphy has at times elevated the art of writing as the key to truth. True knowledge would only be possible if individual aspects of the artist were placed in the larger context of life and the world. Arabic script also found abundant use in architecture and the applied arts because of the limited significance of figurative representations. In both of these cultural circles, also in Japan, Iran, or Lebanon, writing inspires today's arts. Visual artists take up the tension and intensity of script and once again focus on handwriting and the linguistic nature of art. In the Western world, appreciation of culturally sophisticated handwriting has declined; something that has been true since the time of Albrecht Dürer. Visual art often detaches itself almost entirely from the legible. But, at the latest with the Informel, artists again ventured into scriptural gestures and articulations. The relationship between language, writing, and image seems more relevant today than ever, both in Europe and the United States. The artist Shirin Neshat can be seen as a model here, using writing and poetic ideas to link the culture of her homeland with that of the West.

The WRITTEN ART COLLECTION seeks to trace the theme of script and image through groups of works and individual works, using the example of the various cultural regions and their unique approaches from the Second World War to the present day. In times of deepening rifts between cultures, it also aims to engage with other cultural circles and build bridges.



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