The reduction of the motif to elementary geometric forms such as circle and rectangle - this visual strategy has changed the way of seeing in the 20th century from cubism to logo design. But what if those basic forms are drawn from a different system of signs that has its own aesthetic sphere: the notes of music?

Johannes Kreidler, a trained composer, recognized the polyaesthetics of musical notation and developed it into a visual language of its own.

»All of a sudden I no longer just read notes, but also saw them - I saw them twice: once as symbols of music, but at the same time as independent pictorial building blocks. With sheet music I can not only write down music, but also represent objects, events, words and thoughts.«

Kreidler designs his pictures like the score of a piece of music. The title in the top center, below the notes. For a veritable piece of music, however, there are usually not enough notes, especially since essential information such as metre and tempo, dynamics, clef or instrumentation indications are often missing - these compositions cannot be played. Rather, they convey the aura of sound and let the viewer imagine music to it. At the same time, other, non-musical references arise.

The notes border between figure and abstraction, they form direct or associative relationships to the designated title and have their own sensual effect.

This constellation of aesthetics, optically / linguistically / musically, draws the viewer through minimalist concentration into a polar field of perception. At the same time, wit and immediate beauty appear from the notations.
Effect, 45 x 60, 2013

You, 45 x 60, 2013

Violin Piece, 40 x 60, 2013

The Invention of the Wheel, 40 x 60, 2013

Wind Park, 45 x 60, 2013

Woman, 45 x 60, 2013
Sunset
»This tulip of which I am speaking and which I replace in speaking.« (Derrida, *The Truth in Painting*) Kreidler’s works can be interpreted as a movement of displacement: the subject is replaced by the title, which is replaced by the picture, of which it in turn is a part, which is again replaced by the musical dimension, which points out of the picture. The musicality of the images unites and scatters the perception likewise.

As strictly as the pieces are kept in shape and appear uniform on the surface, Kreidler creates an individual strategy of references in each picture. This can be literal depictions of well-known subjects (*Sunset*), associative suggestions through exaggerated punctuation (*Aura*), it can be an imaginary sound event (*Violin Piece*), an ironic commentary on a simple process (*Effect*), a pseudo-song text (*you*) or a more abstract ensemble (*Beach Game*) - with the vocabulary, individual cases always arise.

Here the threads of John Cage’s notations, concept-art, minimalism and hard edge painting come together in a very special form. Other kinds of representation are then the photos provided with notes, films with notation miniatures as quasi subtitles for deaf people and slideshow installations with actual music, bank notes extended by notes, art historical classics such as *The Last Supper* dissolved into elements of notation and performances with an entire stage set as a score. Kreidler consistently implements the aesthetics of *Sheet Music* in various media and forms of performance as a style principle.
from the whole notes series, 180 x 90, 2020
Film 1, 2017

Film 2, 2017

video interpretation of Aura by Dejana Sekulic, 2020

Selbstauslöser, Volksbühne Berlin 2019
stage design by Dejana Sekulic

table lamp by Dejana Sekulic, 2020
Johannes Kreidler (*1980 in Esslingen, Germany) studied composition, electronic music and music theory in Freiburg and The Hague. He is professor for composition and theory at the Academy of Music Basel. His conceptual works include besides sound also image, text, video and performance.

Solo Exhibitions:
Nemtsov & Nemtsov Berlin, 2015
Building New Realities – Sächsische Akademie der Künste Dresden (with Robin Minard), 2016
Musik an der Wand – Karlsruhe, ZeitGenuss Festival, 2019
Sheet Music – MAPRAA Lyon / Biennale des Musiques Exploratoires, 2020
Musica Strasbourg – Contemporary Art Center Strasbourg (with Francois Sarhan), 2020

Group Exhibitions (Selection):
A House full of Music – Mathildenhöhe Darmstadt, 2012
Borealis – Kunsthall Bergen, 2012
Foreign Affairs – KW Berlin und Haus der Berliner Festspiele, 2013
Fleisch / Blut / Holz – Filmforum im Museum Ludwig Köln, 2013
Roemer XV – Akademie Schloss Solitude Stuttgart, 2013
Gegenklänge – Städtische Galerie Sindelfingen, 2013
Screenings – Nowy Teatr Warsaw, 2013
Vinterlyd Festival – Royal Academy of Music Oslo, 2013
Visionen Festival – GEMART Hannover, 2013
Klangkunststage 2014 – wellwellwell Wien
Fronierts Festival – Library of Birmingham, 2014
About Art Festival – Seoul, 2014
Seismographic Sounds – Karlsruhe, ZKM, 2015
Seismographic Sounds – Aargau, Forum Schlossplatz, 2015
Seismographic Sounds – Transmediale Berlin, Kunsthaus Bethanien, 2016
Friends with Books – Hamburger Bahnhof Berlin, 2016
Iklektik Gallery London, 2017
Hear me! – Plum Yard (Czech Republic), 2018
Musiques murales – Galerie Satellite, Paris, 2018

Awards (Selection):
Deutscher Musikautorenpreis, 2010
Stipendiat of Akademie der Künste Berlin, 2011
Kranichstein Music Prize, 2012
Stipendiat of Kunststiftung Baden-Württemberg, 2013

Reviews (Selection):
Kunstforum International Band 200 (2010), p. 70
Frieze d/e 2 (2011), p. 20
Die ZEIT, Feuilleton (30.3.2010 / 10.7.2012)
Frankfurter Allgemeine Zeitung, Feuilleton (25.10.2012, 1.1.2020)
Süddeutsche Zeitung, Feuilleton (13.9.2008)

Book: