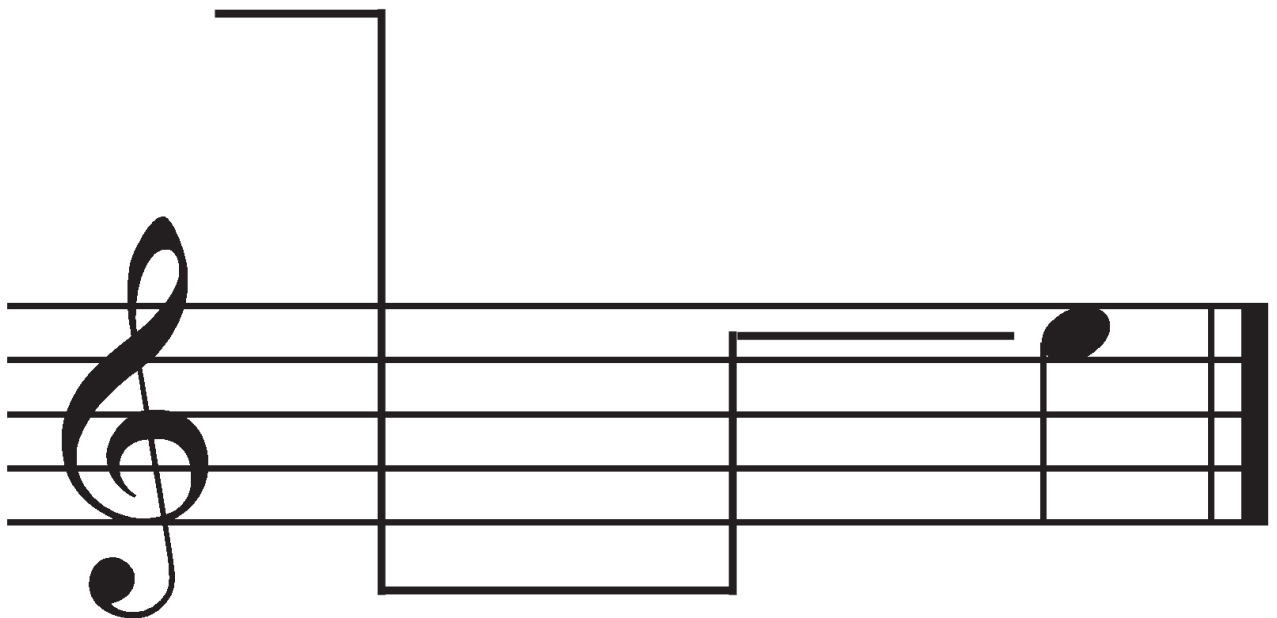


**Johannes Kreidler**

# Sheet Music





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.«

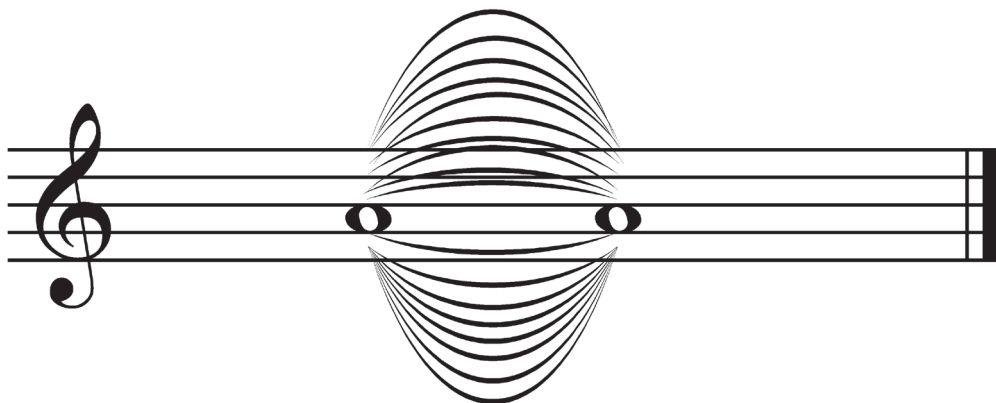
Kreidler designs his pictures like the score

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.

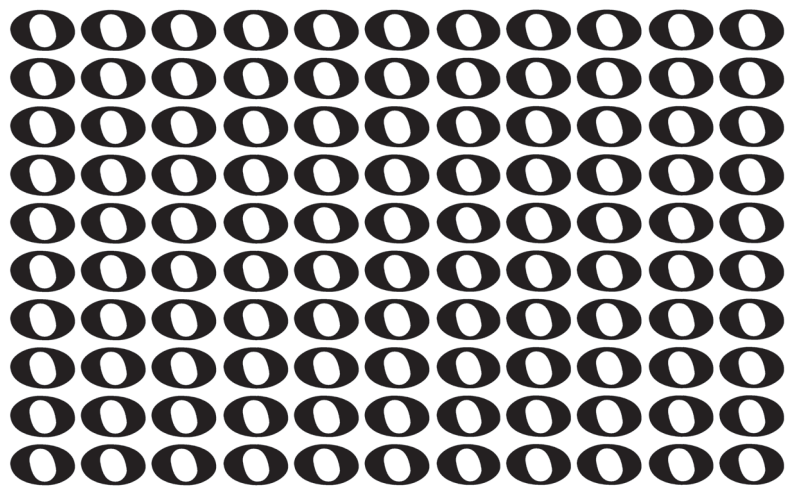
The notes border between figure and abstraction, they form direct or associative relationships to the designated title and have their own sensual effect.

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.

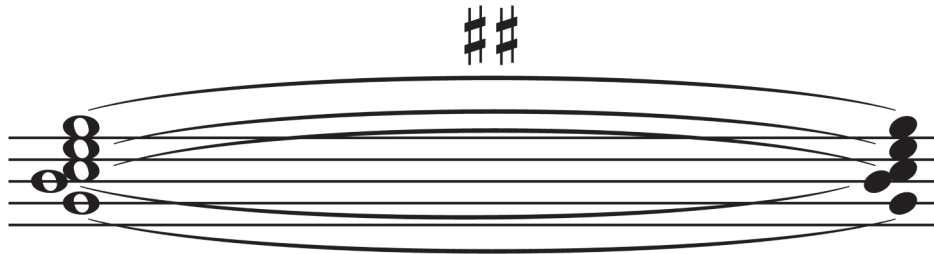
# Aura



# Depot 1

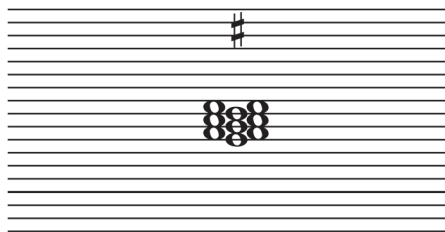


# Wedding



Wedding, 40 x 80, 2013

## Music in the Middle



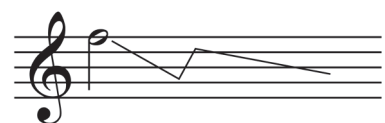
Music in the Middle, 60 x 80, 2013

## Shouting



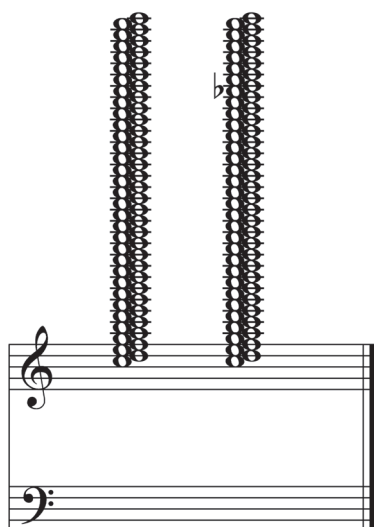
Shouting, 40 x 60, 2017

## one step further



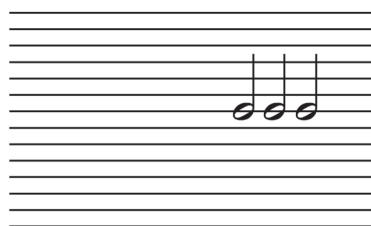
one step further, 40 x 60, 2013

## Two Chords



Two Chords, 80 x 55, 2013

## Shipping



Shipping, 50 x 50, 2013

## Beach Game



Beach Game, 40 x 80, 2013

## Effect



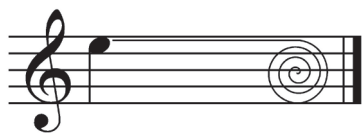
Effect, 45 x 60, 2013

## You



You, 45 x 60, 2013

## Violin Piece



Violin Piece, 40 x 60, 2013

## The Invention of the Wheel



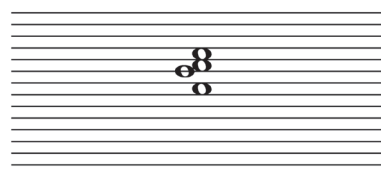
The Invention of the Wheel, 40 x 60, 2013

## Wind Park

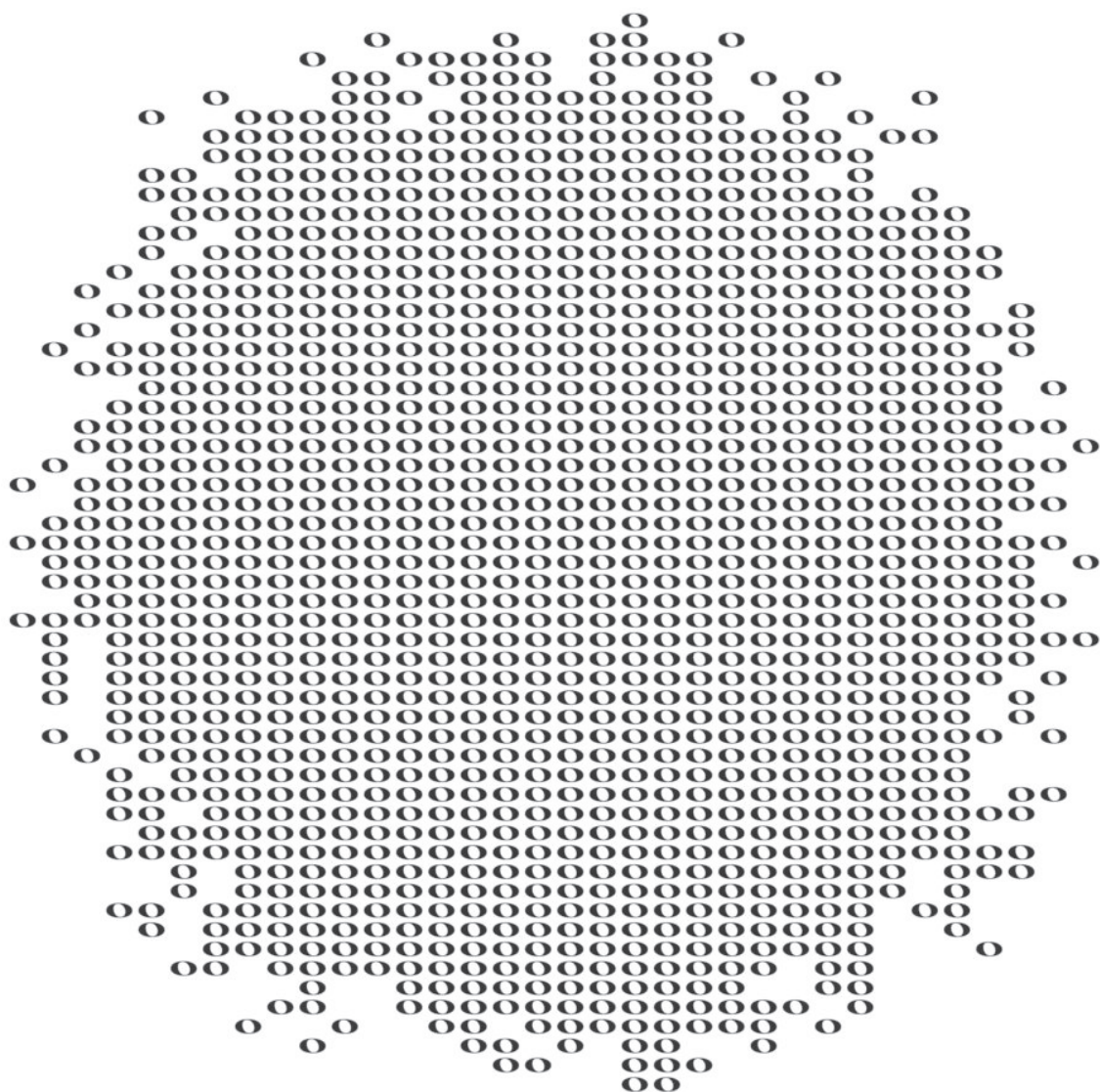


Wind Park, 45 x 60, 2013

## Woman

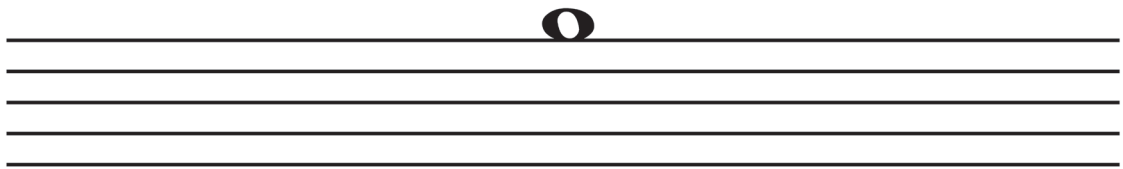


Woman, 45 x 60, 2013

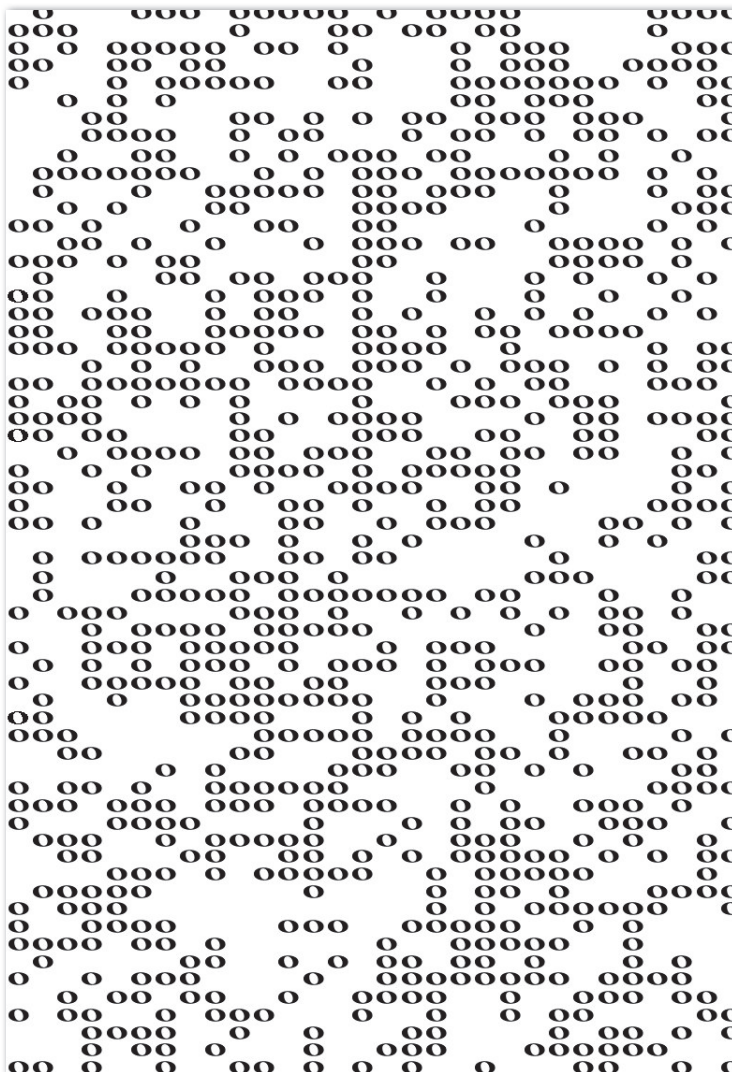




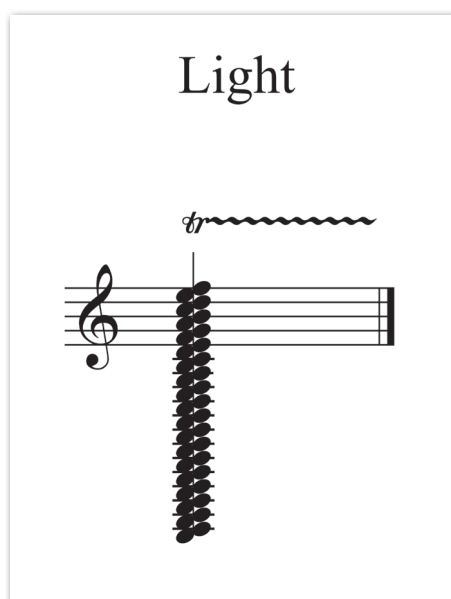
# Sunset



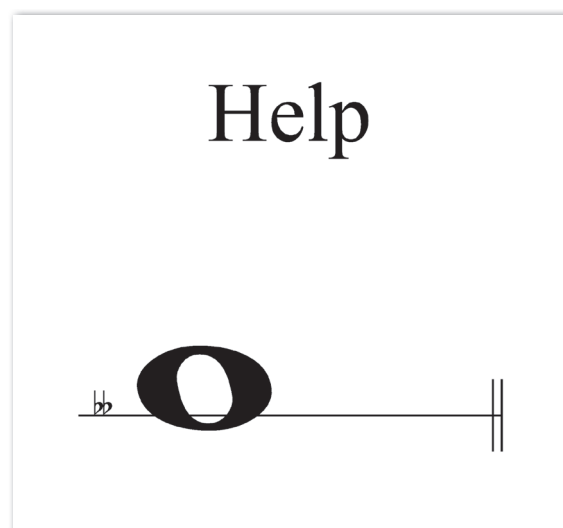
Sunset, 60 x 80 cm, 2013



Morrelet 1, 180 x 90, 2020



Light, 60 x 40, 2013

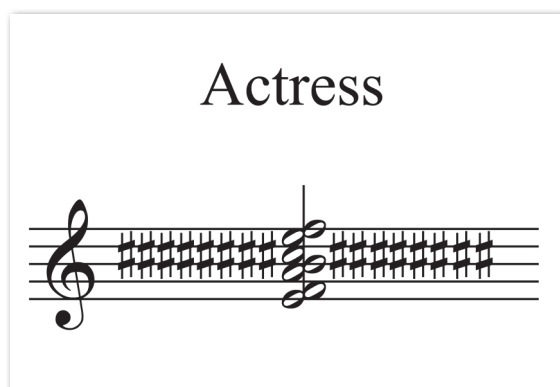


Help, 50 x 50, 2017

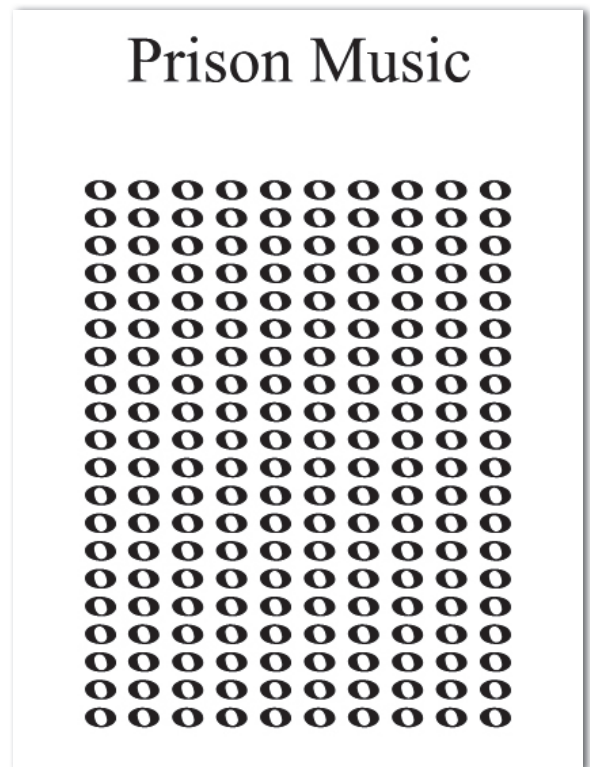
»This tulip of which I am speaking and which I replace in speaking.« (Derrida, *The Truth in Painting*) Kreidler's works can be interpreted as a movement of displacement: the subject is replaced by the title, which is replaced by the picture, of which it in turn is a part, which is again replaced by 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.

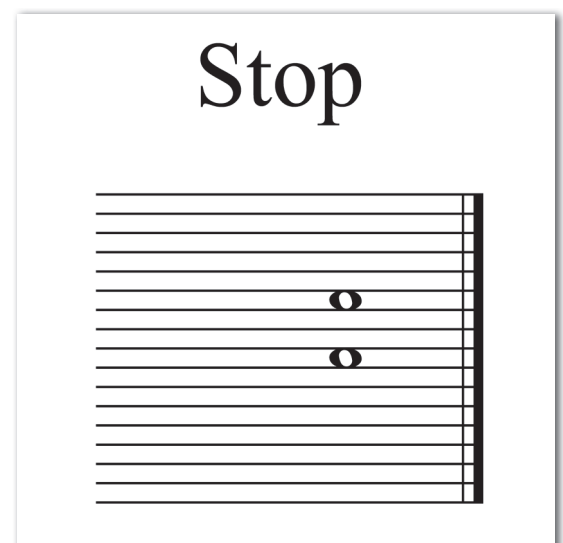
Here the threads of John Cage's notations, concept-art, minimalism and hard edge painting come together in a very special form. Other kinds of representation are then the photos provided with notes, films with notation miniatures as quasi subtitles for deaf people and slideshow installations with actual 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.



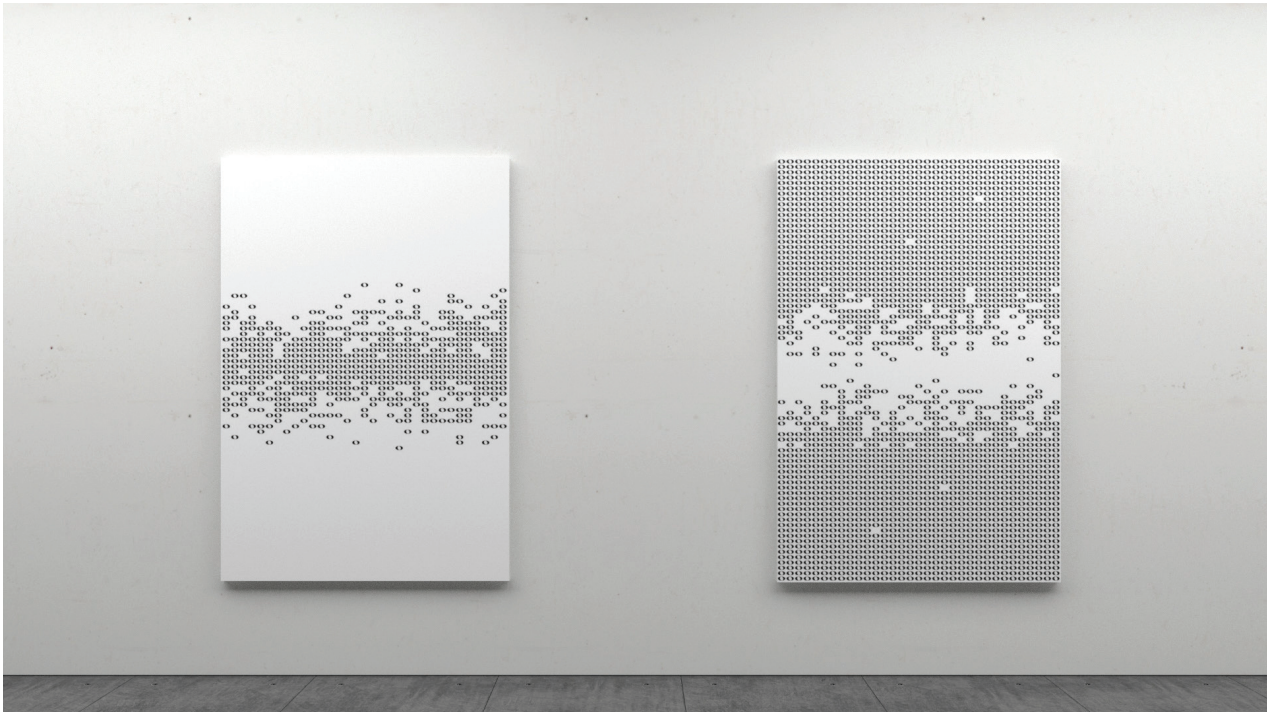
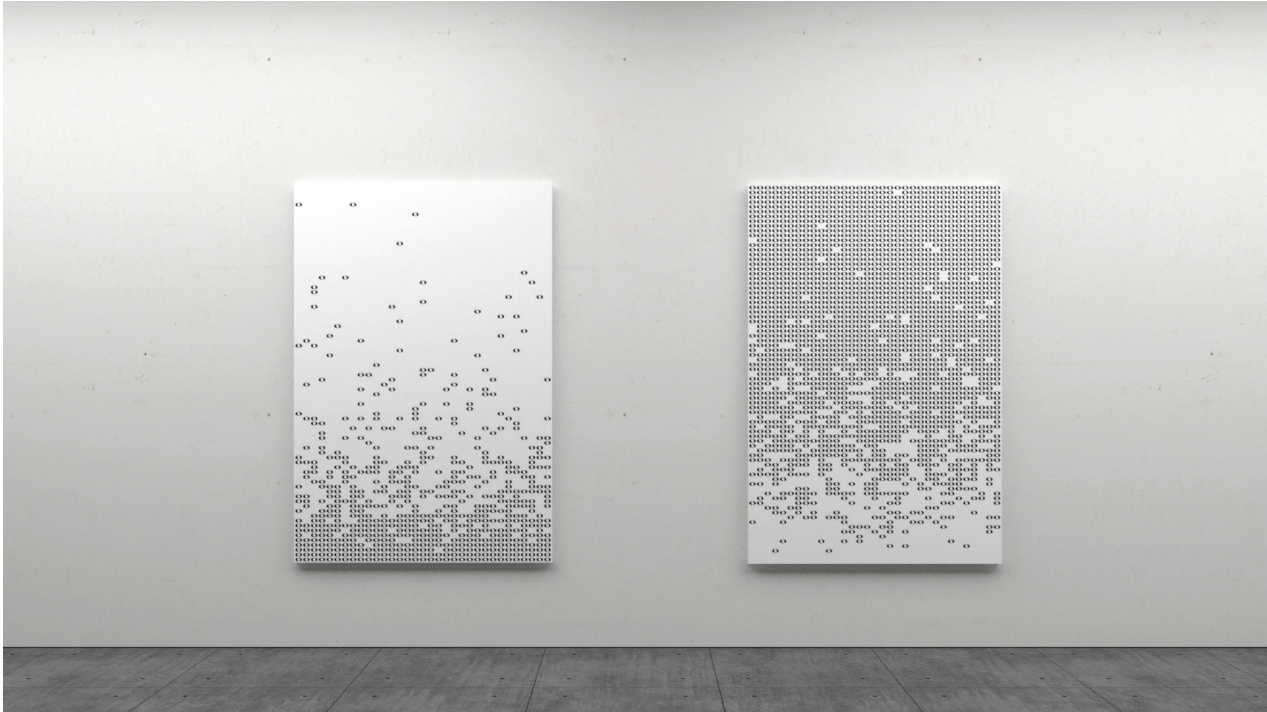
Actress, 45 x 60, 2013



Prison Music, 80 x 60, 2013

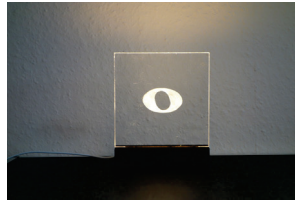
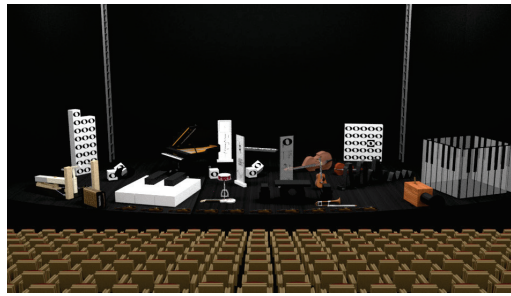


Stop, 45 x 45, 2013



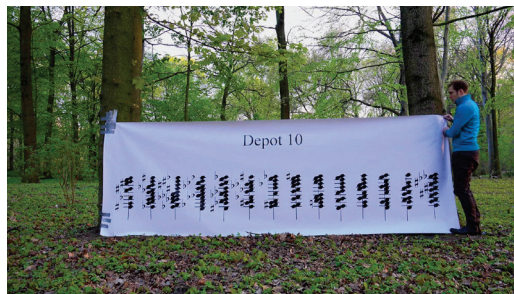
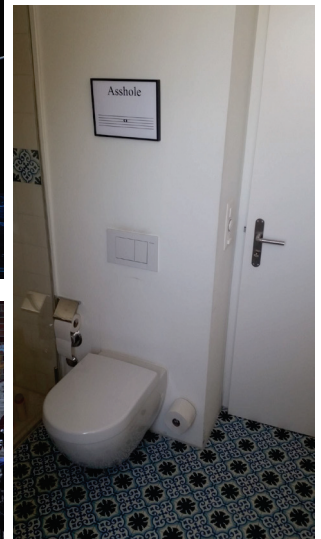
from the *whole notes* series, 180 x 90, 2020





*Selbstausslöser,*  
Volksbühne Berlin 2019  
stage design by  
Dejana Sekulic

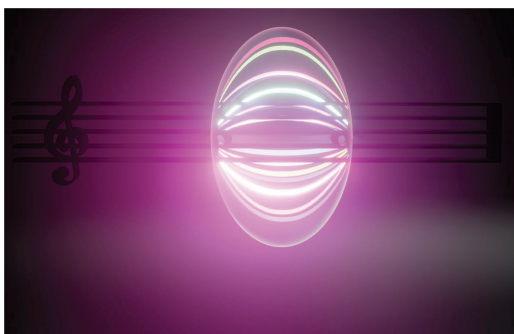
table lamp  
by Dejana Sekulic, 2020



Film 1, 2017

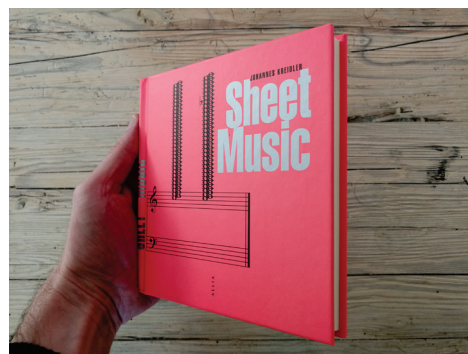
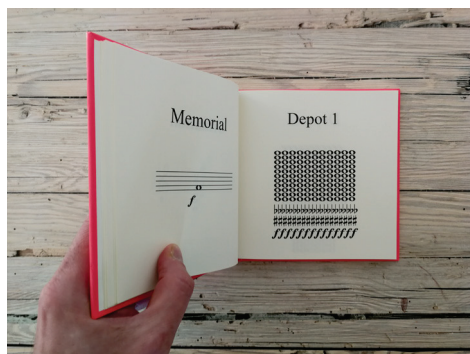
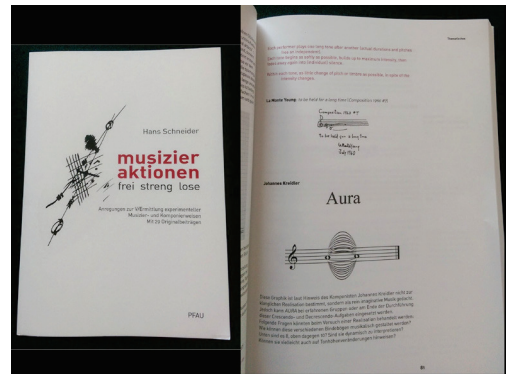


Film 2, 2017



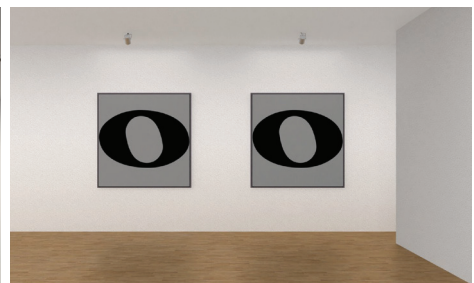
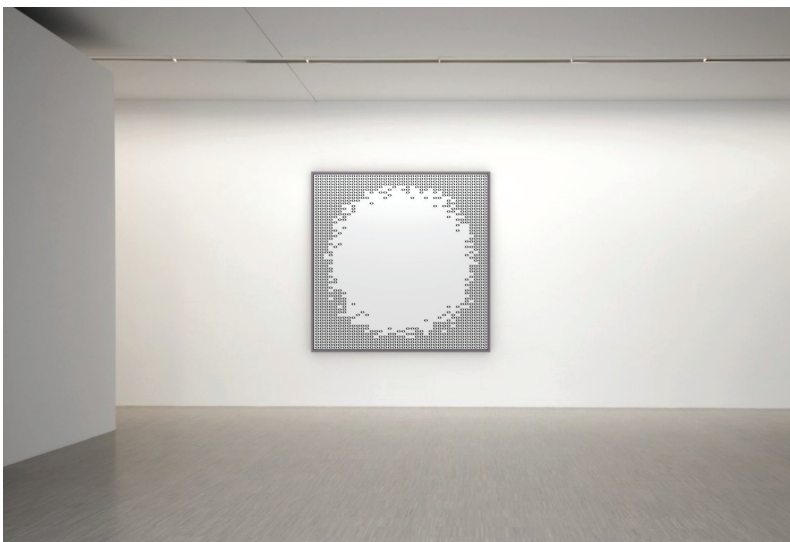
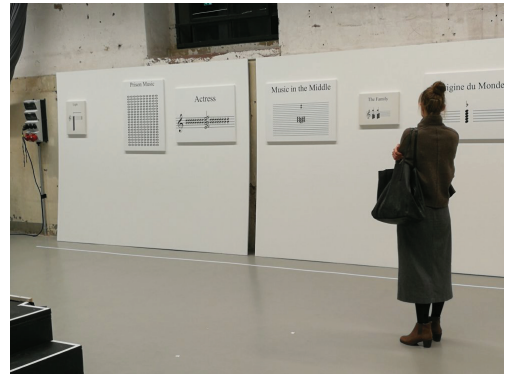
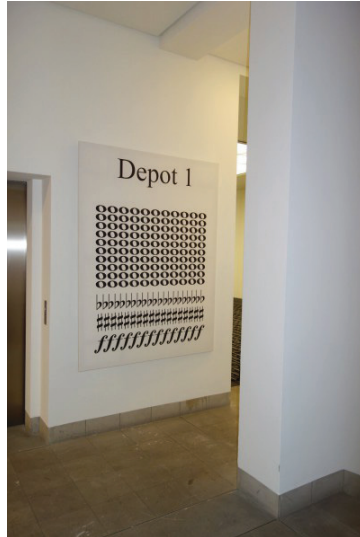
Hans Schneider  
*musizier-aktionen*  
Pfaul Verlag, 2017

video interpretation  
of *Aura*  
by Dejana Sekulic, 2020



*Sheet Music*  
Editions Allia, 2018  
150 pages





**Johannes Kreidler** (\*1980 in Esslingen, Germany) studied composition, electronic music and music theory in Freiburg and The Hague. He is professor for composition at the Hochschule für Musik 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  
Eclat – Theaterhaus Stuttgart, 2018  
Musik an der Wand – Karlsruhe, Fleischmarkthalle, 2019  
Sheet Music – MAPRAA Lyon / Biennale des Musiques Exploratoires, 2020  
Musica Strasbourg – Contemporary Art Center Strasbourg (with Francois Sarhan), 2020  
ZeitRäume Basel, 2023

**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  
Urban Sounds – Haus für elektronische Künste Basel, 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  
Klangkunsttage 2014 – wellwellwell Wien  
Fronierts Festival – Library of Birmingham, 2014  
About Art Festival – Seoul, 2014  
Donaueschinger Musiktage, 2014  
Seismographic Sounds – Karlsruhe, ZKM / Aargau, Forum Schlossplatz / Transmediale Berlin, 2015/2016  
Friends with Books – Hamburger Bahnhof Berlin, 2016  
Iklektik Gallery – London, 2017  
Hear me – Plum Yard (Czech Republic), 2018  
Musiques murales – Galerie Satellite Paris, 2018  
Conceptual Scores – Galeria oqbo Berlin, 2021  
The Power of Sign – Chopin Museum Warsaw, 2021-2022  
Kontakte / Berlin Biennale – Akademie der Künste Berlin, 2022

**Awards** (Selection):

Deutscher Musikautorenpreis, 2010  
Stipendiat der Akademie der Künste Berlin, 2011  
Kranichstein Music Prize, 2012  
Stipendiat der 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 (13.9.2008)  
Süddeutsche Zeitung Feuilleton (13.9.2008)  
TAZ Feuilleton (10.9.2008 / 30.3.2009 / 4.10.2010 / 23.10.2012)  
Weltwoche Portrait (July 2021)  
3Sat Kulturzeit (12.9.2008 / 30.3.2009 / 4.10.2010 / 23.10.2012)

**Book:**

Sheet Music, Editions Allia 2018 (ISBN-13: 979-1030409598)



