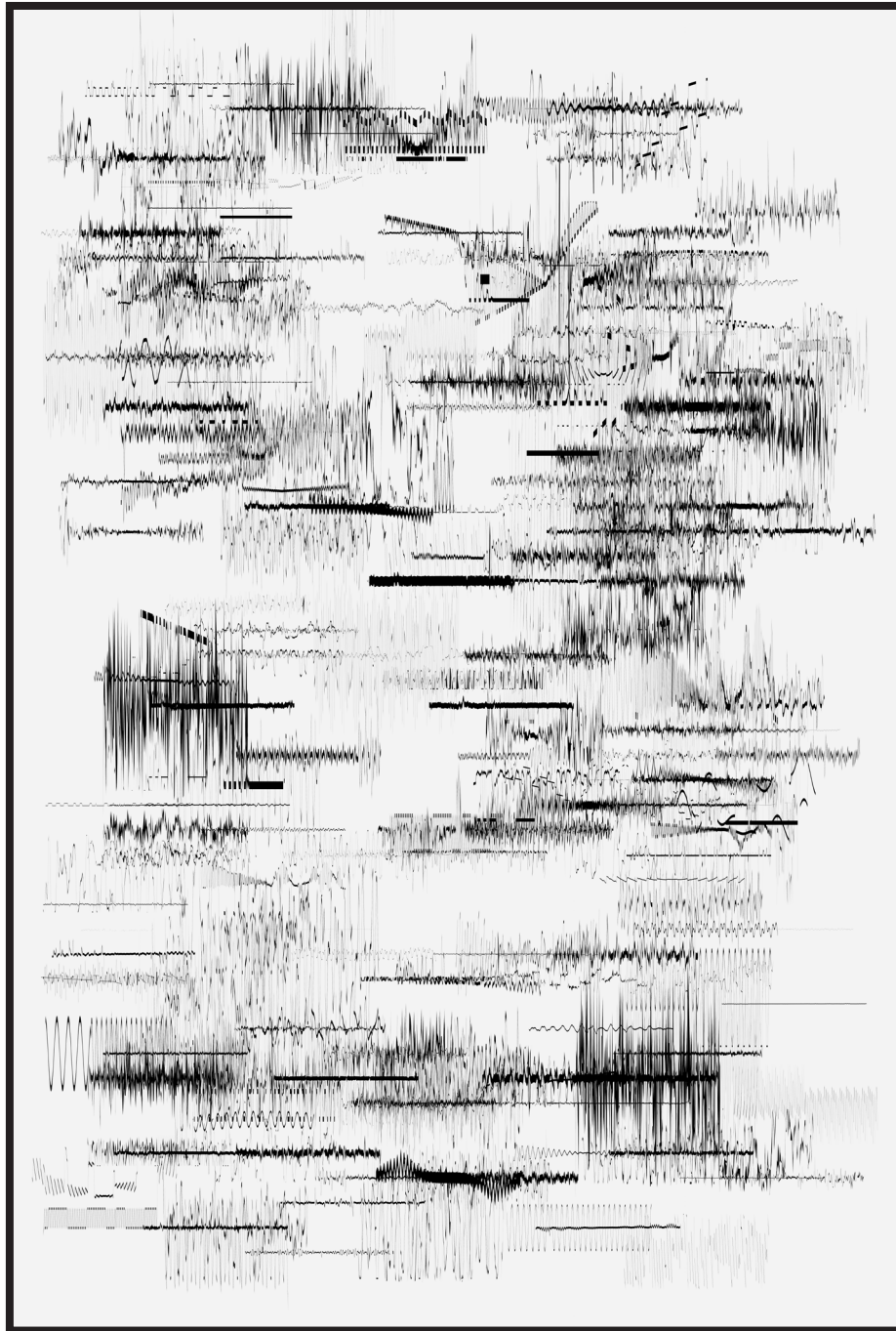
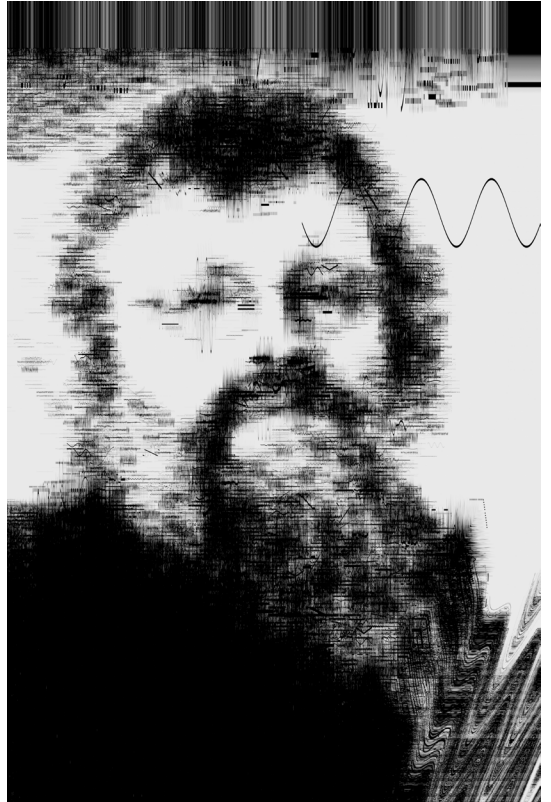


Johannes Kreidler
~**Visual Synthesizer**





Portrait of the Composer Friedrich Schenker with Sound Waves (2022)
canvas print and cracklé coating, 80 x 60 cm

www.sheetmusic-kreidler.com

Cover: Amplitude Shipping (2022) canvas print, 150 x 100 cm



Air 11 (2022)
plotted ink and water color on paper, 42 x 30 cm



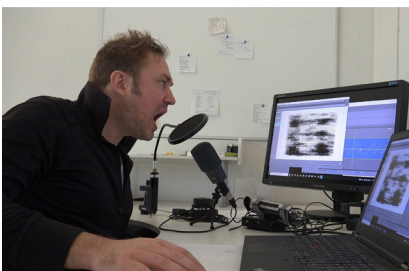
Brushtitudes (2021) canvas print, 100 x 80 cm

Plus- Cochlear

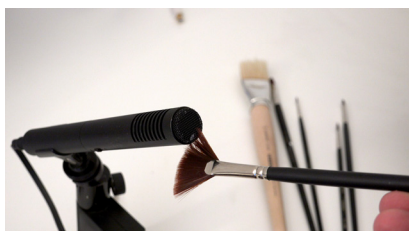
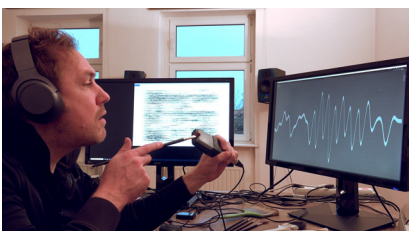
Do we only see when we see? Of course we think along, the brain reads, classifies and references, reacts. Conceptual art opened up the realm of the “non-retinal”, the processing of perceptions or simply ideas that has been turned away from the sense of sight. In Johannes Kreidler’s works, one could speak conversely of the “plus-cochlear”, the subcutaneously added hearing organ in the case of retinal and ideal stimuli: the ear listens while viewing. The stimulus is visual, the information is acoustic.

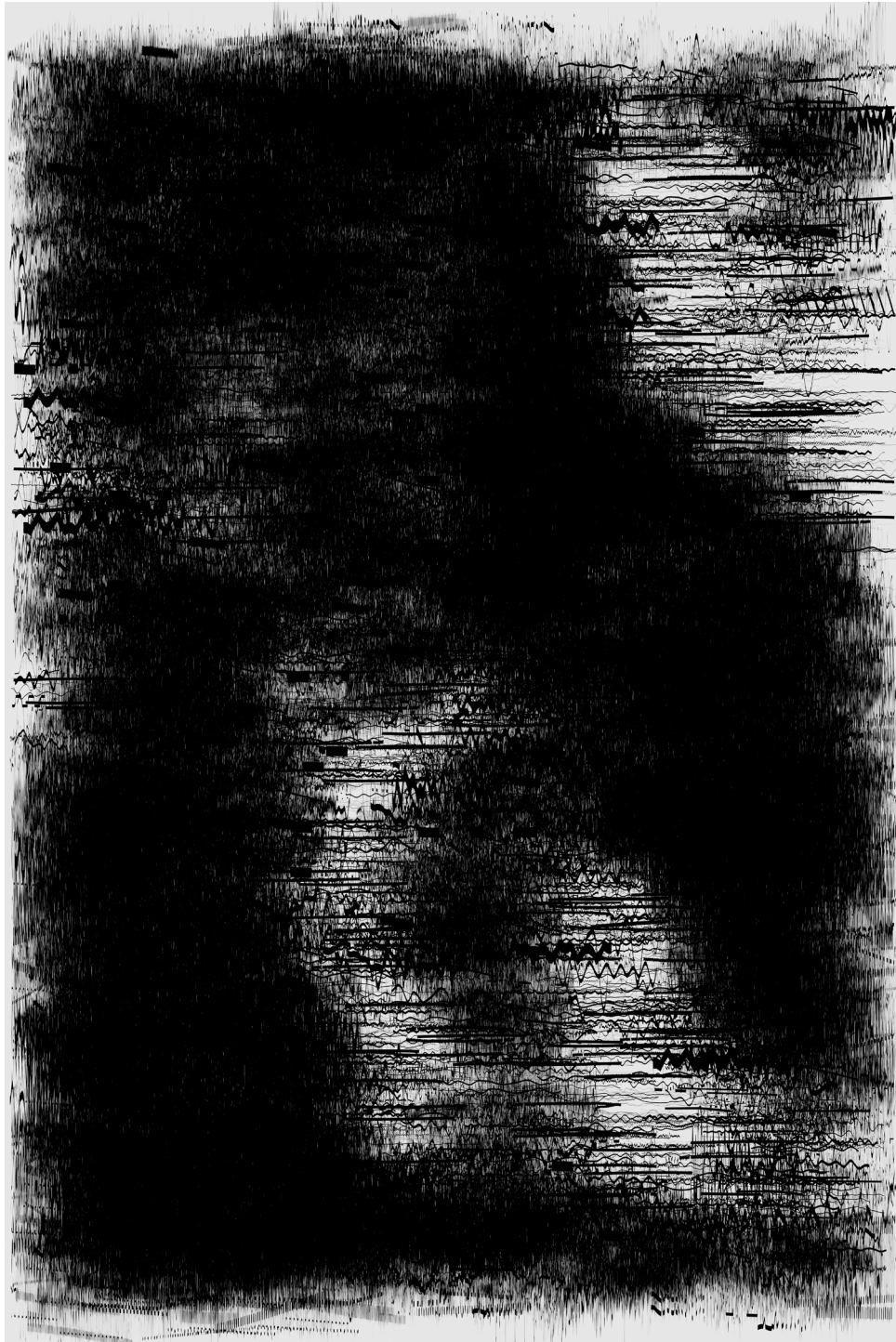
Kreidler’s works are visual synthesizers that open up and expand the richness of sound waves, their formal possibilities as well as their symbolism: The wave in the picture as a function taken from time, but also as a genuinely aesthetic structure.

Fortunately, air is invisible; if all the waves that constantly pulsate in it were to appear in the field of vision, we would drown in this sea of atmospheres. Johannes Kreidler plunges into this ocean, he makes sound visible, as an amplitude curve, as we know it stylised from icons for podcasts, for example; also as a radial wave or as a sheet music. But there is always a leap into the autonomy of the pictorial, so that even portraits, so to speak sounding images, become possible with the material or the course of time crosses over.



Kreidler is originally a musician, he knows about the intensity of sound, about its effects and affects. His musicality also prevails in the visual arts. They are visual musical compositions, each wave carefully selected in its shape as well as in its latent sounding reference. In elaborate procedures, he speaks, sings, plays sounds, processes them electronically or collects them for his palette from the sound archives of the world. In the mixture of working with the microphone in the studio, arranging on the computer and further addition with brush and paint, gravity and chemical processes, complex image concerts emerge in conceptual multimediality.





Shoutout to the Viewer (2021) canvas print with hand-painted glaze, 180 x 120 cm

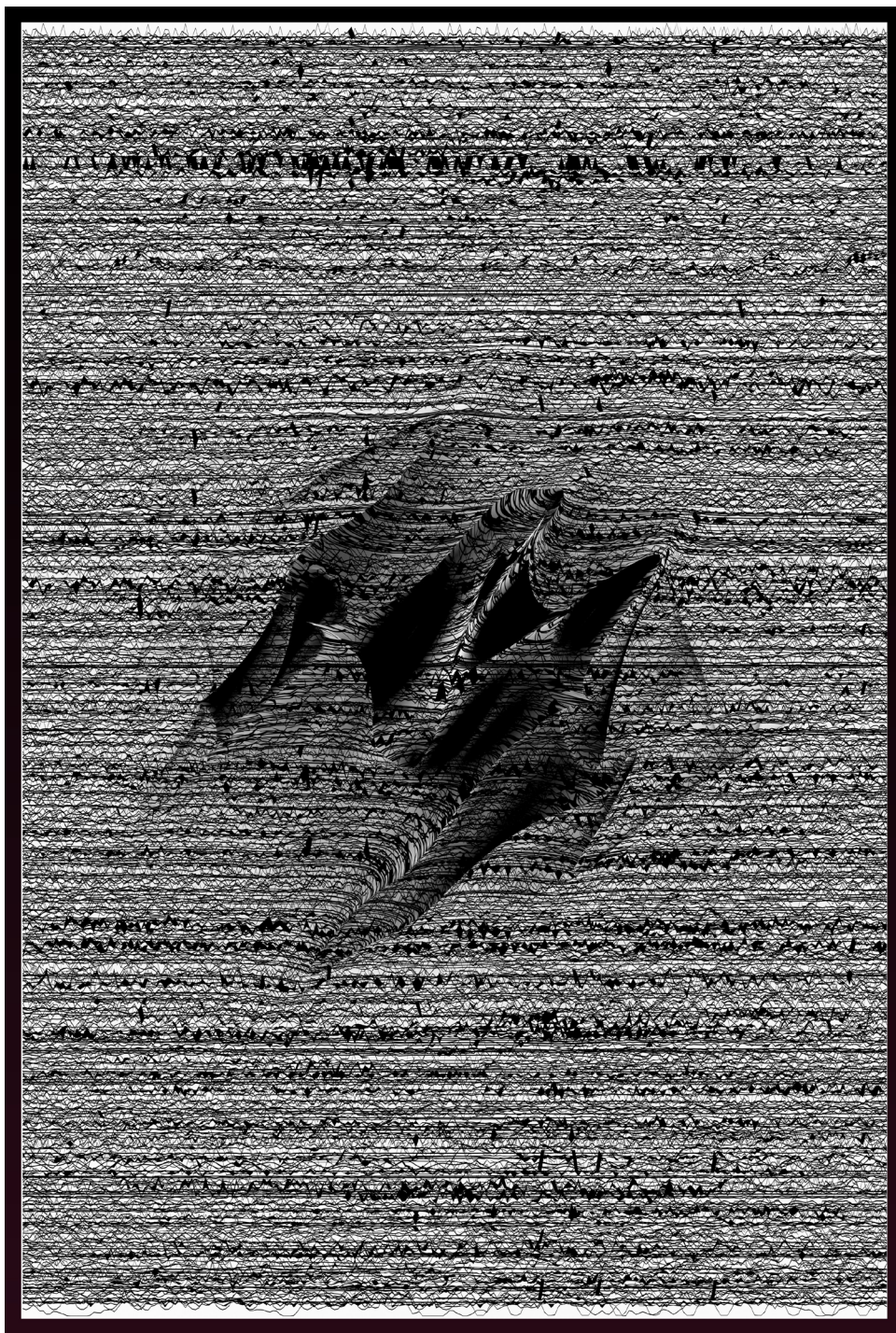
"When the first synthesizers came along, a whole new dimension of sound production came into being. Instead of piano keys or guitar frets, you were faced with dozens of switches, knobs and sliders that enabled millions and millions of combinations. And one combination sounded as good as the other - how could one find the ideal sound? Any systematic approach seemed absurd; a foretaste of research on the internet.

But there is a solution, a strategy for finding the right sound: You decide on one. The first one is the best. All the other billions of sounds are left behind - for the time being. I choose this one, that's it. Not only coincidences play a role in life, we sometimes also have to actively practice chance. Sound waves are like sperm."

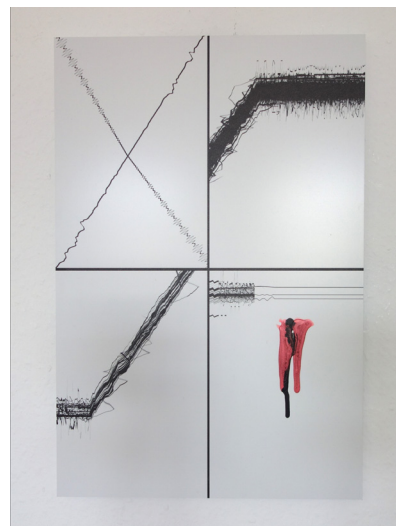
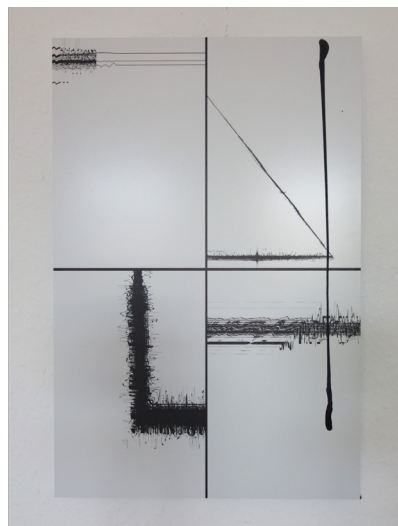
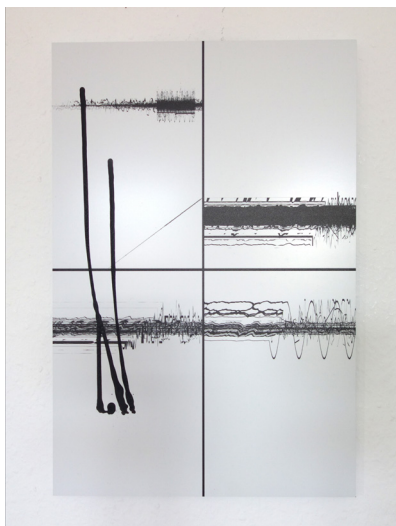
Johannes
Kraider



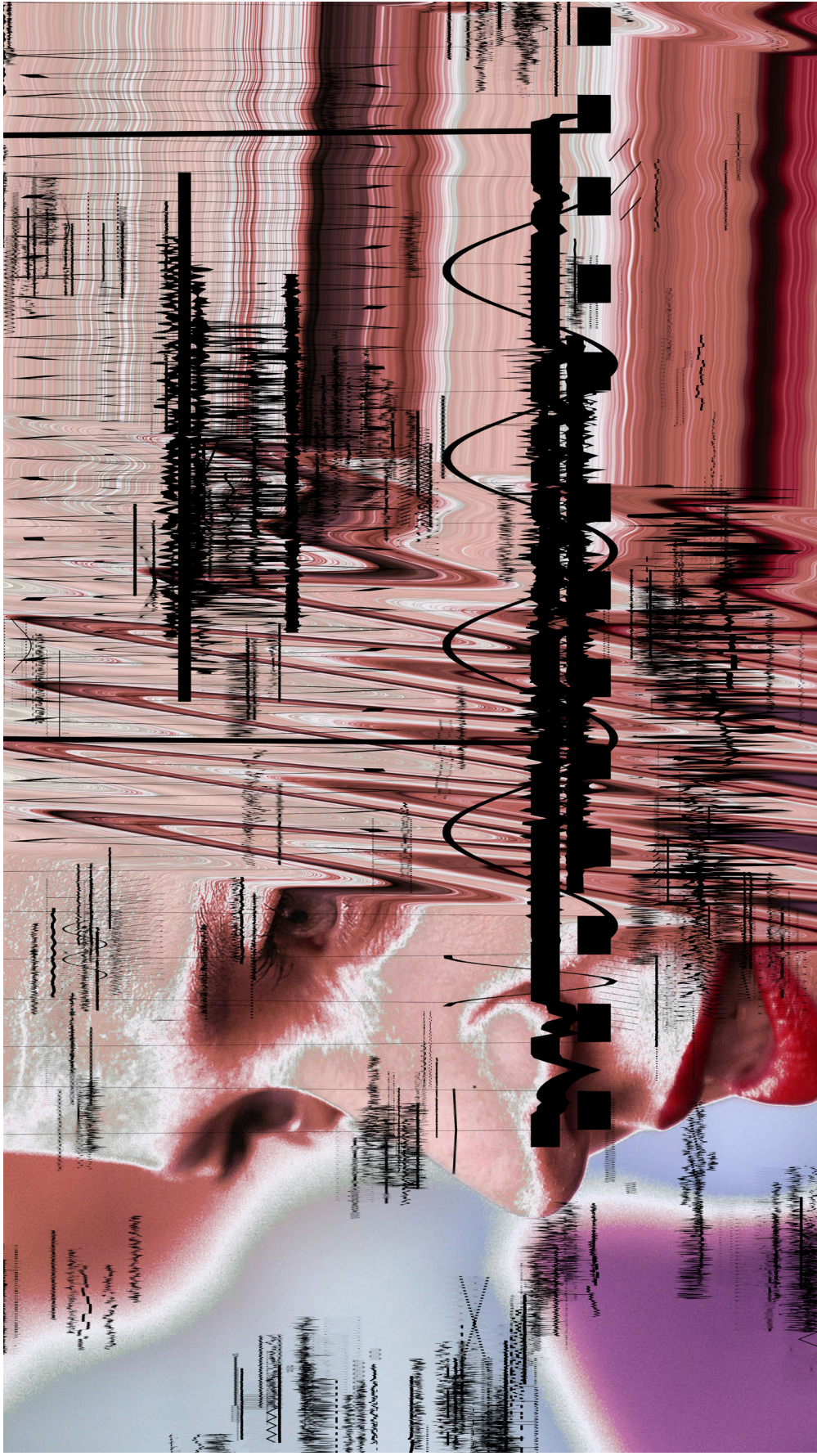
All Synthesizers (excerpt) (2022) plotted ink on paper, 150 times 42 x 30 cm



Streamaped (2022)
canvas print with hand-painted glaze, 180 x 120 cm

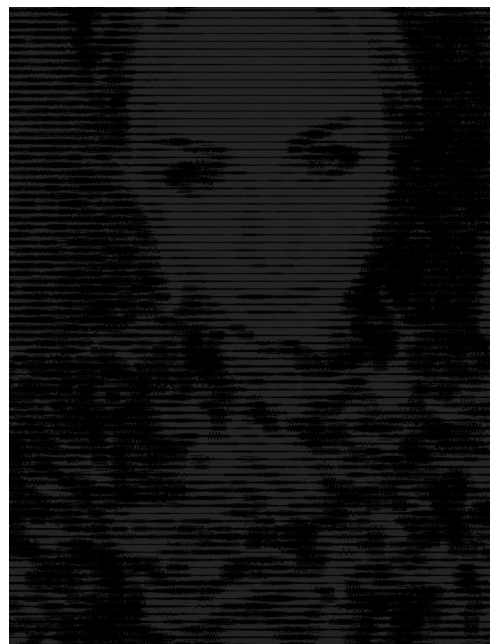
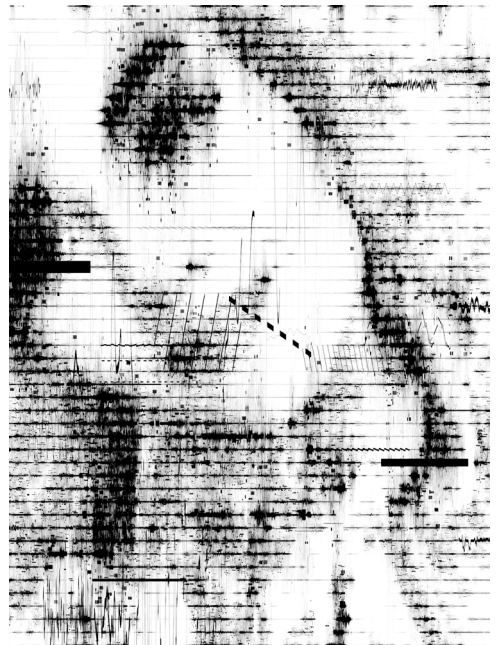
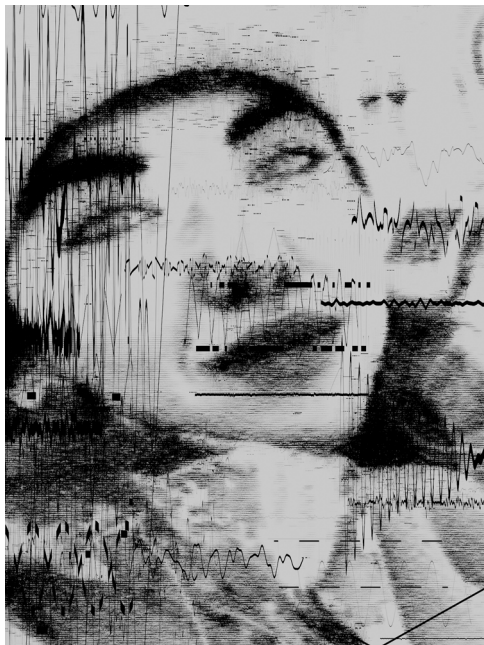
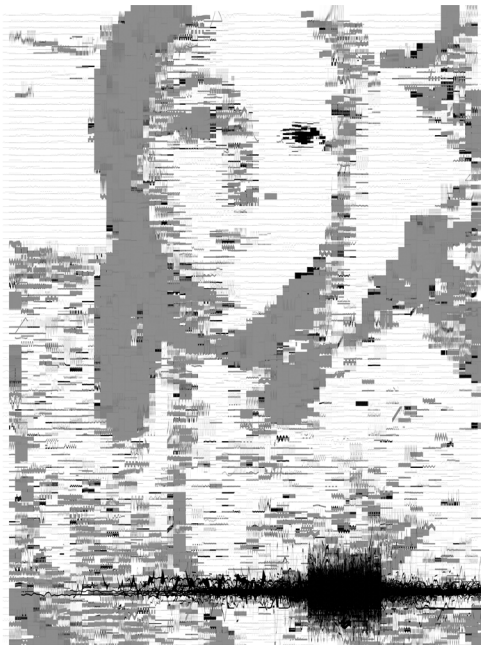


Corner Casts
(2022)
alu-dibond, ink,
each 45 x 30 cm
(altogether 10 plates)

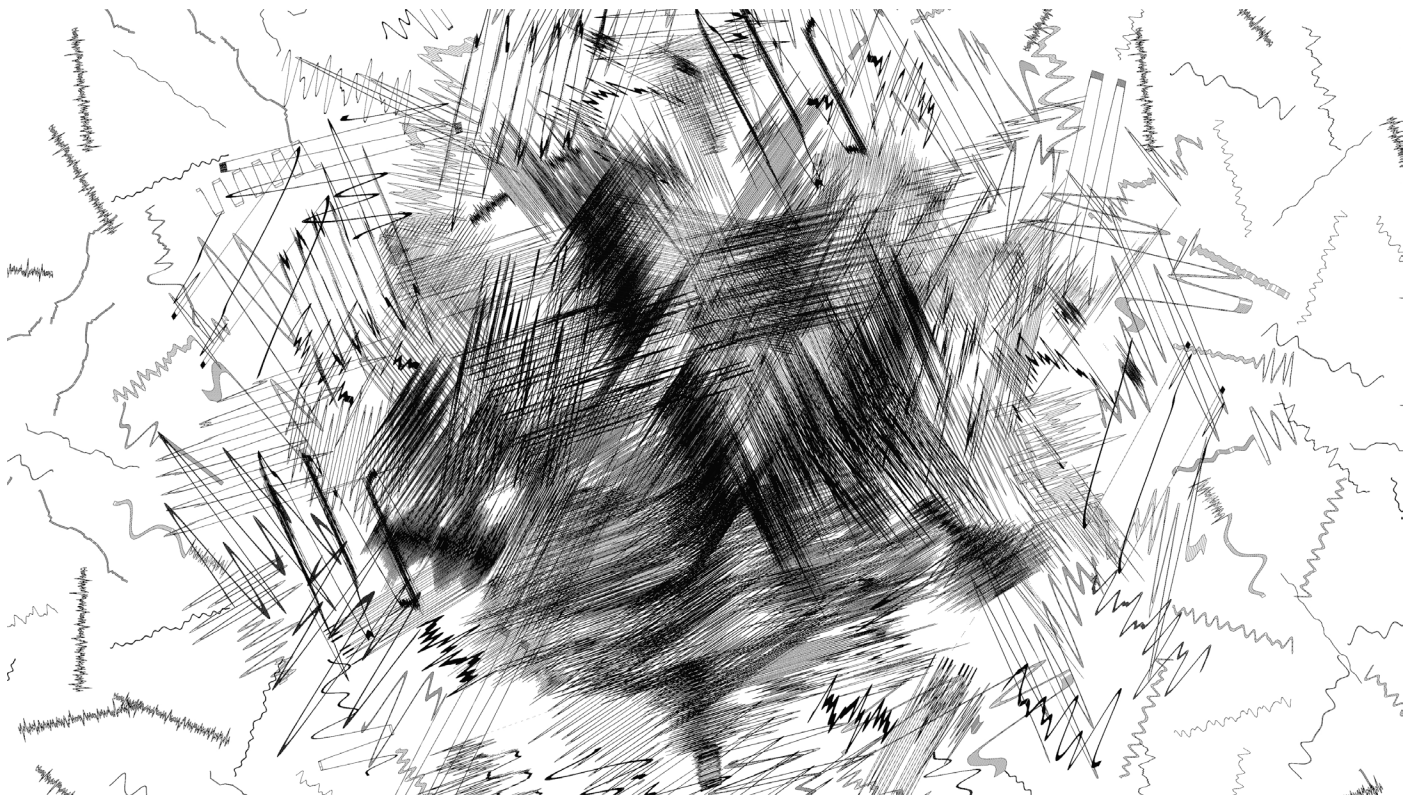


Maria Kalesnikawa, human rights activist and musician (2022)

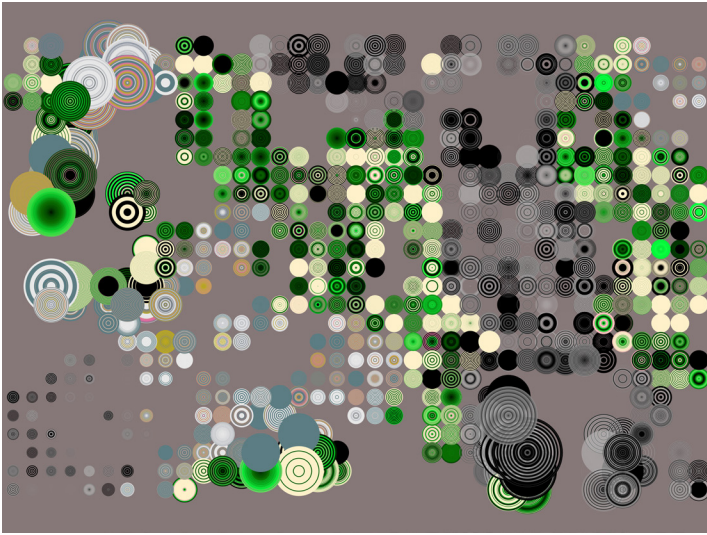
c-print, 70 x 105 cm



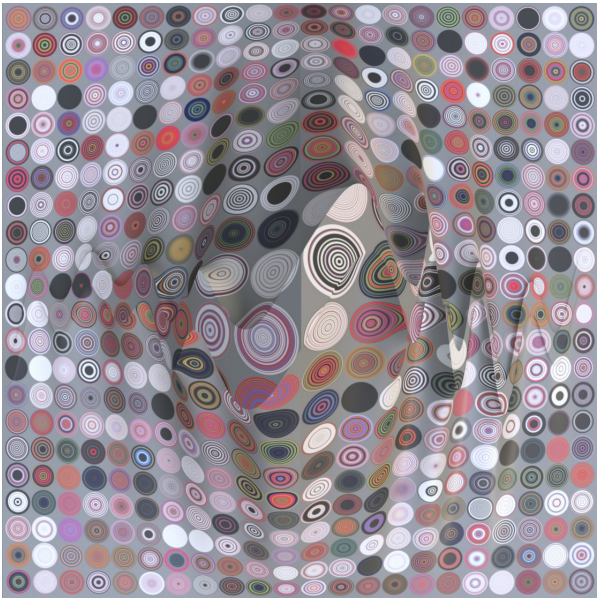
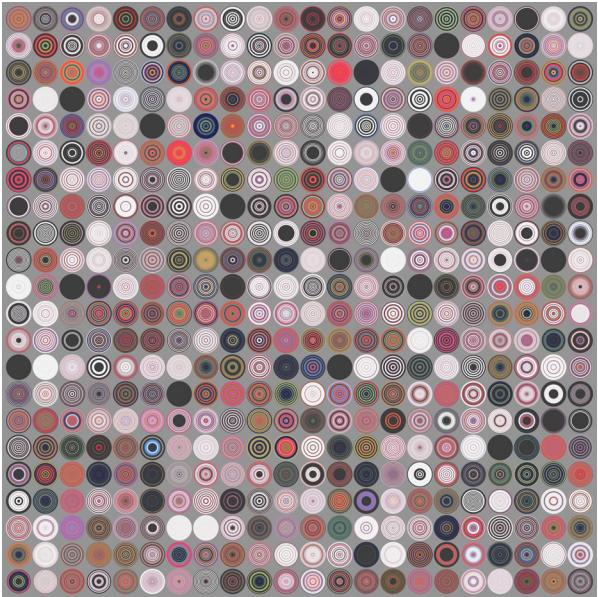
Six Sonic Soldier Selfies
(Ukraine War) (2022)
 canvas print with
 hand-painted glaze,
 each 100 x 75 cm



Pop Explosion (2021) alu-dibond with hand-painted glaze, 90 x 160 cm

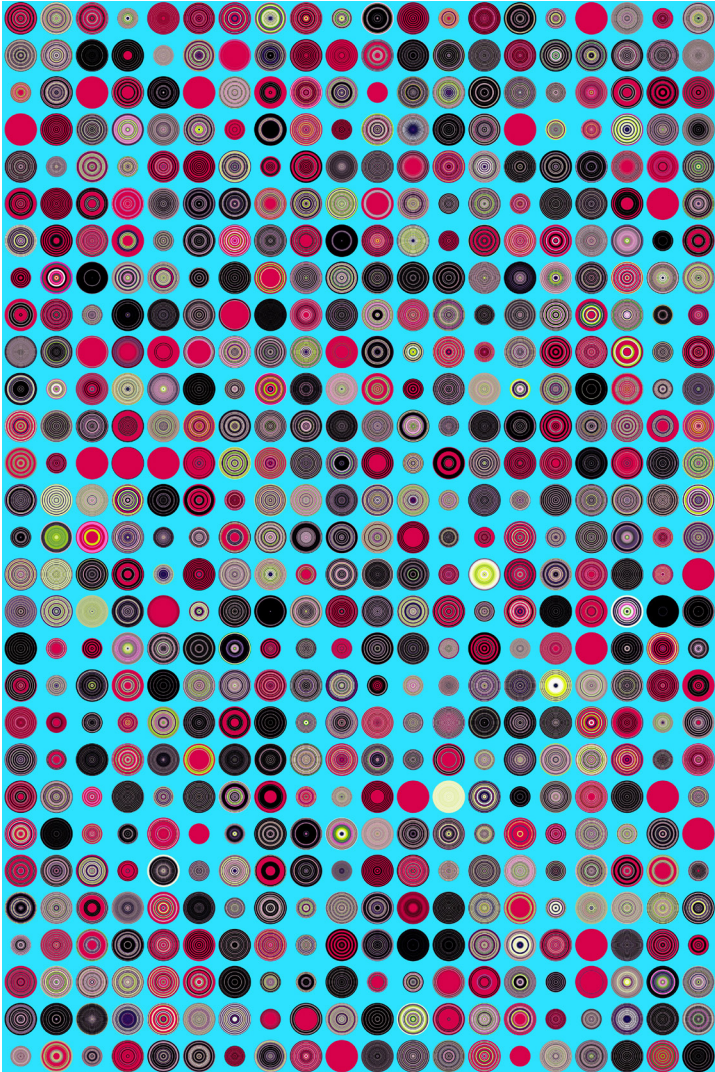


Sound round up (2022) c-print, 90 x 120 cm

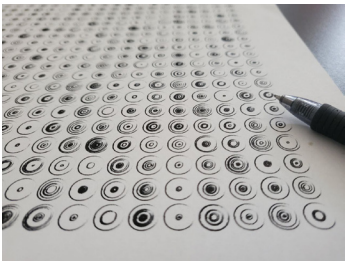


Radials (grey) (2022) c-print, twice 90 x 90 cm

Vinyl Sky (2021) c-print, 120 x 80 cm



Similar to the stone falling into the water, Kreidler visualises sound in these works as a radial wave – we become aware of it as a record, so to speak, as a loudspeaker choir whose modulations are converted into colour gradients. Like the old record collection, the sound archive formed into an image gains its visual presence.





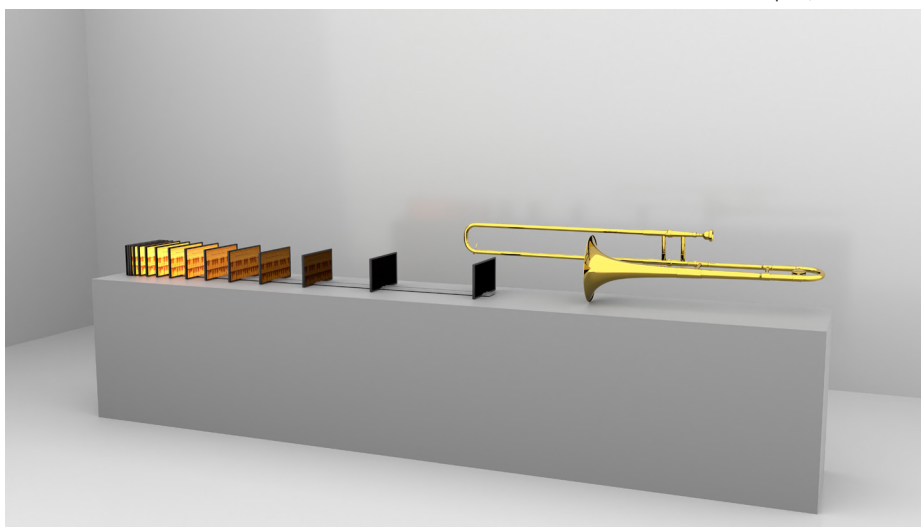
Sound Files (2022) alu laser cuts, jar



Theater studies researcher Erika Fischer-Lichte (2022)
c-print, 100 x 140 cm



Throats (2022) 3D prints, paper



Juste Retour (2022) trombone, 15 tablets with
videos (installation preview for Documenta 15)

Since Corona, we have been trained in reading wave courses, following their drama and discussing their forecast. In the artwork, they become the drama of seeing and hearing par excellence; the tension curve is an existential moment, a seismic notation in microscopic proximity and temporal totality. The rash of vocal cords, the performance of neurology is shown here as a >stream<, archived for exhibition, artistically placed between physics, code and aesthetics. The image literally holds its breath.



Sound waves of Beethoven's 7th symphony,
in a plastic bag.
(alu laser cuts)

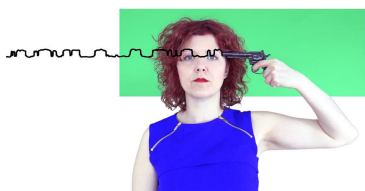
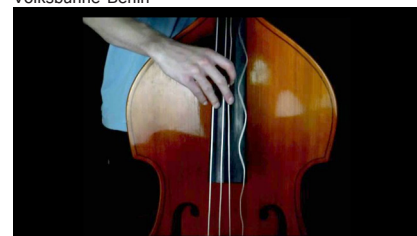


Sound wave of the spoken word "No"

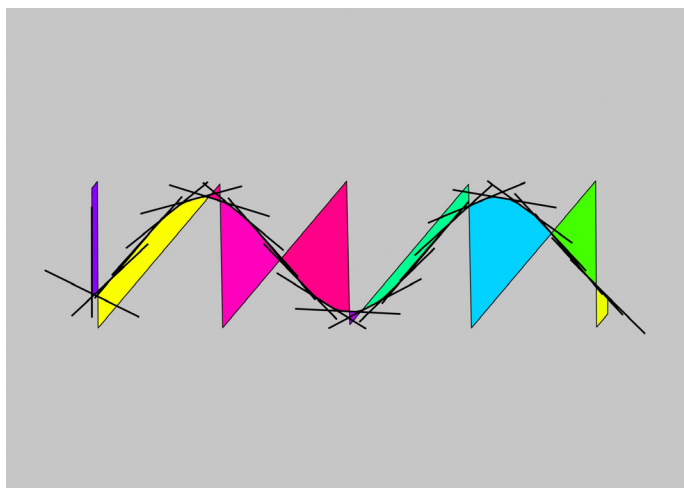
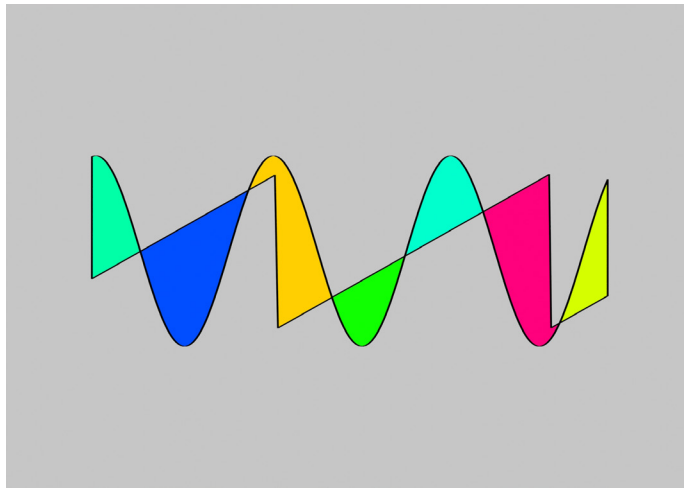
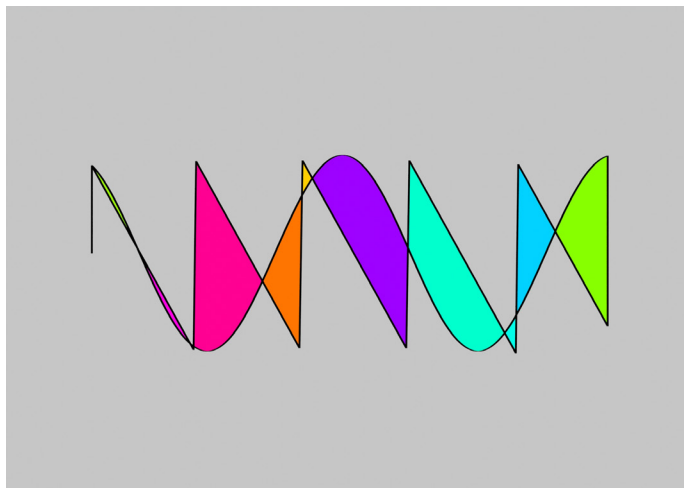
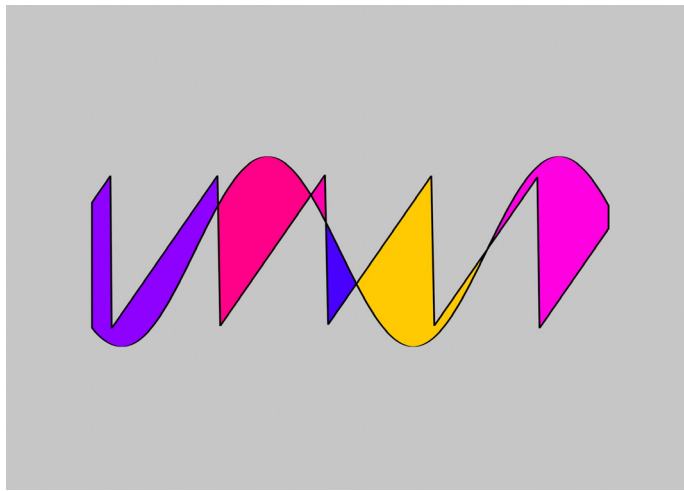
3D print on euro palette, 2022

Johannes Kreidler

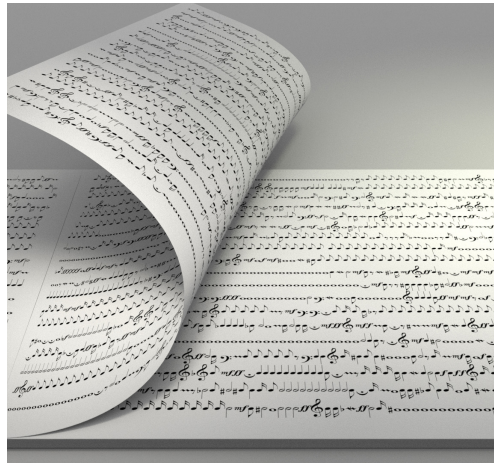
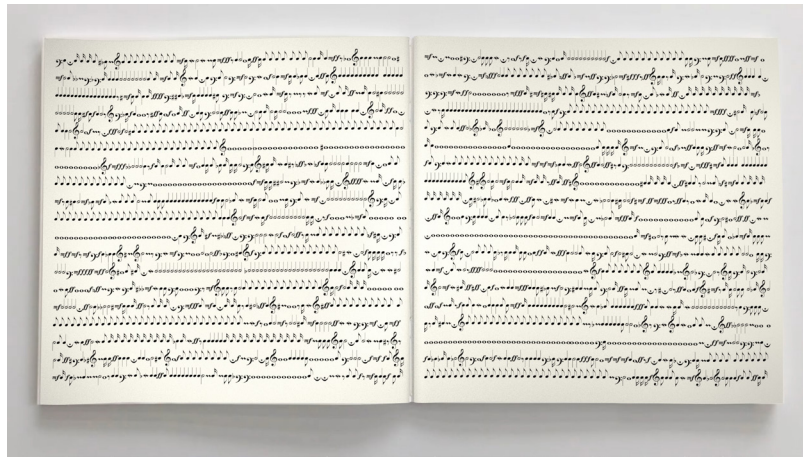
Selbstausslöser (2019) theater film /
Volksbühne Berlin



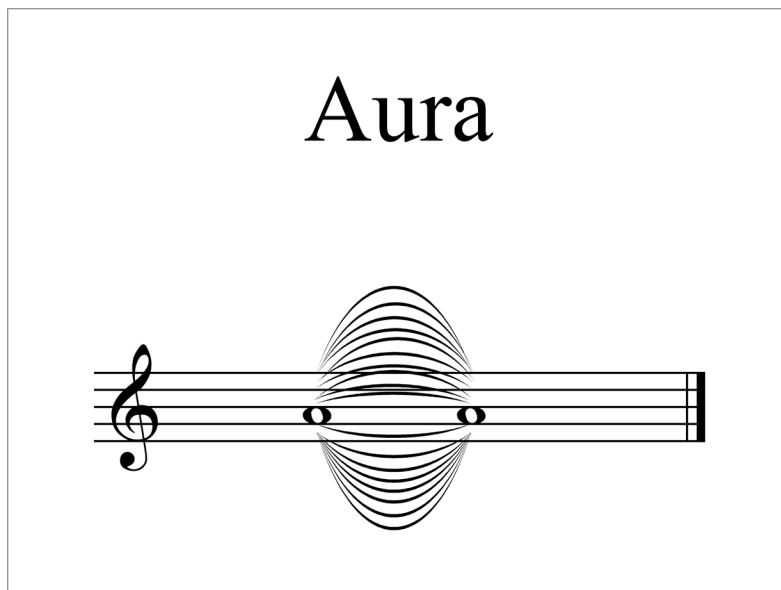
20:21 Rhythms of History (2021) film stills



Sine-in-Saw I-IV (2022)
oil on canvas, each 75 x 100 cm



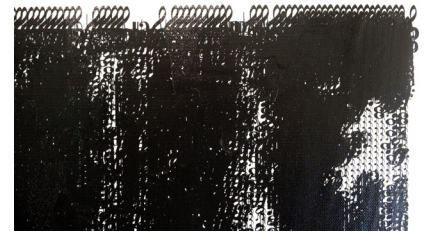
Delivery of a C major and C minor sound wave (2022)



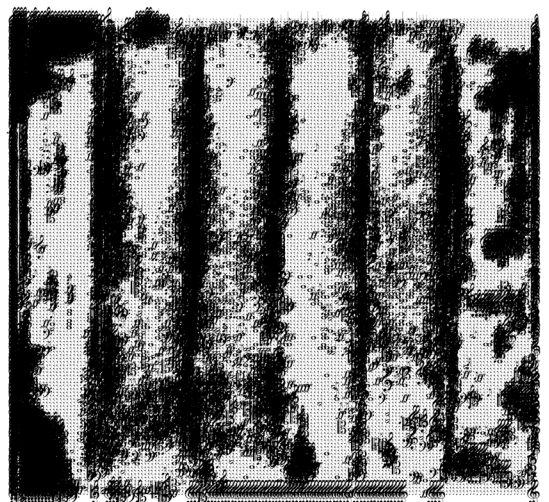
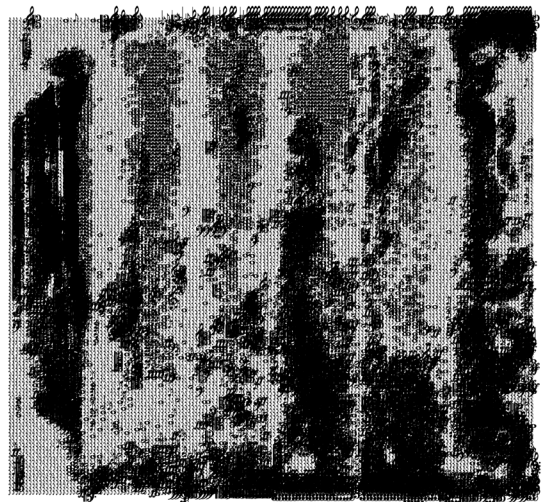
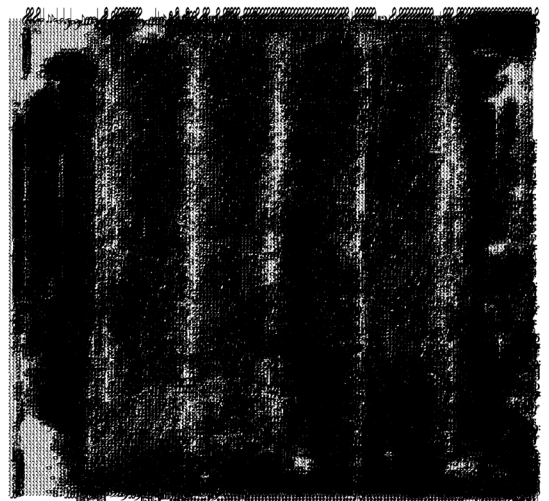
Aura (2013) canvas print, 60 x 80 cm

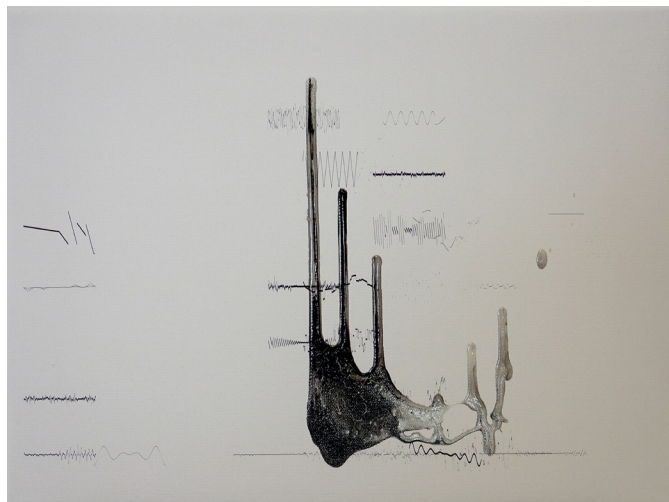
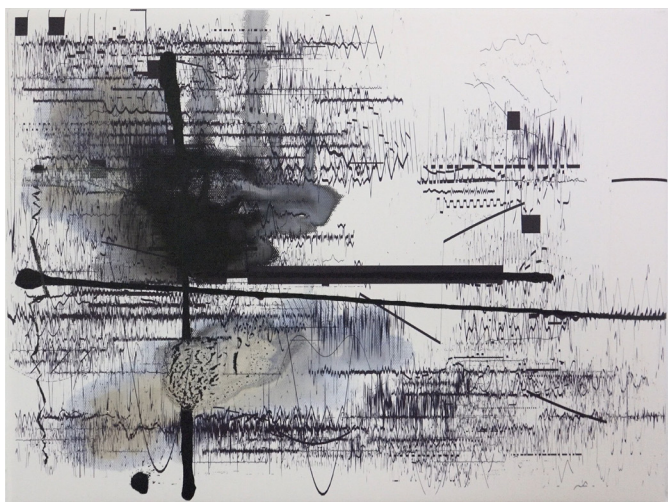
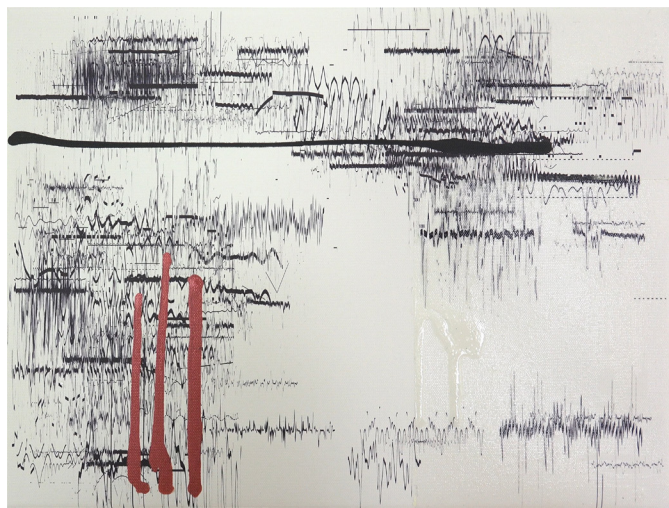
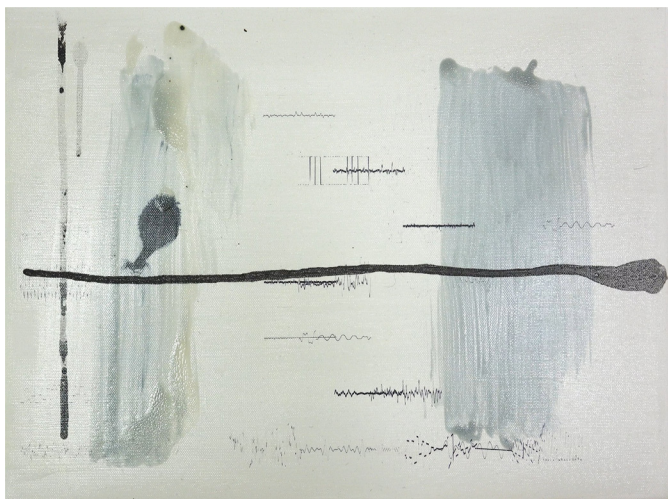
Sound decays, musical symbols remain (2021)
canvas prints with hand-painted glaze, three times 60 x 60 cm

Sheet Music Code Book (2021)



Detail





Commented vocal archive 1-4 (2022)
 canvas print, ink, acrylic paint, glaze
 each 30 x 40 cm

Johannes Kreidler (*1980 in Esslingen, Germany) studied composition, electronic music and music theory in Freiburg and The Hague. Since 2019, he is professor for composition at the Hochschule für Musik Basel. His works include sound, image, video and performance.

Solo Exhibitions:

Nemtsov&Nemtsov Berlin, 2015
Building New Realities – Sächsische Akademie der Künste Dresden, 2016
Musik an der Wand – Karlsruhe, Fleischmarkthalle, 2019
Sheet Music – MAPRAA Lyon / Biennale des Musiques Exploratoires, 2020
Kontakte – Akademie der Künste Berlin, 2022
Haus Fuhr, Bürgermeisteramt und Ev. Kirche Essen-Werden, 2022
Musica Strasbourg – Salle de Bourse, 2023
Don Bosco – 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 / A-Music Cologne, 2022
The Power of Sign – Chopin Museum Warsaw, 2021-2022
Documenta 15 – Martinskirche Kassel, 2022
Ghost Notes – Gustav Siegle Haus Stuttgart, 2022
Augenmusik – Württembergisches Landesmuseum Stuttgart, 2023

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, 20.10.2021)
Süddeutsche Zeitung Feuilleton (13.9.2008)
TAZ Feuilleton (10.9.2008 / 30.3.2009 / 4.10.2010 / 23.10.2012)
Weltwoche Feuilleton (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)



