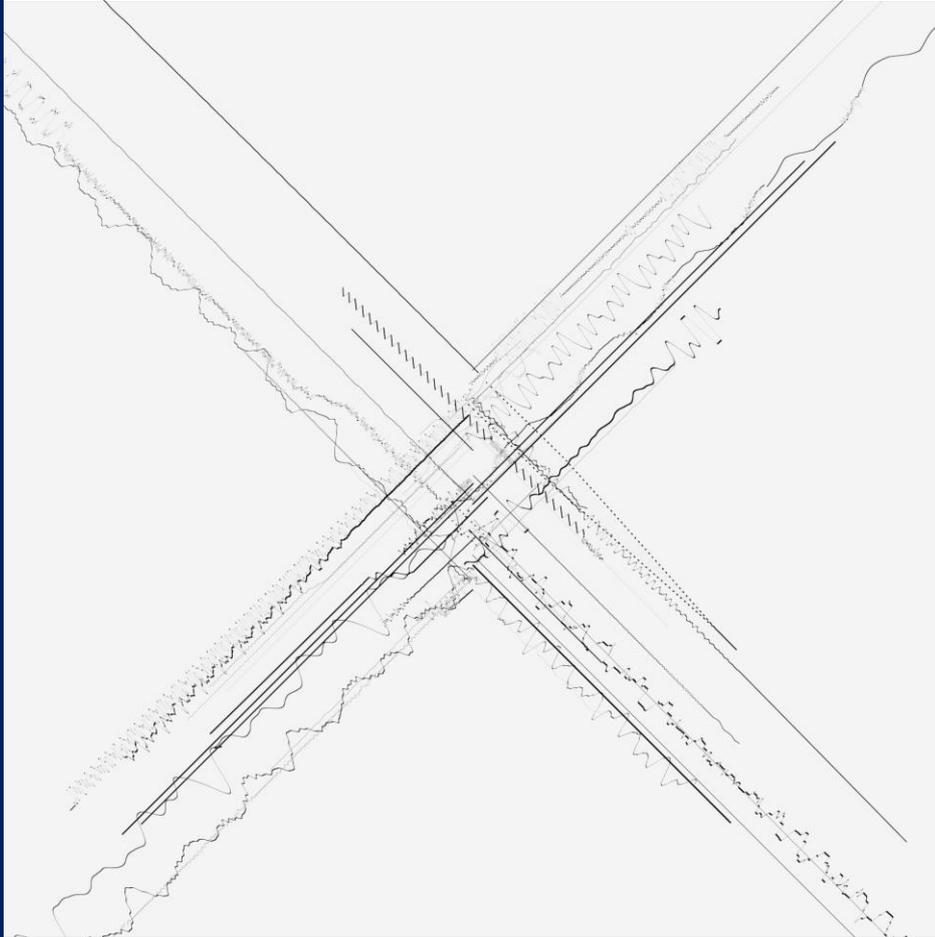


Johannes Kreidler

Oscillations



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 / Infinissage – 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
Donauschinger 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):

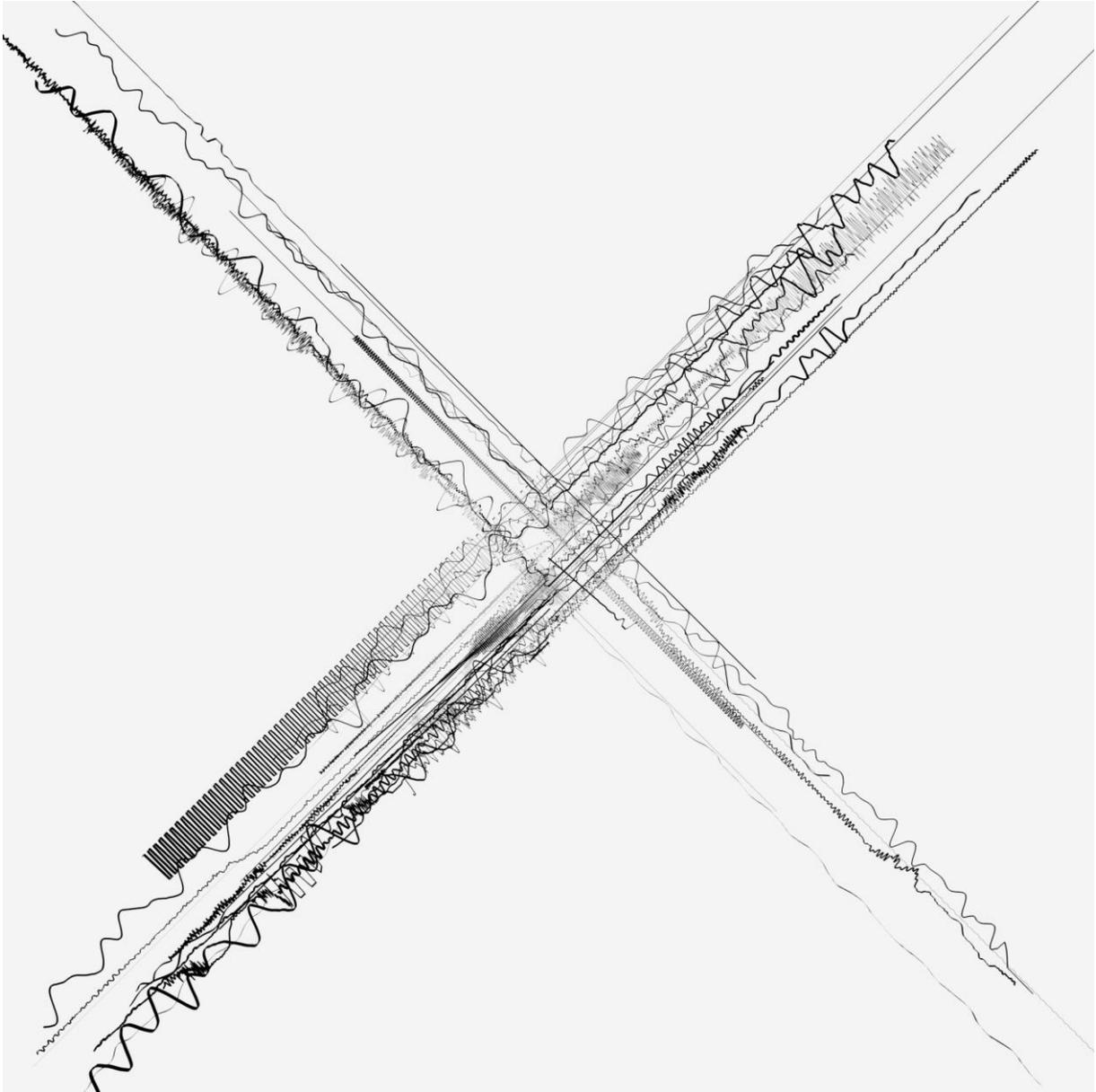
Deutscher Musikautorenpreis, 2010
Stipendiat der Akademie der Künste Berlin, 2011
Kranichstein Music Prize, 2012
Stipendiat der Kunststiftung Baden-Württemberg, 2013

Reviews (Selection):

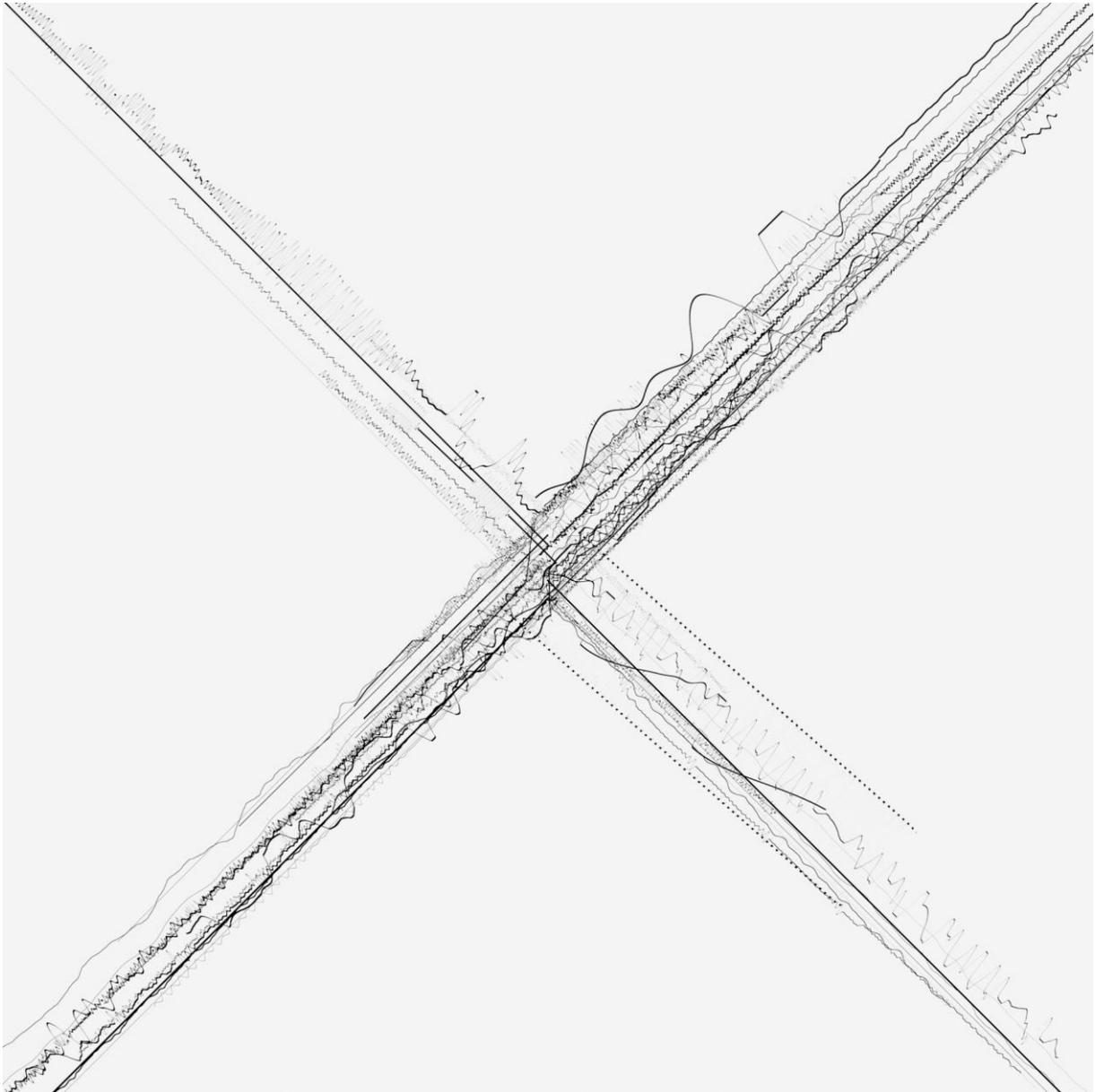
Kunstforum International Band 200 (2010), p. 70
Frieze d/e 2 (2011), p. 20
Die ZEIT Feuilleton (30.3.2010 / 10.7.2012)
Frankfurter Allgemeine Zeitung Feuilleton (13.9.2008)
Süddeutsche Zeitung Feuilleton (13.9.2008)
TAZ Feuilleton (10.9.2008 / 30.3.2009 / 4.10.2010 / 23.10.2012)
Weltwoche Portrait (July 2021)
3Sat Kulturzeit (12.9.2008 / 30.3.2009 / 4.10.2010 / 23.10.2012)

Book:

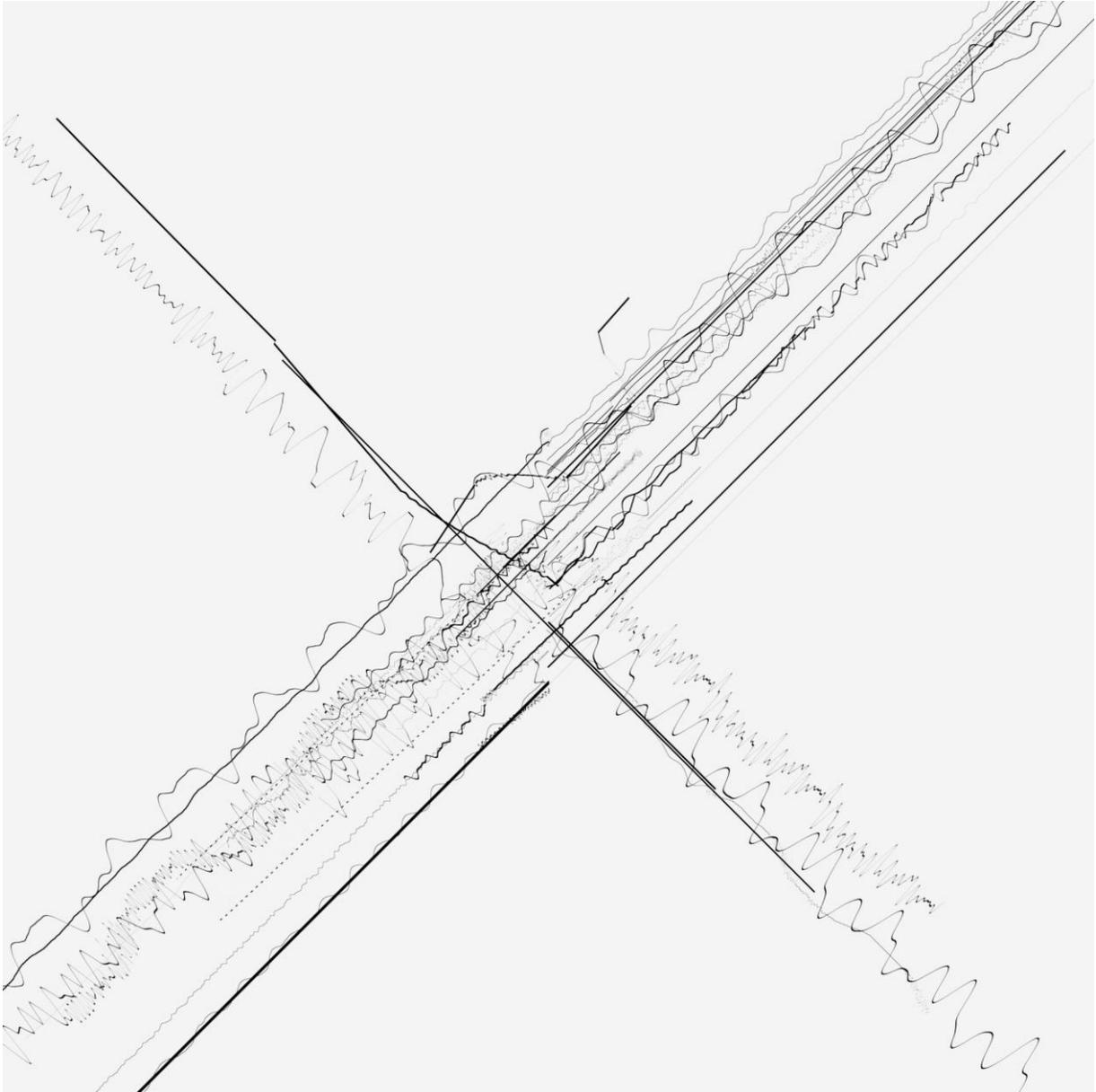
Sheet Music, Editions Allia 2018 (ISBN-13: 979-1030409598)



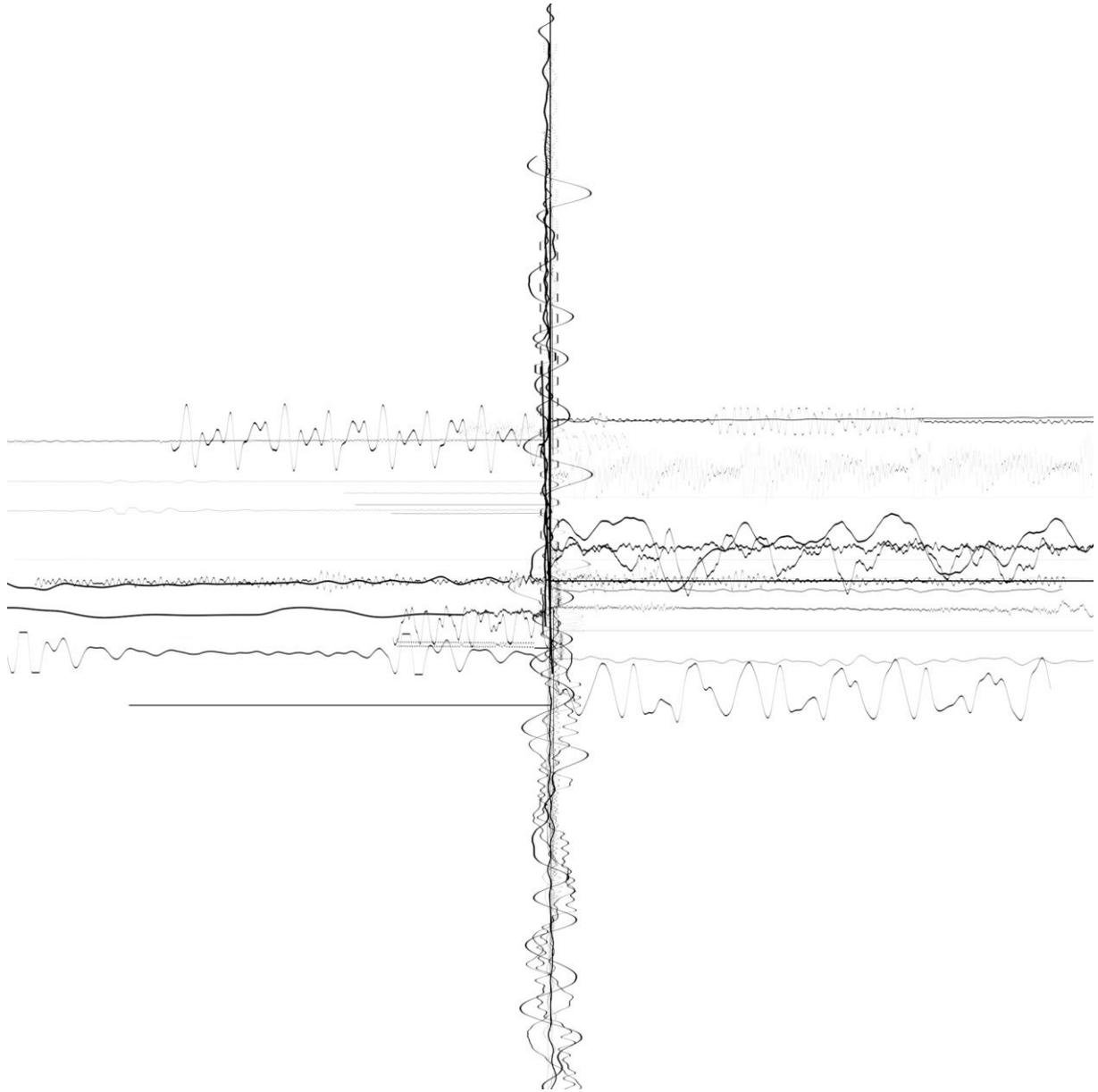
Oscilloscopes 23, Alu-Dibond Print and Hand-painted Glaze (2021) 80 x 80 cm



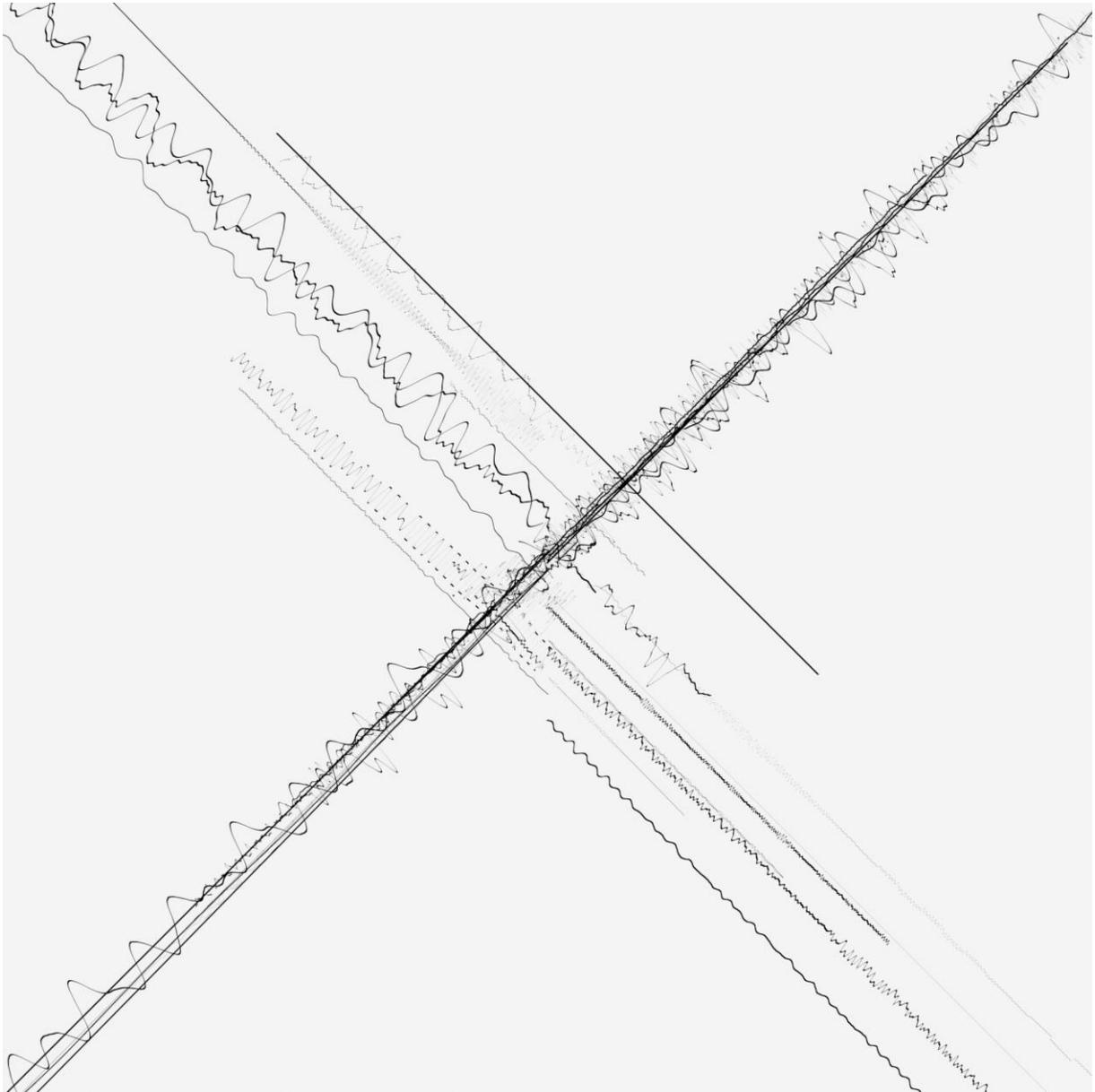
Oscilloscopes 20, Alu-Dibond Print and Hand-painted Glaze (2021) 80 x 80 cm



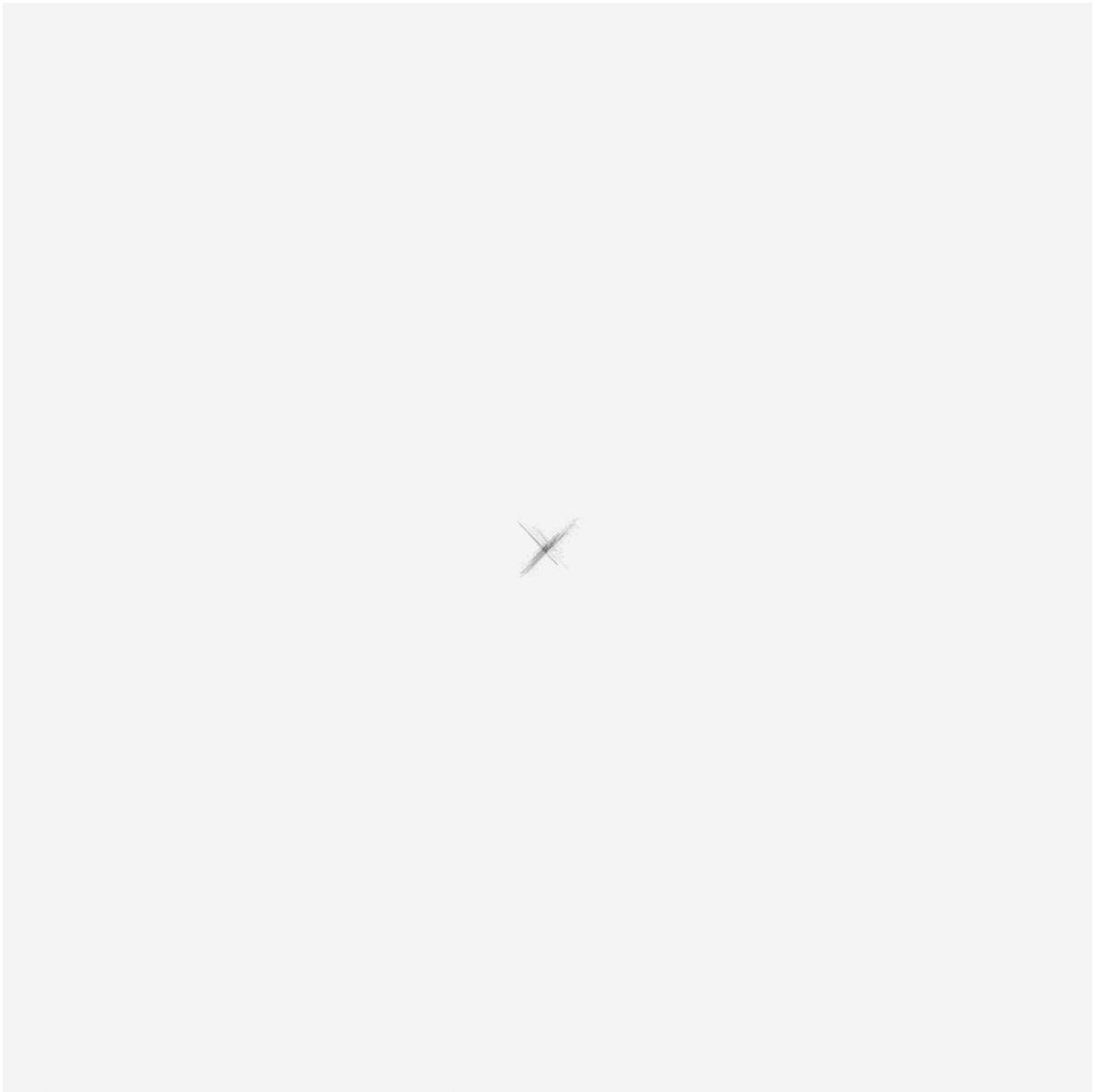
Oscilloscopes 15, Alu-Dibond Print and Hand-painted Glaze (2021) 80 x 80 cm



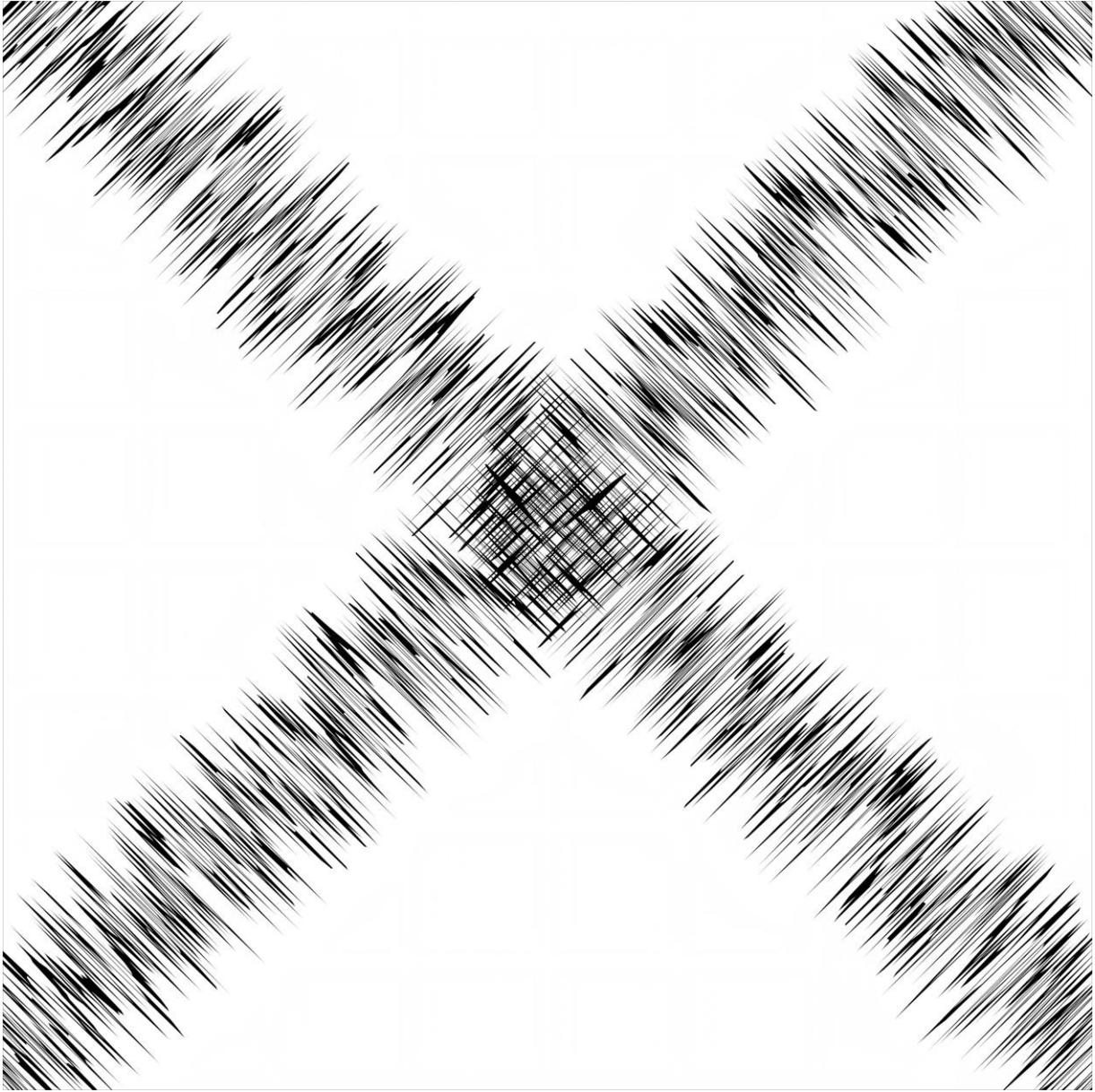
Oscilloscopes 7, Alu-Dibond Print and Hand-painted Glaze (2021) 80 x 80 cm



Oscilloscopes 17b, Alu-Dibond Print and Hand-painted Glaze (2021) 80 x 80 cm



Oscilloscopes 17f, Alu-Dibond Print and Hand-painted Glaze (2021) 100 x 100 cm



Twice White Noise, Alu-Dibond Print and Hand-painted Glaze (2021) 100 x 100 cm



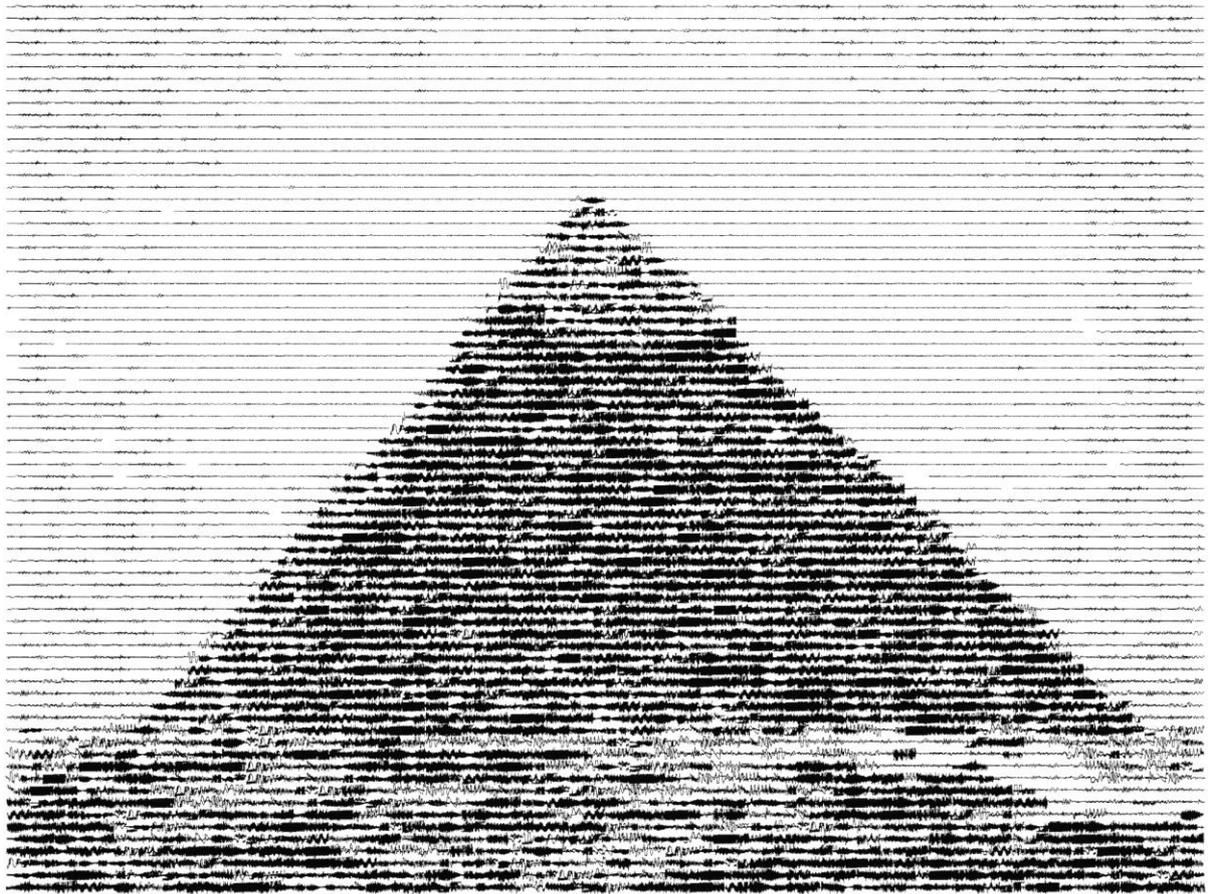
Slash, Canvas Print and Hand-painted Glaze (2021) 290 x 120 cm



Crescendo, Canvas Print and Hand-painted Glaze (2021) 360 x 150 cm



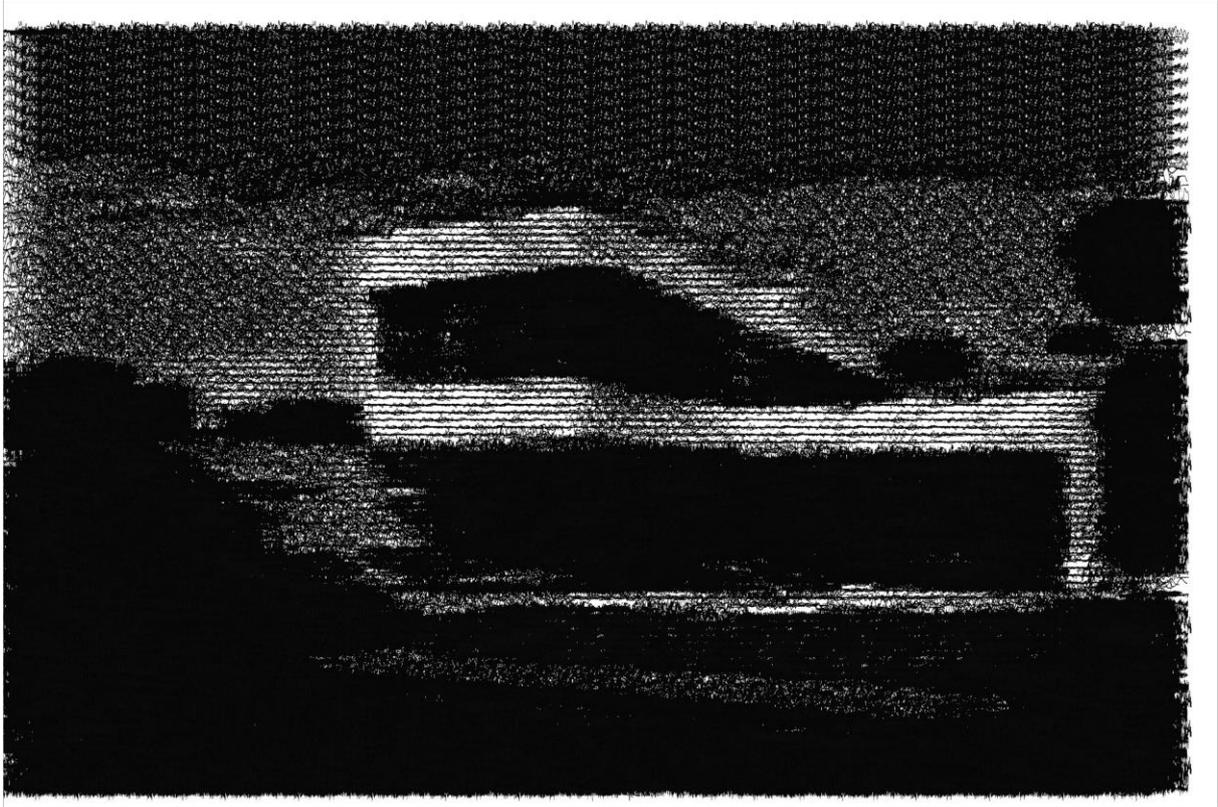
Leaving a Margin, Canvas Print and Hand-painted Glaze (2021) 290 x 120 cm



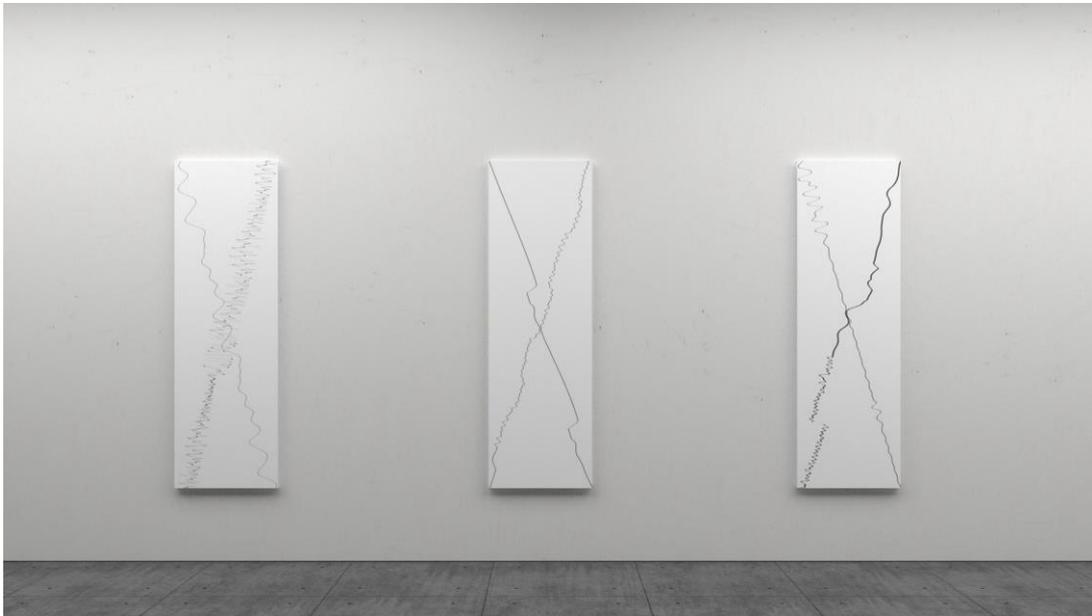
Hemiunu's Material (Great Pyramid of Giza), Canvas Print and Hand-painted Glaze (2021) 85 x 100 cm



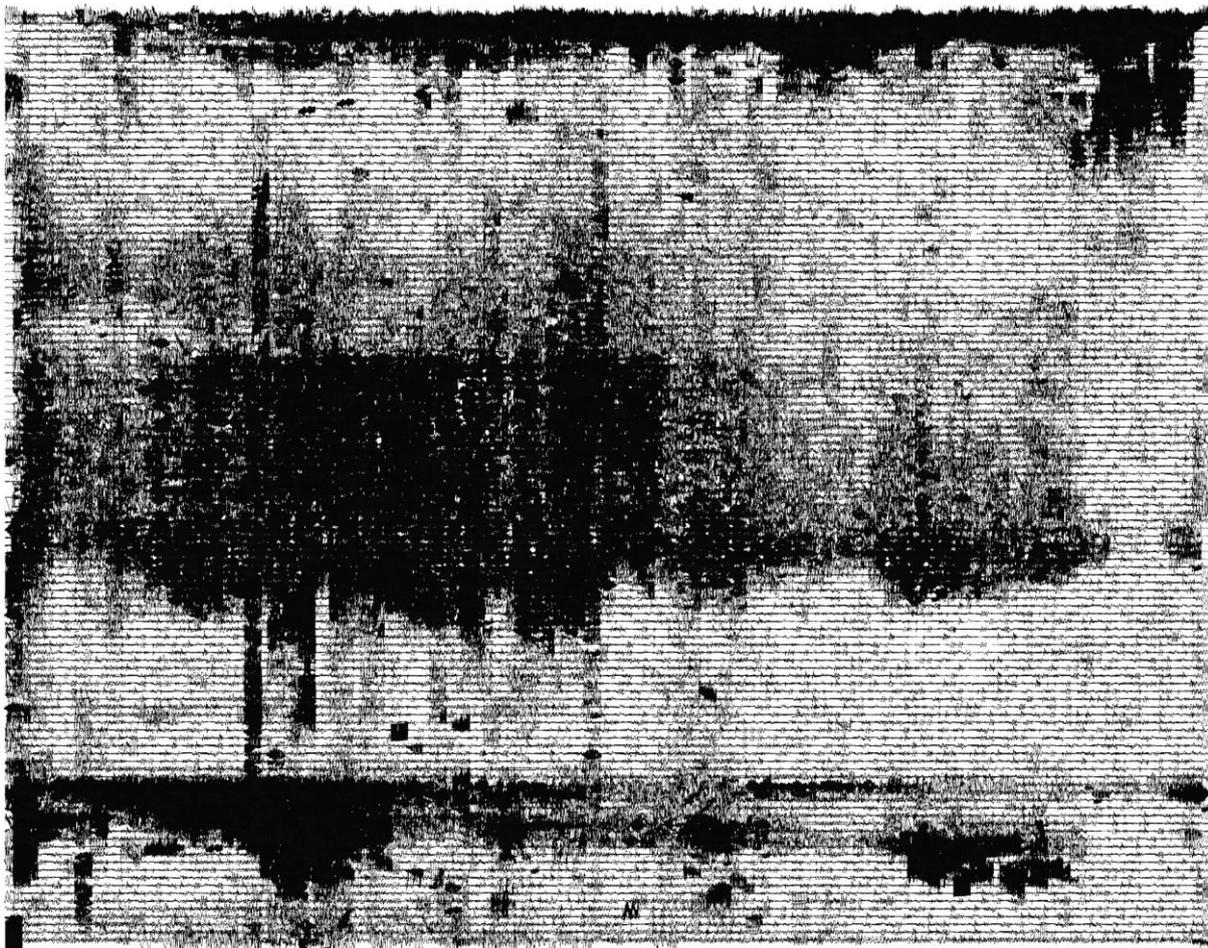
Self Portrait with Sound Waves, Canvas Print and Hand-painted Glaze (2021) 66 x 80 cm



Mansion, Canvas Print and Hand-painted Glaze (2021) 80 x 120 cm



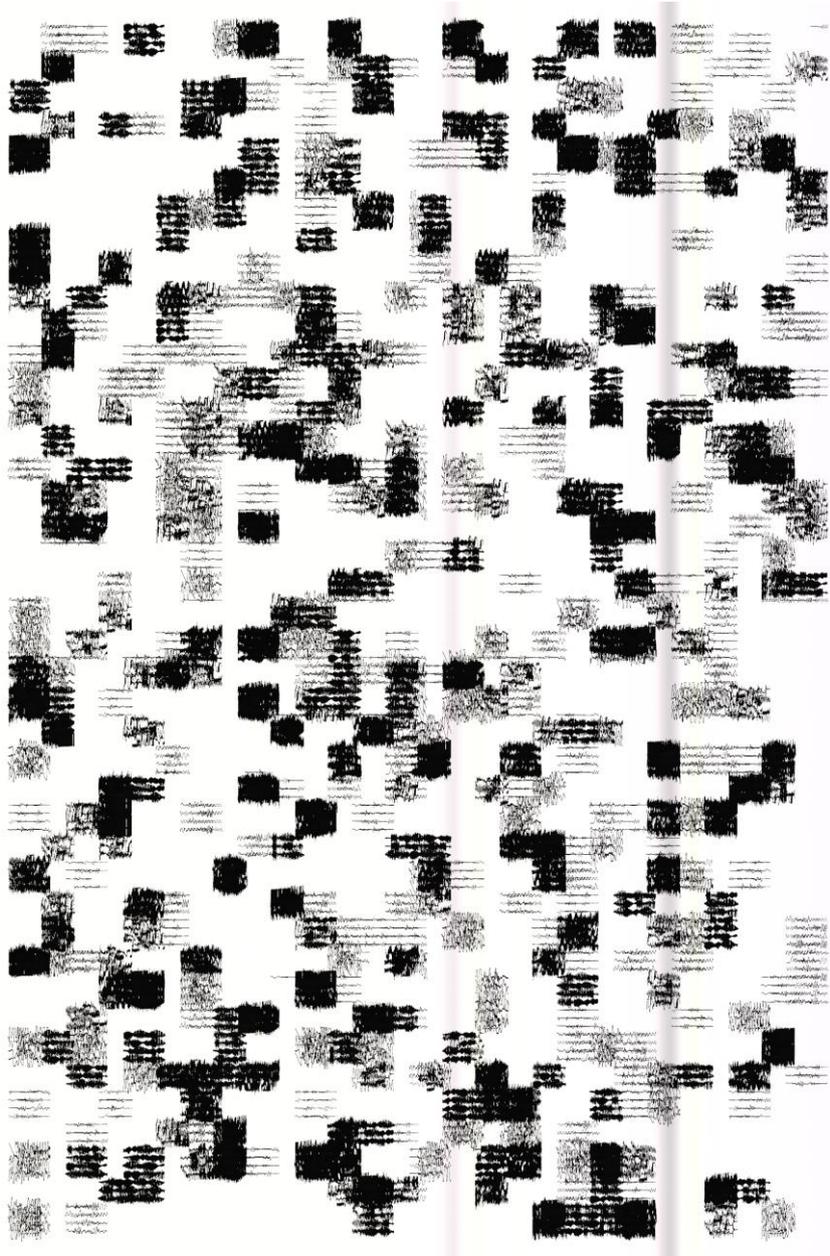
Crosswaves (Upright) 1-3, Canvas Print and Hand-painted Glaze (2021) three times 150 x 35 cm



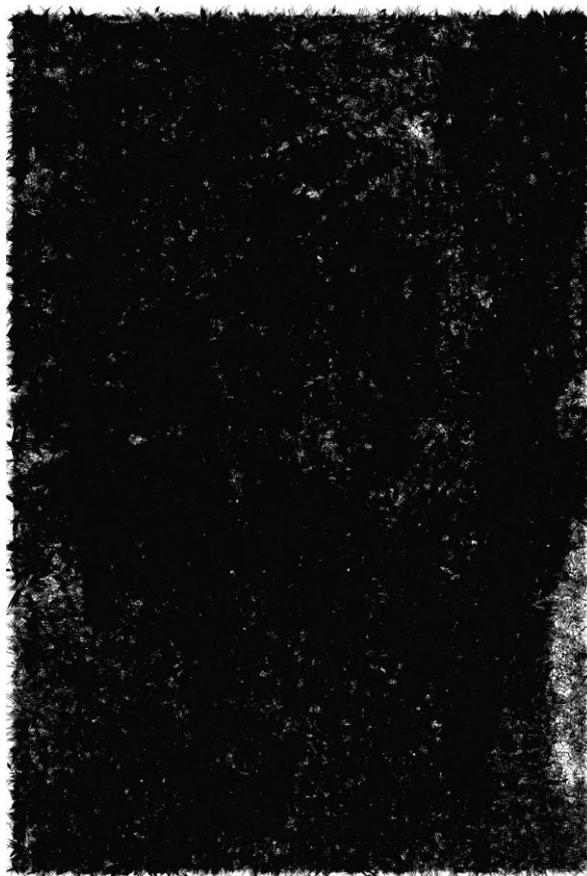
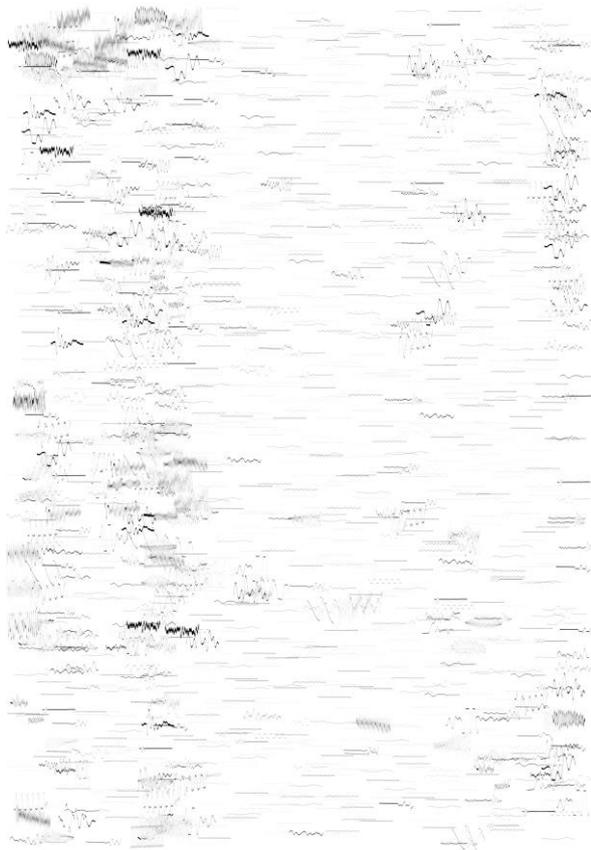
Voice Recorder 1, Canvas Print and Hand-painted Glaze (2021), 150 x 200 cm



Voice Recorder 2, Canvas Print and Hand-painted Glaze (2021), 200 x 132 cm



Voice Recorder 3, Canvas Print and Hand-painted Glaze (2021), 163 x 108 cm



Voice Recorder 4, Canvas Print and Hand-painted Glaze (2021), Diptych, twice 180 x 105 cm

Orchestriert

Wie sieht Musik aus? Welche Gestalt hat Luft? Es ist nicht die Kunst, die derlei sichtbar machen kann, sondern Messgeräte, aber die Kunst kann diesen visuell ungemein reichen Fundus erschließen. Denn der Vielfalt des Klingenden entspricht auch eine Mannigfaltigkeit visualisierbarer Wellen.

Johannes Kreidler macht sich diesen Pool zu eigen, treibt ihn von der Messung in die gestalterische Extatik. Zunächst nimmt er mit Instrumenten und professionellen Sänger*innen Samples auf, legt eine Palette an vom leisen Geräusch bis zum eindringlichen Opernton. Sein Stift ist der Cellobogen, sein Pinsel die Stimmbänder. Damit versetzt er dann bildnerische Sujets in Schwingung.

Wo sich Schallwellen kreuzen, begegnen sich Vergangenheit und Zukunft, die Zeitachsen, die als Klang ausschlagen in Periodik und Geräusch. So wie van Goghs Pinselschrift in der „Sternennacht“ die atmosphärischen Pulsationen bannt, zeichnen sich in der Technik Kreidlers die Vibrationen von Stimmen und Instrumenten ins Bild ein, zwischen erratischer Manifestation und fragiler Beweglichkeit; das Bild vom Klang verzahnt sich zum neuen Gegenstand.



Orchestrated

What does music look like? What is the shape of air? It is not art that can make this kind of thing visible, but measuring instruments – but art can open up the visually immensely rich fund. The diversity of sound also corresponds to a diversity of visible waves.

Johannes Kreidler makes this pool his own, driving it from measurement into the aesthetic extatic. First he makes recordings with instruments and professional singers, creates a sample palette from the softest noise to booming opera sound. His pen is the cello bow, his brush the vocal cords. He then uses it to set pictorial subjects in vibration.

Where sound waves intersect, the past and the future meet, the time axes, which, as sound, swing out into periodicity and noise. Just as van Gogh's brushstroke in the "Starry Night" captures the atmospheric pulsations, Kreidler's technique draws the vibrations of voices and instruments into the picture, between wild manifestation and fragile mobility; the image of sound interlocks to form a new object.

