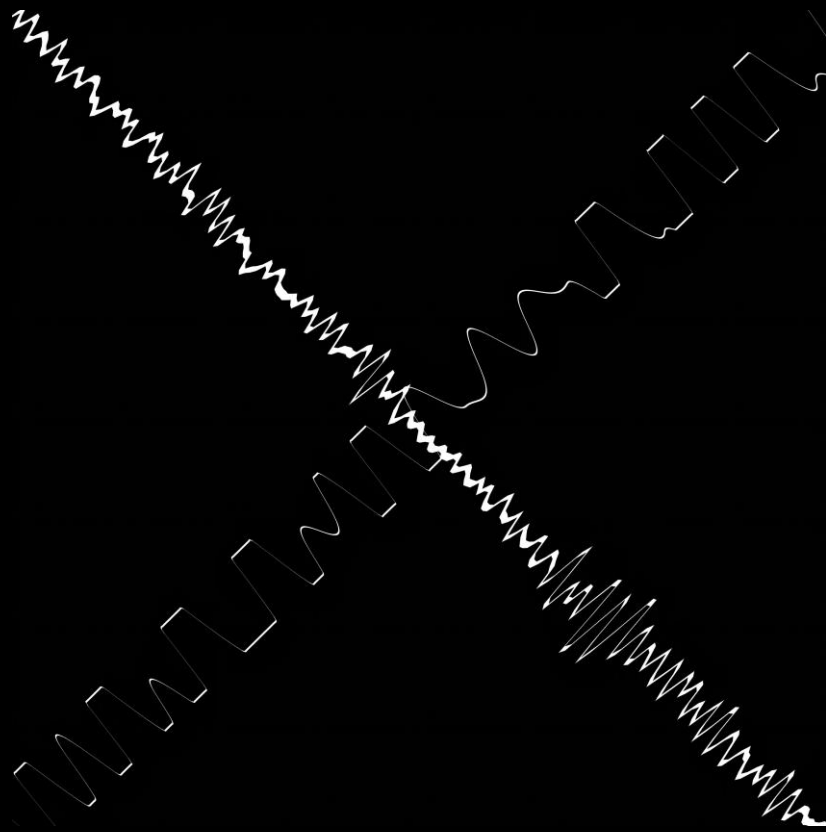
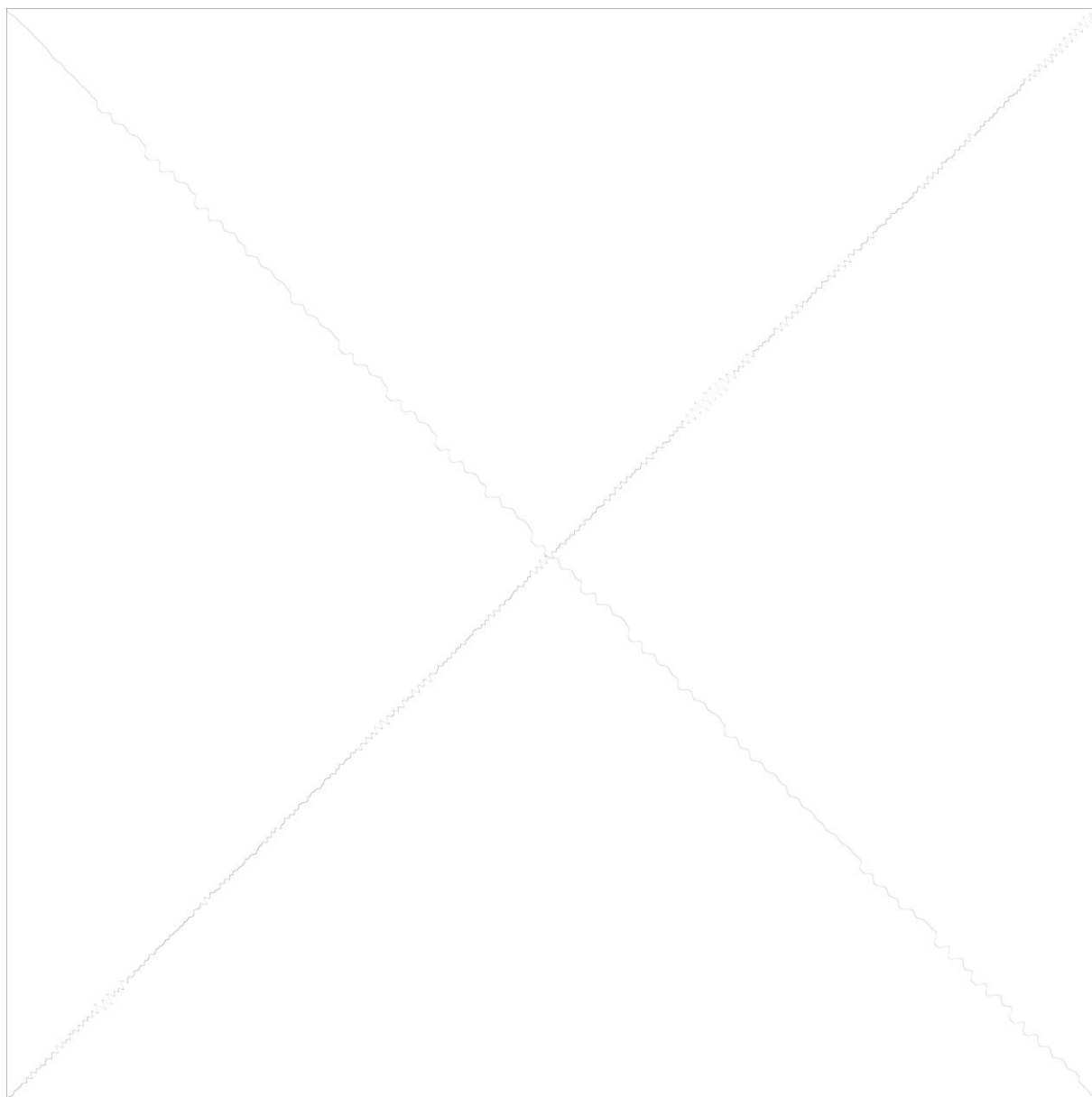


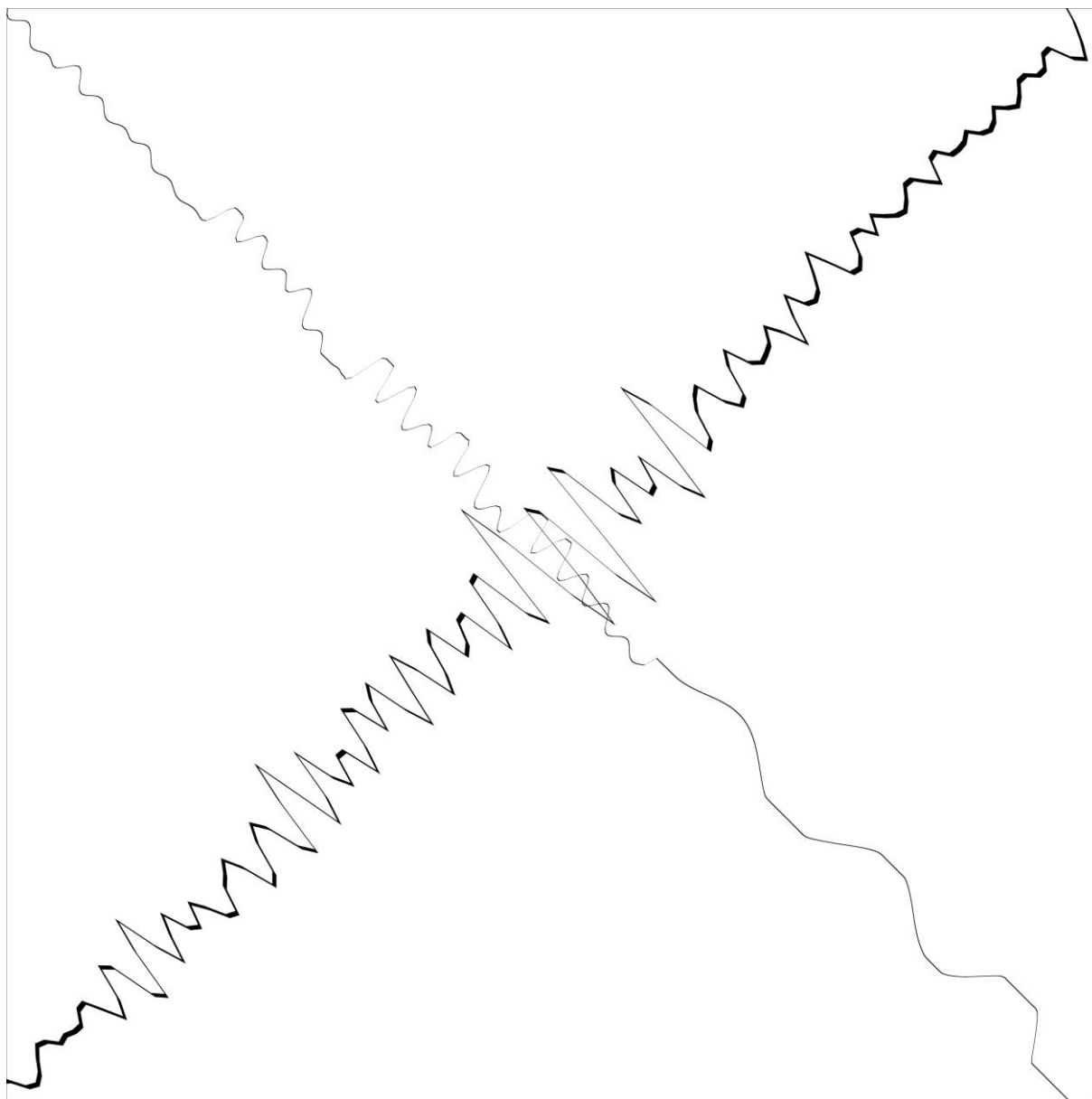
Johannes Kreidler

Twosoundwaves

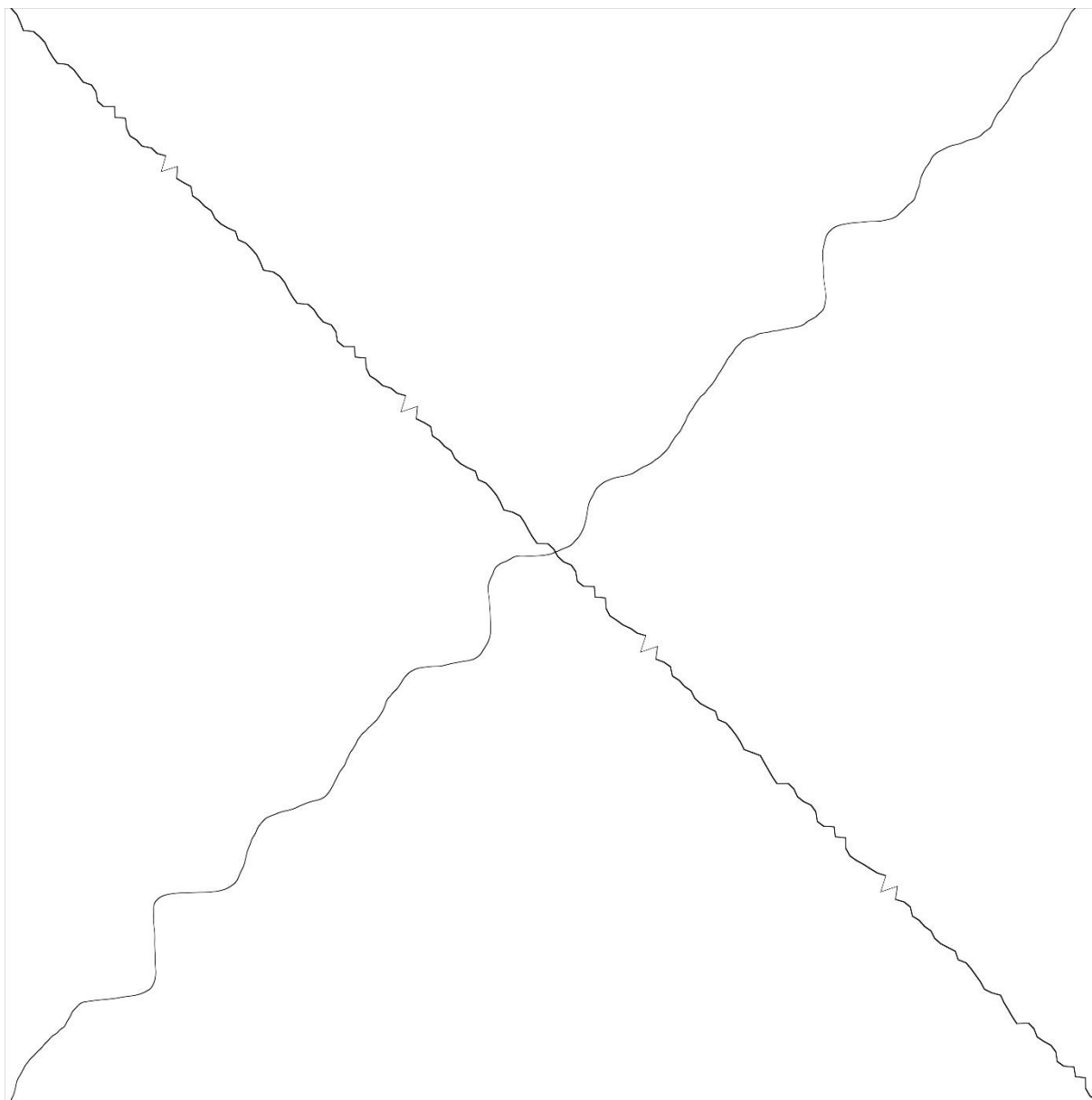




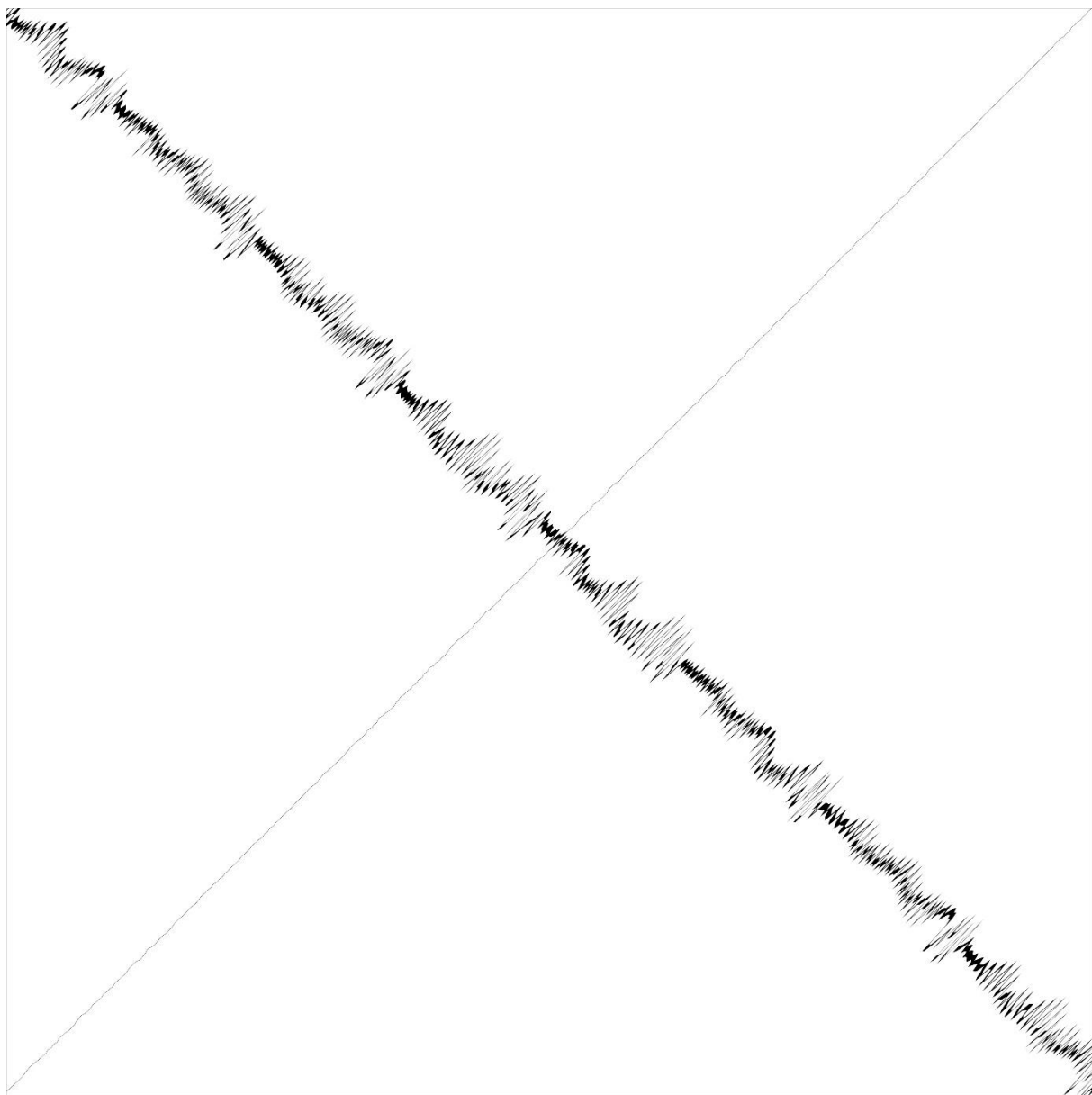
Crosswaves 8
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



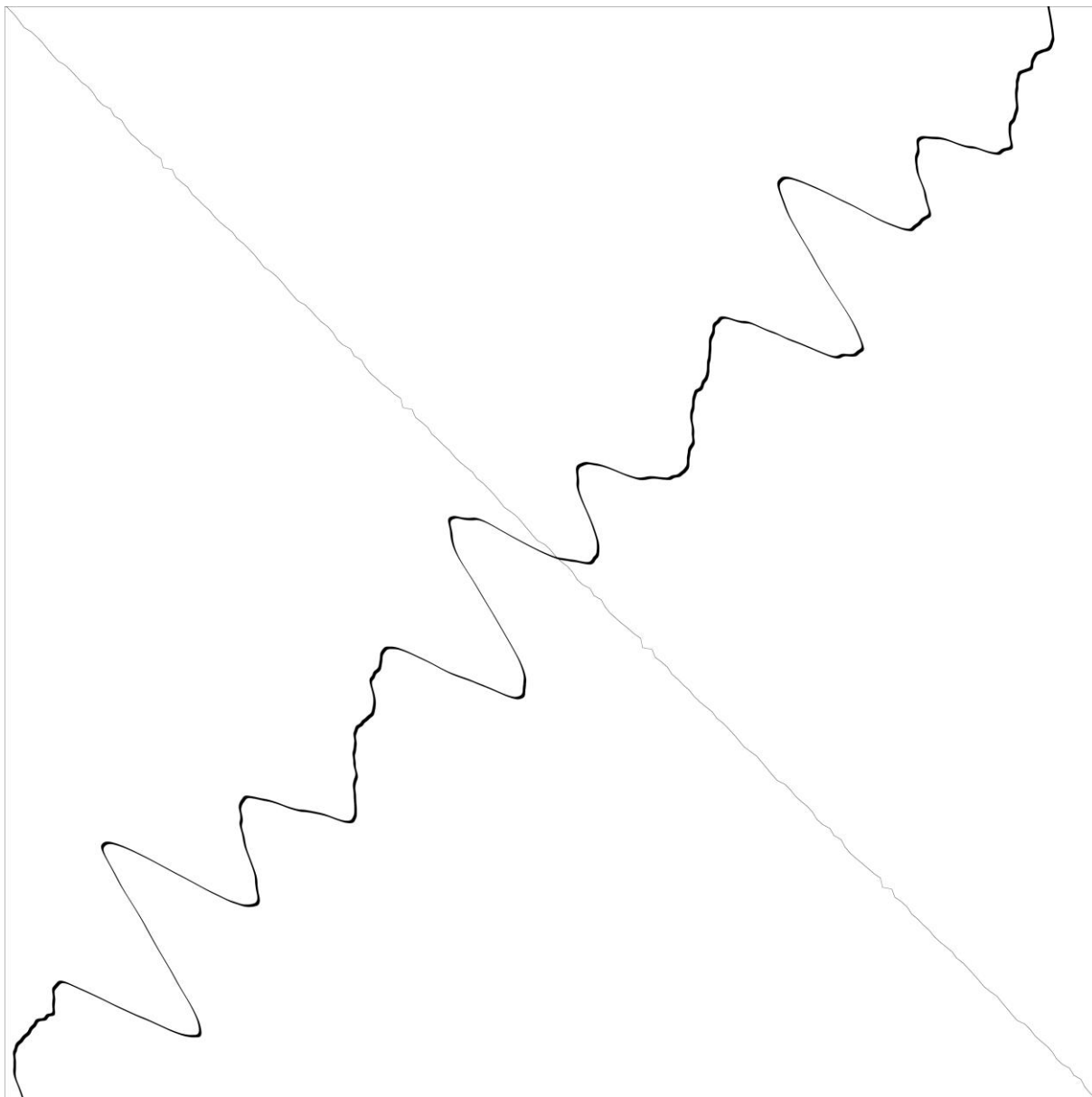
Crosswaves 10
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



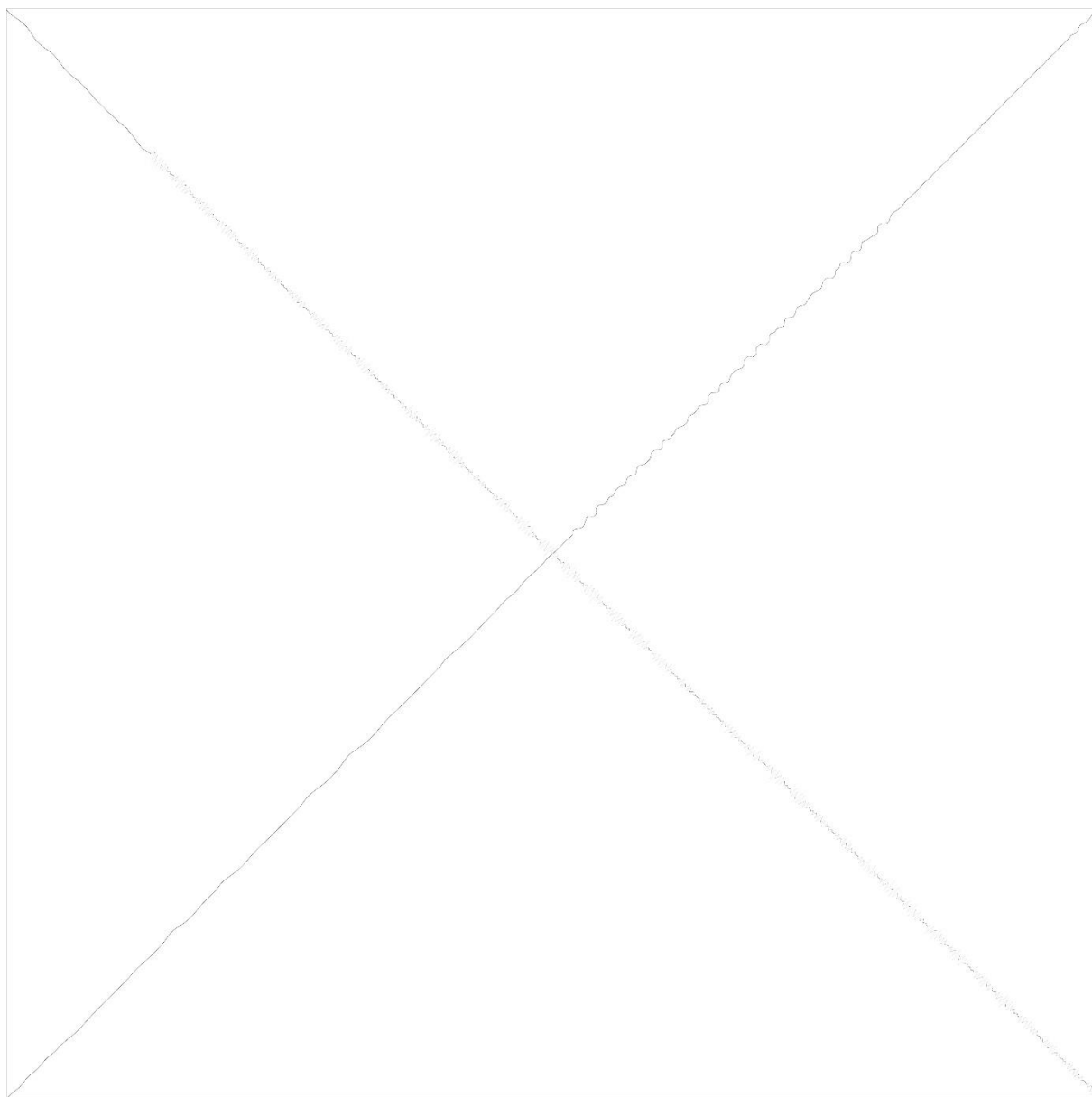
Crosswaves 14-1
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



Crosswaves 21
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



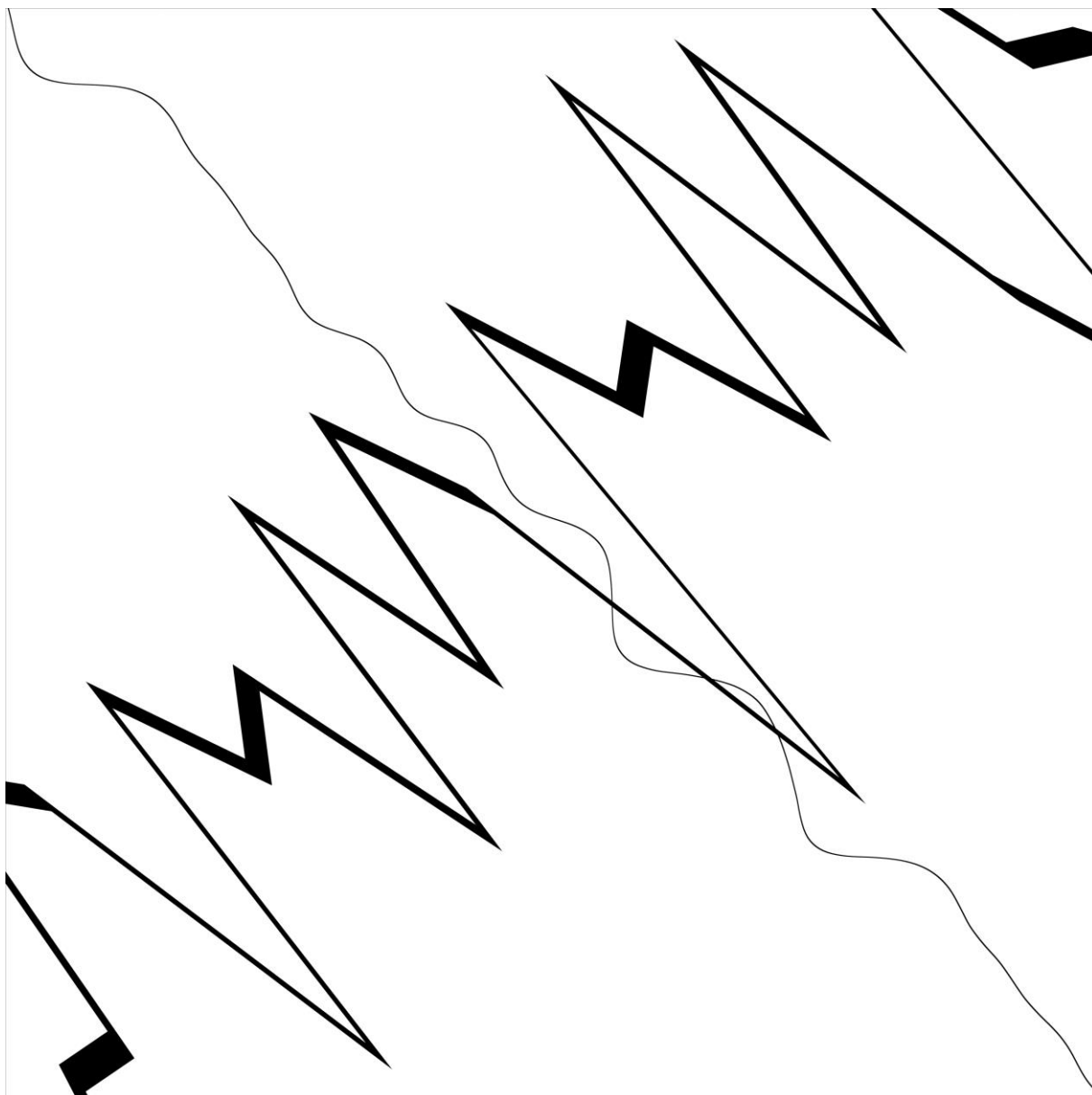
Crosswaves 14-2
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



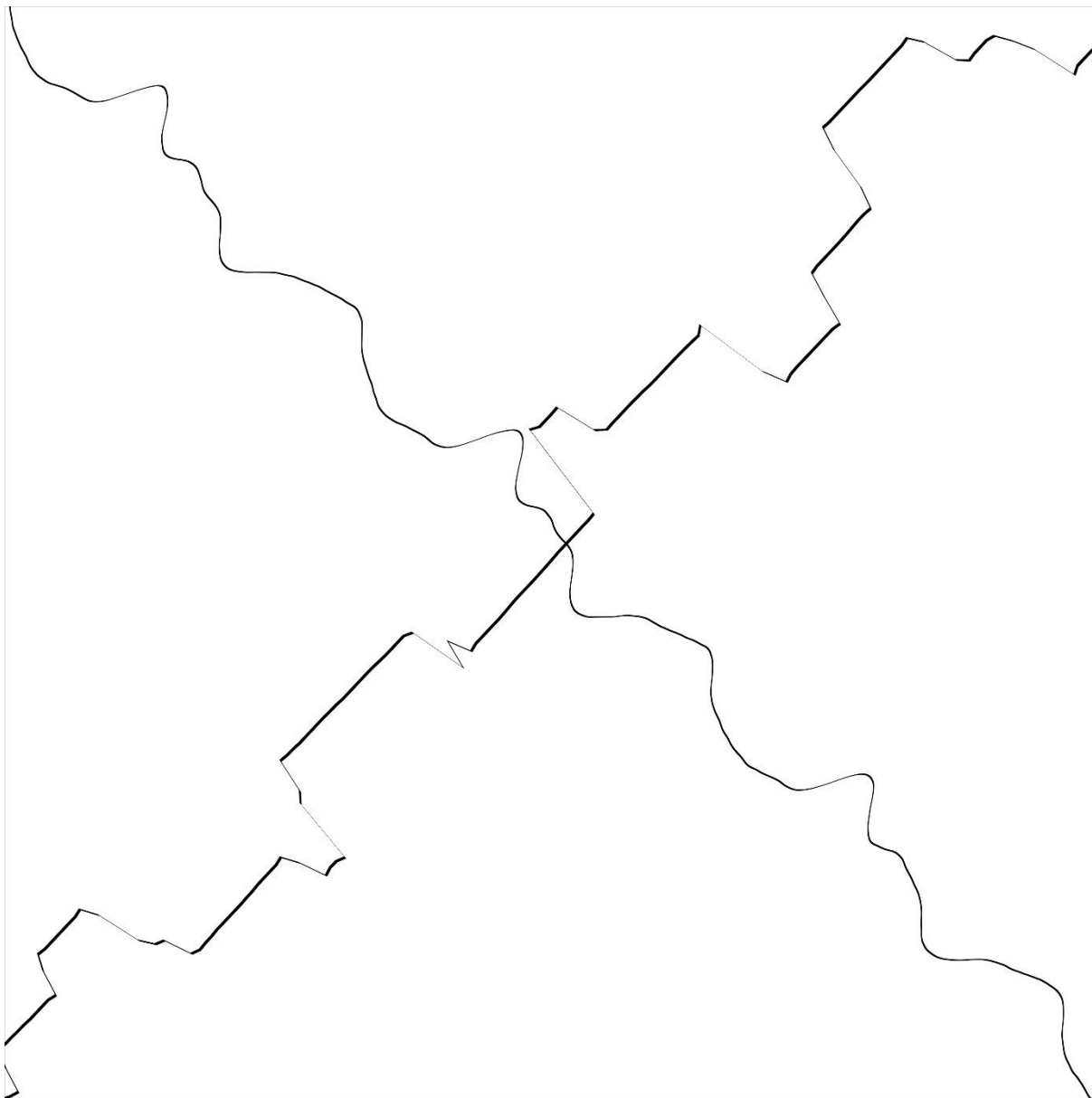
Crosswaves 18
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



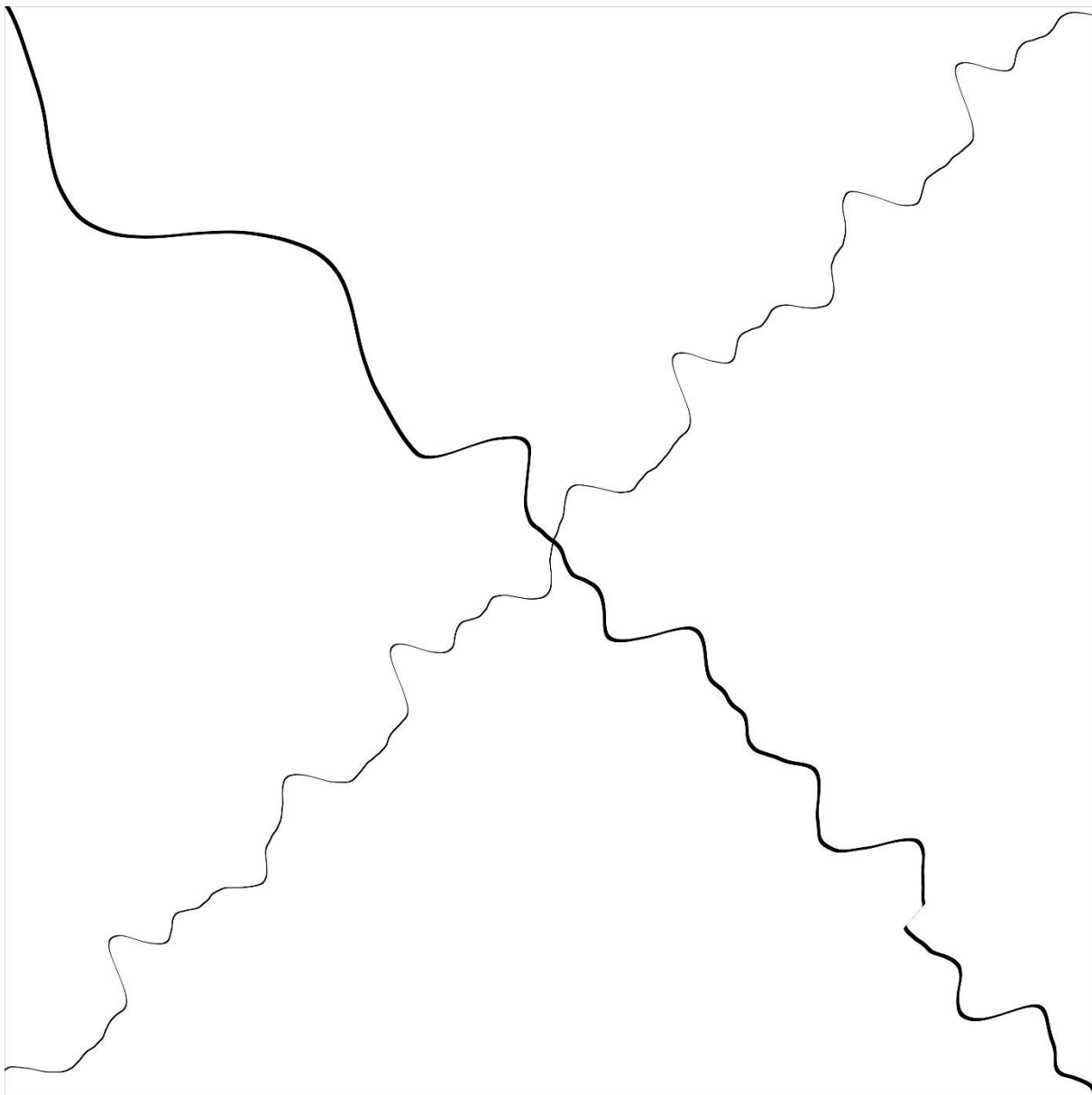
Crosswaves 17
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



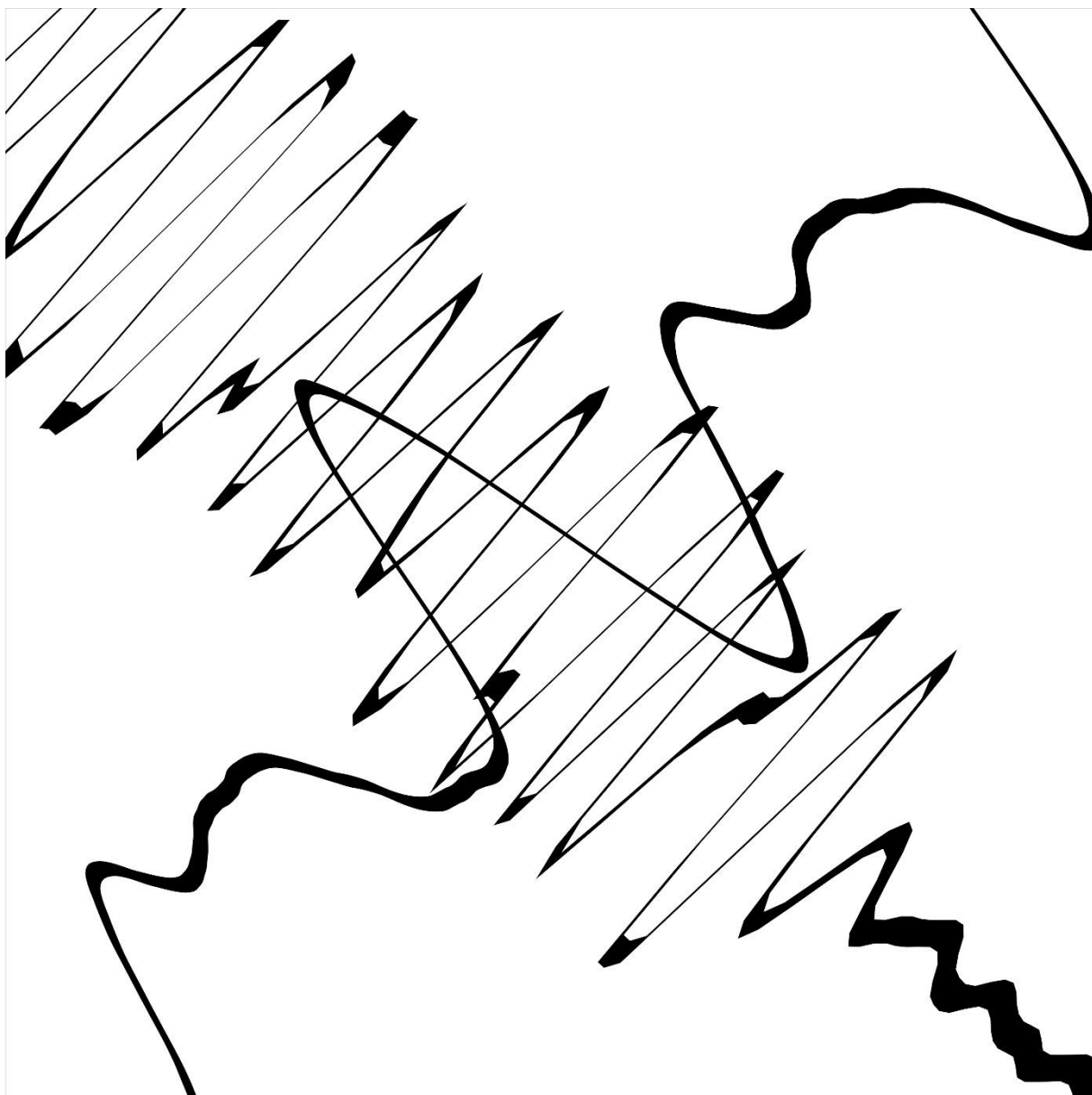
Crosswaves 53
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



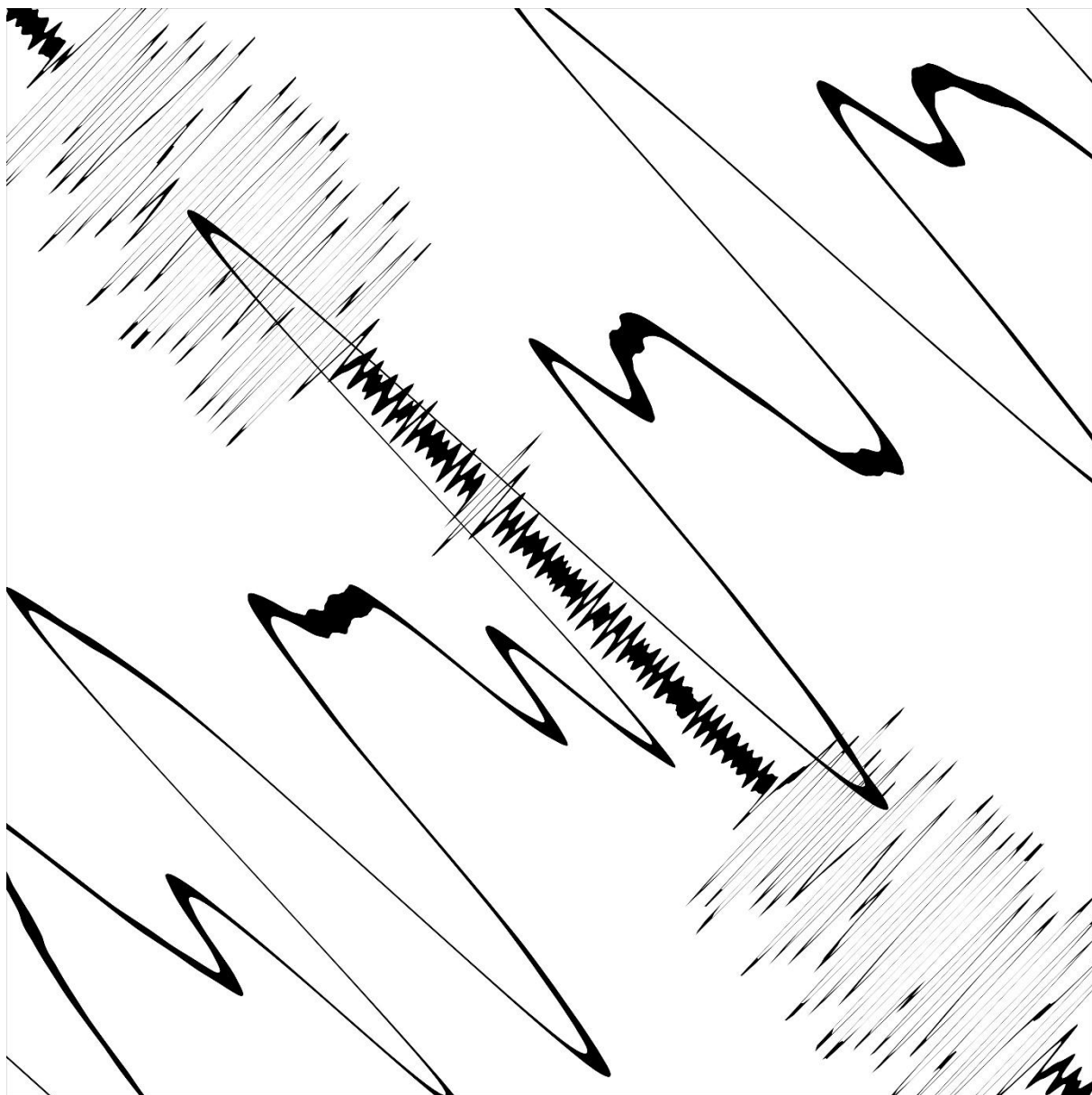
Crosswaves 29
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



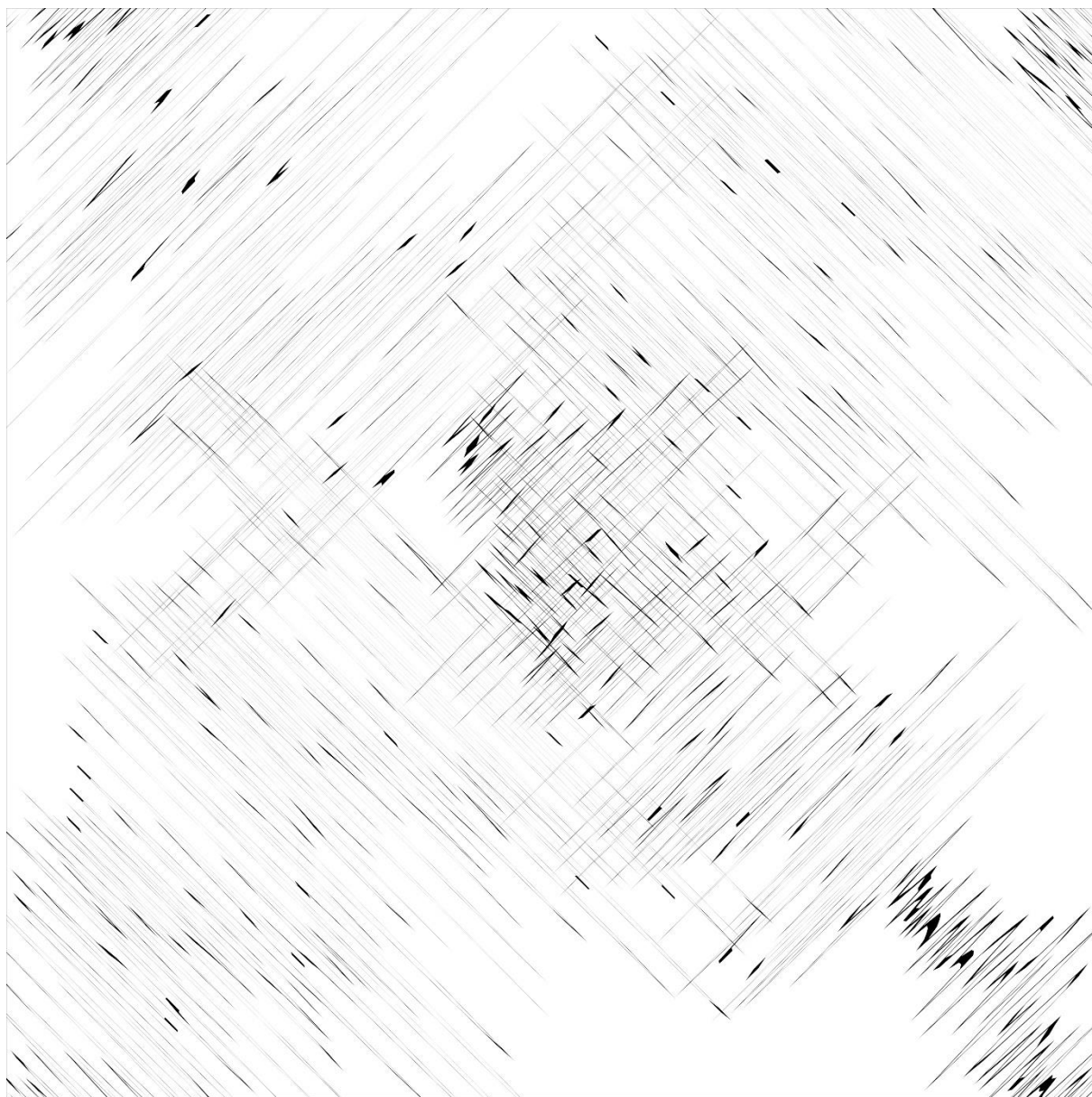
Crosswaves 25
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



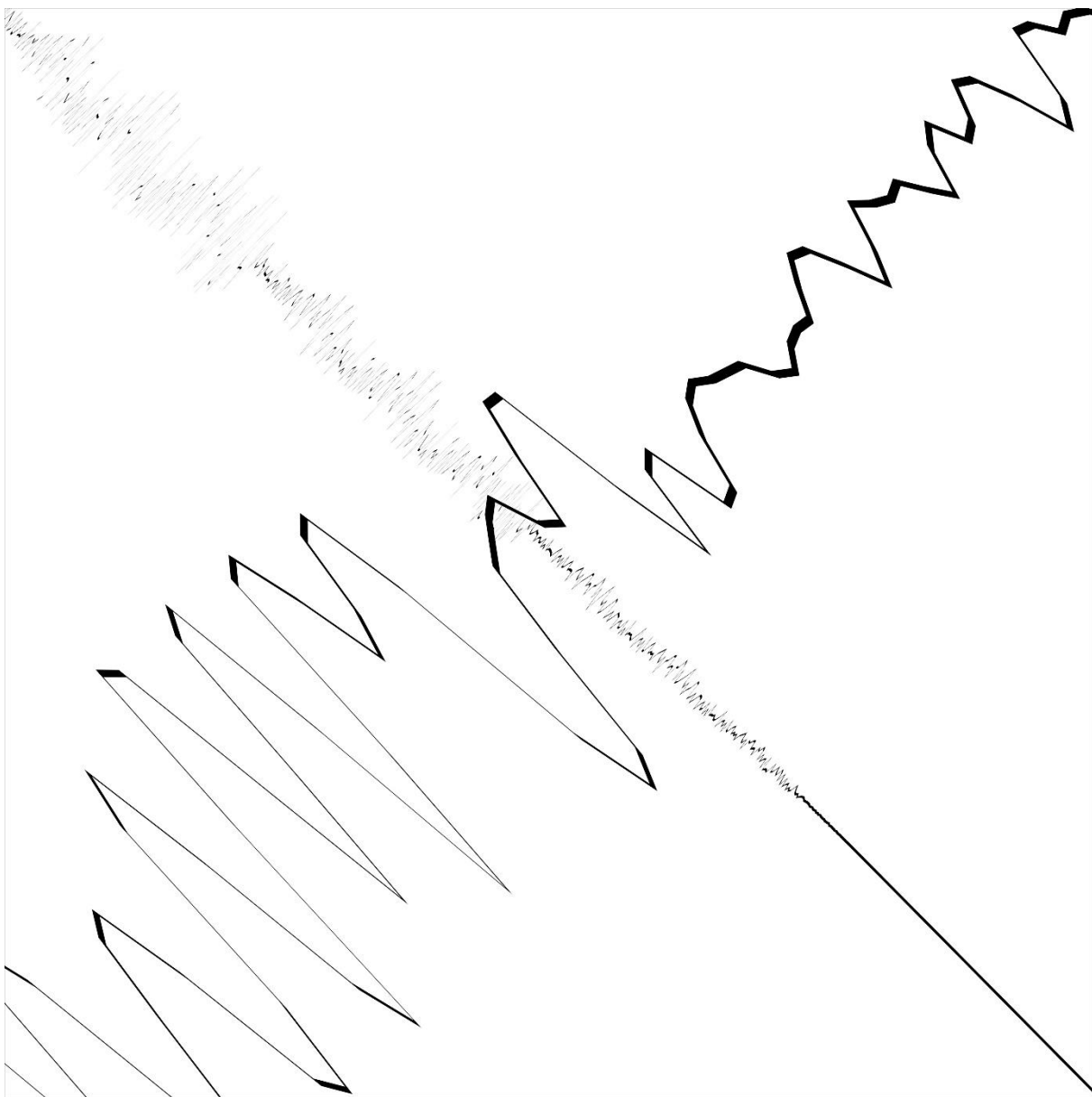
Crosswaves 34
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



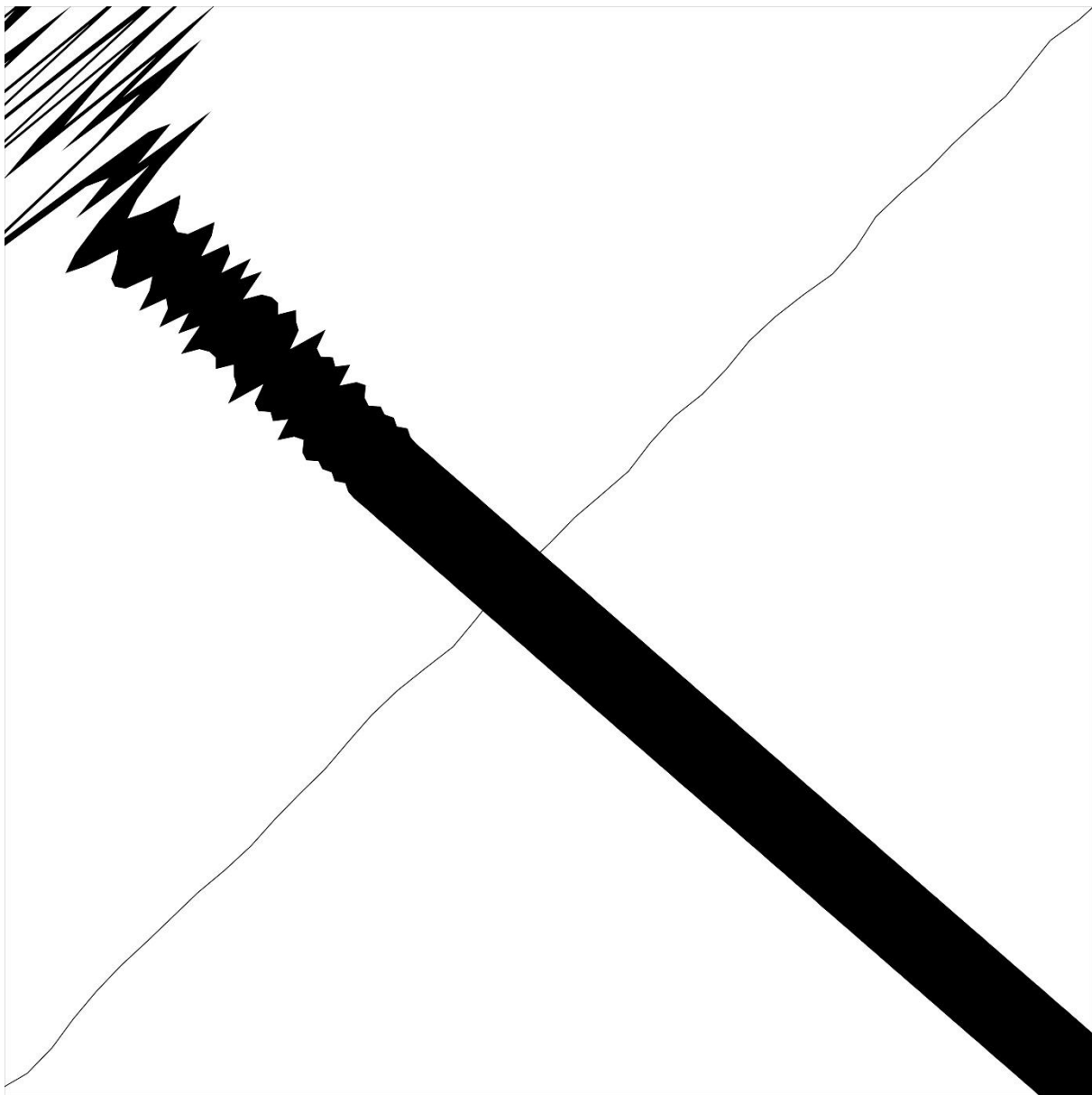
Crosswaves 33
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



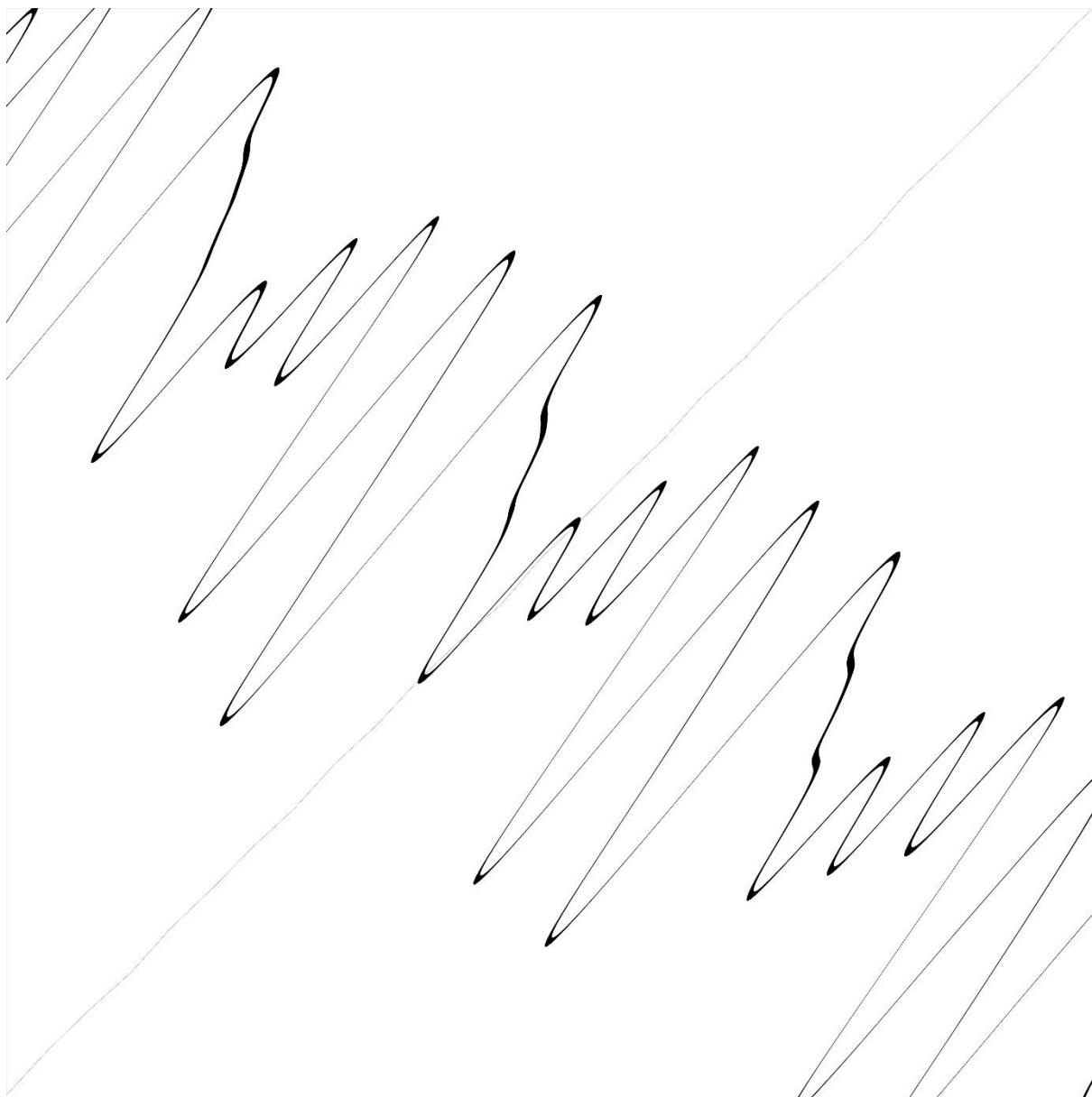
Crosswaves 38
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



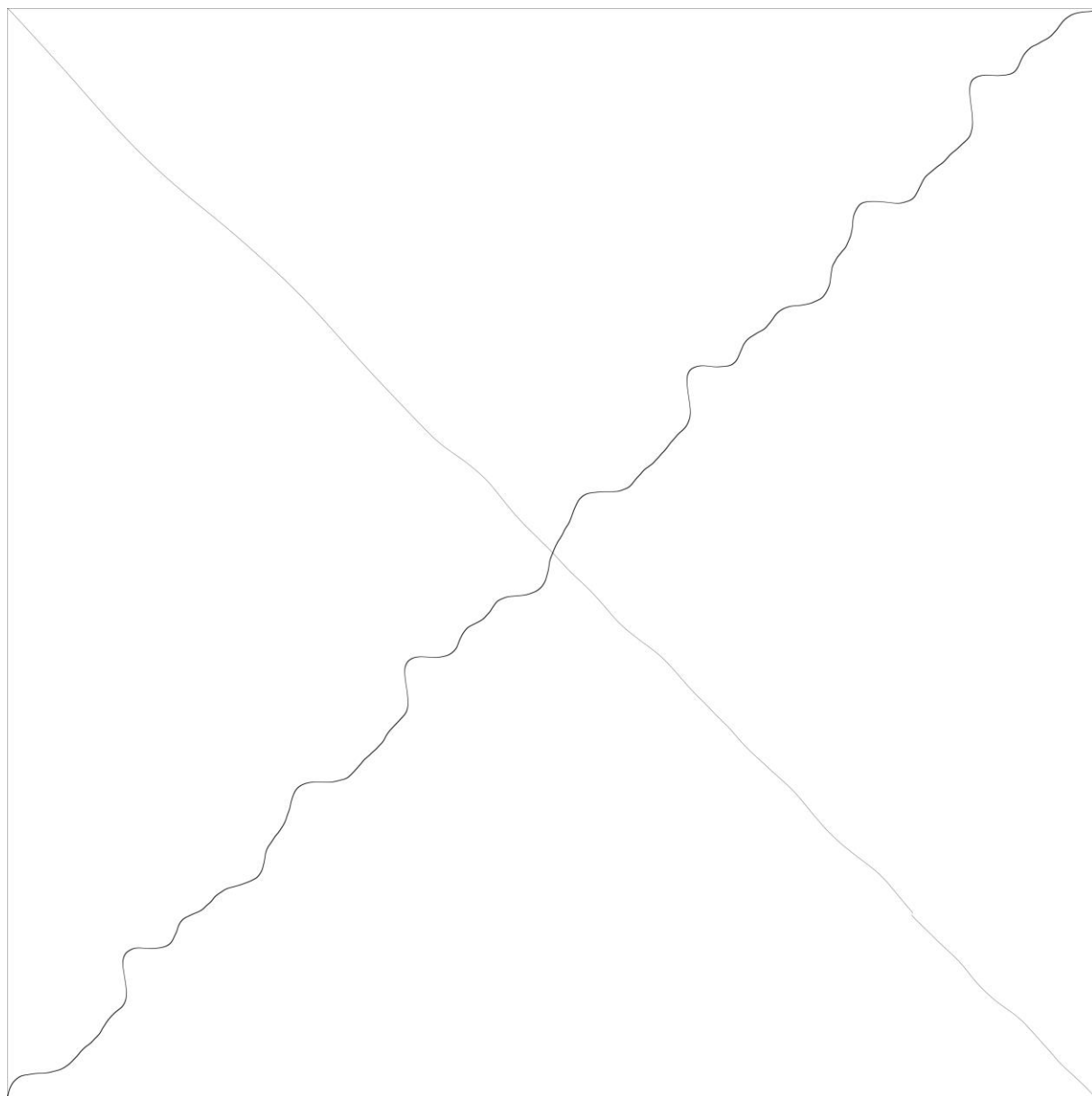
Crosswaves 42
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



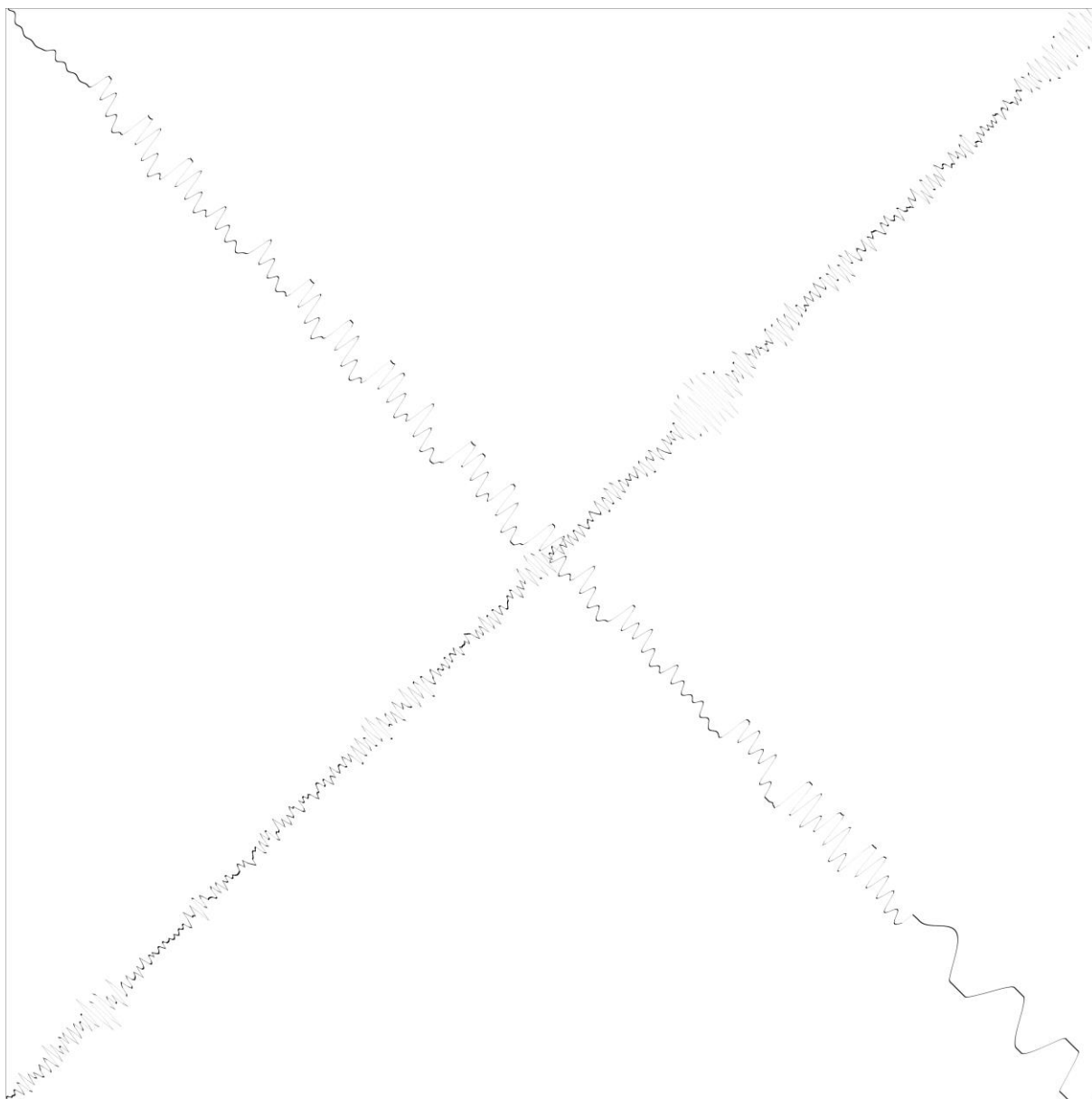
Crosswaves 40
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



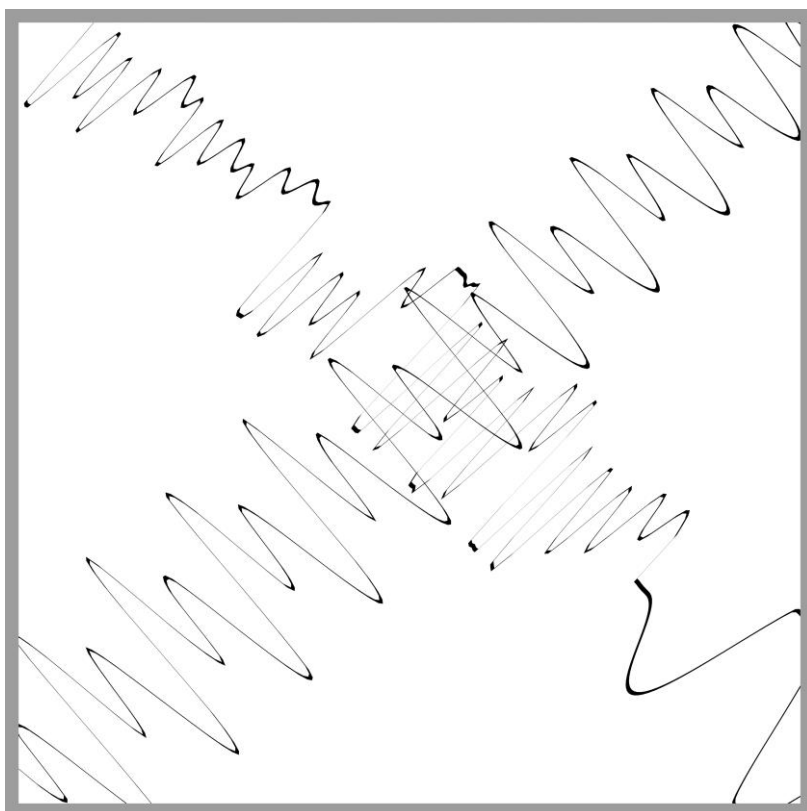
Crosswaves 50
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



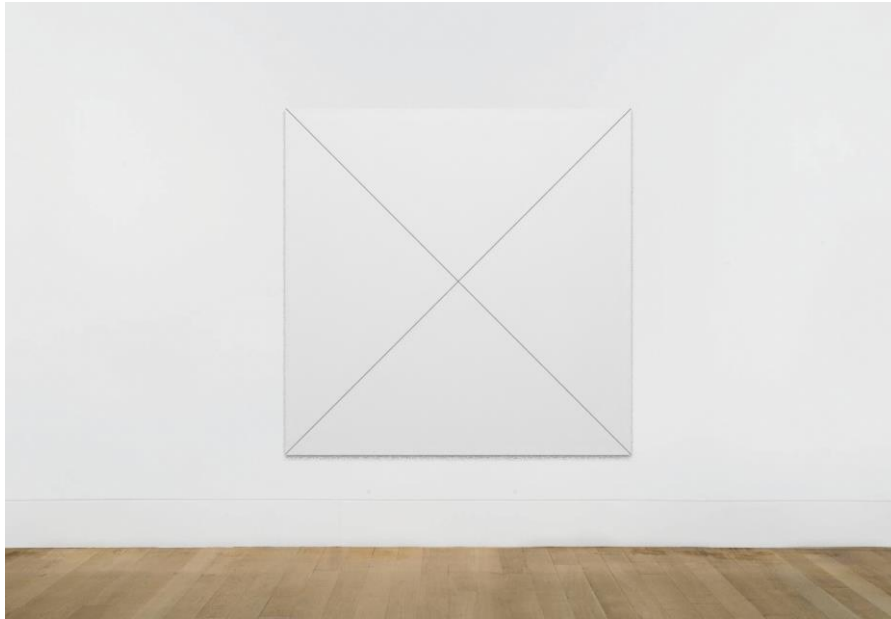
Crosswaves 24
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



Crosswaves 9
Alu-Dibond with Hand-painted Glaze, 2021
80 x 80 cm



Nude descending and ascending a staircase at the same time
Alu-Dibond with Hand-painted Glaze, 2021
110 x 110 cm



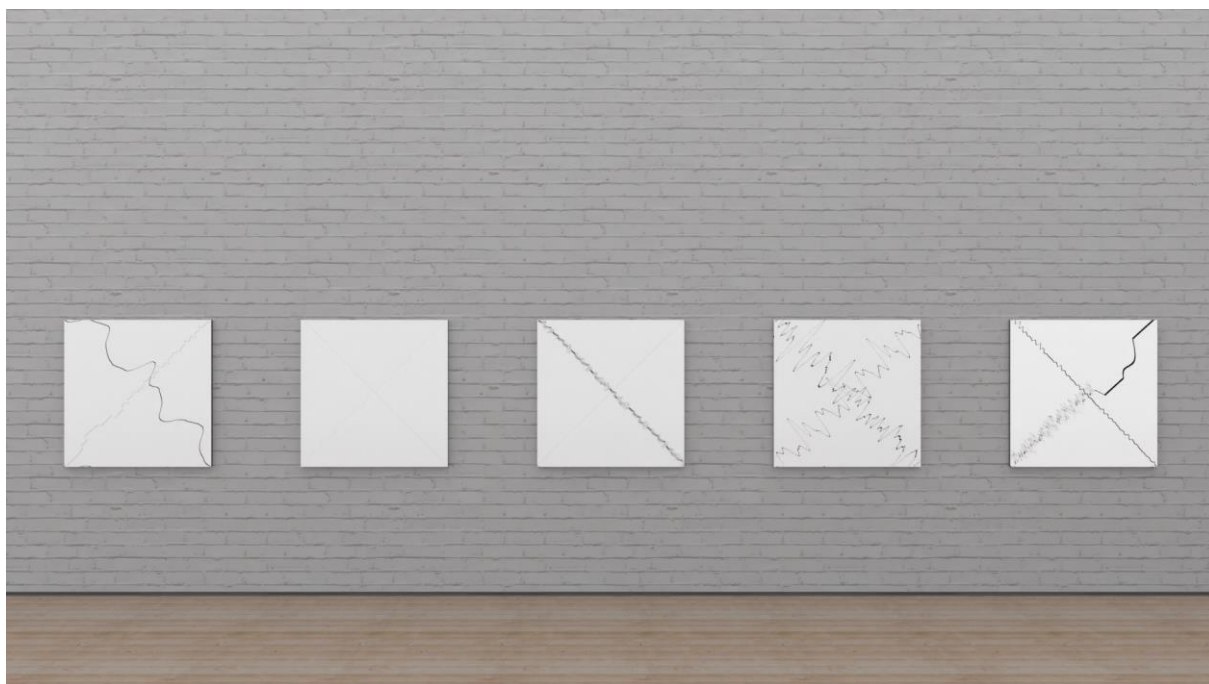
Twice silence, intersecting
Alu-Dibond with Hand-painted Glaze, 2021
150 x 150 cm

The usual visualisation of sound is to represent the movement of the air particles, their different compression and extraction distribution in time (and corresponding to the propagation in space) as a line in a coordinate system of time and amplitude, as a wave with its ups and downs. Furthermore, if the sound is a stable tone, the wave is periodic, and if it is very fundamental, the peaks and valleys of the wave are smooth, they approximate the sine function. So much for physics and its representation.

Johannes Kreidler's *Twosoundwave* images are not scientific (except, of course, a case for art science). Where two sounds are occurring at the same time, their amplitudes add up to a new wave, for there is only the one air that vibrates. This is not what the two waves do in Kreidler's work. They are also not entered on the same timeline, they are at right angles to each other, as if time were not only curved but two times crossed. As a result, the direction is also no longer clear, and Kreidler consequently releases it: the pictures may be hung in any way, only horizontally / vertically straight it must be. This in turn means that the two waves run diagonally, the imaginary time runs obliquely, ascending or descending. It is more than irony when he paraphrases Duchamp and exaggerates: nude, descending as well as ascending a staircase. The simultaneity of movement that Duchamp captures in the image is doubled again here and the temporal direction is suspended. The sound information stored here is detached from its system. They are transformed by a very elementary artifice: into a picture.

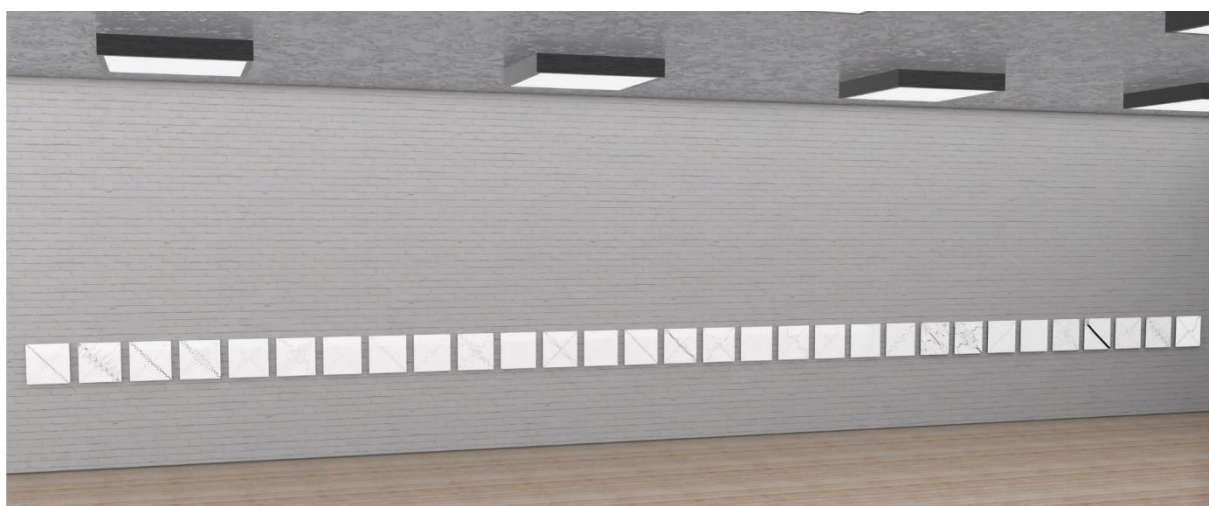
The wave representation of sound is more than just the transmission of the vibrations of the vocal cords or a guitar string. The seismographic image shows excitement, tension and release, trembling, vibration; in the guise of the technical, the soul appears again here.

Accordingly, two waves enter into dialogue in Kreidler's pictures: Two similar ones or two different ones. A slight, fine pulsation of both lines, for example, which cross each other here for a moment in the picture (one never quite knows whether one is operating here spatially, temporally or both categories), or a strongly excited one that lies across the filigree of the other; two equally violent ones who stand in crossfire to each other. Kreidler's dramas take place in this spectrum.



"I get the waves from the entire treasure trove of sound recordings: historical recordings, music of all kinds, spoken or sung in by myself, room noise and field recordings from nature – and then a tiny section of it. No more than two times 0.2 seconds of sound information go into such a picture, given the usual playback time. A blink of an eye, but still a window of time, a moment when two people look into each other's eyes, a sound is heard. In the image, finally: in a new time of experience."

Johannes Kreidler

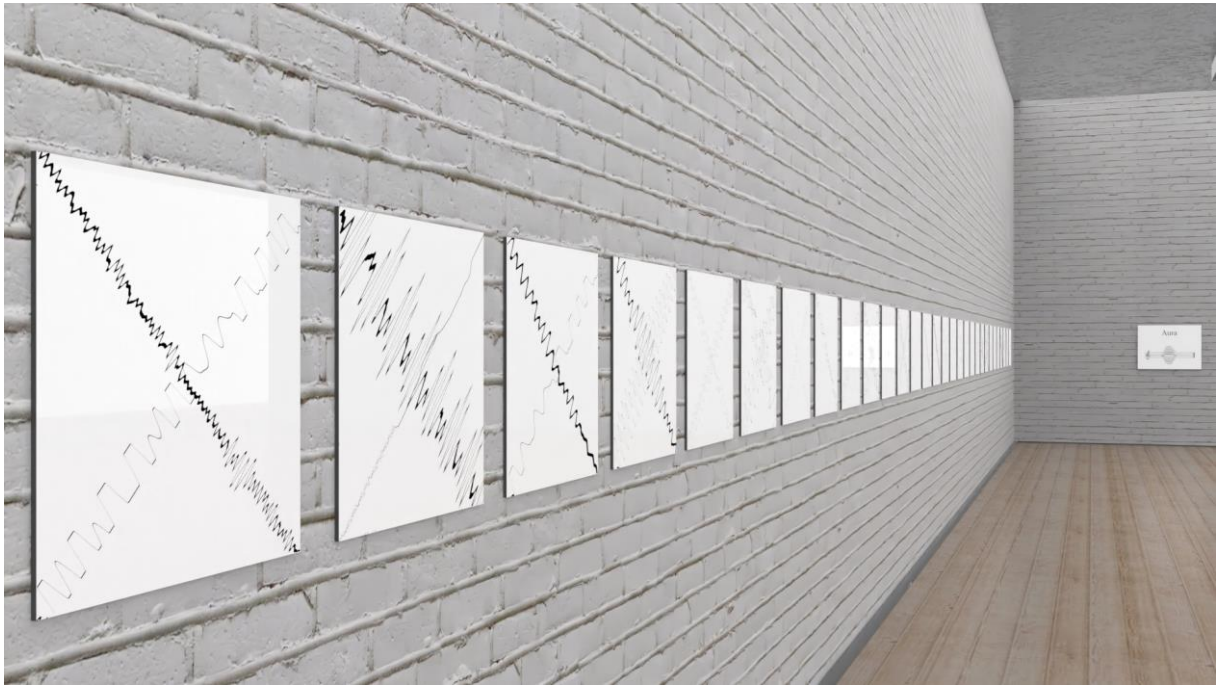




“The picture as an event, as a sign in life has to contribute, impose, be present and cause an effect. It can lurk in drawers, swarm out on a punitive expedition, come to stay, flash suddenly.”

Johannes Kreidler





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)

