

Johannes Kreidler

Rhythms in Rooms



The Timeline and the Spaceline

Nam June Paik introduced the sculptural use of video or video devices into art; he used monitors as physical objects and sculptural building blocks. Such arrangements, for example a bed whose base is made up of television sets, have a dual-medium effect: the sculpture on the one hand, the videos on the other; there is a bed, and on top of it lots of moving images. The videos are literally embedded in another context, and yet remain autonomous in their own motion.

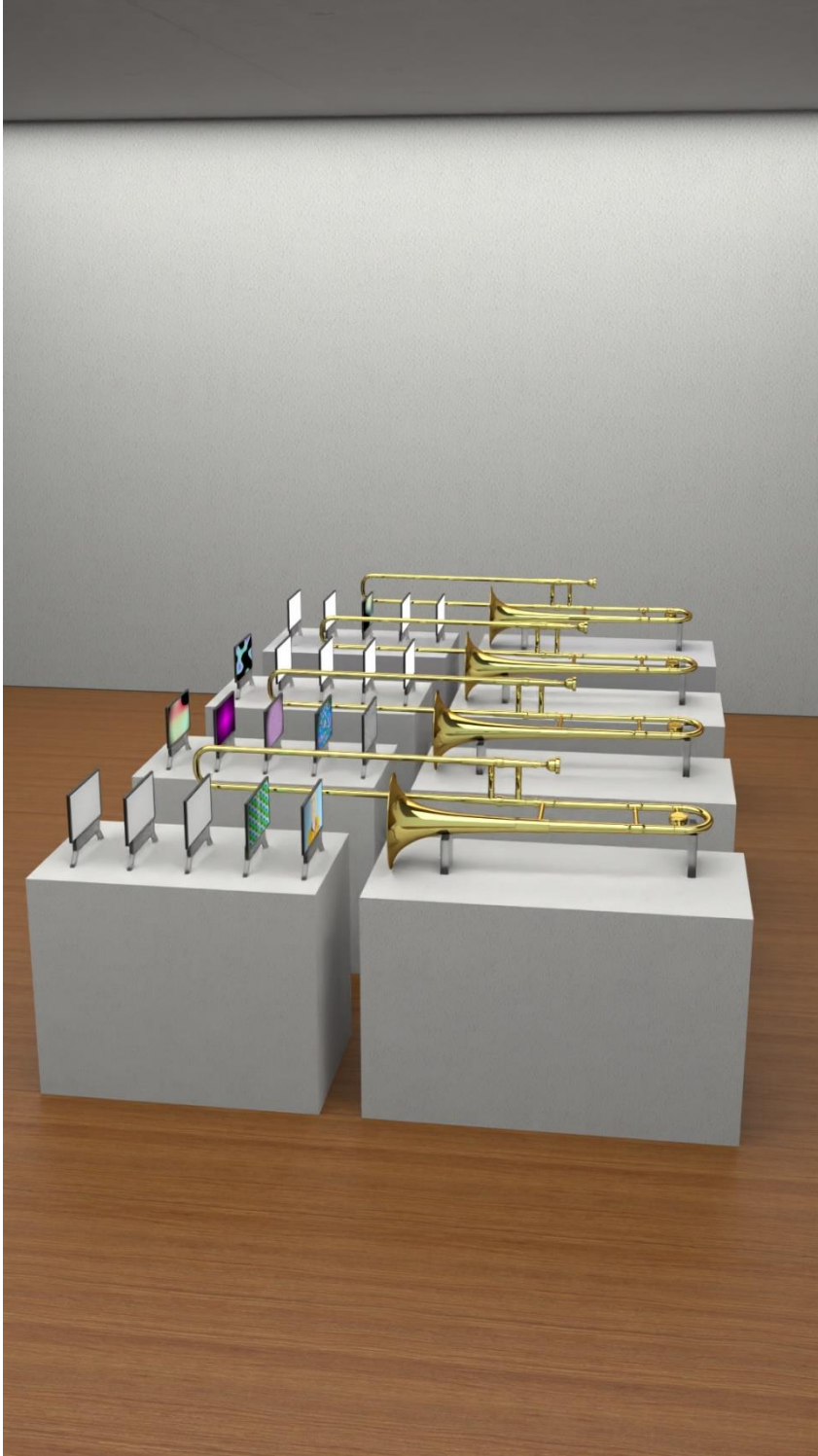
Johannes Kreidler's video sculptures work this way and yet differently. His video monitors are tablets, not Lego blocks, and accordingly not rustic building material, but thin discs that he always sets up one behind the other. Unlike Paik, he thereby counteracts their original independent function – they sometimes cover each other, you can hardly look at them from the front, instead they form a line and divide it regularly, are grouped together or accumulate with increasing density. That's abstract at first. In addition, he therefore defines this line semantically with one or more objects: a trombone, a flashlight, a tap, an amphora. In this way, the tablets become the beam of the lamp, the acoustic emission of the trombone, the pouring out of the vase.

In turn, the videos on the tablets resist this, or greatly expand the associative space. The output of the trombone consists of noise, a football game, crawling through the grass, etc. Own and found footage, partly synchronised, partly independent, play out there.

As a result, the concept of rhythm is accentuated in several ways. On the line, the space is rhythmically divided, working with regularity, deviations and ametrics; then the internal rhythm of the individual videos, which in turn sometimes connect with each other or are even strictly linked to each other; again the directionality that the added object gives to the whole, insinuating a series, a sequence, and consequently causality,



Mindset 15 tablets with videos, puppet



Choir symphony 20 tablets with videos, 4 trombones



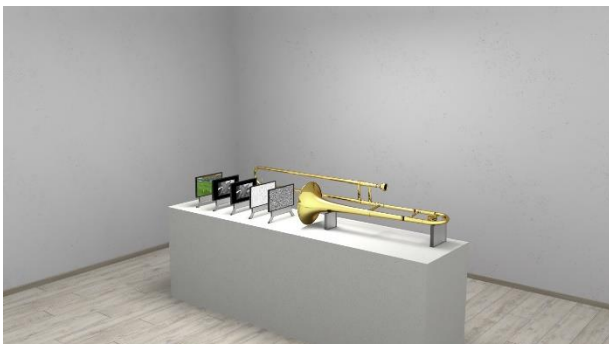
Ray Rhythm 11 tablets with videos, lamp



Collection / Stop 15 tablets with videos, shelf



Faucet 11 tablets with videos, faucet



Timeline Road Movie 1 5 tablets with videos, trombone



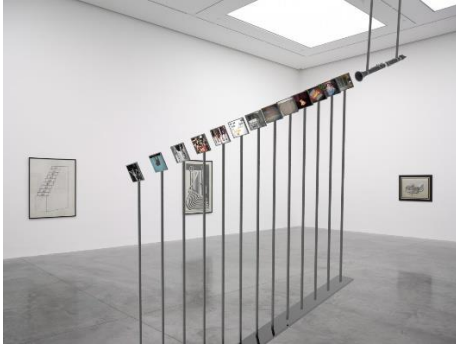
Signal Fishing Temperature 18 tablets, 2 trumpets



Bottom Archive Situation screen and 45 tablets with videos



Crooked timeline and a corner screen and 12 monitors with videos



Sound descending clarinet, 13 tablets with videos



Portrait 11 tablets with videos, mounted on pedestal

Temporality in the picture and in sculpture is a topic that art historians nowadays trace back to the cave paintings, just as in comics the momentum of the movement with clouds and rushing lines is staged. In contrast, Duchamp's descending nude is divided into discrete stages, merging in their dynamics as it were. Kreidler's arrangements are more decisive in the distinction of the steps, precisely set in one line, but with the punch line that each discrete part is in turn inscribed with a temporal medium, video motion picture. Two times, video time and space time, are linked here.

The other way round, the works can be viewed from the cinematic point of view. Several films running simultaneously, as we know from the Internet and at least since Zoom conferences as split screen technology, are thematically brought together here. The films have more of a documentary character or are abstract; there is little staged or acted out. On the whole, however, each work is a film that was made for this purpose. *Timeline Road Movie 2* is a film about driving, forwards, backwards and sideways; *Sound descending* is a film about sound, gravity and Duchamp; *Portrait* is a cinematic work about looking at faces - only split into several films and displays that are set into a sculpture with its own temporal and semantic connection.

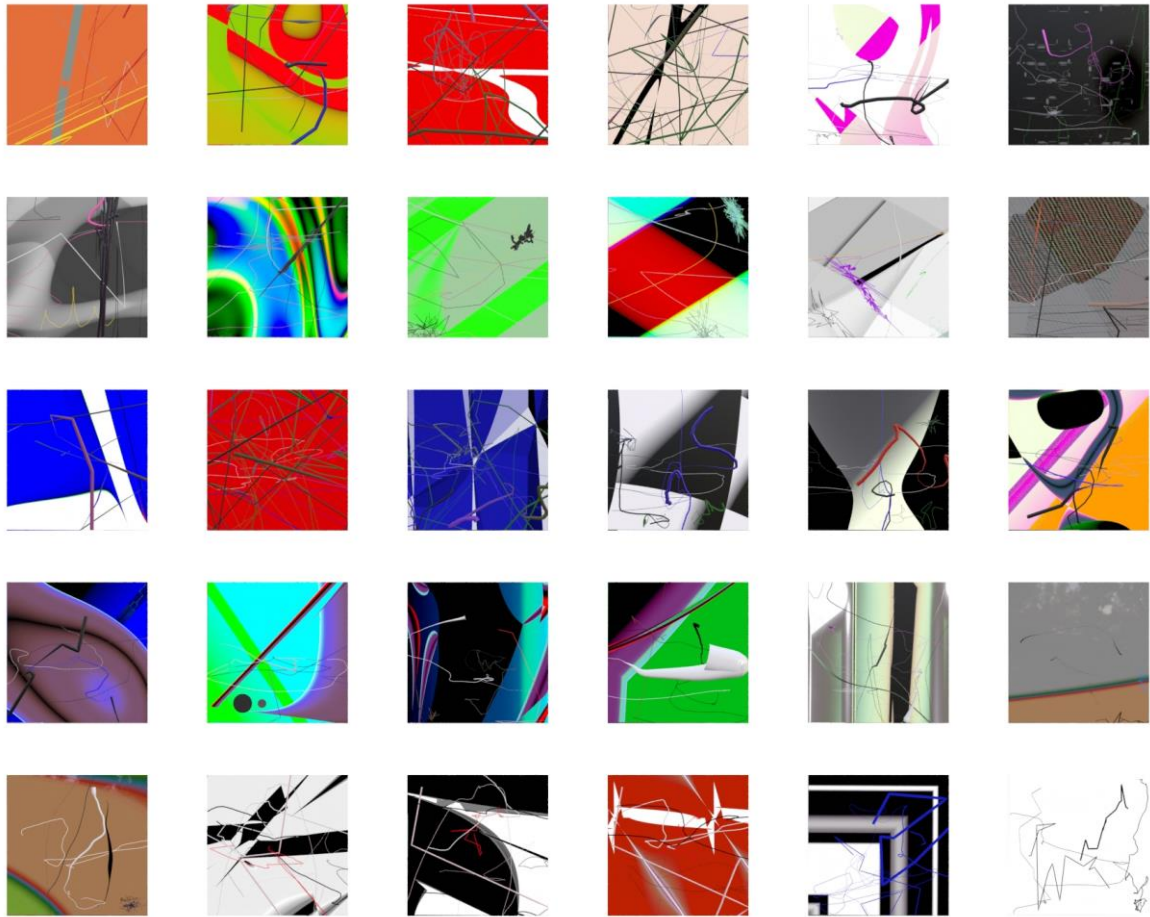
There is something pleonastic-paradoxical about saying that films are placed in time here. But this is actually what happens, in inversion of the famous Parsifal sentence: time becomes space here.



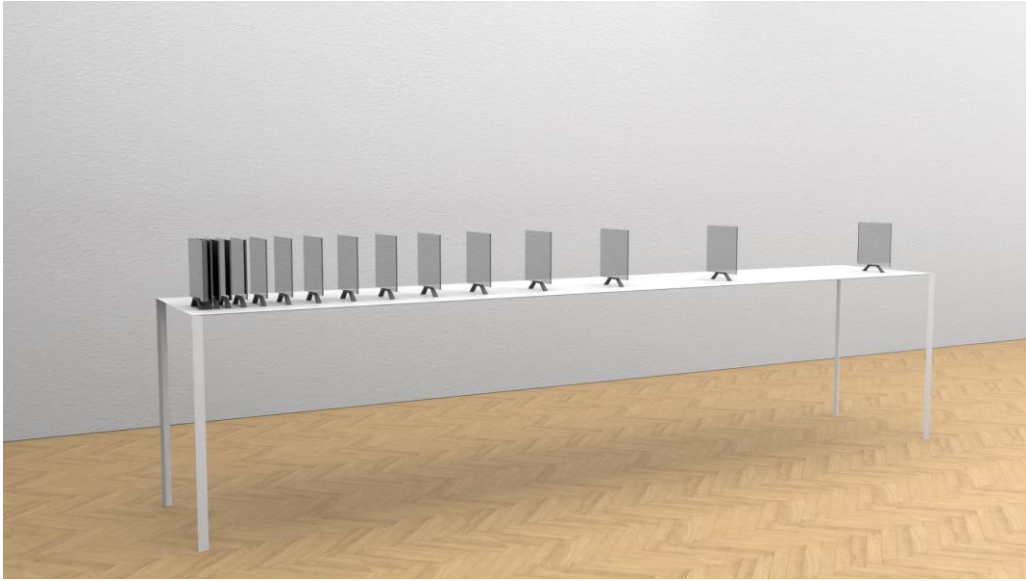
Timeline Road Movie 2 20 tablets with videos, wheels



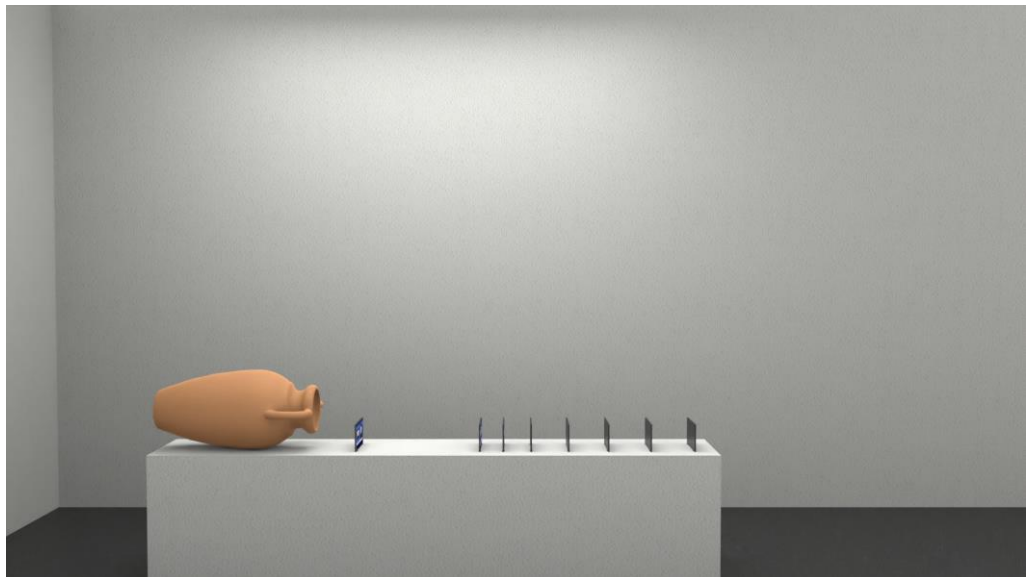
Der Tritt 9 tablets with videos, boot



Themselves 30 Alu Dibond Prints



Spine 15 mirrors



Disbursement 8 tablets with videos, amphora



Untitled 54 tablets with videos

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

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
Frontiers 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)

1. Preis Deutscher Hochschulwettbewerb, 2004
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)

