

Pressrelease

JOHANNA KANDL
Guter Stoff

Opening: Thursday, 23rd of January, 2014, 7 pm
Duration of the exhibition: January 24 – March 08, 2014

In a solo exhibition entitled GUTER STOFF, Galerie Andreas Binder presents current works by the well-established Austrian artist Johanna Kandl. Since years Johanna Kandl is an observer of the economical and social situation. Motivated through her study of painting in Belgrad and in connection with her artistically and curated projects Johanna Kandl is traveling around Georgia, Azerbaijan, Ukraine, Russia, Poland, Tschechia, Romania, Lithuania, Ex-Jugoslawia sowie Tunisia. Since 1997 she is periodically realising projects with her husband Helmut Kandl. In a solo exhibition entitled GUTER STOFF, Galerie Andreas Binder presents current works by the well-established Austrian artist Johanna Kandl. Since years Johanna Kandl is an observer of the economical and social situation.

Text and picture mostly contradict one another in Johanna Kandl's paintings; they are in principle mutually exclusive or comment on one another in a manner that is almost below-the-belt. The blessings of the post/neo-liberal world are evoked through slogans while their hollowness and mendacity are marked through sketchily painted situations, situations taking place in the economic, social and cultural margins of this world: black markets, petty trading, scrap yards, begging. These constellations of picture and text impose a degree of superficiality even onto the critical language of their questioning, a kind of compelled platitude. "Everyone is a potential winner" is the message of one scene, which seems to be located between a black market and a refugee camp – but exactly that, only potentially; it is nothing other than an abstract possibility, not even a likely option. But this sarcasm does not even stem from any exaggeration or hyperbole by the artist – the everyday lives of so many people are strung up between these poles of rhetoric and reality, between ideology and "naked life". In a way, Johanna Kandl's paintings are full of "infamous" people as Michel Foucault once described it: the everyday person, the any-old person whose life normally remains undocumented, attracts no attention, until suddenly they are "snatched out of darkness" by a news report, by a police investigation, a court trial (or a work of art). It is a person confronting power...and they find themselves confronted by this power in the form of language as well.

Jacques Rancière has written that the political already begins when describing what is referred to as a conflict or crisis. The works do not deal with the societies in an abstract sense, nor are they stylised or even invented (no matter how plausible); what is related rather are very concrete scenes. These are concrete scenes, concrete places, concrete circumstances which are depicted and confronted with a mythical rhetoric of prosperity and success.

Johanna Kandl, born in Vienna, study of painting in Vienna (Academy of Fine Arts) and Belgrad. From 2005 until 2013 professor of painting at the University for Applied Arts, Vienna. Lives and works in Berlin and Vienna.

National and international exhibitions among others (selection): Lenin: Eisbrecher, LENTOS Linz, D.E.V.E. Galerie Moskau; MOBILITY 3 - Geld, Fotogalerie Wien; Sehnsucht Ich, Essl Collection, Klosterneuburg; Liberty and the pursuit of happiness, Galerie Zimmermann Kratochwill, Graz; You only live twice, Camera Austria, Graz; Mit Vorsatz, Wandmalerei Literaturpassage MQ, Wien; What happened to God, Halle 14, Leipzig; Other Possible Worlds NGBK Berlin; OUR HOUSE, austrian culture forum New York; Wunder, Deichtorhallen, Hamburg, Kunsthalle Krems; Kämpfer, Träumer & Co, LENTOS Kunstmuseum Linz; Glück & Co, Galerie Altnöder Salzburg; The Painting of Modern Life, Hayward Gallery, London; Museo Municipal de Arte Contemporáneo de Madrid; Academy, MUHKA Museum, Antwerpen; Personal View, Artget Gallery of the Culture Center Belgrade; Der touristische Blick, Kunstverein Wolfsburg; Leviathan, MQ Vienna / Kunsthalle Düsseldorf; Talking Pieces, Museum Morsbroich, Leverkusen, Secession Wien; GFZK Leipzig.