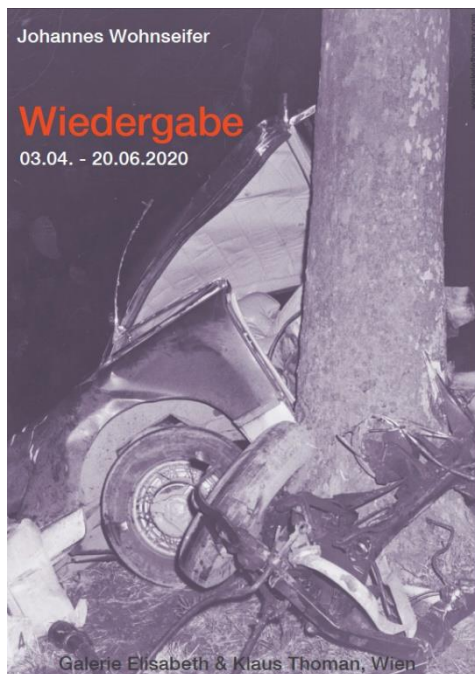


JOHANNES WOHNSEIFER *Wiedergabe*

VIENNA 27. Juni 2020 – 28. August 2020

Johannes Wohnseifer * 1967 in Cologne, currently lives and works in Cologne and Erftstadt and teaches as professor at the Academy of Media Arts in Cologne. His video works, photographs, sculptures and installations contain many references to design, art history and are as well denoted to an analysis of our everyday life, which has been shaped by mass media, in which the hierarchies of the intellectual and the undemanding have become obsolete. Painting, a focal point of his oeuvre, often contains multi-layered, historical references to society, economy, design and pop. It takes up everyday culture determined by mass media and can be understood as a contemporary answer to Pop Art of the 1960s. The artist's works are represented in many international collections, including Saatchi Gallery, London; Boros Collection, Berlin; Museum Ludwig, Cologne and the Collection of Contemporary Art of the Federal Republic of Germany in Berlin. The artist is represented by Galerie Elisabeth & Klaus Thoman Innsbruck/Vienna, Galerie Gisela Capitain, Cologne, Johann König, Berlin and Casey Kaplan, New York, Linn Lühn, Düsseldorf and Meliksetian I Briggs, Los Angeles.

Galerie Elisabeth & Klaus Thoman is pleased to present sculptures in the second solo exhibition with Johannes Wohnseifer in Vienna. In 'Wiedergabe' Johannes Wohnseifer refers to his own sculptural work. In particular he has focused on the cube - an essential basic sculptural form. Johannes Wohnseifer lets us participate in his thought processes. His catalogue with texts on all the works in the exhibition provides central insights into Wohnseifer's strategies in his artistic work.



Johannes Wohnseifer
Plakentwurf 2020



Johannes Wohnseifer

Wiedergabe

2020

LED-lamp, electric, 3D-print, used
grave candles

44 x 44 x 44 cm

Series of 7 uniques

Woh/S 200001

Wiedergabe is a lamp sculpture. I use lamps at irregular intervals in my work. I have also used grave candles as material, in 2010 for the work "Another Year".

Here 52 grave candles were placed in a replica bookcase. Each candle had a lighting duration of one week, all of them together could shine accordingly for the duration of one year. The plexiglass cover of the showcase was mirrored on the upper side. One could only see the grave candles from the side. The name of the candles was "Johanneslicht".

The title of this work "Wiedergabe" (reproduction) refers to playing, repeating, looking back, remembering and recycling. The title seemed to me so appropriate in context to the other sculptures in the exhibition that I decided to use it as the title to the exhibition.

The fault of the defective lamps, shining as "eternal light" on the cemetery only for a very limited period of time, shall be healed. On the one hand the material comes from the recycling container of the local cemetery as well as from the 3D printer of an art school. I collected all used and empty grave candles myself. The similarity of this work to the representation of the Covid-19 virus was not intended. The work was conceived long before the COVID-19 pandemic.



Johannes Wohnseifer

Catalogue Raisonné

2019

bicycle Bianchi Pista, blank DVD

110 x 163 x 45 cm

Woh/S 190001

I have always understood the topic of „catalogue raisonné“ as work and sculpture.

My first catalogue raisonné, which lists the works from 1992 to 2007 listed as the last work, - and thus the title the catalogue raisonné - itself as a work.

The catalogue raisonné can therefore take various forms. Here as a bicycle sculpture. The print data to the catalogue raisonné, at that time still stored on data DVDs, are now inserted into the spokes of the rims. This conversion of CD's to decorative objects I first observed by small children playing with it. The bicycle is a track bike. A special racing bike for track races, which have no brakes. The metaphor of movement generated by the bicycle can be related to the movement, of artistic work, which is also unbraked at first in its continuous production. But it may only be moved in a circle.



Johannes Wohnseifer

Black Swan

2020

CNC milled aluminum, anodized

21 x 21 x 7 cm Format variabel

5 unique pieces

Woh/S 200002

For more than 20 years I have been painting most of my pictures on aluminium sheets and have dealt with the conditions of this material in detail. Aluminium is a material that stands for almost brutal efficiency. It is rust-resistant and is used equally for airplanes, cars, house-facades, bombs and window-frames. So it contains metaphors for movement and speed as well as for lightweight-construction (efficiency) and destruction.

For this new series of small-format works I wanted to create images which are treated more like sculptures in it's production process. I designed these pictures with the help of a 3D program and then exposed it with a CNC milling machine from a solid block of aluminium. It is therefore a subtractive process, not an additive one as in the process of painting.

The colouring through anodising is just as important. Through a chemical process (acid bath), the surface of the aluminium forms a solid bond with the anodised layer. Through the colouring, the surface of the aluminium becomes hardened and more resistant. For me, it is an important element that the colour changes the surface structure of the carrier material. Here too, there is a correspondence to (monochrome) painting in which the ink and the carrier medium are tried to be merged into one unit.

I have been following the conditions of sculptural and painterly methods and processes to combine or exchange with each other in different forms for a long time. Basically, for me every painting is also a sculpture, because even the flattest painting on the wall is a three-dimensional object. All these questions are to be dealt with in this new series. Its title refers to the book by Nassim Nicholas Taleb.



Johannes Wohnseifer

A Mine As Deep As Time (Stacked Studio Floor)

2011

plexiglass, used studio floor, diamonds

37 x 37 x 37 cm

Series of 7 uniques

Woh/S 110001

This is the former parquet floor from my current studio. The wooden floor had to be removed. I have removed the parquet pieces collected and used them in this series of sculptures. Parquet is a high-quality and durable floor covering, which for me is mentally connected with time and work. Especially condensed represented in the famous painting "*Les raboteurs de parquet*" by Gustave Caillebotte. The layering of the parquet elements results in soles like in a mine. "Mine" is also used as a code word borrowed from M.W. for the artists studio. In order to make the hard work, whether in the mine or in the studio, bearable, the prospect of a find or a profit is important, but for this, a lot of material has to be moved first, and this requires a lot of time.



Johannes Wohnseifer

Feminized White Cube

2006

MDF, Varnish

42 x 42 x 42 cm

Woh/S 060001

This work was produced for the exhibition *Recent Sex/Love Works* at Johann König in Berlin. In this exhibition I tried to balance the gender ratio of the "female" and "male" works. A simple white painted chipboard base was considered "male" in its rough execution. Here there should be a "female" equivalent. The perfect lacquer image, which is aimed for in fingernail design, served as a pattern.

The problems associated with such attributions were important to me at that time as an additional layer of complexity.



Johannes Wohnseifer

Cube

2012

Cast aluminum

25 x 25 x 25 cm

Woh/S 120001

This work as well started with the idea of recycling. It consists of many small polystyrene cubes, which were glued between aluminium plates for protection and as spacers. I use these aluminium plates for my paintings. Therefore, for me this work has a connection to Painting as well. Since I often work with text in pictures, there is another common ground. The sculpture depicts the letters *C, U, B, E* all around, which is the basic principle of many of my sculptures. This basis has its origin in the concept of the "*White Cube*" as exhibition space. I have transferred this into my sculptures. Starting from this, all further questions can be dealt with.

The material of this piece was transformed by the aluminium casting and is now identical with the material it was originally intended to protect.



Johannes Wohnseifer

The White Film (Teaser)

1999

Wood, Acrylic, Camouflage Net

50 x 50 x 50 cm

3 Specimen + 1 AP

Woh/S 990001

These sculptures were intended as an announcement for a video work that was never realized.

The idea was to make a short film of about ten minutes, which was to be shown as a loop. Essential elements of action films, thrillers and pornography were to be combined and filmed in the aesthetic of Hollywood productions of the time.

A member of a special bomb squad has to defuse three bombs distributed in a city. The bombs had the shape of white cubes and were very sneaky. The journeys between the locations would have been staged as spectacular car chases.

The last bomb was a failure to disarm. The film ends with the white explosion flash and starts again with a cumshot shot of the main actor having sex until the phone rings and he is called to the scene... As the leading actor I had planned with Keanu Reeves.

In the exhibition space, the white cubes are covered with camouflage nets, which in this spatial context naturally creates the opposite effect and makes the work more visible, thus, like a poster, referring to the film.



Johannes Wohnseifer

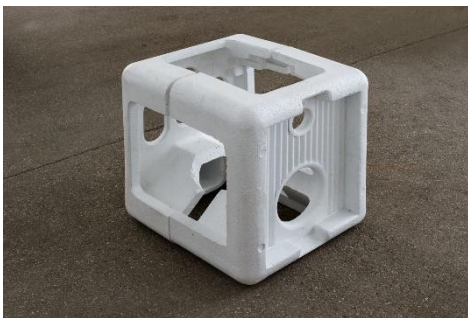
Apple G4-Cube

2004

Acrylic, Aluminiumcast

40 x 35 x 50 cm

Woh/S 040001



Johannes Wohnseifer

Apple I-Mac

2004

Acryl, Aluminiumcast

60 x 50 x 54 cm

Woh/S 040002



Johannes Wohnseifer

Apple G4

2004

Acryl, Aluminiumcast

29 x 54 x 54 cm

Woh/S 040003

I found the design of the outer packaging made of styrofoam for the Apple devices of that time to be very well thought out and could see a high will to shape there. To me the covers appeared like ghosts of the devices.

I then transformed them into aluminium sculptures using full-mould casting and painted them white according to the original design. In the meantime, the devices accompanying the packaging have become technically obsolete or are no longer functional at all. The former packaging continues to function as sculpture and afterimage.



Johannes Wohnseifer

Chronometer

2020

Plastic, Water, Cigarette Bud, Blossom

5 x 32 x 32 cm

Woh/S 200003

In earlier works I have repeatedly dealt with the representation of clocks and calendars. Here is another translation of a timepiece.

The title refers to a high-quality and very precise mechanical watch. All the elements used are inscribed with specific time spans. The cigarette butt, whose time phase has already expired.

The blossom that will still pass and the water that would evaporate in a certain time interval. The plastic base could probably last for several hundred years.



Johannes Wohnseifer

It's almost over now

2002/2020 überarbeitet

MDF, Varnish, Climbinghandle

80 x 80 x 80 cm

Woh/S 020001

The sculptures exist in three unique versions and were produced for my first exhibition Elimination of Dialogue at Johann König in Berlin. They show the White Cube as a model for action. In this case, this is to be understood as very literal, because all works are equipped with climbing handles. I have used the climbing holds as exemplary substitute sculptures in the sculptures because their appearance resembles the grip in a soft lump of clay.

The interior of the sculptures is always perfectly painted, the exterior, however, was deliberately neglected. Texts were glued on or written directly on the wood with felt pen. Some of the lyrics are from songs of the group N.E.R.D. whose first record In Search of... was an essential reference point of the exhibition. The first digitally produced version of the record was withdrawn shortly after its release and replaced by an acoustic production. Both versions were played simultaneously and competitively in the exhibition space.

The other texts deal with the NATO mission in the Yugoslavian war and the shooting down of a stealth fighter plane in 1999. the principles of visibility and invisibility were another topic of the exhibition.



Johannes Wohnseifer

Kraftwerk 2

2005

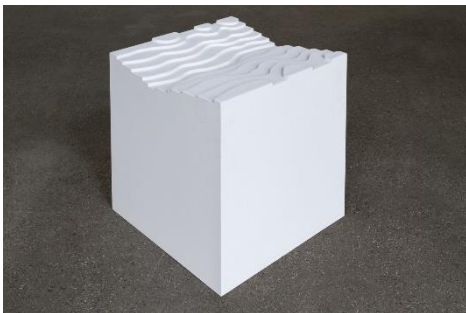
Aluminiumcast varnished

50 x 30 x 30 cm

5 Specimen + 2 AP

Woh/S 050002

This cast aluminium is a successor to a first series of pylons, which I first showed in 2000. While the aluminium casts of the first version were still hand-painted, they are now professionally painted. There has also been a color change from luminescent orange to luminescent green and the pylon has a slightly changed shape with additional bars. A reference to the first releases from Kraftwerk.



Johannes Wohnseifer

Valley Cube

2009/2020

MDF, Acrylic, Scotchlite, Pigment

50 x 50 x 50 cm

Woh/S 090003

For a solo exhibition in Paris, I explored the analogy between topography and business cycles under the impression of the financial crisis at the time. The pedestals remained empty (crisis), because the floor space was shaped into model-like landscapes (valleys), so that upswing, boom, recession and depression can be read. In a revision, the pedestal was shortened to a cube and the surface was painted with high-quality pigments in as bright a shade of white as possible.



Johannes Wohnseifer

Open Cube

2005

Mirror polished stainless steel

40 x 48 x 48 cm

Woh/S 050001

Open Cube is a variation of the *Solar Cooker*. A series of mirror polished stainless steel sculptures which, when aligned in direct sunlight, can generate heat for cooking. This sculpture has the potential to generate energy, especially when used as an outdoor sculpture.

Johannes Wohnseifer, Juni 2020