Magdalena Kreinecker 2022

1 Latest Works 2022
2 Exhibition Views selected shows 2019 - 2022

Magdalena Kreinecker, born in Upper Austria in 1993, studied graphic and printmaking at the University of Applied Arts in Vienna.

Magdalena Kreinecker, 1993 in Oberösterreich geboren, studierte Grafik und Druckgrafik an der Universität für angewandte Kunst in Wien.

The artist transforms digital sourced material through the use of a wide variety of classical printing techniques such as etching, linocut, and silkscreen into a densely interwoven structure of abstraction that consciously eludes a quick classification and grasp of spatial, material, or medial contexts. She resists the ever-accelerating process of producing, representing, and receiving digital images in a slow process of image discovery that directs attention to the complex interrelationship of surface and space, light and color, form and materiality.

Die Künstlerin transformiert digitales Ausgangsmaterial durch den Einsatz verschiedenster klassischer Drucktechniken wie Radierung, Linolschnitt und Siebdruck in ein dicht verwobenes Abstraktionsgefüge, das sich einer schnellen Einordnung und Erfassbarkeit von räumlichen, materiellen oder medialen Zusammenhängen bewusst entzieht.

Dem sich immer weiter beschleunigenden Prozess des Produzierens, Repräsentierens und Rezipierens von digitalen Bildern widersetzt sie sich durch einen langsamen Bildfindungsprozess, der die Aufmerksamkeit auf das komplexe Beziehungsgefüge von Fläche und Raum, Licht und Farbe, Formgestaltung und Materialität lenkt.

Kreinecker‘s interest is not only in sensitizing to the interstices, voids, and apparent trivialities of intra-pictorial organizational structures, but also those between the objects in exchange with the viewers. With the subtle installative settings of her works, she makes it possible to experience constantly changing spaces for action that run counter to existing systems of reference.

Kreineckers Interesse gilt nicht nur der Sensibilisierung auf die Zwischenräume, Leerstellen und scheinbaren Nebensächlichkeiten innerbildlicher Organisationsstrukturen, sondern auch jener zwischen den Objekten im Austausch mit den Betrachter*innen. Mit den subtilen installativen Setzungen ihrer Werke macht sie sich ständig ändernde Handlungsspielräume erfahrbar, die bestehenden Bezugssystemen zuwiderlaufen.

Fiona Liewehr
2021, Parnass, Up and Coming

1 Latest Works 2022

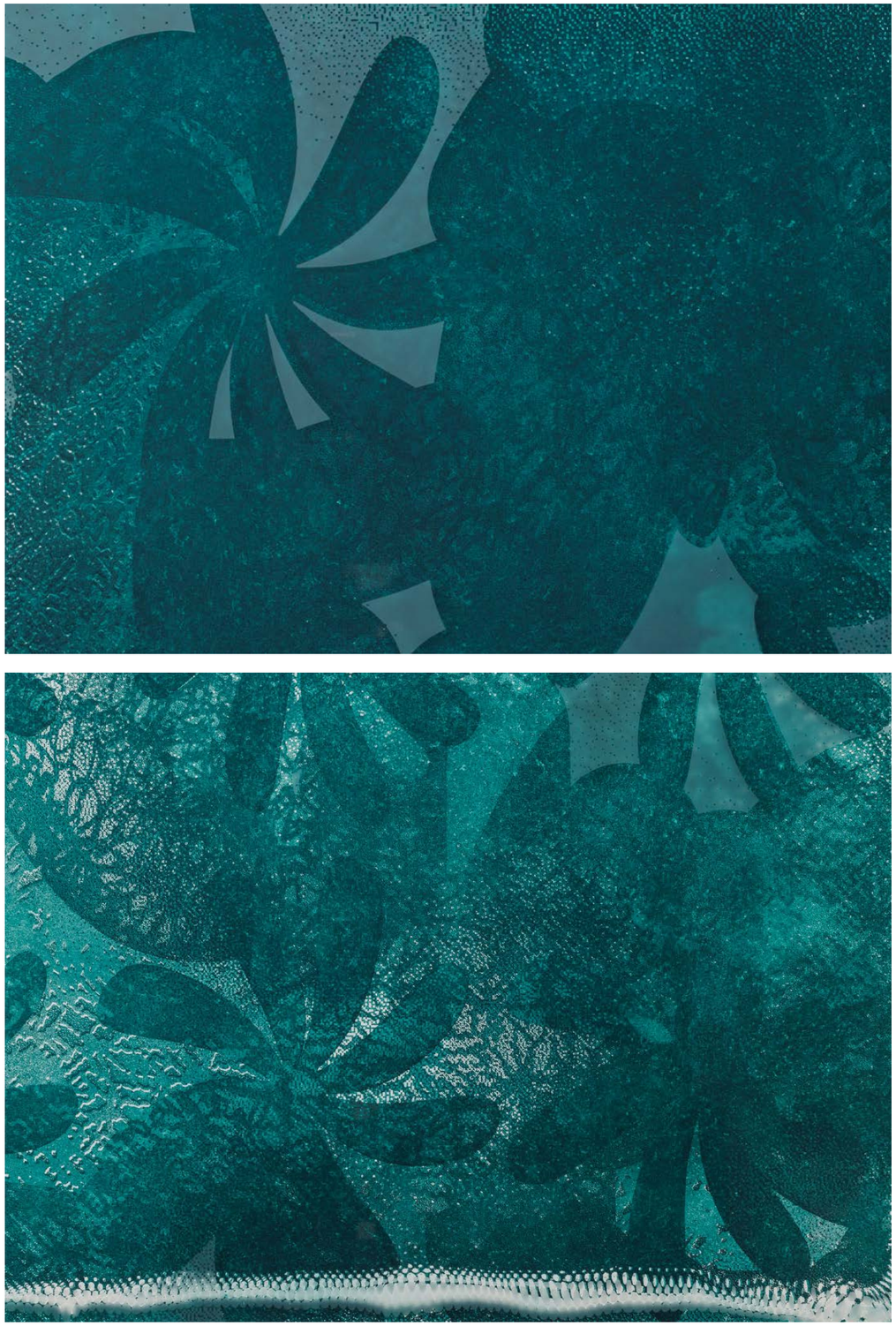
Twist: Birds, Butterflies, Forest and Smoke, 2022

Installation

aquatint etching on handmade paper,
mounted on aluminum - dibond,
ceramic silkscreen on glass
aluminum frame

105 x 145 x 4,5 cm

Commissioned by: OÖ Landes-Kultur GmbH with support of Alexander Tutsek Foundation



Details: **Twist: Birds, Butterflies, Forest and Smoke**, 2022

Birds, 2022

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 4
69 x 49,5 cm

Butterflies, 2022

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 4
69 x 49,5 cm

Smoke, 2022

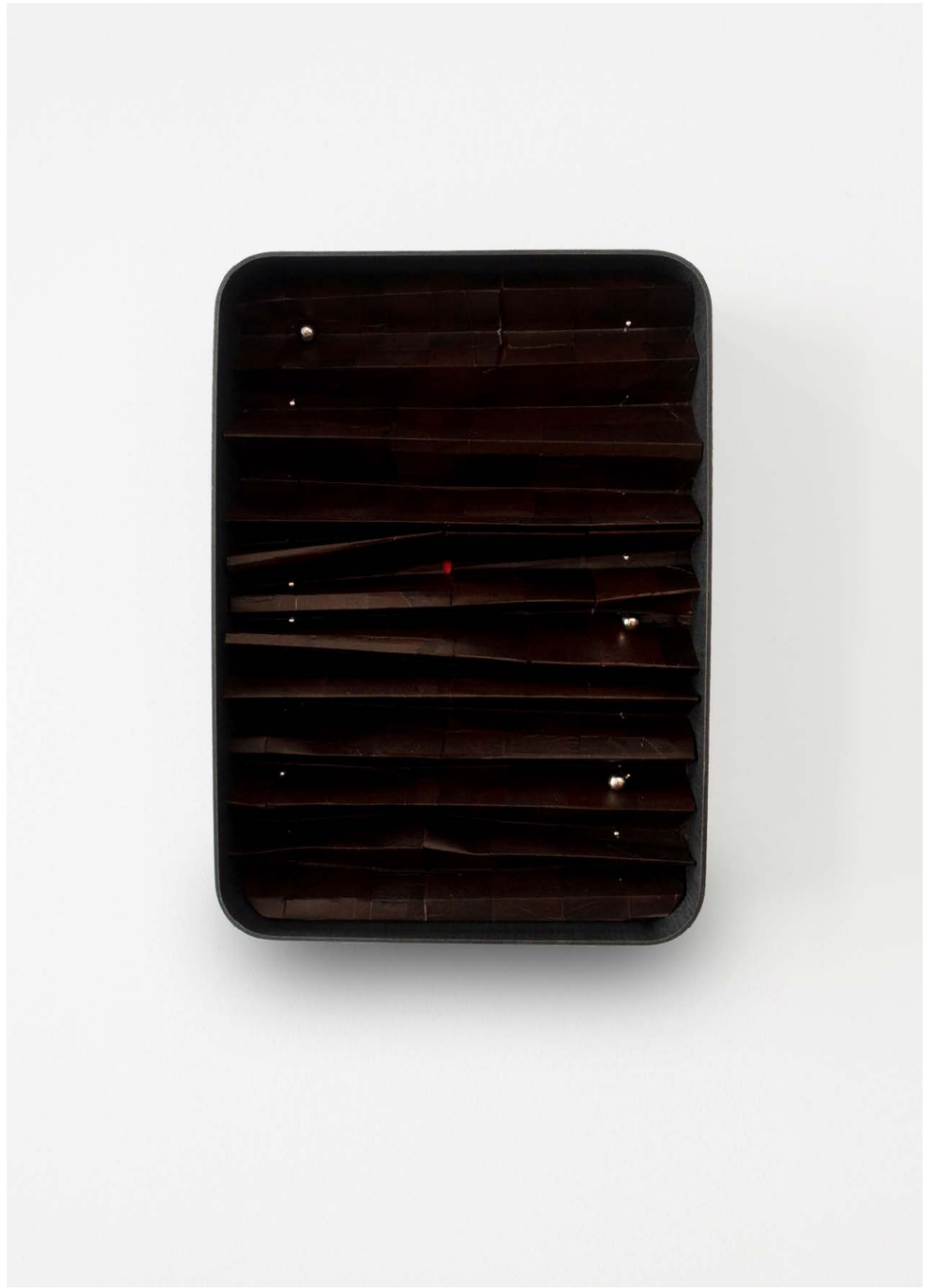
aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 4
69 x 49,5 cm

Forest, 2022

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 4
69 x 49,5 cm

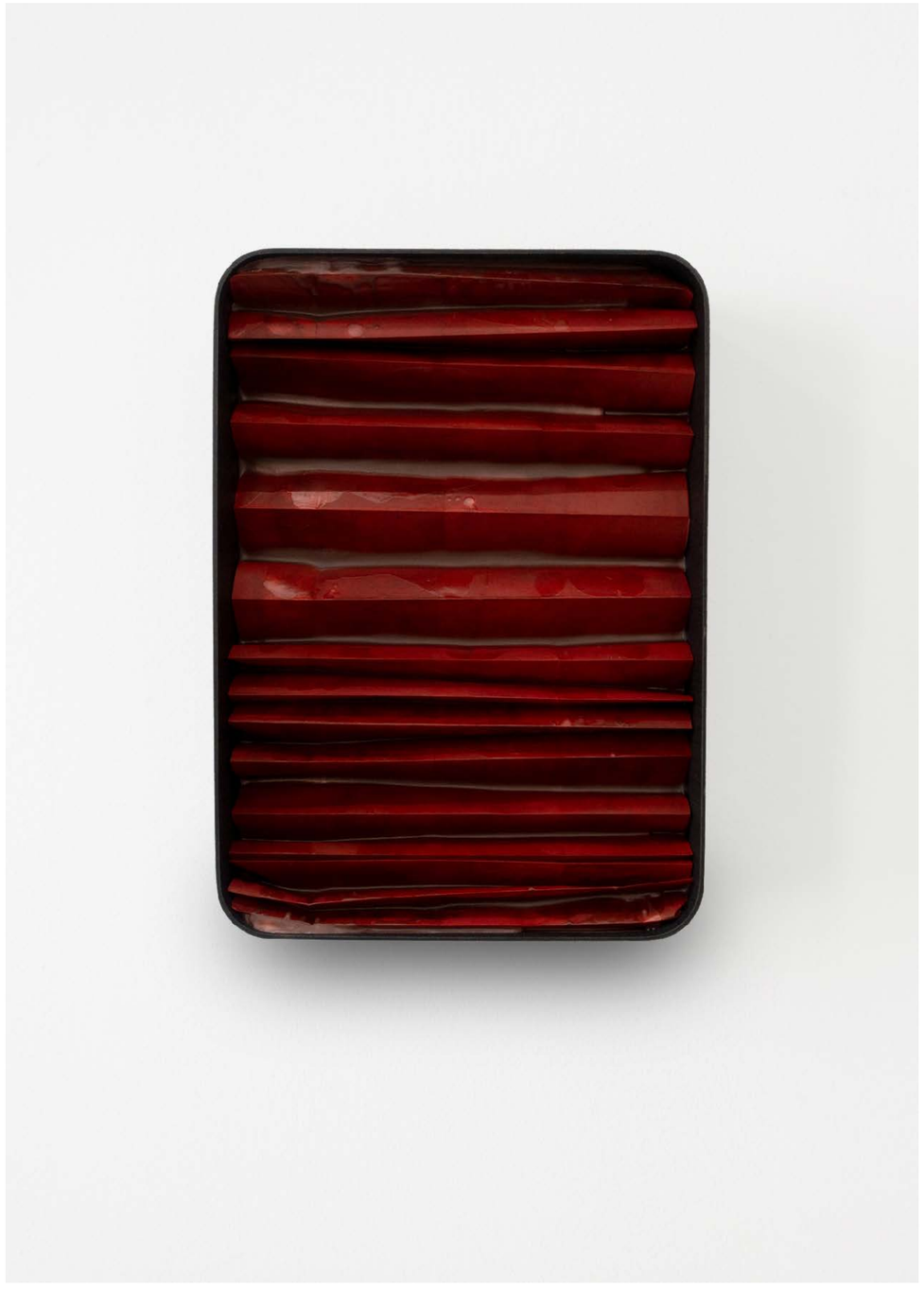
Perforated Possibility of Solar Protection (dark blue), 2022

dyed and waxed paper, steel nails,
magnetic bullets, frame made of dyed veneer
25 x 35 cm



Possibility of Solar Protection (very dark red), 2022

dyed and waxed paper, steel nails,magnetic bullets,
frame made of dyed veneer
25 x 35 cm



Carmine Red, 2022

dyed and waxed paper, pigmented white wax
withsteel nails, frame made of dyed veneer
25 x 35 cm

Possibility of Solar Protection (dark blue), 2022

dyed and waxed paper, steel nails
frame made of dyed veneer
25 x 35 cm

2 Exhibition Views

solo and duo

Only Time (solo)

tart.vienna
28.05. - 05.06.2021
Galerie Elisabeth & Klaus Thoman
Seilerstätte 7
A- 1010 Vienna

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~ **It occurs once in a minute, twice in a moment, but never in an hour. (O.T.)**, 2021

linolcut and silkscreen multicoloured, oil on silk paper, laminated on MDF, lacquer, linseed oil, spruce wood
200,5 x 387,5 x 8 cm

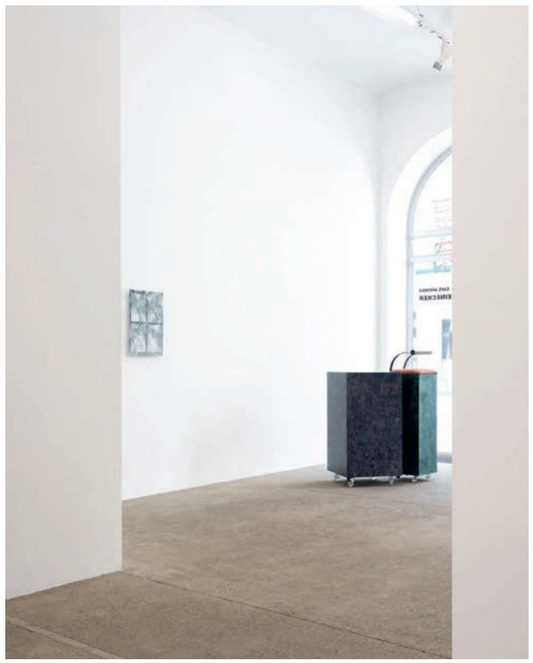
\+ **Truth & Fake,** 2021

silk paper, leather, foam material, steel,furniture roll transparent, ink, linseed oil, lacquer
108 x 56 x 56 cm
127,5 x 37 x 37 cm

° Exhibition View

* **P034**, 2021

aquatint etching on handmade paper laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm



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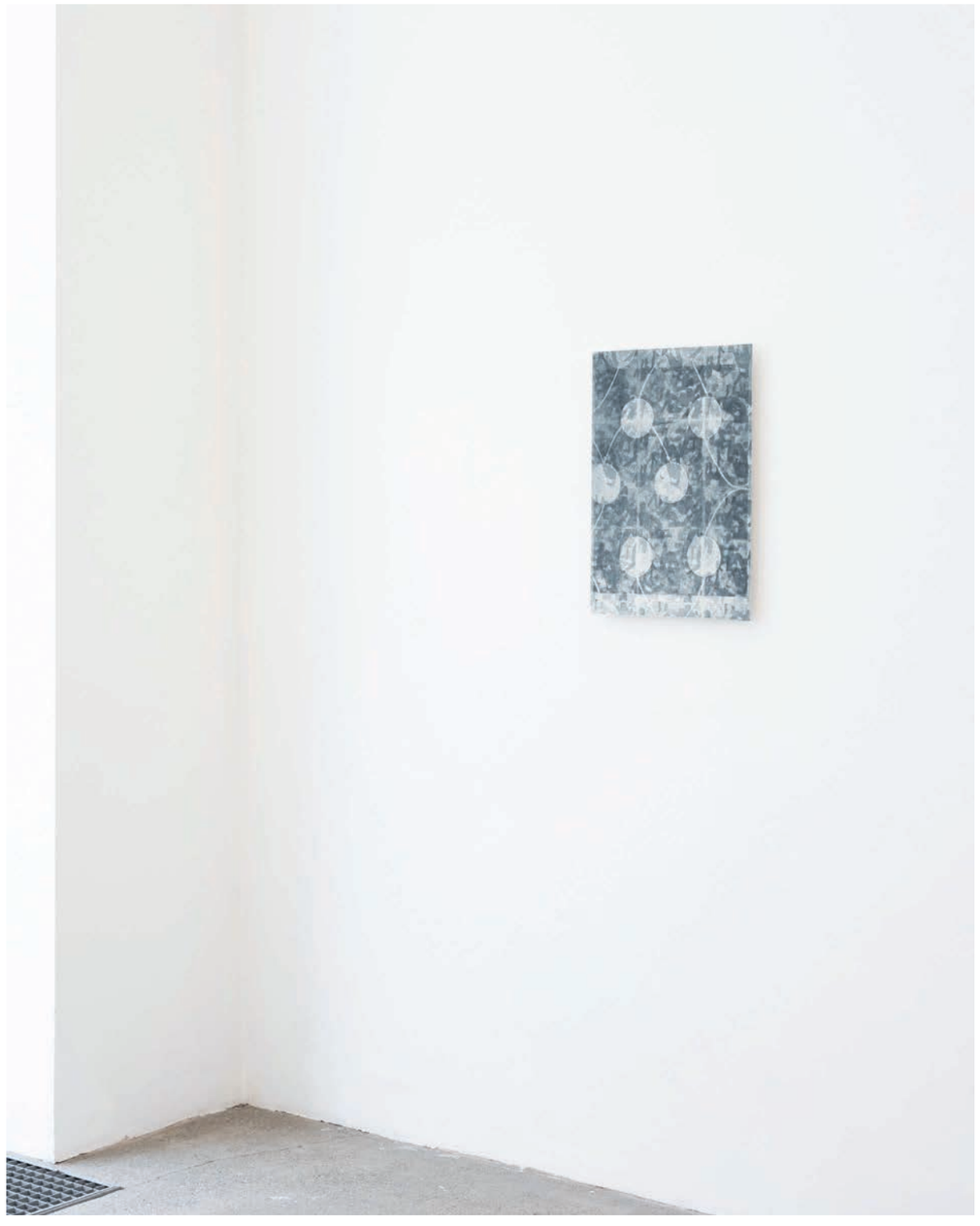
* Hito Steyerl, Die Farbe der Wahrheit, 2008, 7.

P032, 2021

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm



P034, 2021

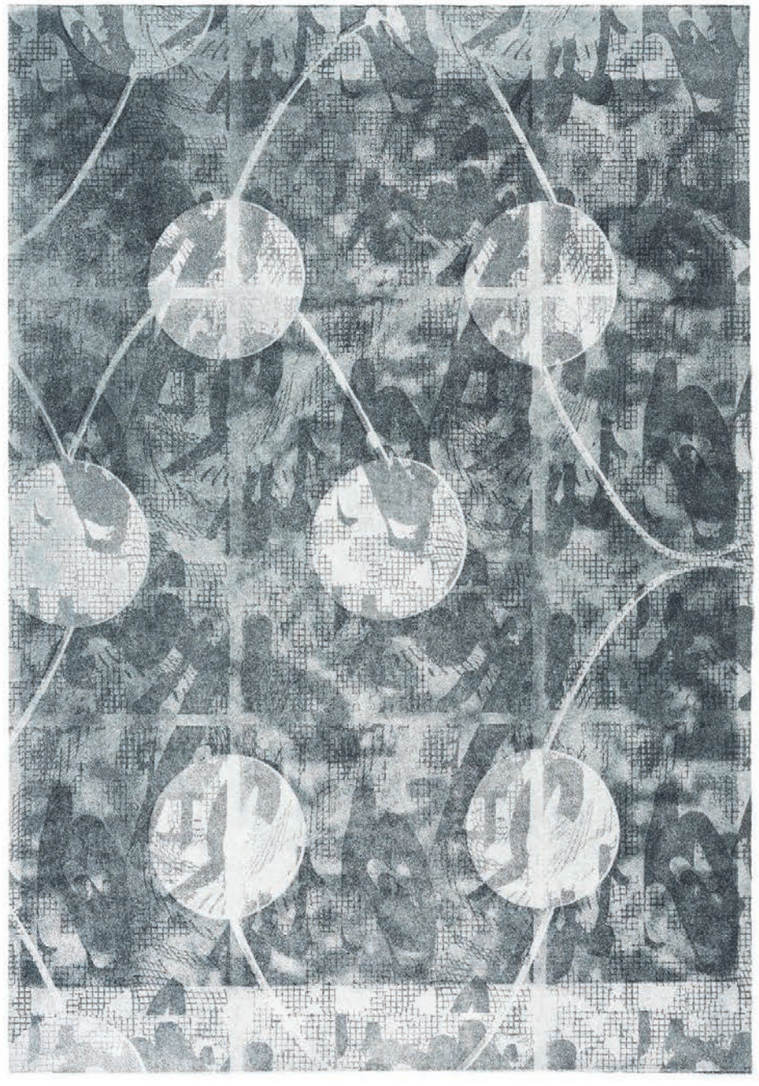
aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm

Truth & Fake, 2021

silk paper, leather, foam material, steel, furniture roll transparent, ink, linseed oil, lacquer
108 x 56 x 56 cm
127,5 x 37 x 37 cm

P032, 2021

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm

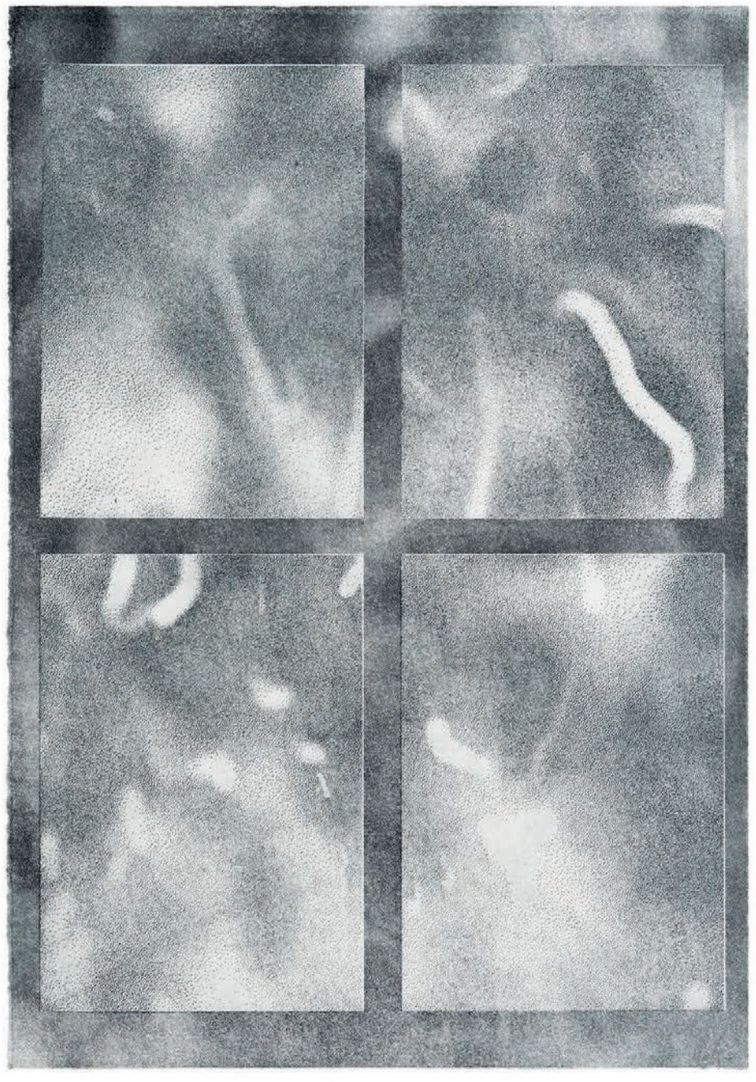


P034, 2021

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm

P035, 2021

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm



P033, 2021

aquatint etching on handmade paper
laminated on Alu-Dibond
Edition 5 + 2 AP
56 x 39 cm

It occurs once in a minute, twice in a moment, but never in an hour. (O.T.), 2021

linolcut and silkscreen multicoloured, oil on silk paper, laminated on MDF, lacquer, linseed oil, spruce wood
200,5 x 387,5 x 8 cm

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, **P032**, 2021

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56 x 39 cm

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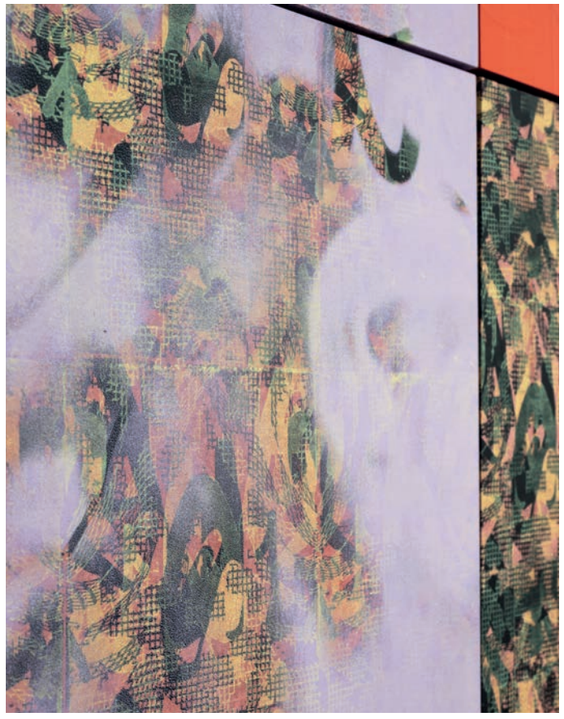

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\+ Detail: **Truth & Fake,** 2021

silk paper, leather, foam material, steel,
furniture roll transparent, ink, linseed oil, lacquer
108 x 56 x 56 cm
127,5 x 37 x 37 cm

~ Detail: **It occurs once in a minute, twice in a moment, but never in an hour. (O.T.)**, 2021

linolcut and silkscreen multicoloured, oil on silk paper,
laminated on MDF, lacquer, linseed oil, spruce wood
200,5 x 387,5 x 8 cm

* „Magdalena Kreinecker: Only Time“ By Kathrin Heinrich, 2021

\- Edition: **Only Time (O.T.)**, 2021

Aquatint etching on handmade paper
Edition 16 + 4 A.P.
26 x 18 cm

\+ Publication: **Only Time**, 2021

Cover: Screen print, Risography
Core: multicolored Risography
26,5 x 18,5 cm
Edition 160

Text: Kathrin Heinrich
Printed at Soybot, Vienna

Dunkelblau riecht salzig, gelb schmeckt bitter (solo), 2022

KOMMOD
04.05 - 02.07.2022
Strozzigasse 40
A - 1080 Vienna

curated by Steffi Parlow

§ **Quote: The sunflower is mine. Unquote**, 2022

paper, linseed oil, wax, aluminum grommets, polyester cord
120 x 155 cm

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DUNKELBLAU RIECHT SALZIG, GELB SCHMECKT BITTER Since 2019 Steffi Parlow shows different artists at KOMMOD (1080 Vienna) in changing exhibitions. Parallel to each position, a matching course for the duration of the exhibition in accordance with the artists is offered.

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& **Pic 005, Pic 006, Pic 004**, 2022

Pic005: multicolored screen print, paper, ink, paste and steel
Pic 006, Pic 004: paper, ink, paste and steel
18,5 x 27 cm

I Have Learned the Answer Several Times * (solo), 2021

AT THE PRINTING TABLE - Viadukt, Vienna
11.09 - 22.10.2021
Gumpendorfer Strasse 132
A - 1060 Vienna

With every process of translation from one medium to the next, information from the original image motif is lost and, as a result, new, speculative dimensions of ambiguity open up.

This poetic approach to materiality allows Kreinecker‘s appropriation of chance to become political, as seen clearly in the moirée effects employed in her new series, **I Have Learned The Answer Several Times** (2021)*, shown at Viadukt.

Created by the repeated overlapping of image content with different layers of color, diffuse dots and surfaces that imply movement resemble image noise or digital glitches, hinting at technological failure.

Like any other medium, she manipulates and alienates the digital, making its inherent polarizing logics impossible. Using images sourced from the Internet as original motifs, often found via social media algorithms, Kreinecker employs both digital and manual techniques including screen printing as a processing tool.

With her deliberate transgression of media boundaries and her curiosity for generative new compositions, Kreinecker claims testing, manipulation and perhaps even failure as performative acts of self-assertion at a time when technology companies attempt to render coincidences, surprises and the resulting poetic gaps impossible through the targeted control of our activities. *

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Detail: **I Have Learned the Answer Several Times**

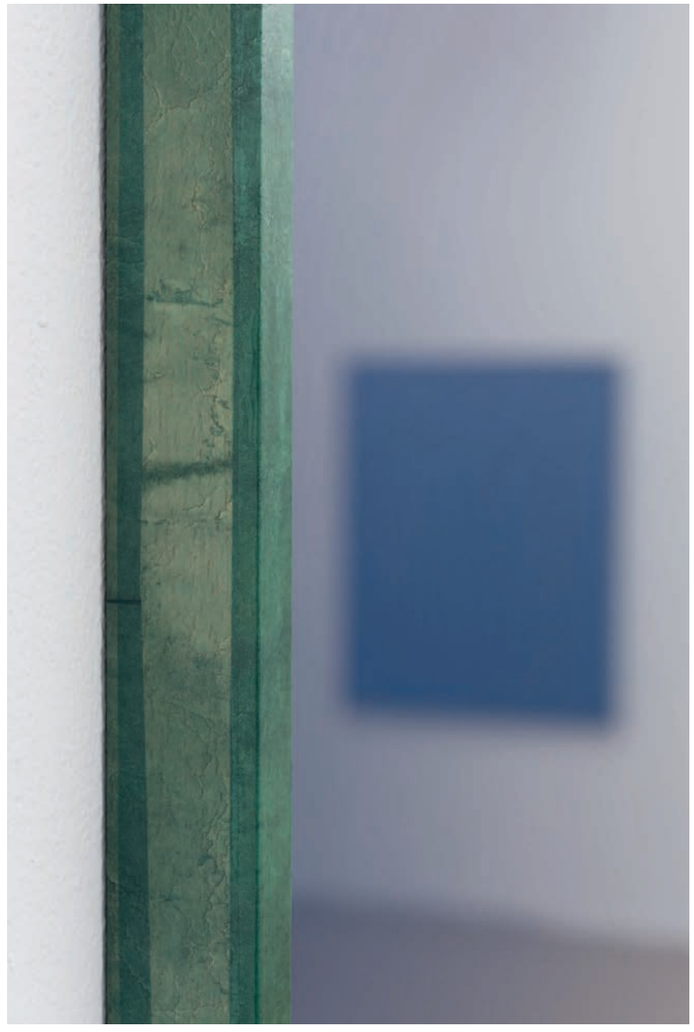
Screen print, oil on paper
Edition of 95 - printed in 4 different colors, signed with a little message

* „Blue Print - Potential space between manipulation, abstraction and coincidence“ By Frederike Sperling, 2021

„ 156: “Why is the sky blue?“ –

A fair enough question, and one
I have learned the answer to several times.
Yet every time I try to explain it to someone or remember it to myself, it eludes me.

Now I like to remember the question alone, as it reminds me that my mind is essentially a sieve, that I am mortal.“ *



* Maggie Nelson, Bluets, Wave Books, 2009, p.62

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The works for **I Have Learned The Answer Several Times (2021)*** were created especially for the exhibition space of Viadukt, in which a plan cabinet was located that could not be moved.

This resulted in the construction of **"Obstruct for a Plan Cabinet in 4 Pieces"**, which addresses this occurrence as an independent work and at the same time is a display for mediation utensils necessary in the space. Many of Kreinecker's works deal with the question of who owns which (action) spaces and which rules, laws and cultural codes shape these spaces.

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; Detail: **I Have Learned the Answer Several Times**

Screen print, oil on paper
Edition of 95 - printed in 4 different colors, signed with a little message

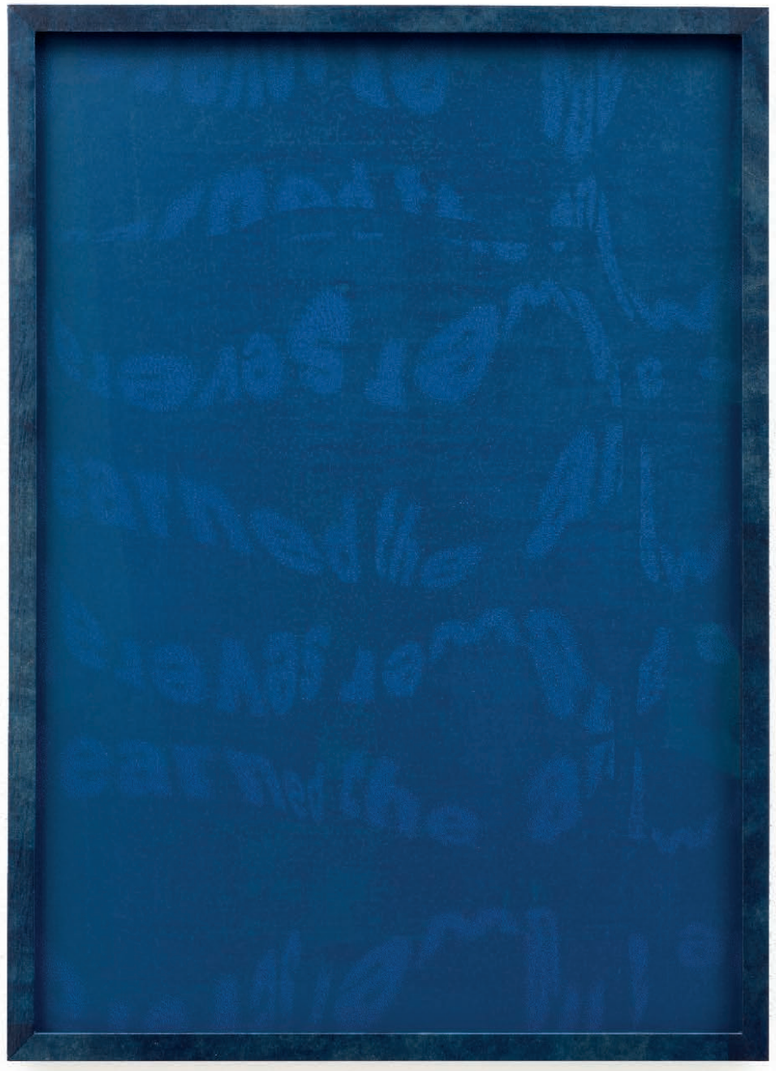
° Exhibition View

- **Real Life Experience 1** (LEFT)

multicolored screen print, oil on MDF, beech wood, glass, ink on paper, varnish
103 x 87,5 x 4,5 cm

„we killed the time“ (116)* (RIGHT)

multicolored screen print, oil on MDF, beech wood, glass, ink on paper, varnish
80,5 x 58 x 4,5 cm



„We killed the time“ *116, 2021

multicolored screen print,
oil on MDF, beech wood, glass,
ink on paper, varnish
80,5 x 58 x 4,5 cm

Real Life Experience 2, 2021

multicolored screen print,
oil on MDF, beech wood, glass,
ink on paper, varnish
103 x 87,5 x 4,5 cm

Real Life Experience 1, 2021

multicolored screen print,
oil on MDF, beech wood, glass,
ink on paper, varnish
103 x 87,5 x 4,5 cm

Dauerhafte Krise, Spiritual Error,
2021

multicolored screen print,
oil on MDF, beech wood, glass,
ink on paper, varnish
103 x 80 x 4,5 cm

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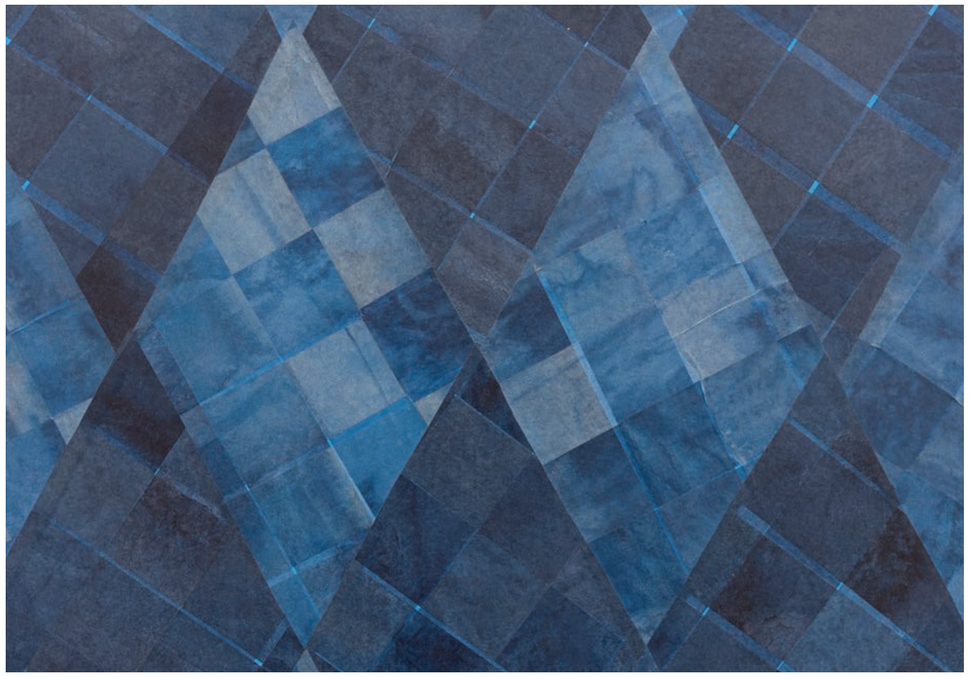
& **Dauerhafte Krise, Spiritual Error** (O.T.), 2021

multicolored screen print, oil on MDF, beech wood,
glass, ink on paper, varnish
130 x 80 x 4,5 cm

§ Detail: **Obstruct for a Plan Cabinet in 4 Pieces**, 2021

silk paper mounted on MDF, varnish
120,5 x 143,5 x 123,5 cm



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AT THE PRINTING TABLE
is an exhibition series and platform
for artists who work with various
printing techniques. The focus is on
processoriented work and the different
approaches to artistic work, which are to
be made accessible to a broader public.
The series was initiated by Bernadette
Meisel in 2020 as a longterm project.

* „Blue Print - Potential space between manipulation, abstraction
and coincidence“ By Frederike Sperling, 2021

Passing Through Sweet Dark Places (duo)

by invitation of Marie Reichel

MUSA STARTGALERIE
8.07.2019 - 28.08.2019
Felderstraße 6-8
A - 1010 Vienna

* **Welcome, Please take off Your Shoes!**, 2019

multimedia display and installation
wood, hardboard, plasterboard, metal,
PVC cord, paper, varnish
4600 x 2500 x 1800 cm

\- **It‘s blowing up!**, 2019

copper tube, walnut wood, salt dough, paint
digital printing on silk

: Detail: **Sweet Dark**

various fabrics, screen printing on polyester,
digital printing on silk

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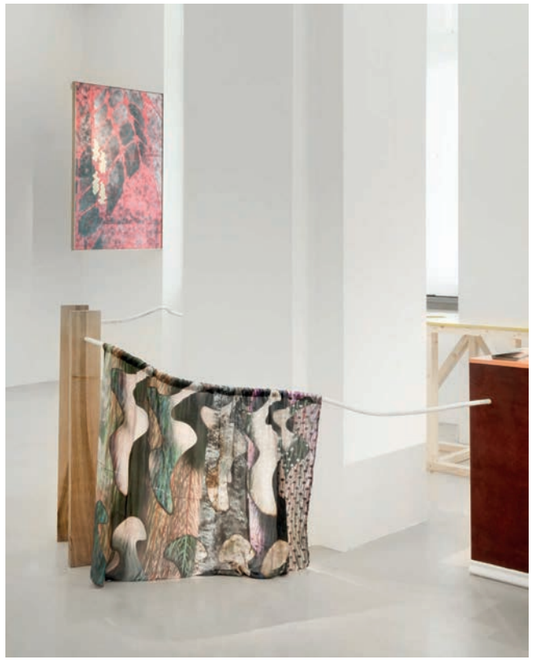

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* Text by Marie Reichel and Magdalena Kreinecker, 2019

Their separate approaches to materiality, share a language that forms their individual practices into a hybrid content. The installation interacts with the viewer, there are fragments of a dialogue that initiates a chase. Assemblages of diffuse conditions playfully generate notions of familiarity, skepticism, and fear: comic images seem to lose themselves in recurrent themes and clinch to a distorted reality.

By working with different materials and techniques and combining dream and reality, the artists create a parcours through childhood visuals and subjects of the adult world - Touché, Pussycat -, showdown, hide and seek, chase. *

For the exhibition in the MUSA Start-galerie Marie Reichel invites Magdalena Kreinecker to develop collaboratively a concept for the exhibition space. Marie has been in Chicago for an artist residency (AIR NOE) in 2018 and Magdalena just came back from a residency in Teheran, Iran (Land OÖ) - thinking about political contradictions they started to work on „Passing Through Sweet Dark Places“.

Marie Reichel (2017 Diploma, Brigitte Kowanz) and Magdalena Kreinecker are colleagues and dear friends, they shared their study time at the University of Applied Arts in Vienna.

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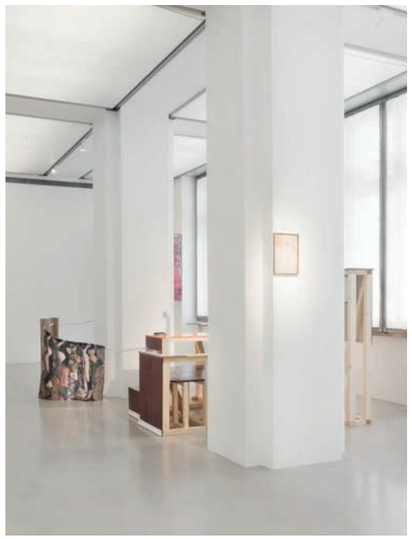
+ **Touché Pussycat**, 2019

multicolored linocut, oil paint on paper laminated on hardboard, acrylic paint, wood
370 x 290 x 11,5 cm



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° Exhibtion View

Touché Pussycat, 2019 (p.30) is a collaborative work by Reichel and Kreinecker consisting out of 15 painted hardboard pieces, that have been laminated with a multicolored linocut on silk paper. The work included a short movie by Marie Reichel **The Other One**, 2018 (12 min, Concept: Marie Reichel, Camera: Anna Sophia Rußmann) and three light sources by Norma Kiskan. Since 2020 the work is courtesy of Artothek des Bundes, AT.

The work **Welcome, Please take off Your Shoes!**, 2019 was as well planned as a collaborative installation in order to provide a possibility to pause within the exhibtion space.

Contact:

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galerie@galeriethoman.com www.galeriethoman.com

Magdalena Kreinecker
magdalenakreinecker.com

Photos:

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Galerie Elsabeth und Klaus Thoman / kunst-dokumentation.com
Rupert Rechling
Marie Reichel