

**GALERIE KRINZINGER · SEILERSTÄTTE 16 · 1010 Vienna**

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## **ConretaSonho**

**Resident Artists: Jude Angowih. Johanna Calle. Adriano Costa.**

### **Opening**

Wednesday, 15<sup>th</sup> of May 2013, 7 p.m.

The artists are present.

Please contact Christina Werner for press appointments:

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### **Duration of the exhibition**

16<sup>th</sup> May – 22<sup>th</sup> June 2013

### **Venue**

Galerie Krinzinger

Seilerstätte 16, 1010 Vienna

### **Information**

[www.galerie-krinzinger.at](http://www.galerie-krinzinger.at)

On **May 15th 2013 Galerie Krinzinger** on Seilerstätte 16, 1010 Vienna, opens the exhibition **ConretaSonho** with the artists **Jude Angowih** from Nigeria, **Johanna Calle** from Colombia and **Adriano Costa** from Brazil. All three have participated in a multi-week Artist-in-Residence programme of Krinzinger Projekte on invitation of Ursula Krinzinger and do now present in a joint exhibition the works that were created during their stay in Vienna. The exhibition **ConretaSonho** can be seen from May 16th May to June 22nd 2013 in the gallery Krinzinger. It is the first part of a group exhibition with the same title in April/May 2014 where over 40 artists from Latin America, Africa, the Middle East and Asia will show selected works. The exhibition in 2014 is curated by Brazilian curators *Adriano Pedrosa* and *Luisa Duarte*.

*Adriano Pedrosa* and *Luisa Duarte* borrow the title of their exhibition project from a work of Brazilian artist Ernesto Neto. Neto's work of the same name *ConretaSonho* represents the apparent contradictions of reason and emotion: themes, that play a central role in every work presented in the exhibition. The rationalist ideal promoted by the European modernity, whereby progress could be achieved through pure reason, started with the triumph of globalization all over the world and in all areas of life; however, its end was already sealed at the same time. It turned out to be an unattainable dream: underdevelopment rather than development, destruction rather than production, wealth as an illusion, spreading hunger rather than general satisfaction of the basic needs, dumbing down instead of education, compulsion instead of freedom, destruction rather than preservation of culture, strategy of war rather than political strategy.

### **Jude Anogwih** (Nigeria)

*I am primarily influenced by the impact of light and the linear patterns it creates as it spreads from the diminishing or near total dark of most African cities at night especially Lagos to the light pollution that characterise many Western cities. I think this (light) is an interesting attraction for most migrants, who move towards these lighted cities and infuse multiple changes in the landscape, architecture, culture, social, economic and political structures of the city. My installations, experimental videos and painting/drawing on surfaces including photographs replay these dynamics. They generate utopic landscapes, which describe our commonality as we move from one space to the other.* Jude Anogwih.

Multimedia artist **Jude Anogwih**, living and working in Lagos, Nigeria, is dealing in his work – including photographs, drawings, paintings, video works, installations and maps – with the themes of identity, mobility and migration. His works were presented amongst others in several international exhibitions and projects, such as at Museum Folkwang, Essen, at JA.CA. Centro de Arte Jardim Canadá Belo Horizonte, Minas Gerais (Brazil) or at the 5th International Festival of Video Art, FIVAC Camaguey, Cuba. The newly in Vienna created work group *Spatium* includes a selection of drawings, paintings, photographs, experimental video works and installations and is the continuation of Jude Anogwih's work *Boundarylessness* (2012), that creates a new logic of mobility, migration and movement of people and ideas. *Spatium* analyses the influences and effects of migration on our society and interprets with the help of a simple form of language and clearly defined patterns and colors both the micro and macro spatial structures of our environment and the complexity of our reality.

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### **Johanna Calle** (Kolumbien)

*„My language is drawing. I have developed a visual grammar to communicate my thoughts. In my drawings I use signs, alphabets, manuscripts, texts, photographs to construct an image. My drawings are related to the sign, symbols, words, synthaxis, ethimology, phonetics, oral tradition, dylects and linguistics. I draw writings. I write drawings. My language is drawing.“* Johanna Calle.

For more than 20 years Colombian artist **Johanna Calle** is dealing with the medium of drawing. Calle's non-narrative and critical-analytic work is about the socio-cultural realities and problems of Colombia. Specifically, the debate about the social and environmental structures of the country, the role of women and the increasing urbanization are the basis for her artistic work. Calle's illustrations are not to be understood literally. Rather, the artist constructs complex and symbolically charged images through the choice of materials and the artistic realisation. The aesthetic key strategy of Calle is the targeted erasure of specific parts within the drawing. These blanked-out sections are often replaced with as inappropriate perceived elements and shapes and challenge the viewer to deal with the produced irritation and their significance.

### **Adriano Costa** (Brasilien)

*„I do not have a theme the theme is the work the work is the experience the experience is not exactly just mine sorry for that thanks Vienna.“* Adriano Costa.

Art historical genres or movements such as Russian Constructivism or French Cubism are the references that form the basis of Adriano Costas works. The artist combines these references with objects he collects from his environment and from daily life situations. In Vienna he has tracked things such as used cross country skis, dog mats, circus stilts or snackbar signs. Costa puts them together in various compositions, changes the surface textures and colourings and thus explores new formal languages and meanings. In their compilation the materials become groups of figures such as the "*Banhista*" or the "*Men in Uniform*", which Costa presents in simple ways on the floor or on the wall. In their presentation the fragility of the works is still evident: even though they often seem to have been arranged instable, they are precisely designed, lines and shapes accurately tailored.

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### **RÜCKFRAGEHINWEIS**

Barbara Pflanzner und Ursula Krinzinger

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