

belvedere

JOHANNA KANDL
MATERIAL. WHAT WE PAINT WITH AND WHY

Orangery, Lower Belvedere
September 12, 2019 to January 1, 2020



Johanna Kandal, Koschenille, 2017
Privatbesitz Johanna Kandal © H&J. Kandal, 2018

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Minerals from Cyprus, gum arabic from Sudan, cochineals from Lanzarote: a picture's material in tandem with its subject matter has its own story to tell; vivid accounts of people, their lives, and their surroundings. In her exhibition at the Orangery of the Lower Belvedere, the Austrian artist Johanna Kandl explores the physical dimension of artworks.

Kandl juxtaposes her own works with paintings from the Belvedere collection, a few loans, and with the raw materials used in painting. In her large-scale multimedia installation, these materials serve the role of narrator, telling the story of the substance of paints and colorants.

Stella Rollig, Belvedere CEO, says: "Johanna Kandl is a painter whose body of work references the world around her. Now, she pursues the material side of her media – its meaning and origins – and thereby also points to blind spots in classical art history, which in the past has often ignored the material underpinnings. Never before have the works of the Belvedere collection been viewed from this angle."

Together with her husband, Helmut Kandl, the artist explores the stories behind the pictures. Her starting points are both organic and non-organic, yet the artist couple is not interested in the science of materials per se. Instead, they seek answers to socio-economic questions that are linked to the physical foundations of paintings.

Johanna Kandl, artist of the exhibition, remarks: "A picture is not just a subject. There is more to it than that. In my work, I am guided by the haptic quality of things, by a

substance that is visible and touchable. I see this as a key parable of the world and how we treat it.”

“Oil on canvas” – behind this common fine art term hides more than just paint on a support. Oil paints and canvases consist of materials based on plants, binding agents, solvents, thinners, and pigments, each of which, in turn, has a long history that raises many ecological, economic, social, and religious questions.

Curator Miroslav Hařák, overseeing the exhibit on behalf of the Belvedere, says: “Johanna Kandl is a ‘narrator of layers’ – layer by layer she approaches the different material and immaterial levels of painting to look beneath the surface of the background and use of resins, oils, or pigments.”

The color blue, for instance, allows us to trace the development of our civilization: Azurite is a by-product of copper mining, indigo blue is extracted from plants that played a significant role in colonization policy, and ultramarine was extracted from lapis lazuli in a region of Afghanistan that today is virtually inaccessible. In the present as in the past, it is people and their living conditions that stand behind the production process and extraction of painting materials; an existence often in drastic contrast to the splendor of art. The all-present climate crisis is also sharpening our awareness of materials: with the advent of the 21st century, there has been a shift in how we deal with raw materials, applying to all areas of society – including music, fashion, and visual arts. As the flood of images in social media grows, so does our interest in what is analog. Scholars call these changes in our cultural relationship to physical matter the “material turn.” Johanna and Helmut Kandl make this the guiding principle of their work.

The exhibition is based on the artist couple's many fact-finding journeys, which they document through pictures, videos, photos, and objects. These are embedded within the context of extensive research on the respective materials.

The exhibition has been divided into two phases. In spring 2019, a section of the Chamber Garden was dedicated for growing plants to produce painting materials and colorants. The exhibition in the Orangery starting September 12th will draw upon and contextualize these plants as well as other, inorganic materials. The two exhibition spaces are linked by views from inside the Orangery to the Chamber Garden outdoors.

The exhibition's architectural design evokes the ambiance of an artist's studio. Specially formatted hanging surfaces expose the material aspects of the pictures: Much like looking at the reverse side of a canvas, the wall partitions allow viewers to see an otherwise hidden side of the pictures. Handwritten texts accompany the exhibits. The exhibition is structured according to materials, ranging from linen, resins, oils, glues, and brushes to vegetable and mineral pigments. Numerous loans include a mummy from the Kunsthistorisches Museum Vienna and minerals from the Naturhistorisches Museum Vienna.

Johanna Kandl has strong ties to the physical aspects of fine art through her training as a conservator. And her family background of paint producers and dealers has made her particularly receptive to this theme. At the center of her artistic work lies a preoccupation with economic conditions and their impact on daily life. Since the 1980s a significant focus for her observations has been on countries in economic transformation, such as the Balkan nations. She has been working with Helmut Kandl on participatory and research projects since 1997. Johanna Kandl has previously dealt with the subject of materiality in exhibitions at the Essl Museum Klosterneuburg and the Kunsthalle Nexus in Saalfelden. She lives and works in Vienna and Berlin.

EDITION



Marking her exhibition, the artist has created an exclusive limited edition of *Red Yellow Blue*, which focuses on the production and materiality of the three primary colors as well as their relevance for painting. The edition features a hand-colored print of her drawing *Who's Afraid of Red, Yellow, and Blue*, a paint box, and minerals and pigments.

Red Yellow Blue

Paint box made of beech wood

Size: 24.7 x 18.5 x 4.4 cm

Content included: hand-colored fine art print on Hahnemühle paper, minerals and pigments (azurite, yellow Moroccan ochre, red soil), linen

Edition of 25 and 10 AP

Numbered, dated, and signed

€ 750.00 incl. VAT

€ 600.00 incl. VAT for Cercle members

EXHIBITIONS (EXCERPT)

2018

Glück auf, Nexus Saalfelden (hj, p)

2017

Images in Language and Language of Images, Dommuseum Vienna (j)

Material Touch, Galerie Peithner Lichtenfels, Vienna (hj, p)

The (Woman) Painter, the Cook, and Alchemy, Weikendorf, Lower Austria (hj, p)
Phantastischer Kapitalismus, Galerie Peithner Lichtenfels, Vienna (hj)
Specular Windows, 21er Haus, Vienna (j)
Kapitalströmung, Kunsthalle Tübingen (j)
Stadt in Bewegung, NWBHF Vienna (hj)
Copy/Paste, Azad Gallery, Teheran (hj)
Studio, murals at the Dommuseum Vienna (j)

2016

October Salon Belgrade, Belgrade (j)
The Turn, Kunstraum Niederösterreich, Vienna (hj)
Verfolgt, beraubt, vertrieben, Rotor Graz (hj)

2015

Political Populism, Kunsthalle Vienna (j)
Konkrete Kunst, Essl Museum, Klosterneuburg (p, j)
Into the City, Wiener Festwochen (hj)
Galerie Kisterem, Budapest (j, p)
Die 80er Jahre, MUSA, Vienna
What Was Documentary Is Now Something Else, Fotograf Gallery, Prague (hj)

2014

Ten Thousand Wiles and a Hundred Thousand Tricks, 21er Haus, Vienna (j)
Glück, Kraftwerk Wolfsburg (j)
Guter Stoff, Galerie Andreas Binder, Munich (p, j)
The Other View, Essl Museum, Klosterneuburg (j)

2013

MOBILITY 3 - Geld, Fotogalerie Vienna (hj)
Liberty and the Pursuit of Happiness, Galerie Zimmermann Kratochwill, Graz (hj, p)
Sehnsucht Ich, Essl Museum, Klosterneuburg (j)
Mit Vorsatz, mural painting Literaturpassage MQ, Vienna (hj)
Wir holen uns das Goldene Vlies, Galerie Lisi Hämmerle, Bregenz (hj, p)
The Collection as a Character/The Character of a Collection, MUHKA, Antwerp (j)
Maria breit den Mantel aus, Galerie im Körnerpark, Berlin (hj, p)
De Colline en Colline - Art et Citoyen, Tunis, Chenini, Tunisia (hj)

2012

You only live twice, Camera Austria, Graz (hj, p)
What happened to God, Halle 14, Leipzig (hj)
L'education de Rosette – Bertha von Suttner und der Kaukasus, granary of Harmannsdorf Castle, as part of Art in Public Spaces, Lower Austria (hj)
Miracle, Kunsthalle Krems (hj)

2011

Tolerabilis, Tuscan Hall of Columns/Armory, Augsburg (hj)
Zonen – prekär, Kunstsaele Berlin (hj)
Untold stories, SOKÓŁ Małopolska Culture Centre, Nowy Sącz, Poland (hj)
Miracle, Deichtorhallen, Hamburg (hj)
other possible worlds, NGBK, Berlin (j)

2010

FAQ Serbia, Austrian Cultural Forum, New York (jk)
Viel Glück und Erfolg, Kunstverein Nordhorn (hj)
Glück & Co., Galerie Altnöder, Salzburg (hj, p)
Over the Counter, Múcsarnok, Budapest (hj)

2009

Marienbaum, Herrnbaumgarten, Lower Austria (hj, p)
Wächterhaus, Aflenz, Styria (hj, p)
The Missing Guardian, Christine König Galerie, Vienna (j)

2008

Experimenta Folklore, Kunstverein Frankfurt (hj)

2007

The Painting of Modern Life, Hayward Gallery, London (j)
Volksgarten – Die Politik der Zugehörigkeit, Kunsthau Graz (hj)
Geography is Dead, Kunstverein Dortmund (hj, p)

2006

Fighters, Dreamers & Co, LENTOS, Linz (hj, p)
Back to the Figure – Contemporary Painting, Kunsthalle der Hypo-Kulturstiftung, Munich (j)
Academy, MUHKA, Antwerp (j)
How do to Things, Kunstraum Kreuzberg/Bethanien, Berlin (hj)

2005
Ajnstajn, Novi Sad, Einstein Forum, Potsdam (hj)

2003
Kämpfer fürs Glück, Kunstverein Ulm (j, p)
9th International Cairo Biennale (j)

2002
GfZK, Leipzig (j, p)
Uncommon Denominator, MASS MoCA, North Adams, USA (j)
Painting on the Move - After Reality, Kunsthalle Basel (j)

2001
Your Way to the Top, museum in progress / AK Vienna (hj, p)

1999
Johanna Kandl, Secession, Vienna (j, p)

j = Johanna Kandl
hj = Helmut & Johanna Kandl
p = personal show (solo exhibition)

GENERAL INFORMATION

Exhibition title	Johanna Kandl. Material - What We Paint with and Why
Exhibition duration	12 September 2019 to 19 January 2020
Venue	Orangery, Lower Belvedere
Exhibits	158 Objects, around 150 minerals, as well as painting material, colour proofs, plants
Curator	Johanna Kandl
Curatorial Assistant	Miroslav Halak
Exhibition Management	Tatjana Gawron
Exhibition Catalogue	<i>Johanna Kandl. Material. What We Paint with and Why</i> Editors: Stella Rollig, Johanna Kandl Authors: Hubert de Foresta, Miroslav Halák, Vera M. F. Hammer, Stefanie Jahn, Johanna Kandl, Georg Kremer, Stella Rollig, Manfred Schreiner / Bernadette Frühmann / Wilfried Vetter, Andreas Spiegl Graphic Design: Schienerl D/AD, Wien Verlag der Buchhandlung Walther König 256 pages, 430 pictures size: 21 × 28 cm, Hardcover with linen, painted by Johanna Kandl ISBN 978-3-903114-77-7, german edition EUR 32
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Opening Hours	daily 10am to 6pm Friday to 8pm
Regular Entry	€ 14,- (Lower Belvedere)
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Complimentary images can be downloaded for press purposes at www.belvedere.at/press.

#JohannaKandl