

GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN
TEL. +43 1 513 30 06 FAX. +43 1 513 30 06 33
galeriekrinzinger@chello.at

JOHANNA CALLE
SIGNA

opening: March 9, 2017, 7 pm

duration: March 10 –April 22, 2017

Johanna Calle will be present at the opening and speak about her works.

“To me, the medium of drawing is equal to a language, a language that is constantly adapting itself.”

Colombian-born artist Johanna Calle finds the themes for her poetic works mainly in the realities that arise from her Latin American background. Through an expanded concept of drawing and after intensive periods of research, her refined artistic practice sheds light on important social and political issues, as social inequality, violence, ecological concerns or the loss of cultural identity.

Nominal, las letras (2011) is a series of 30 drawings made of typed text on yellow accounting paper. The drawings contain all the letters of the Spanish alphabet, including the phonemes Ch, LL, Ñ and RR that are particularly characteristic for the sound of the Spanish language. The term *letra* alludes to a legal term that relates to the documents, which are used to set the arrangements of financial debts or guarantees, which metaphorically refer here to the economical crisis in Europe. Another project about economic factors, but from a different perspective, is *Imponderables* (2009), in which Calle reproduces the grid-like structures of obsolete ledger papers and transfers them to cardboard. In allusion to a strong, absolute *iron order*, the structures are recreated with wire, but instead of the rigidity and stability the material would initially suggest, these metal lines can easily be bent and torn due to their ductile properties. As equilibrium, in economics terms, has proven to be vulnerable to unpredictable and uncontrollable changes, these drawings depict the instability of today's global economic sphere.

The work series *Perspectivas* (2012), refers to a drawing method used by architects and designers to represent a three dimensional object on a flat surface. By forcefully flattening cage-like wire structures that are actually used for trapping wild animals, Calle makes a comment on issues of environmental habitats in general as well as on the specific ethical problems within Colombia and other parts of the world that directly derive from the mass production of eggs and poultry.

In two new series from 2017, Calle again deals with questions of language. In *Untitled* (2017) she draws structures of irregular volumes with the help of a mechanic typewriter from the 1940's. The outlines that define these structures are fragments of texts written by Jorge Luis Borges from *The Book of Imaginary Beings* from 1957 and are selected by the stories that relate to winged creatures. The *Foneto* (2017) drawings are made from found-objects that are placed on a square surface, whereby each one of these objects is carefully placed to resemble a hand-written calligraphic gesture.

Johanna Calle was born 1965 in Bogotá, Colombia, lives and works in Bogotá, Colombia. She studied visual arts in the Talleres Artísticos program at the University of the Andes in Bogotá from 1984 to 1989 where she earned her BA in Art. In 1993, she earned her Masters of the Arts from Chelsea College of Art and Design in London.

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Solo exhibitions (selection): 2017 Signa, Galerie Krinzinger, Vienna, Austria, *Canto* Galeria Marilia Razuk, Sao Paulo, Brasil (upcoming) *Sintagmas y Paradigmas*, Maison de l'Amérique Latin, Paris, France l'anne France/ Colombie 2017 curated by Helena Tatay and Anne Husson. 2016 Johanna Calle, Dibujos (35 Anos, ARCOmadrid), Colombian Embassy Madrid Silentes. Johanna Calle.1985-2015, Retrospe at Museum Amparo, Puebla, Mexico. Curated by Helena Tatay Drawings by Johann Calle, Galería Moisés Pérez, Center at the Colombian Embassy, Madrid, Spain. As part of the 35th ARCO anniversary; curated by Javier Hontoria El caso de las Hermanas Figueiredo a Project by Johanna Calle, Proyecto Paralelo, Mexico City, Mexico. 2015 Silentes. 1985-2015, Museo de Arte del Banco de la República, Bogota 2014 Indicios, Casas Riegner Gallery, Bogota 2013 Perspectivas, ivo Kamm, Zürich.

Group exhibitions (selection): 2017 (upcoming) Les Rencontres de la Photographie Arles 2017, Arles, France l'ann France/ Colombie 2017 curated by Sam Stourdzé and Carolina Ponce de León, INELCOM Arte Contemporáneo Collection, Madrid, España Punto de Partida Isabel and Agustín Coppel Collection. Sala Santander, Fundación Santander, Madrid, Spain 2016 Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia 2015 4Th San Juan Poly/graphic Triennial: Latin America And The Caribbean - Instituto de Cultura Puertorriqueña, San Juan, 2014 31 Sao Paulo Biennial, Sao Paulo, Sitelines 2014: Unsettled Landscapes, SITElines, Santa Fe, Artists Engaged? Maybe-Gulbenkian. Proximo Futuro, Lisbon America Latina 1960 – 2013, Museum Amparo, Puebla, TransVisible, 19Bial Paiz Guatemala, Artcentro Graciela Andrade de Palz, Ciudad de Guatemala, Call me on Sunday, Krinzinger Projekte, Vienna

Exhibitions at Gallery Krinzinger: 2017 Signa, Galerie Krinzinger (solo), 2014 Call me on Sunday, Krinzinger Projekte (group), 2013 Concreta Sonho, Resident Artists, Galerie Krinzinger (group), Residency at Krinzinger Projekte, Galerie Krinzinger, Vienna, Austria, by invitation of Adriano Pedrosa (group)