

JOHANNA CALLE
INDENTURES

Opening: March 21, 2024

Duration: March 21 – May 18, 2024

Galerie Krinzinger is dedicating its third solo exhibition to Colombian artist Johanna Calle (*1965 in Bogotá) in its exhibition space at Seilerstätte 16. **INDENTURES** presents a selection of Calle's complex and symbolically charged works on paper, which find their origins primarily in the post-colonial realities of her Latin American background. Using an expanded concept of drawing and following intensive research, her refined artistic practice sheds light on social injustices, state repression, the elimination of cultural identity and the destruction of social and ecological environments.

The exhibition **INDENTURES** provides insight into Calle's fascinating body of work, in which the artist uses language as a crucial element for visualizing exploitation of power, oppression and the destruction of nature. In her **Dibujos fotográficos**, for example, the artist places text fragments of historical documents on vintage black-and-white photographs in order to reflect changes in the environment caused by migratory movements, agriculture and the associated environmental devastation through the contrast between the depiction of the real and the written. In **Erial 1** (2024), the artist in turn worked with sheets of vintage, unused notarial books that were common in Colombia at the end of the 19th century and for several decades of the 20th century, on which she transcribed various texts in the form of a tree referring to the unlawful distribution of property during the colonial period under the Spaniards. The shape of the tree not only references its historical function as proof of land ownership, but also epitomizes the rainforests, whose resources are mercilessly exploited without anyone being held accountable for its destruction.

In her most recent series of works, **INDENTURES** Johanna Calle continues to explore these aspects of land ownership in Latin America. On a total of ten so-called *Indentures*, historic legal documents from the 19th century that served to identify the owners of a piece of land, the artist painted transient depictions of trees in oil paint. In these works, the artist changes her previous working method by drawing on existing legal texts as historical documents and juxtaposing them with the depiction of the tree. In doing so, Calle draws upon the inability of illiterate landowners who were unable to fully comprehend the meaning of these official documents. The tree - namely nature - which has long been considered a temporal determinant of land ownership claims, as well as a means of visualizing land ownership, stands in sharp contrast to the juridical language used in the notarial system of the *Indentures*. In her series **INDENTURES** Calle places these two contrasting systems in an intriguing dichotomy, illustrating the ongoing juridical mechanisms of unlawful appropriation of land in South America.

In her delicate, almost poetic drawings, Johanna Calle uses language and texts as a part visual, part contextual method to visualize mechanisms of violence, exploitation, and the destruction of nature. With **INDENTURES** Galerie Krinzinger is showing a cross-section of Johanna Calle's multi-layered and complex work - an exhibition of absolute urgency in times of multiple crises.

Johanna Calle was born in 1965 in Bogotá, Colombia, where she lives and works. From 1984 to 1989 she studied in the Talleres Artísticos Program at the University of the Andes in Bogotá. In 1993 she received her MA from Chelsea College of Art and Design in London.

Solo exhibitions (selection):

2024 *Planta Par*, Galeria MPA, Madrid, Spain, **2022** *Têxteis Johanna Calle Recent Works*, Marília Razuk Gallery, Sao Paulo, Brazil, **2023** *Interstices objects/ desines/ phtopgraphs*, Toluca Fine Art, Paris, France, **2019** *The Absence, Johanna Calle photographic drawings*, Josée Bienvenu Gallery, New York, USA, **2017** *Babel*, Galeria Marília Razuk, São Paulo, Brazil, *Sintagmas y Paradigmas*, Maison de l'Amérique Latin, Paris, France, **2016** *Johanna Calle, Dibujos (35 Anos, ARCOmadrid)*, Colombian Embassy, Madrid, Spain, *Johanna Calle: Silentes, 1985-2015*, Museo Amparo, Puebla, Mexico, *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

Group exhibitions (selection):

2023 *A Room of One' Own*, Galeria Marília Razuk, Sao Paulo, Brazil, *The Storage*, Galeria Moisés Pérez de Albéniz, Madrid, Spain. *Lineas y piedras*, Toluca Fine Art, Paris, France. *Siamo Foresta*, Triennale Milano in partnership with Fondation Cartier, Milano, Italy. **2022** *El Beso de la Mujer Araña*, Fundación Larivière, Buenos Aires, Argentina, *Hotspot*, Galleria Nazionale d'Arte Moderna, Rome, Italy, **2021** *Trees*, Power Station of Art, Huangpu, Shanghai, China, **2019** *Sol Negro*, Centro de la Imagen Mexico, Mexico City, Mexico, *Trees*, Fondation Cartier pour l'art contemporain, Paris, France, **2017** *Les Rencontres de la Photographie Arles 2017*, Arles, France, *La Vuelta*, Hangar J1, Marseille, France, *INELCOM Arte Contemporáneo Collection*, Madrid, Spain, *Walk the Distance and Slow Down: Selections from the Collection of Joann Gonzalez Hickey*, Boulder Museum of Contemporary Art (BMoCA), Boulder, USA, *Home – So Different, So Appealing*, Los Angeles County Museum of Art (LACMA) and Museum of Fine Arts, Houston (MFAH), USA. **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, Puerto Rico **2014**, *31 Sao Paulo Biennial*, Sao Paulo, Brazil, *Sitelines 2014: Unsettled Landscapes*, SITElines, Santa Fe, USA, *Artists Engaged? Maybe-Gulbenkian*. Proximo Futuro, Lisbon, Portugal, *America Latina 1960 – 2013*, Museo Amparo, Puebla, Mexico, *TransVisible*, 19Bial Paiz Guatemala, Artecetro Graciela Andrade de Palz, Ciudad de Guatemala, Guatemala, *Lines*, Hauser & Wirth, Zurich, Switzerland

Collections (selection):

Tate Modern, London, GB, Fondation Cartier pour l'art Contemporain, Paris, France. Chicago Art Institute, Chicago, USA. FAH Museum Fine Arts Houston, USA, MoMA, New York, USA, MOLAA, Long Beach, USA, NATIONAL BANK of the Republic of Colombia, Bogota, Colombia, MUSEUM OF MODERN ART, Buenos Aires, MamBA, Argentina, COMFENALCO Antioquia, Medellín, Colombia, NATIONAL MUSEUM OF COLOMBIA, Bogota, Colombia, MUSEUM OF BOGOTA, Colombia, BLANTON MUSEUM, Austin, USA, INELCOM Arte Contemporáneo Collection, Madrid, Spain

Awards (selection):

First prize at the Biennale for Alternative Graphics ASAB, 2003
Honorable mention, Regional Salon of the Arts. Ministry of Culture, 2003
First Prize Uniandinos, Association of Alumni of the University of Los Andes, 1999

Exhibitions at Galerie Krinzinger:

INDENTURES, Galerie Krinzinger, 2024 (solo)
Foreign Affairs, Galerie Krinzinger, 2022 (group)
Sensory Tales, Krinzinger Projekte, 2022 (group)
To a passer by, Galerie Krinzinger, 2019 (group)
Signa, Galerie Krinzinger, 2017 (solo)
Call me on Sunday, Krinzinger Projekte, 2014 (group)
Foto Gramática, Galerie Krinzinger, 2013 (S)
Residency, Krinzinger Projekte - at the invitation of Adriano Pedrosa (group)