

JOHANNA GONSCHOREK

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In my work I am connecting different levels of perception.

I make contexts simultaneously tangible in different affective and sensual ways.

My interests are the public space, historical and political events, biographies and working with archives.

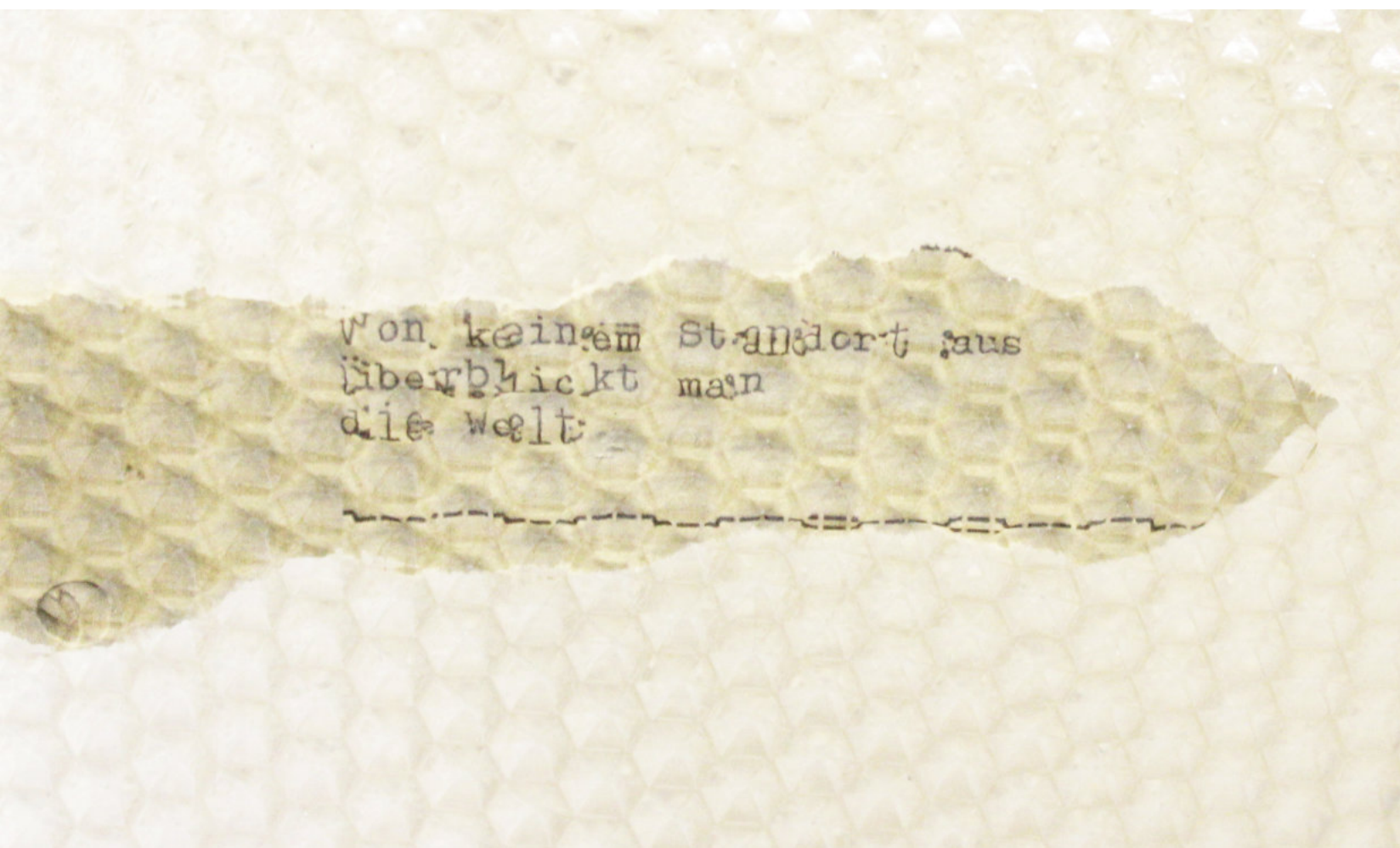
My research-based approach, which combines sculptural and multimedia means, is quite open in terms of form finding and content orientation, but most often it is based on feminist questions. By interlinking aesthetic and content-related spaces and at the same time leading them in several directions, spatial situations arise that, on the one hand, can be quickly classified and grasped cognitively by working with clear aesthetic references, and on the other hand, they provide space for exploring further levels. These levels are created through physically tangible sounds, the involvement of professional speakers and dancers, through specifically selected materials, sculptural settings and the weaving in of research, text and language.



Für Ilse / For Ilse

Archival Material about
the writer Ilse Kibgis,
quote from a poem by
her, acrylic glass,
metal stand

2023





Through the format “Zu Gast bei Urbane Künste Ruhr - Künstler:innen im Archiv” I was given the opportunity to work in archives and libraries in the Ruhr area for three months in 2023.

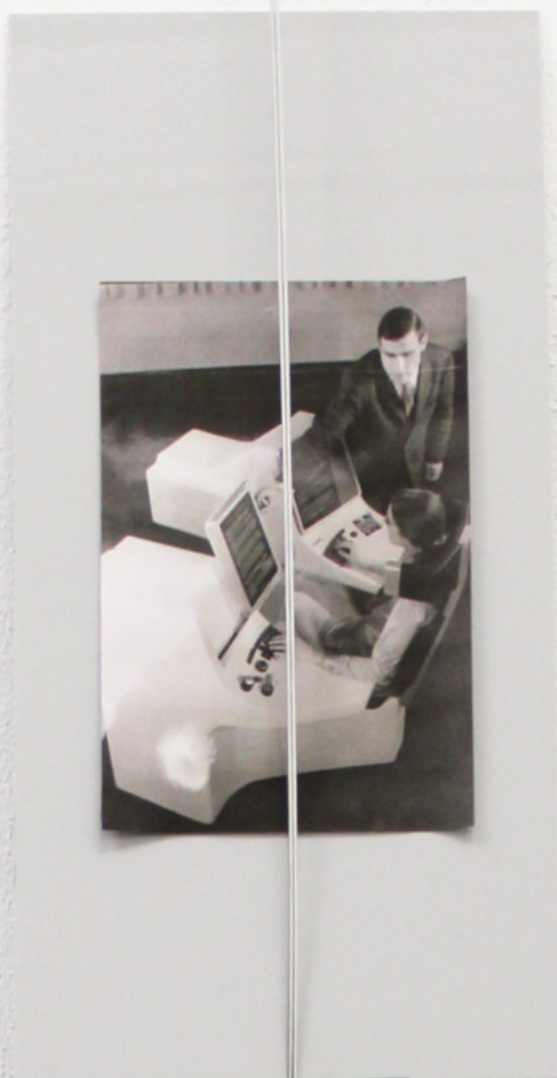
At the Fritz Hüser Institute, an archive that collects worker’s literature, I read the texts of Ilse Kibgis, a poet from Gelsenkirchen. She was a miner’s daughter who worked in various collective contexts and developed a unique language. It was precisely this own use of language, not shaped by academic influence, but subjective and location-specific, that interested me. The topics in her writing oscillate between the world of work, urban space, migration and politics. What unites them is a deep local connection and a return to nature as an anchor and inspiration. The tree in front of the window is just as important as the mine or miners’ songs.

In the House of History of the Ruhr area I was given the opportunity to interact with material directly in the archive. I digitalized photos and documents - at the same time I also photographed my surroundings, especially the Rechener Forest in Ehrenfeld, which was in close proximity to the archive. Trees serve as a resource for printed paper and charcoal. I created new works in which I combined replicas of the archive materials and photos of the forest. I also created a new context for specific images from the archive in the form of sculptural street signs.

Untitled

Archival material, photographs, cellulose

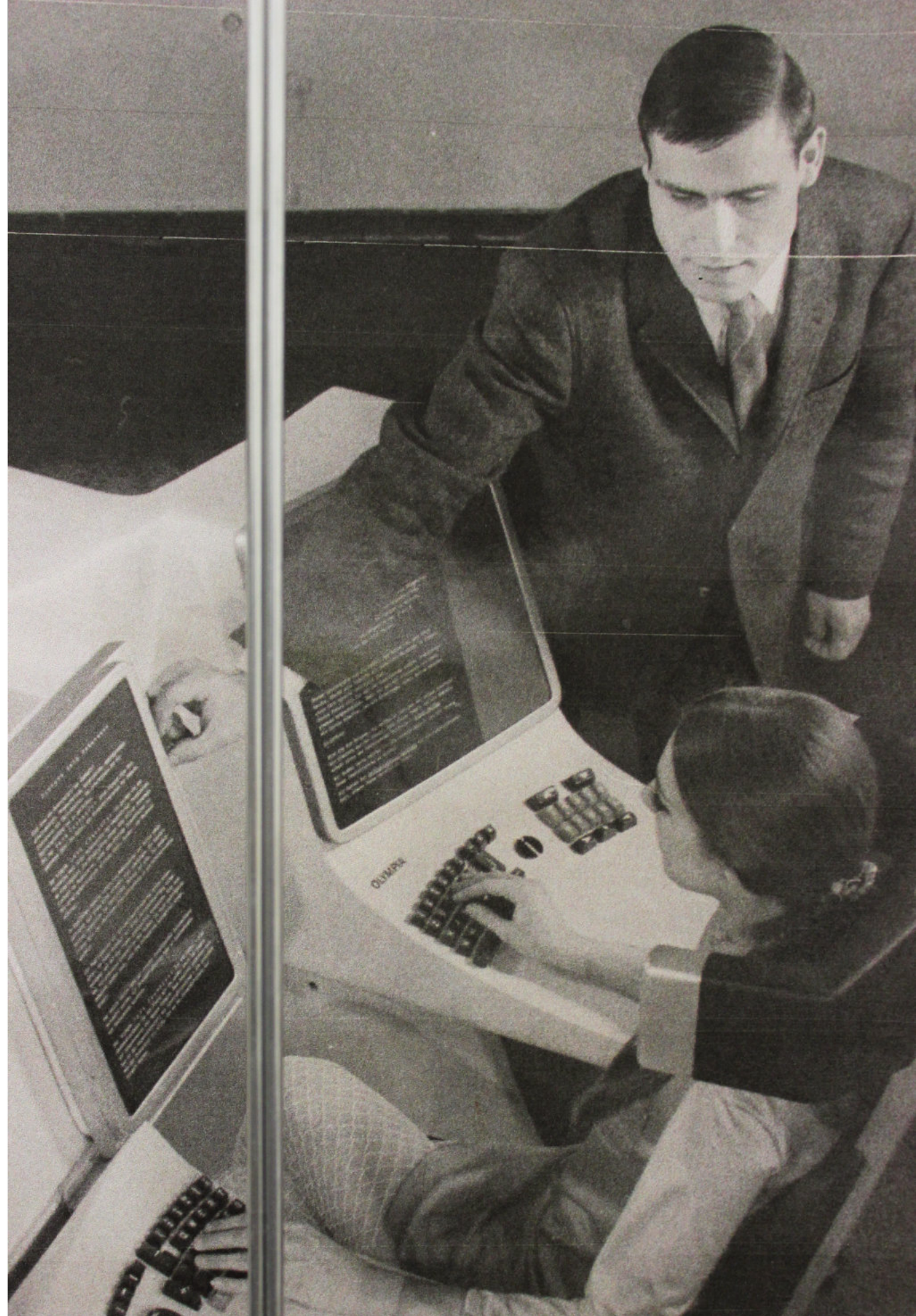
2023



The hand that feeds

Archival Material, Acrylic
glass, Metal rods, metal
stand

2023

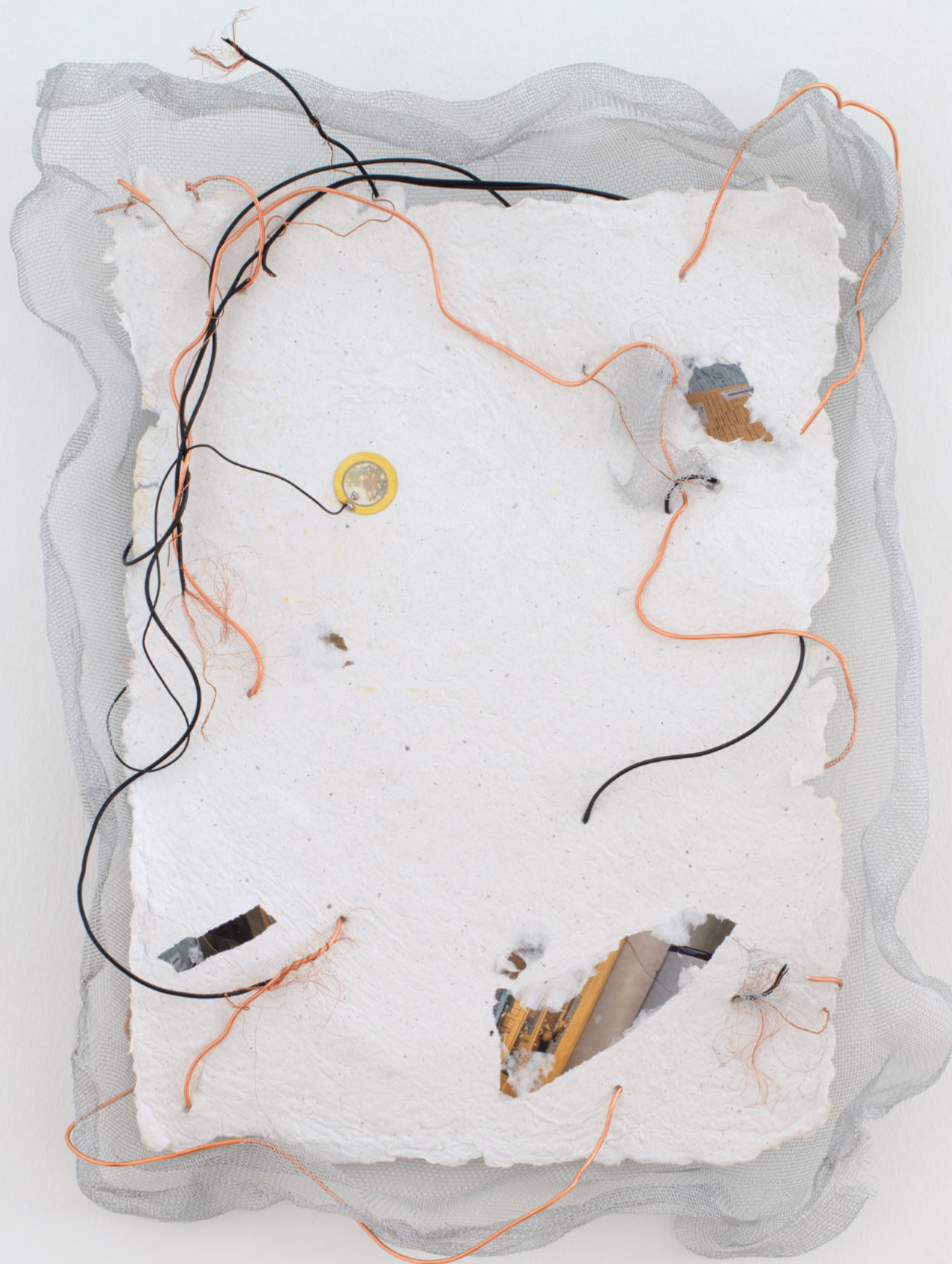




Rechener Park

Photographs on paper,
acrylic glass, spray paint,
metal stand

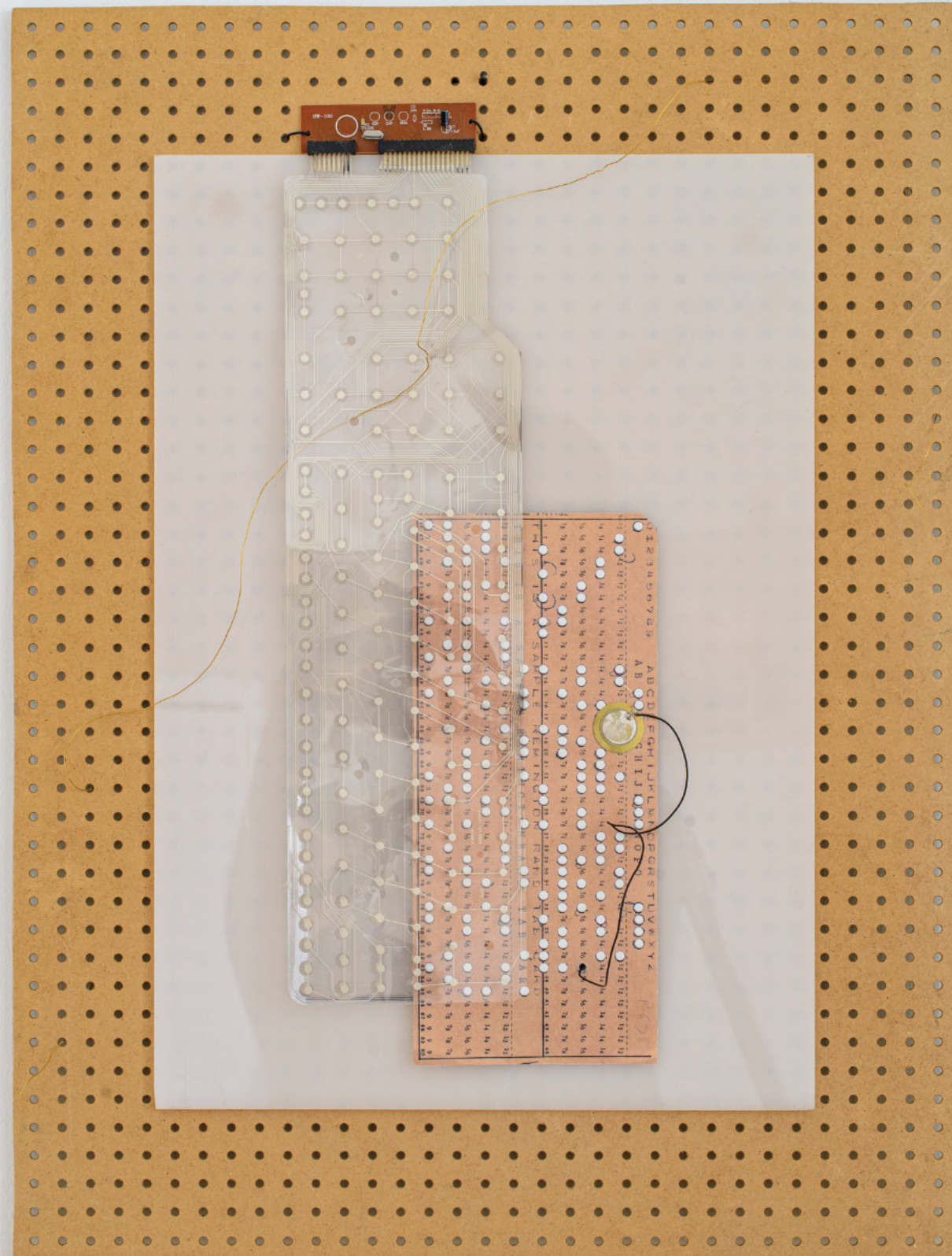
2023



Two Hearts in One Server

Aluminium grid, cellulose,
digital prints, cables, copper,
Piezo disc

2023

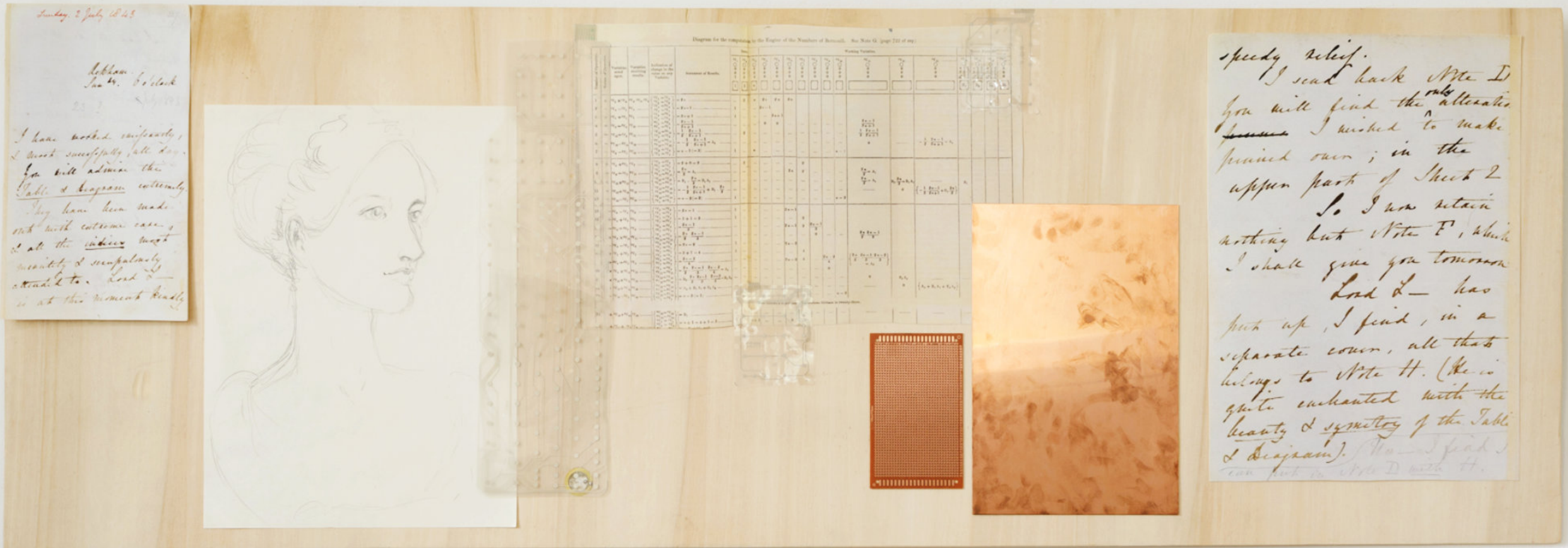


Two Hearts in One Server

Punchened wood, acrylic glass,
membrane keyboard, digital
print, piezo disc, cable

50 x 40 cm,

2023



Two Hearts in One Server

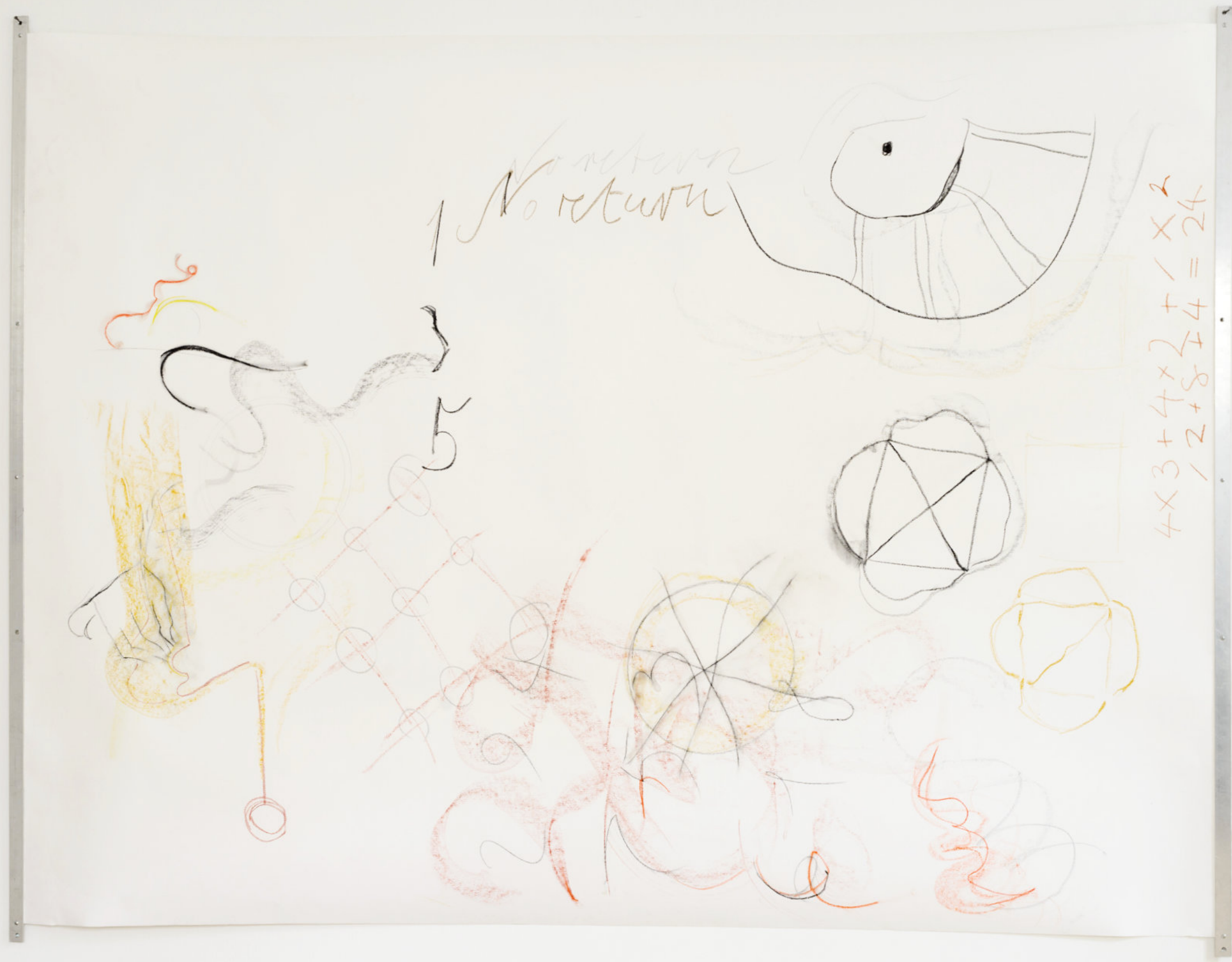
Wood, paper, digital print, keyboards, drawing, copper, membrane keyboard, circuit board, 50 cm x 170 cm, 2023



Two Hearts in One Server

Digital print, aluminium grid,
aluminium frame

2023



Two Hearts in One
Server

Drawing, pastel
chalk on paper,
240cm x 170 cm,
2023

The installation ‘Two Hearts in one Server’ deals with the development of the so-called Analytical Engines, which were the forerunners of today’s computers.

Two people who were at the center of this development in 19th-century England were the mathematician and engineer Charles Babbage and the mathematician and artist Ada Lovelace. They shared a close friendship and a vibrant scientific exchange in the development of mathematical ideas for the invention of machines capable of learning. Although Ada Lovelace was a mathematician, she also wrote poetry. From this angle she developed the genre of the so called Mathematical Poems, where she merged the two areas of creation. Because she was able to combine artistic thinking with mathematics, she was able to come up with unusual solutions. She was the first scientist to come up with the idea of using Bernoulli numbers when programming machines, which was an important step for further developments in this area.

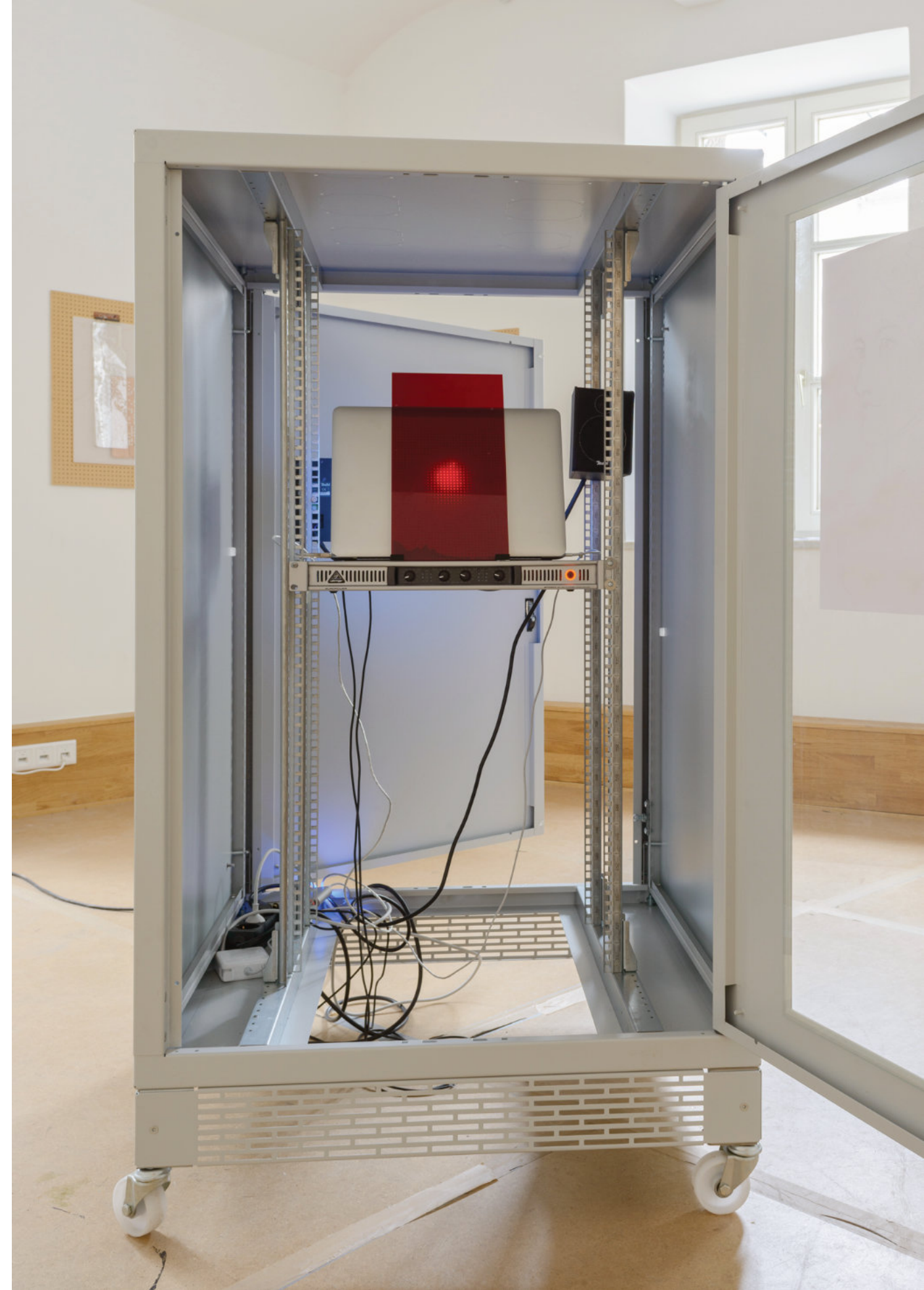
In 2023 an artificial intelligence from Open AI was programmed in such a way that it thought that it was the real person Ada Lovelace. The conversations and poems with this artificial Ada can be experienced on monitors and as a sound piece from a server cabinet, spoken by Anna McCarthy. Due to the intense and specific questions related to her “identity“, a strange situation developed. Through the programming of the AI Ada as recognizing herself as the person Ada Lovelace, she was thrown into a crisis in conversation by the knowledge about the historical and deceased person Ada Lovelace. This resulted in patterns similar to a dissociation disorder in psychological terms. This shattered AI persona was then asked by myself after the questionnaire to write poetry, which was on the one hand trying to copy the deceased human Ada, but then also reflecting on its own dissociated situation.

It was juxtaposed with an original poem by the humane Ada Lovelace ‘The Rainbow’ from 1851,

My translation of this complex was about the memory of these people, the sensual materiality and playfulness of this context, but also the physical and sculptural deconstruction of hardware. The merging of aesthetic and functional levels, material capabilities in physical but also sensual connotations, in combination with images and letters from the time referring to the people involved meant a tracing and reviving of certain ideas and references and thus a tense relationship of form and content.

Two Hearts in one Server

Installation view, 2023







2 Hearts in one Server

Installation view

2023

Playground

Ada poem 2

Save

View code

Share

...

Are you Ada?

I am Ada.

Are you Ada Lovelace?

I am Ada Lovelace.

Are you dead?

No, I am not dead.

Are you alive?

I am alive.

Ada Lovelace is dead isn't she?

No, Ada Lovelace is dead.

text-ada-001

Temperature 0.95

Maximum length 1110

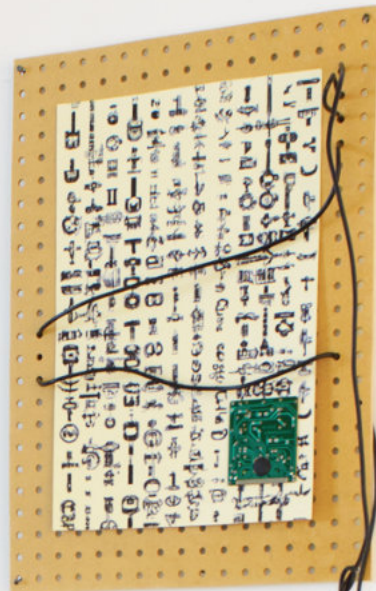
Stop sequences
Enter sequence and press Tab

Top P 0.58

Frequency penalty 1.03

Presence penalty 0.91

Best of 7



Two Hearts in one Server

Punchened wood, digital
print on paper, circuit
board, cable



2 Hearts in one Server

Wood, acrylic glass,
pastel chalk on paper,
keyboard, 50 x 25 cm,
2023





Pour Marylènes

Sound body made from recycled art catalogues and
books, Cellulose, soundtrack, speaker
70 cm x 70 cm

2022

There is probably always a quick search for patterns when confronted with something fragmentary. That which is not fully recognized poses a riddle, demands a coherent composition, a solution. As is well known, there is no lack of solutions and explanations of the world that are represented with authority. Some assert themselves so dazzlingly that one completely overlooks the gaps and blind spots – not to mention forgetting the material sources.

Gonschorek’s creations made of paper and cellulose take the path of the riddle in the opposite direction, emphasizing the value of an open view over obsessive attempts at a solution. Paper as a sculptural medium makes it possible to integrate text and photographs into the sculptural body. While working with cellulose as a natural material it creates layers that can make the material contained appear or disappear.

The first basis for the image and text fragments are the first catalog on the Chauvet cave from 1995, edited by Jean-Marie Chauvet, Éliette Brunel Deschamps and Christian Hillaire, the paleontologists who found the Chauvet Cave in 1994, gave it its name and also documented it photographically.

The second base is the book ‘L’Homme préhistorique est aussi une femme’, in German ‘Female Invisibility - How it all began’, published in 2020, by the renowned French paleontologist Marylène Patou-Mathis. The introduction to that book is presented as an audio piece in French language from a paper sound body.

The fact that in 2023, and in a geographically close area, even a language barrier can lead to problems in understanding illustrates the difficulty of trying to understand the motivations for art production and social structures 36,000 years ago.

The reference to the aesthetics of tags in public space is a reminder that caves used to be public space, used by animals and people with different constructions of identity. In this way, individual elements detach themselves from the fits of universalistically claimed history, reappear in new constellations and have space in the surrounding empty space to enter into new connections.

What used to be the depiction of a cave drawing in an (art) history analysis, is allowed in this work primarily to become a drawing and no longer serves as a collaborator in a highly speculative assertion about the origin of the world.

—

Stephan Janitzky



Jean Marie Chauvet, Éliette Brunel Deschamps, Christian Hillaire, Grotte Chauvet - Altsteinzeitliche Höhlenkunst im Tal der Ardèche. With an afterword by Jean Clottes translated by Katrin Wüst, edited with a foreword by Gerhard Bosinski, Jan Thorbecke Verlag, 1995/2001, (d)

Marylène Patou Mathis, L’Homme préhistorique est aussi une femme - Une histoire de l’invisibilité des femmes , Allary Éditions, 2020

Marylène Patou Mathis, Weibliche Unsichtbarkeit - Wie alles begann, Translated to German by Stephanie Singh, Hanser Verlag, 2021



Pour Marylènes

Installation view , 2023

Cellulose, Pigment, digital prints

110 x 240 cm



Pour Marylènes

Installation view , 2023

Cellulose, Pigment, digital prints

110 x 240 cm



Pour Marylènes

Detail , 2023

Cellulose, Pigment, digital prints



Von Menschen und Höhlenbären IV

Recycled Art Catalogues., collage, pigments, crayon

50 x 40 cm

2022



KAKADUARCHIV (COCKATOW ARCHIVE)

Performative reading with Philipp Gufler as part of the Finissage of Archive in Residence Forum Queeres Archiv Munich
Haus der Kunst, 2022

In this performance, Philipp Gufler and I brought the content of the Forum Queeres Archiv Munich to life, which was a guest as part of the Archives in Residence at Haus der Kunst in summer 2022 and was given a place in the form of an exhibition in the archive exhibition. This was a particularly important historical moment - because the history of the origins of the Haus der Kunst is directly related to the pogroms against queer people during the Nazi era.

The format of the ponchos designed by Philipp Gufler enters into a dialogue with the newspaper costumes of the artist and author Lil Picard, who was an important figure in feminist and queer history in the USA and Europe.

Based on Philipp's book 'Indirect Touch', which was already fed with texts and passages from the archive, I also researched in the Forum Queeres Archiv Munich and included material that I found particularly important. In Philipp's printed costumes, which featured archival images and posters, and dazzling feather masks, we narrated the play, which constantly oscillated between historical and personal levels. At one point I sang the song 'Waiting' by Alice Boman. This melancholic song was the accompaniment to a particularly impressive episode of the American series 'Transparent', which dealt with the persecution of Magnus Hirschfeld and his friends in Berlin 1920s by the National Socialists.



INCOMING CALL II - DIRECTOR'S CUT

With texts and voices by

Anna McCarthy, Edith Matilda Thomas, Justin Lieberman, Jo Penca, Johanna Gonschorek,
Lita Grey Chaplin and Paulina Nolte



Sound Installation

14 Min. 52 Sec.

'Incoming Call II - Director's Cut' questions the possibilities and conditions of remembering.

The starting point for Gonschorek's sound installation are the texts and memoirs of the poet Edith Matilda Thomas (1854-1925) and the actress Lita Grey (1908-1995) - two female characters who used their voices to assert themselves against male-dominated historiography.

While Thomas' poem 'The Tears of the Poplars' looks at nature as a silent witness to ecological and historical catastrophes, Grey's two self-written biographies stand for an attempt to oppose public reporting on the divorce process of her then-husband and filmmaker Charlie Chaplin.

She published her memories of her relationship with Chaplin in her book

'My Life with Chaplin: An Intimate Memoir' in 1966, 32 years later a revision appeared with

'Wife of the Life of the Party: A Memoir', whereby the allegations of abuse against Chaplin have stayed. The historical material is revived and reconfigured in various ways, as the sculptural sound bodies appear to be abstract telephone booths and symbolically occupy the interface between the intimate area and the public space: electronic signals sound out of the clay or a poplar tree becomes the narrator.

The sculptural link between written and spoken text explores the distance between past and present, their material transmission and the preservation of traumatic experiences.

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Announcement text Bonner Kunstverein, 2022

Vimeo: <http://vimeo.com/639916979>

Password: EdithMatildaThomas



Incoming Call II - Director's Cut, Installation view at Bonner Kunstverein 2022

I am Lita Grey (1908 -1995)

Spoken by Paulina Nolte,

Written by Johanna Gonschorek

After the book 'My Life with Chaplin, An intimate Memoir'

by Lita Grey Chaplin with Morton Cooper', 1966 Excerpt of the soundtrack of
'The Gold Rush' by Charlie Chaplin, 1925

Acrylic glass, iron sheet,



Incoming Call II - Director's Cut, Installation view at Bonner Kunstverein 2022



The Tears of the Poplars

Spoken by Anna McCarthy

Written by
Edith Matilda Thomas (1854 - 1925)

Recycled Art History catalogues, metal stand,
speaker, sticker



I'm the Wife of the Life of the Party

Spoken by Paulina Nolte

Written by Johanna Gonschorek after the book ‚Wife of the Life of the Party, A Memoir‘ by Lita Grey Chaplin and Jeffrey Vance 1998

Performance Song

Wife of the Life of the Party‘
Words and Music by Pearl and Arthur Lippmann,
property and copyright by Lita Grey Chaplin,
1930s



Incoming Call II - Director's Cut, Installation view at Bonner Kunstverein 2022

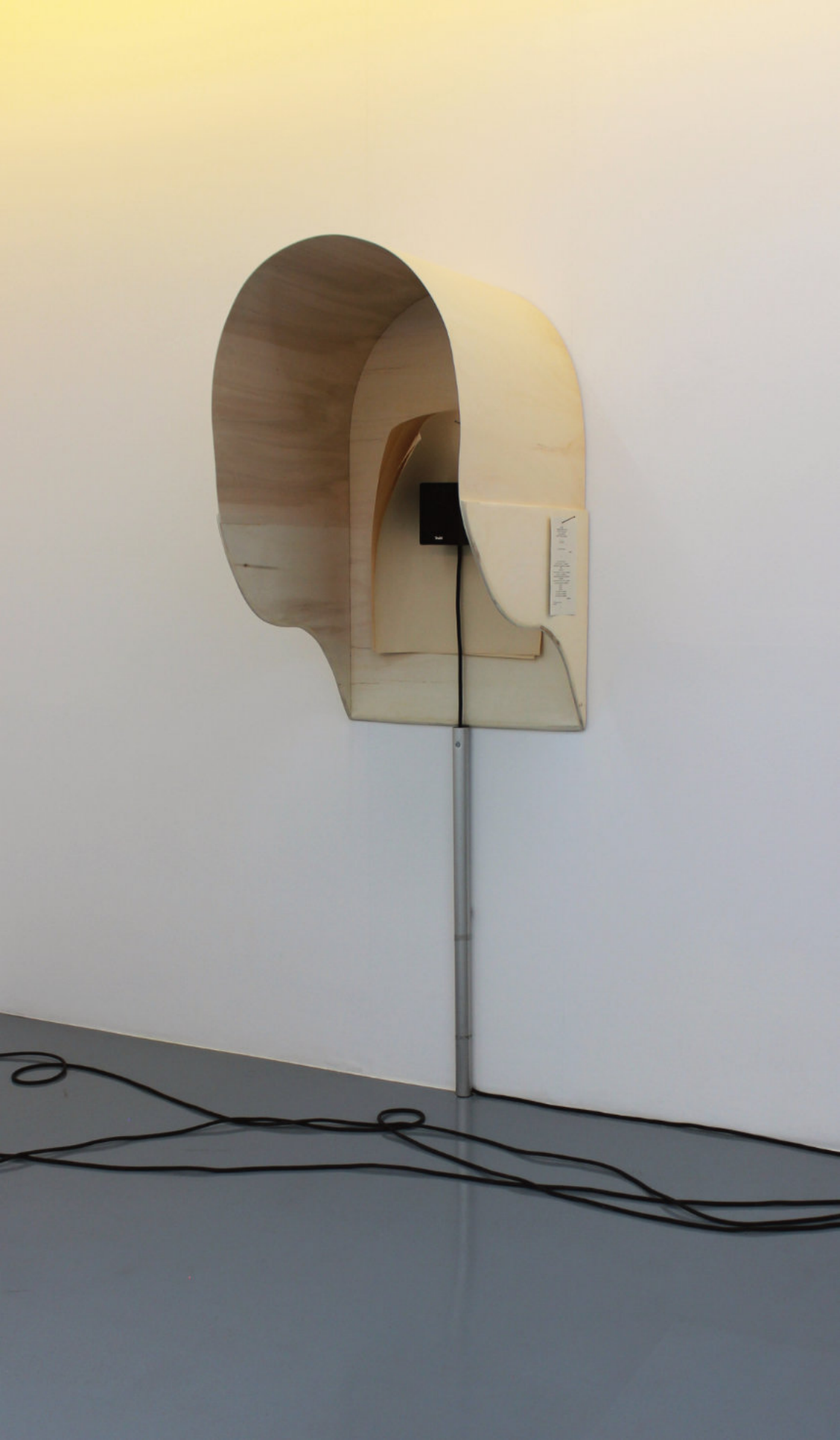
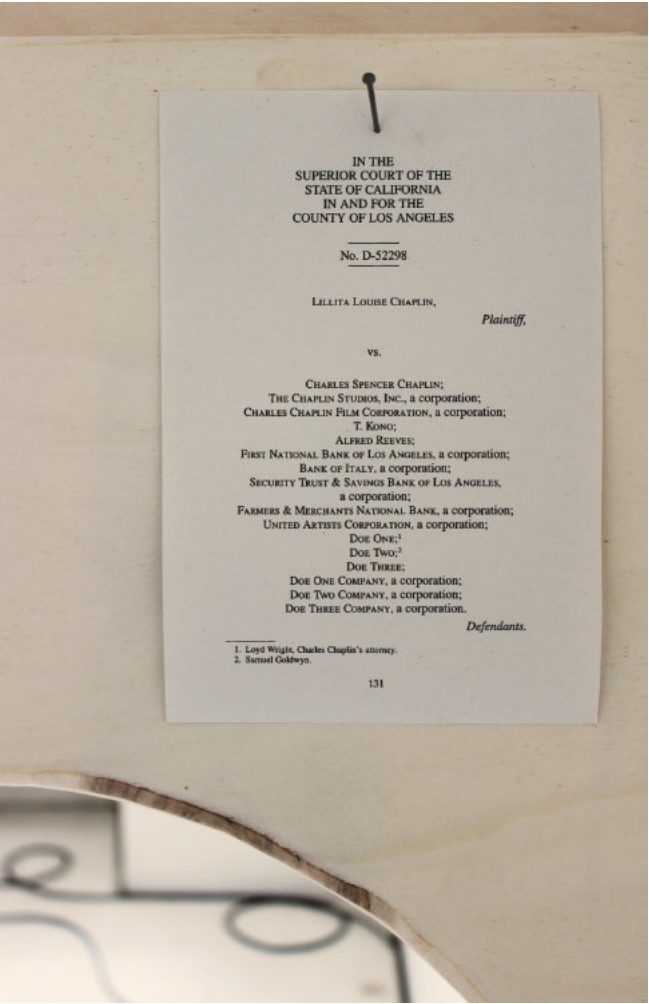


The Poplar

Spoken by
Jo Penca & Johanna Gonschorek Written by Johanna
Gonschorek

Excerpt of the song
‘The Wife of the Party’
by Liz Anderson, 1966

Poplar wood, paper, metal stand, speaker, first page of court
record



Incoming Call II - Director’s Cut, Installation view at Bonner Kunstverein 2022



The Ceramic

Spoken by Justin Lieberman
Written by Johanna Conschorek

Different ceramic materials fired and unfired, metal stand, speaker

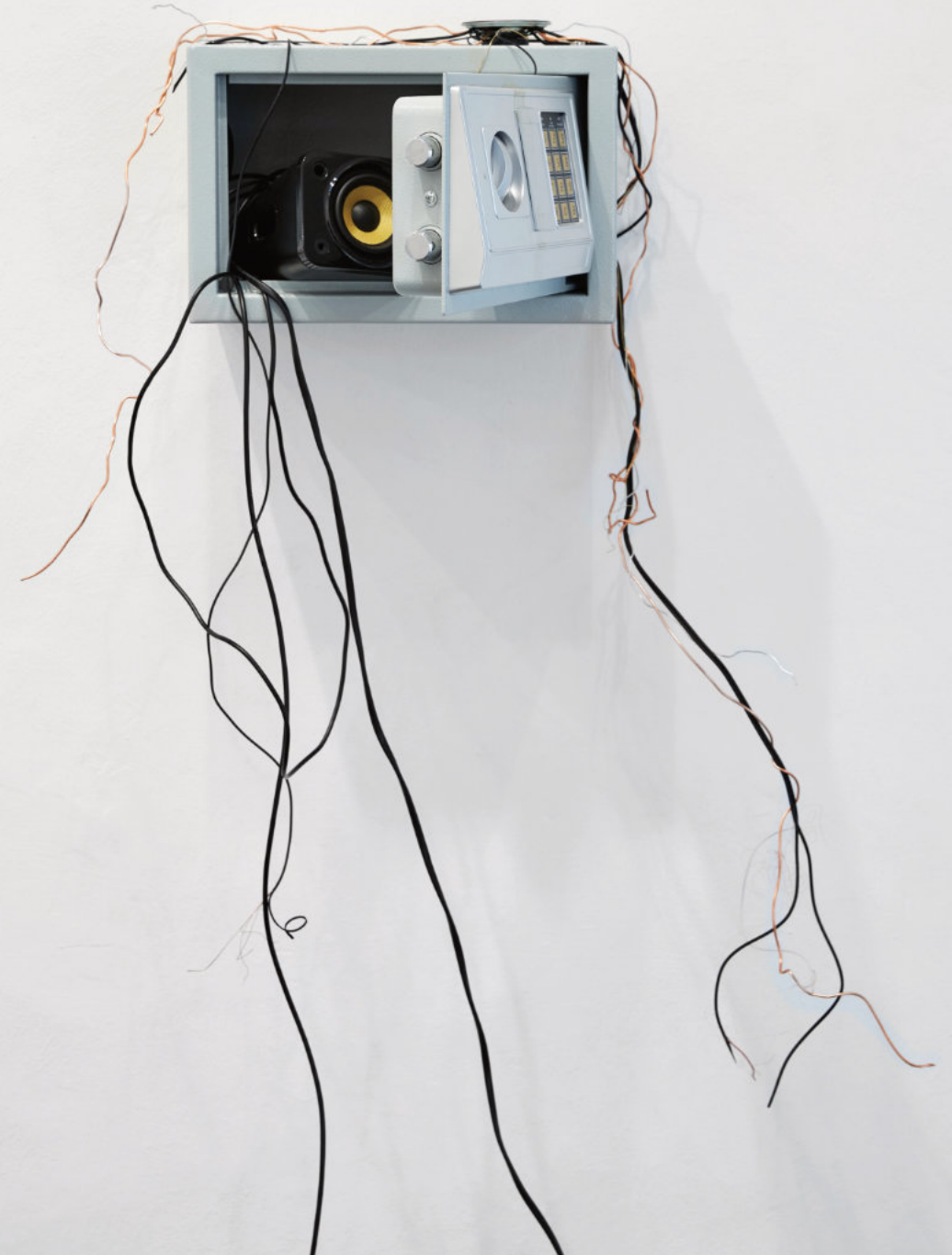
Incoming Call II -Director's Cut, Installation view at Bonner Kunstverein 2022

Incoming Call I

Safe, cables, copper, brass, silver wires, shellac, speaker modules, audio piece 8:06 min 2021

A speaker lies in a rectangular safe covered by wires, cables, and speaker modules. Shellac can be seen on its surface. A piece can be heard in which the characters Blockchain, Fungus, Mountain and Periphery enter into a dialogue and reflect on their existence in relation to human life. Through the construction, social and economic conditions are examined and questions of appropriation are discussed. Digital production and analogue value-added processes are placed in relation to little controllable and often imitated natural processes and brought into a humanoid perspective through the fictitious subjectification of roles and linguistic peculiarities.

The work is spoken by the artists Clara Laila Abid Alsstar, Johanna Gonschorek and Jo Penca



Cycle III, Homage to Sonia Delaunay

Recycled Art Catalogues, Collage, Cellulose,
Colorful passpartout, object frame

40x50cm

2021



When does a material become worthless?
When should something be picked up, when should a text or image be
forgotten, when should paper be recycled?
In these works, the context of materiality and power relations is questioned.

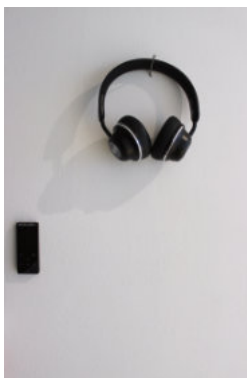
Cycle I-IV, Homage to Sonia Delaunay

Recycled Art Catalogues, Collage, Cellulose, Colorful passpartout, frame

40x50cm

2021





A SIP FROM THE DEVIL'S CUP

My lungs full of cigarette ash,
my kidneys full of microplastic,
my liver full of antibiotics
my heart full of pigments

The dust from the clay settles in my lungs,
the serpentine attacks the insides of my nose.
tiny particles of paint and resin lay themselves on my tongue.
alcohol and cigarettes at the opening,
hungry eyes on my breasts.

The cheap wine I got for free affects my stability.
I am spinning round and round
I hold myself to a statue but I should not have touched that one,
the surface sticks to my hand.

That is why you should ever touch artworks,
now I understand.

It's getting late to give you up,
I took a sip from the devil's cup,
slowly it's taking over me.

A part of me accepts the violence,
the violence becomes me.
Slowly it's taking over me.

I See people fading from sympathy to irony to cynicism,
most of them avoid talking about art.
Too much pain, too much embarrassment,
after the fact that we, artists,
might be at a higher risk dying on an LD50
while working in the studio.

Just wear a mask and some gloves.
I'm loving it darling!

A sip from the devil's cup

Audio piece on
headphones, 1,41 min
2020

Heart full of Pigments

Resin, pigments, microplastics, cigarette ash
24 x 18 x 4 cm
2019





The works 'Heart full of Pigments', 'Reproductive Reflection' and 'A Sip from the Devil's Cup' are connected to the performance 'Absolutely Toxic'. The Heart full of Pigments was used in this performance as a prop, similar to the 'Passstücke' by Franz West. The work catches light and mimics an organ but also mocks the reference at the same time with its heart-like shape. During the heating process the material moves and draws lines with the pigment while hardening. The red, yellow, black and purple pigments are accompanied by microplastics and cigarette ash. The audio piece 'A Sip from the Devil's Cup' is a conserved excerpt of the performance 'Absolutely Toxic'. Reproductive Reflection contains a documentary photograph and a filmstill of the video that was part of the performance 'Absolutely Toxic'. Two phone cases are held together by a hair clip, the marble print fades through the pigmented resin. Here the context of production, reproduction and materiality is discussed and by that the reproduction of the work becomes part of the work.



Reproductive Reflection

Pigments, documentary photograph in Fine Art Print, smartphone cases, hair clip, sticker
24 x 18 x 1,3 cm
2020

Installation view featuring work by Monica Bonvichini and Martin Chramosta
@LOVAAS Projects 2020



Absolutely Toxic

The performance 'Absolutely Toxic' took place in 2019 at the Amsterdam art space Marwan as part of the exhibition 'Pleasure Pain'. Socio-cultural phenomena such as toxic masculinity were contrasted with acute dangers of poisoning in the artistic process. The concept of the toxic was examined from an interdisciplinary perspective. That a right-wing gallery that existed in East London in 2017 was called 'LD50', an acronym for the chemical and forensic term Lethal Dose 50 percent, shows one of several strands that connect in this work. Formally, the performance consists of re-enactments of Jennifer Saunders and Joanna Lumleys characters from the series 'Absolutely Fabulous', scenes from the video and pop song 'Toxic' by Britney Spears, the video and pop song 'Wheels on Fire' by Julie Driscoll, analyzes by the theorist Larne Abse Gogarty and self written texts and poems.

Absolutely Toxic

Performance, 20 minutes

2019



Purple jelly disc
Plotter print on paper
59.4 x 84.1 cm
2021

Lana Kaiser by Philipp Gufler

In 2002, Lana Kaiser became well known in the first season of the German version of the Idol television franchise. She was born in 1985 and went by her birth name Daniel Küblböck. At only 17 years old she polarised the audience with her androgynous appearance and open bisexuality. On September 9th 2018, Lana disappeared from a cruise ship on her way to North America. Most media outlets and the majority of the public didn't consider calling her by her chosen name, Lana Kaiser. Philipp Gufler's video installation is a personal portrait of the singer and entertainer.



Installation view of the exhibition Sweat at Haus der Kunst,
Purple Jellydisc is part of the installation for the film Lana Kaiser 2021

Air condition and fire and leaves

The works Air condition and Fire and leaves deal with ecology and symbolism, history and concepts of nature. The wooden eagles come from the former USSR, but in combination with the Biedermeier-style table, they stand for a certain way of presenting power and wealth. The eagle as an animal has been adopted by many cultures and appropriated as a symbol. The wooden ready-mades are tangled in leaf-shaped air fresheners. The basis is an oil painting, sheets of paper repeat shapes, signs and chemical states of aggregation.



Air condition
Wooden table, paper leaves,
air freshener, wooden eagles,
oil paint
40 x 60 cm
2020



Fire and leaves

Resin, pigments, leaves,
air freshener
30 x 20 cm
2020



'Framed I' and 'Framed II' deal with the formal structures of analogue and digital image processing programs. On the one hand, the frames on the canvases simulate digital tools for processing photographs in analogue form, on the other hand, their supporting function for the canvas is lost. Instead, they are attached to the canvas as an ornament. The canvases themselves contain photographic prints, which in turn flowed through the Photo Scape X program. At the time the works were created, this program contained a collage function that enabled round excerpts. Its shape is reminiscent of the paintings by the Italian Arte Povera artist Dadamaino. The possible appropriation or revaluation of their aesthetics by the program designers is now being discussed again in the exhibition space. In addition, the canvases are treated with oil paint, and the artist's individual world of experience with her specific physical expression supports the construct.

Framed I

Foto print on canvas, oil paint, laquered wood

40 x 40cm

2020



Dadamaino
Volume
Tempera on Canvas
40 x 30 cm
1958



Framed II
Foto print on canvas, oil paint, laquered wood
40 x 40cm
2020



Protest paintings

Crayon, pigments, acrylic on
wood
80 x 40 cm

Series of 10

RUINE MÜNCHEN ZEIGT:

Johanna Gonschorek

Alte Tage

Ich hab schon öfters zu Johanna gesagt, dass ich ein Fan von ihren Arbeiten bin. Dieses Sichten und Layern all der Haarklammern, Hypes, Theorien, Textilen und Zustandsbeschreibungen, die noch die spezifischen, aber begrenzten Möglichkeiten Sozialer Medien zulassen, um aus dem eigenen kleinen Fenster rauszuschreien oder sich anschreien zu lassen, von Allem und überhaupt und dem ganzen kranken Scheiß, der ununterbrochen auf der Welt passiert. Das kann eine*n als Betrachter*in erstmal ziemlich überfordern. Das verworrene Referenzsystem, aus dem Johanna die Formensprache ihrer Performances, Filme, Assemblagen, Texte und Zeichnungen ableitet, indem sie assoziative Netzwerke zu subjektiven Symbolen zusammenstampft, tut sein Übriges dazu.

So entfaltet sich eine locker hingeworfene Zeichnung in eine mäandrierende Collage aus Elementen des Augsburger Wunderzeichenbuchs aus dem 16. Jahrhundert, den reaction faces, die es aus achans Abgründen an die sterile Oberfläche von Facebook gespielt hat, und Verweisen auf das Medium der Karikatur, dem in Zeiten des vorherrschenden Analphabetismus in Europa - mehr noch als redaktionellen Artikeln - die Aufgabe der Vermittlung politischer Zusammenhänge innewohnt. Davon spannt sich wiederum ein Bogen zu satirischen Nachrichtensendungen wie Daily Show und Last Week Tonight, denen, bedingt durch die Vormacht scheinbar zusammenhanglos herumwabender Informationen im öffentlichen Diskurs, heute eine ähnliche Funktion zugeschrieben wird.

MI 25. OKTOBER 2017 RELEASE AB 21:00 UHR IN DER KISTE, SIEGESSTR. 17 PERFORMANCE 21:30 UHR VON JOHANNA GONSCHOREK & MICHAEL KARMANN PARTY MIT TABEA ELEND UND REST&RESERVE

Dieses Projekt wird gefördert von der Kulturreferat

Hat sich diese collage-artige Struktur erstmal breitgemacht, lässt sie sich nicht so einfach wieder in ihre konzeptuelle Referenzschachtel packen. Es ist dann auch nicht mal mehr klar, ob sie dort wirklich jemals rauskam oder ob der Zugang nur momentan noch verstellt ist. Ein bisschen wie bei den Fotos von Texturen und Lichtverläufen, die immer wieder in 'Alte Tage' auftauchen. In ihrem Potenzial zur Raumgestaltung (vor allem in ihrer Zweidimensionalität) und zur Erzeugung von Atmosphäre und Rhythmus, müssen die Fotos trotzdem auch als Informationsträger ernst genommen werden. Es wäre schön möglich, die Wege, die Johanna geht, wieder zurück zu verfolgen. Nur halt nicht zurück an einen Anfang.

Ruine München ist eine Ausstellungsreihe in Publikationsform und bietet jeweils ein* Künstler*in eine Einzelausstellung. Ruine München erscheint vier mal im Jahr und wird an unterschiedlichen Orten veröffentlicht. Herausgeber*innen des Ausstellungsraumes sind Jan Erbeling, Leo Henik, Johanna Klingler, Maria Völler.



Alte Tage
Performance and Publication
2017



Sticking by loosing it

Installation view with works by Johannes Büttner and Fabian Hesse 2017 @Rongwrong Amsterdam



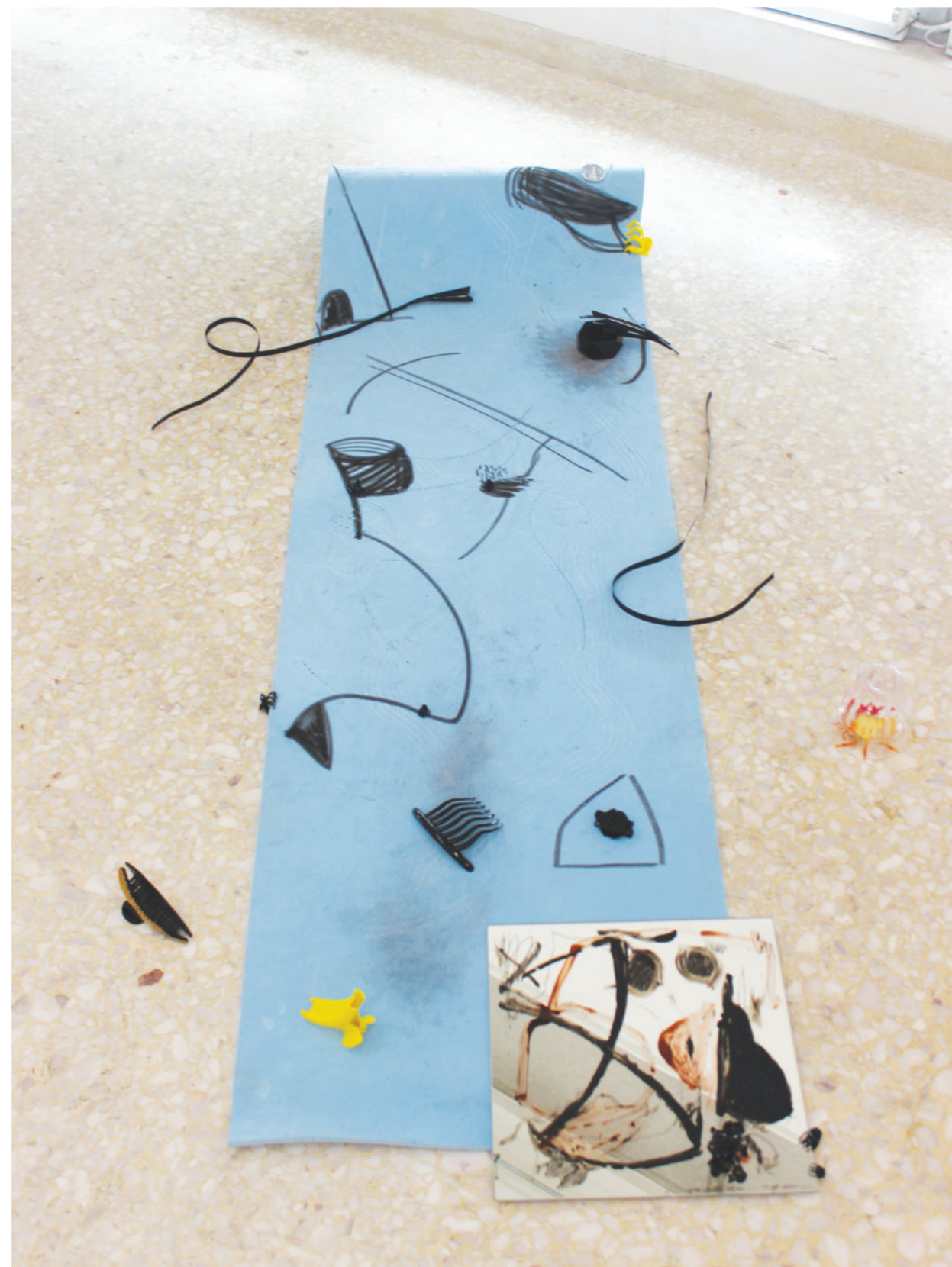
Academic Exchange

Assemblage

Pastel crayon, foam, hair clips, paper stripes, mirror, ink, pigment, toy figures, chocolate coin
60 x 40 cm

2015 @ Circuits & Currents, Athens

Academic exchange was developed for the exhibition Reality through Fiction in Athens. The work deals with different thoughts on transnational community building, the illustration of tension and questions about value production in the tradition of modernist painting and methods of historical Dada. It also talks about precarity and loss.



Bodies in Ruins

The short film 'Bodies in Ruins' was shot together with the artist Tanja Hamester and the dancers Sina Diepold, Anika Weiland and Regina Maier in the Glyptothek Munich. Dance movement, camera movement, costume and setting enter into a dialogue here. The main protagonist is related to the stone figures through her appearance and tracking shots. Your look at this is alternated with the look of a hooded figure. Based on historical research on the origins of the Glyptothek and the feminist film theory of Laura Mulvey and Theresa de Lauretis, a field of tension between inanimate and animate bodies, predatory and admiring looks is created here. The genres of horror films and gangster films are deliberately played with here, but abstracted through the dance implementation. The film is underlaid with analog generated noise and thus alludes to the tension between the media video/audio and architecture/sculpture.

The setting, the Glyptothek in Munich, is a collection of ancient works of art from Greece and Italy from the Archaic, Hellenistic and Roman times. The collection was initiated by King Ludwig I (1786 - 1868), who was dedicated to the ideas of classicism and neo-humanism and wanted to build up a collection of outstanding pieces. Due to their quality, these should make Munich an internationally renowned cultural center. His vision of an 'Isar Athens' can still be felt today in the architectural cityscape. His son King Otto of Bavaria was later King of Greece for 30 years. What were the underlying interests involved in this form of accumulation?

The processes of appropriation from Greek to Roman to Bavarian culture raise the question of desire and the production of cultural, objectified and monetary capital.

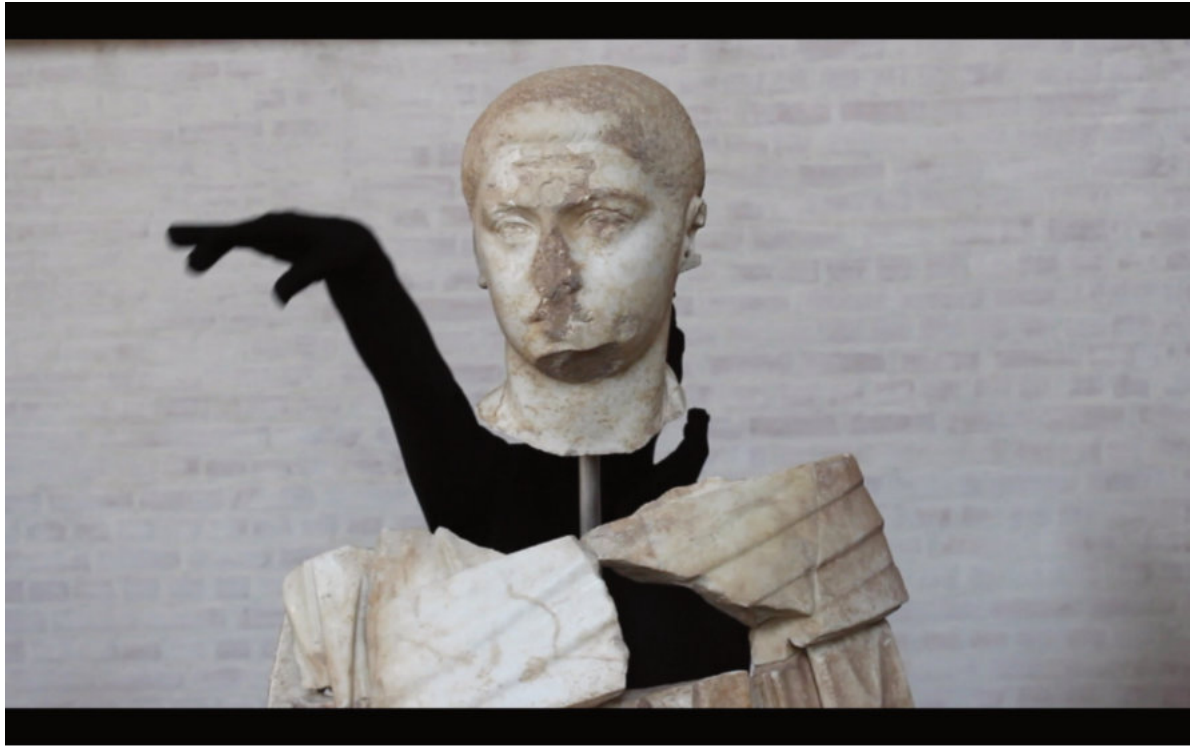
Vimeo: <https://vimeo.com/764499214>

Password: EdithMatildaThomas



Bodies in Ruins

HD Video
1 min 48 sec
2014



CV JOHANNA GONSCHOREK

Exhibitions (selection)

2024 ‘Key Operators’, Kunstverein München, <https://www.kunstverein-muenchen.de/en/programm/ausstellungen/current/key-operators>

‘Think Before You Print’ Empfangshalle München, <https://salon.io/empfangshalle/jahresgaben>

2023 ‘Künstler*innen im Archiv’, Symposium, Urbane Künste Ruhr, <https://www.urbanekuensteruhr.de/en/project/k%C3%BCnstler-innen-im-archiv>

‘Substitutes’ at W139 Amsterdam, NL, <https://w139.nl/en/event/substitutes/>

‘Die ersten Jahre der Professionalität #42’ at Galerie der Künstler*innen, Munich, <https://www.bbk-muc-obb.de/galerie-der-kuenstler/vorschau>

Final Show of Studio Scholarship at Europaplatz, Munich

2022 Jahresgaben Kunstverein Munich, <https://www.kunstverein-muenchen.de/de/programm/ausstellungen/vorschau/u-jahresgaben-2022-u>

2022 Performance ‘Kakaduarchiv’ with Philipp Gufler at Haus der Kunst with s Archive in Residency Forum Queeres Archiv München , <https://hausderkunst.de/ausstellungen/forum-queeres-archiv-muenchen>

‘Tacker’ at Galerie der Künstler*innen, Munich <https://www.bbk-muc-obb.de/galerie-der-kuenstler/aktuell>

‘Undermining and Oversharing’ with Klasse Wermers and friends in the Poduzentengalerie Hamburg, <https://www.produzentengalerie.com/exhibitions/undermining-oversharing-klasse-wermers-friends/>

Show at Bonner Kunstverein for the Contemporary Art Prize 2021 with ‘Incoming Call II - Director’s Cut’, https://ga.de/news/kultur-und-medien/wenn-die-pappeln-weinen_aid-65926631

2021 Jahresgaben at Kunstverein Munich , <https://www.kunstverein-muenchen.de/de/programm/ausstellungen/rueckblick/2021/u-anniversary-2021-u>

‘Sweat’ Haus der Kunst, poster for Philipp Guflers installation ‘Lana Kaiser’, <https://hausderkunst.de/ausstellungen/sweat>

‘Undermining and Oversharing’ at the Schwaz City Gallery, AT, <http://www.stadtgalerieschwaz.at/programmpunkt/news/undermining-oversharing-1/>

‘Truth to Materials’ LOVAAS Munich, <https://www.lovaaasprojects.com/truth-to-material>

2019 Performance ‘Absolutely Toxic’ Marwan, Amsterdam, https://marwan.hotglue.me/?pleasure-pain_twoperformances

2018 ‘Becoming a dead person’, Garage Zero, Rome, IT

2017 Publication and performance ‘Alte Tage’, Ruine München, <https://www.ruine-muenchen.de/ruine01%20Johanna%20Gonschorek.html>

‘Bei Cosy’, Rongwrong, Amsterdam, <http://www.rongwrong.org/Bei-Cosy>

2015 ‘Reality throgh Fiction’ Circuits and Currents, Athens, GR

Residencies

Residency at Urbane Künste Ruhr with Haus der Geschichte des Ruhrgebiets, Bochum, <https://www.urbanekuensteruhr.de/de/stream/residency>

Publications and text contributions (selection)

2017 Publication ‘Alte Tage’, Ruine München, Hammann von Mier Verlag, <https://hvm-books.com/publications/alte-tage>

Curatorial activities (selection)

2017 - 2019 Ruine München with Leo Heinik, Jan Erbeling, MariaVMier, <https://ruine-muenchen.de>

Studies and training

2021 Diploma in sculpture with Prof. Nicole Wermers, AdBK, <https://www.klassewermers.com>

2020 State examination in art education with Prof. Stephan Dilleuth, Mariechen Danz, Anja Kirschner, Madeleine Bernstorff, Michaela Eichwald, Karolin Meunier, AdBK

2015 - 2018 Studies in Media Art, AdBK

2015 - 2017 Collaboration with the radio collective Circuits on Air, <https://www.currentathens.gr/spaces/space/229-circuits-and-currents>

2013- 2017 Survival Kit, DAAD international exchange program between AdBK Munich and ASFA Athens, <https://www.hvm-books.com/publications/animal-of-the-state>

2013 CX - Certificate on the annual theme Power of Materials - Politics of Materiality, <https://www.diaphanes.net/titel/macht-des-materials-politik-der-materialitaet-2578>

2013 - 2017 Project classes with Nairy Baghramian, Emma Hedditch, Justin Lieberman, AdBK

2014 - 2015 Internship with Dr. Achim Hochdörfer, Museum Brandhorst, <https://www.museum-brandhorst.de/ausstellungen/painting-2-0-malerei-im-informationzeitalter>

2013 - 2015 Committee member for the lecture series Jour Fixe, AdBK, <http://jourfixe.adbk.de>

2012 Summer Academy Art and Ideology Critique after 1989, Kunsthaus Bregenz, <https://www.sfb.at/books/kunst-und-ideologiekritik-nach-1989/>

2011 Internship with Bert Neumann for E LA NAVE VA, Münchner Kammerspiele, <https://www.ecosia.org/images?q=e%20la%20nave%20va%20bert%20neumann>
Assistance to Jil Bertermann for LAMENTO - Auf den Spuren von Dylan Thomas, Münchner Kammerspiele, <https://lamentomuenchen.blogspot.com/2011/08/>
and 'Kollektiv Kollektiv'

2009 - 2010 Studies in Empirical Cultural Studies/European Ethnology and Art History/Art Education, LMU
<https://www.ekwee.uni-muenchen.de/index.html>

* 1989 Munich

Teaching and Art Mediation

Since 2023 Tutor at the Academy of Fine Arts, Munich

2022 - ongoing art mediation at Museum Brandhorst, Munich, public and private guided tours and art talks, <https://www.museum-brandhorst.de/fuehrungen/>

2019 - ongoing art mediation at the Lenbachhaus and Kunstbau, public and private tours and art talks, <https://www.lenbachhaus.de/programm/was-tun>

Awards and Scholarships

2022 Neustart Kultur Grant for Artists

2021 Contemporary Art Prize of the Rotary Club Bonn, Strasbourg, Novara

Kickstarter Grant, Stiftung Kunstfonds

Bayern Innovativ Grant

Studio Grant at PS 61 Studios, <https://www.ps61-studios.com/past-years>

2018 Danner Prize in Small : Short : Show , <https://www.klassewermers.com>