

JOHANNA BINDER
SELECTED WORKS

Info

Johanna Binder
johannabinder@gmx.at
www.johannabinder.at
* 1985 in Salzburg

Currently based in Salzburg/Austria and Cali/Colombia

2006/07 Painting, Kunstuniversität Linz/Austria
2007/13 Painting and Animation, University of Applied Arts, Vienna/Austria
2011 Transarts, University of Applied Arts, Vienna/Austria
2012 Fine Arts, Kunstakademie Münster/Germany
2016/17 Van Eyck Academie, Maastricht/Netherlands
Since 2023 PhD in the Arts, Mozarteum Salzburg/Austria

Exhibitions (selection)

2024 Mit dem Löwen tanzen, Museum der Moderne, Salzburg/Austria
 Immediate Matters, Floras Reisen, Klimabiennale Wien/Austria
 Art Albina, Kulturwerkstatt, Oberalm/Austria
 Salon 24: Der Galerist als Sammler, Galerie Schloss Wiespach, Hallein/AT
2023 Parallel, Artist Statement, Vienna/Austria
 Lejanias, Essex Art Center, Lawrence/USA
 Neophysis, Galerie Sophia Vonier, Salzburg/Austria (solo)
2022 Worthülsen, Brux, Premierentage, Innsbruck/Austria (solo)
 Ausflug ins Grüne, Bildraum 07, Vienna/Austria (solo)
 F., Art Vienna, Orangerie, Vienna/Austria
 Aufwärts fallen, Oberösterreichischer Kunstverein, Linz/Austria
 [Toposphere], Spark Art Fair, Galerie Sophia Vonier, Vienna/Austria
2021 De_Construcción, Casa de Mono, Cali/Colombia
 ITAtravel, Kunstlitfaßsäulen, art in public space comissioned by Stadt Salzburg/Austria
 A brief affair, art fair, Fünfzigzwanzig, Salzburg/Austria
 Lebt und Arbeitet II, Galerie Sophia Vonier Salzburg/Austria
 Pending Objects (part II), NewNow Artspace, Frankfurt/Germany
 Pending Objects (part I), Fünfzigzwanzig, Salzburg/Austria
2020 When the Globe is Home, Gallerie delle Prigioni, Treviso/Italy
 Merotopia, Galerie Sophia Vonier, Salzburg/Austria (solo)
 Love me tender, Fünfzigzwanzig, Salzburg/Austria
 Fortress of salt, Ebensperger Rhomberg, Salzburg/Austria
2019 Fabula Rasa, Salzburger Kunstverein, Salzburg/Austria (solo)
 Lebt und arbeitet, Galerie Sophia Vonier, Salzburg/Austria
 Kunstankäufe 2017-19, Galerie im Traklhaus, Salzburg/Austria
2018 Estudios abiertos, Lugar a Dudas, Cali/Colombia
 Dancing with the stars, Parallel, Vienna/Austria (solo)
 Marginalien, Drago Sauna Kunstverein, Vienna/Austria (solo)
 Anthropolis, Gstättengasse, Salzburg/Austria
 The Bloody Mary Show, Deutschvilla, Strobl/Austria
2017 国际艺术馆联盟新闻发布会暨中马水墨联展《彩墨-心缘》, Xiao Jing Art Museum, Beijing/China
 Open Studios, Van Eyck Academie, Maastricht/Netherlands
 Madame, Hohenstauffengasse 9, Vienna/Austria
2016 Mitgebracht, Galerie im Traklhaus, Salzburg/Austria
 ReKonstruktionen, Oxygen, Dortmund/Germany
2015 SOS-Self organized systems, 2nd Tbilisi Triennial, Tbilisi/Georgia
 Mitohne Licht, Galerie Trapp, Salzburg/Austria
 March Hare, Klaipeda Exhibition Hall, Klaipeda/Lithuania
 Bezeichnen, Periscope, Salzburg/Austria
 Appropriation/Interpikturalität, Galerie Stock, Vienna/Austria
 Wann ist jetzt, Galerie 5020, Salzburg/Austria (solo)
 Mitohne, Raum, Vienna/Austria (solo)
 No form and all substance, La Galerie/cité internationale des arts, Paris/France
 Investigative Painting, Chimera-Project, Budapest/Hungary
2014 Time and space, NPAK/ACCEA, Jerevan/Armenia
 Parallel, altes Zollamt, Vienna/Austria
 Young art auction, Albertina, Vienna/Austria
 Lieber Klaus!, MUFUKU, Weibern/Austria (solo)

 Liebe endet wie Märchen beginnen, Flat 1, Vienna/Austria
 #Painting. about, around and within, Galleria Upp, Venice/Italy
 Inter Spaces, Studio Tommaseo, Triest/Italy
 Grenzüberschreitend, Künstlerforum, Bonn/Germany
 Papier 1, Salzamt, Linz/AustriaPapier 1, Salzamt, Linz/Austria
2013 Das Exponential, Ausarten, Vienna/Austria
 Vienna Calling, HDLU, Zagreb/Croatia
 Tragflächen, Herminengasse 1, Vienna/Austria (solo)
 The Essence, Künstlerhaus, Vienna/Austria
 Aufstellung, Skulpturinstitut, Vienna/Austria
 Animate it!, Kro Art Contemporary, Vienna/Austria
 A7, Hafentor 7, Hamburg/Germany
2012 JCE Biennale, Bratislava City Gallery, Bratislava/Slovakia
 Situaktion, Krinzinger Projekte, Vienna/Austria
 JCE Biennale, Kunsthaus, Hamburg/Germany
2011 METAmART, Künstlerhaus, Vienna/Austria
 Young Art lounge, Zürcher Kantonalbank, Vienna/Austria
 JCE Biennale, La Fabrique, Paris/France
 Zum wilden Schnauzer, Showroom Generalicenter, Vienna/Austria (solo)
2010 Fear, Galerie Hrobsky, Vienna/Austria
 Is there a transformation?, Kunstraum Praterstrasse 15, Vienna/Austria
2009 The Power of Love, Kongresshuset, Stockholm/Sweden
 Von wo hin, Galerie Stiegenhaus, Langenlois/Austria

Scholarships/Awards

2025 Arbeitsstipendium, Land Salzburg/AT
2024 Art Albina Art Award, Kulturwerkstatt, Oberalm/Austria
2022 Theodor Körner Preis, Theodor Körner Fonds, Vienna/Austria
 Staatsstipendium für Bildende Kunst, BMKOES/Austria
 Artist in residence, grant Land Salzburg, Athtopol/Bulgaria
2021 AlRstip Stadt Salzburg/Austria
2020 KEP Arbeitsstipendium, Land Salzburg/Austria
2019 Leuphan Arts Program, Leuphana Universität, Lüneburg/Germany
2018 Artist in Residence, Lugar a dudas, Cali/Colombia
2017 Annual grant, Land Salzburg/Austria
 Artist in Residence, grant Land Salzburg/Austria, Bejing/China,
2016 Artist in residence Van Eyck Akademie, Maastricht/Netherlands
2015 Artist in residence, grant Land Salzburg/Austria, cité des arts, Paris/France
 Artist in residence, grant BKA/Austria, Istanbul/Turkey
 Artist in residence Klaipeda Exhibition Hall, Klaipeda/Lithuania
2014 Award roter Teppich für junge Kunst/Austria
 Young european artist trieste contemporanea award, Trieste/Italy
 Artist in residence VCCA, grant Stadt Salzburg Virginia/USA
 Studio grant Landesateliers Salzurg, Land Salzburg/Austria
2012 Working grant, Kulturfond der Stadt Salzburg/Austria
 Artist in residence, grant Land Salzburg, Paliano/Italy



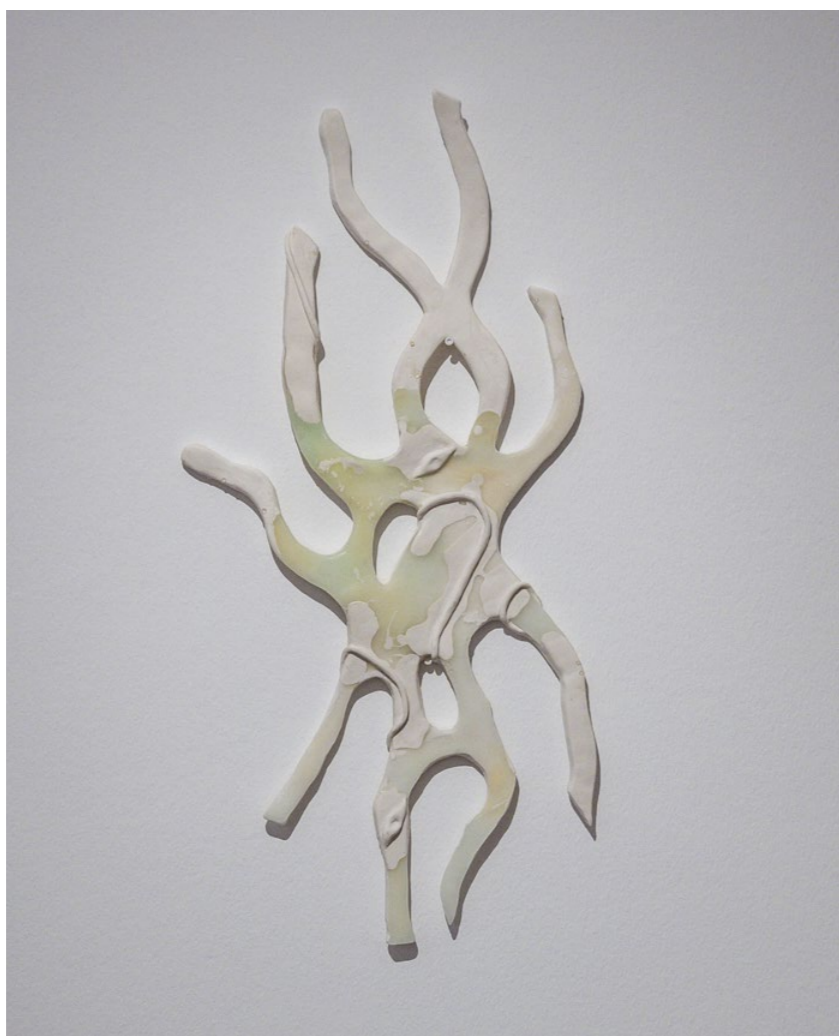
Neotropica

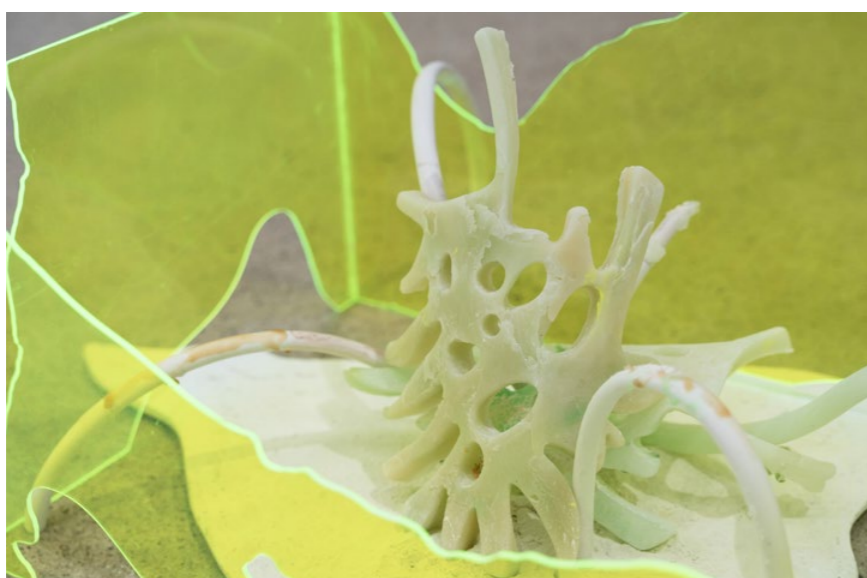
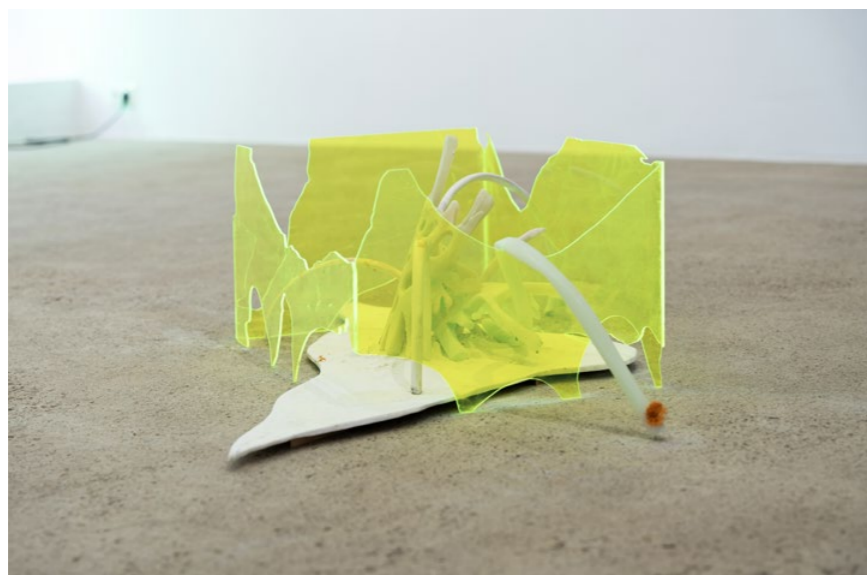
Acrylic resin, kerosene, pigment, steel, sand, acrylic glass, beeswax, fine art print, 2024

In the installation *Neotropica*, Johanna Binder experiments with leaf-like forms made of wax and acrylic resin. Former decorative plants have left their flower pots and flower beds and are now inhabiting new locations: from alpine coniferous forests to urban environments and exhibition spaces. In doing so, they transform landscapes, upsetting prevailing hierarchies and anthropocentric hegemonies.

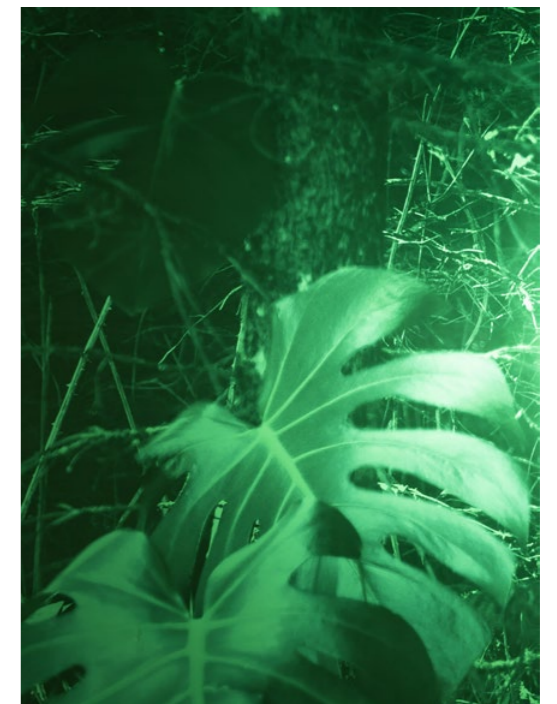
By examining neophytes, plants that spread to new regions due to human intervention and change existing ecosystems, *Neotropica* makes visible the political systems and interdependencies that are recorded in the migration of flora. Binder's installation changes the exhibition space itself by focusing on growth, decay and decomposition in human-made systems and explores fantasies of refusal and the potential for resistance. What emerges is a reflection on exploitation, domination and regulation as defining categories for how we think about and perceive ecosystems.







Test_01 (Neophysis)
Acrylic resin, glass fibre, paraffin, pigment, plaster, digital print on transparent fabric
dimensions variable, 2024



Neophysis II
Bemooster Kunstrasen, Digitaldruck auf Transpartenpapier, Edelstahl, Lack, Licht, 2023



Ausflug ins Grüne
installation view, 2022



Ausflug ins Grüne
Installation mit Objekten, Malerei und Cyanotypie, variable Größe, 2022

AUSFLUG INS GRÜNE im Bildraum 07 beschäftigt sich mit der anthropozentrischen Vorstellung und dem Konstrukt von Natur und ihrer Natürlichkeit/Künstlichkeit. In Fortführung früherer Projekte konzentriert sich diese Ausstellung auf die Aneignung der Natur als allgemeiner Spielplatz für Freizeitaktivitäten.



installation views
 left: patchwork blanket, silk, ink and nonwoven fabric, 140 x 120 cm, 2022
 right: installation details, porcelain plaster, pigments, stainless steel, wood, varnish, 2022



The distinctive heart-shaped leaves of the monstera plant twine along a house wall. It is impossible to tell where the plant's roots are. It seems as if the plant is spreading into infinity, taking over the architecture and the surroundings. Printed on transparent fabric, the photograph is like a window or an opening into a differently ordered form of existence. Elsewhere in the exhibition space, plaster monstera leaves in the artist's characteristic pastel shades form an artificial grove.

It is no coincidence that Johanna Binder has chosen this plant as the protagonist of her exhibition, for it epitomises both the idea of exotic nature and the appropriation and exploitation of nature as a commodity. A member of the maple family, the monstera arrived in Europe from Central America around 1900. By the early 19th century, the monstera leaf was a popular wallpaper motif among the aristocracy, as an antidote to wanderlust, and by the 1960s, it had found its way into the home on a large scale as a potted plant.

Like most houseplants, the Monstera represents not only a piece of exotic paradise, but also a piece of colonial history. Neophytes are plants that have been introduced to other regions since 1492 (since the discovery of America, 13,186 plant species have come to Europe, intentionally or unintentionally). Ironically, some of these imported plants have become invasive themselves, threatening the integrity of ecosystems and displacing native plants - in Austria, for example, there are 40 known species of invasive neophytes.

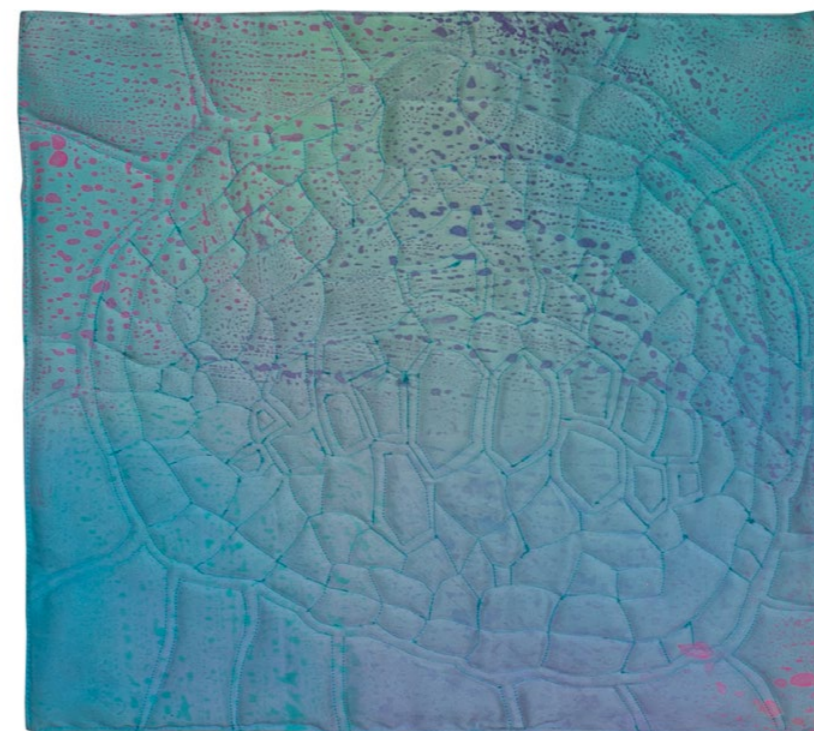
The appropriation of nature is a theme that Johanna Binder has been exploring for some time with the exhibition Neophysis. Her installations, textile works and photographs explore the history of botany and the colonial legacy often hidden in harmless gestures and everyday objects such as houseplants. The artist questions dominant hegemonic structures and examines nature as a cultural construct. [...]

Johanna Binder transforms the exhibition space into a piece of artificial nature. In doing so, she questions the extent to which nature is still natural and shows how our colonial heritage is embedded in it. In a playful way, nature becomes an exaggerated representation of itself and a projection screen for human exploitation and appropriation. In doing so, the artist uses her preoccupation with neophytes to pose a paradigm shift in which power relations (at least in nature) can be reordered.

Text: Sophie Haslinger



Neophysis
print on voile fabric, 163x110 cm, 2023



[TOPOSPHERE]
installation, mixed media, Spark Art Fair/Galerie Sophia Vonier, 2022



[TOPOSPHERE] refers to the sphere of words, the descriptive capture of nature and its representation as a transference of anthropocentric ideas. Binder contrasts the romantic understanding of nature as a place of retreat from society and the utopia of the union of man and nature with the antonym of overformed nature. Nature becomes an artifact and an exaggerated representation of itself, which, deprived of its nature as a mirage, satisfies the curiosity of those seeking nature.





Kolumbien_Mangrovensümpfe_2021.mov
 installation with objects, 2021
 plaster, silicone, latex, pigments, metall
 vimeo link: <https://vimeo.com/527257370>
 password: labarra





Es gibt für alles eine natürliche Erklärung,
Nitrotransfer print, marker and embroidery on paper, 2019
42 x 29,7 cm



Vielleicht wird es heute einmal früher finster,
Nitrotransfer print, marker and embroidery on paper, 2021
42 x 29,7 cm



Merotopia
installation view, dimension variable, 2020

In ecology, a merotope is the smallest unit of a biotope, such as a tree trunk, that can be inhabited by an organism. Such reduced habitats also exist in artificial form as terrariums or palm houses with well-tended plants and animals. They are imitations of nature and appropriations by man. In the history of poetics and art, the principle of imitating nature is called mimesis and describes the aesthetic interpretation or representation of reality. However, the mimetic ability to ‘make something similar’ must also be considered in the context of social life, as it affects almost every human action, thought and imagination. In her multimedia installation MEROTOPIA, Johanna Binder reflects on man’s relationship to nature and his view of art. She appropriates the gallery space and stages it as a kind of terrarium, a curated living space for unknown inhabitants. From the outside, through the glass panes, passers-by see a scenario that may seem familiar to them as a place for art, and yet is alien. As they walk through the interior, the perspective changes and the visitors themselves become observers in a vivarium. The view from the outside is an important coordinate in the artist’s work. Binder is interested in the seemingly unsolvable paradox of exploring something while excluding one’s own preconceptions. The danger lies in imposing one’s own on the other - like the terrarium created according to an idea of naturalness. When existing hierarchies, structures and systems are unfamiliar, the gaze concentrates on externals, surfaces and details. Binder transfers this deconstructive and isolating approach to her paintings and prints by picking out individual details and forms, dissolving grids and lines, perforating canvases, puncturing paper and breaking up numerical rhythms. Do organic growths have an inner order and hierarchy that we cannot capture with our measuring instruments? What categories can be used to create artificial realities that are ‘viable’? These explorations are expressed in Binder’s process-oriented way of working, in the balancing of logic and intuition, in the reflection on an artificial and a natural order of things. For the artist, an important starting point for the conception of MEROTOPIA was man’s interaction with nature as a metaphor for the relationship with other forms of society and cultures. The Western world’s ideas of nature and landscape are shaped by romanticism and the utopia of the union of man and nature. Here it is presented as a beautiful, idyllic or dramatically unleashed space of desire, a place of retreat from society. With MEROTOPIA, Binder contrasts this understanding with a more realistic one that negotiates the appropriation and domination of other living spaces. She asks us to look closely, to change our perspective and to see our own world through the eyes of an alien world.

Text: Marijana Schneider







Fritz
oil on canvas, 2020
30x25 cm



Patzenlippel
marker on canvas, 2020
50x40 cm



Myrtophobia
two-channel video installation, 2020
vimeo link: <https://vimeo.com/427484721>

Johanna Binder's artistic practice consists of an anthropological search for social patterns that need to be unmasked. In her current work 'Myrtophobia' (2020), a three-part video installation and an object explore the question of the body's inscriptions. The body as an anthropological object of measurement attempts to free itself from its imposed shell in the form of the plastered body and goes through various stages: the involuntary crushing by the other, the marking and measuring of the head as a symbol of ideological critique and the self-empowered liberation under the rules of the possibilities of development. The additional figure of a woman's torso underscores the mystifying treatment of the body that still persists today, sometimes as "a definable object [...] and sometimes as self-perception", "with the body, social interpretations on the one hand and subjective, individual experience on the other flow together". (Paula-Irene Villa (2008) „Körper“, in: Handbuch Soziologie. Verlag für Sozialwissenschaften)

Text: Karolina Radenkovic





FABULA RASA, exhibition view
Kunstverein Salzburg, 2019



Fabula Rasa
two-channel video installation, objects, installation, 2019
vimeo link: <https://vimeo.com/393033865>
password: Cali

In the dappled shadow of the leaves stands a white bust on a tiled, patterned floor. You can hear the wind: palmeras en la tormenta, palm trees in the storm. Soon, the idyllic backyard is plagued by inclement weather conditions. Gusts of rain whip the bust's face, while the second film image undergoes the states of hatching. Where are we?

Johanna Binder presents a video installation about masks, (cultural) identities and the human self amongst social circumstances. The artist creates a universe in which autonomy, (de)masking and cultural identity politics are poetically negotiated. Her work creates social entanglements and the vagaries of worldly weather in which we must rediscover/reinvent ourselves.

Text: Hannah Bruckmüller

