



JOHANNA STROBEL
SELECTED PROJECTS 2019 – 2023

Artist Statement

Selected projects

Bonne Chance, 2023

Falter, 2023

My Heart is not a Clock (Martha) 2021 - ongoing

WasitacatisaW (Low Affinity) 2021/2023

On Hold On, 2019

Bio

selected CV



spilling, slipping, 2022
oil on aluminum, each 20 x 25 cm, (8 x 10 inches)



Time is my main concern:

I explore related **theoretical concepts** like **change, entropy,** and **information** through the lens of my background in mathematics and information science, and my experience as a sequential bilingualist.

Capitalist time concerns me:

Temporalities and timescapes have changed and accelerated. **Individual and social time** are regulated by the economy of the clock. **Ecological time** is shifting through the human made climate-catastrophe resulting in the destabilization of ecosystems.

Following the threads of time of my (animal) protagonists I explore the entanglement between **philosophy, semiotics and actuality.** I weave together disparate references spanning histories and geographies, allowing information to produce surrealism and science to function as the imaginary. This dynamic engagement with different frames of references results in close attention to the **conceptual** and the **material,** the **metaphoric** and the **literal.**

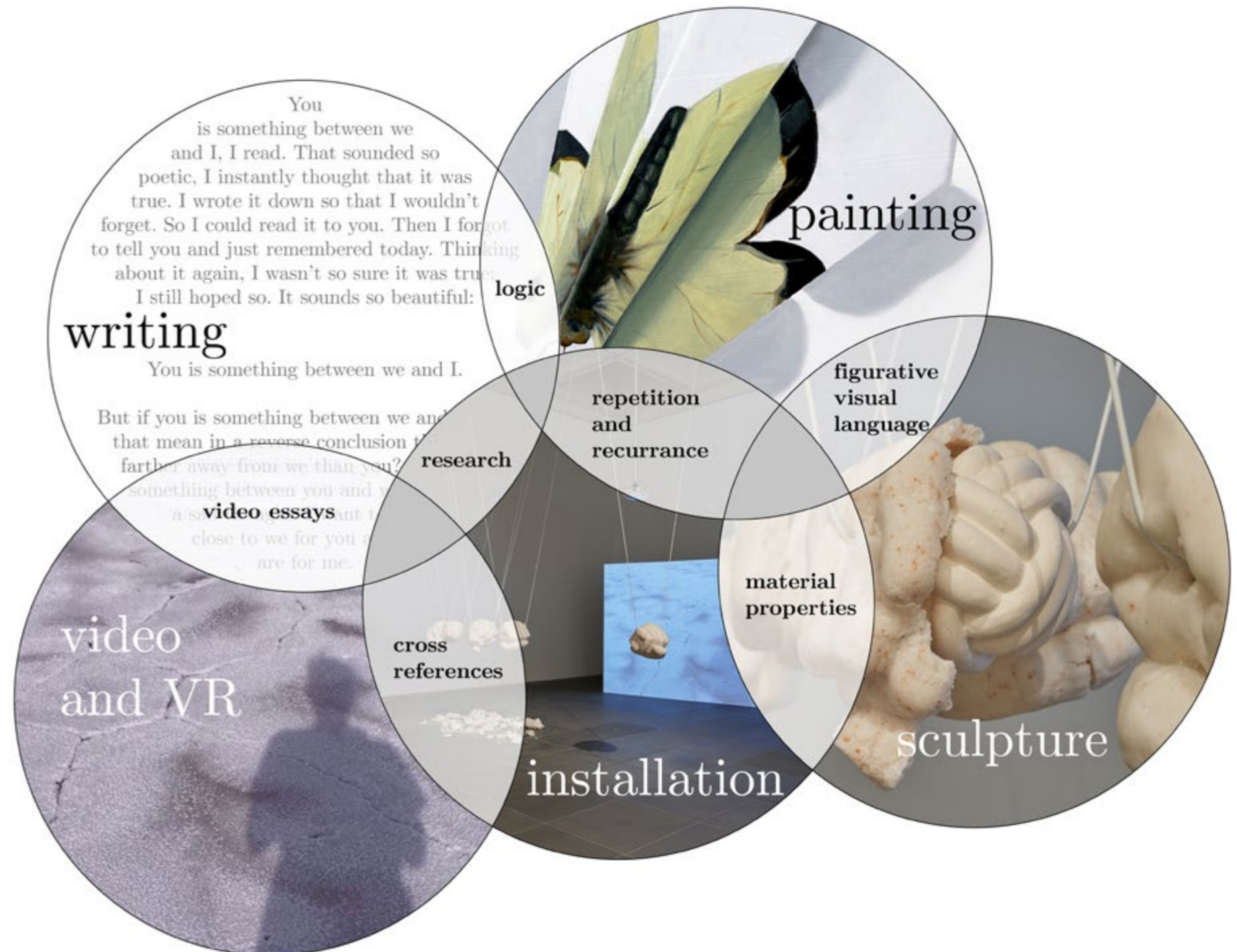
Addressing the intersections and complicities between the **cultural, historical and ecological** through humor, logic, poetry, trivia and information, I create conceptual, linguistic and visual stalemates which open up space for thought, empathy, conversation, and renegotiation of knowledge.

The interdisciplinary character of my research is echoed by an expanded use of artistic mediums that includes **sculpture, installation, painting, video, virtual reality,** and **writing.**

I create **research based videos** and **installations**, proceeding from elliptical **narratives**, **informative language** and **poetic writing**.

Focused on **materiality** and technical processes, my **transformative, site responsive** or **kinetic sculptures** dialectically produce the concepts I explore and thus connect philosophical thought to handmade objects.

To produce visual statements my **paintings** combine a **figurative** visual language and **conceptual** approach.



BONNE CHANCE, 2023



in which the creature about to change distinguishes itself from the self
the subject from the imago.



Bonne Chance, 2023

installation view at Neues Museum Nuremberg

2023,

video, 4K, 11:47min

<https://vimeo.com/814440274>

salt, ceramics, paraffin, steel cable,

6 pieces, each 46 x 46 x 46 cm (18 x 18 x 18 inches)

weekly performative activation

<https://vimeo.com/839086044>

Filmed at the Bonneville Salt Flats, the dried remains of an primeval lake – today, a vast salt desert, which serves as a land-speed-record test ground and for mining salt and using my shadow and a butterfly (Colias philodice) as motifs, the video explores concepts of the **here and now**, the there and then, the relationship of **change and time** and **one's own mutable standpoint** in a world that is undergoing major changes due to human influences, and touches upon the human made climate catastrophe through an intra- and inter-textual elliptical narrative.

The narrative is carried by a voice-over and familiar, yet slightly strange electronic sounds, generated by a text-to-sound-program and animated subtitles.

The video is accompanied by cocoon-like sculptures made from **salt shaped like double sided fists** that each contain a **ceramic core** shaped like an **eternity knot**. The hanging sculptures form a Newton's pendulum that, once **activated, breaks open** the fists piece by piece, with every swing, revealing the ceramic knot while the salt crust falls to the floor, changing the sculpture and its movement irreversibly.





The salt flats can only be accessed

activation

<https://vimeo.com/839086044>



Bonne Chance, 2023, salt, ceramics, paraffin, steel cable, 6 pieces, 46 x 46 x 46 cm (18 x 18 x 18 inches)



Bonne Chance, 2023, salt, ceramics, paraffin, steel cable, 6 pieces, 46 x 46 x 46 cm (18 x 18 x 18 inches)



In this instant, the present moment collapses into eternity.

Bonne Chance

2023, video, 4K, 11:47min

<https://vimeo.com/814440274>



Time, to change is subject.

Or is it the other way around? Is change subject to time?

Or for that matter are change and time one subject?

*One way or the other, for us, as subjects
time and change is what matters.*

*Most changes take time, happen over time, and are ordered
in and separated by time.*

*Without time everything would happen at the same time
without agency and meaning and also without making
sense.*

*But without change, the same moment of time would be all
the time.*

Video script

<https://vimeo.com/814440274>

It's hard to keep the eyes open. When I lick my lips, I don't know if I taste a tear or the salt dust on my face. Saltiness is a basic human taste, in both meanings – we taste saltiness, and our sweat and tears taste salty.

Depending on the perspective one can see the curvature of the earth because the area is so flat and it's so far-reaching it can be seen from space. There used to be a lake here, big like an ocean, with waves rolling ashore and again rolling in for an encore. Until they weren't. The devastating flood formed rivers; the water left evaporated thousands of years ago leaving nothing but table salt behind.

Thawing and freezing form hexagonal patterns in the salt crust, hachured by skid marks. The salt flats are a land-speed record test ground.

Motion is subordinate to time. The speed of motion is the distance covered and the time it takes.

In terms of speed, it doesn't matter if you are moving in circles or straight forward. But time passes linearly. If you stand still, the distance is zero, and so is your speed. But to change place a distance must be covered.

Time, to change is subject. Or is it the other way around? Is change subject to time? Or for that matter are change and time one subject? One way or the other, for us, as subjects time and change is what matters.

Most changes take time, happen over time, and are ordered in and separated by time. Without time everything would happen at the same time without agency and meaning and also without making sense. But without change, the same moment of time would be all the time.

When slowing down and finally stopping to change place time still continues.

To the now it does not matter if you move or stand still but it does for the here. The here and now are defined by your presence. You are always here. What is now in a city in a different time zone? The city would be there as opposed to here. There it always was then, is then, will be then. For you, your now is the only time. This has been subject to psychological studies to quantify the now namely the specious present. They found its duration to be 3 seconds.



Under normal conditions, a person blinks every four to six seconds. Continuing to reason this means that the time between two blinks of an eye encompasses a fraction of the past, embraces the present, and contains a glimpse of the future.

In this instant, the present moment collapses into eternity. While we are moving through time the past stretches, extending forward to push the now within us along, keeping us in the moment forever moving towards a future, that can never be present.

The conscious self exists but in the present. Trapped in it, the self is always now and therefore eternal.

The perception of time is linked to the pace of life. The rate at which time is perceived varies from species to species. Insects can observe motion on finer time scales. Compared to us, their experience is in slow motion. So, is their specious present shorter, or does a butterfly's now contain more of its past and future?

Time is not a container to move through nor a flowing entity but a fundamental structure. It is neither event nor thing. Without the fundament of time, we could neither perceive coexistence nor succession. Being and becoming would be one. The container of the cocoon is a protective boundary to the outside, but more than that it is the place in which the creature about to change distinguishes itself from the self, the subject from the imago. To become an imago.

In experiments, trapped caterpillars have been presented with two possible ways to escape. One of them, the one that led nowhere, was marked with a scent.

Butterflies remembered the scent they had once smelled before they had changed and became imagos and escaped on the first attempt.

The salt flats can only be accessed from the highway driving west. If coming from there one must change to the other side of the road. The closest possibility to do so is almost an hour of driving east away.

The salt crust is shrinking. Scientists don't know why but the abrasion caused by speeding might be one reason for it.

I remember being a kid riding home in my parents' car in summer when it was already dark outside. I was holding my hand out of the window moving it in waves through the warm wind. The car lights would catch white moths that accumulated over the hot street.

The next day the moths would be smeared all over the windshield.

Like a twin town, the salt flats have a twin depression. An impact crater on Mars is named after ancient lake Bonneville. On both hostile planes visible movement is either created by wind or by motorized vehicles.

The city closest to the salt flats is a 15-minute drive west away. Technically it lies in a different time zone. It's an hour earlier there, but the people have decided to synch their clocks with the time zone here, at the salt flats. Probably because of tourism. The city consists of 3 big casino hotels all belonging to the same franchise and a trailer park for their employees. We stayed at the Peppermill Casino of all names. At night I read a random article by a philosopher who said there is no such thing as balance in nature. That being IS becoming and that their duality was bullshit. Everything that is is becoming at the same time. Everything is in constant transformation. Climate is changing, species are becoming extinct, we will all die, but hey -that's life!

Speeding on the salt flats we got back to the Peppermill Casino with dirty tires muddy with salt and a clean windshield.

Nichts ist wahr alles ist erlaubt.

Rien ne va plus.



there is no such thing as balance in nature.



At night I read a random article by a philosopher who said

FALTER, 2023





Falter VI, IV, 2023, oil on aluminum, each 25 x 20 cm (10 x 8 inches)

Falter, 2023

Installation view at Galerie Isabelle Lesmeister

German:

Falter (noun)

imago of an insect of the order Lepidoptera, i.e. a butterfly or moth

falten (verb)

to fold

Excerpt from the press release

Strobel's exploration of abstract concepts and abstracted models of thought is also visible in her paintings in oil on aluminum, which combine a **figurative visual language and a conceptual approach**. The exploration and motivic use of the butterfly, which is referenced in the title of the exhibition resulted from a chance encounter with a butterfly in the Bonneville Salt Flats, which she captured in video. In art historical symbolism butterflies signify change but Strobel's butterfly contradicts this symbolism- it is dead and just an image.

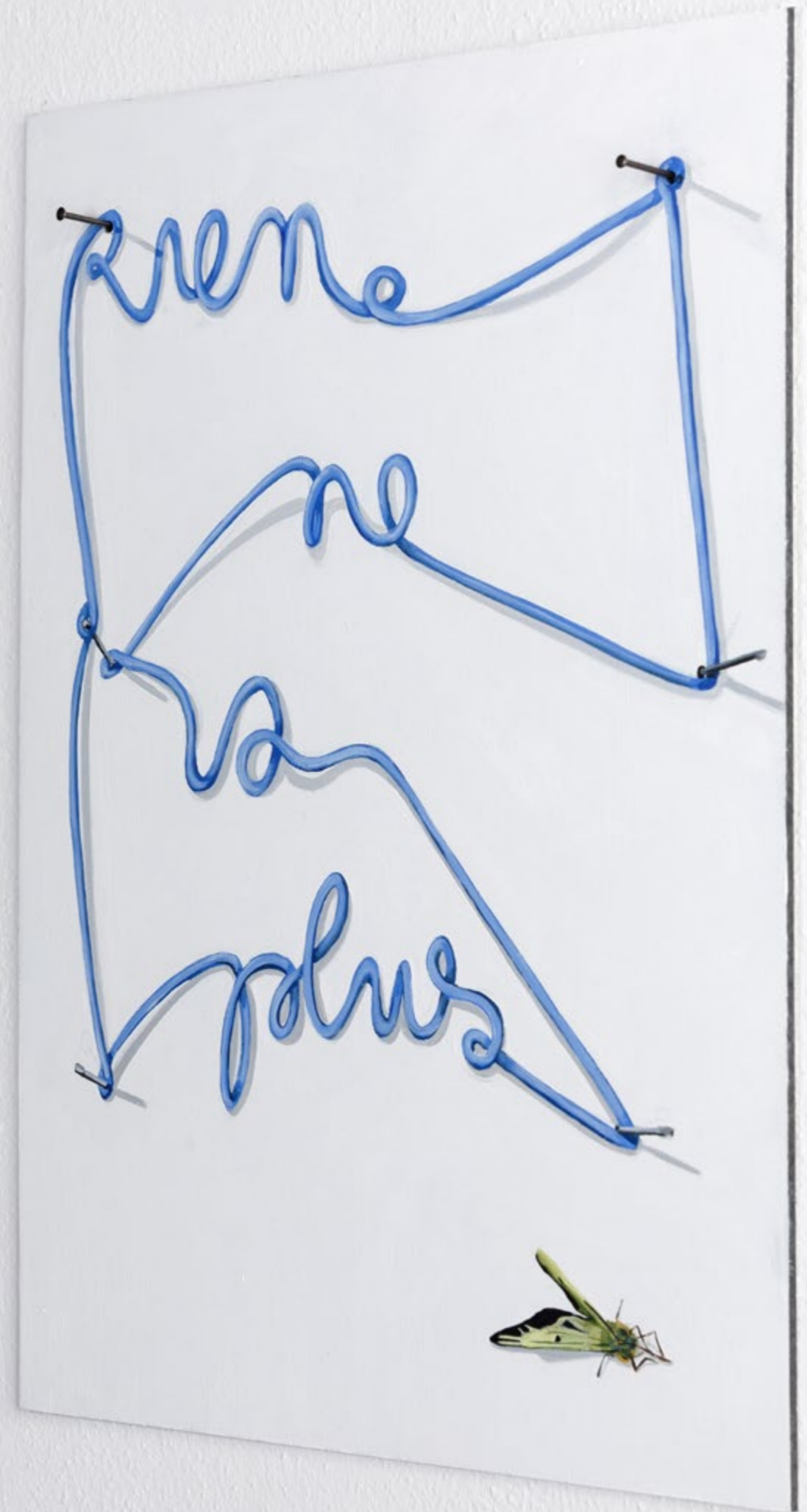
In a reduced color palette of black, white and green tones, Strobel shows the insect, the "Falter", on **two levels of meaning: once figurative and once linguistic**.



imagine, 2023, oil on aluminum, 76 x 61 cm (30 x 24 inches)



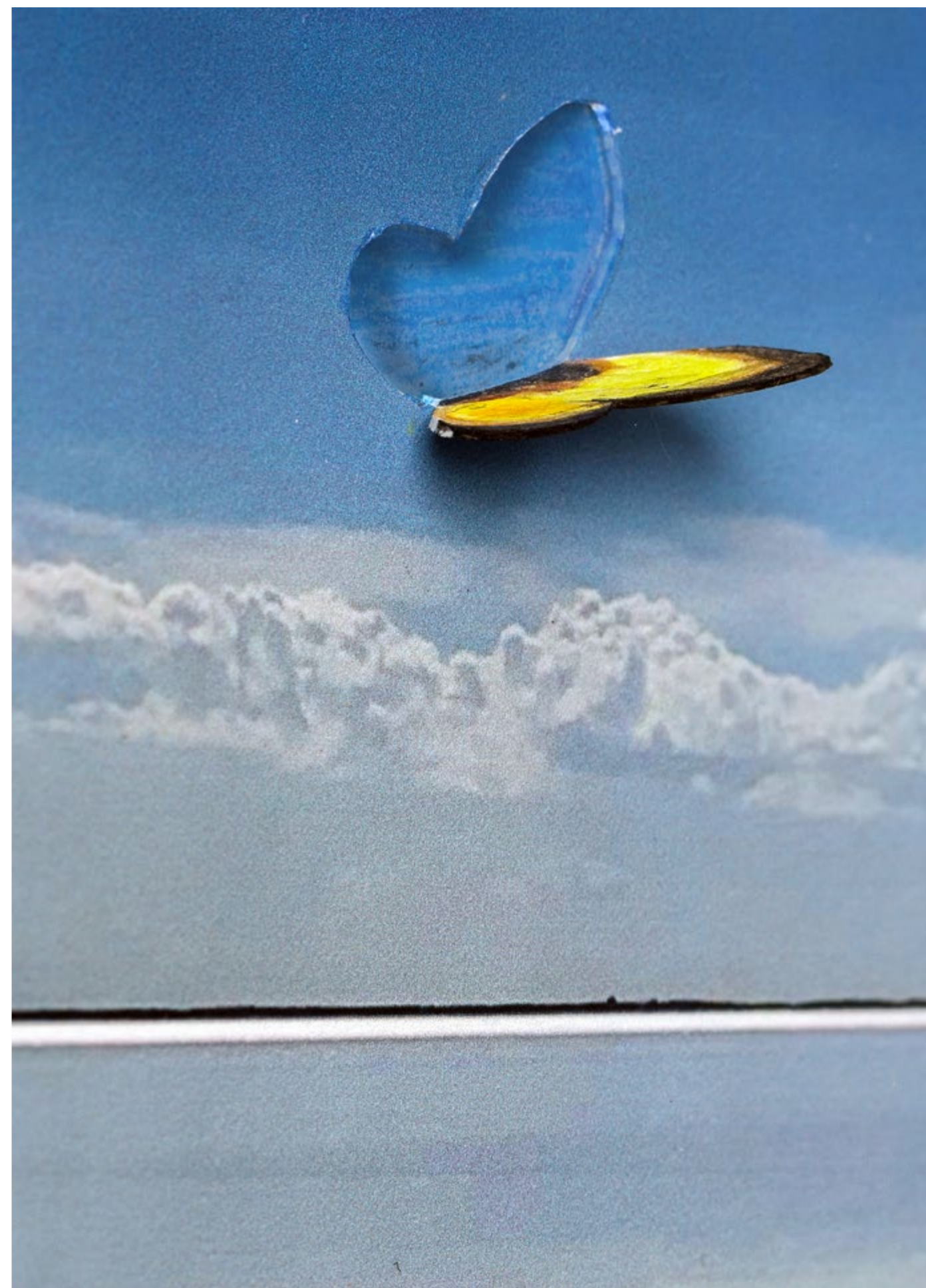
You are awlays here, 1238, Rien ne va plus,
2023, oil on aluminum, hardware, each 40 x 30 cm (16 x 12 inches)





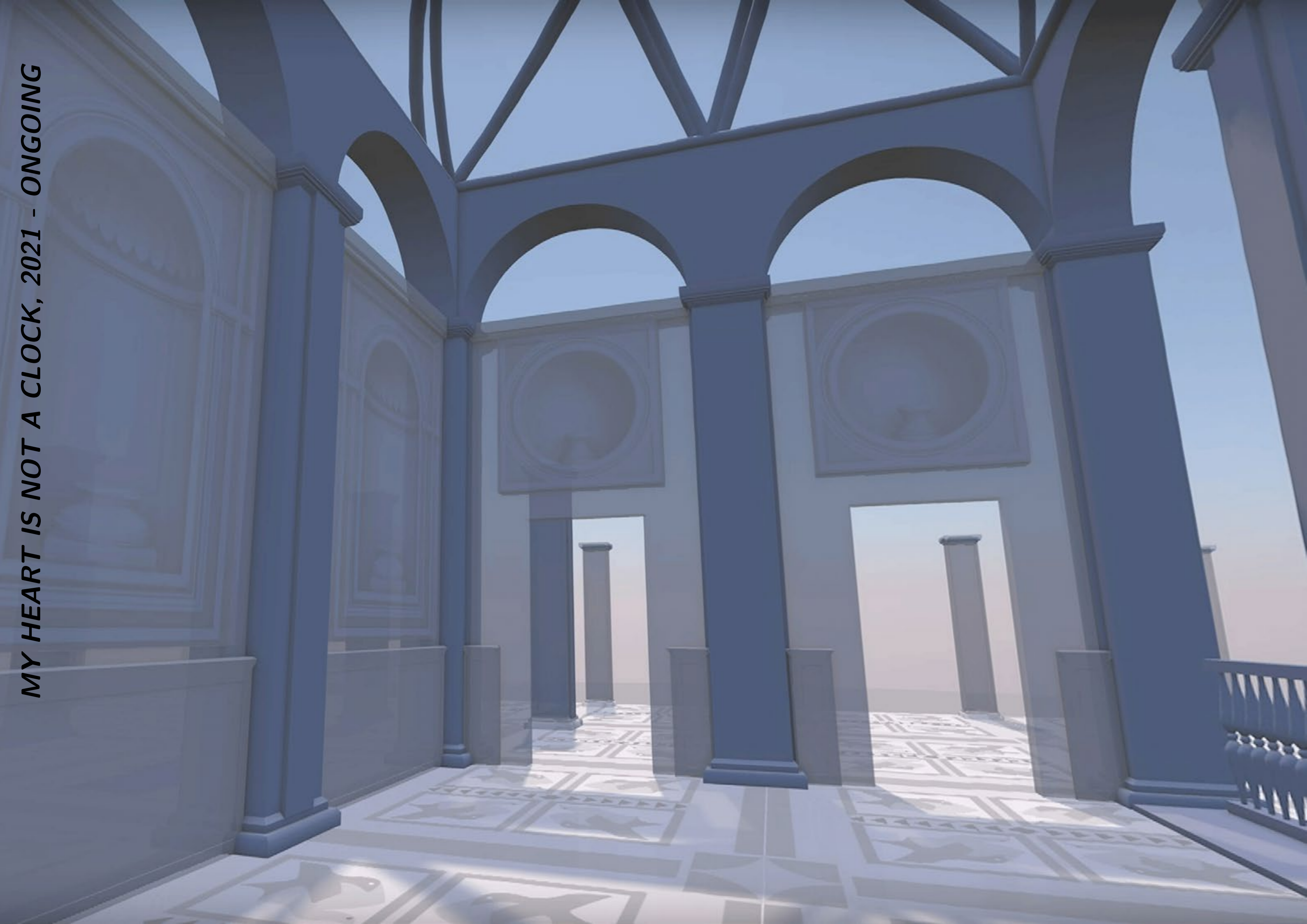
Falter VII, X, 2023, oil on aluminum, each 25 x 20 cm (10 x 8 inches)





Bonne Chance (Falter), 2023, photograph, fine art print on Hahnemühle, manually altered, Ed. 10 + 3AP, framed 40 x 30 cm (16 x 12 inches)

MY HEART IS NOT A CLOCK, 2021 - ONGOING



My heart is not a clock (Martha), 2021 - ongoing

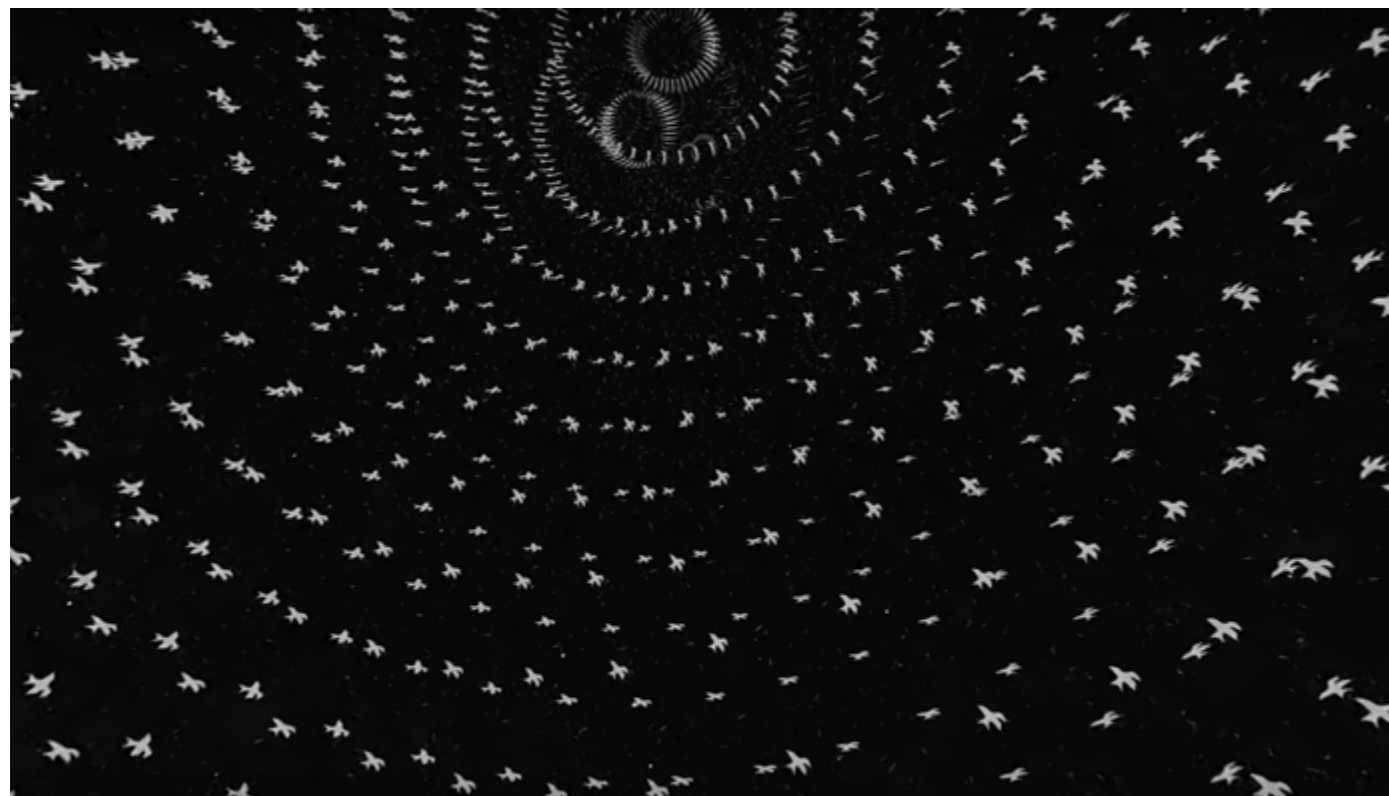
5:28 min, 360 video

https://www.youtube.com/watch?v=1l_BjjYES9M

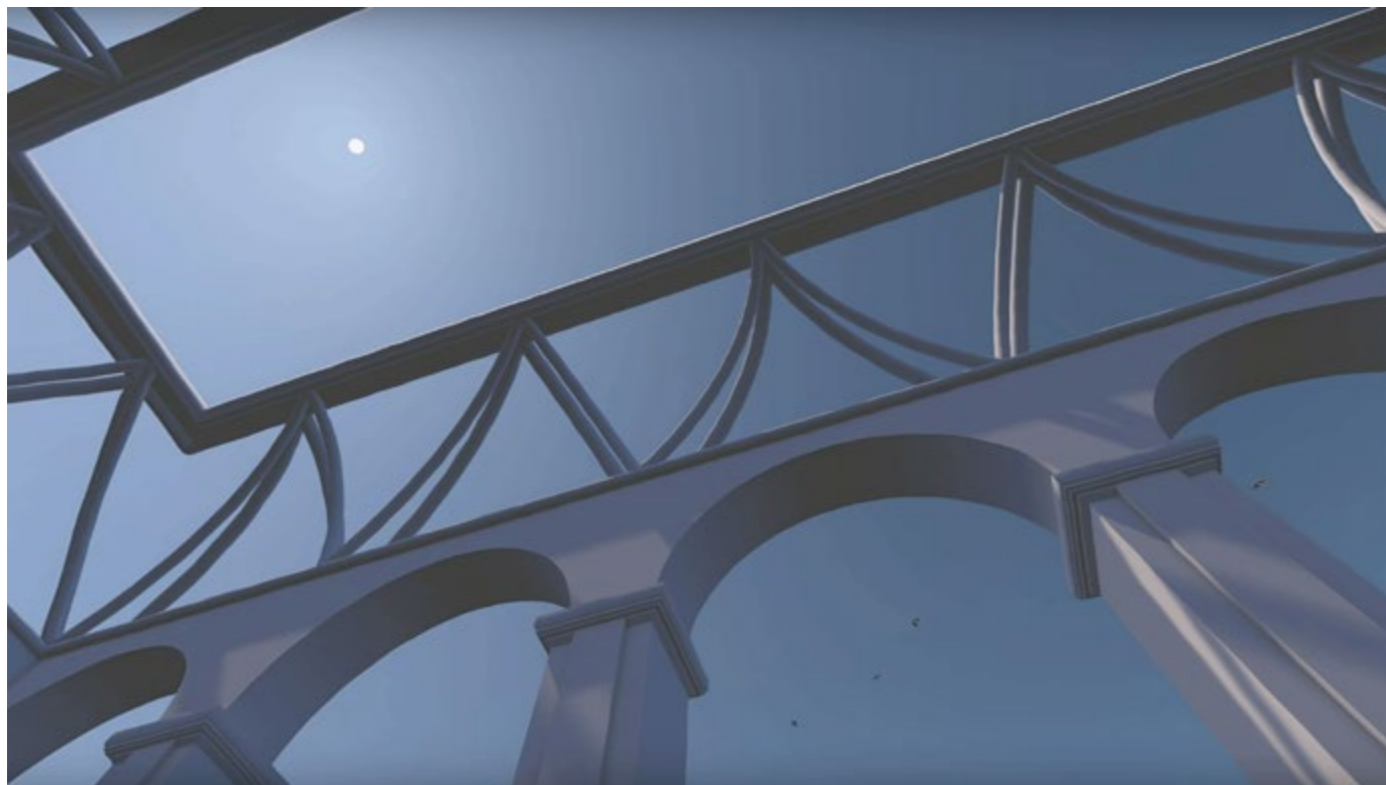
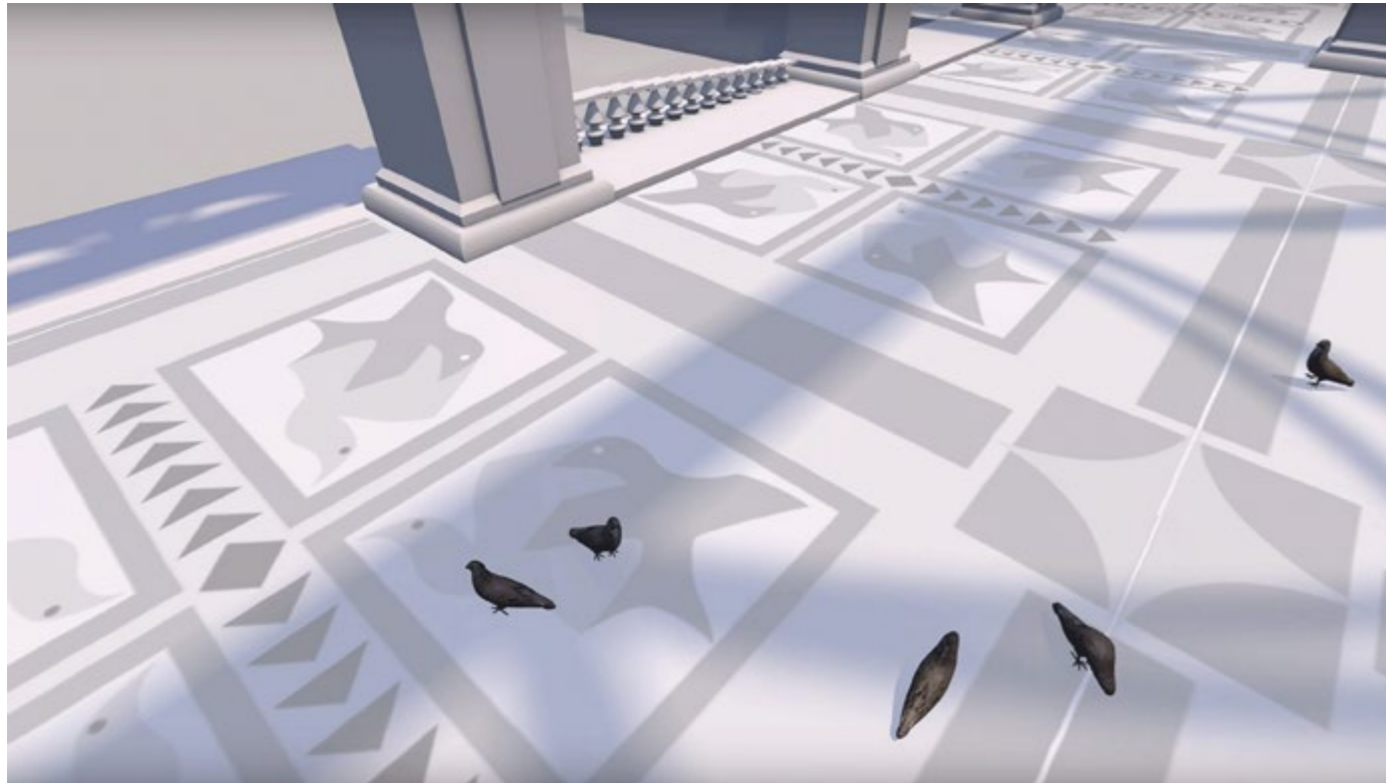
This **immersive 360 video** explores philosophical concepts of **circular time** and the **loss of species** through **human caused extinction**.

Situated in a stylized version of the Villa Farnesina in Rome, the voiceover narration follows the example of the **passenger pigeon's extinction** in the early 20th century and its possible future **de-extinction through cloning** throughout the circle of time.

Starting out from a starry night, the stars form into a sphere and become a bird-shaped pattern that encloses the viewer while the sun rises and the pattern dissolves. Rising from the ashes, the Italian Renaissance villa slowly assembles itself, only to collapse into dust once more. Interlocking and swirling in unison, Passengers flock to the reincarnated site, only to disappear moments later. The sun sets and the sphere, which once again manifested around the viewer dissolves again into the night sky.



https://www.youtube.com/watch?v=1l_BjjYES9M



Video Script

As far as we know the past exists, backwards so to speak, since the 14th century, when the word was first used, derived from passing. Martha's kind existed well before that, even if we don't know if and how they could have remembered this time without a name. Without names things dissolve into the forgotten - a passed past.

When passing, Martha's ancestors literally filled the air. The day was obscured as by an eclipse. Their shit fell like snow. The buzz of wings continued for days in succession. Together with the blackened sky it lulled the heart to repose.

*Very much like our heart, a bird's heart has four chambers. The smaller the bird the bigger the heart - relatively speaking, especially the right atrium which is a receiving chamber. This is related to flying. The blood fills the right atrium after it has passed through the body and before it enters the circulation to the lungs to be filled with air. For birds, **time is a sensation not gravity**. As passengers in the air, it's hard not to be suspicious of the past as a set of all events that occurred before a given point, which is now.*

The now contrasts and defines the past while it continues. With its continuation it also prolongs the past. The past extends forward, pushing the present and therefore us along. In the past ornithologists and ontologists have been wondering how exactly the obscuring passengers could have alighted. The literal is the end of language - our kind just killed them all.

Leaving the atrium, blood, which can only cross the heart in one direction, fills the right chamber. Passing the valve there is no going back. Professional hunters used tunnel nets to great effect. Decoy birds, with their eyelids sewn together to obscure their view and tied to a rope were pulled into the trap with the passing flock following. You could catch up to 3.500 birds at a time - the passengers were one of the most social of all land birds.

Martha died after 4 years of solitude from a previous stroke. She became slower and immobile. When visitors kept throwing sand at her to make her move, her cage was roped off. Leaving the lungs, air filled blood enters the heart's other atrium. In captivity Martha could not fly, just flutter. Maybe that is why her blood did not transport enough air to her brain which ultimately led to her passing.

The present collapses into the absent. What is ultimately real is only the present moment of physical efficiency.

For us time is the sensation of causality.

While Martha was the last of her kind, today 1,532 passenger skins and 16 skeletons are in existence, spread across institutions all over the world. The passengers' colonies, which were known as cities, were immense.

But ***time is sensation not quantity.***

I'll go and see Martha in a couple of days. I mean I'll go to see her empty skin. She was molting when she died, so previously shed feathers were added to her then dead skin. Her passenger less skin has traveled three times since her passing, once to the dedication of her own species memorial.

Have you ever imagined your service and what your tombstone would look like? Due to their terms of service once you are reported dead, meta will review the report and eventually memorialize your account. They strongly suggest setting a legacy contact so your account can be managed once you've passed. They say they may add more functions in the future, but no worries, when one is absent one is not, and no one will be able to read your messages.

The blood leaves the left atrium to enter the left chamber of the heart through another valve. The disappearance of the passengers left an irreversible gap in the ecosystem. Leaving the left chamber blood circulates through the body towards the right atrium. They say history repeats itself, but life passes.

Time is the sensation of memory.

Maybe they de-extinct Martha soon. The problem is just that her remains got a bit dusty over time, with just the skin left and it being on display all the time. Ever had an old teddy sitting on a shelf? I mean they can't vacuum her or so. So maybe the remaining remains may be too dusty to let her species rise from the ashes and darken the sky again creating deafening noises audible from miles away, with voices loud, harsh and unmusical, not singing an actual song. But maybe not. I mean they ARE looking into it.

This unforeseen moving-on of the disappeared passengers might create so to speak a loophole from the absent to the past. History may have passed but life repeats itself. When the passengers became alert, they would often stretch out their heads and neck in line with the body and tail, then nod their heads in a circular pattern.

Time is sensation of direction.

https://www.youtube.com/watch?v=1I_BjjYES9M



The **360 video** was first published as part of a **web-based project** made possible with a Neustart Kultur Grant for innovative art projects funded by the German Federal Government Commissioner for Culture and the Media.

It comes with a dedicated website (www.present.enterprises) where visitors can **mail order free, fold-able cardboard VR viewer for self-assembly**, which can be used with a smartphone and allows viewers to experience the VR work at home. The project was **conceived during the pandemic** when art spaces and museums were closed to **allow people to experience works at home during lockdown**.



www.present.enterprises

My heart is not a Clock (running out)

2023 -ongoing

ceramics, paraffin wax, silicone, ceramic heating element, cable, fasteners,
72 x 23 x 23 cm (28 x 9 x 9 inches)

This multiple-part sculpture contains a **heating element**. Over time a cast **paraffin bird melts** into the lower part of the sculpture that functions as an egg-shaped **mold to become an egg again**.

It is part of a series of sculptures functioning like this respective vice versa – the **egg melts into a bird shaped mold**. With every iteration some of the wax evaporates (entropy), so that in the end just **fragments** of birds (eggs) are cast and remelted until all the wax is gone - **the cycle stops**.





WASITACATISAW (LOW AFFINITY), 2021 - 2023





WasitacatisaW (b), WasitacatisaW (r), 2023, oil on aluminum, hardware, each 40 x 30 cm (16 x 12 inches) 16 x 12 inches

WasitacatisaW, 2021 - 2023

at NADA House, 2023 and Low Affinity at GiG Munich, 2021

Excerpt from the press release:

USB cables are the only cables that allow **information and power** to flow in **both directions**. But while the power always travels the information gets lost at a certain cable length—the **longer the cable, the higher the entropy**.

Knot making is an ancient craft to build structures, form containers and create decorative objects. It has always been used as a **mnemonic technique** to remember and pass on history; the knot tied in a handkerchief, knot writing systems, and tapestry, connect knot making, information, and power in a political sense. **Cat's cradle**, a mathematical game played all around the world, creates patterns and knots that can be passed back and forth between pairs of hands as a **complex evolving collective practice**.

Through knotting together USB cables, Johanna Strobel **literally and conceptually creates nets and structures of information and power**, which form connections, contain, hold, and actually power sculpted paraffin works which feature reliefs of hands and interwoven structures.

Today, information is the key concept drawn upon to frame and explain the world, life and things —analogous to the ether in earlier times. The ether, one of the five classical elements, is a hypothetical substance which was imagined to either be a liquid or a solid and supposedly filled the universe to hold the stars in the sky and allow light to travel.

The liquid and solid states of **paraffin** lie close together, it melts at body temperature. The translucent material has another inherent relationship to light; for centuries it has been used to make candles. Holding shapes, paraffin wax can carry information—as a fingerprint, a seal or a marquette. Because of its **ability to change its aggravation state** it references the idea of the ether and also reminds of Descartes' wax argument which shows that there is an act of judgment involved in perception.

Johanna's mind-bending multi-media sculptural installation resonates with an urgent longing for an orderly system while a sense of entropy surfaces. It alludes to our need to find order and meaning but acknowledges the futility of this task. **There is no one way of looking at things.**





low affinity, 2023, usb2.0 extension cords, paraffin, leds,
size variable (approx. 200 x 30 x 30 cm (80 x 12 x 12 inches))



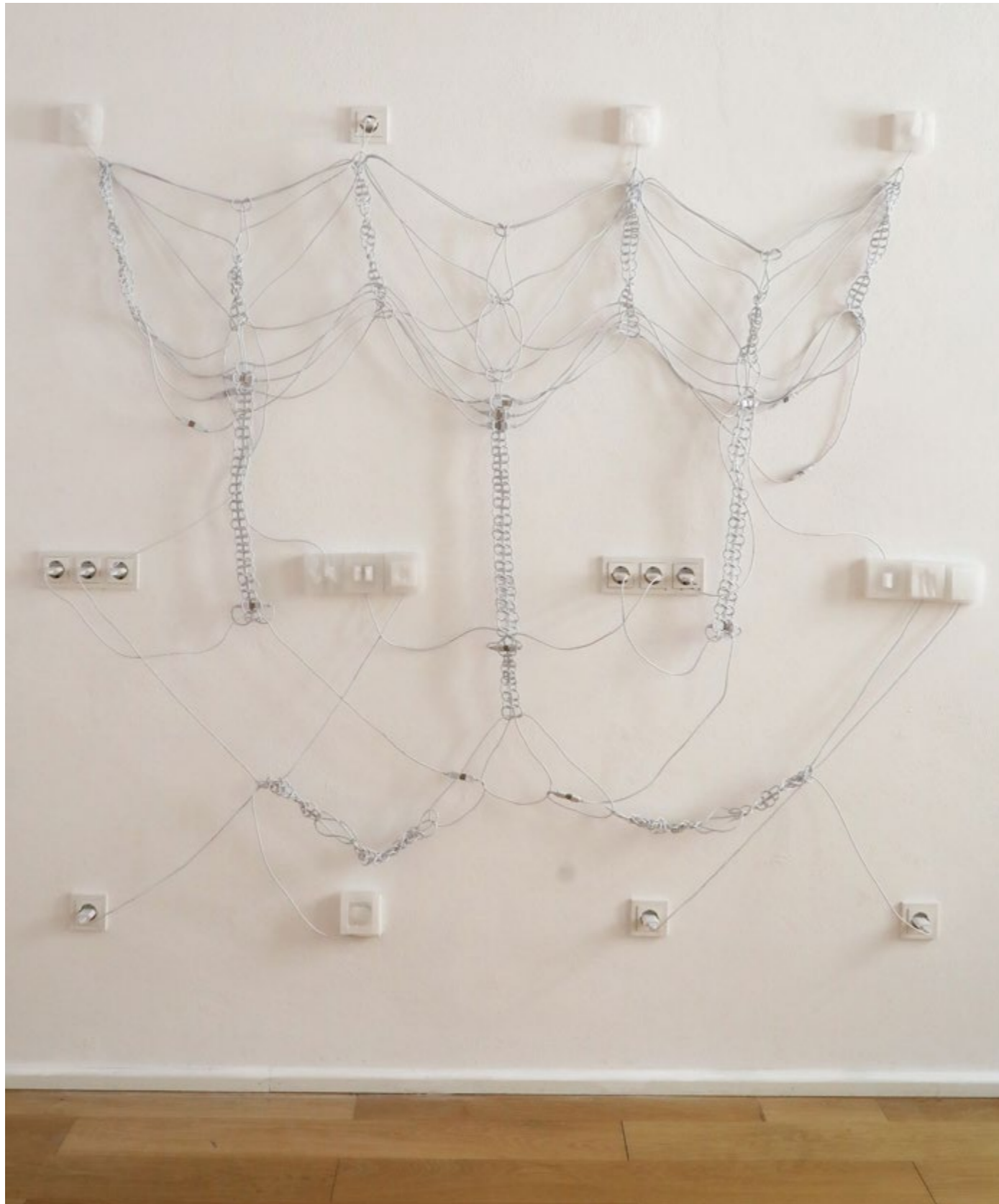
The duration of the present (cc), 2023, oil on aluminum, micro controller,
minimotor, acrylic mirror, 30 x 20 x 20 cm (12 x 8 x 8 inches)

low affinity, 2021 - 2023

usb2.0 extension cords, paraffin, LEDs, size variable (each approx. 200 x 30 x 30 cm (80 x 12 x 12 inches))

Knotted like a macramé hanger the USB cables enclose and lift the paraffin sphere. The **power flows through the whole structure and lights LEDs** cast inside the paraffin sculptures, which show reliefs of hands and knotted or woven structures.





Deep association, 2021, is a net-like structure of knotted USB extension cords, plugs, LEDs and small square paraffin sculptures which show partly surreal, partly realistic hands, switches, knots, and outlets.



The **site responsive** piece was created for this space as it has an **unusual number of outlets** on this one wall. The piece is plugged into all of the outlets and is hold up by the plugs. The **power travels through the whole knotted structure** and lights the LEDs inside the paraffin sculptures.





ON HOLD ON, 2019

On Hold On, 2019

at Municipal Museum Cham, Germany

For this exhibition I extensively transformed the space. I built **walls in front of the windows** so that **peepholes opened up unfamiliar perspectives** on satellite dishes, distorting mirrors, or an index finger pointing back to the viewer where windows used to be. Trompe l'oeil wall paintings of doors created the illusion of additional rooms.

The museum has **two exhibition rooms**. In one room I showed a **series of paintings** while in the other room, I showed **terracotta multiples** referring to the terracotta floor of the Renaissance building. The terracotta or brick motif is also found on the pillowcases of the museum stools or the curtain through which one of the rooms was entered.







Augenbricks, 2019, ceramics, multiple parts, each approx. 5 x 7 x 20 cm (2 x 3 x 8 inches)



blind side, 2019, vinyl venetian blinds, ceramics, size variable





agenda c, m, d, b, k, 2018 / 2019
oil on canvas, 76 x 56 cm, 152 x 112 cm (30 x 22 inches, 60 x 44 inches)



Johanna Strobel holds parallel degrees in Information Science and Mathematics from the University of Regensburg, Germany (2009 and 2010) and graduated in 2017 in Painting and Graphics from the Academy of Fine Arts Munich, Germany. In 2020 she received an MFA in New Genres from Hunter College New York.

Her work was shown in exhibitions in Germany, Italy, Austria, Taiwan, Korea, Canada and the US, including Neues Museum Nuremberg, Bundeskunsthalle, Bonn, Museum Gunzenhauser, Chemnitz, Kunstverein Munich, Institute for Modern Art Nuremberg, Bethanien, Berlin, 205Hudson Gallery, New York, Nada House, New York, and NARS Foundation, Brooklyn. Her work was part of the inaugural Immigrant Artist Biennial, New York, and featured online by Hauser & Wirth.

Johanna's work is part of several public collections, including the Federal Collection of Contemporary Art of Germany, as well as of the collections of the Cities of Regensburg and Cham, and of Upper Palatine.

Johanna received grants and stipends among others by the German Academic Exchange Service, Steiner Foundation, Stiftung Kunstfonds, the State of Bavaria, the German Artist Alliance and the Federal Government Commissioner for Culture and the Media of Germany. She is a nominee for the Smithsonian Artist Research Fellowship.

Johanna is a fellow of the Program for the Realization of Equal Opportunities for Women in Research and Teaching of the State of Bavaria.

She is a member of NEW INC, the New Museum's cultural incubator (New York), and Mensa International.

CV

Johanna Strobel

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EDUCATION

Hunter College, New York City, USA

2020 MFA Studio Art (New Genres)

Academy of Fine Arts Munich, Germany

Painting and Graphics

2016 Honored as Master Scholar (“Meisterschuelerin“) of Prof. Gregor Hildebrandt

2017 Diploma Fine Arts

University of Regensburg, Germany

Parallel degrees Mathematics / Information Science

2010 (First State Examination)

2009 (B.A.)

SELECTED SOLO AND TWO PERSON EXHIBITIONS

2023

Falter, Gallery Isabelle Lesmeister, Regensburg, Germany

2022

Present enterprises, Lothringer 13 lokal, Munich, Germany

2021

Low affinity, GIG Munich, Germany

2020

Time’s Pace, MFA Thesis Show, 205 Hudson Gallery, Hunter College, New York, USA

2019

ON HOLD ON, Municipal Gallery Cordonhaus, Cham, Germany

IN TURN IN, Gallery Isabelle Lesmeister, Regensburg, Germany

2018

Debutant Exhibition of the Artist Union Munich (BBK), Galerie der Kuenstler, Munich, Germany *

2017

Kitti & Joy feat. Marina, edel extra, Nuremberg, Germany

2016

Dance Dance Revolution, Hall of Mental Cultivation, Munich, Germany *

Cosmic Latte, Gallery Isabelle Lesmeister, Regensburg, Germany

Somewhere it’s still last night, Raum49, Munich, Germany

2015

Train & Gain with Kitti & Joy, AkademieGalerie, Munich, Germany *

Home, Gallery MZ, Augsburg, Germany

2014

draussen im dunkel, Gallery Isabelle Lesmeister, Regensburg, Germany

home away from home, AkademieGalerie, Munich, Germany

SELECTED GROUP EXHIBITIONS AND PROJECTS

2023

Nada House New York, USA

Zeitstreifen, Kebbelvilla, Schwandorf, Germany

Momentum, Neues Museum Nuremberg, Germany

In/Between, New York Live Arts, USA

2022

Starry Night, strobe, New York, USA

Jahresgaben, Kunstverein Augsburg, Germany

Even a Cat Can Look at a Queen, MRS., Queens, NY, USA

Nearly 6 Years of Project Art Distribution, Yeh Art Gallery, St. John’s University, Queens, USA

Present perfect, Kunstsammlungen Chemnitz, Museum Gunzenhauser, Germany

The Patriot, O’Flaherty’s, New York, USA

P.A.D. Retrospective, Purchase College, State University of New York, USA

Identität nicht nachgewiesen, Bundeskunsthalle, Bonn, Germany

2021

Jahresgaben, Kunstverein Munich, Germany

In with the Old, Walter Elwood Museum, Amsterdam, USA

Hang Ten, Walter’s, Rockaway, New York, USA

Lost and found, GiG Munich, Germany

To Sometimes Disappear, NARS Foundation, New York, USA

super mARkT, Frische Lieferung, REWE Fünf Höfe, Munich, Germany

Transitions, La Pera x Neue House, New York, USA

2020

Jahresgaben, Kunstverein Munich, Germany

Hunter College MFA Thesis Spotlight, Hauser & Wirth, New York, USA (online)

The Immigrant Artist Biennial, New York, USA

Popular Jewlry, PAD Gallery, Soho, New York, USA

Assemblage, Olympia Projects, New York, USA (online)

Alles anders, Gallery Isabelle Lesmeister, Regensburg, Germany

2019

Jahresgaben, Kunstverein Munich, Germany

Spaetgaben, Empfangshalle, Munich, Germany

No Method, Yarc Gallery and Miro Center, Gwangju, South Korea

Mostly Fine Adults, Pfizer Building, Brooklyn, USA

Close to Nico, Institut für Moderne Kunst, Atelier- und Galeriehaus Defet, Nuremberg, Germany *

Wiedersehen, Kunstarkaden, Munich, Germany

Subpoena, Parsol Projects, New York City, USA

2018

Jahresgaben, Kunstverein Munich

Act I, Scene II, 2nd Floor Gallery, 205 Hudson Street, New York, USA

The Bogart Salon, 56 Bogart Street, New York, USA

Kombi 6, Bethanien, Berlin *

Aufbruch, Wurlitzer Pied a Terre Collection, Berlin

Public Art for Children, research project for Quivid –Art in Public Space Program of the City of Munich, Germany

Wir schwimmen alle im gleichen Wasser, Pasinger Fabrik, Munich, Germany

2017

Jahresgaben, Kunstverein Munich, Germany *

Salon der Gegenwart, Hamburg, Germany

Another world is possible, Institut of Moderne Art, Zumikon, Nuremberg, Germany

Tacker, Galerie der Kuenstler, Munich, Germany *

Sea, Sex and Sun, Galerie Christine Mayer, Munich, Germany *

Reagens, Lothringer13 Halle, Munich, Germany

upstream!east, easy!upstream, Munich, Germany *

Hello Babies, Diploma Show, Kantine and H-Series, Class of Gregor Hildebrandt, AdBK Munich, Germany 2016

Zimmer frei, Hotel Mariandl, Munich, Germany *

machinery, easy!upstream, Munich, Germany *

Karl & Faber Grant 2016, Munich, Germany *

Junge Kunst, Kuenstlerhaus Marktoberdorf, Germany

Tender is the night, Gallery Christine Mayer, Munich, Germany

Annual Exhibition, Kunstverein Rosenheim, Germany

Kitti & Joy invite friends, Koesk, Munich, Germany *

Otherland Support for Single, D 2015 (Bonny/Wissel), NAK, Aachen, Germany *

2015

Recommended by, easy!upstream, Munich, Germany *

Jahrhundertgaben, Weltraum, Munich, Germany *

Forevermore, performative intervention, Kunstverein, Munich, Germany*

Fookbair, alternative Bookfair, Frankfurt, Germany *

Kamp Kaya, Kunsthaus Bregenz, Bregenz, Austria *

Annual Exhibition, Kunstverein Rosenheim, Germany

Stadt der Frauen - ein Kongress, State Opera Festival, Munich, Germany *

Kerstin Braetsch with Mount Trailer, Kunstverein Arnsberg, Germany

Munich Contemporary Art, Aki Gallery, Taipei, Taiwan

Komoedie der Vereinfachungen, Kunstarkaden, Munich, Germany *

2014

Arte Laguna Prize (shortlisted), Finalist Exhibition, Nappe Arsenale, Venice, Italy

2013

Flora, Gallery Isabelle Lesmeister, Regensburg, Germany

Celeste Prize (shortlisted), Finalist Exhibition, Ex-Bibli Art Center, Rome, Italy

GRANTS AND SCHOLARSHIPS

Member of NEW INC, the New Museum’s cultural incubator, New York, 2023

Program for the Realization of Equal Opportunities for Women in Research and Teaching, State of Bavaria, 2023

NYFA Immigrant Artist Program, New York, USA, 2022/23

DAAD, German Academic Exchange Service, Travel Grant, 2022/23

Stiftung Kunstfonds, Neustart Kultur, Work Stipend, Germany, 2022

BBK, Neustart Kultur, Modul C, Germany 2021

NARS Foundation, Artist Fellowship, Brooklyn, 2021

P.Art Fonds, Spiegelberger Foundation, 2020

Catalogue funding, LFA Foerderbank, 2020

Project Grant, Erwin und Gisela Steiner Foundation, 2020

Spring 2020 Master’s Theses Support Grant, Hunter College, NYC, 2020

Debutant Grant of the State of Bavaria, 2018 *

2:1 Der Muenchner Preis fuer Kunst, SoNet e.V. Munich, 2017 *

Project Grant Emilie Porzer’sche Foundation, 2017

Project Grant, Steiner Foundation, 2017

Studio funding program of the Bavarian State, 2016

Art Calendar, LFA Foerderbank, 2016/17

Anniversary Scholarship, AdBK Munich, 2016 *

Studio funding, Fondara Immobilien AG, Steiner Foundation and Akademieverein, 2016

Funding for Kitti & Joy invite friends, Akademieverein, Munich 2016 *

RESIDENCIES

NARS Foundation Residency, New York, USA, 2021

La Pera Projects Residency at Neue House, New York, USA, 2021

PUBLIC COLLECTIONS

Federal Collection of Contemporary Art (Bundeskunstsammlung) of Germany

Municipal Gallery of the City of Cham, Germany

Municipal Gallery of the City of Regensburg, Leerer Beutel, Regensburg, Germany

Collection of Regensburg University, Germany

The Netherlands Institute for Sound and Vision

SELECTED BIBLIOGRAPHY

Identität nicht nachgewiesen, Neuerwerbungen der Sammlung des Bundes, Hirmer, 2022

Repeatedly reaching for answers not quite to grasp, Essay for Jonah Gebka, Take your Time, Boutwell Schabrowsky Gallery, Munich, Germany, 2021

Geometric Times, Linguistic Spaces, Hammann von Mier Verlag, Munich, Germany, 2020 (solo catalogue)

Kunst für Kinder, Quivid – the Art in Public Space Program of the City of Munich, Germany, 2019

NICO, Verlag für Moderne Kunst, Wien Austria, 2019

Premium Discount, Hammann von Mier Verlag, Munich, Germany, 2018 (solo catalogue) *

Zimmer frei im Hotel Mariandl 2000 – 2017, Kulturreferat Munich, Germany 2018

Salon der Gegenwart 2017, Hamburg, Germany, 2017

The Present of The Future, Edited by Susanne Witzgall and Kerstin Stakemeier, Zürich, Berlin, Chicago: diaphanes/University of Chicago Press, 2017

KAYA, edited by Eva Birkenstock, Kunsthaus Bregenz A r e n a, Series Volume 4, 2016

Fortune Favors Future, ReflektorM & melville brand design, Germany 2016 (solo catalogue) *

Munich Contemporary Art, Aki Gallery, Taipei, Taiwan, 2015

Komoedie der Vereinfachung, LFA Katalog, Munich, Germany, 2015

Arte Laguna 13.14., MoCa, Modern Contemporary Art, Venice, Italy, 2014

Celeste Prize 2013, On Demand Editions, Italy, 2013

ARTIST TALKS

Artist Talk and Workshop, Academy of Fine Art, Munich 2023

Online Discussion with Dr Beth Lord (University of Aberdeen) and Magdalena Wisniowska, 2021

Online Artist Talk with Sabine Adler (M.A.), Part Talks, Instagram Series 2021

Artist Talk with Mon Muellerschoen as Kitti & Joy, Academy of Fine Art Munich, 2017

Artist Talk with Dr. Jenny Nachtigall, Institute for Modern Art, Nuremberg 2017

TEACHING EXPERIENCE

Adjunct Assistant Professor, Art Foundation (Video), Department of Art & Art History, Hunter College, NY since Spring 2022

Adjunct Assistant Professor, Beginner Ceramics, Advanced Ceramics, Department of Art & Art History, Hunter College, NY Fall 2021

Hunter College Sculpture Workshop for Undergraduate Students, Technician, NY since 2018

*2014 – 2019 Collaborative work as artist duo Kitti & Joy

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spilling, slipping, 2022
oil on aluminum, each 20 x 25 cm, (8 x 10 inches)