

**Press release**

**Munich, 17 April 2024**

**Rindon Johnson | 60. International Art Exhibition La Biennale di Venezia**

***Stranieri Ovunque – Foreigners Everywhere***

**20 April – 24 November 2024**

We are delighted to announce Rindon Johnson's participation in this year's 60th International Art Exhibition of La Biennale di Venezia. As part of the main exhibition, Johnson has been invited by curator Adriano Pedrosa to present two of his seminal works in both the Biennale's Giardini and Arsenale.

Installed in a prominent site in the Giardini, Johnson's monumental outdoor sculpture *Coeval Proposition #1: Tear down so as to make flat with the Ground or The \*Trans America Building DISMANTLE EVERYTHING* (2021-ongoing) references the Transamerica Pyramid in his native San Francisco. The 5.20-meter sculpture continues Johnson's interest in the fluidity of language. Employing his trans identity as a compass, the artist attaches himself to other objects and states of being that share the same name, trans. The sculpture consists of two interlocking pyramids, one pointing upward to the sky and one pointing downward to the ground. It is made of old-growth California redwood reclaimed from New York City's now defunct and dismantled water towers.

San Francisco's Transamerica Pyramid, now one of the most recognizable buildings in the world, was greeted with skepticism when it was completed in 1972. Johnson sees this experience as a trans experience: hated at first and then, over time, seemingly loved and possibly exploited. Johnson uses the building to address questions of identity and belonging, starting with where one comes from, but also considering one's ongoing process of identification and disidentification, the labor of recognition and obscurity, and how it relates to the larger biosphere of San Francisco.

A second work by Rindon Johnson made of rawhide titled *For example, collect the water just to see it pool there above your head. Don't be a Fucking Hero!* (2021) is suspended from the ceiling in the Biennale's Arsenale. Johnson's ongoing hide based works name leather as a by-product and relic of industrial processing chains in order to name the intertwined systematic problematics of the construction of race, animal rights and the human constructed climate crisis.

*Meanwhile, I have been all at once considering indigeneity and inheritance. Who (and what) gets to be from a place? My indigenous homelands were stripped out of my ancestors forcing on us a position that theoretically reoriented our desires away from whatever values we previously held and instead towards the values of the coloniser, towards the accumulation of capital and the reifying our subjugation. What could we hold on to? And on whose land were we taken to? Much of my current work motions towards these questions, hoping to parse through the tangled web of the climate crisis, resource exploitation, land dispossession and Black American identity using my own transness as a kind of foil or gamescape. I have questions about scale, about specificity, about isolation, about power, about surveillance, about speculation, about imagination. - Rindon Johnson*

Rindon Johnson (\*1990 in the unceded territories of the Ohlone, San Francisco) is a multidisciplinary artist and author whose works are rooted in language. Johnson examines the effects of capitalism, climate, and technology on how we see and construct our personal realities. By combining word, technology and object, the artist creates multi-layered works.

**max goelitz**

His forms of expression range from publishing, virtual- and augmented reality to working with materials such as leather, wood and stone.

Rindon Johnson is currently included in the group exhibitions *Poetics of Encryption* at KW Institute for Contemporary Art in Berlin and in *Digital Diaries* at Julia Stoschek Foundation in Dusseldorf. In September of this year, Johnson will present his largest solo exhibition to date at the Rockbund Art Museum in Shanghai, China. His last solo exhibition was at max goelitz in Berlin (2023) and in 2022, he was awarded with the Ernst-Rietschel-Kunstpreis for sculpture. His work has been shown internationally; most recently in solo presentations at Albertinum in Dresden (2022), Chisenhale Gallery in London (2021), the SculptureCenter in New York (2021), and the Julia Stoschek Collection in Düsseldorf (2019). Johnson has authored several publications, given lectures, performances and readings in collaboration with institutions internationally, including The National Gallery of Victoria, Melbourne (2017), MoMa PS1 (2018), New York Times (2019), KW in Berlin (2019), The Hammer Museum (2022).

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