

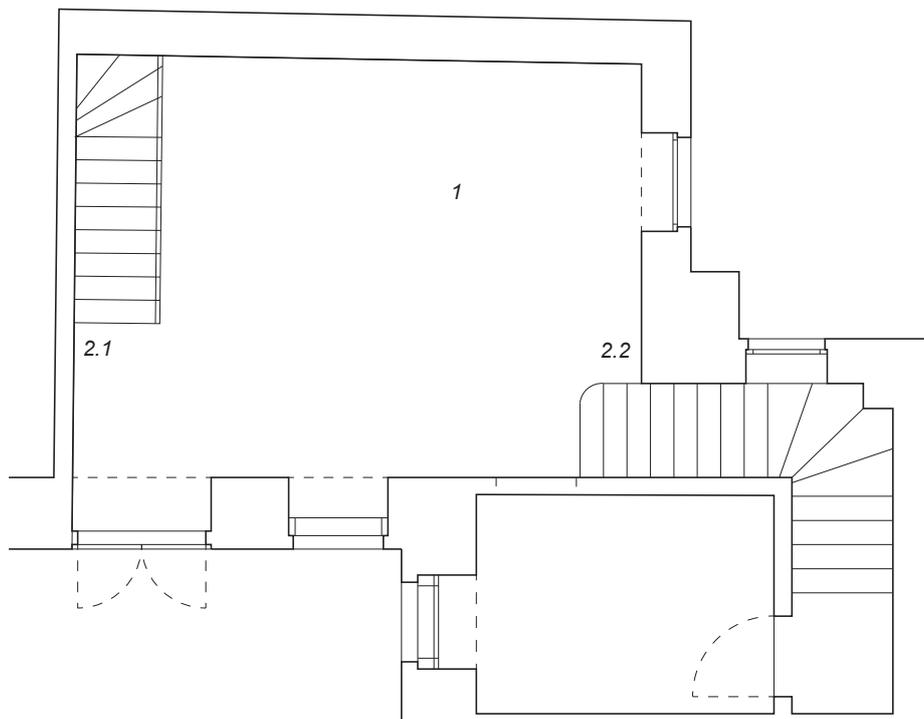
1 Jennifer Gelardo  
*Chance*, 2025  
wooden crate, brass vitrine, foam plates, photo  
print on blueback paper, PES fiber pelts, acrylic  
glass, acrylic wheels, woolen glove, steel plate  
100 x 47 x 43 cm

***Chance & 4:48***  
**Jennifer Gelardo & Gianna Virginia Prein**

**Opening and conversation: 21 March, 2025, 18h–21h**  
**Location: Linke Wienzeile 36/1c, 1060 Wien**  
**Exhibition: 22 March – 5 April, 2025**

2 Gianna Virginia Prein  
*4:48*, 2025  
Code Poems on Inkplate with ESP32  
microcontroller, lithium battery,  
USB-cable, aluminium sheet  
26 x 16 x 6 cm (2.1)  
23 x 14 x 4 cm (2.2)

**Opening hours: Saturday, 13h–17h & by appointment**  
**Part of the format *Insights of a Practice***



*Insights of a Practice* is a new format that will unfold across March, April and May. As a pilot, this project seeks to place a focus on the conversations surrounding artistic practice, using the visual language of the works on view as a key pillar to anchor these discussions. At its core, the format invites a richer understanding of the artists' processes, spatial decisions, and the active dialogue between the works, the artists, and the space itself. In three distinct encounters, each bridging two artistic practices, the artists are invited to select one work each to present in the exhibition space. During the opening of each encounter, the audience is invited to engage with the motivations and methods behind the creation of the works, moving beyond what is immediately visible.

**Jennifer Gelardo** is a Vienna-based artist whose practice operates at the intersection of conceptual art, performative strategy and speculative theory. Gelardo investigates the ritual of exhibition-making as a social and aesthetic phenomenon, using experimental methodologies to examine how artistic spaces shape discourse and perception. In her work she questions common narratives of meaning production and plays with processes of self-referentiality and withdrawal. Her ongoing project *Tu Quoque – Exhibition as Desired Space* employs performative strategies and rhetorical fallacies to question power structures, group behavior, and communication within the art industry.

With degrees both in Fine Arts from the Academy of Fine Arts Vienna and Design and Photography from the University of Art and Design Offenbach, her practice spans installation, video, performance, and photography. She has exhibited in venues such as City Surfer Office Prague, Kunstverein Kärnten, Spazio CUT Bolzano, and MUSA Stadtgalerie Vienna, and has collaborated on curatorial and research-based projects in various constellations.

**Gianna Virginia Prein** investigates the intersections of physical and technical phenomena through posthumanist concepts, employing both organic and technological material entities. Her work challenges constructed boundaries and is driven by inquiries into relational dynamics and (im)material feminisms. She primarily creates sculptures from wood, sawdust, salt lick stone, latex, and acrylic, while her textual practice spans prose, critical writing, poetry, and code poetry. Since 2024, she has been part of the *Interspecies Art Hub (Verein für spezieübergreifende Kunst)*, a platform for discussions on art related to human and non-human living organisms.

Education: Set design at the Academy of Fine Arts Vienna (2011-2016, diploma with distinction) and language art at the University of Applied Arts Vienna (Bachelor in 2018); guest semester in the TransArts class and Erasmus in Print & Time Based Media at the University of the Arts London. Exhibitions, Performance, Releases include venues such as Belvedere 21 (Vienna), Last Tango (Zurich), Exhibit Gallery (Vienna), Leipzigerstr.61/Periode (Berlin), Hoch Sommer Festival (Kornberg), Rosa Stern Space (Munich), Leopold Museum (Vienna), and Galerie Zeller Van Almsick (Vienna). Publications include works in Spike Art Quarterly, the catalog for Tanzplattform 2018, on viereinhalbsätze.com, Jenny, and various artistbooks like "Motion Sickness" and „Always More Than One“, which have both been included in the collection of the Venice Biennale Library in 2024.

- 1 Michael Reindel  
*configuring HR0124*, 2025  
print of *tote HR0124* on dibond board, mdf,  
chipboard, galvanised steel, lacquer, wire,  
fragment of *clamp* (2024) *connector* (2024)  
print on dibond board  
150 x 92 x 15 cm

***configuring HR0124 & Untitled (leveled jig  
and residual image)***

**Michael Reindel & Bartholomaeus Wächter**

**Opening and conversation: 17 April, 2025, 18h–21h**

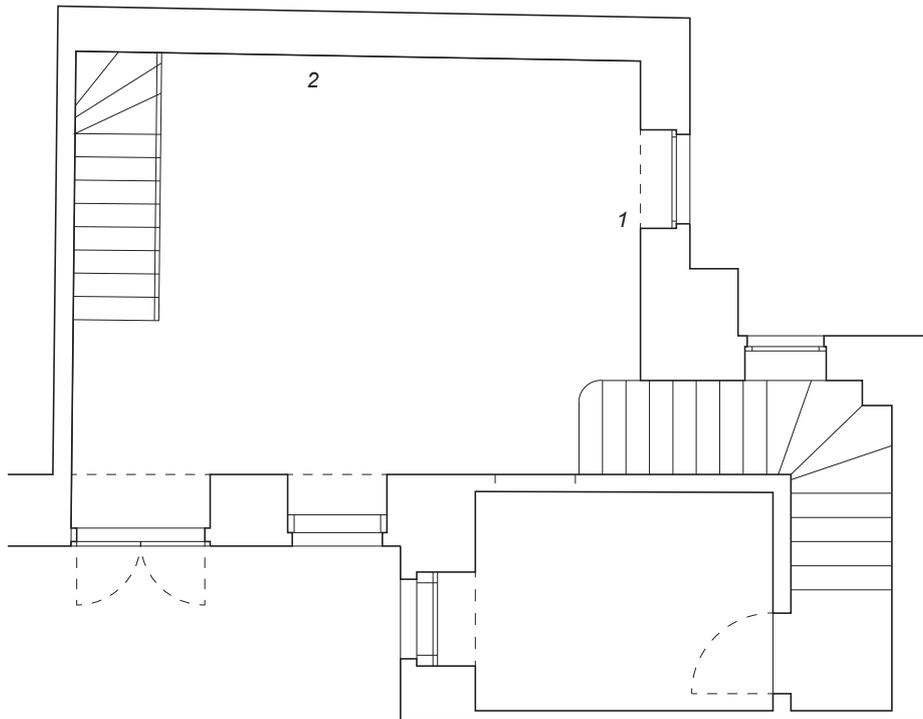
**Location: Linke Wienzeile 36/1c, 1060 Wien**

**Exhibition: 18 April – 26 April, 2025**

- 2 Bartholomaeus Wächter  
*Untitled (leveled jig and residual image)*, 2025  
PEEK, print on aluminum, aluminum, POM-C,  
stainless steel (foot)  
333 x 39 x 11 cm

**Opening hours: Saturday, 13h–17h & by appointment**

**Part of the format *Insights of a Practice***

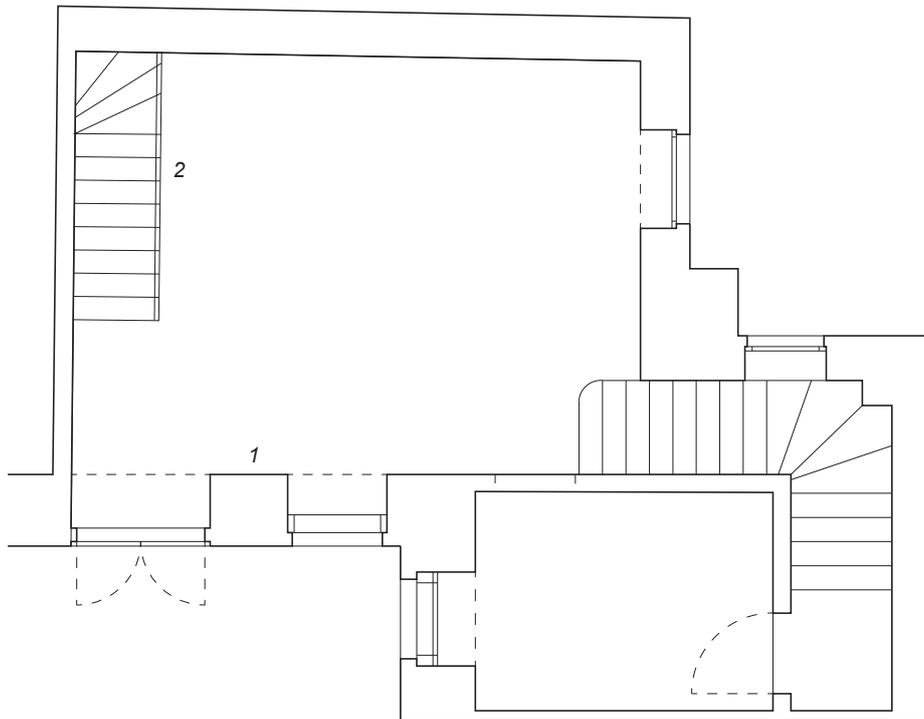


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**Michael Reindel** works between the motorway junction Bayrisches Vogtland, film sets, the exhibition 'The Great Repair' at the Akademie der Künste Berlin, the Amazon Fulfillment Center NUE1 and a disused quarry. Within this relational network, sculptures are built, dismantled, transformed, rebuilt and embedded in geopolitical realities and autofictional narratives. In the way the works intertwine with global and local conditions, they aspire to interact with the infrastructural processes that shape our reality. Together with his mother, he packs his own sculptures into Amazon's Totes alongside his family's estate, performs in their logistics center and films regional environmentalists in a former gravel extraction area with Vik Bayer.

**Bartholomaeus Wächter** explores the intersection between self-produced objects and those that are standardized or industrially manufactured. He engages with mass production processes and, in doing so, creates his own systems. Assembled into objects, these systems dictate movement through space, suggest ways of interacting, and introduce a sense of order or structure. In 2023, he co-founded the exhibition format Garage Show. His works were recently shown at Plateau (AT), Gallery Wonnerthdejaco (Parallel Vienna), Salzburger Kunstverein (AT), Chess Club (DE), BCK29 (NL), Schauspielhaus Wien (AT), Kunsthalle Exnergasse (AT), and Haus Wien (AT).

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| 1 | Igor Blomberg Tranæus<br><i>Gossip</i> , 2025<br>Brushed aluminum<br>48 x 77 x 0.1 cm  | <b><i>Gossip &amp; Schwankende Gerüste zur Lösung<br/>fallender Welten</i></b><br>Igor Blomberg Tranæus & Johanna Charlotte Trede   |
| 2 | Johanna Charlotte Trede<br><i>Schwankende Gerüste zur Lösung<br/>fallender Welten</i> , 2025<br>Sanded wood, paint and thread<br>251 x 20 x 114 cm | Opening and conversation: 2 May, 2025, 18h–21h<br>Location: Linke Wienzeile 36/1c, 1060 Wien<br>Exhibition: 3 May – 17 May, 2025<br><br>Opening hours: Saturday, 13h–17h & by appointment<br>Part of the format <i>Insights of a Practice</i> |



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**Igor Blomberg Tranæus** (born 1989, Stockholm) is an artist based in Vienna. He studied at the Academy of Fine Arts Vienna and at HFBK Hamburg.

**Johanna Charlotte Trede** was born in Freiburg im Breisgau and graduated from the Academy of Fine Arts Vienna in the class for art and photography. She showed works in Mumok and Musa, went to Paris with the Auslandsstipendium by BMKOES and was nominated for the ZF Kunststiftung Friedrichshafen, 2023. Since 2021 she has been a university assistant in Anna Jermolaeva's class „Experimentelle Gestaltung“ Linz.

Johanna Charlotte Trede is a precise observer of her surroundings. No joke in the everyday remains hidden from her attentive gaze. Everything is documented, shared and some of it is recreated in wood. Her approach can be described as 'material matchmaking'. Her focus is on the mostly overlooked and unnoticed relationships and details - the nature of things in terms of their origin, content and meanings. At the centre of Trede's work are the fragile constellations and moments that make contact, attention and intimacy between things tangible.