



*behind the scenes of the creative process
artVisit - personal guided tours by the artist*

55115

Exhibition

*Barbara Schober
perspective
Jump
hiStoryScapes*

Ionion Center
for the Arts and Culture
Kefalonia



Exhibition & artVisit project

behind the scenes of the creative process

About the exhibition

In her first solo exhibition in Greece Barbara Schober shows paintings, projections, photographic objects, prints on different materials.

In a journey through time it leads her from the very old geological perceptions about Melissani as well as the dark chapter of the German „Eccidio“ during WW II to the moving lights of the Airport.

Part of the exhibition is also a special artVisit programm contributed by the artist. It will allow the visitor to go behind the scenes of the creative process as well as the historical background of the sources Barbara Schober uses for her „Kefalonian Edition“ of her hiStoryScapes.

DATE: 07.07. - 10.08.2019
LOCATION: Kefalonia Airport
VENUE: Interim Center for the Arts

About the Artist

Barbara Schober works with photography, video stills, and screenshots. She uses traditional artistic manufacturing techniques to create a counterpoint to the digital world.

After graduating (eq MFA) from the Academy of Fine Arts in Stuttgart on the topic "Virtual Museum", she contributed to exhibitions and projects in Germany and abroad, such as in Washington D. C. (USA), London & Oxford (GB), Humlebæk (DK), Durban (ZA), Panevezys & Siauliai (LTU), Kefalonia (GR) and Salerno (IT).

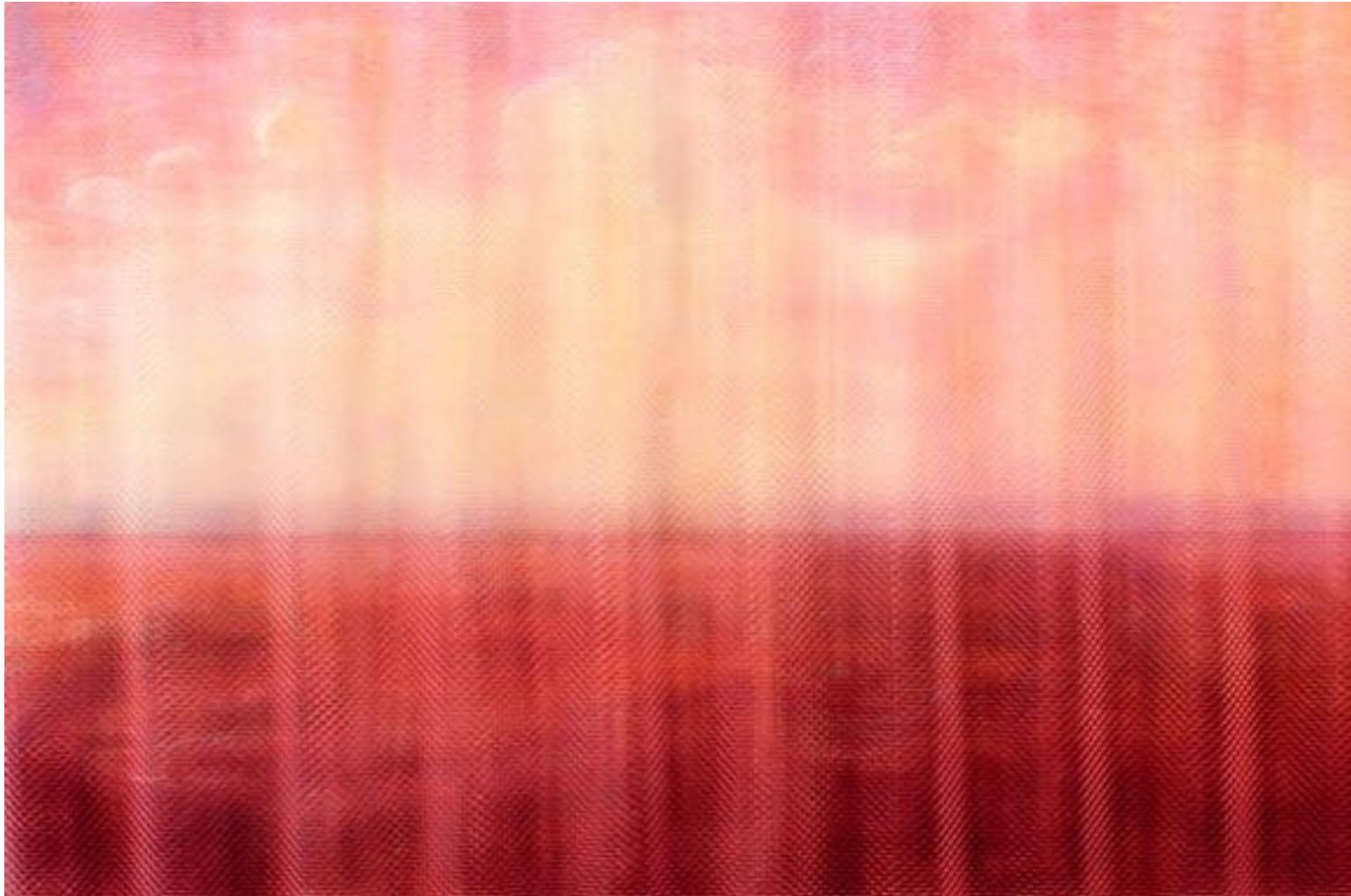
Her artistic work was awarded with the "Terzo Premio Sezione Pittura/Figurativo" at the Biennale d'Arte Contemporanea, Salerno and the „Donau Kunspreis 2018“ (3rd place). Her journalistic work was nominated for the Prix Europa and the Prix Italia (2002).





„Corelli's Mandolin“ shows the historical incidents and battles on the Kefalonian island between Greek, Italian and German Soldiers in a slightly kitschy way - so the opinion of many critics of the movie.

My reaction for some paintings on the base of the movie were partly photo-realistic and partly blurred with a reference to pop art as a kind of equivalent.



Paint Misty - Battle Erasement (HiStory Scapes series)
Dimension: variable (possible to realize it site specific)
Technique/Material: Print on Habotai Silk

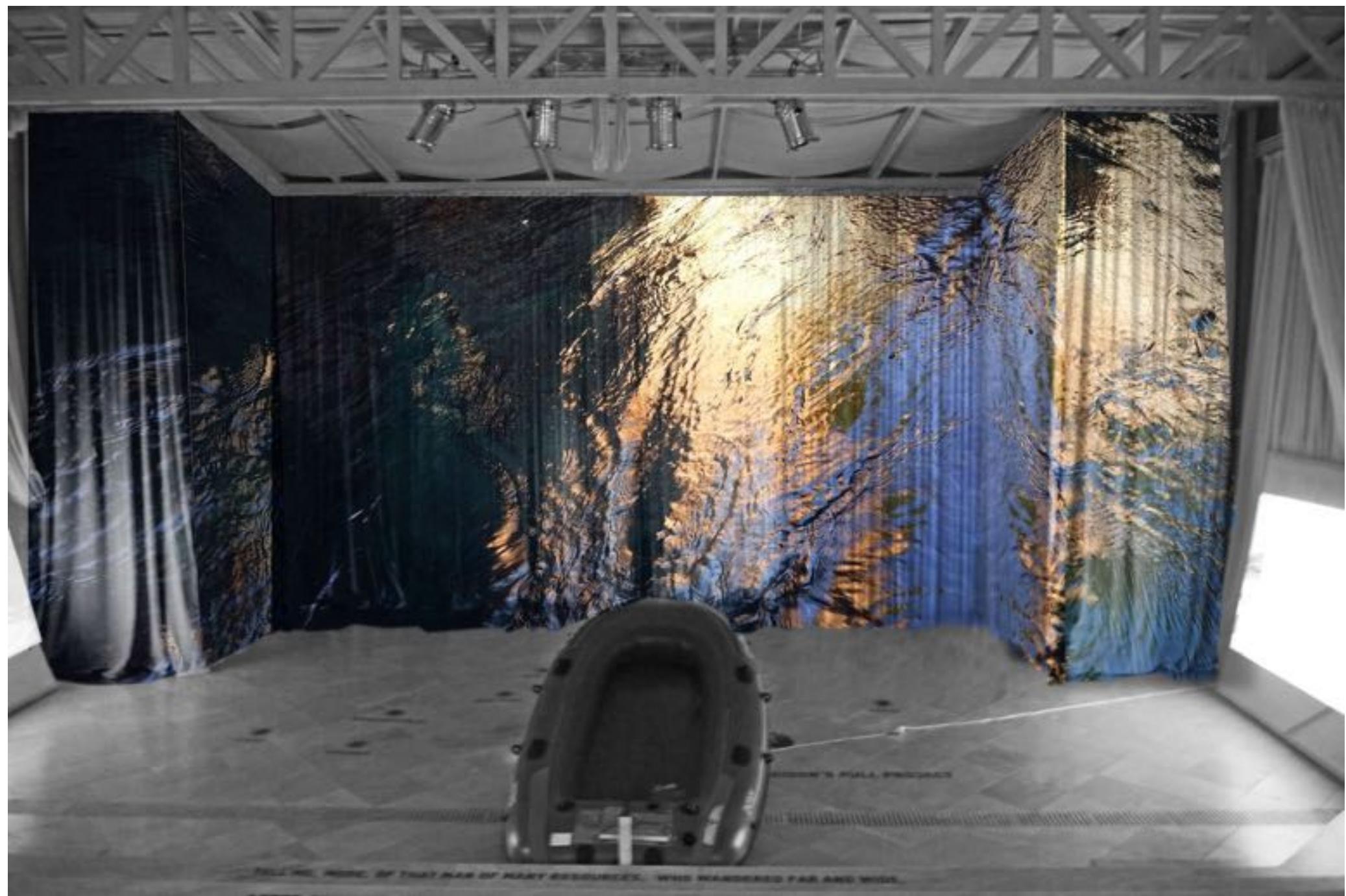
In this work I first digitally erased all the hostile actions I found in a selected historical painting of a naval battle. In a second step I overpainted the printed killed work with transparent oil-based paint and in a third step I scanned the work and added again digitally the glassy structure to make the file ready for the textile Print.

As the hostile actions of war in the „Paint Misty“ work were erased the remembrance of the „Ediccio“ was nearly deleted from the collective memory in my country - in Germany. The conception of the work is like a metaphor on how people deal with inglorious historical facts.

For the exhibition I am working on a site specific version of the picture with Kefalonian landmarks.



„All the things one has forgotten scream for help in dreams.“
Elias Canetti

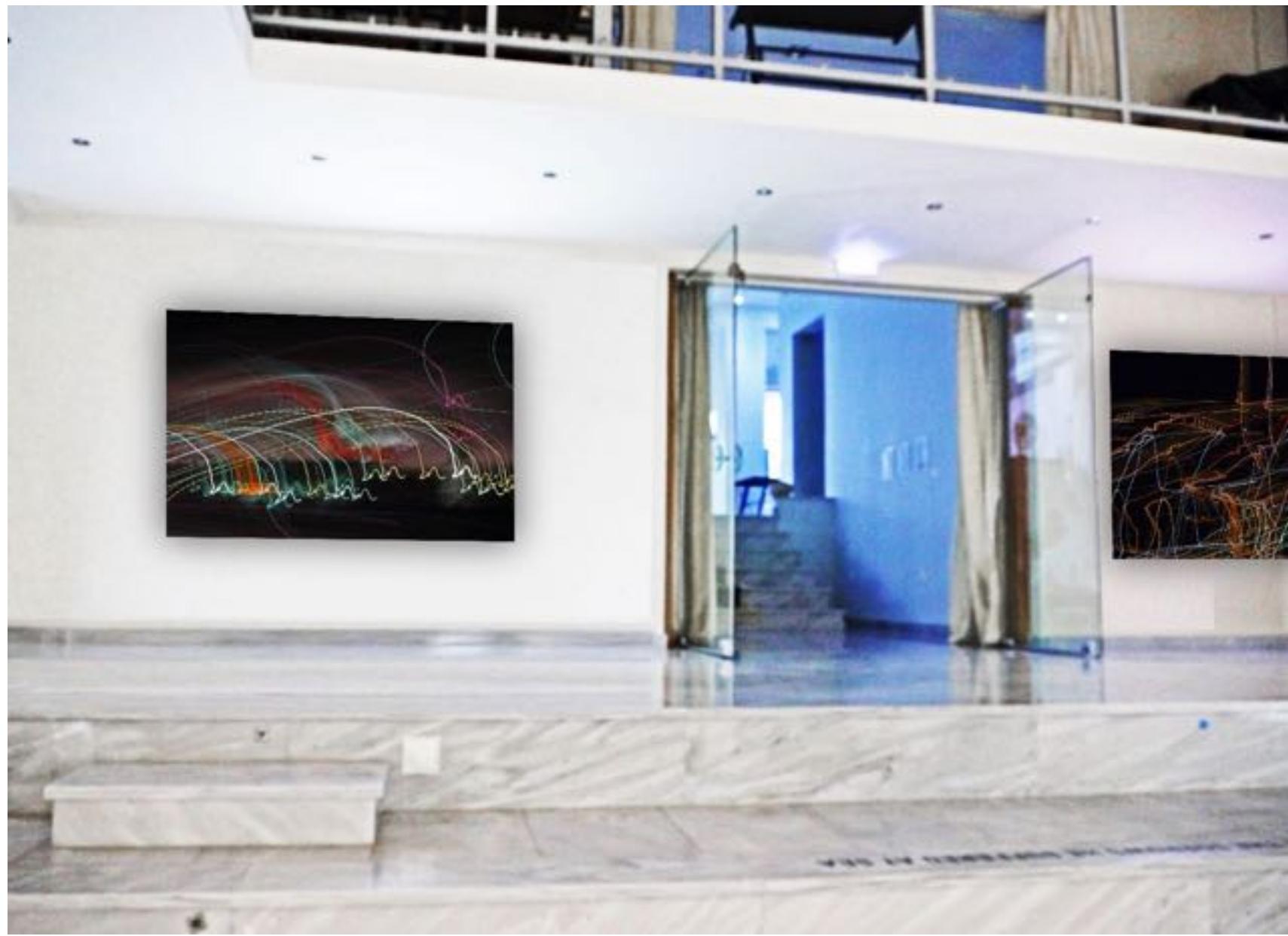


...THERE WERE THOUSANDS OF PLANETS, WHO WANDERED FAR AND WIDE.



The combination of geological very old natural phenomena and the signs of engineer technique generate high tension and strong contrast. So I combined elements of pictures I took at Melissani and long exposure and moving camera pics of the Kefalonian airport I shot during the night.









The „Gibellina Cracks“ are close ups of an earthquake memorial - not in Kefalonia - but the photographic images can be seen as universal signs of destruction. I tried to focus my view on the cracks and gaps from above - they look like knife cuts or injuries - even from a distance.

In Gibellina the Italian artist Alberto Burri puts huge concrete elements over the ruins - the small alleys remain preserved. It creates an overwhelming emotional feeling when you walk into the memorial - with the concret boxes covering the left overs of the peoples destroyed homes like coffins.

An abstract painting featuring a textured, greyish-blue background. Overlaid on this are numerous small, irregular red shapes of varying sizes and orientations. A network of thin, yellowish lines, some straight and some curved, weaves through the composition, creating a sense of depth and movement. The overall effect is dynamic and organic.

perspective jump

Barbara Schober