Portfolio - digital

Barbara Schober

Vorherige Seite:

Vir tuelle Test-Installation:
Gagarins Neon-Träume (r.), Malerei,
Öl auf Canvas 200 x 150 cm -
2018/2019

Dark Avatar (l.) Malerei, Öl auf
Canvas 200 x 150 cm -
2018/2019

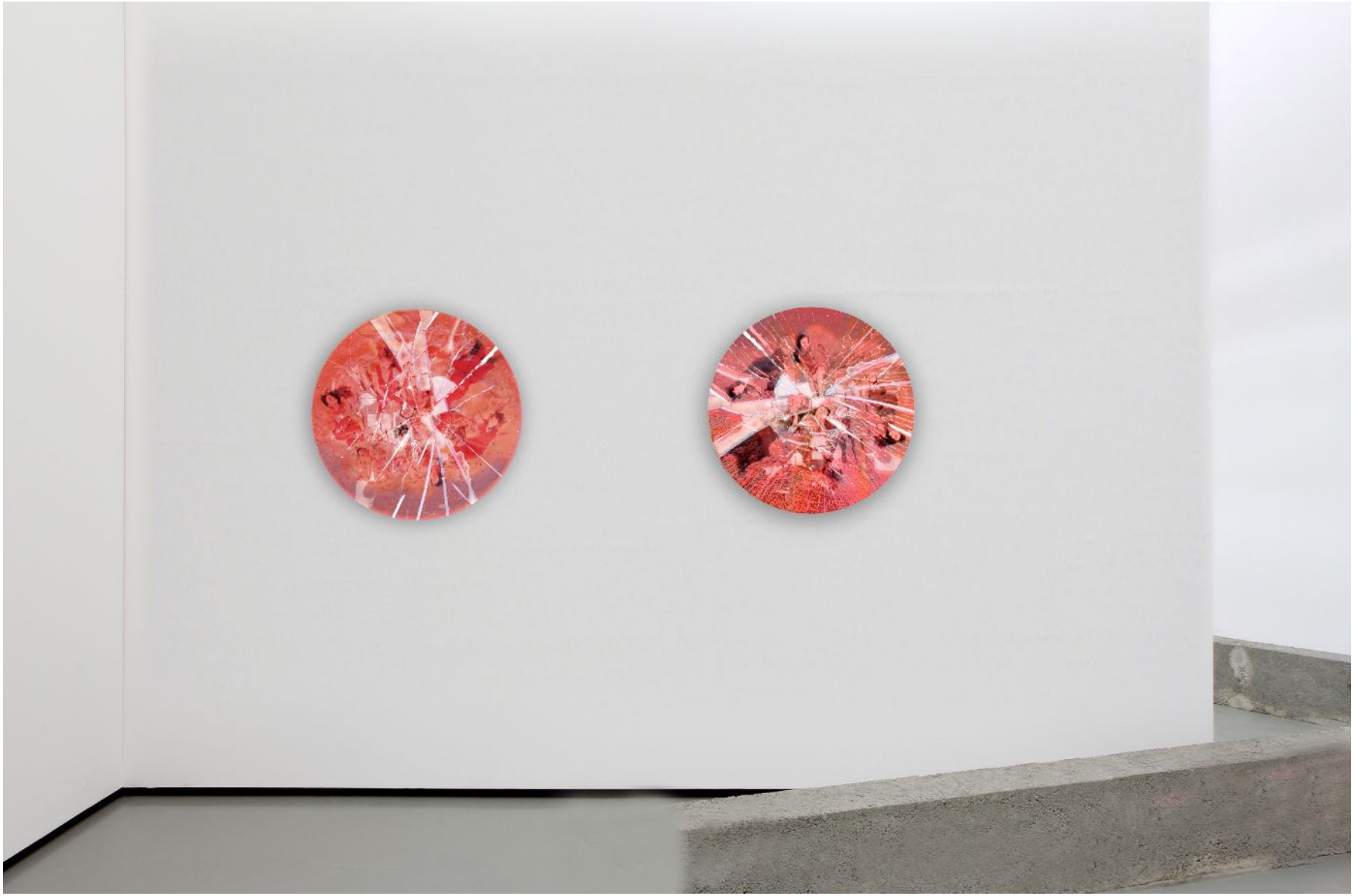
In „Gargarins Graphit-Räume“ blickt der Betrachter wie der Spieler eines Computerspiels auf Figuren, die sich scheinbar vor einer Überwachungskamera durch leerstehende Fabrikhallen bewegen. In Wirklichkeit verhält es sich anders: Grundlage sind Fotografien von Bühnenbildmodellen aus graphitbeschichteten Glasplatten, in denen kleine Figuren arrangiert wurden. Collagiert und verarbeitet zu großen malerischen Wandstücken ergibt sich ein weiterer Perspektivwechsel.

BO—V

BO—VI

BO—VII

SLEEPING ON BROKEN GLASS II



TONDI Ø 40 cm - Oil on Canvas - 2017/2018

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Sleeping on Broken Glass I

TONDI Ø 114 cm - Öl auf Leinwand - 2017/2018

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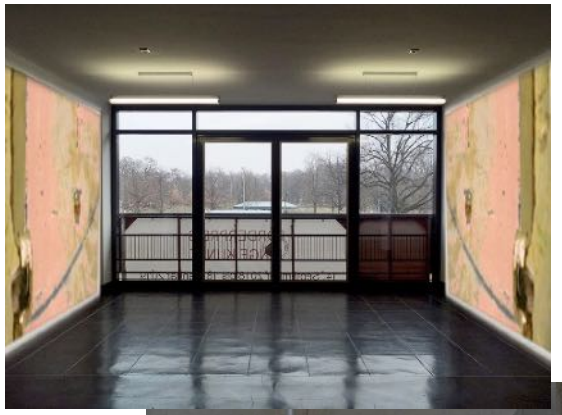
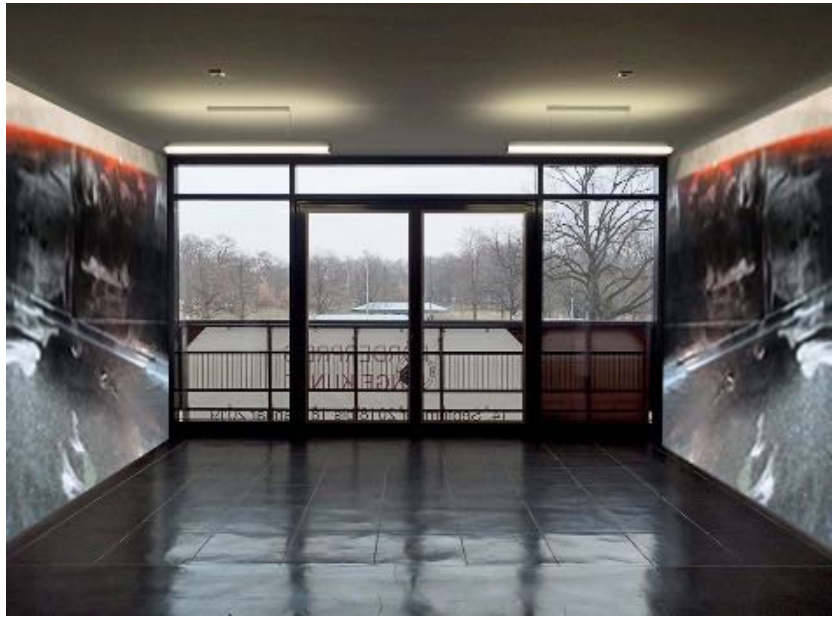
Function. Anomy - artwork

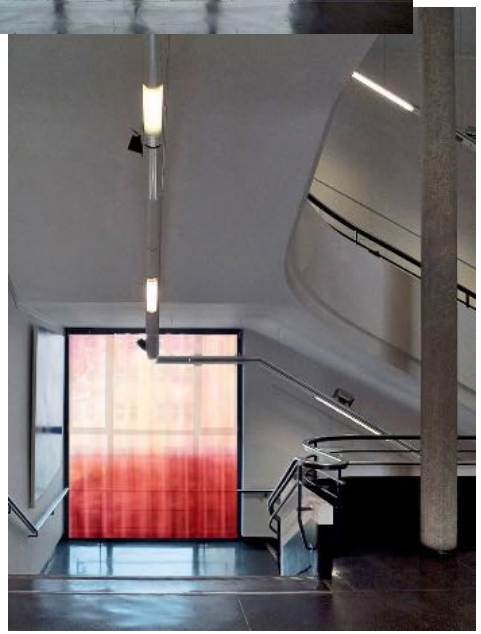
2018

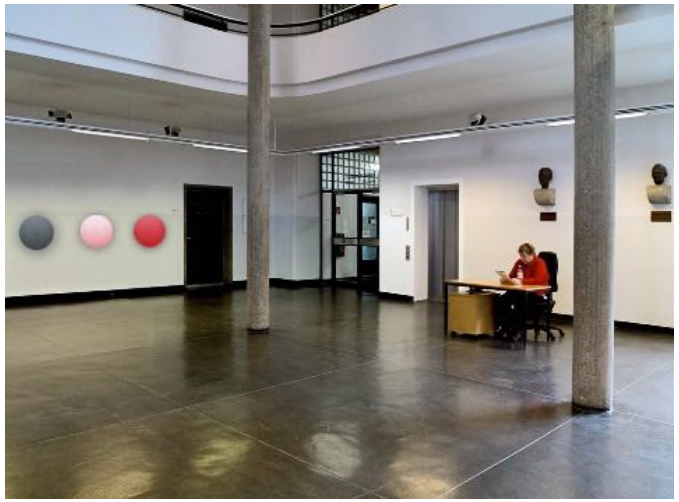
Montage/sketches
site specific
installation

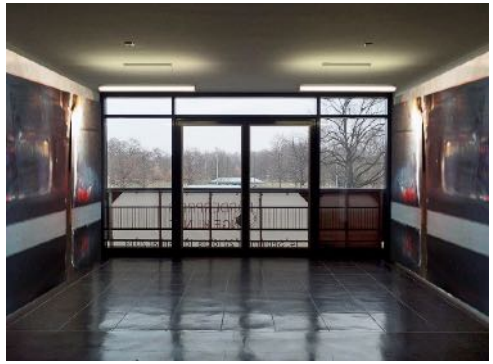


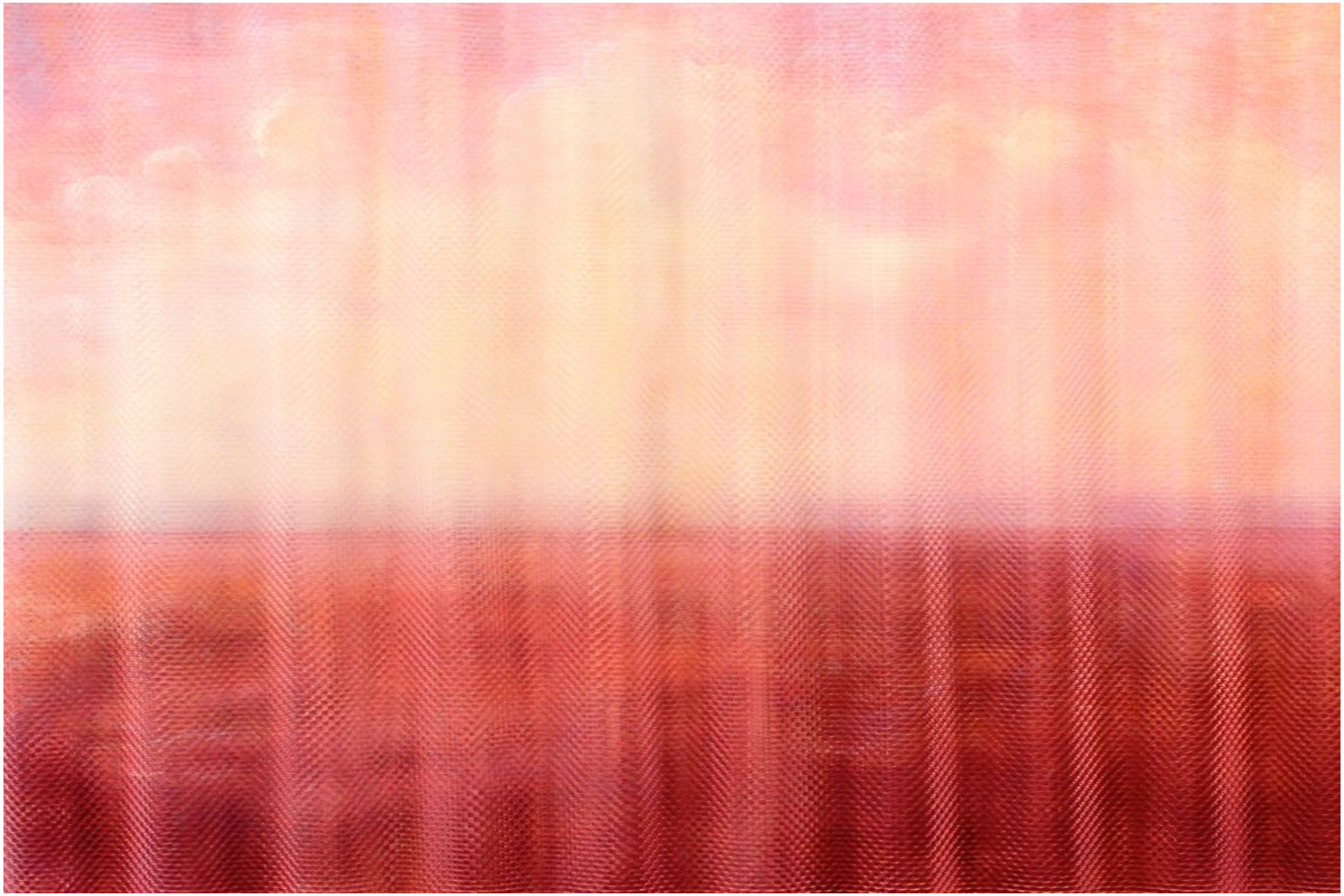
All these works refer more or less to instable, chaotic and catastrophic conditions (war, earthquakes, violation, injuries, scratches, abandoned places, perspecitve jumps) - on the contrary the formal realization however is functional and ordered - conceptual and constructive.





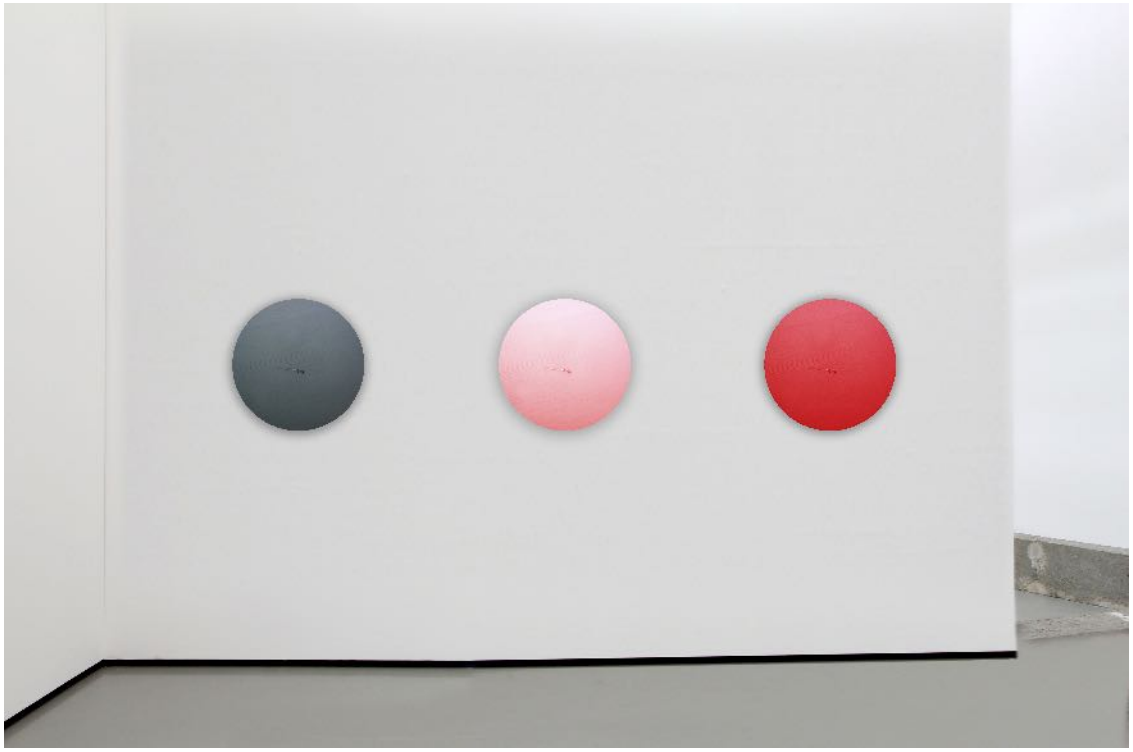






Title: **Paint Misty - Battle Erasement** (HiStory Scapes series)
Dimension: variable (possible to realize it site specific)
Technique/Material: Print on Habotai Silk
Weight: insignificant
Prize: ca. 500-1.200 EUR (dep. on size)

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.

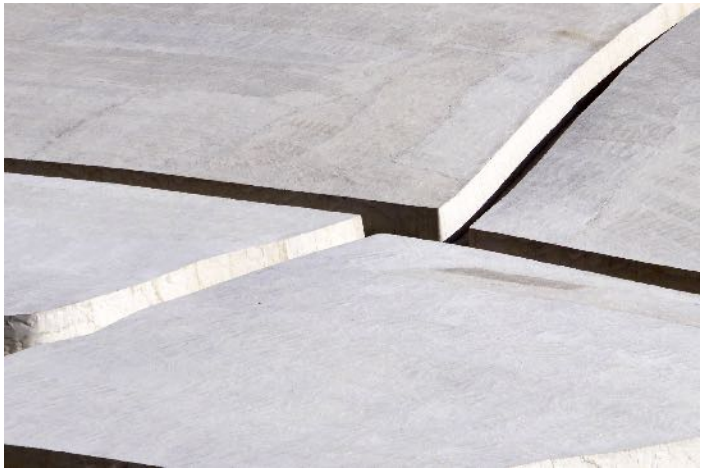


Title: **Sanguineto** (HiStory Scapes series)
Dimension: Ø 40 cm x ca. 5 mm (3 parts)
Technique/Material: Photo - Diasec/Acryl
Weight: ca. 1 kg each
Prize: 980 EUR (lt. Edition of 10)

„Sanguineto“ referes to Hannibal's battle against the Romans at Lake Trasimeno (Italy). I developed the work after visiting the Memorial there. In its formal reduced depiction and color - from leaden to sanguineous - it echos human defeat on the sea in general.

Title: **Gibellina Cracks - concrete boxes over ruins** (earthquake memorial)
Dimension: 60x40/80x60 (framed wood/glass)
Technique/Material: Fine Art archival Pigmentprint
Weight: ca. 4 kg
Prize: 400 EUR each (framed)

How to deal with this overwhelming emotional feelings when you walk into Burris earthquake memorial in Gibellina - with the concret boxes covering the left overs of the peoples destroyed houses like coffins?
I tried to focus my view on the cracks and gaps from above - they look like knife cuts or injuries - even from a distance.



Title: **Car Scratch Channel**
Dimension: vairable (possible to realize it site specific)
Technique/Material: Transparent chalk undercoat, oil glaze on phototex/vivak
Weight: 1-5 kg - depending on the size
Prize: ca. 700-1.200 EUR (dep. on size)

The work is based on phone pics of close details of the objects in a Richard Prince exhibition - where he explicit encouraged visitors to appropriate his work photographic.