

Barbara Schober MOONSHOT

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Socialized by the Brothers Grimm, cinema - influenced by Tarantino and Monty Python, Barbara Schober lives between the Black Forest and Swabian Siberia - where black humor is compelling and horror finds a backdrop.

With her artistic interventions she has been represented in many national and international art projects and has been nominated and awarded prizes.

Her final thesis for the state examination at the art academy in Stuttgart with the topic "the imaginary museum" set a groundbreaking accent for her future work spectrum as a media scientist, art mediator, online editor and finally artist. Her artistic career can be understood as opening up and exploring new spaces for art, To redefine and define object spaces or new scope.

She moves confidently in virtual space and makes use of the digital possibilities. Her work is based on a wide range of cultural techniques, from old manual working methods to material experiments, classic oil painting is supplemented by photographic techniques and video stills, screenshots, digital and analogue collages, scanned, glued or painted over. BS counters the digital, polyphonic flood of images with collages with textile elements and Plexiglass objects, with images that are generated at ever-faster speeds and disappear again just as quickly.

The spontaneous and accidental is just as important in her creative process as her personal connection to themes or objects. Fairy tales, cinema films, video stills or historical source material are valuable sources for the artist for her process-based work. She is not interested in the anecdotal when she takes fleeting snapshots, whether she photographs them herself or takes it from the media.

The spontaneously discovered becomes her raw material, so to speak, which she takes up in a photographic close-up or screenshot and processes, crops, digitally fragments, additively composes and binds together with the means of painting. In the working process of complex interventions, the artist unfolds a complex pattern of perception.

In the picture "Snow from last summer", BS edited a simple photo from the family album that documents a summer trip with the representative car. In the actually idyllic scene, the artist lets dark areas of shadow push into the scene from the lower edge of the picture. Along with the flurry of snow, something menacing pulls into the picture. The originally idyllic motif becomes unreal in view of the figures grouped around the car as if frozen.

With their Fairy Tale of Painting series, BS declines a fairy tale motif with a series of photographically staged depictions of Snow White. In "Snow White Yawns," the traditional image of the girl with skin as white as snow, lips as red as blood, and hair as black as ebony from our childhood is evoked, but reassuring recognition eludes us at the ghostly mutating face that looks like something out of a Horror film acts on the screen and rolls out of the picture multiplied, where the high heels are already waiting for the emancipated appearance. Opposite, the stepmother's evil smile lurks in the scene in which, unlike in fairy tales, the role of good and evil can no longer be clarified.

The viewer is required to consciously perceive the immediacy between what we see and what we think we see - the play with view and perspective questions the position of the viewer like in a picture puzzle. This can delve into different contexts on different categorical levels: structure and effect, time and space, chaos and rule, necessity and coincidence.

In the following history scapes, BS deals with a completely different kind of historiography. She questions traditional knowledge of historically significant events that have been described in history books and glorified in historical pictures. In Sanguinetti, the peaceful travel picture from Lake Trasimeno, the artist locates the once bloody theater of war of Hannibal's battle against the Romans by overlaying the cheerful lake motif with monochrome paint, first lead gray, then red - a lead-heavy color that literally exhausts the cheerful atmosphere the picture seems to urge.

Not a breath of wind stirs in this vacuum, only a minimal trace of life asserts itself on this "puddle of infinity" in the barely perceptible tiny boat. Without concretizing the historically factual, the photographic document of the topography, in the thickening of BS's painterly intervention, acquires a universal validity that points beyond it, which opens up an extremely touching view of a cultural country traumatized by bloody events for the viewer.

In Battle Erasurement, a Plexiglas object with 4 transparently printed glass panes, BS once again focuses on traditional historiography and the heroic historical images that refer to it. She places two historical paintings, depictions of martial sea battles digitally removed from the museum frame, on the base of the plexiglass steles and, robbed of their martial, heroic force, slowly fades into ghostly memories and finally fades out. What remains is a ghostly beautiful landscape that seems to breathe in a whiff of colour, a color that still harbors a hint of horror.

No real event was the inspiration for the MoonShots image sequence, which initially evokes memories of the iconic images of the first flight to the moon. The picture series is not based on real views from space. The starting material for these works are photographs of the night sky formed in 3 layers. 5 toni were created that span the heavens and open the viewer's view to possible

worlds in the infinity of space and to thinking "out of the box". Alluding to the term MoonShot - moon shot from the start-up scene, the works with their poetic presence stand for the creativity of one's own imagination, which overcomes the gravity of concerns to think the impossible and makes it possible with creative interventions - such as the first moon flight.

In the Perspective Jumps "Gagarin's Graphite Dream" we get a bird's-eye view of a kind of space station in mystical blue, in which figures in astronaut suits move. It is not clear to us what reality is behind it - is it a documentary from a station in the Arctic or from a science fiction film. BS has built a fictional world in miniature from glass panes coated with graphite powder and cardboard, in which miniature astronauts moving like dolls were staged. In order to perfect the appearance, the photographs of these productions were digitally processed, collaged with painterly elements, mounted and finally scanned. In this game with perspective and materiality, the artist uses patterns of perception that activate our memories for supposed recognition.

It's a game of ambiguity. As in the picture "Dark Departure" in which a ballpoint pen cartridge without spatial reference points is oversized to become a mystical flying object in a dark blue that suggests space. The picture in its ambiguity builds a bridge for us to the opposite oil painting "Dark Arrival", which with this reference point in our imagination can now become a spaceport that opens up for an arrival from space.

The Art Protection Suits, which have been printed with collages, are hung ready to hand as a wall installation. Such protective survival suits materialized from art are a comforting idea for hard times. There are QR codes for the suits, with which you can call up the suits in action on a DOWNHILL ride as a video.

Playing with ingrained patterns of perception, traditional positions and factual knowledge runs like a red thread through the various exhibition rooms and themes. In this exhibition, we viewers are asked to consciously perceive the immediacy between what we see, what we think we see and what we think we know. Recessed positions should be reconsidered.