

Personal Data

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Wikipedia: https://en.wikipedia.org/wiki/Barbara_Schober

Membership:

Intermission Artist Collective, Berlin - Board Member
BBK Art Association, Berlin
GEDOK, Womens Art Association, Stuttgart

Social Media

https://www.instagram.com/barbara.schober_artist/
<https://twitter.com/BarbaraSchober>



References (Name, Function, E-Mail):

Silke Harten-Preiss
Study Coordination Directing 2, *Film Academy FABW, Ludwigsburg*
silke.harten-preiss@filmakademie.de

Prof. P. Celina Lunsford, DFA, DGPh
Artistic Director and Chief Curator: Fotografie Forum Frankfurt
Honorary Professor University of Applied Science, Darmstadt
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Dr. Evelyn Floegel, Art Historian
Art Association *Georg-Scholz-Haus* and *Elztal Museum*, Waldkirch (South Germany)
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EDUCATION

University 1982-86	STATE ACADEMY OF VISUAL ART, Stuttgart Painting, Photography, Printing techniques, art history University Degree: 1. Staatsexamen (eq M.A.)
Postgraduate Studies 1986-88	STATE ACADEMY OF VISUAL ART, Stuttgart NEW MEDIA ART: interdisciplinary projects for film, theater and architecture, stage and costume design, performance
1990-91	UNIVERSITÄT TUEBINGEN, MEDIA PRACTICE Training for TV/Radio/Print
Further Education study- related	Henry-Nannen-School/Klara, Berlin "Akademie für Publizistik", Hamburg "Filmhaus" Köln (documentaries) Master School scripting, Filmboard, Berlin Architecture Symposium, Pontresina (with i.a. Norman Forster) University of ART, BERLIN: "New Audio Visual Language" St. Martins School of ART, London "Fashion Trendreport" REMEDIAS Fraunhofer Institute, Stuttgart: automation, robotics, multimedia in publishing
Further practice since 2003	Italian Language Courses (Istituto Venezia, Laboling Milazzo, Accademia Italiana Salerno 2003/06/07/12/16) Pilot licence, ultralight (2005) Experimental Impro Dance after Pina Bausch (since 2017)

WORKING EXPERIENCE

ARTIST Freelanced Since 1989	-> see next Page Exhibitions and Projects – national and international
Social Work 1995-97	SOCIAL MEDIA analogue Media education for kids from socially difficult backgrounds, german-american exchange project „Shooting Back“
Teaching Assignment 1997-1999	UNIVERSITY TUEBINGEN, Video Sculpture, Organization Media ART Festival Tuebingen
Media Production & Editorial Work ARD Online TC Interactive 1999-2023	WEB PROJECT "machina X - Factory of the Future" for German Public Broadcaster ARD, Mainz nominated for Prix Italia, Prix Europa 2002 ONLINE Editorial Work, Ludwigsburg, Baden-Baden, Mainz

Exhibitions & projects

INTERNATIONAL

Selected for the Artist Residency SPACE A, Katmandu (2025)

Invited for the ARCTIC CIRCLE Art & Science Residency, Spitsbergen/Svalbard/Longyearbyen (2024)

Selected for the BIENNALE Larnaca „Home away from home“ (2023)

HERLAND - In search of a female utopia. Group Exhibition at the Women's Library, Sydney, Australia (2019).

Participation at the „Biennale d'Arte Contemporanea“, Salerno, Italy (2018).

SEA(S) International Conference, Ionian Art Center, Cephalonia, Greece, participation and grant (2018).

The Society of Women Artists, Mall Galleries, London (2018).

„Stuttgart meets Durban“, cultural exchange, Germany/South Africa (1997).

„NowHere“, Louisiana Museum of Modern Art, Humlebaek, Denmark (1996): visiting editor of the Fanzine project „Network Orange“ for the section of curator Ute Meta Bauer.

„Menas Be Sienu. Art Without Borders“, Urban Galleries of Šiauliai und Panevėžys, Lithuania (1992).

„Boundaries“, MOMA Oxford: International invitation „Oxford Photography“ (1990).

„Ein Video-Tag im Mai“, competition Video-Festival Europe, Sat1, member of the jury (1988).

NATIONAL

Intermission Collective, Group Exhibitions Gallery Axel Obiger Berlin-Mitte and Villa Heike AIR BERLIN, Berlin-Hohenschönhausen (2020).

Berlin, International Intermission Collective project „function_anomy“, Group Exhibition (2019).

Berlin Art Week, LDX Artodrome Gallery (2018).

Juried Group exhibition, Art Association Bayreuth e.V., Eremitage (2018/19).

Architecture Competitions: Festival grounds Dresden Hellerau and acoustic barrier, Burgweinting (1997/98).

Multi-Media-Performance, Frauenmuseum Bonn (1998).

Media Save Art, UNESCO competition, participation, award for Daimler AG (1990).

Apropos Les Demoiselles d'Ameublement, stage project for Eric Satie, State Academy of Visual Arts in Stuttgart, director: Sotirios Michou (1987).

Curated annual exhibitions, Art Association, Stuttgart (1987-92).

REGIONAL

Solo Exhibition „On the move with the flux compensator“, Palais Walderdorff, Trier (2023)

ARTE Sindelfingen, art fair (2018).

Kunstschimmer, art fair, Ulm (2018).

Solo Exhibition & Photo Project, Bodelshausen (2015/16/17).

Solo Exhibition „Ravensburger Kunstnacht“ (2014)

Solo Exhibition Mediacommunication, Unna (2013).

Open Studio Events, Bodelshausen (2008-2012).

Studio Collective: „Die Hallen - Rottenburgs Bauhaus“, open studio events and exhibitions (1991-2005).

ART MEDIATION

Social Media Analog: International exchange project „Shooting Back“ with kids from difficult backgrounds. „Social Sculpture“ inspired by Tim Rollins and K.O.S. Series of interviews document the similarities of K.O.S. and „Shooting Back“. Supported by the regional Youth Foundation, the European Commission and the Federal Ministry of Family Affairs (1995/96).

Artistic and scientific consultation & editing assistant for the TV Essay „Chaosordnung“ (collage on art and Chaos Theory) by Dietrich Mahlow. With contributions by i.a. Tadeusz Kantor, John Cage and Interviews taking during the Art&Chaos Exhibition at the Wilhelm Hack Museum, Ludwigshafen and in the studios with Max Bill, O.M. Ungers, Alfonso Hüppi, Helge Leiber, Carlfriedrich Claus, Jack Ox, Franz Mon (1992/93).

Host of the seminar „Video-Skulptur“, University of Tübingen, media arts festival Tübingen, show of int. film productions of experimental art, i.a. „Step Across the Border“, „Der Lauf der Dinge“, Fischli/Weiss, Laurie Anderson on Stage (1990-92).

AWARDS AND HONORS

ART in Public Space, Workshop-Grant Akademie X, Stuttgart 2022

Ionian Art Center, Kefalonia - Grant for a Solo Exhibition 2019.

"Terzio Premio Sezione Pittura/Figurativo" Biennale Salerno 2018.

Donau-Kunstpreis, art award (third place), Ulm (2018).

Prix Italia, category digital communication, nominee (2002). Prix Europa, Internet Exploration Award, project „Machina X – Fabrik der Zukunft“, SWR3/ARD Online, nominee (2002). Georg von Holtzbrinck Prize for economic journalism, nominee, project „Machina X – Fabrik der Zukunft“ (2002).

Acquisition sculpturing project Tübingen, „Verrücken“, Hölderlinturm, projection (1991).

Prize sculpturing competition Chemnitz (1995).

Acquisition by the Ministry for Science, Research & Art Baden-Württemberg (1990).

Architecture Competition/Acquisition City of Pforzheim, Wallberg-Memorial II World War (1987).

EDITORIAL WORK

ARD Online, concept, editing, project management Baden-Baden (1999-2003) and Mainz (since 2003).

PUBLISHED WORK

Fotografie als GegenKULTURgut, agenda Verlag Münster, ISBN 3-929440-75-X (1996).

Shooting Back, Schober/Harten-Preiss, in: Kunst und Unterricht, special issue on photography (1996).

Schule des Sehens, Schober/Pehle, in: Video 06/89 (1989).

Artist Info

To depict the contradictions of our times Barbara Schober draws on humor and horror, the grotesque and the burlesque and on fragile and monstrous elements. Her sources of inspiration are historical artefacts, art history, motion pictures and fairy tales. Barbara Schober works with photography, video stills, and screenshots from the Internet and makes digital or analog collages, paints over them and applies new elements. She uses traditional artistic manufacturing techniques to create a counterpoint to the digital world. In doing so she uses her experience in seminars for illumination (at a French Trappist Monastery) and oil painting techniques of the XVII. century masters (at JP Brazz' Studio, Paris).

After graduating 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).

A major influence on her artistic development was her collaboration with Dietrich Mahlow, former director of Kunsthalle Baden-Baden, as well as the projects and interviews in the area of social sculpture, e.g. with Tim Rollins & KOS. Her artistic work was awarded with the "Donau Kunstpreis 2018" (3rd place) and the "Terzo Premio Sezione Pittura/Figurativo", Biennale Salerno. Her Web Projects for the German Public Broadcaster ARD were nominated for the Prix Europa and the Prix Italia (2002).

Barbara Schober takes an idiosyncratic and very personal journey through art history. Her casual close-up shots dive into places, pictures, and sculptures and appropriate them for new forms of artistic expression. Places, pictures, and everyday items dissolve into structures, shapes, colors, and planes. These shots sharpen the focus on the formal structure of photographed elements and make wholly new artistic statements.

Besides emphasizing the bizarre, the strange, and the absurd, she also achieves conceptual clarity in her projects – without sacrificing her unruliness in the face of established expectations.

Her artwork reflects her surroundings. This includes not only the physical environment but also mindsets, emotions and memories. Her working process is similar to storyscaping, a term used for bringing together the power of story-telling and the viewer's experience. Influenced by early childhood memories and fairy tales, she creates a personalized space, which allows the viewer to dive into a world of childlike imagination. Reality and fiction become blurred – a balancing act between humor and seriousness takes place.

In the hiStory Scapes-Series, the power of the (hi)story merges with personal experiences. The artistic perspective transfers the view on milestones in history and the reprocessing of the past into constructed memories. The artist creates a visible world where the viewer can participate with his or her own personal story and connect it with the artwork.

Perspective as an artistic means of expression is one of the oldest techniques in the history of art. It relates spatial and linear relationships to the viewpoint of the observer. In her Perspective Jump- Series, Barbara Schober challenges these relationships and points of reference, by playing with the different possibilities of seeing, which result from her choice of technique – photography, painting or printing. The superimposition of several layers on the canvas creates depth, the relief like materiality creates proximity, the photographic process allows close-up shots and central perspective. Thus, tilt images are created, which are at the same time a visual image of erratic, human patterns of perception.*

*Text by Katharina Rohmeder, Art Historian