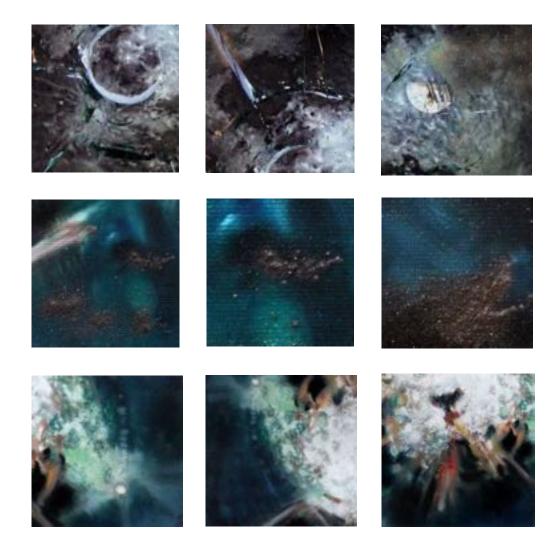
Portfolio Barbara Schober's hiStoryScapes, Moonshots & Tipping Points



... we are the introverts of the Space Age ... scratching at clouds with closed fists ...

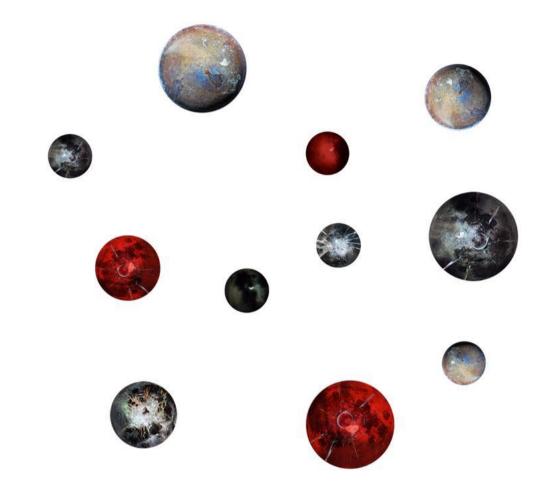
Quotes from Etel Adnan, We Became Cosmic



...there are potholes in the skies...seven sunsets for a single evening and the uninterrupted moon...

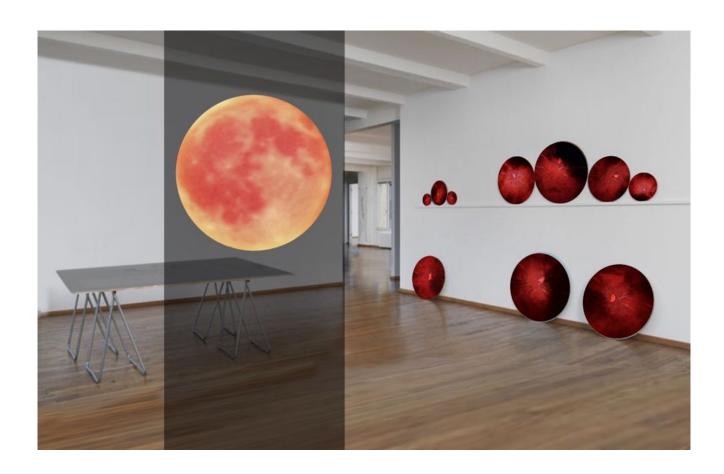
Quotes from Etel Adnan, We Became Cosmic Project for the Biennale Larnaca: "Home far, far away from home"

Are we forced to search for a new home in space? And is that the solution in times of climate crisis, social changes and war? As artists, we have always been able to achieve the seemingly impossible and find a home in distant worlds. And there has always been a deep-rooted human desire to explore space. Pioneers like Etel Adnan ("We All Became Cosmic") and Buckminster Fuller ("We Are All Astronauts") knew this was less of an escapist wish and more of a critical look at environmental issues here on Earth.



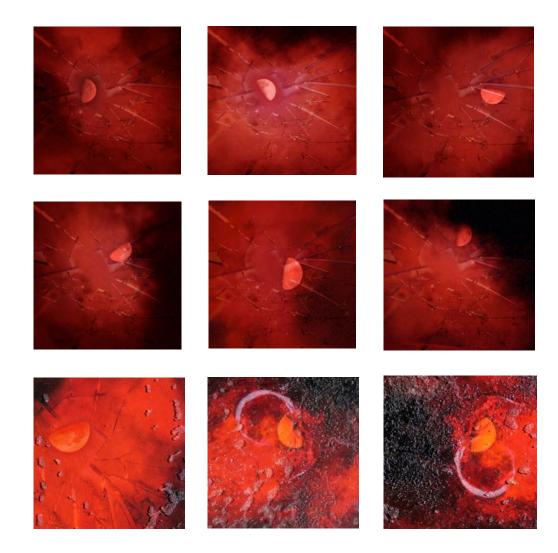
Moonshot Tondis: 20, 30, 40 cm in diameter. Techniques: Oil on Canvas, Layers of Oil Paint and Dammar Resin on Pigment Prints

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 layers. Tondi 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 used also in 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.



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.

Dr. Evelyn Floegel, Art Historian



Overlay of bullet holes in glass panes and moon photos - collaged and painted over with light transparent oil paint, glaze and resin over very small glass plates.

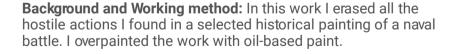


In the work "Battle Erasement" one can watch step by step two naval battles based on historical paintings as they disappear. First the martial motif becomes ghostly transparent, as incorporeal as a memory. Then it's gone and what's left is... well what? A landscape, yes, but not a landscape painting in the true sense. Rather, the void suddenly raises questions about the world and truth and memory and perhaps also why wars are actually the narrative pillars of our human history.

(Vivien Sigmund, Art Historian GEDOK 2022)



Plexiglas Objects 40x40x120 cm





**Historical Reflexions:** The overpainting of the collages and the reference to art historical epochs in terms of painting technique creates a field of tension - from the claim to reality of the photographic image, the historical models and the purely painterly forms, colors and brushstrokes.















Four small cots, like those you see in hospitals or dormitories in children's homes from the 1950s, float from the ceiling. Sawn into front and side panels, deprived of their function, they become graphic symbols. Protection or confinement - the lattice structure indicates both, but is in dissolution (virtual testinstallation - size of the beds approx. 68x48x110 cm).

Waterloo (170x120 cm)
Pigment Print on
watercolor paper

Bloodlands (70x70 cm each)
Layers of oilpaint glaze, resin
and small points of sheets of
silver on printed watercolorpaper















# **Tipping Points**



If you opened people, you would find landscapes ... (Agnes Varda)



A Closeup of a small puddle creates a view like flying above a huge landscape - it's a kind of "perspective jump". Like the saline in this picture some glaciers, lakes or sometimes snow show also marks of bloody reds. Looking horrible in the first place, it harmlessly is caused by iron oxyde or algae. The feeling you get is a question of perspectives - a scientist has a differnt view than a screenwriter on this phenomenon.

Tipping Point Salt Fields 160x90 cm - ltd. Edition Fine Art Print - Diasec Plexiglas



photographic sketches Crater, earthquake or battlefield ... when Desasters become attractions

In her Perspective Jumps series, Barbara Schober questions relationships and points of reference by playing with the different possibilities of seeing that arise from her choice of technique photography, painting or printing... the overlay of multiple layers on the canvas creates depth, closeness and tilting images, that are also a visual image of human patterns.

Katharina Rohmeder, art historian



Tipping Points reached: Arctic ice melt, vanishing glacier ... irreversible changes





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: Gibellina Cracks - concrete boxes over ruins (earthquake memorial)
Dimension: 60x40/80x60 framed, 2016
Technique/Material: Fine Art archival Pigmentprint



#### **EDUCATION**

University 1982-86 STATE ACADEMY OF VISUAL ART, Stuttgart Painting, Photography, Printing techniques, art

history

University Degree: 1. Staatsexamen (eg 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

Website

Wikipedia

www.barbaraschober.de

Social Media

https://www.instagram.com/barbara.schober\_artist/

https://twitter.com/BarbaraSchober https://www.linkedin.com/in/barbara-

schober-216ab440/?originalSubdomain=de

Membership

BBK Art Association, Berlin und GEDOK, Womens Art Association, Stuttgart

-REFERENCES-

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Artistic Director and Chief Curator. Fotografie Forum Frankfurt Honorary Professor University of Applied Science, Darmstadt celina@ffrankfurt.org

**Dr. Evelyn Floegel, Art Historian**Art Association Georg-Scholz-Haus &

https://en.wikipedia.org/wiki/ Barbara Schober

Elztal Museum, Waldkirch ev.floegel@web.de

Katherina M. Rohmeder M.A.

Art Historian, Curator, freelanced i.a.Daniel Blau Gallery, 4th Artists' Biennale Haus der Kunst, Munich Katharina.rohmeder@web.de

# Exhibitions & projects

#### INTERNATIONAL

Selected for the BIENNALE Larnaca, 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, Ionion 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", Lousiana 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 Sienų. 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**

Shortlisted for Contemporary ART, Zeche Zollverein, Essen (2023)

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).

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

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

"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, Württembergischer Kunstverein, Stuttgart (1987-92).

## **REGIONAL**

Solo-Exhibition, Art Association, Waldkirch (2022)

ARTe Sindelfingen & Kunstschimmer, Ulm art fairs (2018).

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

Ravensburger Kunstnacht, solo exhibition (2014)

Mediacommunication Unna, agency exhibition (2013). Open

Studio. Bodelshausen (2008-2012).

"Die Hallen – Rottenburgs Bauhaus", exhibition of the studio collective (from 1990).

#### ART MEDIATION

Social Media Analog, International exchange project "Shooting Back" with young people from disadvantaged backgrounds on Social Sculptures, inspired by the work of Tim Rollins and K.O.S., series of interviews document the similarities of K.O.S. and "Shooting Back". Supported by the Jugendstiftung Baden- Württemberg, European Commission and the Federal Ministry of Family Affairs (1995/96).

TV-Essay "Chaosordnung", SWF, director: Dietrich Mahlow, artistic and scientific consultation and assistant director in editing and directing, collage of artistic contributions on art and chaos theory, by i.a. Tadeusz Kantor and John Cage, interviews and exhibition at the Wilhelm-Hack-Museum Ludwigshafen, contributing artists: i.a. Max Bill, O.M. Ungers, Alfonso Hüppi, Helge Leiberg, 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

Ionion 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).

Acquisition sculpturing competition Chemnitz (1995).

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

Acquisition by the City of Pforzheim, Ideenwettbewerb "Wallberg" (1987).

#### **EDITORIAL WORK**

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

# **PUBLISHED WORK**

Fotografie als GegenKULTURgut, Schober/Harten-Preiss, agenda zeitlupe, 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).

