



Barbara **Eichhorn**

SO FAR TILL NOW - SOFA(R) ON THE WAY

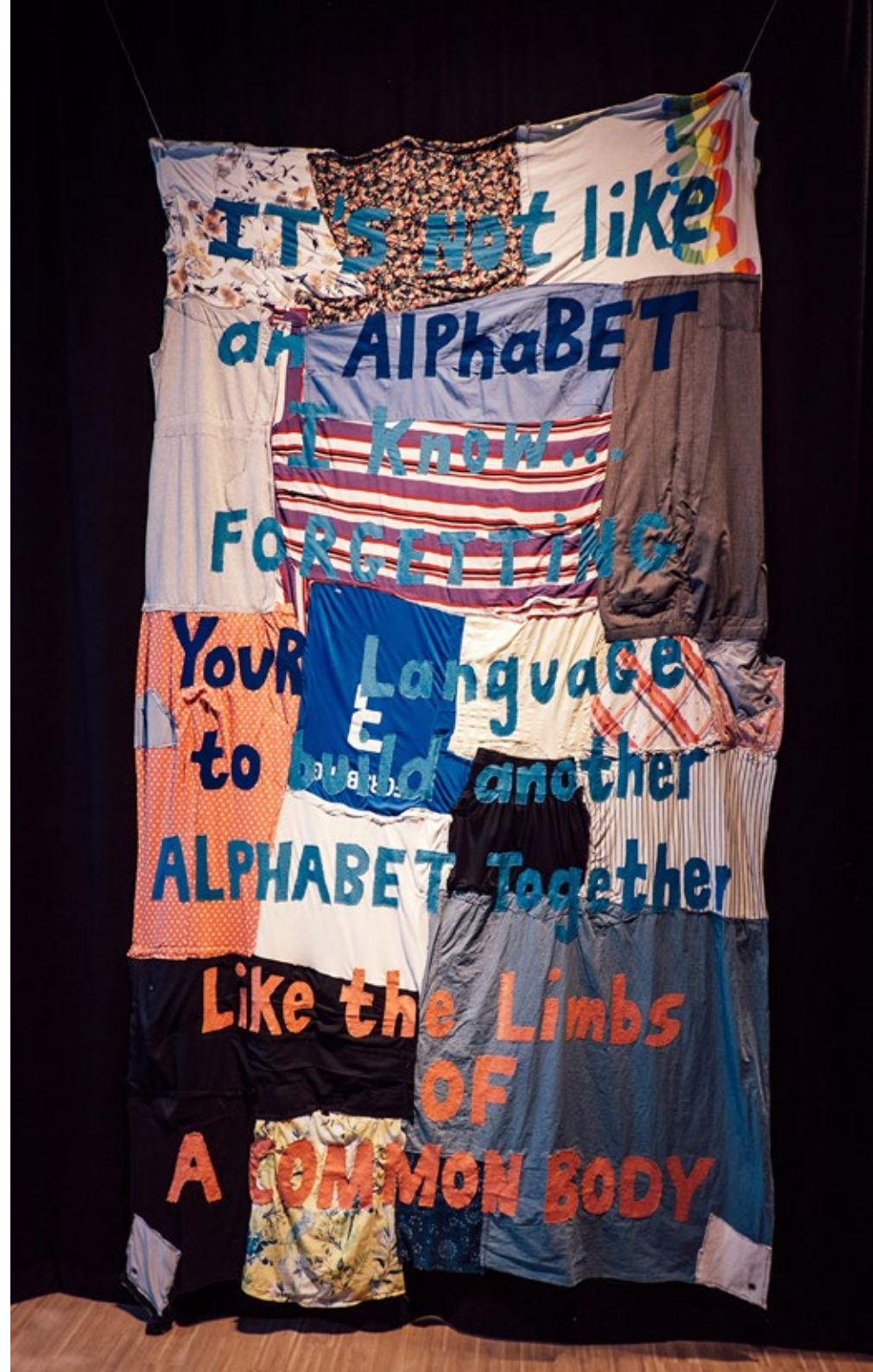
Barbara Eichhorn, Anna Khodorkovskaya and Joanna Zabielska

ON THE ROAD AGAIN Künstlerhaus, Vienna 2023





SO FAR TILL NOW - SOFA(R) ON THE WAY Exhibition view Künstlerhaus, Vienna 2023



Learning-Unlearning, 2022/23, Used textiles sewn, 330 x 210 cm, photos: Daniel Domig

SO FAR TILL NOW – SOFA(R) ON THE WAY

Barbara Eichhorn, Anna Khodorkovskaya and Joanna Zabielska

Mahalla-Festival 2022, Istanbul, Turkey

The artists create a mobile assemblage on wheels from materials from the streets, donations in kind from the neighborhood and from local garbage collection points as a performative intervention in public space. The project plays with the awareness of more ecological approaches, with a focus on the value of our everyday objects and their recyclability, and turns rubbish into the playfully poetic center of artistic exploration.

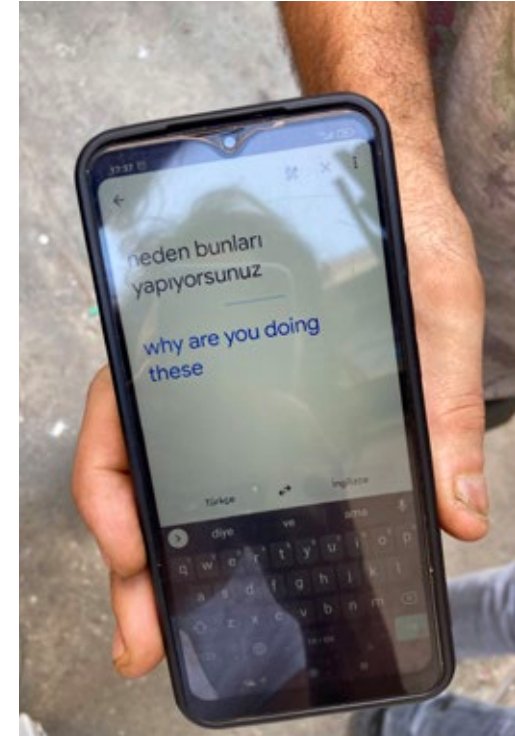
The process orientated work takes its place outdoors in the neighborhood of Kurtuluş district in Istanbul. Local community is invited to participate during the whole time of the process. In the end of the project a Procession in the district Kurtuluş with all the objects and all the participants and guests takes place.

SO FAR TILL NOW - SOFA(R) UNDERWAY was realised in cooperation with the Austrian Cultural Forum and the Diyalog Association as part of the Mahalla Festival 2022.



SO FAR TILL NOW - SOFA(R) ON THE WAY Mahalla
Working situation
Festival 2022, Istanbul, Turkey





SO FAR TILL NOW - SOFA(R) ON THE WAY
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SO FAR TILL NOW -
SOFA(R) ON THE WAY
Mahalla Festival 2022,
Istanbul, Turkey
Procession



nuff_nuff_nuff – Drawing Performance with Jannis Neumann
Wild im West, Vienna 2022



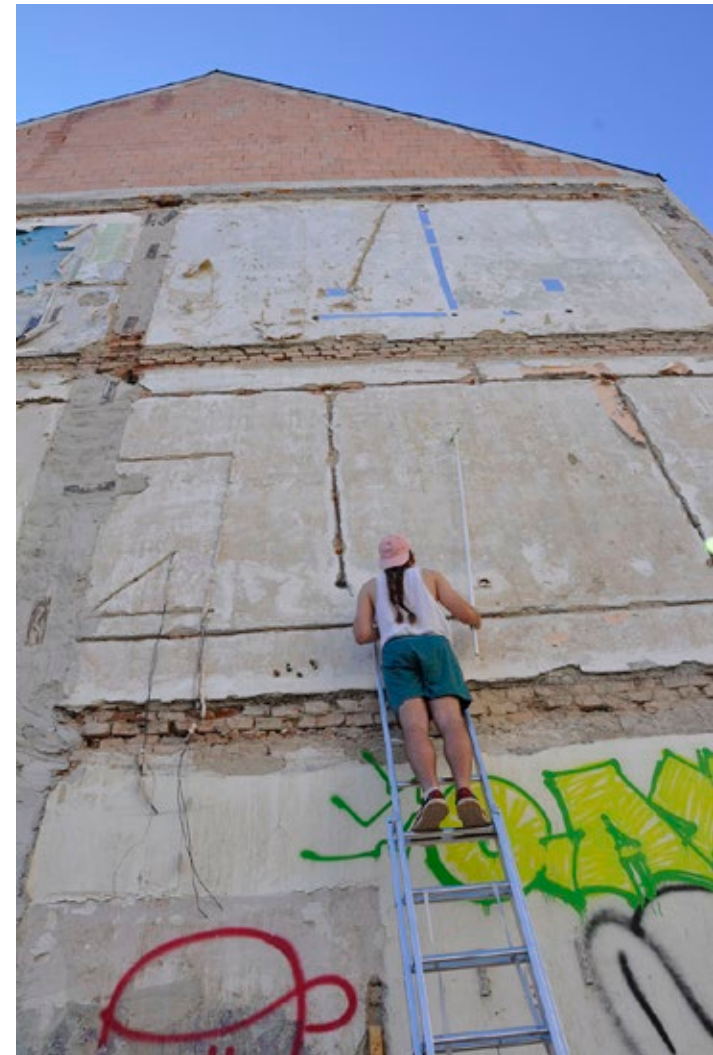
up, up, up - stop - right, right, right –
stop - down, down diagonally, down diagonally-
stop –
circle, circle, circle, half circle to the top left -
stop

He here, she there.

There is a ladder, chalks on a stick.
6 colours and 1 pair of binoculars.
A wall on the 1st floor.
Looking, scanning, drawing.

Sharing drawings, sharing surroundings,
sharing impressions, sharing strokes.





nuff_nuff_nuff – Drawing Performance with Jannis Neumann, Wild im West, Vienna 2022

my hand is your hand is my hand_a participatory drawing performance



Hands rest on hands and follow lines drawn together on the paper.

Take in, perceive, take with you, connect, pass on, and hand over.



photos: Yasin Baran

my hand is your hand is my hand invites the audience to leave their traditional role, to join in and to enter into a dialogue. Doing things together opens up a new social space where drawing is understood as a social practice independent of language, age, gender and cultural background; one's own hands and the pencil become a common political tool. This creates a situation that opens up, produces, and challenges sociability and allows others to share in the artwork rather than seeing it as a mere exhibit.



my hand is your hand is my hand was realized as part of the Mahalla Festival 2021 from September 14-18 daily from 5-6pm on the street in front of Yeldeğirmeni Sanat Merkezi, Kadıköy, Istanbul and took the form of a daily ritual in its repetition. It was aimed at local residents, neighbors and passers-by as well as interested art audiences.





thishousebylines

performative art installation by Daniel Aschwanden and Barbara Eichhorn
in collaboration with Jannis Neumann and Joanna Zabielska

14. August - 6. September 2020 at 5 places Favoriten | Vienna:

Bloch-Bauer Promenade 28/Vorplatz toZOMIA art space | Wielandpark | Arthaberpark |
Helmut-Zilk-Park Süd | U-BahnstationTroststrasse/Ecke Favoritenstrasse

In Vienna's 10th district, a performative art installation up to 200 m² in size and 3 meters high was created from recycled building materials from the surrounding area. The temporary spatial sculptures functioned as three-dimensional drawing surfaces and were played on or "performatively marked" by the artists themselves and by interested members of the public. That is to say: there was drawing (on freely chosen themes), but the artistic-creative act of drawing, one of the most immediate, analog artistic forms of expression, was deliberately declared a full-body action or performance.

Artistic-performative means were used to investigate the importance of personal contact and exchange in times of extensive digitalization - a topic that was and still is red-hot against the backdrop of Corona-induced distance imperatives. In addition, the phenomenon of smart, economized architectural complexes with increasingly lesser open spaces was to be explored, and exchange and networking among the residents of the old and new neighborhoods in Favoriten was to be encouraged.

Supportd by KÖR — Kunst im öffentlichen Raum Wien, BMKOES, toZOMIA, Solarmanufaktur and Grätzelmixer



thishousebylines Front yard toZOMIA art space, 2020



thishousebylines, 2020 Front yard toZOMIA art space, photos: Barbara Graf





thishousebylines Arthaberpark, 2020



Subway-station Troststasse



Helmut-Zilk-Park Süd



Wielandpark

Where do we go, when we go out?

by Marco Dinic

Wind caresses the paper, breaking at those places where there's a kink in the sound. Is the wind itself this sound, or is it the movement that it causes? Is there a sail, and if so, what would it be without the wind? Wooden strips and wooden frames, like chance strokes in the landscape. They protrude from the ground and nestle next to the surrounding house fronts, arrest the eye's gaze, then let it go in wonder—and awaken the curiosity of children. Figures move between those stretched paper sails that the wind previously shaped into sounds. Judging by their gestures they are people seeking something that doesn't wish to be found. Hide and seek with open eyes—marking out the space that in the next blink of an eye will already be the house: the labyrinth, the niche, the den, the cave. Their house is large, the whole world wants to envelop it, at least the street, the neighborhood, the city. And their hands are gripping pencils, fingers black with graphite. Is there a drawing? And if so, what would this be without the body that guides it?

The multi-dimensional project *thishousebylines*, put on by Barbara Eichhorn, Daniel Aschwanden and Joanna Zabielska in the summer of 2020 in the 10th district of Vienna, inevitably invites its viewers to leave their traditional roles behind and enter into dialogue with the work. The level on which this conversation takes place depends entirely on which senses the viewer surrenders to the space that the artists have made available to them. The impression of a playground is suggested: a social space, whereby the rules that shape it only become apparent through play. Bodies meet and agree on the lowest common denominator: a gesture, movement, material, some pencils. The construction, made of wood and paper, holds our gaze—as well as a proposition. The material and its performative qualities woven together transform the accidental into a poetics of the everyday. Any attempt to approach it with regular phrases like 'sculpture' or 'installation' or 'performance' quickly becomes obsolete.

Thishousebylines simply is: sudden, quiet, large and subtle: a contradiction in public space without a recognizable beginning, without a recognizable end. The unspoken invitation to manipulate the space made available in turn expands the space to include the very person who manipulates it: a child draws a house and garden and the people he knows,

his mother, perhaps, his father or his siblings; teenagers leave telephone numbers or declarations of love on the paper; a woman just wants to join in, she translates movements into lines and circles; a passer-by approaches the construction suspiciously, scans it carefully, minutely, perhaps runs his finger across the wood, before drawing a helicopter and disappearing back into the hustle and bustle of the city; a person wrapped in reams of paper wants to draw herself free with the pencil in her hand—chance dictates an aesthetic, here, which is somehow inherent to a district and its residents. The piece functions as a seismograph, recording the current conditions of society at any given moment.

Meanwhile the constantly (inter)acting artists give the impression that they carry open secrets on their lips. Their bodies are not some installation medium, meant to serve the purpose of mere presence, or performance. They also leave their regular roles, become intermediaries between the curious glances of those that seem to be outsiders, and the space that they have devised themselves and built with their own hands. An interplay that transforms not only the space, but also the artists' perception of themselves and the outside world: of course they developed the concept—they sawed and sanded and hammered the wood, and stretched the paper—and yet they remain, just like all the others, guests in this construction. Viewed in this way, it is the constant that tells us about ourselves and our surroundings—a social topography beyond bland statistics.

'Low-threshold' is the pejorative term behind which some people would like to hide their elitist fear—namely, that art may one day find its way out into the open, to the people, to whom it really belongs. *thishousebylines* is a quiet formulation of this utopia, an artwork that functions beyond language and norm. And by exploring and temporarily banishing social boundaries, such as age, sex, education and skin colour, this project creates precisely those spaces where differences do not dominate, spaces which for many people in society remain shut off, a utopian dream.

Where do we go when we go out? That was the central question that the artists of *thishousebylines* asked themselves. Into ourselves, their work seems to be telling me.

NonStopScheiner 2019

Part 5, curated by Roman Grabner (Bruseum)



Artists: Christian Bazant-Hegemark, Barbara Eichhorn, Giorgia Fincato, Gabor Koos, studio ASYNCHROME

NonStopScheiner – the first 24-hour-Durchzugskino of the world – platform for video- and cinematic art is an initiative by the institut for art in public space Graz, Styria. Design: Studio Magic

a gaze drawn



Video 5:39 min

Barbara Eichhorn and Daniel Domig, 2019

BLIND_moves, (un)Folding_traces

Performance

Daniel Aschwanden/Barbara Eichhorn/Tomasz Vollmann

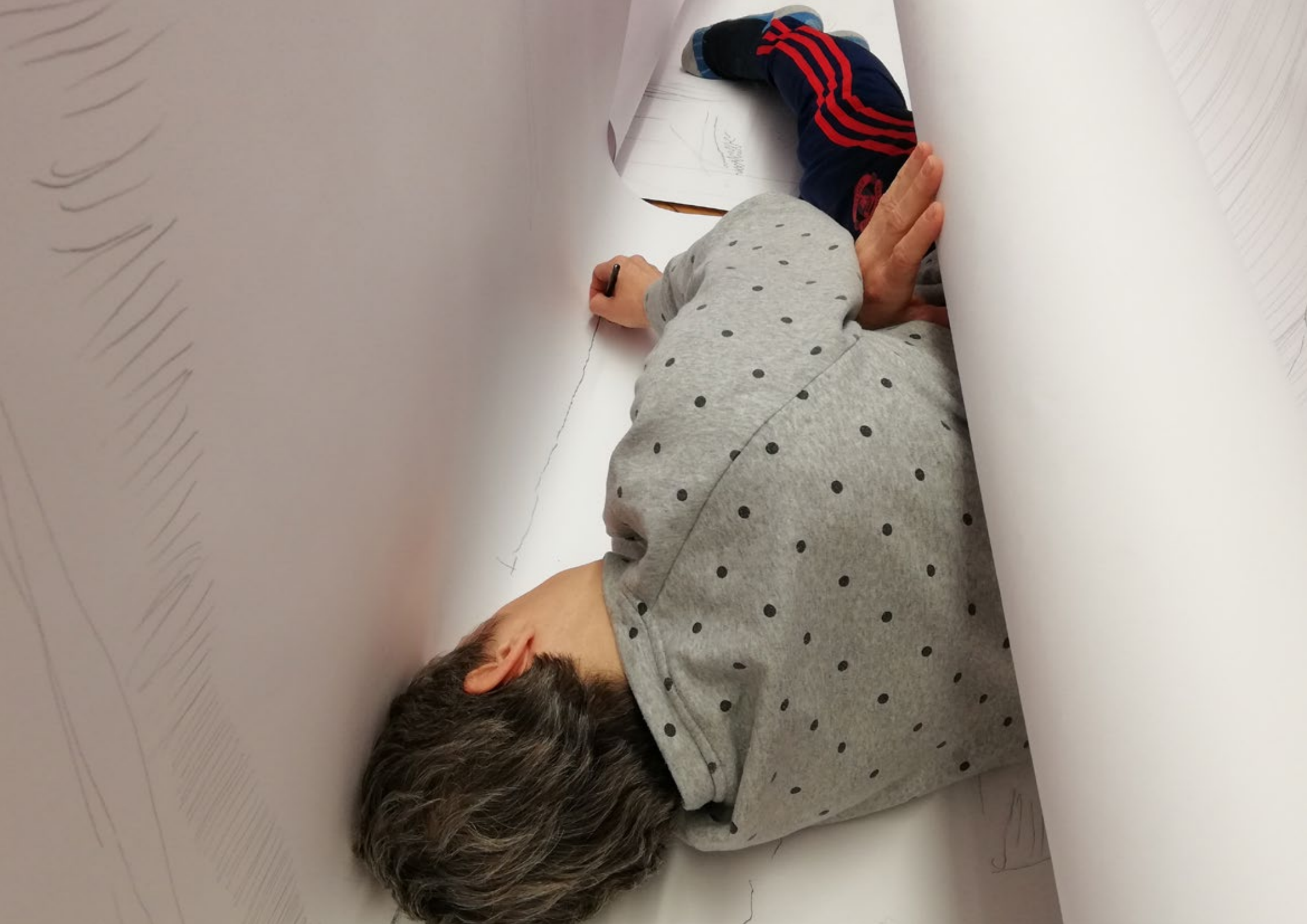
Parallel, Vienna 2019

A performative-improvisatory process that examines the necessary and unavoidable nature of dialogue and exchange.

In continual (re)compositions and variations, the performers examine questions regarding the correlation between body, dance, drawing and sound in the practice of artistic collaboration. Everything is weighed equally in meaning, as hierarchies dissolve. The unpredictability challenges and compels. A confrontation, here and now, with 'the moment in which we find ourselves'.

photos: Daniel Domig





BLIND_moves

Daniel Aschwanden / Barbara Eichhorn



Process-oriented projects create temporary open space—empowered space—where the freedom of art can be exploited to the full, contradicting the stuffy old conceptions about what art should be. Space is created which is detached from the everyday, a space where new things can be tried out, where things are negotiated both directly and indirectly, and where new, other solutions can be found.

BLIND_moves with Daniel Aschwanden, Barbara Eichhorn and Tomasz Vollmann picks up on the structures and spatial elements of the room to hand at the Vienna University of Applied Arts, transforming them through different set-ups, in new perspectives. Drawing, movement, dance and electro-acoustic intervention come together in a performative way.



BLIND_moves

Daniel Aschwanden / Barbara Eichhorn

nadaLokal Vienna, 2018

The visual artist Barbara Eichhorn is constantly investigating the possibilities of drawing. When she and the choreographer and performer Daniel Aschwanden crossed paths in 2013, they were both teaching as part of the LIKWI (The Laboratory for Implicit and Artistic Knowledge), a research and mediation programme of the Zeppelin University, Friedrichshafen, with a focus on creative performance. A strong interest in one another's fields led to a co-operation between the two in 2014, with a focus on the place at the convergence of drawing and performative dance. Amid a process of constant transformation, they experiment with choreographic, movement-orientated, and bodily-graphical approaches, examining the resulting interstitial space. The perception of the body, and thereby of the self, as well as the unlocking of new spatial possibilities, leads to a kind of sensual knowledge, which the unwilling movements of the body silently fathom and reflect; through this an awareness is generated – and a deeper understanding gained – of what a space permeated by graphical and dance elements might be. The drawing plane is the physical counterpart to the unfettered dance: in space, on the wall, on the floor.

In 2018 Aschwanden/Eichhorn, along with guest performer and visual artist Iris Drittler, used the nadaLokal in Vienna as a laboratory for the purpose of negotiating a series of aesthetic questions: Where do the boundaries lie between graphic and choreographic space? What is the relationship between visual and kinetic perception?

The end of this practice segued into a five hour performance in which the public had the chance to actively participate in the process.





nadaLokal, Vienna 2018





nadaLokal, Vienna 2018



The Drawing Experience

An Exhibition in five chapters

Chapter 5: Gerhard Rühm Barbara Eichhorn

Galerie Gerhard Sommer, Vienna
2018

Drawing is a gestural form of thinking!
Drawing is the possibility of a free and intensely personal expression. In a controlled society, in which social media seeps slowly and corrosively into the trust and intimacy of the private sphere, and in which the freedom of the individual is restricted by more and more new rules designed for our supposed benefit – drawing opens up a possible path to freedom: freedom to think, freedom to express oneself, and through conscious disposition to break all bonds.

The multiplicity of forms of expression enabled by contemporary drawing, and their relevance for the present, are illuminated in five exhibition dialogues.

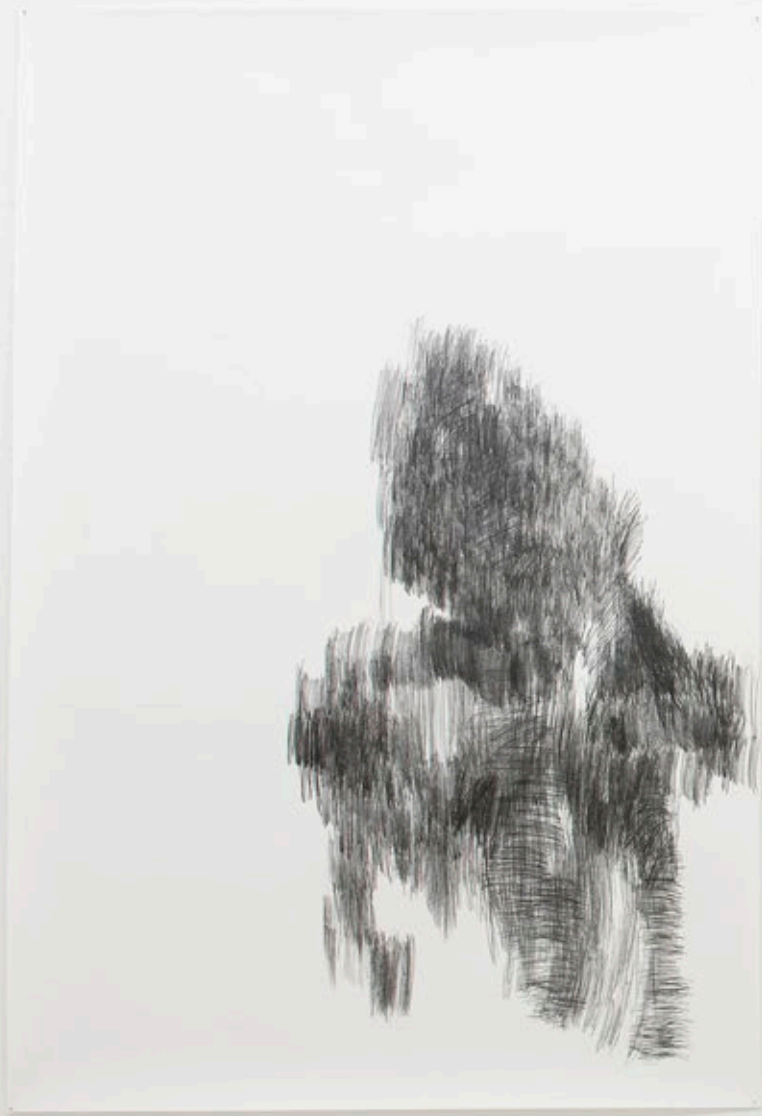
Curated by Roman Grabner.



Untitled (II) from the series Vogelflug, pencil on paper, 150 x 240 cm
exhibition view of Galerie Gerhard Sommer, Vienna, 2018, Photo by Julia Gaisbacher



exhibition view The Drawing Experience Galerie Gerhard Sommer, Vienna, 2018. Right: Gerhard Rühm, Photo by Julia Gaisbacher



Untitled (VIII) and (III), 2014 pencil on paper, from the series
BLIND_drawings, Photo by Julia Gaisbacher



Untitled (V), 2014 pencil on paper, from the series BLIND_drawings
Right: Gerhard Rühm, Photo by Julia Gaisbacher

Welt hinter der Welt



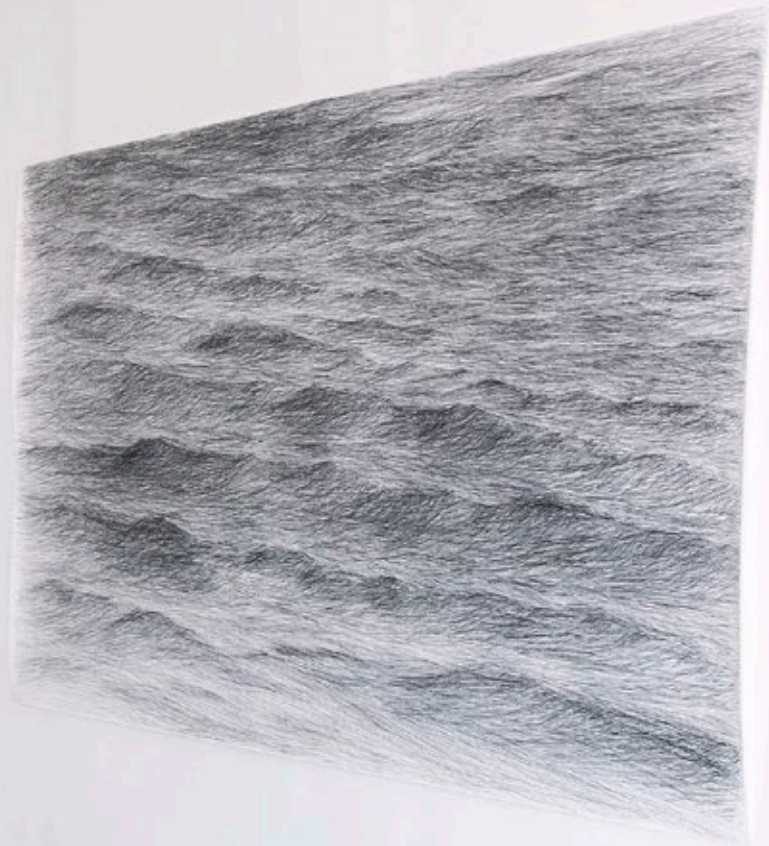
Untitled (II), from the series Welt hinter der Welt, 2017, pencil on paper, 150,4 x 240 cm, Photo by Julia Gaisbacher



Untitled (XI), from the series Welt hinter der Welt, 2017, pencil on paper, 150,4 x 240 cm, Photo by Julia Gaisbacher



Untitled (V), from the series Welt hinter der Welt, 2017, pencil on paper, 150,4 x 240 cm, Photo by Julia Gaisbacher





View of the VBKÖ Vienna, 2018. Photo: Julia Gaisbacher

The Topography of the Sea

Three meditations on the drawings of Barbara Eichhorn, by Marko Dinic.

1.

Where does the sea begin and where does it end? Is it the expression of glittering spotlessness, of strict geometry, or slave to its own fractiousness. Smooth as a mirror, and submissive; or roaring, tossing – a loveless grave? And what colour is the sea, actually?

As the waves come and go, we stare sheepishly back at them. No human being who saw the sea but once could ever comprehend it: an act of pure hubris, whose futility is revealed to any that try to observe its shifting mass minutely. Our bodies, and all that we associate with them, shackled to the instability of this phantasmal azure,. But still, somehow, some small impulse of ours yearns to return to the sea. Particles, which we once were, made lovingly in detail and carved over centuries from the rock of creation by the master draughtsman Evolution. And doesn't the pure chance of our existence somehow mirror the seeming randomness of a wave? A life-giver through and through, the sea behaves in a lofty, impertinent way – its uncontrollableness spilling over, inherent in every rise and fall of the spuming swell. Many have tried to tame the sea, with its deep-ditched seabed, and failed – Ahab's leg is just one of many sacrifices made in that cause to the briny depths. And even the microplastics will one day succumb to the sea's insistence, from which even its most unusual inhabitants are not protected.

When the creator-god Eros hatched from the egg that the goddess Nyx had laid, he peeled the two sea-gods, Okeanos and Thetys, from the walls of his erstwhile home.

According to some interpretations, these two gods were the parents of the titans. Not being disposed to be friendly to one another – their souls were set in cosmic opposition – they nevertheless together sired Gaia, whom we have to thank for the very earth beneath our feet.

The fact that her being straddled life and death was attested to by Okeanos, who flowed around elysium and all the way down to the very borders of the underworld. This ambivalent temper is no idle dream of our forefathers. It is the sad truth that countless people are drowned daily by the sea: as even now people take their holidays, a child loses its life, left to wash up on the shore by an uncaring world that is forgetting its last great narratives.

2.

You are a monstrous blue, blasted on to the body of the earth. These words about the ancient ocean can be traced back to the French poet Lautréamont,

who is seen by many as a trailblazer of the Modernism, at a time in which the narrative of life as they knew it was in the process of being dissolved, to gradually make way for a world beyond the world. A world that was for too long concealed behind the smokescreen of language. From this moment on, the leap from content to its abstraction was no longer a great one. Lautréamont's sea is not a sea in the proper meaning of the word. Rather it is an intellectual construct, against which he measures his abstruse poetics. It is an inner sea that is being traced out here. With its gaping maw it reduces every little human impulse to the ridiculous. The majesty of humans is a mere conceit. As counterpoint he proposes this sea as the sole expression of genuine, and moreover humble greatness of mind.

The sea, according to the songs of the centuries-old lyre, leaves its impression in us as soon as it is seen. As befits its dimensions – after all the sea takes up two thirds of the earth's surface – all these left-behind impressions resemble a kind of insidious longing, a sense of pathos, that often lays its traps for us. It was this yearning that drove the heroes of Conrad's novels again and again to the sea – an impulse that doesn't really make sense anymore in these fast-living, postmodern times. Who takes the time nowadays simply to stand still, to hearken, to internalise? And yet still the sea exerts its pull over the worlds of art and literature. In his Sonnet 'To The World' Andreas Gryphus' storm-flung ship is frequently shaken by grim winds and insolent waves, such as only the wildest, foaming ocean can generate. At this point it becomes a metaphor for wave-harried life, with all its deep abysses. In the case of Hemingway this metaphor is reversed: here the sea is the expression of a new, modern age, set in opposition to that of the ancients. The struggle of Santiago the fisherman can be read as a hymn to the passing of this age before our own. And the sea more than anything a stomping monster heralding the creeping dawn of this new era. Flowing into the realm of pop culture in the music of Blixa Bargeld, the sea, with its coming and going, its constant lapping of the coast, seeks to carve a definition out of the undefinable. The time-crushing waves here roll into focus, because it is they that lend the sea its (ancient) visage:

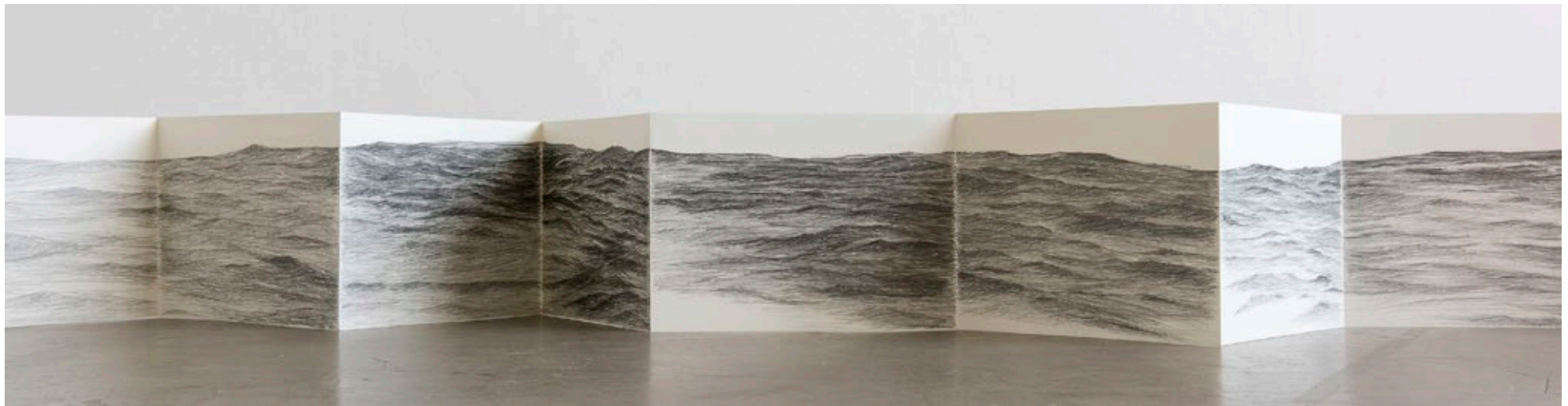
Und doch weiß niemand, wie lang die Küste wirklich ist, / wo das Land aufhört, das Land beginnt, denn ständig ändert / ihr die Linie, Länge, Lage, mit dem Mond und unberechenbar. // Beständig nur ist eure Unbeständigkeit.

(And still, no-one knows how long the coast really is, / where the land ends, and where it begins, because the waves are always altering / its dimensions, – its line, length and lie, with the moon capriciously, // The only constant is your inconstancy.)

3.

The sea seems to sway silently. But as is often the case with appearances, they are never more in our vision than a mere surface. Beneath this surface though there is a rumbling. An interplay of simmering unrest and quiet constancy, which – lo and behold! – is also a mere mask! Stroke and counterstroke are united in the bold thought of comprehending a silent-seeming sea in all its facets, of lending the sea space and time - contour and structure. But, can we really presume to define the sea? No species of bird known to us bobs thoughtlessly upon this sea, no fish swim through its waters, no boats, no people. The only coast that fringes it is the void. Where the pencil is pressed down harder onto the paper, an almost menacing sea rises up to meet us. Where it sketches lightly, the sea is all delicate nuance. The alternation of light and dark tones bestrides the swell, which we only understand as such when we step back from the work. Ebb and flow seem to course through our veins as we behold – nature's basic rhythm translated onto paper. And then when we take a step closer, the abstract power of drawing is suddenly unleashed. Pencil-strokes become manifest, although we

cannot trace their origins. A naked chaos, to be resolved only by the eye and the sympathies of the beholder. Just like the sea itself! And just as with the real ocean, our view is drawn to the horizon. Barbara Eichhorn's sea allows the viewer to make their own abstraction. Exuberant in its early representations, somewhat like Lovis Corinth's mature phase, the sea here becomes a caricature of an established topos, inhabited by countless narratives. Its immanent rawness becomes run-of-the-mill. A confluence of improvisation, intuition, and an exercise in humbleness is played out within this huge landscape of graphite-grey. Here we are dealing less with a series of drawings – but rather with approaches and approximations, in which there is always inherent the utter folly of trying to capture in pencil what is essentially uncapturable. Therefore the artist is constantly exploring new methods – is constantly exploring new depths. Barbara Eichhorn's work is a bold attempt to reproduce an inner sea, harnessed by pencil and paper, which is unaware of its own taming. For precisely this reason we, as viewers, are challenged to bring out the inner swaying of the sea. The somewhat oxymoronic title of 'Topography of the Sea' is born from the way in which the artist has traced out its surface so impressively, leading me to echo the poet Ilma Rakusa's call for 'Mehr Meer!' (more (of the) sea).



Untitled, 2017, Leporello, pencil on paper, 21 x 594 cm, Detail. Photo: Julia Gaisbacher

Innerer Kompass

Handwritten excerpts of text written by various authors, and collated by the artist, provide, through their form and content, a meditation on the state of our society, an ordering of the flood of daily information and opinions, and a sorting through of thoughts. The texts are overlaid with frottages of dried plant leaves, so that they become fragmentary, partly illegible, and this incompleteness causes new stories to be dreamed up in the mind of the beholder. The plants are carelessly plucked meadow flowers and weeds, eaten here and there by slugs. In their fragility they express the fragmentary nature of our existence, and the shape of contemporary society. In this way these studies of nature perform the function of reflecting reality as unerringly as possible, of training our sense of perception. Looking closely, listening intensely – paying complete attention – is the first step in the fight against apathy; Inner Compass challenges us to not flag in taking unwavering responsibility for our own actions.

I/1 -15

Die Kunst der Demokratie/The Art of Democracy. Passagen, ORF 22.6.2015
Alfred J. Noll in conversation with Ilija Trojanow

II/1-15

Excerpts from "Der überflüssige Mensch", Ilija Trojanow
From the series "Unruhe bewahren", Residenz Verlag 2013

III/1-16

Excerpts from the articles
„Was nun, Herr Kant?“ by Thomas Asshauer
„Wir dürfen Kant nicht missverstehen“, a talk with Rainer Forst and Thomas Asshauer
„Was bleibt von Immanuel Kant?“
Die Zeit Nr. 49, 3.Dezember 2015

IV/1-14

Excerpts from Hannah Arendt:
„Ich will verstehen“, Hrsg. Ursula Lutz, Piper Verlag 1996
„Denken ohne Geländer“, Hrsg. Heidi Bohnert u. Klaus Stadter, Piper Verlag 2005



Atelier interior view – Innerer Kompass – 70 drawings, 2016



Innerer Kompass, 2016, pencil on paper and tracing paper, each 29.5 x 21cm, Photo by Jörg Wagner

Your Drawing Hand

2015

39 Drawings

Ballpoint on paper

21 x 29.7 cm and 29.7 x 42 cm

Whilst working together during a drawing symposium, my hand followed every single movement of my colleagues simultaneously. Your Drawing Hand is a form of observation, a process of intimate approach to people more or less known to me during the intensely personal moment of artistic creation, during which one doesn't particularly enjoy having one's every action observed at close quarters. The drawings reflect the possibility of an encounter with certain spatial, temporal and social conditions; they are however also more than anything an expression of respectful co-operation – one of the most important foundations of community, of living and working together.



Untitled (Micha and Martin), 2015, ballpoint pen on paper, 29.7 x 42 cm



Untitled (Elfriede), 2015, ballpoint on paper, 21 x 29 cm



Untitled (Ingrid), 2015, ballpoint on paper, 21 x 29 cm



Untitled (Micha), 2015, ballpoint on paper, 29,6 x 42 cm



Untitled (Benno), 2015, ballpoint on paper, 21 x 29 cm



Untitled (Klaus), 2015, ballpoint on paper, 21 x 29 cm



Untitled (Iris), 2015, ballpoint on paper, 21 x 29 cm



Exhibition view An den Rändern der Zeichnung, Neuer Kunstverein Gießen in the KiZ, 2015, Photo by Jörg Wagner

listen very carefully

Konzilsgedächtniskirche

Vienna, 2018

Losing control

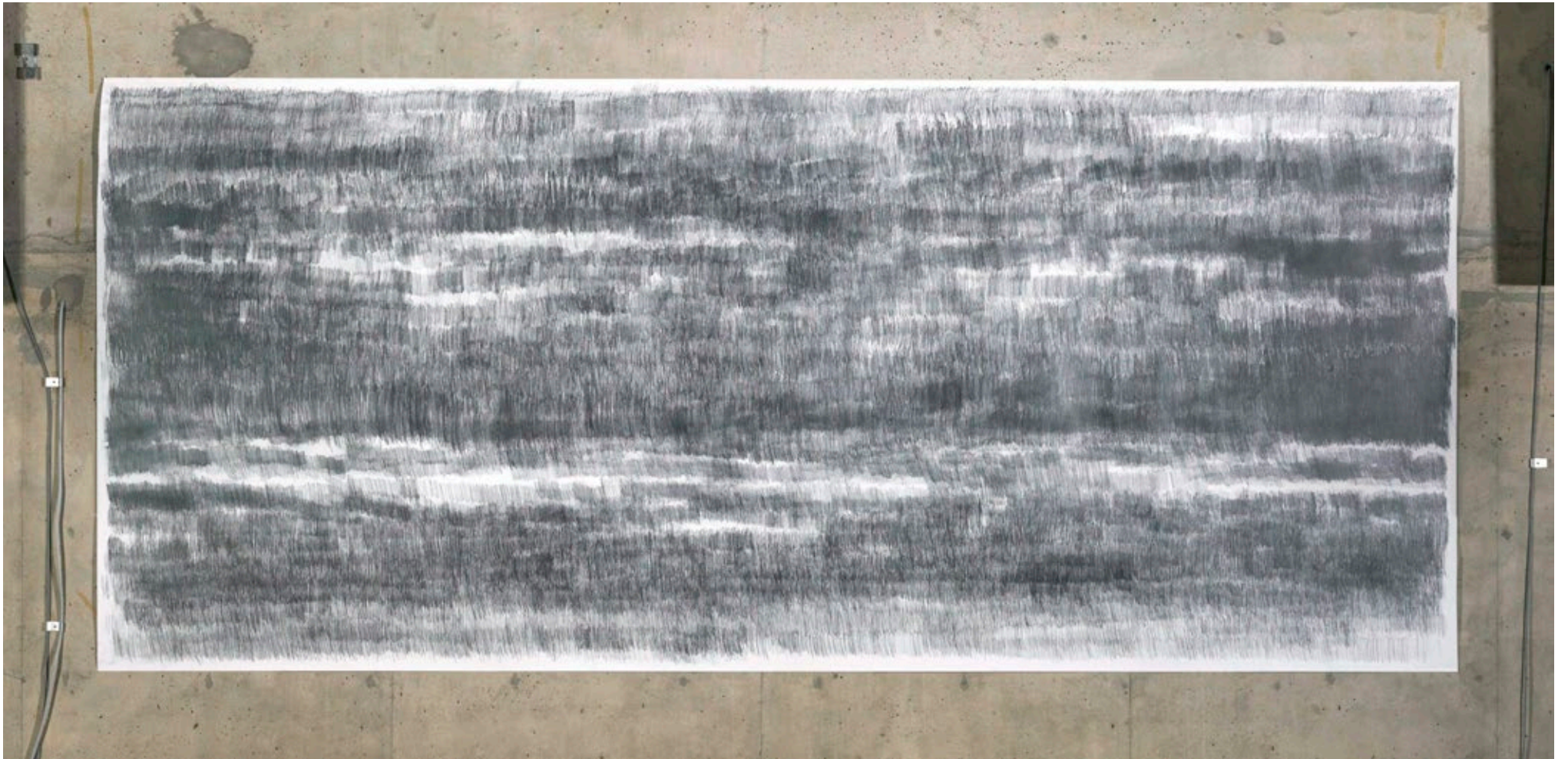
Languages, games, arts can be mastered. We speak correctly, play by the rules, we can draw... But still, that's only the start. Because beyond the fathomable stretches the realm of the uncontrollable, of haphazardness. Yes – beyond the zone of the predictable lies the domain of the incalculable. Scientists discovered this in the 20th century. And yet we live nowadays in an epoch of control – of mastery over all things, of prediction and calculation. Today we must discover the realm of unpredictability once again! Why? So the world regains its sense of taste; that each piece of music sounds new to our ears, that art amazes us with its unprecedentedness; so that belief is founded on the wonder of grace. Hugo Ball wrote in 1926 in his chronicles *Flight Out of Time*: 'The Socialist, the aAesthete, the monk: all three agree upon one fact – that the modern civilian education should be cast aside. The new ideal should take its cues from each of these three groups.' Alien words to our modern ears. Yet this message hints at help for our current predicament.

That an accomplished artist should completely relinquish control over the talent she has mastered, that she does not exhibit her virtuoso abilities, and instead, blindfolded, gives herself over to a no-longer-controllable process, is something out of the ordinary. Something that requires courage, and the readiness to expose oneself, to make oneself vulnerable. There are enough examples of the conscious losing of control over the artistic process in the 20th century – among the Surrealists, the Actionists, and performance artists – among drug-influenced productions, orgiastic and ecstatic creations. Barbara Eichhorn works completely sober. She stands, blindfolded, before a huge piece of paper, and draws line after line, always the same movements, an undertaking requiring concentration, bordering almost on meditation. What arises is something beyond the bounds of mere virtuosic creation. What emerges is brought about over time in an act of devotion. Barbara Eichhorn will draw for four weeks in the church, then for a further four weeks her work will be on display in the church.

Gustav Schörghofer SJ



Konzilsgedächtniskirche, Vienna 2014



Untitled, 2014, pencil on paper, 196 x 450 cm, Photo by Markus Rössle

BLIND_drawings

After the Blind_moves project, Barbara Eichhorn returned once more to the project room nadaLokal – a space which, for her, was bound up with infinite possibilities of movement and alignment – in order to distil her wealth of experience into the simple act of concentrating on an upright posture, on the reduction of all her craftsmanship to the simple production of vertical and horizontal lines.

The posture of the body mirrors an inner attitude that stands here for orientation, awareness and clarity, as well as for authenticity, and calm. The drawings were made blindfolded, and thus the artist is no longer able to observe her drawings, nor to make the value judgements, and aesthetic or formal decisions, that would normally follow. It is a focus on the instance of creating, the perception of the line, of every single penstroke; it is the interest in understanding drawing corporally.

“How does my knowledge and ability about self- and body-perception, a form which is implied (‘embodied’ or ‘tacit’) and therefore not able to be formalized, that however forms a huge part of our everyday understanding, our sense of empathy, and our approach to living, change?” (Stephan Schmidt-Wulffen, LIKWI, The Laboratory for Implicit and Artistic Knowledge, a centre for research and mediation of the Zeppelin University, Friedrichshafen, with an emphasis on creative performance)

“It fascinates me how exactly we are able to understand things through our body. Direct experience, especially experienced through the body, surely counts as one of the things that leaves the strongest impression upon us.”
(„Mit dem Körper denken“, Simone Forti, Salzburg 2014)



Exhibition view WHAT DO I DO WHEN I SEE, Jesuitenfoyer, 2015



Untitled (IX), 2014, pencil on paper, 170 x 120 cm
Foto: Markus Rössle



Untitled (III), 2014, pencil on paper, 170 x 120 cm



Untitled (II), 2014, pencil on paper, 170 x 120 cm



Untitled (VIII), 2014, pencil on paper, 170 x 120 cm



Untitled (VII), 2014, pencil on paper, 170 x 120 cm



Untitled (VI), 2014, pencil on paper, 170 x 120 cm

BLIND_moves

Daniel Aschwanden / Barbara Eichhorn

nadaLokal, Vienna 2014

Aschwanden/Eichhorn use the format LSD (Let's Share Dance) in the nadaLokal. They invited several guests to investigate as a group the possible applications of performative exercises. Through this process, drawing becomes a choreographic act – and also a departure point for more movement; this movement in turn inspires drawing. The closing performance in the evening opens the experience to the public. Those who wish to do so can mingle and swap places with the performers.

Concept: Daniel Aschwanden & Barbara Eichhorn
Guests: Christina Buck, Paul Deflorian, Veronika Dirnhofner, Ivo Gurschler, Sigrid Reisenberger, Anneliese Schrenk, Nicola Schößler, Daniel Zimmermann
Sound installation: Mat Hurtl







BLIND_moves, nadaLokal, Vienna 2014



BLIND_moves, nadaLokal, Vienna 2014

Wilder Raum

Paul Deflorian, Veronika Dirnhofer, Iris Dittler, Barbara Eichhorn, Sissi Makovec, Josh Müller, Markus Taxacher, Christian Schwarzwald

Kunstraum NÖ, Wien
2012

Having been invited to show at the Kunstraum NÖ, eight artists decided to take the venue's name literally: following their exhibition, they decided to transform the role of the exhibition space. The participants spent 18 days at the site as part of an open-ended experiment: the room was consciously turned into a working space, with the aim of making all working processes transparent – even, and especially, those that were not expected to lead to results.

„It started with a plan for the project, in which the conditions for a possible exhibition were sketched out. Beginning with an assessment of institutional conditions, the initial impulse to compose these gestures into an outline exposed the shadows always present between studio, exhibition room and the public – these shadows started guiding the concept before any decision about what could and should be exhibited was made.

Then these shadows were erased, and an attempt was made to redraw the line between artistic practice, exhibition and public reception.

What this moment highlighted was the readiness of several artists to temporarily abandon their ideas about their individual ways of working in order to reimagine the artistic practice, in a way which contrary to prevailing stereotypes, was open and receptive to the spirit of experiment.“

Andreas Spiegl



Exhibition view Wilder Raum, Kunstraum NÖ, Vienna 2012



Wilder Raum
Kunstraum NÖ, Vienna
2012



I sit with blindfolded eyes at a table entirely covered by a huge sheet of paper, and draw point after point. I can't see what I'm drawing – instead I concentrate on listening – on trying to perceive the room, and the people in it, via sound. I switch off my vision, I listen and I draw, on and on, point after point.

The table as object of communication, as a place where communication takes place... The table has wheels, it is flexible, and isn't anchored to a single place like a normal table. I can push the table the whole way through the room, if I like. People don't have to come to my table; I simply bring my table to others.



Leaving the Picture behind, 2012



Untitled, 2012, pencil and collage on paper, 113.5 x 184.5 cm

Vogelflug

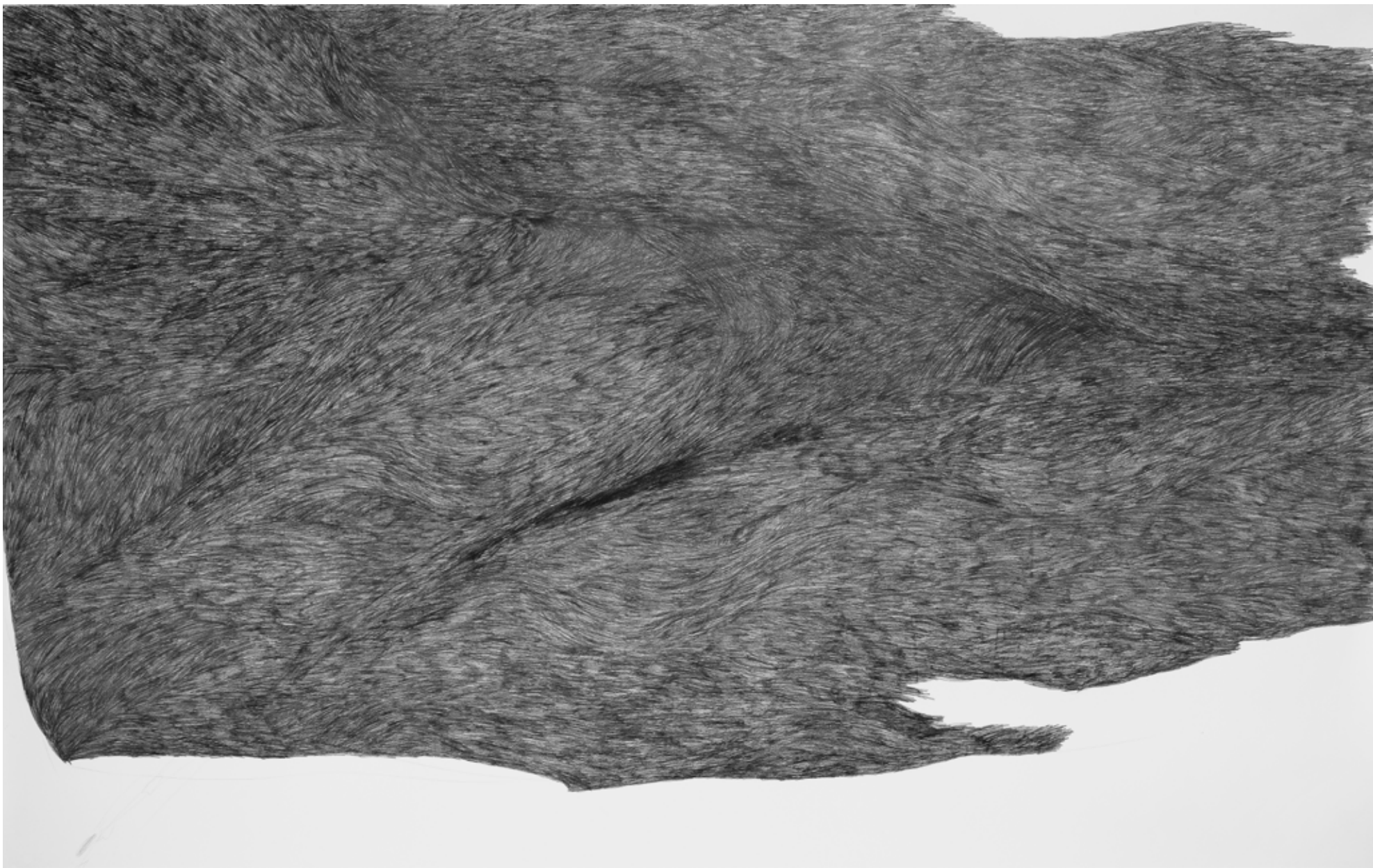
I grew up near to Gießen, and whenever I return I use the occasion to take long walks. Last autumn on one such walk, hundreds of wild geese flew above me in a swarm. They flew in chevron formation, as though they were one single, coherent mass; their shrill cries could be heard before they came into view. The apparition of this mass of geese, the sound of the beating wings, unfolded in waves, with small pauses of stillness in between.



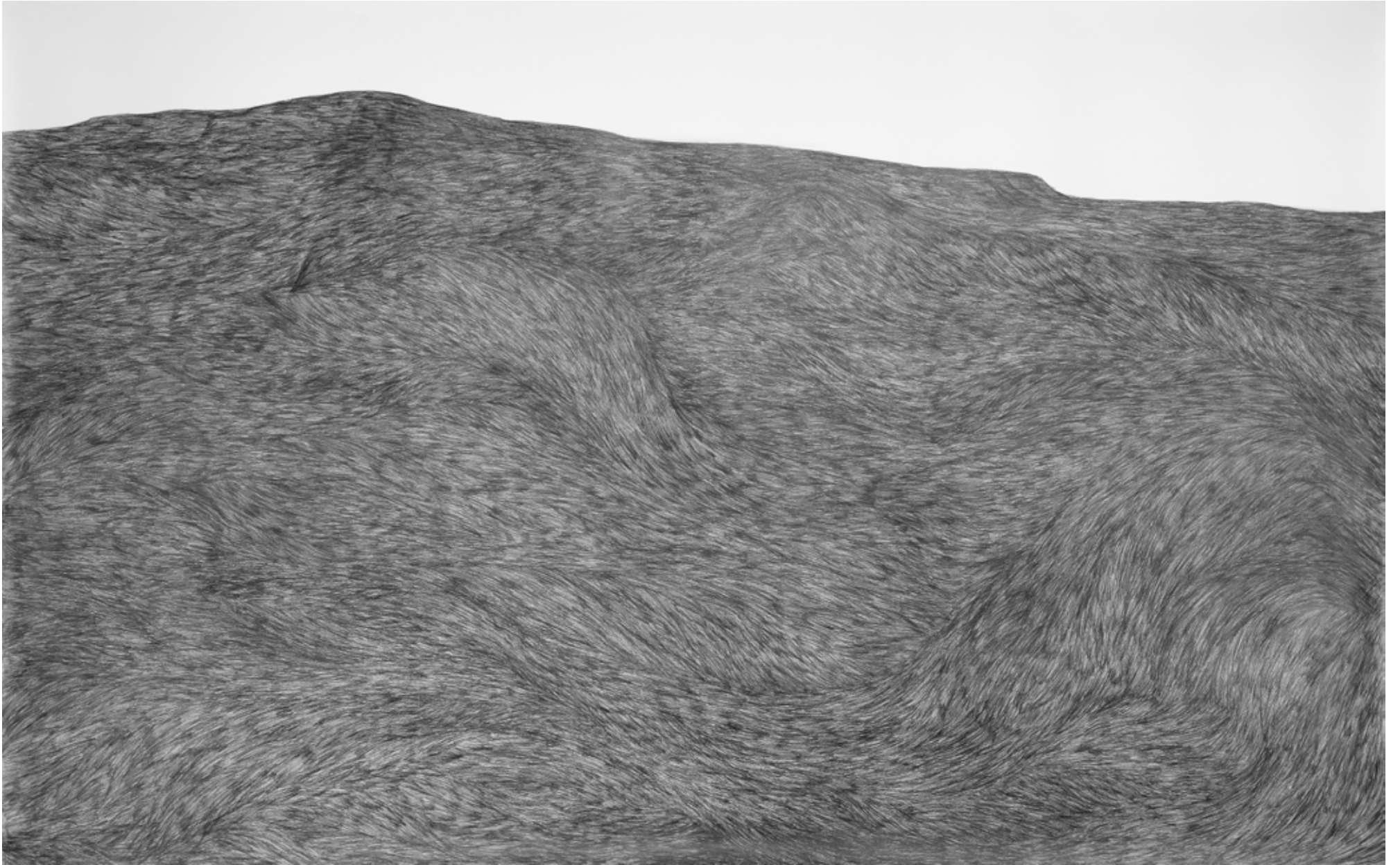
Exhibition view felderche stube welt drinnen grat , Christine König Galerie Vienna, 2012



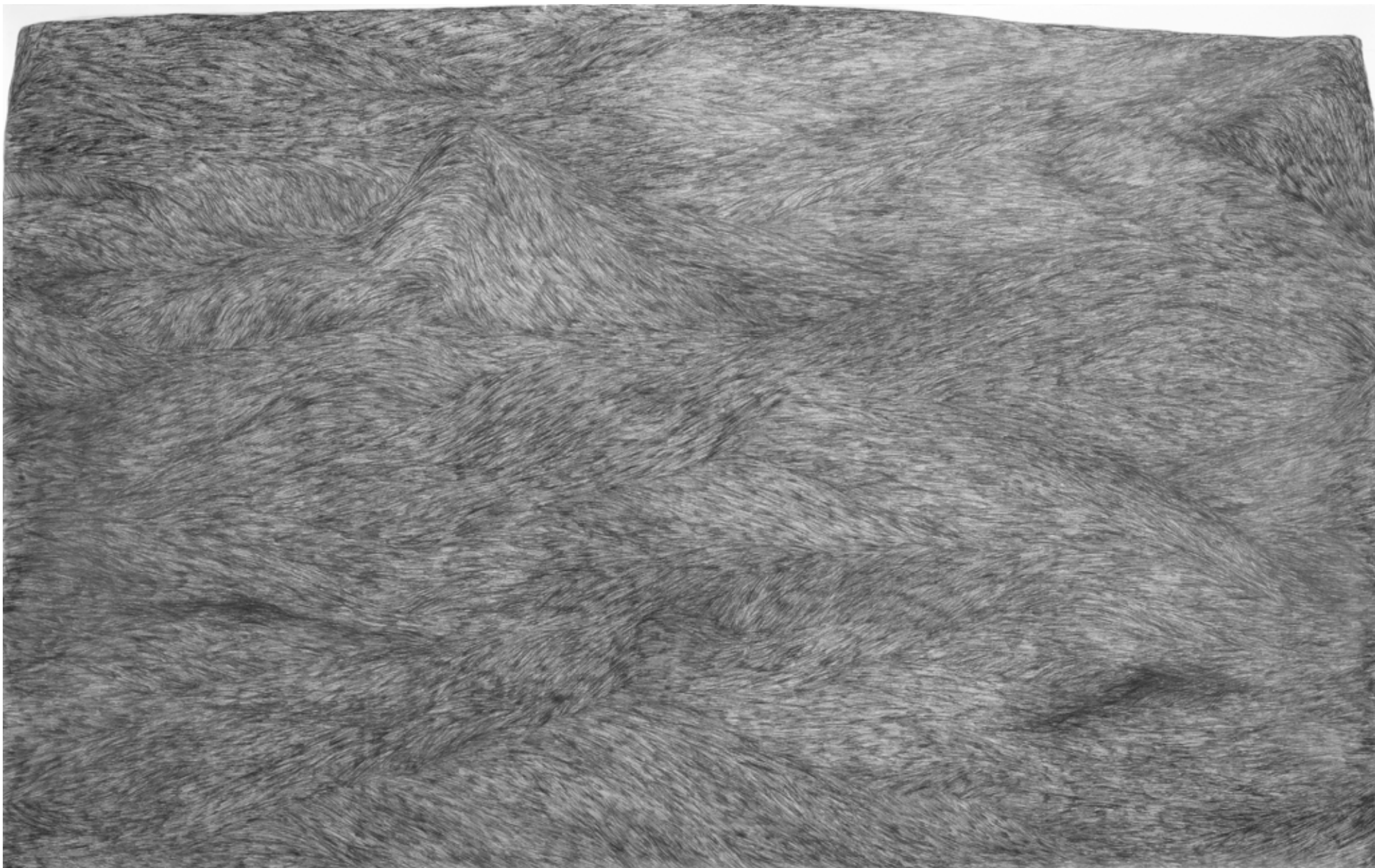
Untitled III, from the series Vogelflug, 2011, pencil on paper, 150 x 240 cm, Photo by Markus Rössle



Untitled IV, from the series Vogelflug, 2011, pencil on paper, 150 x 240 cm, Photo by Markus Rössle



Untitled VII, from the series Vogelflug, 2011, pencil on paper, 150 x 240 cm, Photo by Markus Rössle

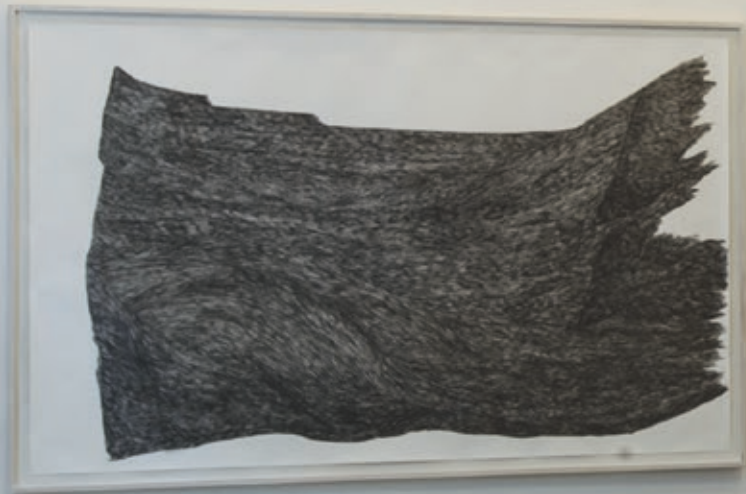


Untitled VIII, from the series Vogelflug, 2011, pencil on paper, 150 x 240cm, Photo by Markus Rössle

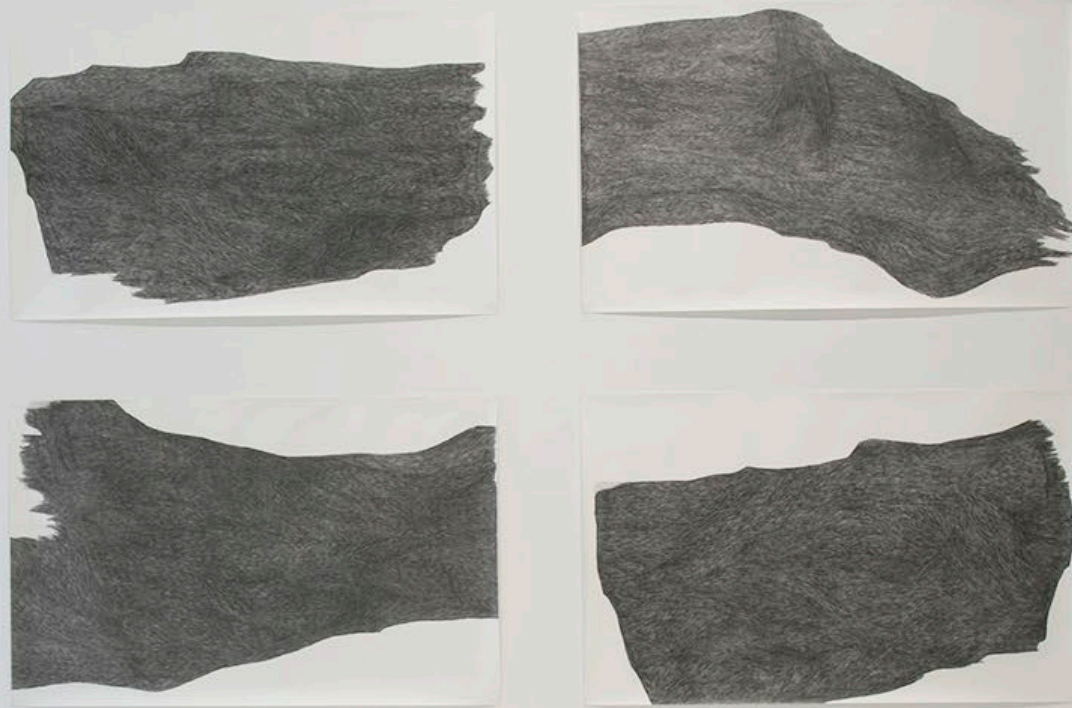




Untitled, from the series Vogelflug, 2011, pencil on paper, 50 x 65 cm



Exhibition view felderche stube welt drinnen grat,
Christine König Galerie Vienna, 2012
Photo by Margherita Spiluttini



Exhibition view INTRIGUING UNCERTAINTIES
Musée d'Art Moderne Saint Etienne, France 2016

PASSAGE

Belvedere 2017 / Lentos Kunstmuseum 2010

PASSAGE is a work on the theme of origins, and the imprint of the past. Where do we come from, where was our birthplace, what makes us who we are, where are we headed, and what vestiges of our past remain? “Everything is in flux, nothing stays the same; there is only an endless becoming and transformation.” (Heraclitus)

A perpetual shifting of medium and form serves as a metaphor for a relentless forward march of time. The work picks up the thread of Heraclitus’ teachings on flux, both structurally and in terms of content. Three large format drawings, sketches old and new, are layered upon one another, partially obscuring one another, and underlaid with a wall painting, small drawings, sketches, jottings and photos.

Woopies (well-off older people), ‘best agers’ or Medioren – new, promising-sounding terms, which aim in the service of the prevailing cult of youth to erase the ageing process. Nowadays, old age isn’t conceived of as a natural phase of life in the same way that childhood, youth, and adulthood is. Terms such as ‘Anti-Aging’ describe old age rather as something pathological that requires treatment. In response to this, the field of Futurology is developing a new perspective on age, suggesting a new terminology for this life phase – ‘age-affirmation’ rather than ‘senescence’. Artists are also getting to grips with this alternative concept of old age. In their works they vividly illustrate that age can also stand for power, experience, wisdom, contemplation, worthiness, lust for life, a triumphing over social conventions, or productivity. The cross-media exhibition in the Belvedere covers numerous positions on the topic from around the world, ranging from 1900 to the present day. Critical and sensitive, realistically portrayed, but also with a sense of humour and irony, these works highlight the limits and opportunities of old age. Hereby they demonstrate how we can learn to cherish old age, warts and all, in the modern age.

AGING PRIDE, Belvedere 2017 Curator: Sabine Fellner



Detail from PASSAGE, mixed media, collage on wall, Lentos Kunstmuseum, Triennale Linz 1.0, 2010



PASSAGE, multi-piece wall installation, 307 x 775 cm
Exhibition view Lentos Kunstmuseum, Triennale Linz 1.0, 2010



Untitled, 2009, pencil on paper, 152 x 220 cm, detail from PASSAGE

what is he to you

The multi-piece wall installation what is he to you thematizes the structure of relationships in terms of power relations and their representations.

Dogs are presented here, as a symbol of something between subordination and loyalty in all the ambiguous roles that we have designed for them: dogs as antidote to loneliness, as a substitute for children, as a substitute for human relationships, as a fashion accessory, or integrated into our sexual desires. The dog is no longer a dog as such, instead functioning more as a receptacle for our human needs.

The collage-form arrangement of these individual themes in large format drawings is spread throughout the space, and is incorporated on the walls of the gallery and the photo wallpaper of the disused Cafe Paparazzi, from the artist collective G.R.A.M.



what is he to you, detail, Christine König Galerie Vienna, 2009



what is he to you, exhibition view, Christine König Galerie Vienna, 2009



what is he to you, exhibition view Christine König Galerie Vienna, 2009



what is he to you, exhibition view, Christine König Galerie Vienna, 2009