

Barbara Philipp

portfolio



studio view

Barbara Philipp

KNOCK DOWN

series of drawings

29x21 cm, mixed media on paper

My inner life becomes home. I live in my drawings. My drawings are the observation of what is going on at the moment, I capture the news and fix them in my sketches. Because they influence my reality, my living world. Cuddling our children. Loosing temper. Feeling desperate. Feeling ashamed to be safe. But it is an illusion. Continuous interruption and the virtual reality becomes part of every day life. The real life seems to be the script of a movie. How are family members, how are our friends? Borders are closed. House doors remain locked. Restrictions. No travelling. Staying home.

B.Philipp

Relevant link:

<https://tatsachen.at/2020/06/13/barbara-philipp-en/>



To Connect Without Touching, 29x21 cm, mixed media on paper

Barbara Philipp

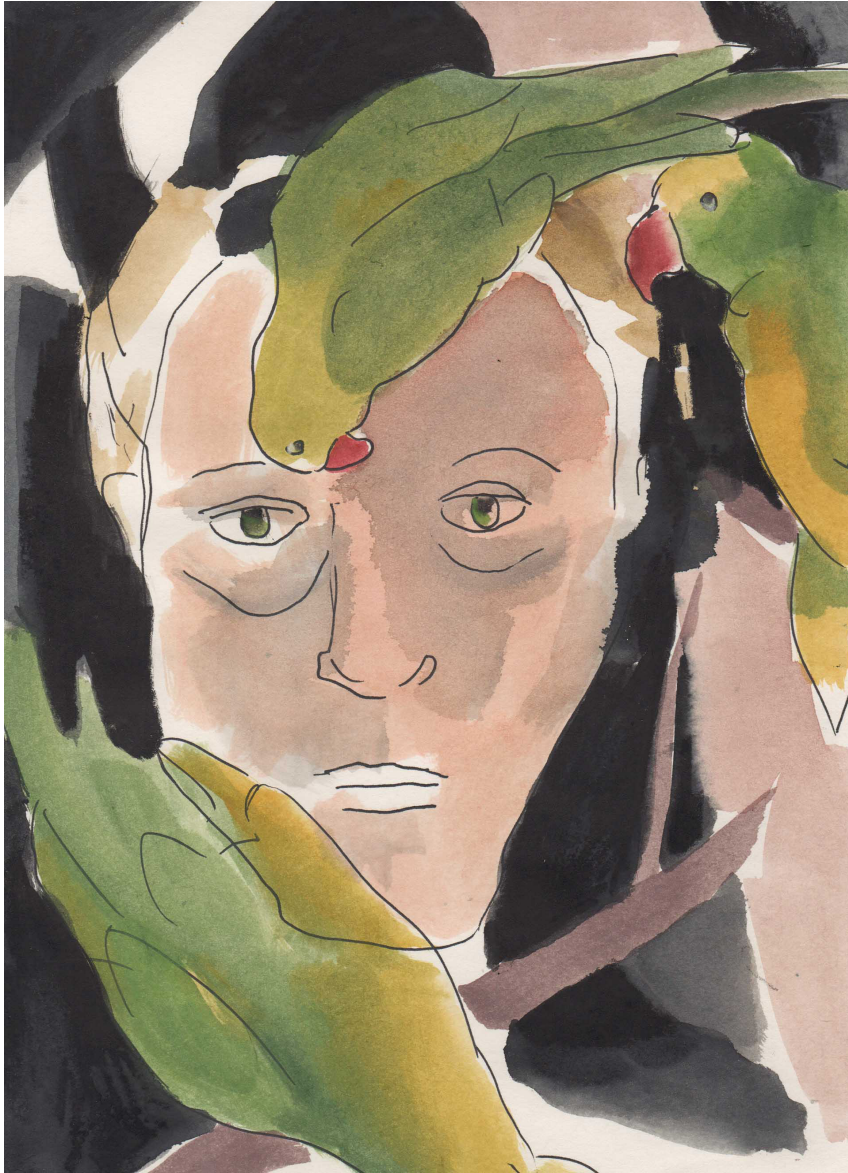


Tunnel View, 29x21 cm, mixed media on paper

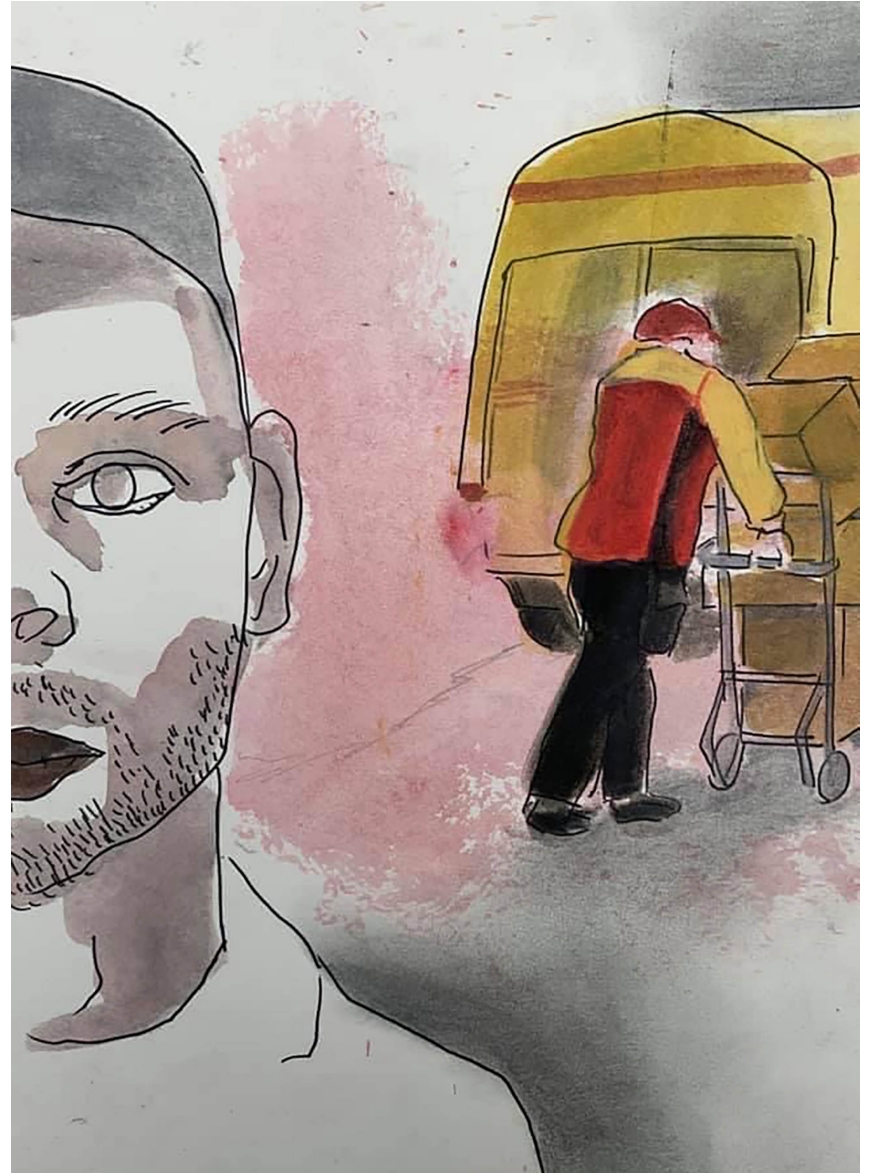


Shut Up!, 29x21 cm, mixed media on paper

Barbara Philipp



She makes a long face, 29x21 cm, mixed media on paper



Lucky Charm, 29x21 cm, mixed media on paper

Barbara Philipp

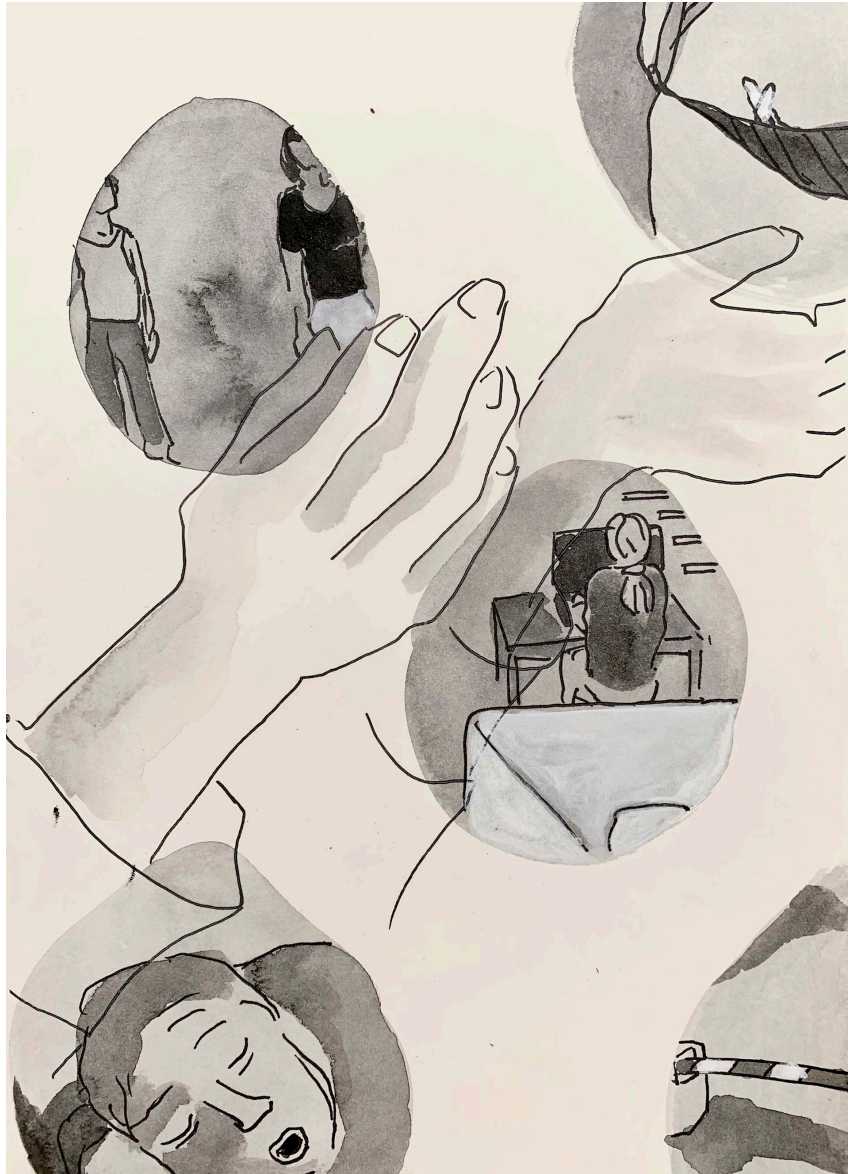


Black Market, 29x21 cm, mixed media on paper



In The Line, 29x21 cm, mixed media on paper

Barbara Philipp



Bubbles, 29x21cm, mixed media on paper



Vanishing in your furniture, 29x21cm, mixed media on paper

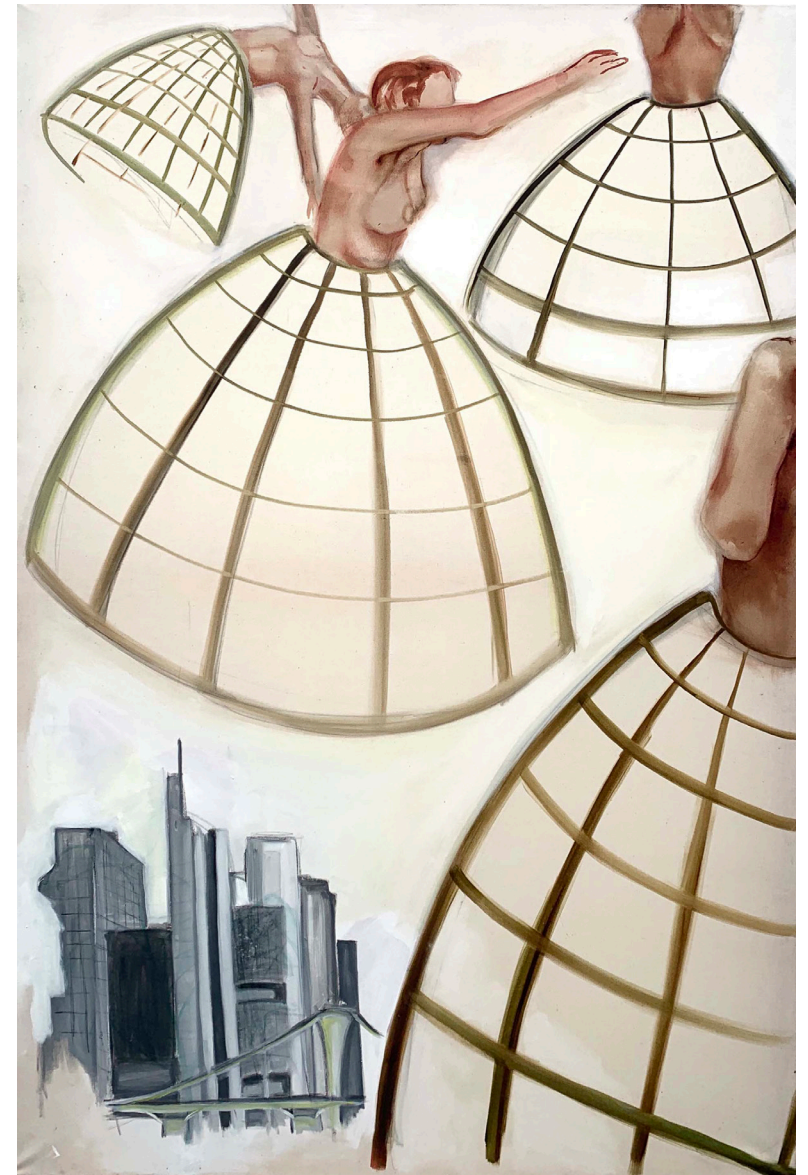
Barbara Philipp

SUGAR TWENTIES

paintings

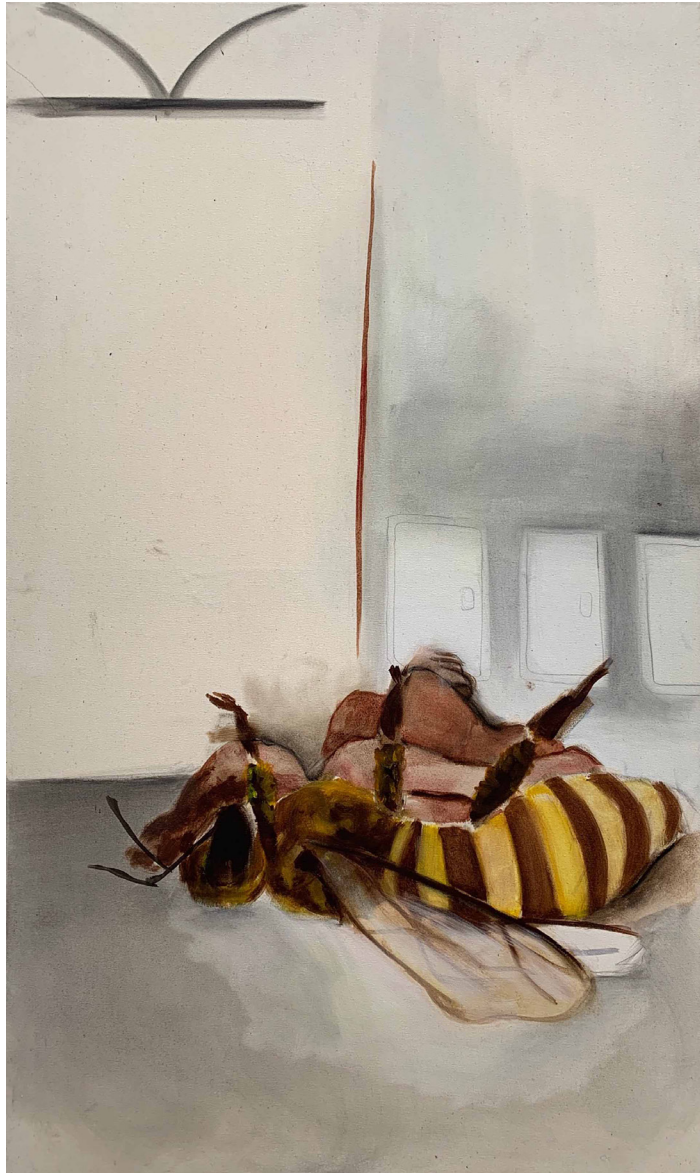


Do We Know, 150x130cm, oil on canvas



Spinning in a circle, 180x120cm, oil on canvas

Barbara Philipp



Process, 70x118cm, oil on canvas



Rescue Parachutes, 150x130cm, mixed media on canvas

Barbara Philipp



Fallen dice, 118x70cm, oil on canvas

Barbara Philipp

THE VIENNESE COFFEE HOUSE

Performance with women in art, realised by zoom

A conversation in a Kaffeehaus travels. My Kaffeehaus is an idea, an abstract of a viennese coffee house.



Now, because of the virus and the limitations to travel, the Viennese coffee house takes place in my studio in Amsterdam. Opening hours are time restricted. Appointments are made beforehand.

* A Viennese coffee house welcomes you, guarantees you emotional comfort and a cosy atmosphere. In Austria it's an enlarged living room which I wanted to share without knowing when it would be possible to sit in a real coffee house again.

In the conversations our guiding thread was

the challenging time which we are living in since the lockdown and how these changes influenced our work and perspectives.

* Like in a real coffee house I had the chance to meet persons whom I would love to get to know better and friends who shared their precious world with me that I had the impression to live their experiences for a while together.

Guests 2020- 2021:

Shira Richter, Delphine Bedel, Margret Wibmner, Arabella Hutter von Arx, Helen Sargeant, Albertine Trichon, Helen Sergeant, Rachel E. Buller, Alexandra Gaspar, Arnisa Zego



This painting was created to visualise my inner wish of being in a Viennese Coffee House, then it was crucial to create the atmosphere and accompany the talks.



Excerpt of the video talk recording with Arabella Hutter von Arx

Barbara Philipp

HERBARIUM

Collaboration project
with Bart van Rosmalen



Documentation as a herbarium



In the heath, field trip

improvisation after a period of seven years.

The reason of our continuing encounter is the exploration of the creative process itself: to create by doing, to listen to each other and to enter in a free play within the given conditions: Bart as a musician and Barbara as a visual artist. In fact, this guide line gives us the possibility to experiment within its limitation, while our approach and reaction towards each other shifted in time. Our material as the cord, the bow, the cello, the paper, the color, the voice, the movement and the found material “on stage”, is open to both of us.

In the herbarium we show the body of our work. It functions as a documentation and portfolio. Collecting and putting words, images and visualised sounds together and not to bind them in a book, to let them even grow while enfolding them, is for us the ideal way to show the work. In this very moment, the herbarium shifts from a portfolio to a working instrument, a tool we use to communicate.



One page of the herbarium

Barbara Philipp

HERBARIUM

Performance, realised in the Swiss alps



During the echo walk, the 3rd spot

The sound of my voice ran like a golden thread through my residency time, but while I was there the language itself slowly moved out of the main focus of my research. Surrounded by the mountains I remembered the feeling of listening to my own voice and its echo, mirrored back by the mountains. The echo as an acousmatic voice started to attract my interest, because I needed to strengthen my voice to be able to listen to my echo.

Only a solid, strong voice will be able to get a response. An echo provokes a dialogue with oneself as with others who are close by. Nature gives you the platform to communicate and my main focus concentrated on this triangle between nature, voice and the others (human beings).

At the **Echo- walk**, performed in the hills around the village, I invited a group of people to go with me on a walk and gave them the possibility to meet (their) echo. When we reached the second spot of our walk, they were asked to reflect on their experience and to write it down on a piece of paper, which they then read to the others. This was followed by a discussion. At the last spot of our walk people entered into a dialogue with the thrown back words of an echo. The field trip invited to discover and to listen to oneself.



Trail marking

Barbara Philipp

ARMENIA DREAMING

Documentation of the performance Spoon-feeding Nr.2

The video work Armenia Dreaming finds its origin in the preparation time of the performance Spoonfeeding Nr.2 in Yerevan. I met possible participants and recorded our first meetings with a video camera. During the film the people in portrait are talking in Armenian, only the last protagonist talks in English. I did not translate the spoken words, the understanding remains under suspense of the visual interpretation. The Drawing permitted myself to transfer the documentation into a subjective approach of dealing with the incapacity to communicate by words.

Technique: drawings, which reconstruct the plots while using the original sound registration.



Excerpts out of the drawing video documentation



Barbara Philipp

MATCH -ING

photo work, performance

My drawing *In The Ring* triggered my wish to transfer it into the three dimensional, the object in action.

Therefore I soon found some boxer gloves to work on and to appropriate them for their actual purpose of fighting with and against me.

Before sending the gloves to be part of an exhibition, with the risk to loose them on the delivery way, I decided to stage them in relation to me.

In consequence the conflict and incapacity of solving emotional issues easily were peeled and framed into photography. For me there is a big intimacy in this work, of standing up, fighting again, being in the ring, passing the match, loosing, winning, being the bad or the good guy, putting all my physical being / entity into the fight until the moment to be able to give up. Never it is the last time....



Matching, boxer gloves



Matching, limited photo edition of the performance on Hahnemühle paper

Barbara Philipp

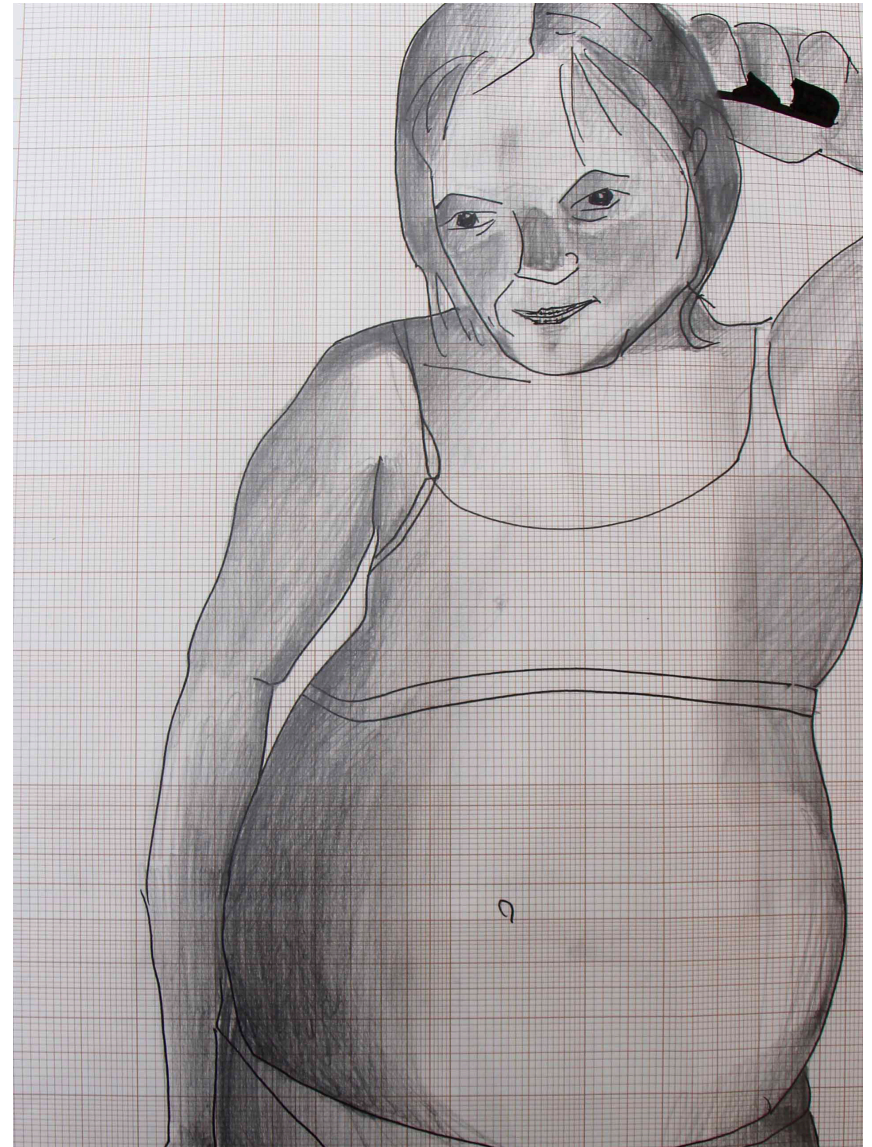
Born 1977 in Graz/ Austria, lives and works in Amsterdam (NL) and Vienna (A)

Education and activities:

- since 2020 start of the project series **The Viennese Coffee House, Amsterdam**
- 2015 collaboration with Andrea Inglese's project 'The Description Of The World'
- 2007 - 2009 Degree (MA) at the Dutch Art Institute (DAI)
- 2003 - 2004 Degree of the Academy of Fine Arts (MA), **Vienna**
- 1997 - 2002 Degree (DNSEP) of the Academy of Fine Arts (énsba), **Paris**
- 2001 - 2002 Residency at the Städelschule, **Frankfurt am Main**

Art residencies:

- 2014 residency Artist on a Hill, Wald (ZO), Switzerland
- 2003 artist in residency, project *Secret Views* for Rhizom, in cooperation with Styrian autumn festival (Steirischer Herbst) and Graz 2003



She Soliloquises, 32x42 cm, mixed media

Barbara Philipp

Solo exhibitions (selection):

- 2020 *Mothers Matter*, exhibition and artist book presentation at the gallery Ortner, **Vienna**
Knock down, open air exhibition in the museum gardens, **Cairo**
- 2017 *Immunity/security without guaranty*, exhibition and artist book presentation at the gallery Ortner, **Vienna**
Mum Artist In Action, lecture performance at the 331 Arts Chiyoda, Tokyo, **Japan**
- 2014 *Echo-Walk*, performance in the hills around Wald (ZO), **Switzerland**
- 2010 *Special Features*, Galerie Sommer (Kunst&Handel), **Vienna**
- 2006 *Cockaigne*, performance and exhibition at the Minoriten Gallery, **Graz**

group exhibitions (selection):

- 2021 *Mutterseelenallein* (All alone the world), performance at the conference TheMissingMother, **Bolton**
- 2020 *Parallel Vienna*, Altes Gewerbehaus Rudolf- Sallinger- Platz 1, project Ortner, **Vienna**
- 2019 *Austrian Graphic Competition*, Taxipalais Kunsthalle **Innsbruck**
- 2018 *SheShows*, Leyden Gallery, **London**
Show at Eurojust /the European Court, **Den Haag**
Squat, **Den Haag**

- 2017 *MSQ-AMS-PAR#1*, performance with Andrea Inglese and Aleksei Shinkarenko at the CONTEXT_festival at the lettrétage in **Berlin**
Matching objects, performative intervention at the Mothernists II conference in **Copenhagen**
String Games (Himmel und Hölle), performance for MotherInArts, Goleb, **Amsterdam**
Immunity/security without guaranty, presentation during the Oxytocin conference at the Royal College of Art, **London**
- 2016 *Are we our own public?*, conference at the art residency Motherhouse, **London**
- 2015 *The Procreate Project Archive*, at the Women's art library (MAKE), **London**
Paris, exhibition at the remixx- Galerie in **Graz**
Echoing, artist talk, organised by Mbassady Unlimited, **Den Haag**
- 2013 *Unpacking Performativity*, lecture performance at the theater of the university, **Amsterdam**
- 2010 *Capturing Metamorphosis*, at Uva ErfgoedLab, Allard Pierson Museum, **Amsterdam**
- 2009 *Public Gesture*, in collaboration with If I can't dance, **Dublin**
Nitsch, Vorbilder/Zeitgenossen/Lehre, Künstlerhaus **Wien**

Barbara Philipp

Publications and press (selection):

about my work:

- 2021 Npo I, radio station, Mothers artists rukken op, with Joke de Wolf
Interview with Joke de Wolf, for her essay *Vrouwelijke kunstenaars hoorden geen kinderen te hebben, nu rukt de mother artist op* in the culture supplement of the Trouw, Dutch newspaper
TEA with MAM, live video podcast, directed by Helen Sargeant
- 2020 Interview with Evelyn Schalk for her article *Knock Down - and then?* in *Tatsachen/ Ausreisser*, of the interview series: *Voices from the Crisis, Voices against the Crisis*
40 Austrian drawings describing the impact of corona life, article written by Ahmed Abd El Alim at Rosalyoussef Daily Newspaper
Journal intime d'une artiste confinée, written by May Selim in Hebdo Al-Ahram
Publication of my artist book *Mothers Matter*, limited edition
- 2018 *MSQ-AMS-PAR, Andrea Inglese/ Barbara Philipp/ Aleksei Shinkarenko* at Idiome, Hefte für Neue Prosa, nr. I I
- 2017 In the magazine issue #78 *Feminismus/ Basta* of the Austrian Wall Newspaper *Ausreisser*, article "Feminist symbol readjusted", written by Shira Richter
Publication of my artist book *Immunity/ Security Without Guaranty*, limited edition

Written/ drawn contributions:

- 2021 *Mothers, Mothering and Covid-19: Dispatches from the Pandemic*, edited by Andrea O'Reilly and Fiona Joy Green
- 2020 *Maternal Art Magazine*, First Issue *Stay at home*, edited by Helen Sargeant
Contribution to *ziar*, newspaper/ art publication, produced by Cătălina Nistor
Contribution to *Manuskripte #228*, Austrian literature magazine
- 2017 *The problem with beauty*, article about Shira Richter's work, written by Barbara Philipp, in the magazine issue #78 *Feminismus/ Basta* of the Austrian wall newspaper *Ausreisser*

For further information:

www.barbaraphilipp.com

Instagram: philiba20