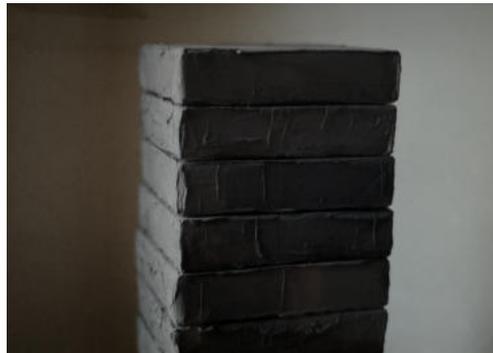


Barbara Karsch-Chaieb

P O R T F O L I O
2024 / 2023 / 2022

INSTALLATION
SCULPTURE
OBJECT
DRAWING



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Barbara KarschChaïeb is an artistic explorer who discovers the world with very attentive, today one would say mindful looks, in which she enters into a very sensitive exchange with it. She works with her surroundings, with the materials and landscapes she discovers, but also with the events that have taken place in them, the stories told in the landscapes or events. She works not only with the world as a representational counterpart, but with the world as a sensual but also fateful habitat. History, temporality, transience are themes that accompany her again and again and in this context is also today's exhibition with its title:

Time looked rubbered layered.

Excerpt from the artist talk with Dr. Tobias Wall, Art historian, at the opening of the exhibition in the Gallery Wiedmann Bad Cannstatt on September 17, 2020.





Sediment layers III, oil shale rock and linseed oil on paper, four of eight sheets, each 8 x 6 inch, 2000

ARTIST STATEMENT

Oil shale rock from the foothills of the Swabian Alb (Bad Boll) is a 200-180 million-year-old rock formed over 50 million years by sediment deposition. It contains valuable minerals and substances that are mainly used for healing processes in humans (including at the wellness clinic in Bad Boll). The dark history of the rock began at the end of World War II, when eight labor camps were set up on the edge of the Swabian Alb under the name "Unternehmen Wüste" (Operation Desert) to extract oil from the rock for tanks and other military equipment. This was a futile endeavor that claimed many victims.

For over 25 years, Barbara Karsch-Chaïeb has been working with the fine pigment she obtains from the Jurafango factory in Bad Boll. She creates works on paper and canvas, installations, and drawings. Over the years, she has added earth pigments, soil that she digs up in places she visits and processes into paint. She obtains soil and rock that is inaccessible from a dealer who travels all over the world.

The works are silent witnesses to our Earth's history, encapsulating numerous memories of different eras. They subtly point to human intervention in the natural environment of our world. They remind us of times long past and evoke associations with the inscribed history of nature and culture.

Group exhibition
DESERTIFICATION
Kunstverein Neuhausen,
September 29 - November 17, 2024

Exhibition view:
Bodam, Drawings with
Earth on paper on clay wall,
28 sheets (of 76), 6 x 8 cm each.



Desertification is an ecological term that describes the process of desertification. Although desertification or desertification is occasionally caused by natural factors, it is mostly man-made – caused by climate change, deforestation, overgrazing, poverty, political instability, war, unsustainable irrigation methods, or a combination of these factors. Along with rising sea levels, heat waves, and an increase in floods and storms, desertification is one of the most serious changes affecting our planet. These changes are often accompanied by global socio-political brutalization. Nevertheless, these drastic effects also offer an opportunity for a shift in thinking based on solidarity and the emergence of something new. Deserts around the world, although different in nature, share remarkable social characteristics: they are wastelands, habitats, and serve as site-specific bases for simulations of future planetary settlements. They are places of crisis, artistic subversion, but also utopian social projects. Thus, deserts are culturally vibrant places that know neither beginning nor end.

Curators of the exhibition: Gloria Aino Grzywatz and Jan Nicola Angermann.

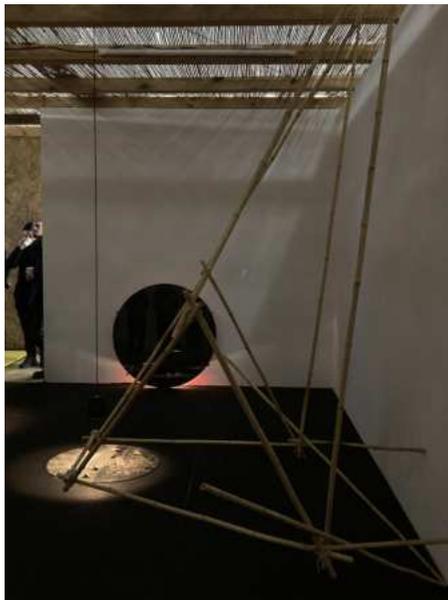




In addition to the earthworks on paper, two other works were presented in the exhibition DESERTIFICATION at the Kunstverein Neuhausen.

First, the bamboo sculpture Shelter was developed in the pavilion of the former chapel, where it entered into dialogue with the work BAD MOON RISING by Andreas Mayer-Brennenstuhl.

Built across the narrow space in a continuous form, it "grew" into the outdoor area. This created a connection between the outside and the inside. The individual bamboo poles are bound together with hemp thread. Bamboo is a renewable material that, together with the hemp thread, is biodegradable.



Shelter has been in development since 2018 using various models, the first realization of the model was presented in 2021 in the Gedok-Gallery in Stuttgart.

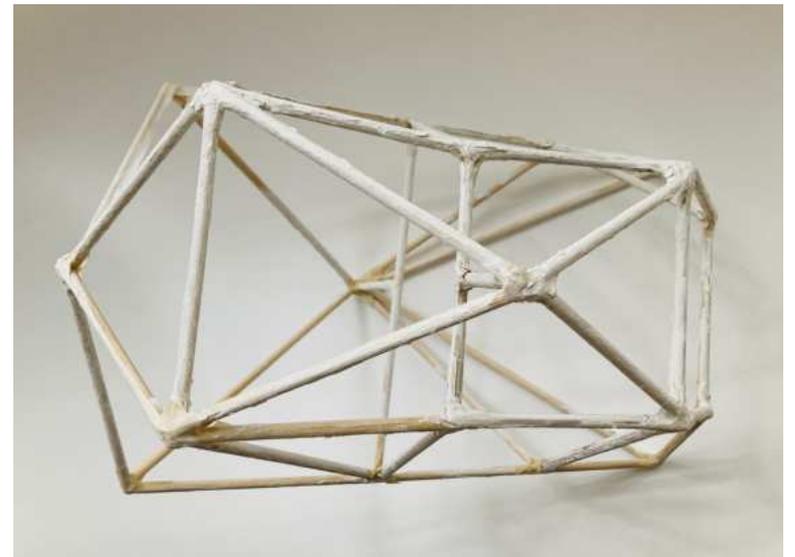


Extract of the speech of Vivien Sigmund (Art historian)
Barbara Karsch-Chaieb, Silke Schwab, Exhibition
Von Fasern und Mutanten (Of fibers and mutants)
Opening on May 12, 2022, GEDOK-Gallery Stuttgart

This is beautifully evident in what is probably the most striking work in the exhibition, the bamboo pole object "Shelter" by Barbara Karsch-Chaieb. The gigantic, almost crystalline wedged frame, darkly reminiscent of the construction of a shelter, seems to have grown out of its two smaller counterparts. It is a form with which Karsch-Chaieb has been experimenting for several years and which now confronts us here in space-filling conciseness. This object is inspired by the geometric apeirogon, a polygon with an infinite, yet countable number of sides. This sounds wonderfully contradictory. Especially since the object, a vague globe shape as a whole, consists in detail of countless straight lines. Molecule-like, one could almost say, a world framework thus in the figurative sense, the blow-up of an ideal elementary particle, which gives us one thing here on the spot: countless different views. It's almost like real life: Every step a new view, every observer a different perspective. The term apeirogon, by the way, comes from the ancient Greek apeiron – the unlimited, the indivisible. And to close the circle for now, in Greek philosophy apeiron stands for the legendary ether, the origin from which the four elements crystallized, so to speak. It is a small component of our world and the great indivisible in one form, gently various worldview's rub against each other in harmonious contradiction. This worldly construct, however, lashed together from sustainable bamboo and hemp fibers, seems so delicately balanced, so fragile, that one is forced to ask oneself whether it can really be a shelter for us or whether it does not rather need protection itself.



In the exhibition *Of fibers and mutants*, GEDOK-Gallery, 2022



Model of Shelter, 2021

Drawing-Installation

The third work, entitled *To go with the flow* (image on the next page), hung in the area of the altar table. The work was first shown in 2019 in the exhibition *Contemplations* at the Stables Gallery in London-Twickenham (image below and right).

The drawing sculpture floated like a cloud in the space and referred to the theme of water – to water shortages, caused in many places by climate change. Ink and water are applied to the four strips of Japanese paper, which echo the meandering flow of water. The play on words in the title, which is an idiom meaning “to go with the flow,” refers to numerous characteristics of water and humans: water flows, water is alive, water connects continents, countries, and people, water crosses borders.

Flexible installation, four rolls, each 15 inch wide, variable length





Exhibition view in the Kunstverein Neuhausen, 2024

Drawing

AUS DEM KOFFER / OUT OF THE SUITCASE,
a project of Linienscharen (Forum for drawing)
in the cities
Stuttgart, Berlin, Hamburg and Köln
2024-2025

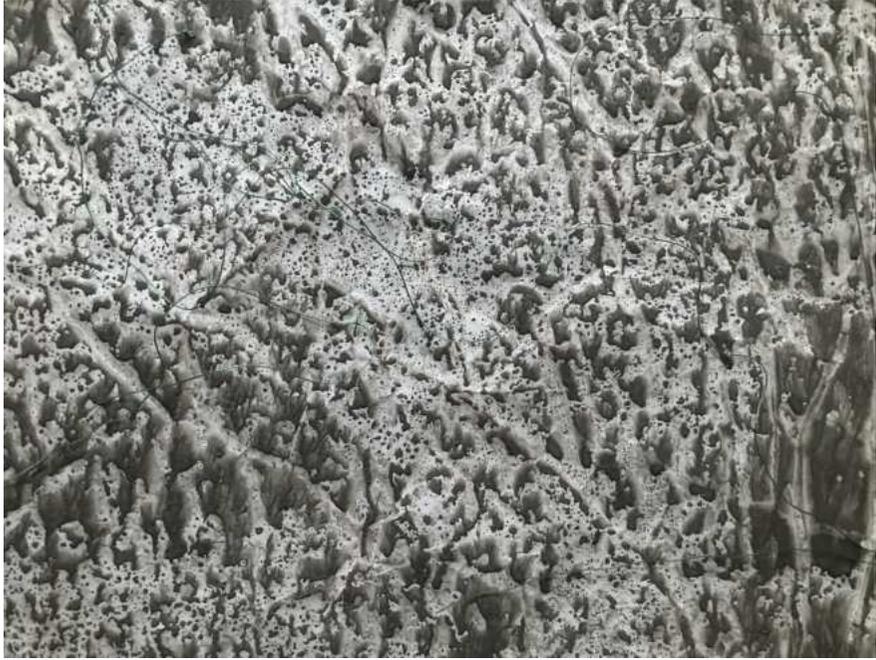
Landscape V, 2024

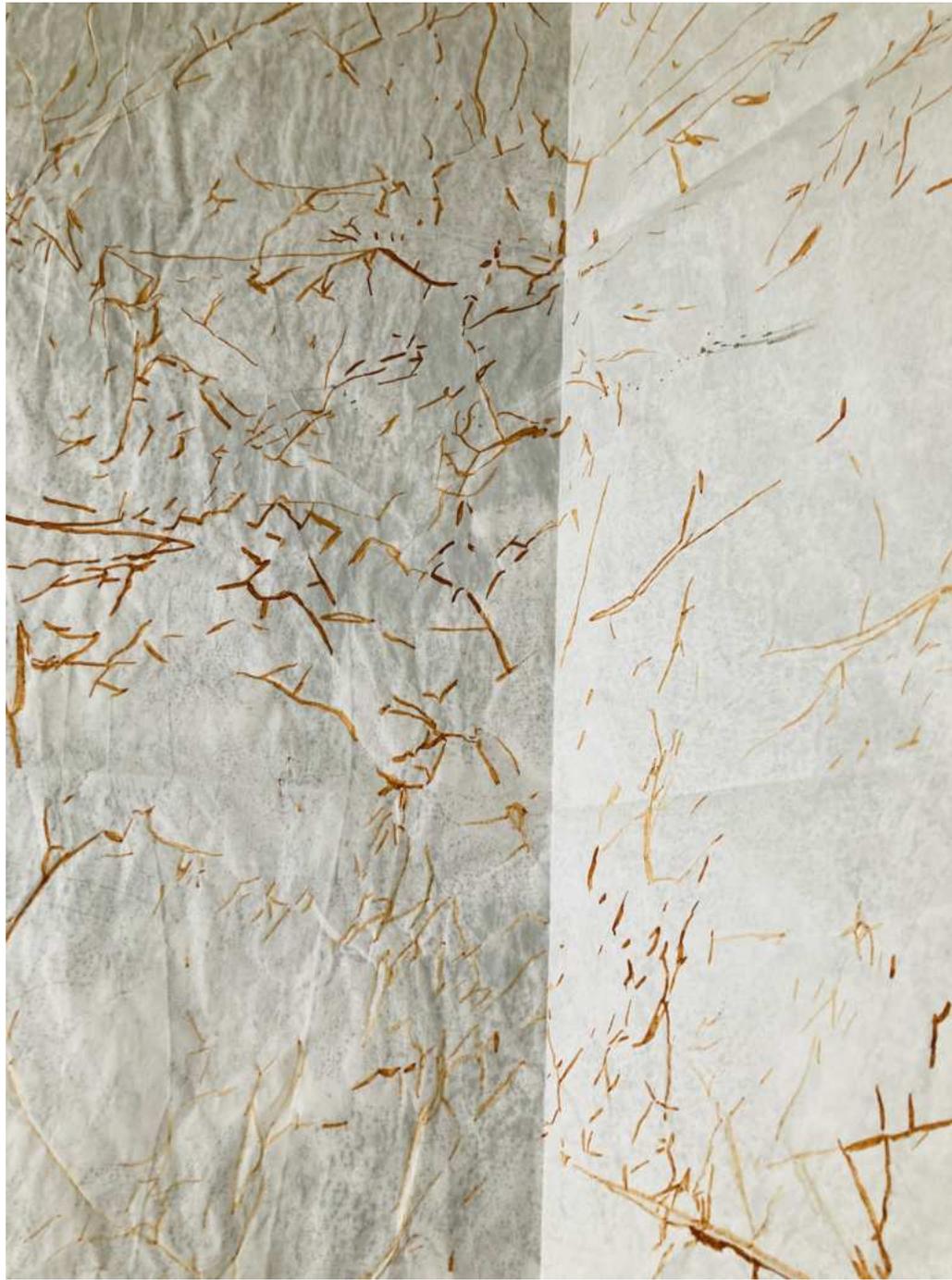
Earth, stones, pieces of plastic, thread
foldet 10 x 14 inch, open 41 x 29 inch.

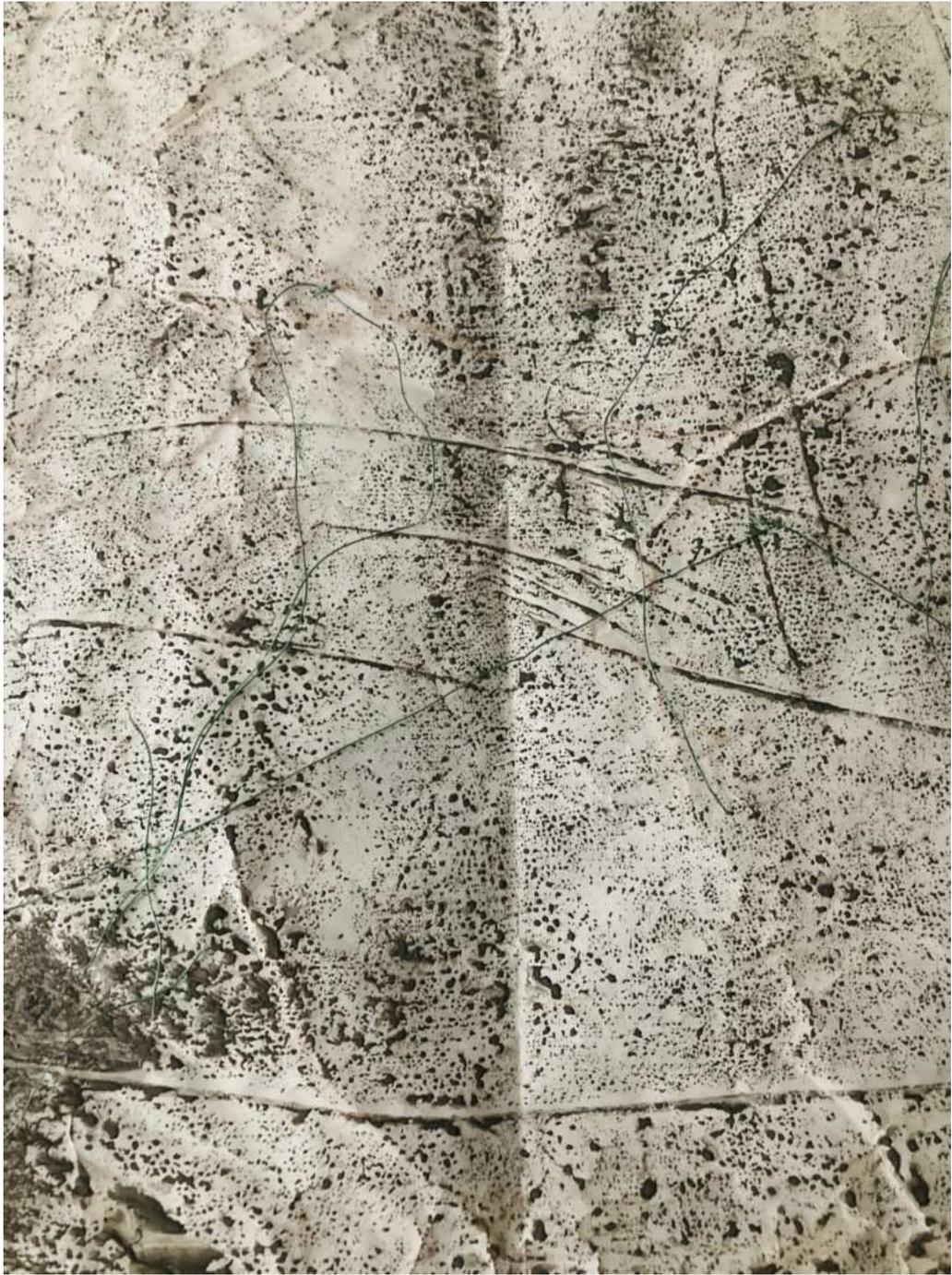
Landscape V is a continuation of the series
Landscape I-IV, which was created in 2023.
The drawing refers to
landscape, traces and memories.



The fine lines of the predefined folds and creases in the used paper are highlighted with earth, creating a view of a conceivable landscape. Small rectangular pieces of plastic are scattered and sewn onto this uneven surface. On the other side of the drawing is an application of oil shale rock, which not only reflects the delicate lines and structures of the materials, paper and rock, but also reveals the threads of the sewn-on plastic pieces. They form a network that extends inconspicuously across the paper, like plastic material that has been spreading and accumulating (un)comfortably throughout our world and in the oceans for a long time. Likewise in our bodies in the form of microplastics and gradually in our cultural memories.







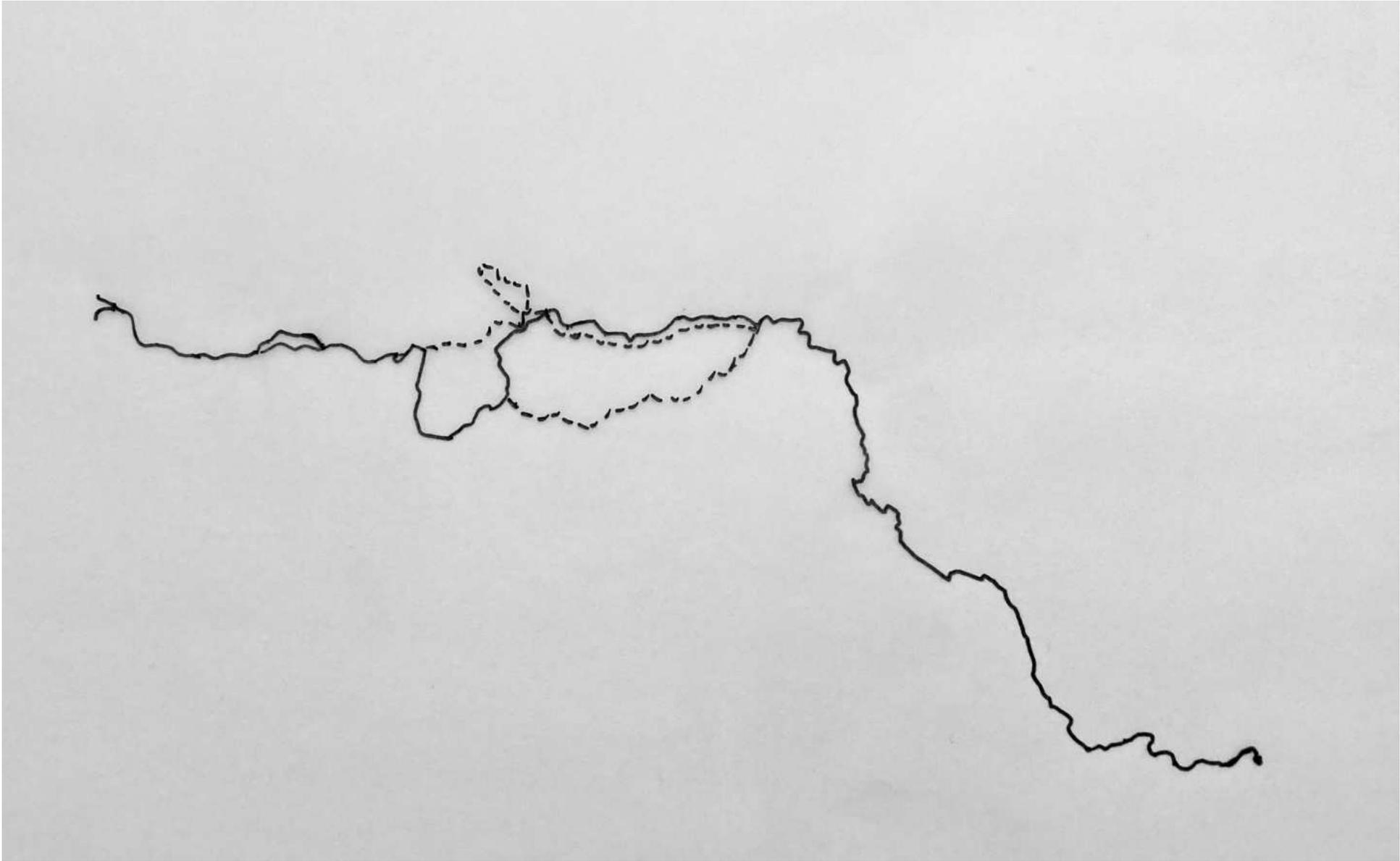
Drawing

During a scholarship stay in St. Louis, Missouri, USA, in August 2023, numerous works were created, including the series Landscape I to IV.

Landscape I, 2023

Base, surface, river. The Lewis and Clark Expedition. Black ink mixed with earth (from the Cahokia mounds) on paper, luminous paint (oil paint), 41 x 31 inch (image on the right, images on the next page). Image on the next page: Drawing of the Mississippi route.





The Lewis and Clark Expedition, from May 14, 1804, to September 23, 1806, was the first American overland expedition to the Pacific Coast and back, commissioned by Thomas Jefferson (President of the United States of America from 1801 to 1809). The earth used refers to the Native Americans. The route that the two men and more than 40 men traveled on the Missouri River is engraved in fine lines on the sheet and highlighted with luminous paint. Luminous paint highlights paths in the dark and warns of dangers. The two explorers were accompanied by a Native American woman named Sacajawea from the Shoshone tribe, who played a key role in the expedition as a translator and guide. Drawing on the front and back.





The large sheets of paper, which had previously been used as packaging material, had numerous creases and folds that resembled landscapes. This resulted in a series of four drawings. The theme of landscape has been a subject in my artistic work for many years and was also explored in drawings at the beginning of my stay in Forest Park. Landscape – with a view to historical and cultural aspects in relation to climate change and how people deal with nature, culture, and space.

The title of each drawing is Landscape, and there are subtitles and short (content-related) descriptions for each drawing.

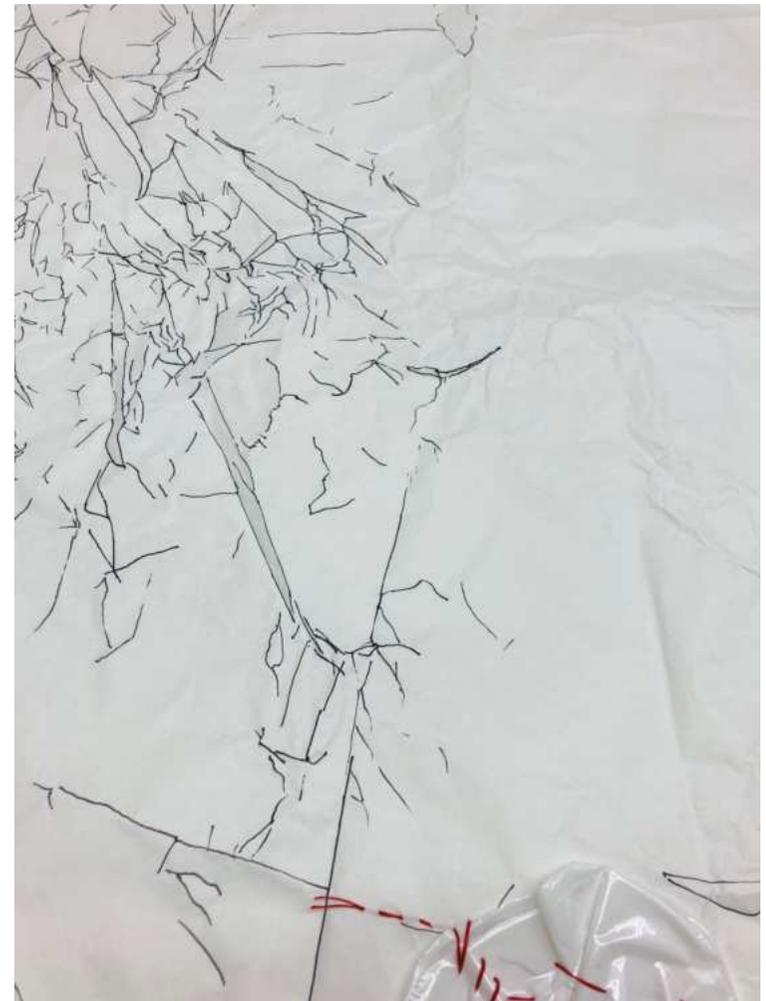
Landscape II, 2023

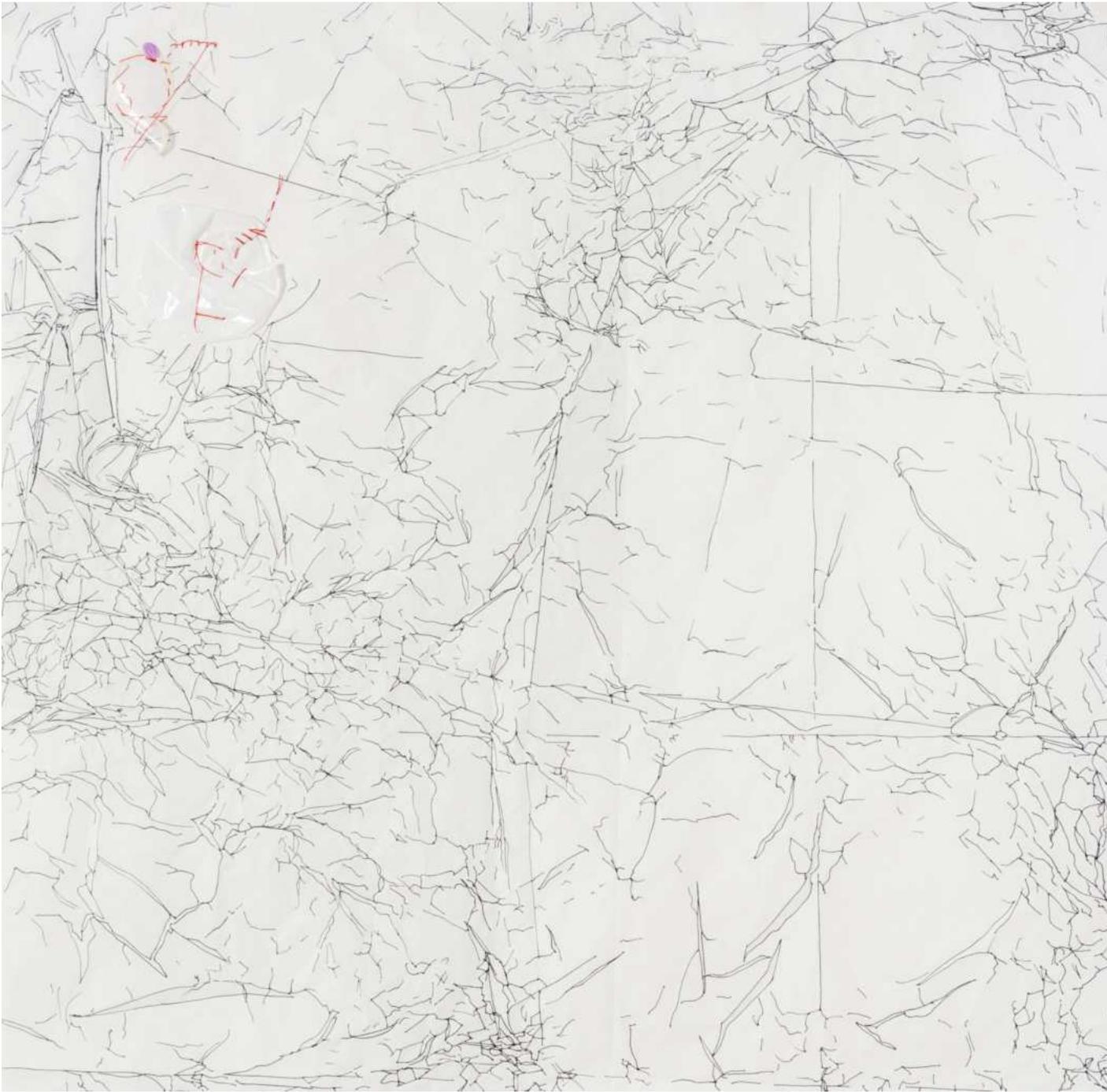
Network, meridians, brain. Microplastic.

Fineliner on paper, pieces of plastic,

41 x 31 inch, detail

Landscape is also cultural landscape, for example, humans with their bodies in nature. Networks between people are created globally across the entire world. Meridians are connections in our bodies between the blood vessels and the organs. The convolutions in our brains form beautiful lines and branches that look like landscapes, neurons, plant convolutions.





Landscape III, 2023
Plants, nature. Growths and formationens.
Water color, Sepia-ink on paper, 41 x 31 inch.



Landscape IV, 2023

Signs, traces. Collected pieces of plastic.
Fluorescent paint (oil paint), 41 x 31 inch.

This drawing refers to landscape and traces. Traces that we leave behind in the world, such as memories and stories. Material traces are plastic particles that manifest themselves in our bodies (microplastics). Lines are applied to the paper in the drawing. The neon-colored lines refer to the body paintings of Native Americans. The plastic particles, cut into small pieces, which I collected during my stay, are sewn and glued onto it. Plastic is increasingly accumulating in our natural landscapes and in our bodies.



remove; apply; carry away, 2023

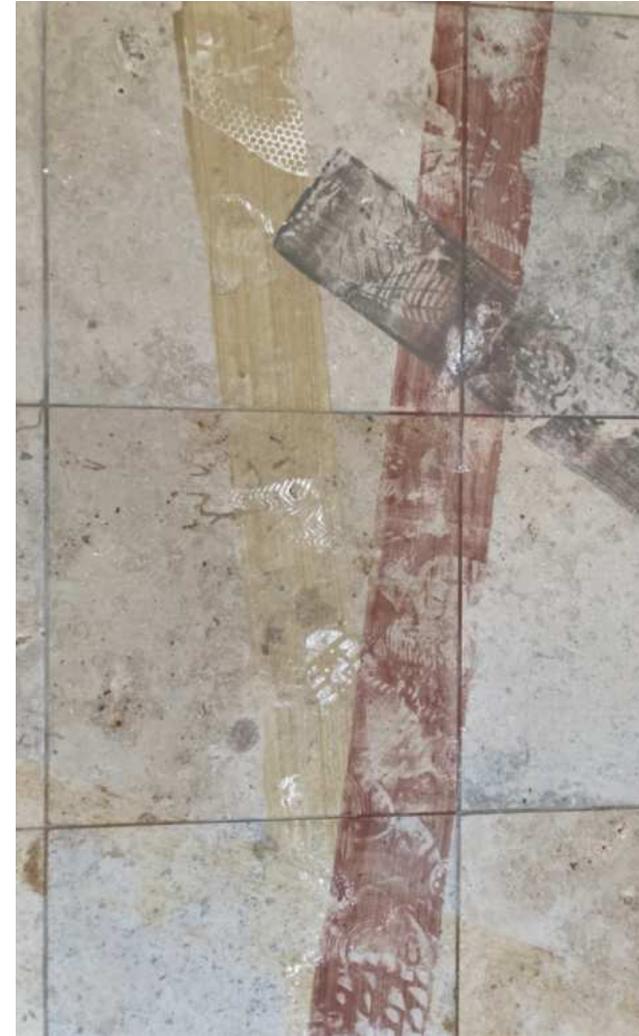
Drawing in space with earth and rock pigments in the Orangerie – space for plants, Kirchberg/Jagst.
Traces of places on the trees in the courtyard garden of the Orangerie.

Barbara Karsch-Chaïeb works with soil and rock material, a material that can appear in a variety of colors and grains. The Stuttgart artist detaches the soil and rock material from the temporal and spatial order of geological and pedogenic stratification and shifts it in new spatial and temporal contexts from the darkness of the underground into the light of perception. In the Orangerie, Barbara Karsch-Chaïeb unites sediments from Africa, Asia, Europe, and North and South America on the floor of the exhibition space to create an expansive overall image that allows the earth to be understood as a whole. In this creative phase, she is essentially guided by aesthetic considerations, whereby the colorful appearance of the earth material plays a decisive role. The visitors become part of the work. The earth is sticking to their shoes, it is carried around, redistributed, carried out. The work dissolves, traces remain. The works of Barbara Karsch-Chaïeb guide us to look at our being from a holistic point of view and raise questions that invite us to talk to each other.

Inge Krause, Claudia Thorban, Julia Kamann, Curators of the Orangerie Kirchberg/Jagst.







remove; apply; carry away, 2023

Drawing in space with Earth pigments

Left, before the opening on September 17,

Pictuer in the middle: transition

Image on next page: in October, at the end of the exhibition.



ARTIST RESUME

Born in Hechingen, South Germany

1998-2001 Freie Hochschule Kunstseminar Metzingen
(from 2011 Hochschule für Gestaltung, Schwäbisch Hall)
Diploma Visual Art

2021 Founder Art space kunst [] klima (art & Climate) Stuttgart, Art director, Curation
Working and living as Visual artist in Stuttgart, South Germany.

Scholarships and funding

2025 Artist in Residence, St. Rosa, Californien, USA (Feb/March)
2023 Artist in Residence, Paul Art space, St. Louis, Missouri, USA
2022 Studio funding Projektraum kunst [] klima of the City of Stuttgart (2022-2025)
Scholarship of the Ministry of Science, Research, and the Arts, Stuttgart
2021 Scholarship digital presentation for the Natural History Museum Reutlingen
Ministry of Science, Research, and the Arts, Stuttgart
2020 Scholarship Neustart Kultur, BBK Berlin, digital presentation
2019 Artist in Residence, Fundaziun Nairs, CH
2018 Artist in Residence, Brünn, CZ
Artist in Residence, I-Park Foundation, East Haddam, USA
2017 Artist in Residence, Fundaziun NAIRS, CH
2016 Artist in Residence, in the foundation Anton Geiselhart, Münsingen-Gundelfingen
Funding for the projekt Demolition Olga-Areal of the City of Stuttgart (West)
2015 Artist in Residence ACOSS, Eriwan, AM
Studio funding Studio 104a of the City of Stuttgart (2015 - 2018)
2014 Artist in Residence in Łódź, PL
2012 Artistically research to the brother Israel, Künstlerhaus Bethanien Berlin
2011 Funding of the LBBW Stuttgart (also in 2005)
2010 Funding of the Karin-Abt-Straubinger-Stiftung, Stuttgart
2009 Funding of Ritter-Sport, Waldenbuch (also 2005, 2003)

Solo exhibitions (selection until 2016)

- 2024 On travel / at the Mississippi, Townhall Stuttgart (mit Pia Maria Martin, Julia Ciolkowska)
- 2023 Erinnerungsräume (spaces for memories), Kultur-Bunker Stuttgart
abtragen; auftragen; wegtragen, Orangerie – Raum für Pflanzen, Kirchberg/Jagst
- 2022 Von Fasern und Mutanten, Gedok Galerie Stuttgart (mit Silke Schwab-Krüger, K)
- 2021 Aus der Zeit gefallen, Naturkundemuseum Reutlingen, K
Land fern der Heimat, Museum Zehntscheuer Balingen, K
- 2020 ZEIT- geschaut gerieben geschichtet, Galerie Wiedmann, Stuttgart Bad Cannstatt, K
- 2019 LINES – Botschaften aus der Neuen Welt, Gedok Galerie Stuttgart (mit Beate Rygiert)
- 2017 Stein Erde Form, Galerie Brötzinger Art, Pforzheim
Timelessness, Kunstverein Ellwangen, Schloß ob Ellwangen (mit Gerd Kanz, K)
Naturwerk Erde Wasser, Museum Anton Geiselhart, Münsingen-Gundelfingen, K
- 2016 Die Dehnung des Augenblicks, Galerie Imaginarium, Łódź, PL
Entrückt – Erinnerungen an eine flüchtige Zeit, ZERO Arts Stuttgart

Group exhibitions (selection until 2019)

- 2025 Waterworld, Kunstbezirk Gustav-Siegler Haus Stuttgart
- 2024 Aus dem Koffer, Linienscharen auf Reisen, Galerie Nord, KV Tiergarten, Berlin
Desertification, KV Neuhausen, WUNDERKAMMER naturalia artificialia Bad Cannstatt
Nominiert für den 4. Südwestkunstpreis KSK Esslingen-Nürtingen
VIII. Ellwanger Kunstausstellung 2024, Schloss ob Ellwangen (K)
Everyone but Caspar!, Künstlerhaus Sootbörn Hamburg
Wunschdenken, Haus der katholischen Kirche Stuttgart (K)
- 2023 Infinitely finite / nach 2019, Zero Art Stuttgart
ONBOARDING, Kulturwerkstatt Münsingen
- 2022 Wiedmann open'22, Gallery Wiedmann, Stuttgart-Bad Cannstatt
- 2021 Fotosommer / Eurovision, GEDOK Galerie Stuttgart
Auf in die Berge! Kunstbezirk Gustav-Siegler Haus, Stuttgart
- 2020 In aller Stille, Kontur KV, Kunstbezirk Gustav-Siegler Haus, Stuttgart
Contemplations, Stables Gallery London-Twickenham, UK
- 2019 Migration line, FAVU Galerie, Brünn
Seiten | Räume, Linienscharen Stuttgart, Städtische Galerie Ostfildern, Museum Ritter,
Waldenbuch



spaced, stone on Japanese paper sheets, Künstlerhaus Nairs, 2017

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Page 3, 12, 20,21, 23 Ulrike Reichart