

EVA SCHLEGEL

All day I hear the noise of waters

Opening: January 22, 2025, 7pm

Duration: January 23 – March 12, 2025

Flowing masses of water seem to pour across the paper. Stormy waves form caverns and create perspectival depth. The crests of the waves evoke memories of the devastating tsunami in South Asia twenty years ago, an event that still stirs recollections among those affected: images deeply etched in memory, sounds that remain unforgettable. In the exhibition *All day I hear the noise of waters*, Eva Schlegel reflects on her own immediate experience of this natural disaster through a series of lithographs. These works are being presented for the first time in the showroom of Galerie Krinzinger.

The exhibited series is based on Eva Schlegel's innovative engagement with the technique of lithography. The artist has been working with this traditional method for two years; initial experiments with this planographic printing technique led to further explorations. Schlegel was encouraged by the experienced Tyrolean lithographer Kurt Raich.

The grinding of the lithographic stone, during which the template is erased and all information is obliterated, served as a source of inspiration for Schlegel. Observing this process sparked her desire to shape these flowing forms, fix them, and capture them on paper. Inspired by the traces left by the grinding procedure, she developed motifs reminiscent of cascading water and stormy swirls.

The physically demanding act of painting on stone became a performance for Eva Schlegel, pushing the boundaries of printmaking techniques and her own physical limits. The attempt to extend a large-scale wave form across four stones was constrained by the reach of her arms. Furthermore, shaping the dynamic wave patterns required a sweeping motion that was impossible with the bulky stone-drawing tool. In collaboration with Kurt Raich, a lighter steel tool was designed, enabling larger gestures.

Initially, the artist says, she unconsciously created controlled compositions on the stone. In later works, Schlegel sought inspiration from media-transmitted images of the event, such as representations of the sea, resulting in deliberately composed images. Accompanying the images in the spatial display are blurred texts. The exhibition title borrows from a poem by James Joyce, other poems explore themes of the sea, inner depths, and painful states. The forms of the sea depicted in the works are textually accompanied but not verbally commented upon.

In the cabinet, the lithographs enter into dialogue with a spatially expansive sculpture by Schlegel. This piece references the artist's decades-long exploration of spatiality while simultaneously linking to her newly showcased works. The specular surface reflects and amplifies the spatial depth of the water masses depicted in the lithographic works, metaphorically drawing viewers into the pull of the tsunami.

Eva Schlegel (born 1960 in Hall, Austria, lives and works in Vienna, Austria) creates works encompassing photography, objects, and installations that explore the dynamic interplay between objects and perception. She focuses particularly on the contradictions and ruptures that often arise within this relationship. In many of her works, meaning is generated by deliberately activating the potential of associations and exploring their deeper layers. Her practice of concealing and revealing, disclosing and discovering, delves into the structures of desire and the inherent legibility of the image. Schlegel's captivating artworks challenge one to question the intellectual boundaries we encounter when confronting the unclassified states of existence and perception.

Eva Schlegel studied art in Vienna at the University of Applied Art in the class of Oswald Oberhuber. From 1997 to 2006, she held a Professorship of art and photography at the Academy of Fine Arts in Vienna. In 2011, Eva Schlegel was the Commissioner of the Austrian Pavilion at the Venice Biennale. Her works were exhibited at the Venice Biennale in 1988 and 1995, at the Sydney Biennial in 1988 and 1992. In 2017 she participated in the Kochin Muziris Biennale. Alongside numerous group exhibitions, Eva Schlegel has also been the subject of numerous solo exhibitions, including ART BASEL Unlimited and *Vital Voices* in Chicago 2024, *No Man's Heaven* at the opening exhibition of the Salzburg Festival 2013, a solo project at Art Brussels 2012, *In Between* at the Museum of Applied Arts (MAK) in Vienna 2010, an exhibition at the Cultural Forum in Prague 2007 and an exhibition at the Secession in 2005. Schlegel has also realised a number of public art projects, such as the sculpture on the ATO Tower in Vienna in 2023, the *Flying Eyes* AR intervention for Museumsquartier (MQ) Vienna in 2022, a work for the Libelle on the roof of the Leopold Museum in Vienna in 2020, and the facade design for the Museum der Moderne (MdM) in Salzburg in 2008. Eva Schlegel's last exhibitions at Galerie Krinzinger took place in 2024 with *Books and More* and in 2022 with *Liminal Spaces*.