



coiffeuses fantomatiques, 2022, wax and oil on cotton/
Wachs, Öl auf Nessel, 120 x 90 cm



gaslight serenade, 2022, wax and oil on cotton/
Wachs, Öl auf Nessel, 120 x 90 cm



la fille aux yeux d'émail, 2022, wax and oil on cotton/
Wachs, Öl auf Nessel, 130 x 90 cm

In my painting I have been working for more than two decades on an extensive family album. My research into the complexity of family connections has evolved from the personal into the universal. It increasingly includes elective kinship relationships, alter egos, art historical and neurobiological quotations, as well as mythological and contemporary historical elements. I use the distinct physical and sensual qualities of encaustic painting to visually explore the recurrent themes of my work: Overwritings of memories, paradoxical communications, intergenerational emotional inheritance and afterimage phenomena.

Seit mehr als zwei Dekaden arbeite ich an einem umfangreichen malerischen Familienalbum, das sich aus dem Privaten ins Universelle entwickelte und das im Zuge der thematischen Auseinandersetzung zunehmend wahlverwandtschaftliche Beziehungen, Alter Egos, kunsthistorische und neurobiologische Zitate sowie mythologische und zeitgeschichtliche Elemente mit einschließt. Überschreibungen von Erinnerungem, paradoxe Kommunikation, generationsübergreifendes emotionales Erbe sowie Nachbilder-Phänomene sind Themen meiner auf Enkaustik basierenden Malerei.



Exhibition view/Ausstellungsansicht: VOIX, 2019, Museum der bildenden Künste, Leipzig, Foto: Bernhard Förster

*in Frankfurt am Main

studied Fine Arts at Kunstakademie Düsseldorf and completed in 1996 as Masterstudent of Prof. Markus Lüpertz. In 1992, Schwab received the Arts Award of the Düsseldorfer Kunstverein and a residency at Cité Internationale des Arts, Paris. 2002, she taught as a visiting professor at the Royal Academy KABK, Den Haag, NL. There followed work and residency Scholarships in New York, Vienna Jinan/China and numerous national and international exhibitions. Her work is represented in various private and public collections. Schwab is member of international graphzine artist collective Ruw!, of Female Painters Network Berlin/Leipzig, of Female Painter Network Frank*, Frankfurt am Main and co-curator of HilbertRaum Artspace, Neukölln.

Eva Schwab lives and works in Berlin .

*in Frankfurt am Main

studierte Malerei an der Kunstakademie Düsseldorf bei Prof. Markus Lüpertz, bei dem sie 1996 als Meisterschülerin abschloss. 1992 erhielt sie den Kunstförderpreis des Düsseldorfer Kunstvereins sowie das Residenz-Stipendium der Cité Internationale des Arts, Paris. 2002 lehrte sie als Gastdozentin an der Königlichen Kunstakademie KABA, Den Haag. Es folgten Arbeits- und Aufenthaltsstipendien in New York, Wien, Jinan/China sowie zahlreiche Ausstellungen im In- und Ausland. Ihre Arbeiten befinden sich national und international in privaten und öffentlichen Sammlungen. Schwab ist Mitglied des internationalen Graphzine Künstlerkollektivs Ruw!, des MalerinnenNetzwerks Berlin-Leipzig, des Malerinnen Netzwerks Frank*, Frankfurt a.M. und Co-Kuratorin des Hilbertraum Artspace Neukölln.

Eva Schwab lebt und arbeitet in Berlin.

Exhibitions (selection)/Ausstellungen (Auswahl)

2023

Lapidar, zu den Steinen gehörig, Kunstraum Potsdam (G)

The Female Gaze, Goethe Gallery, Goethe-Institut Hongkong (G)

Schmaltz kills!, TSA Artspace, New York (G)

Space Shift Stories, Laboca 783, Buenos Aires (G)

Raum_Verschiebungs_Geschichten, Ausstellungshalle 1a, Frankfurt (G)

Odyssée Privée, Museum Gelnhausen (G)

Dangerous Love, Museum Montanelli, Prague (G)

Speaking in Colours, Kunsthalle Memmingen (G)

2022

Als wären es meiner drei, Neuer Kunstverein Aschaffenburg (G)

Essence of color – Blue, Städtische Galerie im Leeren Beutel, Regensburg (G)

Crack up, TSA Artspace, Los Angeles (G)

2021

Of human bondage, HilbertRaum, Berlin (G)

Nomad, Torrence Art Museum, California (G)

2020

Séance Fiction, KVFM, Frankfurt am Main (G)

2019

About Eve, Being3 Gallery, Beijing, China (S)

Voix, Museum der bildenden Künste, Leipzig (G)

(S) = solo show/Einzelausstellung;

(G) = group show/Gruppenausstellung

Collections/Sammlungen

Olbricht Collection

Metzler Collection

Museum Voorlinden NL Collection

Chabot Museum Rotterdam

Museum Montanelli Prag

Museum Musa Wien

Städtische Kunstsammlung Frankfurt am Main

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La Reconnaissance

RE-COGNIZATION

Self-portrait, self-recognition portrait, recognition, reconnaissance – in an age of omnipresent surveillance cameras, biometric (and thus standardized) passport photos, machine facial recognition, be it for unlocking end devices or as a sorting function in a digital photo gallery, Eva Schwab plays with the genre of Portraits. Where otherwise souvenir photos across time look back at us from picture frames, sometimes revealing, rarely mysterious, even more rarely as if they have just solidified into color, on the cloths, the waxelles and pixelated, alienated faces in the commissioned crochet works by Maria Porcu are the faces in the scanning process, in the Attempt at detection wiped out. But then, upon viewing longer, something strange happens: whoever looks at these works begins to see themselves in them, not as a double, but rather as a reflection of a process of self-knowledge that is interrupted but not hopeless. Who is looking at us there? What remains of the face and expression after the machine capture?

With this question, formulated even more explicitly here, Schwab lures people into her Cabinet of Reconnaissance in another part of the series. On the outside of the triangular cabinet, the facial recognition grid can be found again, this time as a portrait of a skinless creature that invites you to look inside using X-ray vision. It is flanked by mutated insects, scanned matryoshkas and snake women. When the cabinet opens, it becomes a mirrored square to a crystalline fiberglass shaft.

Finally, the *Tube of Reconnaissance* offers those who enter it the opportunity to become a painterly portrait and, as it were, to view the surrounding reality as an afterimage. The narrow nylon gauze tube, a one-person cabin, is painted with wax and ink. The viewer enters a translucent protective space through the translucent layers. For those outside it it becomes a painting, but inside it is clearly in touch, while the rooms become blurred. The distance from the world enables a new type of recognition. And in between: the fine fabric and the color, which only become apparent as a work of art when the gaze is almost entirely directed inwards. Perception lays on top of perception. One recognition requires the other.

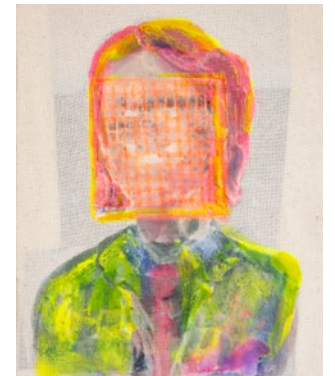
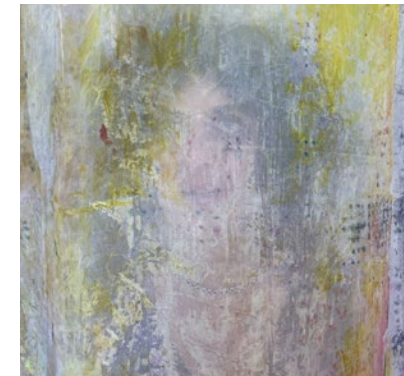
– Patricia Löwe



oben | top
Mona Cyber 3, 2023
Print, Wachs, Tusche auf Nessel
print, wax, ink on cotton
264 × 168 cm



La Reconnaissance #6, 2023
Enkaustik, Öl auf Nessel
encaustic, oil on cotton
XX × XX cm



obere Reihe | upper row
La Reconnaissance #2, 2022
66 × 70 cm
Wolle, gehäkelt | crocheted wool
in collaboration mit | with
Maria Porcu

La Reconnaissance #1, 2022
24 × 18 cm
Enkaustik, Öl auf Nessel
encaustic oil on cotton

mittlere Reihe | center row
Tube Portrait
Fotografie, Detail | photo still,
detail

La Reconnaissance #5, 2023
24 × 18 cm
Enkaustik, Öl auf Nessel
encaustic oil on cotton

links außen | far left
Tube of Reconnaissance, 2022
Wachs, Tusche auf Gaze
wax, ink on gauze
300 × 85 × 85 cm

links | left
Shrine of Reconnaissance, 2019
Frontansicht | front view

Melonenläuferinnen

AUSWAHL AUS DER SERIE | SELECTION FROM THE SERIES



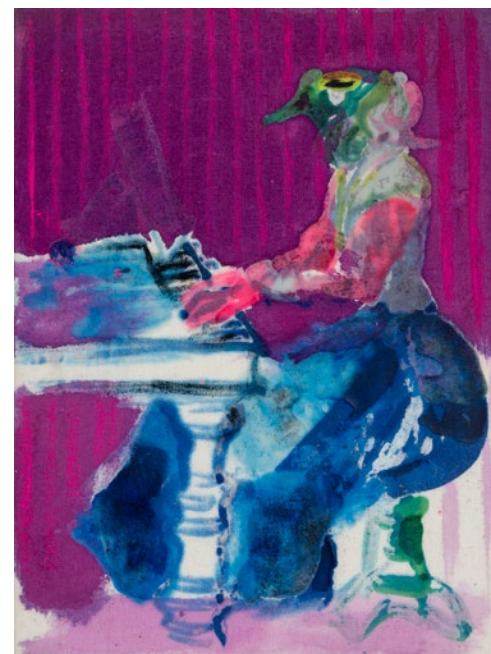
links | *left*
Melonenläuferin II, 2021
Wolle, gehäkelt | *crocheted wool*
in collab with Maria Porcu
70 × 50 cm

Ausstellungsansicht | *exhibition view*
RUW! #9, Hilbertraum, Berlin, 2022

oben | *above*
Melonenläuferin I, 2019
Wachs auf Nessel | *wax on cotton*
30 × 24 cm

Waxareelles

WACHS, TUSCHE, ÖL AUF NESSEL | WAX, INK, OIL ON COTTON

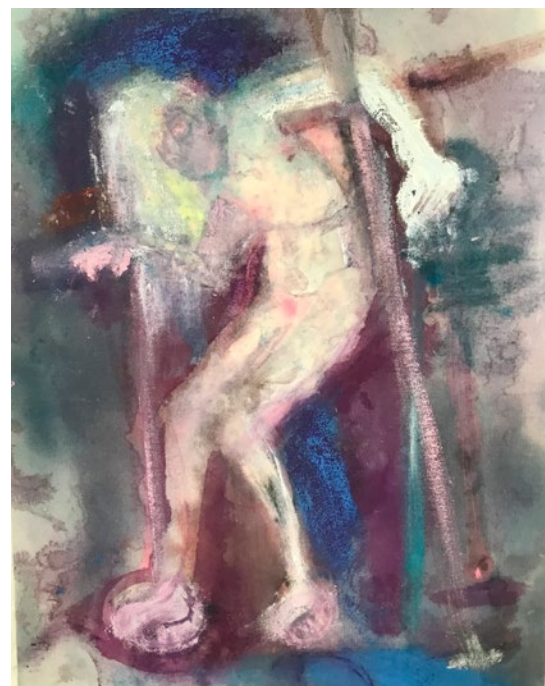


obere Reihe | *upper row*
Schmuck am Nachthemd, 2023
30 × 24 cm

untere Reihe | *bottom row*
Die Etüde, 2023
24 × 18 cm

Fieber, 2023
30 × 20 cm

La Bergère II, 2022
30 × 24 cm



oben | *above*
Melonenläuferin IV, 2022
Wachs, Tusche auf Nessel
wax, ink on cotton
30 × 24 cm



rechts | *rechts*
Melonenläuferin III, 2023
Wolle, getuftet | *tufted wool*
60 × 50 cm

