

1989 STILL ALIVE

The Conference of Nature's Delegates

Silver gelatin prints mounted on medium-density masonite front and back, varnished, on steel stands, 50 x 60 x 170 cm



INSTALLATION VIEW at CAMERA AUSTRIA, Forum Stadtpark, Graz, Dezember 1993 | Picture by Seiichi Furuya

tion, while his sister "Salome" keeps up her countenance, bending backwards with dignity and offering her hand to be kissed by whoever may come along. „Ambra“ the carrot starts a daring camouflage manoeuvre, making believe she is a sperm on the way to fertilisation. „Solange“ the apple core is gradually getting ready to begin his new life as the commander of an army of parrots. „Minuti“ the tomato has abandoned all decency and gives free reign to her lecherousness. „Siegfried“ becomes a grumpy oyster, „Cosmo“ a boxing glove with flowers of reconciliation sprouting from it, while „Tristan“ promises new eruptions - he only pauses for breath.

Eva Maria Ocherbauer's works are documentary of the transformations of everything alive. Nothing dies, everything merely changes its material state and, along with it, perhaps its nature, its very soul. Everything seems to be subjected to an unforeseeable but inescapable process. Whatever science attempts to prove with its big bang theory is commented by quoting common, everyday phenomena; things that may be small or great but are certainly strange and unfold their magic, paying little notice to matters of greater importance. In order to communicate this in artistic terms, she often needs to leave the conventional rectangular or square photo formats. Our habits of seeing are too deeply embedded as to be able to recognize the „otherness“ of things. Thus Eva Maria Ocherbauer's photographic objects develop a life of their own; they become the subjects of mutations and semantic shifts, placing her work as an artist among the processes that constitute the permanent changes of life.

By Andreas Brandolini, published in CAMERA AUSTRIA Nr. 46 | 1994