



Veronika Harb

Portfolio (Auswahl)



In meinen Installationen, Objekten und Interventionen verfolge ich Ausmaße des Zusammenwirkens von Körper, Objekt und Raum. Der menschliche Körper als mir unweigerlich naheliegendstes, sensibles und kraftwirkendes Instrument ist bedeutende Ressource, auch wenn er selbst in einer Arbeit nicht sichtbar ist. Ausgehend von gesellschaftlichen, zwischenmenschlichen und feministischen Bezügen aus meist Beobachtungen im Alltag, lasse ich Elemente gerne miteinander kollidieren und Kraftaustausch, Abhängigkeitsverhältnisse, und Isolation erlebbar werden.

Veronika Harb is a visual artist and costume designer, based in Vienna.

Biography

2023: Nominee and Finalist, Ö1 Talent Scholarship for Fine Arts
2023: Nominee, Simacek Art Award2: Emanuel and Sophie Fohn Scholarship
From 2023: Art & Education/Design & Context, Akademy of Fine Arts
2022: Emanuel und Sophie Fohn Scholarship
Since 2019: Sculpture and Transmedial Space, University of Art Linz, class Ali Janka and Tobias Urban (Gelitin Group).
2019-20 Artist in Residence, Laboratory Spokane, Washington, USA
2018-19: Intensive Contemporary Dance, A. Nagl, J. Nielsen, B. Schäfer, Vienna
2017-18: Residency, Los Angeles, Seattle and New York, USA
2014: Masterclass, Ulay, performance artist, Vienna
2011: Masterclass Luciana Catana, Age Painting, Vienna
2011: Start of independent work as costume designer
2009-10: History of European Costumes, Annemarie Bönsch, University of Applied Arts, Vienna
2009: Masterclass, Ursel Arndt, textile artist, Vienna
2008-09: Theatre, Film and Media Studies, University Vienna
2007: Working on objects for Manfred Erjautz, exhibition Private View, Gallery Nikolaus Ruzicska, Salzburg
2005-07: College of FashionDesignTextiles, Herbststraße, Vienna
*1985

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Exhibitions / Projects

Corporate Unwellness, group exhibition, SCHWINDEL LLC, Wien 2024
HABITAT, group exhibition of the finalists of Ö1 Talent Scholarship Fine Arts, Leopold Museum, Vienna, 2023/2024
obsession(s), group exhibition, WHA gallery, Linz, 2024
Please Care Please Mourn, group exhibition, MAERZ gallery, Linz, 2023
Please Mourn Please Care, group exhibition, Atelierhaus C21, Wien, 2023
Verzerrtes Verzehren, group exhibition, Galerie im Glashaus, Ottensheim, 2023
CONNY MIT DÜRFITIGEN ANKERPUNKTEN, duo exhibition, Kunstverein Fortuna, Vienna, 2022
SCHAUUEINS, Im Polygon des Hüftfangs 4, group exhibition, ent Kunstverein, Haag, 2022
BestOFF 2022, group exhibition, Kunstuniversität Linz, 2022
SAMA Art Festival, Bad Schwanberg, 2022
Hairdressing Salon. A showcase exhibition, Frisiersalon Pfarrgasse 15 Linz, changing group exhibition, cooperation Atelierhaus Salzamt & University of Art Linz, 2022
2551.02 - The Orgy of the Damned, performer, female lead (directed by Norbert Pfaffenbichler), 2021/22
Eloquentes Stammeln, group exhibition, MQ Art Box, Museumsquartier Wien, cooperation with Sculpture/University of Art Linz, 2021
Alles beim Alten, group exhibition, Cube Valie Export, Vienna, cooperation with Sculpture/Art University Linz, 2021
Maybe Date, group exhibition, Austrian Sculpture Park, Graz, class sculpture/University of Art Linz, 2021
Paradizer, group exhibition, Parallel, Vienna, 2020, class sculpture/University of Art Linz, 2021
Blindspotting Spokane, solo exhibition, Gallery yesisafeeling, Steam Plant, Spokane, Washington, USA, 2019
I'm the Princess, group exhibition, Spleen Festival, Graz, 2006



Leopold Museum Wien 2023/24

group exhibition *Habitat*, finalists of Ö1
Talent Scholarship Fine Arts
with Luise Müller, Alisa Omelianceva,
Laura Roth, Carlos Vergara

'In the expansive interventions of the Polygon series, tensions from the interplay of individual sensory worlds and social conditions become spatially tangible. Pull and counter-pull, gravity and levitation, expansion and accumulation are central parameters of differentiated structural and interaction analyses. The material used is discarded bicycle inner tubes that are only connected to each other via sling knots. The concept is to find possible anchorages on site and not to take any structural measures. The result is a site-specific, biomorphic-looking network of tensions that questions the logic of social structures and opens up existing architecture for differentiated perceptual experiences at the interface of physical and social space.'
(Hans-Peter Wipplinger, Director Leopold Museum)



Polygone Symphonie annähernd krampfender Tasten, 2023
Installation

discarded tubes
640cm x 425 x 665



Fügling, 2023

Clay, textile, wax bitumen
54x13x11cm

Clay cast through the cavity
of the polygon mesh

suspect dormant storm, 2023

steel burnished, wax, discarded
tubes
77cm x 95cm x 25

Symmetrically folded and bent sheet steel describes, abstracted as a frame, the shape of a pelvic bone. A conglomerate of humus-black wax, framed by a diffuse mesh of anthracite-colored rubber straps, anchors itself to the form as a self-contained cocoon and divides it into segments.



walk a line, 2023

steel, tubes
128cm x 128cm x 5cm

Discarded tubes are stretched into a circular steel frame. Their tension pulls its shape and keeps it both upright and free-standing in the room

Group exhibition *Please
Care Please Mourn*
MAERZ Galerie, Linz, 2023

with Christoph
Bisenberger, Clara Bösl,
Jennifer Eder, Melanie
Moser, Mara Printz, Emily
Ramharter, Florian
Reidinger, Ophelia Pauline
Reuter, Fiona Schwaiger,
Severin Standhartinger,
Luzia Stempfer



Play for 2 and more, 2023

steel, tubes, wax
93cm x 64cm x 3cm

Cut straps are intertwined and stretched in vertically taut strands. Flowing wax confronts the existing elements, whose states change depending on each other.



Small Dance, 2023

Steel, discarded tubing
144cm x 98cm x 67cm

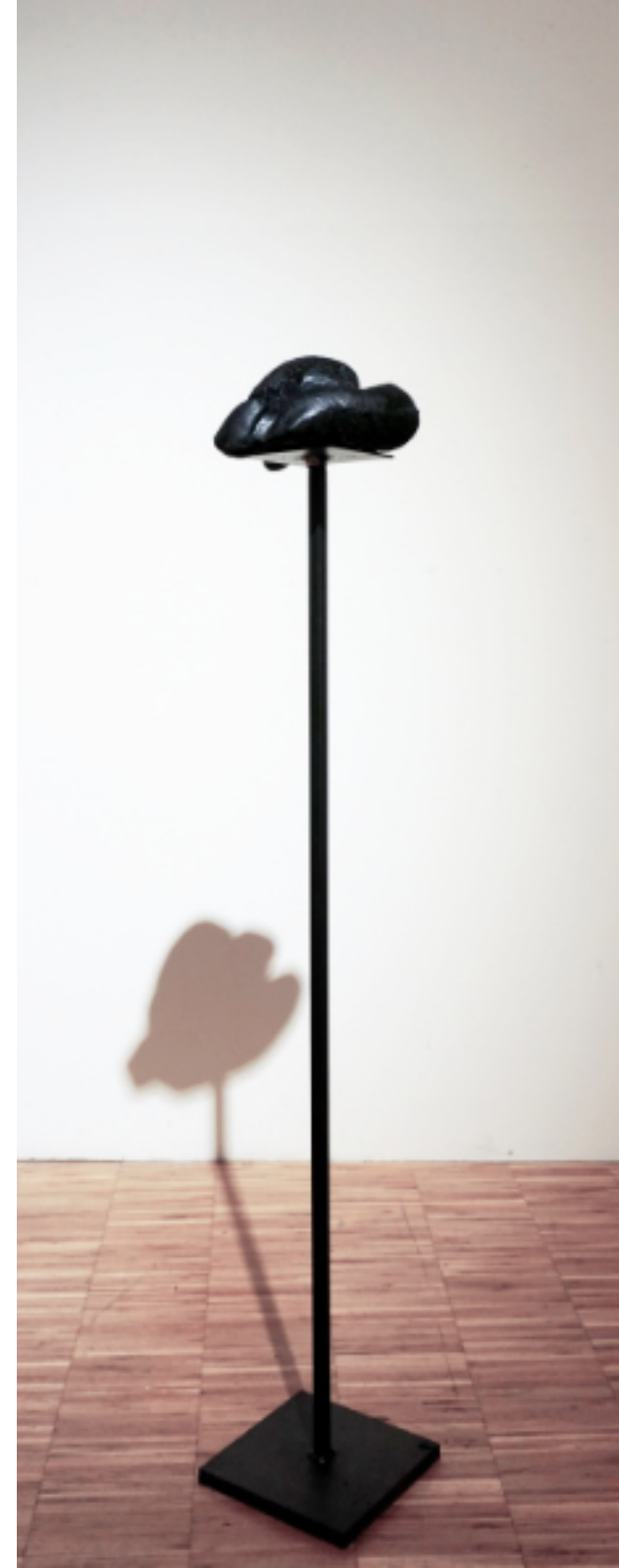
Steel tubes are interwoven with intertwined tubing elements under tension. The composite reformats itself every time it is touched.



Fügling020124, 2024

Clay, textile, wax, bitumen, steel
21cm x 115cm x 20cm

Cast from clay through a cavity of a braid knotted from tubes from 01/02/24.





Woman of a castle, 2023

Bicycle inner tubes
Flexible format

A physical conglomerate of tightly interwoven black tubes leans heavily against the wall. Individual strands are tensioned with existing anchor points on the ceiling and create a relationship of interdependence between the elements.

Group exhibition *Please Mourn Please Care*
Atelierhaus C21, Wien

mit Christoph Bisenberger,
Clara Bösl, Jennifer Eder,
Melanie Moser, Anna
Painer, Mara Printz, Emily
Ramharter, Florian
Reidinger, Ophelia Pauline
Reuter, Fiona Schwaiger,
Severin Standhartinger,
Luzia Stempfner



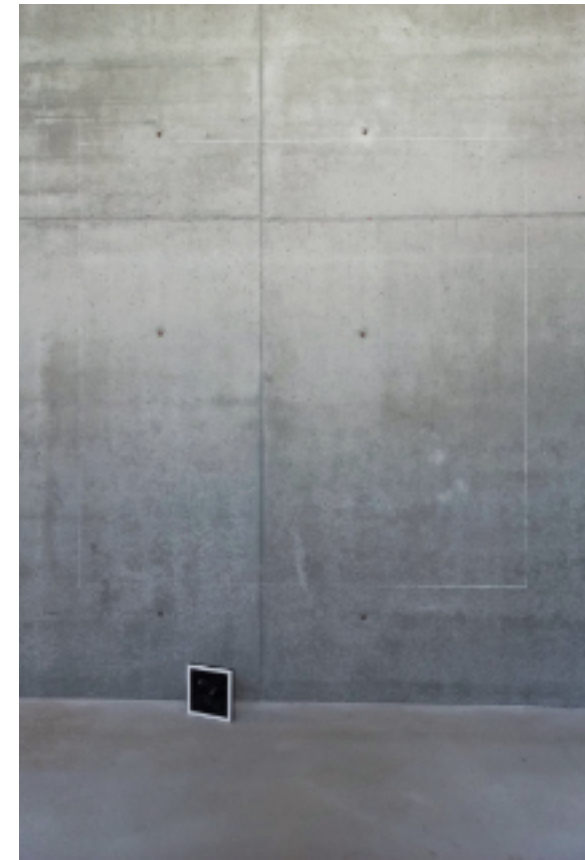
Tendons 1, 2023

steel, wax, lacquer
25x25x2,5cm

Tendons 2, 2023

chalk
235x235cm

A chalk line drawn in a square creates a surface the size of the window pane on the opposite wall.





Polygonal Hip Catch 4, 2022

Installation series

discarded bicycle inner tubes, plant pots, bitumen, steel, aluminium, textile print, foil print, plaster

Discarded tubes are intertwined element by element, without additional aids, by means of sling knots, to form a biomorphic, hard-wearing, flexible mesh. Constant tension is created in the struggle of its tubular elements with each other as well as with the space around them. Part of the concept is to find possible places of anchorage on site, and not to place any structural measures in the surrounding area, even if there are no anchorage points. The space has both a limiting and a supporting effect on the form of the mesh. Exploring the legal boundaries of the space, the mesh proliferates invasively on the structure of the space, negotiating the conditions offered. Negotiating different locations, changing sculptural elements and installations are set against and in relation to the mesh. A cocoon-shaped cast capsule with an interwoven hose extension is firmly stuck in the mesh, a steel body dangles from it and is held on the floor by a multi-strand braid wound in loops. Braided conglomerates form organic-looking ulcers.

The abstract hip reveals itself as a flexible tubular mesh, empty steel frame and folded, hammered aluminium sheet. Protective, penetrating, tightly embracing, anchoring and introspective.

Translucent flag panels flow around the mesh or are mounted on immediately surrounding surfaces. They are printed with collages of enlarged sling knot formations, model studies of hip sculptures, the yellow cover of the Austrian mother-child passport and deconstructed text elements of its inscriptions.

The intervention WHO CARES? - Aneignung aus der Hüfte appropriates all the panes of a former hairdressing salon in Linz city centre as a support for the collages.



Polygonal Hip Catch 4, ent Kunstverein, Haag, 2022

Installation

Discarded bicycle inner tubes, textile printing

Group exhibition *SCHAU EINS* with David Kapl, Josepha Krüger and Anne Webernberger



Im Polygon des Hüftfangs 6, 2023
Galerie im Glashaus, Ottensheim

Ausrangierte Fahrradschläuche
Format flexibel

Gruppenausstellung mit Hendrick Dialer, Samuel Haas, Tom Marseiler, Lisa
Reiter, Simon Reitmann, Olga Shcheblykina



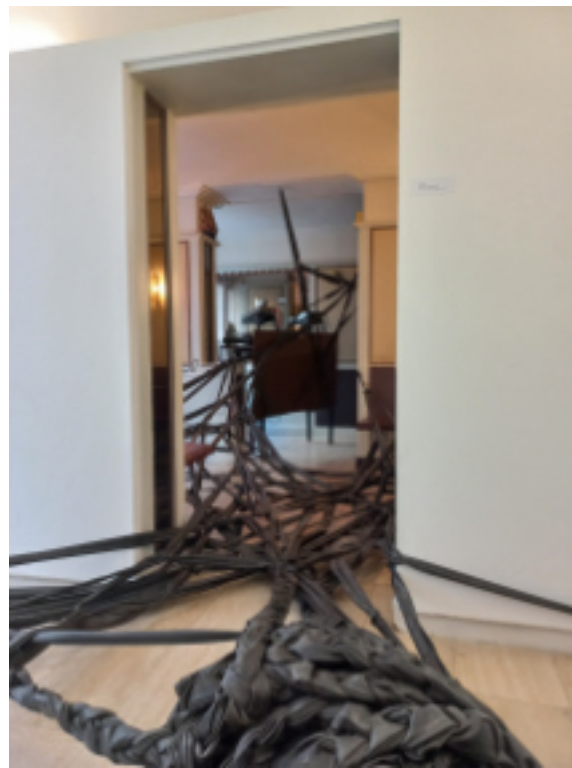


Polygonal Hip Catch 5

Verein Fortuna, Vienna, 2022
Installation

discarded bicycle tubes, plant containers,
bitumen, plaster

Duo-exhibition *CONNY MIT
DÜRFTIGEN ANKERPUNKTEN* with
Désirée A. Schloffer





Polygonal Hip Catch 3,
BestOFF Linz, 2022
Installation

discarded bicycle tubes, plant containers,
aluminium, steel, bitumen, plaster



Polygonal Hip Catch, 2022



Hip-prop-rocracy,
Friseursalon Pfarrgasse 15, Linz,
2022

collage of models and text as
print on foil

shop window exhibition in coope-
ration with Atelierhaus Salzamt
and the University of Arts, Linz

Streicheinheit 1, 2024
sculpture

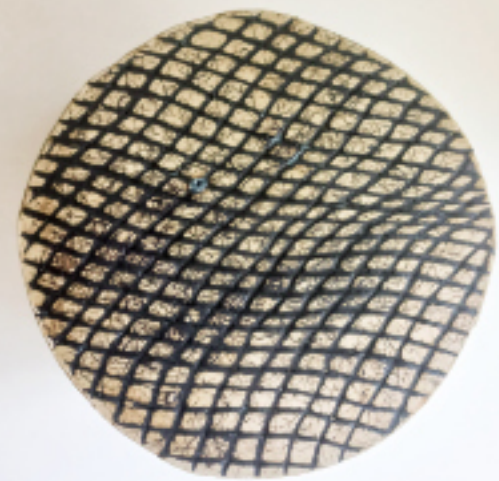
ceramics
49cm x 14cm x 13cm



Streicheinheit 2, 2024
sculpture

ceramics
9cm x 9cm x 9cm





Gebrauchsgegenstand, 2023
sculpture

ceramics
18x10x10cm



Anregungsbecken, 2022
sculpture

aluminium
34x26x20cm

mechanically folded, bent



Neigung hüfttief, 2022
sculpture

aluminium
107x60x35cm

mechanically folded, bent, partly eloxiated



Annäherung in Fragmenten, Schloss Drosendorf, 2022
Installation

broken glass fragments found on site, wire

Group exhibition *Herbstpromenade* with Felix Brinkmann, Diotima Fischer, Ruth Größwang, Susanne Melem, Emily Ramharter, Severin, Standthartinger, Luzia Stempfer Roland Schmid, Elias Wallner



Mit anderen Worten, Landstraßer Hof, Wien, 2022
Installation

textiles
285cmx195cmx90cm



Vorhang der Pupille, 2021

Discarded bicycle inner tubes
360cmx158cmx420cm

Inspired by the poem 'The Panther' (Rainer Maria Rilke), a network of discarded black hoses is spun around a window outlet, anchoring themselves at found points.



Vorhang der Pupille, 2021



It could, MQ Art Box, Museumsquartier Vienna, 2021
installation

discarded bicycle tubes, polyresin, plaster, bitumen

Group exhibition Eloquentes Stammeln with works by Clara Bösl, Vincent Böhm, Cäcilia Brown, Sarah Eder, Karolina Jirickova, Johanna Liska, Thea Möller, Alexandra Stahl and Elias Wallner, Class Sculpture and Transmedial Space, University of Art Linz

Intertwined tubes are braided in strands to form a tight, flexible braid. Drawn around the cube, it fastens a sealed capsule to the building.



Zenon's Paradox in 6011,
Cube Valie EXPORT, Vienna, 2021
installation

wood, lacquer
920x460x44cm

The installation leads through the Export cube, which is located under an arch of the light rail line built around 1890, next to the Josefstädter Straße subway station. The 'Gürtel', Austria's busiest highway, runs parallel to both sides of the railroad line.

Zenon's Paradox in 6011 draws its shape up to the glass surface like a ladder in a segmental sequence of spars and rungs, not attributed to any one place, from the sidewalk in front of the cube, continues behind the pane mirrored in the interior, extends diagonally through the space, finds its connection again on the outer side of the surface of the cube and docks in its further structure directly to the underside of the light rail line.

In a simple, repetitive form, painted in RAL 6011 Reseda green, the installation continues in the railing of the light rail bridge. Zenon's Paradox in 6011 imitates its surroundings, camouflages itself in them and distracts by multiplying the paths of its reflections in the pale green tinted glass body of the cube. It continues its path orthogonal to the urban movement that flows around it and disappears into it.



Zenon's Paradox in 6011, Kubus Export, 2021

Collaboration with Mark Gerstorfer for the group exhibition Alles beim Alten with Sheida Ramhormozi, Beate Ronacher and Roland Schmid.



Vienna_temporary - series of uncertain interaction

curatorial collaboration mit Mark Gerstorfer

Over a period of one year, the exhibition series *vienna_temporary* presents works in public space in Vienna that have been created without artistic intention through the interaction of material substance, human activity and environmental influences.

Through an artistically analytical examination of the finds, physically captured in the form of a work text, we elevate the eye candy to respectable interventions. The installation of the text at the site of the work introduces the opening. The work text as a plastic sculpture on a water-soluble, residue-free, degradable carrier material remains at the exhibition site.

Instagram: @vienna_temporary



Common people, 2023
Zieglergasse 25, 1070 Wien

steel, PVC, PE mat, foil
58x209x24cm





Leo-morphose Verkrakung,

Austrian Sculpture Park,
September 2020 - April 2021

sculpture

Metal, plastic, pine branches, wallpaper,
epoxy resin

Work as part of the group project *The
Maybe Date*

Two bodies stand wedged into each other
in the water, their tentacle-like appenda-
ges floating on the surface.

The sculpture is composed at its core of
the material of machined metal barrels
and exhaust and installation pipes, with
traces of years of use in a family home. On
top of this lie freshly cut weeping pine
branches, wrapped tightly against the
base structure with the air excluded by
transparent film. The surface forms a po-
rous shell of multiple layers of glued wall-
paper remnants. I had previously re-
moved the total of 11 different types of wall-
paper from the walls of my grandparents'
former house in Graz-Andritz. In whose
garden, where I built the sculpture, the
weeping pine also stands.

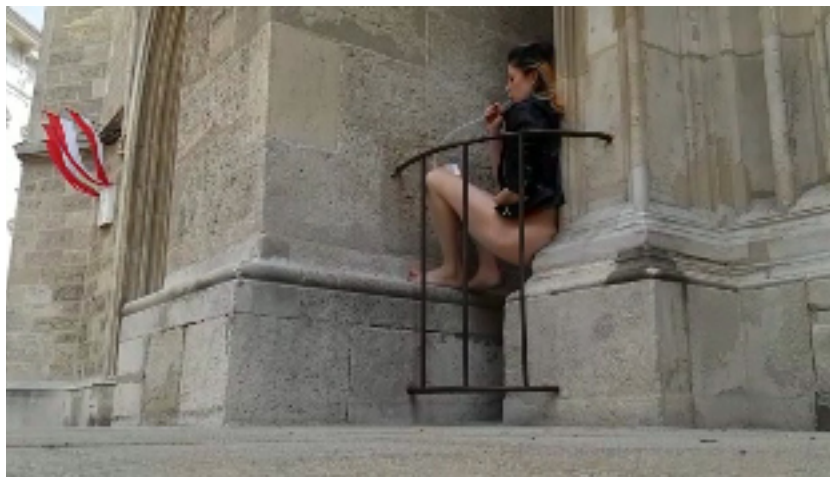
The 'Leo-morphose verkrakung' combines
in its process of creation the enclosing
and sealing of air, the turning outwards
and concealing of the innermost, the
feigning of harmony, as well as the bre-
aking open of a façade. Processes that
were present and familiar to me in the hou-
se my grandparents built at the end of the
1950s. The family members who used to
live here lived routinely in their roles and
activities, according to the intended cliché
of a conservative family of the 1960s. The
sometimes feudal-looking gold and ivory-
coloured, textured plastic wallpaper on
the walls, or wallpapered on exhaust
pipes, seemed exemplary of this to me.

Like a subsequent generation growing out
of the remains of the house, the 'Leo-mor-
phose Verkrakung', in the 'Leo' of the spa-
tial distance to it, continues to develop in
the water. Gasping for air, held in an inti-
mate embrace.



Leo-morphose Verkrakung, Austrian Sculpture Park
September 2020 - April 2021





Isobubble, 2020

Video, 2:19 min

Link: <https://vimeo.com/512698413>

Isobubble follows a body through the empty city centre of Vienna during the first lockdown in April 2020. A clothed upper body with a naked lower body walks or lingers, constantly blowing air through a hose into a glass vessel filled with water. The series describes the body's withdrawal and turning back on itself, as well as its occupation of the empty public space and its positioning in it.



Blindspotting Spokane,

2019/ 2020

Galerie *yesisafeeling*,
Steam Plant, Spokane,
Washington, USA
Installation

Artist in Residence, Laboratory Spo-
kane,

Leather, Metal, Paper, Wood, Textile,
Sound
461x432x333cm

Over the course of two months, I collected leftover, used objects or remnants of them in public spaces in Spokane. Parts such as a rusted wire mesh fence, a cut dog leash, dented car body parts, a wet and re-dried detention letter, rotten boundary posts, a cut open sleeping bag, a stretched out floor tarp or dismantled plumbing pipes I took out of the context of their original use and reassembled them in the form of classic living space elements. In conjunction with sound recordings of the goods train that can be heard at regular intervals over large parts of the city, I developed a living room in the gallery that was open to the public from December 2019 to January 2020.



Blindspotting Spokane, 2019/2020
installation



raum-wirbel-raum stütze, 2019
Temporary sculpture

cardboard, body, acrylic
77x65x3500cm



**Tryptichon Kulturhaz
Brennergbánya, 2017**
sculpture

Wood, print on adhesive foil
68x2x30cm

Sculptural documentation of the abandoned cultural centre in Brenn-
bergbánya, Hungary. Photographs
taken in the house, printed on adhe-
sive foil, laminated on furniture wood
scraps found in the house.