VERONIKA EBERHART

(SELECTED WORKS)

2009 - 2015

Veronika Eberhart is a trans-disciplinary artist and musician living in Vienna.
She studied Sociology & Gender studies at the University of Vienna and at the Academy of Fine Arts with the focus on performance art. She has released numerous records and played many shows internationally and nationally from festivals, punk clubs to galleries with her bands Plaided, Tirana and Lime Crush. She also wrote the soundtrack for the documentary FtWTF-Female to What the Fuck (2015, Directors: Katharina Lampert und Cordula Thym) and for the movie Talea (2013, Director: Katharina Mückstein).
Her latest performances include a collaboration *Hinterland* with Julischka Stengele for Vienna's First International Queer Performance Festival (Straight To Hell), a solo appearance with her piece *Drums for Two* at VBKÖ-Vereinigung bildender Künstlerinnen Österreichs and another collaboration *Birdhouse/Nuthouse* with the artist Nicholas Hoffman, within the framework of the Exhibition Destination Wien/Kunsthalle Wien.

Veronika Eberhart

Theobaldgasse 11/6
1060 Wien
Austria

e-mail: veberhart@gmx.de
mobile: 0043 664 516 3003

born 1982 in Bad Radkersburg, Austria

education

since 2009 Acadamy of Fine Arts Vienna - Contextual Painting / Hans Scheirl & Performance Art / Carola Dertnig

2002-2009 Sociology & Gender studies University of Vienna

2005-2006 Erasmus exchange student University of Copenhagen, Denmark

exhibitions / performances

2015 O Dolcezz' Amarissime D'Amore / AUFGERISSENEN AUGES: TRANSMANIERISTISCHE REAKTIONEN, xhibit, Vienna
Untitled Diary Entry / Size Matters Raum Für Kunst und Film Vienna
Drums for Two / Bosom Friends, VBKÖ, Vienna
by the nape of your neck / BE A B-STAR performance artist attracts crowds and big money, black box, Vienna
Hinterland / Straight To Hell Festival - Vienna's First International Queer Performance Festival, KosmosTheater
Drums for Two / Rundgang Acadamy of Fine Arts Vienna
Der Abbruch / Rundgang Acadamy of Fine Arts Vienna

2014 TIRANA / ordinary freaks - Das Prinzip Coolness in Popkultur, Theater und Museum, Künstlerhaus,
Halle für Kunst & Medien, Graz
TIRANA / AVANTI ANTI ANTI #3 - ein interdisziplinäres Projekt zur Wahrnehmung von Leerstand, Blumenladen, Linz
lime crush / blah blah uh uh, Room 116, Acadamy of Fine Arts, Vienna
TIRANA / 12 minutes live, OKTO, Vienna
PMS / VBKÖ Ball The Balls Are Ours, Vienna

2013 PMS / aa collections vienna
drawing for ilsebill / The LA Show - Museum of Contemporary Mind, Los Angeles
sugar / Zollamtkino, Bad Radkersburg
TIRANA / Weiße Normen der Macht, GrazMuseum, Graz

2008 Home Away From Home /diskonta_3: Photography, Galerie IG BILDENDE KUNST, Vienna

movie scores

2015 Soundtrack for the documentary FtWTF (90min, Directors: Katharina Lampert und Cordula Thym)
2013 Soundtrack for the movie Talea (75min, Director: Katharina Mückstein)
2013 Parts of the Soundtrack of Kafka, Kiffer Chaoten (84min, Director: Kurt Palm)

awards and grants

2015 Scholarship at the International Summer Academy Salzburg
2013 SKE one year scholarship for composing in the field of contemporary music
2010 Johanna Dohnal Award for the master thesis „Qual der Wahl. Spannungen zwischen Subjekt
und biomedizinischem Diskurs im Kontext der Wechseljahre"
(The agony of choice. Tensions between subject and biomedical discourse in the context of menopause)
2007 1st Prize / "Track 5" short radio drama contest of Austrian Radio Ö1

publications / interviews

Sourealistische Performance - Veronika Eberhart und Stefanie Sourial im Gespräch
In: an.schläge – das feministische Magazin, Feminismus und Religion, Wien 2015

Untitled Diary Entry In: Lena Rosa Händle (Hg.): Hantieren, Zine, Wien 2015

P.L.A.I.D.E.D.: Study, Work, Kiss, Make music In: Tom Tom Magazine, Issue 13,
A MAGAZINE ABOUT FEMALE DRUMMERS, Display Spring, New York 2013

PLAIDED has playdates in the USA IN: Ox-Fanzine, Ausgabe 106 Februar/März, Solingen 2013

Lost in Music In: Die Standard (online) von Ina Freudenschuss, 2. September 2012

Veronika Eberhart / Regina Wuzella: How to intervene? Practices of herstories.
In: H.arta/Katharina Morawek (Hg.): Are you talking to me? Discussion on Knowledge
Production, Gender Politics and Feminist Strategies. Wien Löcker Verlag 2008

Home Away from Home In: Valdimir und Estragon (Hg.), Monat der Photographie Wien 2008, Wien Fotohof 2008

music releated releases

2015 Lime Crush- Vinyl 7" //fett 038
2013 Tirana- Talea Vinyl 7" //fett 031
2012 PLAIDED – Playdate, LP Vinyl & CD // fett 023
2010 PLAIDED – people lying around in dirt, EP Vinyl //fett019
2009 ILSEBILL – 7" EP Vinyl // fett012

released on Fettkakao an Art & Record Label based in Vienna, Austria, which is run by Andi Dvořák and was founded in 2005.

teaching

2014 Drum-Workshop / Girlsrockcamp NÖ/Hollabrunn
Bandcoaching Workshop / Girlsrockcamp NÖ/Hollabrun
2013 Music and Film / International Youth Media Festival (Youki) Wels
Drum-Workshop / Girlsrockcamp NÖ/Hollabrunn
Bandcoaching Workshop / Girlsrockcamp NÖ/Hollabrunn
2012 Guitar-Workshop / Girlsrockcamp NÖ/ Wr. Neustadt
Bandcoaching Workshop / Girlsrockcamp NÖ/ Wr. Neustadt
2011 Drum-Workshop / Girlsrockcamp NÖ/ Wr. Neustadt
Bandcoaching Workshop / Girlsrockcamp NÖ/ Wr. Neustadt
2009 Workshop for music and technic in music / Come on! Land NÖ
Stencil Technics/ Kulturhauptstadt Linz



O Dolcezz' Amarissime D'Amore
Installation with Sound 2015
AUFGERISSENEN AUGES: TRANSMANIERISTISCHE REAKTIONEN
xhibit, Vienna
photo © Lisa Rastl

O Dolcezze'Amarissime D'Amore is a sculptural sound installation wherein a mirrored snare drum is hanging from the ceiling and surrounded by three so-called subwoofer boxes on the ground. Above the floating snare drum is also a blown glass drum stick hung centrally and only in a short distance to the mirrored surface of the snare. Out of the speakers comes a six minute looped composition by the artist whose bass-heavy parts of the sound piece make the snare wires bellow the snare drum bottom tremble in vibrating resonance.
The piece of music is based on the same madrigals for three sopranos with tender ornaments and realized basso continuo by the Italian composer Luzzasco Luzzaschi that was composed for the Concerto Delle Donne. These were professionally singing women - individually, in pairs and „A Tre Soprani" -with bass accompaniment in the late Renaissance period.
The special feature of the Canto delle Dame di Ferrara was their singing with little voices in the same high position.
In O Dolcezz' Amarissime D'Amore the ornate embellishments such diminutions (resolution long notes into many small) Passaggi, suggestions and trills that are usually improvised, precisely notated - and that's really special.

Also the Concerto Delle Donne meant a revolutionary musical establishment that helped in the shift of the women's role in music; its success took women from obscurity to „the apex of the profession".
Women were openly brought to court to train as professional musicians, and by 1600, a woman could have a viable career as a musician, independent of her husband or father. New women's ensembles inspired by the Concerto Delle Donne resulted in more positions for women as professional singers and more music for them to perform.
Veronika Eberhart refers to this historical moment of female empowerment on a musical instrument that helped shaping her own musical identity and makes the former echoes vibrant again within a super fragile and highly aesthetical installment.



O Dolcezz' Amarissime D'Amore
exhibition view
AUFGERISSENEN AUGES:
TRANSMANIERISTISCHE REAKTIONEN
xhibit, Vienna, Nov. 2015
photos © Patrick Weber





Hinterland
Performance, 2015
in collaboration with Julischka Stengele
Straight To Hell Festival Vienna's First International Queer Performance Festival
photos © Anna Konrath and Inés Bacher

While using the naked bottom as a Percussion-Instrument Veronika Eberhart and Julischka Stengele perform the Austrian national anthem with witty variations in the lyrics. Their bodies form a sculptural order whilst projected alpine landscapes serve as an afterimage.

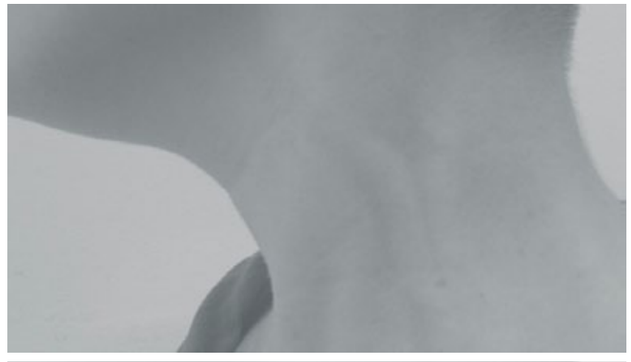


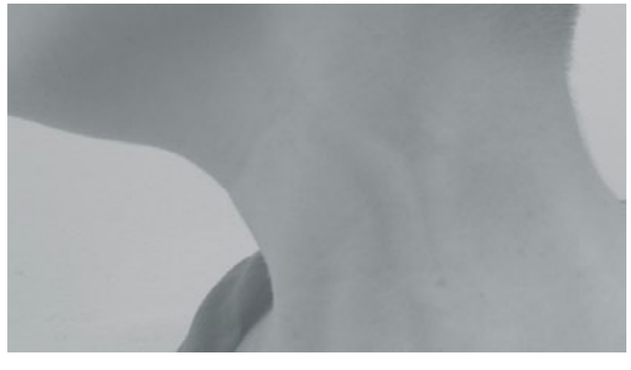












by the nape of your neck
Video, 2015 2min58sec
BE A B-STAR performance artist attracts crowds and big money
black box / Academy of Fine Arts Vienna

The Performance-video shows a neck and its arteries, moving repetitive and in a rhythmic way. The work is inspired by the American dancer, choreographer and film-maker Yvonne Rainer's first film Hand Movie (1966) but focuses moreover on a part of the body that is associated with Violence and Eroticism and therefore also recalls comprehensive movie imagery.

Drums for Two
Performance, Installation Jan. 2015 & May 2015
Rundgang Academy of Fine Arts Vienna & VBKÖ
photos © Virginia del Río

Two drum-kits are opposing each other in a room. Veronika Eberhart played one drum-kit two days long for 6 hours. The other drum kit was played by different people during this time: visitors, grown ups, children, people I invited, everyone who passed by and wanted to sit down and interact with the artist, no matter if they were experienced in making music or not.

Drumming is its own form of non-verbal communication through sound. It allows easy articulations of thoughts and feelings without having to explain them logically in words. Drumming also helps to express subtleties that words don't often allow. By playing the drums, one can speak with their own personal voice and can learn to co-ordinate what to say with what other are saying by listening and attuning to the rhythms around us.

Artist Statement:

When I was 10 years old I wanted to learn to play drums. The only possibility to do that was in the marching band of my village. I wasn't allowed to drum with the argumentation it is a boys job but I could learn the flute instead. I didn't. 5 years later I tried it again. This time a „doors cover band" was formed in school and I wanted to play the drums. How hard can it be I thought, I can dance so I can probably drum! But the argument from the other guys was: the doors were a boys band, so you cannot join. 10 years later I tried it again, this time with my friends. We started a band. It was one of the best feelings I had in my life. Hitting the drums.













Drums for Two
exhibition view
Bosom Friends
VBKÖ, Vienna, May 2015
photos © Melanie Friedl



PMS
Performance, Installation 2013 & 2014
aa collections & VBKÖ- Ball
in collaboration with Berivan Sayici, Hyo Lee & Parastu Parastu
photos © Lukas Gansterer

The all-female Collective PMS met to exchange their experiences with street harassment. They told their stories, in rhymes while cutting phallic vegetables. The rotten vegetables remained as installative performance leftovers in the exhibitionspace for the rest of the show.







So I tell you a story that happend last winter
late in december I still do remember
I went out of he club, you know it was time to leave,
so I looked down the street
and a cap aproached within a beat

I steped into the car, said my adress out loud
I looked out of That window, but than I thought
Man we are moving slooooow
MAN HE DROVE SLOW

So I looked at the driver and I saw it from behind,
his arm was moving - but not twined
just right up and down - this fucking clown
so my eyes walked up from his arm
To the driving mirrow
where I saw his face and in my mind ZERO

I looked at the place, where his I.D. is normally set,
but there was no card, just a blank spot to get

Like a triangle
I went from his arm, to his eyes to the blank
his arm his eyes the blank
his arm his eyes the blank

Ok one last look out oft he window
I started to scream, really akimbo
Just stop doing that shit
I am not interested in your dick

His trowsers still open
no word no more spoken

And then he stopped
In front out my house
I gave him the money
BUT WHY are u funny
you pay him fort hat shit
in stead you shoud hit

i dont know why, I didnt want to try
to provoke him or so,
I fellt angry and scared
and havenT dared
not to pay that bill
but next time you should kill











Untitled Diary Entry
Drawing, 2014
oil pastels on paper
30 x 22 cm
in Lena Rosa Händle (Hg.): Hantieren, Zine, Jan. 2015
& Size Matters Raum Für Kunst und Film Vienna Sept. 2015

28.7.2014, Vienna, Austria

The drawing is a diagrammed account of a tragic-comic accident in Vienna´s recent history. A Landlord wanted to get rid of tenants in order to renovate the building and be able to charge higher rents. Therefore he invited a group of "Punks" to move in to wear down the patience of the remaining resistant residents with their noisy appearance and destructive attitude. The "Punks" moved in but instead fulfilling the landlords tricky plan they solidarized with the elderly residents. And from then on have been fighting together against the eviction plan, which ended in one of the biggest historical known police operations where astonishing 1700 Policemen were send against the 19 Pizzeria squatters.

Untitled Diary Entry
exhibition view
Size Matters Raum Für Kunst und Film, Vienna, Sept. 2015
photos © Patrick Weber





DER ABBRUCH (The Demolition)
photo collage, 2014
70 x 50 cm
Institute for artistic lectureship IKL

Der Abbruch is a collage of photos of “Nine-Storeys” (the first residential buildings of Tirana that were higher than the standard five-storeyed-buildings) that were taken in Tirana / Albania in 2008.
Veronika Eberhart rearranged the architecture´s imagery by making two analogue collages out of it.
The mash ups were exhibited with a selected passage from the book »Lefeu oder Der Abbruch« (1974) by Jean Améry.





KONKURS (bankruptcy)
photo series and text, 2009
analog C-Prints
30 x 20 cm

The Photographs were taken in a shut down joinery in the counrtyside of Austria. Beside the Photos the family who run the business was interviewed some months after the business was closed down in 2005.
As the name also the business was passed on to the sons for two generations.
Wife and Children assisted in the workshop.

The History of the joinery was contextualized within historically significant dates of Austria.





Genealogy of a family business

1933 A.M. starts a carpentry. In the same year he marries S.B. She works at the farm and does the domestic work.
One employee.
Austria becomes a corporative state.

1941 Five forced labour convicts are employed. They produce chairs and desks for local bunker.
One female forced worker is employed for cooking, washing and cleaning the house. The first son, A.M. is born.
Seven employees.
In the neighbouring village a forced labour convict is shot down, because of an affair with a German maid.

1945 A.M. burns National Socialist decorations. The business shrinks again.
The son A.M. eats his first chocolate.
Three employees.
Styria becomes a British occupied zone.

1965 The oldest son A.M. takes over the carpentry.
He modernizes the workshop and purchases a number of machines.
Five employees.
Austria is in the time of the so called “economic miracle”.
“The Formerly” (i.e. National Socialists) are reintegrated.

1968 A.M. marries R.M. She works in the carpentry and does the household.
Seven employees.
The throwing of a tomato on the SDS congress becomes a symbol for the women rebellion.

1970 A.M. and R.M. get their first child. A daughter.
R.M. does the bookkeeping, is housewife and responsible for the education of the child.
Eight employees.
In Vienna the Commune “Praterstraße” was founded.

1980 Two further children are born. A daughter and a son. A secretary is employed.
Nine employees.
The eighties became the heyday of home computers.

2000 The son A.M. takes over the carpentry. The parents retire. The father gets a pension of 21 000 Austrian Schillings, his wife gets the half. The mother does again the bookkeeping.
Six employees.
The Austrian People’s Party and the Austrian Freedom Party build the Austrian government.
300 000 persons demonstrate at the Ballhausplatz. (seat of the Austrian chancellor)

2005 The business goes bankrupt.





PLAIDED
Cover Artwork for the LP Playdate, 2011
31,5 x 31,5 cm

Artwork for the LP-COVER of the Band PLAIDED – Playdate, LP Vinyl & CD // fett 023.

Photography was shot in Ischia/Italy in 2010.



TIRANA
Performance/Concert 2014
ordinary freaks - Das Prinzip Coolness in Popkultur, Theater und Museum
KM- Künstlerhaus, Halle für Kunst & Medien, Graz
photos © Max Gansberger

TIRANA is Veronika Eberhart´s feministic performance and music project, with a strong link to film and visual art.
She contributed remarkable scores to films as Katharina Mückstein`s „ Talea“ (2012) or most recently Cordula Thym´s and Katharina Lampert´s Documentary FtWTF - Femail to What The Fuck (2015).





LIME CRUSH
Performance/Concert 2014
blah blah uh uh, Acadamy of Fine Arts, Room 116
photos © Mario Lang

Lime Crush is a collaborative formation consisting of Veronika Eberhart, Jasmin Rilke, Andi Dvorak und Nicoletta Hernandez. In their work and live shows they question gender issues and social hierarchy discourses through lyrics, their approach to music and their method of performing.

By breaking with conventional concert situations they strive not just to be entertainers but active agents in concert with their audiences . One aim is to break the hierarchy and power of the stage in an effort to make everyone responsible and elemental to the success of the performance.







KM- Künstlerhaus, Halle für Kunst & Medien, Graz (AUT) / Jörg Schlick exhibition Oct. 2015 photos © Max Gansberger





p.m.k. Innsbruck (AUT) April 2015, photo © Daniel Jarosch

Basement show Boston (USA) March 2013, photo © Tracy Maruyama

