rebound & reflection Act II : rebound | Echo

Baurjan Aralov

"Cows Watching Me Cry" | oil on canvas | 180 x 180 cm | 2022

This painting was created in response to a specific Instagram reel, which shows a person filming themselves crying, then switching to the rear camera and filming numerous cows staring at them with red glowing eyes. The artist describes a feeling of solidarity with the stunned cows, as he himself often does not know what to do ar how to act when a crying person sits across from him. This would usually provoke a reaction, but in some situations, this seems impossible. As the cows are probably incapable of showing a large range of emotions, especially in response to human interaction, the painting bears some parallels to the story of Echo. The glaring eyes could also be interpreted as the critical gaze of society, which refuses to challenge the many clichés and traditional role models that it projects onto the viewer.

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Timna Lugstein

"Tide" | installation with Metal, Paper | 2022

In the rhythm of ebb and flow, the lens throws light up onto the ceiling. The ring of metal is encircled by a paper band with stamped holes. Inside the frame, a dia is clipped and projected through a lens. With the movement of the musical organ, the band circles the ring and emits light and sound in alternating sequences. The natural rhythm of the tides resembles emotional ups and downs. When everything seems dark, there is still a sound of comfort and in all silence some hope. The point of the tide has the most holes. If it is at the peak of the ring, the dia appears and no sound will be heard. Linked to the symbolism of Echo and Narcissus, ebb and flow remain in a state of constant disparity. By expressing this via light and sound, it is made perceptible to the onlonkers.

Esther Martens

"No title" | oil on woad | 20 x 20cm

Traces of a strong woman flexing her muscles remain in the background of the painting of a bulldog. The image of the bulldog has been the symbol for courage in WWI propaganda posters and often associated with the term "sticking to ane's guns". The presence of the bulldog in the foreground is eroding, washing away, and allowing the viewer to see more of the motive that was on the canvas before. The image echoes the many times women were the backbone of society, or the leading force behind progress and innovation. Unfortunately these women were mostly pushed into the background or even forgotten. Later, their presence and significance often emerges and sheds a new light and appreciation on their achievements.

Marlene Heidinger

⁴ "Das Wasser reichen" | oil on canvas | 65 x 60cm | 2022 In this work, the artist depicts the moment of a heartbreak, the shattering moment of the end of a relationship. Two hands are either reaching for or pushing a glass, many glasses have been emptied and positioned in the background. Lonking more carefully, an ambiguous image of the example of Rubin's vase can be discovered in the handles of the Glasses. Now the two hands seem to hold two lovers' profiles, whose lips are almost touching, or are they pulling them apart? The pain of the fragility of love is unbearable at times and can only be sonthed by self-indulgence, like the consumption of yet another numbing substance. The reflection of the rejected lover is seemingly lifted from the clingy surface of the liquid, making her a forgotten memory, as alluded to in the empty glasses in the background. As quickly as we fell in love, we became strangers, wandering in vast spaces never speaking again.

Merlin Dickie

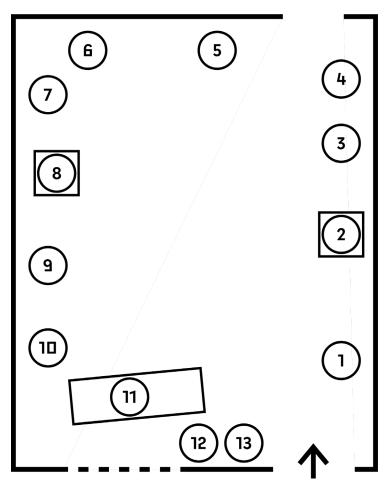
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"Есho" | OiL оп Сапvas, QR-Code | 23 x 30ст | 2022

Merlin Dickie lends a surrealistic pictorial language to the usual classicistic representation of the figures Echo and Narcissus. The artist portrays Echo as a desperately idle character. Echo wants to love, but cannot express herself. She is therefore forced into a passive role, only being able to reciprocate what is given to her. A QR-Code mounted under the painting shows, when scanned, the second related work "Narciss". The two works stand in contrast, but also complete each other. In this two-part work, the artist draws a parallel from the mythological story of Echo and Narcissus to the Social Media Landscape. The artist compares the two mythological characters to the social media phenomenon of the relation between the celebrity content creator - Narcissus-, who depends on continuous positive stimulation and the follower - Echo-, who becomes a disregarded medium, an amplifier to the thing or person they love. Echo and Narcissus are not only characters in a narrative, but are also used as vivid examples and, at the same time, as personified symptoms of a superficial society.

Luzie Bommert

(G) "Just the three of us" | oil on canvas | 130 x 170 cm | 2022 For a moment, the two figures hide their similarity. Blue eyes attract the viewers' gaze and yet it is almost as if



the viewers are interrupting the scene. The right figure holds up her loakalike, but the other one is still facing away from her - they seem to be trapped with themselves and their feelings. The expressive faces capture Echo's story in a caricaturistic-like way. The expressive faces capture Echo's story in a caricaturistic-like way. Echo lost her voice and therefore spent her days in silence. Narcissus, for his part, hadn't even blinked once while forgetting her doam and instead just continued loving himself. Through her painting, Luzie Bommert takes the viewers into a dialogue and enables them to partake in the sentiments.

Silvano Derungs

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"Есho und Narziss" | Ink on Paper | 50 x 90cm | 2022

In his "transautomatic" ink drawings, as he calls them himself, Silvano Derungs wants to allude to the narrative myth and the often accompanying antique imagery. The work, with its variety of forms, is intended to encourage free association with symbolism of ancient objects in mythological narratives. The black shapes suggest different figurative elements, but not every one of them is instantly recognisable. Instead, it is the artist's intention to leave space for viewers to make their own interpretations. The ink drawings and the whitespace can be understoad as a kind of broken mirror, reflecting the individual spectator's personal associations.

Nayeun Park

"griechische Vase XI" | Kupferdraht und Stoff | 23 x 1日 x 17 cm | 2022

Delicate fabric wraps around copper wire and adds lightness to the vase. In ancient Greece the paintings on vases often showed everyday scenes like women manufacturing textiles. Unlike men, women practiced this craft since they could do it from home. Ceramic art, on the other hand, was performed by men. By chousing the motive of the vase and by applying several textile design techniques, the artist points to the large number of ancient mythological narratives, including Echo & Narcissus, in which women have always been seen as submissive or as suffering, subjected to degradation and sexualized violence by men. The artwork aims to dissolve this polarity and to question the heroic view of men.

Matthias Richard Ramsey

"Radar Angels" | 100 x 80cm | oil on canvas | 2022

A sea bird hovers menacingly over the water surface in this surreal nocturnal landscape. In the work "Radar Angels" by Matthias Richard Ramsey, the ghostly and fleeting image is representative of the vulnerability of the winged animal, whose use of acoustic signals is an important means of communication. The term "radar angels" describes a phenomenon of deception. Early radar systems would sometimes display huge moving objects out at sea, which were interpreted by military personnel as potential hostile attacks. However, when the source of these signals was sought out, nothing was found. Many years later it was discovered that these signals actually were only the electromagnetic echoes of passing flocks of seabirds. In this work, the artist considers the often deceptive visualization of impending danger.

Anna Korinna

self portrait | 130 x 100cm | oil on canvas

Out of the darkness, a figure stands close to us, face and body are illuminated from the side, allowing the viewer to anticipate the light source presented in the painting. The gaze of the depicted person, slightly passing the viewer, is expectant, almost demanding, and evokes the impression of a need to be heard and seen. As the background is plunged in darkness, questions arise. Is this person alone? Where is this person? Is this person aware of the viewer as her counterpart? Can she hear us? And most importantly, is she heard? In this self-portrait, the artist Anna Korinna emphasizes the significance of the spotlight. Is it the artist, who sheds a light on herself in order to be seen, or is it the viewer, who is operating the light source, intruding into her refuge.

(11)

Yeeun Namkoong & Martin Gius

Untitled | Performance Installation, Sound | 2022

The narrative of Echo and Narcissus can be divided into sound and image. With her speech impairment, Echo represents sound. The installation consists of loudspeakers, contact-microphones and amplifiers, which are attached to a construction in the form of two metal rods that amplify the generation of sound by vibration, which is induced by the pulsation of the loudspeakers and the atmosphere in the roum. The sounds surrounding the installation are captured and fed into this feedback loup. The loudspeakers only reproduce the signals recorded by the contact microphones. In this way, the artist duo wants to address Echo's imposed deficiency of being able to merely imitate speech and sound, and raises the mythological narrative to a purely technicalauditory level.

12 Vivian Tseng

"It's top late to apologize" | oil and acrylic on canvas | 50cm x 50cm | 2020

In Vivien Tseng's work, the idea of the irreversibility of completed actions or experienced events is essential. The same applies to communication, where words, once spoken, are irrevocable. Especially in interpersonal relationships, an illconsidered word can be disastrous. The artist speaks of a sort of echo af past trauma, that rebounds across the journey of her life. In the mythological story, Echo's imposed nonverbality and mere ability to imitate phonetically what has already been said is an extreme example of failed communication and a reminder that relationships can only be based on reciprocity.

Sophie Schagerl

(13) "two strangers talking" | oil on canvas | 40 × 44cm | 2022 This work shows an attempt at approaching a situation of dialogue between personas that do not share an initial set of thoughts. Trying to get along often means trying to become alike, adapting to and imitating each other, becoming each other's echo. The difficult fate of Echo is critically relevant in a contemporary setting. The speechless female character has much to say but is unable to do so. This work references the fateful moment, when Narcissus' and Echo's paths first meet and a confusing dialogue ensues, the moment that sealed both their tragic fortunes.

