neue
galerie

Revolution – Nature
Othmar Eder

20.11.2026–30.01.2027



[ENGLISH]

curatorial support: Bettina Siegele

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Mi–Fr 12.00–17.00 | Sa 11.00–15.00

Revolution – Nature
Othmar Eder

Visitors Text

Othmar Eder's artistic practice is characterised by reduction, fragmentation and rhythm. As a sharp observer, he translates found and collected objects into drawings, photographs and films, creating an archive of places and images that move him personally. The works presented in the solo exhibition *Revolution – Nature* at the Neue Galerie of the Künstler*innen Vereinigung Tirol navigate the tensions between political protest and subjective perceptions of nature. In a subtle and poetic way, they address social realities in a state of upheaval, closely intertwined with natural motifs. Nature is turned into a resonant space for socio-political events, without being romanticised.

The method of Othmar Eder is characterised by a deliberate slowness that helps the artist to filter out important elements as well as blurriness, shifts, overlays and fragments, reassembling them afterwards into visual narratives.[1] Elaborate transfer techniques using charcoal or transfer paper along with pencil or coloured pencils enable him to create multi-layered drawings characterised by chiaroscuro and, at times, a distinctly painterly quality. The source material for these drawings are found images and photographs, which the artist selects and sometimes edits before having them enlarged so that he can subsequently transfer them onto a new image carrier. The recently created series ***Fotofundstück – Lisboa*** (engl. *Photo Find - Lisboa*) [#10] in the central exhibition space is a particularly vivid illustration of this process. Eder first painted over an enlarged photograph of a non-place in Lisbon using watercolours, then enlarged this again, and finally worked over it with blue coloured pencil. The resulting piece then

1 Katja Baumhoff, „Othmar Eder: Draughtsman photographer video artist painter installation artist and inventor of pictures", in *Othmar Eder: Finding Images* (Scheidegger & Spiess, 2018), S 18.

served as a template to be transposed using charocal paper. This is the first time that the artist has juxtaposed his source image and the resultant drawing in an exhibition.

The painterly quality of Othmar Eder's drawings is evident in the large-scale work ***Versammlung*** (engl. *Assembly*) [#1] displayed in the exhibition entrance area. This work depicts a gathering of people; by means of empty spaces and conscious blurring, it evades unambiguous interpretation. Although the artist revealed in the run-up to the exhibition that the depiction is an historical image from the Cuban Revolution, the scene depicted could easily be attributed to the present day. Using the transfer technique, Eder also incorporated the traces of earlier works already inscribed in the pre-used carbon paper. Looking more closely, in *Versammlung* (engl. *Assembly*) we can find the delicate outlines of plants, for example. Markus Landert, former director of Thurgau Art Museum, described such overlays in Othmar Eder's work as "*a diffuse, multifaceted layering that constantly demands fresh perspectives*."[2] They can also be found in many other parts of the exhibition.

Othmar Eder draws, films and photographs whatever he is moved by. The artist's travels play a key role in his artistic practice. It is not uncommon for certain places, their stories, and encounters with people to serve as starting points for fresh artistic exploration. This is also true of his trips to Lisbon, Genoa, and Cuba. At the same time, the artist associates particular colours with places in his drawings: for example, Lisbon with blue and Cuba with red or a deep pink.

2 Markus Landert, *Wie die Erinnerung an ein aufgetauchtes U-Boot*, 1 February 2015, https://www.othmareder.ch/uploads/Text%20Othmar%20Eder%202015_1.pdf, (accessed 17 November 2026).

Several pieces in the exhibition are reworked illustrations from an old book about the Cuban Revolution, which the artist discovered by chance at a flea market in Havana two years ago. In addition to the images of the revolution, Eder also draws on illustrations of landscapes and nature from the same book, continuing in this way his practice of linking socio-political events with depictions of nature. This is evident in the diptychs in particular; they combine scenes of the revolution with illustrations of lush vegetation and forests.

In this series by Othmar Eder, depictions of violence and brutality—such as in the work ***La Habana 5*** [#3]—are generally exaggerated, or highlighted as empty spaces: not to avoid looking at the violence or even to obscure it, but to distance himself from the voyeuristic mindset so commonly found on socials and in other media.

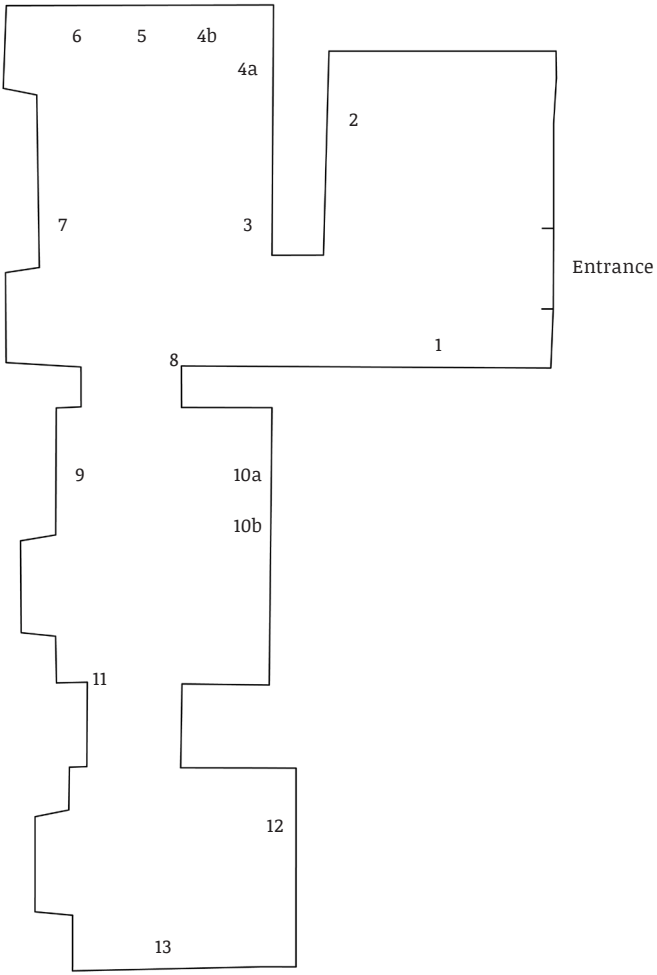
In addition to drawings, the exhibition *Revolution – Nature* features other media from Othmar Eder's extensive body of work. The two-part pigment print series ***Wolke – Manöver*** (engl. *Cloud - Maneuver*) [#4] is shown in the first gallery room. It comprises enlargements of images from an old, found brochure depicting strange, menacing cloud formations.
In the gallery room at the rear, our gaze follows the camera along an Italian harbour wall in the video ***Mauer – Genova*** (engl. *Wall - Genova*) [#13]. The wall, as the key motif here, embodies protection as well as isolation. The drawing ***Bunker (Paul Virilio)*** [#6] in the first exhibition room has a similar meaning. There, Eder transferred an illustration from Paul Virilio's *Bunker Archéologie* (1975) using carbon paper.
In the theory French philosopher Virilio, bunkers are an architectural embodiment of specific concepts of the world, security, control and perception.

Visitors Text

Othmar Eder's exhibition *Revolution – Nature* is a multifaceted exploration of interventions into natural and social structures, of their traces and traumas, and shifting realities, as well as conflict and reconciliation. It uncovers the ways in which individual experiences are interwoven with social and political events, revealing how external and internal landscapes interact and come under pressure.

Bettina Siegele

Room Plan



List of Works

List of Works

1 *Versammlung*, drawing on paper, 90 x 278 cm, 2025

2 *La Habana 3*, drawing on paper, photo print, 70 x 100 cm, 2024

3 *La Habana 5*, drawing on paper, 70 x 95 cm, 2024

4a *Wolke – Manöver*, pigment print, 50 x 70 cm, 2014–2025
4b *Wolke – Manöver*, pigment print, 50 x 70 cm, 2014–2025

5 *Blumenwiese (Angola)*, drawing on paper, 70 x 112 cm, 2022

6 *Bunker (Paul Virilio)*, drawing on paper, 91.5 x 134.5 cm, 2023

7 *La Habana*, drawing on paper, 109 x 70 cm, 2025

8 *La Habana 7*, drawing on paper, 70 x 90 cm, 2024

9 *La Habana 10*, drawing on paper, 70 x 90 cm, 2024

10a *Fotofundstück – Lisboa*, drawing on photo print, 90 x 133.5 cm, 2026
10b *Fotofundstück – Lisboa*, drawing on paper, 90 x 133.5 cm, 2026

11 *La Habana*, drawing on paper, 109 x 70 cm, 2025

12 *Reise nach Ambaca*, drawing on paper, 105 x 80 cm, 2026

13 *Mauer – Genova*, video, 20 min, 2021

Biography

Othmar Eder (born 1955 in Kufstein) studied at the Academy of Fine Arts Vienna from 1977 to 1982; he has lived and worked in Switzerland since 1982. He works with various media, including drawing, video, photography, painting and sculpture. He has received grants and scholarships from the cantons of Thurgau, Schaffhausen and Zurich, as well as from the city of Weinfelden, the city of Vienna, the Austrian Federal Ministry of Education and the Arts, the State of Tyrol, and the UBS Culture Foundation. Othmar Eder is the recipient of the Thurgau Culture Prize 2025.
He exhibits regularly in Switzerland, Austria, and Germany. Numerous works are held in private and public collections.

Othmar Eder is a member of the Künstler*innen Vereinigung Tirol.

www.othmareder.ch

Outreach Programme

Opening
19.11.2026 | 19.00
Welcome: Angelika Wischermann (member of the board of Künstler*innen Vereinigung Tirol)
Introduction: Bettina Siegele (artistic and managing director)

Guided tour with director Bettina Siegele
02.12.2026 | 17.30

Exhibition tour *Art & Coffee*
09.01.2027 | 11.30

Guided tours for groups are available upon request.

The artist talk with Othmar Eder will be broadcast as part of the *Kunst & Diskurs* series on Radio FREIRAD.

Current information on the events and outreach in the realm of the exhibition can be found on our website:
www.kuveti.at

Imprint

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Revolution – Natur is part of the annual program ***Under Pressure***, curated by Bettina Siegele.

Jury for the 2026 programme: Nele Kaczmarek (Direktorin Kunstverein Nürnberg – Albrecht Dürer Gesellschaft), Kata Hinterlechner (Künstlerin und Vorstandsmitglied der Künstler*innen Vereinigung Tirol) und Bettina Siegele (Künstlerische Leiterin Kunstpavillon und Neue Galerie).

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