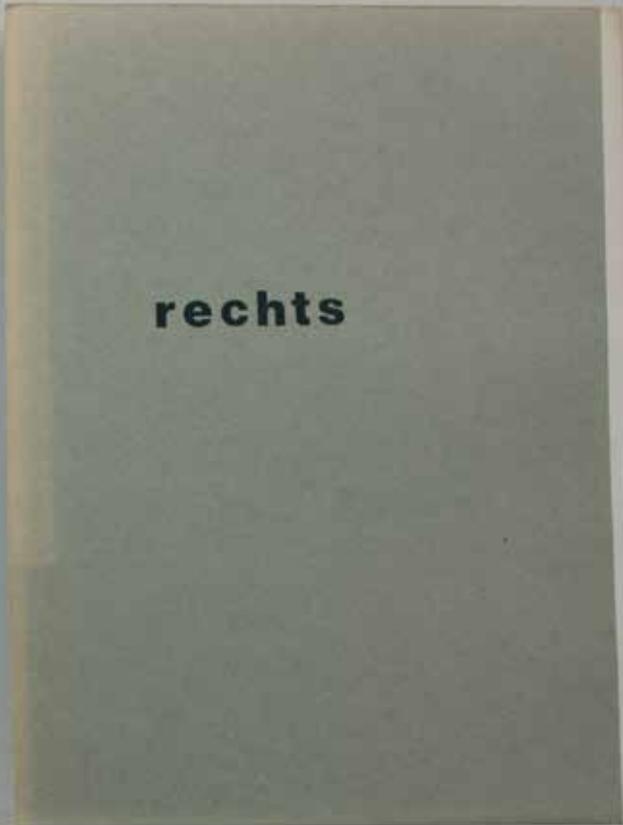


BARBARA SCHMIDT HEINS
GABRIELE SCHMIDT HEINS



rechts

BARBARA SCHMIDT HEINS

GABRIELE SCHMIDT HEINS

The twin sisters work with various media, such as drawing, photography, or installations. Their story is not inconsequential to their work: they grew up in forest nurseries which, they stress, has affected the serial approach and rhythm of their work method. In the early 1970s, working in a community of international conceptual artists, they gained fame for their artist books, which they see as an independent form of artistic expression. The basis was mostly the same module: a DIN A4 book, 100 pages thick. Using a wide range of techniques: drawings, assembly, cutting, painting combined with alternative materials like grass, wax, shoe polish. They focused on ways of depicting abstract concepts, such as time and space, and their relationships and processual nature. These books were shown in Kassel at documenta 6 in 1977 and their installations at documenta 7 (1982). From the outset, the artists have been interested in language and the meanings of words. The words in their works are divorced from their contexts, used as ready-mades, acquiring autonomy and poetic depth. Their works have been shown in several international venues such as Kunstverein Bemerhaven (DE), Musée d'Art Moderne de la Ville de Paris (FR), The Van Abbemuseum Eindhoven (NL), Kunstahll Winterthur (CH), in addition to many others. Most recently their works were presented in a group show at the Haubrok Foundation in Berlin.

Barbara Schmidt Heins' work has moved toward analyzing words as bearers of concepts. The artist explores how the word functions in the public space (including outdoor advertisements or the press). For years she has been collecting certain words, such as TIME, BE, HISTORY, THINK, REALLY, KNOWLEDGE, WORLD, and THRONE, which she cuts for example from newspapers and archives on library catalogue cards. This has led to the creation a series of collages, a collection of new meanings and new contexts for existential concepts. Aside from the shows together with her sister, Barbara's works have also been shown in the San Francisco Museum of Modern Art and Queens Museum, among others.

Gabriele Schmidt Heins uses language and its potential to build spatial relationships. She often annexes household objects and introduces words or phrases to change them into poetic objects. She also "furniture-esqued" architectural sculptures with mysterious, abstract forms. The ambiguous nature of their functions alters the feel of the space in which they appear.

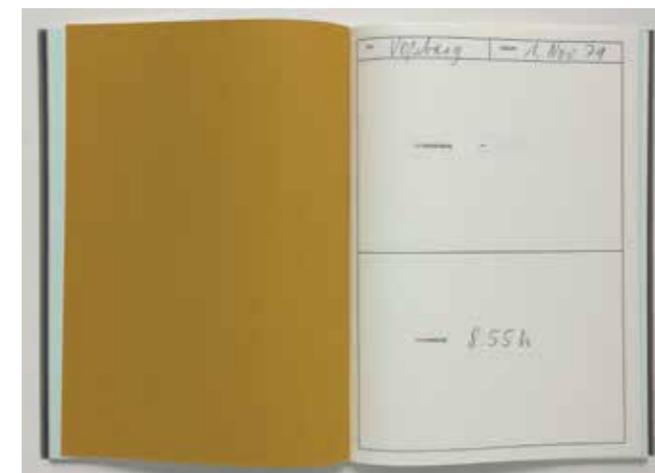
(cover) Gabriele Schmidt Heins, *Orientierung im Raum (links rechts politisch) [Orientation in Space (left right political)]*, object, 36 x 108 x 9 cm



Gabriele Schmidt Heins and Barbara Schmidt Heins, *Bookworks 1972-1982*



Paperwork, exhibition view at Fahrbereitschaft, Berlin, 2018; photo: Ludger Paffrath for Haubrok Foundation

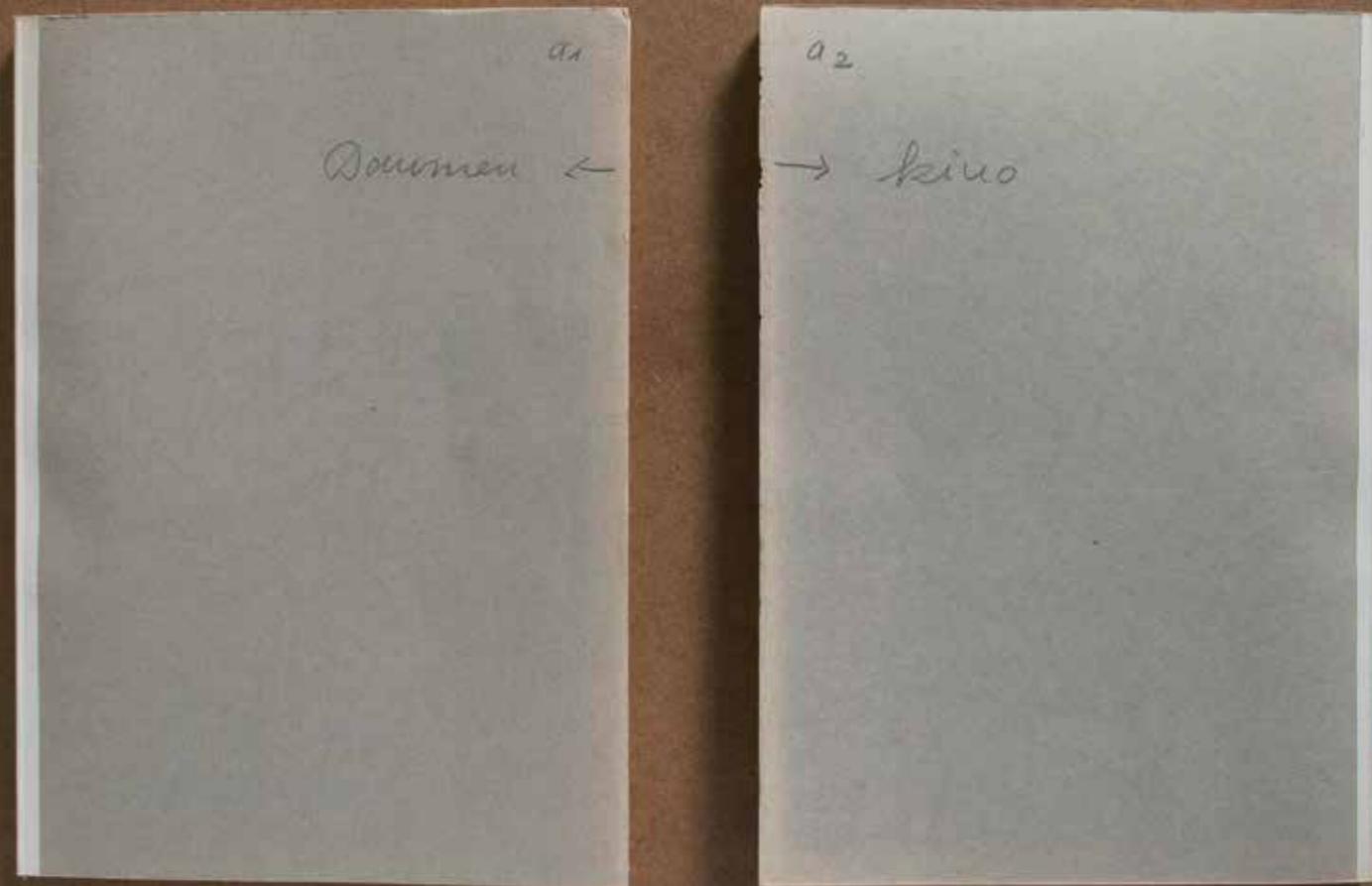


Barbara Schmidt Heins, 23 Sep 1979 - 21 Dec 1979, artist book, 29,7 x 21 cm

(left) Barbara Schmidt Heins, 23 Sep 1979 - 21 Dec 1979, *TIMEsensation-TIMEmeasurement*, artist book, 29,7 x 21 cm



Gabriele Schmidt Heins, *Hour book 0'59"*, January 1979, time (stopwatch), artist book, 21 x 29,7 cm
(right) Gabriele Schmidt Heins, *Flip book (a1, a2)*, 1972/75, 100 pages 2 artist books, 21 x 14,9 cm; photo: Ludger Paffrath for Haubrok Foundation

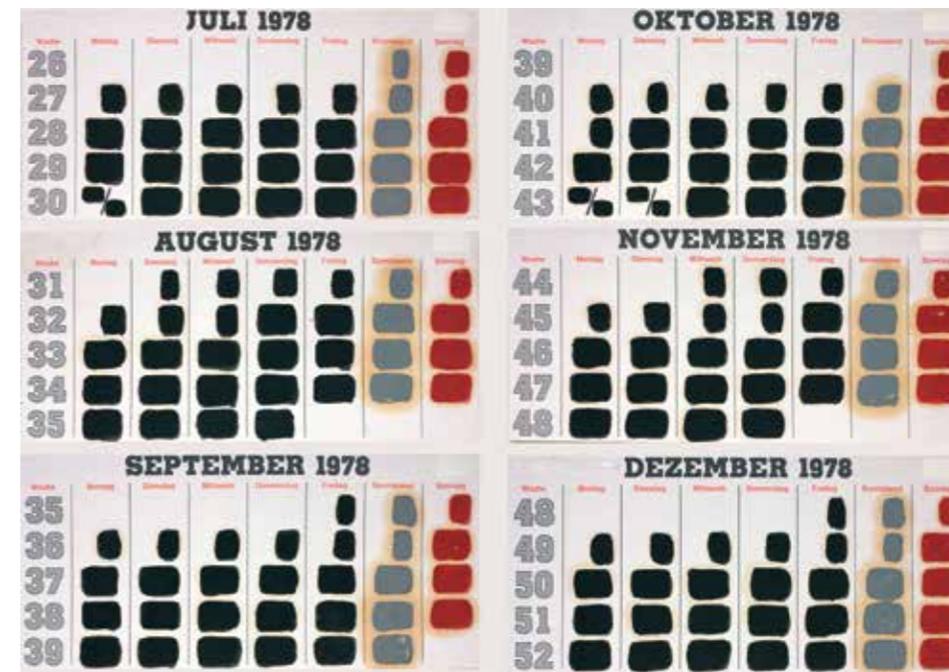




Barbara Schmidt Heins, Year 1979
object, 365 artist books, exhibition view at Fahrberetschaft, Berlin, 2018



Gabriele Schmidt Heins, Cellulose adhesive mixed with half a liter of water. As much as it sufficed to glue DIN A4 sized drawing papers.
The amount was enough for 82 pages., object, 29,7 x 32 cm; photo: Ludger Paffrath for Haubrok Foundation



Barbara Schmidt Heins, *Calendar*, 1978, oil on paper on cardboard, 116,7 x 36,6 cm

(left) Barbara Schmidt Heins, *Time and Change*, 1979, collage, 42 x 59,5 cm

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