

the viewers are interrupting the scene. The right figure holds up her lookalike, 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 doom 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.

7 Silvano Derungs
 „Echo 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 understood as a kind of broken mirror, reflecting the individual spectator’s personal associations.

8 Nayeun Park
 „griechische Vase XI“ | Kupferdraht und Stoff | 23 x 18 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 choosing 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.

9 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.

10 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 signifi-

cance 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 Namkoang & 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 room. The sounds surrounding the installation are captured and fed into this feedback loop. 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 technical-auditory level.

12 Vivian Tseng
 “It’s too 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 ill-considered word can be disastrous. The artist speaks of a sort of echo of past trauma, that rebounds across the journey of her life. In the mythological story, Echo’s imposed nonverbal-ity 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.

13 Sophie Schagerl
 „two strangers talking“ | oil on canvas | 40 x 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.

