

MARIE SCHOBERLEITNER  
PORTFOLIO 2020 - 2023

# ENDOPARASITES

Installation with ferments  
Exhibition & residency at Wilhelmsburg Castle  
Stürmt-die-Burg festival  
Ulm, Germany  
2023

## I. Sensory landscape

«Endoparasites» is an installation that was created during a residency in Ulm and inscribes itself into the architecture of Wilhelmsburg. Like a mycelium, the pipe system is largely hidden from view and is only visible where the pipe ends protrude from the ground. Visitors are invited to move through the installation, to come closer, to perceive the different odours emanating from the pipes. Paths gradually form, a landscape of textures, odours and bubbling noises that want to be explored. The ferments in the ceramic pipes change over the course of the exhibition, a subtle sour odour spreads through the old walls of the castle. The boundary between the found location and the installation becomes blurred.

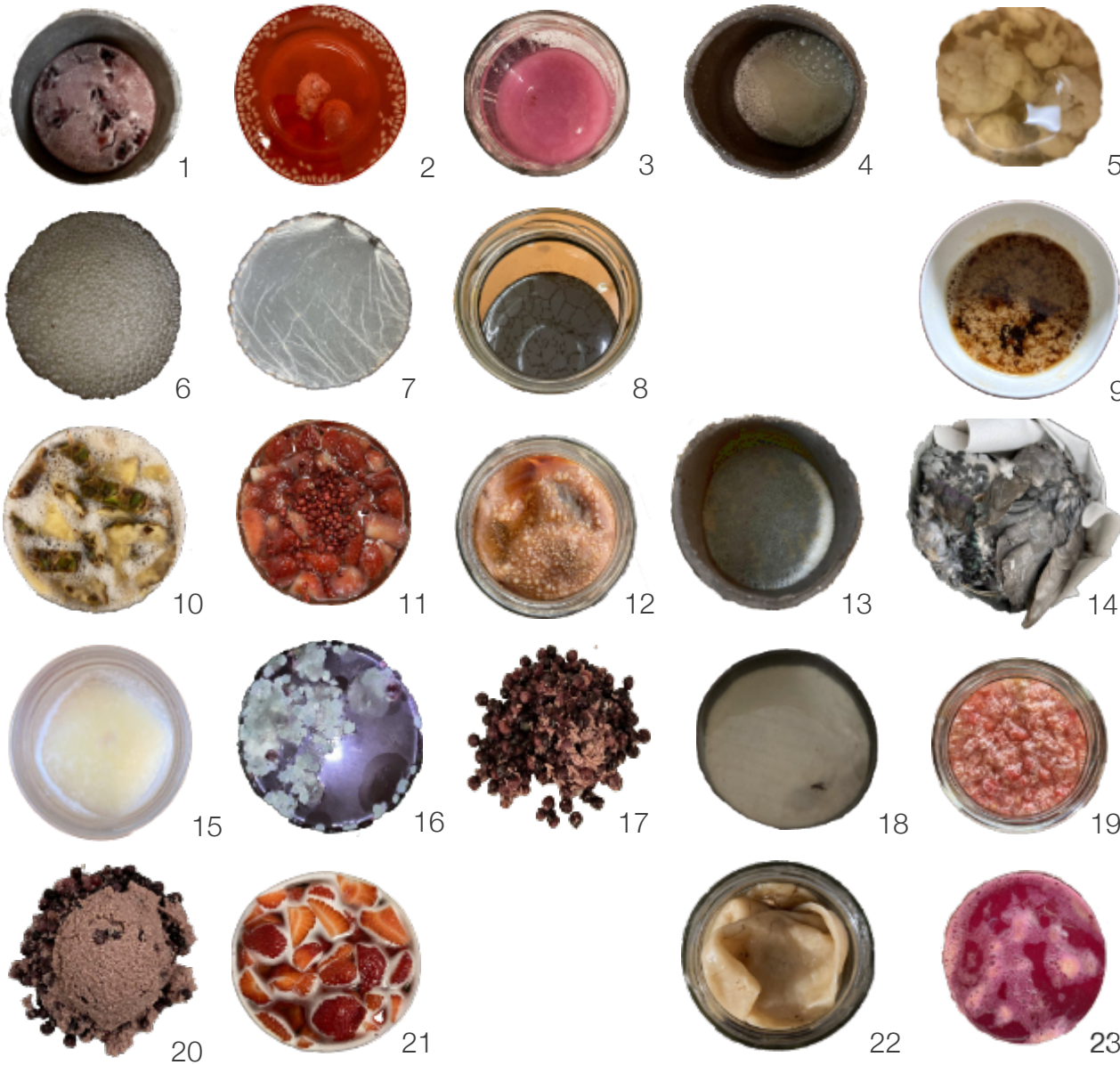
Endoparasites reflects on the appropriation of architecture by humans and the colonisation of human bodies by microorganisms and bacterial cultures.

The title «Endoparasites» refers to organisms that colonise the bodies of their hosts and feed on their insides.





Endoparasites  
Installation view, 2023  
Ceramic tubes, ferments (including sourdough and algae cultures, kefir, kombucha, tepache), pumps, tubes, neon tubes



- 1 Beetroot with hibiscus flowers, blackberries and ginger bug
- 2 Raspberry soda fermented with wild yeasts
- 3|17|20 Kuchikamizake with blueberries
- 4 Rye sourdough culture
- 5 Sour pickled cauliflower by Grandma Kürbiß
- 6 Ginger bug
- 7 Cream yeast
- 8 Assam tea with cane sugar
- 9 Coffee kombucha with oat milk, flocculated
- 10 Tepache
- 11 Strawberries with pink pepper, wild fermented
- 12 Viennese culture with warts
- 13 Water kefir
- 14 Dead pigeons
- 15 Milk kefir
- 16 Green mould on kvass
- 18 Kefir culture with fly
- 19 Raspberries, lacto-fermented
- 21 Strawberry soda with sourdough culture
- 22 Elm kombucha culture from Esther H.
- 23 Beetroot kvass with bay leaves
- 23 Raspberries, lacto-fermented

Selection of ferments that were created during the residency and became part of the installation.

## II. Fermentation as collaboration

The fermentation of the environment becomes the daily artistic practice during the stay at the castle. Wild blackberries from the castle moat, nettles, kombucha and sour-dough cultures from locals and much more find their way into the castle's small kitchen, where the substances ferment, bubble, transform and end up in jars in all kinds of variations. The constantly growing stock is regularly tasted by the artists at the castle and integrated into communal meals.

In this way, the environment is assimilated, the insides are colonised with microorganisms and bacterial cultures, just as the artists adapt the interior of the castle for the duration of the residency and settle in.

The practice of fermentation encompasses both the macrocosm of the architecture, city and region surrounding the castle, as well as the microcosm of the people on site, their guts and cells.

## III. Kuchikamizake - collective salivation

Another part of the work is the performance «Kuchikamizake», in which the artists of the residency were invited to collectively salivate in a prepared setting.

When rice is chewed and salivated, the starch is converted into sugar; an enzyme in human saliva called amylase is responsible for this. During the performance, cooked rice is chewed and the sweetish porridge is then spat into a pot. After a few days, the spit-rice mixture becomes an alcoholic drink. This method of fermentation has been used for thousands of years to ferment starchy foods into alcoholic drinks such as chicha beer.

Essential to the performative fermentation process is the use of bodily fluids to produce alcohol, the unifying aspect of chewing together and the individual feeling of disgust. The fermented drink is boiled for several hours during the process and is therefore safe to drink. After several days, the "Kuchikamizake" was finished fermenting and was tasted by the artists.

The circle of fermentation of the environment, of one's own body, closes with the fermentation of others.



Kuchikamizake  
Digital collage of the performance setting  
2023

## **GROWING SOFT**

Series of 11 textile works  
each 19 x 23 cm

2023

Plant-dyed cotton, yarn, textile prints





Selection from the series «Growing Soft», 2023, each 19 x 23 cm, plant-dyed cotton, yarn, textile prints  
Titles above: koji dreams, deap sea shells, midnight mould, pompom blanc  
Titles below: Kuchikamizake I, Kuchikamizake II, natto nights (see you soon), no more morels



Ocean flakes (growing soft)  
Textile work, 2023, 19 x 23 cm  
Plant-dyed cotton, textile prints, yarn

## **KAKISHIBU**

Ongoing plant-dye fermentation project  
Started during an Artist-Residency at Domus Artium  
in Paliano/Rome, Italy  
2022



Kakishibu  
Digital collage of the fermentation process  
2022, unripe persimmons, wild yeast, sea water, bottles



«Kakishibu» is an ongoing fermentation project that was started during an artist residency in Paliano/Rome and was inspired by a traditional Japanese fermentation method. The green fruits of the persimmon tree contain a large amount of tannins that can be used to colour textiles and wood. The fermentation process releases the ingredients from the fruit and produces a milky yellow liquid that turns dark blue to black in contact with iron. After around two years, the fermentation process is complete and the plant colour can be used in further projects.

## **ALWAYS COMING HOME**

Installation with bacterial cultures  
Duo exhibition with Leonhard Münch  
Kunstraum Mufuku  
Weibern, Upper Austria  
2021-2022

In their exhibition «Always Coming Home», Marie Schoberleitner and Leonhard Münch explore the practice of returning and address the industrial wasteland next to their studio, where a cyclical adaptation and appropriation of living beings can be observed. In the spatial installation, Marie Schoberleitner's floor objects become containers; possible habitats that adapt to the exhibition spaces and change continuously: they ferment, mould, dry out, form growths and crusts. The surfaces of the basins filled with gelatine and liquid act like membranes that absorb their environment and react to the exhibition visitors on a microbial level. Leonhard Münch's three-part video installation picks up on the developmental stages of green toads, which return annually to the place where they hatched: a sealed concrete basin that regularly fills with rainwater and at times takes on toxic-looking conditions. In their collaborative installation, the artists explore spaces between colourful wild ecologies and the renaturalisation of post-human architecture; they ponder the adaptability of living beings in a mutating, increasingly toxic world.

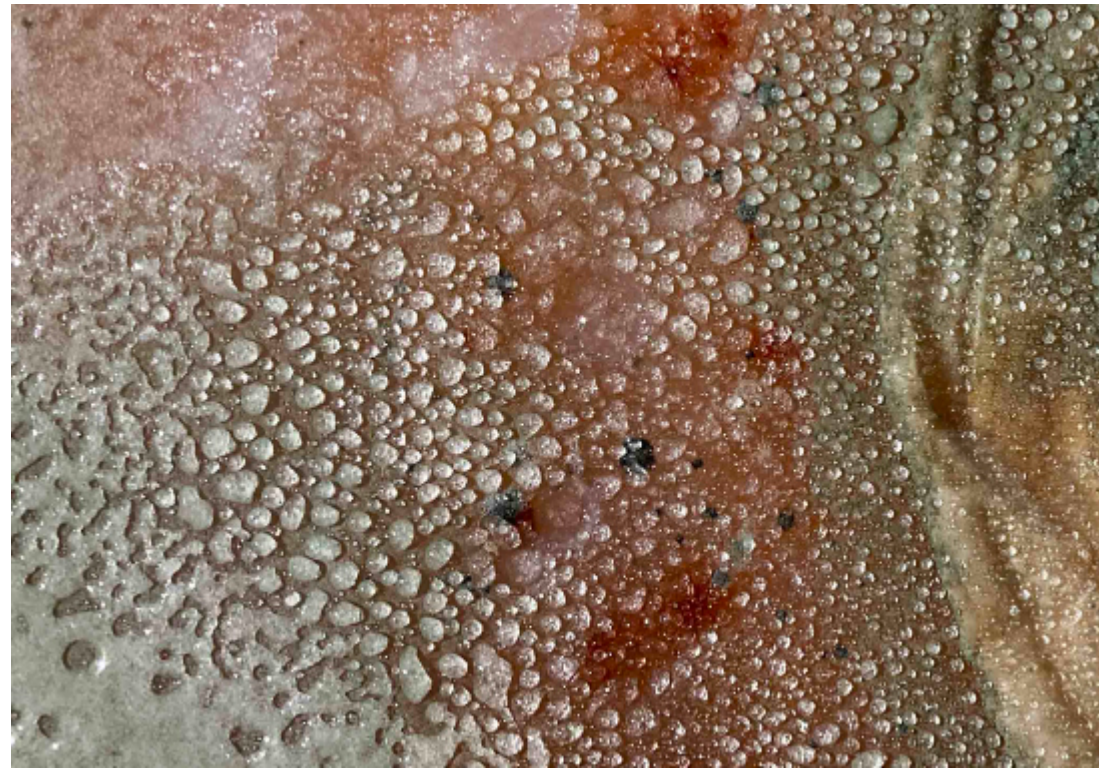
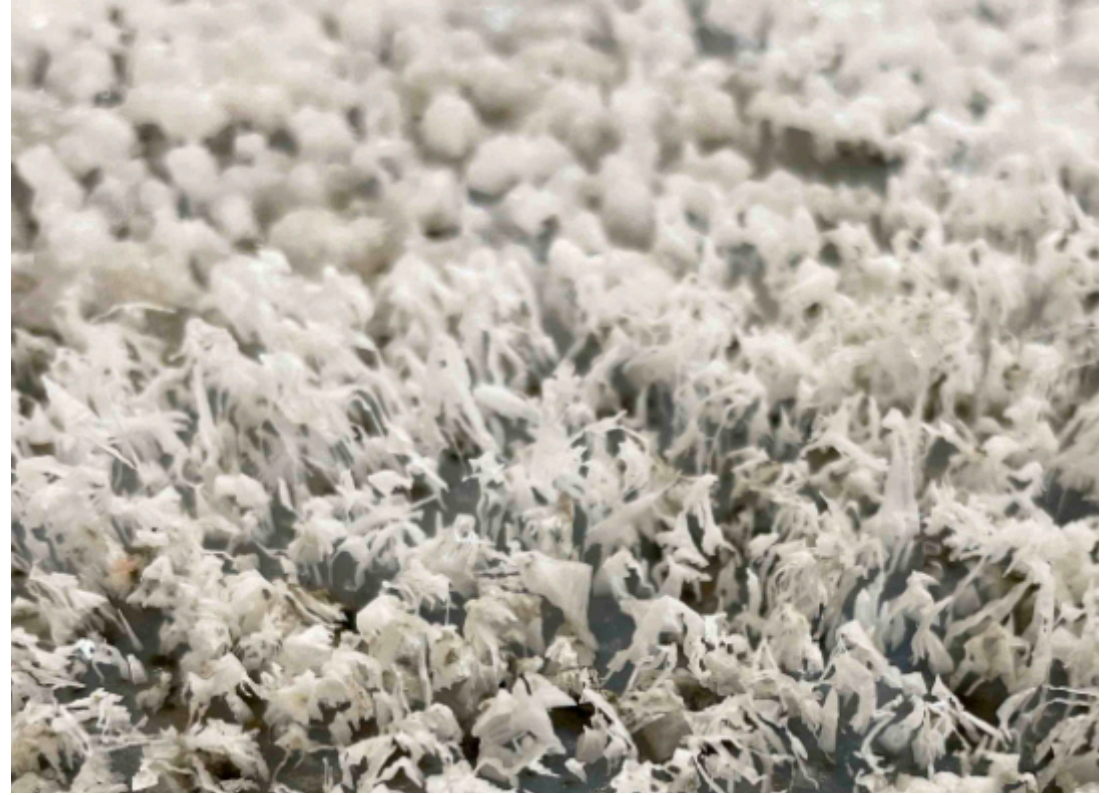


Always Coming Home  
Installation view, 2021-22, video by Leonhard Münch  
Concrete elements, glass objects, silicone, steel, textiles, foil, gelatine, salt, various bacterial cultures

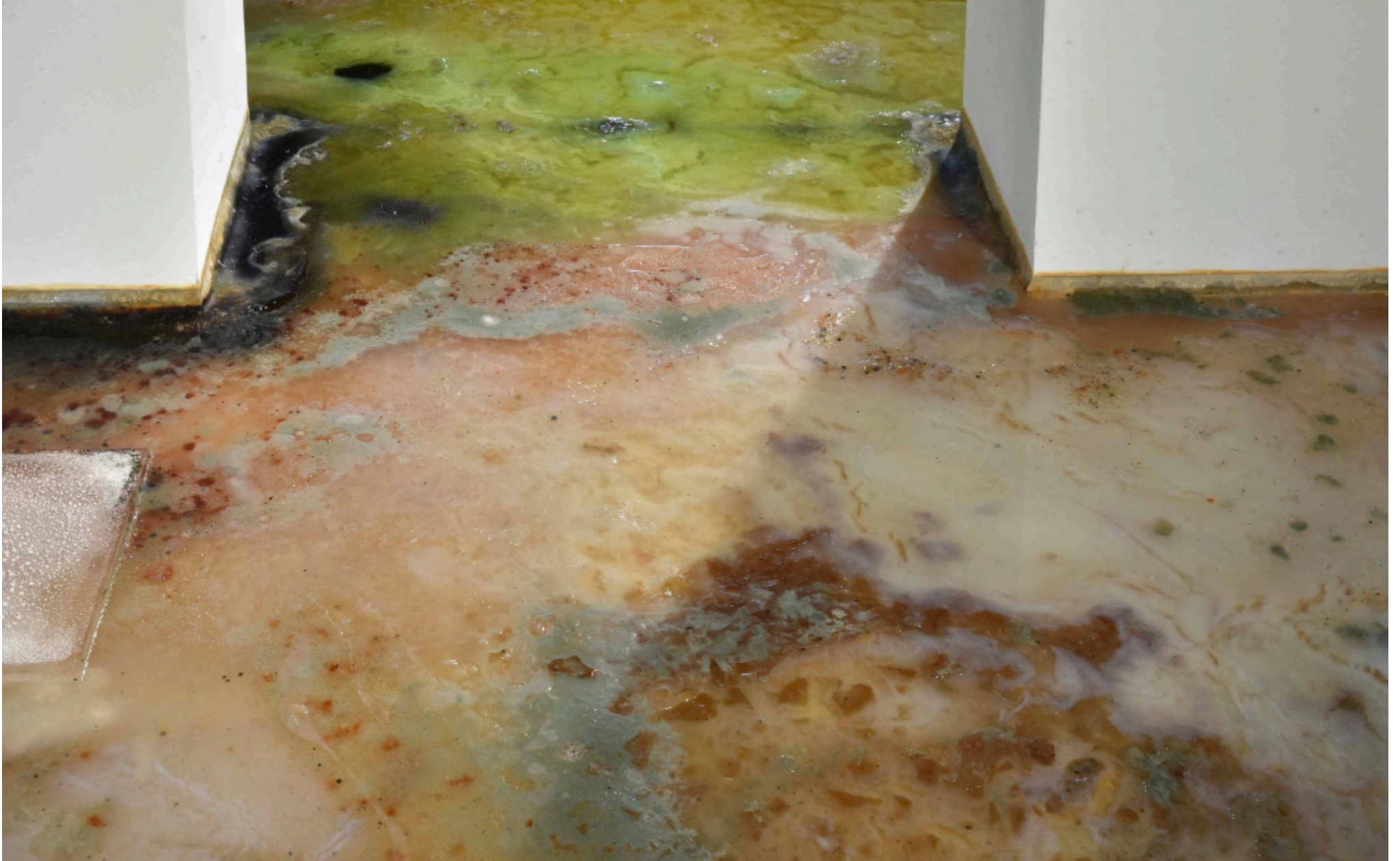


Always Coming Home,  
Installation view, 2021-22  
Concrete elements, glass objects, silicone, steel, textiles, foil, gelatine, salt, various bacterial and kombucha cultures





The title «Always Coming Home» refers to the book of the same name by Ursula K. Le Guin, which tells of the life of the Kesh, a community living in harmony with nature in a distant future where, apart from the remains of polystyrene, there is hardly anything left to remind us of our current society.



Always Coming Home  
Detailed view  
2021-22  
Glass objects, salt, bacterial cultures on gelatine



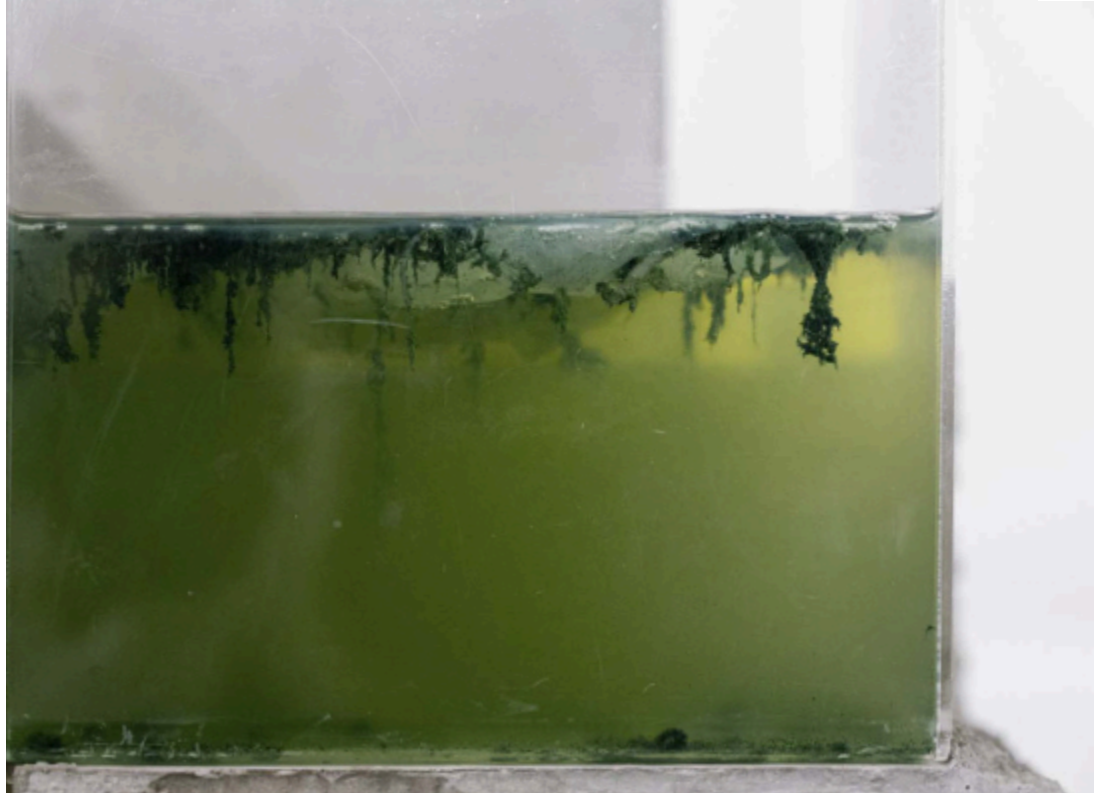
Always Coming Home,  
Installation view, 2021-22  
Concrete elements, glass objects, silicone, steel, textiles, foil, gelatine, salt, various bacterial and kombucha cultures

# MUKOSA

Installation with ferments  
Solo exhibition  
University of Applied Arts  
Vienna  
2020



Mukosa  
Installation view, 2020  
Concrete objects filled with fermented liquids (left: kvass, right: coffee kombucha)  
Photo: Thomas Radlwimmer



Mukosa, detailed view  
2020, glass container with algae culture (Chlorella), concrete object filled with milk kefir  
Photo: Thomas Radlwimmer



Mukosa, detailed view  
2020, bacterial cellulose with algae culture  
Photo: Thomas Radlwimmer

Mukosa is a temporary installation of fermented liquids that questions the architecture of the exhibition venue with regard to its physical functions and processes. In a narrow corridor leading to the library of the University of Applied Arts, concrete elements are installed that connect to the wall and form containers. The brown stains found on the wall and floor are the residue of vandalism and become the starting point for the work.

The liquids that fill the basins consist of sugar, water, tea and bacterial cultures. They ferment, react sensitively to their surroundings and change over the course of the exhibition. Skins of bacterial cellulose form on the surface of the containers, which grow together with the porous cast skin of the concrete. Once the fragile cast skin of the exposed concrete is damaged, it cannot be restored. In contrast, the skin on the ferments continues to build up.

The ferments collect information from their environment, transform and store it and, in their function as storage units, show parallels to the neighbouring library. Temperature, air circulation and the microbiomes of passers-by play a decisive role in the fermentation processes.



Mukosa, installation view  
2020, concrete objects, latex, fermented liquids, bucket  
Photo: Thomas Radlwimmer



contact

email: [marie.scho@hotmail.com](mailto:marie.scho@hotmail.com)

website: [marieschoberleitner.com](http://marieschoberleitner.com)

instagram: [@mari.e.scho](https://www.instagram.com/mari.e.scho)