

selected photographs

Only set in scene photographs

unknown species, 2007-2020

45x30cm, c -Print

toads, 2007-2020

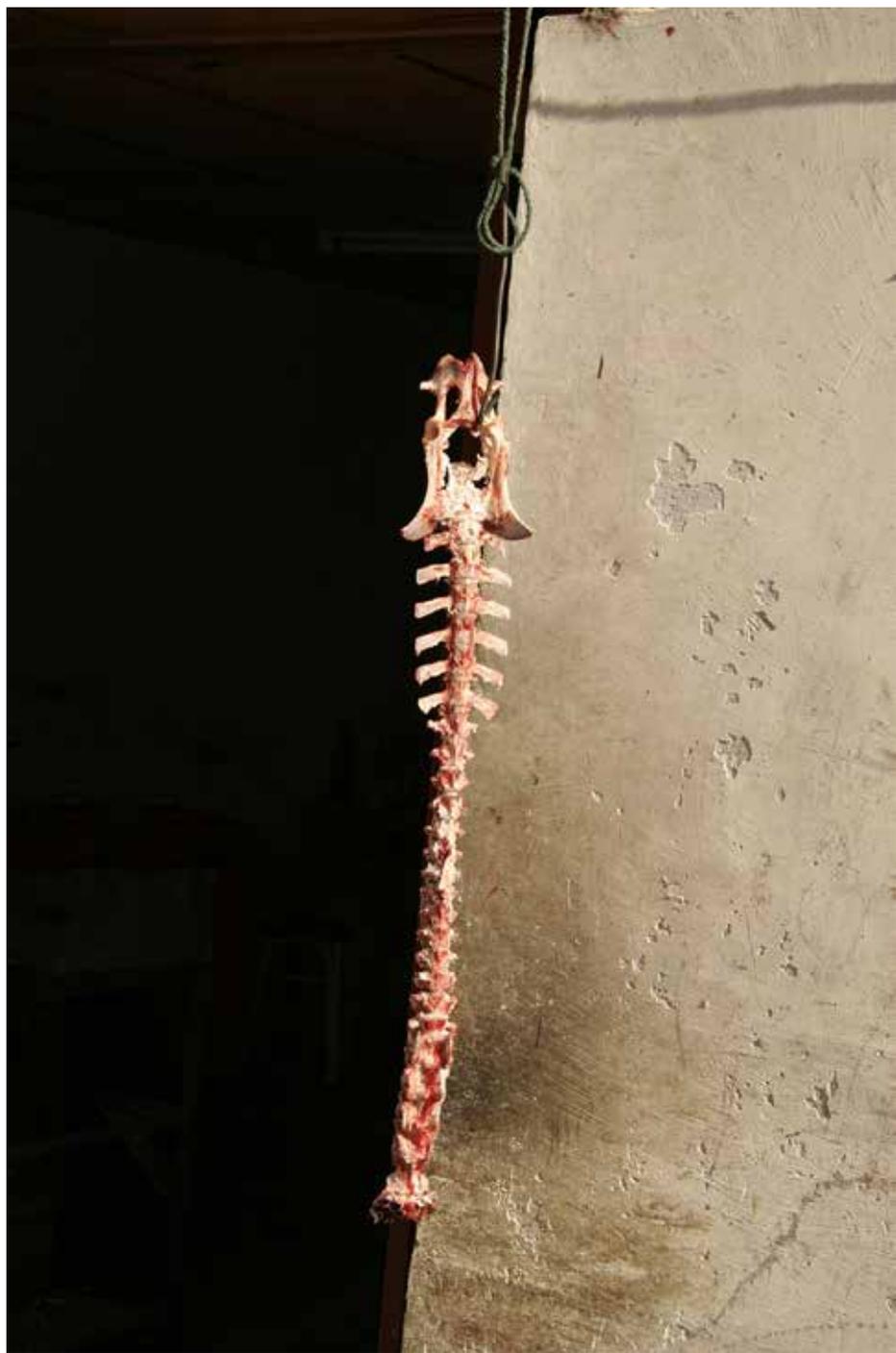
45x30cm, c -Print

crate, 2007-2020

30x45cm, c -Print

lizard, 2009-2020

30x45cm, c -Print



ITEM A WORK OF FINE ART

↑↑
FRAGILE
KEEP DRY

Handwritten mark

Handwritten mark



grass, 2006-2020
30x20cm, c -Print

excavator, 2016-2020
30x20cm, c -Print

unknown species, 2006-2020
30x20cm, c -Print

unicorn maybe, 2006-2020
20x30cm, c -Print

blue tiles, 2006-2020
20x30cm, c -Print

tree network, 2007-2020
30x20cm, c -Print

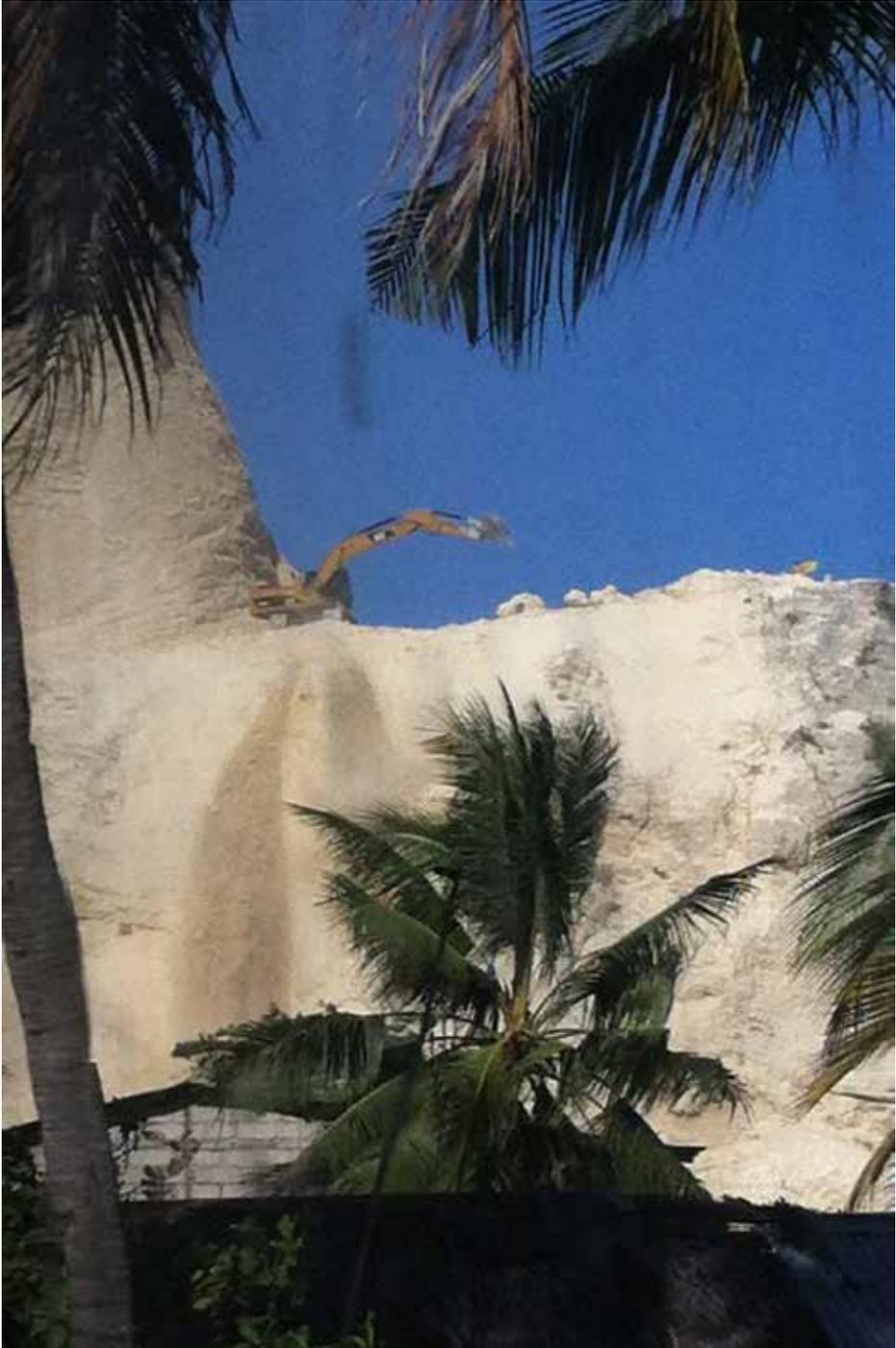
tree triangle, 2007-2020
30x20cm, c -Print

rooftop, 2008-2020
30x45cm, c -Print

offering #1, 2016
20x27cm, c-Print

offering #2, 2016
20x27cm, c-Print













night walk #1, 2016

30x40cm, c -Print

night walk #2, 2016

30x40cm, c -Print

night walk #3, 2016

30x40cm, c -Print







ants, 2009-2020

30x40cm, c -Print

beach, 2012-2020

40x30cm, c -Print

green parrot 2012-2020

30x40cm, c -Print







flags and mountains, 2006-2020
20x30cm, c -Print

candle and paper, 2010-2020
30x20cm, c -Print

plane and clouds, 2008-2020
30x20cm, c -Print







selected exhibitions and projects

Homo Astralis, 2019

c-prints on flag material

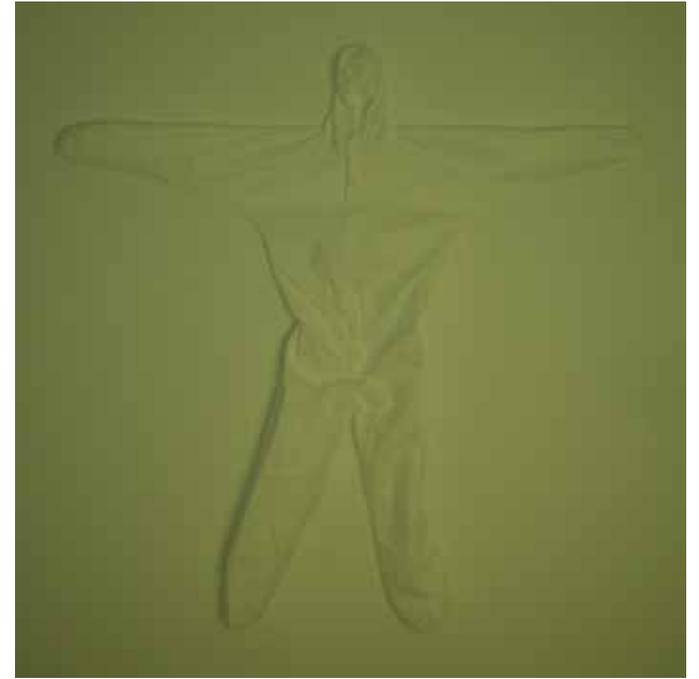
42 x 42 cm, multiple (Edition 100)

(shot through color filter blue, bright blue, yellow, dark yellow, orange, red,

reference to OBAFGKM - a classificationscheme which describes the absorption lines of a spectrum)



homo astralis, 2019 , c-prints on flag material, 42 x 42 cm each print, multiple



Oh, be a fierce girl, kiss me!

(A homage to Annie Jump Cannon, Exhibition @ Georg Kargl Permanent, 2019)

Homo Astralis, 2019

Farbdrucke auf Fahnenstoff (c-prints on flag material)

42 x 42 cm

Aufnahme durch Farbfilter Blau, Hellblau, Gelb, Dunkelgelb, Orange, Rot

(shot through color filter blue, bright blue, yellow, dark yellow, orange, red)

O.T. Oberflächenprobe (surface probe), 2019

HD-UW-Video, 8'28" min, Loop

The boundaries of our human habitat are expanding more and more into the cosmos. What is the world we are used to dominate as a species when we look into the sky and think about our place in the universe? In outer space, the human subject disappears. The lights we see in the sky are lights from the past.

The universe consists only of a small part of matter and energy known to us, and little of it is visible to us. A larger part is Dark Matter and the largest part is Dark Energy, but these areas are still not yet understood. It is nature, but it is not the kind of nature that corresponds to our idea of cultivation, exploitation, and submission.

How long can we maintain the refusal to relate to our environment, when will we evolve from Homo sapiens to Homo astralis?



Exhibition view Georg Kargl Permanent, Vienna, 2019

To peel an egg for Hedy, 2019

60x80 cm, UV-LED Print on Glama Basic 130g/m²

To dress Franz Arnold's hair, 2019

60x80 cm, UV-LED Print on Glama Basic 130g/m²

To dance for Trude, 2019

60x80 cm, UV-LED Print on Glama Basic 130g/m²

(work presented at "Yesterday's Tomorrow is Today" at Austrian Association of Women Artists (VBKÖ), AT in 2019)

The photographic series work is characterized by the overlapping of spatial layers, with the observation of these "intermediate stages" being in the foreground. There might be a kind of portal or membrane between the past and the future. The images show fragments of buildings where great female personalities (Hedy Lamarr, Rosa Mayreder, Trude Fleischmann) used to live or work.



To peel an egg for Hedy, 2019



To dress Franz Arnold's hair, 2019



To dance for Trude, 2019



Exhibition view Yesterday's Tomorrow is Today, VBKÖ, 2019

KOI #1, 2018

50x70 cm, c-print

KOI #2, 2018

50x70 cm, c-print

Koi, like many other fish species, have three different types of color cells in their skin. These contain a dye (pigment) that can be strongly agglomerated or spread more or less widely within the cell. There are cells with black pigment or such in the colors red or yellow. With these three basic colors the fish must get along.

Besides the color cells there are also "shiny cells", which have a reflective and/or refractive content. In the former case the result for our eye is silvery-shiny, if no other color cells are involved. In the second case, the impression "white" is created when there are no color cells at all. If, however, black cells are underneath, the impression "blue" is created. This is the same effect as looking at the sky: in front of a black background (the universe), which "swallows" all light, there is a so-called "cloudy medium" (the atmosphere or cell content) that reflects only the short-wave portion of visible light, the blue, and lets the rest pass through. The white of the clouds, on the other hand, results from the reflection of refracted light of all visible wavelengths.





I believe in cups, 2016

Installation

c-print 30x40, two objects made of coffee / flour / paper, variable dimensions

(work presented at Dienstag Abend No. 83 exhibitions / urban interventions / Heraklion 2016 (GR))

In the frame of <Dienstag Abend> Heraklion (GR) project a group of artists was invited to spend 10 days together and develop works in a site specific or collaborative manner.

I invited some of the artists to join me on the balcony of the residency for a cup of coffee (in a time frame of half an hour to an hour, where we talked or didn't talk at all).

Connecting with others is a deep necessity on a very basic level especially when society seems so paranoid about the value of time. Starting to know someone or at least getting the chance to, are the main objectives of this idea. It is an attempt to elevate an apparently normal life situation. The meeting point becomes the focus, a state of art and given time and attention to be looked at.

I collected the coffee grounds, as well as randomly from neighbouring bars and used it to form two bowls.

The final presentation consisted of two round bowl-shaped objects and a c-print, showing the balcony, set in an abandoned garden in the neighbourhood of Lakkos, Heraklion (GR).

With Baptiste Elbaz, Catalina Ravessoud, Feidhlim McConigly, Ipek Hamza, Jessyca R. Hauser,

Marc-Alexandre Dumoulin, Maria Trabulo and Nektarios Pappas.







Correspondence between Iliko Zautashvili (Director of Artisterium Art Festival) and Lia Karl

Tbilisi, 1st November 2016

Dear Iliko Zautashvili,

I would like to invite you to participate in a performance which will happen at the opening of Artisterium IX on Friday 4th of November. The title of the work is „Temporary abduction of a key player in a specific event“ and you would represent the key player in this case. I work with the title of the festival „Kill the Buddha“ and it is meant to be an invitation to you to kill your Buddha together with me. Linji Yixuan said „If you meet Buddha on the road, kill him (...), then you will gain freedom for the first time and pierce everything.“ It is of course not meant as a call to a violent act but a call to let go and leave something behind. I think it is in effect an opportunity to look outside of ourselves and to quit on an idea or perception about the way things are supposed to be, or more specifically, the way we were told they are. The performance will start precisely at the time of the opening and a taxi will pick us up in front of the museum and drive us for 108 km through the city of Tbilisi. The reasons to choose the number 108 are several ones, not just it is considered a sacred number in the dharmic religions, but also it has a significance in science (e.g. the distance of Earth from the Sun is about 108 times the diameter of the Sun), technology, literature and even sports. Throwing a coin will help us to decide for directions through the city. You are the director of the festival and therefore supposed to be at the front line at the opening. I am aware that with this invitation I might put you in a difficult situation and probably if you agree to join, some friction at the site might be created. Are you up for this journey? Which is the basic question of the piece. I am very much looking forward to your answer.

With kind regards, Lia Karl

Dear Lia,

The idea of your performance is great. However the thing is that tomorrow I can't "kill Buddha", because this time I remain on the mode of devotional service. At this stage I can't leave my students and the participating artists. If I do this now it will be more of an expression of my ego ("jumping into the unknown"), than anything else. hope to see you tomorrow. with warmest regards

Iliko Zautashvili



Temporary abduction of a key player in a specific event, Tbilisi, 2016
Photography and letter c-print 70x50 cm

selected videoworks and installations

auric arch

2019

HD-Underwater-Video, 4'03" min, Loop

Video still

The underwater world is one of refracted and metamorphosed light as it travels through the density of water. This video work is an observation of the air-water-interface and part of a series of surface probes.



turquoise celluloid

2019

HD-Underwater-Video 2'32" min, Loop

Video still



swarm principle

2019

HD-Underwater-Video 1'47" min, Loop

Video still



twinkle little * (OBAFGKM)
2019
HD-Underwater-Video 8'51" min, Loop

Video still



contingent horizon

2019

HD-Underwater-Video 10'45" min, Loop

Video still



Ka-Shi-O-Pe-A

2019

tape installation, dimensions variable

Cassiopeia is a constellation in the northern sky, circumpolar and named after the vain queen Cassiopeia in Greek mythology. The term circumpolar refers to constellations and stars that are circling the north and south celestial poles without ever dipping below the horizon, they never disappear from view.

The five brightest stars of Cassiopeia – Alpha, Beta, Gamma, Delta, and Epsilon Cassiopeiae – form a characteristic W- or M-shaped asterism. Cassiopeia Alpha (Cas A) is the remnant of a supernova that took place approximately 300 years ago and has the distinction of being the strongest radio source observable outside the Solar System.





Exhibition view HIGURE 17-15 cas Gallery, Tokyo, 2019

Dragon, submerged, 2019

Video 3'56"

SJ8 PRO, UW-housing

"We are mind and matter at the same time and float like all the other particles through space."

(Video still below)





Exhibition view Austrian Embassy, Beijing,
2019

For the exhibition [Can't tell](#) at Mz Baltazar's Lab, I looked specifically for hidden layers, subtle elements present in gaps between object and space, action and inaction, sound and silence, movement and rest.

Can't tell, 2018

Video 3'35" min, loop

Amuse Gris, 2018

Soundscape 3'51" min, loop

Fédora's hat, 2018

Grey felt hat, dimensions variable

The exhibition was partially audible and visible from the outside during the exhibition period daily from 7pm-9pm.



Exhibition view at Mz Baltazar Lab, 2018



Exhibition view at Mz Baltazar Lab, 2018



Can't tell, video still

Fragments after storm

Video 14'33''min

A great complexity lies in the threshold in between two things and it seems to speak to us, or like Jorge Luis Borges said: “[...] certain Twilights [...] try to tell us something, or have said something we should not have missed, or are about to say something”. This video work is an observation of the air-water-interface and part of a series of surface studies. And if there is a message: be aware of the tiny bits of ash getting into our eyes. The debris, left over from a stormy night, is the passer by.

Lines of Flight

Alicja Rogalska and Lia Karl – in collaboration

To leave a territory or a fixed thinking structure is an act of disruption that can cause a paradigm shift. Like a leakage or an escape, it not only crosses boundaries and established frameworks, but connects what before was disconnected. Whether it is physical movement in space, practising radical imagination or inventing fictions, acts of shifting perspectives are necessary for becoming unstuck and activating potential for change. ‘Line of Flight’ is a term developed by Gilles Deleuze and Félix Guattari in ‘A Thousand Plateaus’. It designates an infinitesimal possibility of escape, the elusive moment when change happens, as it was bound to, when a threshold between two paradigms is crossed. Line of flight is Brian Massumi’s English translation of the French term ‘ligne de fuite’, where ‘fuite’ means the act of fleeing or eluding but also flowing, leaking.

Video work by Alicja Rogalska: what if as if, video, 13'31''min (left side on Exhibition view New Jörg, Vienna)



Fragments after storm, video still



Exhibition view New Jörg, September 2017

Emerge
Interactive Installation, Happening

The word "emerge" refers to the phenomenon of emergence. In simplified terms, this means that certain properties of a whole cannot be explained only by their parts. In other words, the whole is more than the sum of its parts. Almost any process of creation begins with the principle of emergence. This seems natural to the artist and certainly cannot be repeated.

In the exhibition, bread baked in the shape of letters that form the word "emerge" is offered to the visitors. Bread or the division of it is an occult tradition and might have supernatural powers. Historically, in instances of crises, bread and entertainment was given to the people by the powerful to keep them calm – panem et circenses (Juvenal, Satire 10.77–81).

Emerge, 2018

Happening

Streetsnacks in Paper wrap forming the word emerge in chinese writing is offered to visitors

Dimensions approx. 30x10 cm

(Exhibition view Red Gate Gallery, Beijing, 2018)

Emerge, 2016

Happening

Bread baked in the shape of letters is offered to the visitors

Dimensions: approx. 30x20cm / eight letters

(Exhibition View Georgian National Museum,

Tbilisi History Museum, 2016)

"Kill the Buddha" Artisterium 9, Tbilisi, (GE)

Emerge, 2015

Happening

Bread - baked in the shape of letters forming the word "emerge" is offered to the visitors

Dimensions: approx. 30x20cm / six letters

(exhibition view Schneiderei „A collective Jam Session“with Alexander Martinz, Vienna 2015 (AT)



Emerge, Exhibition view Red Gate Gallery, Beijing, 2018



Emerge, Exhibition view History Museum Tbilisi, Artisterium 9 Festival, Tbilisi, 2016



Emerge, Exhibition view Schneiderei Art Space, Vienna, 2015

Bamboo curtain, 2015

Video installation

white fabric, HD-Video, variable dimensions

Projection 1' 55" min loop

(work presented at Batumi Backyard stories 2015 (GE))

The "Batumi Backyard Stories" is a cultural initiative with the aim to connect artists and citizens, to explore and co-create hidden histories existing within a given neighbourhood in the city.

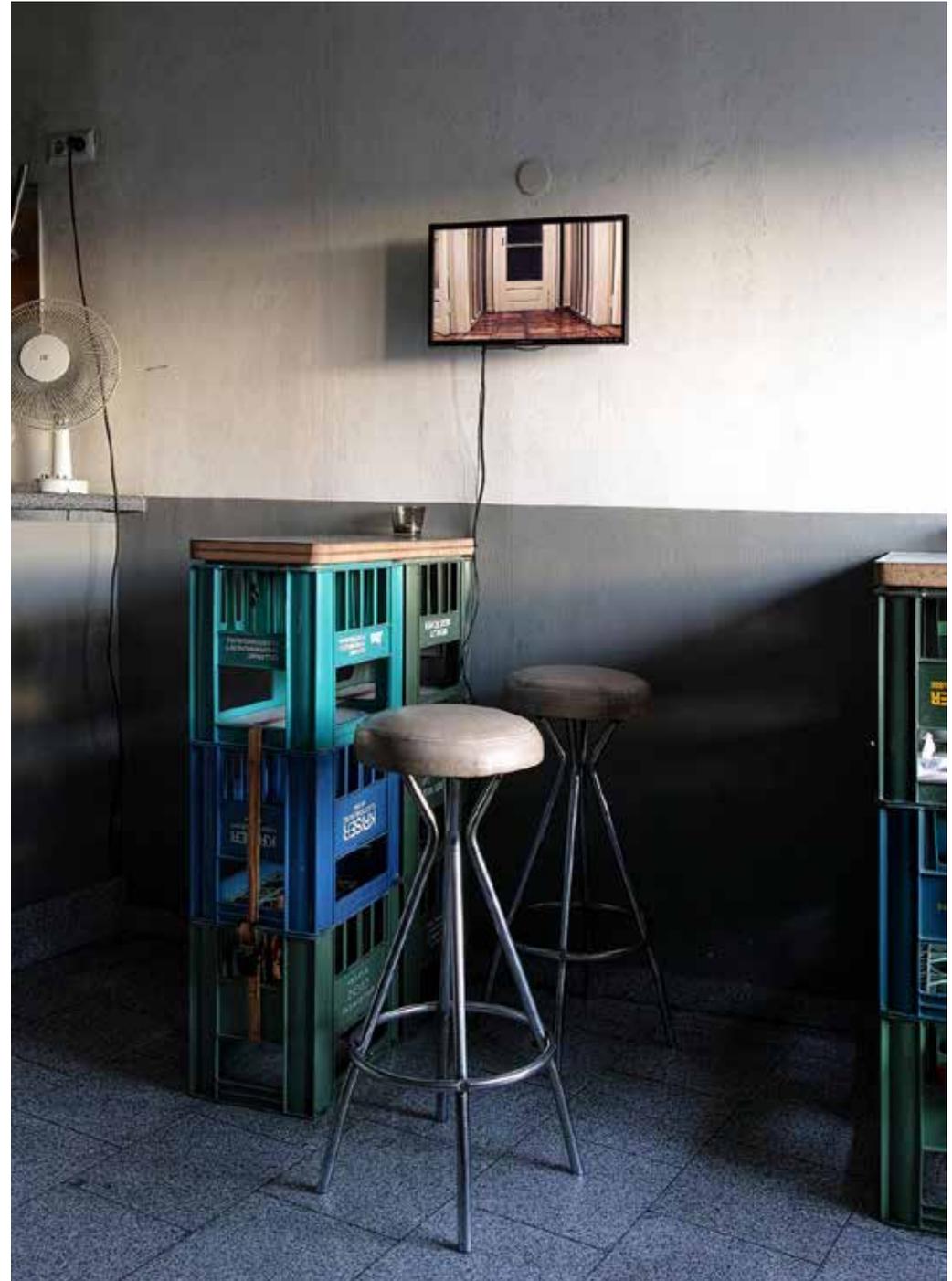


Exhibition view Batumi Backyard stories, 2015



Exhibition view Batumi Backyard stories, 2015

Postcard Tbilisi, 2015
Video 9'14" min loop
Hd-Video, Monitor, variable dimension, Setlist with 38 songs
<http://bit.ly/2a9vwGR>



Exhibition view, Im Werd 1 Bar, Vienna, AT



Video still



Video still

more than human world
2015
HD-Video 7'48" min

Video still



converse comedy
2014
HD-Video 3'01" min

Video still



ongoing collaborative projects

“Food, Love and Fear” a collaboration between Lia Karl and Fernando Mesquita.

We selected, from a wide range of possibilities, three words that could embody, in an essential and elementary level, what our existence as human beings is depending on. First stands the word food (also Sun, oxygen and water were part of this vast list of words) by its vital importance and need we have in order to transform what we eat into energy to perform the basic tasks for surviving and as a connecting element through history for the development of interhuman relationships. The other two words we agreed on are love and fear, not less important or vital, two opposite emotions, characterizing us humans greatly and could be held responsible for the most important changes in all the existed societies till today. This art project, where a meal is prepared and served in a random location for an undefined circle of persons, tend to involve the guests, similarly to Plato’s “Symposium”, into a series of dialogues that will explore the topics of love and fear, during and after the meal, engaging, envisioning and collecting different individual perspectives on those topics and others that could be of relevant interest.

These series of talks are video/audio documented.

Food, Love and Fear can be seen as an on-the-road art project. Places of realization so far: Georgia, Turkey, India, Japan, Taiwan and China.



Exhibition view Batumi Backyard stories, 2015



HD-Video: Kumluca (10'20'' min) video still



HD-Video #1: Neo Zhordania Str. 10 (20'28'' min) video still



HD-Video #2: Neo Zhordania Str. 14 (06'07'' min) video still

Kurzbiographie

Lia Karl (geb. 1979) lebt in Wien. Sie arbeitet medienübergreifend mit Fotografie, Installation und Video. Sie ist Gründungsmitglied des Kunstvereins „See you next Thursday“ und hat bis 2018 den Kunstraum Schneiderei in Wien betrieben.

Ausstellungen u. a.: 2019 Georg Kargl Permanent; Higure 17-15 cas Gallery, Tokio; VBKÖ – Vereinigung Bildender Künstlerinnen, Wien; Austrian Cultural Forum, Peking. 2018 Red Gate Gallery, Peking; ANEWAL Residenz, Kyoto (solo); Mz. Baltazar´s Lab, Wien (solo). 2017 New Jörg, Wien; In der Kubatur des Kabinetts, Fluc, Wien. 2016 CSA space, Vancouver; Artisterium IX, International Contemporary Art Exhibition and Art Event, Tiflis; <dienstag abend.> No. 85 - Heraklion - Vienna, Kluckyland, Wien; Manifesta 11, „Zunft der Künstler“ Cabaret Voltaire, Zürich. 2015 Baba Vasa´s Cellar, Shabla; Batumi Backyardstories, Batumi, u.a.

Projekte, Neugier und Interesse haben sie bisher in über 50 Länder geführt.

Weitere Informationen finden Sie unter:

www.liakarl.com

<https://vimeo.com/liakarl>

<http://www.vimeo.com/foodloveandfear>

www.seeyounextthursday.com