

LIA KARL

selected works and projects 2014 - 2019

Lia Karl's creative practice involves photography, video, happening and installation and deals within the realms of connectivity, perception, collaboration, communication, environmental protection and cultures of sustainability. Since 2012 she is a co-founder of the art association "See you next Thursday".

When it comes to space, being it "real", imaginary or metaphysical, there is something beyond the beginning and the end, the inside and the outside, the fullness and the emptiness or the darkness and the light. The overlapping of layers of many spaces generates a complex entangled area, usually difficult to define and therefore known as a space in-between. Lia Karl's practice is often focused on the observation of those intermediate realms that do not yet know a name.

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

Homo Astralis, 2019

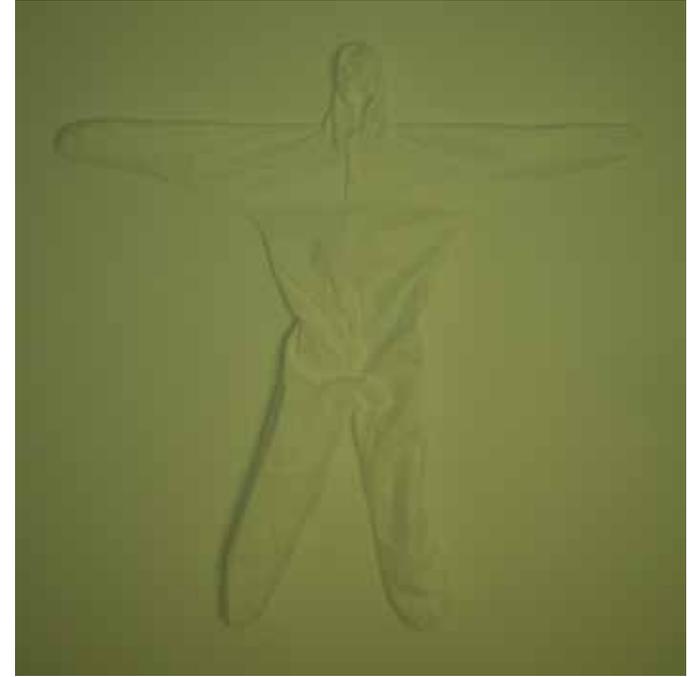
c-prints on flag material

42 x 42 cm

(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

A little private vacuum decay (1) , 2019

Assemblage

Vakuumbag, variable objects, paper

100 x 80 cm

A little private vacuum decay (2) , 2019

Assemblage

Vakuumbag, variable objects, paper

100 x 80 cm

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?

We have made another world out of this planet and the final frontier is falling.



Exhibition view Georg Kargl Permanent, Vienna, 2019

A little private vacuum decay (1) , 2019
Assemblage
Vakuumbag, variable objects, paper
100 x 80 cm



A little private vacuum decay (2) , 2019
Assemblage
Vakuumbag, variable objects, paper
100 x 80 cm





Exhibition view Georg Kargl Permanent, Vienna, 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.

untitled, tape installation in the bar, dimensions variable

Lines and patterns that encode and decode conversations between the artists and the works.

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



black tape on wall



Exhibition view New Jörg, September 2017

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.







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

Temporary abduction of a key player in a specific event, 2016

Performance, Installation
Photography and letter
c-print 70x50

Temporary abduction of a key player in a specific event, Tbilisi, 2016



Temporary abduction of a key player in a specific event, Tbilisi, 2016

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

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

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

Video still



converse comedy
2014
HD-Video 3'01" min

Video still



photography

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. She searches especially for hidden levels and subtle elements, that 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 in the past.



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

In light of Charlotte von Greiner, 2018

c-print Alu Dibond plate, 60x80 cm

In light of Henriette von Arnstein, 2018

c-print Alu Dibond plate, 60x80 cm

In light of Karoline Pichler, 2018

c-print Alu Dibond plate, 60x80 cm

These works are part of a series of architectural photographs documenting locations of the famous Viennese salons. The first salons in Vienna established themselves around 1770 by educated, witty women, the so-called "Salonièren". At the time of the Viennese Congress in 1814/15, the "Salon" experienced a climax that lasted until the end of the 1930s.

The following works mark the former locations of the salons of Charlotte von Greiner (1740 - 1816), Karoline Pichler (1769 - 1843) and Henriette von Arnstein (1780 - 1859).



In light of Charlotte von Greiner, 2018



In light of Henriette von Arnstein, 2018



In light of Karoline Pichler, 2018

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

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

Please contact me for further Informations or online-links to video works.