



Artist Statement

Lisa Großkopf, +43 676 966 44 33, mail@lisagrosskopf.net, www.lisagrosskopf.net

I have camped in an art gallery, posed with snails, leeches, and caviar on my face, and gone through a profound self-improvement process as a museum guard. In other words: I explore the macro and micro systems in which I move as artist, citizen, consumer, and other roles, doing everything but painting, namely performative videos, participatory interventions in public spaces, site-specific installations, photography, or whatever suits the needs of a project. In many of my works I appear as an actor myself. By repeatedly interweaving truth and fiction, I challenge existing constructions of reality. Appropriation also plays an important role in my art. In this sense, I use, for example, stock photos, cash register receipts, public scales, vending machines and, in particular, existing artworks as a starting point and material for my artistic works. By re-contextualizing artifacts, I comment on established narratives and structures from a socio-critical perspective and strain the fragile boundary that separates art from non-art.

Till Death Do Us Part

2023, Digital Photo Frame, Video, 0'37

During her Artist Residency in Japan, Lisa Großkopf explored gender-specific Japanese photography rituals. Her artistic research focused on Omiai photography, a traditional Japanese custom where photos are used for matchmaking. Großkopf investigated to what extent these visual resumes are imbued with societal expectations and traditional gender roles. She visited a professional photo studio in an upscale district of Tokyo and had Omiai photos taken of herself, complete with the usual hairstyling and makeup, a charming yet slightly awkward outfit, and a typical backdrop resembling a staged living room. **Till Death Do Us Part** is a montage of two shots, creating the impression of the artist in a moment of intense breathing. The conservative imagery is contrasted by the pop song „I am so excited,“ which accompanies the video collage. This juxtaposition of the emancipatory view of physical love and sexual desire starkly contrasts with the controlled nature of the Omiai photo. In this way, Großkopf addresses the tension between societal expectations and individual desires.

https://www.youtube.com/shorts/KBluejFE9_U

Embodied Echoes, Joshibi AIR, Tokyo, JP, 2023



I should quit smoking

2018/19/20/22/23, Videoperformance

To put it bluntly, one could understand artist residencies as the embedding of tourism in the art system. The proximity to tourism veils the fact that these trips, in contrast to other tourist practices, are work stays. The videos show me while inflating a huge globe beach ball. The inflation costs me a lot of breath and is therefore related to the real energy consumption caused by the increasing mobility of artists due to these programs. By appropriating an object usually associated with holiday and leisure, I refer to the work-life-blending in artist residencies and their ambiguous relationship to tourism.

Embodied Echoes, Joshibi AIR, Tokyo, JP, 2023





from top left to bottom right

I should quit smoking [Organhaus], 2018, Videoperformance, 17'38

I should quit smoking [ACAD], 2019, Videoperformance, 15'53

I should quit smoking [baseCOLLECTIVE], 2020, Videoperformance, 13'49

I should quit smoking [Lichtenberg Studios], 2021, Videoperformance, 15'57

I should quit smoking [ÖÖ Kultur & Wifredo Lam Center for Contemporary Art], 2022, Videoperformance, 14'29

I should quit smoking [Le Cube], 2022, Videoperformance, 13'20

She Works Hard for the Money

2023, Wood, Plaster, Metal, Plastic, Epoxy Resin, Bouncy Balls, Coins, 250×180×50 cm

The sticky residue on gumballs from vending machines carries with it sweet memories of carefree childhood days. These robust vending machines have been delighting children for decades, turning carefully saved coins into sugary delights, vibrant plastic jewelry, glittering rubber balls, and more. While for some, this colorful array of goods evokes nostalgic charm, the affordable items at the other end of the supply chain often emerge from challenging production environments.

In her public space installation, Lisa Großkopf explores the complex interplay of work, consumption, and value. She painstakingly handcrafts objects for distribution through art vending machines. These pieces, which dance on the line between art and kitsch, pose a direct question of value: for a mere two euros, one not only acquires a handcrafted original but also receives a 25% rebate on the purchase. By mixing standard bouncy balls with these mini art pieces, Großkopf introduces an element of chance, capturing the true enchantment of these machines. The installation, featuring the machine mounted on a standalone wall element, takes on an archaeological quality, highlighting the inherent nostalgia linked to these fading relics.





The Joy of Chance, Lendhauer, Klagenfurt/Wörthersee, AT, 2023, Photo: Johannes Puch



The Artist is Waiting

2022, Video, 22'25

The format of open calls has found its way into the international art scene. Writing various applications has become part of the daily routine for many artists. Once the respective application has left the outbox of the email program, the unofficial phase two of the submission process begins: waiting for acceptance or rejection. The self-referential video work **The Artist is Waiting** makes visible the waiting time associated with submissions. By almost casually providing insights into her sometimes banal daily work processes, the artist dismantles the romanticized notion of the studio as a mysterious, auratized place of creative work.

Text: Marina Ninić

<https://youtu.be/DwjBu7FBEHE>

Lumbung Lounge, Stellwerk Galerie in Kulturbahnhof, Kassel, DE, 2022
Photo: Phil Dera





Lumbung Lounge, Stellwerk Kassel, Kassel, DE, 2022, Photo Left: Phil Dera, Photo Right: Irina Roman



KUNSTpause, Chollerhalle, Zug, CH, 2023, Photo: Dirk Moens

Quitting smoking might be easier

2022, Digital Print on Backlight Fabric, LED Light Box,
Aluminum, 1700 × 1190 cm

In the photo installation **Quitting smoking might be easier** I address the longing for eternal youth. The photo series shows a number of facial treatments to nourish and maintain youthful skin, such as the application of snail slime and leeches as well as doing a headstand. The imagery refers to advertising motifs both visually and in terms of content. At the same time, I distance myself from the cited commercial aesthetics by smoking a cigarette in each of the performative self-portraits - the anti-thesis of anti-aging par excellence.



Quitting smoking might be easier, Red Carpet Showroom
Schottentor, Vienna, AT, 2022



from left to right

Quitting smoking might be easier [Kaviar], 2022, Digital Print on Backlight Fabric, LED Light Box, Aluminum, 1700 × 1190 cm

Quitting smoking might be easier [Leeches], 2022, Digital Print on Backlight Fabric, LED Light Box, Aluminum, 1700 × 1190 cm

Quitting smoking might be easier [Snails], 2022, Digital Print on Backlight Fabric, LED Light Box, Aluminum, 1700 × 1190 cm

Intimate Body Machine

2021, Aluminum, One-Way Mirror, Scale, 100×100×200cm

2021, Digital Print, 200×300cm

2021, Performative Walk

[with Soukaina Joual]

With their artistic intervention **Intimate Body Machine** Lisa Großkopf and Soukaina Joual explore the boundaries between public and private space. The project, which was developed collaboratively, deals with corporeality and challenges normativity – aspects that that reoccur in the practice of both artists. Their interactive tour of public scales in Vienna's second district invites participants and passers-by to weigh individual body parts and recalculate their weight. A booth at the beginning of Heinestraße also makes it possible to weigh one's own clothes and subtract it from the calculated body weight. In doing so, the weighing and measuring of human bodies and related conceptions of the ideal are taken ad absurdum.

In a photograph, the two artists give a demonstration, staging themselves weighing a body part – Lisa Großkopf in Vienna and Soukaina Joual likewise in Rabat. In cooperation with Fluc, the image is presented from June until July 2021 on the billboard facing Praterstern and the public scale positioned on this spot. A walk with performative interventions by the artists Lisa Großkopf and Soukaina Joual together with invited artists will shed a light again on the whole project.

Text: Aline Lenzhofer





Banal Complexities, philomena+, Vienna, AT, 2021, Photos: Abdulrab Habibyar



Banal Complexities, philomena+, Vienna, AT, 2021, Photo Left: Kosta Tonev, Photo Right: Abdulrab Habibyar

South Seas, Palm Trees, Currywurst

2019/22, Performative Research Journey
with Lena Schwingshandl

Fascinated by the artificial creation of the South Seas dream, Lisa Großkopf and Lena Schwingshandl went on an artistic research trip to the Tropical Islands Resort and explored the relationship between what is authentic and what is artificial. They were inspired by the atmosphere and produced a comprehensive ensemble of photographs, videos, diary entries and postcards, which subsequently became the basis for performances, screenings and exhibition participations. The video work **all mine** is one of the artworks that were created in this context. The artists play with the symbolism of space occupying towels on the holiday beach and humorously thematize the claims of public space on holidays. The video shows several shots of a white towel in a tropical landscape. However, the scenery does not take place on a vacation beach on the Mediterranean coast or in the Caribbean, but in the interior of Germany, far away from any open-air bathing places and natural sea access. It is a game of authenticity and staging that the artists pursue. In a humorous way, they raise questions about the imitation of nature and cultural appropriation. To what extent can nature be recreated? How can authenticity be negotiated? What elements are adopted in the reproduction of a Caribbean beach? What stereotypes are reproduced in the process?

Text: Aline Lenzhofer





Südsee, Palmen, Currywurst [Teaser], Kunstraum SUPER, Vienna, AT, 2021



Südsee, Palmen, Currywurst, Kunstraum SUPER, Vienna, AT, 2022



Gehen, Kunsthalle Burgenland, Güssing, AT, 2022





all mine [rom the projekt »South Seas, Palm Trees, Currywurst«], 2019, Video, 6'11, Stills



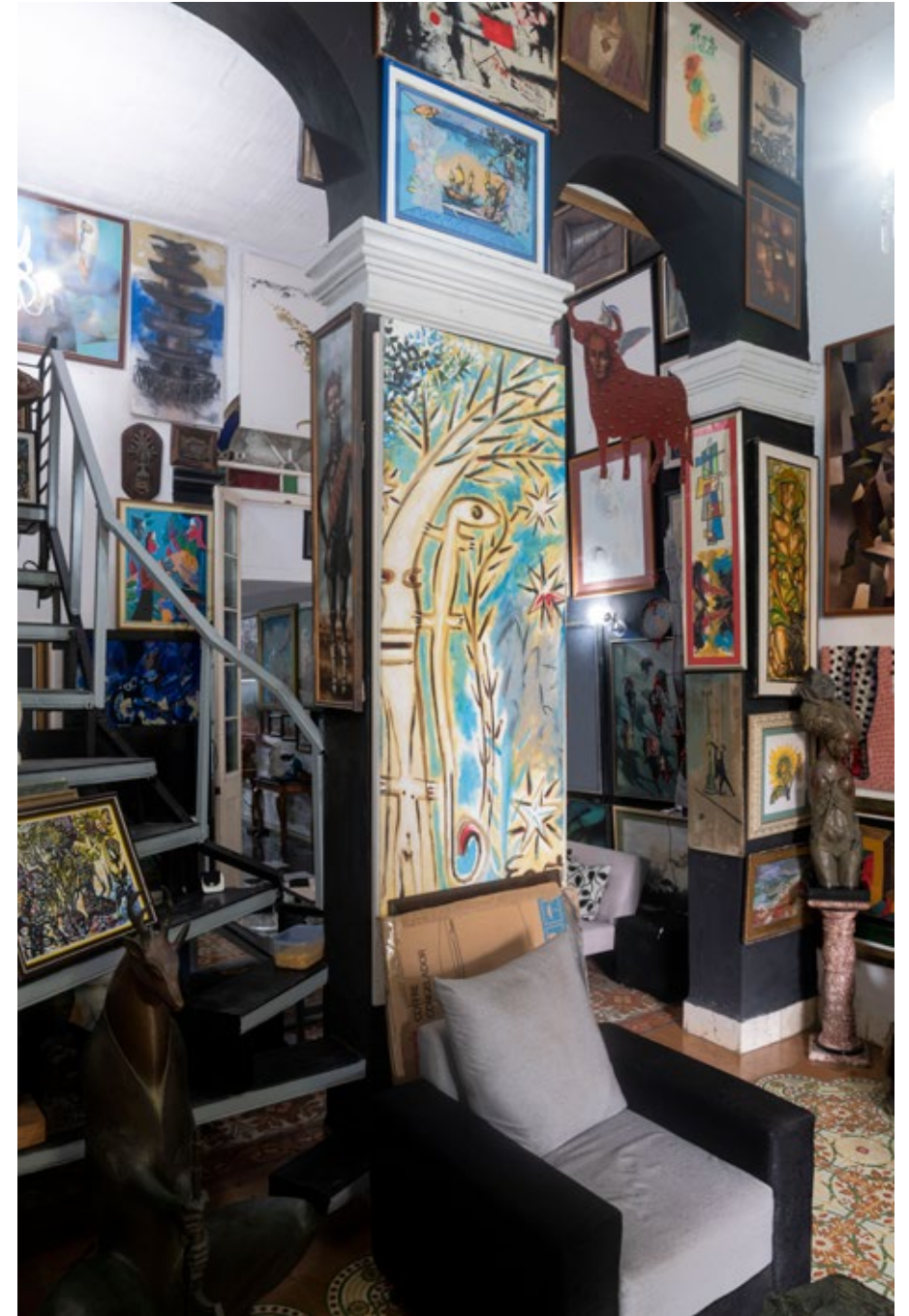
Mariano in the Living Room

2022, Digital Photography

During my artist residency in Havana, I delved into how contemporary Cuba perceives the work of painter Mariano Rodríguez (1912-1990). My journey led me through the homes of art collectors and dealers, relatives of Mariano, and to individuals who own affordable fine art prints of his art. The arrangements of his paintings strikingly balance at the crossroads of kitsch and taste, fluctuating between the realms of commerce and fine art. My photo series echoes Appropriation Art, as it not only replicates Mariano's pieces but also embraces Louise Lawler's artistic approach, focusing on art in everyday settings. Like Lawler, I am interested in the presence of art in everyday contexts. Unlike Lawler, who often interacts with elite cultural and economic spheres, my aim is to understand and portray art's role across a diverse social spectrum.



Mariano in the Living Room, 2022, Digital Photography



from left to right
Mariano in the Living Room, 2022, Digital Photography
Mariano in the Living Room, 2022, Digital Photography

ohne Rückgabe und ohne Garantie

2021, Performance Lecture, 00'17'15

»In the work **ohne Rückgabe und ohe Garantie** (without return without guarantee), the artist Lisa Großkopf reads out in a 17-minute video various private sales offers of artworks that she found on an Internet platform in 2021. The classified ad text opens up a parallel world to the usual academically confirmed theories of art and discourses internal to the art business, thus commenting ironically on the search for a generally comprehensible concept of art. The artist has compiled the digital classified ads in a limited edition book.«

Text: Karin Pernegger

https://youtu.be/4jq_uPobrc4

Is it Me? Am I the Drama?, Salzburger Kunstverein, Salzburg, AT, 2022



The Photo Studio

2016 – 2021, Installation

For her work [The Photo studio](#) Lisa Großkopf turns the windows of vacant shops into fictional photographic studios to display counter-hegemonic queer imagery. Considering that shop windows of these studios usually portray a traditional, hetero-normative image of families and stereotypical gender roles of men and women, Großkopf addresses and renegotiates these gender norms and presents them side by side in the compressed space of the public shop window.

Text: Blockfrei





Beauty Foto, Galerie Fotografic, Prag, CZ, 2023



Beauty Foto, Galerie Fotografic, Prag, CZ, 2023



The Photo Studio [Untere Augartenstraße], 2016, Diasc, 100 × 166 cm



The Photo Studio [Mühletorplatz], 2017, Lightbox, 59,4 × 84,1 cm



The Photo Studio [Grundsteinstraße], 2020, Diasc, 100×123 cm

Paradies: € 77,-

2020, Receipts, Framed, 1558×78 mm

The performative work **Paradise: € 77,-** addresses the commodification of the notion of paradise in our post-religious consumer society. In today's colloquial language, the term paradise describes situations characterized by abundance, effortlessnes, the magic of the unknown, sensational or disreputable. The current society of commerce and consumption makes the concept of paradise tangible, even though in cultural history it has always been associated with the imagination of perfect places that are, however, unattainable due to structural reasons. Within a day, I visited a wide range of stores in Vienna that have paradise in their company name. Thus, I was able to gain temporary access to the supposed paradise at low costs.



Freistadt²

2020, Digital Print on Aludibond

Freistadt² is, in a sense, a double portrait of the city of Freistadt (AT), where I lived and worked for two weeks on the occasion of the 800-year anniversary of the city. During this time I photographed paintings, graphics and photographs of Freistadt in private households, offices and restaurants. Thus, I explored the town behind its facades and gained insights that I would not have made otherwise. The documented banality of everyday life deconstructs the romanticized gaze on the medieval city.





from left to right

Freistadt², 2020, Digital Print on Aludibond, 133×100cm

Freistadt², 2020, Digital Print on Aludibond, 120×80cm



Dreaming of Holidays

2020, Installation, 3000 × 3300 × 2900cm

Dreaming of Holidays resulted from a work and research stay on *Truth and Lies – Aesthetic Practices in Times of Fake News* at the *Adishakti Laboratory for Theatre Arts & Research* in South India. *Adishakti* is not only the name of a renowned theater ensemble, but rather a conglomerate of the troupe's residence, performance hall, which occasionally becomes a rehearsal room, and guest rooms, which are rented out via Airbnb, among others. A potpurri of individual travellers, writers, musicians and participants in workshops such as laughing yoga or free-your-soul-dance will find a wide range of services here: from full board and laundry service to a fitness room and seawater swimming pool. Nevertheless, a large number of the guests seemed to neglect their role as tourists. This ambiguous tension of alternative tourism to itself led me to the decision to convert my residency room into a hotel room. I replaced the furniture in the room and added the products that are now standard equipment in the upscale hotel industry, such as cosmetic products, chocolate, slippers, kettles, information folders and also the almost anachronistic-looking landline telephone.





Dreaming of Holidays, 2020, Installation, 3000×3300×2900cm

Kontakte knüpfen

2019, Bronze, Friendship Bracelets, 35 × 35 × 15 cm

Some artist residences primarily function as stepping stone for emerging artists by establishing contacts with local gatekeepers. The German expression *Kontakte knüpfen* means *establish contacts*; literally translated one would say *knotting contacts*. Picking up on this play on words, I illustrate all the contacts that were made possible by artist residencies with friendship bracelets that I made using the textile technique of knotting. I mount these bracelets on bronze sculptures (as ultimate material of fine arts) of my own hand.



I am not Marina

2019, Videoperformance, 25'16

In a guest room of the Chinese hotel chain *Vienna International Hotel*, I struggle unsuccessfully to eat a 1,180-gram replica of a *Sacher cake*. Here, the cake epitomizes Vienna's tourism marketing, which is built on the city's fading imperial heritage. This image is also used to attract the wealthy group of Chinese tourists. Through its interior, the *Vienna International Hotel* reproduces the cliché of the imperial city of Vienna. The excess of exquisite chocolate dough leads to devaluation of the delicacy. Thus, desire turns to a nauseating sensation of disgust. Through humorous interpretation of autoaggressive body art, I call its relevance today into question.

<https://www.youtube.com/watch?v=qOVjAbYyxoQ>



I am not Marina, 2019, Video, 25'16, still

To Whom it May Concern

2018/19, Video, 2'22

The starting point for **To Whom it May Concern** was the task of producing a video about myself, suitable for publication in social media. The person, who could acquire the most reactions on various social media platforms, won a solo exhibition in Washington DC. I refer to the presence of social media in our daily lives and locate its origin in an economy of attention on which the competition itself was based. The tongue-in-cheek clip examines user behavior in the digital age, in which the border between the private and public spheres has become blurred.

<https://vimeo.com/351811594>





To Whom it May Concern, 2019, Video, 1'45, stills



sometimes I would prefer not to

2019, Twine, Nails, Inkjet Print on Transparent Paper

»The exhibition *Pattern Recognition* at the Kunstfabrik Groß Siegharts [a former textile factory] presents 15 artists whose working methods, approaches and themes not only reflect on the present of the factory as an exhibition venue, but also take a critical look at the past and future of textile and art production. The artists have explored patterns in behavioral, thought and work processes in the contemporary art system as well as in our everyday life and labour market.

“**Sometimes I would prefer not to**” says Lisa Großkopf quoting Hermann Melville’s well-known literary character Bartleby – the capable writing assistant who at some point reacts to the never-ending bureaucratic workload with an “I would prefer not to” – and refuses to do anything else. In a complex wall diagram made of paper and thread, Lisa Großkopf presents the likewise endless work and decision-making processes of an art project: who is invited, where does the money come from, where does the material come from and what will become of the ideas ... the magical aura that often surrounds an artist’s existence is transferred by Lisa Großkopf into the actual economies of art production.«

Text: Dominique Gromes





Sometimes I prefer not to, 2019, Twine, Nails, Inkjet Print on Transparent Paper, Photo: Kaja Joo

Concerns of the 21st century

2020, Billboard, Poster, 200×300 cm

»HOW TO TITLE YOUR WORK OF ART? In Lisa Großkopf’s work, the billboard becomes the carrier of our current questions. She uses the online portal, wikiHow, as the foundation. There you can find countless step-by-step instructions for all sorts of everyday challenges. The website offers not only instructions for tricky or seemingly hopeless situations, but also answers very mundane and bizarre questions. While some refer specifically to current problems(for example, ‘How to Wear a Mask’), others answer existential questions like ‘How to Find God.’ wikiHow involuntarily becomes a humorous mirror of a late capitalist society«

Text: Reclaim-Kollektiv

Reclaim Award, Cologne, DE, 2020
Photo: Reclaim-Kollektiv,



HOW TO BE A TO DO LIST? HOW TO FIX YOUR CREDIT? HOW TO UNDERSTAND FEMINISM? HOW TO SET UP A DIGITAL ART GALLERY? HOW TO BECOME FLEXIBLE? HOW TO MAKE A COMMERCIAL? HOW TO IMPROVE PERFORMANCE? HOW TO BE GOOD AT ART? HOW TO BUY ART? HOW TO COLLECT BUSINESS CARDS? HOW TO ACT LIKE A KID AGAIN? HOW TO IMPROVE REASONING? HOW TO DO SOMETHING NEW? HOW TO ACT LIKE AN ADULT? HOW TO OVERCOME ARTIST'S BLOCK? HOW TO BECOME A MORE SOCIAL PERSON? HOW TO DEVELOP A CREATIVE MIND? HOW TO DRINK? HOW TO REDUCE VIDEO SIZE? HOW TO BE ARTICULATE? HOW TO EAT SAUERKRAUT? HOW TO RECORD GOOD SOUND ON SET? HOW TO GIVE GOOD HUGS? HOW TO SMILE? HOW TO BE FREE? HOW TO BE A TS? HOW TO BE POPULAR? HOW TO PROMOTE GENDER EQUALITY? HOW TO TAKE A CRITIQUE POSITIVELY? HOW TO IMPROVE TIME MANAGEMENT SKILLS? HOW TO LOOK LIKE AN ARTIST? HOW TO DO GOOD HAND HYGIENE? HOW TO CONTROL YOUR SUBCONSCIOUS MIND? HOW TO DO A DIGITAL DETOX? HOW TO STAND OUT? HOW TO MAKE YOUR LAPTOP WORK FASTER? HOW TO ANALYZE A SITUATION? HOW TO HELP END INSTITUTIONAL RACISM? HOW TO BE TALENTED IN MULTIPLE AREAS? HOW TO INCREASE PENIS SIZE USING HERBS? HOW TO WEAR THE LITTLE BLACK DRESS? HOW TO GET A TINDER? HOW TO PROCRASTINATE AND STILL GET EVERYTHING DONE? HOW TO BE WILD AT HEART? HOW TO SNEEZE PROPERLY? HOW TO DELETE GOOGLE BROWSING HISTORY? HOW TO GET A T EXHIBIT? HOW TO MAKE IT RAIN MONEY? HOW TO SURVIVE A BREAK UP? HOW TO WRITE SLOGANS? HOW TO START A RELIGION? HOW TO APPRECIATE ART? HOW TO ENJOY ART? HOW TO GET FOLLOWERS ON INSTAGRAM? HOW TO THINK 'INSIDE OF THE BOX'? HOW TO DESTROY A HARD DRIVE? HOW TO ARRANGE PICTURES ON A WALL? HOW TO BE YOUR OWN BOSS SUCCESSFUL? HOW TO BE CREATIVE? HOW TO BE ACTIVE? HOW TO WRITE A CV? HOW TO UNDERSTAND THE CONCEPT OF GLOBALIZATION? HOW TO HELP REDUCE RACISM? HOW TO DO NOTHING? HOW TO UNWIND? HOW TO ATTRACT SPONSORS? HOW TO START OVER? HOW TO BE PERSUASIVE? HOW TO FAKE IT TILL YOU MAKE IT? HOW TO DEVELOP YOUR SIXTH SENSE? HOW TO LIVE FREE? HOW TO STOP BURNING? HOW TO CLAP YOUR HANDS? HOW TO STAY SAFE? HOW TO USE A TRIPOD? HOW TO SHARE YOUR IDEAS? HOW TO LOOK RICH? HOW TO HELP SAVE THE ENVIRONMENT WHILE SHOPPING? HOW TO CREATE A SENSE OF HAPPINESS? HOW TO ASK BETTER QUESTIONS? HOW TO MAKE AMERICA GREAT AGAIN? HOW TO BE BUSY? HOW TO SCHMOOZE? HOW TO BE REAL? HOW TO STOP AT A STOP SIGN? HOW TO BE A GOOD TALK? HOW TO ADVERTISE LOCALLY? HOW TO FIND REPLACEMENTS FOR TOILET PAPER? HOW TO REGAIN HARD DRIVE SPACE? HOW TO FIX YOUR WHOLE LIFE? HOW TO PERFORM? HOW TO DEFEND CONSUMER RIGHTS? HOW TO PROCRASTINATE? HOW TO OPEN AN ART GALLERY? ? HOW TO TELL A STORY? HOW TO NOT BE LAZY? HOW TO SURVIVE A TIGER ATTACK? HOW TO AVOID BEING RETARDED? HOW TO PRAY? HOW TO GO PAPERLESS? HOW TO BE A RATIONAL, HAPPY, PRODUCTIVE HUMAN BEING? HOW TO BE UNFORGETTABLE? HOW TO PREPARE FOR A STAGE PERFORMANCE? HOW TO THINK LIKE A GENIUS? HOW TO SAY NO? HOW TO DEAL WITH COMPETITION? HOW TO GET OUT OF DEBT? HOW TO EXPAND YOUR MIND? HOW TO TAKE A PROFESSIONAL PHOTO? HOW TO INFLUENCE? HOW TO GO ON TIKTOK? HOW TO FIND A LOST HAMSTER? HOW TO DRINK ESPRESSO? HOW TO USE CREATIVE VISUALIZATION TO GET ANYTHING YOU DESIRE? HOW TO REFUEL YOUR MANA? HOW TO DIAGNOSE CORONAVIRUS (COVID-19)? HOW TO BLOCK ADS? HOW TO SPOT A CATFISH? HOW TO MAKE A POSTER? HOW TO PRETEND TO UNDERSTAND ART? HOW TO BLOW YOUR NOSE? HOW TO BE A GOOD DOW? HOW TO BECOME A GOLD DIGGER? HOW TO MAKE A MEME? HOW TO GO VIRAL? HOW TO BREAK BAD NEWS? HOW TO SPEND MONEY WISELY? HOW TO FIND GOD? HOW TO CREATE A WEBSITE? HOW TO DOW? HOW TO CREATE A HOME OFFICE? HOW TO REUSE? HOW TO TRAVEL? HOW TO APPRECIATE POEMS? HOW TO SUCCEED AT ONLINE DATING? HOW TO GET INTO AN ART SCHOOL? HOW TO SURVIVE A CRISIS? HOW TO DOW? HOW TO WRITE FOR A GLOBAL AUDIENCE? HOW TO BE A SAVVY CONSUMER? HOW TO NETWORK? HOW TO TRICK PEOPLE INTO THINKING YOU'RE HOT? HOW TO IMPROVE YOUR ART SKILLS? HOW TO TURN OUR PASSION INTO YOUR PROFESSION? HOW TO SURVIVE AN ART SCHOOL CRITIQUE? HOW TO REPORT FALSE ADVERTISING? HOW TO BE OKAY WITH HAVING A COMMUNIST FRIEND? HOW TO MAKE SHREDDED PAPER? HOW TO HAVE A HEALTHY VAGINA? HOW TO GET 100 FOLLOWERS ON INSTAGRAM? HOW TO ROLL A MARIJUANA JOINT? HOW TO BE GOOD AT ART? HOW TO DISPLAY ART? HOW TO MAKE MUSIC? HOW TO KICK PEOPLE OUT POLITELY? HOW TO STAY HEALTHY WITH BUSY SCHEDULES? HOW TO SELL ART? HOW TO FIX YOUR LIFE? HOW TO STEAL A MYSPACE LAYOUT? HOW TO BE FUNNY? HOW TO BE HUMOROUS? HOW TO USE THE PUBLIC SPACE? HOW TO TAKE RISKS? HOW TO BUY WINE ON A BUDGET? HOW TO VIDEO CHAT A FIRST DATE? HOW TO TALK ABOUT ART? HOW TO WRITE AN LGBT SHOW? HOW TO BECOME A SOPHISTICATED ADULT? ? HOW TO WAKE UP ON TIME? HOW TO STOP TAKING THINGS PERSONALLY? HOW TO LEARN SOMETHING NEW EVERY DAY? HOW TO ANSWER TOUGH QUESTIONS? HOW TO THINK BIG? HOW TO WIN COMPETITIONS? HOW TO ENTERTAIN? HOW TO FIND A PARTNER? HOW TO TELL IF IT IS ART? HOW TO PRETEND TO BE WORKING AT WORK? HOW TO REACH A GOAL? HOW TO HOLIDAY AT HOME? HOW TO MAKE YOUR CAT HAPPY? HOW TO MAKE MONEY? HOW TO DO A GOOD DEED? HOW TO PREPARE FOR A BLACKOUT? HOW TO USE GENDER INCLUSIVE LANGUAGE? HOW TO BE A GOOD FRIEND? HOW TO DISTINGUISH BETWEEN PAINTINGS? HOW TO DISTINGUISH NUDISM FROM PORNOGRAPHY? HOW TO SURVIVE A CRISIS? HOW TO BE A REAL LIFE SUPERHERO? HOW TO MOTIVATE YOURSELF TO WORK? HOW TO STOP BURNING? HOW TO CELEBRATE THE 30 YEAR OLD MILESTONE? HOW TO CONVINCE YOURSELF THAT YOU CAN DO SOMETHING? HOW TO BE A CRITICAL THINKER? HOW TO SIGN A PAINTING?

Noticeably Unnoticeable

2018/19, performative Action
2019, Video Installation

In my performative action **Noticeably Unnoticeable** I explore the current trend of self-optimisation. To attain perfection in my day job as a museum supervisor I take various measures ranging from physical training to acquiring professional qualifications and profound expertise. I invest my entire income in my self-compiled education plan. In this way, the ambivalent relationship of artistic and non-artistic work becomes evident. The performance as well as the documentation of this process blurs the border between symbolic representation and economic reality.

<https://www.youtube.com/watch?v=tdVd2XcB0bs>
<https://vimeo.com/320206122>

Noticeably Unnoticeable, Heiligenkreuzer Hof, Vienna, AT, 2019
Photo: faksimile digital





Noticeably Unnoticeable, 2019, Video Installation





Noticeably Unnoticeable, 2019, Video Installation, still



Noticeably Unnoticeable, 2019, Video Installation, still

Atopia

2019, Diasec, Framed

»The series **Atopia** portrays an extraordinary Romanian salt mine. Due to the high salt content in the air, parts of the mine were converted into a health-promoting leisure park for visitors. In order to make the time underground as enjoyable as possible, games and sports equipment, PC places, religious devotional images and bizarre-looking object arrangements can be found there. Lisa Großkopf shows the rooms depopulated, as absurd stages of human mise-en-scène.«

Text: Verena Kaspar-Eisert





Atopia [Garden], 2019, Diasec, framed, 70×105 cm



Atopia [Goal], 2019, Diasec, framed, 70×105 cm



Atopia [Basketball], 2019, Diasec, framed, 70×50 cm



Atopia [Slide], 2019, Diasec, framed, 90×122 cm

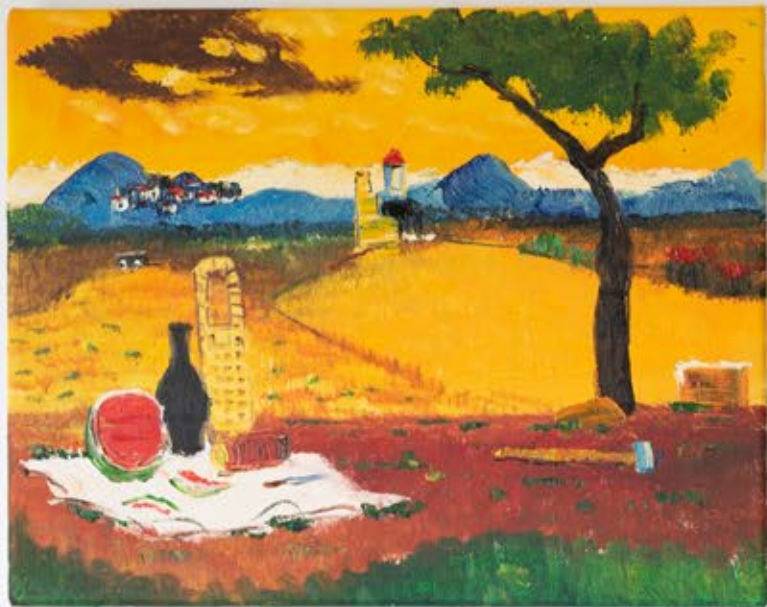
WHAT IS LEFT

2019, Oil on Canvas

»The work, titled [4cc91c6e1e6be2ba257331f04c6f7a35--oil-on-canvas after: Figures at the Kibbutz](#), belongs to a series of ‘conceptual paintings’ created by means of the following method: the artist Lisa Großkopf went on Google image search and downloaded several JPG images of Yohanan Simon’s famous ‘kibbutz landscapes’ depicting members of the kibbutzim working in the field and resting during Shabbat. After collecting several JPGs, some showing the same painting, the artist herself digitally erased every human presence from each and every painting and then sent the files to a painter in China to execute the new unpopulated compositions. This series not only appropriates one of the most iconic images of Israel’s ‘golden age’, it also analyzes, by addressing the role of labor and outsourced and obscured labor, how such ‘landscapes’ have evolved over the years, in Israel nd beyond. Its title **WHAT IS LEFT** must be taken metaphorically and playfully, is an interrogation of what is left and what is gone, what is Left (wing) and what is Right (wing) on a political territory.«

Text: Nicola Trezzi





from left to right

Slider-12 after Kibbutz from the series »WHAT IS LEFT«, 2019, Oil on Canvas, 32.5×40cm

cc3983_a1153fce2dfc7e9ca75c72064419d035 after Kibbutz from the series »WHAT IS LEFT«, 2019, Oil on Canvas, 32.5×40cm

b_cover_1160 after Kibbutz from the series »WHAT IS LEFT«, 2019, Oil on Canvas, 32.5×40cm



Jonathan Monk, *Exhibit Model Six – the Tel Aviv Version*,
Center for Contemporary Art, Tel Aviv, IL, 2019/20
Photo: Eyal Agivayev

Alpenrösli 100%

2019, Wood, Plastic, Postcards A6 [8×100 pcs], 180×75×35cm

»The photo series **Alpenrösli 100%** is an investigation of the Alps as a space for imagination, emotion and images, using pictures that decorate the mountain inn *Alpenrösli* in Prättigau, Switzerland. Photographer Lisa Großkopf captured the pictures that typically adorn the hotel’s rooms and hallways, taking them down from their usual settings and photographing them against a wooden wall. She then had these photographs analyzed by Google’s artificially intelligent image analysis. By tagging the pictures with the corresponding percentage of likelihood, the AI machine transformed the romantic and kitschy landscapes of the Alps into sober mathematics. To share her work with a wider audience, Großkopf produced postcards and created a postcard stand along a popular hiking trail. Hikers could take these postcards along with them on their journey, allowing them to see the Alps in a new and thought-provoking light.«

Text: ChatGPT





Alpenrösli 100%, 2018, digital print, 105×148mm

Lisa Großkopf atmet Kunstluft im Alpenrösli.



acrylic paint 58% art 60% artwork 54% bank 56% fell 53% fjord 57%
glacial landform 55% impressionist 64% landscape 64% mountain 77%
mount scenery 61% mountain range 73% paint 69% painting 94%
sky 67% visual arts 51% watercolor paint 85%

The Artist is Present

2018, Performance, 3'00'00

2018, Video, 5'49

The Artist is Present was created during an artist residency in Grisons (Switzerland). At the finissage I positioned myself at a particularly busy spot on the art trail to paint the paint-by-numbers painting *Peaceful Mountain Landscape*. The performance was a response to the instrumentalisation of the participating artists by the programme, which seemed to be in the service of local tourism marketing. The (re-)production of the alpine cliché reaches a kitschy climax and unmasks it as a projection surface of idyll.

<https://vimeo.com/310441600>





The Artist is Present, 2018, Video, 14'00, stills



OPEN

2016, National Border sign, Open sign
2017, Diasac, 70×100cm

OPEN was a temporary site-specific installation, which I realized in autumn 2016. This was about a year after many refugees crossed the border between Hungary and Austria to (mostly) move on to Germany. During these months in 2015, an unbelievable humane and respectful treatment of these people seeking protection could be felt in parts of Austria. This brief moment of humanity was followed by the closing of the refugee route and other disreputable acts by the government of one of the richest countries on the planet. By installing the inactive sign *Open* at the national border, I would like to point out the ambivalence of the border, which for some people can be crossed without difficulty, for others it is an insurmountable border that separates not only the former East from the West, but also the global South from the so-called First World. By using a sign that is normally known from five-and-dimes, I address the high expectations of refugees of the capitalism of the “Golden West”, which often disappear into thin air soon after crossing the border.



#selfiextended

2014, 120 Photos, Booklet, Carpet, Poster, Website

In the installation **#selfiextended** I addressed the selfie culture when Instagram was still a start-up. I suggested references between amateur photography and iconic artworks. My selection of imagery was spontaneous and highly personal, thus referring to practices in social networks. By exhibiting the chosen pictures in an open elevator shaft, I literally translated the digital consumption of images on the Internet into three-dimensional space. Similar to how one scrolls through a website, visitors quickly passed the images by. The speed created an abundance of stimuli, reminiscent of the accelerated pace of our present.

<https://vimeo.com/206020822>





from top to bottom, from left to right
 #selfixtendend, Booklet
 #selfixtendend, Website
 #selfixtendend, Installation view

studios

2013 – 2017, Diasac, 20×30 cm

studios documents the facades of brothels across the Austrian capital embedded in the gray-on-gray of Vienna's suburbs. The focus is on small establishments that could easily be overlooked. The inconspicuousness of these studios is not least due to the customers desire to preserve their anonymity. In this sense, these brothels use certain visual codes (such as a slightly open door or highlighting the house number) to communicate their availability while remaining inconspicuous.

The high number of images in the photo series, which has been growing steadily since 2012, testifies to the size of the red-light milieu in Vienna, which is not to be underestimated. In contrast, there is not only a clientele that prefers to remain unrecognized, but also a large group of employees and ostensible self-employed who are neither unionized nor have a broad lobby behind them. The lack of willingness on the part of the politicians to represent the interests of sex workers became all too clear in the recent past, which was marked by economic crises caused by the pandemic.



studios [Korbergasse 13], 2016, Diasac, 20×30 cm



from top left to bottom right

studios [Thaliastraße 153], 2013, Diasec, 20×30 cm

studios [Schlachthausgasse 18], 2013, Diasec, 20×30 cm

studios [Bachgasse 11], 2013, Diasec, 20×30 cm

studios [Brigittenauer Lände 58a], 2013, Diasec, 20×30 cm

studios [Haberlasse 71], 2013, Diasec, 20×30 cm

studios [Seeböckgasse 23b], 2013, Diasec, 20×30 cm

schöne Augenblicke [Beautiful Moments]

2012/19, digital Print, framed, 30×30 cm

It was Albert Einstein who recognized that time is relative back at the beginning of the 20th century. But even beyond the purely physical phenomenon, time as we experience it every day does not always pass at the same pace: Sometimes it seems to fly by, sometimes it drags on, and on, and on, and on. The subjective experience of time is closely connected with our momentary state of mind, our attention and our memory. Chronoception, i.e., the subjective experience of time, is closely tied to our current state of mind, our state of attention, and our memory. The sexual climax reveals the gap between the physical quantity and the subjective perception of time quite vividly. “For the orgasmic rapture it is characteristic that the raptured person afterwards is generally no longer able to state what was actually experienced at the moment of rapture, except that it was an extraordinary feeling of happiness beyond spatio-temporal classification,” says Andreas Rose in his paper on orgasm. The neuronal fireworks transfigure the moment into eternity. In the photo series **Schöne Augenblicke** (Beautiful Moments) I portray people as they experience an orgasm. The plain imagery prevents the pornographic gaze on those photographed and thwarts the mystification to which the female sexual climax in particular has repeatedly been exposed through primarily male (artists‘) eyes.



from left to right

schöne Augenblicke [Thomas], digital Print, framed, 30×30 cm

schöne Augenblicke [Sarah], digital Print, framed, 30×30 cm

