

Lisa Großkopf
Selected Works

Artist Statement

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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.

Photos Cover + Backcover .
Tropical Portraits (from the project »South Seas, Palm Trees, Currywurst«), 2019

16 is done.

2026, Installation, mixed Media

Created during a residency at the *Cité internationale des arts* in Paris, this site-responsive installation examines the studio bed as an involuntarily intimate site within the art system—a piece of furniture shared across generations of resident artists.

At the center sits the bed itself, fitted with a sheet printed with an infographic derived from a survey of former residents regarding their preferred sleepwear. The bed is flanked by two nightstands: one holds an open diary featuring a poem that offers a personal account of the artist's own time in the bed; the other presents a pragmatic „welcome kit" containing residency survival essentials, including a mousetrap, a sponge, and earplugs.

The installation extends directly into the studio workspace. On the desk, a laptop loops a video of the artist smoking a cigarette on the very same bed while listening to Mladen Stilinović's *In Praise of Laziness*. The laptop is surrounded by selected publications—such as *Boredom: Documents of Contemporary Art, My Year of Rest and Relaxation*, and *Poor Artists*—framing states of waiting, exhaustion, and artistic precarity through theory and fiction.

On the studio walls, photographs of washing machines sourced from the residency's internal WhatsApp group are on view. Originally used by residents as passive-aggressive reminders to clear finished loads, these images bridge the studio space to the building's actual laundry room, where the installation concludes. There, a mannequin wearing a T-shirt printed with the chat command „16 is done!" highlights the relentless cycle of shared domestic labor. Accompanying this, a sound installation blends the rhythmic churn of the washing machines with spoken voice notes from the chat, condensing the banal logistics of communal living into an acoustic composition.



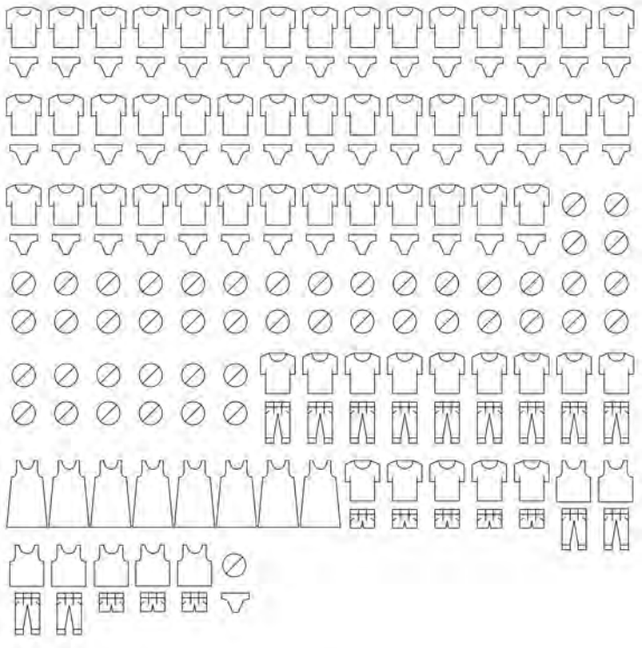
16 is done.
Cité internationale des arts, Paris, FR, 2026



16 is done. Cité internationale des arts, Paris, FR, 2026

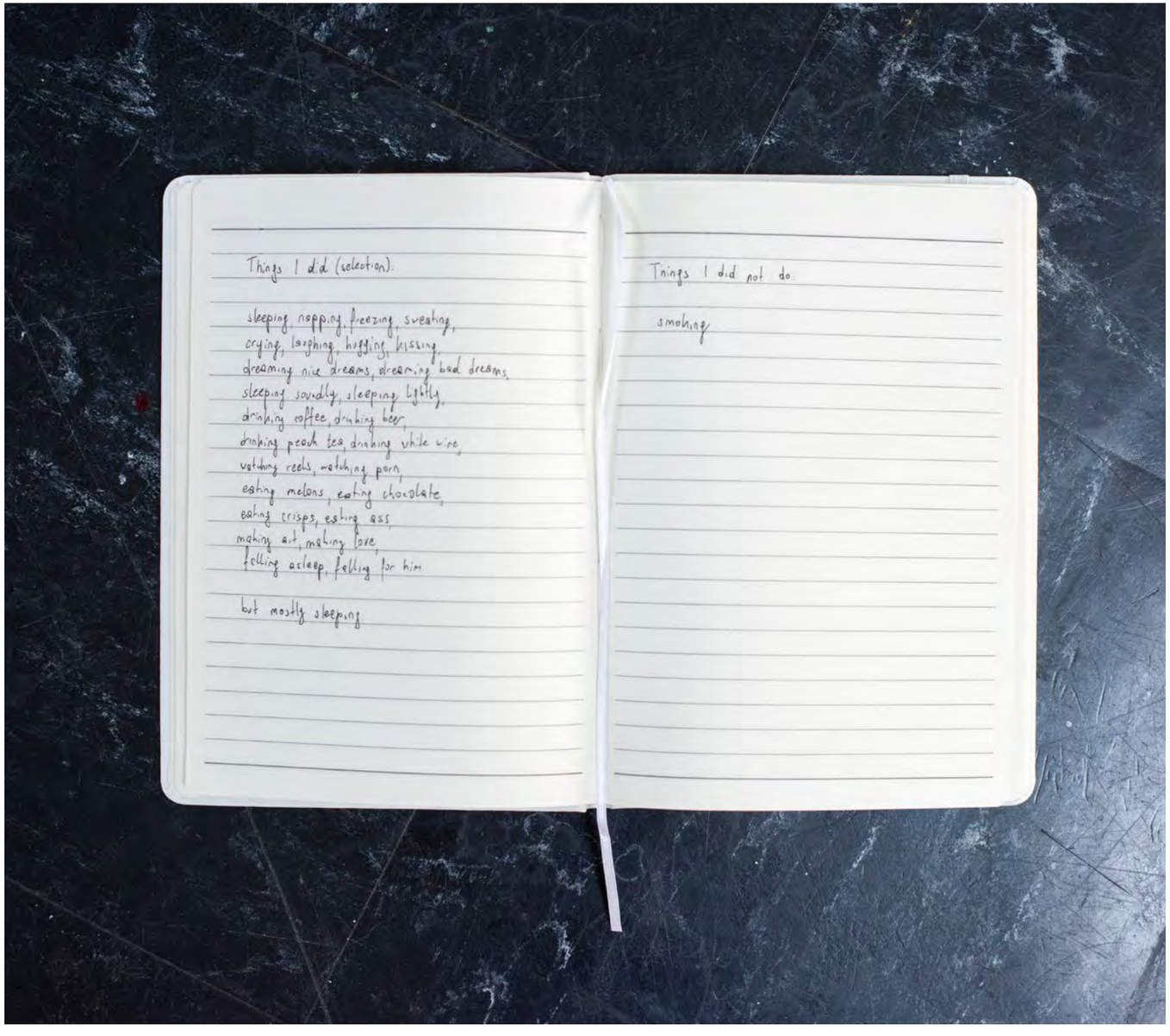
How did you sleep?

A non-representative study on the preferred nightwear



Each clothing set represents 1 artist

Most artists in studio 1442 at Cité internationale des arts, Paris (France) slept either in a t-shirt and underwear or entirely without clothing. While a large majority opted for these two minimalist options, pajamas, nightgowns, or even more creative clothing choices remain rare exceptions. The respondents represent a non-representative sample of ten of the total of ninety-six residents, selected because they are known personally or professionally to the artist conducting the study.



16 is done. Cité internationale des arts, Paris, FR, 2026



16 is done. Cité internationale des arts, Paris, FR, 2026







16 is done. Cité internationale des arts, Paris, FR, 2026

The Artist Was Present Too

2026, Performance, 30 min

The Artist was Present Too draws on to the historic performance **Imponderabilia** (1977) by Marina Abramović and Ulay, in which visitors had to squeeze between the naked bodies of the two artists at the entrance to a gallery in Bologna. Abramović and Ulay marked the threshold between public space and the space of art, whereas visitors, who needed to make direct physical contact with the artists upon entering, could no longer maintain a safe distance from the work and its creators. In **The Artist Was Present Too**, Lisa Großkopf appropriates this fabled action. At the opening of the Solid Performance exhibition at the Landesgalerie Burgenland, ten performers reenact **Imponderabilia**, presenting the work in a modified form. The conditions of the performance differ significantly from the original and other reenactments: the performers are not naked rather partially clothed, and various other measures have been taken to make their work easier. In a Chinese whispers fashion, they ask questions to each other that they formulated in advance. “How are you insured?” or “When is an artist’s work considered overtime?” After the live performance, a sound recording of their whispering remains in the room alongside the performers’ shoes. A video documents them speaking about their working conditions. The title of the work also refers to another performance by Abramović: in **The Artist Is Present (**2010), she sat at a table in the Museum of Modern Art in New York for months while visitors lined up to take a seat across from her. Großkopf’s work with the modified title **The Artist Was Present Too** decentralizes the figure of the artist—she shares her presence with the others, with the performers who help create the work, with the viewers, with those who oversee the museum. Attention is shifted away from the singular figure to all those involved in producing and making art visible. This humorous appropriation pays tribute to what art historian Carrie Lambert-Beatty says makes performance so interesting: “its propensity to spread,” its potential to be reenacted in different forms and contexts—as opposed to emphasizing the boring side of the performance art genre: “its glorification of the artist.“

Andrea Popelka



Solid Performance
Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: eSeL.at





Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photos: eSeL.at



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: eSeL.at

Artists Must Perform. Two Dot Zero

2026, Installation, Video (Color/Sound), HD, 11 min, Sticker Text on Wall
Video

In her video performance **Artists Must Perform. Two Dot Zero** Lisa Großkopf stands on a massage vibration plate issuing demands for artists and art. The staccato succession of recited imperatives emphasizes the contradictions: artists must be lazy, but also productive 24/7, lonely and social at the same time. They must network but are not allowed to do anything else except art. This art must be political, but also apolitical, marketable, and painful, too. The longer the artist speaks, the more obvious her paradoxical emphatic tone becomes. Squaring the circle presented as a manifesto—here, Großkopf takes this format to absurd extremes. Her litany, which also appears as a wall text, features quotes originating from artists like Marina Abramovic ("Art must be beautiful") to Pablo Picasso ("Artists must forget painting when they paint"). Other petitions come from self-help books such as *Earning Money as an Artist: How to Become Successful as an Artist—Without Selling Your Soul.* These publications suggest that any artist, with the right strategy and just a bit of discipline, can reach the zenith of the art world, a stark contrast to reality. In the performance, these promises merge with those of the fitness and beauty industry. The device from the sixties that the artist is standing on is supposed to tone the body. When she lights a cigarette in between, she plays with the stereotypical image of an artist while counteracting the imagery of the fitness industry. These pursuits of self-optimization in **Artists Must Perform. Two Dot Zero** prove that both realms are more closely linked than one might think—whether a more beautiful, healthier body or greater (commercial) success. Sociologist Anja Röcke writes: "Self-optimization should deliver results. The point is to generate added value [...] The self becomes not only a manipulable object but also a resource that can be exploited in material and financial terms." Lisa Großkopf's work makes this statement quite tangible.

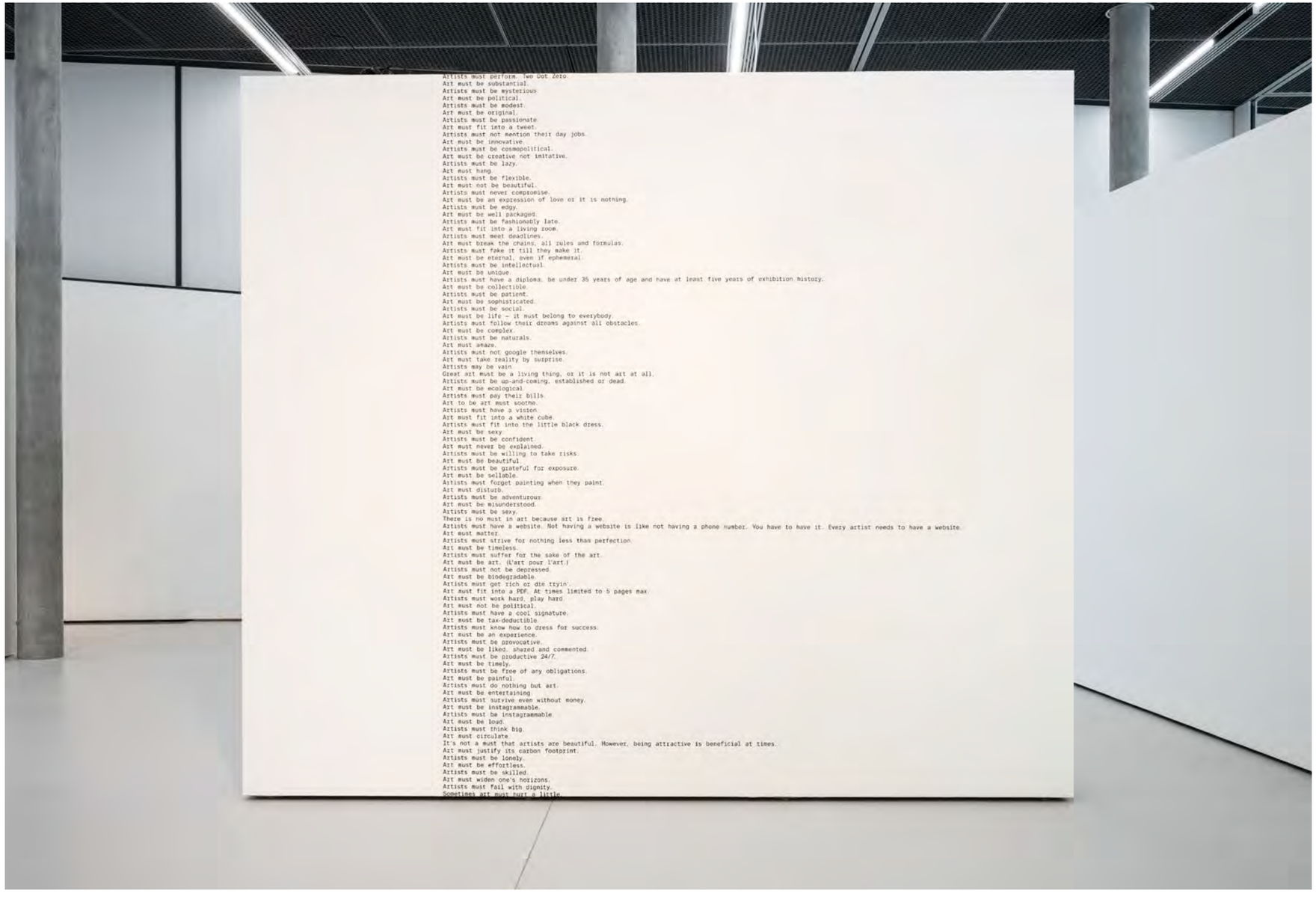
Nina Schedlmayer



Solid Performance
Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres

BED.TIME.STORIES

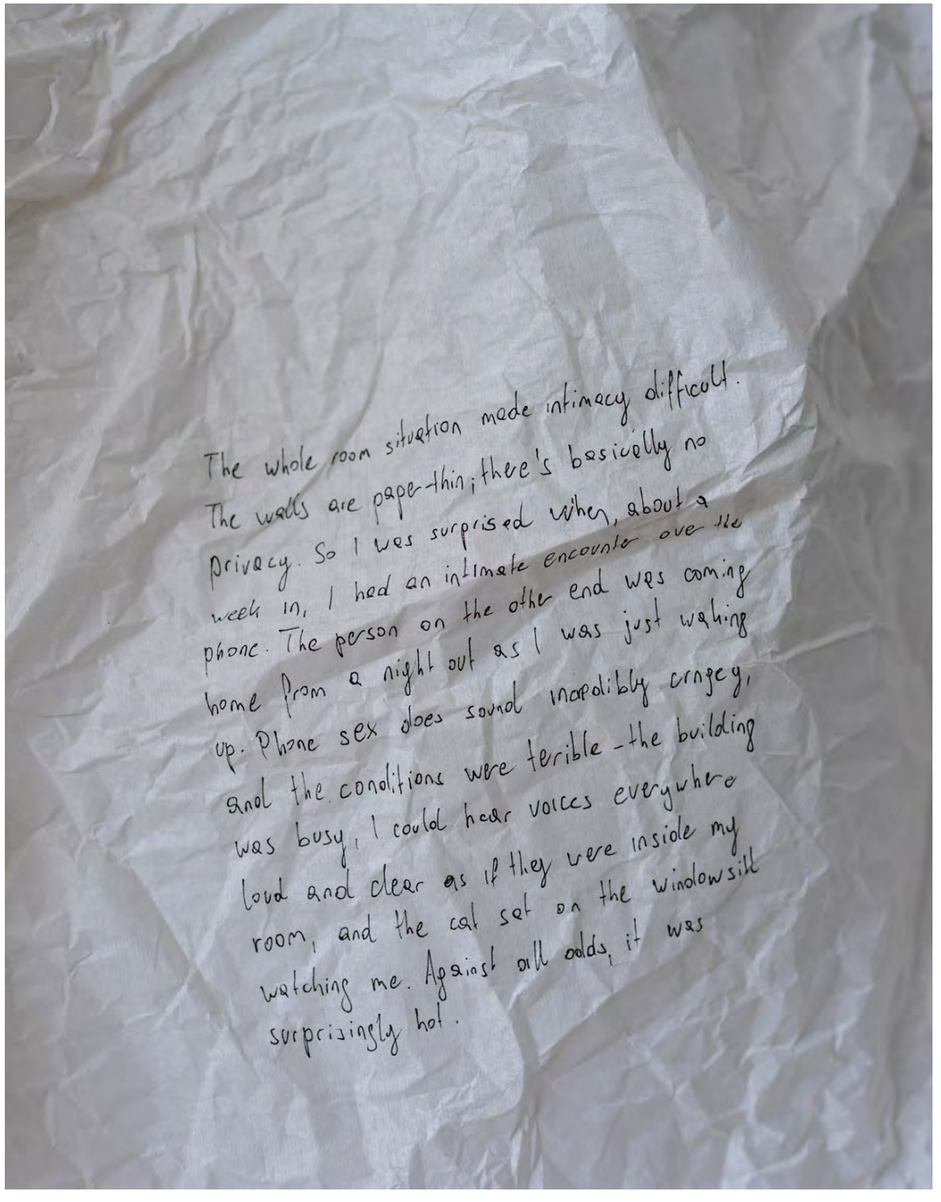
2025, Installation, mixed Media

A bed is rarely just a piece of furniture. It is a private stage for our most unguarded states: sleep, sickness, intimacy, and solitary thought. In an artist residency, this private space becomes serially public, hosting a succession of bodies and minds over time. The exhibition**BED.TIME.STORIES** explores the traces left behind in such a space. This installation stems from the artist's own experience of sleeping in the same residency bed once occupied by a series of her predecessors—a network of peers ranging from close friends to colleagues known only by their work. Lying on the bed, visitors can listen via headphones and recent professional acquaintanceships to Lisa Großkopf's personal narrative, which details her individual relationship to each of these artists and establishes the intimate framework of the project. Alongside the audio narrative, the installation presents a collection of physical traces. Direct contributions from several artists, as well as Großkopf's own statements, are presented as handwritten texts on semi-transparent paper. These silent testimonies are displayed together with a collection of discarded toothbrushes—intimate relics of daily routines—and a photograph capturing the room's constant, unvarying view of a nearby concrete pillar. Together, the spoken narrative, written statements, and found objects create a multi-layered portrait of a shared space. The work explores how intimacy is constructed through different forms of evidence—spoken, written, and found—and questions what can truly be known of a person through the echoes and artifacts they leave behind.

BED.TIME.STORIES
Organhaus, Chongqing, CN, 2025

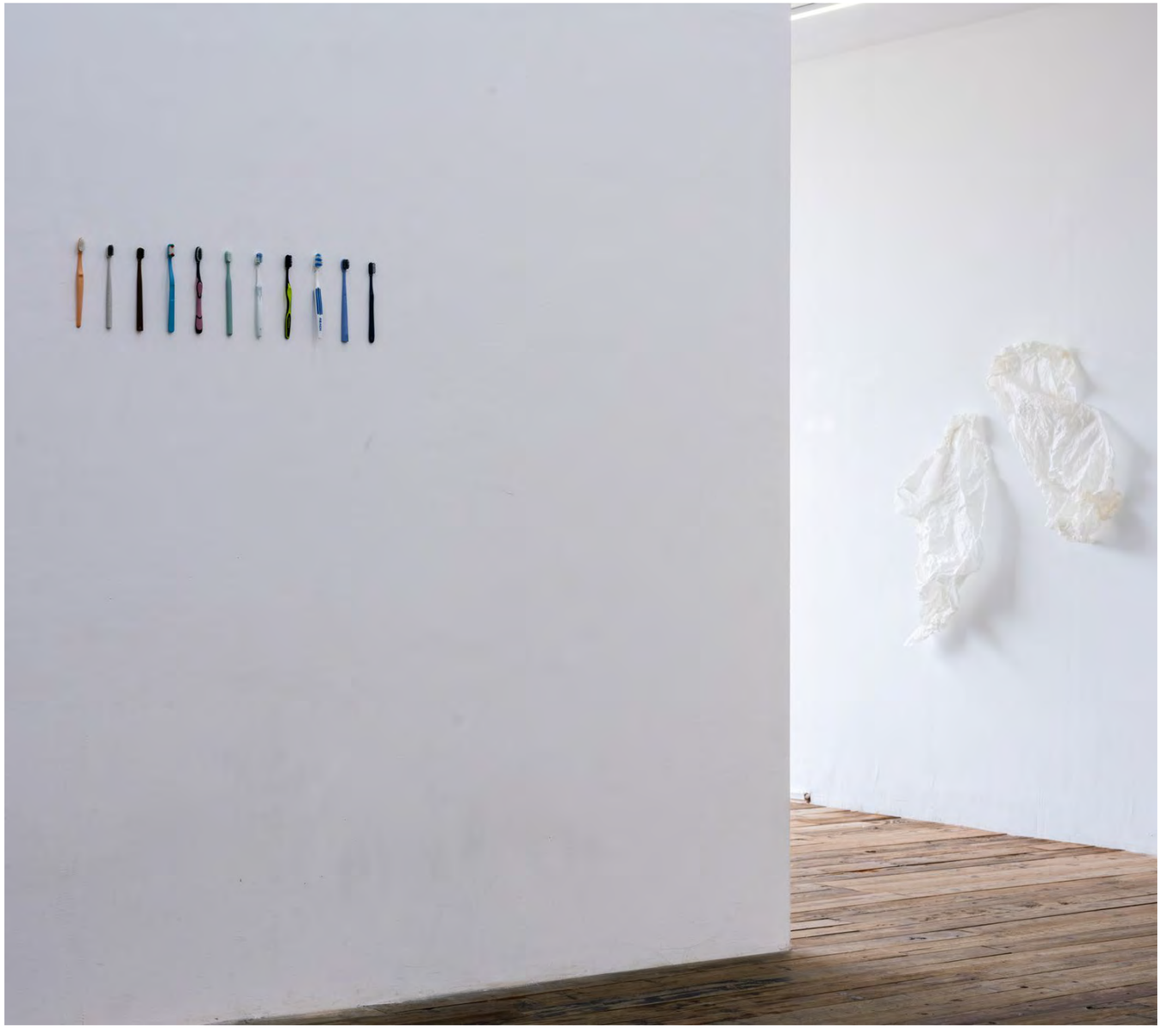






BED.TIME.STORIES, Organhaus, Chongqing, CN, 2025





BED.TIME.STORIES, Organhaus, Chongqing, CN, 2025





BED.TIME.STORIES, Organhaus, Chongqing, CN, 2025

A Thousand and One Clichés

2025/22, Archival Pigment Print, framed, 65×50cm

In her new project **A Thousand and One Clichés,** developed during her residency at Rabat, Lisa Großkopf investigates the legacy of Orientalist imagery by revisiting the romanticized depictions of the "Orient" that populated early-20th-century European travel and advertising posters. Through photography, she reinterprets and recontextualizes idealized Orientalist imagery, critically reflecting on how these visual constructions have shaped and continue to shape collective perceptions and memory.

Elisabeth Piskernik



Neu in der MAERZ, MAERZ, Linz AT, 2024



A Thousand and One Clichés, 2025, Digital Photography



A Thousand and One Clichés, 2025, Digital Photography

Schöner Schwitzen

2025, Pigmentdruck gerahmt
Video

Trained and relaxed body parts with as little effort as possible: a promise made by the fitness equipment Lisa Großkopf puts to the test while getting shaken up in her life-size two-channel video installation **Schöner Schwitzen [Better Sweating]**. Passing through the installation, on one of the screens we see a vibration plate in a vertical position. It throbs away steadily for the first few minutes until the artist appears on screen in street clothes. She steps onto the plate, lights a cigarette, and wobbles on the device, almost as if in a meditative state. It takes three minutes for the artist to finish smoking her cigarette. Four minutes later, Großkopf disappears from view, only to turn up again in the second part of the video installation, doing a somersault toward a Chi machine—a product that claims to reduce stress. Lying on her back, she inserts her ankles in the designated legrests and, again smoking, swings her legs back and forth for four minutes. She then rolls backward out of the picture and reappears at the vibration plate —self-optimization in an endless loop. The photo series of the same name also links smoking with absurd health products from bygone decades: for example, Großkopf exposes her skin to UV rays under a mechanical sunlamp or wears a sweat suit. She mocks these early wearables by imitating original advertisements in which the models engage in unrelated leisure activities, such as painting or playing elitist golf. While the elements of the work performatively stage these contrasting actions, the act of smoking and the automated sequences become matter of fact. In her choice of objects and poses, Großkopf makes it clear that smoking and the associated social (artistic) context have proven an ineffective habitus, as they alone can no longer achieve the desired total relaxation. The electric fitness machines and the implied exercise cynically play with the hope that the body can be artificially revitalized.

Lisa Moravec



Solid Performance
Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres



Art must be up-and-coming, [illegible] is not art at all.
Art must be ecological.
Artists must pay their bills.
Art to be art must soothe.
Artists must have a vision.
Art must fit into a white cube.
Artists must fit into the little black dress.
Art must be sexy.
Artists must be confident.
Art must never be explained.
Artists must be willing to take risks.
Art must be beautiful.
Artists must be grateful for exposure.
Art must be sellable.
Artists must forget painting when they paint.
Art must disturb.
Artists must be adventurous.
Art must be misunderstood.
Artists must be sexy.
There is no must in art because art is free.
Artists must have a website. Not having a website is like not having a phone number. You have
Art must matter.
Artists must strive for nothing less than perfection.
Art must be timeless.
Artists must suffer for the sake of the art.
Art must be art. (L'art pour l'art.)
Artists must not be depressed.
Art must be biodegradable.
Artists must get rich or die tryin'.
Art must fit into a PDF. At times limited to 5 pages max.
Artists must work hard, play hard.
Art must not be political.
Artists must have a cool signature.
Art must be tax-deductible.
Artists must know how to dress for success.
Art must be an experience.
Artists must be provocative.
Art must be liked, shared and commented.
Artists must be productive 24/7.
Art must be timely.
Artists must be free of any obligations.
Art must be painful.
Artists must do nothing but art.
Art must be entertaining.
Artists must survive even without money.
Art must be instagrammable.
Artists must be instagrammable.
[illegible] attractive is beneficial at times.

Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres





Schöner Schwitzen, Kulturdrogerie, Vienna, AT, 2025

How to (maybe) make it into a Corporate Collection

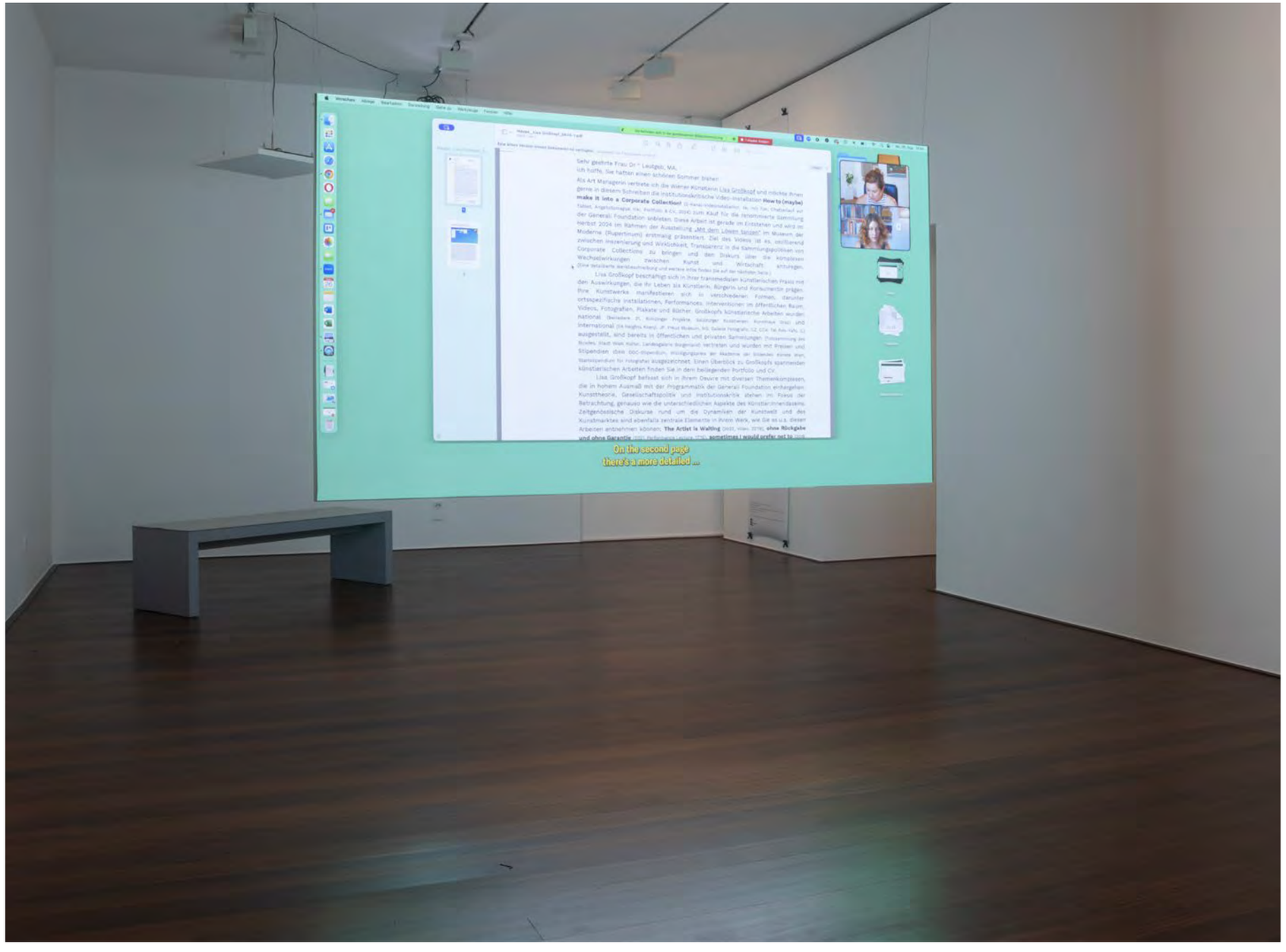
2024, 2-channel Video Installation, 4K (color, sound), Chat History on Tablet, Proposal Folder including Portfolio & Resume
Video

An email is written. Then rewritten. Then reread, as if the fate of art depended on it—which, in a way, it does. A video call follows, without vying for bandwidth. Nothing but flawless professionalism in front of the camera. This slickness is no coincidence, it's a requirement. In **How to (maybe) make it into a Corporate Collection**, Lisa Großkopf examines the processes that seemingly pave the way for art to enter corporate collections. At her side is cultural manager Paula Marschalek, acting as consultant and a charming link between art and calculus, a compatibility dream team. Großkopf's two-channel video installation and WhatsApp histories reveal how much research, coordination, and diplomatic skill it takes to assert oneself in a field marked by formalized responsibilities but also informal decision-making. This gray zone invites hybrid tactics: "chance" encounters or a polite misunderstanding of regulations. Visibility is the currency, neediness its exchange risk. Along the way, the legitimacy of the artwork itself is also constantly negotiated, as is its price, which must remain flexible and context-sensitive. The artist's role is to keep her performance in tune with the rhythms of the very structures she is exploring together with Marschalek. **How to (maybe) make it into a Corporate Collection**is not an ironic exaggeration. Reality has long since taken on these surreal traits. Sponsorship and art purchases primarily serve to generate symbolic capital instead of promoting autonomous artistic expression, and not only in the private sector. The starting point for the performance was the Generali Foundation Collection. For the artist, offering her work to the Foundation was part of the concept. Großkopf's smooth (self-) presentation leads us to a place where art can no longer oppose, rather is subject to the conditions of its exploitability. Criticism is not formulated here through dissociation but by being complicit in the structured execution of predetermined procedures from within the system itself.

Esther Hladik

Dancing With the Lion
Museum der Moderne Salzburg, Salzburg, AT, 2024

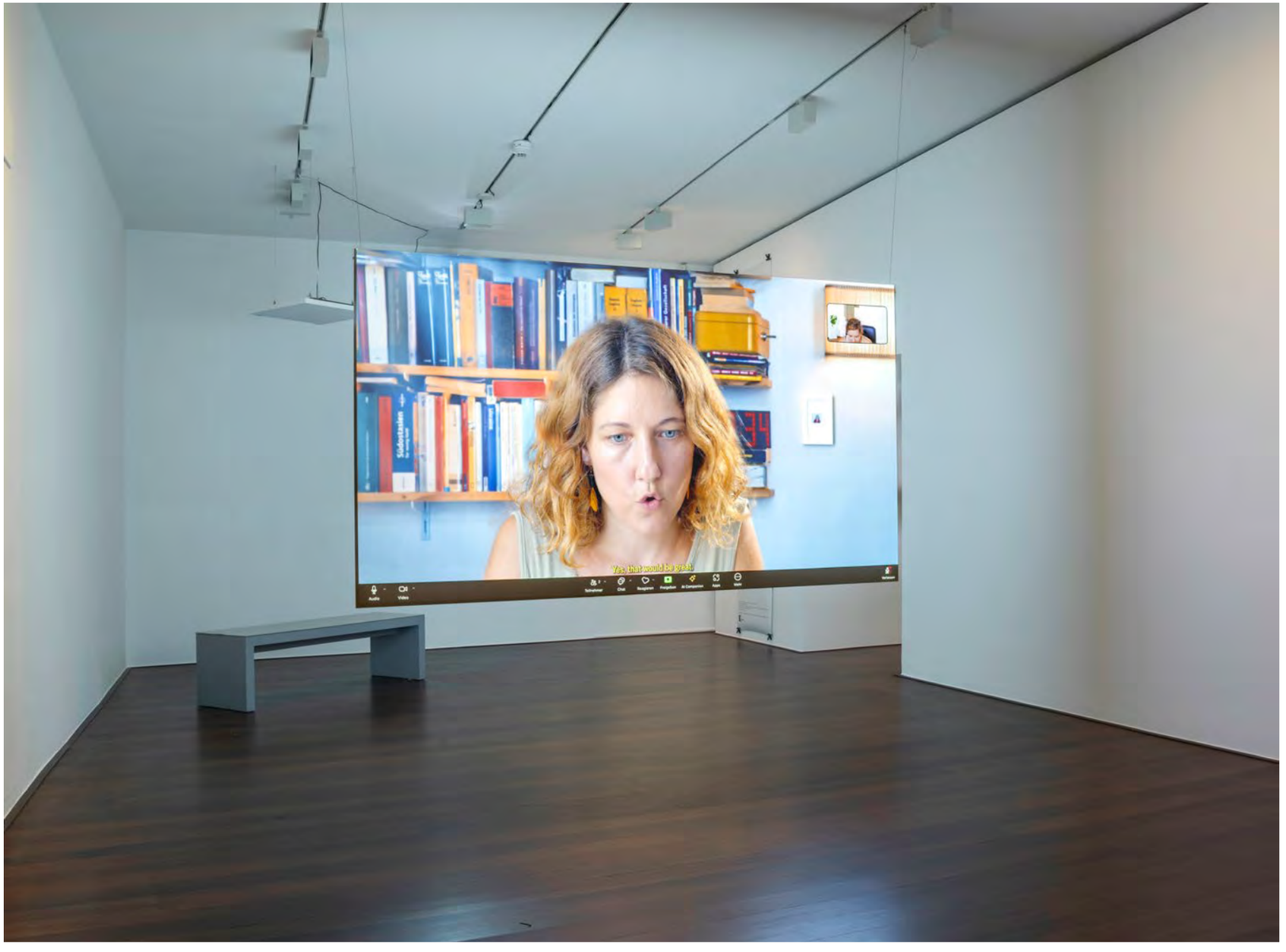






Dancing With the Lion, Museum der Moderne Salzburg, Salzburg, AT, 2024





Dancing With the Lion, Museum der Moderne Salzburg, Salzburg, AT, 2024

Kontakte Knüpfen (Making Contacts)

2024, Bronze, Textile, Three-Piece

As everyone knows, networking is important. Very important. It is, as the saying goes, “part of the job.” In Lisa Großkopf’s textile-clad cast bronze sculptures **Kontakte knüpfen (“Making Contacts”)**, the expression is taken literally. The weal and woe of humanity largely depends on our ability, or inability, to make a network of contacts. At least, that’s how I interpreted the bestseller Sapiens, a book I inadvertently came across not too long ago but read for lack of alternatives. Apparently, we are on the planet today because our ancestors, unlike the Neanderthals, were able to organize themselves into larger groups and thereby more than compensate for their physical inferiority. **Kontakte knüpfen** is the title of a series of bronze forearms casts draped with friendship bracelets, both a literal and figurative reference to the underlying theme of the work. It highlights an important part of any artistic career, namely establishing and maintaining relationships. The hand-knotted bracelets manifest the active devotion or even labor needed to “network.” These textile objects tell of participation in different artist residencies and the resulting acquaintances—sometimes more, sometimes less, as indicated by the varying number of bracelets per bronze arm. The length of the casts corresponds with this number too. There seems to be a hierarchy: more bracelets, more contacts—does that equal more success? The standing limbs resemble trophies. At the same time, the technique of bronze casting has more esteem than knotting textiles with its traditional pigeonholing in the realm of arts and crafts. Which raises another question, one about the relationship between art and crafts. Is knotting art? Is networking art? The first thing one sees on Lisa Großkopf’s website are the words of art critic David Gibson: “Not having a website is like not having a phone number. You have to have it. At least get a blog and put some pictures up. Every artist needs a website.” PR work is a necessary prerequisite for recognition as an artist. But not only artists receive little attention for these behind-the-scenes duties. This labor is required in many fields but only perceived as such in very few.

Victor Cos Ortega



In aller Freundschaft
Dom Museum Wien, Wien, AT, 2024, Photo: Leni Deinhardstein



Kontakte Küpfen (Making Contacts), Bronze, Textile, Three-Piece, 2024, Photo: Leni Deinhardstein

The Photo Studio

2016 – 2024, Installation & Diasec

The Photo Studio is a long-running multi-medial series exploring the interplay between visual and aesthetic currents and their representation of societal norms. With a playful and experimental approach, Großkopf uses photography to examine and challenge contemporary social conditions. **The Photo Studio** takes aim at traditional family portraiture that often reinforce outdated gender roles. By setting up fictional photo studios in empty shop windows, Großkopf subverts expectations. Instead of images of nuclear families, and stereotypical portraits of binary gender ideals, Großkopf presents a refreshingly critical and feminist perspective. The work deconstructs gender roles, undermines conventional lifestyles, and champions diverse relationship models and non-binary identities. In so doing, she exposes the power of photography in shaping and reinforcing social norms, while simultaneously inviting public engagement with these evolving norms.

Samira Damato

Beauty Foto
Galerie Fotografic, Prag, CZ, 2023







Lisa‘s Fotostudio, Galerie 20^ger Haus, Ried/Innkreis AT, 2026



Das Fotostudio, Mz* Baltazar‘s Lab, Vienna, AT, 2023



Das Unhaltbare / L'Incontenable, Galerie Peter Gaugy, Vienna, AT, 2025

enough

2024, Videoperformance, 4k (Colour, Sound)
Video

In her work **enough**, Lisa Großkopf continues a tradition in performance art that involves very few means of production—a camera and the artist's body. Self-harm in front of the mirror of the video apparatus has a rich history within feminist art too, whether to surmount or suppress a trauma or to illustrate a social constraint. The performance artist impressively stages a burdensome dogma for functioning women in our competitive society: believe in yourself, and you can achieve anything! Like a soldier in extreme training, Lisa Großkopf repeats auto-suggestive avowals to change her attitude towards herself, to improve it, of course. She continually recites the phrases "I am good the way I am. I love myself the way I am. I am perfect the way I am...," even though the affirmative statements seem hypocritical and absurd the longer that they are repeated. The concept of healthy self-love turns into a compulsion to think positively. At the same time, and equally as compulsive, she abuses her face with a pore cleaner, a skin care device intended to be used to remove blackheads. In **enough**, Lisa Großkopf does not cleanse her skin, she tortures it at the highest suction setting with the same rigor and persistence as her auto-suggestion. Her face progressively turns dark red, caused by skin hemorrhages, bearing witness to this deliberate disfigurement. And as with some of her famous predecessors such as Marina Abramovic, Orlan, and Martha Wilson, the sight of the self-inflicted abuse leaves a long-lasting impression.

Brigitta Burger-Utzer



Solid Performance
Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres

I should quit smoking

2018/19/20/22/23/25/26, Videoperformance

Video

I should quit smoking is a long-standing series of works created during artist residencies. These videos feature Lisa Großkopf inflating a globe. The oversized nature of the beach ball turns the act of inflating it into a feat of strength, symbolizing the blurring boundaries of labor institutionalized by artist-in-residence programs. By using an object commonly associated with leisure and vacation, the artist further explores the ambivalent relationship these programs have with the theme of tourism.

Genoveva Rückert

Embodied Echoes
Joshibi AIR, Tokyo, JP, 2023







Dancing within, Dancing without, Viktoria, Vienna, AT, 2024, Photo: Nadine Jochum



OÖ AIR - Die Ausstellung, OK Linz, Linz, AT, 2024, Photo: Michael Martisch



Between Promise and Precarity, Salzburger Kunstverein, Salzburg, AT, 2025

Quitting smoking might be easier

2022, Digital Print on Fabric, LED Light Box, 170×119cm
2022, Digital Print on Foil, LED Light Box, 30×20cm
2025, Digital Print on Fabric, double-sided LED Light Box, 200×100cm

In the digital age, youth is the ultimate status symbol. Thanks to easy-to-use photo editing apps, Instagram and other platforms are teeming with flawless foreheads, sculpted jaws, and plump cheeks. The multi-billion-dollar fast-growing cosmetics industry is flooding the market with all sorts of creams and serums that claim to slow the inevitable aging process. The list of active ingredients, from caviar to avocado to snail slime, keeps getting longer and longer in ever shorter intervals. While certain anti-aging creams with golden serif fonts enticed an older audience just a few years ago, today there is a whole range of products, treatments, and practices specifically targeted at young women. Short-lived fads like using a jawline trainer, doing face yoga, or getting a leech treatment quickly pass each other the baton. Großkopf's photo series **Quitting Smoking Might Be Easier** takes a humorous look at this trend with a grotesque display of performative self-portraits, staging herself with a cigarette. As the antithesis of anti-aging par excellence, cigarettes transform the quest for eternal youth into a paradoxical zero-sum game and expose the race against time as an absurd farce.



Drei Positionen zu offen.
Landesgalerie Burgenland, Eisenstadt, AT, 2024, Photo: Andreas Hafenscher/KBB





Drei Positionen zu offen., Landesgalerie Burgenland, Eisenstadt, AT, 2024, Photos: Andreas Hafenscher/KBB



Schöner Schwitzen, Kulturdrogerie, Vienna, AT, 2025





Schöner Schwitzen, Kulturdrogerie, Vienna, AT, 2025

Für die Zukunft alles Gute (Best wishes for the future)

2024, Wood, Plastic, Cables, Transformer, Adhesive Film, Sound
Soundfile

Open Call – Open Call – Open Call: The large-format glaring lettering is reminiscent of a mantra or creed, a maxim that contemporary artists have little choice but to internalize. Especially at the beginning of one's career, participation in exhibitions and residencies or winning art prizes and scholarships are often the only way to achieve visibility. The popular open calls are an increasingly common format to this end. Repeated three times, the neon script produces an almost hypnotic effect and inspires hope for institutional recognition and success—participation is open to all. Drawing on advertising aesthetics, the installation's visual language draws striking parallels with the competitive logic of the art world. Visual impact and quick comprehensibility are increasingly important in selection processes where hundreds of submissions are reviewed in a short period of time. The art world's appetite for the allegedly "new" goes hand in hand with the pressure to condense complex works into easily digestible formats and make them instantly available. In the art context, the neoliberal promise of upward mobility is clearly evident in the criteria of many open calls: a heavy workload is taken for granted. Artists make considerable upfront investments, with no guarantee that, after an odyssey of obscure decision-making processes by anonymous committees, they will be among the lucky few "winners." But don't worry, hard work is never in vain, as we all know—maybe next time. A telephone pictogram accompanies the installation, and the number next to it invites visitors to get in touch. What exactly this "open call" holds in store remains intentionally vague. Any dialer hoping for more concrete information is instead confronted with the tacit discipline of waiting: a monotonous female voice, like on a government hotline, repeats a perfunctory rejection—followed by kind regards: **Für die Zukunft alles Gute [Best wishes for the future].**

Claudia König



Für die Zukunft alles Gute
Red Carpet Showroom Volkstheater, Vienna, AT, 2024



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026, Photo: Simon Veres

The Artist is Waiting

2022, Video (Color, Sound), 22:19 min

In her video **The Artist is Waiting**, Lisa Großkopf deconstructs the mythical, enigmatic image of the artist who brings forth genius works in the solitude of their studio. She exposes the absurdity of the less glamorous, everyday trivialities of bureaucracy in an almost Kafkaesque manner. The work evolved as a performative response to an open call on the subject of “waiting.” Großkopf stages herself in front of the computer screen, day and night, in the hope of receiving a (positive) response, and delivers a work in progress documenting the seemingly routine processes in her everyday artistic life. Via screen recording, she captures the aesthetics of the MacBook environment, which becomes a horror vacui of nested documents and folders. An email program opens and closes incessantly, the laptop boots up and shuts down, later combined with a simultaneous recording of Großkopf herself, depicting her facial expressions.In an act of tragicomic self-observation, the artist becomes entangled in endless waiting loops and recurring cycles of numbing disappointment and short-lived euphoria. The work highlights the neoliberal logic of exhibition and funding calls, which today are an integral part of the contemporary art world and replicated largely without any critical reflection. Paradoxical moments exemplify the constant uncertainty: a rejection letter sent via a generic circular email—for which the artist had to invest not only time and effort but also registration fees—follows the joy about a potential, comparatively low travel grant. The scenes convey the diffuse powerlessness inherent in such nebulous selection processes, which artists remain at the mercy of as long as they pursue their careers. Incidental details such as the sounds of an adhan call to prayer in the background, an outdoor swimming pool, and sunglasses suggest that Großkopf is currently on an artist residency somewhere in a (southern) foreign country. This ironic scenery conveys the feel of a holiday—sufficient time to spend waiting included. Yet the contrasting audio fragments from off-screen add unsettling touches and conjure images of colonial exploitation and Orientalism. The dehumanizing processes of the art world become tangible as part of a larger, oppressive collective experience.

Claudia König

Neu in der MAERZ
MAERZ - Künstlervereinigung, Linz, AT, 2024





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



Lumbung Lounge, Stellwerk Kassel, Kassel, DE, 2022, Photo: Phil Dera

Till Death Do Us Part

2023, Digital Photo Frame, Video, 0'37 (Colour, Sound)
Video

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.

Embodied Echoes
Joshibi AIR, Tokyo, JP, 2023



Mariano Privat

2022, Digital Photography

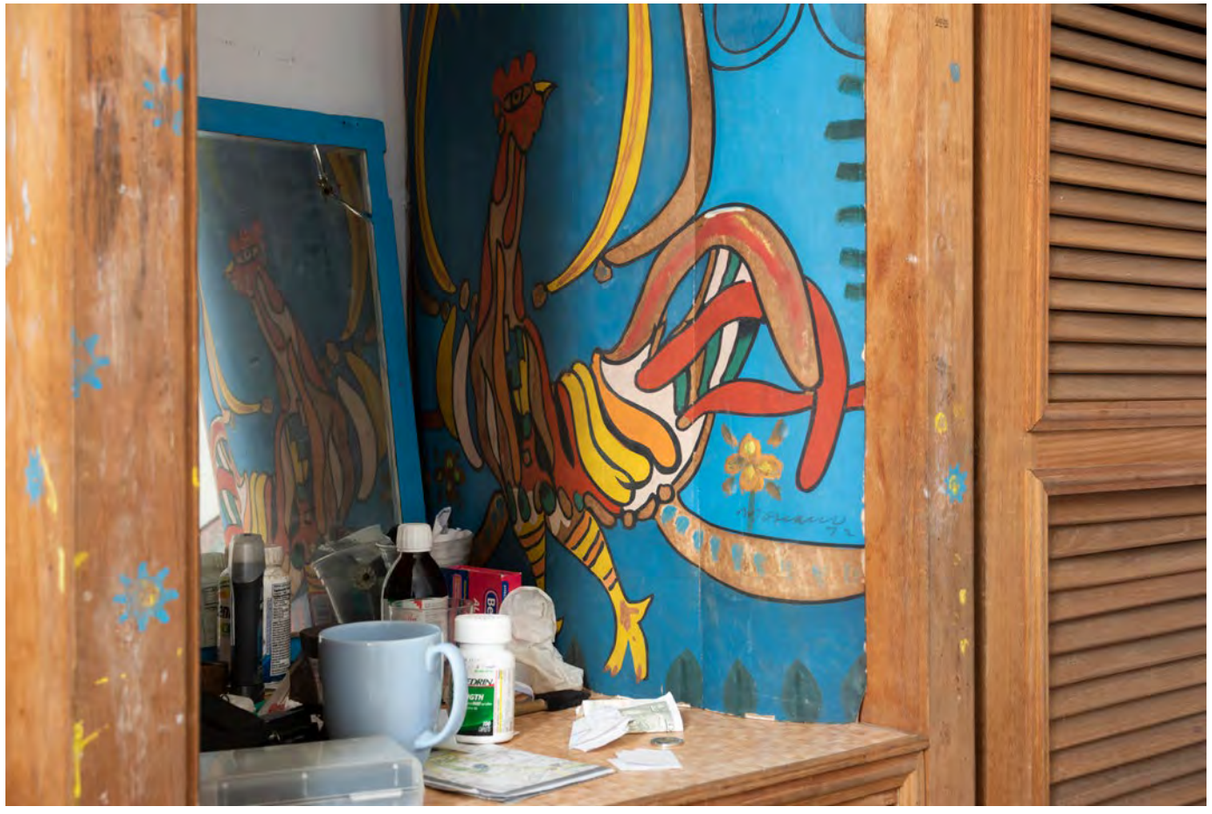
During my artist residency in Havana, I delved into how contemporary Cuba perceives the work of painter Mariano Rodríguez (1912-1990). My journey led me through the homes of art collectors and dealers, relatives of Mariano, and to individuals who own affordable fine art prints of his art. The arrangements 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.

OÖ AIR, die Ausstellung.
OK Linz, Linz, AT, 2024





Mariano in the Living Room, 2022, Fine Art Print on Alu-Dibond,40×60cm



Mariano in the Living Room, 2022, Fine Art Print on Alu-Dibond,40×60cm

Intimate Body Machine

2021, aluminum, one-way mirror, scale, 100×100×200cm
(with Soukaina Joual)

The installation **Intimate Body Machine** by Lisa Großkopf and Soukaina Joual invites visitors to literally measure the weight of their public persona. Positioned inside a booth made of one-way glass—fully mirrored from the outside, yet transparent from within—participants are prompted to remove their clothing and all personal belongings, including watches, bags, phones, and jewelry, and place them onto a scale. The work shifts focus directly onto our external appearance and its material shell. Rather than evaluating objects by price or status, the installation assesses them strictly by their physical weight, wittily subverting conventional symbols of prestige.

flora pondtemporary 2025
Stiftsteiche, St. Florian, AT, 2025





almost, Das Weisse Haus, Vienna, AT, 2025, Photo: Xenia Snapiro



Banal Complexities, philomena+, Vienna, AT, 2021



flora pondtemporary 2025, Stiftsteiche, St. Florian, AT, 2025

She Works Hard for the Money

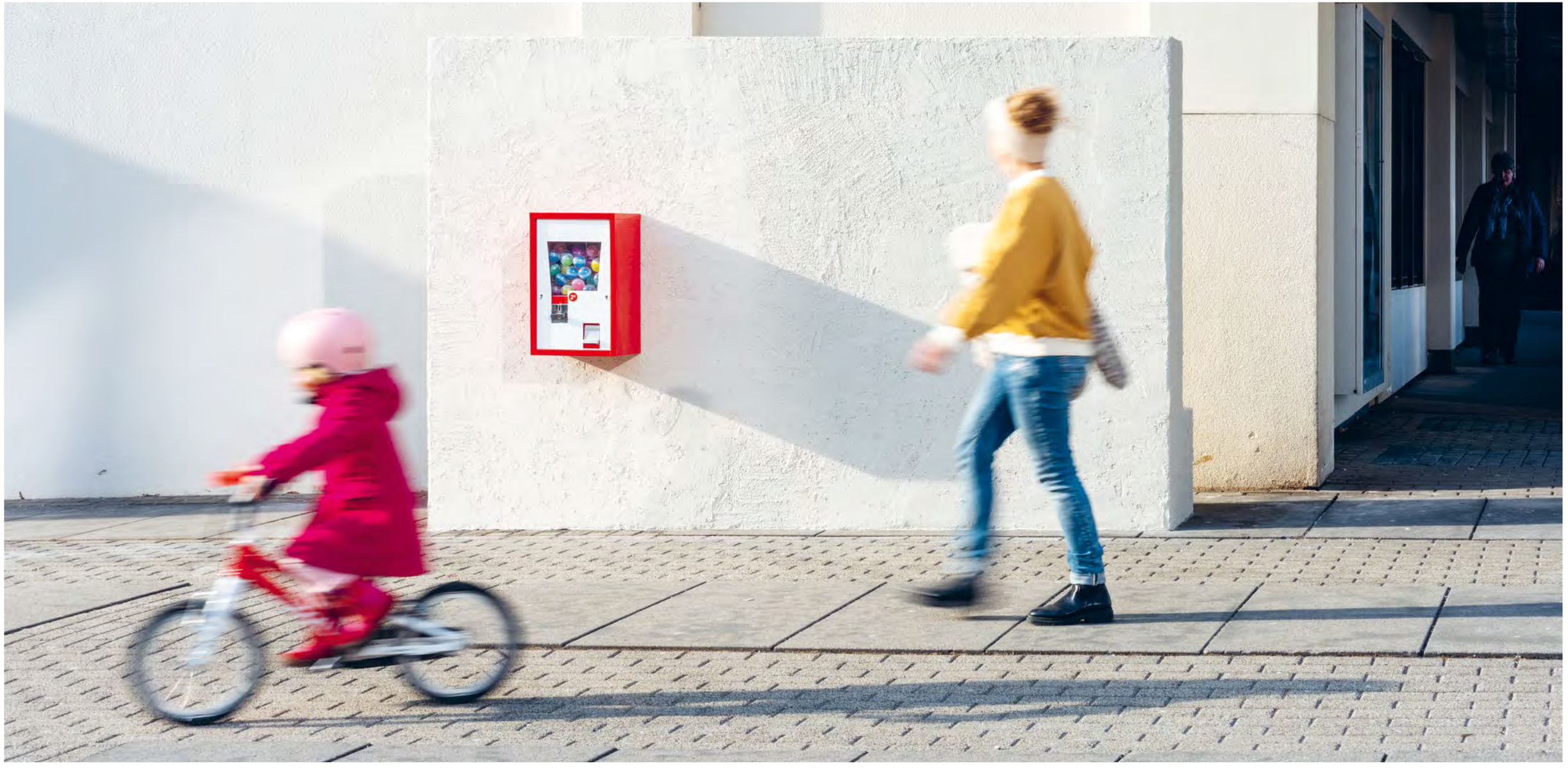
2023, Wood, Plaster, Metal, Plastic, Epoxy Resin, Bouncy Balls, Coins, 250×180×50 cm
Videodocumentation

Like something from another time, the chewing-gum vending machine on a roughly plastered wall fragment triggers nostalgic memories of childhood days: who doesn't remember the old-fashioned coin slot, the stiff mechanical knob, and, above all, the excitement of finding out what you get for your two-euro coin. Rarely is it chewing gum, typically all sorts of plastic trinkets of variable usefulness. However, it is not the actual monetary value rather this play on expectations and luck that makes these vending machines so appealing—and also interests Lisa Großkopf. In her oeuvre, the artist appropriates familiar, simple artifacts from everyday life, often from the world of consumption, and examines them from a socio-critical perspective. She contrasts the idealized image of the colorful surprise in the plastic ball with its mass production under questionable and precarious working conditions in low-wage countries. But some of the objects in Großkopf's vending machine are unique pieces that she painstakingly handcrafted herself, including a carefully fitted 50-cent coin. With a bit of luck, we might get a quarter of the price paid straight back in cash—a reference to the ubiquitous discount campaigns used to lure consumers. The work explores the construction of diverging value concepts and attributions: the time invested by the artist in its production is worth a multiple of the price of two euros, while we are happy about the returned 50 cents that we have "saved." In this participatory intervention, realized for the first time in 2023 in public space along the Lendkanal in Klagenfurt, Lisa Großkopf transfers her own curiosity to visitors walking past the exhibit. For two euros, they become part of an artistic value chain between work, consumption, and value. Martin Grabner

https://www.youtube.com/watch?v=OB5poEFphD4



24/7 – Work between meaning and imbalance
Kunsthaus Graz, Graz, AT, 2023, Photo: Kunsthaus Graz/J.J. Kucek



Solid Performance, Landesgalerie Burgenland, Eisenstadt, AT, 2026





Das Glück des Zufalls, Lendhauer, Klagenfurt/Wörthersee, AT, 2023, Photos: Johannes Puch

I am not Marina

2019, Video (color, sound), HD, 25:12 min

I am not Marina features Lisa Großkopf in an attempt to eat an entire Sacher cake in a room of the Vienna International Hotel chain in Chongqing—to no avail. The hotel strives for a phantasm of Austrian imperial aesthetics, and even the cake itself is a replica. As in other works, the artist explores the relationship between original and copy as well as processes of appropriation. The action is centered on overeating, which cultural critic and philosopher Walter Benjamin once wrote about: “No one who has never eaten a food to excess has ever really experienced it, or fully exposed himself to it. Unless you do this, you at best enjoy it, but never come to lust after it, or make the acquaintance of that diversion from the straight and narrow road of the appetite which leads to the primeval forest of greed.” He continues: “For in gluttony two things coincide: the boundlessness of desire and the uniformity of the food that sates it.” In lust, the devoured object becomes uniform: it loses its identity and becomes unspecific. The eaten Sacher cake thus loses its status as a special delicacy savored with dignity in the appropriate class setting (although some would argue whether it is even a good dessert). What was initially desire turns into disgust. The luxury goods sugar and cocoa also situate us in an infrastructure of post- and neo-colonial exploitation. As products, they open up a matrix of European pleasure and desire that is inextricably linked to racist production conditions. Akin to insatiable consumerism, working in capitalist frameworks also demands more and more and more from artists. With the statement “I am not Marina,” Großkopf refutes the expectations of self-transcendence placed on artists but also formulated by artists themselves. By appropriating auto-aggressive body art, Großkopf criticizes the notion that an artist must push herself to her limits and suffer for her work.

Andrea Popelka



Solid Performance
Landesgalerie Burgenland, Eisenstadt, AT, 2026, Foto: Simon Veres



Das Auge isst mit, MAERZ - Künstlervereinigung, Linz, AT, 2024

Freistadt²

2020, Digitaldruck auf 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.



Freistadt im Blick
Freistadt, AT, 2020, Photo: Kurt Hörbst



Freistadt², 2020, Digital Print on Aludibond, 135×100cm



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

Dreaming of Holidays

2020, Installation, 290×330×290cm

Dreaming of Holidays grew out of a work and research residency 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 merely a renowned theatre ensemble, but rather a hub containing the troupe's residence, a venue that serves as a rehearsal space, and guest rooms rented out via *Airbnb*. A eclectic mix of independent travelers, writers, musicians, and workshop attendees (covering everything from *Laughter Yoga* to *Free-Your-Soul Dance*) has access to a wide array of services—ranging from full board and laundry service to a gym and saltwater pool. Nevertheless, a large number of the guests seemed to reject their tourist identity. It was this ambiguous, self-contradictory dynamic of alternative tourism that prompted me to transform the room I inhabited for three months into a conventional hotel room. I reconfigured the furnishings and added the typical amenities of today's upscale hotel industry. Alongside toiletries, pillow chocolates, slippers, an electric kettle, and an information booklet, this featured an almost anachronistic landline phone.



Truth and Lies Aesthetic Practices in Times of Fake News, Adishakti Laboratory for Theatre Arts & Research, Villupuram, IN, 2020







Truth and Lies Aesthetic Practices in Times of Fake News, Adishakti Laboratory for Theatre Arts & Research, Villupuram, IN, 2020



Truth and Lies Aesthetic Practices in Times of Fake News, Adishakti Laboratory for Theatre Arts & Research, Villupuram, IN, 2020

South Seas, Palm Trees, Currywurst

2019, Performative Research Trip (with Ilay Schwingshandl)
Video

Fascinated by the artificial construction of a South Sea paradise, Lisa Großkopf and Lena Schwingshandl undertook an artistic research trip to the Tropical Islands Resort in the summer of 2019, exploring the interplay between the authentic and the synthetic. Drawing inspiration from the resort's atmosphere, they produced a comprehensive body of work comprising photographs, videos, diary entries, and postcard correspondence, which subsequently served as the foundation for performances, screenings, and exhibitions. The video piece **all mine** is one of the works born out of this context. Here, the artists play with the ubiquitous tradition of claiming space on holiday beaches using towels, critically addressing claims of ownership in public space during vacation. The video consists of a sequence of shots showing a plain white towel laid out in a tropical-looking landscape. Yet the setting is not a Mediterranean or Caribbean beach, but inland Germany, far removed from any outdoor bathing spot or natural coastline. Through this interplay of authenticity and staging, the artists humorously raise questions regarding the imitation of nature and cultural appropriation: To what extent can nature be artificially replicated? How is authenticity negotiated? Which elements are adopted when reproducing a Caribbean beach—and which stereotypes are continually reinforced in the process?

Aline Lenzhofer

https://vimeo.com/354822560



Südsee, Palmen, Currywurst (Teaser)
Kunstraum SUPER, Wien, AT, 2021





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



Travel Apparatus, Das Weisse Haus, Vienna, AT, 2020, Photo: Lea Sonderegger





all mine (from dem project »Südsee, Palmen, Currywurst«), 2019, Video, 6’11, stills

sometimes I would prefer not to

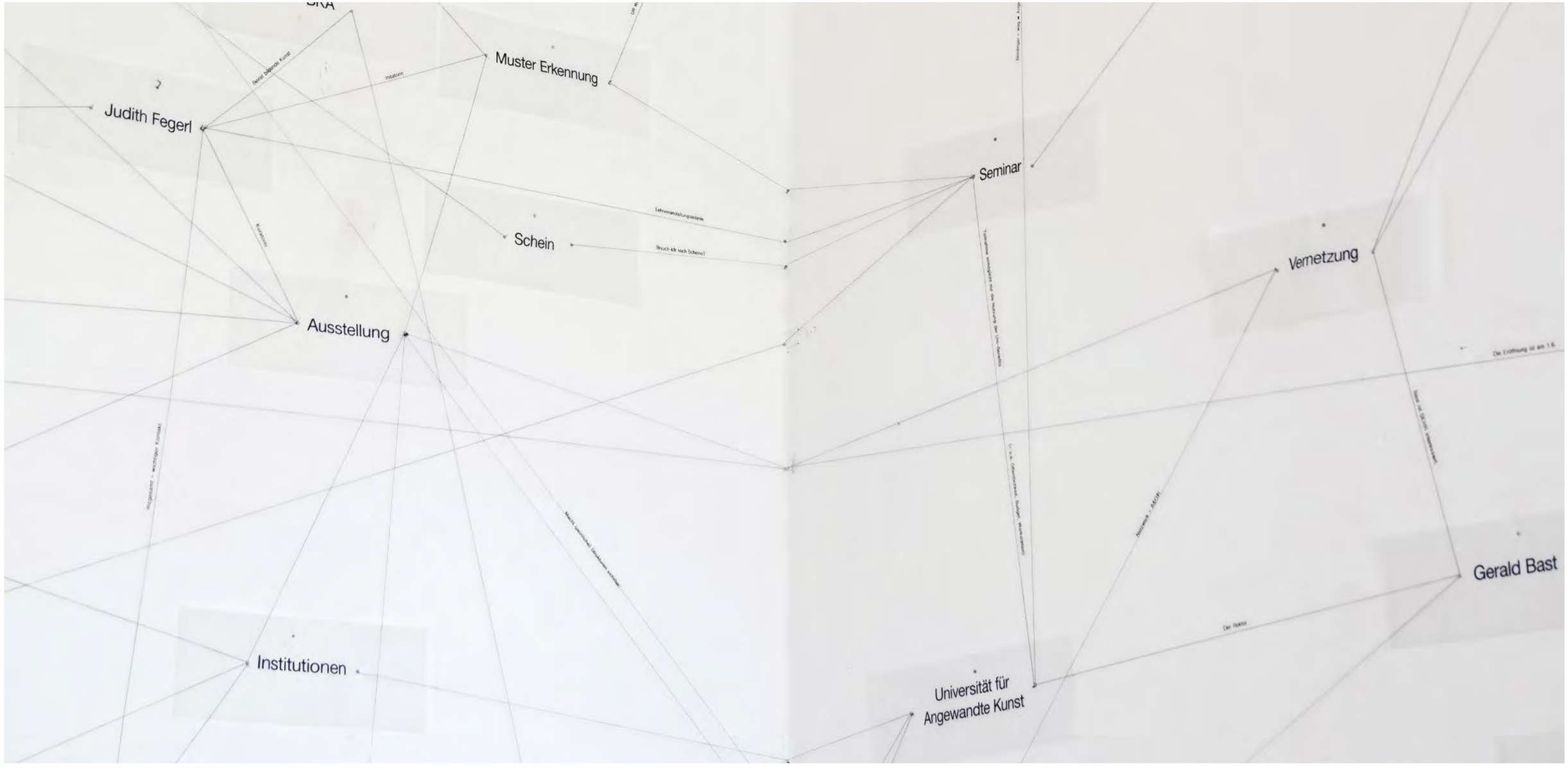
2019, Thread, Nails, Black-and-white Print on Tracing Paper, Digital Print on Adhesive Film

›sometimes I would prefer not to‹ remarks Lisa Großkopf, citing Hermann Melville's iconic literary figure *Bartleby—the diligent scrivener* who, overwhelmed by a seemingly endless (bureaucratic) workload, at some point simply refuses to perform any further tasks. In a complex wall diagram, the artist uses paper and thread to illustrate the (equally endless) work and decision-making processes that go into an art project: Who will be invited? Where does the money and materials come from, and what will become of the ideas? Großkopf dissolves the magical aura often surrounding the life of an artist down into the true economics of art production and commercialization.

Dominique Gromes



Muster Erkennung
Kunstfabrik Groß Siegharts, Groß Siegharts, AT, 2019, Photo: Kaja Joo



Muster Erkennung, Kunstfabrik Groß Siegharts, Groß Siegharts, AT, 2019, Photo: Kaja Joo

Noticeably Unnoticeable

2018/19, performative Action
2019, Video Installation
Videodocumentation
Video-CV

For **Noticeably Unnoticeable**, Lisa Großkopf set out to become the best museum supervisor imaginable. Her disciplined program spanning several months comprised a wide range of strategies: ballet classes ensured correct posture and helped her grow accustomed to standing for hours on end. With speech training, the artist refined her vocal articulation, while visits to the hairdresser and dentist secured a well-groomed appearance. Binders containing hundreds of letters to diverse institutions and individuals in the art and culture sector as well as other artifacts needed to realize the performance of the best possible museum supervisor attest to the artist's efforts to become the impeccable worker. Paradoxically, the incredible amount of work Großkopf devoted to perfect herself as a supervisor entailed being as inconspicuous as possible. The original presentation of the work also featured documentation of this subjectification process and of Lisa Großkopf herself supervising her own and other artists' works in the exhibition. **Noticeably Unnoticeable** follows in the footsteps of artists who have taken on various pursuits in order to challenge the boundaries between artistic and allegedly non-artistic work. The position of a museum supervisor is an often overlooked occupation. Furthermore, in times of precarious employment, this job is increasingly outsourced to external security companies. One job ad states that supervisors should "monitor and supervise exhibition rooms," "carry out inspection rounds," and "enforce museum regulations." Similar to **The Artist Was Present Too**, this work decentralizes the role of the artist and—in keeping with classic institutional critique—directs attention to the institutional framework conditions in which art is displayed and to those who sustain this apparatus.Once again, the invisibility of labor and the paradigm of self-optimization are visible and tangible in this project. It demonstrates how discourses on security, surveillance, and control also permeate the museum and influence the way we encounter art.

Andrea Popelka



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





Noticeably Unnoticeable, Heiligenkreuzer Hof, Vienna, AT, 2019





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



Noticeably Unnoticeable (Application Video), 2019, Video Installation, still



Noticeably Unnoticeable (Feedback-Loop), 2019, Video Installation, still

Atopia

2019, Diasec, gerahmt

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

Verena Kaspar-Eisert

The **Atopia** series show a salt mine in Romania which was converted into a leisure centre. A variety of sports equipment, computer hubs and decorative objects were installed, all of which appear surreal and dystopian against the background of the salt mine. The images evoke memories of cities around the world that lockdowns and restrictions during the pandemic of COVID-19 temporarily transformed into ghost towns. They convey a post-apocalyptic mood, which was felt and also created by the rhetoric of many politicians and media at the beginning of the crisis. The series also raises questions about the future of the tourism industry in the light of the consequences of the pandemic.

Špela Pipan

FOTO WIEN Office Shows
Festivalzentrale, Vienna, AT, 2019, Photo: eSeL.at





Atopia (Garden), 2019, Diasec, framed, 70×105 cm



Atopia (Goal), 2019, Diasec, framed, 70×105 cm



Atopia (Basketball), 2019, Diasec, framed, 70×50cm

