



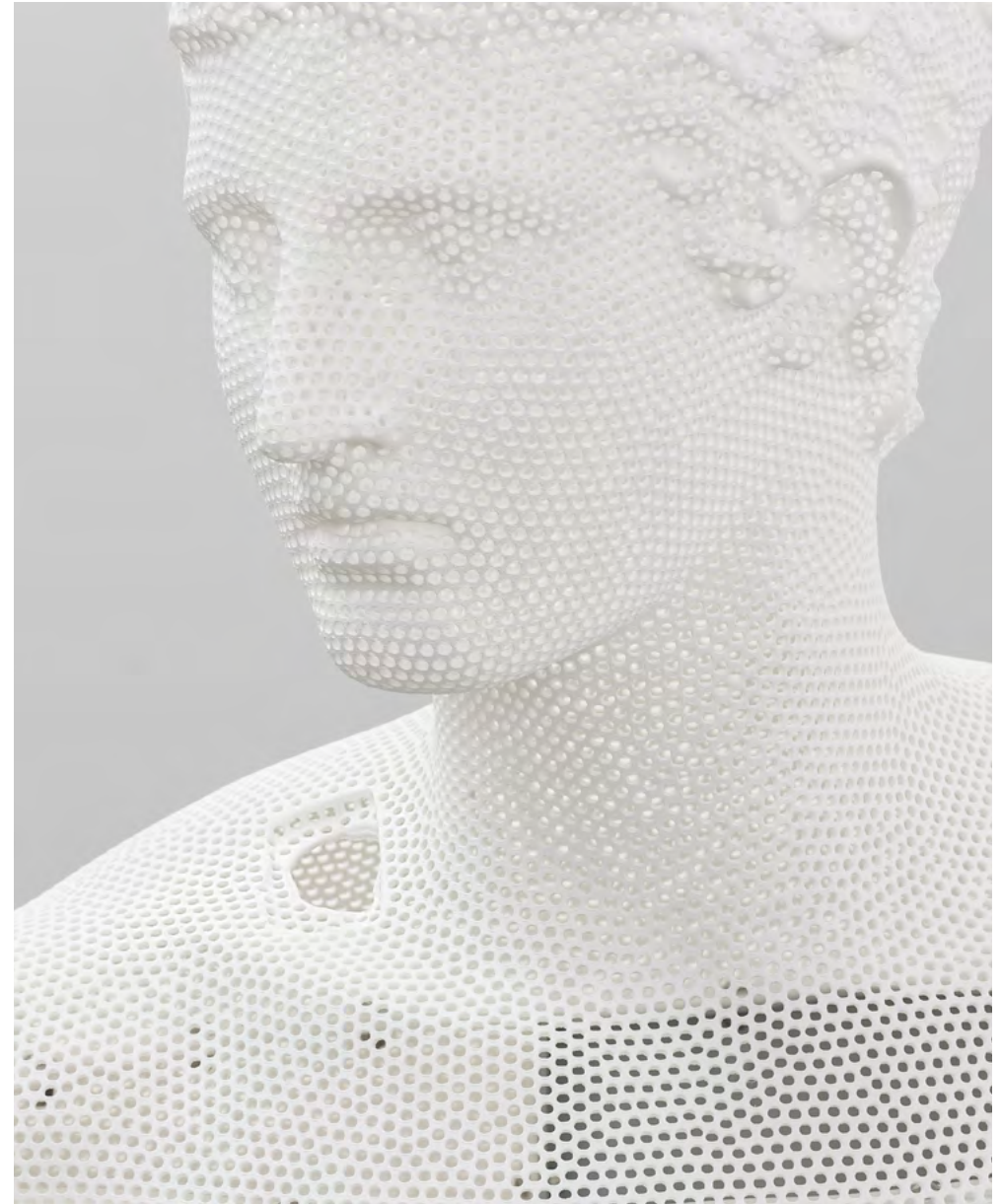
Oliver Laric

The work of Oliver Laric converts qualities of the digital age, such as reproduction, limitless variability and instant distribution, into the physical realm. His 3D scanned sculptures challenge our understanding of art and conventional modes of arts institutionalisation, this including the complex legal ambiguities of copyright and rights of use. His effort to make art that is traditionally locked in the museum space, accessible to an increasingly digital society, regardless of social, geographical or cultural boundaries, on one hand, challenges traditional modes of art institutionalism, while on the other, democratises art by stripping it of the constraints of private ownership. The anthropomorphic nature, characteristic of Laric's work is then suggestive of a broader interest in the hybridisation of matter and life, as depicted within the present digital age.

Oliver Laric has exhibited his work at SMAK (Ghent), Museum of contemporary Art Cleveland, Guggenheim (Bilbao, Spain), São Paulo Biennale, ICA Boston, Centre Pompidou (Paris), Whitechapel Gallery (London), ExtraCity Kunsthalle (Antwerp), Kunstlerhouse Benthien (Berlin), Palays de Tokyo (Paris), Saint Louis Art Museum (St. Louis, Missouri), among other.

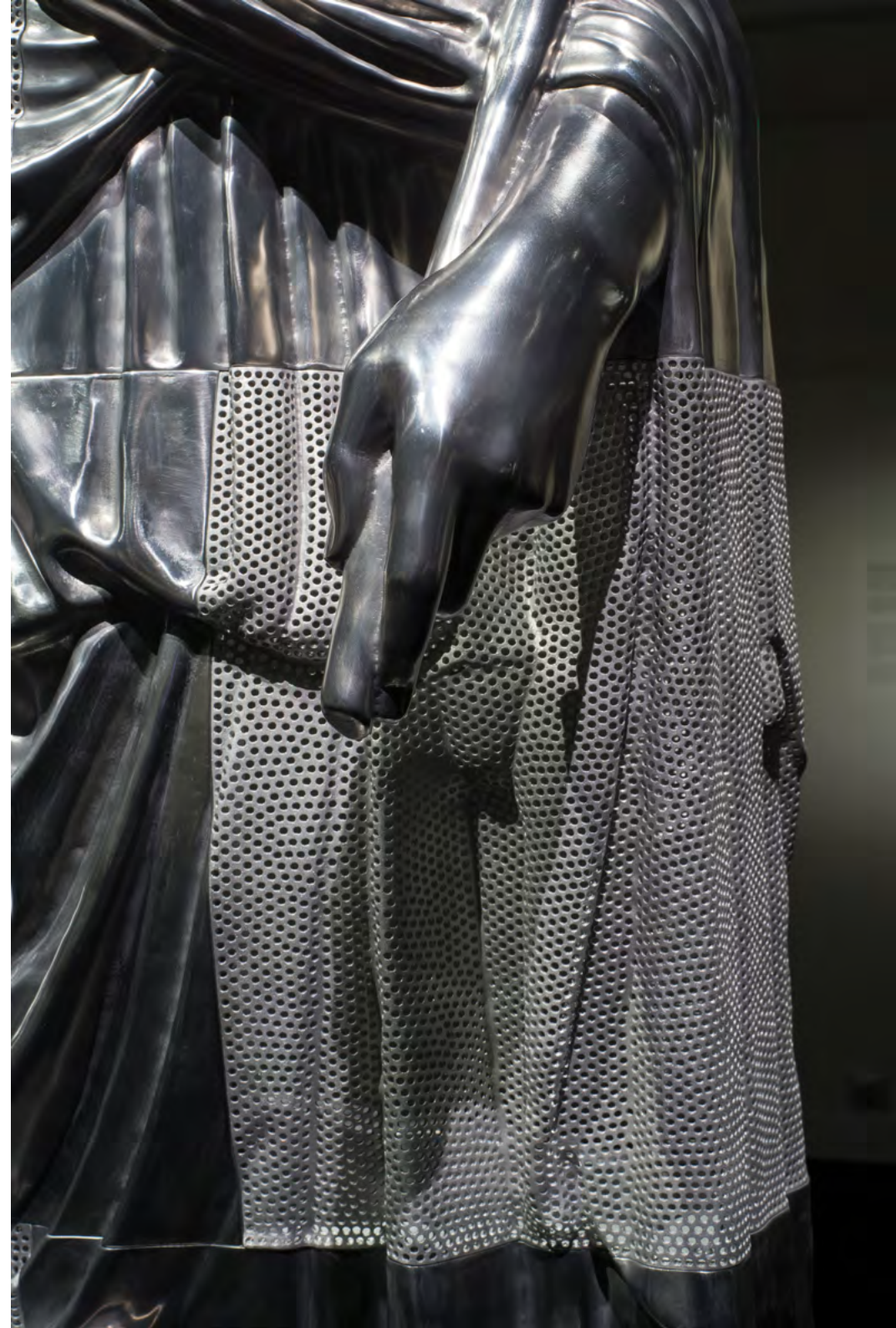
Jüngling vom Magdalensberg, 2022

detail

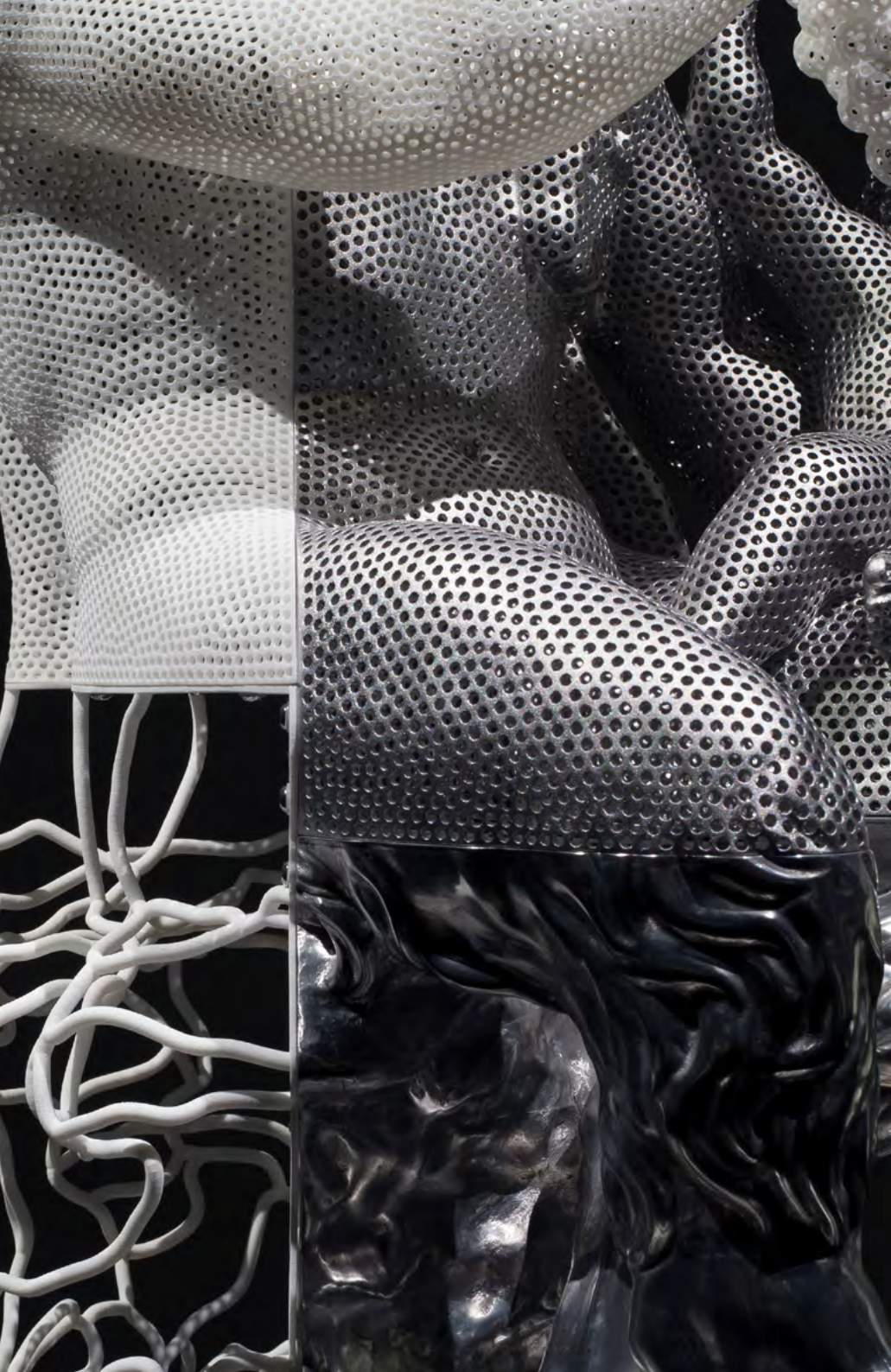




Exhibition view *Mémoire vive* at Musée de la Romanité,
Nîmes, France, 2023 | Photo Cédrick Eymenier



Exhibition view *Mémoire vive* at Musée de la Romanité,
Nîmes, France, 2023 | Photo Cédric Eymenier



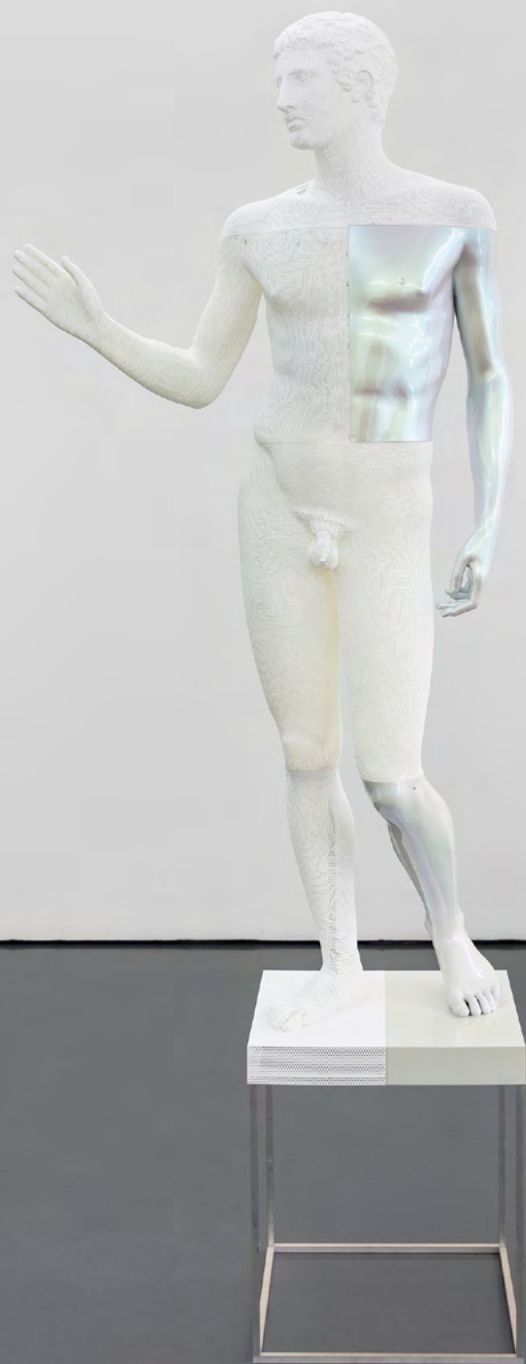
Exhibition view *Mémoire vive* at Musée de la Romanité,
Nîmes, France, 2023 | Photo Cédric Eymenier



Installation view *All Crescendo, No Reward* at Zabłudowicz Collection, London, 2023
Photo Damian Griffiths | Image courtesy the artist and Zabłudowicz Collection



Installation view *All Crescendo, No Reward* at Zabłudowicz Collection, London, 2023
Photo Damian Griffiths | Image courtesy the artist and Zabłudowicz Collection



Jüngling vom Magdalensberg, 2022

SLS nylon, paint, pigments, aluminum

222 × 83 × 45 cm (with plinth)



Exhibition view *Exoskeleton* at
OCAT, Shanghai, 2022



Ram with Human, 2021

SLS nylon, SLA resin, pigments, paint, aluminum

162 × 93 × 32 cm (with plinth)



Pair of Dogs, 2021

SLS nylon and acrylic paint

153 × 55 × 33,5 cm (with plinth)

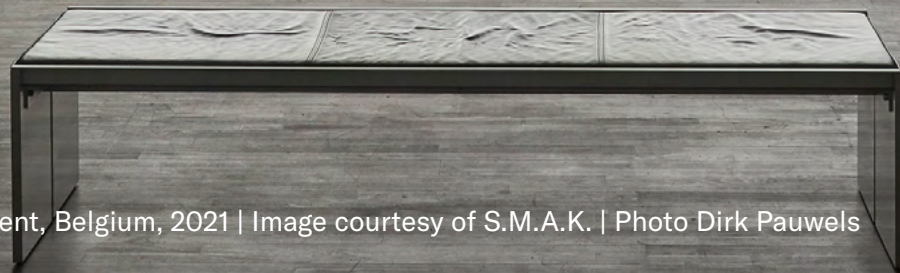


Exhibition view *Time/laps* at S.M.A.K., Ghent, Belgium, 2021
Image courtesy of the artist and Tanya Leighton, Berlin
Photo Dirk Pauwels



Hunter and Dog, 2020

resin, marble powder, granite powder,
aluminum powder, pigments
90 × 66 × 6 cm (with plinth)



Exhibition view *Timelaps* at S.M.A.K., Ghent, Belgium, 2021 | Image courtesy of S.M.A.K. | Photo Dirk Pauwels



Fish Relief, 2020

aluminium powder, marble powder, pigments, resin, aluminium stand
155 x 90 x 35 cm (with plinth)



Fish Relief, 2020

aluminium powder, marble powder,
pigments, resin, aluminium stand
155 × 90 × 35 cm (with plinth)





Person with crab, 2019
electroformed copper
84,4 × 90 cm (with plinth)

**A obra de arte na era da sua reprodutibilidade digital
(depois de W.B.)
Contemporânea, 2019
Susana Ventura**

Transpondo a entrada da Galeria Pedro Cera, uma peça no centro da exposição *threedscans.com* de Oliver Laric (a primeira em Portugal deste artista austríaco), cativa, de imediato, o olhar. Trata-se de uma escultura intitulada *Reclining Pan*, de 2019, que atraiçoa a nossa memória mais sensível. A sua imagem é-nos familiar, assim como o retratado, o deus grego Pã, deus dos bosques, dos campos, dos rebanhos e dos pastores, comumente representado com orelhas, chifres e pernas de bode, tronco, rosto, braços e mãos de homem, segurando uma flauta de pã. No entanto, as matérias, de que se compõe (e a reacção entre estas), revelam um brilho, uma fluidez, um movimento, uma transparência, por vezes, ou uma opacidade, por outras, da ordem do plástico, do artificial, da extrema leveza (que o seu suporte acentua, adivinhando-se o seu interior oco), das superfícies lisas perfeitas, nas quais doces néctares não encontrariam qualquer resistência, de algo que só pode ser criado, não pelas mãos do homem, mas por uma qualquer *outra* máquina, computador ou robô.

Em seu redor, perfazendo três planos distintos da sala, encontram-se três baixos-relevos que, a uma certa distância, se assemelham a tradicionais baixos-relevos em mármore. Contudo, uma vez mais, a sua superfície mostra uma outra matéria que, embora contendo na sua composição pó de mármore e de granito entre pigmentos e resina, se apresenta como algo informe (onde se percebem manchas vagas de variações de intensidade de um mesmo tom), artificial e, paradoxalmente, flexível, uma matéria que expande, alarga e desforma os gestos em relevo até ao limite que os torna ainda reconhecíveis na sua forma como fragmentos de corpos (sobretudo, mãos e pés). Esta plasticidade, movimento e flexibilidade evidenciam o aparente paradoxo, à semelhança da peça central, tanto entre forma e matéria, como entre dois tempos distintos, que surgem nestas peças como



Exhibition view *threedscans.com* at
Galeria Pedro Cera, Lisbon, 2019

coexistentes: um passado que reactiva a nossa memória através de um olhar rememorativo e a conversão desse passado num presente cujos contornos são, ainda, híbridos e ambíguos, definindo, por conseguinte, um tempo virtual.

Por fim, no plano que encerra e circunscreve o espaço da sala, numa prateleira suspensa, estão três livros iguais para consulta, onde se lê que *threedscans.com* é um arquivo, iniciado por Oliver Laric em 2012, de modelos 3D descarregáveis, que podem ser utilizados de forma livre, sem quaisquer restrições impostas por direitos de autor. O livro apresenta alguns dos modelos digitalizados por Laric com o apoio de vários museus e colecções, assim como algumas das apropriações que o artista procura seguir e compilar, incluindo *Reclining Pan*, digitalizado a partir da peça original, que se encontra no *Saint Louis Art Museum*, atribuída a Francesco da Sangallo (c. 1535). Ao expor este livro completando o círculo implícito na exposição, mais do que revelar o método de Laric, afirma-se que o arquivo do artista é, essencialmente, a sua obra, uma obra em potência. E é neste momento que a obra se torna problemática, também.

Para Laric, a ideia de original e a sua crítica remontam à escultura clássica e pressupõem, desde a génese desta, igualmente, a ideia de cópia, tal como revela o título da sua exposição *Kopienkritik*, que esteve no *Skulpturhalle Basel*, em 2011. *Kopienkritik* é um termo definido por historiadores alemães, atribuído ao processo de analisar cópias das esculturas clássicas, sobretudo reproduções romanas das esculturas gregas, para possibilitar uma melhor compreensão dos originais perdidos. A prática da reprodução era, igualmente, comum na Grécia Antiga e, hoje, o que encontramos nos museus são, com raríssimas excepções, cópias, tanto helénicas, como romanas. Na referida exposição, Laric reorganizou as (cópias das)

esculturas clássicas da colecção do museu, e sobre dois moldes de gesso, projectou uma versão do seu projecto-vídeo em construção contínua *Versions*, questionando as ideias de autenticidade, verdade, substância e original, a partir de um modelo de percepção que só poderá ser aquele contemporâneo, inseparável da proliferação de imagens e da velocidade da sua reprodução na *world wide web* (*Versions* poderá ser a versão contemporânea e híbrida do *Atlas Mnemosyne* de Aby Warburg e do *Museu Imaginário* de André Malraux). Os vários conjuntos, de esculturas que agrupou, exemplificavam tanto a variação (sempre semelhante) em torno de um tema, como a proliferação massiva de imagens que essa variação produz, injectando, ao mesmo tempo, nesse intervalo (entre variação e semelhança, entre original e cópia, ou entre-cópias) um pensamento crítico.

São as características ou as qualidades estéticas, que encontramos e descrevemos anteriormente nas peças presentes na Galeria Pedro Cera, que distinguem as obras de Laric dos seus modelos. Poder-se-á, ainda, considerar que a obra de Laric — sobretudo a prática da digitalização 3D — insere a obra de arte (habitualmente, a escultura clássica que já é, por si, uma cópia) no espaço público que José Gil descreve: “A maior gratificação que pode receber um artista é saber que a sua obra entrou no espaço anónimo em que, transformando-se multiplamente, vai fazer nascer outras vozes, outras escritas, outros pensamentos. Ter a felicidade de saber que a sua obra deixou de ser sua, precisamente pelo seu imenso poder de devir-outra”. A criação de um arquivo de modelos 3D corresponde, exactamente, à criação deste espaço público, onde a obra de arte circula de forma livre e anónima, podendo sempre transformar-se noutra obra, devir-outra, como demonstra o livro da exposição.

Mais ainda, a reprodutibilidade digital proposta pelo arquivo de Laric atribui outro sentido aos conceitos introduzidos por Walter Benjamin no seu ensaio “A obra de arte na era da sua reprodutibilidade técnica”. Como anteviu Benjamin, aplicando-se a análise marxista às tendências de evolução da arte face à alteração das condições de produção, é possível eliminar “alguns conceitos tradicionais — como a criatividade, a genialidade, o valor eterno e o secreto” (W. Benjamin), e fazer surgir conceitos novos em teoria da arte (à data do ensaio de Benjamin, decorrentes da reprodutibilidade técnica e da alteração do modelo de percepção que esta induziu), que se diferenciam “dos correntes pelo facto de serem totalmente inadequados para fins fascistas. Pelo contrário, são aproveitáveis para a formulação de exigências revolucionárias em política de arte” (W. Benjamin). A obra de Laric, partindo, igualmente, de uma nova alteração no modelo de percepção, propõe, sem dúvida, uma revolução a partir da reprodutibilidade digital da obra de arte.

Reclining Pan, 2019

detail





Exhibition view *threedscans.com* at Galeria Pedro Cera, Lisbon, 2019



Untitled Relief I, 2019

pigment, resin, marble, granite powder
100 × 80 × 3 cm



Untitled Relief II, 2019

pigment, resin, marble, granite powder
100 × 80 × 3 cm

Oliver Laric

Camera Austria, December, 2018

Justin Hoffmann

It is not so easy to describe the essence of the artistic “product” of Oliver Laric, or how his artistic working approach might be defined. What is clear, however, is that any of his exhibited works -shown, for instance, at the Secession in Vienna (2016) or at the Schinkel Pavillon Berlin (2017)- were made using a 3D printing method and are based on 3D scans made by the artist. Yet for Laric, the presentation of sculptures is only one facet of his artistic activity, which also includes various levels of research, publication, and distribution. In many cases, his 3D scans provide a foundation for the cultural products of others who access his data. So he seems to be an artist who functions as a mediator of material for other cultural producers.

Finding, Selecting, Recording - It was in the town of Lincoln in England, once occupied by Romans, that Oliver Laric first had the opportunity to scan a series of three-dimensional works. And it was there, in the year 2012, that he first started to compile a freely accessible digital 3D archive of sculptures and other spatial bodies. The curator of the Usher Gallery in Lincoln, Ashley Gallant, invited the Austrian artist to conceptualize a project for the Annual Award for Museums of the Contemporary Art Society, which was ultimately brought to fruition in cooperation with The Collection and its archaeological finds in Lincoln. With the 3D scanner, Laric captured numerous sculptures, reliefs, and other pieces within the The Collection and then published the compiled data on the website www.lincoln3dscans.co.uk. The spectrum of objects spans from the Roman and Anglo-Saxon epoch to Nigerian art and also includes artwork from the nineteenth and twentieth centuries. Following on the heels of this much-noticed

project were requests to other collections and sculpture galleries by the artist to digitalize more works of art so they may become widely accessible. Laric's website, www.threedscans.com, has meanwhile become a comprehensive archive for 3D scans. For the exhibition at the Secession, he worked with three other Vienna-based institutions: the Albertina, the Department of Classical Archaeology at the University of Vienna, and the Kunsthistorisches Museum (Museum of Art History). All of the above made works available to Laric for his unique project. However, such openness towards the digital world and its demands was not shown by all institutions. For example, the Museum of Fine Arts Leipzig sent a negative reply to Laric's request to scan Max Klinger's "Beethoven" (1902). But the artist viewed this rejection as a precedent case on the possibility of digitally multiplying art. Therefore, in the catalogue of his exhibition "Photoplastik" at the Secession, we find a text on copyright law by a lawyer specialized in Internet-related questions. The debate on copyright issues currently circulating virulently online of course also pertains to Laric's working approach and his form of appropriation, whereby the authors of the works that he scans and makes available are usually already deceased. However, the publication of the legal statement underscores the seriousness of Laric's intention of demystification. Yet interestingly enough, a whole series of 3D scans that he created are themselves already copies of ancient sculptures. Moreover, Oliver Laric was not deterred by the negative reply from making a synthetic resin copy of the Beethoven sculpture in Leipzig all the same. The production method was, however, much more arduous than usual. A fellow photographer took 300 pictures of this artwork. Then, the photographs were assembled in such a way that Laric could create a 3D print titled "Max Klinger: Beethoven, 1902" (2016). At the height of 2.66 meters, it ultimately became one of his largest format works.

Oliver Laric, in his work, is not actually concerned with art about art. The scans that he offers on his website www.threedscans.com are not all based on works of art. Found in his collection are also direct casts of living creatures, such as a series of sea animals, but also life masks of famous personalities like Johann Wolfgang von Goethe. One of the most bizarre objects, the left foot of the popular Austrian ballerina Fanny Elßler from the year 1847, is reminiscent of the personality cult at Madame Tussauds

Sharing, Gifting, Researching - For the dissemination of his 3D scans, Oliver Laric does not limit himself only to his own website. Instead, he also avails himself of commercial providers. Entirely in the spirit of the early net activists, he strives for a public dissemination of data that is free of charge and as broad as possible. For example, his 3D scans are found on TurboSquid, an online platform that claims to possess "the world's best collection" of 3D models. By offering his complex scans for free here, Laric is subverting the existing 3D scan business on the one hand, while enjoying strong success with his scans and stealing his way into various pop-cultural realms with his motifs on the other. His scans of neoclassicist figure "Nymph Preparing for

the Bath" by John Gibson from the nineteenth century, for instance, has already been downloaded almost half a million times. The piece "Hunter and Dog" (1838) is by the same English sculptor. The latter scan was used as part of the background animation for "Grande Amore" by the Italian operatic pop trio Il Volo that represented Italy in the Eurovision Song Contest 2015. But this scan also appears -in moving, rotating form- in the hip-hop music clip "MotorSport" by Migos, Nicki Minaj, and Cardi B. And the makers of the Netflix series "Roman Empire" have made use of Laric's archive numerous times. This is how the artist introduced neoclassicist, almost cobwebbed sculptures to pop culture -a transformation that has seldom seen such marked success. His artistic activity not least involves tracing how his 3D scans have been employed, in cases where he has not been informed by the users themselves. On his website www.threedscans.com, one finds information and visual links to the use of many of his scanned sculptures. Often it is designers and agencies that engage in more or less commercial use of data. On the whole, this compiling of information yields a multilayered cultural-sociological rendering of today's treatment of 3D visual data. In the areas of application, the act of multiplying again takes on the character

of individualization, of the subjective use of the scans. Laric thus makes visible a certain sector of the Internet economy based on offering to users objects and goods that are modifiable for individual use. Yet these economic concepts and operations are in no way the focus of Oliver Laric's interest. Instead, he truly seeks a democratization of culture.

Carcinoplax Suruguensis

Dimensions: 12.2 × 18.2 × 4.2 cm

Scanned: 2016

Scanner: Artec Spider





The American songwriter and musician John Mark McMillan performing with NEEDTOBREATHE in 2016 at Marymoor in Redmond, Washington (US).



Opening titles from the Netflix series "Roman Empire" (2018).



Italy participated in the Eurovision Song Contest 2015 with the song "Grande Amore," written by Ciro Esposito and Francesco Boccia. The song was performed by the male operatic pop trio Il Volo.



Polar Bear and Seal
Artist: Otto Jari
Period: 1902
Material: Natural stone
Location: Jörgerstraße 44 (Pezzpark), 1170 Vienna
Dimensions: 97 × 131 × 145 cm
Scanned: 2016
Scanner: Mantis Vision F5-SR



Mars
Artist: John Bacon
Period: Eighteenth century
Material: Stone, marble
Location: The Usher Gallery, Lincoln
Dimensions: 200 × 63 × 80 cm
Scanned: 2013
Scanner: Creaform Go!SCAN 3D



Hunter and Dog
Artist: John Gibson
Period: 1838
Material: Stone, marble
Location: The Usher Gallery, Lincoln
Inscription: JOANNES GIBSON FACIEBAT ROMAE
Dimensions: 147.5 × 58.5 × 99.1 cm
Scanned: 2013
Scanner: Creaform Go!SCAN 3D



Nymph Preparing for the Bath
Artist: John Gibson
Period: Nineteenth century
Material: Stone, marble
Location: The Usher Gallery, Lincoln
Inscription: I Gibson ne fecit Roma
Dimensions: 123.5 × 65 × 58 cm
Scanned: 2013



Puck
Artist: Harriet Hosmer
Period: 1855–59
Material: Marble
Location: Walker Art Gallery, Liverpool
Dimensions: Statue: 77 cm; pedestal: 78.9 cm; base: 22.2 cm; plinth: 15 cm
Scanned: 2016
Scanner: Artec Spider



Sphinx
Period: Fourth quarter of the eighteenth century
Material: Natural stone
Location: Hohenbergstraße, 1120 Vienna
Dimensions: 83 × 209 × 191 cm
Scanned: 2016
Scanner: Mantis Vision F5-SR



"MotorSport" is a song recorded by the American hip-hop group Migos, with fellow American rappers Nicki Minaj and Cardi B. The music video for the song was directed by Bradley & Pablo and Quavo and released on December 6, 2017 on Apple Music. It was made available on YouTube the next day.



The American singer, songwriter, rapper, and record producer T-Pain performing at Clusterfest in San Francisco in 2018.



Joshua Dutrieux, Fantasy Landscape Creation (2017).



Hermanubis

Artist: Unknown

Period: 1st-2nd century AD

Location: Vatican Museums

Dimensions: 1.55m tall

Scanned: 2016



Reclining Pan

Artist: attributed to Francesco da Sangallo

Period: c.1535

Location: Musée d'Orsay

Dimensions: 63.5 × 134 × 59.1 cm

Scanned: 2018



Pan et Oursons

Artist: Emmanuel Fremiet

Period: 1867

Location: Saint Louis Art Museum

Dimensions: 83 × 182 × 67 cm

Scanned: 2017



Hermanubis, 2019

stereolithography, selective laser sintering, steel
235 × 57,5 × 40,5 cm (with plinth)



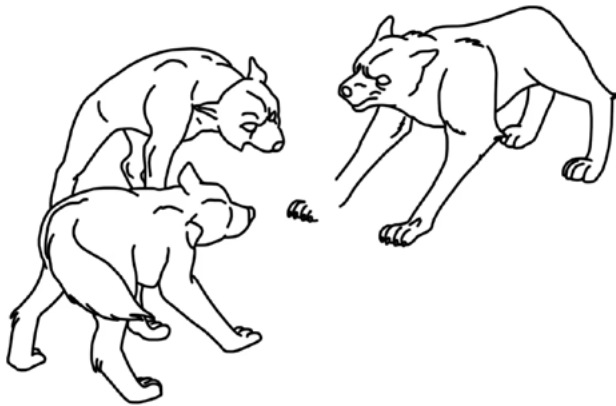
Betweenness, 2018

HD video

4' 35"

Exhibition view, *In Currents 116* at Saint Louis Art Museum, Missouri, USA, 2019





Betweenness, 2018

HD video

4' 35"



Untitled, 2018
framed photograph
59,5 × 87,3 cm



Ginseng, 2018
framed photograph
82,2 × 69,5 cm



Spider Crab, 2018
framed photograph
101,2 × 87 cm



Installation view *Hybrids* at Fundament Foundation, Tilburg, The Netherlands, 2018

Oliver Laric
Artforum, February 3, 2018
Kristian Vistrup Madsen

I AM INTERESTED in moving towards uncertainty. My work offers attempts to reinscribe or open up the material I'm looking at and make it less categorical. I feel more comfortable with the idea of objectivity—or even authenticity—when it's not bound to a single reality or single narrative. For instance, at one point in history, the objective depiction of a flower was considered to be made by drawing one flower that you found, with all its idiosyncrasies and flaws, and at another, by drawing the average of one hundred flowers, or by depicting ten different flowers. And so objectivity, too, is a very unstable concept.

The as-of-now untitled video I'm showing at Metro Pictures is the continuation of one that I was working on in 2014 and 2015, for which I went through extensive parts of the history of animation and looked for scenes in which people, objects, and animals transform. With this new work, I am not focusing just on metamorphosis, but also on the moments in between moments. As such, the aspect of time is more present here; every scene is

presented slowed down, and there is never an idea of closure, or resolve. I've become very aware of this in terms of editing: You get to a position where something is final, but that's just a tiny moment, and then it moves on. You never spend time in position A or position B—you just cut between transitions.

Along with the video, I am showing three resin sculptures cast from the same mold of a half-human, half-dog animal holding another smaller dog. The three are like distant cousins, both similar and different, and, in a way, I'm uncovering the process of how that difference is made. To me, the sentiment of the video and the sculptures is quite alike. I wanted to have a sculpture in two layers, where you can't see one without the other. They are hollow on the inside and never completely opaque, so you can always glimpse this inner world.

Usually, I make sculptures completely based on other people's works. The precursor that led to this one is Jean Carriès's *Frog-Man* from 1891, which is at the Musée d'Orsay. A few years ago, maybe I would have made a scan and used it, but now I'm excited about having a slightly different working method where I don't rely so much on an existing

form. I chose the dog because I wanted to work with an animal that is closely entangled with humans or, put differently, is a minority in the wild and a majority in captivity. The show is called "Year of the Dog" because it happens to be the year of the dog according to the Chinese Zodiac. But, like in the video, I'm not referring to a specific, charismatic animal. It's not Laika, or Lassie, or Hachiko, or any dog that you would know, but rather the idea of a dog—a generic, basic dog.

What draws me to the generic form is that it is interpreted for different purposes. From early on, that's what fascinated me about neoclassical sculptures, too. They were already the second birth of a type of form and, in that sense, not really final. The cartoons I utilize in the video are also not quite generic, but at the same time they couldn't be assigned to a specific author. They are general depictions of humans or animals—archetypes or allegorical figures—that could be adapted to whatever circumstance. I like when there's an openness or a generosity to a form that can just become and continue to become, and is never fixed as an entity.



Exhibition view *Panoramafreiheit* at Schinkelpavillon, Berlin, 2018



Sleeping Boy, 2016

stereolithography and selective laser sintering, polyamide, polished epoxy,
TuskX-C2700T, polyurethane, pearlescent pigment, water-transfer print
55 × 111,5 × 101,5 cm



Oliver Laric
Frieze, May 2016
Max Henry

Vienna is a city of monuments to its storied history, from its Roman ruins to the last Russian soldier of World War II. Its urban fabric reminds you of its heyday as empire confronted with modernity, even as today it enters – like the rest of the world – a bionic, technological and robotic revolution full tilt. For his very ‘today’ exhibition ‘Photoplastik’ at Vienna’s Secession, Berlin-based artist Oliver Laric opted to begin in the slipstream of yesteryear. Laric’s research in the Kunsthistorisches Museum, the Albertina, and the University of Vienna’s Institute for Classical Archeology served as the basis for new sculptures, all dated 2016.

While conducting research for ‘Photoplastik’, Laric discovered that in 1860 the French sculptor and photographer Francois Willème patented a device for the mechanical production of three-dimensional portraits, made using 24 cameras placed around the sitter in a circle. Such sculptures were cheap and quick to produce in multiples; a soon-booming industry was born. Touring Europe with his invention Willème eventually found his way to Vienna. Laric found examples of these photo-derived 19th-century sculptures in the Albertina, which then became a series of three-dimensional prints. The homage – in synthetic polyamide – to the Frenchman, François Willème, Self Portrait, around 1860, shows a quartet of figures scaled down to pedestal size in large, medium, small and extra small formats.

Meanwhile, Max Klinger: Beethoven, 1902 – at a height of 2,66 metres Laric’s largest work to date – is a 3D reproduction of a Beethoven portrait by Max Klinger originally made from marble, alabaster, amber, bronze,

and ivory, and which took Klinger fifteen years to make before it was installed in the Secession's 14th exhibition of 1902, along with Klimt's Beethoven Frieze (1901). In Laric's version, past and present eerily dovetail with information-age rupture; the sculpture's bulky size belies its lightweight hollow core, and from a distance the all-white resin suggests the marble of Greco Roman antiquity. Assembled from 25 prefab components, the joining seams are clearly visible to break the illusionism of a solid mass. Copyright issues surrounded the production for Laric's copy in the Secession. The Museum der bildenden Künste Leipzig (where it's on permanent display and where Klinger was born) denied permission to photo document the work. Thus a friend of Laric's surreptitiously took 300 or so photos, which were then painstakingly composited into the Klinger 3D print in Vienna, imperfections and all.

Laric's efforts behind such works are time- and research-intensive: from the moment he locates and opens the archives, to the labour of concisely assembling the photos and translating that information into

3-dimensional scans and ultimately prints. Layers of data such as provenance, original material, institutional copyrights and ultimately precise photographic scanning and reproduction, are the ingredients for a recipe that turns into elaborate 3D scans. They are then 3D printed in piecemeal components and assembled on site. Laric is a sleuth and forensic scientist rolled into one, going to elaborate lengths to show that copy and original are interchangeable sets of data – each containing variations of variations, akin to music. After all, the hand of the sculptor is replaced by machine and software specifications and the information of how to do so freely passed along. No two copies can ever be the same, though the knowledge gets relayed in a different format. Perhaps this is how cultural artefacts will survive another thousand years.

'Photoplastik' bridges a weird netherworld between the flatness of the photo and the instantly gratifying material girth of 3D printing technology. Scattered throughout the 18 sculptures are references to antiquity, and to Neo-Classical copies of Roman copies of Greek antiquity or nineteenth-

century naturalist studies. Charming mother and child sculptures based on modern mid-century sculptures are scaled down just so. A single copper relief mask features the celebrity faces of a dozen contemporary actors and actresses, solely from photo sources (Lebendmasken, Living Masks). Gone is the romance of the auratic in these objects. In its place is a romance with information as content, ghosts in the machine – materially present or not.

Where hot-button copyright is concerned Laric revels in the grey zone of the legal system on any continent and – with downloadable scans, concurrently presented on threedscans.com – the open-source ethos of Internet culture. Exploiting loopholes, it's an ingenious Byzantine system he's marked out for himself, encrypting the underlying structural dynamics and the recurrent archetypes of our debauched civilization. Bringing a logician's clarity to the murky semantics of legal versus illegal, original versus copy, the sculptures themselves are the evanescent artefacts embedded in the timeline of tomorrow.



Beethoven, 2016

selective laser sintering, polyamide, aluminum base

266 × 121 × 181 cm (with plinth)

Exhibition view *Photoplastik* at Secession, Vienna, 2016 | Photo Iris Ranzinger



Jüngling vom Magdalensberg, 2016

stereolithography and selective laser sintering, polyamide, polished epoxy,
TuskX-C2700T, aluminum base
255 × 45 × 45 cm (with plinth)



St. Veronica, 2016

black and white polyurethane
150 × 52 × 19 cm

The Hunter and His Dog, 2014
polyurethane, jade powder, bronze
powder, aluminium powder, pigments
90 × 66 × 6 cm (with plinth)





Oliver Laric
 Born 1981 in Innsbruck, Austria
 Lives and works in Berlin

Education

2005 Universität für angewandte Kunst Wien

Solo Exhibition (selection)

2024 Pedro Cera, Madrid (upcoming)
 2023 *Mémoire Vive*, Musée de la romanité, Nîmes, France
 2022 *Exoskeleton*, Galeria Pedro Cera, Lisbon
Exoskeleton, Tanya Leighton, Berlin
Exoskeleton, OCAT, Shanghai
 2021 *Betweenness*, Stedelijk Museum, Amsterdam
 RLB-Kunstpreis exhibition, Ferdinandeum, Innsbruck
Timelapse, S.M.A.K., Ghent
 2020 *Standbild*, Kunsthau Bregenz at Johanniterkirche Feldkirch by
 Kunsthau Bregenz, Feldkirch, Austria
 2019 S.M.A.K., Ghent, Belgium
threedscans.com, Pedro Cera, Lisbon
Walking Sideways, Forum Arte Braga, Portugal
New Media Series-Oliver Laric, Gallery 301, St. Louis Art Museum,
 Saint Louis, Missouri, USA
Currents 116: Oliver Laric, Gallery 249 & 250, St. Louis Art Museum,
 Missouri, USA
2000 Cliparts, part of the series Street Views, Contemporary Art
 Museum St. Louis, Missouri, USA

2018 *Jahr des Hundes*, Braunschweiger Kunstverein, Germany
Year of the Dog, Tanya Leighton, Berlin
Year of the Dog, Metro Pictures, New York
La Nympe Salmacis, Villa Paloma, Nouveau Musée National de
 Monaco
 2017 *Panoramafreiheit*, Schinkelpavillon, Berlin
 Kunsthalle Winterthur, Switzerland
 The Model, Sligo, Ireland
 SCAD Museum of Art, Savannah, Georgia
Oliver Laric, Tramway, Glasgow, UK
 2016 *Photoplastik*, Secession, Vienna
Oliver Laric, Museum of Contemporary Art, Cleveland, USA
Versions 2012, Zuckerman Museum of Art, Kennesaw, Georgia
 2015 *TF*, Kaikai Kiki Gallery, Tokyo
Oliver Laric, CCA, Tel Aviv
Giving Away the Moulds Will Cause No Damage to His Majesty's Casts,
 Austrian Cultural Forum, London
 2014 *Oliver Laric*, ar/ge Kunst Galerie Museum, Bolzano, Italy
Oliver Laric, Tanya Leighton, Berlin
Oliver Laric: Lincoln 3D scans, The Collection and Usher Gallery,
 Lincolnshire
Yuanmingyuan 3D, ENTRÉE, Bergen, Norway
Black Box: Oliver Laric, Hirshhorn Museum and Sculpture Garden,
 Washington, USA
Versions, Henningsen Gallery, Copenhagen
 2013 *5*, Seventeen Gallery, London
Verze, FUTURA Center for Contemporary Art, Prague
Versions, MIT List Visual Arts Center, Cambridge, UK
 2012 Villa du Parc Centre d'art Contemporain, Annemasse, France
Be Water My Friend, Tanya Leighton, Berlin
Oliver Laric / Martin Westwood, Peles Empire, London

Group Exhibition (selection)

- 2024 *Poets of Encryption*, KW Institute for Contemporary Art, Berlin
I cried at the end of a manga, École municipale des beaux-arts /
 Galerie Édouard-Manet, Gennevilliers, France
- 2023 *All Crescendo, No Reward*, Zabłudowicz Collection, London
Digital Dada, Kunstverein Wolfsburg Germany
Prélude, Super Dakota, Brussels
Antéfutur, CAPC Musée d'art Contemporain de Bordeaux
Is this real? Art in the Age of Game Engine Culture, FMAV Fondazione
 Modena ArtiVisive, Modena, Italy
Expect the Unexpected, Kunstmuseum Bonn, Germany
- 2022 *Post-Capital*, Kunsthall Charlottenborg, Copenhagen (upcoming)
How Soon is Now?, Structura Gallery, Sofia (upcoming)
SUPERFUTURES, Reference Festival, Selfridges, London
Afterimage, MAXXI L'Aquila, Italy
The Dream of Ulysses, Villa Carmignac - Fondation Carmignac,
 Hyères, France
Temporary Atlas, Gallerie Delle Prigioni, Treviso, Italy
- 2021 *Our Other Us*, 4th Art Encounters Biennial, Timisoara, Romania
One Escape at a Time, 11th Seoul Mediacity Biennial, Seoul
The Dreamers, 58th Belgrade Biennale, Belgrade
The Time Complex, Yerevan Biennial, Armenia
Post Capital, MUDAM, Luxembourg
Spatial Affairs. Worlding, Swiss Federal Institute of Technology,
 Lausanne EPFL Pavilions, Lausanne, Switzerland
Beaufort Triennial 21, Middelkerke, Belgium
Europa: Antike Zukunft, Halle für Kunst Steiermark, Graz, Austria
Body Snatchers (The Church), Church of San Giuseppe, Polignano a
 Mare, Italy

- 2020 *Infinite Sculpture*, Museu Calouste Gulbenkian, Lisbon
Art in the Age of Anxiety, Sharjah Art Foundation, Sharjah, United Arab
 Emirates
Beethoven: World, Citizen, Music, Bundeskunsthalle, Bonn, Germany
Klinger 2020, Museum der bildenden Künste Leipzig, Leipzig, Germany
- 2019 *Stumbling Through the Uncanny Valley: Sculpture and Self in the Age
 of Computer Generated Imagery*, The Center for Contemporary Art,
 Tel Aviv
Kronos and Kairos, Parco Archeologico del Colosseo, Rome
On Flower Power. The Role of the Vase in Arts, Crafts and Design,
 Galleria Nazionale, Rome
Museum, MMK Museum für Moderne Kunst, Frankfurt, Germany
Body Splits, SALTS, Birsfelden, Switzerland
ARTZUID 2019, Amsterdam Sculpture Biennial
 Ballarat International Foto Biennale, Australia
Beethoven – World.Citizen.Music, Bundeskunsthalle, Bonn
 Galeria Duarte Sequeira, Braga, Portugal
Infinite Sculpture, Beaux-Arts de Paris, Paris
Performing Society: The Violence of Gender, Tai Kwun Contemporary,
 Hong Kong
 Travelling Exhibitions Programme of 33rd Bienal de São Paulo,
 Campinas, Recife, Medellín, Colombia
- 2018 *Insane in the Membrane*, Sammlung Philara, Düsseldorf, Germany
Architecture Effects, Guggenheim, Bilbao, Spain
Catastrophe and the Power of Art, Mori Art Museum, Tokyo
Strange Days: Memories of the Future, The Store X, London (in
 collaboration with The Vinyl Factory and New Museum)
Divided We Stand, Busan Biennale
Affective Affinities, 33rd São Paulo Biennale, Sao Paulo, Brazil
'Nothing Will Be As Before' – Ten Years of Tanya Leighton, Tanya

	Leighton, Berlin		<i>The Camera's Blind Spot II</i> , Extra City Kunsthalle, Antwerp, Belgium
	<i>Hybrids</i> , Lustwarande, Platform for Contemporary Sculpture, Tilburg, Netherlands		<i>Inhuman</i> , Fridericianum, Kassel, Germany
	<i>Art in the Age of the Internet, 1989 to today</i> , ICA, Boston, USA		<i>Moment!</i> , Kunstverein, Göttingen, Germany
2017	<i>ANARCHÉOLOGIES</i> , Centre Pompidou, Paris		<i>Triennial: Surround Audience</i> , New Museum, New York
	<i>Produktion. Made in Germany Drei</i> , Kestner Gesellschaft, Kunstverein Hannover, Sprengel Museum, Hannover, Germany		<i>All Tomorrow's Past</i> , Kunsthaus Hamburg, Germany
	<i>HUMAN/DIGITAL: A SYMBIOTIC LOVE AFFAIR</i> , Kunsthal, Rotterdam		<i>Lumination</i> , Patricia Low Contemporary, Gstaad, Switzerland
	<i>FLOWERS ARE DOCUMENTS ARRANGEMENT I AND II (COMPOSITION/ SUPPORT/ CIRULATION/ RITUAL/ STORYTELLING/ TIME)</i> , Ar/ge Kunst, Italy	2014	<i>Hybridize or Disappear</i> , Museu Nacional De Arte Contemporânea Do Chiado, Lisbon
2016	<i>Il Flauto Magico</i> , Museo di Castelvecchio, Verona, Italy		<i>Been Caught Stealing</i> , Kunsthalle Exnergasse, Vienna
	<i>Faisons de L'inconnu un allié</i> , Lafayette Anticipation, Paris		<i>Jerwood Encounters: TTTT</i> , Jerwood Space, London
	SeMA Biennale Mediacity Seoul 2016, Seoul Museum of Art Liverpool Biennial 2016		<i>Arena</i> , Center of Contemporary Art Znaki Czasu - CoCA, Torun
	<i>BEHOLD THE MAN - 100 YEARS, 100 FACES</i> , Museum de Fundatie in Zwolle, Netherlands		<i>Art Post-Internet</i> , Ullens Center for Contemporary Art, Beijing
	<i>Figura Complexus</i> , Trafó Galeria, Budapest		<i>To continue. Notes towards a Sculpture Cycle. First chapter: Matter</i> , Nomas Foundation, Rome
	<i>Grand New</i> , Future Gallery, Berlin		<i>RAW 2014</i> , Reed College, Portland
	<i>L'image Volée</i> , Prada Foundation, Milan, Italy		<i>Tonight, you can call me Trish</i> , LAB Gallery, Dublin
	<i>Gund Commons</i> , Museum of Contemporary Art, Cleveland, USA		<i>Over & Over the Rainbow</i> , The Israeli Center for Digital Art, Tel Aviv
	<i>Electronic Superhighway</i> , Whitechapel Gallery, London		<i>A Sense of Things</i> , Zabłudowicz Collection, London
	<i>Dreaming Mirrors Dreaming Screens</i> , Sprüth Magers, Berlin		<i>First Look: New Art Online</i> , The New Museum (online)
	<i>Global: Infosphere</i> , ZKM Karlsruhe, Karlsruhe, Germany	2013	<i>East Coast: Damn braces: Bless relaxes</i> , Whitechapel Gallery, London
2015	<i>10, Chambres à part</i> , Laurence Dreyfus - LDAC, Paris		<i>Casting a wide net</i> , Postmasters Gallery, New York
	<i>Technologism</i> , Monash University Museum of Art, Melbourne		<i>Speculations on Anonymous Materials</i> , Fridericianum, Kassel, Germany
	<i>Screen Play: Life in an Animated World</i> , Albright-Knox Art Gallery, Buffalo, USA		<i>Aaa Cc Dd Ee G H Iiii J Kk Lll M Nn Oooo Rrrr U</i> , Alpineum Produzentengalerie, Lucerne, Switzerland
	<i>Sculptures Also Die</i> , Centre for Contemporary Culture Strozzi, Palazzo Strozzi, Florence, Italy		<i>der schein glanz, glamour, illusion</i> , Kestnergesellschaft, Hannover, Germany
			<i>In God We Trust</i> , Zacheta - National Gallery of Art, Warsaw
			<i>You Only Fall Twice</i> , Centre for Contemporary Art, Derry
			<i>Time Machine</i> , M-ARCO, Marseille, France
			<i>Kahtluse Varjud</i> , Tallinn Art Hall, Estonia

	<p><i>For My Eyes Only</i>, Maribor Art Gallery, Slovenia</p> <p><i>Prada Pravda</i>, Tartu Art Museum, Noorus Gallery and Y-gallery, Tartu, Estonia</p> <p><i>Marqués par une image</i>, L'Abbaye, Annecy-le-Vieux, France</p> <p><i>Shadows of a Doubt</i>, Tallinn Art Hall, Estonia</p> <p><i>The Time of Our Image</i>, Tallinn Art Hall, Estonia</p> <p><i>Reality and Constructed Factual</i>, Unit 2, Speedwell Works, Sheffield, UK</p> <p><i>Chambres à Part VIII: Seeing is a Fable</i>, Laurence Dreyfus –LDAC, Paris</p> <p><i>Love of Technology</i>, Museum of Contemporary Art, Miami, USA</p> <p><i>Born This Way</i>, Monica De Cardenas, Milan, Italy</p> <p><i>A Different Kind of Order: The ICP Triennial</i>, ICP, New York</p> <p><i>Souvenir</i>, Galerie Perrotin, Paris</p> <p><i>Berlin. Status 2</i>, Künstlerhaus Bethanien, Berlin</p> <p><i>The Feverish Library (continued)</i>, Capitain Petzel, Berlin</p> <p><i>Analogital</i>, Utah Museum of Contemporary Art, Salt Lake City</p> <p><i>Version Control</i>, Arnolfini, Bristol, UK</p> <p><i>Involucion</i>, Otras Obras, Tijuana, Mexico</p> <p><i>Ensemble</i>, Backlit, Nottingham, UK</p> <p><i>Gordian Conviviality</i>, Import Projects, Berlin</p> <p><i>When Violence Becomes Decadent</i>, ACC Weimar, Germany</p> <p><i>Permutation 03.x, P!</i>, New York</p>	
2012	<p><i>Out of Memory</i>, Marianne Boesky Gallery, New York</p> <p><i>Surface Tension</i>, Future Gallery, Berlin</p> <p><i>Imagine the Imaginary</i>, Palais de Tokyo, Paris</p> <p><i>The Feverish Library</i>, Friedrich Petzel Gallery, New York</p> <p><i>Images of the 21st century</i>, Museum of the Image, Breda, Netherlands</p> <p><i>Panem Et Circenses</i>, Rob Tufnell at 83 Page St, London</p> <p><i>The Imaginary Museum</i>, Kunstverein München, Munich, Germany</p> <p><i>Alienate/demonstrate/edit</i>, Artspace, Auckland, New Zealand</p> <p><i>When Violence Becomes Decadent</i>, Freies Museum, Berlin</p>	
2011	<p><i>Fourth Wall</i>, Vox Populi Gallery, Philadelphia, USA</p> <p><i>Motion</i>, Seventeen Gallery, London</p> <p><i>Toward a warm math</i>, On Stellar Rays, New York</p> <p><i>Alpenrepublik</i>, Kunstraum, Innsbruck, Austria</p> <p><i>Lilliput</i>, High Line, New York</p> <p><i>Keeping up Appearances</i>, Kunstverein Wiesbaden, Wiesbaden, Germany</p> <p><i>La Loge</i>, SAKS, Geneva</p> <p><i>Surface in Volume</i>, Luce Gallery, Turin, Italy</p> <p><i>In Other Words</i>, NGBK, Berlin</p> <p><i>Game On / Re-Newing Media Art: a touring initiative</i>, Glucksman Gallery, Cork</p> <p><i>Net Video</i>, Black Box, Givon Art Gallery, Tel Aviv</p> <p><i>Images Rendered Bare. Vacant. Recognizable</i>, Stadium Gallery, New York</p> <p><i>A Duck, A Rabbit and A Rabbit and A Duck</i>, Pyramidd.biz, London</p> <p><i>Is This Thing On?</i>, Contemporary Art Center, Cincinnati, USA</p> <p><i>Out-of-_____</i>, Michael Benevento, Los Angeles, USA</p> <p><i>An Image</i>, Kaleidoscope, Milan, Italy</p> <p><i>What's Next – The Future of the Photography Museum</i>, FOAM, Amsterdam</p> <p><i>Music for Insomniacs</i>, Proyectos Monclova, Mexico City</p> <p><i>Pentimenti</i>, Kleine Humboldt Galerie, Berlin</p> <p><i>Priority Moments</i>, Herald St, London</p> <p><i>Collect the WWWorld. The Artist as Archivist in the Internet Age</i>, Spazio Contemporanea, Brescia</p> <p><i>10x10: The Feast</i>, European Culture Congress, Warsaw</p> <p><i>Facts about the Past</i>, Extra Extra, Philadelphia, USA</p> <p><i>Play Bach</i>, Circuit, Lausanne, Switzerland</p> <p><i>Memery</i>, MASS MoCA, Massachusetts, USA</p> <p><i>Grouped Show</i>, Tanya Leighton, Berlin</p> <p><i>Momentum</i>, The Nordic Biennial, Moss, Norway</p>	

- Based in Berlin*, Atelierhaus Monbijoupark, Berlin
My War, Agnes Etherington Art Centre, Kingston, Ontario, Canada
The Passenger, Galerie Paul Andriesse, Amsterdam
The Post Internet Survival Guide, Gentili Apri, Berlin
Microstoria, Talbot Rice Gallery, Edinburgh
You don't love me anymore, Westfälischer Kunstvereien, Münster, Germany
A painting show, Autocenter, Berlin
USER_FRIENDLY, Plateforme, Paris
- 2010 *Regionale 11 - The Forever Ending Story*, Ausstellungsraum Klingental, Basel
Eli Manning, Reference Art Gallery, Richmond
Young Artists' Biennial Bucharest, Stirbei Palace, Bucharest
My War, FACT Liverpool, Liverpool; Edith-Ruß-Haus, Oldenburg
CODE Live 1, Great Northern Way Campus, Vancouver
CUE: Artists' Video, Vancouver Art Gallery, Vancouver
BYOB, Bureau Friederich projectstudio, Berlin
Foto 30, Projectos Ultravioleta, Guatemala
A secret understanding, Balaklava Odyssey, Sevastopol, Ukraine
A secret understanding, Media Depot, Lviv, Ukraine
Syncopation, Grimmuseum, Berlin
Meer, Voorkamer, Antwerp
Videodrome, Autocenter, Berlin
Turboprops, Institute of Social Hypocrisy, Paris
Bratislava Biennale, Space Gallery, Bratislava
Video Dumbo, New York
Session_8_Video, Am Nuden Da, London
Surfing Club, [plug.in], Basel
Surfing Club, Espace Gantner, Bourog
Quarterly Site #4: Registers, LVL3, Chicago, USA
- 2009 *The World is Flat*, X-Initiative, New York
New Wave – Internet Pavilion – 53rd Biennale di Venezia, S.A.L.E Docks, Venice, Italy
A Secret Understanding, Kunsthaus Graz, Austria
Once Upon a Time in the West, Pixelpoint, Nova Gorica, Slovenia
A combination of Works by Oliver Laric and Wojciech Kosma, Pavillion 2009, Oslo
Session_7_Words, Am Nuden Da, London
Versions, Nederlands Instituut voor Mediakunst, Montevideo/Time Based Arts, Amsterdam
The True Artist Helps the World by Revealing Mystic Truths, Liberty Corner, Dublin
Back to the Future, COMA Centre for Opinions in Music and Art, Berlin
AFK Sculpture Park, Atelierhof Kreuzberg, Berlin
The New Easy, Art News Projects, Berlin
Image Search, P.P.O.W. Gallery, New York
Earth Not a Globe, Rokeby Gallery, London
Doing Boundless, Platform 3, Munich
In Real Life, Capricious Space, New York
Readymade or Not, Video Gallery, New York
Bad Day, Emporium Gallery, Montreal
- 2008 *Montage: Unmonumental Online*, New Museum of Contemporary Art, New York
Last Chance to see the Show, Manifesta 7, Trentino, Italy
The New Easy, Agentur, Amsterdam
Shift Festival, Dreispitzareal, Basel
The Steve Guttenberg Galaxy, Seventeen, Wharf Road Project, London
I Love the Horizon, Le Magasin/Centre National d'Art Contemporain Grenoble, France
Episode 25: Activities in time and space, Careof – Fabbrica del Vapore,

Milan
Second Thoughts, Hessel Museum, New York
Monologs, Galeria Animal, Santiago de Chile
Love Design Delirium, Kunstraum NOE, Vienna
2007 *Ursula Blickle Video Prize*, Kunsthalle Wien, Vienna
Becks Fusions, Institute of Contemporary Art, London
2006 *Character Reference*, Bryce Wolkowitz Gallery, New York

Screenings

2016 *The Unfinished Film*, The Metropolitan Museum of Art, New York
2015 *Eyeworks Festival of Experimental Animation*, Chicago
5, MK Gallery, Buckinghamshire, UK
2009 *Re-* Recycling_Sampling_Jamming*, Academy of Arts, Berlin
This Generation, Images Festival, Toronto, Canada
2008 *Talkmasters II*, Badischer Kunstverein, Karlsruhe, Germany
Crossroads: A Tribute to Bruce Connor, Light Industry, New York
Nowhere/Now/Here, Laboral Centro de Arte y Creacion Industrial, Gijón-Austrias, Spain
Always on your minds, Video Vortex 3, Ankara, Turkey
PIXXELPOINT 2008 – FOR GOD’S SAKE, ixxelpoint, Nova Gorica, Slovenia

Residencies

2015 Fondation d’entreprise
Galleries Lafayette, Paris

Catalogues (section)

2023 *Mémoire Vive. Oliver Laric*, Nîmes : Musée de la Romanité, 2023

2019 *threedscans*, Oliver Laric and Eepubli, 2019
2016 *Photoplastik*, Secession, 2016
2011 *Based in Berlin*, Kulturprojekte Berlin GmbH, Verlag der Buchhandlung (Berlin: Walther König, 2011)
2009 *New Museum of Contemporary Art NY, Younger Than Jesus Artist Directory: The Essential Handbook to a New Generation of Artists*, (London, New York: Phaidon, 2009)

Curatorial

2006 – 2012 www.vvork.com
2010 *Turbo Props*, The Institute for Social Hypocrisy, Paris
2009 *The Real Thing*, MU, Eindhoven
2007 *Bad Beuys Entertainment*, Boling, Bruno, Chisa & Tkacova, collectif fact, Matsoukis, Mirza, Prévieux, Rungjang, Zucconi, Galerie West, The Hagu

Collections

Frac Bretagne, Rennes, France
Cleveland Museum of Art Collection, Ohio
Walker Art Center, Minneapolis
Haubrok Collection, Berlin
Kadist Foundation, Paris and San Francisco
Zabludowicz Collection, London
Nouveau Musée National de Monaco, Monaco
MUMOK, Vienna
Ferdinandum, Innsbruck, Austria
Kunsthau Bregenz, Bregenz, Austria
The Collection Museum, Lincoln, UK
Kunstsammlung, Dusseldorf, Germany
Museum für Moderne Kunst, Frankfurt, Germany

Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Stedelijk Museum, Amsterdam