



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.

**Scales of Anthropomorphism (Praying Mantis) / Escalas de Antropomorfismo (Mantis Religiosa), 2024**

stainless steel, aluminium

117 × 144 × 44 cm

detail







*Pan*, 2025  
aluminium, polyamide, acrylic Paint  
180 × 65 × 42 cm



# GRIECHISCHES ORIGINAL RÖMISCHE KOPIE

Die Kunst der griechischen Antike ist heute noch ein zentraler Teil der Kunstgeschichte. Vor allem in der Renaissance und im 19. Jahrhundert wurden die griechischen Kunstwerke wiederentdeckt, um das Bildnis wieder zu beleben.

Heute im späten 20. Jahrhundert sind wir wieder in der Lage, die Kunst der griechischen Antike zu sehen. Heute ist die Kunst der griechischen Antike ein zentraler Teil der Kunstgeschichte. Vor allem in der Renaissance und im 19. Jahrhundert wurden die griechischen Kunstwerke wiederentdeckt, um das Bildnis wieder zu beleben.

Die Bildwerke sind in der griechischen Kunst von großer Bedeutung. Sie sind ein zentraler Teil der Kunstgeschichte. Vor allem in der Renaissance und im 19. Jahrhundert wurden die griechischen Kunstwerke wiederentdeckt, um das Bildnis wieder zu beleben.

## GREEK ORIGINAL - ROMAN COPY

Most of the original sculptures made by the Greek masters of the Classical and Hellenistic periods are not preserved. Roman copies in particular were made down to Late Antiquity and the Middle Ages in order to revive the past.

In the late Renaissance, very much during the Baroque, Rome was increasingly oriented towards Greek models. Sculptors of high reputation produced Roman copies, and commissioned Greek artists in Rome to produce 'Greek' copies.

Public buildings such as temples, theatres, and palaces were designed from images. They were also used in private villas and gardens. Roman copies often changed the original. When they were made, they were often made in Rome.



*Vierköpfige Sphinx / Four-headed Sphinx*, 2025  
aluminium, polyamide, acrylic Paint  
140 × 52 × 85 cm









Exhibition view *La semejanza por contacto* at  
Pedro Cera, Madrid, 2024 | Photo Roberto Ruiz



Exhibition view *La semejanza por contacto* at  
Pedro Cera, Madrid, 2024 | Photo Roberto Ruiz



Exhibition view *La semejanza por contacto* at  
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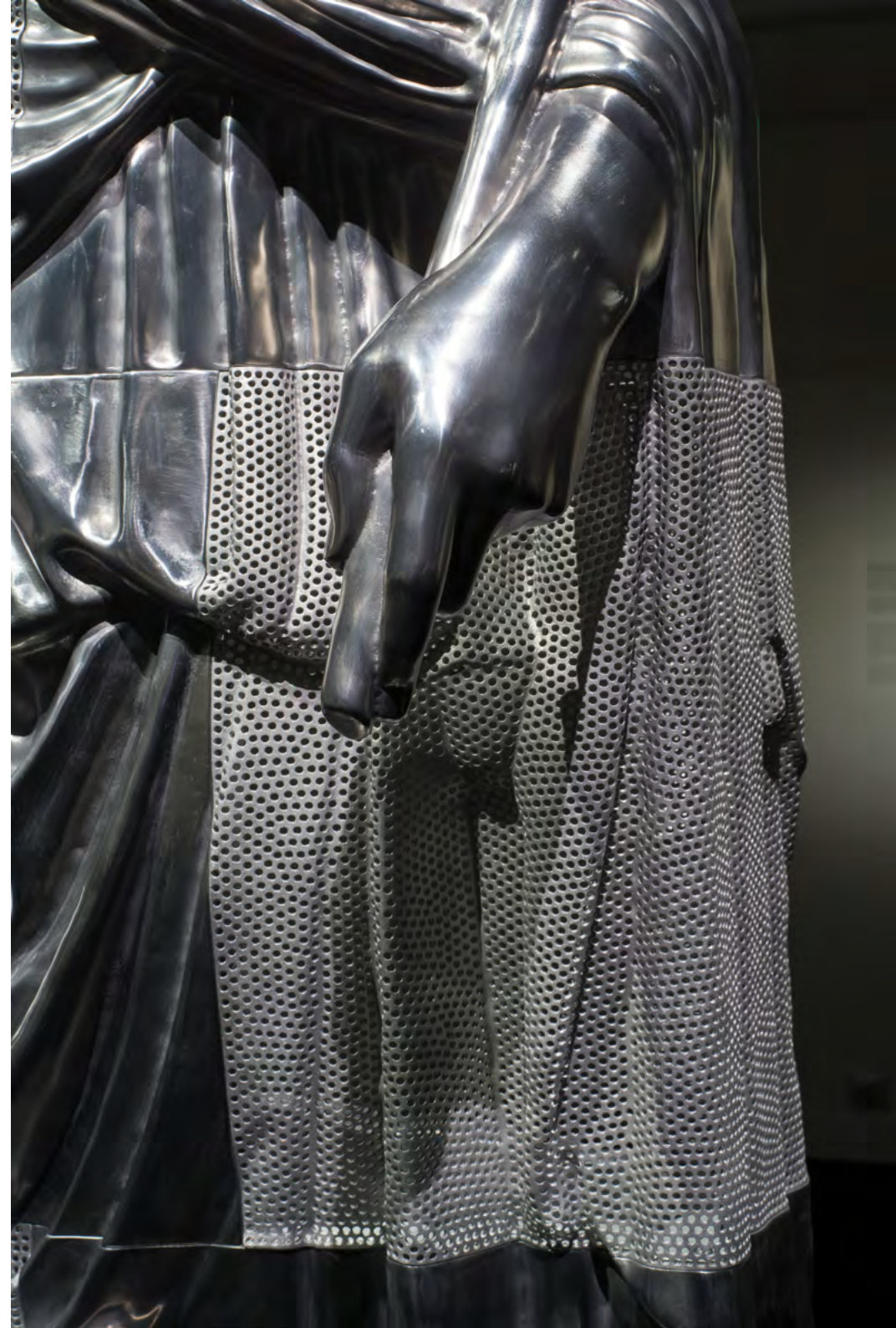
Exhibition view *Echoes Among Us: 2024 Shanghai Jing'an International Sculpture Project*, Jing'an Sculpture Park, Shanghai



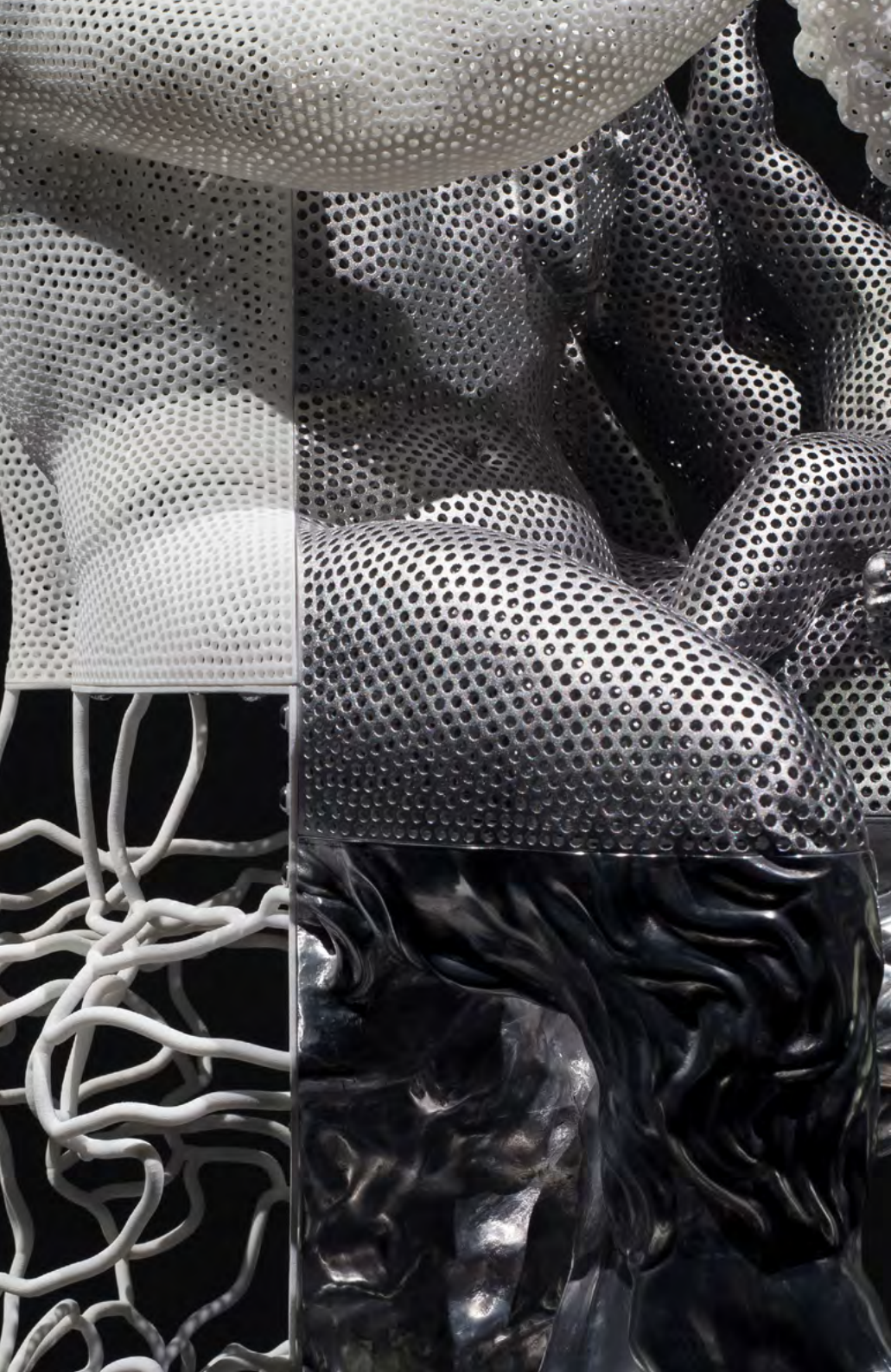
Exhibition view *Echoes Among Us: 2024 Shanghai Jing'an International Sculpture Project*, Jing'an Sculpture Park, Shanghai



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



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

**Sleeping Boy, 2022**

3D printed aluminum (SLM), SLS Nylon, paint, aluminum plinth  
163 × 113 × 60 cm





**Tree Etching (Beech Tree, Volkspark Hasenheide, Berlin), 2022**

brass, aluminium

156,5 × 115 cm



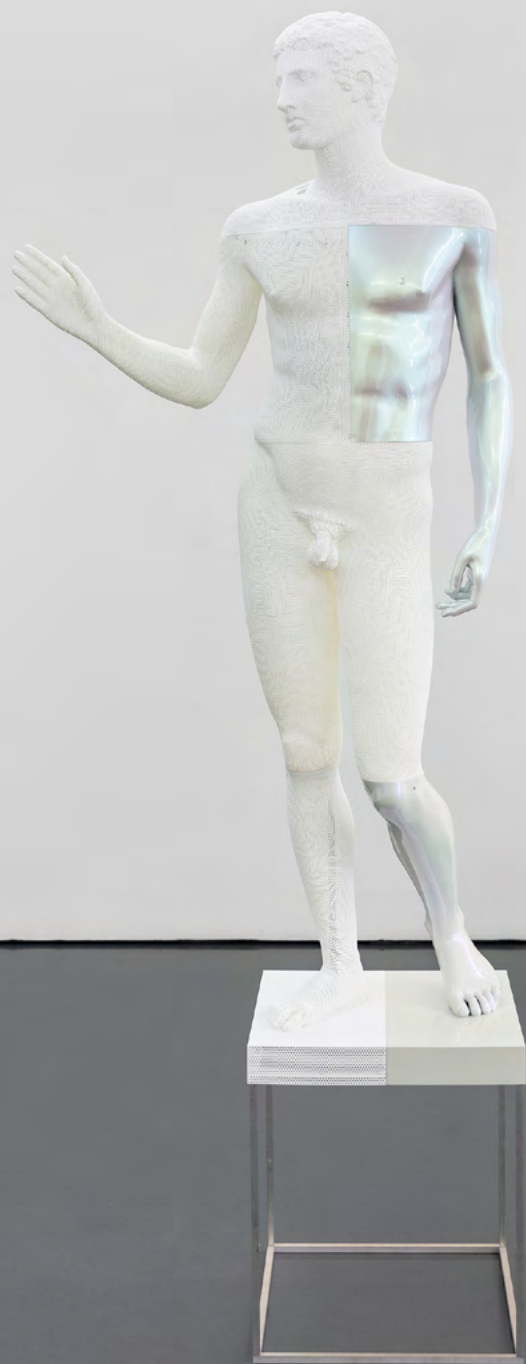
Exhibition view *Exoskeleton* at Pedro Cera, Lisbon, 2022  
Photo Bruno Lopes



Exhibition view *Exoskeleton* at Pedro Cera, Lisbon, 2022  
Photo Bruno Lopes



Exhibition view *Exoskeleton* at Pedro Cera, Lisbon, 2022  
Photo Bruno Lopes



**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

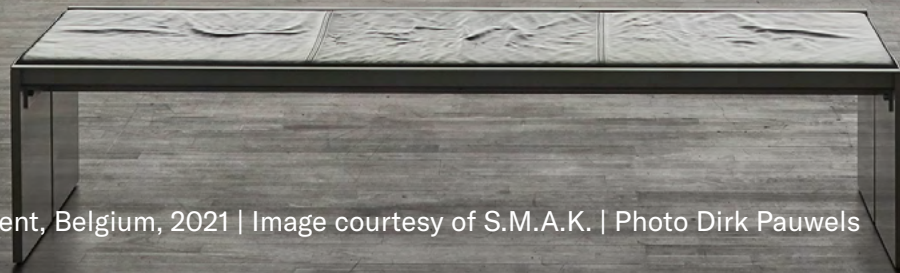
153 × 55 × 33,5 cm (with plinth)



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)



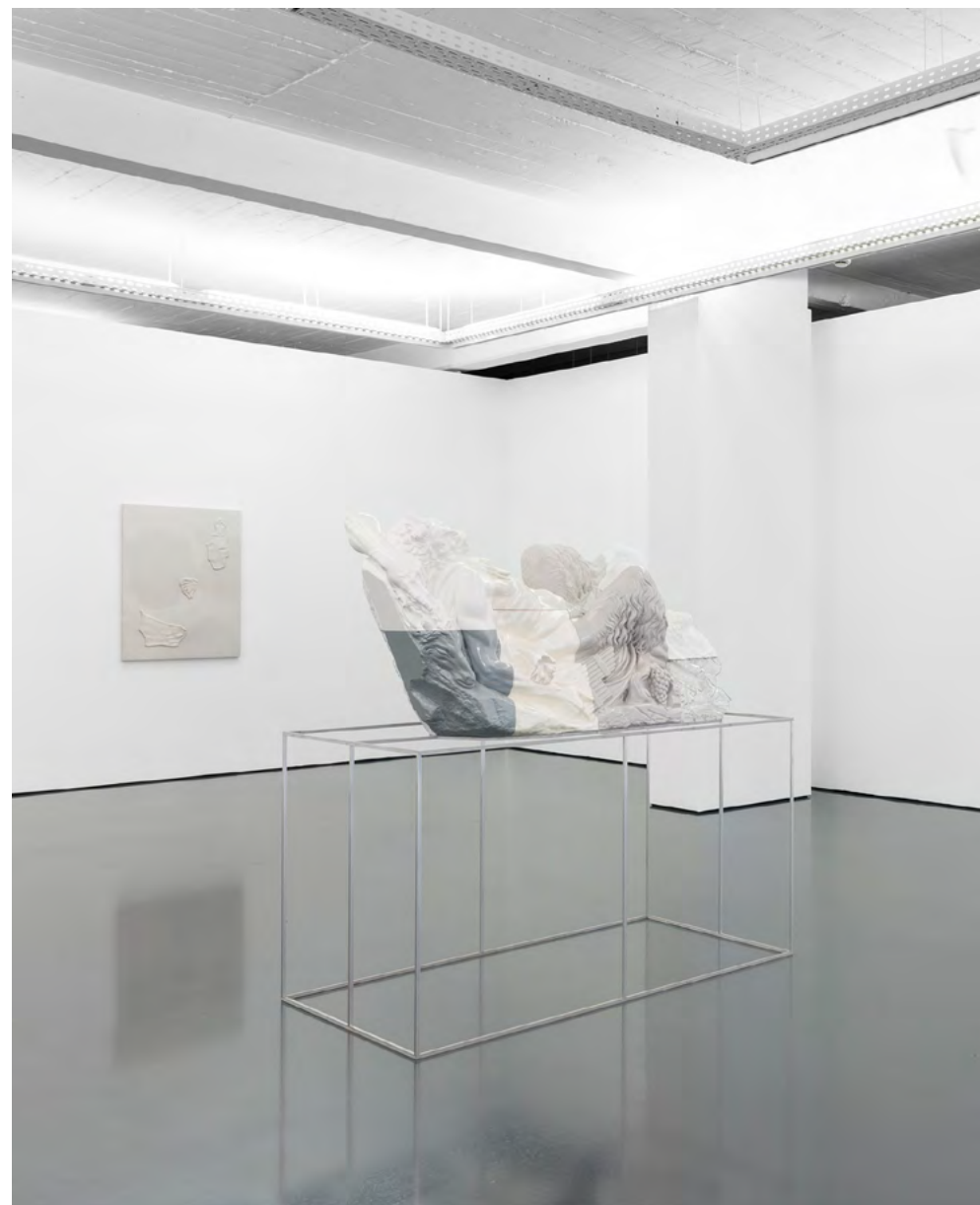


**Person with crab, 2019**  
electroformed copper  
84,4 × 90 cm (with plinth)

**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](http://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](http://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](http://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](http://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

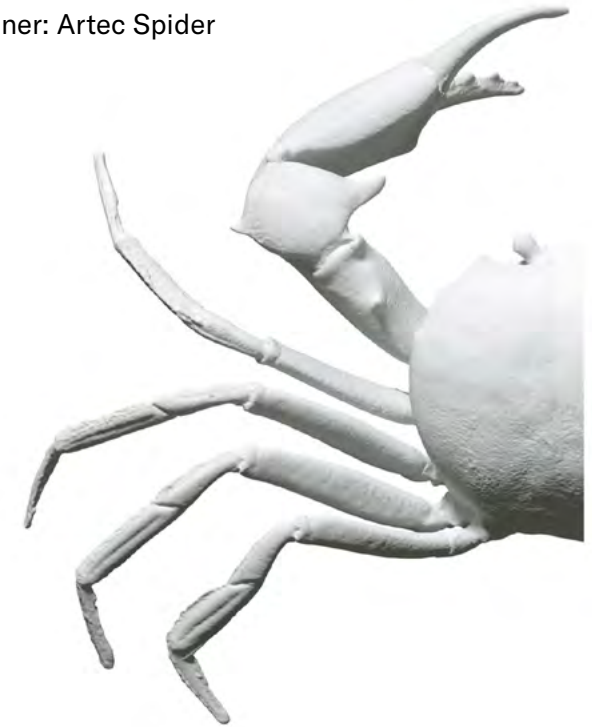
of individualization, of the subjective use of the scans. Laric thus makes visible a certain sector of the Internet economy based on offering to users objects and goods that are modifiable for individual use. Yet these economic concepts and operations are in no way the focus of Oliver Laric's interest.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



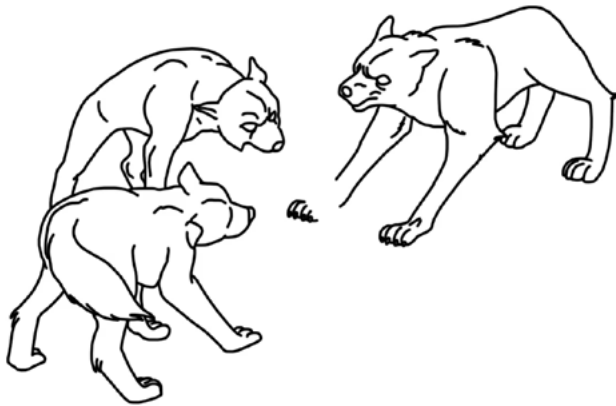
**Betweenness, 2018**

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](http://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

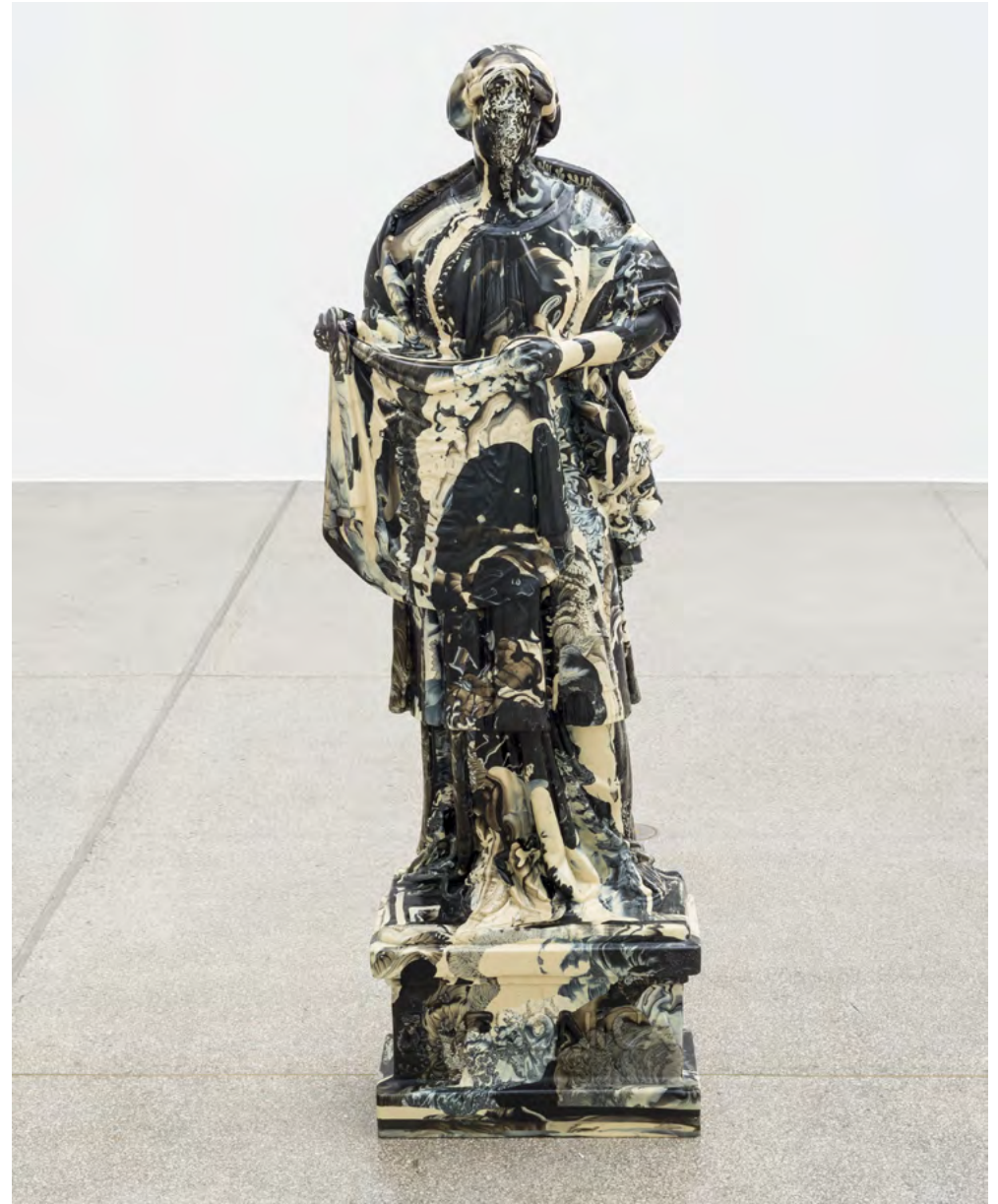
266 × 121 × 181 cm (with plinth)

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)

2026 *Save For Later*, DOCK20, Lustenau, Austria  
2025 *Oliver Laric. Schwellenwesen*, Kunsthistorisches Museum, Vienna  
*Oliver Laric: Metamorphosen*, Refin Studio, Milano, Italy  
2024 *La semejanza por contacto*, Pedro Cera, Madrid  
*Oliver Laric: Metamorphosen*, ERES Projects, Munich, Germany  
*Calibrating*, Eugster Belgrade, Belgrade, Serbia  
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*, Kunsthhaus Bregenz at Johanniterkirche Feldkirch by  
Kunsthhaus 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 Nymphe 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

Group Exhibition (selection)

|      |                                                                                                                           |      |                                                                                                                                                      |
|------|---------------------------------------------------------------------------------------------------------------------------|------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2026 | <i>Mediterranea mundi</i> , Polaris centre d'art, Istres, France                                                          |      | <i>SUPERFUTURES</i> , Reference Festival, Selfridges, London                                                                                         |
| 2025 | <i>Sculpture Court</i> , Walker Art Center, Minneapolis, USA                                                              |      | <i>Afterimage</i> , MAXXI L'Aquila, Italy                                                                                                            |
|      | <i>The Narrative of Decline</i> , Carbon 12, Dubai                                                                        |      | <i>The Dream of Ulysses</i> , Villa Carmignac - Fondation Carmignac, Hyères, France                                                                  |
|      | <i>Artocène Biennale 2025</i> , Saint-Gervais Mont-Blanc, France                                                          |      | <i>Temporary Atlas</i> , Gallerie Delle Prigioni, Treviso, Italy                                                                                     |
|      | <i>Breaking the Joints</i> , Sapieha Palace, Vilnius                                                                      | 2021 | <i>Our Other Us</i> , 4th Art Encounters Biennial, Timisoara, Romania                                                                                |
|      | <i>Programmed Universes (curated by Matthieu Lelièvre)</i> , Musée d'art contemporain de Lyon, France                     |      | <i>One Escape at a Time</i> , 11th Seoul Mediacity Biennial, Seoul                                                                                   |
|      | <i>IM PORTRAIT</i> , Lohaus Sominsky, Munich, Germany                                                                     |      | <i>The Dreamers</i> , 58th Belgrade Biennale, Belgrade                                                                                               |
|      | <i>Consider Listening</i> , haubrok foundation, Berlin                                                                    |      | <i>The Time Complex</i> , Yerevan Biennial, Armenia                                                                                                  |
| 2024 | <i>Echoes Among Us: 2024 Shanghai Jing'an International Sculpture Project</i> , Jing'an Sculpture Park, Shanghai          |      | <i>Post Capital</i> , MUDAM, Luxembourg                                                                                                              |
|      | <i>Bloodchild. Scenes from a Symbiosis</i> , Fondazione Spazio Vitale, Verona, Italy                                      |      | <i>Spatial Affairs. Worlding</i> , Swiss Federal Institute of Technology, Lausanne EPFL Pavilions, Lausanne, Switzerland                             |
|      | <i>Digital Witness: Revolutions in Design, Photography, and Film</i> , Los Angeles County Museum of Art, Los Angeles, USA |      | <i>Beaufort Triennial 21</i> , Middelkerke, Belgium                                                                                                  |
|      | <i>IMAGINE WORLDS</i> , Kunsthhaus Meran, Merano, Italy                                                                   |      | <i>Europa: Antike Zukunft</i> , Halle für Kunst Steiermark, Graz, Austria                                                                            |
|      | <i>Poets of Encryption</i> , KW Institute for Contemporary Art, Berlin                                                    |      | <i>Body Snatchers (The Church)</i> , Church of San Giuseppe, Polignano a Mare, Italy                                                                 |
|      | <i>I cried at the end of a manga</i> , École municipale des beaux-arts / Galerie Édouard-Manet, Gennevilliers, France     | 2020 | <i>Infinite Sculpture</i> , Museu Calouste Gulbenkian, Lisbon                                                                                        |
| 2023 | <i>All Crescendo, No Reward</i> , Zabłudowicz Collection, London                                                          |      | <i>Art in the Age of Anxiety</i> , Sharjah Art Foundation, Sharjah, United Arab Emirates                                                             |
|      | <i>Digital Dada</i> , Kunstverein Wolfsburg Germany                                                                       |      | <i>Beethoven: World, Citizen, Music</i> , Bundeskunsthalle, Bonn, Germany                                                                            |
|      | <i>Prélude</i> , Super Dakota, Brussels                                                                                   |      | <i>Klinger 2020</i> , Museum der bildenden Künste Leipzig, Leipzig, Germany                                                                          |
|      | <i>Antéfutur</i> , CAPC Musée d'art Contemporain de Bordeaux                                                              | 2019 | <i>Stumbling Through the Uncanny Valley: Sculpture and Self in the Age of Computer Generated Imagery</i> , The Center for Contemporary Art, Tel Aviv |
|      | <i>Is this real? Art in the Age of Game Engine Culture</i> , FMAV Fondazione Modena ArtiVisive, Modena, Italy             |      | <i>Kronos and Kairos</i> , Parco Archeologico del Colosseo, Rome                                                                                     |
|      | <i>Expect the Unexpected</i> , Kunstmuseum Bonn, Germany                                                                  |      | <i>On Flower Power. The Role of the Vase in Arts, Crafts and Design</i> , Galleria Nazionale, Rome                                                   |
| 2022 | <i>Post-Capital</i> , Kunsthal Charlottenborg, Copenhagen (upcoming)                                                      |      | <i>Museum</i> , MMK Museum für Moderne Kunst, Frankfurt, Germany                                                                                     |
|      | <i>How Soon is Now?</i> , Structura Gallery, Sofia (upcoming)                                                             |      | <i>Body Splits</i> , SALTS, Birsfelden, Switzerland                                                                                                  |
|      |                                                                                                                           |      | <i>ARTZUID 2019</i> , Amsterdam Sculpture Biennial                                                                                                   |

|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                        |  |  |  |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|--|--|--|
|      | <p>Ballarat International Foto Biennale, Australia</p> <p><i>Beethoven – World.Citizen.Music</i>, Bundeskunsthalle, Bonn</p> <p>Galeria Duarte Sequeira, Braga, Portugal</p> <p><i>Infinite Sculpture</i>, Beaux-Arts de Paris, Paris</p> <p><i>Performing Society: The Violence of Gender</i>, Tai Kwun Contemporary, Hong Kong</p> <p>Travelling Exhibitions Programme of 33rd Bienal de São Paulo, Campinas, Recife, Medellín, Colombia</p>                                                                                                                                                                                                                                                                                                              |                                                                                                        |  |  |  |
| 2018 | <p><i>Insane in the Membrane</i>, Sammlung Philara, Düsseldorf, Germany</p> <p><i>Architecture Effects</i>, Guggenheim, Bilbao, Spain</p> <p><i>Catastrophe and the Power of Art</i>, Mori Art Museum, Tokyo</p> <p><i>Strange Days: Memories of the Future</i>, The Store X, London (in collaboration with The Vinyl Factory and New Museum)</p> <p><i>Divided We Stand</i>, Busan Biennale</p> <p><i>Affective Affinities</i>, 33rd São Paulo Biennale, Sao Paulo, Brazil</p> <p><i>‘Nothing Will Be As Before’ – Ten Years of Tanya Leighton</i>, Tanya Leighton, Berlin</p> <p><i>Hybrids</i>, Lustwarande, Platform for Contemporary Sculpture, Tilburg, Netherlands</p> <p><i>Art in the Age of the Internet, 1989 to today</i>, ICA, Boston, USA</p> |                                                                                                        |  |  |  |
| 2017 | <p><i>ANARCHÉOLOGIES</i>, Centre Pompidou, Paris</p> <p><i>Produktion. Made in Germany Drei</i>, Kestner Gesellschaft, Kunstverein Hannover, Sprengel Museum, Hannover, Germany</p> <p><i>HUMAN/DIGITAL: A SYMBIOTIC LOVE AFFAIR</i>, Kunsthal, Rotterdam</p> <p><i>FLOWERS ARE DOCUMENTS ARRANGEMENT I AND II (COMPOSITION/ SUPPORT/ CIRULATION/ RITUAL/ STORYTELLING/ TIME)</i>, Ar/ge Kunst, Italy</p>                                                                                                                                                                                                                                                                                                                                                   |                                                                                                        |  |  |  |
| 2016 | <p><i>Il Flauto Magico</i>, Museo di Castelvecchio, Verona, Italy</p> <p><i>Faisons de L'inconnu un allié</i>, Lafayette Anticipation, Paris</p> <p>SeMA Biennale Mediacity Seoul 2016, Seoul Museum of Art Liverpool</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                        |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Biennial 2016                                                                                          |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>BEHOLD THE MAN - 100 YEARS, 100 FACES</i> , Museum de Fundatie in Zwolle, Netherlands               |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Figura Complexus</i> , Trafó Galeria, Budapest                                                      |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Grand New</i> , Future Gallery, Berlin                                                              |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>L'image Volée</i> , Prada Foundation, Milan, Italy                                                  |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Gund Commons</i> , Museum of Contemporary Art, Cleveland, USA                                       |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Electronic Superhighway</i> , Whitechapel Gallery, London                                           |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Dreaming Mirrors Dreaming Screens</i> , Sprüth Magers, Berlin                                       |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Global: Infosphere</i> , ZKM Karlsruhe, Karlsruhe, Germany                                          |  |  |  |
| 2015 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>10, Chambres à part</i> , Laurence Dreyfus – LDAC, Paris                                            |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Technologism</i> , Monash University Museum of Art, Melbourne                                       |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Screen Play: Life in an Animated World</i> , Albright-Knox Art Gallery, Buffalo, USA                |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Sculptures Also Die</i> , Centre for Contemporary Culture Strozzi, Palazzo Strozzi, Florence, Italy |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>The Camera's Blind Spot II</i> , Extra City Kunsthalle, Antwerp, Belgium                            |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Inhuman</i> , Fridericianum, Kassel, Germany                                                        |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Moment!</i> , Kunstverein, Göttingen, Germany                                                       |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Triennial: Surround Audience</i> , New Museum, New York                                             |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>All Tomorrow's Past</i> , Kunsthaus Hamburg, Germany                                                |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Lumination</i> , Patricia Low Contemporary, Gstaad, Switzerland                                     |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Hybridize or Disappear</i> , Museu Nacional De Arte Contemporânea Do Chiado, Lisbon                 |  |  |  |
| 2014 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Been Caught Stealing</i> , Kunsthalle Exnergasse, Vienna                                            |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Jerwood Encounters: TTTT</i> , Jerwood Space, London                                                |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Arena</i> , Center of Contemporary Art Znaki Czasu - CoCA, Torun                                    |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>Art Post-Internet</i> , Ullens Center for Contemporary Art, Beijing                                 |  |  |  |
|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <i>To continue. Notes towards a Sculpture Cycle. First chapter: Matter</i> , Nomas Foundation, Rome    |  |  |  |

|      |                                                                               |      |                                                                              |
|------|-------------------------------------------------------------------------------|------|------------------------------------------------------------------------------|
|      | RAW 2014, Reed College, Portland                                              |      | Analogital, Utah Museum of Contemporary Art, Salt Lake City                  |
|      | Tonight, you can call me Trish, LAB Gallery, Dublin                           |      | Version Control, Arnolfini, Bristol, UK                                      |
|      | Over & Over the Rainbow, The Israeli Center for Digital Art, Tel Aviv         |      | Involucion, Otras Obras, Tijuana, Mexico                                     |
|      | A Sense of Things, Zabłudowicz Collection, London                             |      | Ensemble, Backlit, Nottingham, UK                                            |
|      | First Look: New Art Online, The New Museum (online)                           |      | Gordian Conviviality, Import Projects, Berlin                                |
| 2013 | East Coast: Damn braces: Bless relaxes, Whitechapel Gallery, London           |      | When Violence Becomes Decadent, ACC Weimar, Germany                          |
|      | Casting a wide net, Postmasters Gallery, New York                             |      | Permutation 03.x, Pl, New York                                               |
|      | Speculations on Anonymous Materials, Fridericianum, Kassel, Germany           |      | Out of Memory, Marianne Boesky Gallery, New York                             |
|      | Aaa Cc Dd Ee G H Iiii J Kk Lll M Nn Oooo Rrrr U, Alpineum                     | 2012 | Surface Tension, Future Gallery, Berlin                                      |
|      | Produzentengalerie, Lucerne, Switzerland                                      |      | Imagine the Imaginary, Palais de Tokyo, Paris                                |
|      | der schein   glanz, glamour, illusion, Kestnergesellschaft, Hannover, Germany |      | The Feverish Library, Friedrich Petzel Gallery, New York                     |
|      | In God We Trust, Zacheta - National Gallery of Art, Warsaw                    |      | Images of the 21st century, Museum of the Image, Breda, Netherlands          |
|      | You Only Fall Twice, Centre for Contemporary Art, Derry                       |      | Panem Et Circenses, Rob Tufnell at 83 Page St, London                        |
|      | Time Machine, M-ARCO, Marseille, France                                       |      | The Imaginary Museum, Kunstverein München, Munich, Germany                   |
|      | Kahtluse Varjud, Tallinn Art Hall, Estonia                                    |      | Alienate/demonstrate/edit, Artspace, Auckland, New Zealand                   |
|      | For My Eyes Only, Maribor Art Gallery, Slovenia                               |      | When Violence Becomes Decadent, Freies Museum, Berlin                        |
|      | Prada Pravda, Tartu Art Museum, Noorus Gallery and Y-gallery, Tartu, Estonia  |      | Fourth Wall, Vox Populi Gallery, Philadelphia, USA                           |
|      | Marqués par une image, L'Abbaye, Annecy-le-Vieux, France                      |      | Motion, Seventeen Gallery, London                                            |
|      | Shadows of a Doubt, Tallinn Art Hall, Estonia                                 |      | Toward a warm math, On Stellar Rays, New York                                |
|      | The Time of Our Image, Tallinn Art Hall, Estonia                              |      | Alpenrepublik, Kunstraum, Innsbruck, Austria                                 |
|      | Reality and Constructed Factual, Unit 2, Speedwell Works, Sheffield, UK       |      | Lilliput, High Line, New York                                                |
|      | Chambres à Part VIII: Seeing is a Fable, Laurence Dreyfus -LDAC, Paris        |      | Keeping up Appearances, Kunstverein Wiesbaden, Wiesbaden, Germany            |
|      | Love of Technology, Museum of Contemporary Art, Miami, USA                    |      | La Loge, SAKS, Geneva                                                        |
|      | Born This Way, Monica De Cardenas, Milan, Italy                               |      | Surface in Volume, Luce Gallery, Turin, Italy                                |
|      | A Different Kind of Order: The ICP Triennial, ICP, New York                   |      | In Other Words, NGBK, Berlin                                                 |
|      | Souvenir, Galerie Perrotin, Paris                                             |      | Game On / Re-Newing Media Art: a touring initiative, Glucksman Gallery, Cork |
|      | Berlin. Status 2, Künstlerhaus Bethanien, Berlin                              |      | Net Video, Black Box, Givon Art Gallery, Tel Aviv                            |
|      | The Feverish Library (continued), Capitain Petzel, Berlin                     |      | Images Rendered Bare. Vacant. Recognizable, Stadium Gallery, New York        |
|      |                                                                               |      | A Duck, A Rabbit and A Rabbit and A Duck, Pyramidd.biz, London               |

|      |                                                                                                         |                                                                                               |
|------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
|      | <i>Is This Thing On?</i> , Contemporary Art Center, Cincinnati, USA                                     | <i>CODE Live 1</i> , Great Northern Way Campus, Vancouver                                     |
|      | <i>Out-of-_____</i> , Michael Benevento, Los Angeles, USA                                               | <i>CUE: Artists' Video</i> , Vancouver Art Gallery, Vancouver                                 |
| 2011 | <i>An Image</i> , Kaleidoscope, Milan, Italy                                                            | <i>BYOB</i> , Bureau Friederich projectstudio, Berlin                                         |
|      | <i>What's Next – The Future of the Photography Museum</i> , FOAM, Amsterdam                             | <i>Foto 30</i> , Proyectos Ultravioleta, Guatemala                                            |
|      | <i>Music for Insomniacs</i> , Proyectos Monclova, Mexico City                                           | <i>A secret understanding</i> , Balaklava Odyssey, Sevastopol, Ukraine                        |
|      | <i>Pentimenti</i> , Kleine Humboldt Galerie, Berlin                                                     | <i>A secret understanding</i> , Media Depot, Lviv, Ukraine                                    |
|      | <i>Priority Moments</i> , Herald St, London                                                             | <i>Syncopation</i> , Grimmuseum, Berlin                                                       |
|      | <i>Collect the WWWorld. The Artist as Archivist in the Internet Age</i> , Spazio Contemporanea, Brescia | <i>Meer</i> , Voorkamer, Antwerp                                                              |
|      | <i>10x10: The Feast</i> , European Culture Congress, Warsaw                                             | <i>Videodrome</i> , Autocenter, Berlin                                                        |
|      | <i>Facts about the Past</i> , Extra Extra, Philadelphia, USA                                            | <i>Turboprops</i> , Institute of Social Hypocrisy, Paris                                      |
|      | <i>Play Bach</i> , Circuit, Lausanne, Switzerland                                                       | <i>Bratislava Biennale</i> , Space Gallery, Bratislava                                        |
|      | <i>Memery</i> , MASS MoCA, Massachusetts, USA                                                           | <i>Video Dumbo</i> , New York                                                                 |
|      | <i>Grouped Show</i> , Tanya Leighton, Berlin                                                            | <i>Session_8_Video</i> , Am Nuden Da, London                                                  |
|      | <i>Momentum</i> , The Nordic Biennial, Moss, Norway                                                     | <i>Surfing Club</i> , [plug.in], Basel                                                        |
|      | <i>Based in Berlin</i> , Atelierhaus Monbijoupark, Berlin                                               | <i>Surfing Club</i> , Espace Gantner, Bourog                                                  |
|      | <i>My War</i> , Agnes Etherington Art Centre, Kingston, Ontario, Canada                                 | <i>Quarterly Site #4: Registers</i> , LVL3, Chicago, USA                                      |
|      | <i>The Passenger</i> , Galerie Paul Andriesse, Amsterdam                                                | 2009 <i>The World is Flat</i> , X-Initiative, New York                                        |
|      | <i>The Post Internet Survival Guide</i> , Gentili Apri, Berlin                                          | <i>New Wave – Internet Pavilion – 53rd Biennale di Venezia</i> , S.A.L.E Docks, Venice, Italy |
|      | <i>Microstoria</i> , Talbot Rice Gallery, Edinburgh                                                     | <i>A Secret Understanding</i> , Kunsthaus Graz, Austria                                       |
|      | <i>You don't love me anymore</i> , Westfälischer Kunstvereien, Münster, Germany                         | <i>Once Upon a Time in the West</i> , Pixxelpoint, Nova Gorica, Slovenia                      |
|      | <i>A painting show</i> , Autocenter, Berlin                                                             | <i>A combination of Works by Oliver Laric and Wojciech Kosma</i> , Pavillion 2009, Oslo       |
|      | <i>USER_FRIENDLY</i> , Plateforme, Paris                                                                | <i>Session_7_Words</i> , Am Nuden Da, London                                                  |
| 2010 | <i>Regionale 11 – The Forever Ending Story</i> , Ausstellungsraum Klingental, Basel                     | <i>Versions</i> , Nederlands Instituut voor Mediakunst, Montevideo/Time Based Arts, Amsterdam |
|      | <i>Eli Manning</i> , Reference Art Gallery, Richmond                                                    | <i>The True Artist Helps the World by Revealing Mystic Truths</i> , Liberty Corner, Dublin    |
|      | <i>Young Artists' Biennial Bucharest</i> , Stirbei Palace, Bucharest                                    | <i>Back to the Future</i> , COMA Centre for Opinions in Music and Art, Berlin                 |
|      | <i>My War</i> , FACT Liverpool, Liverpool; Edith-Ruß-Haus, Oldenburg                                    | <i>AFK Sculpture Park</i> , 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  
 Galeries Lafayette, Paris

#### Catalogues (section)

2025 *Oliver Laric: Schwellenwsen*, Kunsthistorisches Museum, Vienna, 2025  
 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](http://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 Hague

#### 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  
Kunsthaus 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  
Kadist Foundation, Paris and San Francisco  
KAI 10 | Arthena Foundation, Dusseldorf, Germany  
Foundation Galleries Lafayette, Paris  
Fortress House, Gibraltar, UK  
The German Federal Art Collection, Bonn, Germany  
Institute of Contemporary Art, Boston, USA