

# portfolio lukas picard

selected works 2019 to 2022

# archive of tenderness

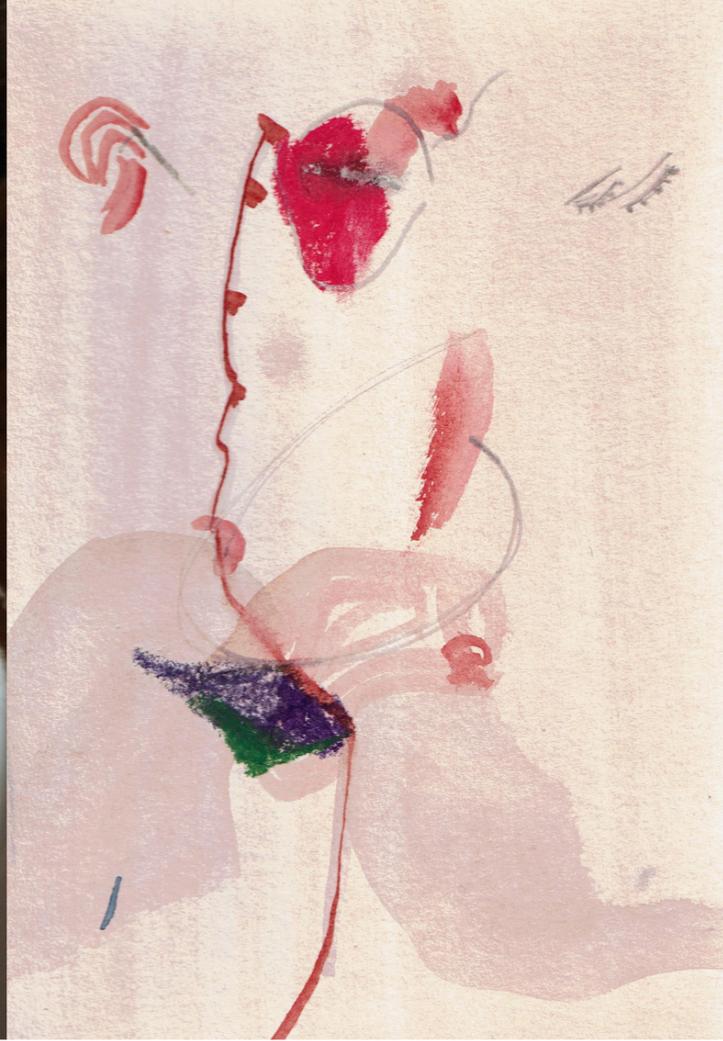
The archive of tenderness is a collaborative platform and an unstable collection of tender moments, sounds, gestures, theories and stories. An exploration into what it means to engage with the world in a tender way. The archive asks, if a tender relation to the world can be a mode of resistance and open possibilities for transformation of social structures and ingrained habits.

The first constellation of the archive's works was called landscapes:skins:fabrics and combined a small artist-book with performances, drawings, recordings and sound.

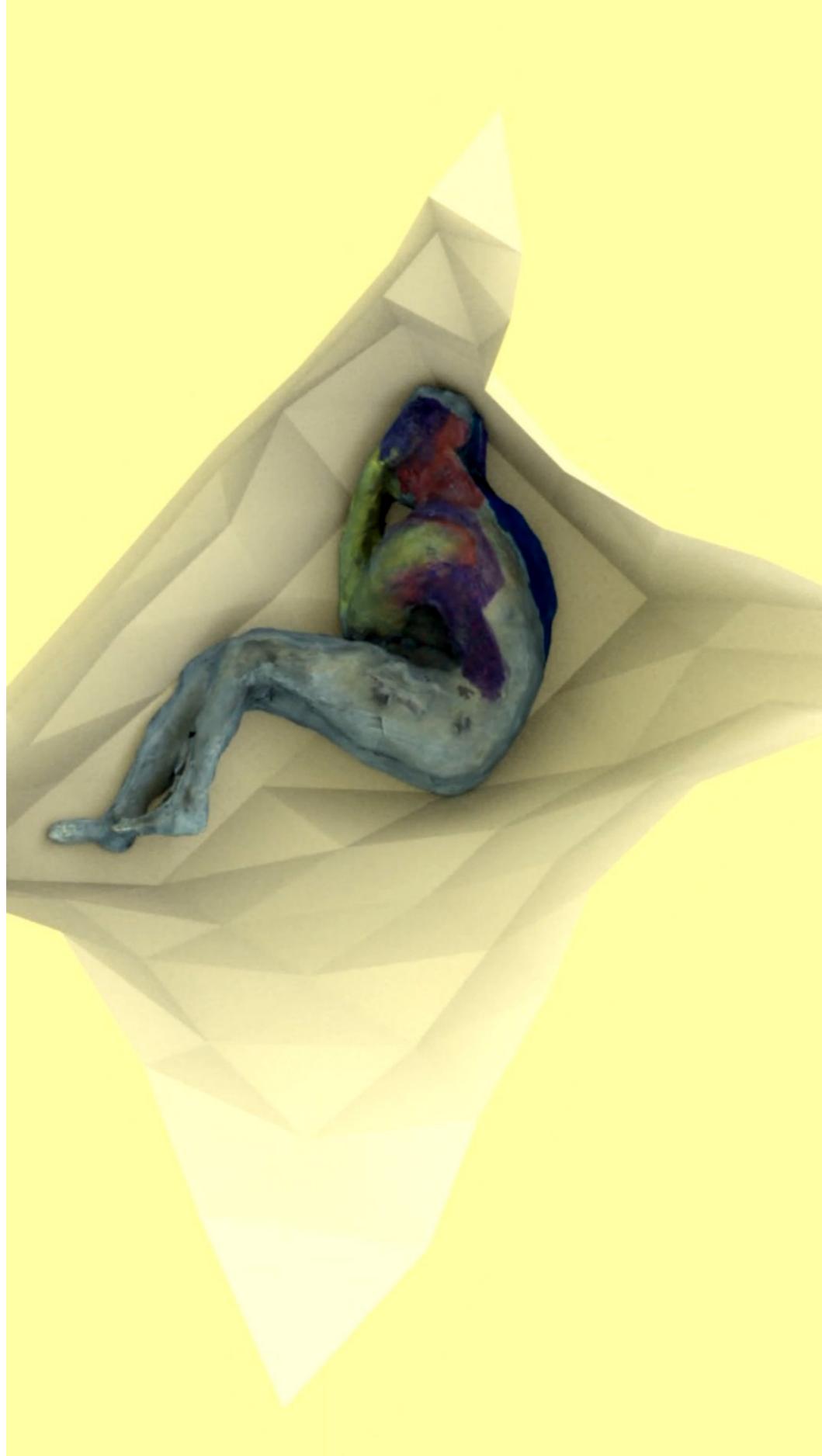
*performances, scripts, booklet, drawings, sound, photographs, web-platform.*

*together with: Anna Bolender, Tom Luca Adams, Sarah Degenhardt, Judith Wolff,  
Momo Neko*





# sleep twin



Tiredness, a word, a state of being, somewhere between the brightness of day and its vanishing at night. Between the lucidity of enlightenment, the electric flash of the industrialization, which still keeps us awake today, and the dark, to which the sleeping human opens up himself.

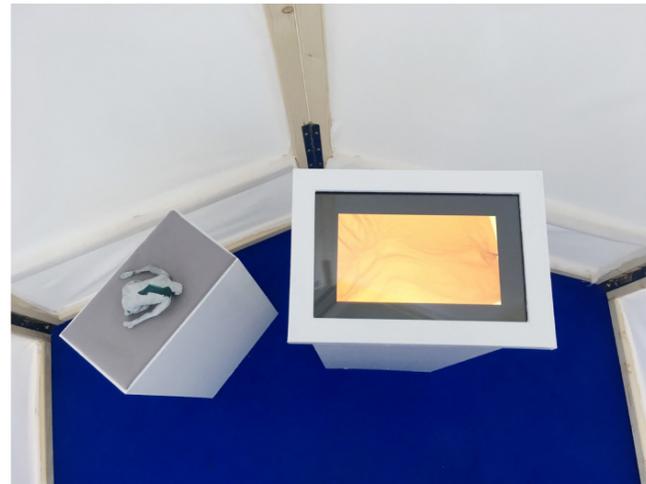
Tiredness is a transitional space, which I want to investigate in the next few years. Sleep twin is the name of the first exhibition of works surrounding this topic.

Realized in Raum 203 in Karlsruhe the exhibition combined animations, ceramics and drawings within a light wooden architecture. Influenced by the writing of Jean Luc Nancy the works consider how a certain kind of tiredness arises from the fact, that we are sometimes unable to let go of control, let our sleep twin take over and dissolve the omnipresence of "I".

*installation: animated-video, drawings, ceramics, wood, fabric.*



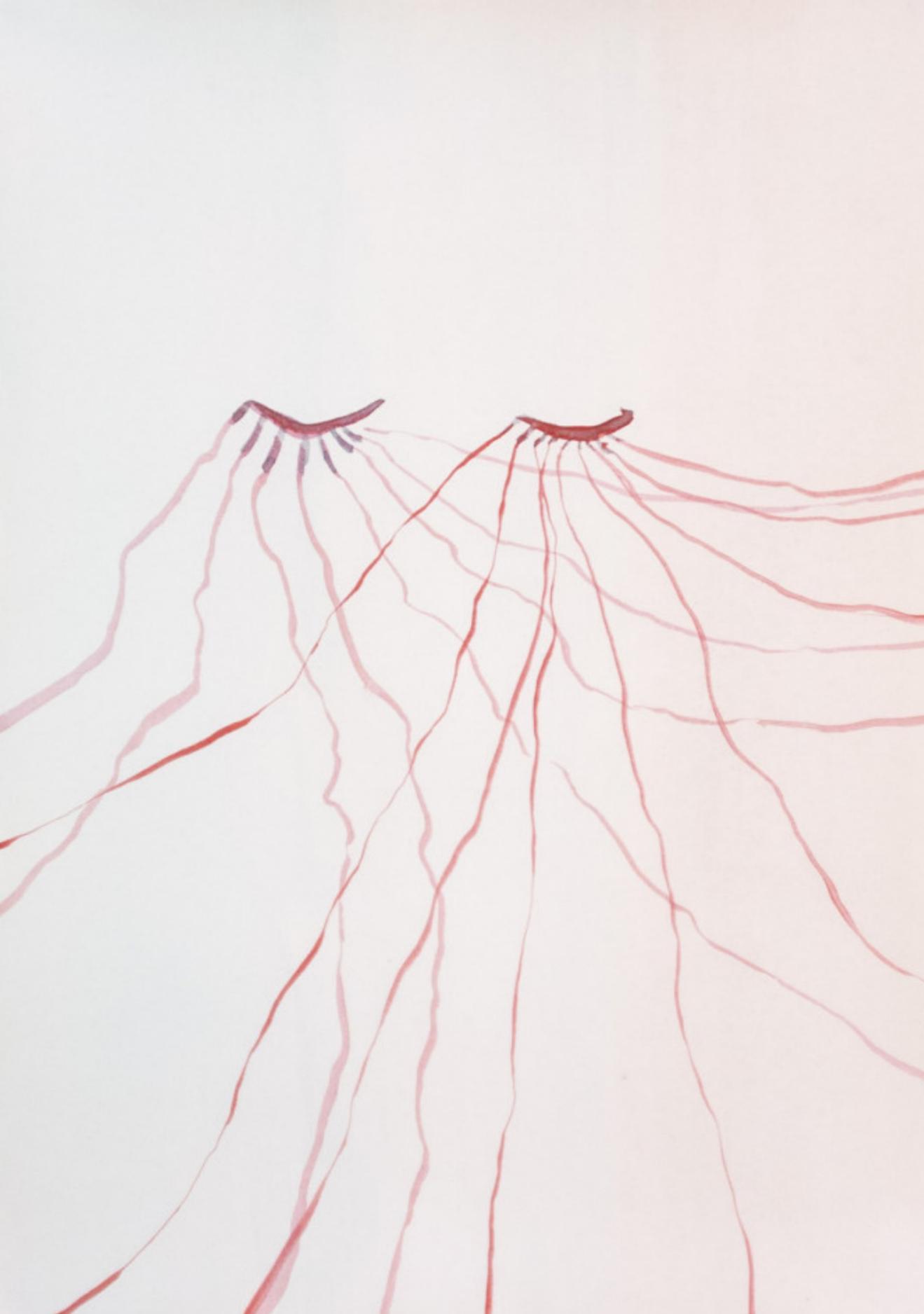
installation view, sleeptwin, raum 203, karlsruhe



from left to right: installation view; ceramic figure and display with animated video; drawing ("Blühorgan"), 20x30cm, aquarell on paper; filmstill of the animated video ("schlafzwillig")



# interfacing



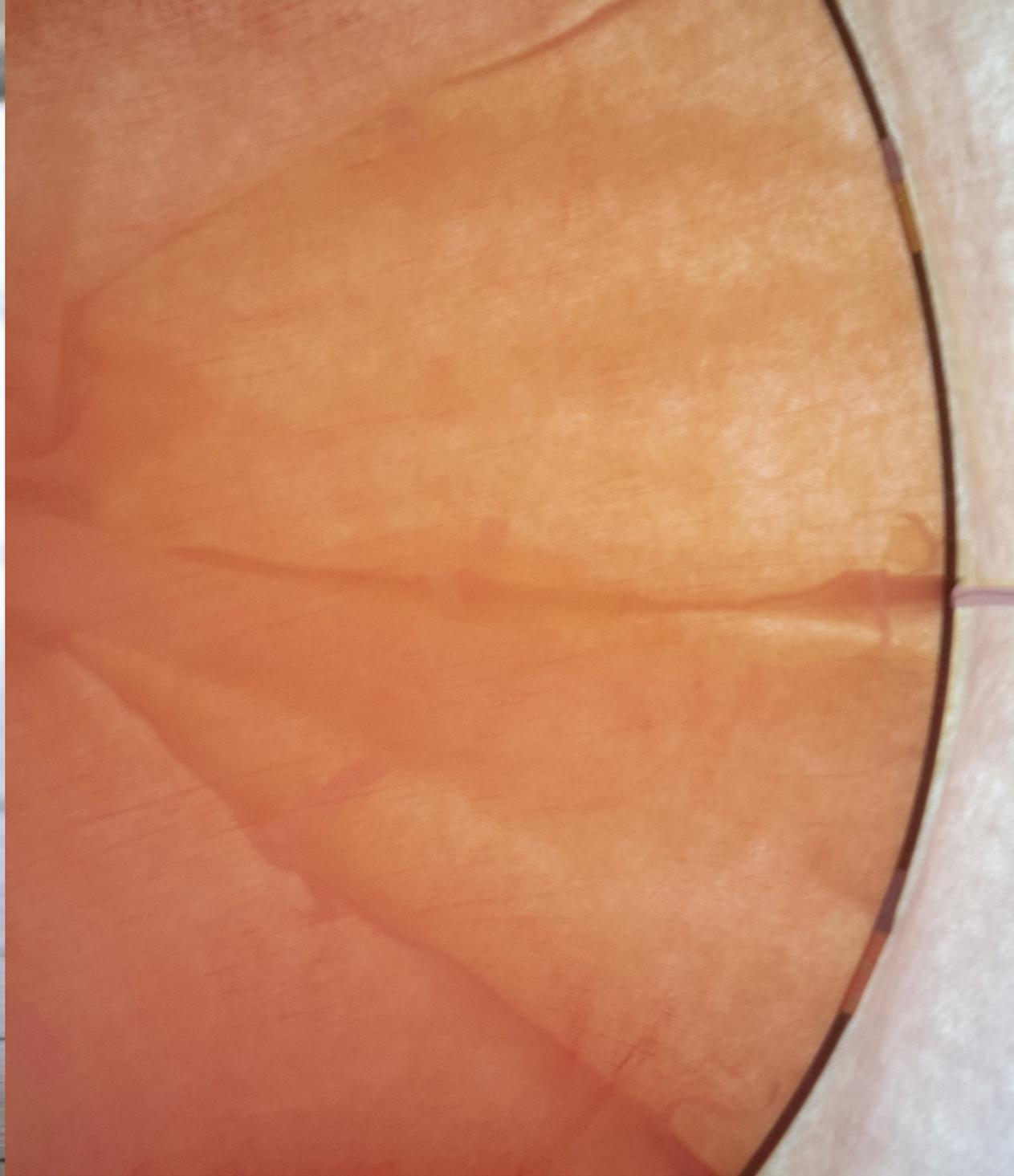
Artistic research about the how people connect to virtual worlds, especially regarding videogames and gaming culture.

The resulting works, thoughts and sketches were exhibited in form of three installations at ateliersiegele in Darmstad, germany. These works wonder about what happens to our bodies, when we immerse ourselves in imaginations and landscapes, they tell of the ambivalent desires of escapism and “Geborgenheit” (belonging) and try to point to the infrastructures, the grids, perspectives and structures that regulate our digital dreams.

They also emphasize, that to connect easily with the control structures of virtual worlds our bodies and understandings of the world need to be shaped in certain ways.

*installations: animated-video, sound/speech, drawings, texts, fabric, wood, copper, salt.*

*together with: Thomas Georg Blank, Marius Schmidt, Lukas Sünder*





Since at least the renaissance, windows are closely connected to the way we imagine (virtual) worlds. To consider imagination and simulation as that which happens behind the window, or is controlled and experienced through the window, comes with certain implications: The world is shaped as something, that can be overlooked from a centralized perspective, something that is constructed for the universal observer, the objective, single eye. Using grids to project reality into its frame, the window allows the spectator behind it, to dream the dream of a “view from nowhere” (Haraway). From this perspective, it is no surprise, that most avatars and actors in games, are depicted with their backs turned towards us, allowing us an undisturbed, controlling gaze. In this installation we built a wooden camera/window hybrid, that the visitor can enter and walk towards a window in which a screen is mounted. The screen contrasts game-footage of avatars seen from behind with close-ups of skin.

*installation: ca. 200cm x 250cm x 120cm; wood, paint, screen.*



Interfaces are means of control, they are supposed to be nearly invisible, transparent, and act as mediators that immediately transform any command into actions or give accurate and easy to read information about any situation. This desire for immediate control and representation connects the interfaces of gaming technology with military development. It is no surprise, that modern shooters can look almost exactly like military simulators or that games about exploration, conquest and colonization utilize situational-representations similar to the ones used in military operations. In this installation we departed from this idea of immediate control and asked how our own bodies have been shaped: what bodily-techniques did we have to learn in order to be able to interface with the military-gaming-technologies nowadays. We concentrated on our hands, and traced a open ended, peculiar, history of our hands becoming transparent, invisible, compatible interfaces themselves. The installation combines audio, sculpture and drawing.

*installation: copper wire, copper, fabric-objects (painted gloves), salt, headphones, printed fabric.*



It is easy to get lost in virtual worlds. Their simplified rules, the feeling of control and lately the mesmerizing computer-generated surfaces make these worlds a preferred place for everyone overwhelmed by their physical or social circumstances. In Japan the established word for those who immerse themselves in virtual worlds and encapsulate themselves from almost everything else is Otaku. They are often the heroes of an anime genre called Isekai, in which the protagonist is transported into a alternate world, most of the time these worlds are similar to videogame-worlds. We were interested in the moments of passage between these worlds, especially concerning the spheric sounds marking these transitions. These sounds, together with the floating animations evoke a certain warmth, creating something like a romanticized process of rebirth (without any reference to the bodily reality of birthing). For the exhibition we created an audio-installation, where the visitor enters a cocoon made of fabric and listens to a mix of Isekai-transition-sounds.

*installation: ca. 200 cm x 80 cm (radius); white felt, nylon, paint, speaker, seat, zinc chains.*

