

# portfolio lukas picard

selected works 2019 to 2023



## artist statement:

My artistic practice is rooted in drawing and writing. Out of these methods of thought, I (co-)develop projects, installations and situations. I understand the artistic process as always ongoing and always social and I am part of the collectives “archive\* of tenderness” and “aehmplifier”. With the archive\* we are researching the extend to which tenderness can be a resistant mode of living and thinking. Within the context of “aehmplifier” we are wondering about our relations to digital worlds, and how they influence our sense of self and body. Throughout these various projects I try to uncover, question and re-fabulate existing narratives.





# 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 archives\* works was called *landscapes skins fabrics* (2021) and combined a small artist-book with performances, drawings, recordings and sound.

The second constellation was called *soft earth, unburned* (2022) and was a combination of choreography, installation, sound, text and drawings.

The third constellation was called *soft city, inscribed* (2023) and took the form of a social research resulting in a public performance with live-sound, costumes, texts, stage designs and more.

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

*together with: Anno Bolender, Tom Luca Adams, Sarah Degenhard, Pia Louise Jahn, Balduin Mund, Momo Neko, Nadine Wagner, Ira Wichert, Judith Wolff, Cat Woywood*





archive\* of tenderness: soft earth, unburned

filmstill from soft earth, unburned (c) Balduin Mund , performance  
Anno Bolender, Ira Wichert , Pia Louise Jahn and Lukas Picard







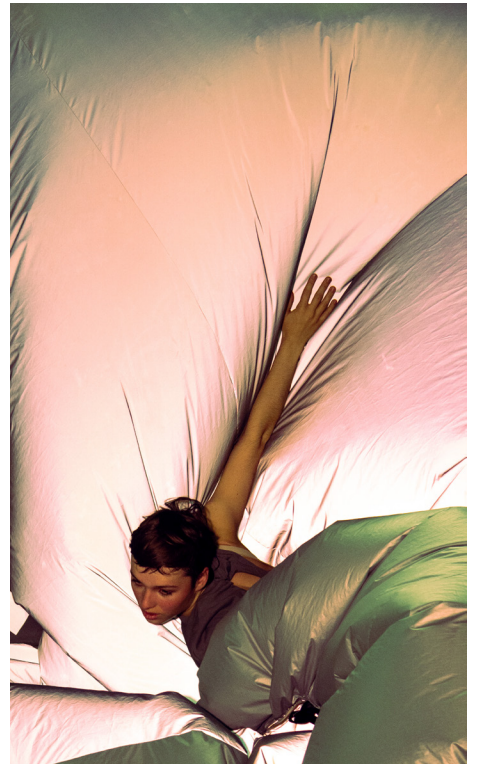


archive\* of tenderness: soft city, inscribed



filmstill from soft city, inscribed (c) John Hussain Flindt, performance Anno Bolender, Ira Wichert, Nadine Wagner, Cat Woywood and Lukas Picard









archive\* of tenderness: soft city, inscribed

filmstill from soft city, inscribed (c) John Hussain Flindt, performance Anno Bolender, Ira Wichert, Nadine Wagner, Cat Woywood and Lukas Picard





archive\* of tenderness: soft city, inscribed

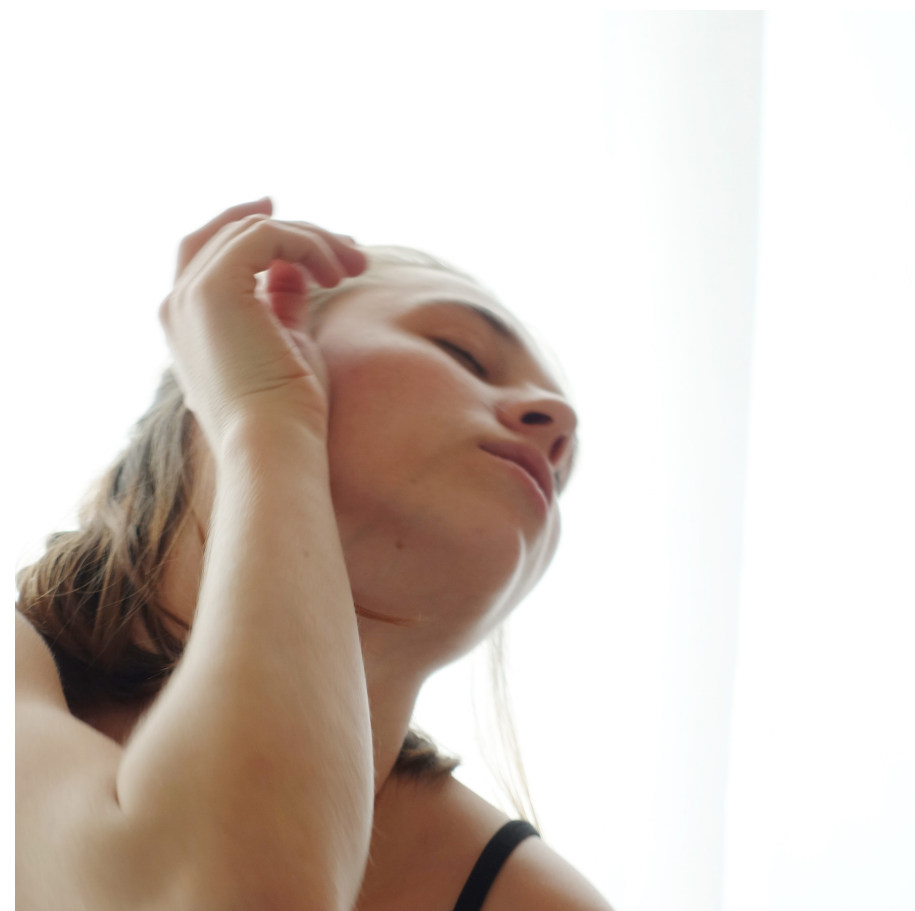


words handpainted on transparent pink foam, attached to various places in the city,  
dimensions variable













# dreams of control

dreams of control is a wide ranging collection of works, that orbit the question of how we relate to digital worlds and how the interactions with technologies shape our bodies.

It is called dreams of control, because the desire of control and of achieving a complete overview of the world are undercurrents of the western narration of technological advancement. The way we connect with technologies is shaped by this desire of control. And we, as bodies, have learned to become compatible to these technologies.

works:

*hands* - an installation telling an associative story of how our hands were shaped to become compatible with technologies of control

*window* - an installation about central perspective, a distanced view, the separation of subject/object, the camera and our bodies

*cocoon* - a textile cocoon/sound installation about how we search safety and warmth in becoming solitary astronauts of digital worlds

*Schlafzwilling*, do digital avatars sleep? An exhibition about why we can't let go of control in digital worlds.

*geschlossene räume / closed rooms* - a collection of drawings, screenshots, prints and texts about the aquarium that is digital worlds, the strange idea of quantization, and liminal moments in videogames

*various works, including: drawings, texts, video-animations, clay figures, wooden objects, textile objects, wire, salt, and more*

*for some works I collaborated with: Thomas Georg Blank, Joe Dombroski, Marius Schmidt and Lukas Sünder*





# dreams of control. hands

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.

*together with: Lukas Sünder, Joe Dombrowski*













# dreamsofcontrol. window

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.

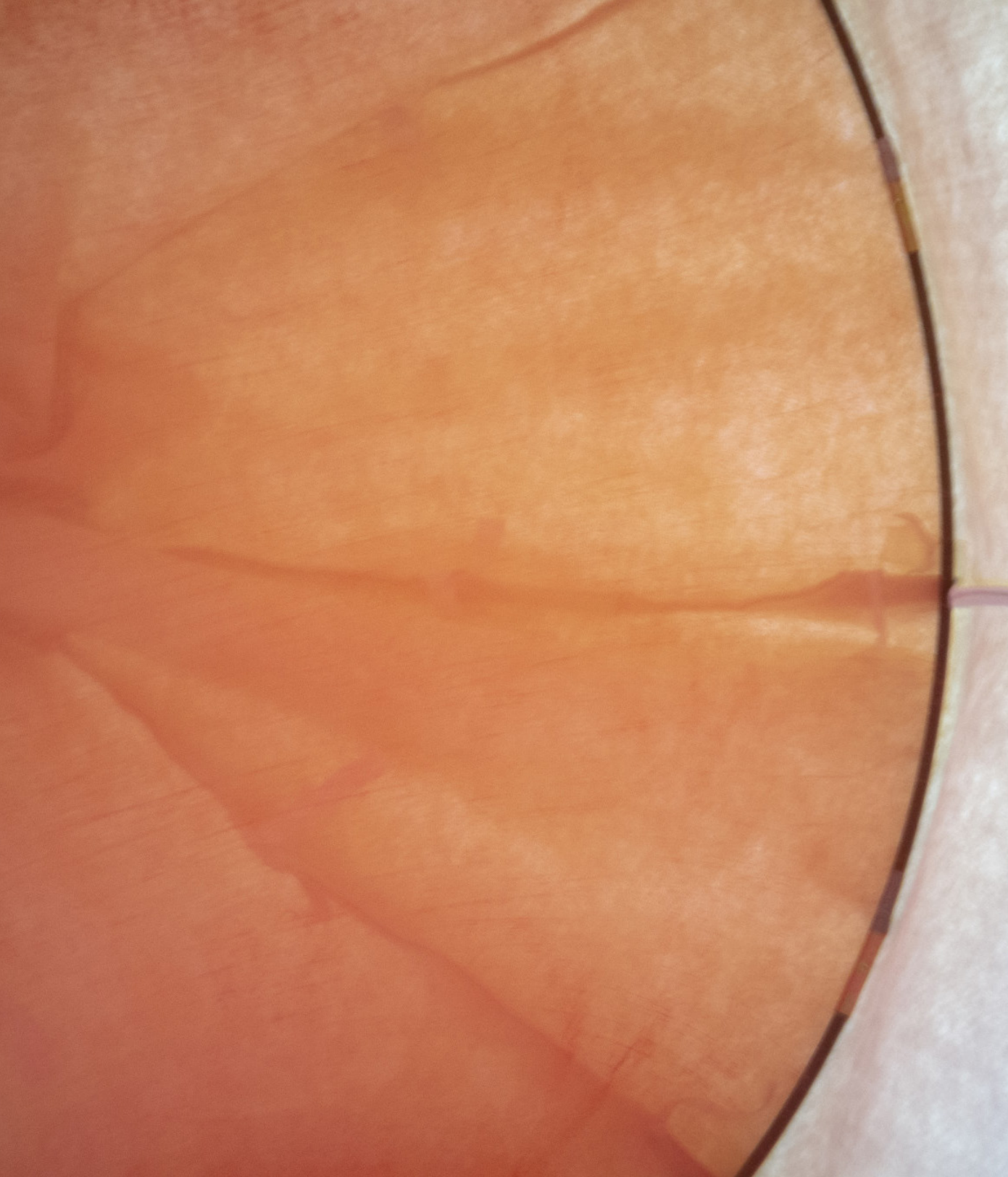
*installation: ca. 200cm x 250cm x 120cm; wood, paint, screen, video.*

*together with: Thomas Georg Blank, Marius Schmidt*









# dreamsofcontrol. cocoon

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.*

*together with: Thomas Georg Blank, Lukas Sünder*

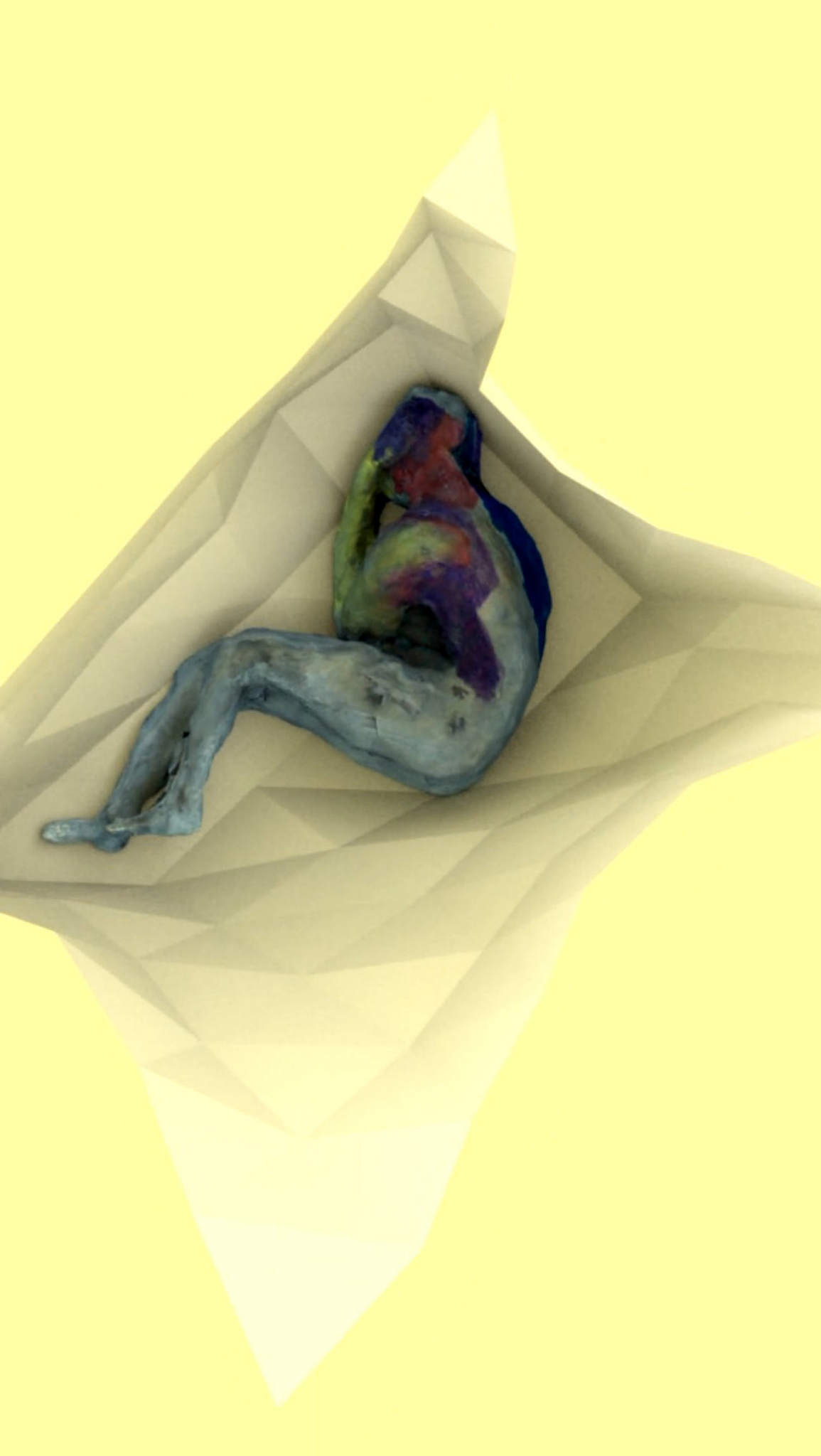












dreamsofcontrol.

# Schlafzwilling

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. Sleeptwin 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.

*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")





installation view of various drawings on wood and paper and ceramic figure ca. 5x15 cm.





dreams of control.

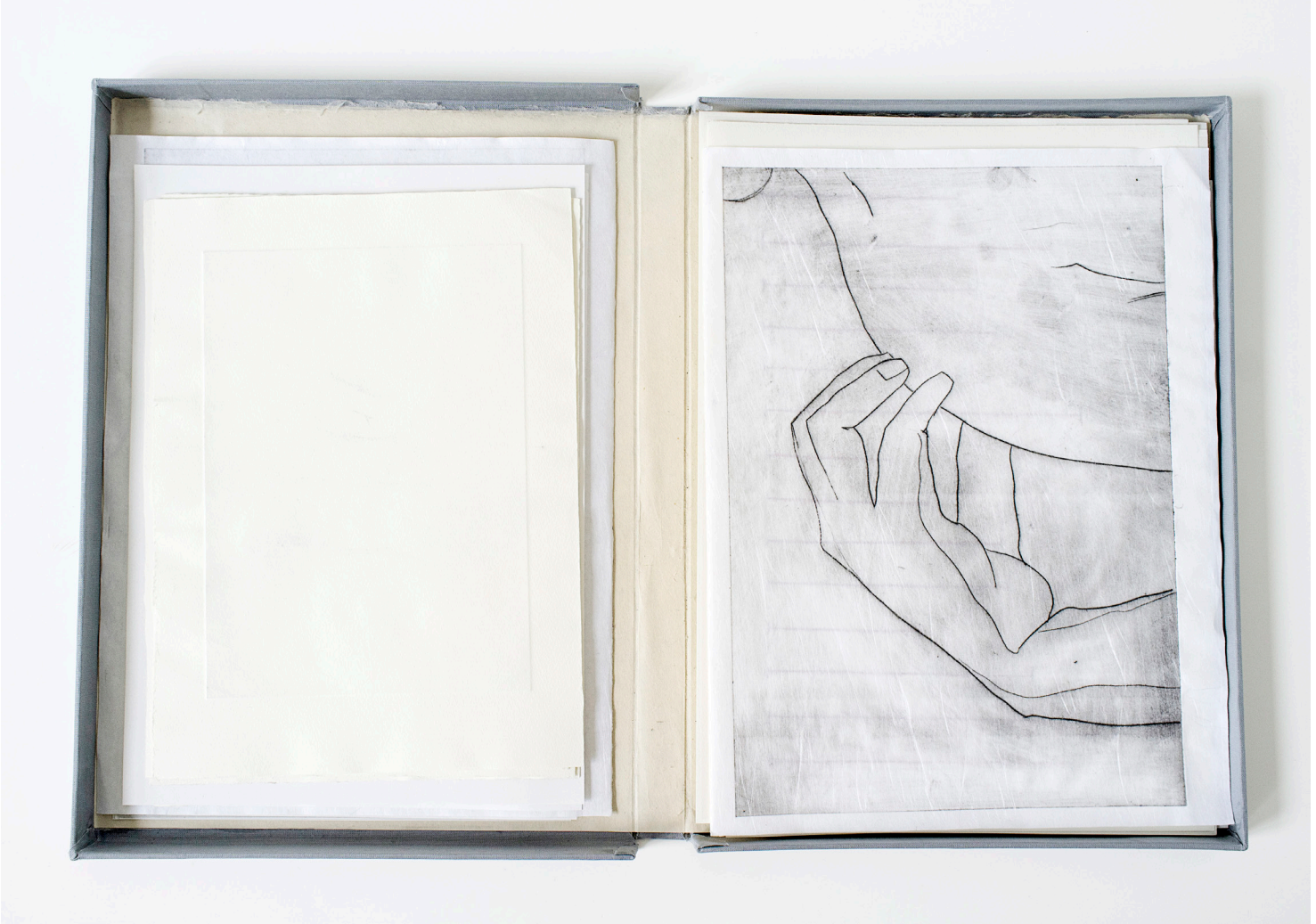
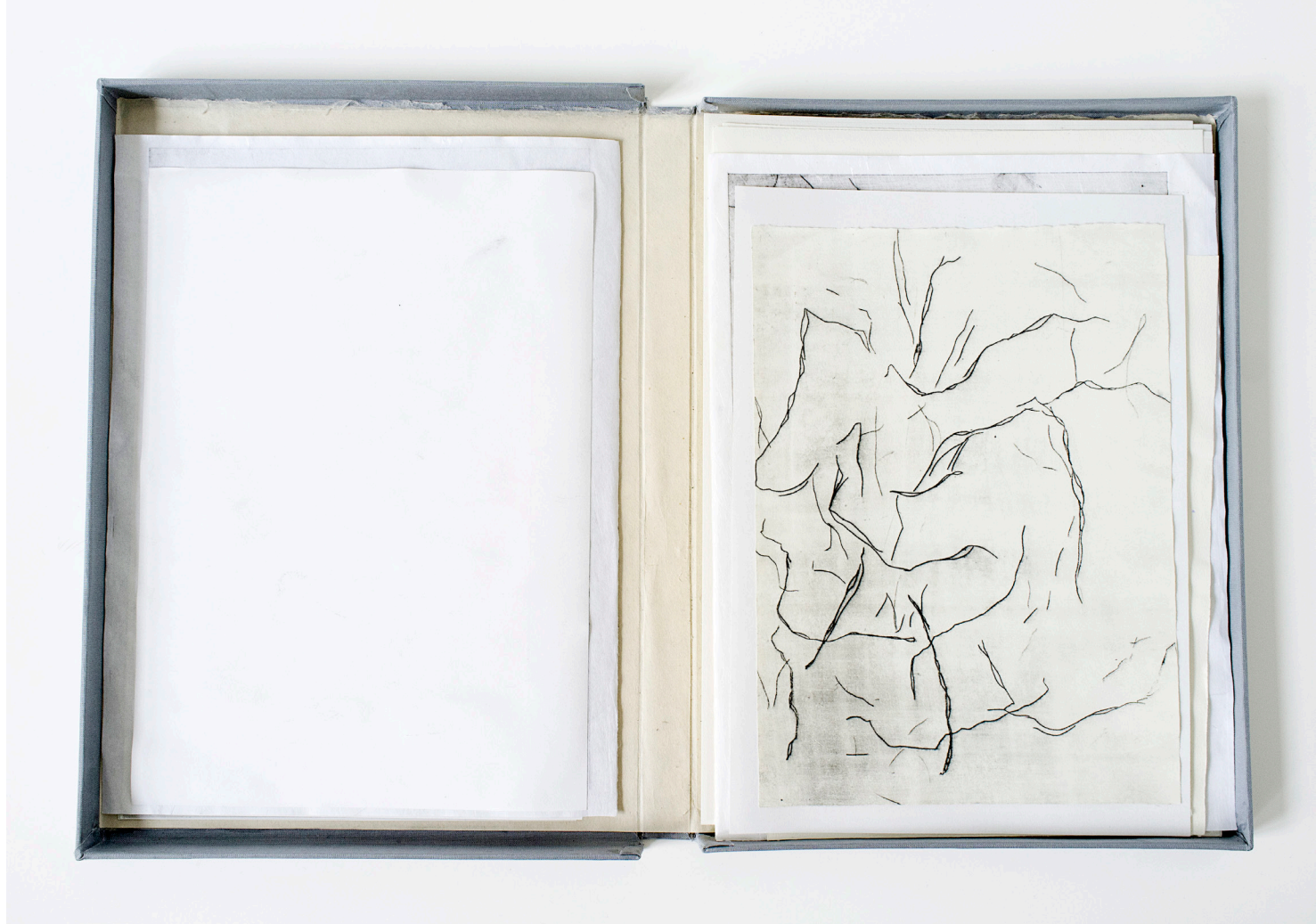
# geschlossene Räume

*Geschlossene Räume* thinks about how the quantization of self and the closed systems of digital worlds relate to each other. It combines materials inspired by a variety of sources, from sociology to dance to videogames.

While it collects impressions of living in closed systems and treating the body as a fully measured and controlled entity, it also references moments of confusion or perceived freedom and emotionality within digital worlds.

*self-made box, texts, prints, drawings, photographs, screenshots*











# was aus den Händen fiel

ongoing series of everyday drawings, combined into little leporellos, given to friends and companions. Trying to find a reduced visual language. Still very much connected to the explorations of how our bodies can relate to world and thought.

*watercolor, graphite and acrylic ink -> leporellos, ca. 25cm x 5cm each*













# neon promises

A dream of neon lights, like a longing for abstract 80s nights, for a glow that allows the city and the dancers to leave their skin, their architectures, and dissolve into movement and flickering synthwaves. Such is one dream of my youth, inspiring this little work. Consisting of three Haikus and one longer text displayed on neon-signs. Neon promises acknowledges the beautiful sociality, ephemeral friendship and liberating power of nightlife as much as it questions who is able to participate in these rituals of dissolution within the night - as leaving your body behind, dreaming of neonlights is a privilege of those who can afford not to have a body all the time.

*4 little LED neon signs. ca. 10cm x 4cm.*





Installation view of one LED-neon-sign, outdoors in Darmstadt, (c) Jonas Ahlheim

LED-Signs; Poster for the exhibition "Salon de Refuse" at Kunsthalle Darmstadt



## exhibitions (selection):

2023 *soft earth, unburned*, Sommerwerft Festival Frankfurt  
2023 *soft city, inscribed*, Wiesbaden Tanzt Festival, Wiesbaden  
2023 *agora.digital*, Ben J. Riepe, Düsseldorf  
2023 *Toolbox*, Compound Yellow, Chicago  
2023 *Spielraum 2*, Atelierhaus Darmstadt  
2022 *Archiv der Zärtlichkeit*, Other Places Art Fair, Los Angeles  
2022 *Salon de Refuse*, AAA, Studio West, Kunsthalle Darmstadt  
2022 *soft earth, unburned*, Atelier Siegele, Darmstadt  
2022 *Interfaces*, Atelier Siegele, Darmstadt  
2021 *Short dated*, Galerie Stephanie Kelly, Dresden  
2021 *Toolbox*, Sspatz, Frankfurt/San Diego  
2021 *Archiv der Zärtlichkeit*, Sommerwerft Festival, Frankfurt  
2020 *Anleitungen ans Meer*, Phytoplankton, San Diego  
2020 *Stadt Als Beute*, Performance, Frankfurt  
2020 *New Media From Texas*, Luis Leu, Karlsruhe (Curator)  
2019 *Schlafzwilling*, Raum 203, Karlsruhe  
2019 *Mir fehlen einfach die Berge*, Terminal 136 gallery, San Antonio  
2018 *hrukkur*, Northcoast Reykjavik  
2018 *Mottaka*, Laugardalslaug Reykjavik  
2018 *Wie man ein Gespenst einlädt*, AdBK Karlsruhe  
2017 *Astronauten*, Kalinowskiraum Karlsruhe

## education

2019 - 2023 studied theater-film- and media-studies at Goethe-University Frankfurt  
2014 - 2019 studied visual arts in the class of Silvia Bächli and Markus Vater at Kunstakademie Karlsruhe, received Diploma in visual arts and awarded "Meisterschüler"  
2018 Erasmus-semester at Listahaskoli Reykjavik  
2010-2013 studied philosophy and art-history at Goethe-University Frankfurt

## grants

2023 "Wiesbaden Tanzt"- grant, Kulturstiftung Wiesbaden  
2022 Work-grant, Stiftung Kunstfond  
2022 Project-grant, Deutscher Künstlerbund  
2021 Project-grant, Bund Bildender Künstler Berlin  
2020 Project-grant, Hessische Kulturstiftung  
2018 Erasmus-grant, Listahaskoli Reykjavik