

LISA MEIXNER
Portfolio

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Being a Vessel

Being a Vessel is series of ceramics, paintings and moving image that I created from a place of being deeply inspired and intrigued by other artists, writers, architects or designers. I make these works as a way to translate inspiration into my own visual language creating memories and reminders of art works that have uplifted and inspired me, but also to explore what it means to be inspired and influenced by others.

The initial piece of *Being a Vessel* was the video *Anna*, an homage to artist Anna Oppermann combining dance, painting and collage.

The ceramics for *Being a Vessel* are made on the potter's wheel using traditional techniques and materials. They are dipped into or painted with a white clay slip, some are incised and painted with underglaze colours. Currently I am experimenting with digital ceramic transfer prints adding another layer of text and images onto the earthenware vases. I am working with this technique on ceramics dedicated to Eva Zeisel, Gae Aulenti, Trisha Brown, Cora Sandel, Ray Eames and Nasreen Mohamedi.



Anna, 2015 , 5 mins video

homage to artist Anna Oppermann combining
dance, performance, painting and collage

Link to video: <https://vimeo.com/119744995>

password: dintubagu



Anna – Gelb, Blau, 2014

Acrylic paint, pastel and
modelling clay on paper

50 x 60 cm



Vase for Elsa Morante, 2017

earthenware painted with clay slips and underglaze colours, glazed with a matt transparent glaze

H: 20,5 cm W: 19 cm



Painting for Gae Aulenti, 2022

pastel on paper, 28 x 40 cm



Vase for Miriam Shapiro, 2017

earthenware painted with clay slips and underglaze colours, incised and glazed with a matt transparent glaze

H: 22 cm W: 16 cm





Vase for Koloman Moser, 2021

earthenware painted with clay slips and underglaze colours, glazed with a transparent glaze, printed with digital ceramic transfer prints.

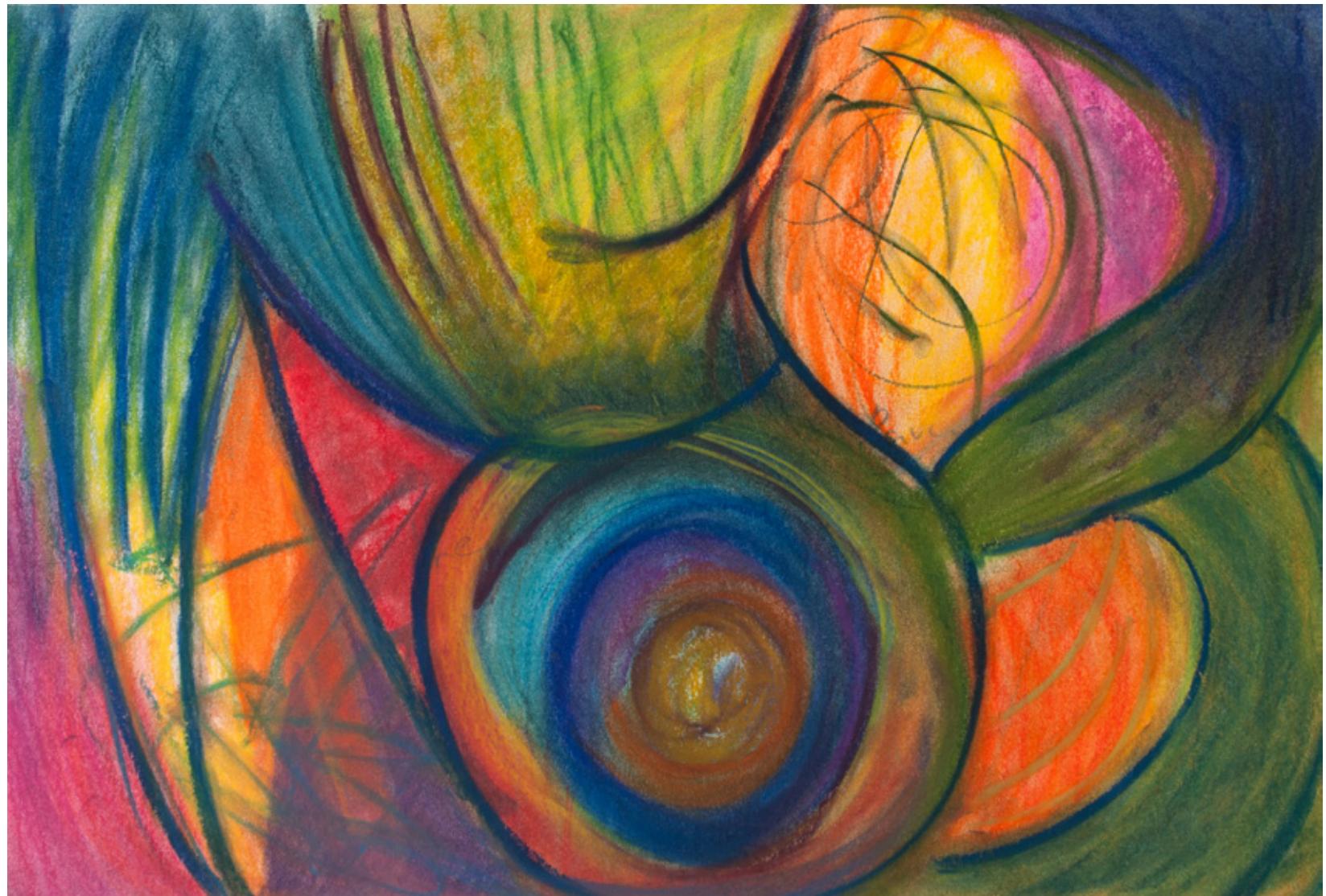
H: 24 cm W: 22 cm



T. Rex, The Children of Rarn,
2016

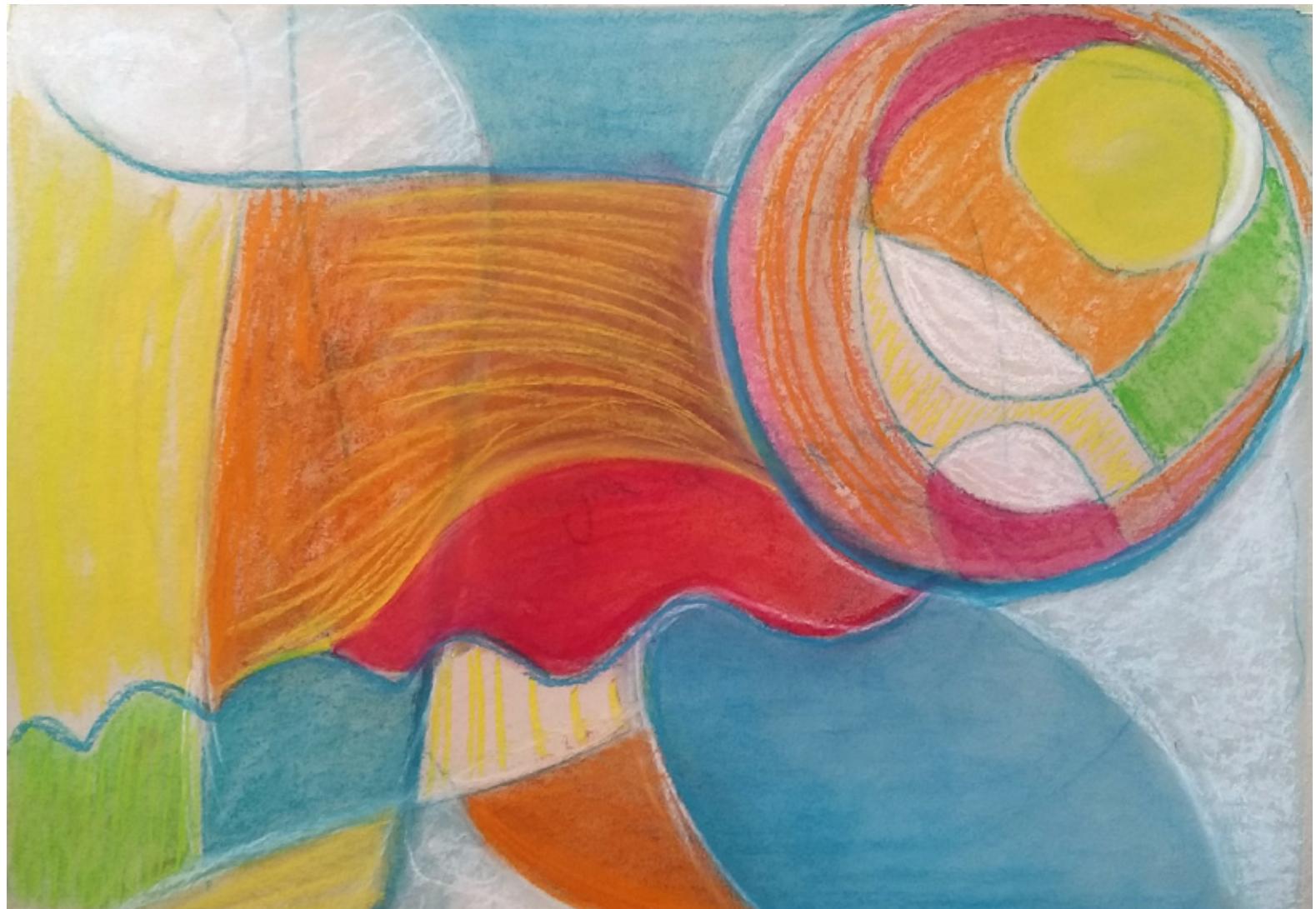
pastel on paper,

38 x 55,5 cm



Ree Morton – *Imagine a Poem*, 2022

pastel on paper, 28 x 40 cm



Vase for Ree Morton, 2021

earthenware painted with clay slips and underglaze colours, glazed with a transparent glaze

H: 21 cm W: 17 cm



Ida Kerkovius – Colours Continuing, 2022

pastel on paper, 21 x 27,5 cm



Vase for Ida Kerkovius, 2020

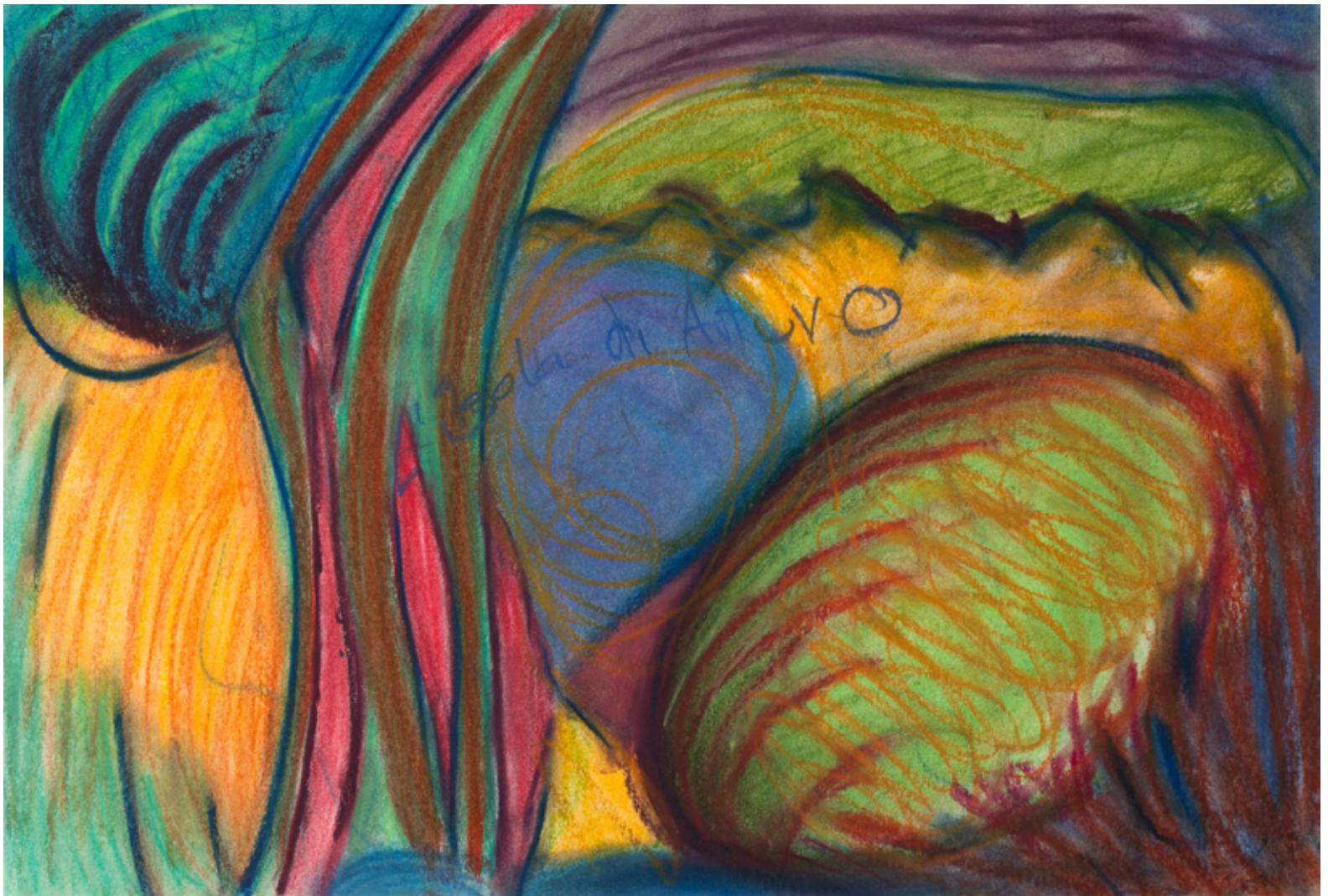
earthenware painted with clay slips and underglaze colours, glazed with a matt transparent glaze

H: 18 cm W: 17 cm



Elsa Morante – Arturo's Island,

pastel on paper, 2016
56 x 38 cm



DANCING THE UBAGU, 2015

8 mins video (performances)

15 mins video (slideshow of the objects and letters)

Dancing the Ubagu is a performance project about the figure of the muse as a transmitter of ideas and impulses. I invited 13 people to be my muses, sending packages or letters of inspiration to my address in Northern Italy. They could choose how to do this: it could be something they were working on, a personal memory or a spontaneous idea.

These inspirations became the starting point for a series of dance performances taking place on abandoned farmland in the hinterland of Liguria. Ubagu (opaque) is the name of this area, where the packages and letters are given space to motivate the performances, guiding the momentum of transfer between information, body and landscape.

Video of the performances: <https://vimeo.com/142739405>

Slideshow of the objects and letters: <https://vimeo.com/142739356>

password: dintubagu

Muses:

Johanna Braun, Katharina Burger, Hu Fang, Karin Ferrari, Marita Fraser, Michael Hiltbrunner, Vinko Nino Jäger, Tini Kigle, Fabian Leitgeb, Lina Morawetz, Susanne Richter, Mirko Winkel, Anna Witt

Performances: Lisa Meixner

Camera: Lisa Meixner, Thomas Dylan Eaton

Editing: Lisa Meixner



Video still *Dancing the Ubagu*, 2015



Objects sent by the muses with notes for the location of the performances, 2015

About *Dancing the Ubagu* from the Essay:

An den Rändern des Denkens, 2016

„Dancing the Ubagu ist ein weiteres Performanceprojekt, in dem ich mich damit beschäftigt habe wie Inspiration funktioniert. Hier steht die Figur der Muse und ihre Rolle als Übermittlerin von Ideen und Impulsen im Mittelpunkt. Ich habe 13 Personen eingeladen, meine Musen zu sein und mich mit einem Paket oder einem Brief zu inspirieren, um mit dem Einfluss anderer auf meine künstlerische Praxis zu experimentieren. Alle konnten frei auswählen: Dinge, an denen sie gerade arbeiteten, persönliche Erinnerungen oder spontane Einfälle. Mit diesen Inspirationen habe ich im Umkreis meines Wohnorts im abgelegenen Hinterland von Ligurien eine Reihe von Performances entwickelt. Ubagu (opak) heißt der brachliegende, verlassene Raum dieser Gegend, in dem die Objekte und Briefe zum Antrieb für Bewegungsabläufe wurden, um eine Übertragung zwischen Information, Körper und Landschaft zu motivieren.

Das Projekt war eine große Herausforderung für mich, einerseits, weil ich vorher nicht wusste mit welchen Objekten und Informationen ich inspiriert werde, und anderseits, weil ich mit jeder Sendung an einem neuen Ort in der Landschaft gearbeitet habe, mich also jedes Mal auf andere Lichtverhältnisse, Bodenunebenheiten, Vegetation usw. einstellen musste. Ich wollte mich den Musenobjekten in einem jeweils neuen Raum aussetzen, mich bewusst von ihnen beeinflussen lassen und diesen Einfluss dann in Körperbewegungen übersetzen. Jede der 13 Performances wurde gefilmt und zu einem Video geschnitten, in dem sich die Bewegungsabläufe zu einem einzigen Tanz durch verschiedene Orte der Landschaft verflechten. Parallel zu diesem Video läuft ein zweites, das in langsamer Abfolge die Objekte und Briefe zeigt.

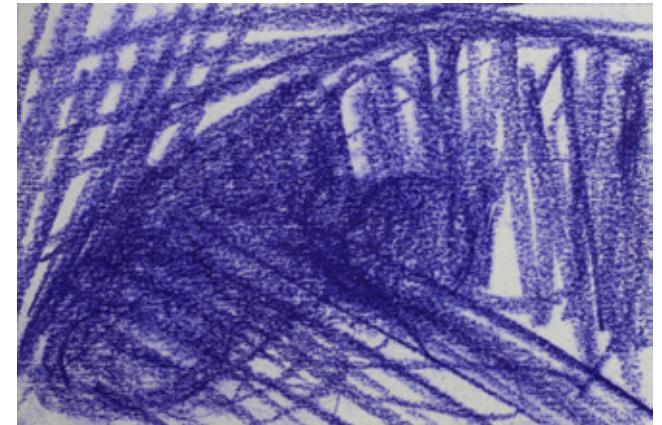


Video still from performance with a poem by Hu Fang, 2015



Drawing for the Performance with the object sent by Mirko Winkel, pen on paper, 10 x15 cm, 2015

Nach Abschluss des Projekts hat jede Muse einen Antwortbrief mit einem Bericht über die Arbeit mit ihrem Musenobjekt und über den Ablauf der Performance von mir bekommen. Michael Hiltbrunner hatte mir ein Buch geschickt, das nicht nur für eine Performance, sondern für das gesamte Projekt wichtig werden sollte: „La danse et les mimes ciselants“ von Maurice Lemaitre, ein Manifest über den lettristischen Tanz. „... l'auteur a systématisé un nouvel amplique, l'hypergraphie, grâce à laquelle chaque particule corporelle représente un signe et dont le ballet devient un message en lettres“¹ steht dort, was heißt, dass die Anatomie des Körpers, seine kleinsten Bewegungseinheiten – Knochen, Muskeln, Gelenke – ein Alphabet sind, aus dessen Buchstaben der Tanz gebildet wird. Choreographie ist das Schreiben mit Körperbuchstaben: Tanzschrift. **In Dancing the Ubagu habe ich Choreographien in der Landschaft geschrieben. Choreographie und Geographie, Tanzschrift und Erdschrift sind hier zusammengefallen.**“



Drawing for the Performance with the text by Lina Morawtz,
pastels on paper, 10 x15 cm, 2015

Video still *Dancing the Ubagu*, 2015

Painting for the performance with Tini Kigle's letter
acrylic paint and pastels on paper, 10 x15 cm, 2015



Testing two forces, 2013

8 mins video, dance performance

In TESTING TWO FORCES I performed the two opposite forces, the polarity of black and white represented by the philosophical principle of yin and yang. I tried to embody their natures and let them communicate with each other through my dancing.

Video *Testing two forces*:

<https://vimeo.com/160866126>

password: dintubagu



Dance Writings, 2014

Performance and dance have become essential to my working process to physically identify with concepts or narrations and to embody their many possibilities and understandings.

Dance Writings is a series of painted choreographies experimenting with the momentum of transfer from one medium to another.



Dance Writing II, 2014, pastel on paper, 22 x 30 cm

The rising snake, 2013

12 mins video, dance performance

The rising snake is an attempt to imagine a dragon mythology without the figure of the hero. What happens if the dragon or snake is left alone with the girl and no hero arrives to overcome the dragon and rescue the girl? Oscillating between a child's game and a shamanistic dance my performance narrates a possible scenario between a girl and dragon without the figure of the male hero to overcome the dragon and rescue the girl.



Underwater, 2012

video installation, mixed media

From 2011 – 2014 I produced a series of works about water and dragon myths. Reptiles, aquatic animals and particularly snakes represent the prototype of the evil monster. In dragon fight mythologies they symbolize a domain of chaotic irrationality that needs to be oppressed and overcome by a male hero. However the fight against the dragon is less about killing or capturing the monster, but the appropriation of its „dragon powers“ by the victorious heros.

Underwater renarrates the Babylonian myth of the sea goddess Tiamat evoking a poetic water world that contrasts the narration of her killing by the sun god Marduk, who creates the patriarchal, babylonian world from her corpse.



Exhibition view Bezirksmuseum Mariahilf, Vienna, 2013



Painting for Underwater, 2012

Acrylic paint on paper, 50 x 60 cm



Rhein II (Sweeping into action), 2011

20 mins audio play, performance

For the performance *Rhein II (Sweeping Into Action)* I worked with the german term *Fluss* meaning river and flow. I was interested in the meaning of rivers as borders and trade routes. In China – where my research for *Rhein II* took place – the control of rivers with dams and their use for irrigation, determined their longstanding political and cultural meaning. In ancient cultures engineers who were able to dam rivers and stop floods, would become powerful emperors and even achieve status as Gods. Those who could control and tame the rivers also controlled people. Consequently in 1975 Mao swam the Yangtze to demonstrate his physical force and ability to rule China. My performance took place at the project display of Frankfurter Kunstverein and at Toves Galleri, Copenhagen. It consisted of a 20 minute audio play, assembling found audio recordings, Chinese legends and narrations of the river Yangtze and the river Rhine. Dressed as the Greek river god Acheloos I cleaned display windows and floors of the exhibition spaces.



Chiron, 2011

14mins video

Chiron is a video about the human hand, about the relation between gesture and speech. It was made in Chengdu, China and Frankfurt, Germany combining French anthropologist André Leroi-Gourhan's theory of evolution with the myth of the centaur Chiron. The figure of Chiron unifies two different types of grasping, the rational and intuitive. He is wise, not only because of his human brain and his skilled hands, but because he is a hybrid and can therefore combine human intelligence with the emotional, instinctive intelligence of his animal abdomen. Consisting of two bodies Chiron has the ability to empathise more easily with other creatures.



CV Lisa Meixner *1983

Lisa Meixner's art projects are based on an expanded method of collage including painting, ceramics, moving-image, and performance. They evolve via an associative research, that departs from linear progression in an attempt to materialise a radial thinking. Ceramics, painting and performance have become essential to Lisa Meixner's working process as techniques to physically identify with concepts or narrations and to embody their possibilities and understandings.

education

- 2015 - 2016 Ceramic Craft Training, Albisola, Italy
- 2005 - 2013 Academy of Fine Arts Vienna (M.A.)
- 2009 - 2011 Städelschule Frankfurt
- 2003 - 2007 Accademia di Belle Arti Bologna (Diploma di Scultura).

selected exhibitions / performances / screenings

- 2022 Artist Talk / Studio Visit with Ram Galleri, Oslo (online)
- 2021 *In Forest we can everything*, Ram Galleri, Oslo
Winter Exhibition, Thrown Contemporary, London (online)
- 2015 *Dancing the Ubagu*, pinacoteca, Vienna (solo)
Horse's Glory, pinacoteca, Vienna
- 2013 *The Whisperers*, Matadero – Center for Contemporary Art, Madrid
Lummerland II, Meet Factory, Prague
Spuren legen, Bezirksmuseum Mariahilf, Vienna
Curator's Net gathering, Kunsthalle Exnergasse Vienna
- 2012 *Baby, I lost my Handshoes...* Kunsthalle Exnergasse, Vienna (catalogue)
Oriental Circle, SWJTU Art Gallery, Chengdu, China
left and right – links und rechts, Austro Sino Arts Program, Beijing

- 2011 *Baby, I lost my Handshoes...*, Forum da Maia, Porto, Portugal
Übermorgenkünstler II, Heidelberger Kunstverein, Germany
Urbanes Leben, Stuttgarter Kunstverein, Germany
jingshenfenxi, organhaus, Chongqing, China
Lummerland I, Toves Galleri, Copenhagen
rhein II (sweeping into action) Projekt Display Frankfurter Kunstverein
Baby, I lost my handshoes...., Kurant Gallery, Tromsø, Norway
- 2010 *Saturday Film Screening*, Elephant Bar, Chengdu, China
Psychopanda, A Thousand Plateaus Art Space, Chengdu, China
FILMIKI, Galerie Dana Charkasi, Vienna
- 2009 *die Arme rings im Kreise*, neocon: Central, Frankfurt (solo)
Miss Mary Shelley, Secession, Vienna
Geranium Project, The New Gallery, Haifa, Israel

residencies / awards

- 2015 City of Vienna Grant for Media Arts
- 2013 MeetFactory AiR programme, Prague
- 2010 Artist Residency in Chengdu, China with the studio programme of BKA (Austrian federal ministry for Education, the Arts and Culture)

publications / text

- 2016 *An den Rändern des Denkens*, Essay for „Beschwörungsrituale an Elisabeth von Samsonow“ published by Johanna Braun, Ed. Turia-Kant, Vienna - Berlin
- 2014 *1 becomes 2. 2 becomes 3. 3 become all.*, Fanzine for Ed. Frenetic Happiness, Paris