

# Portfolio

Lisa Maria Baier





Lisa Maria Baier

geboren am 13.09.1988 in Görlitz

lebt und arbeitet in Dresden

Visual arts, Dresden

*The starting point of participatory practices can be the intention to make contact.*

Lisa Maria Baier ist eine zeitgenössische deutsche Künstlerin, die sich auf visuelle Kunst spezialisiert hat. Geboren 1988 in Görlitz, hat sie ihr Studium an der Hochschule für Bildende Künste Dresden (HfBK) und der Universität der Bildenden Künste Budapest (MKE) absolviert. Sie lebt und arbeitet in Dresden.

Baier nutzt vor allem die Medien Video und Fotografie, um Sammlungen zu erstellen, die in verschiedenen Formen dokumentiert werden. Der besondere Schwerpunkt ihrer Arbeit liegt auf partizipativen Praktiken, bei denen Dritte Material für die Schaffung künstlerischer Archive durch Aufrufe, Anfragen und Anstellungen bereitstellen. Diese Archive verwendet die Künstlerin für ihre filmisch-dokumentarischen Arbeiten.

Ihre Werke wurden unter anderem in renommierten Institutionen wie der Bundeskunsthalle Bonn, im Deutschen Hygienemuseum und dem Kunsthaus Dresden ausgestellt. Baier gelingt es, die Ambivalenzen, das Unbehagen und die Zweifel der heutigen jungen Generation im Umgang mit kulturellem Erbe auszudrücken. Dies wird in ihren Videoarbeiten und räumlichen Installationen sichtbar, die den fortlaufenden Prozess einer Verhandlung über den Stellenwert von Motiven und Bildern aus einem persönlichen Archiv zeigen.

## Education

2010 – 2017/

Dresden Academy of Fine Arts, Department of Fine Art, DE

2014 – 2015/

University of fine arts Budapest (MKE) Department of fine Arts, Intermedia Department

2017/

Diploma

Dresden Academy of Fine Arts, Department of Fine Art, DE

2017 – 2021/

Meisterschülerin, Postgraduate Programme at Dresden Academy of Fine Arts, Class of Prof. Scheffler

2022/

founder of BIAS FLINTA\* PROJECTS- Offspace in Dresden

## Exhibitions

2024/

01.01. Opening of the website [www.Geschaefit-gesucht.de](http://www.Geschaefit-gesucht.de) in cooperation with *Amadeu Antonio Stiftung, Ostra e.V. Dresden* and *der Rosa-Luxemburg-Stiftung, DE*

Thema: artistic research to jewish businesses in Dresden before 1938 - campaign to commemorate the Reichspogromnacht in Dresden

05.03. „Refugium“, performative Banneraction „traditionsbewusste Christen für uneingeschränkte Migration“ in cooperation with art history TU Dresden, Kunstverein Meißen, DE

08.03. „Flinta Night“ Videoinstallation „Girl\*, you should smile more“ + Visual VHS Performance „Die Videothek“, Forum im Stadtpark, Graz, AU

15.03. „Reflecting FLINTA\* Perspectives“, group exhibition in cooperation with *Bias Contemporary FLINTA\* Projects Dresden* and art association *Roter Keil*, Graz, AU

29.03. - 22.04. film project funding „Where the border is 2024“, Dolpo, Nepal

19.04. film presentation , Nepal Academy of Fine Arts, Kathmandu, NP

03.05. „NADAL – Immer noch“ Kunsthalle Görlitz in cooperation with The Silesian Museum and Galery Open heimer, DE

2023/

26.01.- 23.02. "Neue Besen - Alte Hasen", Künstlerbund Dresden, DE

03.02. "Chats en Colère FLINTA\*" in experimental Sound, VHS video performance in Sluggg Galery Leipzig, DE

10.03.- 30.04. Kunsthau Dresden „A QUESTION OF CLOSENESS", DE

27.05.- 19.11. Deutsches Hygiene Museum "Hello Happiness!" In cooperation with Wellcome Collection (London), DE

01.09.- 16.09. "The Land remembers" Galerii Sztuki w Legnicy, PL

29.09.- 30.10. "Friedhof der Utopien", Kunstverein Roter Keil Graz, AU

08.12.- 21.12. "Rośnie we mnie to samo, co we mnie maleje", Oppenheim Galery, Wrocław, PL

2022/

08.03. Public Screening "Girl you should smile more 2022" Dresden, DE

16.03. Performance Public Space "Gleiche Brust für Alle" Dresden, DE

04 "Kulisse 2.0." in funded by BBK Berlin, VR project, DE

04-06 "Die verbotene Videothek" founded by Kunstfonds Bonn, Medienkulturzentrum Dresden, DE

06-07 "artistic resilience in the time of..." Pilotenküche Leipzig, DE

07 "Chats en Colère", VHS video performance in Sluggg Galery Leipzig, DE

09.11. „Geschäft gesucht“, artistic research campaign to commemorate the Reichspogromnacht, Weisse Gasse Dresden, DE

2021/

11 "Who is afraid of Rosa" A&O Kunsthalle Leipzig, DE

09.11. "Geschäft Gesucht" artistic research campaign to commemorate the Reichspogromnacht, Weisse Gasse Dresden, DE



- 10 "Wat ons betreft", Cooperation with Goethe Institut NL- Het Archief Rotterdam, NL
- 10 "Im Osten nichts Neues" , WestGermany Berlin, DE
- 07 Görlitz Art 2021/22 "Kulisse" Görlitz, DE
- 01 „Existenz- Spuren“ Kunsthalle Oktogon HfBK Dresden, DE

2020/

- 10 „disConnected“ group exhibition Motorenhalle Dresden, DE
- 09 MeisterschülerInnen exhibition Motorenhalle Dresden, DE
- 06 "Space Baitler for sewing machines" curation and exhibition Galerie Ursula Walter Dresden, DE
- 03 „Girl, you should smile more“ screening Künstlerbund Dresden, DE
- 03 „Female Intervention“ group exhibition C. Rockefeller Center for Contemporary Art, DE
- 02 "13. Februar 2020: Dresden, live" screening "de schrouw" Witte de With Straat, Rotterdam, NL
- 01 „No-Body and the Piu Piu´s“ group exhibition Kunstverein Raskolnikov, Dresden, DE

2019/

- 12 „Kick off“ Video art screening Kunsthalle im Lipsiusbau, Dresden, DE
- 12 „Cliche“ group exhibition Alte Feuerwache Loschwitz, Dresden, DE
- 11 „Mag Jedermann- Die Welt ist dumm, gemein und schlecht“ group exhibition Periscope Salzburg, AU
- 11 „Leichter als Luft“ Senatssaal group exhibition HfBK Dresden in cooperation with TU Dresden, DE
- 10 „Non-chalant“ solo exhibition Goethe Institut Rotterdam, NL
- 08 „Art for humanism“ conception, curation and exhibition Kunsthalle im Lipsiusbau, DE
- 02 „What are you looking at ?“ activism project in Kunsthalle Oktogon Dresden, DE
- 01 Video art screening Rundgang BSMNT Alte Spinnerei, Leipzig, DE

2015/

- 22. Wettbewerb für Kunststudentinnen und Kunststudenten  
Bundeskunstpreis für Kunststudierende, Installation, Bundeskunsthalle Bonn, DE

# WO IST DER JÜDISCHE FRIEDHOF ?

Lisa Maria Baier

Eine künstlerische  
Auseinandersetzung  
mit der NS-Vergangenheit  
in „Bad Münster am  
Stein-Ebernburg“

9.10.2022 - 30.10.2022

Vernissage:

Samstag, 8.10.2022, 19 Uhr

**KE KÜNSTLERBAHNHOF  
EBERNBURG e.V.**

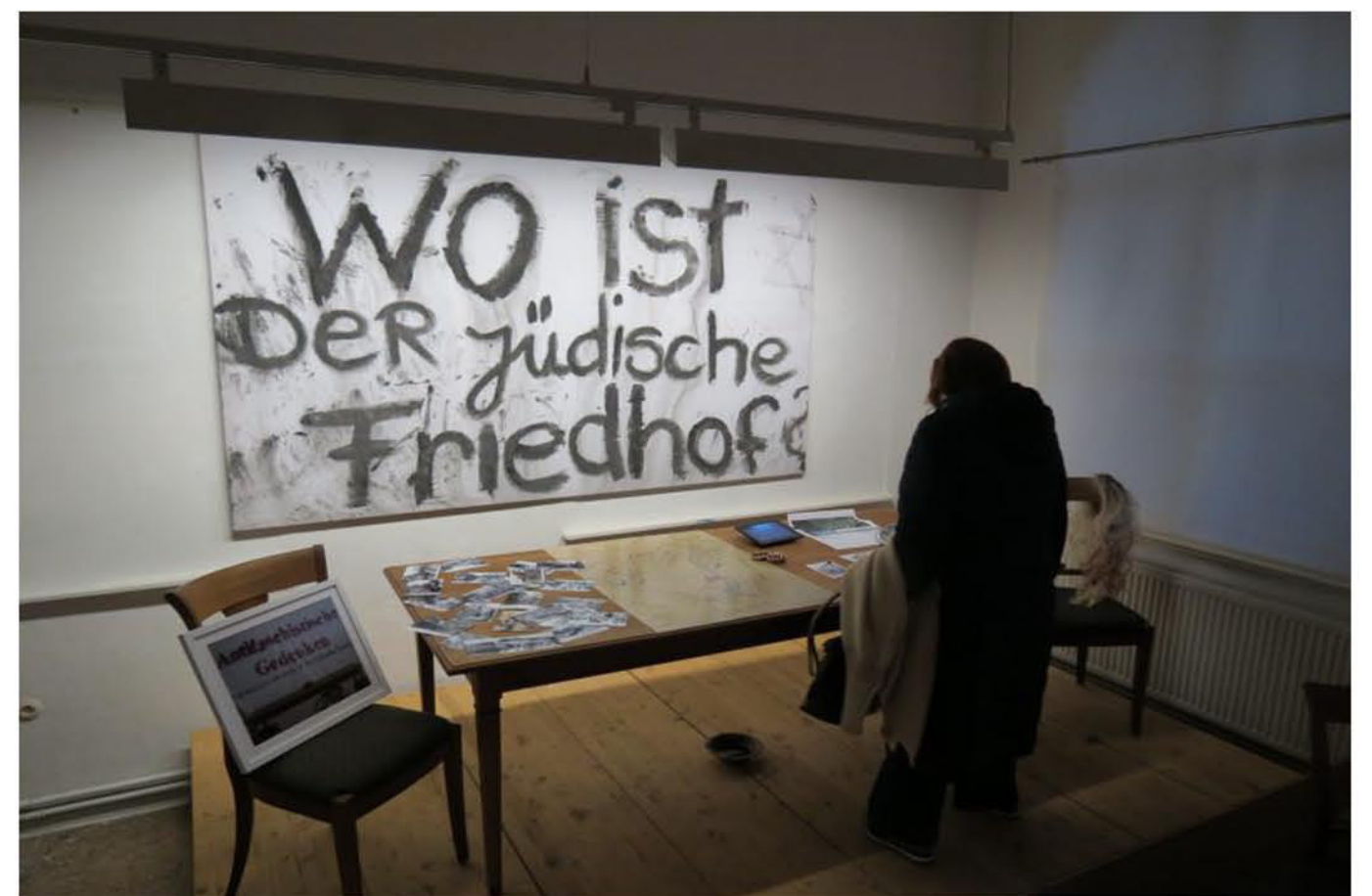
Verein zur Förderung von Kunst und Kultur

הַמָּקוֹם יְנַחֵם אֶתְכֶם בְּתוֹךְ שְׂאֵר אֲבֵלֵי צִיּוֹן

Der Herr tröste euch inmitten der anderen Trauernden Zions und Jerusalems.

וִירוּשָׁלַיִם







„Wo ist der jüdische Freidhof?“, 2022  
Installation with 4 banners, 8 Photographies, 2 videos and one reading corner

October 12, 2022 by Claus  
Artist station: this installation provides more than one answer  
The opinion of our editor  
Claus Jotzo

The editors of this site experience it every day: when people are personally affected, even a simple question about facts is perceived as a provocation by relevantly biased circles. The Künstlerbahnhof Ebernburg and the artist Lisa Maria Baier are currently having a very similar experience. Her installation "Where is the Jewish cemetery?" provides more than just the historically correct answer. It confronts everyone who comes across it with the everyday injustices committed against Jewish Germans during the Nazi era. This very broad and very public part of German anti-Semitism is still hidden today behind the incomprehensible, unprecedented industrial extermination of human beings in the concentration camps.

Although it is precisely these breaches of morality and the law in everyday life that raise questions about the behavior of contemporary witnesses. And, of course, why even today, and above all by people who bear no personal guilt for the injustice (Günter Gaus described this in a formulation taken up by Dr. Helmut Kohl as follows: thanks to the grace of late birth), the facts are distorted and the injustice played down. There must be an end? A mother who loses her child never comes to terms with it for the rest of her life. A nation that mistreats and murders its own fellow citizens can do just as little - without suffering serious damage.

You don't have to keep the memory alive every day, every week or every month in the brutal form that Lisa Maria Baier does. But it is necessary from time to time. Because it sharpens the senses more than the annual repetition of "Schindler's List". My tip is therefore: use one of the few opening days until the end of October as a contribution to your personal culture of remembrance. And expose yourself to this confrontation.









„Kenotaph“, 2023  
digital photographie on MDF  
Kunsthalle Görlitz „Nadal“





„Where the bo(a)rder is“, 07:22min, 2023  
film stills



I had the privilege of spending a one-month artist residency in Tarczyn, a village in the Gmina Wleń, Powiat Lwówek Śląski, in the Lower Silesian Voivodeship in southwestern Poland. During my stay, I delved into the life and fate of my grandmother, who was displaced from her homeland in 1945. For me, the word 'Silesia' always carried a bitter aftertaste, sounding like 'Nazi talk.' I would never refer to it as Breslau but rather Wrocław, as it rightfully belongs to Poland, not Germany. My perspective on such matters is quite radical, for what the Germans did in Poland cannot be undone. 'Silesia' is also where Auschwitz concentration camp is located. I perceived my grandmother as romanticizing her original homeland. Her upbringing during the Nazi era left her unable to shed certain beliefs throughout her life. As a result, the places she spoke of became ingrained in my mind as locations associated with old ideologies and German nationalists. However, my stay and deep engagement with my grandmother's history and the topic of displacement here in Tarczyn and its surroundings taught me that the roots of expulsion, intolerance, and cruelty towards each other and seemingly 'different' ethnicities have origins far back in time. The notion and implementation of the nation-state brought about immense suffering. Where people previously coexisted loosely with various religions, traditions, and languages, this idea caused a rupture and fueled claims of ownership. Countless millions of people, not only in Silesia, fell victim to this. As a melting pot of diverse cultures and languages, the region has experienced a history fraught with tension. It could have served as a bridge between East and West even today, if circumstances were different. Accounts tell of how, during the land's ever-changing ownership claims, people had to abandon their belongings. Many who refused to leave chose to hang themselves from one of the numerous fruit trees or oaks - just like my great-grandfather. Others were killed because of their religion, such as the Jews in Gross-Rosen or Auschwitz. Poles were expelled by Germans, Germans by Poles, and Poles by Russians - one could go back in time indefinitely. What remains are numerous victims, often nameless. It is for them that I built the cenotaph a memorial, also known as a "false grave," dedicated solely to remembrance without containing any mortal remains. It stands between two rose bushes and in front of two ancient, distinctive cherry trees in a field in Tarczyn. My work aims to commemorate the many victims that nationalism, regardless of the nation, has brought about. I consider it a sculptural piece and an intervention in the public space. The exhibition will showcase three photographs of the cenotaph. The accompanying video describes, in an abstract manner, my attempt to immerse myself in my grandmother's shoes - her history, her sense of home, and her suffering through displacement, rape, and homelessness.





„Where the bo(a)rder is“, 07:22min, 2023  
film stills





With the kind support of the Bundeskunsthonds Bonn and their working grant, which I received for the first half of 2023, I was able to realize my project "Showing Europe from a different perspective". I traveled to Bosnia to conduct artistic research in Sarajevo. My focus was on views on war, weapons, NATO, peace and the EU. From the beginning, I decided to document and accompany my project with artificial intelligence. I wanted to train them by providing them with my own texts, images, videos and sound recordings to present the current state of my research in the form of images and video clips. I quickly made connections with the local art scene and after just two weeks I was able to find interview partners who spoke openly about their experiences during the war in the occupied city of Sarajevo. It was important to me to find female artists who had not fled and who had spent the entire time of the occupation in Sarajevo. Under the premise of keeping the interviews anonymous, I learned many traumatic stories. There is hardly anyone over the age of 35 who does not suffer from trauma or stress disorder. Looking at Bosnia gave me a glimpse into the future of Ukraine. The war in the former Yugoslavia was not so long ago, and some of the survivors are barely older than me. Their opinions on weapons and NATO could hardly be more contrary to my own. I have understood and learned that war and the trauma that comes with it puts the absolute need for security above everything else. When you talk to people traumatized by war, there is no black and white thinking. And when these people, like myself, are artists, it becomes even more complex.

„Sta je za vas Evropa?“, Open call in public space Sarajevo, 2023  
 Photo print on paper, 210 × 297mm

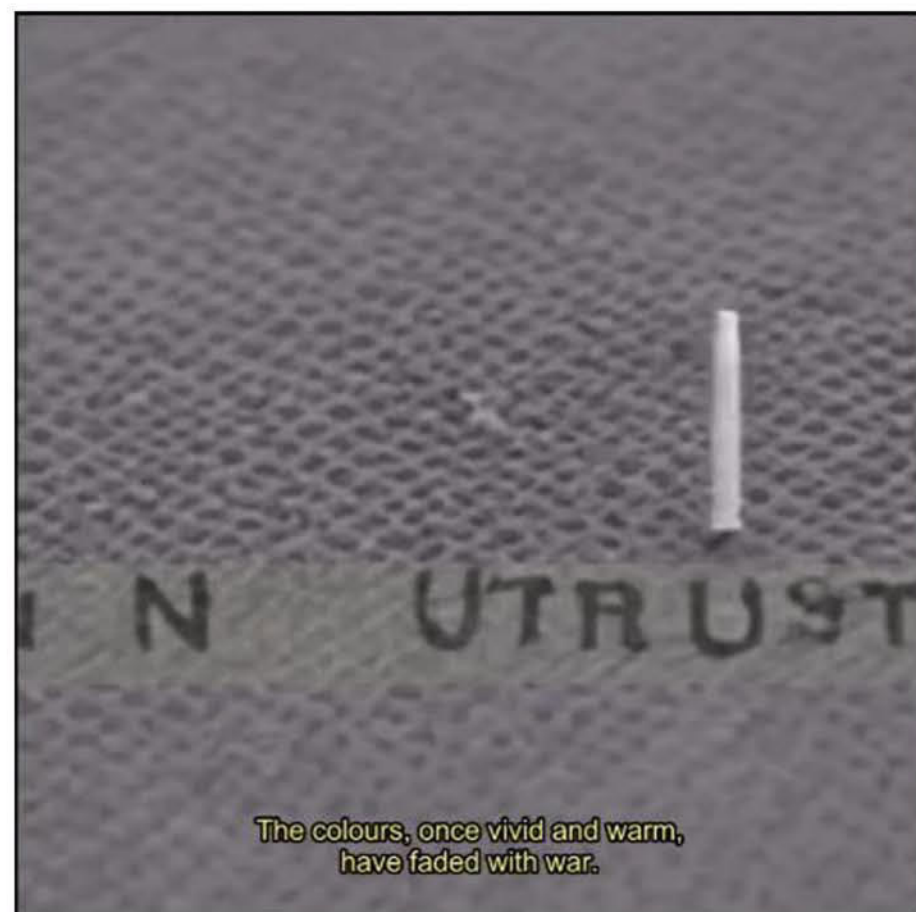
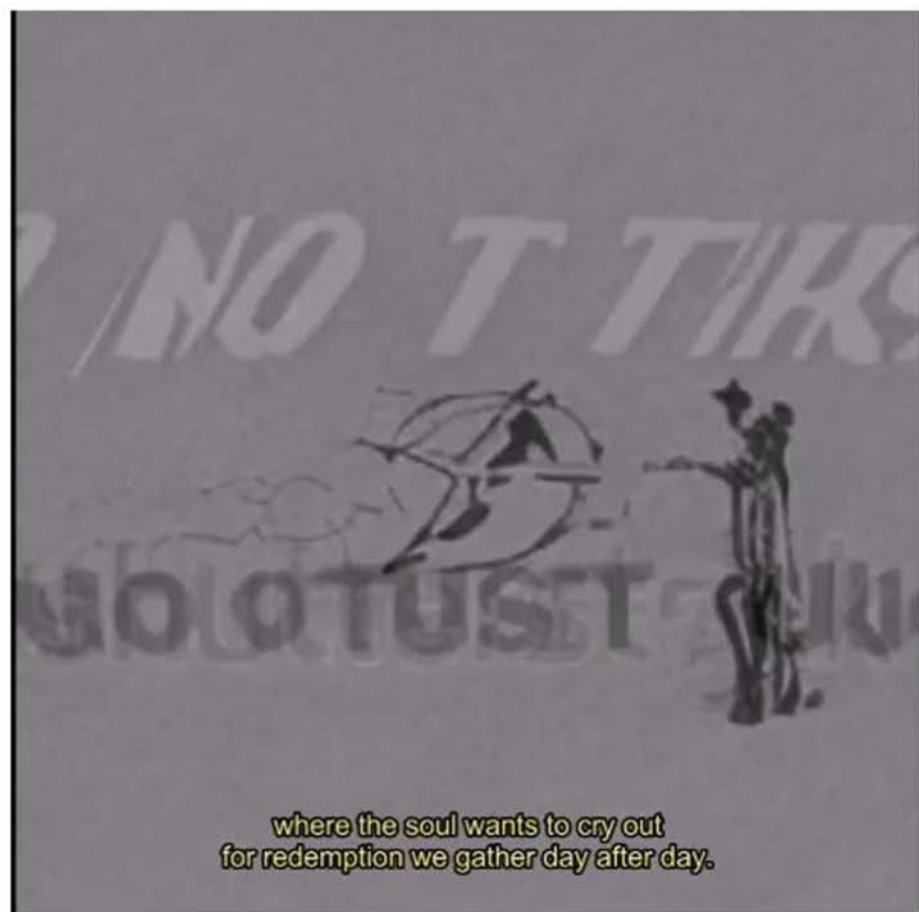




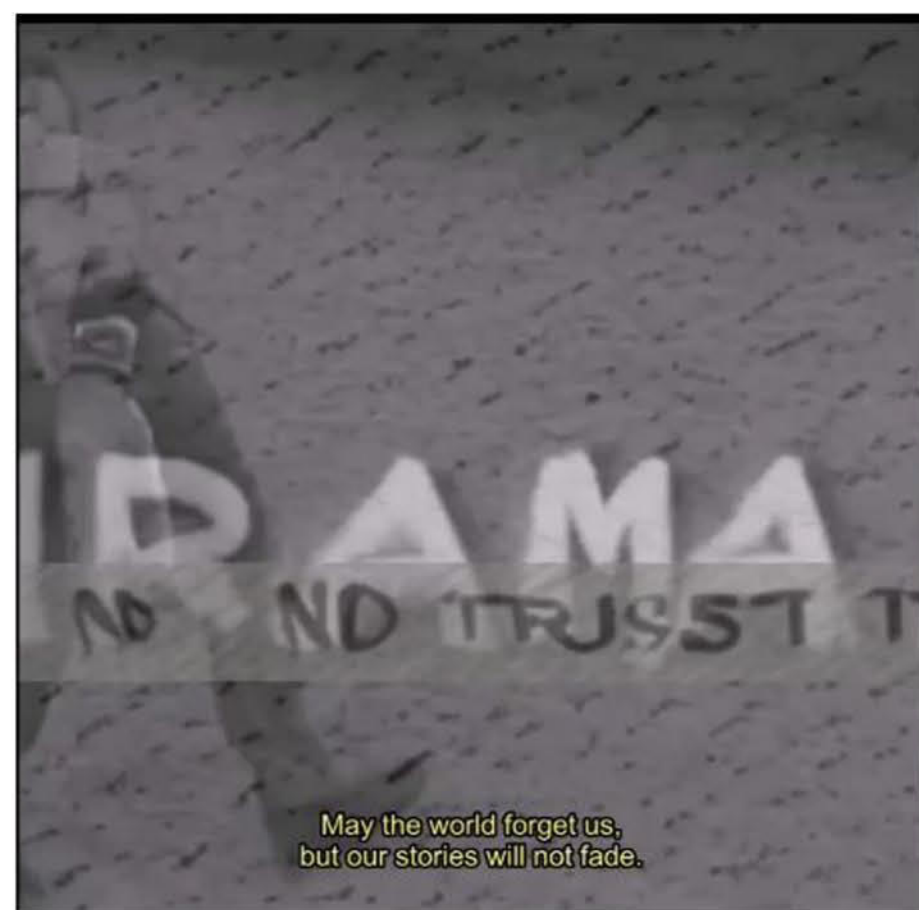
Call for interviews in the public space of Sarajevo on the topic of "Trust in Europe", 2023








„Sta je za vas Evropa ?“, 5:38min, 2023, video stills  
video work created from interviews about the experience of war in Bosnia - text to video AI





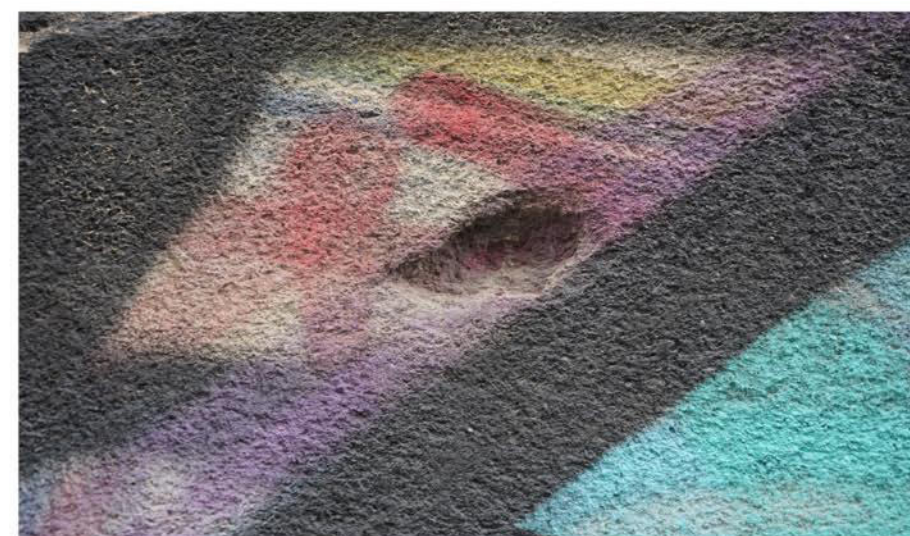
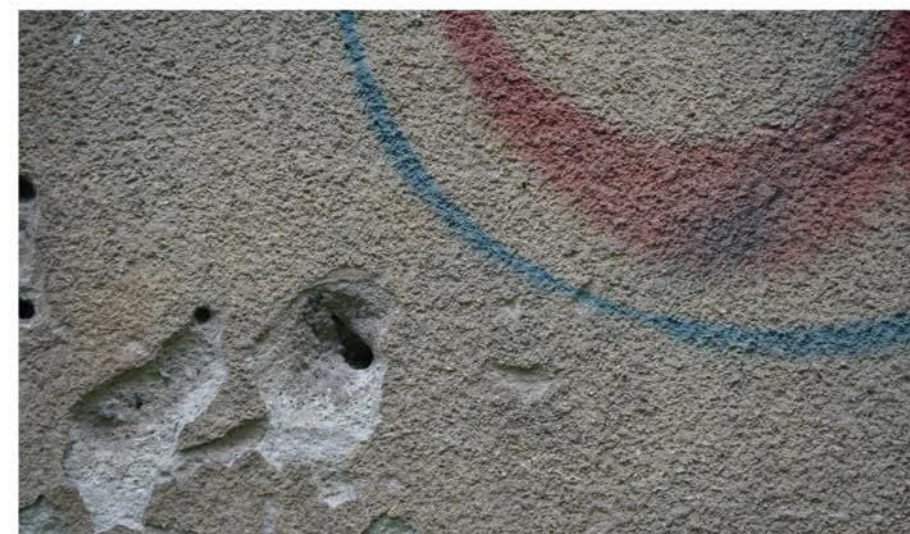
A close-up photograph of a person's hand touching a dark, textured wall. The wall is covered in bullet holes and graffiti, giving it a weathered and wounded appearance. The hand, which has several rings and a tattoo on the index finger, is placed against a large, irregular bullet hole. The lighting is dramatic, highlighting the textures of the wall and the hand.

The walls in Sarajevo appear to me like a living being. They are wounded, marked by bullet holes that resemble scars on skin. Everywhere, graffiti covers them, like tattoos masking these scars and injuries. Yet, despite this superficial overlay, the deep wounds remain visible and palpable if you look closely. I wished the walls could speak, to tell their cruel and destructive history. To bring these silent witnesses of the past to life, I used video AI to make the walls of Sarajevo alive.





„Living walls“, animated Video, 12:25min, Sarajevo  
Video stills, 2023







„Measuring skin“, 2023/24  
digital photographie archive

By focusing on atypical skin characteristics, the reduction of people to simple racial categories is undermined. The complexity and diversity of skin characteristics show that skin color is not a valid criterion for classifying people. Through the visual and aesthetic representation of these atypical skin features, the project can evoke a strong emotional response and encourage viewers to question their own prejudices and stereotypes. It can highlight the historical contexts and the crimes committed in the name of racial categorization and skin color measurement. This reflection can be an important part of the artistic statement.





„Measuring skin“, 2023 / 24  
digital photographie archive

From an artistic perspective, measuring atypical skin features opens up numerous possibilities to explore and represent the human experience and identity. It provides a platform to tell individual stories, celebrate the beauty of imperfection, explore metaphorical meanings and stimulate critical reflection on social norms.



# 42040b



„Traditionsbewusste Christen  
für uneingeschränkte  
Migration“, 2023  
photo series with banner in  
public space Graz

Banner 400x180cm







„Traditionsbewusste Christen für uneingeschränkte Migration“

Banner (400x180cm) in public space Graz

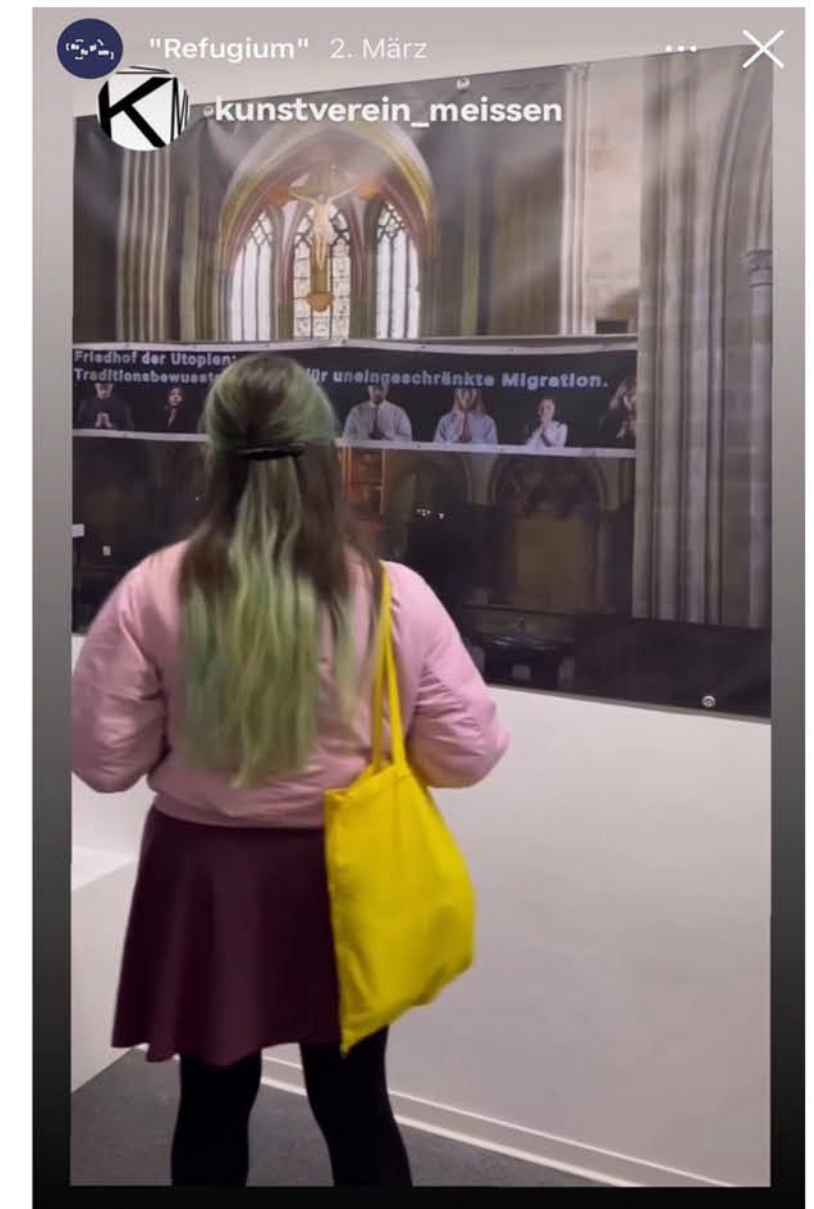
Exhibition view gallery  
ROTER KEIL in Graz, 2023







„Traditionsbewusste Christen für bedingungslose Migration“,  
Photographie of banner in public space Meißen Dom on banner, 340x170cm



Exhibition REFUGIUM in Kunstverein Meißen in cooperation with  
Technical University Dresden, 2024

Art and politics - an interplay whose combination has always been inseparable. Art was used early on as a means of representation and to spread political ideologies. In the 21st century, "artivism" is developing from political art. A mixture of activism and art from within society. Communicating more clearly through art and thus penetrating the public sphere is part and parcel of this "artivism". Lisa Maria Baier's works are also rarely highly metaphorical and aestheticized representations of artistic ability. Rather, they show everyday reality in an activist manner, simple and yet strong. In her works, she often deals with everyday and historically evolved problems in our society. With her critical and revealing style, she draws attention to grievances and thus repeatedly causes offense. "Refugium" shows five photographs from a project by the artist. (Simon Porath)



„Kulisse“, 2021-2024

installation in the public space of the city of Görlitz in front of the city hall 20 meters from the Polish border  
wood, plastic, metal and PVC banner behind construction fences, 250x350x450cm

A dispute has broken out in Saxony over a work of art that criticizes the ban on abortion in Poland. The city wants to have it taken down. A conversation with the artist. By Ulrike Nimz, Leipzig  
It still stands within sight of the German-Polish border, the work "Kulisse" by master student Lisa Maria Baier. Selected for the "Görlitzer Art" exhibition, it was intended to be a homage to the film city, but the artist then added slogans such as "Abortion without borders" to show solidarity with women who take to the streets for their rights in the neighbouring country. The city then accused her of breaching her contract and the case is now before the courts. A conversation about art as misunderstood marketing and why everyone should move to Görlitz right now. SZ: Ms. Baier, your "Kulisse" has recently caused quite a stir. The "Spiegel" magazine said that your installation was dividing the city. Good? Lisa Marie Baier: Attention is a good thing, of course, but I don't think the city is divided. When I meet people at the exhibition venue, they are usually attentive and curious. So far, there have been virtually no negative comments. Even if there were: I wanted people to discuss it, that's the point of art in public spaces. Otherwise I could have just painted a park bench in bright colors. Your work was once intended as a homage to the film city of Görlitz, now it's a critical commentary on Poland's abortion policy. Why the changes?

The whole thing started as an ideas competition for the "Görlitz Art" exhibition. You could apply with a project outline. Mine was very general at the time: a platform, railings, movie theater seats, a screen. It was about interior and exterior perspectives in the border town of Görlitz, which often served as a backdrop for historical films. I was thinking more of "The Book Thief" and "Käthe Kruse" than Tarantino's "Inglourious Basterds". When it became clear that the artwork would be located directly on the German-Polish border, I wanted to show solidarity with the women there who were demonstrating against the stricter abortion laws and living in the "wrong movie", so to speak.

(Süddeutsche Zeitung)





Obviously, the message is the problem.

I once learned at university that all art is political, whether you take a pencil in your hand or build a wooden grandstand. In Hungary, during my studies, I experienced that people there comment on monuments as a matter of course, by putting down stones, shoes, sheets of paper. This was never cleared away by the police. At least the fence around "Kulisse" is now being played with, some people hang tampons on it, which is great.

You were offered a solo exhibition and a panel discussion. Why did you turn it down?

I find it strange that they first threaten me with legal action and then want to talk to me. In any case, my offer to discuss the artwork itself was turned down. They said: only after dismantling the installation, which I find pretty pointless.

(Süddeutsche Zeitung)

"It resonates with sadness and anger" "I'm not doing this voluntarily, I'm being forced to," said Baier. "It resonates with sadness, great disappointment and I'm also angry." But in view of the support, she is also confident that things will continue. "It's really good to have an ally in a case like this." Her "backdrop" will be stored in the depot of the Dresden museums. "We want to send out a clear signal," said Kunsthaus director Christiane Mennicke-Schwarz. Now is the time for reflection and further action. She considers the city of Görlitz's decision to be "the wrong signal". She emphasized that this is not a dispute about artistic freedom and its curtailment and that contracts concluded must be adhered to, even by artists. The fact that the competition conditions and contracts were clearly formulated is "proven by the other works of art that were installed in accordance with the contract". It is now examining "whether we will assert claims for repayment of funds already paid out to the artist". The further fate of "Kulisse" is open. This is an upwardly stepped wooden podium with five cinema seats. A banner reading "aborcja bez granic" (abortion without borders) was hung where the screen would be in the movie theater. Baier wanted to encourage discussion about the sensitive topic, within sight of the Polish town of Zgorzelec on the other bank of the Neisse.

"That's the point of art in public spaces," she said. Art doesn't have to please, but it does have to stimulate discussion. At least that's what she achieved with "Kulisse", "it wasn't entirely in vain". The work and theme caused quite a stir in the city - and galvanized the women on the city council. The installation should definitely be preserved and not remain hidden in the long term. "It will continue," said Baier. "My wish is that it can somehow be seen again on the border."

(Monopol Magazin)





„Kulisse“, 2023 Kunsthau Dresden

#### „Eine Frage der Nähe / A Question of Closeness“

Gender-sensitive issues, including the (in)visibility of care and domestic work or language changes, are fiercely contested, while the topics addressed in the exhibition not only concern a queer-feminist community, but also enable fundamental reflection on community, life plans and love.

There is - and still is - a struggle over supposed natures, roles and positions and the individual right to define love and affection, but also closeness and eroticism. Can we still find a common path here? A closeness to each other? Or do we sometimes have the feeling that we are moving away from each other again when political, feminist or LGBTQIA+-oriented achievements are repeatedly called into question?

With Eine Frage der Nähe / A Question of Closeness, the Kunsthau 2023's first exhibition is dedicated to contemporary questions of gender, queerness, identity and longing and asks, among other things, how the sometimes complex role models of the 20th century still affect current body regimes - and also how these are broken.



The director of the Kunsthau Dresden, Christiane Mennicke-Schwarz, who had already published an open letter in July, explains: "By supporting the artist Lisa Maria Baier in this difficult situation, we would like to send a clear signal. In my opinion, there would have been other ways than to present such an ultimatum to a young artist who is dealing with important issues of our time. An artistic and cultural value is important when dealing with such a topic, which is extremely sensitive and painful for the women affected, in a spirit of solidarity across borders."



