

Oliver Laric: „Save For Later“

Duration: 30.5.–12.9.2026, Opening: 29.5.2026, 7 PM

Short version

Oliver Laric's work examines the instability of authorship, the permanent transformation of images, and the permeability between digital and physical form. His practice begins by questioning authenticity and uniqueness: through reproduction, variation, and translation of existing forms, variants of works emerge in which original and copy become indistinguishable. Laric understands appropriation as a productive method, in which every repetition generates an independent reality. By allowing digital models to circulate openly and be freely reused, art shifts from being a finished object to a collective, process-based system.

Long version

Since the early 2000s, Oliver Laric's artistic practice has moved at the intersection of video, sculpture, digital media, and archival work. At its core is not so much the idea of an autonomous work, but rather the question of how images, objects, and information circulate, are transformed, and are recoded.

Laric began early on publishing works online and making them visible outside institutional contexts. His videos were shared, reworked, copied, and — unwillingly — carried into commercial contexts. This openness became a central principle of his work: the work does not remain closed, but continues on through its reception, circulation, and reproduction. In Laric's work, images are understood as fluid forms that continually change their function, their context, and their political legibility. This perspective also shapes Laric's engagement with archives. In digital archives in particular, urgent questions arise: Who controls the data? Who has access? And what economic and political interests structure their availability? Against this backdrop, Laric's long-standing engagement with self-archiving takes on particular significance.

Since 2012, he has been developing open 3D archives with www.threedescans.com, in which scans of historical sculptures and artifacts are made freely accessible. These digital data sets can be downloaded, reproduced, and further processed. In doing so, Laric shifts the idea of the archive away from a preserving collection and toward a productive, collaborative tool. Archives no longer serve preservation alone — they become starting points for new artistic production.

The exhibition at DOCK 20 builds on these questions, focusing on Laric's work with video, media images, and archival materials. Four video works and four poster works will be shown, all of which engage with archives and forms of collective image production.

For a new video work, Laric collects flip-book sequences found in the margins of international textbooks, magazines, and novels. He animates these small, often humorous marginal notes as protagonists in a stop-motion video. Through the collecting, ordering, and re-editing of the material, visual narratives emerge that oscillate between personal research, collective memory, and media history.

Another focus is on clip-art graphics from the 1990s and early 2000s — image material originally developed for digital communication, presentations, or desktop publishing, which now appears as a visual archive of early internet culture. By taking up these motifs again, Laric examines how their aesthetics and meaning have changed over time. The works move between nostalgic retrospection and contemporary re-reading. They ask whether these image worlds appear today as historical documents or remain legible as contemporary.

The poster works take on a special role within the exhibition. They function as condensed image archives, bringing together various materials, references, and themes. At the same time, they reflect Laric's interest in forms of distribution and accessibility. While sculptures and installations are often bound to institutional and economic conditions, Laric understands the poster as an open, reproducible medium with low-threshold availability. For him, it is not merely accompanying material, but an independent carrier of knowledge, memory, and image politics that distributes itself, since visitors can take the posters with them.

Laric's works make these conditions visible without evaluating them definitively. Instead, they open up a space in which images, data, and stories meet in ever-new constellations.

Biography

Oliver Laric is an artist, co-founder of the art blog vwork.com (2006–2012), and founder of the database for copyright-free 3D models threedscans.com (since 2012). His work has been shown internationally, including at the Secession Vienna, Schinkel Pavillon Berlin, SCAD Museum of Art Savannah, Tyrolean State Museum Ferdinandeum Innsbruck, as well as the Kunsthistorisches Museum Vienna, the São Paulo Biennial, the Centre Pompidou Paris, and the New Museum New York.

Accompanying Program for the Exhibition

29.05.2026, 7 PM: Opening (Vernissage)

We open the exhibition with an artist talk and invite guests for drinks at our house bar. Music: PJ Flowerybert & Dr. Reibetanz. Free admission.

18.06.2026 and 20.08.2026, 3 PM each: Tour through the Hollenstein Collection

We open our visible storage depot, and Gabriele Bösch offers insights into the collection and the work of Lustenau artist Stephanie Hollenstein. Duration: approx. 60 minutes, free admission.

Children's program as part of "school is out": Books become artworks

Two-day workshop with Christa Bohle for children aged 8–12

1st session: Wednesday, 22.07.2026 and Thursday, 23.07.2026, 9–12 AM each day

2nd session: Wednesday, 29.07.2026 and Thursday, 30.07.2026, 9–12 AM each day

After a playful tour through the library and DOCK 20, where children can discover current works by Oliver Laric, they become active themselves. They use books as the basis for their work, redesign them, and then use them as pedestals for their own small artworks. A wealth of materials is provided, and cultural mediator Christa Bohle offers additional support. The workshops are free of charge. Participants should only bring clothes that are allowed to get dirty. Registration is requested by July 1, 2026 at christa@bohle.co.at

19.08.2026, 6 PM: Tour through the current exhibition

Curator Anne Zühlke leads a tour through Oliver Laric's exhibition, offering insights into his artistic practice and situating his work within contemporary art. Duration: 45 minutes, free admission.

Tip: Guided tours for groups of eight or more are also possible outside regular opening hours. To schedule, contact: dock20@lustenau.at

General Information

Opening hours during the exhibition period:

Tuesday, Thursday, Friday, Saturday: 10 AM–1 PM; Tuesday, Wednesday, Friday: 2–6 PM

Collection opening hours: By appointment.

Admission to the exhibition and to events at DOCK 20 is free.

Education/Outreach: Special tours and free visits for school classes are available by appointment at any time during the exhibition periods, including outside regular opening hours. For further information and to schedule an appointment, please contact dock20@lustenau.at

Address

DOCK 20 – Kunstraum und Sammlung Hollenstein

Pontenstraße 20, 6890 Lustenau, dock20@lustenau.at, www.lustenau.at/dock20

Contacts

DOCK 20 – Kunstraum und Sammlung Hollenstein

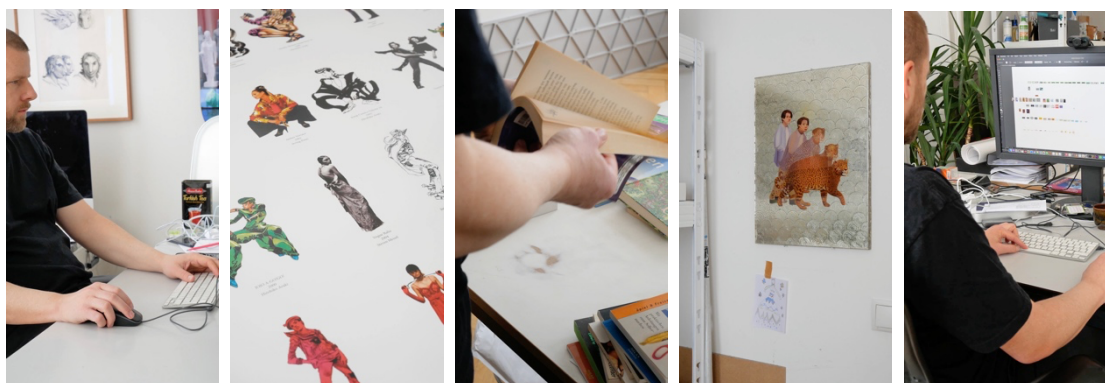
Anne Zühlke, Curation / Direction, anne.zuehlke@lustenau.at, M +43 664 88373304

Daniela Fetz-Mages, Communications, daniela.fetz-mages@lustenau.at, M +43 664 1750800

Press Photos



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