

## MUSÉE DE LA ROMANITÉ

16 boulevard des Arènes  
30000 Nîmes

Phone : +(0)4 48 210 210  
www.museedelaromanite.fr

## CONTACTS PRESSE

**Isabelle LÉCAUX**  
Head of Communication  
isabelle.lecaux@spl-culture-patrimoine.com  
Phone : +33 (0)4 48 210 201 / +33 (0)6 64 93 14 82

**Charlène CHARROL**  
Communication Manager  
charlene.charrol@spl-culture-patrimoine.com  
Phone : +33 (0)4 48 210 222 / +33 (0)7 60 47 97 93

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## PRESS RELEASE

Temporary exhibition  
21 April – 31 December 2023

'Mémoire vive. Oliver Laric'



For the first time since it was inaugurated in June 2018, the Musée de la Romanité is to explore the link between Antiquity and the world of today to highlight its archæological collections and show its digital-related contemporary art approach.

In collaboration with Carré d'Art, the contemporary art museum of the city of Nîmes that is celebrating its 30<sup>th</sup> Anniversary this year, the Musée de la Romanité is to show the work of Oliver Laric from April to December 2023.

The Austrian sculptor draws inspiration from antique Græco-Roman statuary and proposes re-interpretations, using digital technologies. At this exhibition, Oliver Laric is to show some fifteen original sculptures and several other digital pieces inspired by works in the permanent collections of the Musée de la Romanité and, more generally, the antique heritage of Nîmes.

Oliver Laric was born in Innsbruck (Austria) in 1981. After graduating in 2007 from the University of Applied Arts Vienna, he joined the Post-Internet art movement in 2006.

From the end of the first decade of the century he developed art that was material but always anchored in the digital art that questioned the unicity of art works.

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## The artist's career

Oliver Laric, born in Innsbruck (Austria) in 1981, lives and works in Berlin. He is represented by the galleries **Tanya Leighton** (Berlin), **Pedro Cera** (Lisbon) and **Widauer** (Innsbruck).

In 2006, he was a joint founder of the **blog VVORK**, a centre for the discussion of digital art and where his first works were published. From 2009 to 2012, he raised the question in particular of the principle of the mutability of on-line images.

He participated in the 53rd Venice Biennial in 2009 in a group exhibition at the **new Internet Pavilion**.

He was subsequently invited by the Vienna Secession (2016), the Kunsthalle Winterthur (2017) and the Contemporary Art Biennials in São Paulo (2018) and Seoul (2021).



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He uses 3D scanning to make digital copies of historical works in museums or private collections and comes up against the problems raised by copies, serial reinterpretation and the remix of original works.

At a time when the new technologies allow the infinite reproduction of images and their almost uncontrollable circulation around the world, Oliver Laric also questions the notion of intellectual property by giving Open Source availability to some of his digital models on the platform [threedscans.com](https://www.threedscans.com). Other digital artists can thus download them and work on them in total independence without institutional control of any kind.

This allows Oliver Laric to reposition the works in a creative continuum that the succession of replicas may ceaselessly enrich.

The visit of the exhibition will start with the presentation of Oliver Laric, his work and his general approach, showing the public a set of works made during the last decade. Several videos will show how his work has been a source of inspiration, going as far as unusual channels. Musical clips, reporting and advertising too thus result from the unexpected exploration of scans by other creators.

This space shows the artist's progress in his approach to ancient sculpture and in his reinterpretation work by the production—especially for this exhibition—of new 3D prints. Among them, the statue of Hermanubis in the Vatican museums and the statue of a recumbent hermaphrodite reconstructed from a drawing at the British Museum.

The second part of the route of the exhibition will be devoted to works made from collections at the Musée de la Romanité. This is performed specially for the Nîmes exhibition. Oliver Laric has chosen to concentrate on a set of statues and statuettes in stone fragments that have therefore lost part of their physical integrity with the passage of time. In collaboration with the scientific teams at the museum, he has made several hypotheses to imagine what these statues might have looked like originally.

Although most of the works shown will be from the collections at the Musée de la Romanité, the artist has also extended the exhibition to other pieces kept in other museums but all related to those in the Nîmes collection. As of *L'enfant au chien*, of which four prints will be assembled for the first time: that in the permanent collections of the museum and three variants kept in Ravenna (Italy), Athens and the Rijksmuseum in Leiden (Netherlands).

Oliver Laric also uses this space to focus on the sculptural study of human and animal figures, going as far as the theme of the hybrid, in particular through the figures of Cupid, Neptune and the god Pan.

A set of time-lapse videos will show the various stages of this work in digital sculpture to enable visitors to understand the progress of creation.

Most recent personal exhibitions:

**2022 Exoskeleton**, Gallery Pedro Cera, Lisbon / Gallery Tanya Leighton, Berlin / OCAT, Shanghai

**2021 Betweenness**, Stedelijk Museum, Amsterdam - **Timelapse**, S.M.A.K., Ghent

Most recent group exhibitions:

**2022 Afterimage**, MAXXI L'Aquila (Italy) - **The Dream of Ulysses**, Villa Carmignac, Porquerolles - **Temporary Atlas**, Fondazione Imago Mundi, Treviso / Mostyn Gallery, Wales

**2021 Post Capital**, MUDAM, Luxemburg

**Beaufort Triennale 21**, Middelkerke - **Europa : Antike Zukunft**, Halle für Kunst Steiermark, Graz

His work is in several public collections, including:

**Nouveau Musée National de Monaco - MuMOK**, Vienne - **Stedelijk Museum**, Amsterdam - **Institute of Contemporary Art**, Boston - **Cleveland Museum of Art - Walker Art Center**, Minneapolis - **Fondation Galeries Lafayette**, Paris - **Sammlung Philara**, Düsseldorf - **KAI 10 | Arthema Foundation**, Düsseldorf



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At the crossroads between digital art and archæology, the exhibition is an occasion for the Musée de la Romanité to make a reminder of the fascination exerted by Graeco-Roman antiquity on today's artists and to consecrate the idea of a heritage of antiquity that is universal and accessible to everybody.

The exhibition will be enriched by guided visits, talks and a catalogue of the exhibition

### Curators of the exhibition

**Nicolas de Larquier**, Head Curator of the Musée de la Romanité, Direction des Musées et du Patrimoine, Ville de Nîmes

**Cécile Carrier**, specialist in the sculpture and iconography of Roman Antiquity at the Musée de la Romanité

Exhibition organised in collaboration with **Alik Kadoum**, **Fedir Boitsov**, **Iustinian Funie**, **Chris Chappell** and **Samuel Poirier**.

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### Information from :

[www.museedelaromanite.fr](http://www.museedelaromanite.fr)

