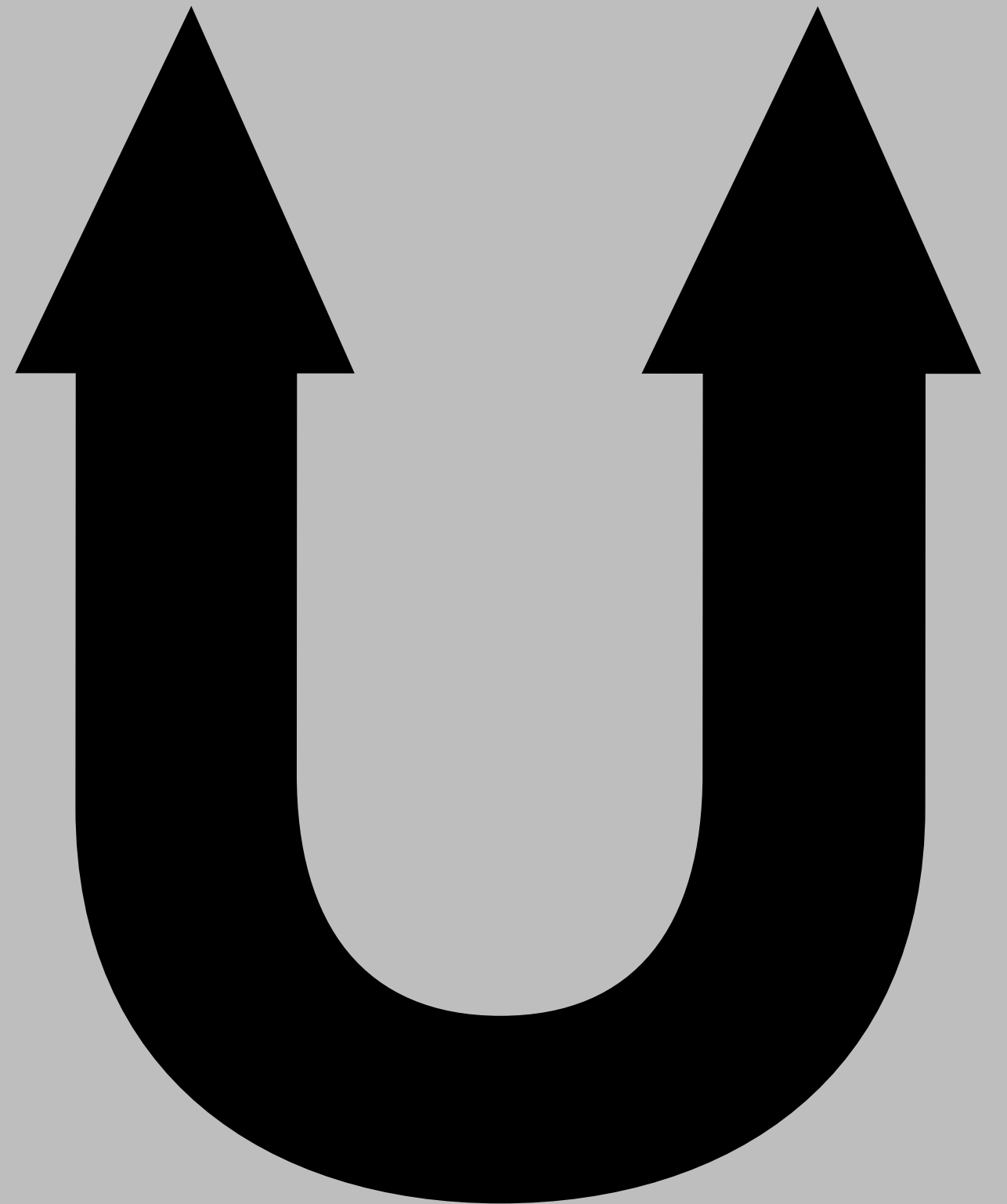
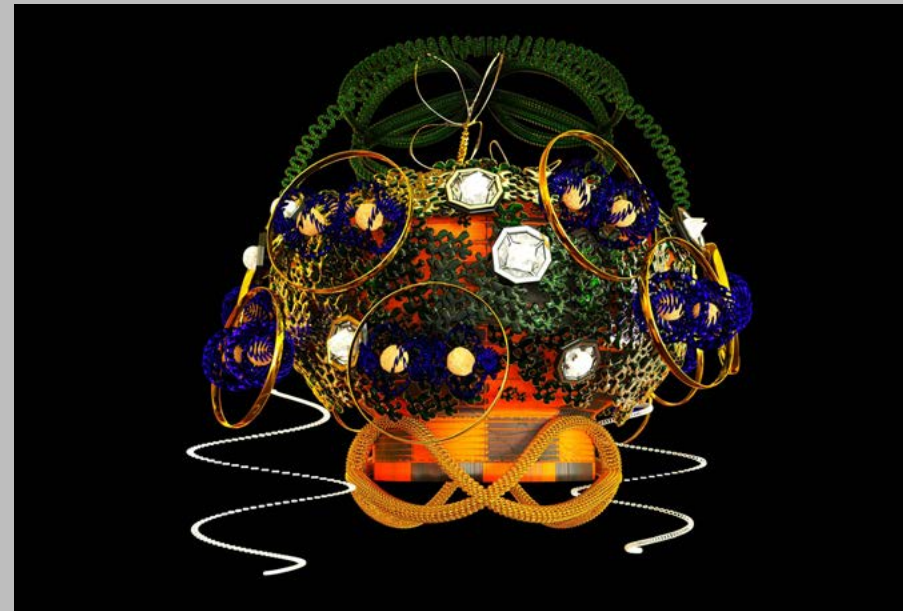
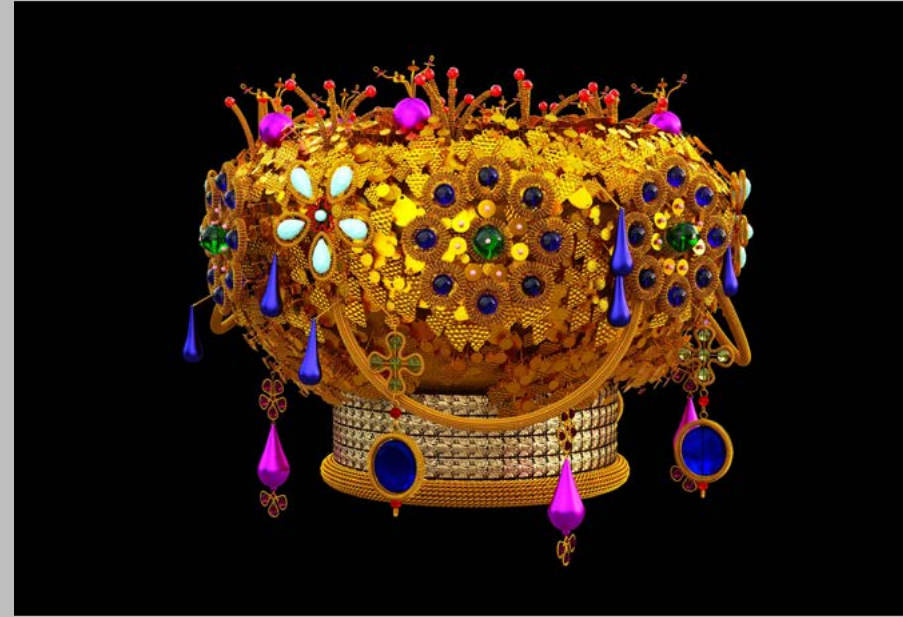


Lilly
Urbat
Portfolio
2023



Brautkronen



Brautkronen, Render, 2022

Today, traditional tinsel wreaths can only be found in remote local museums or in the collection of the Germanisches Nationalmuseum. These relics, very elaborately made from cheap materials, date back to the time of the estates society. Women from the countryside and from poor families imitated the jewelry of the higher classes and made elaborate crowns from embossed brass plates and colorful beads and ribbons. I have digitally recreated these crowns: Using 3D software, the „feminine“ handicrafts are carefully translated into the 21st century, true to the original, and updated to include current versions.

Funded by the Federal Government Commissioner for Culture and the Media. Digital Art Assistants Malin Dorn, Manana Kobakhidze.

TV, Spyglass, Steel, 130×75 cm, 2022



*Brautkronen, Installation view
Glass Fibre Roots, Space Between, 2022*

Brautkronen



Brautkronen, Video still, 2022



Brautkronen, Installation view Glass Fibre Roots, Space Between, 2022

Femxphotographers.org

Through curating exhibitions, hosting public events and publishing thematic publications, Femxphotographers.org is shaping the contemporary photography discourse by providing photographers with an empowering network of solidarity and mutual support. Womxn's bodies are frequently fetishized while their minds are vilified and voices silenced. This is evident throughout history and in a variety of cultures worldwide.

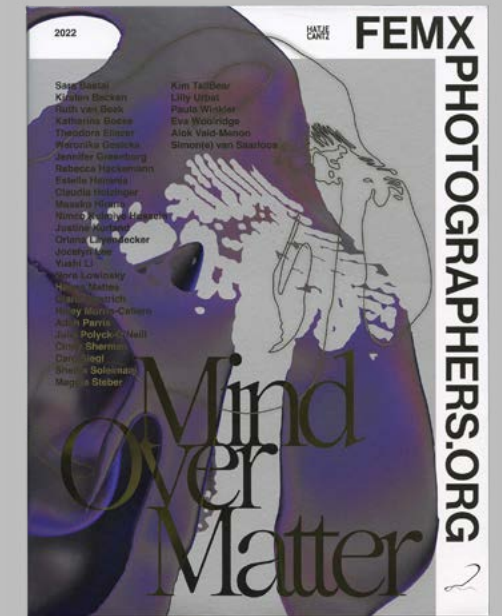
As our group's first publication, *The Body Issue* addresses the depiction of bodies and the perception of them. It is a visual dialogue about bodies and how they are perceived in media. *The Body Issue* also invited guest artists to publish their work in the collective's books, so that they can literally experience solidarity among womxn.

Mind Over Matter is a book that evokes female vision. It investigates the power of the mind, as well as dreams and fantasies, logic and intuition. It explores inner strength, courage, determination, willpower and support through a curation of complex and individualistic series. Playing with the multiformity and all the stimuli that are presented to us we decided to expand our publication to include text.

Photobooks, Exhibitions and Community

The Body Issue, 114 pages, 180 × 240 mm, published by Hatje Cantz, 2020

Mind Over Matter, 170 pages, 180 × 240mm, published by Hatje Cantz, 2022



Exhibition view *The Body Issue*, Kulturkiosk, 2020



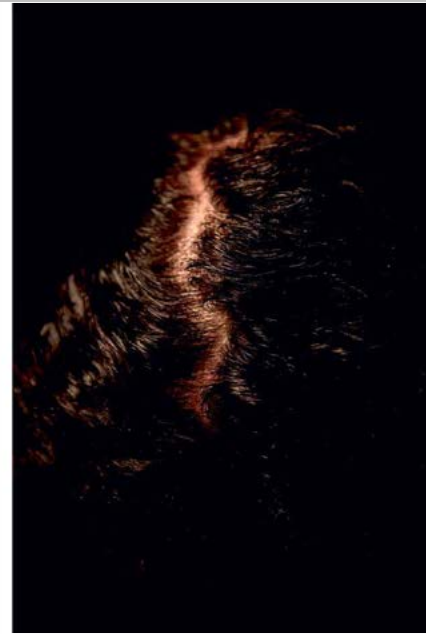
Femxphotographers.org: The Body Issue



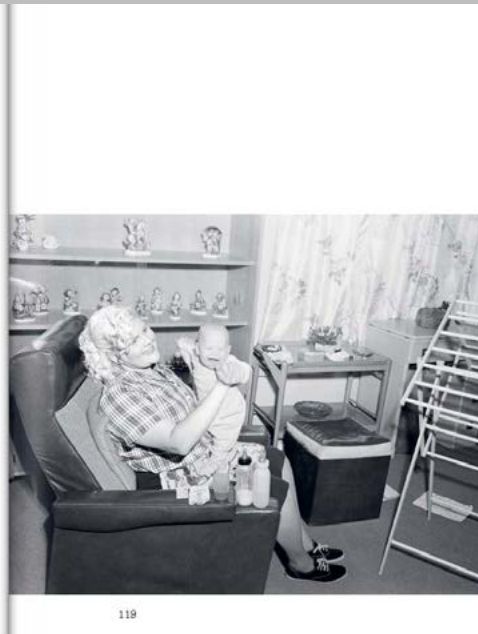
Alexandre from the series *Vielen Dank* (left)



Dennis from the series *Vielen Dank* (left)



Milan from the series *Vielen Dank* (left)



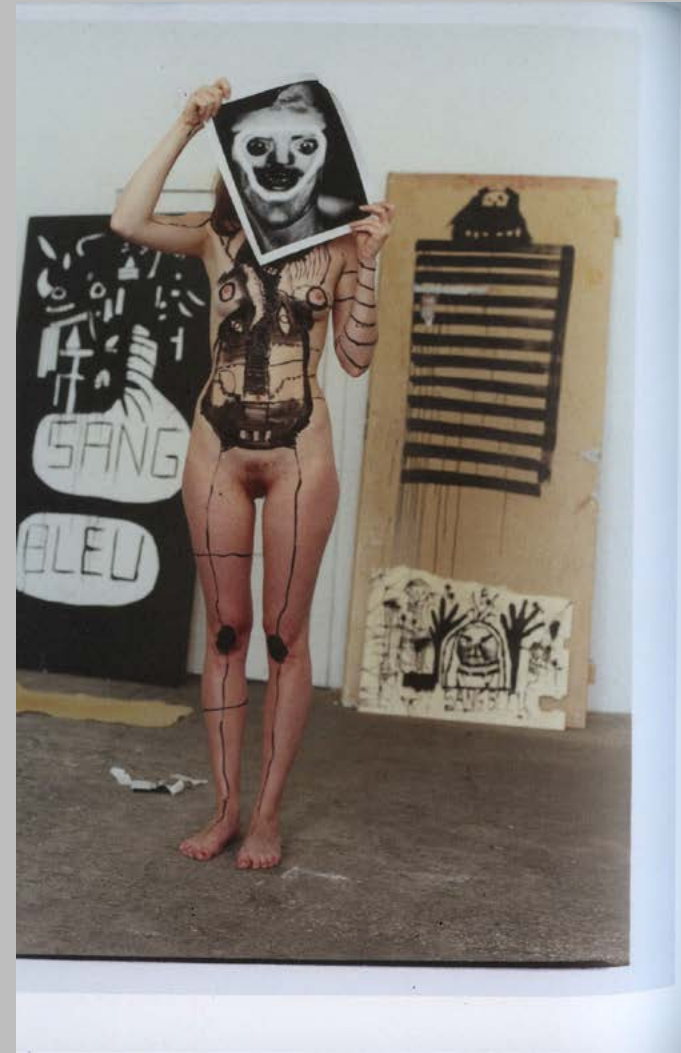
Juergen from the series *Vielen Dank* (left)



Marco from the series *Vielen Dank*, installation view *Mom, I am a rich man*, Kommunale Galerie Treptow-Köpenick, 2021

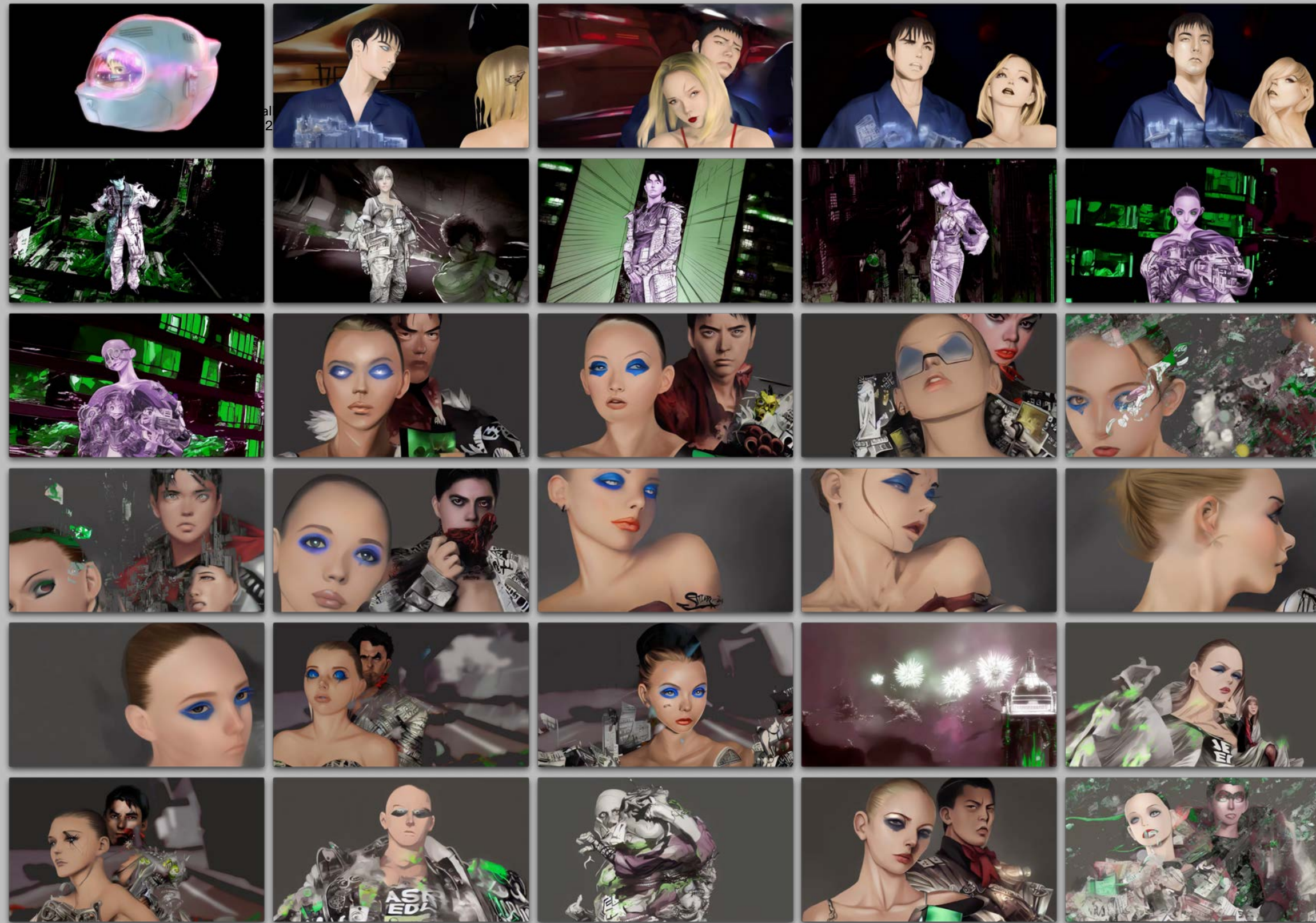


From the series *Background Scans* (right)



From the series *Background Scans* (right ide)

Suzuki



In collaboration with artist Max Kreis, I created a video for Berlin based musicians 41ISSA and O-Wells. The video is a mix of studio footage, CGI and found footage and was later processed through and styled by AI. Each frame is interpreted individually and thus every time creates a new identity for the musicians. This aligns with the song's concept: *Suzuki* is a speedy club track.

[Watch here.](#)

Video, 1920x1080 px, 4:51 mins, 2022

Bügelfreies Twill-Hemd mit Gitterkaros - Kobaltblau

Make room in the closet for fashion staples - and yes, our famous twill shirts really do deserve that label. This timeless classic not only impresses with sophisticated properties such as a silky feel, a construction reinforced with two-ply yarn and the characteristic diagonal weave - it also lets you look stylish in all situations. And with our non-iron finish, we've even given it special superpowers. With this cutaway collar and grid check in cornflower blue, nothing stands in the way of a smart appearance.

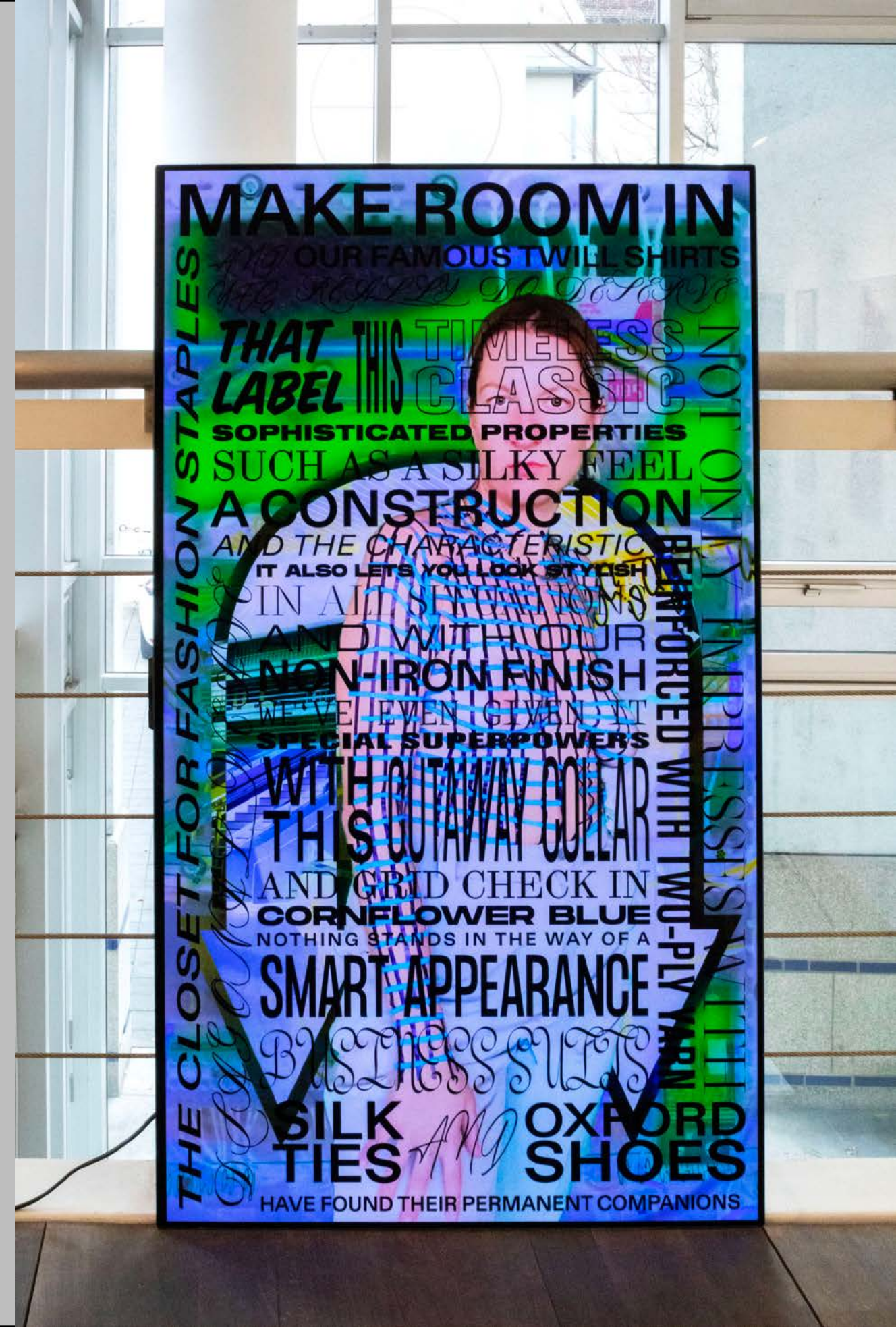
Business suits, silk ties and Oxford shoes have found their permanent companions.

Bügelfreies Twill-Hemd mit Gitterkaros visualizes the emptiness of SEO literature, which is all about putting keywords together in the right order. As language creates reality, what kind of bullshit bingo do we want to live in?



Installation view *Archiv der Süddeutschen Staatskunst*, 2022

Digital Photograph (6.720 × 4.480 px) and Video (2160×3840, 36 sek), 2022



Glass Fibre Roots

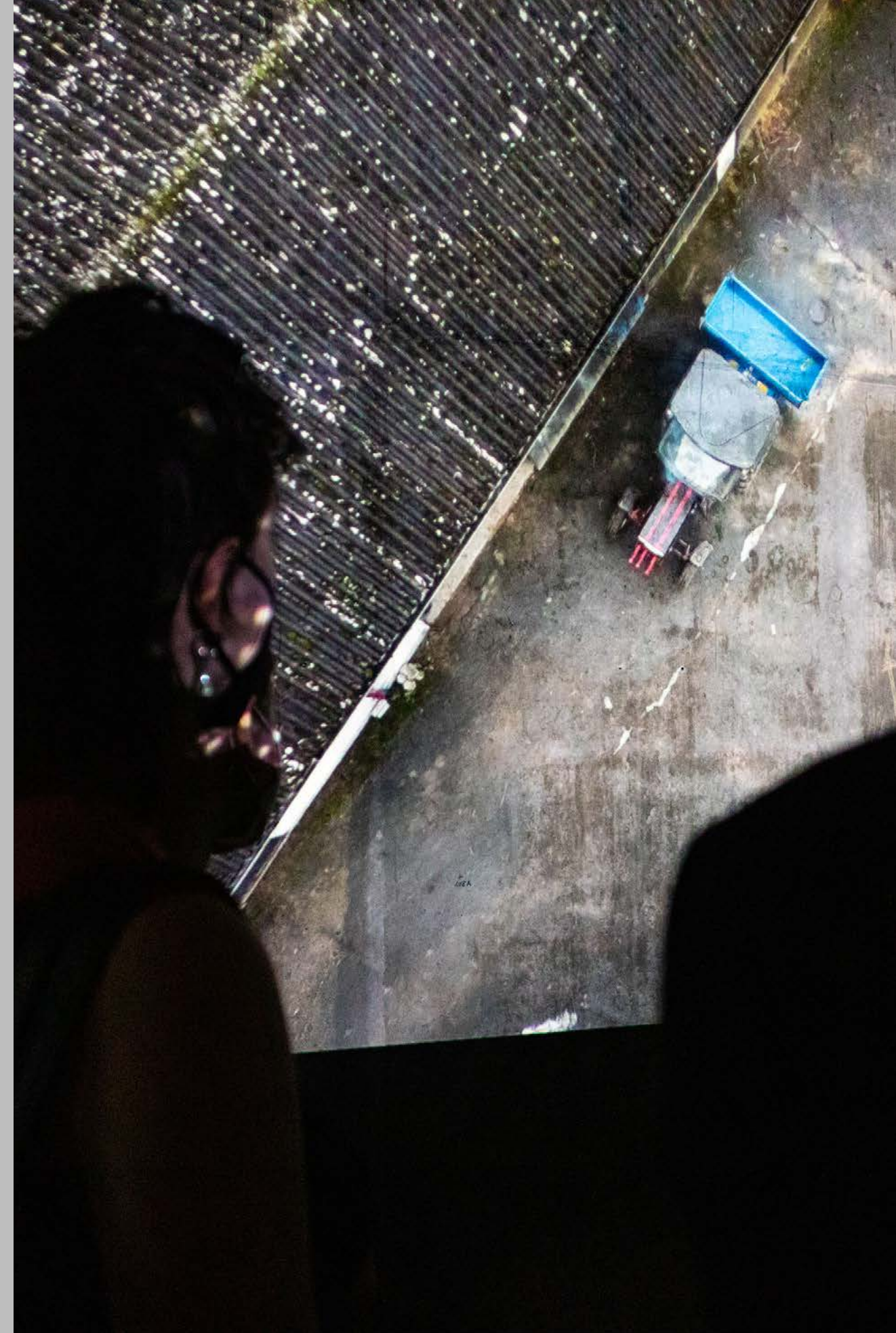
In a live performance that moves between video art installation and club night, we worked on aspects of origin and attribution. Based on an overarching narrative and visual considerations, a bridge is built from the past to the present, from the analog to the digital.

Glass Fiber Roots explores subjective views of themes such as identity, origin, milieu, tradition, and appropriation through translation into the digital. Videos and graphics that we weave together in real time are projected onto two opposing walls. Each artist tells their own story and shares their unique perspective simultaneously and through their chosen media. 41ISSA (Live From Earth, Berlin) played a hybrid set of their own compositions and curated tracks.

Video Lilly Urvat, Subrihanna
Sound 41ISSA
Spoken Word Mina Reischer

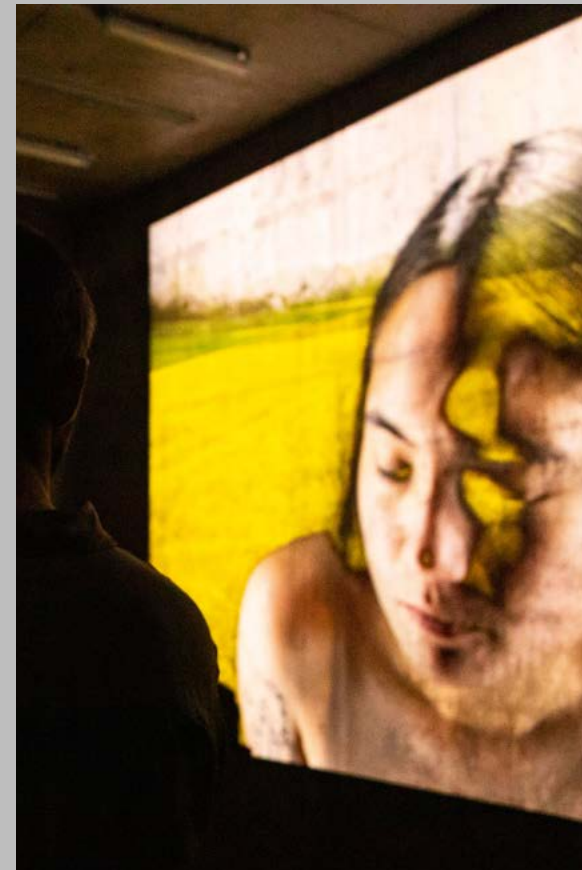
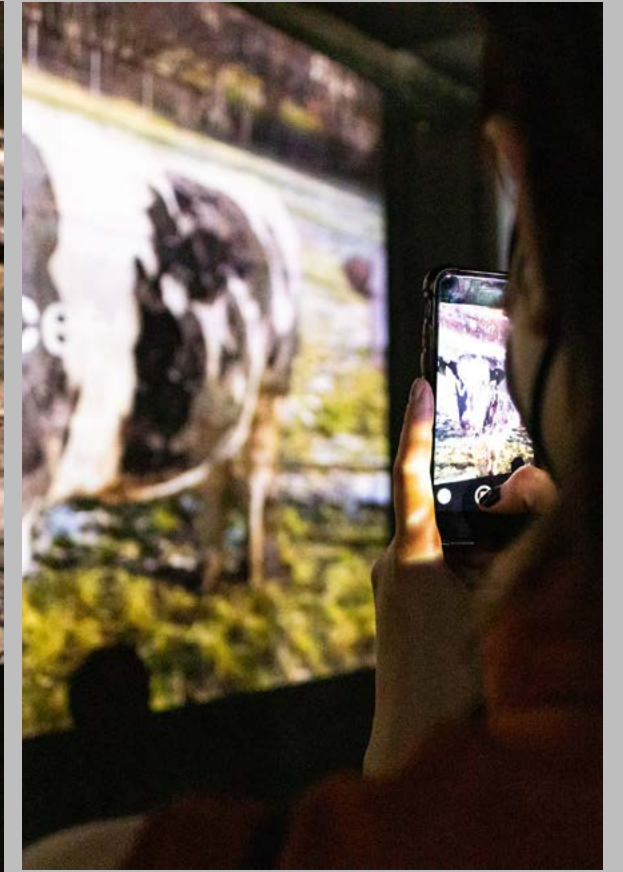
[watch](#)

Glass Fibre Roots, Installation
view, Space Between, 2022



Two-channel audiovisual live performance, ca. 28 mins., Space Between, Nuremberg, 2022

Glass Fibre Roots



Glass Fibre Roots, 2022, Installation view, Space Between, 2022

Holzingerurbat.de und Brose.com

HOLZINGERurbat.de is a website and artwork that emulates every last detail of *Brose.com*, a hundred-year-old German family business located in Coburg and global player in the automotive industry, run by Michael Stoschek, Julia Stoschek's father. Extensively illustrated and with many subpages, the artists superimpose their own background and agency with the history and business activities of Brose.

The underlying concept was, to copy the layout of the *Brose.com* website and fill it with the artists' joint work. The code was taken directly from *Brose.com* by a crawler, which scanned the entire site and saved everything. Due to the enormous size of the website, the crawler ran for several days. The code then was converted back into fillable templates. A major challenge was upgrading to the latest version of the *Brose* website, as it was constantly evolving.

What happens when overlaying a small business with a huge corporation? There is this theory: Our profession, our vocation is already within us. We just have to tease that out, to be fulfilled and happy. However, there are other roles that we *have to* play as well.

Website, office chair, tablet holders, tablets, 2021
Municipal Art Collection Erlangen.



Holzingerurbat.de und Brose.com,
Documentation photography, 2022



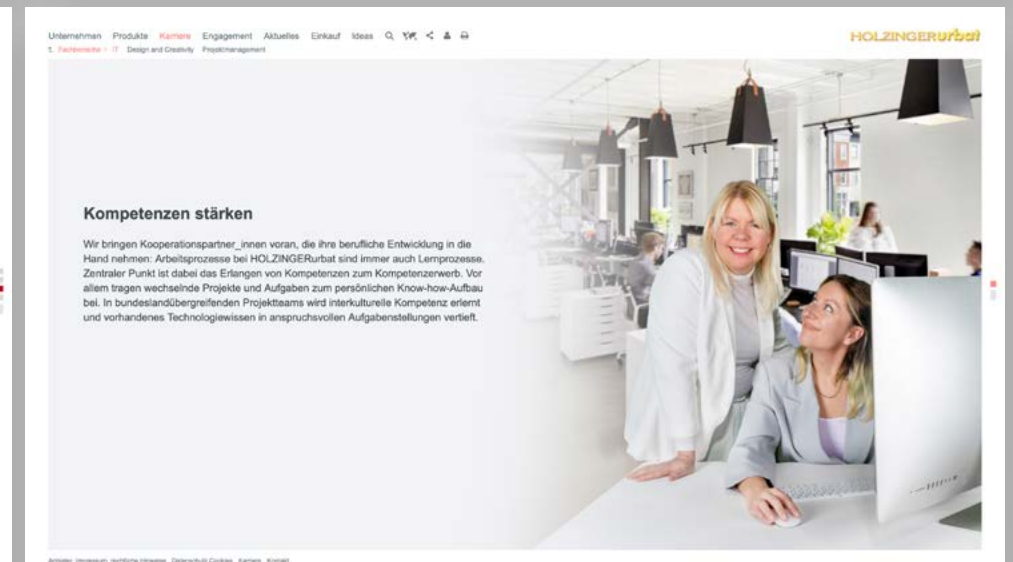
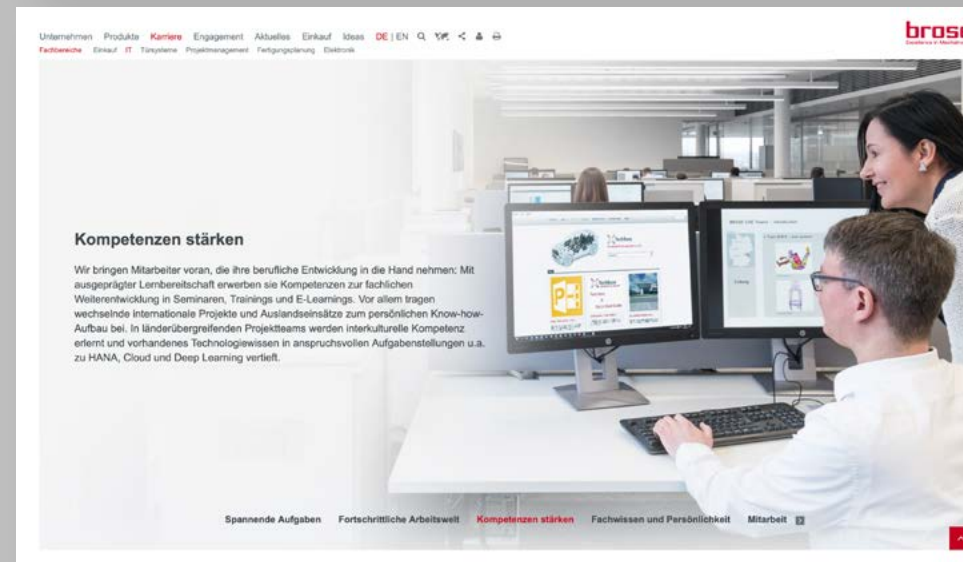
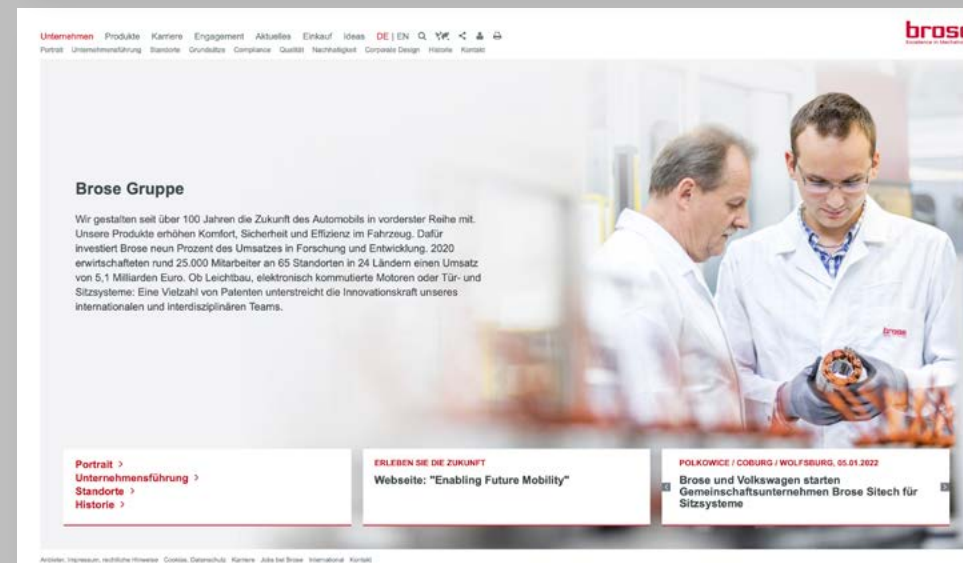
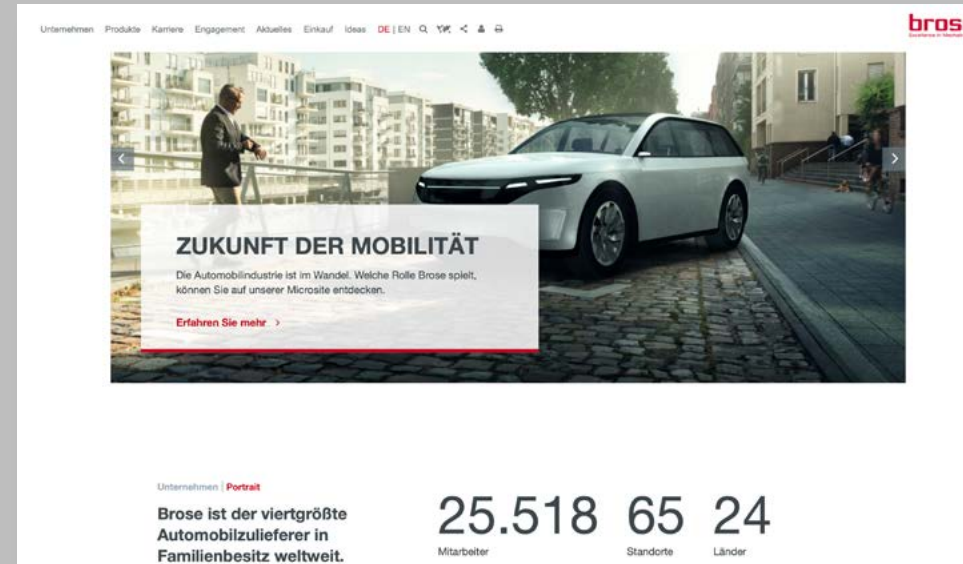
Holzingerurbat.de und Brose.com, Installation view *Hochzeit*,
Projektraum 145, 2022

Holzingerurbat.de und Brose.com

In the case of an artist, it's the accountant, project manager, documentary photographer, social media team. The demands of an artist in the 21st century encompass a lot of roles. Amongst many other things, the project is also an exploration of social identity and inner nature.

Give her the tools and she will know what to do with them – the artist's fathers and their biographies are also present, hinting at the relationship between Julia Stosckek and her father. We don't see a generational revolution as rebellion, but a sensitive assumption of responsibility and power. The tools passed from parent generation, father to child, are not used to smash the old, but to build something new: The master tools will never dismantle the master house.

Saying No to career and consumption, anti-attitude and criticism on the one hand and increasing productivity, efficiency and turnover on the other, form the field of tension in which the artistic work takes place. Art today is a commodity like any other. And yet neither is it, as long as there is a social consensus, that the best art is not always the one that generates the greatest profit.



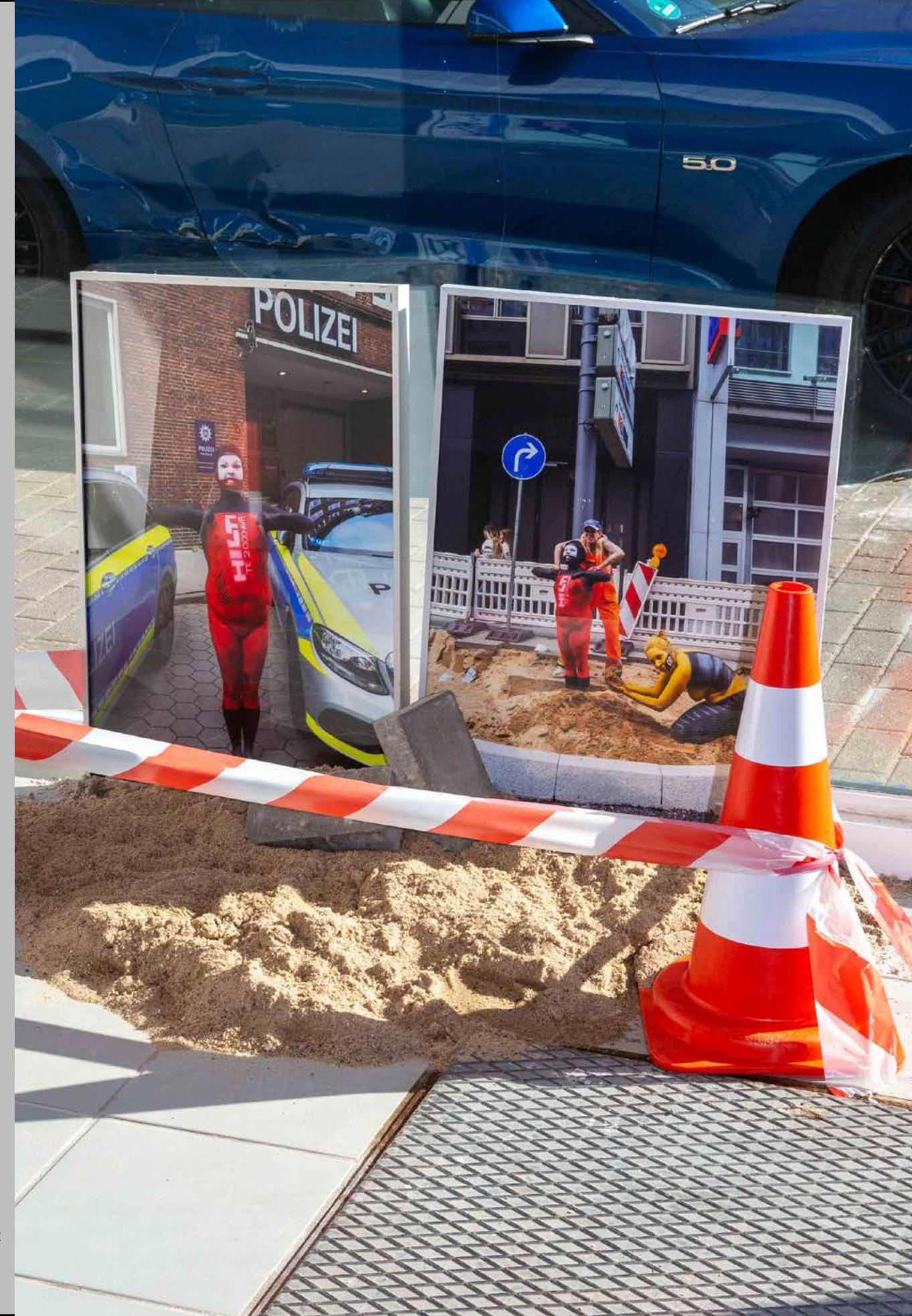
Now we have the Salad



Body paint serves as a second skin that guides the performer as they bend into the shapes of objects. The artists search for a corporeal connection to a vast iconographic field by turning the premise of studio-based photography around: rather than searching for the ideal image of a body, they are concerned with finding the body of an image. *Now we have the Salad* engages with the exuberance of mass cultural desire and celebrates it as hard-coded identities. It shows that all bodies must bow to their attributions.

Photo Series, Digital Photographs and cut outs, 6.720 × 4.480 px, 2021

Lilly Urbat als Tesla, from the series Now we have the Salad, Installation view EXPO2022, Spoiler, 2022



Installation view EXPO2022, Spoiler, 2022

Now we have the Salad



KATINER E

HOLZIN ERUBAT

Lilly Urbat als Dinosaurier, Juergen und Gerhard and Claudia Holzinger als der ICE, from the series *Now we have the Salad*, Installation view Bei Langeweile öfter mal das Abc aufsagen, Galerie Kroboth, 2021

Wallpaper Sets



Wallpaper Sets, Travel Collection, Desktop Wallpaper 1, Mockup, 2021

During the pandemic, there was a hot second on the wallpaper market. Global screen time rose as much as dating app usage, travel ban restrictions and alternative business concepts emerged.

Me and Claudia created three downloadable wallpaper sets (*Romantic Collection* (4,90€), *Travel Collection* (39,00€) and *Business Collection* (99,00€)), that can be used on many different screen devices such as desktop computers, digital watches, phones, laptops but also digital frames, or in the worst case, printed out. The wallpapers were marketed through Instagram ads and newsletters.

The images for the *Travel Collection* were shot in Pirmasens, the city in Germany with the lowest tourist rates year round.



Wallpaper Sets, Advertisement Clip, Installation view, Archiv der süddeutschen Staatskunst, Kreis Galerie, 2022



Wallpaper Sets, Romantic Collection, Laptop Wallpaper 3, Mockup, 2021



Wallpaper Sets, Romantic Collection, Wearable Wallpaper 1, Mockup, Instagram Story Advertisement, 2021



Wallpaper Sets, Travel Collection, Desktop Wallpaper 3, 2021

3 Digital download Packages, including a total of 46 wallpapers divided into Desktop Wallpapers, JPEG, 5120 × 2880 px, Laptop Wallpapers, JPEG, 3072 × 1920 px, Tablet Wallpapers, JPEG, 2048 × 2732 px, Phone Wallpapers, JPEG, 1284 × 2778 px, Wearable Wallpapers, JPEG, 368 × 448 px and Video Clip, 4K, 3:44 min, 2021/22

shop

Hannah Cooke

Portrait of the artist Hannah Cooke, a contemporary conceptual artist, surrounded by a bouquet of flowers.

Her artist statement:

Central questions of my work concern the concepts of institutional and hierarchical critique, the infiltration of systems, as well as the questioning of standards, regulations and role concepts.

My work is often based on thorough research. The outcome finds its form in all kind of media, as photography, video, performative and installation elements.

In a humorous manner I question well established power structures and reveal the characteristics of the art world.

Digital Photograph, 6.720 × 4.480 px, 2021



*Portrait of Hannah Cooke, 2021,
Installation view Mom, I am a rich man,
Komunale Galerie Treptow-Köpenick, 2021*

Jeff Bezos After Breastfeeding

„I like to putter in the morning. I get up early. I go to bed early. I like to read the newspaper. I like to have coffee. I like to have breakfast with my kids before they go to school. So my puttering time is very important to me. That's why I set my first meeting for ten o'clock.“ states Jeff Bezos according to [businessinsider.com](https://www.businessinsider.com).

This deepfake video shows him as mother, cuddling with a baby. Swinging around in an office chair between some plants, Jeff is relaxed and naked. Laughing and having fun with the little one, we monitor them in a sweet mood. Deepfake technology is highly popular on pornsites. It is produced for and consumed by heterosexual men primarily (as research in porn forums and comment section yields). They create fake-porn, starring female celebrities and forum member's relatives, in exchange for recs and bitcoin. This agency is violent not only against the depicted but against all women.

Deepfake Video, 1080x 1350px, 00:58 min, 2021

Video Stills, 1080x1350px, 2021



Drosten Shirt



Christian Drosten was the leading virologist in Germany during the pandemic. Overnight he became a science pop star. The Drosten Shirt is a classic Fan Shirt. The font is the Christian Dior logo modified.

T-Shirt, organic cotton, digital print, 2020



Drosten Shirt, Vice Magazine, Screenshot, 2021

Drosten Shirt, Installation view *Cultura de Urgencias*, Hospital Clínico San Carlos, 2021



Drosten Shirt, Documentation photography, 2020

Schnütgen

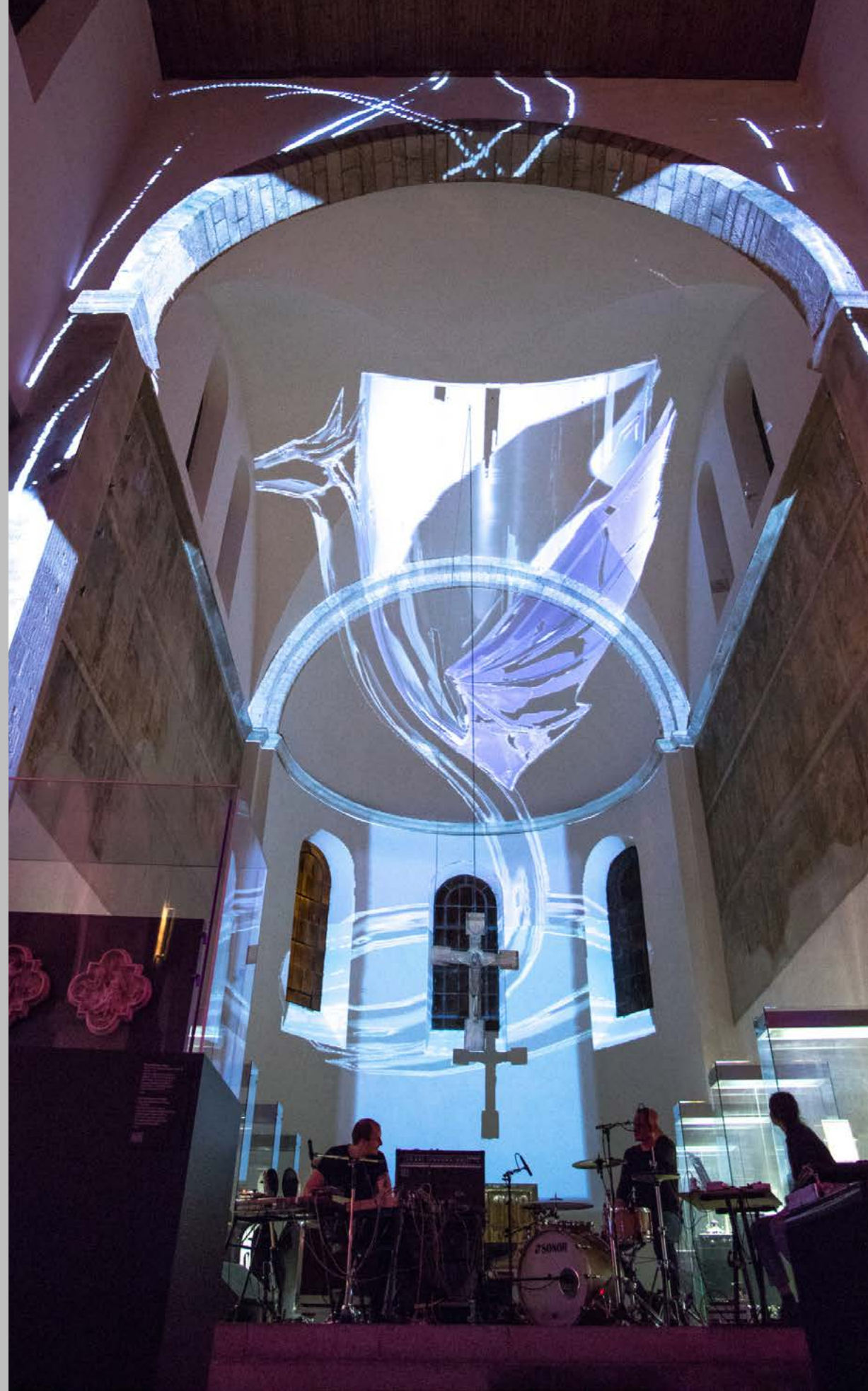


Schnütgen, Videostill, 2019

The Schnütgen Museum of Medieval Art has been located in the building complex around St. Cecilia since 1956. The performance mixed objects from the museum and with current, vivid, provocative and futuristic moments:

Enthroned Romanesque Madonnas, Gothic maternal Marys and devotional figures from the late Middle Ages entered into a visual dialogue with footage from the video game Assassin's Creed, descriptive text passages, newly modeled 3D sculptures and numerous (re-) interpretations of the showpieces. We selected and investigate artefacts, visualized our personal relations to them, and explored hidden narratives, materials, technologies, phenomena and politics. The pillars of the nave and the entire choir itself served as projection surface.

Projection mapping and audiovisual live performance, ca. 15 × 8 meters, 7 hrs, Museum Schnütgen, Köln, 2019



Schnütgen, Videostill, 2019



Installation view, Cäcilienkirche, 2019

Masculinity



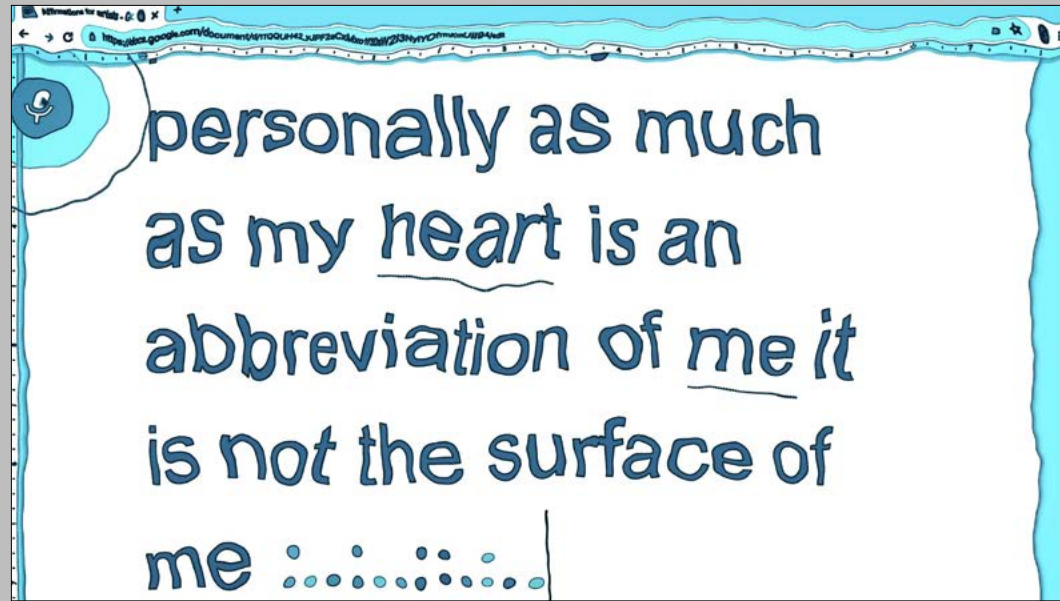
watch

Masculinity is a music video telling the story of a woman undergoing weird plastic surgery and thus bending genders norms and social roles and celebrating body modification.

Masculinity, Videostills, 2019

Video, Full HD, 2:32 min, 2019

Affirmations for Artists



Affirmations for Artists, Video still, 2018

Affirmation for Artists is a transcribed and modified affirmations podcast that seeks to manifest overcoming financial difficulties with self-love. For this work, I transcribed and rewrote the *Affirmations for Entrepreneurs* episode from Josie Ong's *Affirmation Pod*. Then I dictated my affirmations into Google Docs and screencapped the result (including Google's misunderstandings and edits). Last, I manipulated the video using editing software.



Affirmations for Artists, Installation view *Bayerischer Kuntförderpreis*, Galerie der Künstler, 2019

Deutschland

The lines of power take flight in all directions. They usually become fortified in bricks and walls, but it is not physical structures that hold them up: the system, its processes and states are set in motion and performed by bodies. Some of these are actively involved in processes of decision making, others are outside of the centres of power and only sometimes able to glimpse it.

The German government district in the middle of Berlin is the backdrop of the series. This is not the ordinary visit to the control centres of power, the humble citizen undertakes as a weird form of modern pilgrimage. The artists put their own bodies at the centre of the series, as a reminder that it is bodies that perpetuate power relations. In the shots, they establish a mocking of representational gestures, a play with the habits that seems to be customary for those that hold economic or political power.

However, compared to the dome at the top of the Reichstag parliament building or the modernist architecture of the Federal Chancellery, their images do not simulate transparency: the displayed characters remain opaque, precisely because they are taken in a tourist limbo. Inhabiting this tension sphere they are able to display the absurdity in the visual language that is used to represent power and dismantle its false openness and transparency. (Joannie Baumärtner)



Look At That Beauty

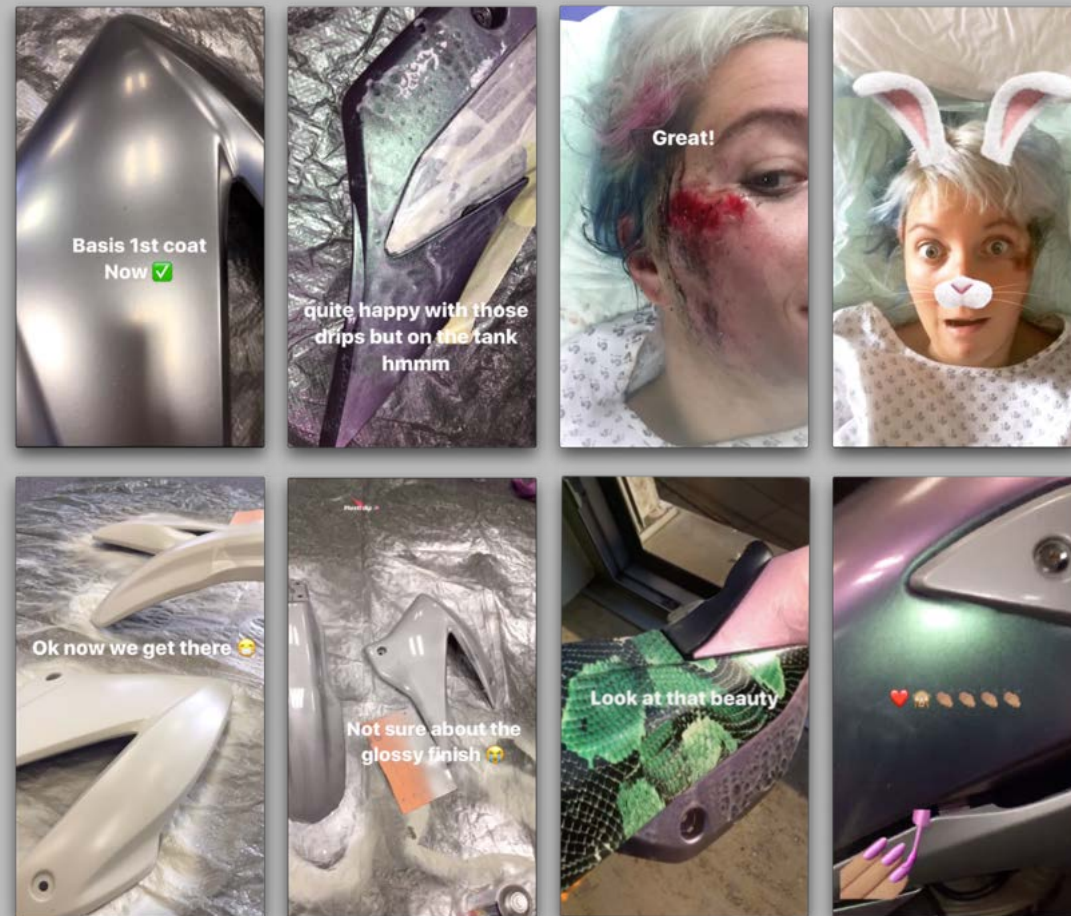


Look at that beauty, 2017, installation view *Greatest Hits*, Kunstpalais, 2017, photo: Erich Malter

Installation with video (8:53 min.) and photography (50 × 75cm), 2017
Municipal Art Collection Erlangen, GER



Look At That Beauty



Look At That Beauty, 2017, Videostills

The idea for this work came from Juergen Teller, who once compared the body of a model to the body of a new car. The installation tells my humorous story of trying to adapt the design of my 125 Honda motorcycle to my own ideas of beauty. The video features an Instagram story of the design process.

While I work on the vehicle with paint and varnish, soaking its flanks with water and sanding off scars, I'm simultaneously recovering from an accident. I'm trying to tune my body and my motorcycle in the same look. After I finish the motorcycle, I pose next to it. My face is never seen in the pictures.



Look at that beauty, 2017, installation view Mom, I am a rich man, Komunale Galerie Treptow-Köpenick, 2021

Transformation



Transformation, Videostills, 2016

Transformation is a music video depicting a group of women and queers reclaiming territory in rural Germany.

Video, 1920×1080 px, 3:39, 2016

watch

I'm not trying to make your life harder

I'm not trying to make your life harder, Videostill, 2016



watch

I'm not trying to make your life harder is a music video and portrait of the nuremberg women's rugby team. It tells a story about competition, support and strength.

Video, Full HD, 2:30, 2016

Liebeskummer (Martin)



Installation View, Akademie der Bildenden Künste Nürnberg, 2016

A book about a love affliction and a legend: It is believed that the German minnesinger Walther von der Vogelweide (c. 1170 - c. 1230) was buried in Würzburg. And a proverb says that someone suffering from lovesickness who lays flowers at Vogelweide's tombstone will be delivered from their grief as soon as the flowers have withered. The book follows my journey on the DB Regio train and through downtown Würzburg. It culminates with me lying down on Walter's wet gravestone in wilting flowers. The intention of the project is to reproduce the healing magic of love and Western romantic culture using contemporary media such as trains, cities, and smartphones.

Book, 54 pages, 24 photographs, faux leather cover, 425 × 300 mm, 2016



Liebeskummer, page spreads

Parco



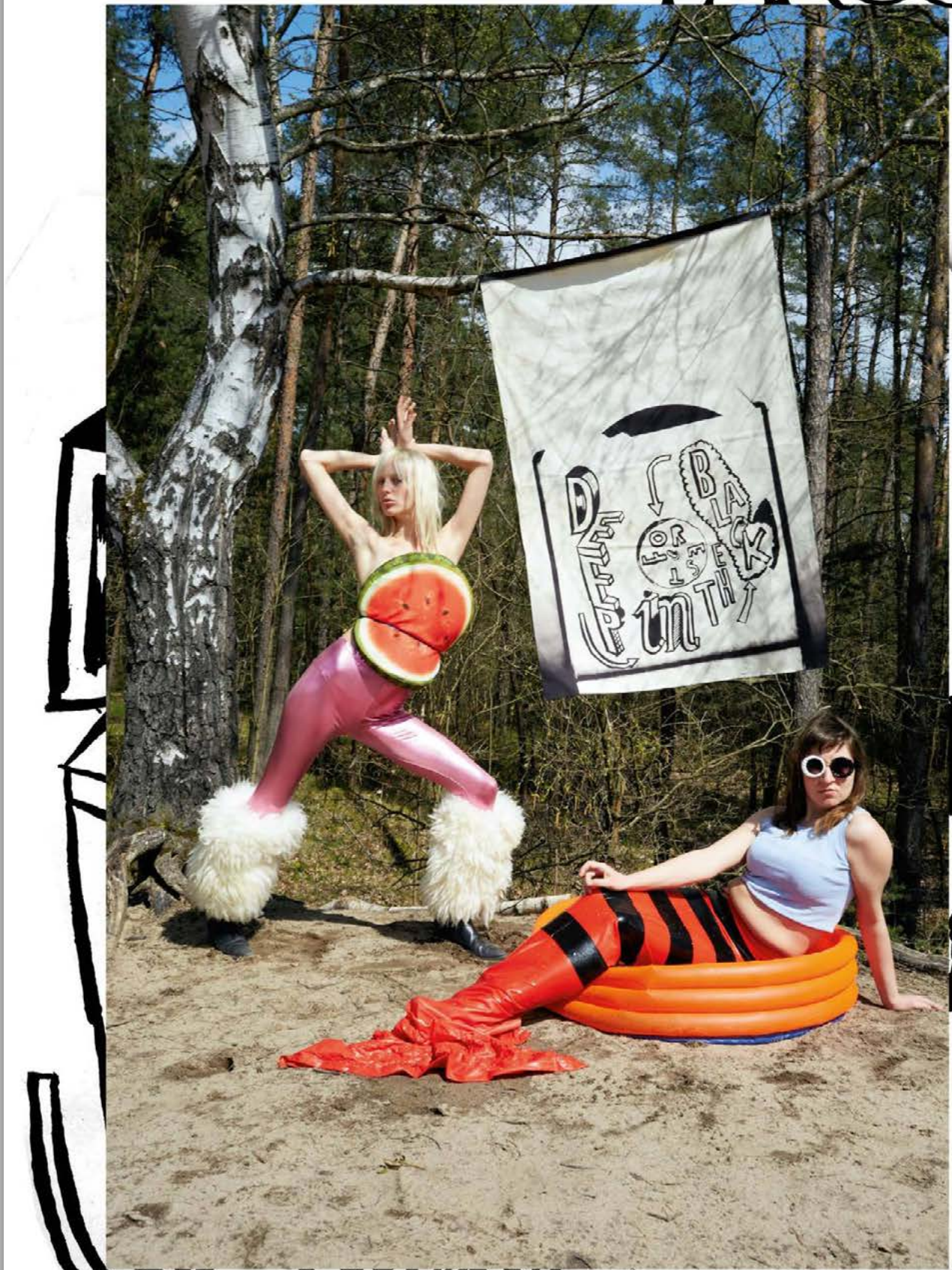
Claudia and I developed a set of wearable pieces that could be read as fashion but were referring to no brand. Our costumes draw from the actual identities of the people on set plus the woods around Nuremberg.

Creative Direction m/m Paris
Photography + Edit Juergen Teller
published by PARCO Shibuya

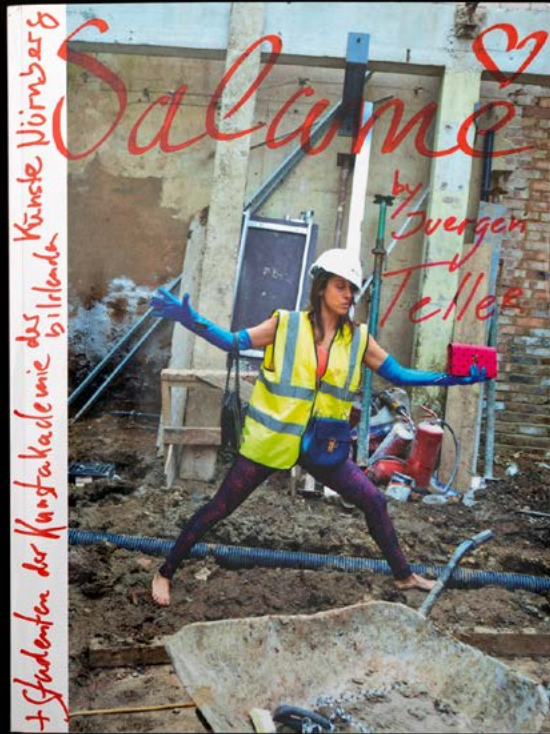
Costumes and Garments, Vinyl, PVC, Fabric, 2015

deep in the black forest:
chapter two

PARCO



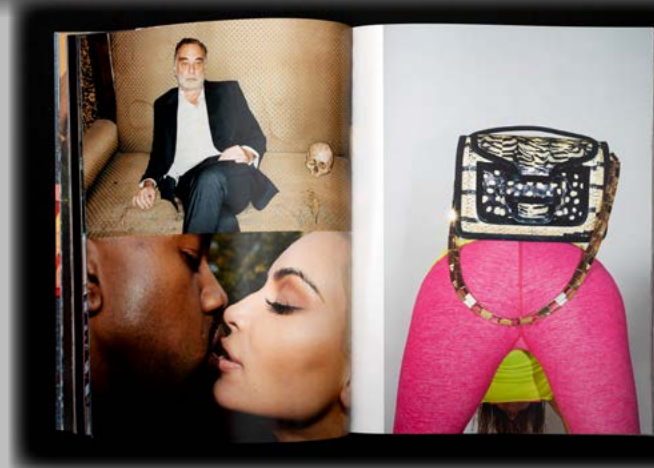
Salamé Magazine



Claudia and I sneaked into the wonderful (sic!) world of Fashion models and Haute Couture once more.

Creative Direction Mélanie Dagher
Text Francesco Bonami
Photography + Edit Juergen Teller
published by Aishti Foundation

Magazine, 346 pages, softcover, 240 x 320 mm, 2015



Vision

My artistic practice centers around the manipulation and recontextualization of past and present cultural images, objects, practices, and symbols as a way to comment on our relationship with them and explore their potential for transformation and reinterpretation.

Growing up on a small farm in the countryside, I have always felt a sense of detachment from the cultural richness and urban life of the city. This has fueled my artistic vision on exploring the intersections of identity, technology, and culture. I use a range of mediums, including photography, video, and digital manipulation, to subvert traditional expectations. By doing so, I question their underlying assumptions and expose the ways in which they shape our lives.

At the heart of my work is the idea of asserting our own agency and identity within broader societal and cultural structures. I seek to challenge dominant narratives and stereotypes, particularly those around gender and sexuality. I am also interested in updating cultural objects and practices for a contemporary context, using elements of pop culture and humor to add accessibility and engagement to my explorations of complex issues.

CV

Lilly Urvat (she/her, b. 1988) studied photography and visual communication at the Academy of Fine Arts Nuremberg and media art at the Karlsruhe University of Design, after working as a freelance journalist and co-founder of an internet label.

The artists works and a/v performances have been shown at Haus der Kunst, Muffatwerke and Galerie der Künstler (Munich), Contemporary Fine Arts and Zeiss Großplanetarium (Berlin), Deichtorhallen (Hamburg), Kunstpalais (Erlangen), Hospital San Carlos (Madrid), among others. Urvat was recipient of the Bavarian Award for the Advancement of the Arts 2018 and Resident at Petrohradská kolektiv in Prague 2018.