

Lisa Maria Wordcel
would like to cover your eyes
with her “Bedroom Paintings”.



Portfolio: Selected Works, Installation Views, Bio.

*1992 Austria

(Vienna-based artist)

E-Mail: message.wordcel@outlook.com

Homepage: www.wordcelworldwide.com

For most recent updates and exhibition news:

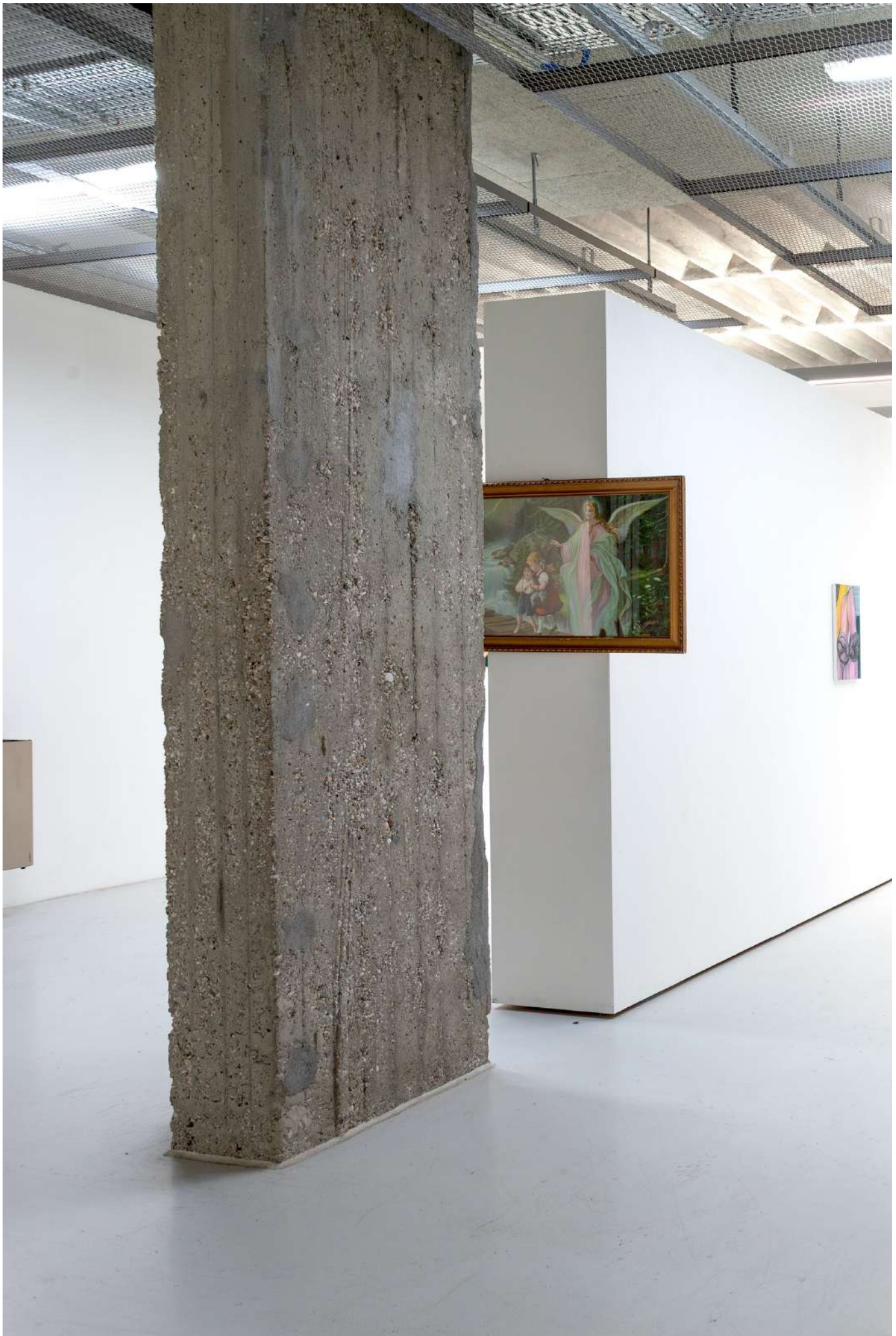
www.instagram.com/check_lis

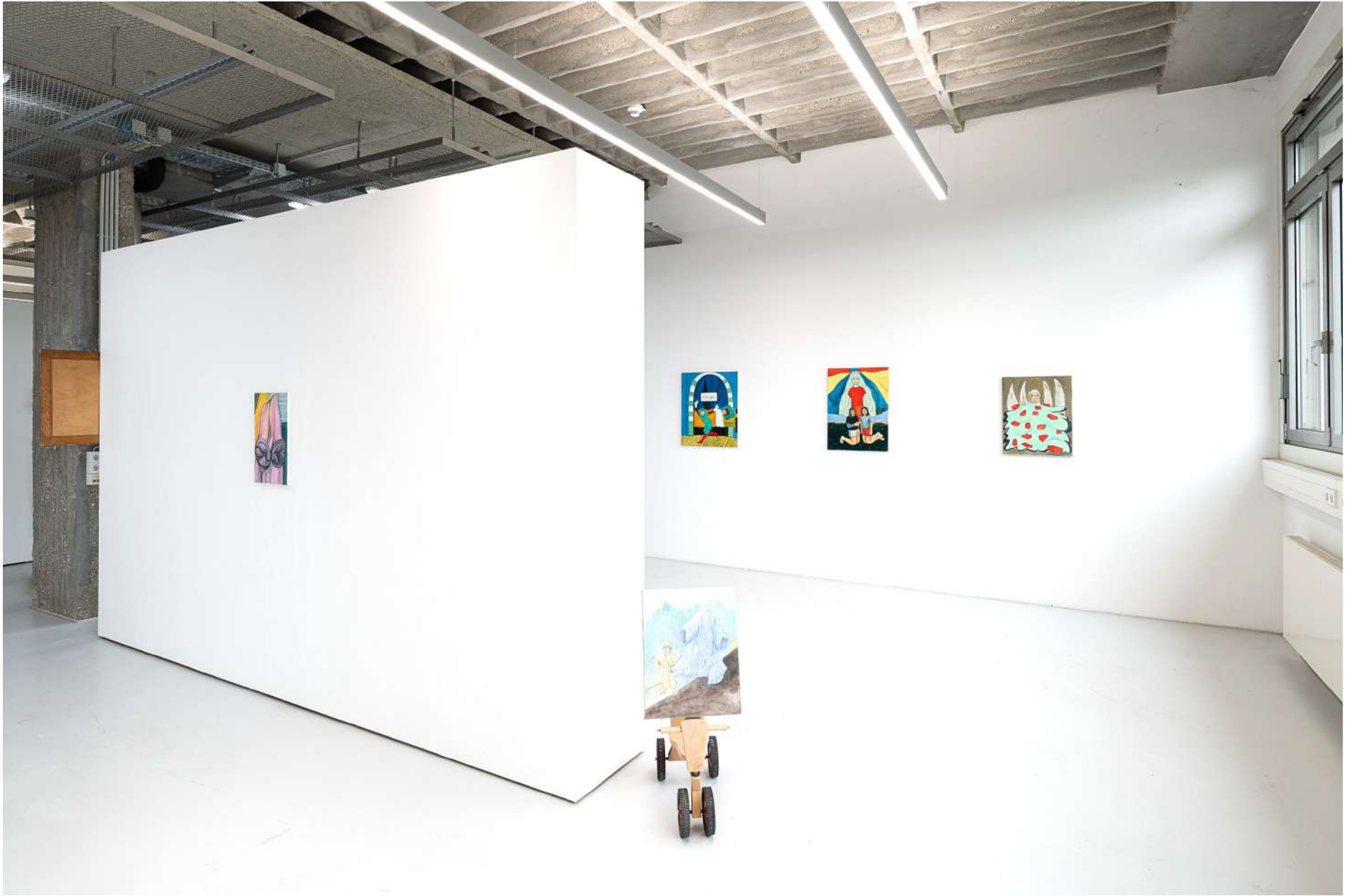
The geometric relationships between the horizontal bridge in the Guardian Angel Bedroom Picture, the verticality of the World Trade Center, and the mirrored presence of the Twin Friendship led me to envision what I call spatial coordinates, where my imagination expands. These impressions teach me something about the perception of the body, exposure, self-determination, and external forces — ideas that manifest in my paintings. I refer to them as the “Millennial Horror Picture Show,” welcoming the libidinal in a seemingly controlled manner. I paint emotions that don’t announce themselves — no loud gestures, no readable faces. Instead, pathos seeps through patterns, certain images linger, leaving a cultural trace, a psychosomatic echo, an abyss scene. That echo pushes me to paint again. Imagine all the Images. There’s a whisper of fear and love — proclamations as acts of courage: I think about a hidden much-at-onceness of an inner state and the epiphany of expression. I examine and exaggerate — colors guide, shapes speak, words sweat, and in that tension a mystery lies.



MARIA, 2025
Installation View
University of Applied Arts, Vienna







A distinct image logic runs through Maria, my graduation exhibition from the painting class at the University of Applied Arts, Vienna. It is shaped by what I call didactic fantasy — an epistemology rather than an escape. Influenced by cautionary and pedagogical imagery that both warns and seduces, I paint post-naive figurative scenes, laced with breeding libido. Pursuit figures — Verfolgerfiguren — appear, always seeming to be right behind you. This is psycho realism, informed by a love for horror realism in cinema, but more psycho. These images have an insisting quality — like a bathrobe that, in its very existence, wants to be worn.

Massive Attack (Protection) und Bildmobil, 2025

Massive Attack (Protection) and image vehicle

Charcoal and oil on linen canvas and wooden balance bike

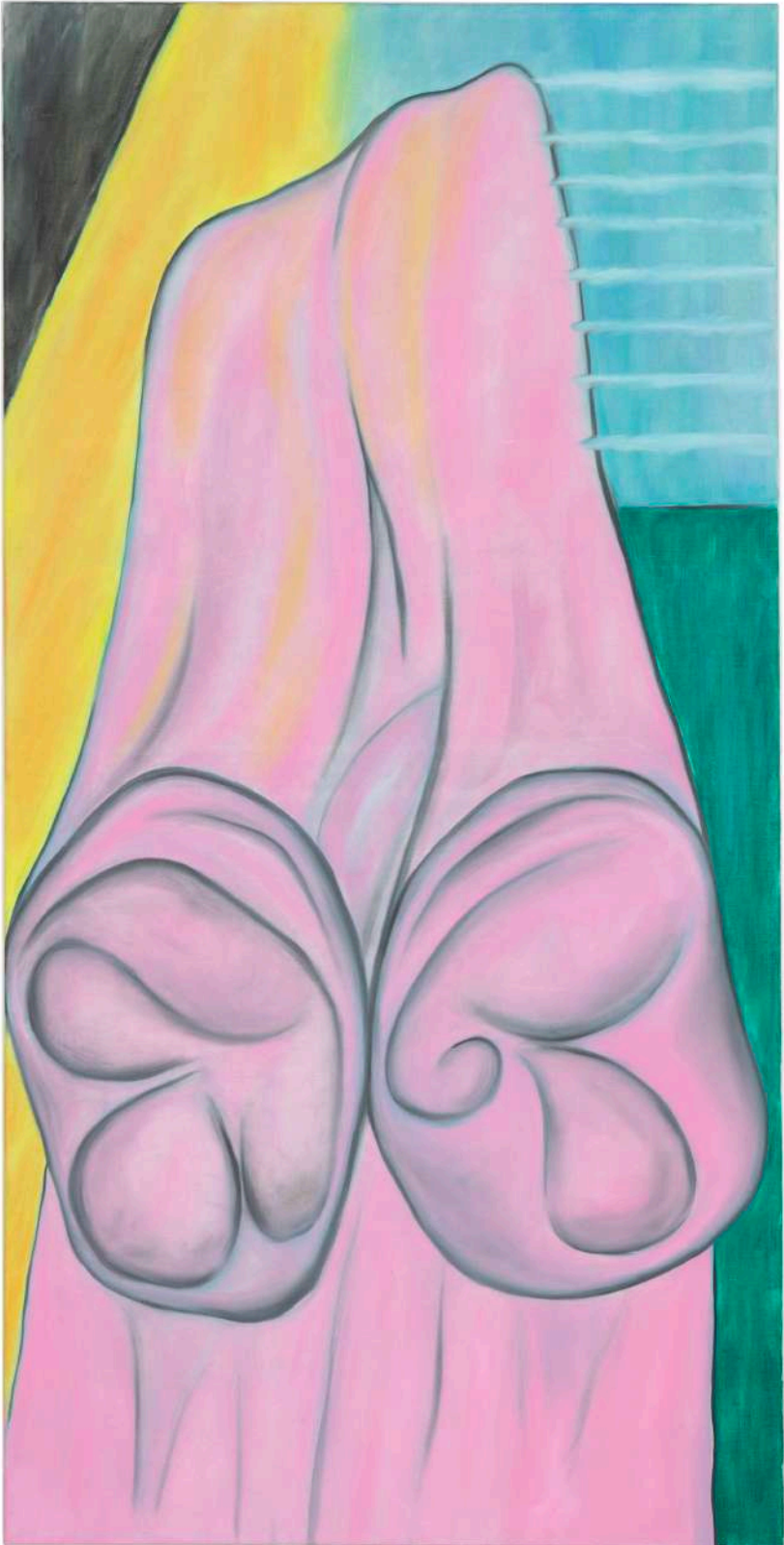
48 x 60 cm



"Dialogical Exhaustion" (Dirty Version), 2021
Oil on cotton canvas
30 x 47 cm



"Dialogical Exhaustion" (Clean Version), 2024
Oil on cotton canvas
60 x 108 cm



Schwungtuchmadonna, 2025
Gymnastic cloth Madonna
Red Chalk and oil on linen canvas
70 x 53 cm



Der Dummen Augustines Traum (Hommage), 2023

The Dumb Augustine's Dream (Homage)

Egg-Tempera and Oil on cotton canvas

60 x 70 cm



Autobiographischer Engel (Verfolgerfigur), 2025

Autobiographical Angel (Pursuit Figure)

Charcoal and oil on linen canvas

48 x 60 cm





Longue Endurée (after Longhi), 2025

Oil on linen canvas

48 x 60 cm



Pädagogische Software, 2025

Pedagogical Software

Oil on linen canvas

70 x 53 cm



Annunciazione, 2025

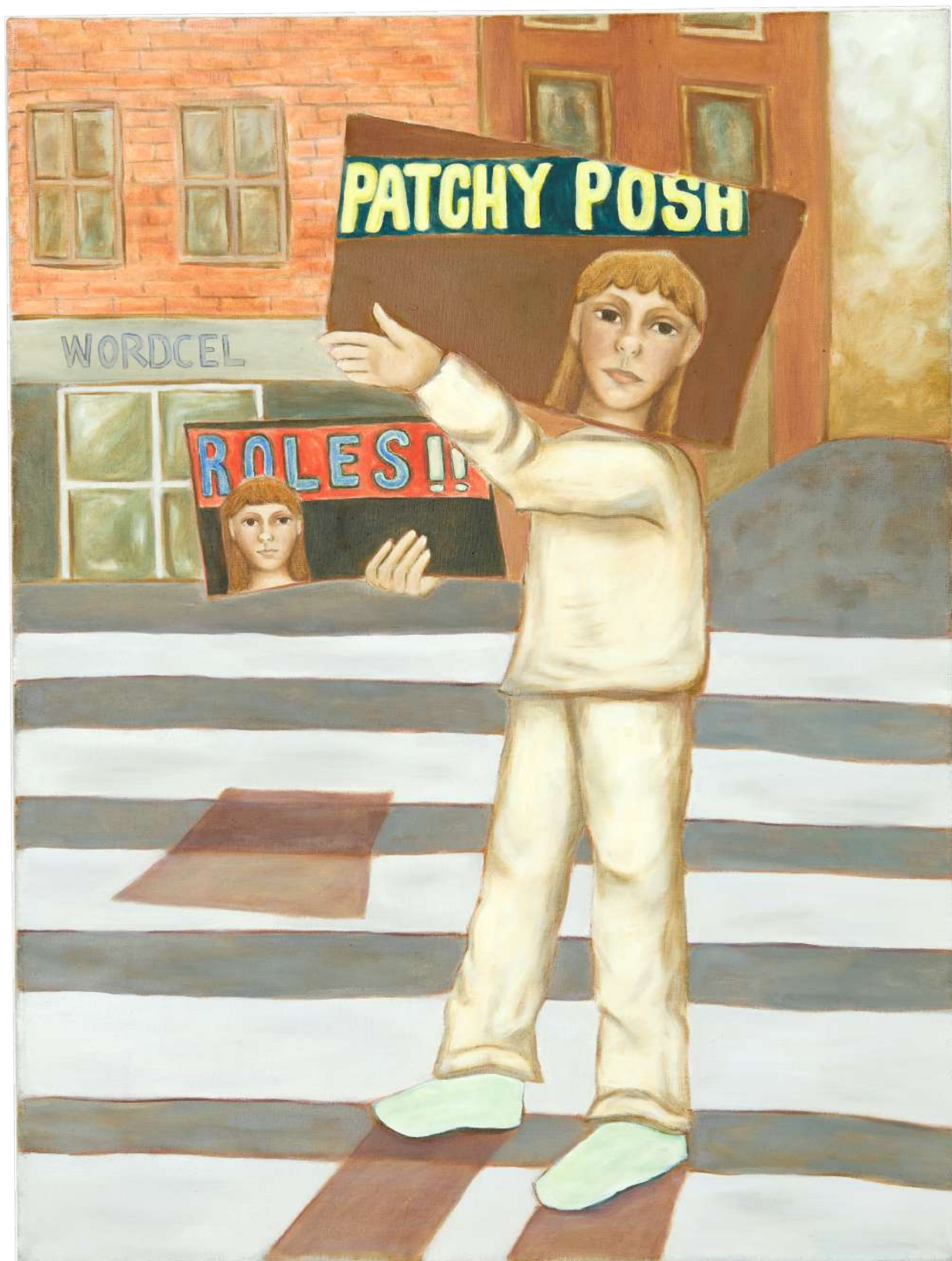
Charcoal, news paper clippings and oil on linen canvas
110 x 90 cm



Patchy Posh, 2024

Oil on linen canvas

53 x 70 cm



The Wordcel Hermit, 2025

Oil on linen canvas

53 x 70 cm



Glossary presenting, 2022

Oil on cotton canvas

19 x 38 cm



Kauernde Aphrodite (3x), 2025

Crouching Aphrodite (3x)

Oil on linen canvas

53 x 70 cm



Modeling Mass, 2021

Air-dry clay, acrylics

14 x 11 x 5 cm



Abyss Scene on the Beach, 2022

Oil on cotton canvas

70 x 90 cm



Credits, 2022

Oil on cotton canvas
40 x 52 cm



Glossary's Child, 2022

Oil on cotton canvas
60 x 55 cm



Nine years old (Little Lisa), 2022

Oil on cotton canvas

29 x 32 cm



Personification reclined, 2022

Oil on cotton canvas

38 x 19 cm



Ausstellung zwischen Lucia und Lisa, Noughties am Malgrund, 2023

Installation View

Plateau, Vienna

artists:

Lucia Schwemer,

Lisa Maria Wordcel



Red Wax Votive, 2022

Oil on cotton canvas
23 x 44 cm



Devotion °9, 2022

Oil on cotton canvas
36 x 77 cm



Hortus Con Clues (Heart of the Yard), 2023

Oil on cotton canvas with artist's frame

90 x 75 cm



Painted Marble, 2025

Charcoal and oil on linen canvas

48 x 60 cm



Abyss Scene on the Peach Tree, 2022

Oil on cotton canvas

89 x 90 cm



Der Erste Bär (Brutalismus), 2023

The First Bear (Brutalism)

Egg tempera and oil on cotton canvas

55 x 54 cm



"Motifs are Incidental", 2024

Oil on linen canvas

120 x 80 cm



Buildinc., 2024
Installation View
UA26, Vienna

artists:
Martin Eckerstorfer, Sebastian Mittl, Rebecca Rothenborg, Lisa Maria Worcdel

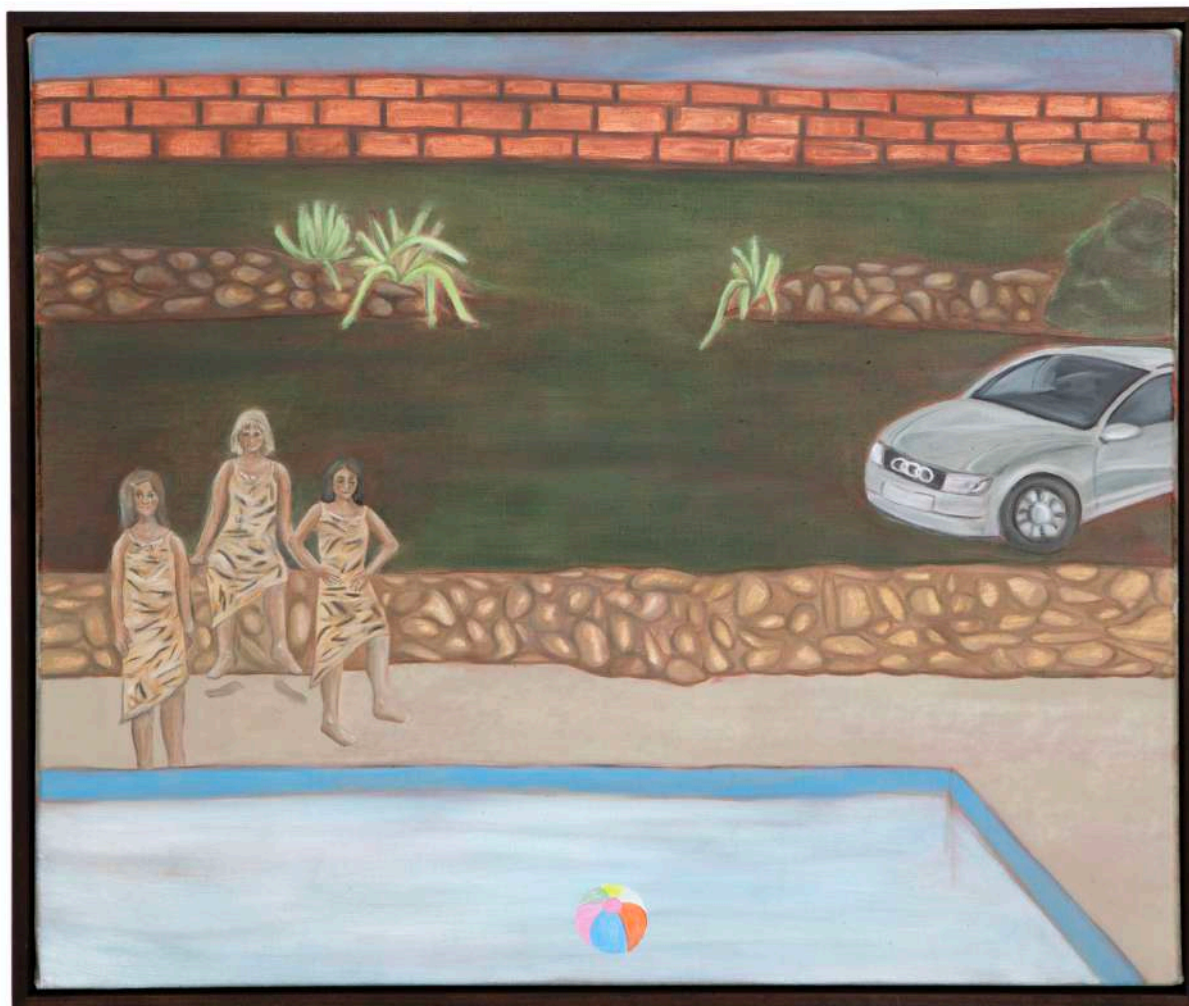




Tuscany Vacation, 2024

Oil on linen canvas

60 x 50 cm



Soft bodies, 2021

Air-dry clay, acrylics

22 x 14 x 6 cm



Damnatio ad Memoriam, 2024

Oil on linen canvas

61 x 75 cm



The Passion of Phrike, 2024
Installation View
Kunstverein Zink, Vienna

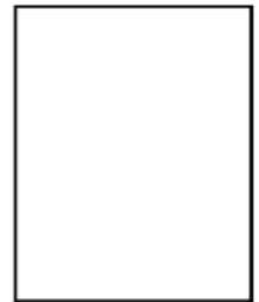




The Passion of Phrike

I've always SHUDDERED at bouncy castles. The coated POLYESTER fabric, the SOUND of the generators. While the inflatable is running, AIR is constantly escaping and being pumped in. And you can smell it. You can SMELL the air coming out of the RUBBER CAVITY. I am particularly appalled by the transfer of bouncing children, i.e. when they eat SWEETS before or during, and the sweets transfer to the air-filled plastic fabric, and then another child falls on this RESIDUE. And then there are SEAMS and CRACKS and everything that collects there, the HAIR, the FOOS SCRAPS, the SALIVA, the BAND-AIDS that come off, and every time a child bounces, it stirs up everything that is not STICKY. And the kids bounce and bounce and it's exhausting and so they OPEN their MOUTHS to get more air into their lungs and keep bouncing, BREATHING IN everything that's not already stuck to the bouncy castle or to themselves. The swirling bodies inside the body.

Lisa Maria Wordcel 2024





In the exhibition “The Passion of Phrike,” Wordcel presents herself in her most abstract acrylic form. Six paintings, same size, evoke an ornamental feel — a sensation amplified by the painted edges of the canvases, adding volume to the otherwise particularly flat surface. The images emerged from an association with bouncy castles – looking while bouncing.

It is not directly related to bouncy castle art like William Forsythe's White Bouncy Castle or János Vámos' Bouncy Castle Painting and it is certainly not about building an accessible inflatable.

The works open up a discussion about bodily boundaries, the accessibility of art, playful interaction within unstable environments, neurosis, materiality, precision, taste, the act of naming abstract ideas...after all *phrikein* in Ancient Greek means to shudder (in an heightened emotional state). — an emotion that permeates Wordcel's pieces.

Each painting is accompanied by a title, presented like a plaque above the work, marking the “stations of the Passion of Phrike.” The titles can be read as a location, a feeling, a thing, a name, a misremembered dead language vocabulary, springing from agitation, coming from a five y/o.

Green Screen, 2024

Oil on linen canvas

40 x 43 cm

44,5 x 47,5 cm with artist's frame



Maria, Maria, 2025

Oil on linen and 1968 news paper clippings

40 x 43 cm

44,5 x 47,5 cm with artist's frame



CV

2016 BA Arts History, University of Vienna

2021 MA Classical Archaeology, University of Vienna

2025 Fine Arts - Painting (Prof. Henning Bohl)
Diploma, University of Applied Arts, Vienna

SELECTED SOLO EXHIBITIONS

2025

Maria, University of Applied Arts, Vienna AT
<https://aaa.dieangewandte.at/abschlussarbeiten/lisa-maria-wordcel-maria-2025-SoSe-037/#main-content>

2024

The Passion of Phrike, Kunstverein Zink, Vienna AT

2023

Pin-Up Oida, Fortuna, Vienna AT

2021

Phrike (Glossary and Slide Show Drawings), STAR 2, Vienna AT

SELECTED GROUP EXHIBITIONS

2024

Buildinc., UA26, Vienna AT <https://ua26.at/buildinc>
<https://kubaparis.com/submission/446760>

The Kristian Vistrup Madsen Show, University of Applied Arts, Vienna AT

2023

Ausstellung zwischen Lucia und Lisa, Noughties am Malgrund, Plateau, Vienna AT

Promise to Balcony, University of Applied Arts, Vienna AT

2022

Days of Unearthing, Czech Center, Vienna AT

Matinée Avec Croissants 2, Star 2, Vienna AT

The Each, University of Applied Arts, Vienna AT

2021

Home Sweet Home, Lichthof, Vienna AT

A Dream About The Great Painting Exhibition Or,
Possibly a Nightmare, University of Applied Arts, Vienna AT

COLLABORATIONS

2023

Kassetten zur Legende #12 with Sucre Sucre, Cover Artwork

Forget about your girlfriend and meet us at the hotel room, Livia Avianus and Susa Blaufuß, Text for exhibition booklet