

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



Portfolio: Selected Works, Installation Views, Bio.

Lisa M. Wirzel *1992 Austria

(Vienna-based artist)

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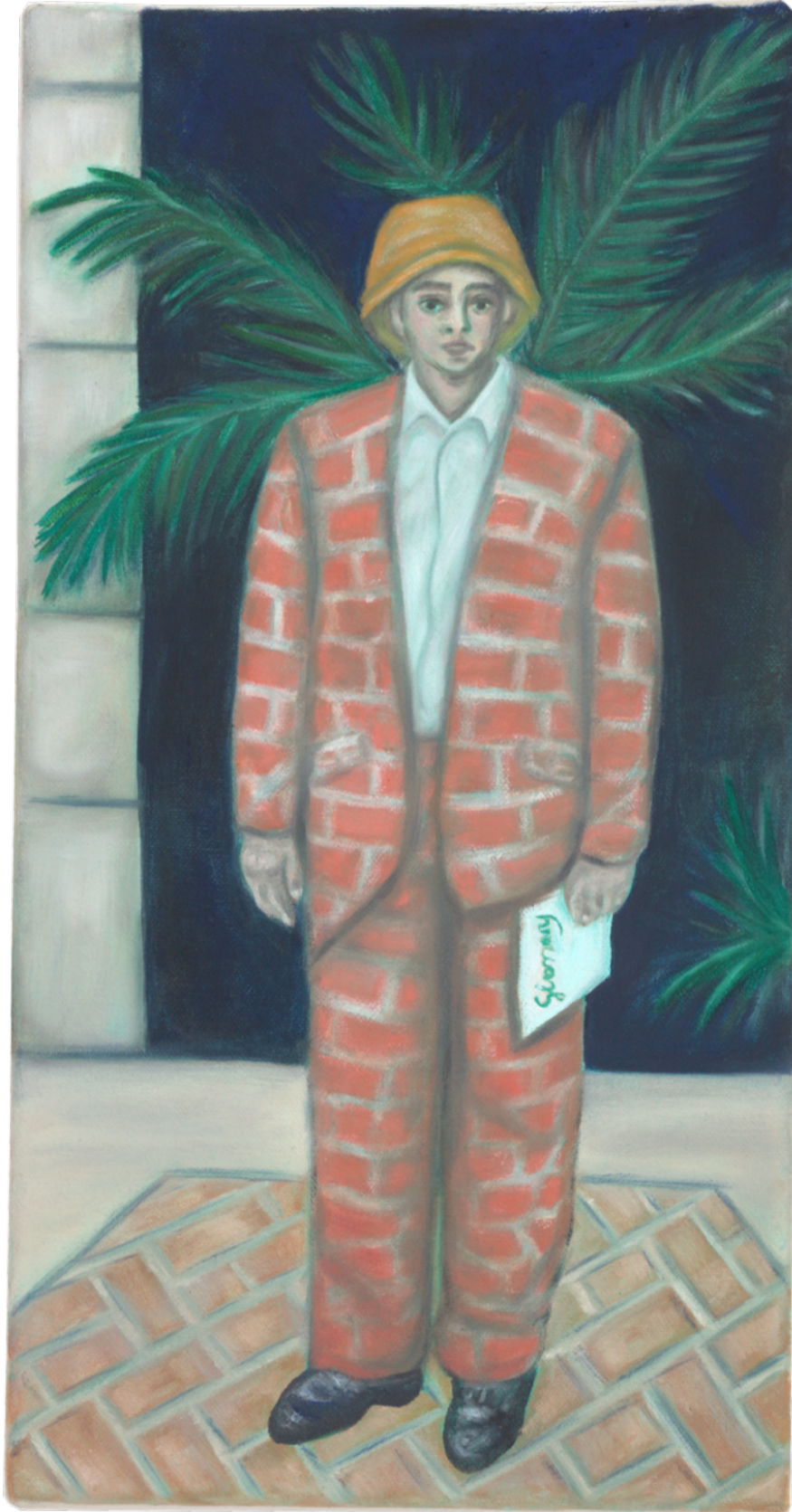
The geometric relationships between the horizontal bridge in the Guardian Angel Bedroom Picture, the verticality of the World Trade Center, and the mirrored presence of the Twin Friendship led me to envision what I call spatial coordinates, where my imagination expands. These impressions teach me something 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, of proclamations as acts of courage. I think about a hidden much-at-onceness of an inner state and the epiphany of expression. I don’t paint to provide answers, but to examine and exaggerate — colors guide, shapes speak, words sweat, and in that tension a mystery lies.



Selected Works



Abyss Scene on the Beach, 2022, Oil on cotton, 70 x 90 cm



Glossary presenting, 2022, Oil on cotton, 19 x 38 cm



Credits, 2022, Oil on cotton, 40 x 52 cm



Glossary's Child, 2022, Oil on cotton, 60 x 55 cm



Nine years old (Little Lisa), 2022, Oil on cotton, 29 x 32 cm



School Yard, 2022, Oil on cotton, 26 x 19 cm



Personification reclined, 2022, Oil on cotton, 38 x 19 cm



Looking for a Man, 2022, Oil on linen, 18 x 25 cm



Abyss Scene on the Peach Tree, 2022, Oil on cotton, 89 x 90 cm



Devotion °9, 2022, Oil on cotton, 36 x 77 cm



Red Wax Votive, 2022, Oil on cotton, 23 x 44 cm



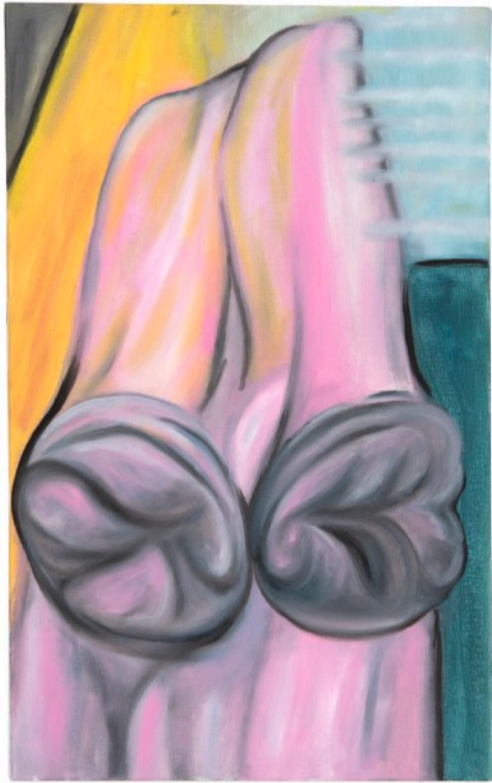
Hortus Con Clues (Heart of the Yard), 2023, Oil on cotton, 90 x 75 cm



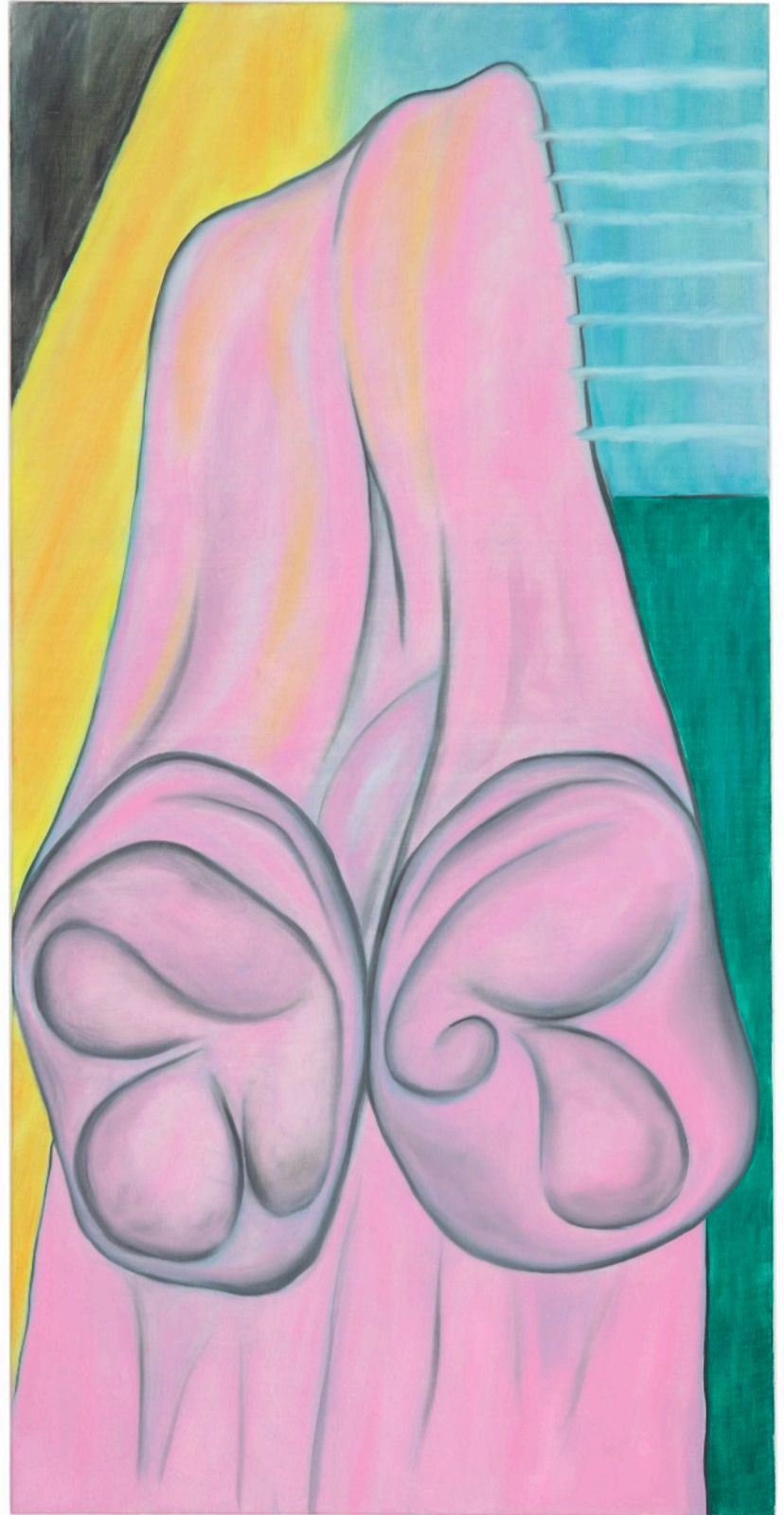
The First Bear, 2023, Egg-Tempera and Oil on cotton, 55 x 54 cm



Der Dummen Augustines Traum (Hommage), 2023, Egg-Tempera and Oil on cotton, 60 x 70 cm



"Dialogical Exhaustion"
(Bathrobe), 2021, Oil on cotton,
30 x 47 cm



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



“Motifs are Incidental”, 2024, Oil on linen, 120 x 80 cm



Painted Marble, 2025, Charcoal and Oil on linen, 48 x 60 cm



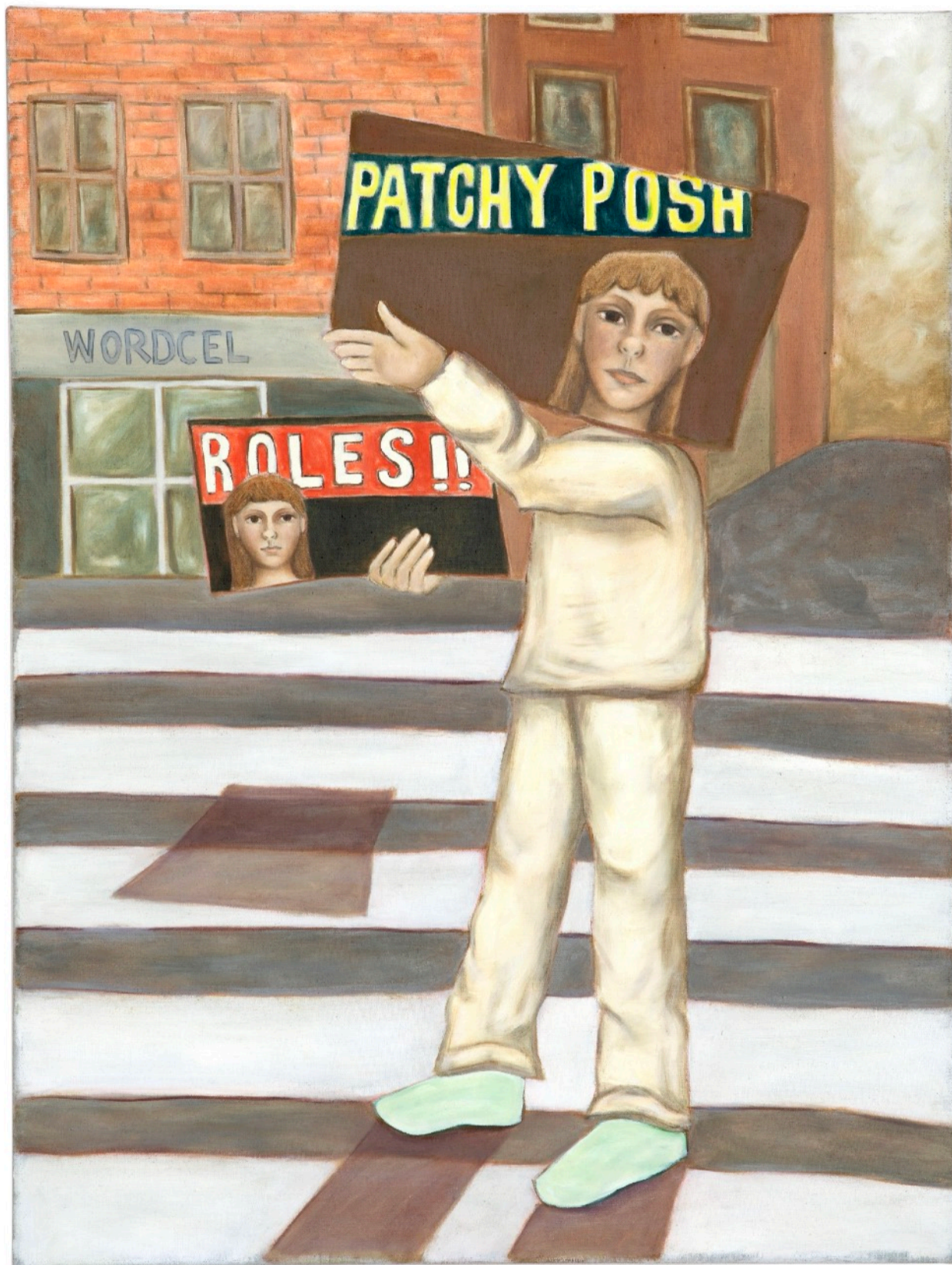
Annunciazione, 2025, Charcoal, News Paper Clippings and Oil on linen, 110 x 90 cm



Green Screen, 2024, Oil on linen, 40 x 43 cm, 445 x 575 mm with artist frame



Maria, Maria, 2025, Oil on linen and 1968 News Paper Clippings, 40 x 43 cm, 445 x 575 mm with artist frame



Patchy Posh, 2024, Oil on linen, 53 x 70 cm



Longue Endurée (After Longhi), 2025, Oil on linen, 48 x 60 cm



Damnatio ad Memoriam, 2024, Oil on linen, 61 x 75 cm, 63 x 77 cm with artist frame



Tuscany Vacation, 2024, Oil on linen, 60 x 50 cm, 62 x 52 cm with artist frame

Installation Views

Buildinc.

UA26, Vienna, 2024

artists:

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

[https://ua26.at/
buildinc](https://ua26.at/buildinc)

[https://
kubaparis.com/
submission/446760](https://kubaparis.com/submission/446760)

Photos: Lukas Hof





**Ausstellung
zwischen Lucia
und Lisa,
Noughties am
Malgrund
Plateau, Vienna,
2023**

artists:
Lucia Schwemer,
Lisa Maria Wordcel





“Exhibition between Lucia and Lisa” borrows its title from Miguel de Cervantes' Dialogue between Cipión and Berganza, in which two dogs observe and analyze human nature. Here, two painters engage in a conversation about their perception of the 2000s, offering a critical commentary—not on aesthetics, but on the emotional imprint of that era.

Lisa, shaped by the turn of the millennium, processes cultural memory through her art, reflecting on how dominant images shape collective emotions. She also acknowledges the growing academic focus on emotions, particularly in the aftermath of 9/11. She couldn't help but see Lucia not just as a collaborator, but also as an integral part of this exploration—a figure within her own visual language. Lucia, born in 2001, acknowledges this but asserts her own agency, questioning how she positions herself within inherited memory and artistic tradition. Her work embraces fluidity, layering, and transformation.

Figurative paintings, drawings and text-based works come together in an exhibition that unfolds like a hiking trail. The arrangement in space invites the viewer's gaze to move intuitively, tracing connections between past and present, self and history.

The Passion of Phrike
Kunstverein Zink,
Vienna, 2024

Solo Show



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





Cringel, Romanie, Flagela, Wallbeing, Suspission, Deppei, 2020, Acrylic on cotton,
36 x 45 cm

In the exhibition “The Passion of Phrike,” Wordcel steps away from her figurative oil paintings, presenting herself in her most abstract acrylic form. Six paintings, all the same size, evoke the feel of decorative elements in a building, 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 the style of bouncy castles. Looking at images while jumping.

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. It is a reflection on the visual and psychosomatic impressions that come from experiencing a bouncy castle.

The works open up a discussion about bodily boundaries, the accessibility of art, playful interaction in an unstable environment, neurosis, the use of materials, accuracy, taste, giving a name to an abstract idea 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.

Bio

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*

SOLO EXHIBITIONS

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*

GROUP EXHIBITIONS

2024

Buildinc., UA26, Vienna AT

*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*