

ILARIA CARLI PÀRIS

MOVIMENTO



Ohne Titel
2023
Oil, Tempera and acrylic
on stretched paper
120 × 90 cm



Ohne Titel
2020
Oil, Tempera and acrylic
on stretched paper
80 × 60 cm



Ohne Titel
2022
Oil, Tempera and acrylic
on stretched paper
120 × 90 cm



Ohne Titel
2021
Oil, Tempera and acrylic
on stretched paper
80 × 60 cm



Ohne Titel
2021
Oil, Tempera and acrylic
on stretched paper
120 × 80 cm



Ohne Titel
2022
Oil, Tempera and acrylic
on stretched paper
140 × 100 cm



Ohne Titel
2020
Oil, Tempera and acrylic
on stretched paper
20 × 20 cm



Ohne Titel
2020
Oil, Tempera and acrylic
on stretched paper
18 × 34 cm



"In this process, the visualised image is surreal, suspended in a motionless time of a single colour, broken down or viewed in its entirety and rhythm, stylised to also be a concept. This introspective journey is a stance of attention towards the outside world and, with an intimate view of life, analyses what surrounds us and seeks to reunite with it at a time like this beginning of the millennium, when raw materials are almost exhausted or buried under layers of polluting materials, used, discarded and left there."

Claudia Avventi

Ohne Titel (Temperature)

2025

Oil and acrylic
on stretched paper

50 × 50 cm

ABOUT TO CROSS: Painting and Suspense



Exhibition view, *About to Cross: Painting and Suspense*, Frei.haus gallery, Vienna
(c) Ilaria Carli Paris



Softpack N1
2025
Oil and acrylic
on stretched paper
20 x 20 x 4 cm



Softpack N2
2025
Oil and acrylic
on stretched paper
20 x 20 x 4 cm



Apnea
2025
Oil and acrylic
on stretched paper
120 × 90 cm

ESTABLISHING CONNECTION

Establishing Connection plays with visitors' expectations and their demand for immediate access to information.

What happens outside formalised information systems – beyond algorithmic structures and digital control?

Which qualities of learning cannot be automated?

And how is our understanding of knowledge changing, how do our decisions and thinking habits arise?

Establishing Connection offers a contemporary reflection on digital dependency and the commercialisation of knowledge. In a world where artificial intelligence increasingly shapes our perceptions and decisions, the exhibition defends the indispensable human capacities for patience, intuition and meaning-making. A former lecture hall – a place of knowledge transfer – falls into oblivion when completely covered and loses its original function.



Ilaria Carli Pàris engages the state of suspension as both an existential and aesthetic constellation. Her work **Apnea**, employing oil glazes and acrylic on stretched paper, revolves around moments of pause—between breath and apnea, gravity and dissolution. These states manifest in flowing, sometimes folded forms reminiscent of fabric, waves, or air currents, serving as visual analogues for inner and outer dynamics—forces active in nature, body, or thought yet eluding complete capture. Knowledge, too, often defies linear logic. Learning unfolds through phases of observation, empathy, and repetition. **Apnea** can be read as a visual model of a cognitive process not aimed at resolution but at openness. Pàris crafts a liminal state between knowing and not-knowing, where meaning is continuously generated through the interplay of perception, intuition, and reflection, without congealing into a fixed form.

Esther Hladik

Exhibition view, *Establishing Connection*, West Space, Vienna
(c) Ilaria Carli Pàris

HUMAN

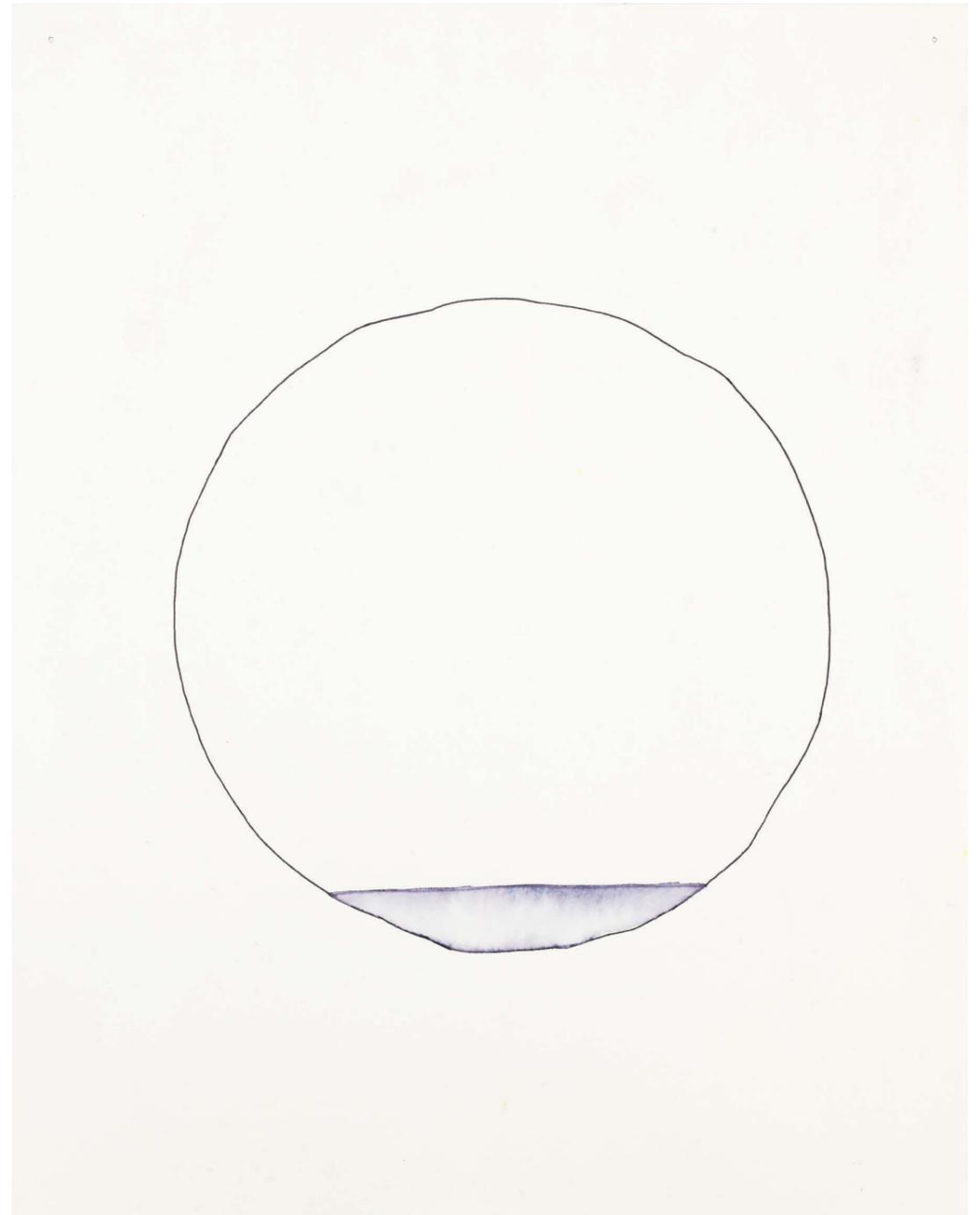
MATERNITY LEFT

Maternity Left is a work through which the artist, a fertile 38-year-old woman without children, reflects on life choices influenced by contemporary Western society. In the image, the artist's remaining fertility is depicted as a symbol of diminishing time and the resulting pressure. The work explores the conflict between chronological time, which imposes biological limits, and kairós, that ideal moment that often seems elusive, trapped within social anxiety and the fear of not being able to fulfill the desire for motherhood.

The work was created as part of '10 Minutes Shift'. It questions the relationship between time, work and value by having artists create a work of art in just 10 minutes. The exhibition encourages us to rethink the value of creative work in a consumer-oriented society.

www.viennaartweek.at/en/program/eroeffnung-10-minutes-shift/

2024
Tratto Pen and Water on paper
30 × 40 cm





Die Badende
2018-2021
Oil, Tempera and acrylic
on stretched paper
110 × 70 cm

Non sai essere alla mia altezza
2015-2018
Oil, Tempera and acrylic on paper
70 x 100 cm



NON SAI ESSERE ALLA MIA ALTEZZA

Non Sai Essere alla Mia Altezza (You don't know how to be in my league) is a self-portrait in which the semi-clothed body, guided by the spirit, assumes the posture of a predator. It sits there and looks at you. The painting was created as a sign of sadness and almost contempt for many of the bad human habits. The artist feels closer to alleged animal inferiority than to human superiority. The work "survived" a house fire on 30 December 2018 and was partially restored by the artist herself.



Exhibition view, *Looking Elsewhere Being There*, Cermodern Arts Center, Ankara
(c) Pablo Chieregín



Ilaria Carli Pàris' artistic research explores the beauty of movement, understood as a primary condition of existence that resides in everything and as an inner flow, giving us vital impetus. In these works, created by fixing paper stretched directly onto a frame, movement undergoes a process of visual and structural freezing.

The desire to seek out its essence stems from a break between the self and the body. The presence of the human figure in some series takes on a meaning of warmth: it is a portal for reconnecting the self to its physical dwelling. Carli Pàris' human figure relates to today's perception of linear time, a generator of insatisfaction and frustration, as opposed to the circular and natural time of life itself, sharing its inner limitations through autobiographical stories.

Miesmuschel (Cozza)

2016

Tempera and acrylic on cardboard

21 x 29 cm