

HABITUS

Ilaria Carli Pàris

2-18 April 2026

*Habitus explores time, intimacy and everything we are destined – or used to –
have with us and carry within us at all times.*

Habitus

an exhibition by Ilaria Carli Pàris

2-18 April 2026

Fabrikraum

Johnstraße 25-27, 1150 Vienna

Austria

Two girls there are: within the house
One sits; the other, without.
Daylong a duet of shade and light
Plays between these.

Sylvia Plath, Two Sisters of Persephone



Habitus: If we look the term up in the dictionary, we find a basic concept in sociology. It stands for 'the totality of characteristics expressed in appearance, clothing, gestures, facial expressions, language, etc., which reveal a person's personal behavioural style and can be used to draw conclusions about their attitudes, social influences and dispositions, i.e. their personality.'¹ It was the theorist Pierre Bourdieu in particular who emphasised the reciprocity between personality and the world, i.e. who understood human beings 'as acting, feeling, thinking individuals who create the world through their actions and are at the same time created by it'².

What do we carry around with us? How do we convey our experiences to others? How do we let them go? Derived from the Latin verb 'habere' – to have, to possess, to inhabit, to carry, to embrace – 'habitus' does not clearly distinguish between internalised physical states and what we literally carry with us, such as an item of clothing or an accessory. Habitus enables a way of looking at the external and the internal, at the act of showing oneself, which blurs the boundary between intimacy and the outside world.

1 Wörterbuch der Soziologie (2014): Endruweit, G.Trommsdorff, G.;Burzan, N. (ed.), UVK Verlagsgesellschaft mbH Konstanz mit UVK/
Lucius München, p. 166-167. Translation by the author.

2 Ibid. S

'Non sai essere alla mia altezza (2015-2018)', 'Die Badende (2018-2021)', 'Am Werk (2021-2026)': the three central works in Ilaria Cali Pàris' exhibition 'Habitus' are each accompanied by a time span in their titles. The artist sees these works as completed chapters, each of which translates a cycle of experience into a visual narrative. As bearers of garments and postures—a cloak around the crouching figure, a body wrapped in rubbish bags—but also as actors— both feet on the lawn, the hand pressing the drill against the wall, the handbag set aside—the figures depicted express experiences. Both in the sense of a linear understanding of time, of striving forward, and in the cyclical sense, as embedded in physical processes, but also in everyday routines.

The exhibition takes up the boundary shift between inside and outside embedded in the concept of 'habitus' and opens up the private space to the public in the three chapters. The first viewer is the artist herself: in the spirit of autofiction, she balances on the threshold between intimacy and representation by translating specific moments of her life – inner states, crises, changes – into painting. The artist is both the actor and the performer of her own experiences in the image. This self-representation requires a distancing from the personal world of experience, which opens the door for other viewers: *Habitus is what I carry to the outside world, says Ilaria Carli Pàris. What we carry with us is like a portal between our inner world and the outside world.*

Ilaria Carli Pàris creates her paintings on stretched paper. In doing so, she chooses a material that has its own fragility, on which marks are easily visible, and which requires a gentle approach. Stretching the paper, in turn, makes the material easier to handle and more resistant. Here, the artist describes an analogy to the moment of revealing oneself: Like human interiority, paper is vulnerable; by stretching it, I want to protect it. To create conditions in which it can be looked at and be touched.

In the exhibition, the paintings featuring human figures are each flanked by a work that seems to manage without the human. Using flowing, robe-like forms, the artist uses them to question movement itself as a living flow inherent in all things. In doing so, she draws on the apparent counter-image of this flow – a frozen moment in which movement becomes representable.

While Ilaria Carli Pàris uses visual narratives in her paintings to address the conflict surrounding the perception of time – on the one hand, the dissatisfaction and frustration that the linear perception of time brings for many people, on the other, the presence of the figure itself, which takes on a meaning of warmth – the frozen moments of a movement address the possibility of understanding time as something we always carry with us and ourselves as carried by time.

Text by Charlotte Aurich and Ilaria Carli Pàris





Ohne Titel

2021

Oil, tempera and acrylic on stretched paper

120 × 80 cm

"Non Sai Essere alla Mia Altezza"
(You don't know how to be in my league)
is a self-portrait in which the half-naked
body, guided by the spirit, assumes the
posture of a predator. It sits there and
looks at you.

*The painting stems from an experience of
humiliation: an active reaction to disorien-
tation.*

*Lowering myself into an animal posture, I
place my hands on the ground and re-es-*

*tablish contact with nature, which re-
stores my strength.*

*I feel closer to the supposed inferiority of
animals than to human superiority. Arro-
gance remains a satellite: even if I lower
myself, you will never be able to measure
up to me.*

*The work "survived" a house fire on 30
December 2018, after which I restored it
partially myself.*

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



Die Badende

2018-2021

Oil, tempera and acrylic on stretched paper

110 × 70 cm

A bath inside a rubbish bag.

A passive reflection, I can't find the solution.

To take a bath means to free yourself, to let everything out.

But it's difficult to wash when you're immersed in rubbish.

There is resignation: it's like watching from behind glass. From the other side, I can only watch the things that happen.





Ohne Titel (On Blue Series)

2020

Oil, tempera and acrylic on stretched paper

18 × 34 cm



Returning to nature.

*My feet are bare on the grass, my hands
firmly hold the drill.*

Starting over.

Facing life again.

Being myself.

A search for and acceptance of the self.

Building.

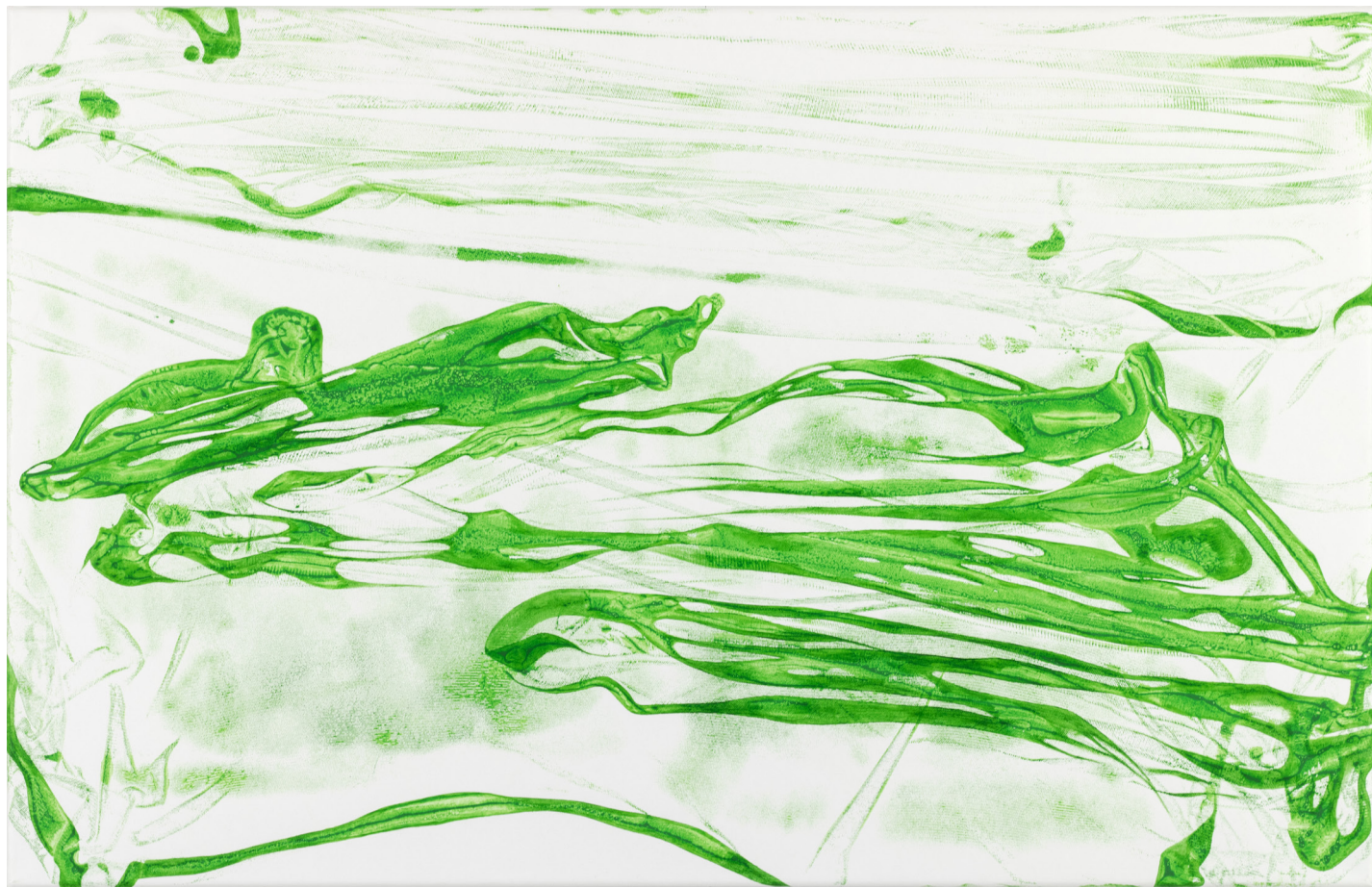
I broke the glass.

Am Werk

2021-2026

Tempera and acrylic on stretched paper

140 × 100 cm



Ohne Titel

2024

Oil, tempera und acrylic on stretched paper

70 x 45 cm







Exhibition opening, view © Laurus Edelbacher



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by Ilaria Carli Pàris
2 - 18 April 2026

Midissage: 9 April 2026
Artist Talk with Charlotte Aurich & Marko Zink

Fabrikraum
Johnstraße 25-27, 1150 Vienna
Austria
www.fabrikraum.org

The exhibition is supported by:



Studio Ilaria Carli Pàris
Margaretengürtel 82-88/2/13
1050 Vienna, Austria

www.iliariacarliparis.com
ilaria@carliparis.com

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