

PORTFOLIO

VICKY ANNA  
LARDSCHNEIDER

Selected Works  
from 2020-2025





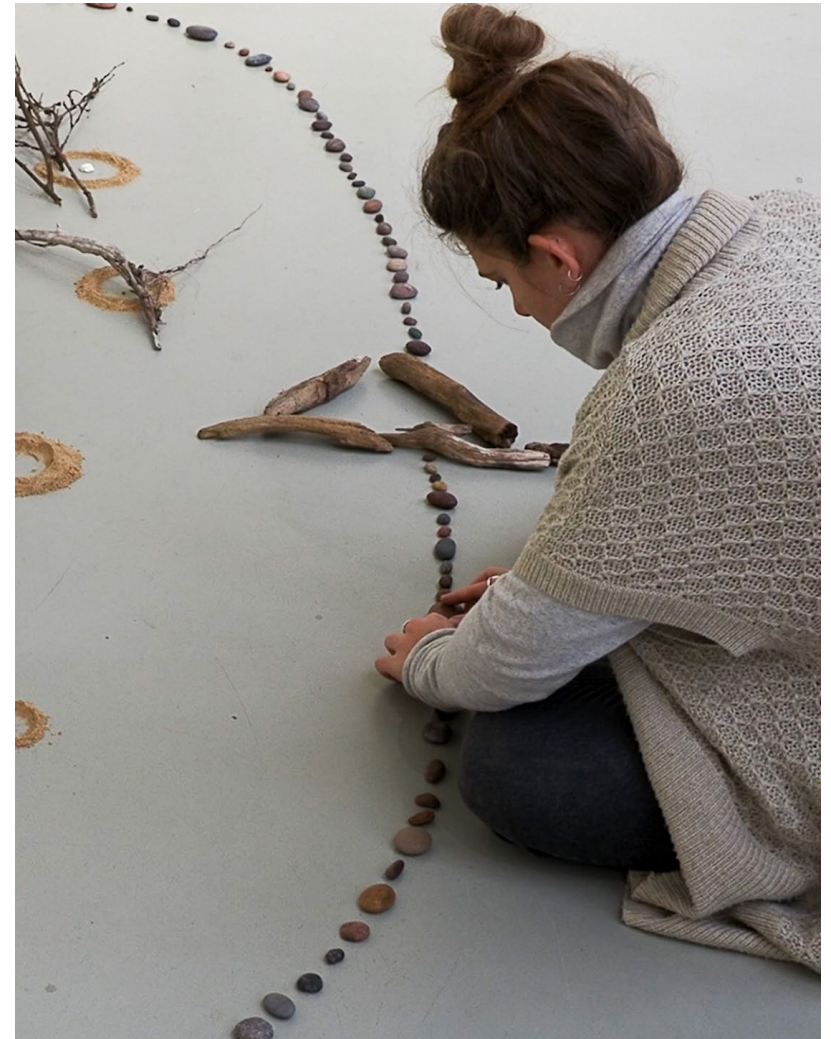
# Introduction

This portfolio presents a selection of works that explore nature, material cycles, and human perception within the tension between origin and intervention. The works range from painting and site-specific installation to material-based investigations, focusing on themes such as impermanence, transformation, and reconnection.

Included are large-scale installations using beeswax, soil, sand, stone, and mirrors that reflect the cyclical principles of nature, as well as a forest-based outdoor intervention. Other pieces incorporate hand-processed earth pigments, salt, and natural found materials. Selected series also address issues of industrial pollution, linking close observation of nature with the global impact of human activity and its material traces.

Together, these works form part of an ongoing, process-based artistic research practice operating at the intersection of art, ecology, and consciousness.

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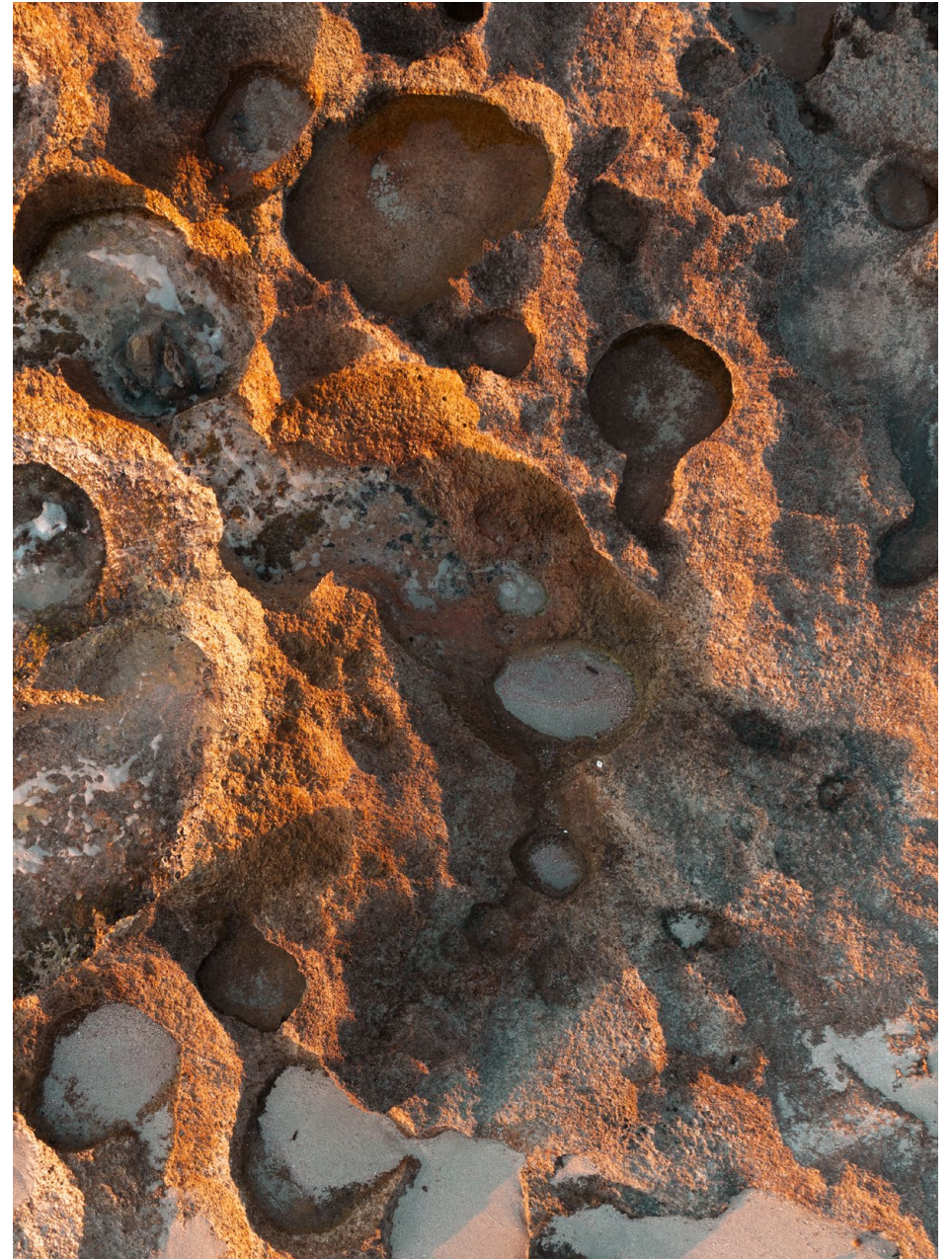
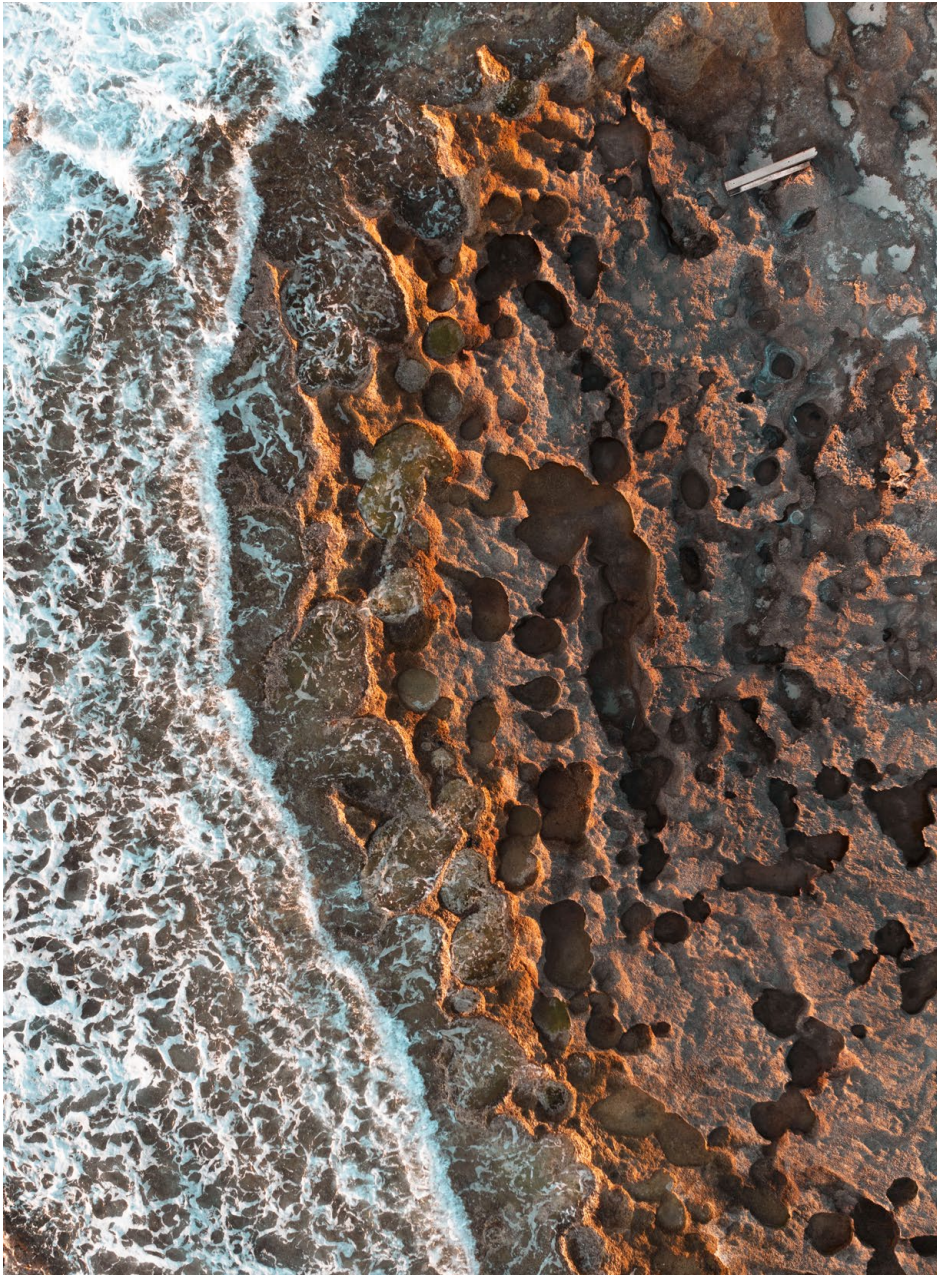
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Traces of Presence, Photographies, North of Fuerteventura, 2022





Traces of Presence, Photographies, North of Sicily, 2023





Growth and Foresight, 100 × 160 cm, beeswax, earth, stone on canvas, oak shadow gap frame, 2024





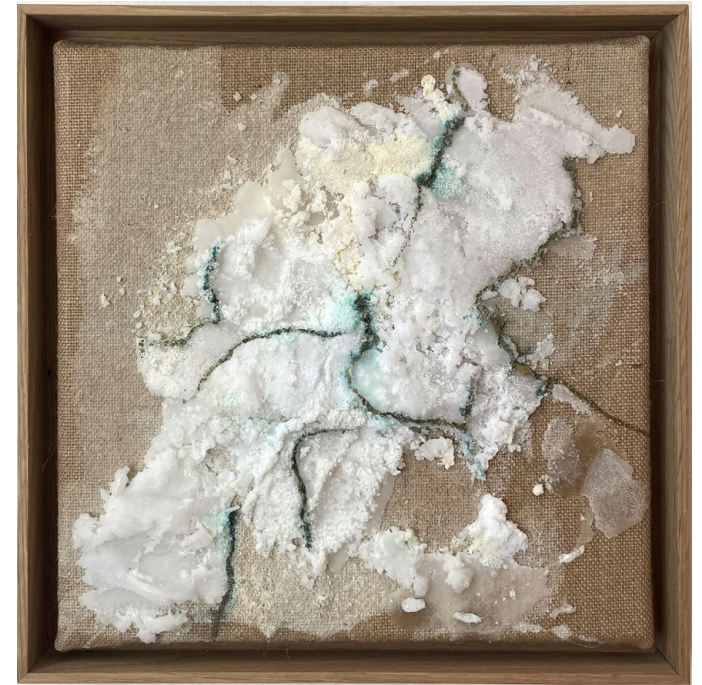
Swarm of Insects, 100 × 140 cm, beeswax, charcoal on canvas, 2024





Echoes of Nature I-III, 160 × 100 cm, earth pigments from Chiengau and Venezuela on canvas, 2024





Crystalline Coexistence, 40 x 40 cm, salt, wax, ink on linen, oak shadow gap frame, 2024





Microverse, each 42 × 32 cm, ink, charcoal, beeswax on paper, 2024





Amazonas, 140 x 100 cm, acrylic, ink, filler on canvas, 2020 (left)  
Drought, 80x120 cm, acrylic, ink, filler on canvas, 2020 (right)





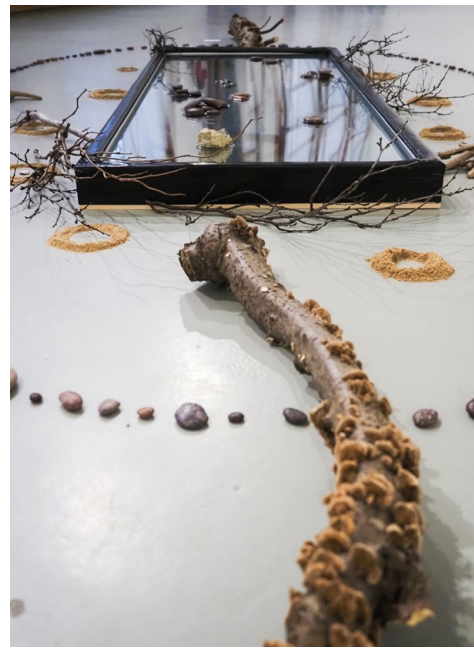
Aluminiumproduction, 100x140cm, acrylic, filler on canvas, 2020





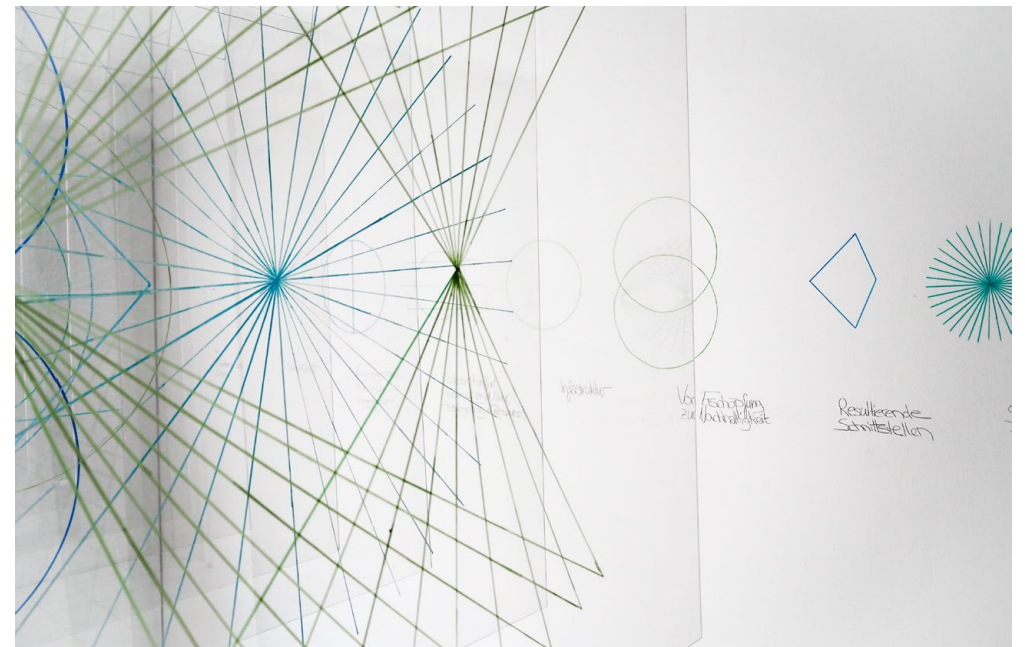
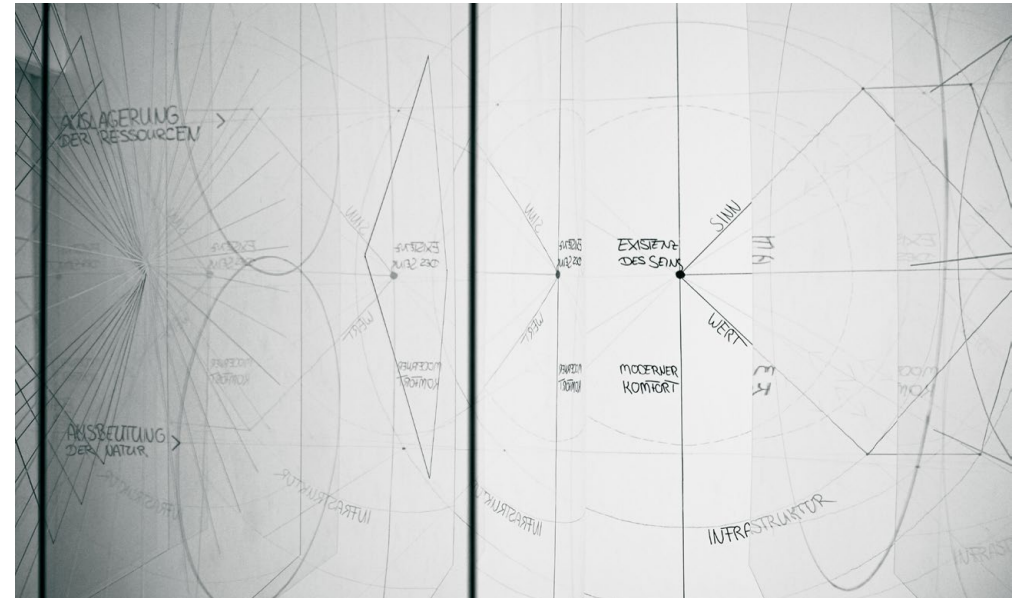
Connection of Worlds, dead material from the forest floor surface, site-specific installation in public space, 2025





Between Root Realm and Fabled Forest, installation, wood, sand, stones, water, mirror, 2024





Light on Dimensions, installation, Polycarbonateglass, Kunstlabor2 Munich, 2021





Metamorphosis, 238 x 151 x 55 cm, papier-mâché, wire, wool, 2024





#### Material Exploration

The images document key steps in my artistic process: natural stone samples collected from the environment, the grinding and pulverization of earth pigments, and a sketchbook featuring color studies inspired by the respective stones. This sequence reflects my deep engagement with materiality and the transformation of natural elements into artistic expression.



March 12, 2021, 9:35 p.m., Maxvorstadt  
The Beauty of the Terrible  
By Franziska Gerlach

The painting is green. Green on green. Even now, displayed with eight other works in the mezzanine of the University subway station, the apple, lime, and pistachio greens seem to flow into one another. A gently swaying sea of acrylics whose allure is hard to resist. One must consciously choose not to look at this radiantly beautiful artwork. One would have to force oneself to close their eyes when walking by. Or deliberately turn away. And it is precisely this seductive power that Vicky Anna Lardschneider utilizes in her exhibition Spuren und Narben (Traces and Scars) to draw attention to the ugly. A kind of trick.

In fact, this green spectacle on Plexiglas is titled Glyphosate II—named after the controversial herbicide. With her other works as well, which the Munich-based artist is showing throughout March in the Maxvorstadt District Committee’s U-Bahn Gallery, she aims to raise awareness about the devastating consequences of human interference in nature. Deforestation in the Amazon, gold mining in Peru, or iron ore extraction in Sweden—all become, in Lardschneider’s hands, powerfully abstracted landscapes from above. Her work is inspired by photographs taken by American photographer J. Henry Fair and his Munich colleague Tom Hegen.

“I believe that the bizarre beauty of the terrible can prompt the viewer to pause, to think, and to reflect,” reads Lardschneider, 27, from a flyer in which she has summarized her artistic principles. After all, people tend to ignore what is ugly or repulsive. Everyone knows that from their own experience.

As she says this, the oat milk coffee she filled into her thermos from a nearby café about an hour ago is already long gone. Lardschneider—wearing a light denim jacket and a delicate necklace—sits on a bench, squinting into the sun. It’s one of those conversations that begin lightly and end with a lump in the throat. Because of course, the artist—who studied architecture in Innsbruck and later worked overtime as a junior designer in Vancouver—is absolutely right when she says: “Humans believe they can subdue the planet. But they should know that nature always wins. Just look at Corona.” In a way, it was even the coronavirus that led her to engage with industrial pollution. In July 2019, Lardschneider debuted with a series on water landscapes—which makes perfect sense for someone who calls water her element. She spent her childhood summers at Lake Chiemsee; as a young adult, she returned from North America—first Canada, then three months in Hawaii—by cargo ship.

But when the world entered its first collective lockdown in March 2020, she read in a conservation magazine that illegal logging in the Amazon had increased since the pandemic began. The report lodged itself in her mind. For weeks, she immersed herself in research on slash-and-burn practices, phosphate fertilization, aluminum production, coal mining, and deep-sea drilling—and translated this knowledge into written texts that now accompany her works online. This meticulous research is not an attempt to rescue abstraction from the cliché of superficiality. Rather, it reflects her genuine passion for the subject. She lets her colors flow freely and uninhibitedly across canvas or Plexiglas, stepping in only at the end of the process. With a piece of cardboard, she guides, slows, or smears the paint; she blows or tilts the canvas. For cracked-earth effects, she sometimes applies modeling paste. She always views the emerging painting from above—because, in her words, only the bird’s-eye view allows for a “healthy distance.” And this distance is important for the young artist, who seems to be pulled in many directions: an insatiable longing for Hawaii, for example, and the creative drive that led her to quit a secure job at a Munich architecture firm in 2019 to devote herself fully to painting. But Lardschneider is also someone who thinks things through carefully. It took her some time to follow a friend’s advice and post her work on Instagram. The message was: Hey, did you know? I also make art.

Once she did, there was no turning back. At the time still without a studio, Lardschneider worked from morning to night in her apartment, the windows wide open to vent the acrylic fumes. She pulled out all the stops in terms of self-marketing: for the opening of her first solo exhibition in Garching in summer 2019, more than a hundred guests came. She sold 13 of 35 paintings.

“That gave me confidence,” says Lardschneider, lifting her chin—a gesture of someone who entered the art world from the outside and knows how tough it can be as an autodidact, especially in conservative Munich. Perhaps that’s precisely why she stands out—with particular determination and inventiveness. She is currently in conversations with a Hamburg gallery owner. And she’s not running out of ideas. Pig manure, for instance, turns pink when animals are fed antibiotics, she explains. Yet another offense of humankind against nature. -translated with ChatGpt





October 29, 2024, 4:34 p.m.

## Vicky Lardschneider Exhibits Her Art at the Orangerie by the English Garden: Stone Strong! By Katja Kraft

Vicky Lardschneider presents her artworks made from natural colors at the Orangerie by Munich's English Garden. A return to nature!

In her early twenties, Vicky Lardschneider traveled from New York to Spain—not in business class, not by plane, quick and easy—but by cargo ship. Twenty-one days on the Atlantic Ocean, the only woman among five passengers and the crew.

“When I boarded, I have to admit, I briefly thought: What are you doing here?” the Munich-born artist says with a laugh. But she never regretted the journey for a second. On the contrary: “It was one of the most intense and formative experiences of my life.”

Twenty-one days at sea without the internet, without light pollution, waking with the sunrise and falling asleep at sunset. The same view every day, and yet never the same. A horizon glowing in ever-changing colors, painted by nature itself. It was on this journey, perhaps, that Lardschneider's decision truly ripened—to quit her job as an architect and fully dedicate herself to her passion. Since 2019, at the age of 25, she has been working as a full-time artist. And on October 31, 2024, she will open her largest solo exhibition to date at the Orangerie in Munich's English Garden.

The location couldn't be more fitting. Surrounded by nature, Lardschneider presents the works from her series Echoes of Nature – A Colourful Dialogue. She once painted with acrylics—intense in color, but “pure plastic,” as she says. Now she makes her own pigments. She collects stones, grinds them, and uses the natural colors.

Raised near Lake Chiemsee and in Munich, the 1995-born artist spent her childhood roaming lakeshores and forests, gathering stones and natural materials. Today, she creates artworks that reflect the color palette of her native landscape. Blue and green pigments, for example, are rarely found in German stones. “You're more likely to find them in Arizona, Russia, or Hungary.” But Lardschneider finds creative solutions: her father once lived in Venezuela and brought back stones from there. One of her paintings glows with this green pigment in the golden autumn light streaming through the Orangerie windows.

Depending on a stone's hardness and size, grinding it down can take anywhere from ten minutes to two hours. She then binds the coarse powder with egg tempera, mixing in crushed eggshells. Sometimes she adds charcoal from her sister's fireplace or beeswax from a Chiemsee beekeeper. Visitors are encouraged to touch the canvases.

“I could grind the materials down even further, but the tactile quality is important to me. I want people to feel nature.”

Of course, she could just open a tube of acrylic and get started. “But for me, it's about connecting with nature,” emphasizes Lardschneider, who is also a yoga teacher and breathwork facilitator. For this exhibition, she recorded a guided meditation. Visitors can put on headphones, listen to her voice, and let the abstract works wash over them. She herself prefers to call them “organic”—grown through the power of nature.

**Steinstark**

Vicky Lardschneider zeigt in München ihre Kunst aus natürlichen Farben

Mit Anfang 20 ist Vicky Lardschneider von New York nach Spanien gereist. Jetzt nicht Business Class, Flugzeug, zack, zack. Sondern per Containerschiff. 21 Tage auf dem Atlantik, als einzige Frau zwischen den insgesamt fünf Passagieren und der Crew. „Als ich an Bord gegangen bin, habe ich zugegeben: Ich bin hier eigentlich zuhause.“ Was tust du hier eigentlich?“, erzählt die gebürtige Münchenerin lachend. Doch hat die Überfahrt keine Sekunde lang bereut. Im Gegenteil. „Das war eine der intensivsten und wichtigsten Erfahrungen meines Lebens.“ 21 Tage auf hoher See, ohne Internet, ohne Lichtverschmutzung, Aufstehen mit dem Sonnenschein und Schlafenden bei Sonnenuntergang, jeden Tag der gleiche Ausblick und doch nie dieselbe Aussicht. Ein in immer anderen Farben leuchtender Horizont, gemalt von der Natur. Auf dieser Reise ist er wohl gereift. Lardschneider's Entschluss, ihren Job als Architektin zu kündigen und fortan ihre Leidenschaft zu folgen. Seit 2019, da war sie 25, ist sie freischaffende Künstlerin. Und eröffnet am Donnerstag in der Orangerie im Englischen Garten ihre bisher größte Einzelausstellung.

Der Ort könnte nicht stimmiger sein. Umringt von Natur zeigt Lardschneider die Arbeiten ihrer Reihe „Echoes of Nature – A Colourful Dialogue“. Früher hat sie mit Acryl gemalt – farbtintensiv, doch „plastisch pur“. Jetzt stellt sie ihre Farben selber her: Sammelt Steine, zermörsert sie und nutzt die natürlichen Pigmente. Aufgewachsen am Chiemsee und in München, ist die 1995 geborene junge Frau schon als Kind viel am Wasser entlang und durch die Wälder gestreift, hat Steine und Naturmaterialien gesammelt. Heute schafft sie damit Werke, die die Farbpalette ihrer Heimat spiegeln. Hierzulande etwa findet man Steine mit blauen und grünen Pigmenten nicht. „Die gibt es eher in Arizona, Russland oder Ungarn.“ Doch Lardschneider weiß sich zu helfen. Ihr Vater hat früher in Venezuela gelebt und von dort Steine mitgebracht. Das Grün daraus leuchtet auf einem Werk in der goldenen Herbstsonne, die durch die Fenster fällt.

Je nach Härte und Größe eines Steines kann das Zermörsern zwischen zehn Minuten und zwei Stunden dauern. Dann bindet sie das körnige Pulver mit Eitempera, mischt Eierschalen unter. Oder Kohle aus dem Kamin ihrer Schwester, Bienenwachs eines Imkers vom Chiemsee. Anfassen der Leinwände erlaubt, „ich könnte die Materialien noch weiter zerkleinern, doch mir ist das Haptische wichtig. Man soll die Natur spüren.“ Natürlich könnte sie auch einfach die Acrylfarbtube öffnen und loslegen. „Mir geht es darum, mit der Natur in Verbindung zu kommen“, betont Lardschneider, die auch Yogalehrerin und Atemtrainerin ist. Für die Ausstellung hat sie eine Meditation eingesprochen. Die Besucher können Kopfhörer mitbringen, ihren Worten lauschen und die abstrakten Werke auf sich wirken lassen. Sie selbst nennen sie „organisch“. Gewissen durch die Kraft der Natur.

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31. Oktober bis 10. November  
täglich 11 bis 19 Uhr, Orangerie  
Englischer Garten 1a

Achim Frank Sommer (3)

Auch Wachs und Kohle arbeitet Vicky Lardschneider in ihre „organisch-abstrakten“ Werke ein.

Die Kraft der Steine liegt in Lardschneider's Arbeiten



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