

Abraham Pavlicek POLYPTO



2025

Olbram Pavlíček (*1993) earned his bachelor's degree from the Studio of Supermedia at the Academy of Arts, Architecture and Design in Prague, followed by a master's degree in the Painting Studio. His work spans sculpture, drawing, and graphic art, exploring the tools through which dominant political and social systems shape our bodies and minds. His art has been exhibited in numerous established Czech galleries, including solo shows such as **Viewpoint Vomiters** (City Surfer Office, Prague, 2022, with Matyáš Maláč), **Hearthbrokenly@26'chiropractor** (PAF Gallery, Olomouc, 2023), **KORPSEP-UNX: stress prosthetics** (Gallery of Modern Art, Hradec Králové, 2024), and **rigged CRASHT-EST** (Kostka, MeetFactory, Prague, 2024), as well as group exhibitions at various venues. Pavlíček has also showcased his work internationally in institutions such as Funkhaus Berlin, HotDock Project Space in Bratislava, Werkschauhalle in Leipzig, and Fotopub Project Space in Ljubljana. His pieces are part of the Havrlant Art Collection. He is a co-founder of Proto Gallery Systems, an internationally active art and curatorial collective.

Pavlíček's practice is closely tied to examining the unequal dynamics between individuals and technologized power infrastructures. His sculptural objects often reimagine utilitarian items—ranging from high-heeled shoes, furniture, and urban furniture to medical equipment, prosthetics, and tools—things we use daily without questioning, even as they silently carve themselves into our bodies and thought processes. His thesis project, **Korpsepunx** (2020), epitomized this tension between individual bodily needs and normative social frameworks. It loosely revolved around the notoriously painful high-heeled shoe, transformed into a series of sculptural objects that highlighted the pressures of extending the leg and the sharp points of the heels—tools that, with some exaggeration, could be considered widely accepted instruments of “torture.” These works were presented not in a gallery but in a hair salon—a space where people invest significantly to achieve a desired appearance.

Pavlíček's works adopt the seemingly friendly design language of contemporary industrialized products, which, under his treatment, take on menacing dimensions. From behind soft padding, the harsh teeth of relentless optimization of physical, affective, and emotional capacities emerge. Everyday objects surrounding us shape our habits, posture, movement, and communication. André Leroi-Gourhan, a prominent French paleoanthropologist, identified this unequal relationship with our “tools”—whose function is far from passively servile—as early as the mid-20th century. In his book **Le Geste et la Parole** (**Gesture and Speech**), he argued that “human evolution did not begin with the brain but with the feet,” and all higher cognitive functions we proudly call “reason,” along with the ability to use tools, actually evolved as a result of physical changes brought about by bipedalism.

This inversion of the narrative about the intellect's control over technology offers a fresh perspective on the dynamics between humans and tools. It reveals how tools and products transform our thinking and raises doubts about whether anyone truly controls them. The technologized transformation of body and mind is most visible today in areas like hormone therapy, psychopharmacology, plastic surgery, or biohacking, but it also occurs through ubiquitous algorithmic suggestions. While these algorithms overtly operate in the service of corporations, their long-term impacts remain unknown. This tangled web of influences, standards, and commercial interests shapes the networked society down to the last high heel. Modern infrastructure is built upon a series of decisions influencing the “architecture of choice”—the arrangement of options available to us as users/residents/people. Consumer life is covertly guided by design “nudges,” as Richard Thaler and Cass Sunstein famously named the practice, which gently or forcefully steers us toward choices in someone else's favor. But where exactly is the line between the seemingly “right” imperative to eat more fruit and the spikes on public benches meant to prevent lying down?

Olbram Pavlíček captures the grimace of the corporate smile that offers us fruit to distract from the spikes. This duality also reflects the principle of ergonomics, a concept his sculptures investigate. Ergonomics, like technology in general, is characterized by partial invisibility: as long as it works “well,” there is no reason to notice it. Its outlines only become apparent when a function fails or when standardized settings do not account for us. Pavlíček's objects play with this ambivalence—they appear both pleasant and threatening, soft and piercing, familiar and alien. With unique flair, they adopt the sleek forms that design products and digital interfaces use to lure us in, but simultaneously subvert and highlight their manipulative intents, exposing the power structures of late neurocapitalism.

In his recent solo exhibitions at the Gallery of Modern Art in Hradec Králové and Prague's MeetFactory, blackened edges and errant imprints of hands and feet began to appear on pristine surfaces—traces of a corporeal presence that was previously only implied on the soft padding. These hints evoke further questions about the true function of the objects. Paradoxically, rather than being produced on robotic assembly lines, these objects are painstakingly crafted in Pavlíček's studio, where he creates seemingly uniform “products” alongside detailed drawings. The drawings depict body parts, prosthetics, technological components, humanoid figures, cryptic situations, images, and symbols—collected from the fringes of today's post(post)internet culture.

In some cases, the drawings serve as an additional layer; in others, the relationship between media is more symmetrical, or the sculptural component becomes an external frame. This characteristic collapse of interior and exterior reflects the complex reality of the relationship between humans and “their” tools. Although our physical and mental attributes have always evolved alongside technology—be it fire, hand axes, steam engines, or generative algorithms—the current level of interconnectedness confronts us with this malleability with unprecedented intensity. Pavlíček's works place us at the center of this painfully tight entanglement—technical components grow into organic tissue, human skin opens into hyper-informational interiors when unzipped, and sometimes even extends into the floor of an installation. On its soft surface, the steel legs of sculptures leave red “imprints.”

A precursor to this line of thought can be found in a piece from his thesis project—a pair of shoes that appear to be made of human skin, an element we would typically expect inside the shoe. This leads us to question the future direction of our species' evolution in a time when we strain our feet less but subject them to societal standards and ready-made sizes, confined to synthetic materials embedded in the cycle of planetary transformation—a future chapter of which we can only guess.

Noemi Purkrábková

Olbram Pavlíček (*1993)

Studium

AAAD Prague - Painting studio MgA., 2017 — 2020
 AAAD Prague - Supermedia studio BcA., 2013 — 2017
 SŠUP Ústí nad Orlicí - Graphic design 2009 — 2013

Solo shows

rigged CRASHTEST, Meetfactory Prague 2024
 KORPSEPUNX: stress prosthetics, GMUHK, Hradec Králové 2024
 Hearthbrokenly@26'chiropractor, PAF Gallery, Olomouc 2023
 KORPSEPUNX, Hairdresser's studio Tomáš Veselka, Prague 2020
 Practicing Of Wearing And Unwearing The Coat Out Of Limbs, City Surfer Office, Prague 2019
 ACTIONFRONT: Orange. Corpse. Corp., Berlinskej model, Prague 2018
 Upgrades 0.1, MAKE MAKE, Brno 2016
 PALE TRASH, AM180, Prague 2015

Group shows

Zlín Youth Salon, Regional Gallery of Fine Arts in Zlín 2024
 THE STAIR CASE -NAH ...NOBODY HOME (DING-DONG LULLABY), Laichter house, Prague 2023
 __>>D.Di5tanc3s_ P.P0rtaLZ777<<__ w/Oliver Torr, SIGNALS festival, Funkhouse, Berlin 2022
 VIEWPOINT VOMITERS, City Surfer Office, Prague, 2022
 Clueless Agency: Rozkošný most a jiné zpropadené tools, PGS, Prague 2022
 26. mezinárodní festival současného umění 4+4 DNY V POHYBU, —
 MÍSTA ČINU 2021: REALITY DO YOU NEED ME?, Prague, 2021
 HOMESTAGING, Prague 2021
 Clueless Agency: Every offbeat step, every footprint left., PGS, UFF Uničov, 2021
 MIND OVER MATTER, Technische Sammlungen, —
 Dresden AiR Programm 2020 in Kooperation mit MeetFactory & NMK 2020
 Vzporuj jako les / Resist Like Woods, Institut úzkosti / Institute of Anxiety, LES. —
 Společenství pro pěstování, teorii a umění 2020
 EARTH BØRING', Berlinskej Model, Prague 2020
 Adaptation to the Future, Fotopub Project Space, Ljubljana, Slovina 2019
 Videokemp 2019, NGP – Anežka LIVE, Prague 2019
 Comunite pasta fresca, Kulturní a řemeslný prostor Znak, Prague 2019
 The Hills Have Eyes, HotDock project space, Bratislava 2019
 No Regrets, No Remorse, No Fun, PGS, Prague 2018
 Come Dine With Adrian Altman, Prostřeno 2018
 SUV, Werkschauhalle, Leipzig 2018
 BLACK GLOVES TRY-ON, PGS, Prague 2018
 B.I.G. OPENING, PGS, Brno 2018
 Ananke, Holešovická šachta, Prague 2018
 Supernova, Galerie NTK, Prague 2018
 BCAA system & Olbram Pavlíček: NOVA X-process, PAF, Olomouc 2017
 Fine Line, Prague 2017
 Kryptologik 2.0, Menu Laboratory, Pardubice 2017
 Frontier Justice Experience, Šopa Gallery, Košice 2017
 Supermédia, MOM, Jindřichův Hradec 2016
 Hypebeast Vertigo, Galerie NTK, Prague 2016
 Generation Smart, Galerie NTK, Prague 2015
 Super Natural Special, Dům u zlatého prstenu, Prague 2015

References and residencies

Typography for exhibiton series, Holešovická šachta, Prague 2024
 Things that knowledge cannot eat, visual for exhibion, Display, Prague 2024
 Smrt umělce. Ať žijí pomocnice!, graphic design for book, Tranzit, Prague 2024
 Web design of portfolio for Marie Tučková, Prague 2024
 ARIA — Logotype and visual style for artistic happening, Ljubljana 2023
 ANKALI — Visual for programme June/2023, Prague 2023
 PLODY ERLANU — Logotype for design brand, Prague 2022
 Logotype with visual and web for bistro and meeting spot, IMBUS CAFE, AAAD 2022
 C.ROCKEFELLER CENTER FOR THE CONTEMPORARY ARTS, Dresden, Germany, Residency 2021
 UFF — Logotype and visual style for contemporary art festival, Uničov 2021
 PAF Olomouc — webdesign, graphic and motion design for contemporary art festival 2019 — 2020
 FUCHS 2 — videoart for music club 2020
 Kinda Human — logotype for artistic project 2020
 Project SAPIENCE — Logotype and visual style for fashion brand 2019 — 2020
 Supernova — illustrations and type for catalog of supermedia studio, AAAD 2019
 Venktovka, visual for music project, Prague 2019 — NOW
 MIJA — logotype and visual style for fashion brand 2018
 PGS — co-founder and curator of art gallery project 2015 — NOW
 OPAK DISSU LABEL — graphic design and videos for music project 2018 — 2022
 BCAA SYSTEM — co-operation with artist group 2016 — 2021
 A51 — graphic design for music publisher 2015
 Spiral studio, residency, Wittenberg, Germany 2013
 School residency, Tromso, Norway 2012

The rigged CRASHTEST exhibition expands on Olbram Pavlíček's long-standing deep dive into the intricate, formal dynamics between the individual and the technological infrastructure of power. At the center of his artistic exploration, we find the often overlooked yet painful contradiction between individual needs and the unifying frameworks with(in) which we must negotiate constantly. Pavlíček's sculptural work is therefore commonly inspired by the shapes of everyday objects -- the heels of shoes, household or street furniture, medical equipment, and all kinds of prostheses, devices, or gadgets -- that we do not give any thought to with ordinary use, but that quietly cut right into our bodily comportment and mental processes.

In Pavlíček's rendition, the seemingly welcoming morphology of industrialized products thus takes on menacing proportions, as the uncompromising optimization of physical, affective, and emotional capacities shows its teeth from beneath the soft cushioning. We all face its pressure, at least from the moment a "pacifier" is first placed in our mouths, and today optimization advances rapidly in areas such as hormone therapy, psychopharmacology, plastic surgery, or biohacking, but also in the pervasive whispering of algorithmic recommendations. For Pavlíček, however, the mutual malleability of organism and technology does not present a target for simple criticism.

It is, to an extent, an evolutionarily indispensable quality, despite -- or perhaps exactly because of -- its capacity for manipulation or abuse. As the exhibition title suggests, we are dealing with such manipulation here and it is possible that nothing is what it seems.

Likewise, there is a certain ambiguity inherent to the principle of ergonomics that Pavlíček examines in his sculptures. Like most technology, ergonomics is remarkable for its partial transparency: as long as it works "smoothly", we usually do not pay attention to it. Its contours become conspicuous only when the functionality breaks down or the default configuration is misaligned. The objects in the exhibition play out this ambivalence -- they are both pleasant and frightening, soft and spiny, familiar and foreign. The unsettling impression is further enhanced by the fact that instead of a robotic assembly line, they are paradoxically born out of a tedious, artisanal process in the studio. Pavlíček's sculptures assume with their distinctiveness the frictionless shapes of design products and digital interfaces that lure us into their embrace, while at the same time subversively underlining or amplifying some of their aspects, rendering thus visible the hidden manipulation under the surface of late neurocapitalist infrastructure.

In its essay *Fuck Off, Google*, the French radical-left group *The Invisible Committee* argues that networked reality has produced a new, "transparent" kind of humanity -- a humanity defined, rather than through the will of an individual subject, by flows of electrified information disseminated across a technologized "environment" from which an individual can no longer separate themselves. In their view, we are thus dealing with a "system-being", an entity that defies traditional frameworks of Western thought. The rigged CRASHTEST exhibition introduces us to such a system-being. Here more than ever, Pavlíček's interest in the relationship between the tool and the user exceeds the realm of personal interaction and spreads deep into the networked environment through complex installation and cryptic scenes drawn in pencil. This networked environment is made up not only of bodies, but equally of automated agricultural and industrial systems, computer-generated images, and scrapings from dark corners of the (post)post-internet culture -- a mess of words and signs whose supposed meaning is now becoming increasingly difficult to agree upon.

Merging with the system-being, the visitor cannot claim any distance. As Pavlíček's treatment of the motif of exposed tissue suggests, we are transparent in yet another sense -- never hidden, but always both obverse and reverse, outside and inside at once. The very distinction between natural and artificial thus becomes difficult to maintain. Human and non-human animals alike have evolved in the tangle of technological devices to the point of no return. Everything is maintained through the network of reciprocal decisions, perhaps most accurately represented by the object hanging from the ceiling of the room. Its shape is based on the anti-suckling brace -- the spiked nose ring fitted to young cattle. The early separation of calves from their mothers leads to anxious behavior, and young cows try to compensate for their unsatisfied need to suckle by latching onto other members of the herd, which the spiky ring prevents by immediately stabbing the udder if the muzzle comes too close. To draw a direct parallel with the pacifier would be a bit of a stretch, but the uncomfortable tension between need and discipline leaves us with a similar aftertaste.

This chain of interdependent processes of enforcement, subjugation, and adaptation runs through the entire exhibition. Cows are now domesticated to the point where their existence can hardly be separated from ours, and we would similarly search in vain for a mythical moment before the "technologization" of humankind. Our physical and mental form has always been shaped along with technology, whether by fire, the fist wedge, the wheel, the steam engine, or generative algorithms. But today's multiplied dysfunction is an unprecedentedly potent reminder that we are indeed part of a system-being -- a sometimes pleasant but increasingly goading tool that often hits places we hadn't anticipated. It is a situation that calls for nothing less than a rethinking of previous forms of "humanity" -- on more than only one level.

Noemi Purkrábková

Loaded CRASHTEST



rigged CRASHTEST



SELECTED WORKS

rigged CRASHTEST



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Korpsepunx
Interior sculpture, Combined Technique, 2020



Korpsepunx
Interior sculpture, Combined Technique, 2020



rigged CRASHTEST



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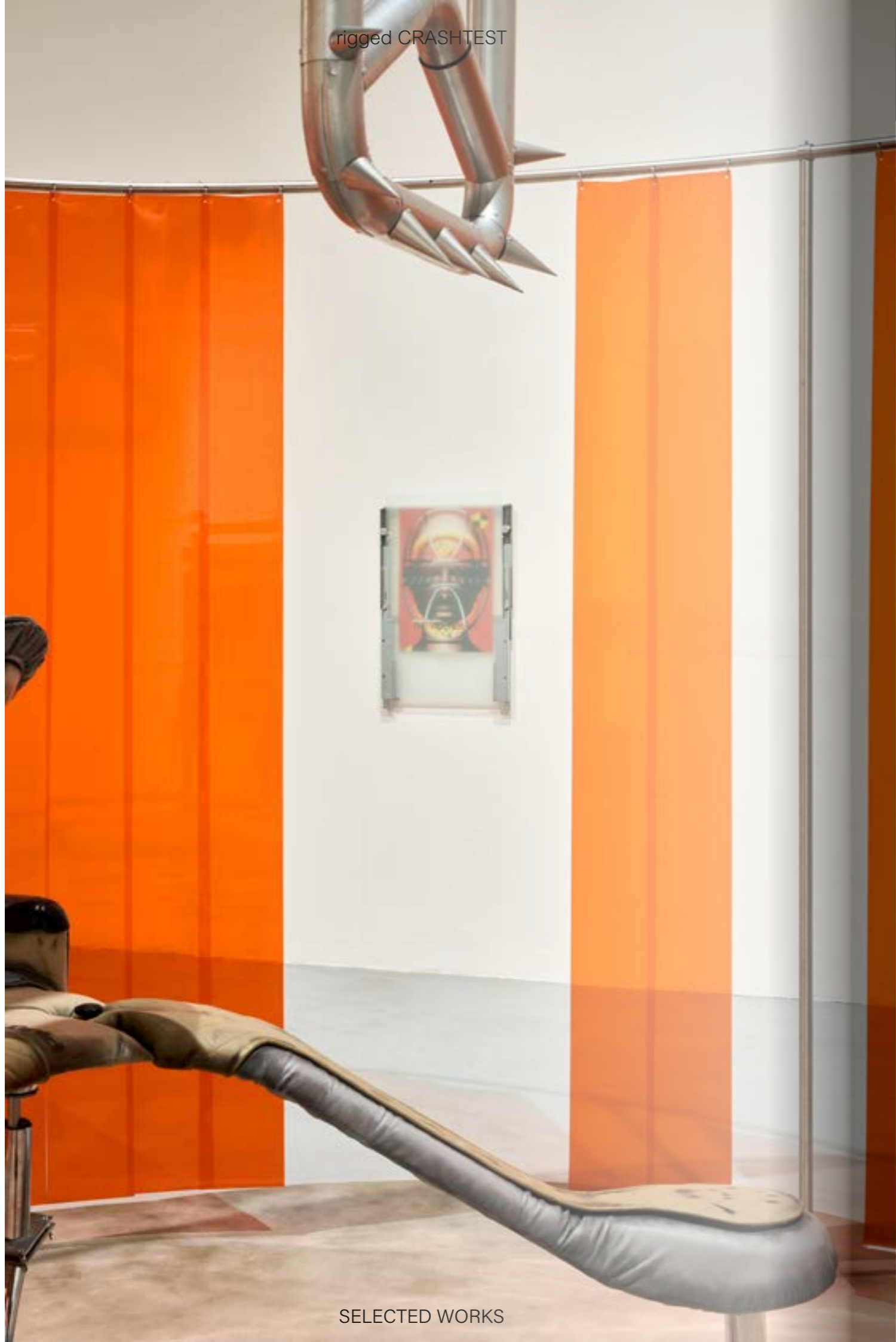
rigged CRASHTEST



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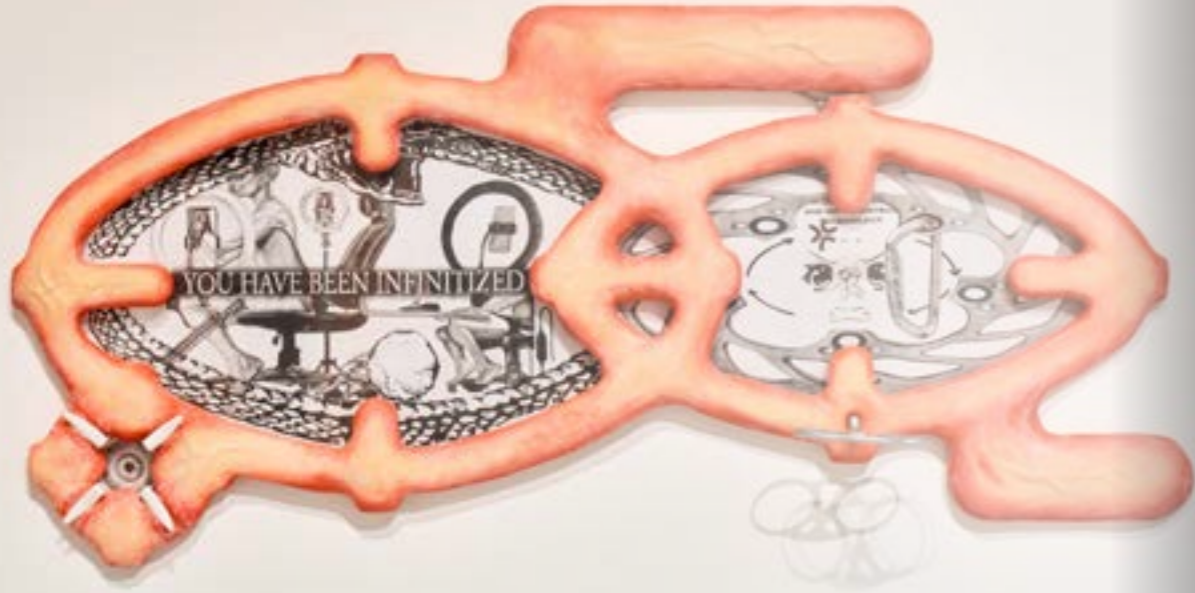
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rigged CRASHTEST



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Korpsepunx
Interior sculpture, Combined Technique, 2020

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rigged CRASHTEST

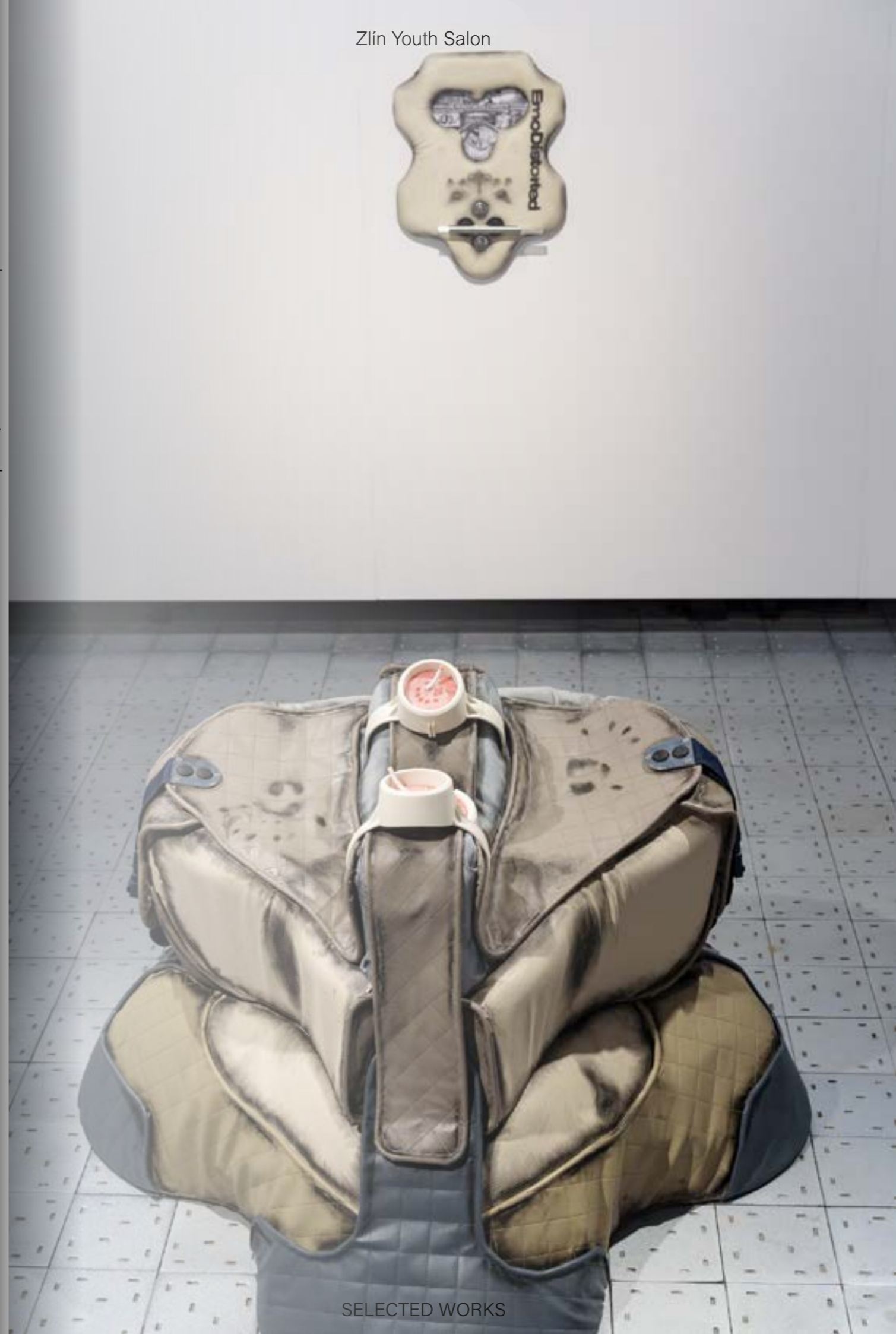


Korpsepunx
Interior sculpture, Combined Technique, 2020

SELECTED WORKS



KORPSEPUNX@ABDOMEN-OF-THE-BEAST (2023)
Interior sculpture, Combined Technique



KORPSEPUNX:
stress prosthetics

KORPSEPUNX: stress prosthetics
16 February – 26 May 2024
Curator: Jiří Sirůček
Venue: Gallery of Modern Art in Hradec Králové

Theorists generally describe design as an “extension” of man – as the translation of human physical parameters onto external tools. The modernist architect Richard Neutra even wrote that, in “design, we could conceivably see organic evolution continued, and extending into a man-shaped future”. In this view, natural evolution continues through non-living prosthetics that people manipulate and use to meet their needs. But what if things are not as they seem? Are we truly in control of these products? Or are we instead growing and being formed to meet the needs of industrially designed objects and technologies? According to their rhythm, their shape and duration?

These and similar questions are raised by multimedia artist Olbram Pavlíček’s exhibition KORPSEPUNX: stress prosthetics. The drawings, (typo)graphic prints, and sculptures in which he combines artistic intervention with found objects hint at the possibility that it is no longer us who determines the pace of our era. Pavlíček’s exhibition subversively imitates the design of industrial products and brings to mind tools and devices from everyday life: dentist’s chairs, massage tables, office furniture, baby carriages, or fitness equipment. These objects seem to entice us to become one with them, to merge with their ergonomic shapes and thus blend into a single whole. Upon closer contact, however, Pavlíček’s objects betray their original function: instead of serving, they autonomously mutate into new forms incompatible with people. Despite an attempt at perfectly encompassing the body, they become independent – bodies in and of themselves. Their disposition no longer smoothly copies human form but creates their own anatomy, which shapes the users themselves and forces them to adapt to this alien form.

In these alien forms, we can see the artist’s commentary on the predominant socio-technological conditions of today. Smart objects that intimately reshape their users symbolize the transformed relationship between man and machine. Today, prosthetics no longer “extend” the human form but demand things from people. Instead of giving us control, they turn us into functions. Pavlíček’s mutating sculptures, intense drawings, and prints

embody the (de)forming pressures arising from endless demands on performance, the standardization of identity, and the homogenization of the body. They also show how ordinary products, “smart” devices, and technological networks situate the user within inappropriate interfaces and disparate infrastructures that determine the rhythm of our era. KORPSEPUNX: stress prosthetics engages in an aesthetic analysis of our postindustrial society in which – against the backdrop of smooth ergonomics and calculated personalization – prosthetic devices modify people’s identities, affects, and bodies and, along with them, the existential parameters of daily life. But perhaps we can turn Richard Neutra’s statement about organic evolution serving design on its head, for (as expressed by Olbram Pavlíček’s surreally optimized works or art) mankind’s “factory setting” is increasingly becoming little more than an extension on non-human products.

This is where KORPSEPUNX: stress prosthetics intersects with the art of Mikuláš Medek (†1974). Both artists’ work can be understood as an attempt at reflecting on the existential conditions of (technological) society and its emotional and physical impacts. In the second half of the 1960s, Medek’s paintings were strongly influenced by the recently discovered sketchbooks of Leonardo da Vinci, in particular his detailed technical drawings of various inventions, machines, and devices. During this period in his career, Medek painted various mechanical creations alongside figural elements, all of which he placed – using his particular stylistic means – within the specific context of his time. This approach can be seen in Medek’s *Attempt at a Portrait of the Marquis de Sade III* (1969) from the Hradec Králové Gallery’s collections, which Pavlíček has decided to include in his exhibition. Although the painting is a “portrait,” Medek here deconstructs the human figure to create an unidentifiable, externally shaped object. His mechanical and non-organic typology recalls the plans for a building or a machine that has absorbed its original model. Like Pavlíček’s sculptures, Medek’s painting hints at the presence of a body that is lost within vague contours, deformed under the pressure of society’s “machinery.” Though separated by nearly sixty years and responding to very different political climates, both artists critically explore the living conditions of their respective eras as they observe how complex mechanisms of power impose themselves on everyday existence.

Jiří Sirůček

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KORPSEPUNX:
stress prosthetics

KORPSEPUNX@ABDOMEN-OF-THE-BEAST (2023)
Interior sculpture, Combined Technique

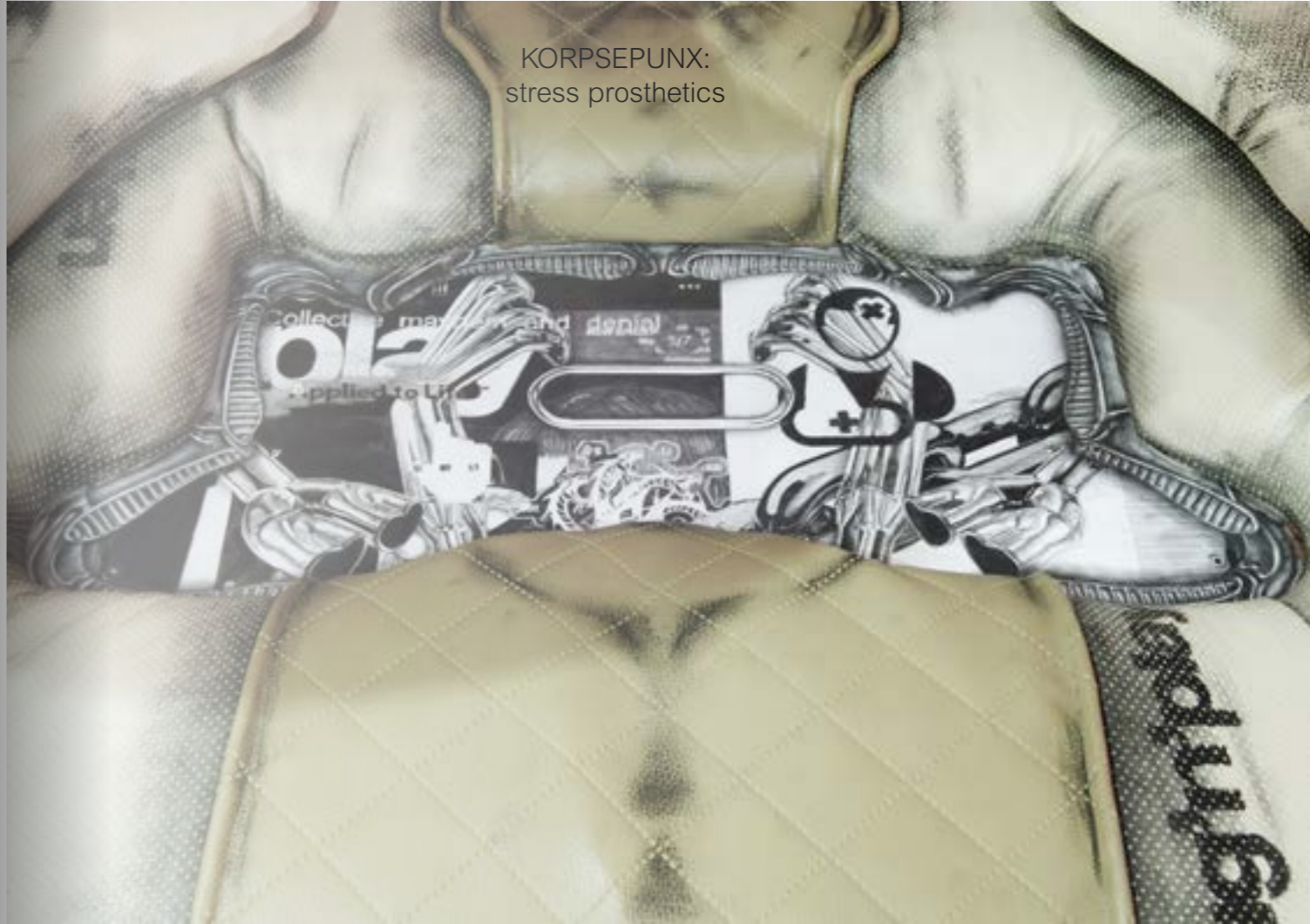


SELECTED WORKS

KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



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KORPSEPUNX:
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stress prosthetics



KORPSEPUNX:
stress prosthetics



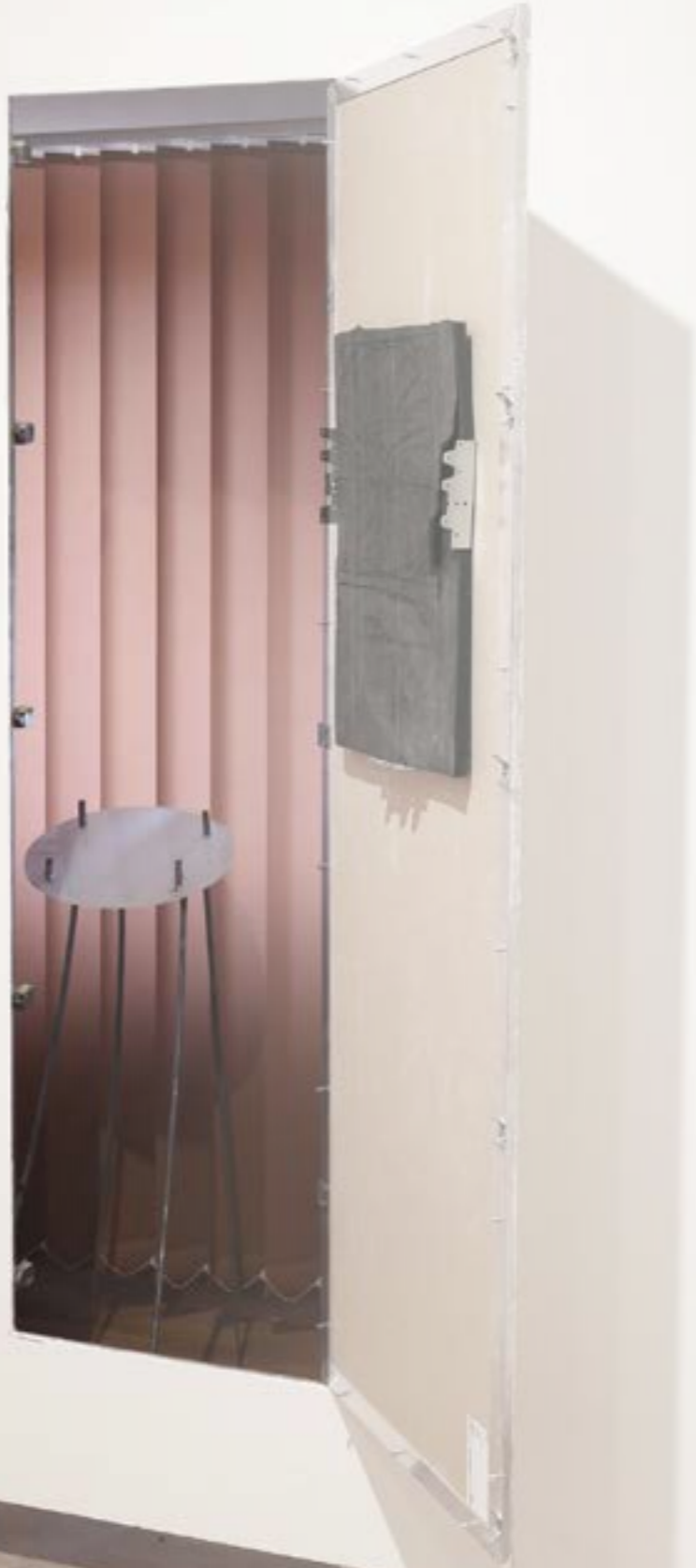
KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



SELECTED WORKS

gooiest96@anthropocentrically: The Capsule (Korpsepunx)
Interior sculpture, Combined Technique

KORPSEPUNX:
stress prosthetics



SELECTED WORKS

KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



SELECTED WORKS

KORPSEPUNX:
stress prosthetics

SUPERSPORTBUTTERFLY (2023)
Interior sculpture, Combined Technique, 2022



SELECTED WORKS

VIEWPOINT VOMITERS

Olbram Pavlíček and Matyáš Maláč

Curated by Noemi Purkrábková

At CSO – City Surfer Office, Prague, Czech Republic

June 30 — 2022

<https://www.ofluxo.net/viewpoint-vomiters-matyas-malac-and-olbram-pavlicek-at-city-surfer-office-prague/>



gooiest96@anthropocentrically: The Chair (Korpsepunx)
Interior sculpture, Combined Technique, 2022









KORPSEPUNX



SELECTED WORKS

KORPSEPUNX



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Powerlocked@@@softy&254cheese
Upholstery suede, artificial leather, glass, plastic, metal, cork, drawing on paper (2022)



Powerlocked@@@.softy&254cheese
Upholstery suede, artificial leather, glass, plastic, metal, cork, drawing on paper (2022)

SELECTED WORKS:
stress prosthetics



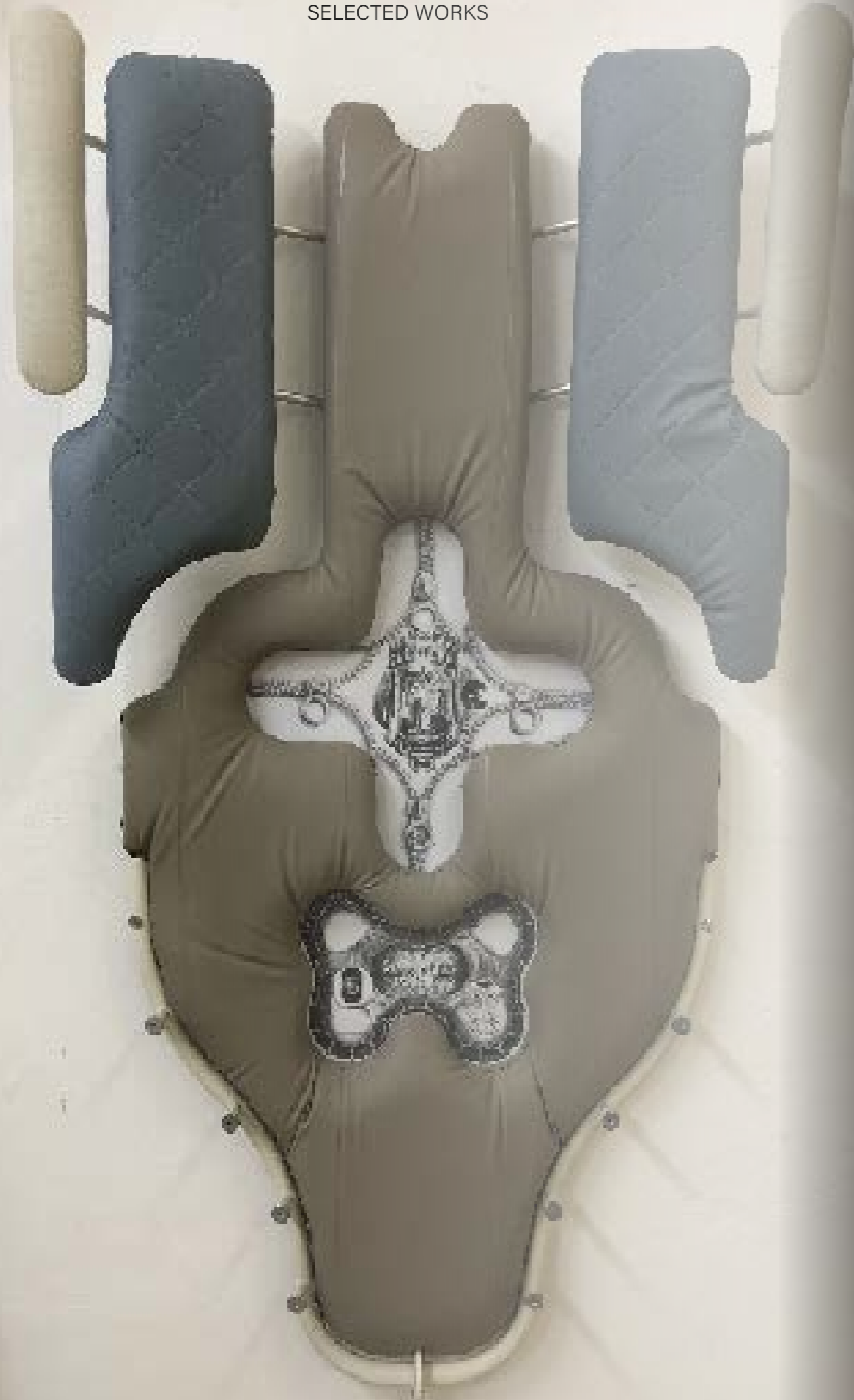
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Combinational879121\peephole CRASHTEST ZIPPER
Upholstery suede, artificial leather, glass, plastic, metal, drawing on paper (2022)

SELECTED WORKS



SELECTED WORKS

Combinational879121\peephole CRASHTEST ZIPPER
Upholstery suede, artificial leather, glass, plastic, metal, drawing on paper (2022)

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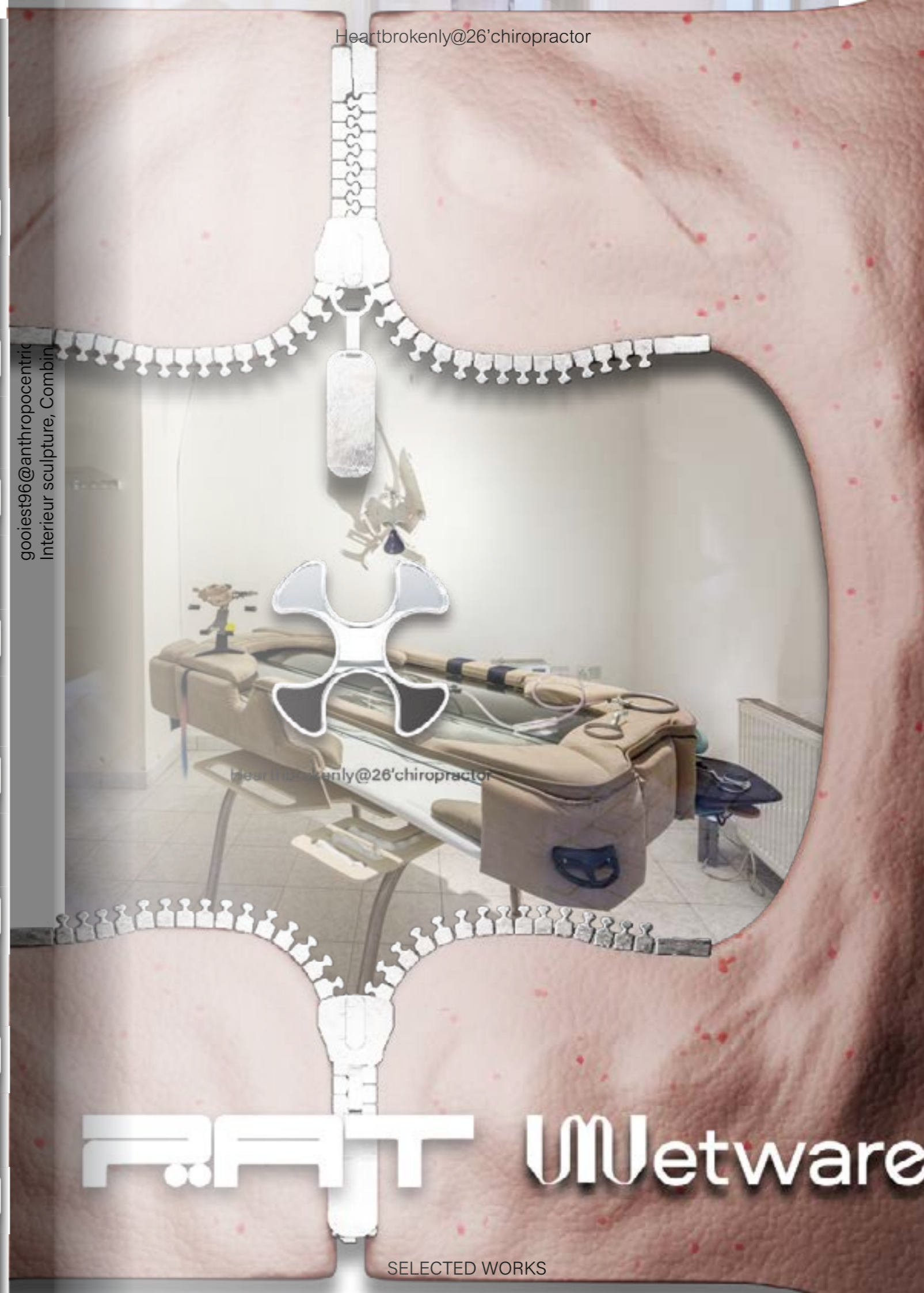
Heartbrokenly@26'chiropractor at PAF Gallery, Olomouc
Curated by Linda Vondrová.

Our virtues have been flattened into capacities for productivity and generation profit and we face a decision between laziness and death. Wellbeing preserves our bodies and minds for work that cannot be done by machines. While we go to work to create abstract values in numbers that we do not understand and that do not concern us, artificial intelligence composes poetry.

Beneath the glare of our stitched synthetic skin, a jumble of machine-learned rules pulses. They fold together what's left of our humanity along with fragments of alien knowledge. Our gums bleed from clenching our teeth in constant concentration and robotic fingers massage our bedsores from eternal sitting.

Heartbrokenly@26'chiropractor is a promo code for a discount on the purchase of a mental pump that drains us of memories of overwork, is an effort to cope with the generic language of the automated world, but also by pretending to be humanity tangled in the cobwebs of a neural network.

<https://pifpaf.cz/clanky/olbram-pavlicek-v-galerii-paf>



gooiest96@anthropocentric
Interior sculpture, Combin

Heartbrokenly@26'chiropractor

PAF **U**etware



Diploma work presentation
KORPSEPUNX
at Hairdressers salon Tomáš Veselka

BODY
MENTAL HEALTH SELF-DESIGN SELF-REDESIGN
ergonomic
(TESTER skin HUMAN PACKAGE)
KORPSEPUNX

This work focuses on the fragility of man, but also on the means that shape man.
Aesthetics and functionality --- RELAX

The body is transformed under the weight of social preferences, or the psyche of an individual by physical injury.

Stretching the human body to the clamp and subsequent averaging in a relaxation chair. In this work I follow the connection of aesthetics / functionality of objects with their austere material nature and references to social and social issues. Theory over the development of the human body, mental health and maintaining one's own integrity under the onslaught of various influences.

The installation consists of several objects in which signs of ergonomic design, distress and effort for communication appear.

<http://soloshow.online/korpsepunx.html>



Korpsepunx
Interior sculptures, Combined Technique, 2020



KORPSEPUNX



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KORPSEPUNX



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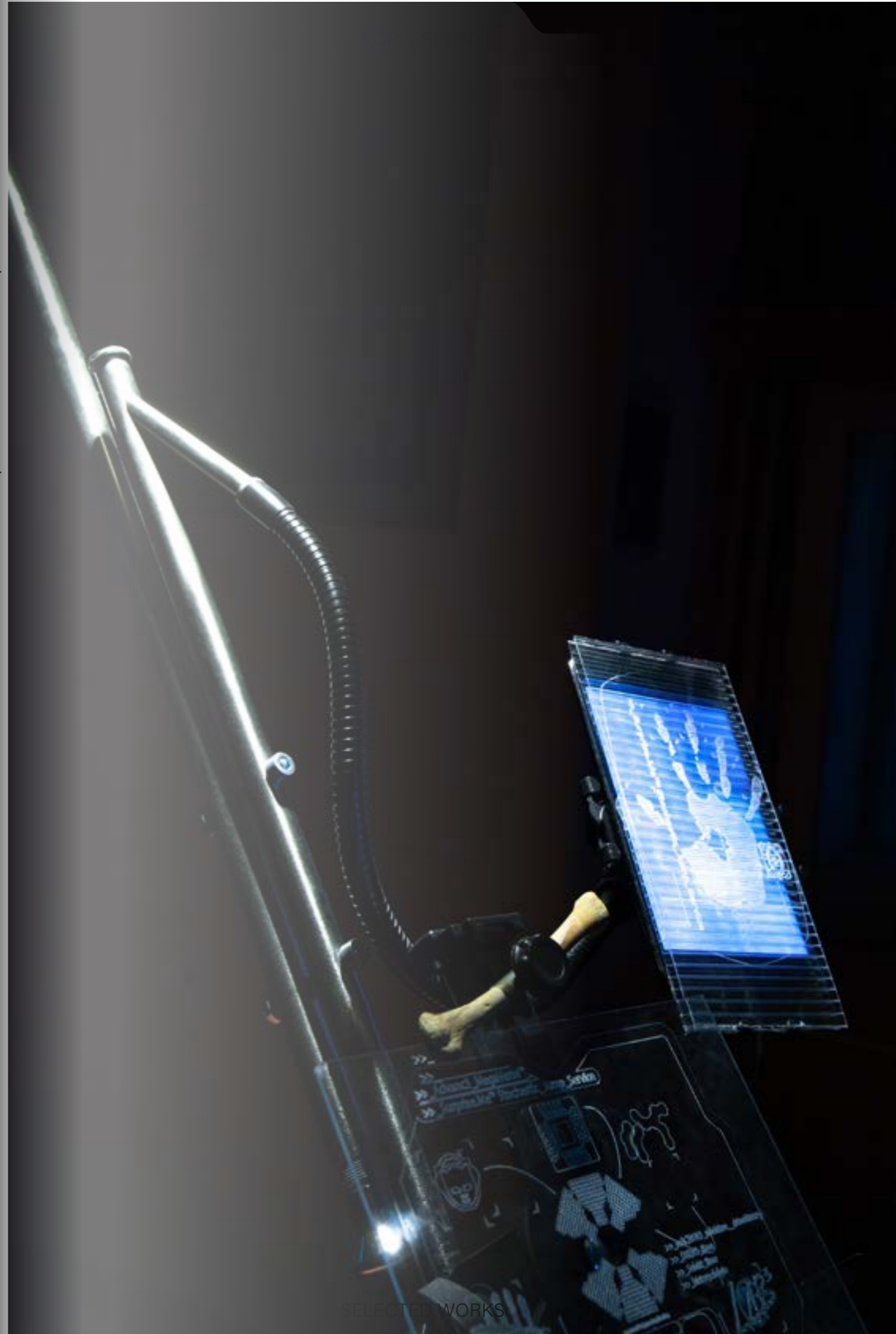




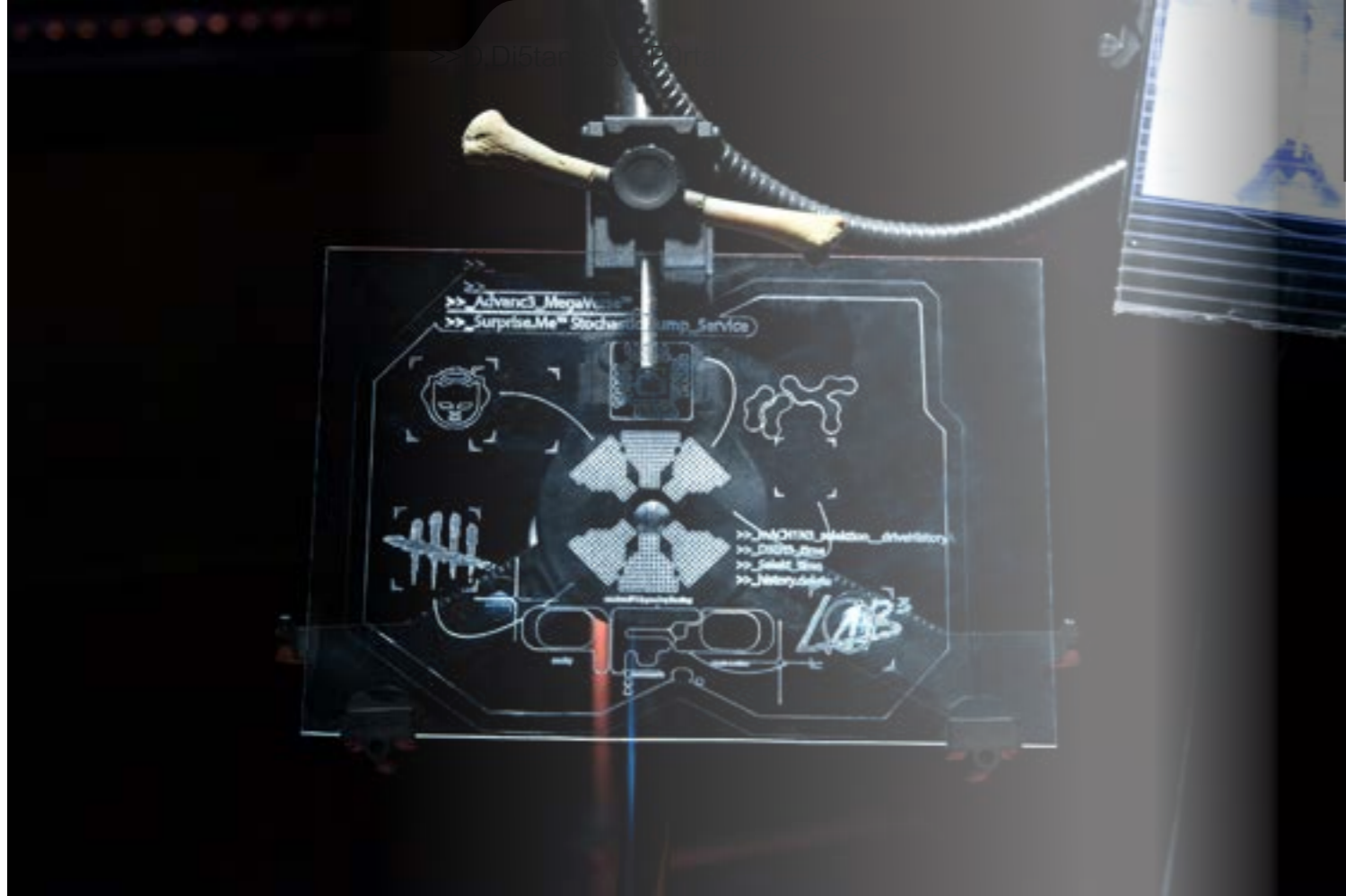
>>D.Di5tanc3s P.P0rtaLZ777<< at Signals festival, Funkhaus, Berlin

w/ Oliver Torr

>>D.Di5tanc3s P.P0rtaLZ777<<
Interior sculpture, Combined Technique, 2022







Adaptation for the future

CRASHTEST: Human Package
Interior sculpture, Combined Technique, 2019



SELECTED WORKS

Adaptation for the future

CRASHTEST: Decayed
Interior sculpture, Combined Technique, 2019



SELECTED WORKS

CRASHTEST: Human Package
Interior sculpture, Combined Technique, 2019



Olbaram Pavlicek FOLIO



2025