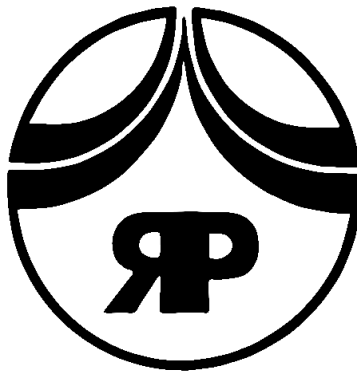




ROBERT PAWLICZEK

Selection of recent
exhibitions / work / publications & editions
2021-2025

[studio](mailto:studio@robertpawliczek.com) (at) robertpawliczek.com

[CV](#)

[Publications](#)

Click on images and underlined hyperlinks
to learn more about the work.

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TRACING PAINTING OBJECT

Foreward

This text begins with open questions, thoughts more accurately. One could read through these queries aiming to get to the point, to get to the author's conclusion. Or one could read each line and regard each question mark as provoking contemplation, forming an idea, a mental object. What is a text's relation to a painting? Does it reveal it, or conceal it, only hinting about the meaning? How can a response to a visual expression be textualized? What if that text is a narrative text, or even poetry?

Thinking of what sort of text I wish to write for a book of drawings of paintings that are in fact installations, my analytical art researcher mind turned naturally to the tools I know. I needed to understand the artist deeply enough, so I can pay the proper respect and care for his artistic intentions.

"Let's do an artist interview," I said.
"Sure" the artist replied.

And we opened a dialogue. We sat down for an interview, he in his studio and I at my living room desk. I tried to record it to later turn what he said into data so I could make perfect sense of his practice. But a technical malfunction provoked the thought that maybe not recording it can lead to a more curious journey. A journey in which instead of analyzing data, dividing it into segments and forming a constructed academic text, I would allow myself to follow the artwork and find a freer, warmer, expression.

"I want the text I'm writing to be more of a discussion than a very art-historical writing about a distant artist," I expressed.
"Go to any direction you want, and I will give you my honest response when you're finished," said he.

Tracing

What is tracing? Seeking a path or charting one. Remnants of memories of places and people. An invitation to track the thought process of the artist, follow in his footsteps.

"What was the making process of this book?" I asked.
"It was conceived on the road," the artist replied. "So much about paintings was happening in my head, it was more economic not to materialize it further than drawings. We don't need more stuff."

By binding these sketches in a book, the reader is invited to imagine them in space, re-build them in their mind. These painting objects are for us to imagine, as they are not built, not stretched, not placed in space. They remain sketched, the pre-stage of painting. Maintaining them in the status of a sketch, and in this case a study of a study, gives the works a sense of timelessness – it offers an infinite inventory of possibilities for constructions, with no limitations posed by materiality and space.

"It's the last sketch before you start working in the studio," he explained.
"And what is the first step?" asked I.
"It comes from what I see around me, architecture and daily objects. Segments re-mapped together to be built from canvas."

This collection of variations might seem arbitrary, but it is meticulously planned. Each drawing both holds a personal meaning to the artist and is open for the reader to interpret. Personally, it sent me to an excursion through a different city, familiar to myself. I wanted to find places that look like the drawings where I might find what I am looking for.

"The sketch brings you very close to the person who did it. It's a very personal thing."

Painting

Now I am pondering on the many possibilities of stretching a canvas and the structure it holds. Canvas stretching is a ritual, it is a tradition that connects painters to one another. It reveals so much more than just holding the plane onto which the two-dimensional painted world is depicted.

"What is a painting to you? Canvas stretched on wood?"
"Yeah."

What inspires him is the return to the traditional canvas and wood. The canvas and wood grounds the story in art history. There is something soothing in tying your thoughts to a known factor. Painting is a traditional language through which you can always explore new ideas. He needs that for some time. To me, he is studying again and again how a painting can be hidden or seen, exist but not as a window for the viewer to look through.

In a way, we all have a love-hate relationship with painting. This traditional type of artistic expression is constantly being abandoned and redeemed.

"What is your relationship with painting, your relationship with canvas?"

"Just when you think you can't think any more about painting..."

Object

Traditionally, paintings are two-dimensional. While looking at that kind of painting, you're supposed to enter a three-dimensional world, but only in your mind. The twentieth century has brought new concepts for paintings, eliminating that stive for an optical three-dimensional perception. By turning a painting into an object, an artist prevents us from entering this world. If I think of a painting as an object, an extra dimension is opened, but the imaginative dimension is blocked. Seeing a painting object as a drawing opens that optical window again. And so I am kept flickering between these modes of perception, denied of a comfortable painting to rest on.

"There are some of them where I try to take the function of a painting away. I do this while still using 'painting' as a subject, as reminder of classical points of view."

But apart from the play on dimensions and functions, the drawings describe objects in space. Technical possibilities, ankles, and joints, turn into installations in imagined places.
"In your sketches you depict space, what space do you imagine the painting objects to be in?" I was curious.
"Probably a white cube, because you don't have to imagine other things in space. It's like a blank piece of paper."

Afterward

Where did we begin? From a thought about a text about drawings, of paintings that are in fact installations, that were formed by virtue of architecture.

"The artwork can live by itself, if one stops justifying for it," the artist said.

In our exchange, we explored expressions of relations, the artist and I. Each practice was related to the other. The traditional practices of Dérive, writing, book making, drawing – they all were practiced in the name of painting. Every possible relationship exists between the known parts of the story: wood, canvas, wall, floor.

"Ah, one more thing, each drawing is a start of a new series of painting objects that could be realized as a sequence, it's never meant to hang or stand alone. not all of these drafts are doomed to stay in this book."

Lihi Levie

Modern art conservator / researcher at Hamburger Bahnhof
on Tracing Painting Object
Berlin - 2022



RECENT EXHIBITIONS

(Selection)



SYNC

Video: "Sync", 24 min., 2025

"Sync" consists of a filmed fabric collection set in motion by the wind of a fan projected onto fine linen fabric canvas mix moving in the wind of a fan.

Performance of a short live version of the ambient piece
"Five Flags", 2024.

Galerie Petra Seiser

Schörfling am Attersee

Albert Mayr's
performance happening
"Tripping"
07/2025



CONNECTING CYCLES

"Private view / solo exhibition reviewing the last 8 years, focusing on the cause, conception and connections between various disciplines and how these are brought together at an extended intersection: Painting."

Thurn & Bauer
Vienna
2025

Solo show

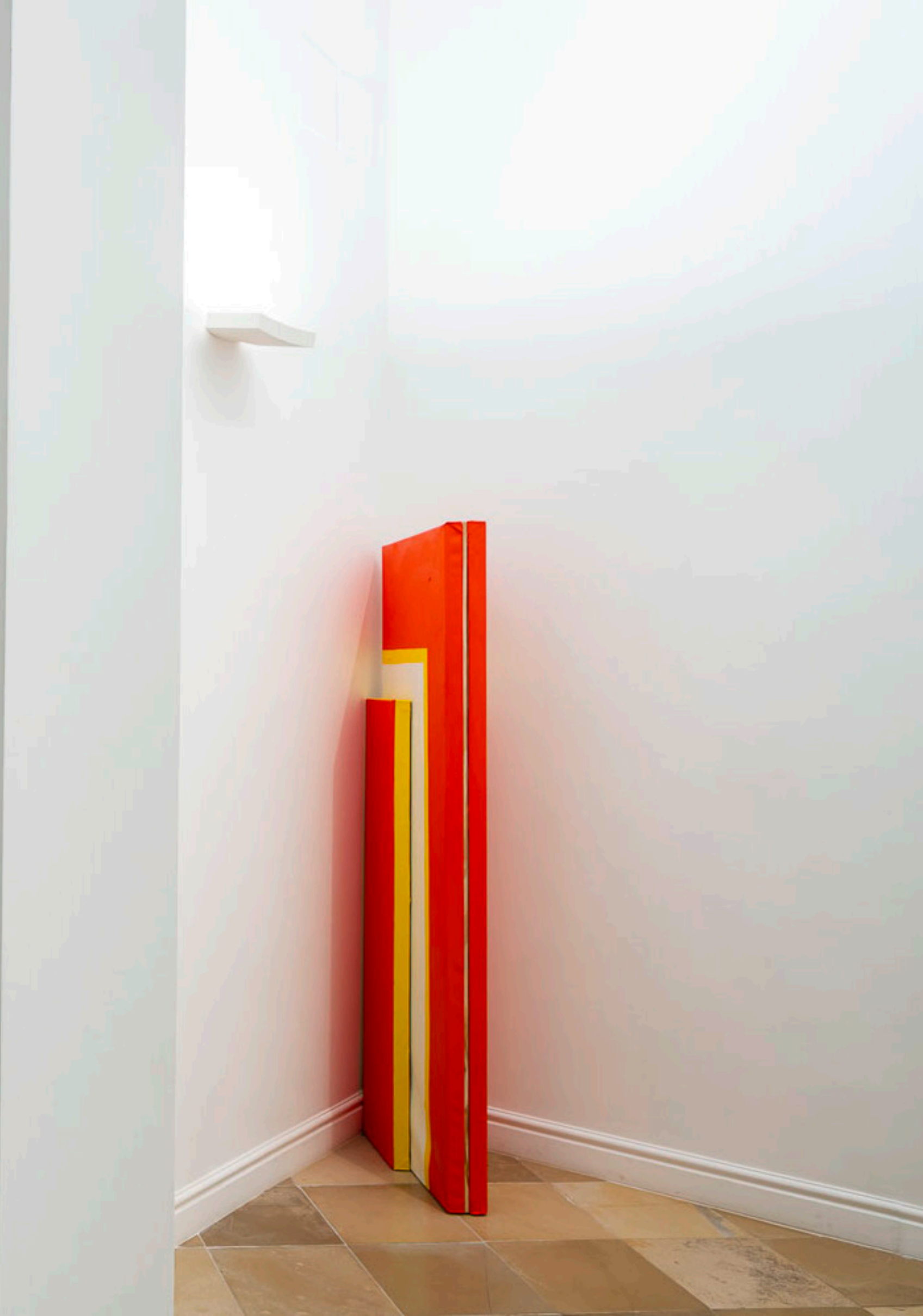


CONNECTING CYCLES

Left: Stages, 5x 60x40cm. Acryl on canvas + plywood, 2022
Right: Untitled 4-piece, 180x40x60cm. Oilpaint on canvas.
2025

Thurn & Bauer
Vienna
2025

Solo show



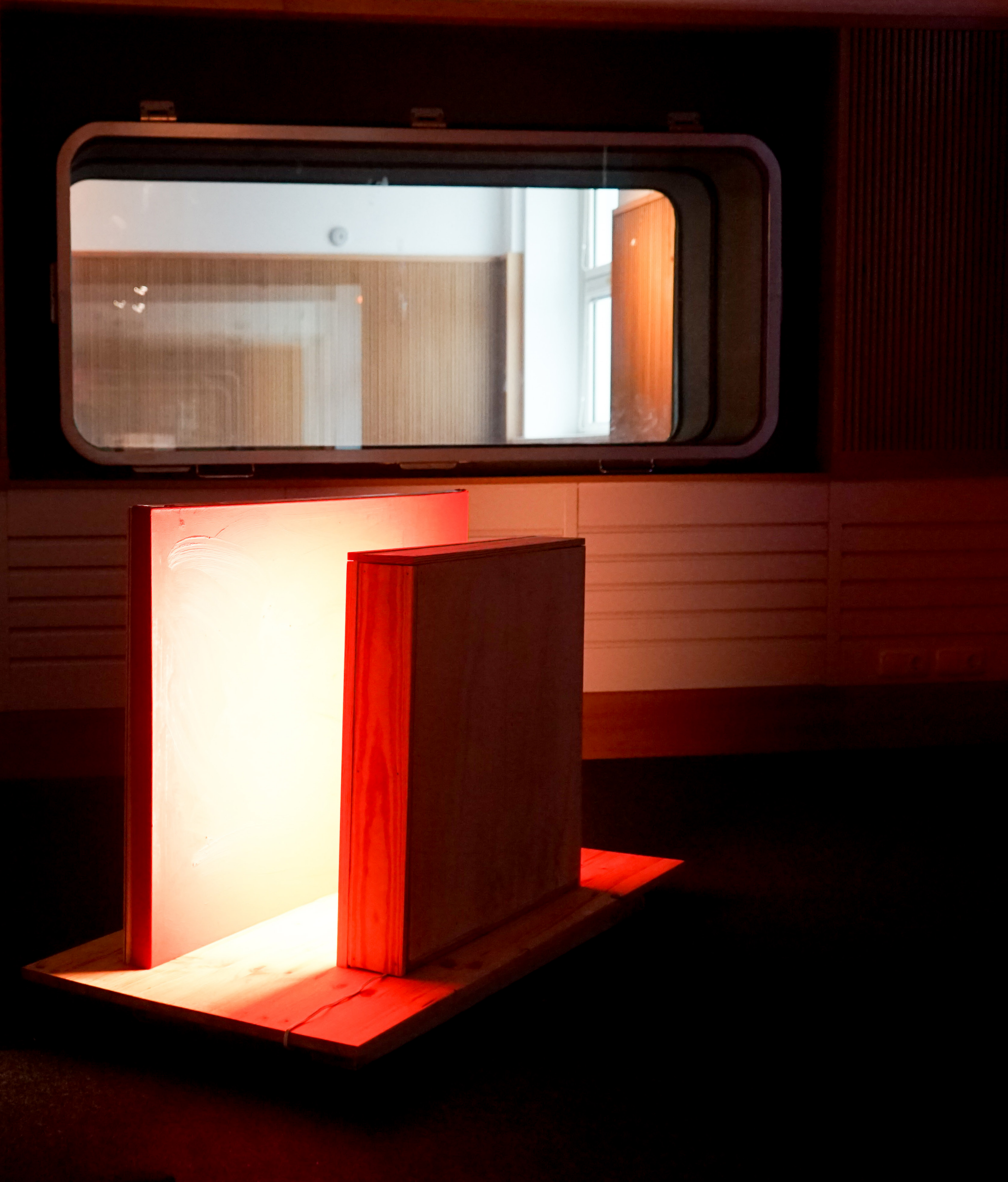
RED FEEDBACK

Oil paint on canvas, ply wood, 100x70cm
Lightbox, pine wood, 60x60cm
Oiled pine wood, 70x120cm
Audio - 2 1/2 min. of „No More“ feedback (loop)

ORF FUNKHAUS / NEVER AT HOME

Vienna
2025

Kashual Happening
Group show



COINS *Ridgewood* & STAMPS

EV. I-3601

NYC AMERICAN
ROLLING GATE
718-639-1940



DISPLAY

„Circling the term ‚display‘ - letting it drift, dérive. Just started drawing out an idea of four door-like canvases with mirrors attached to each rear side, set up in a circle. Originally planned to walk through, like a mirror cabinet that multiplies the painting and the interacting viewer... Scaled down to fit the display, rotating in its own orbit.“

Fenrick Books
Ridgewood-Queens
NYC
2025

Solo show



HEATHROW TRANS

25 x 12 in
Scrap wood, wood varnish, acrylics, canvas
2024

Kate Werble Gallery
NYC
2025

Rachel Allen's Shelf Show
Group show



GENERAL SEQUENCE

25 x 12 in
Scrap wood, wood varnish, acrylics, canvas
2024

LE PORTE BLU

Trieste

2025

Solo show





CHIMES #2

Acrylics on canvas, oakwood, cotton cord
2024

**6BC Botanical Garden
NYC**

2024

Sarah V Valdez
Group show
„City, like grain...“

SUBLAYERS

"The sheer volume of the term "Sublayers" which in painting speaks of different layers that are applied, or different motifs that are painted on top of each other to create multiple depths. Multi-layered, layer by layer, each layer a different focus and different perspectives."

Selva Gallery

NYC

2024

Solo show

Curated by

Lucas Cabu



POST-AVOIDANCE

[...] Block the path. Cue up at the airport, in the supermarket, at the ice cream stand. The "1000 Steps" work I never finished. Scaffolding in New York City, actually everywhere, but especially there. Studied in detail. Closures, diversions, awnings. Temporarily blocked. Bridges and gas stations, parking lots and restrooms. Sound barriers on the highway behind a truck convoy. Fenced warehouses in the central european wasteland.

Post avoidance. Avoiding something, finally - not anymore. Avoid art, avoid representation, avoid interpretation, hide, dissemble. Never be able to look at the entire work. Only a certain part from a certain angle. Covered in wood or some sort of scaffolding. Scaffolding. A corner, casually painted, unevenly lit because of the vanishing point or perspective and therefore shaded colors that I didn't choose - physics did. [...]"

Zum Hank

Berlin

2024

Atelier Hank Schmidt in der Beek

ZUM HANK

T. MÜNNICH

Kachelofen- und Kaminbau

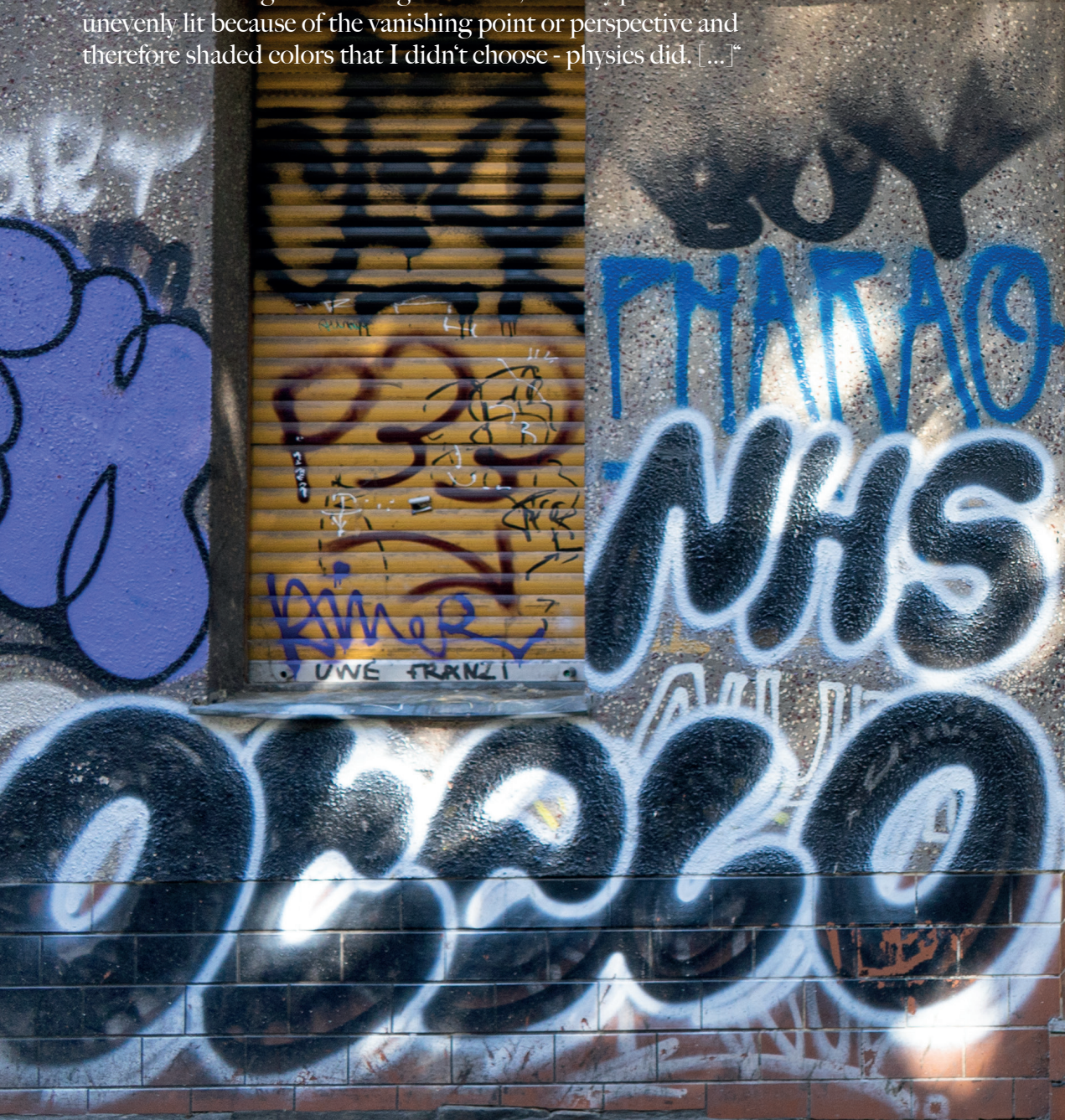
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26



Unberechtigt hier parkende
Fahrzeuge werden kosten-
pflichtig zu Lasten des
Halters abtransportiert



3-PIECE

3-Piece explores the sculptural aspects of painting, creating a so-called Painting Object that plays with the relationship between form and space. Through the artist's intervention of the gallery's architecture, the space and the Painting Object interact.

The view of the object through the door suggests an optical irritation, a two-dimensional painting of a clean geometry. Solely by the awareness of one's own physical presence, experimentation with perspective, depth and distance the installation can be experienced in a three-dimensional way.

The work consists of 3 individual canvases, composed following a centralized vanishing point. Visually the pieces are connected by a straight line. The Painting Object creates its own space within the space but is enclosed in itself. What lies behind the canvas of the Painting Object remains a simulation by the visitor's imagination.” - C. Grillmaier

Quarters Gallery

Los Angeles
2023

Solo show

FILL

„CG: That was an important moment when you came in. The initial effect of the room on you changed and shaped the concept a lot.

RP: I just thought the work should reflect, i.e. the colors should reflect, so that it fills the immediate space a bit more, soaking it in colored light. Some of my Painting Objects are planned with a slant, which seemed more logical to me to elaborate more on the skylight.“

NEVER AT HOME / FOTO WIEN (FAIR)

Vienna
2023

1 of 4 Solo shows
Curated by
Vera & Clara Grillmaier

REDUCTION / POV

"A short statement on finding the title, where I stumbled across 2 terms that bothered me equally.

For one reduction. In addition to its actual meaning of withdrawal, it is also the technical term for a so-called musical excerpt. The excerpt is of practical importance above all in rehearsals for scenic performances where the use of an orchestra is not sensible and not financially feasible. An excerpt, a cutout, a concentrated reduction of a part of the whole.

And POV, Point Of View or Persistence of Vision. Since the work revolves around perspective, the observation of space through the work, but also the work itself as a painting object, the transition between painting and sculpture, interior and exterior. The work blocks the view or offers new sections and perspectives, the viewer is invited to dance around the work in classic manner in order to change perspectives, to allow new POVs of the room, the outdoor space, the exhibition."

TANKE e.V.

Hannover

2023

Solo show



**TRACING PAINTING OBJECT /
PROTOTYPES**

„A portioned overview of Pawliczek’s perpetual work in motion, plans for pieces made on the move, reading out loud his current surroundings. Photographs & sketches/drafts capturing a moment, claiming clear ideas, battling selective attention.“

Kunst im Quartier
Hamburg
2022

Solo show



THE -ISM IN TOURISM

Cäcilia Brown, Felix Lenz, Robert Pawliczek,
Wolfgang Tillmans

Curated by Elisabeth Windisch & Julia Moebus-Puck

Quartier am Hafen
Köln
2022

Group show



HARD EDGE?

Thurn & Bauer

Vienna
2022

Solo show / Private view

D#7 & D#9

190x120cm
Oil on canvas
Vienna
2022

An abstract art installation in a gallery space. A large, thick panel of paint is the central focus, divided diagonally into a vibrant red lower half and a bright yellow upper half, with a white section at the top. To the right, a wooden frame structure holds several other panels. One panel in the frame features a red diamond shape, while another shows a yellow background with black circles. The floor is a worn, industrial-style concrete, and the walls are plain white.

ORIGINALS & DETAILS

Global International

Vienna

2021

Solo show

Originals & Details: the accidental extension of a moment

Our road is littered with aesthetic markers – tiny events signifying transitions, or blocks, or little narrative charges – that make straying a delicious proposition. These can be seen as detours from the straight and proper path laid down, but the formal depths within each little cul-de-sac represent a world in itself. To gaze into the depths, to catalogue and memorialise each little aesthetic outlier like a well-attuned magpie, is a noble pursuit. After all, if we don't do it for ourselves, who will?

From modest beginnings in 2010, Robert Pawliczek's cataloguing mania reached colossal proportions, with miniature collages amassed like the detritus of a massive rubbish-covered snowball. Biscuit wrappers, post-it notes, noodle cooking instructions – there's very little that escapes these urban reveries. If one had to pick out a tenuous common thread, it would be in the unintended beauty and shock of industrial design.

These collages make a nonsense of the concept of a unified, monolithic work of art. While collage has often been an impulse towards accretion – building up an overall impression through addition – we should think of Pawliczek's works instead as an attempt to tease out, through isolation and juxtaposition, the aesthetic qualities that made

these moments markers along his own road. In the shapes and positioning of the 'Originals', you can see his desire to recapture an episode, an intrusion, a shred of insight.

This is peripatetic art, souvenirs of a fleeting aesthetic experience, like a momentary ischemic attack. It's a direct result of Pawliczek's ventures into the world, aesthetic encounters given form.

But because Pawliczek is also a permutational artist, he has repeated and renewed these gestures, picking over the 'Details' of his finds and giving them extension into the rarefied realm of oil painting. The paintings kickstarted a parallel process in ruminating over his own aesthetic perambulations, finding the captivating detail in the whole. Pawliczek's magpie eye found yet further alleys down which to stray.

You could call this a refining instinct, a well-intentioned search for the 'pure' or 'authentic' elements of the work. Much of the rhetoric built up around early minimalism, whether perpetrated by artists or otherwise, would have posed it in similar terms. However, the fact of the matter is that Pawliczek is touched by no such pure impulse. His canvases still carry with them the germ of the whole, the grit and absurdity of the world through which we all move. Beauty doesn't come at the expense of comedy, nor the



nor the other way round. We are all dreadful actors caught up in the progress of some interminable soap opera – but press your eye to the screen and you might catch the blurred arc of a wonderful gesture you never thought of before.

In choosing to enshrine these gestures in the eternal but stultifying medium of oils, Pawliczek has made a concession to artworld stuffiness. It's a turn towards the academy, the museum, and the tomb. To counteract this, he has entombed each canvas in a hanging configuration more reminiscent of the posters in a museum giftshop than anything in the museum itself. In thus confining them, he has clipped their wings, curtailing their natural inclination toward outspread palatial luxury and subtly deflating their pretensions. It's both a thrifty attitude to space and an attempt to retool conventions that have become well-worn through the centuries.

Of course, this new hanging convention also enables viewers to reposition and recontextualise each 'Detail', in so doing rejuvenating their aesthetic charge, the thing that set them apart to begin with. Pitching headlong down the road, blinded by the wind in our eyes, sustenance is hard to come by. In straying a little longer we prepare ourselves for the journey ahead.

Elliot Waugh
*Art & pop cultural historian
on Originals & Details
Sydney - 2022*

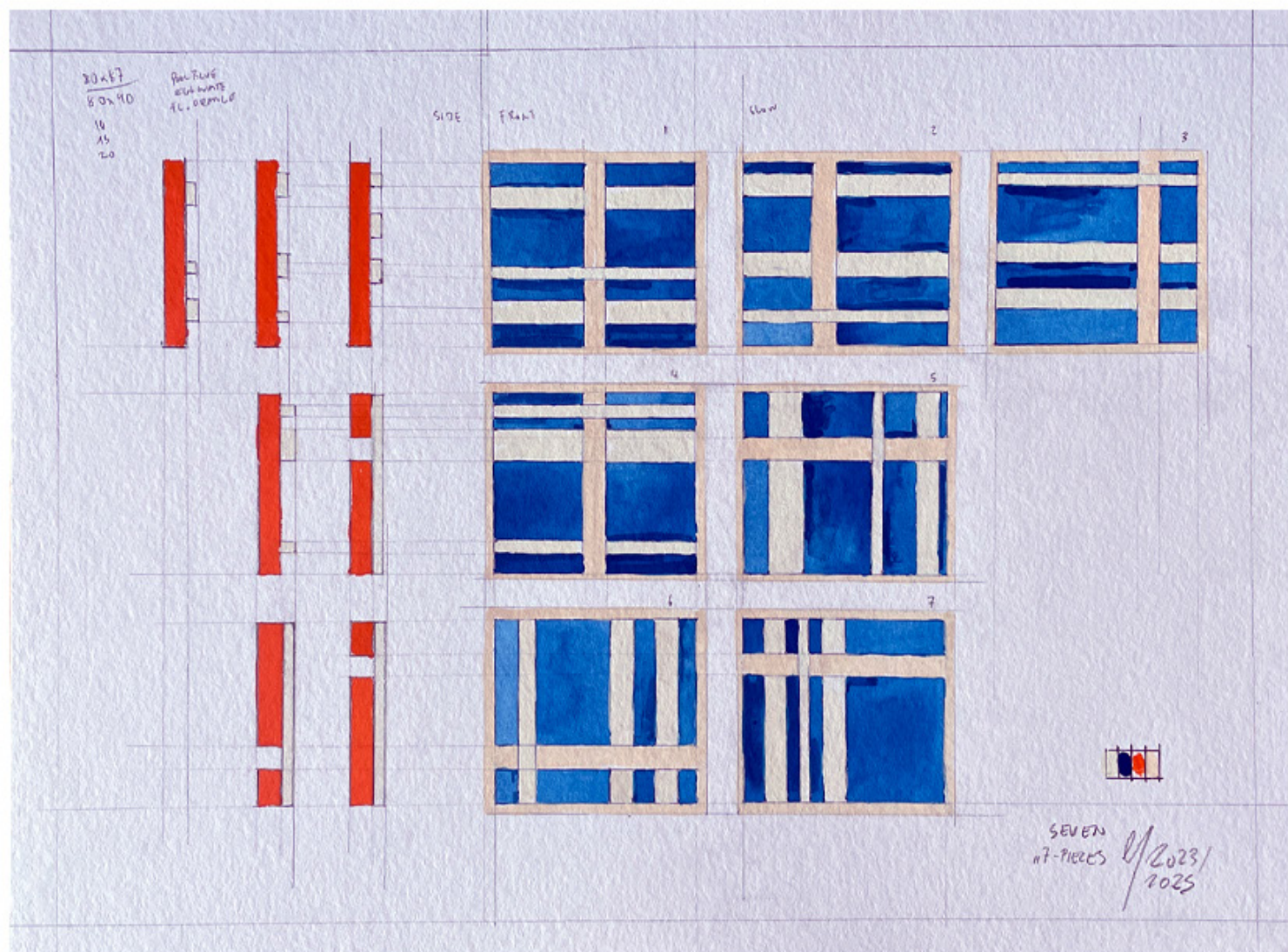
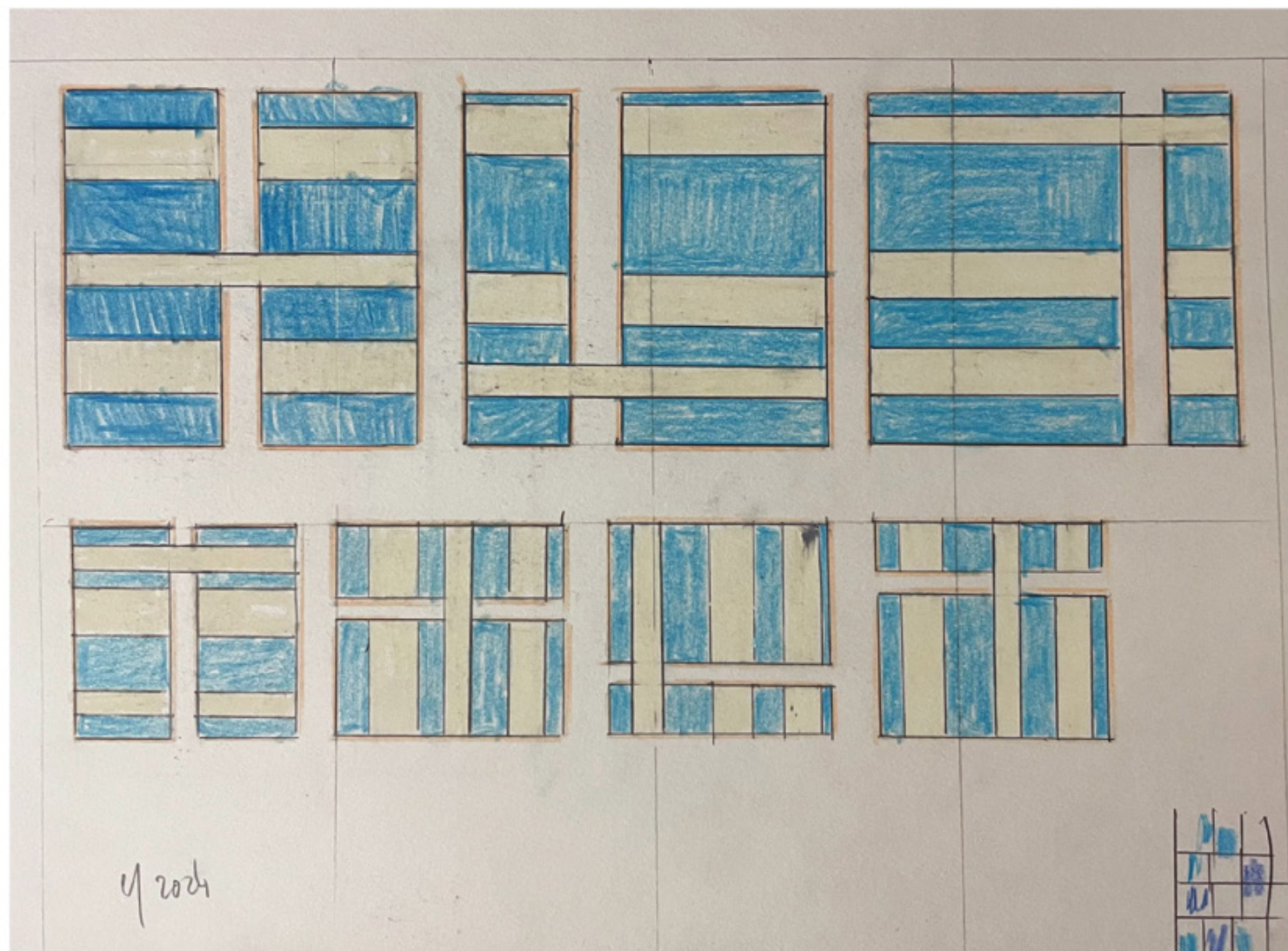


RECENT WORK

(Selection)



7-Piece (7 part series), Acrylics on 7 canvases, 87x80cm, 2023





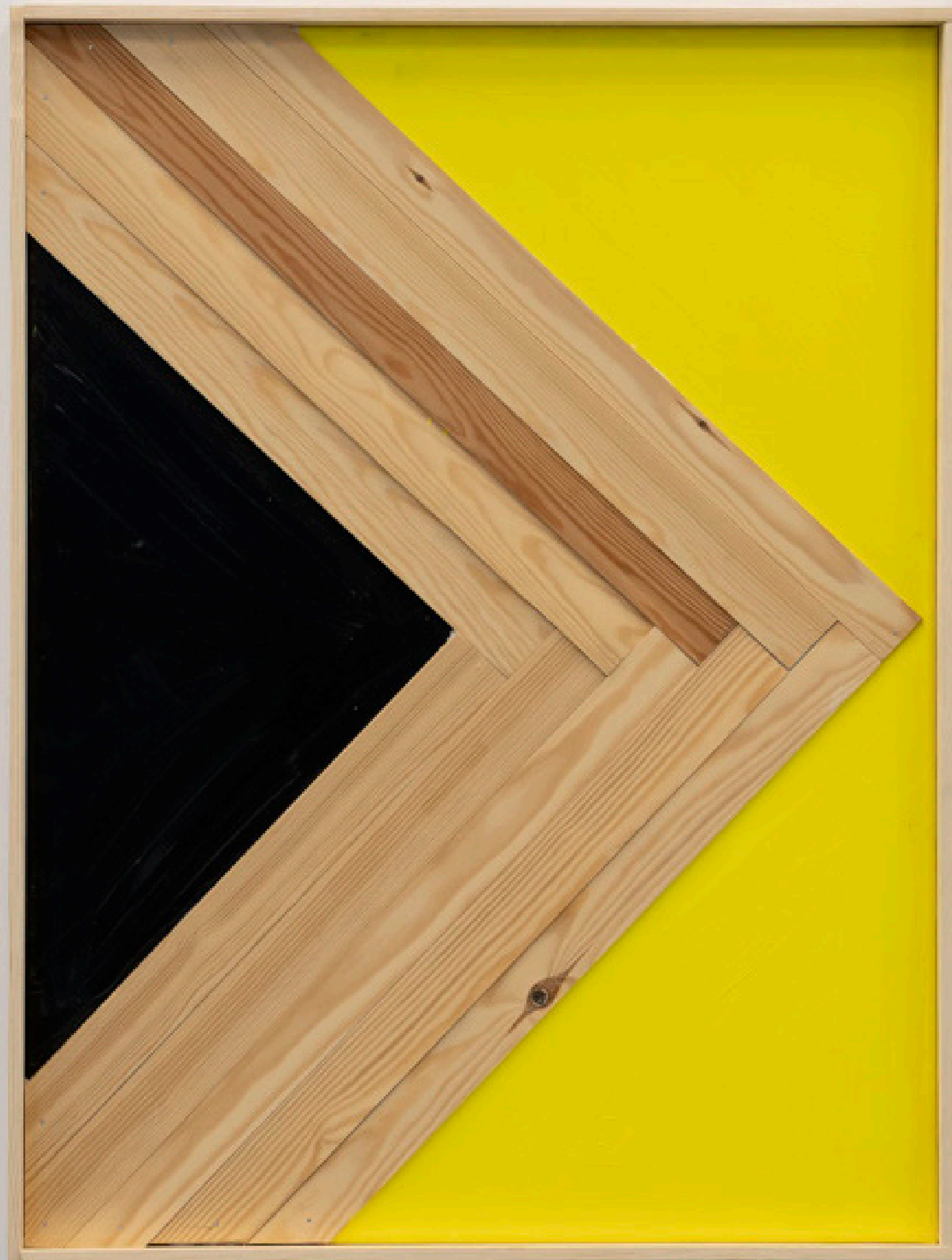
Stages, Acrylics on 5 canvases, 10 plywood sheets, a 120x100cm, 2022



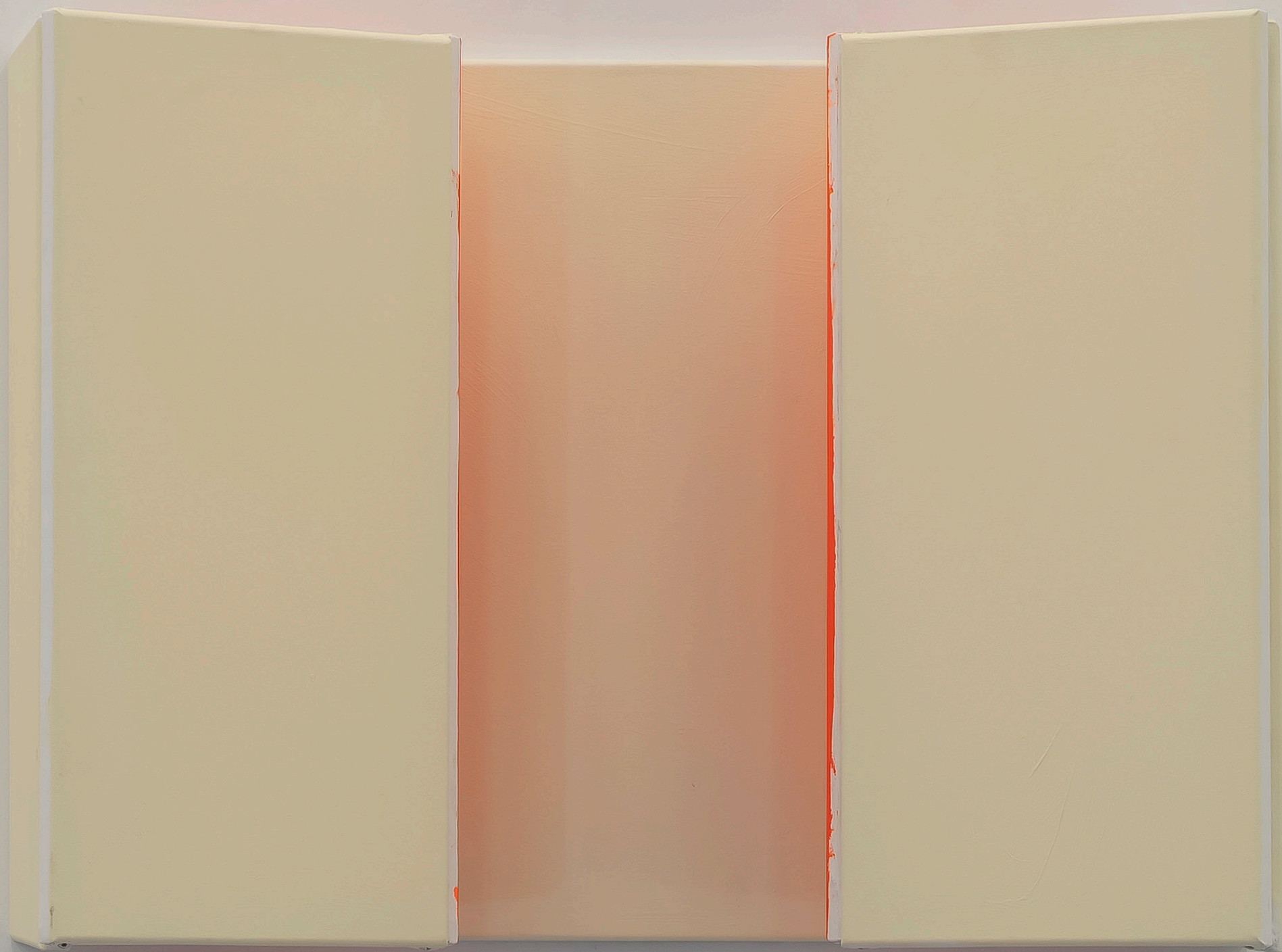
Sequence KB, Acrylics on canvas / Oak wood 53x53cm, 2021



Green sequence, Acrylics on canvas / Oak wood 100x70cm, 2021



Yellow and Black (to Ursula), Acrylics on canvas / Oak wood 80x60cm, 2022



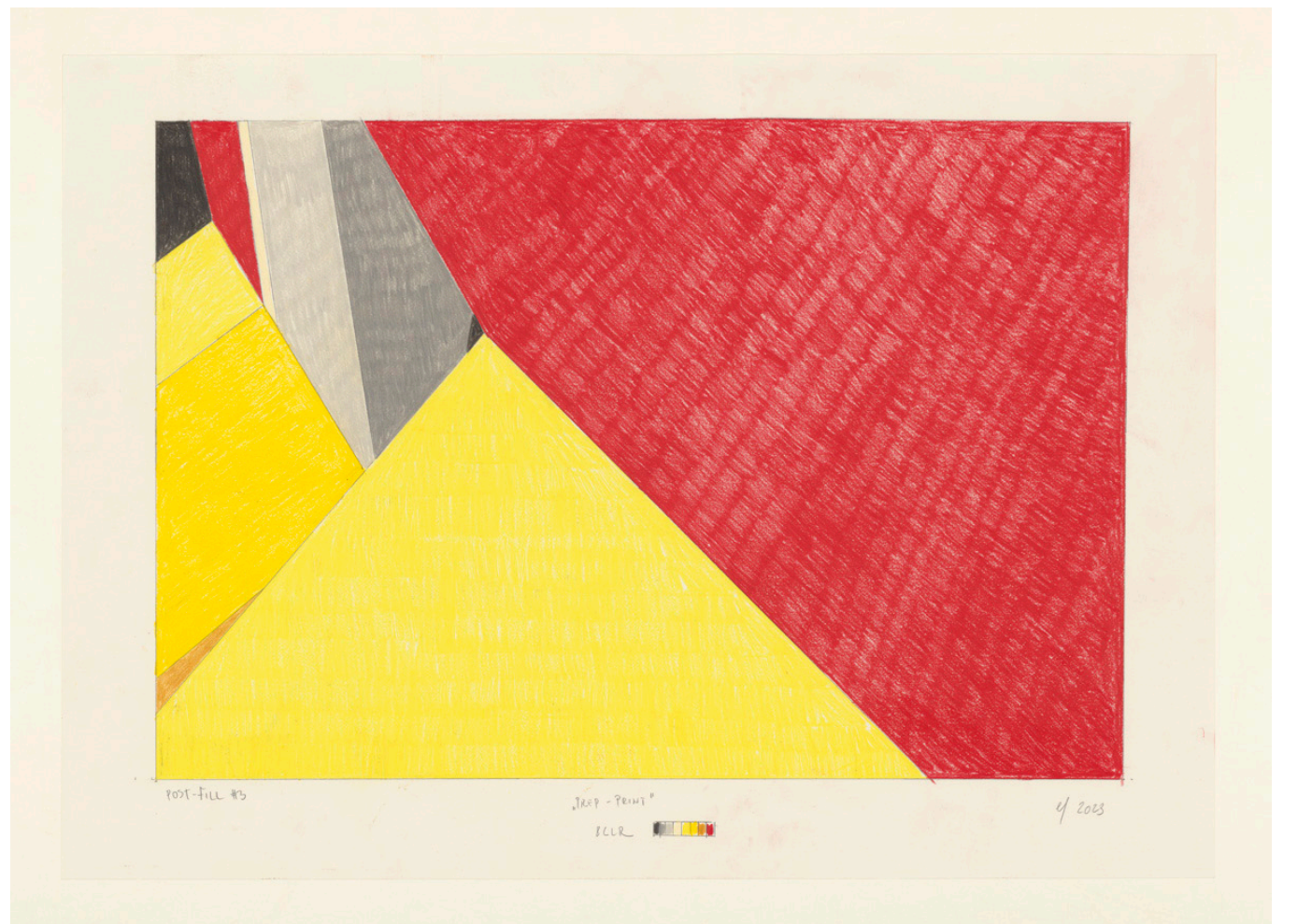
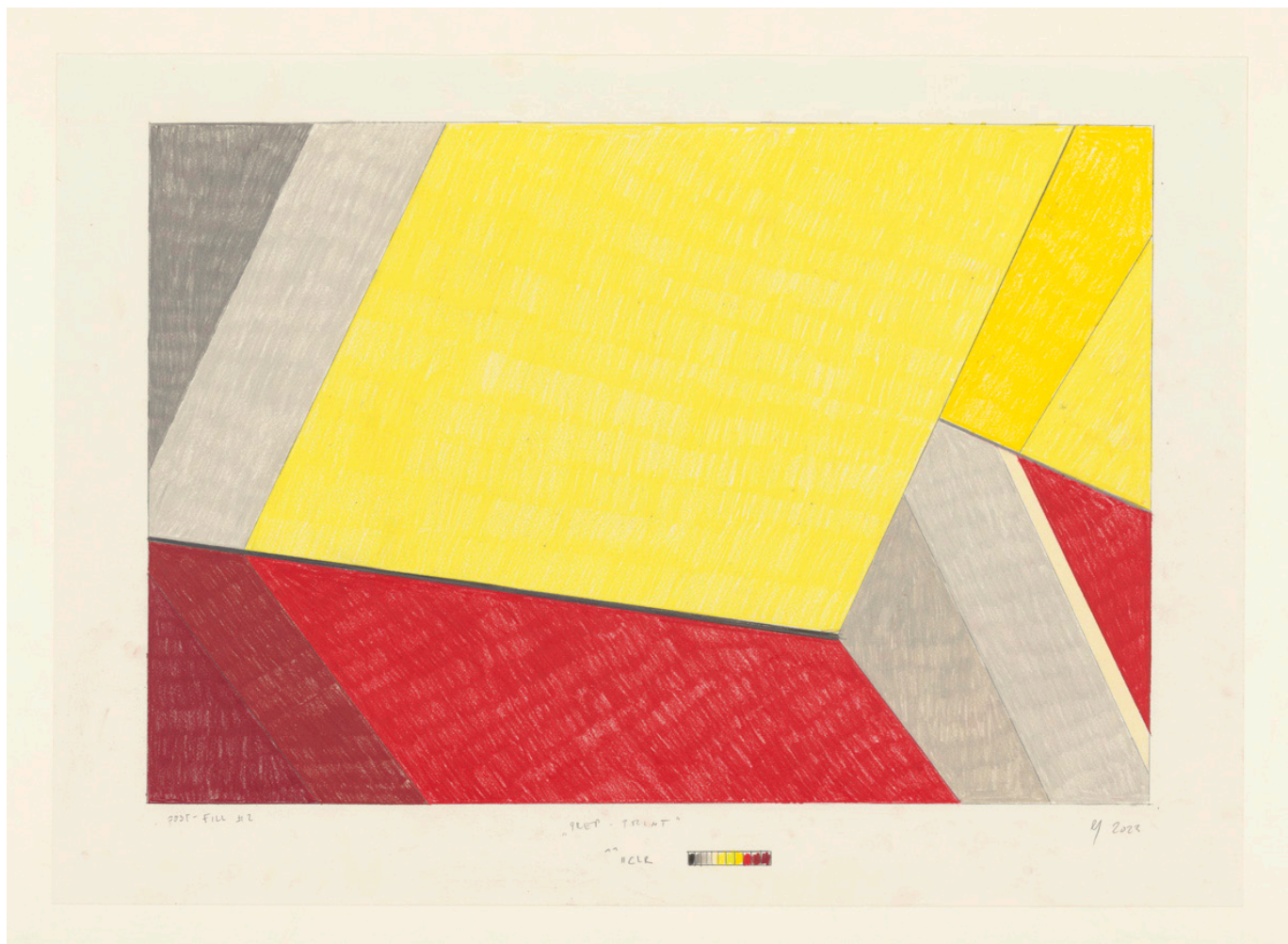
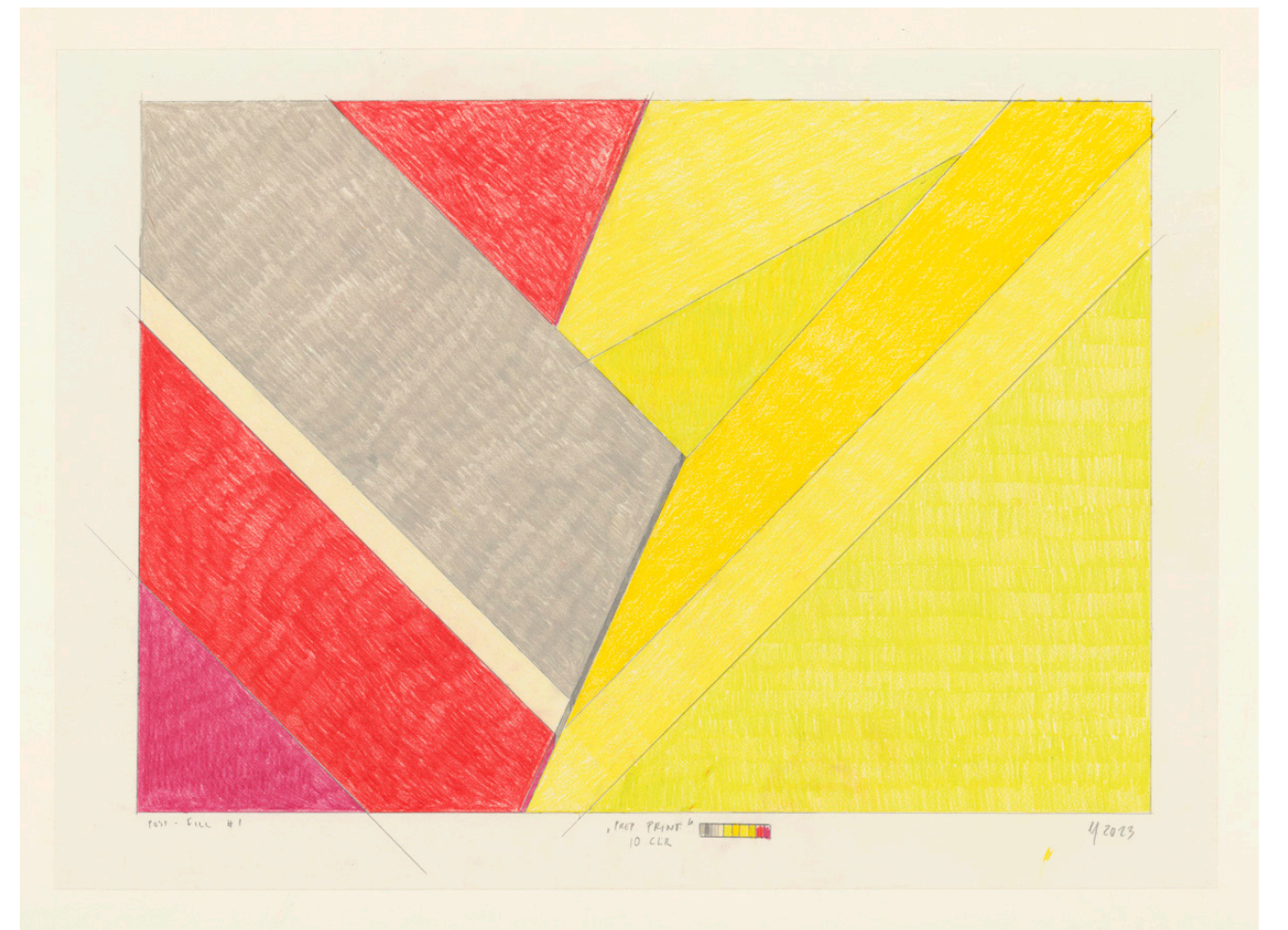
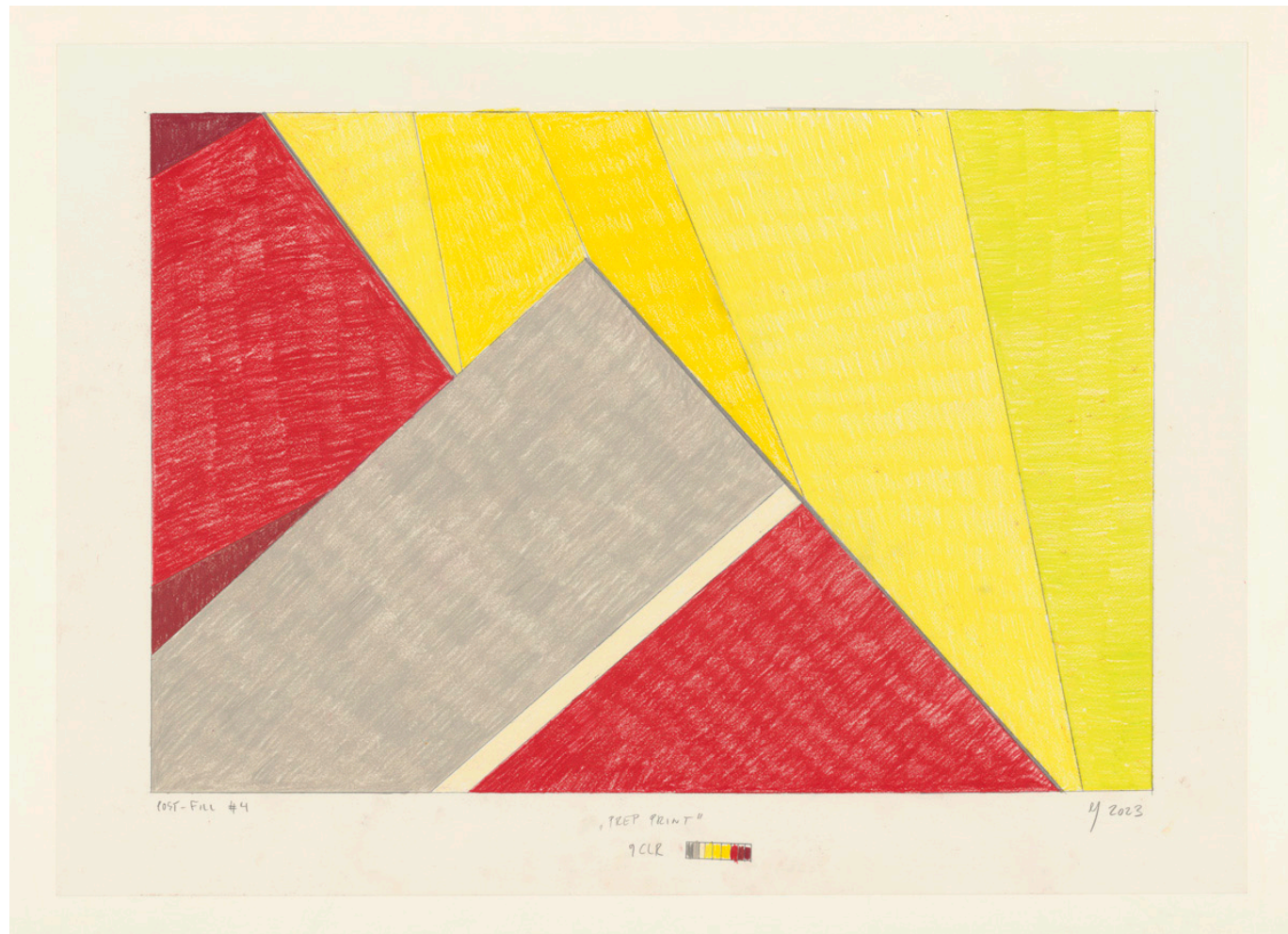
Peep box, Acrylics on 7 canvases, 100x90cm, 2022



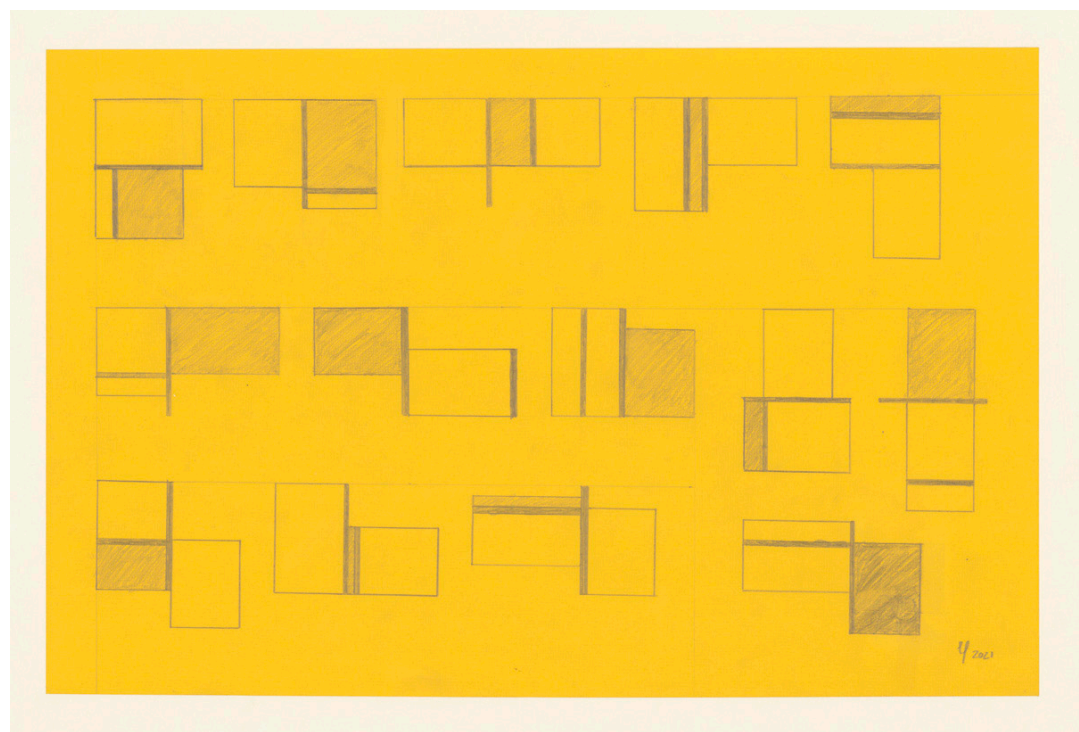
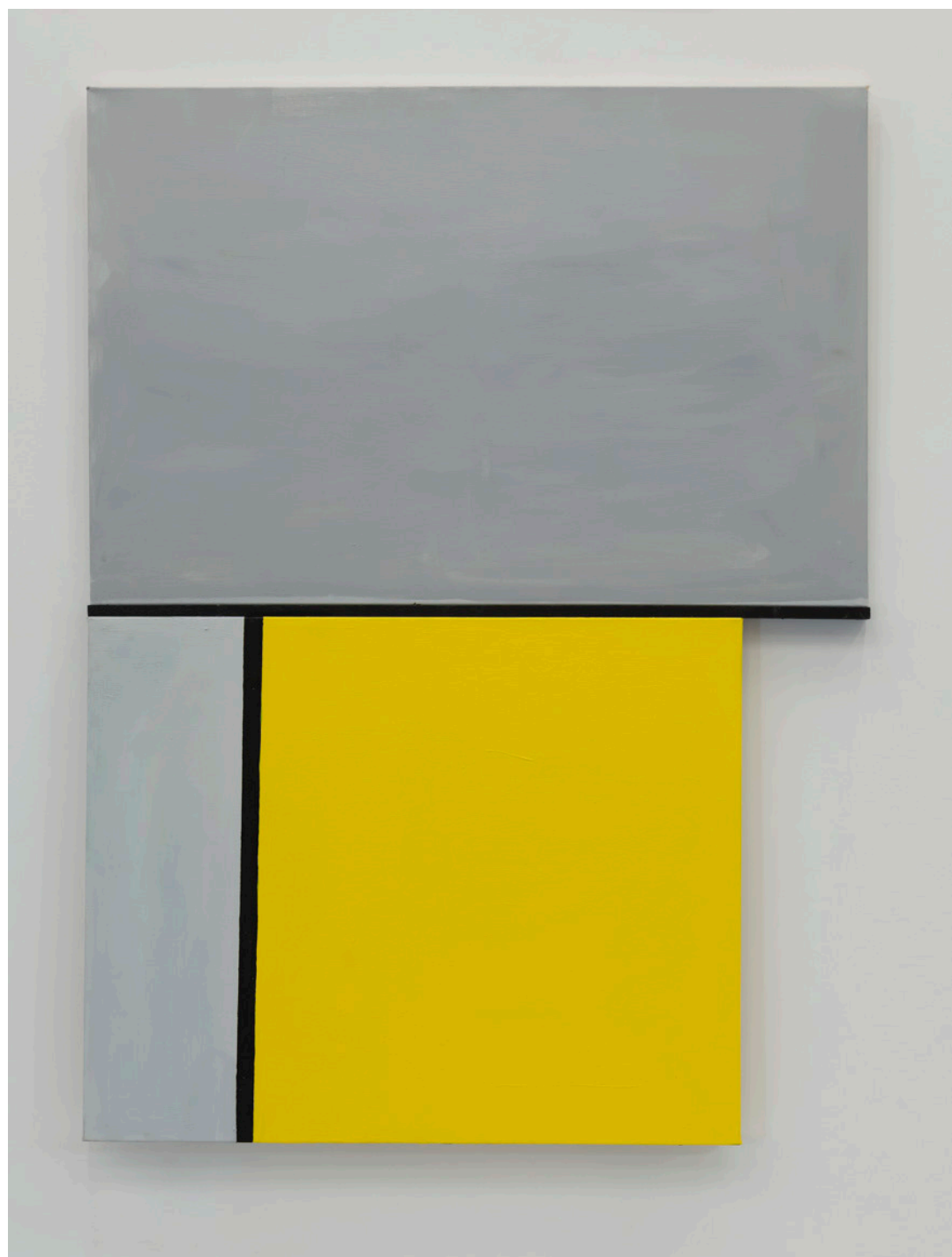
Four, Oil paint on canvas, artist frame, 160x120cm, 2022 / Acquisition of the Wien Museum, 2023



Fill Quattro #7, 8, 9, 10, Oil on canvas, artist frame, 160x120cm, 2023

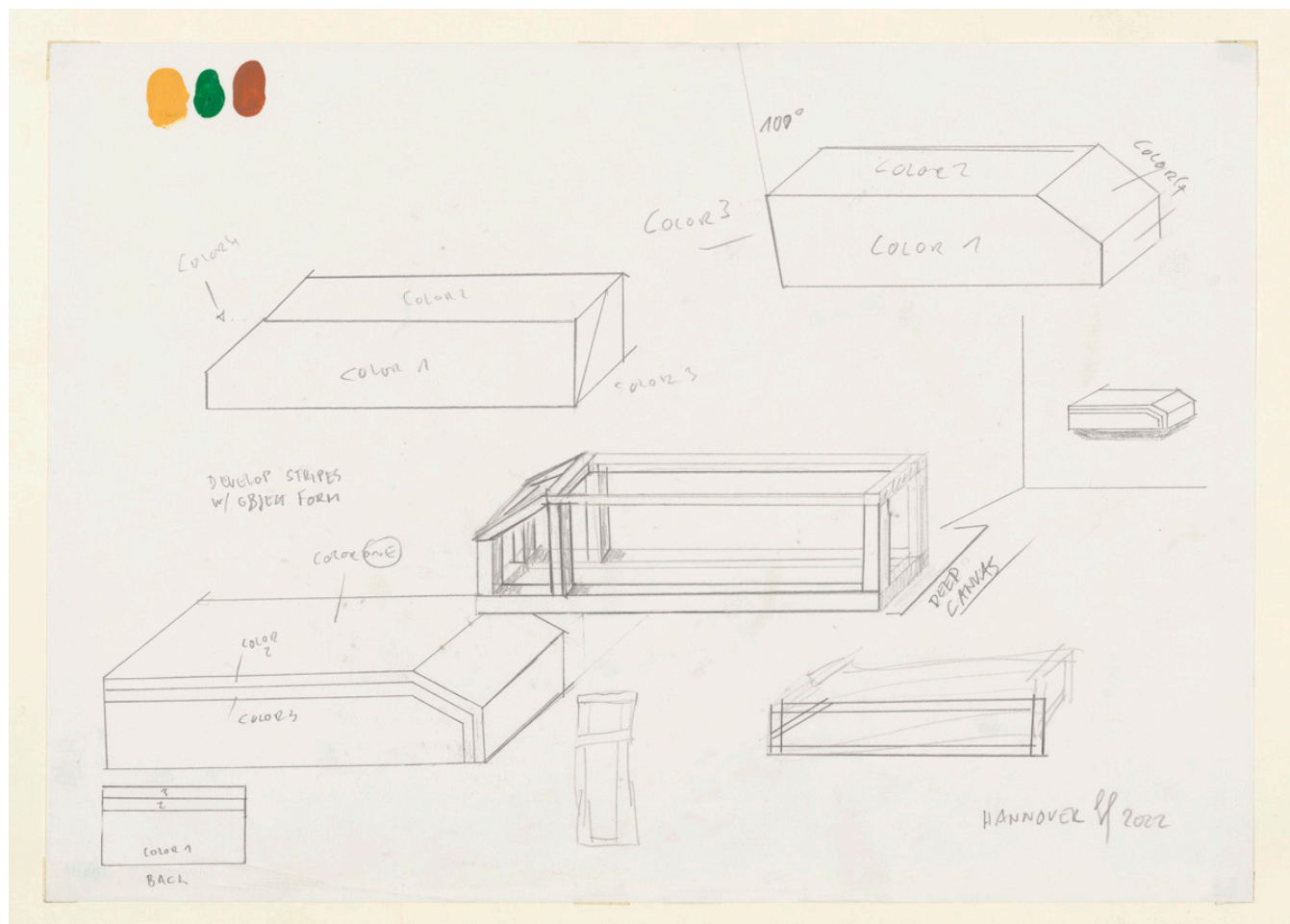
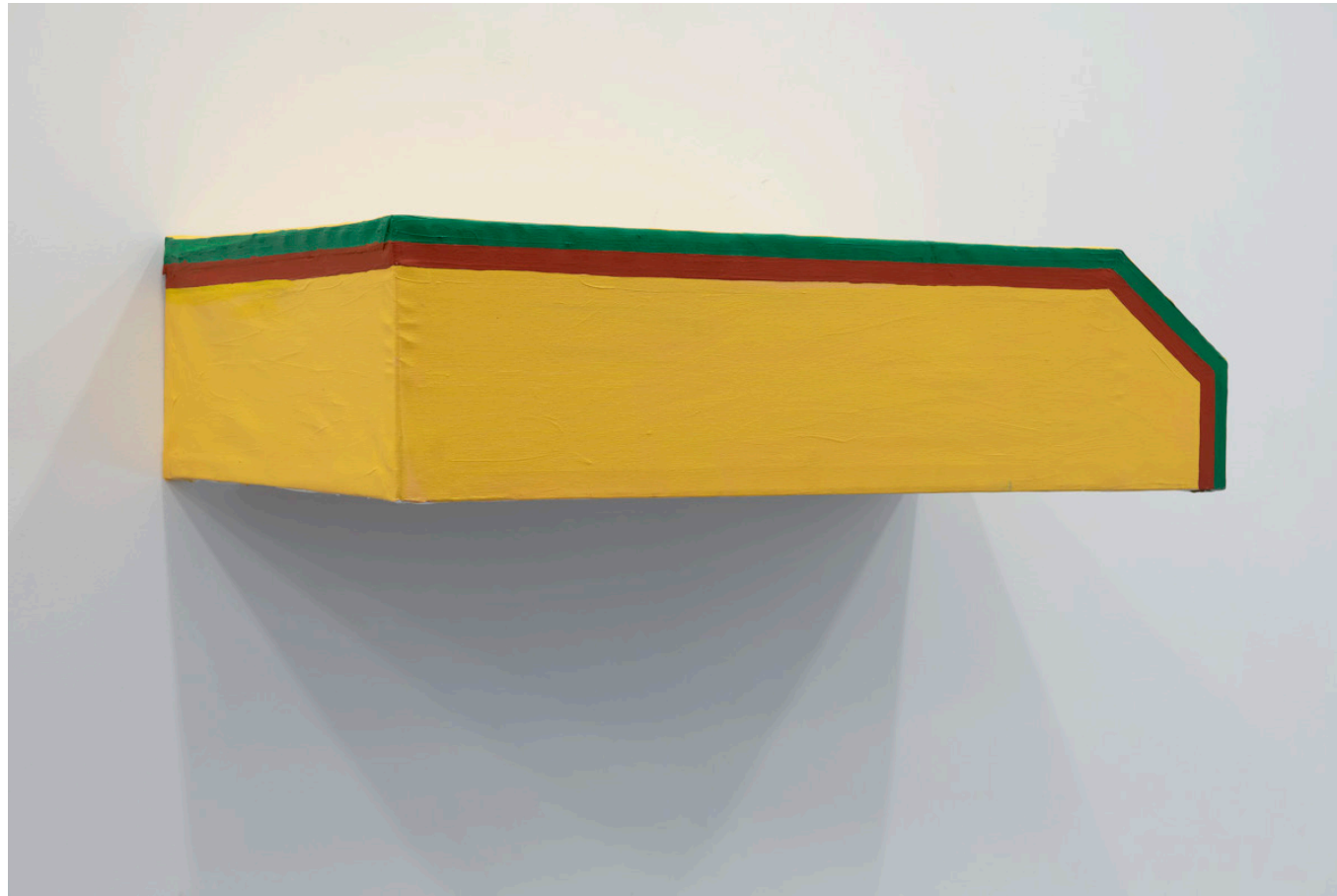


Post-Fill #1, 2, 3, 4, Colored pencil on paper, 70x50cm, 2023



Fourteen Variations (Painting exhibition concept), Oil on 2 canvases, painted oakwood, 160x120cm, 2023

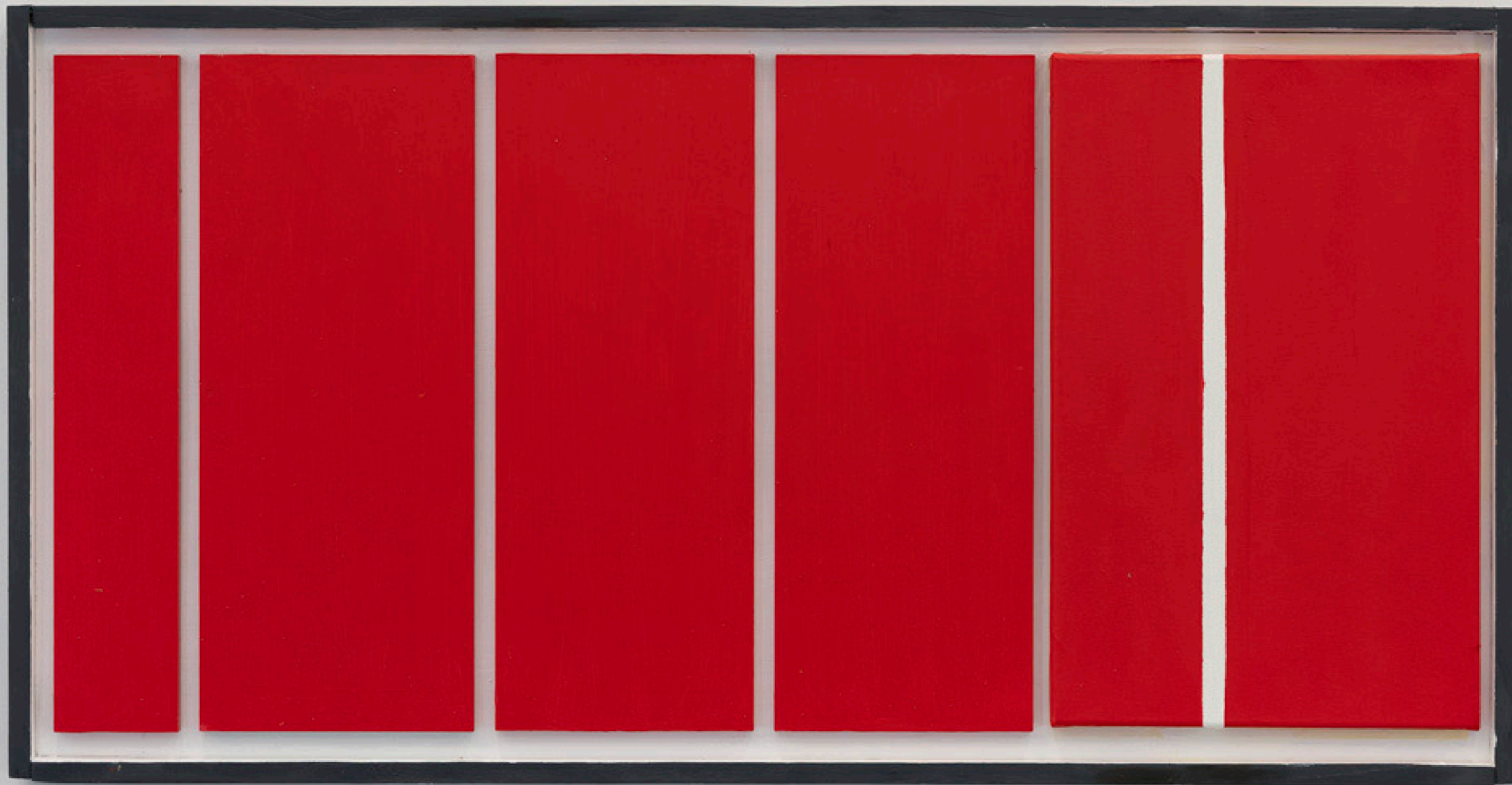




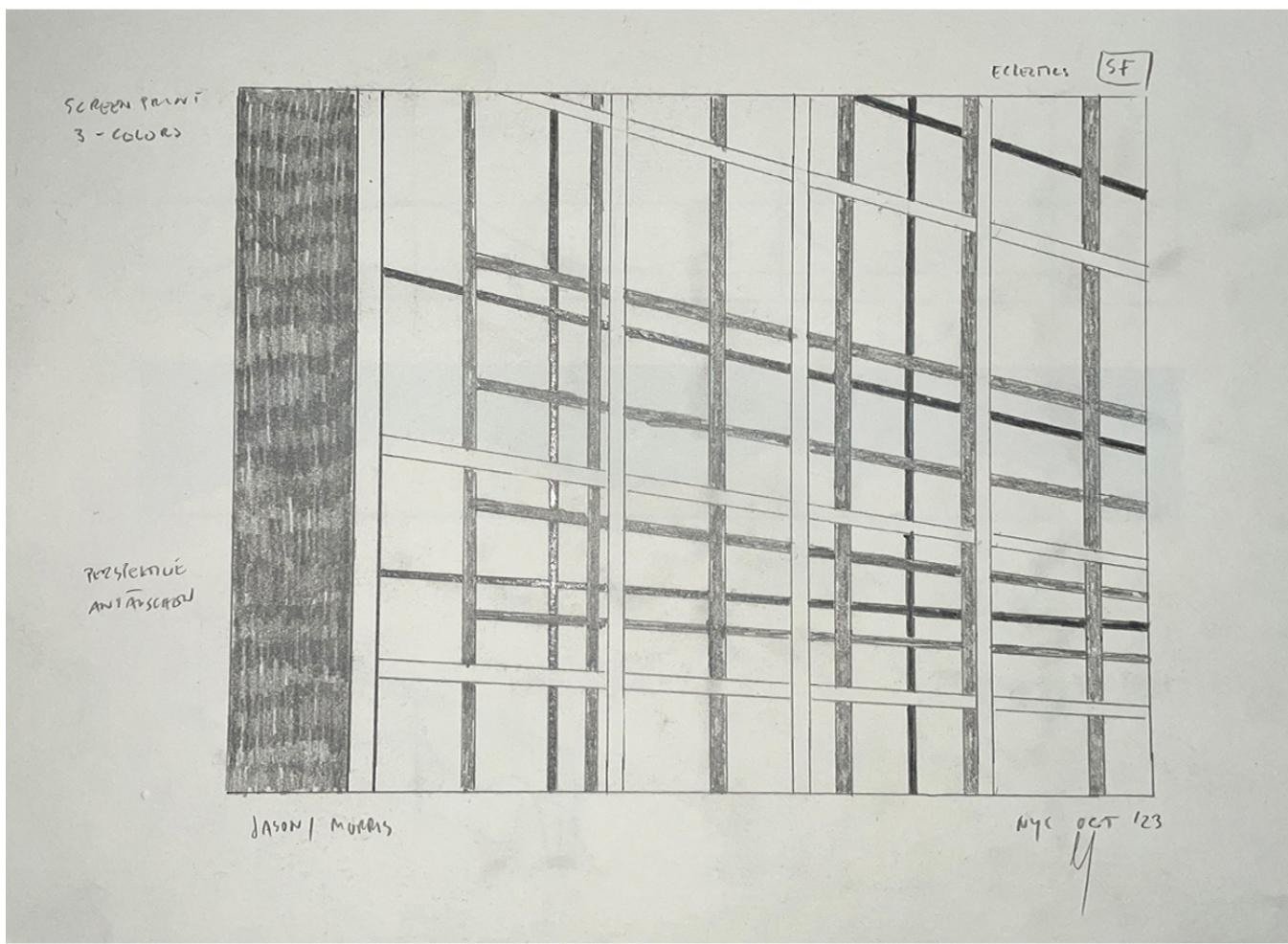
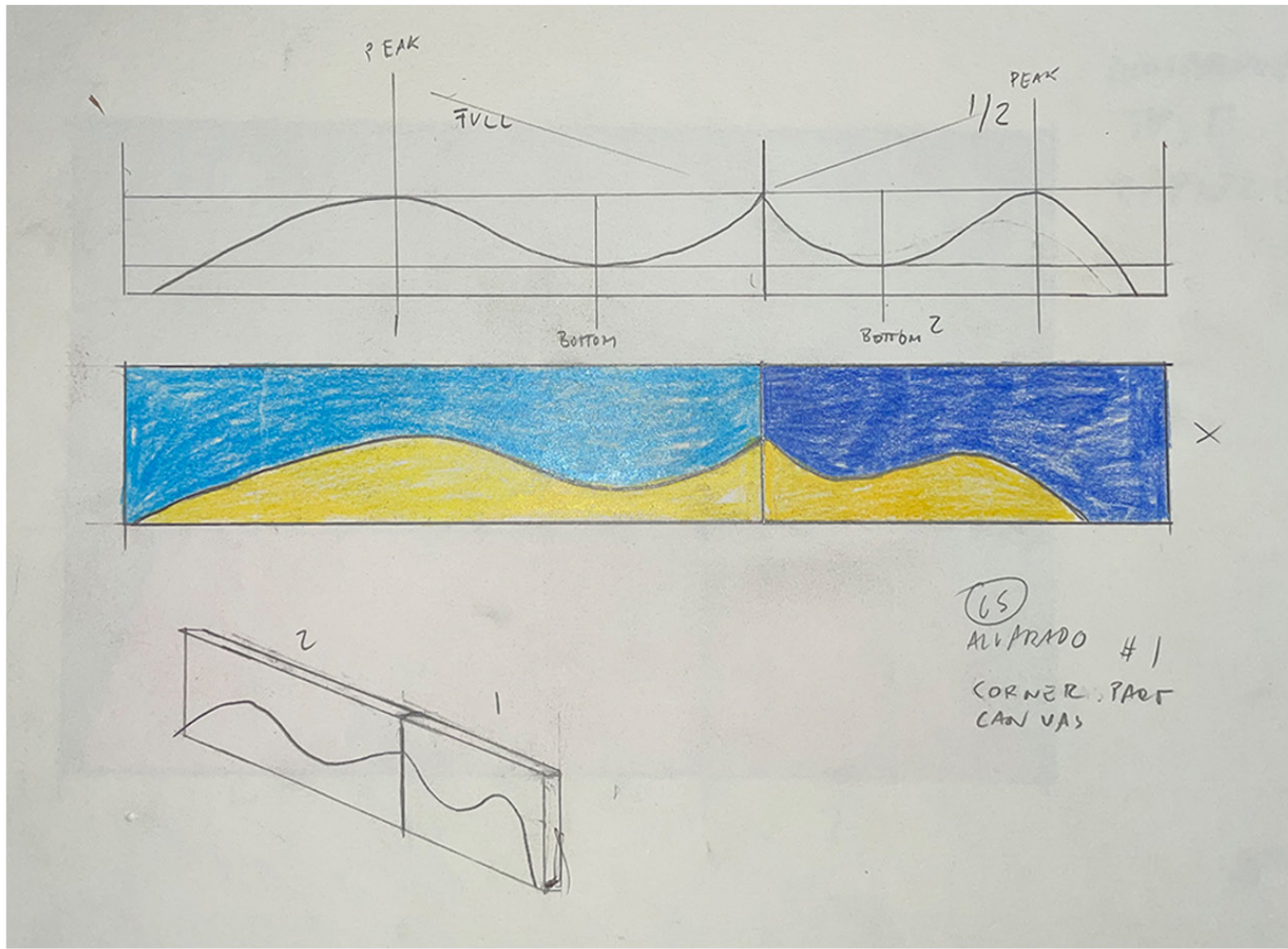
Painting Object #10 & draft, Oil on custom made stretcher / pencil on paper, 2023



KS1050, Acrylics on canvas, 160x25x15cm & 140x35x15cm, 2023

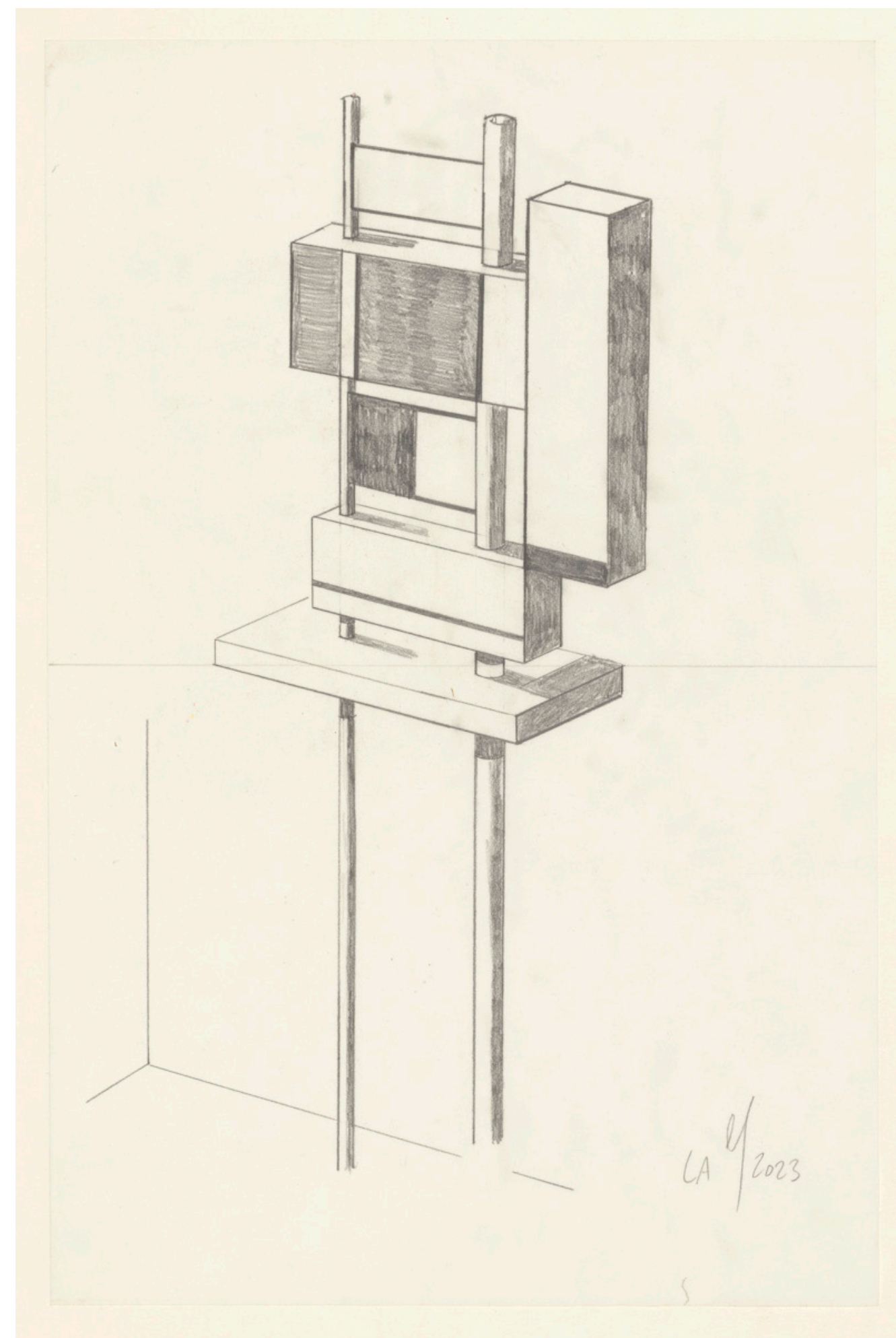
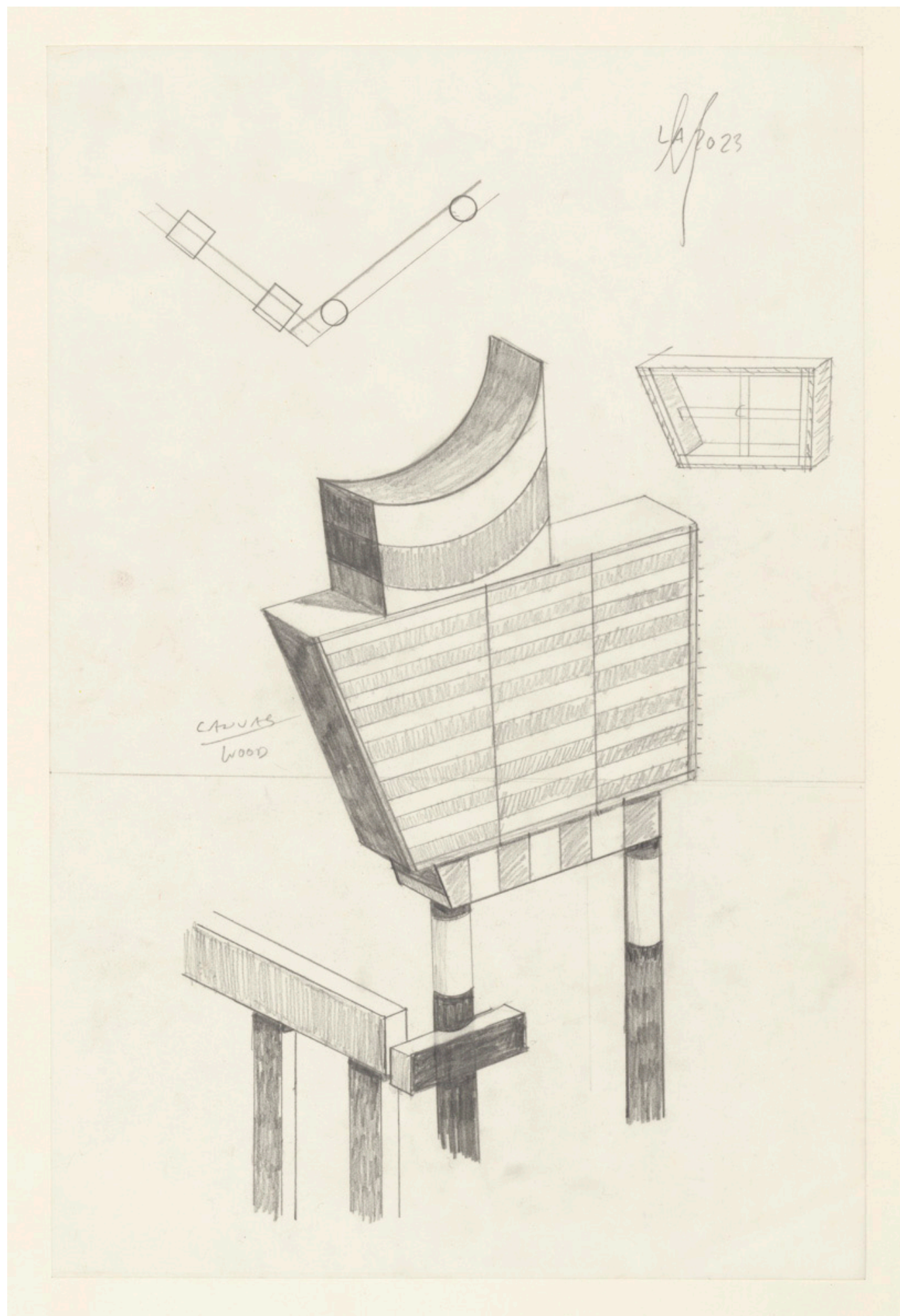


5 Gaps, 64x124cm, Acrylics on canvas, shelf boards, plywood, 2022



SoCal Roofing - study, 28x21cm - Pencil on paper / 20x15cm - Photoprint, Los Angeles, 2023

Electics NYC / Errol's Brooklyn, 28x21cm - Pencil on paper / 15x10cm - Photoprint, New York City, 2024





P.O./C.O. (Lorimer), 50x10x18in, Acrylics on canvas / Custom made stretcher, 2023

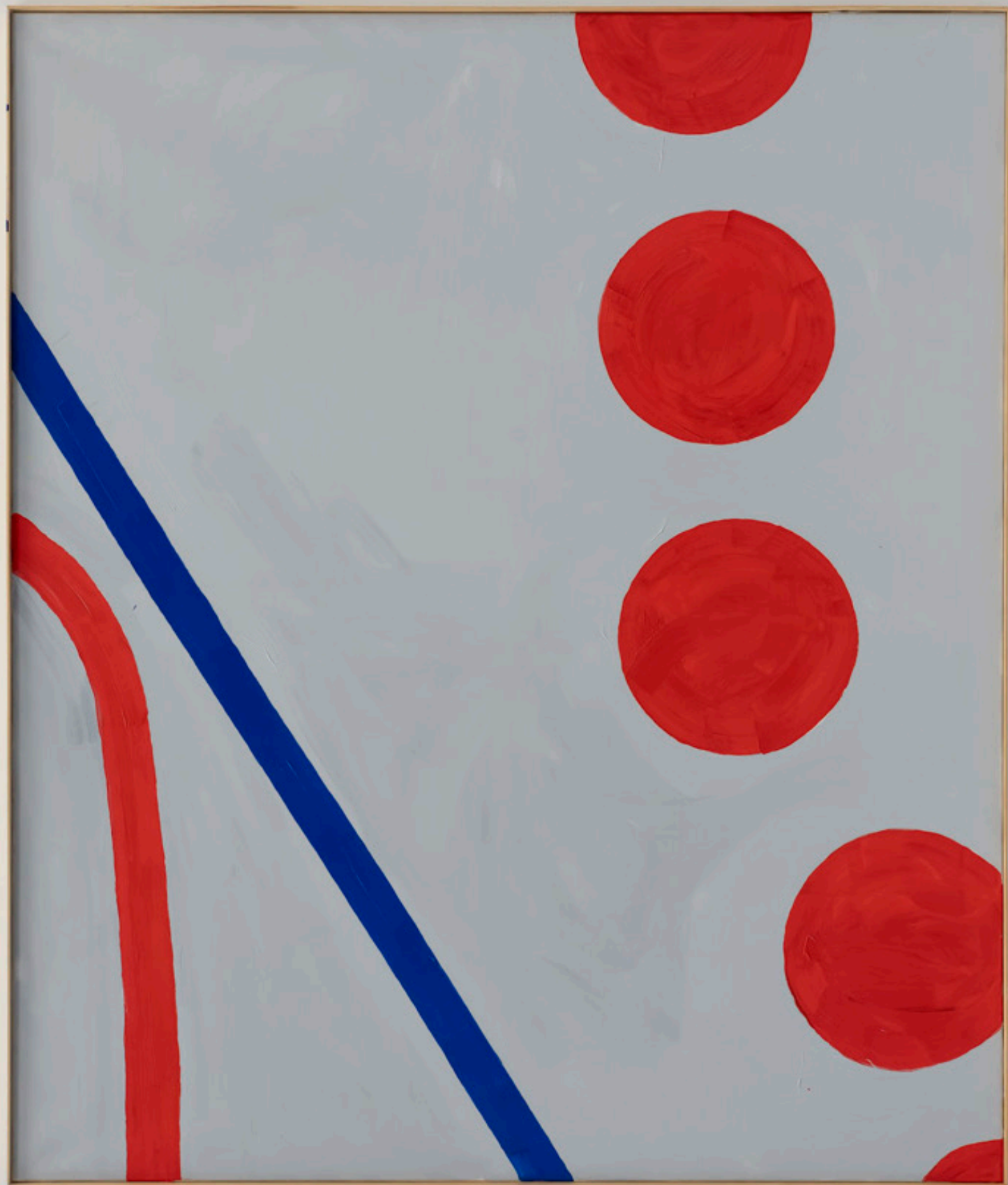


Untitled (for two canvases) V#2, 1 - 27 x 15 in 2 - 27 x 10 in, Acrylics, canvas, scrap wood, 2024



PPO #3 & #6, 120x160cm, Oilpaint on canvas, 2024

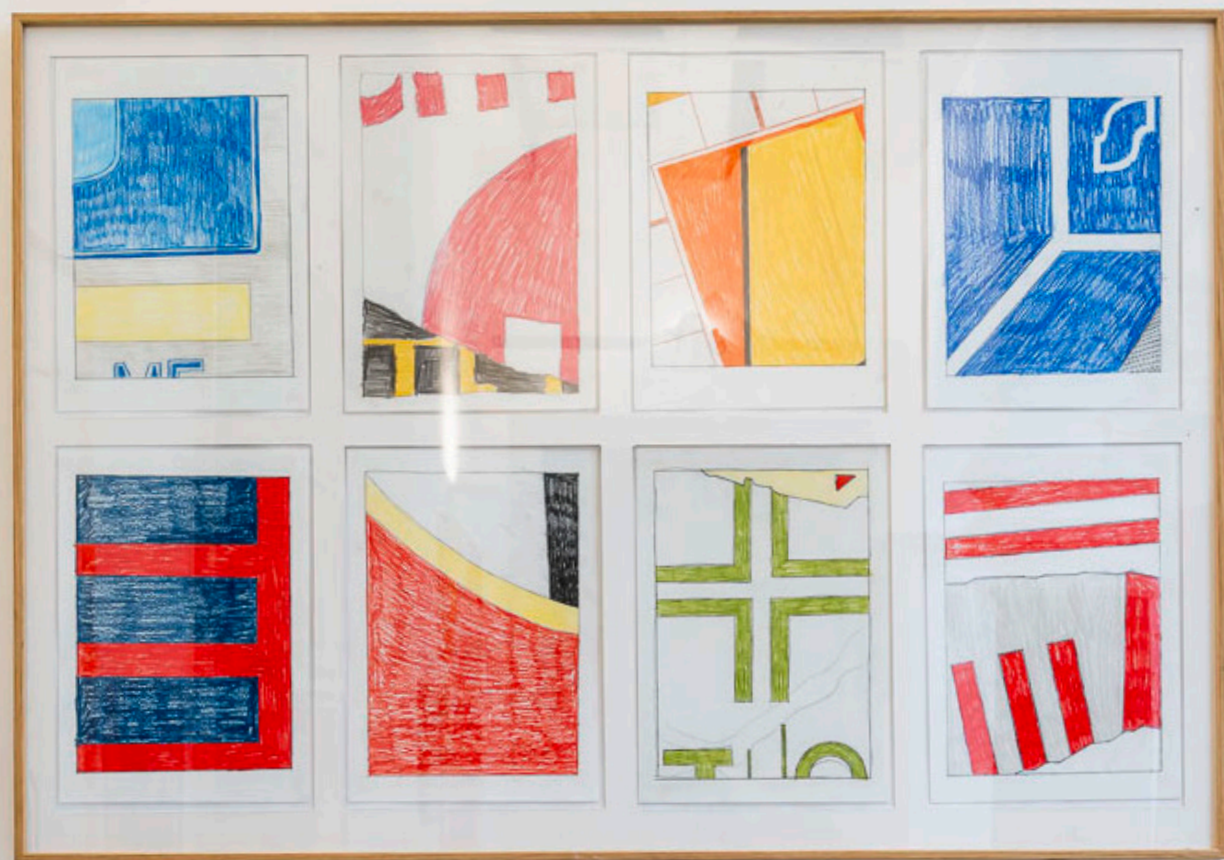




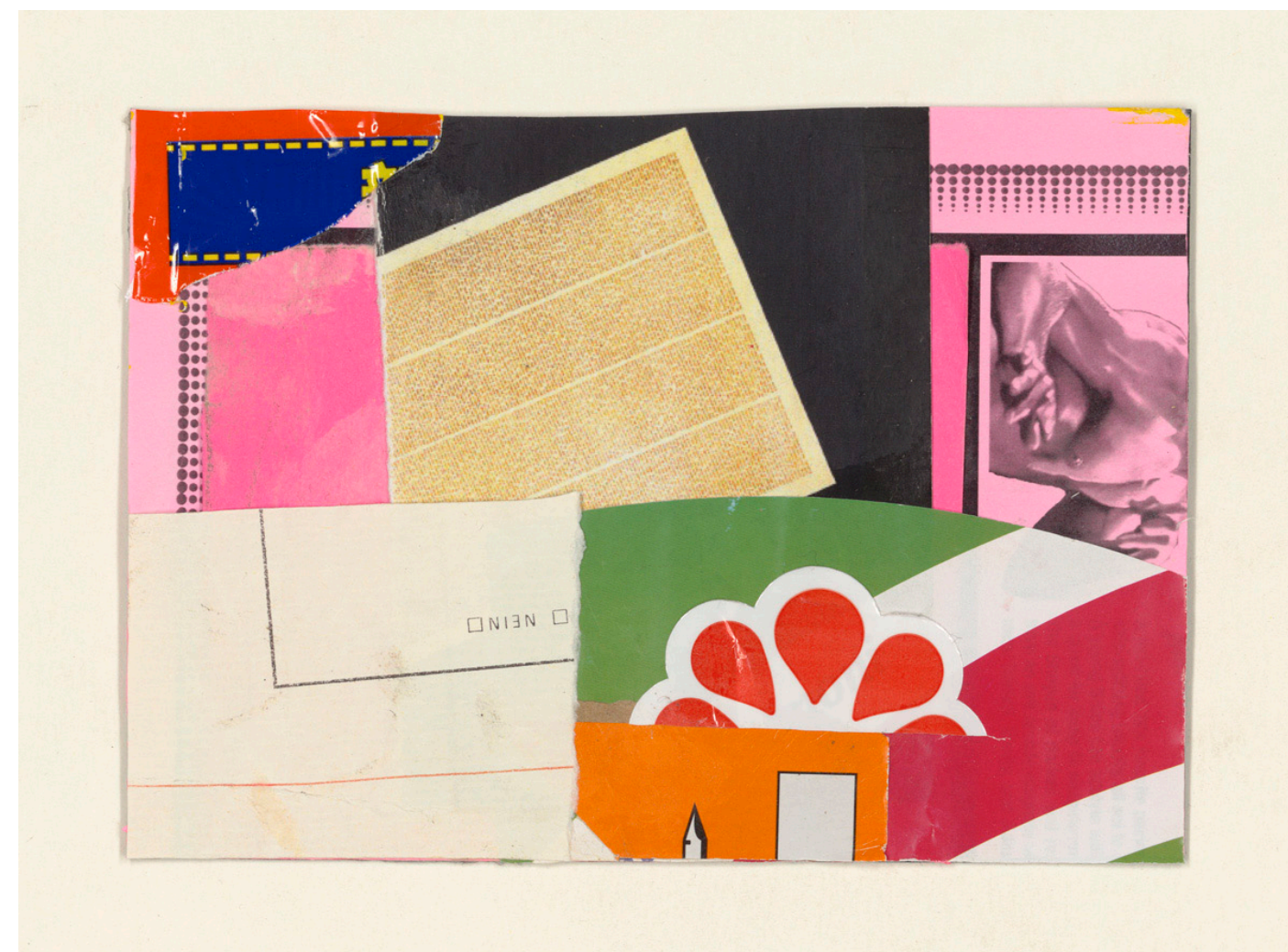




Selection of KWS paintings, 120x100cm, Oilpaint on canvas, 2021



Selection of KWS & Detail drawings / studies, A4, Colored pencil on paper, 2021 / 2022



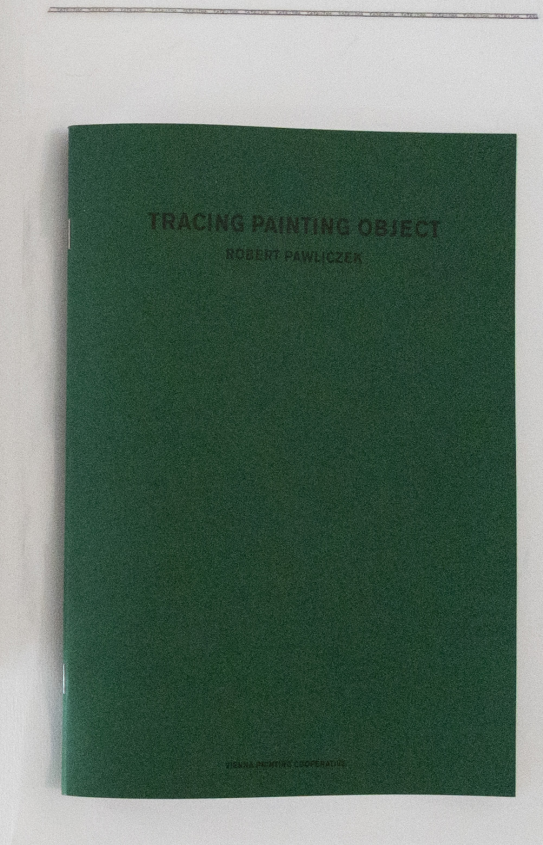
Selection of >Touring< collages, A5, Mixed media, glue, 2021 / 2022

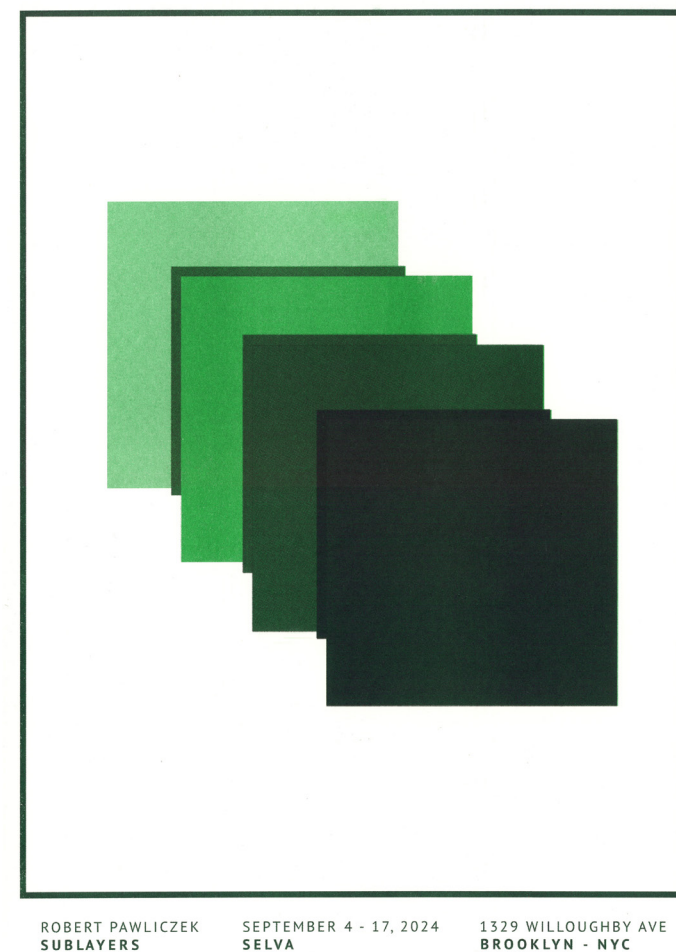
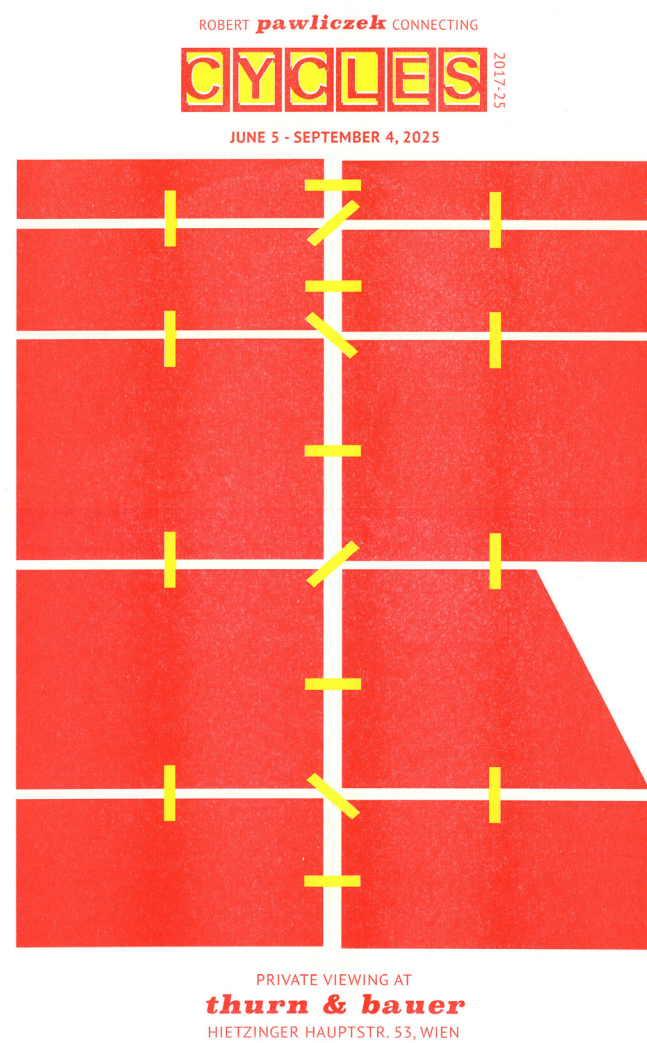


PUBLICATIONS, EDITIONS, MULTIPLES (Selection)

[More info - click on images](#)

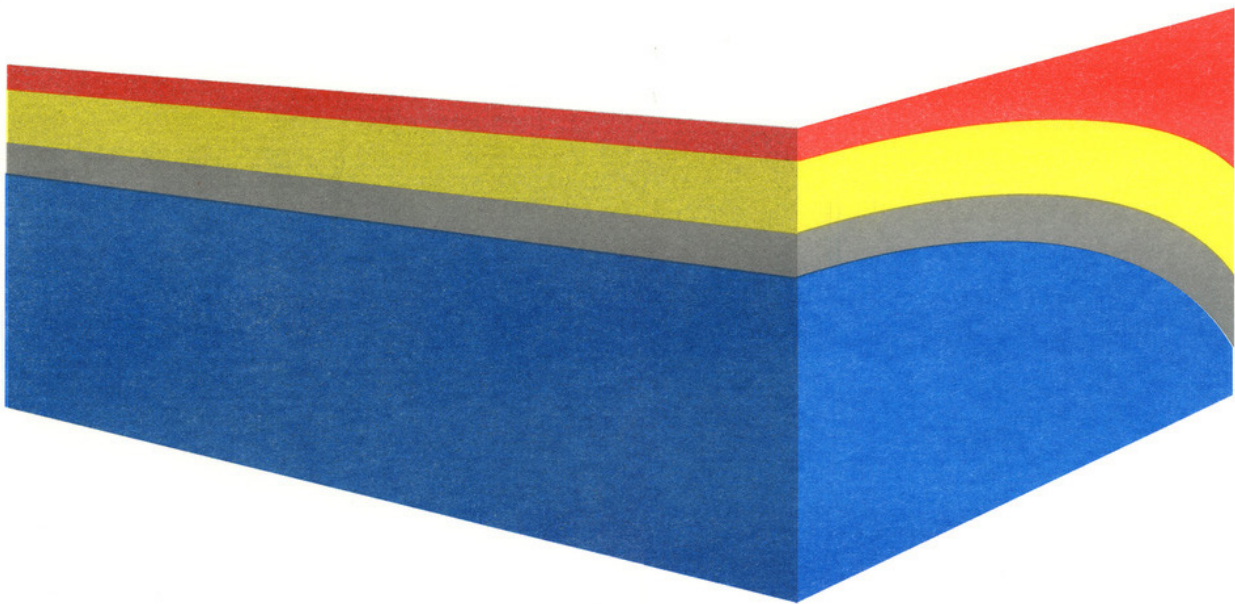






ROBERT PAWLICZEK

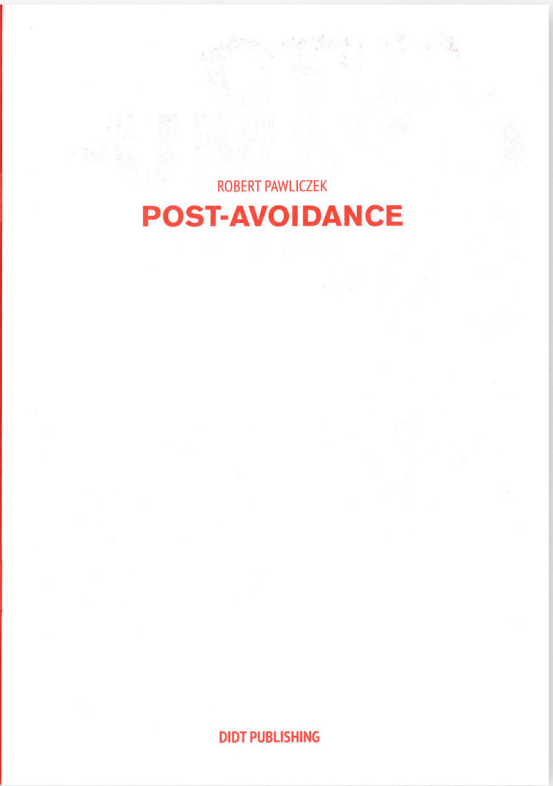
POST-AVOIDANCE



MAY 31 - JUNE 15, 2024

ZUM HANK

FALCKENSTEINSTR. 26
BERLIN-KREUZBERG



ROBERT PAWLICZEK

POST-AVOIDANCE

DIDT PUBLISHING

"AUTO COMMUNICATION"

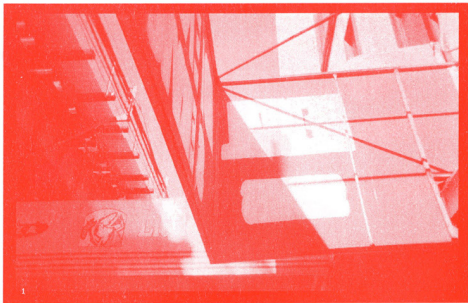
For months people have been circling the construction site of the new subway station right next to Arbeitergasse/Reinprechtsdorferstraße in Vienna. You can't reach it directly from any direction. Each detour seems excessively stretched, creating new alleyways that naturally appear to be different places and sceneries at different times of the day - temporarily.

March 2024
Hannover, Germany

Detour. Dérive. Flâneur¹.

At some point I read a text about Barnett², something about how art, the picture, takes on a place as soon as someone stands in front of it. Not in Marcel's way „completed“³, more how it becomes something sacred. I liked how he claims something unusable post-modern becomes something sacred, it's so accurate, related, timeless. Sacredness and context. He compares the experience to Stone Enge or something. Turn on Stone Enge, not switch on - turn on! So I remembered how my painting professor in art school - because I was always drawing instead of painting - tried to make it clear to me that if he has to get closer than 2 meters to the painting, it is no longer painting. He also made clear that protesting disrupts class. Abstract painting class.

Then I think of Bruce⁴ and Richard⁵ or Sol in Graz⁶, recently. Again quoting men. The detour, the bypassing, the circling of the sculpture, installation course. What's your route? Another man named Gordon, sure, *Anarchitecture*⁷.



Block due to path. Cue up at the airport, in the supermarket, at the ice cream stand. The "1000 Steps" work I never finished. Scaffolding in New York City, actually everywhere, but especially there. Studied in detail. Closures, diversions, awnings. Temporarily blocked. Bridges and gas stations, parking lots and restrooms. Sound barriers on the highway behind a truck convoy. Fenced warehouses in the central european wasteland.

Post avoidance. Avoiding something, finally - not anymore. Avoid art, avoid representation, avoid interpretation, hide, dissemble. Never be able to look at the entire work. Only a certain part from a certain angle. Covered in wood or some sort of scaffolding. Scaffolding. A corner, casually painted, unevenly lit because of the vanishing point or perspective and therefore shaded colors that I didn't choose - physics did.

"Painting object: Painting a painting object", a term that has haunted me since Ridgewood 2019. Wall-pieces, wall-scapes. The spanning of three-dimensional structures, skeletons, stretchers with fabric, canvas. I keep using parts of the conversation with Lih⁸, because I can't think of anything better, I guess:

L.L. "Now I am pondering on the many possibilities of stretching a canvas and the structure it holds. Canvas stretching is a ritual, it is a tradition that connects painters to one another. It reveals so much more than just holding the plane onto which the two-dimensional painted world is depicted."

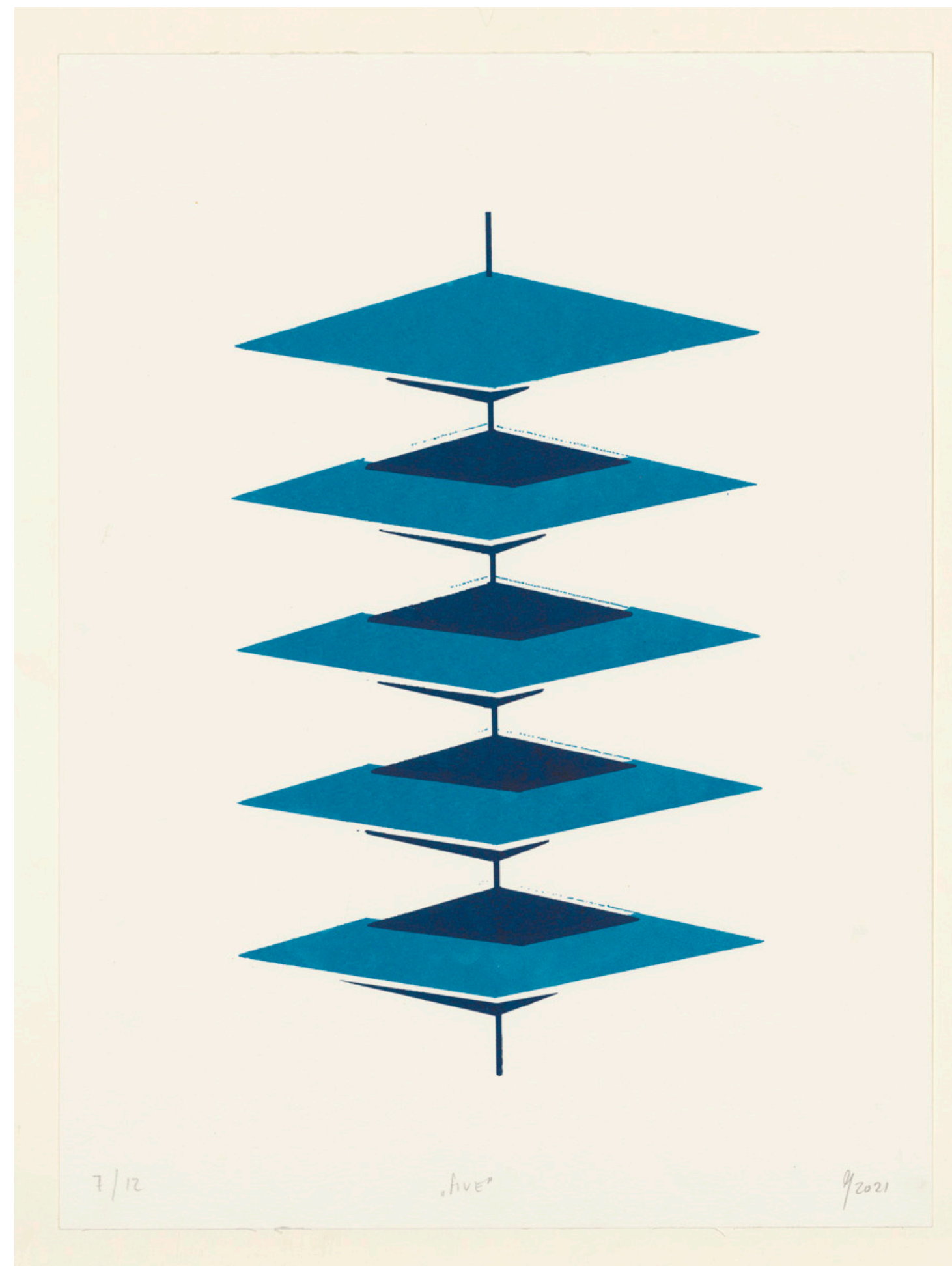
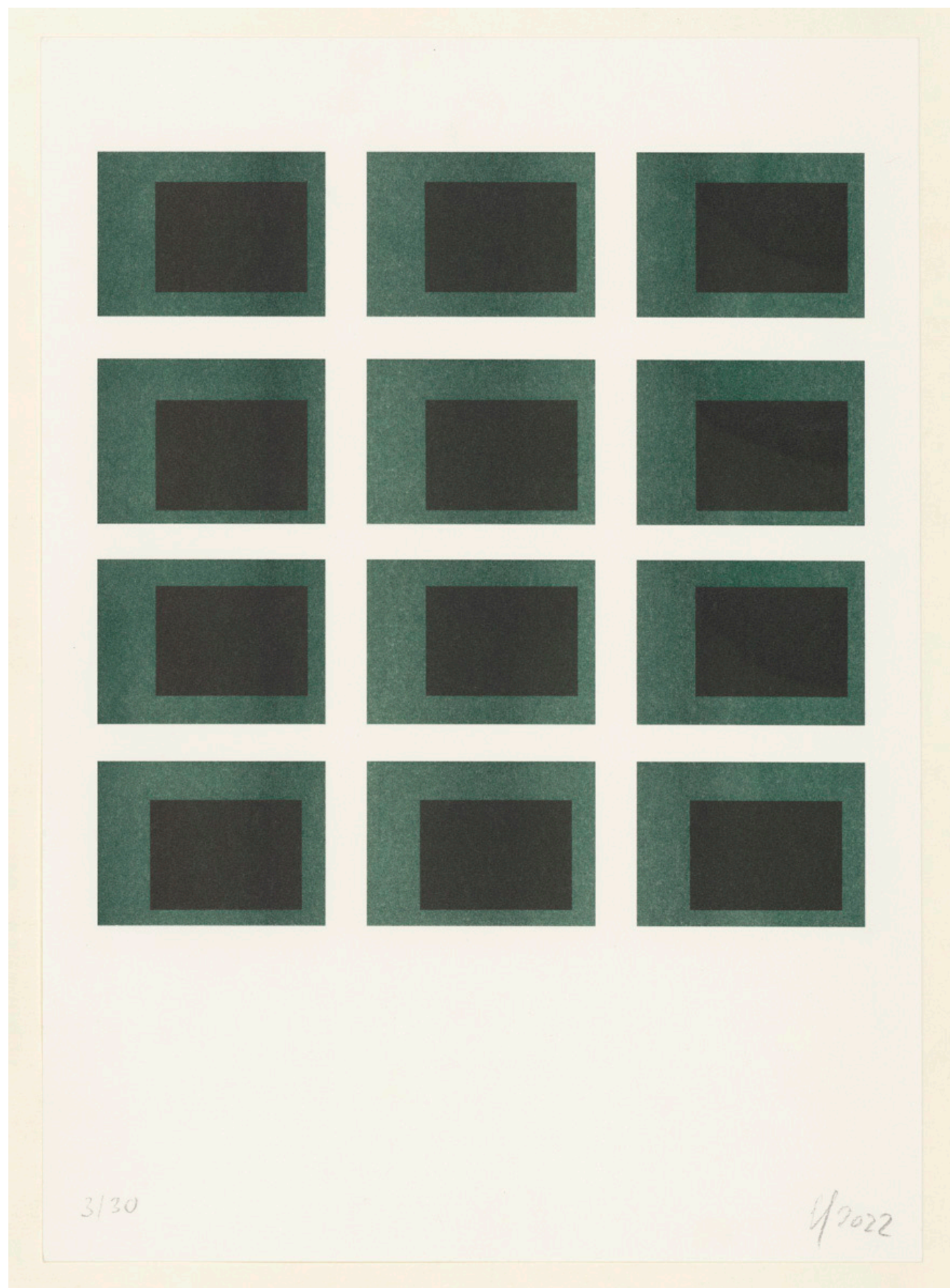
What is painting to you?
Canvas stretched on wood?
R.P. "Yeah."

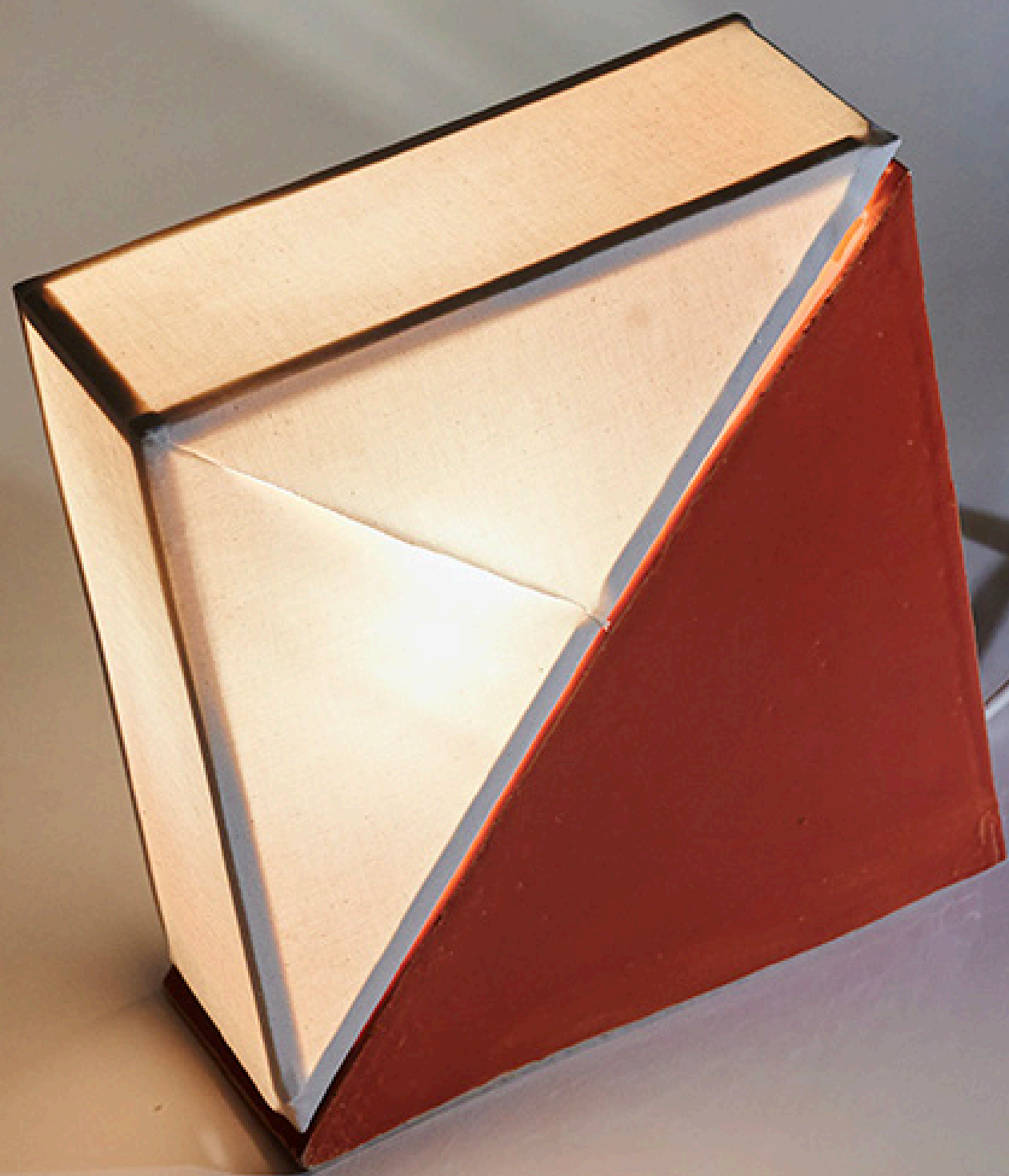
Selection of colors, Clara⁹ calls my colors retro colors. - Op Art / Pop Art. I think Marcel preferred the Pop, referring to Richard¹⁰, who organized his glass and comeback. I still like Bridget¹¹. - The moment that I want to keep as an intuitive, musical moment. Colors. I insist on thinking about them as little as possible until I have to. Color is more of a component, an element, a factor like any other in painting. You could write a separate paper about each component, from the staple, to the turpentine, to the wooden wedge, to the money and so forth.

Now I remember this one work by Charlotte¹², the one with the doors, you know? Then Dan¹³, sure. And a yellow room from Blinky in which there are busts of Gerhard¹⁴ - or vice versa.

Paravents & room dividers - always an issue. To move space to make room, to make space, to reduce or exaggerate.

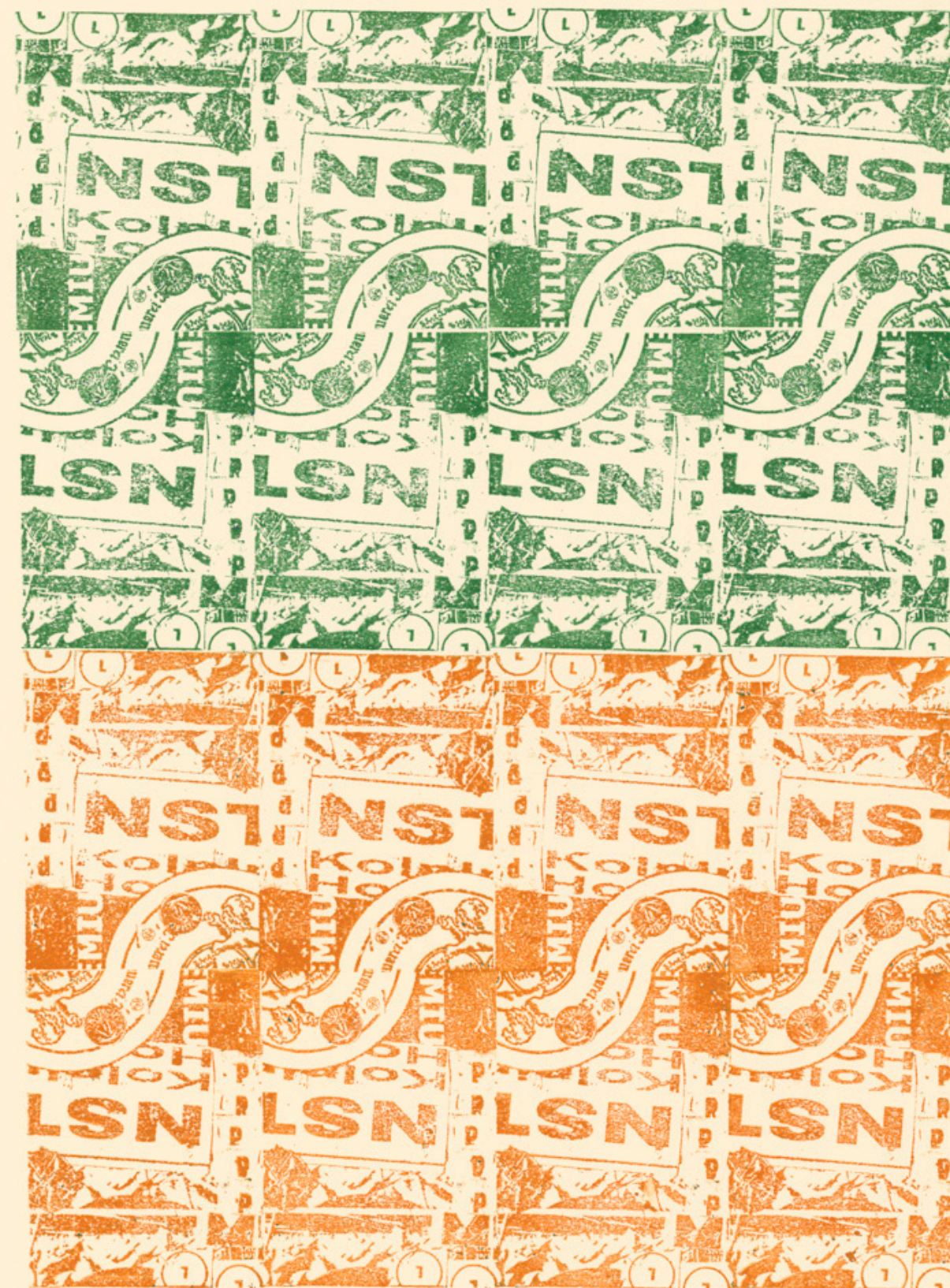






ORIGINALS

ROBERT PAWLICZEK



5/5 (40)

8/2029





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