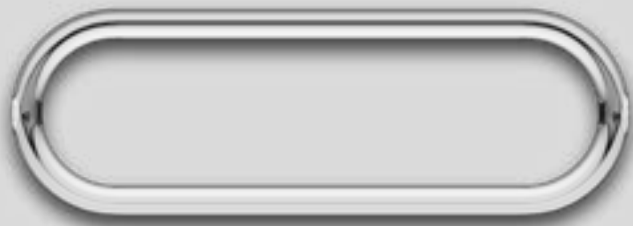


SELECTED WORKS

OLBRAM PAVLICEK



POST
STUDIO

SELECTED WORKS

Olbram Pavlíček studied in the former SUPERMEDIA studio on the Academy of Arts, Architecture and Design in Prague, where he then continued his studies in the painting studio under the supervision of Jiří Černický and Michal Novotný. Already during his studies, he developed a strong interest in ergonomics, exploring the various ways in which industrialized products shape human bodies, while also questioning the space for individual resistance in this almost inescapable process.

His master's thesis *Korpsepunx*, with which he graduated in 2020, consisted of a series of sculptures inspired by the tension between the unquestioned ideals imprinted into everyday objects – from the heels of shoes to furniture design – and the paradoxical arbitrariness and malleability of norms that influence them. This tension is expressed in most of his sculptural objects, which both allure and threaten the viewer, combining soft surfaces with hard, sharpened metal; always inviting for an embrace that could become fatal. Olbram Pavlíček's objects thus make tangible something endemic to our lives in early 21st Century – the almost sensible fact that our own bodies and minds are subject to a ceaseless re-designing process that we did not consciously initiate and which we have only small chance to control. Their delicate, all-too-familiar shapes force the viewer to realize the extent to which we ourselves, as individuals and collectives, are open and changeable in the immediate perspective, while also pointing to extremely limited concept of "humanity", which becomes problematized as it grows ever more entangled into the diverse bio-technological systems surrounding us.

The work of Olbram Pavlíček follows these complex systems of biopower observable everywhere from a tram stop seating design to hormonal medication or plastic surgery. The sculptures often play with aesthetic and material qualities of industrially manufactured objects – they imitate optimized constructions and polished surfaces, working with such aspects as cushioning while integrating "colder" plastic or metal elements. By appropriating the design language of consumer goods, they manage to capture, explore, and speculate on principles that subjugate human body of late neurocapitalism, often through

a close-knit universe of extensions, prostheses and gadgets. This thematic line is developed even further by adding a layer of hyperinformatic scrapes extracted from the shady corners of contemporary internet culture. Functioning possibly both as graphic decorations and coded messages, they appear on sculptural objects, extending the power network's articulation from our bodies and cognition also to the sphere of language, images and symbols, which nowadays seem to so easily lose their sense.

The already-mentioned contradiction of soft and hard, familiar and uncanny or comfortable and threatening can also be found in the creative process itself – in the studio, the "consumer" sculptural object is in fact created through a lengthy manual process, which by the amount of care and time could even be said to share something with traditional craftsmanship. This aspect grew on importance in the most recent body of work, which counterpoises the "industrialized" feeling of Pavlíček's sculptures with one of the oldest and simplest of artistic expressions – a pencil drawing.

The drawings usually depict slightly unsettling scenes with human or humanoid figures, thematizing among others contemporary post-digital world, interaction with smart objects or topics derived from fashion or net culture, while sometimes dissolving into more abstract, hallucinatory landscapes. Their detailed, labor-intensive execution thus creates an ideal counterpart to the hi-tech edge of Pavlíček's sculptural objects and brings the width of alienating topics back to the artist himself and his ability to work with and within them.

Noemi Purkrábková

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

SELECTED WORKS

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



SELECTED WORKS

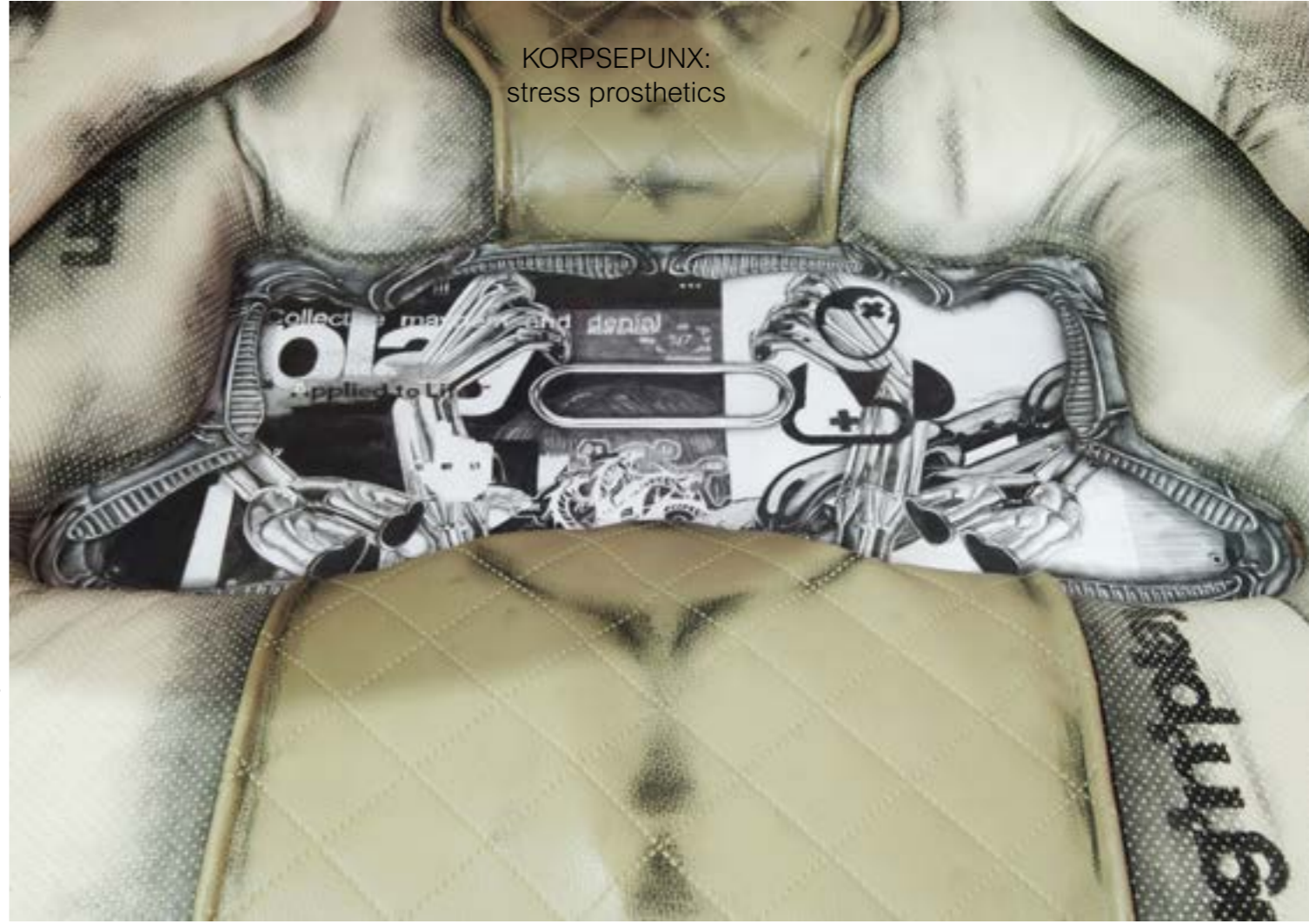
KORPSEPUNX@ABDOMEN-OF-THE-BEAST (2023)
Interior sculpture, Combined Technique

KORPSEPUNX:
stress prosthetics



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

KORPSEPUNX:
stress prosthetics



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SELECTED WORKS

KORPSEPUNX:
stress prosthetics



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

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

SELECTED WORKS

KORPSEPUNX:
stress prosthetics



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KORPSEPUNX:
stress prosthetics



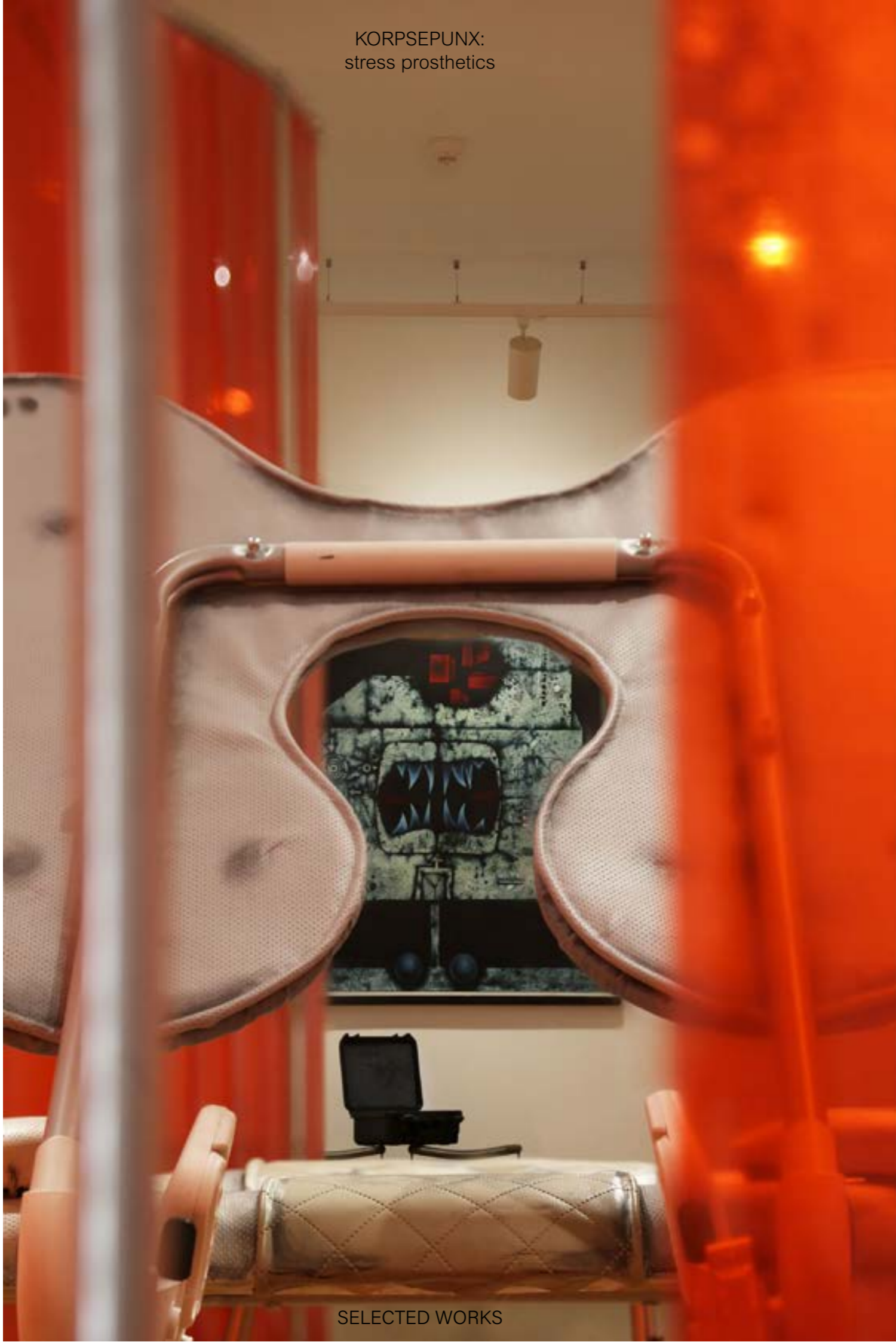
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KORPSEPUNX:
stress prosthetics



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KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics

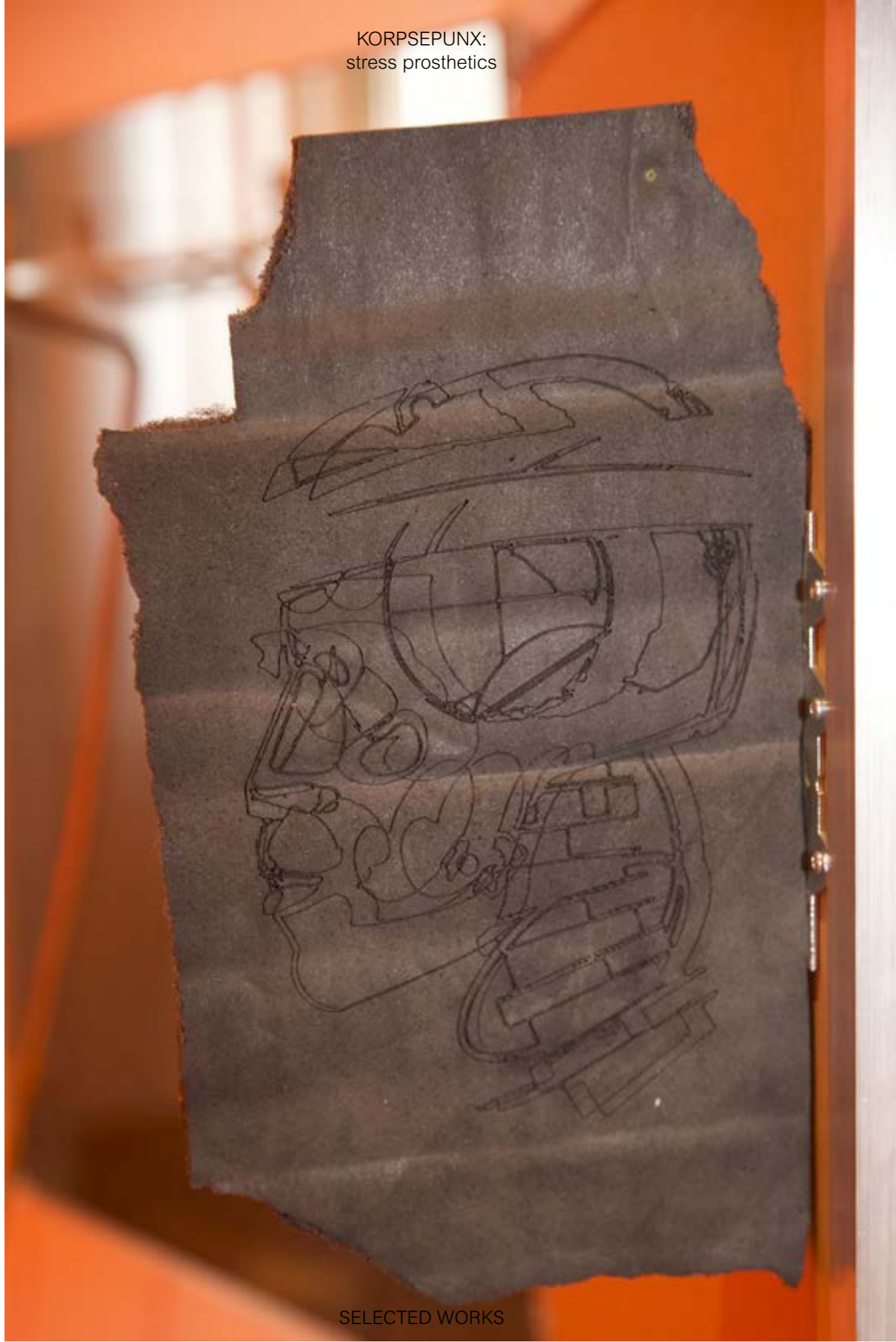


KORPSEPUNX:
stress prosthetics



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KORPSEPUNX:
stress prosthetics



SELECTED WORKS

KORPSEPUNX:
stress prosthetics



OPERATOR CRASH TEST (2023)
Interior sculpture, Combined Technique

KORPSEPUNX:
stress prosthetics



KORPSEPUNX:
stress prosthetics



SELECTED WORKS

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

KORPSEPUNX:
stress prosthetics



SELECTED WORKS

Mikuláš Medek, POKUS O PORTRÉT MARKÝZE DE SADE III (1969);
KORPSEPUNX@DOPAMINEPRESSUREBRIEFCASE (2023) Interior sculpture, Combined Technique, 2022

KORPSEPUNX:
stress prosthetics



SELECTED WORKS

KORPSEPUNX:
stress prosthetics

KORPSEPUNX@DOPAMINEPRESSUREBRIEFCASE (2023)
Interior sculpture, Combined Technique, 2022



SELECTED WORKS

KORPSEPUNX:
stress prosthetics



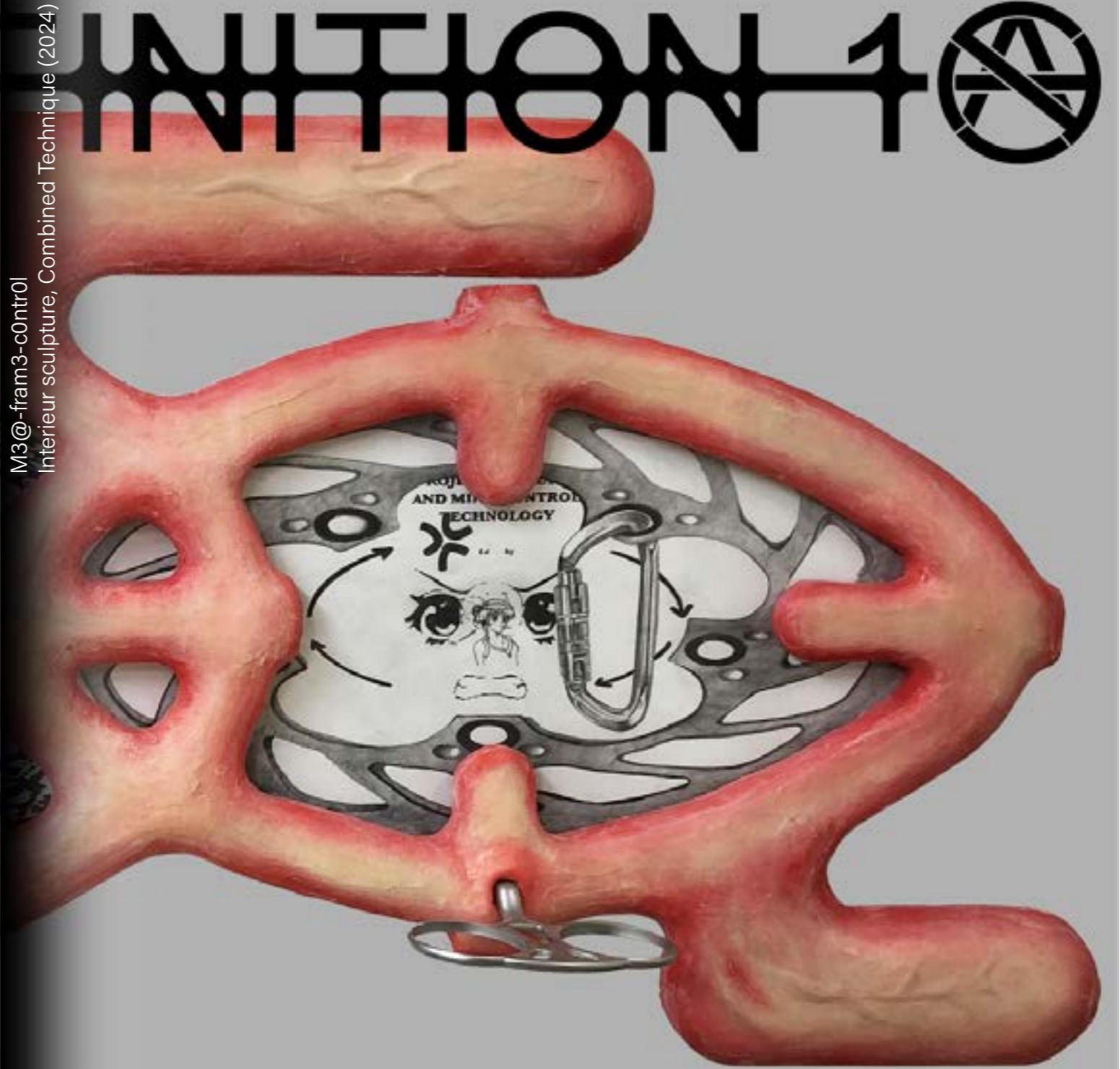
SELECTED WORKS

KORPSEPUNX:
stress prosthetics



SELECTED WORKS

CHAOS DEFINITION 1



M3@-fram3-cOntr0l
Interior sculpture, Combined Technique (2024)

CHAOS DEFINITION 1

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



SELECTED WORKS

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



SELECTED WORKS

SELECTED WORKS

SELECTED WORKS

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)

SELECTED WORKS



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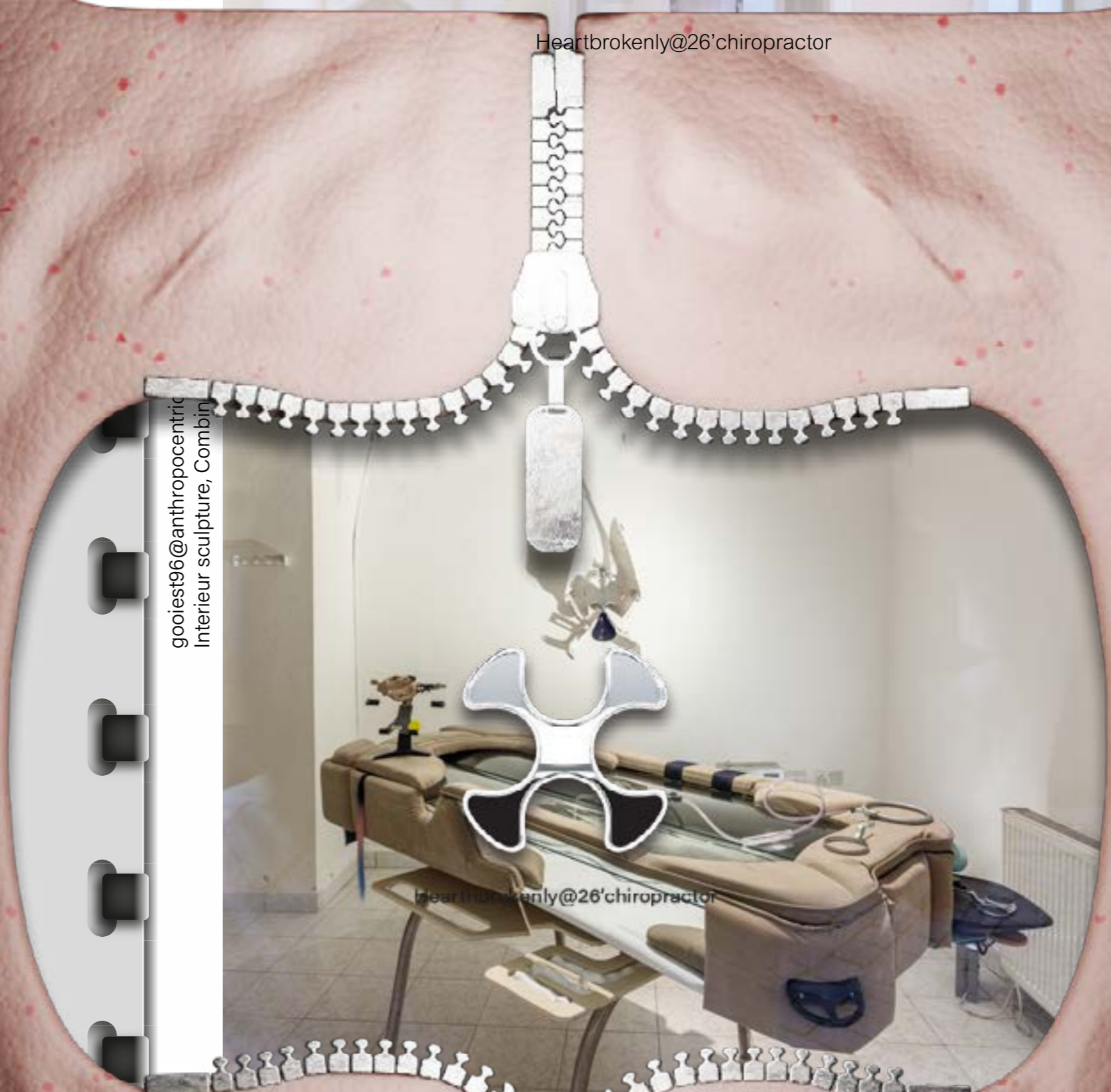
Heartbrokenly@26'chiropractor at PAF Gallery, Olomouc
Curated by Linda Vondrová.

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



RAAT

Wetware



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



SELECTED WORKS

KORPSEPUNX



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KORPSEPUNX



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Korpsepunx
Interior sculpture, Combined Technique, 2020

KORPSEPUNX



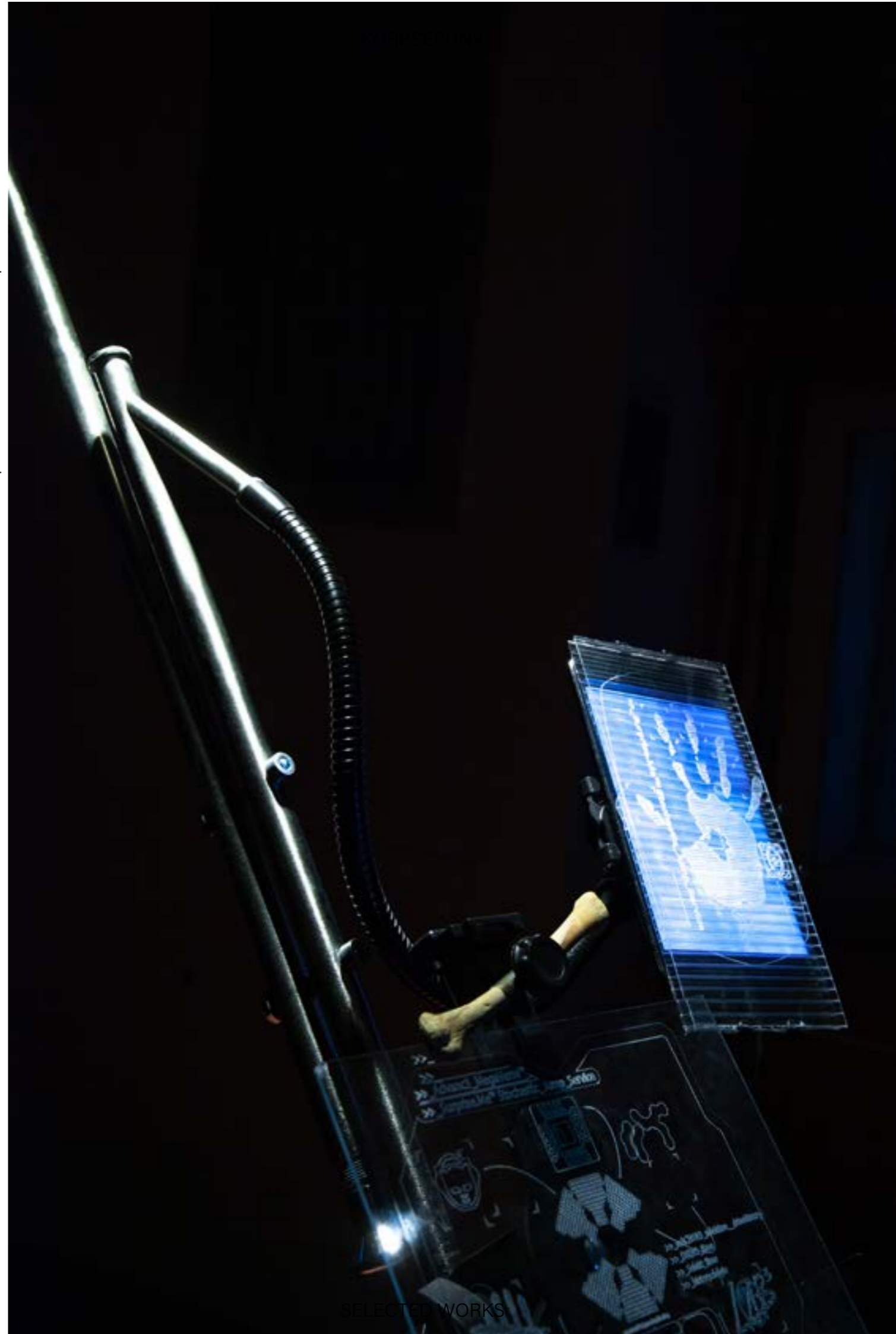
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Korpsepunx
Interior sculpture, Combined Technique, 2020

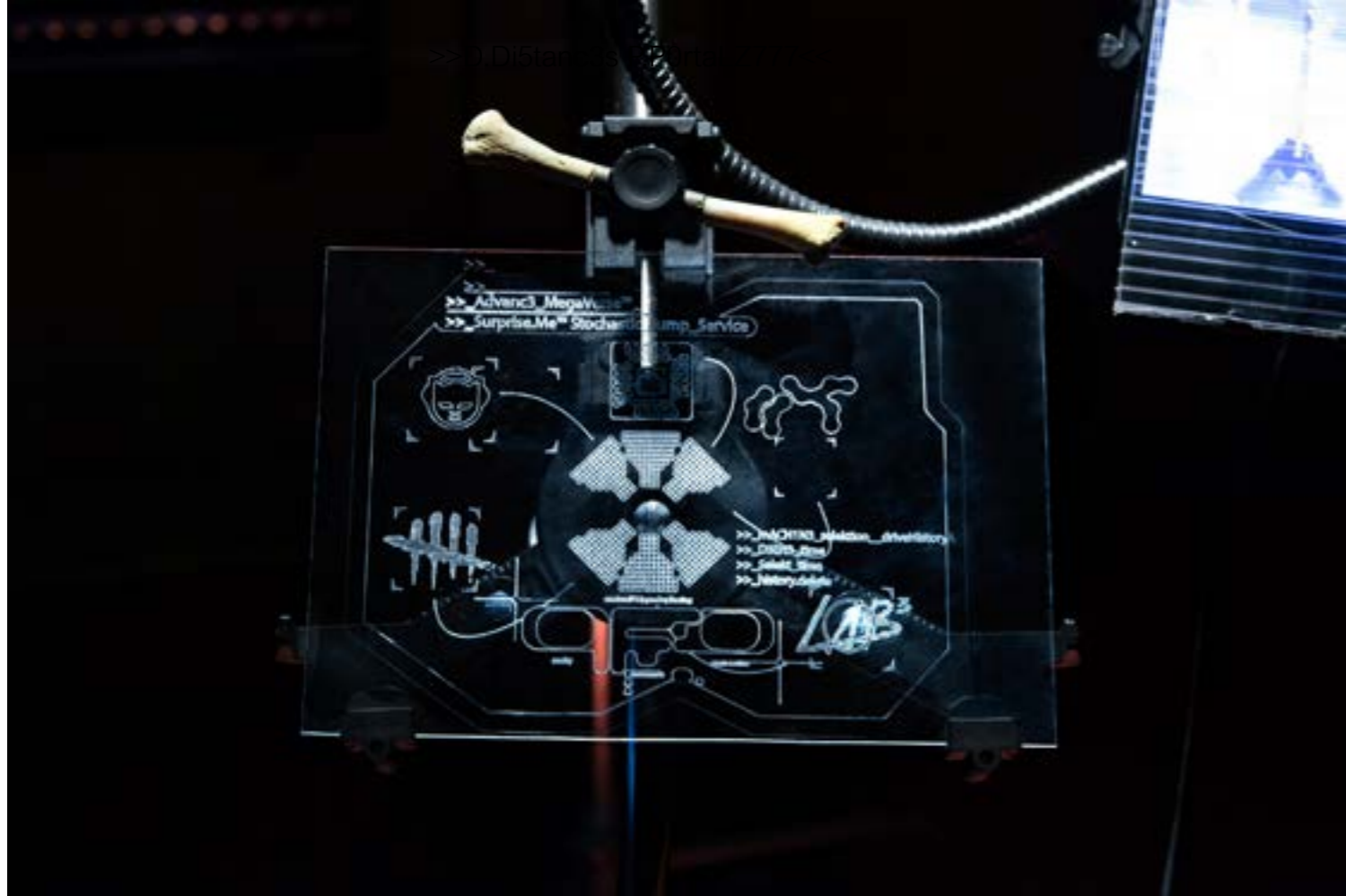
>>D.Di5tanc3s P.P0rtaLZ777<< at Signals festival, Funkhaus, Berlin

w/ Oliver Torr

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







Adaptation for the future at Fotopub Project Space, Ljubljana, Slovenia

Adaptation for the future, fotopub, Ljubljana, Slovenia
<https://easttopics.online/umprum-at-fotopub-project-space/>

CRASHTEST: Human Package
Interior sculpture, Combined Technique, 2019



Adaptation for the future



SELECTED WORKS

CRASHTEST: Decayed
Interior sculpture, Combined Technique, 2019

Adaptation for the future



SELECTED WORKS

CRASHTEST: Human Package
Interior sculpture, Combined Technique, 2019

MgA. Olbram Pavlíček
1993*

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

Projects/Exhibitions/Curating

Solo Shows

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

__>>D.Di5tanc3s_PP0rtaLZ777<<__ 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
Vzdoruj 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, Slovenia 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

C.ROCKEFELLER CENTER FOR THE CONTEMPORARY ARTS, Dresden, Germany, Residency 2021
Proto Gallery Systems — co-founder and curator of art gallery project 2015 — NOW
Spiral studio, residency, Wittenberg, Germany 2013
School residency, Tromso, Norway 2012

www.olbrampavlicek.com

w_lfr_m234u

