



Organic–Parametric Explorations

Organisch-Parametrische Studien

Catalogue – 2022

New York – Vienna

Mag.^{art.} Andreas Palfinger

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Andreas Palfinger



Artist Statement Andreas Palfinger

EN

Andreas Palfinger (*1997, AT) is an interdisciplinary artist, practicing within the frameworks of virtual architectural scenography and functional fictions. His ethos embraces critical and speculative approaches, articulated in time-based media, CGI, AR and VR. He is currently living and working in Vienna, from mid 2022 on in New York City.

Fiction and hypothetical scenarios prove to be seducing catalysts for social dreaming. Andreas uses artistic strategies, critical design and research to reflect on topics such as post-apocalyptic societies, biased algorithms, the deconstruction of democracies or speculative biology.

Andreas studied at the University of Applied Art Vienna and Bauhaus University Weimar, and will start at Pratt Institute, New York City, this autumn.

He got honored internationally, among others at the International Design Awards, the Art Directors Club of Europe Awards and the New York Festivals AD Awards.

DE

Andreas Palfinger (*1997, AT) ist ein interdisziplinärer Künstler, der im Rahmen von virtueller architektonischer Szenografie und funktionalen Fiktionen arbeitet. Sein Ethos umfasst kritische und spekulativen Ansätze, die sich in zeitbasierten Medien, CGI, AR und VR artikulieren. Er lebt und arbeitet derzeit in Wien, ab mitte 2022 in New York City.

Fiktion und hypothetische Szenarien erweisen sich als verführerische Katalysatoren für soziale Träume. Andreas nutzt künstlerische Strategien, kritisches Design und Research, um über Themen wie post-apokalyptische Gesellschaften, verzerrte Algorithmen, die Dekonstruktion von Demokratien oder speulative Biologie zu reflektieren.

Andreas studierte an der Universität für angewandte Kunst Wien und der Bauhaus Universität Weimar und wird diesen Herbst am Pratt Institute, New York City, beginnen.

Er wurde international ausgezeichnet, unter anderem bei den International Design Awards, den Art Directors Club of Europe Awards und den New York Festivals AD Awards.

Organic-Parametric Explorations²⁰²²



The series »Organic-Parametric Explorations« is part of a broad artistic research project, including an experimental short film and 3D printed sculptures. It explores a speculative climate-apocalypse scenario and the hypothesis of the posthumanist ideology 'Bio-Technoism'. The project investigates concepts on prohibiting the 'religion of growth', future power structures shaped within the 'Posthuman Convergence', AI-driven symbiogenetic evolution and autopoietic architectures.

The experiments focus on procedurally generated organic-parametric geometries, investigating in patterns of growth in nature and translating them into the virtual realm. The series is exploring the concept of the digital-sublime, a philosophical approach based in architecture theory.

I'm currently conceptualizing a biofuturistic anti-utopia, combining concepts from philosophy, biotechnology, futurology, political theory and behavioral science. An integral part of this project is establishing hypothetical scenarios. The series »Organic-Parametric Explorations« is part of this broad artistic research project, including an experimental short film and 3D printed sculptures.

The meta-themes of this project interweave the human despair in the »Posthuman Convergence« with speculative approaches towards auto-poiesis and symbiogenesis. An important theoretical component of the project is challenging the »human urge for innovation«, which goes hand in hand with the question "Will the future define growth as irresponsible, even criminal?", asked from Isabelle Stengers, Belgian science philosopher. Other sub-narratives explore concepts like the authoritarian aspects of utopias, nuclear-priesthoods, eco-fascism, cultism or novel forms of consciousnesses.

A resonating concept in my practice is the »Posthuman Convergence«, coined by philosopher and theorist of feminism Rosi Braidotti. This concept circumscribes the extensive vastness of new challenges for humanity resulting from rapid developments in the Fourth Industrial Revolution and the Sixth Mass Extinction. Those thoughts play along with some overarching themes in my work, which are the intersection of technology, biology and the humane. Resulting projects speculate on topics like synthetic biology, biased AI, futurology or bio-politics.

One concept I'm especially obsessed with is the »Sublime« as described by the Étienne-Louis Boullée (1728–99, Paris), representative of the French revolution architecture, and its contemporary counterpart, the »Digital-Sublime«. This theory implies a phenomena that occurs with the rise of parametric architecture. By watching those generated geometries, the viewer is aware of the existence of an immanent logic that generates the form, however, this logic is too complex to fully grasp it. The shapes seem to be formed by a higher power, they radiate something extremely powerful, which for me is intriguing to work with.

Speaking of parametricity, a continuing interest throughout my work is approximating the organic, the biomorph via mathematical, procedural and algorithmic methods. Therefore I'm observing, collecting and studying from nature and the intrinsic patterns, behaviors, and systems behind, to ultimately adapt those methods to create uncanny hybrids in the virtual realm.

Organisch-Parametrische Studien²⁰²²

Die Serie „Organisch-Parametrische Studien“ ist Teil eines umfassenden künstlerischen Forschungsprojekts, das auch einen experimentellen Kurzfilm und 3D-gedruckte Skulpturen umfasst. Es erforscht ein spekulatives Klima-Apokalypse-Szenario und die Hypothese der posthumanistischen Ideologie „Bio-Technoismus“.

Das Projekt untersucht Konzepte zum Verbot der „Religion des Wachstums“, zukünftige Machtstrukturen, die im Rahmen der „Posthumanen Konvergenz“ entstehen, KI-gesteuerte symbiotische Evolution und autopoietische Architekturen.

Die Experimente konzentrieren sich auf prozedural erzeugte organisch-parametrische Geometrien, die Wachstumsmuster in der Natur untersuchen und in die virtuelle Welt übersetzen. Die Serie erforscht das Konzept des digitaler-habenden, ein philosophischer Ansatz, der auf der Architekturtheorie basiert.

Derzeit konzipiere ich eine biofuturistische Anti-Utopie, die Konzepte aus Philosophie, Biotechnologie, Zukunftsforschung, politischer Theorie und Verhaltenswissenschaft kombiniert. Ein wesentlicher Bestandteil dieses Projekts ist die Erstellung hypothetischer Szenarien. Die Serie „Organisch-Parametrische Studien“ ist Teil dieses breit angelegten künstlerischen Forschungsprojekts und umfasst einen experimentellen Kurzfilm und 3D-gedruckte Skulpturen.

Die Metathemen dieses Projekts verweben die menschliche Verzweiflung in der „Posthumanen Konvergenz“ mit spekulativen Ansätzen zur Auto-poiesis und Symbiogenese. Eine wichtige theoretische Komponente des Projekts ist die Hinterfragung des „menschlichen Innovationsdrangs“, die mit der Frage „Wird die Zukunft Wachstum als unverantwortlich oder gar kriminell definieren?“ einhergeht, die von der belgischen Wissenschaftsphilosophin Isabelle Stengers gestellt wird. Andere Sub-Narrative erforschen Konzepte wie die autoritären Aspekte von Utopien, Nuklearpriester-

schaften, Ökofaschismus, Kultismus oder neuartige Formen des Bewusstseins.

Ein in meiner Praxis mitschwingendes Konzept ist die „Posthumane Konvergenz“, die von der Philosophin und Feminismustheoretikerin Rosi Braidotti geprägt wurde. Dieses Konzept umschreibt die umfassende Tiefe der neuen Herausforderungen für die Menschheit, die sich aus den rasanten Entwicklungen der vierten industriellen Revolution und dem sechsten Massenaussterben ergeben. Diese Gedanken spielen mit einigen übergreifenden Themen in meiner Arbeit zusammen, nämlich der Überschneidung von Technologie, Biologie und dem Menschlichen. Die daraus resultierenden Projekte spekulieren über Themen wie synthetische Biologie, voreingenommene KI, Futurologie oder Biopolitik.

Ein Konzept, von dem ich besonders angetan bin, ist das „Erhabene“, wie es von Étienne-Louis Boullée (1728-99, Paris), einem Vertreter der französischen Revolutionsarchitektur, beschrieben wurde, und sein zeitgenössisches Gegenstück, das „Digital-Erhabene“. Diese Theorie impliziert ein Phänomen, das mit dem Aufkommen der parametrischen Architektur einhergeht. Beim Betrachten der erzeugten Geometrien wird dem Betrachter bewusst, dass es eine immanente Logik gibt, die die Form erzeugt, die jedoch zu komplex ist, um sie vollständig zu begreifen. Die Formen scheinen von einer höheren Macht geformt zu sein, sie strahlen etwas extrem Mächtiges aus. Für mich ist es faszinierend, damit zu arbeiten.

Apropos Parametrisierung: Ein durchgängiges Interesse in meiner Arbeit ist die Annäherung an das Organische, das Biomorphe mittels mathematischer, prozeduraler und algorithmischer Methoden. Deshalb beobachte, sammle und studiere ich die Natur und die ihr innewohnenden Muster, Verhaltensweisen und Systeme, um diese Methoden schließlich zu adaptieren und unheimliche Hybride in der virtuellen Welt zu schaffen.

Formats and Prices

Formate und Preise

The works are produced as a high-resolution print behind acrylic glass.

3 Layers: 2mm acrylic glass — high-resolution print on silicone — Alu-Dibond

Die Werke werden als hochauflösender Druck hinter Acrylglas gefertigt.

3 Layer: 2mm Acrylglas — hochauflösender Druck auf Silikon — Alu-Dibond

All works are available in 3 versions

Alle Werke sind in 3 Versionen verfügbar

VERSION 1	FORMAT	100 × 70 cm
	PRICE	Price upon request / Preis auf Anfrage

VERSION 2	FORMAT	140 × 100 cm
	PRICE	Price upon request / Preis auf Anfrage

VERSION 3 EXCLUSIVE DEAL*	FORMAT	140 × 100 cm
	PRICE	Price upon request / Preis auf Anfrage

*EXCLUSIVE DEAL:

**YOU OWN THE RIGHTS FOR A UNIQUE PIECE
(NO REPRINTS, DEFINED PER CONTRACT)**

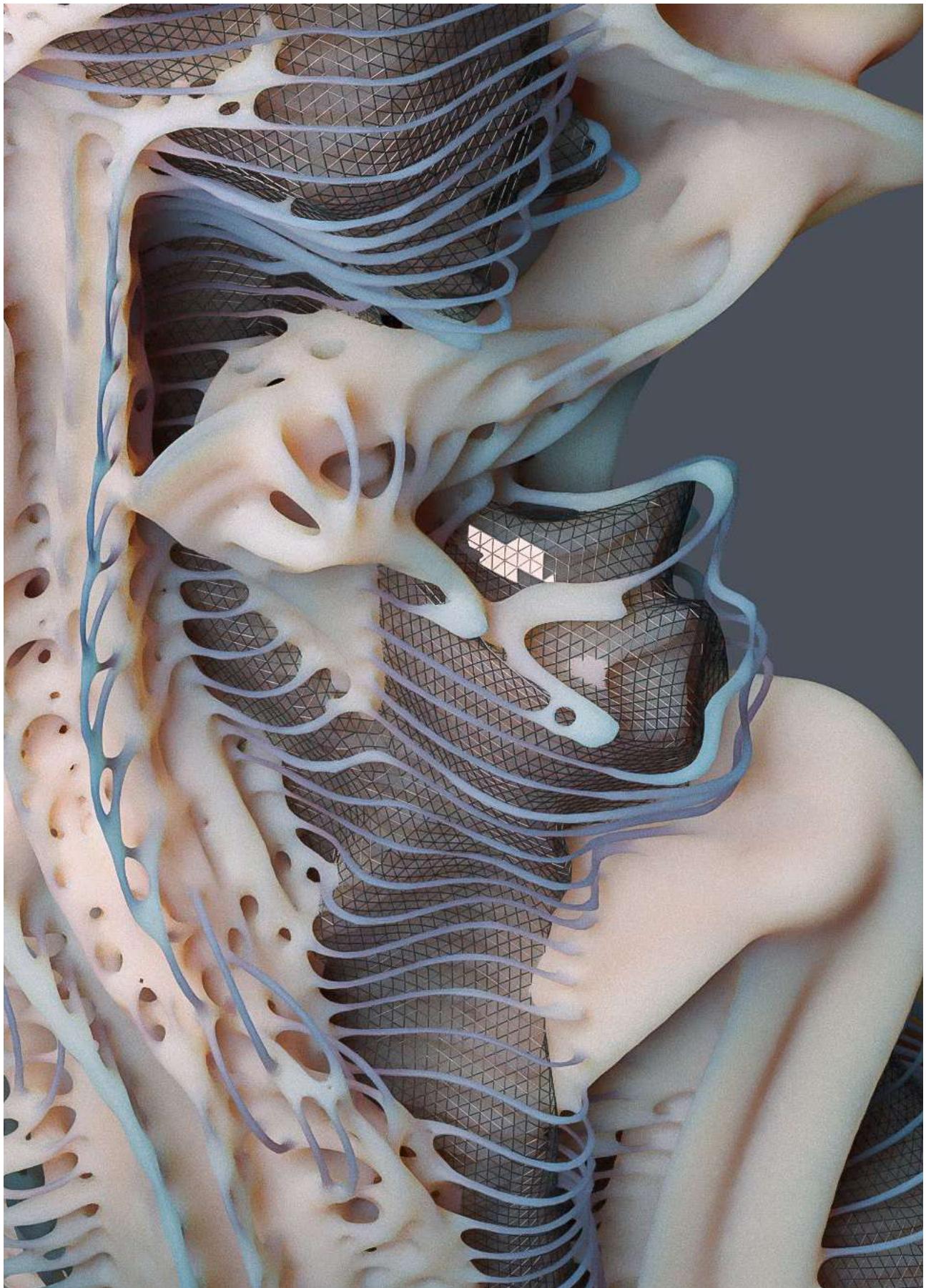
*EXCLUSIVE DEAL:

**SIE BESITZEN DIE RECHTE FÜR EIN UNIKAT
(KEINE NACHDRUCKE, PER VERTRAG
DEFINIERT)**

Special Formats are possible

Sonderformate sind möglich

FORMAT	20×20 — 240 × 122 cm
PRICE	Variable



TITLE Hybrid Exoskeleton II-C
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



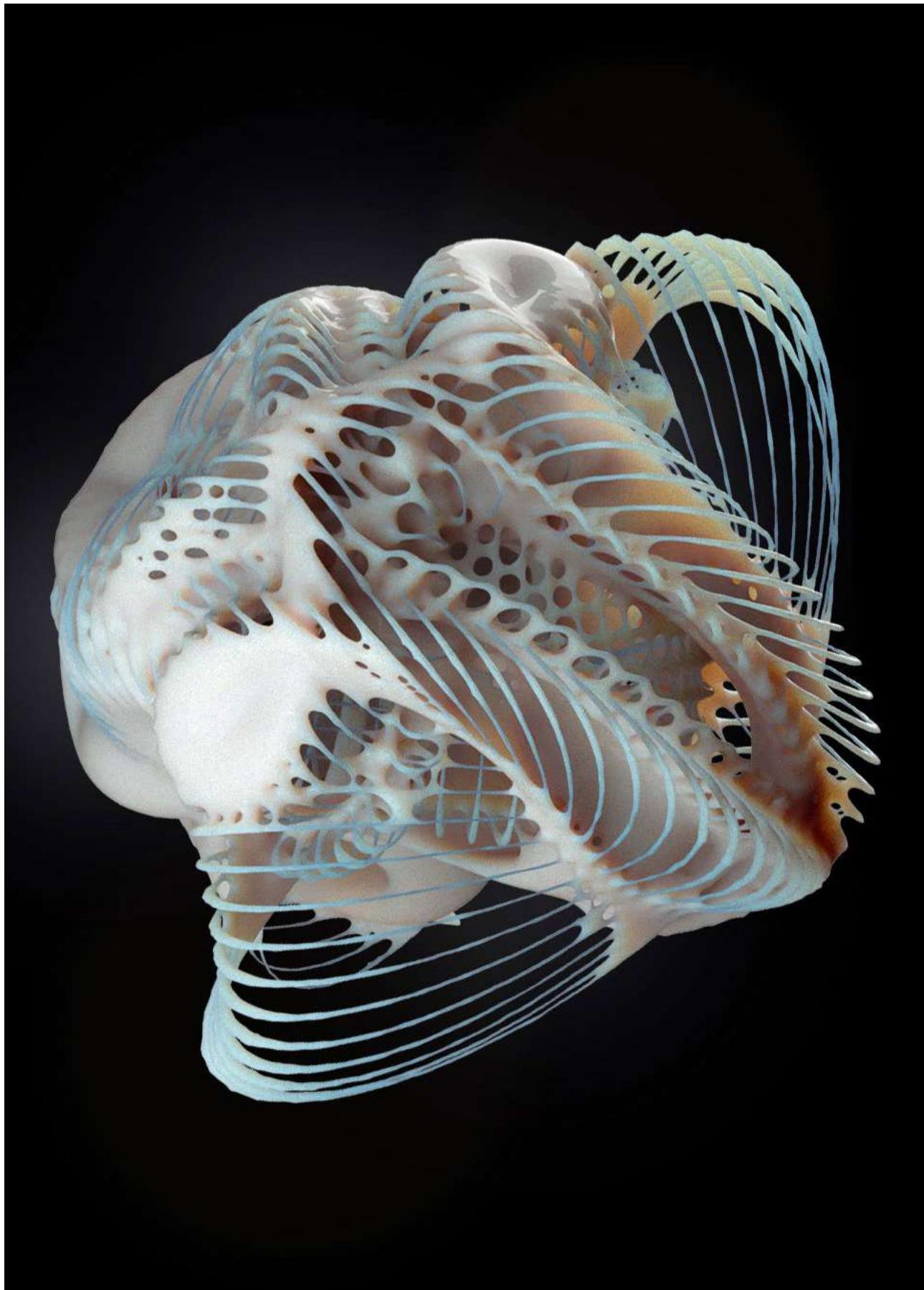
TITLE Parametric Metabolisms II-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms II-G
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



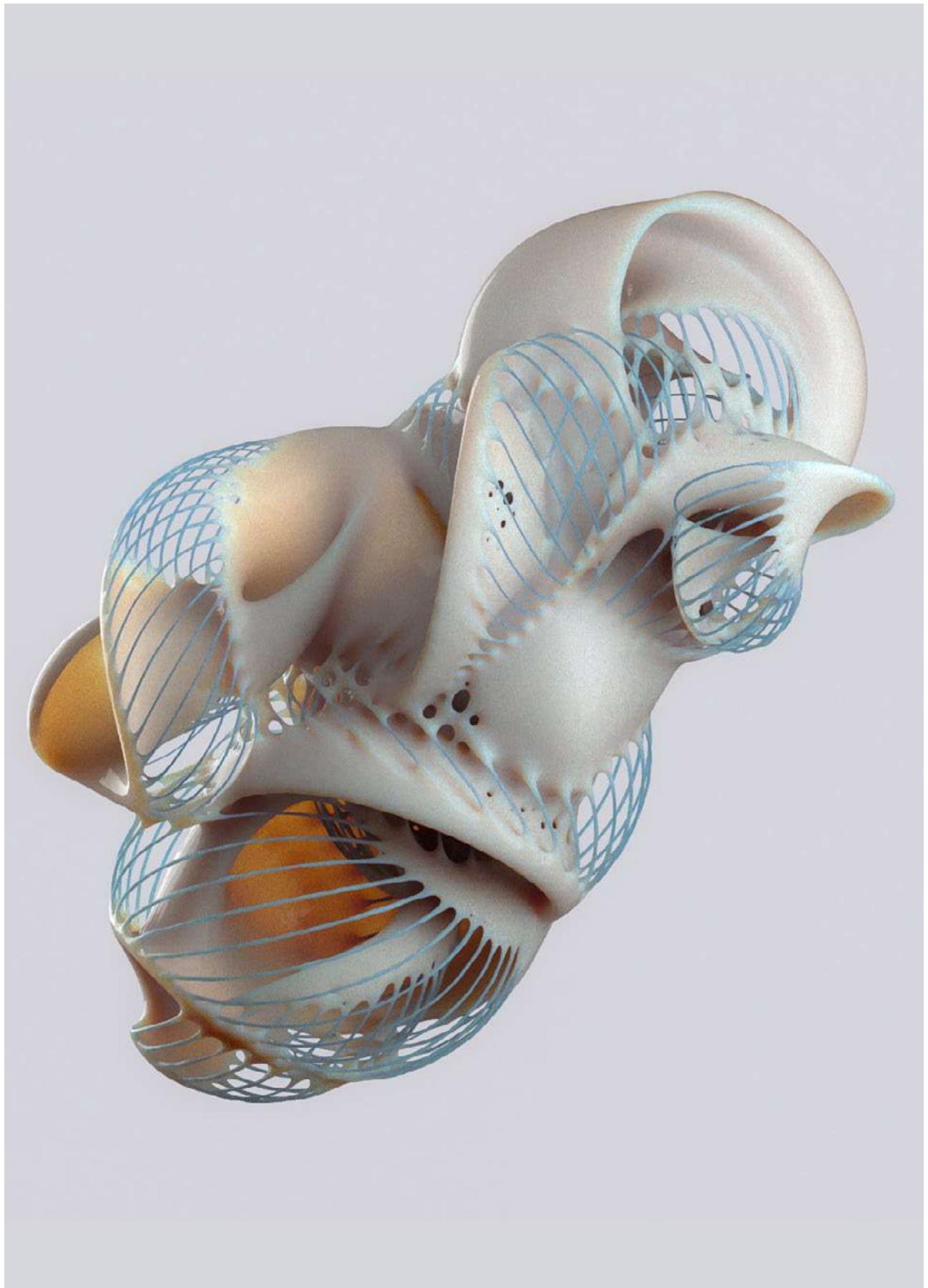
TITLE Parametric Metabolisms II-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms II-F
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms III-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity II-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 FORMAT 100 × 70 cm

V2 FORMAT 140 × 100 cm

V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS

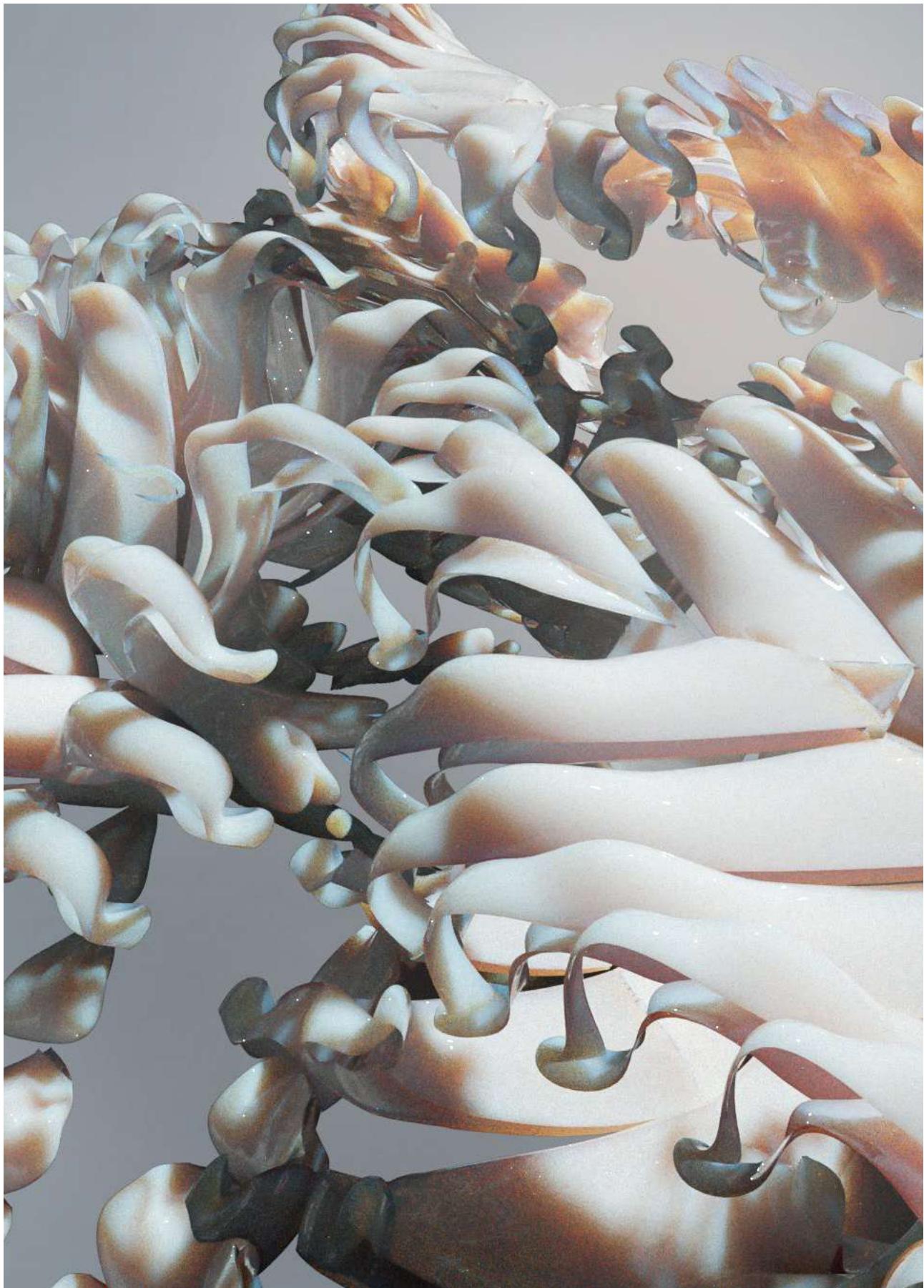


TITLE	Parametric Metabolisms V-A	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



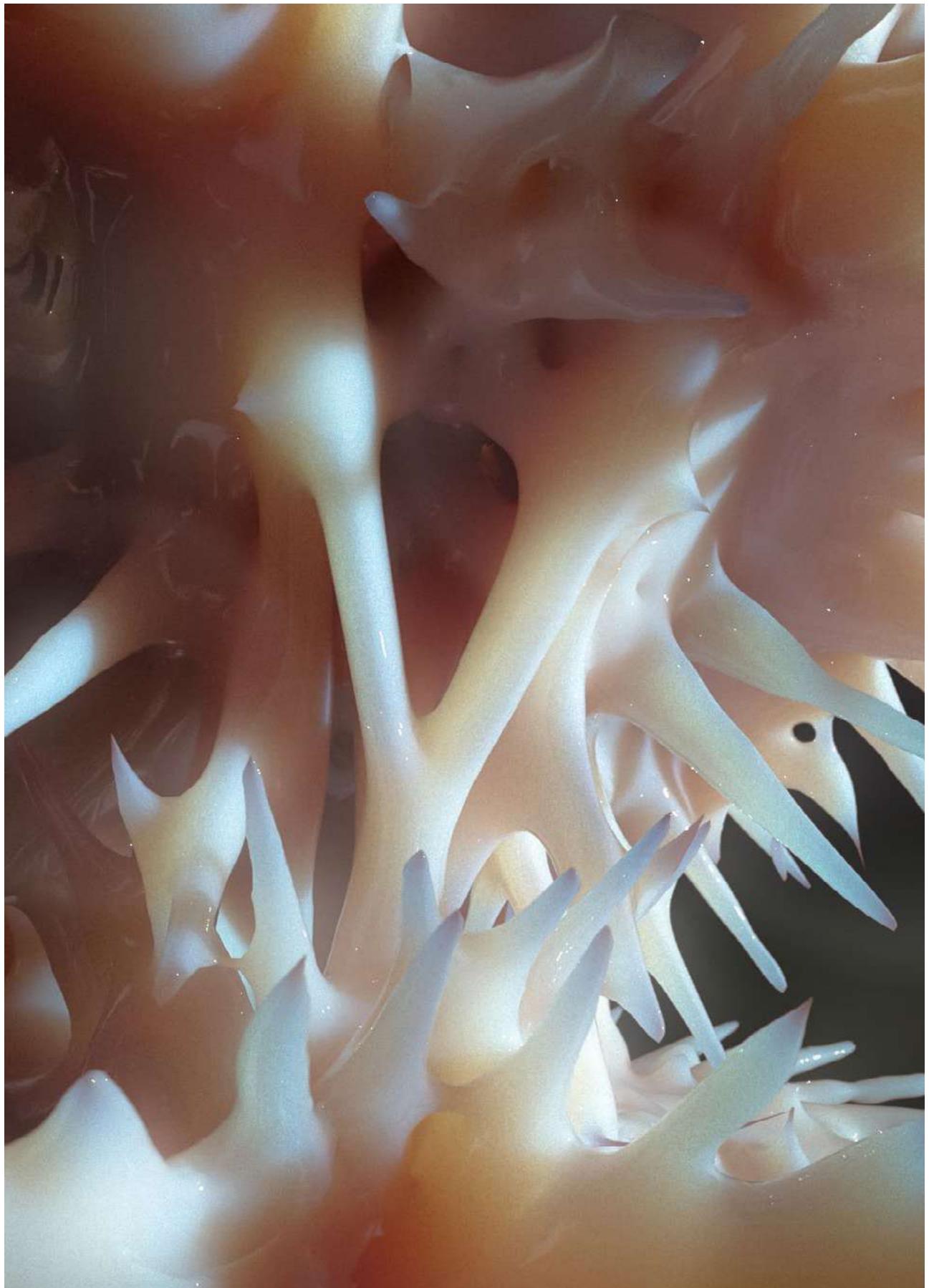
TITLE Hybrid Exoskeleton III-F
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms X-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS

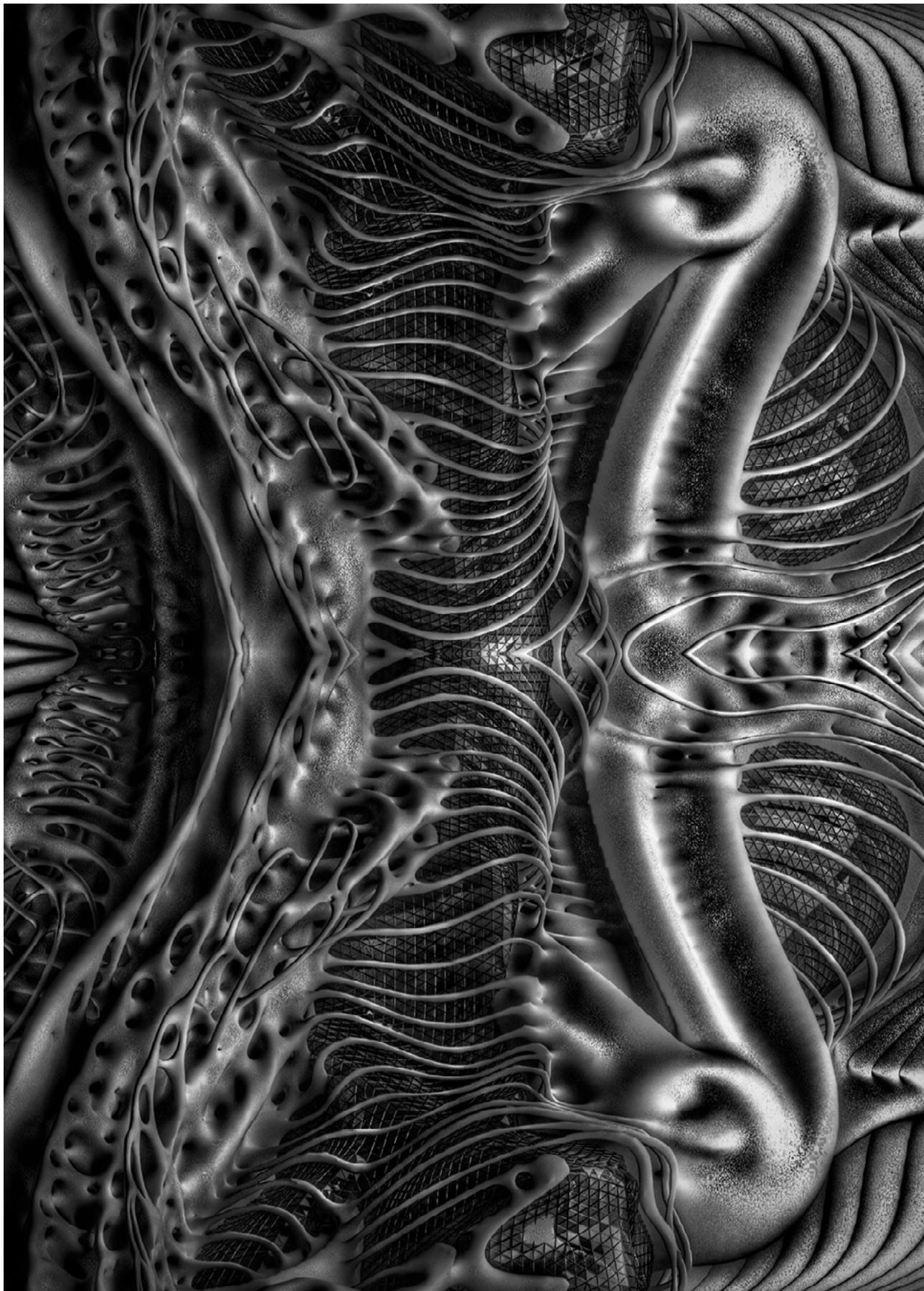


TITLE	Parametric Metabolisms VI-A	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



TITLE Organic Fluidity III-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1	FORMAT	100 × 70 cm
	—	
V2	FORMAT	140 × 100 cm
	—	
V3	FORMAT	140 × 100 cm
	+ EXCLUSIVE RIGHTS	



TITLE Hybrid Exoskeleton III-G
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton II-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 **FORMAT** 100 × 70 cm

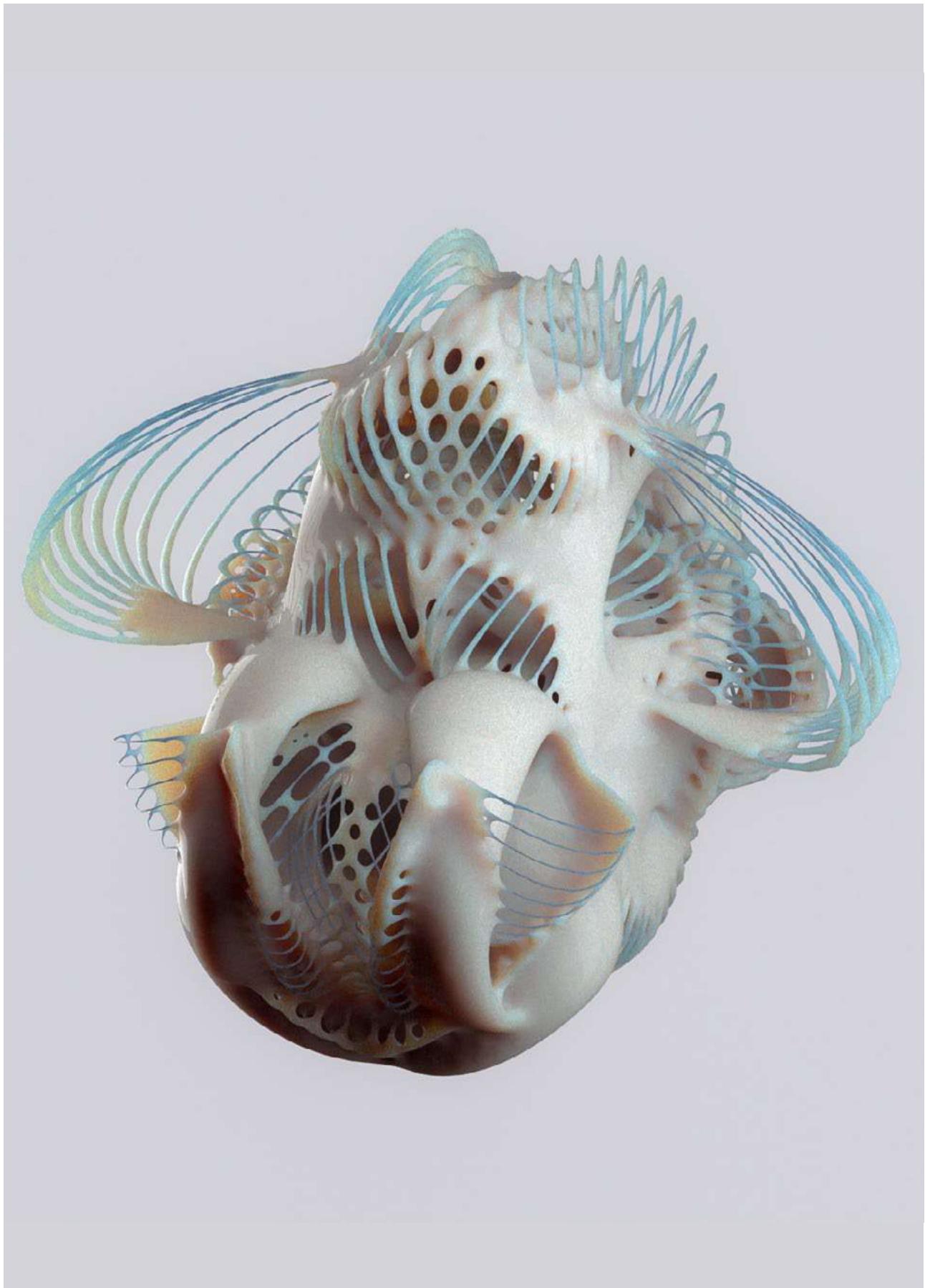
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V2 **FORMAT** 140 × 100 cm

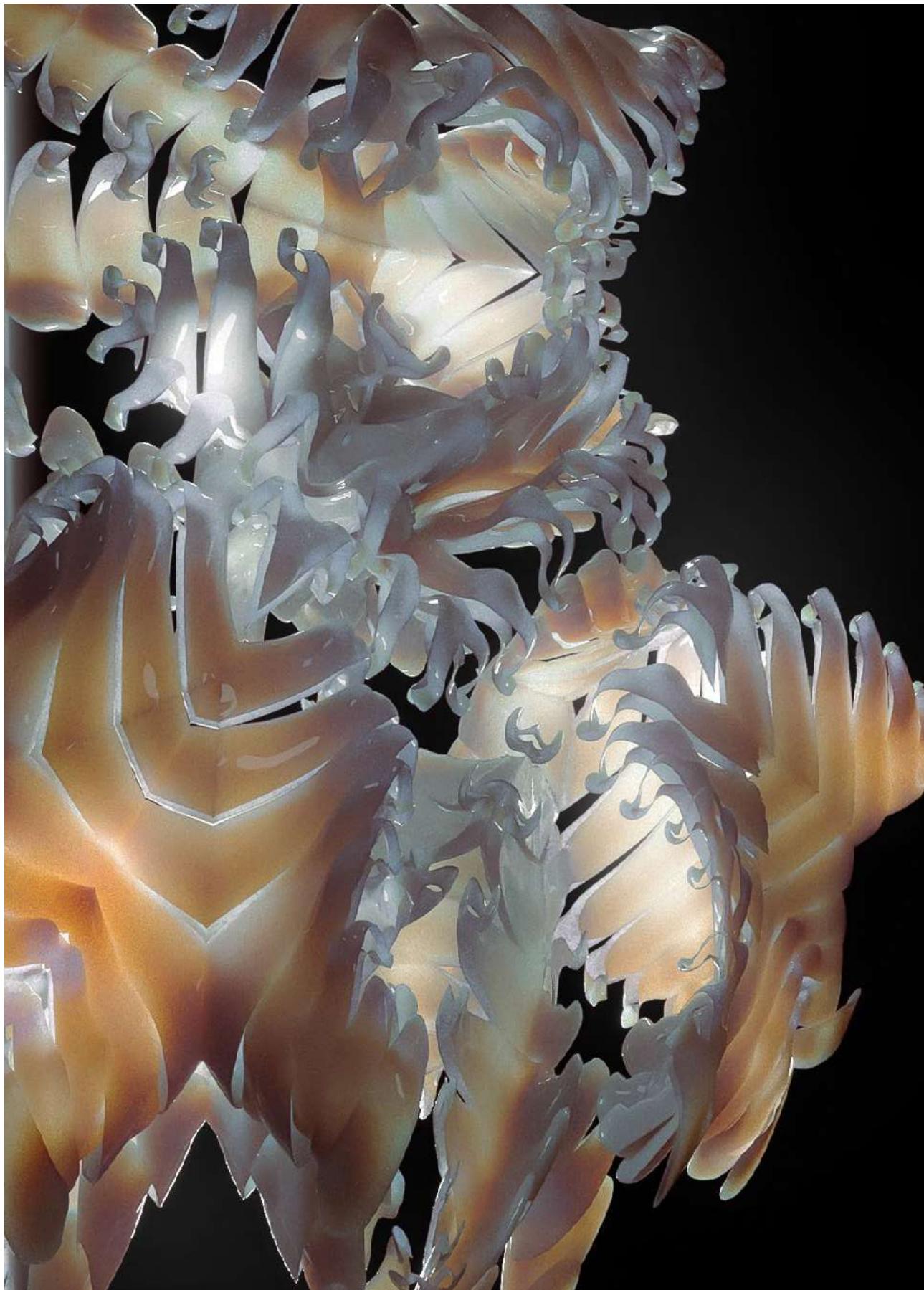
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V3 **FORMAT** 140 × 100 cm

+ EXCLUSIVE RIGHTS



TITLE	Parametric Metabolisms II-D	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



TITLE Parametric Metabolisms X-C
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity I-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 FORMAT 100 × 70 cm

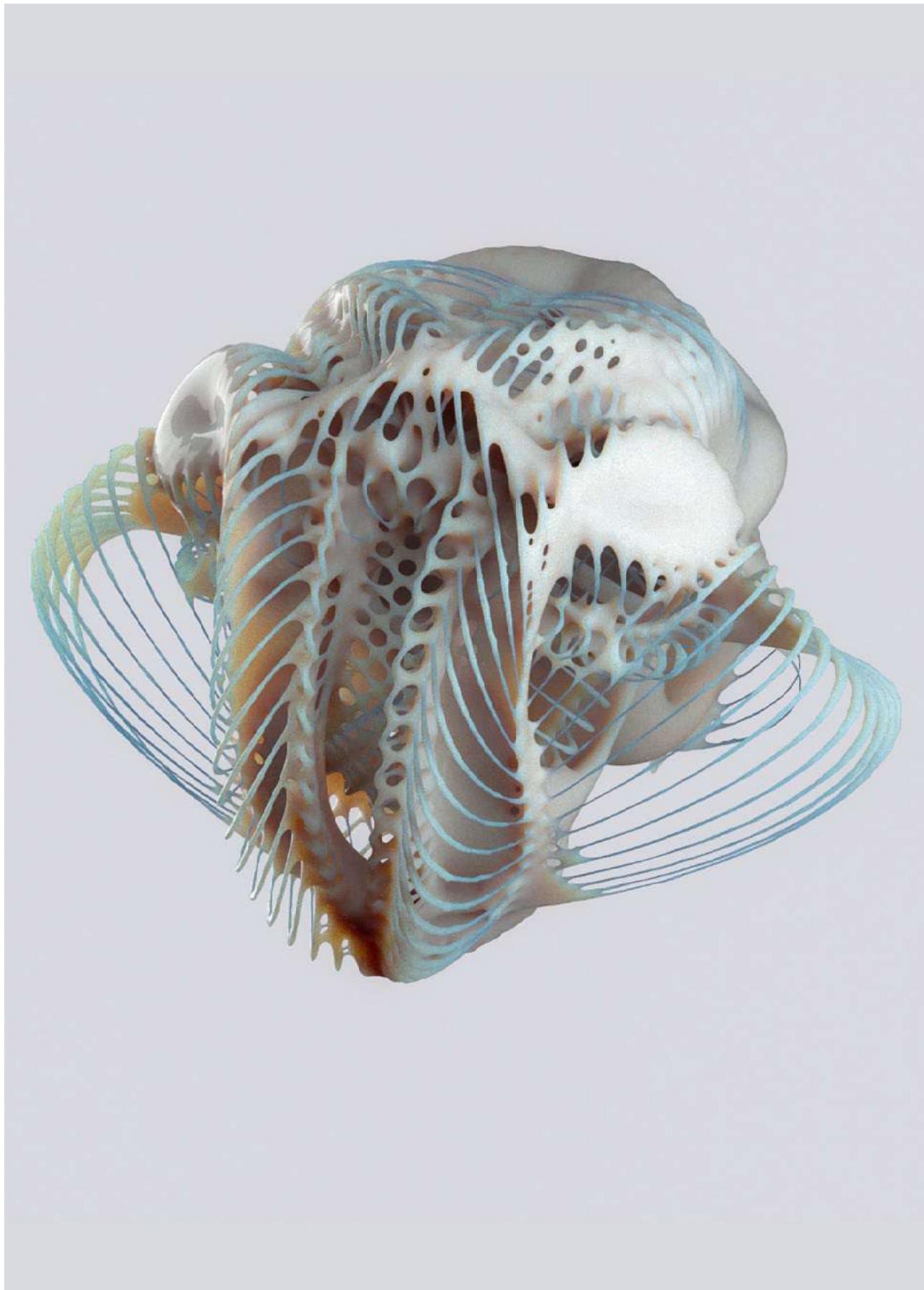
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V2 FORMAT 140 × 100 cm

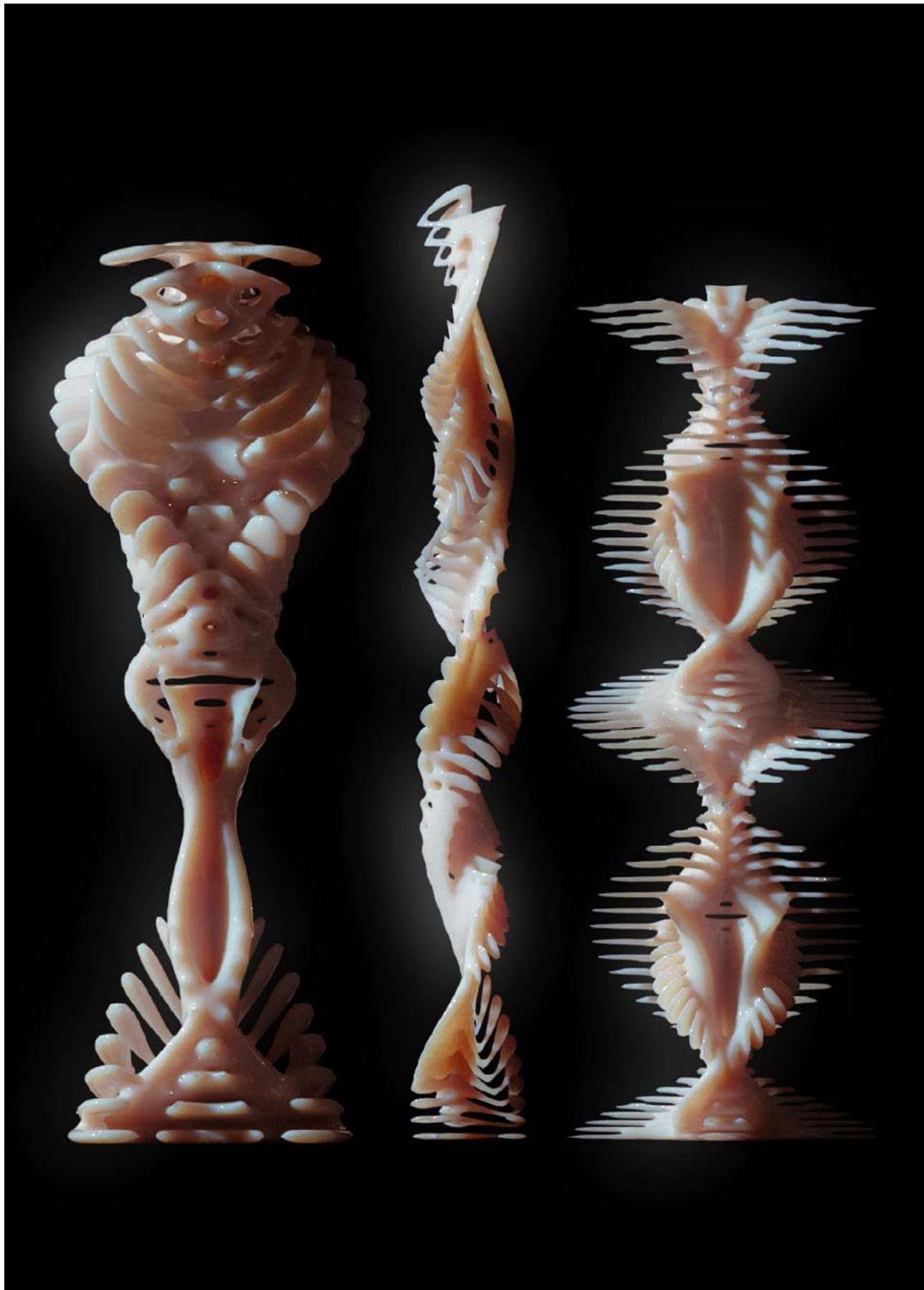
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V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS

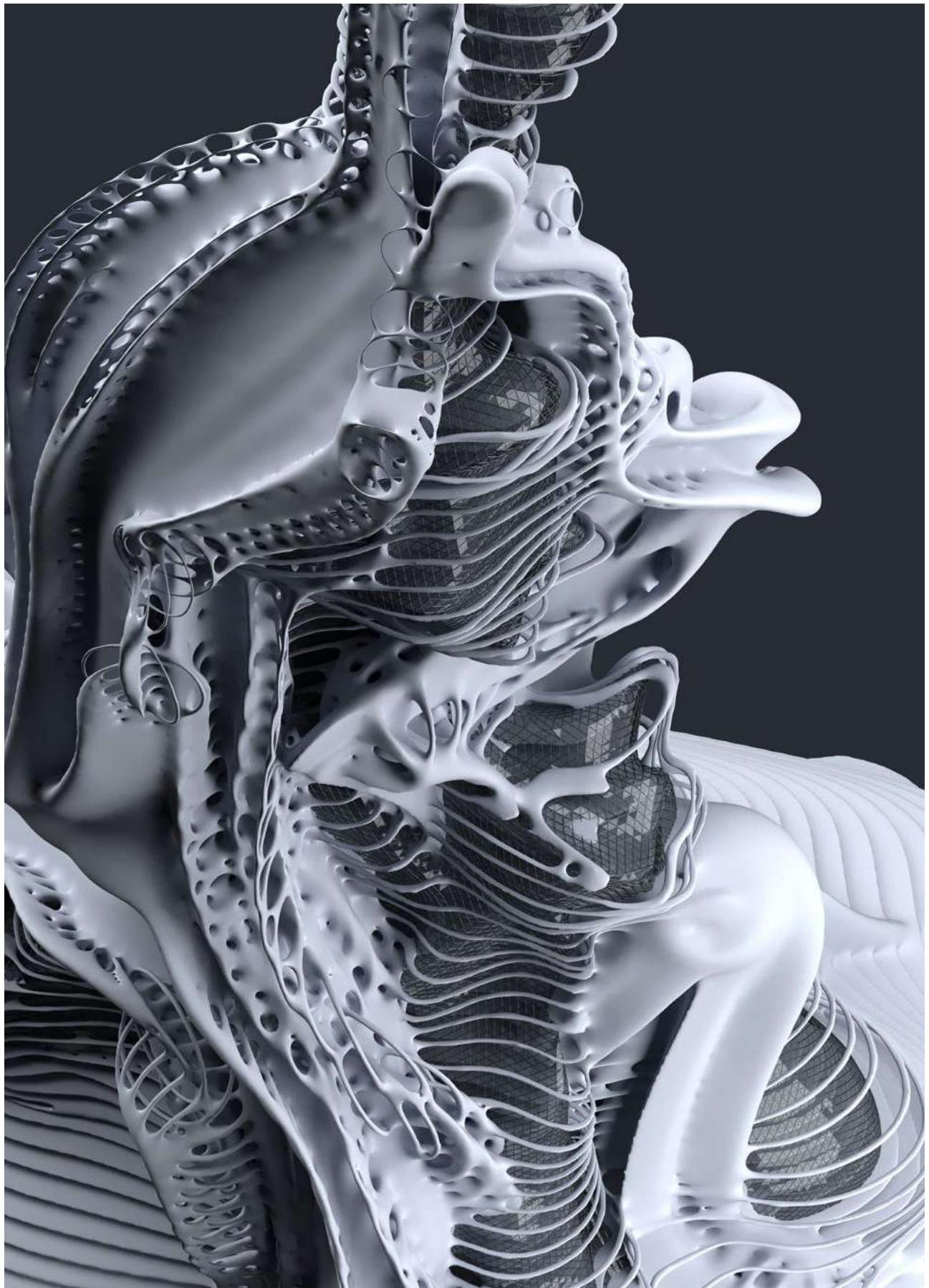


TITLE	Parametric Metabolisms II-C	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



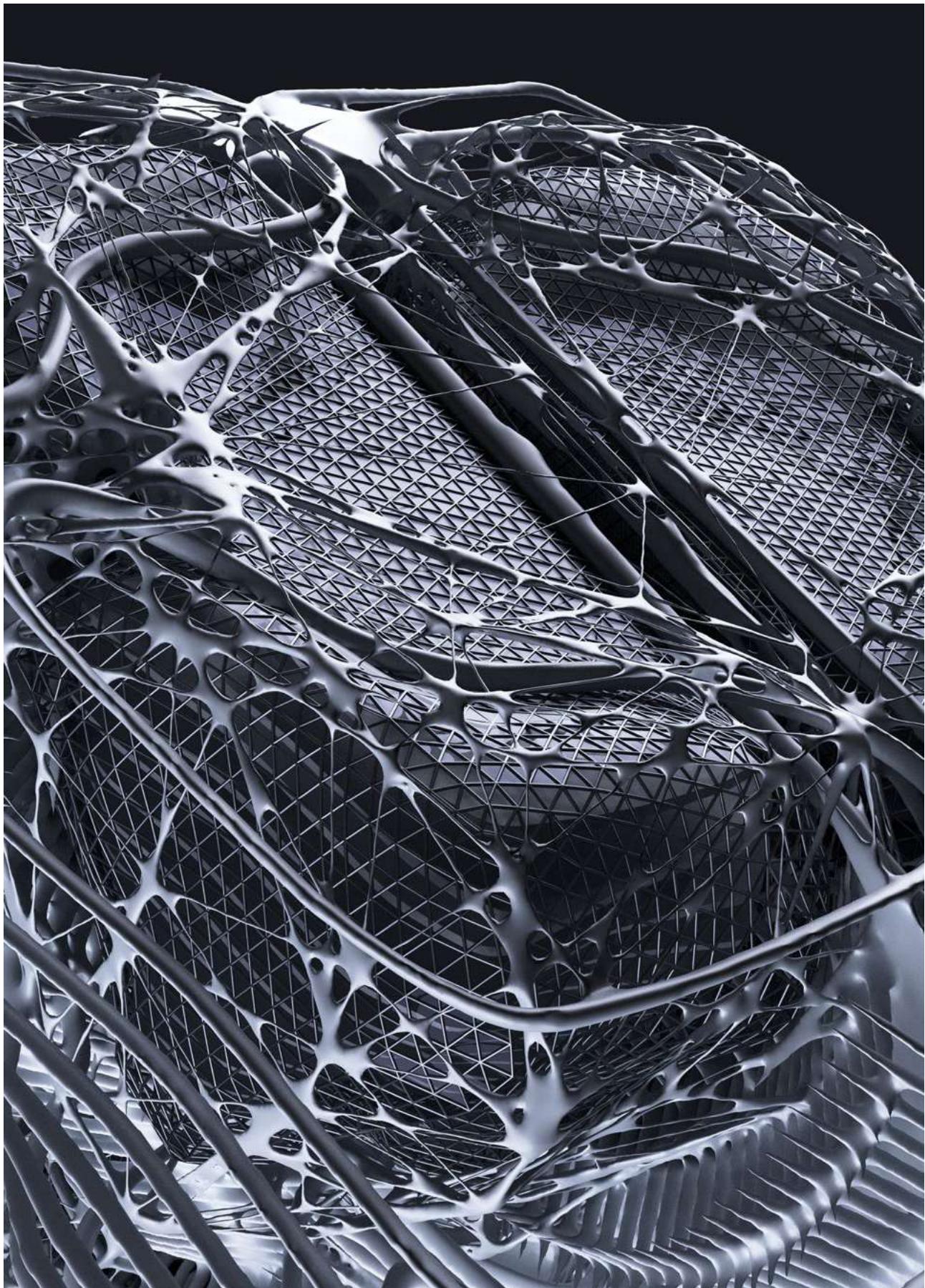
TITLE Parametric Metabolisms VII-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
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V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



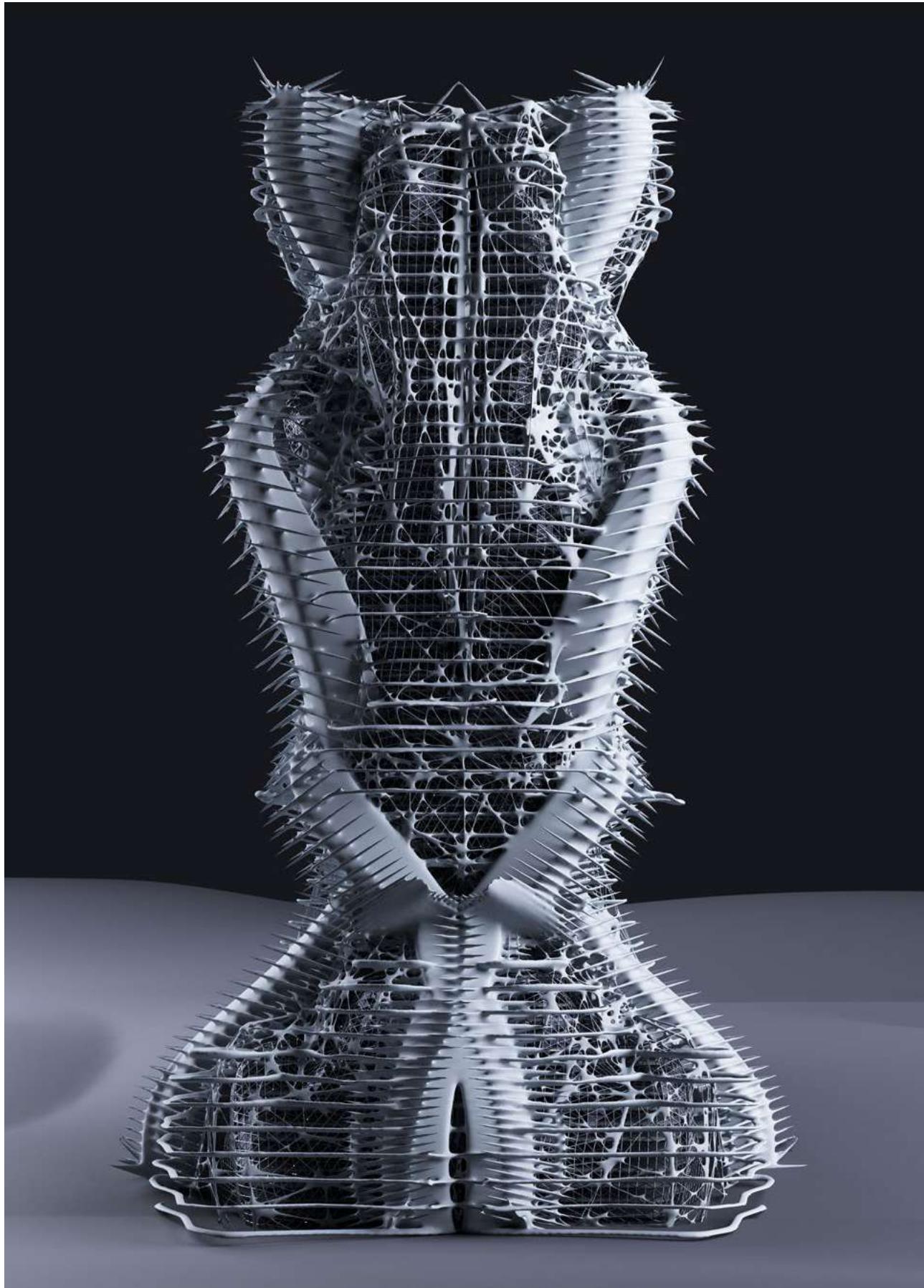
TITLE Hybrid Exoskeleton II-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton III-E
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton III-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 **FORMAT** 100 × 70 cm

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V2 **FORMAT** 140 × 100 cm

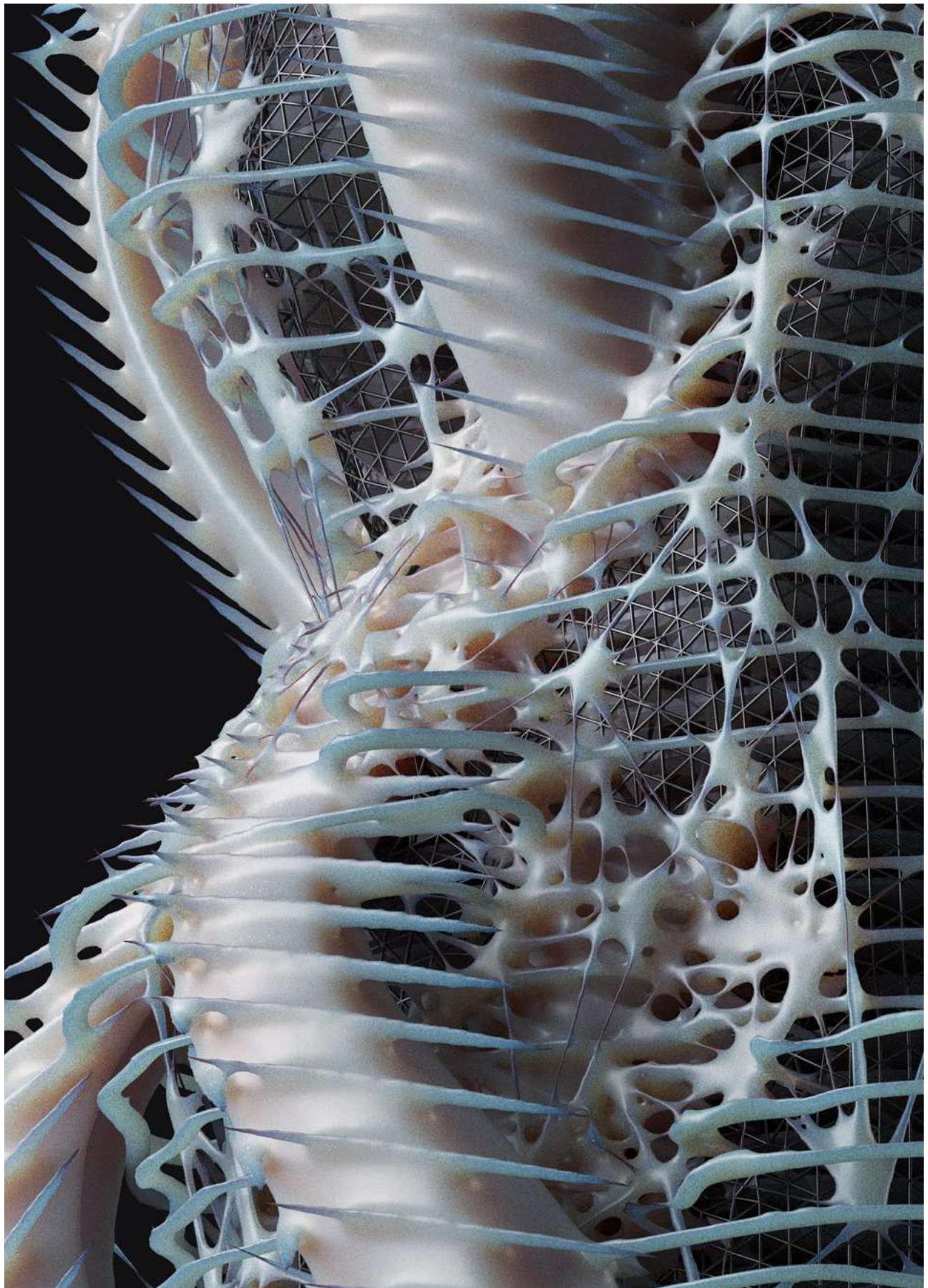
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V3 **FORMAT** 140 × 100 cm

+ EXCLUSIVE RIGHTS



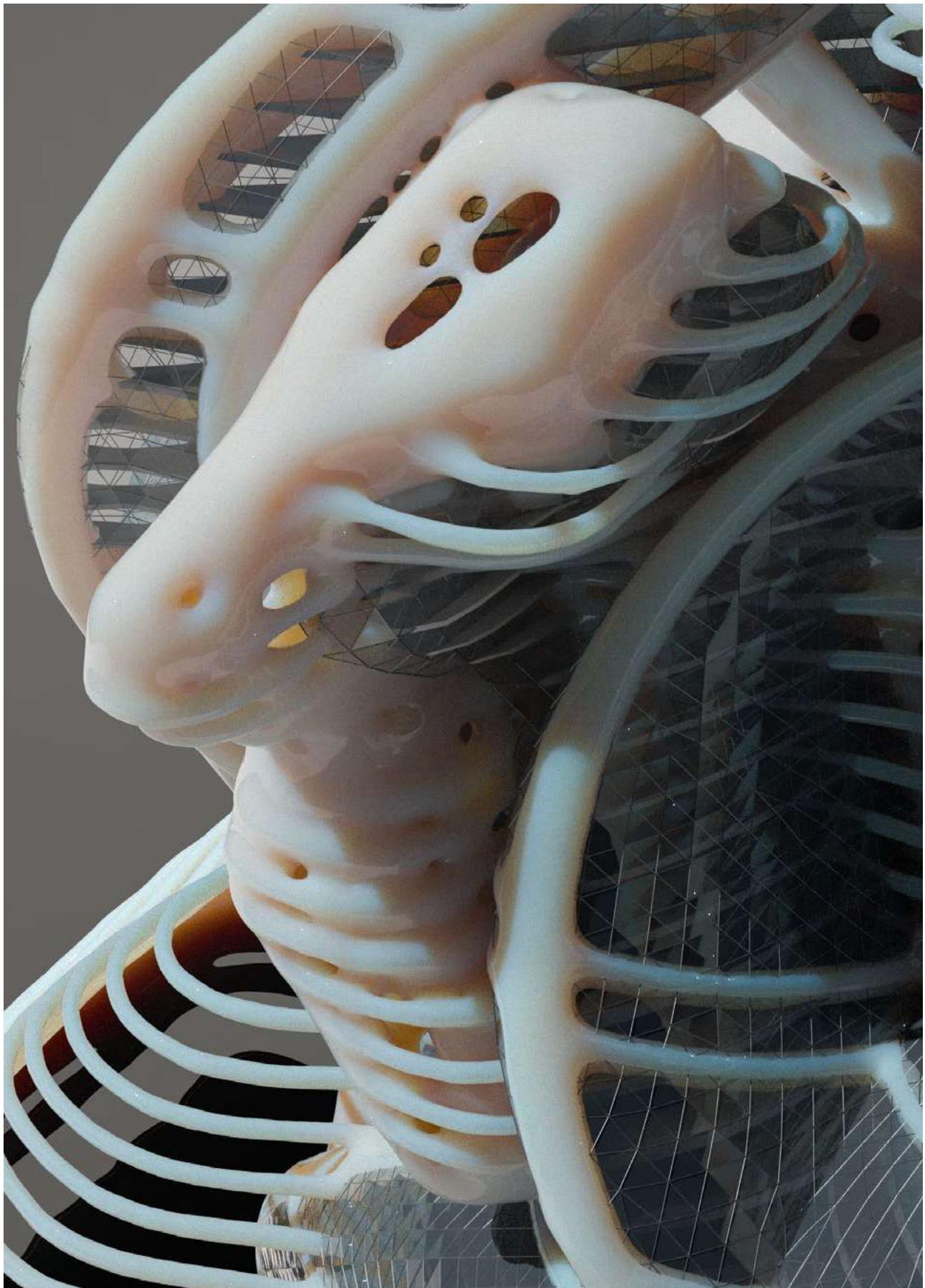
TITLE Hybrid Exoskeleton III-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
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V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



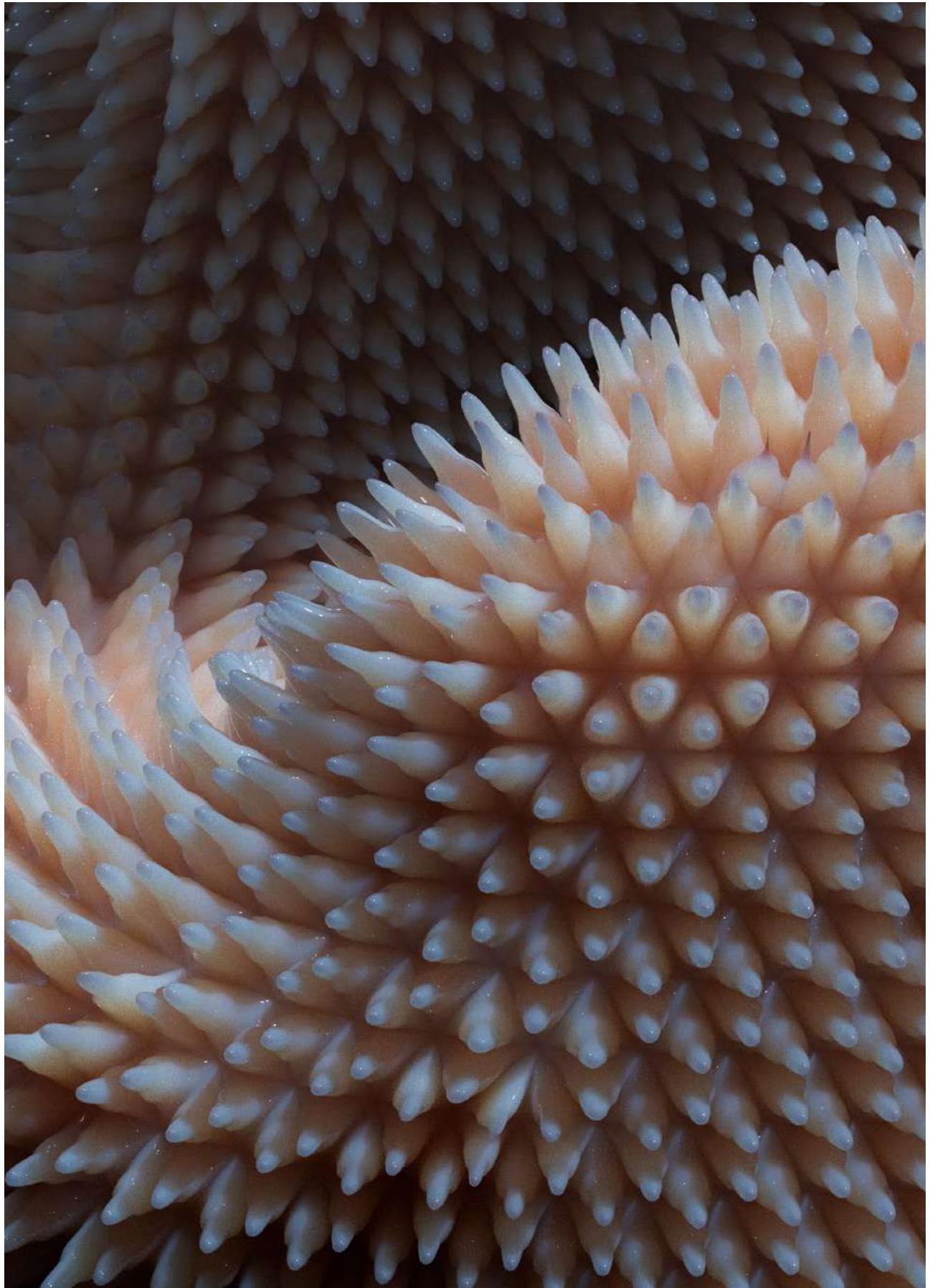
TITLE Hybrid Exoskeleton III-D
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
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V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton V-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity VI-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 **FORMAT** 100 × 70 cm

—
V2 **FORMAT** 140 × 100 cm

—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton VI-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 FORMAT 100 × 70 cm

V2 FORMAT 140 × 100 cm

V3 FORMAT 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton IV-B

MATERIALS High-resolution print behind Acrylic Glass

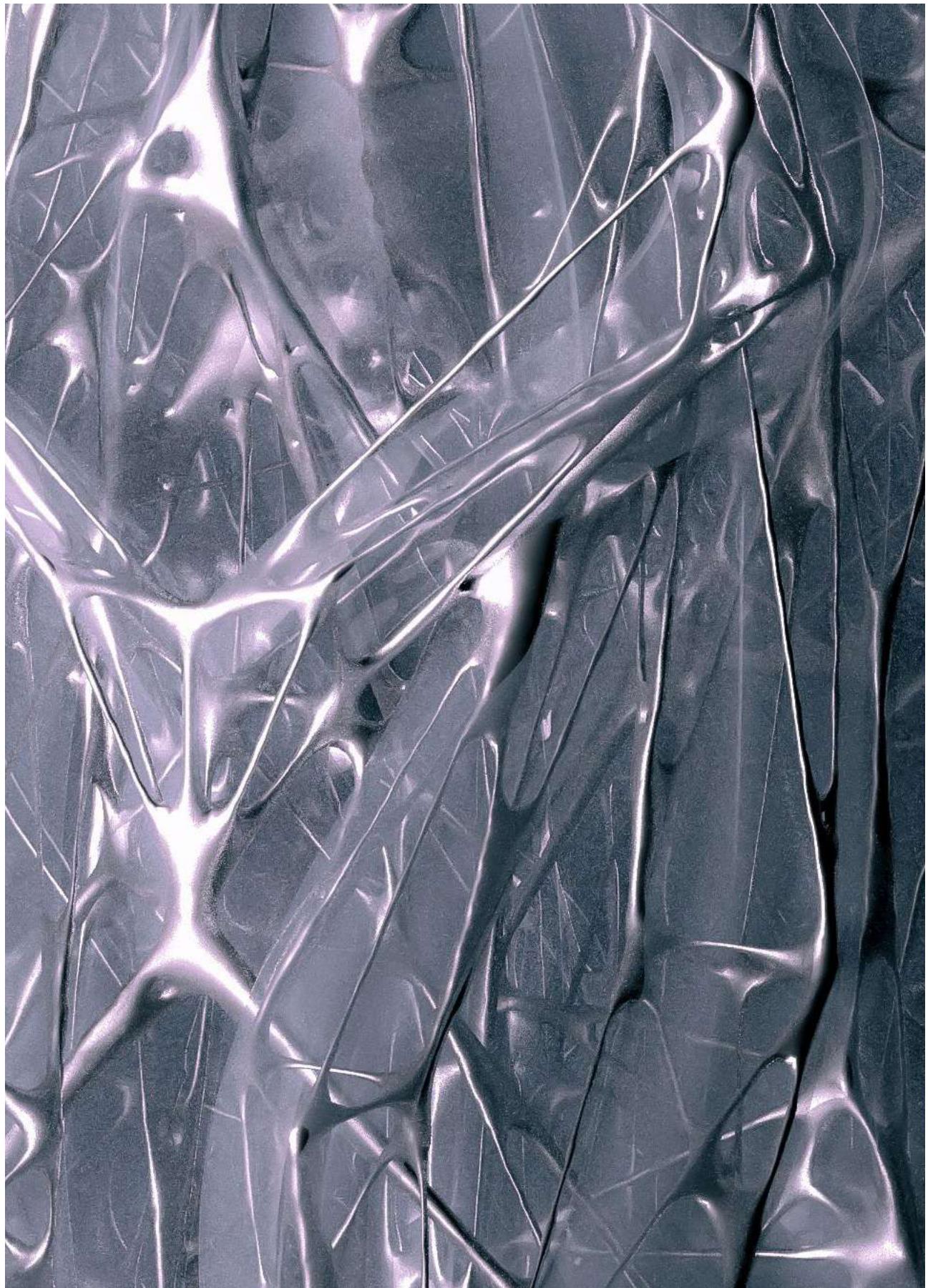
YEAR 2022

V1 FORMAT 100 × 70 cm

V2 FORMAT 140 × 100 cm

V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity II-C
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity II-B

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 FORMAT 100 × 70 cm

—

V2 FORMAT 140 × 100 cm

—

V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS



TITLE Gravitational Fluidity I-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 **FORMAT** 100 × 70 cm

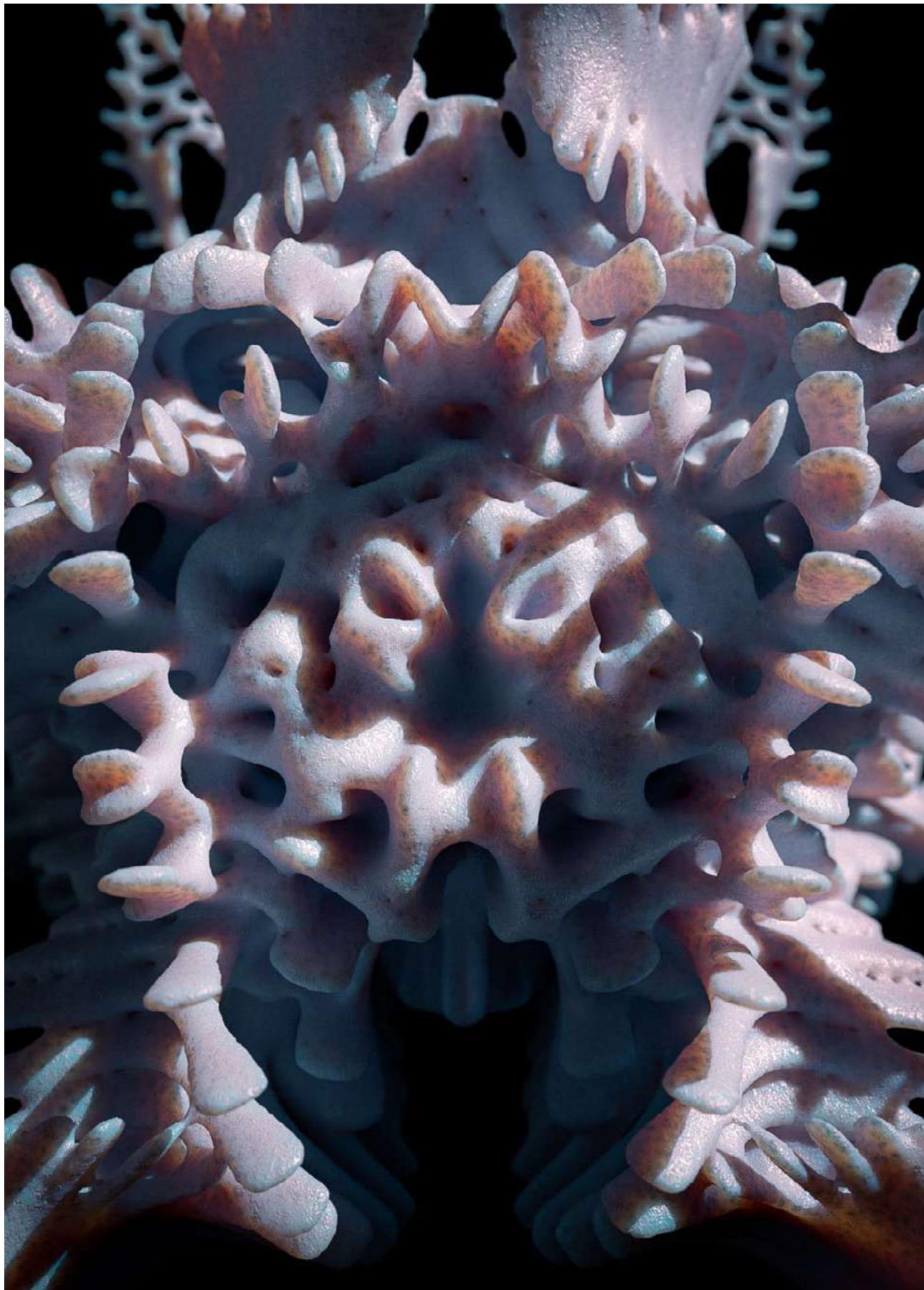
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V2 **FORMAT** 140 × 100 cm

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V3 **FORMAT** 140 × 100 cm

+ EXCLUSIVE RIGHTS



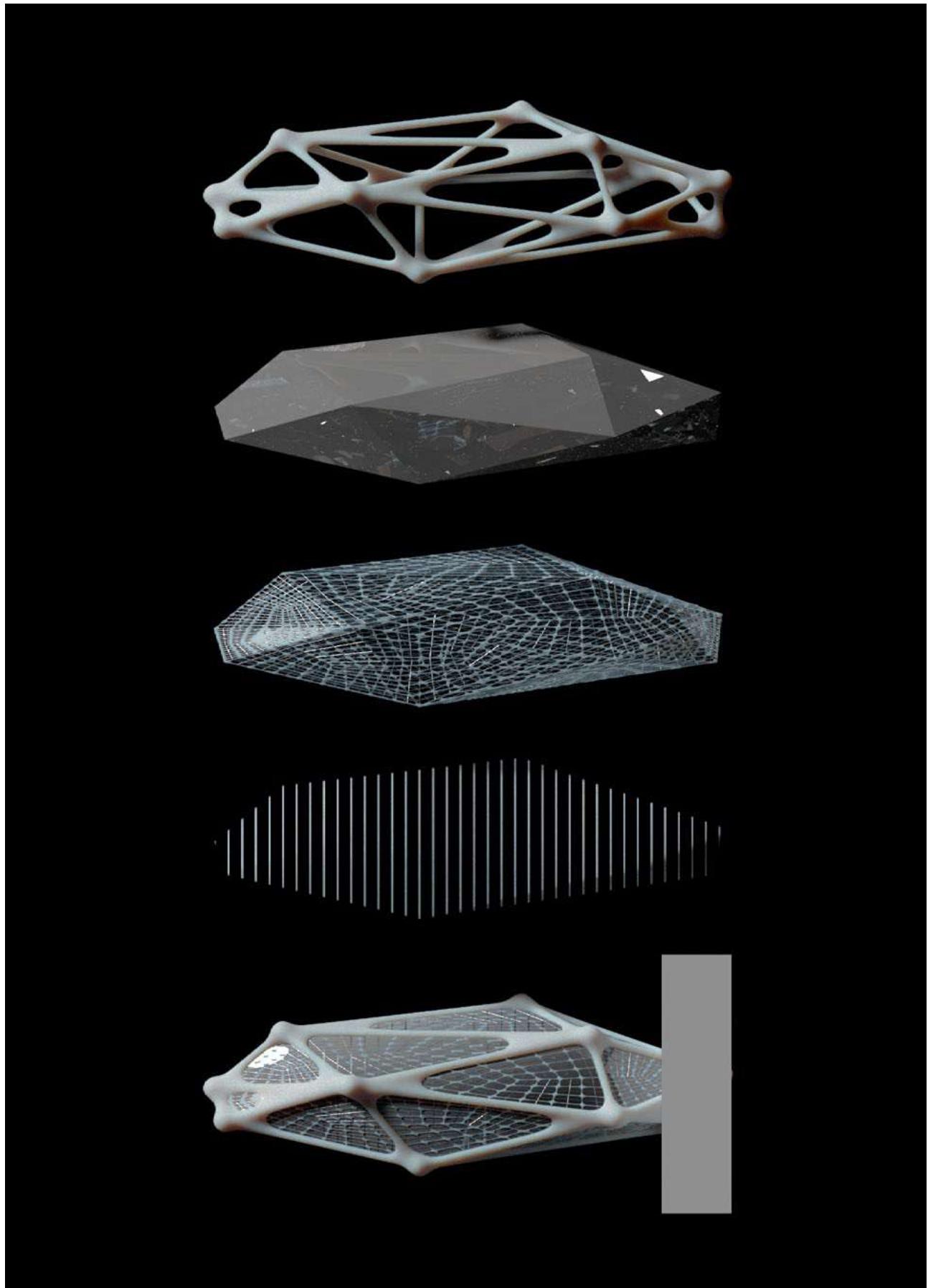
TITLE Parametric Metabolisms IX-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms VIII-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton IV-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

V1 FORMAT 100 × 70 cm

V2 FORMAT 140 × 100 cm

V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS



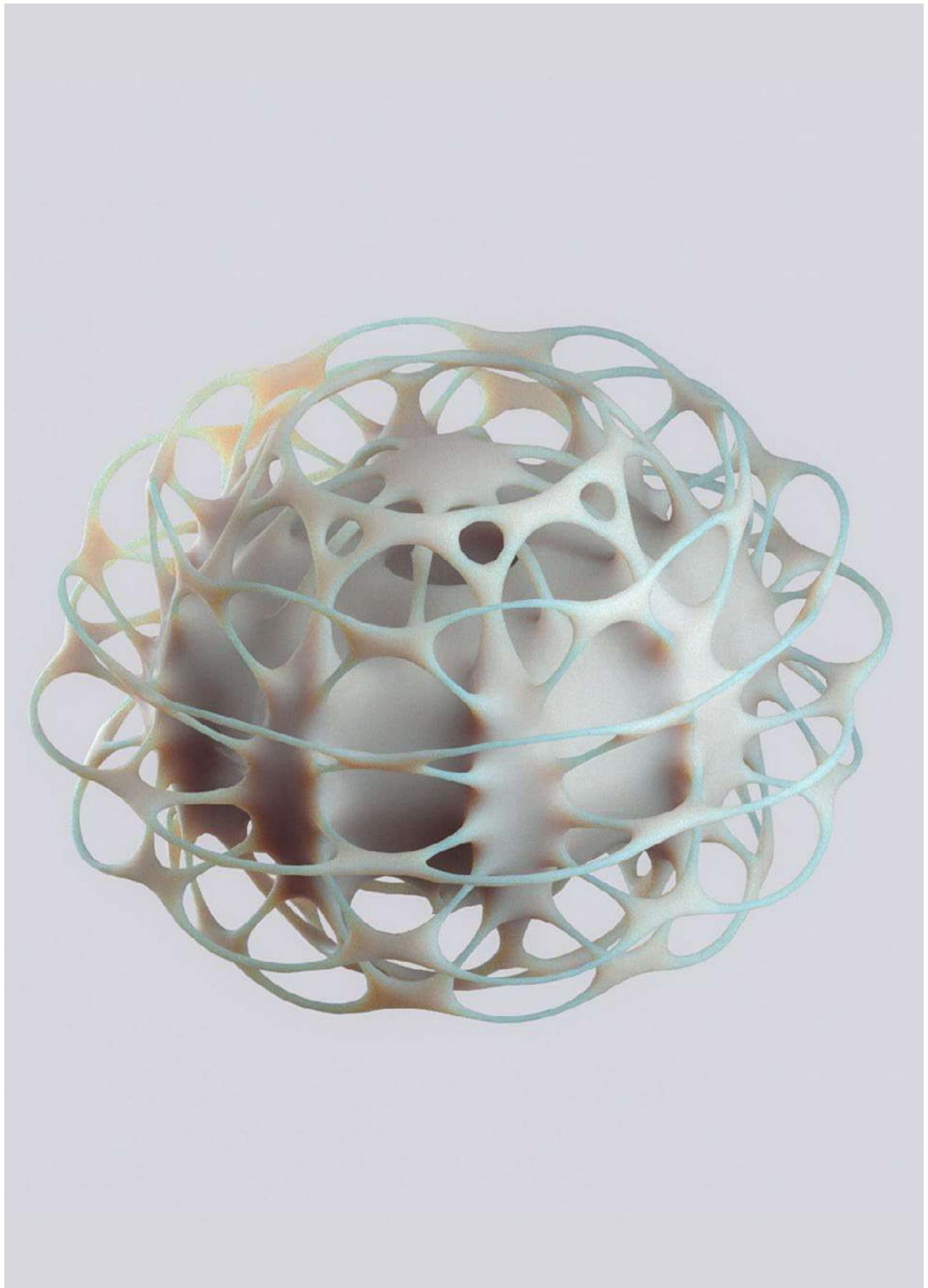
TITLE Parametric Metabolisms II-E
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
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V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS

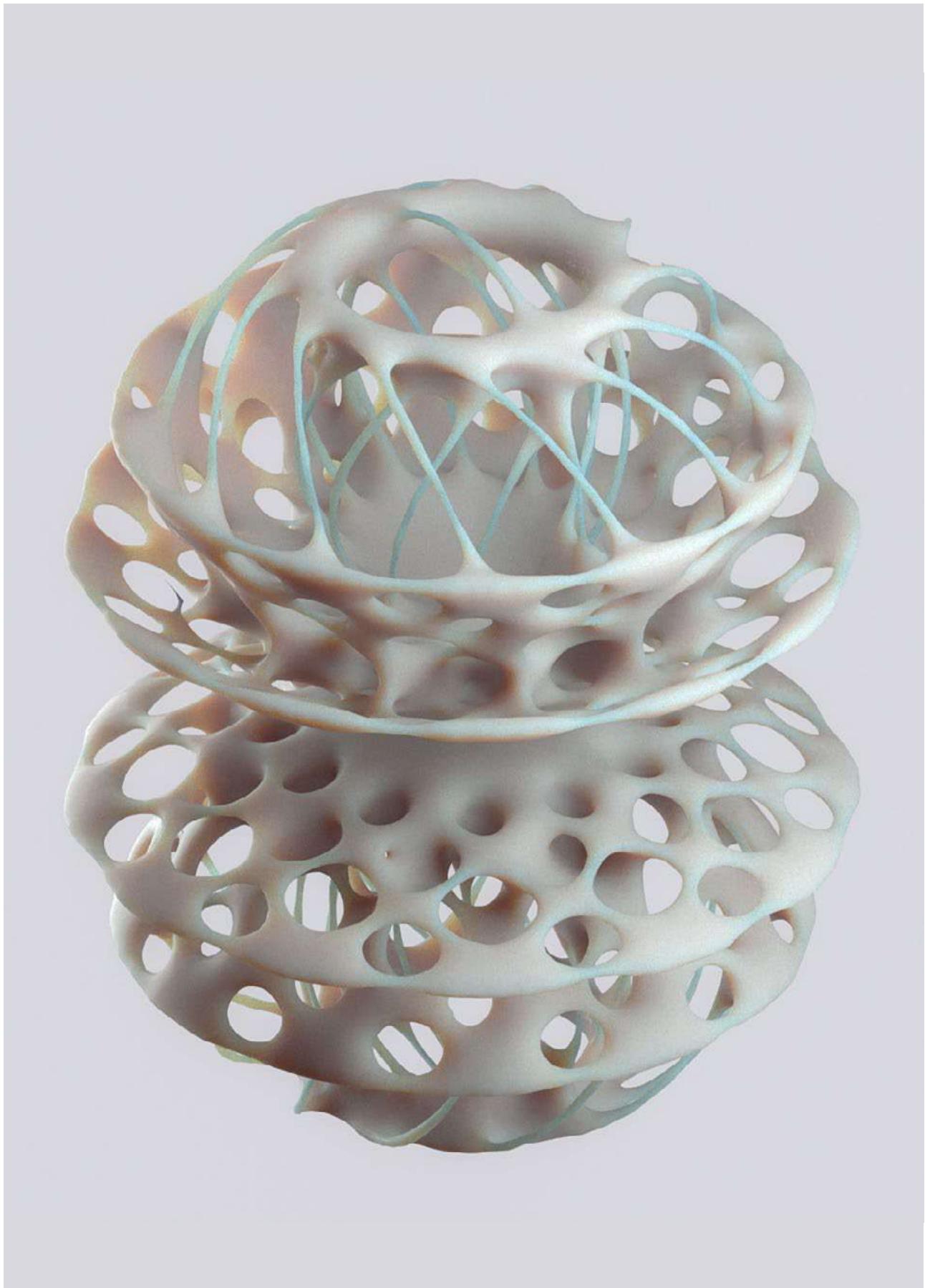


TITLE Parametric Metabolisms III-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
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V2 **FORMAT** 140 × 100 cm
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V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS

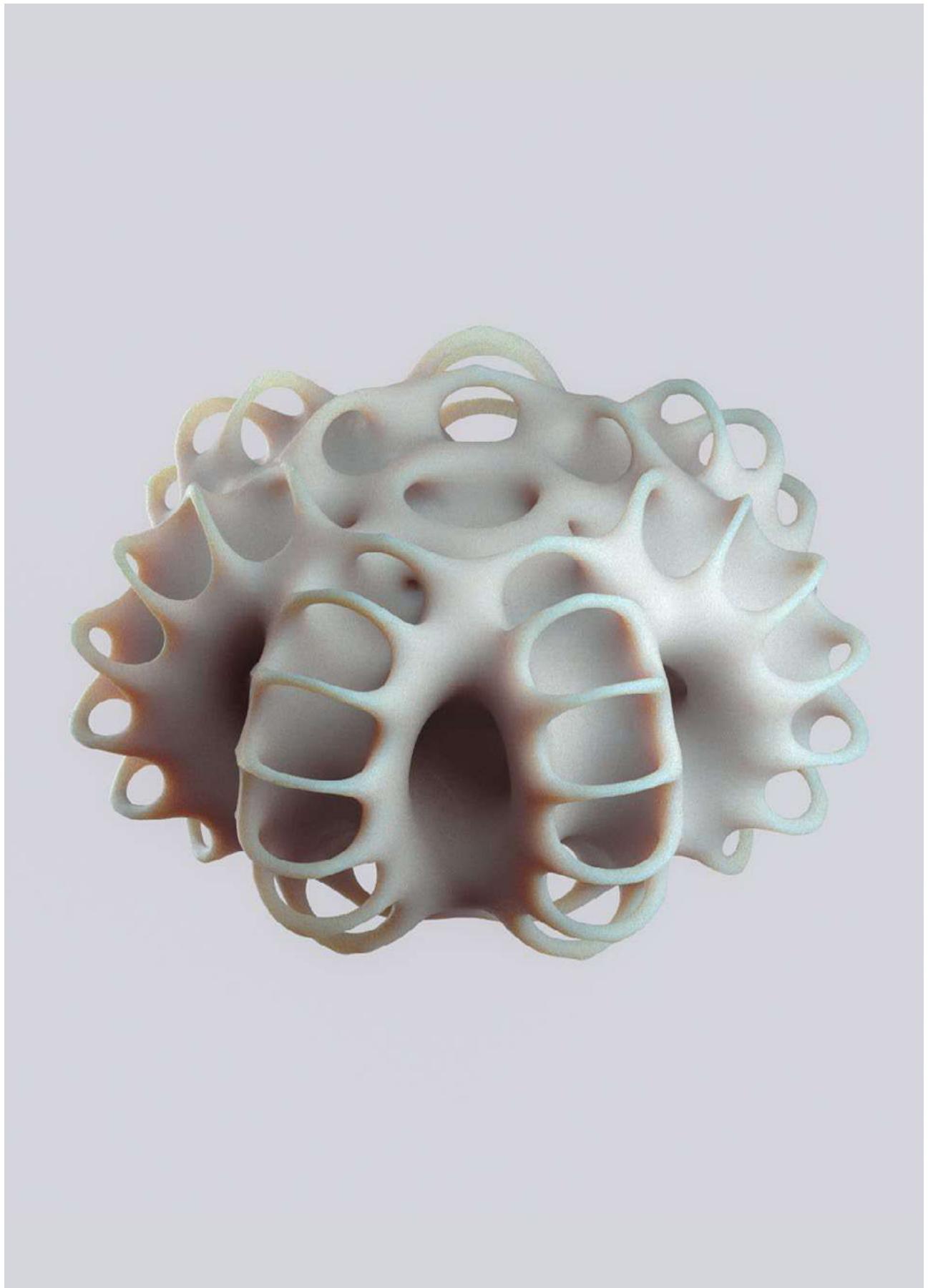


TITLE	Metabolic Iteration II-A	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



TITLE Metabolic Iteration III-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS

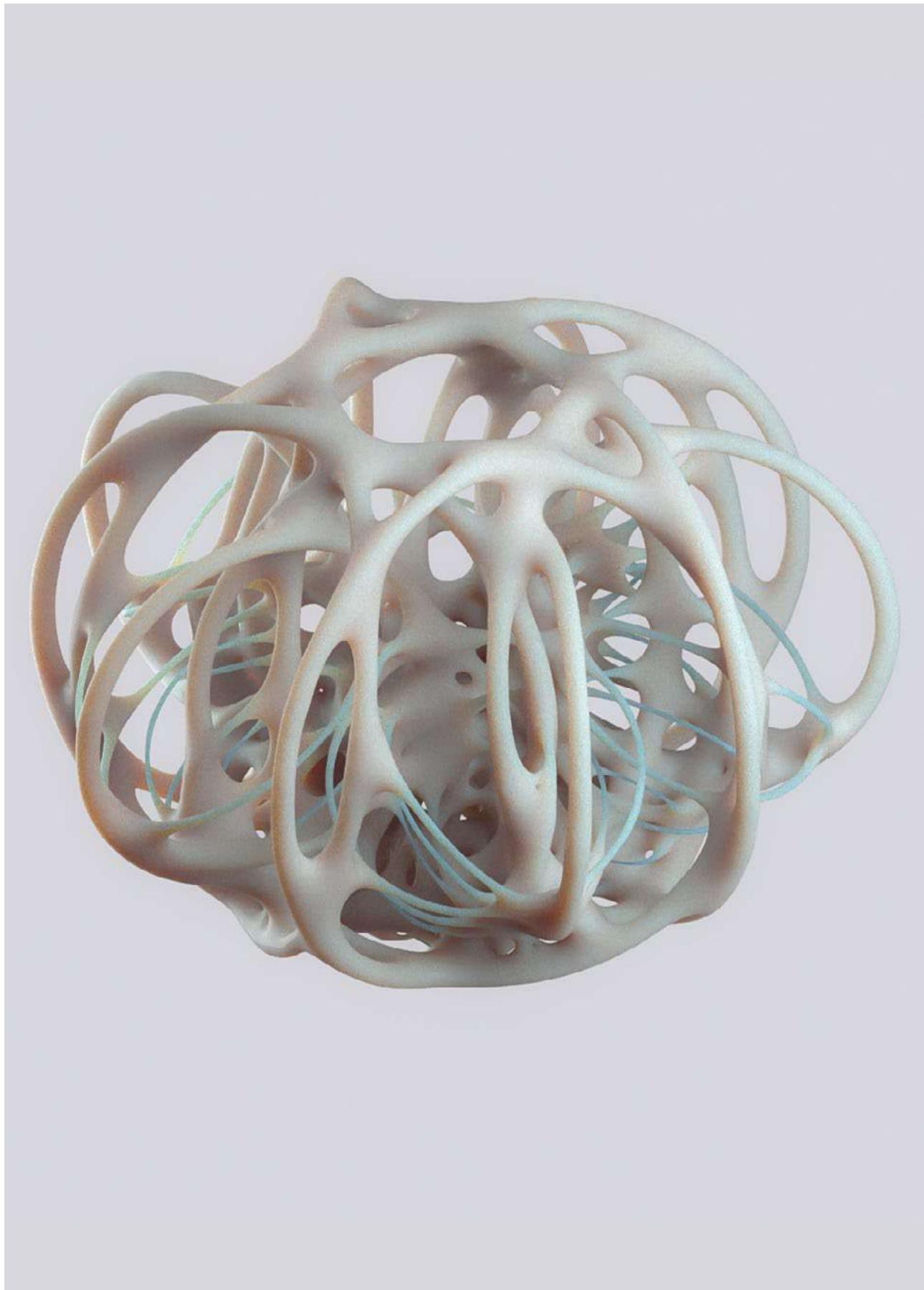


TITLE	Metabolic Iteration IV-A	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



TITLE Metabolic Iteration V-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Metabolic Iteration VI-A

MATERIALS High-resolution print behind Acrylic Glass

YEAR 2022

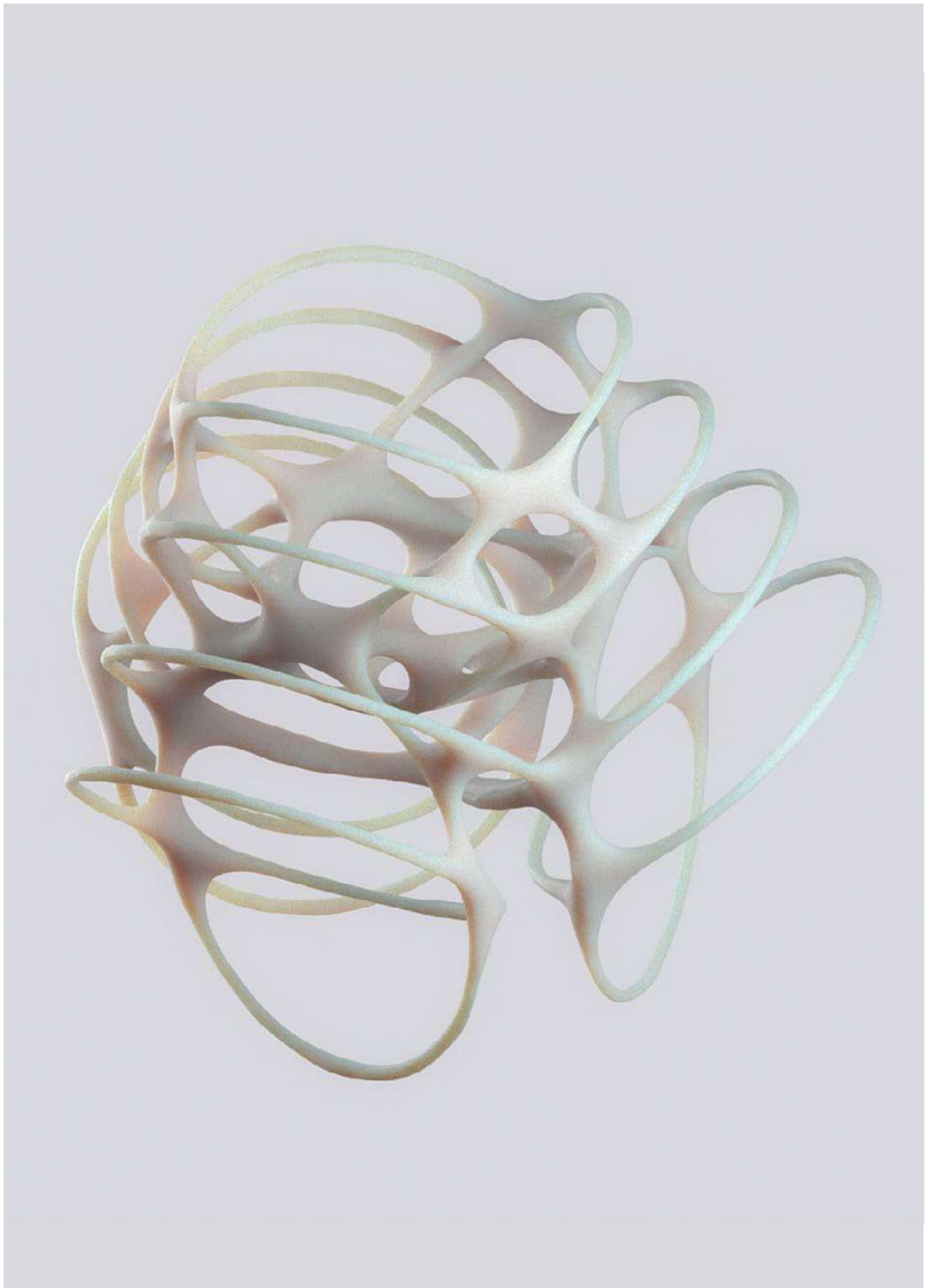
V1 **FORMAT** 100 × 70 cm

—

V2 **FORMAT** 140 × 100 cm

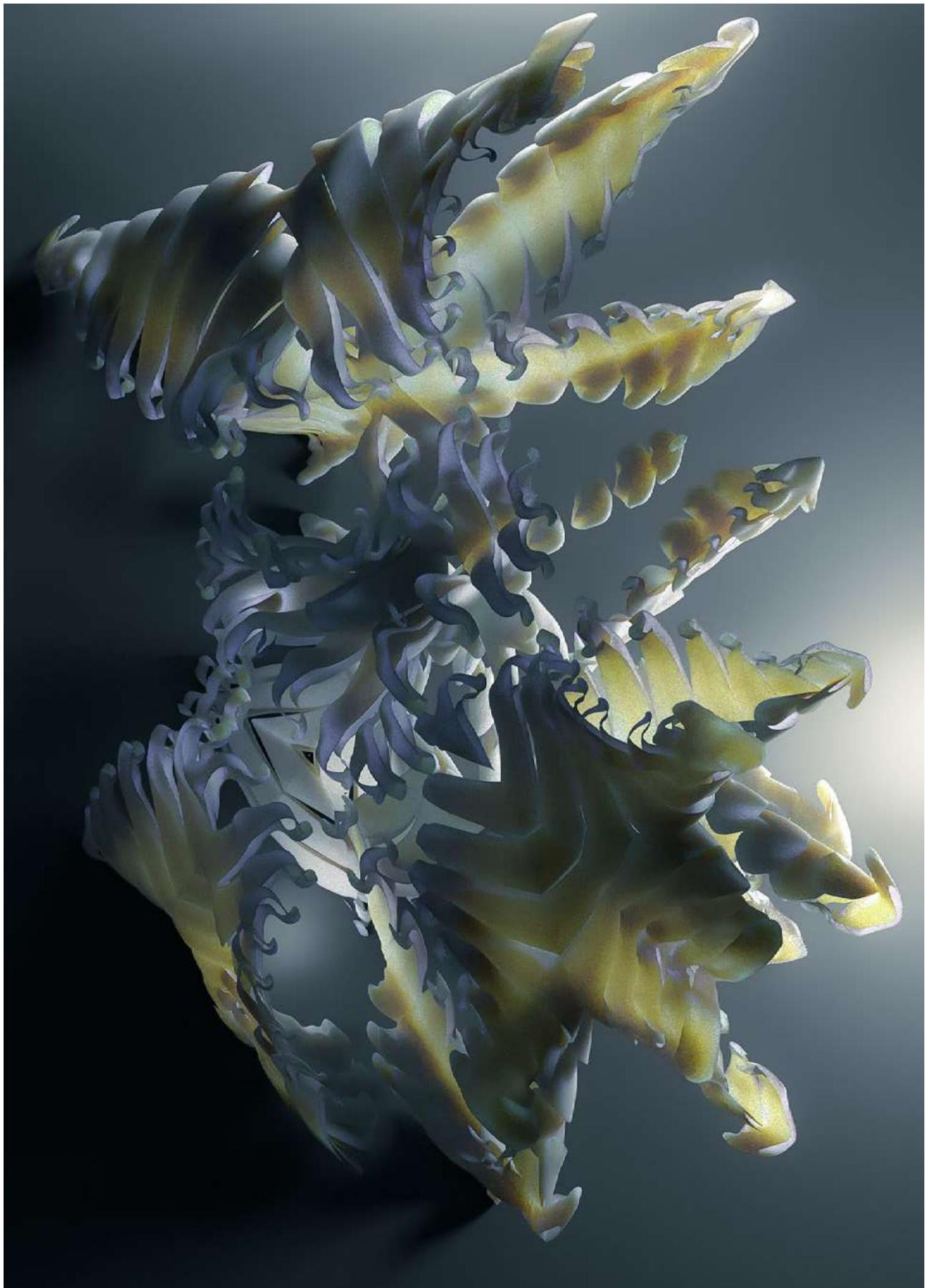
—

V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



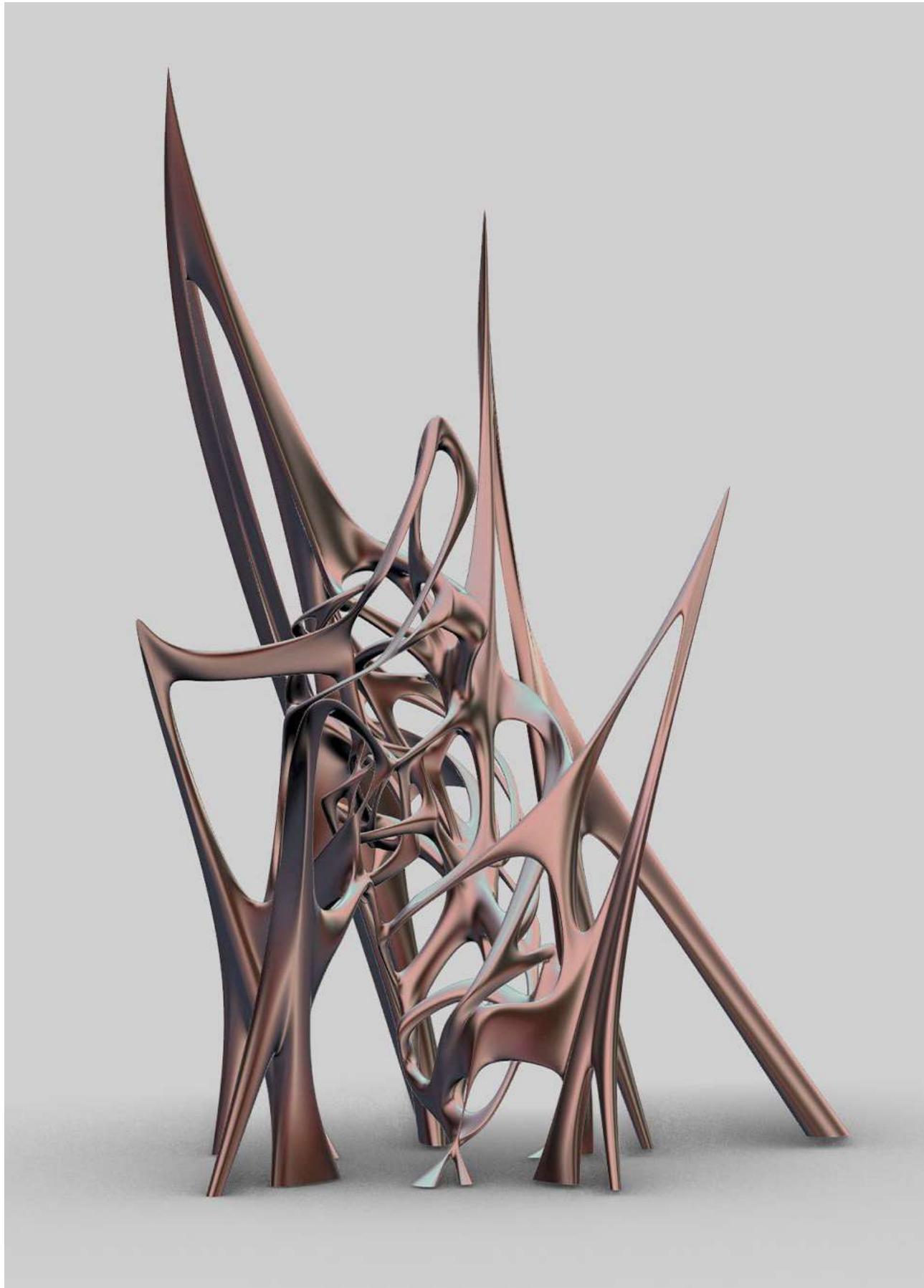
TITLE Metabolic Iteration VII-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Parametric Metabolisms X-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton VI-A

MATERIALS High-resolution print behind Acrylic Glass

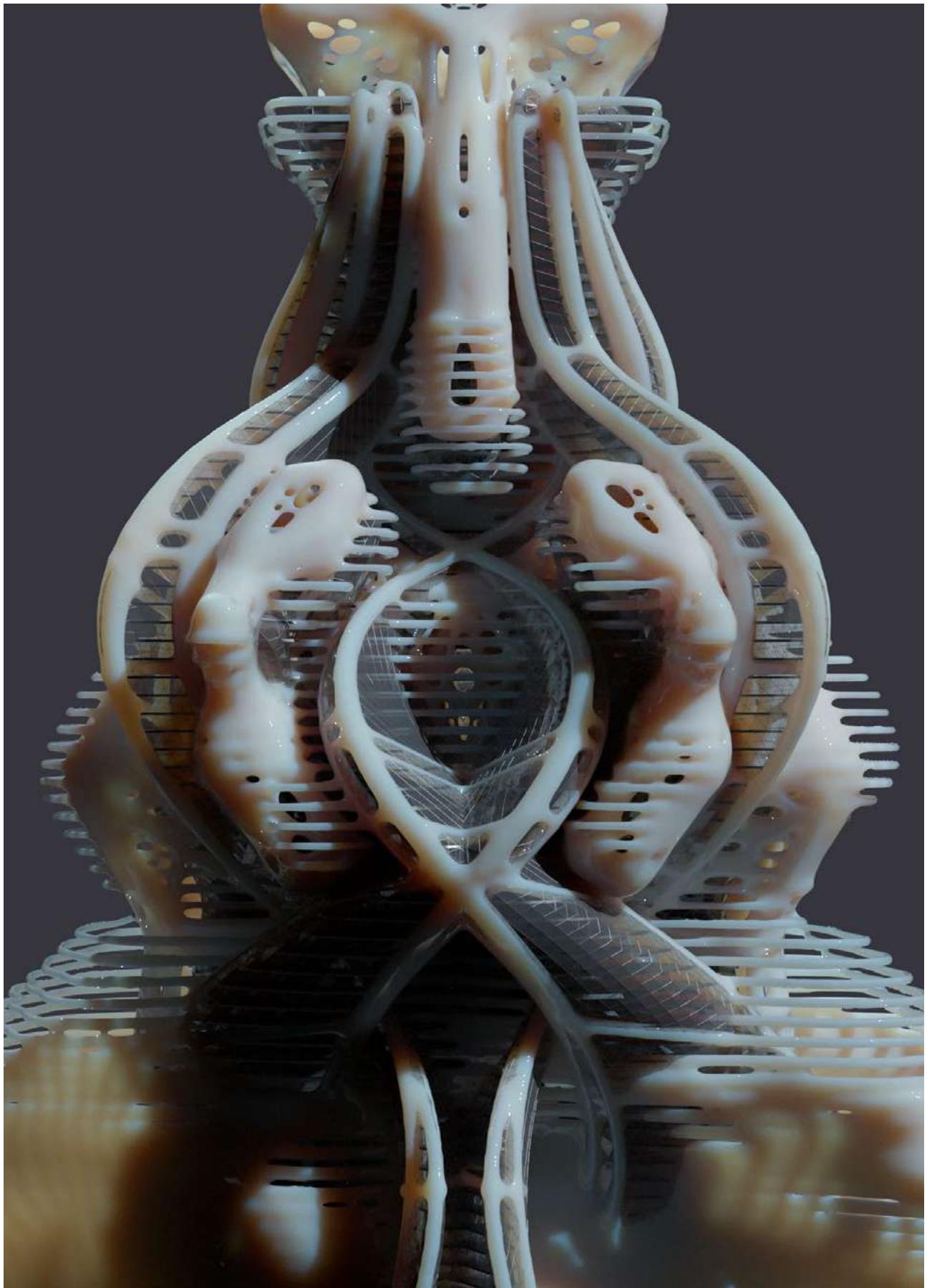
YEAR 2022

V1 **FORMAT** 100 × 70 cm

—
V2 **FORMAT** 140 × 100 cm

—
V3 **FORMAT** 140 × 100 cm

+ EXCLUSIVE RIGHTS



TITLE Hybrid Exoskeleton V-A
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1 **FORMAT** 100 × 70 cm
—
V2 **FORMAT** 140 × 100 cm
—
V3 **FORMAT** 140 × 100 cm
+ EXCLUSIVE RIGHTS



TITLE Organic Fluidity V-A

MATERIALS High-resolution print behind Acrylic Glass

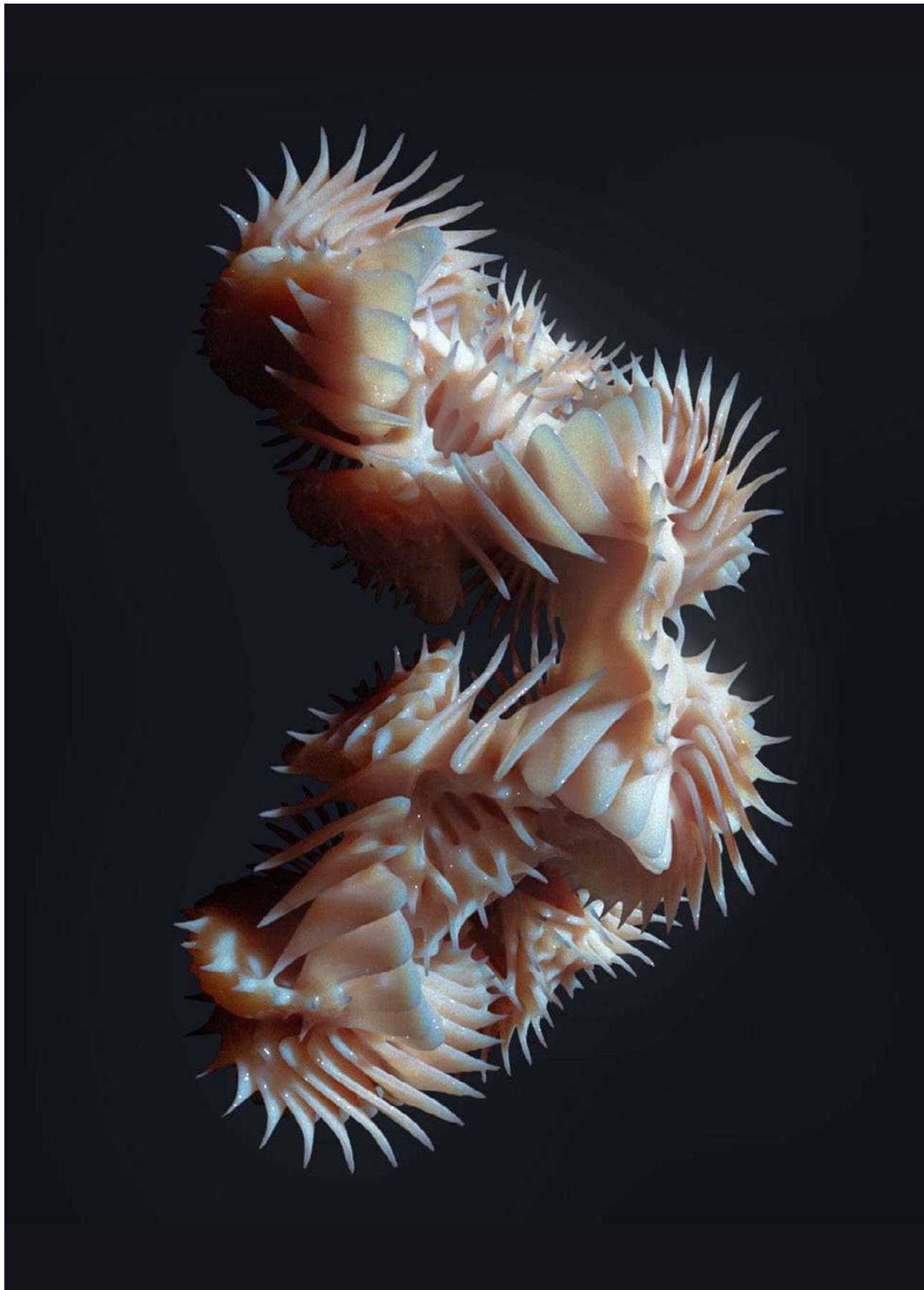
YEAR 2022

V1 FORMAT 100 × 70 cm

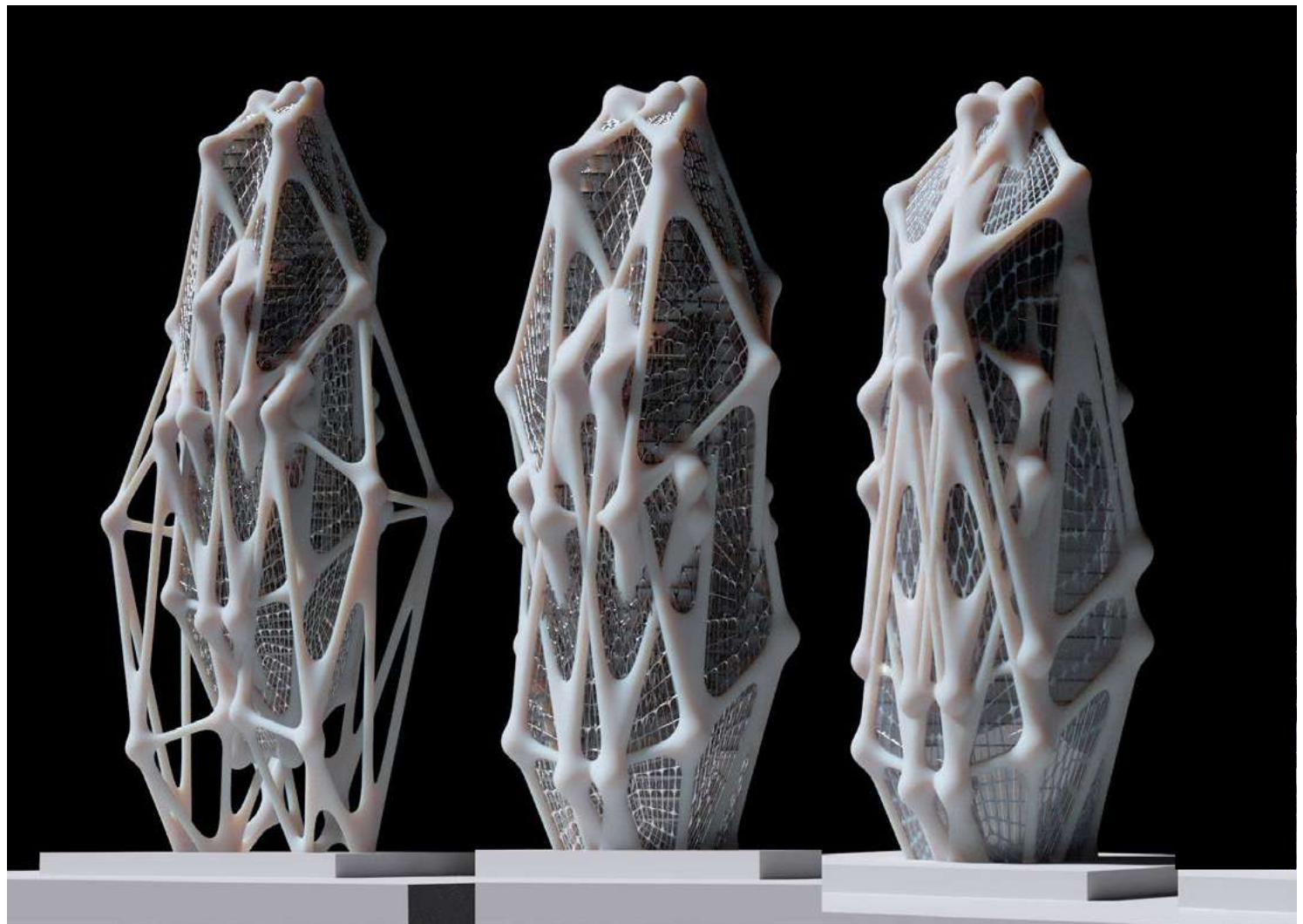
V2 FORMAT 140 × 100 cm

V3 FORMAT 140 × 100 cm

+ EXCLUSIVE RIGHTS



TITLE	Parametric Metabolisms IV-A	V1	FORMAT	100 × 70 cm
MATERIALS	High-resolution print behind Acrylic Glass	V2	FORMAT	140 × 100 cm
YEAR	2022	V3	FORMAT	140 × 100 cm
			+ EXCLUSIVE RIGHTS	



TITLE Hybrid Exoskeleton IV-B
MATERIALS High-resolution print behind Acrylic Glass
YEAR 2022

V1	FORMAT	100 × 70 cm
	—	
V2	FORMAT	140 × 100 cm
	—	
V3	FORMAT	140 × 100 cm
	+ EXCLUSIVE RIGHTS	

EN CV

Andreas Palfinger

Academics

2022 -25	Pratt Institute, New York City, Master of Architecture
2017-22	University of Applied Arts Vienna, Graphic Design (Oliver Kartak), Degree: Magister Art.
2021	University of Applied Arts Vienna, guest semester: Painting and Animated Film (Judith Eisler)
2020-21	Bauhaus University Weimar, Architecture (Erasmus exchange semester)
2019	University of Applied Arts Vienna, guest semester: Design Investigations / Industrial Design (Anab Jain)
2017-22	University of Applied Arts Vienna, electives in fine art: Department Transmedia Art, Digital Art, Artistic Strategies, Stage Design
2016	International Summer Academy of Fine Arts Salzburg, Unorthodox Approaches to Drawing (Senam Okudzeto)
2011-16	HTL Salzburg, Graphic and Media

Exhibitions and Screenings (selection)

2022	Experience Near Death Experience, Raum D, Museumsquartier Vienna
2022	Mother Arkah, Solo Exhibition at Angewandte Festival, Vienna
2022	Fugue 4 (Augmented-Reality-Stage Design for Performance), Volkstheater Vienna
2021	Expanded Realities and Networked Voices, CIVA Media Art Festival from the City of Vienna
2021	Vienna Biennale for Change, MAK Museum of Applied Arts Vienna
2021	Under the Mushrooms, Kunst Haus Wien
2021	Orangerie of Post-Materiality, VR-Exhibition on MozillaHubs, Vienna and Worldwide
2020	Dis_Tanz: Performance, Bauhaus University Weimar
2019	Critical Care, Architecture for a broken Planet, at Architecture Centre Vienna
2016	Mephistophelia, Solo Exhibition at the City Gallery Mozartplatz 5, Salzburg

Awards (selection)

2021	International Design Awards, 2x Gold, Los Angeles
2021	New York Festivals AD Awards, Finalist, New York
2021	Red Dot Award, Best of the Best Award, Berlin
2020	Art Directors Club of Europe Awards: Gold, European Student of the Year, Barcelona
2020	European Design Awards, Gold, Valencia
2020	Creativ Club Austria Awards, Gold: Student of the Year, Wien
2020	Joseph Binder Award, Bronze, Wien

Scholarships

2022	Fulbright Scholarship, New York
2022	Merit-based Scholarship, Pratt Institute, New York
2020-21	2x Scholarship for an Exchange Semester at Tokyo University of the Arts GEIDAI, University of Applied Arts Vienna (cancelled twice due to Covid)
2018	Merit-based Scholarship, University of Applied Arts Vienna
2016	Full Scholarship: International Summer Academy of Fine Arts, Land Salzburg

Teaching

2022	Workshop Series, Elevated Entities (Methods for organic-parametric 3D for architects)
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Latest Interview

Les Nouveaux Riches — <https://www.les-nouveaux-riches.com/interview-with-andreas-palfinger/>

DE Lebenslauf Andreas Palfinger

Universitäten und Schulen

- 2022–25 Pratt Institute, New York City, Master of Architecture
2017–22 Universität für Angewandte Kunst Wien, Grafik Design (Oliver Kartak), Abschluss: Magister Art.
2021 Universität für Angewandte Kunst Wien, Gastsemester: Malerei und Animationsfilm (Judith Eisler)
2020–21 Bauhaus Universität Weimar, Architektur (Erasmus Aufenthalt)
2019 Universität für Angewandte Kunst Wien, Gastsemester: Design Investigations / Industrial Design (Anab Jain)
2017–22 Universität für Angewandte Kunst Wien, Mitbelegung Lehrveranstaltungen in bildender Kunst:
Abteilungen Transmediale Kunst, Digitale Kunst, Artistic Strategies, Bühnenbild
2016 Internationale Sommerakademie der bildenden Kunst Salzburg,
Unorthodoxe Zugänge zum Zeichnen (Senam Okudzeto)
2011–16 HTL Salzburg, Grafik und Medien

Ausstellungen und Screenings (Auswahl)

- 2022 Experience Near Death Experience, Raum D, Museumsquartier Wien
2022 Mother Arkah, Einzelausstellung am Angewandte Festival, Wien
2022 Fugue 4 (Augmented-Reality-Bühnenbild für Performance), Volkstheater Wien
2021 Expanded Realities and Networked Voices, CIVA Medienkunstfestival der Stadt Wien
2021 Vienna Biennale for Change, MAK Museum für Angewandte Kunst, Wien
2021 Under the Mushrooms, Kunst Haus Wien
2021 Orangerie of Post-Materiality, VR-Exhibition auf MozillaHubs, Wien und Weltweit
2020 Dis_Tanz: Performance, Bauhaus Universität Weimar
2019 Critical Care, Architecture for a broken Planet, Architekturzentrum Wien
2016 Mephistophelia, Einzelausstellung in der Stadtgalerie Mozartplatz 5, Salzburg

Awards (Auswahl)

- 2021 International Design Awards, 2x Gold, Los Angeles
2021 New York Festivals AD Awards, Finalist, New York
2021 Red Dot Award, Best of the Best Award, Berlin
2020 Art Directors Club of Europe Awards: Gold, European Student of the Year, Barcelona
2020 European Design Awards, Gold, Valencia
2020 Creativ Club Austria Awards, Gold: Student of the Year, Wien
2020 Joseph Binder Award, Bronze, Wien

Stipendien

- 2022 Fulbright Stipendium, New York
2022 Leistungsstipendium Pratt Institute, New York
2020–21 2x Stipendium für einen Austausch an der Tokyo University of the Arts GEIDAI,
Universität für Angewandte Kunst Wien (leider nicht stattgefunden wegen Corona)
2018 Leistungsstipendium, Universität für Angewandte Kunst Wien
2016 Vollstipendium: Internationale Sommerakademie der bildenden Kunst, Land Salzburg

Lehrtätigkeit

- 2022 Workshop Serie, Elevated Entities (Methoden zur organisch-parametrischen 3D für Architekten)

Aktuelles Interview

Les Nouveaux Riches – <https://www.les-nouveaux-riches.com/interview-with-andreas-palfinger/>

Interview

Les Nouveaux Riches

Verein zur Förderung
der Zeitgenössischen
Kunst und Kultur.

Interview by Daniel Licherwaldt

March 14, 2022

<https://www.les-nouveaux-riches.com/interview-with-andreas-palfinger/>

Andreas Palfinger (*1997, AT) is an interdisciplinary designer and artist, practicing within the frameworks of virtual architectural scenography and functional fictions. His ethos embraces critical and speculative approaches, articulated in time-based media, CGI, AR and VR. He is currently living and working in Vienna.

Fiction and hypothetical scenarios prove to be seducing catalysts for social dreaming. Andreas uses and abuses artistic strategies, critical design and research to reflect on topics such as post-apocalyptic societies, biased algorithms, the deconstruction of democracies or speculative biology.

Andreas is studying and studied at the University of Applied Art Vienna and Bauhaus University Weimar, and will start at Pratt Institute, New York City, this autumn. He got honored internationally, among others at the International Design Awards, the Art Directors Club of Europe Awards and the New York Festivals AD Awards.

—
Interdisciplinary designer with focus on visual arts and virtual architecture. How did it come to this?

This slowly crystallized from a weird mixture of interests, opportunities and coincidences. Early on I felt destined to develop towards the direction of fine arts and architecture, while in fact a mix of educations resulted ultimately in an intersection of approaches, from critical and speculative design, fine arts, architecture and new media.



I got introduced to the creative world in a school with design and media focus, followed by receiving a scholarship for the International Summer Academy of Fine Arts Salzburg.

Later on, at the University of Applied Arts Vienna, I studied in various classes: Graphic Design by Oliver Kartak, Painting and Animated Film by Judith Eisler (NY), and Design Investigations / Industrial Design 2 by Anab Jain (London), while always joining courses of other departments, including Transmedia Art, Architecture or Stage Design. During my time at Angewandte I was also visiting student at Bauhaus University, studying architecture.

Most importantly, I'm surrounded with genius people from various fields of the arts and design – their unstoppable motivation, their influence, guidance, different perspectives, opinions and mentalities really keep me in the flow. Each of them having found their artistic voices, working

in nuanced sub-genres, in their own worlds. This starts with getting and giving valuable advices, sharing knowledge, or may lead to fruitful collaborations across disciplines.

Consequently, it often happens that I'm working on unexpected combinations of projects. As for example last year, I was simultaneously co-creating a virtual fashion show, exhibiting oil paintings, designing posters for CERN, and contributing futuristic interfaces to a short film by the speculative design studio Superflux.

What topics are you interested in?

There are many interconnected spheres coming together in my practice.

The themes of power relations and ideology play an important role in my works. My responses include investigating in populist methods or, most recently, inventing ideologies, divine entities and cults. A resonating concept in my practice is the »Posthuman Convergence«, coined by philosopher and theorist of feminism Rosi Braidotti. This concept circumscribes the extensive vastness of new challenges for humanity resulting from rapid developments in the Fourth Industrial Revolution and the Sixth Mass Extinction. Those thoughts play along with some overarching themes in my work, which are the intersection of technology, biology and the humane. Resulting projects speculate on topics like synthetic biology, biased AI, futurology or bio-politics.

At the moment I'm in love with the artistic, theoretical and experimental fraction of the contemporary architecture discipline. Speaking of speculative architecture or futurism, of parametric geometry, biomorphism, of political and demographic implications, of broad theoretical discourses and how architecture merges so many other fields.

One concept that I'm especially obsessed with is the »Sublime« as described by the Étienne-Louis Boullée (1728–99, Paris), representative of the French revolution architecture, and its contemporary counterpart, the »Digital-Sublime«.

This theory implies a phenomena that occurs with the rise of parametric architecture. By watching those generated geometries, the viewer is aware of the existence of an immanent logic that generates the form, however, this logic is too complex to fully grasp

it. The shapes seem to be formed by a higher power, they radiate something extremely powerful, which for me is intriguing to work with. Speaking of parametricity, a continuing interest throughout my work is approximating the organic, the biomorph via mathematical, procedural and algorithmic methods. Therefore I'm observing, collecting and studying from nature and the intrinsic patterns, behaviors, and systems behind, to ultimately adapt those methods to create uncanny hybrids in the virtual realm.

How do you start your projects?

That's different all the time. Mostly starting from a rough direction, followed by an intense diving-into-the-topic phase. Honestly, coincidences play a major role in the starting phase. A random conversation, a dirty piece of newspaper on the tram floor, a random quote dropped during a lecture, or getting recommended a text from 1729 because it could fit.

Topic and focus often completely change during this stage. Usually my process begins with accumulating information, connecting the dots, and procedurally processing it – digesting research, essays, books, talks via writing, sketching, virtual prototyping. Writing and re-writing means clarifying thoughts. I frequently jump from topic to topic, until ultimately all those separate islands magically connect, coming together to a construct that all in all makes sense.

Often the choice of medium develops as a logic consequence during the process and is tailored to the specific project, only seldom this choice is clear from the beginning. At one magic moment during the research phase it suddenly seems clear to go for a certain way. This shows for instance in unexpectedly creating an animated short film at the moment – without intentions to do so in the beginning.

Where in Vienna would you like to show your work?

The question for me not that much where, rather I'd love to show it within a curatorial framework of where I'd be proud to be considered part of this clique. As I'm currently working with speculative biology within a post-apocalyptic anti-utopian context, it would be amazing to exhibit the

final works alongside established artists in the field of BioArt or speculative architecture.

What are you working on now?

As mentioned before, I'm currently creating a biofuturistic anti-utopia, combining concepts from philosophy, biotechnology, futurology, political theory and behavioral science. An integral part of this project is establishing hypothetical scenarios. The medium of choice is experimental short film, which fits perfectly to portray different aspects of worldbuilding.

The meta-themes of the short film interweave the human despair in the Posthuman Convergence with speculative approaches towards autopoiesis and symbiogenesis. An important theoretical component of the project is challenging the »human urge for innovation«, which goes hand in hand with the question "Will the

future define growth as irresponsible, even criminal?", asked from Isabelle Stengers, Belgian science philosopher. Other sub-narratives explore concepts like the authoritarian aspects of utopias, nuclear-priesthoods, eco-fascism, cultism or novel forms of consciousnesses. Also the concept of the Digital-Sublime gets shifted towards a parametric-organic context, which I'm experimenting with as visual outputs at the moment.

Besides that I'm currently preparing 3D-workshops for architects, and am working on creating AR stage projections for the performance »fugue four«, premiering on April 1st in Volkstheater. The themes here revolve around one's sexual conditioning in relation to how the private sphere of sexuality is adopting capitalistic functionalities, and therefore reproduces sexist and racist structures.

Contact

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Organic–Parametric Explorations

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Mag.^{art.} Andreas Palfinger