

talking square

soloausstellung

solo exhibition

2022

25. august - 28. august
burg raabs an der thaya
niederösterreich

im rahmen des 20(+2) jahre
tga jubiläums-symposions der
typographischen gesellschaft
austria.

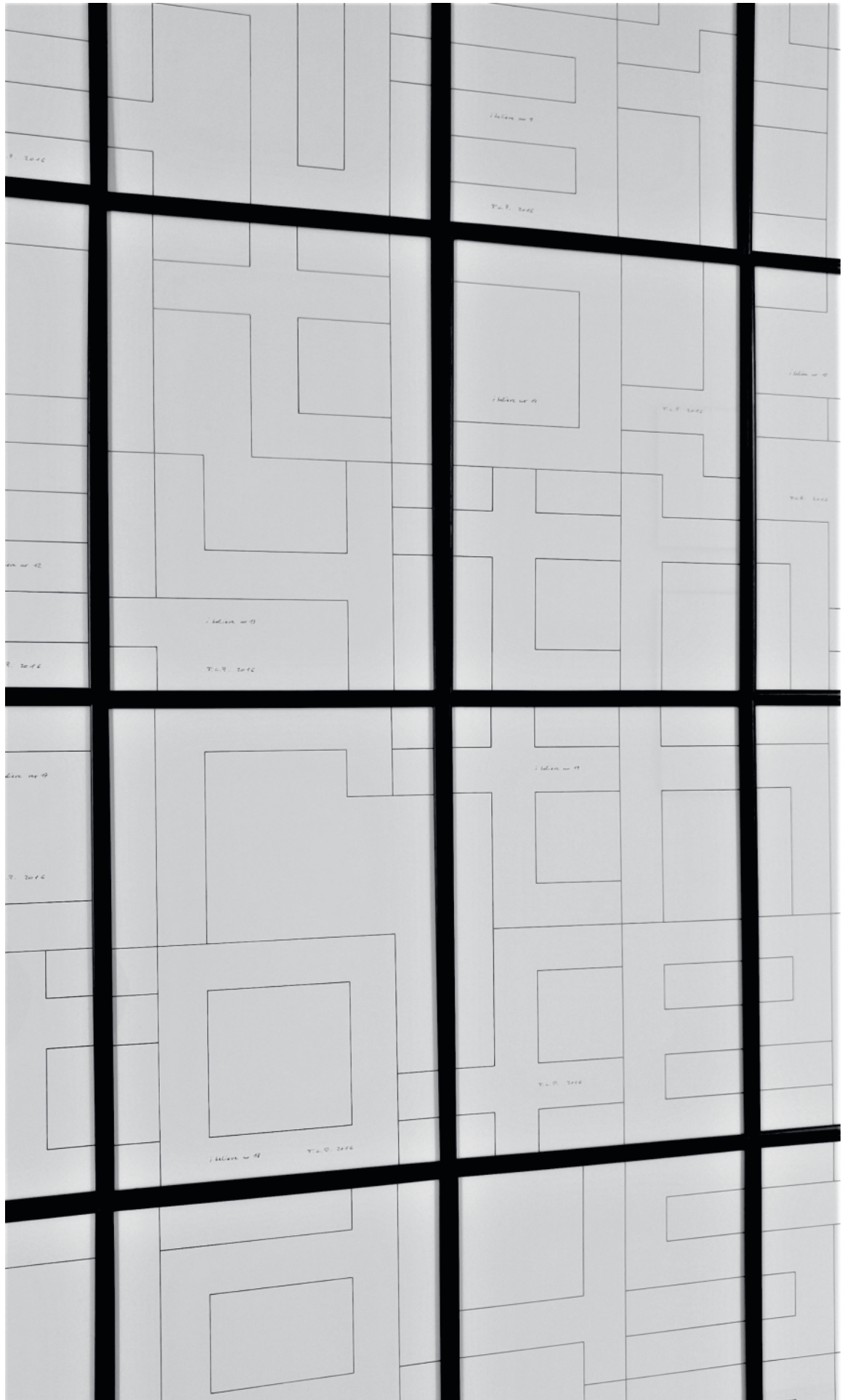
2022

25 august - 28 august
castle raabs an der thaya
lower austria

as part of the 20(+2) year
tga anniversary symposium of
the typographic society austria.

ausstellungsansichten
und scans der originale
alle fineliner auf papier - din a4

exhibition views
and scans of the original drawings
all fineliner on paper - din a4



talking square

die ausstellung entstand auf einladung der typographischen gesellschaft austria im rahmen des 20(+2) jahre tga jubiläums-symposions auf burg raabs an der thaya in niederösterreich. gezeigt wurden arbeiten der bisher 6 von mir entwickelten alphabete: 'alphabet nr 0 - 5' (c) thomas laubenberger-pletzer. zu sehen ist ein kleines spektrum davon, wie ich mit diesen alphabeten arbeitete.

lesbare texte damit zu erzeugen ist nur ein teil meiner künstlerischen praxis. vielmehr werden die buchstaben - durch ihre form begünstigt - auch genutzt, um fragen von struktur, raum, muster, objekt, konstruktion usw. zu thematisieren und damit immer wieder die grenzen von lesbar und abstrakt neu auszuloten.

talking square

the exhibition was developed on invitation of the typographic society austria as part of the 20(+2) year tga anniversary symposium at raabs an der thaya castle in lower austria. on display have been works of the 6 alphabets i have developed so far: 'alphabet nr 0 - 5' (c) tlp. you can see a small spectrum of how i work with these alphabets.

creating readable texts is only one part of my artistic practice. rather, the letters - favoured by their form - are also used to thematise questions of structure, space, pattern, object, construction etc. and thus repeatedly explore the boundaries of legible and abstract anew.



meine beiden zentralen medien sind die gezeichnete linie als minimale ausdrucksform, sowie der sie umgebende raum in form des blattes papier im format din a4 als kleinste einheit. mit konzeptuellem zugang und reduktivem ansatz stelle ich grundsätzliche fragen zur funktion und den gestalterischen möglichkeiten der linie. anhand dieser werden untersuchungen angestellt unter anderem zu schrift, sprache und raum.

dabei interessiert mich vor allem der buchstabe im grenzbereich von abstraktem und lesbarem zeichen. dafür entwickle ich alphabete aus kleinbuchstaben in jeweils gleicher gröÙe, bestehend aus geraden linien, eingeschrieben in eine quadratische oder kubische grundform. die buchstaben für sich alleinstehend bleiben dabei abstrakte zeichen und werden erst im zusammenspiel mit anderen lesbar. buchstaben herkömmlicher schriften sind auch einzeln immer als solche erkennbar.

tlp 2024

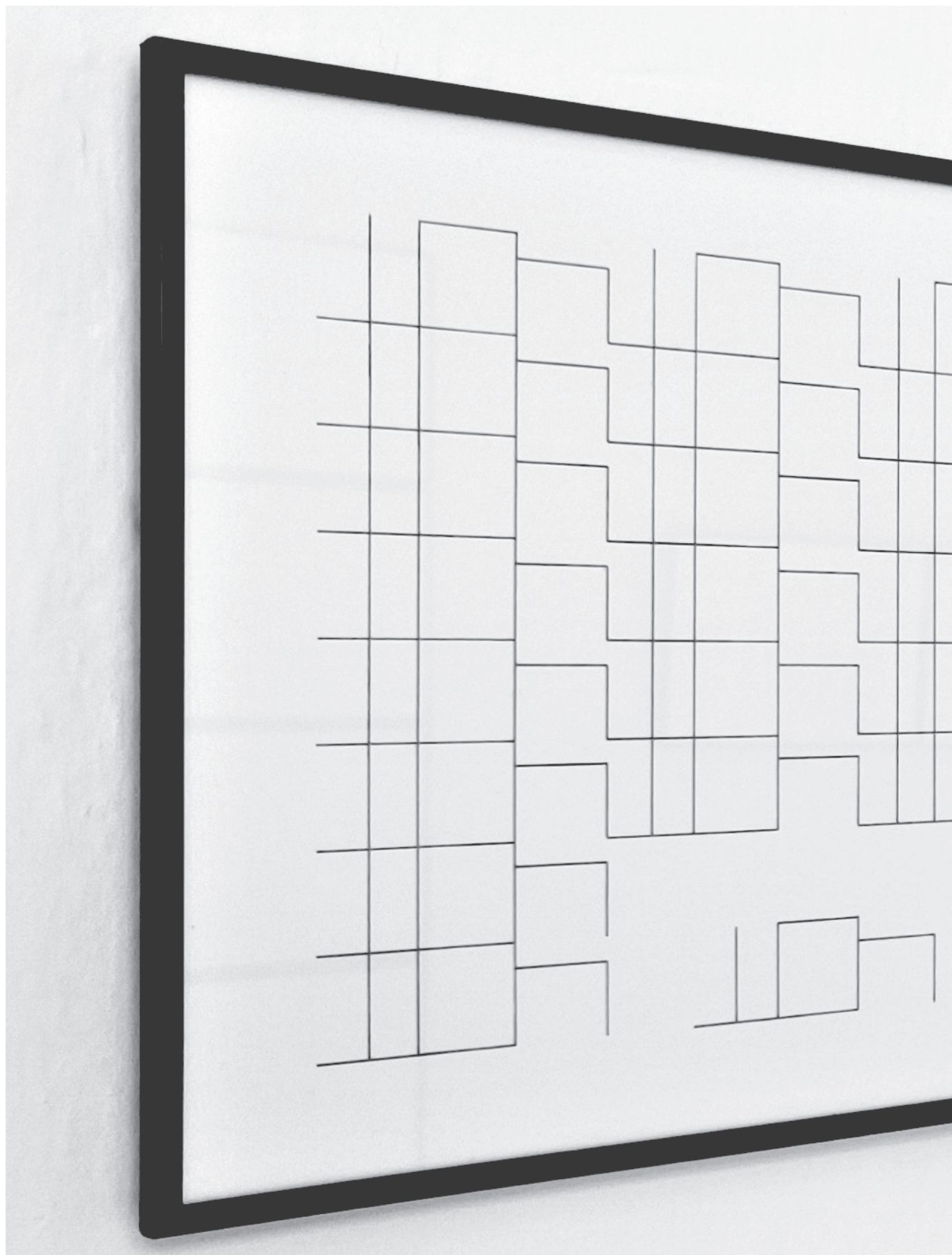
das künstlerbuch `6 alphabete` ist speziell für die ausstellung entstanden und erschienen im verlag books on demand. isbn: 9783754336571

a minimal form of expression, and the surrounding space in the form of the din a4 sheet of paper as the smallest unit. with a conceptual access and a reductive approach, i ask fundamental questions about the function and the creative possibilities of the line. on the basis of these, investigations are carried out into writing and language and space, among other things.

i am particularly interested in the letter in the border area between the abstract and the legible sign. to do this, i develop alphabets of lower-case letters, each of the same size, consisting of straight lines inscribed in a square or cubic basic shape. the letters on their own remain abstract characters and only become legible in combination with others. letters in conventional fonts are always recognisable as such, even individually.

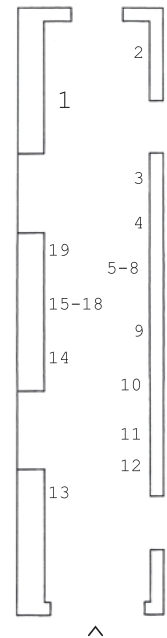
tlp 2024

the artist's book `6 alphabets` was especially produced for the exhibition and published by books on demand. isbn: 9783754336571





1



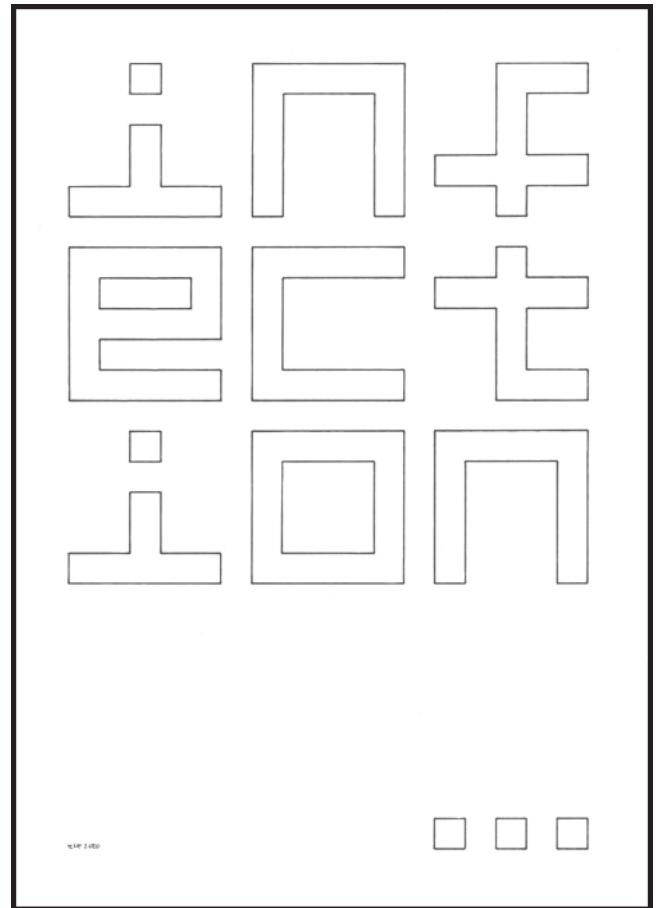
1 'pandemic' (infection ... injection) 2020

'alphabet nr 0' (c) thomas laubenberger-pletzer

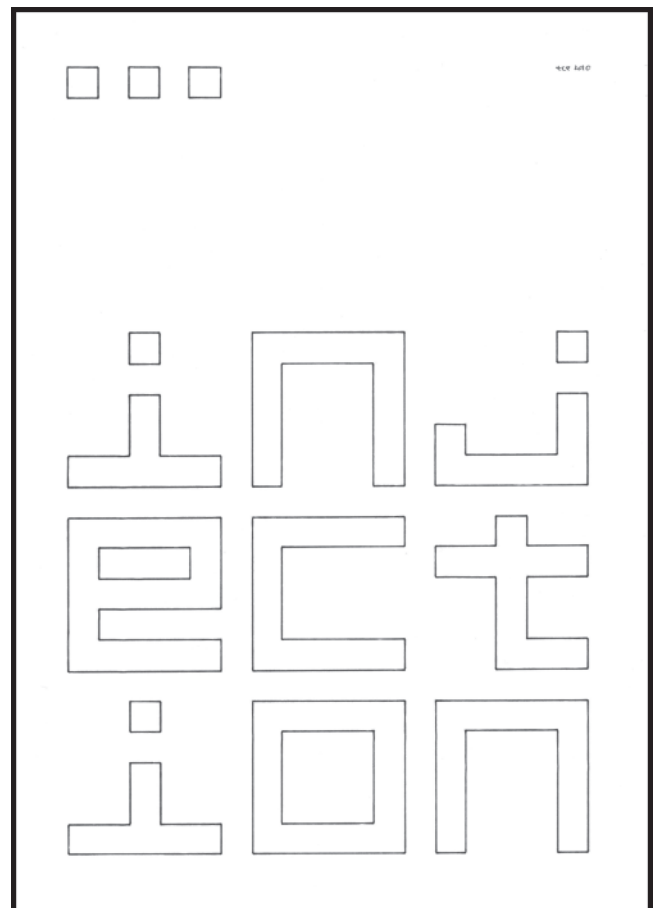
neben der thematischen aktualitat
war bei dieser arbeit folgendes von
interesse: beide wortersind formal
beinahe indent, der inhalt konnte
hingegen kaum gegensatzlicher sein
... oder ... 'das problem und seine
losung sind nur 1 buchstaben von-
einander entfernt.'

in addition to topicality, the following
was of interest in this work: both words
are formally almost indent, but the con-
tent could hardly be more contradictory
... or ... 'the problem and its solution
are only 1 letter apart'.

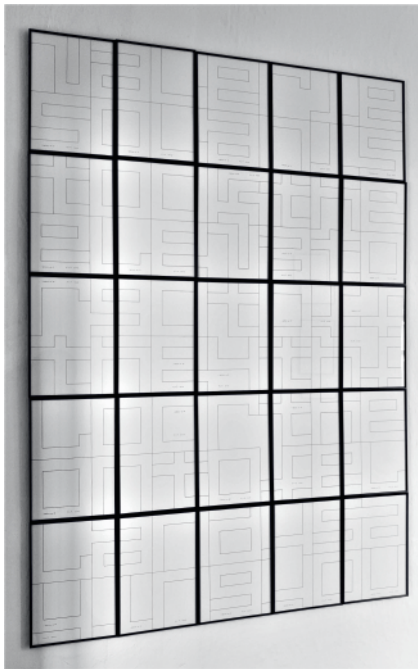




1 `pandemic` 2-tlg 2020



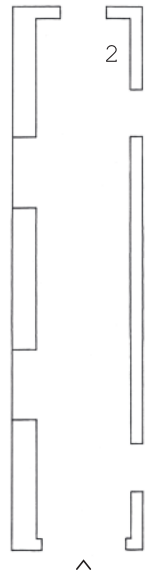
1 `pandemic` 2 pieces 2020



2

text

valerie
solanis
tookthe
elevato
rgotoff
the4thf
loorthe
ontofel
landysa
yingyou



2 'i believe' 2016

'alphabet nr 0' (c) tlp

aus:

'songs for drella' 1990
von lou reed und john cale
(`ein blick auf das leben von
andy warhol - fiction' lou reed)
nach dem gleichnamigen song

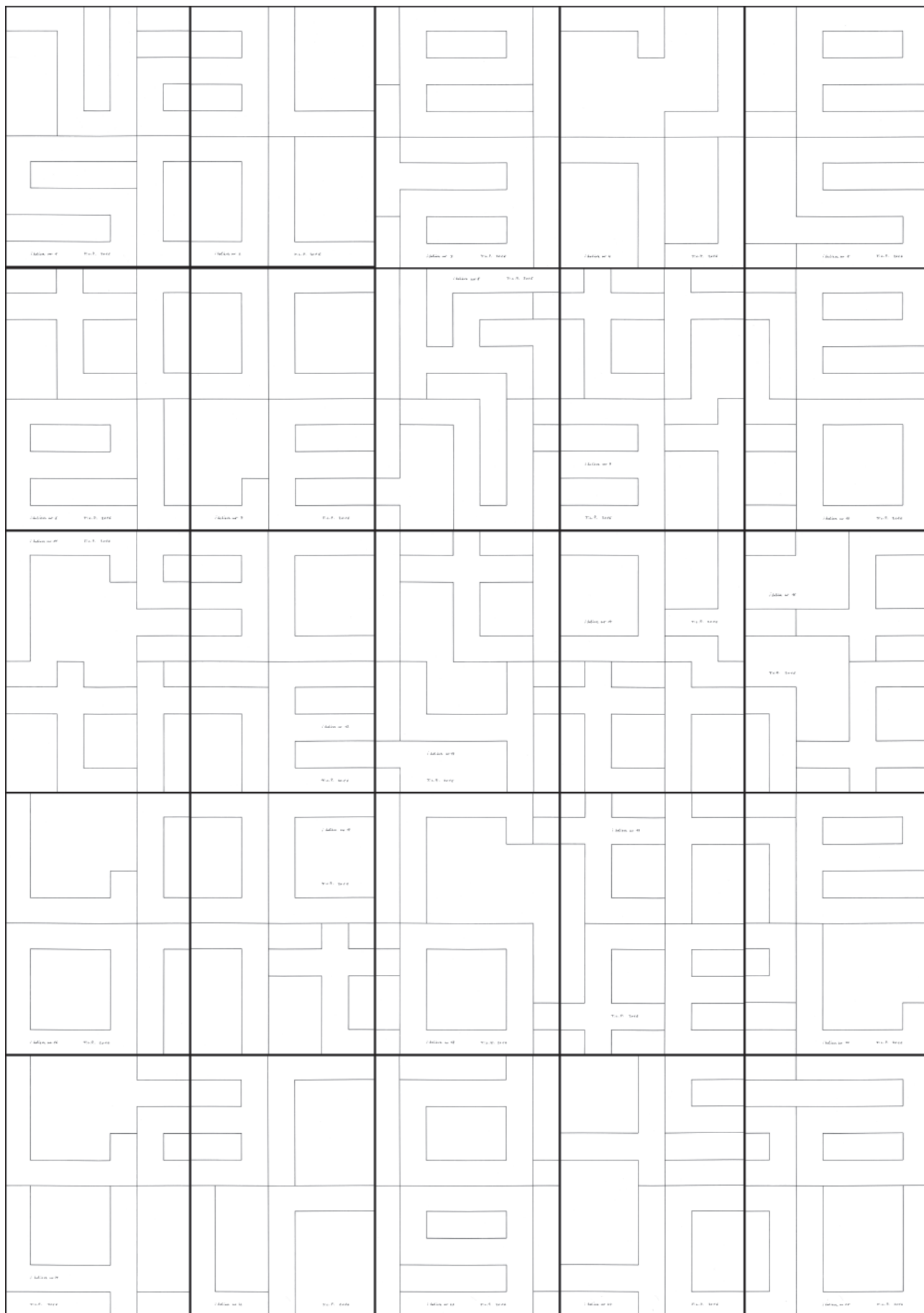
der text (aus 25 teilen) 'kollabiert'
- von mir verändert - inhaltlich nach
den schüssen von v.s. auf warhol -
behält jedoch die strenge rasterform
bei - vorgegeben durch die form des
alphabets.

from:

'songs for drella' 1990 by lou reed und john
cale (`a look at the life of andy warhol -
fiction' lou reed) after the song of the same
name

the text (of 25 parts) 'collapses' - changed
by me - in terms of content after the shots of
v.s. on warhol - but retains the strict grid
form - given by the form of the alphabet.



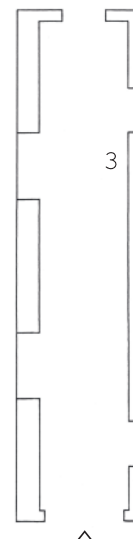


2 `i believe` 25-tlg 2016

2 `i believe` 25 pieces 2016



3



3 'zwischenraum' 2011

'alphabet nr 1' (c) tlp

zwischenraum

gezeichnet als block
ohne zwischenraum.

das wort zwischenraum
verschmilzt zu zwischenraum.

übrig bleibt zwischenraum.

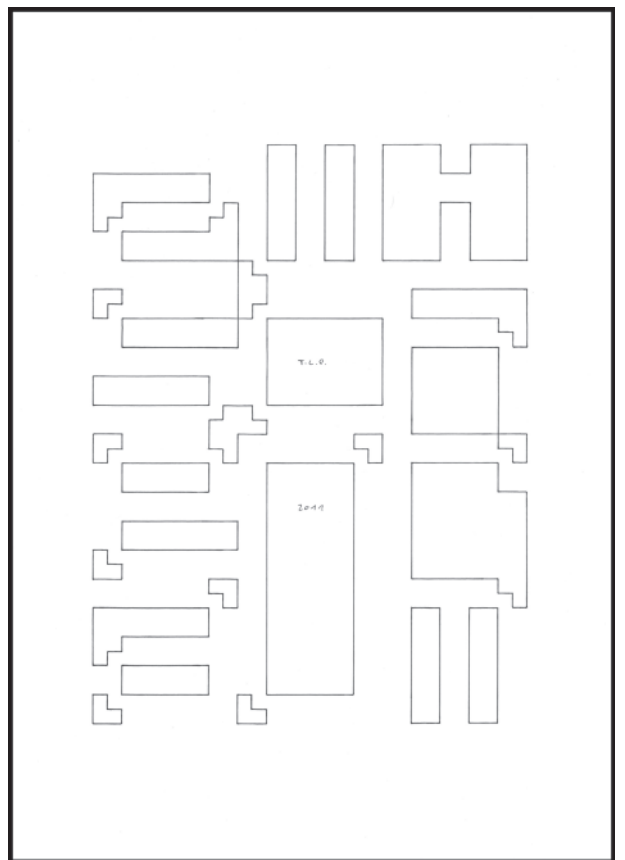
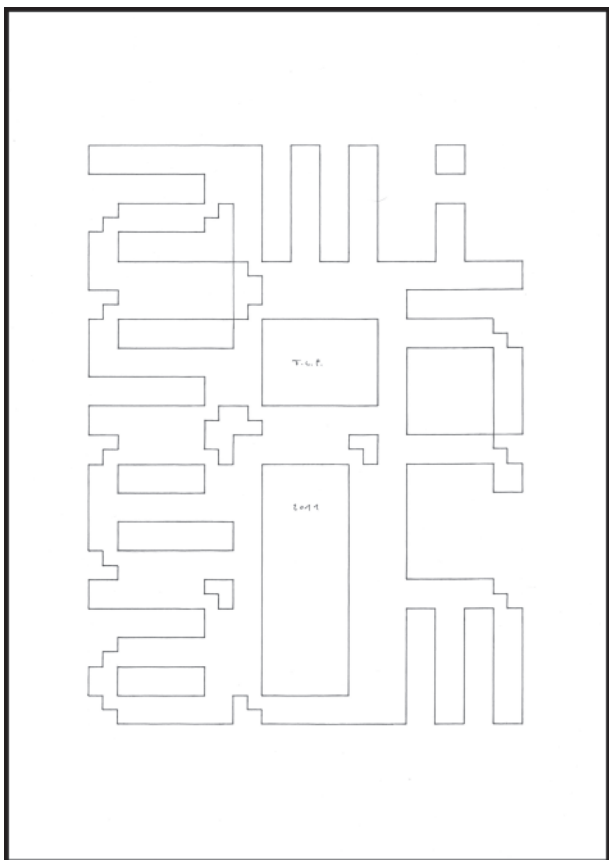
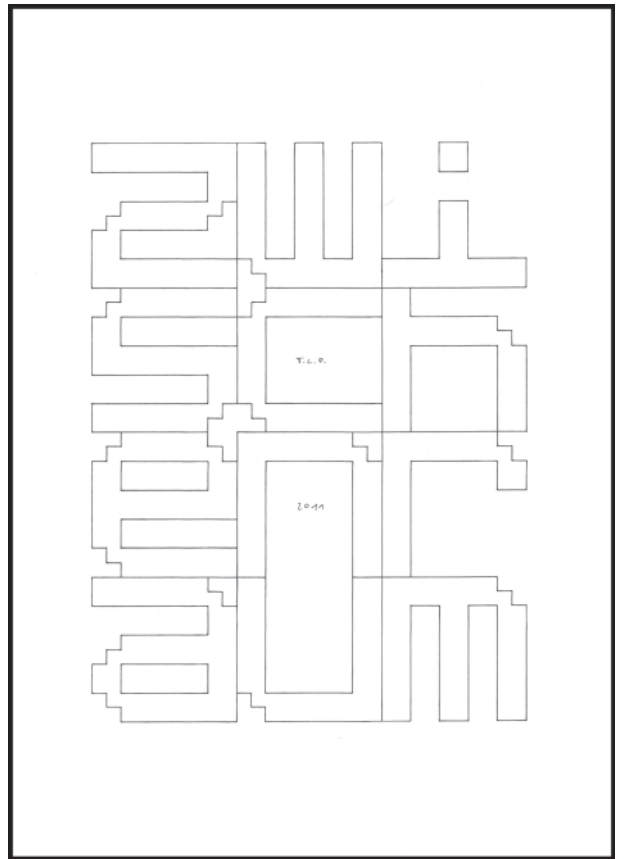
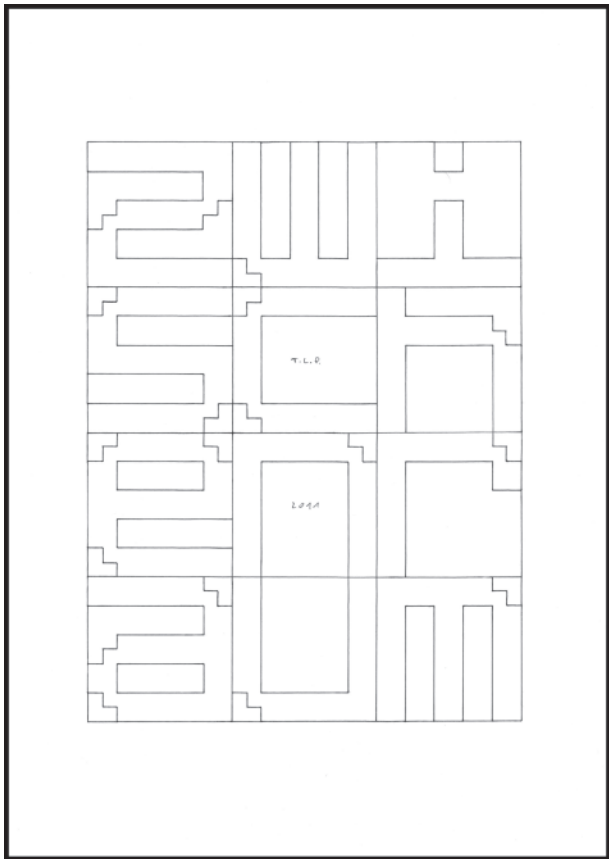
3 'zwischenraum' 2011
(eng. 'space between')

space between

drawn as a block
without space between.

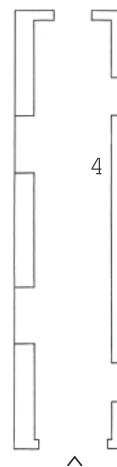
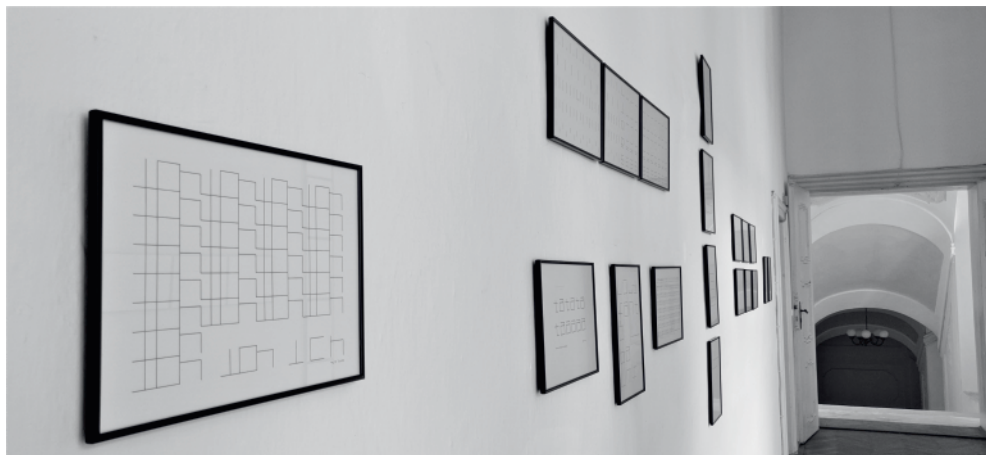
the words space between
merge into space between.

what remains is space between.



3 'zwischenraum' 4-tlg 2011

3 (eng. 'space between' 4 pieces 2011



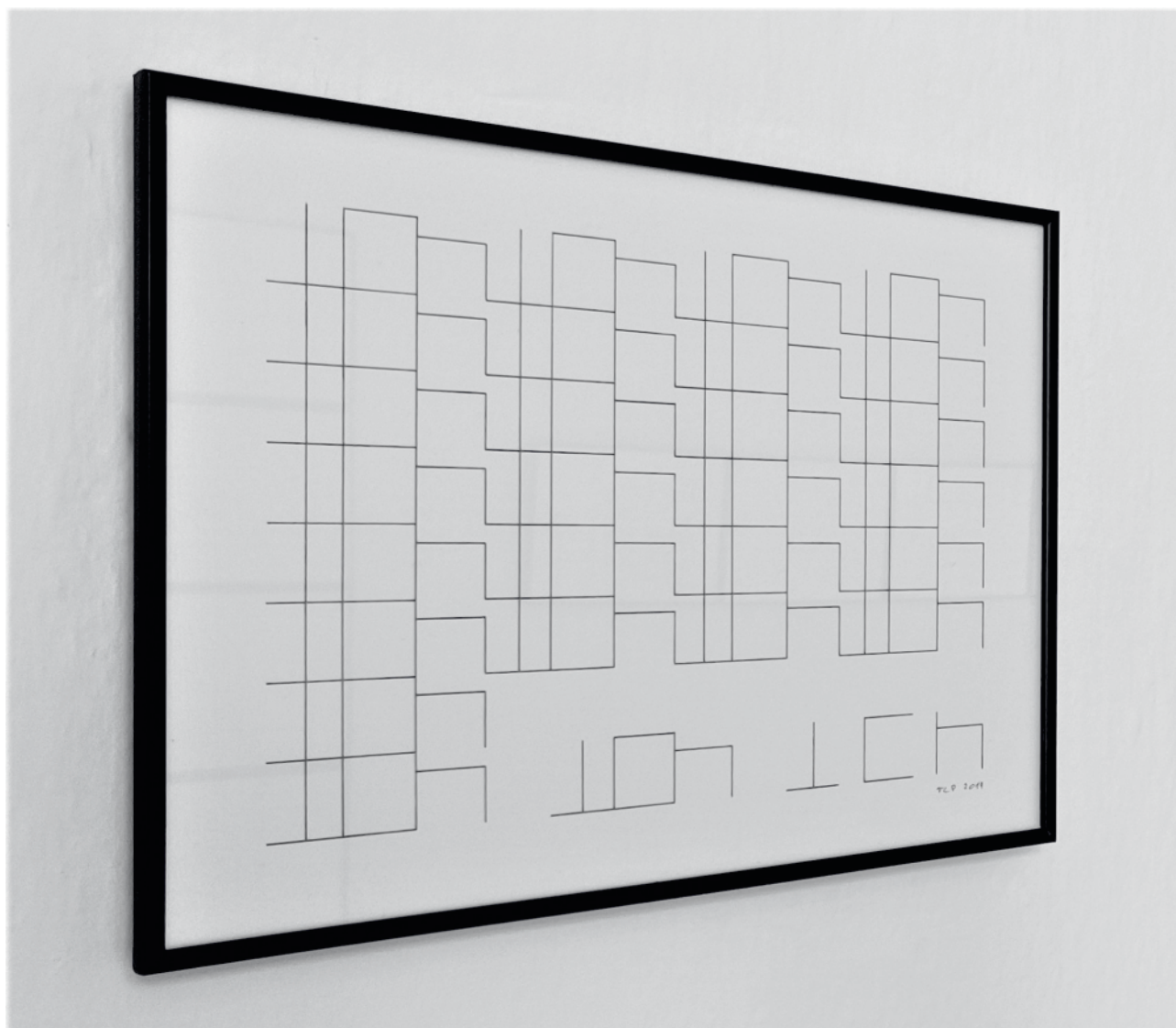
4

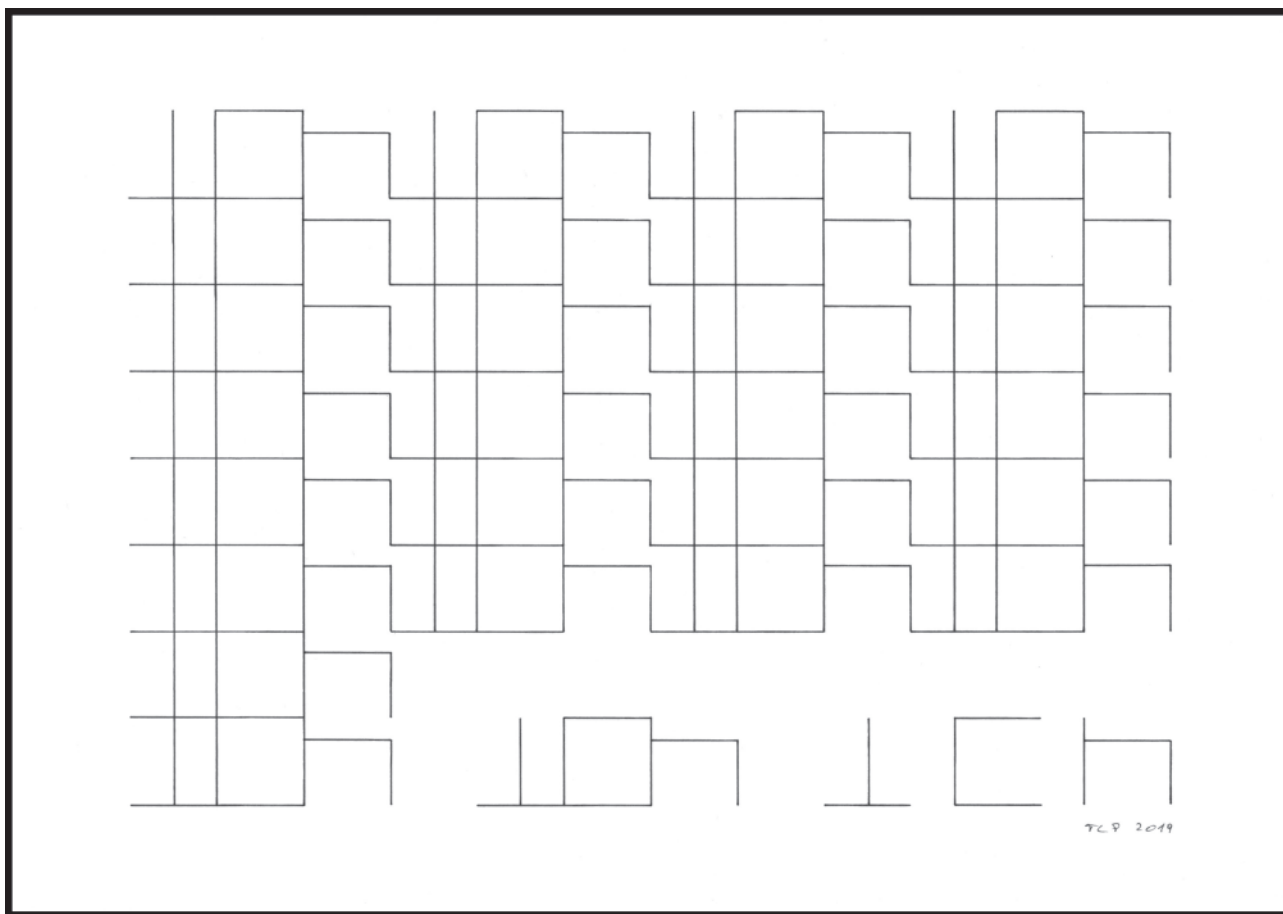
4 `28 x ich` 2019

4 (eng. `28 times i/me`) 2019

`alphabet nr 2' (c) tlp

`alphabet nr 2' (c) tlp





4 `28 x ich' 2019

4 - (eng. `28 times i/me' 2019

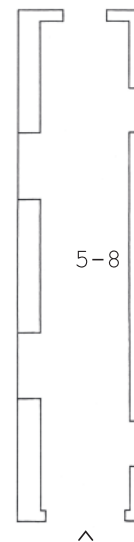


6

7

8

5



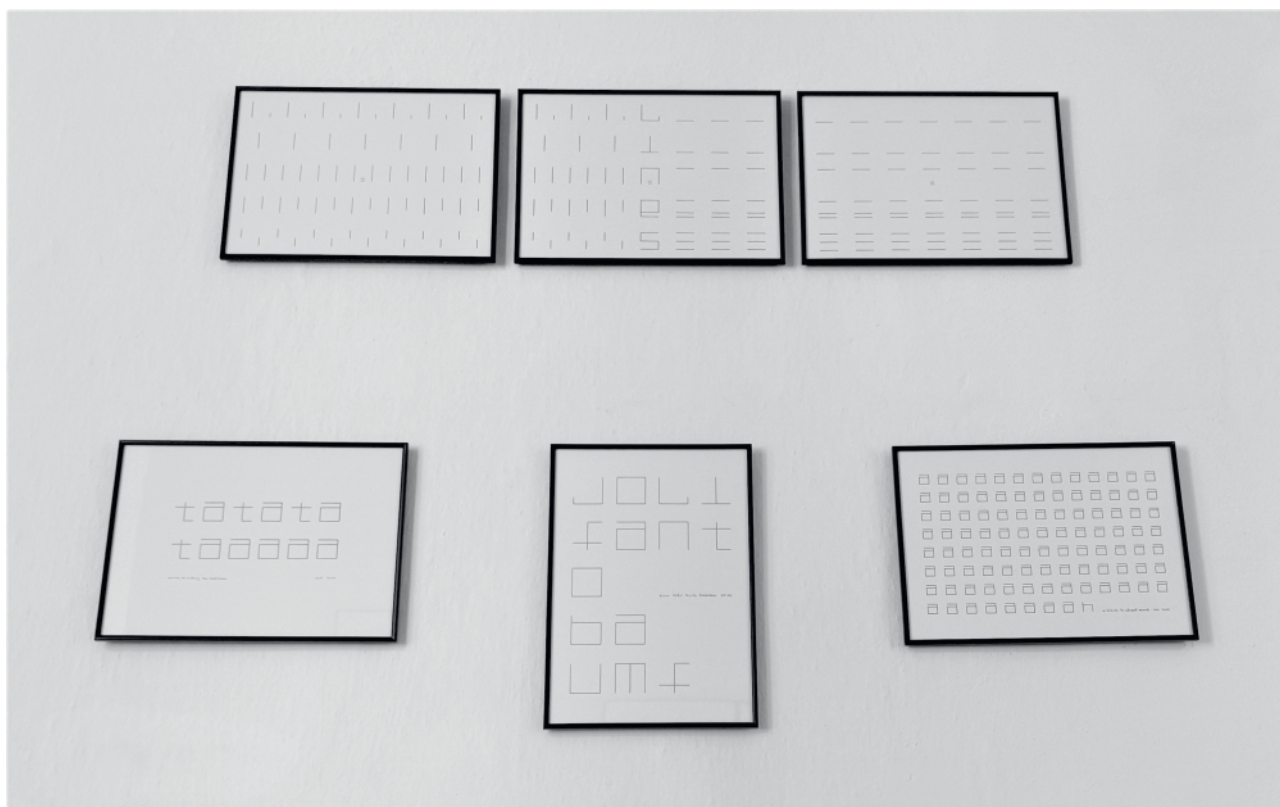
5 'lines' 2021

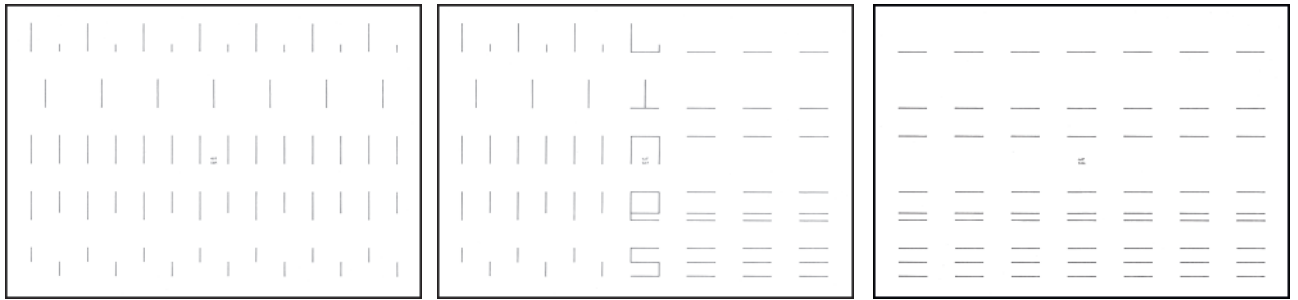
6 'tribute to ludvig van beethoven' 2020

7 'eine sehr kurze karawane' (hugo ball) 2022 (eng. 'a very short caravan')

8 'a tribute to edvard munch' 2019

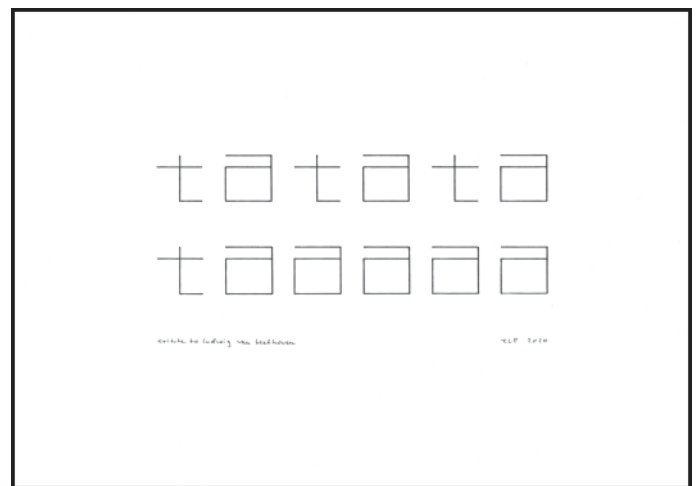
'alphabet nr 2' (c) tlp



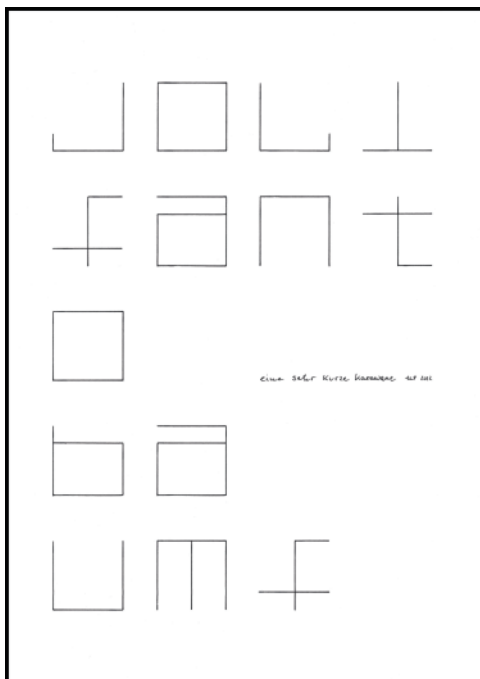


5 'lines' 3-tlg / 3 pieces 2021

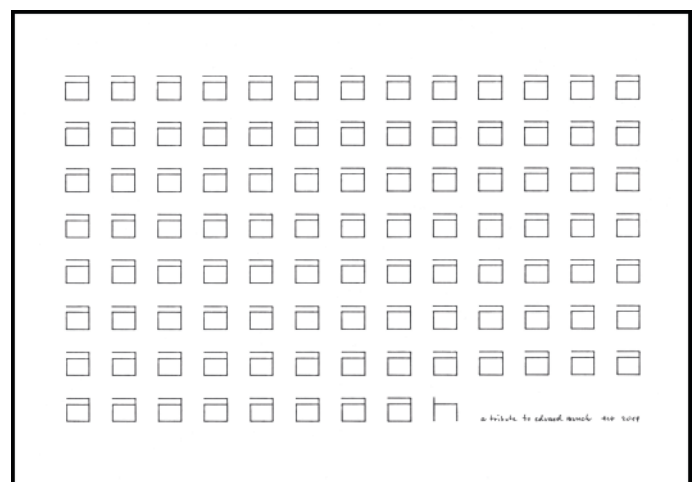
6 'tribute to ludvig van beethoven' 2020



7 'eine sehr kurze karawane'
(hugo ball) 2022
(eng. 'a very short caravan')



8 'a tribute to edvard munch' 2019



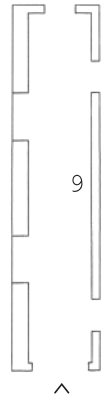
`s' 3a1 abc 2013

`i' 3a3 abc 2013

`g' 3a2 abc 2013

`n' 3a4 abc 2013

`alphabet nr 3a'(c) tlp

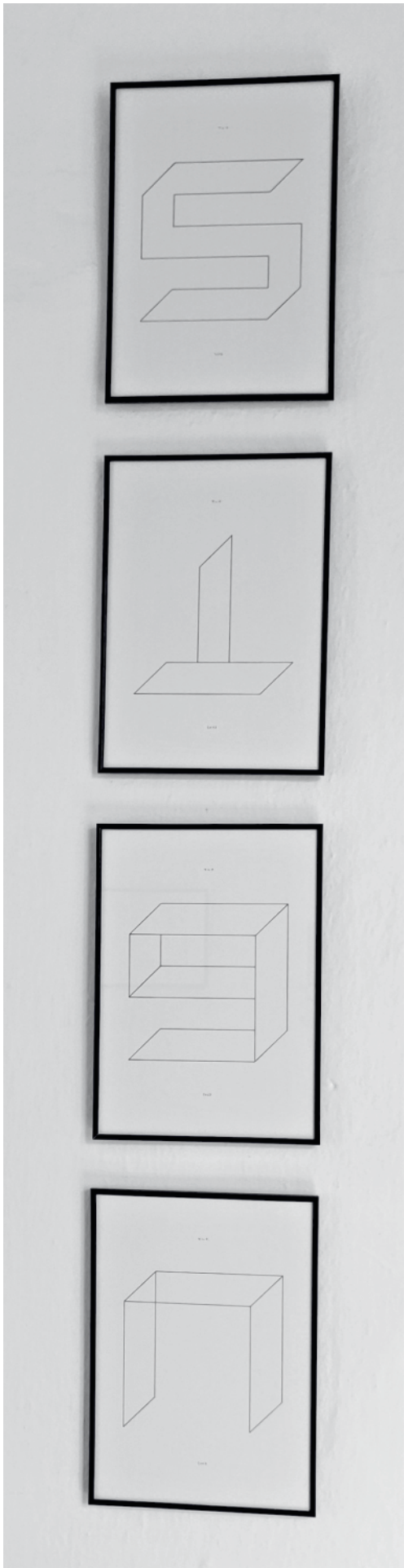


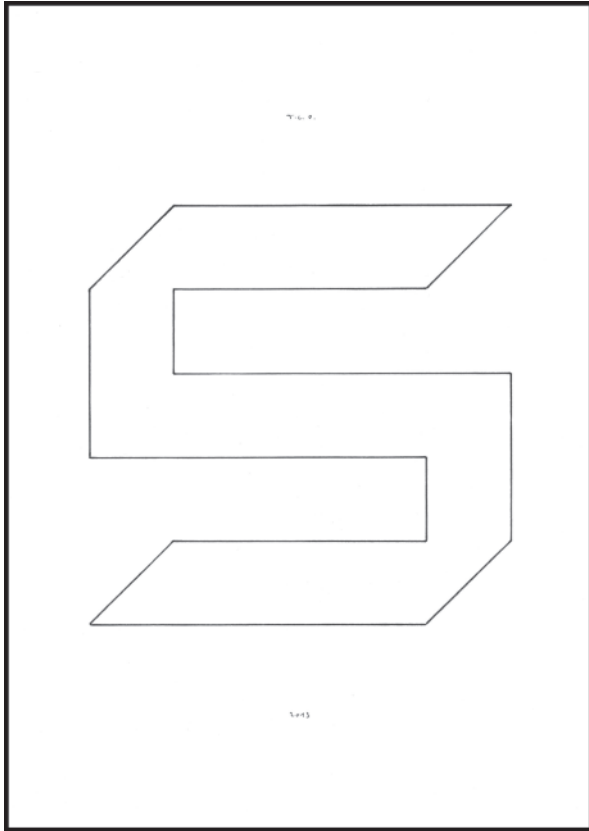
die arbeit `s i g n`

zeigt je eine vari-
ante meines kubi-
schen `alphabet 3a`
und verweist auf
mein besonderes in-
teresse an den
grenzbereichen des
buchstaben zwischen
lesbarem und ab-
straktem zeichen und
3-dimensionalem
objekt.

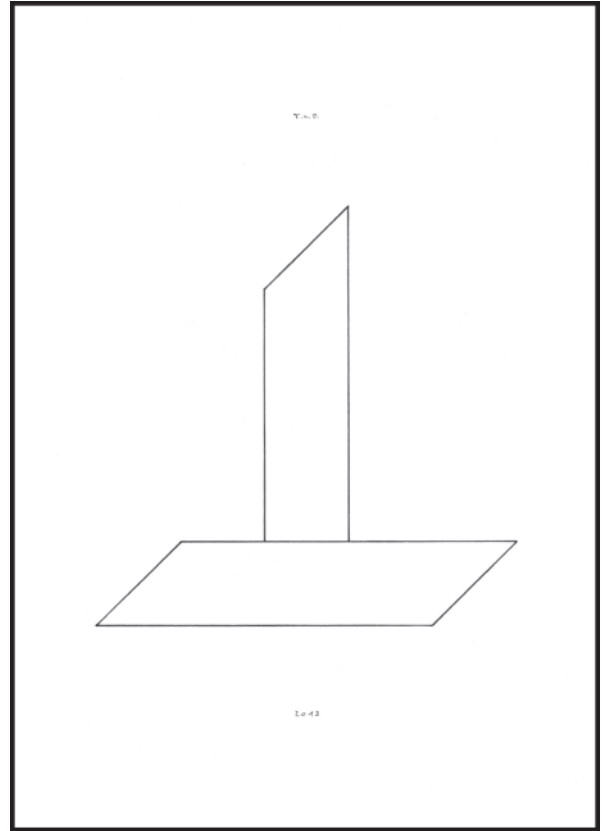
the work `s i g n`

shows a variation
of my cubic
`alphabet 3a` and
refers to my spe-
cial interest in
the border areas
of the letter be-
tween legible and
abstract sign and
3-dimensional
object.



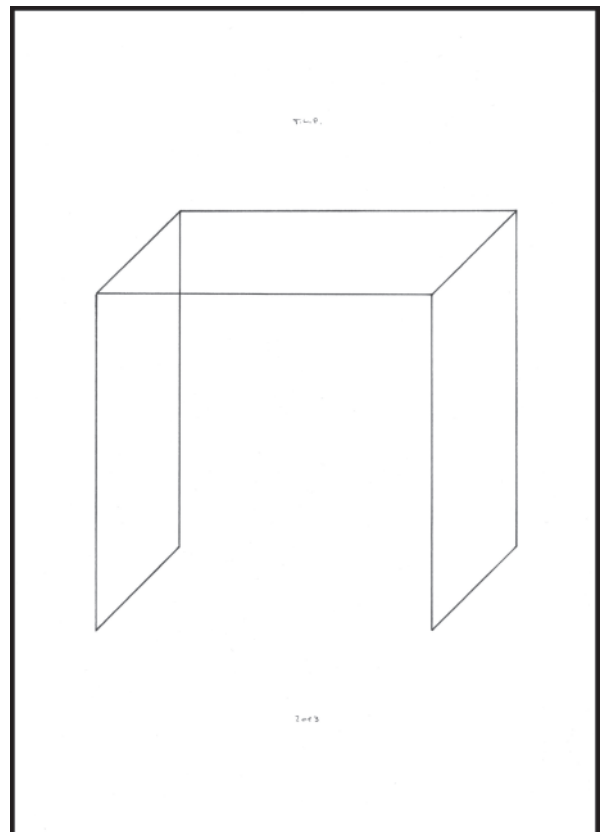
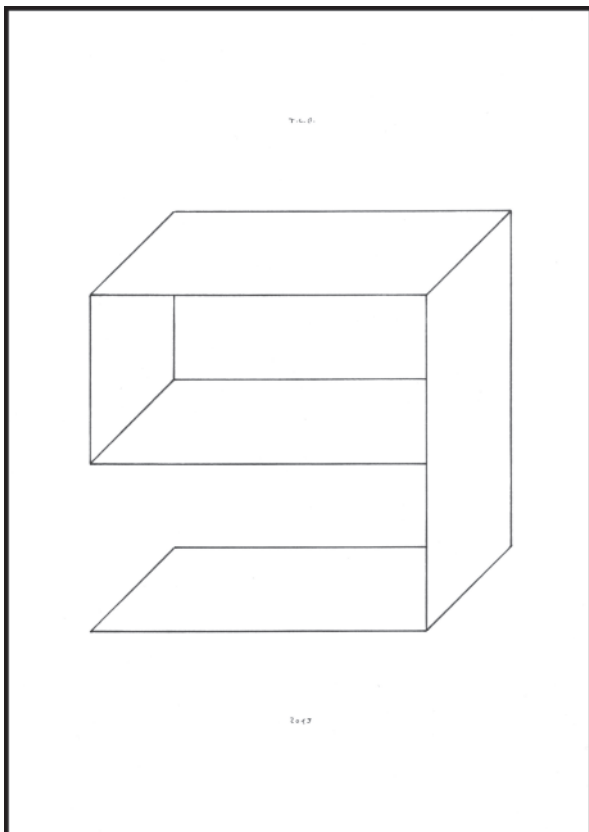


9 `s´ 3a1 abc 2013

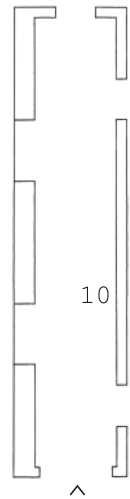


`i´ 3a3 abc 2013

`g´ 3a2 abc 2013



`n´ 3a4 abc 2013



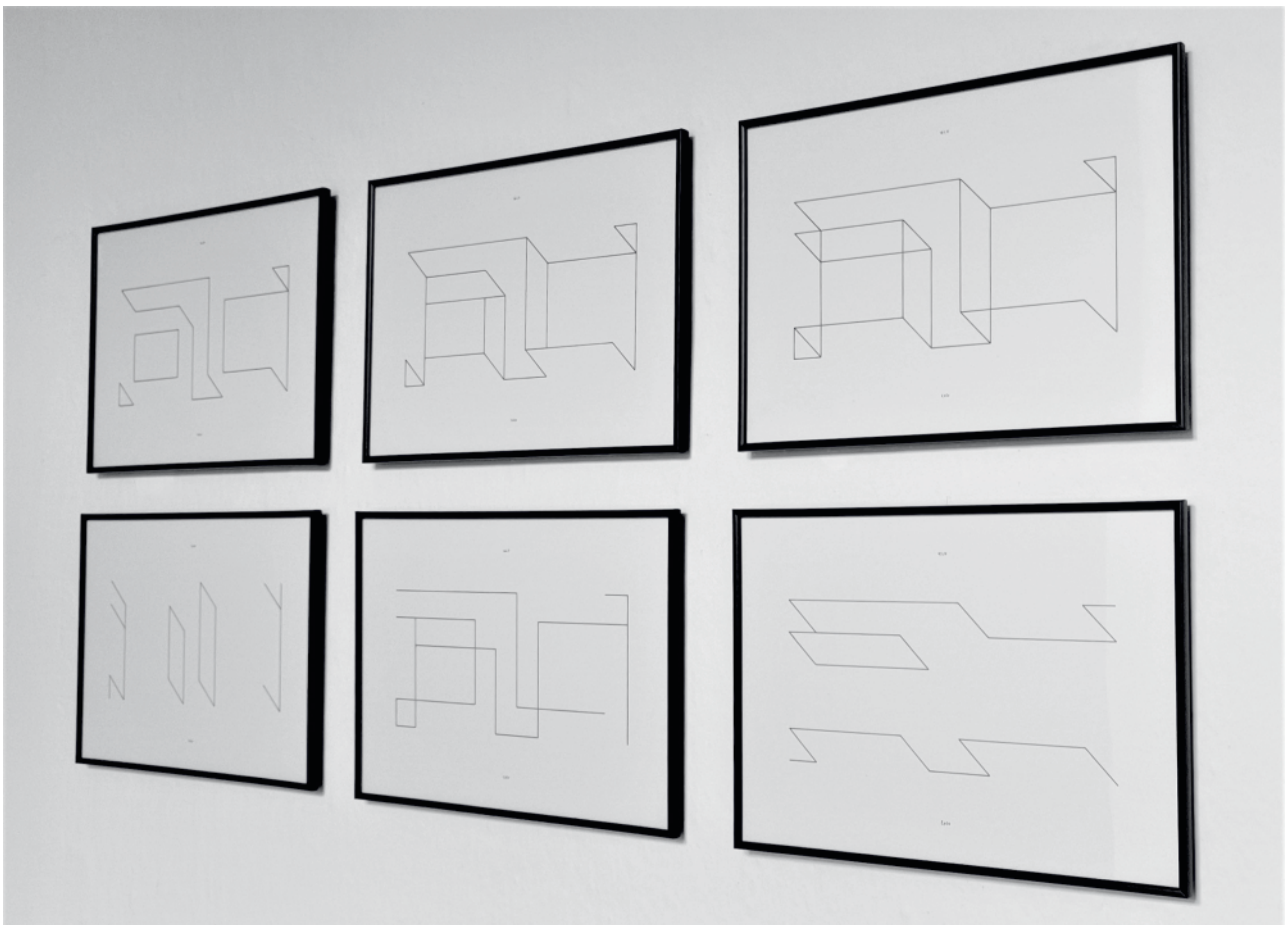
10

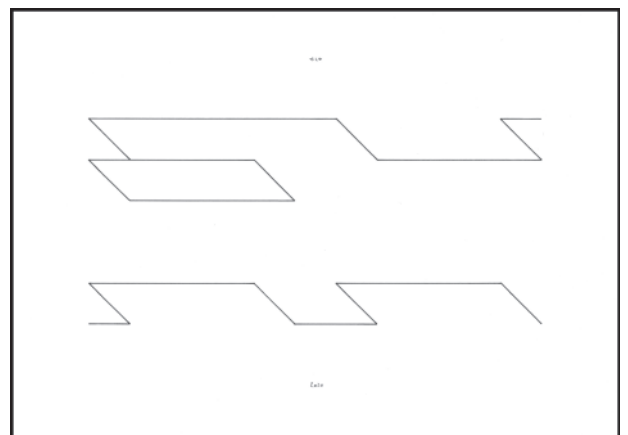
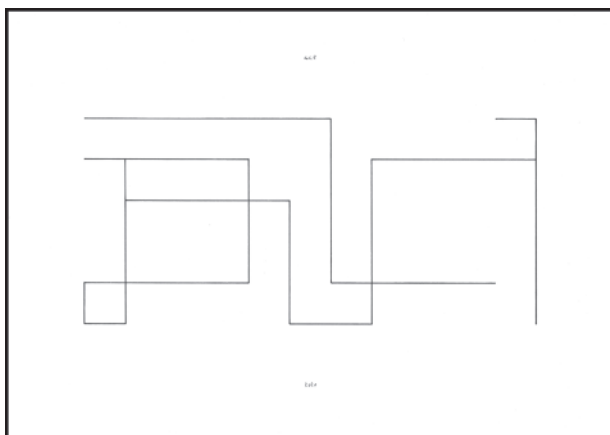
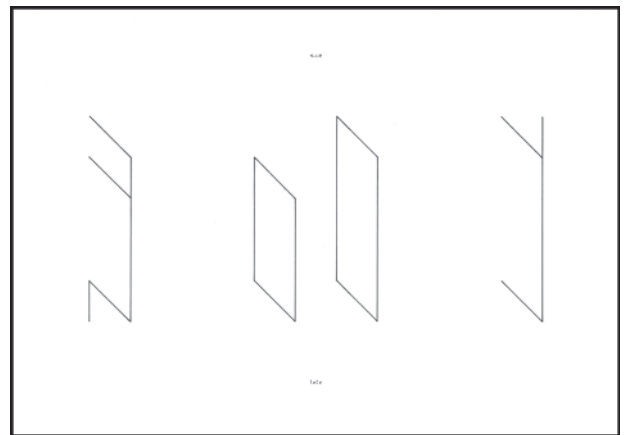
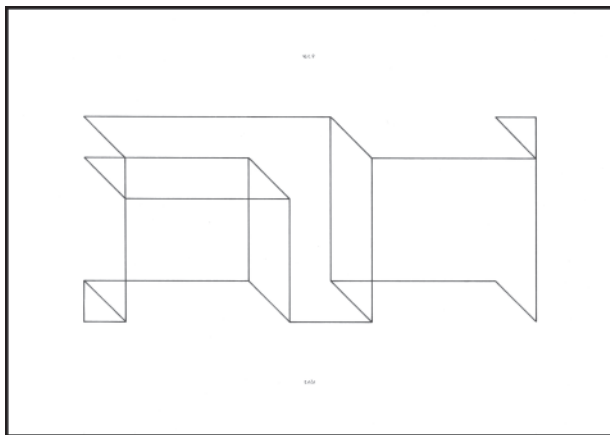
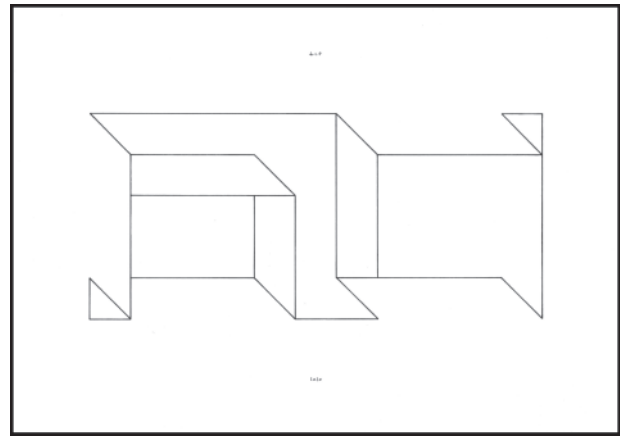
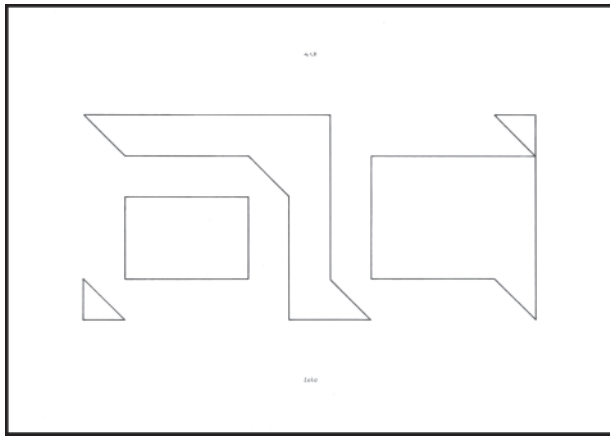
10 '3bc' 2020

'alphabet nr 3b1-4' (c) tlp

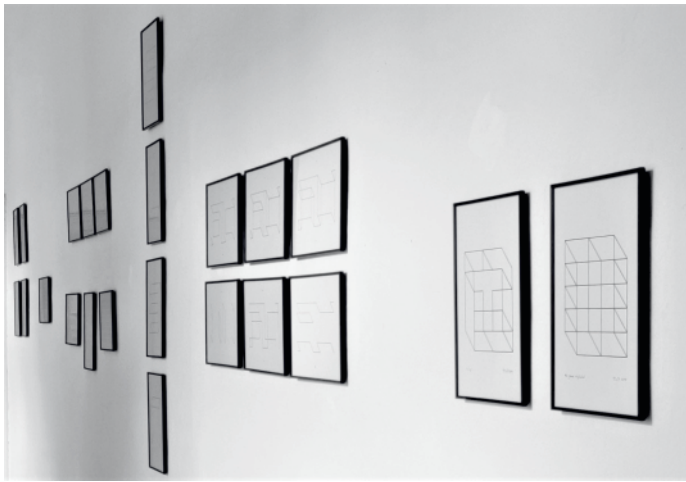
die buchstaben 'b' und 'c' des kubischen 'alphabet nr 3a1-4' und die räume zwischen den buchstaben sind komponenten dieser arbeit. thematisiert werden austauschbarkeit von objekt und zwischenraum bzw. wie verändert sich wahrnehmung durch hinzufügen - weglassen weniger linien.

the letters 'b' and 'c' of the cubic 'alphabet nr 3a1-4' and the spaces between the letters are components of this work. the interchangeability of object and space in between are thematised and how perception changes by adding - omitting a few lines.

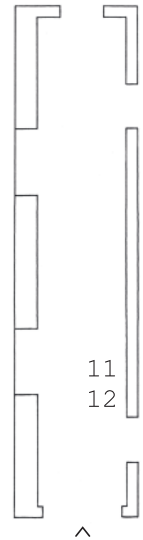




10 `3bc´ 6-teilig / 6 pieces 2020



11 12



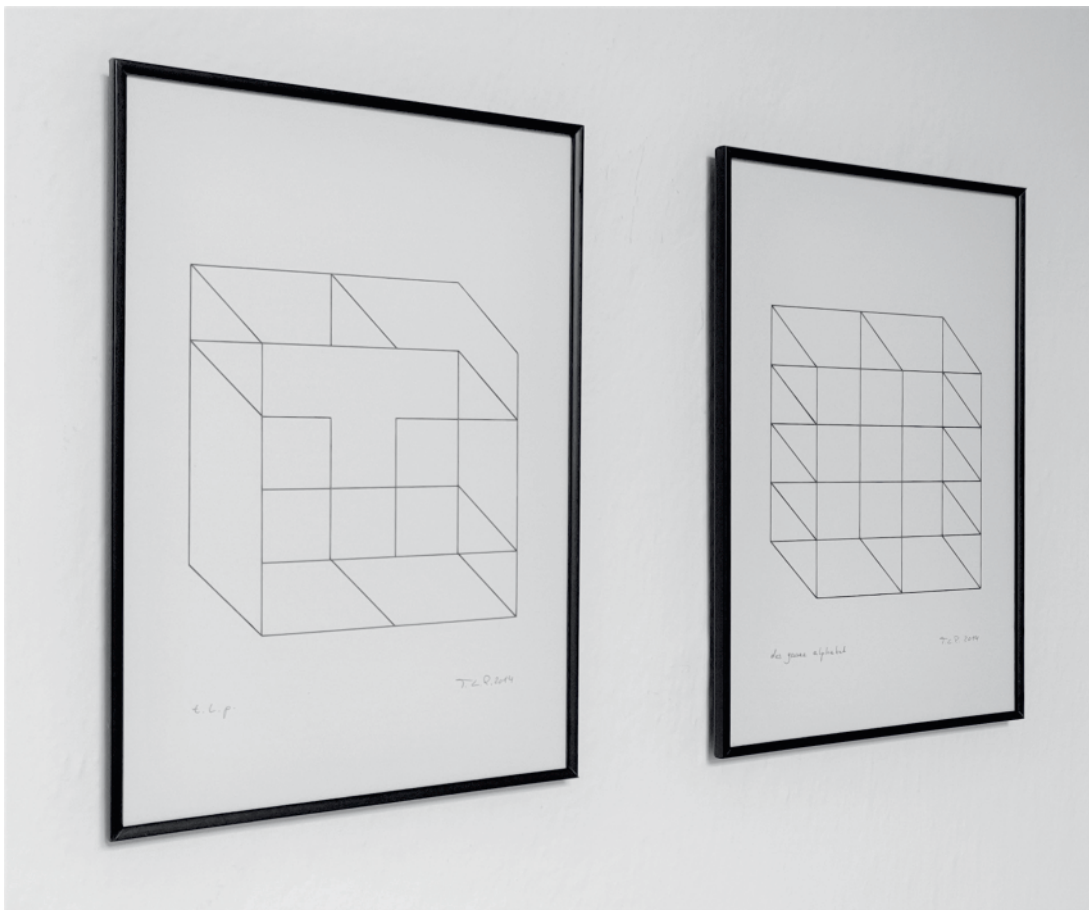
11 'tlp' 3abc 2014

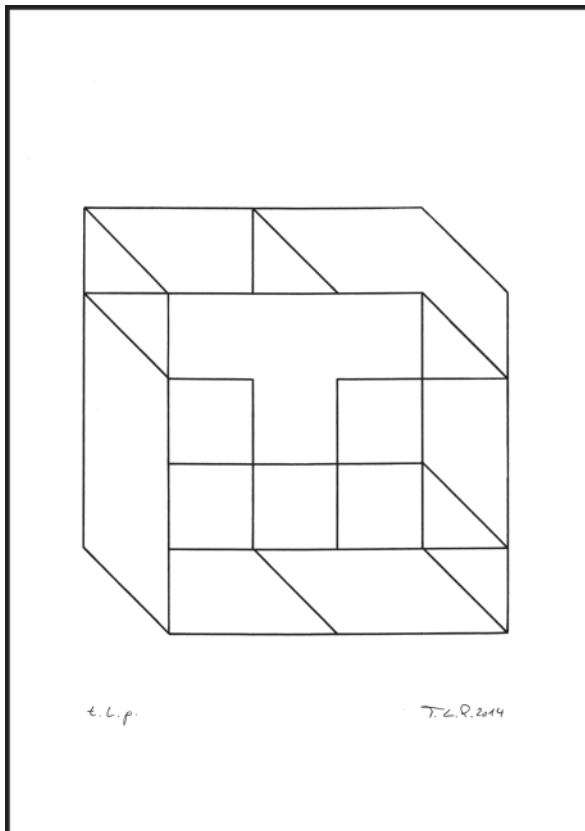
12 'das ganze alphabet' 3abc 2014

'alphabet nr 3b' (c) tlp

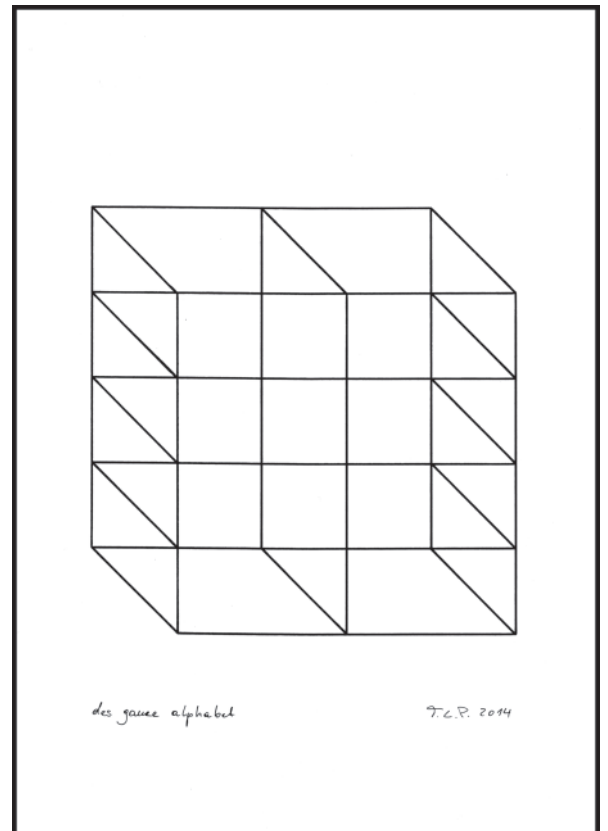
durch übereinanderlegen der
buchstaben meiner signatur tlp (11)
sowie des gesamten alphabets des
'alphabet nr 3b1' (12)
entstehen 3-dimensionale würfel-
gitter-strukturen.

by overlaying the letters of
my signature 'tlp' (11)
and 'the entire alphabet' of
'alphabet nr 3b' (12),
3-dimensional cube-grid
structures are created.





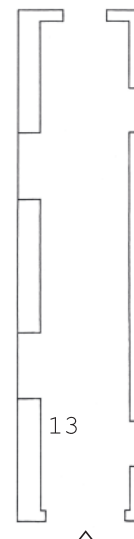
11 'tlp' 3abc 2014



12 'das ganze alphabet'
(eng. 'the entire alphabet')
3abc 2014



13

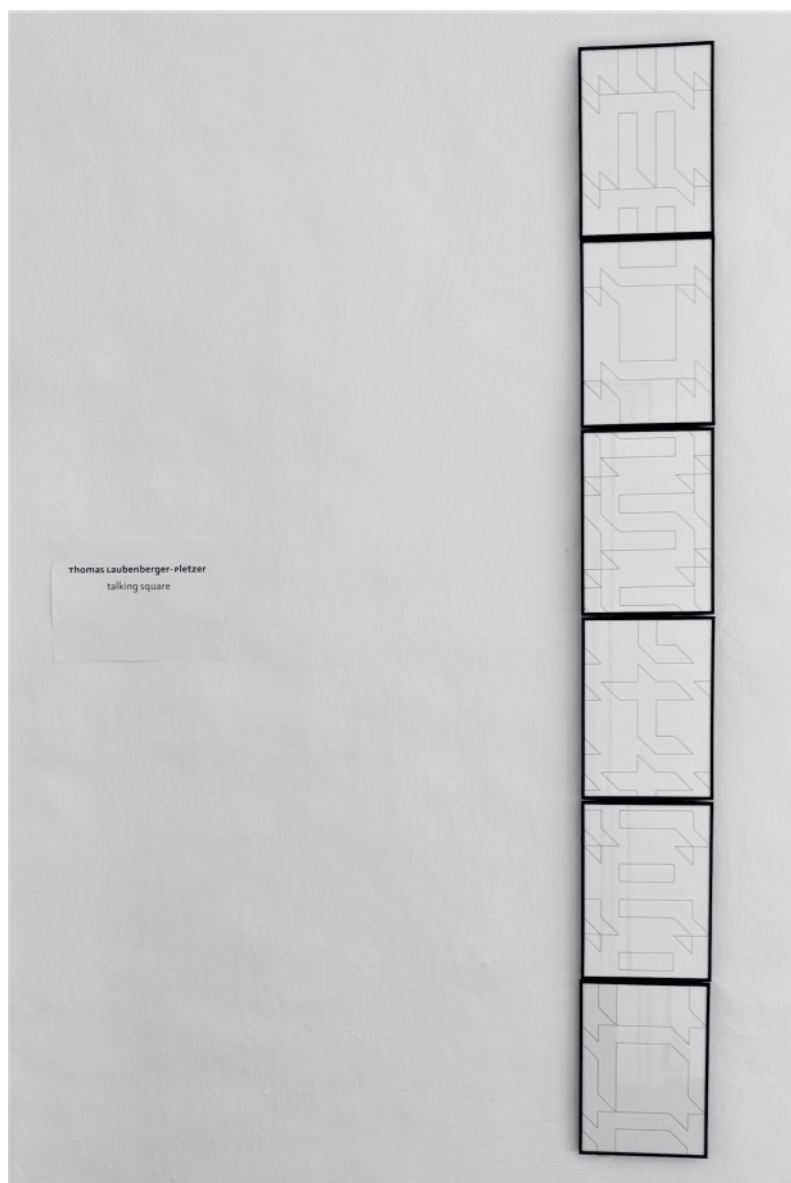


13 'm' 3abcm 2014
 'u' 3abcm 2014
 's' 3abcm 2014
 't' 3abcm 2014
 'e' 3abcm 2014
 'r' 3abcm 2014

'alphabet nr 3b1' (c) tlp

jeder der buchstaben
 'm u s t e r' wird
 jeweils in einem bild
 ohne abstand verviel-
 facht aneinandergelegt
 und miteinander ver-
 schmolzen. lesbarkeit
 tritt in den hinter-
 grund zugunsten des
 entstehenden patterns.
 was zwischenraum ist
 und was objekt (buch-
 stabe) wird uneindeutig.

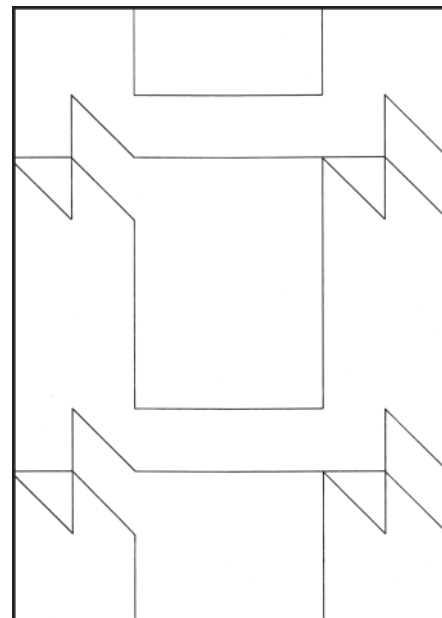
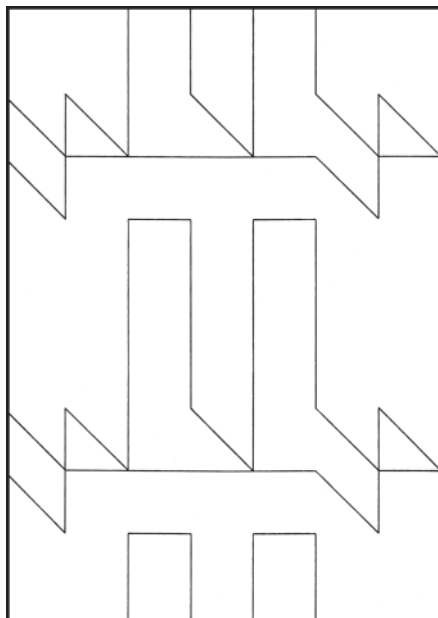
each of the letters
 'm u s t e r' (engl. pattern)
 is multiplied in one picture
 each without spacing and fused
 together. legibility recedes
 into the background in favour
 of the resulting pattern. what
 is space between and what is
 object (letter) becomes
 ambiguous.



13

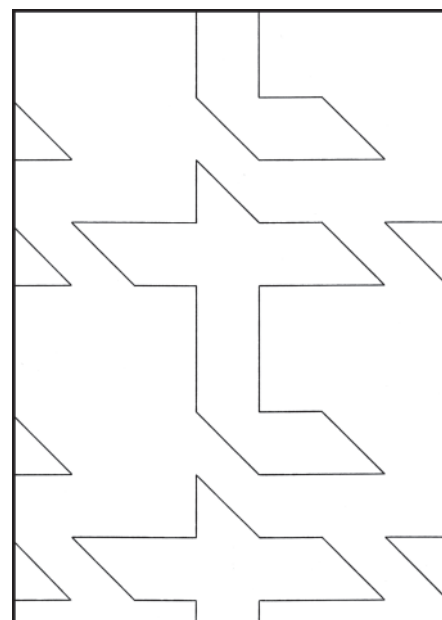
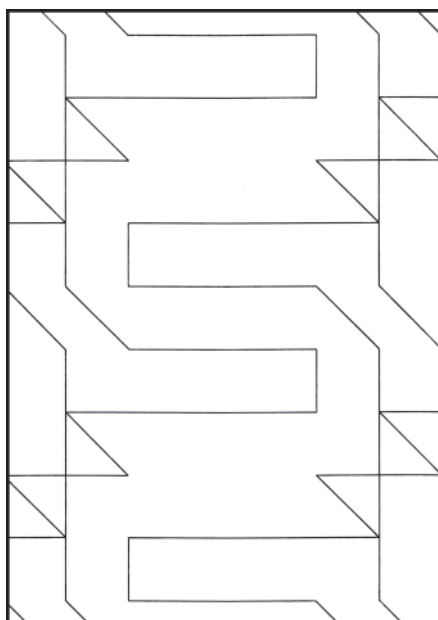
`m´ 3abcm 2014

`u´ 3abcm 2014



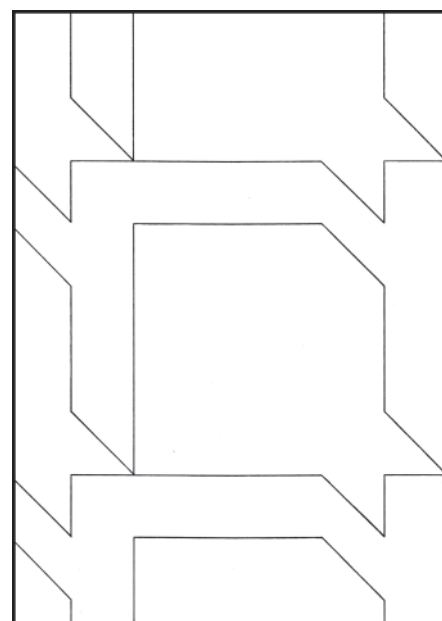
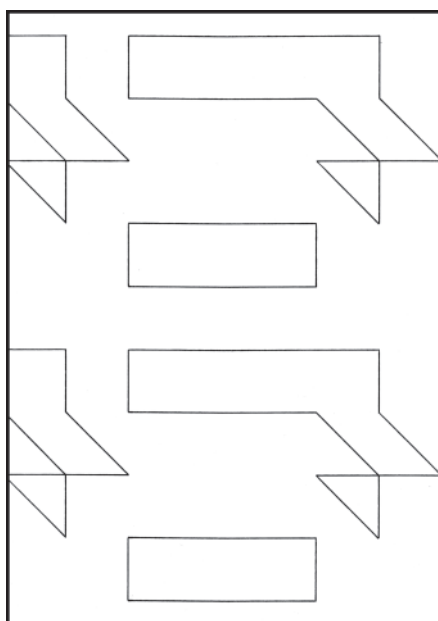
`s´ 3abcm 2014

`t´ 3abcm 2014



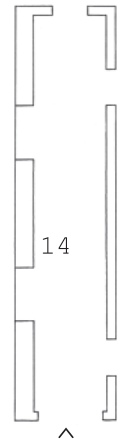
`e´ 3abcm 2014

`r´ 3abcm 2014

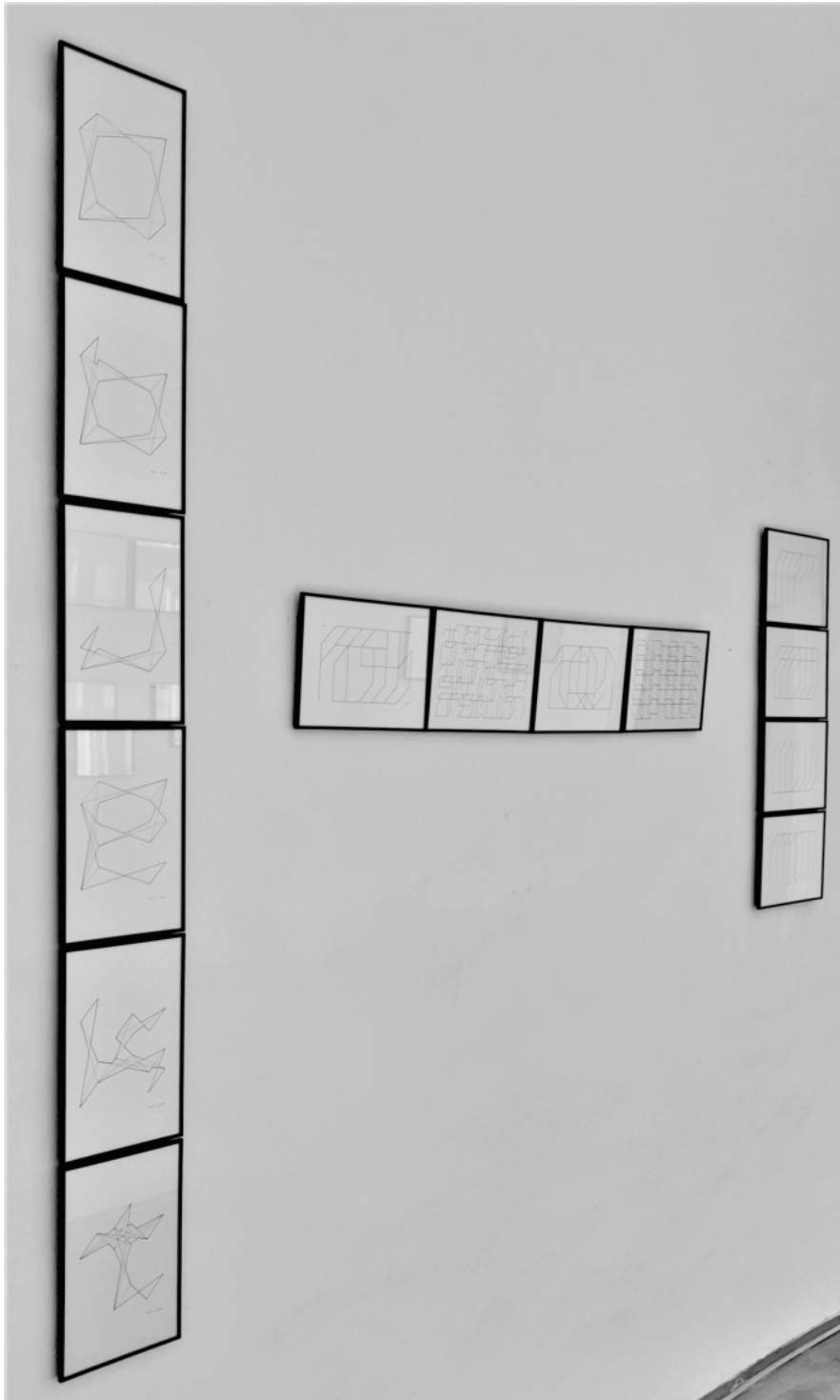


`o´ 4abc 2014/16
 `b´ 4abc 2014/16
 `j´ 4abc 2014/16
 `e´ 4abc 2014/16
 `k´ 4abc 2014/16
 `t´ 4abc 2014/16

alphabet nr 4´ (c) tlp



14



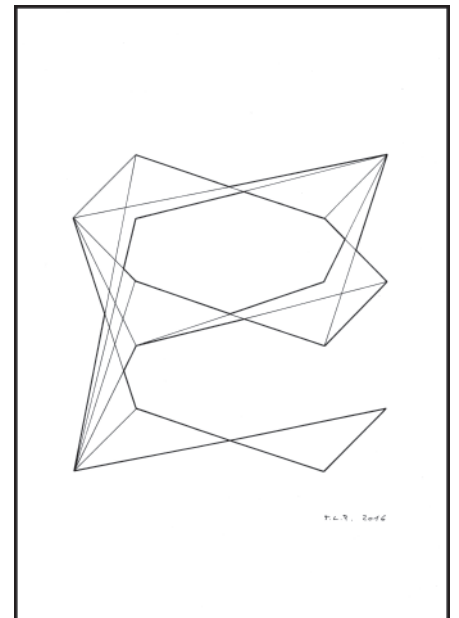
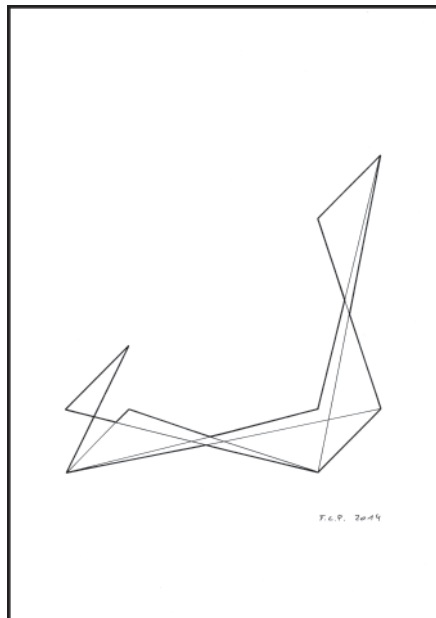
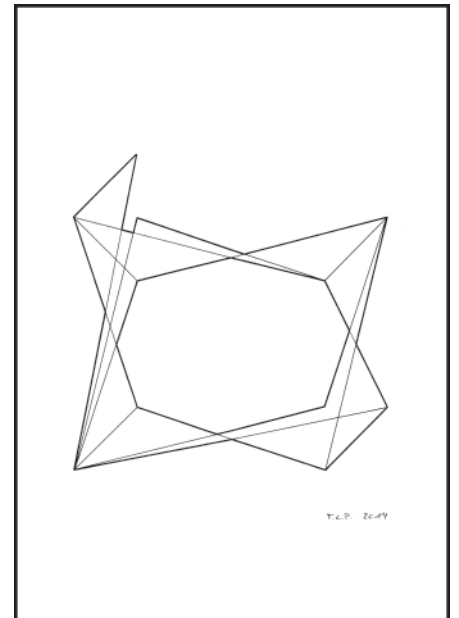
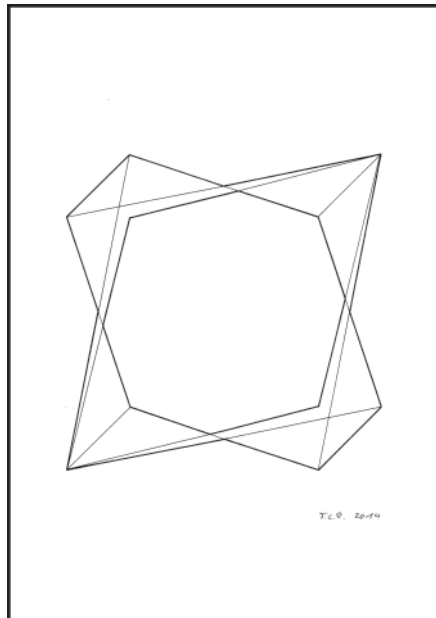
die arbeit
 `o b j e k t´
 besteht aus dem
 `alphabet nr 4´
 welches hervor-
 geht aus dem
 `alphabet nr
 3a1´. hierfür
 wurden die ecken
 mit diagonalen
 linien verbunden,
 horizontale und
 vertikale linien
 sind ausgespart
 oder wurden ge-
 löscht. die
 buchstaben des
 wortes werden
 somit zu archi-
 tektonisch
 skulpturalen
 objekten.

the work
 `o b j e k t´ (eng.
 `object´) consists of
 the `alphabet nr 4´
 which emerges from
 the `alphabet nr
 3a1´. for this the
 corners were connec-
 ted with diagonal
 lines, horizontal and
 vertical lines are
 left out or were de-
 leted. the letters of
 the word thus become
 architectural sculp-
 tural objects.

14

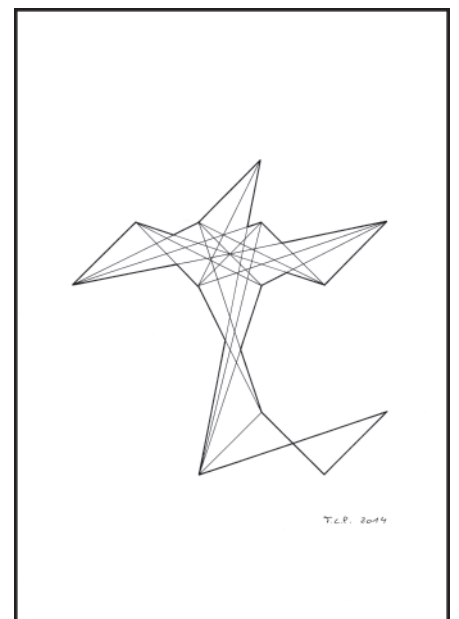
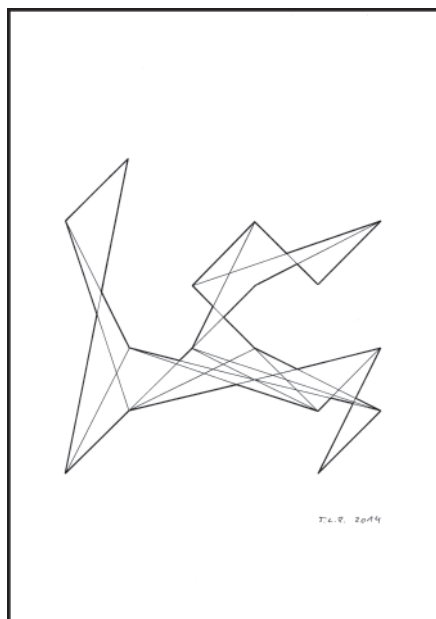
`o´ 4abc 2014/16

`b´ 4abc 2014/16



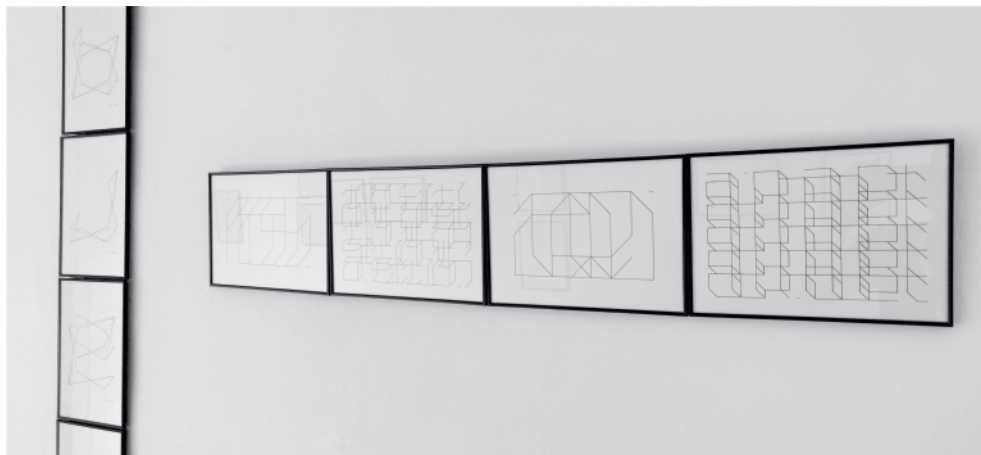
`j´ 4abc 2014/16

`e´ 4abc 2014/16

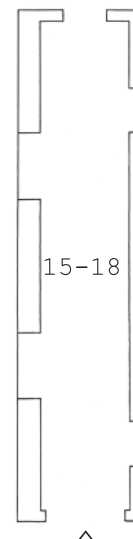


`k´ 4abc 2014/16

`t´ 4abc 2014/16



15-18



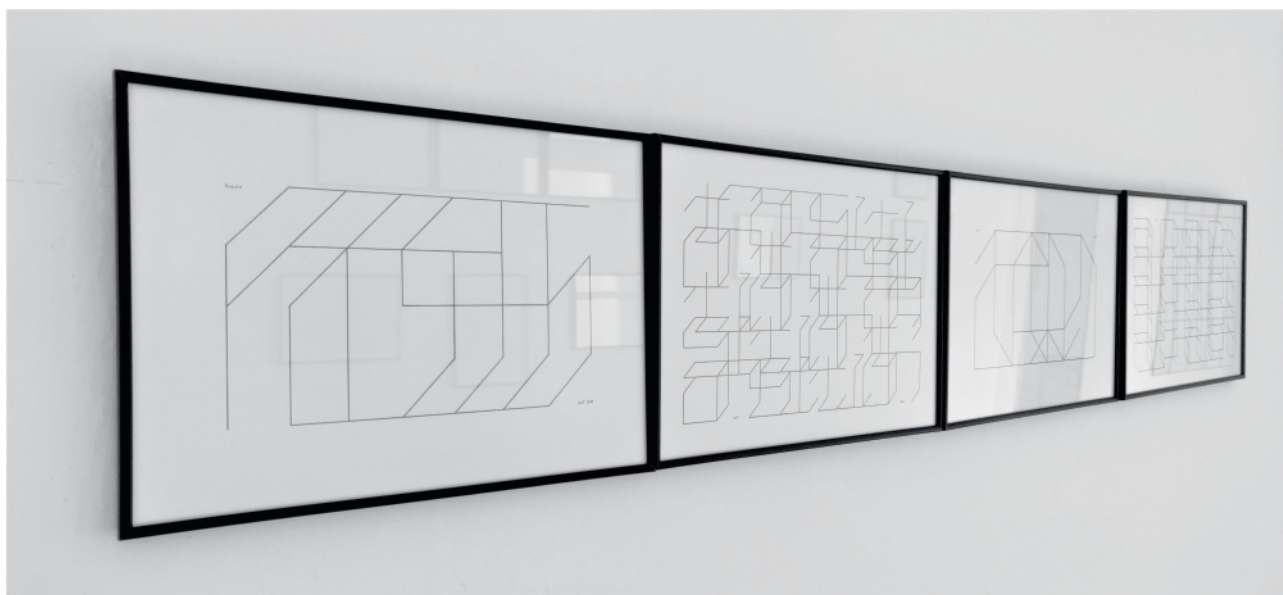
15 'haus' (eng. 'house') (language of space 2) 2018/21

16 'transition (4x)' 2020

17 'a 4 x gedreht' (eng. 'a turned 4 times') 2018

18 '5 x alphabet' 2021

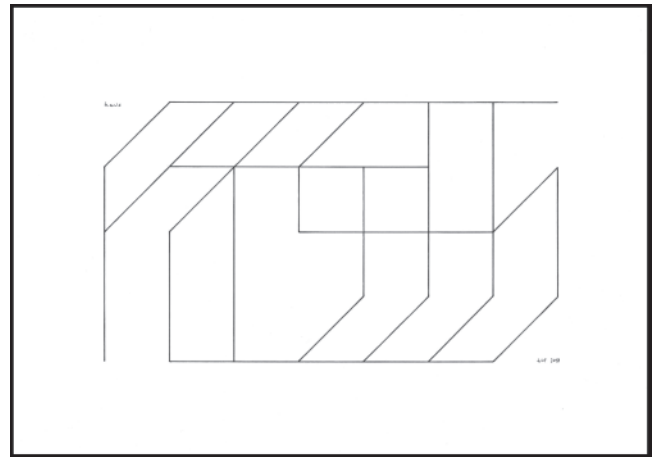
'alphabet nr 5' (c) tlp



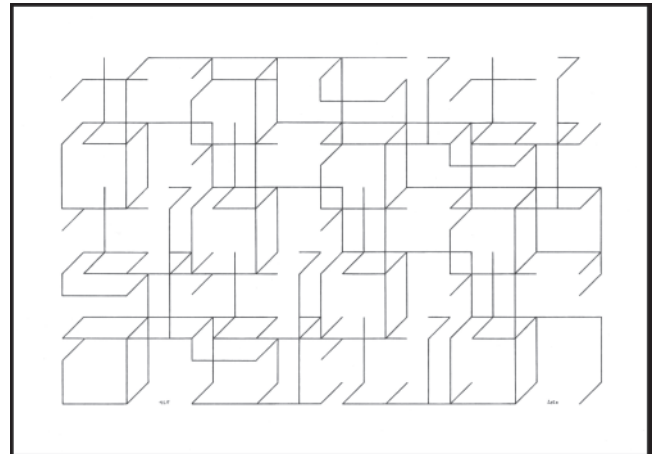
buchstaben des kubischen
'alphabet nr 5' werden zu wörtern
aneinander - übereinander - ineinander
angeordnet. es entstehen abstrakte
3-dimensional architektonische muster-
strukturen, denen wörter oder buchstaben-
anordnungen zugrunde liegen. die lesbar-
keit tritt dabei in den hintergrund.

letters of the cubic 'alphabet nr 5' are
arranged to form words - on top of each
other - inside each other. abstract
3-dimensional architectural pattern
structures are created, which are based
on words or letter arrangements.
legibility takes a back seat.

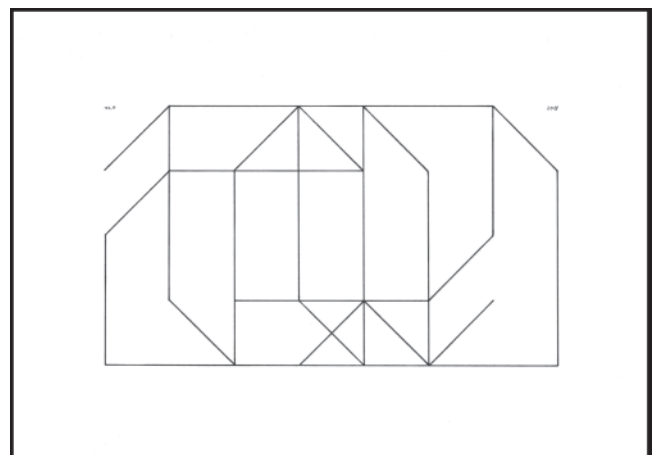
15 'haus' (eng. 'house')
 (language of space 2)
 2018/21



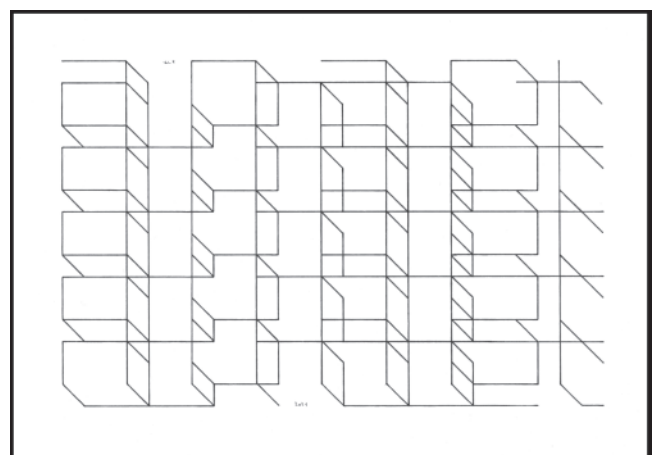
16 'transition (4x)' 2020

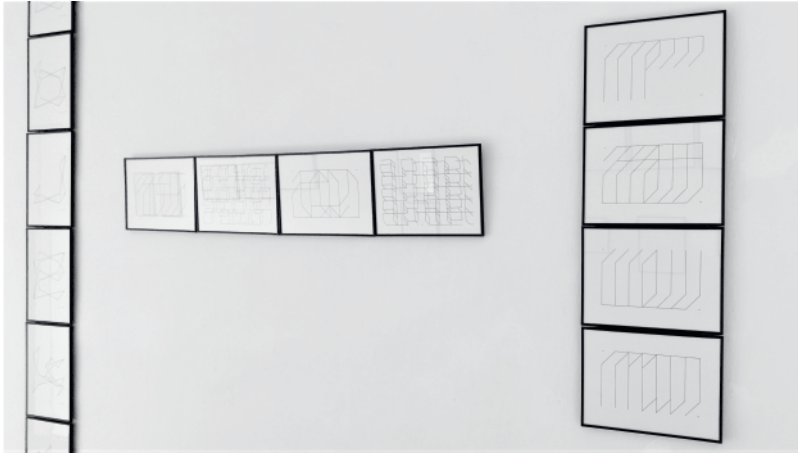


17 'a 4x gedreht'
 (eng. 'a turned 4 times')
 (language of space 2)
 2018

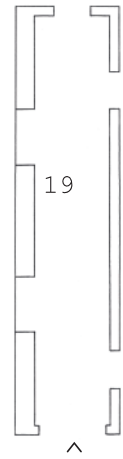


18 '5 x alphabet' 2021





19



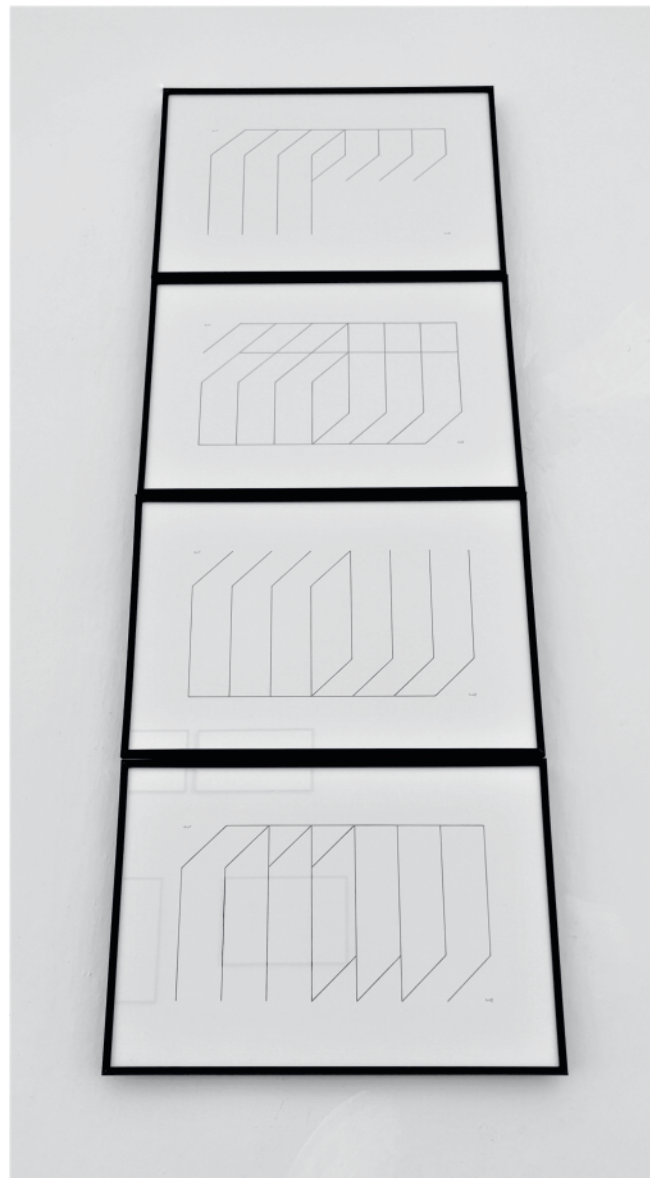
19

`r' x 4 (language of space) 2018
 `a' x 4 (language of space) 2018
 `u' x 4 (language of space) 2018
 `m' x 4 (language of space) 2018

`alphabet nr 5a1' (c) tlp

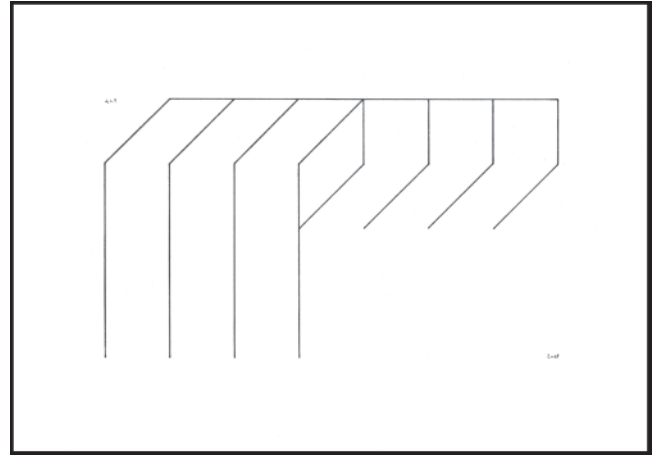
jeder der buchstaben
 `r a u m' des kubischen
 `alphabet nr 5' wird 4 x pro
 bild horizontal aneinander-
 gereiht bzw. ineinander ver-
 schachtelt. das ergebnis sind
 gezeichnete, sich ähnelnde ar-
 chitektonisch anmutende kons-
 truktionen. buchstaben, wör-
 ter, texte werden so - über
 die lesbarkeit hinaus - zu
 modularen, raumbildenden
 strukturen.

each of the letters `r a u m' (eng.
 `space', `room') of the cubic `alpha-
 bet nr. 5' is lined up horizontally 4
 times per picture and nested inside
 each other. the result is drawn, ar-
 chitectural-looking constructions that
 resemble each other. letters, words
 and texts thus become modular, space
 creating structures that go beyond
 legibility.

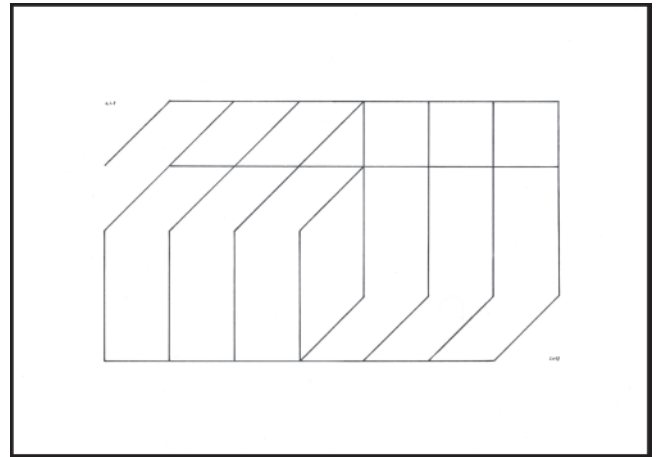


19

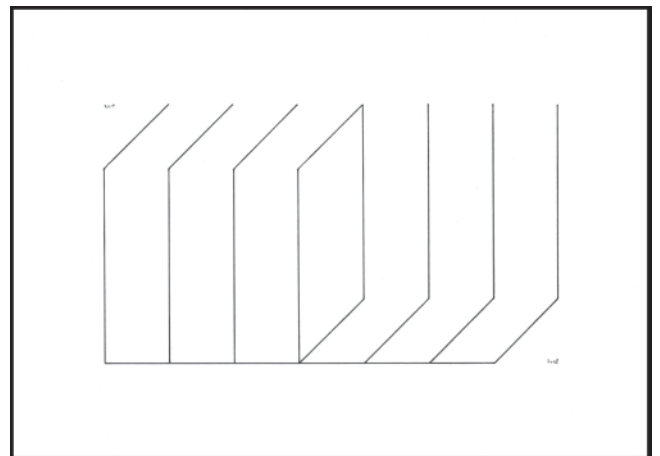
`r' x 4 (language of space) 2018



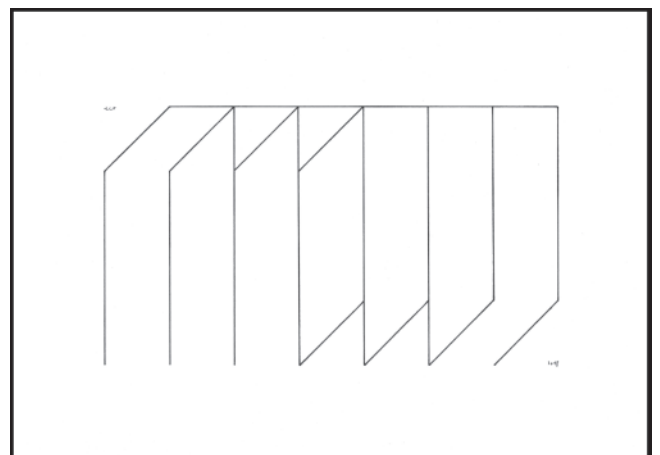
`a' x 4 (language of space) 2018



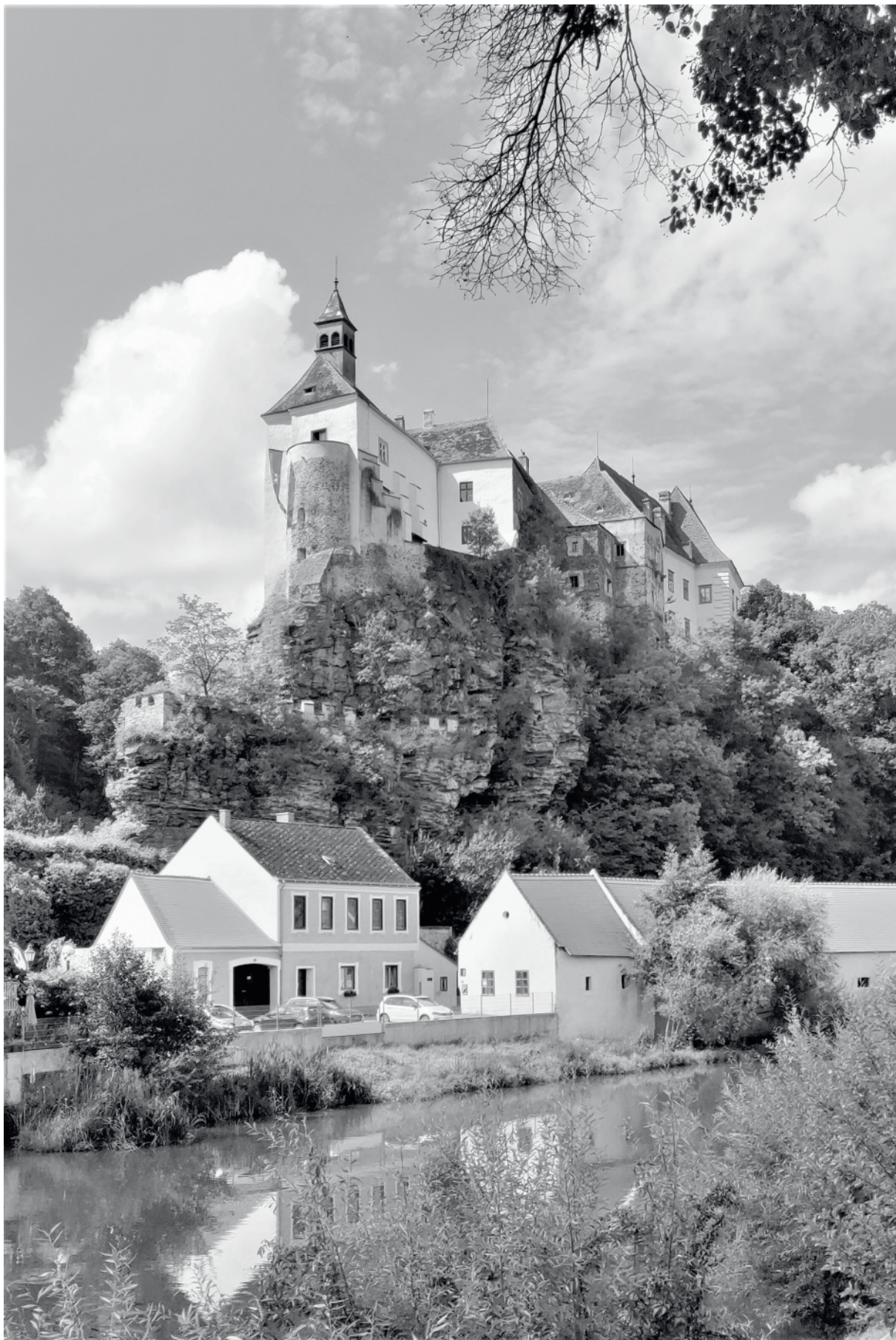
`u' x 4 (language of space) 2018



`m' x 4 (language of space) 2018







(c) thomas laubenberger-pletzer 2022