



thomas
laubenberger
pletzer

portfolio
2026

thomas laubenberger-pletzer

the line

the drawn line as an original, minimal and immediate means of artistic expression, as well as the surrounding space in the form of a sheet of a4 paper, are my two central media.

as the smallest unit of my artistic exploration, they are often the starting point for serial works, installations, space-related projects and books.

with a conceptual approach and a reductive method, i ask fundamental questions about the function and creative possibilities of the line.

these are used to examine everyday structures, existing visual motifs, writing and language.

this takes the form of controlled freehand outline drawings or serial constructions drawn with a ruler, as well as word images from alphabets i have specially developed using square or cubic lower-case letters that border on abstract and legible symbols.

the focus is always on questioning perception and viewing habits with minimal means.

thomas laubenberger-pletzer 2026

website - www.thomaslaubenberger.com

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zurück auf start! back to the beginning!

the gomringer collection and 30 years of the museum für konkrete kunst

2023 | exhibition | museum für konkrete kunst | ingolstadt | germany

at the invitation of the
mkk ingolstadt, the wall
piece

`the whole story - from
the beginning (anfang in
ger.) to the end to the
beginning ...'
was developed especially
for the exhibition.

technical data

wall: 19m x 3m - the
wall piece was positioned
in the centre

wall work: 14,8m x 2m
visible from all three
levels of the museum

letters: 2m x 2m
beam width 0,4m
black foil plot, matt

letters from my
`alphabet nr 2'
(c) laubenberger-pletzer



detailed documentation of the wall installation - link:

https://www.thomaslaubenberger.com/2023aus_mkkingolstadt_150dpi_tlp.pdf



an 'a' as the beginning of the (word) beginning (anfang in ger.) and an 'e' as the end of the (word) end (ende in ger.) from my 'alphabet nr 0' form the brackets of the wall installation.

between them are vertical and horizontal bars. these form the building blocks from which the two letters are composed. the letters a and e consist

of one and the same character rotated by 180°. the entire mural forms an ambigram with 180° rotational symmetry and retains exactly the same shape and legibility when turned upside down.

thus, the 'e' becomes an 'a' and the end (ende in ger.) becomes the beginning (anfang in ger.) again ...

preview !

for the new building of the mkkd ingolstadt

playing cards to take away and collect were part of the exhibition. this shows my work for the exhibition and refers to a large project i was commissioned to do.

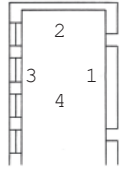
for the new museum currently under construction, i am to artistically design all glass areas that should not be bumped into. there are 8 large areas distributed throughout the building, including all 3 entrances.

the museum für konkrete kunst und design ingolstadt will open in 2027.



diversity in unity

2025 | solo exhibition | performance | xian artspace | vienna



diversity in unity

the title of the exhibition can be understood as a postulate:
diversity* should not be interpreted as the opposite of or even a threat to unity, but rather as an essential and important component of it – structurally, formally, but also socially, for example, with the conviction that living together in a democracy is the most convincing form of social unity.

*lat. diversitas:
diversity, variety,
contrast, contradiction

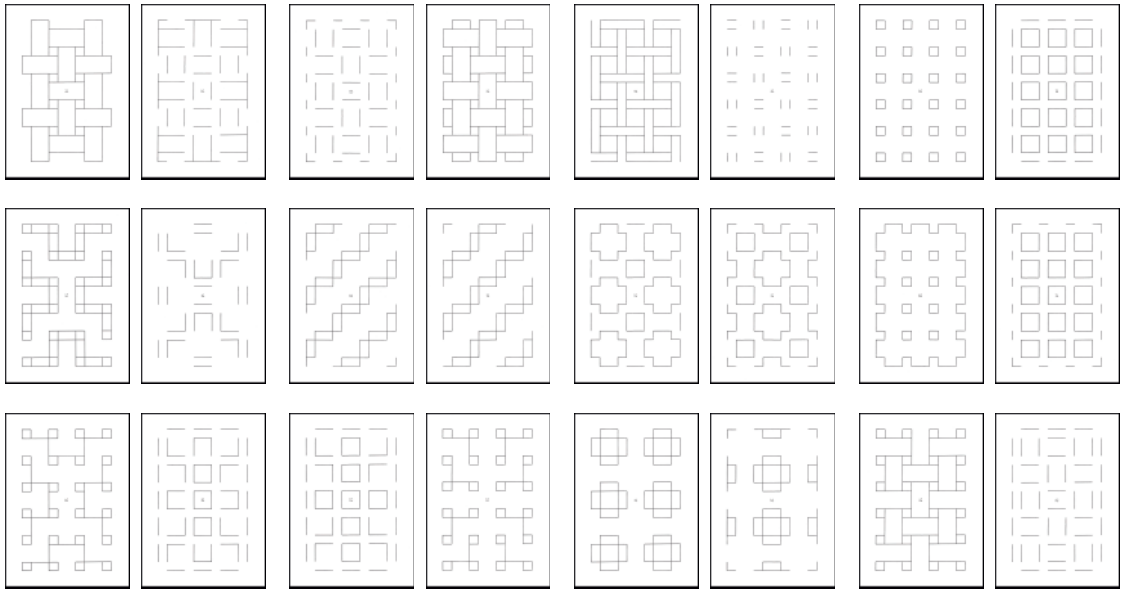
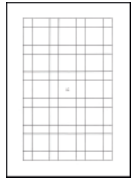
this is explored in the exhibition within my artistic universe, which is characterised by strong self-restraint and a very reduced repertoire of forms and materials. limited to the drawn, mostly straight line and the a4 sheet of paper, this manifests itself as follows:
in addition to the line as a drawing on paper, sometimes 2-dimensional, sometimes 3-dimensional, the line makes the a4 sheet itself 3-dimensional and turns it into an object. and it goes `up the walls`.

thomas laubenberger-pletzer 2025

detailed documentaion of the entire exhibition - link:

https://www.thomaslaubenberger.com/2025aus_xian_diversity_150dpi_tlp.pdf

1



3



4



stay away

2025 | solo exhibition | art in public spaces

showroom karlsplatz lightroom | red carpet art award | vienna



large square letters from 'alphabet nr 2' (c) thomas laubenberger-pletzer form the two words 'stay' and 'away' - 'stay away' with an exclamation mark, an urgent request! but to whom is this request addressed: to all passers-by, to certain groups, to individuals?

and what should one stay away from: this particular place, the whole country...? and what is the reason: danger, undesirability, resentment...?

all this remains open. but it may trigger the questions, feelings and reactions mentioned above. and what happens, for example, if one nevertheless goes closer instead of staying away?

then the text changes: other words of smaller size become recognisable, legible. the overall text reads: 'please stay, bitte bleib (ger.) - do not go away! geh nicht weg! (ger.)'

as you get closer, the content of the text changes to its opposite, so to speak. everything else remains open to interpretation, thoughts and feelings on the part of the audience as an immaterial part of the work.

thomas laubenberger-pletzer 2025

detailed documentaion of the entire exhibition - link:

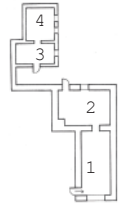
https://www.thomaslaubenberger.com/2025aus_karlsplatz2_150dpi_tlp.pdf



zero fuck

4 räume

2024 | solo exhibition | gallery artdepot | innsbruck | tyrol



zero fuck is the name of the exhibition. zero fuck - no desire - no desire for what?

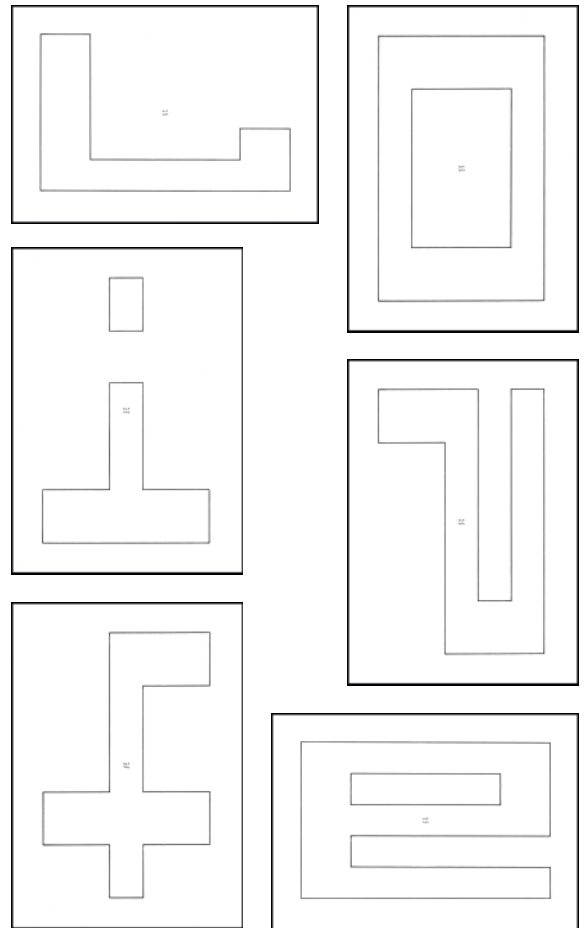
all of the works on display are based on 'alphabet nr 0' (zero), one of the 6 alphabets i have designed to date (each consisting of lower-case letters made up of straight lines, fitted into square or cubic shapes). with this knowledge, the meaning of zero fuck - no desire - shifts to the opposite: no desire becomes desire for 'alphabet nr 0'.

the title thus gives a small hint as to how i work with my letters. questioning and playing with the meanings of words and text is an important aspect of this. through the gallery window, the title could be understood as a kind of striking advertising slogan, but zero fuck, as a vulgar expletive, seems to contradict this.

i enjoy working with existing spatial situations and addressing their function, etc. in my artistic practice. my 'alphabet nr 0' consists of 26 letters, but only 13 characters/shapes, e.g. c n u (3 letters - 1 shape) - another aspect of how i work with my letters: the shape is at least as important to me as the meaning.

thomas laubenberger-pletzer 2024

r 2



serie 'love life' 2024

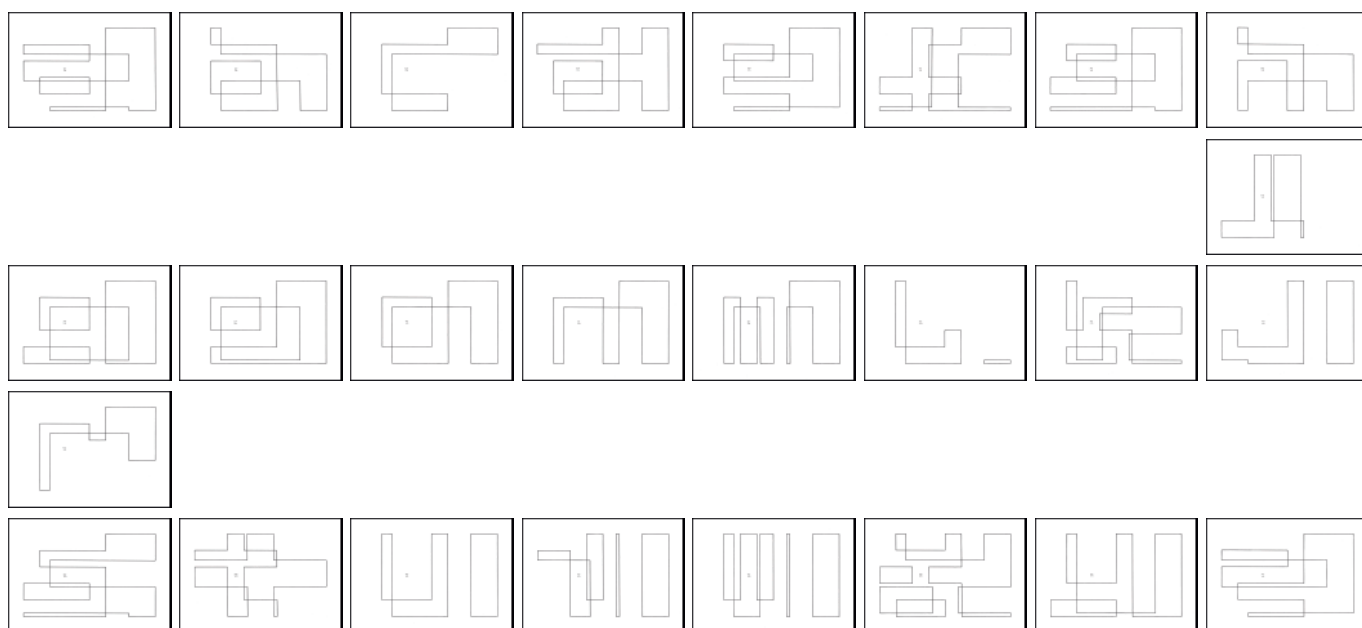
detailed documentaion of the entire exhibition - link:

https://www.thomaslaubenberger.com/2024aus_artdepot_zerofuck2_150dpi2_tlp.pdf



r 3+4

series 'linear interfaces between language and space' 2024

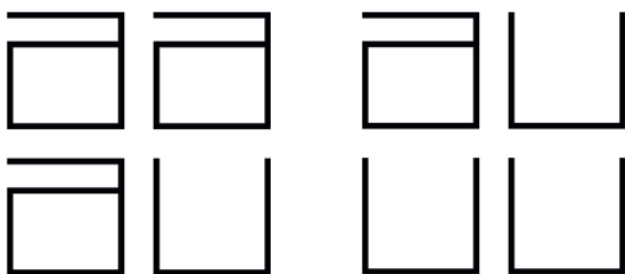
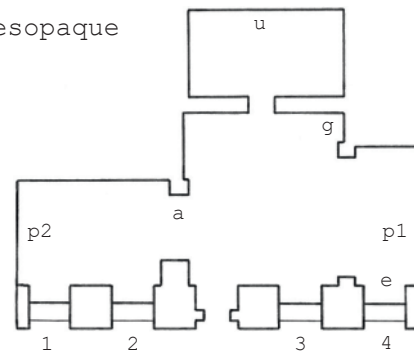


the exhibition ends in room 4, as does the alphabet with a large z on the last wall. like the letters x and y before it, this consists of many parts, strictly speaking one alphabet or better two alphabets. this is because each drawing represents a letter in 2 versions from a to z.

the line and the (empty) space surrounding it are the defining elements in my work. the line as a minimal form of expression best corresponds to my approach of drawing only as much as is absolutely necessary for the work.

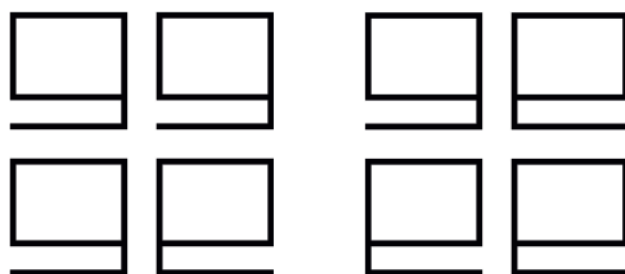
augenblickdicht eyeslookdense | amomentdense | eyesopaque

2024 | solo presentation | ve.sch kunstverein | vienna



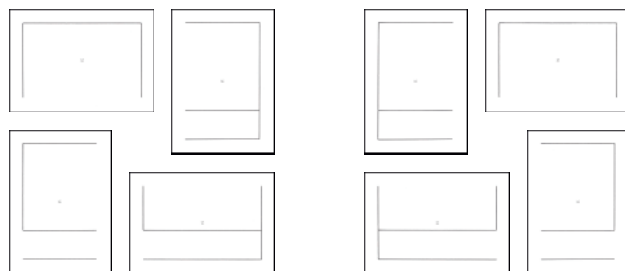
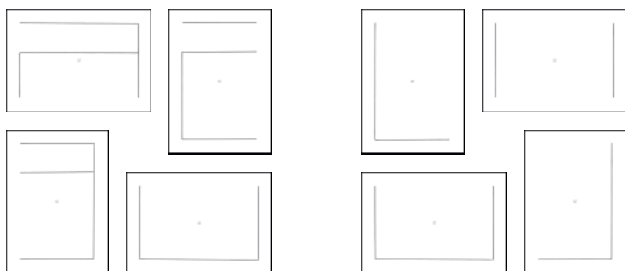
1

2



3

4



windows and inside

this presentation arose from an examination of the two existing special spatial constellations.

windows: four windows are visible from the outside as display cases (covered with white panels on the inside).
inside: this is where the exhibition space with its special architectural structure is located (see floor plan above). as planned in the programme, the presentation concept was approached from the outside.

the word 'auge' (eye in eng.), consisting of 4 letters (but only 2 characters, a, g, e and u) from my 'alphabet nr 2', was assigned to the 4 windows, arranged symmetrically, 2 on the left and 2 on the right of the entrance door.

through special arrangement, repetition and fragmentation on 2 levels (adhesive film on the outside of the glass panes, drawings on the rear walls), layers of linear structures are created which, reinforced by shadows, interlock and open up the space. ...

... inside, too, the word
`auge` remains the defining
motif, both formally and in
terms of content. the 4 let-
ters of the word can be seen
individually on selected
walls.

for the first time in a room
presentation, i have adapted
my square letters to fill
the wall, stretching them
into rectangles to fit the
given wall dimensions. the
letter `g` `becomes` the
wall and thus an object. the
existing ceiling mirrors
create an additional spatial
extension and the `g`
becomes an `a`.

in the transverse alignment,
the greatest distance in the
room, two pictures are hung
at eye level on the opposite
walls. together with the
neon tubes above them, they
form a line. each drawing
shows one portrait from the
series `talk to me`. the
faces depicted often reveal,
only at second glance, that
the eyes have been replaced
by the mouth below, which is
thus duplicated.

thomas laubenberger-pletzer
2024



detailed documentaion of the entire presentation - link:
https://www.thomaslaubenberger.com/2024aus_vesch_150dpi2_tlp.pdf

straight lines - strange signs

2022 | solo exhibition | gallery wop works on paper | vienna

from the exhibition text

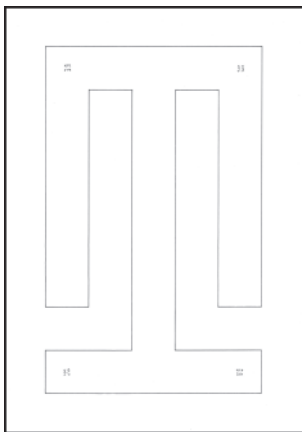
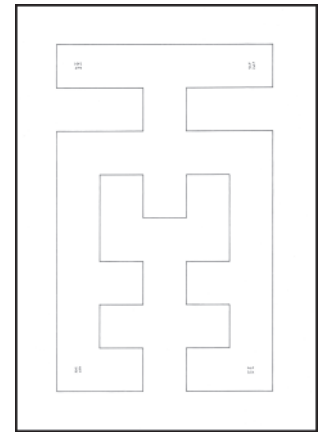
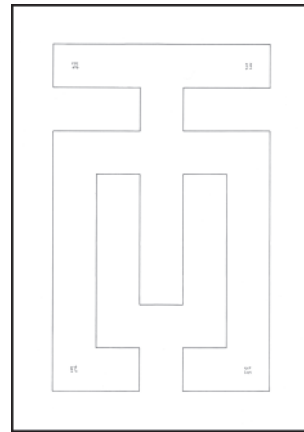
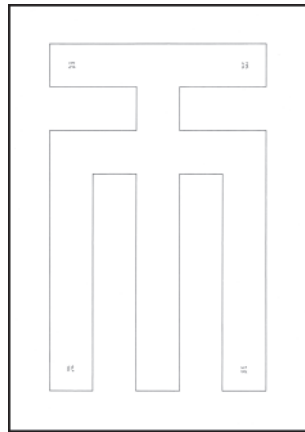
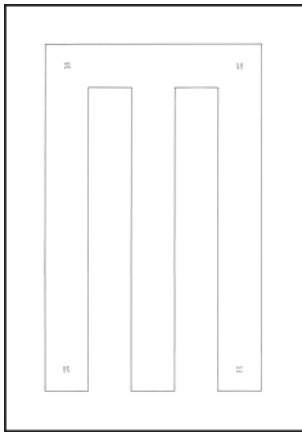
... let us assume that a square grid is placed over a sheet of a4 paper (29,7cm x 21cm). is it possible to draw a closed line that touches all of the squares in the grid once? this series of possible solutions is presented here as an example,

which have resulted in symmetrical shapes. however, to emphasise that each composition is independent of the way it is hung, the resulting structures have been monogrammed and dated (tlp 2021) at their four corners. ...



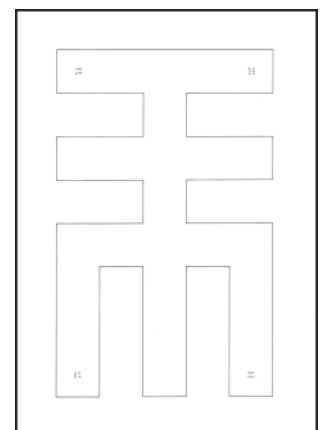
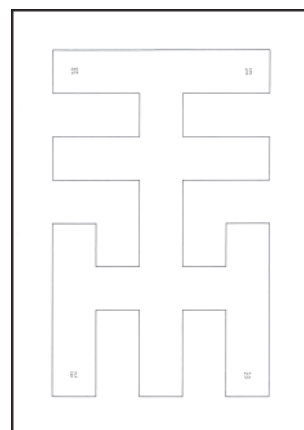
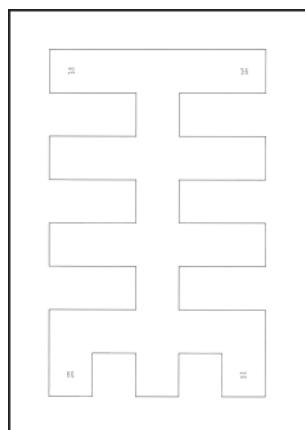
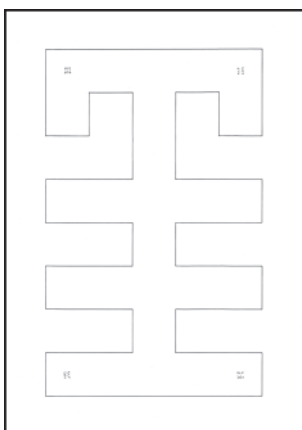
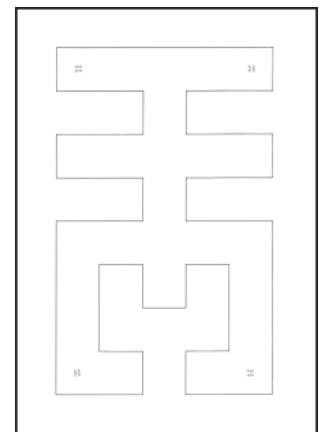
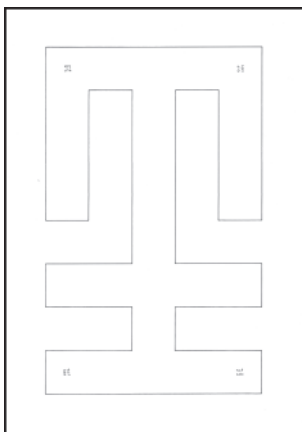
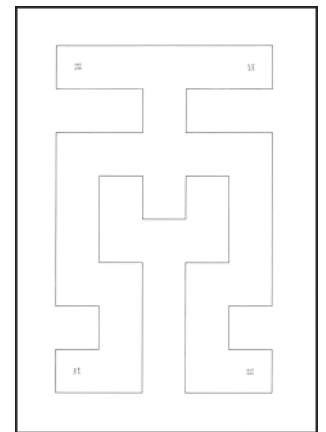
detailed documentaion of the entire exhibition - link:

https://www.thomaslaubenberger.com/2022_aus_wop2_150dpi_tlp.pdf



... viewed as a whole,
the series creates the
illusion of an almost
fluid movement. the
line changes its course
from sheet to sheet in
an almost dynamic way,
thus becoming an
animation...

lucia klee-beck
art historian



karacho

2022/23 | solo exhibition | museum audioversum | innsbruck | tyrol

with a sound installation of the poem 'hör-weiten' by barbara hundegger

illustrated word pictures and onomatopoeia on the theme of hearing

on. off.

calls.

signs.

or:

an exclamation mark

technical data

wall piece

3m x 1,2m

letters

30cm x 30cm

black

foil plot

glossy

letters

from my

'alphabet nr 2'

(c) thomas

laubenberger-

pletzer

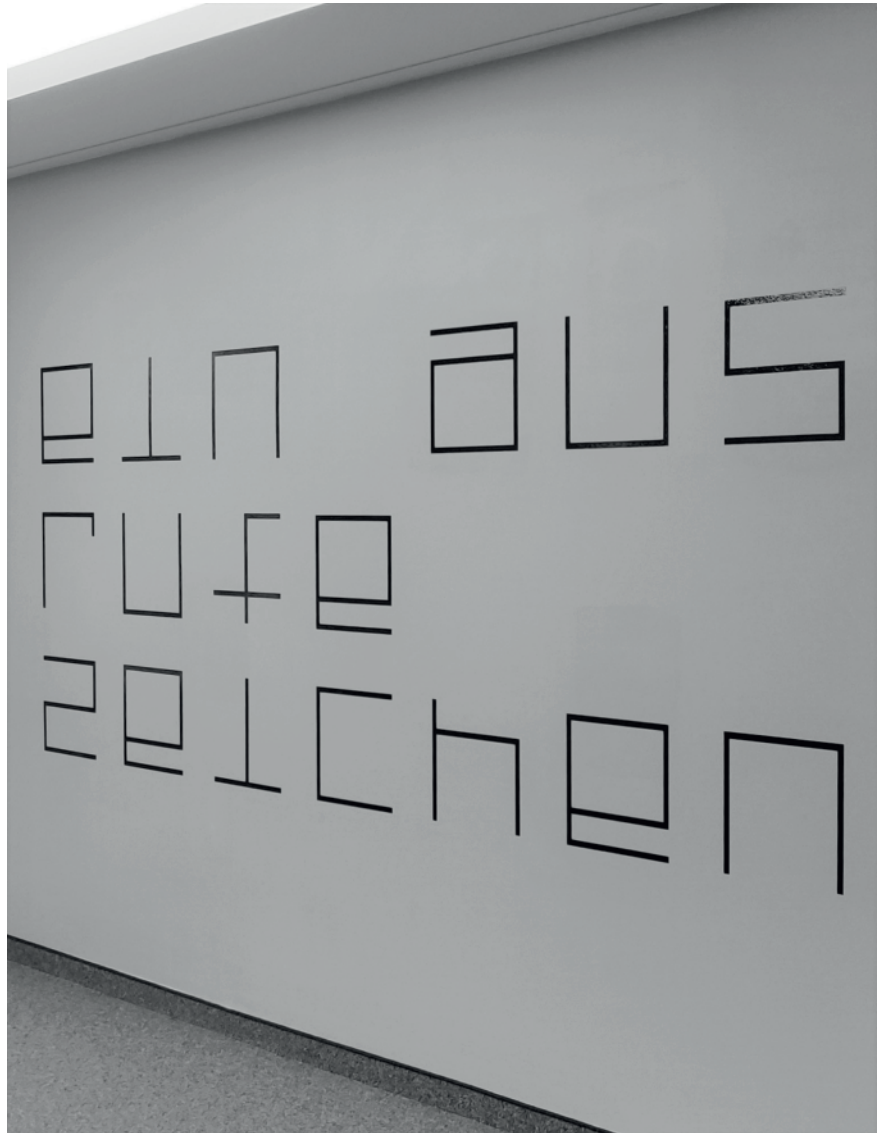
pictures

all 2022

fineliner

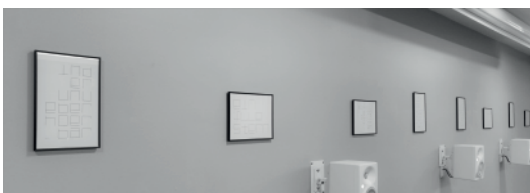
on paper

dimensions a4



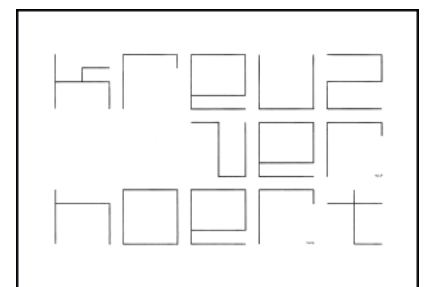
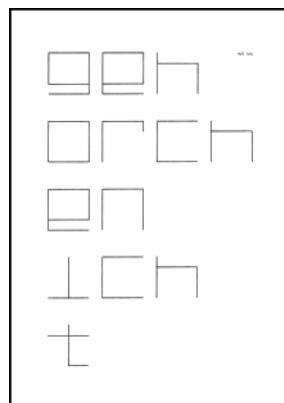
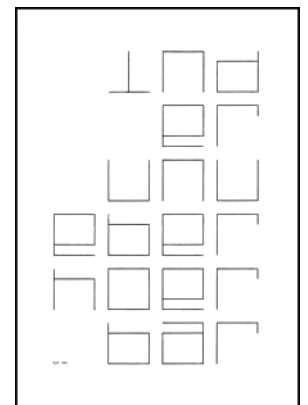
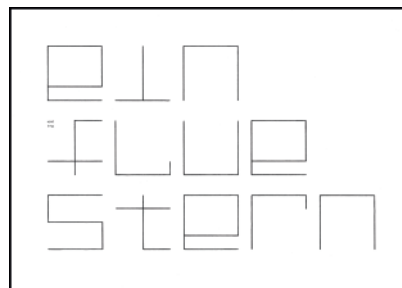
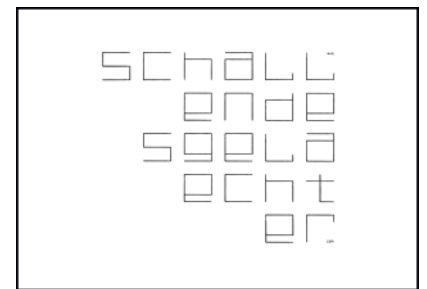
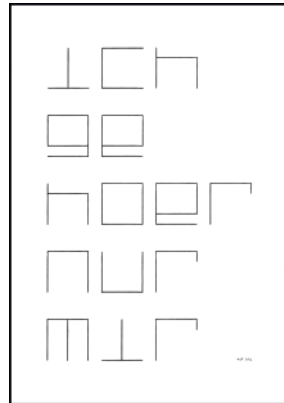
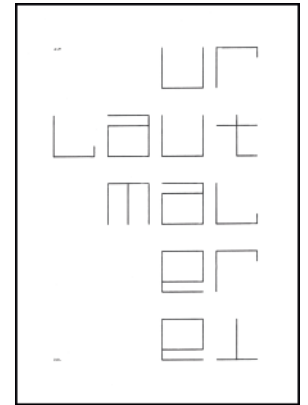
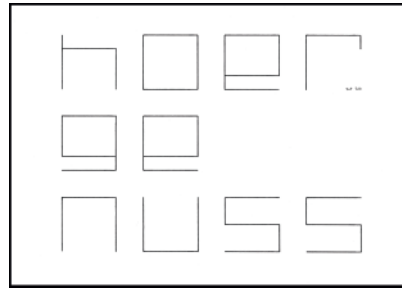
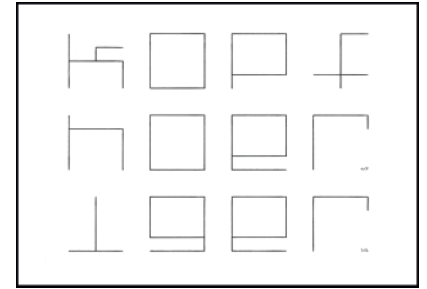
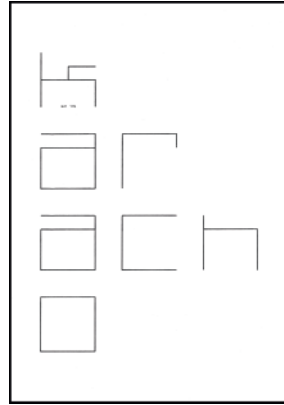
detailed documentaion of the entire exhibition - link:

https://www.thomaslaubenberger.com/2022_aus_audioversum_150dpi_tlp.pdf



the works on display were
created and purchased
especially for the exhibition.

after the exhibition, they will
remain on display in the
collection in this arrangement.



felder, strukturen, strömung fields, structures, flow

2020 | exhibition | künstlerhaus klagenfurt

with lore heuermann | franz stefan kohl | günther rhoosn



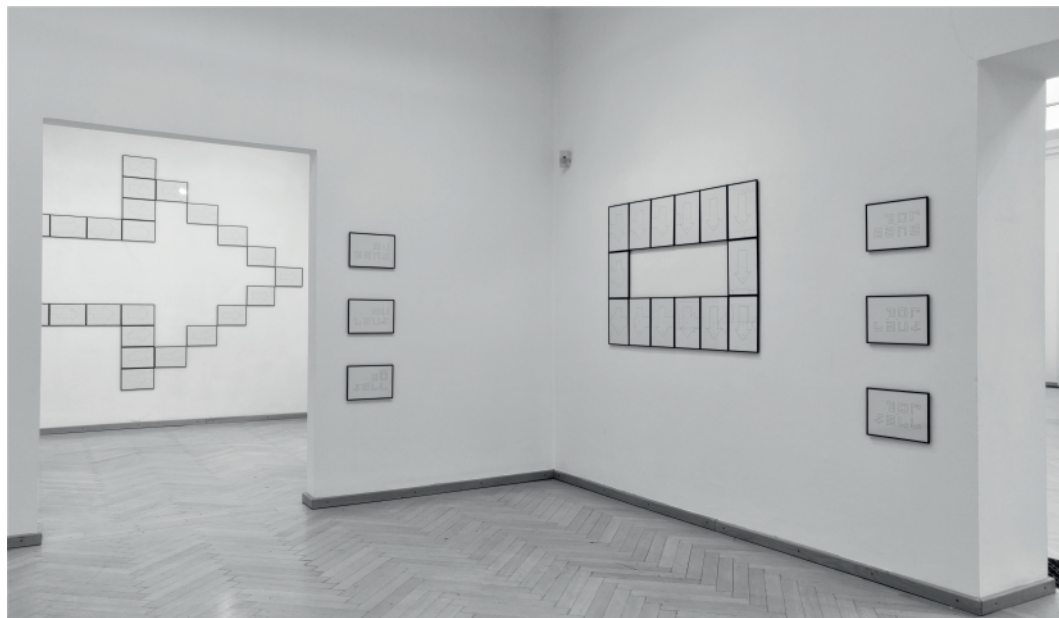
from the opening speech by
ingeborg kofler curator

thomas laubenberger-pletzer examines existing graphic structures of everyday life in his drawings. he playfully subjects them to change, countering entrenched, one-dimensional perception with a multitude of alternatives that arise from the graphic modification.

the arrow, as a directional indicator, always remains in the same position in the image, is overlaid by other arrows or merges with them in collision to form a new, expanded outline. arrows approach each other, turn away, create bulky conditions, plasticity and dynamism.

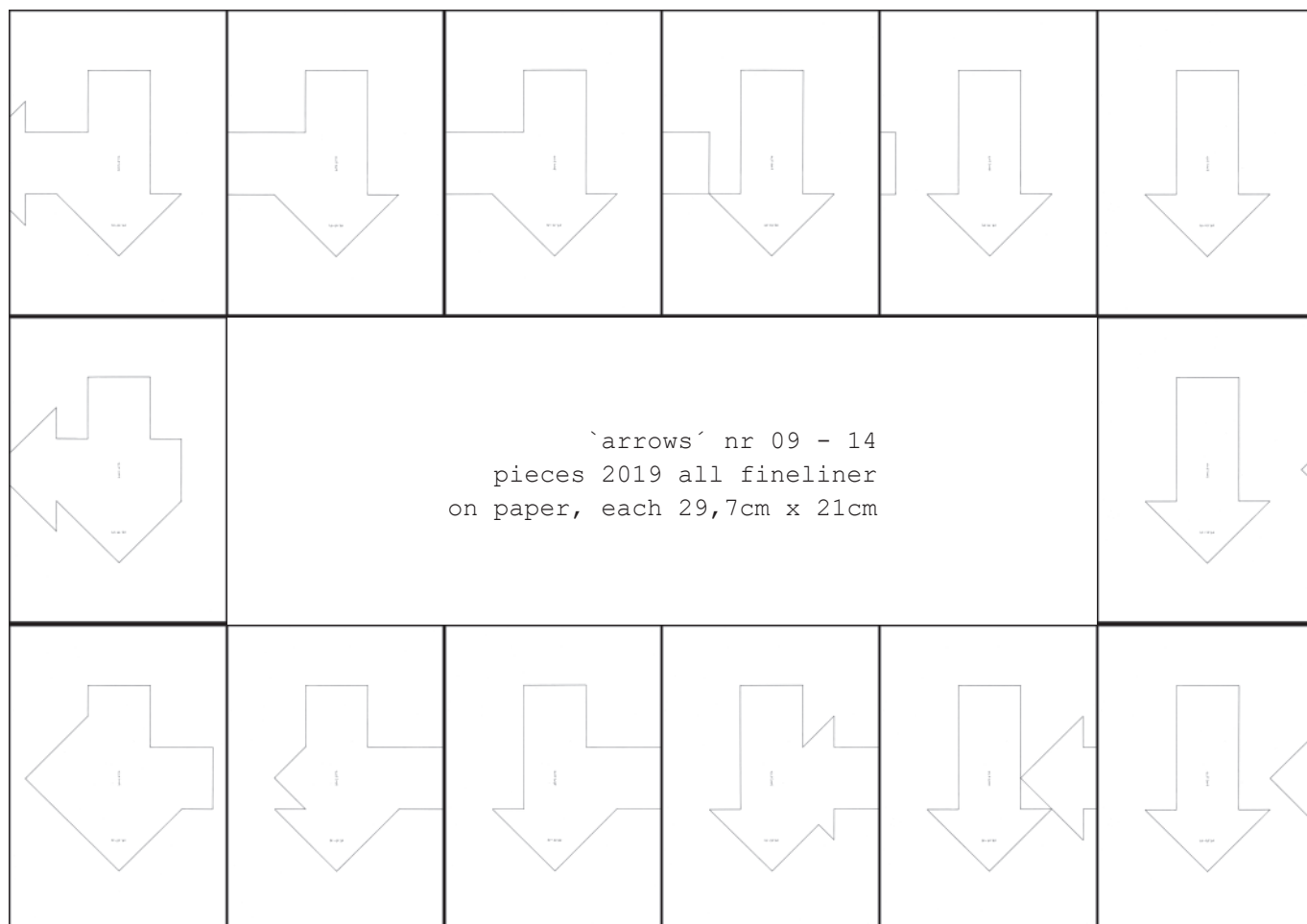
detailed documentaion of the entire exhibition - link:

https://www.thomaslaubenberger.com/2020aus_khlft_tlp_150dpi.pdf



works from the 'arrows' series, among others, will be on display. this series consists of the following parts: nr 1 - nr 12

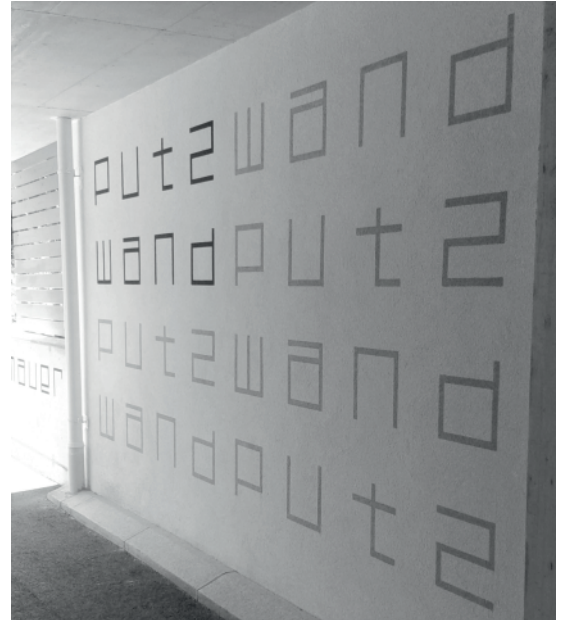
consisting of 16 (nr 1-5) and 14 (nr 9-12) pieces respectively, presented in various configurations.



wandinstallation + leitsystem wall installation + guidance system

2017 | residential complex | badhausstraße 11a+b | innsbruck/igls | tyrol

raiffeisen wohnbau | curator alexandra grubeck



the austerity of the materials and the artist's tongue-in-cheek 'it is what it is' attitude are impressive. the inscription in the form of the naming of an existing exposed concrete wall and plaster wall - two seemingly familiar materials and elements - places these as objects themselves in the context of art.

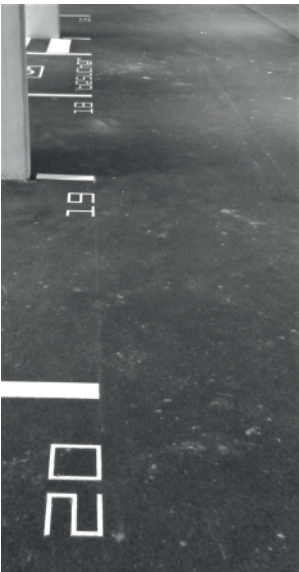
he develops his interventions meticulously and with great sensitivity, so that despite their conceptual reduction, they contain a great deal of poetry.

in a subtle yet vehement manner, he questions perceptions and seemingly unambiguous attributions, encouraging viewers to think for themselves and, even more so, to think ahead. coming from a philosophical background, he is naturally inclined to engage in an in-depth examination of language and its significance as a central instrument of human communication. in doing so, he takes into account semantic aspects as well as their representation in the form of cognitively comprehensible signs.'

from the catalogue 'kunst und wohnen 2015-2020' alexandra grubeck

detailed documentaion the entire project - link:

https://www.thomaslaubenberger.com/2017aus_igls_150dpi_tlp.pdf



lesen duerfen - allowed to read

2016 | solo exhibition | akademie der bildenden künste vienna | reading room

the luminous objects are printed with letters from my 'alphabet nr 2' (one per sheet). these form a combination of all six (german) modal verbs (may, must, want, should, like, can).

with the word 'read' (e.g. may read) - six objects in german and six in english. the backs of the light fixtures form the passive versions (e.g. may be read).



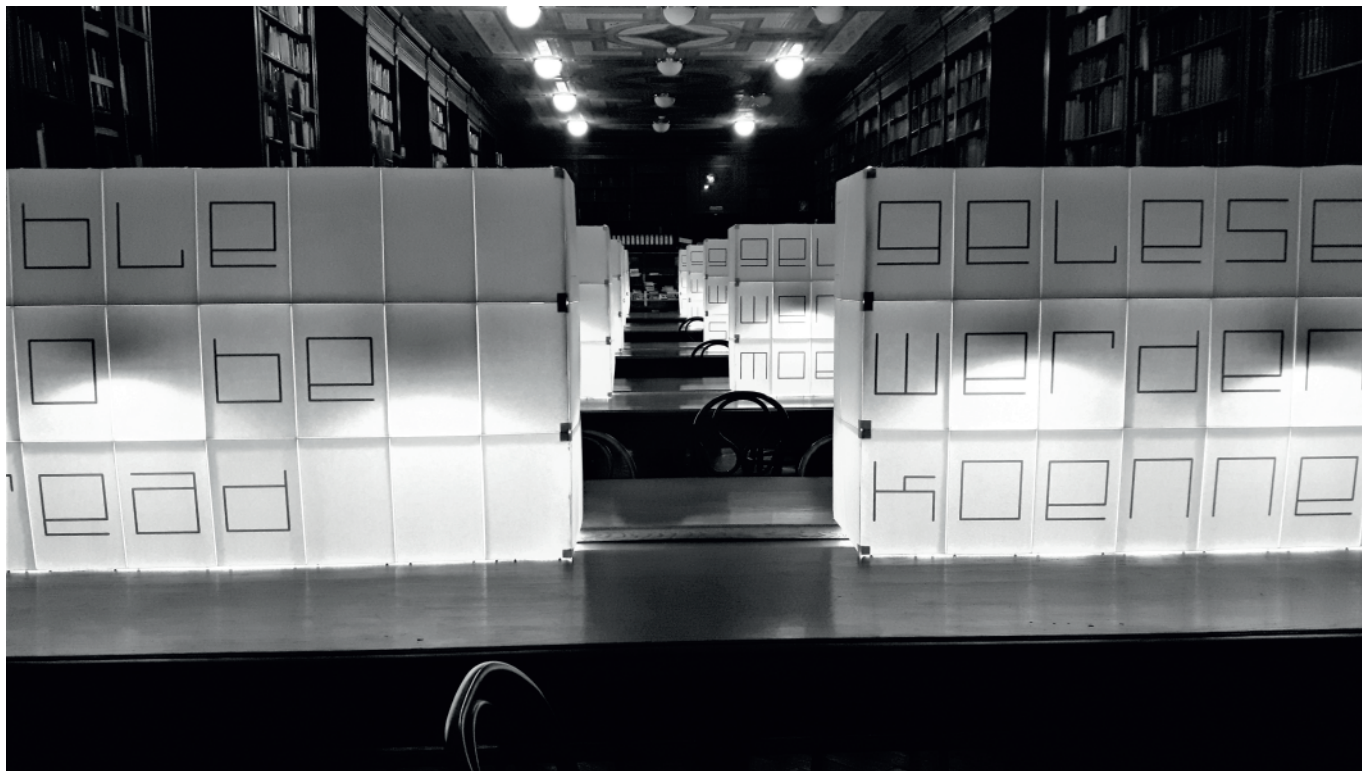
technical data

12 paper objects, from a total of 648 individual sheets - 54 sheets per object
Individual sheets: 29.7cm x 21cm

folded at the edges - partially perforated joined together with paper clips - wing clips - steel hole strips

detailed documentation of the entire exhibition - link:

https://www.thomaslaubenberger.com/2016aus_akbibl_150dpi_tlp.pdf



catalogues + artist books

- . `ausstellungen 2023 - 2025´ bilingual ger/eng
2025 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13:
- . `ausstellungen 2020 - 2022´
2023 thomas laubebooksnberger-pletzer
publishing house on demand - germany - isbn-13: 9783757801168
- . `ausstellungen 2016 - 2019´
2020 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783752623574

- . `10+1 bücher/10+1 books´ bilingual ger/eng
2025 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783769399455
- . `nine lines´
2023 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783756812738
- . `6 alphabete´
2022 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783756242894
- . `straight lines - strange signs´
2022 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783755749462
- . `wer war das´
2021 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783751977937
- . `drei mal ich´
2021 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783752684605
- . `die 16 linien von z´
2021 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783753499710
- . `box´
2021 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783754326473
- . `alphabet nr 5´
2021 thomas laubenberger-pletzer
publishing house books on demand - germany - isbn-13: 9783754336571

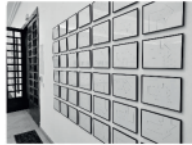
link - www.thomaslaubenberger.com/2020_buch.htm

thomas
laubenberger-
pletzer



ausstellungen
exhibitions
2023 - 2025

thomas
laubenberger-
pletzer



ausstellungen
2020 - 2022

thomas
laubenberger-
pletzer



ausstellungen
2016 - 2019

thomas
laubenberger-
pletzer



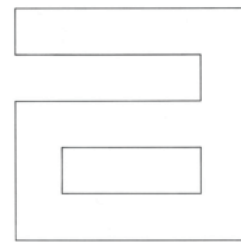
10+1 bücher
10+1 books

nine lines



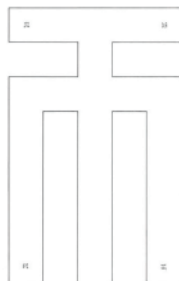
thomas laubenberger - pletzer

6 alphabete

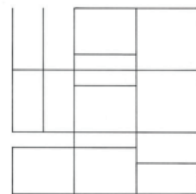


thomas laubenberger-pletzer

straight lines - strange signs



thomas laubenberger - pletzer



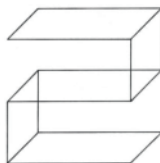
wer war das

thomas laubenberger - pletzer

drei
mal
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die 16 linien von z

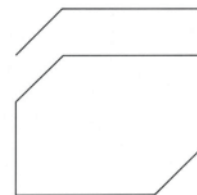


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box

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alphabet nr 5



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