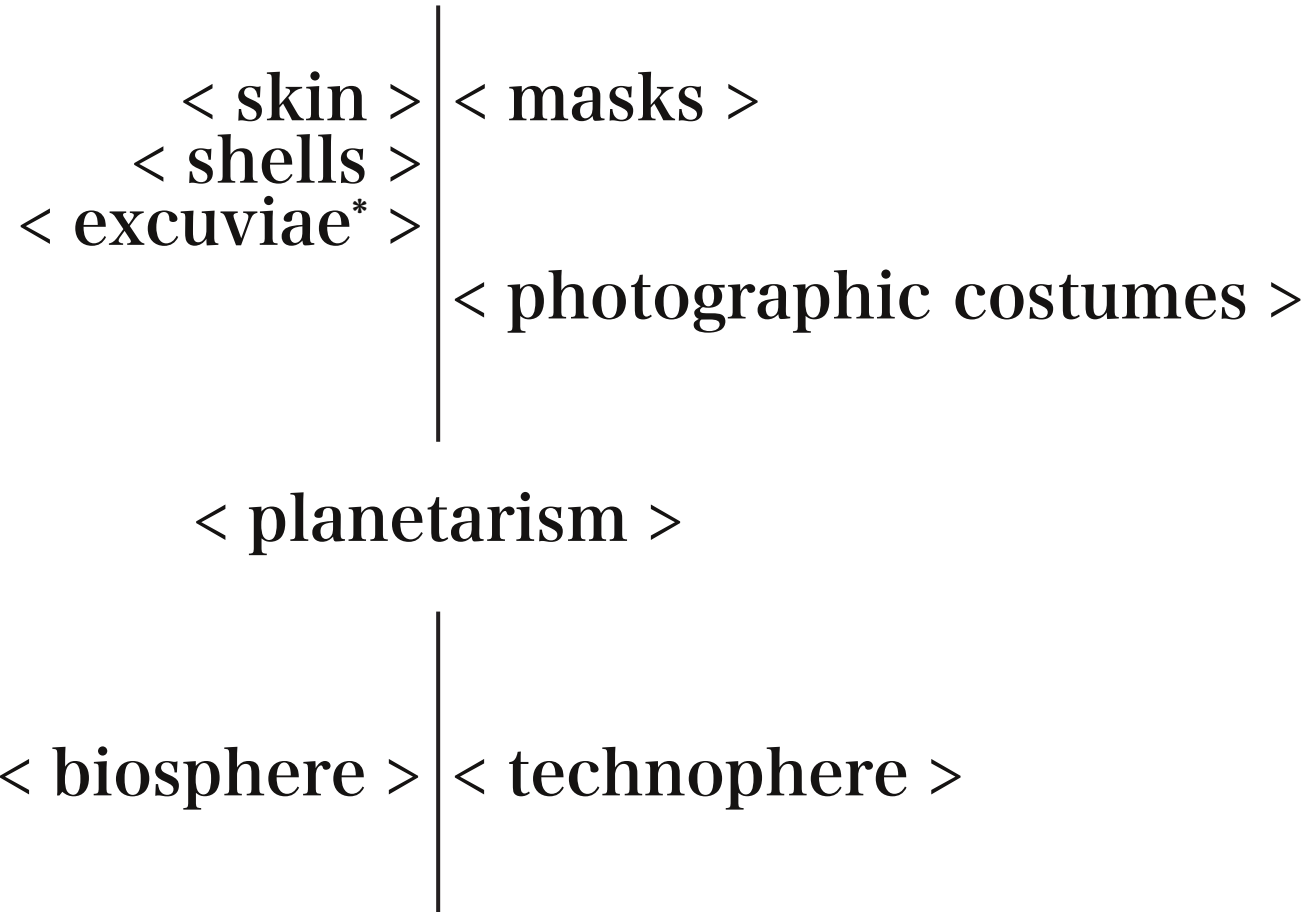


# Philipp Hoelzgen

## selected works

**BIO** Philipp Hoelzgen is currently studying Fine Arts at the University of Applied Arts in Vienna. He holds a degree in Mass Media and Communication Science, and is a graduate of the School of Artistic Photography in Vienna. In 2025, he undertook a research residency in Athens, focusing on masks as interfaces between the body and objects on a planetary scale. His work has been shown at Fotohof Salzburg (2024), the Austrian Cultural Forum London (2023), Das Weisse Haus in Vienna (2025) and the Kunstverein Augsburg (2025). It has also been featured as part of the Foto Wien Biennale and has been published in Vogue Greece.

# research



\*Exuviae (Latin): Term for the shed outer covering of animals after molting;

# statement

Philipp Hoelzgen is a visual artist based in Vienna. He examines society's shifting concept of nature, considering how technological objects such as architectural shingles, tools, and botanical remnants like thorns can provide anthropomorphic perspectives as protective and resonant surfaces. His work explores the relationship between humans and their surroundings through technology. He focuses on how we cover, disguise and extend the body in response to environmental and social conditions.

“We shape our tools and then they shape us.”<sup>1</sup>

Building on this idea of John Culkin, Hoelzgen examines inventions from technology, philosophy, and botany to understand how they shape the possibilities of our species. Masks, costumes, thorns and architectural fragments become wearable, spatial structures. He creates sculptural installations and wearable forms that redirect bodily movement and perception. A recurring motif is the use of analogue photographic paper as costume material.

Light-sensitive and coated with silver salts, this material embodies the paradox of fragility and permanence. When used as wearable camouflage, these armors enable the body to blend into its surroundings while simultaneously restricting movement and transforming each gesture into an interaction with the material.

Hoelzgen's practice is driven by processes of transformation, in which technological remnants and botanical fragments fossilise into hybrid forms. These objects bear traces of adaptation and separation, offering insights into speculative futures. His work operates within the shifting field between preservation and distinction — technical, tactile, and grounded in the interconnectedness of the biosphere and technosphere.

<sup>1</sup>Culkin, John (March 18, 1967). "A Schoolman's Guide to Marshall McLuhan". *The Saturday Review*: 51–53.





## Silhouettes of Terraforming, 2025

*body of work*

The series of works titled 'Silhouettes of Terraforming' explores how humans shape their environment and social reality through architectural interventions. Starting with alpine shingle houses, whose wooden façades turn silvery over time, a series of photographic sculptures and 'costumelike' objects was created. These works address the transition between humans and spaces, interiors and exteriors, and the relationship between individuals and their environments.

## Exoskeleton, 2025

*Gelatin Silver Print, Eylets, Corset Cord*  
82,4 x 55cm

In the work Exoskeleton, analogue photographic paper is wrapped around a column like a silvery wooden corset. This piece links the shaping of architecture with the enclosure of the body, exploring the balance between protection, stability, and restriction. Here, architecture appears as a second skin: a fragile yet formative shell.







Exoskeleton, 2025, unlaced, photo: Hoelzgen © Bildrecht, Wien





Close Up, Exoskeleton I., 2025, Photo: Hoelzgen © Bildrecht, Wien



## After Decladding an Alpine House, 2025

*Gelatin Silver Print, Eylets, Sisal Cord, Stretching Frame*  
112 x 103 cm

'After Decladding an Alpine House' transfers the façade of a building to a silver gelatin print. The gelatin surface of the print evokes the texture of skin. Like animal skin stretched over a frame, the work treats architecture as a living entity that can be removed and taken away. It translates the human need for protection, once fulfilled by animal and plant skins, into the skin of the house: a fragile yet durable shell.





After Decladding an Alpine House 2025, close up, photo: Hoelzgen © *Bildrecht, Wien*





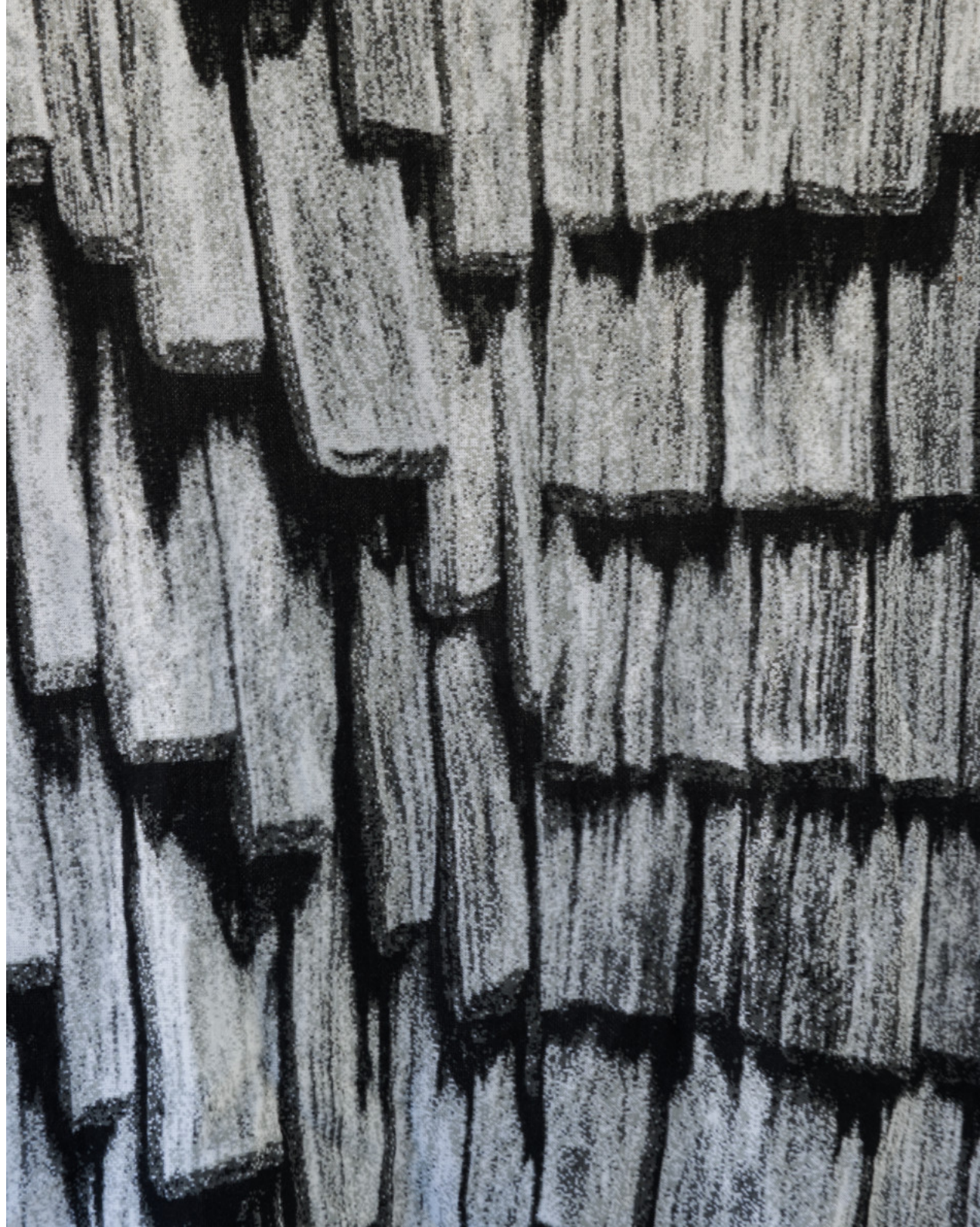
Studio View, A Transitory Shelter, 2025 Photo: Hoelzgen © Bildrecht, Wien



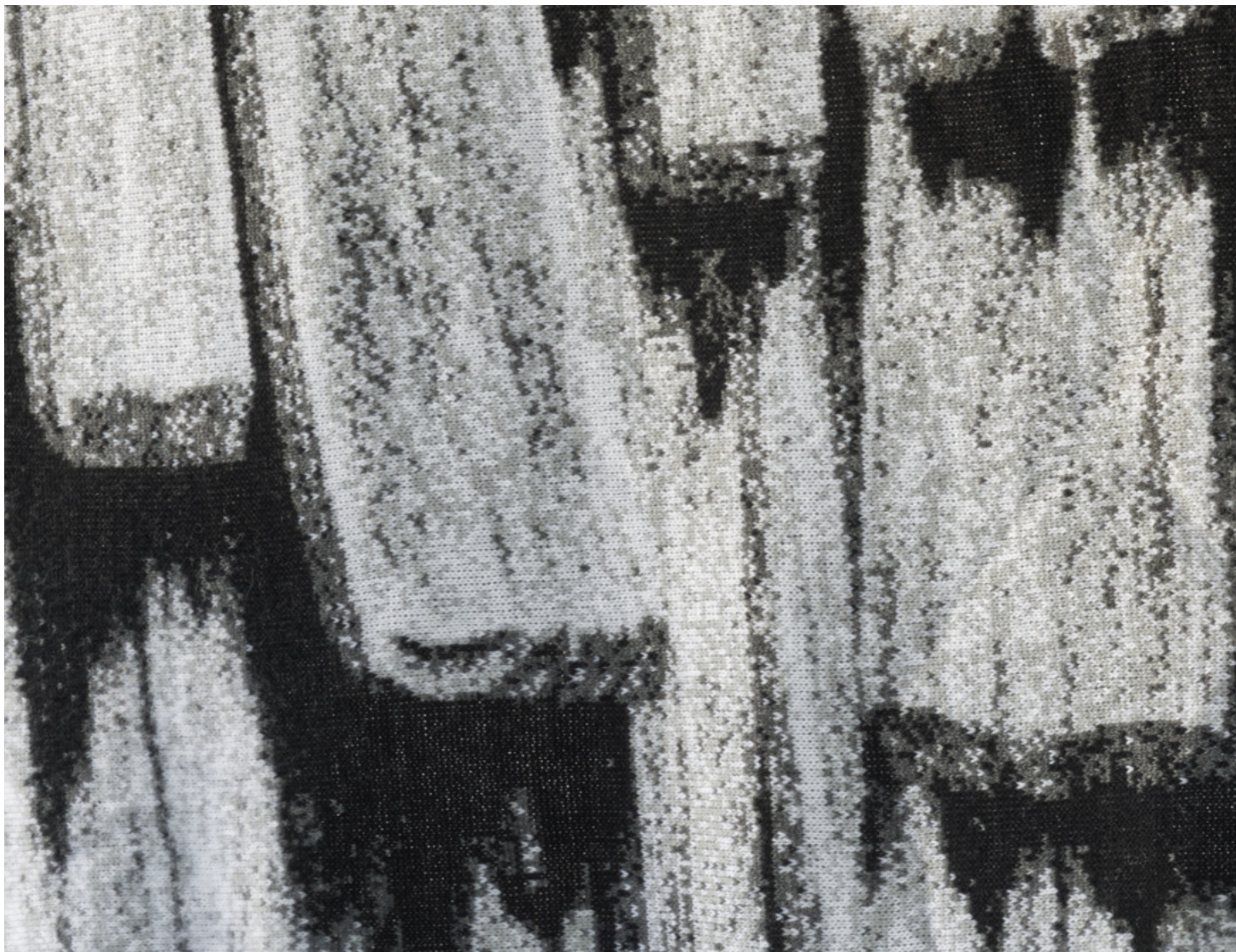
## A Transitory Shelter, 2025

*Knitted Blanket with Shindle Motive*  
185 x 200 cm

A Transitory Shelter shows a blanket with a fine-scaled shingle pattern that traditionally protects houses in the Alpine region from wind and weather. The wooden shingles come together to form an abstract, rhythmic shell — a membrane between inside and outside, between protection and openness. The pattern speaks of the transience of natural materials and points to the connection between body, architecture, and environment. This work is part of the wider series entitled "Silhouettes of Terra-forming", in which the concept is explored that through architectural interventions, humans shape not only their physical environment, but also their social reality. In this context, architecture is conceptualised as a functional system that manifests ideology, corporeality, and impermanence. The facade functions as a shell, thereby generating identity, providing protection, and concurrently embodying its own limitations — thus establishing a transitory space in which human, building, and nature are seamlessly intertwined.







A Transitory Shelter, 2025, close up, Photo: Hoelzgen © *Bildrecht, Wien*

## Scales on the Weather Side, 2025

*body of work*

'Scales on the Weather Side' is a series of silver gelatin prints that reconsider the concept of face masks in a context of cosmetics, tradition and architecture. Some of the masks resemble beauty products designed for relaxation, while others are reminiscent of historical artefacts, such as the 'Bocca della Verità' in Rome — a mask said to reveal truths. Each mask is presented alongside shingle patterns, which are traditional wooden coverings that change over time. Fresh larch shingles shine bright orange, but over time they weather into silvery, shimmering surfaces. This transformation — ageing, rough-ening and greying — is not viewed as decay, but as an increase in beauty and meaning. The works suggest an anti-capitalist stance, proposing that true value lies not in the constant production of something new, but in recognising the aesthetic and cultural depth that emerges through traces of time and transformation.











Close Ups, Scales on the Weather Side, 2025, close up, Photo: Hoelzgen © *Bildrecht, Wien*





Studio View, Face Masks, 2025, Photo: Hoelzgen © *Bildrecht, Wien*



Studio View, Puls of Pattern, Rythm of Surface, 2025, Photo: Hoelzgen © *Bildrecht, Wien*

## Pulse of Pattern, 2025

*Balsawood, Shellac, Graphite,  
Aluminium Frame  
33,5 x 30,3 cm*

'Pulse of Pattern' transforms alpine shingles into wall panels, transferring the protective exterior of houses to the interior. While the shingles were traditionally used to protect façades from the elements, here they become the surface itself, evoking the idea of a living, clothed body. The panels are made from balsa wood and coated with a handmade glaze of graphite and shellac, using techniques once practised in icon painting with gold. The graphite links the panels to the concept of the house as a 'living machine', as it is also used as a dry lubricant in mechanical systems. Some shingles are burned and others are silvered, recalling the natural process by which alpine shingles turn silvery over time. This transformation is reinterpreted as a kind of mechanisation — the metallisation of organic material. 'Pulse of Pattern' reflects on protection, transformation, and the aesthetics of ageing as a quiet form of resistance.





Studio View: How to Breathe, 2025 / Active Wear, 2025, Photo: Hoelzgen © *Bildrecht, Wien*





Philipp Hoelzgen, Thinking out too loud, 2024 © *Bildrecht, Wien*





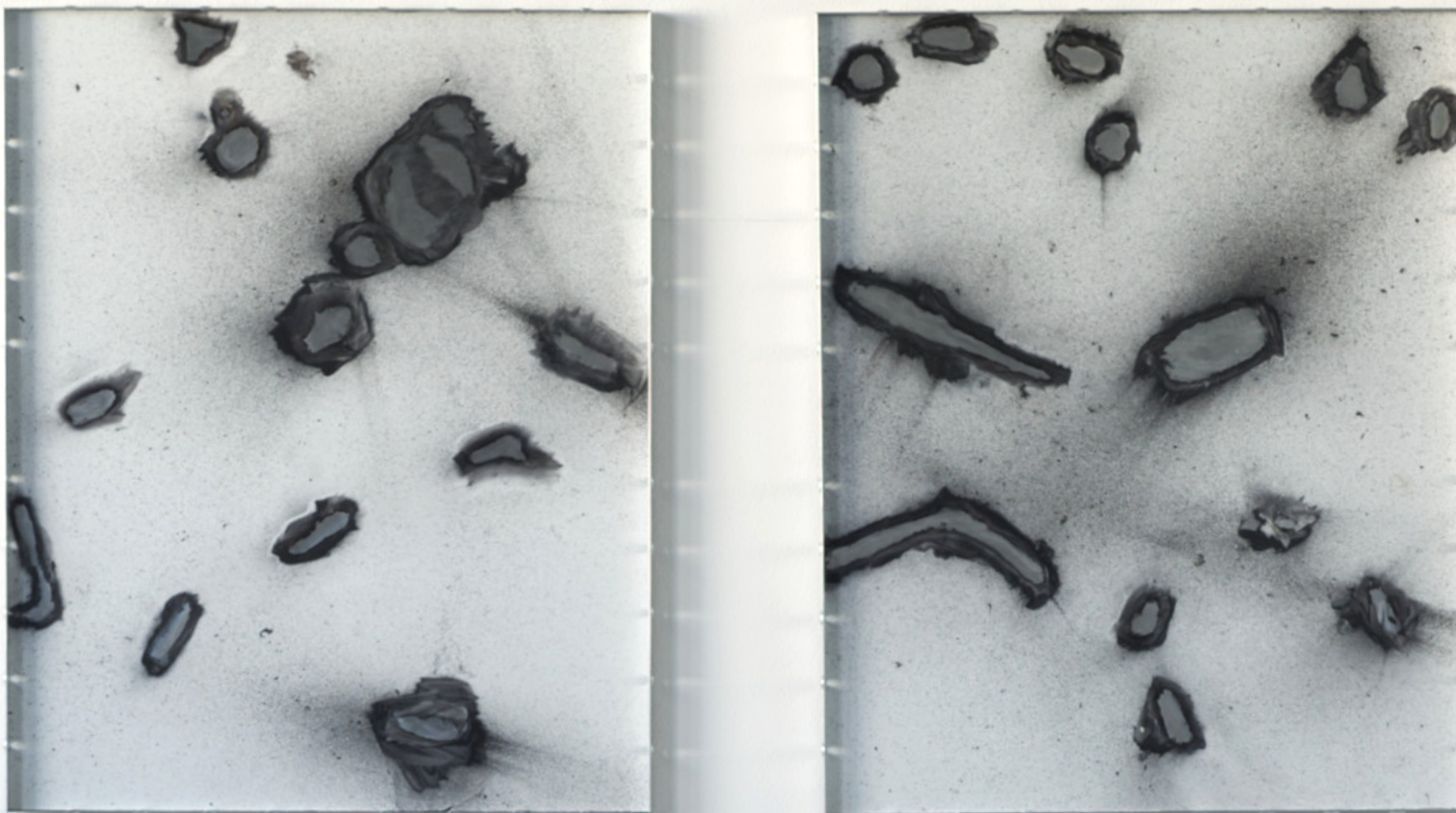
## Mirror of Haze, 2025

*Silvered Plastic Canister*  
40 x 30 x 14 cm

'Mirror of Haze' is a canister that has been shaped over four years of darkroom practice. Repeated contact with photographic chemicals has allowed silver salts to slowly coat the inner surface, creating a reflective mirror. This interior crust-ing transforms the container into a vessel of photographic residue — a physical trace of time, use and chemical react-ion. At the same time, the canister mirrors its surroundings in a distorted, almost sculptural way, reflecting objects and light beyond its original function. The work redefines photography as not only an image-making process, but also a material en-counter where chemical and temporal forces leave tangible marks. 'Mirror of Haze' explores the intersection of utility, decay and reflection, revealing both the intimate history of its use and the broader act of seeing through the lens of material transformation.



Studio View, Mirror of Haze, 2025, Photo: Hoelzgen © *Bildrecht, Wien*



Studio View, Urban Friction I. / II., 2025, Photo: Hoelzgen © *Bildrecht, Wien*



## Urban Friction, 2025

*Alu composite panel, polished, fixed, artist Frame*  
60,7 x 48,6 cm

Two aluminum composite panels present cartographic excerpts of urban density in Europe. One focuses on Central Europe with its major metropolitan areas; the other on the Alpine region between Milan, Vienna, and Munich. The urban structures have been revealed through targeted polishing — their outlines emerge as gleaming silhouettes from the white surface. The resulting metal dust and abrasion remain visible as dark residue around the peripheries of the cities, fixed in place. This material clings like a shadow at the edges of the metropolises — a sedimented trace of intervention. The work understands polishing not as a purely aesthetic process, but as a symbolic act of terra-forming: a transformation of the surface that inscribes urban order into a previously neutral landscape. Visibility arises through friction, through removal — and this process leaves behind traces, waste, new terrains. The abraded matter is not concealed, but preserved — as a visible echo of human influence. Urban Friction intertwines image and action, geography and gesture. The worked surface becomes an archival layer of human activity. It not only renders the contours of urban expansion, but also materializes the conditions and consequences of its emergence.



Studio View, Urban Friction I./II., 2025, Photo: Hoelzgen © Bildrecht, Wien





Close Ups, Urban Friction I./II., 2025 photo: Hoelzgen © Bildrecht, Wien





Studio View, Urban Friction I./II., 2025, Photo: Hoelzgen © Bildrecht, Wien



Studio View: Absorbing Panel, 2025, Photo: Hoelzgen © Bildrecht, Wien





## Absorbing Panel, 2025

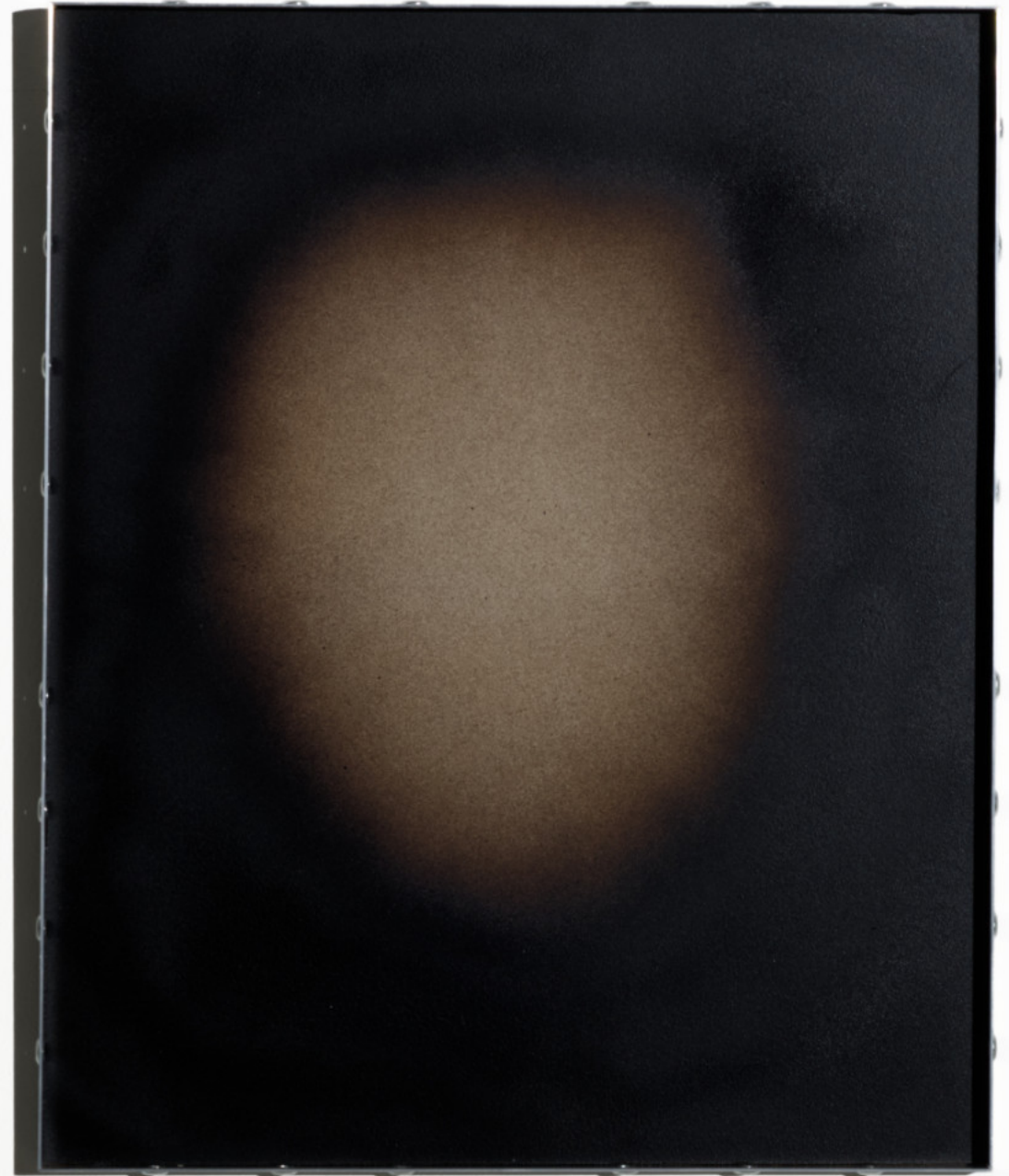
*Concrete, Gaze, Bitumen, Acryl Binder*  
90,5 x 112,5 x 8 cm

The 'Absorbing Panel' resembles sprayed concrete, a material commonly used in tunnel construction to stabilise and divide spaces. The panel functions as an 'archiving shell', separating the human body from the outside world. Embedded in the material is the imprint of a hammer — a tool that can be both constructive and destructive — which is inscribed like a fossil. At its centre, the work is sealed with bitumen — an oil-based substance traditionally used for waterproofing basements and roofs, as well as for embalming mummies. The combination of sprayed concrete and bitumen creates a protective industrial-archival hybrid skin. The work reflects how architectural materials carry layers of cultural memory, transforming the processes of preservation and separation into a sculptural form.

## Epidermal Glow, 2025

*Bitumen on Aluminium, Eyelets*  
48,4 x 39,3 cm

The work features frames made of aluminium composite panels sealed with bitumen, offering a contemporary take on traditional wooden shingles. Although wooden shingles provide a natural protective layer, aluminium panels with bitumen are synthetic materials that are widely used in construction, but which pose ecological challenges. The perforated frame references historical leather stretchers that were once used to protect the body, drawing a connection between past and present forms of protection. As part of the Silhouettes of Terraforming series, this piece reflects the way in which architecture and materials can create both protection and identity, while also revealing the ambivalence of human intervention in the environment and in society. The façade becomes a transitory shell, oscillating between protection, history and ecological fragility.







## Architecture of Isolation, 2025

*Gaze, Bitumen, Concrete on Canvas*  
60 x 50 cm

'Architecture of Isolation' features a canvas gauze which was initially stretched loosely and permeably over a stretcher frame. In a second step, the gauze was soaked in concrete and sealed with bitumen. The once airy and open material has now become heavy, oily and almost impermeable. Thus, the textile material transforms into a dense protective layer, becoming an architectural membrane. Bitumen, a viscous petroleum product also used to insulate foundations and exterior walls, spreads over the fabric like a greasy coating. The work presents architecture not as a static structure, but as a process of delineation — providing protection against moisture, natural forces, and the uncontrollable. 'Architecture of Isolation' reflects the mindset of humans attempting to control and dominate their environment through technical layers of insulation. Bitumen, extracted from deep within the earth, is brought to the surface to smooth and seal the ground — yet in doing so, it creates a separation between humans and place.

As part of the Silhouettes of Terraforming series, the work explores the ambivalence between protection and estrangement, flexibility and rigidity, and the distinction between bodily covering and building skin. It embodies an architectural gesture that both preserves and isolates.



Exhibition View: k23\_artspace, Photo: Hoelzgen © *Bildrecht, Wien*







## Cladding, 2024

*Gelatin Silver Print, Eylets, Wood*  
210 x 100 x 60 cm

The work *Cladding* was created as part of an artist-in-residence programme in Salzburg. It depicts the façade of a shingled house. This technique was used in the past to protect the roof and weather side of a house from the elements. Larch timbers are split and attached to the house as overlaps. The cladding scales the building and makes it stand out. The wall, as the third skin of the body, protects and defines a living space, a property and a place of retreat. It is the boundary between private and public, immovable and precisely defined by contract. By removing the wall from its original static form, it becomes a performative object that can be worn. The static appearance remains intact and makes people themselves more immobile. Beings create shells, clothes, houses built for an indefinite future. The thoughts and ideals of society harden and persist.





Exhibition View Festung Hohensalzburg, 2024, Photo: Hoelzgen © Bildrecht, Wien



Philipp Hoelzgen, FIBRE PUNK, 2023, Photo: Hoelzgen, © Bildrecht, Wien

## Fibre Punk, 2023

*Gelatin Silver Print, Eyelts*  
115 x 120 x 52 cm

The Armor made of Photographic Paper is a wearable sculpture that wraps the body in a second skin of silver gelatin prints. The suit is printed with the thorn-covered trunk of the floss silk tree — a plant that develops sharp spines in its youth to ward off predators and stores its own water to withstand drought. Like the tree, the costume conveys both defense and resilience. Its surface of photographic paper, containing gelatin, behaves almost like skin: sensitive to light, fragile, yet protective. Wearing the suit restricts movement, reinforcing the tension between shielding and confinement. At the same time, it suggests a promise of survival and renewal — to endure crises and bloom again in the next season.





Philipp Hoelzgen, FIBRE PUNK, 2023, Photo: Hoelzgen © Bildrecht, Wien



Photo of a floss silk tree, 2023

Wie ein Mantel im Schaufenster eines Designerstores präsentiert, hängt das Kunstwerk Fibre Punk an einer dünnen Drahtkonstruktion von der Decke. Zu sehen ist ein Objekt aus Barytpapier, welches mit einer Fotografie der Dornen des Florettseidenbaumes belichtet wurde, um anschließend in nassem Zustand zu einer Art Mantel geformt zu werden. Die Dornen des Florettseidenbaumes werden vor allem in jungen Jahren ausgebildet und dienen dem Baum zur Verteidigung vor Fressfeinden. Sie bringen somit Schutz vor äußeren Einflüssen. Diese Dornen wurden durch den Akt der Fotografie aus dem Gesamtkontext des Baumes gelöst, welcher aus mehr Teilen als nur seiner Rinde besteht und ihrer Dreidimensionalität, also auch ihrer schützenden Funktion beraubt. Die Wegnahme der Farbe erzeugt einen zusätzlichen Verfremdungseffekt. Im Zuge des Übertragens auf Fotopapier und der Formung zu einem Kleidungsstück werden die Dornen außerdem zu einem Muster abstrahiert. Übrig bleibt eine Metapher der schützenden Funktion des Florettseidenbaumes.

Der Herstellungsprozess des Objektes öffnet viele Fragen im Kontext seiner Stofflichkeit. Es handelt sich zum einen um eine Fotografie, welche im klassischen analogen Verfahren auf ein Barytpapier belichtet wurde. Die anschließende Formung zu einem mantelartigen Objekt steht jedoch im Gegensatz zur typischen Präsentation von Fotografien. Die Form sowie auch der Titel von Fibre Punk suggeriert Assoziationen mit Kleidung und Modestilen, welche durch die Materialität wiederum negiert werden. Die Fasern des Barytpapiers stehen schon aufgrund ihres Produktionsverfahrens zum Gegensatz zum Material herkömmlicher Kleidungsstücke. Die Verwendung des Fotopapiers kontrastiert die Funktionalität eigentlicher Bekleidungsmaterialien. Die Festigkeit des Materials sowie auch die Form und Größe des Objektes lassen den Körper der tragenden Person dahinter verschwinden, anstatt ihn zu umschließen.

Fibre Punk ziteiert zwei Kunstgattungen, das Design und die Fotografie. Diese Kunstformen werden auf formeller Ebene kontrastiert, was Genregrenzen und Kunsttraditionen verschwimmen lässt. Somit wird die Frage nach der Konstitution von Kunst aufgeworfen. Was ist eigentlich ein Kunstwerk und wann wird etwas als Kunst klassifiziert.

Text by Elisa Schacherreiter







## Thinking out too loud, 2024

*Artificial Leather, Eylets, Cotton Threat*  
35 cm x 15 cm x 25 cm

Thinking out loud is a dangerous situation because once a thought is put into words, it is difficult to take it back. Expressed thoughts create realities and can offend oneself and others. The performative object deals with the everlasting dialogue with oneself in which thoughts are reflected, shaped and translated into language. We are constantly weighing up what is meant for the inner and outer world. When we think aloud, this boundary is broken and words burst out of us uncontrollably, regardless of the possible consequences. The artificial leather boxing glove can be worn like a helmet. It is an extension of the body and transforms the head into a dangerous weapon. Eyes, mouth and nose are bound. You find yourself in a situation where you are helpless from the inside and seen as an aggressor from the outside.



Thinking out too Loud, 2024, Photo: Hoelzgen © *Bildrecht, Wien*





The artist wearing Thinking out too Loud, 2024, Photo: Carlo Zapella © *Bildrecht, Wien*

## Nack Care, 2024

*Gelatin Silber Print*

*19 x 14 x 6,5cm*

The collar, made from analogue photographic baryta paper, shows two hands clasping the neck - a gesture of intimacy and enclosure. The constant embrace offers support and affection, while the potential power of the gesture reminds us of barriers and dependencies. The fragile material contrasts a subtle tension between vulnerability and control. This work asks us to re-examine the interplay between intimacy and restriction, protection and threat, and to explore the fine line between security and oppressive embrace. How close are safety, freedom and control?





## Power Transmission, 2024

*Gelatin Silver Print*  
*11,5 x 5,5 x 5,5 cm*

The tension between body and mind can feel like a path split in two. Am I wearing a body? Or does my body contain a mind? The body, with its physical presence, grounds us in the material world, while the mind is a sphere of abstraction and imagination, the birthplace of ideas, dreams, memories and the very perception of reality. How did humans discover this duality in the first place, and is it real? Somehow it seems to make sense only through language? I would like to think more about this, but it confuses me. So I grab my parcel and move on.



Power Transmission, 2024, Photo: Hoelzgen © Bildrecht, Wien



## Cicada, 2025

*Aluminium, Eylets, Elastic Band*  
21 x 10 x 15 cm

Cicadas are masters of acoustic camouflage. Their sharply vibrating, metallic humming sounds cut through the air and create a floating, almost hypnotic soundscape. Their chants, oscillating in pulsating frequencies, cause perception to enter a shimmering, disorienting fog. They penetrate deep into the consciousness and do not allow acoustic stimuli to be perceived. The world remains in a constant state of oscillation in which the sound itself becomes the dominant presence.

While the cicadas' chirping overshadows all other sounds, the logic of language covers what can be perceived or remains unrecognised. Language shapes reality through clear patterns and thoughts. On the one hand, sounds make it possible to perceive and theorise the world; on the other, they silence everything that cannot be described.





Theodora Vasileiadou wearing Cicada I, 2025, Photo: Hoelzgen, © Bildrecht, Wien



## Level Zero, 2025

*Soundperformance, 15min*

*Vasilia Georgiou, Philipp Hoelzgen*

The sound performance with Vasilia Georgiou explores the idea of discovering a planet in a new way using audio-visual instruments. Sounds reflected from objects are looped and sent into new dimensions. Language becomes rhythm and sounds become directions. An AI-generated voice-over comments on the audio observations: "How does it feel to live on another planet? A planet that looks the same, smells the same, sounds the same as here, but is not here?"

With a controller that uses light to activate audio signals, brightness becomes information and darkness becomes void. Without light, knowledge is not possible, and it is only when we take a closer look that a reality is created.

### Performance Text

The horn blows to dig deeper. Deeper than we could ever imagine. Silence spreads until even the light becomes audible. Whispering photons swirl in infinite space and you begin to hear huge worlds colliding. Slowly they grind and fall apart. They dissolve into sweating, roaring, crackling voices.

[Vimeo Link](#)



Performance Snippet: Level Zero, 2025, Credit: Hoelzgen © Bildrecht, Wien



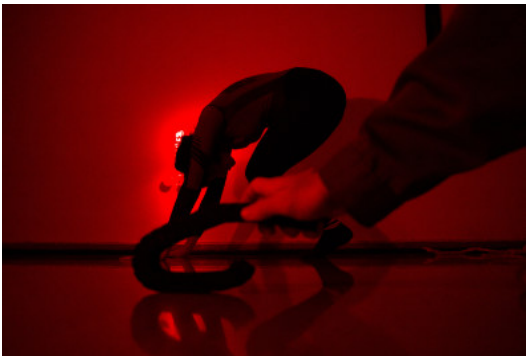
## Circular Reset, 2025

*Performance, 11 min*

*Theodora Vasileiadou, Philipp Hoelzgen*

The performance with Theodora Vasileiadou explores movement as something that does not happen by itself, but as a reaction to our environment. Through observation and instructions from the world of objects, human potential is defined and connected. Close observation plays a crucial role in this process. It is only through observation that people can get ideas about how to make our environment useful to us. The collaborative performance deals with this theme of the emergence of movement through the observation of the inanimate world of things. As part of the exhibition 'Mining Roots of Planets', I created objects that Theodora and I assembled into a landscape that could be from different planets. By observing and using these objects, we discovered physical forms that allow for the possibility of movement in this space. The main question of the exhibition was what it is like as humans to inhabit a planet and not quite know what is right and wrong. With this basic premise, we developed a performance and discovered new ways of movement that we have not yet integrated into our daily lives.

[Vimeo Link](#)



## Performance Text

Dripping between spheres of existence, means coexisting with the ability to respond to the surroundings and create novel conditions. Metachrosis<sup>1</sup> is, what some animals use for their expression, protection and communication. However, what other options could be developed to morph into a field of undefined knowing? Our way to find out, is to inhale the stimuli of hybrid beings, to melt, to respond and then morph into undefined functions of fluid identities.

<sup>1</sup> <https://www.oxfordreference.com>



Performance Snippet: Circular Reset, 2025, Photo: Hoelzgen © Bildrecht, Wien





Installation View: Circuit & Currents, Athens, 2023, Photo: Hoelzgen © Bildrecht, Wien

## Collecting Sharpness, 2024

*Modified tree, Wood, Thorns, Cable ties, Fan stand  
120 x 100 x 210 cm*

As the climate gets warmer and resources become more limited, leaves turn into thorns. At the beginning they are still soft and flexible, but as soon as the heat arrives, they harden and turn into a threatening weapon. Thorns not only serve as a defence mechanism, they also injure bystanders who carelessly step on them or cut themselves. The modified tree becomes dangerous, it has to fight for its position, and any method of defence can help. When I was in Greece, I collected thorns and attached them to a tree. This enabled me to give a peaceful tree the opportunity to defend itself. 'Collecting Sharpness' reflects the attitude of a society that changes when resources become scarce.







Collection Sharpness, 2023, Photo: Hoelzgen © Bildrecht, Wien



Exhibition View: K23\_artstudio: Mining Roots of Planets, 2025, Photo: Hoelzgen © Bildrecht, Wien



## Mining Roots of Planets, 2025

*Exhibition: Keramikos 23\_artstudio,  
Athens, Opening 21.02.25*

How do we learn what it means to live on a planet? History often feels like Pokémon evolution—Stone Age, antiquity, Middle Ages, modern times—now followed by AI, self-driving cars, and drone warfare. Yet progress also seems to turn against us, and Gaia no longer feels like an ally. People speak of “nature” as if stepping back could heal everything, but the real question is: do we own the planet, or does the planet own us? Earth is neither wild wolf nor tame puppy—it outlasts us either way. Our lives, like our species, are temporary. The idea of ever mastering “planetary life” seems almost delusional. Through my work, I explore the fragile ties between living and non-living, linking technosphere, biosphere, and geosphere into shifting networks of connection.



## Hard Driving Pendulum, 2024

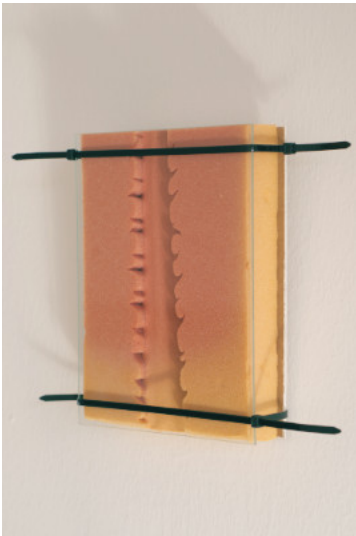
*Clock, Pokémon Card, Harddrive Disc  
25 x 10 x 5 cm*

"Hard Driving Pendulum" is a clock made from a computer hard drive, with a pendulum carrying a Poké Ball. The work reflects on how we perceive time and human history. Like the staged evolution of Pokémon, history is often told as a fixed sequence: from the Stone Age to antiquity, the Middle Ages, and the Renaissance. We are placed into this timeline as if it were inevitable, with each stage promising growth and strength until a so-called final form is reached. The piece questions whether this chronology truly represents progress, or if time is simply a pendulum swinging through endless repetitions.



Cladding, 2024, Photo: Hoelzgen © Bildrecht, Wien





Exhibition View: K23\_artstudio: Mining Roots of Planets, 2025, Photo: Hoelzgen © Bildrecht, Wien



## after heat season, 2023

*Technical film*  
10 x 7 x 3 cm

As the climate gets warmer and resources become more limited, leaves turn into thorns. At the beginning they are still soft and flexible, but as soon as the heat arrives, they harden and turn into a threatening weapon. Thorns not only serve as a defence mechanism, they also injure bystanders who carelessly step on them or cut themselves. The modified tree becomes dangerous, it has to fight for its position, and any method of defence can help. When I was in Greece, I collected thorns and attached them to a tree. This enabled me to give a peaceful tree the opportunity to defend itself. 'Collecting Sharpness' reflects the attitude of a society that changes when resources become scarce.



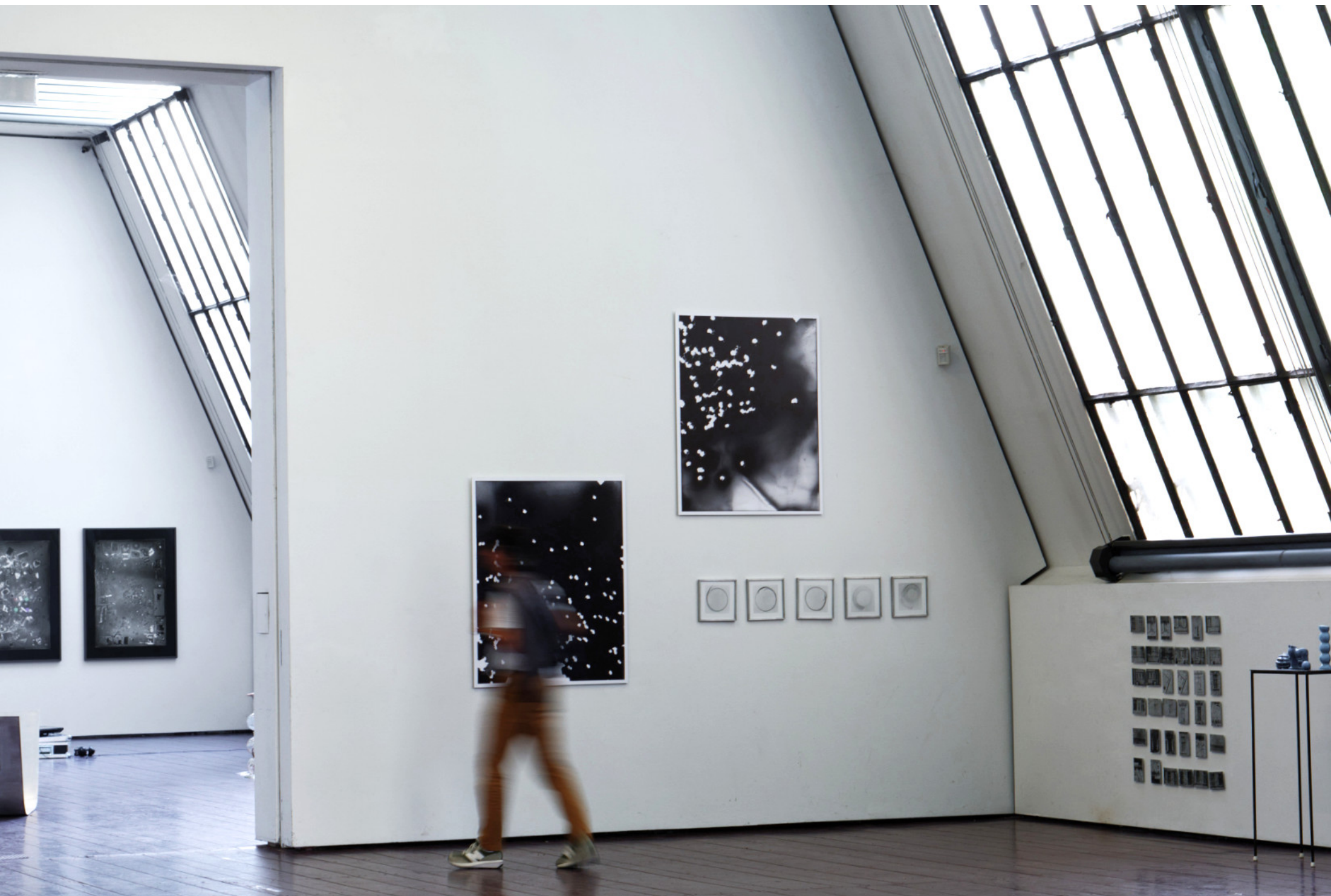


after heat season, 2023, Photo: Hoelzgen © Bildrecht, Wien



Exhibition View: Circuits and Currents Athens, 2023, Photo: Hoelzgen © Bildrecht, Wien





Exhibition View, Atelier Augarten, 2025, Photo: Hoelzgen © *Bildrecht, Wien*

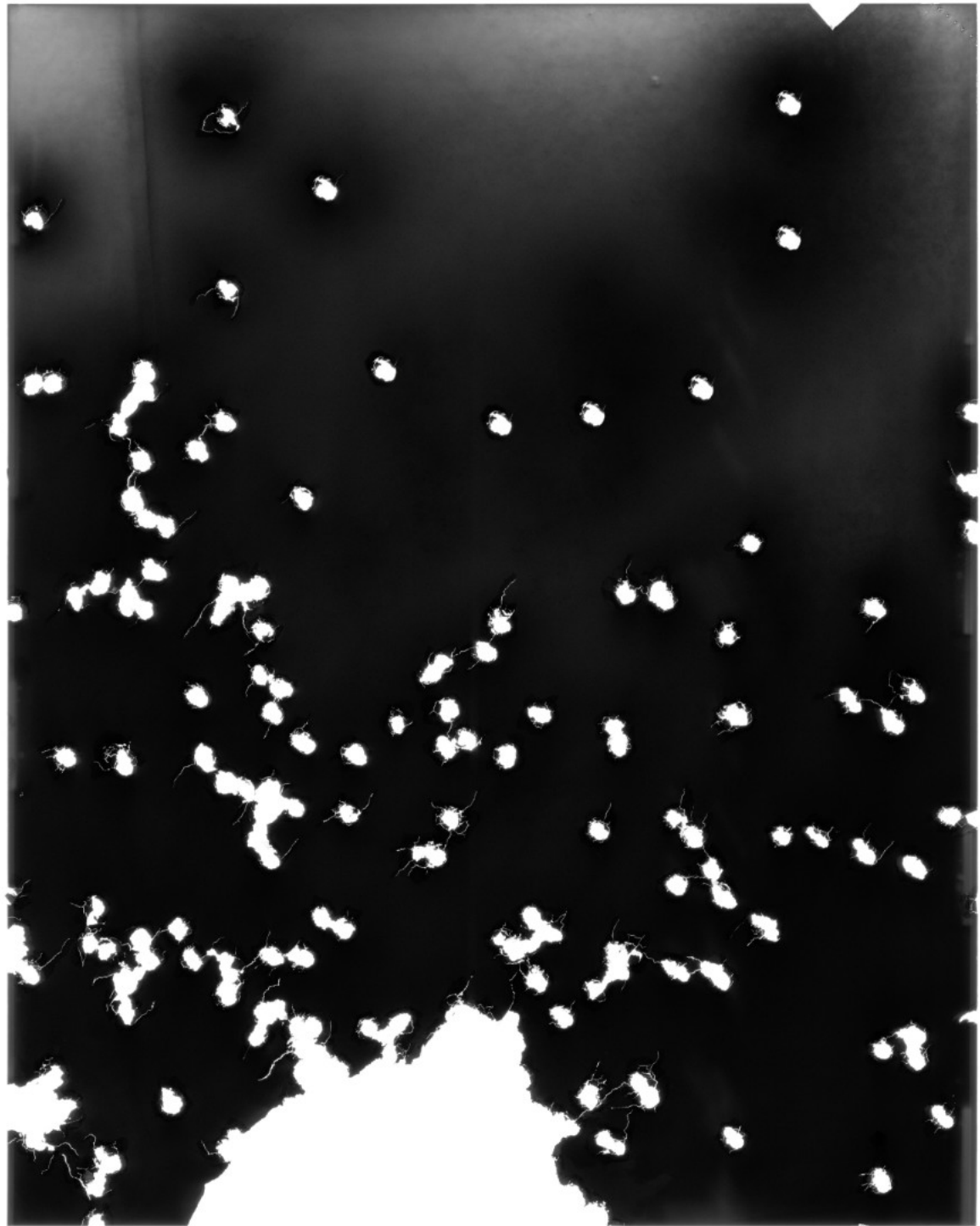


## Caliber 12, 2022 - 2025

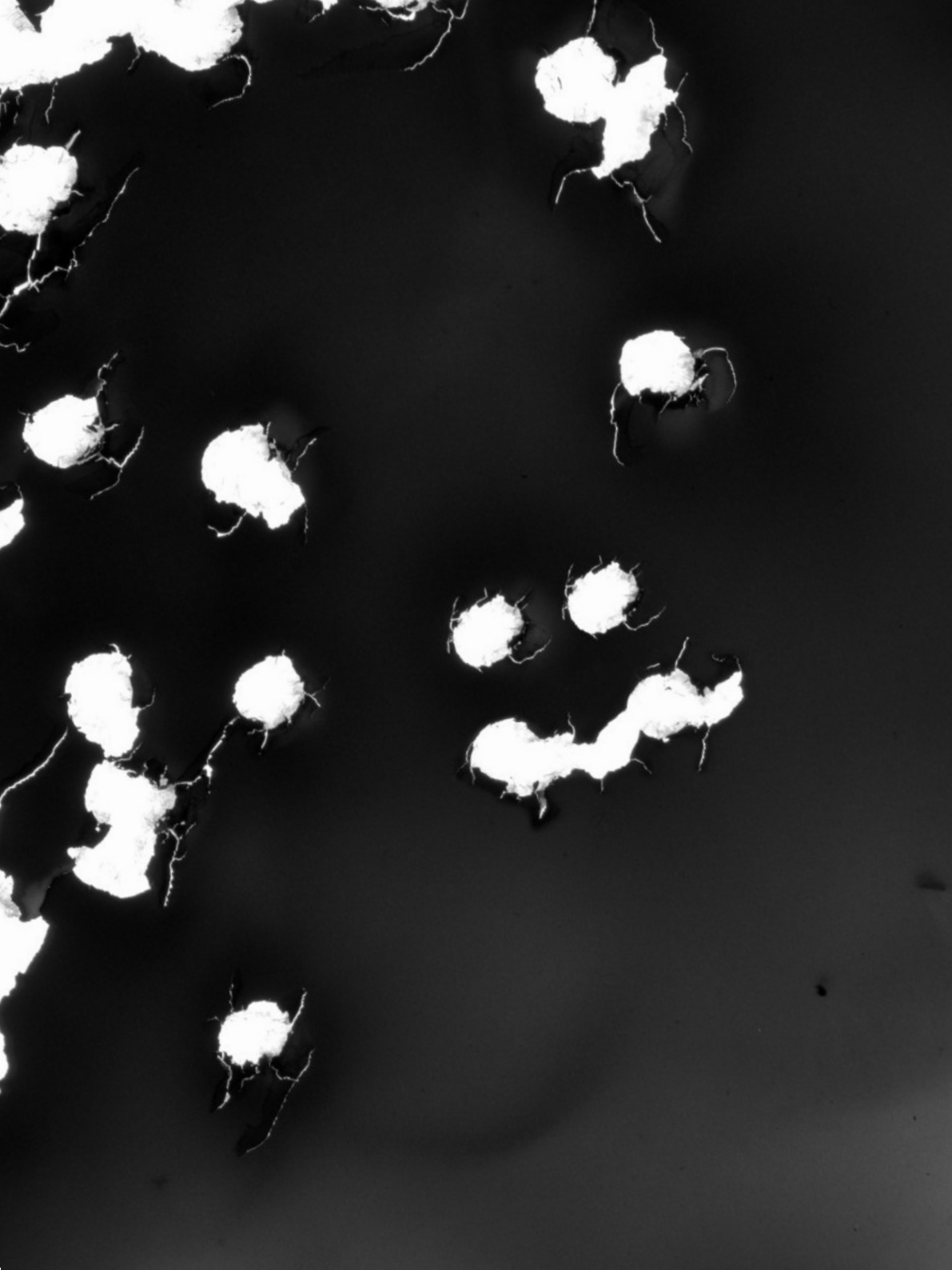
*Archival Pigment Print*  
*125 x 100 cm*

'Motif, shot, image'. The Caliber 12 series challenges the traditional approach to photography. 4x5-inch sheet of film was shot at with a shotgun. The projectiles penetrate the light-sensitive material and expose it at the moment of impact. The result is a glowing silhouette. Photography appears here not as an image, but as the result of an action. Unlike any other medium, photography is tied to reality, bound to it by an invisible thread. But how 'real' are these small glowing dots on the sheet of film, and which of the images is the correct reality? Fragments of a moment are amalgamated into a speculative moment.





Philipp Hoelzgen, Caliber 12\_nördliche Krone, 2022 - 2025, Photo: Hoelzgen © *Bildrecht, Wien*







Exhibition View: Atelier Augarten, Vienna, 2025, Photo: Hoelzgen © *Bildrecht, Wien*

## Neue Urformen der Kunst, 2021

*Gelatin Silver Print, Nais, Magnets*  
140 x 130 cm

The work takes up the idea of the 'living ornament', inspired by Karl Blossfeldt's photographic collection of plant forms, which characterised the aesthetics of Art Nouveau. While floral patterns were carved into stone in the architecture of the time, plants are now returning to the home as living elements. They are cared for like pets and collected like art. Plants are no longer just decoration, but a link between man and nature. Houseplants grow in space as living ornaments. The installation questions what architecture and art can mean in a changing world.



Installation View: Fotogalerie Wien, Vienna, 2021, Photo: Hoelzgen © Bildrecht, Wien





Installation View: Fotogalerie Wien, Vienna, 2021, Photo: Hoelzgen © *Bildrecht, Wien*



Installation View: Fotogalerie Wien, Vienna, 2021, Photo: Hoelzgen © *Bildrecht, Wien*





## Knotted while unknotting, 2023

*Gelatin Silver Print,  
33,1 x 47,5 cm, 43,6 x 34,5 cm*

‘Knotted While Unknotting’ explores the paradox of attempting to loosen a knot, only to find that it becomes tighter. This series of baryta prints captures the fragile threshold between order and collapse, where a knot can organise its own complexity or descend into chaos, thereby reinforcing its present state. The prints are created using photogram techniques, which make the analogue process itself visible. The darkroom becomes a place where images are produced and per-formances take place: hands appear in the frame, grasping, sorting and pulling at the threads. Gradually, the body itself becomes entangled, woven into the structure it seeks to resolve. On closer inspection, the threads are revealed to be steel reinforcement bars from a construction site, linking the fragility of string to the rigidity of concrete. What initially suggests deli-cacy is revealed to be the skeleton of archi-tecture — a material reminder that construction and destruction, con-trol and collapse are inseparably bound. This work was shortlisted for the Wolf Suschitzky Prize and was exhibited at both the Austrian Cultural Forum London and Fotohof Salzburg.





# For works in public space you find a seperate Portfolio on my Website.

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