



Me in the thermal image
in Linz

Simon Pfeiffer Biography

Eu, Simon M. Pfeiffer, nascido em 1997 em Linz, estudei na área de Escultura - Espaço Transmedial na Universidade de Arte de Linz. Passei a maior parte do tempo no estúdio ou na pedreira, organizei exposições coletivas e caminhadas para os meus colegas, trabalhei, fiz perguntas, discuti.

Na minha prática artística, ocupo-me intensamente com questões de tempo e espaço, condições de processo, produção e exposição, interação interpessoal e com a natureza.

Explorei como o movimento, os gestos e a linguagem podem ser traduzidos em escultura.

Como, onde e para quem a arte é produzida e exibida e que espaço ela pode ocupar. Dou grande importância ao intercâmbio e à comunidade.

Passei o meu ano Erasmus em Sófia, na Bulgária, onde, num ambiente e numa língua que me eram estranhos, desenvolvi o meu trabalho e a minha investigação sobre a arte como meio de documentação de tentativas de comunicação. Isso resultou na minha tese de diploma.

Com o apoio da bolsa de trabalho do Governo Federal da Áustria, visitei no ano retrasado estúdios, oficinas e empresas que até então me eram pouco conhecidos, na forma de estágios, workshops, colaboração e cooperação. O objetivo era transmitir e partilhar conhecimento e experiência, ajudar-nos e apoiar-nos mutuamente. Eu queria aprender técnicas até conseguir expressar-me através delas.

Depois que o nosso coletivo de artistas «Blaues Haus», fundado durante os estudos, que concebia exposições e administrava um estúdio, se dispersou gradualmente, juntei-me a novas pessoas para formar uma rede interdisciplinar.

Dessa iniciativa surgiu o novo coletivo «Barfuß am Abris», que realiza residências artísticas em edifícios abandonados. Em setembro do ano passado, estivemos em Trofaiach, na Áustria.

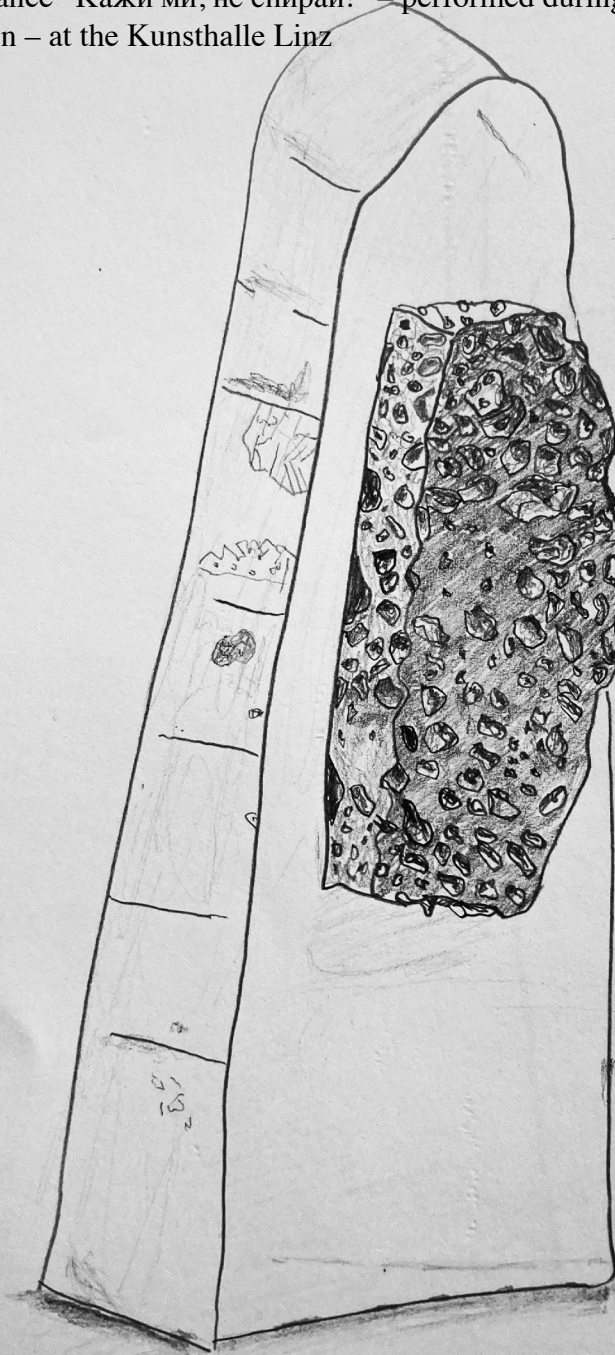
Na minha biografia artística, também se incluem algumas estadias como artista em investigação, nas quais conheci diferentes culturas e formas de pensar. Visitei locais como a floresta amazônica, o Báltico e fiz uma caminhada de vários meses nas montanhas dos Balcãs. As estadias formam um conglomerado de residências, investigação e deixar-se levar.

Atualmente, estou a trabalhar no Porto. Tento entrar em contacto com a cena artística, descobrir locais, ateliês e galerias e as suas pessoas. Caminho muito e encontro materiais e emoções que trabalho no meu ateliê.

Tenho a intenção de me mudar para Friburgo, na Alemanha, a partir de setembro de 2026, para realizar uma residência artística no E-Werk Kabuff.

I have put together a fine selection for you, deliberately focusing on a few projects designed to convey the breadth of my artistic practice:

- Works using eucalyptus bark
- The works created in Freiburg
- Balance – a performance premiered at the LENTOS Art Museum in Linz
- The “Blaues Haus” artists’ collective – with their studio house
- The new collective “Barfuß am Abriss” – organising residencies in vacant properties
- The exhibition format “Kunst im Freien”
- My final-year project – presented at Sofia Art Week
- The performance “Кажи ми, не спирай!” – performed during the ‘Old School Residency’
- My exhibition – at the Kunsthalle Linz



O Baldio dos Tempos

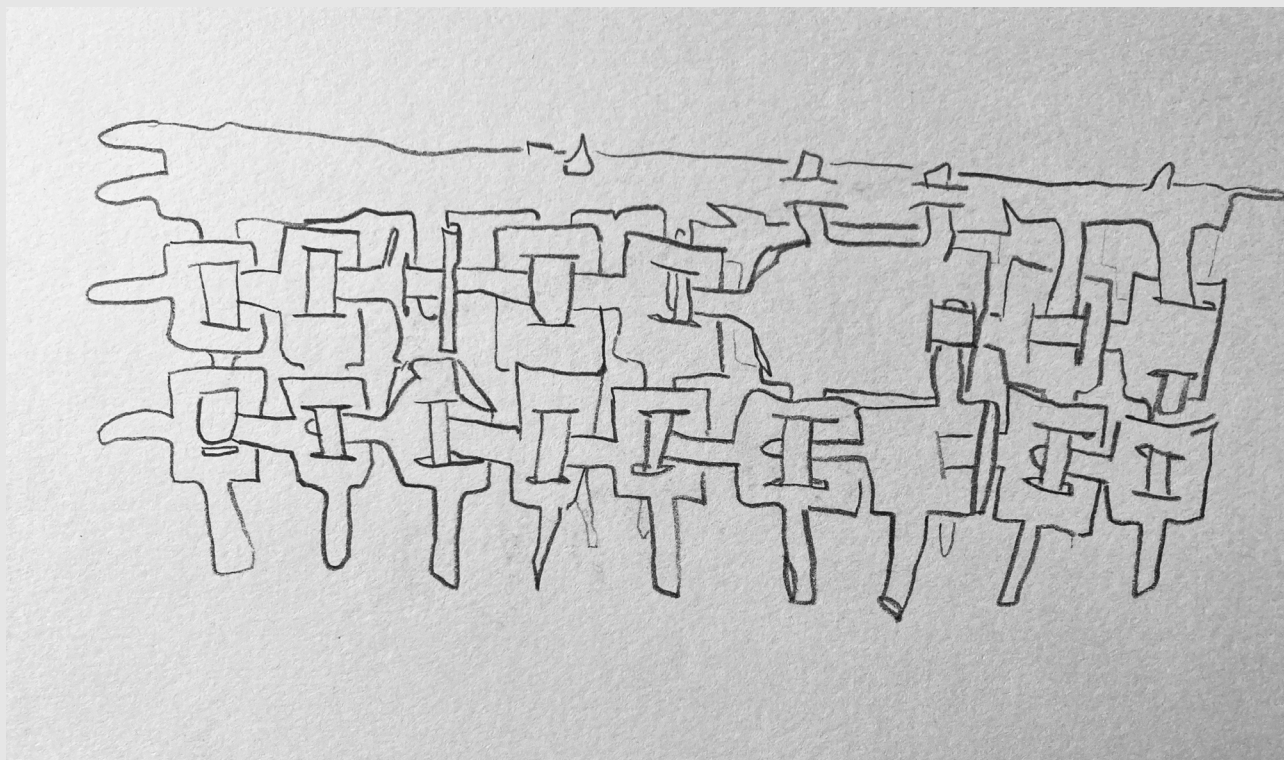
Casca de eucalipto

10x 30x 82 cm

2026

O baldio, paisagens utilizadas em comum pela população local, foram substituídos pela reflorestação com espécies de árvores de crescimento rápido, como pinheiros e eucaliptos invasivos, cultivados em monoculturas para a exploração da paisagem. Esses locais outrora criavam comunidades. O lugar surge através de ações, práticas que o carregam.

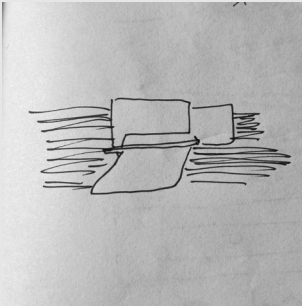
Agora, ironicamente, utilizo o eucalipto, que quase levou à destruição do baldio, como material para gerar comunidade. Cortei pedaços da casca desta árvore e encaixei-os uns nos outros. Ao secarem, eles torceram-se e uniram-se. As cascas podem estar deformadas e partidas, mas, ainda assim, mantêm a estrutura unida.





Mais ou Menos, mais Mais que Menos, mas Menos é Mais.

Casca de eucalipto, Tinta
28x 69x 16cm
2026
shown at Allmo Market/ Porto



*Ein Haufen. Von jemand aufgehauft.
Haufenweise. Aufgekehrt.
Maulwurfhaufen – vom Bauern aufgekauft.
Eine Sau wirft, hat 16 Zitzen.
Verfahren wir uns zum Misthaufen?
Stellt euch euren Haufen vor!
Gibt eine her, ihr habt immer noch einen
Haufen.*

(A pile. Piled up by someone.
In piles. Sweeping up.
Molehills – sold to farmers.
A sow gives birth, has 16 teats.
Did we get lost in the pile of dung?
Imagine your own pile!
Hand it over, you've still got a pile.)

The work also incorporates pieces of bark found in the park. These soften after being soaked in hot water. As they dry, they retain their shape. In my studio in Porto, I developed various techniques that enable me, as an artist, to work with the bark sculpturally and use it as an artistic material. For this piece, I rolled the bark up and dyed it. A thick ribbon holds everything together, uniting it into a single entity.





Detailed view

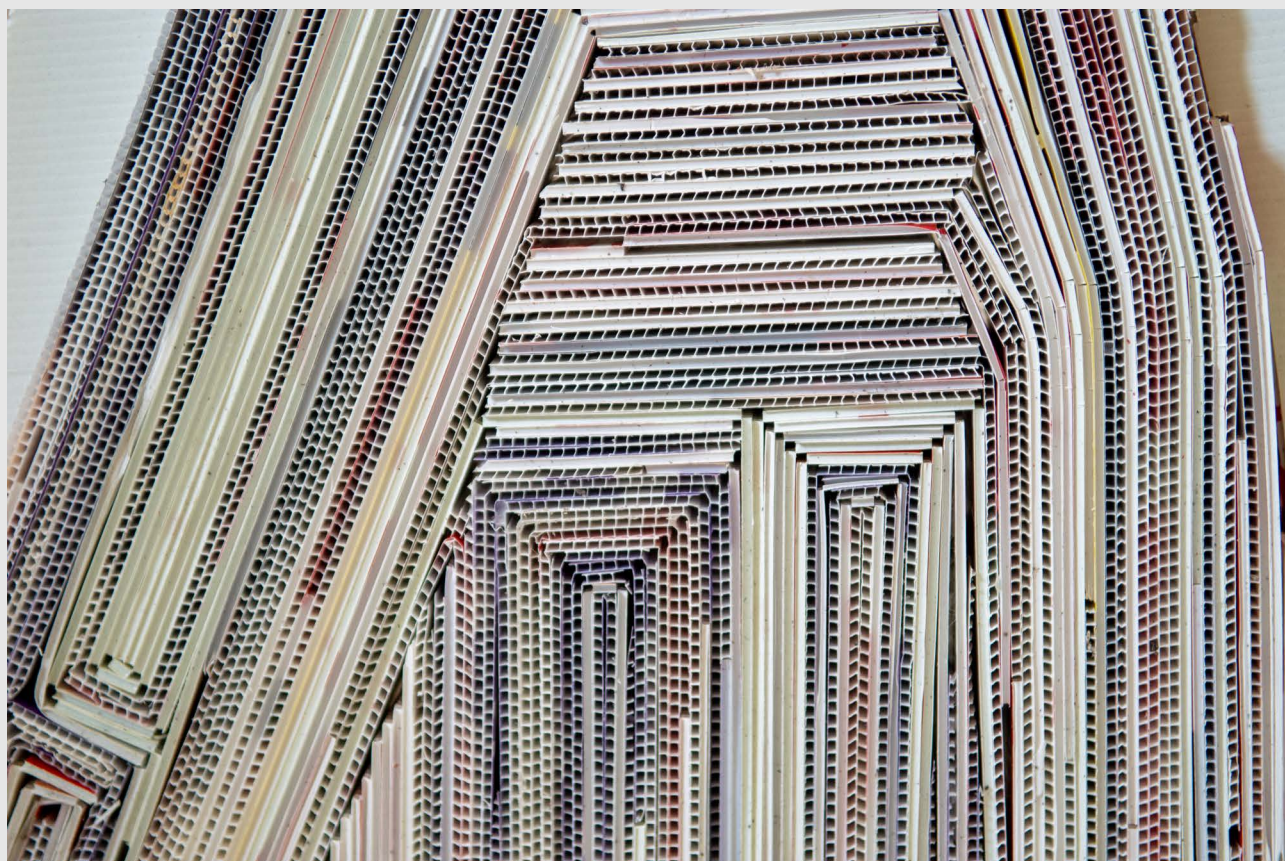
Works in Freiburg

Residence from February to the end of April 2025



Not yet titled
63x 42x 80cm
Election posters
2025

Detailed view





MERZHAUSERSTR. 16

63x 42x 80cm

Election posters

2025



Detailed view

B a l a n c e

Performance

Holz, Stein

50x 70x 300cm

app..1h

2021

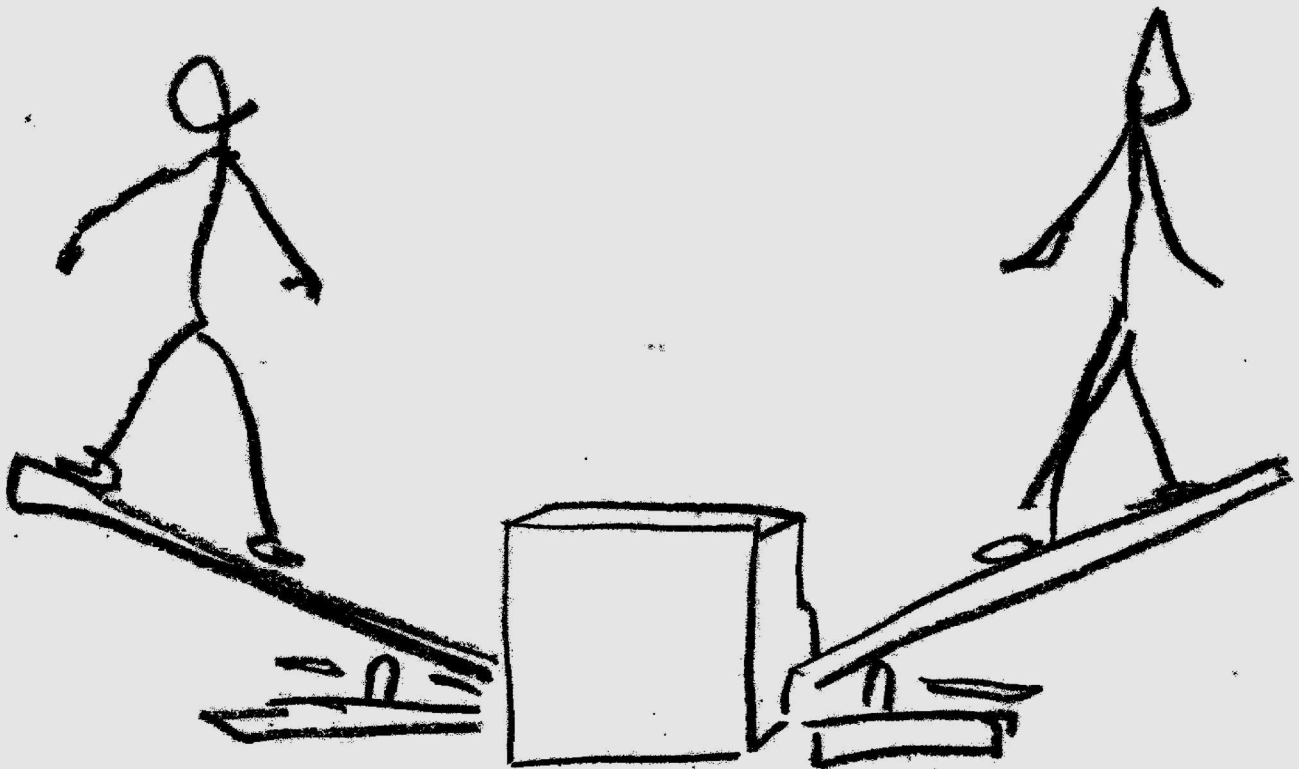
Shown in the exhibition “

Solidarity” at the LENTOS Art Museum in Linz

and “OVERWHERE“ at “Blaues Haus”

<https://www.youtube.com/watch?v=W-Bvjfw2qII>

On either side of the hewn stone, wooden levers extend away from it. Two people begin to move away from the stone, towards one another. Both jerky and the gentlest of movements are transmitted via the stone to the other person, who must absorb, process and respond to the impulse. The two strive to maintain a constant balance. The stone and the people form a unity that only comes into being when they show consideration for one another. Cohesion. Dialogue.





Fotos © Mark Sengstbratl

During the performance at LENTOS

Blaues Haus

Blue House

The „Blaues Haus“ art collective offered artists from various disciplines a space for artistic exchange and development, as well as studio spaces for free use, at the Blaues Haus. At the Blaues Haus, all artistic disciplines were able to come together and learn from one another. A selection of the resulting exhibition projects:

- Scream, sing, fall silent, PARALLEL Art Fair, Vienna
- Pripoda, GESSO Artspace, Vienna
- several exhibitions at the Blaues Haus
- three exhibitions at the Art Space of the City of Traun, Upper Austria



Die Welt der Fingerhüte

The world of thimbles

Wood, spruce resin, paper, etc.

Dimensions variable (approx. 40 x 30 x 40 cm)

2022–2023

Exhibited at the Blaues Haus group exhibition,
“The Floor is Lava”, at Raum der Kunst, Traun

This work emerged from an exploration of spruce resin. The resin, mixed with turpentine, is heated until it becomes liquid; once passed through a sieve, the resin is ready and clean. Now I can mix in various ingredients: sugar, salt, soap, and so on. As it cools, it becomes as hard as broken glass. Slabs are poured onto caramel, which dissolves again in water; mounted horizontally, they now slowly move downwards and change shape.

Detailed view





detailed view



detailed view

Kollektiv Barfuß am Abriss

The Barefoot Collective at the Vacant Space

Our collective, “Barfuß am Abriss”, is a group of artists and thinkers who organise artist gatherings in vacant buildings. We aim to take contemporary art out of traditional institutional spaces and create art in remote locations. It is important to us to engage with the location and the people around it, to work with them and to weave them into the web of art.

- In September, the gathering took place in Trofaiach, Austria
- In 2024, we were in Haslach, Upper Austria



Collaborative work

Sheep's wool, wax, aluminium, yarn approx.

300 x 140 x 5 cm

2024

from the exhibition 'Bargänse Hautfuß' by the
Barfuß am Abriss collective



Gallerie Schachtl
Vacant exhibition space
since 2025

“Gallerie Schachtl” is a new exhibition space in the rural area of Trofaiach Austria. It was created during the residency and we plan to host exhibitions there at regular intervals.

Kunst im Freien

Outdoor art

„Kunst im Freien“ is an exhibition format in public spaces that is dedicated, on the one hand, to experimentation outside the established framework of the art world and, on the other, to reaching a wider audience – people who happen to be in public spaces. The format was first realised in spring 2020 and has been organised by me for several years now. „*Kunst im Freien*“ has since gained a wide following, with an ever-increasing number of artists taking part. The most recent events were:

- 2025: Kunst im Freien #12, Lederergasse playground
- 2025: Kunst im Freien #11, Eisenhandstraße
- 2024: Kunst im Freien #World Savings Day, Sonnenstein Buffet
- 2024: Kunst im Freien #9 with a View, Schlossberg
- 2023: Kunst im Freien #at Bauernbergpark

Сектор 4 Maca 33

Sector 4, Table 33

Strawberry boxes, yarn

105 x 7 x 230 cm, 2022

Exhibited at 'Kunst im Freien?' at HP5 in Linz

(exhibition venue) and at the CREDO BOX

Gallery in Sofia

Opening of the exhibition 'Kunst im Freien'?
with my work in the background



Detailed view





Exhibition view at the CREDO BOX
featuring the work of Petra Dimitrova
in the background

Sector 4 Masa 33 is a piece inspired by the Women's Market in Sofia. You buy fruit, vegetables and so many other things there. The market has its own daily rhythm, and everyone goes about their business. So, once the rubbish has been cleared away, calm descends. The blinds are down. Behind mine hangs the work by Petra Dimitrova, who shares my fascination with this place. The many dismantled strawberry boxes have been transformed into two fragile, hanging objects.

Wenn ich dir meine Skulpturen dir erkläre

When I explain my sculptures to you

Aluminium

40 x 50 x 185 cm

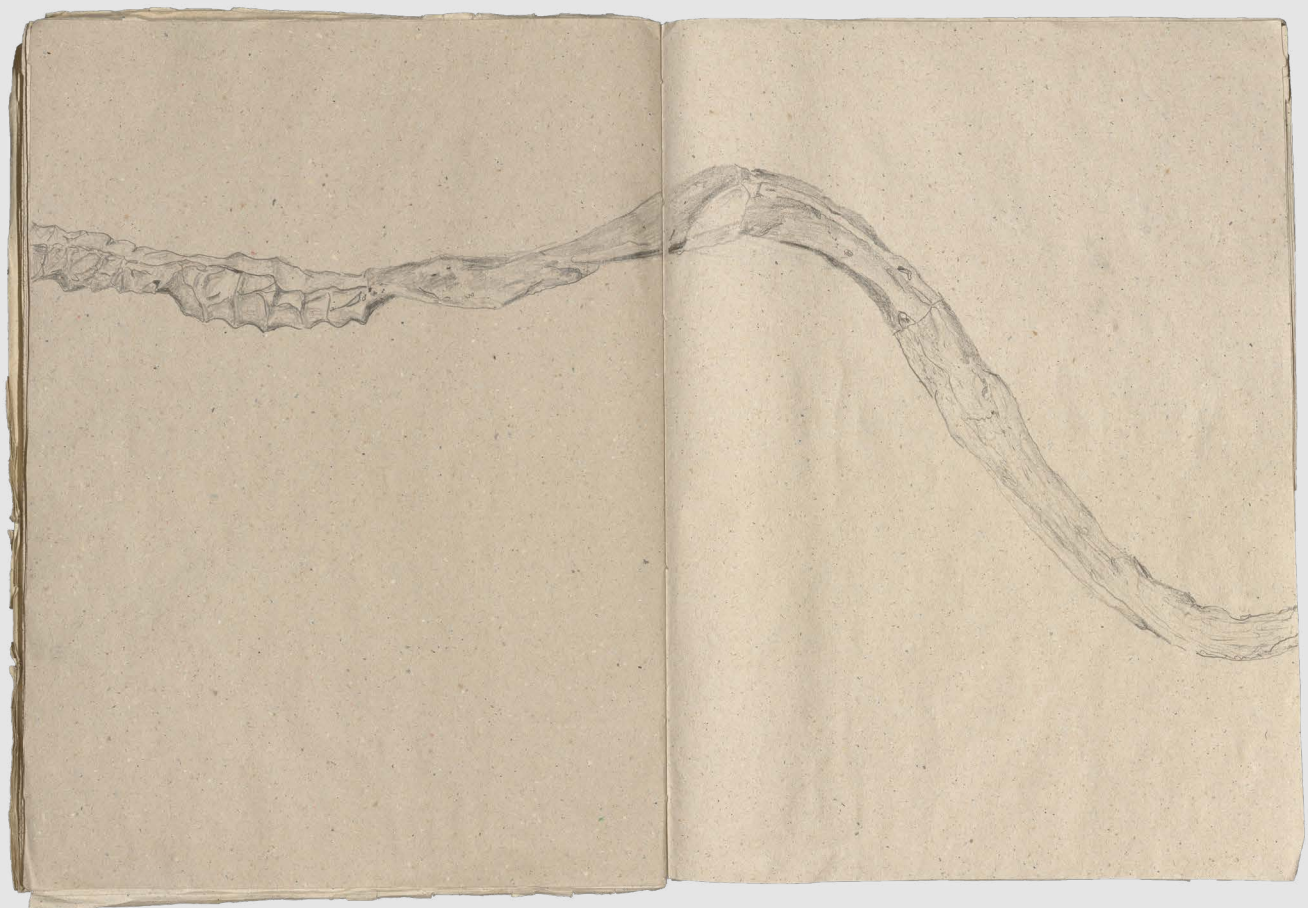
2022

exhibited at Sofia Art Week 2022,
my final thesis

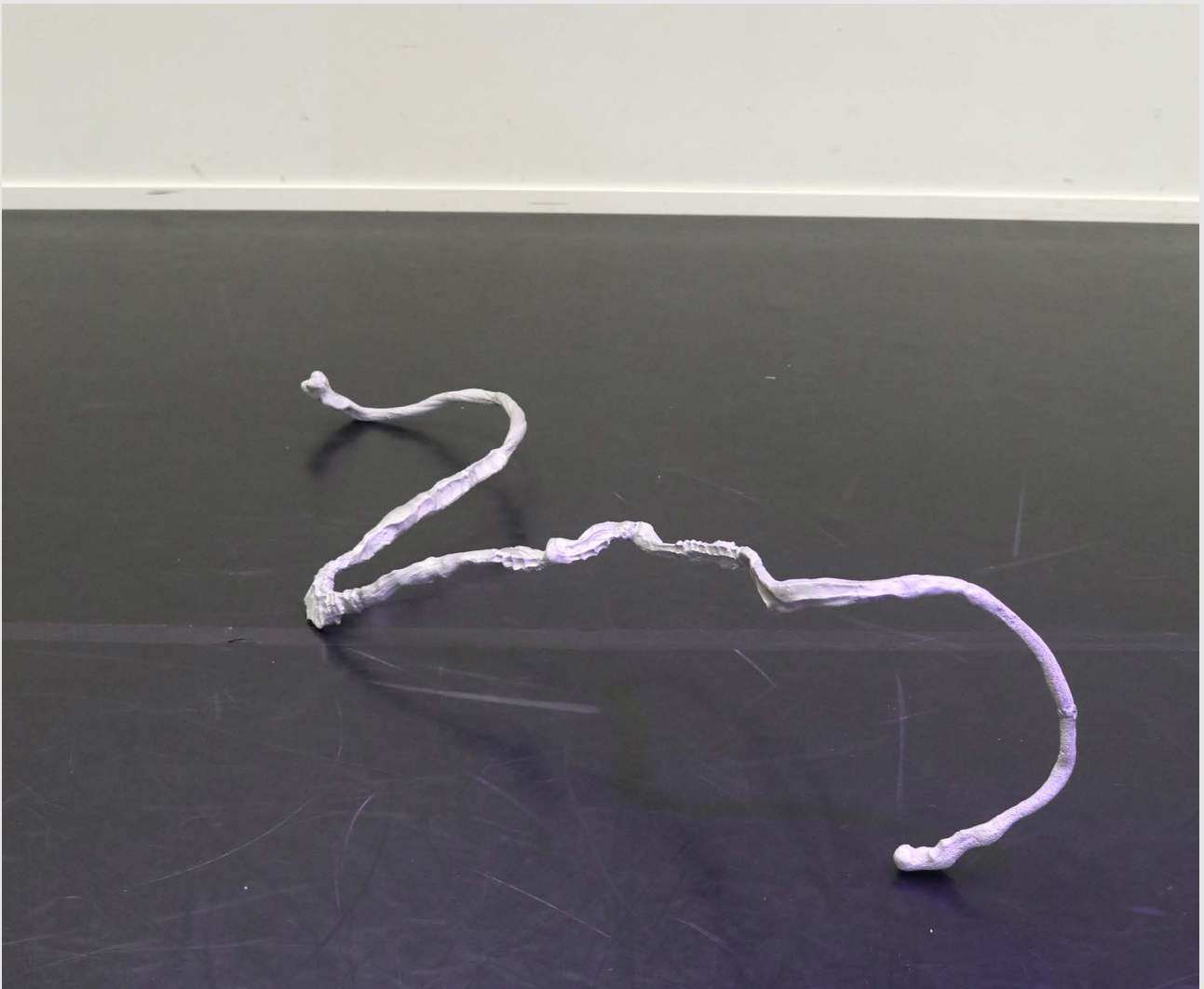
I tried to make hand movements visible. I spent a year working on this and created countless small models. They were made from different materials using various techniques. Ultimately, this cast emerged, bringing together many of the models.

*Wenn ich dir meine Skulpturen dir erkläre,
Benütze ich dazu meine Hände.
Um dazustellen wie sie ausschauen.
Oder zum Beispiel,
Wenn ich mit dir rede, bewege ich sie dazu
In einer bestimmten Form und Weise.
Um dazustellen was ich meine.*

*When I explain my sculptures to you,
I use my hands to do so.
To show you what they look like.
Or, for example,
when I talk to you, I move them
in a certain way.
To show you what I mean.*



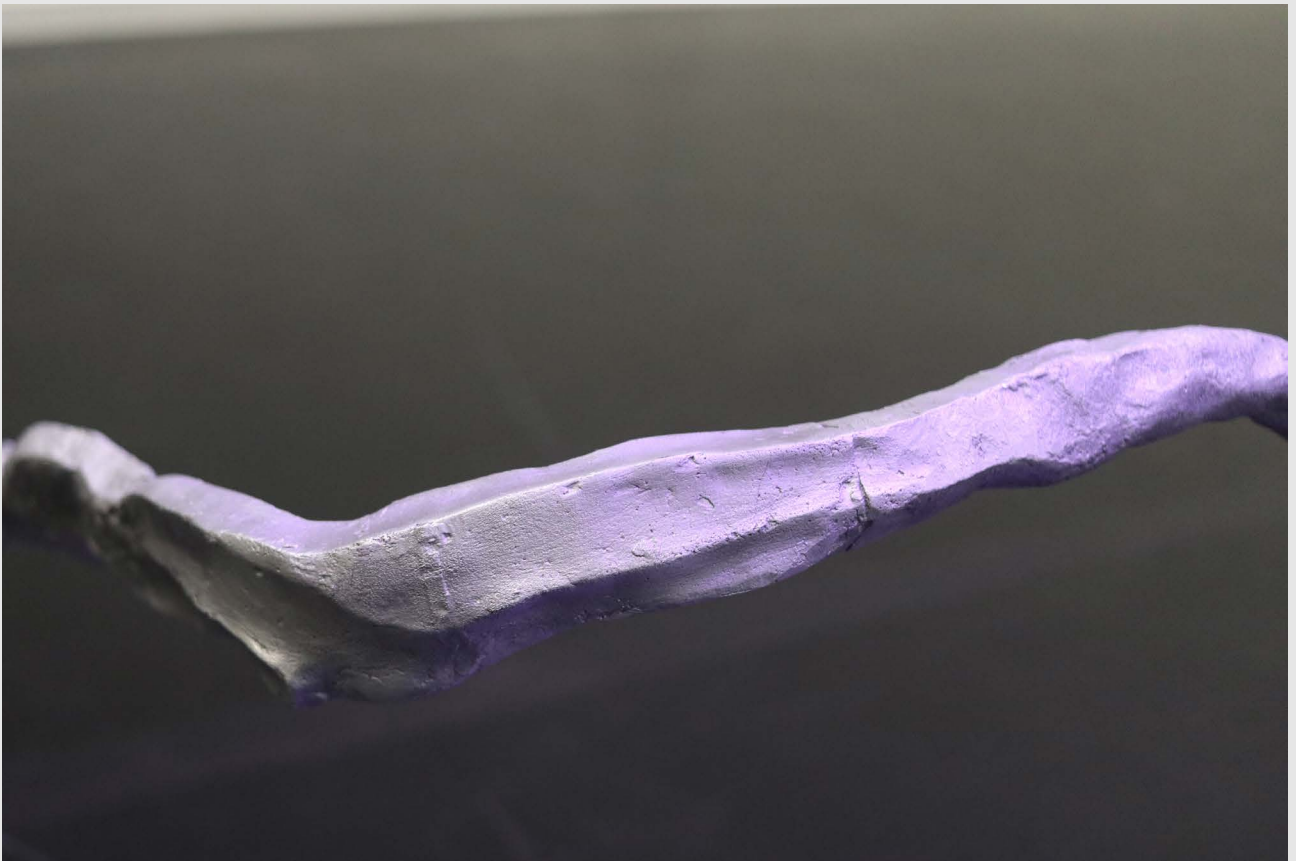
Drawing of the sculpture



Wenn ich dir meine Skulpturen dir erkläre



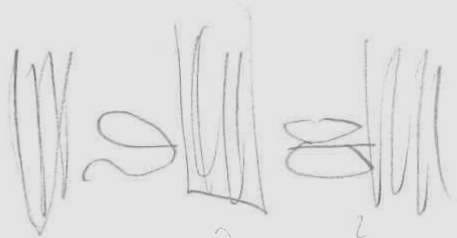
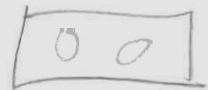
Detailed view



Detailed view

The work in hand

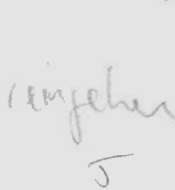




ондее
3



реже
5



6



7



8



9



10



11



12

реже



13



14



15



16



17



18



Dance notation for the performance
Кажи ми, не спирай!



Кажи ми не спирай!

Tell me! Don't stop!

Performance, sandstone

71 x 42 x 1.5 cm / approx. 15 mins

2023

Developed and performed at
The Old School Residency
Gorna Lipnitsa, Bulgaria



<https://vimeo.com/896533119?share=copy>



Film still

Mechanik des Zusammenhaltes

The Mechanics of Cohesion

Shaped tube, door handle spindle, brass knobs,
white poppy seed oil cake

24 x 39 x 51 cm

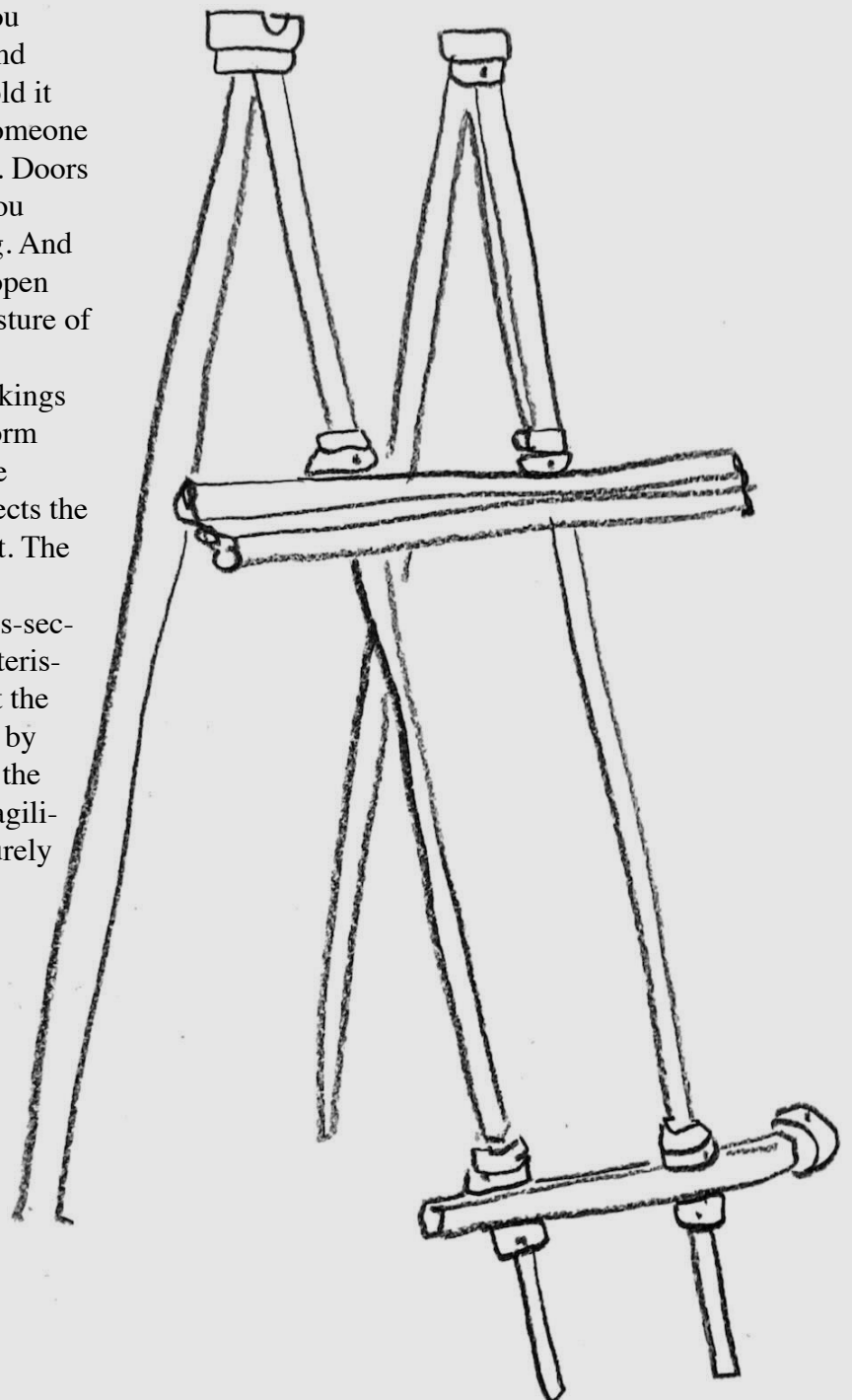
2025

The work was exhibited at the *Kunsthalle Linz*
in July 2025.

Doors open up new worlds. Every day, you reach for door handles and open doors. And behind you, the door closes again. You hold it open for someone, let someone in, stop someone so they can push their bike in more easily. Doors are meeting places. In high-rise blocks, you meet all sorts of people coming and going. And no one minds if someone holds the door open for them – on the contrary: it's a small gesture of solidarity.

Parts of my work consist of the inner workings of a door handle set. Brass knobs with worm nuts and a spindle – the metal pin. It is the centrepiece of every door opener; it connects the inside with the outside and moves the bolt. The door unlocks.

The four shaped tubes have the same cross-section as the spindle and carry on its characteristics. The shaped tubes are held together at the very top by two brass knobs, horizontally by the spindle, and with oil cake. Oil cake is the by-product of oil pressing. Through its fragility and transience, it breaks through the purely mechanical nature of my work.

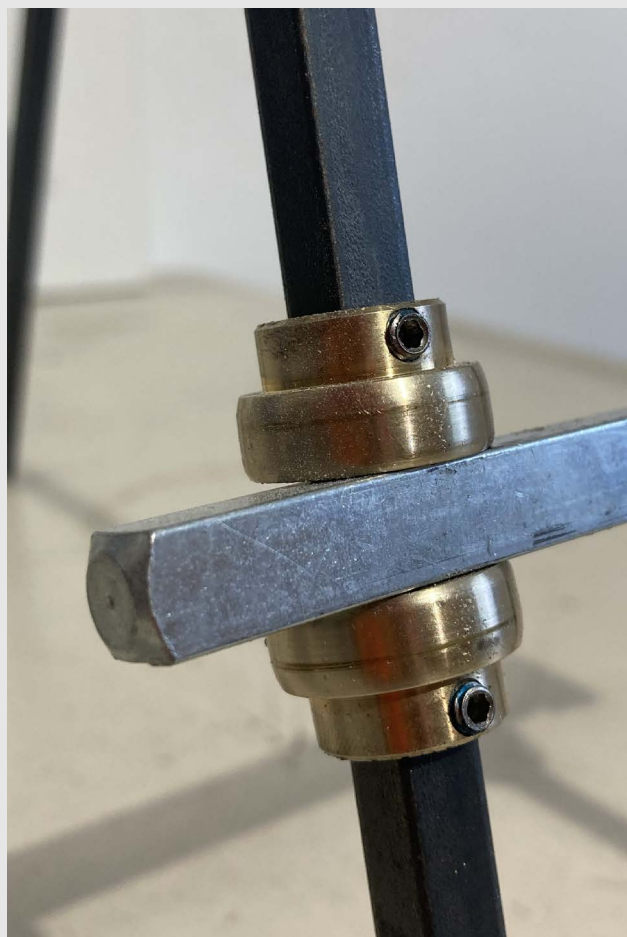


Drawing of the sculpture

Mechanik des Zusammenhaltes



Detailed views



Obrigado