

MIGUEL ABREU GALLERY

FLORIAN PUMHÖSL

Florian Pumhösl's work is constituted by a constellation of historical references encoded within a visual language that appears purely formal. The apparent abstraction of his paintings, films, and installations is anchored by specific archival sources: 17th-century kimono designs, avant-garde typography, WWI military uniform patterns, cartography, Latin American textiles, and early dance notations. Through the selection, reduction, rearrangement, and reproduction of his source materials—unsystematic and subjective modes of transcription—the artist arrives at a vocabulary that is at once abstract and semiotically motivated.

Pumhösl's compositions establish points of contact with realms traditionally consigned to the margins of modern art. Through attention to the social, political, and geographic genealogy of given forms, his works reveal that the modernist fantasy of complete self-referentiality was always already haunted by irreducible specificity and cultural instability. "I am calling into question to what extent it is possible to act within a space defined by the artist himself – a space that emerges from the hierarchy between my own authorship and its research sources, between historical references or concrete borrowings and what I can depict," Pumhösl states. "My medium is the physical and historical space that I create using painting, architecture, film or photography."

For his 2014 exhibition at Miguel Abreu Gallery, Pumhösl created formally reduced compositions based on the Georgian Mkhedruli alphabet and a 19th-century rabbinical map ("Eretz Israel," from *Boundaries of the Land* by Rabbi Joshua Feivel ben Israel, Grodno, 1813). The austere motifs, carefully stamped on ceramic plaster panels in oil paint using *cliché*, a 19th-century technique, are delicately situated between the proto-mechanical and the handmade. Through the reproduction and displacement of his dual sources, Pumhösl reflects on the hierarchy of the graphic, semantic, and phonetic denotations of text and underscores the arbitrary nature of the sign. In emptying these systems of their use value, he opens them up to other associations. This is emblematic of his process at large, which examines the imbrication and reciprocal permeation of formalism and historicity—of abstraction and specificity.

Florian Pumhösl was born in Vienna in 1971, where he lives and works. He studied at the Höhere Grafische Bundeslehr und Versuchsanstalt Wien and the Hochschule für angewandte Kunst Wien. Solo exhibitions of his work have been staged at Kunsthhaus Bregenz (2012); Mumok (Vienna, 2011); Kunstverein für die Rheinlande und Westfalen (Düsseldorf, 2010); Musée d'Art Moderne Grand-Duc Jean (Luxembourg, 2009); Stedelijk Museum (Amsterdam, 2008); Neue Kunsthalle St. Gallen (2005); Centre d'édition contemporaine (Geneva, 2004); Kölnischer Kunstverein (Cologne, 2003); Secession (Vienna, 2000); and Salzburger Kunstverein (1998), among others. His work was featured in Documenta 12 (Kassel, 2007), São Paulo Biennial (2006) and the 50th Venice Biennale (2003). In 2015, his work was included in Parasophia: Kyoto International Festival of Contemporary Culture in Kyoto Municipal Museum of Art (2015). In 2012, he exhibited his work in Parcours, a two-person show at The Art Institute of Chicago with Liz Deschenes. Recently, Pumhösl's work appeared in group exhibitions at the V-A-C Foundation (Venice), Punta della Dogana (Venice), The Museum der Moderne Salzburg, Haus Der Kunst (Munich), City Gallery Prague, Museum Abteiberg (Mönchengladbach), Generali Foundation (Vienna), MACBA (Barcelona), Raven Row (London), Künstlerhaus Vienna, Museum of Modern Art (Warsaw). He has had solo exhibitions at Miguel Abreu Gallery, Galerie Buchholz, Cologne, Lisson Gallery, London, and Galerie Meyer Kainer, Vienna.

Several monographs are dedicated to Pumhösl's work: Florian Pumhösl: Works in Exhibitions 1993-2012, Bregenz: Kunsthhaus Bregenz, 2012; Florian Pumhösl: 6 7 8, Cologne: Buchhandlung Walther König, 2012; Florian Pumhösl, London and Cologne: Lisson Gallery and Galerie Buchholz, 2008.

MIGUEL ABREU GALLERY

FLORIAN PUMHÖSL

Born in Vienna, Austria 1971
Lives and works in Vienna

EDUCATION

1997

Hochschule für angewandte Kunst Wien, Diploma

1991

Höhere Graphische Bundeslehr und Versuchsanstalt Wien

SOLO EXHIBITIONS

2017

Galerie Meyer Kainer, Vienna

2016

Formed speech, Dvir Gallery, Tel Aviv, Israel

No One's Voice, Miguel Abreu Gallery, New York, NY

2015

Alteration of character, Parra & Romero, Madrid, Spain

Zeichnungen, Haubrok Foundation, Berlin

2014

Florian Pumhösl, Miguel Abreu Gallery, New York, NY

2013

Florian Pumhösl, Lisson Gallery, London, UK

Florian Pumhösl, Galerie Buchholz, Cologne, Germany

2012

Spatial Sequence, Kunsthaus Bregenz, Bregenz, Austria

Florian Pumhösl: Three Animated Films, Lisson Gallery, Milan, Italy

2011

678, MUMOK – Museum of Modern Art Ludwig Foundation, Vienna, Austria

Florian Pumhösl, Galerie Krobath Wimmer, Vienna, Austria

2010

Diminution, Galerie Daniel Buchholz, Berlin, Germany

Florian Pumhösl, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany

2009

MUDAM, Musée d'Art Moderne Grand-Duc Jean, Luxembourg, Luxembourg

2008

Lisson Gallery, London, UK

Galerie Krobath Wimmer, Vienna, Austria

88 Eldridge / 36 Orchard Street, New York, NY 10002 • 212.995.1774 • post@miguelabreugallery.com

www.miguelabreugallery.com

Florian Pumhösl, Programm, Stedelijk Museum, Docking Station, Amsterdam, The Netherlands

2007

Galerie Daniel Buchholz, Cologne, Germany

2005

Animated Map, Neue Kunsthalle St. Gallen, Switzerland

House of Art, Budejovice, Czech Republic

Galerie Krobath Wimmer, Vienna, Austria

Galerie Daniel Buchholz, Cologne, Germany

2004

Centre d'édition contemporaine, Geneva, Switzerland

Growth and Development, Galerie im Taxispalais, Innsbruck, Austria

2003

Kölnischer Kunstverein, Cologne, Germany

Art|34|Basel – Art Statements, Galerie Krobath Wimmer, Basel, Switzerland

2001

Galerie Krobath Wimmer, Vienna, Austria

2000

Humanistische und ökologische Republik / Humanist and Ecological Republic und /and *Lac Mantasoa*, Secession, Vienna, Austria

1998

Covering the Room, Salzburger Kunstverein, Salzburg, Austria

1996

On or off earth, Grazer Kunstverein, Graz, Austria

1993

Bürgerforum, Forum Stadtpark, Graz, Austria

SELECTED GROUP & TWO-PERSON EXHIBITIONS

2017

Space Force Construction, V-A-C Foundation, Venice, Italy

Revealed #2: Florian Pumhösl and Paul Bonnet, Govett-Brewster Art Gallery, New Plymouth, New Zealand

2016

Accrochage, Punta della Dogana, Venice

Line, curated by Drawing Room, Lisson Gallery, London, UK

2015

Textilities... and Roses too, Fondazione Antonio Ratti, Como, Italy

Shibboleth, Dvir Gallery, Tel Aviv, Israel

Escape Routes, Brody ArtYard, OFF-Biennale Budapest

Parasophia: Kyoto International Festival of Contemporary Culture, Kyoto Municipal Museum of Art, Kyoto, Japan

2014

Liz Deschenes / Florian Pumhösl, Galerie Buchholz, Cologne, Germany
Silke Otto-Knapp & Florian Pumhösl: Ratio of Distance, Taka Ishii Gallery, Tokyo, Japan
The Present of Modernism, MUMOK, Vienna, Austria
Epicentre: Conversations and Discussions Between Artists, Parra & Romera, Ibiza, Spain
Generali Foundation Collection, The Museum der Moderne Salzburg, Mönschberg, Germany
New Acquisitions from Ai Weiwei to Zobernig, Kunsthhaus Bregenz, Austria
Pictures in Time, Goetz Collection at Haus Der Kunst, Munich, Germany

2013

Figures and Prefigurations, City Gallery Prague, Czech Republic
Textiles: Open Letter, curated by Rike Frank & Grant Watson, Museum Abteiberg, Mönchengladbach, Germany
The Content of Form, curated by Helmut Draxler, Generali Foundation, Vienna, Austria
drunken walks / cliché / corrosion fatigue / ebay, Miguel Abreu Gallery, New York
art is: new art. Reflections on Schönberg in contemporary art, Arnold Schönberg Center, Vienna, Austria

2012

Haubrok Collection at Falckenberg. No Disaster, Deichtorhallen, Hamburg
Reflecting Fashion. Art and Fashion Since Modernism, MUMOK, Vienna, Austria
Parcours, with Liz Deschenes, curated by Matthew S. Witkovsky, Art Institute of Chicago, Chicago, IL

2011

Volume! Works from the collections of La Caixa Foundation and MACBA, MACBA, Barcelona, Spain
Mathias Poledna / Florian Pumhösl, Raven Row, London, UK
Beziehungsarbeit – Kunst und Institution, Künstlerhaus Vienna, Austria
Abstract Space. Formations of Classical Modernism, MUMOK, Vienna, Austria
Shapes, Collection Haubrok, Berlin, Germany
Quodlibet III – Alphabets and Instruments, Galerie Daniel Buchholz, Cologne, Germany

2010

High Ideals & Crazy Dreams, Galerie Vera Munro, Hamburg, Germany
Modernologies – Contemporary artists researching modernity and modernism, Museum of Modern Art, Warsaw, Poland

2009

Memories of the Future, Galerie Václava Spály, Prague, Czech Republic
The Front Room, Contemporary Art Museum St. Louis, MO
Mimes, Kalfayan Galleries, Athens, Greece
Quodlibet II, Galerie Daniel Buchholz, Cologne, Germany
Sozialer Raum. Künstlerinnen und der Wiener Gemeindebau, Temporary Space, Vienna, Austria
Modernism as a Ruin: An Archaeology of the Present, Generali Foundation, Vienna, Austria
Black Hole, Centro Cultural Andratx, Andratx, Mallorca, Spain
Lisson Presents 5, Lisson Gallery, London, UK
Modernologies: Contemporary artists researching modernity and modernism, Museu d'Art Contemporani de Barcelona, Spain
Wiener Musterzimmer, Belvedere, Vienna, Austria
Die Moderne als Ruine: Eine Archäologie der Gegenwart, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

2008

Neutre Intense, Carl Freedman Gallery, London, UK
Neutre Intense, MITIM, Centre d'Art Mira Phalaina/Maison Populaire, Montreuil, France
The Eternal Flame – On the promise of eternity, Kunsthhaus Baselland, Muttentz, Switzerland

2007

Paradox and Practice: Architecture in the Wake of Conceptualism, UAG/Room Gallery, University of California, Irvine, CA
Various Small Fires, Royal College of Art, London, UK

Cross-Border, Fotografie und Videokunst aus dem MUMOK Wien, Kunstmuseum Stuttgart - Galerie der Stadt Stuttgart, Germany

Curación Geométrica, The Reliance, London, UK

Sammlung, Generali Foundation, Vienna, Austria

documenta 12, Kassel, Germany

Imagine Action, Lisson Gallery, London, UK

For A Special Place: Documents and Works from the Generali Foundation Collection, Austrian Cultural Forum, New York

2006

Como viver junto, 27th São Paulo Biennial, São Paulo, Brazil

Why Pictures Now, MUMOK, Vienna, Austria

...und so hat Konzept noch nie Pferd bedeutet, Generali Foundation, Vienna, Austria

Galerie Daniel Buchholz, Köln, at Metro Pictures, Metro Pictures Gallery, New York

Extension Turn, Eastlink Gallery, Shanghai, China

2005

Supersilent, Galleria Massimo de Carlo, Milan, Italy

No Manifesto, GAMEC, Bergamo, Italy

Wisdom of Nature, Nagoya Art Museum, Japan

Mirage, Alexander and Bonin, New York

Occupying Space, Sammlung Generali Foundation: Haus der Kunst, Munich, Germany

Witte de With, Rotterdam, The Netherlands

Museum für zeitgenössische Kunst, Zagreb, Croatia

evn sammlung 95-05, MUMOK, Vienna, Austria

Das Neue II, Österreichische Galerie Belvedere, Vienna, Austria

Model Modernisms, Artists Space, New York

We disagree, Andrew Kreps Gallery, New York

Universal Experience: Art, Life, and the Tourist's Eye, Museum of Contemporary Art, Chicago, IL

2004

How do we want to be governed? (Figure and Ground), Miami Art Central, Miami, FL

dwellan, Charlottenborg Exhibition Building, Copenhagen, Denmark

How do we want to be governed?, MACBA, Barcelona, Spain

Quodlibet, Galerie Daniel Buchholz, Cologne, Germany

Formalismus. Moderne Kunst, heute, Kunstverein Hamburg, Germany

Black Friday - Exercises in Hermetics, Galerie Kamm, Berlin, Germany

Räume, curated by Martin Beck, Häusler Contemporary, Munich, Germany

Formate, MNAC/Kalinderu Medialab, Bucharest, Romania

2003

Hey Production (Exhibition Design), Cubitt, London, UK

Form Specific, Moderna Galerija, Ljubljana, Slovenia

Individual Systems, 50th Venice Biennial, Arsenale, Venice, Italy

Utopia Stations, 50th Venice Biennial (Poster Project), Venice, Italy

Abstraction Now, Künstlerhaus, Vienna, Austria

Game Over, Grimm+Rosenfeld, Munich, Germany

It happened tomorrow, 7th Lyon Biennial, Lyon, France
Adorno, Frankfurter Kunstverein, Frankfurt, Germany

2002

Nachgemacht/ Duplicated. Replicated Naturalness – Simulated Nature, Kunstraum Innsbruck, Austria
Uncommon Denominator, MASS MoCa, North Adams, MA
manifesta 4, Frankfurt, Germany
Continental Drift, Grazer Kunstverein, Graz, Austria
Designs for the Real World, Generali Foundation, Vienna, Austria
ForwArt 02, BBL Bruxelles, Museum voor Oude Kunst, Brussels, Belgium
Rethinking Photography, Forum Stadtpark, Graz, Austria
Double Bind, Irida Gallery, Sofia, Bulgaria
Modesty, Pavel Haus, Laafeld, Austria
Fundamentalisms of the New Order, Charlottenborg Exhibition Building, Copenhagen, Denmark

2001

Time and space in Megalopolis, Galerie hlavního mest Prahy, Praha, Czech Republic
Objekte, Atelier Augarten, Österreichische Galerie Belvedere, Vienna, Austria
Du bist die Welt, Künstlerhaus, Vienna, Austria
Yokohama Triennale, Japan
20/35 Vision, Schindler House, Los Angeles, CA

2000

Gastatelier Nils Norman, Hamburg, Germany
Delay, Forum Stadtpark, Graz, Austria
Parallel Realities, Hay Art, Yerevan, Armenia
Living and Working in Vienna, Kunsthalle, Vienna, Austria

1998

A Century of Artistic Freedom - 100 Years of Secession, Secession, Vienna, Austria
Modelle, Österreichische Galerie Belvedere, Vienna, Austria
Sharawadgi, Felsenvilla, Baden, Germany

1996

Complexul muzeal, Museum Arad, Arad, Romania

1995

Impact, Generali Foundation, Vienna, Austria

1994

Lokalzeit, Raum Strohal, Vienna, Austria

1993

Backstage, Kunstverein Hamburg, Hamburg, Germany
KontextKunst, steirischer herbst, Graz, Austria

1992

Ballgasseland, Galerie Ballgasse, Vienna, Austria
Plakate, Grazer Kunstverein, Graz, Austria

1991

Material, Texte, Interviews, Jänner Galerie, Vienna, Austria

PUBLICATIONS & CATALOGUES

Space Force Construction, Ed. *ArtReview*, London, 2017

No One's Voice, Rhombus Press, 2016

to expose, to show, to demonstrate, to inform, to offer, Ed. Matthias Michalka, Buchhandlung Walther König, Cologne, 2015

Florian Pumhösl. Spatial Sequence: Works in Exhibitions 1993-2012, Ed. Yilmaz Dziewor, Kunsthaus Bregenz, Buchhandlung Walther König, Cologne, 2012

Florian Pumhösl. 678, Ed. Matthias Michalka, Museum Moderner Kunst Stiftung Ludwig Wien, Cologne, 2011

Florian Pumhösl, Ed. Stephan Maier, Kritisches Lexikon der Gegenwartskunst, ZEIT Kunstverlag, München, 2010

Florian Pumhösl, Ed. Galerie Daniel Buchholz, Lisson Gallery, Buchhandlung Walther König, Cologne, 2008

Florian Pumhösl. Animated Map, Ed. Burkhard Meltzer, Neue Kunsthalle St. Gallen, Buchhandlung Walther König, Cologne, 2007

Wachstum und Entwicklung, Ed. Silvia Eiblmayr/Galerie im Taxispalais, Revolver Verlag, Frankfurt am Main, 2003

Florian Pumhösl. CENTRAL–Kunstpreis Kölnischer Kunstverein, Ed. Kölnischer Kunstverein, Revolver Verlag, Frankfurt am Main, 2003

Portfolio, Ed. Galerie Krobath Wimmer, Vienna, 2003

Champs d'Expérience, Ed. Bawag Foundation Edition, Vienna, 2002

Florian Pumhösl, Ed. Secession, Wien, 2000

On or off earth, Ed. Grazer Kunstverein, Graz, 1996

Bürgerforum, Ed. Forum Stadtpark, Graz, 1993

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2017

Higashino, Yuki. "Florian Pumhösl," *Artforum*, September

2014

de Bruyn, Eric C.H. "Beyond the Line, or a Political Geometry of Contemporary Art," *Grey Room #57*, Fall

Neil, Jonathan T.D. "Florian Pumhösl," *ArtReview: Asia*, May

"Florian Pumhösl," *The Lookout, ArtinAmerica.com*, April 17

Johnson, Ken. "Boldy Go, 70 Galleries To See This Spring," *The New York Times*, April 3

"Florian Pumhösl," *Goings on About Town: Art, The New Yorker*, April

"Florian Pumhösl," *Time Out New York*, March

2012

"Pumhösl, minimalista romantico," *Tutto Milano Arte, La Repubblica*, September 27

"Florian Pumhösl, Three Animated Films," *Mousse*, October-November

Rossi, Adele. "Florian Pumhösl, animare l'irreale," *L'Aperitivo Illustrato*, October-December

Gulli, Damiano. "Florian Pumhösl," *Flash Art*, November

Kasten, Barbara. "Best of 2012: The Artists' Artist: Parcours," *Artforum*, December

2011

Diederichsen, Diedrich. "Best of 2011: Florian Pumhösl: 6 7 8," *Artforum*, December

Font, J.M. Martí. "El Macba y la Caixa ofrecen todo un festín de arte contemporáneo," *El País*, November 8

Seibel, Alexandra. "Kühner Brückenschlag der Modernen," *Kurier*, April 4

Feßler, Anne Katrin. "Grenzen des Abstrakten im 'Tic Tac Toe'-Raster," *Der Standard*, March 2

Vogel, Sabine B. "Pumhösl und 2,88 Millionen Bäume," *Die Presse*, March 9

Hofleitner, Johanna. "Schwarz auf Weiss," *Die Presse Schaufenster*, March 4

2010

“Es gibt nichts Dringenderes als die Kultur,” *Profil*, No. 45, November 8
Lewis, David. “Critic’s Picks: Florian Pumhösl, Galerie Daniel Buchholz,” *Artforum.com*, May 21
Draeger, Volkmar. “Reduktion aufs Äußerste,” *Neues Deutschland*, May 19
Hufschlag, Inge. “Da wird einem schwarz vor Augen,” *Neue Rhein Zeitung*, May 19

2009

Carson, Juli. “Florian Pumhösls kritische Ästhetik,” *Die Moderne als Ruine. Eine Archäologie der Gegenwart*, Ed. Sabine Folie, Generali Foundation, Nürnberg
Rottman, André. “Florian Pumhösl,” *Artforum*, September

2008

Lütticken, Sven. “Under the Sign of Design,” *Texte zur Kunst*, Issue 72, December
Buchmann, Sabeth. “Abstract Characters,” *Texte zur Kunst*, Issue 69, March

2007

Buchholz, Iris. “Leitmotiv Moderne. Iris Buchholz sprach mit dem Künstler Florian Pumhösl,” *planet*, Issue 49

2006

Trembley, Nicolas. “Maitre d’oeuvres,” *Numéro*, December-January
“Vystavy,” *Reflex*, No. 1
Huck, Brigitte. “Florian Pumhösl,” *Artforum*, January
Widmann, Tanja. “Glanz auf der Nase,” *Texte zur Kunst*, Issue 61, March
Cerizza, Luca. “Florian Pumhösl,” *Tema Celeste*

2005

“Florian Pumhösl,” *Falter*, No. 46/2005
Koblenc, Vaclav. “Rakousky umelec util designera Sutnara,” *MF DNES*, December 19
Rebentisch, Juliane. “Juliane Rebentisch in conversation with Florian Pumhösl,” *Wrong Times*
Sternfeld, Nora and Kastner, Jens. “...oder auch nicht zu versöhnen,” *Bildpunkt*, Winter
“Florian Pumhösl,” *art&antiques*, December
Mack, Gerhard. “Florian Pumhösl: Animated Map,” *Neue Züricher Zeitung am Sonntag*, November 27
Badrutt Schrott, Ursula. „Im Zeichentauschraum“. In: *St. Galler Tagblatt*, November 23
Hofleitner, Johanna. “Sehr schön,” *Die Presse Schaufenster*, November
“Symposium,” *Der Standard*, September 10
Petricek, Gabriele. *Hommagemoderne*
Scheyerer, Nicole. “Kunst Kurz,” *Falter*, No. 50
Funke, Claudia. “Mumie und Moderne,” *Kölner Stadt-Anzeiger*, No. 110
Drell, Lauren. “World-renowned artists interpret travel in new exhibit at MCA,” *Daily Herald*, February 4
Cotter, Holland. “Last Chance: Mirage,” *The New York Times*, July 29
van Teeseling, Steven. “Sociale sculptur,” *Vitrine*, No. 5
van Put, Roos. “Bedrijfscollectie Generali ontregelt en confronteert,” *Haagsche Courant*, July 21
Schmid, Florian. “Mehrwert Kunst: Die Generali Foundation,” *www.artnet.de*, May 13
Königl, Andrea. “Möglichkeiten des Denkens,” *Straubinger Tagblatt*, March 23
Dattenberger, Simone. “Politik und Pornofalle,” *Münchener Merkur*, No. 56
Kreis, Elfi. “Raumeroberung,” *Kunstzeitung*, No. 103
Schütz, Heinz. “Occupying Space,” *Kunstforum International*, No. 176
Buhr, Elke. “Die subtilste Peitsche der Welt,” *Frankfurter Rundschau*, March 11
“Abstrahierte Verortungen,” *Galerien National*, *Der Standard*, November 17
Doran, Anne. “Mirage,” *Time Out New York*, Issue 509

2004

- “Florian Pumhösl au Centre d’édition,” *Tribune de Genève*, November 22
- “Florian Pumhösl im Centre d’édition contemporaine,” *Kunst-Bulletin*, No. 12
- Notter, Eveline. “Florian Pumhösl,” *Artpress*, No. 30
- Mayer, Antje. “Florian Pumhösl arbeitet an den ‘Grammatiken der Moderne’,” *Kunstzeitung*
- Reichart, Helga. “Zusammenspiel von Licht und Körper,” *Dolomiten*, No. 33
- Verwoert, Jan. “Die neue Geschichte der Ideen ohne Zukunft,” *Camera Austria International*, No. 87
- de Righi, Roberta. “Die Ordnung der Dinge im Detail,” *AZ*, April 14
- “Miami Art Central presents, How do we want to be governed? (Figure and Ground),” www.arts4all.com, No. 12
- Deitcher, David. “How do we want to be governed? Miami Art Central,” *Artforum*, April
- “Mein Afrika,” *ff-Südtiroler Wochenmagazin*, No. 6
- “Kolonisierungsschübe,” *Die Presse*, January 30
- Brüggeller, Moni. “Urbanität in der Wildnis,” *Kronen Zeitung Tirol*, January 31
- “Wachstum und Entwicklung,” *Kurier Tirol*, January 31
- Schlocker, Edith. “Der Grammatiker der Moderne,” *Tiroler Tageszeitung*, January 31

2003

- Huck, Brigitte. “Der Grammatiker,” *Parnass*, Issue 4
- Jansen, Gregor. “Ornament und Verbrechen,” *Springerin*, Hefte für Gegenwartskunst, Volume IX, Issue 4
- Lorch, Catrin. “Florian Pumhösl,” *Artist Magazin 57*, No. 4
- Koegel, Alice. “‘Modernismus’ sollte man Wallpaper überlassen,” *Stadt Revue*, November
- Saxenhuber, Hedwig. “Traveling Cultures,” *Sightseeing 4*. Österreichische Triennale zur Fotografie
- Metzger, Rainer. “Oberflächlich betrachtet,” www.artmagazine.cc
- “‘Abstraction now’: Flirrende Flächen, pulsierende Pixel,” *Tiroler Tageszeitung Online*
- Spiegler, Almuth. “Das Temperament der strengen Regeln,” *Die Presse*, August 29
- “Formensprache des Pixels,” www.orf.at
- Scheyerer, Nicole. “Kunst Kurz: Art Basel 34,” *Falter*, No. 26
- Frangenberg, Frank. “Grammatik der Moderne,” *Kölner Stadt-Anzeiger*, No. 235
- Dorfles, Gillo. “La Biennale inquieta e un’Italia assente,” *Corriere della Sera*
- “Central-Kunstpreis an Florian Pumhösl,” *Der Standard*, October 10
- Grimm-Weissert, Olga. “Als die Bilder flackern lernten,” *Der Standard*, September 25
- Mayer, Antje. “Florian Pumhösl arbeitet an den ‘Grammatiken der Moderne’”
- Peschke, Marc. “Die Schwierigkeit, nein zu sagen,” *plan. F*, October 23-29
- Falconer, Morgan. “Hey production!,” *What’s on in London*, April 16-23
- Dahl Jürgensen, Jacob. “Hey production!,” *Frieze*, Issue 76
- White, Ian. “Hey Production!,” *Art Monthly*, No. 266
- Clarke, Paul. “Exhibition ‘hey production’,” *Metrolife*, May 29
- Bensasson, Eva. “Hey Production!”
- Lorch, Catrin. “Die visuelle Grammatik der Moderne aus der Distanz begreifen,” *Kunst-Bulletin*, No. 12

2002

- Schlocker, Edith. “Zwischen Kunst und Natur, *Tiroler Tageszeitung*,” January 26-27
- Zwinger, Isolda. “Der moderne Blick auf die Natur,” *Kurier*, January 26
- Brüggeller, Moni. “Zwischen Urbanität und Wildnis,” *Tiroler Kronenzeitung*, January 26
- Ö1 Clubsendung, Schon gehört, January 24
- “Nachgemacht im Kunstraum,” January 25
- Grotz, Lisa. “Es kommt darauf an, nicht alles sofort zu funktionalisieren,” *Die Welt*, September 2
- Ausstellung zum Durchblättern, Album, April 20
- “Florian Pumhösl, Champs d’experience, museum in progress,” *Der Standard*, August 27

"Die Suggestivkraft des Unsichtbaren," *Walter Titz*
 Scheyerer, Nicole. "Kunst Kurz," *Falter*, No. 23
 Dusini, Matthias. "Design und Bewusstsein," *Falter*, No. 42
 Gregori, Daniela. "Untergehen in einem See auf Madagaskar," *Frankfurter Allgemeine Sonntagszeitung*, August 4
 "Ausblick in den Ausstellungserbst: Designs für die wirkliche Welt," *www.derstandard.at*, August
 "Designs für die wirkliche Welt," *www.kunsttermine.de*, No. 3
 Philadelphia, Ursula. "Nachgemacht. Reproduzierte Natürlichkeit - Simulierte Natur," *Eikon*, Issue 38
 "Designs für die wirkliche Welt," *Falter*, No. 36
 "Designs für die wirkliche Welt," *www.derstandard.at*, September
 "Designs for the Real World," *www.undo.net*, September
 "Hilfe zur Selbsthilfe," *www.orf.at*, September
 Hofleitner, Johanna. "Universalisten," *Die Presse Schaufenster*, No. 38
 "Designs für die wirkliche Welt," *www.eventuell.at*, September
 Metzger, Rainer. "Der Ort der Zeit," *www.artmagazine.cc*, September
 Krumpl, Doris. "Fettzellen und Fremdenstäbe," *Der Standard*, September 21-22
 "Die designte Wirklichkeit," *Horizont Österreich*, No. 39
 Schöllhammer, Georg. "Modernisms revisited. Zur Konjunktur des Modernismus in der Kunst der Neunziger und ein Portrait eines ihrer Kritiker, Florian Pumhösl," *Zusammenhänge herstellen/Contextualize*
 Melchart, Erwin. "Minimal-Design für Randgruppen," *Neue Kronen Zeitung*, September 26
 Jäger, Susanne. "Die Verantwortung der Kunst," *Vorarlberger Nachrichten*, September 28
 Dusini, Matthias. "Design und Bewusstsein," *Falter*, Nr. 42
 "Designs für die wirkliche Welt," *Architektur&Bau News*, Nr. 10
 "November Highlights," *Skylines*, Nr. 6
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LECTURES & TALKS**2017**

“Sebastian Egenhofer in conversation with Florian Pumhösl,” Galerie Meyer Kainer, Vienna

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PUBLIC COLLECTIONS

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