

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Florian Pumhösl's work is constituted by a constellation of historical references encoded within a visual language that appears purely formal.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artist himself – a space that emerges from the hierarchy between my own authorship and its research sources, between historical references or concrete borrowings and what I can depict," Pumhösl states.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 Feiwel 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.

Saltern is Pumhösl's 2019 series of painted metal reliefs, which refers to a coastal horizontal structure consisting of ramparts, canals, and plains. As Pumhösl notes, the saltern is a "man-made landscape between sea and inhabited territory with modules characterized by flow and stagnation." Following a morphological line of thought that adapts the spatial, temporal, and pictorial aspects of the saltworks, Pumhösl identifies the saltern as "an abstract image par excellence, because it is able to dissolve everything that appears manifest in it into relations." The malleable ridges of Pumhösl's reliefs allude to the saltworks' embankments, creating boundaries and thresholds within the field of each work. Utilizing bookbinding techniques, the sheet metal is folded with a bonefolder and aluminum *cliché*. Occasional segments of the folds are cut and pressed against the mount, pointing to the openings of the basin within the imaginary saltern and resisting the common notion of a painting as a closed structure.

Florian Pumhösl (b. 1971, Vienna) lives and works in Vienna. Solo exhibitions of his work have been staged at Kunsthaus 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). Recently, Pumhösl's work appeared in group exhibitions at the V-A-C Foundation (Venice), Pinault Collection (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, and the 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, and his work is in the permanent collections of Tate Modern (London), Museum of Contemporary Art (Los Angeles), MUMOK (Vienna), Generali Foundation (Vienna), Kunsthaus Bregenz, Pinault Collection, V-A-C Foundation (Moscow), BSI Collection (Lugano), and Museo Nacional Centro de Arte Reina Sofia (Madrid), among others. Several monographs are dedicated to Pumhösl's work: Florian Pumhösl: Works in Exhibitions 1993-2012 (Kunsthaus Bregenz, 2012), Florian Pumhösl: 6 7 8 (Buchhandlung Walther König, 2012), and Florian Pumhösl (Lisson Gallery/Galerie Buchholz, 2008).

A two-person exhibition with Vincent Fecteau, I hear the ancient music of words and words, yes, that's it., was on view at the MAK Center Schindler House, West Hollywood in late 2021 through early 2022, accompanied by a publication of the same title. A solo exhibition of his work is currently on view at Galerie Buchholz, Berlin.

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

2022

Florian Pumhösl, Galerie Buchholz, Berlin, Germany

Sequence 8: one work, one or two weeks, Miguel Abreu Gallery, New York

2021

Two Warped Reliefs, Galerie Meyer Kainer, Vienna

2020

Mahnmal/Memorial, WasserCluster, Lunz am See, Austria

2019

Saltern, Miguel Abreu Gallery, New York

2018

Paul Bonet: Drawings for Bookbindings compiled by Florian Pumhösl, Galerie Buchholz, CAPC musée d'art contemporain de Bordeaux, France

Paul Bonet: Drawings for Bookbindings, compiled by Florian Pumhösl, Galerie Buchholz, New York

2017

Florian Pumhösl, Galerie Meyer Kainer, Vienna

2016

Formed speech, Dvir Gallery, Tel Aviv, Israel

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

2015

Alteration of character, Parra & Romero, Madrid

Zeichnungen, Haubrok Foundation, Berlin

2014

Florian Pumhösl, Miguel Abreu Gallery, New York

2013

Florian Pumhösl, Lisson Gallery, London

Florian Pumhösl, Galerie Buchholz, Cologne

2012

Spatial Sequence, Kunsthaus Bregenz, Bregenz, Austria

Florian Pumhösl: Three Animated Films, Lisson Gallery, Milan

2011

678, MUMOK – Museum of Modern Art Ludwig Foundation, Vienna
Florian Pumhösl, Galerie Krobath Wimmer, Vienna

2010

Diminution, Galerie Buchholz, Berlin
Florian Pumhösl, Kunstverein für die Rheinlande und Westfalen, Düsseldorf

2009

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

2008

Lisson Gallery, London
Galerie Krobath Wimmer, Vienna
Florian Pumhösl, Programm, Stedelijk Museum, Docking Station, Amsterdam

2007

Galerie Buchholz, Cologne

2005

Animated Map, Neue Kunsthalle St. Gallen, Switzerland
House of Art, Budejovice, Czech Republic
Galerie Krobath Wimmer, Vienna
Galerie Buchholz, Cologne

2004

Centre d'édition contemporaine, Geneva
Growth and Development, Galerie im Taxispalais, Innsbruck, Austria

2003

Kölnischer Kunstverein, Cologne
Art|34|Basel – Art Statements, Galerie Krobath Wimmer, Basel, Switzerland

2001

Galerie Krobath Wimmer, Vienna

2000

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

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**2022**

Vincent Fecteau and Florian Pumhösl. I hear the ancient music of words and words, yes that's it., Galerie Buchholz, Berlin
Singing in Unison: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy, Part 6, Curated by Phong H. Bui and Cal McKeever, Miguel Abreu Gallery, New York, NY

2021

Vincent Fecteau and Florian Pumhösl. I hear the ancient music of words and words, yes that's it., Schindler House, MAK Center for Art and Architecture, West Hollywood

Avant-Garde and the Contemporary: The Belvedere Collection from Lassnig to Knebl, Belvedere, Vienna

Enjoy: The mumok Collection in Change, mumok - museum moderner kunst stiftung Ludwig wien, Vienna

The Poet-Engineers, Miguel Abreu Gallery, New York

2018

Paperwork, Haubrok Foundation, Berlin

2017

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

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

2015

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

Shibboleth, Dvir Gallery, Tel Aviv

Escape Routes, Brody ArtYard, OFF-Biennale Budapest

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

2014

Liz Deschenes / Florian Pumhösl, Galerie Buchholz, Cologne

Silke Otto-Knapp & Florian Pumhösl: Ratio of Distance, Taka Ishii Gallery, Tokyo

The Present of Modernism, MUMOK, Vienna

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, Kunsthaus Bregenz, Austria

Pictures in Time, Goetz Collection at Haus Der Kunst, Munich

2013

Figures and Prefigurations, City Gallery Prague

Textiles: Open Letter, curated by Rike Frank & Grant Watson, Museum Abteiberg, Mönchengladbach, Germany

The Content of Form, curated by Helmut Draxler, Generali Foundation, Vienna

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

2012

Haubrok Collection at Falckenberg. No Disaster, Deichtorhallen, Hamburg

Reflecting Fashion. Art and Fashion Since Modernism, MUMOK, Vienna

Parcours, with Liz Deschenes, curated by Matthew S. Witkovsky, Art Institute of Chicago

2011

Volume! Works from the collections of La Caixa Foundation and MACBA, MACBA, Barcelona

Mathias Poledna / Florian Pumhösl, Raven Row, London

Beziehungarbeit – Kunst und Institution, Künstlerhaus Vienna

Abstract Space. Formations of Classical Modernism, MUMOK, Vienna

Shapes, Collection Haubrok, Berlin

Quodlibet III – Alphabets and Instruments, Galerie Buchholz, Cologne

2010

High Ideals & Crazy Dreams, Galerie Vera Munro, Hamburg

Modernologies – Contemporary artists researching modernity and modernism, Museum of Modern Art, Warsaw

2009

Memories of the Future, Galerie Václava Spály, Prague

The Front Room, Contemporary Art Museum St. Louis, Missouri

Mimes, Kalfayan Galleries, Athens

Quodlibet II, Galerie Buchholz, Cologne

Sozialer Raum. Künstlerinnen und der Wiener Gemeindebau, Temporary Space, Vienna

Modernism as a Ruin: An Archaeology of the Present, Generali Foundation, Vienna

Black Hole, Centro Cultural Andratx, Andratx, Mallorca, Spain

Lisson Presents 5, Lisson Gallery, London

Modernologies: Contemporary artists researching modernity and modernism, Museu d'Art Contemporani de Barcelona

Wiener Musterzimmer, Belvedere, Vienna

Die Moderne als Ruine: Eine Archäologie der Gegenwart, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

2008

Neutre Intense, Carl Freedman Gallery, London

Neutre Intense, MITIM, Centre d'Art Mira Phalaina/Maison Populaire, Montreuil, France

The Eternal Flame – On the promise of eternity, Kunsthaus Baselland, MuttENZ, Switzerland

2007

Paradox and Practice: Architecture in the Wake of Conceptualism, UAG/Room Gallery, University of California, Irvine

Various Small Fires, Royal College of Art, London

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

Curación Geométrica, The Reliance, London

Sammlung, Generali Foundation, Vienna

documenta 12, Kassel, Germany

Imagine Action, Lisson Gallery, London

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

Why Pictures Now, MUMOK, Vienna

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

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

Extension Turn, Eastlink Gallery, Shanghai

2005

Supersilent, Galleria Massimo de Carlo, Milan

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

Witte de With, Rotterdam

Museum für zeitgenössische Kunst, Zagreb, Croatia

evn sammlung 95-05, MUMOK, Vienna

Das Neue II, Österreichische Galerie Belvedere, Vienna

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

2004

How do we want to be governed? (Figure and Ground), Miami Art Central, Miami
dwellan, Charlottenborg Exhibition Building, Copenhagen
How do we want to be governed?, MACBA, Barcelona
Quodlibet, Galerie Buchholz, Cologne
Formalismus. Moderne Kunst, heute, Kunstverein Hamburg
Black Friday - Exercises in Hermetics, Galerie Kamm, Berlin
Räume, curated by Martin Beck, Häusler Contemporary, Munich
Formate, MNAC/Kalinderu Medialab, Bucharest, Romania

2003

Hey Production (Exhibition Design), Cubitt, London
Form Specific, Moderna Galerija, Ljubljana, Slovenia
Individual Systems, 50th Venice Biennial, Arsenale, Venice
Utopia Stations, 50th Venice Biennial (Poster Project), Venice
Abstraction Now, Künstlerhaus, Vienna
Game Over, Grimm+Rosenfeld, Munich
It happened tomorrow, 7th Lyon Biennial, Lyon
Adorno, Frankfurter Kunstverein, Frankfurt

2002

Nachgemacht/ Duplicated. Replicated Naturalness – Simulated Nature, Kunstraum Innsbruck, Austria
Uncommon Denominator, MASS MoCa, North Adams, Massachusetts
manifesta 4, Frankfurt
Continental Drift, Grazer Kunstverein, Graz, Austria
Designs for the Real World, Generali Foundation, Vienna
ForwArt 02, BBL Bruxelles, Museum voor Oude Kunst, Brussels
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

2001

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

2000

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

1998

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

1996

Complexul muzeal, Museum Arad, Arad, Romania

1995

Impact, Generali Foundation, Vienna

1994

Lokalzeit, Raum Strohal, Vienna

1993

Backstage, Kunstverein Hamburg

KontextKunst, steirischer herbst, Graz, Austria

1992

Ballgasseland, Galerie Ballgasse, Vienna

Plakate, Grazer Kunstverein, Graz, Austria

1991

Material, Texte, Interviews, Jänner Galerie, Vienna

PUBLICATIONS & CATALOGUES

Vincent Fecteau And Florian Pumhösl: I hear the ancient music of words and words, yes, that's it.

MAK Center for Art and Architecture, Los Angeles, 2022

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

No One's Voice, Rhombus Press, New York, 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, Munich, 2010

Florian Pumhösl, Ed. Galerie 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, Vienna, 2000

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

Bürgerforum, Ed. Forum Stadtpark, Graz, 1993

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2018

O'Neill-Butler, Lauren. "Paul Bonet," Critics' Picks, *Artforum.com*, May

Durbin, Andrew. "Paul Bonet. Drawings and Bookbindings compiled by Florian Pumhösl", *Frieze.com*, May

"Paul Bonet," Goings On About Town: Art, *The New Yorker*, May

Korman, Sam. "Pick of the week: Paul Bonet at Galerie Buchholz, New York," *ArtReview.com*, May 5

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 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 uctil 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*
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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
Fragenberg, 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'"
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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, Isolde. "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*
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2011

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2008

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2001

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1991

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2006

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2004

Wilfried Skreiner-Preis

2003

Hilde Goldschmidt-Preis

2002

CENTRAL-Kunstpreis, Cologne

2001

Schindler-Stipendium, MAK, Los Angeles

2000

Otto-Mauer Preis

LECTURES & TALKS

2022

“Nairy Baghramian in conversation with Florian Pumhösl,” Secession, Vienna

2021

“Artists or institutions: Session Five,” SculptureCenter, Long Island City, New York

2017

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

2016

“Florian Pumhösl and Yve-Alain Bois in Conversation,” Miguel Abreu Gallery, New York

2014

“Works and Exhibitions,” Distinguished Visiting Artist Program, University of British Columbia, Art History and Visual Art Department, Vancouver

PUBLIC COLLECTIONS

BSI Collection, Lugano

EVN Sammlung, Maria Enzersdorf

Generali Foundation, Vienna

Grazer Kunstverein, Graz

Kunsthaus Bregenz, Bregenz

MACBA Collection, Barcelona

Museum of Contemporary Art, Los Angeles

MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna

Museo Nacional Centro de Arte Reina Sofía, Madrid

Museum Ludwig, Cologne

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Sammlung Goetz/Haus der Kunst, München

Tate Modern, London

Tiroler Landesmuseum, Innsbruck

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