Press release
3 March, 2011

Museum Moderner Kunst Stiftung Ludwig Wien

Florian Pumhösl

678

4 March – 29 May 2011

Museum Moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1 | 1070 Vienna

Dates
4 March – 29 May 2011

Press conference
3 March 2011, 10 a.m.

Opening
3 March 2011, 7 p.m.

Curator
Matthias Michalka

Press contacts
Eva Engelberger
Barbara Hammerschmied

Phone +43 1 52500-1400/-1450
Fax +43 1 52500-1300
press@mumok.at
www.mumok.at

The cross-media work of the Austrian artist Florian Pumhösl (b. 1971) has received widespread international recognition in recent years. His solo exhibition "678" in the MUMOK now offers him the first opportunity of showing several new works within the context of a museum.

Florian Pumhösl's latest production focuses on abstract films and painting and their interaction with the surrounding space. His work method is characterised by reference to visual concepts of the historic avant-garde; here, his interest lies in the possibilities of transferring and continuing this insight into the present. Florian Pumhösl links up the abstract vocabulary of forms of modernism with historical issues and political events and confronts it with the contemporary conditions of exhibiting.

His exhibition "678" consists of three new works – a comprehensive picture cycle (*Diminution*) and two film installations (*Expressive Rhythm* and *Tract*).
Parallel to Pumhösl's solo exhibition, an augmented re-installation of classical modern art can be seen on Level 8 of the museum with the title "Abstract Space", which the artist arranged together with the curator Matthias Michalka.

Diminution, 2011
The 48-part picture series consists of unframed, identically formatted reverse paintings on glass, which hang directly in front of the gallery walls, their spacing rhythmically galvanising the surroundings. The title "Diminution" is borrowed from the musical theory of composition, designating the repetition and diminution of a motif.
With a view to the history of painting, Pumhösl's picture cycle illustrates the possibilities of abstraction in the portrait, i.e., the claim of being able in the end to portray a group of individuals with strongly reduced compositional components.
Each group consists of 2 – 6 parts and shows abstract lacquer paintings consisting of simple arrangements of black curves and lines. These are mainly organised around a slightly inclined central axis. The configurations are subject to variations and reductions within these groups, without keeping to any formal or mathematical logic.

Pumhösl's picture series shows that the tendency towards diminution can connote their material and spatial properties and can appertain to an understanding of history and image.

Expressive Rhythm, 2010/11
The film installation *Expressive Rhythm* is based on the idea of using an abstract picture as starting point for a film. Florian Pumhösl refers here to a gouache of the same name by Alexander Rodchenko dating from 1942/43, a point when the artist took up painting again after almost a decade. Rodchenko's picture is a striking anticipation of Jackson Pollock's painting style and a solitary testimony of the relationships between gestural abstraction, automisation, and trauma. In the early 1930s, Rodchenko produced photographs free of any illusions – of voided landscapes in Karelia (Northwest Russia) and intricately ramified and interwoven vegetation – which supply the immediate visual reference point for Pumhösl's filmic treatment. The film installation *Expressive Rhythm* is a dialogue between fragments taken from the landscape of Karelia and from compositions by Charles Ives, in which Pollock's view of nature and abstraction is indicated at an earlier point in history.
Camera: Hannes Böck, music: Marino Formenti.
The musical studies composed for the installation by the pianist and conductor Marino Formenti, who lives in Vienna, are released on CD by Col Legno with the title "Night Studies".

Tract, 2011
Florian Pumhösl's second film installation deals with dance notations and their relationship to spatial experience in the abstract film and the modern exhibition space. "Tract" is an abstract animation film projected onto the wall of an otherwise empty exhibition room. While a coloured image field marks an abstract action or movement space on the architecture, elementary signs and animated lines define the figure and elementary movements, which were called " Tracts" in early Baroque dance notation.

Publication
The publication „Florian Pumhösl. 678" will be accompanying the exhibition. With texts by Eric de Bruyn, Jaleh Mansoor and Matthias Michalka as well as an interview between Florian Pumhösl and Matthias Michalka. ISBN 978-3-902490-84-1 | € 29,-