

## Florian Pumhösl

14 November 2013 – 11 January 2014  
52-54 Bell Street

Florian Pumhösl's five series of *Clichés* (2012), debuting in London, were created using a stamping implement of the same name, itself an onomatopoeic French word that describes the 'cliché' sound a metal press makes each time it is struck in the printing process.

Each *Cliché* work is formed of three plaster panels that progress in size, with the gaps between the works also growing exponentially. Unlike traditional triptychs, these trios appear to be identical in their minimalist visual language, despite their leaps in scale, as if each design had been rescaled and reproduced in triplicate. This seriality is also evident in the formal patterns that dance across the plaster panels, the whole installation recalling a musical score or a time-based sequence.

Aside from references to early Modern art, Pumhösl's stamp paintings display his interests in pre-Columbian textile patterns and three-dimensional architectural space. For his latest series, the artist has stamped old Georgian script on to plaster using the same printing block method, effectively reproducing obsolete letters from an alphabet that are unreadable to all but scholars of Aramaic or ancient Greek.

Whether the starting point is typography or textiles, Pumhösl creates a new vocabulary at one remove from recognition. He describes his quest to transform images and objects into elegant and spare arrangements as one of a struggle with the medium of mass-reproduction: "Whatever abstraction might represent historically, to me it is a tool to measure my freedom".

### Notes to Editors

#### About the artist

Florian Pumhösl processes the tropes of art, architecture and graphics of the modernist avant-garde to create new aesthetic systems through painting, film and installation. He addresses the legacy of modernism through its canon of abstract visual language, from utopian architectural plans and buildings to innovations in publishing, the politics implicit in exhibitions and the motifs of early experimental filmmaking. In a series of minimal glass paintings, previously shown at the Lisson Gallery geometrical shapes float in space, while their titles – including *Plakat (Poster)*, *Seite (Page)* and *Aushang (Notice)* – identify the shapes as reductions of typographical elements from the 1920s. Where their original function was to aid interpretation of a text, here they are devoid of text and interpretation proliferates. In *OA 1979-3-5-036* (2007), Pumhösl converted a 17th-century Japanese Kimono pattern catalogue into a 16mm animated film, selecting, simplifying and rearranging the patterns in order to ultimately arrive at a typology of fragments. Again, the title grounds the work in research: it is the British Library catalogue number for the original source. Moving between countries and media, Pumhösl picks up the skins shed between prototypes and artefacts, in readings that undermine the possibility of closed cultures.

52–54 Bell Street  
London NW1 5DA

T +44 (0)20 7724 2739

Via Zenale, 3  
20123 Milan  
Italy

241 Eldridge Street  
10002 New York  
USA

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# LISSON GALLERY

Florian Pumhösl was born in Vienna in 1971, where he lives and works. He studied at the Höhere Grafische Bundeslehr und Versuchsanstalt Wien (1989–91) and the Hochschule für Angewandte Kunst Wien (1989–97). Solo exhibitions include Kunsthaus Bregenz (2012-13); The Art Institute of Chicago (2012); Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna (2011); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2010); Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2009); Neue Kunsthalle St. Gallen (2005–06); Secession, Vienna (2000). Exhibiting together with his colleague Mathias Poledna, he created a new installation for Raven Row, London in 2011 and Pumhösl has also participated in documenta 12, Kassel, Germany (2007) and the São Paulo Biennial (2006).

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## About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Since being founded in 1967 by Nicholas Logsdail, it has championed the careers of artists who have transformed the way art was made and presented. These include many important Minimal and Conceptual artists, such as Sol LeWitt and Richard Long, as well as a whole generation of significant British sculptors from Anish Kapoor and Richard Deacon to Shirazeh Houshiary and Tony Cragg. It continues to support the future of its artists, the legacy of historical figures, the evolving practice of established artists and the wide-ranging potential of emerging and new talents.

In addition to two exhibition spaces in London, one in Milan and an office in New York, the *Lisson Presents* programme of off-site exhibitions extends a legacy of curatorial innovation beyond the gallery spaces, working with institutions and artists to present new initiatives around the world. As well as showing and supporting an important array of international artists, such as Marina Abramović, Ai Weiwei, Gerard Byrne, Liu Xiaodong, Tatsuo Miyajima and Santiago Sierra, Lisson Gallery also represents many younger artists of this stature, including Allora & Calzadilla, Nathalie Djurberg & Hans Berg, Ryan Gander and Haroon Mirza.

## Exhibition Facts

**Opening Hours:** Monday-Friday 10am-6pm, Saturday 11am-5pm

**Location:** 52-54 Bell Street, London, NW1 5BY

**Tel:** + 44(0)20 7724 2739

**Website:** [www.lissongallery.com](http://www.lissongallery.com)

## For press information and images please contact:

Amy Sutcliffe and Kara Reaney at Pelham Communications

**Tel:** +44 20 8969 3959

**Email:** [amys@pelhamcommunications.com](mailto:amys@pelhamcommunications.com) or [kara@pelhamcommunications.com](mailto:kara@pelhamcommunications.com)