
Philipp von Rosen Galerie

Florian Schmidt

sequence

Exhibition from July 2 to August 28, 2021

Opening on July 1, 2021, 5-10 pm

Questions to Florian Schmidt about his exhibition *_sequence_*.

The interview was conducted by Warisa Ramcilovic and Philipp von Rosen in July 2021.

Philipp von Rosen: In this exhibition we see works from three of your work groups: the works from *Aftermath*- and *Revenant*-series were created in 2020 and 2021, and there is also a work from the *Deviation*-series that was already created in 2019. Apart from their uniform format, how do the groups of works differ from each other and how do they relate to each other?

Florian Schmidt: The individual series are derived directly from the respective previous series. They consist of a support structure and a relief-like composition that reacts to the structure. In *Deviation*, there are ellipsoidal deviations from the underlying, irregular grid structure; in *Aftermath*, I was interested in how relief-like planes can be read and reformulated as replicas of the original structure. As a final series, *Revenant* was created, in which rudiments of the *Aftermath*-series are spatially applied to the image carrier. Marked as revenants, the individual elements dwell in an existence between two- and three-dimensionality. The three groups of works are in direct succession and can be understood as spatial conclusions.

PvR: Is this also what the exhibition title *_sequence_* refers to?

FS: The title emphasises this processual work approach, which is very much characterised by physical sequences of action in the studio. The individual works appear singularly, but are always in direct correspondence with each other. This connection is also to be suggested by the special characters used to symbolise input fields. In older word-processing programs, the special characters cause a word to be automatically italicised. To me, this jumping from one state to the other seemed very appropriate for the works on display.

Warisa Ramcilovic: Your works are situated in an area of tension between painting and sculpture. Why?

FS: The simultaneity of these two media makes it possible to think about the definitions and boundaries of the individual media and to form new identities from them that can neither be clearly assigned nor exist detached from each other. It is a productive interplay that sets chains of associations in motion and generates ever new questions.

WR: Through their dynamic lines, the works in the current exhibition have a relationship to the space, and that certainly plays a role in the way they are hung. But they are not site-specific, are they?

FS: The relationship to space plays a major role because the individual works always interact with each other and are decisively characterised by this interaction. In this sense, it can indeed be interpreted as site-specific, because the individual elements are only brought together through the spatial and temporal reception of the viewers and thus result in a temporary installation.

PvR: In the course of your artistic career, one can observe a reduction in the use of color. The coloring of the works in the current exhibition is almost monochrome. How did this reduction to individual colors or color tones come about?

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FS: The use of different colors has always led to a hierarchisation of the picture planes and emphasised individual forms. I no longer wanted to use color to define a form, but to activate the form through the use of color. In the *Deviation-* and *Aftermath-*series, the outer edges, joints and shading appear as form-defining elements; the finely nuanced differences in color establish relationships between the forms and lead to a heterogeneous tension-filled structure. In the *Revenant-*series, the color modifies the original character of the form and manipulates the perception of the individual shapes.

PvR: How are the color tones created?

FS: In *Deviation* and *Aftermath*, the tones are created from a multitude of, partly complementary, layers of paint applied with brushes in a glazing technique. The individual forms have similar color tones created from different mixtures. With each new work, the color residues of the previous work are adopted and serve as the starting point for the next work. In *Revenant* the color tones are created through an additional wet-on-wet technique, in which, directly on the image carrier, new colors are introduced into the painting process and create fine color gradients within individual forms.

WR: Finally, let's talk about the construction and materiality of your works. If you take a closer look at the works, you can see traces of work in some cases, such as nails that have been hammered in and overpainted or staples that hold everything together. What does the working process, when constructing the objects, look like?

FS: The traces of work are visible markings of a working process, which are important for me because they lead to making this process comprehensible and counteract a possible illusionism. The works are composed of standardised and ordinary materials that are transformed by the treatment and do not symbolise anything because of their consistency.

The working process forms directly in the studio, without templates or sketches. The starting points are individual elements of previous works and certain parameters that I have defined for individual series. Within this set situation, the articulation takes place individually, arbitrarily and intuitively. This interplay of regularities and individual freedom activates the working process and leads to the accentuation and divergence of the individual works.

For further information and / or pictures please contact the gallery.