



Vincent Fecteau, *Untitled*, 2021, photograph-as sculpture
works: print, frame
Courtesy of the artist.



Florian Pumhösl, *Study*, 2021, Acrylic on folded lead, framed.
Courtesy Miguel Abreu Gallery, New York
Photo: Studio

PRESS RELEASE

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

16 October 2021 - 20 February 2022
MAK Center for Art & Architecture, Schindler House
835 North Kings Road, West Hollywood, CA

MAK Center for Art & Architecture proudly presents Vincent Fecteau and Florian Pumhösl in the exhibition, *I hear the ancient music of words and words, yes, that's it.* curated by Bärbel Vischer. Set against the context of modernity, the exhibition examines the relationship of images, objects, and legacies of abstraction. Together, the artists Vincent Fecteau and Florian Pumhösl orchestrate a dialogue between pictorial and three-dimensional work, studio production, and the architectural setting of the Schindler House as it relates to aspects of materiality, surface, pattern, color, and light.

The title of the exhibition pulls from a quote by the Brazilian writer Clarice Lispector, echoing the intimate sense she generated in her writing and corresponding to space, moods, and history. The exhibition, evolving in Rudolph M. and Pauline Schindler's former studio and residence, includes objects from their private collections and work studies by both artists. Fecteau and Pumhösl evoke an exchange with their studios and focus on inventories, studies, attempts, materials, and snapshots of production that lead to imaginative leaps in which we can follow blurred lines and raw edges of modern art from today's perspective.

About the Artists

Vincent Fecteau (b. 1969) is a San Franciscan based artist who produces sculptures of various materials including papier-mâché, cardboard, resin clay. Often described as abstract, their forms and colors, symbolic fragments of architecture, and found objects engage with representation, specifically photography and its depiction of space. For this exhibition, Fecteau interweaves digital photographic images with collages. Loosely arranged, and integrating furniture pieces they interlink sculpture and architecture. Everyday objects, architectural structures, mass media artifacts, and impressions of social interaction build a momentum in the setting of a communal home. He is interested in the atmosphere of the rooms and living spaces. There are images the artist has collected as well as images he has taken over the years. Fecteau likes the

idea of showing them as one would family photos, in a series of arrangements throughout the house. The display creates a narrative between ideas and reality. He thinks of these photographic works – snapshots – as sculptures deployed in the architecture. Patterns and shapes, curved elements, expressive forms, architectural surfaces, found objects, and the play of color define his photograph-as sculpture works.

Florian Pumhösl (b. 1971) currently lives and works in Vienna. He contextualizes the abstraction of images, materials, and forms by mediating contemporaneity in the history of crafts and objecthood. His matrix of works combines the quality of the graphic picture and the presence of paintings, expanding the boundaries of their medium and material – like sheets of steel, aluminum, and lead or ceramics and casts of plaster – as well as the ephemerality of color and light. In his studio archive, Pumhösl keeps a large selection of works, which mark the process of thought, image, and production. Interested in the deformation of the pictorial space, Pumhösl is aware of the ambiguity of the memory of materials. Forms, shapes, and cut-outs relate as negative forms to warped reliefs. Found roofing material, as models, led him to studies in lead foil. These works are made of folded lead sheets, with small irregularities in their angles and shapes. Defined by singular construction and its repetition, some of the constellations and compositions appear like textile fragments (and are engendered by that association). Pumhösl painted the works in a range of uncommon pigments: a 'rusty red' addresses the iron oxide-base of the material, black creates an infinite depth, and shades of blue and white enhance the idea of abstraction, balance, and space.

About the Curator

Bärbel Vischer is the Curator of Contemporary Art at the MAK – Museum of Applied Arts in Vienna, Austria, since 2007. As the head of the MAK Contemporary Art Collection, she focuses on experimental, gender-related, and inter-cultural approaches to contemporary art and architecture.

Opening Reception

Saturday, October 16, 2021
Schindler House, MAK Center for Art & Architecture
835 North Kings Road, West Hollywood, CA

About the MAK Center for Art & Architecture

The MAK Center for Art and Architecture, Los Angeles, founded in 1994, is a contemporary, experimental, multi-disciplinary center for art and architecture and is based today in three of the most important houses by the Austrian-American architect Rudolph M. Schindler.

Offering a year-round schedule of exhibitions and events, the MAK Center presents programming that challenges conventional notions of architectural space and relationships between the creative arts. It is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) and runs more intimate programming at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles. The MAK Center is the California satellite of the MAK – Austrian Museum of Applied Arts / Contemporary Art in Vienna, and works in cooperation with the Friends of the Schindler House.

This exhibition and programming is made possible with the generous support of The City of West Hollywood and California Arts Council.

For more information, please visit makcenter.org/

Press Inquiries:

A.C. Smith, Exhibitions & Programs Manager
asmith@makcenter.org

Delaney McCraney, Communications & Development Coordinator
dmccraney@makcenter.org

@ THE SCHINDLER HOUSE

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