
Philipp von Rosen Galerie

Florian Schmidt

impermanent constellation

September 6 – October 25, 2025

Opening on 5. September 2025, 6-9 p.m.

We are pleased to present new works by Florian Schmidt (born in Raabs in 1980, lives and works in Berlin) under the title *impermanent constellation*. The artist's fourth solo exhibition at our gallery opens on September 5, 2025, from 6 to 9 pm.

In his latest works, Florian Schmidt explores the relationship between architecture, physical perception, and his own biography in an experimental way. The result of this research are pictorial bodies that reveal his artistic interest in cross-disciplinary work at the interface of painting, sculpture, and architecture. Schmidt's works oscillate between the two and three dimensional and probe at the boundaries of media through their hybrid character. The result are fragmentary spatial and historical constellations that evoke a process in which the images are linked to personal associations and thus further developed.

The constellations refer to exhibition settings, architectural sculptures and sculptural elements of architecture. Schmidt reflects on architecture not only as an abstract theme, but furthermore connects it with biographical traces, namely journeys to the respective locations. The artist transforms these places he has experienced into fleeting pictorial spaces that carry his experiences and memories within them.

To create his images, Schmidt constructs wooden and cardboard carriers, which he then treats with acrylic, lacquer, and vinyl. As in his earlier works, the painted surfaces are coordinated in a highly subtle manner. Schmidt only seemingly limits himself to one or two colors per image when in fact, due to the many layers of glaze applied, very different shades can be perceived. However, the compositions of the new works differ from what we have come to know from Schmidt. They are based on recordings taken by the artist on trips to New York, London, Vienna, and other cities. The sculptural and spatial elements are not only depicted pictorially on the surface, but reproduced in a relief-like manner by the carrier material. The gaps in the image carrier not only mark architectural structures, but also suggest light and shadow gradients. Thus, it is not about the pure depiction of architectural/sculptural forms, but rather about conveying the physical experience of space that Schmidt himself had and that he allows us, the viewers, to experience in his work.

In 2019, Carlos Cruz-Diez transformed the staircases and entrance area of the mumok in Vienna into an optical spectacle. Using colorful compositions, he created afterimages (temporary color or shape phenomena that occur after looking at an image or color for a long time), thus creating a kinetic installation whose motion effect is created solely by the visitors' perception. In the entrance area of our exhibition, visitors encounter Florian Schmidt's work *Constellations / Cruz-Diez, Vienna*, whose line composition is based on Cruz-Diez's work. A photography of the installation is

printed on paper and applied to the image carrier. As the prelude to the exhibition, the work introduces Schmidt's central approach: the transfer of photographic perceptions into haptic, spatially experienceable image bodies that link movement, space, and visual experience.

Isamu Noguchi's ceiling installation *Ceiling* was created in 1956–57 for the lobby of the office building at 666 Fifth Avenue in New York. The 114 aluminum slats transform the space not only visually, but also spatially and acoustically, translating industrial materials into organic, poetic forms. Noguchi thus created an immersive spatial sculpture in which the viewer's perception and movement become an integral part of the work. After the installation was removed in 2020 following renovations to the building, it was shown in 2022 in the exhibition *A New Nature* at White Cube, London, where Florian Schmidt experienced it and documented it photographically, subsequently using it as a template for the work *Constellations / Noguchi (Diptych)*, London.

Schmidt observes the shift in Noguchi's work from a site-specific artwork in an everyday space to an architectural work presented in museums, and becomes part of this process himself by transferring his perception of the work into a body of images that can be experienced and interpreted anew by visitors. A series of Schmidt's works address museal and transitory spaces, including three works based on recordings of the stairwell at MoMA New York. They encourage reflection on the perception of space and movement in a museal context.

Other works are based on recordings of sculptures, including Torkwase Dyson's *Liquid Shadows, Solid Dreams (A Monastic Playground)* at the Whitney Museum in New York. The shifting of light, space, and movement creates constantly changing abstract forms, which Dyson sees as a means of negotiating questions of spatial belonging. Florian Schmidt transfers his own physical navigation and experience into his works, making them visually accessible to viewers.

The term "constellation" is used in both astrology and architecture. In astrology, it refers to the arrangement of stars that together form a pattern, which is, however, ephemeral due to the movement of the stars and the rotation of the Earth. In architecture, it describes the relationship between building components or spatial elements that together form a spatial composition. For Florian Schmidt, the title *impermanent constellation* sums up this dual meaning: it refers to the transience and versatility of his works, which are based on snapshots, personal memories, and spatial experiences, and to the spatial, architectural structures that he incorporates and transforms in his works.

If you have any further questions or would like to receive images, please contact the gallery.