



STUDIO & CUBE 2/5

FRANZ SCHMIDT

IN THE RACK ROOM #18

Preview THU, AUGUST 25, 6 – 9pm

Open by appointment until AUGUST 31, 2022

LAGE EGAL [IN THE RACK ROOM]

CURATORIAL PROJECTS BY PIERRE GRANOUX

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The curatorial project STUDIO & CUBE* deals with the artist's studio as a physical and digital exhibition space. A work of art is unfinished as long as it is in the studio and receives its definitive form only in the exhibition. Five selected artists will explore this process between becoming and being over the next months, from July to November (*Jane Garbert, Franz Schmidt, Nadine Fecht, Pierre Granoux and Regine Kolle*).

The project aims to break the separation between production and exhibition space and to question established forms of presentation. It simultaneously opens up a new perspective on the potential of the studio as a physical and digital exhibition space.

**Studio and cube: On the relationship between where art is made and where art is displayed. (Brian O'Doherty).*

Among all the frames, envelopes, and boundaries – generally unperceived, much less never questioned – that surround and 'make' the work of art [...] there is one thing that is never spoken of and even more rarely questioned, but which stands first among everything that surrounds and conditions art, namely: the artist's studio. (Daniel Buren, Function of the Studio, 1970/71).

With the kind support of ARTBUTLER, ARTLAND and BBK Bundesverband – NEUSTART KULTUR

LADEN NEU, LEITER GELB (*SHOP NEW, LADDER YELLOW*) by SARIE NIJBOER

Often an exhibition text is supposed to describe the works on display, but in the case of artist Franz Schmidt, the works speak for themselves. For his exhibition at IN THE RACK ROOM, the artist built a shop inside the exhibition space. The contents of his shop? His sculptures, accidentally placed and brought together in the room. As viewers we are invited to gaze at the works through a window the artist built inside the space, we are inside (the exhibition space) but at the same time outside (of the shop). Through this way of observing from the outside, the products of the shops are turned into objects of desire. One can not touch the objects, but only view them from distance, a concept the artist often plays with. Schmidt's earlier series of works with vitrines also reflect this idea: the distance created by the vitrines generates a certain value, a delicacy for the exhibited object inside the vitrine.

Here in IN THE RACK ROOM we find an empty vitrine, filled with void and imagination. The banality of the other objects, either enlarged or simplified, offers a colourful composition of everyday objects such as a cash register, a yellow ladder, pieces of yellow cheese or a pallet full of nougat blocks. The only accessible part of the exhibition is a bench with a tower of coloured cards placed in front of the shop and with some other cards randomly placed on the bench or next to it. In contrast to the works inside the shop, the bench seems to invite the viewer to sit on it and play with it. To touch and not to touch, front and back, inside and outside, are challenged here.

When looking at the objects, the familiarity of the form evokes an immediate association, but tempts us to overlook the many fine details. The precision with which the works are crafted requires calculation and accuracy in the artistic process, which can take months or years for the artist to complete. Schmidt began his career with a much simpler form, black-and-white photographs that he printed on large-format posters and pasted on the wall. From these photos, he extracted elements that he then expanded into 3D sculptures using MDF. His minimal sculptures are a continuation of this process. Now standing alone and with every exhibition placed in a new context, they bring to life a playful ambiguity between desire and randomness.