

The possibility of the 3rd

Micha Wille on works of Florian Nitsch.

Conceptionalists might not like it, but: Florian Nitsch is actually one of them.

The concept thoroughly pervaded in the artist's work is the one of immediate reaction to and further adjustment of his direct adjacency – spatial and psychological.

This starts out with overpainting the artistic work of his artist-parents: The project **INCONSEQUENCE** 2012-2013 constitutes an unfiltered, formal counteraction towards growing up in an artist household. Here, conception-wise, the works already begin to unfold their massive Robinson-Crusoe-Moments: Man against nature, M(m)an tames Nature, artist against the ghosts of his past – well done.

From this time onwards, the scope of the concept of reaction and adjustment continually expands, playing with shifts of focus between the psychological and the actual extra-linguistic space around him: When during a screen printing session, a fly would come to sit on the screen film, he would kill it right there, and include it in the exposure so that it would become part of the work **PICTURESQUE** 2014.

The modes and codes of implementation of the concept domestication of the wild (cit. Nitsch) generate ever new and original approaches towards an artwork and challenge conventional conceptions about painting in general: The series **RECTO VERSUS VERSO** 2015-2016 for example introduces huge formatted transparency films stretched onto frames (also: replacing table tops for some object based artworks) that play with the notion of inside/outside: the direct surroundings are literally drawn into the tableaux, deploying another aspect of reacting and subjugating. The formal decision to paint on both sides of the film leads to utmost interesting results and confirms the hypothesis that Florian Nitsch knows about his introduction of anti-painting gestures, reinterpreting his paintings as objects all along.

The merging between painting / being objects / painting objects / world objects almost naturally explains the come about of Nitsch's work **BIERAUFBÜTTEN** 2016. In this work, Nitsch drank a can of beer every day over weeks, cut it open, scratched onto the surface and printed the whole thing in dry-point/etching-manner. This cycle is almost too cool to be true and coherently succeeds the former conceptional agenda: In a terrific step by step process, the performative artwork comes into being including all the relevant aspects of Nitsch's work so far: Here, the extreme difference between the fast, uncontrolled scratching and the detailed and clean execution imposed by the etching method constitute the strongest blending of the struggle described.

The hit-hero not mentioned humor also went through all the described developmental stages: It is that in this work, the humor is precise, it is abstract and yet has matching punchlines with and against all the reference groups addressed: the artists, the wannabes, the protagonists of meritocracy, fathers, mothers etc. Once evolution of the concept of reaction and adjustment becomes vivid, another fact distinctively emerges: The established modes of concept – call them types of the same tokens – are reused and reinvented as gags and jokes after they met their formal/conceptual requirements once. Overpainting comes along lightly, the formerly mentioned fly occurs here and there in a corner of a work – humor takes over. And this would bring me to the other essential component in Florian Nitsch's work: the jokes, the wit, the nonsense.

What starts off as a more classical use of image and text in the early works, becomes a solid, obscure and sometimes very elusive set of humorous texts, phrases, letters and sounds. Bold, funny and alarmingly to the point, Nitsch's tableaux/objects comment on Art World snobbism (sic. **Color Theory (Better Version) / All-Over Depp** etc.), (family)-daily routines and current affairs. Linguistic propositions/sounds sometimes occur isolated (**outputoutputput / ÄÄÄÄÄÄÄÄÄÄ / rlllrlllrlll** etc.) and sometimes immediately correspond to picture content and depicted images (**Too Much Grid For Ingrid / Same, Same, Same, Shame** etc.) aso. Of course the mismapping of image and text often does the trick as well: **DINA4** on huge canvases, **90°** for a full drawn circle – all the brilliant, light and entertaining stuff that can happen when a talented artist like Florian Nitsch begins to work, think and yes, after all, paint.