

FLORIN KOMPATSCHER
SOPRATUTTO

Innsbruck

20 Jun – Sep 05 2026
Opening: 19 Jun, 18–21:00

For more than four decades, Florin Kompatscher has pursued his painting practice with remarkable consistency. In his fifteenth solo exhibition at Galerie Elisabeth & Klaus Thoman, he presents entirely new works, almost all created in 2026, which both continue and intensify his painterly thinking.

Once again, painting itself takes centre stage—not merely as one medium among others, but as an autonomous field of inquiry with its inherent possibilities, contradictions, and challenges. The exhibition's title *SOPRATUTTO* already points to this stance. Translated from Italian, the word means "above all" or "above everything," denoting emphasis, precedence, or prioritisation. For Kompatscher, painting is not only a means of pictorial representation, but the very subject and underlying principle of the exhibition: it functions as a discipline in which perception, decision, and form are repeatedly condensed.

At first glance, the canvases may convey an impression of gestural immediacy. In fact, however, their effect is not based on spontaneous expression, but on a precise sequence of painterly decisions. Kompatscher's works reveal themselves as carefully constructed compositions, emerging from a finely balanced process of placing, layering, condensing, and at times discarding and overpainting. What appears light and effortless is in fact the result of a highly complex pictorial economy.

Condensation is a key concept in this new body of work. It appears not only within the pictorial structures themselves, but also in the titles, which refer less to subject matter than to states of being. A series of horizontal works, for example, carries the title *POMP*. The term evokes splendour, pomp, and excess—and thus a mode of appearance that resists any form of reduction. Each of these paintings unfolds an opulent presence, both in colour and form. Here, *POMP* does not simply denote decorative abundance, but a productive transgression: a painting aware of its own excess and confidently staging it.

In contrast stand works in which expansive sky-blue fields dominate the pictorial space. Kompatscher deliberately avoids the more obvious term "cloud," whose associations of weightlessness and ephemerality run counter to the condensed presence of these works. Instead, he chooses the title *Gewölk*—a semantic and phonetic intensification that transforms the singular, the fleeting, and the ephemeral into a gathering, condensing form. The dissolution within concentration is a central tension running through many of the new works.

Another highlight of the exhibition is the centrally placed vertical work *RIO*. Here, forms and colours—much like in the street festivals of Rio de Janeiro's carnival—enter into a dancing movement. The painterly intensification reaches its climax: excess transforms into joyful, explosive energy. The painting radiates an intensity from which the viewer can scarcely turn away. Overall, Kompatscher's new works appear as a consistent continuation of the pictorial worlds presented in *Rokoko Tints* in 2021. Rather than ornament, processes of condensation, amplification, and dissolution now come to the fore. The new paintings oscillate between opulence and expansion, between atmospheric lightness and material presence. They demonstrate how painting can continually generate new states from within itself—where excess does not mean surplus, but concentration, and where every condensation simultaneously contains the possibility of its own dissolution.

Florin Kompatscher (*1960 in Bolzano, IT) studied at the University of Applied Arts Vienna from 1981 to 1986, where he attended classes with Carl Unger and Adolf Frohner. He subsequently undertook study and work stays in Rome, Madrid, and Paris. Since 2003, he has lived and worked in Berlin. Kompatscher's first gallery exhibition took place in Innsbruck in 1986, and he has been represented by Galerie Elisabeth & Klaus Thoman ever since. For several decades, he has worked exclusively in abstraction, continuously expanding his expertise in the technical realisation of complex surface formations.

Particularly since the 2010s, his practice has engaged with, and entered into a form of competition with, digitally and chemically manipulated surfaces. His most recent gallery exhibitions have also been characterised by spatial interventions: *schleie farbe lief*, Galerie Elisabeth & Klaus Thoman, Vienna, 2015; *COMIX & ATLANTIX*, Galerie Elisabeth & Klaus Thoman, Innsbruck, 2020; *ROKOKO Tints*, Galerie Elisabeth & Klaus Thoman, Vienna, 2021; *Neonville*, Galerie Elisabeth & Klaus Thoman, Vienna, 2025.