



Exhibition View, David Schmitz, *Notations*, Nosbaum Reding Projects, 2025. Photo credit: © Louis Weber

PRESS KIT

EXHIBITION

David Schmitz

Notations

22.11.2026 - 03.01.2026

David Schmitz

(1993, Trier, Germany) lives and works in Trier.



David Schmitz at Drawing Now Paris 2026. © Say Who - Michaël Huard.

David Schmitz's works move in the tension between drawing and painting, between spontaneous gestures and precise placements. Lines, scratches, and color fields appear like notations – fragile scores in which order and chaos, silence and bang coexist. Clash not crash. The material turns up the volume: graphite, oil, collage fragments, or scratched-in traces, impasto placements create surfaces that appear both raw and sensitive. Sometimes the compositions open up into lightness and ephemerality, sometimes they condense into dark, archaic image bodies.

The series *Autonomy of the Line* expresses this dynamic in a concentrated form: lines assert themselves, branch out, come to a halt, and become painterly gestures.

Practical information:

Nosbaum Reding Projects
2+4, Rue Wiltheim
2733 Luxembourg (Luxembourg)

(+352) 28 11 25 1
www.nosbaumreding.com

OPENING ON SATURDAY, 22 NOVEMBER, 2025, AT 6 PM
Exhibition from 22 November 2025 to 3 January 2026
Open Tuesday to Saturday from 10 am to 6 pm

Each sheet resembles a score – precise in the individual traces and at the same time open in the overall movement, as if a sound space could be heard between the lines.

In the large-format works, this rhythm becomes present. Surfaces overlap, gestures and fine contours understand and misunderstand each other. Densifications. Overlays. Interruptions. The images are complete, yet they remain open. Autonomous.

Notations are records of a painting that finds its own sound in the tension between control and loss of control, between order and disruption.

All information about the exhibition can be found on the following website:
www.nosbaumreding.com



Artist's Statement

The artist's work arises from an existential impulse:

How can the condition of being human — in its fragility, movement, and inner tension — be captured visually without illustrating it?

This approach is exemplified and condensed in the title of the large painting:

„Etwas Konstruktivistisches und Zutiefst Menschliches“

Everything that defines the core of the practice is contained in this phrase:

the tension between structure and instinct, between intention and sensation, between order and blur.

The works combine a constructive, almost architectural clarity with something profoundly human — an open, breathing, sensitive field of vibration.

Drawing – „Autonomie der Linie“

The series of works on paper carries the programmatic title:

“Autonomy of the Line”

Here, the line itself becomes a thinking subject.

It is not a means to an end, but an actor:

independent, attentive, free.

The drawings are direct protocols of inner movement.

They make perception visible before it becomes form.

No illustration, no narrative — but a visual state, an instantaneous thinking articulated through lines, frictions, and precise gestures.

These works form the origin of the entire practice:

micro-archaeological fields in which sensitivity, intuition, and reflection are inscribed directly.

Painting – „Mehr Atem“

The mid-sized formats further develop this approach and bear the title:

“More Breath”

This term signifies not only an aesthetic shift, but also a stance.

In these paintings, the line becomes more atmospheric, the color opens up spaces, the surfaces begin to vibrate.

A field emerges that is wider, more permeable, yet more concentrated.

“More Breath” describes a movement toward greater freedom, toward a softened tension, toward a painting that no longer compresses inner weight but expands it.

A Coherent Body of Work on Perception and Existence

Taken together, the groups of works express a consistent philosophical attitude:

Drawing as an autonomous space of thought.

The mid-sized formats as expanded, breathing states.

The large painting as a manifesto of the synthesis between structure and humanity.

All the works share the same central question:

How does an image come into being that does not narrate, but exists?

How can perception be made visible without being fixed?

How can spaces arise in which viewers encounter their own sensitivity?



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David Schmitz

Autonomie der Linie, 2025

Charcoal, graphite, polychrome, varnish,

oil pastel, ink on paper

36 x 51 cm

Photo: © Louis Weber



David Schmitz

Etwas Konstruktivistisches und zutiefst Menschliches, 2025

Paper, dispersion, oil, lacquer, ink,
graphite, charcoal, on Wood

190 x 300 cm

Photo: © Louis Weber



David Schmitz

Mehr Atem (Lemon), 2025

Dispersion, ink, charcoal, graphite, oil,
varnish, paper, wax, on cotton

103 X 140 cm

Photo: © Louis Weber



David Schmitz

Mehr Atem (Grey), 2025

Dispersion, acrylic, oil, wax, charcoal,
graphite, varnish, ink on Cotton

103 x 140 cm

Photo: © Louis Weber



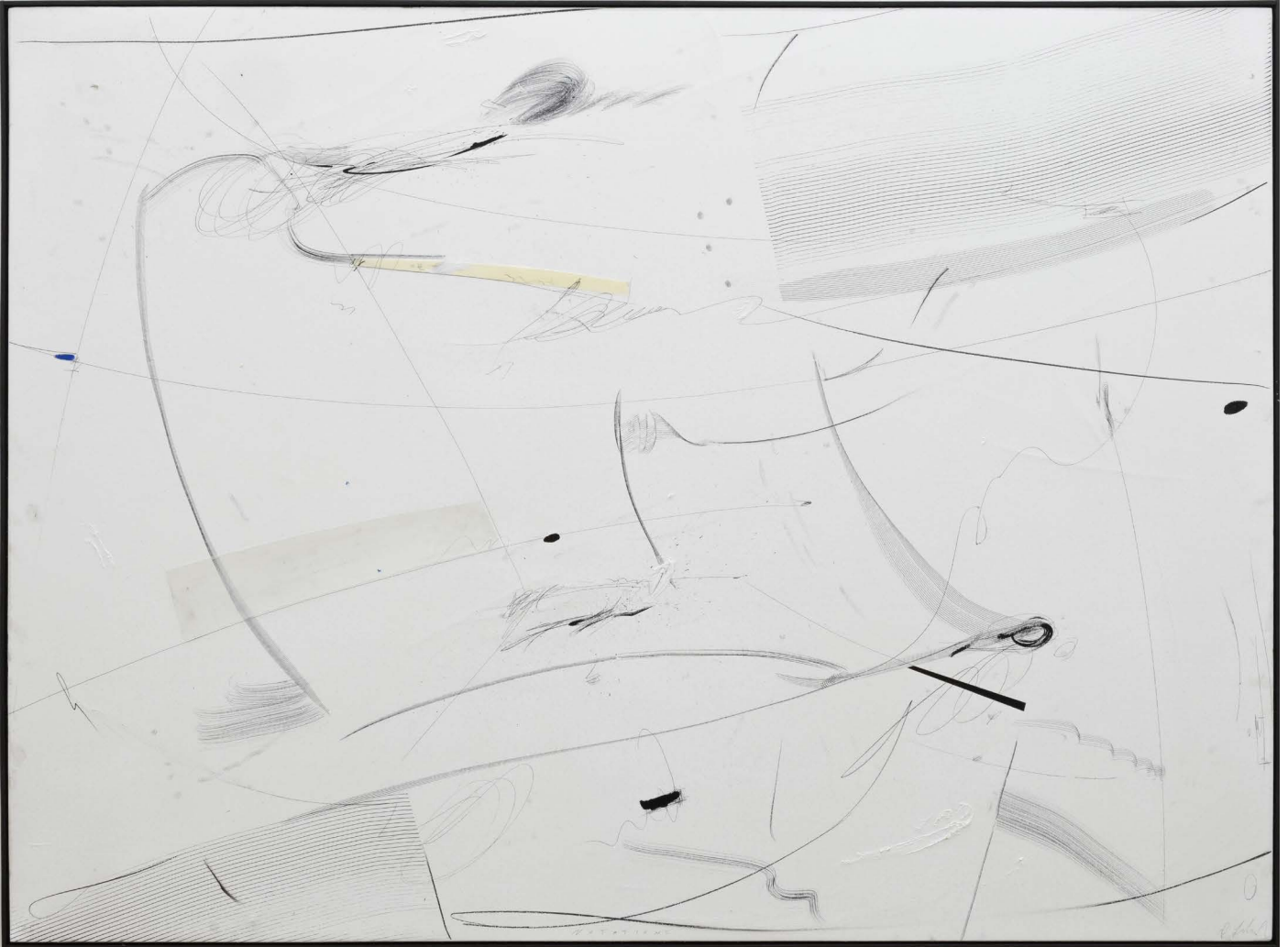
David Schmitz

Mehr Atem (Yellow), 2025

Dispersion, acrylic, oil, wax, charcoal,
graphite, varnish, ink on Cotton

103 x 140 cm

Photo: © Louis Weber



David Schmitz

Mehr Atem (White), 2025

Dispersion, acrylic, oil, wax, charcoal,
graphite, varnish, ink on Cotton

103 x 140 cm

Photo: © Louis Weber



David Schmitz

Autonomie der Linie, 2025

Charcoal, graphite, ink, polychrome, varnish,
oil pastel on paper

36 x 51 cm

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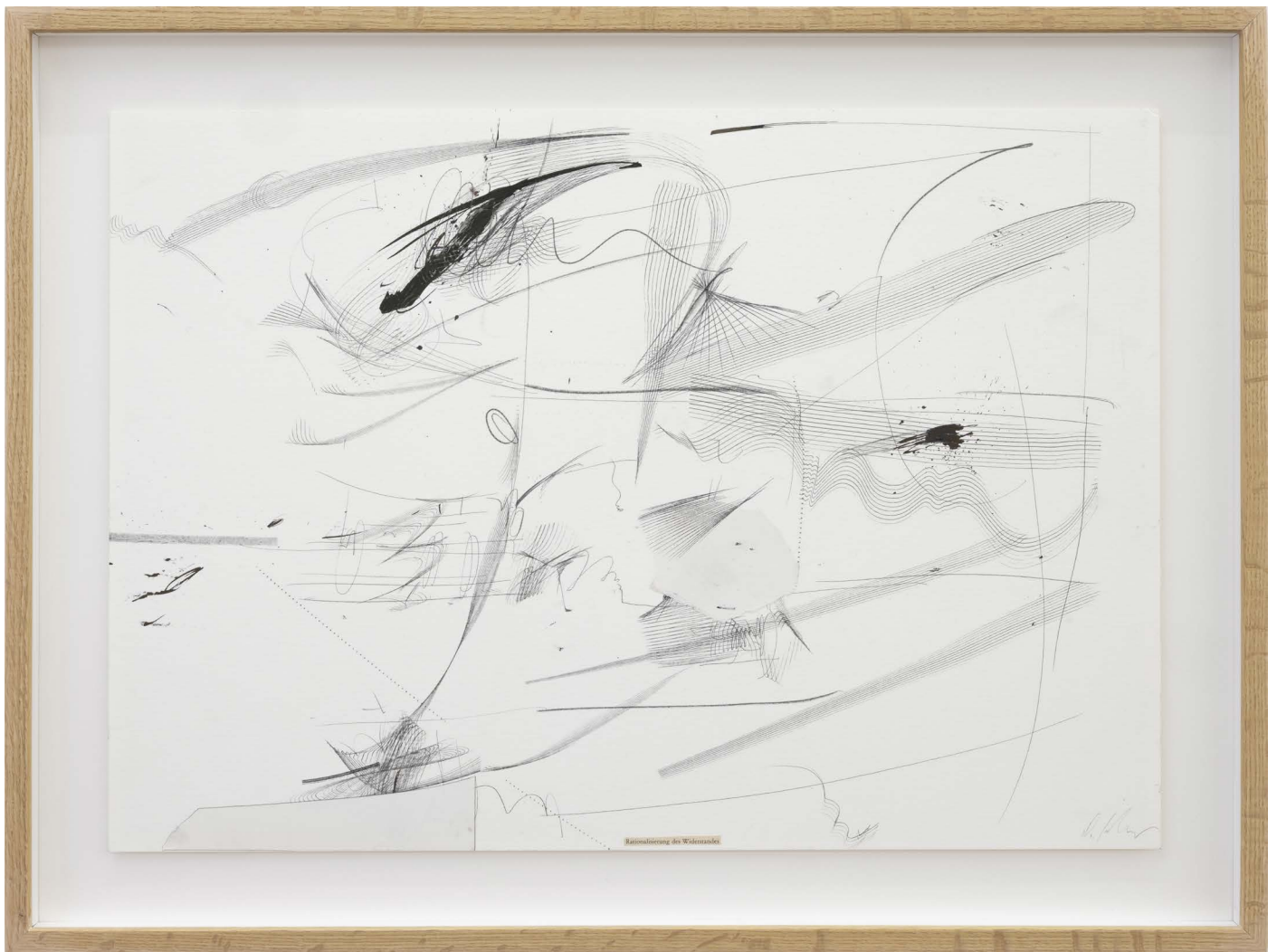
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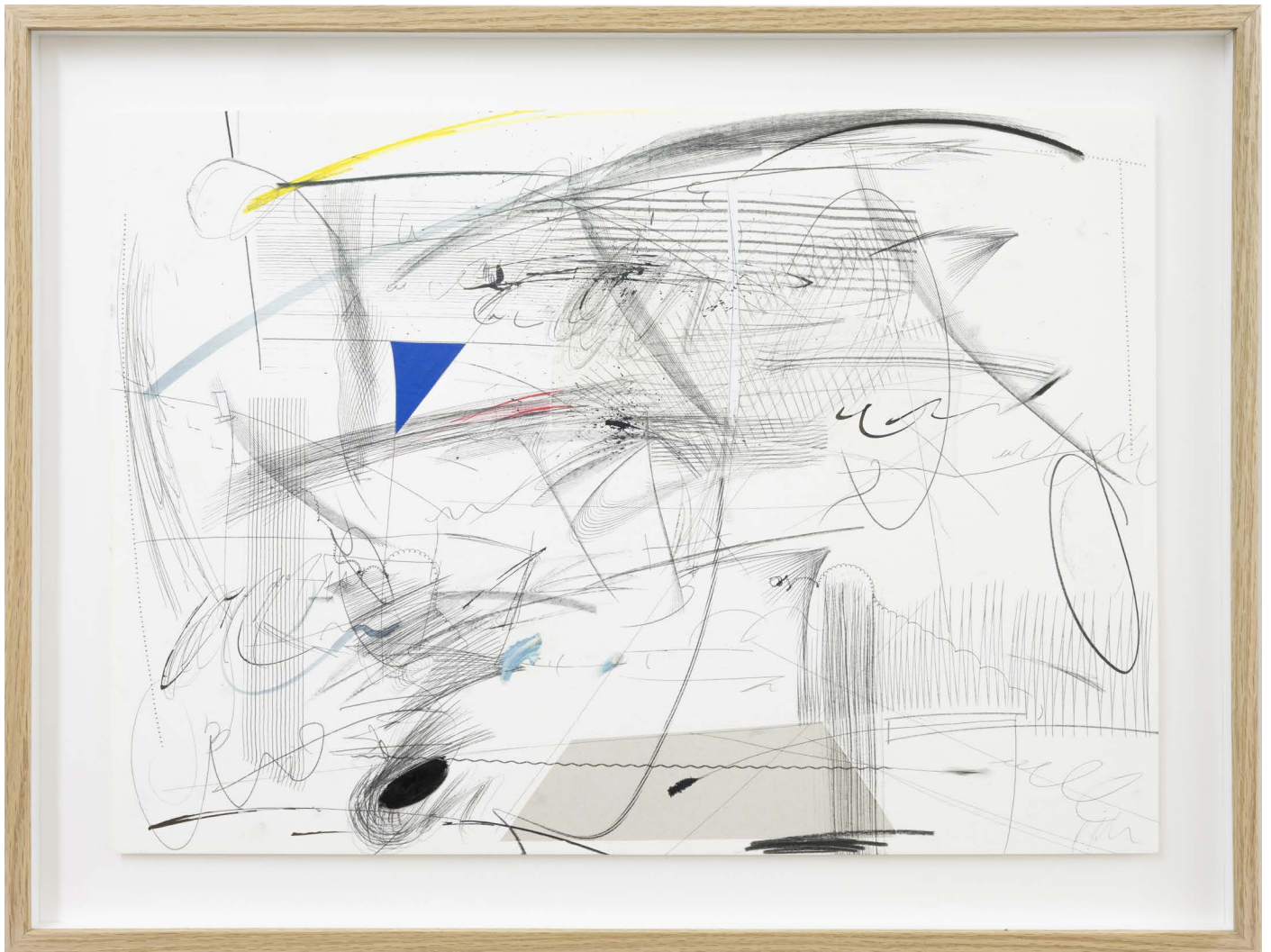
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