



**homepage under reconstruction  
pdf as interim replacement**

**tom  
schmelzer  
works**

jan 2019  
[www.tomschmelzer.com](http://www.tomschmelzer.com)



**I  
you cannot bore someone into loving art**

**II  
conventional painting is outdated**

**III  
art should not be self-centered**

**IV  
if you want to express your angst through your art,  
see your therapist**

**V  
choose the media that fits the purpose best –  
every single time**

**VI  
establishing yourself as a brand is artistic suicide**

**VII  
there are five steps to contentment:  
originality, distinctiveness, power, workmanship, emotion**

**VIII  
the market is illiterate when it comes to integrity**

**IX  
lead! don't follow**

**X  
look closer**

## **tom schmelzer**

lives and works in munich and berlin

tom@tomschmelzer.com  
0160 479 44 77

### **education**

fine arts  
medicine  
philosophy

### **grants, prizes, scholarships**

german national academic foundation  
dr. arthur pfungst-foundation  
semifinalist search for art  
city of ebersberg art award  
silverfish art award

### **exhibitions**

haus der kunst, munich  
german historic museum, berlin  
german museum, munich  
dechiara/stewart, new york  
jozsa gallery, brussels  
white trash contemporary, hamburg  
gallery friday 18.30, aachen  
feinkunst krüger, hamburg  
art claims impulse, berlin  
hunchentoot gallery, berlin  
galerie jaspers, munich

various galleries and art institutions

### **gallery representations**

berlin  
aachen  
miami

### **art fairs**

miami  
new york  
new delhi  
berlin  
cologne  
hamburg  
st. moritz

### **collections**

collection debbie august, new york, usa  
collection galila barzilai-hollander, brussels, belgium  
collection edward cella, california, usa  
collection luc freché, bruxelles, belgium  
collection jean-marie gille, bruxelles, belgium  
pabst collection, munich, germany  
collection egon fruhstorfer, zwiesel, germany  
private collection, munich, germany  
private collection, berlin, germany  
collection klaus moeller, los angeles, usa

**latest & upcoming shows**

**memphis memphis, linz, austria**

june 2019  
groupshow

**white trash contemporary, hamburg, germany**

“text & kunst“  
april 2019  
groupshow

**bbk, munich, germany**

“danke es geht uns gut“  
dec 5th, 2018 – jan 6th, 2019  
groupshow

**messe hamburg, germany**

nov 15th – 18th, 2018  
art fair

**galerie | freitag 18.30, aachen, germany**

july 6th – july 28th, 2018  
soloshow

**havana house, cuba**

june 2018 (on permanent loan)  
installation

**anna wondrak, munich**

“kiss kiss“  
feb 22nd – feb 25th, 2018  
groupshow

**bernina 1865, st. moritz, schweiz**

“let’s eat art“  
dec 16th, 2017 – march 16th, 2018  
groupshow

**galerie | freitag 18.30, marnach, luxemburg**

“preview luxemburg“  
dec 10th, 2017 – feb 18th, 2018  
groupshow

**kultum, steirischer herbst, graz, austria**

“spiro, spero. hoffnung als provokation“  
sep 22nd – nov 15th, 2017  
groupshow

**burning man 2017, usa**

aug 27th – sept 4th, 2017  
installation

**art masters st. moritz, switzerland**

galerie | freitag 18.30  
aug 25th – sep 3rd, 2017  
art fair





**he who wants everything**

pythagorean cup (greedy cup)

aluminum, stainless steel, selective laser melting (SLM), glass, felt, PE

cup approx. 11,5 x Ø 8,7 cm

box approx. 38 x 34 x 34 cm

tabletop approx. 55 x 42 x 0,6 cm

2018

edition of 3 + 1 a/p

the phrase reads: "he who wants everything every time risks losing it all at any time". when filled beyond this line, a siphoning effect causes the cup to drain its entire contents through the base.

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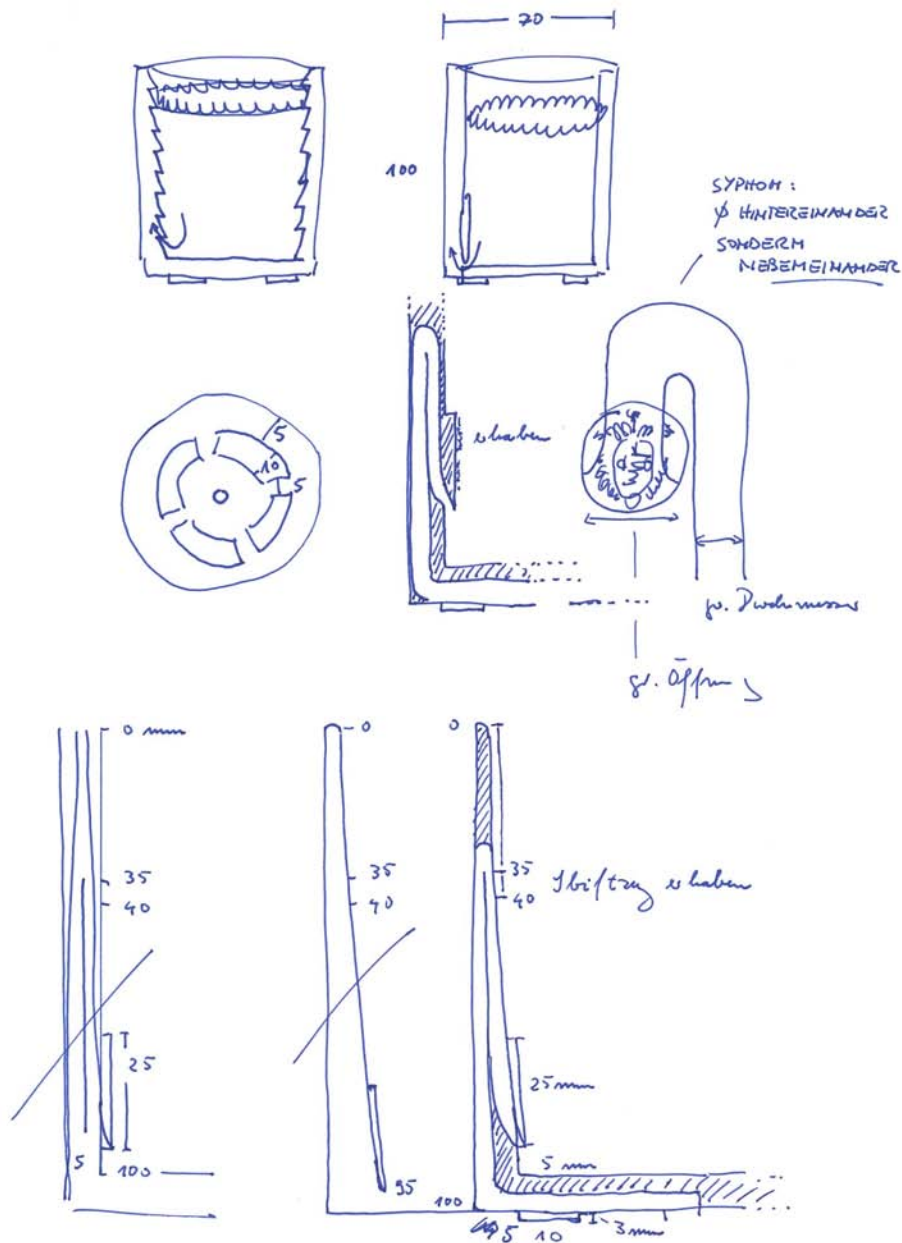
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**john smith works**

wallpiece

durable badge reels with snap hook

dimensions variable

2018

and

**international boredom box (medium)**

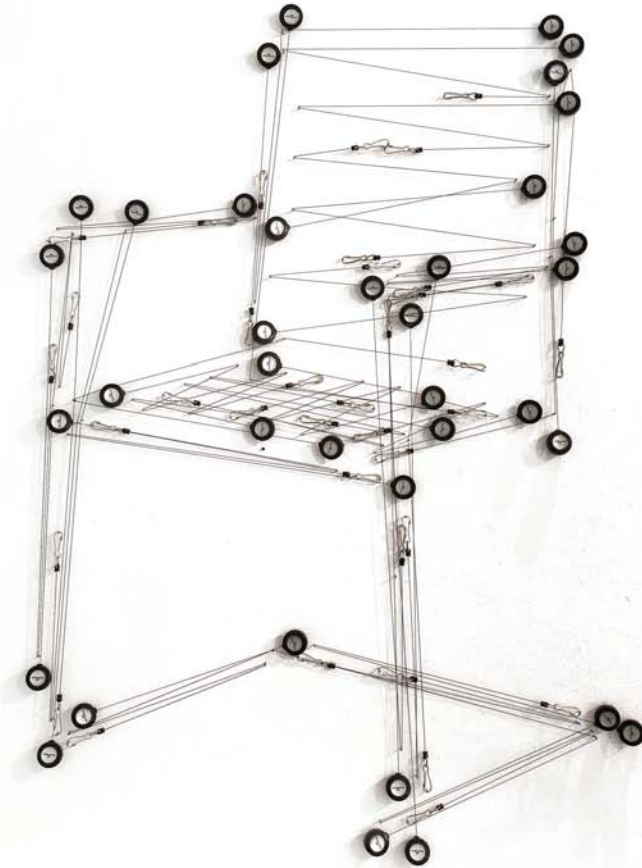
installation

48 pencil sharpeners (magnesium), PE, gun case

approx. 46 x 36 x 12 cm (case)

approx. 94 x 51 x 40 cm (stand, variable)

2018

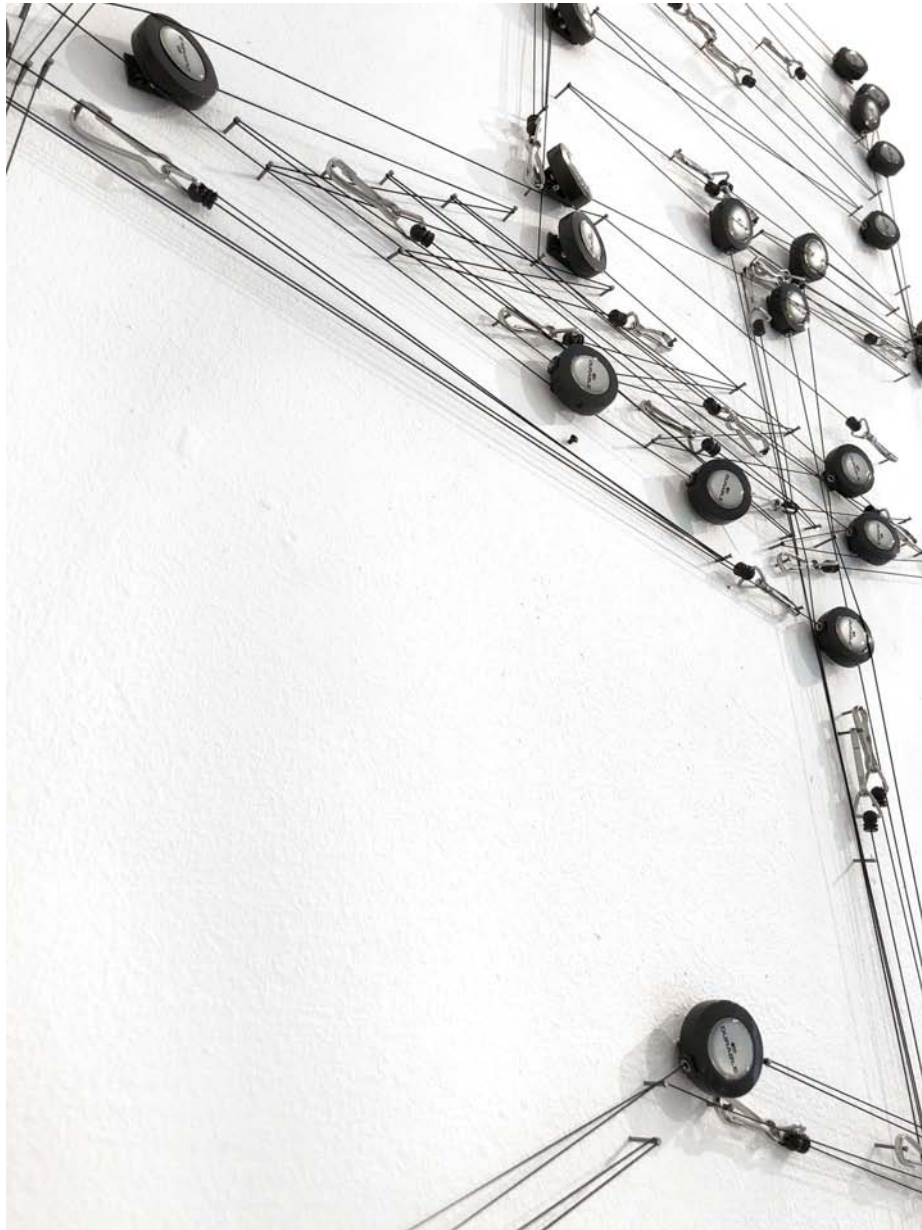


**john smith works**  
 wallpiece  
 durable badge reels with snap hook  
 dimensions variable  
 2018

there are two sides to every coin. thus institutionalized boredom seem to be an allegory for postmodern societies and their organization-principles. with e.g. chronic underloading being a bullying-strategy to get rid of unneeded labor due to bore-outs.  
 boredom also illustrates our failure to deal with daily routines and unstructured time.

yet on the other hand: when you pay attention to boredom it gets unbelievably interesting – and pays off at the end. turning wallflowers into trend-setters by unfolding beauty and distinction.

he who seeks rest finds boredom.  
 he who seeks work finds rest.  
*dylan thomas*



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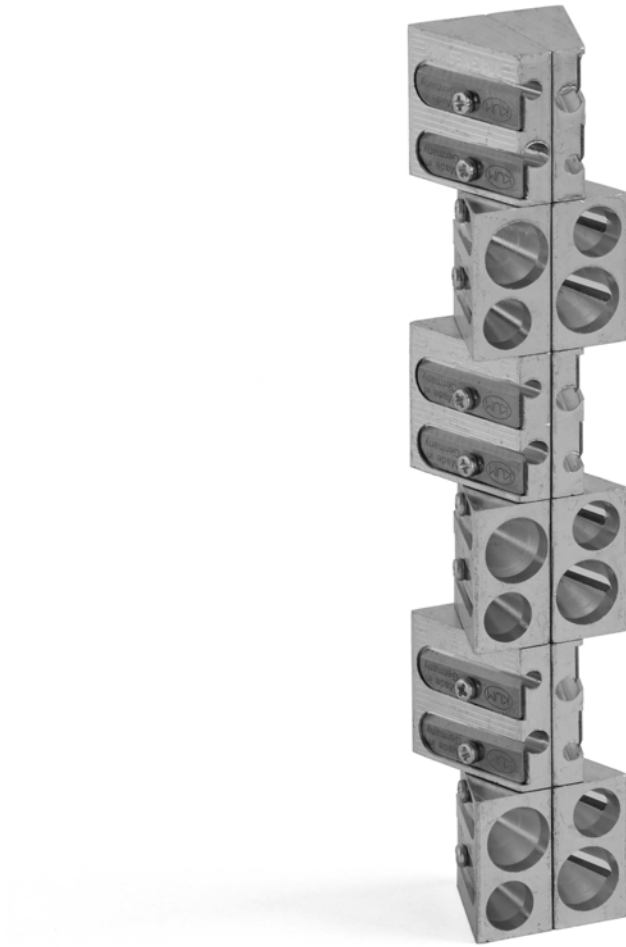
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**international boredom box (large)**

installation

erasers, pencils, pencil sharpeners (magnesium), paper clips, magnet, PE, gun case

approx. 135 x 36 x 12 cm (case)

approx. 86 x 56 x 51 cm (stand, variable)

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**don't erase the past cause it doesn't fit the present**

illusionary object  
steel, pencil  
approx. 20 cm (hight)  
2018

edition of 9 + 3 a/p

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**vanitas defeated**

illusionary object

bronze (unique copy; dead-mold casting), tin, mdf

orchid with vase approx. 75 x Ø 25 cm

stand 92 x 25 x 25 cm

2018

dieses stilleben kennt keine vergänglichkeit mehr;  
als allegorie auf den optimierungswahn unserer tage, der vermeintlich die zeit aufhält.

theme: ideal world, arcadia, illusion, cocooning, self-deception, displacement activity, memento mori



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**happy escapism**  
illusionary object  
bronze (unique copy; dead-mold casting)  
approx. 39 x Ø 27 cm  
2018

finally: the everlasting bouquet.  
a very useful tool to avoid unpleasant, arduous, or scary thoughts on life.  
if there wasn't that pitiless base. well, buy the piece and hide the foot!  
the only way to get rid of temptation is to yield to it, isn't it?

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**be realistic, demand the impossible**

illusionary object

bronze (unique copy; dead-mold casting), basiliscus basiliscus (plastination) tin, sand, mdf

flower arrangement with vase approx. 50 x Ø 20 cm

stand 92 x 25 x 25 cm

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[www.tomschmelzer.com](http://www.tomschmelzer.com)



**be realistic, demand the impossible**

illusionary object

bronze (unique copy; dead-mold casting), basiliscus basiliscus (plastination) tin, sand, mdf

flower arrangement with vase approx. 50 x Ø 20 cm

stand 92 x 25 x 25 cm

2018

dieses stilleben kennt keine vergänglichkeit mehr;  
als allegorie auf den optimierungswahn unserer tage, der vermeintlich die zeit aufhält.

theme: ideal world, arcadia, illusion, cocooning, self-deception, displacement activity, memento mori



**seize the day**  
still life  
bronze (unique copy; dead-mold casting)  
approx. 30 cm  
2018

each thistle is a unique sculpture converting a fragile nature specimen into eternal art. well, that could have been the brave idea. rousing you from that rather haughty approach to life, are the pricks from the nasty thorns you suffer when lifting up this memento mori. saying: don't go for window dressing or self-deception when it comes to your own existence – or the world's livelihood in general.





**seize the day**

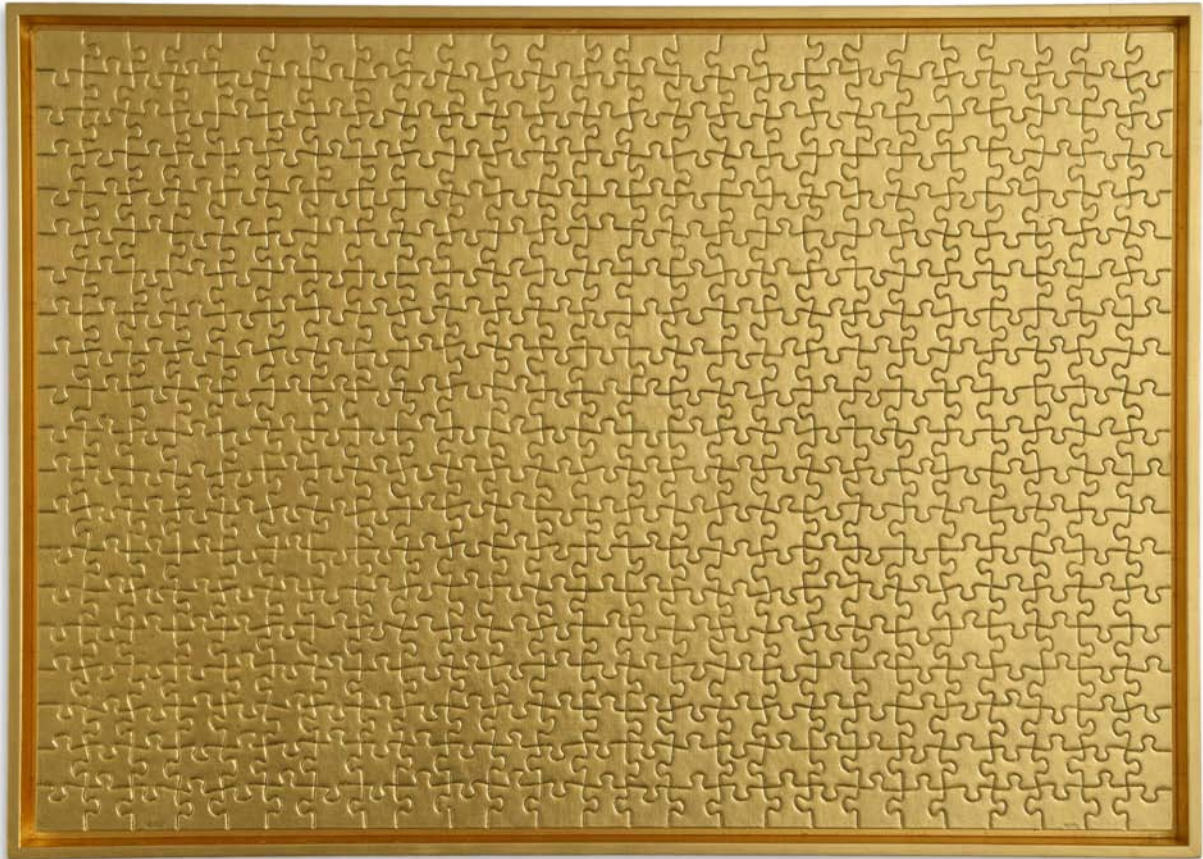
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approx. 30 cm

2018

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**best kinkade ever**

wallpiece

puzzle (thomas kinkade: a peaceful retreat), wood, gold leaf

approx. 50,5 x 36,5 x 3 cm

2018





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2018





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puzzle (thomas kinkade: a peaceful retreat), wood, gold leaf

approx. 50,5 x 36,5 x 3 cm

2018



**window of opportunity – failed**  
wallpiece  
wood, glass, iron, gold leaf  
approx. 90 x 41 x 9,5 cm  
2018

what you see in others depends on the clarity of the window through which you look.



**window of opportunity – failed**  
wallpiece  
wood, glass, iron, gold leaf  
approx. 90 x 41 x 9,5 cm  
2018

what you see in others depends on the clarity of the window through which you look.





**window of opportunity – failed**  
wallpiece  
wood, glass, iron, gold leaf  
approx. 90 x 41 x 9,5 cm  
2018

what you see in others depends on the clarity of the window through which you look.



**past all concern**  
object  
wood (milking stool), gold leaf  
approx. 46 x 43 x 36 cm  
2018

land grabbing is the gold rush of our times.



**past all concern**

object

wood (milking stool), gold leaf

approx. 46 x 43 x 36 cm

2018

land grabbing is the gold rush of our times.

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**lose speed win time**  
object  
tea bag, gold leaf, glassware  
approx. Ø 8 x 11 cm  
2018



**lose speed win time**  
object  
tea bag, gold leaf, glassware  
approx. Ø 8 x 11 cm  
2018





**robert**  
stamp portrait (re-deconstructionism)  
ink on paper  
approx. 88 x 66 cm  
2018



**you can get what you want,  
if you use what you've got**  
*or damn son, where did you find this?*

object  
chanel lipstick 444, silicone,  
silicone paint, artificial nails  
approx. 10 x 2 x 2 cm  
2017

edition of 9 + 3 a/p

[www.tomschmelzer.com](http://www.tomschmelzer.com)



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approx. 10 x 2 x 2 cm  
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edition of 9 + 3 a/p

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**diskussion**

animated sculpture

magnifying lens, plotted film, motor, power supply unit, steel mount

approx. 50 x 40 x 22 cm

2017

made for an exhibition dealing with "the kiss" (der kuss)





**diskussion**

animated sculpture

magnifying lens, plotted film, motor, power supply unit, steel mount

approx. 50 x 40 x 22 cm

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THE  
OBSTACLE  
TO  
HUMANITY

WHAT A GIANT  
OFTEN IS

TAKE THIS  
AS A  
WARNING

WAS  
QUALITÄT  
AUSMACHT

diskussion  
optional phrases



**the beauty of imperfection (wabi-sabi)**

*or how to make a campy lion baby shine*

animated sculpture

16 lasers, swarovski crystal, usb-hubs, magnets, alligator clips, quadpod,  
polystyrene case, nylon thread, projector stand, motor, power supply unit

approx. 168 x 68 x 68 cm

2017



**the beauty of imperfection (wabi-sabi)**

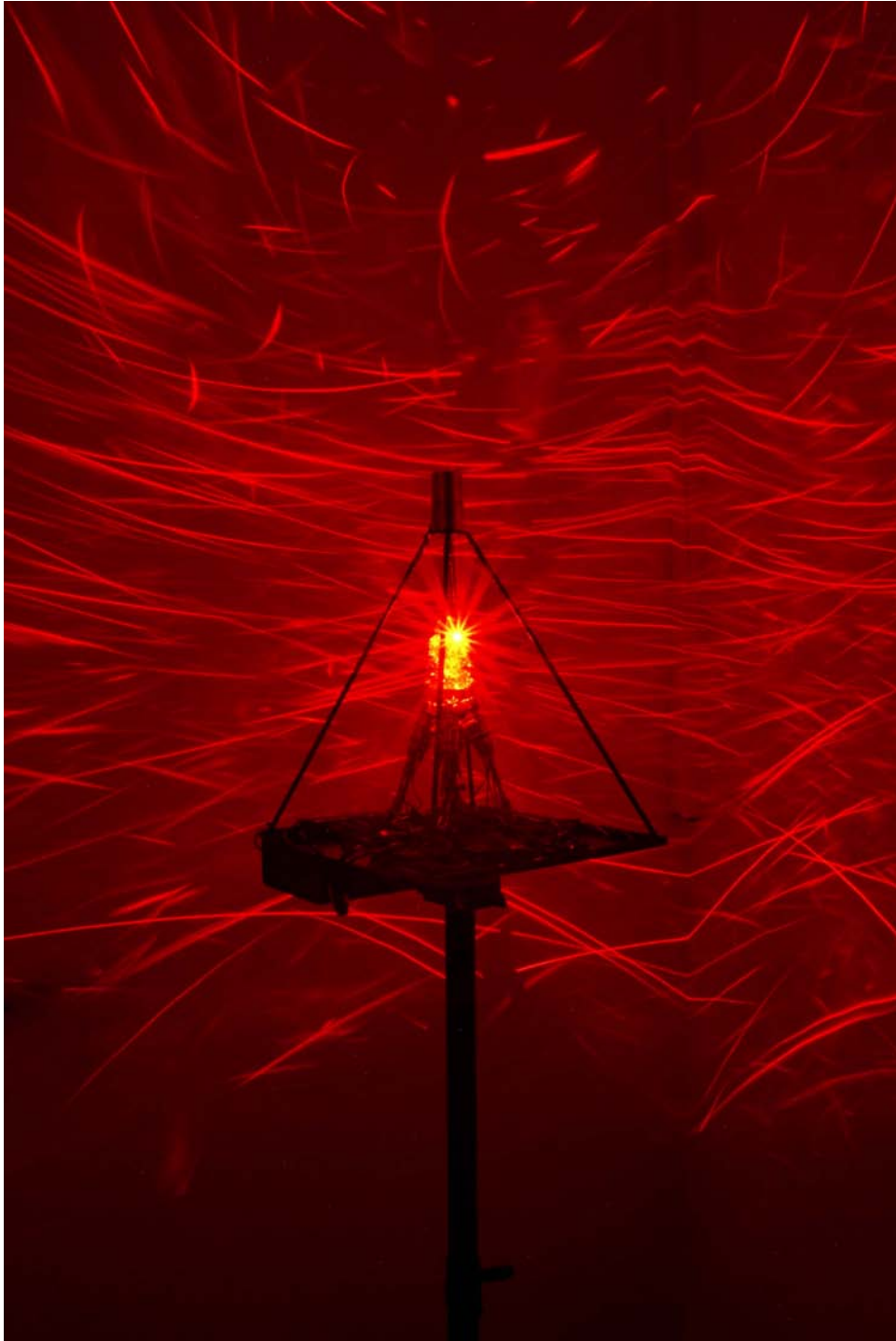
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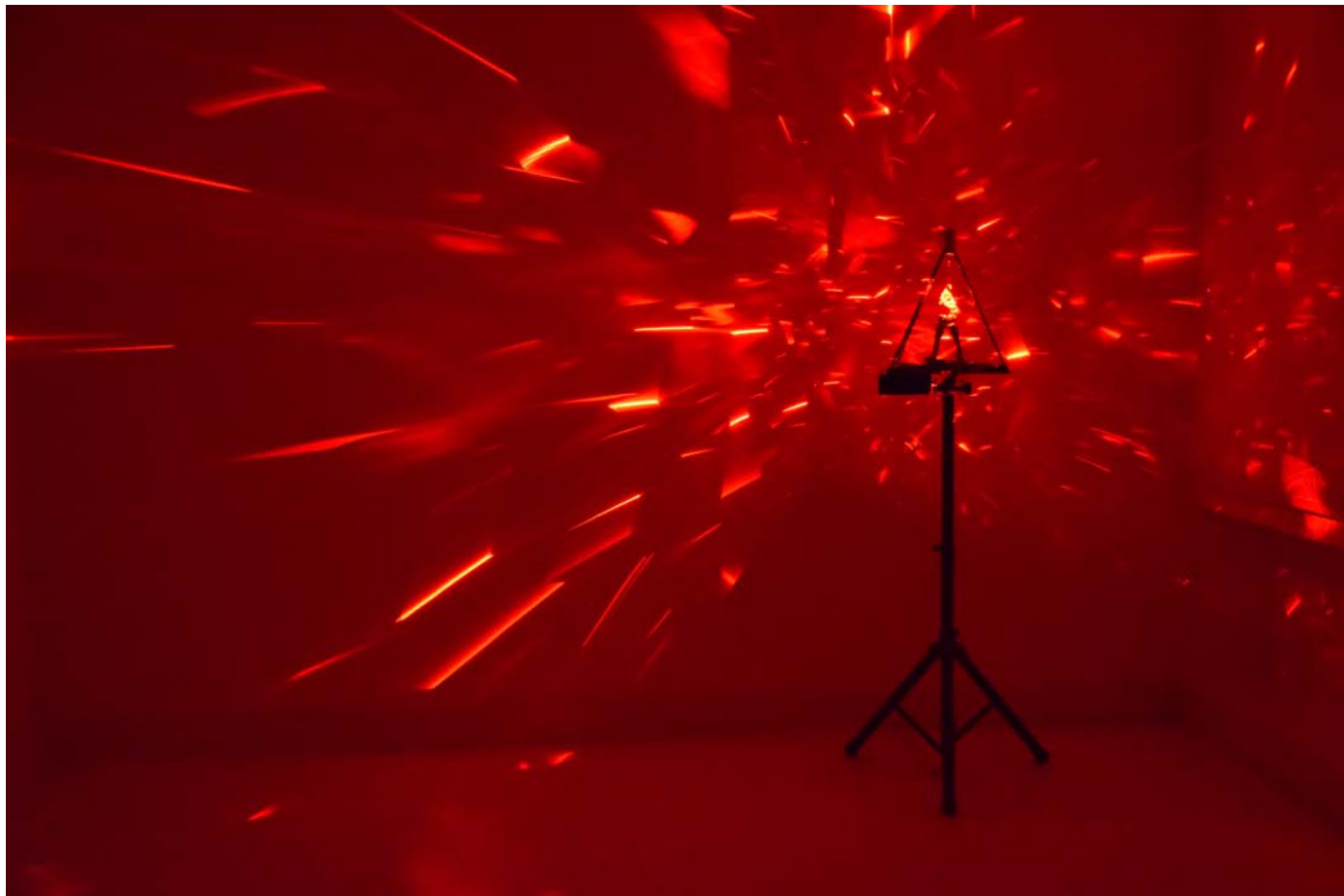
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approx. 168 x 68 x 68 cm

2017

this piece is about the quote by greek philosopher socrates:

"i know that i know nothing" (socratic paradox).

we pretty much think we rule the world and have a clue to almost any question.

but in fact it's the circumstances that rule us.

as an analogy to this finding, this piece has an optical complexity,

which is impossible to predict or calculate. even for a supercomputer it is not possible  
to foresee the light refraction of the 16 lasers hitting a turning object with hundreds of facets.

at the same time the object has an almost visionary inner beauty: observers comment,  
they virtually feel touched by a somewhat eternal spark. one has to experience this on site.

it is hard to transport the vibrancy in a photo or film.

the blazing crystal in the center has a rare power, which stands in sharp contrast to its origin:

being a piece of swarovski kitsch.

this is in line with my general approach to producing art: bringing together objects,  
which don't usually combine - to generate suspense and take the audience by surprise.

this piece illustrates the 10 rules i work by paradigmatically:

- I you cannot bore someone into loving art
- II conventional painting is outdated
- III art should not be self-centered
- IV if you want to express your angst through your art, see your therapist
- V choose the media that fits the purpose best - every single time
- VI establishing yourself as a brand is artistic suicide
- VII there are five steps to contentment:  
originality, distinctiveness, power, workmanship, emotion
- VIII the market is illiterate when it comes to integrity
- IX lead! don't follow
- X look closer



**aura**  
*or finds from the south side of the studio*  
installation  
aluminum, paper, hair, teeth, wood,  
nickel, steel, rubber, velvet, glass  
approx. 100 x 42 x 30 cm  
2017



**aura**  
*or finds from the south side of the studio*  
installation  
aluminum, paper, hair, teeth, wood,  
nickel, steel, rubber, velvet, glass  
approx. 100 x 42 x 30 cm  
2017



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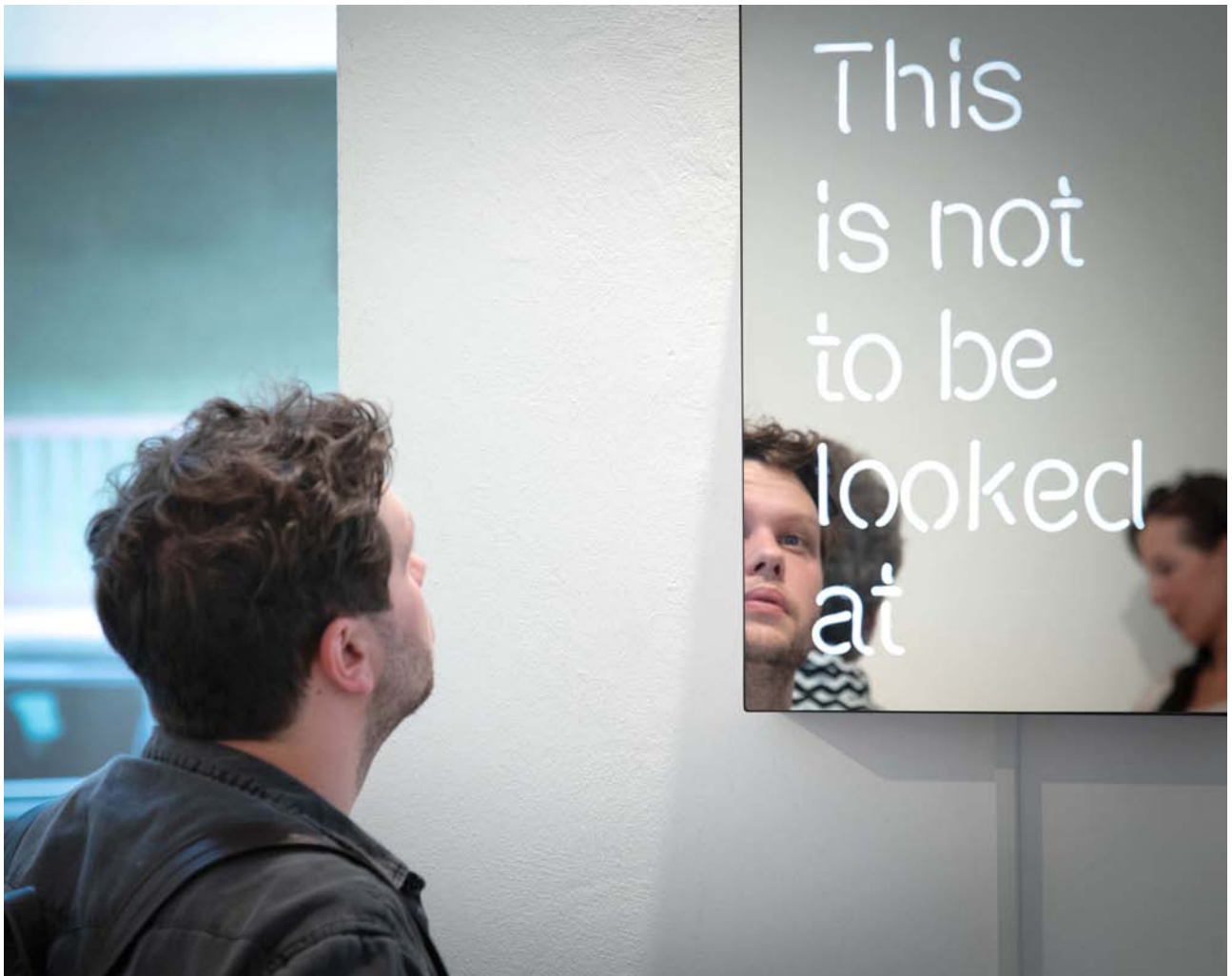


**this is not to be looked at**  
illusionary installation  
steel, two-way mirror, neon tubing, transformer  
approx. 55 x 38 x 8 cm  
2017

edition of 9 + 3 a/p

mirror mirror on the wall who is the fairest one of all

[www.tomschmelzer.com](http://www.tomschmelzer.com)



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**die tür zur transzendenz klemmt**

*the door to transcendence is stuck*

wallpiece

cardboard, seal labels, aluminum oak frame

approx. 70 x 50 x 3 cm

2017



**die tür zur transzendenz klemmt**

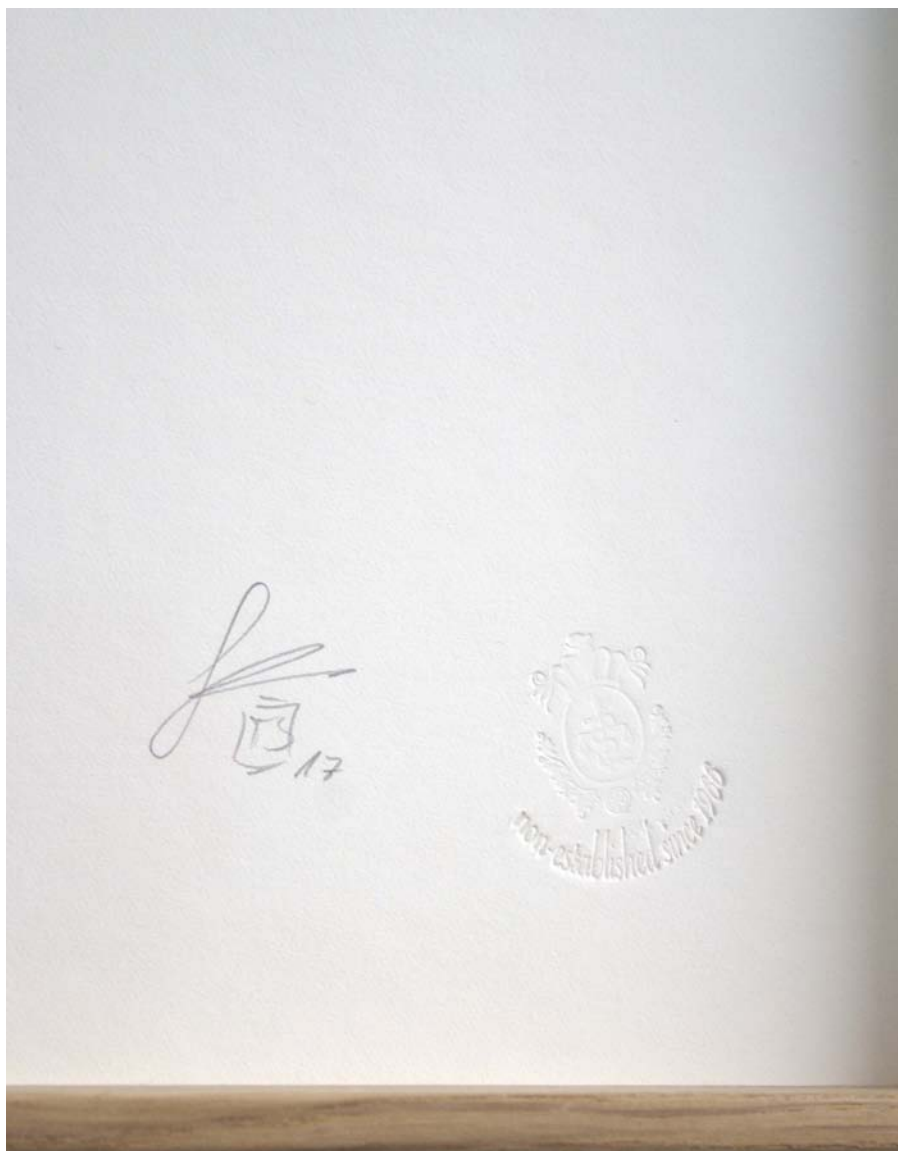
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*the door to transcendence is stuck*

wallpiece

cardboard, seal labels, aluminum oak frame

approx. 70 x 50 x 3 cm

2017



**forget about the little shit**

wallpiece

cardboard, canvas, seal labels, mirror clamps, pvc, steel, gold

approx. 44 x 30 x 7 cm

2017

after the collapse of the american health care act (ahca, republicare) donald trump said:  
"forget about the little shit. let's focus on the big picture here." politico.com, march 24, 2017

this piece was made on earth day 2017. april 22 was also the day of the march for science:  
the first step of a global movement to defend the vital role science plays in our health,  
safety, economies, and governments.

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**the true consumer helps the world  
by revealing mystic envy**

light installation  
neon tubing, dibond, transformers  
approx. 140 x 130 x 8 cm  
2016

edition of 3 + 1 a/p

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edition of 3 + 1 a/p

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**old folks, old mess –  
young foxes, new razzmatazz**  
*alte leute, alte ränke –  
junge fuchse, neue schwänke*  
installation  
baby fox (plastination), jerry can  
approx. 52 x 34 x 31 cm  
2015



[www.tomschmelzer.com](http://www.tomschmelzer.com)



**old folks, old mess –**  
**young foxes, new razzmatazz**  
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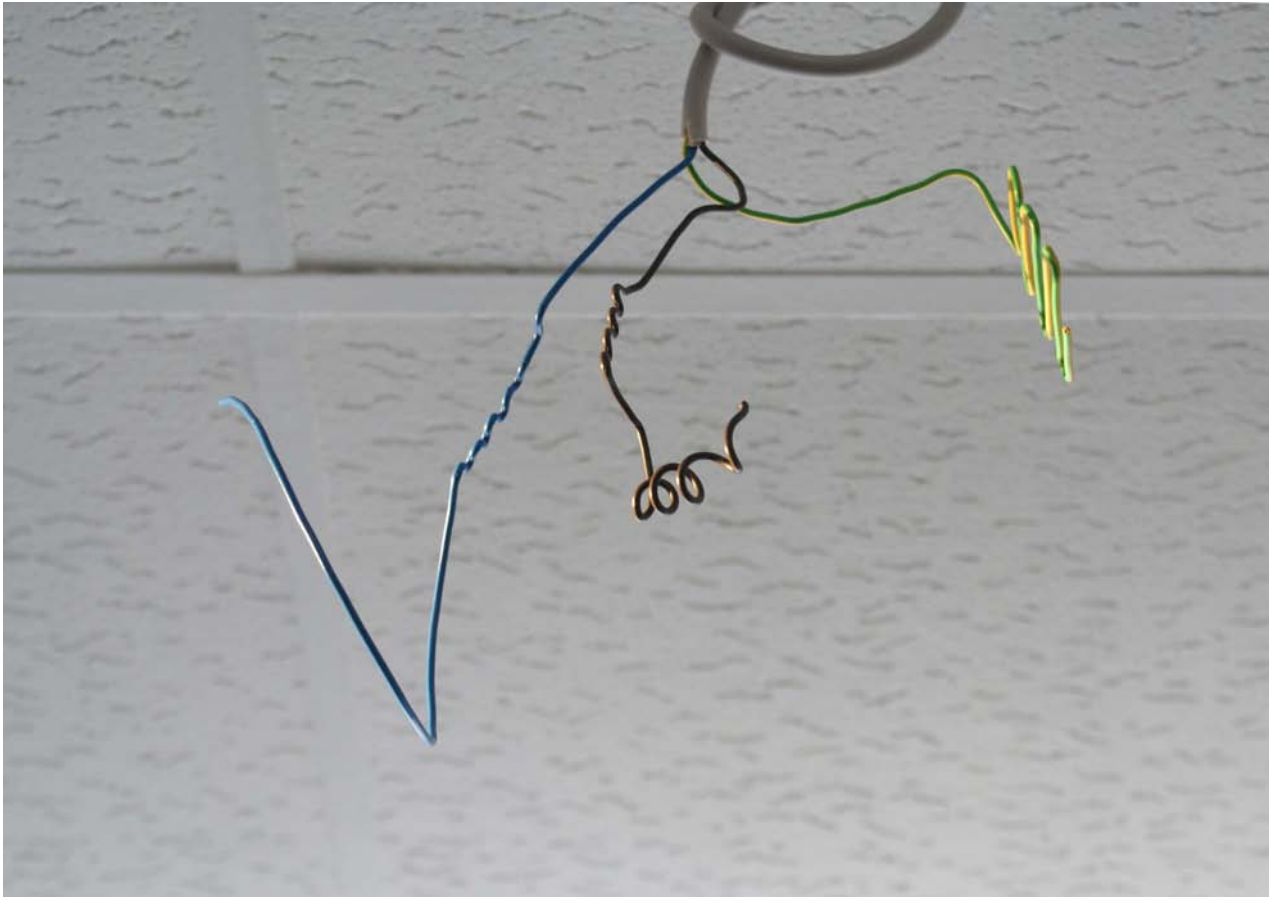
**the lifestyle you ordered is currently out of stock**  
from the series "arte povera"  
installation  
power cable, spot light  
approx. 40 x 30 x 20 cm  
2015





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approx. 40 x 30 x 20 cm  
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installation  
power cable, spot light  
approx. 40 x 30 x 20 cm  
2015

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**i stand for nothing**

object

metal, rubber, film

approx. 73 x 58 x 48 cm

2015

[istandfornothing.org](http://istandfornothing.org)

[www.tomschmelzer.com](http://www.tomschmelzer.com)



**i stand for nothing**

object

metal, rubber, film

approx. 73 x 58 x 48 cm

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**dream big. live bigger.**

from the series "biedermeier for advanced users"

sculpture

rust, wood

approx. 43 x 25 x 5 cm

2015

what you see is a rusted dollhouse.

people tend to withdraw from reality by hiding from it. they seek shelter in their early life, their hobbies, their toys, and their knickknacks. yet homing, cocooning, and all other displacement activities are deceptive solutions. by clinging to yesterday we regress in our development.

this piece illustrates that childhood has to end at a certain point in life. you have to cut the cord to shape your future. ignoring reality disables us from reacting properly. it makes us impotent when it comes to solving obstacles and challenges since we are stuck in phantasies, trapped in bubbles, or locked in dreams.

don't yearn for the past. it's gone. close down your dollhouse and move on.

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**jab or croc vs. jack**

chaosabstraction 01 – from the series “the future of painting”  
mechanically assisted set of paintings created with small-scale electromechanical toys  
animated toys, crayons, wire straps, paper, embossment  
approx. 75 x 75 cm (paper)  
2015

championship distance: 12 rounds of 3 min fighting between 10 july and 18 july 2015

humorous piece showing the absurdity of current trends





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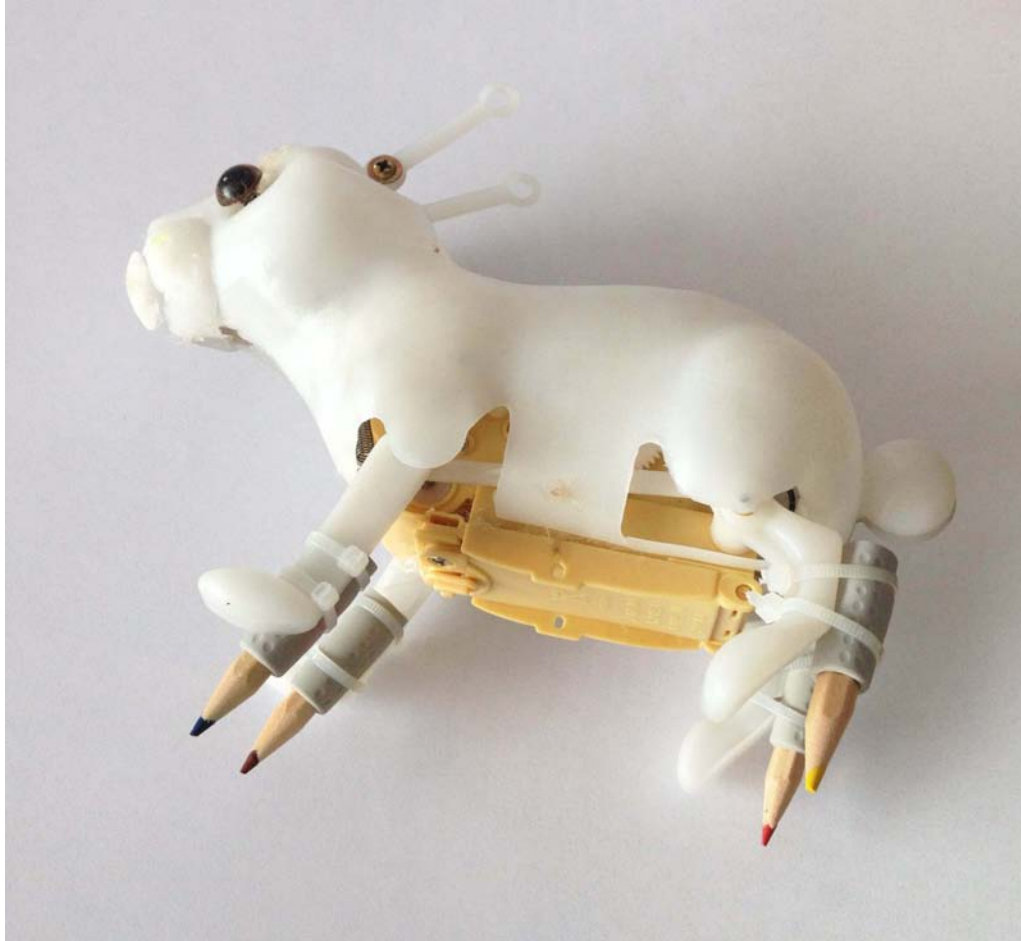
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2015

championship distance: 12 rounds of 3 min fighting between 10 july and 18 july 2015

humorous piece showing the absurdity of current trends



**assumption is the mother of all fuck ups**

animated sculpture

magnetic stirrer, magnet, canvas, wood, paper, metal, led-light

approx. 52 x 50 x 7 cm (without led-light)

2015



**assumption is the mother of all fuck ups**

animated sculpture

magnetic stirrer, magnet, canvas, wood, paper, metal, led-light

approx. 52 x 50 x 7 cm (without led-light)

2015





G

**IN (G)OD WE TRUST**

installation  
brass letters  
approx. 55 x 4 x 0,5 cm  
2015

edition of 9 + 3 a/p

OD stands for: overdose  
OD reads like 'odd': abnormal, deviant, bizarre





**ist das kunst oder kann das weg?**

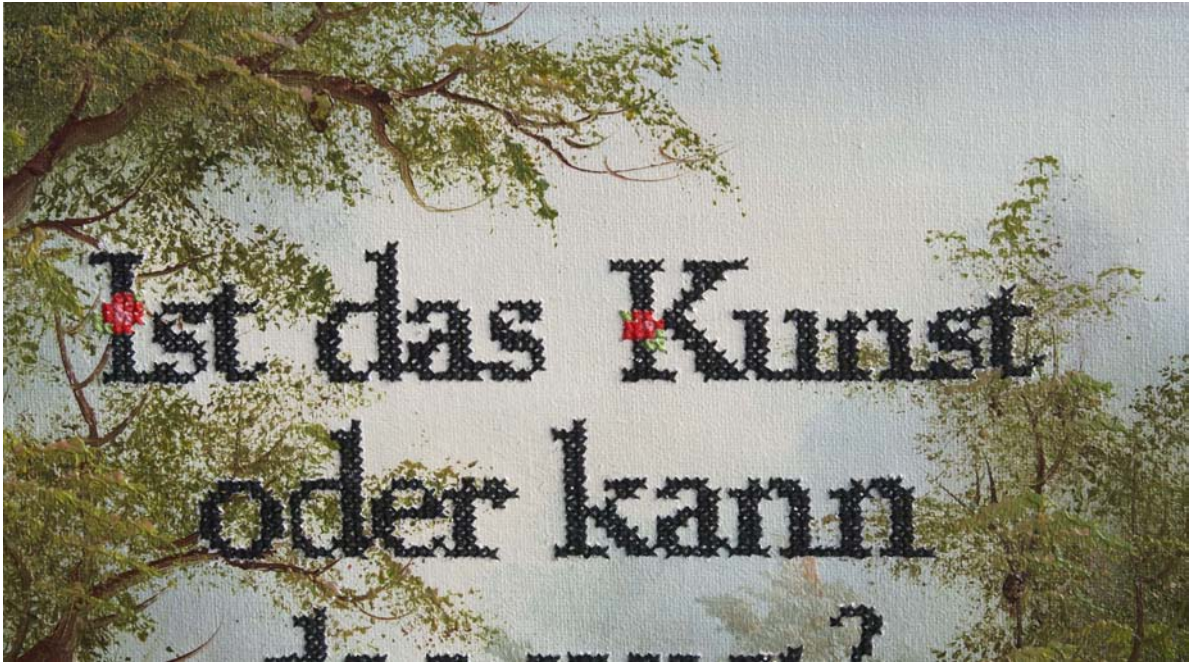
*is this art or can it go?*

wallpiece

oil on canvas, yarn (cross-stitch), oak, brass, mdf, fluorescent paint

approx. 74 x 56 x 5 cm; 7 kg

2015



**ist das kunst oder kann das weg?**

*is this art or can it go?*

wallpiece

oil on canvas, yarn (cross-stitch), oak, brass, mdf, fluorescent paint

approx. 74 x 56 x 5 cm; 7 kg

2015



**after all**

wallpiece

oil on canvas, acrylic, smoked oak, brass, mdf, fluorescent paint  
approx. 169 x 161 x 5 cm; 44 kg

2014





**after all**

wallpiece

oil on canvas, acrylic, smoked oak, brass, mdf, fluorescent paint  
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2014



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wallpiece

oil on canvas, acrylic, smoked oak, brass, mdf, fluorescent paint  
approx. 169 x 161 x 5 cm; 44 kg

2014





**paramount**  
wallpiece

oil on canvas, swarovski crystals, walnut, brass, mdf, fluorescent paint  
approx. 120 x 100 x 5 cm; 19 kg  
2014



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wallpiece

oil on canvas, swarovski crystals, walnut, brass, mdf, fluorescent paint  
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oil on canvas, swarovski crystals, walnut, brass, mdf, fluorescent paint  
approx. 120 x 100 x 5 cm; 19 kg  
2014





**the archives of the planet –  
brotherhood of men**

sculpture

apple seeds, rose thorns, scales, wood

approx. 34 x 26 x 43 cm (scales)

approx. 73 x 55 x 38 cm (base)

2014



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2014

albert kahn (1860 – 1940), a philanthropist and french banker, is known for initiating a vast photographic endeavor that spanned 22 years. the result was a collection of 72,000 color photographs and 183,000 meters of film from places all over the world. it was called: the archives of the planet.

as a pacifist, kahn was convinced that having precise knowledge about other cultures would promote international understanding. in 1909, he thus hired over a dozen photographers and cinematographers, his opérateurs, for his project. he founded la société autour du monde, which provided stipends for going abroad. he financed the printing of progressive political texts and formed an international network of powerful friends. his life's work inspired the creation of the united nations educational, scientific and cultural organization (unesco).

in 1893, kahn acquired a large piece of property in boulogne-billancourt near paris, where he established a unique garden with a variety of different garden styles. this garden of the worlds became a meeting place for french and european intelligentsia until the 1930s, when kahn went bankrupt as a result of the crash of 1929. at that time, the garden was turned into a public park where kahn continued to take walks.

the garden brings together distinct traditions (french, english, japanese), as if to show the utopia of a reconciled world where different realities can live together in harmony. most notably, kahn planted a rose and fruit garden, which was unusual since roses would normally take over the fruit in such a garden. in this concept, he saw the coexistence of the different plant species as an analogy to the peaceful coexistence of people of different ethnicities and skin colors.

this piece illustrates this balance. on a precision scale from albert kahn's era, apple seeds are on the left and rose thorns are on the right – in perfect equilibrium. the sculpture pays homage to albert kahn.





**coincidentia oppositorum**  
coincidence of contrasts  
necklace  
apple seeds, rose thorns, hair, thread, wood, felt  
approx. 28 x 20 x 3 cm (box)  
2014



**coincidentia oppositorum**

coincidence of contrasts

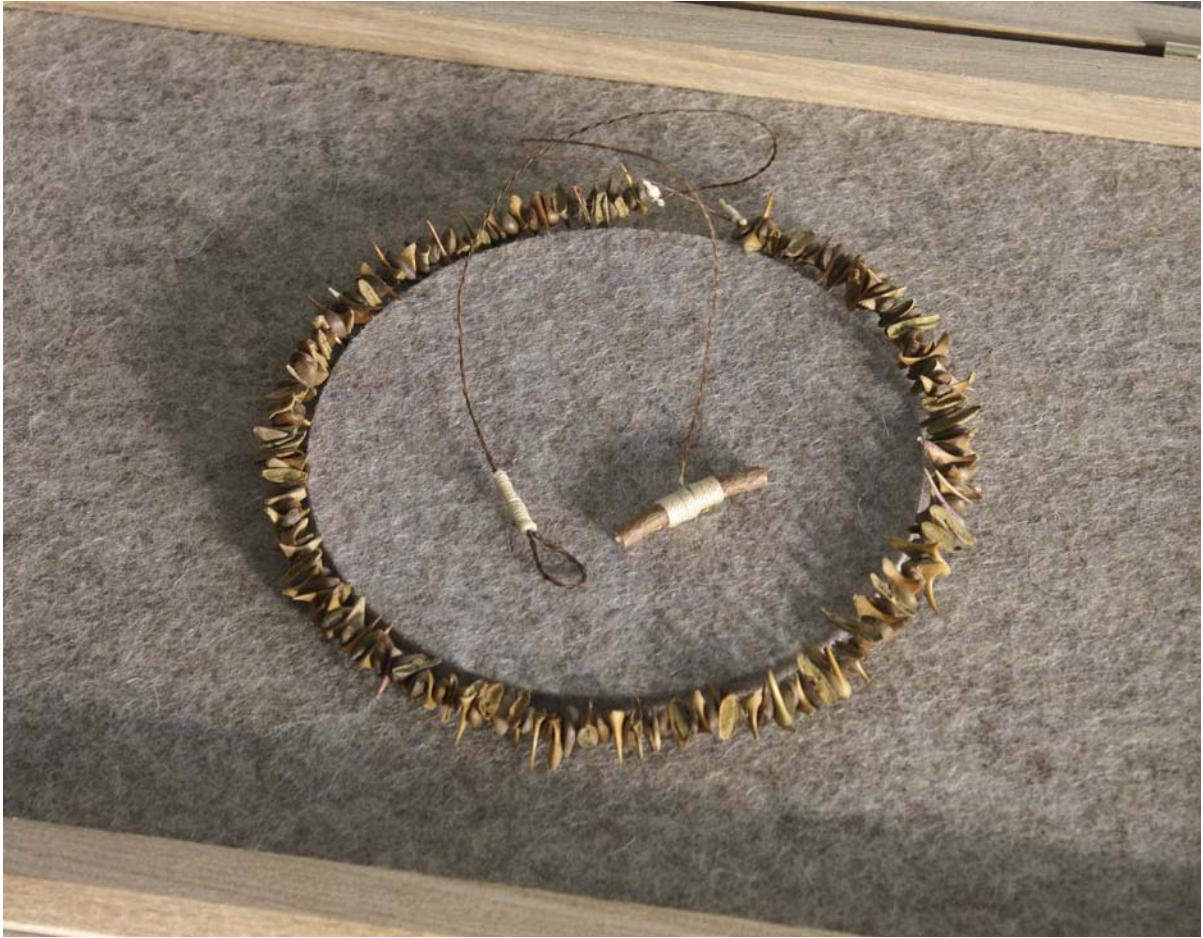
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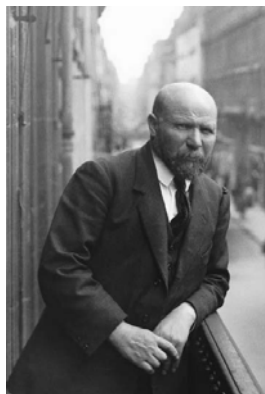
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this necklace with alternating apple seeds and rose thorns illustrates this equilibrium. the fact that the piece is worn around one's neck points out that the realization is still an often painful and challenging experience.





**yolo (you only live once)**  
animated sculpture  
mirror, motor, wood, aluminum, steel  
approx. ø 50 cm, depth 23 cm  
2014



### **homo bulla or the sacred baboon**

installation

baboon, carpet, cope, alb, miter, bishop's necklace, bubble machine

approx. 500 x 90 x 140 cm

2009-14

"sorry darwin." on september 14, 2008 the following statement was released by the archbishop of canterbury:  
 "charles darwin: 200 years from your birth, the church of england owes you an apology for misunderstanding you." this kneeling down before evolution is late, brave – and inevitable. many more are to follow.

the sacred baboon in the installation, a primate like homo sapiens, is commenting on the haughtiness and the superiority-claim of the human species in general and its faiths in particular. walking down an ecclesiastical carpet the sacred baboon is dragging a cope, wearing a miter and carrying a device that makes bubbles.

the bubbles are referring to the baroque and a then well-known symbol called homo bulla (man is like a bubble) – which is a sign of fugacity, a vanitas-motive, a memento mori ("remember that you are mortal").

usually shown as a putto holding a bubble, this sign stands for the vulnerability and brevity of our life.

appendix: evolution does not care whether you are a human, an ape or an ant. evolution just happens: without direction, uncontrolled and aimless. it has been as such for billions of years and will continue long after our times. the few-thousand year span of the human species is but a fleeting moment in time – and definitely insignificant in any universal reference system. sorry humans.



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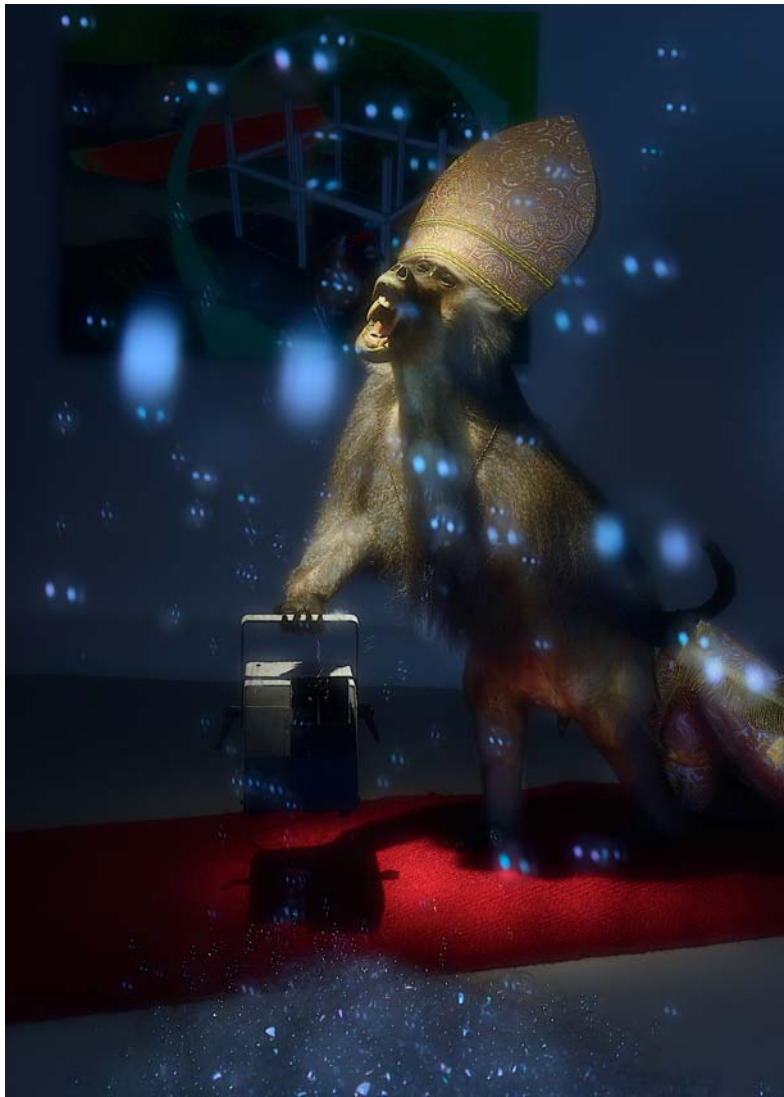
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**homo bulla or the sacred baboon**  
detail



**general awesomeness**

animated sculpture

motor, wiper, peacock's feathers, wood, wire, voltage switching power supply

approx. 230 x 210 x 150 cm

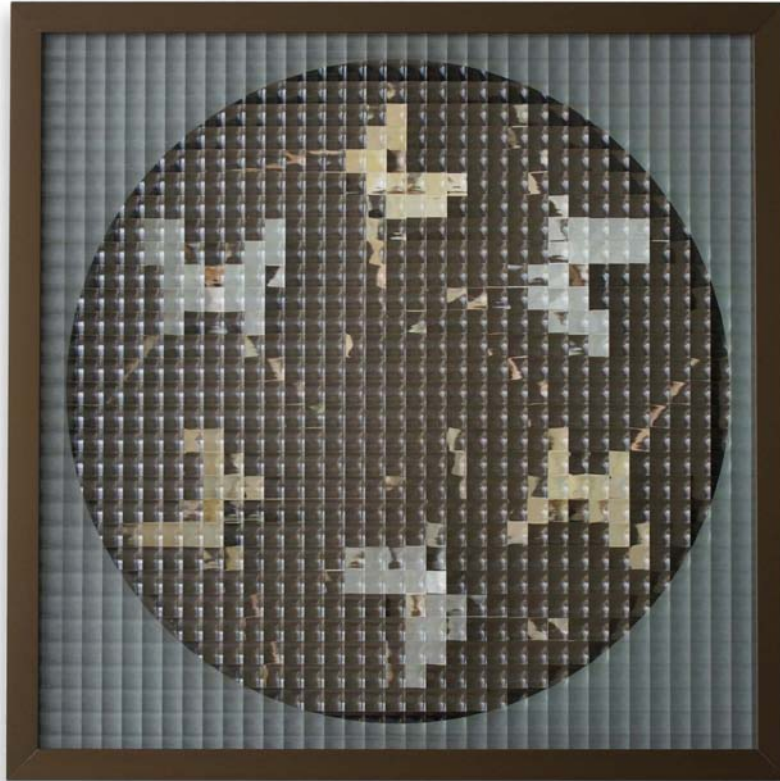
2014

a machine for the self-adulation and the self-backslapping of those, who think they've earned it.





**ready for everything**  
wall-sculpture  
thermoformed plexiglas® reflections gold, brass, felt  
approx. 52 x 42 x 5 cm  
2014



**it's like that, but different**

animated sculpture / pixel-box

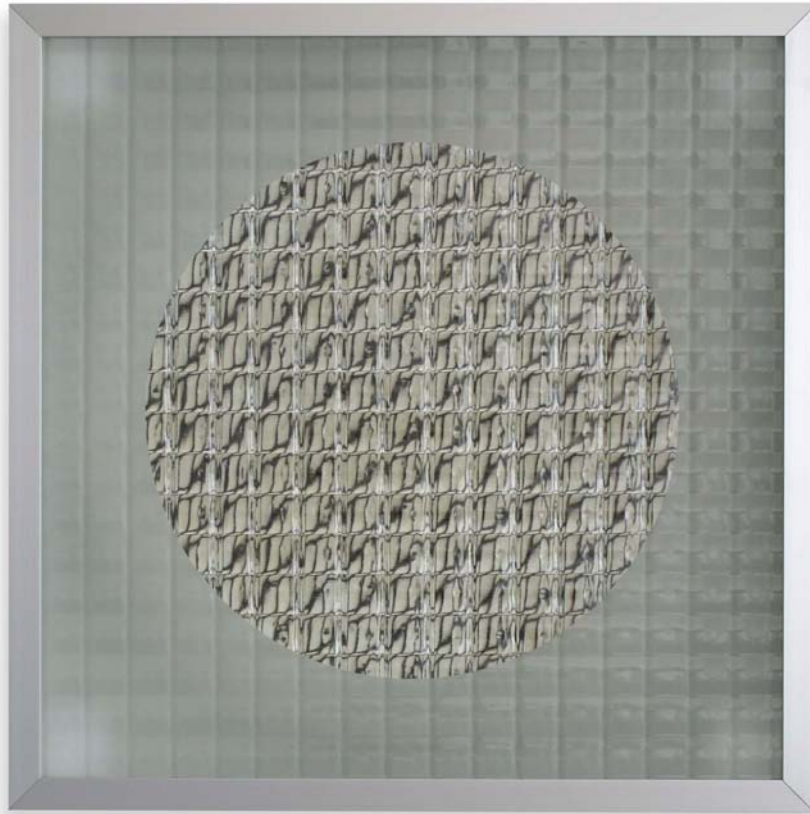
butterflies (actias dubernardi, china, south gangsu, wenxia shangdonshan, 2.600 m, 16.10.2011),

wood, sandblasted glass, aluminum, steel, magnets, motor

approx. 48 x 48 x 21 cm

2014





**don't forget to be awesome**

animated sculpture / vertigo-box

wood, sandblasted glass, aluminum, magnets, motor

approx. 48 x 48 x 18 cm

2014



**today is tomorrow's yesterday**  
animated sculpture / drop-box  
wood, sandblasted glass, aluminum, steel, magnets, motor  
approx. 48 x 48 x 21 cm  
2014



**life is a killer!**  
ring  
925 silver (42 gr.)  
approx. 21 x 21 x 28 mm  
size variable  
2014

edition of 9 + 3 a/p



**life is a killer!**  
ring  
925 silver (42 gr.)  
approx. 21 x 21 x 28 mm  
size variable  
2014

edition of 9 + 3 a/p



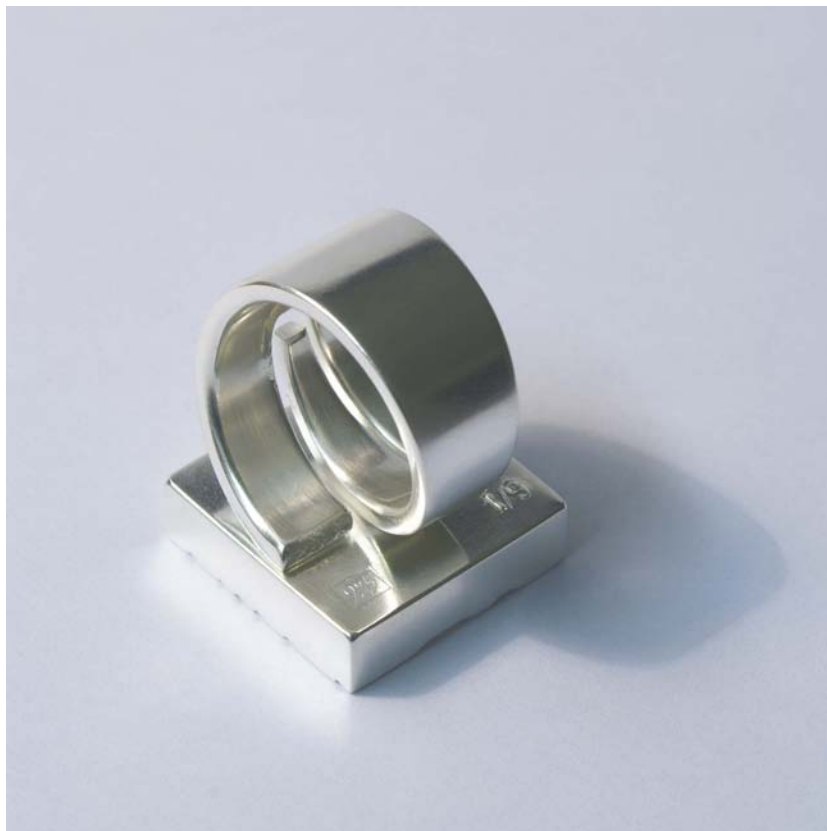
**schoen ist nicht das mass**  
*beautiful is not the measure*

ring  
925 silver (45 gr.)  
approx. 21 x 21 x 28 mm  
size variable  
2013

edition of 9 + 3 a/p

[www.tomschmelzer.com](http://www.tomschmelzer.com)





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**in balance xxi**

animated sculpture  
3 turbo-ventilators, hostaphan mirror balls, silver  
approx. 120 x 120 x 220 cm  
Ø ball 80 cm  
2013



**fame**

animated sculpture - the worms move and hit the drum  
snare drum (birch wood), stand, steel, rubber, magnets, motor  
approx. 85 x Ø 42 cm  
2013

worms were a popular baroque symbol of transience, a vanitas motif, a memento mori ("remember that you are mortal"). like toads, newts, mice, snakes and beetles, they live in and on the soil and symbolize death – after all, they are the ones to decompose our remains.

worms exemplarily represent the vulnerability and brevity of life. they commonly come out and show off when you least expect it. listen, remember and seize the day.



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**above the clouds**

painting  
acrylic on paper (poster félix gonzález-torres)  
approx. 113 x 75 cm  
2013



**the thinker**  
installation

synthetic resin, photo, wooden frame, a 5 g package of watercress seeds  
approx. 26 x 19 x 13 cm (thinker)  
approx. 24 x 20 x 2 cm (frame with photo)  
number of copies 9 + 3 a.p.  
2013



**the thinker**

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synthetic resin, photo, wooden frame, à 5g package of watercress seeds

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2013

the work is an exemplary portrayal of the profanation and domestication of art. those who co-share responsibly for this are, in general, people with a feeling of social inferiority, social climbers, and haughty members of the middle class. consequently mail order companies such as ars mundi are geared exactly towards this target group.

even amateurs find it easy to recognize the auguste rodin brand, especially his “top product” the thinker. in particular, owning this sculpture adds a touch of distinction that sets one apart from one’s neighbors.

moreover it is simple to purchase this keenness for art on the internet at a reasonable price. for 200 € you get a 26 cm rodin made from “synthetic bronze”. in actuality, this is nothing more than simple cast resin, which has been euphemistically exaggerated. since the vendees can’t or don’t want to afford bronze, they feign to themselves, their neighbors, and any other visitors a “true to original duplicate of a work of art in the best possible identical material and color”. ars mundi continues to romanticize in its description of a “polymer museum replica, hand-cast with a bronze finish.” words such as “exclusive” and “reduction” are also used. in a flash, the greedy fish is already hooked on the notion of prestige. bravo!

if the guest obligated to admire the piece is still able to recognize the cheap copy, then one simply points out its perfect form and the intellectual stimulation it exudes so as to justify the purchase.

and the watercress? it stands for the surroundings in which the thinker is now at home. contrary to the ambitious intentions of the buyer, this environment is usually as banal as it is boring. as a cultural fig leaf, the sculpture languishes away between knickknacks, a rubber tree – and the watercress on the windowsill. a magnificent misunderstanding.

in psychological terms, a frightening phenomenon of the current zeitgeist comes to light: the maximally adapted person who is afraid of forming his own opinion or doing something wrong. he prefers to follow the traditional, innocuous consensus of style to the smallest common denominator, rather than have to justify a free choice based on his own tastes and preferences.

the worst part is that this behavior doesn’t just pertain to cast resin replicas. these people also make familial, social, and political decisions based on the same paradigm. this results in stagnation and revisionism – an endless line of lemmings in an era that desperately needs leaders.





**the future belongs to those who take it**  
from the series "biedermeier for advanced users"  
sculpture  
rust, wood, cloth, steel  
approx. 96 x 40 x 26 cm  
2013

what you see here is a completely rusted dollhouse – cupboards, beds, armchairs, curtains, etc.

people tend to withdraw from reality by hiding from it. they seek shelter in their early life, their hobbies, their toys, and their knickknacks. yet homing, cocooning, and all other displacement activities are deceptive solutions. by clinging to yesterday we regress in our development.

this piece illustrates that childhood has to end at a certain point in life. you have to cut the cord to shape your future. ignoring reality disables us from reacting properly. it makes us impotent when it comes to solving obstacles and challenges since we are stuck in phantasies, trapped in bubbles, or locked in dreams.

so don't yearn for the past. it's gone. close down your dollhouse and move on.



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## **STRESSED DESSERTS**

installation  
pvc, wood, steel, iron  
approx. 60 x 30 x 30 cm  
2013

theme: cocooning, homing, arcadia, displacement activity  
STRESSED backwards reads DESSERTS

[www.tomschmelzer.com](http://www.tomschmelzer.com)

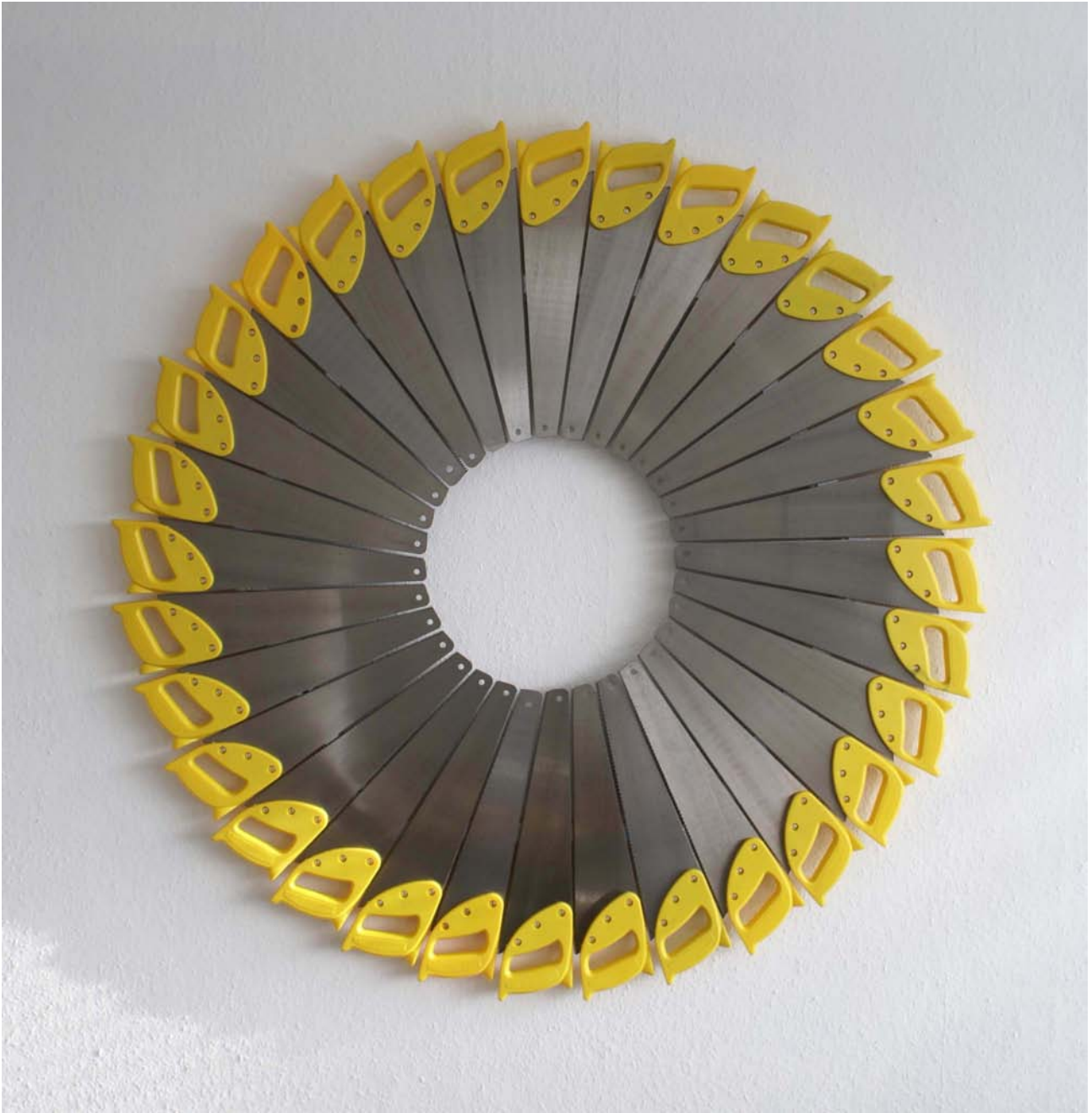


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**sunrise in babbitt-county**  
*die sonne des heimwerkers*

installation  
handsaws, wood, iron, magnets  
approx. Ø 135 x 5 cm  
2013

theme: cocooning, homing, brownies (heinzelmännchen), displacement activity



**sweet dreams are made of this**

from the series: biedermeier for advanced users/subjects/learners  
installation

oil on canvas, wood, wallpaper, pvc  
approx. 154 x 114 x 8 cm  
2013

theme: neo-biedermeier, cocooning, homing, arcadia, displacement activity



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**the promise**

installation  
wood, candles, hay  
approx: 160 x 55 x 10 cm (rake)  
2013

homage to jindřich heisler

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**this means nothing**

from the series: wall saying  
animated installation  
feathers, ventilator  
approx. 100 x 100 x 20 cm w/o ventilator  
2013



**the alchemist**

*der alchimist*

sculpture

wooden pencil sharpener (merchandising article tate modern),

graphite pen, splints, goldpigment, metal stand

hight approx. 39 cm

2012



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hight approx. 39 cm  
2012



**the early bird catches the worm,  
but the second mouse gets the cheese**

animated sculpture  
wood, bird, rubber, nylon thread, motor, bulb, hostaphan mirror balls, helium  
approx. 230 x ø 130 cm  
2012





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approx. 230 x ø 130 cm  
2012



**the eternal**

enigma

wood, brass, gold, candles, stand, spotlight

approx. 150 x 60 x 60 cm

2012

theme: we are an impossibility in an impossible universe! but who is in the driver's seat?

das experiment: wir sehen unterschiedliche, beispielhafte kerzen und kerzenhalter der weltreligionen (hier: judentum, buddhismus und christentum). der schattenwurf jedoch, verursacht durch die luftverwirbelungen der flammen, unterscheidet sich nicht. er ist bei allen drei andachtssituationen identisch. das wirft die frage auf: manifestiert sich das transzendente, ewige nur in einer einzigen ausprägung?



**maybe next time  
or when the time is ripe evil will rise**  
animated sculpture

motor, wiper, gloves, balloon, poseable wooden hands, voltage switching power supply  
approx. 180 x 100 x 45 cm  
2012



### **FUD**

animated installation / goose-flesh

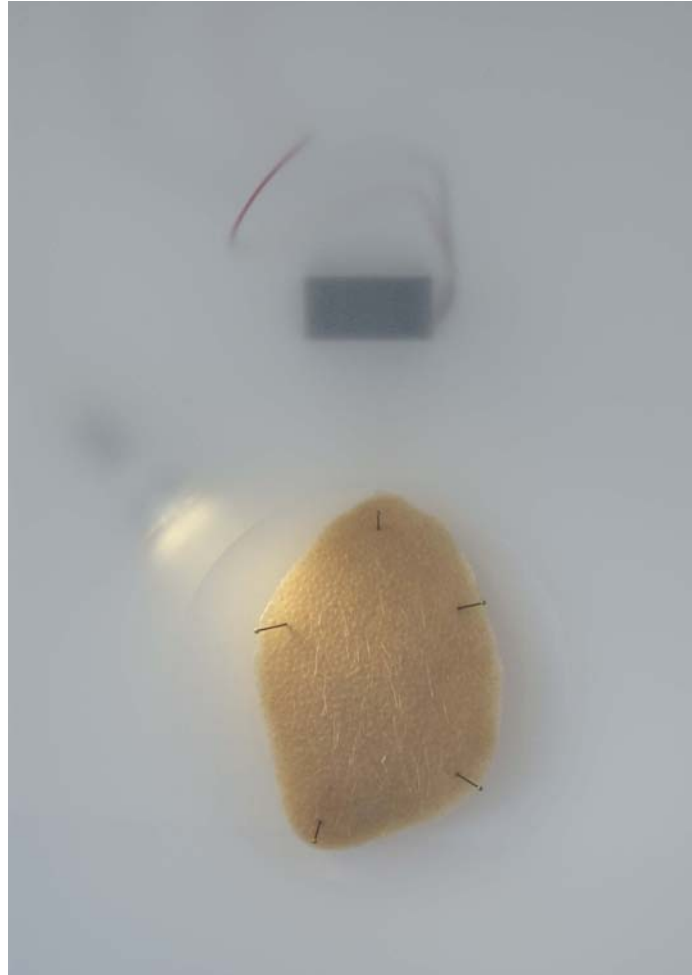
silicone, hair, dissecting pins, fan, LED bulb, wire, glass, wood, power supply unit

approx. 51 x 42 x 9 cm

2012

FUD – fear, uncertainty and doubt – is the strategy attempt to influence the perception of individuals or the public by disseminating false, negative or dubious information to reach ones objective.





### **FUD**

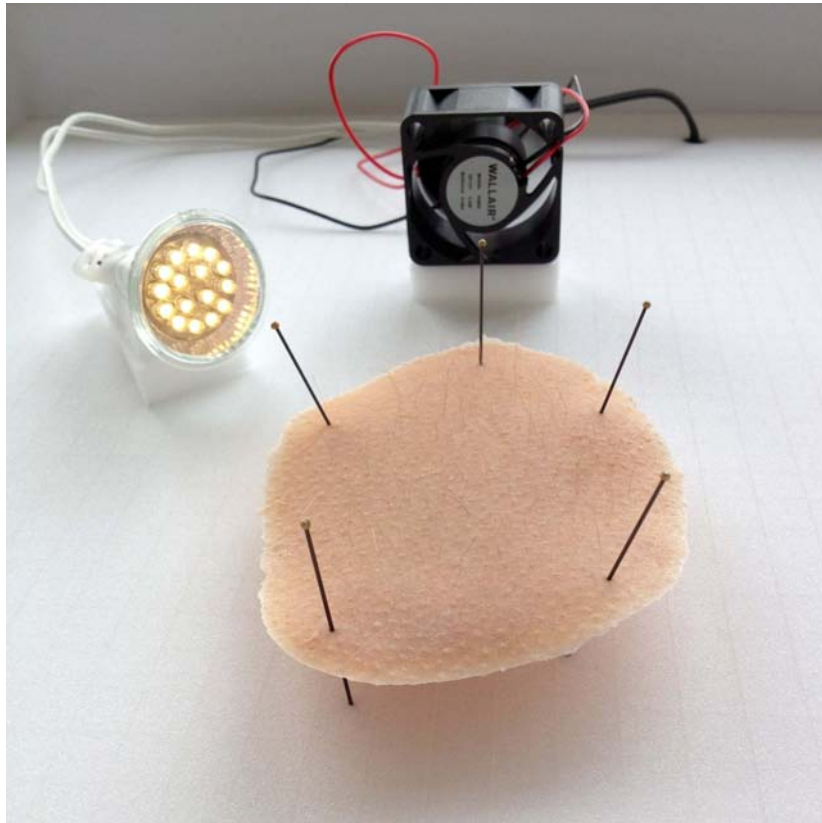
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**if you pay peanuts, you get monkeys.  
if you pay golden peanuts, you get stags.**

sculpture

peanuts, gold leaf, wood, velvet, brass

approx. 27 x 20 x 20 cm

2012

the first sentence of the title is a quote by the anglo-french industrialist sir james goldsmith (1933-1997). the second sentence seems to be a sign of the times. if you ever happen to run into one of these stags be nice to him and greet him with the jewish saying: "three shiploads of gold thou shalt inherit, but they shalt not be enough to pay your medical bills."



**hier darf nichts sein**  
from the series "objects of creation and decay"  
wood, rust  
approx. 130 x 50 x 7 cm  
2012



**hier darf nichts sein**  
from the series "objects of creation and decay"  
wood, rust  
approx. 130 x 50 x 7 cm  
2012





**so soll es sein**  
from the series "objects of creation and decay"  
wood, gold leaf  
approx. 130 x 50 x 7 cm  
2012



**so soll es sein**  
from the series "objects of creation and decay"  
wood, gold leaf  
approx. 130 x 50 x 7 cm  
2012



**original sin / urschuld**

installation

mummified apple, aluminum, copper, iron, bronze, mirror, glass, velvet, fly, acrylic glass

approx. 55 x 32 x 32 cm (top)

100 x 33 x 33 cm (stand)

2012

the specimen exhibited is the forbidden fruit from the tree of knowledge in the garden of eden. the very fruit eve gave to adam – resulting in the fall of man.

it measures 59 mm in length, 37 mm in width and 32 mm in height and shows a bite mark. it consists of 99.98 % apple and 0.02 % human saliva. its density matches approximately 1.043739 g/ml at 20 degrees celsius. it is of unknown variety.

the specimen is usually kept at the pontificio istituto di oggetto sacro (PIDOS) at the holy see in the vatican secret archives.



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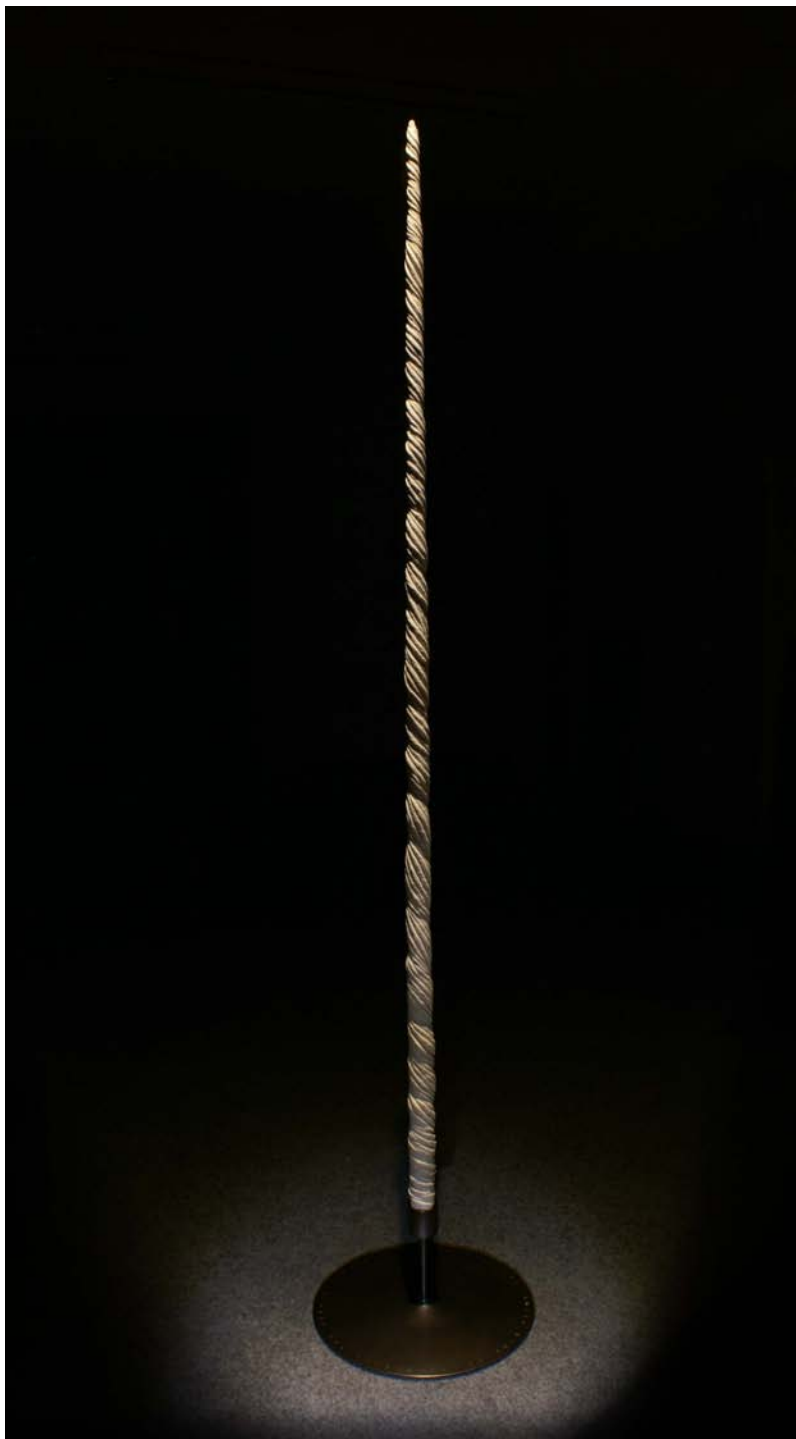
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**materia prima  
or  
las lágrimas de las 99 vírgenes del unicornio**

miracle  
cellulose tissues, tears of virgins, metal of unknown alloy  
date of origin: unknown

this artefact consists of 12 x 12 tissues bathed in the tears of 99 virgins to make a unicorn.  
it is said to be an object of inconceivable power and incredible might for the one who owns it.



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### are we dating?

codpiece

embossed engraved aeruginous copper, leather (horse, lamb), horn

metal approx. 20 x 17 x 8 cm

2011

a codpiece (from middle english: cod, meaning 'scrotum')\* is a male genital covering that attaches to the front of the crotch to accentuate the area. it is held by string, buttons, or other methods. codpieces were important items of european clothing in the 15th and 16th centuries.

this is a modern interpretation. a crutch to overcome one's inferiority complex. a potent prosthesis for those in need. the object anticipates the perception future historians/archeologists will have of our era.

\*also braguette, bragetto, brayette, prallbeutel, gliedschirm or schamkapsel

[www.tomschmelzer.com](http://www.tomschmelzer.com)



### are we dating?

codpiece

embossed engraved aeruginous copper, leather (horse, lamb), horn

metal approx. 20 x 17 x 8 cm

2011

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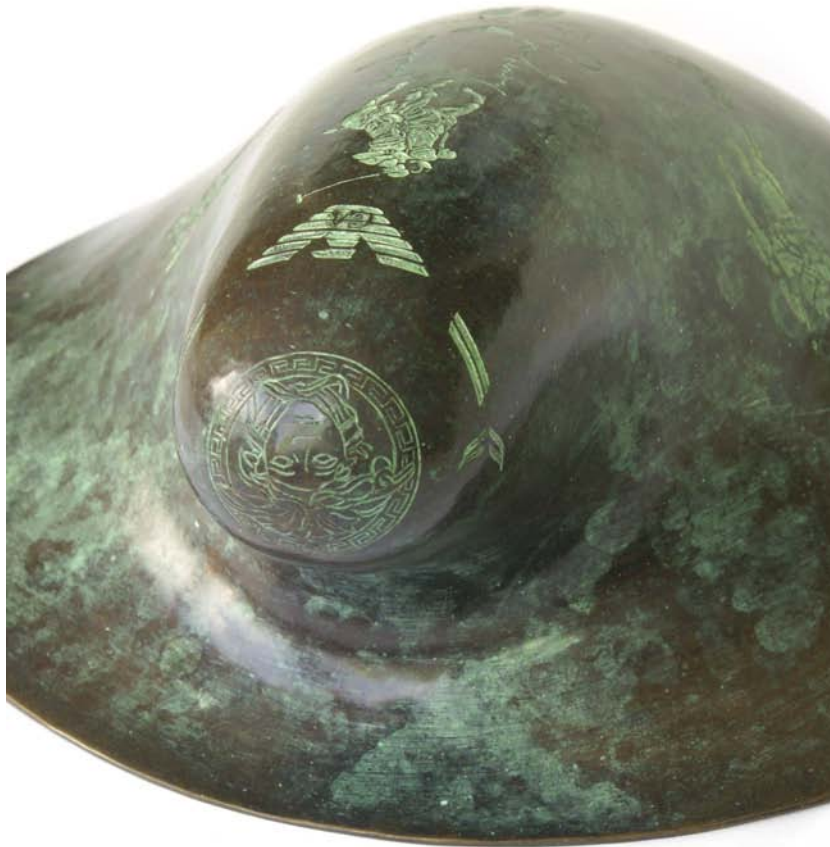
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**the more, the merrier**

object – homage to howard luck gossage  
8 kg sledgehammer, gold leaf, thumbtack  
approx. 90 x 20 x 10 cm  
2011

go ahead. why not use a multi-billion dollar sledgehammer to pound a thumbtack? in advertising, in lobbying, in health care, in agriculture, in energy supplies, in geopolitics ... always, forever, now.



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**always lean towards the green\***

installation

sandblasted wood, gold leaf

approx. 30 x 30 cm each

2011

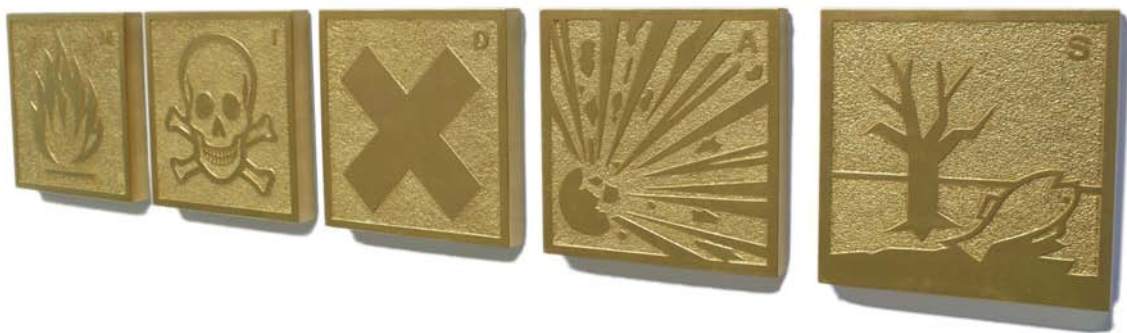
cutting-edge business etiquette: the higher the risk, the higher the return. and who wouldn't support this regime by aiming for maximum gain? sure I want the cheapest food, the cheapest clothes, the cheapest fuel, the best interest rates, the most profitable life insurance and retirement provision, the most promising shares, stocks, funds. what's wrong with that?

well, the greek king midas had this *golden touch*: the ability to turn everything he touched into gold. how the story ended is known. "when he beheld his food grow rigid and his drink harden into golden ice then he understood that this gift was a bane and in his loathing for gold, cursed his prayer" (claudian, *in rufinum*). king midas prayed to dionysos, begging to be delivered from starvation.

\*color of US dollar bills

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**apotheosis of the couch potato**

pillow sculpture

bronze, cotton, embroidery

approx. 80 x 80 x 90 cm

2011

what danish artist *poul gernes* really wanted to say with his pillow sculpture.

his piece asks a simple question: are you rather the *princess on the pea* or the *comfort zone conqueror*?

appendix: the comfort zone is a behavioral state within which a person operates in an anxiety-neutral condition, using a limited set of behaviors to deliver a steady level of performance. successful persons routinely step outside their comfort zones, to accomplish what they wish.





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**am i a hostage of my comfort zone?**

objects no. II und IV

insects, insect boxes, insect pins, acrylic glas, sandblasted glas, vinyl lettering  
approx. 51 x 42 x 8 cm (each box)

2011



**am i a hostage of my comfort zone?**

object no. II

chrysochlorella chrysophora, insect box, insect pins, acrylic glass, sandblasted glass, vinyl lettering  
approx. 51 x 42 x 8 cm

2011



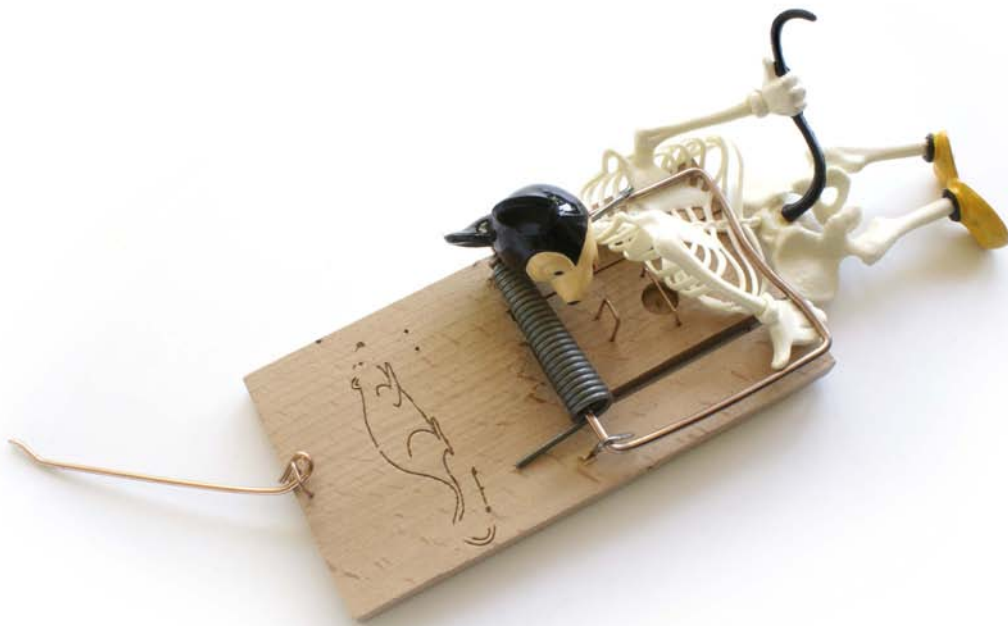
**am i a hostage of my comfort zone?**

object no. IV

dicronorhina micans, insect box, insect pins, acrylic glass, sandblasted glass, vinyl lettering

approx. 51 x 42 x 8 cm

2011



**PSP gives a damn**  
sculpture  
rubber, synthetics, acrylic paint, trap  
approx. 25 x 10 x 5 cm  
2011





**la danse**  
**or controlled flight into terrain (CFIT)**  
installation

pearls (1.400 g), gold, silver, brass, steel, glass, synthetics, motor  
approx. 33 x ø 25 cm (machine), 90 x 25 x 25 cm (stand)  
2010

the rotation of the machine grinds down the pearls, slowly turning them to dust.



**la danse**  
or **controlled flight into terrain (CFIT)**  
detail



**la danse**  
or **controlled flight into terrain (CFIT)**  
detail



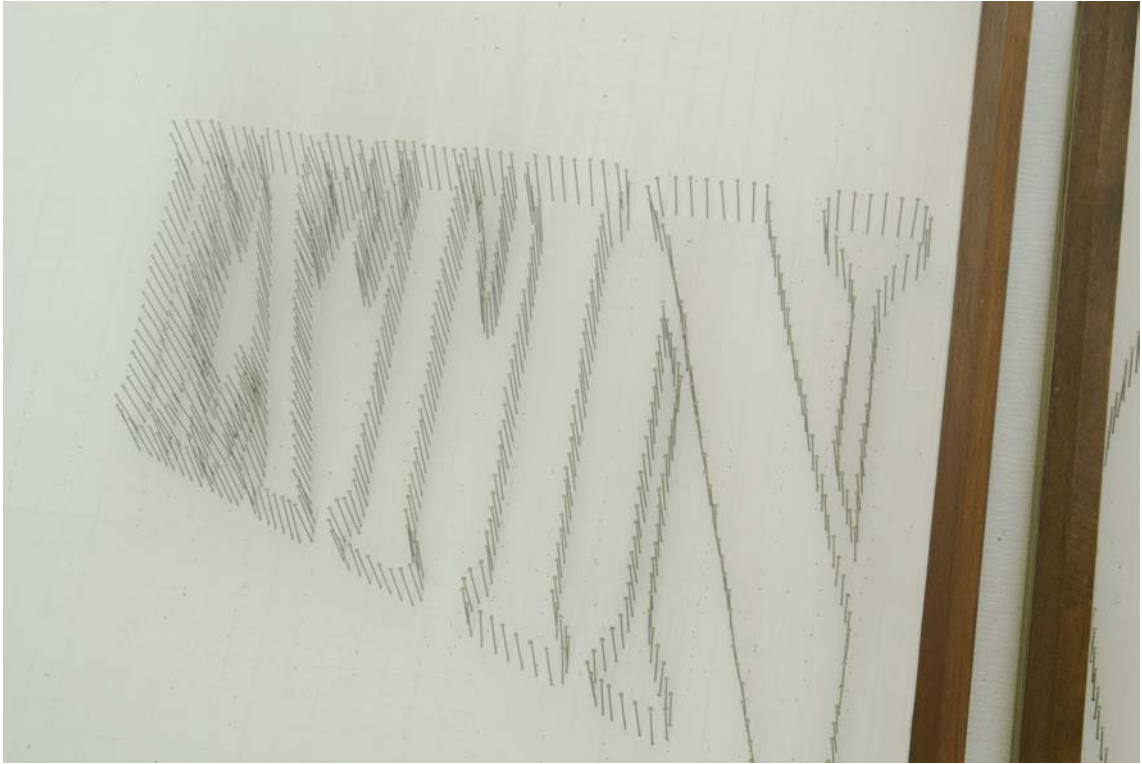
**depressionism**

installation

insect pins ranging size 00 – 6, insect boxes

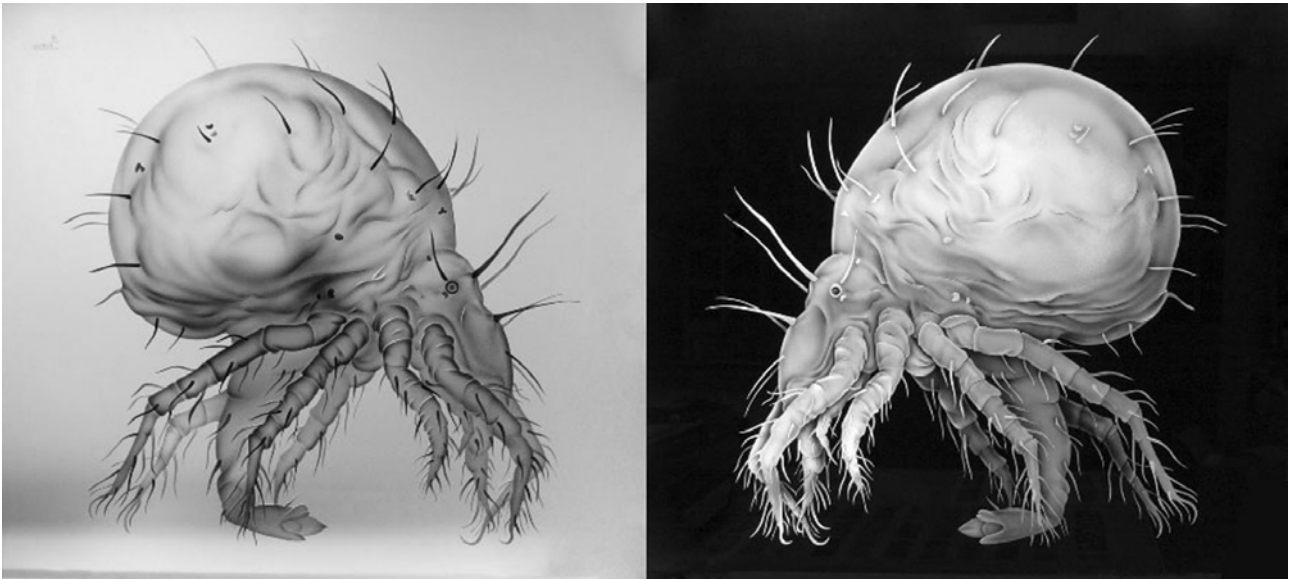
approx. 51 x 42 x 6 cm (each box)

2010



**depressionism**  
detail





**the world & mr. lobb**  
monument for lobbyists  
airbrushed, sandblasted glass, acrylic glass, aluminium, portable stand with lamp, silver  
approx. 71 x 64 cm (each piece)  
2010

pestilent and powerful: blind invertebrates have set a new record.  
the portrayed species generates disproportionately high holding forces of up to 1180 times their weight - on rough surfaces - using only their tongue. this capacity is five times higher than theoretically expected for such organisms and higher than any relative forces reported for tongue action.



**beauty of the gnomes**

monument for financial experts

airbrushed, sandblasted glass, acrylic glass, aluminium, portable stand with lamp, silver

approx. 71 x 64 cm (each piece)

2010

amazing multicellular invertebrates.

some people consider them the most incredible creatures on earth. small in brain size but they have many properties typical for bigger animals such as pigs and dogs. they can be found virtually everywhere: on top, in bottoms, under layers of solid ice - but their most typical homes are minute mucus films on doosh cushions.



**F.ART**

monument for collectors

airbrushed, sandblasted glass, acrylic glass, aluminium, portable stand with lamp, silver  
approx. 71 x 71 cm

2010



**F.U.**

*ihr kotzt mich an*

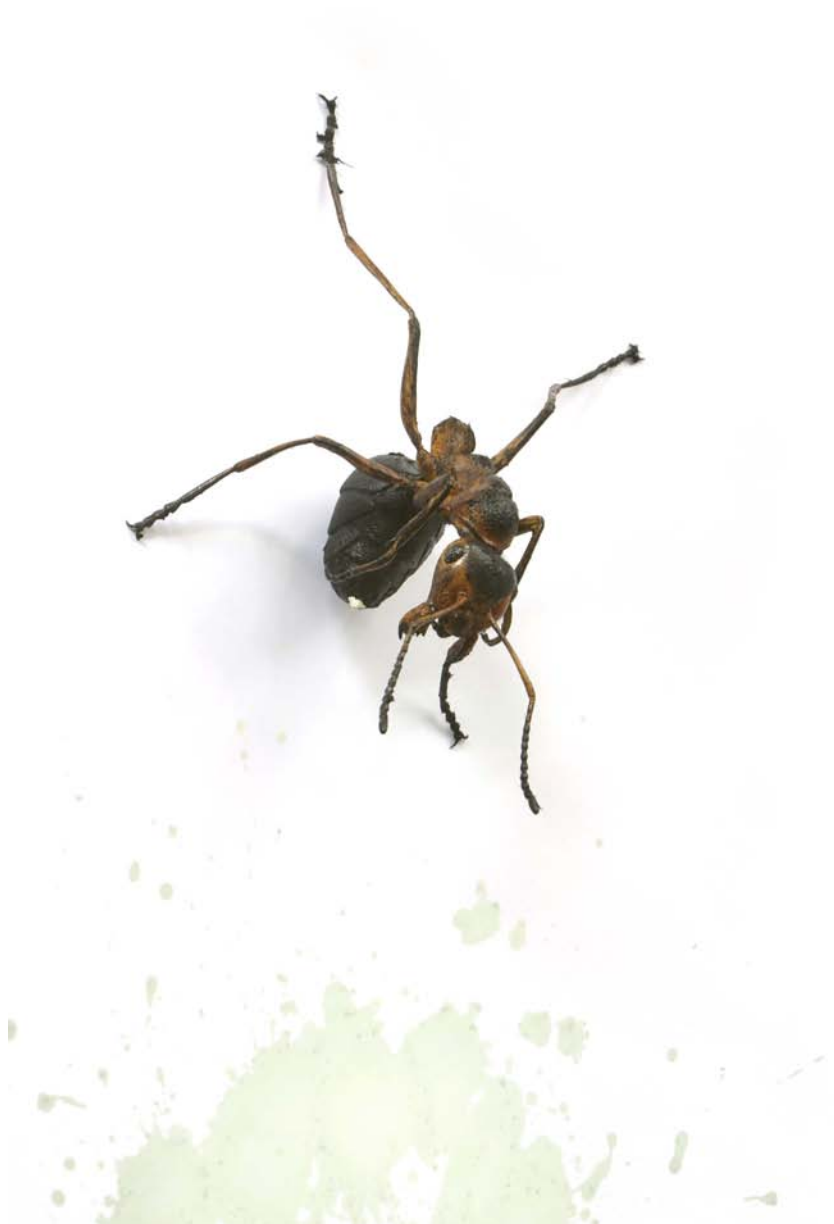
installation

resin, safety glass, metal, paint

approx. 70 x 60 x 20 cm

2010

memo on the present condition: on the palsy of creation,  
which unfortunately is unable to comment and react in the appropriate manner.



**F.U.**

*ihr kotzt mich an*

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resin, safety glass, metal, paint

approx. 70 x 60 x 20 cm

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**after all i am still confused, but on a higher level**  
animated sculpture  
8 turbo-ventilators, hostaphan mirror balls, silver  
size variable  
2010



**toll of the passing bell**

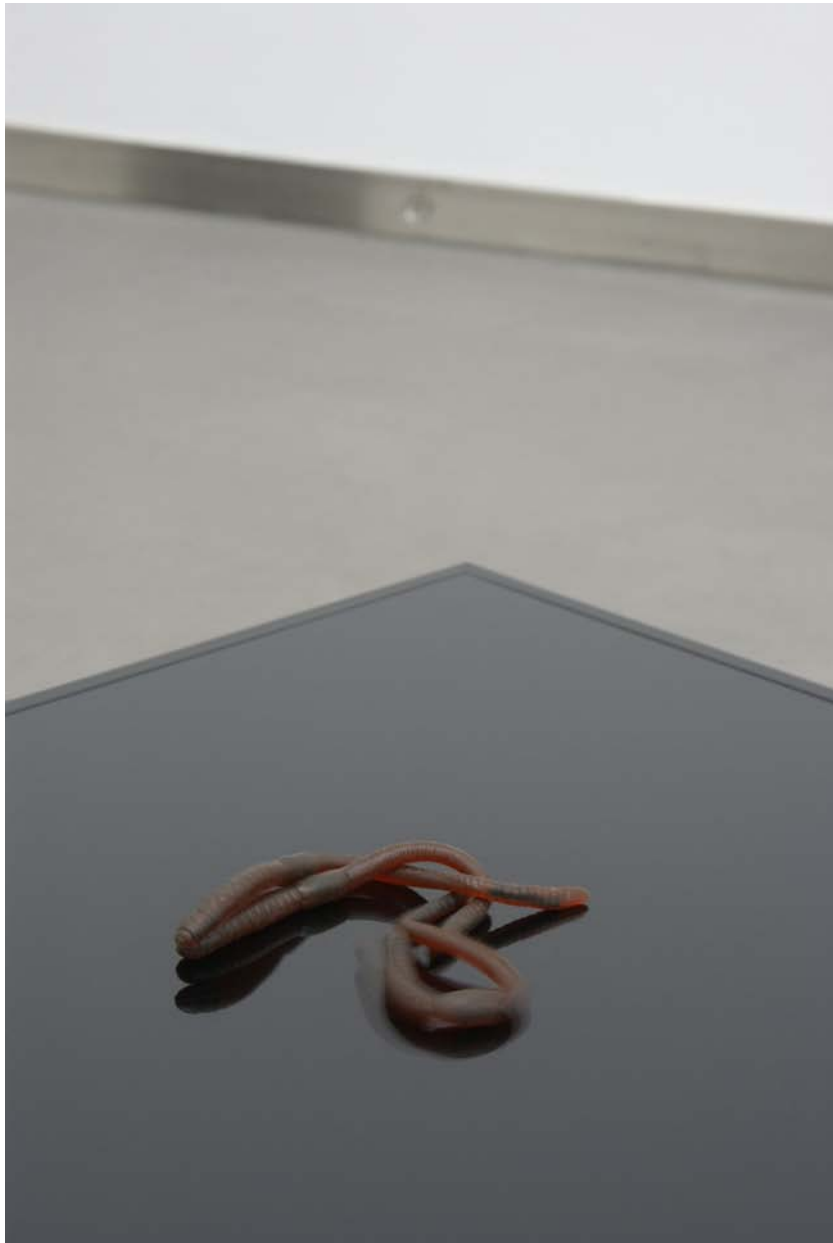
animated sculpture

wood, glass, rubber, magnets, motor, microphone stand, microphone, speaker, silver

size variable, box approx. 42 x 42 x 14 cm

2010

anyone who stands in front of imam ahmad's palace in salach, southern yemen looking down on taiz, will see a magnificent estate on one of the hills. it belongs to the saeed family, which has built up the greatest trade empire in yemen and is known for many donations to schools, hospitals and other social institutions. three years ago hayel saeed was asked about the extent of his wealth. he asked the people for an estimate. one million dollars would be given to the person, who could specify his exact possessions. everyone began to calculate, yet no one came up with the right billion total. one day a bedouin showed up and left with the awarded prize. what was his answer? 'your possessions are 12 meters of fabric (the shroud), a bottle of perfume, a pound of frankincense and a handful of basil. more you cannot take to the grave '.



**toll of the passing bell**  
detail



**but i am a worm**  
animated sculpture  
wood, rubber, magnets, motor  
approx. 30 x 30 x 18 cm  
2010



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animated sculpture  
wood, rubber, magnets, motor  
approx. 30 x 30 x 18 cm  
2010





**but i am a worm**  
animated sculpture  
wood, rubber, magnets, motor  
approx. 30 x 30 x 18 cm  
2010



**EX**  
installation  
butterflies, insect pins, foam, acrylic glass  
approx. 91 x 91 cm (each piece)  
2010



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2010



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installation  
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approx. 91 x 91 cm (each piece)  
2010



**whistleblower**  
or **much ado about nothing?**

moving object

plastic, paint, motor, propeller, batteries, glass, wood, gold leaf

approx. 32 x 30 x 18 cm

2010

whistleblower: a person who reveals any wrongdoings or malpractices that are taking place within an organization or a body of people.





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**if i have seen further, it is by standing on the shoulders of giants**

prospective historical monument

insects, wood, aluminum, silver, zirkonia, laurel leaves, thread, acrylic glass top, cast iron  
approx. 50 x 50 x 50 cm (pyramid), 50 x 50 x 115 cm (stand)

2010

is this what we are facing 50 years from now?  
will the alleged weak ones have joined forces to scare us looters? to death?  
will they have taken over? will tall be tiny and tiny be vast?  
hail to today's delusions. hail to tomorrow's giants.



if i have seen further, it is by standing on the shoulders of giants  
detail



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**hortus conclusus reloaded**

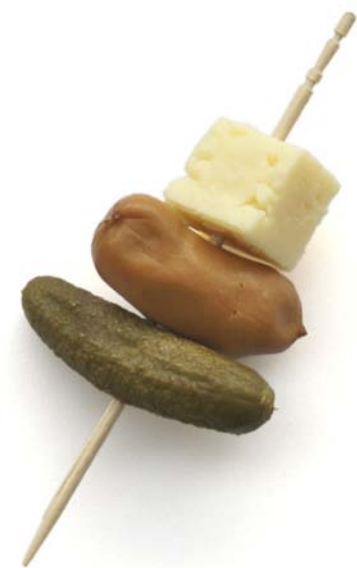
object - st. sebastian with cheese and meat skewers instead of arrows  
wood, gold leaf, steel, pvc, silver, acrylic glass top  
approx. 41 x 20 x 16 cm (figure), 90 x 25 x 25 cm (stand)  
2010

in many homes you will find carvings of christian religious figures (e. g. saints or putti).  
they are bought in the thousands by tourists visiting countries bordering the alps. as northern italy,  
austria, switzerland, southern bavaria (oberammergau) et al. are famous for their wood carvings.

once in the home, these figures usually loose their holy connotation and their function as a focal point  
for worship and devotion. instead they are left in profane settings usually in the living or dining room.  
the christian symbol has become a folkloristic, meaningless souvenir.



**hortus conclusus reloaded**  
detail



**hortus conclusus reloaded**  
detail



**scarab hat**  
**or the pleasure of your company is requested**

wearable sculpture

140 scarabaeus sacer (holy roller, dung beetle), wood, brass, felt, steel, rubber, viscose  
approx. 195 x Ø 65 cm  
2010

the scarab hat is an antipode to alexander mcqueen's butterfly hat (spring 2008).  
it marks the end of the noughties with its splendor and flightiness, its neocons and megalomaniacs,  
its butterfly paintings and art market-bubbles. it is a reminder. yet we are rolling on.





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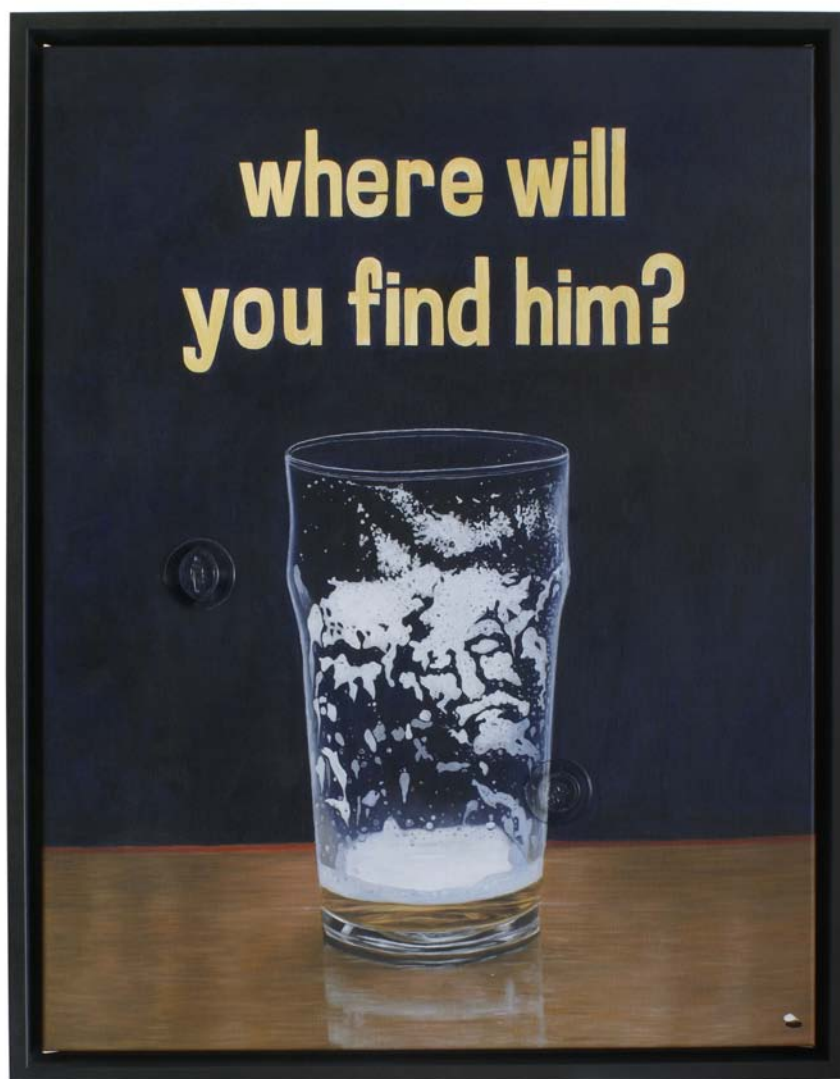
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**scarab hat**  
or the pleasure of your company is requested  
detail



**theatrum mundi**  
or **where will you find him**  
painting  
oil and resin on canvas (painted in bangkok)  
approx. 81 x 64 x 8 cm  
2010



**the state of germany vs. the state of painting or will it fit your sofa?**

oil on canvas (painted in china), glitter, pvc film  
each approx. 205 x 150 cm  
2009

this diptych is the first in a series of large format oil paintings dealing with the mental state of germany. the two images are made up of small scrap-pictures or die-cuts (*glanzbilder*). they have been used in friendship books and poetry albums (*poesiealbum*) ever since the 19th century – representing an ideal world.

for this work the original sheets were greatly enlarged to highlight the monstrosity of its content. the two pieces were commissioned and painted by a group of master artists in shenzhen, china. these professionals had no connection to germany and worked without bias.

like any kitsch, the displayed motives talk about sanctuaries: the 'good ol' times', *gemütlichkeit*, feeling at home and leading a sound almost apothecotic family life. clichés or rather references people turn to especially in times of trouble and disorientation; while the present is avoided and denied. this escape from the current is becoming an ever popular way to meet obstacles. up to a point, where an initially small issue becomes an unsolvable problem.

germany is particularly vulnerable to fleeing and hiding with its long tradition of suggestive influences ranging from literature (brüder grimm, joseph von eichendorff) to fine arts (caspar david friedrich, ludwig richter, carl spitzweg, moritz von schwind) to entire eras (romance, *biedermeier*, symbolism, *jugendstil*). we stand for homey introspection instead of reflected action. we stand for burying our heads in the black forest snow.

"it is not only for what we do that we are held responsible, but also for what we do not do." *lao tse*





**the state of germany vs. the state of painting or will it fit your sofa?**  
oil on canvas (painted in china), glitter, pvc film  
each approx. 205 x 150 cm  
2009



**responsibility-to-protect or to whom it may concern**  
 installation  
 white oil drum, jesus figures (wood/gold), pump, plot  
 approx. 90 x Ø 60 cm  
 2009

the 2005 UN world summit affirmed the responsibility of each "individual state to protect its populations from genocide, war crimes, ethnic cleansing and crimes against humanity." where a state is unwilling or unable to protect its people, the international community should take collective action. in reality collective action is taken in such cases, where at least one of the following conditions apply:

- (1) whites involved
- (2) christians involved
- (3) petroleum involved
- (4) natural gas involved



**LPS (little politician syndrome)**

sculpture

steel, leather

approx. 40 x ø 3 cm; belt 112 cm

2009

a man, small in stature, who attempts to overcome the way he believes other people perceive him  
(as a diminutive character) by

- (1) attaching himself to authority figures
- (2) trying to manipulate himself into positions of control
- (3) migrating toward positions of leadership
- (4) having a fairly volatile temper



**show-off**

sculpture: engagement ring being followed by a woman  
silicone, silicone paint, polyurethan, 925 silver, diamond, french nails, metal  
approx. 80 x 25 x 25 cm  
edition of 3  
2008

north americans live by a couple of simple rules. one states that as a man, you are not successful if you do not earn more money than your father did. another one states that the engagement ring you give your fiancée should be worth the equivalent of at least three month's salary. rules now exported around the planet and accepted without question. to fill our lives with even more delight and meaning.



**fighting microcephaly**

animated sculpture

resin dental models, micro servos, control system, aluminum panels,

110/220 V power supply unit, aluminum stand

approx. 160 x 45 x 20 cm

2008

two sets of teeth talking to each other. a jew and an arab? an american and an iraqi? a serb and a croatian? the anatomy, biology and physiological processes of all human beings are almost identical. problems in interaction are mostly man-made: through missing education, manipulated socialisation and religious or political indoctrination.





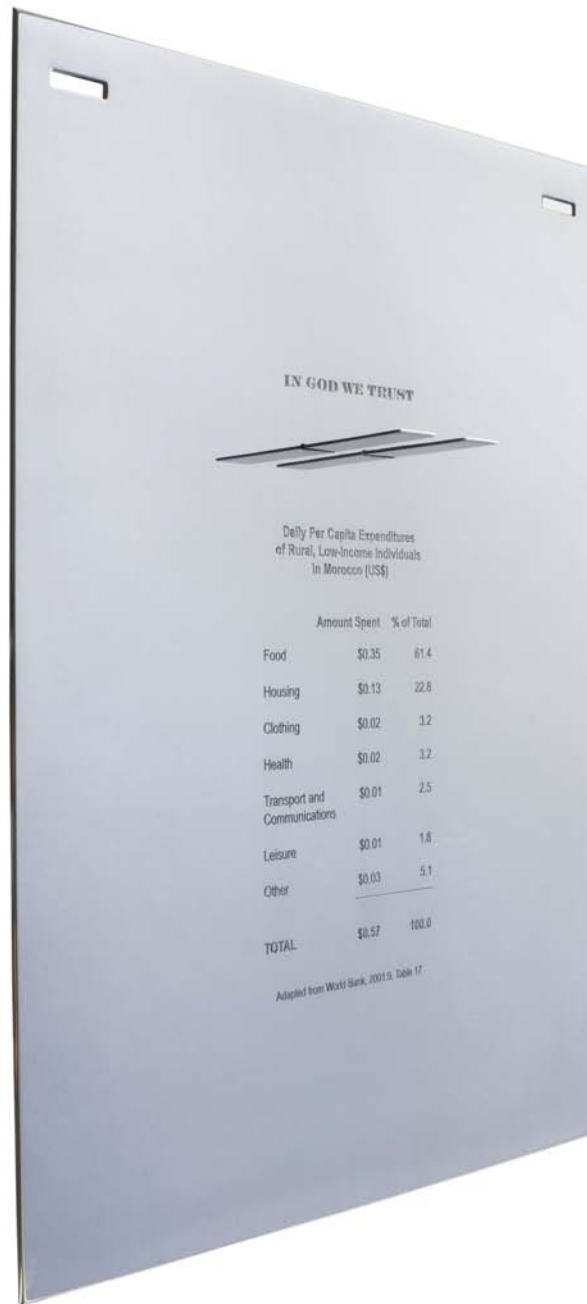
**a dollar a day**

object

925 silver (approx. 1.000 gr.), 365 1\$-bills  
approx. 21 x 30 x 4,5 cm  
2007

what is a dollar worth? In the states: barely nothing. yet looking at this calendar as a decadent source of worthless spending money is just one option: if you take off the bundle of dollars, you will find an engraving. it states that the average low-income individual in north africa has 57 cents to live on per day. in fact 1,5 billion people on this planet have to survive on less than a dollar a day. thus the motto on each dollar bill: "IN

GOD WE TRUST" is most strange. for one person it represents the aspiration to become super rich. for another to barely survive. it is as always: one has to look and ask for the underlying truth. in this piece and in the real world. if you do not want to bother, you will not find it.



### **a dollar a day**

object

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approx. 21 x 30 x 4,5 cm

2007

what is a dollar worth? In the states: barely nothing. yet looking at this calendar as a decadent source of worthless spending money is just one option: if you take off the bundle of dollars, you will find an engraving. it states that the average low-income individual in north africa has 57 cents to live on per day. in fact 1,5 billion people on this planet have to survive on less than a dollar a day. thus the motto on each dollar bill: "IN

GOD WE TRUST" is most strange. for one person it represents the aspiration to become super rich. for another to barely survive. it is as always: one has to look and ask for the underlying truth. in this piece and in the real world. if you do not want to bother, you will not find it.



**forget-me-not**

*vergissmeinnicht*

object: if you try to drink from this cup, the liquid will run down your chin through the holes  
the only successful way to drink is by sucking the liquid through the penis

925 silver (approx. 420 gr./14,75 oz.), gold plated, palla

approx. 14 x 14 x 8 cm; edition of 7 + 2 a/p

2007

on July 14, 2007 the archdioceses of los angeles agreed to pay 660 million dollars in compensation to the victims of sexual abuse. more than 500 victims, both male and female, had collectively sued the catholic church. it emerged that of the 228 parishes in the dioceses, three out of four had at least one priest, monk or lay-teacher accused of child molestation. it also came to light, that in many cases, the catholic church had been informed. this is only one of 195 dioceses in the united states.



**the grass is greener**

installation

bucket, sickle, US dollar bills, pair of gloves, paint

approx. 25 x 30 x 50 cm

2007

this work was carried out for the temporary transformation of the brooklyn 'riviera gallery' into a real estate agency in 2007. the aim of the project was to express the loss of this previously vibrant hub of artists to rising real estate prices. the artists could no longer afford to pay the rent.

the bucket displays the 'B' of brooklyn. the shredded dollar bills in combination with the sickle evoke the image of freshly cut grass. and since the grass is always greener on the other side, the wealthy are in the middle of changing the state of brooklyn: money has displaced creativity.



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installation

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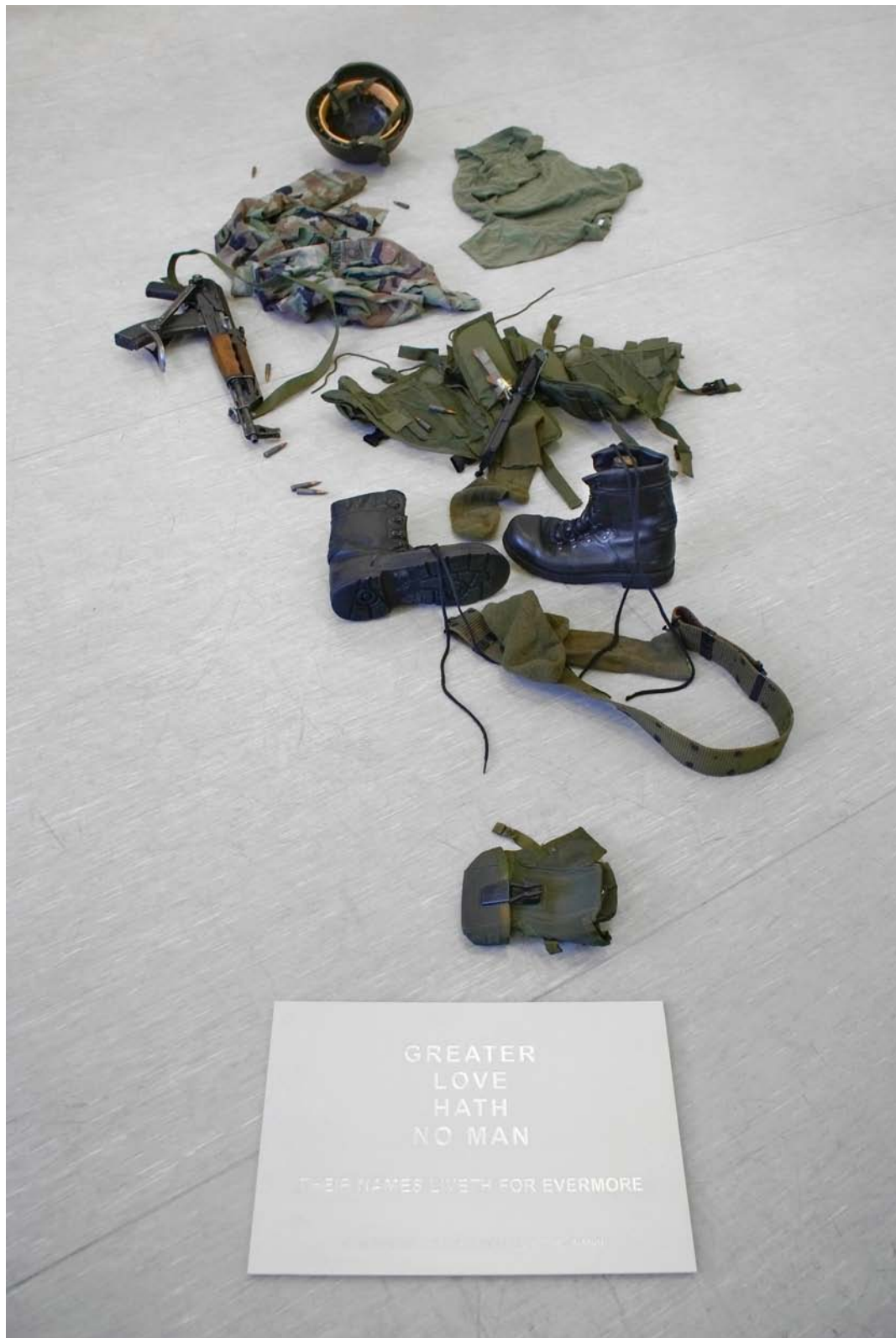
**memorial to the unknown deserter**

installation

military clothing and equipment from different armies, AK-47, aluminum plate with engraving

size variable

2007

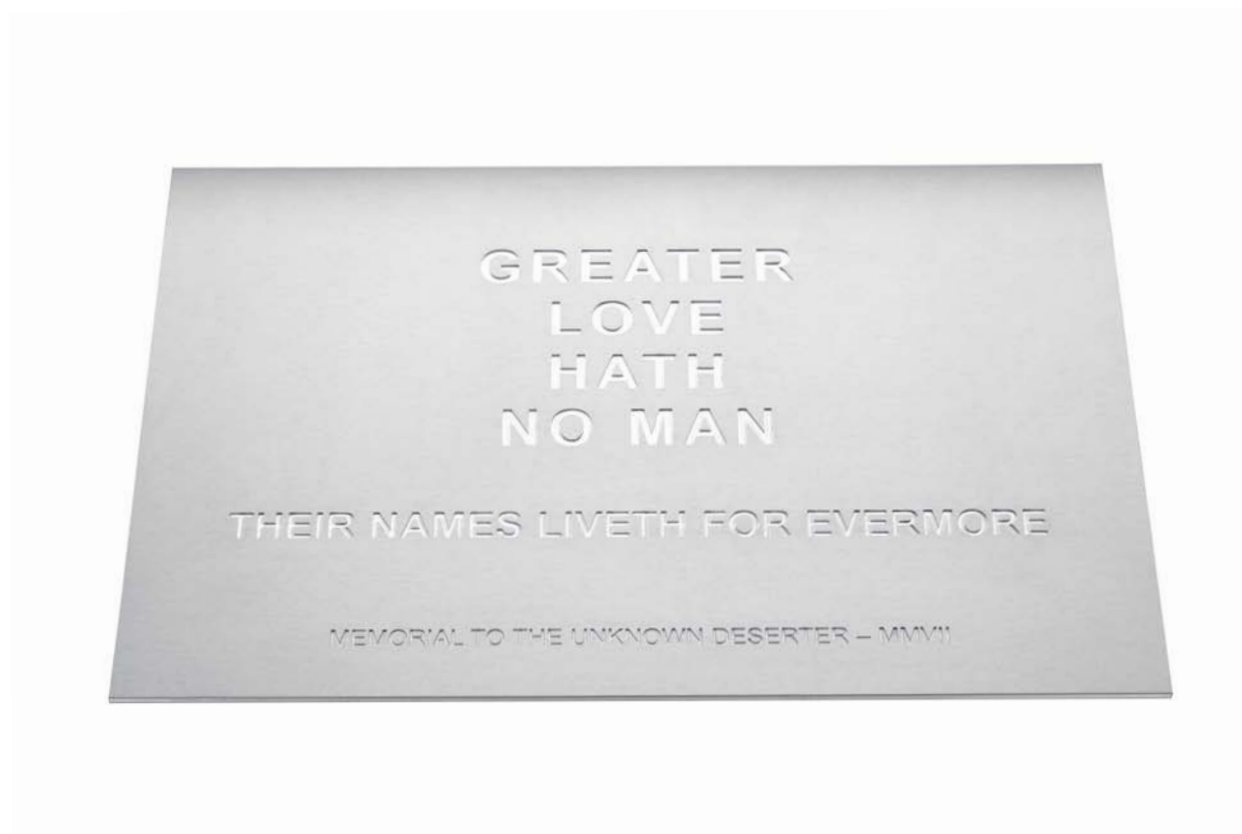


**memorial to the unknown deserter**

installation

military clothing and equipment from different armies, AK-47, aluminum plate with engraving  
size variable

2007



**memorial to the unknown deserter**  
detail



**life i gave for luxury**

object

silver | gold | platinum, paper, cardboard, felt, embossing

ring size 60, box 12 x 12 x 2,5 cm; edition of 9 silver rings, 9 gold rings, 9 platinum rings  
2007

up to world war II people who gave their valuables to the state to finance the war would get in return a simple iron ring stating: "GOLD I GAVE FOR IRON". today saturated westerners give their money to certain brands and individuals in order to get "luxury" in return: they spend it on useless items, to stand out from the crowd. with the risk of thereby losing the only item of value they really possess: their lives. they race cars and boats, eat rich food, use drugs, drink excessively. if you buy this ring, you get yourself some useless piece of limited luxurious art. to show off and briefly enjoy. yet when worn the sharp edges of the quote: "LIFE I GAVE FOR LUXURY" will constantly hurt and remind you of your inane behavior.



**where the truth lies**

object

12 usa today newspapers (march 19, 2007; forth anniversary of the iraq war II), cord, pink paper  
approx. 30 x 35 x 10 cm  
2007

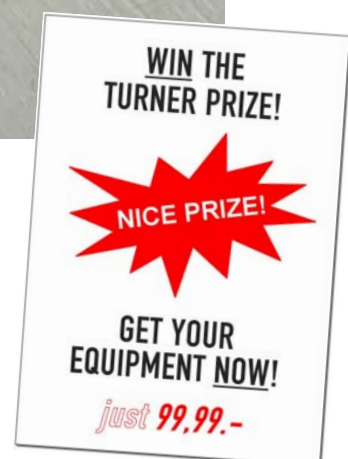




**martin creed for the poor**  
*martin creed für arme*  
installation  
blinking plug, wire, bulb  
plug approx. 5,5 x 8 x 7,5 cm  
2007

edition of 100

[www.tomschmelzer.com](http://www.tomschmelzer.com)

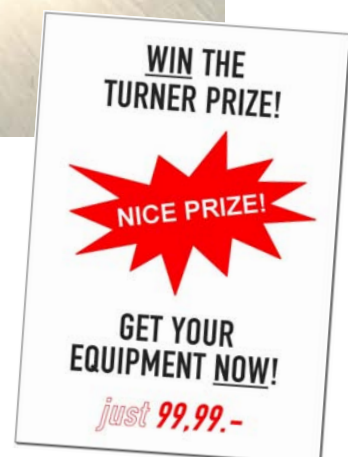




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installation  
blinking plug, wire, bulb  
plug approx. 5,5 x 8 x 7,5 cm  
2007

edition of 100

[www.tomschmelzer.com](http://www.tomschmelzer.com)





**biedermeier revisited**  
overview



**about the stupidity of being oneself**

*von der dummheit, man selbst zu sein*

installation: strip-pull-card in framed alder chest which opens up  
 several sorts of paper, laser-cut ornaments, pencil, braid, wood borders,  
 alder chest, wooden silvered frame, lock hook  
 framed approx. 60 x 50 x 9,5 cm  
 2007

„i wish you ... me“

„i wish you the best ... me the very best“



**about the stupidity of being oneself**

*von der dummheit, man selbst zu sein*

installation: strip-pull-card in framed alder chest which opens up  
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framed approx. 60 x 50 x 9,5 cm  
2007

„i wish you ... me“

„i wish you the best ... me the very best“





### **the peacemaker**

installation: strip-pull-card in framed alder chest which opens up  
 several sorts of paper, acrylic paint, pencil, braid (vintage; metal-weaving),  
 wood borders, stained alder chest, italian wooden frame, lock hook  
 framed approx. 47,5 x 41,5 x 9 cm  
 2007

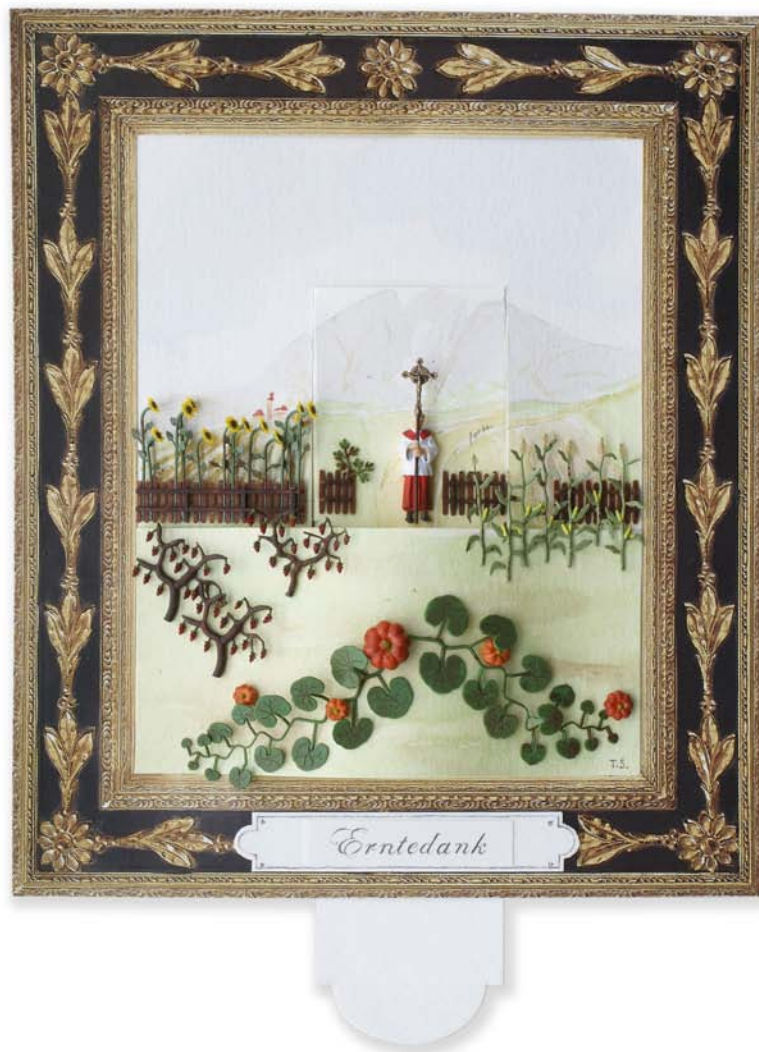
„all the grant treasures of this world  
 a single pull will demonstrate.“  
 „happiness - healthiness - contentedness“



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2007

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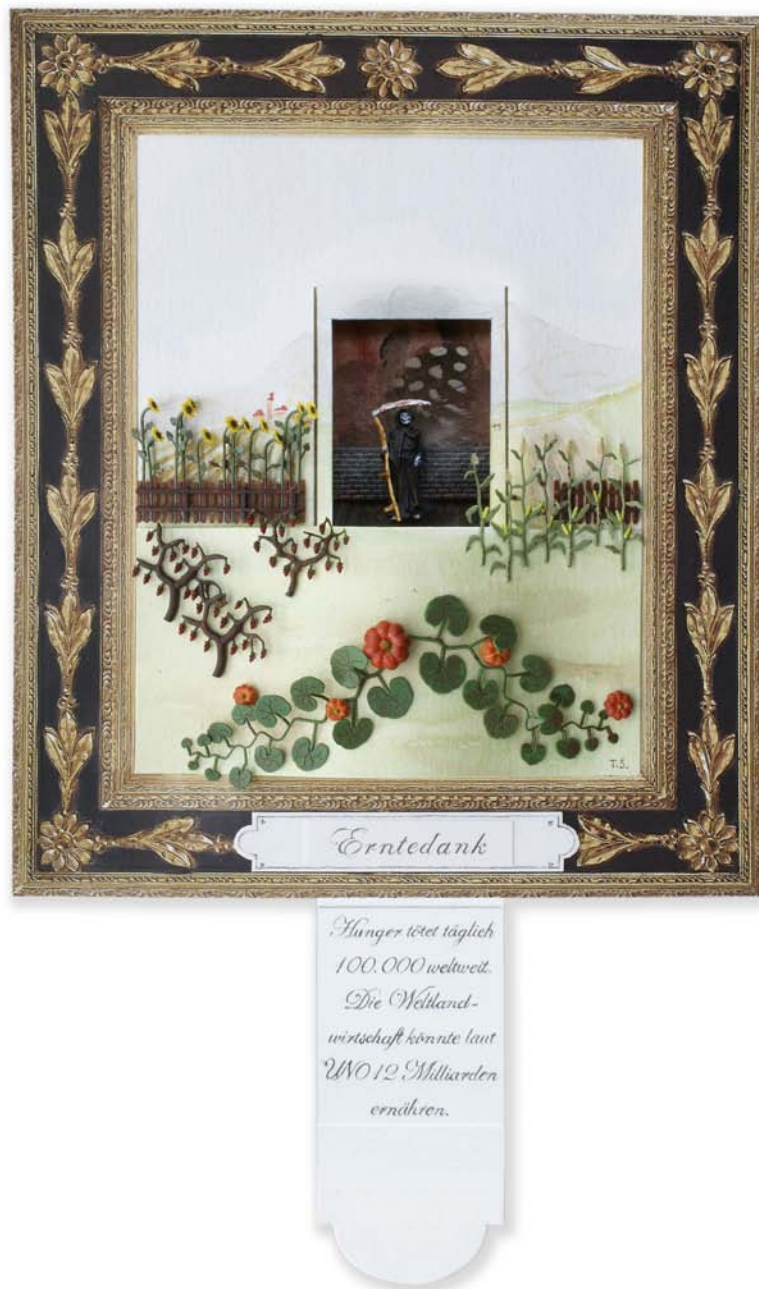


### **cold turkey**

installation: strip-pull-card in framed alder chest which opens up  
 several sorts of paper and cardboard, acrylic paint, pencil, plastic parts, feather,  
 plain and ornamented wood borders, stained alder chest, wooden frame, lock hook  
 framed approx. 60,5 x 50,5 x 9 cm  
 2007

„thanksgiving“

„each day starvation kills 100.000 worldwide. according to the UN  
 global farming could feed 12 billion“



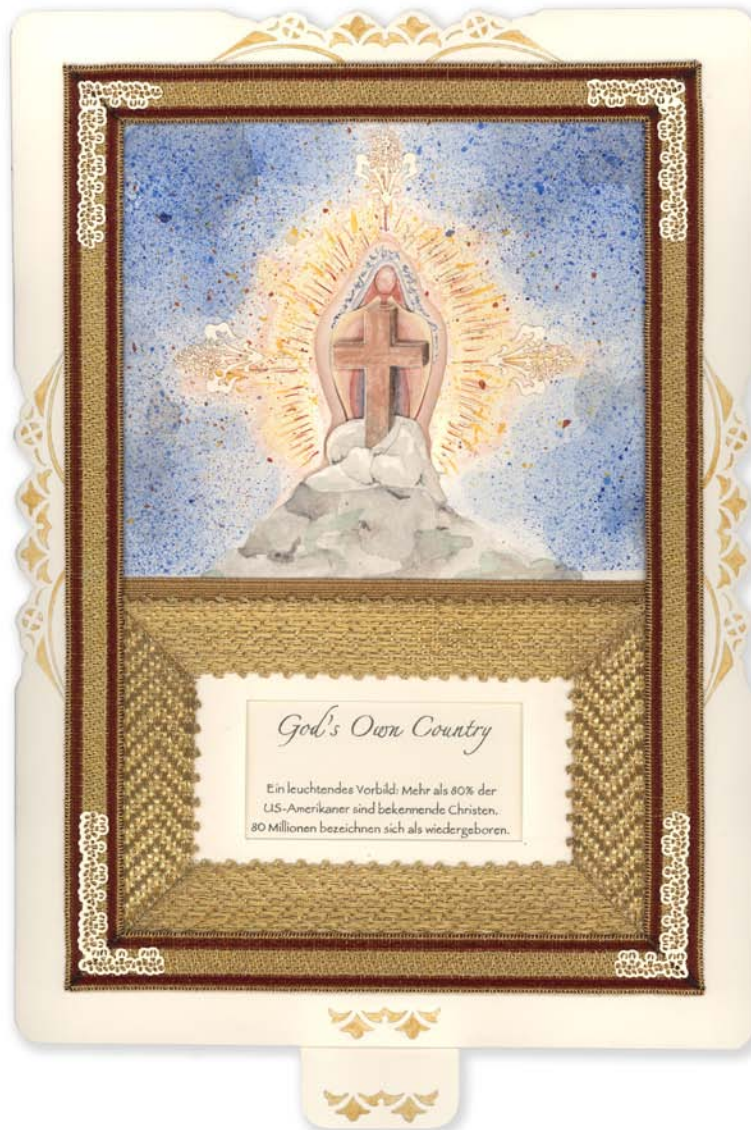
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 2007

„thanksgiving“

„each day starvation kills 100.000 worldwide. according to the UN  
 global farming could feed 12 billion“





**all understood, nil figured out**

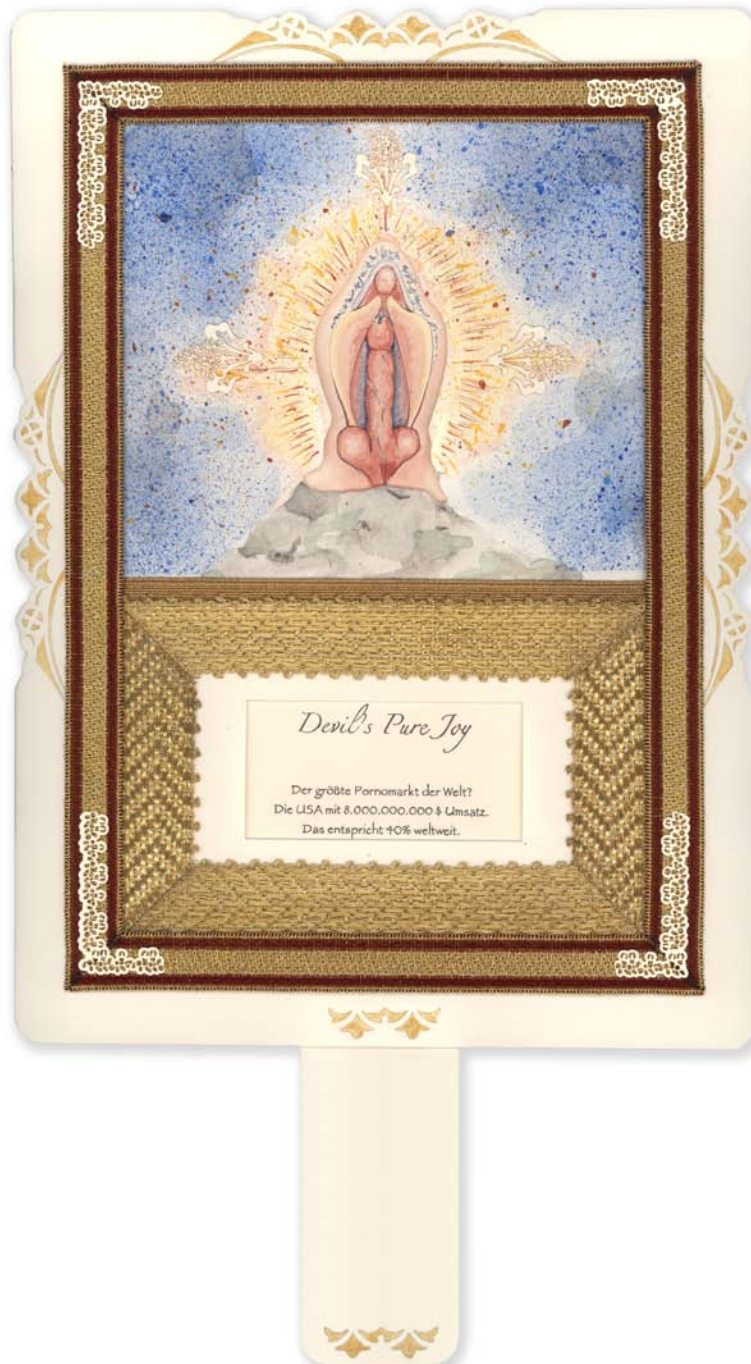
*alles verstanden und nichts kapiert*

installation: strip-pull-card in framed alder chest which opens up  
 several sorts of paper, acrylic paint, pencil, various braids and laces (vintage; metal-weaving),  
 velvet, wood borders, stained alder chest, wooden frame, lock hook, vintage candlesticks, candles  
 framed approx. 58,5 x 48,5 x 9 cm  
 2007

„**god's own country** a shining example: more than 80% of the us-americans  
 are professing christians. 80 million describe themselves as reborn.“

„**devil's pure joy** the biggest porn market in the world?  
 the usa with 8.000.000.000 \$ sales. that matches 40% worldwide.“





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 several sorts of paper, acrylic paint, pencil, various braids and laces (vintage; metal-weaving),  
 velvet, wood borders, stained alder chest, wooden frame, lock hook, vintage candlesticks, candles  
 framed approx. 58,5 x 48,5 x 9 cm  
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„**devil's pure joy** the biggest porn market in the world?  
 the usa with 8.000.000.000 \$ sales. that matches 40% worldwide.“



**mirror, mirror upon the wall**

*spieglein, spieglein an der wand*

installation: strip-pull-card in framed alder chest which opens up  
several sorts of paper, acrylic paint, pencil, various braids and laces (vintage; embossed  
paper and metal-weaving), wood borders, alder chest, wooden frame, lock hook  
framed approx. 63,5 x 53,5 x 12,5 cm  
2007

„what a great time we've been given, tasting the abundance of all that  
and all this glory, all this gloss, has brought us slender dead.“



**mirror, mirror upon the wall**

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2007

„what a great time we've been given, tasting the abundance of all that  
and all this glory, all this gloss, has brought us slender dead.“



**the beautiful blossom of bellicism**

*die bildhübsche blüte des bellizismus*

installation: folding-card in framed oak chest which opens up  
several sorts of paper, pencil, elastic braid, paper laces  
(vintage; some embossed), glass beads, oak chest, locks  
framed approx. 61 x 47 x 5 cm  
2007

„a shining 2009 ... wishes you ... china, iran, north korea.“





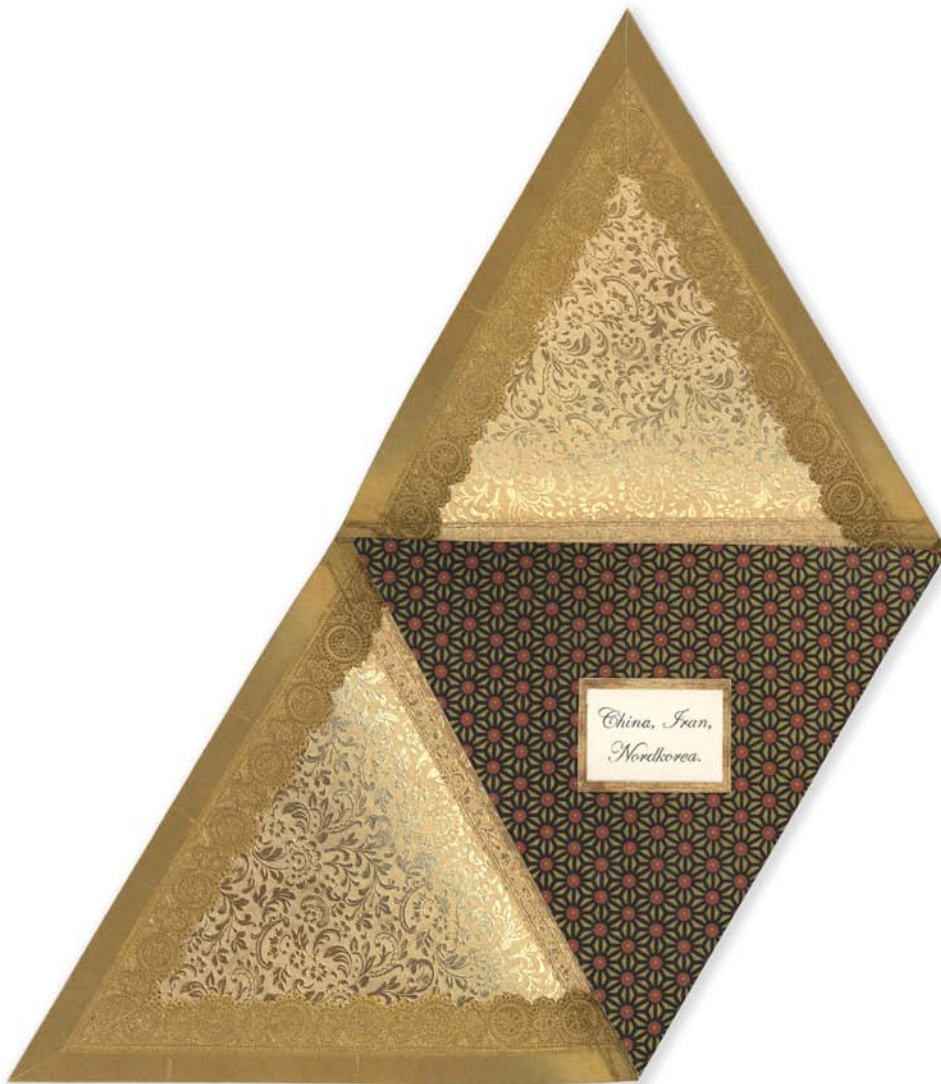
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2007

„a shining 2009 ... wishes you ... china, iran, north korea.“



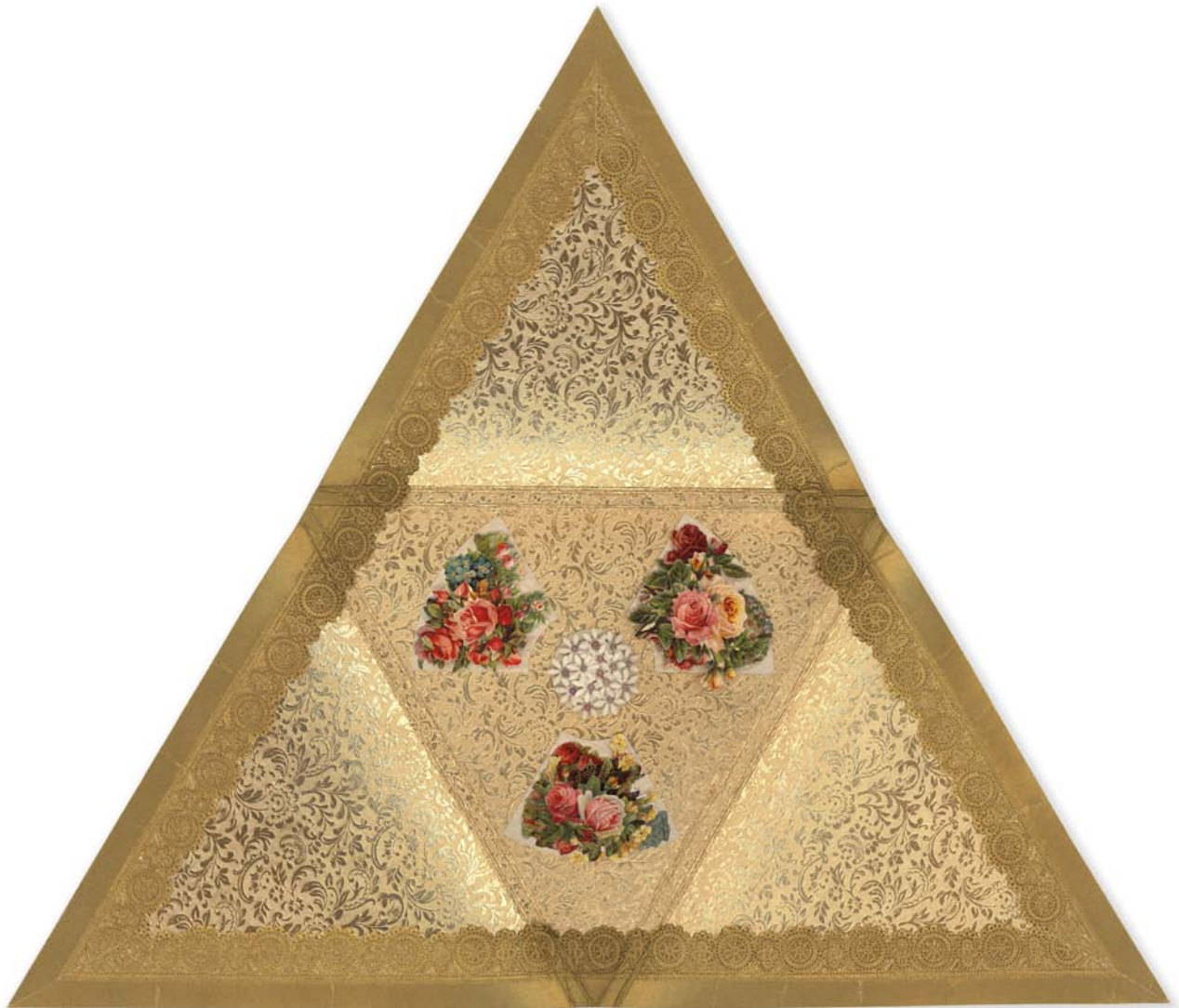


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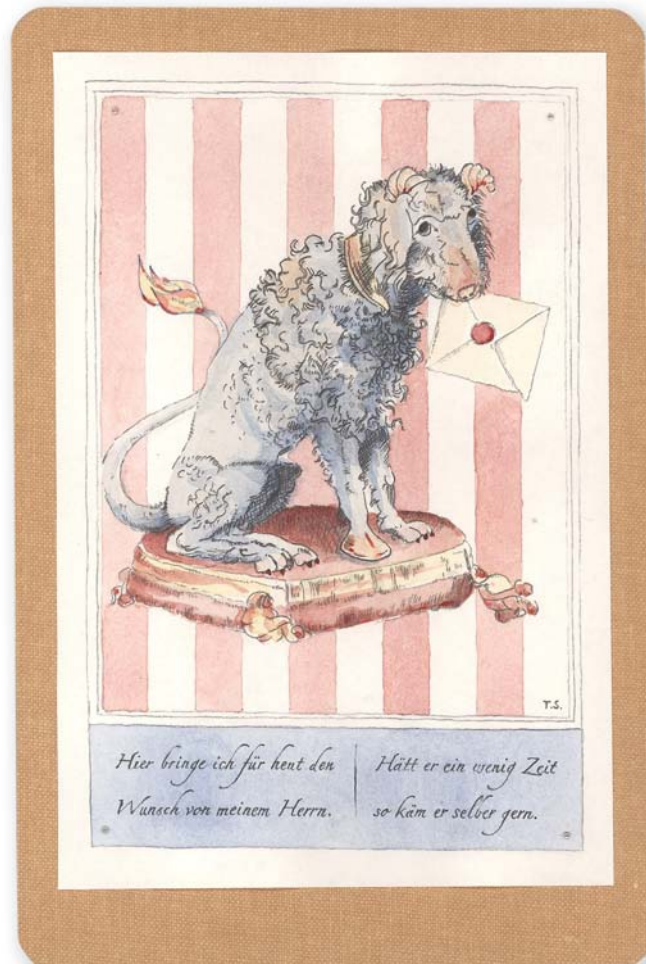
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framed approx. 61 x 47 x 5 cm  
2007

„a shining 2009 ... wishes you ... china, iran, north korea.“





**the tanatologic society**

*die tanatologische gesellschaft*

installation: framed card

several sorts of paper and cardboard, acrylic paint, pencil,

steel pins, fabric, wood borders, wooden silvered frame

framed approx. 45 x 35 x 4 cm

2007

„here i bring my master's will for today  
if he only had time, he'd be here with a hurry.“



**quodlibet**

*wie es beliebt*

installation: framed silk-card

several sorts of paper, silk, laser-cut ornaments, acrylic paint, pencil, ink,  
glass beads, metal borders, wood borders, floral wooden gilded frame

framed approx. 41,5 x 30 x 5 cm

2007

„i am unburnable, and  
want to be,  
'cause my heart burns  
just for me.“

[www.tomschmelzer.com](http://www.tomschmelzer.com)





### have we got other fish to fry?

installation: framed silk-card

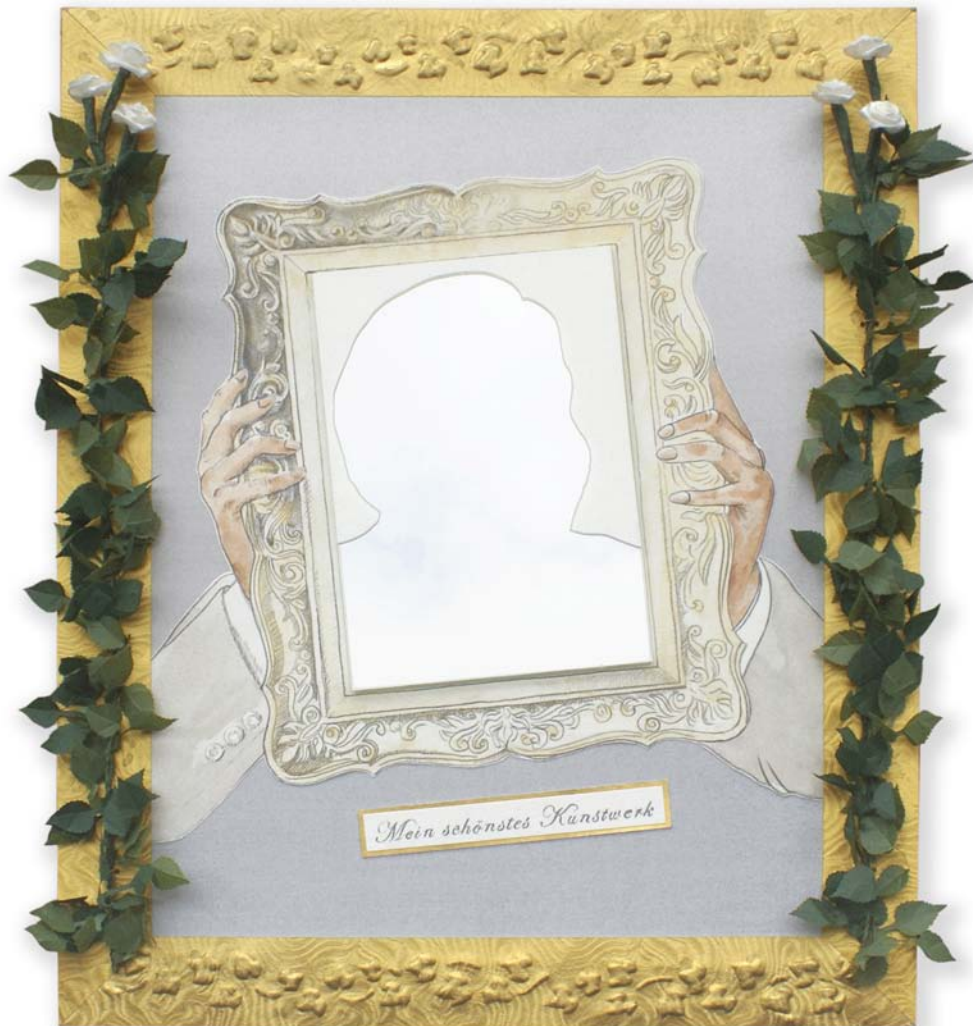
several sorts of paper, silk, laser-cut ornaments, acrylic paint, pencil, ink, net, glass beads,  
 wax, bristles, metal borders, wood borders, adhesive film, wooden gilded frame  
 framed approx. 63,5 x 53,5 x 4 cm

2007

„happiness and contentedness.“

\* today we are experiencing the biggest species extinction since the dinosaurs. ‘nature’ states:  
 the global population of big fish has decreased by 90% in the last 50 years.“





**wallpower**

*neid und missgunst*

installation: framed silk-card in chest with central mirror  
several sorts of paper and cardboard, silk, acrylic paint, pencil, synthetic rose leaves and  
blooms, embossed metal borders, mirror, wire, wood borders, wooden gilded frame  
framed approx. 59 x 49 x 11 cm  
2007

„my finest piece of art“

[www.tomschmelzer.com](http://www.tomschmelzer.com)



**the big failure – at the river**

installation

various materials on wood, fake baroque frame, acrylic glass top, ipod,  
earphones (sennheiser), sound installation (approx. 3:00 min, loop), table, seat, lamp

approx. 70 x 60 x 24 cm

2000-2006

the illusory installations are examples of perfect worlds – meticulously built arcadian landscapes, alpine, heath- and park-like paradises – covered by plexiglas, put into a baroque frame and hung on the wall, all accompanied by a sound installation that pulls the audience even deeper into this rose-tinted illusion. that is until you hear things, which will open your eyes, revealing what you really see: mockups for and gateways from reality. sadly, we are not gods who can create our own worlds. the sooner we realize that, the better.





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**the big failure – at the river**  
detail





**the big failure – heathland**  
installation

various materials on wood, fake baroque frame, acrylic glass top, ipod,  
earphones (sennheiser), sound installation (approx. 4:30 min, loop), table, seat, lamp  
approx. 70 x 60 x 24 cm  
2000-2006

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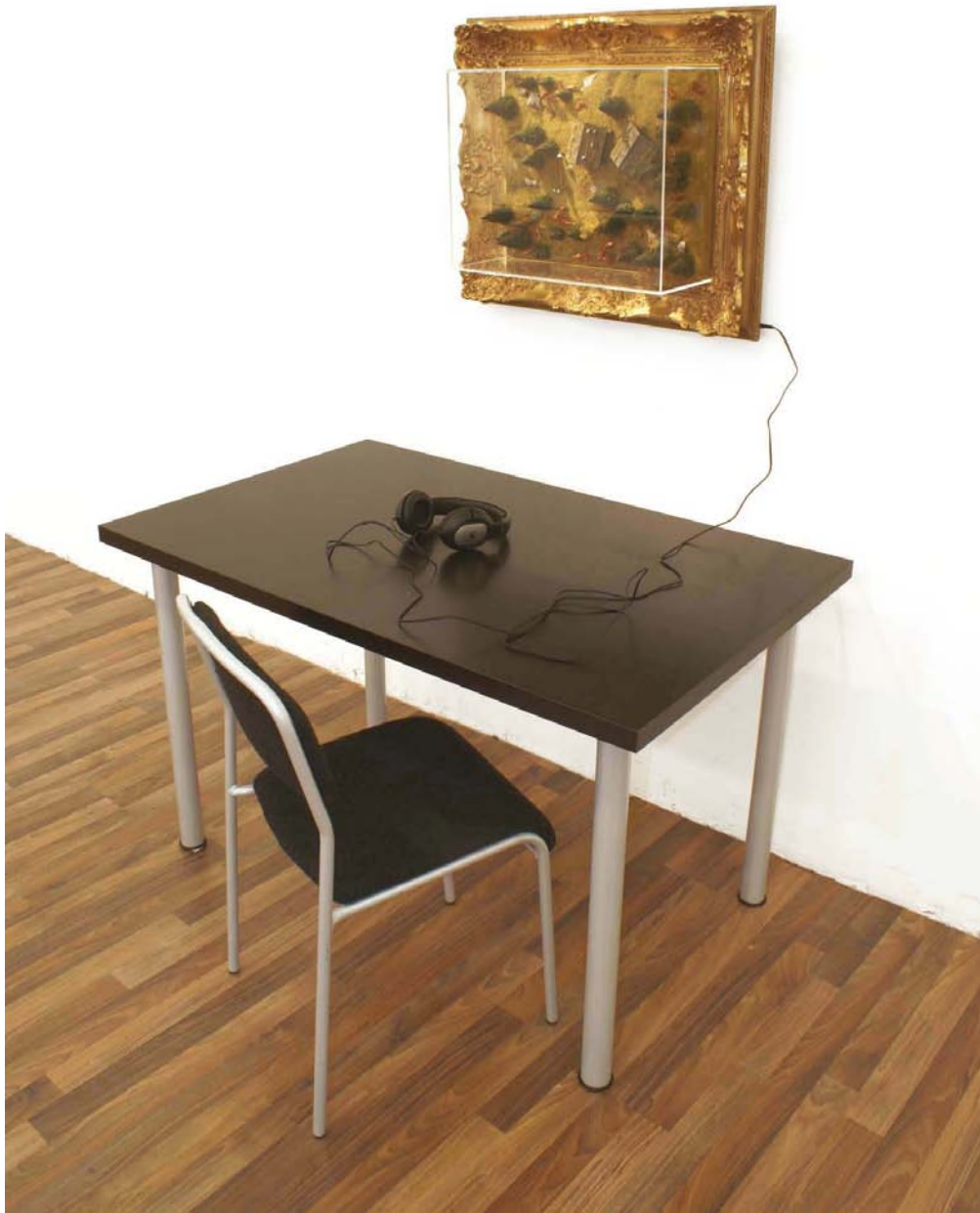


**the big failure – heathland**  
detail





**the big failure – heathland**  
detail



**the big failure – on the alp**  
installation

various materials on wood, fake baroque frame, acrylic glass top, ipod,  
earphones (sennheiser), sound installation (approx. 4:30 min, loop), table, seat, lamp  
approx. 70 x 60 x 24 cm  
2000-2006

the illusory installations are examples of perfect worlds – meticulously built arcadian landscapes, alpine, heath- and park-like paradises – covered by plexiglas, put into a baroque frame and hung on the wall, all accompanied by a sound installation that pulls the audience even deeper into this rose-tinted illusion. that is until you hear things, which will open your eyes, revealing what you really see: mockups for and gateways from reality. sadly, we are not gods who can create our own worlds. the sooner we realize that, the better.





**the big failure – on the alp**

installation

various materials on wood, fake baroque frame, acrylic glass top, ipod,  
earphones (sennheiser), sound installation (approx. 4:30 min, loop), table, seat, lamp

approx. 70 x 60 x 24 cm

2000-2006

the illusionary installations are examples of perfect worlds – meticulously built arcadian landscapes, alpine, heath- and park-like paradises – covered by plexiglas, put into a baroque frame and hung on the wall, all accompanied by a sound installation that pulls the audience even deeper into this rose-tinted illusion. that is until you hear things, which will open your eyes, revealing what you really see: mockups for and gateways from reality. sadly, we are not gods who can create our own worlds. the sooner we realize that, the better.





**the big failure – on the alp**  
detail



### hanging picture hanging set

object

picture hanging set, bargain frame, box (beech), structured cardboard

approx. 49 x 43 x 8 cm

2006

who is the true hero when it comes to art? the artist? the work itself? no, it is the hook which separates the non-relevant from the outstanding. the difference between a painting stocked in a studio or stored in a depot and the same painting hanging on a museum or gallery wall is stunning. yet it is the same piece. but who is responsible for driving the hook in? the hooker: a person, who attracts customers walking the streets by claiming „i know exactly what you need“.



hanging picture hanging set  
detail





B

**GOD (B)LESS AMERICA**  
installation  
brass letters  
approx. 65 x 3,5 x 0,7 cm  
2006



**we don't know who will die – but we know how many**  
sculpture: the free floating ball moves around its vertical axis  
propelled by the air stream produced by the heat gun  
electronic magnet, feathers approx. 15 x 12 x 12 cm  
heat gun approx. 15 x 18 x 6 cm  
2006





### **the shaming beautiful trace of disaster**

scientific installation

insects, scientific storage/nomenclature, beetle cases (alder; 50 x 40 cm and 40 x 30 cm, depth 6–8 cm), breeding box (approx. 60 x 30 x 30 cm), blackberry sprigs (bramble), live phyllium celebicum (walking leafs – jungfernzuegung), 3D camouflage suit, camouflage cap, LED-fivefold-lamp, fake entomologic publications (acta coleopterologica vol. 18, no. 3, 2002 und vol. 17, no. 4, 2001), wall folding table  
variable in size and number of insects  
2006



the shaming beautiful trace of disaster

**lucanus cervus loxodonta** and **odontolabis cuvera loxodonta**  
 usambara mountains | tansania 2006, live catch  
 vertical hight 53 mm and 69 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



### the shaming beautiful trace of disaster

#### ***mantis religiosa giraffa***

kalahari desert | southafrica 2006, live catch  
vertical hight 71 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



**the shaming beautiful trace of disaster**

***golofa porteri testudinata***

campo grande | brasil 2006, live catch  
vertical hight 49 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



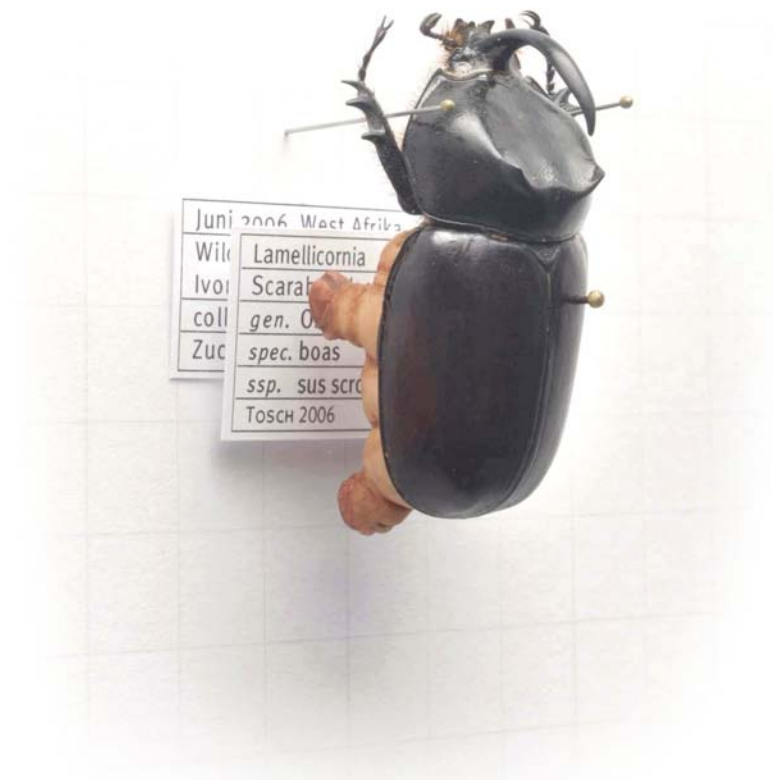
**the shaming beautiful trace of disaster**

***xylotrupes gideon testudinata***

cilacap | indonesia 2006, live catch  
vertical hight 52 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.





### the shaming beautiful trace of disaster

**oryctes boas sus scrofa dom.**

ivory coast | west africa 2006, live catch  
vertical hight 46 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



**the shaming beautiful trace of disaster**

**batocera celebiana serpentes**

jakarta 2006, live catch

vertical hight 156 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



**the shaming beautiful trace of disaster**

**polyphylla fullo ursus maritimus**  
beringstreet | arctic 2006, live catch  
vertical hight 34 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



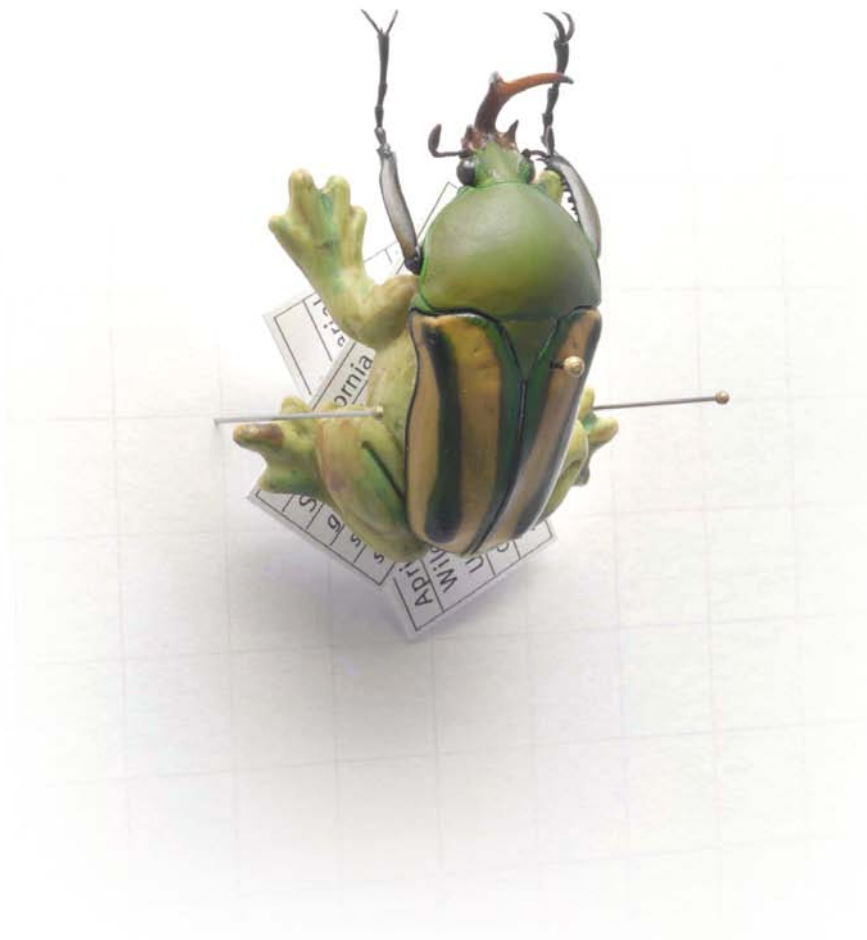
**the shaming beautiful trace of disaster**

**analeptis trifasciata putorius**

bali bali 2006, live catch

vertical hight 78 mm

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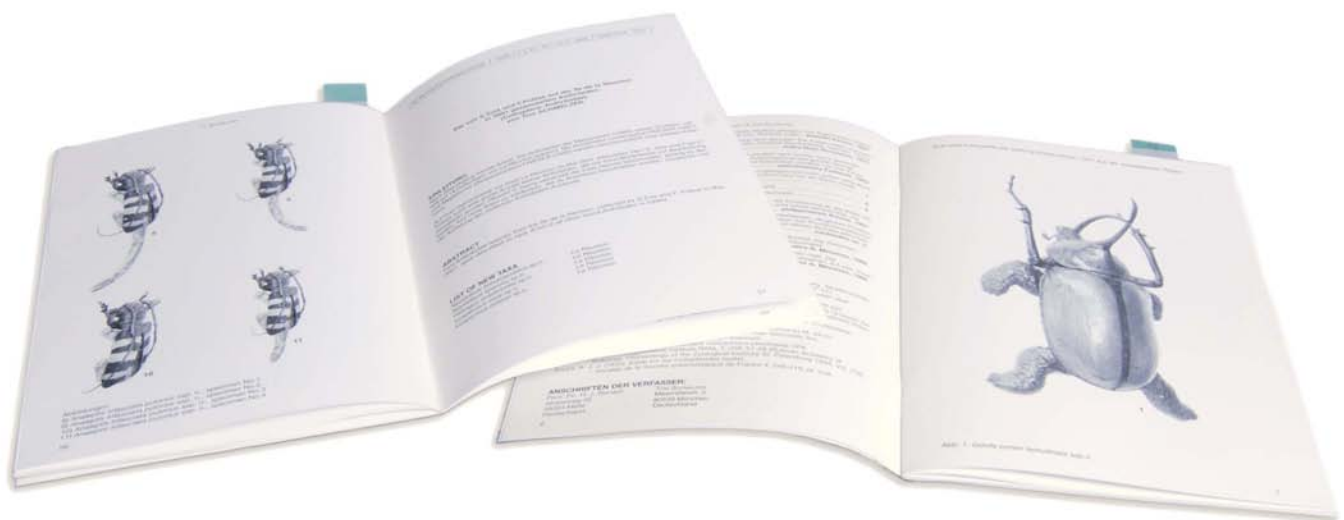
**the shaming beautiful trace of disaster**

***eudicella frontalis hylidae***

usambara mountains | tansania 2006, live catch  
vertical hight 36 mm

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.





### the shaming beautiful trace of disaster

2 double pages of entomologic publications  
 (acta coleopterologica vol. 18, no. 3, 2002 and vol. 17, no. 4, 2001)

you see insect-like creatures, scientifically stored and labeled. you read about them in academic publications. you look at the researcher's camouflage suit and hat. you even see some of these weird creatures alive, crawling through a breeding box. you are stunned. you ask yourself: how could this happen? through radiation? after all there have been over 2.000 atomic bomb tests since 1945. through genetic engineering? through cloning? you feel unsettled.



### **the shaming beautiful trace of disaster**

#### **3D camouflage suit**

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**the shaming beautiful trace of disaster**

breeding box (approx. 60 x 30 x 30 cm),  
blackberry sprigs (bramble),  
live phyllium celebicum (walking leafs)

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**antheraea yamamai loxodonta**

tokio 2006, live catch  
vertical hight 49 mm

**antheraea pernyi panthera**

tokio 2006, live catch  
vertical hight 92 mm

objects  
insects, insect boxes, insect pins  
approx. 51 x 42 x 8 cm (each box)  
2006

[www.tomschmelzer.com](http://www.tomschmelzer.com)





**octopissed off**

*die saure krake*

sculpture

synthetics, porcelain (rosenthal), varnish

approx. Ø 17 x 8 cm

2006

the 'disabled animals' series is about the perception of porcelain, with porcelain being a placeholder for other luxury items. porcelain manufacturers put a sculptured turkey on top of a bowl – for the turkey. a bizarre idea: how can you glorify a creature and simultaneously slay and eat it? a pars pro toto for our times? all animals in the series are cut into pieces and put back together. rearranged and disabled.



**bitter cow**  
*bitterkuh*  
sculpture  
synthetics, porcelain (rosenthal), varnish  
approx. Ø 19 x 14,5 cm  
2006

the 'disabled animals' series is about the perception of porcelain, with porcelain being a placeholder for other luxury items. porcelain manufacturers put a sculptured turkey on top of a bowl – for the turkey. a bizarre idea: how can you glorify a creature and simultaneously slay and eat it? a pars pro toto for our times? all animals in the series are cut into pieces and put back together. rearranged and disabled.



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**the croco has a bowl**  
sculpture  
synthetics, porcelain (rosenthal)  
approx. 87 x 31,5 x 15 cm  
2006

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**victoria perch**

*victoriabarsch und niltellerpferd*

sculpture

synthetics, porcelain (villeroy & boch), varnish

approx. 28 x 17 x 10 cm

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**3-fach schmutzschild**  
sculpture  
synthetics, porcelain (villeroy & boch), varnish  
approx. Ø 17,5 cm  
2006

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**alarm for cobra 11**

*alarm für cobra 11: heute die feuerschlange*  
sculpture

synthetics, porcelain (rosenthal), varnish

approx. 23 x 12 x 8,5 cm

2006

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**der rest vom horst**  
sculpture  
synthetics, porcelain, varnish  
approx. 52 x 16 x 10 cm  
2006

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**gorilla fighter**

*gorillakämpfer*

sculpture

synthetics, porcelain, varnish

approx. 32 x 10 x 10 cm

2006

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**goldfish**

*goldfische oder des zweien leid, des sigmund freud*

sculpture

synthetics, porcelain (bareuther)

approx. Ø 12 x 8 cm

2006

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**herbs tray**  
*kräuterplatte*  
sculpture  
synthetics, porcelain (thomas)  
approx. Ø 26 cm  
2006

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**the false rabbit**

*in der sonne italiens werde ich vielleicht die theoretische unannehmbarkeit der existenz vergessen*

sculpture

wodden rabbit, sheet metal, ribbon, steel stand

approx. 134 x Ø 30 cm

pentecost 2006



### **contemporary hollow vessels or no one survives life**

installation general view

21 cocaine-storagecontainers, owner documentation, museum showcases, mirrors, accessories

2 x approx. 150 x 60 x 90 cm

2006

everyone is on some sort of drug: alcohol, tobacco, caffeine, uppers, downers, beta blockers, cocaine, ecstasy, pot, internet games, sex, work, religion. no one is uncontaminated. yet everyone claims to be.

cocaine is just a catchy paradigm for many of our multiple methods to cheat reality. it is the tip of the iceberg we all form. the descriptions of the storage containers demonstrate the normality of their former owners: from rich to poor, from granny to kiddy, from hand to prof, from infidel to chosen.

appendix: [london] scientific research shows, that an estimated 80,000 lines of cocaine, spill into the river thames every day after having passed through user's bodies. thus an extrapolated 150,000 lines of the drug are snorted in london every day. that is 15 times more than the official estimates. similar studies with similar results have been performed in numerous cities: new york, paris, vienna, buenos aires, berlin, turin ...



#### Jewelled Fabergé-style egg

Metal, various enamels, 66 rhinestones, magnet, Ø 40mm, in two parts with separate stand, height incl. stand 58mm, traces of use, commissioned piece, Triest 2001

From the collection of K. L. Bernmayer, age 74, gallery owner, Frankfurt

*"I don't know what the future holds ... I hope at least a Marcel Breuer chair."*

Cocaine hydrochloride [residue]: 16% (!)

Inventory no. 20/TS06 39-1

Note:  
Quote from an article by Oskar Brenner in the arts section of the Frankfurter Allgemeine Zeitung, 4/16/2003, about the history of the art trade in Berlin's red-light district: "... an old acquaintance tells how, on many occasions, he witnessed B. offering so-called 'grey snow' [editor's note: heavily cut, impure cocaine] to prospective art buyers. It would appear that 'Let's go to K-Art' was a secret code among American visitors to the gallery – making allusion to the cut-price K-Mart stores in the US."



#### Poison ring

925 silver [hallmark], with plain-surfaced secret compartment, surrounded by decorative relief work, weight 16.5g, ring size 26, in good condition, crafted in Bern/Switzerland, 2003

Acquired from Michi T., age 15, schoolboy, Frankfurt

*"I'm cold, I'm hungry, I need love."*

Cocaine hydrochloride [residue]: 34%

Inventory no. 20/TS06 13-2

Note:  
Michi T. still goes to school. For the last 9 months, he has been working the streets as a prostitute – what they refer to as 'fresh meat'. 'Most clients are looking for underage boys,' he says. 'The younger the better.'



#### Sewing-needle case, Art Nouveau

Brass [62% copper, 36% zinc, 2% lead], in three parts, brass clasp, Ø 19mm, length 53mm, embossed floral decoration, glass capsule with plastic screw fastening, heavy traces of use, Vienna approx. 1930, capsule more recent

Donated by Gertrud Frieda Steiner, age 83, four children, seven grandchildren, two great-grandchildren, Vienna 9th district

*"They were such wild times that I sometimes needed a little something."*

Cocaine hydrochloride [residue]: 25%

Inventory no. 20/TS06 67-0

Note: (DOB 12/2/1925)  
Frau Steiner donated this object in the course of an interview with the Austrian broadcasting company ORF. She had been using it personally until 2005. Between 1995 and 2005, she obtained 'refills' from her nephew, an advertising copywriter for WTT Global, Vienna/New York.



#### Miniature champagne bottle

Brass [63% copper, 37% zinc], screw top, Ø 23mm, length 82mm, embossed label 'MOËT & CHANDON EPERNAY', heavy traces of use, manufactured under licence, Paris 1990

From the estate of Pierre F. Cornaille, night-club owner in Saint-Germain-des-Près, Paris

*"If you don't climb mountains you will never see afar."*

Cocaine hydrochloride [residue]: 43%

Inventory no. 20/TS06 48-2

Note: (DOB 12/2/1923; † 4/7/1999)  
Pierre F. Cornaille was an admirer of oriental poetry. He adored haiku verse and was an ardent follower of the great master Arakida Moritake (1473-1549), a Shinto priest who served in the Inner Ise Shrine. Cornaille had the following verse inscribed on his tombstone:

*Swirling in the wind  
Blossoms blown before my eyes  
Revealed my own life.*



#### Pillbox

Galvanised metal, enamelled, with inset romantic rococo scene, WxHxD 42x33x18mm, in good condition, provenance unknown (probably eastern Europe), around 2000

Loaned by Doris Schach, age 47, former bank clerk, housewife, mother of three, unemployed

*"I just want to feel human again."*

Cocaine hydrochloride [residue]: 44%

Inventory no. 20/TS06 56-2

Note:  
After being made redundant in 2002, Frau Schach started taking benzodiazepines, usually in the form of *Faustan*®. She says this enabled her to face the world again without turning to alcohol. Her boyfriend at the time supplied her with small doses of cocaine. In 2005, Frau Schach was admitted to a closed psychiatric ward for treatment of a mental disorder brought on by multiple drug dependence. In the weeks prior to this, she had been taking increasing doses of 'downers' in the evening (benzodiazepines) and 'uppers' (cocaine) in the morning.

## contemporary hollow vessels or no one survives life installation details

21 cocaine-storagecontainers, owner documentation, museum showcases, mirrors, accessories  
2 x approx. 150 x 60 x 90 cm  
2006



### **rejoice!**

*freuet euch*

installation: alleged wooden jesus that will dances to alpine parlour music every 15 min;  
legs and arms are animated

polyurethane corpus, powder, oak wood, balsa wood, motors, linkages, power supply unit,  
bavarian wall cupboard, ipod, speakers (hama), timer, synthetic flowers  
corpus approx. 108 x 76 x 20 cm; cupboard approx. 61 x 21 x 42 cm  
2006

enter any traditional pub in bavaria or austria and you will find a crucifix hanging in a corner. the place is called „herrgottswinkel“ (god’s corner) and is devoted to worship. yet nowadays people in the pub curse, fight, listen to loud music, dance and get drunk. so what is HE still doing here?

either the christian symbol has become a folkloristic, meaningless relict. then it should in fact disappear.  
or it is what it is – and people should behave properly and live up to it.

since both scenarios are hypothetical, there is only one way for jesus to deal with this matter.  
since he cannot move away, he is forced to join the party and dance along.



**from hand to mouth I+II**  
acrylic on newspaper on canvas  
approx. 71x105 cm, 72x105 cm  
2001



**annex**  
**grand stuff**



**the negative sculpture or IMPRESS**

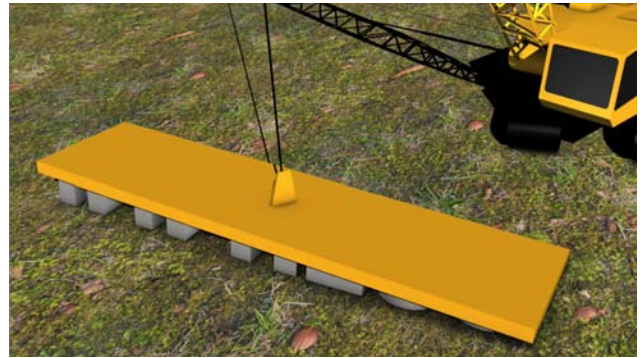
sculpture (above screenshot rendering)

plunger, crane

approx. 800 x 150 x 100 cm

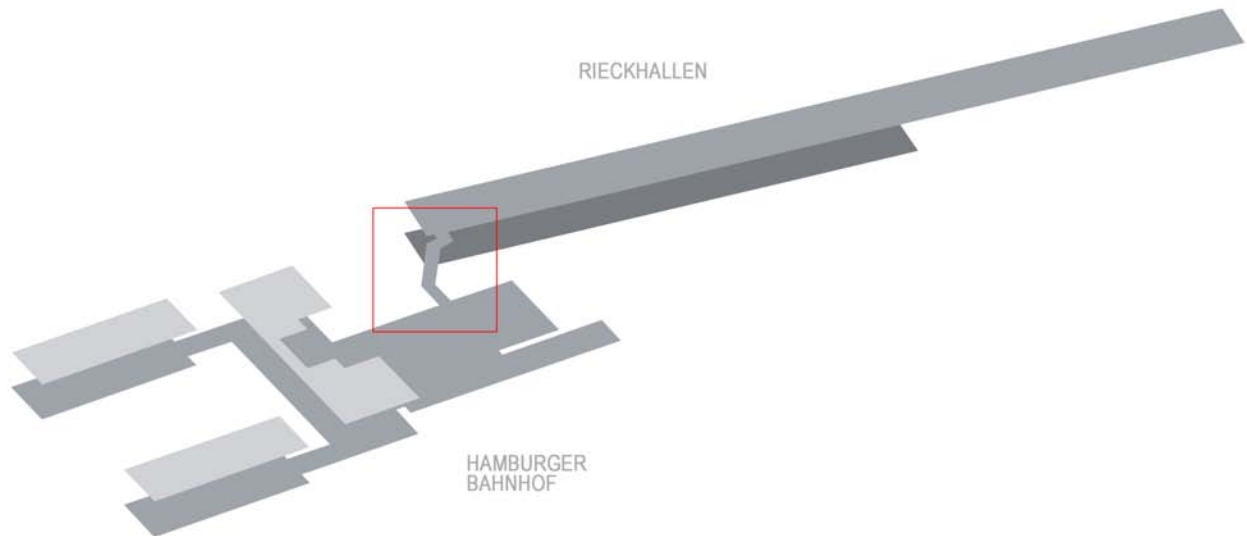
2008, project

a crane lifts up a huge plunger 5 to 15 meters (15 to 45 feet), to let it then fall straight to the ground. the plunger leaves a deep mark in the soil up to 1 meter (3 feet) in depth. the mark will permanently remain. the plunger will be removed. the size of the imprint is adaptable to site and occasion. the height of each letter may reach up to 2 meters (6,5 feet). the plunger will be produced in one piece or separated into letter- portions, according to the length of the word and the texture of the ground. the sculpture will be branded with a metal trademark. plans for other words include "CLIMAx", "RISEN", "SKY" and "LIGHT".



**the negative sculpture or IMPRESS**  
 sculpture (above screenshots rendering)  
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**out of joint or such movements are unprecedented in history**

installation: hamburger bahnhof, berlin  
 hydraulic system, motion detector, subwoofers, ipod  
 approx. 350 x 300 x 300 cm  
 2008, project

hamburger bahnhof – museum für gegenwart, berlin: walkway from the main building to the rieckhallen:  
 moving, floating segment with sound effects resembling the rumbling of an avalanche or landslide – the  
 sound is experienced physically. movement and audio are controlled by a motion detector set off by visitors  
 passing through.



**out of joint or such movements are unprecedented in history**

installation: hamburger bahnhof, berlin

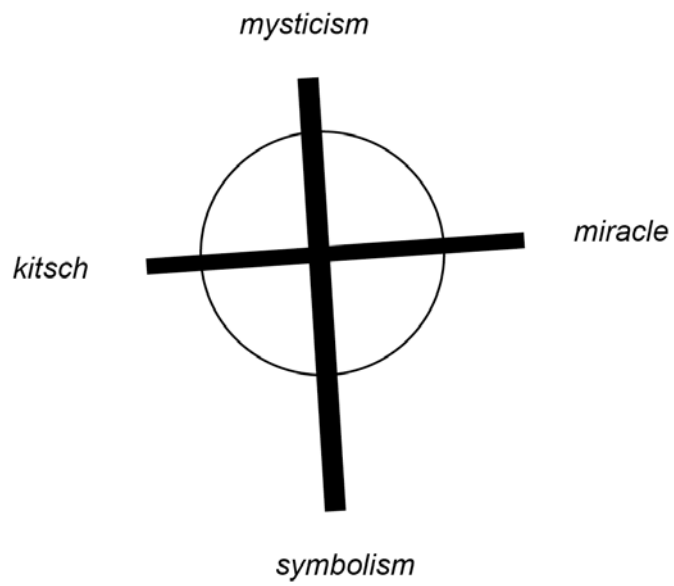
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**the four directions of faith**

conception

4 triptychs, constructed space, water, wood, beaten gold, carpet, video projector, screen

700 x 700 x 350 cm

2008



### **the four directions of faith**

installation (above screenshot interactive 3D-model)

4 triptychs, constructed space, water, wood, beaten gold, carpet, video projector, screen

700 x 700 x 350 cm

2008

the eldest of the present five world religions is about 4.000 years old, the youngest 1.400. humans have been around for 5 to 7 million years. who or what did people believe in back then? and what are they going to believe in in the future? religion has been, is and will always be a zeitgeist phenomenon. dependent on how much of the world we understand and where the boundaries of the unexplainable run at a certain point in time. why do people believe at all? because of our existential fear of death and the desire to not be just dust. religion is a perfect projection screen – with four integral parts:

- (1) mysticism
- (2) miracle
- (3) symbolism
- (4) kitsch



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detail

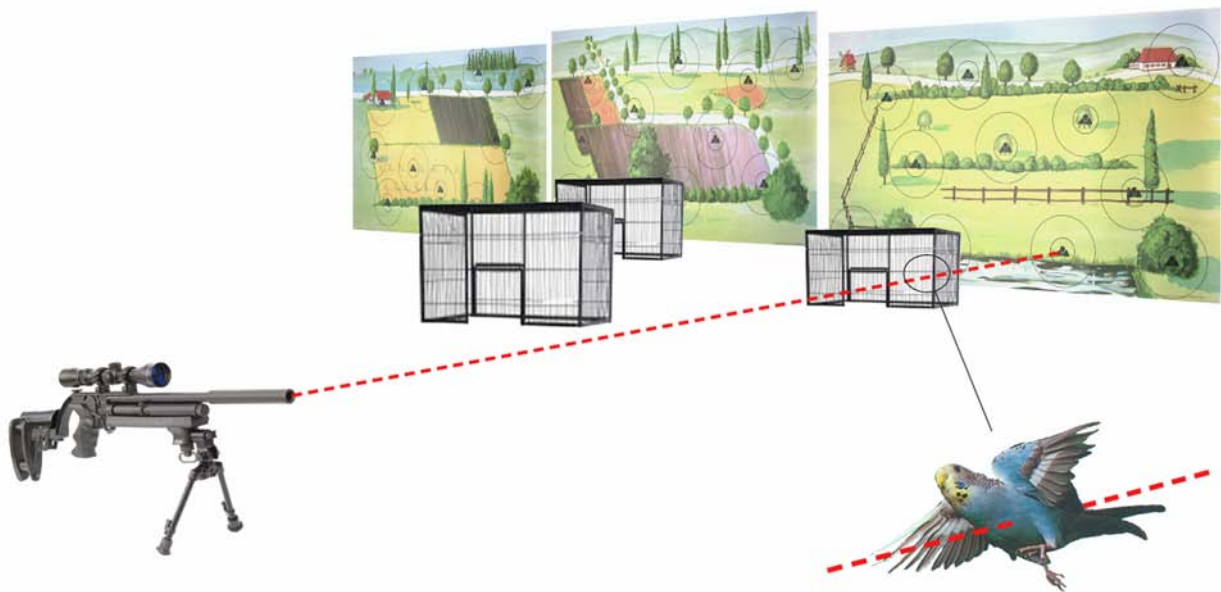
**mysticism – there are no short cuts to any place worth going**

triptych; painted in china

oil on canvas, lime frame

approx. 262 x 90 cm

2008



**caught in the line of fire**  
installation

three australian parrots, three bird cages, three tank targets, air gun, ammunition  
variable in size; tank targets each 120 x 80 cm  
2007





**SCHOEN  
IST NICHT  
S  
DAS MASS**