



**homepage under reconstruction  
pdf as interim replacement**

**tom  
schmelzer  
works**

june 2018  
[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conventional painting is outdated**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  
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  
collection christian fulda, munich, germany  
collection gerhard fulda, berlin, germany  
collection klaus moeller, los angeles, usa

**latest & upcoming shows**

**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

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

“preview“  
dec 1st, 2017 – feb 16th, 2018  
groupshow

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

“new“  
oct 1st – nov 26th, 2017  
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

**bbk, munich, germany**

“erst eins, dann zwei ...“  
dec 13th, 2016 – jan 8th, 2017  
groupshow



**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.

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



**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.

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



**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.

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



**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.

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





**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

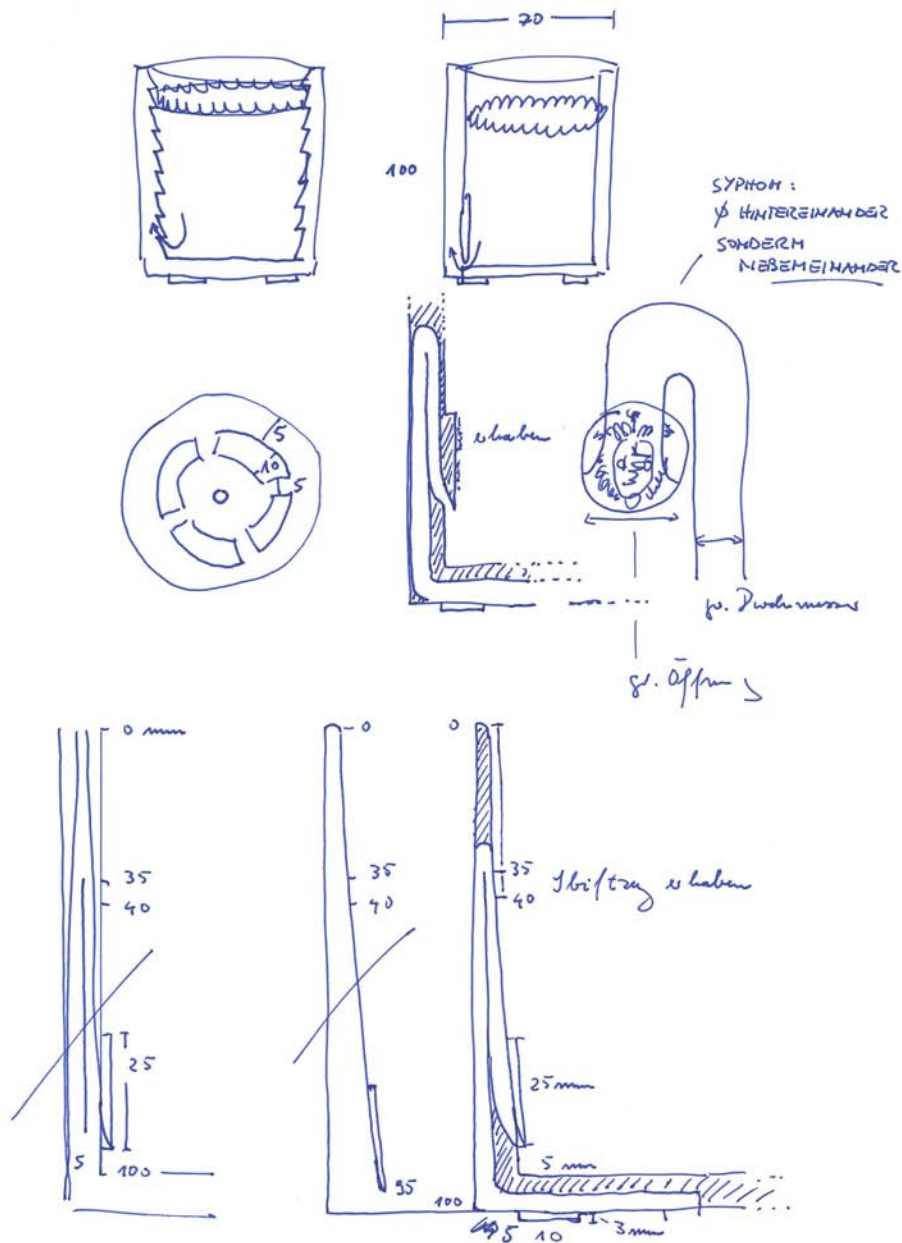
tabletop approx. 55 x 42 x 0,6 cm

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.

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



### 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.



**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

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*



**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

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*

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



**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

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.

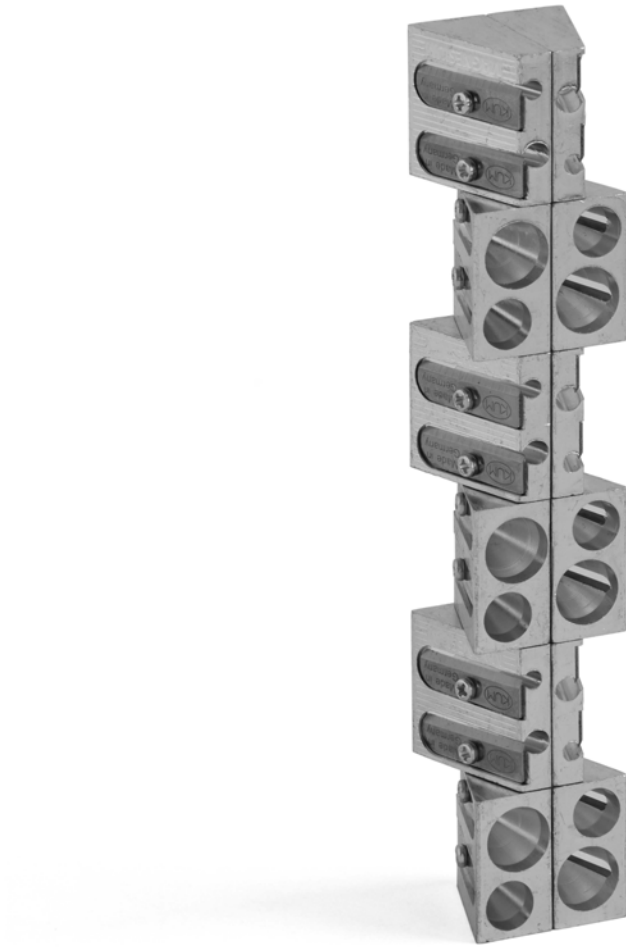
boredom also illustrates our failure to deal with daily routines and unstructured time.

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*



**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

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*



**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

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*





### **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

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*

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





**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

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



**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?

dieser strauß 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



**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?

dieser strauß 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

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



**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?

dieser strauß 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

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





**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?

dieser strauß 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

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



**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**

still life

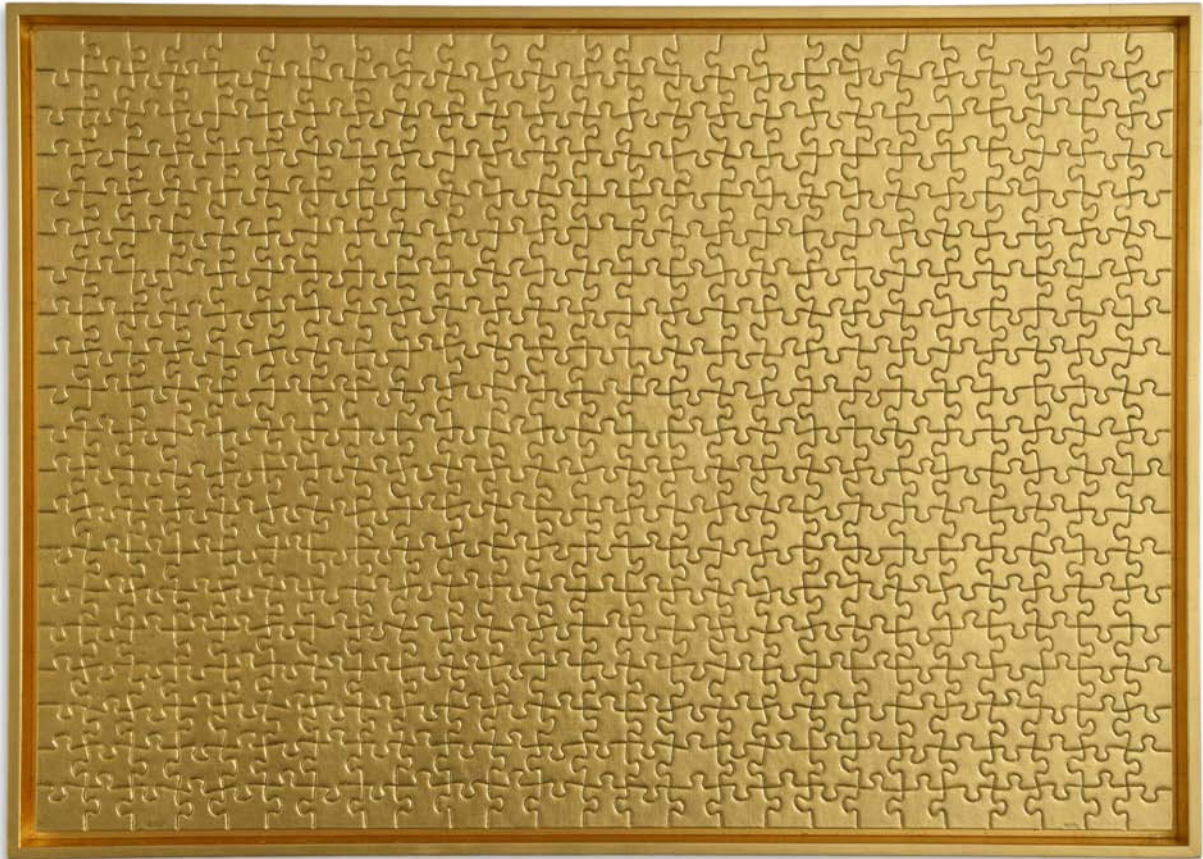
bronze (unique copy; dead-mold casting)

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.





**best kinkade ever**

wallpiece

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

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

2018





**best kinkade ever**

wallpiece

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

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

2018



**best kinkade ever**

wallpiece

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.



**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





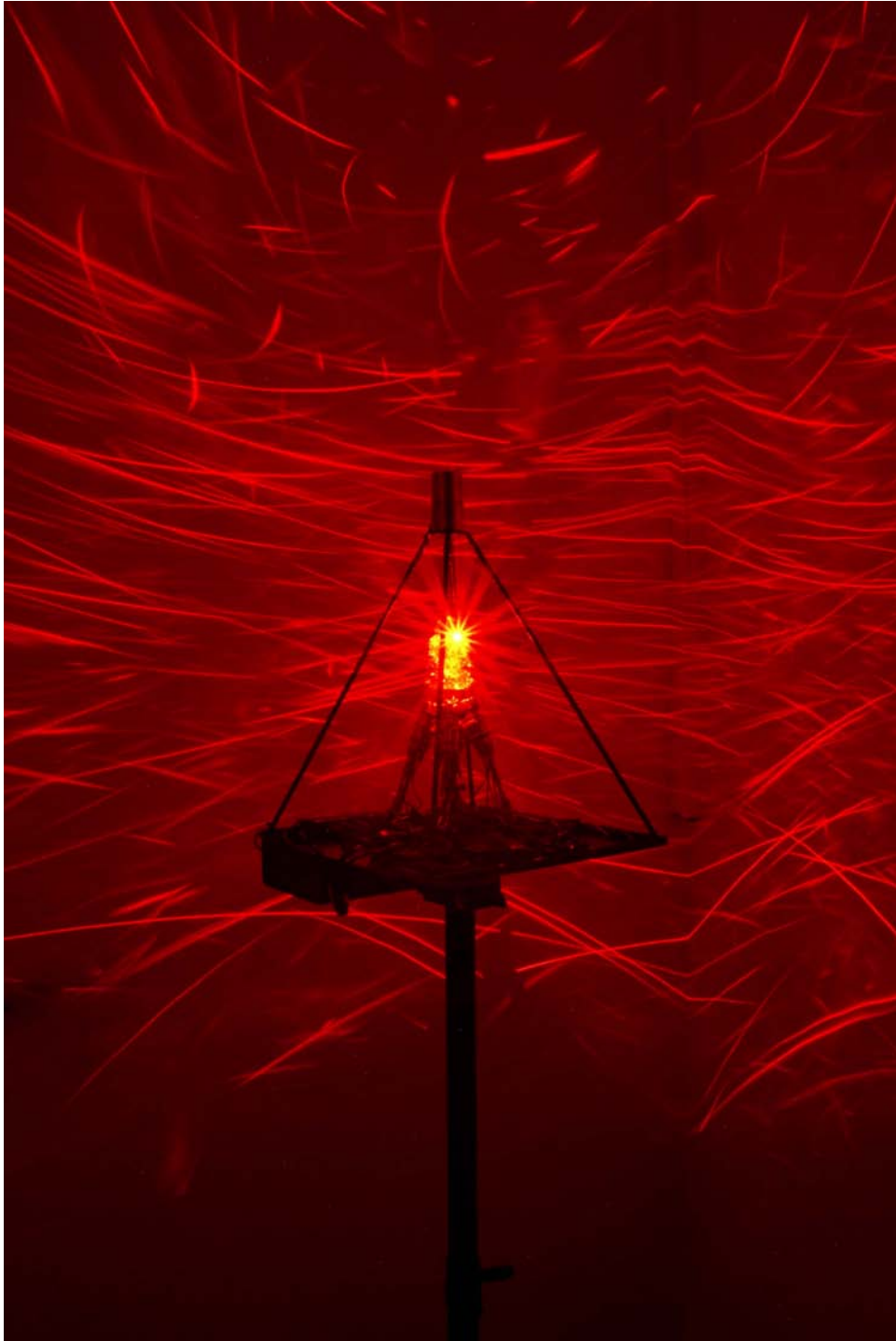
**the beauty of imperfection (wabi-sabi)**

*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)**

*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





**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



# **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



**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.

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





**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)

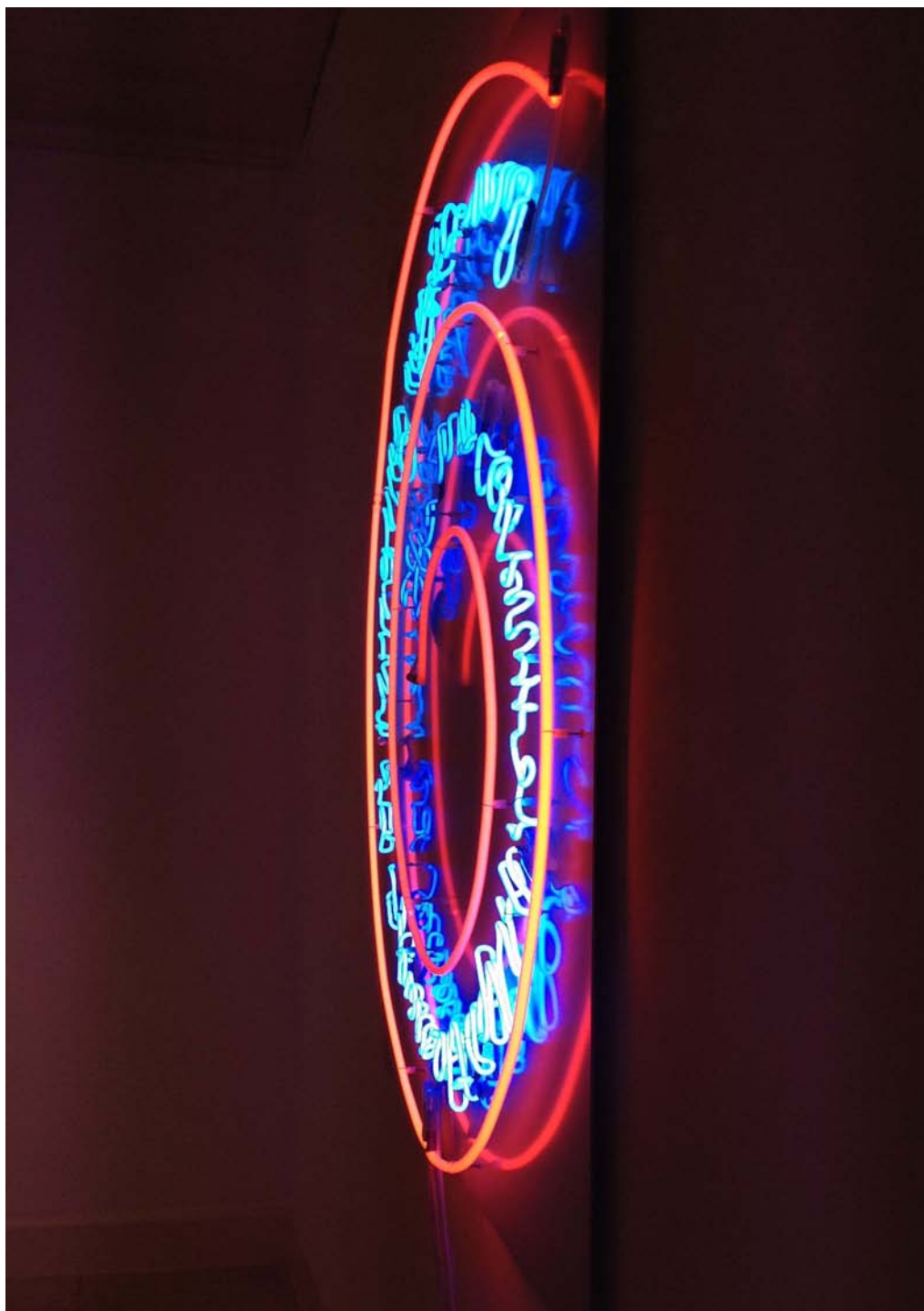


**the true consumer helps the world  
by revealing mystic envy**

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

edition of 3 + 1 a/p

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



**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

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





**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



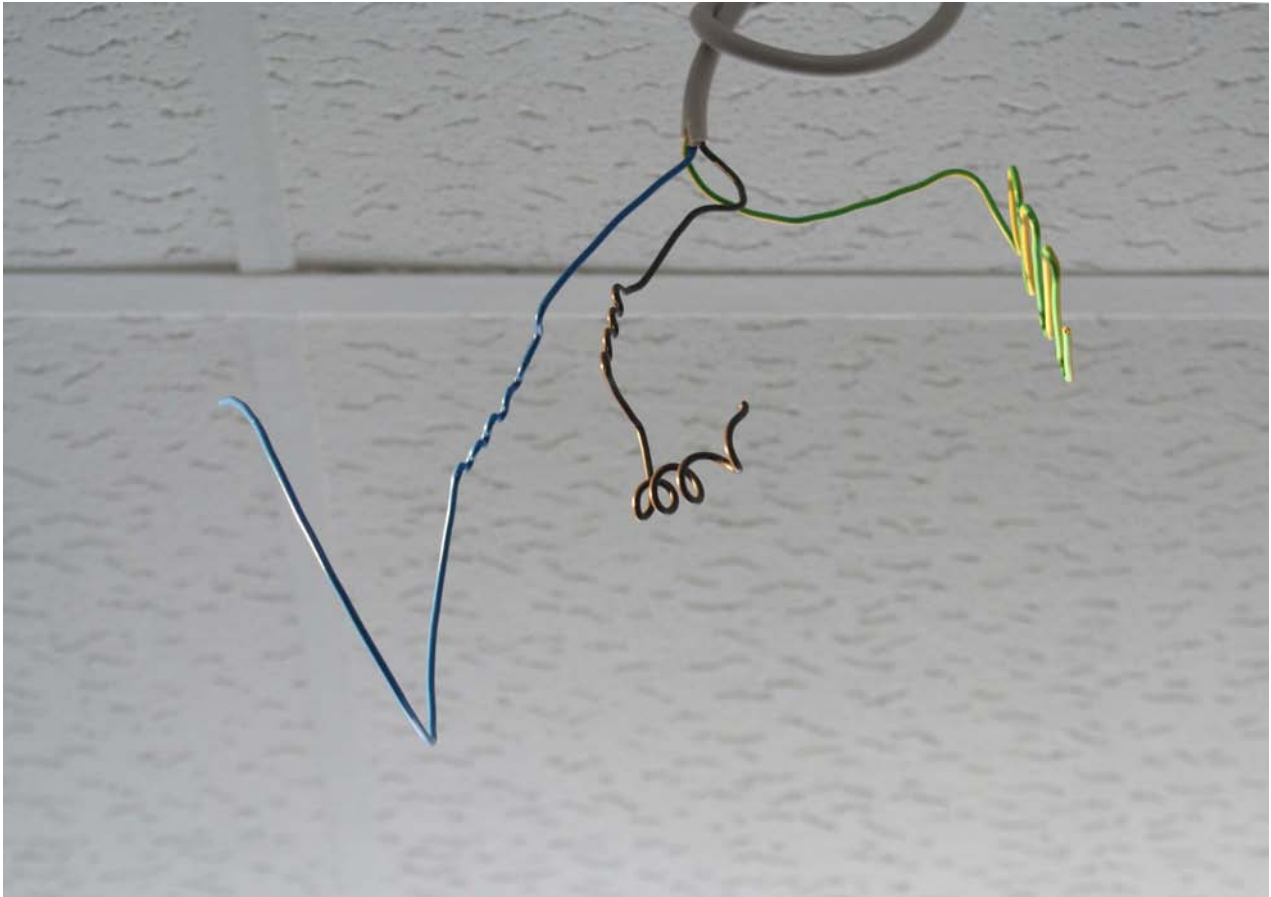


**old folks, old mess –  
young foxes, new razzmatazz**  
*alte leute, alte ränke –  
junge fuchse, neue schwänke*  
installation  
baby fox (plastination), jerry can  
approx. 52 x 34 x 31 cm  
2015





**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



**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

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



**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)





**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



**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

**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

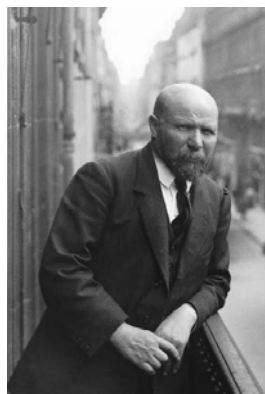
albert kahn (1860 – 1940), a philanthropist and french banker, is known for initiating a vast photographic endeavor that spanned 22 years. the result was a collection of 72,000 color photographs and 183,000 meters of film from places all over the world. it was called: the archives of the planet.

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.





**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  
approx. 169 x 161 x 5 cm; 44 kg

2014





**after all**

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



**paramount**  
wallpiece

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





**paramount**  
wallpiece

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





**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.



**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.



**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



**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



**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





**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



**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.



**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.



**original sin / urschuld**

installation

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

approx. 55 x 32 x 32 cm (top)

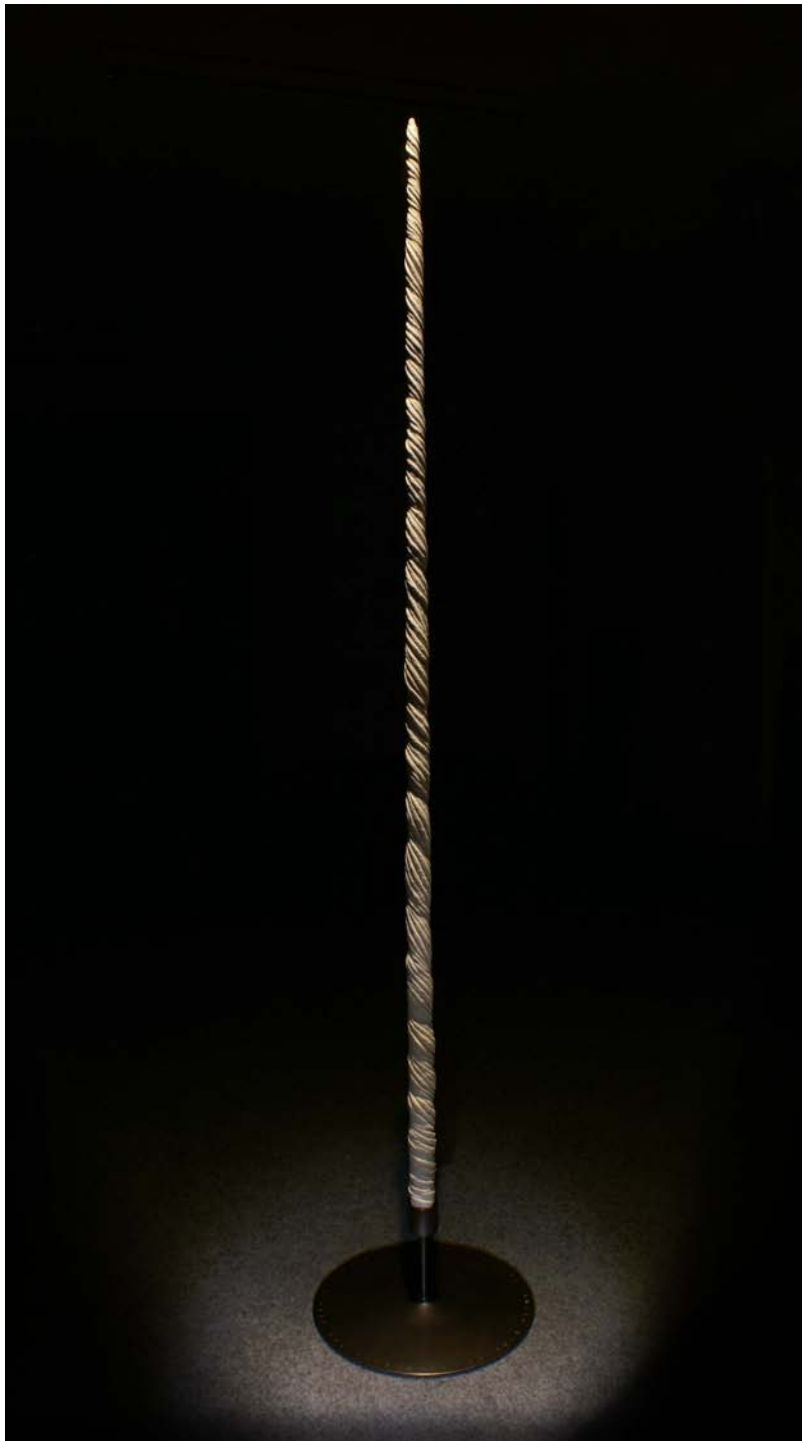
100 x 33 x 33 cm (stand)

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.



**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.





**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.



### are we dating?

codpiece

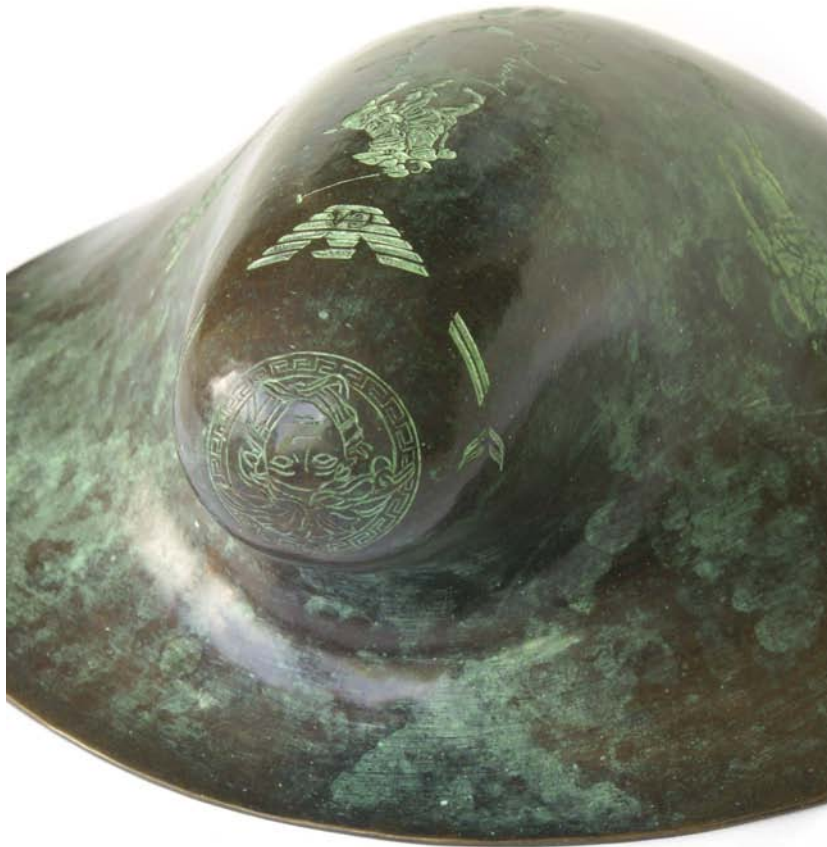
embossed engraved aeruginous copper, leather (horse, lamb), horn  
metal approx. 20 x 17 x 8 cm  
2011

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

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)



**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.

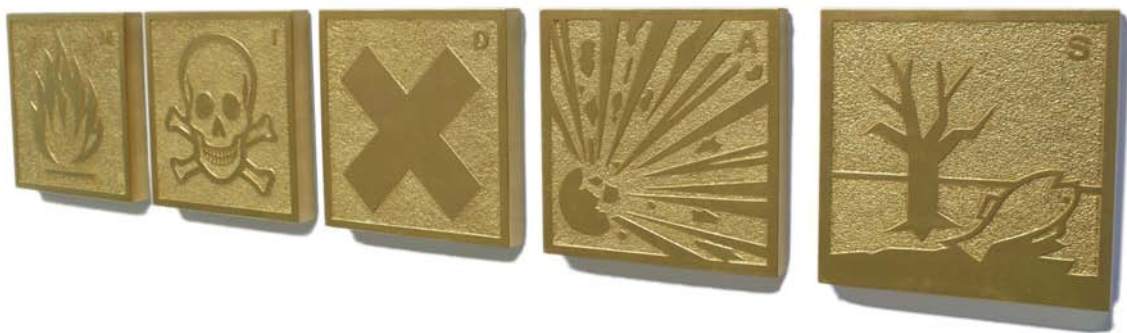


**the more, the merrier**

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.





**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

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



**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

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



**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

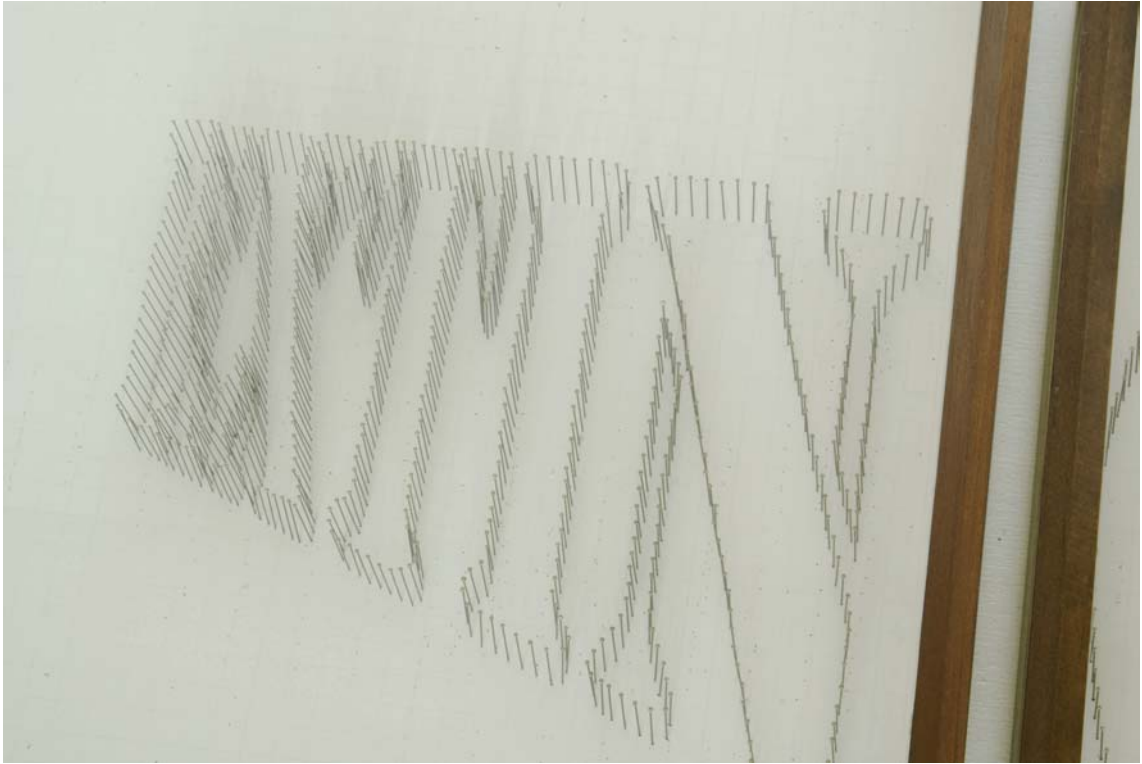


**la danse**  
or **controlled flight into terrain (CFIT)**  
detail

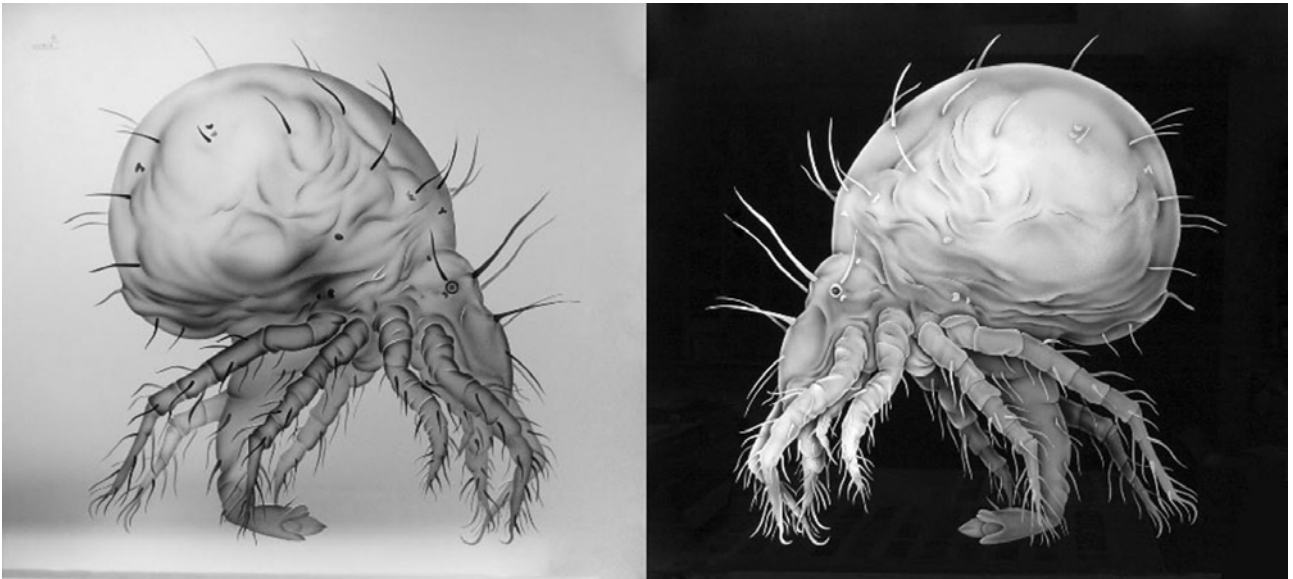




**depressionism**  
installation  
insect pins ranging size 00 – 6, insect boxes  
approx. 51 x 42 x 6 cm (each box)  
2010

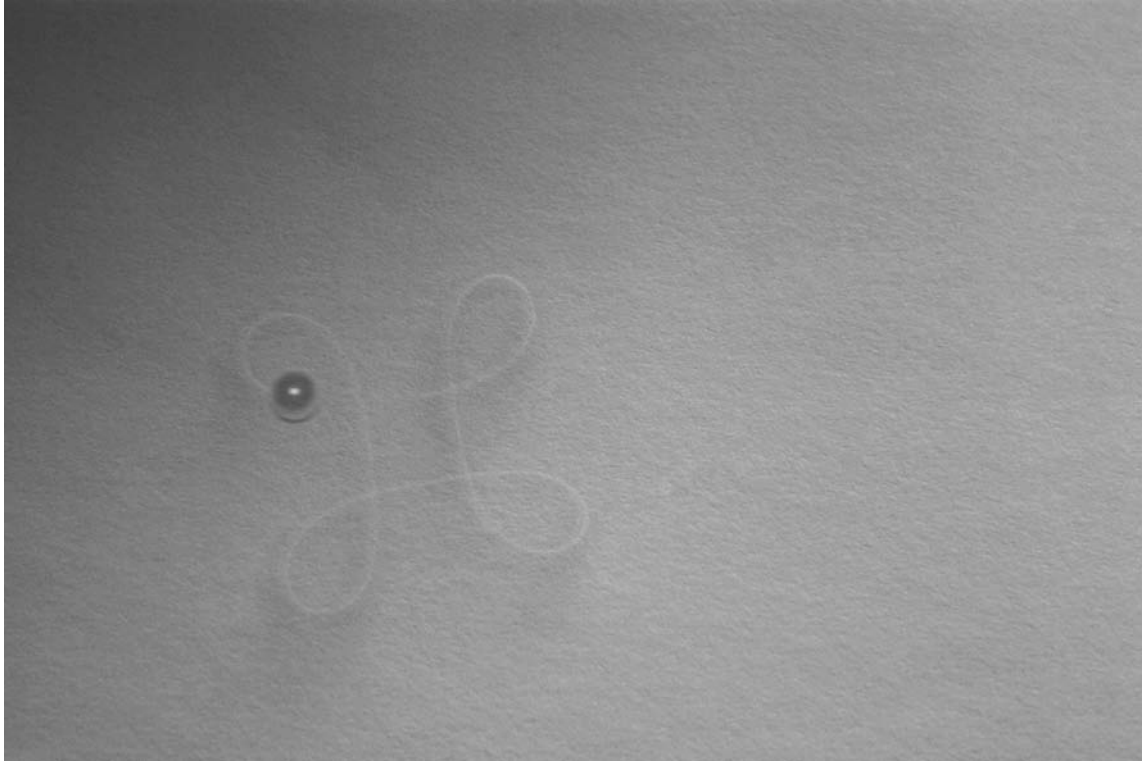


**depressionism**  
detail



**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.



**if you don't stand for something, you'll fall for anything**  
animated sculpture  
magnetic stirrer, magnet  
2010



**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**

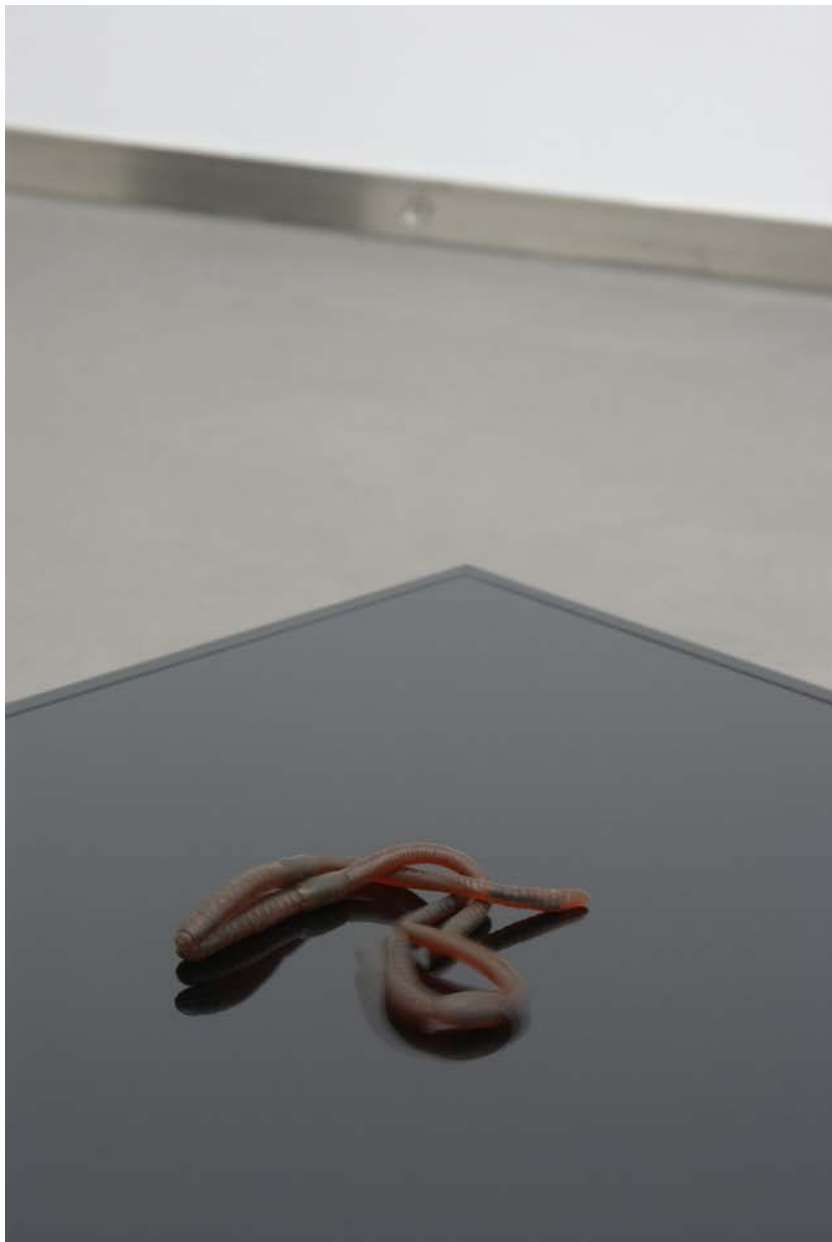
animated sculpture

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



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



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



**EX**  
installation  
butterflies, insect pins, foam, acrylic glass  
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.



**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 todays delusions. hail to tomorrows giants.



**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**

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 todays delusions. hail to tomorrows giants.



**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



**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.



**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.



**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

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



**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**

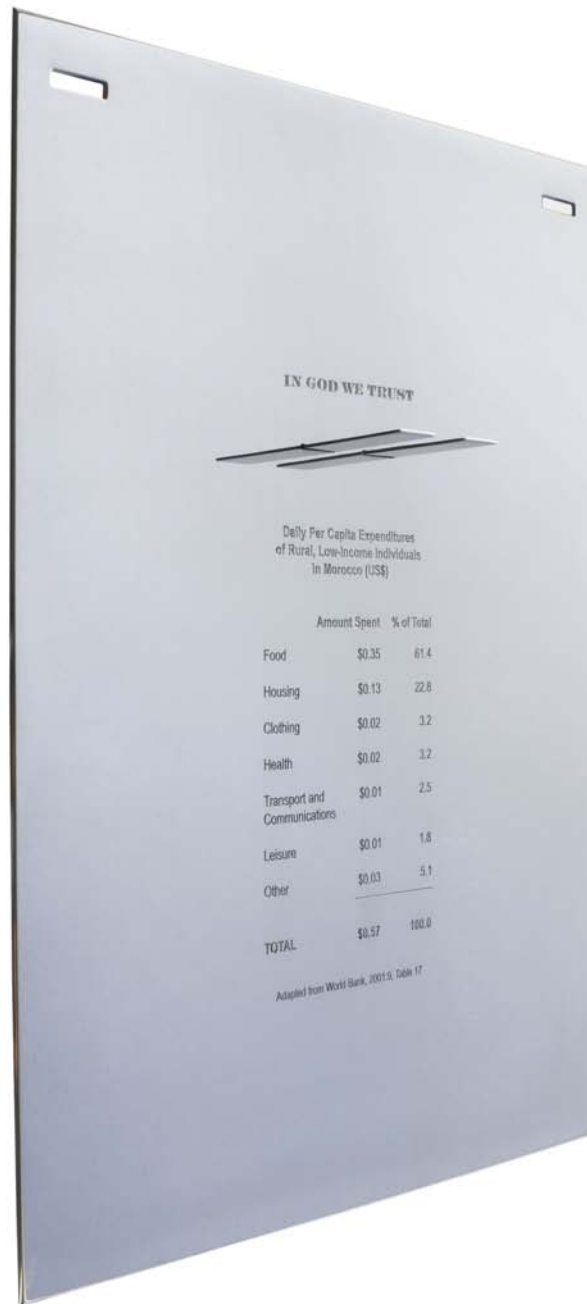
object

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

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.



**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.



**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.



**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.

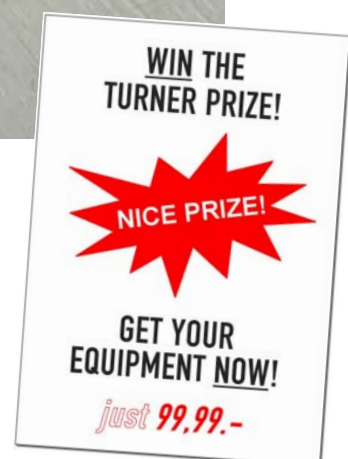




**martin creed for the poor**  
*martin creed für arme*  
installation  
blinking plug, wire, bulb  
plug approx. 5,5 x 8 x 7,5 cm  
2007

edition of 100

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

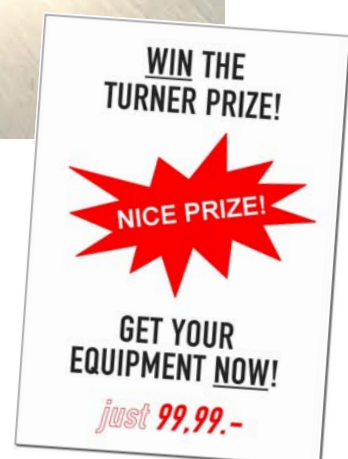




**martin creed for the poor**  
*martin creed für arme*  
installation  
blinking plug, wire, bulb  
plug approx. 5,5 x 8 x 7,5 cm  
2007

edition of 100

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





### 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





**the shaming beautiful trace of disaster**

detail

**heliocopriss colossus australopithecus**

great rift valley | ethiopia 2006, live catch

vertical hight 83 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.



**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.



### **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 'MOET & 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 Isle 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

**annex**  
**grand stuff**





**the negative sculpture or IMPRESS**

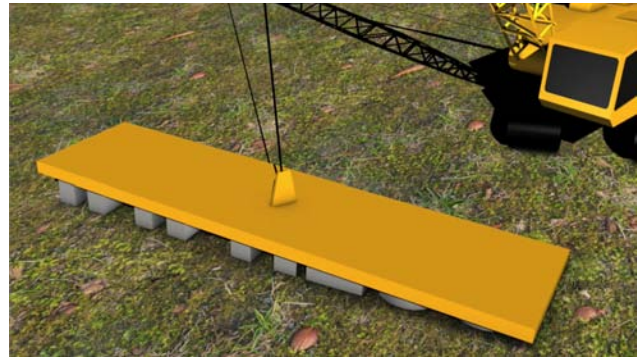
sculpture (above screenshot rendering)

plunger, crane

approx. 800 x 150 x 100 cm

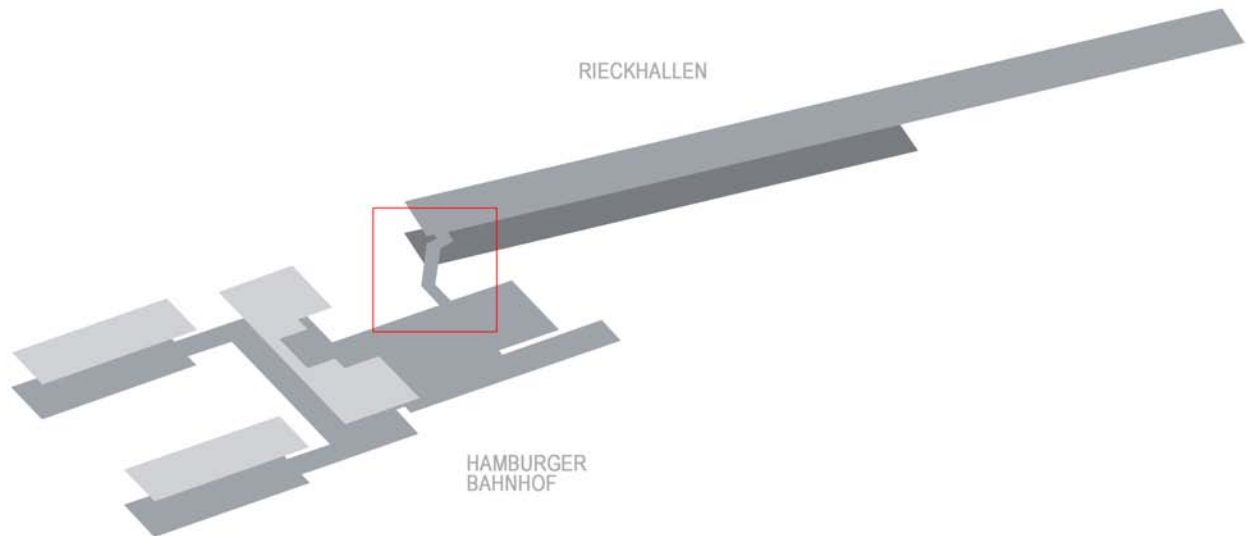
2008, project

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)  
 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".



**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

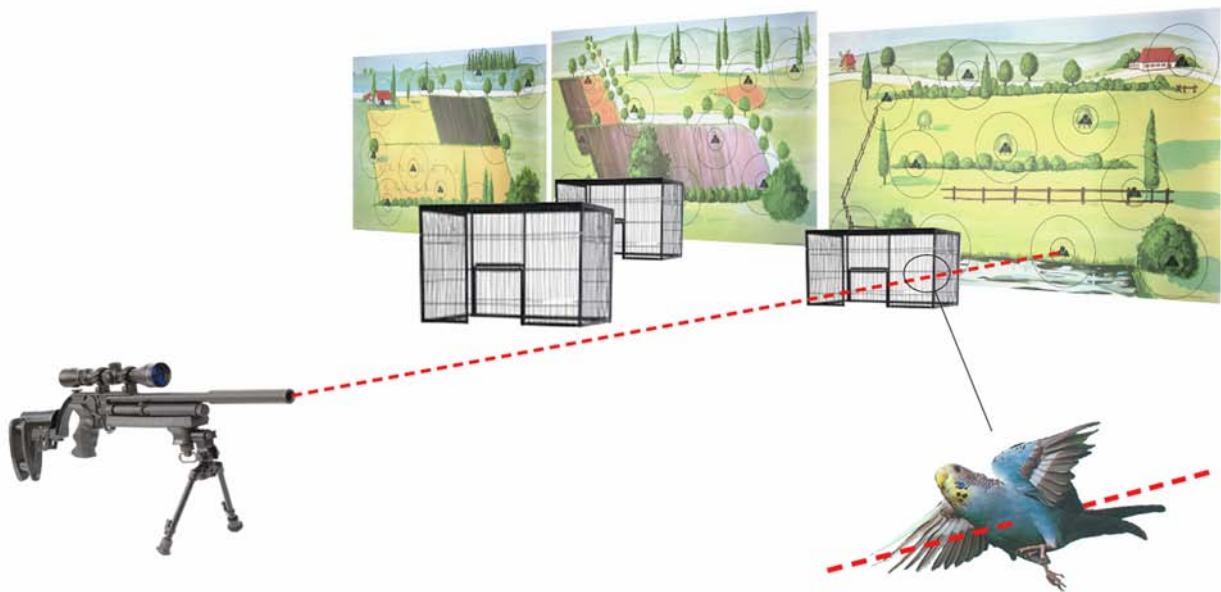
hydraulic system, motion detector, subwoofers, ipod

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.





**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**