

LIFE & A KILLER

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conventional painting is outdated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

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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
munich
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



making fiction out of reality or violax

functional object

stainless steel, ebony, maple, apple tree, carbon fiber, horsehair, colophony

approx. 78 x 20 x 10 cm (violax)

approx. 22 x ø 16 cm (stand)

2021



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2021



he who sows the wind shall reap the storm

pinUSchio

linden (carved, turned, set on chalk ground, waxed), candle

approx: 66 x 28 x 20 cm

2021



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2021

an old cherokee chief told a legend to his grandson one evening.
he said, "my son, the battle between two wolves rages within each of us.

one is evil. he is anger, envy, jealousy, worry, regret, greed, arrogance,
self-pity, guilt, resentment, inferiority, lies, false pride, and selfishness.

the other is good. he is joy, peace, love, hope, serenity, humility,
kindness, benevolence, compassion, generosity, truth and faith."

the grandson thought about this for a minute and then asked his grandfather,
"and which wolf wins?" the old cherokee replied, "the one you feed."

the divisiveness, the right-wing extremes, and the brutalization of political mores in the u.s
– a travesty of lies. donald trump's understanding of office, demeanor and tone will remain.
it is in the world. much will have to be laid to rest after him. much is yet to come because of him.

"there's a donald trump in every small american town," says u.s. artist mike bouchet.
joe biden won the u.s. election, but the principle of donald trump is not over.
it's the success of the shameless.

all of this is not good for the world's democracies, which already account
for less than 50% of the world's population.

https://en.wikipedia.org/wiki/democracy_index



the washington post
fact checker pinocchio



the end of the feast
das ende vom fest
installation 'masterclass'
stainless steel, mirrors
approx. 36 x 25 x 25 cm
2021

edition of 9 + 3 a/p

the paint is off, both the disco globe and the terrestrial globe.
you see yourself and the world broken a hundred times over. ego to eco is upon us.

www.tomschmelzer.com



the end of the feast
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stainless steel, mirrors
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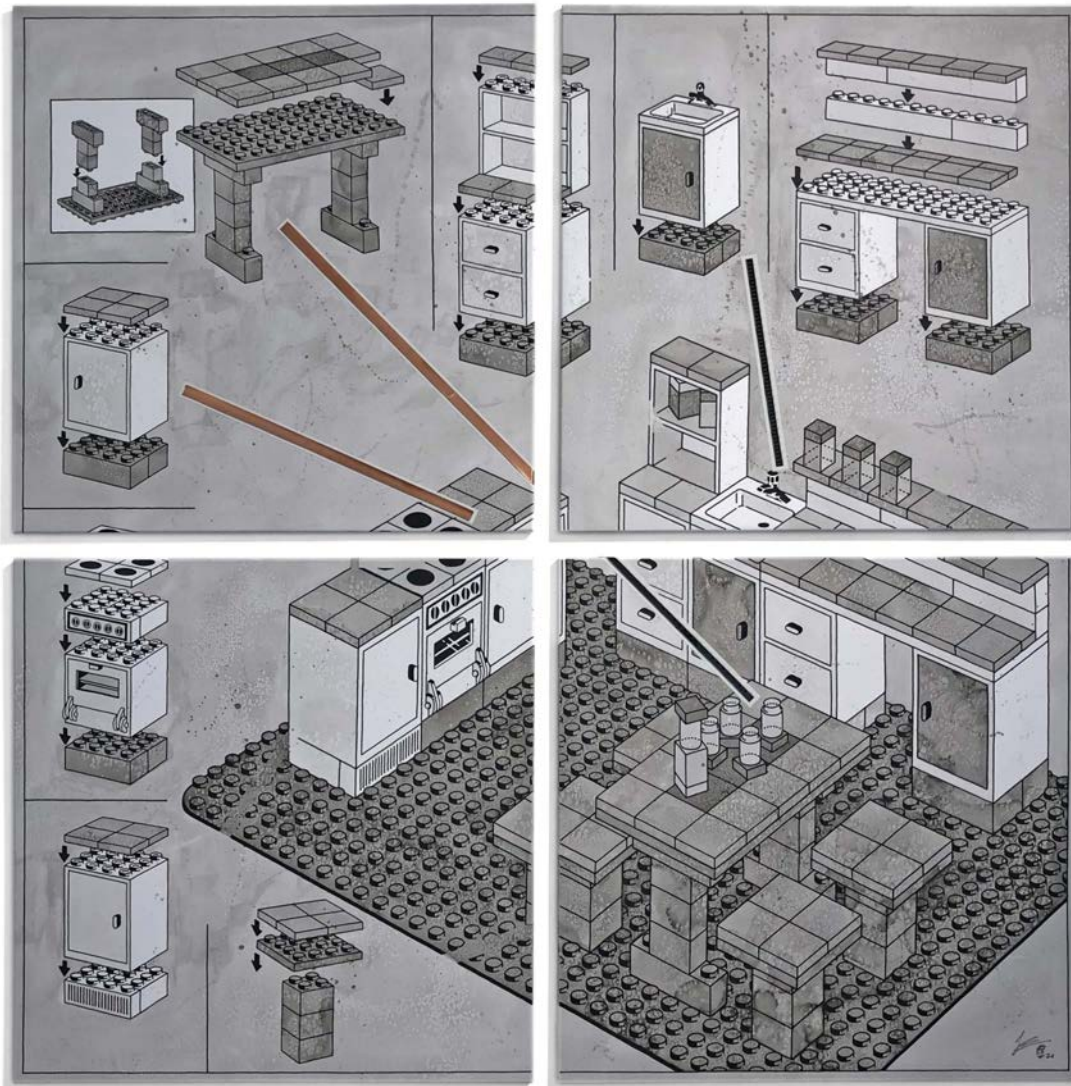
your silence will not protect you
from the series "biedermeier for advanced users"
ink, salt, copper, 16 mm film on canvas
approx. 200 x 200 cm (100 x 100 cm each panel)
2021

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.

- the 16 mm film is about "birth and first experiences" – a time of our lives long past
- the copper alters over time and symbolizes the process of change



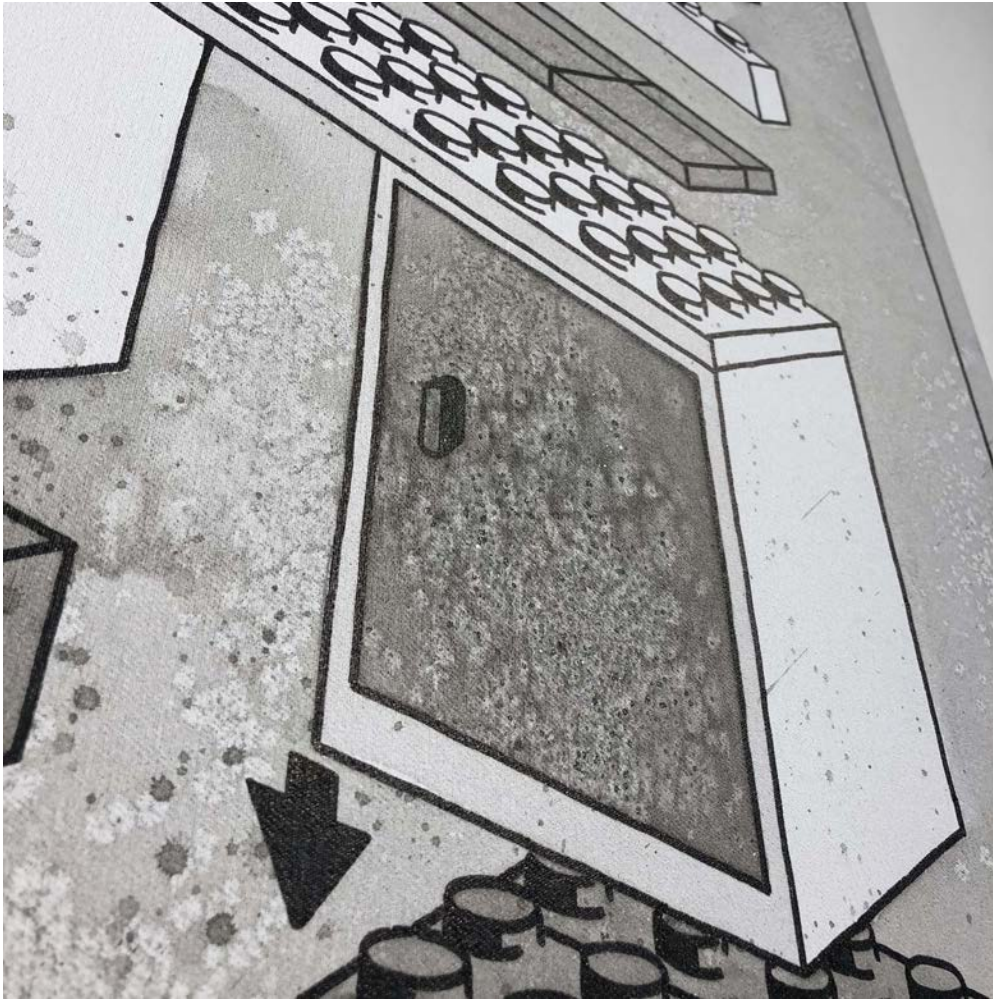
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in the name of the lord

object

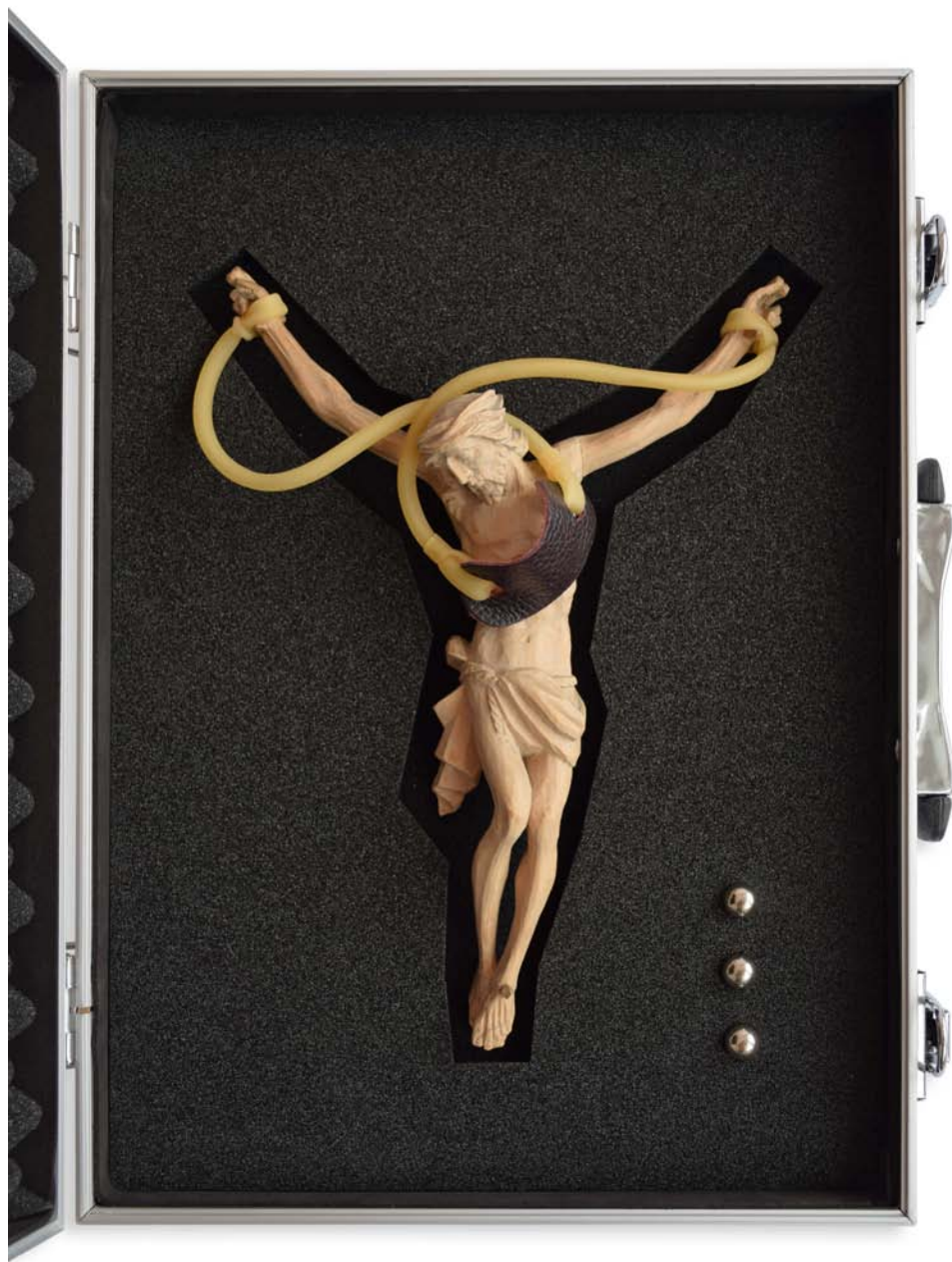
wood, rubber band, leather, steel, PE, gun case

approx. 133 x 60 x 60 cm

approx. 40 x 30 x 11 (case)

approx. 27 x 20 x 6 cm (jesus)

2021



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Gallery Quittenbaum

hailo

installation

silicone, silicone paint, bronze, laurel wreath, metal, mdf

approx. 100 x 40 x 30 cm

approx. ø 35 cm (wreath)

2021

edition of 3 + 1 a/p

a device for the self-adulation and self-backslapping of those, who think they've earned it?
or a symbol for the ambition to boldly go where no one has gone before?

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wabi-sabi

from the series "gioielli poveri"
fuel filters, rubber pads, mdf, velvet, felt, brass
approx. 17 x 17 x 4,5 cm (box)
approx. 50 cm (length necklace)
2021

wabi-sabi (*japanese*) stands for the beauty of imperfection.
it is about the majesty that is hidden in the shell of the inconspicuous.

the individual pieces of the necklace are ordinary fuel filters.
yet their appearance is strongly reminiscent of the elaborate goldsmith technique of dust granulation.

consequently this jewelry is poor jewelry: *gioielli poveri*.
analogous to *arte povera* – poor art made from simple, everyday materials.



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salvator mundi (standing)

peacemaker

stainless steel, brass, synthetic, pine wood, magnet

approx. 36 x 8 x 7 cm (knife)

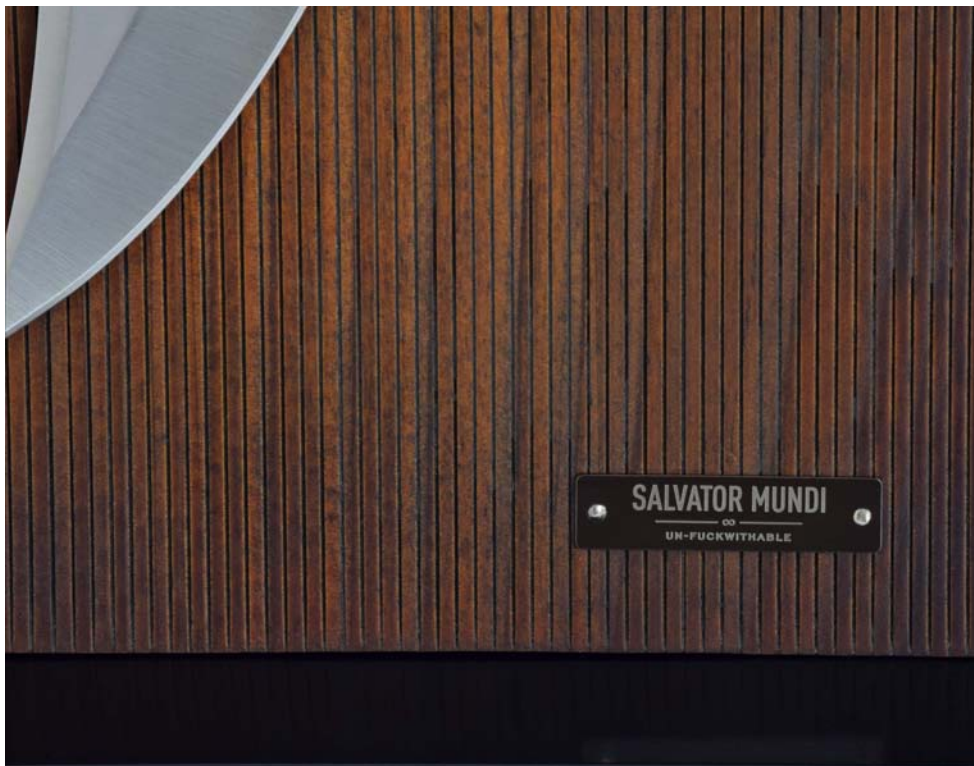
approx. 21 x 21 x 13 cm (knife block)

2021

edition of 9 + 3 a/p

the answer that makes the questions disappear.

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salvator mundi (hanging)
peacemaker
stainless steel, brass, synthetic, nylon
approx. 36 x 8 x 7 cm (knife)
2021

edition of 9 + 3 a/p

the answer that makes the questions disappear.



comment is free, but facts are sacred

sculpture

synthetic, cornet, metal, (turntable)

approx. 23 x ø 7 cm (cornet & cactus)

2021

edition of 9 + 3 a/p

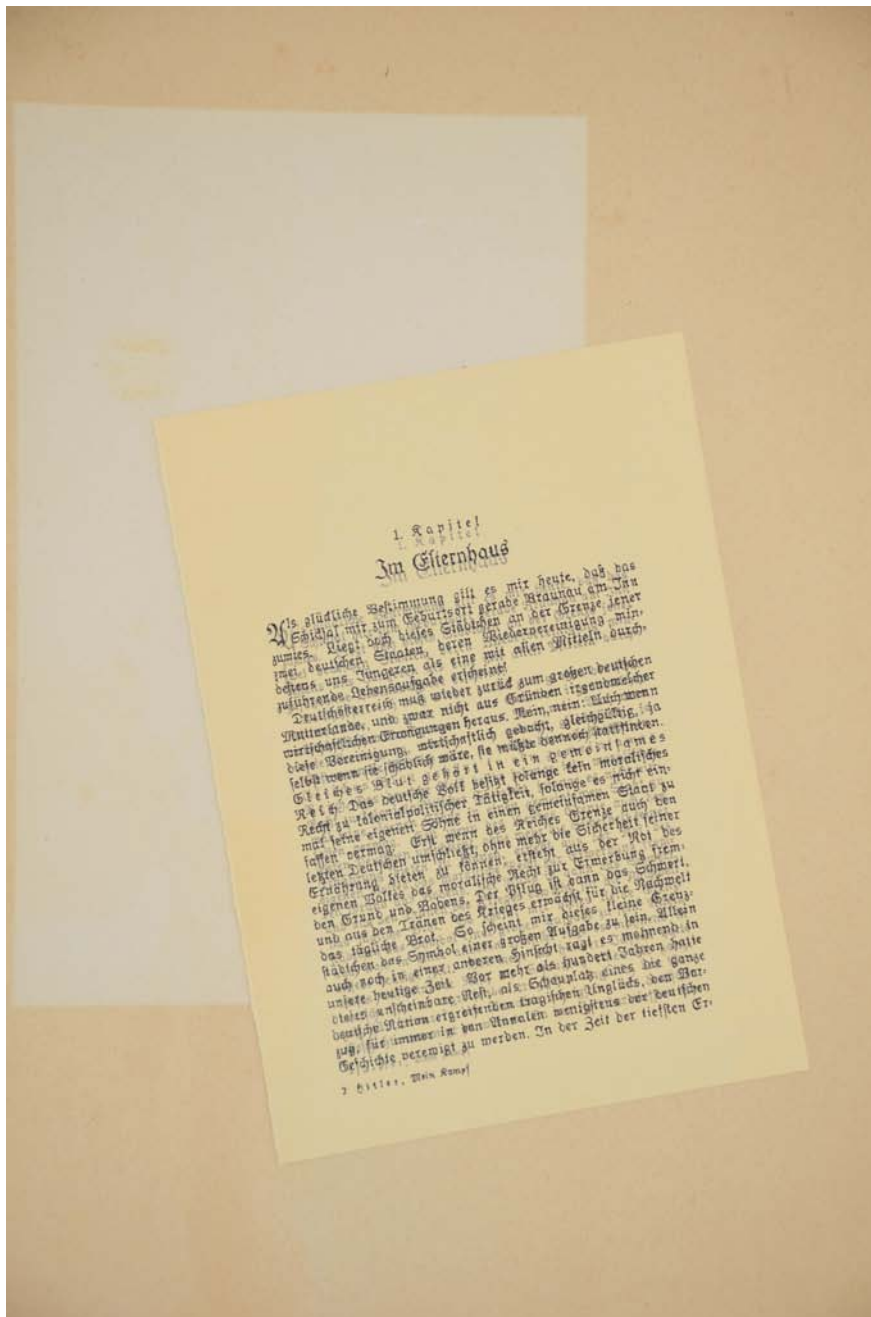
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fortunately, time does not heal all wounds
maelstrom I
aged paper, ink, frameless frame, museum glass
approx. 45 x 32 cm
2021

too many have passed and still pass this point in the maelstrom of life.

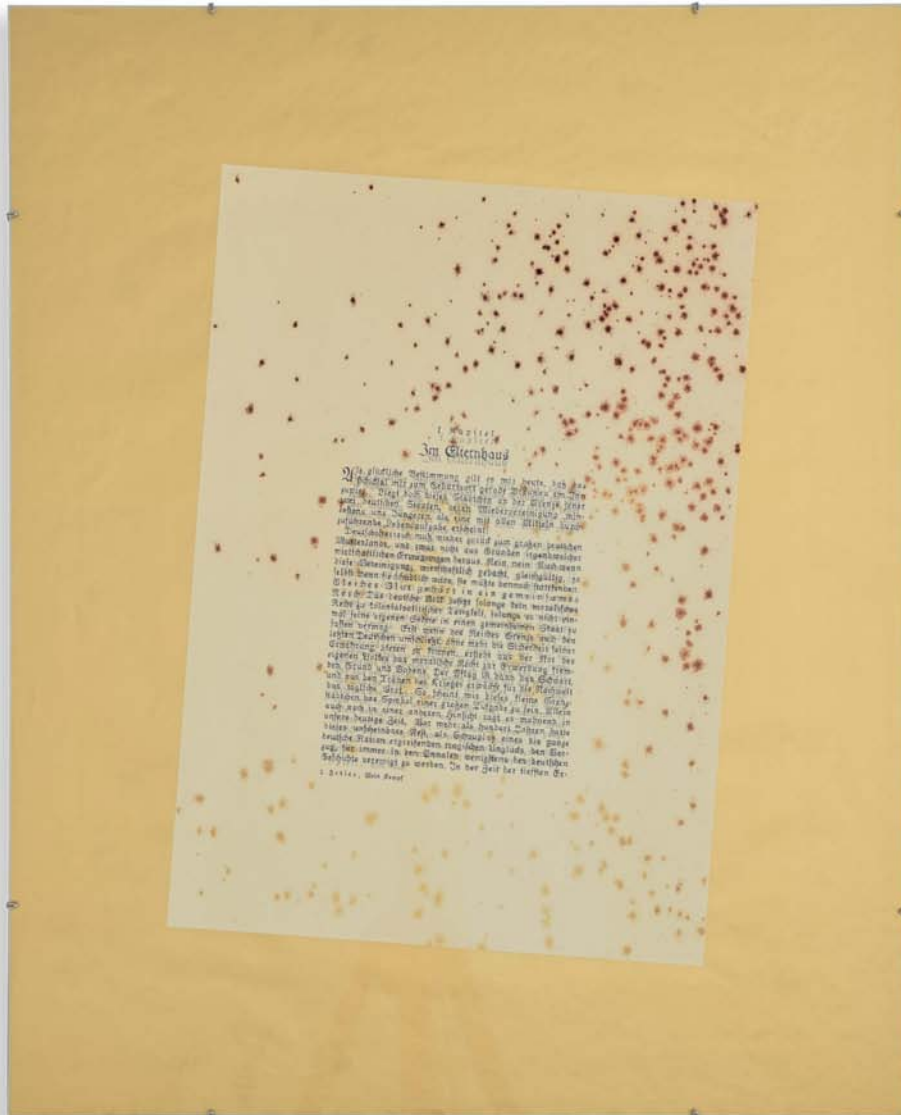
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thema der arbeit ist die notwendigkeit einer lebendigen erinnerungskultur basierend auf der tatsache,
dass diese und ähnlich gelagerte schriften immer noch oder schon wieder einen großen sog ausüben,
dem man durch entschiedenes nicht-vergessen und nicht-verdrängen
der gräuel des nationalsozialismus konsequent begegnen muss.



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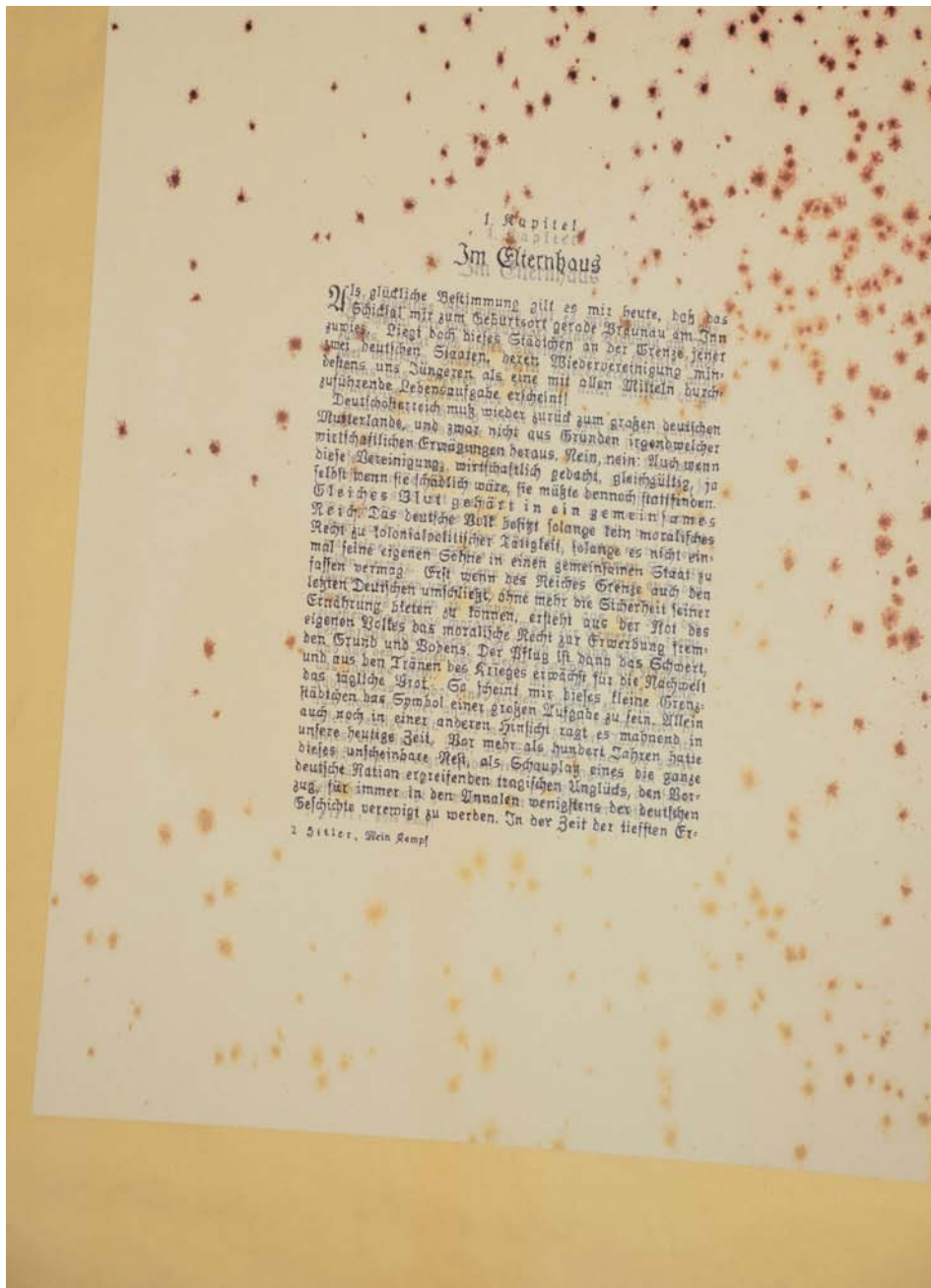
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the silence of the people is the gold of the tyrant
maelstrom II
aged paper, ink, frameless frame, museum glass
approx. 43 x 35 cm
2021

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studio setting

**and freedom will echo with laughter
or sic transit gloria mundi**

installation

5 metronomes (wittner tower line), glass, steel

approx. 140 x 114 x 40 cm (installation)

approx. 210 x 115 x 115 mm (metronome)

2020

indoctrination, dependency, compulsion to conform, peer pressure,
filter bubbles, disinterest, phlegm, ... are the end of free development.



who will be spared?

homo bulla: man is (as fragile as) a bubble
animated etching 'quis evadet?' by hendrick goltzius (1594), i.a. metropolitan museum of art
13.3" screen (ipad 2019, 4:3), mp4 HD, wood, museum glass
approx. 51 x 43 x 8 cm
2020

edition of 9 + 3 a/p

the work depicts an allegory of transience.
it seems that image, inscription and message are very contemporary:

*the fresh silvery flower, fragrant with the breath of spring
withers once its beauty wanes;
likewise the life of man, already ebbing in the newborn babe,
vanishes like a bubble or like fleeting smoke.*



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go on. and lose your head.

installation

prepared birgus latro (robber crab, largest land crab worldwide), fossil franconipenaeus meyeri
(swim shrimp, age: 150 million years), fossil shark tooth (age: 65 million years),
human skull (natural cast), seashells, sand, wood, acrylic glass, brass

approx. 134 x 53 x 43 cm

2020



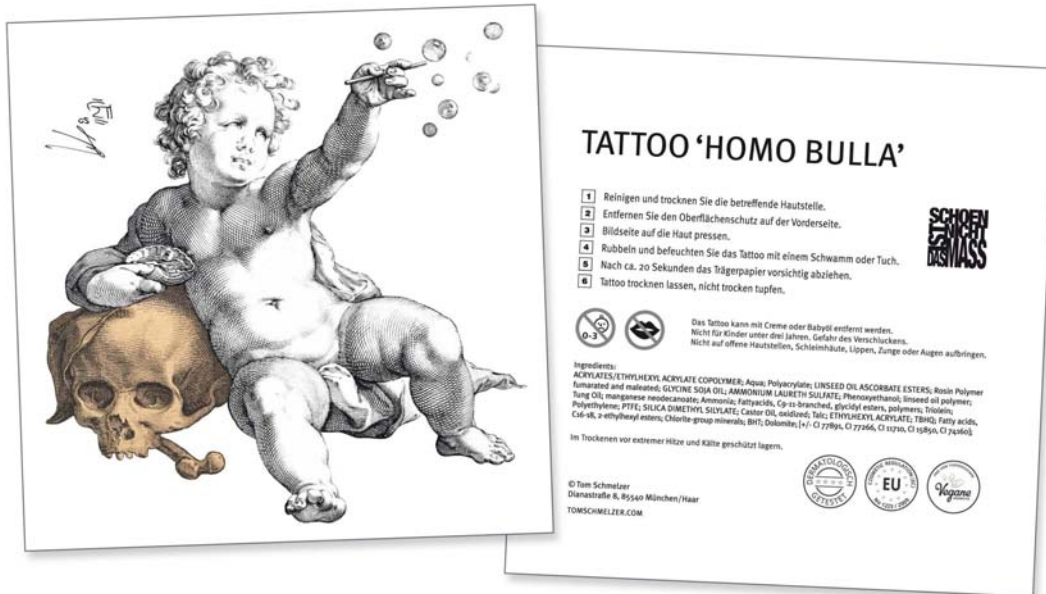
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the piece comes with 50 tattoos to form a social sculpture

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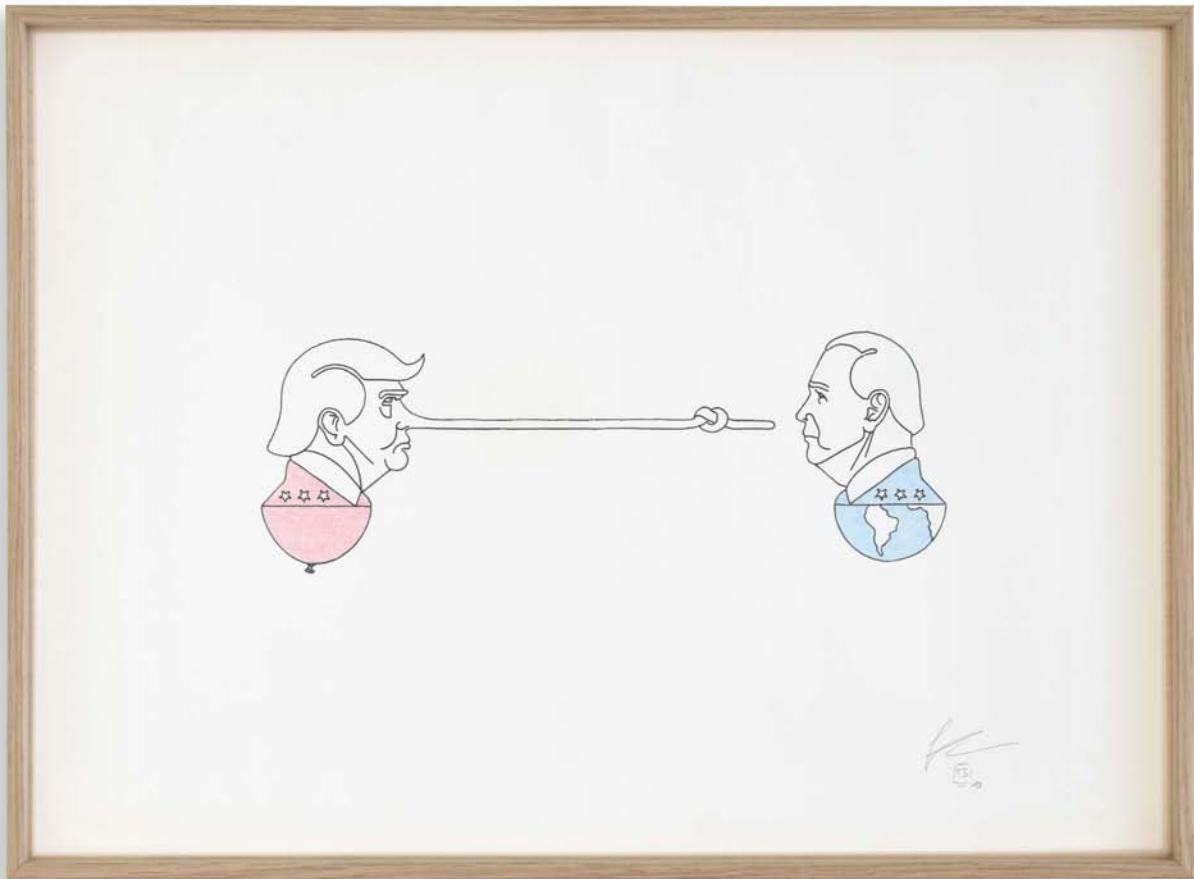
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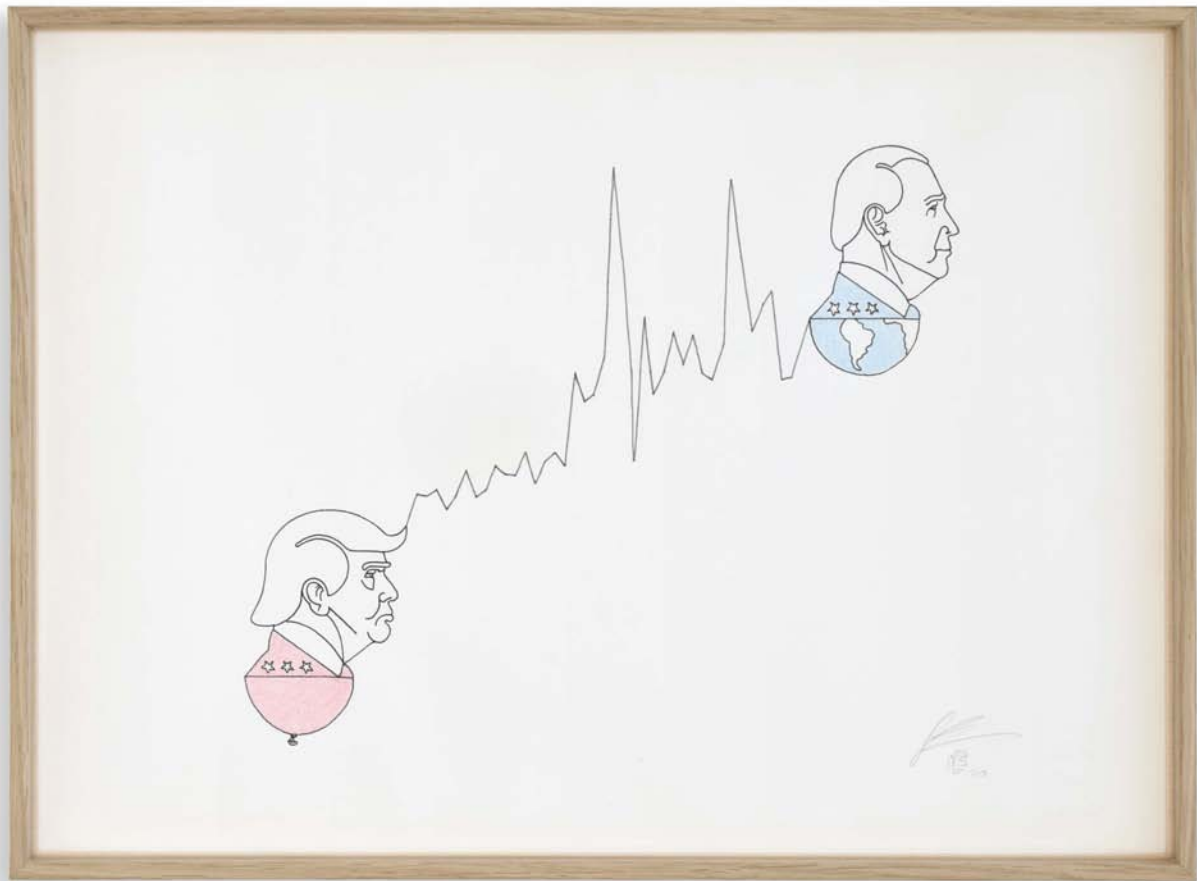


pinUScchio
statement

archival ink, crayon, pencil, paper, embossment, aluminum frame, oak veneer, museum glass
approx. 412 x 300 mm
2020

donald trump has made > 25,000 false or misleading claims during his presidency.
sometimes > 130 claims/day. for details go to the fact checker's database (the washington post).

the illustration refers to a disinformation strategy called FUD: fear, uncertainty and doubt.
an attempt to influence the public perception by disseminating false, negative or dubious information
to reach one's objective.



20,000 lies ahead
statement

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shit it's now again
sculpture

taxidermy toad (*Rhinella marina*), pvc, slate, steel, salt
approx. Ø 35 x 12 cm (without mount)
2019



das, was du willst
wallpiece
fabric, wool, sandblasted glass, oak
approx. 39 x 33 x 5 cm
2020



das, was du willst

wallpiece

fabric, wool, sandblasted glass, oak

approx. 39 x 33 x 5 cm

2020



bonus nuts

supplemental security for all in need
fabric, walnuts, metal, plastic, acrylic
approx. 11 x 9 x 6 cm (box)
2020

edition of 99



mae west or never miss a good crisis
installation
latex, steel, wood, acrylic paint
dimensions variable
each wire frame approx. \varnothing 30 x 38 cm
2020



lick 'em, chew 'em, suck 'em up

object

aluminum, glass, cotton, chocolate mint lentils, food coloring

approx. 9 x 6 x 2 cm

2020

edition

www.tomschmelzer.com



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object

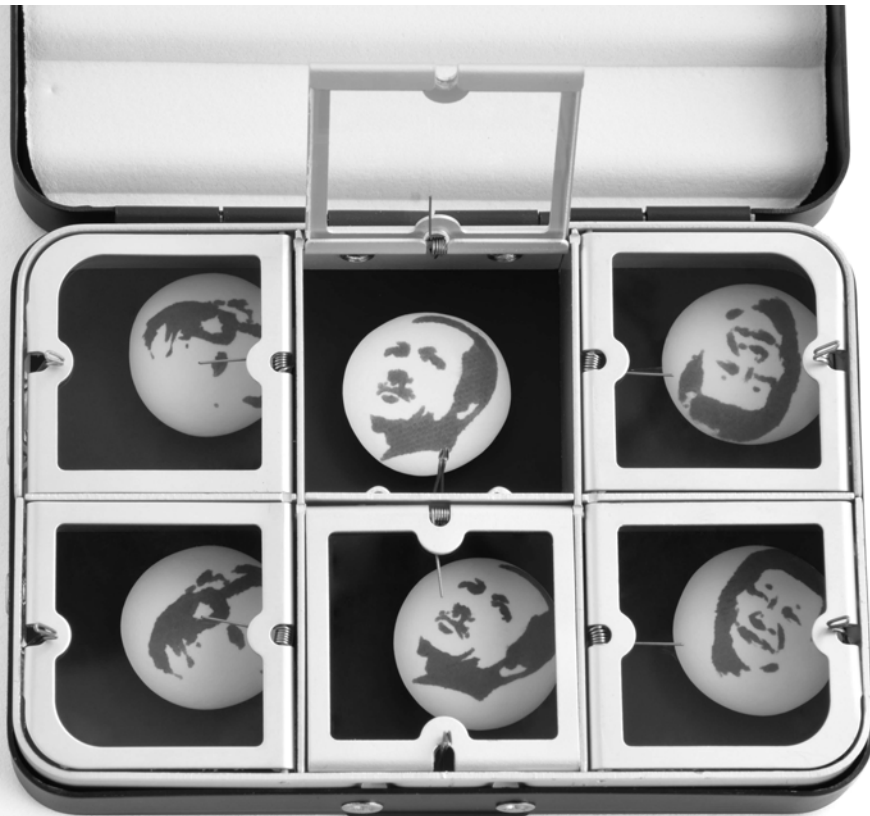
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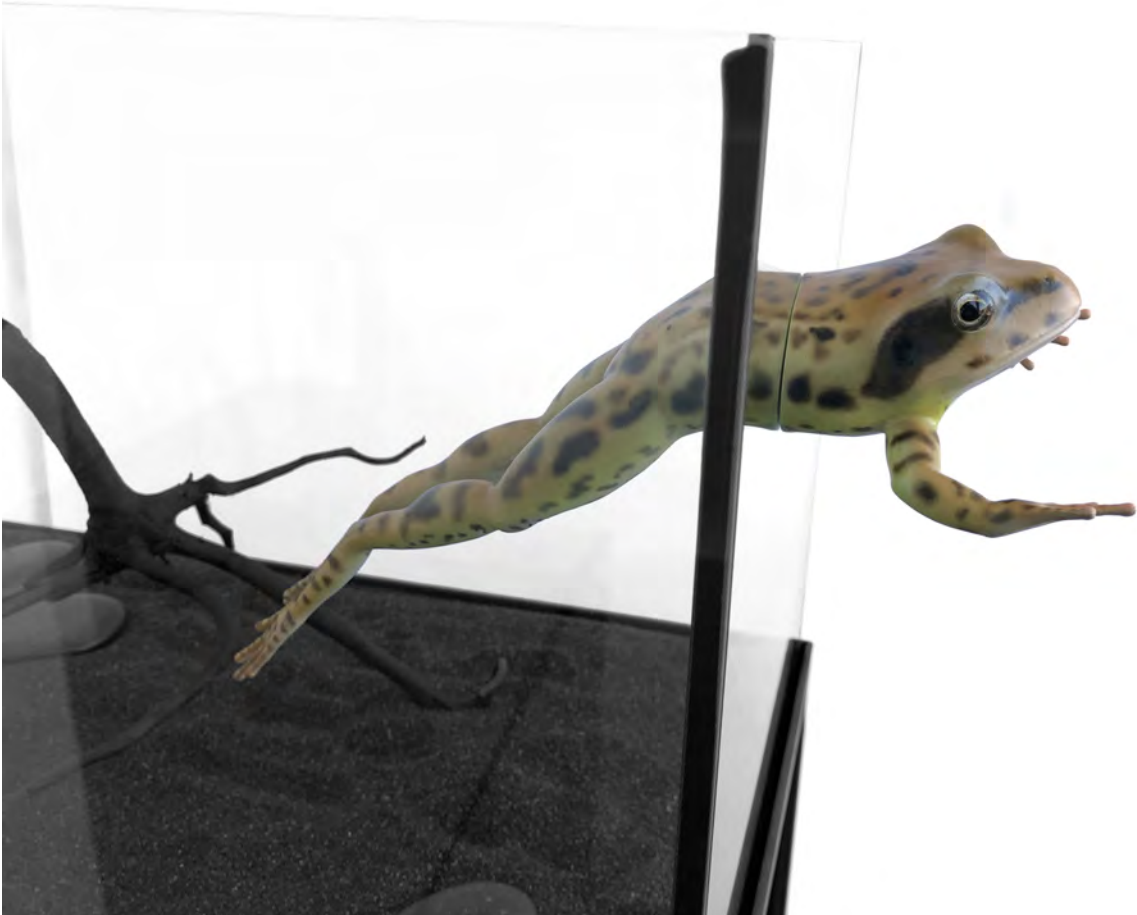
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**distance clears relationships
or the joy of missing out (jomo)**
installation

3D-print, glass, metal, sand, wood, stone
approx. 40 x 25 x 25 cm (terrarium)
approx. 41 x 26 x 100 cm (stand)
approx. 27 cm (frog)
2020

theme: past all concern, arcadia, paradise lost



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from the series: "been there. done that."

installation

wood (milking stool), fabric, cotten batting, gold leaf

each approx. 46 x 43 x 36 cm

2019/20

theme: homing, cocooning, bullshit detector, past all concern

www.tomschmelzer.com



milking rococo

from the series: "been there. done that."

object

wood (milking stool), gold leaf, marbleization

approx. 46 x 43 x 36 cm

2020

theme: homing, cocooning, bullshit detector, past all concern

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milking classicism

from the series: "been there. done that."

object

wood (milking stool), gold leaf, fabric, coconut fiber, horsehair

approx. 46 x 43 x 36 cm

2020

theme: homing, cocooning, bullshit detector, past all concern

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2020

theme: homing, cocooning, bullshit detector, past all concern

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cap

from the series: "been there. done that."

object

fabric, embroidery

approx. 30 x 30 x 16 cm

2020

theme: homing, cocooning, bullshit detector, past all concern

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too good to be true

from the series "biedermeier for advanced users"

illusionary object

pvc, sugar, fabric, felt, cardboard, brass

approx. 21 x 21 x 7 cm (size box)

2020

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

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too good to be true
from the series "biedermeier for advanced users"
illusionary object
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approx. 21 x 21 x 7 cm (size box)
2020

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



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PSP gives a damn
sculpture
pvc, acrylic paint, mousetrap
approx. 23 x 7 x 5 cm
2019

edition of 20 + 4 a/p

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going to pieces – without falling apart

necklace (three wearing options, hips articulated)
pvc, acrylic paint, 925 silver, neodymium, wood, felt, brass
approx. 60 cm (length necklace)
approx: 34 x 25 x 6 cm (size box)
2020



going to pieces – without falling apart

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pvc, acrylic paint, 925 silver, neodymium, wood, felt, brass
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2020



evostruction I
installation
19 trowels
approx. Ø 80 cm
2020

theme: evolution & destruction, growths & decay, original & forgery

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installation
19 trowels
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**for a man is rich in proportion
to the number of things
which he can afford to let alone**

site-specific installation
100 x 10 hidden euro bills, permanent ink
dimensions variable
2020

100 x 10 euro bills are concealed in a certain space. whoever finds one can keep it. yet you don't have to and probably shouldn't. for every bill comes with a stamped note quoting henry david thoreau: "for a man is rich in proportion to the number of things which he can afford to let alone".

if the finder keeps the bill and puts it into circulation, the work becomes a social sculpture and the message is multiplied. everyone in the chain of contact who holds the bill is confronted with it. people of all socioeconomic, lifestyle, political, ethnic, religious, geographic strata and ages are reached.



**Der Mensch ist umso reicher,
je mehr Dinge er liegen lassen kann.**
Ortsspezifische Installation
Einhundert 10 €-Scheine, Stempelfarbe
Maße variabel
2020

Es werden 100 x 10 Euro auf einer bestimmten Fläche nicht sichtbar verteilt.
Die Besucher werden darüber informiert. Wer einen der Scheine findet, darf ihn behalten.
Sollte es aber nicht unbedingt.

Denn jeder Schein trägt einen Stempel mit einem Zitat von Henry David Thoreau (1817-1862):
„Der Mensch ist umso reicher, je mehr Dinge er liegen lassen kann.“

Behält der Finder den Schein und bringt ihn in Umlauf, wird die Arbeit zu einer sozialen Plastik und die Botschaft multipliziert. Jeder, der in der Kontaktkette den Schein in Händen hält, wird mit der Aussage konfrontiert. Es werden Menschen aller sozioökonomischen, lebensanschaulichen, politischen, ethnischen, religiösen, geographischen Schichten und Altersklassen erreicht.

Hintergrund

Henry David Thoreau (1817-1862) war amerikanischer Schriftsteller und Philosoph.
Als Autor von „Walden oder das Leben in den Wäldern“ gilt er als Begründer der modernen Naturbegeisterung.

“Es gibt gar keine Zweifel, was länger den Wert behält,
die Kunst oder das Geld. Es wird die Kunst sein.”

Wolfgang Becker in seiner Eröffnungsrede am 23.7.2021 in der Galerie Freitag 18.30



**SCHOEN
ES NICHT
DAS MASS**