

Thomas Scheibitz

Venus – Hannibal ad portas

23 November 2002 – 25 January 2003

Opening: Friday, 22 November 2002, 7–9 p.m.

Produzentengalerie Hamburg

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Tue–Fri 11 a.m. – 1 p.m. and 3 – 7 p.m., Sat 11 a.m. – 3 p.m.

Thomas Scheibitz (born in 1968 in Radeberg near Dresden) will be showing recent paintings, sculptures and objects.

All the works of this Berlin-based artist have been devised especially for his first solo exhibition in Hamburg at the Produzentengalerie. It is part of Thomas Scheibitz's artistic strategy to tailor his choice and arrangement of exhibits very specifically to each exhibition context. The exhibition operates like the storyboard for a film, with his individual artistic approach being reflected in wide-ranging statements about himself. Accordingly, the sculpture 'Hannibal ad portas' is a reference to Scheibitz's previous solo exhibition at Tanya Bonakdar in New York, while the monogram 'TS' marks the conclusion of his series on typography.

In general, Thomas Scheibitz formulates the titles of his works and exhibitions according to highly formal and art-related considerations. In terms of status, they stand on an equal footing to the artistic forms he develops. On this occasion Scheibitz's choice of title, 'Venus', offers access to an acutely intimate context, while 'Hannibal ad portas' prompts associations with the current global political and social situation.

In making such conceptual decisions Scheibitz is providing clues about how to understand his works. Thus in his exhibition in Winterthur, 'View and Plan of Toledo', he made a very explicit reference to the strategy behind his work. As Dieter Schwarz points out in the exhibition catalogue, 'common to both view and plan is the insistence on visuality with no distracting narrative elements'. Thomas Scheibitz collects and examines pictorial material of the most varied provenance and never ceases to make surprising discoveries, uncovering 'the suggestion of something that might as easily be found in the styling of an advertisement as in a Gothic votive picture, a quality that cannot be formulated with anything but visual means and that inexplicably transforms the found clipping into a thrilling event. It is something that can only be achieved by the 'high' medium of painting.' (D. Schwarz, 'View and Plan of Toledo', Museum Winterthur, 2001)

In these terms Scheibitz reintroduces painting to its most intrinsic qualities as a medium. His pictures and sculptures are driven by a most unusual degree of dynamism and reveal a very individual vocabulary of forms and colour.

Following his studies at the Hochschule für bildende Künste in Dresden, Thomas Scheibitz spent some time working in New York and Tokyo. He has participated in group exhibitions in New York, Cologne, Minneapolis, Madrid, Los Angeles, Turin, Dublin, Boston and Paris. His works have also been shown in solo exhibitions, as for instance in the Galerien Gebr. Lehmann in Dresden, loop-raum Berlin, Tanya Bonakdar in New York, at the ICA in London, the Kunstmuseum Winterthur, the Museum der bildenden Künste Leipzig, the Stedelijk Museum Amsterdam and at the Berkeley Art Museum San Francisco. In February 2003 he will take part in the group exhibition, 'Picture Painting', at the Kunstmuseum Wolfsburg.