



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conventional painting is outdated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

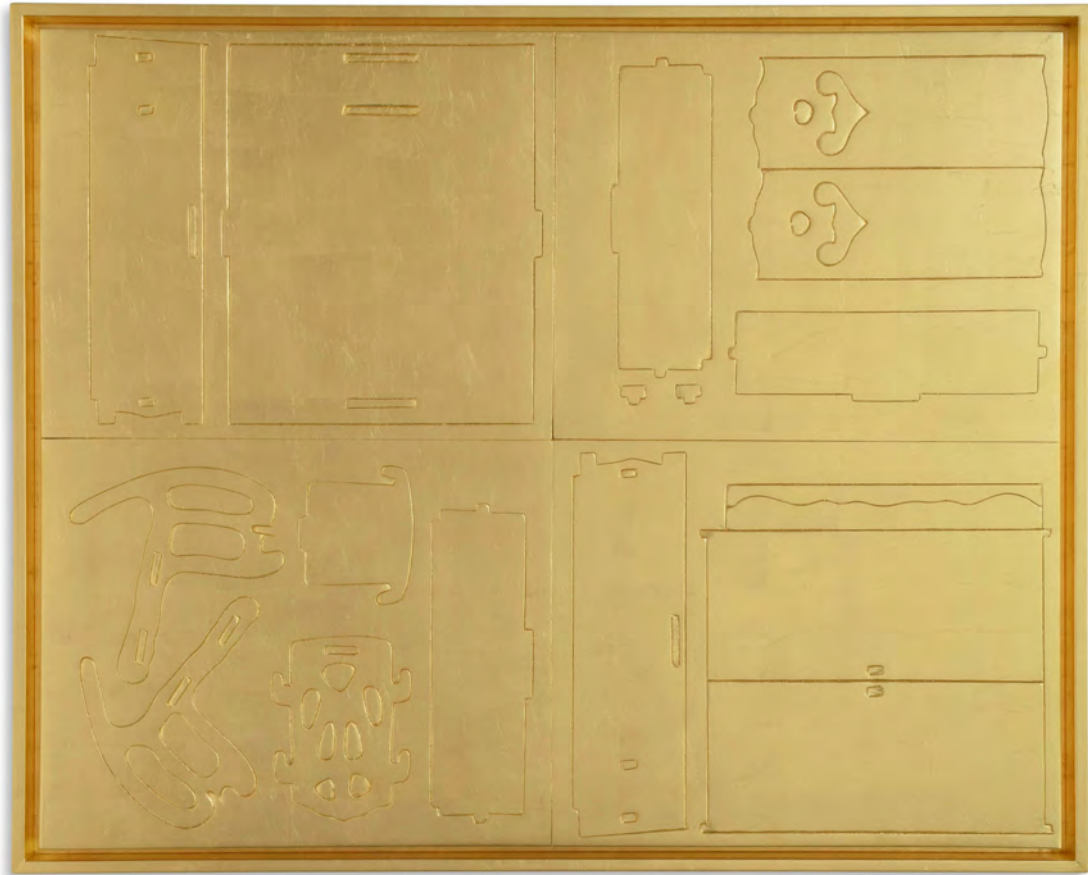
berlin
aachen
miami

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



the future is golden (not the past)

wallpiece: highly reflexive 24 carat surface – painting the surrounding area golden
plywood (weico construction kit doll's furniture), gold leaf
approx. 48 x 38 x 4 cm
2019

progress is passing on the flame.
not worshipping the ashes.



logic doesn't produce magic

object

candleholder 5-armed (bavarian crystal), carrots (real or pvc)

approx. ø 30 x 50 cm

2019



pursuit of fortune for those suffering from realness

installation

horseshoe lifebuoy, lifebuoy light, carabiner, batteries

approx. 57 x 52 x 14 cm

2019

der physiker und nobelpreisträger wolfgang pauli besuchte niels bohr, der ebenfalls physiker und nobelpreisträger war. pauli sah, dass bohr ein hufeisen über der tür hängen hatte. „professor!“, sagte er. „sie? ein hufeisen? glauben sie denn daran?“ bohr soll geantwortet haben: „natürlich nicht. aber wissen sie, herr pauli, es soll einem auch helfen, wenn man nicht daran glaubt.“

auch menschen die nicht an hufeisen glauben profitieren, wenn sie durch die tür gehen, über der dieser hufeisen-rettungsring hängt. er steht stellvertretend für die seenotrettung im mittelmeeer. ein akt tiefer humanität – der im übrigen gemäß internationalem seerecht verpflichtend ist. sollten die eingangs erwähnten 'ungläubigen' je in seenot geraten, werden sie es realisieren. der rettungsring wird auch ihnen glück bringen.



milking baroque I

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

object

wood (milking stool), fabric, cotten batting

approx. 46 x 43 x 36 cm

2019

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

www.tomschmelzer.com



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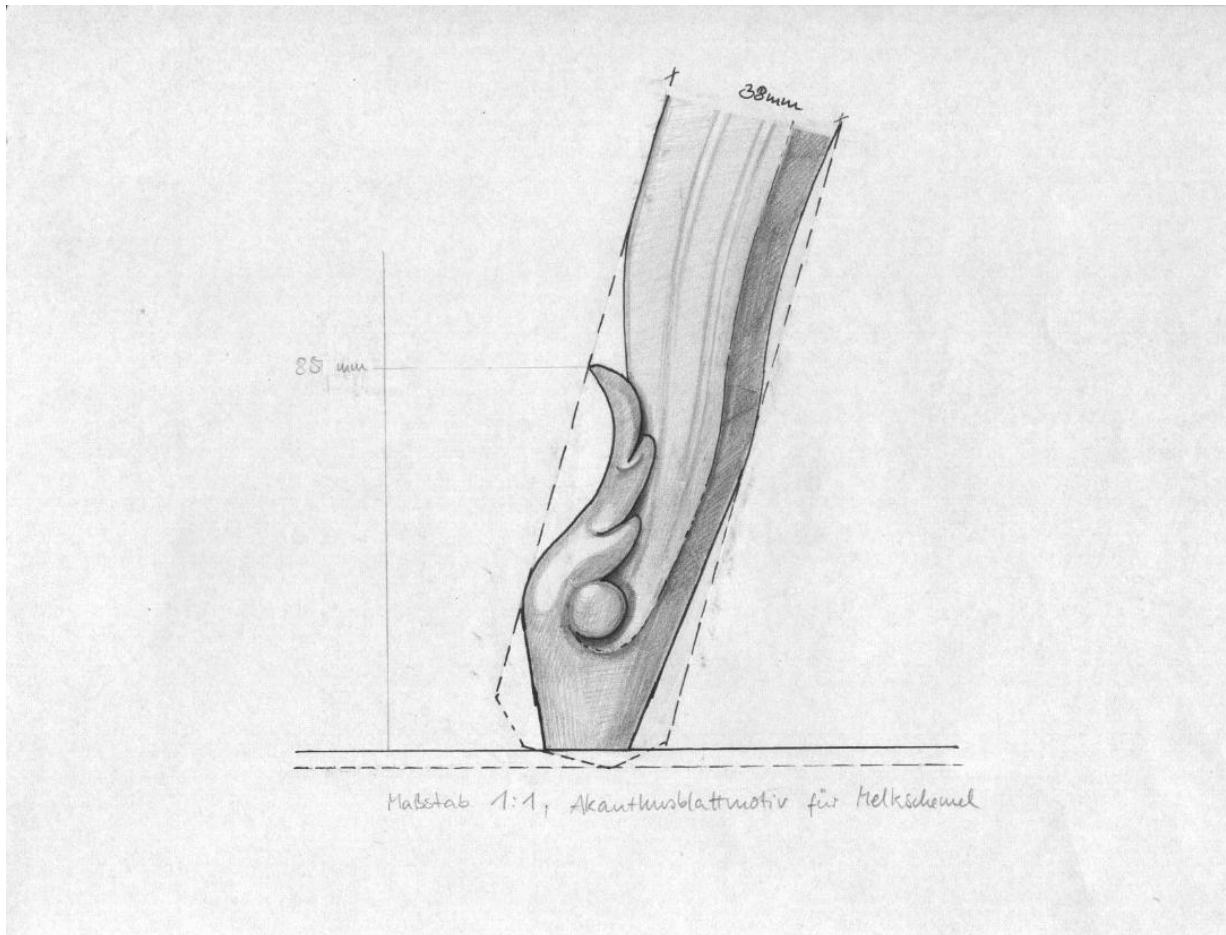
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are we all nuts?

illusionary object

bronze (unique copy; dead-mold casting), cast iron

approx. Ø 22 x 5 cm

2019

finally: the everlasting, eternal still life.

a very useful tool to avoid unpleasant, arduous, or scary thoughts on life.

it will look just the same 100 or 1,000 years from now.

dieses stilleben kennt keine vergänglichkeit mehr;

allegorie auf den optimierungswahn unserer tage, der vermeintlich die zeit anhält.

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



theatrum sapientiae I

illusionary installation

bronze (unique copy; dead-mold casting), tin, steel, copper, sand
arrangement with stand approx. 85 x 35 x 35 cm

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theatrum sapientiae II

illusionary installation

bronze (unique copy; dead-mold casting), brass, steel
arrangement with stand approx. 66 x 30 x 30 cm

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theatrum sapientiae III

illusionary installation

bronze (unique copy; dead-mold casting), tin, steel, silver
arrangement with stand approx. 55 x 35 x 35 cm

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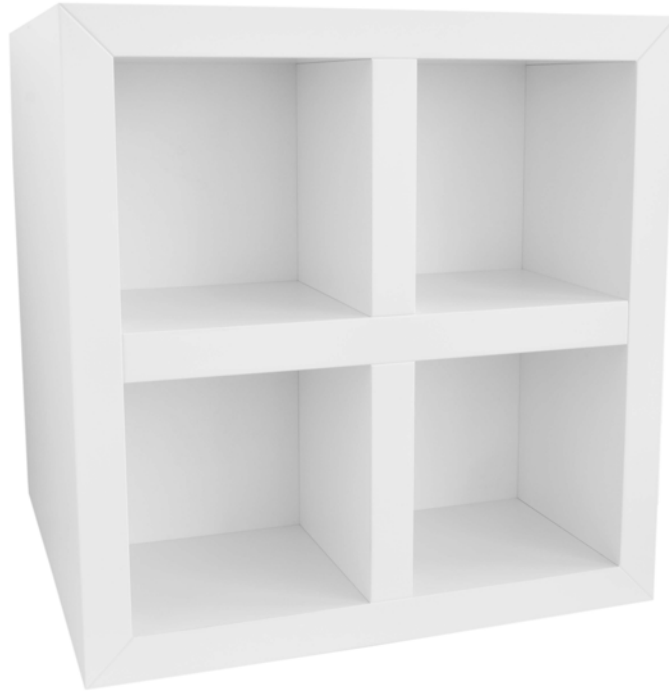
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liquid modernity*

flexible sculpture: cube filled with 20 identical, pre-stretched canvases
wood, mdf, canvas
approx. 52 x 52 x 52 cm (cube), approx. 20 x 20 x 4 cm (each pre-stretched canvas)
size of installation: variable
2019

a stool? a table? an object? a sculpture? an installation?
the artwork lies in the hand of the owner. allowing her/him to arrange – and rearrange –
the 20 paintings/objects/ready-mades. making room for the five golden rules of creativity:
originality, distinctiveness, power, workmanship, and emotion.

while contemplating about the black square, the mystic cube, the platonic solids.
while incorporating the contemporary branding-demand for liquid design.
while oscillating between the haunting poles that drive the art discourse:
commodity or valuable. creator or shareholder. compulsion or chaos. abstract or concrete. class or mass.

as the authorship of the artist is questioned, at least the artwork comes with its own storage space.

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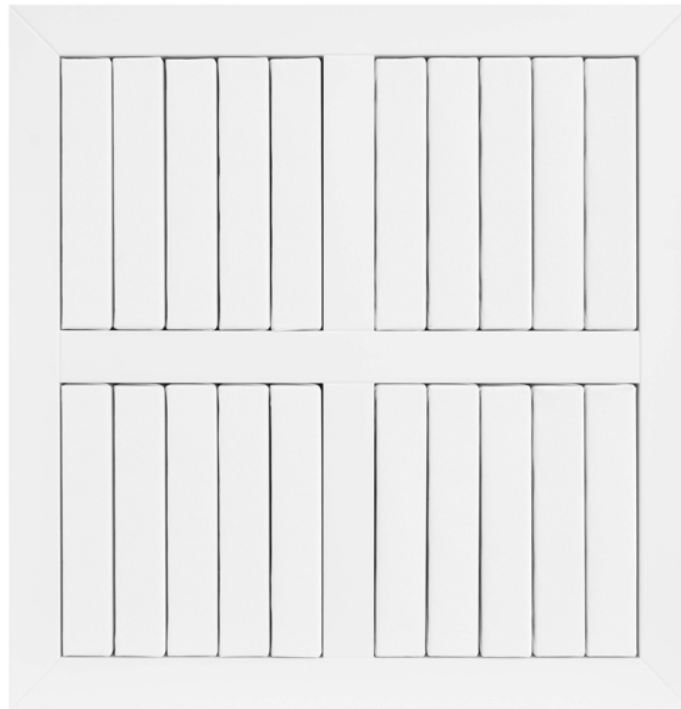
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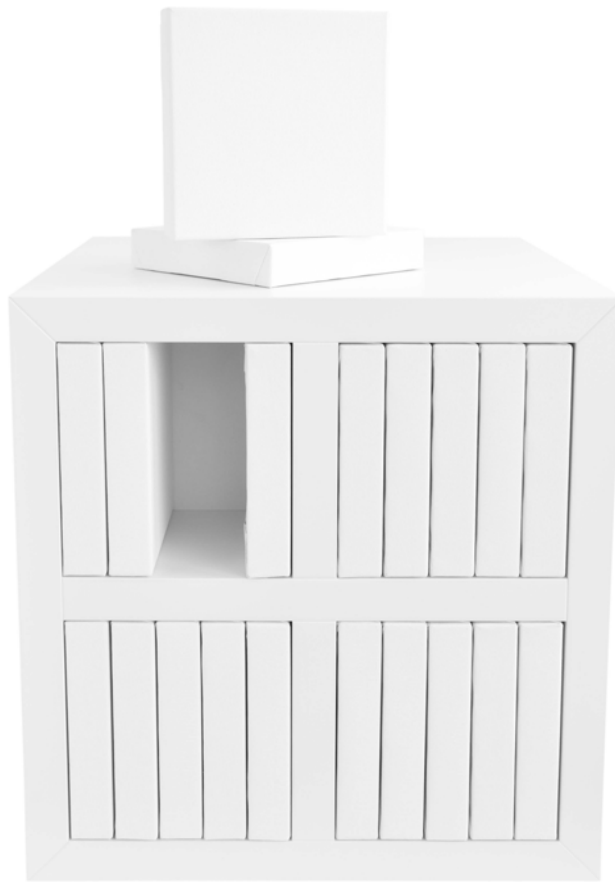
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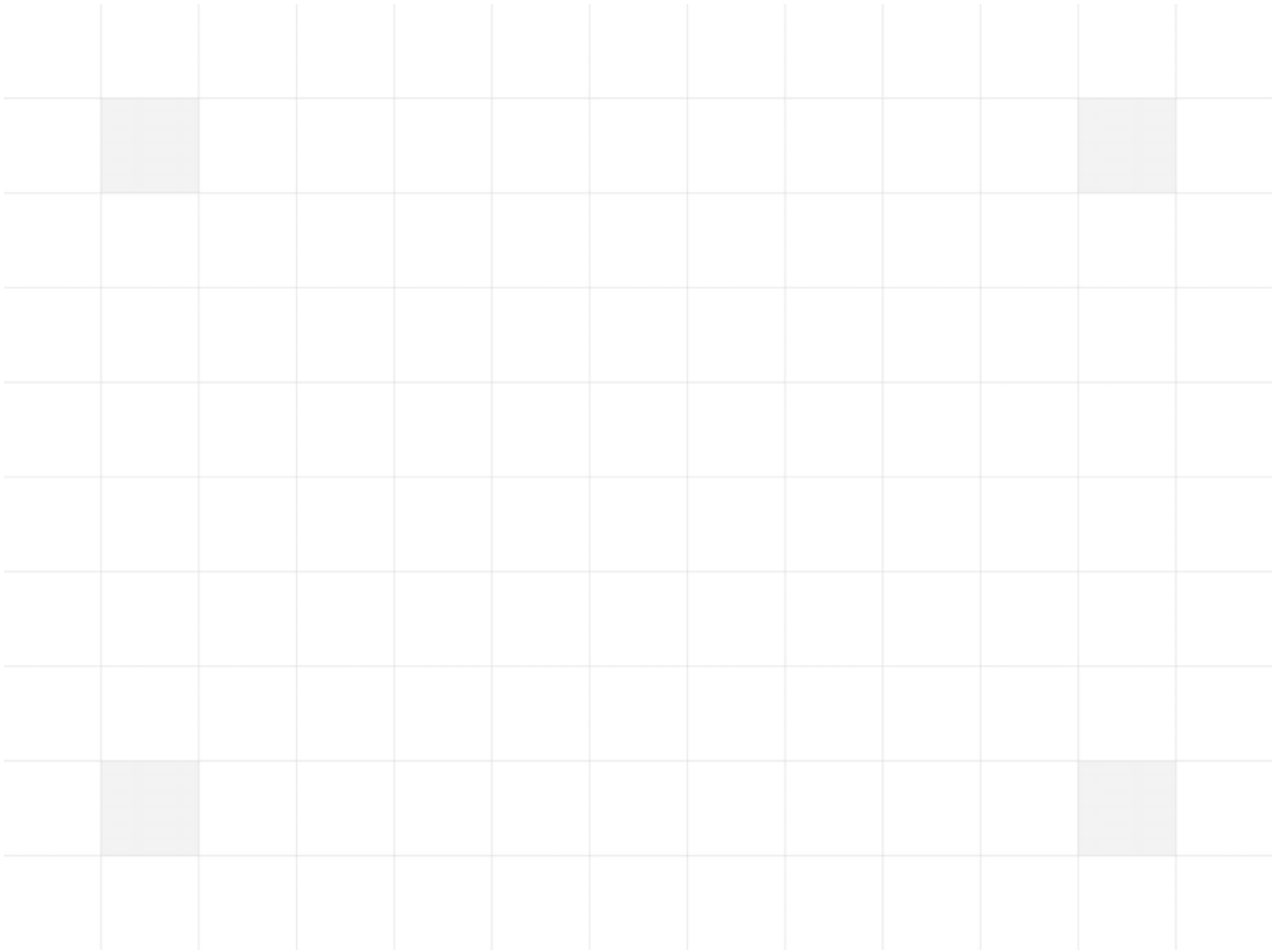
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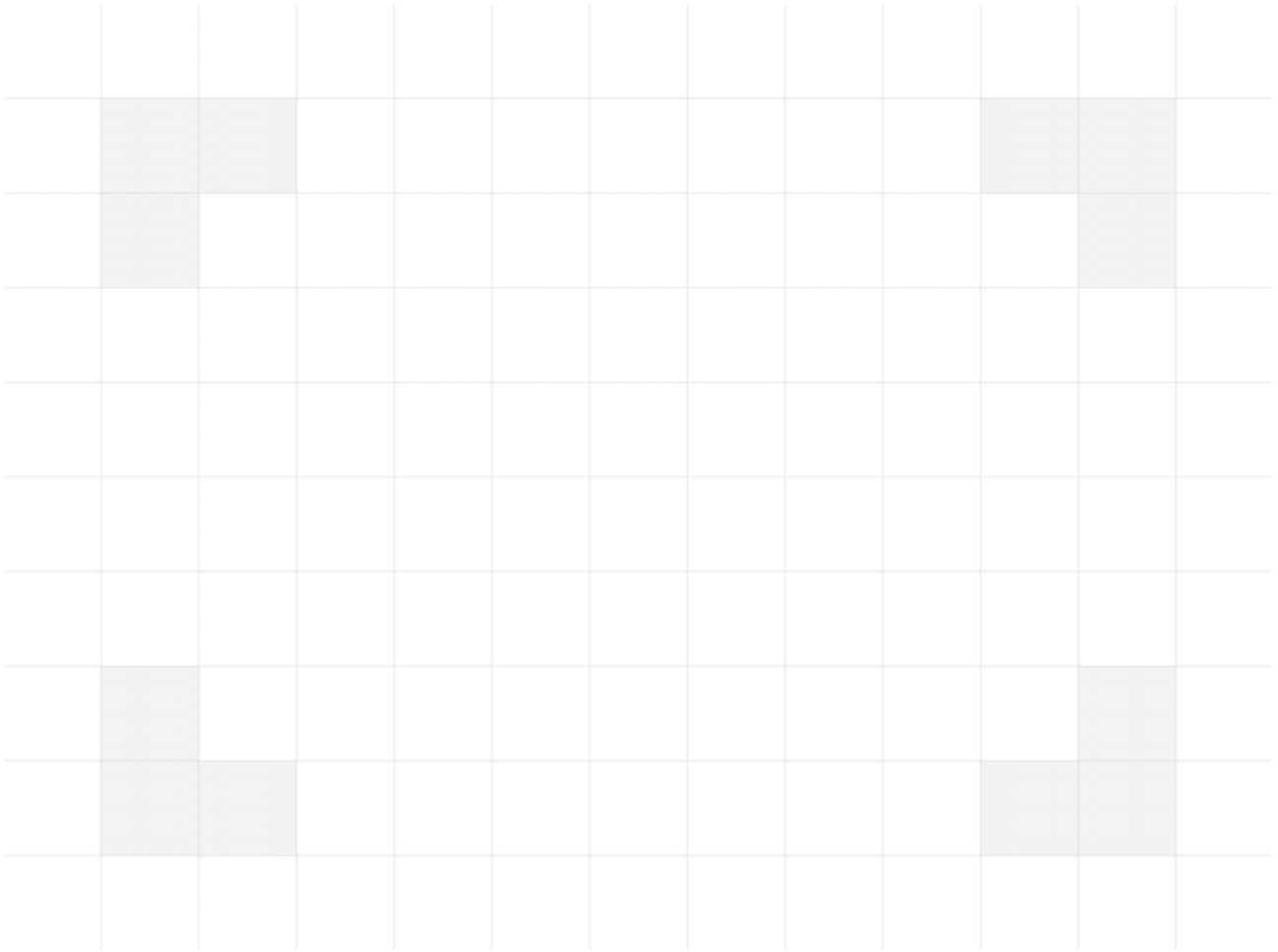
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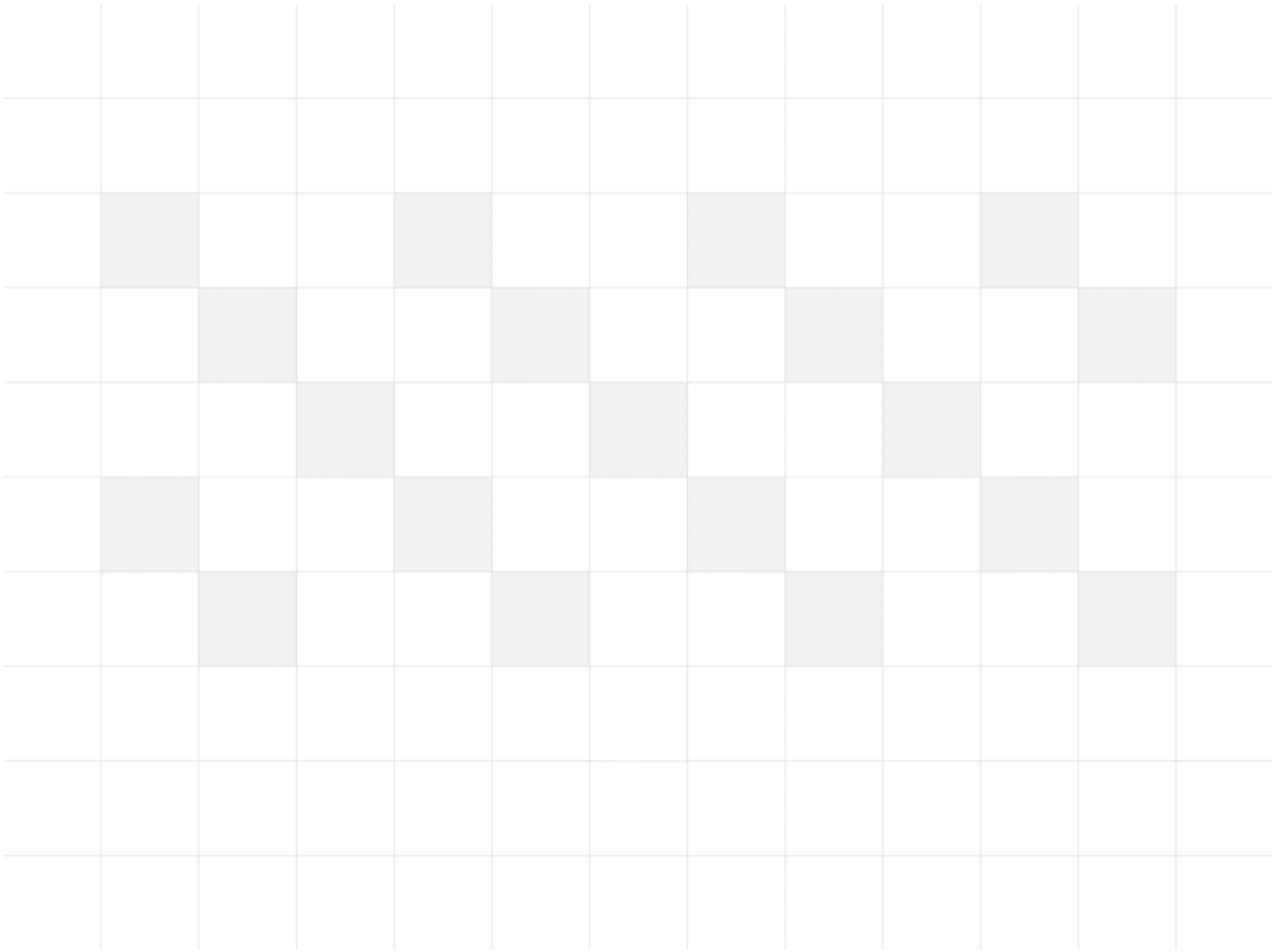
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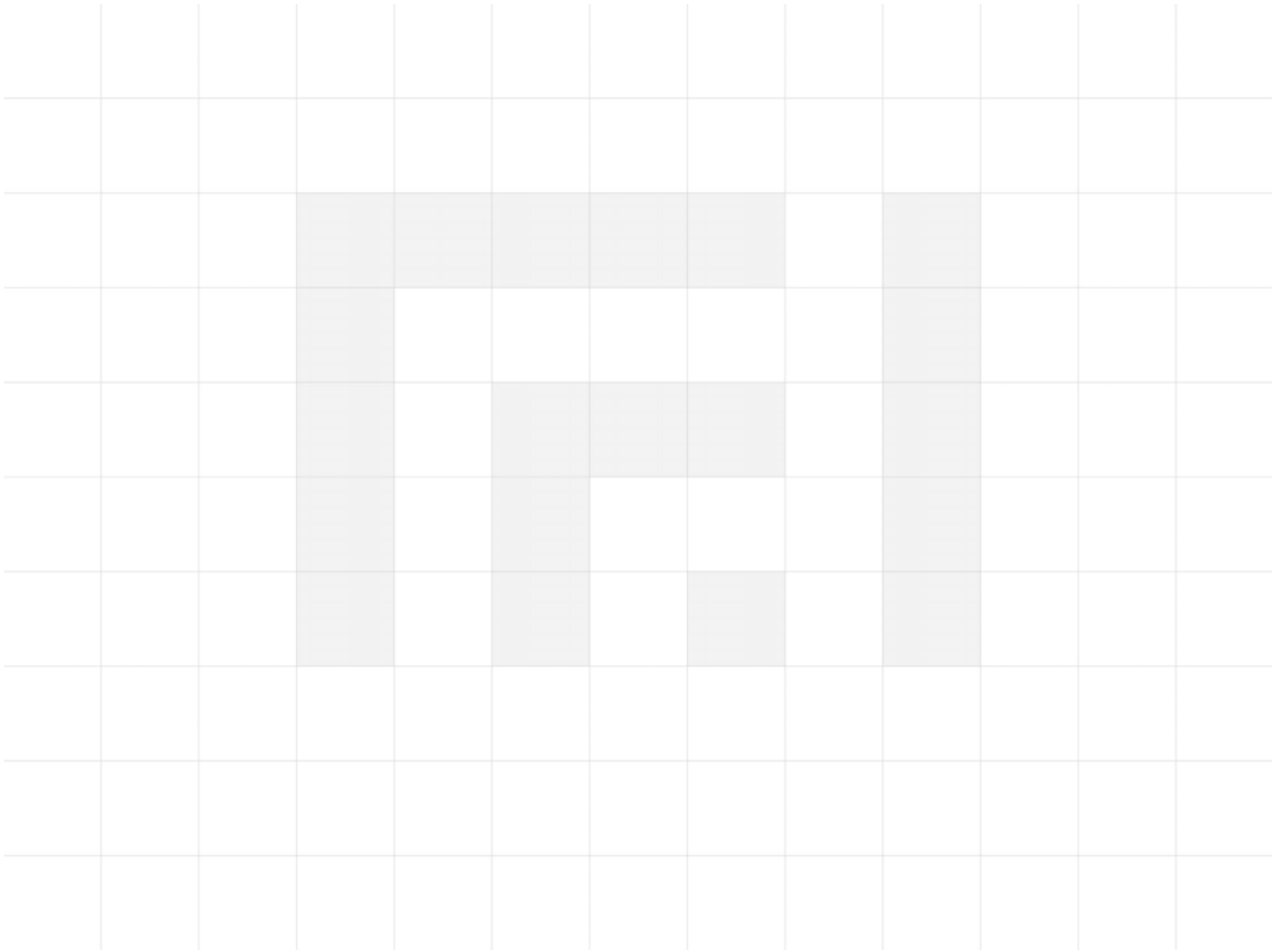
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liquid modernity*

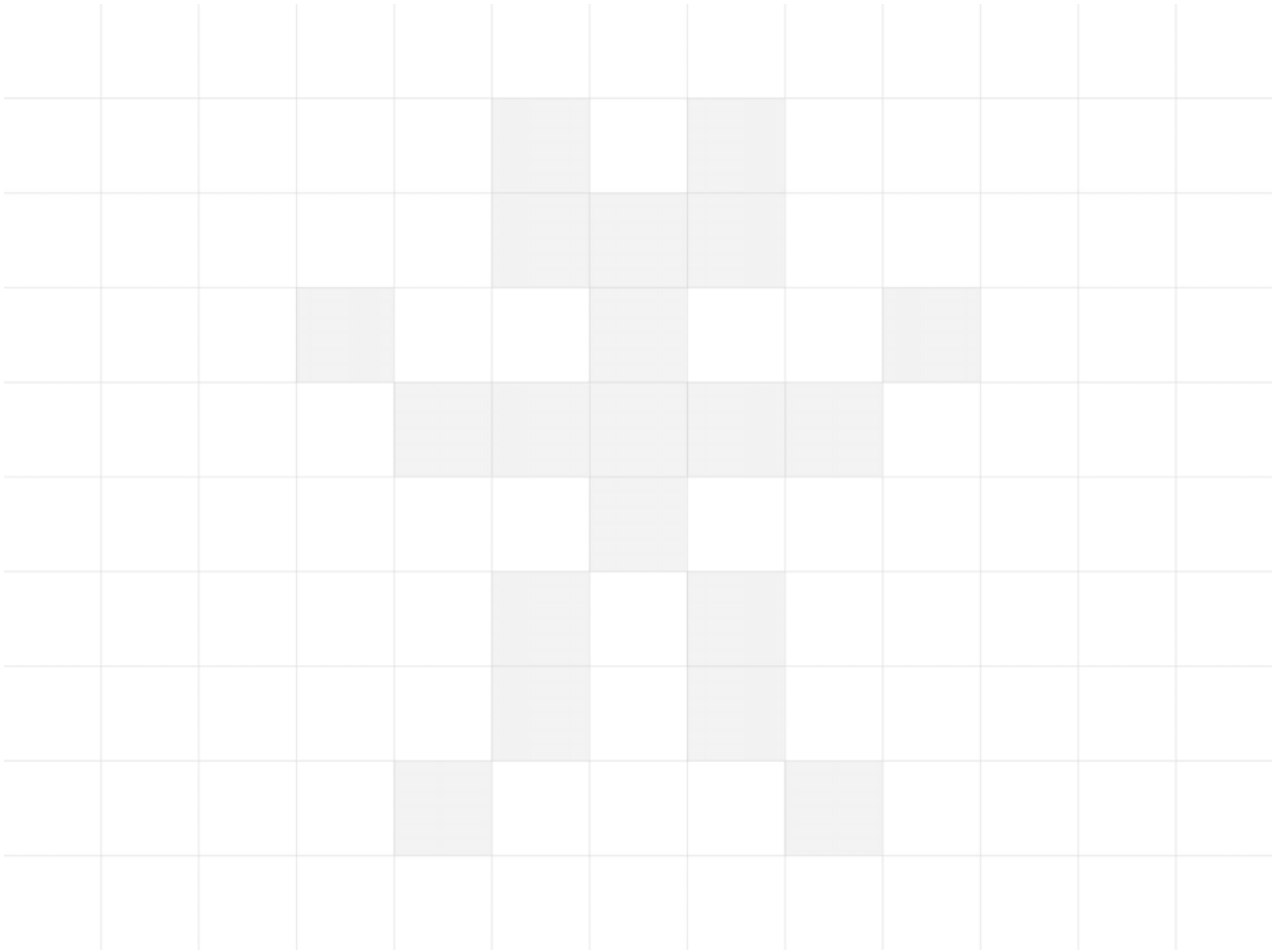
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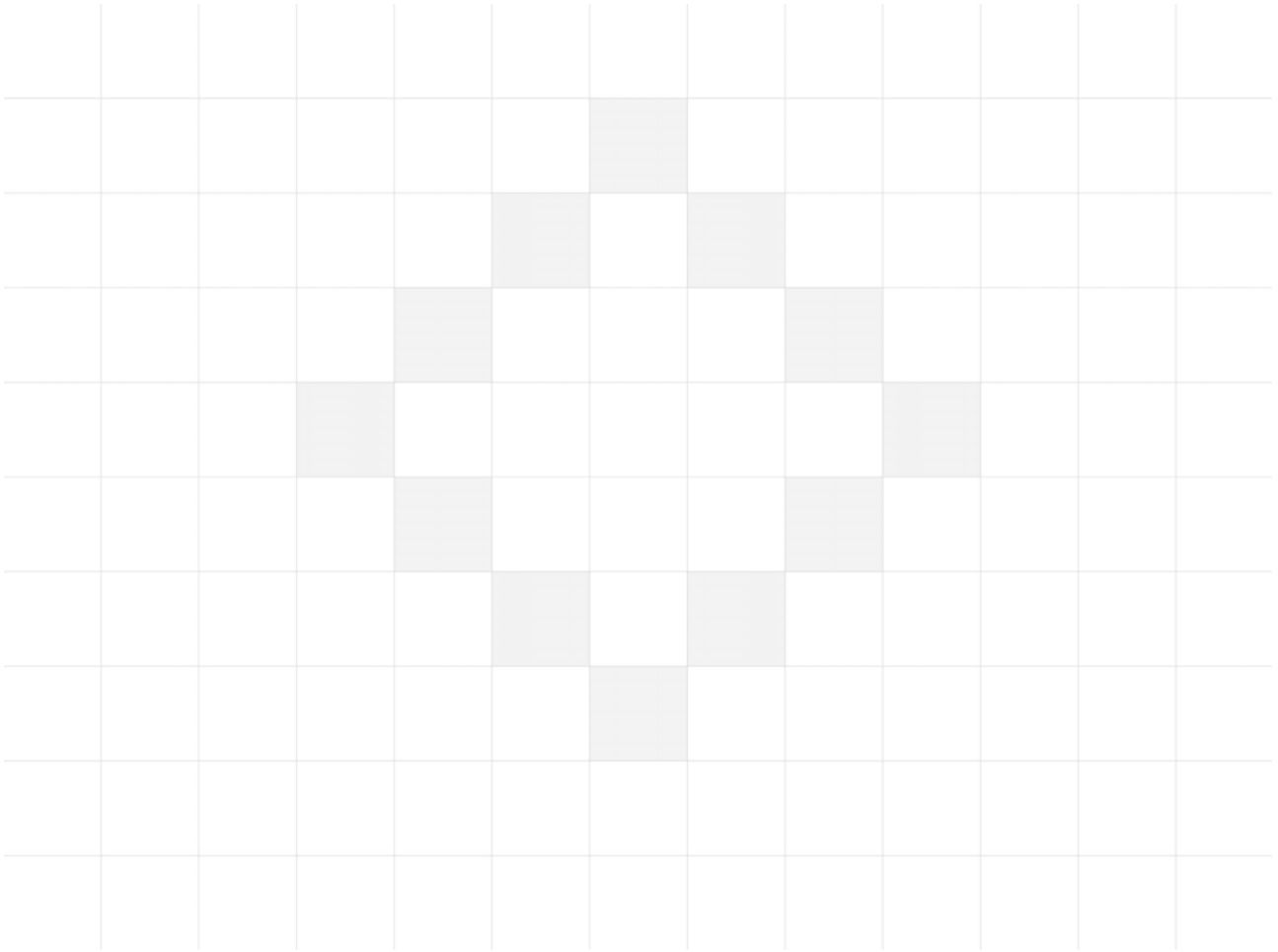
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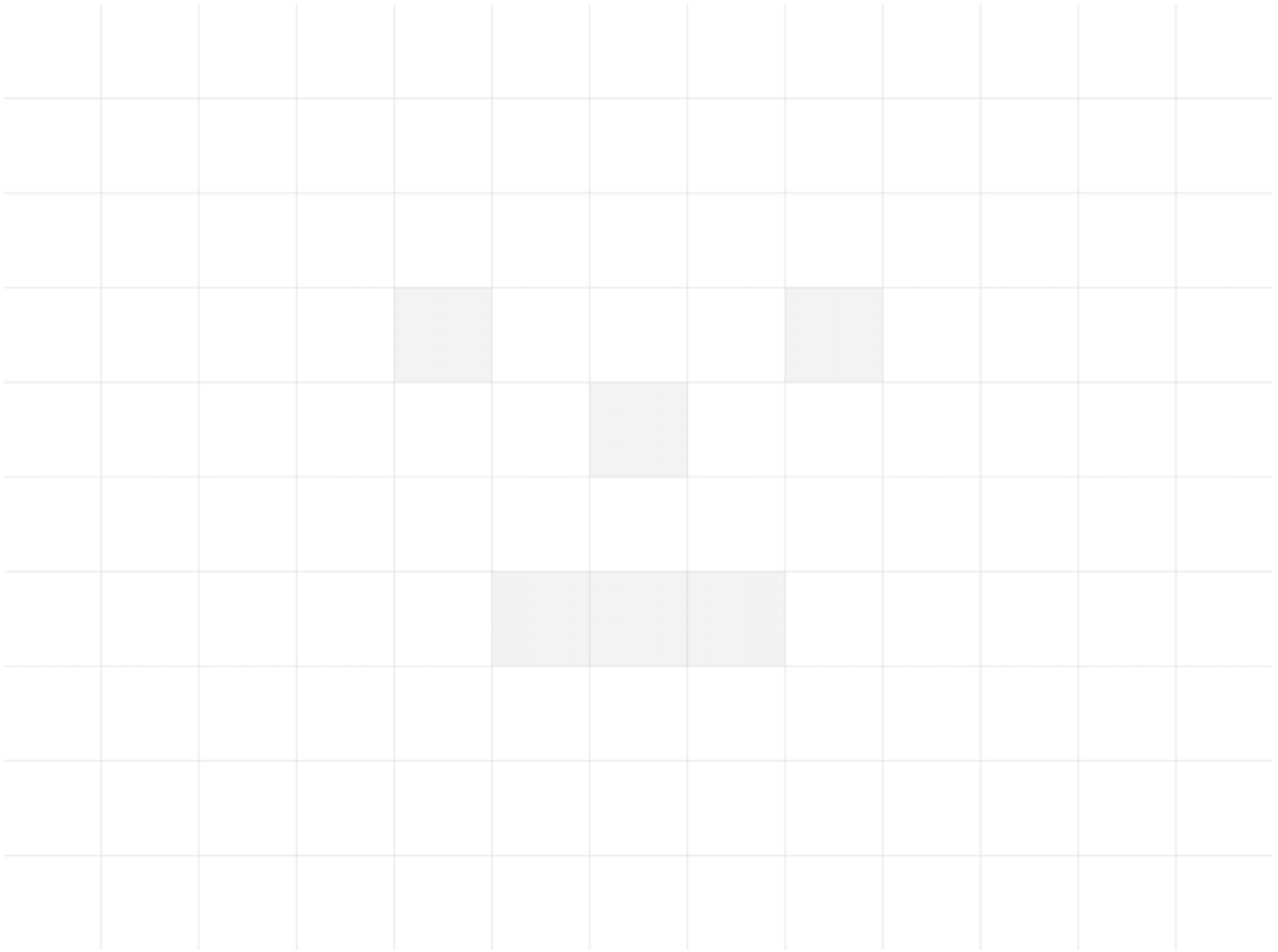
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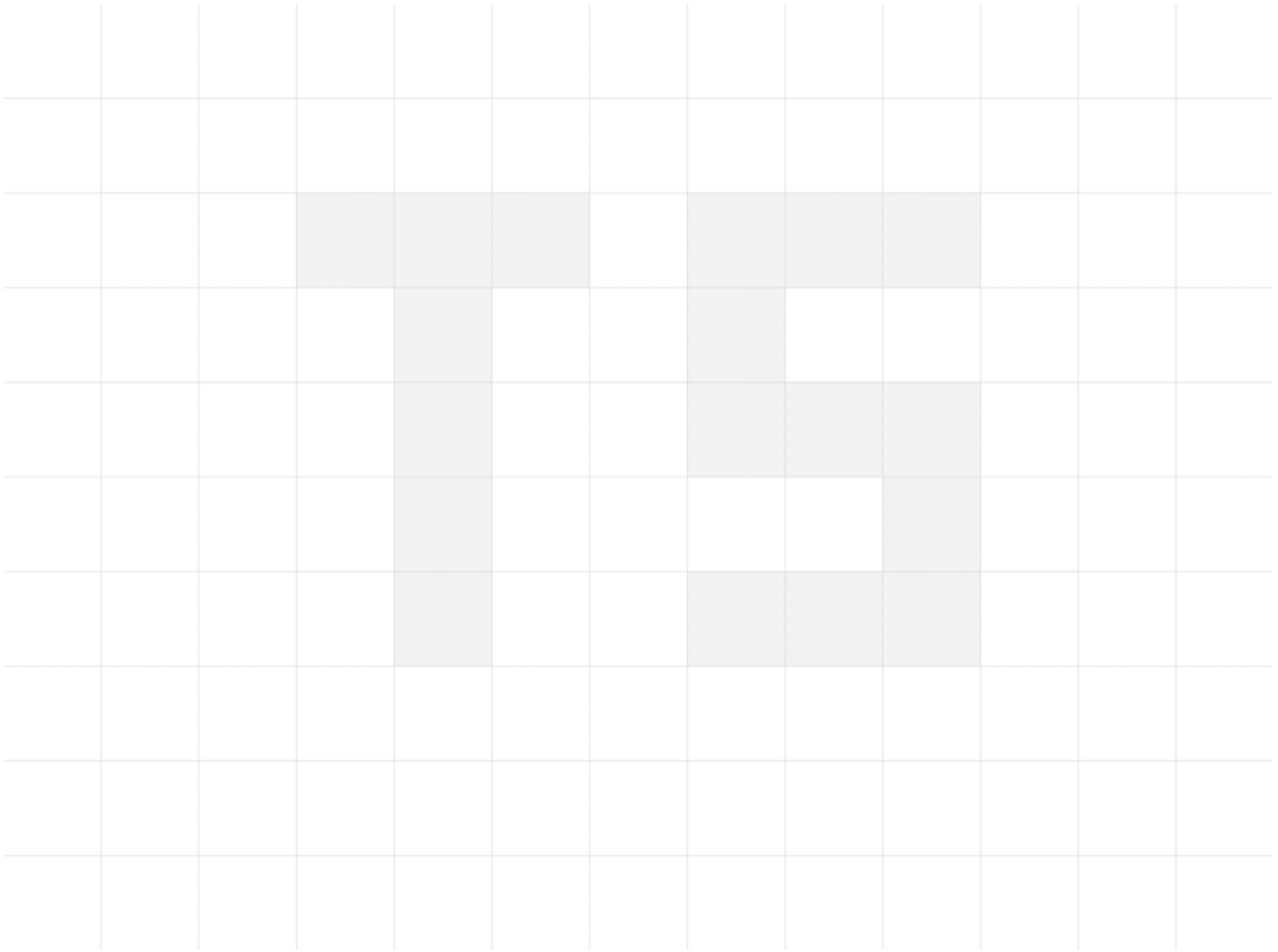
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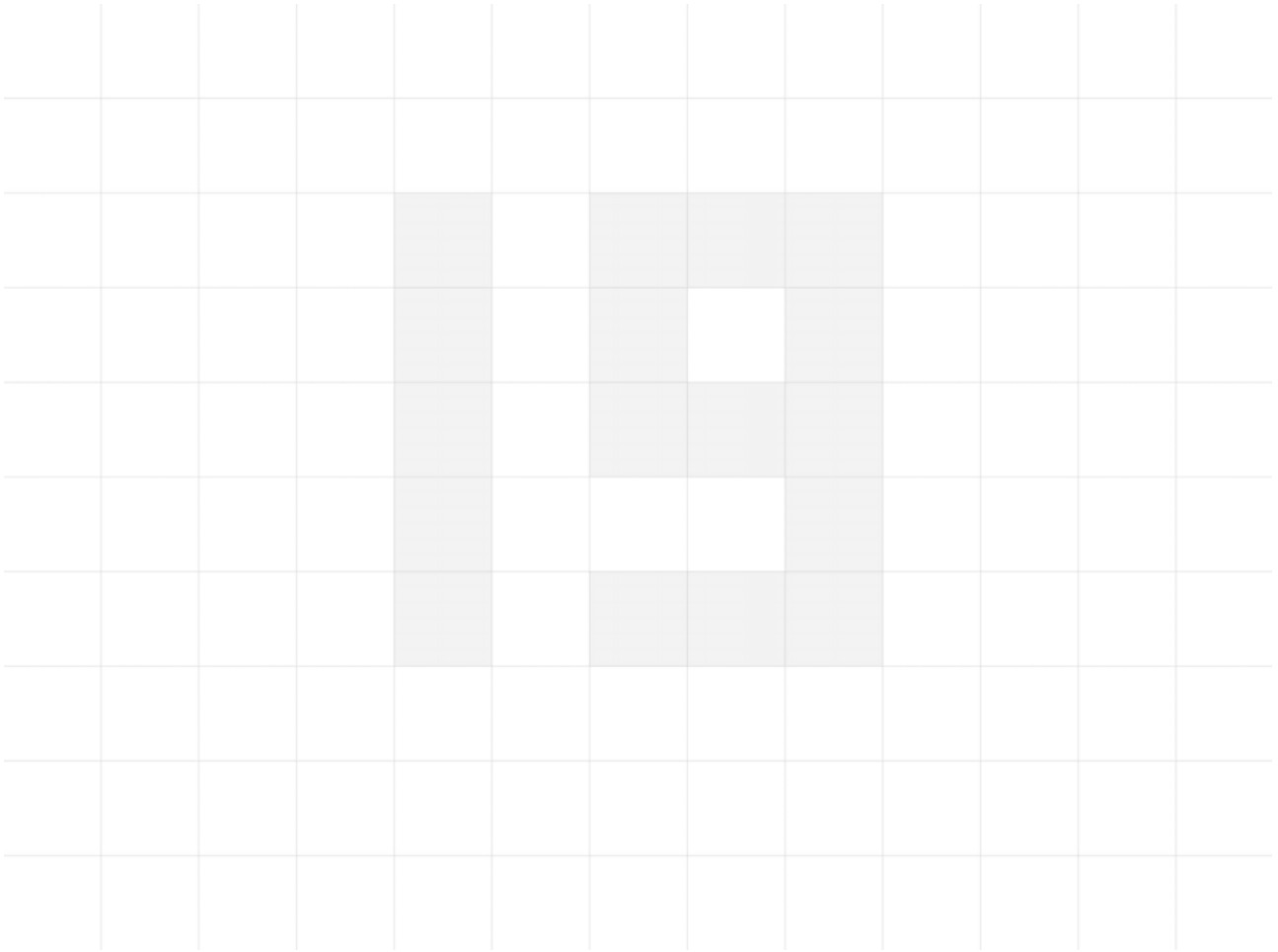
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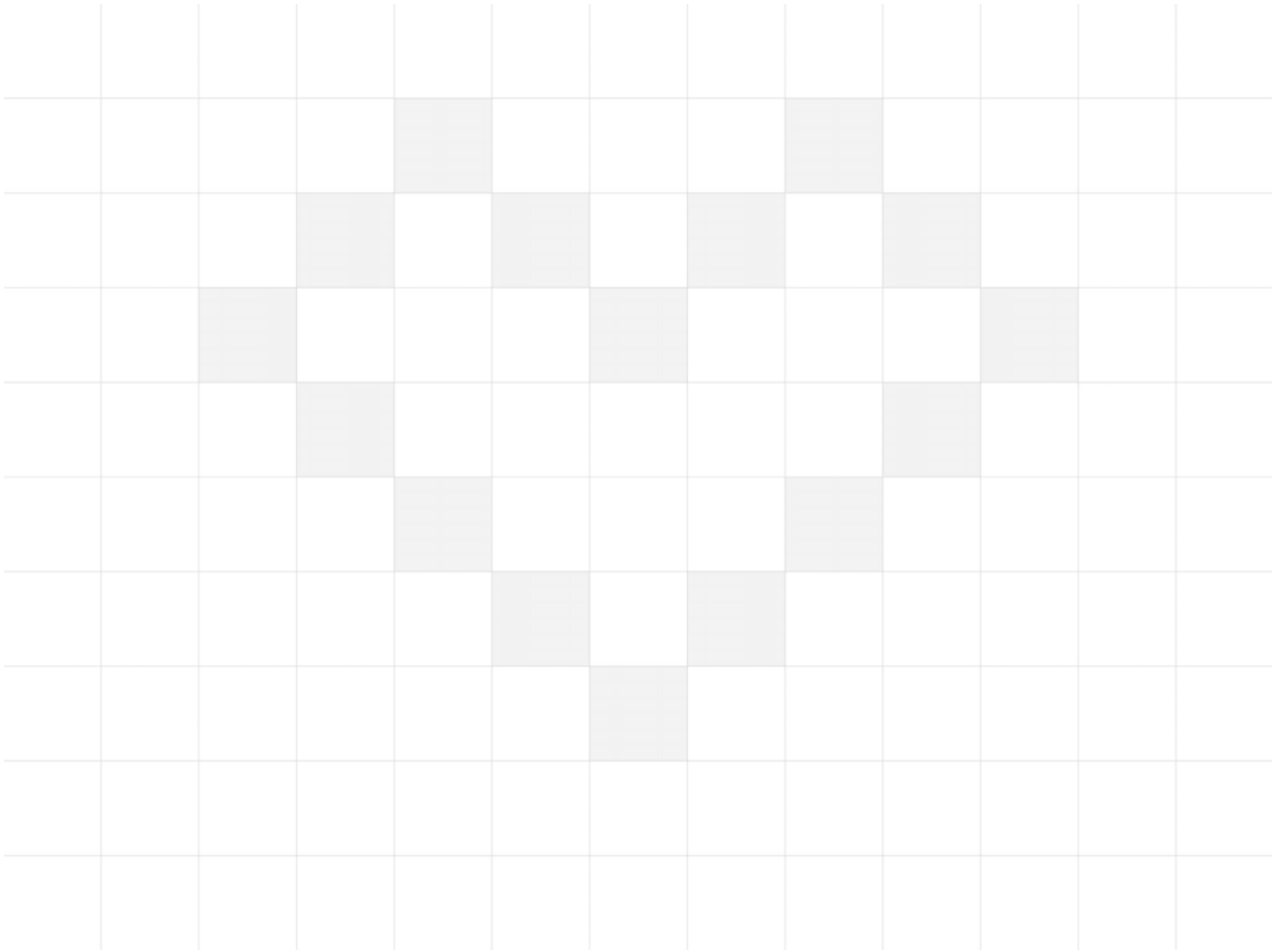
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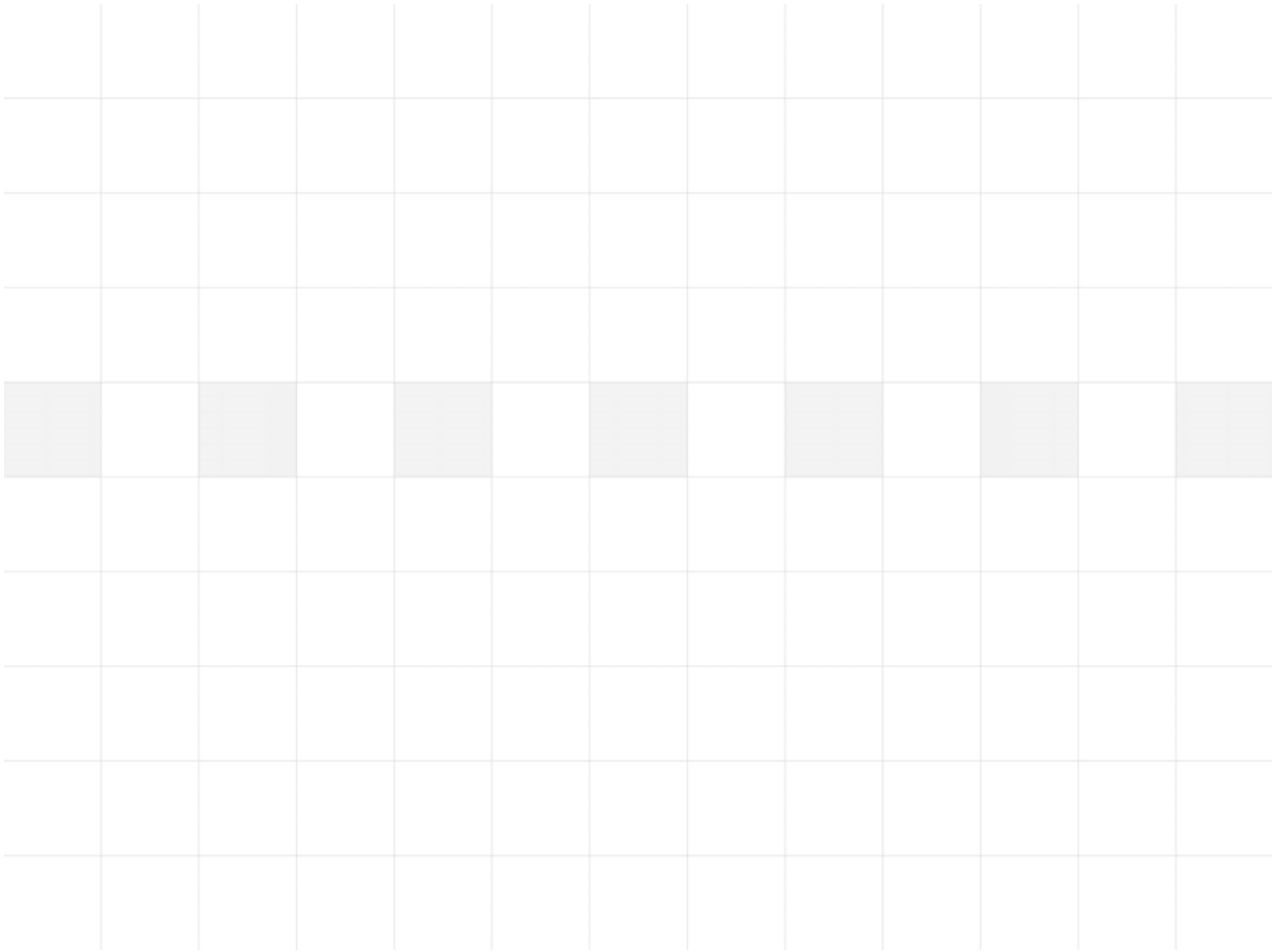
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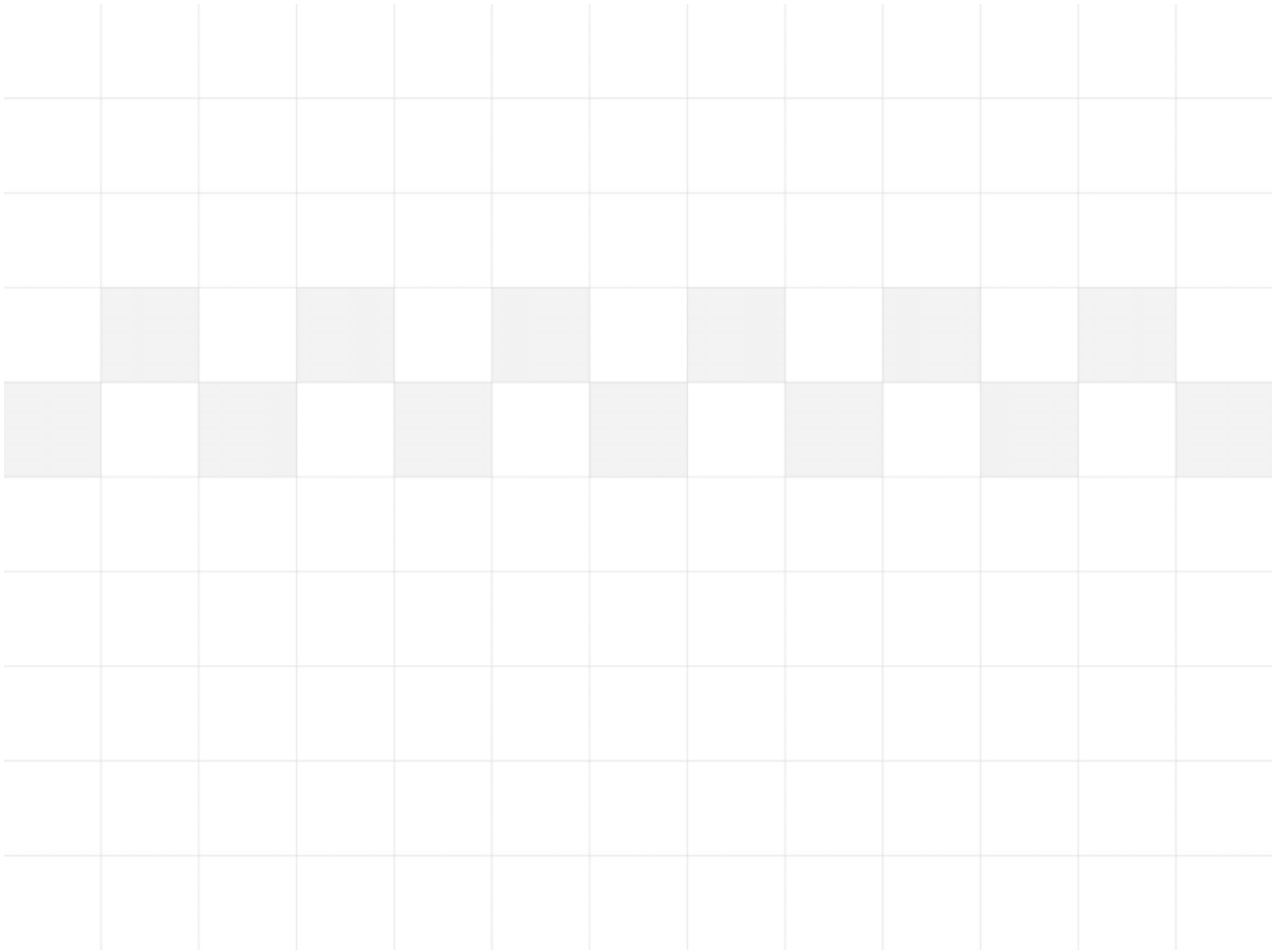
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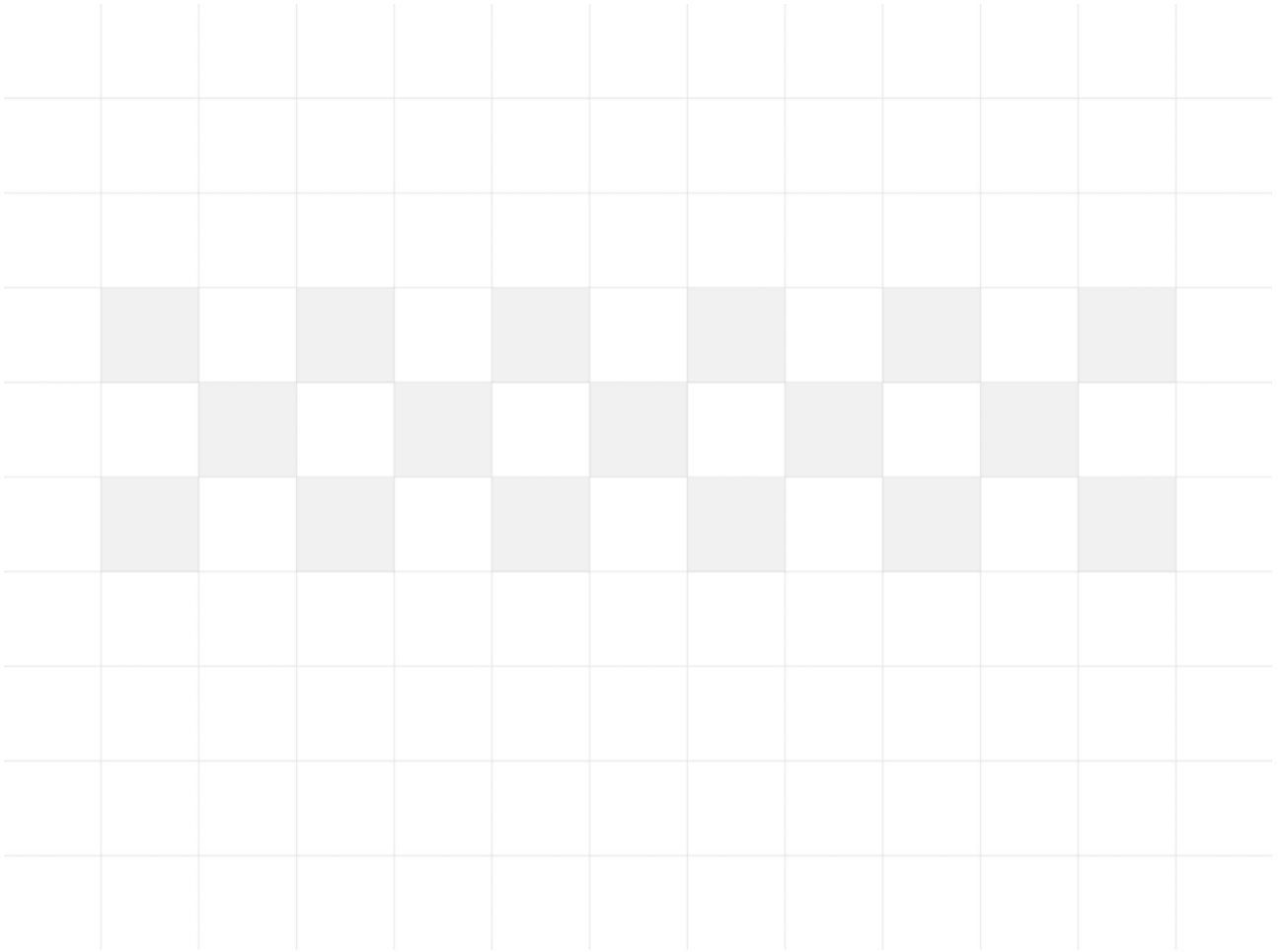
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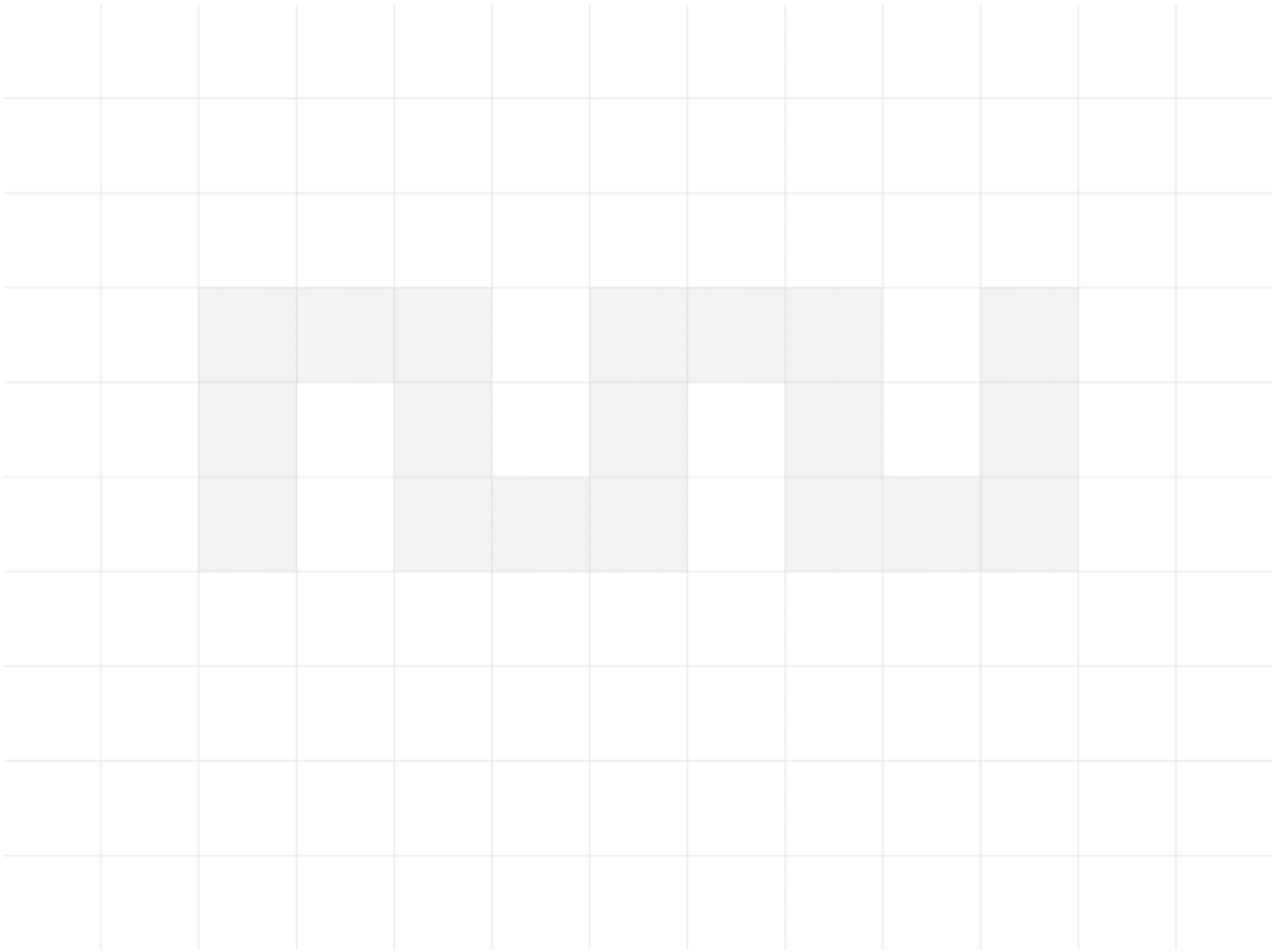
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illusionary installation

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linen tester, pencils, pencil sharpener, flux foil, calypso beans

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2019

- **2080 werden die größten metallvorkommen nicht länger in der erde, sondern in menschlicher nutzung oder auf schrotthalden sein.**
- **die gesundheit der ökosysteme verschlechtert sich schneller als je zuvor. eine million arten sind vom aussterben bedroht.**
- **der mensch droht als verursacher des 6. massensterbens in die erdgeschichte einzugehen. das 5. massensterben trat vor 66 mio. jahren auf – und betraf die dinosaurier.**

wie schmeckt der euro?

erst wenn der letzte baum gerodet, der letzte fluss vergiftet, der letzte fisch gefangen ist, werdet ihr merken, dass man geld nicht essen kann. nein, dass ist nicht eine weissagung der cree. aber dennoch wahr.

diese installation – ein fiktiver wissenschaftlicher arbeitsplatz einer universitären botanischen sammlung – behandelt die ausbeutung der natur am beispiel der seltenen erde neodym. mit dem metall kann man schöne und nützliche dinge wie kernspintomographen, windkraftanlagen, elektromotoren, laser, festplatten, cd-player oder lautsprecher bauen. man kann damit, wie hier geschehen, auch wunderbar die natur nachahmen: magneten aus neodym sind der wesentliche bestandteil der botanischen artefakte. bestäubt mit eisenpulver sind sie ähnlich fragil, wie der aktuelle zustand der welt.

als voraussetzung für diese optionen, bleibt es bei der zerstörung unserer natürlichen ressourcen und lebensräume. das vorgehen gewinnt auch nicht dadurch an legitimation, dass man die destruktion pseudo-wissenschaftlich unterfüttert und sich schönredet. am ende kann man neodym schlicht nicht atmen, essen oder trinken. genauso wenig wie midas sein gold. wir werden durch unser handeln also nicht reicher. wir werden exponentiell ärmer.

das kann man so vereinfacht nicht sagen? kernspintomographen und windkraftanlagen sind doch nichts schlechtes? muss man denn alles in frage stellen? doch und leider ja. beuten wir die natur in einem maße aus, dass uns unsere lebensgrundlage abhanden kommt, benötigen wir auch keine kernspintomographen und windkraftanlagen mehr. wir menschen sind eine teilmenge der natur. wir stehen nicht über ihr. wir sind natur. der sauerstoff, den die pflanzen ausatmen, wird zu unserem einatmen. das kohlendioxid, das wir ausatmen, zum einatmen der pflanzen. ein gleichgewicht das gerade kippt. und zwar unumstößlich.

zu 50 % sind wir bananen

ist das eine völlig neue, revolutionäre einsicht, die man nicht schon längst hätte haben können? natürlich nicht. schon der zeitrafferfilm „das blumenwunder“ von 1926 (teil der installation) zeigt eindrücklich den engen zusammenhang zwischen dem menschen und seinem botanischen umfeld. tatsächlich sind wir nicht die krone der schöpfung, sondern ein winziger teil der belebten natur. nur zur erinnerung: wir teilen 50 % unseres erbguts mit der banane. und unsere DNA unterscheidet sich lediglich um 1,5 % von der des schimpansen.

das sahen die menschen vor fast 100 jahren bereits ähnlich. der emphatisch rezipierte film, der pflanzenbewegungen sichtbar macht, hatte sowohl beim großen publikum als auch bei künstlern und intellektuellen wie alfred döblin, theodor lessing oder walter benjamin außerordentlichen erfolg. „man sieht die pflanzen atmen, wachsen und sterben. der natürliche eindruck, die pflanze sei unbeseelt, verschwindet vollständig. man schaut die ganze dramatik des lebens – die unerhörten anstrengungen.“, schreibt max scheler (philosoph, anthropologe und soziologe). rudolf arnheim (medienwissenschaftler) ergänzte: "der aufregendste, phantastischste und schönste film, der je gedreht wurde."

weiter so ist tödlich

unsere zeit birgt weitere, erstaunliche analogien zu den frühen jahren des 20. jahrhunderts. viele der damaligen künstler waren begeistert in den 1. weltkrieg gezogen. nur um festzustellen, dass sie einem sinnlosen stellungskrieg geopfert wurden. das kaiserreich, das gute leben, existentielle gewissheiten – alles brach zusammen. es war eine zeit der völligen desillusionierung. diese dramatischen misstände übertrugen die künstler in ihre werke. die künstler des neuen sehens, der neuen sachlichkeit und des bauhauses konzentrieren sich auf eine wirklichkeitsgetreue wiedergabe der realität. ihre werke waren schonungslos.

heute befinden wir uns in westeuropa nicht im krieg. legt man objektive maßstäbe an, aber ebenfalls in einer dramatischen wenn nicht dystopischen zeit des umbruchs: artensterben, klimanotstand, ressourcenzerstörung, bevölkerungswachstum, wassermangel, soziale ungleichheit, nationalismus, protektionismus, lobbyismus, weltweite flüchtlingsströme, religiöser extremismus, terrorismus und failed states – bedingt durch narzissmus, ignoranz und skrupellosigkeit. wir stehen vor interagierenden, kaum lösbaren herausforderungen – und wollen es nicht wahrhaben. bildlich gesprochen rasen wir mit autopilot auf eine felswand zu. und der einschlag erfolgt in erdgeschichtlichen dimensionen: jetzt.

wir hören es nicht gerne. aber wir leben in einer kaputten welt. politisch, wirtschaftlich und sozial. das versprechen der demokratie verliert an glanz, die sucht nach materiellen wird zum religionsersatz. primär geht es darum zu haben. nein, mehr zu haben als der nachbar. neid ist der antrieb. missgunst der katalysator. uneingestandene zerstörung das ergebnis. wie man zu etwas kommt, verkommt zur nebensache. hauptsache man besitzt es.

kunst muss weh tun

was bedeutet das für die kunst? sofern sie überhaupt noch einen teil der extrem knappen ressource zeit verdient. die kunst von heute müsste einen ähnlichen anspruch haben, wie die kunst der 10er jahren des vergangenen jahrhunderts: die formation eines neuen sehens. augenöffnend. politisch. konfrontativ. als gegenpol zur konsumideologie und ihrer taktik smarterer slogans und perfider kaufanreize über alle kanäle. als rammbock gegen den genüsslichen selbstbetrug auf kosten unserer lebengrundlagen. schöne, aber schmerzhaft werke. solange wir noch handeln können und nicht von der evolution verhandelt werden.

die zeit für nettigkeiten ist vorbei

die arbeit 'flora' ist eine allegorie auf den grenzenthemmtten kapitalismus mit seiner maxime des notwendigen wachstums und dem sich daraus ableitenden, zerstörerischen konsumfurors. damit sind wir nicht nur zum scheitern verurteilt. wir katapultieren uns gerade so arrogant wie blind und selbstgefällig in die autodestruktion. passend dazu fehlt es uns gänzlich an respekt vor unserer lebensgrundlage – der belebten und unbelebten natur. dabei gilt: geht die natur verloren, sind wir verloren. oder wie greta thunberg es vor der selbsternannten, globalen elite beim weltwirtschaftsforum in davos 2019 formuliert hat: „ich will, dass ihr in panik geratet.“

was können wir tun?

die pragmatische antwort:

frage dich, hat mein handeln einen positiven nutzen?

die empathische antwort:

wenn du überheblich wirst, sieh die welt durch das auge eines anderen lebewesens.

wie heißt es so treffend: das böse triumphiert allein dadurch, dass gute menschen nichts unternehmen. das hoffnungsvolle dabei, es gibt deutlich mehr gute menschen. sie müssen allerdings handeln.



preliminary setting

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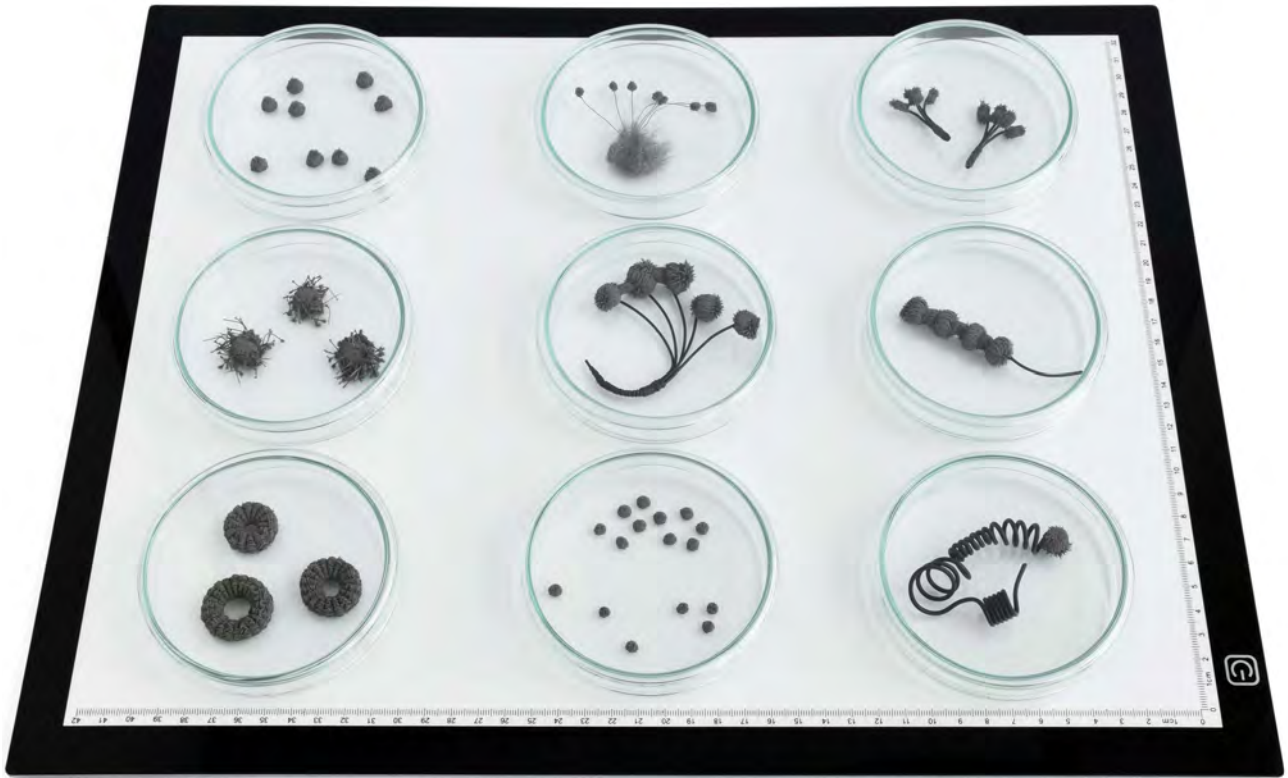
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neodymium, bronze, aluminum, iron, iron dust, steel, glass, paper, wood,
heat shrink tubing, led lamp, led spotlights, digital photo frame, petri dishes,
linen tester, pencils, pencil sharpener, flux foil, calypso beans

dimensions variable

2019



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2019



Osmunda australis TS.
ssp. *angustiphylla* [Flores Magnetics Osmundaceae]
47°37'12"S, 149°20'15"W 550 MASL
15.IV 2019 leg. T. SCHMELZER (No. 19/375)

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2019

Clariss: SCHMELZÆI. M. D.
 METHODUS plantarum SEXUALIS
 in SISTEMATE NATURÆ
 descripta



- Monandria.*
- Diandria.*
- Triandria.*
- Tetrandria.*
- Pentandria.*
- Hexandria.*
- Heptandria.*
- Octandria.*
- Enneandria.*
- Decandria.*
- Dodecandria.*
- Jeftandria.*
- Polyandria.*
- Diclynamia.*
- Tetradynamia.*
- Monadelphua.*
- Diadelphua.*
- Polyadelphua.*
- Syngenefia.*
- Gynandria.*
- Monoccia.*
- Dioccia.*
- Polygamia.*
- Cryptogamia.*

G. D. EHRET. Palat. heidelb.
 fecit & edidit

Lugd. bat: 2019

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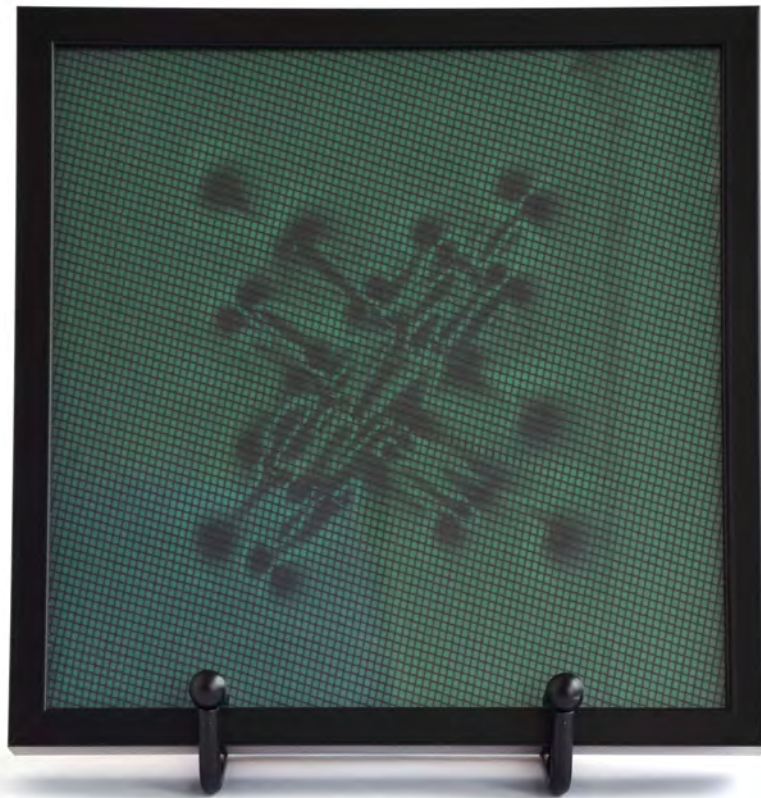
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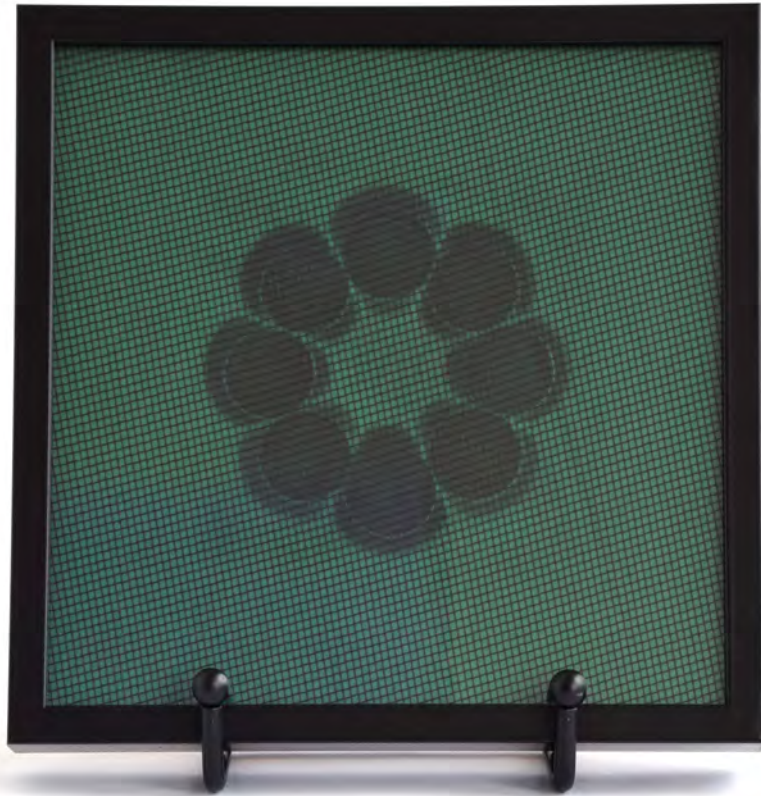
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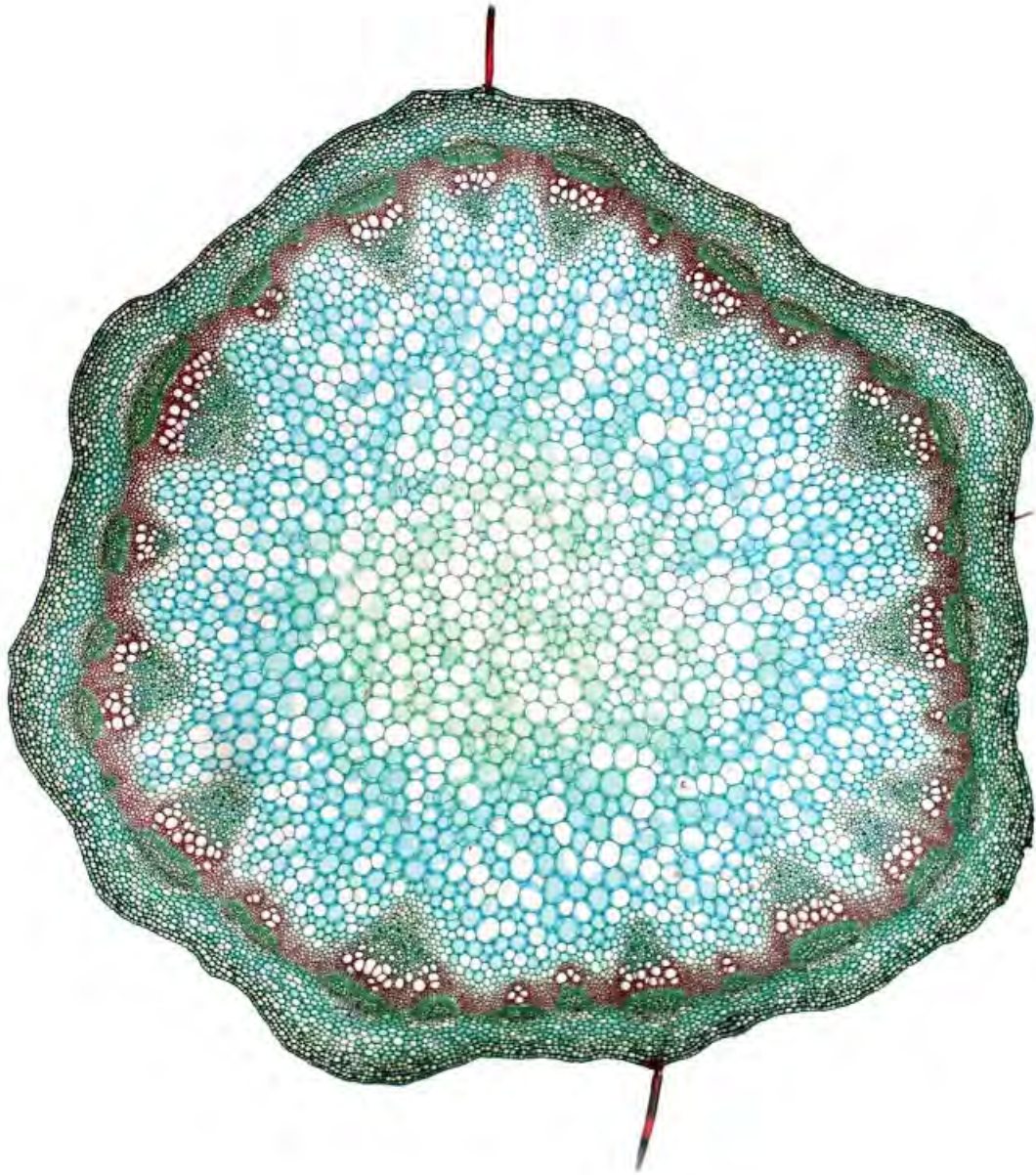
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2019



the void
sculpture
polyester, gold leaf, steel, acrylic glass top
approx. 140 x 33 x 33 cm
2019

let's face it: around 1,000,000 species face extinction.
(IPBES global assessment report on biodiversity, may 2019)

this is a monument of our ignorance. this is the animal paradox. in virtually all areas of life
animals of all species are downgraded to being pure attachments: speech- and defenseless.
handy commodities. despite of what they should be celebrated as: indispensable heroes.



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ps



locks of love

street art for fine art aficionados
mannesmann padlocks, engraving
approx. 65 x 50 x 12 mm (each lock)
2011

the tradition of love padlocks originated in florence, italy. lovers engrave a padlock,
attach it to a bridge and throw the keys away in a romantic act to celebrate everlasting love.
of art.



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version available:

MUST HAVE

TIME TO FACE THE FACTS

BLING BLING

YES BUT

ACID TEST

MUST SELL ALL MAKE OFFER

FAIL YOUR WAY TO SUCCESS

YOU NEVER KNOW

COFFEE TABLE ART

WHISTLE BLOWER

PAST ALL CONCERN

TOP OF THE FOOD CHAIN

SOLI DEO GLORIA

SOLI DIABOLO GLORIA

PRIMA MATERIA

www.tomschmelzer.com



**SCHOEN
ES NICHT
DAS MASS**