

TUCCI RUSSO

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**Exhibition: THOMAS SCHÜTTE - NEUE ARBEITEN**

**Opening: Saturday, 20 April 2002 from 5 to 7 p.m.**

**Until September 15**

**Timetable: from Thursday to Sunday: 10.30 - 12.30 a.m. / 4 - 7 p.m.**

**From Monday to Wednesday: by appointment**

Thomas Schütte was born in Oldenburg (Germany) in 1954. He lives and works in Düsseldorf. From 1973 to 1981 he studied in the Düsseldorf Academy, student of Gerhard Richter and Fritz Schwegler.

His first personal exhibition, in 1979, was followed by many others in Europe and outside. In 1998 a great itinerant exhibition entitled "Thomas Schütte" was held in London, Tilburg and Oporto. His works were shown in important international events, like Documenta 8, 9 and 10 (1987, 1992 e 1997) and the Münster "Sculpture Projects" in 1987 and 1997. We can't forget the cycle of three exhibitions concerning three different periods of his creative development (the beginnings, the intermediate period and the last works). It was organised by the New York DIA foundation (1998, 1999 and 2000).

Schütte's first one-man show in Italy was held at the Galleria Tucci Russo in 1986 in the Mulino Feyles (the gallery's site at the time).

That exhibition was followed by those of 1988, 1992, 1995 and the present one of 2002.

"Piazza uno e Piazza due", held in 1986, which was recently re-proposed as the first exhibition of a series held at the DIA Foundation in New York, made clear some basic themes of Schütte's art: Architecture and Human Figure, "traditional" topics re-proposed as stylized "models" (which are not small enough to be considered as "toys" and not big enough to be thought as "monuments").

Human figure has been repeatedly re-invented by Schütte through the use of different materials, while his research has progressively gone towards representing the "frames of mind".

From the "SAGOMA" model, in wood, presented as a faceless "character" in the middle of a crowd, to the shapes of the "United Enemies", and grotesque dramatically-faced small creatures, which are placed under glass-made bells, to the "Großer Geister", ghost figures not clearly shaped or faced, in which the body's gesture, blocked in its movement, shows what the mood has become.

In the end the works of this exhibition, articulated in three rooms: in the first one four big female figures, whose body lying on iron surfaces becomes a whole with them, show themselves as entities full of tales to be told, dramas and sensuality.

In the wider space a 138 page edition is hung on tended strings creating an itinerary: it's a sort of diary, intitled *Wattwanderung (walking on the sand during low tide)* in which various notes formed by images and words develop different topics such as "love", "war", "sex bomb", etc.

In the third room the theme is face separated from the body: four white big white heads in ceramics, whose senses are not working (one is eyeless and another has got two holes replacing its ears). The heads, placed on top of high iron pedestals, become our silent interlocutors. The whole makes a single piece of art entitled "KONFERENZ".

From this room we can see another work: "REGAL", a structure made of iron shelves on wich 12 ceramic works are placed (evidently some of them are models of the bronze female figures).