

Titus Schade

Umland

November 11 - December 18, 2021

Galerie EIGEN + ART Berlin



Titus Schade
Modelltisch - Großes Gemeindeamt, 2021
Oil and acrylic on canvas
100 x 80 cm
Photo: Uwe Walter, Berlin

More Real than Reality

The protagonists in Titus Schade's disconcerting and refreshingly bewildering paintings are architectures that seem like stage sets presented like props on shelves resembling typesetting cases, on tables, or in deserted, bleak landscapes and as motifs on Delft tiles.

His paintings evoke spontaneous associations with Giorgio de Chirico's cityscapes with their stylized architectures and starkly contrasting shadows. Whereas de Chirico's predilection was for depicting towers, arcades, and fragments of classical construction, Schade works with familiar domestic types of buildings and half-timbered constructions. Among his favored building typologies are storage and industrial architectures with cranes, overhanging storeys, and long factory smokestacks, but also stylized mills and castle complexes with overstretched tower steeples on implausibly high, steep cliffs. Half-timbered townhouse facades, with few or no windows and reformed in the postwar era or contrasted with annexes, are also among Schade's recurrent repertoire. These types of architectures are supplemented with prefab slab-constructed facades, firewalls, single-family homes, and duplex halves, which latter can also be freestanding without their counterparts or depicted as "schizo houses" with two different half-faces. They, too, are shown with few if any windows and generally without doors – at most with garages.

What seems least disturbing are the stage-like, sterile, and hard-edged buildings, which are often depicted in a rigorously frontal view and recall computer graphics when they are placed as models on shelves reminiscent of typesetting cases. In this context, they can enter into proximities and relationships with other buildings, decorative trees, or objects like candles, paintings, or fruit bowls. But these architectonic protagonists are disconcerting when they are placed in deserted, sterile landscapes under the light of the full moon. The constructions often appear to float freely in space without any real connection with the ground. They are equipped with the frequently recurrent motifs of burning campfires, bushes and woodpiles sharply halved, or an axe in a chopping block that looks like a person had just interrupted his labor and would reappear any moment to continue it. Schade's model architectures show no sign of life or organic material, with the exception of some candle-shaped, smoking chimneys. They contrast with hyper-realistic, often seemingly threatening cloud formations or

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treetops that seem so real that one almost hears their leaves rustling in the wind.

However unreal, stage-like, and lifeless the painted architectures and their settings may be, they take on additional intensity by being more powerfully anchored in our current architectural culture than a first glance might suggest. Schade does not depict real buildings – but countless relatives with similar characteristics can be found in the industrial parks and peripheral areas of our cities. His single-family houses and duplexes, which reflect themselves in their wall decorations or in the shapes of birdhouses, are not far removed from the reality of many present-day tracts. Their new constructions are often based on modular components that enable builders to use the building block principle to design the same type of house in a Tuscan, Mediterranean, Art Deco, or Classical Modern style. To upgrade existing buildings, the do-it-yourself stores offer an inexhaustible repertoire of recurrent, ubiquitous decorative elements. With their fully sealed or graveled front yard deserts that recall lunar landscapes, where pruned and topiaried boxwoods are often the sole surviving plants, many tracts of single-family homes radiate hardly any more life than the architectonic scenes in Titus Schade's paintings, which hence sometimes appear more real than reality.

Text: Turit Fröbe

Biography

1984 born in Leipzig
lives and works in Leipzig

2018

Education

2004-09 Studied art at the Hochschule für Grafik und Buchkunst, Leipzig, Germany
2011-13 Student in the master class of Prof. Neo Rauch

Solo exhibitions (selection)

2021 *Umland*, Galerie EIGEN + ART Berlin
2019 *WERKSTADT*, Galerie der Stadt Backnang
ALTSTADT, Galerie EIGEN + ART Leipzig
2018 *PLATEAU*, Museum der bildenden Künste Leipzig
TAKE FIVE, Galerie EIGEN + ART, Berlin
2017 *Fachwerk*, Junge Kunst Wolfsburg
TETRIS, Galerie EIGEN + ART Berlin
2014 Galerie EIGEN + ART Schaulager, Leipzig
2013 *Schwarzes Licht*, Kunstraum Ortloff, Leipzig
2010 *Inventur*, galerie leuenroth, Frankfurt am Main
2009 *Titus Schade - Holzschnitte*, Internationaler Projektraum für Druckgrafik, Hochschule für Grafik und Buchkunst Leipzig

2016

2015

2014

2013

Group exhibitions (selection)

2021 *Land.Häuser. Werke von Titus Schade und Rebecca Wilton*, Sammlung Glampe, Berlin
Liebingsstücke und Neues, Kunsthalle Gevelsberg der Kunstsammlung Hense, Gevelsberg
2020 *Antipoden? Neueste Leipziger Schule*, MÄDLER ARTFORUM, Leipzig
CRUX - Gemälde von Martin Kobe, Mirjam Völker, Robert Seidel und Titus Schade, Museum de Fundatie, Zwolle, Netherlands
2019 *Gifts for you*, Galerie EIGEN + ART Berlin

BauhausNowhaus, Sammlung Hense, Gescher
Meisterstück! Hauptwerke aus der Sammlung der Sparkasse Leipzig, Zitadelle Spandau, Berlin
25. *Leipziger Jahresausstellung*, Leipziger Baumwollspinnerei, Leipzig
Face to Face - Gesichter der Sammlung Hense, Kunsthalle Hense, Gescher
Zeitgenossen. Künstler der Sammlung Hense, Kunstverein Münsterland, Coesfeld
Haus und Hof, Weißes Haus Markkleeberg
20 Jahre Junge Kunst, Junge Kunst Wolfsburg, Wolfsburg 2017
AREAL - Malerei aus Leipzig, Kunstverein Bad Dürkheim
Jetzt Druck machen - Druckgrafik aus Leipzig, Museum Angerlehner, Talheim bei Wels, Austria
Trailer, Galerie EIGEN + ART Leipzig
2015 *Gute Kunst? Wollen!*, offen auf AEG, Nürnberg
offen, Galerie EIGEN + ART Berlin
Grund, Stadtparkasse Gevelsberg
Accrochage, Galerie EIGEN + ART Leipzig
2014 *ORTE/NICHT-ORTE*, Kunstverein Uelzen, Schloss Holdenstedt, Uelzen
To be continued, EIGEN + ART Lab, Berlin
2013 *Meisterschülerausstellung*, Hochschule für Grafik und Buchkunst Leipzig, Leipzig
WIN / WIN, Die Ankäufe der Kulturstiftung des Freistaates Sachsen 2013, Halle 14 Spinnerei, Leipzig
Aufstand der Dinge - Meisterklasse Neo Rauch, Neuer Kunstverein Aschaffenburg
Atelier für Radierung Leipzig - Vlado & Maria Ondrej, Kunst im Bauhof Winterthur, Winterthur, Switzerland
Salon der Gegenwart, Elbhof, Hamburg
Tafeldienst, Meisterklasse Neo Rauch, Kunsthalle der Sparkasse Leipzig
Jahresgaben, Kunstverein Braunschweig - Haus Salve Hospes, Braunschweig
Die schwarze Zunge II, Städtische Galerie Isny