

## Press Release

### Thomas Scheibitz

*Satellitensaal*

September 16–October 29, 2022

Sprüth Magers, Berlin

Sprüth Magers

Monika Sprüth and Philomene Magers are pleased to announce *Satellitensaal*, a solo exhibition of works by Thomas Scheibitz at Sprüth Magers *Window* in Berlin. Its title is a neologism that – as so often with Scheibitz – stands for apparently irreconcilable concepts and things that are nevertheless held together at a poetic or artistic level.

Satellites are designed to relay data remotely at high speeds over vast distances. Named after the Latin word for “guard,” “attendant,” or “companion,” these artificial celestial bodies have orbited the Earth for over sixty years and continue to significantly influence life on this planet. Both the sculptural dimension of satellites and their use as unnoticed, quasi-invisible predictors and observers of our everyday lives are important points of reference for Scheibitz and a long-time source of inspiration. Formally and as objects, these devices are purely functional in nature and essentially dispense with formal design altogether – a structural counter-concept to the artistic, aesthetic form-finding process involved in creating sculptures and objects, one that relies on attention to composition and design, fragment and detail. Hanging suspended in the unusually high-ceilinged space at Sprüth Magers *Window* is *Satellit 3*, a sculpture that appears to be monitoring people on the street, seemingly mirroring the gaze of passersby.

The central painting in the exhibition is *Thornwell*. Its titular reference, the scholar Thornwell Jacobs (1877 – 1956), is credited with inventing the time capsule – a purposeful but also poetic concept with a view to Scheibitz’s paintings. Another work, *Labyrinth* shows a fragmentary, broken maze that might just as easily symbolize a building or garden. Labyrinthine structures or mazes also represent maximum confusion in classical iconography.

The *Window*, a storefront, sunken space with high ceilings that allows visitors to view works from from the street at any time, also resembles a small hall. The paintings hang high enough to be visible through the window. Scheibitz incorporates existing architectural elements with design details such as fabric coverings, for example, to effectively blur the line between space and sculpture.

Thomas Scheibitz (\*1968, Radeberg, Germany) lives and works in Berlin. Selected solo exhibitions include: Museum Berggruen, Nationalgalerie - Staatliche Museen zu Berlin

(2019), KINDL - Zentrum für zeitgenössische Kunst, Berlin (2018), Kunstmuseum Bonn (2018), Baltic Centre for Contemporary Art, Newcastle (2013), Sprüth Magers, Berlin (2014), Museum für Moderne Kunst MMK, Frankfurt (2012), Collezione Maramotti, Reggio Emilia (2011), Museo de Arte de São Paulo (2010), Camden Arts Centre, London (2008), MUDAM, Luxembourg (2008), Sprüth Magers, Berlin (2008), IMMA, Dublin (2007), Centre d'Art Contemporain, Geneva (2004), Stedelijk Museum, Amsterdam (2001) and Kunstmuseum Winterthur (2001). Significant group exhibitions include those at Deichtorhallen, Hamburg (2019), Guangdong Museum of Art, Guangzhou (2018), Wexner Center for the Arts, Ohio (2018), Deichtorhallen, Hamburg (2015), Saint Louis Art Museum, St. Louis (2013) and Latvian National Museum of Art, Riga (2016). Thomas Scheibitz represented Germany at the 51st Venice Biennale in 2005.

<https://www.thomasscheibitz.de/>

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