

**QUI TAC
ET CONS
ENTIRE
VIDETUR**

**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conventional painting is outdated**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**





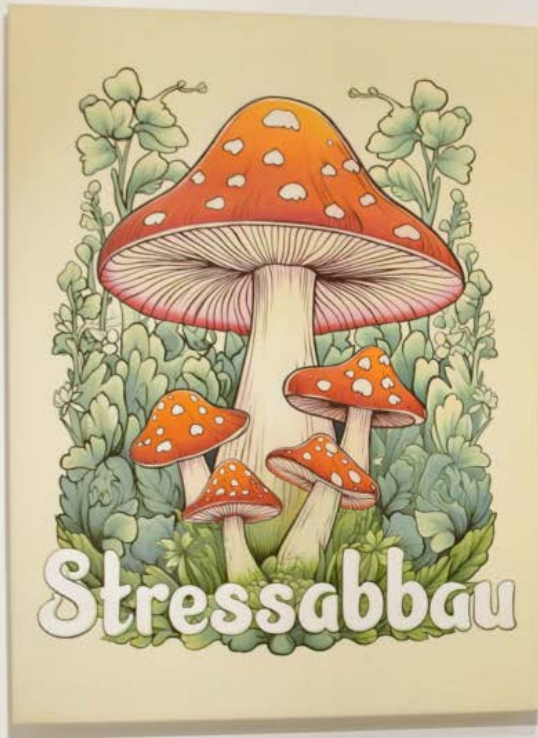
out of sync
installation
fiberglass, hair, polyurethan
approx. 105 x 28 x 26 cm
2024

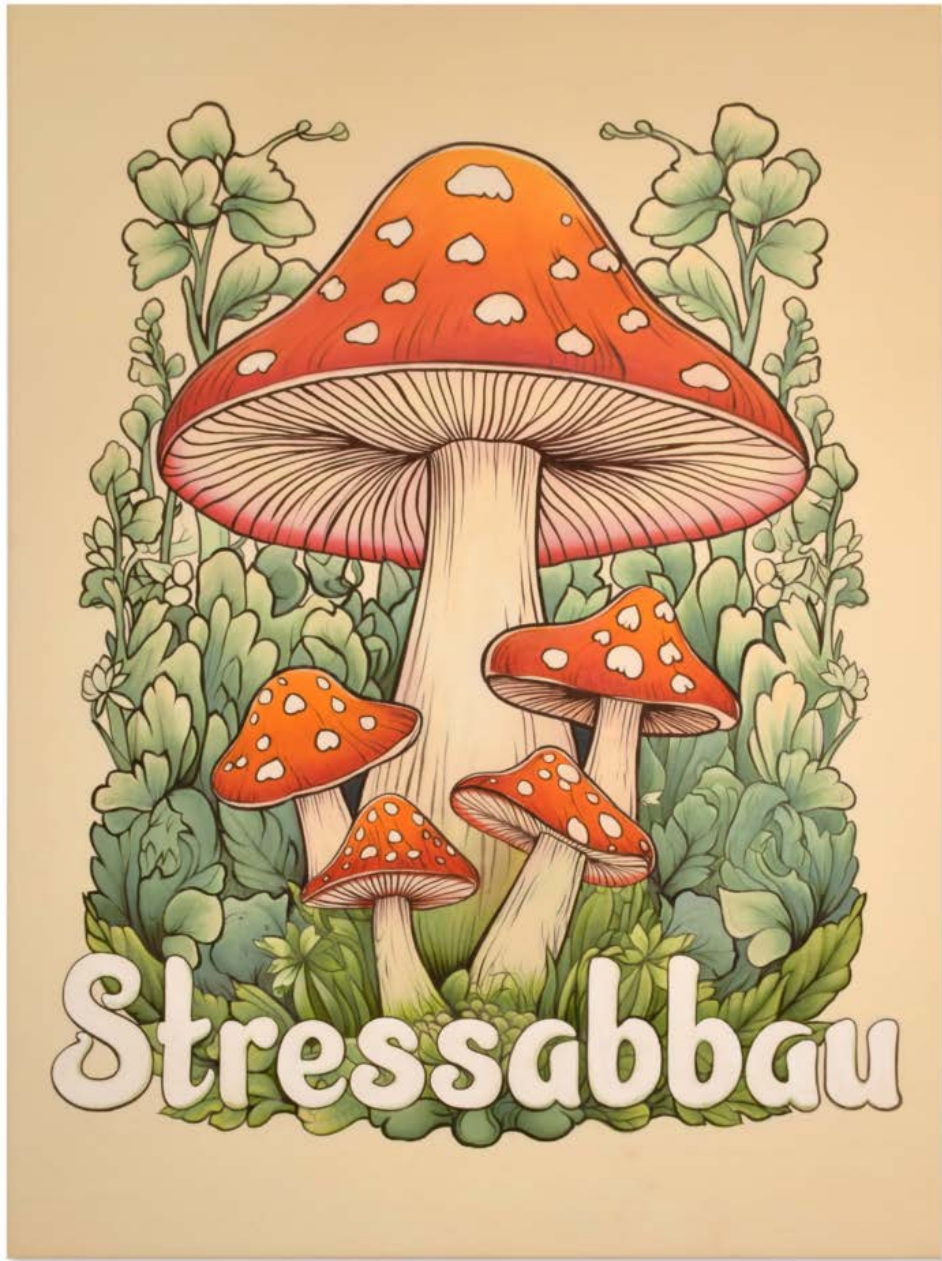
there's an elephant in the room in far too many situations that surround us today:
a major problem or controversial issue which is obviously present but is avoided
as a subject for discussion. this is your reminder. you want to get rid of it? address it.



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do not disturb

from the series: *biedermeier for advanced users*

oil on canvas

approx. 120 x 90 x 4 cm

2024

to understand the whole story one has to look closer – on the back is a stamp that reads:
qui tacet, consentire videtur = he who remains silent, consents



unmagic mushrooms I

from the series: biedermeier for advanced users
archival ink (sepia), pencil, paper, aluminum frame, oak veneer, museum glass
approx. 400 x 300 mm (each)
2024

seductively beautiful. people tend to withdraw from reality; e.g. by spending hours with adult coloring. yet homing, cocooning, and other displacement activities are deceptive solutions. michel friedman states: "many in this society would prefer a sign outside their door: do not disturb." desmond tutu staes: "if you are neutral in situations of injustice you have chosen the side of the oppressor." get out when the world stays in.

to understand the whole story one has to look closer – on each back is a stamp that reads:
qui tacet, consentire videtur = he who remains silent, consentsremains silent, consents

QUI
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CONSENTIRE



unmagic mushrooms II

from the series: biedermeier for advanced users
archival ink (sepia), pencil, paper, aluminum frame, oak veneer, museum glass
approx. 400 x 300 mm (each)
2024

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unmagic mushrooms III

from the series: biedermeier for advanced users
archival ink (sepia), pencil, paper, aluminum frame, oak veneer, museum glass
approx. 400 x 300 mm (each)
2024

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do geese see god

wooden table (bavarian trestle table/schragentisch, c. 1750), nuggets (fine gold)
approx. 111 x 100 x 77 cm
2024

what you see is an old farm table whose surface, with its stains, scratches and holes, impressively tells the story of the last 300 years. if you look closer, you will discover about 50 fine gold crumbs (999/000).

the little problems we all have are like crumbs that you only see if the table is wiped spick and span. they seem important and of value to us, but are null and void, especially against the backdrop of history (as well as current events).

scientifically, this concept is called "concept creep". it is a kind of social relativity of the negative. to put it bluntly: if even the smallest issue provokes shouting, then we're probably doing pretty well.

if you cannot see where you are going, ask someone who has been there before.



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take your two fists

wood, bronze, gloves, gun case, PE

approx. 135 x 28 x 28 cm (sculpture)

approx. 46 x 33 x 15 cm (case)

2024

take your two fists. put them together. look at them.
this is approximately the size of your brain. use it. smartly.

we have two lives, the second begins the moment we realize that we only have one.

confucius



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**putting out the fire with gasoline *or*
you have to crush the rolling snowball**

installation/reenactment

10 of erich kästner's books published before 1933, plastinated brown rats (*rattus norvegicus*)

size variable

2024

als am 10. mai 1933 unter aufsicht von joseph goebbels die werke zahlreicher deutscher autoren ins feuer geworfen wurden, war ein einziger der verbotenen autoren bei dieser aktion dabei: erich kästner. er schrieb später aus dieser erfahrung: "man darf nicht warten, bis aus dem schneeball eine lawine geworden ist. man muss den rollenden schneeball zertreten. die lawine hält keiner mehr auf. sie ruht erst, wenn sie alles unter sich begraben hat." noch ist heute der schneeball keine lawine.

goebbels selbst hat sich im jahr 1935 darüber lustig gemacht darüber, wie "die alten esel" (er meinte die demokraten im parlament) die nazis hatten gewähren und den schneeball hatten rollen lassen. "das wird immer einer der besten witze der demokratie bleiben, dass sie ihren todfeinden die mittel stellte, durch die sie vernichtet wurde."

wenn afd-politiker über die ausweisung ganzer bevölkerungsgruppen nachdenken, haben ironie und hoffnung ausgedient. wer vernünftig ist, rechnet mit dem schlimmsten – und kämpft für die demokratie.



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**the early bird catches the worm,
but the second mouse gets the cheese**
animated sculpture

wood, bird, rubber, nylon thread, motor, bulb, hostaphan mirror balls, helium
approx. 230 x ø 130 cm
2012/2024



of men and mice
moving sculpture
taxidermied mouse, bread, steel, motor (220 V)
approx. 66 x 54 x 161 cm
2023

the moving sculpture illustrates the baroque proverb:
"if the mouse sits on the bread, it does not peep" (abraham a sancta clara, 1644 – 1709).

if someone has everything he needs or wants, he will no longer complain or be rebellious.
it is the modern interpretation of the roman idea of 'bread and games' and currently finds expression
in autocracies from russia to china. it thus stands for the promise of growth, social advancement
and prosperity, in return for political non-interference and mute cowering.

at the same time, the bread recalls the moon as a symbol of an inhospitable, misanthropic environment.

the movement in the gyroscope shows that an individual fed in this way cannot be thrown off easily.
it is either trapped in the system. or it has become deeply absorbed in the bait
– completely intent on his personal advantage – and even defends it.



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good shoes take you good places

PVC, brass

approx. 23 x 10 x 5 cm (each)

2022/23

edition of 9 + 3 a/p

two interpretations:

1) pro globalization: exports to the western world ensure that the underprivileged of the global south can feed themselves.

2) contra north-south divide: consumers of the western world often pay no more for goods from the global south than the equivalent of 2 slices of bread. our wealth is based on their exploitation.

give them the right shoes and they will conquer the world.

www.tomschmelzer.com



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bittersweet

object

PVC, paper, metal (unique copy)

approx. 21 x 14 x 3 cm

2023

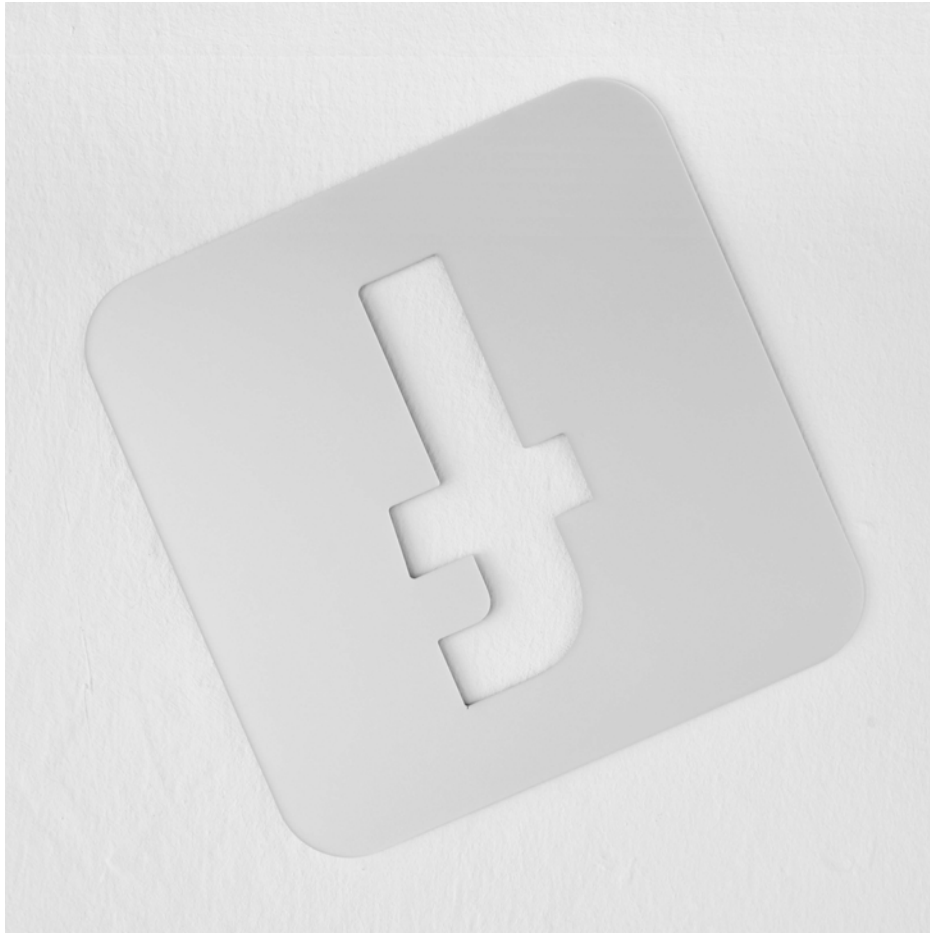


to live in the hearts we leave behind is to live forever
installation: logos of facebook, tiktok, twitter, whatsapp, telegram
acrylic mirrors, sandblasted
approx. 400 x 400 x 3 mm each
dimensions variable
2023

who's fooling us? the beautiful appearance. with its illusory charisma and its perfect surface.
in the process, digital networks and messengers turn facts upside down, blunt us, and prevent us
from recognizing ourselves. and yet we want more. and more. and more.

like lemmings, we run towards the abyss. dazzled. blinded. amourotic.
not for nothing is the abbreviation for social media the same as for sadomasochism: SM.

but we actually know better. it's not the attention economy or click rates that determine
our happiness and satisfaction, but the gratitude that other people show us. or as carl edward sagan
(1934-1996, astrophysicist and writer) puts it, "to live in the hearts we leave behind is to live forever."

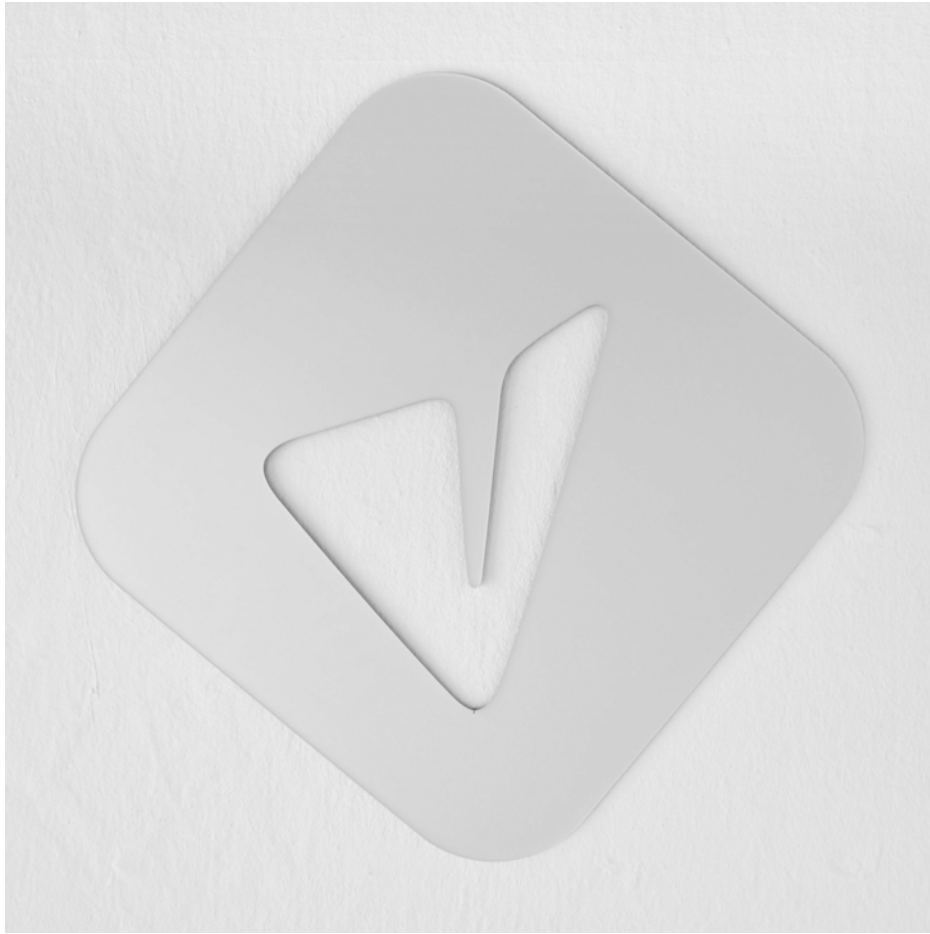


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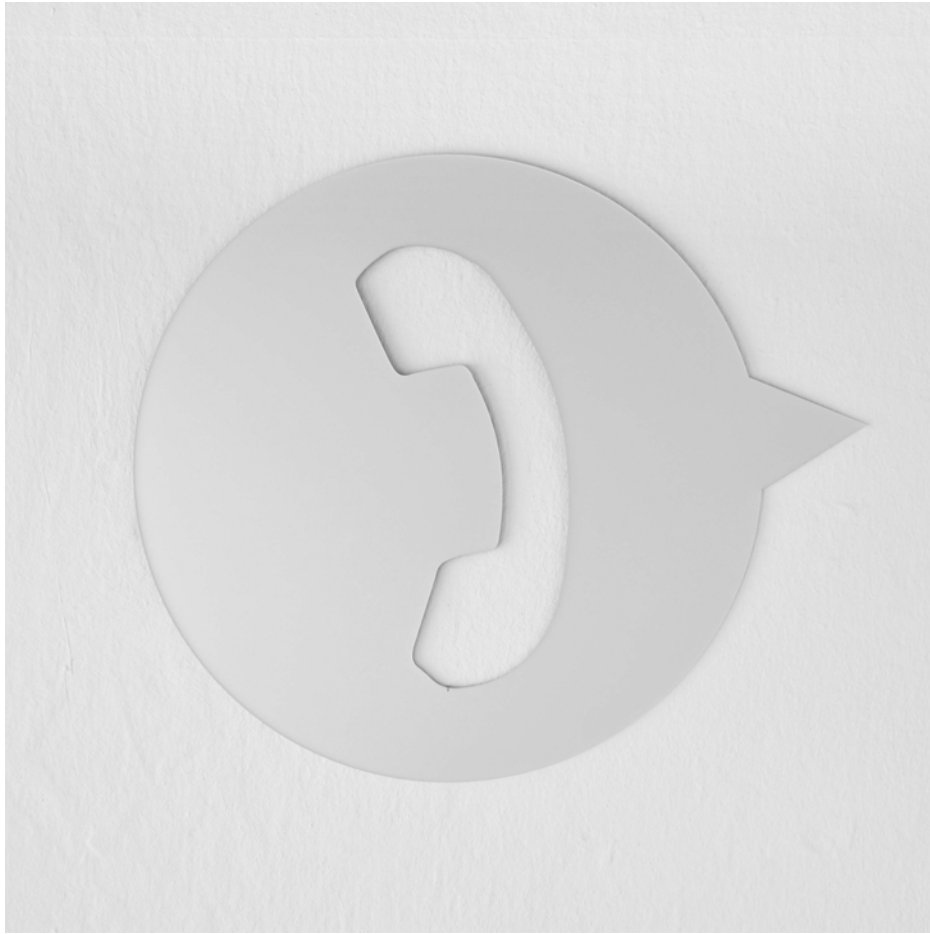


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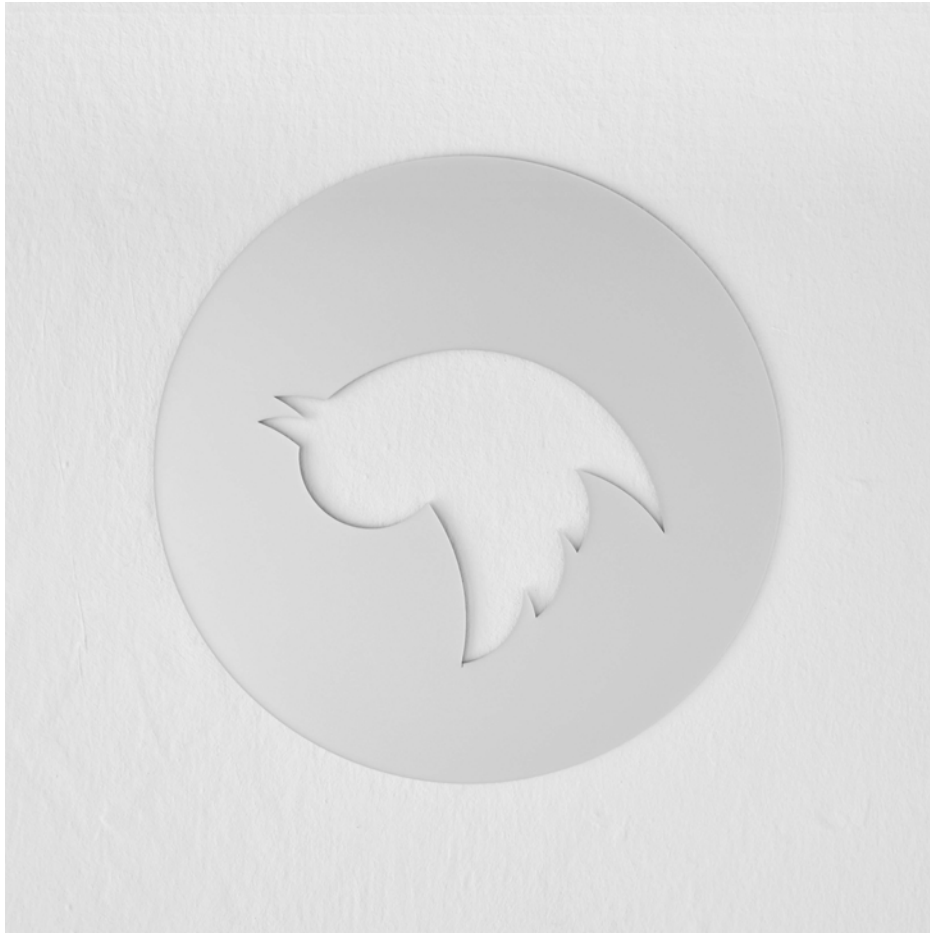


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VOR VIELEN JAHREN WURDE DIE KÖNIGIN VON SABA
NACH DEM UMFANG IHRES VERMÖGENS GEFRAGT. SIE
RIEF ZUM SCHÄTZEN AUF. EINEN SACK GOLDMÜNZEN
WÜRDE ERHALTEN, WER IHREN GENAUEN BESITZ
ANGEBEN KÖNNE. MAN BEGANN ZU SCHÄTZEN.
NIEMAND TRAF DIE RICHTIGE SUMME. EINES TAGES
KAM EIN BEDUINE UND ERHIELT DEN AUSGELOBTEN
PREIS. WAS HATTE ER GEANTWORTET? DEIN BESITZ
IST 6 KLAFTER STOFF, EINE FLASCHE PARFÜM, EIN
MUDD DUFTSTOFFE UND EINE HAND VOLL BASILIKUM.
MEHR KANNST DU NICHT MIT INS GRAB NEHMEN.

tom schmelzer

lives and works in munich and berlin

tom@tomschmelzer.com
0160 479 44 77

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
munich
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



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