

Thorsten Hallscheidt

Selected Drawings 2010 - 2014



Land Survey

»Shall we take a break?«

»Is it still far?«

»No«

I looked about and saw what there was to see and what I didn't want to see, because I had already seen it so many times: pine-trees and fences, fir trees and small houses, weeds and grass, foot-paths and patches, fields and a chimney ... air ... and it shone in the sun, but it was black, the black of the trees, the grey of the soil, the earth-like green of the plants, everything quite black. A dog barked, a fox disappeared into the thicket.

»Cooler.«

»Let's go.«

»In a minute. We could sit down for a while.«

He went a bit further into the bushes, where niches opened up, recesses, darkened from above by interwoven twigs of hazel and fir trees, I peered into the maze of leaves, twigs, speckles of light, gaping holes, slants, slopes, curves, God knows what, in a speckled space which attacked and retreated, which rose and I don't know what else, thrust away, opened up ... lost and sweating, I felt the naked black soil – from beneath. There, between the twigs, there was something – something peculiar and strange, if only indistinct ... and my mate was also observing it.

»A sparrow.«

»Oh.«¹



»Bäume im Schnee«, Pencil on Paper, 42 x 29,7 cm, 2013

This is about the remote and the far away. It is about the nearest at hand and about strategies to approach this strange territory which unfolds there, which encircles the body, which is also the eyes and that which observes, and which expands as the image of the mind, which unites, breaks apart, is mirrored again and again, draws together to one point, puts itself into a relation to itself and makes this relation impossible. It is about strategies of finding your place in the world and of comprehending the strange possibility that there is something out there which is not an image, not a metaphor, no reference to anything, not virtual, not medial, cannot be broken up into digits, not aesthetic. It is about...

»[...] perceiving that the world is "dense," sensing to what a degree a stone is foreign and irreducible to us, with what intensity nature or a landscape can negate us. [...] For a second we do not understand the world anymore: for centuries we have only seen in it the images and forms we had put into it before, and how we no longer have the strength to make use of this device. The world slips away from us: it becomes itself again. The usually masked scenery becomes again what it really is. It moves away from us.«²

Of course, it is a question of personal belief whether the world, if viewed as alienated, becomes itself again, or if it in fact becomes what it really is. Within a discourse of the theory of recognition, this question at best remains open, or is not even asked. On the other hand, things sometimes do acquire something strange, some habits and ways of thinking we have got used to we can no longer understand, and this state is reminiscent of the falling out of the habitable world. The place where you fall is perhaps of less importance than the fact that you fall, that all attempts of an explanation, be they scientific, psychological or philosophical, cannot alleviate the situation. I do not



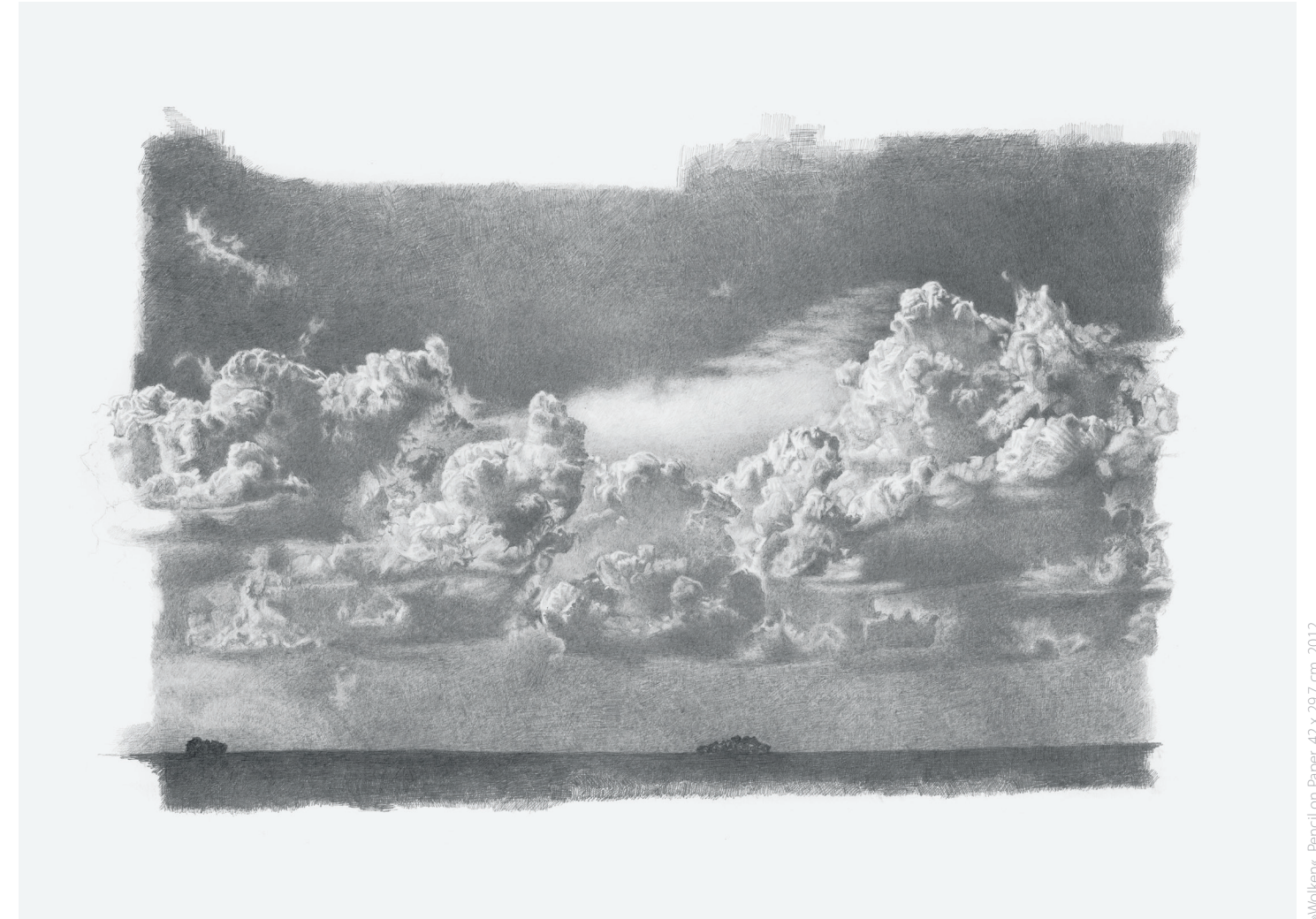
»Waldrand am See«, Pencil on Paper, 42 x 29,7 cm, 2011

see any capriciousness in this, no momentary illness or disorder, but a short flashing up of a very basic premonition, although one which is hard to bear. It is the pre-sentiment that reality, which has been made habitable, consists of something very different from the sum of images, descriptions, metaphors and experiences we have made of, about or with it.

This presentiment can appear spontaneously, like a fit and full of fears. It may also, this is a much milder version, after long and intensive observation, render the objects some of their original autonomy. This happens when all the conceptions are thought of, all the memories remembered, all the connections and references made, all the explanations sought. In which form the objects show themselves depends on the perspective and the duration and in what relationship you have to the objects:

»What makes these things outrageous, or to express it in a more uncanny way: eerie, is, -however, covered by thick layers of habit and only comes to light after an effort to remove -these layers.«³

The territory of the uncanny really begins where you talk to an opposite. »Opposite is a term which refers to a spatial situation: an observer is in a room, facing an object he regards. The thing opposite is outside, even though all the models of explanation, images, words, insights etc. are possibly parts of our perception of reality, instruments used to construct reality, and therefore seemingly belong to the territory of the observer. However, these instruments can also become observed and a thing without, therefore in turn become an opposite, i.e. a part of the world in which one was used to place oneself. The habit of getting used to things, thereby inhabiting them, naming them and resting content with the construction of reality,



»Wolken«, Pencil on Paper, 42 x 29,7 cm, 2012

thrusts the uncanny beyond the boundaries of the normal and the nameable. And so a controllable space is created, as for instance by the walls around a town:

»[...] before the town walls became military installations, they were a magical defence, forming the boundaries of an enclave in the midst of a 'chaotic' space inhabited by demons and larvae, an organised, 'cosmonised' space, i.e. an area with a centre.«⁴

Today this magical line of defence is strangely removed. The standpoint of the observer (and it is indeed a point, the spatial and temporal extension of which is naught, as everything expanding within room and time can become an object of observation) is the centre of this cosmonised area. The boundaries adjoining the territory of the uncanny encloses every single thing like a second skin, a town wall endlessly folded and branching, reaching to the level of atoms and even deeper.

1 Witold Gombrowicz, *Kosmos*, München 1985

2 Albert Camus, *Der Mythos des Sisyphos*, Hamburg 1959

3 Vilém Flusser, *Dinge und Undinge*, München 1998



»Waldrand«, Pencil on Paper, 42 x 29,7 cm, 2012



»Obstbaum«, Pencil on Paper, 42 x 29,7 cm, 2014

»Strauch II«, Pencil on Paper, 42 x 29,7 cm, 2011



»Telegrafenmast«, Pencil on Paper, 42 x 29,7 cm, 2012

»Tannenwald«, Pencil on Paper, 29.7 x 42 cm, 2010



»Misthaufen im Schnee«, Pencil on Paper, 42 x 29.7 cm, 2010

»Seltsame Wolken«, Pencil on Paper, 42 x 29.7 cm, 2013



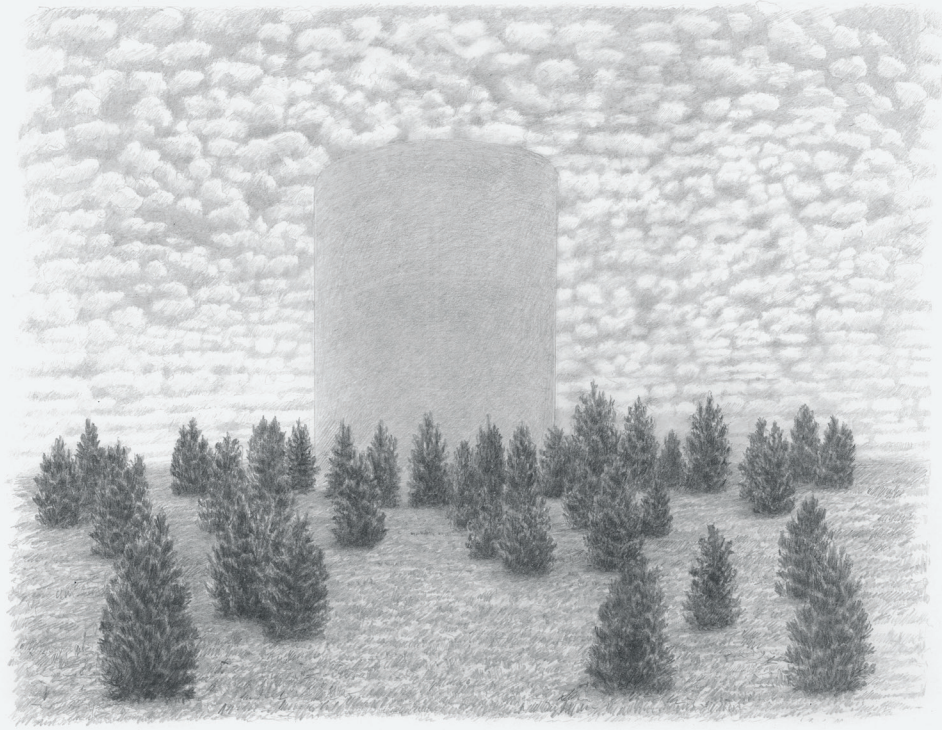
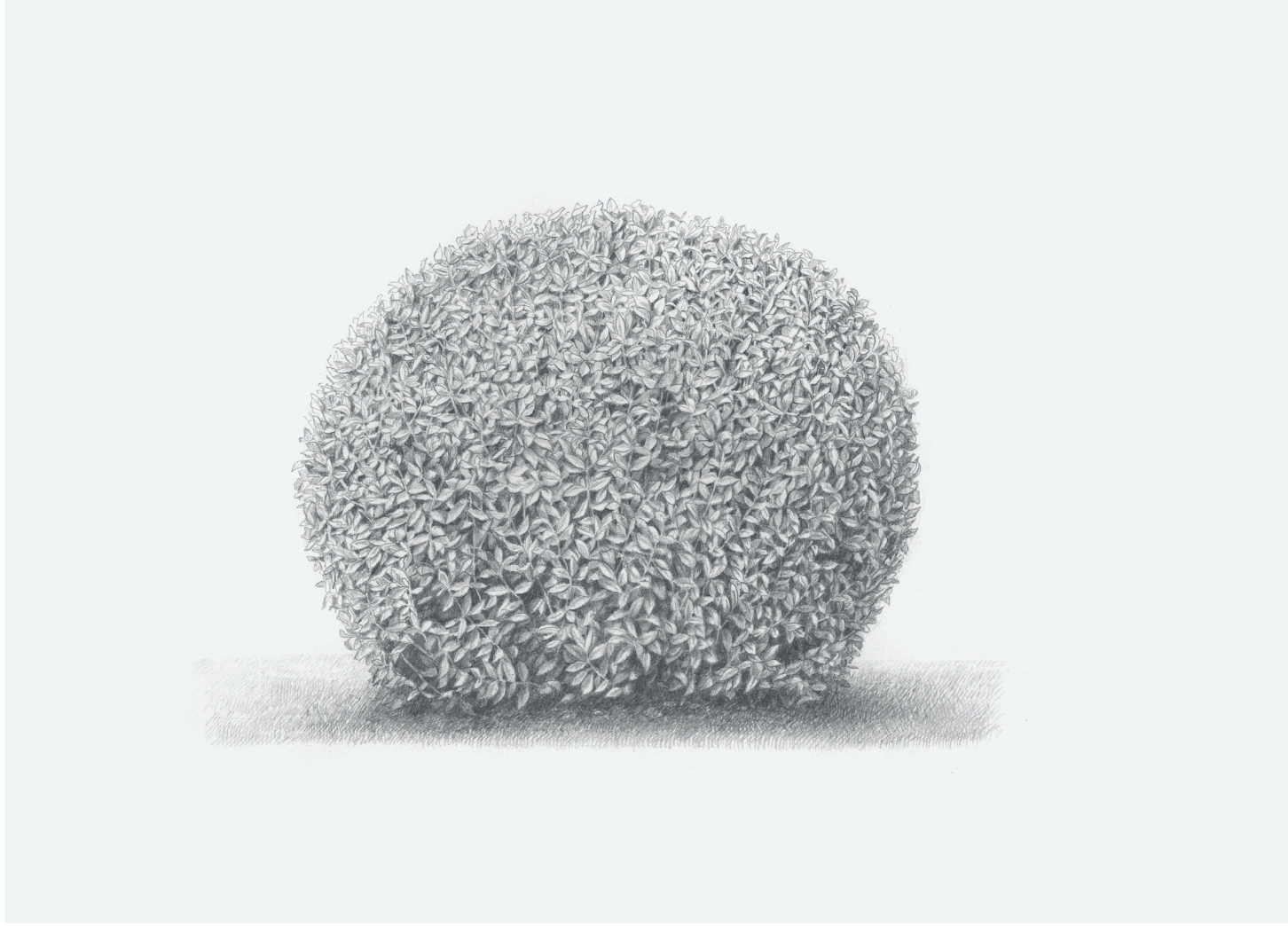
»Tanne«, Pencil on Paper, 29.7 x 42 cm, 2013

»Wolke«, Pencil on Paper, 42 x 29,7 cm, 2010



»Küste«, Pencil on Paper, 42 x 29,7 cm, 2010

»Strauch«, Pencil on Paper, 42 x 29,7 cm, 2010



»Turm«, Pencil on Paper, 42 x 29,7 cm, 2010

Exhibitions

(S) = Solo show (C) = Catalogue

2000	Galerie Schulstraße 1A; Frankfurt	»landscapes«, 14-1-Galerie, Stuttgart (S)
2001	»Science & Fiction«, Galerie Lothringer13, Munich - in collaboration with the Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe Raum 2, Mannheim - (S) Jury's Award at the International Video Festival in Bochum Klaus Humpert Award for Urban Planning for Zone (together with Barbara Lelonek) (C) »Remote« Badischer Kunstverein, Karlsruhe (S)(C) »Synchronize«, Space 1, Hong Kong	»Rettung ohne Untergang«, Deutzer Brücke, Cologne »Transvisualia«, Media Art Festival, Gdansk/Poland
2002	»Max-Ernst Grant of the City of Brühl« (1st prize) »Konstruktion und Illusion«, c/o Galerie Berlin »Graduate Stipend of the State of Baden-Württemberg« Staatliche Akademie der Bildenden Künste, Karlsruhe	2008 »Geisterseher«, 14.1 Galerie, Stuttgart »Konstruktionen«, Kunst- und Bauschlosserei, Leipzig (S) »Acht photographische Positionen, Internationale Photoszene Köln, Cologne. »urban research performance«, Architekturfestival Plan 08, Cologne »Nam June Paik - Award« (sponsorship award) Jury's Award at the international media festival »Transvizualia“, Gdynia, Poland
2003	»In weiter Ferne und doch so nah«, Galerie 14.1, Stuttgart »Exit No 7«, interdisciplinary video- and performance project, Stuttgart	2009 »Ring frei«, Bundeskunsthalle, Bonn »Signs - Representations« 14-1 Galerie, Stuttgart »Denken wie der Wald, von Menschen und Bäumen«, Kunststiftung Syltquelle, Rantum, Sylt »Along the Rhine«, Kunst im Tunnel, Düsseldorf »Ostrale ´09«, Dresden »Gemeinsam in Bewegung, Contemporary Artfrom Germany and China“, Museum of modern Art, Wuhan, China (C) »Constructions«, National Museum, Gdansk, Poland (S)
2004	»Geranicea Death«, multi media installation, Galerie 14.1, Stuttgart (S) »Machine V (Still life)«, together with Peter Dreher, SPHN Galerie, Berlin (S)	2010 »SPECULUM ARTIUM«, Slowenia (C) »Nam June Paik Award«, Museum Kunstpallast, Düsseldorf »Widerschein«, 14-1 Galerie, Stuttgart
2005	»Nicht hier nicht jetzt«, computer installation, Wunderkammer, Stuttgart (S)(C) »Geraniacea_Death«, Galerie Quinque Wessels, Berlin (S) »Orientierungsstörung«, 14-1-Galerie, Galerienhaus Stuttgart	2011 »Second nature - Holy Bosk in Art«, Kunstverein Villa Streccius, Landau
2006	»Auflösung », Neue Gesellschaft für bildende Kunst (NGBK), Berlin (C) »Gegenstände«, Badischer Kunstverein, Karlsruhe »Große Gefühle«, Digitaler Dackstock, Haus für Kunst, Uri,	2012 »Hallscheidt - Fujiwara«, AAP-Gallerie Pilscheur, Basel, Switzerland »Shift«, ZERO FOLD, Cologne
2007	»Expanded Media - Medien im Raum«, Württembergischer Kunstverein, Stuttgart	2013 »Serientäter/serial killer«, Gallery Merkle, Stuttgart

Biography

1992 – 94	Studies in philosophy and literary science at the University of Düsseldorf
1994	Enrolment at the State Academy for Arts in Karlsruhe
1996	Travel grant to the Art Academy of Bratislava/Slovakia
1997	Grant by Begabtenförderung Villigst e.V.
2000	Graduation from the Art Academy in Karlsruhe, and appointment as master student of Prof. Ernst Caramelle
2006 – 08	Postgraduate work in the area of media art at the University for Media Art in Cologne (KHM)

