

THOMAS STIMM

For the sculptor Thomas Stimm (born in 1948) the reference to nature is an important starting point for his work. "I think nature has a similar significance for art as love does for music. It is an enormously diversified field of colors and forms, and if you place importance on the visual, then you will love nature."

Thomas Stimm along with Stephan Balkenhol and Thomas Schütte are among the most important international sculptors who have stood their ground with an unabashed, everyday figurative world against the prevailing stylistic element of Minimalism during the 1970s and 1980s.

The flower has virtually become a trademark in Stimm's work. It stands for growth and is a winking, almost verbatim relapse to the Flower Power feeling of the Flower Children in the late 1960s. The pieces of this artist are distinguished by a concentrated representation, which apparently operates with the simplicity of a trademark. Stimm finds his role models in comics and in those art forms which, like pop art, prefer the everyday to the significant. This seemingly simple stylistic element based on the emblem, does not, however, remain on the surface, but instead proves to be open and resilient. Just the brilliant and opulent color alone in his sculptures repeatedly draws the attention of viewers.

Over time Stimm concentrated his statement more and more on individual objects. He created his actual trademark starting in the 1990s with the almost child-like simplistic meadow, fruit, blossom and flower sculptures. Due in no small part to his artistic work on the consistent shifting of conditions, plants presented him with the challenge of trying his hand again at the large scale.

He himself regards these art plants primarily as stelae, so very classical sculptural bodies. In this way, he says, "they have something to do with nature, but also to do with people, in as much as they also possess somewhat of a stela form as people standing on a small floor space". And to go one step further: In this way, the sculptures are explicitly channeled into the social cycle, becoming an element of public space.

International and national exhibitions, among others: Galerie am Taxipalais, Innsbruck; Alpenblick, Kunsthalle Vienna; Kunst auf dem Laufsteg, Deutsche Guggenheim, Berlin; Zehn Bäume, sieben Löwenzähne und ein Buch, Museum Ludwig Cologne; Now and Now, the 2nd World Ceramic Biennale 2003, Icheon City, South Korea; Kunst in Schokolade, Museum Ludwig Cologne; Keramik - aktuelle Tendenzen aus Österreich, Museum MAK Vienna; OUT SITE_01, MUMOK - Museum Moderner Kunst, Vienna with a Book; Köln Skulptur 5, Reality Check, Stiftung Sculptures Parc Cologne; TERRA, Kunstpalais Erlangen with a book.