

Introduction Part1

The original embedding of an artwork into the traditional context found its expression in the cult. The oldest works of art came into being by means in the service of the ritual, first in a magical, later in a religion ritual. In the course of the occident's cultural development the meaning of the used objects changed from the meaning of the cultvalue in a meaning of the exhibitionvalue of an artwork.

Yet, we cannot deny, that the unique value of a "true" artwork was founded on the ritual. Undoubtedly, the artwork had its original and first functional value there. This foundation can nowadays be conciliated in different ways. It is even recognized in the most profane form in the service of beauty as a secularized ritual, i.e. also in the theory of l'art pour l'art.

My occupation consist both of profaning and sacralizing and the ambiguity which results thereof. I am interested in the pure usage of the objects on the one hand and the ritual usage on the other hand. The objects are always targeted to adopt the status of requisites or the status of an inventory of a plot.

Introduction Part2

My present work consists of elements of the sculpter, of concept art, as well as graphic drafts. One of the main fields where I move characterizes the question: "How do practices of tabooing and proclamation which capitalism has lend from religion (respectively of the ritual) reveal in daily, visual coined western society?"

Thereby, the second council of Nicäa and its effects on the occidental culture interest me more than Pablo Picasso.

I am passionate for texts of Walter Benjamin, Friedrich Nietsche, Hans Belting and especially for Georgio Agamben's text "Lob der Profanierung" (Praise the Profanism).

I am located at a point where I do understand my so far aquired abilities and knowledge as tools. At the same time a mountain range rises in front of me, which puts myself in front of the horizon of our social and culturel history and development.

To get a little free view I try, by means of plastic and graphic objects which have their connotation in the occidental socio- and cultural history, to undertake visual investigations. Term like requisite, inventory, ritual, plot, scenography and theatre accompany hereby my research and process of work.

Thomas Straub

born 30th of april 1976 in Villingen (Schwarzwald), Germany

1998-2001	Woodcarvingschool in Oberammergau, Bavaria Exam with stateprice
2001-2003	studies at the Akademie der Bildenden Künste/ Academy of Fine Arts Nürnberg by Professor Christian Höpfner
since april 2003	studies at the Akademie der Bildenden Künste/ Academy of Fine Arts Karlsruhe by Professor Harald Klingelhöller
W.term 2004/05	studies by Substitute professor Daniel Roth
S.term 2005	Erasmus exchangeprogram at the Kuvataideakatemia/ Academy of Fine Arts Helsinki Member of the finnish Artcup Football Team in the Game: Scotland vs Finland (concept: Nuno Sacramento, Roddy Buchanan)
S.term 2006	Diploma of the Staatlichen Akademie der Bildenden Künste Karlsruhe, Sculpture/(Freie Kunst)
since W.term 2006/07	Meisterschüler der Staatlichen Akademie der Bildenden Künste Karlsruhe, Masterstudent of the Academy of Fine Arts Karlsruhe

Exhibitions

2003 Zwei Frauen, Vitrine/Showroom for Young Art, Nürnberg

Installation with Johannes Vogl, Bernhard Bretz and
Matthias Holliger, Badischer Kunstverein Karlsruhe

2004 It wasn't supposed to happen, with Johannes Vogl,
Vitrine/Showroom for Young Art, Nürnberg

2005 Situated Self, City Museum Tennispalatsi, Helsinki

2006 Von mir aus, group exhibition at
MeyerRiegger Gallery Karlsruhe

Innenschau/Außenschau, group exhibition
at Kunsthaus Kaufbeuren

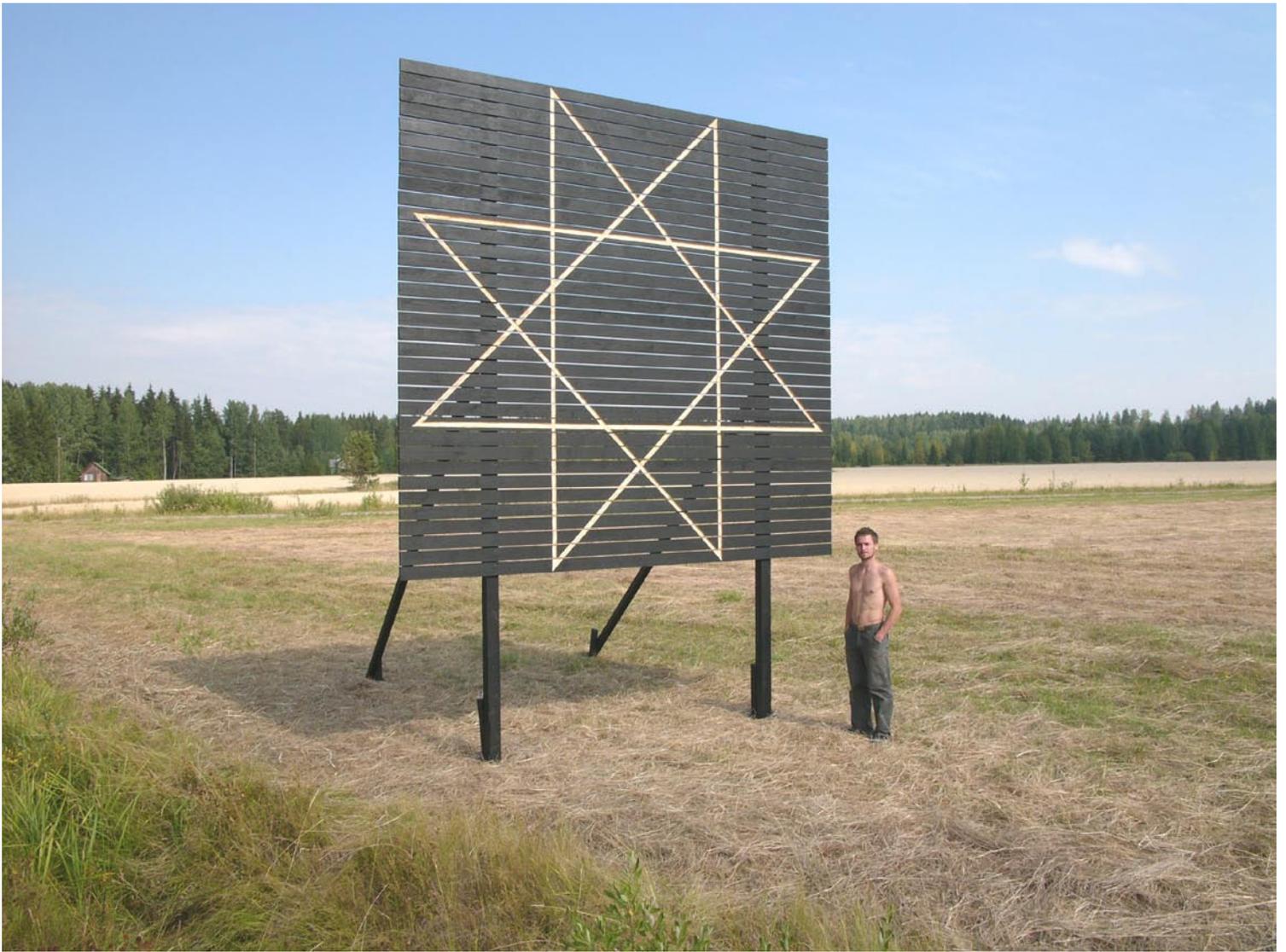
9th Skulpterdays of the Baltic Sea Countries,
group exhibition in Kellokoski, Finland

Gegenstände, group exhibition with Joelle Tuerlinckx
Olaf Metzel, Pawel Althamer, Anny und Sibel Öztürk, ...
at Badischen Kunstverein Karlsruhe



Dürrständer (dry stand)

a requisite, the tree is made of three parts;
aluminium, whitefir tree from the Blackforest;
5,00 x 1,30 x 1,30 m; 2006



Black Billboard with Eightstar

on the landroad close to Matti Salminen's Farm, Linjatie 551;
realized during the 9th Sculpterdays of the Baltic Sea
Countries, Kellokoski, Finland;
the lines of the Eightstar are carved into the boards;
nordish pinewood, black acrylpaint; 4,00 x 5,00 m; 2006



Prophezeiung als bildhafte Übertragung
(Prophecy as a metaphor)

(installation view of the Diploma exhibition, Karlsruhe 2006)

f.l.t.r.:

Mask; limewood, elastic band; 26 x 16,5 x 13 cm

The scene before the last scene; wood, aluminium,
motorcycle woolbeanie; 2,93 x 1,30 x 1,30 m

Big Eightstar Woodgate; wood, fence varnish; 4,90 x 3,28 x 1,80 m
untitled; seat, skincolor; varnish on metal; 42 x 36 x 42 cm

not to see on that image:

Birdfightingscene,

Sign for cassical iconography in open landscapes,

Lightsquare with Spiralwire,

Handpole with Victimscene



Mask

limewood, elastic band; 26 x 16,5 x 13 cm; 2006



Handstab mit Operszene (Handpole with Victimscene)

varnished wood, metal; 45x14x21cm; 2006



untitled (neonsign)

The sign shows a detail of a tree, which observed from a particular angle can be aligned with the real. In night the sign is illuminated.

cooperationwork with Johannes Vogl
near Ravenstein, Odenwald, Germany;
traffic sign with scratchdrawing,
steelpole, solarmoduls, white LEDs;
h= 10,60 m, sign: 210 x 185 x 40 cm; 2005



Achtstern Mandala (free standing Branch-version,pale)

Eight-star Mandala,
plywood, black and white plexiglass, willow branch;
148 x 120 x 130 cm; 2006



Sign for classical iconography in open landscapes

wood, passepartout, glass, varnish; frame 68 x 50 cm,
height 2,52 m; 2005



Birdfightscene on Day Five

the fightscene of an owl and a magpie is a detail out of the Day Five from the Sixdaycreation (copperplatecycle) of Michael Wolgemut 1463; varnished wood, branch; 45 x 14 x 12 cm; 2006



Deutsches Haus (installation view)

Mucharaum, Academy of Fine Arts Karlsruhe;
resopal coated wood, zinc sheet metal, plexiglass
56 x 108 x 47 cm; 2005

other works f.l.t.r.:

Triptychon; (triptyke), (profan version, framed),
Untitled; processionpole, military green,
Untitled; seat, skincolor,
Lightsquare with spiralwire

not to see on that image :

eat, work, sleep, (prophet/profan), typewriter on DinA4, framed
Wallpiece/Trophy



untitled

processionpole, military green; wood, metal, polyester,
varnish; 280 x 35 x 44 cm; 2005



untitled (anthropomorphe thing)

seat, skincoulor; acryl varnish on metal; 42 x 36 x 42 cm; 2005



Nordenskiöldinkatu 3bA

Monument for Monuments, a kind of giving memory a double,
Duplikat of the flagpole at the Nordenskiöldinkatu 3bA,
Helsinki;
varnished steel and wood; length 4,30 m; 2005



Triptychon (triptyke)

plywood, steel; 80x30x9cm; 2005



Ruusujen koristama kuolema (detail)

Processionpole, Rosaryskull; Aluminium; height 2,10 m; 2005



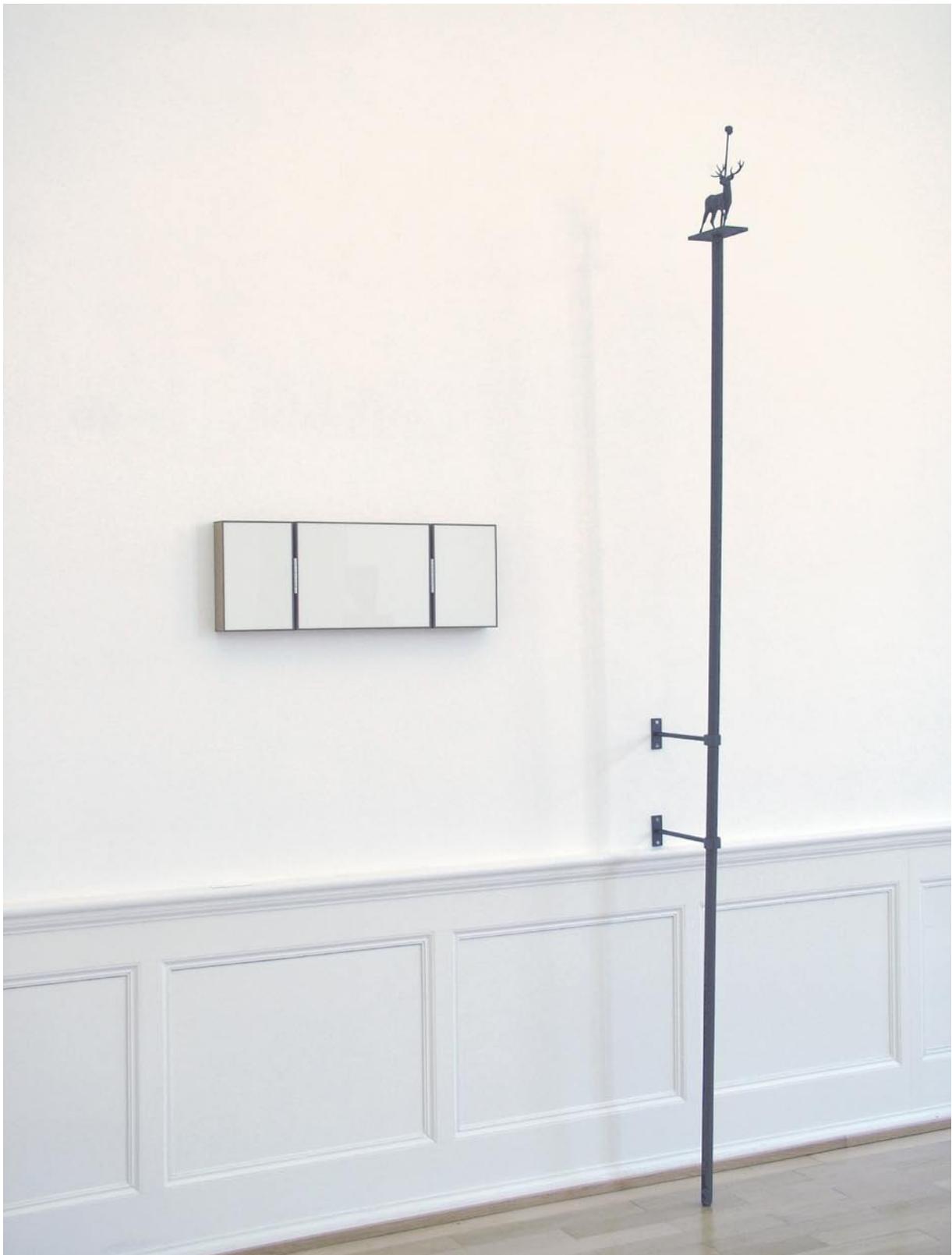
Ruusujen koristama kuolema

Processionpole, Rosaryskull; Aluminium; height 2,10 m; 2005



23.10.04, Monument

a kind of giving memory a double,
branch, duplicat, wood; length 21cm; 2004



untitled

processionpole, on top of it there is a deer carrying another pole with a human skull on it, next on it is a small version of a triptyke,

pole: wood, varnish; height 2,40m,

triptyke: MDF, plexiglass; 64 x 25 x 7 cm; 2004



untitled (detail corridor)

a cooperation installation with friends at
Badischer Kunstverein Karlsruhe; the corridor interrupts the
roundwalk in the museum; corridor, black scratchdrawing on the
roofwindow, 2004



untitled (detail roofwindow)

a cooperation installation with friends at
Badischer Kunstverein Karlsruhe; corridor, black scratchdrawing
on the roofwindow; 2004