



Tilo Schulz, „Looking at the mountains of desire...“, 2009/2010

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Tilo Schulz (*1972 / Leipzig) concerns himself with stereotypes and aesthetic figures of representation. Thereby, political connections permeate both art- and cultural history. In addition to large, complex productions exhibited at the Galerie für Zeitgenössische Kunst Leipzig (*Formschön*, 2007), the Vienna Secession (*Stage Diver*, 2008) and the ICA Dunaujvaros (*Ghost Rider*, 2009), three stringent drawing blocks have originated in the past years.

The piece *Schwarzbuch des Formalismus, Walking through the fields of history...*, 2009, as well as the series *Looking at the Mountains of desire...*, 2009/2010, which premieres here at the ARCO, present the artist who is known for his sculptural works and spatial arrangements, as a drawer with an affinity for painting.

Already in his early work Schulz turned from a concrete political discussion, which revolved around gender dualities, to the theme of landscape. A horizontal division (bisection) of the canvas sufficed in defining a landscape in his early abstract watercolors. Ten years

later it is once again the metaphor of the horizontal plane that interests Schulz. The blue-tinted edges of grass in *Walking through the fields of history...* and the minimalist mountain ranges in *Looking at the mountains of desire...* alternate between abstraction and realism, on the one hand naturalistic, on the other strictly formalistic.

Looking at the mountains of desire... unites a multitude of painterly gestures within its design. The mountain ranges, drawn with a brush and high-quality ink, possess a two-dimensional quality in some areas, while developing a three-dimensional depth in others. The 'gimmick' of this drawing is reflected in its staging. Hung along the horizontal line, the different formats of the sheets and frames elude upwards and downwards. The thickness of the works causes some drawings to protrude others to recede. Often a mere 1-2 mm tall, the mountains and plateaus are sculpted (traditionally) with meticulousness and perfection positioning themselves among the abstraction of Agnes Martin and the realism of Sue Williams.