



Thomas Taube

»The Trope's Trap«

19.1. - 3.3. 2018 REITER | Berlin prospect

REITER

Thomas Taube

»The Trope's Trap« can be described as an endless search for a picture's meaning, relevance and reference. The first trope is the perspective of the image creator. Nobody has control over the next one. Generally, the artist's interest in looking beyond the curtain of things reflects the interest of the viewer.

But Taube is not expecting anything from the viewer and is rather keen on finding out what the gap between the work and the viewer consists of. This is the point where a counter-reality arises. The result is an intersection from an observer's subjective reality and a counter-reality evoked by the work. Taube's works are aimed at exactly this moment between work and viewer, which is perhaps the most intense and productive one that art has to offer. In each room of the gallery, a sovereign piece of art can be seen. Objects, drawings or films are shown in a one-, two- or multi-channel presentation. All films are played back simultaneously and combined in such a way as to point out significant correlations in particular moments. The connecting elements within each of the films are difficult to experience as our perception barely allows it.

Taube's works create a complex mirror of our perceived reality: an existence of meanings that are not tangible, despite the knowledge that they are there - but almost unattainable, and at the same time multiplying infinitely.

„I will one day simply believe and recognise thoughts, structures and textures and then try to follow the illusion of being able to distinguish them from each other and from those who look at them. Then it will be possible to see connections between all these illustrious things. Knowing that they have always existed, that everything, such as the forms and the formed, shimmered before your eye.“



NARRATION 2016

7-channel installation, 2K, 16:9, 105 min / or as film 2K, 16:9, 45:15 min

The Setting – 40 Min. Loop

The Construct – 10 Min. Loop

The Narrator – 5 Min. Loop

The Situation – 20 Min. Loop

The Past (2 projections) – 10 Min. Loop

The Approach – 20 Min. Loop

A narration is a narrative of fictitious events.

A narration is a fictional memoir of non-fictional events.

A narration is the mental order of fictional and non-fictional events in a comprehensible way for the individual order.

What elements are necessary to form a story? What things need to be in a narration and if they are, in which order?

To which degree of importance do the events have to have to find their place in our memories?

The work »Narration« consists of six different scenes which thematise and build on the different aspects and essential parts which together form a narration.

The Setting | The Approach | The Past | The Narrator | The Situation | The Construct



Thomas Taube
»The Trope's Trap« 19.1. - 24.2.2018







gerlin brobeck



SODASS MAN GUT DIE
FEINE HALSKETTE SIEHT





DAS LEBEN EINES ARBEITERS
HAT IN DEM LAND VOLLER
LUXUS UND ÖL KEINEN WERT.









RSVP (Situations) 2017

2-channel projection, 4K, 16:9, 12:50 min

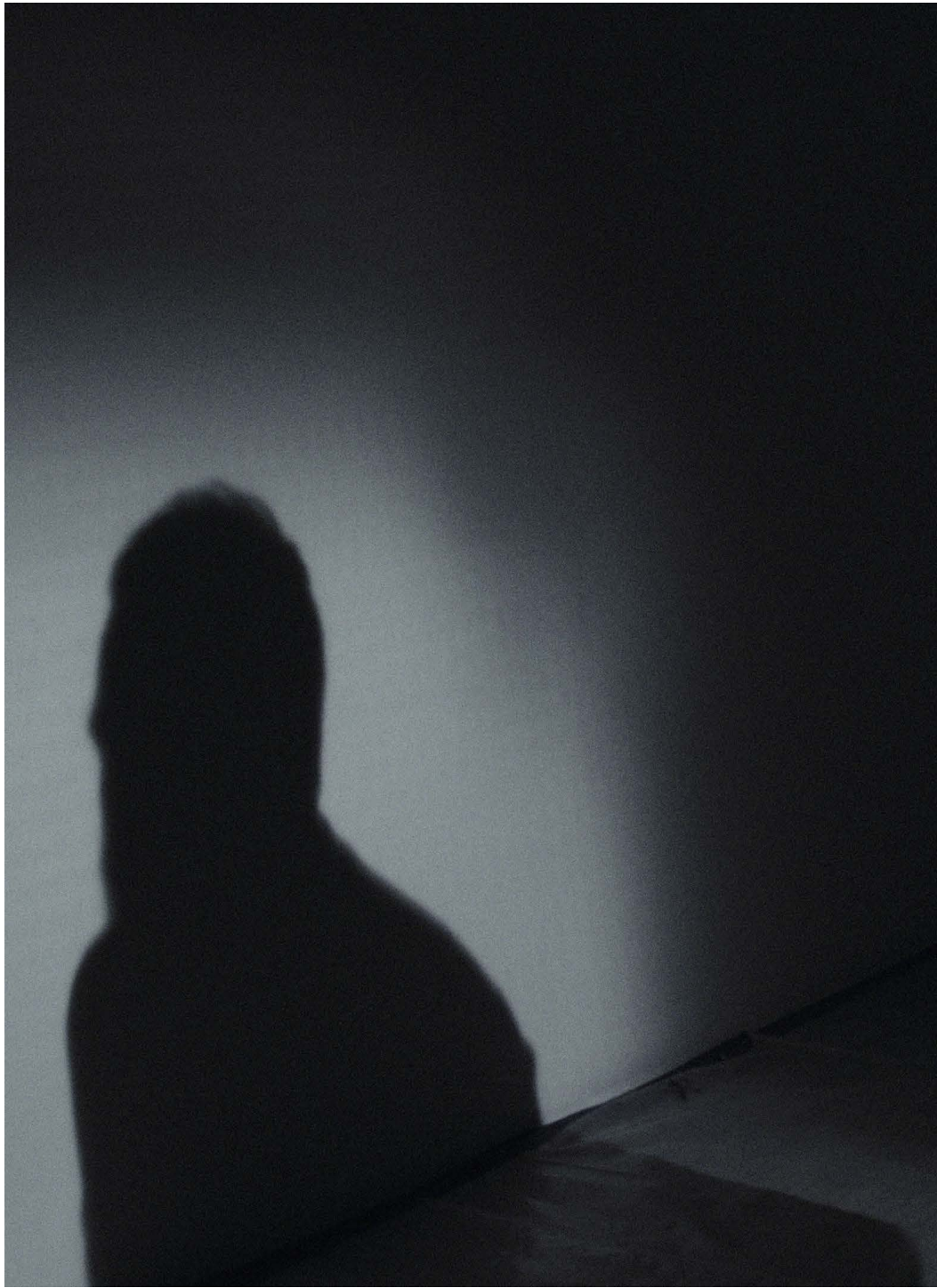
The limits between imagination and reality can be fluent and confusingly similar, but only once the imagination has received a form in the shape of either words, text, image or something else from the individual. The limit between imagination and the reality, however, is an unconquerable one if the imagination has not yet been translated into a form by the individual. No words, no text, no image can convey the scope of a conception, fantasy, idea or even imagination directly and unfiltered. RSVP (Situations) is such a form - an idea of a film about telling time, of a city as a stage, of protagonists moving in their own time frames and of the impossibility of distinguishing time from technical and experienced time perception.













DARK MATTERS 2014

4K, 16:9, 19:15 min
with Lars Rudolph

The night is well known and at the same time an unfamiliar and sometimes uncomfortable construct.

It surrounds us with all its aspects in a zone of darkness. The work »Dark Matters« is based on interviews which were held with night watchmen from Tokio, Kabul, Moscow, Teheran, St. Louis, Tirana, Yaoundé and Monterey.

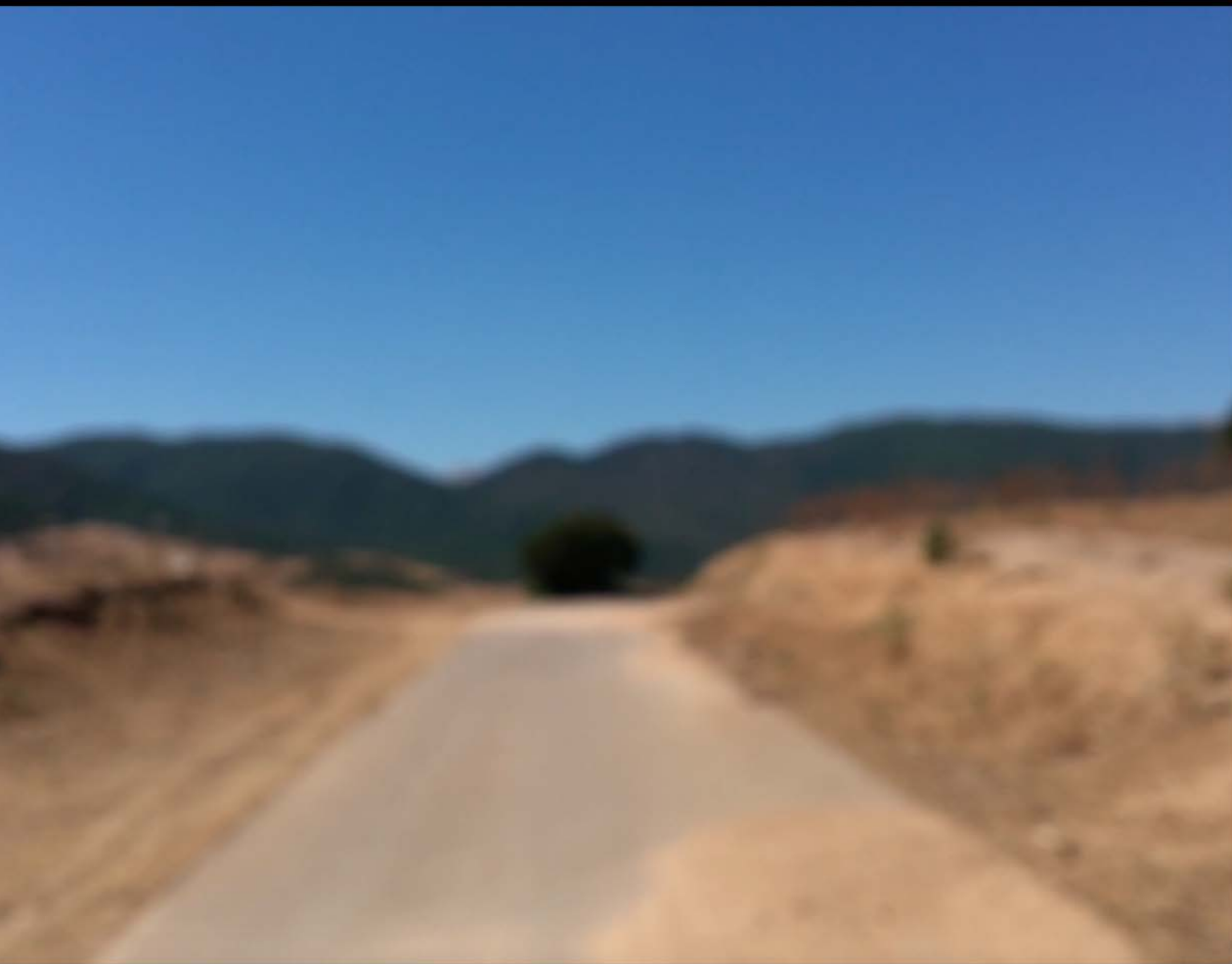
“The Others are long gone. They fled and were not seen anymore [...]”

R E I T E R









UNTITLED / RAW 2018

2-channel video installation, HD, 4:3, 9:50 min

I was told that the buzzing in my ear is a noise, I do not actually hear the buzzing in my ear, but it's just there. I have been told that my mother can be that buzzing.

I have been told that my mother is that buzz, that I have it, but not hear it, that it is in my head and I believe that it is in my ear, although it is not.

I was told that the buzzing is not real, just like my mother is probably no longer real, the shadow is probably no more either because probably the leaf that created that shadow is no longer there,

at least not anymore on the branch on which it hung.

I was told that it is peculiar to deform my mother's dead body an hour after becoming lifeless into these pictures. This buzzing is probably a tone that I can compare to communication with a human, and this communication seems to go in one direction only. Deep, it goes deep in the head, though I'm told it comes out of my head. From the inner depths of the head.

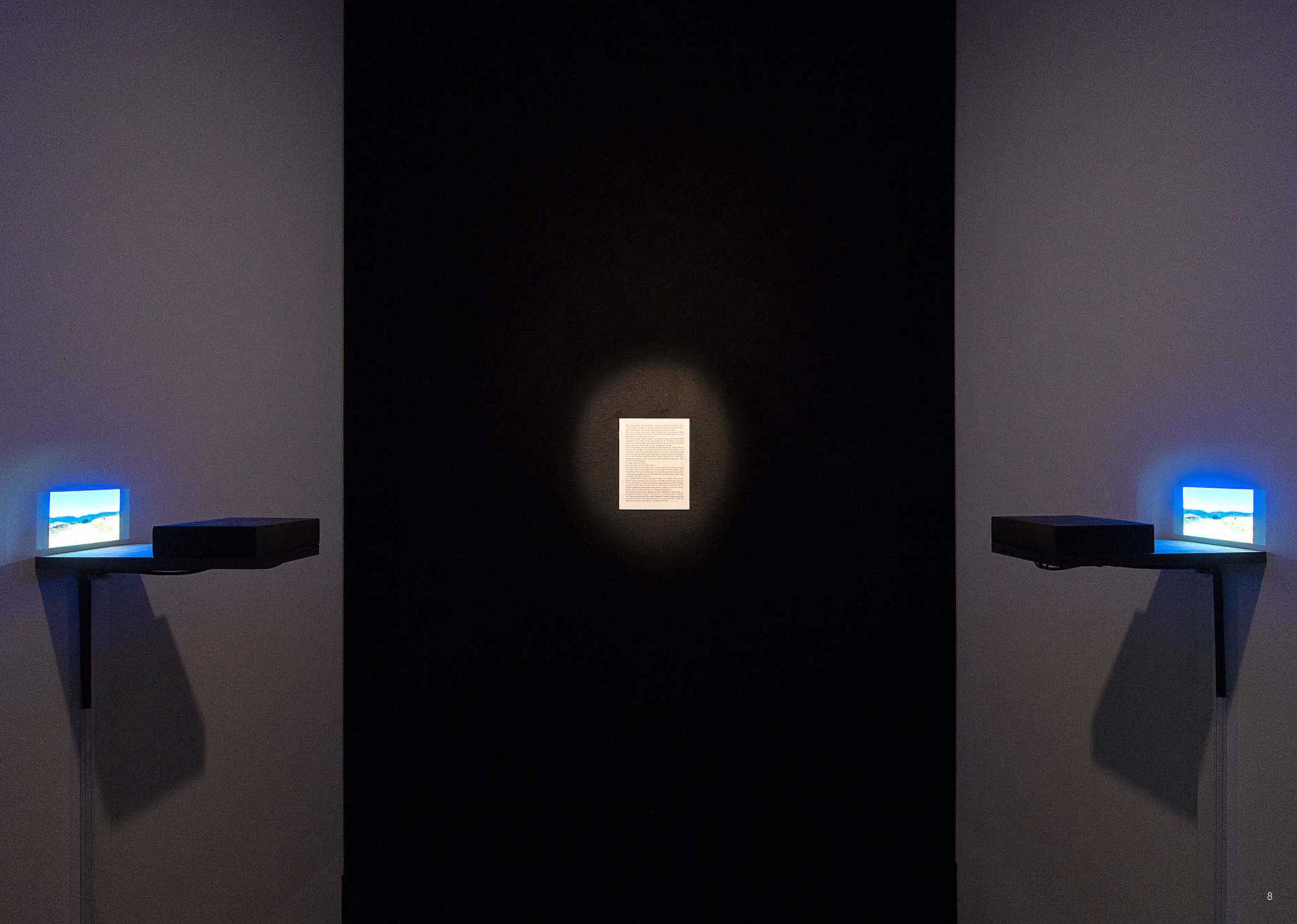
I wonder where that is.

I wonder how I can go there.

I wonder if I want to go there. It is not so, or at least, according to those who are telling me that it is the sign of a deceased person. No, not that, but nevertheless, there should be a connection that I either cannot understand, or do not want to understand, or I can not.

I was probably telling this buzzing about the clouds again, because when buzzing was still a human, I also talked about clouds that are not tied to a bed in a hospital like you, that the clouds can do whatever they want, or at least it looks like that because the clouds just drift along, dissolve, reshape and move on, over us and make new shadows possible.

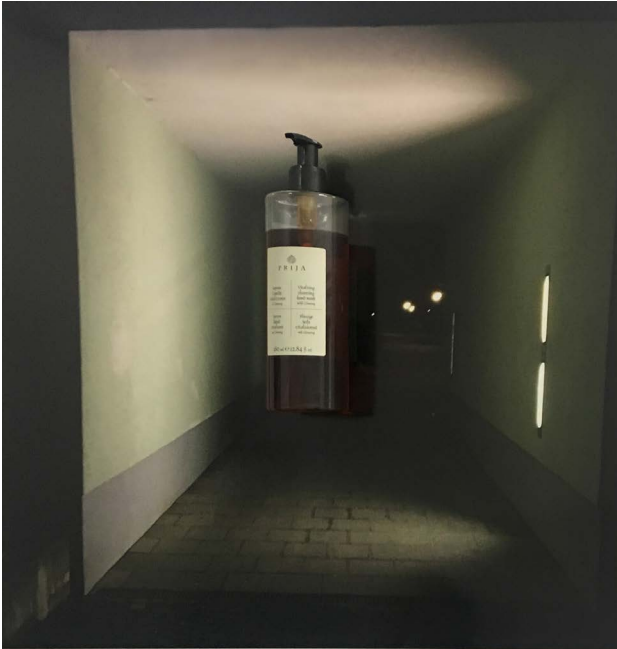
I wanted to cheer her up, I believe or give her some perspective or at least try to. The buzzing is loose, it's no Oleander that blooms and pushes through the crumbling asphalt and roars and blooms, it's nothing you could easily recognize. The moment the flower falls down, she stops shortly and looks back at it.



Text panel on the central dark wall, containing several lines of small, illegible text.



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1 »Narration« 2016. 7-channel installation, 2K, 16:9, 105 min

2 »Plastic bag on concrete while shooting RSVP (Situations)« 2017. pigment print on Hahnemühle paper, pigment pen drawing. 40 x 30 cm

3 »Situative - Die Protagonisten, die Ebenen« 2017. drawings, text, artifacts on paper. size variable

4 »RSVP (Situations)« 2017. 2-channel projection, 4K, 16:9, 12:50 min

5 »Situations« (Dptychon) 2018. fine art print on baryta paper, framed behind museum glass. each 145 x 110 cm

6 »Dark Matters« 2014. video work, 4K, 16:9, 19:15 min

7 »Dark Matters« 2017. C-print, diasec, 38 x 60cm

8 »UNTITLED / RAW« 2018. 2-channel video installation, HD, 4:3, 9:50 min

9 »UNTITLED / RAW« 2018. fine art print, soap dispenser on baryta paper. 68 x 60 cm

trailer videolink for RSVP, Narration, Dark Matters:
<https://vimeo.com/252158385>

Cover image: filming during »Dark Matters«, Photo: Larissa Rosa Lackner 2016

Thomas Taube

1984 born in Munich
2008-2014 Diploma Studies of Media Art at the Academy of Visual Arts Leipzig (HGB Leipzig) under the supervision of Prof. Günther Selichar and Prof. Clemens von Wedemeyer.
2010-2014 Guest Student of Prof. Candice Breitz, HBK Braunschweig
2014-2017 Master-Student of Prof. Clemens von Wedemeyer
Thomas Taube lives and works in Leipzig.

AWARDS / GRANTS

2016 Marion Ermer Prize
residence scholarship, art fund of the Free State of Saxony at the ISCP New York City, USA
2015 Scholarship by the art fund of the Free State of Saxony
Award Winner Leipziger Jahresausstellung
Production grant for a publication, art fund of the Free State of Saxony
2013 Artist in Residence, production grant, ORF III, Vienna. Austria
Production grant, Volksbank-Raiffeisenbank Braunschweig-Wolfsburg

EXHIBITIONS (selection)

2018 »The Trope's Trap« R E I T E R | Berlin prospect
2016 »Marion-Ermer-Preis 2016« award exhibition, Museum der bildenden Künste. Leipzig
»Narration« G2 Kunsthalle. award exhibition by the Leipziger Jahresausstellung. Leipzig
»Dark Matters« maerzgalerie (plus). Leipzig
2015 »Backup. art. screen« Weimar
»Pro M« 22th Leipziger Jahresausstellung. Leipzig
2014 Les Rencontres Internationales, Paris. France
»Video Folkwang - Die nächste Generation VI« Folkwang Museum. Essen
Graduate exhibition, Galerie, Academy of Visual Arts Leipzig
Loriza Galerie. Berlin
2013 »The Supershow« Galerie, Academy of Visual Arts Leipzig; Halle 14. Spinnerei Leipzig
Installation BraWo Park. Braunschweig
»Warten auf Gott« Kunstverein Gera
2012 »SonderfART« Filser & Gräf, whiteBOX. Munich

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2011 »editing spaces. reconsidering the public« exhibition in the public space of Vilnius. Lithuania
2010 »Künstlerförderung des Cusanuswerks« Kunstverein Harburger Bahnhof. Hamburg

SCREENINGS / FILM FESTIVALS (selection)

2017 »International Short Film Festival Oberhausen« Festival cinema Lichtburg; Filmpalast. Oberhausen
»Sehsüchte« - 46. International Student Film Festival. Potsdam-Babelsberg
»Rencontres Internationales Paris/Berlin« - New Cinema and Contemporary Art, Gaîté Lyrique. Paris. France
»RSVP (Situations)« film premiere . Museum der bildenden Künste Leipzig
2016 »Narration« film premiere, UT Connewitz. Leipzig
2015 »Backup. art. screen« 17. Short Film festival, Gaswerk, Weimar

PUBLICATIONS

2016 »Marion Ermer Preis« art fund of the Free State of Saxony
2015 »Das Surren der Bildmaschine« Spector Books. Leipzig

FILMOGRAPHY

2018 »UNTITLED / Raw« 2-Channel video installation, HD, 4:3, 9:50 min
2017 »RSVP (Situations)« 2-Channel, 4K, 12:50 min (Loop)
2016 »Frames Per Second« 4K, 5:14 min (Loop)
»Narration« 1-Channel, 4K, 16:9, 45 min.
2014 »Dark Matters« 1-Channel, 4K, 16:9, 19:15 min.
2013 »Hans und das Glück« with Christoph Bartsch. 3-Channel (installation in public space) HD, 16:9, 10:00 min.
»Sorry that I asked« 1-Channel, commissioned by ORF III, 4K, 16:9, 3 0:00 min.
2012 »Keyif (Die Nacht)« 3-Channel (Installation), 4K, 16:9, 37:15 min.
»7 Variations« 7-Channel-Installation, HD, 16:9, 16:52 min.
2011 »Amerika I-III« 1-Channel, HD, 16:9, 8:00 min.
2010 »Die Nebensonnen« 3-Channel-Installation, HD, 16:9, 9:52 min.

PUBLIC COLLECTIONS

Graphics Collection, Museum der bildenden Künste Leipzig
Dresden State Art Collection, art fund of the Free State of Saxony with »Dark Matters«