



Thomas Kiesewetter

PORTRAIT

Af Louise Weile

JUST A HINT

With a disarming immediacy and a metallic seriousness, the German artist Thomas Kiesewetter takes over Avlskarl Gallery with his architectural anthropomorphic creatures. It is as if his sculptures have just stopped the split second we look at them, and are ready to move on as soon as we look away. With hints of motion and waving, they lure us into a world of recognition and uncertainty.

Early in Kiesewetter's career, it became clear to him that he was interested in exploring the physical aspect of sculpture that related to form and material - separated from emotions and thoughts. As a young artist, he was represented in the prestigious gallery "Galerie Neu" in Berlin. In that time he felt there was a certain understanding of an artist as a doubtful and shaky individual - he felt a bit like that himself, but he also knew he was a lot more than that. If he did not break out of this notion, he would end up being a fragile and doubtful artist who made fragile and doubtful sculptures. He was therefore drawn towards working with the form and the material - removed from body and emotion for a long period of time.

Formal contradictions

Long before Kiesewetter had even thought of a future as an artist, he visited an exhibition with African sculptures at an ethnological museum - these sculptures have inspired him ever since. For him the interesting thing about the Africans sculptures,

that also has a connection to cubism, is that they depict and unite a fragmented and incongruent reality. They contain formal contradictions; something hard and pointy up against something round and soft, they are expressive and introverted, emotional and cold-blooded. Fragmented and imperfect just like we are as human beings. We have feelings and thoughts, and at the same time we are just meat and electrical connections - simple and complex at the same time - like Kiesewetter's sculptures.



Songye Kifvebe Mask,
Democratic Republik of the
Congo executed before 1920

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Painting and sculpture

For Kiese-wetter, drawing has always been the link between painting and sculpture. As he says, the sheet metal that has been his primary material, for the past twenty years, has many of the same qualities as paper. It can be folded, and cut - is light at the same time as being hard and sharp. Prior to the sculptures, Kiese-wetter makes models in paper. The connection to the paper and the drawing is clearly felt in the sculptures, they are flimsy and vibrant - like a pencil line that has detached itself from the paper and draws shapes and figures in the room.



Thomas Kiesewetter, Bieri, 2019

”But not any more, for Thomas it is time to seek within. This has led him in a more figurative direction – were you sense hints of the human body - an arm, a leg and a head.”

In a figurative direction

Kiesewetter has for many years artistically dealt with the world in an abstract way, viewing it all from the outside, perhaps to see it all in a larger context. But not any more, for Thomas it is time to seek within. This has led him in a more figurative direction – were you sense hints of the human body - an arm, a leg and a head.

Although they only suggest to represent these human body parts, they are similar enough for us to relate to them. It is surprising how little resemblance it actually takes for us to associate an immediate abstract object with something we know. Another aspect that also adds a more subjective or human impression is that Kiesewetter has begun painting on the sculptures as if they were canvases. Before, the sculptures were often painted in the same color, and then assembled and screwed together, which gave a more cold and industrial expression. His architectural creatures have each got their own personality. By applying delicate colors the vulnerability and beauty of each creature shines through, only to dissolve and become pure form again.

Just a hint

The art of just hinting something - is a discipline that few masters. Kiesewetter manages to create sculptures that hover between recognition and uncertainty, and he allows space for thoughts and images to move freely - in an imperfect and subtle world that is open when we dare to let go and just soar.



Thomas Kiesewetter, Dingama, 2019