





# TITUS SCHADE TEKTONIK

Commissaire de l'exposition : Christian Mosar, assisté de Charlotte Masse.

Das grobe Regal, 2022 © Titus Schade

# 1. TITUS SCHADE

## TEKTONIK

**Exhibition: 16.03.2024 > 01.09.2024**

Curator: Christian Mosar, assisted by Charlotte Masse

With *TEKTONIK*, the Kunschthal Esch is showing the first extensive solo exhibition of the German painter Titus Schade (b. 1984 in Leipzig) outside his home country. Through a selection of over 70 works, including two major installations, it surveys his oeuvre of the past fifteen years.

The main protagonists of Titus Schade's paintings are common elements of the architectural vernacular: half-timbered houses, granaries, warehouses, church towers, cranes and windmills, GDR prefab housing estates and Wilhelminian-style residential buildings. But although their formal vocabulary references the architectural reality of Germany's cities and countryside, they immerse viewers in parallel worlds that border on the fantastical.

The distinct artificiality that characterises the painterly constructions of this former master student of Neo Rauch might be reminiscent of the pasteboard villages that the Russian minister Gregory Potemkin is said to have built to deceive Catherine the Great. The fact that their imaginary settings are evocative of backdrops and miniature models alike is not least owed to their theatrical lighting, which cunningly underpins the all-pervasive feeling of doom. In the same vein, the familiarity of the architectural motifs is undermined by the near-surrealistic presence of disruptive elements such as wood piles, chopping blocks or volcanoes, often appearing in several iterations within the same picture as if to emphasise its oneiric or film-like nature. The absence of any human presence further reinforces the sense of uncanniness that takes hold of the spectator of these 'soul landscapes' (Caspar David Friedrich), whose masterful execution follows in the great tradition of Central German painting.

The German word that lends this exhibition its name is borrowed from geology, where it refers to the study of the structure of the Earth's crust. Applied to Titus Schade's paintings, it denotes the spatial arrangements and temporal overlaps that unfold in them, the tectonics of levels or layers – of paint, of meaning – that collide, intertwine, overlap and accumulate into simultaneously captivating and challenging works.

Titus Schade is represented by Galerie EIGEN + ART Leipzig/Berlin.

## 2. TECTONICS AND SCENOGRAPHY: THE ATMOSPHERES OF TITUS SCHADE

Christian Mosar.

*Text from the publication published on the occasion of the exhibition at the Kunschthal Esch.*

Passages to courtyards, diamond-patterned façades, Potemkin village backdrops of half-timbered houses, dismal housing estates: these are just some of the recurring elements in Titus Schade's visual vocabulary. As a painter, he associates architecture and light dramaturgy to create model-like pictorial compositions.

Schade's parallel worlds, which leave freedom of interpretation to the viewer, are a Leipzig variant of the Venetian capriccios invented by Antonio Visentini and Giovanni Antonio Canal, known as Canaletto. But instead of views on a Grand Tour, Schade shows perspectives and backdrops characterised by a strangely timeless atmosphere.

Abysses open up in his stage sets. While sinister, the various fireplaces in courtyards are also enticing, inviting viewers to linger. Besides lightning strikes and the threat of thunderstorms, geological and geophysical dangers also become apparent in these pictorial worlds. Eruptions, sinkholes, landslides, cliffs and rock curtains form a topography of risk and impending catastrophe. Seen in this light, it is almost reassuring that Schade's landscapes are predominantly devoid of people.

However, it remains unclear why these scenes were abandoned by their protagonists. What remains is the paintings' haunting atmosphere. Despite their sometimes distant impression, they offer themselves directly and unabatedly to our senses. It is also the sensibility we sense when looking at these spaces that matters. In his depiction of weather events, Schade returns the symbolised concept of atmosphere to its origins in physics and meteorology.

'Tectonics', as a title and as a concept, links the art of painting and representation with architecture. In his painterly layerings, Schade confronts the surfaces of façades and backdrops with the perspective views of streets and courtyards, juxtaposing a distinctly personal style with a peculiar variant of Hard Edge technique. Such associations also reflect the painterly risk inherent in this pictorial tectonics. Schade uses them to create atmospheres. His is an aesthetic way of working.

*TEKTONIK* at the Kunschthal Esch is the first major monographic exhibition of the artist's work outside Germany. The aim is to let the atmospheres of his painterly works infuse the architecture of the exhibition space. Providing an overview of his key series and presenting his most recent works on the theme of the black mill, this book documents a new stage in the work of Titus Schade.

### 3. MORE REAL THAN REALITY

Turit Fröbe.

*Text from the publication published on the occasion of the exhibition at the Kunschthal Esch.*

The protagonists in Titus Schade's refreshingly bewildering paintings are stage-like buildings presented on shelves that resemble typesetting cases and on tables, but also in deserted, bleak landscapes and as motifs on 'Delft tiles'.

His paintings evoke spontaneous associations with Giorgio de Chirico's cityscapes with their stylised architectures and starkly contrasting shadows. Whereas De Chirico's predilection was for depicting towers, arcades and fragments of classical architecture, Schade works with familiar domestic types of buildings and half-timbered constructions. Among his favoured building typologies are storage and industrial architectures with cranes, overhanging storeys and long factory smokestacks, but also stylised mills and castle complexes with overstretched tower steeples on implausibly high, steep cliffs. Half-timbered townhouse facades, with few or no windows and reformed or contrasted with annexes in the post-war era, are also among Schade's repertoire. These types of architectures are supplemented with prefab slab-constructed facades, firewalls, single-family homes and duplex halves, which can also be freestanding without their counterparts or depicted as 'schizo houses' with two different half-faces. They, too, are shown with few, if any, windows and generally without doors – at most with garages.

What seems least disturbing are the stage-like, sterile and hard-edged buildings, which are often depicted in a rigorously frontal view and recall computer graphics when they are placed as models on the shelves. In this context, they can enter into proximities and relationships with other buildings, decorative trees or objects like candles, paintings or fruit bowls. But these architectonic protagonists are disconcerting when they are placed in deserted, sterile landscapes under the light of the full moon. The constructions often appear to float freely in space without any real connection with the ground. They are complemented with the recurrent motifs of burning campfires and sharply halved bushes and woodpiles, or an axe in a chopping block that looks like someone has just interrupted their labour and will reappear any moment to continue it. Schade's model architectures show no sign of life or organic material, with the exception of some candle-shaped, smoking chimneys. They contrast with often seemingly threatening cloud formations or treetops that seem so real that one almost hears their leaves rustling in the wind.

However unreal and lifeless the painted architectures and their settings may be, they take on additional intensity by being more deeply anchored in our current architectural culture than a first glance might suggest. Schade does not depict real buildings – but countless relatives with similar characteristics can be found in the industrial parks and peripheral areas of our cities. His single-family houses and duplexes, which reflect themselves in their wall decorations or in the shapes of their birdhouses, are not far removed from the reality of many present-day housing developments. Their new constructions are often based on modular components that enable developers to use the building block principle to design the same type of house in a Tuscan, Mediterranean, Art Deco or Classical Modern style. To upgrade existing buildings, hardware stores offer an inexhaustible reservoir of ubiquitous decorative elements. With their fully sealed or gravelled front yard deserts that recall lunar landscapes, where pruned and topiaried boxwoods are often the sole surviving plants, many of these estates radiate hardly any more life than the architectonic scenes in Schade's paintings, which therefore appear more real than reality at times.

## 4. BIOGRAPHY



Photo Enrico Meyer

**Titus Schade** (1984, Leipzig) is a major figure of the young German painting scene who studied under Neo Rauch, among others, at the Academy of Fine Arts Leipzig. He lives and works in Leipzig (D).

His work has been shown in several solo and group exhibitions in Germany. He is represented by Galerie EIGEN + ART Leipzig/Berlin.

### PUBLICATIONS (SELECTION)

*Schade, Mühe*, Ausst.-Kat. / exh. cat. Kunstraum Potsdam | Waschhaus (Potsdam: Kunstraum Potsdam, 2022)

*Titus Schade: Plateau*, Ausst.-Kat. / exh. cat. Museum der bildenden Künste, Leipzig (Leipzig: E. A. Seemann Henschel Verlag, 2018)

*Titus Schade: Fachwerk*, Ausst.-Kat. / exh. cat. Junge Kunst e. V., Wolfsburg, 2017 (Wolfsburg: Junge Kunst e. V., 2017)

*Titus Schade: Allnacht*, mit Texten von / with texts by Kito Nedo, Leonie Pfennig, Neo Rauch, Marc Ries (Berlin: Hatje Cantz Verlag, 2016)

*GRUND – Rauch, Schade, Schuldt, Völker*, Ausst.-Kat. / exh. cat. Sparkassen-EnnepeFinanzCenter, Gevelsberg (Berlin: MMKoeHN Verlag, 2015)

*Titus Schade: Proto*, Ausst.-Kat. / exh. cat. *Schwarzes Licht*, Kunstraum Ortloff, Leipzig (Berlin: Distanz Verlag, 2013)

## 5. General program

Full programm on [konschthal.lu](http://konschthal.lu) >agenda

**Free guided tour of the exhibition every Sunday at 15:00 and every Thursday at 18:30, as well as on public holidays (FR-EN-DE).**

Detailed dates on [konschthal.lu](http://konschthal.lu)

**17.03 | 15:00 - 16:30 | Talk** | Titus Schade in conversation with Raimund Stecker, Turit Fröbe and Helene von Saldern | DE

**24.03 | 14:00 - 18:00 | Family Workshop** | Intaglio - Print it! - Intaglio workshop with Diane Jodes

**28.03 - 15.07 | Turdays & Sundays 11:00 – 18:00, Thursdays 18:00 - 20:00 | Walk-in Workshop** | Intaglio - Print it! - printmaking workshop | proposed by Diane Jodes

**03.04 & 29.05 (LU) 10.04 & 30.05 (FR) | 10:00 – 11:00 | Storytelling walk 4+ | LU/FR**

**20.04 | 14:00 – 17:00 | Masterclass for adults/students** | Intaglio - Print it! Engraving workshop | with Diane Jodes

**02.05 | 15:00 – 17:00 Train the Teachers - Teacher training** - Titus Schade | in collaboration with IFEN | LU

**02.05 | 18:30 – 19:30 | Curator visit** | with Christian Mosar | LU

**02.05 | 20:00 – 23:00 | Screening Series** - Titus Schade | Inland Empire (2006) by David Lynch | EN

**04.05 | 16:00 - 18:00 | Symposium** | Parallellwelten der Malerei | DE

**05.05 | 10:00 - 13:00 | Masterclass for adults/students** | Das Fach Werk - Polyurethane Model Workshop | with Eline Bleser

**11.05 | 09:00 - 13:00 | Train the Teachers** - Teacher training | Das Fach Werk - Polyurethane model workshop | with Eline Bleser

**16.05 | 18:00 – 24:00 | Takeover Thursday** | by 2001

**06.06 | 18:30 – 19:30 | Curator visit** | with Christian Mosar | FR

**06.06 | 20:00 – 22:30 | Screening Series** - Titus Schade | Inception (2010) by Christopher Nolan | EN

**29.06 | 14:00 – 17:00 | Family Workshop** | Imaginary explorations - surrealist photo-collage | with Séverine Peiffer

**14.07 | 14:00 – 18:00 | Family Workshop** | Risographic worlds | with Isabelle Mattern

**18.07 | 14:00 – 16:30 | Kids Workshop 6-12** | Risographic worlds | with Isabelle Mattern

**18.07 | 18:00 – 21:00 | Aperó-Workshop for adults** | Imaginary explorations - surrealist photo-collage | with Séverine Peiffer

**25.07 | 18:00 – 21:00 | Aperó-Workshop for adults** | Risographic worlds | with Isabelle Mattern

**05.08 - 09.08 | 10:00 – 12:00 | Workshop for teenagers** | A week in the life of a setcreator | by Marine Fleury

## 6. Publication

### Limited-edition print

**Publication** on the work of Titus Schade with texts by Turit Fröbe, Christian Mosar, Helene von Saldern and Raimund Stecker.

Co-published by Korschthal Esch and Hatje Cantz

German / English - 120 pages - 240 x 300 mm - 38 €

ISBN: 978-3-7757-5763-8



The engraving *Die Fachwerkstadt* shows a view of a town with half-timbered houses. The streets of this architectural ensemble form two vanishing lines each leading up to a tower with a narrow gate. Both are lined with wood piles waiting to be set alight. On the façade on the outer right-hand side of the composition appears the shadow of a man donning a top hat – the only human trace in a city that seems to have been deserted by its inhabitants.

The motif of this **limited-edition print** is related to the paintings *Die Fachwerkstadt mit drei Stadttoren* (2023) and *Die Fliese – Die Fachwerkstadt* (2023).

#### ***Die Fachwerkstadt***, 2024

Vernis mou and drypoint etching hand-printed on Hahnemühle Laid Paper white

Sheet: 40×50 cm (unframed) / Motif: 25×30 cm

Edition of 30, numbered and signed

Produced by the Korschthal Esch

Printed by Vlado & Maria Ondrej – Atelier für zeitgenössische Radierung Leipzig

800€

## 7. Press visuals & credits

Please note that photographs of the exhibition will be available from 21.03 on



*Das große Regal*, 2022  
Acrylic on canvas  
200 x 200 cm  
©Titus Schade / Photo: Uwe Walter



*Der Kiosk*, 2012  
Oil and acrylic on canvas  
100 x 170 cm  
©Titus Schade / Photo: Uwe Walter



*Der große Einschlag*, 2022  
Oil and acrylic on canvas  
120 x 170 cm  
©Titus Schade / Photo: Uwe Walter



*Das Vordach*, 2010  
Oil on canvas  
100 x 150 cm  
© Titus Schade



*Modelltisch - Vulkangebirge*, 2022  
Oil and acrylic on canvas  
110 x 170 cm  
© Titus Schade / Photo: Uwe Walter



*Vier Fliesen - Häuser, Windmühlen, Wolken und Felsen*, 2021  
Acrylic on wood  
40 x 40 cm  
© Titus Schade

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All press kits can be downloaded under:  
[kanschthal.lu/presse](https://kanschthal.lu/presse)

**PRESS CONTACT**

**Saskia RAUX**  
**Communication Manager**  
[presse@kanschthal.lu](mailto:presse@kanschthal.lu) / +352 621 657 938

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**KONSCHT  
HAL  
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**Espace d'art  
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**Kanschthal Esch**

29-33, bvd Prince Henri  
L-4280 Esch-sur-Alzette  
[info@kanschthal.lu](mailto:info@kanschthal.lu)

**[kanschthal.lu](https://kanschthal.lu)**



Free admission  
WED 11AM - 6PM  
THU 11AM - 8PM  
FRI/SAT/SUN 11AM - 6PM  
MON/TUE closed