THOMAS SCHÜTTE

"I try to see one thing from five different viewpoints and keep moving, working around a central point," Thomas Schütte has said. "But what it is I don't know. As soon as you define it, it's ended." This exhibition surveys half a century of work by one of the most inventive artists of our time. Although foremost a sculptor, Schütte incorporates a wide variety of disciplines in his capacious practice: drawing, painting, printmaking, installation, design, and architecture. For Schütte, there is no hierarchy of mediums. Delicate watercolors and brilliantly glazed ceramics hold their place next to monumental bronzes, architectural models, and fully realized buildings. He resists a signature style and instead takes inspiration from a multitude of sources, including Conceptual art, classical statuary, modernist sculpture, theater design, and narrative film.

Born in West Germany in 1954, Schütte developed as an artist in a postwar context governed by uncertainty. The characters he creates and the architectures he envisions refract history and imagine the future, but mostly they follow the lines of life, perpetually in flux. Modeling possibility and paradox, Schütte's work is assertive and tender, straightforward and enigmatic, acerbic and funny, misshapen and beautiful. Across his roving explorations into artistic, personal, cultural, and political histories, he demonstrates a keen attention to matter and a preternatural skill at pairing subject with form. Above all, Schütte is a maker. As he puts it, "I think a picture must work on the wall and a sculpture must work in space. Everything else is everything else."

Organized by Paulina Pobocha, Robert Soros Senior Curator, Hammer Museum, Los Angeles, and former Associate Curator, MoMA, and Caitlin Chaisson, Curatorial Assistant, Department of Painting and Sculpture, MoMA.

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We invite you to explore the accompanying publication, *Thomas Schütte*, which is available in the Museum Store.

For related content and programs, visit moma.org/thomasschutte.