

Sigi am Thor

painting - installation - photography

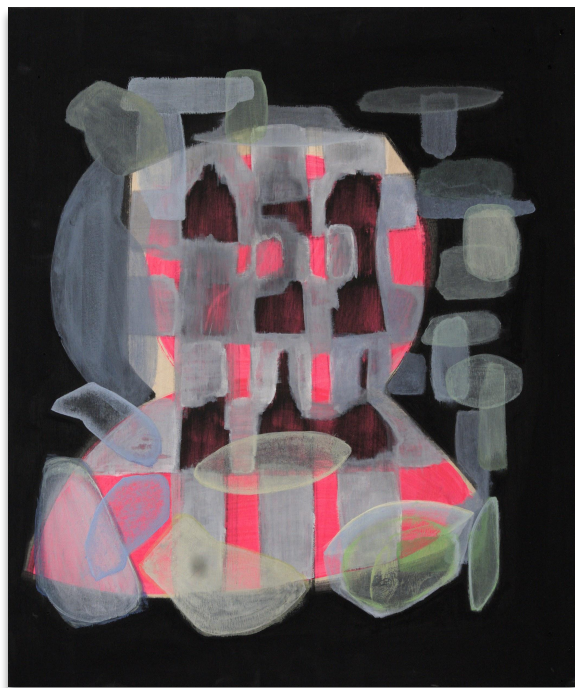
Portfolio 2024

painting



Pete I, 2023

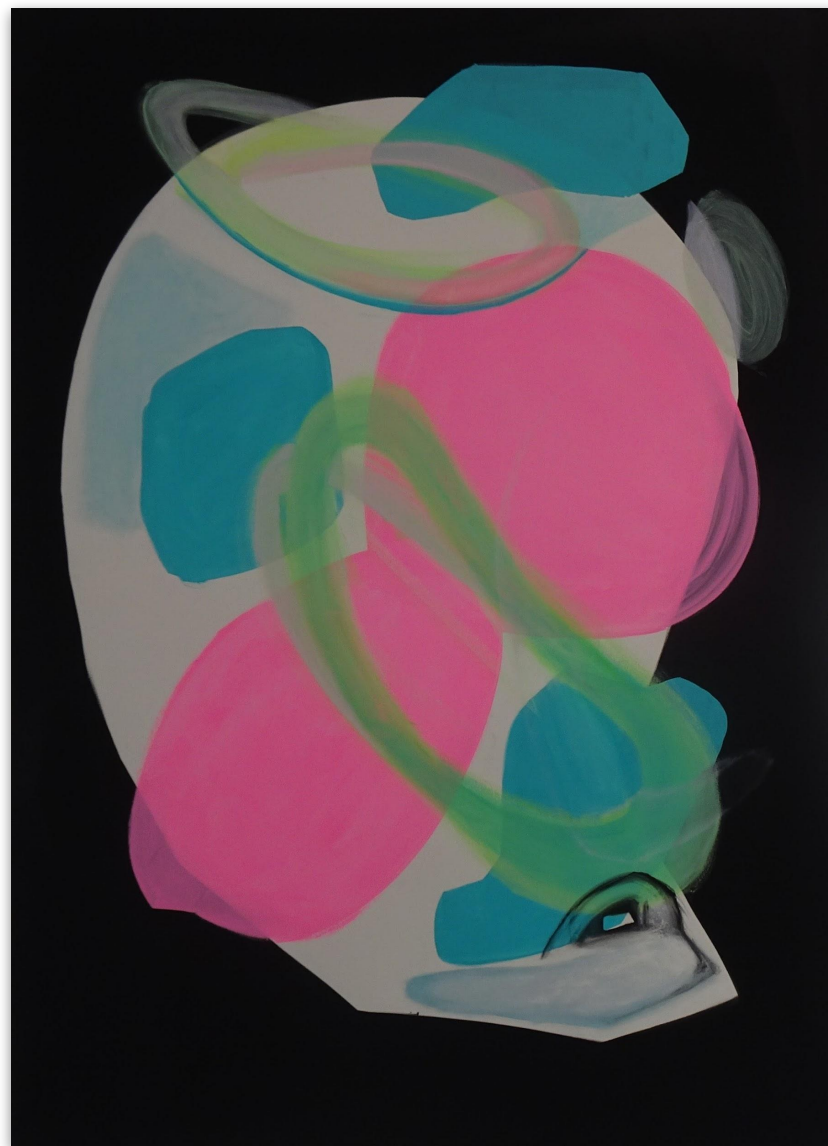
painting - portraits



Pete I, acrylic on wood, 50x70 cm, 2023



Helen, acrylic on canvas, 30x40 cm, 2023



Pete II, acrylic on canvas, 110x150 cm, 2023

painting - portraits



Michelle, acrylic on canvas,
50x50 cm, 2023



Sebastien, acrylic on
canvas 50x50 cm, 2023



Lacy, acrylic on canvas, 180 x 160 cm, 2023

painting - portraits



Elio, acrylic on cardboard,
30x30 cm, 2023



Donald, oil on canvas,
30x30 cm, 2023



Vivienne, acrylic on MDF,
30x30 cm, 2023



Vincent, acrylic on wood,
25x25 cm, 2023

painting - hybrids



“With the series of hybrids in the form of extended painting, I combine painting and installation as well as analogue and digital contexts. The hybrids were created at the same time as the photographs.” - Sigi am Thor

Gefranster Hybrid, acrylic on canvas,
paper strips, metal, nylon thread
80x80 cm, 2022

installation



Lorena, Lydia & Julia, Exhibition view
Alte Schmelze, Frankfurt a.M., 2023

installation



Above: Erik, 1710 paper strips , painted wooden strip, 275x100 cm, 2022 // Right: Lydia, 762 corn chips on nylon thread, marked, wooden strip painted

2022

Exhibition views Oberfinanzdirektion Frankfurt a.M.



installation



Ein Hauch Leben,(3000 sec), 2021, 3000 corn chips on nylon thread, wiremeesh (exhibition view , Kunsthalle Darmstadt)



detail view

installation



Above: Transition 456h (image and likeness), paint on aluminium, Ø 2m, AusstellungsHalle 1A, Frankfurt a. M., 2018 Right: Burst (6336 Seconds), 6336, corn on nylon thread, Exhibition view, Art Room Ka:Ost, Frankfurt a. M., 2019



photography

#Das Atelier (pimpim), Fine Art Druck auf Aludibond, gefräst, 135x90 cm, 2022

photography - #Das Atelier



#Das Atelier, fine art print on Aludibond,milled, 135x90 cm, 2022



#Das Atelier (Mariendistel), fine art print on Aludibond,milled,, 135x90 cm, 2022

photography



#Das Atelier, UV-print on transparent paper, 90x180 cm (2)
2022, exhibition views Kunstforum Seligenstadt



photography - #Portraits



#Emilia, fine art print on Aludibond,milled,, 60x80cm, 2022



#Anna-Lena, fine art print on Aludibond,milled,, 135x90 cm, 2022

photography

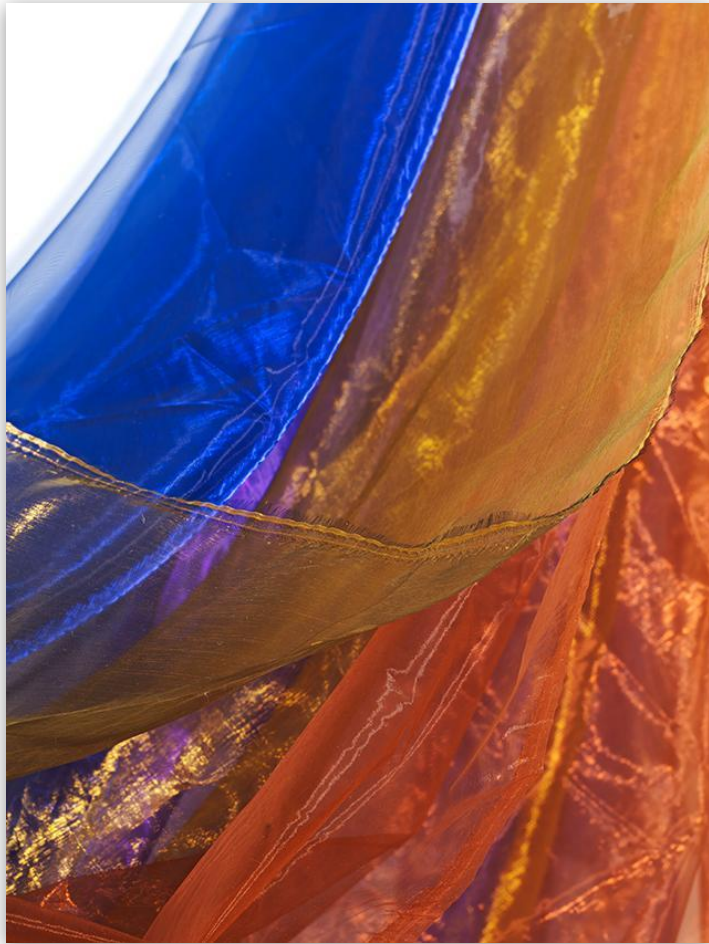


#OFD (1) - exhibition view
Kreativraum Oberfinanzdirektion
Frankfurt am Main, 2022

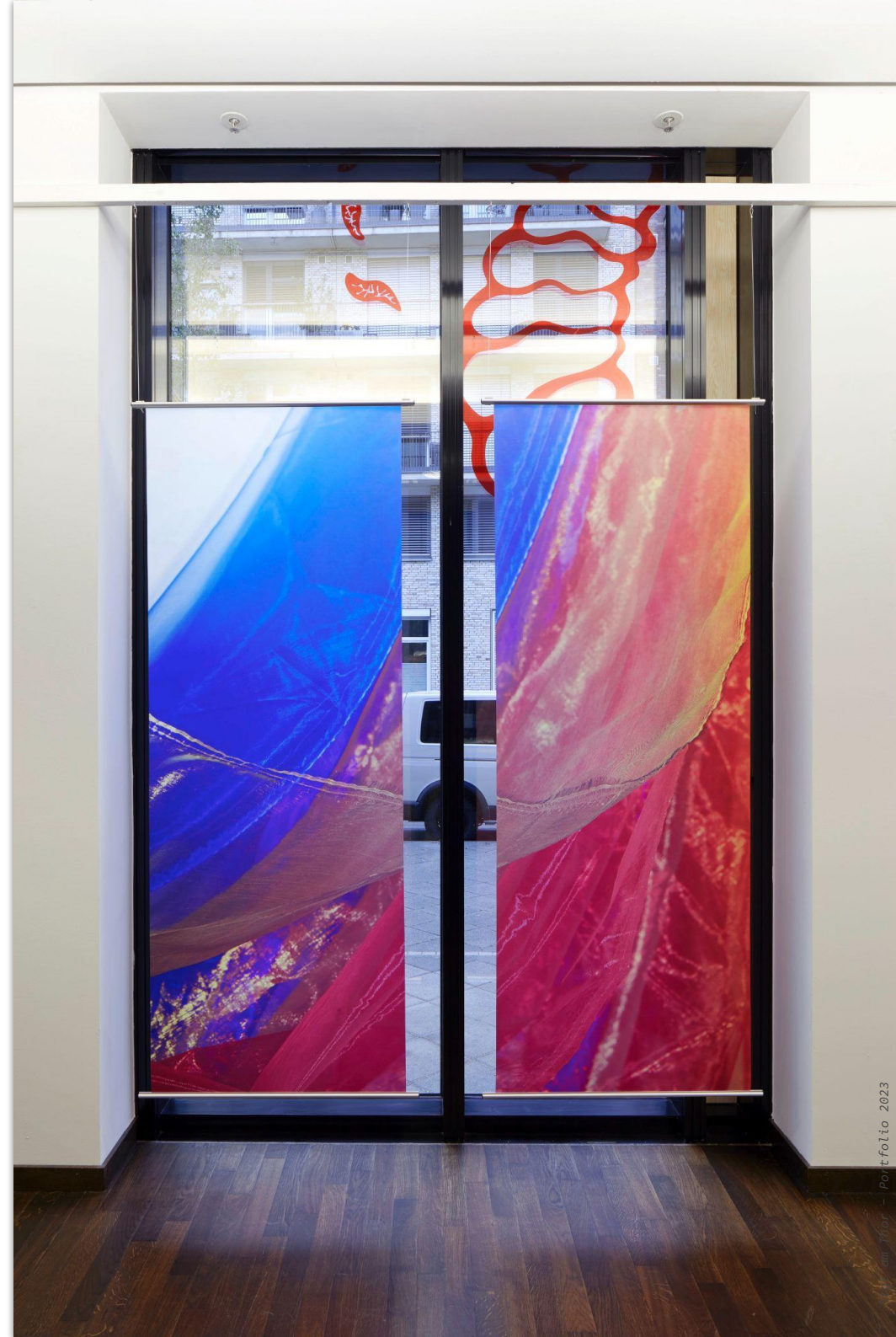


#OFD (1) 22.08.2022, fine art print on
Aludibond,milled,, 100x135 cm, 2022

installation



#Emilia 2022 , UV-print on
transparent paper, 75 x 200cm (2)
Above: Detail Right:exhibition view



Vita Sigi am Thor

*1970 in Aurich, lives in Frankfurt a.M., Germany

Ausbildung

1990-1998	Freie Universität Berlin, literary sciences , M.A.
1993-1994	Universitat de Valencia, Facultad de Bellas Artes, painting
1999-2002	Kunsthochschule Mainz, Prof. W. Virnich
2002-2006	Städelschule Frankfurt, Prof T. Rehberger, Meisterschülerin Ayse Erkmen

solo shows (selected)

2024	space // heads, Haus der Stadtgeschichte, Offenbach, mit Oliver Tüchsen (in planning)
2022	Nut & Feder, Oberfinanzdirektion Frankfurt/M. mit Oliver Tüchsen (K)
2018	Transition 72h, AtelierFrankfurt Projektraum
2018	Transition 456h, Ausstellungshalle Schulstraße 1A, Frankfurt/M. (K)
2016	Running Time, Kloster Buddhas Weg, Siedelsbrunn

2011	Utopia, Kunstverein Höchst Frankfurt/M. (K)
2009	Pfandbad, Die Schmiere, Frankfurt/M.
2007	Milch, AtelierFrankfurt Projektraum (K)
2006	Das Büro , Stoltzestraße 11, Frankfurt/M.
2004	Cityhopping , mit Takashi Mitsui, art&space gallery, Tokio
2003	Lets dance tonight, Galerie Perpetuel, Frankfurt/M.
2002	Silke, Projektraum 3000, Boppstraße, Mainz

awards and scholarships

2021/22	Deutscher Künstlerbund, Stipendium
2021	C`est la vie photographie, Projektförderung, Stadt Frankfurt Kulturamt
2018	Zac- Zonta -Förderpreis, Nominierung
2018	Stadt Frankfurt Kulturamt , Transition 456h, Katalogförderung

group shows (selected)

- 2024 heute heute , mañana mañana
Kunstverein Familiar Montez
Frankfurt am Main
- 2024 Kuckucks_Wolken_Hof, Fundacion Naum
Knop, Buenos Aires, Argentina
curated by Carolina Alvarino. (in planing)
- 2024 Touchée, Hilbertraum , Berlin
MNW Berlin/Leipzig und MNW Frank*
Frankfurt , curated by Eva Schwab
- 2023 FRANK* trifft BER', Polarraum Hamburg,
kuratiert von Justine Otto
- 2023 Schwarz-Weiß-Malerei, oder? (Teil 2),
Stadtgalerie Rodgau, FRANK*
- 2023 In the fields of floating, Milchsackfabrik Alte
Schmelze, Frankfurt
kuratiert von Jacqueline Jakobi, Frank*
- 2023 Liebe, Kunstverein Familie Montez, Frankfurt a.M.
- 2023 Playing the ground, FRANK*, 48h Neukölln,
Neukölln Arkaden, Kunstfestival Berlin
- 2023 Odyssee privee, FRANK*, Museum
Gelnhausen
- 2022 schnell&dreckig, Malerinnennetzwerks Frank*,
Grünes Haus Frankfurt am Main
- 2022 Bloom:soul, Kunstforum Seligenstadt e.V.,
Galerie im Alten Haus, Seligenstadt, kuratiert
von Dr. Angela Beike
- 2021 Bloom, Kunsthalle Darmstadt Studio West,
kuratiert von Dr. Leon Krempel (K)
- 2021 bePart. Galerie Atelier Montez Rom
- 2020 Bloom, Ausstellungshalle Schulstraße 1A,
Frankfurt/M. (K)
- 2018 Simple Nature, Kunstraum Ka:Ost,
Frankfurt/M., kuratiert von Wolfgang Raith
- 2018 Kunstpfad18h, in Kooperation mit DAM,
Ausstellungshalle 1A, Frankfurt/M.
- 2018 Open Art Freiburg, Kunstfestival (K)
- 2018 Städtelschule 200 Jahre, Galerie Perpetuel,
Frankfurt/M.
- 2013 Wurzeln weit mehr Aufmerksamkeit widmen,
Kunstverein Familie Montez
- 2010 Familientreffen, kuratiert von Corinna Mayer,
AtelierFrankfurt
- 2009 bring me a leaf of grass, AtelierFrankfurt ,
kuratiert von Saul Judd
- 2009 Die Sammlung Rausch, Kunsthalle Portikus,
Frankfurt/M. (K)
- 2006 absolvanz, Städtelmuseum Frankfurt/M. (K)
- 2005 no big deal- Klasse Erkmen, Städtisches
Museum Gelsenkirchen
- 2003 poiesis, Skt. Peter Kirche, Mainz (K)
- 2003 Schauraum, Stadthausgalerie Münster,
Klasse Rehberger
- 2003 Jubiläum, Galerie Perpetuel,
Frankfurt/M.
- 2000 Positionen der Malerei, Galerie
Bergner& Job, Mainz und Wiesbaden
- 1999 Farbe , Akademie der Bildenden
Künste München

publications

- 2022 C'est la vie photographie #that's not me, KANN-Verlag, Frankfurt am Main, Text: Dr. Isa Bickmann
- 2021 be:part, Montez Rom, Ausstellungskatalog
- 2020 BLOOM, Ausstellungskatalog, KANN-Verlag, Frankfurt/Main, Text: Ramona Heinlein
- 2018 Transition 456h - Farbe, Zeit & Raum, Ausstellungskatalog, Kann-Verlag, Frankfurt/Main, Text: Dr. Anett Goethe
- 2018 Open Art Freiburg, Katalog zum Festival der Kunst
- 2011 Kunstverein Höchst, Katalog zu den Ausstellungen im Kunstverein
- 2007 Milch, Ausstellungskatalog, Text: Dr. Heike Komnick
- 2007 Die Sammlung Rausch, Katalog zur Ausstellung im Portikus
- 2006 absolvanz, Ausstellungskatalog, Frankfurt/Main
- 2003 poiesis, Ausstellungskatalog, Text: Pater Prof. Dr. Friedhelm Mennekes

collections

- Die Sammlung Rausch, Frankfurt
Sammlung Kunstverein Familie Montez
Staatliche Kunstsammlung des Landes Hessen
Private Sammlungen

press

- 2022 Durch ein Loch im Bild in die Wirklichkeit,
Frankfurter Neue Presse,
Alexandra Flieth, 10/2022
- 2022 Porträt aus Maischips, Ausstellung in der
Oberfinanzdirektion Frankfurt am Main,
FAZ, faz.net, Christoph Schütte 10/2022
- 2021 Schnell & Dreckig – Künstlerinnen des
Frank*Netzwerks stellen aus,
Faust – Faustkultur. de, 09/2022
- 2022 Glühende Landschaften,
Katharina Deschke, FAZ, 27/1/22
- 2022 Das Wilde und Schöne, Reinhold Gries,
Offenbacher Post, 22/1/22
- 2020 Vom Glück mit der Natur zu reden,
Christoph Schütte, Frankfurter
Allgemeine Zeitung, 10/2020
- 2010 Trubel des Prominentseins – zur
Ausstellung Utopia, Frankfurter Neue
Presse, 11/2010
- 2007 Kunst zum Museumsuferfest,
Rhein-Main-Zeitung,
08/2007
- 2006 Kunst made in Frankfurt,
Bild-Zeitung, 11/2006

Porträt aus Maischips

Ausstellung in der
Oberfinanzdirektion

FAZ
17.10.22

FRANKFURT Nett ist anders. Aber ehrlich sind sie doch, die installativen Arbeiten Sigi am Thors, womit sie allemal das leisten, was auch ein etwas anderes Porträt verspricht. Denn tatsächlich zeigen die genau 762 Maischips, die eine gewisse Lydia für „Lydia“ auf Nylonfäden aufgefädelt hat, und zeigen Eriks wohl mehr als 1000 akkurat von einem Bogen Papier geschnittenen Streifen für „Erik“ nicht das jeweilige Konterfei von Sigi am Thors eigens für die Installation engagierten Modellen. Sondern das Resultat ihrer hier außerordentlich präzisen, dort eher bemüht zu nennenden Arbeit nach den Vorgaben der Künstlerin. Und sonst nichts.

Insofern mag es zunächst ein wenig überraschen, wenn Sigi am Thor ihre Ausstellung in der Oberfinanzdirektion im Dialog mit den Arbeiten Oliver Carlos Tüchsen bestreitet. Sicher, beide kennen sich seit gemeinsamen Studienzeiten an der Städelschule. Und beider Kunst auch verdankt ihren Reiz nicht zuletzt dem Vertrauen der so unterschiedlichen Positionen auf den künstlerischen Prozess. Der Ansatz Sigi am Thors aber, so zeigen womöglich deutlicher noch die atelierfrischen Fotoarbeiten der einstigen Meisterschülerin von Tobias Rehberger, ist ein entschieden konzeptueller, während Tüchsen trotz der zunehmenden Bedeutung der Farbe in der „Nut und Feder“ überschriebenen Schau, trotz der zahlreichen plastischen und installativen Werke auch, seit jeher vor allem Zeichner ist.

Das gilt selbst dort, wo er, wie in den aktuellen Arbeiten, seine Städte und Topographien in Öl auf Leinwand statt in Tusche, Marker, Bleistift auf Papier entwirft: Es ist die Linie, aus der Tüchsen die abenteuerlichsten Stadtlandschaften wie ein manisch gewordener Architekt entwickelt. Ein Baumeister indes, von dem man nie mit Sicherheit zu sagen weiß, ob das unentwegt mal in der Fläche, mal im Raum sich ausdehnende zeichnerische Universum eine Utopie vorstellt, Science-Fiction und ein architektonisches Versprechen oder doch eine soziale Dystopie. Und womöglich weiß es Tüchsen selbst nicht so genau. Nicht die Antwort aber, die Frage zeichnet alle Kunst am Ende aus. CHRISTOPH SCHÜTTE

NUT UND FEDER, bis 10.
November, Oberfinanzdirektion
Frankfurt, Zum Gottschalkhof 3,
montags bis freitags von 17 bis 20 Uhr,
am Wochenende von 9 bis
17 Uhr geöffnet.

Go to the Edge – Text by Dr. Isa Bickmann about the exhibition in the
Oberfinanzdirektion Hessen, Frankfurt am Main 2022

Go to the edge
by Dr. Isa Bickmann

Sigi am Thor sees simplicity and is pushing the limits as the essence of her artistic practice. She is always looking for processes, first of all as a painter, which she sees herself as, then as a conceptual artist. The transitions within the media, the forms and the genesis of the work are particularly relevant for the artist. Sigi am Thor not only adds materials that are distant from painting, but also expands into the space with strips of paper emerging from the pictures, while the very smooth stretcher frames covered with polyester have found an uncomfortable suspension on metal feet and have consequently become objects themselves. In these works she sets visual focuses, with floral motifs and aquatic worlds is connected to a somewhat older group of works. Then she leaves the painting surface entirely because she is interested in the process of making. Corn chips are soft, tactilely attractive and tempting to play with. It's no wonder that the artist liked it, also because the material is biodegradable: the worms grown into chains will change and eventually dissolve. The finished work is therefore in an uncertain, temporary state.

The focus is on the time factor, i.e. the process of making: student helping hands approach the task in individual ways, often very effectively and systematically, as the artist was surprised to observe. She turned it into a series of portraits. The helping hands are here - in contrast to the situation - in the big ones

Artist studios where the assistants remain anonymous – visible as people. “Lydia” threaded 762 corn chips and was very laborious. “Erik” is the name of the paper strip object for which Erik cut 1710 strips in four hours with high efficiency. The craftsmanship remains visible. The stripes aren't perfect, and Erik may not be what gets him and Lydia out of it either highlight the nameless assistant existence. In the project “C'est la vie photographie”, am Thor deals with how Instagramability affects art and art production, as many of her colleagues use social media for their own PR and as a distribution platform for their work. His own artistic work Publishing Instagram requires that it be formally adapted to the quick glance. Sigi am Thor asks how much Instagram, as an artist's self-expression, has an influence on art when it is made itself becomes the subject of the picture, the work from

Go to the Edge - Text by Dr. Isa Bickmann about the exhibition in the Oberfinanzdirektion Hessen, Frankfurt am Main 2022

the design stage can be followed right through to the final state. She formulates the question as a concept, the execution of which she entrusted to a photographer: "Based on her own artistic work, which shows itself and does not show itself in the context of a studio space prepared for Instagram, wants to please and evades, a dialogue with the viewer should emerge, which is thrown back on itself." These still lifes, arranged like in Flemish painting, became the three-part series #dasatelier. She was brave in that and have radically organic shapes milled - a reference to their engagement with nature. In general, the artist likes to cut into picture surfaces, which brings to mind the spatial concepts of Lucio Fontana or the cuttings that the American Gordon Matta-Clark made on buildings since the end of the 1960s as part of deconstructivism in order to create the system in the spirit of Jacques' philosophy to reveal Derrida's. Sigi at the gate also exposes something: the wall behind the image and the illusion of a photograph that seemingly depicts reality. How do we consume art that presents itself through a square filled with colors, and always as a photograph - regardless of whether it was a sculpture or a painting in real life? Everything becomes a surface, the haptics fall by the wayside.

Details can only be seen if you zoom in on the image with two fingers. The substance of the materials is obviously important for the artist. Bubble wrap, smooth, crumpled, rough, shiny surfaces refer to the three-dimensional materiality from the flat picture surface. This is particularly the focus of the work #emilia, a UV direct print on Dorée transparent paper.

On the other hand, Sigi at Thor confirms that she quickly scrolls through the pictures on the Instagram feed, which doesn't fit with art at all. The artist in selfie mode becomes a pop star. His face even replaces the work. Is the beautiful life of an artist real or just an illusion? What does all this do to art? And what does that do to us, the recipients? Sigi am Thor adopts the hashtag culture, i.e. the keywords marked with a double cross, into the titles of her works.

The photo work with the title #annalena, which is intended to be a portrait of an unreal woman, is about veiling and disassembling, external representation and the loss of identity, about the loneliness that occurs despite many "infamous" images of

Self-presentation on social media lags behind. A comparison with Vincent van Gogh, who painted his and Paul Gauguin's chair, on which one and the other's personal belongings lie, may be fruitful here

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thus introducing the non-showing of a person into
the portrait genre of modernism.

Sigi am Thor reacts to the gloomy Corona year 2020
with the work “Having green tea at Frankfurt Zeil”, in
which she creates an abstract, gestural ball of black
paint and, with a wink in the title, imagines the
Instagram-savvy, vegan, urban lifestyle during a
curfew. This brings us full circle to what has
happened since the pandemic

Shutdowns increased use of digital. Barcode relics
form the omissions in the photographs of the
so-called “creative space” that the Frankfurt Finance
Directorate offers its employees. Places of
encounter become lonely due to the shift to digital.
The space in real presence meets its image: a
meta-level opens up.

Time as a measurement determined by action and
questions of identity in the digital spatial structure
takes Sigi am Thor into intermediate states in which
she repeatedly inserts other storylines, such as her
preoccupation with plant motifs. The breaking down
of clarity, the unfinished, the duration of processes,
the search for textile, color and content relationships
leave things alone
get into motion.

Some comments on the work

Since 2018 I have been working with transparent paper curtains that I puncture per second. Until 2020 I worked with the themes of time and material, how the material behaves within a certain time (series "Running Time" since 2016). In terms of painting, I retreated to the extreme as an artist and observed how the color flows through unprimed cotton dripped. This resulted in the actual "image" and an "image". See the work "Transition 256h", where the paint flows through perforated aluminum and the image is generated on the aluminum plate. The question arose in me about the original and the essence in art.

Only afterwards and during the pandemic, when artists and society as a whole communicated exclusively digitally, did I get involved with social media and Instagram, because that is where art primarily took place.

What is the relationship between these two worlds, the digital and the analog world? What influence does Instagram have on art production and art in general?

Thanks to a scholarship at the time from the German Association of Artists, I was able to realize the photographic series "#DasAtelier", which deals with these questions and also questions the mass medium Instagram.

This photographic process is not finished and as soon as I have the opportunity (financially, spatially and temporally), I will be able to realize further photographic work.

The "Portraits" were created in 2022, first in installations made of paper and corn chips. So far, the corn chips have also been in a context that deals with the theme of "action within a certain time". I lined up chips on nylon thread per second and the resulting work was titled with the number of chips lined up per second. Since I used student assistants to help me with this work, I discovered their different approaches. The holes made in the curtains looked very different, and the individual people also worked so differently with the chips and paper strips that I was now the one doing the work person became crucial.

What interests me here is the tension between individual design in a very general, uniform context, which then becomes apparent in the material.

In 2023 I also transferred this approach to the painting works.

Initially I chose the most popular names here, including popular names on social media. I am now gradually expanding this to include international names. Currently I let students who come from current war zones work on new transparent curtains.

Sigi am Thor, Frankfurt, December 2023

Sigi am Thor

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