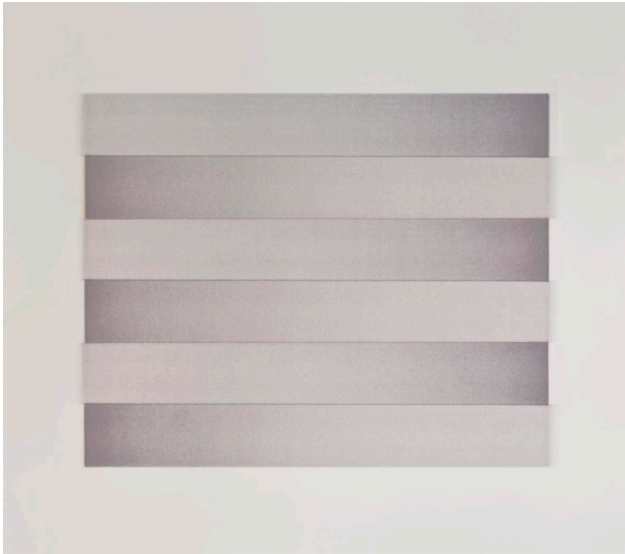
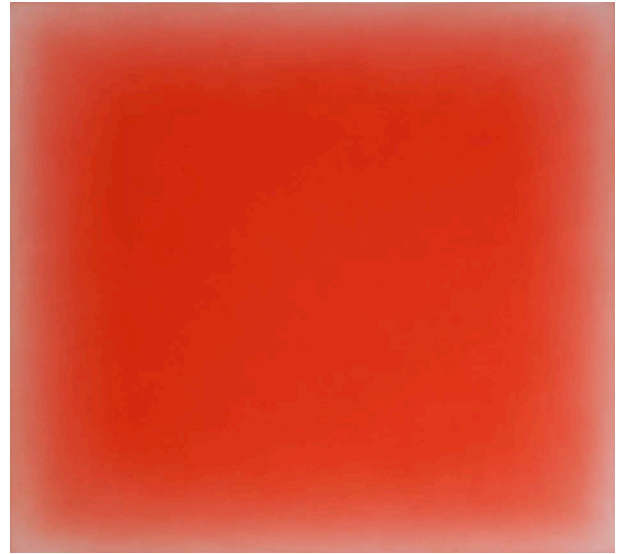


AUREL SCHEIBLER

Tom Chamberlain



Untitled, 2014, watercolour on paper, 73 x 82 cm / 28 4/5 x 42 2/5 in.



As if, 2014, acrylic on canvas, 50 x 55 cm / 19 4/5 x 21 3/5 in.

Biography

Born 1973 in Barton on Sea
Lives and Works in England

Exhibitions (Selection)

- 2018 Simply a Painting, Kunstverein Wolfsburg
- 2017 Thinking Tantra, Peninsula Arts, Plymouth
- 2016 Thinking Tantra, Drawing Room, London
Tantra Drawings, Jhaveri Contemporary, Mumbai
- 2015 If Not Now, Aurel Scheibler, Berlin
- 2014 Domino Dancing, Plan B, Cluj
The Collective, House of St. Barnabas, London
- 2013 Théâtre du Monde, Maison Rouge, Paris
System und Sinnlichkeit. Die Sammlung Schering
Stiftung – Zeitgenössische Zeichenkunst von
Tom Chamberlain bis Jorinde Voigt,
Kupferstichkabinett, Berlin
- 2011 Some Other Time, ScheiblerMitte, Berlin
Twenty, ScheiblerMitte, Berlin
- 2009 Clockwise From the Left, Laika, Cluj, Romania
Drawings A - Z, Museum da Cidade, Lisbon
Shadow/Existence, ScheiblerMitte, Berlin
Invisible Cities, Jerwood Spaces, London
- 2008 Paintings and Drawings, Aurel Scheibler, Berlin
Kontainer / Mihai Nicodim, Los Angeles
- 2007 Sleeping Standing Up, Andreiana Mihail, Bucharest
- 2006 Undone, Chung King Project, Los Angeles
Small Wonder, Andreiana Mihail, Budapest
- 2005 Tom Chamberlain, Jane Harris, Udo Noger,
Galerie Hollenbach, Stuttgart and Zürich
- 2004 Kontainer Gallery, Los Angeles
- 2003 Side Track, Percy Miller, London
- 2002 Shimmering Substances, Cornerhouse, Manchester
- 2001 Beside Myself, Percy Miller, London
- 1999 Paintings and Drawings, Percy Miller, London

The British artist Tom Chamberlain (*1973) engages the simplest of artistic means to achieve an unusually high degree of visual complexity. His paintings comprise multiple layers of thinly applied paint, while his drawings consist of innumerable evenly spaced points or lines. Simple lines and primary colors interlock in a filigree field of complex iridescent shades and movement that makes the works appear vibrant and most of all undefinable. They reveal depth and substance while evading definite form.

Chamberlain's work occupies the intersection of the visible and the veiled, between darkness and luminance. The pieces demand a particularly concentrated way of looking. They take their time to evolve their visual complexity, allowing the viewer to experience the emergence of form or color. The artist does not attempt to define the colors or things because he wants them to possess an unnamable quality: the idea of grey, a color in limbo, defies anything conclusive.

„I'm interested in perception and phenomenology and don't want process or narrative or anything like that to get in the way,“ - says the artist. - „I can tell you exactly how I do about making a painting, but I also want to unmake it, for it to trip itself up, to make something immaterial, phantom, which is impossible of course, but I think this is the best way I can try to implicate the viewer. That way the paintings could be like screens you can project onto, that hold vision (and experience) as something quite doubtful and flux. I want a slow kind of looking, where you become entangled and where paintings are kept as something like living entities.“