

# AUREL SCHEIBLER

Thomas Rentmeister

abc art berlin contemporary

**Duration:** 5 – 7 September 2008

**Place:** Postbahnhof am Gleisdreieck, Kreuzberg  
Luckenwalderstrasse 4–6, 10963 Berlin

**Hours:** 10 am – 8 pm



Detail: Thomas Rentmeister, untitled, 2005  
tissues, economy packs

The brand Tempo produces 20 million tissues a year. Germans eat 100,000 tons of Nutella every year. In the 1930s, the annual production of Penaten cream had already gone beyond six million jars.

Statistics are stirring but remain abstract to affluent societies that have lost all sense of dimension. Brand marketing attempts to counteract this process of consumer alienation. Multinational concerns manufacture millions of products under the names Tempo, Penaten, and Nutella and take great pains to preserve their image of continuity and tradition.

It is no coincidence that Thomas Rentmeister makes his sculptures from prefabricated, industrial brands. Rentmeister's artwork utilizes the marketing concepts of everyday products by removing them from their original context and placing them in a purely formal one reminiscent of Minimal Art. The aesthetics of the good's material and the complex structure of the packaging are artistic in their own way. Refraction and reflection of light on shiny, appealing surfaces lend the work an air of glittering promise. These mass-produced articles are not immediately recognized as such but function as autonomous artworks. Rentmeister hijacks common marketing strategies to achieve his artistic goals, thus contributing to the emancipation of art.

Rentmeister's sculpture for abc art berlin contemporary is infused with irony and humor. Upon closer inspection, the density and mass of the sculpture's cubelike form dissolves into a composite of individual units. Its bulkiness is diametrically opposed to the airiness of the tissues. Not only form but also content bewilders: what at first seemed monumental, almost sacred, is revealed to be ordinary disposable goods.

Thomas Rentmeister's artwork evokes surprise and uncertainty in the viewer, creating a fecund basis from which to question the relationship between art and consumerism.