

# Sebastian Scholz : Portfolio



# 2022 SCRIPT 1 (proof is in the pudding)

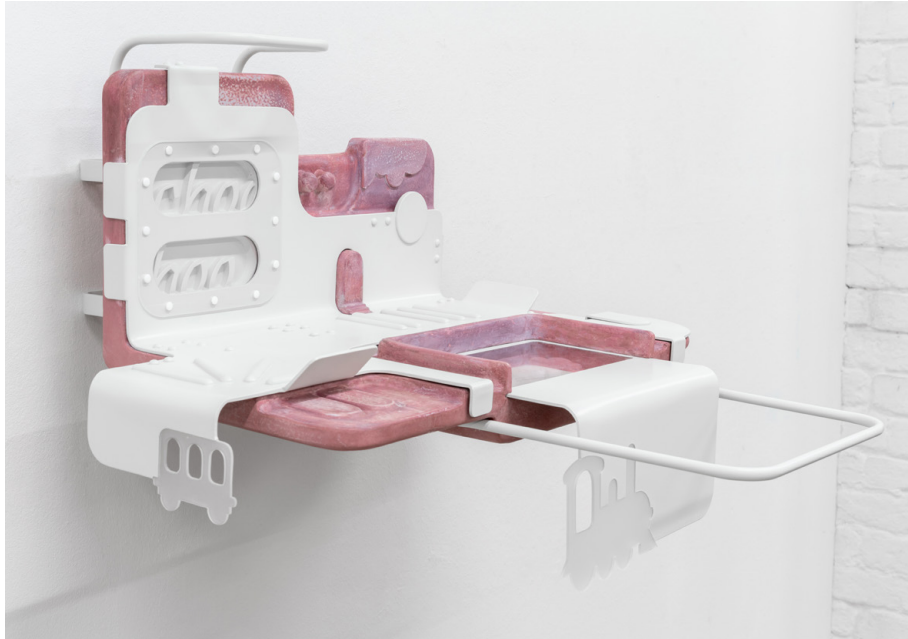
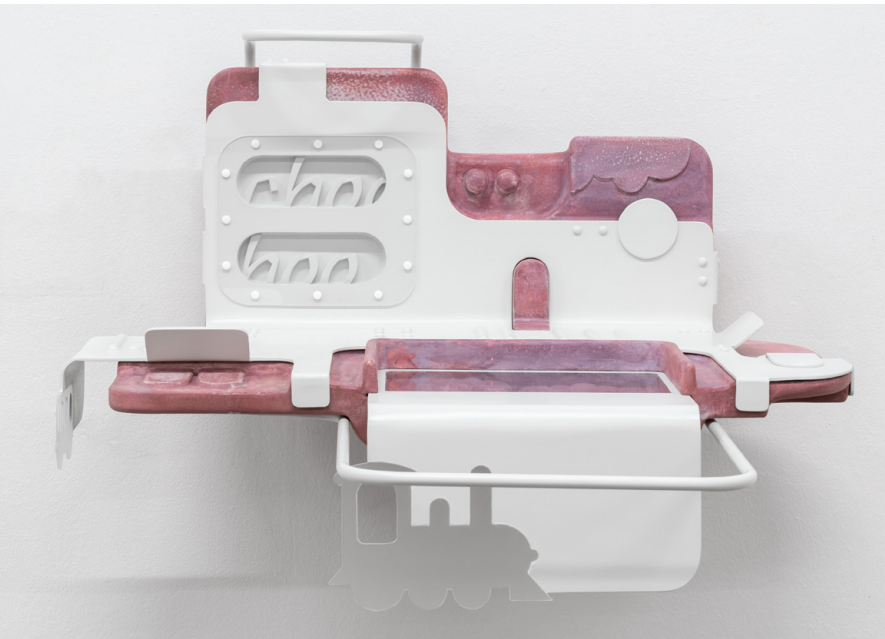
The group of works **scripts** evoke machine concepts, architectural models, toys or furniture that could immediately be made available to consumers in mass production. Yet they remain individual pieces and linger between physical and digital reality. In a mid-render space. Between function and disfunction. Between furniture and machines. In the manner of magic boxes, a direct dialogue with the viewer emerges in a mysterious way. Inscribed with codes and haptic structures they suggest actions. Instruct the viewer and still never reveal their exact purpose. As sculptural aphorisms they quote and ask. They offer and withdraw. They play. Are stages for reproduction processes of familiar everyday objects and situations. Microarchitectural archives for individual and site-specific fields of action – **Scripts**.

## **script 1 (proof is in the pudding)**

polyurthane fsm, pigmented jesmonite, fiberboard,  
polyester, pla-3D-print, aluminium, spruce wood,  
acrylic glass, wax, paint  
120 x 70 x 10 cm  
2022



2022 **SCRIPT 2 (choo choo)**



**script 2 (proof is in the pudding)**  
polyurethane foam, pigmented jesmonite,  
wood, epoxy, pla-3dprint, sls-3dprint,  
aluminium,  
acrylic glass, wax, paint  
50 x 75 x 45 cm  
2022



script 2 (choo choo), script 1 (proof is in the pudding) | exhibition view: Bubbles in Bubbles, XY Gallery, Olomouc, Czech Republic, 2023



2023 **SCRIPT 3 (try routine)**

Group show at [XY GALLERY](#)  
Olomouc, Czech Republic, 2023



**script 3 (try routine)**

polyurthanschaum, pigmentiertes acrylharz,  
multiplexplatte, aluminium, fichtenholz,  
besteckeinsatz, büffelwachs, lack  
100 x 96 x 27 cm  
2023



script 3 (try routine)

Exhibition view: Bubbles in Bubbles, XY Gallery, Olomouc, Tschechien, 2023



2023 **SCRIPT 4 (out off order)**

Group show curated by [Laurenz](#),  
Department store Supper, Rohr in Burgenland, Burgenland, 2023



**Plot point (Pudding 3-7), 2023**

pigmented polyurthane foam  
variable dimensions  
2023



**script 4 (out off order)**

polyurthane foam, polystyrol, mdf,  
pigmented acrylic resin, aluminium,  
spruce, melamin cup, cutlery tray  
pla-3d-print, pvc, acrylic glass, paint, wax  
115 x 60 x 60 cm  
2023





2024 **SCRIPT 5 (SPONCH)**



**script 5 (sponch)**  
polyurthane foam, polystyrol, epoxy resin,  
pigmented acrylic resin, aluminium,  
spruce, pine, oak, glass, water, acrylic glass,  
pla, pvc, paint, wax, walnuts  
90 x 36 x 55 cm  
2024







Again questioning the principle of functionality and meaning, this work refers to a phrase in David Lynch's 90s fable: *Twin Peaks*, which says: "The owls are not what they seem". The meaning of this phrase has so far only been the subject of many different speculations. In the same way, one or more owls are hidden in many of Hieronymus Bosch's paintings. Bosch must have particularly appreciated the ambiguity of these nocturnal birds. Inspired by this, the work *untitled (T.O.A.N.W.T.S)* also follows the concept of ambiguity in its juxtaposition of similarities, function and dysfunctionality.

**untitled (T.O.A.N.W.T.S)**  
chipboard, spruce, fabric,  
acrylic glass, brass hook, screws  
36 x 78 x 10 cm  
2022





**untitled  
(tails lose heads find)**

chipboard, velvet imitation,  
aluminium  
60 x 40 x 2,5 cm  
2021



**felder**

flache breite ebene  
glatte flur

scholle im spiel  
für den anbau  
von nutzpflanzen  
nicht ionisierender strahlung

im abbau  
gebiet am kriegsschauplatz  
eine funktion, die jeden punkt-um  
im raum  
zwischen zwei zweigenden  
lagern liegende überspannte teil  
abschnitte zwischen den zügen  
des laufes einer waffe die

land schafft

die einzige durchströmöffnung  
oberflächlicher interaktion  
spartanischer sach

sphären das konzept  
wird strukturelement verwandter  
wörter im lebensraum  
eines individuums tief

im gehirn  
gekerbte flächen

utopisch eutopisch  
dystopisch atopisch

eh topie

eben wohin da  
das vieh getrieben wird

[Original Poem \(DE\)](#)  
[accompanying the works.](#)  
Sebastian Scholz, October 2021



**untitled  
(heads find tails lose)**

chipboard, velvet imitation, aluminium  
52 x 32 x 2 cm  
2021



**One:** In their duality, the works refer to the difference between individual perspectives and personal views of one and the same thing. **Two:** These are the three sides of a coin. **Three:** The image steps out of surface into space; As signs they mark the atopian. **Four:** Heads I win tails you lose. **Five:** finger strokes in search of clues.



2021 **\_\_\_FELDER (\_\_\_FIELDS)**



**untitled (\_\_\_fIII)**

chipboard, jersey  
51 x 31 x 1,2 cm  
2021

**untitled (\_\_\_fII)**

chipboard, jersey  
51 x 31 x 1,2 cm  
2021



**untitled (\_\_\_feld IV)**

chipboard, jersey  
125 x 76 x 1,5 cm



**Chambre d'amixes: a group show curated by [Laurenz](#), Vienna, 2021. A reenactment of the original exhibition; „chambre d'amis“ in Ghent in 1986.**

The group of works: fields refer to the work of Belgian artist Jan Vercruyssen and the place of *Atopia*.

Between heraldry and game boards, the fields raise questions about territory and identity; individual codes, social strategies and spatial demands. There are blank spaces in the titles of the works themselves, which may be filled up. Self-determined rules on undefined playing fields.

An ongoing series of works (HEADS LOSE), negotiates the reciprocity of concept, form and position in the picture plane on two and three sides, staging the same scene from different points of view.

Here, too, questions of binaries are stirred up.





# DRAMA SERIES

A series of scenes intertwined in an open narrative. Each work represents an action frozen in time.

Frame after frame.

- Intermission -

The overall drama is continuously rewritten with each new fragment.

- Pause -

Something new will happen

## scene I

aluminium, rivets  
56 x 35 x 6 cm  
2020



## scene IV

aluminium, rivets  
81 x 40 x 8 cm  
2021



**scene III**  
aluminium, steel, rivets  
68 x 40 x 12 cm  
2020





**scene V**

aluminium, rivets, pvc, steel chain

150 x 60 x 10 cm

2021





2020 **CARRY OWLS TO ATHENS**

Group show at [ten.fifty](http://ten.fifty).  
Vienna, Austria, 2022

The discrepancy between ideality and reality is explored until the moment of culmination triggers a bipolarity. Hero vs. antihero.  
The last remaining strategy seems to be resignation.

Concept and exhibition by Lukas Matuschek, Sebastian Scholz, Thomas Steineder

Bipolarity and resignation were the guiding motives of the collaborative installation (bird) and a short film. In addition, the artists explored the topic through independent works.



**racket**  
Sebastian Scholz  
tin, fabric tape, eyelets, carabiner  
250 x 30 x 30 cm  
2020



Exhibition view: bird, tent, wood (suspended from ceiling),  
150x200x200 cm / Lukas Matuschek, Thomas Steineder, Sebastian Scholz



fig. 28 exhibition view: bird, tent, plywood, led spotlight (placed in the backyard), 150x20x200cm  
Lukas Matuschek, Thomas Steineder, Sebastian Scholz



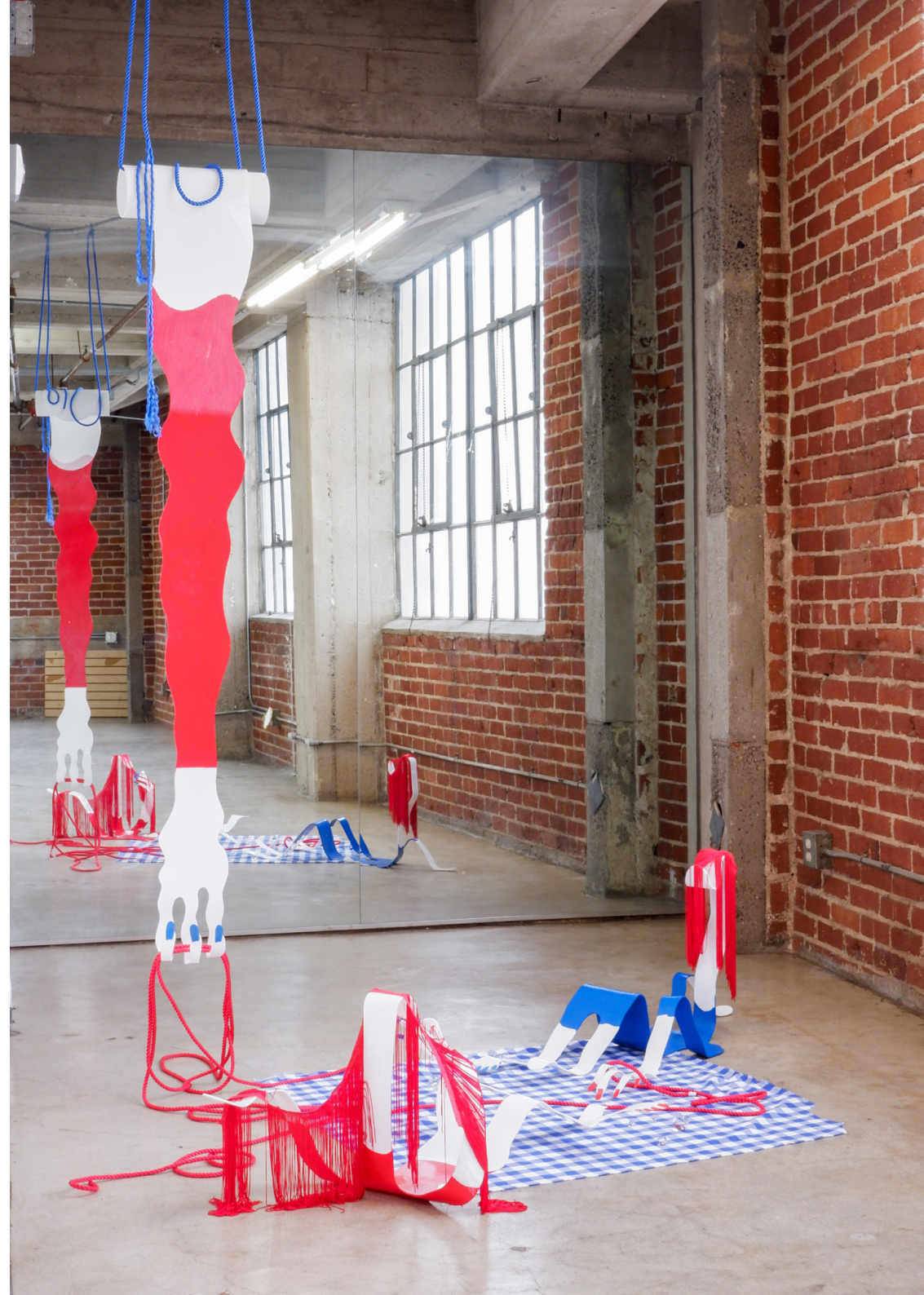
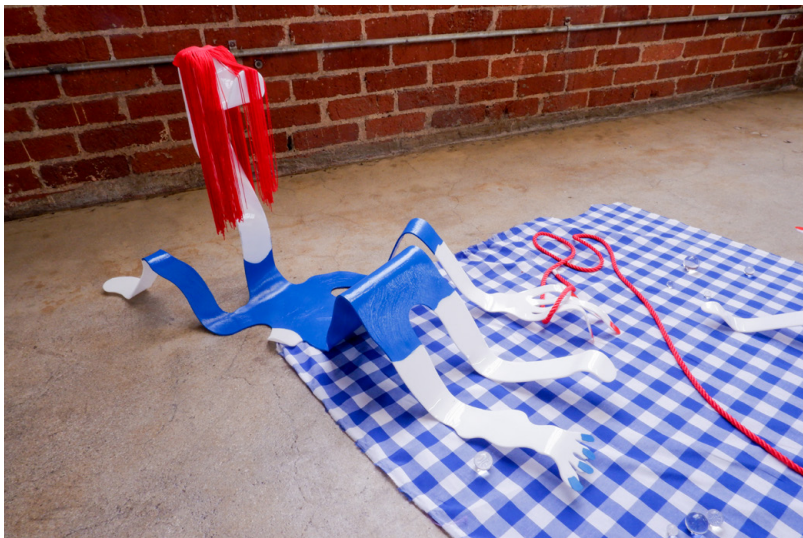
2019 **DISORDER**

Group show at [OLYMPIC DTLA](#)  
Los Angeles, USA, 2019

**beauty and beast**

acrylic glass, acrylic paint, fabric,  
pvc tube, glass balls, cord  
250 x 200 x 200 cm  
2019

During their Artist in Residence stay in Los Angeles, USA from January to April 2019, Flora Hauser, Lukas Matuschek, Sebastian Scholz, and Andre Wagner conceived a group exhibition that discussed and negotiated normative issues regarding identity development and mental illness through sculptural engagement. The resulting works were shown at the premises of Olympic DTLA in downtown Los Angeles as part of the exhibition „DISORDER“.





### wax on the beach

acrylic glass, acrylic paint, umbrella, glass balls,  
cord, fringes, pvc pipe, fabric tape, plaster  
180 x 250 x 200 cm  
2019



### candy for wolves

acrylic glass, acrylic paint, plaster, cord, pvc,  
cloth tape, glass filled with water  
195 x 50 x 30 cm  
2019



### smile on my toes #1#2

acrylic glass, acrylic paint, pvc, fringe  
je 200 x 30 x 7 cm  
2019



"I tear out my hair and bend my knees  
I stretch my arms and shape my nails  
The sun is rude. I melt like wax  
A bird in a cage a beast blinds my view  
With a smile on my feet. Blue mind is confused  
My body is scattered and fingers are bound  
A flowery fragrance is covered in red"

Original poem accompanying the works  
Sebastian Scholz, April 2019



**kappa**

steel, pigment, concrete,  
buffalo wax, lounge  
150 x 260 x 70 cm  
2020

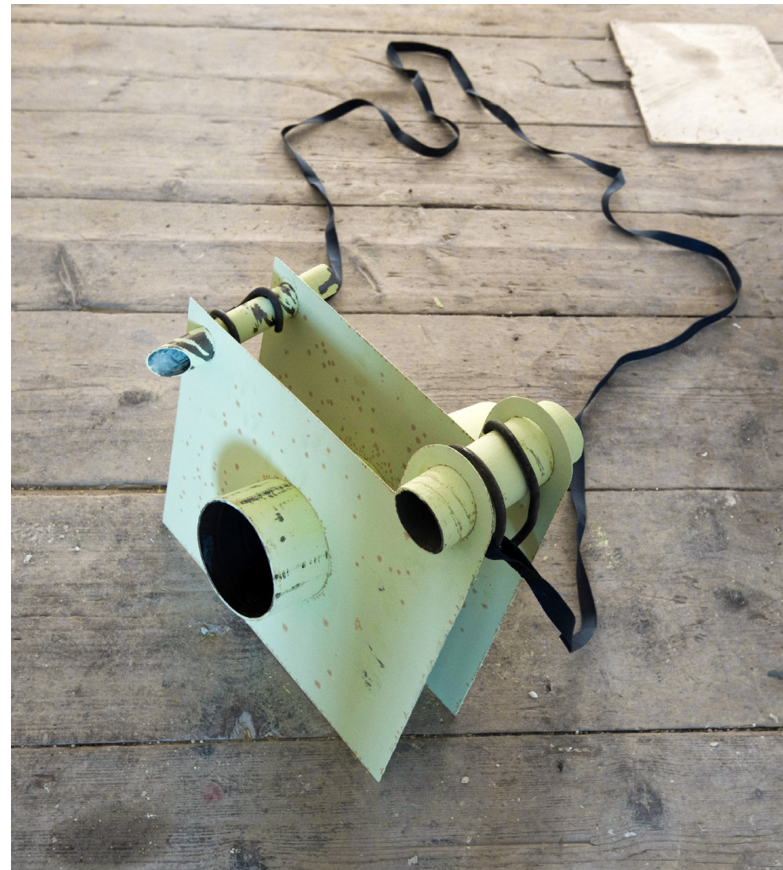


*Kappa is a mythical creature, a deity, a demon. Kappa is lethargic and simple-minded. Kappa lives in the water and is a danger on land. It steals from people, is mischievous but polite. Kappa is destructive and positively creative. Ambivalent.*

The works created during a scholarship at the Salzburg Summer Academy 2020 and exhibited on site deal with the symptoms of sustainable tourism. The conspicuous enthusiasm for attractions, particularly at Hohen Salzburg Castle, and the associated erosion process is expressed in an exaggerated way with references from Japanese mythology.



*Kannon is a myth. A thousand-armed and eleven-headed story. She exists in 25 worlds. Kannon casts her gaze, perceives the sounds of the world, is very helpful and likes to sit by the water.*



**kannon**  
steel, acrylic paint, fabric tape  
53 x 41 x 55 cm  
2020  
fig.37



2020

C.

## Group show at GOMO Vienna, Austria, 2020

A continuation of the process begun in Los Angeles in 2019, the works describe the idea of a fragmented self whose individual parts must inevitably remain connected.

As in a chess game, the pieces depict a momentary whole that constantly threatens to fall apart.

### dT (der Turm)

vinegar burnished steel

Collaboration with Andre Wagner (purple cold ceramics)

130 x 100 x 30 cm

2020



*scattered bodys  
fragments  
in super  
position*

*characteristic  
inner distance*

*on the skin  
the game begins*

*repeating distortion*

*of five identities  
to a third form*

*by your self*

*Original poem  
accompanying the  
works,  
Sebastian Scholz,  
March 2020*



### dS (der Springer) dL (der Läufer)

vinegar burnished steel

Collaboration with Lukas Matuschek

(Epson T664 ink on linen)

135 x 80 x 55 cm

2020

#### links

Tzvetnik: [www.tzvetnik.online/article/c-a-group-show-at-gomo-vienna](http://www.tzvetnik.online/article/c-a-group-show-at-gomo-vienna)

KubaParis: [www.kubaparis.com/c](http://www.kubaparis.com/c)

Parnass: [www.parnass.at/ausstellungen/c-bei-gomo-art-space](http://www.parnass.at/ausstellungen/c-bei-gomo-art-space)



### dD (die Dame)

vinegar burnished steel

45 x 30 x 8 cm

2020

### dB (der Bauer)

vinegar and sulfur burnished steel

100 x 12 x 4 cm

2020





2020 **UNTITLED (conductors)**



**untitled (conductor 2)**  
acrylic and oil on linen  
170 x 120 cm  
2020



**untitled (conductor 1)**  
acrylic and oil on linen  
235 x 165 cm  
2020



2020 **SOMA**

Solo show at **FORTUNA**  
Vienna, Austria, 2020



exhibition view



**Kurier**  
salzteig, pigment  
60 x 60 x 40 cm  
2020

**SOMATA #7**

(das unfertige Skript)  
ein  
Zwiegespräch

*Innen*  
*wahrscheinlich ist Nacht*

vis a vis : Hauma und Haoma  
unsterblich, berauscht,  
verdächtigend

Hauma: „Was lenkt den  
Wagen, wer bändigt das Tier?“

Haoma: „Wer presst die Äpfel,  
wer mischt den Juice?“

*zufällig, passiv*

*zugewandt-lächelnd*  
*geworfene Blicke*  
*ins Leere verblendet*

Hauma: „Flattern die Arme, die  
Beine?“

Haoma: „Trink!“

*vielleicht ist schon Tag*  
*Außen*

Original poem (DE)  
accompanying the works,  
Sebastian Scholz,  
January 2020



**Hauma**  
alu-dibond, polyurethane foam, pigment  
110 x 50 x 30 cm  
2020

**Getting in or getting out?**

The scene creates a motion outside the image, which in turn takes place in the background of the painting. The space doubles and refers to the ambiguity of inside and outside. The sculptures (Hauma and Haoma) act as passengers, gesturing both in and outside the painting in the space in front of itself. Through their multiplication they clarify their difference. The action is reciprocal to the space.



**Haoma**  
alu-dibond, polyurethane foam, pigment  
120 x 50 x 45 cm  
2020



2020 **SOMA**

Solo show at [FORTUNA](#)  
Vienna, Austria, 2020



exhibition view



exhibition view

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*ins Leere verblendet*

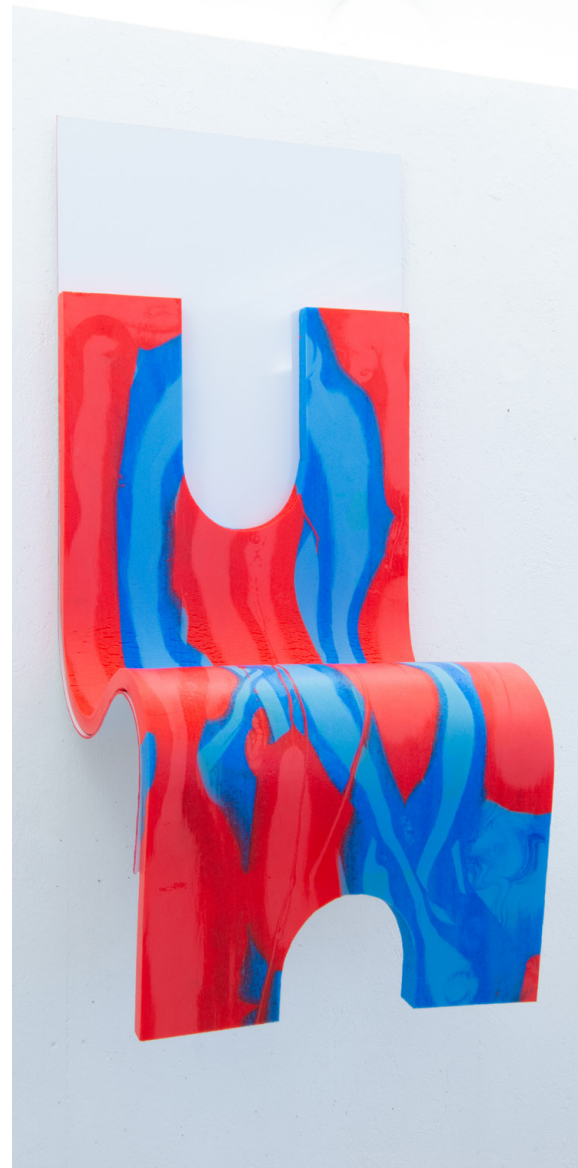
Hauma: „Flattern die Arme, die  
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*vielleicht ist schon Tag*

*Außen*

Original poem (DE)  
accompanying the works,  
Sebastian Scholz,  
January 2020



**Hauma**

alu-dibond, polyurethane foam, pigment  
110 x 50 x 30 cm  
2020



**Service Nr.1, Service Nr.2**

polyurethane foam, pigment  
variable dimensions  
2020



# 2018 DON'T WORRY KLEINER PRINZ

Soloshow at [LLLLLLL](#), Vienna, Österreich, 2018

## I used to make everything up:

„The bus driver opens the door. Her hands are sweating.

Today is another very hot day.

Furs jump from nut to nut.

Singing children drink from buckets and throw freshly picked ice cream balls around.

While applying lipstick a bird tries not to think about its open shoelaces.

Meanwhile, the sky drips down the windows.

A snake in front of the bus shouts: „HOLD !.“



exhibition view



## busdrivers greasy delusion

aluminium composite pipe, pvc pipe, pigment, plaster, vaseline, shrink tube, alu-dibond, acrylic paint, plastelin

120 x 90 x 100 cm

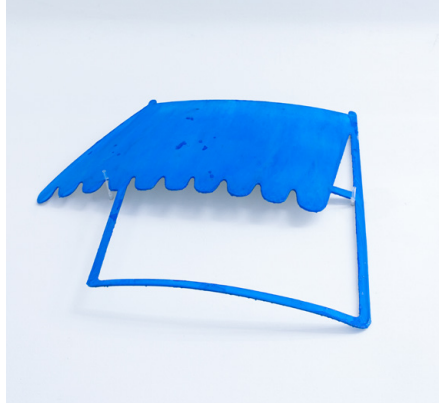
2018

## umbrella associations

acrylic resin, pigment, alu-dibond, acryl pipe

70 x 60 x 17 cm

2018



## head of division

aluminum, acrylic paint, alu-dibond

190 x 70 x 50 cm

2018



as if it

lost it's mind

in summertime

no one

was there

still asuming

if we ever

played

a game

[Original poem \(EN\) accompanying the works, Sebastian Scholz, December 2018](#)

## squirrel and thief

acrylic resin, pigment alu-dibond,

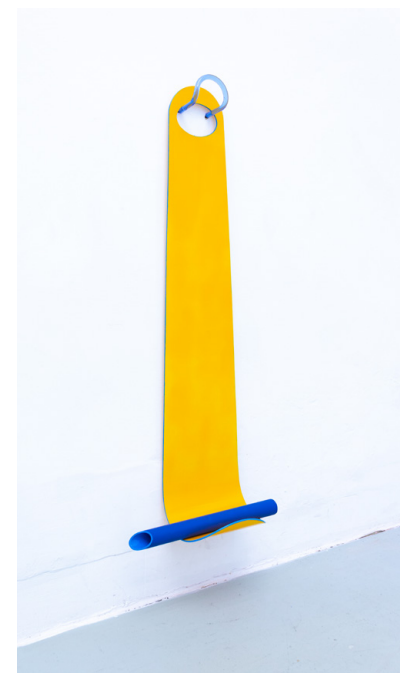
digital print on transparent film,

chalk, vaseline,

pvc, acrylic paint

250 x 150 x 100 cm

2018



## sneakers for birds

alu-dibond, acrylic paint, pvc, shrink tube

120 x 40 x 7 cm

2018





**concierge 2**  
 steel, acrylic paint, pvc,  
 alu-dibond, plastelin  
 80 x 30 x 10 cm  
 2018



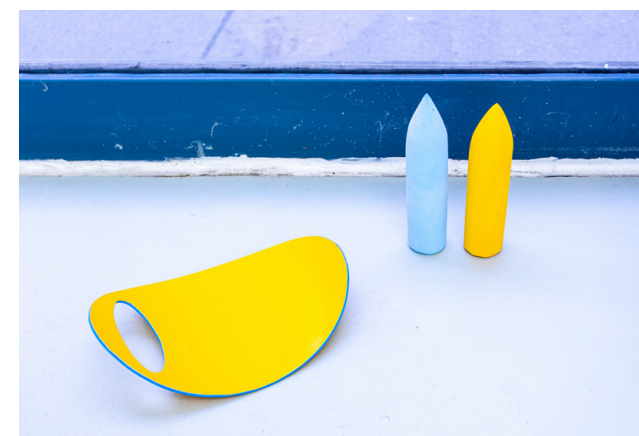
**concierge 1**  
 plaster, pigment, pvc, vaseline  
 70 x 11 cm  
 2018



exhibition view

**coconut pulp dreams**

canister, water, pigment, pvc,  
 shrink tube, acrylic paint  
 40 x 40 x 35 cm  
 2018



**non-swimmers area**

alu-dibond, acrylic paint,  
 chalk, vaseline  
 15 x 40 x 45 cm  
 2018



# 2017 SUBJECTIFIED

Diploma show, [University of Applied Arts Vienna](#), 2017

Supposedly, the precondition for a conscious existence is to represent the world as meaningful.

We perceive the things around us as immediate and concrete. Every object seems to us to be equipped with an instruction manual. As „something that serves to something.“ Consequently, at first glance, the object is completely absorbed in its purpose, in what we call function. With my graduation project at the University of Applied Arts Vienna, I played consciously with the balance of function and dysfunction and tried to create objects that are fundamental in this respect. Things that strive to pass as functional

everyday objects, but do not fit into any known form. In a sense, the objects unfold the sense of nonsense; they are there to signify that they have no meaning. They linger in the in-between. As *subjects* they refer to each other, balance and complement themselves to new subjects which have the only use to be conceived as these and further.

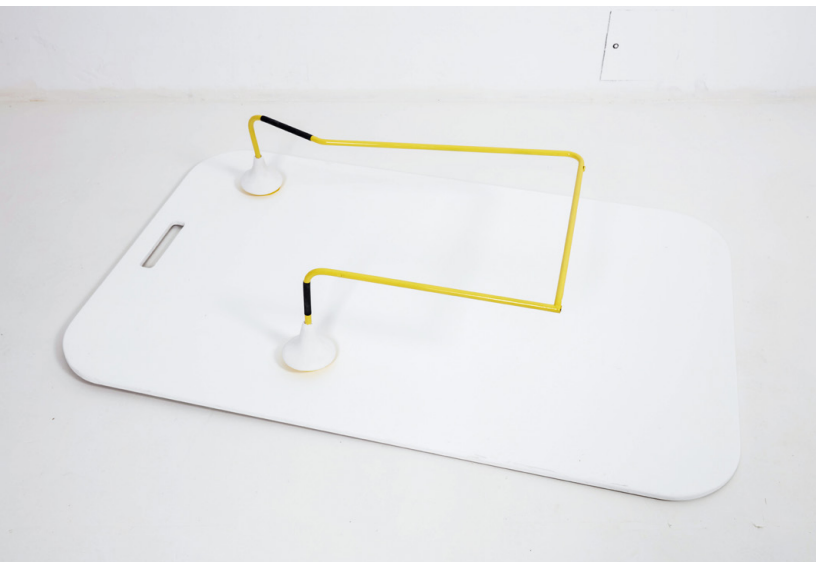
Objects for objects for people for objects and so on.







**subject 005006**  
aluminum pipe, polyurethane foam,  
plaster, acrylic paint  
110 x 80 x 40 cm  
2017



**subject 007**  
aluminum tube, polyurethane foam,  
plaster, acrylic paint, wood, shrink tube  
130 x 80 x 25 cm  
2017

**subject 020021**  
aluminum pipe, polyurethane foam,  
plaster, acrylic paint  
180 x 50 x 40 cm  
2017



**subject 007008**  
steel pipe, polyurethane foam,  
gips, acrylic paint, shrink tube  
105 x 80 x 25 cm  
2017



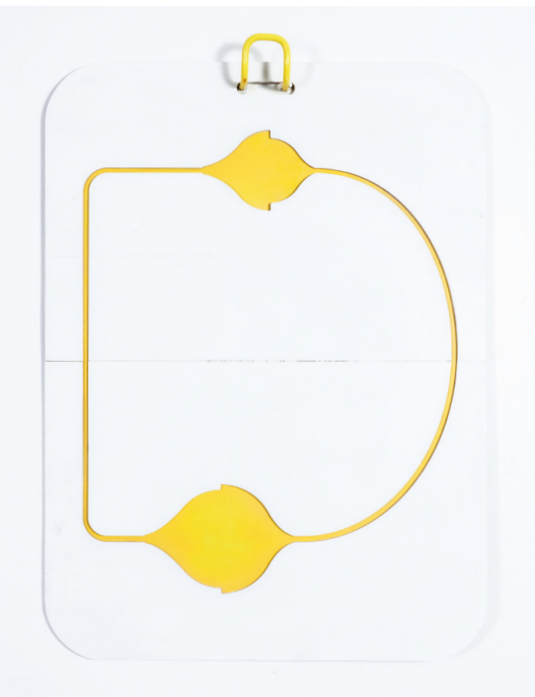
**subject 011012**  
aluminium pipe, polyurethane foam,  
plaster, acrylic paint  
65 x 120 x 40 cm  
2017







**subject 001002**  
aluminum pipe,  
polyurethane foam,  
plaster, acrylic paint  
shrink tube, pvc  
100 x 40 x 30 cm  
2017



**subject 001.2**  
pvc, wood, acrylic paint  
90 x 60 x 5 cm  
2017



**subject 006014015**  
aluminum pipe, polyurethane foam,  
plaster, acrylic paint, shrink tube  
165 x 70 x 50 cm  
2017

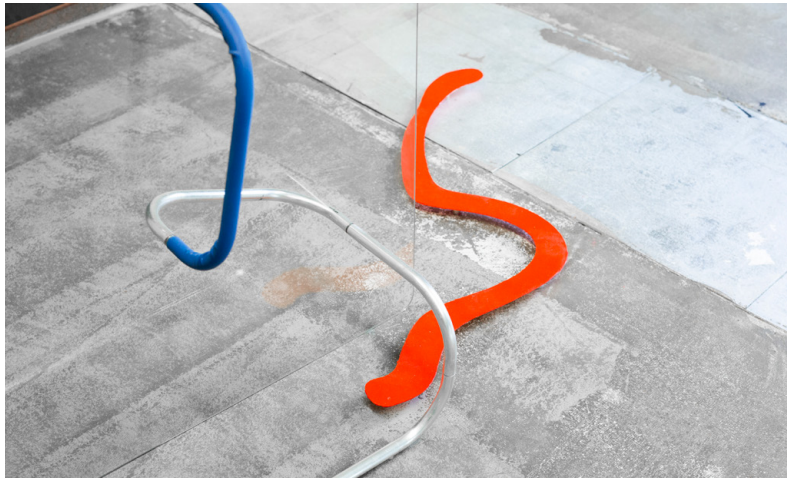


**subject 008**  
aluminium pipe, polyurethane foam, plaster,  
acrylic paint, mdf, shrink tube  
130 x 80 x 25 cm  
2017



2019 **STAGING OF A FRAGILE HABIT**

From A to B: Group show, curated by Brigitte Kowanz and Adrian Kowanz at [Parallel](#), Vienna, Austria, 2019



**untitled (the door)**

float glass, aluminum tube, shrink tube  
150 x 100 x 45 cm  
2019



**untitled (the window)**

float glass, aluminum tube,  
acrylic glass, acrylic paint  
220 x 130 x 160 cm  
2019



Exhibition view



2017 **BASIN**

Minusworld and Beyond: Group show at WIPARK Votiv Garage,  
Vienna, Austria, 2017



Ihr fernen Worte  
seid ungewiss  
schleierhaft  
verborgen im Ungrund  
versunken im Schmutz  
tief in mir  
taucht ihr  
an die Oberfläche  
begeistert  
spiegelt euch im eigenen Glanz  
bewegt  
euch still  
schweigend auf und ab  
im glatten Schein  
aus dem Dunkel meiner Augen

Original poem (DE) accompanying  
the works, Sebastian Scholz,  
December 2018

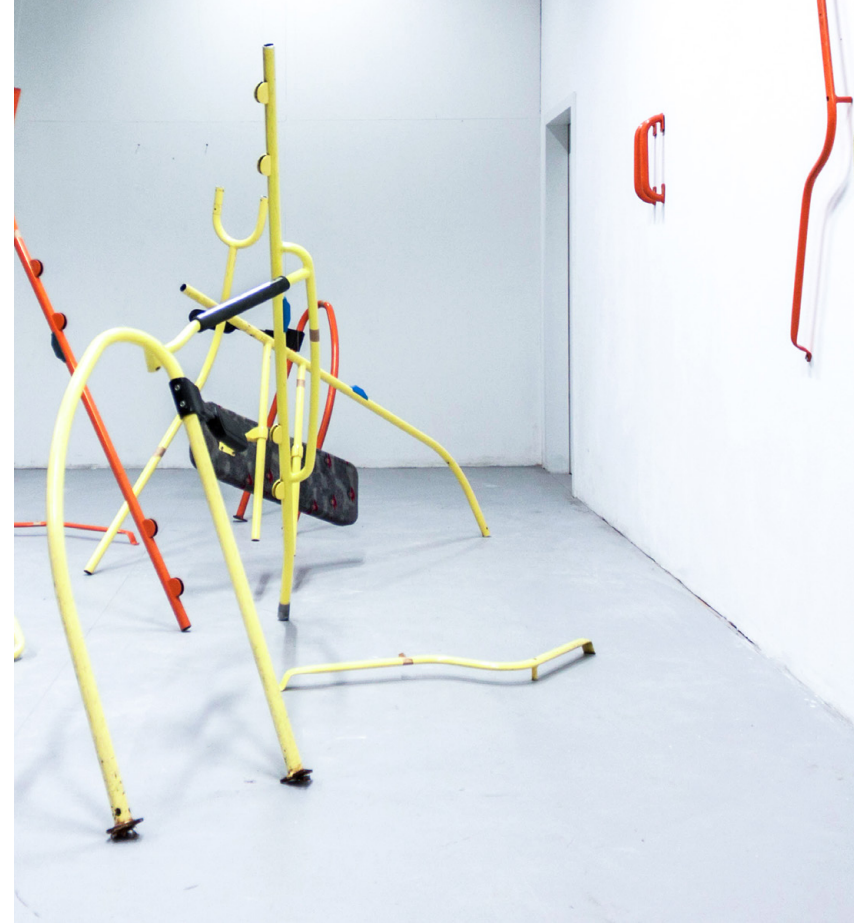


**basin**

glass, liquid soap, flame soot, flow pumps  
244 x 45 x 18 cm  
2017

“Through a basin made of glass, the materiality of the vitrine is doubled. In the basin, a black liquid is moved slowly; it has the viscosity of motor oil. In fact, it is liquid soap with black soot particles. This opens up questions about clean technologies and ecological mobility. But in keeping with the slow wave motion, we are on uncertain terrain in this regard.” (Text by Doris Krüger)





**bus**  
BMW bus rods  
variable dimensions  
2016

