

# Thomas Lefeldt



*on the overleaf:* **MS-XII/16** (detail)  
acrylic, oil and collage on paper  
20 x 20 cm, 2015

Thomas Lefeldt  
Painting 1983 - 2018

Thomas Lefeldt's pictures are the result of a persistent search for traces. They are exclusively about the experiences and discoveries one can make when one looks intensively at the ground. Only from this „researching“ looking down, the concentration on the apparently unimportant, the possibility arises for the Hamburg native living near Freiburg to form the „world“ into a picture. A microscopic view. Lefeldt's reality is a microcosm of dark, earthy brown tones, dry red pigment spots and spidery black lines. An informal material collage. of grasses, volcanic ash, sackcloth, fat black runs and dirty white tracks. A realm of shadows in which unmixed bright colours almost do not occur. That sounds darker than it is, because despite the minor-colored basic mood, the pictures of the almost 40-year-old autodidact are less about the experience of decay than about an elementary curiosity: here one tries to find out what happens when one approaches things very closely. This can look incredibly powerful, as on the large-format „Torso I,“ in which the black center is stretched like a torn body inside by the surrounding white into the picture corners. It can seem precious and sensual, as in the small poetic collages of gauze stripes, fluttering white and subtle red swabs, or irritatingly ambiguous.

*Tobias Mauthe*  
*January 1988*

**Figure VI/84**  
acrylic, paper and sand on wood  
180 x 90 cm, 1984





**Torso I**  
paper, pigment, sand, acrylic on wood  
170 x 276 cm, 1984



**Large Hecla Landscape I**  
lava, tar, glas, jute, sand, oil on canvas  
125 x 162 cm 1986



**Black Forrest Landscape**  
cloth residues, sand, bitumen and oil on wood  
30 x 64 cm, 1983



**Hecla I**  
paper, lava, bitumen, sand, oil on canvas/wood  
90 x 120 cm, 1986



**Hecla II**  
lava, bitumen, sheet metal, feathers, straw, sand, oil on canvas  
76 x 100 cm, 1986



**Black Forrest**  
sand, lava, bitumen, oil on canvas  
60 x 47 cm, 1987



**no title**  
mixed media on paper  
50 x 40 cm, 1990



**Hecla XI/91**  
lava, tar, sand, oil on canvas  
80 x 121 cm 1991



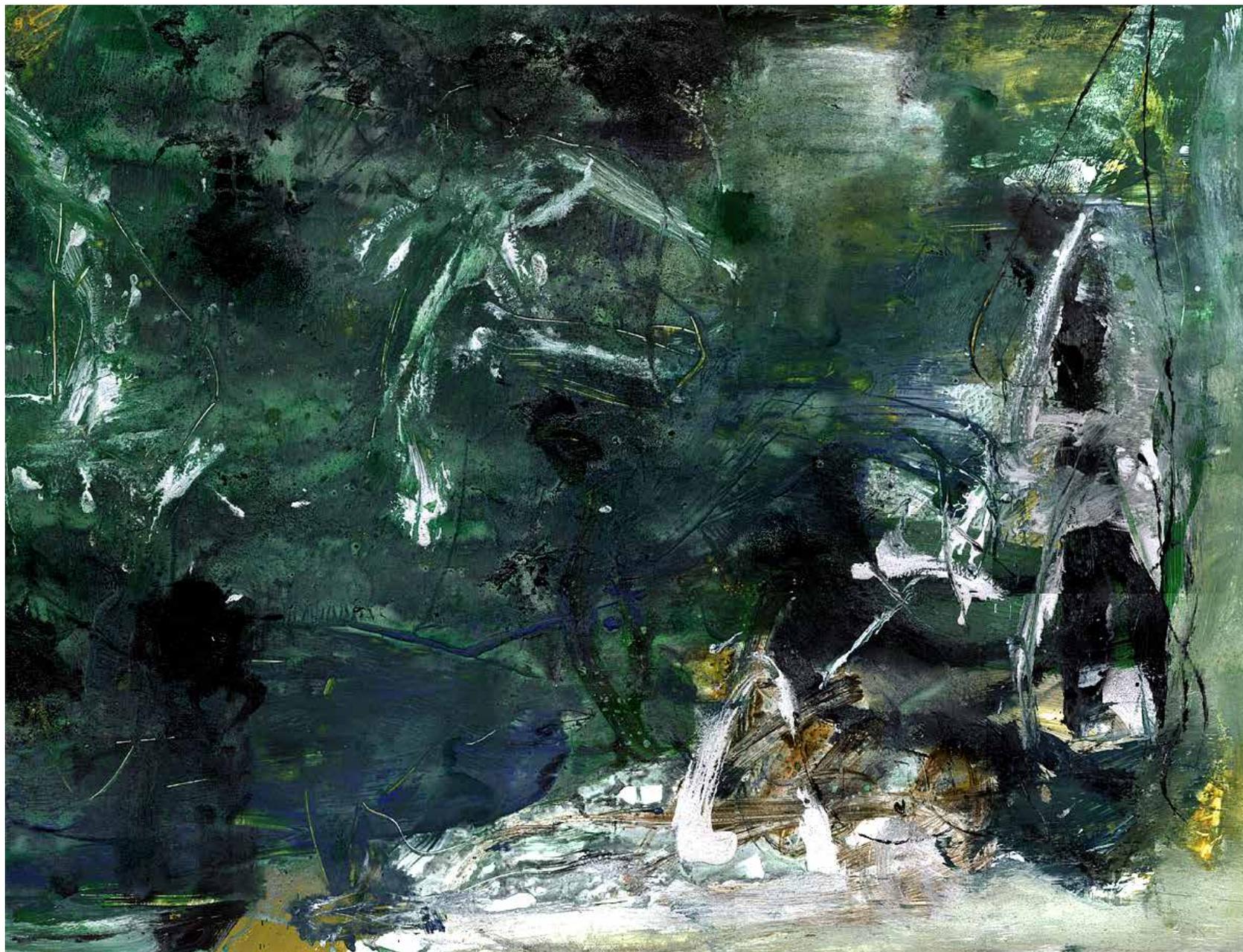
**no title**  
mixed media on paper  
49 x 35 cm, 1988 (private property)



**no title**  
mixed media on paper  
34 x 41 cm, 1988



**no title**  
mixed media on paper  
58 x 88 cm, 1990 (private property)



**Pond Painting**  
acrylic, sand, oil and pigment on paper  
79 x 100 cm 1999 (private property)



**no title**  
pigment, sand and oil on paper  
90 x 66 cm, 2000 (private property)



Every now and then you meet them, painters who are also musicians, musicians who paint. Reflexively, comparisons are made, searching glances and pointed ears: Isn't there something of the music of this - the same - person in this picture? Do you hear the painterly compositions in the musical compositions?

Thomas Lefeldt, born in Hamburg in 1949, studied piano and composition at the Musikhochschule Detmold before coming to Freiburg in 1980 to work as a piano teacher and freelance painter. He is a musician and painter, and he does not love the search for comparisons, parallels and focal points. Music is one thing, painting another.

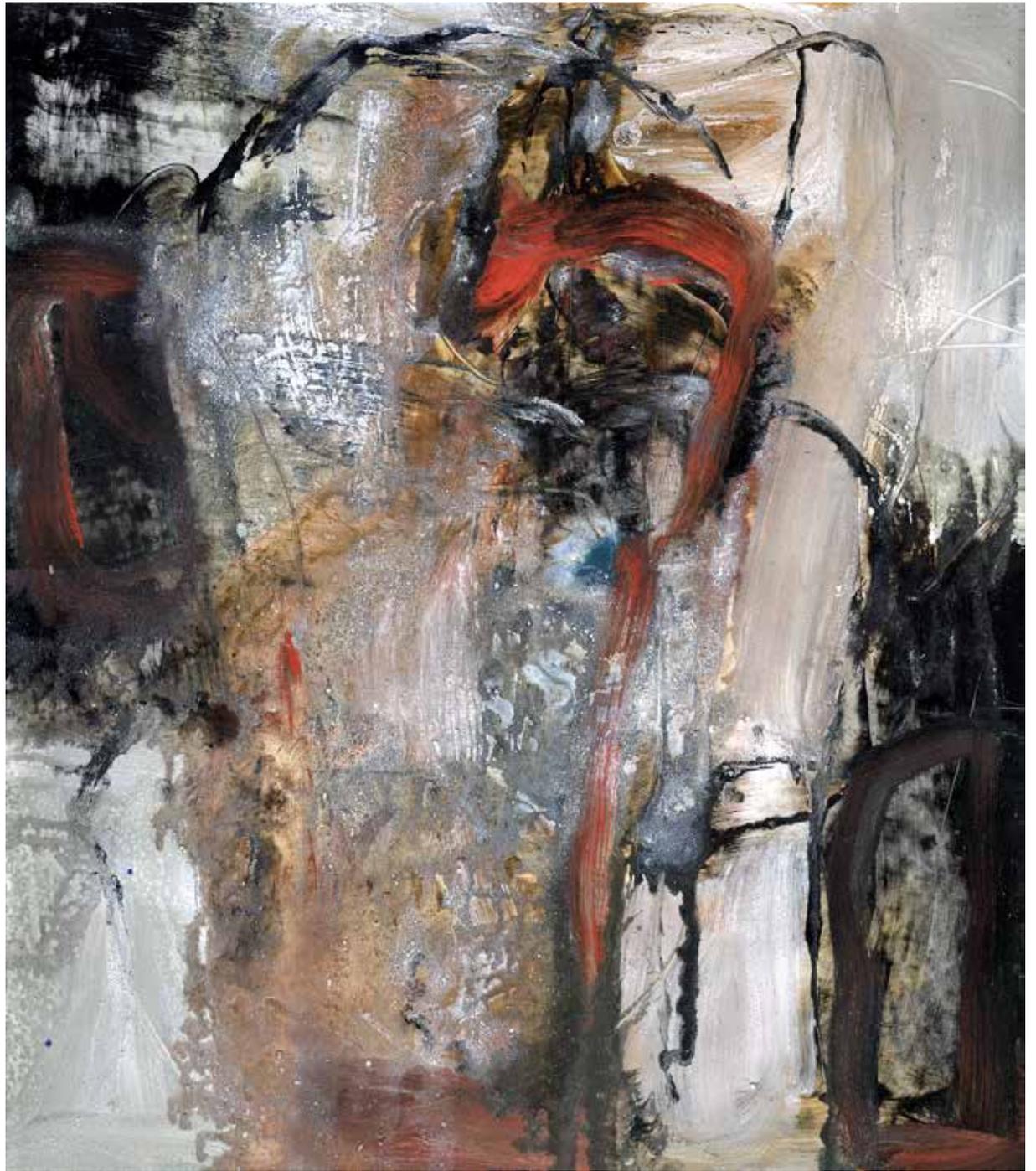
An access to the artist's pictures can be gained through his preferred means of work. Tar, sand, ash, various tones of Icelandic lava and dried grass belong to the solid ensemble of Lefeldt's works, whose colourfulness is directly derived from these materials: They are natural shades, white and black - only recently have blue and sometimes red been added. Even this repertoire brings Lefeldt's pictures closer to a broadly defined representationalism than to a strictly abstract one.

The natural reference of the materials and the way they are treated touches on what has been seen, even if the observer is not immediately able to remember: too casually the structure of a forest floor, the half-decayed wall behind the garden, streaks his consciousness. The artist perceived it. He looked at the seemingly familiar more closely and again and again until it changed before his eyes, first becoming alien, then revealing itself as its own world, with its own rules and laws.

Especially in the bright pictures a next step is easily accomplished. Sandy dunes with grasses moved by the wind quickly lift the images beyond the structure to the elements: Air and water are in the pictures; and just as Aristotle transforms the elements into each other, tar, ash and the multicoloured lava have earthy quality and yet still carry the fire within them.

Lefeldt has found the four elements by concentrating on tiny sections of the earth's surface.

*Kathrin Erggelet in the catalogue  
„Contemporary Art from the Regio“  
Art holdings of the Baden-Württembergische Bank  
Freiburg 1994*



**no title**  
pigment, sand and oil on paper  
55 x 48 cm, 2001

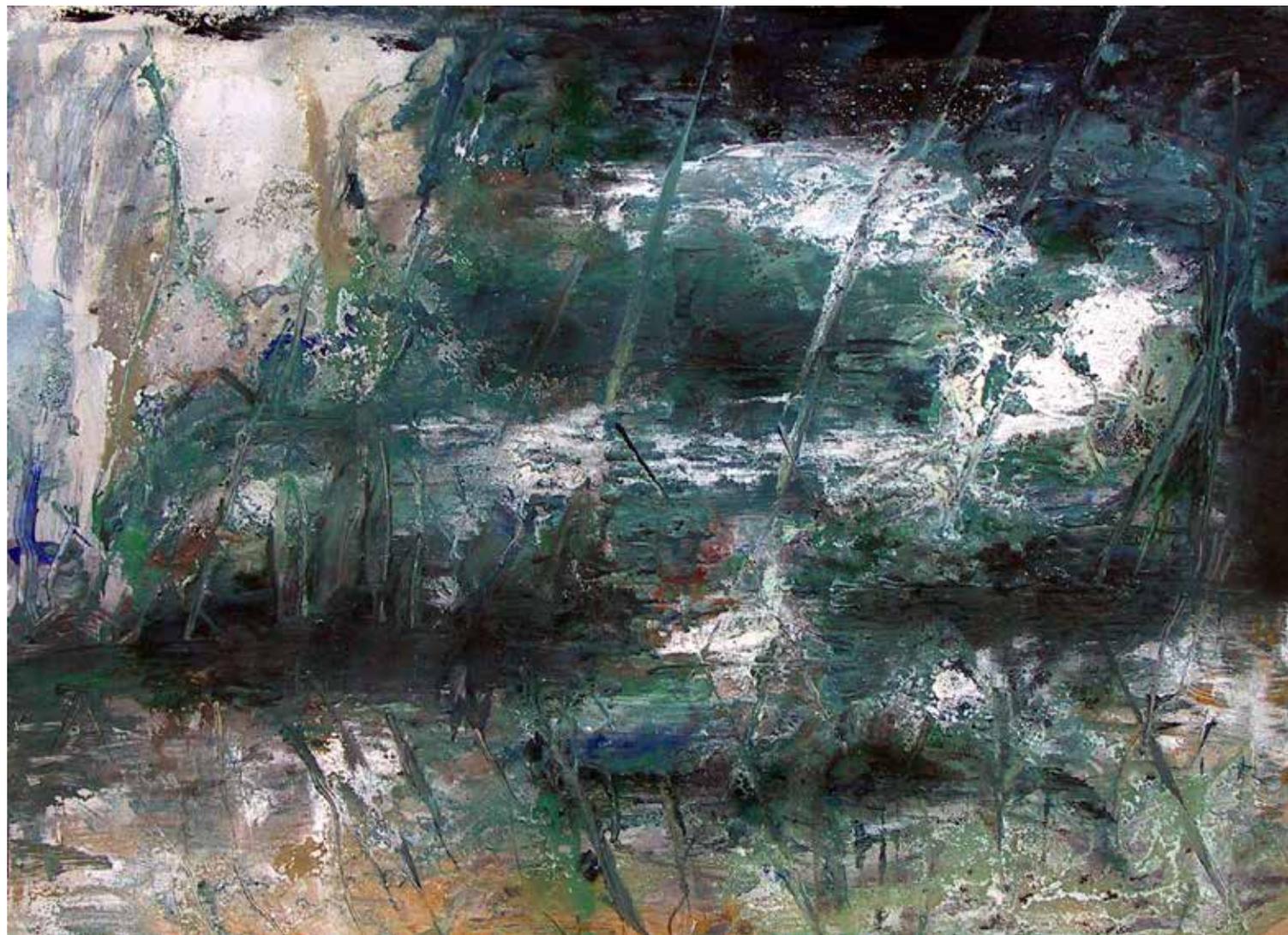


**no title**  
pigment, sand and oil on paper  
86 x 64 cm, 2001





**Wall Painting**  
pigment, sand, oil on cardboard  
65 x 85 cm, 2003





**no title**  
pigment, sand and oil on paper  
86 x 64 cm, 2001



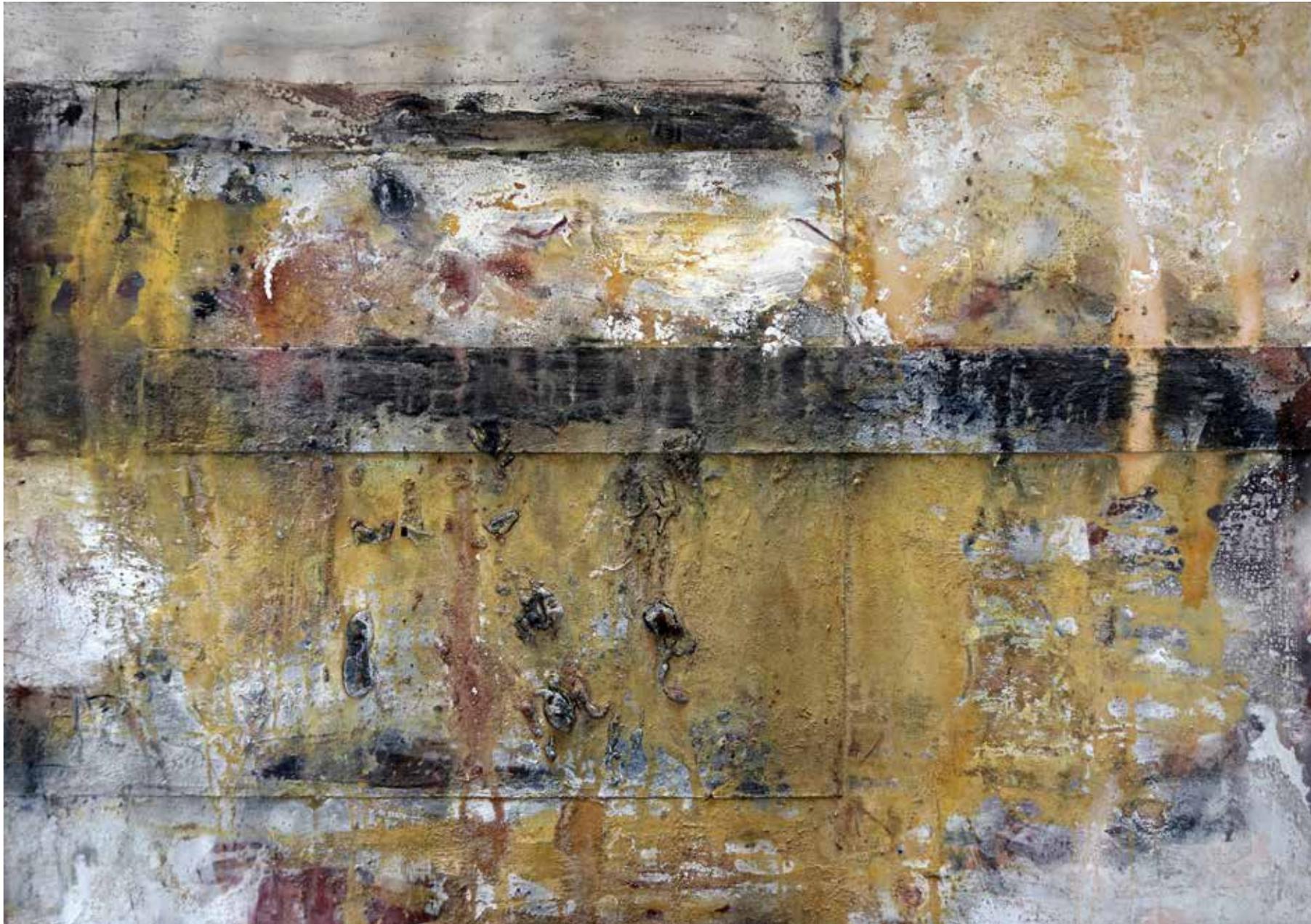
**Pond Landscape I/03**  
oil on canvas  
140 x 160 cm, 2003



**no title /II-03**  
pigment, oil on cardboard  
62 x 85 cm, 2003 (private property)



**Sheet Pile Wall 3/IV-04**  
oil and pigment on cardboard  
70 x 95 cm, 2004 (private property)



**no title /VII-04**  
pigment, waste paper and oil on cardboard  
70 x 100 cm, 2004



**Sheet Pile Wall 10/V-04**  
oil and waste paper on paper  
70 x 100 cm, 2004



**no title/IX-04**  
pigment and oil on paper  
70 x 95 cm, 2004 (private property)



**Sheet Pile Wall 16/IX-04**  
pigment and oil on paper  
30 x 43 cm, 2004



**Pond Painting 4/V-04 »Black Forrest«**  
oil and acrylic on paper  
69,5 x 94 cm, 2004 (private property)





**no title/I-05**  
pigment and oil on cardboard  
70 x 100 cm, 01/2005





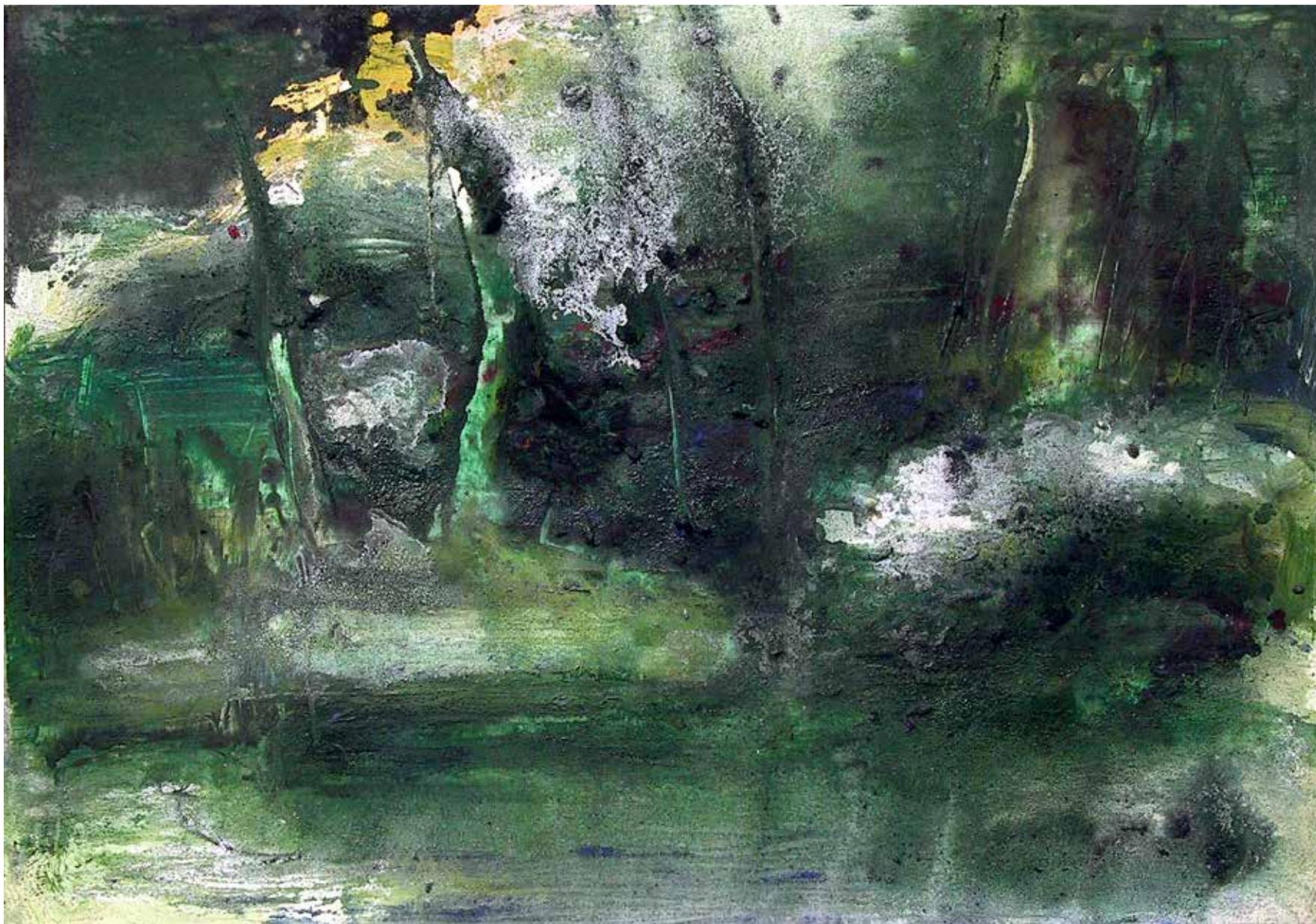
**Zyklon/III-05**  
oil, waste paper and sand on paper  
70 x 100 cm, 2004



**no title /IX-05**  
acrylic, ink and oil on paper/canvas  
40 x 30 cm, 09/2005 (private property)



**no title/IV-05**  
pigment and oil on cardboard  
100 x 70 cm, 04/2005





**no title/IV-05**  
pigment, waste paper and oil on card-  
board





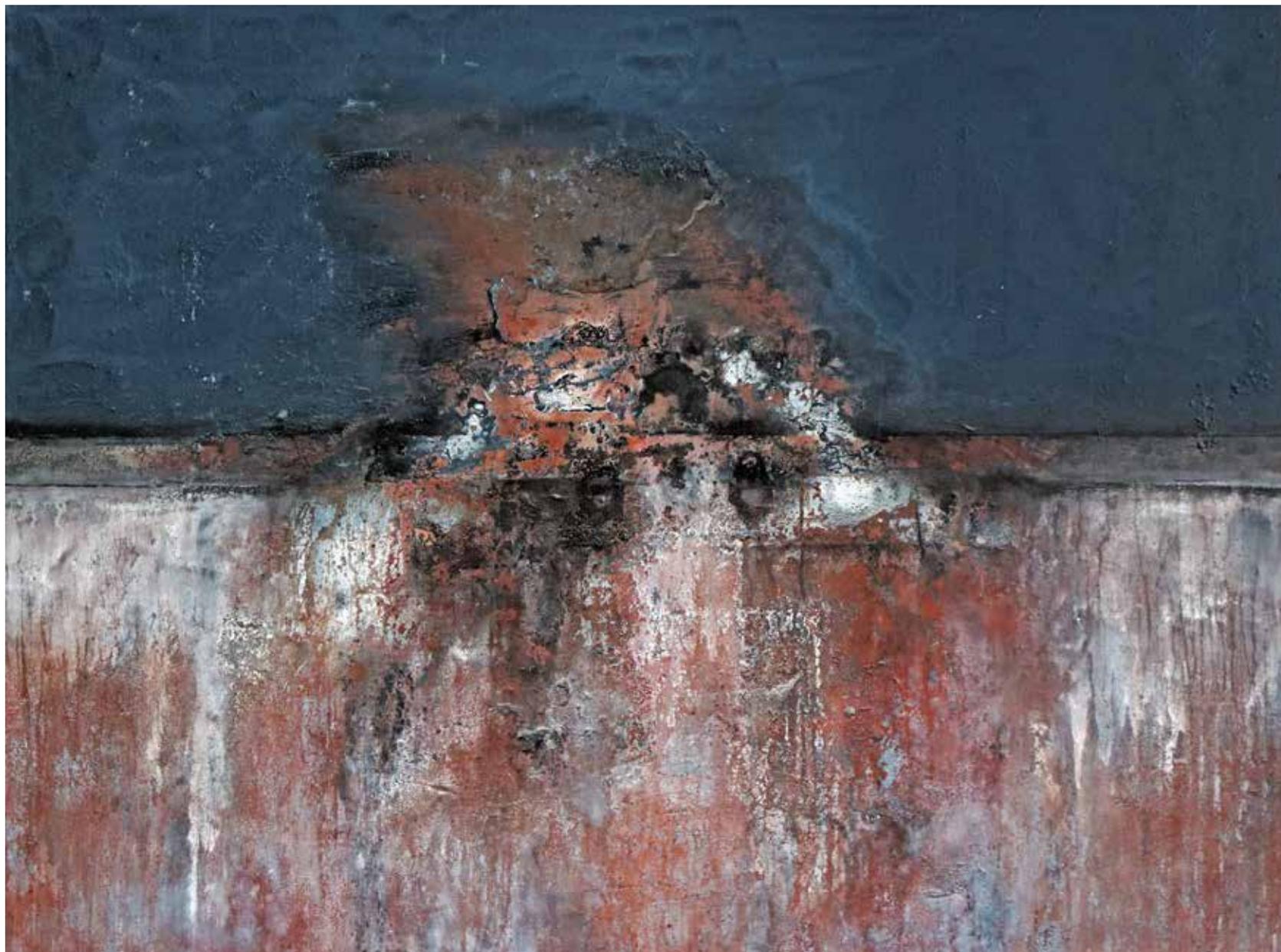
**no title/IV-05**  
oil on canvas  
100 x 70 cm, 04/2005 (private property)



45 **Wall Painting V-06**  
acrylic and oil on canvas  
100 x 120 cm, 5/2006



**Sheet Pile Wall V-06**  
acrylic, pigment and oil on harp fiberboard/wood  
120 x 160 cm, 03/2005 -05/2006



**Wall Painting Erstein 2/VIII-06**  
acrylic and oil on canvas  
110 x 150 cm, 8/2006



**Wall Painting Erstein 3/VIII-06**  
acrylic and oil on canvas  
80 x 120 cm, 8/2006 (private property)



**Pond Painting 12/VII-06**  
acrylic and oil on canvas, 120 x 120 cm  
7/2006



**Pond Painting 1/III-07**  
acrylic and oil on paper  
65 x 90 cm, 3/2007





**no title/III-07**  
acrylic and oil on paper  
70 x 100 cm, 3/2007



**no title/III-07**  
acrylic and oil on cardboard  
64 x 82 cm, 3/2007

## Thomas Lefeldt: A puzzle game with artistic identities

The different facets of a practiced art awaken at best a mutually influencing inspiration. When it comes to the large area of the auditory, which structurally and painterly finds its artistic form, it is precisely in music and painting that an immense variety of technical implementation is found - in complementary orientation.

Thomas Lefeldt (born 1949 in Hamburg and living since 1980 in Kirchzarten near Freiburg/Breisgau) is such an artist, who relates both the musical and the painterly. After studying piano and composition at the Musikhochschule Detmold, the artist reoriented himself and since 1970 has been continuously engaged in painting and photography.

In addition to many years of pedagogical and concert activity and an intensive compositional creative phase in the 90s, painting has for some time again occupied a central position within his artistic work.

Thomas Lefeldt's works are characterized by exciting dependencies and multifaceted points of reference, which are sensually characterized and which undergo an artistic reinterpretation after a temporary inner treatment. The structurally multifaceted materials such as sand, tar, ash, pieces of cardboard (often used as a formal framework or image in the picture), waste paper, textiles are combined with natural tones, white and black. Although the painting style is informal or at least trained in informal painting, it is more formally organized and designed according to a figurative reference.

„Inner points of contact always emerge directly upon observation and cannot be created in advance,“ explains the artist. The „interplay“ between art and music is thus largely determined by chance and a subjective-autobiographical sensuality.

In general, a comprehensibility of a work intended to be based on pre-determined analogies - whether music or painting - should fail, since subjectivity and spontaneity are indispensable for the inner correspondence of a pictorial-musical harmony.

*Erik Buchheister*

*ARTPROFIL*

*Magazine for contemporary art*

*Issue 6, 2007*

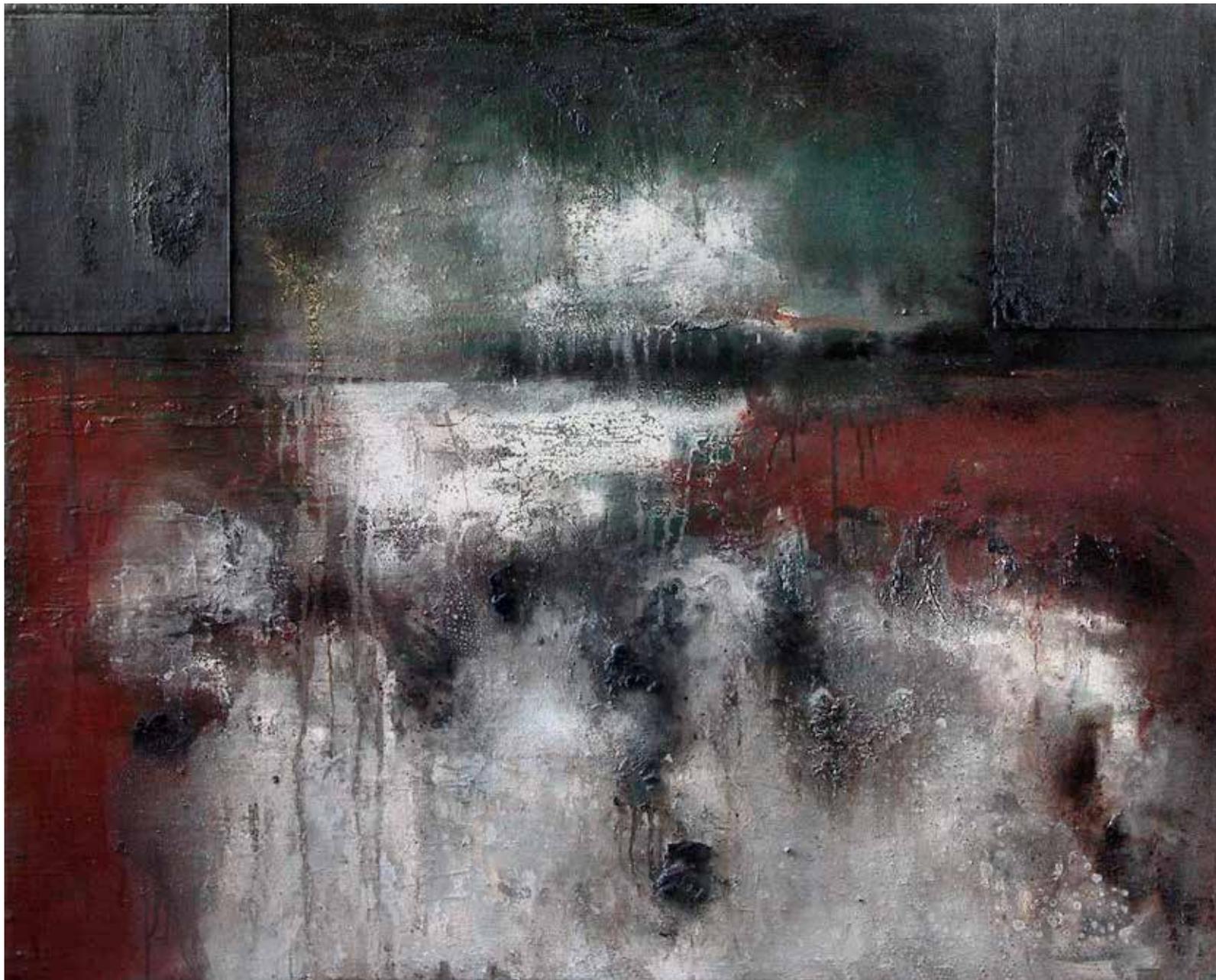
Ultimately, the points of reference of both artistic positions - music and painting - are to be interpreted as so-called „suspensions“ (here also as musical works): In painting, this term is known from the production of paint, since paints are usually suspensions (floats of finely distributed substances in liquid) of pigments and binders. Thomas Lefeldt often works with water/oil suspensions - they are not emulsions such as egg tempera, but rather paint floats, oil paint carpets that float, for example, on water paints that contract or flocculate. At the same time, however, his works can also be seen in the musicological sense as „fields of dissolution“, in which surfaces and structures, including conflicts, contrasts, etc., seem to dissolve without the painter's intervention, but are nevertheless permeated by the subliminal pulsation of making and are grasped as a formal unity.



**no title/VI-07**  
waste paper, acrylic and oil on cardboard  
63 x 52 cm, 6/2007



**Wall Painting/IV-08**  
acrylic and oil on canvas  
80 x 80 cm, 4/2008 (private pro-



**no title/II-08**  
oil on canvas  
80 x 100 cm, 2/2008



**Still Life/IV-08**  
acrylic and oil on canvas  
80 x 80 cm, 4/2008





**no title /IX-09**  
oil on canvas, harp fiberboard  
60 x 60 cm, 9/2009



**no title /IX-09**  
oil on canvas, harp fiberboard, 60  
x 60 cm, 9/2009



**no title/IV-10**  
oil and acrylic on paper  
30 x 42 cm, 4/2010





**no title /IV-10**  
oil and acrylic on paper  
42 x 60 cm, 4/2010

**no title /IV-10**  
oil and acrylic on paper  
30 x 21 cm, 4/2010





**Transit II/V-11**  
oil on wood  
each 27 x 10 x 7 cm, 2011



**drawings II/VI-11**  
ink and oil on paper  
each 50 x 70 cm, 2011



**no title /IV-11**  
oil on wood  
each 44 x 22 x 10 cm, 2011



**Pond Painting/IV-11**  
oil and acrylic on paper  
42 x 60 cm, 2011

## Thomas Lefeldt: artist portrait Art Portal Baden-Württemberg

He has been drawing and painting since the 70s of the last century, until the end of which he mainly belonged to the Informel. He is a studied concert pianist, he develops and designs professional websites, he photographs and produces video art and has other talents which I cannot list all of them.

Accordingly, during a visit to a studio in Kirchzarten, where Thomas Lefeldt lives and works, I stand in front of two Steinway grand pianos, on which Lefeldt's wife - the pianist Lya Goldner - and he often play four-handed. A small video studio follows in an adjoining smaller room - and all around I see countless pictures of various formats and creative phases and also some sculptures, which we were supposed to describe as painting objects later on.

Lefeldt prefers to paint on solid surfaces like paper or directly on wood. Only for his large formats does the artist use canvas, which is easier to handle.

Even the wall photographs have a rather abstract character, since the artist usually chooses sections in which the wall as a whole can hardly be imagined.

The painted wall pictures then appear even more as colour compositions of their own right. These wall paintings now, depending of course on the respective color space, repeatedly evoke associations with water.

This results in a flowing transition from the wall to the pond pictures. A formally inconspicuous change of theme, which however allows an enrichment of the content.

The pictures become more and more alive, which is an important theme for Thomas Lefeldt: Lefeldt, who is also a video artist, is not satisfied with the static character of the image as a medium.

He therefore successfully attempts to make the process of painting, the becoming of the picture visible in the same: Lefeldt's pictures often appear as vivid as film stills from a film, which then immediately continues.

It goes without saying that moving images and video art are potentially suitable for overcoming this contradiction. But even film music, as Lefeldt explains, is almost always only supplementary or commentary; images and music are not „one piece“, but remain

*Jürgen Linde, September 2011*

separate from each other.

Thus it is only consistent when Thomas Lefeldt produces video films in which the distance between image and sound seems to be eliminated.

Only now does our reflection lead us to Lefeldt's video art, but as the artist aptly explains, it is historically different: „Actually, the video work is at the beginning (1991/1996), from which the photo series „Reflexes“ and the pond pictures have developed, not least“. A pond is the focus of „Reflexive Surface“: the light of the sun shows us its surroundings in the pond. Sometimes flat, sometimes fluorescent, a holistic impression of seeing and hearing is created...almost romantically all of this.

And so we come to our initially suggested permanent theme: the combination of music and fine arts. Thomas Lefeldt, who represents both worlds like hardly anyone else, initially sees the connection between the two very skeptically:

„Whoever interprets the images of other artists musically, for example, runs the permanent risk of far-reaching deceptions and false conclusions.

The problem is that images as static works of art are at first clearly distinguished from music, which we can only experience as a temporal process.

The recording, which can best be characterized as chamber music, reminds me again and again of the concrete music of a Steve Reich, for example, which is no longer really surprising, as Reich's very clearly structured music also evokes lyrical images and evokes associations with nature.

And so we come to the end of Thomas Lefeldt's painting objects. Again and again, Lefeldt's paintings feature the motif of the Sheet Pile Wall. Sheet pile walls are components from hydraulic engineering that are used, for example, to straighten brook/river courses or for flood protection. Thomas Lefeldt had experienced how such Sheet Pile Walls were removed again after a few years and was fascinated by the splendour and variety of colours left behind by water, rust and plants on the parts of the walls in the water.

To me, the painting objects of our artist seem to be very similar,

as if they had been taken directly from nature; like metal parts, for example, that have long been lying in a damp, mossy forest floor or in a brook.

These are simple bodies made of wood or metal that Thomas Lefeldt does not paint directly, but sticks previously painted paper to them and then reworks. The layers of paper have to be painterly combined with each other, often glazed layers of paint are added. This is why he does not speak of sculptures, but of painting objects. Thomas Lefeldt's art is certainly not an imitation of nature, and yet he approaches it on his particular artistic path - by aesthetic means.

„The aesthetic distance from nature is moving towards it; idealism has not been mistaken about that.  
(Theodor W. Adorno, Aesthetic Theory)“.

In this sense, art does not „move back“, but rather forward to nature.



**Triptychon/XI-11**

Painting Object  
acrylic and oil on paper, wood  
39 x 7 x 6 cm 2011



**Sheet Pile Wall/V-11**  
oil on wood/canvas  
100 x 80 cm, 2011





**no title**  
oil on canvas  
60 x 60 cm, 2011





**no title /VII-11**  
acrylic, oil and ink on paper/collage  
40 x 40 cm, 2011



**no title /I-12**  
ink and oil on paper  
70 x 95 cm, 2012



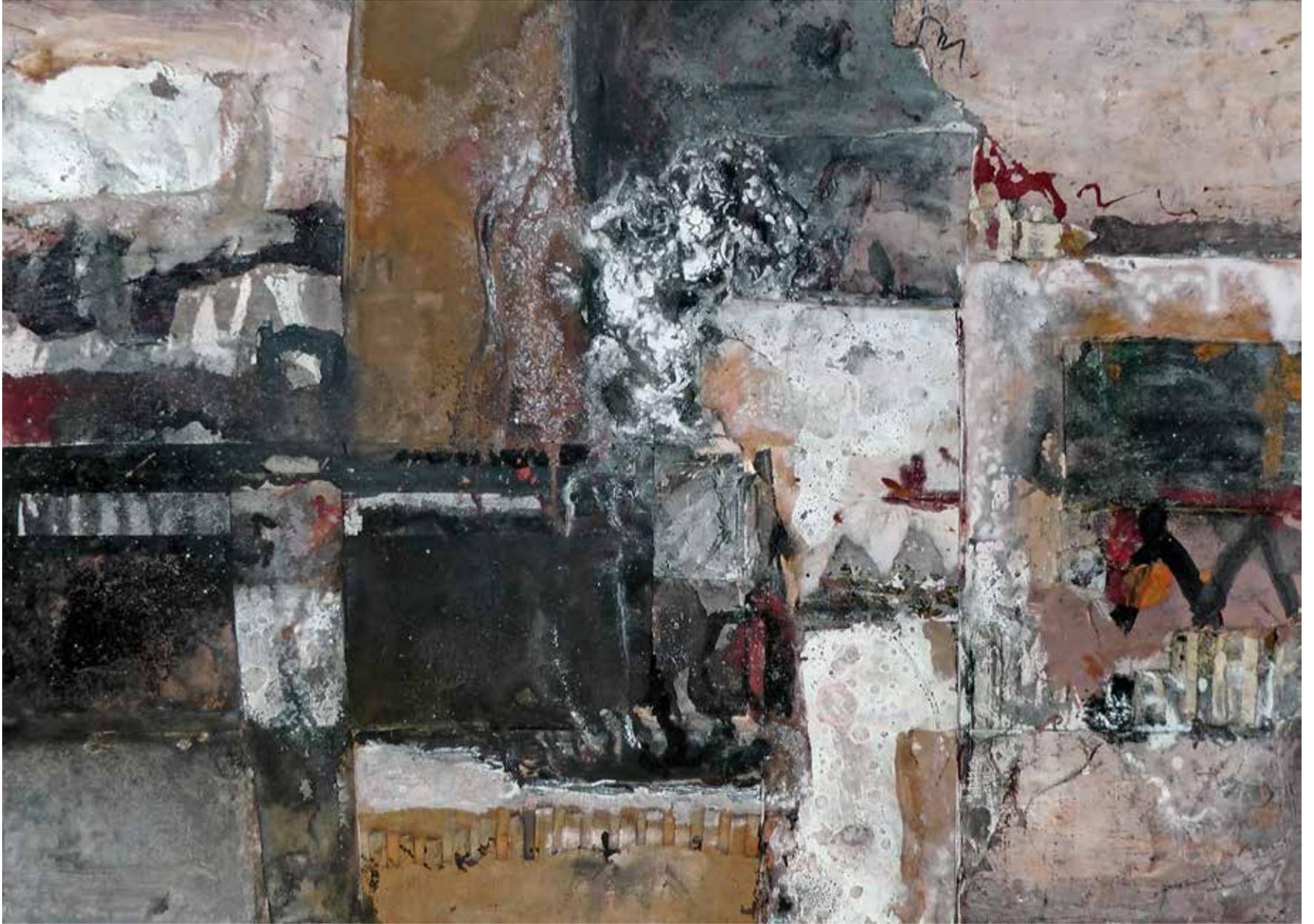
**no title /VIII**  
oil and acrylic on paper  
40 x 40 cm, 2012



**no title/VII-12**  
collage, acrylic and oil on cardboard  
each 21 x 15 cm, 2012



**no title/VI-13**  
collage, acrylic and oil on paper  
20 x 20 cm, 2013



**no title VII/14**  
acrylic and oil on paper/collage  
30 x 42 cm, 2014 (private property)



**no title/VIII-14**  
acrylic and oil on paper/collage  
29 x 40 cm, 2014





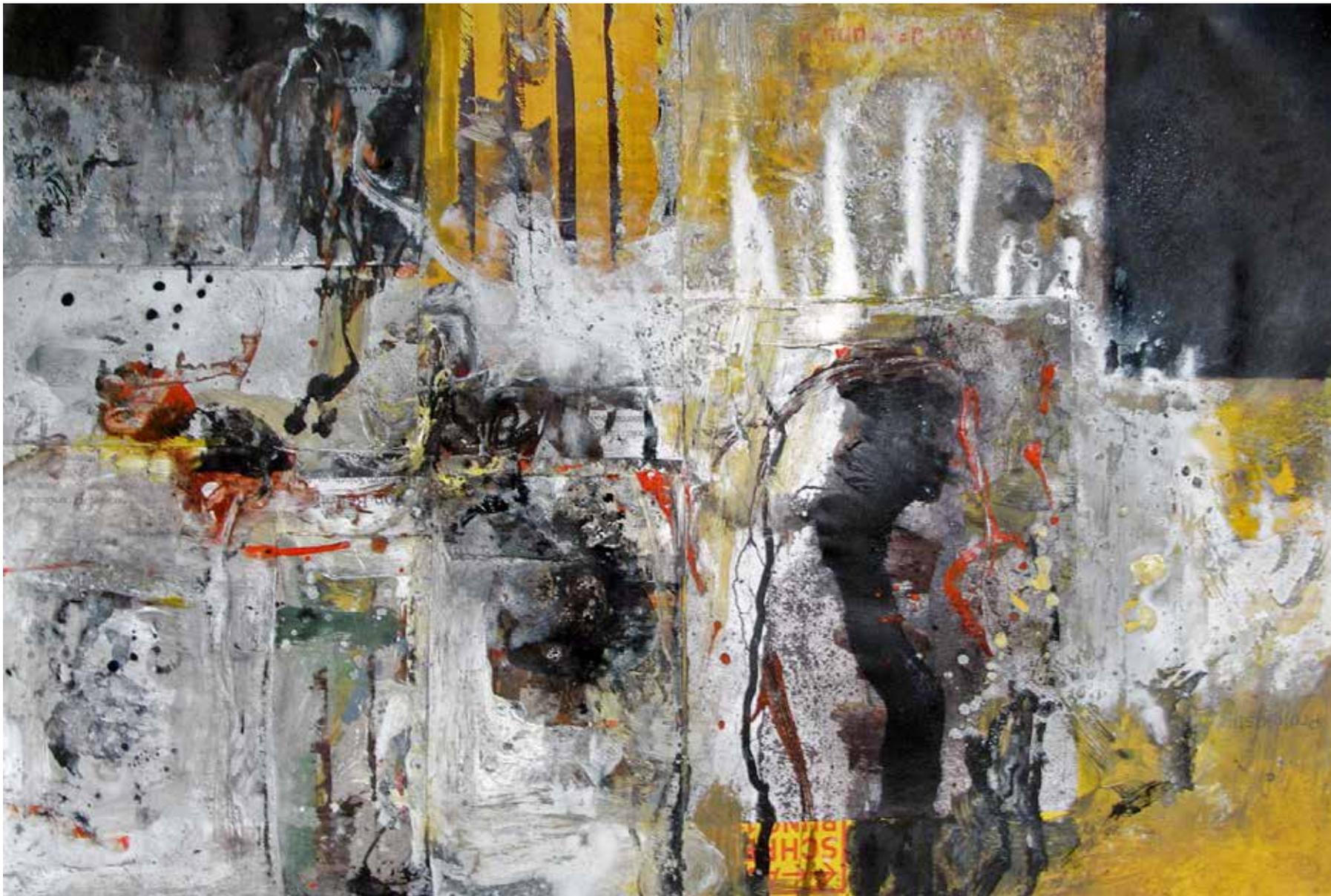
**no title VIII/14**  
acrylic and oil on paper/collage  
30 x 42 cm, 2014



**no title V/14**  
Ayryl and oil on paper  
30 x 40 cm, 2014



**no title II/15**  
acrylic, oil and collage on paper  
31 x 43 cm, 2015



**no title II/15**  
acrylic, oil and collage on paper  
28 x 42 cm, 2015



**Pond Painting VII/15**  
acrylic, oil and collage  
50 x 70 cm, 2015



**no title II/15**  
acrylic, oil and collage on paper  
35 x 50 cm, 2015



**O.T VII/15**  
acrylic, oil, collage  
50 x 50 cm, 2015



**O.T VII/15**  
acrylic and oil on paper  
50 x 50 cm, 2015



**12 collage drawings V/15**  
ink, oil, collage on paper/paperboard  
each 22 x 22 cm  
on lacquered plywood, each 25 x 25 cm, 2015



**30 Wall Sketches** (modular wall installation)  
oil, acrylic, collage on paper/paperboard  
each 20 x 20 cm  
lacquered plywood, each 25 x 25 cm, 2015



**Shape Painting III/16**  
collage, acrylic and oil on cardboard  
35 x 50 cm, 2016



How can it even happen that someone paints the way it can be seen here?

Perhaps because his father was a photographer and landscape painter as a sideline, and his mother a pianist. This creative potential was immediately absorbed by mother's milk.

With such a motivating parental home, the Hamburg child picked up the crayon early on or later his father's camera, developed not only paper prints in his own darkroom, but also his artistic ambitions.

While painting, little Thomas drew wondrous map-like drawings, drew away-like lines, rivers meandered across the surface of the paper, composed aerial photographs of imaginary landscapes, took a bird's-eye view long before mankind was made happy with Google Earth.

Later, the boy drew maps faithfully; regionally, supra-regionally, internationally. In the 1960s he even wrote to the Albanian and Romanian radio stations to ask them if they could send him topographic maps to copy, which they did promptly and sent him Christmas greetings for years to come in gratitude for his youthful interest.

He would have wanted and been able to become a cartographer. He became an artist, thank God, musician, pianist in the first instance, without ever letting go of the other, photography and painting. He is a seeker and he finds. As a composer melodies, as a photographer motifs, as a painter happiness.

He listens, looks, attunes himself to natural and cultural spaces and takes from this cosmos of the everyday, with trained perception, the excerpt-like motifs which he first captures photographically and which serve him as a free model for his painting. So he is still on a high-altitude expedition, looking for his excerpts in the surroundings of weathered buildings or Monetsch water surfaces - zooms in at the decisive moment, captures what he finds worth seeing.

He calls them pond pictures, wall pictures. Photographs that are perfect in themselves. Why do they still paint?

The artist himself: I look at the earth, take photos and think: these are all not yet painted pictures.

*Clemens Hunger*  
*Opening speech of the exhibition at the*  
*Art Forum Hochschwarzwald*  
*Titisee-Neustadt 2016*

The Romanian sculptor Brancusi once said: Why should I talk about my sculptures when I can photograph them?

Conversely, perhaps a Thomas Lefeldt: what my photographs show, I don't have to talk about, if I can also paint it.

What emerges are no longer merely artistically valuable images of a real world, but real new creations, undiscovered landscapes of inner not outer nature. More sensual than the photographs could ever be, because the dematerialized section is redefined by the painting process, adding a material dimension and transforming itself into a completely independent picture.

From the familiar, from what has already been seen, emerges what has not yet been seen. It is that which constitutes an artistic process, where the existing is tied to, but at the same time is penetrated into the realm of the not yet existing, the still unknown, the not yet married, in order to participate in an act of creation and at the same time to be led to oneself anew.



**no title VII/16**  
collage, acrylic and oil on cardboard  
40 x 50 cm, 2016



**Wall Painting X/16**  
oil and mixed media on canvas  
100 x 100 cm, 2015/16



**Shape Painting VII/16**  
collage, oil and acrylic on cardboard  
70 x 50 cm, 2016

**Shape Painting VIII/16**  
collage, oil and acrylic on cardboard  
70 x 50 cm, 2016





**no title XI/16**  
oil, acrylic and collage on canvas  
80 x 80 cm, 2016



**42 Wall Sketches** (modular wall installation)  
oil, acrylic, collage on paper/paperboard, each 20 x 20 cm  
lacquered plywood, each 25 x 25 cm, 2016



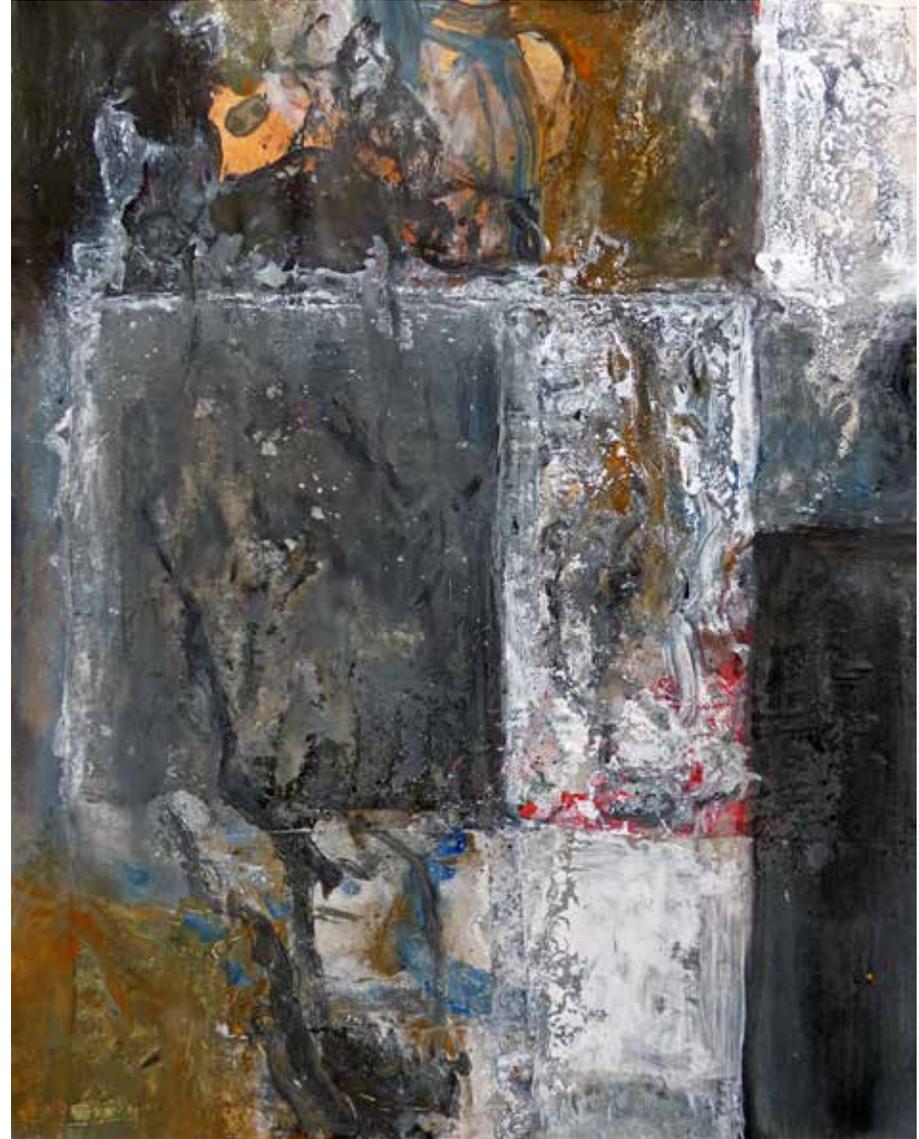
**no title VI/17**  
oil, acrylic and collage on paper  
each 50 x 40 cm, 2017



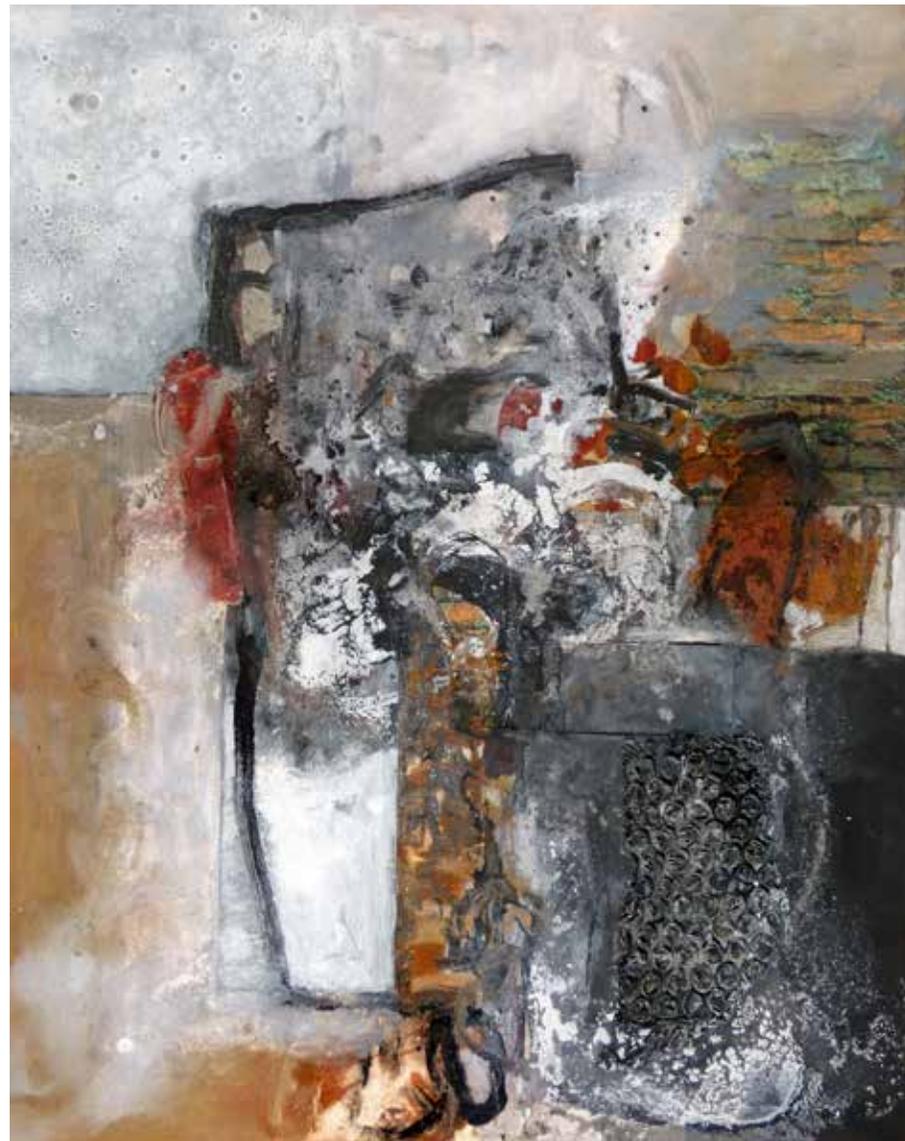


**30 Wall Sketches** (modular wall installation)  
oil, acrylic, collage on paper/paperboard, each 20 x 20 cm  
lacquered plywood, each 25 x 25 cm, 2017





**no title VI/17**  
oil, acrylic and collage on paper  
each 50 x 40 cm, 2017





**no title X/17**

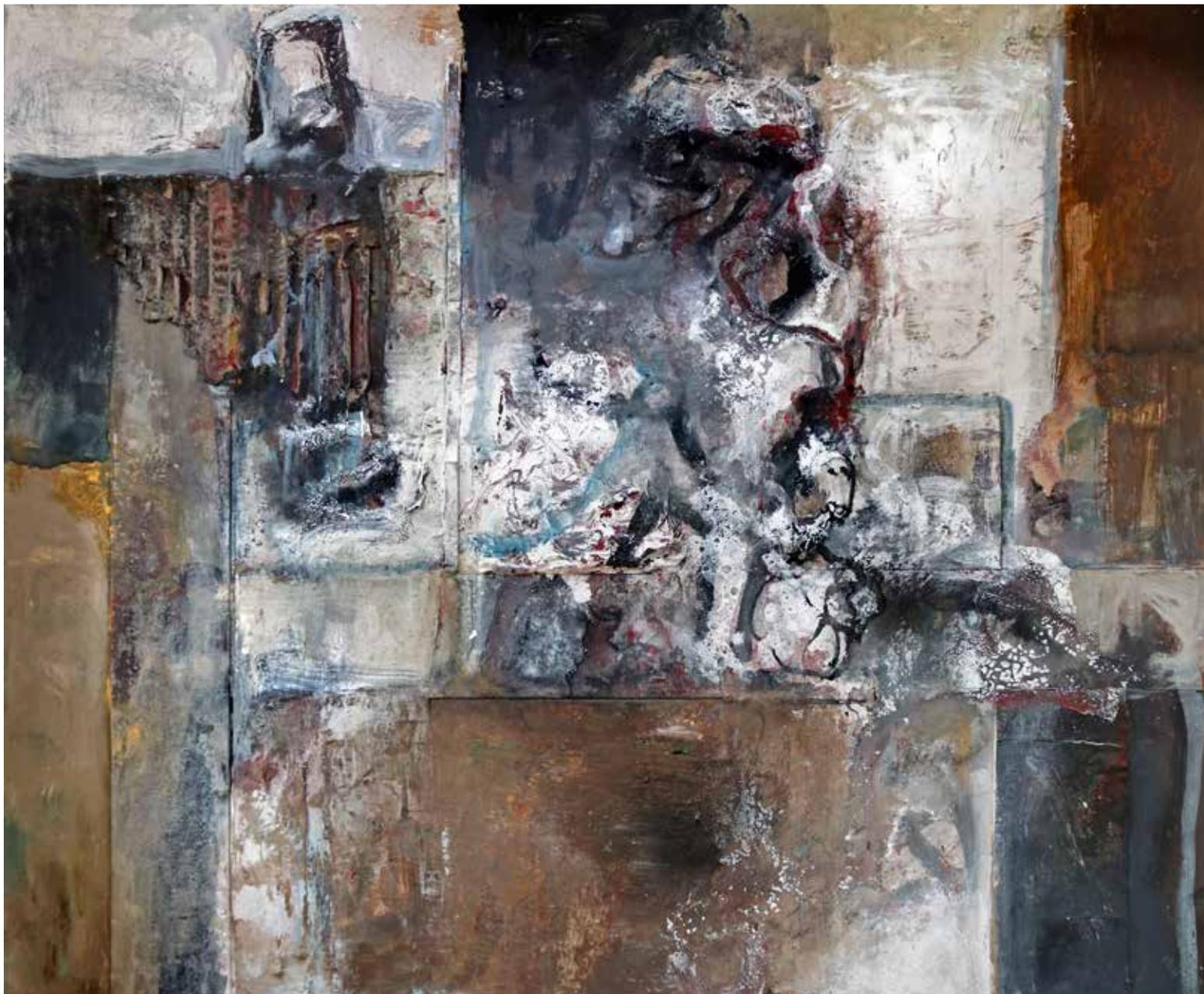
oil, acrylic, collage on paper/paperboard, each 20 x 20 cm  
lacquered plywood, each 25 x 25 cm, 2017





**no title X/18**  
collage, acrylic and oil on cardboard  
40 x 50 cm, 2018





**no title X/18**  
collage, acrylic and oil on cardboard  
40 x 50 cm, 2018



**no title X/18**  
collage, acrylic and oil on cardboard  
40 x 50 cm, 2018

„**Color traces**“ is the title of this exhibition by Thomas Lefeldt. In fact, only thin traces of color or rather skins of color lie over his picture carriers. That which in his works stands out from the background in relief is not due to a pastily applied color, but to various types of material. For many decades, Lefeldt has been practicing a kind of colour and structural geology in which he goes to the limits of the third dimension.

As I will explain in a moment, he has already worked with tar, sand, ash, lava and dried grass, and the colours appearing in the picture through oil or acrylic paint are also derived from these materials. Thus white and black dominate in addition to earth tones, a little green, red, yellow and a little blue are added. However, this colourfulness is always weakened in its luminosity and thus fits into the circle of natural tones.

The composition „Hekla XI“, created 27 years ago, hangs in the hallway as a welcoming picture of the exhibition. At that time his works were still very material-emphasized, this picture consists for example not only of canvas and oil paint, but also of tar, sand and lava. Lefeldt used his various materials to represent what could be done similarly - but not exactly so - with paint. Tar, sand, and lava emphasize the image as a physical, material object, while the painterly and sculptural forms interpenetrate to form an ambiguous and associative image that not only does not want to hide the process of its creation, but itself makes it a theme. Individual forms are not treated independently, but the pictorial structure is seen as a flowing system of overlapping color zones.

In these compositions, man never appears as a figure, but through the use of materials and the formative action of his body, Lefeldt has buried a trace in them and is present with it in his visual world.

Without being distracted by reminiscences of the representational, the viewer thus has the opportunity to feel his way into these multi-layered and rich visual zones.

In the 1990s, Lefeldt began to work more and more on and with paper, and with paper came the somewhat more colorful coloration. But even without material-heavy components, Lefeldt's approach remains strongly process-oriented. Lefeldt begins by gluing over his paper and thus sets his creativity in motion. In this way something haptic is created and above all the sheet is no longer white and empty. If you take a close look, you will always recognize the letters of the newspaper clippings he inserted. Just as tar, sand or lava were previously applied to the substrate, this collaging now causes something to grow out of the paper, which - more or less strongly - reaches into the third dimension.

Then as now, Lefeldt's working method is based on the Informel, but his pictures were never meant abstractly and are not today. The artist has always taken nature as his starting point, and this anchoring is not only evident in his preferred coloration. Lefeldt has long been intensively involved with photography, creating two

*Antje Lechleiter*

*Opening speech of the exhibition*

*„Color Traces“ at the Rebay House Teningen*

*2018*

groups of works that have directly penetrated his painting. On the one hand, there are photographs of weathered walls and old house facades, which Lefeldt discovered in 2004 in the central Italian Maremma. He was fascinated by the beauty of the unnoticed, the off-beaten, but this photograph was not about aspects such as transience or decay, but about the connections between different structures and their composition. His paintings refer to these aspects, in which his structures are anchored to formal scaffolding, for example right angles such as those of window frames or walls. These elements lead a life of their own in his compositions, but they also hold a delicately floating connection to reality. Therefore, I would describe Lefeldt as a tracker and discoverer whose compositions are owed more to finding than to inventing.

This is also shown by the second photographic starting point of his painting, the so-called „pond pictures“, for which he often chose small sections or made macro shots. Even this photographic source material has a strongly abstract character. You can see that he looked through the viewfinder of his camera until things got a secret. The theme of his painting forms itself accordingly object free and refers - without showing its origin - to dynamic processes, to the motif of movement and change itself. Thus the picture becomes a colour landscape whose structure-rich dynamic is sometimes reminiscent of flying over natural space.

Let's summarize once again: Photography and painting on paper are closely connected in this work - materially, but also aesthetically, and they developed organically apart. Here, as there, the artist is not concerned with a depictive procedure, but rather tirelessly seeks structures that carry the aspect of growth, natural form formation and process-like transformation within themselves. His many years of intensive involvement with this theme have led to the fact that he no longer needs photography as a direct starting point. Meanwhile Lefeldt calls up the material for his pictures in his imagination. Thus it is not always possible to distinguish between pure pond and wall pictures, they have mixed into a universally valid visual experience that does not want to commit itself to a binding theme. Lefeldt merely gives impulses and wants to stimulate the viewer's imagination with his designs.

The wall block of 60 small-format, square works from 2018 is impressive. 750 of these small compositions, which Lefeldt also calls „modular wall installations“, have been created since 2004/05. They are „miniature paintings“.

These are not works of sketch character, but autonomous works of art which, during their creation, pass through two or three different states, thereby changing structure, style and rhythm. They never emerge quickly or spontaneously in a litter, always preceded by an intensive creative process. Layer by layer the time factor is painted into them. Lefeldt sees these works himself as a kaleidoscope of his inner movement, as diaries showing a cosmos of moods and structures.

Since 1970 Thomas Lefeldt has been engaged in painting and photography, and at the same time he studied piano at the Detmold University of Music. He is certainly known to many of you as a musician and composer. Music and painting, however, are treated completely separately from each other and so I would just like to point out that the persistent pursuit of quality is a characteristic feature of the artist. Arbitrariness is something that both the musician and the visual artist Thomas Lefeldt deeply rejects.

Dear Ladies and Gentlemen, I mentioned at the beginning that Lefeldt goes to the limits of the third dimension in his material pictures. So it was a logical step to finally turn to the object. This happened a few years ago, around 2011, Lefeldt began to coat tubes and rods with a thin skin of paint. These painting objects follow closely on from his artistic work and it is impressive with what consistency this artist has remained true to himself over the decades and has thus created a coherent, monolithic oeuvre.



**no title X/17**  
oil, acrylic, collage on paper/paperboard, each 20 x 20 cm  
lacquered plywood, each 25 x 25 cm, 2018



## Exhibitions (choice)

2018 Rebay-House, Teningen  
2017/18 Gallery TOM, Tokyo  
2016 Art Forum Upper Black Forest Titisee-Neustadt  
depot.K art project Freiburg (with C. Hunger)  
2014 „Black Forest“ (BBK exhibition Kirchzarten) (group exhibition)  
2010 PZI Emmendingen  
Cultural Summer Ebnet/Freiburg, Riding Hall (g)  
art Karlsruhe (Painting + Video/Music-Installation)  
Art Prague (Painting)  
2009 depot.K, art project Freiburg (with T. Gutmann)  
GalerieRaum, Riegel - Video/Music-Installation (g)  
Hofmann Gallery, Bad Krozingen (with J. Dorwarth)  
3rd Artists' Fair Baden-Württemberg, Stuttgart (g)  
2008 Regionale9, Basel (g)  
Circular Art Exhibition, Freiburg (g)  
Gallery AN, Tokyo  
2007 Workshop Gallery Freiburg (g)  
2006 Gallery SAOH & TOMOS, Tokyo  
Art Association Kirchzarten / Sparkasse Hochschwarzwald  
2005 Workshop Gallery Freiburg  
Gallery at Colombi Freiburg (with J. Dorwarth)  
Art Circle Radbrunnen Breisach (with J. Dorwarth)  
2004 Glass House Rieselfeld Freiburg  
2001 Gallery Hubert Mannheim  
1999 County art exhibition, Bad Krozingen (g)  
1992 Garrison church Breisach (g)  
County art exhibition, Staufen (g)  
1991 Exhibition „Deserteure“ Marienbad Freiburg (g)  
1990 Town hall Merzhausen (with J. Dorwarth)  
1988 Max Planck Institute for Immunobiology Freiburg  
1986 Gallery Seekuh, Konstanz  
1985 Art association Kirchzarten  
1982 Gallery Zündschnur, Basel (with G. Kristinsson)  
1980 Art Association Glückstadt (with R. Nummer)  
Gallery Finndorff, Lüneburg (with R. Nummer)

1979 Gallery Delgado, Detmold  
1977 Gallery John-Herden/Marzona, Bielefeld  
1976 Gallery Goeken, Münster

Works are represented in the District Office Breisgau-Hochschwarzwald  
and the Baden-Württembergische Bank, Freiburg  
Member of Professional Association of Visual Artists Südbaden and  
German Artists' Association

## Thomas Lefeldt

1949 born in Hamburg  
1964 – 1968 piano studies with Detlev Jürges, Academy of Music Lübeck.  
1968 – 1970 piano studies with Prof. Robert Henry at the Academy of Music Hamburg.  
1973 – 1979 studies at the Academy of Music Detmold  
with Prof. Friedrich Wilhelm Schnurr (piano) and Prof. Walter Steffens (composition).  
Final graduations with Piano Teacher Degree (SMP 1973),  
Artist Diplom (1975) and Concert Exam (1977/78).  
since 1970 continuous studies with painting and photography  
since 1980 residence in Kirchzarten near Freiburg/Germany.  
Compositions for piano, chamber music and orchestra.  
Concert and teaching activities, exhibitions

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Photos, design, printing and layout:  
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