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PIETER SCHOOLWERTH  
Thinking Through (13 Years)  
Kraupa-Tuskany Zeidler, Berlin (DE)  
12.09.2025-25.10.2025

*Thinking Through (13 Years)* unfolds from the gallery's website archive, recasting thirteen years of exhibitions as a mutable script of images, gestures, and recollections.

At the heart of the project are two bodies of work that double and echo each other. First, a series of small paintings, quick gestural condensations of each gallery year, gathered into a one third scale model of K-T Z itself. Here the viewer looks down into memory, as if peering through the aerial logic of SketchUp or the database structure of an online archive. Opposing these, large canvases derived from the small works stretch across the gallery's exterior walls. These are not straightforward enlargements but translations: the modest studies photographed, embedded into 3D models, printed onto canvas, and then reinscribed with paint, with exaggerated brushstrokes. The result is a hybrid surface of hand and machine, pixel and brushstroke, where authorship is dispersed and unsettled.

This recursive passage, small to large, model to gallery, hand to printer, enacts the instability of memory itself. Details collapse, return, or distort. A delicate mark scaled up becomes a swaggering gesture, just as a private photo posted online becomes a public sign. Schoolwerth's 'Z-axis' space, composed in CGI FX software, places painting in dialogue with the shallow, simulated depth familiar to gaming and other virtual environments - through which we now navigate images daily.

Within this shifting ground, models take on multiple roles at once: archive, artwork, and orientation device. They structure the viewer's relation to time and space while refusing any fixed position. The exhibition becomes not a monument to the gallery's past but a meditation on how we remember now- through websites, databases, screenshots, and fragments. Each painting acts like a souvenir of the corresponding year's program - some fragments clearly 'remembered' in passages of oil paint, others 'forgotten' and lost to photographic reproduction - like a collage of compressed time memorialized in a calendar.

What emerges is a generative proposition: that painting can model our new mnemonic condition, where memory is outsourced to the cloud, where authorship flickers between human and machine, and where the real and the simulated are bound in recursive loops. *Thinking Through (13 Years)* does not reconstruct the past; it makes visible its distortions, misregistrations, and echoes. The exhibition insists that we look at paintings, unmediated and in person, so that the medium can remain a site where these frictions may still be felt, embodied, and thought through.

PIETER SCHOOLWERTH, (b. 1970), received his BFA from the California Institute of the Arts in 1994. He lives and works in New York.

Schoolwerth explores and experiments with the effects of generalized abstraction on representations of the human form in painting. His works are complex compositions combining drawn, printed, painted pictorial elements and computer generated imagery. His method reflects the destabilized process of identity construction in an age characterized by increasingly abstract social relations. Schoolwerth literalizes the formation, superimposition, and alienation of the contemporary body through the manipulation of multiple media and layers of material content.

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— His work has been exhibited internationally at Museum of Contemporary Art Chicago (2024); Marta Herford (2024); Petzel Gallery, New York (2024, solo); Duarte Sequeira, Seoul (2023, solo); Stavanger Art Museum, Norway (2023); Petzel Gallery, New York (2022); Petzel Gallery, New York (2022, solo); Kraupa-Tuskany Zeidler, Berlin (2022, solo); Kunstverein Hannover (2021, solo); Petzel Gallery, New York (2020, solo); Kraupa-Tuskany Zeidler, Berlin (2019, solo); the Hessel Museum of Art, Annandale-on-Hudson (2018); Miguel Abreu Gallery, New York (2017, solo); Capitain Petzel, Berlin (2017, solo); the Whitney Museum of American Art, New York (2016); 356 Mission, Los Angeles (2015, solo); Gallery SKE, New Delhi (2014, solo); Galerie Nathalie Obadia, Brussels (2013, solo); the Museum of Modern Art, New York (2006); Elizabeth Dee Gallery, New York (2005, solo); Centre Georges Pompidou, Paris (2002); American Fine Arts, New York (2001, solo) and Greene Naftali Gallery, New York (1996, solo).

From 2003 to 2013, Schoolwerth ran Wierd Records and the Wierd Party at Home Sweet Home on the LES of New York. Wierd released music by 42 bands working in the genres of minimal electronics, coldwave and noise, and produced over 500 live music, dj, and performance art events internationally.

His work is in the collections of:

— National Gallery of Victoria, Melbourne  
Boros Collection, Berlin  
KAI 10 | ARTHENA FOUNDATION, Düsseldorf  
Stavanger Art Museum, Stavanger  
Aïshti Foundation, Beirut  
Museum of Contemporary Art, Los Angeles  
Denver Art Museum  
Deutsche Bank Collection, New York  
Orange County Museum of Art, California  
Galerie für Zeitgenössische Kunst, Leipzig  
Kistefos Museum, Jevnaker  
Norton Museum of Art, West Palm Beach  
Phoenix Art Museum, Phoenix  
San Francisco Museum of Modern Art, San Francisco  
Hall Art Foundation, Reading & Derneburg  
Pinault Collection, Paris  
Sigg Art Foundation, Le Castellet  
Xiao Museum of Contemporary Art, Rizaho