

Thomas Hitchcock
Selected Works
January 2024

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Further links:

[_Portals](#)

[_luuuuure](#)

[_intermezzo publication](#)

[_intermezzo exhibition](#)

[_W A A G E](#)

[_Dé-limiter l'horizon](#)

[_wellwellwell](#)





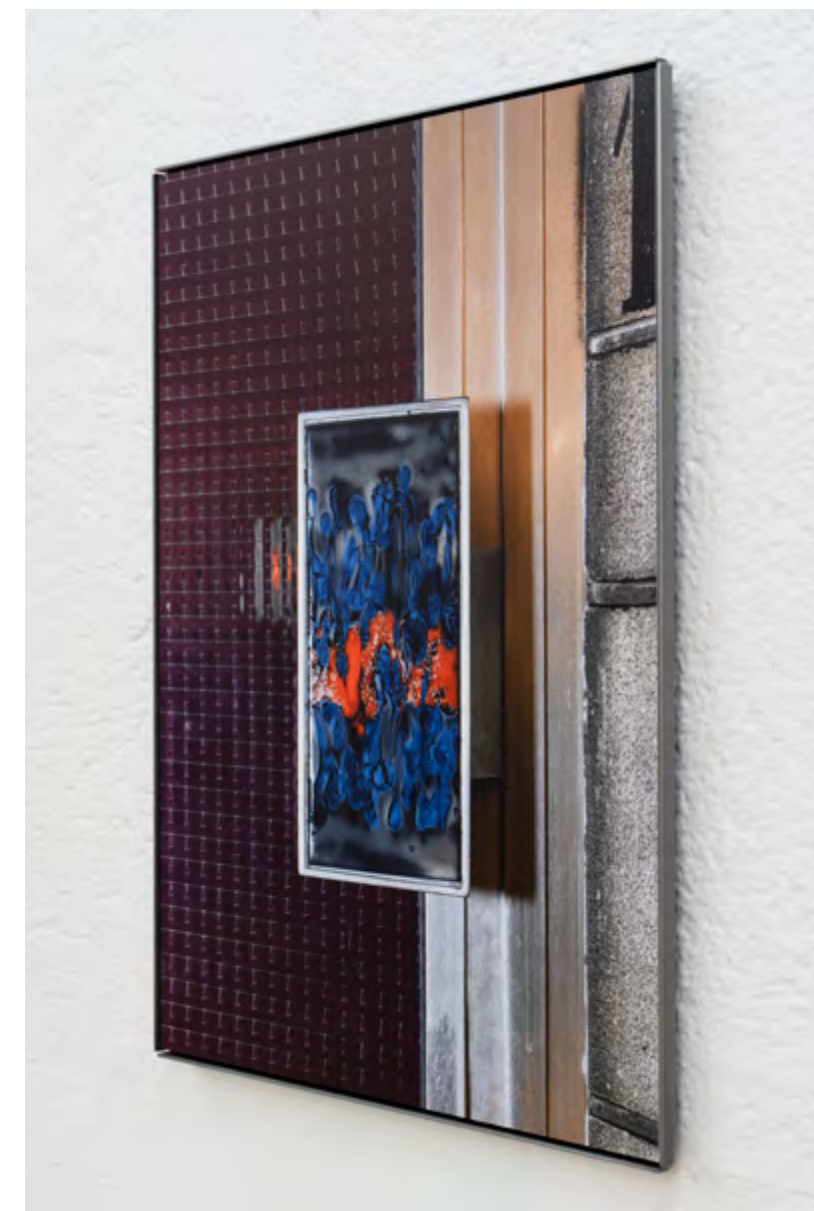
Portals, 2023, Hush/Hush, Bruges
Exhibition view

Untitled (Channel), 2023
Cable tray, wall mount, screws
170x42x140cm



Portals, 2023, Hush/Hush, Bruges
Exhibition view





Passed the Wall of Sleep, 2023

Inkjet print laminated on dibond in bent metal frame, varnish
51,5x38,5x2cm

A Touch Beyond, 2023
Inkjet print laminated on dibond in bent metal frame, varnish
51,5x38,5x2cm





The Gatekeeper, 2023

Inkjet print laminated on dibond in bent metal frame, varnish
51,5x38,5x2cm



Balance restored, 2023

Inkjet print laminated on dibond in bent metal frame, varnish
51,5x38,5x2cm

Portals

Thomas Hitchcock

25.11.2023 – 21.01.2024

Hush/Hush

“It’s like in *Remainder* [by Tom McCarthy] where, by the end, the reenactor has become so committed to making the reenactments “real” that he decides to relocate the reenactment of a bank robbery from an abandoned warehouse to an actual bank, to what counts, in the context of the novel, as “real space”.

[...]

“Beautiful!”, the reenactor whispers. The fallen bodies on the bank floor look to him like “sculptures”, and when the other reenactors realize that neither the bank’s employees nor its customers knew that this was a performance, and that therefore, as one of them says, “It’s real!” the “tingling” reaches its highest level ever: it “really burst its banks now; it flowed outwards from my spine’s base and flowed all around my body . . . I was weightless . . . I felt I was being elevated”.”

Excerpt from “*The beauty of a social problem*” by Walter Ben Michaels

In “*Portals*”, Thomas Hitchcock (°1989, Austria) nods to the notion of simultaneity as the contemporary experience of time and space — situated somewhere between the ‘real’/analogue and the ‘virtual’/digital. Through his arrangement of sculpture-like’ photographs and found objects in the space, the artist questions the intricate nuances of our ambivalent situatedness in the world.

Coming from a sculptural perspective, Hitchcock approaches the 9 photographic works developed with bent metal frames as objects rather than as photographs. Serving as the departure point of the exhibition, these works depict the ceramic door handles captured at night in the streets of Brussels during the artist’s residency at WIELS last year. Originating from the 60s and 70s in Belgium and the north of France, these door handles are historical objects within the ornamental tradition. Hitchcock’s specific treatment of the photographs, however, transforms them into almost hyper-realistic or otherworldly objects, potentially mistaken as digital collages. Titled after what could be fantasy or sci-fi novels, the objects are further removed from their historical context. They emphasise their fantastical and surrealistic elements, inviting the viewers to contemplate the idea of a world behind.

Another element in Hitchcock’s worldbuilding is the cable tray sustaining LED lamps cutting across the exhibition space. While appearing reminiscent of cliché 19th century streetlamps at first glance, these lamps are found objects from the streets of Brussels, manufactured in China with outdated LED technology. Taking the ambivalence of the lamps further, Hitchcock combines them with cable trays and chains recalling the contemporary infrastructure of a digital, connected sphere, introducing another layer of temporality in material terms. As a result, the lamps simultaneously carry rudimentary elements of the virtual, serving as material metaphors for different *times* across the analogue and the digital.

Hitchcock employs a material approach to the world and explores the interdependence of things across time and space through a sculptural lens. Hitchcock’s works are situated somewhere between *this* and *that* reality, inviting the viewers to an experience beyond the binary — the real as virtual, the analogue as digital.

Text by Yehbonne Bien



Untitled (Channel), 2023

Cable tray, wall mount, screws

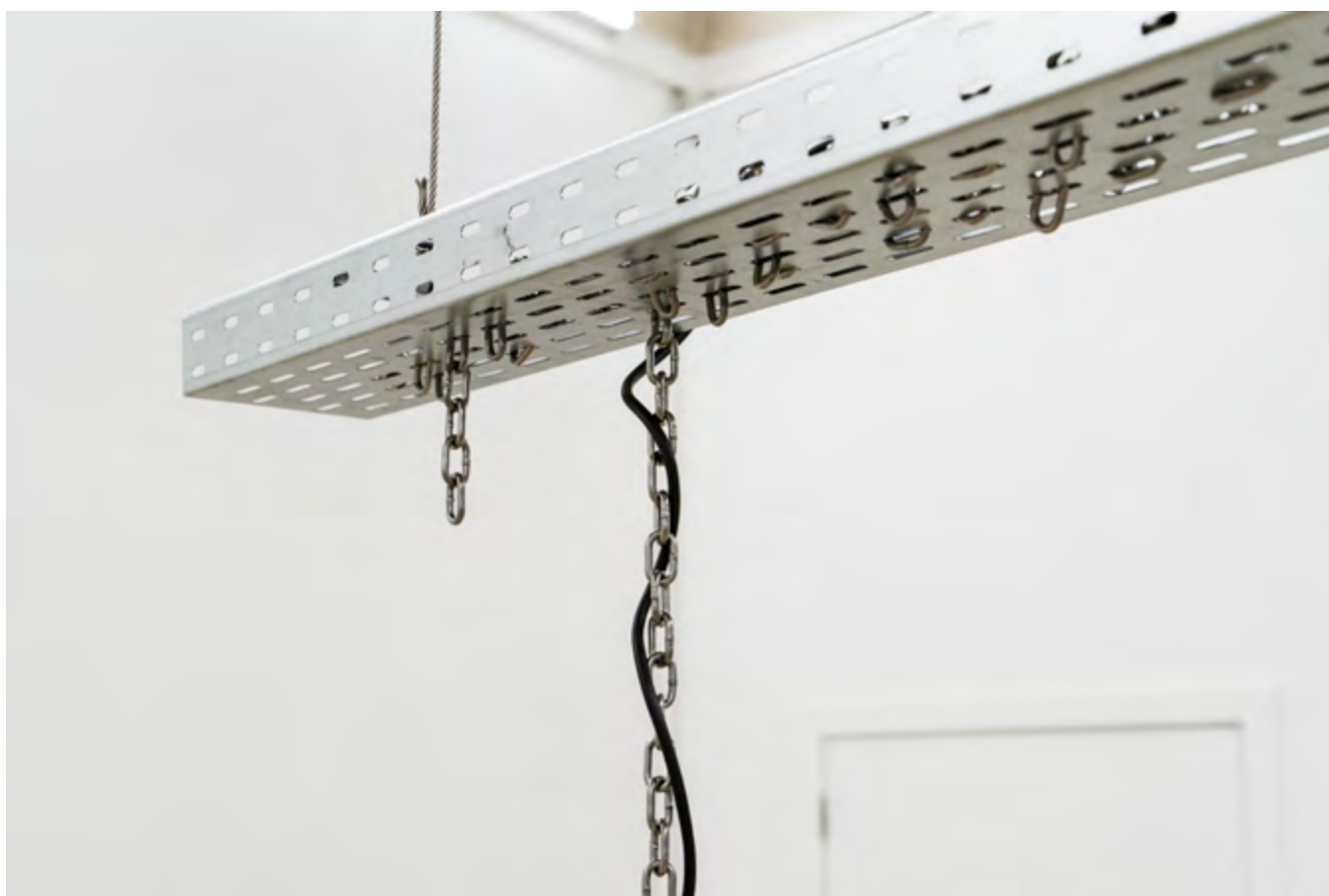
170x42x140cm

[link to full exhibition documentation on OFLUXO](#)



Buoyed up (Echos), 2023

Cable tray, found lamps, chains, multi-sockets, metal rope
300x15x120cm

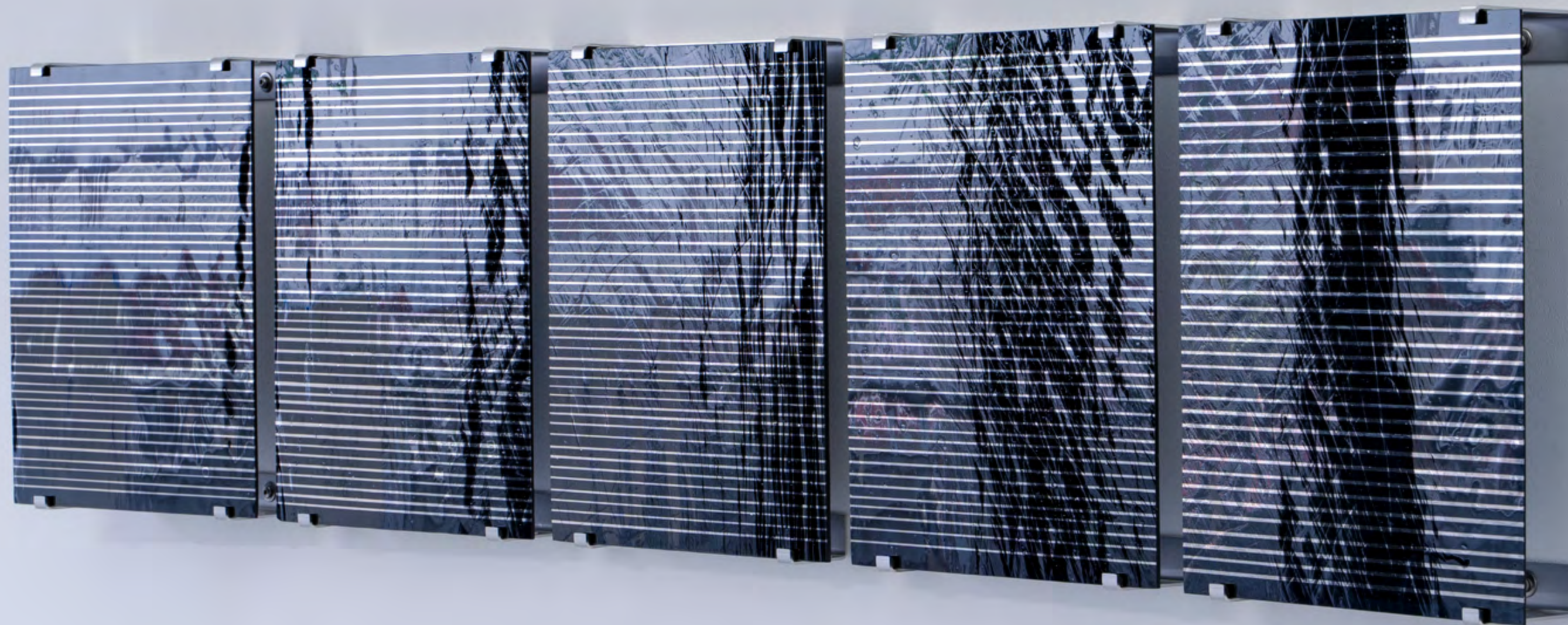


Buoyed up (Echos), 2023, Details
Cable tray, found lamps, chains, multi-sockets, metal rope
300x15x120cm



The Great Conjunction, 2023

Inkjet print laminated on dibond in bent metal frame, varnish
51,5x38,5x2cm



A tender echo (articulations of the real), 2022
Antique glass, platinum, stainless steel, rubber
135x34x10cm

A tender echo (articulations of the real), 2022
Antique glass, platinum, stainless steel, rubber
135x34x10cm





A tender echo (articulations of the real), 2022

Antique glass, platinum, stainless steel, rubber

135x34x10cm

[link to video](#)



Iuuuuure, 2021, Wien Museum MUSA, Vienna
Exhibition view



Untitled (luuuuure), 2021

Enamel, Schwarzlot, Platinum on mouth-blown antique glass, led, steel, rubber
ca. 80x60x0,6cm





Untitled, 2021
Enamel and Schwarzlot on mouth-blown antique glass, led, steel, rubber
ca. 80x60x0,6cm



Untitled, 2021
print on photographic paper, 21x16cm



Untitled (luuuuure) detail, 2021

Platinum on mouth-blown antique glass, led, steel, rubber
ca. 80x60x0,6cm

19

[link to full exhibition documentation on Kuba Paris](#)

luuuuure

15.10.2021 – 7.11.2021

Wien Museum MUSA

The omnipresent power of attraction that emanates from artistic work seems to be interwoven with a complex politic of viewing, accompanied by a considerable amount of temptation / danger of losing oneself in the objects. The transition from bait to the baited is fluid. What is this pull, this allure to supposedly beautiful things, and what potential does it hold in the exhibition context? Does an art production geared towards market-relevant luxury objects often neglect its own potential? Does it take itself and its entanglements in the social context seriously? These are the questions I started to address in the exhibition „*luuuuure*“ – the introductory scenario of the exhibition being dominated by the question of agency, which I situated between art production and contemplation and which flows back into its surroundings.



intermezzo, 2020, Campo dos Martires da Patria, Lisbon
Exhibition view



intermezzo, 2020, Campo dos Martires da Patria, Lisbon

interdisciplinary group exhibition and performance program as well as a publication

with: Gabriel Barbi, Diana Barbosa Gil, Stefan Cantante, Toni Hildebrandt, Lukas Maria Kaufmann, João dos Santos Martins, Billie Meskens, Alessandro di Pietro, Antonia Rippel-Stefanska & Konstantin Thiesen, Isabel Simões, SEARA em construção.
Curated and organised by Thomas Hitchcock and Anna-Sofie Lugmeier

1-2 Exhibition view

3 Screening by Gabriel Barbi

[link to full exhibition documentation](#)



1



3



2



1



2

22

intermezzo, 2020, Campo dos Martires da Patria, Lisbon

Performances by Isabel Simões and by João dos Santos Martins shown several times throughout the exhibition period. Video works by Antonia Rippel-Stefanska & Konstantin Thiesen as well as a screening by Gabriel Barbi shown after the closing times of the exhibition space each evening.

1 Performance by Isabel Simões together with Ruben Cabral

2 Performance by João dos Santos Martins together with Adriano Vicente

3 Video work shown after dark by Antonia Rippel-Stefanska & Konstantin Thiesen

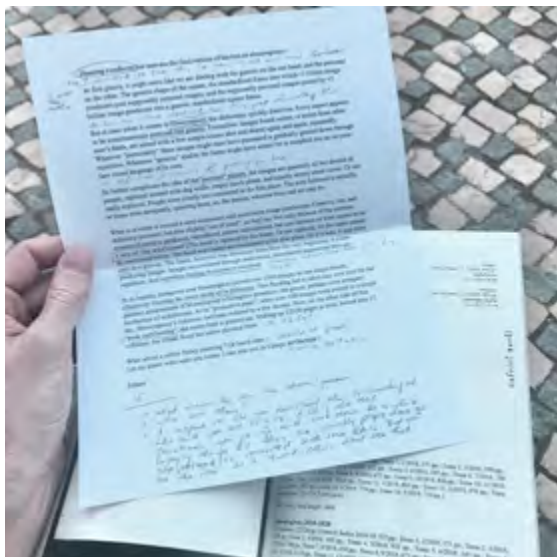


3

intermezzo, 2020, publication

The publication for the group show format „intermezzo“, prepared the ground for motives of the exhibition and the performative interventions that were taking place from the 4th - 18th of October 2020 inside a glass pavilion at a public garden in Lisbon, the Campo dos Mártires da Pátria. This booklet offered a basis on which we were aiming to stage the intermezzo's temporary field of thoughts to dig deeper into the potentiality of a side narrative. By questioning the act of how to come on stage in times of a complex political surrounding, we were eagerly looking forward to witness the appearance of a hybrid being, shaped by each individual position. A heterogenous amalgam, able to form and speak in its very own dialects.

with: Gabriel Barbi, Diana Barbosa Gil, Stefan Cantante, Toni Hildebrandt, Lukas Maria Kaufmann, João dos Santos Martins, Billie Meskens, Alessandro di Pietro, Antonia Rippel-Stefanska & Konstantin Thiesen, SEARA and Isabel Simões
invited and curated by Thomas Hitchcock and Anna-Sofie Lugmeier



[link to digital copy of publication](#)

i n t e r m e z z o

written in italic, while its letters are yearningly slanting towards the right side of this page, as if they would like to tip onto something that is either not there yet or has appeared a long time ago and left the scene again. – “Let’s look closely, let’s not waste time, let’s bring it together, let’s get it started, somehow...” – it is mumbling. “Let’s imagine something, growing from the long part of the letter “i” that is resting below its hovering dot, leading downwards to the left side, deep down throughout this little book, continuously passing by layers and layers of words, pictures, footnotes, letters, spaces in-between, captions, until it’s leaving this format of a publication, like an abandoned archaeological site, no longer needed to give shelter to a character, that is about to grow out of its original shape, about to become something else and starting to act differently. Softly sliding through the ground level with its special skill to cross time and space, as it still is a sign, as it is part of a possible formulation and therefore meant to travel. What you hold in your hands has made its way through our tongues, in-between our bodies, or wasn’t able to travel physically at all. While looking through these pages it will transform into something that is about to become outspoken, but then decides to rather hold on for another brief moment behind the scenes, equipped with its specific intonation: i - coming with delay.

i:
I am sitting up here, on this very line, while I’m absolutely concentrating on how to organise all these different characters. Nevertheless I am constantly thinking of you. You, the one most likely to hold me in your hands right now, with your eyes wandering through my lines, trying to hold on to them, to not fall down to the line below, trying to focus on the seemingly important sound of some pompous words, maybe you are reading this foreign language and maybe you feel reminded of the ruthless way language is being executed once again. Looking onto formulations of words that are able to create strange areas all of a sudden, whilst still embarking trustfully upon a journey with them, the point of arrival yet unknown, as if they knew where to go now. Like checking the news for example. As if you could change their message by double-checking them 3 times a day. I have to confess, I was hiding myself here some days ago as a prologue, to now finally get in touch with your eyes, to assure that you can always come back to me, anytime you like. Even though right now, in the moment we met, I came to the conclusion that I am unable to make the beginning happen, to make things become more clear, as the whole situation was already a trap even before. There is no respectable preparation that one could execute in a moment of time like this. And I won’t blame the words for it, as they are “just doing their job“, like everybody else is eventually doing right now. But it is indeed a moment to pause for a second or two. To make the gap visible. By not adding too much unnecessary information. By representing nothing and not beginning with anything new at all. Not as a gesture of refusal, more as a brief moment of acknowledgment of something happening in-between the layers, and of listening, just for a while. Every movement here is concentrated in this very confined space and comes close to a gesture; wiping away the tears with a poet’s sleeve.

tongues:
(whispering) If you want to make it become a side show, you’d better not mention it at all. Face it, you are part of this tragedy. And we can spot you, even in disguise.

i:
Indeed. Truly not thematising my little intervention here, coming out of nowhere with its intrusive mode of sneaking into a local narrative, while tragedies are continuously promenading in their paths. And simultaneously being too busy with trying to steer a DIY-kind-of linguistic vehicle, a hybrid being, fuelled by each appearing individual position – a real heterogeneous amalgam – able to speak and form its very own dialects, created out of the edges of some former specifically natured expression’s leftovers, nurtured, zoomed in and really well taken care of. Waiting to be read by anyone who wants to witness the exact opposite of a spectacle. It is difficult to get close to things while still not being able to touch upon them at all.

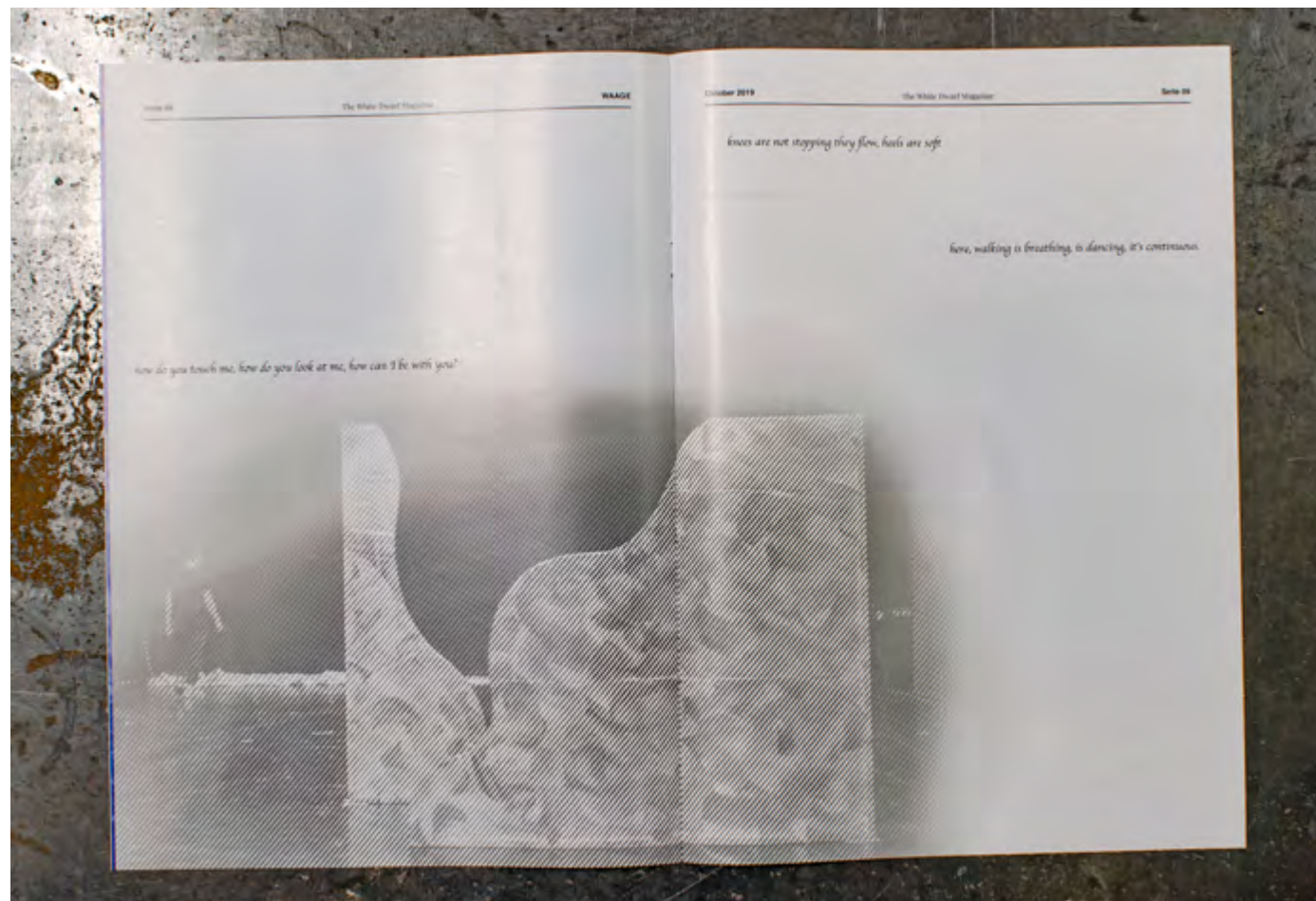
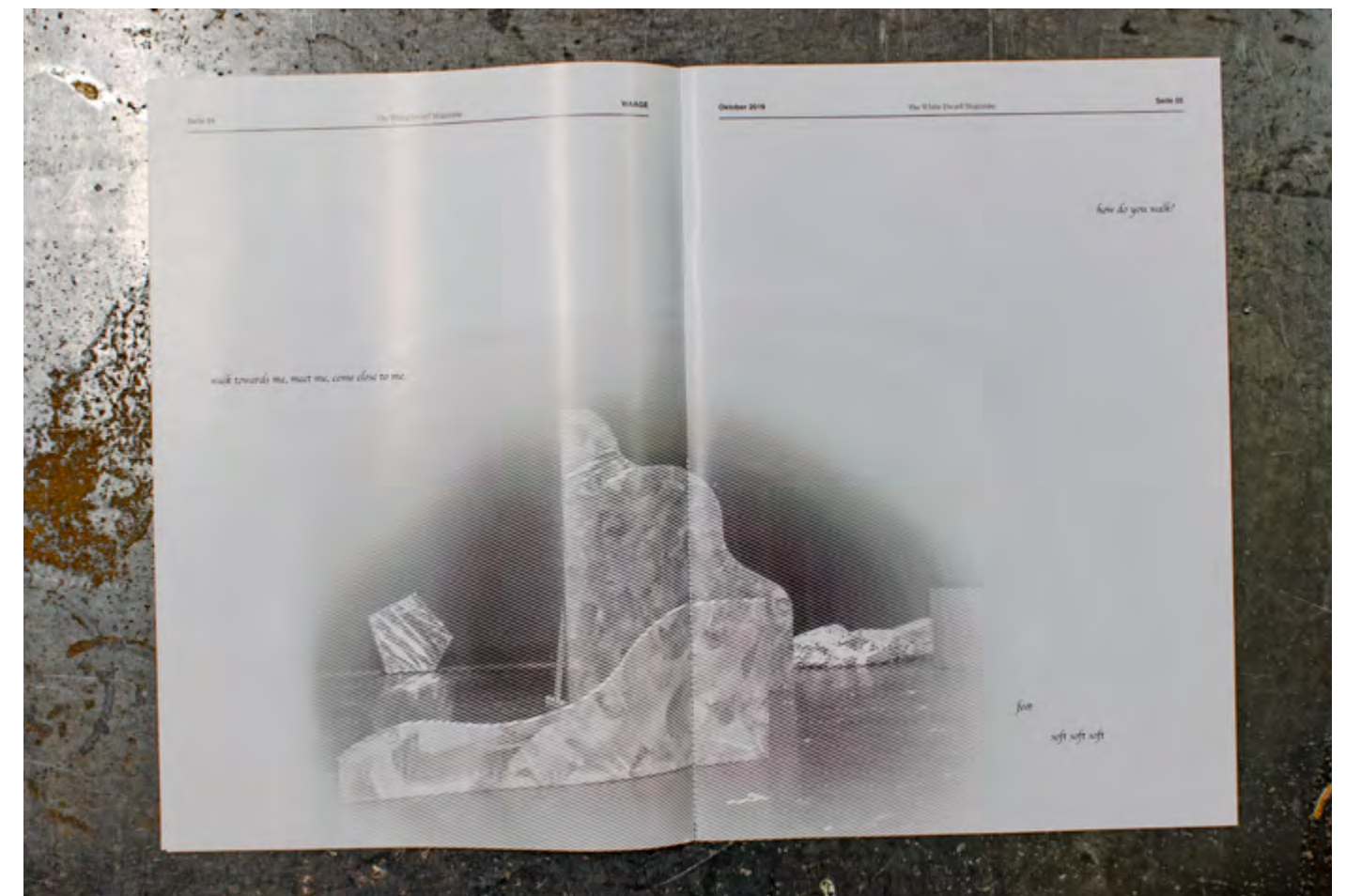
tongues:
(silently questioning the act of how to enter a stage, they look into a publication, on the cover there is an almost unrecognisable combination of drawn lines. Once they become letters, it reads “INTERMEZZO”)

i n t e r m e z z o

escrito em itálico, enquanto as suas letras pendem ansiosamente para o lado direito desta página, como se quisessem inclinar-se para cima de alguma coisa que ainda não está lá ou que apareceu há muito tempo e saiu de cena outra vez. – “Olhemos com atenção, não percamos tempo, organizemos as coisas, comecemos, de alguma maneira...” – está a murmurar... “Imaginemos alguma coisa a crescer da parte comprida da letra “i” que repousa por baixo do seu ponto flutuante, conduzindo-nos para baixo e para a esquerda, lá no fundo, atravessando este livrinho, passando continuamente por camadas e camadas de palavras, imagens, notas de rodapé, letras, espaços entre, legendas, até sair deste formato de publicação, como um sítio arqueológico abandonado, que já não é necessário para dar abrigo a uma personagem, que está prestes a deixar para trás a sua forma original, prestes a tornar-se outra coisa e a começar a agir de forma diferente. Deslizando suavemente pelo rés-do-chão com a sua capacidade especial para atravessar o tempo e o espaço, pois ainda é um sinal, pois faz parte de uma formulação possível e está, portanto, destinada a viajar. Isto que tens nas mãos passou pelas nossas línguas, por entre os nossos corpos, ou não foi de todo capaz de viajar fisicamente. Quando examinares estas páginas, vai-se transformar nalguma coisa que está prestes a perder as papas na língua, mas depois decide conter-se por mais um breve momento nos bastidores, equipada com a sua entonação específica: i – chegando com atraso.



W A A G E



W A A G E, White Dwarf Projects, Vienna
Artist Book, 2019, excerpts



W A A G E, White Dwarf Projects, Vienna
 Untitled, 2019
 Floatglass, drilling, varnish, aluminium mount, rubber, screws
 28x38x5cm

[link to full exhibition documentation](#)



Untitled, 2019
 Floatglass, drilling, varnish, aluminium mount, rubber, screws
 28x38x5cm





unscene, 2018, Peter-Alexander-Platz, Vienna

Stainless steel, stainless steel sheets, varnish, LED-spotlights, landscape gardening
together with Christina Romirer and Marit Wolters

unscene, 2018

Public sculpture Peter-Alexander-Platz, Vienna
Inauguration 10th of November 2019

Located in the center of Grinzing, a district on the outskirts of Vienna known for its wine and local produce this public space is dedicated to Peter Alexander (1926-2011). As one of the greatest entertainers, singers and actors in the German speaking countries, his name is very familiar across many generations. The artists - Thomas Hitchcock, Christina Romirer and Marit Wolters - perceive this space as a resonance chamber. Their approach was to design a set of stage elements and spotlights, which they embed in the landscape to turn the square itself into a stage – capturing the overall situation of the small park. All the elements: lanterns, park benches, plants, as well as the movement in public space, are literally illuminated and staged. The passers-by enter the park as a stage, adapting to the situation and thereby becoming observers and actors alike. A space is created through the suspense between seeing and being seen, in which sensory perception is linked to one's own action. 'Unscene', which is the title of the artistic installation, is connected to minimal art. In this artistic movement, the stage presence of an object provokes the viewer's participation as a theatrical effect. This consequently evokes an interaction where something familiar and visible becomes invisible and in the light of the stage, the invisible turns visible.

Text by Eva Maria Stadler





unscene, 2018, Peter-Alexander-Platz, Vienna

Stainless steel, stainless steel sheets, varnish, LED-spotlights, landscape gardening
together with Christina Romirer and Marit Wolters



Wiener Raum, Universitäts-galerie der Angewandten, Vienna

Wiener Raum, Universitätsgalerie der Angewandten, Vienna

Vitrines, 2018, details

MDF, chipboard, wood stain, glass, varnish, screws, wood glue
various dimensions

For Objects by Josef Dabernig, Friedl Dicker / Franz Singer, Friederike Domnosil, Heinrich Dunst, Josef Frank, Ernst Lichtblau, Johannes Porsch, Margarete Schütte-Lihotzky, Maria Lucia Stadlmayer, Oskar Strnad, Jenni Tischer and Amelie von Wulffen
together with Lukas Maria Kaufmann



[link to full exhibition documentation and text on Art Viewer](#)



Wiener Raum, Universitätsgalerie der Angewandten, Vienna

Vitrines, 2018, details

MDF, chipboard, wood stain, glass, varnish, screws, wood glue various dimensions

For Objects by Josef Dabernig, Friedl Dicker / Franz Singer, Friederike Domnosil, Heinrich Dunst, Josef Frank, Ernst Lichtblau, Johannes Porsch, Margarete Schütte-Lihotzky, Maria Lucia Stadlmayer, Oskar Strnad, Jenni Tischer and Amelie von Wulffen together with Lukas Maria Kaufmann



Dé-limiter l'horizon, 2017, wellwellwell, Vienna
Exhibition view



Dé-limiter l'horizon, wellwellwell, Vienna
 Dé-limiter l'horizon, 2017
 MDF, wood stain, glass, metal, varnish
 92x72x19cm and 54x47x14cm

[link to full exhibition documentation](#)





Dé-limiter l'horizon, 2017, detail
MDF, wood stain, glass, metal, varnish
54x47x14cm

Trained as a sculptor, the materials and objects Thomas Hitchcock uses in his work carry an authenticity that emanates beyond them. In his artistic practice he combines elaborately crafted works with found objects that he displays as such or which he enhances through small staged actions. Tapping into our collective cultural knowledge and strongly focusing on the ideas that surround the *objects trouvés*, materials or motifs he uses, he tries to create a complex situation in which the state and the different characteristics of being an object are questioned and put into focus. Through the methodology of fragmentation, mimicry and re-enchantment, whilst taking on and amplifying the intricate meaning of a certain thing, he creates a dense and even contradictory set of conversations drawing the viewer to a more structural point of encounter. Through his work, Hitchcock explores the multi-layered political implications of the involved gaze in stage-like settings. He lives and works in Vienna, although longer working stays have so far taken him to Lisbon, Berlin, Brussels and Paris where he recently participated in the WIELS Residency Program through the Artist-in-Europe-Stipend by the Federal Region of Styria and to Cité internationale des Arts through the Federal Government of Austria.

CV

Born 1989 in Bruck/Mur, Austria

Lives and works in Vienna

Education

2020 Independent Study Program Maumaus, Lisbon

2010 - 2017 University of Applied Arts Vienna, Brigitte Kowanz

2012- 2013 École Nationale Supérieure d'Arts de Paris Cergy (ENSAPC)

Solo Exhibitions

Channeling, The Green Corridor, Bruxelles, 2024

Portals, Hush/Hush, Bruges, 2023

Gloom, Cité des Arts, Paris, 2023

luuuuure, Wien Museum MUSA, Vienna, 2021

W A A G E, Whitedwarf Projects, Vienna, 2019

Dé-limiter l'horizon, wellwellwell, Vienna, 2017

Standby, Lenikus, Vienna, 2014

Group Exhibitions (selection)

Art Space Styria 2022, Neue Galerie Graz, 2022

Komposition Nr. 3 (The Open Window and the Form-Tossed Boat), Parallel Vienna, 2022

intermezzo, Campo dos Martires da Patria, Lisbon, 2020

6-chōme-30-3 higashiogu, Tokyo, 2019

Scenography as a place of longing, Kunstquartier, Salzburg, 2019

unscene, permanent public art installation, Peter-Alexander-Platz, Vienna, 2018

Parallel Vienna, Vienna, 2018

Wiener Raum, Universitätsgalerie der Angewandten, Vienna, 2018

Sediments of Union, European Forum Alpbach, Alpbach, 2017

Lightness and Matter, Kunstraum Niederösterreich, Vienna, 2017

The Essence, Alte Post, Vienna, 2017

Hang zu 3 Scenarios, Mo.ë, Vienna, 2016

All In, Krinzinger Projekte, Vienna, 2014

If Damien Were Viennese - I Prefer »You« in the Plural - Über Holotypen, Ve.Sch, Vienna, 2014

Insight | Outsight, Mediaopera Rinderhalle St. Marx, Vienna, 2012

The Essence, Museum of Applied Art (MAK), Vienna, 2011

Curated Exhibitions

intermezzo, Campo dos Martires da Patria, Lisbon, 2020

Meandering, wellwellwell, Vienna, 2016

Einlauf, perlimpinpin, Vienna, 2016

Performances, Readings

Channeling (Arouse and Desire), The Green Corridor, Brussels, 2024

W A A G E, in the realm of Scenography as a place of longing, Kunstquartier, Salzburg, 2019

Publications and Catalogues

Seltsame Ereignisse, 6-chōme-30-3 higashiogu published by bks.wien, 2021

intermezzo, 2020

W A A G E, Artist book, published by White Dwarf Projects, 2019

Transmediale Kunst | Transmedia Art, 2018, ISBN: 978-3-11-060081-0, 2018

lightness and matter: matter and lightness, 2017, ISBN: 978-3903153394

Scholarships, Competitions and Acquisitions

Permanent public art installation at Peter Alexander Platz, Vienna

Acquisition of works through the Collection of the University of Applied Arts Vienna

Acquisition of works through the State of Styria

Work stipend by the City of Vienna

Salzburg International Summer Academy Grant

Fred-Adlmüller Scholarship

Residencies

2024 The Green Corridor, Brussels

2023 Cité Internationale des Arts, Paris

2022 WIELS Brussels, Artist-in-Europe-Stipend by the Federal Region of Styria

2022 hectolitre, Brussels

Other

2017-2019 Studio Assistant Brigitte Kowanz

2014-2016 operating team member of the Artist-Run Space wellwellwell Vienna, [link](#)