

**Peggy Buth**

**Dirk Scheidt**

09/03 – 09/24/2005

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Red carpet, black tar! Material and form! This is the fabric of **Peggy Buth's** work. She appropriates symbols of public representation like the *red carpet* or the *monument* in order to overwrite them by her subjective emotional gestures. Observing and accepting is not her style: surfaces are sealed by tar, others are broken up by burning and carving. This artistic act of covering and dis-covering cannot be reduced to mere ironic comment.

By means of quotation Peggy Buth elaborates an exchange that triggers common ideas of representation and exclusion, of claims to sovereignty and meaning. These inscribed traces assert an aesthetic self-will that converts the initial material – into powerful objects oscillating between sculpture and picture.

**Dirk Scheidt** similarly exploits in his images familiar motives and settings. He disequilibrates the classical idea of floral and landscape sceneries, questioning their presentation and effect. And he then intervenes: in his staging he tilts not only the motives but also their familiar context. Desert images are produced in a studio, catching the macrocosm on a microscopic area.

In his works nature is subdued to ultimate alteration: the goal of complete control seems almost attained. Dirk Scheidt offers at first the alleged 'have-it-all-seen', just to then provoke an even bigger attention.

So, what happens when a desert turns into a little sand heap, cress serves as decoration for a staircase and potted plants rebel against attempts of human cultivation?