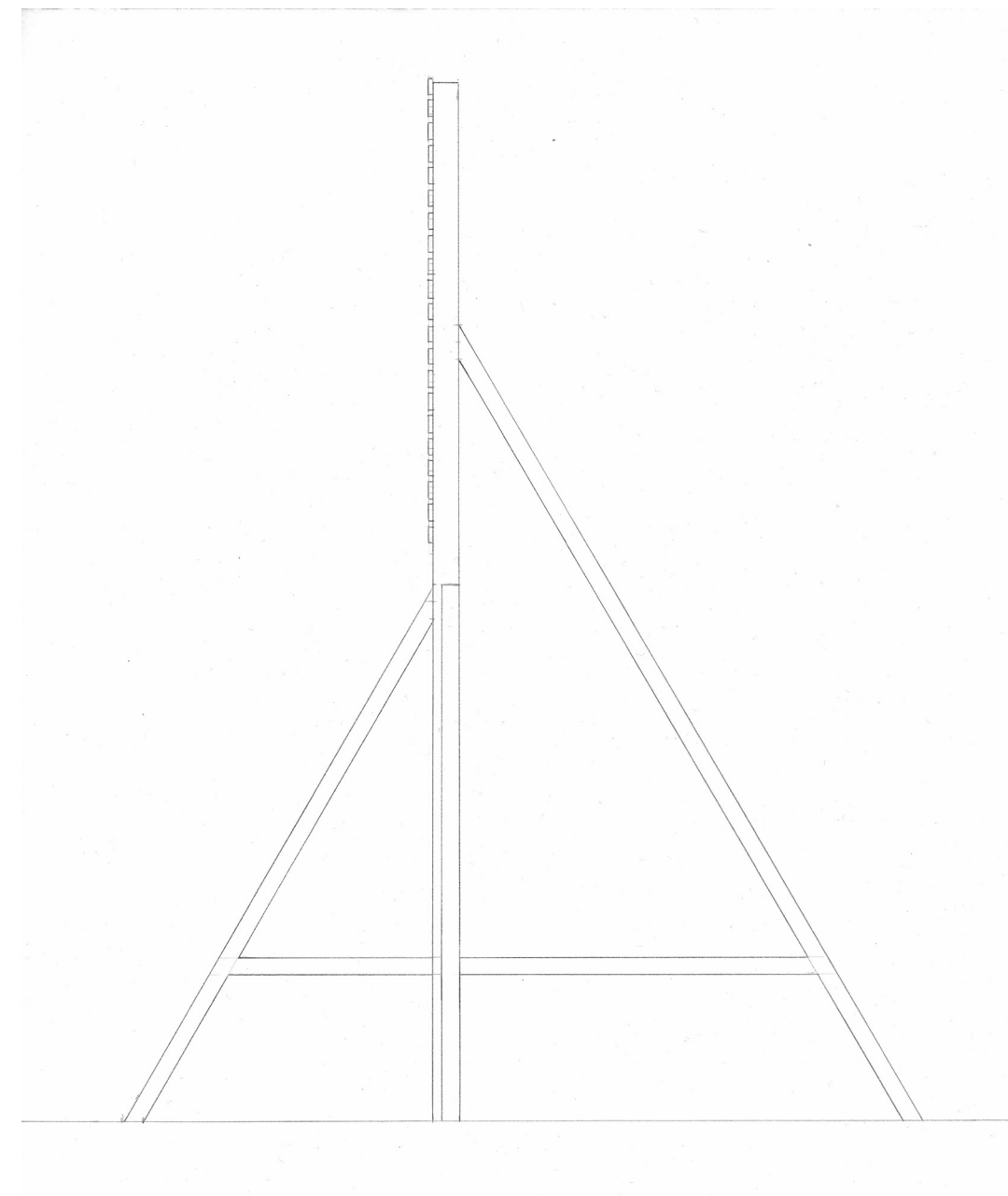


Thomas Straub

2017 - 2018

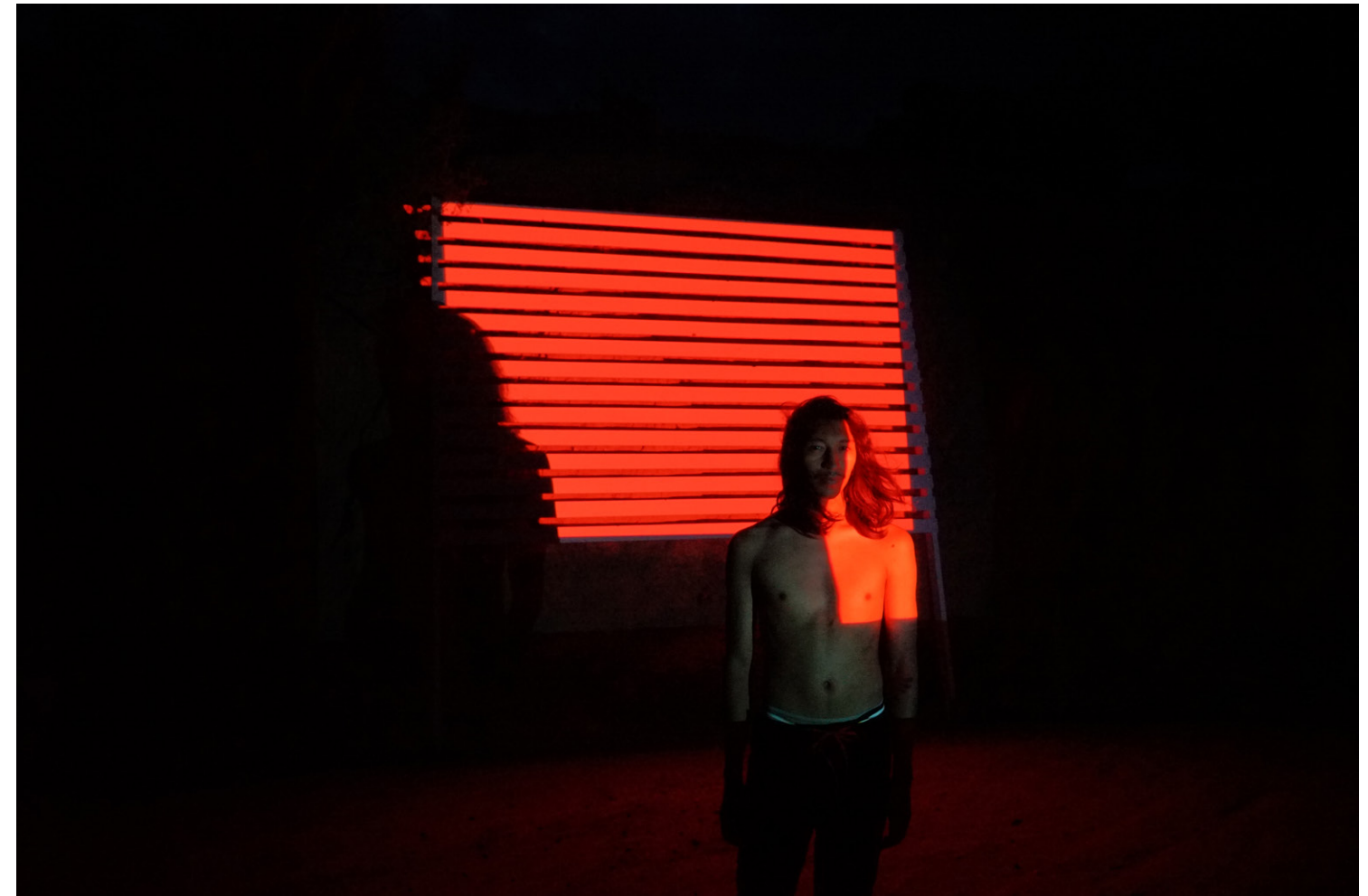
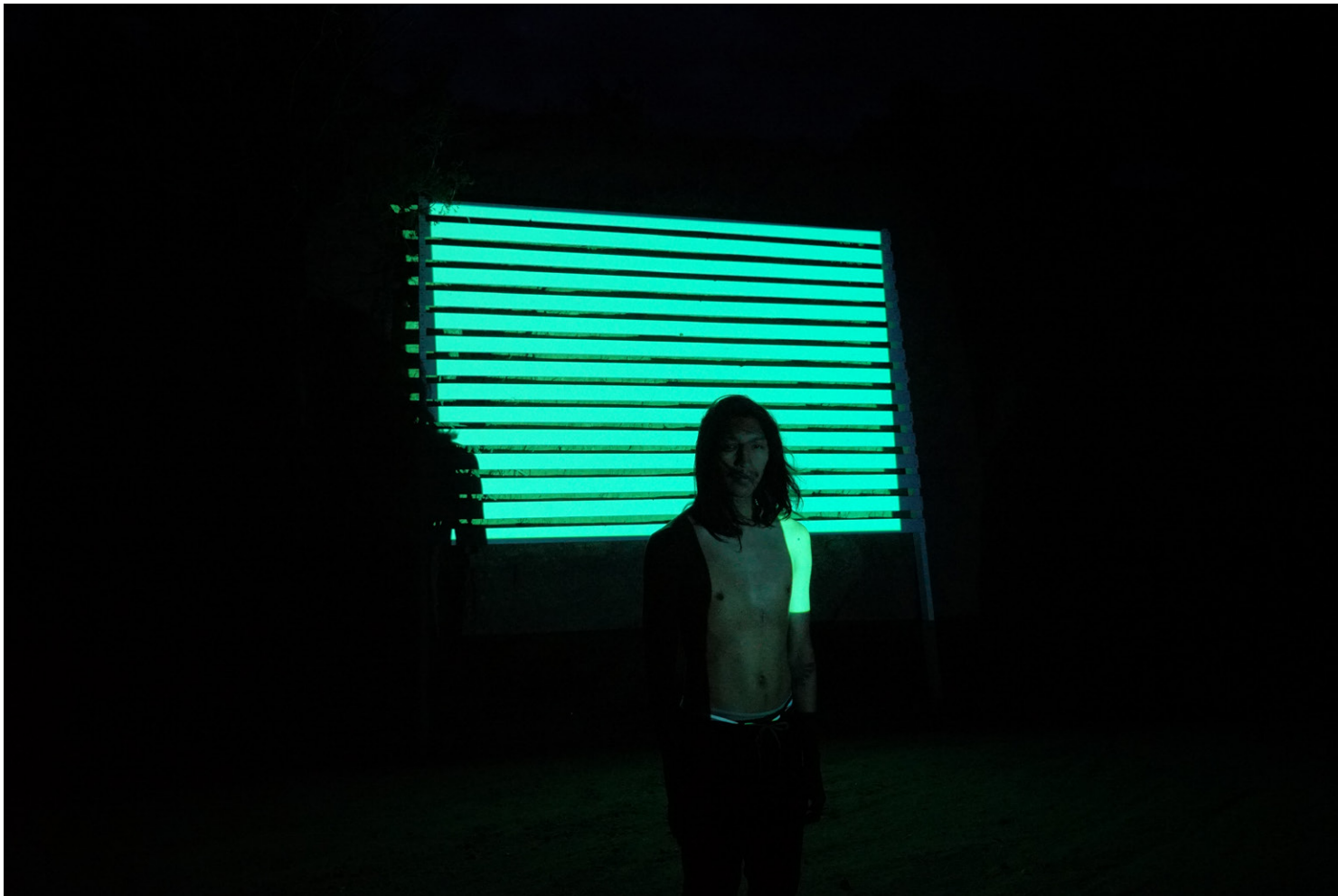
(selected Works)



technical scale drawing of a Billboard,
in progress to build up on Saint-Lawrence River,
La Biennale de sculpture de Saint-Jean-Port-Joli,
Quebec, Canada, 2018

The Stranger (Sculptural Analysis of Myth), 2016-2018
Installation Setup at a arroyo in the backcountry,
Pojoaque Pueblo Reservation, Santa Fe, New Mexico, USA





The Stranger (Sculptural Analysis of Myth), 2016-2018
video still with Riley Edge (Native Performing Artist)



The Stranger (Sculptural Analysis of Myth), 2016-2018
video still, run down Solar Power Plant



Ildefonso „Antelope Dance“, photographed by Aby Warburg,
San Ildefonso Pueblo, New Mexico, 1896



No Visitors Beyond This Point,
San Ildefonso Pueblo, New Mexico, 2017



Keams Caynon, photographed by Aby Warburg,
Hopi Reservation, Arizona, 1896



Keams Caynon,
Hopi Reservation, Arizona, 2017



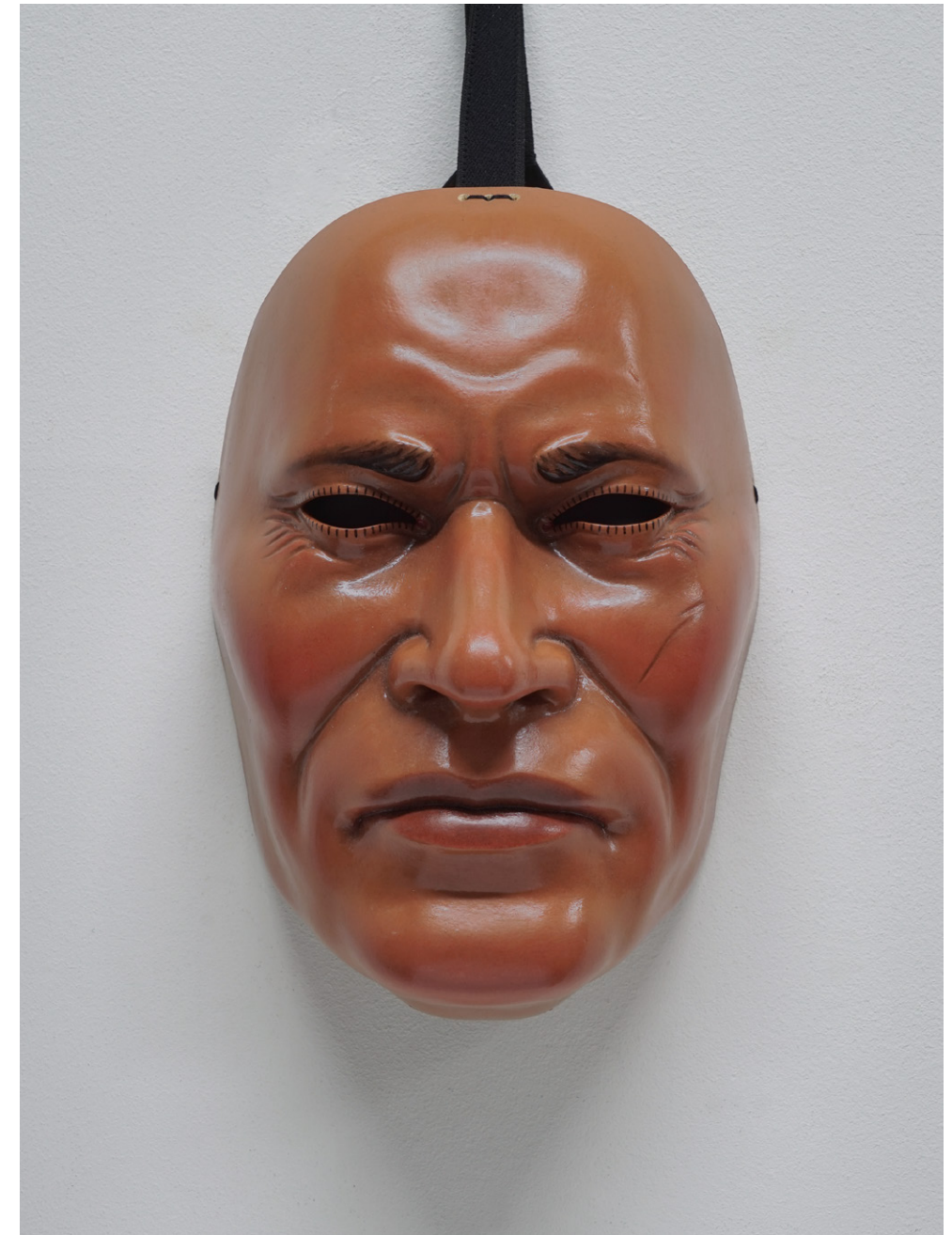
Aby Warburg with unknown Hopi Dancer,
Second Mesa, Hopi Reservat, Arizona, USA, 1896



Thomas Straub with unknown Hopi Artist,
Second Mesa, Hopi Reservat, Arizona, USA, 2017



Inventory I (Mask of Aby Warburg), 2017
oil paint on white stuff on limewood, elastic strap;
lifesize: 22 x 18 x 12 cm



Inventory II (Mask of the unknown Hopi Dancer), 2017
oil paint on white stuff on limewood, elastic strap;
lifesize: 23 x 17 x 12 cm

untitled (after Velazquez, Pueblo Revolt, 1680), 2018
three sheets, paper collage on DIN A3 photocopy, clear lacquer;
each 42 x 29,7 cm





The Corn Plant in Financial Times, 2018;
five sheets, paper collage, water color, clear lacquer;
each 34 x 23 cm







