

press announcement**Thomas Müller – POLE**

13.04.–02.06.2018

The exhibition's title **POLE** (engl. poles) of **Thomas Müller's** (*1959, Frankfurt am Main) new show designates the spheres of tension characteristic for his drawings. Poles are at work on several levels here, be it the relation of line and plane, order and chaos, emptiness and fullness or light and dark. These are contrasts, which characterize and catalyse his oeuvre. Thomas Müller focuses on drawing only since the years 1990. He understands his work as being in flux, there are no seclusions, no series, which end, but an ever evolving space for relations, lines and planes starting a dialogue, in the individual work just as in the constellation of many works. This can be experienced thoroughly with the smaller formats in A4, which are presented in the corridor of the gallery in the hanging style typical for Thomas Müller. Invented in the course of an exhibition at the Kunstmuseum Bonn in 2003, it is still the gaps which are important: empty spaces, which emphasize the impression of the individual drawing while at the same time granting an overview of the whole constellation.

As Thomas Müller puts it: "Movements that oscillate between contradictory or complementary poles, opening out a space, the open space of the drawing, the space into which we can go on working." This space, the sheet of paper, which becomes a field of experimentation in his work, in which he operates with diverse media, searching and finding. He does limit himself by reoccurring formal and medial basic elements, be it the given format and the typical and rather untypical drawing tools like pencil, ink, stylus, ballpoint pen, chalk or lacquer – the result as in an experiment remains open. In his newest drawings with silver pencil on an ink acrylic base in the skylight exhibition room poles play an important role in the individual works. Nodal points, where lines are coming together structure the space. Through collages of horizontally and vertically cut papers new constellations and reverences emerge. Lines seem to run from pole to pole while at the same time marking the materiality of the drawing along the margins of the cut. Poetry of the form and its creation are deeply intertwined in the work of Thomas Müller. Henri Matisse once stated that, "drawing is occupancy. Every line is related to another, its counter part, just like embracing something with both arms." Thus the bodily emotional impression of drawing finds its meaning, as form and gesture, thought and movement are so strongly related here as is the case for no other medium.

Thomas Müller studied at the Fine Art Academy of the Arts in Stuttgart and german philology at the university of Stuttgart. He was supported by a scholar ship from the Kunststiftung Baden-Württemberg and artist residencies at the Cité Internationale des Arts, Paris and the Chinati Foundation, Marfa, Texas. In 2009 he won the prize of the Art Karlsruhe in the course of a solo presentation by Galerie Michael Sturm. He was nominated for the esteemed Prix de Dessin of the Foundation Guerlain in 2010. Thomas Müller is considered one of the most important artists in the realm of drawing. Since 2010 his work travels the world in the touring exhibition "Linie Line Linea" of the Institut für Auslandsbeziehungen (institute for foreign relations). His works are represented by numerous substantial private and public collections such as the Kunsthalle Hamburg, the Kunstmuseum Stuttgart, the State Gallery Stuttgart, the State Museums of Berlin, the State Graphic Collection Munich, just as the ZKM Zentrum für Kunst und Medientechnologie, Museum für Neue Kunst Karlsruhe and the Centre Pompidou Paris. Following his presentation on invitation by Sean Scully in his New York studio, we are presenting with POLES the sixth solo exhibition of Thomas Müller at Galerie Michael Sturm.

The opening of the two exhibitions takes place on Friday the 13th of April, 7 pm. The artist is present. For more information please visit www.galerie-sturm.de.