

An Exhibition as a Copy
Michael Müller Solo Exhibition
Galerie du Monde

Artist Talk: 5:30 – 6:30 pm, 7 March 2018 (Wednesday), *RSVP* Essential

Opening Reception with Artist Attendance:

6:30 – 8:30 pm, 7 March 2018 (Wednesday), *RSVP* Essential

Exhibition Dates: 8 March – 21 April 2018

Venue: Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong



Goldener T-Träger

90 x 40 x 50 cm

24 karat gold leaf, ceramic, 2018

Courtesy by Studio Michael Müller, Berlin and
Galerie du Monde

HONG KONG – Galerie du Monde is pleased to present prominent German artist Michael Müller's (b. 1970, Ingelheim am Rhein, Germany) first exhibition in Hong Kong and East Asia from 8 March to 21 April 2018. *An Exhibition as a Copy* will showcase more than twenty conceptual multimedia works that are emblematic of Müller's artistic pursuit for exploring the intrinsic relationship between the original and the copy. The newly-created works on show, which come in the form of drawing, painting, sculpture and 3D print, are made from a wide spectrum of unconventional materials, such as blood, urine, hair, egg yolk, fat, bone and semen, among others.

Entitled *An Exhibition as a Copy*, Michael Müller's exhibition consists of four pairs or groups of similar exhibits that investigates the duality of the original and the copy. The juxtaposition of the peculiarities of the artworks' surfaces underscores the form as well as instigates a dialogue with each other; it also allows for deviations to stand out. The relationship between model and reproduction, original and copy thus becomes increasingly unclear.

The meticulous pairings of works will focus on the relationship between the original and the copy in an exemplary way: two almost identical, monumental though intricate drawings depicting a stain on Michael Müller's studio floor (*Differenz, Atlas* and *Differenz, AntiAtlas*), irreproducible in detail; a small, pastose relief and its adjacent 3-D printed copy (*Das Bild als Objekt*); and a figurine of a wolf-like monster including a 3-D printed duplicate (*Keramisches Frühwerk (Monster)* and *Rekonstruktion (Keramisches Frühwerk)*). For this occasion, the

gallery will specially transform its space to replicate the exhibition setting where Müller's works typically incorporate elements of surface and ground. For instance, *Do it! (Setting Up History)* #7 and #8 consist of monochrome, pastose paintings that are painted in the shade of the gray wall on which they are presented.

The *Himmelheber* (sky-bearer from the mythical tradition of the Titan Atlas) is a new series that Michael Müller has been working on since 2017, in which he also strives to unveil more extensive details of this new form of life in the coming years. According to Müller, the *Himmelheber* have died out and been reborn innumerable times. Consequently, many of their artefacts are preserved in multiple versions, copies and adaptations. The little information Müller provides on the *Himmelheber* compels the visitors to their 'free' interpretation.

Covered in a dark, coarse paste, the five groups of *Himmelheber* exhibits displayed in the show are: *Hoover Generation Future Smart Pure White & Luxor Black / Smokey Grey Transparent*, *Stripping the Force (Chapter 1. Mourn)*, *Stripping the Force (Chapter 2. Lonely Rest)*, *Feldforschung (New African Kono)* and *Kopfgeburt*. The paste consists of blood, urine, bone meal, hair, and sperm among other things – materials that derive from the vulnerable, 'open' body. A neon-lit, duo part acrylic glass cabinet displays quasi-ethnographic exhibits reminiscent of vacuum cleaners, standing one on top of the other. The objects are coated in their entirety, reduced in shape and contour, ultimately reaching a uniformed appearance. The paste marks them out as 'chosen' sacred artefacts.

Besides the vacuum cleaner forms in the two-part neon-lit acrylic glass vitrine, a series of small animal-like sculptures, *Feldforschung (New African Kono)*, and two helmet-like sculptures are on display, *Stripping the Force (Chapter 1. Mourn)*. The helmet-like sculptures are positioned in front of a photo wallpaper, which reduplicates the work, integrating it into a complex scenic context. The aforementioned groups of works exemplify the pictorial language of the *Himmelheber* and lend the other works in the exhibition an ethnographic impression.

On 7 March 2018 from 5:30 – 6:30pm, Galerie du Monde will host a talk between Michael Müller and Vivienne Chow, the Hong Kong-based art and culture journalist and critic, as well as Founding Director of Cultural Journalism Campus. The talk will cover specific aspects of the show, Michael Müller's career and his artistic practice.

"We could not have presented Michael Müller's exhibition as part of our GDM Projects at a more opportune moment. His endeavour to blur the line between the conventional and the unorthodox art practices speaks volumes about his pioneering contributions to challenge the boundaries of art. Michael Müller belongs to a generation of brilliant contemporary German artists, and we are pleased to present his works for the first time in East Asia, during one of the most dynamic art festival months in the region."

– Fred Scholle, Founder and Chairman of Galerie du Monde

Michael Müller, Fred Scholle (Founder and Chairman), and Kelvin Yang (Managing Director) will be attending the opening reception on 7 March 2018, and are available for interviews upon request.

About Michael Müller

Michael Müller (b. 1970, Ingelheim am Rhein, Germany) lives and works in Berlin. He studied sculpture with Magdalena Jetelová at Kunstakademie Düsseldorf, Germany. Since 2015 he has been professor at Berlin University of the Arts. Müller's work develops out of existing historical narratives, methods and norms: systems which he pushes to their limits by modifying them along fictitious lines. His practice engages with the pictorialization of complex thought processes, whose transformation by various methods constitutes a slow and patient appropriation. Although primarily known for his drawings and paintings, Müller's approach merges media such as sculpture, installation and performative art with curatorial practice itself. Michael Müller was recently nominated for the Böttcherstraße Prize of the Kunsthalle Bremen, one of the most important prizes for contemporary art in Germany.

Michael Müller has participated in several significant exhibitions around the world. Selected solo exhibitions include: *Vor und hinter dem Glas*, Brandenburgischer Kunstverein, Potsdam (2017/18); *Everything we do is music*, Drawing Room, London (2017/18); *For All Those Who Trust in Form and Not in Content*, Jhaveri Contemporary, Mumbai, India (2017); *Achtzehn Ausstellungen*, Galerie Thomas Schulte, Berlin (2013-2017); *SKITS – 13 Exhibitions in 9 Rooms*, Staatliche Kunsthalle Baden-Baden, Germany (2016/17); *Who's Speaking?/ Wer spricht?*, KW Institute for Contemporary Art, Berlin, Germany (2015/16); *Musikstücke und Farben*, Jhaveri Contemporary, Mumbai India (2011). Selected group exhibitions include: *Farewell to an Idea*, Plattenpalast, Berlin, Germany (2016); *...und eine Welt noch*, Kunsthaus Hamburg, Germany (2016); *Fire and Forget. On Violence*, KW Institute for Contemporary Art, Berlin (2015); *One place next to another*, Winzavod Center for Contemporary Art, Moscow, Russia (2014); *L'Art et La Santé*, Sanofi France, Paris (2013); *360° - Landart Biennale*, Ulan Bator, Mongolia (2012 & 2010); *Dopplereffekt. Bilder in Kunst und Wissenschaft*, Kunsthalle zu Kiel, Germany (2010).

About Galerie du Monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for over 40 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media. To celebrate its 40th anniversary in 2014, Galerie du Monde introduced the GDM Projects series to strengthen the gallery's support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

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