

Kaspar Müller

Allegiance & Oblivion

31.03.— Vleeshal presents the first large institutional solo exhibition of Kaspar Müller (1983, Schaffhausen) in the Netherlands. Playing with the idea at what point

30.06.— an artist is allowed to do a retrospective, Müller presents his retrospective now, bringing together a wide range of works from the last ten years of his career.

Following Müller's strategy to non-hierarchically combine originals and copies, this text consists of fragments copied and pasted from other texts about his work.* The title of the show, *Allegiance & Oblivion*, is taken from his first solo exhibition at Galleria Federico Vavassori. It is meant to suggest a dialectical friction between a loyalty to the codes of cultures as of art (allegiance as devotion) and a reality of things, which we are not able to grasp and rather constantly fail to achieve (oblivion, as amnesia, but also nothingness, silence).

A mode of Müller's process is an accumulation of objects and images, which are submitted to the viewer beyond any cataloging or order, but only and joyfully in their variety and heterogeneity. Works which develop into series—think of furniture such as wardrobes, bookcases, and trunks—coexist with works that include series of objects and/or images—think of the crowns of blown glass bubbles that are, perhaps, Müller's most iconic work. In these works, a metonymic tension between the part and the whole results in a collection of individualities that the viewer can only experience in two ways: through the juxtaposition between the parts, hence the assertive exercise of comparing the quality of each glass orb; or the awareness of one's own otherness in relation to the work, an entity alien to the viewer. These works are inclusive and engaging, but at the same time they hint at the solitude of both work and viewer, both subjects doomed to wander among a multiplicity of status and contexts.

Müller often infuses his artworks with a certain black humor: some are conceived to comment on the creative process itself and on creativity as a palliation of the effects of capitalist economy. "The humor is basically mechanical: it's the laughter provoked by watching something break down. I'm interested in heightening the failures that are intrinsically part of any system of representation. There is an implicit absurdity in the positions artists assume to make up for these malfunctions. It's like watching someone slip and pretending nothing happened," says Müller in an interview.

The things Müller makes contain something unsayable, strange and moving. They celebrate life in its uncertainties and contradictions. The fact that art can resiliently stand up to so much interrogation is as much a part of Müller's work as his line of questioning.

* Patrick Armstrong, "Kaspar Müller at The Downer," 2018; Michele D'Aurizio, "Allegiance & Oblivion," 2014; Fabrice Stroun and Tenzing Barshee, "Kaspar Müller in conversation with Fabrice Stroun and Tenzing Barshee," 2013.

Biography

Kaspar Müller
Switzerland in 1983.

and Zürich. Solo
others: 2019: *Rendering
the Bruise*, Der TANK

Zürich, Aguirre, Mexico
2015: *FRANKFURT*

Bellpark, Kriens; 2013: *I*
Bern, Bern; 2012: *Roman*

Weihnachten, with
Zürich, Zürich; 2011: *I was*

a lot, Galerie Francesca
Kunstpreis Schaffhausen,

Schaffhausen; 2009: *Marti*
Marti, New Jersey, Basel;

Baselland, Basel; *Don't*
Galerie Nicolas Krupp,

selection of group exhibitions
2018: *Readymades belong to*

everyone, curated by Fredi
Fischli and Niels Olsen, Swiss

Institute, New York; *Mass X (The*
Unfolding), Supportico Lopez, Berlin;

2017: *Zeitgeist*, MAMCO, Geneva; 2016:

Sculpture Quadrennial Riga 2016, Riga; 2015: *Grand Opening*
Reception, Neuer Aachener Kunstverein, Aachen; *The*

Longest Bridge, Off Vendome, New York; 2014: *Who Are*
Who, Kunstverein Düsseldorf, Studio for Propositional

Cinema, Düsseldorf; *Europe, Europe*, Astrup Fearnley
Museet, Oslo; 2013: *Trust*, Gallery Balice Hertling, Paris; 2012:

The Log-O-Rithmic, GAMEC, Bergamo; *Accardi, Klein, Müller*,
Federico Vavassori, Milan; 2011: *Dressing the Monument*

(Collaboration with Tobias Madison), Lynden Sculpture
Garden, Milwaukee; *Glee*, Blum & Poe, Los Angeles; *Corso*

Multisala & TCCA, Kunsthal Charlottenborg, Copenhagen;
2010: *Quick Brown Fox & Lazy Dog*, Karma International, Zürich;

2009: *Regionale9*, Ausstellungsraum Klingental. The artist won
several awards, amongst others: 2015: Swiss Federal Design

Awards—Most Beautiful Swiss Books; 2012: Kadist—Kunsthalle
Zürich Production Award; 2010 Manor-Preis 2010 Schaffhausen.

was born in Schaffhausen,
He lives and works in Berlin
exhibitions include among

of Service in the Pitch of
Basel; 2018: *The Weather in*

City; 2016: *Société*, Berlin;
FREAKOUT, Museum im

Shrunk the Kids, Kunsthalle
Signer/Kaspar Müller. Zu

Roman Signer, Kunsthaus
in Trinidad and learned

Pia, Zürich; 2010: *Manor-*
Museum zu Allerheiligen

& Müller, with Fabian
Bias, Kunsthaus

Support The Team,
Basel. A

includes:

