

Lukas Müller
danke Imagination Apartment works
30 August - 1 November, 2024

Absent faces. Unstirred brows. Sunken eyelids. Lips, crimson or shadow-swept, slightly separated, allowing for yet another breath. In Lukas Müller's paintings, the Kassel-born artist (1986) first venture back into painting for more than a decade, we are faced with sleepers. Sleepers wholly oblivious to our presence here, in the gallery, watching them. We might notice how their muscles relax or contort. How they lean sideways, guided by fatigue. How an ear, a cheekbone, is rested on an open palm. How a baby's tiny fist is flexed in the midst of a dream, whilst the other hand is softly brushing against a cheek.

What is sleep? A condition of the body and the mind, though this hardly feels adequate.

A wrinkled white t-shirt. Minuscule details of ashy eyelids. Concealed eyes searching deep within. Isn't there something instantly uncanny about watching people sleep? About seeing people depart for someplace else, somewhere hidden? Like several of the German artist's works, the paintings of sleepers feel like an intrusion of privacy, an ambivalent step a little too deep into the spheres of intimacy. Like moving through the open door of a stranger's house. And the works themselves seem to be aware of this.

What is sleep? A double life? A chemical drama of the not fully functional mind? A blank space inhabited by loose concepts of futures and pasts? Self-indulgent geometry?

An amber mattress against the austere contrast of an asphalt street. A childish duvet-cover, multicoloured, busy with meanings. Pillowcases – chromatic and patterned, one of butterflies blue and yellow, one flocked by sheep, one Rorschach-like with a myriad of ink dots and dark eyes, several flowery, another of two faded hearts – stemming from a homeless shelter in Moabit are coupled with dreamy visions: a deserted street with a bridge, an odd creature twisting its neck, a planet before a bright light in the night sky.

Moving from the dreams to the absent faces to those absent from the frame entirely, one is left with questions not of *Traumdeutung*, nor of the origin of our dreams, but rather of who is allowed rest? Entitled to sleep? Of who lives to dream and who dreams to be?

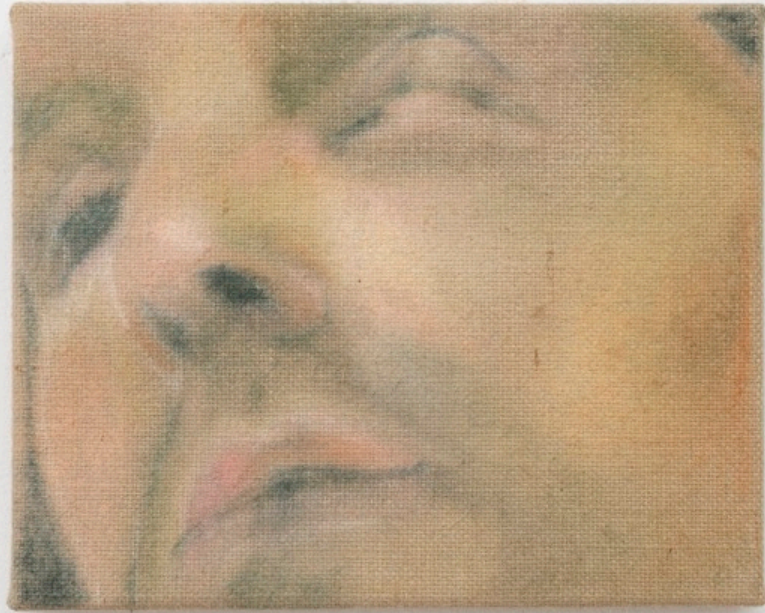
- Mads Kirk

Mads Kirk is a Danish writer based in Copenhagen. He graduated from the Royal College of Art MA Writing programme and has written for magazines such as ArtReview.





Erika, 2024
Water color on Nepalese paper
47 x 27,5 cm



Ecstasy, 2024
Soft pastel on linen
24 x 30 cm





Folge dem Kind, 2024
Soft pastel on linen
40 x 30 cm





Bipolar, 2024
Soft pastel on linen
50 x 40 cm





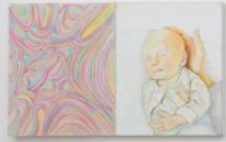
Pillow Peace, 2024
6 found pillows
Dimensions variable
6.000,- EUR + VAT

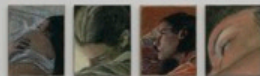






Denken ist das innere Sehen, 2024
Oil, acrylic, color pencil and gouache on canvas
Each: 50 x 40 cm







Untitled (dreamscape), 2024
Acrylic and gouache on wood
34 x 40 cm



Abdel's House, 2024
Soft pastel on linen
50 x 40 cm

The painting shows a house. A housing block in a Parisian suburb. The facade is crumbling, the plaster is peeling off. It looks abandoned, though it was once full of life. I remember the house, the tight space, the heat. Four of us slept in one room. The family was poor. But there was always plenty to eat. The mother always served us more. The food was a sign.

The painting is gray. A lot of gray, little light. There is no sky, no sun. The suburb was a place without hope. For me, it was the first time I had seen anything like that. I came from a different world. From the center. From security. There, nothing was secure. You didn't know what the next day would bring. There was no money, no work. Only prayer. Always prayer. Facing Mecca.

The painting shows no people. Only the house. It represents everything I didn't understand back then. What was foreign to me. But also what I learned. That there is a life that has nothing to do with mine. The painting is my memory.

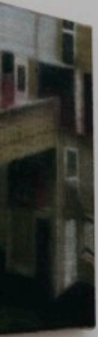
The house is just a shell. But it carries the story within it. It is the place where I learned how different lives can be. It is the place where I saw strength. It's not just my exchange student's house. It is a house within me.

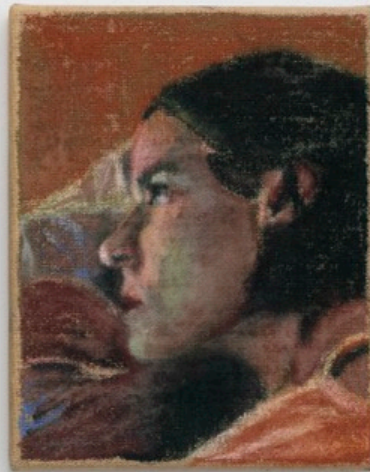
Abdel's House.





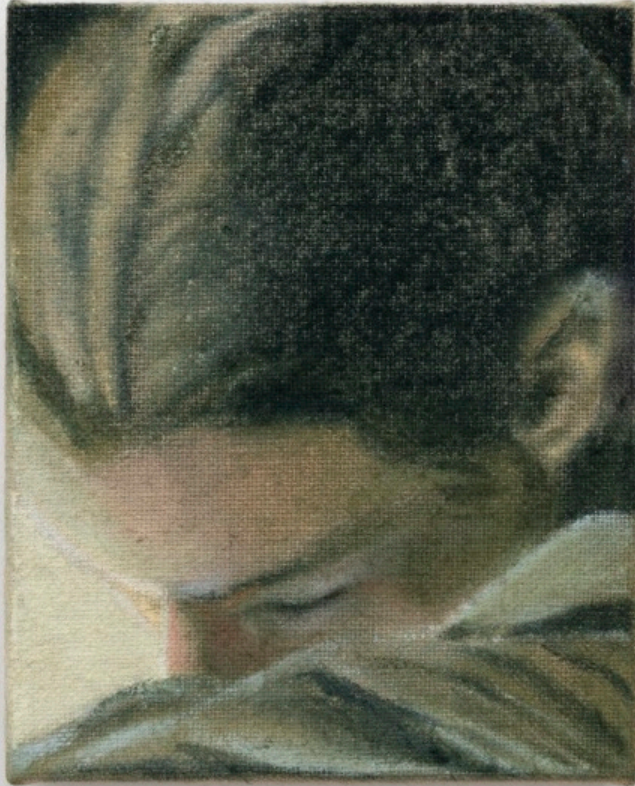
Pillow Peace, 2024
6 found pillows
Dimensions variable







Rebecca, 2024
Soft pastel on linen
30 x 24 cm



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Soft pastel on linen
30 x 24 cm



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Soft pastel on linen
30 x 24 cm



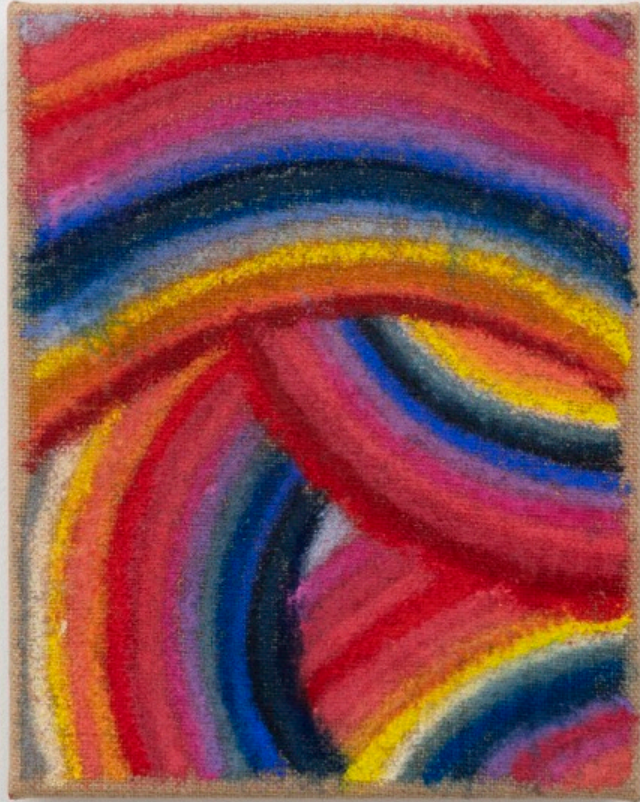
Rebecca, 2024
Soft pastel on linen
30 x 24 cm





Mio, 2024
Soft pastel on linen
24 x 30 cm





Tu was Du willst, 2024
Soft pastel on linen
30 x 24 cm





Schein, 2024
9 found pillow cases
Dimensions variable







Kleine Schwester, 2024
Color pencil on paper
24,5 x 33,5 cm







„I Hate Mondays“, 2024
Gouache and acrylic on canvas
40 x 50 cm





Pillow Peace, 2024
6 found pillows
Dimensions variable



Das letzte Bild, Kaufungen da bin ich geboren, 2024
Soft pastel on linen
30 x 40 cm





Pillow Peace, 2024
6 found pillows
Dimensions variable

Lukas Müller
*1986, Kassel
lives and works in Frankfurt am Main

Education 2008 – 2013
Kunstakademie Düsseldorf Klasse Albert Oehlen and Andreas Schulze
Guest at Städelschule Frankfurt am Main Klasse Michael Krebber
Meisterschüler Andreas Schulze

solo

2024
Danke imagination Appartement works, Lucas Hirsch, Düsseldorf

2023
S***, You Got Insurance, LFDY x Lucas Hirsch, London
Der Bücherwurm, Lucas Hirsch, Düsseldorf (with HC)
Fuoco alle Galere, Damien & the Love Guru, Brussels (with HC)

2022
Figuring things out, Sweetwater, Berlin (with HC)

2021
Good Morning Have a Nice Day, Lucas Hirsch, Düsseldorf
Die Nostalgische Serie, Haus am Wehrsteg, Heidelberg (with Julian Kirchner)

2019
Lukas Müller I Sagg Napoli, Lady Helen, London
Eclipse of the Thumb, Flamingo, Berlin
Damien & The Love Guru, Brussels (with HC)
Dear Hanna, Lucas Hirsch, Düsseldorf

2018
Die Lange Weile, Lucas Hirsch, Düsseldorf (with HC)

2017
Biblioteca Dracula, Panorama Boavista, Porto
Alle Pizze fast rund, Bob's Pogo Bar, KW, Kunstwerke Berlin (with HC)

2016
Charge, Coalmine, Winterthur
Lucas Hirsch, Düsseldorf
Intervention by HC, Kunstsaale, Berlin (with HC)
Collages, Rotary Club, Strasbourg
Genre.Li, Schaufenster Kunstverein für die Rheinlande und Westfalen, Düsseldorf (with Genre)

2015
Peter Mertes Stipendium, Bonner Kunstverein, Bonn

group (selection)

2024
Against Nature, Neue Alte Brücke, Frankfurt am Main (curated by Alex Thake)

2023
An manchen Tagen ist die Welt einfach zu klein für mich., by Thea Manthwill & Björn Knapp, Raum für Kunst, Düsseldorf

2020
Müller Moeller Walter, Loggia, Vienna

2018
A Window, a floor, credit cards, a bench, Emalin, London
Letters of last resort, Damien & The Love Guru, Brussels
Friend of a Friend, Dawid Radziszewski, Warsaw
The State We Are In. Collection of the Museum of Modern Art in Warsaw, Galeria Labirynt, Lublin
A routine trip turns into an enchanting escapade, Marc LeBlanc, Chicago
To eggs and other shells, Thomas Fischer, Berlin (with HC)

2017
Okey Dokey, with Lomex and Stereo, Lucas Hirsch, Düsseldorf
Skip Tracer, Marc LeBlanc, Chicago

2016
To lie in the cheese, to smile in the butter, Kunstsaale Berlin (with HC)
microcelebrities2, justmarried.one, Brussels
Grand Café, Apes & Castles, Brussels (with HC)

2015
German-French Art Prize, Paul Clemen Museum, Bonn

2014
Intermarket, Ausstellungsraum Klingental, Basel

2013
Impersonations, Bruch & Dallas, Cologne

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