

CASSINA PROJECTS

GEROLD MILLER

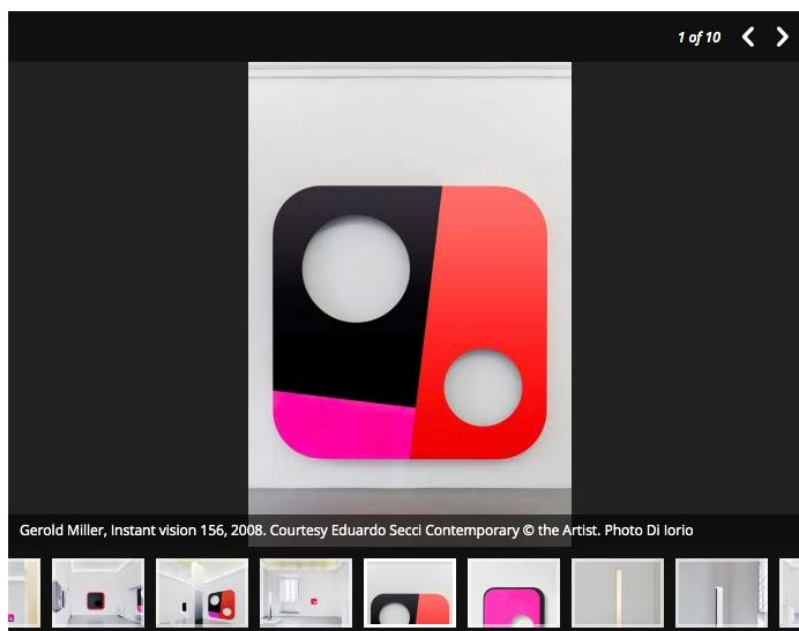
Selected Press

Forma in purezza. Gerold Miller a Firenze

By Niccolò Lucarelli - 19 luglio 2019



EDUARDO SECCI CONTEMPORARY, FIRENZE - FINO AL 14 SETTEMBRE 2019. IL RAPPORTO FRA SPAZIO, PROSPETTIVA, FORMA, IN UN PERCORSO DI QUINDICI OPERE IN LARGA PARTE REALIZZATE APPOSITAMENTE PER LA GALLERIA FIORENTINA.



Gerold Miller, Instant vision 156, 2008. Courtesy Eduardo Secci Contemporary © the Artist. Photo Di Iorio

Ispirandosi all'astrattismo geometrico e alla scultura modernista degli Anni Trenta, Gerold Miller (Altshausen, 1961) costruisce un percorso d'indagine su materia e forma. Citando Henry Moore e Barbara Hepworth, i fori nelle sue sculture parietali aprono nuove prospettive, suggeriscono un oltre che, al pari del taglio di Lucio Fontana, è un'ideale quinta aperta sull'infinito dell'arte.

Il minimalismo delle forme si accompagna a un uso parco del colore, che raggiunge, al più, la tricromia. Utile, quest'ultima, a creare l'illusione della tridimensionalità, grazie ai forti contrasti cromatici. Tridimensionalità apparente e reale si affiancano in un percorso che ha nella serie scultorea Verstärker – i primi lavori in 3D realizzati dall'artista – un importante elemento di rottura sul fronte allestitivo, nonché una sorta di archetipo del lavoro di Miller, teso a indagare i rapporti fra le tre dimensioni.

– Niccolò Lucarelli

Wall Street International

Gerold Miller The Monoform Show

12 Sep — 21 Dec 2019 at Cassina Projects in Milan, Italy

22 OCTOBER 2019



Cassina Projects is pleased to present The Monoform Show, a solo show by Gerold Miller, one of the most internationally recognized German artists of his generation whose work blurs the line between Minimalist and Conceptual art. The exhibition itinerary develops through a retrospective that presents a selection of works from the Monoform series for the first time: from the first one dated 2014 to more recent works.

The Monoforms are a series of works which came into being in 2014 with Monoform 1: conceptually and formally, they reveal the maximum material reduction of Gerold Miller's artistic process which draws inspiration from one of his earliest works; *Anlage* from 1994, a work that established the parameters of his art and challenged the common and preconceived notion of a traditional pictorial plane representing an open space, shaped and confined by a square or rectangular frame on the wall.

It was precisely during the 1990s that Miller began experimenting, often lacquering the steel frames with paint, dividing the middle space with an additional element, or doubling the width of the frame on one side. In fact, the progressive rejection of spatial boundaries in search of infinity arose in those years: a new concept of image that transcended conventional definitions and conceptually approached the use of space by Italian avant-garde artists of the 1960s.

In particular, Miller had been struck by Enrico Castellani's "Black Angular Surface " for the innovative relationship between image, wall and space, whom Miller met in 1995 at Villa Merkel in Esslingen during an exhibition on the Zero Movement curated by Renate Wiehager. From the beginning of his artistic career, Gerold Miller has indeed pursued a radical and elegant nstrategy with the objective of getting outside the image without leaving it. Miller, himself, on the occasion of the inauguration of his solo show "Gerold Miller. get ready" at the Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart, in 2002 declared - "in my artistic work I try to formulate a new concept of image, which approaches the painting from the maximum possible distance ."

In recent years, Miller has pushed his minimalist approach more and more towards the conceptual through the Monoforms: the space confined by a frame disappears, giving way to works composed of two equally proportioned aluminium bars, hanging horizontally one above the other in which the void and the intermediate space in turn become the central motif of the work. Indicating the wall as the fundamental terrain of creation and dispensing colour and form as the only medium, Miller eliminates the boundaries of abstract painting and minimalist sculpture, taking these categories into the realm of the conceptual.



Illustrating Contemporary Culture: Gerold Miller: Cassina Projects, New York

BY HILARY WEBB | DECEMBER 05, 2017



Miller, Gerold, instant vision 44, 2008, lacquered aluminum, 110.25x110.25x6 in _280x280x15cm
(Courtesy: Cassina Projects, New York)

Taking place in New York at present is the inaugural solo exhibition of [Gerold Miller](http://admin.blouinartinfo.com/artists/gerold-miller-887864) (<http://admin.blouinartinfo.com/artists/gerold-miller-887864>) at the Cassina Projects gallery. The Berlin-based artist showcases his major works from 2007 onwards in this exciting exhibition, which ends on December 23, 2017.

Charting the course of artistic research in which the viewer has not only played a role of a critical entity but an active participant, the conversation and serial nature are seen as part and parcel of Miller's art. His paintings and sculptures expand over the traditional sense and are based on the premise that his art is as-yet-unformed sculptural space and project surface. [Gerold Miller](/artists/gerold-miller-887864) (/artists/gerold-miller-887864)'s work has become an illustration of what contemporary means: a temporal concept that describes the process that goes "with time". Every work is unique and changes in material, color and size as time passes by.

Series like instant vision, set and section oscillate between abstraction and reality, content and non-content, picture and object. Their frontal orientation accords with the surface aesthetic nature of our visual culture. Random impressions reflect in their perfectly hand lacquered monochrome surfaces. The void of monochrome is turned into the protagonist, representing everything and nothing, while the interplay of matte and glossy lacquer or contrasting color give rise to a virtual space behind the picture plane. Gerold Miller has exhibited in many of the leading institutions worldwide including Nationalgalerie, Berlin, and Louisiana Museum of Modern Art, Kunstmuseum, Stuttgart and other galleries and museums around the world.

The solo exhibition on view through December, 23, 2017

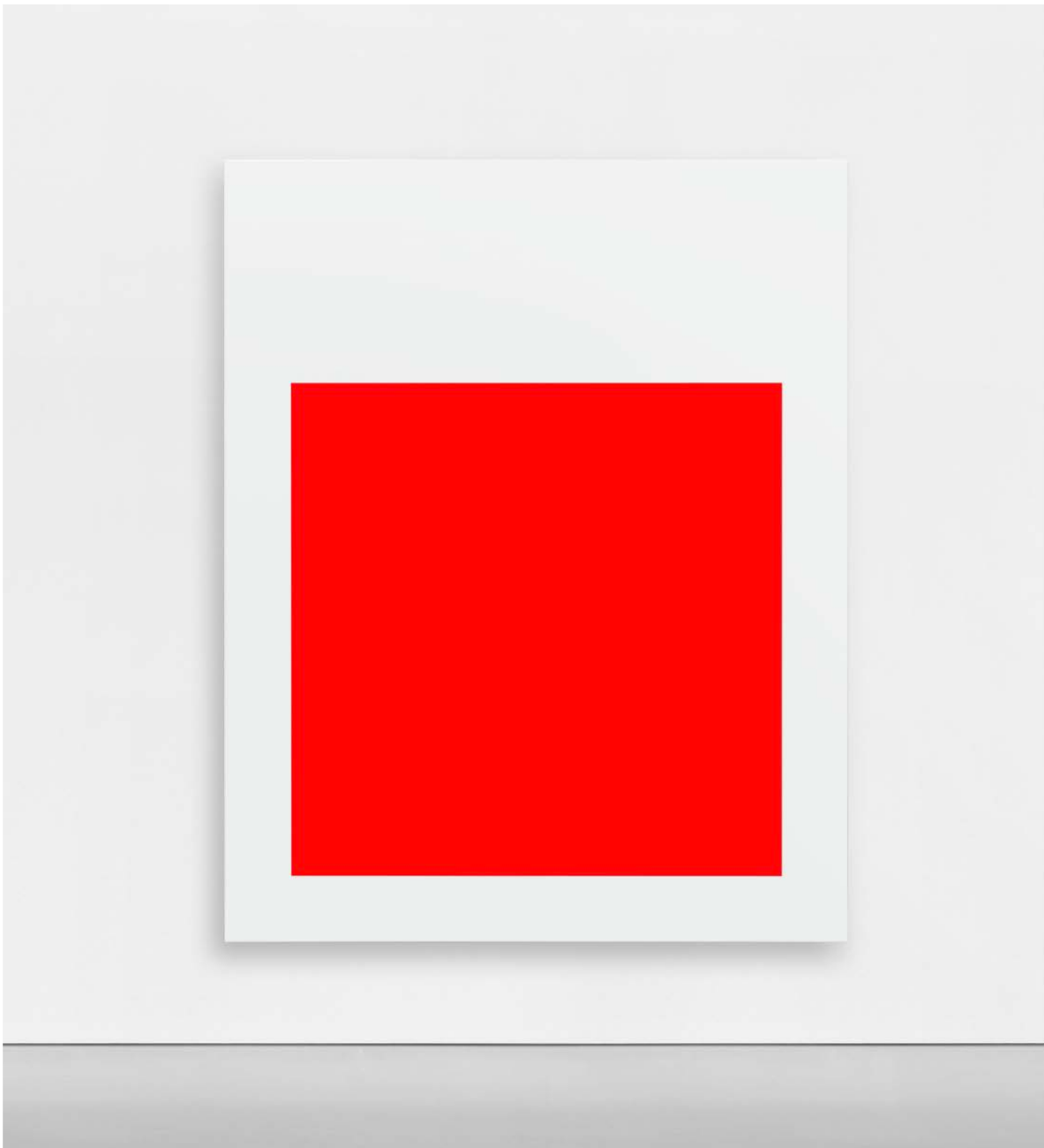
Art Guides

34 Unmissable Gallery Shows to See in New York City This November

Here's what you'll be doing Thursdays in November.

Sarah Cascone, October 26, 2017





Gerold Miller, *set 296* (2015). Courtesy of Cassina Projects.

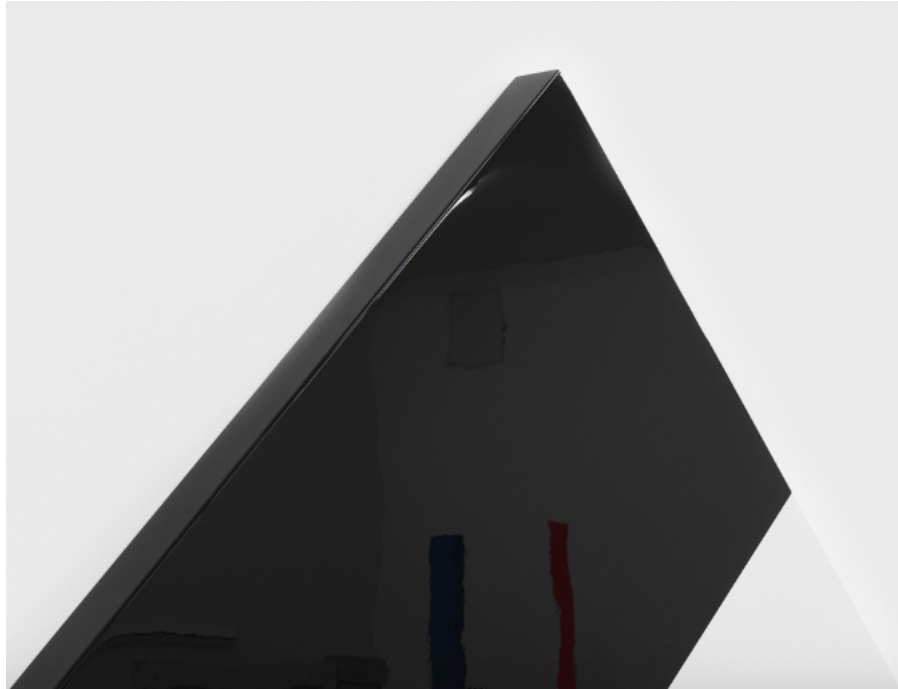
4. **Gerold Miller** at Cassina Projects

Berlin's Gerold Miller gets his first solo show in New York, featuring major large-scale works made over the last 10 years.

508 West 24th Street, November 2–December 23, 2017; opening reception 6 p.m.–8 p.m.

Gerold Miller at Galerie Nikolaus Ruzicka, Salzburg

BY BLOUIN ARTINFO | JULY 06, 2017



GEROLD MILLER SECTION 5: 2017 ALUMINIUM LACQUERED UNIQUE 296 X 396 X 14.8 CMS/ 116 1/2 X 156 X 5 3/4 IN

(Courtesy: Artist and Galerie Nikolaus Ruzicka)

Galerie Nikolaus Ruzicka, Salzburg presents works by [Gerold Miller](/artist/887864/overview) (/artist/887864/overview) from July 21 through August 31, 2017.

The new works by Berlin artist Gerold Miller (b 1961 in Altshausen, D) will be on view at the gallery. From the start, the artist has focused on the question of how to depart from the classical field of painting and to free image-finding from traditional patterns of visualization. The artist found the answer in radical reduction and monochrome coloration. He expands his vocabulary with the clear, simple shape of the rectangle, up-ended on to a corner which has been cut off. This results in a pentagon that is divided into two monochrome components: black/white, red/blue and black matt/black gloss.

The artist studied sculpture at the Stuttgart State Academy of Art and Design. He draws by hand, with no technical aids, makes prototypes of his works and tests the physical presence of his color choice in different light situations. Miller was born in Altshausen, Deutschland/Germany and currently lives in Berlin. His recent shows include Gerold Miller. section, Galerie Nikolaus Ruzicka, Salzburg, Gerold Miller. amplificateur d'espace, Galerie Mehdi Chouakri, Berlin and Gerold Miller. capteur d'instant, Galerie Mehdi Chouakri, Berlin.

The exhibition will be on view at Galerie Nikolaus Ruzicka, Faistauergasse 12 5020 Salzburg Austria.



Scandale Project, 'Gerold Miller Interview' 2016

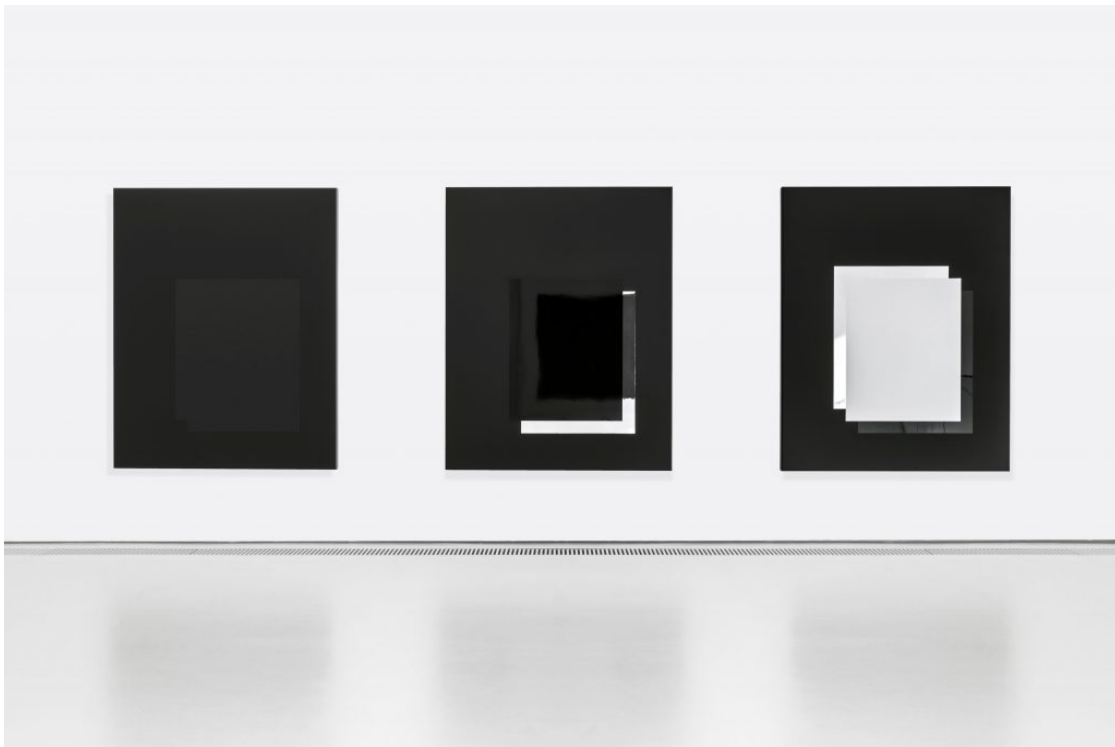
GEROLD MILLER INTERVIEW

ABOUT

Explore the universe of the german artist Gerold Miller through the image experiment. Berlin based artist joins all borders from painting, sculpture, installation and more. Gerold Miller still asked about pictorial quality along his work, discover his universe, his influence and what is art to Gerold Miller.

It's hard to define your work at first as it appears to be a hybrid form of art, in between different mediums such as installation, painting and sculpture. How would you describe it?

To reduce my art works to one type of work only would be very one-dimensional. As open objects, they can be wall related sculptures, drawings in the space, or flat architectures. They unite antipodes, however they are deeply rooted in the here and now.



set 46, 2012, lacquered stainless steel, 200 x 160 x 8,8 cm, Collection of the artist. set 155, 2013, lacquered aluminum, 200 x 160 x 8,8 cm, Collection of the artist. set 201, 2014, lacquered aluminum, 200 x 160 x 8,8 cm, Collection of the artist Installation view, Kunsthalle Weishaupt, Ulm 2016 (photo:Jan Windszus)

How does your work interact with space?

As an artist who works in the realm of the minimal and conceptual, I don't assume the presence of the picture but develop it by moving towards it from a maximum distance. My works mark the border area between sculpture, wall area and painting. They include all elements of a picture: composition, depth, format and color. But they are fragmented and put together again in the simplest way possible. This is a method I have been applying until today, working on the notion of a picture as a spatial concept.



Which importance do you give to the frame as I read you use as an autonomous part?

The frame is relevant to me in the sense that the viewer receives no further points of reference for the pictorial invention.

Why working mostly with lacquer?

Working with lacquer and thereby collaborating with specialised companies has been a conceptual decision. Also, using high quality lacquer allows me to achieve an incomparable level of surface poignancy.

I read that you were trying to go beyond the restrictive function of art, can you tell us more about it?

The series “Monoform” has so far been the most extensive approach to this. They emerge from a deployment of color and form that cannot be reduced any further. This way, they stress the traditional format of the “picture” to its limits. As “images without image” they are neither references to something preexisting, nor do they stimulate associations. Nevertheless, they explicitly deal with questions concerning imagery. The “Monoform” meet these criteria in a conceptual sense, understanding the idea itself as the work of art.

To me your work asks this main question which is what is a picture, or how does a picture relate to life? Do you agree with this or can you tell us more about this?

Reality is the substance of my work. Since the beginning of my artistic career I have been engaging with the withdrawal from the picture without actually leaving it behind. My work therefore oscillates between art and reality. In the surfaces of my pieces there are reflections of coincidental images, brief impressions, fragments of the daily flood of images, on which I have no influence and I wouldn't want to, either. As an unfiltered mirror of the present my pieces stand for a similar “openness” in dealing with images as can be found in the work of artists such as Andy Warhol.



Do you think that nowadays artists show an aim to experiment as strong as it used to be when you started ?

To be an artist, a producer of images, is a huge societal responsibility. In my time, the path to success was not an easy one. The art market was much smaller, because it used to reduce itself to Europe and the US. There were only few galleries and of course social media, as an accelerator for artist careers, did not exist. Young artists today have to face the challenges and demands of the art market from a very early stage in their careers, which is hard. I feel like we had more time to learn and to develop our own artistic positions. I am close friends with some younger artists and see the problems they have. But at the same time I have a lot of confidence and trust in their generation.

What were your main influences when you started ?

My main influences were and still are the European ZERO artists, American West Coast Abstraction from the 1960s and also Neo Geo from the 1980s, which was the time of my studies.

Abstract art led galleries to exhibit it through the white cube so that they would have the most neutral space and would give the possibility to the viewer's gaze to fully focus on the work. Thus your work includes space or at least deals with the notion of space. How do you think different spaces change the way to look at your work (as it can be exhibited in a white cube, a museum, an hotel, a house, etc.) ?

Every space or setting activates my work differently. Again, I understand my work as "open objects" that can be placed in any context, being open to any kind of interpretation.

Is there any dream place where you would like to show your work ?

I am always curious about new agents and sites in the art world and feel that in the last years there have been some exciting shifts from the traditional hubs of the art world to lesser known, non-western places.

"Art is responsibility, liberty, a lot of work, and for me, besides my family, the essence of life."



Artnet News, 'Berlin Gallery Beat: Five Must-See Shows in May', A. Forbes, May 2014

Exhibitions

Berlin Gallery Beat: Five Must-See Shows in May

We review the exhibitions you simply cannot miss.

Alexander Forbes, May 16, 2014



Installation view: Gerold Miller *Monoform*, Courtesy Mehdi Chouakri, Berlin, Reproduction Jan Windszus, Berlin

Mehdi Chouakri, Gerold Miller, *Monoform*, closes June 21 Miller's work is often something of a misfit in Berlin. His lacquered aluminum paintings are so precise in their square applications of oft-neon colors and their sometimes circular cutouts. They're so, well, shiny. It's made to measure Chelsea fodder—he's a constant hit at art fairs too—but in Berlin, with the city's penchant for nostalgic-looking art in a shade of brown, it can be jarring. His latest at Mehdi Chouakri astounds for a different reason.

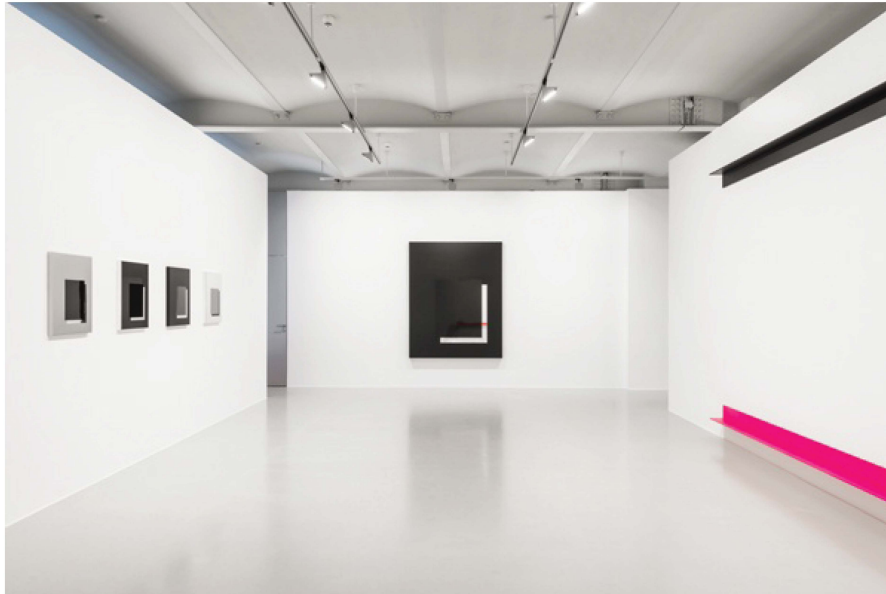
Miller has reduced his pseudo-painterly practice to its most essential form: the right angle. It's seen here in a series of works titled *Monoform* in which he has simply bolted pairs of painted, skinny pieces of aluminum folded to 90 degrees along their center directly onto the wall at about picture height. From a sculptural standpoint, the works throw down Judd with a clang. Art historically, they engage in the long-running minimalist project of creating contentless picture planes. But it's the *Monoform* works' phenomenological stance—particularly in conversation with his previous paintings—that proves most interesting. Used to being able to find one's reflection in a Miller (a very pre-recession phenomenon, I might add), the viewer searches the gallery wall only to find a void left between the familiar structures.

Mousse Magazine

Mousse Magazine, 'Gerold Miller 'Monoform' at Mehdi Chouakri, Berlin', 2014

EXHIBITIONS

Gerold Miller "Monoform" at Mehdi Chouakri, Berlin



For the tenth edition of Gallery Weekend Berlin, Mehdi Chouakri opened on May 2, 2014 a solo exhibition by the Berlin based artist Gerold Miller, titled Monoform.

Monoform is a new series of works which take inspiration from Miller's early works of the 1990s, and are to date the most wide reaching steps taken on Miller's path to differentiate himself from the traditional format of the 'painting'.

The Monoform works stretch the traditional understanding of the 'picture' to its extremity. Mounted parallel on the wall, the two equally proportioned aluminum angles describe the boundaries of an imagined picture-space: the wall becomes a painting, and its borders become the object. The discovery of the picture-space is left to the imaginative power of the viewer. Gerold Miller nominates the wall as the 'final ground', over-stepping previous borders between abstract painting and minimalist sculpture to broaden the categories of the conceptual.

The second group of works shown belong to Miller's set. series, in which he tests the limits of representation. These works operate at the margins of plane and space, light and dark – or more precisely, at the margins of the visible. Large-scale black monochrome surfaces absorb the viewer's gaze, the contrast of flat matt and lacquer gloss giving rise to illusionistic new spaces behind the picture surface. Overlapping areas of color draw the viewer out into new simulated spaces, which interplay and feedback to the surface.

Monoform and set. both represent Gerold Miller's ongoing occupation with a radically reduced understanding of pictoriality, which he has formulated throughout his artistic career. Specifically this engages with a process of systematic reduction of the creative medium to give rise to an ascertainable picture form.

at Mehdi Chouakri, Berlin

until 21 June 2014

Gerold Miller

GIACOMO GUIDI . ROMA



The contemporary art gallery Giacomo Guidi Rome hosts the solo exhibition of Berlin artist **Gerold Miller**. The artist has created exclusively some new works from the series Monoform and sets. Both groups of works represent the artist's continuing concern for a radially reduced version of the painting.

Photo © **Giacomo Guidi**



The discovery of the space framework, in which the wall becomes a work and its boundaries the object, is left to the viewer in the series of Monoform, however, the black monochrome surfaces of Sets that absorb the viewer's gaze by operating to the margins of the plan and the space with overlapping areas of color that simulate spaces that interact with the surface. These works are iconic for the conceptual understanding of the image by Gerold Miller as a something infinite limits that needs only to be made more "tangible".

Minimalissimus

In Berlin there are currently two exhibitions with works by the artist Gerold Miller. In the Mies van der Rohe House and in the Chouakri Gallery, Miller sends the visitor through the steps of modern sights

BY SIMONE REBER AND CHRISTIANE MEIXNER



Cold light. View of the exhibition of the gallery Mehdi Chouakri with works of the series "Set" and "Monoblock". PHOTO: JAN WINDSZUS

Six years before his relocation to Chicago, Mies van der Rohe had a final project in his home country. A villa on the edge of Berlin, so uncompromisingly clear and beautiful as their two predecessors Haus Lange and Haus Esters in Krefeld. Built geometry of stone, with windows that cut as rectangles through the wall surfaces to mediate between the white interior spaces and nature outside.

"Inside and opposite" is also the theme year in the **Mies-van-der-Rohe-Haus**, which is located in Hohenschönhausen like a foreign body between the Stuckvillen. Four exhibitions address the question of how artists stage their work in a place that is itself a work of art. Currently, Gerold Miller is showing new works he has developed for the house. Thus, a part of the wall of the room is made of meter-long, gold-painted aluminum strips. Her presence makes architecture a subject, explains the spaces to sculptural structures and continues the subtle shadows between the windows, the wall and the floor. A second block of works, the typically high-gloss lacquered formats of the Berlin-based artist, deals with those colors,

Both blocks, "Monoform" and "Set", continue in the Berlin gallery Mehdi Chouakri, which is dedicated to Miller in parallel a single show. In the dialogue of works, the spectrum of his art, which conceals its inner wealth behind a frugal façade, unfolds. This opens up the potential of color and its reduction. The circle of vision closes, from the line to the surface, to the body, to stainless steel, aluminum, autolack. At first glance, the current works seem to have little to do with painting. If at all, then with the hard-edged geometric style of the hard-edge.

Color as a window to the world

The artist has called a whole series "hard: edged". It was shown in the Hamburger Bahnhof in 2002. Actually, however, it is not about the edge, but about the space. The color serves as a window to the world. A world in which the inner

vision and the exterior are overlapping. Miller, born in 1961, began his studies at the Kunstakademie Stuttgart to create the ground plan of the painting, the relief-like back. "Plants" is his first series with frame shapes, the others follow. With rounded corners, with colored struts, matte or glossy. They mark the territory, they take possession of the wall. The design leaves them to the viewer. Gerold Miller's "Viktor" campaign, from 1996, was celebrated with a male dog peeing into the four corners of the exhibition space.

In the Mies van der Rohe House as in the Chouakri Gallery, Miller is now enhancing his laconic technique in the "Monoform" series to the Minimalissimus. Only two aluminum strips remain, which define the image from above and below. The distances can be varied as desired. In between, a strange work may hang. This is what the artist allows. But the colors of the edges determine the void in the center. If the white wall is forced between two red struts, it begins to pulsate. Between solid black and flickering pink fries the picture and slides down. The view from the edges changes the reality.

Exhibitions sharpen the eye

The fascinating experience of this art is exclusive. It can not be displayed. A smart four-series with lacquered stainless steel panels pushes the game with the eye on the tip. A black rectangle shines in the matte frame. In the center of a mirrored frame is the view of a rough center. Blinding spots and mirror images throw the viewers back to themselves. The shadows suggest spatiality. The series follows the movement. The closer you get to the picture, the further it is leaning against it. If you go back, it shrinks to the surface. The shadows evaporate to the line.

In the galleries, however, Miller bows a bit too clearly before the ancestors of his art. The two large-format black squares -sometimes shiny, sometimes blind - dominate the back room. In the mirror are El Lissitzky and Malewitsch, Josef Albers and Sol LeWitt. For the artist, all this remains painting, even if the perfect surfaces of the hollow bodies have long been produced by a workshop.

The fortunate coincidence of the two exhibitions provides a view through the steps of modern seeing. They sharpen the eye until it can distinguish between reality and illusion.

Mies-van-der-Rohe-Haus , Oberseestr. 60; Until September 14, Tue-Sun 11 am-5pm. Gallery Mehdi Chouakri, Invalidenstr. 117
(Entrance Schlegelstrasse 26), until 21 June, Tues-Sat 11 am-6 pm.

How did you do that, Gerold Miller?

Date: 15.11.2010 **Interpol**

The Kreuzberg district of Berlin is the perfect place to work for him, not just because of the cheap rents. For the past nine years, Gerold Miller has been working in the backyard of a period building, between doner and burglar shops, cafes, cultural clubs, betting offices - the advertising boards and shop windows with the bright, unusual color combinations inspire him. Just like the art history. Miller, born in 1961, appreciates the artistic work of Peter Roehr, Franz Erhard Walther or Rudolf Stingel (and curated exhibitions with them long before their rediscovery). He studied in Stuttgart when Neo-Geo representatives such as Gerwald Rockenschaub and John Armleder became known; His influence on younger artists is unmistakable.

Miller's post-miniaturistic wall objects can be described as flat sculptures or space-grabbing images; he calls them simply "total object 236" or "total object 155". Forms and colors are extremely reduced, the surfaces hard, precise, immaculate. Mr. Miller, how did you do that? I've always worked with metal. Wood is too soft, warm material for me, only metal allows me this precision. My work often consists of up to ten lacquer layers. Each color needs a different primer, then special varnishes are created, which create this transparency and depth, and finally the polishing.

Worldwide, there is a handful of capable freaks - most of them taking care of motorcycles or vintage cars - that deal with such special varnishes and varnishes. We have been mixing colors in London because they are not produced anymore. Or I buy them in Australia. A few years ago, I started using various chrome lacquers. Before that, there was a cumbersome, extremely exhausting process until we had managed to see the spray paint look like chrome. Some of my colors I have also patented. This makes up a large part of my work: the long and elaborate processes, until I get the right results, the right people who can implement my ideas. And there is this Greek painter at the edge of Berlin, which I have built up and which works exclusively for me. This was a recommendation from my Turkish metal builder. Just like the one in Kreuzberg is so.

, Total object 236 'is made of lacquered aluminum, is about twice two meters tall and quite heavy - you can just twist it to the wall. The first stage of the work has started as usual in my studio. I sketch my ideas first with cardboard models. I do not draw them because I want to see whether my idea works in the room and whether all proportions are correct. Then come the colors. This is how I always do it. I still have box-like models that I take on. On the basis of the model, my metal company produces a computer sketch, after which they then laser, cut, bend, and then bend the aluminum I use. I've been working with the locksmith there for so long - he knows exactly what I want. This is the only way to achieve this precision: From one hundred conversations and thousands of discussions. He then sends the finished aluminum mold to the Greek. As far as the locksmith as the painter is concerned, I must say: I am quite glad that they work separately from me in their own workshops and not with me in the studio. They have their area, and exactly what they are doing there, I do not care - I am only interested in the result. I would not want to be part of the work process, and it would not be very healthy either.

Some things sometimes become self-sufficient. Both craftsmen have tried to develop wall objects like mine. But that did not work, they finally realized. Technical improvements can and should come from them, but the formal must come from me. I thought it was good, That they changed times the side and also took my time perspective.

In any case, the painter needs about a week for such a job. Then she is brought here, and I always try to keep her in the studio for a time before she goes to exhibitions and is not really accessible to me anymore. My work is quite stringent. There are relatively clear developments from one work group to the next, but I am still interested in contrasts: the perfect, the precise - but also the accidental, brittle and unfinished, which can be removed from perfection without having any influence on it and the smooth surface Attacking - almost a little aggressive, but beautiful. I am not a minimalistic artist. It is about artistic parameters that arose in the 1960s, such as the process, Story and plot, which have entered into painting and sculpture and have broken or dissolved their previous statics.

In 1996, I had a dog piss in the four corners of the exhibition space. Thus the dogs mark their territorial territories, which can also be understood sculpturally. In 2006 I drove my car through Kreuzberg and pulled one of my aluminum objects behind me so that the road left its mark on the work. Everything is in there now. That is why it is important to me to show the photo 'I love Kreuzberg'. Between my series, there are many such conceptual breaks, in order to constantly question my work again and again. As an artist you need that, otherwise you will stand. *Gerold Miller is represented by Nikolaus Ruzicska, Salzburg; Mehdi Chouakri, Berlin; Krobath, Vienna; Lange + Pult, Zurich; Alessandro de March, Milan*