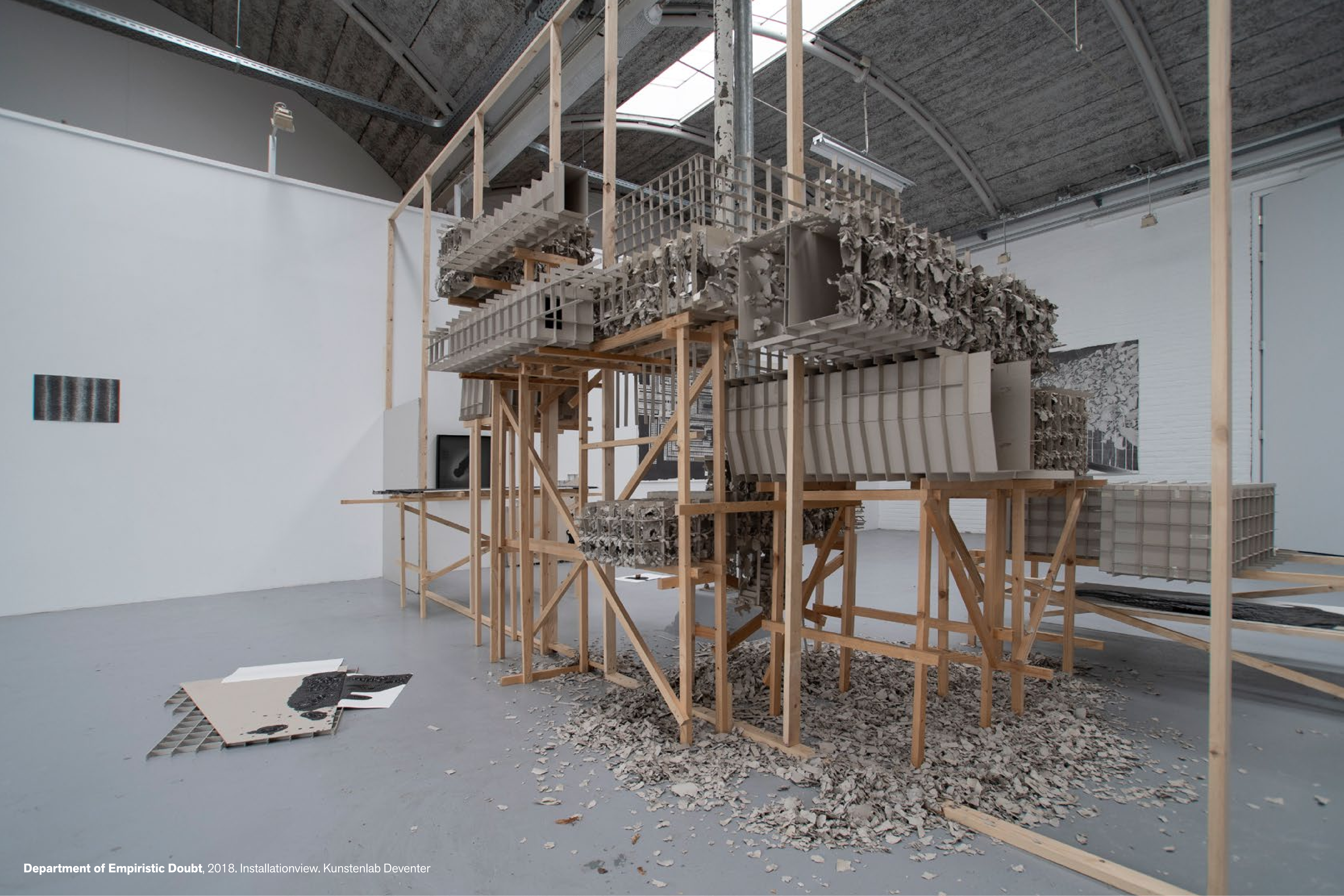
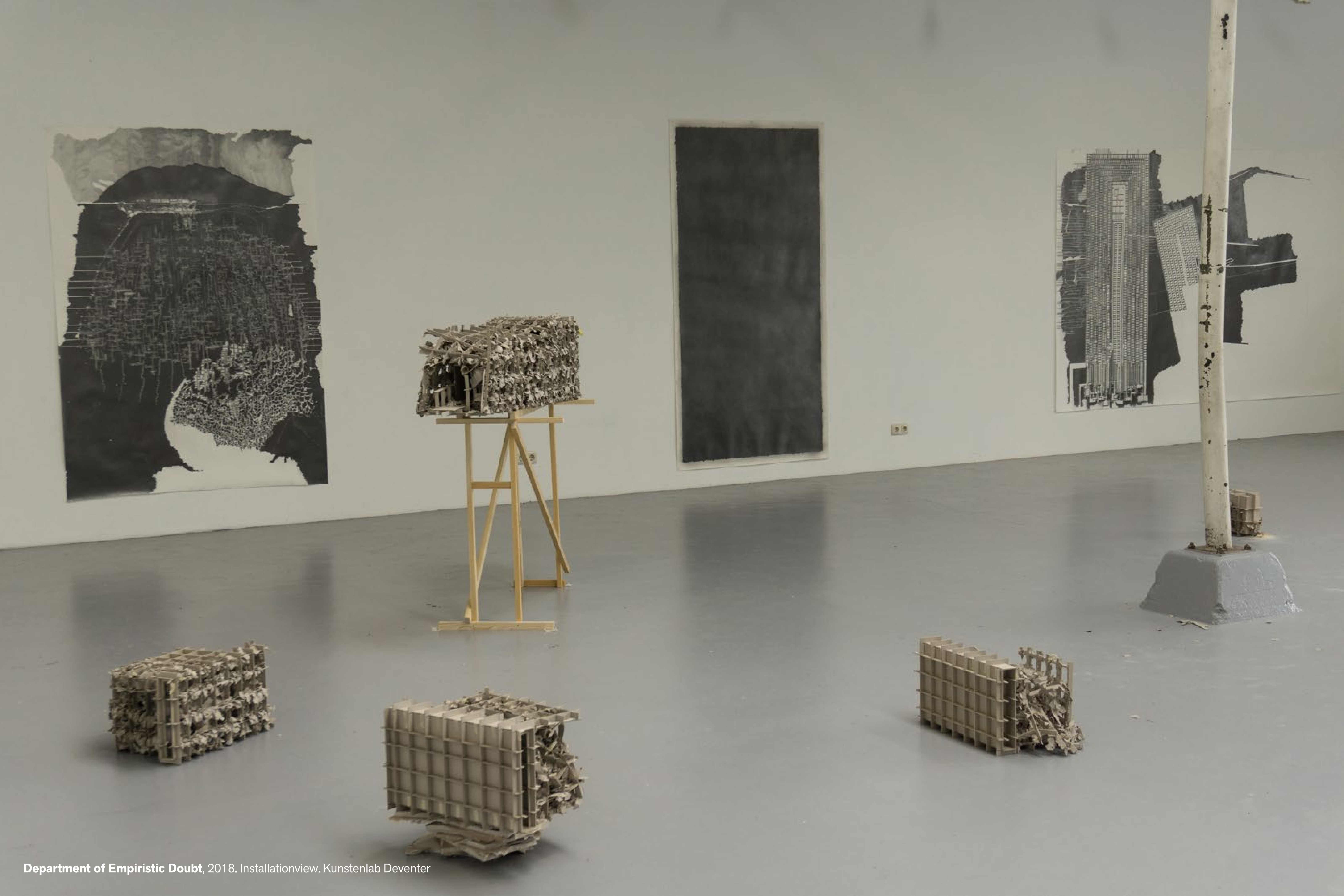
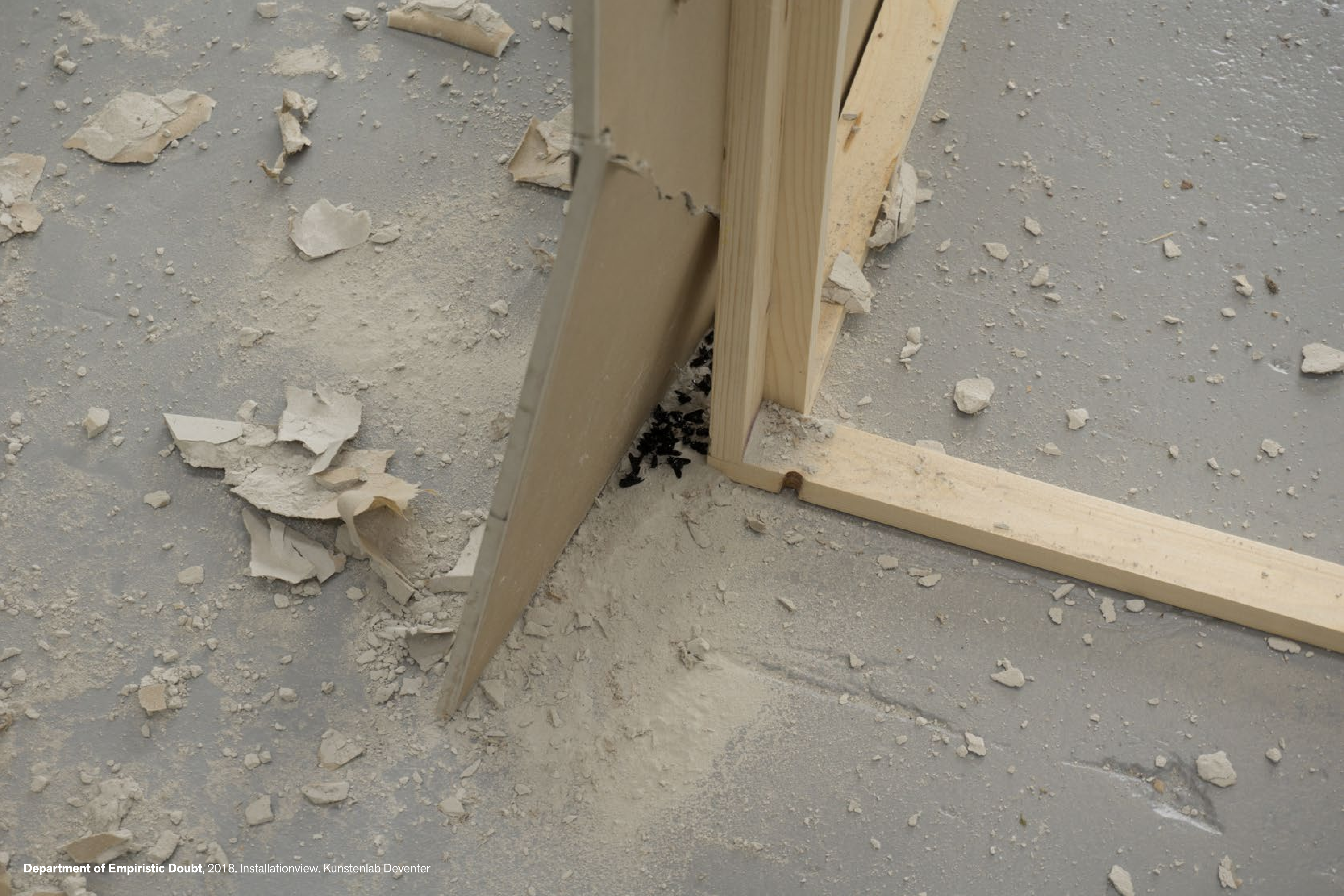
Marc Müller



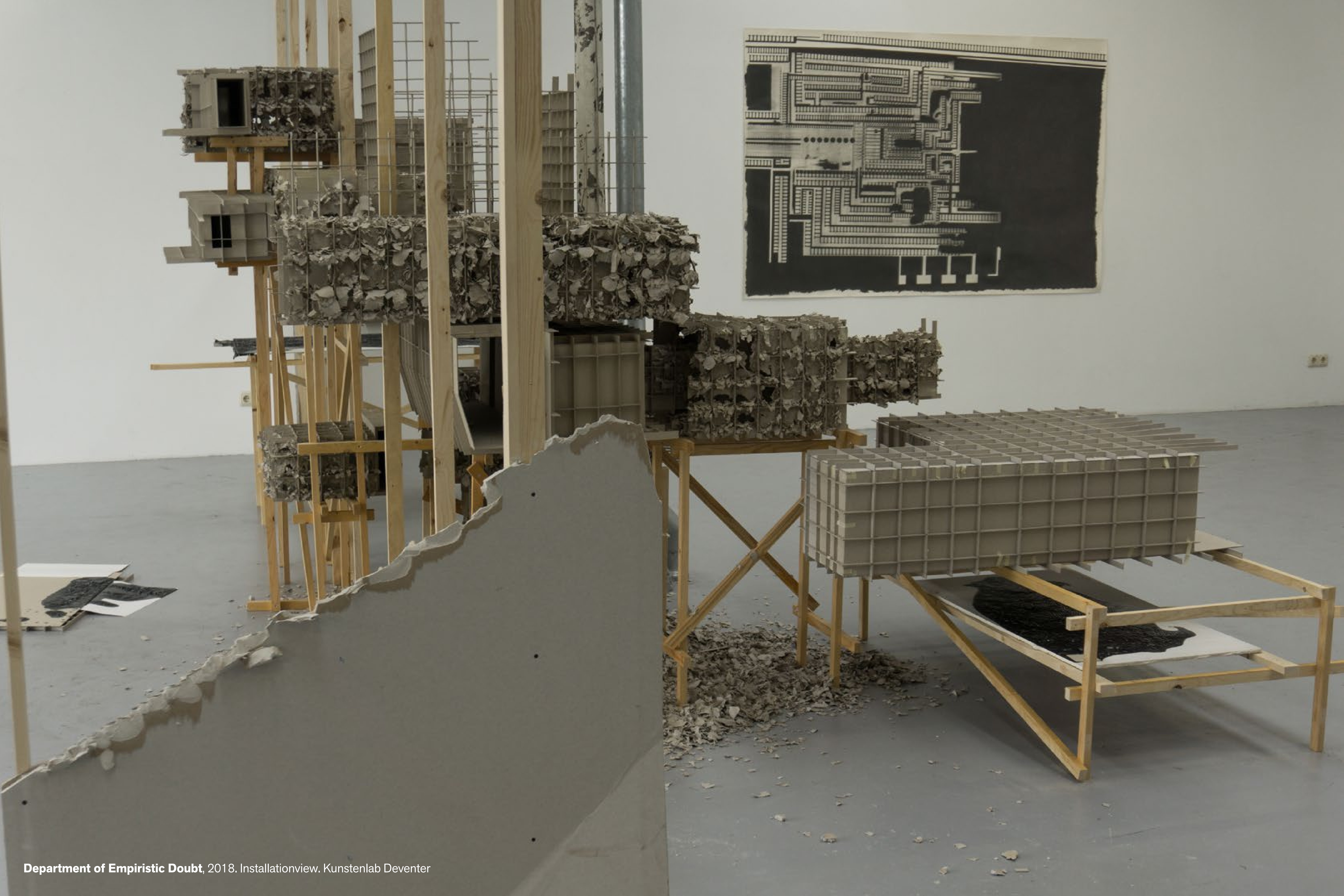
Department of Empiristic Doubt, 2018. Installationview. Kunstenlab Deventer



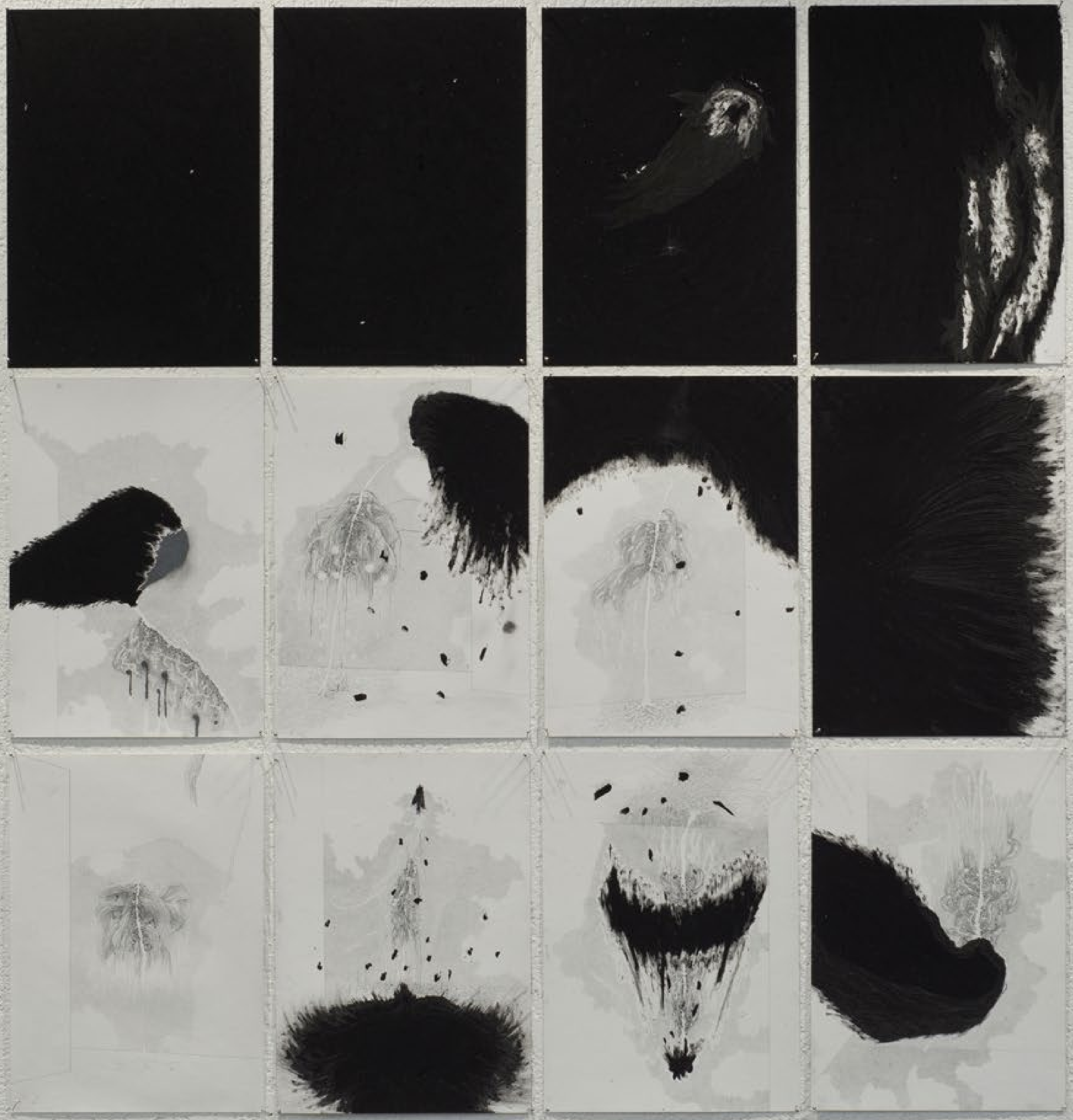
Department of Empiristic Doubt, 2018. Installationview. Kunstenlab Deventer



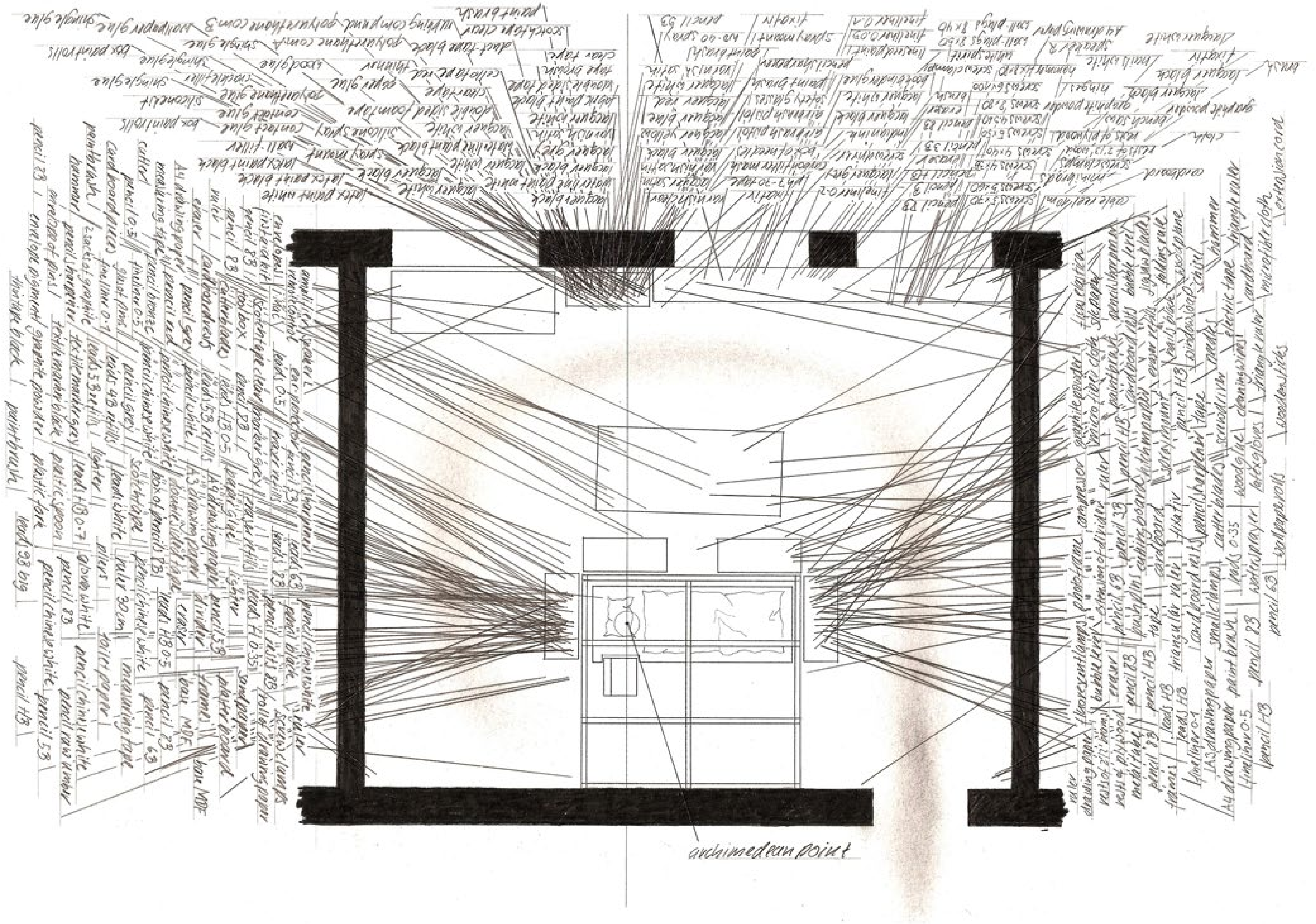
Department of Empiristic Doubt, 2018. Installationview. Kunstenlab Deventer



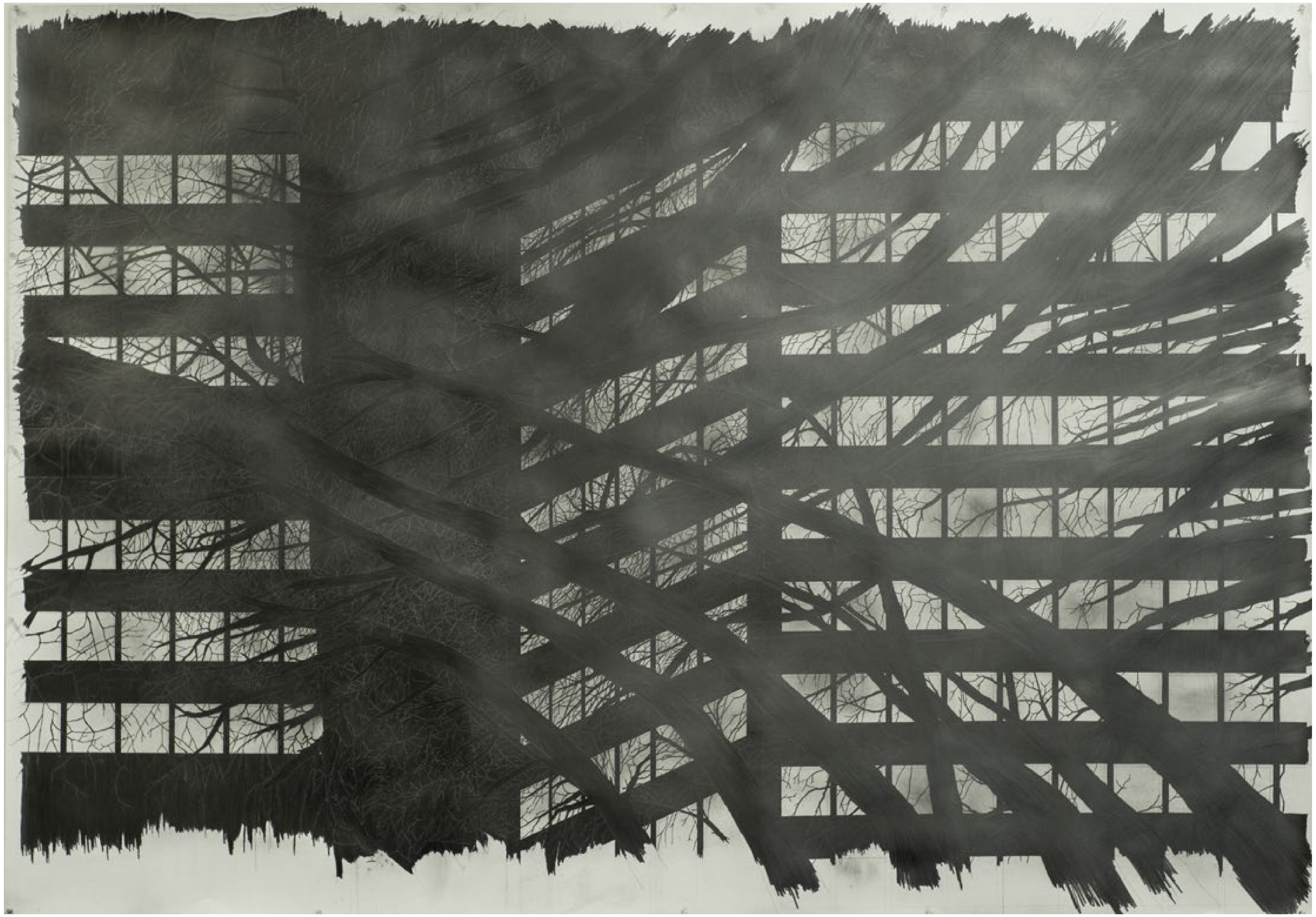
Department of Empiristic Doubt, 2018. Installationview. Kunstenlab Deventer



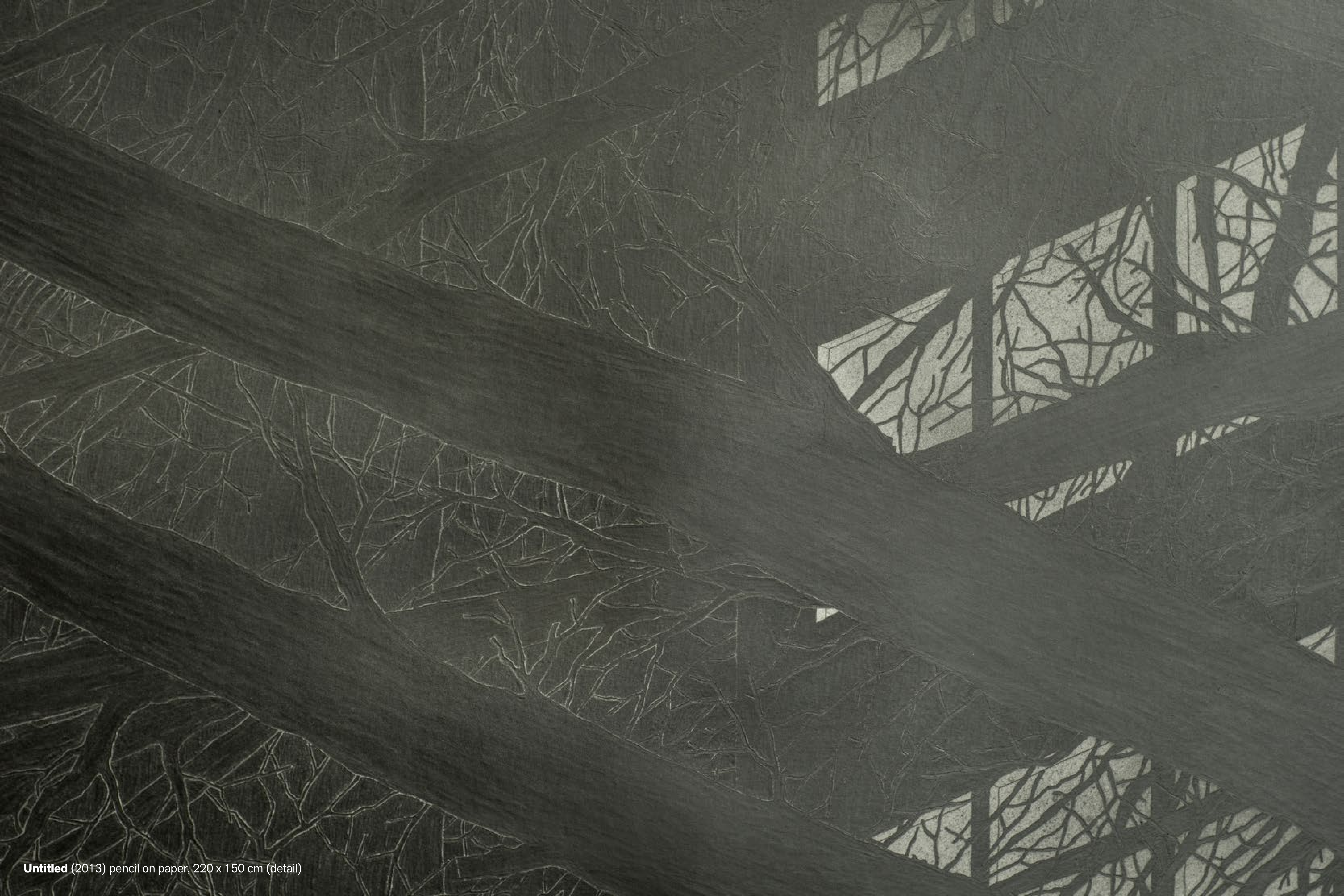
Flowers and Noises, 2018. Pencil, oil pastels on paper, each 21 x 29 cm


archimedean point

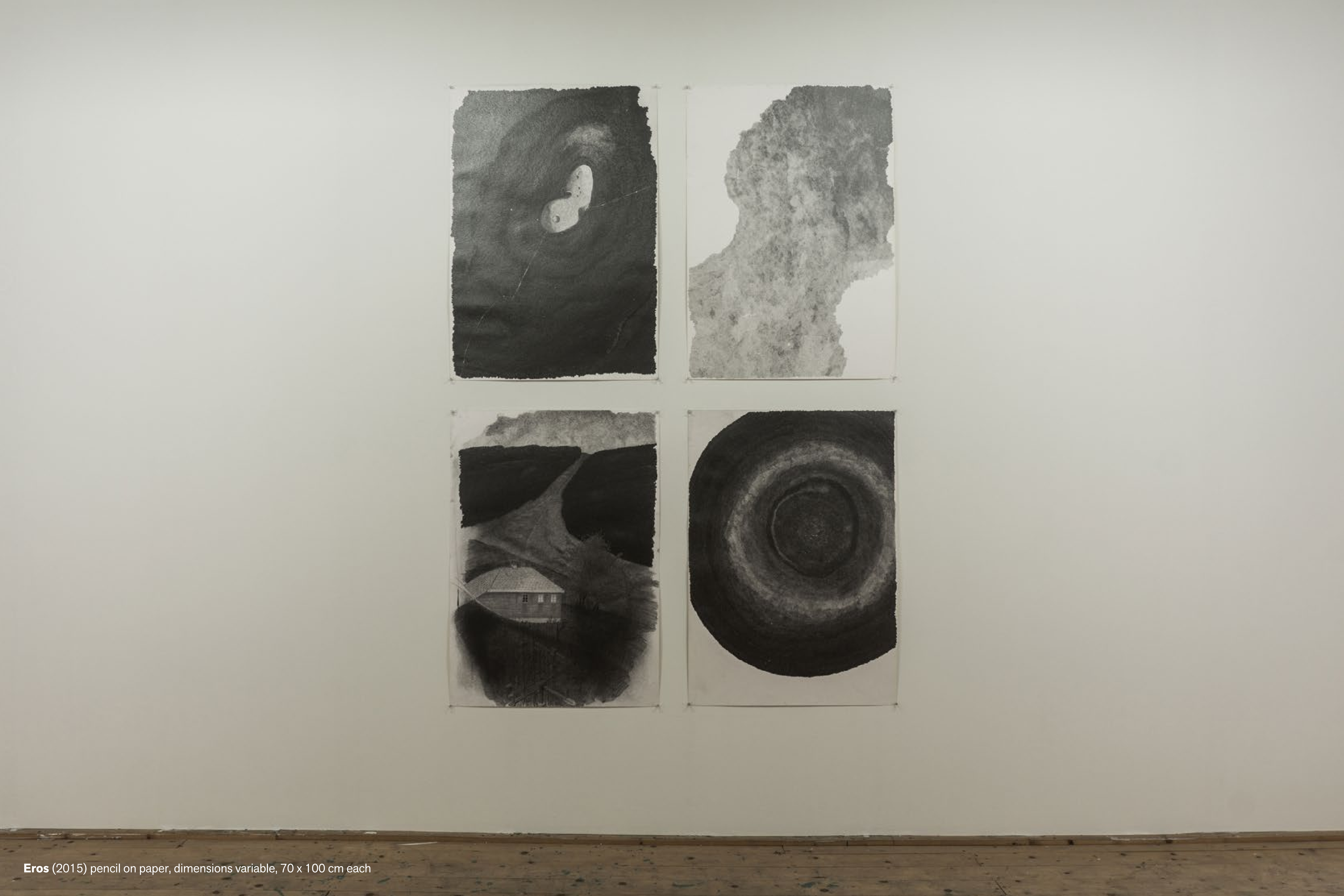
Archimedean Point (2015) pencil on paper, 21,1 x 29,7 cm



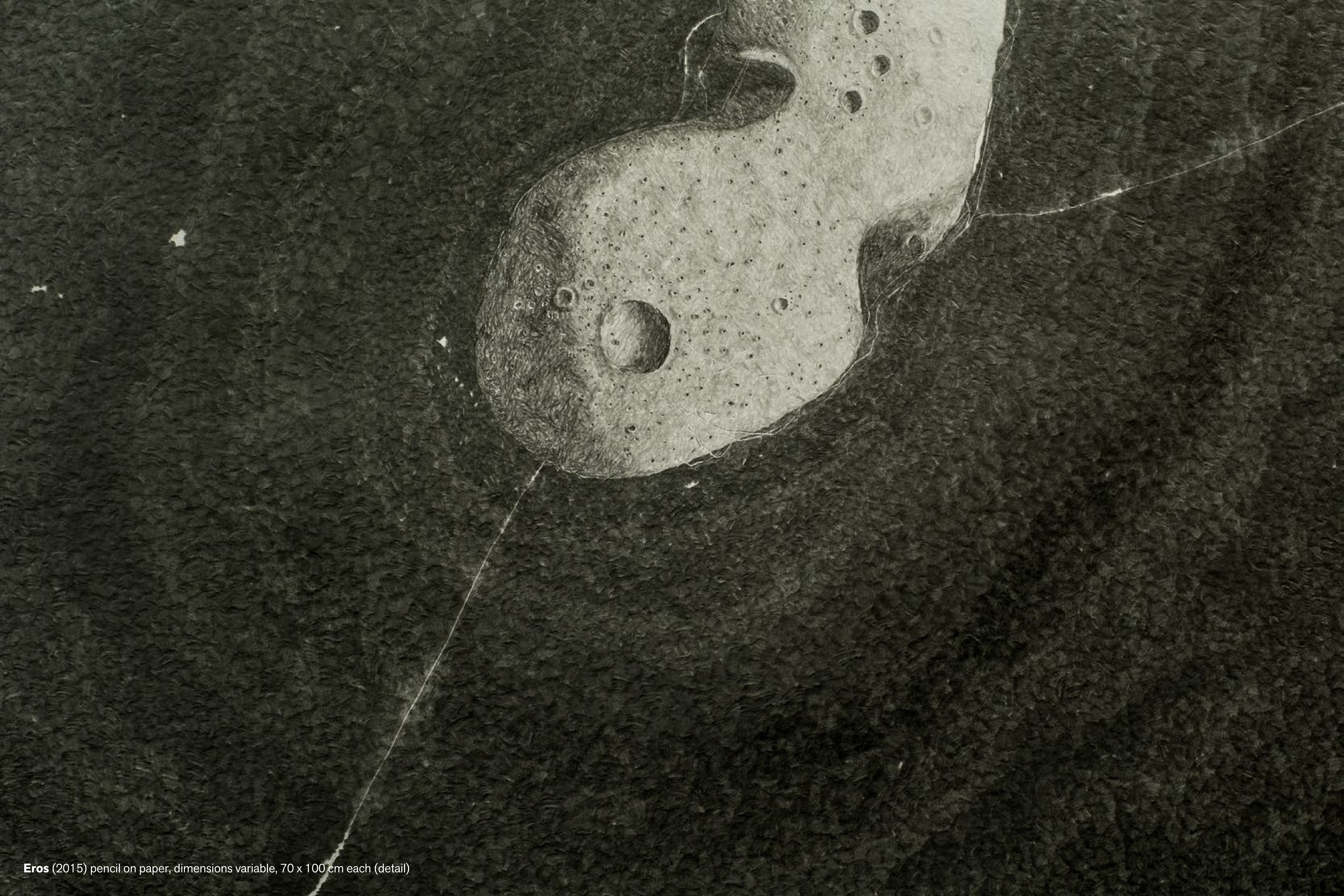
Untitled (2013) pencil on paper, 220 x 150 cm



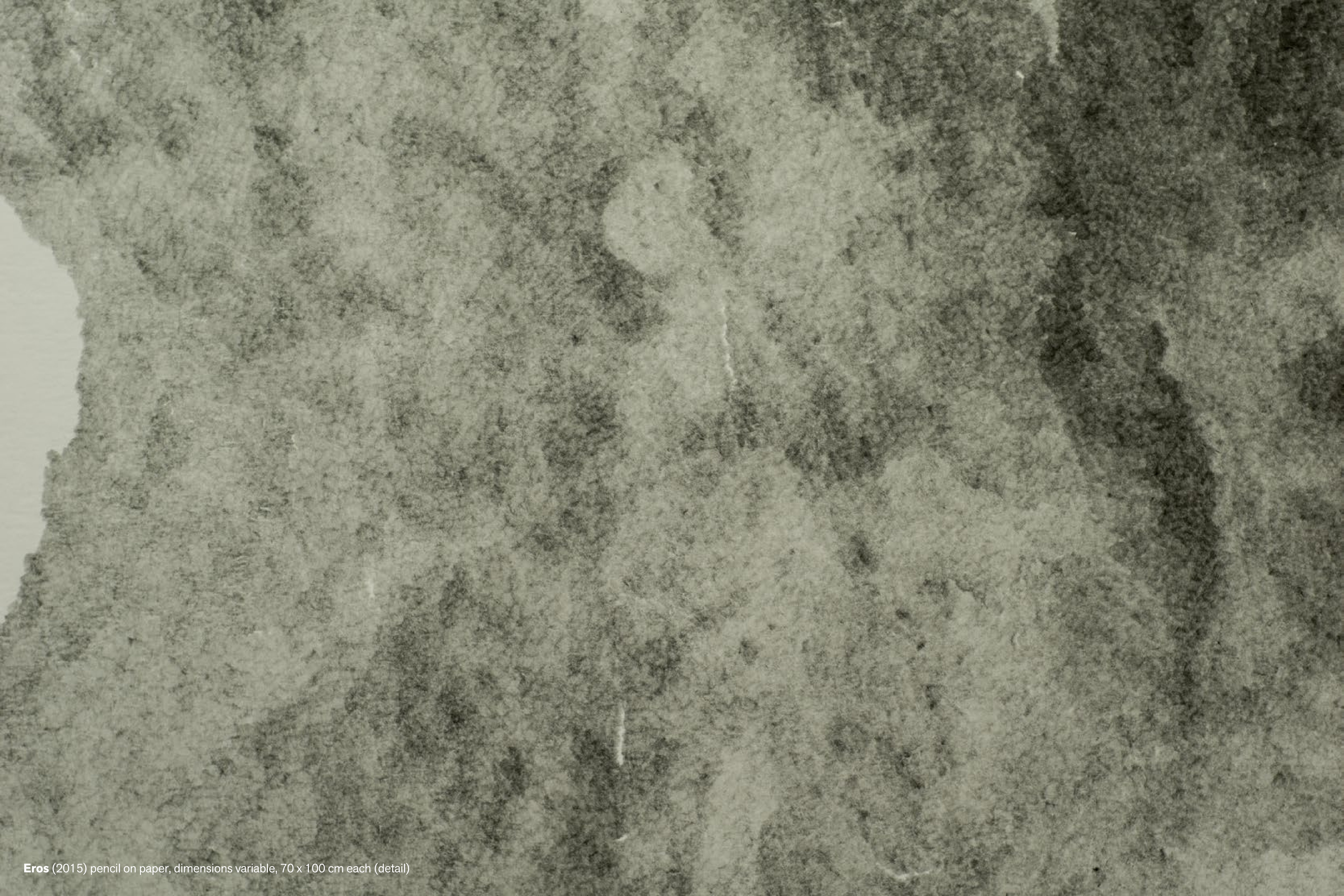
Untitled (2013) pencil on paper, 220 x 150 cm (detail)



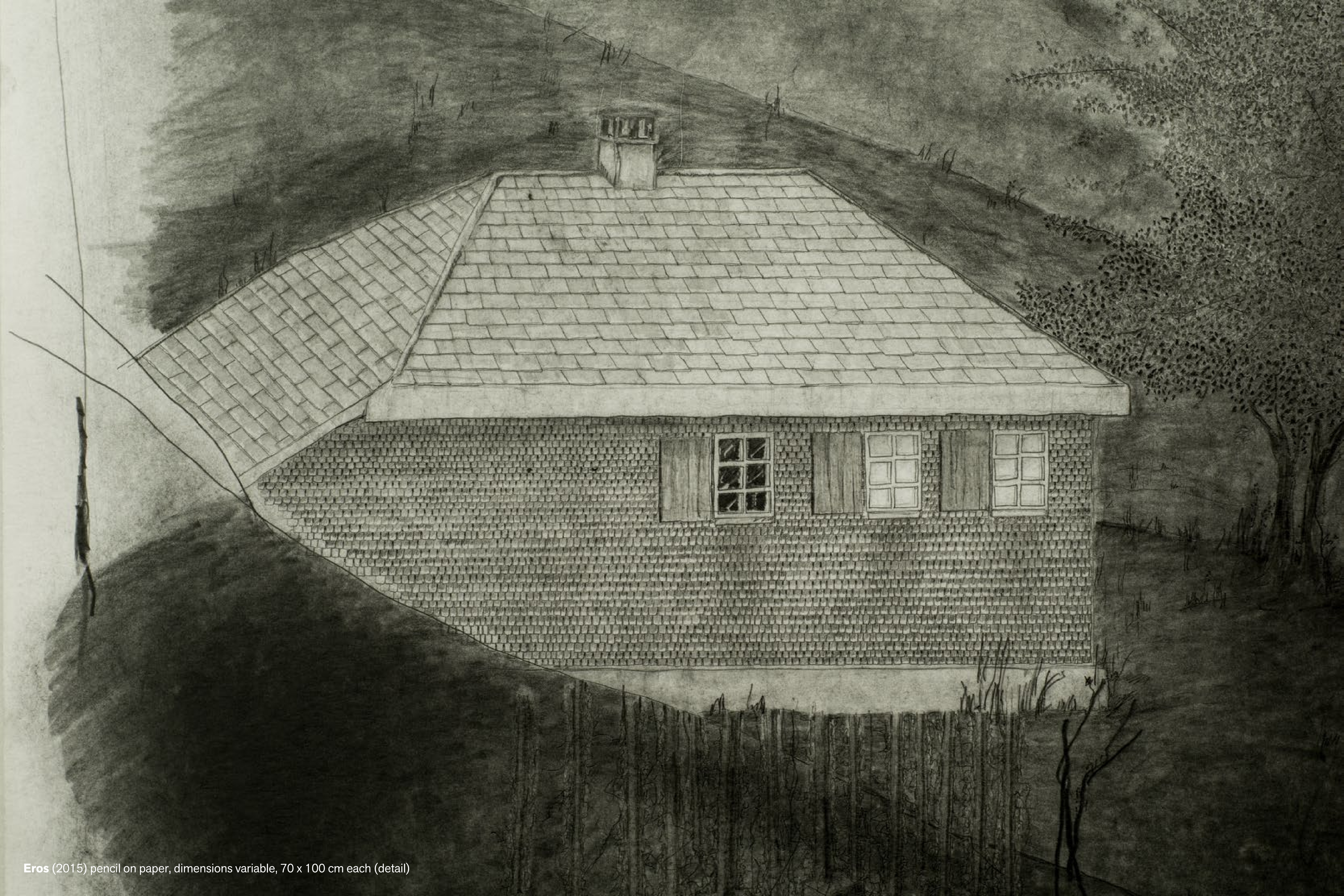
Eros (2015) pencil on paper, dimensions variable, 70 x 100 cm each



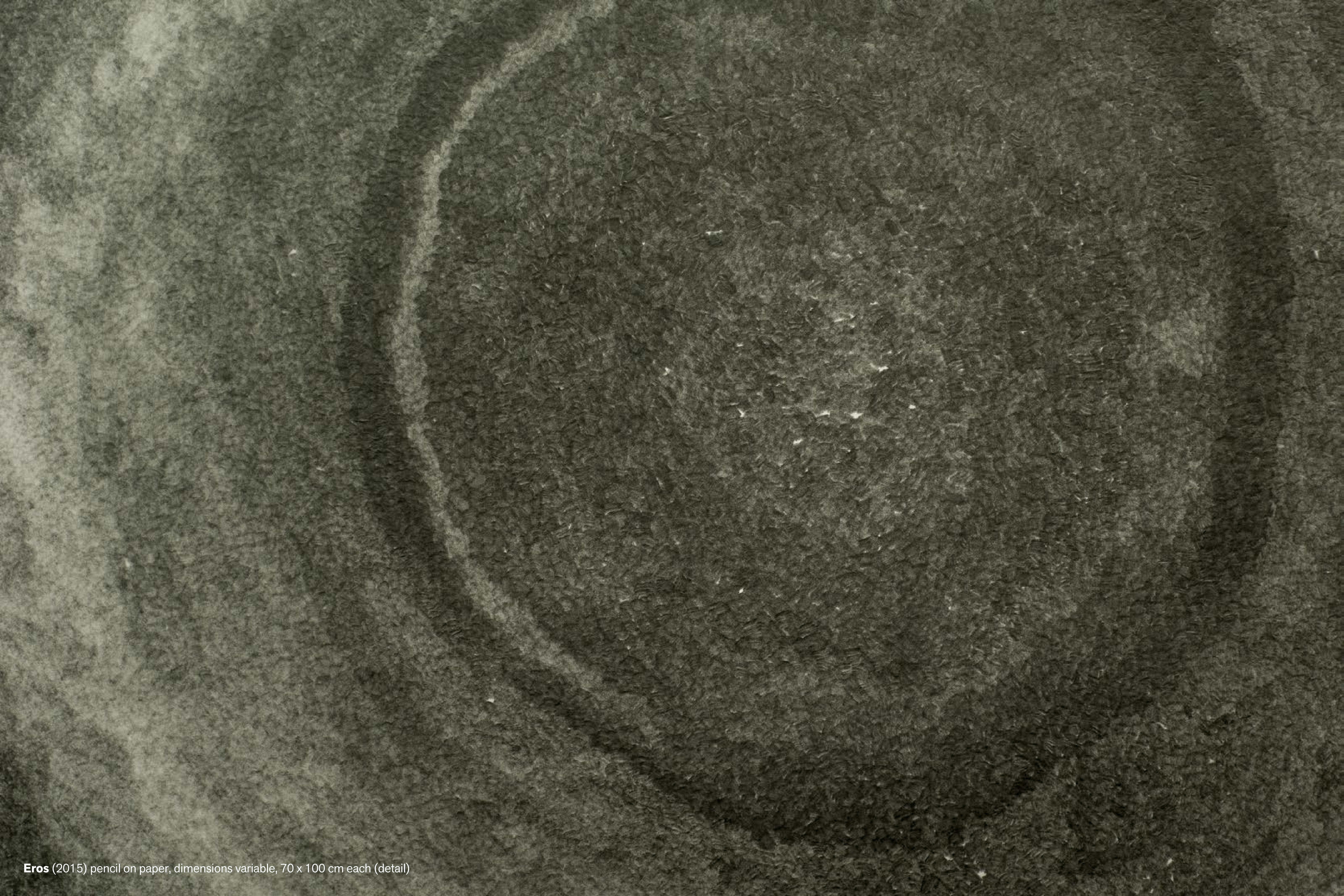
Eros (2015) pencil on paper, dimensions variable, 70 x 100 cm each (detail)



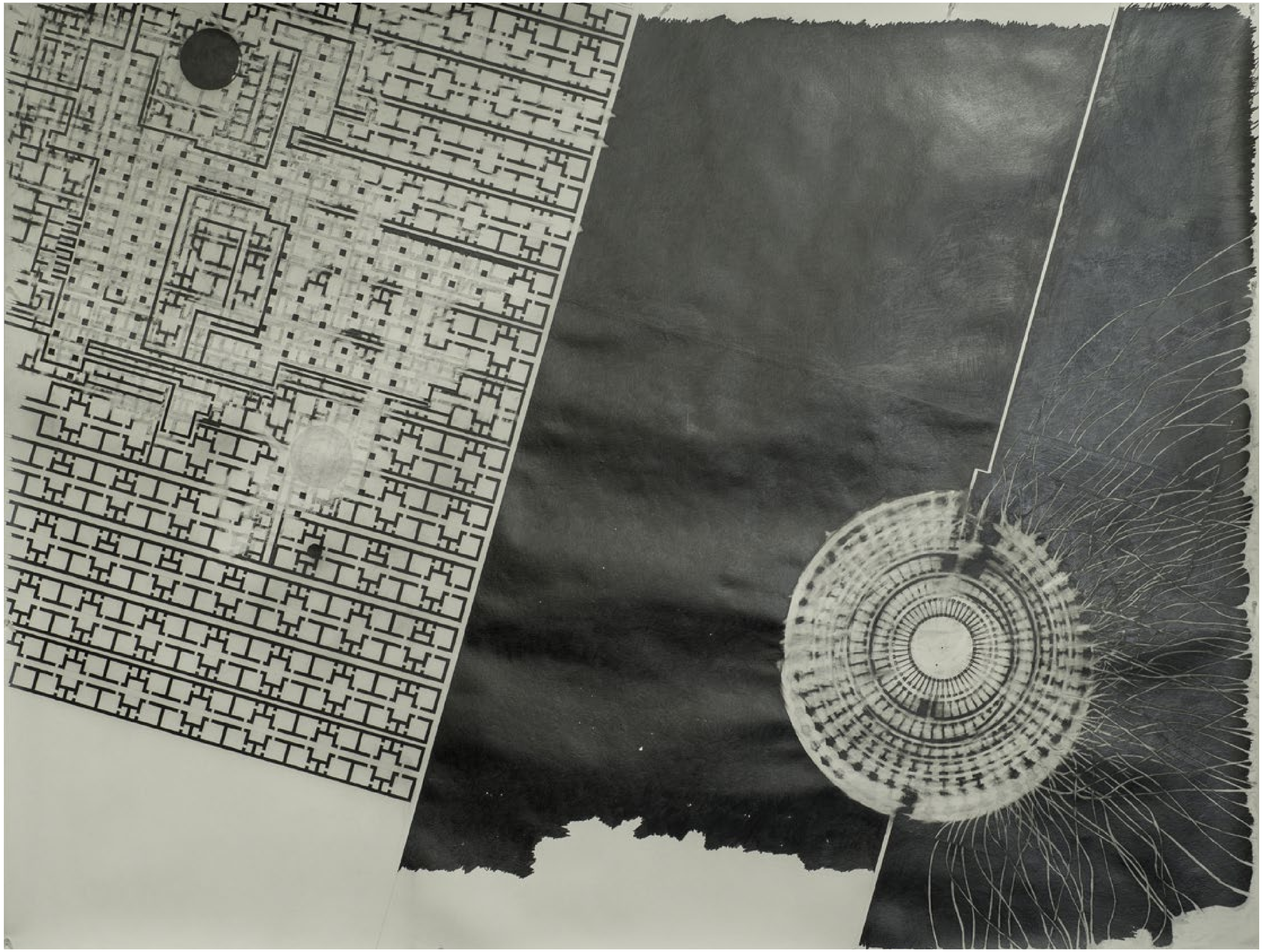
Eros (2015) pencil on paper, dimensions variable, 70 x 100 cm each (detail)



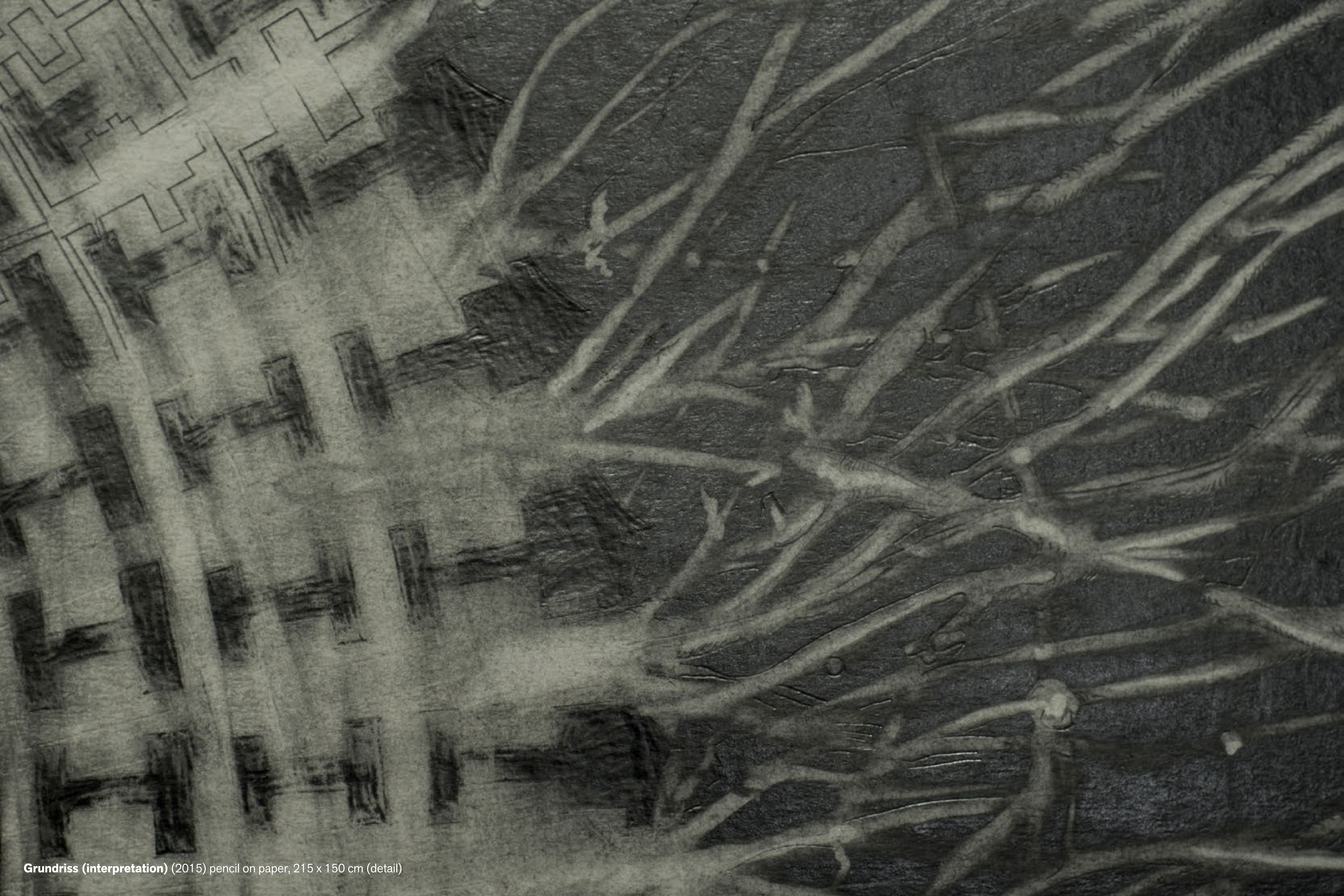
Eros (2015) pencil on paper, dimensions variable, 70 x 100 cm each (detail)



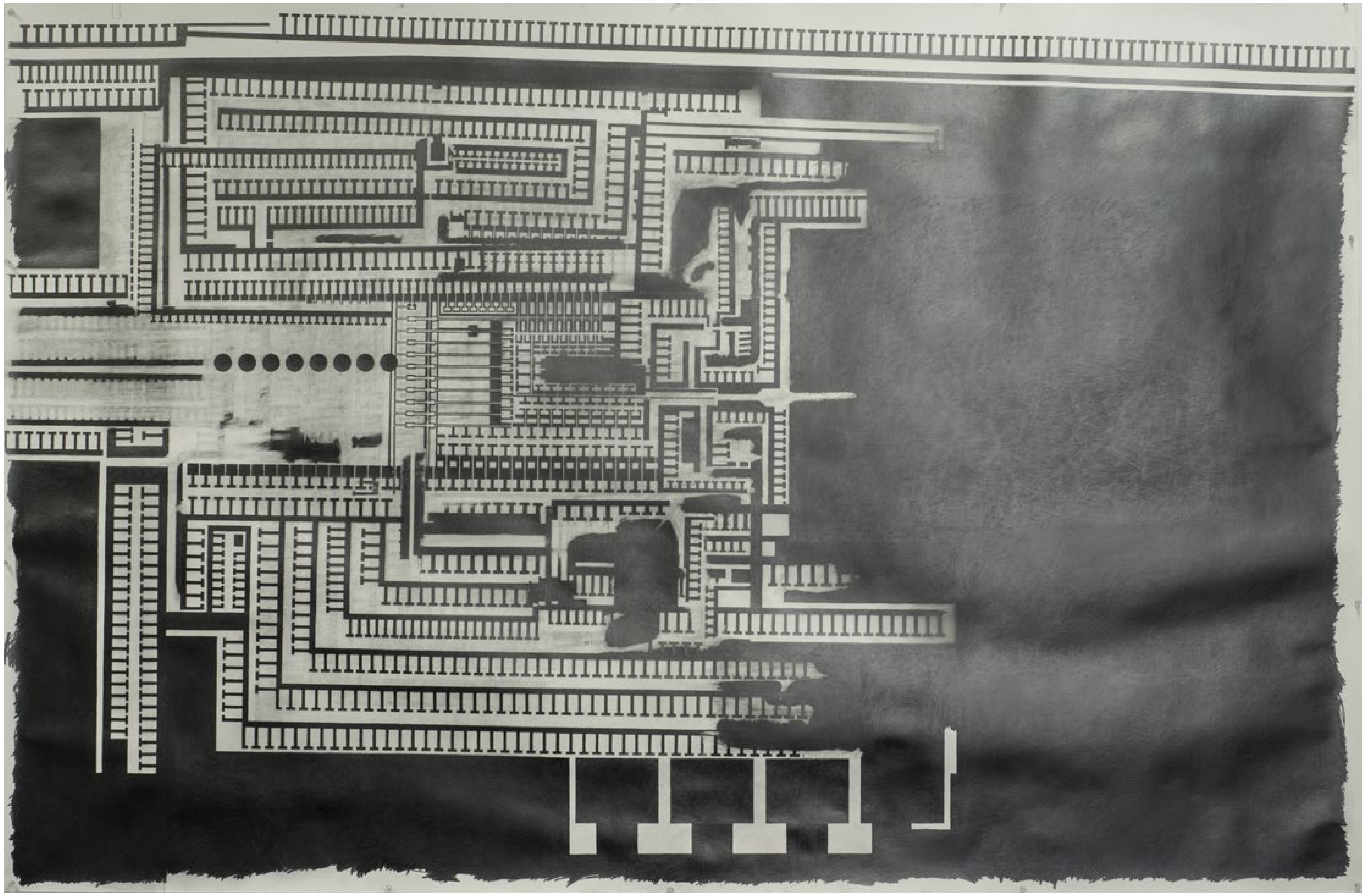
Eros (2015) pencil on paper, dimensions variable, 70 x 100 cm each (detail)



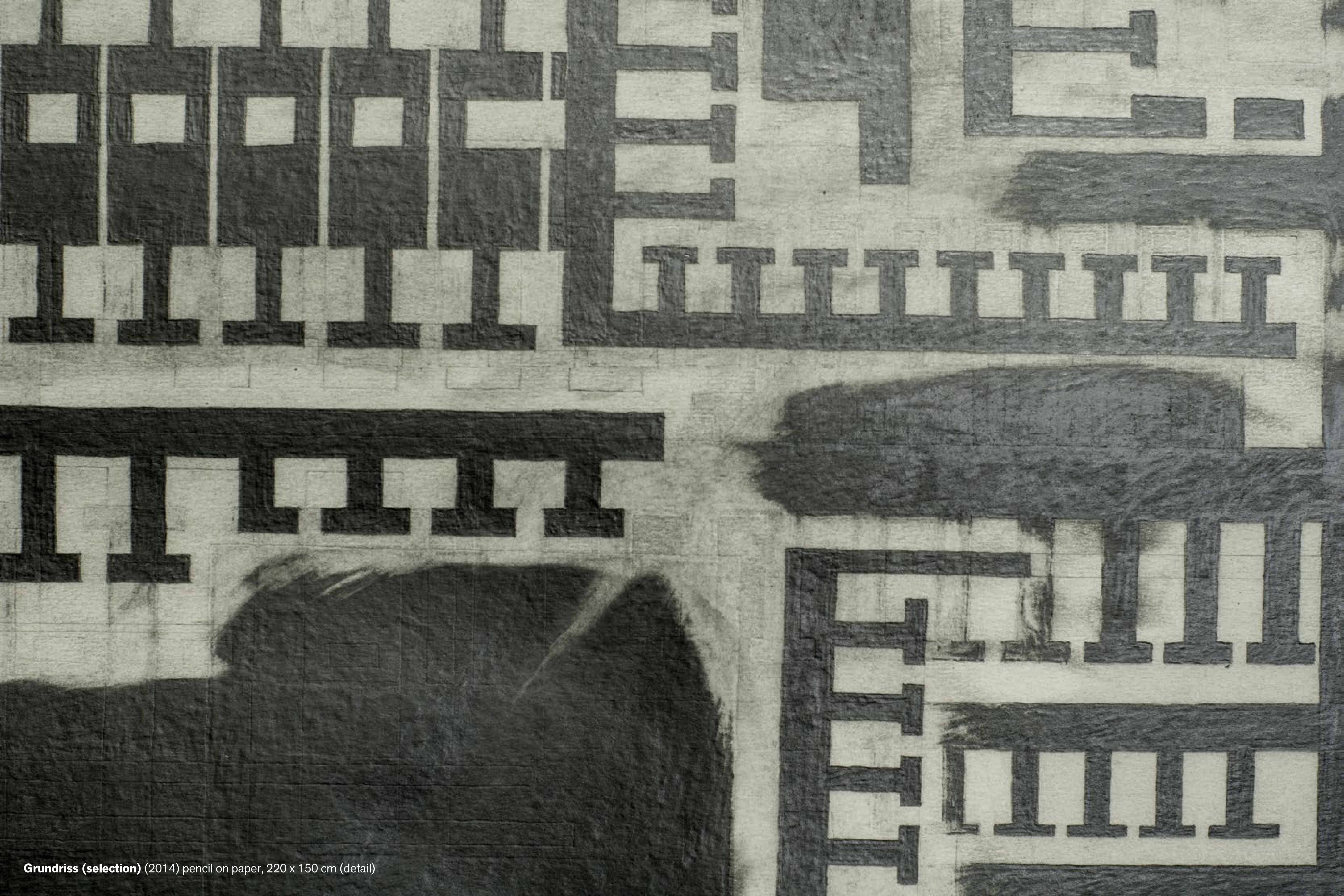
Grundriss (interpretation) (2015) pencil on paper, 215 x 150 cm



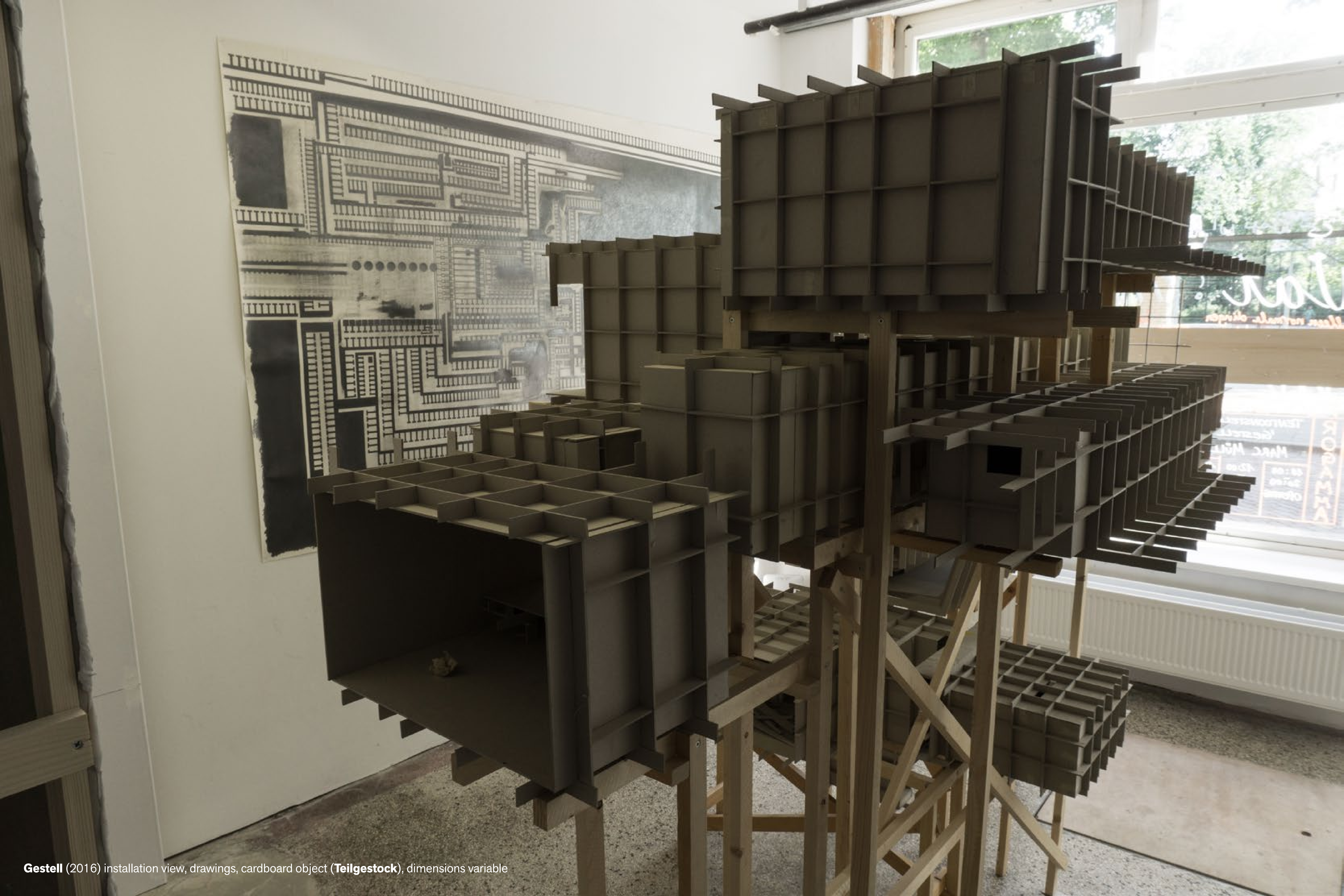
Grundriss (interpretation) (2015) pencil on paper, 215 x 150 cm (detail)



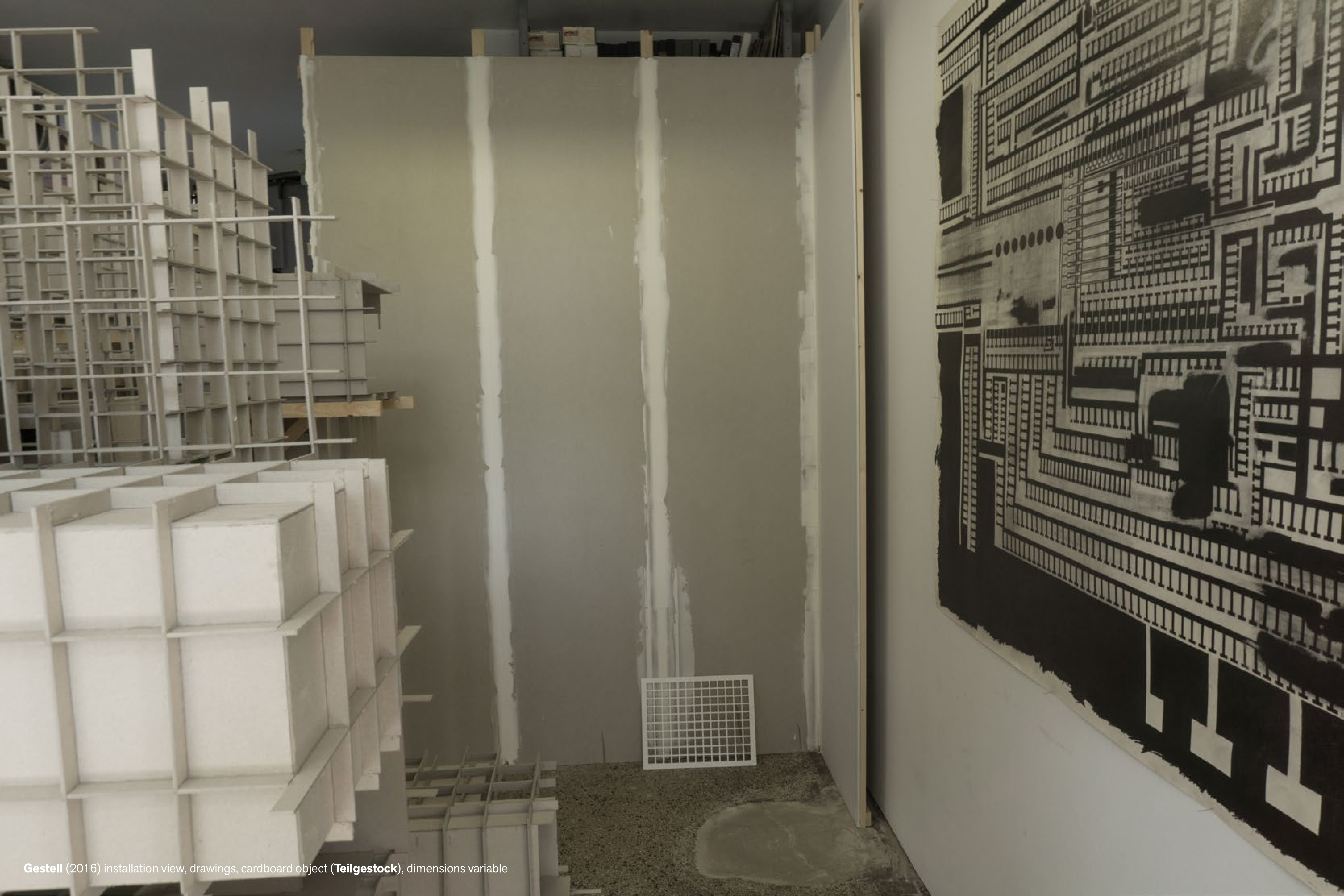
Grundriss (selection) (2014) pencil on paper, 220 x 150 cm



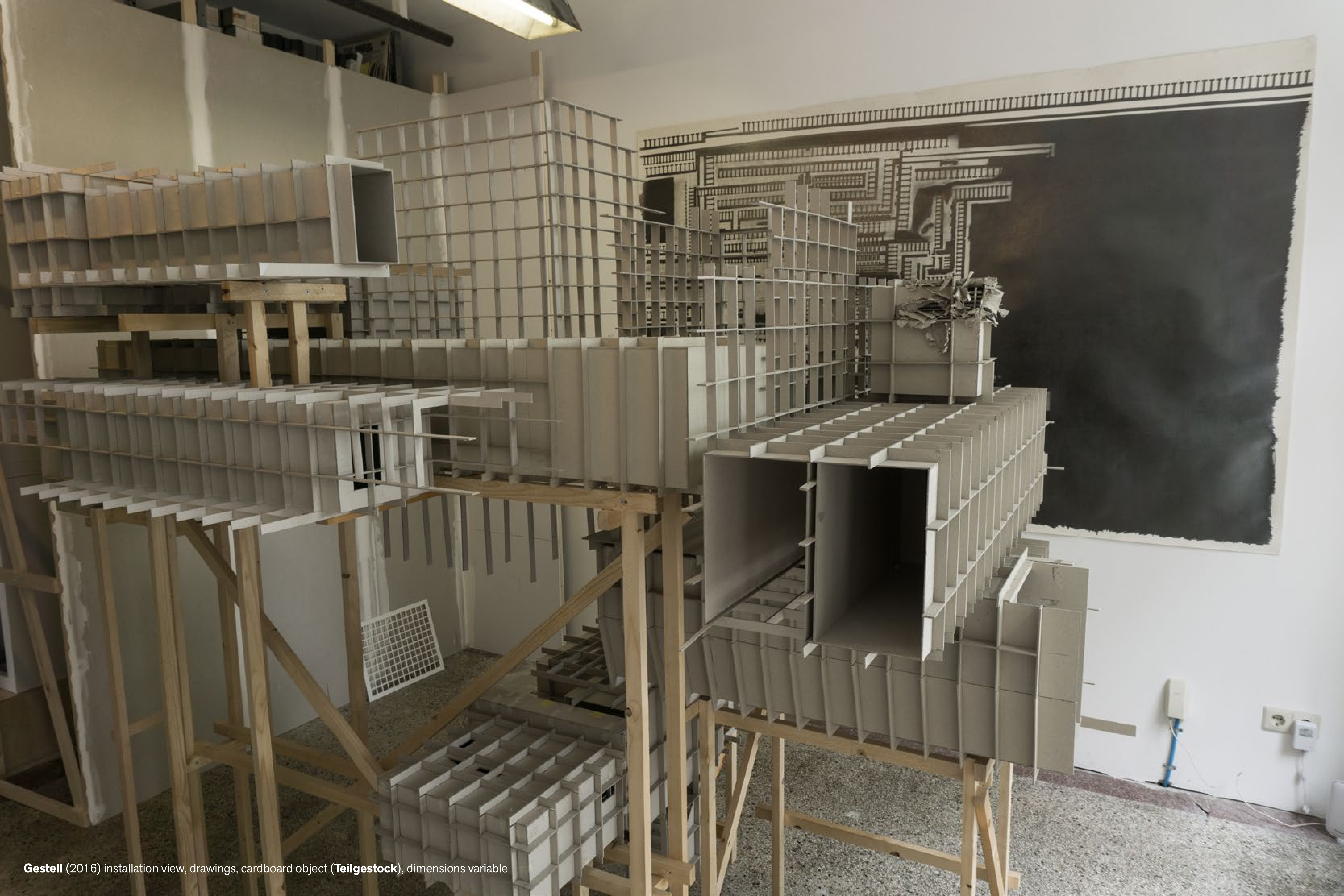
Grundriss (selection) (2014) pencil on paper, 220 x 150 cm (detail)



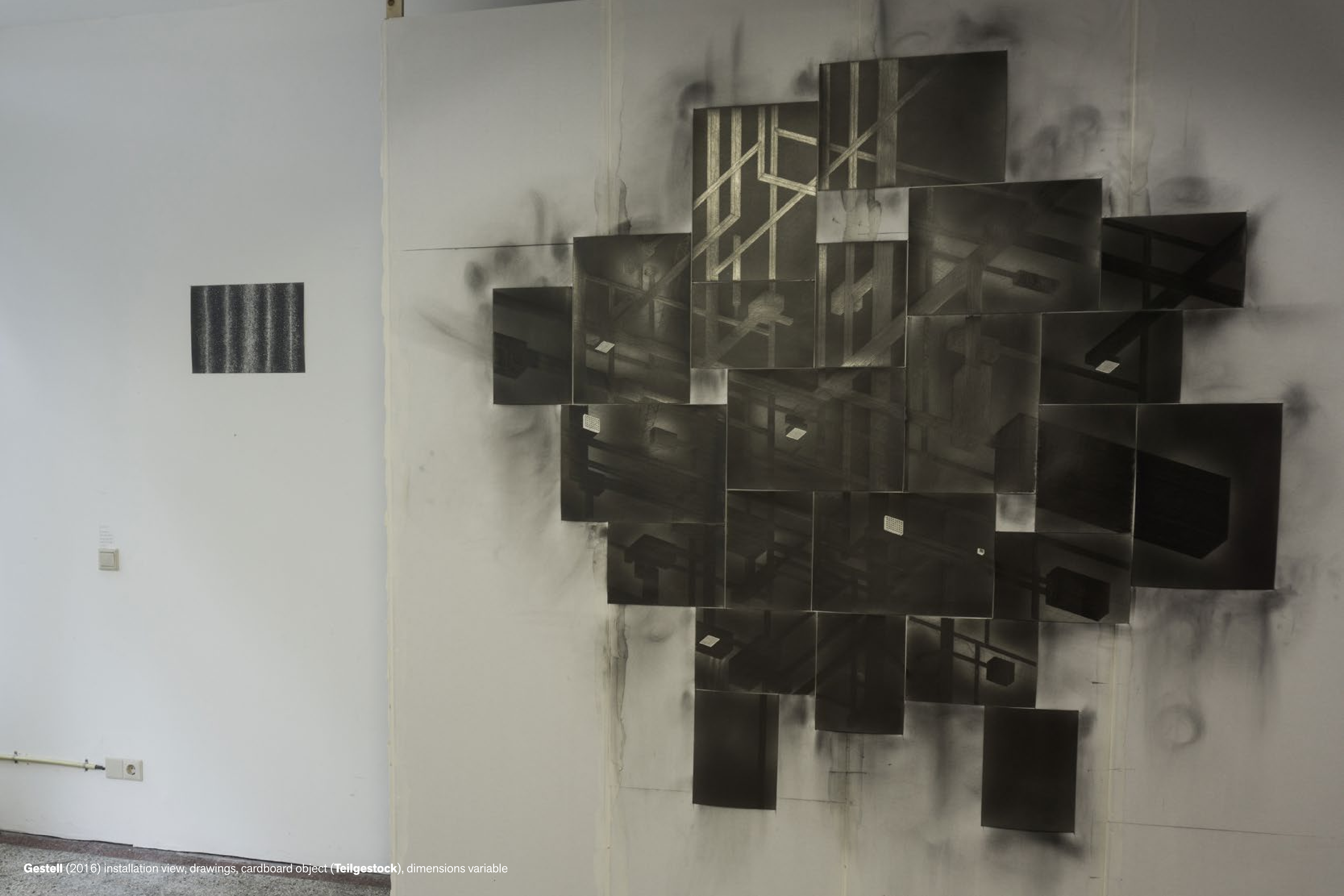
Gestell (2016) installation view, drawings, cardboard object (**Teilgestock**), dimensions variable



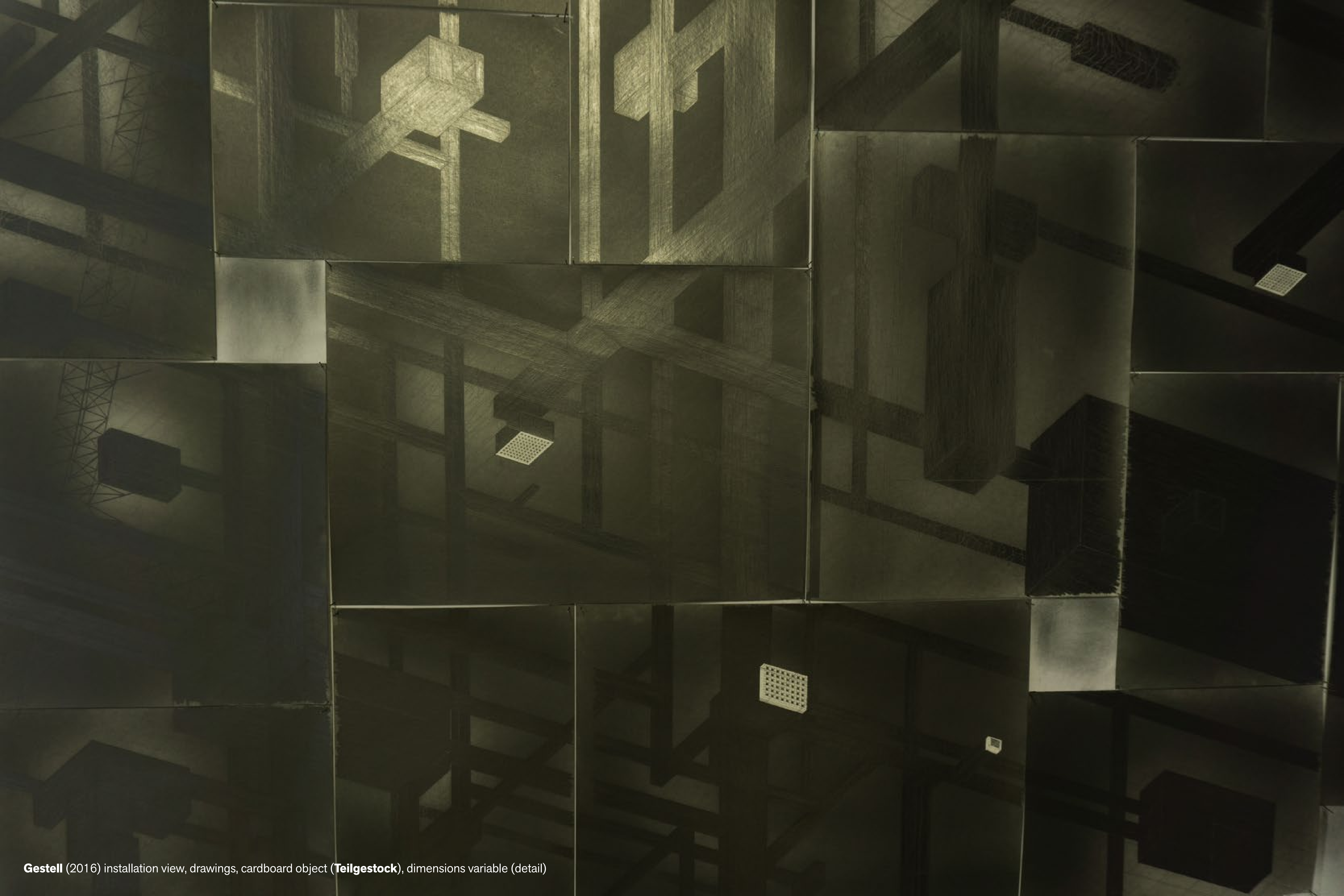
Gestell (2016) installation view, drawings, cardboard object (**Teilgestock**), dimensions variable



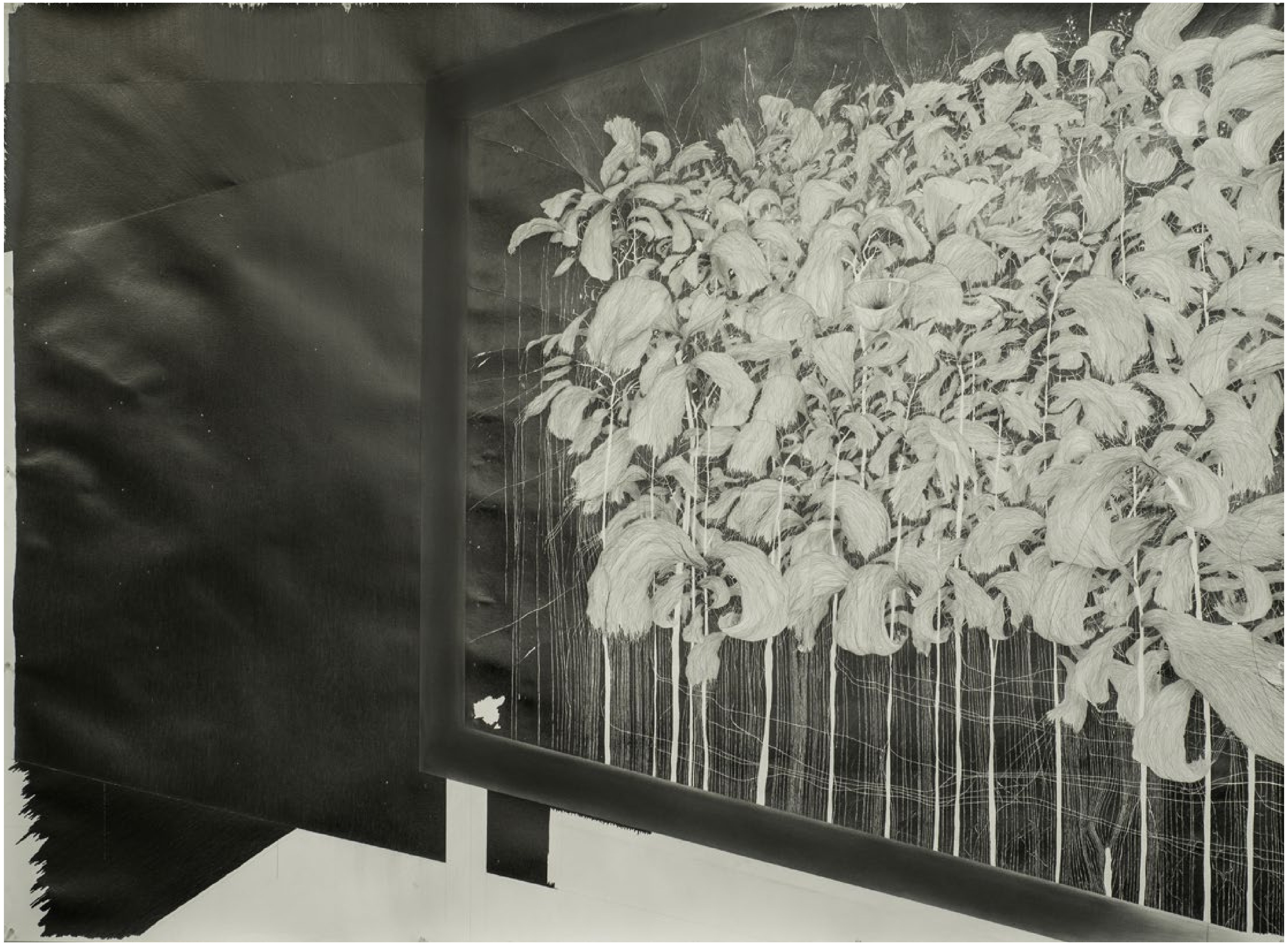
Gestell (2016) installation view, drawings, cardboard object (**Teilgestock**), dimensions variable



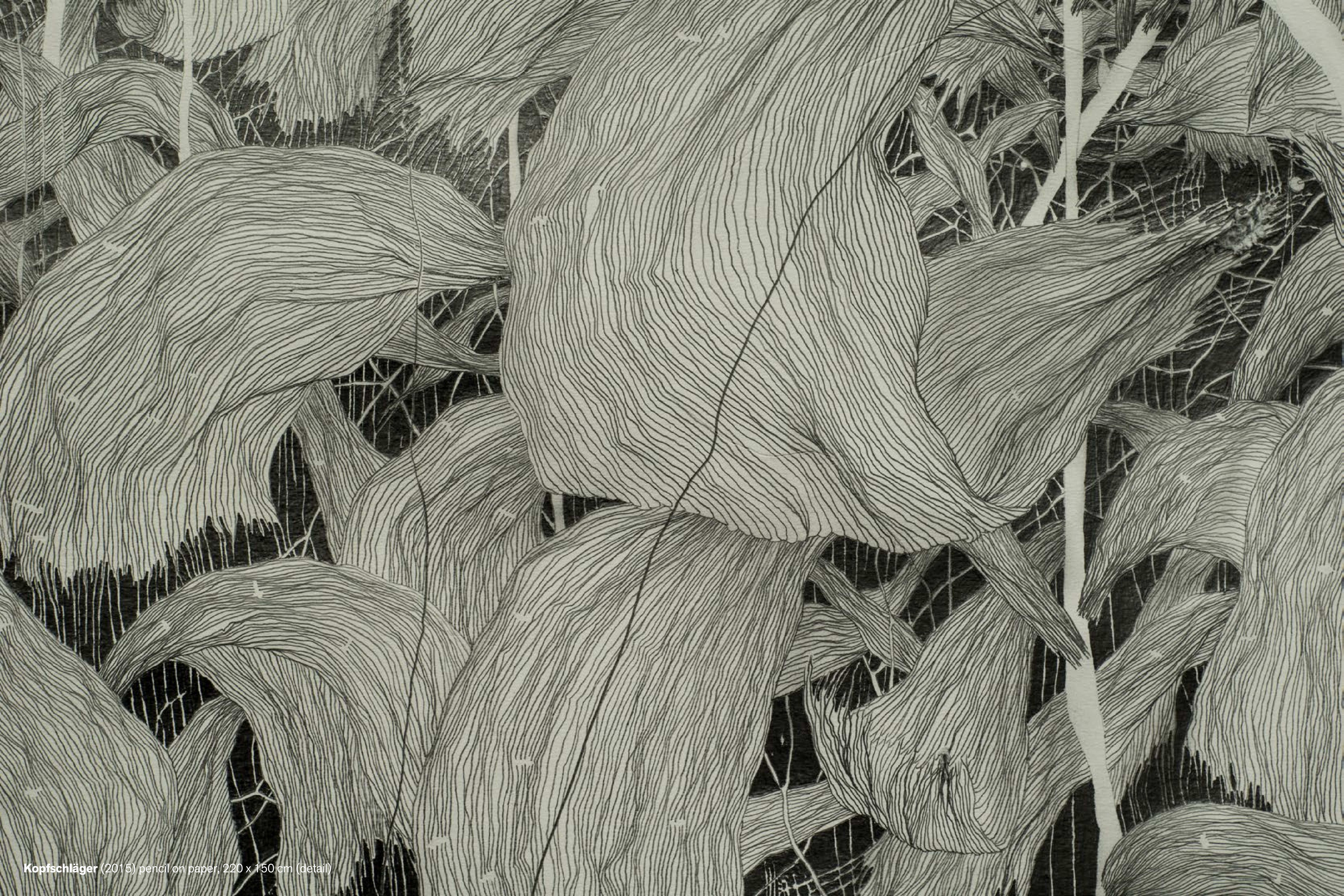
Gestell (2016) installation view, drawings, cardboard object (**Teilgestock**), dimensions variable



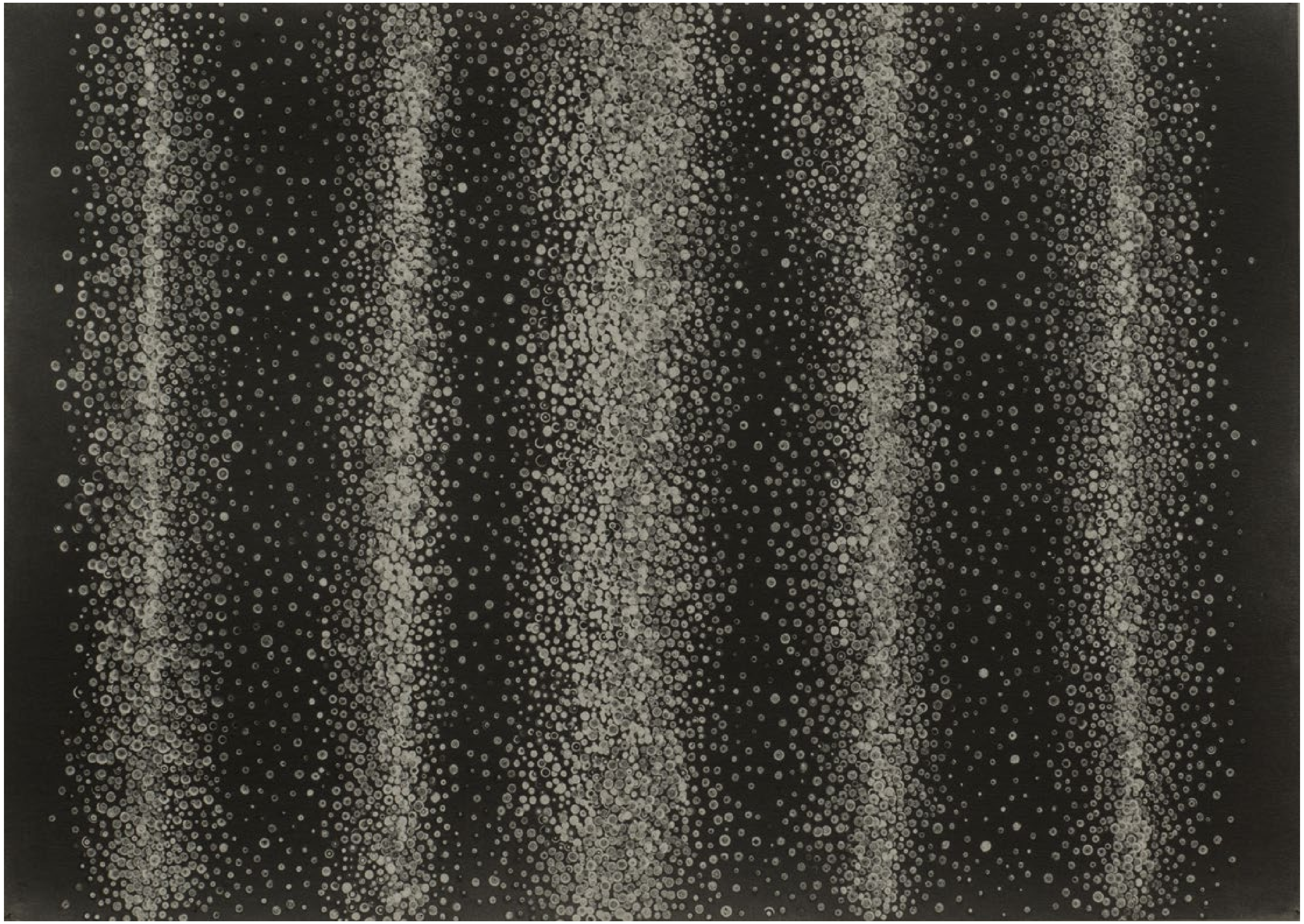
Gestell (2016) installation view, drawings, cardboard object (**Teilgestock**), dimensions variable (detail)



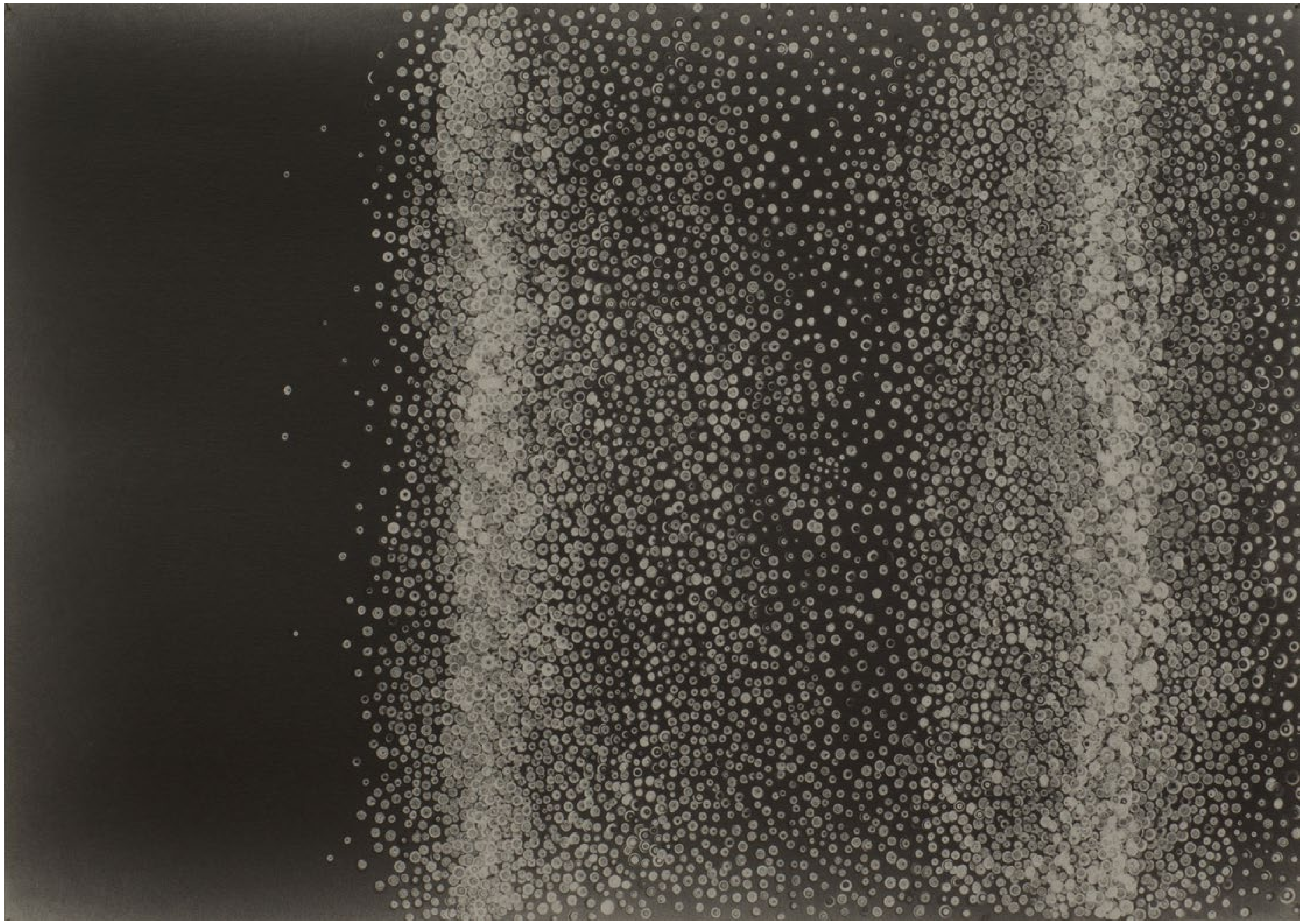
Kopfschläger (2015) pencil on paper, 220 x 150 cm



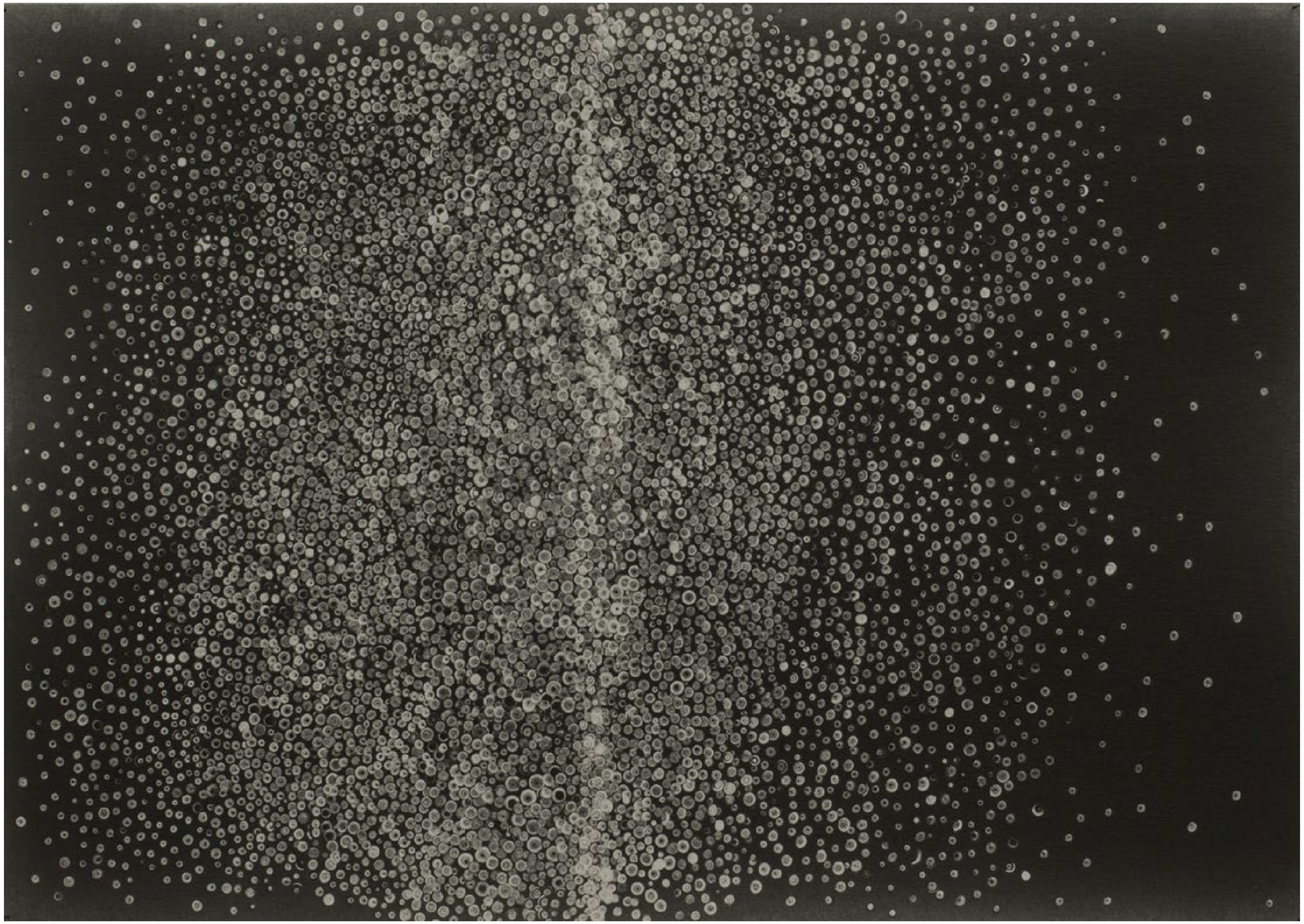
Kopfschläger (2015) pencil on paper, 220 x 150 cm (detail)



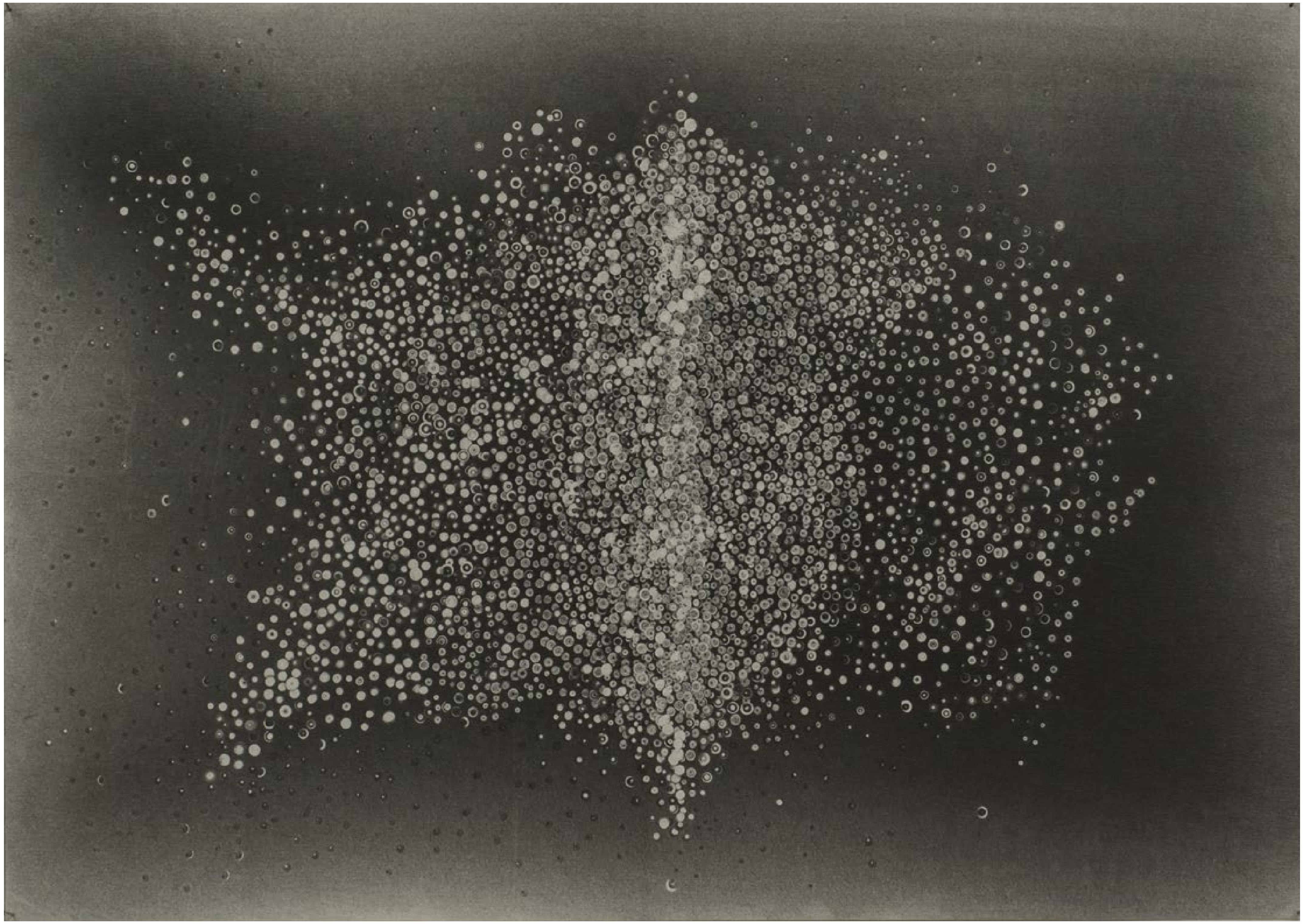
Potentialitäten 01 (2015) pencil and graphite on paper, 42 x 29,5 cm



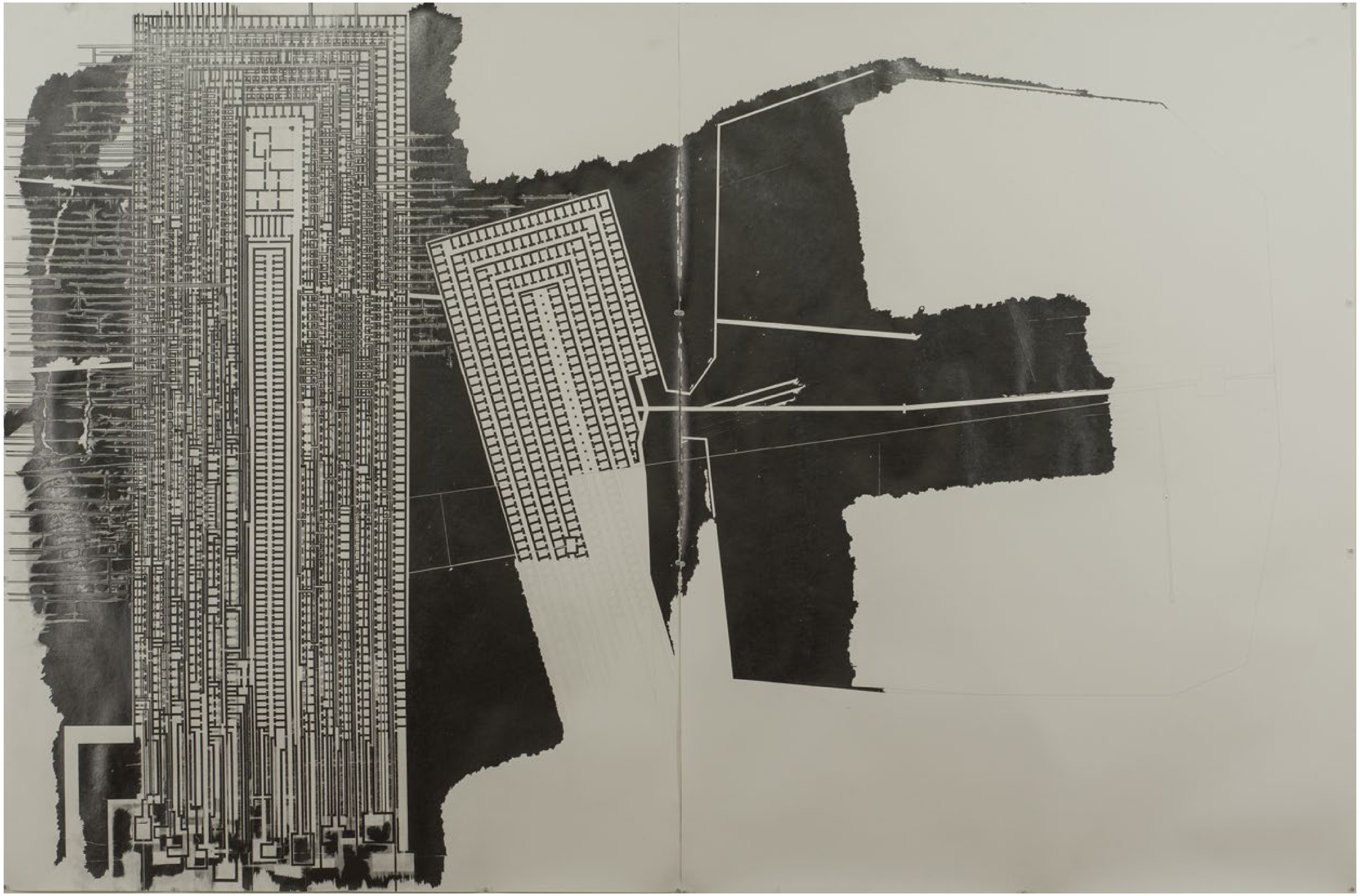
Potentialitäten 02 (2015) pencil and graphite on paper, 42 x 29,5 cm



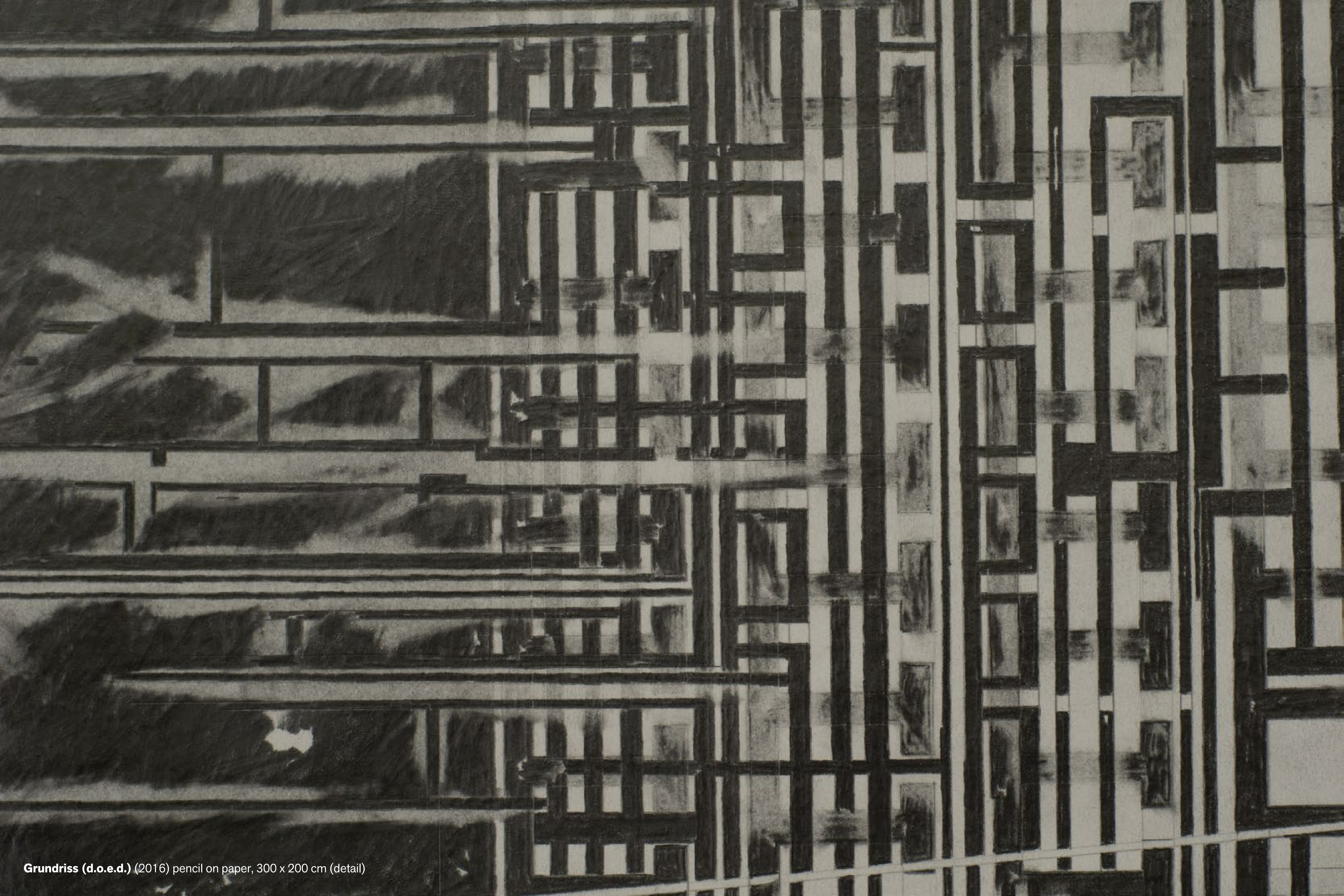
Potentialitäten 03 (2015) pencil and graphite on paper, 42 x 29,5 cm



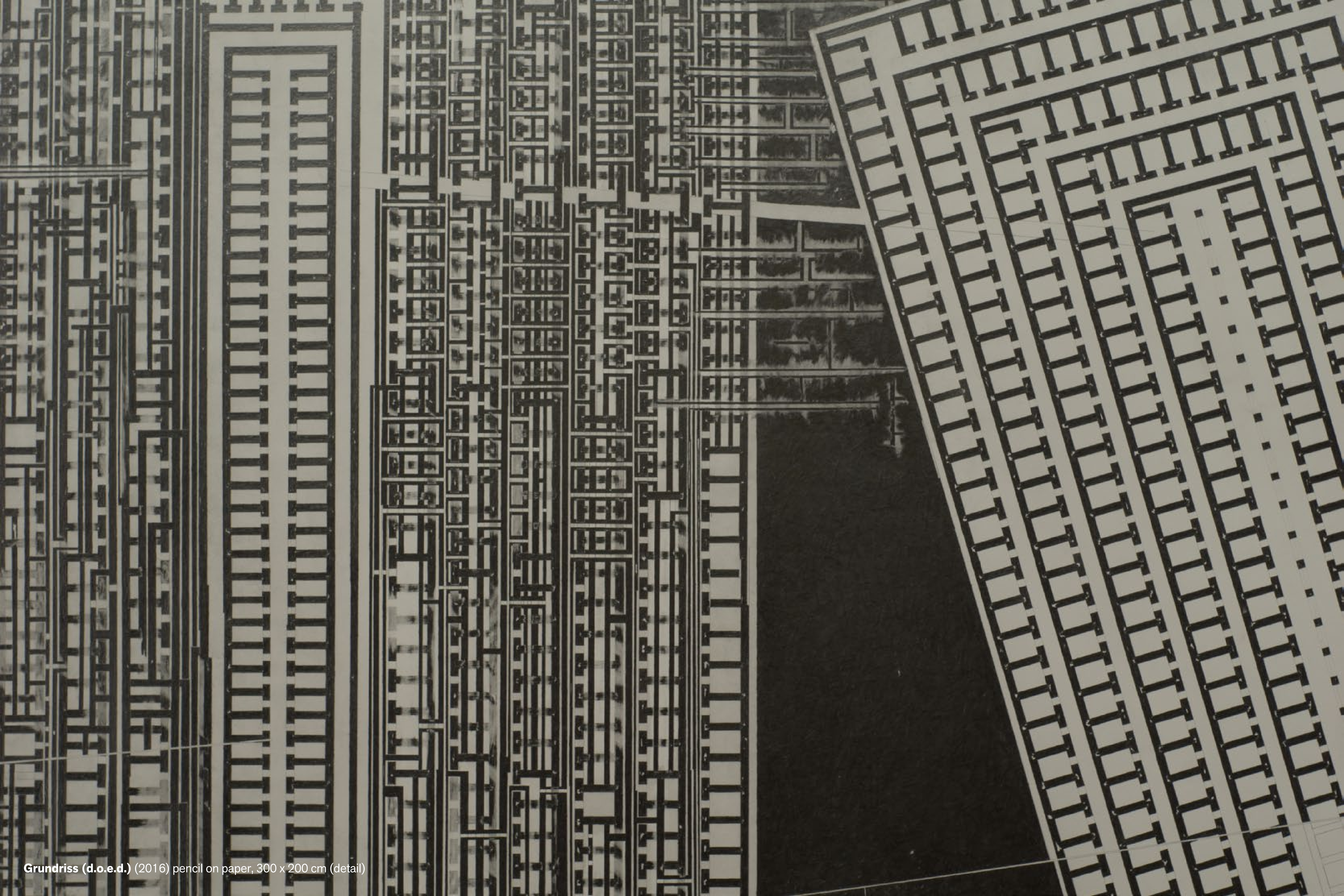
Potentialitäten 04 (2015) pencil and graphite on paper, 42 x 29,5 cm



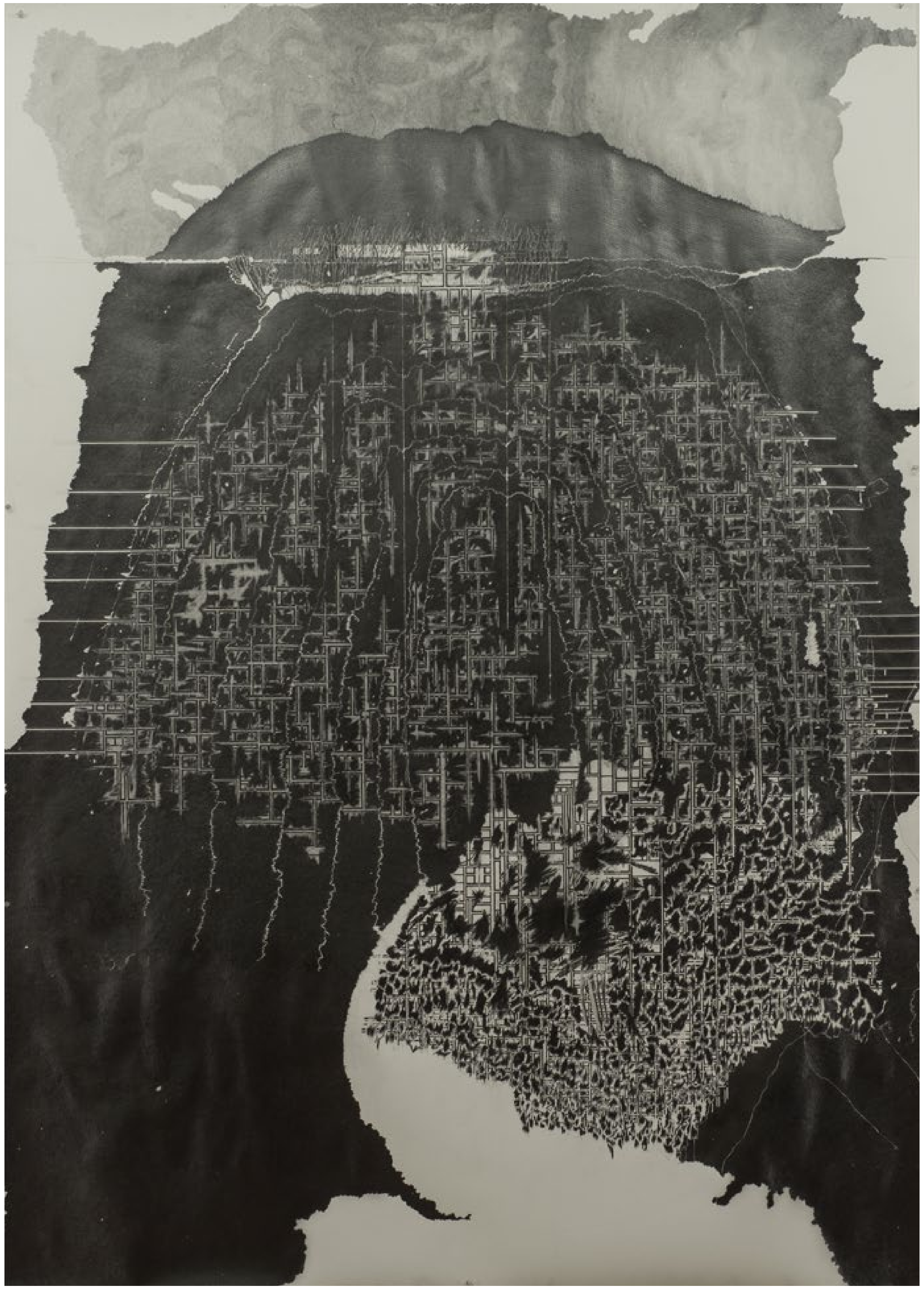
Grundriss (d.o.e.d.) (2016) pencil on paper, 300 x 200 cm



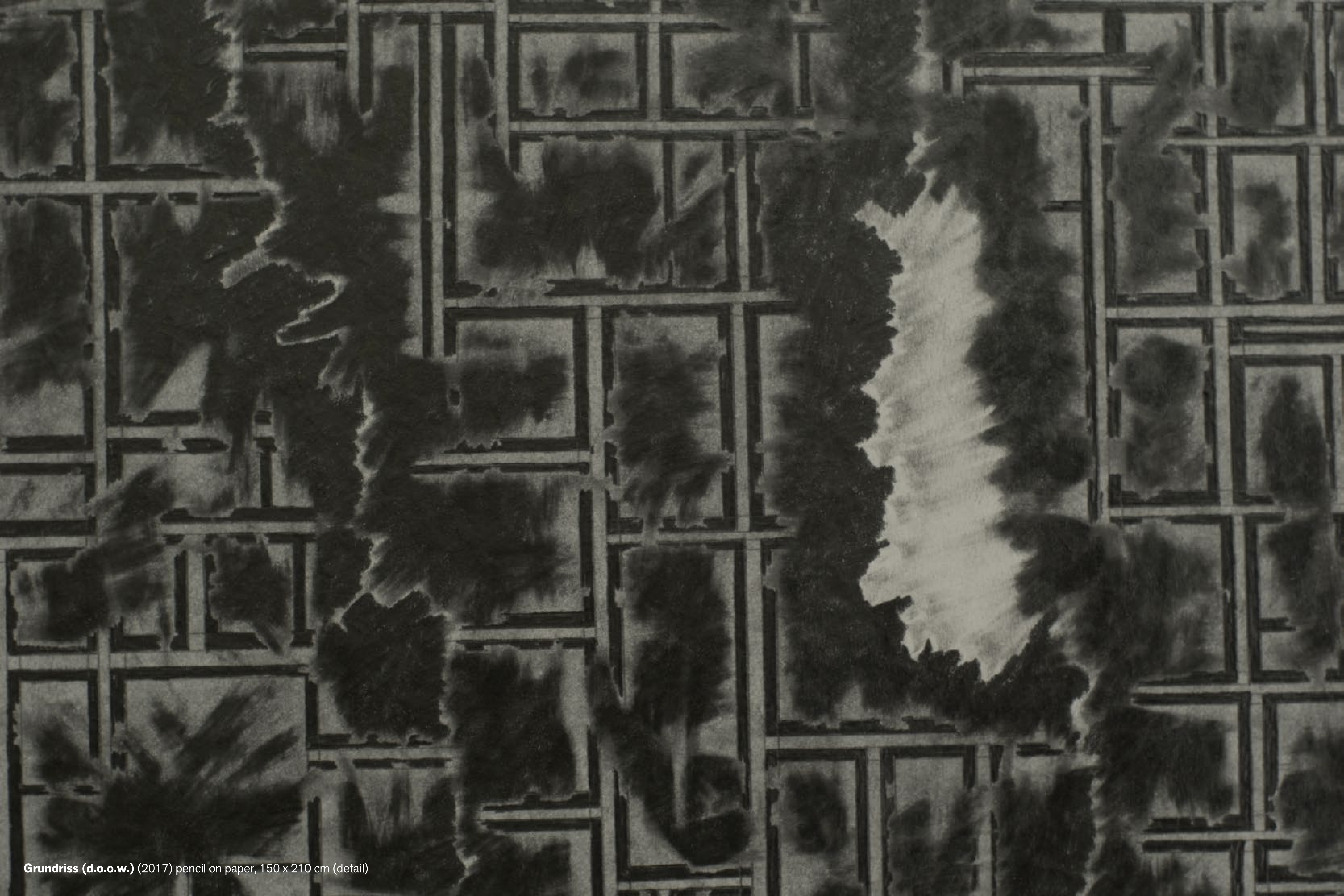
Grundriss (d.o.e.d.) (2016) pencil on paper, 300 x 200 cm (detail)



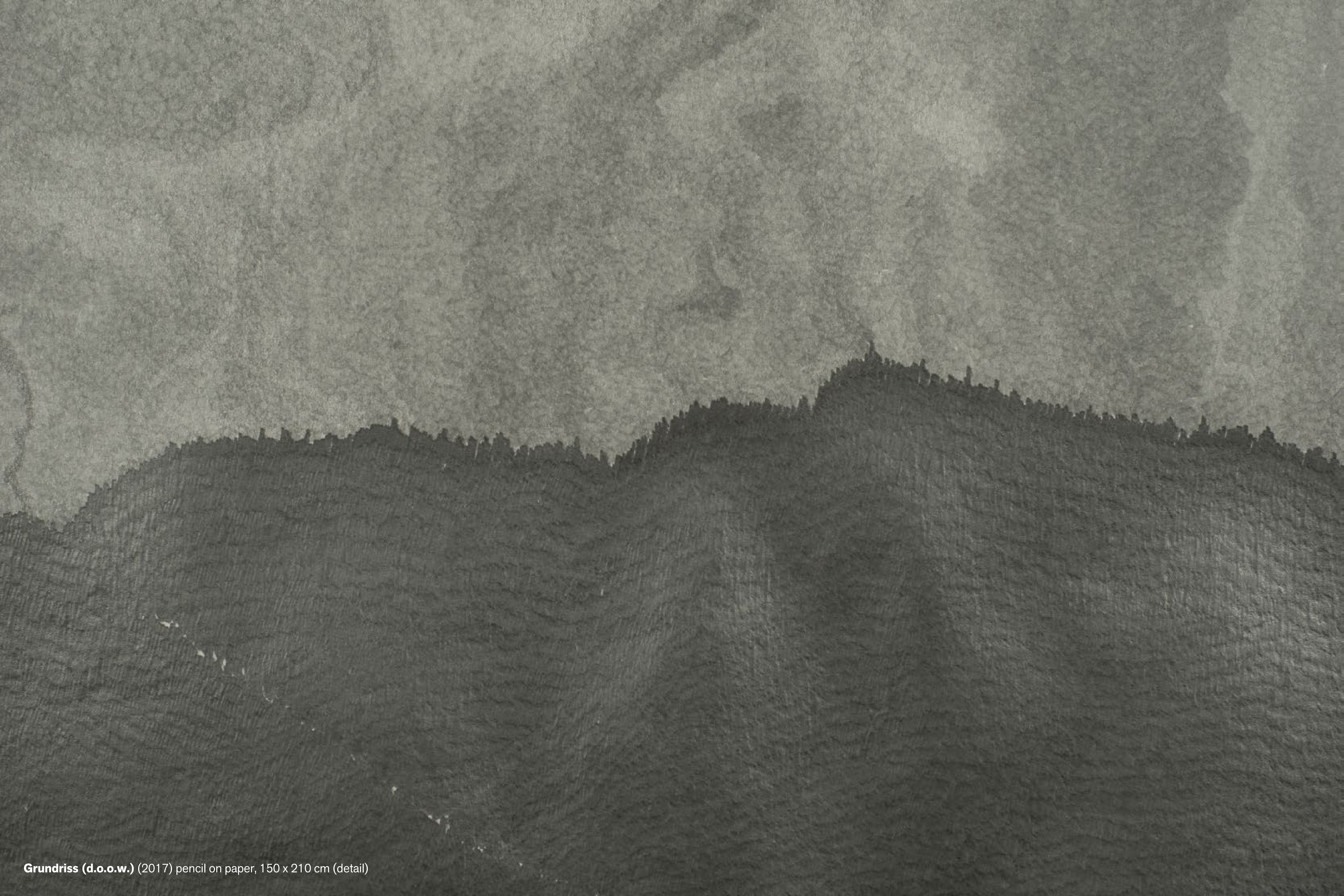
Grundriss (d.o.e.d.) (2016) pencil on paper, 300 x 200 cm (detail)



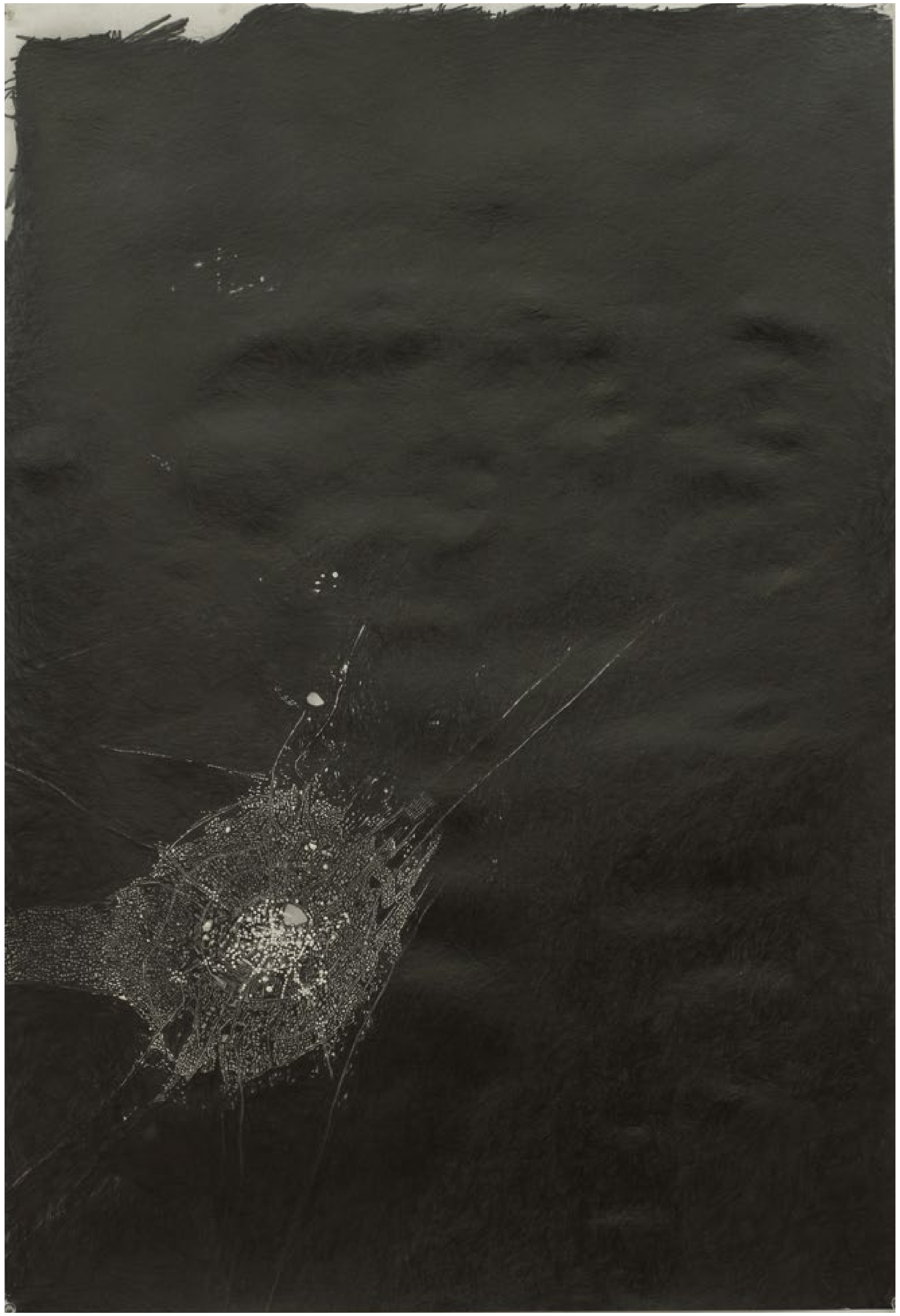
Grundriss (d.o.o.w.) (2017) pencil on paper, 150 x 210 cm



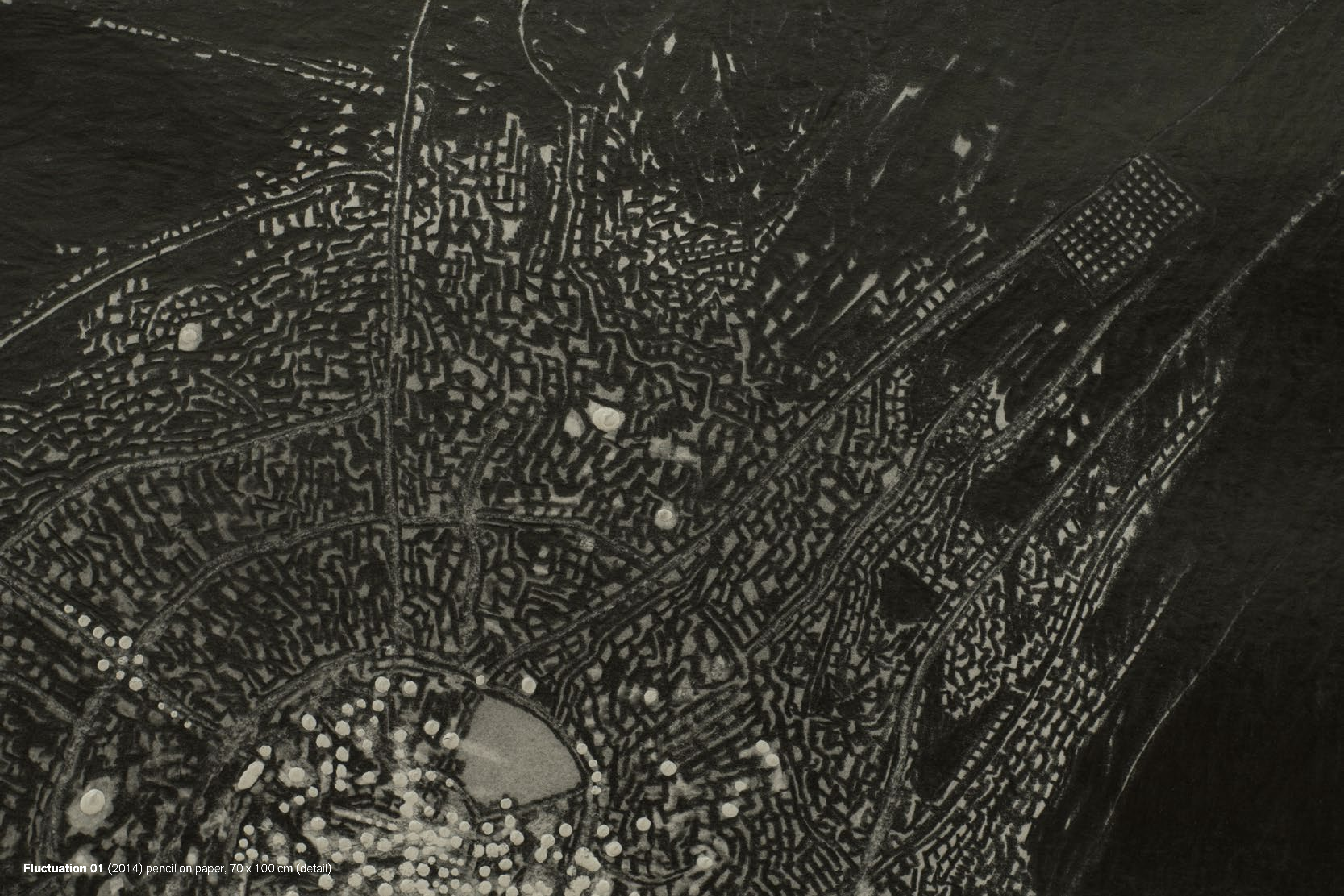
Grundriss (d.o.o.w.) (2017) pencil on paper, 150 x 210 cm (detail)



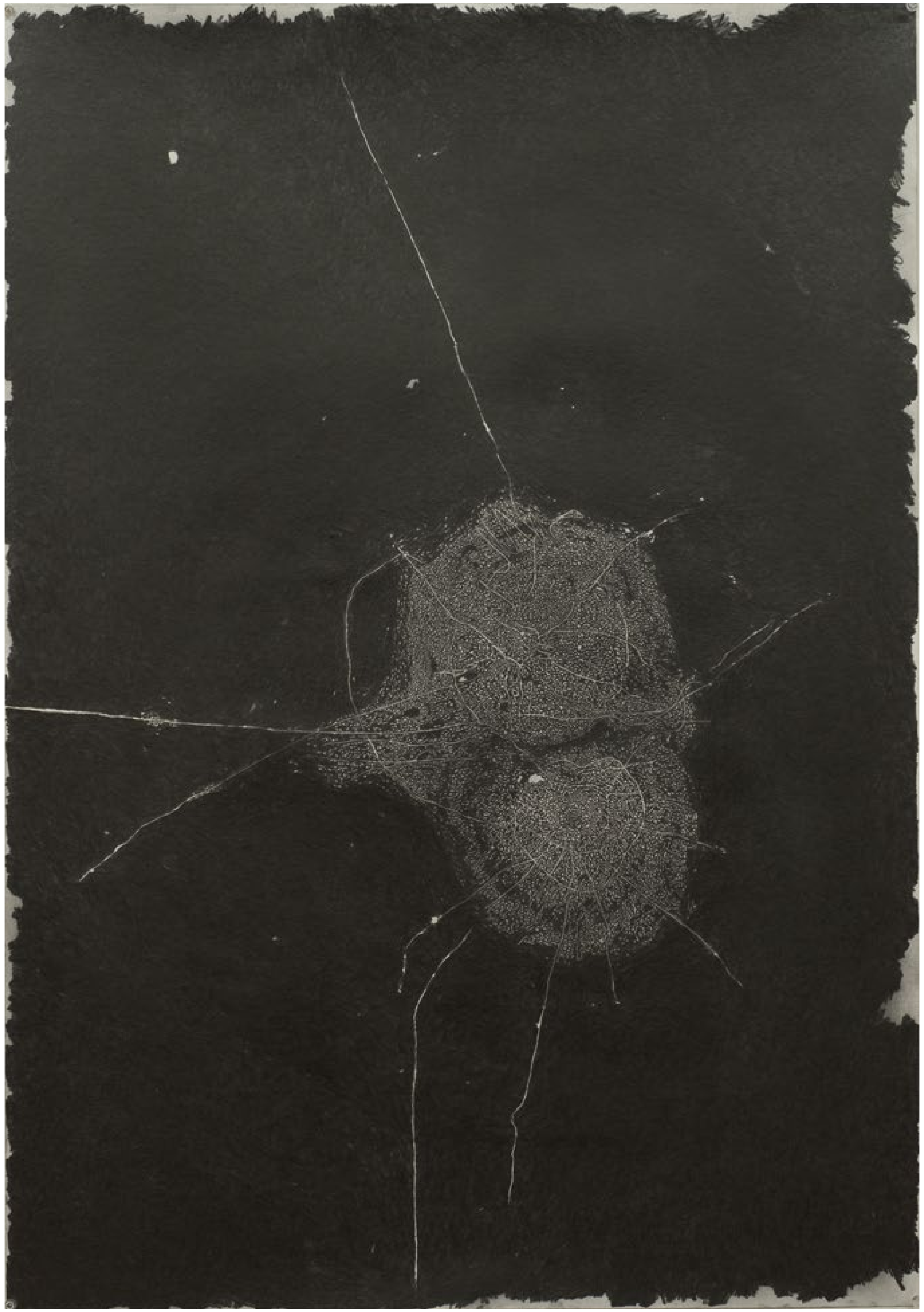
Grundriss (d.o.o.w.) (2017) pencil on paper, 150 x 210 cm (detail)



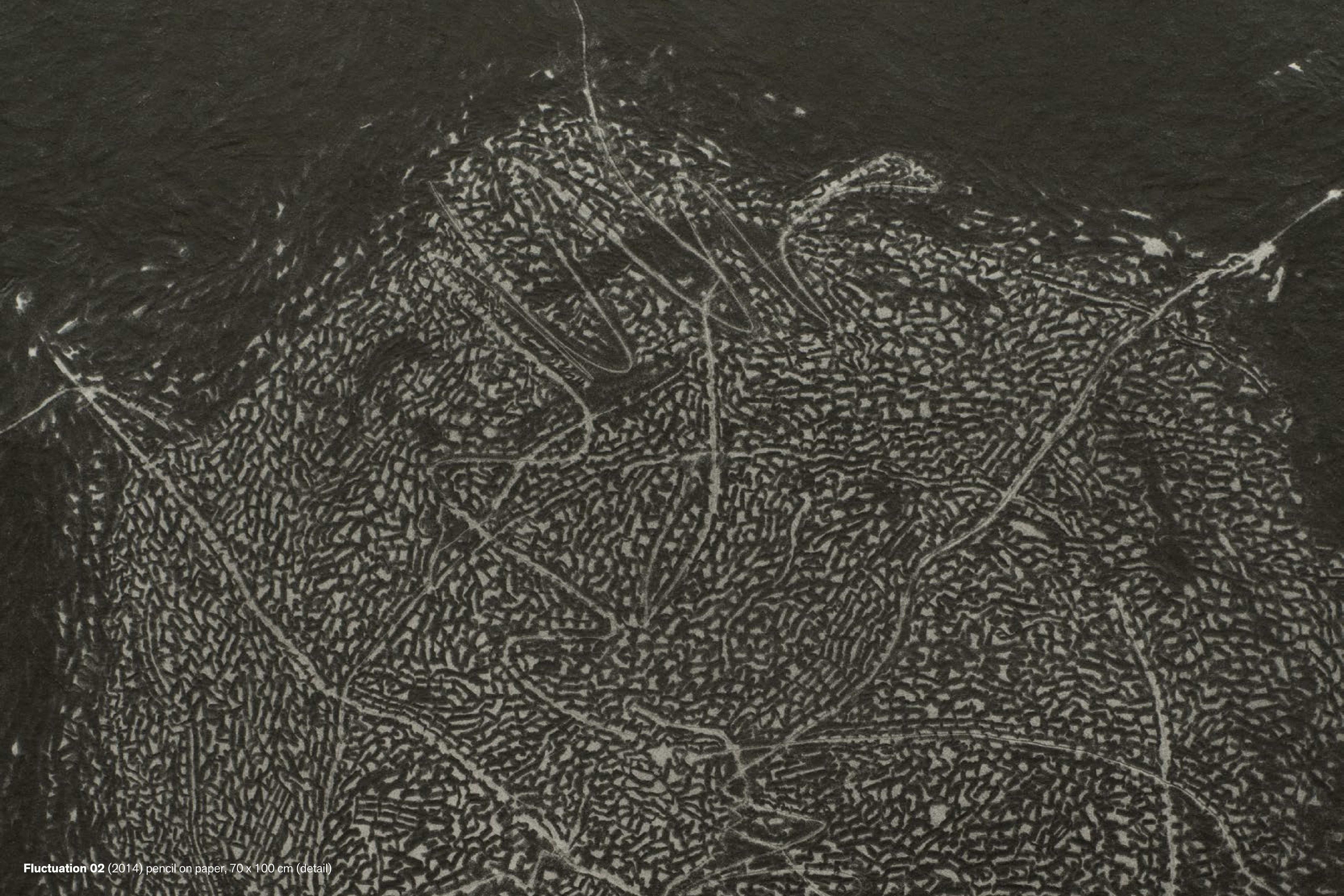
Fluctuation 01 (2014) pencil on paper, 70 x 100 cm



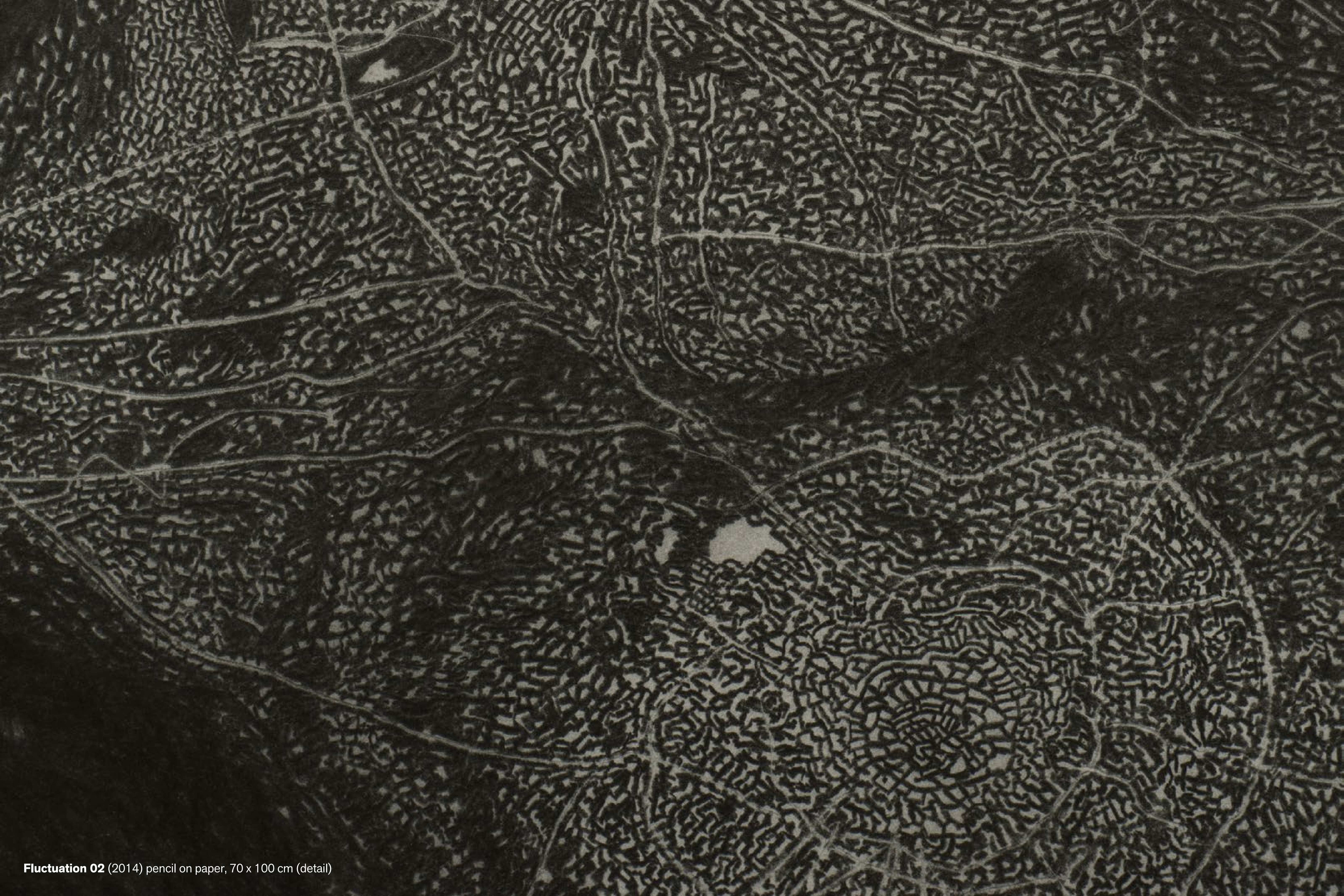
Fluctuation 01 (2014) pencil on paper, 70 x 100 cm (detail)



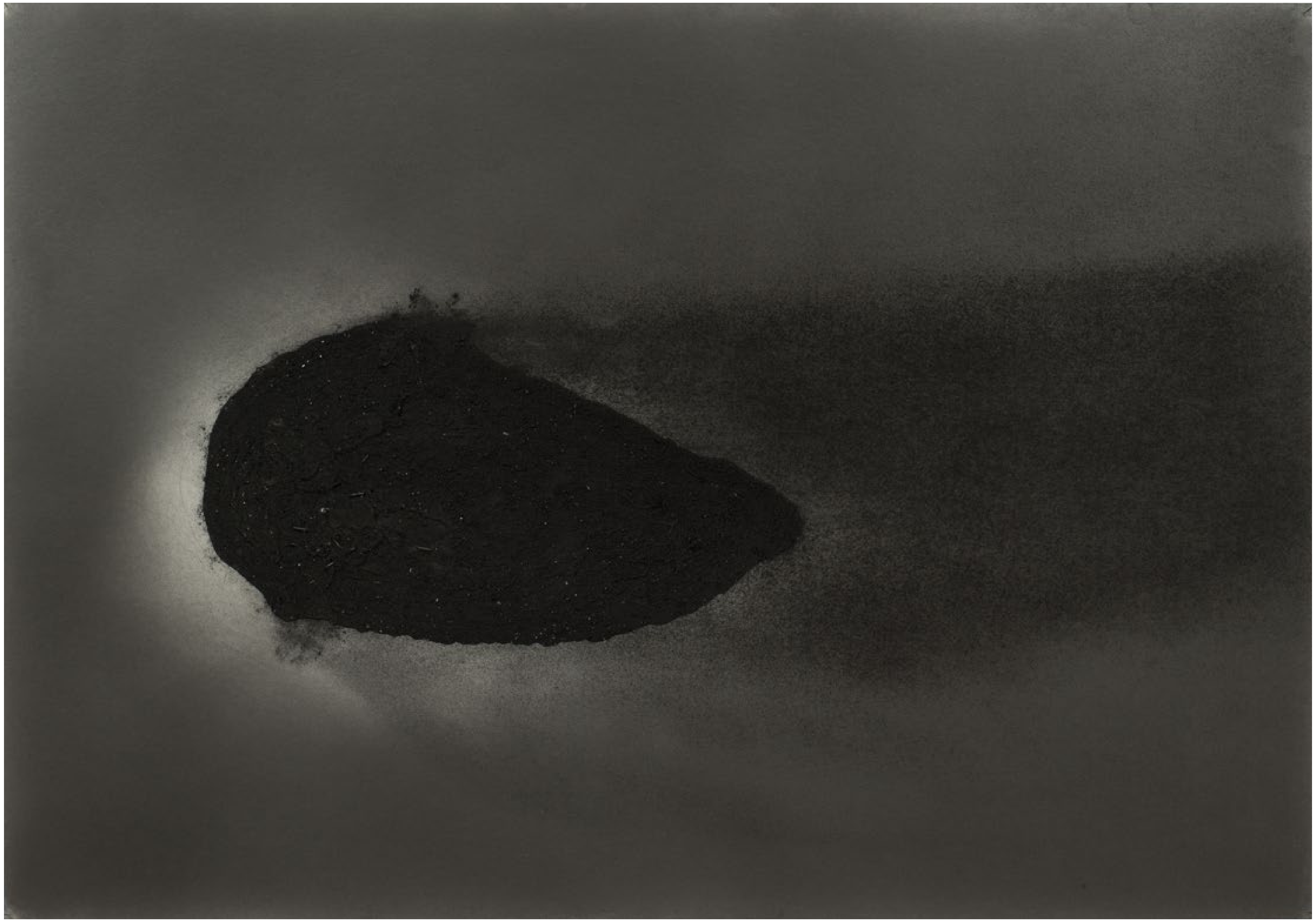
Fluctuation 02 (2014) pencil on paper, 70 x 100 cm



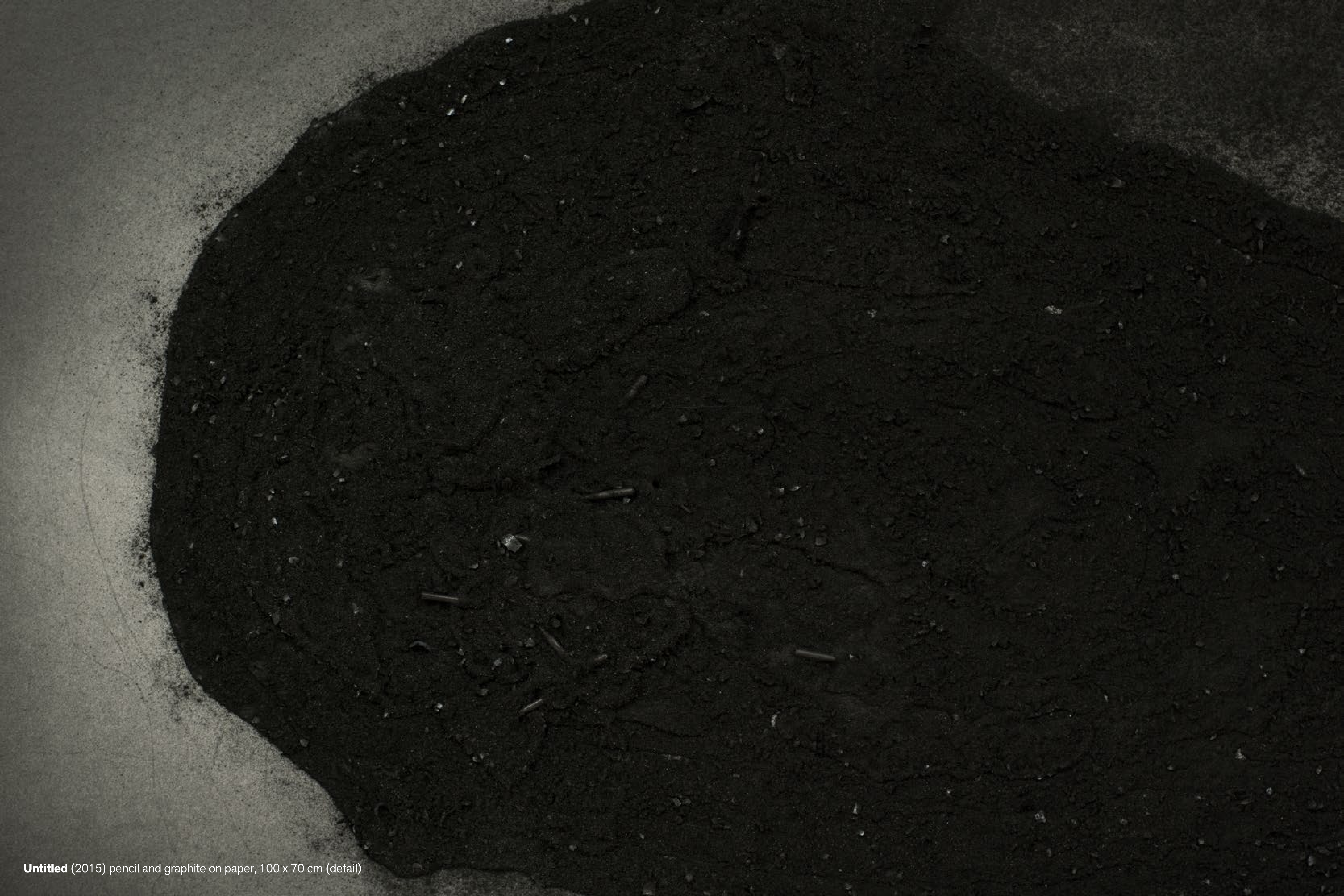
Fluctuation 02 (2014) pencil on paper, 70 x 100 cm (detail)



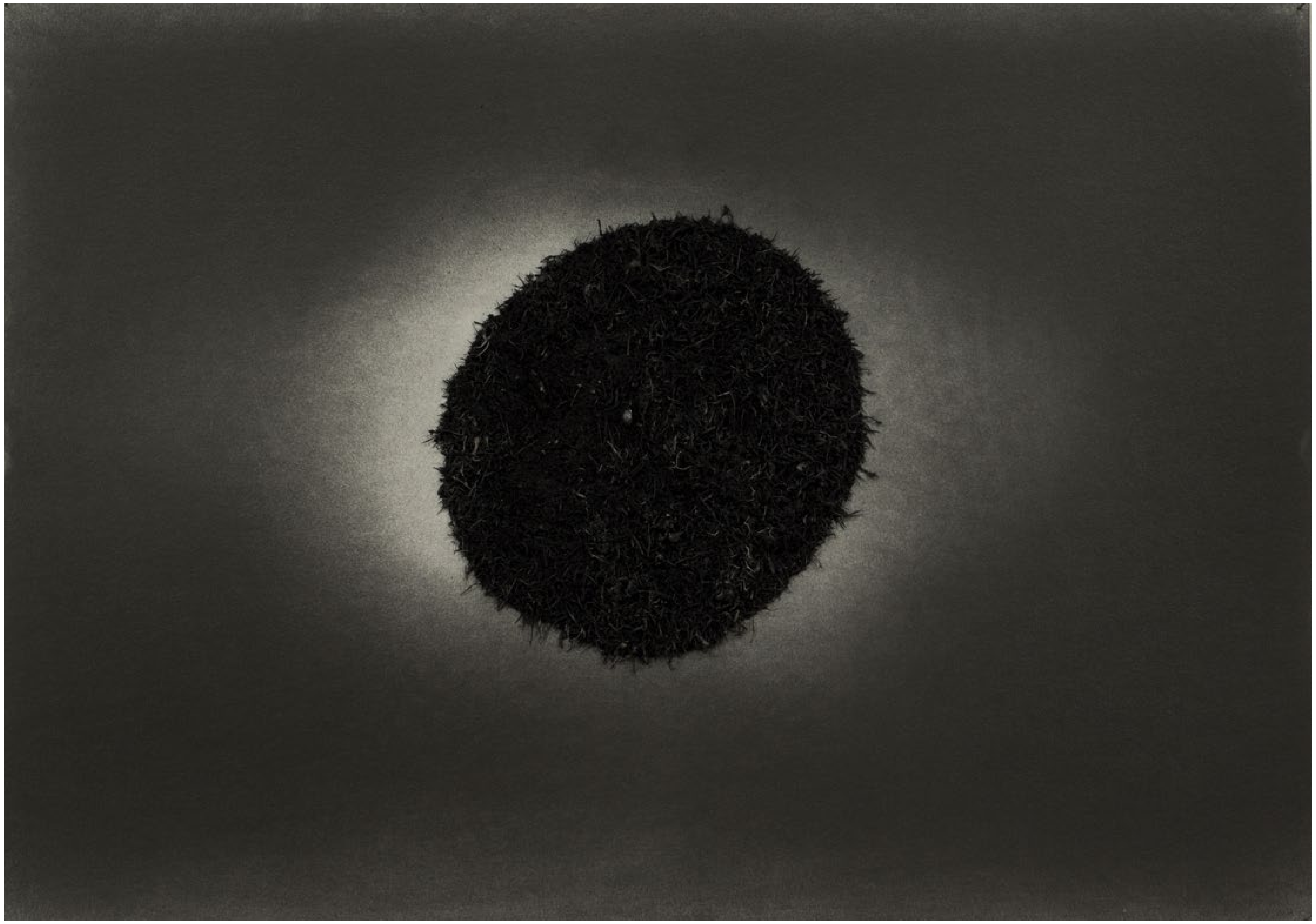
Fluctuation 02 (2014) pencil on paper, 70 x 100 cm (detail)



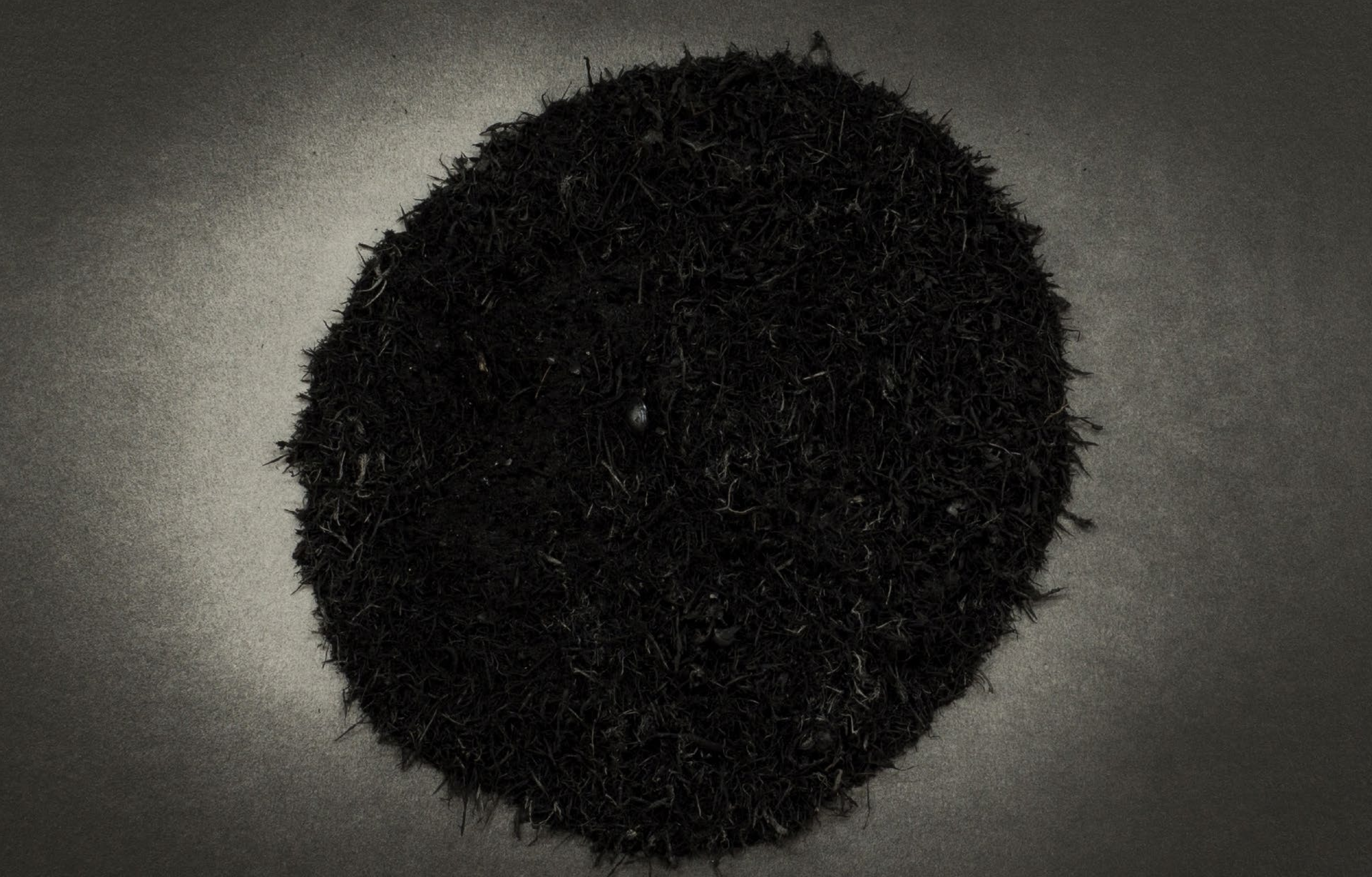
Untitled (2015) pencil and graphite on paper, 100 x 70 cm



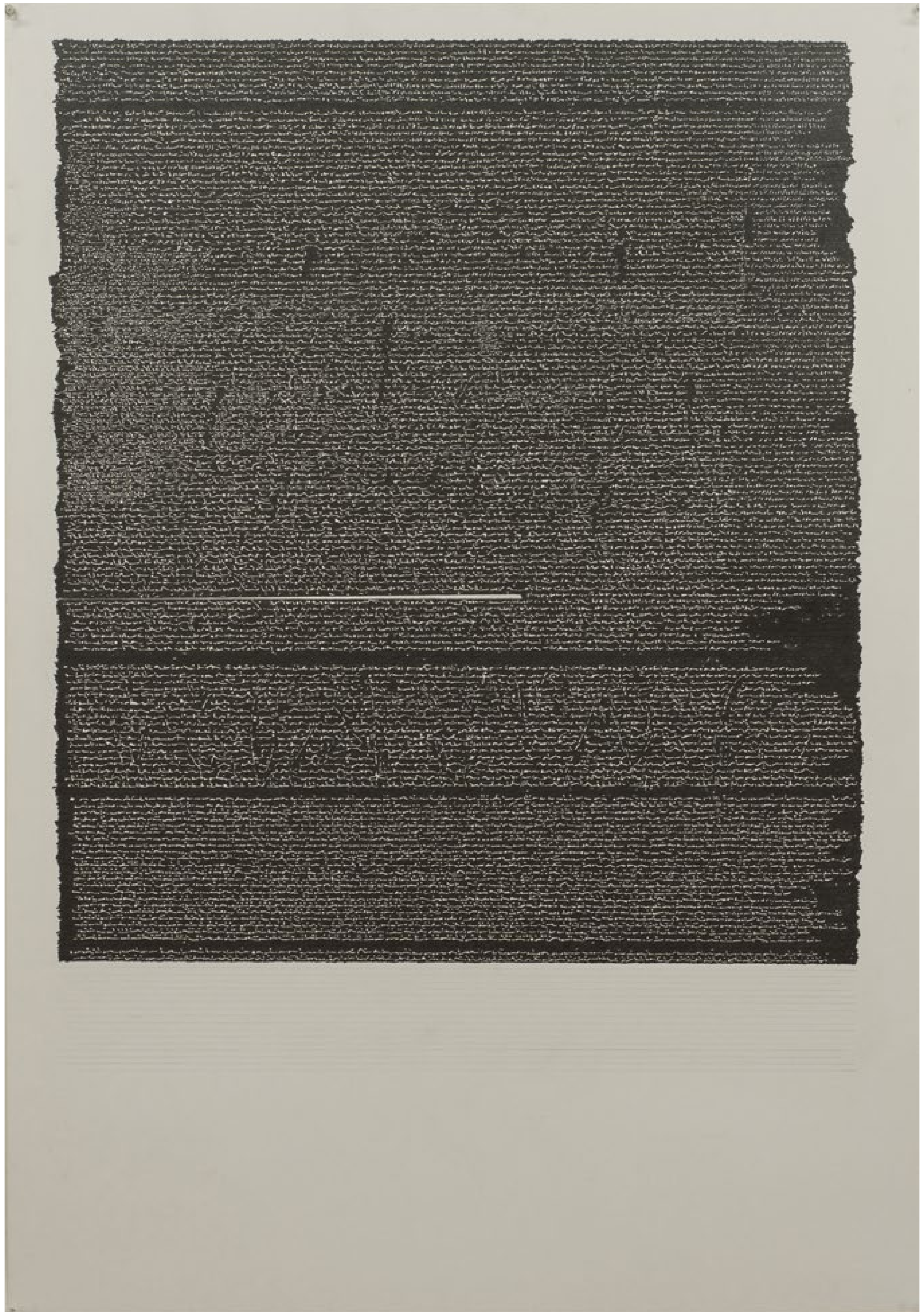
Untitled (2015) pencil and graphite on paper, 100 x 70 cm (detail)



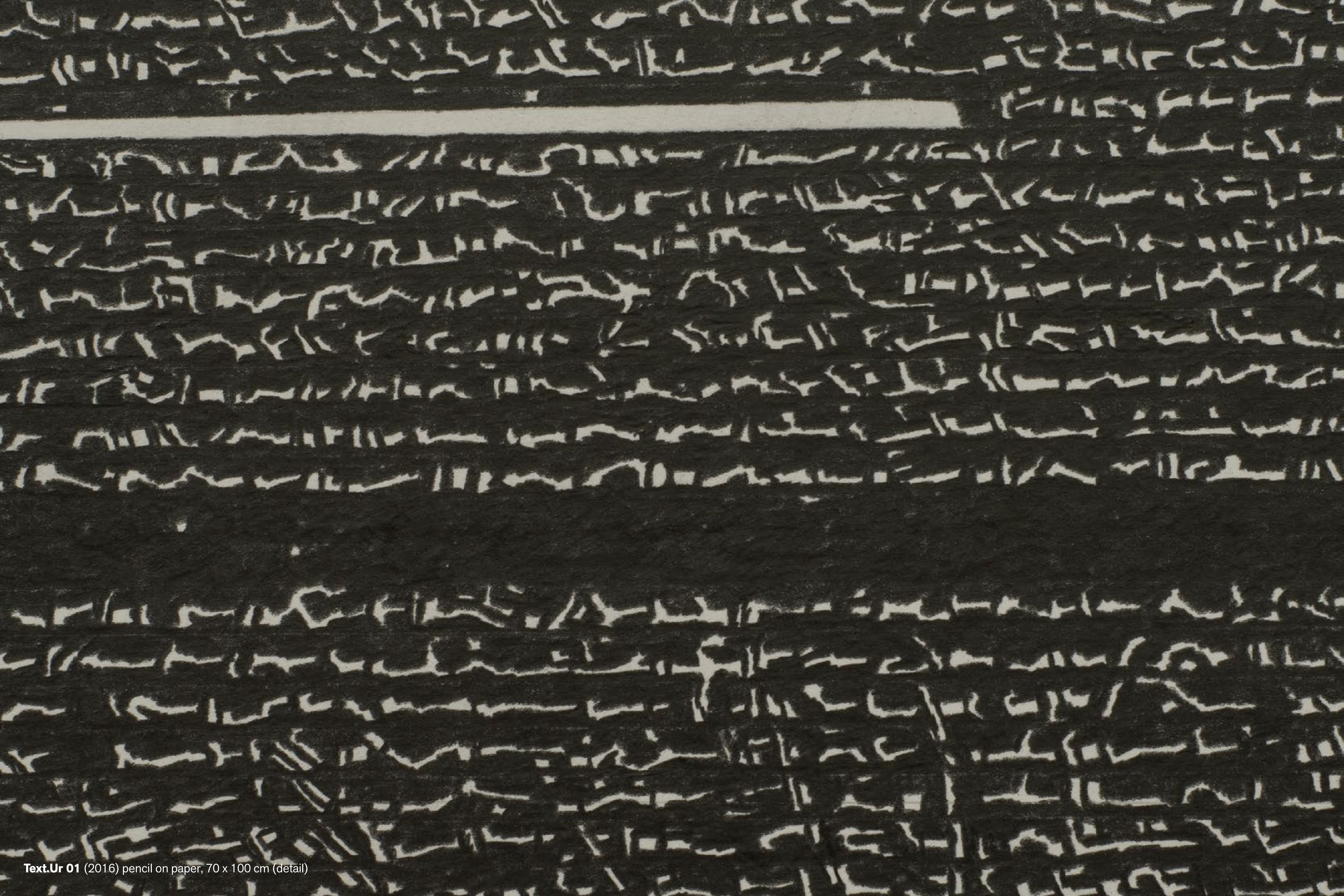
Untitled (2016) graphite and eraser gum on paper, 42 x 29,5 cm



Untitled (2016) graphite and eraser gum on paper, 42 x 29,5 cm (detail)



Text.Ur 01 (2016) pencil on paper, 70 x 100 cm



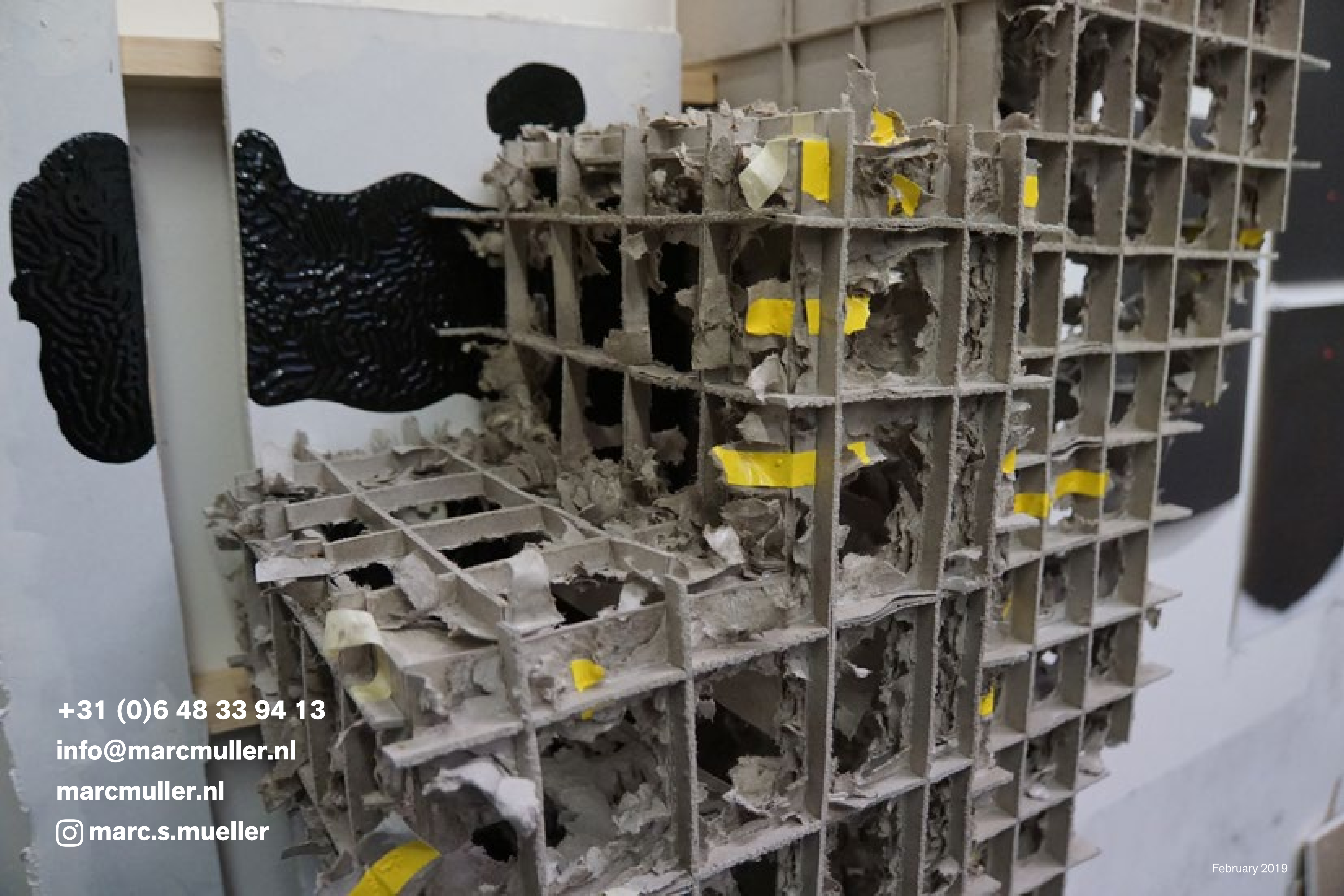
Text.Ur 01 (2016) pencil on paper, 70 x 100 cm (detail)

caption

The walls of Marc Müller's studio are covered in drawings. There are drawings everywhere,on the walls, tables and also on the floor. Müller works on many drawings in parallel, it is a whole system of drawings. It is work-intensive. He spends hours drawing with HB to 9B pencils on a variety of formats. The paper's grain is not too coarse. Layers of pencil structure the shiny surface into pitch-black sections. Sometimes the drawing continues until the paper gives way. The drawings are black, white, and countless shades of grey. There is no other colour. Colour would distract. The drawings are layered, parts are erased and drawn on a new, a shape moves up a bit and is drawn again. Because the traces of this work are shown, the drawings acquire a history.

Müller calls the drawings he is working on a 'work body' and a 'house'. They are a house in which he can think, move and develop the thoughts. Add a new room. Slowly the drawings spread out, driven by association and intuition. He tries to suspend knowing where it is going for as long as possible, it should remain unknown. Be inscrutable. Müller is searching for a sublime state, working by thinking. Without a subject. There are instigations. The heavy, difficult to understand thoughts of Heidegger and Kant. *The Palace of Dreams*, a book by Ismail Kadare.

A fictitious floor plan asks for a black lozenge shape. Next to it is a round floor plan, drawn over and over. Loose A4 sheets are overgrown with a system of piping. There is an asteroid, plant shapes break up the architecture. "Possible sites of architecture", says Müller. The architecture lies within the thinking, it creates room for thought, non-linear, back-and-forth. It is a form of thinking in furcations, looking for a new possibility. The point is the question. The questioning demands that nothing is determined, it is not about understanding, there is a new question. Until the drawings are unfinished finished.



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February 2019