

Gerold Miller

9.06. – 22.07.2023

Gerold Miller creates minimal, abstract visual experiences that explore the fundamental elements of painting and sculpture.

The series "set" is the result of a consistent artistic work in terms of content and form within the framework of his oeuvre. It is based on an extremely precise and minimalistic-reduced composition principle of overlapping rectangular colour fields. Gerold Miller contrasts these by means of a strongly restrained, finely balanced colourfulness. Despite this, or precisely because of the radical and concentrated restriction to a few minimalist means, a confusingly real impression of spatiality is created. In his search for a new concept of pictoriality, Gerold Miller abandons the relief-like quality characteristic of his artistic work in favour of a flat, closed surface. The opening into the three-dimensionality of real space that is typical of his objects is simulated in the "set" only by means of shifting surfaces that are painted onto the two-dimensional ground. In this way, these wall objects come closer to the concept of the picture. Although everything in the "set" is balanced and fixed and surfaces or forms determine the picture field, the images they trigger are constantly changing under the influence of light and atmosphere. In their reflective surfaces, the viewer experiences the world simultaneously as real and as a mirror image, which introduces a participatory element.

The Series "set 671-677", belong to a series of new works, in which the two-dimensionality merges with the moving internal structure of the earlier works. Five shades of red divide the picture plane into different, diagonally cut fields. The closed, rectangular body of the sets compresses or stretches the motif, creating illusionistic depth spaces from the surface. The interaction of the different colors from the same spectrum puts the works under tension and makes them appear equally static and dynamic.

With the series "Verstärker", Gerold Miller he pursues groundbreaking parameters of the Renaissance and anchors his work deeply in art history. The Renaissance was an epochal turning point for thought and action and ushered in the modern era. Its protagonists espoused a humanistic-universal worldview that, for the first time since antiquity, evolved around the human being as a free, independently thinking, and acting individual. In this context, free-standing sculpture was one of the greatest achievements of this epoch and the strongest expression of this attitude. Detached from external restrictions, it embodied in an ideal way the vision of freedom and self-determination of each individual, which is likewise fundamental for Gerold Miller's artistic work.

While the artist before showed his sculptures only in relation to the wall, with "Verstärker", he brings them into three-dimensionality as a body resting firmly on the floor. Reduced to height, width and depth, they visualize the basic conditions of sculpture: material, mass and dimension. Their characteristic formal clarity opens them up to the infinity of space, sounding out its imaginary limits. Their unambiguity, their different surfaces, dimensions, and material textures bestow a distinct physical as well as sensual presence upon the "Verstärker". Made of marble or granite, they describe a classical understanding of sculpture.

Gerold Miller was born in 1961 in Altshausen, Germany, and currently lives between Berlin, Germany, and Pistoia, Italy.

Miller's work has been exhibited and collected by museums and private collections worldwide, including: Nationalgalerie, Berlin; Louisiana Museum of Modern Art, Humlebæk; Kunsthalle Weishaupt, Ulm; NOMA New Orleans Museum of Art; Kunstmuseum Stuttgart; Neues Museum, Staatliches Museum für Kunst und Design Nürnberg; Kunstsammlung des Deutschen Bundestages, Berlin; Museum für Konkrete Kunst, Ingolstadt; Tel-Aviv Museum of Art; Museo de Arte Latinoamericano, Buenos Aires; Museum Moderner Kunst, Wien; Museum Ostwall im Dortmunder U; Kunsthalle Winterthur; Takasaki Museum of Art; Fondation Cartier pour l'Art Contemporain, Paris; Schirn Kunsthalle, Frankfurt a. M. Opera City Gallery, Tokyo; Institute of Modern Art, Brisbane; Kunsthaus Bregenz; Borusan Contemporary, Istanbul; Daimler AG, Stuttgart/Berlin; Esbjerg Museum; Musée de l'Art et de la Histoire Neuchâtel; Museo d'Arte della Svizzera Italiana, Lugano.