

AGUIRRE

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Corrective Detention

Kaspar Müller

Unique round mouthblown glassorbs, fiddled onto a thick rope like a huge necklace, freely suspended in different architectural situations, celebrating and highlighting the occasions and places just as its own selfish sculptural quality and vanity, these spheres have been part of Kaspar Müller practice since more than a decade.

As much as they interact with space and architecture, they lure the viewer into an ambiguous game of attraction and rejection, not only literally on the surface of the orbs, where projected desires of beauty are suffused with light and its round form that looks for an unachievable idealistic perfection, its also where it meets with the cold and distorted reflections of ourselves in the glass. Its hot and cold, not only describing the transition of its state of aggregation, but it also the negotiation of cultural values of design and art, decoration, kitsch and conceptualism, its a materialist, static sculpture with ephemere moments of painting, when they play with the changing light.

Above all, they can break. Eventhough the concept is always repetitive, its never the same. It is an exercise of differences. These orbs were especially made for this occasion in a local enterprise and are exhibited for the first time.

Kaspar Müller

Schaffhausen, Switzerland, 1983.

Upcoming shows include Fondazione Prada, Milan, 2021. Some recent solo exhibitions include, Why always me? in Societé, Berlin, 2020. Allegiance and Oblivion, De Vleeshal, Middleburg The Netherlands, 2019. Aguirre, Weather in Zurich, Mexico City, Maintenance in Federico Vavassori, Milan. Museum im Bellpark, Kriens, Schätze Der Erinnerung, Societé, Berlin, I shrunk the children, Kunsthalle Bern, Forever alone and around the world at Kunsthalle Zürich.

Recent group exhibitions include, Ride off like a cowboy into your sunset, Aguirre, Mexico, Storage Architecture, Deutsches Architecture Zentrum, Berlin, Haha, Aguirre, Mexico City, Mass X (The Unfolding), Supportico Lopez, Berlin. The Readymades belong to everyone, Architectural Series, The Swiss Institute New York, among many others.

Müller is part of the collections; Kunsthau Zürich, JRP Rignier, City of Zürich, City of Basel, Sammlung Goetz, Sammlung Haubrock, Kunstverein Aachen / Werner Domen, Pictet Art Collection Credit Suisse Art Collection, among others. Müller has a solo exhibition at Francesca Pia, Zürich in 2020 as well as at Museum Im Bellpark, Kriens, Switzerland.