

Reto Boller  
«Einmal täglich»  
13.4. - 1.6.2019

The title of Reto Boller's presentation *einmal täglich* (*once a day*) reads like a dosage indication. The current exhibition at Galerie Mark Müller offers an opportunity to gain insight into Reto Boller's recent work. For the first time, there will be overlapping exhibitions—twice over. With the opening of Boller's show, Joachim Bandau's exhibition *Fifty Years Ago* will be extended for two weeks. Things will shift around the garage space: Bandau's *Kölner Spritze* will move to the window while Boller's installation *B-18.1 bereitgestellt* (ready and waiting) will take up the wall opposite. A second shift will take place with the new exhibition in June that will be dedicated to the subject of painting, featuring pictorial positions from the gallery program alongside *B-18.1 (bereitgestellt)*

Reto Boller's works can be located at the intersection between painting, sculpture, and installation. His way of working in various genres and with different materials combines questions of physicality, artistic media, but also perception with one another. He often uses tools and other objects from the hardware store. But the transfer of objects from everyday use to an artistic process does not lose its reference to the real world of objects. The immediacy of the works is expressed in the visibility of the materials, the treatment and exposure of the structure.

In the entrance area, *S-19.2 (Pioniermaterial)* opens the exhibition. On a wall mount, provisionally assembled pieces of hose are rolled up, at the end of which an ax is attached. *Pioniermaterial* (Pioneer Material) refers to the tools used by rescue services and first aid providers. Boller's *Pioniermaterial* is clearly not suited for such a use, it runs contrary to the purpose-bound functionality and in the process opens new possibilities of use.

Three large format panel paintings receive the visitors along the visual axis opposite the entry space. On closer inspection, the visual supports are revealed to be aluminum plates. In a relief-like sense, Boller's poured painting develops a pull that then abruptly breaks off in the very next moment. Based on pictograms and graphic advertising messages, there from the artist develops his own visual program. From *L-19.1/2/3 (Strömung)* (Current) complex visual worlds emerge, sometimes shimmering, sometimes voluminous, the lines separating the genres of painting and sculpture are gradual. *SF-19.1 (Schutzanstrich)* (Protective Coat) is also dedicated to the medium of painting and finds for this quite concrete and everyday uses. From the real world of things, he uses blue foam rubber sheets that are layered on top of one another with acrylic glue and grow out of the wall like a visual body. The work is continued on the wall and enters into a relationship with the architecture. In a concise fashion Reto Boller allows the relationship to come to the foreground with the paint applied.

The development from two to three dimensionality can be discovered in the work series *M-19 (Methoden)* (Methods) in various ways. With acrylic glue, that at the same time takes on a functional and a thematic function, the artist applies cables, metal rings, or chains to aluminum sheets. Whether *Methoden* is only shown for the hanging of paintings or could be used in other ways remains open.

An interest in the space takes a central position in *einmal täglich*. How can works retain their autonomy within a white cube situation and not compete with one another?

er? Boller finds a convincing and conceivably simple answer to this. Using wooden planks attached to the walls, he divides the inner wall into small booths, which inevitably evokes the form of presentation used at art fairs. The devices of separation used are diametrically opposed to the glossy and perfect booths of an art fair. Straight from the artist's studio, the exhibition measures, as he calls these interventions in the space, found their way into the gallery space. Inscriptions are placed directly on the floor or immediately next to the artworks, referring to the specific titles. With these minimal interventions in the exhibition space, the works undergo a new form of presentation or rather an expanded form of perception.

Boller's engagement with the physical has in recent years moved to the focus of his work. Several works in the current presentation deal with this subject. In *AW-19.1 (abgefangen)* (caught) the artist places a net with wood logs and slats on a lattice construction recalling chemical collecting trays. Metal fittings are in part attached to the wooden logs and slats, some of them are bandaged, bringing the physical association even more to the forefront. Like found objects that have been caught in the net, the collecting trays seem to capture a possible dampness or wetness. It is only clear on second glance that the lattice construction takes on the function of a pedestal, since it appears to be an integral part of the work. Like an assemblage, the materials used generate a relationship of tension, soft to hard, artificial to natural, nature to industry.

The textile, indeed almost tactile aspects of the work, raise questions of bodily in-tactness, images of limbs force themselves to mind. How did they get caught in the net and where were they captured? Readings on events from the recent past enter our consciousness.

The exhibition *einmal täglich* opens a dialogue between material, form, and color and locates it quite concretely in the world of objects. The exhibition title, a ritualized procedure that takes place once a day, can be understood at the same time as an everyday approach to the universe of art. With Boller's precise presentation measures, the works take on a certain autonomy within the exhibition, cross-linkages and connections to one another are by no means lost. An additional link, or perhaps elective affinity, is created to Joachim Bandau. The overlap between the two exhibitions allows two artistic oeuvres to encounter one another clearly resonating a mutual kinship. This leaves us with great expectations for the second shift in June.

Barbara Ruf