

RHYTHMS IN THE CHAOS

TOM MÜLLER
ARTIST MONOGRAPH

WITH ESSAYS BY
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HANNAH MATHEWS
& TED SNELL

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EXCERPTS

... *Rising Lotus* as an installation is a vessel designed to allow the viewer to feel an altered state of consciousness, a desire for departure. Evoking the nexus between East and West, with *Lotus* as a symbol of Eastern mythology in contrast with the direct ascending quality for *Rising*, a representation of the Western ambition to conquer space, to go higher...

from *The Double Life of Maschi Fontana*
by Pilar Arevalo

At night he dreams of polar bears stretching languidly on man-made beds of ice that float in electric blue waters; of bee hives and other kinds of bears, of carp, and of frogs and of parrots like Hannibal that ride elephants, and doves and moose that trek fresh hoof tracks through the blankets of snow in his idling mind.

from *First Life* by Braydon Harriss

An astute observer, subtle activist and deeply humane artist, Müller posits far-reaching analytical links and associations between the seemingly distinct but invariably interconnected elements that together comprise the architecture of our world.

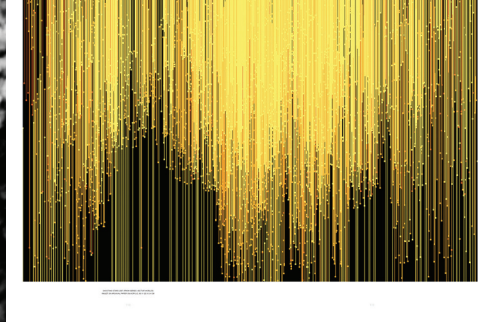
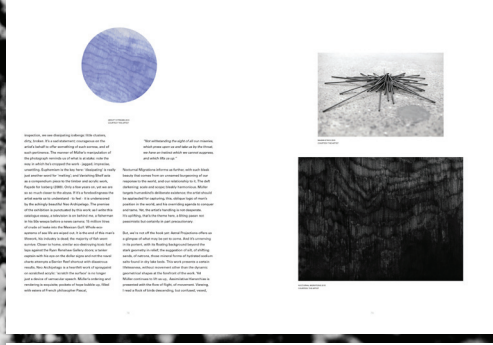
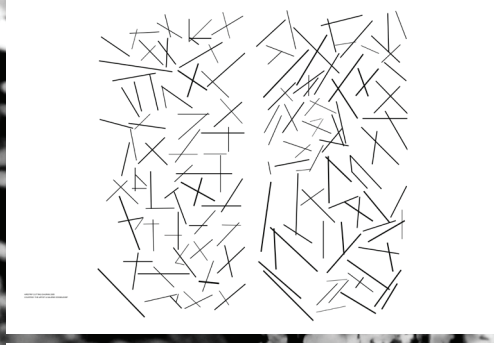
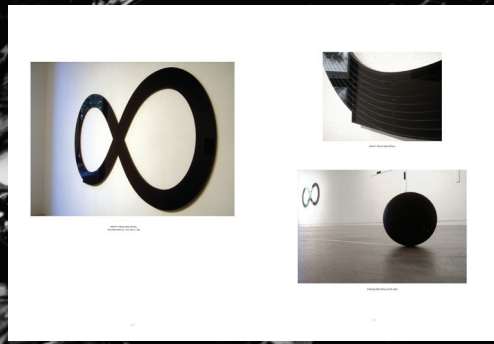
from *Big Picture Artist* by Melissa Keys

Perth's geographic location provokes a particular relationship to distance and space that has been widely written about. Somewhere between the low-lying horizon line and heavy blue sky is a wide, expanse of land in which almost anything can occur. With this isolation (or seclusion) comes a frontier mentality in which magic and freedom is manifest in a local art scene that is remarkably diverse.

from *State of Excitement / State of Consciousness* by
Hannah Mathews

His interest in the complexity and connectivity of natural structures and processes became a catalyst for a range of works in different media, each new project exploring the patterns that influence and direct human interactions.

from *Prospectus for a Better World* by Ted Snell



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Tom Müller was born in Basel (1975), trained in Italy and Australia, and mentored by the illustrious Ilya Kabakov in New York. His practice to date has combined a sophisticated understanding of visual languages and utopian vision with a focused investigation into universally adopted processes and protocols. To this end, Müller has issued worldwide passports online (*World Passport*, 2000 -), posed as the concierge of a hotel, released a limited edition of 24 carat cards complete with instructions for melting (*Gold Card*, 2006), and co-opened a supermarket for limited edition works (*Supermart*, 2004). Politically provocative, these projects each reflect an interest in the circulation of value and meaning through global systems of exchange.

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