



THOMAS WACHHOLZ

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Thomas Wachholz's paintings are dense visual nets of formal traces and personal memories structured through opaque color fields, iconic symbols like stars or clouds, and grids contoured by geometric outlines. Exploring the hidden dimensions of everyday materials, Wachholz condenses the objects which inspire his works to a restricted number of color and shapes.

Through the works, Wachholz explores how mundane objects such as matchbooks and postcards can become fraught with personal memory and material history. For years, the works have appropriated the formal layouts and functions of matchboxes and matchbooks. Gathered in places like hotels, restaurants, gas stations, cinemas, clubs, and company lobbies, the colorfully designed boxes are now far less commonplace than they once were. Like postcards, which have now been largely supplanted by photos taken on our cell phones, matchboxes are charged with a potent nostalgia—both a nostalgia for the specific time and place one might have collected the object; and a nostalgia for the quickly fading era in which these souvenirs were more widespread.

Many of Wachholz's works include a striking surface, produced through the artist's application of red phosphorus. This element sometimes covers the entire surface of a painting, and other times is abstracted as suns, radiating vertical lines, or as the contours of larger shapes. The phosphorus grid, which almost disappears between the composition of the paintings and its geometric lines, symbolizes the potential for viewers to truly "activate" the paintings through their personal associations and memories.

Thomas Wachholz (b. 1984, Germany; lives and works in Cologne) studied under Katharina Grosse and Marcel Odenbach at the Kunstakademie Düsseldorf, Germany. He has been the subject of numerous solo exhibitions at institutions and galleries worldwide, such as Nymphius Projekte, Berlin; Roberts & Tilton, Los Angeles; Raebervon Stenglin, Zurich and An der Schanz 1A, Cologne.



SELECTED WORKS



Thomas Wachholz

Licht, 2020

Red phosphorus and acrylic on canvas
43 1/4 x 41 3/8 x 1 3/8 in 110 x 105 x 3.5 cm



Thomas Wachholz
Thirty Eight, 2020
Red phosphorus and acrylic on canvas
43 1/4 x 41 3/8 x 1 3/8 in 110 x 105 x 3.5 cm



Thomas Wachholz

Loro, 2020

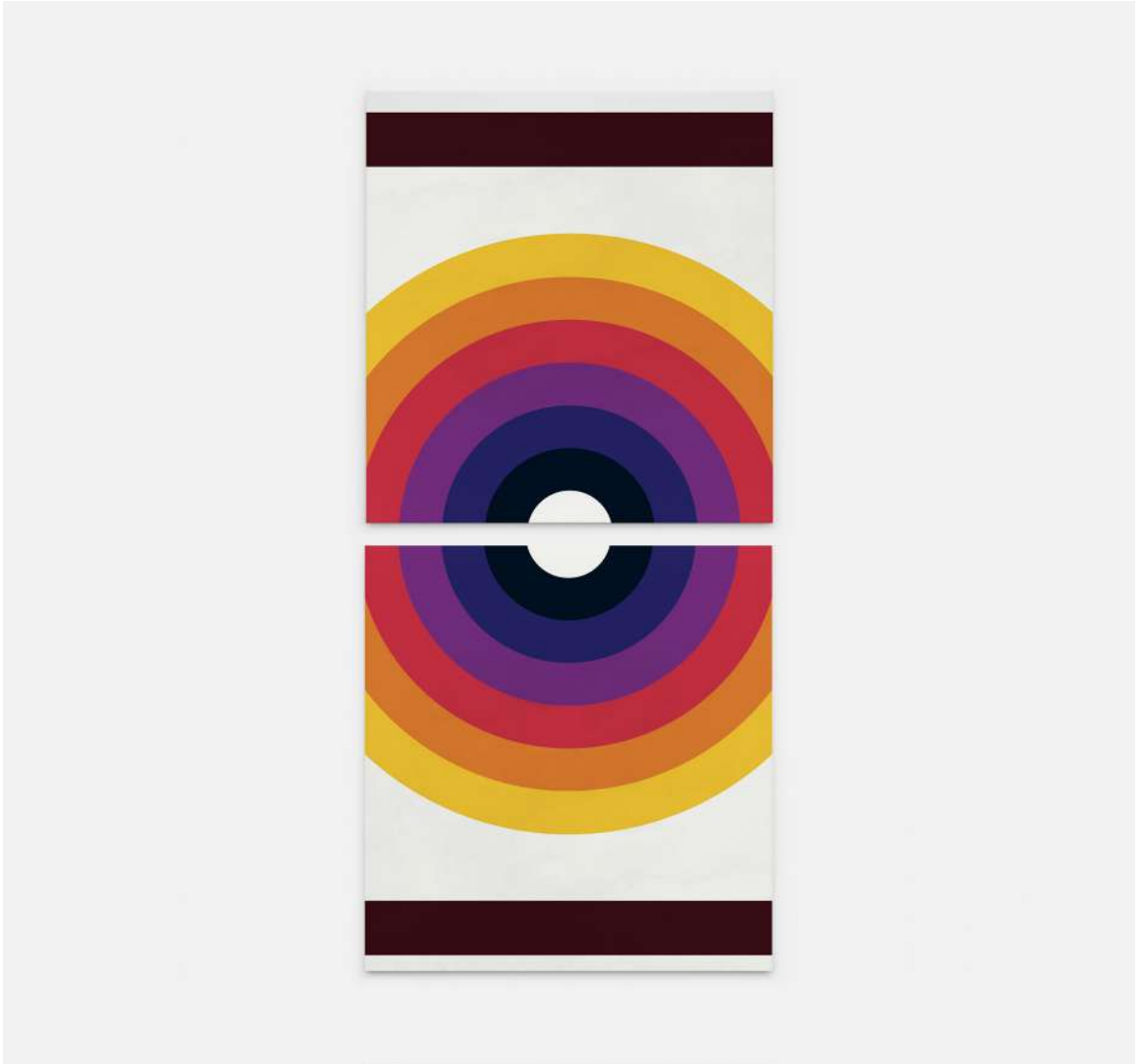
Red phosphorus and acrylic on canvas
43 1/4 x 41 3/8 x 1 3/8 in 110 x 105 x 3.5 cm



Thomas Wachholz

Wool, 2020

Red phosphorus and acrylic on canvas
43 1/4 x 41 3/8 x 1 3/8 in 110 x 105 x 3.5 cm



Thomas Wachholz

Loop, 2020

Red phosphorus and acrylic on canvas

Diptych: 37 3/8 x 35 3/8 x 1 3/8 in, each canvas

95 x 90 x 3.5 cm, each canvas



Thomas Wachholz

Le Palace, 2019

Red phosphorous and acrylic on canvas
43 1/4 x 41 3/8 in 110 x 105 cm (TW19.032)



INSTALLATION VIEWS



Installation view of Thomas Wachholz | David Renggli - *Cha Cha Cha*



Installation view of Thomas Waccholz, Art Antwerp (December 15 - 18, 2022), Nino Mier Gallery.



Installation view of Thomas Waccholz, Art Antwerp (December 15 - 18, 2022), Nino Mier Gallery.



Installation view of Thomas Waccholz, Art Antwerp (December 15 - 18, 2022), Nino Mier Gallery.



Installation view of Thomas Wachholz: *Books and Boxes* (July 20-August 31, 2019) at Nino Mier Gallery, Los Angeles



Installation view of Thomas Wachholz: *Books and Boxes* (July 20-August 31, 2019) at Nino Mier Gallery, Los Angeles



Installation view of Thomas Wachholz: *Strike Gently* (January 16-February 27, 2016) at Nino Mier Gallery, Los Angeles



Installation view of Thomas Wachholz: *Strike Gently* (January 16-February 27, 2016) at Nino Mier Gallery, Los Angeles



PRESS

Collecteurs The Museum of Private Collections



Thomas Wachholz: Strike Gently

Interview by Ioanna Gerakidi

Photography: Albrecht Fuchs for Collecteurs

Thomas Wachholz in his studio in Cologne. © Albrecht Fuchs for Collecteurs

Thomas Wachholz's works include fire and light, chemical reactions and stimulations of the senses. They generate a space where trivial activities manifest themselves as engaging gestures, interacting with the viewers while leaving traces behind. The installations question the authorship of these very activities, trigger dilemmas and allow for notions of exhibiting to exist differently.

In our conversation, Thomas Wachholz talks about what it takes to create a holistic experience for the viewer through their very own engagement. He talks about his desire to generate a temporality of togetherness, a haptic ekphrasis of losing control and continuity through his installations. In his work *Alkoholarbeiten*, he aims to challenge the notion of vision, going beyond its normalized definition through optical unclarity; whereas in *Streichholzarbeiten*, the work operates as an invitation where the viewers are asked to strike matches themselves. His practice aims to trace the poetics of the remnants; potentially it could be described as a social study, the results of it will never be predetermined.

In one of my last questions I asked the former master student of Professor Katharina Grosse at Kunstakademie Düsseldorf, Wachholz to tell me a story about love. He said that love is all about repetition and routine, about sensitive actions that open up a space of interactions. Yet for him, love is also an act of confrontation, a decision about letting go of things.

Thomas Wachholz and his studio were captured by the Cologne-based master photographer *Albrecht Fuchs*.



Ioanna Gerakidi: I've been looking at the etymologies of some of the chemical elements that your works consist of. Phosphorus, etymologically derives from the ancient words $\varphi\acute{\omicron}\varsigma$ (fos) + $\varphi\acute{\epsilon}\rho\omega$ (fero) and means the one that carries or the one that holds the light; and ethanol, comes from the ancient greek verb $\alpha\acute{\iota}\theta\omega$, which means to burn. In that sense, there is something primitive in your practice, as it holds light and fire as core components. Is that an ambience you are aiming for?

Thomas Wachholz: No, not directly. I am really interested in these materials in my artistic work; I, myself, am also questioning why. Maybe, I am kind of an alchemist. Usually I choose materials according to their function or purpose in terms of industrial products or daily routines. But to combine materials that have a very direct effect on each other and derive from a cause and effect schema is appealing to me.

Fire and alcohol are associated with destructive and ultimate actions, they show a powerful chemical reaction that is easily visible. Yet in my works, they have an effect on the viewer that is more than just the obvious combination of materials, since I am always interested in how human beings interact with material and how they bring another dimension into industrialized perfect surfaces. Like that of phosphorous on a match box. As soon as you light a match, the action of your hand leaves a permanent and irreversible trace. This is an action of a daily and trivial routine that might be running in your body like a program. But in another context, what becomes apparent is how much instability and creativity may lie in these kinds of human interactions with things and materials. So the elements of this action might seem simple and obvious. Yet the interaction itself and its outcome is much more complex.

IG: Your work and its dynamics that create or recreate space, allow for multiple arousals of the senses. Especially smell; it's directly associated with memory, with past and future mnemonic representations. How do you approach this hapticality and intimacy that are potentially generated?

TW: In my exhibitions, I want to use all of the visitor's senses in order to create an experience that is immersive. There are things that visitors can observe, but also touch. Things that can be smelled and trigger special feelings that can be very personal as well as allude to memories. In my matchstick installations, like *Strike Gently* at Nino Mier Gallery (2016), the act of lighting a match is important since its sulphuric smell through the chemical reaction of phosphorus and fire is mostly associated with memories. So there is something that visitors can relate to; something that I can combine with other media in the exhibition in order to create an experience as a whole.

IG: In your website there is a short text that introduces the audience to the white out phenomenon. Can you tell us a bit more about this text and the work in general?

TW: This text was written by a friend of mine. We were talking a lot about the white out while I was preparing the exhibition. As you can see while reading the text, I'm fascinated by instructions. Especially in terms of safety instructions. Obviously, a white out is a serious situation for which you might need safety instructions. A white out is a weather condition that creates a very strange phenomenon of visual perception, since you are incapable of distinguishing optical differences. It usually happens when you are completely surrounded by snow and fog. You cannot see anything, since you cannot see differences. You cannot see the horizon. Perhaps you cannot even see your hand. It's a situation of feeling completely unsafe and insecure. My series *Alkoholarbeiten* creates this visual effect; your eyes get insecure about the depth of the work, about its density and it feels like you are looking into a void. In the exhibition, I combined the work *STANGEN* with *Alkoholarbeiten*, as they both allow a feeling of being lost in this situation of a whiteout.

IG: I think of your visual works as texts that demand a close reading by the viewer. They are somehow presenting without representing. Is the viewer's undisturbed attention important to you? Does it affect the way the viewer 'touches and can be touched' by the work?

TW: I am not interested in a general mode of reception of my works. For me, it's more exciting to think of the visitor's mode of reception as something I can create or work with. I am really focused on the effect the



whole exhibition has on a visitor. How close can one come to the work? Do they observe or are there other actions that they are involved in? For example, the installations of *Streichholzarbeiten* will be part of the work as visitors strike the matches themselves. For *Billboard*, however, they are the observers of a man placarding a wall and can decide what seems more interesting to them. The professional choreography of placarding functions as a kind of craquelée, in which the viewers are exposed to.

IG: Somehow you challenge the viewers' limits by providing the freedom of choosing to become or not become part of the works. It feels like there is something at stake here; meanwhile the whole experience takes place in a very specific context, you create a space where the audience is challenged and invited to take risks. Are you interested in being the observer of their reaction, in witnessing their dilemmas? Is that breaking of the audience's safety zone part of your artistic process?

TW: The observation of the act itself is very exciting. Maybe I should not be there as a viewer. I've tried hard to stay away, because I think the moment of lighting the match is rather an experience for the people who do it. As the context shifts, they experience that very change through the movement of their gesture, the poetics of the match's trace. Right after, they can observe what happens to the whole work, their traces find themselves in relation to the traces of others. To me, an exhibition is mostly about observing, but also about the relations between work and observer. How does the installation look like every single day of the show? How does it develop? How does the audience work "together" over time, if there is a "togetherness"? Of course, every group is slightly different. Every opening has its own dynamics. Sometimes it's more playful, sometimes more reserved. Sometimes people are eager to light as many matches as possible. I am interested in opening up the experience and everyone shall decide themselves, how and if they want to be a part of it.

IG: In her essay 'On Not Knowing Ancient Greek,' Virginia Woolf talks about the role of the chorus in Euripides' *Bacchae*. She says that the words of the chorus have an intentional amphisemy through which the audience is motivated to make their own meaning and conclusions; It's like Euripides wants to share with his readers the responsibility of his work. I feel like your practice consists of this schema; it generates this type of open space. Is that a conscious decision?

TW: I feel there is a difference between viewers interpreting a work, and viewers being somehow included in creating the work. For example, during *Streichholzarbeiten* I invite the audience to burn matches themselves. I am generally interested in the question of authorship in my work, knowing — of course — that I am the one who creates the conditions of the work even if I ask people to participate in it. The conditions of a work and how it can come into being is my main point here. Is it a machine that creates the work? Is it my hand? Or is it a visitor of the exhibition who is striking the match and therefore creating a trace? And how does it make a difference? Maybe I distrust the painter's hand, therefore I distrust my hand as well.

IG: Or maybe it is not a matter of distrust but a matter of trust, when longing to create a collective environment through these interactions. You are leading an act, but this act will only be completed along with the viewer's participation.

TW: It totally depends on the act of the audience, that's true. It was really a step for me to do it the first time, to accept that you are no longer in control of what is going to happen. And I had to figure out that I don't always feel comfortable with the way the audience acts. Sometimes the viewers are very needy for involvement and that's not an action I can trust completely when it comes to the work itself. It's different with every opening, regarding its location and dynamics. The framing is very important. People react differently to the works in the gallery than in the subway station; Zurich is different from LA. This work turns a bit into a social study; people are sometimes aggressive and destructive. Sometimes they are careful with the work and enjoy this experience of reacting towards each other. When they really tend to "strike gently".

IG: Can you tell me a story about love?

TW: It's possible.



IG: But you won't do so? You can also use someone else's words.

TW: I mean, love is possible; That's my story, that's what I can say about love. But if you ask me for a bit of a story, I would say that I think love is about repetition, about routine. It's the little things that count. It's about doing small gestures and sensitive reactions in everyday life, about opening up possibilities and about enduring. About letting go, about surrendering yourself to something, about confrontation and the tension between two poles.

IG: And finally, can you tell me a bit more about what have you been working on these days, what have you been thinking about or planning?

TW: For some time, I've been playing with the idea of starting to work in a car wash; a very monotonous and repetitive job. You know that Germans have a kind of weakness for clean cars. Even though I am not a big fan of cars themselves, I love to see people bringing their car to the car wash regularly. It totally fits my interest for uncreative and optimized daily actions. There is an industrialized process, but for sensitive actions, the human hand is involved.

InStyle

March 30, 2016

Go Inside Michelle Monaghan's Colorful L.A. Home

By Degen Pener



Los Angeles Times

February 9, 2016

Go ahead, light a fire: Thomas Wachholz invites viewers to be teh spark of his art show

By Sharon Mizota



Installation view of Thomas Wachholz's "Strike Gently" at Mier gallery, which invites viewers to strike a match against the panels. (Sharon Mizota)

There isn't much to look at in German artist Thomas Wachholz's exhibition at Mier gallery. Opposite walls of the narrow gallery are lined with rectangular panels. On the right row, they are painted in a pattern of tiny red dots; on the left, in a solid rusty red.

The Cologne, Germany, artist didn't create this imagery; his viewers did. The red paint isn't really paint, but Wachholz's own formulation of the phosphorous coating found on the edges of matchboxes. Upon entering the exhibition, titled "Strike Gently," each viewer receives a box of matches, which they can light by striking against the panels. Many artists invite audience participation; not many ask them to start a fire.

The visual result, which will continue to evolve over the course of the exhibition, is merely the evidence. The work focuses our attention instead on the flame, that brief, startling moment when it flares to life and sputters out almost as quickly. It's a literalization of what art can do, whether it evokes a simple glint of recognition or a blaze of passion. Wachholz provides the right chemistry to let it burn.

Flaunt

February 9, 2016

AND SHE WAS STRICKEN WITH PROOF OF OVERLAPPING ATTENTIONS

By Lanie Nelson



Photographed by Kiu Kayee

“Enter at your own risk” reads a sign on the door of MIER Gallery. For tonight’s West Hollywood attendees it’s an unexpectedly ominous welcome. But considering the box of matches that are offered upon entry, it’s only fair.

MIER Gallery, owned by Nino Mier, is currently hosting the work of Cologne-based artist Thomas Wachholz. His show “Strike Gently” is an installation of two long wood panels, each painted with the artist’s own recipe of flammable red phosphorous paint.

I enter the gallery alone. One tall panel appears fully red, the other one bares a dappled, honeycomb-like pattern that appears to mimic the sides of American and European matchboxes.

Several people hover around the panels, matches in hand, tentatively striking the panels, or carefully dragging a single match against the surface with a long sweeping motion.

As swiftly as matches ignite, they extinguish, and are dropped to the floor. A trail of charred sticks amasses underfoot.

“[The work] is really fun...really engaging,” says director Geena Brown, who put the show together. “[Wachholz’s work] is not isolating the way certain exhibitions can be. We want people to get involved, we want them to be passionate when maybe they weren’t seeking this kind of thing out.”



As I wait, more and more visitors follow the implicit prompt, whispering and giggling with every spark.

I am compelled to participate, so I head to the entrance to secure my own box of matches. Each is sweetly printed with "Strike Gently" in black letters.

I return this canvas and drag my match across slowly. It bursts into flame as I pull it in a zig-zag motion, leaving behind it a matching chalky white trail, and the satisfying scent of phosphorus.

I smile, pulling out more matches, experimenting further. Lost in my own pyrotechnic-world, I turn around to find the crowd chatting, laughing, playing. Doodles, zigzag lines, curly cues, hearts, and even cartoonish bunny rabbits spread across the canvas. A vaporous cloud, and the scent of snuffed matches, wafts through the space.

Wachholz, who is in attendance for the opening, engages me, saying: "When you are lighting up a candle or a cigarette, it's such an everyday gesture, you don't take notice. Now you have a chance to actually get in front of the panels, and become aware of leaving a mark."

"I'm interested in what you guys are doing, how you strike it, and all the doodling coming up," Wachholz tells me. "It's kind of childish, but we all have remembrance for childhood, lighting up matches."

"When I first engaged his "canvasses," I immediately thought of being young, of that excitement I felt when I first learned how to properly strike a match.

I see my youthful pleasure mirrored in that of one gallery attendee: a young girl, no more than seven years old. She reaches into a box held out by her father, tirelessly striking Wachholz's art work, match after match.

While this purpose of his art could be perceived as simplistic—i.e. the direct engagement of the public, and the ability to perceive it, in action, and in effect—it is no less affective. Excuse the pun, but I am struck by how the father and daughter are equally engaged. Between social media, video games, television, any parent can attest to the difficulty in finding common focus with our children.

Wachholz swears that his art "is melancholic, in a way. Since you actually destroy the surface, there's no way back."

He complements this introspection, though, saying, "It's a real pleasure to see how you guys do the marks. I want to give you the pleasure of doing it."

In spite of the warning, it's apparent: tonight's crowd has warmly welcomed Wachholz's art, and shown great pleasure in doing so.

T MAGAZINE

December 7, 2015

The Brightest, Shiniest Trends From Art Basel Miami Beach

By Kat Herriman



... Neons weren't the only trend to jump out — if the preponderance of candy-colored hues at the fair is any indication, the art world has a sweet tooth. Collectors looking to satisfy their cravings needed look no further than Almine Rech, where a pink-lipped portrait by Brian Calvin played nice with a smoky purple totem by De Wain Valentine and painter Jean-Baptiste Bernadet's kaleidoscopic canvases. An eye-catching combination of Sue Williams, Sam Falls, Franz West and Ugo Rondinone transformed Galerie Eva Presenhuber's booth into a confectionery. And at a neighboring booth, Cheim & Read, a trio of pastel pieces by Louise Bourgeois, Jonathan Lasker and Ron Gorchov added to the sugar rush. Artist Thomas Wachholz's inkjet and alcohol prints at RaebervonStenglin's Positions booth acted as boozy eye candy.

ARTFORUM

July 9- September 5, 2015

Against Automatism

By Jeanne Gerrity

An astute visitor entering Fused Space—a two-year-old venue hosted by designer Yves Béhar and curated by dealer Jessica Silverman—might notice three small organic forms clinging to fluorescent lights like insects drawn to a glow. The tiny delicate structures are cast-bronze lavender stems patinated with iron by K.r.m. Mooney, one of seven artists in this visually eclectic group show of works loosely united by a focus on the intersection of the human body and the industrial world.

Like Mooney, Jason Benson combines natural and mass-produced materials—snail shells, cardboard, and plastic twist ties, for example—in his three resin collage lamps that conjure the somatic grotesque. Hanging at the artist’s ear height, three delicate shells painted in pastel colors by Alex Dordoy, all titled *Sleepwalker*, 2015, are an exquisite foil to Benson’s messiness. Thomas Wachholz’s abstractions also engage with unconventional materials: Scribbles evocative of Cy Twombly are actually residue from striking matches on phosphorus-coated wood panels. Nearby, the frenzied diagrams of a manic creative mind bring together skeleton reptilian heads, springs, screws, and gears in Abu Bakarr Mansaray’s large fantastical drawing *Hell*, 2015. Sydney Shen’s sensuous “F-Hole” series, 2015, an homage to Man Ray, and Paul Kos’s “Emboss” photographs, 1995, share a droll sexuality. Shen pairs F-holes cut from suede with Internet-sourced images of objects like a lamp and a martini glass, while Kos’s life-size black-and-white prints depict nude women, their backsides bearing the pattern of adjacent chairs. This desire to grant commonplace items greater significance resonates throughout.



Installation view of “Against Automatism,” 2015.

Mousse Magazine

June 15, 2015

Thomas Wachholz 'WHITEOUT' at Nymphius Projekte, Berlin



Thomas Wachholz "WHITEOUT" installation views at Nymphius Projekte, Berlin, 2015. Courtesy: Nymphius Projekte, Berlin and RaebervonStenglin, Zurich.

WHITEOUT is a natural condition, found in polar regions, in which uniform illumination from snow on the ground and from a low cloud layer makes features of the landscape indistinguishable, causing a loss of orientation. WHITEOUT also refers to Thomas Wachholz' technique of whitening out the color on the canvas with ethanol.

The industrial printer is the most natural artistic medium for Thomas Wachholz. The production-related peculiarities of this machine define automatically the formal basic conditions of his work: the picture sizes are determined to a maximal width of 140 cm. For printing the artist uses only standard ink colours from the CMYK spectrum (cyan, magenta, yellow, key) in 100% chroma.

From the very beginning Thomas Wachholz has been experimenting with the technical capabilities of industrial printers, testing the limits of what is feasible. He is part of a relatively young tradition, starting with Christopher Wool's use of print, leading to calculated failprints, overlays and erasements in the work of Wade Guyton and Kelley Walker. Where for the

Mousse Magazine continued...

Americans the work on the artwork is finished, the artistic procedure starts for Wachholz. The composition of the image which normally marks the unremovable beginning of graphic design, is shifted to the end and claims herewith a new positioning for graphic design.

For Thomas Wachholz the canvas is completed with its monochrome print, therefore he has nothing else to add. Thus, it is only consequent that he goes the way back and opens or "whites out" the coloured surface with a subtractive method: starting in the middle, he works on the canvas with a flat brush and ethanol. The strokes of the brush leave hardly visible marks, which gradually extend towards the borders of the canvas. The solvent carries off the colour with extreme slowness and exposes not only the canvas but also an underlying indefinite space.

These alcohol works are serially generated in a theoretically infinite method, which is emphasized by the lack of passepartouts and frames. This, however, is countered by the fact that they become successively lighter and dissolve into nothingness. On a far endpoint only white surfaces will be on display, which are circumscribed by the lucid CMYK colours. Just like the light phenomena of the whiteout, the reflection of the exposed white background makes the field of vision disappear in the fog. Horizon, ground and sky melt, contours, nearness and distance merge to one. On the edge of the visible, the paintings of Thomas Wachholz absorb the viewer into an immaterial delimited space where only remains of colour give hold.

Thomas Wachholz' investigation on the limits of painting generates an art of opposites: machine vs. manual, fullness vs. void, color vs. non-color. He is questioning standards (of painting) and converts them. From the chosen restriction of his technical devices, he creates an infinite variety of types. The materiality of Wachholz works is dissolved in alcohol. Analogies to Yves Klein's proceeding from a blue monochrome to the blank space are imposed: both artists try to carry their art out into the world, ignoring the limits of any frame or gallery space. Art, the immaterial "...doesn't have borders nor dimensions. It is everywhere, nowhere; in the past, present and the future." (Yves Klein, Paris, 1958)

2014

Thomas Wachholz's first solo exhibition in Switzerland on view at RaebervonStenglin



Thomas Wachholz, *Reibfläche*, 2014. Red phosphorous and binder, matches, 872 x 414 cm.

ZÜRICH.- At Thomas Wachholz's debut at RaebervonStenglin — his first solo exhibition in Switzerland — a single dark wall greets the viewer. Painted in the red phosphorous mixture used on the side of matchboxes, the wall is the titular 'Reibfläche', a striking surface against which one can spark a match. A tub full of matches completes the invitation for the viewer to light up on the gallery wall; and in doing so a small erasure of the pigment happens, a trail of light amidst the dark.

Striking a match and watching it burn is the essence of Wachholz's proposition: the pleasure of a small fire and the frisson of burning against building; but beyond this it is also the invitation to leave one's mark. A performance that lasts the dura-

In the back room a second work, titled 365, flips the communal activity of Reibfläche to an individual's solitary creation. A flatscreen monitor depicts Wachholz engaged in the same activity as he invites in the previous room. The piece relays his setting light to a match for every day of the year with dramatic flourish, each time scarring the dark surface they hit. Condensing an everyday activity into just the action devoid of its purpose (the lighting of a cigarette, say) and compressing these moments of release into a rhythmic performance.

Thomas Wachholz was born in Germany in 1984. He lives and works in Cologne and is studying under Katharina Grosse and Marcel Odenbach at the Kunstakademie Düsseldorf, Germany. His solo exhibitions include 'Alcohol Works', Roberts & Tilton, Los Angeles (2014); and 'Alkoholarbeiten', An der Shanz 1A, Cologne (2013). In 2014 his work has featured in the group exhibitions: 'Not Abstraction', Yves Klein Archive, Paris; 'Backward/Forward', New Galerie, Paris; 'daseinsamegenie...', Baustelle Schaustelle, Essen; 'On & On & On', kunstgruppe, Cologne; 'Shortcuts, Videos in Art', Chu Galerie, Cologne; and Rundgang der Staatlichen Kunstakademie, Düsseldorf.



CURRICULUM VITAE



THOMAS WACHHOLZ

Born 1984 in Germany
Lives and works in Cologne, Germany

EDUCATION

2016 Meisterschüler / Master class of Prof. Katharina Grosse
2011 – 2016 Art Academy Düsseldorf with Prof. Marcel Odenbach, Prof. Katharina Grosse
2011 University degree / diploma, communication design
2006 – 2011 Communication design, University of applied Science Düsseldorf

GRANTS & AWARDS

2016 Atelierstipendium Kölnischer Kunstverein, Cologne, DE

SELECTED SOLO SHOWS

- 2022 *Keep the fire burning*, Galerie Ruttkowski;68, Cologne, DE
Square Dance, THK Gallery, Cape Town, South-Africa
- 2021 *CHA CHA CHA* T.Wachholz & D.Renggli, Nino Mier Gallery, Los Angeles, USA
- 2020 *Allumettes Amorphes*, Galerie Ruttkowski;68, Paris, FR
- 2019 *CAPRI*, Kunstverein Heppenheim, Heppenheim, DE
Books and Boxes, Nino Mier Gallery, Los Angeles, CA, US
- 2018 *Soft Painting*, Galerie Lange + Pult, Zürich, CH
- 2017 *LIGHT*, Natalia Hug, Cologne, DE
Fire Walk with Me, Ung5, Cologne, DE
- 2016 *Strike Gently*, Mier Gallery, Los Angeles, CA, US
- 2015 *Whiteout*, Nymphius Projekte, Berlin, DE
- 2014 *Alcohol Works*, Roberts & Tilton, Los Angeles, CA, US
Reibfläche, RaebervonStenglin, Zürich, CH
- 2013 *Alkoholarbeiten*, An der Schanz, Cologne, DE



SELECTED GROUP SHOWS

- 2022 *Varia*, Centre d'art contemporain Meymac, France
- 2021 *Mixed Pickles*, 10, Michael Horbach Foundation, Cologne, Germany
Let's Get Lit, T.Wachholz & D.Renggli, Wentrup Gallery, Berlin, Germany
This Must Be The Place, Villa Schöningen, Potsdam, Germany
Wentrup am Feenteich, Wentrup Gallery, Hamburg, Germany
Surfaces, Nino Mier Gallery, Los Angeles, USA
Inaugural Exhibition, Nino Mier Gallery, Brüssel, Belgium
- 2019 *The Abstract Cabinet*, Eduardo Secci Contemporary, Florence
Wer kann, der soll, Kunstgruppe, Cologne, Germany
Rämistrasse 27, Galerie Lange + Pult, Zurich, Switzerland
Neighbours 8, Riot, Gent, Belgium
- 2018 NAK Benefiz Auktion, Neuer Aachener Kunstverein, Aachen, Germany
Ansichtssache. Wie Bilder warden, Kunstraum Alexander Bürkle, Freiburg, Germany
Burnt it !, Krefelder Kunstverein, Krefeld, Germany
Ausstellung zur Benefizauktion, Kunsthochschule für Medien, Kunsthaus Lempertz, Cologne
Neighbours 7, Jan Colle Gallery, Gent, Belgium YOUTOO, Kunstgruppe, Cologne, Germany
- 2017 *Jahresgaben 2017*, Kölnischer Kunstverein, Cologne, DE
Unpacking: The Marciano Collection, Marciano Art Foundation, Los Angeles, CA, US
OG OPEN, Kölnischer Kunstverein, Cologne, DE
Close Up: The ROCCA Foundation Dresden / Berlin, K Galerie Gebr. Lehmann, Dresden, DE
WAHNSINN, Kunstgruppe, Cologne, DE
Marcel Breuer, Paul Czerlitzki, Jana Schröder, Thomas Wachholz, Natalia Hug, Cologne, DE
- 2016 *Vertical I*, Michael Horbach Foundation, Cologne, DE
Running Time, Marres Currents #4, Maastricht, NL
NAK Benefizauktion, Neuer Aachener Kunstverein, Aachen, DE
The Snoring Princess, Kunstgruppe, Cologne, DE
hues, tints, tones, Soho House West Hollywood, Los Angeles, CA, US
- 2015 *Artists against Aids*, Bundeskunsthalle, Bonn, DE
Rundblick 2015, Kunstverein Kirschenpflücker, Cologne, DE
Against Automatism, fused space, San Francisco, CA, US
First Flush, Bayer Kulturhaus, Leverkusen, DE
20 Jahre Kunstgruppe, Kunstgruppe, Cologne, DE
5 Years ReabervonStenglin, ReabervonStenglin, Zürich, CH



- 2014 *TAU*, KIT - Kunst im Tunnel, Düsseldorf, DE
Not Abstraction, Yves Klein Archive, Paris, FR
Backward / Forward, New Galerie, Paris, FR
daseinsamegenie..., Baustelle Schaustelle, Essen, DE
On & On & On, kunstgruppe, Cologne, DE
Shortcuts, Videos in Art, Chu Galerie, Cologne, DE
- 2013 *abstract on paper*, Galerie Chaplini, Cologne, DE
17/13, Kunstgruppe, Cologne, DE
- 2012 *Full House*, Kunstgruppe, Cologne, DE

COLLECTIONS

Deji Art Museum, Nanjing China