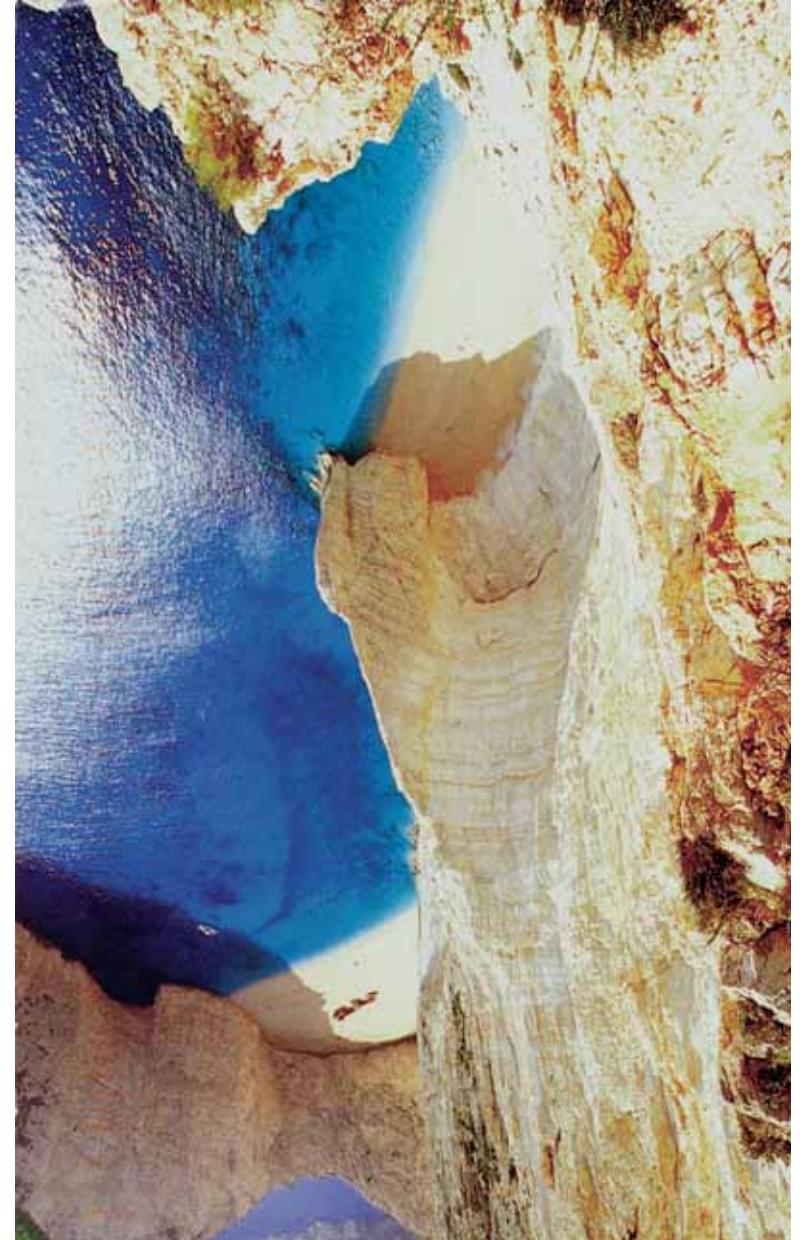


*Point  
Tandem*



INDIVIDUAL  
AND  
COLLABORATIVE  
WORKS BY  
STEPHEN MUELLER  
AND  
ROBERT MUELLER

Presented  
by  
**L I P A**



*Gallery Hours: Tue-Sat 12-6pm*

*410 South Michigan Avenue, 5th Floor Chicago, IL 60605  
www.LipaArts.org*

*312.212.1522*



Bookable  
Turn

Coffee

22" X 30"

COFFEE ON PAPER 2005

Stephen  
MUELLER

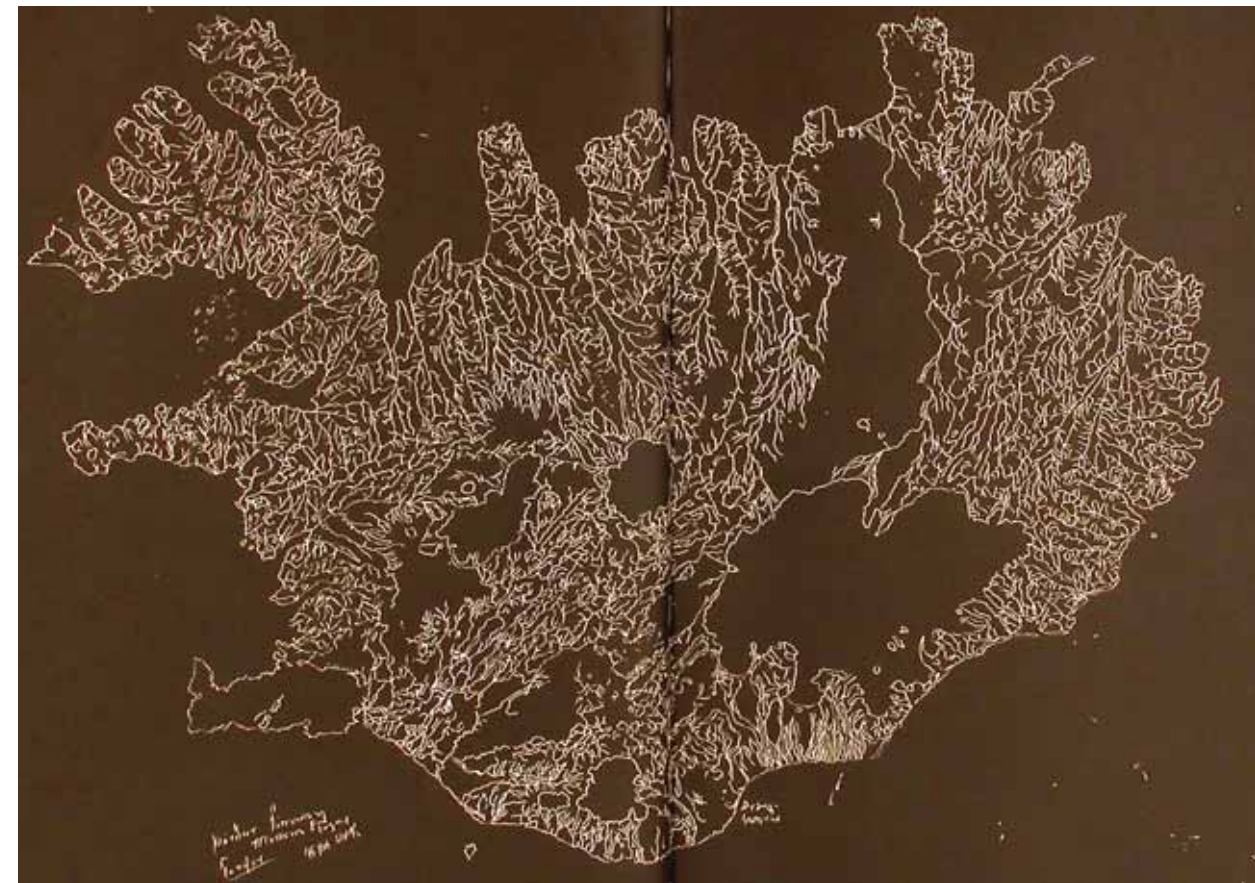
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## *The Diarists:*

RECENT WORK BY  
ROBERT AND  
STEPHEN MUELLER

*The task of the diarist is to take timely account of experience before too much is forgotten. Professional diarists, such as historians, journalists and scientists, take a stab at objectivity, but even they are too often thwarted when the selective sieve of memory intervenes. Add to this the formalizing required of the act of writing or any record keeping and the issue of relating the actual truth of events seems almost moot.*

*Unlike those professional diarists, artist/diarists—and Robert and Stephen Mueller should be included among them—bar no prerequisite of objectivity as a tool for truth. Instead they substitute their faith in the revelatory powers of the subjective to reify their day-to-day experiences into art. They also go a step further. They add to such diarizing the shared, parallel and divergent histories that their acts of collaboration call up.*



26"

x

36"

OPEN

**D**raumer detail  
MIXED MEDIA BOOK  
1997 - 2000

ROBERT  
MUELLER

# The Log Keeper:

## DRAUMER AND LANDSURVEY—ICELAND

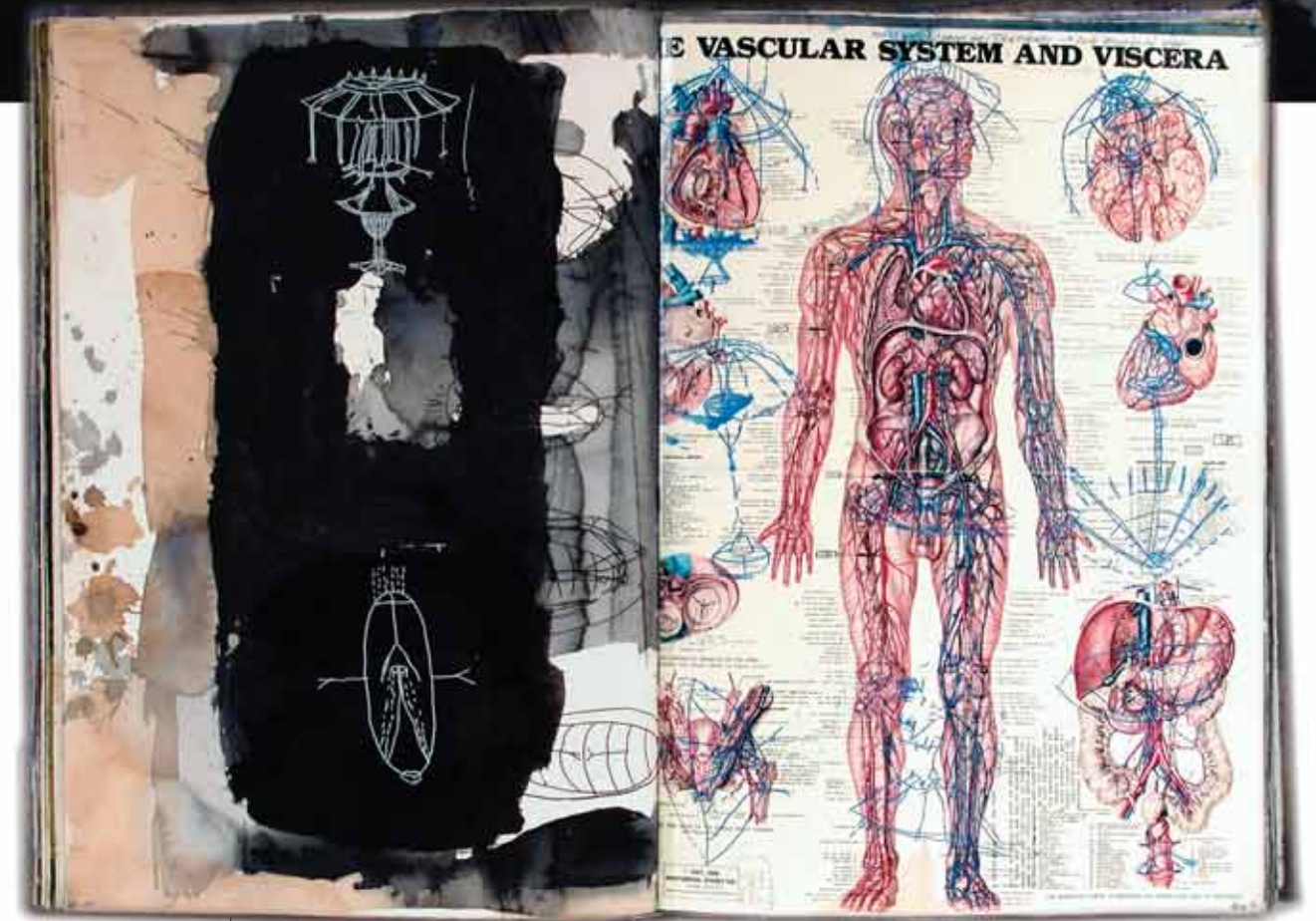
**Robert Mueller** has a history of exploiting the page as a map for charting journeys through subjective terrain; the real geography traversed (most importantly Iceland) is the jumping off point. Few artists have done this as extensively or as well.

This emotive cartography, which he presents bound in large books, favors a blue field somewhat like a blueprint, but more like the bitter cast of an arctic sea. The pages are actually his old lithographs overdrawn with objects alluding to nautical purposes. Reminiscent of buoys and weirs and fish baskets these sketches are like thoughts floating to the surface. Mueller calls these simply “floaters” or

“thought forms.” Such entities bob on the edge of one’s consciousness and the act of drawing seeks to anchor them.

Robert cites a particular experience in Iceland and a boreal sea so cold that to fall into it means almost instant death. Consequently sunken ships or items lost overboard are seldom if ever salvaged. Except that the sea is often wont to remit part of what it claims. Long submerged fishing equipment or wreckage from a capsized vessel can surface at any moment. This can be a sharp and surprising apparition, like a secreted memory suddenly impinging on one’s awareness. Robert was standing on a beach when a chunk of flotsam from a fishing vessel burst the surface and loomed, the size of a semi truck, just offshore. Huge compared to him; small compared to the sea.

The apparition punctuated his return from an extended trek to the glacier fields in Iceland’s interior during his 1997 Fulbright residency there. Throughout that trek he carried large hand made field books to record the landscape and his response to it. Back in his studio these logs became references and source material for further development. The results are a “travelogue” documenting that commingling of external and internal

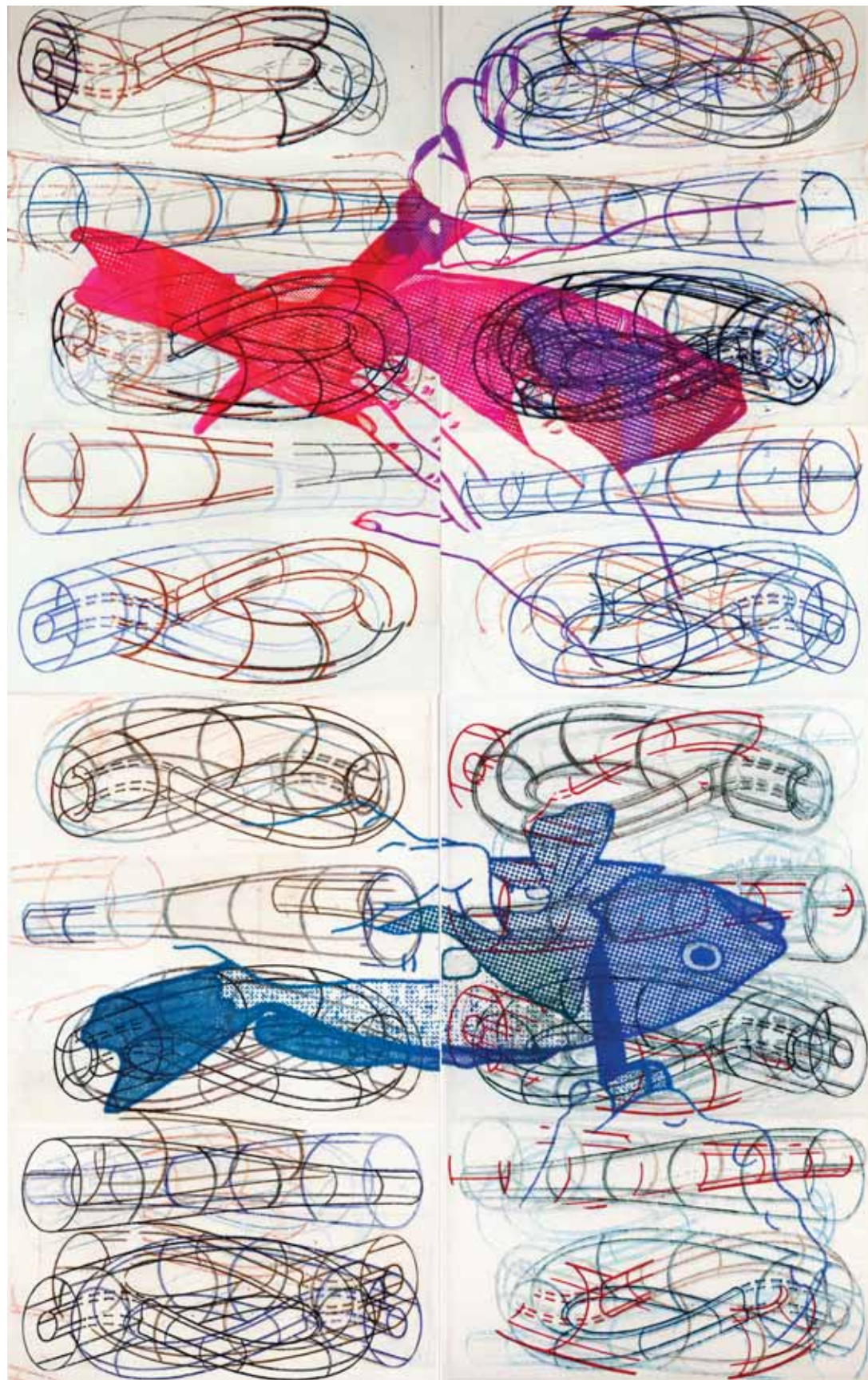


26"  
x  
36"  
OPEN

**D**raumer detail  
MIXED MEDIA BOOK  
1997 - 2000

terrain he calls “psycho-geography.” The artist book *Draumer and the architecturally scaled artist book Landsurvey—Iceland* are two engrossing results of Robert’s method of pushing the recording process beyond its normal boundaries in order to bodily encompass the viewer into that geography.

ROBERT  
MUELLER



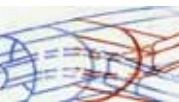
**Chronicler:**  
*KLEIN BOTTLES*

**T**he look and feel of maps also has an extended history in the work of Robert's older brother Stephen. His Bookabie Turn paintings have a subtle but definite suggestion of large-scale geography which maps are usually used to represent. The use of maps by both brothers was an unintended parallel in their work, and, as it turns out, only one of several despite their sporadic contact and geographic separation.

of mathematics. One such form is the topological oddity known as the Klein bottle. It is actually a four dimensional object that manifests in physical reality as a closed, self-intersecting surface. It looks a lot like a laboratory flask whose neck has extended and snaked back in on itself. One strange feature of the "bottle" is that it appears to enclose space, but in fact has no volume.

Another such parallel appeared when the elder Mueller began including "thought forms" of his own. These forms are, in a sense, pre-existing or found objects, as he borrowed them from the realm

The mathematics did not concern Mueller, but the bottle's stylized organic shape and its contradictory formulation from logical introspection did. The images he develops using the bottle have it juxtaposed with boats and



fish, another sort of vessel and actual organic form.

The images are cleanly rendered like line illustrations from a textbook on surreal science. He incorporated other informational graphics, such as the flat images found in airline seats to instruct on emergency procedures. His imagery is not studiously chosen, but gleaned according to what strikes his fancy. The background upon which he floats these graphics can vary from Hokusai prints to raucously marbled papers and are selected without thought to a message. Mueller attempts to garner his data subjec-

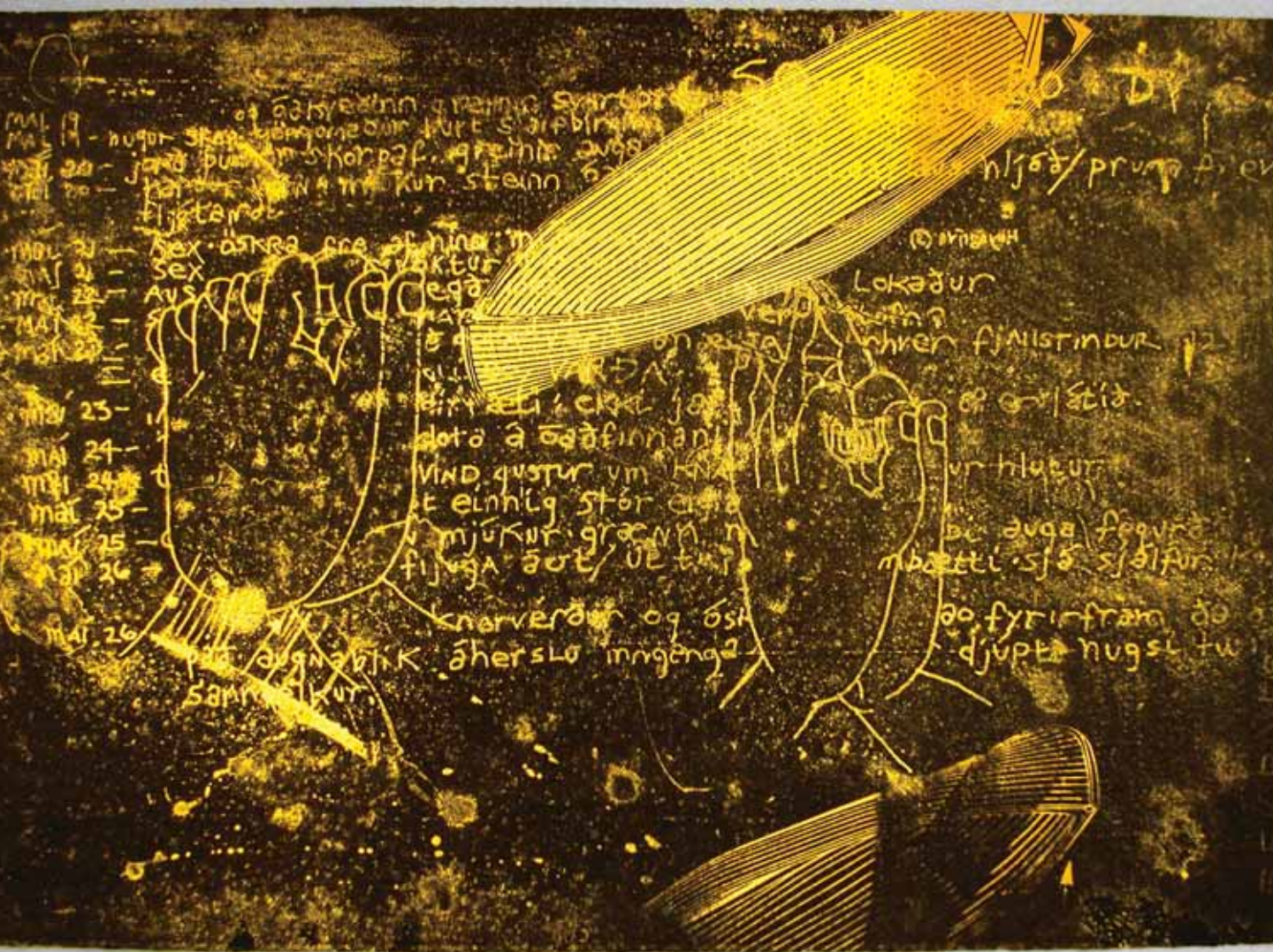
tively and without pre-judgment. His goal is to guard against setting pre-conditions that might ossify perception.

The Klein Bottle series also brought a third unintended parallel to Robert's decision to use the book format to present his work. Stephen silk-screened these images on the recto and verso of the same sheet of paper to create diptychs in which only one panel can be seen at a time. As such they are often presented in portfolio. The viewer flips through the work with the back of one image becoming the facing page for the next (for purposes of this exhibit they are framed).

Stephen  
M U E L L E R

*Collaborative Works:*

*GENTLE HARBOR  
AND  
ALWAYS WAITING*



In addition to reflecting the history of their makers, the two artists' images reflect the story of their own making. This is especially true of the collaborative work of the two artists. The Muellers exchanged works that were to be used as the beginnings of a common history for them both. The brothers, each in their own manner, have layered and compressed external and internal experiences into personal palimpsests, similar to those ancient parchments on which scholars laminated their own thoughts and research onto that of their predecessors, that invite probing and research of the viewer.

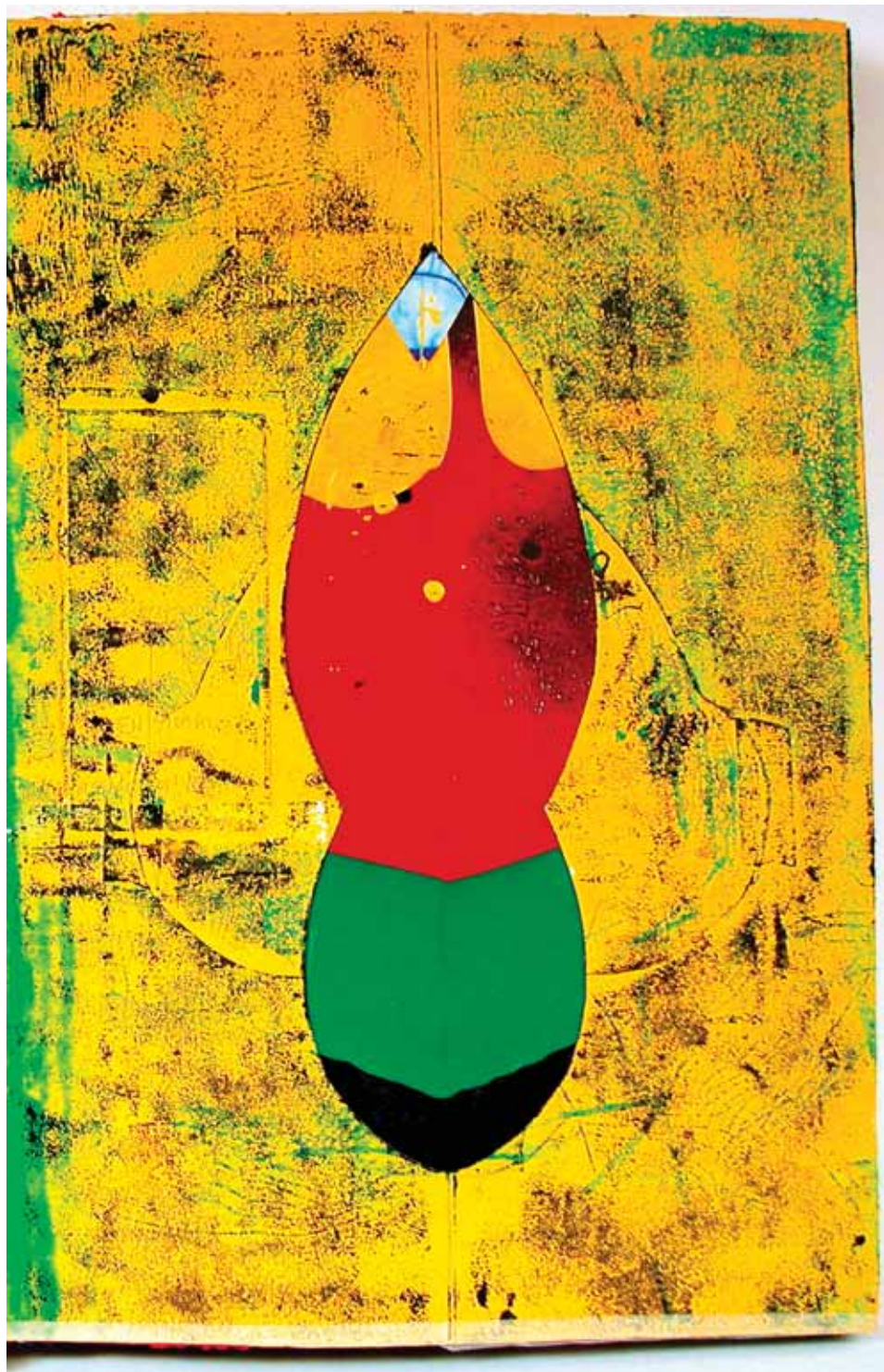
Together, however, the work gains even more density as if the added thought and experience have imbued their collaborations with greater weight. Gentle Harbor and Always Waiting, for example, narrate with stories commensurate to the weight and complexity of their parts. Gentle Harbor tells the tale of Robert's thought forms—recalling primitive fishing instruments—morphing into those scientific entities—the funnel of the diagram of a black hole or the Klein bottle—favored by Stephen. In this harborscape the sensed and the logical co-exist.

Always Waiting conveys a less comforting message. As thought form transforms into fish, the fish is then filleted by a fateful hand thrust into the picture. This is the same hand, which in Gentle Harbor appears to gesture a blessing.

SILKSCREEN ON LITHOGRAPH  
2004

15"  
x  
21"

*F*or Ian



Almost simultaneously both brothers developed an aversion to mark making and sought to create their most recent works from processes that eschewed drawing or writing. The similarity ends there, however, as these two series are the most markedly different of any of the two artists' works.

Robert left behind the micro-management of making his personal mark by dipping paper he had cut to shape into brightly colored house paint. Sometimes he modulated the color field by pressing the still wet coating against a glass or plastic sheet. This heavy coating of the bright color yielded extraordinarily intense fields. In some cases he cut openings in the center of the "field" with surgical precision. Within these incisions, that resemble key-holes sliced in the shape of emblems and weapons, are compressed Rorschach blots, miniature streams of paint and pent-up shapes struggling to pour out. Paint and paper are diced into slivers of meaning, heated by the visual pressures Mueller imposes. Many of the emblems, especially the yoni and lingam of Hindi, carry the simultaneous pain and pleasure of erotic delight or of unfulfilled desire. Touch Books I and II are achingly, stridently elegant works.

On a visit to his childhood Australia, Stephen Mueller returned and camped on the Great Australian Bight, a sparsely populated stretch of coast along the arched underbelly of the continent where the windblown sands of

*An*  
**Unmarked**  
*Record:* **TOUCH BOOKS I & II;**  
**BOOKABIE TURN**  
FOR ROSEMARY DUNLOP

the Outback desert meet wind-driven waves of the Southern Ocean. The patterns he observed there were those generated by turbulence known to physicists as chaos. He was inspired to harness the same natural forces to paint his paintings.

The brown of the sand became coffee and the blue of the sea became blue gouache, which he combined in the simplest of ways outdoors. Through evaporation, capillary action and absorption patterns of surprising complexity and beauty emerged: reticulated surfaces and concentric wave patterns of interlacing colors appear in all manner of distribution. All of this physics describes the "science" of the works, but nothing of the impact of Stephen's Bookabie Turn. The paintings of this series possess the quiet drama and sparkle of a 19th century Romantic watercolor executed in umber and ultramarine washes.

**T**ouch Book II

ROBERT  
MUELLER

The works of the Mueller brothers taken together are more than a collective of their parts. As a body, the works pose questions about where the individual and his environment stop and start; about what is shared through genetics and what is shared through common histories. One wonders, when seeing these works, about how the imagination works such that it can be held in common. There is evidence in this exhibit that these are brothers by more than physical accident.

Many people live their histories over and over and so do not live in the new day. In the conflation of their two histories these two artists have helped each other to live in that new day and those to follow.\*

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\*Stephen Luecking is a sculptor and writer, who teaches at DePaul University. His text *Principles of Three-Dimensional Design* was published by Prentice-Hall and he is currently completing a book on art and geometry.

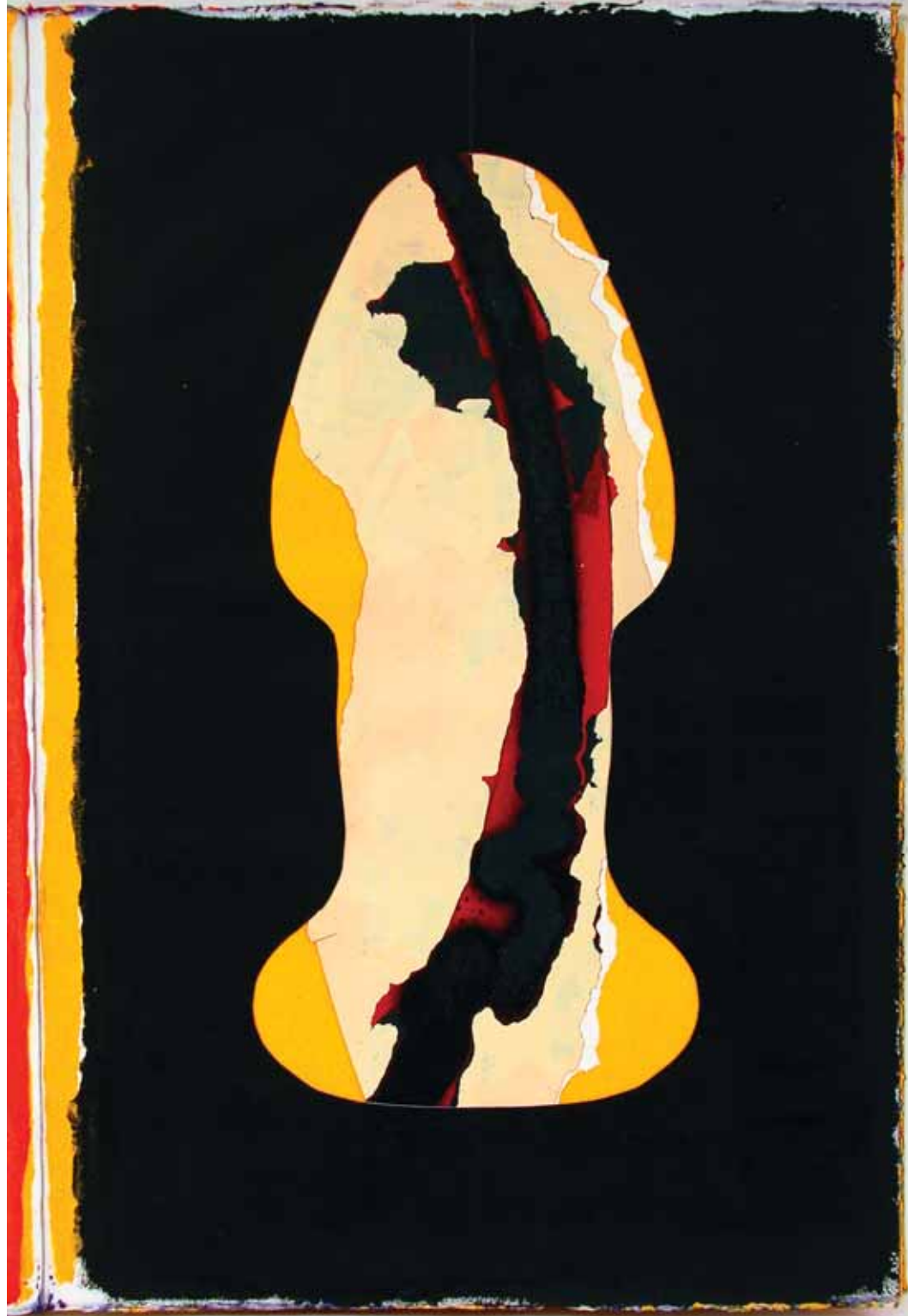


Bookabie  
Turn

Slow

22" x 30"  
COFFEE AND PIGMENT ON PAPER 2005

Stephen  
MUELLER



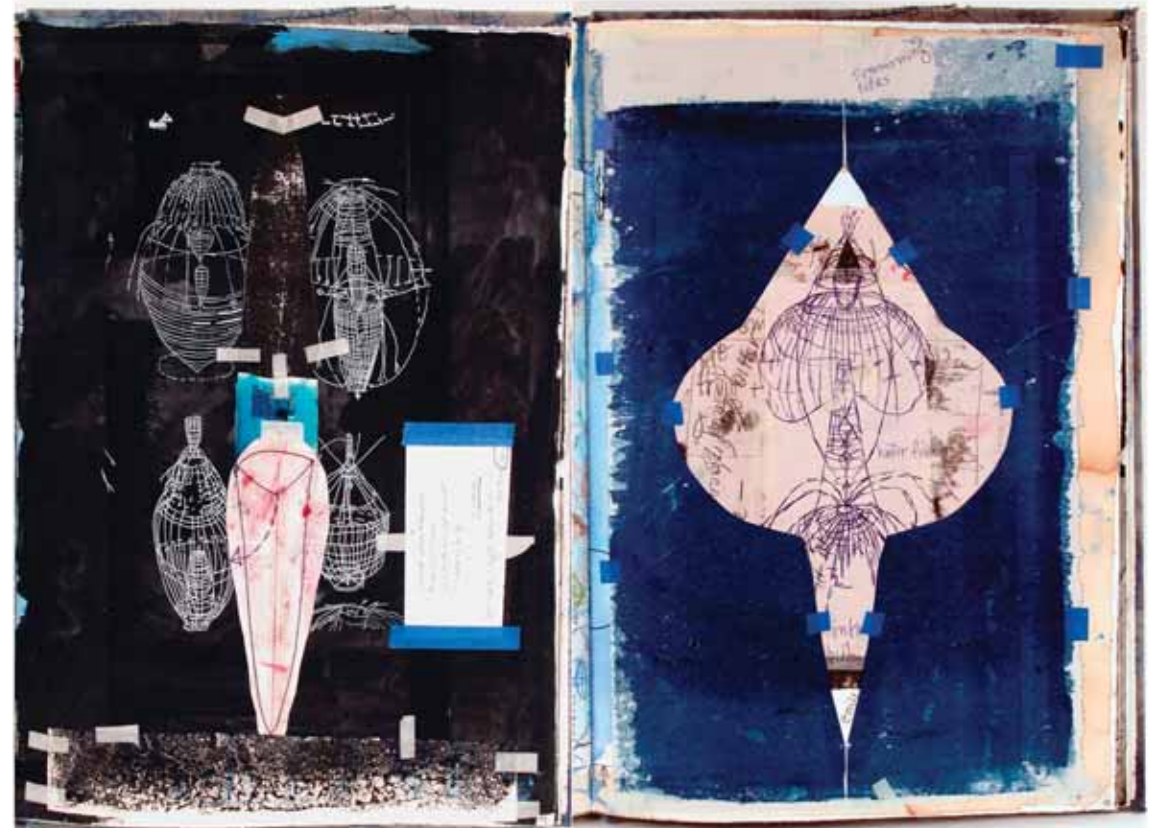
*Touch Book II* detail



*Touch Book I* detail  
MIXED MEDIA BOOK  
2005

16" x 22"

ROBERT  
MUELLER



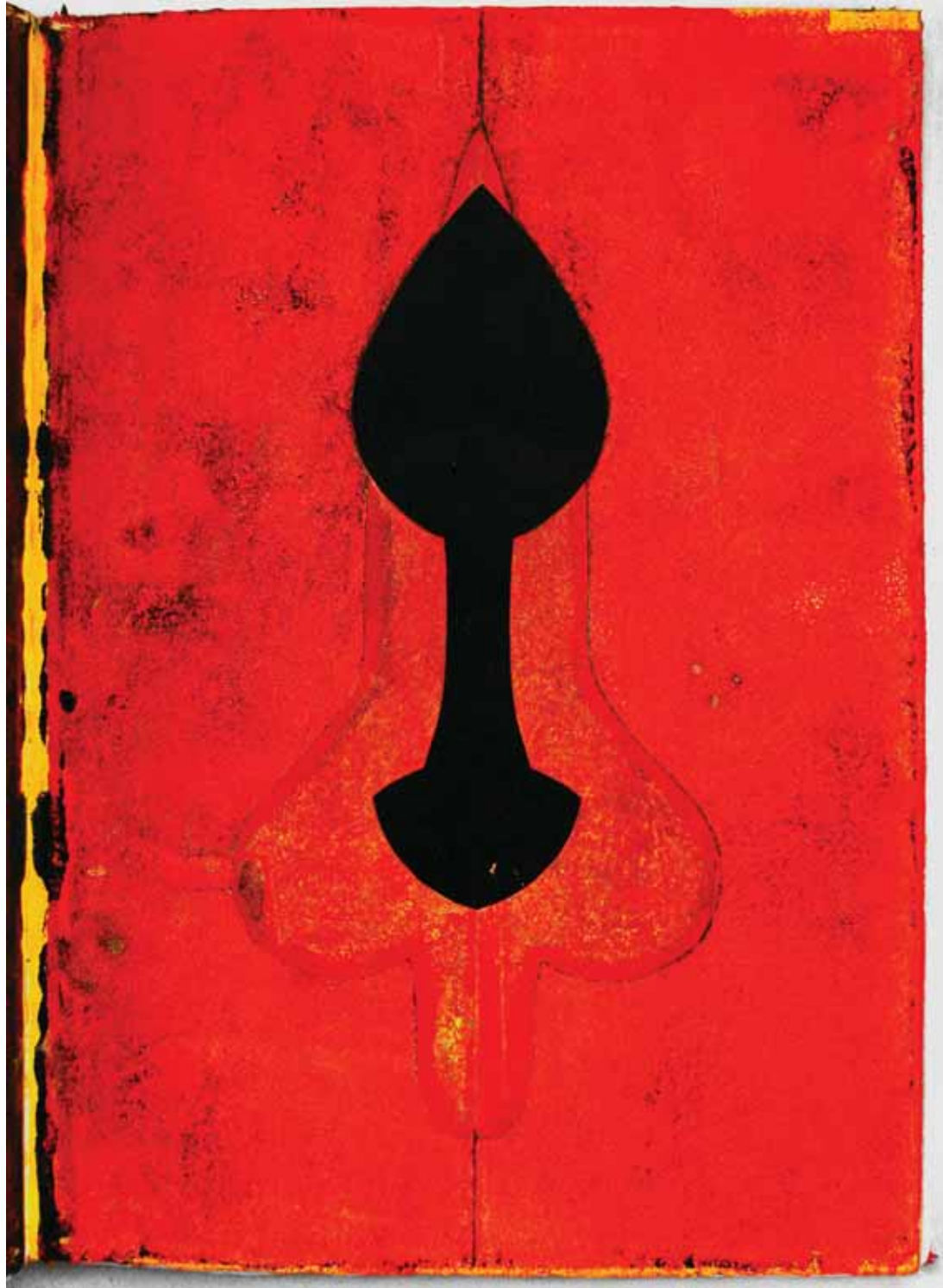
26"  
x  
36"  
OPEN  
3 SPREADS]

**D**raumer detail  
MIXED MEDIA BOOK

1997 - 2000

ROBERT  
MUELLER





*T*ouch Book I detail



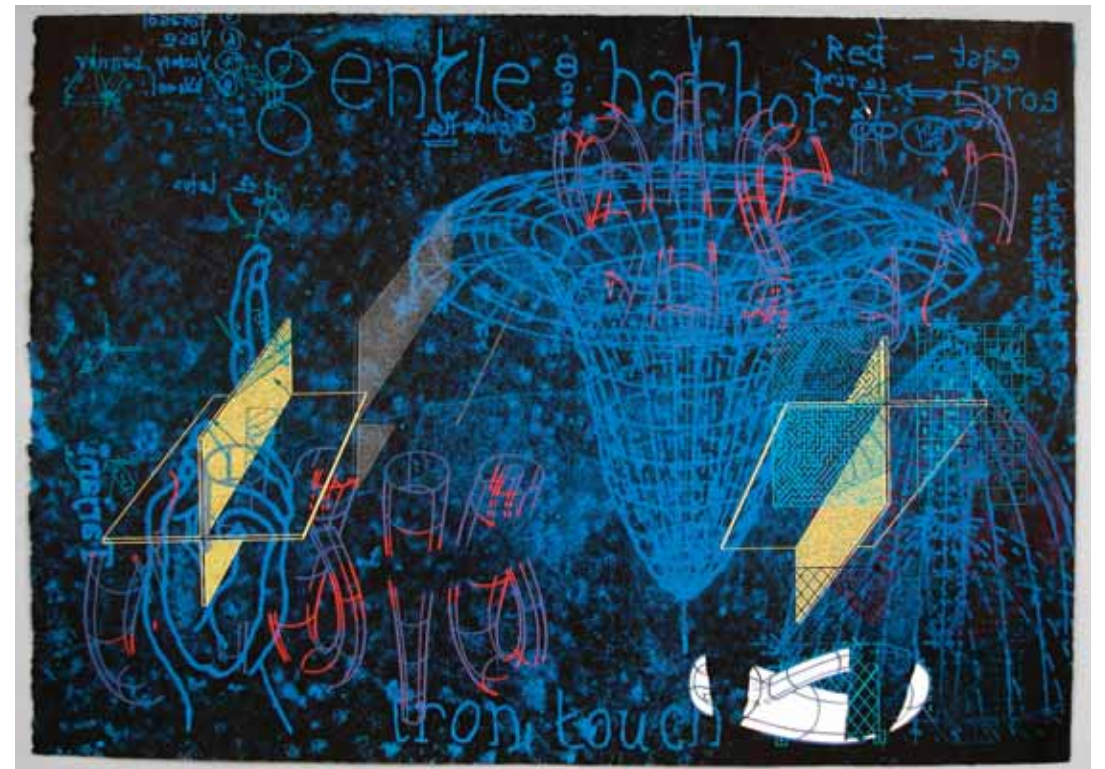
MIXED MEDIA BOOK

16" x 22"

2005

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ROBERT  
MUELLER



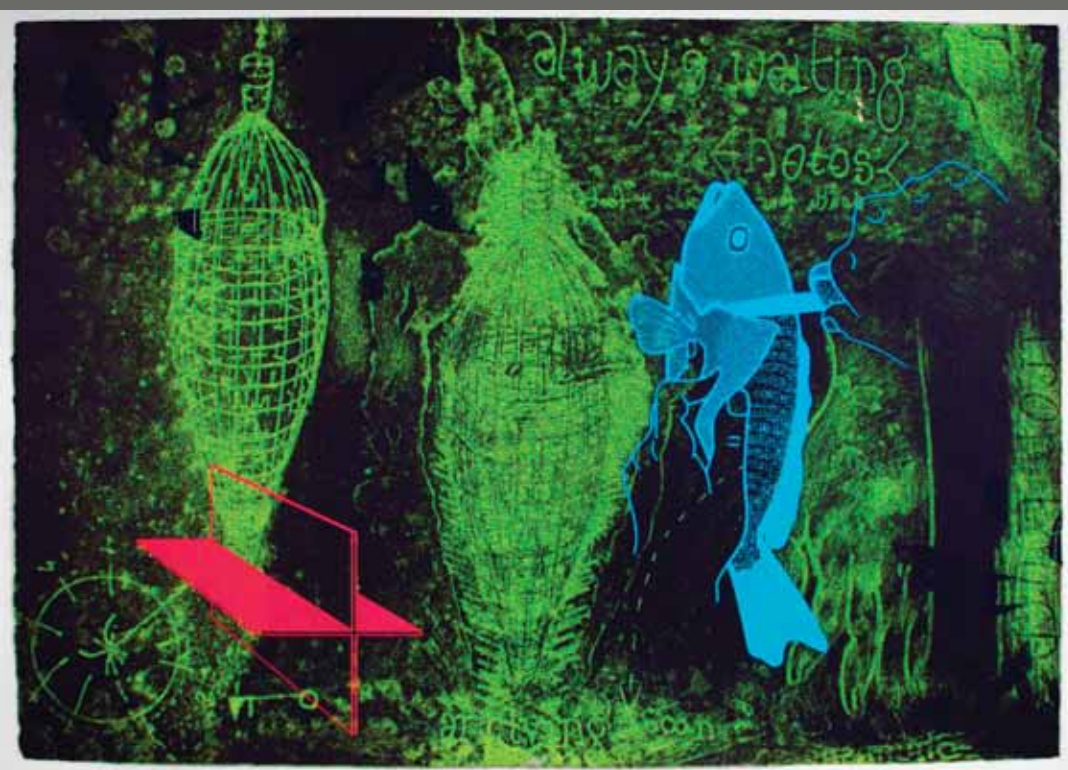
SILKSCREEN ON LITHOGRAPH

15" x 21"

2004

*Gentle Harbor*

COLLABORATIVE



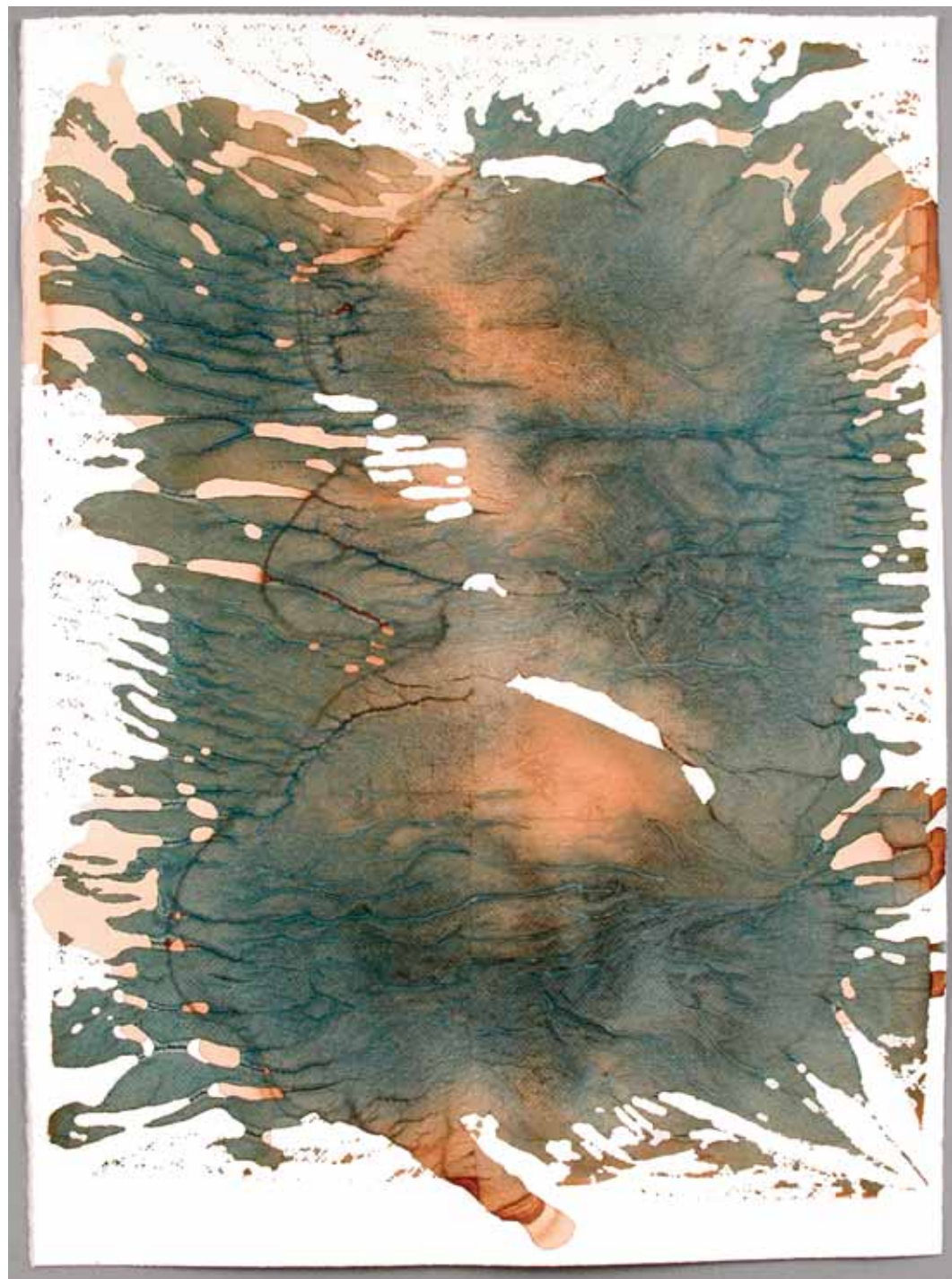
SILKSCREEN ON LITHOGRAPH

15" X 21"

2004

*Always Waiting*

COLLABORATIVE



Bookabic  
Turn

COFFEE AND PIGMENT ON PAPER 2005

*L*ow  
22" x 30"



Bookabic  
Turn

*C*over

22" x 30"  
COFFEE AND PIGMENT ON PAPER 2005

Stephen  
MUELLER

Stephen  
MUELLER

2004

12"

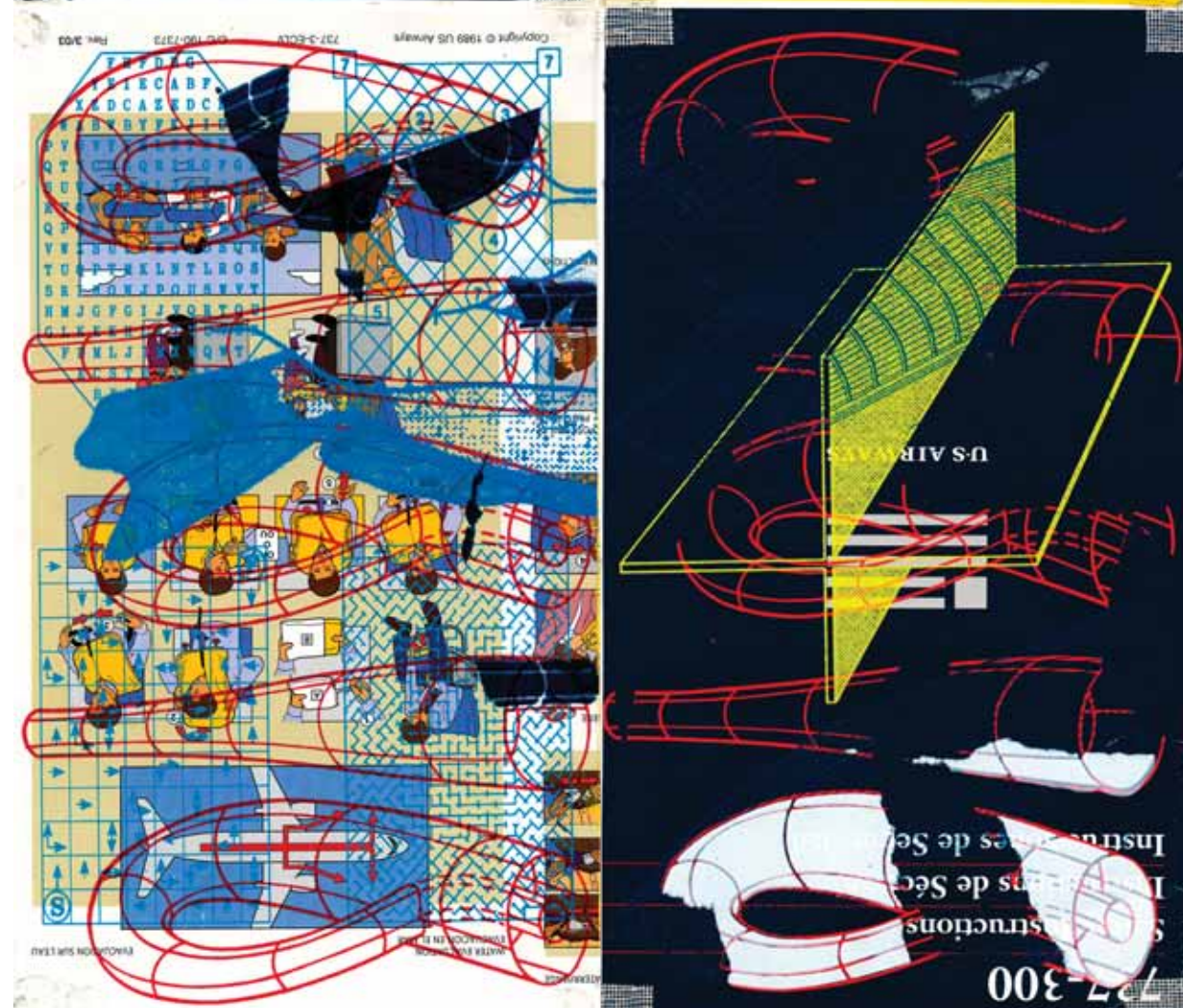
X

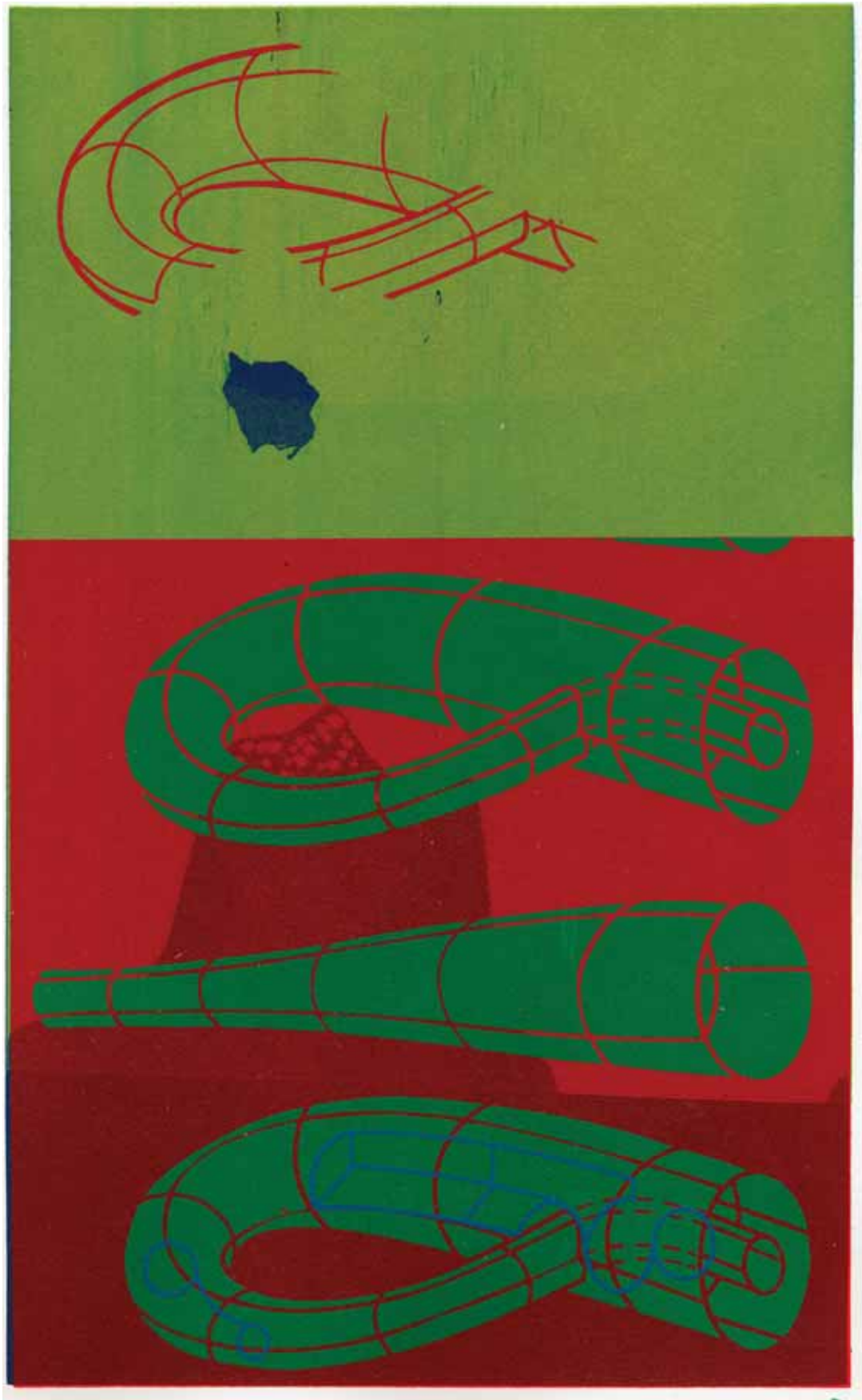
20"

Klein  
Bottles

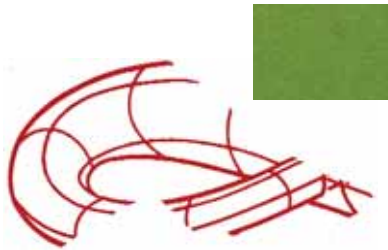
# Escape Route

SILKSCREEN ON PRINTED MATERIAL





Klein  
Bottles



SILKSCREEN

6" x 10"

2004

*Green and Red*

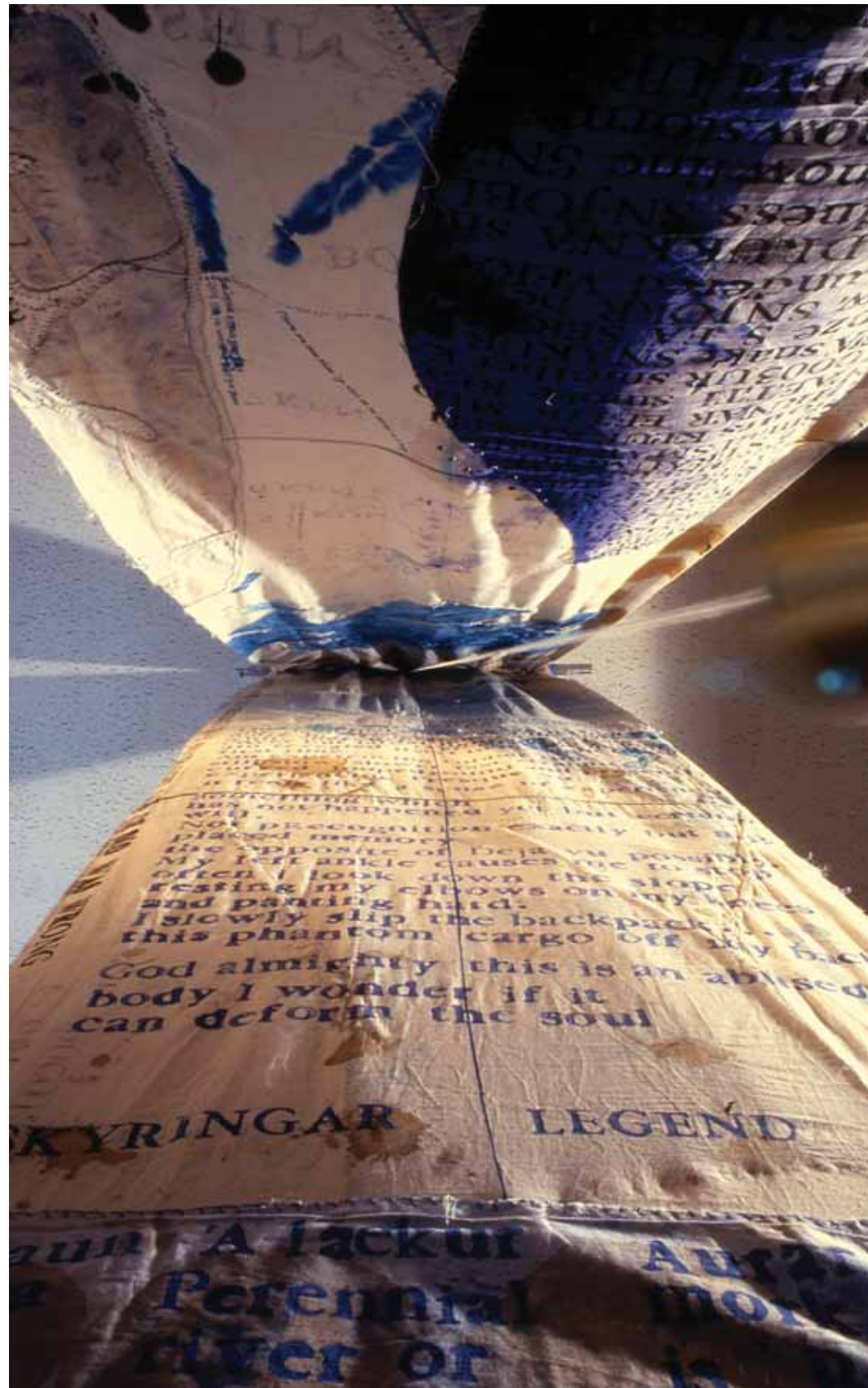
Stephen  
MUELLER

**Stephen Mueller** was born in Joliet, Illinois in 1952.

*From the ages of eight to twenty he lived in Switzerland, Germany and Australia. He returned to America in 1972 to attend the John Herron School of Art where he studied with Gary Freeman and received his BFA in 1976. He received his MFA in Sculpture from the University of Illinois—Urbana—Champaign in 1978.*

*After graduating he moved to Chicago, Illinois to co-found Vector Custom Fabricating, Inc.—a company that specializes in the fabrication of architectural metals and monumental sculpture. Over the last twenty-seven years he has worked with several artists on their larger projects—among them Mike Baur, Terrence Karpowicz, Bruce White, Christine Rojek, Neil Goodman, Donald Gummer, Stephen Luecking and Vito Acconci.*

*Recent exhibitions of his work include a show with Cecilia Allen and Roger Blakley at Artemisia in 2002; the 2004 group show Summer Summit at Lipa Gallery; and in 2005 the Small Print Show at the Chicago Printmakers Collaborative as well as Echoes of Complicity at Lipa Gallery.*



**Robert Mueller** is an Associate Professor of Printmaking and Area Coordinator of the Printmaking Program at the University of Florida—Gainesville. He received his BFA from the University of Utah—Salt Lake City in 1985, and his MFA from the Arizona State University—Tempe in 1988. Mueller's expertise is in lithography, intaglio, relief print, collaborative printmaking and installations. He is technical director of the Alagarto Press, an international visiting artist print project at the University of Florida. The project is a graduate assisted collaborative endeavor with nationally and internationally renowned artists. Mueller's creative work is strongly inspired by his world travels. These experiences range from long solo wilderness treks in remote areas of Iceland as a Fulbright Scholar, to research trips to Ireland and Scotland. Most recently he taught a printmaking course on the Greek island of Skopelos. Through writing daily journals, producing works on-site and later development in the studio, Mueller narrates the emotional, physical and mental sense of place that he calls "psycho-geography."

**SELECTED SOLO EXHIBITIONS**

- 1996 *Sketchbook Visions*; Harris House of Atlantic Center for the Arts.
- 1994 *Backpacking Through Remote Terrains*; Shands Cancer Center—Gainesville, Florida.
- 1993 *Phantom Cargo: Images for Survival*; University of South Carolina Art Gallery—Spartanburg, South Carolina.  
*Phantom Cargo: Images for Survival*; Albany Museum of Art—Albany, Georgia.
- 1992 *Circumference*; Florida School of the Arts, Main Gallery/St. Johns Community College—Palatka, Florida.

**SELECTED GRANTS AND AWARDS**

- 2004 Faculty Scholarship Enhancement Fund
- 2001 Sabbatical Leave—Fall Semester, Iceland
- 1998-1999 Teaching Improvement Program Award—TIP
- 1996 Awarded Fulbright Scholar—Iceland Summer of 1997

**SELECTED PUBLICATION**

- 1992 *Printmaking: A Primary Form of Expression*  
Author: Eldon L. Cunningham; I Authored and contributed images for a chapter. Two images in black and white two images in color. Three and a half pages of text. Published by University Press of Colorado, copyright 1992; pp. 134-137.

bmueller@ufl.edu

**SELECTED GROUP EXHIBITIONS**

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>2005 <i>Faculty and student exhibition and reception</i>; Skopelos Foundation—Skopelos, Greece. Included in exhibition 8 untitled prints and artist book.</li> <li>2004 <i>SOFA exposition at the Navy Pier</i>; Chicago, Illinois.<br/><i>Limerick Ireland—Site, Intervention, Identity</i>; Limerick City Gallery of Art—Limerick, Ireland.</li> <li>2003 <i>39th Annual Faculty Exhibition—The Madonna Building (Art Basel)</i>; Miami, Florida.</li> <li>2002 <i>Hermanamientos 2 Exposicion de Estudiantes/ Professors' De La Universidad De Florida</i>; University of Veracruz—Xalapa, Mexico.</li> <li>1999 <i>Invitational Works on Paper Exhibition</i>; University of Hawaii at Hilo, Hawaii.</li> <li>1997 <i>Group Exhibition of Vitreographs, Etchings and Relief Prints by American Artists</i>; Icelandic Print Studio Gallery—Rekjavik, Iceland.</li> </ul> | <ul style="list-style-type: none"> <li>1996 <i>Hand-Pulled Prints IV</i>; Stonemetal Press Parchman Stremmel Galleries—San Antonio, Texas. Awarded First Place.<br/><i>25th Bradley National Print and Drawing Exhibition</i>; Heuser and Hartman Galleries—Peoria, Illinois. Awarded Juror's Merit Cash Award.</li> <li>1994 <i>Earth Elements</i>; Capitol Building Gallery—Tallahassee, Florida. Two person exhibition.</li> <li>1993 <i>1st Egyptian International Print Triennale</i>; National Center for Fine Arts—Giza, Egypt.<br/><i>National Works on Paper Exhibition</i>; University of Texas at Tyler, Texas.</li> <li>1991 <i>International Triennial of Graphic Arts</i>; Cracow, Poland. Additional venues in Nuernberg and Augsburg. Image published in catalogue p. 193.<br/><i>Farrington-Keith National Juried Exhibition</i>; Clara Kott Von Storch Gallery—Dexter, Michigan.</li> </ul> |
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ESSAY TEXT  
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PHOTOGRAPHY  
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CATALOGUE DESIGN  
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bastiani@mathware.com

PRINTING  
Printec Press, Inc.

*The artists dedicate this exhibit to Karl and Tanny*

The artwork of Robert  
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through the University of  
Florida—Gainesville and a  
Fulbright Scholarship.

A special debt of gratitude  
is owed to friends and  
colleagues Professor Emeritus

Kenneth Kerslake and  
Associate Dean and Director  
Marcia Isaacson for their  
long-standing solidarity.

**LIPA**

(Links for International Promotion of the Arts) was founded in 1997 in Washington D.C. with the “Artists for Peace” program. This effort sought to bring greater public attention to the tragic war in the former Yugoslavia. “Lipa” is the Slavic word for the “linden tree,” the traditional gathering place for important events and celebrations.