NINO MIER GALLERY

NEW YORK | BRUSSELS



THOMAS WACHHOLZ

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BIOGRAPHY

THOMAS WACHHOLZ

b. 1984, Cologne, DE
Lives and works in Cologne, DE



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.

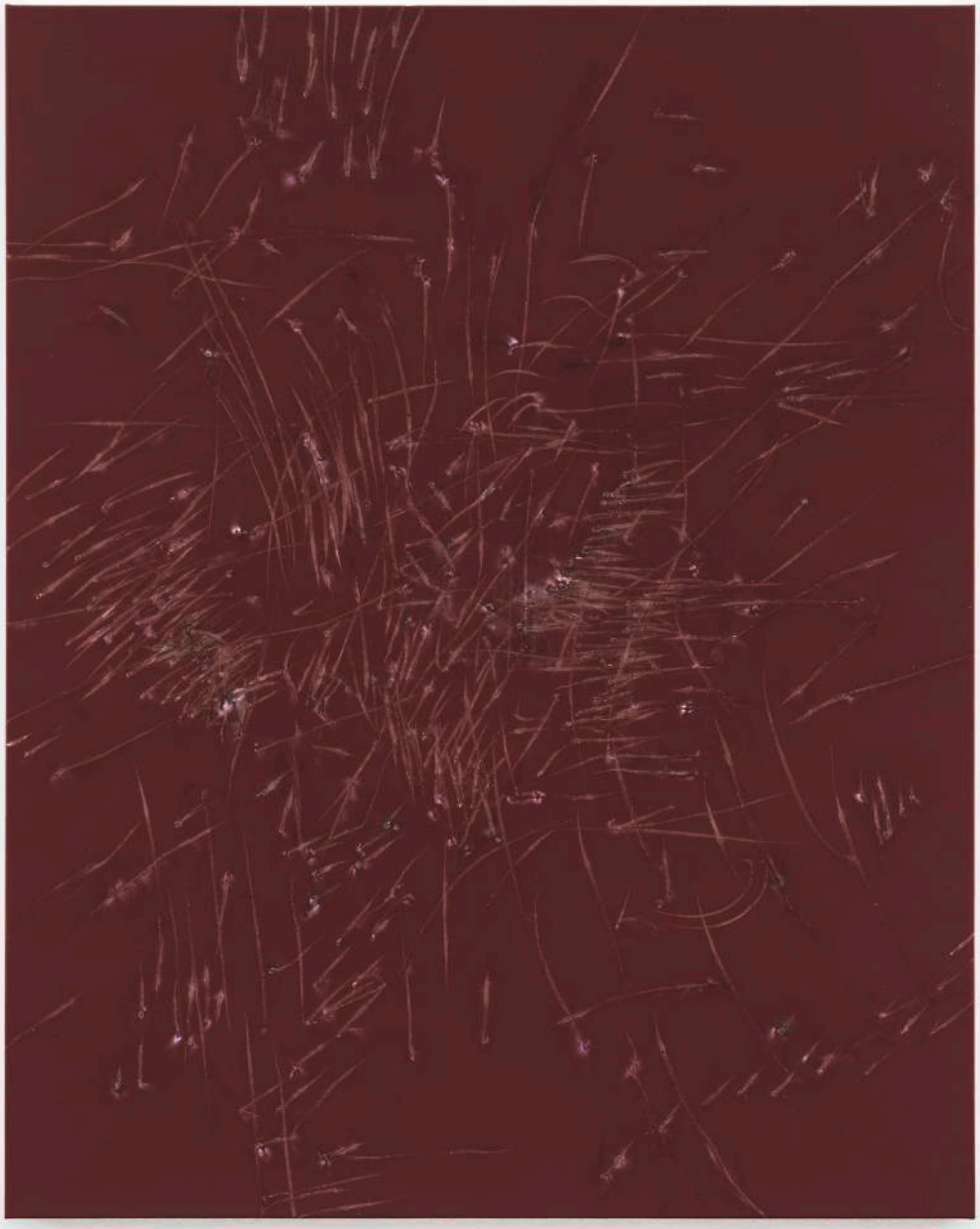
Thomas Wachholz (b. 1984, Cologne, DE; lives and works in Cologne, DE) studied under Katharina Grosse and Marcel Odenbach at the Kunstakademie Düsseldorf, Germany. He has been the subject of numerous solo exhibitions at institutions and galleries worldwide, such as Nymphius Projekte, Berlin; Roberts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

SAMPLE WORKS

*sample selection does not reflect current availability



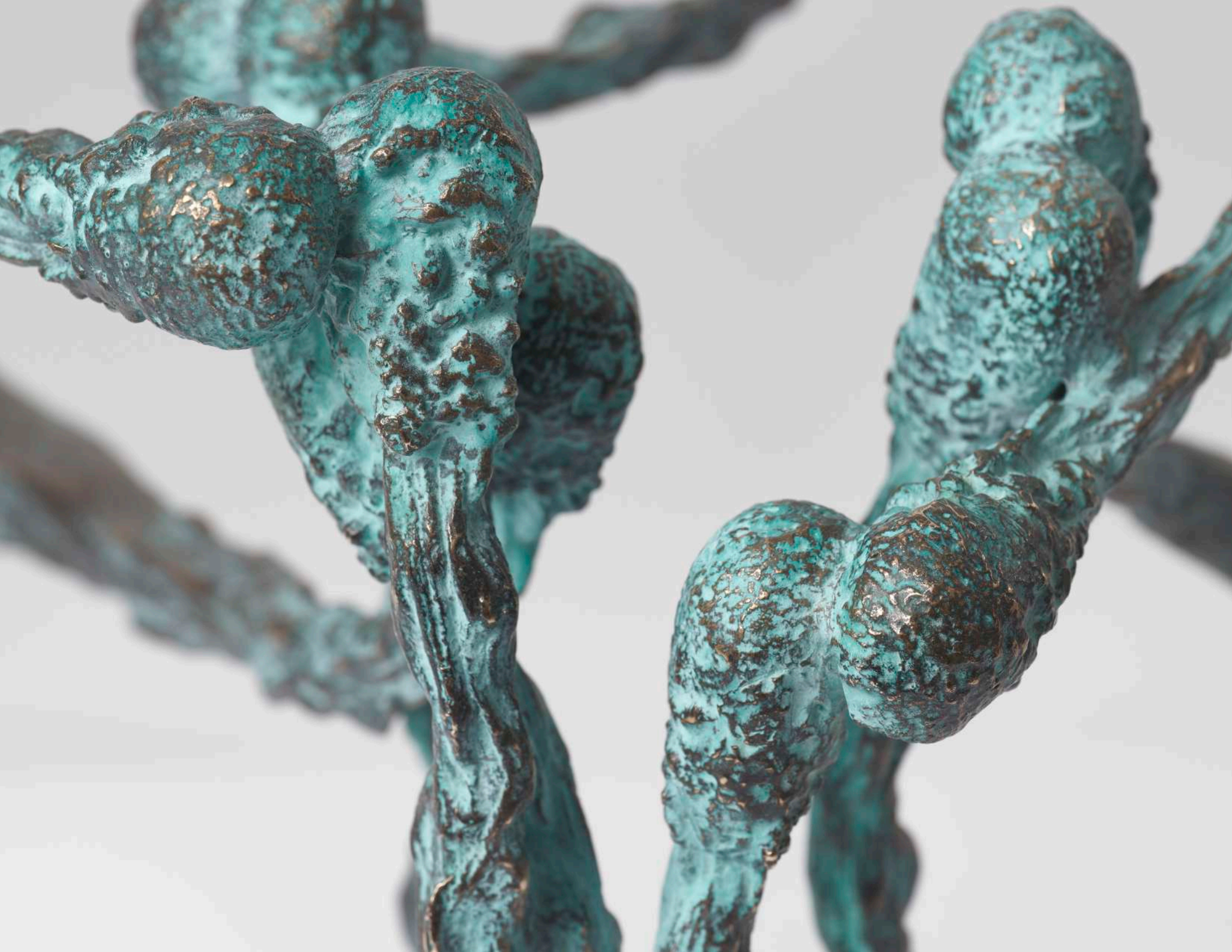
Lotto, Totto, 2023
Red phosphorus and acrylic on canvas
86 5/8 x 63 x 1 1/8 in
220 x 160 x 3 cm
(TWA23.002)



Monochrom I, 2025
Red phosphorus paint and soot on canvas
39 3/8 x 31 1/2 x 1 3/8 in
100 x 80 x 3.5 cm
(TWA25.001)



Fünf Tanzende (1), 2024
Bronze, Unique
20 3/4 x 19 x 16 1/2 in
53 x 48 x 42 cm
(TWA24.005)





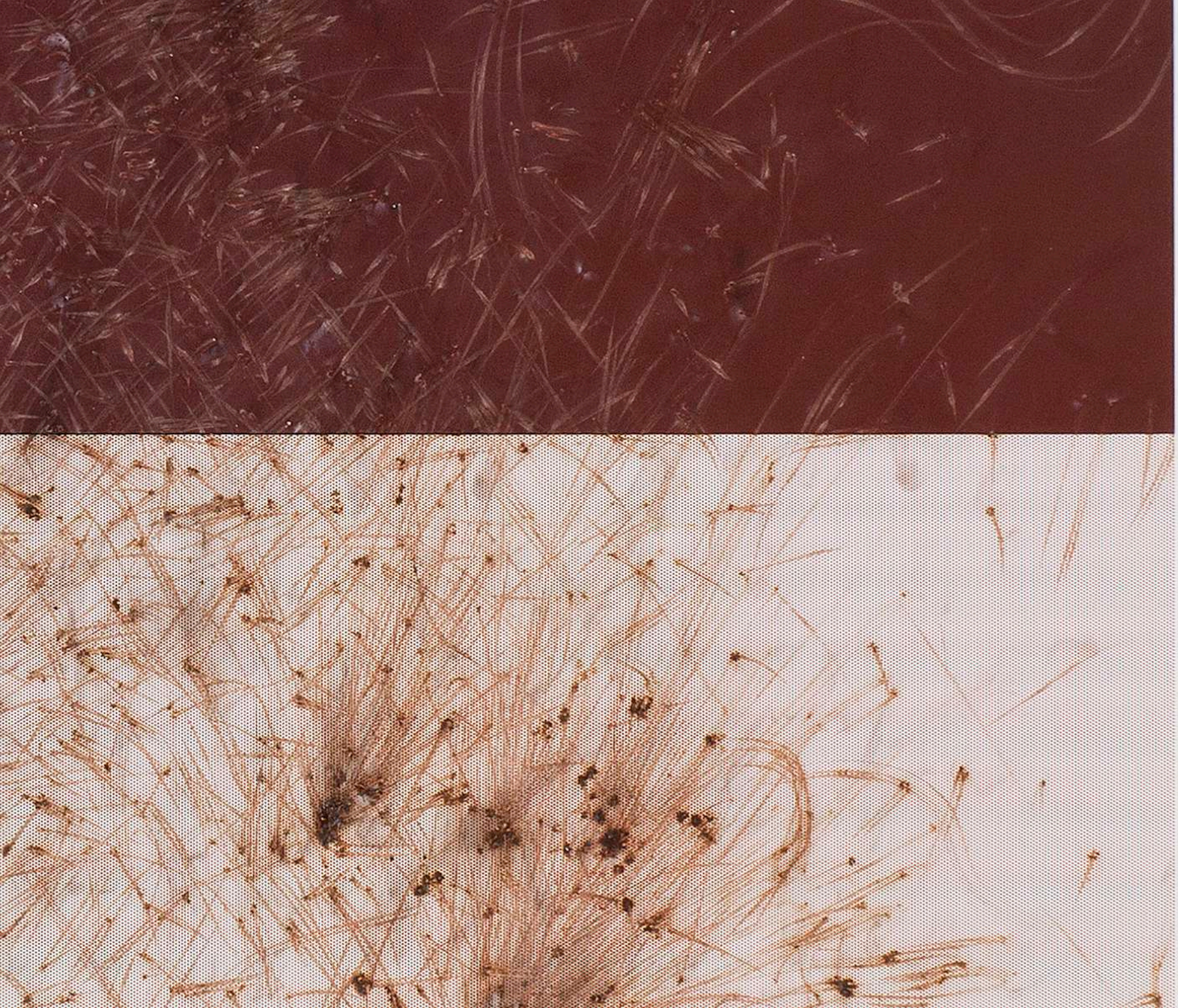
Holland, 2019
Red phosphorus and acrylic on canvas
43 1/4 x 41 3/8 x 1 3/8 in
110 x 105 x 3.6 cm
(TW19.012)

Snack bar, 2021
Red phosphorus and acrylic on linen
70 7/8 x 65 3/4 in
180 x 167 cm
(TW21.027)



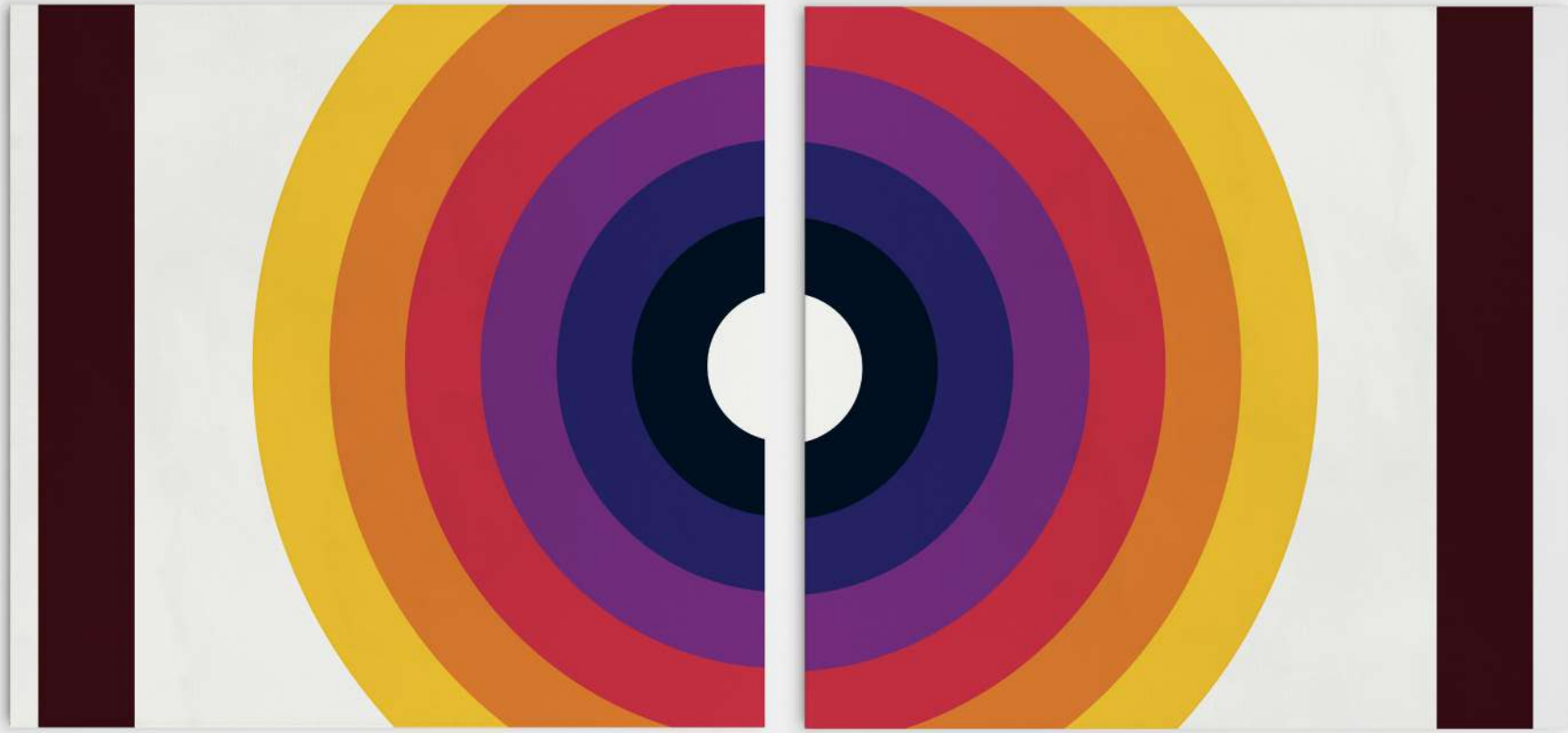


LUCIFER C (Reibfläche), 2017
Red phosphorous, binder, and cardboard on wood
82 5/8 x 55 1/8 x 1 3/8 in
210 x 140 x 3.5 cm
(TW17.013)





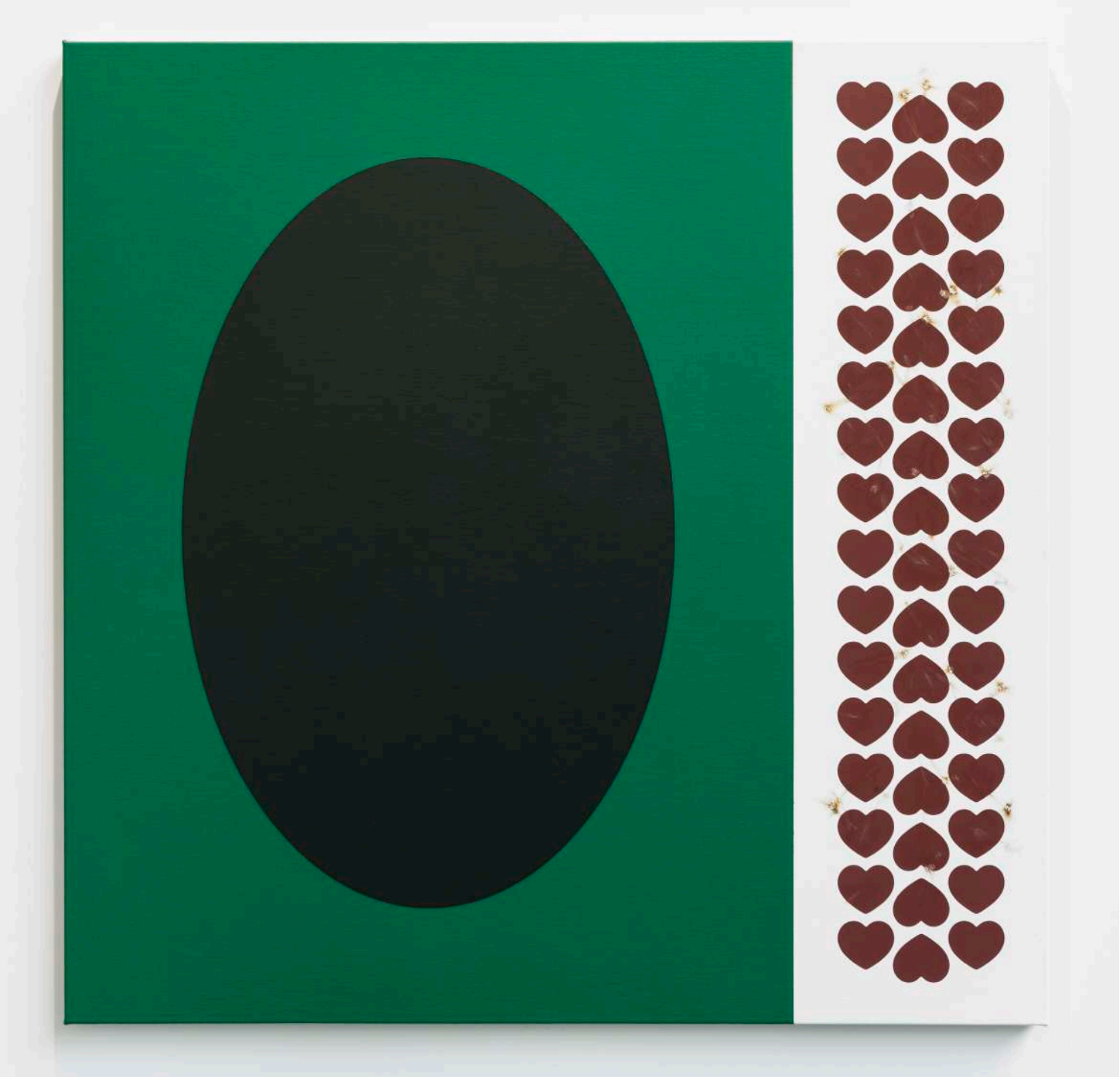
When I am not with you, 2022, acrylic and phosphorus on linen, 65 x 74 3/4 x 1 1/8 in, 165 x 190 x 3 cm, (TWA23.001)



Loop, 2020
Red phosphorus and acrylic on canvas
Diptych
37 3/8 x 35 3/8 x 1 3/8 in (each)
95 x 90 x 3.5 cm (each)
(TW20.008)



I STRIKER, 2018, red phosphorus, binder, and soot on paper, 16 7/8 x 20 1/2 x 1 1/8 in (framed), 43 x 52 x 3 cm (framed), (TW18.004)



"MATCHBOX" #1, 2019
Acrylic, red phosphorus, and binder on canvas
39 3/8 x 39 3/8 x 1 3/8 in
100 x 100 x 3.5 cm
(TW19.001)



Runner, 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
(TW20.011)



Super Flame, 2020
Acrylic and red phosphorous on canvas
43 1/4 x 41 3/8 in (each)
110 x 105 cm (each)
(TW20.048)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

ZACK ZACK
2026
THK GALLERY
CAPE TOWN, ZA

ONE, TWO, THREE
2025
RUTTOWSKI 68
BOCHUM, DE

TEMPO PRIMO
2024
WENTRUP GALLERY
BERLIN, DE

SOLO BOOTH: ART ANTWERP
2022
NINO MIER GALLERY
ANTWERP, BE

KEEP THE FIRE BURNING
2022
GALERIE RUTTKOWSKI;68
COLOGNE, DE

BOOKS AND BOXES
2019
NINO MIER GALLERY
LOS ANGELES, CA, US



ZACK ZACK

2026
THK GALLERY
CAPE TOWN, ZA

ZackZack style is marked by formal language of colour fields, geometric structures, and graphic motifs. The presence of stars, lines, and symbolic forms underscores the immediacy of visual signs, while the tactile qualities of the works, including unusual materials such as red phosphorus, impart a physical quality to the works that disrupts formal simplicity. Wachholz's bronze sculptures of oversized matchsticks take his language into three-dimensional space, capturing the instant of ignition and motion.

The title of the exhibition, ZackZack, is German for "swift, resolute action," underscoring the dynamism, rhythm, and conceptual clarity of Wachholz's style. This exhibition, his second in Cape Town, marks Wachholz's ongoing investigation into the potential of abstraction to convey moments of time, gesture, and physical intensity at once. Wachholz's work explores the process by which everyday objects such as matchboxes and matchbooks come to be invested with personal memory and physical history.

Wachholz's work focuses our gaze on the invisible life of objects and the ways in which, once handled, kept, or recalled, they begin to transcend their original use. Rather than functioning merely as tools, the objects that populate his paintings become containers of memory and experience—witnesses to the actions, events, and moments that have passed through them. This perspective resonates with Jean Baudrillard's observation in The System of Objects that "objects are part of systems of meaning that transcend their instrumental function. They are signs, circulating in networks of memory, context, and cultural association. In this respect, the ordinary is itself an area of interpretation."

Images courtesy of THK Gallery




Thomas Wachholz
ZackZack
Philip Ettele
95... homes ...





ONE, TWO, THREE

2025
GALERIE RUTTKOWSKI 68
BOCHUM, DE

Thomas Wachholz (b. 1984, Cologne, DE) creates paintings that explore the hidden dimensions and semiotic processes embedded in the formal features of everyday objects. Borrowing from the aesthetics and narrative frameworks of Pop Art, his paintings appropriate the visual language of matchboxes or matchbooks and translate it into a dense netting, which triggers and investigates our personal memories and notions of symbolic codes and traces.

Structured by opaque color fields, grids, and brightly colored forms, Wachholz's paintings establish new rules of their own. They reflect a process of evolution, through which the former formations and figurations yield colorful combinations that emerge through the elimination of visual information. By means of Wachholz' conceptual process, the hidden figurations and possibilities offered by abstraction become tools to free found images from their objecthood: they release the compositions from the inner architecture they have inherited, and allow them to be visualized as a reflection of both the temporal circuit in which our system of references works, and the imagistic potentials that go unnoticed in everyday objects. The resulting paintings reveal the ironic connections between reference and referent, structure and enigmatic symbols, and form and functions, yielding independent and playful compositions filled with poetic references.

Images courtesy of Galerie Ruttkowski 68



Thomas Wachholz lives and works in Cologne. He studied at the Kunstakademie Düsseldorf under Prof. Tal R, graduating as a Meisterschüler in 2013. His works have been exhibited in solo and group exhibitions, including at the Kunstverein Reutlingen (2022), Kunstverein Augsburg (2022), Bundeskunsthalle Bonn (2017), Kunstmuseum Solingen (2019), and at the Marta Herford Museum of Art (2018). Wachholz has received scholarships from the Cusanuswerk (2016) and the Stiftung Kunstfonds Bonn (2017). His work is represented in several private and institutional collections, including the Deji Art Museum in Nanjing, the Marciano Art Foundation in Los Angeles, the Frost Foundation in Santa Fe, and the Kilbourn Collection in South Africa.













SOLO BOOTH: ART ANTWERP

2022
NINO MIER GALLERY
ANTWERP, BE

For Art Antwerp 2022, Nino Mier Gallery presents a new series of red phosphorous and acrylic landscape paintings by Cologne-based artist Thomas Wachholz.

Through the new series, Wachholz explores conceptions of escape and leisure within his abstract compositions. Each work condenses an entire landscape to a restricted number of colors and shapes. Experimenting with scenery found on vacation postcards—with mountain ranges, beaches, and sunset views transformed into simplified, geometric abstractions—the series develops Wachholz's formal repertoire characterized by opaque color fields and iconic symbols.

The works for Art Antwerp also expand upon Wachholz's continued interrogation of how mundane objects can become fraught with personal memory and material history. For years, Wachholz's paintings 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.

Each painting in this series includes a striking surface, produced through the artist's application of red phosphorus. 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.




B.32
NINO MIER
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KEEP THE FIRE BURNING

2022
GALERIE RUTTKOWSKI;68
COLOGNE, DE

Wachholz's works are inspired and influenced by the style, form and precision of industrially manufactured everyday objects, explicitly the matchbox. As an object of everyday use, the product cannot be reduced to its function; as a carrier of emotion, it is inscribed with a meaning of individual memory, nostalgic collection and personal reference. With two large size wall paintings, the gallery becomes the canvas itself, the visitors their active creators. Framed by opaque colour fields, the striking surface in the center invites visitors to participate and leave their traces by igniting matchsticks on the surface.

The performance creates a dialogue between artist, medium and visitor that allows the artwork to arise in the interaction. In the mundane act of lightning a match, a drawing emerges from the everyday gesture which hereby becomes both, a tool and an object of contemplation.

Wachholz's new bronze works such as The Kiss, refer to the reaction of two matches lit simultaneously. They take up the element of connecting different roles, surfaces and energies throughout the exhibition.It is within this framework, that commonly created art can evolve through the participants activation of the artist's work.

Images courtesy of Galerie Ruttkowski;68











BOOKS AND BOXES

2019
NINO MIER GALLERY
LOS ANGELES, CA, US

Structured through opaque color fields, iconic symbols like stars, clouds and grids contoured by geometric outlines, the paintings of German artist Thomas Wachholz create a dense visual net of formal traces and personal memories. Exploring the hidden dimensions of everyday materials, Wachholz's new works appropriate the formal layouts of matchboxes and matchbooks. Gathered over years in places like hotels, restaurants, gas stations, cinemas, clubs or companies, the mostly colorful designed boxes shift the artist's perception to an object tied to specific places of our former past.

While the concrete physique and 3-dimensional construction of the box is lost in the transfer process of painting, the hidden abstraction found by Wachholz within their imprinted imagery and graphics becomes magnified. An evolution in which the former layouts advance into colorful combinations that emerge through the elimination of visual information. Here, the freed forms populate the canvases almost endlessly and adjust the combinations through their oversized shapes. The latter capture our view and invite us to explore their colorful dynamics, just enough to interact with each canvas in the series.

Accompanying the painted boxes' layouts, Wachholz's set-ups take ownership of the striking surfaces as actual ignitors that not only recall his former investigations of alchemistic practices, which involved fire to initiate reactions, but also symbolize the potential to truly activate the paintings. Endlessly expendable like the patterns in Blinky Palermo's iconic "Flipper" paintings, their different styles applied in red phosphorus offer restrictions and yet a visual freedom that reconnects Wachholz's compositions to the conceptual approaches in late 1960's abstract painting investigated by US artists such as Allan D'Arcangelo, Kenneth Noland or Europeans like Daan van Golden.

Unfolding their visual narration in this conceptual process on the canvas like a matchbook, the resulting paintings set up new rules on their own and reveal the matchboxes and matchbooks as triggers of the past moments and places we first encountered them. It's here, where Wachholz happily engages with the realms of abstraction using the freeness of the isolated figures and shapes to let them take on a new life fired by our memories and guided by their different art historical sources as well as their prior functional heritage. Just like catching a glimpse through the looking glass, the abstract forms allow us a glance at their world of multiplied meanings and shift according to the emotions and experiences we are invited to connect to their structures and shapes. Through Wachholz, we can see beyond them and discover ourselves activating our personal recollections of symbols twisted and flipped over by abstraction.

THOMAS WACHHOLZ

BOOKS AND BOXES




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SELECTED PRESS

SELECTED PRESS

LOS ANGELES TIMES
FEBRUARY 2016
BY SHARON MIZOTA

FLAUNT
FEBRUARY 2016
BY LANIE NELSON

MOUSSE
FEBRUARY 2016
BY MOUSSE MAGAZINE EDITORIAL

T MAGAZINE
DECEMBER 2015
BY KAT HERRIMAN

ARTFORUM
JULY 2015
BY JEANNE GERRITY

Los Angeles Times

FEBRUARY 2016

Review: Go ahead, light a fire: Thomas Wachholz invites viewers to be the spark of this art show

By 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.

Scrawled across each surface is a gleefully random array of graffiti-like marks. Naked ladies, cat and bunny heads and a pair of pants emerge from a chaotic network of scratches and scribbling. The floor is littered with spent matches and matchboxes. The room smells of sulfur.

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 2016

AND SHE WAS STRICKEN WITH PROOF OF OVERLAPPING ATTENTIONS

A visit to MIER Gallery for Thomas Wachholz' interactive installation "Strike Gently"

By Lanier Nelson



Thomas Wachholz, "Strike Gently" at Nino Mier Gallery

"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. As bold white strokes tarnish the brick-

red canvas, 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.

MOUSSE

FEBRUARY 2016

Thomas Wachholz “Strike Gently” at MIER Gallery, Los Angeles

By Mousse Magazine Staff



Images courtesy of MIER

Rules and the reduction of variables dictate Wachholz’s practice, driven by a profound fascination for supposedly monotonous activities, marked by the endless repetition of reiterative movements. The exhibition, evolving throughout its six-week duration, begins with unmarked panels covered with a custom-blended red phosphorous paint–Wachholz’s own chemical recipe. The panels are arranged in a horizontal line, mimicking the form of the red phosphorous strip on matchboxes. Half of the panels are monochromatic, as seen on American matchboxes and half are made up of the honeycomb pattern seen on European matchboxes.

All the senses are activated when entering the space: you smell the leftover scent of sulfur and burnt wood; you see the quick burst of light when the match head meets the surface, igniting a small flame; you hear the swift friction of the red match tips running against the red phosphorous panels; you feel the crunch beneath your feet of the discarded matchsticks. The striking movements will leave traces on the panels, similar to a drawing.

Wachholz suggests an unromantic image of the artist by delegating activities to other people, machines, or scientific equations. If others associate creativity with what is new and ingenuous, and marked by the individual, he counters this with his concept of creativity in allegedly noncreative activities while magnifying such activities in order to shift perception. The notion of the singular, individuated artist is thus challenged and broken down. It is not the artist’s hand, but the activation of the work by participants that creates the work. The panels as a designed whole recede into the background when the specific creations by the individual visitors can take place.

The matchstick works open up entire compositions: the eye skips from ignition to ignition of these documentations, each of which, however, puts a small hiatus into our act of seeing. Wachholz's oeuvre leads us to the insight that fleeting glances do not reveal anything, that engaging with and focusing on an object may result in seeing the act of seeing. He is quite simply interested in the simple things that reveal their complexity when we take a closer look.

While the experimental setups for his works are marked by stoic precision, they ultimately still explore the realm of the poetic. The dimensions of everyday materials, events, and techniques are radically shifted and redirected, shedding light on the perceived notion of freedom we share in devising and executing everyday activities.

THE NEW YORK TIMES STYLE MAGAZINE

DECEMBER 2015

The Brightest, Shiniest Trends From Art Basel Miami Beach

By Kat Herriman



At this year's Art Basel Miami Beach, notable works incorporated bright colors, neon and reflective surfaces. Here, a portrait by Brian Calvin on view at Almine Rech Gallery.
Courtesy Art Basel

With 267 international galleries gathered under one roof, art fairs like Art Basel Miami Beach have the potential both to establish new market obsessions and to perpetuate them. Walking the aisles of the convention center this year, several trend-worthy patterns emerged, but the most prevalent among them might have been the flashes of neon that seemed to be around each turn — maybe a sly nod to Miami's native aesthetic.

An eye-catching foil to painting and sculpture, neon works stood out at several booths, like Fergus McCaffrey, where Tavares Strachan's lit Venn Diagram stole the show. Lehmann Maupin capitalized on the curbside appeal of Tracey Emin's burning phrases, and a sign reading "Who Run This Mother?" by Karl Holmqvist begged passersby to stop and stare at Gavin Brown's booth, wallpapered with Sturtevant's Wanted posters. In the Nova section, the work of the Colombian-born artist Felipe Arturo's charming "Cosmo café" piece lured visitors to engage with the rest of newcomer Instituto de visión's program.

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.

Popular in previous years, selfie-friendly mirrored works appeared throughout the fair — enticing viewers with their own vanity. Artist Doug Aitken's reflective "EVERY THING (flag)" waved people into 303 Gallery, where an affirming two-way mirror by Jeppe Hein spelled out "You Are Amazing Just the Way You Are" in neon. At Paul Kasmin Gallery, lights and mirrors collided again with Iván Navarro's wall-mounted portal "Nothing Will Come of Nothing." Laid out across the floor of Esther Schipper's booth, a shiny picnic spread by Dominique Gonzalez-Foerster reflected the violet sheen of Philippe Parreno's ceiling of balloons, "Speech Bubbles (Fuschia)," which floated overhead. To complement the shiny surfaces of Parreno and Gonzalez-Foerster, a glittering wall of chains by the Brazil-based artist Daniel Steegmann Mangrané divided the Berlin-based gallery's booth, which was one of the fair's most environmentally aware.

ARTFORUM

JULY 2015

AGAINST AUTOMATISM

By Jeanne Gerrity



Thomas Wachholz, Ohne Titel (Reibfläche), 2015

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.

CURRICULUM VITAE



THOMAS WACHHOLZ

b. 1984, Cologne, DE
Lives and works in Cologne, DE

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 EXHIBITIONS

2026 *ZackZack*, THK Gallery, Cape Town, ZA

2025 *one, two, three*, Galerie Ruttkowski;68, Bochum, DE

2024 *TEMPO PRIMO*, Wentrup, Berlin, DE

2022 *Keep the fire burning*, Galerie Ruttkowski;68, Cologne, DE
Square Dance, THK Gallery, Cape Town, ZA

2021 *Let's Get Lit*, T.Wachholz & D.Renggli, Wentrup Gallery, Berlin, DE
CHA CHA CHA, T.Wachholz & D.Renggli, Nino Mier Gallery, Los Angeles, CA, US

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 EXHIBITIONS

2026 *After Fire*, Aranya Art Center, Qinhuangdao, China

2025 *30 Jahre Kunstgruppe*, Salon Schmitz, Cologne, DE
klasse walter dahn 1995 – 2017, TRAFIK Projekte, Brühl, DE

Notes on Becoming, Oldenburger Kunstverein, Oldenburg, DE
~~aligned~~, Nino Mier Gallery, New York, NY, US

2023 *Paroli*, DOD definition of done, Cologne, DE

2022 *Varia*, Centre d'art contemporain Meymac, FR
PAPIER.SALON.II, Wentrup Gallery, Berlin, DE

2021 *Mixed Pickles,* 10, Michael Horbach Foundation, Cologne, DE
Let's Get Lit, T.Wachholz & D.Renggli, Wentrup Gallery, Berlin, DE
This Must Be The Place, Villa Schöningen, Potsdam, DE
Wentrup am Feenteich Wentrup Gallery, Hamburg, DE
Surfaces, Nino Mier Gallery, Los Angeles, USA
Inaugural Exhibition, Nino Mier Gallery, Brüssel, BE

2019 *The Abstract Cabinet*, Eduardo Secci Contemporary, Florence, IT
Wer kann, der soll, Kunstgruppe, Cologne, DE
Rämistrasse 27, Galerie Lange + Pult, Zurich, CH
Neighbours 8, Riot, Gent, BE

2018 *NAK Benefiz Auktion*, Neuer Aachener Kunstverein, Aachen, DE
Ansichtssache. Wie Bilder warden, Kunstraum Alexander Bürkle, Freiburg, DE
Burnt it !, Krefelder Kunstverein, Krefeld, DE
Ausstellung zur Benefizauktion, Kunsthochschule für Medien, Kunsthaus Lempertz, Cologne, DE
Neighbours 7, Jan Colle Gallery, Gent, BE
YOUTOO, Kunstgruppe, Cologne, DE

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 Wertical 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 Automatisim, 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

PUBLIC COLLECTIONS

Deji Art Museum, Nanjing, CN
Fortuna Irgwendo, Frankfurt, DE
Frost Foundation, Santa Fe, US
US Marciano Art Foundation, Los Angeles, US

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