## Am ∕licł 1üll Abg und der Bind ß

St. Matthä Stiftung

Bilder [F ossib a sil h ŧI].

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Diss d not s ents an his pai ausned w succeeded id sufferin intings, he ng ble tings, tings, gee and th abstract for urative dep d just make hese four r them ar t mr his p quee til al figi iu jus. nat I ca ribe then ell, dedica *'ier abstr* r chan heir 'ce d pi them as them as ate a music stract paint *ilder* [Four the to *Birker* ad histo our pho as they c to tho nting." Abstra .... You m or, if Original rt Paint t g *au* in order reference t

nc In it rk Mög Sh. Ri npai a di Müller), i.e., witt vidual painterly ndition of the per ry picture, Mülle al question of w f in as a co of eve er's init uestion ole or sl estigate m the f hter's initi-nciple pain thetics to i achieve. F unded in i ical consid a and proc fines hims Müller ary e on any su chieve any wable by sing nt w aesthe ations ses tha istic istic R who Vhil imr te its d sho at self t show a assible to q assible to q assible to the total power of i in the last trace in the last trace in the last trace the four photog of the Europe the four photog of the Europe au concen' ing tecl-pictr d' tr., Müller a., ake on any subject, : achieve anything? : picture of the Ho uman, absolute an is urge to destroy e For his investig yers of Richter's *B* ~~cording to 1 paint Is it j locau d tota an ty o ihila gi otamy annihilat of its exi tures and qu tive expressiv , the painterl photographs ropean Jews 1 ntration cam nique typical dd yet allows formed by t stripes drawr stripes drawr accordi fig f th tion proce lau... ischwitz-D... veils what is de nized. The secon uintings, the stre gee – a techniqu ng process and i Müller, who second technie ed and evel is fo and sti cogr at al •••all tually rthele ed ran ucing nd arb nat are it, shows that bitrariness are e reproducible the suppo sults of an the digital the digit ding, on g in the els. Insta e Reichstag base his pai d into four ths ths of the exhil t is up to th town at all ce, surro cide wha undi 1 nd shown at an vs in an individual have considered h onse – the realistic Even if nse – the is of the " ought a re opriate' re t 1 j ropriate' respon first attempt is te of everything ipts at answers them to coexis füller opens up dialogue of the er final answers For everythin re is no image t tap chił ng. rs i up a he c

answo or everythi is no image s the world; nust relate ocume-w ry in d, to show show sfrom p, for rath o th ige i otographs no. ion camp, for ents they show complete, but and it is prec r necessity, sig ots that can bu witz-Birke nticity of tl outable test the e p rpted, selective, rough this that nce and dignity ely ifig and di em and not sh gı







Mögliche und unmöglich Bilder im Fluchtpunkt #II Possible and Impossible Images in Vanishing Point mages ir 2013 hishing Point #III]

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The Magliche und unmögliche Bilder im Fluchpunkt #III (Possible and Impossible Images in Vanishing Point #III) (2013) deal with he site of the event, the Auschwitz-Birkenau death camp. The four images – three in black and white, one iste of the event, the Auschwitz-Birkenau death camp. The four tacap-ture the present-day condition of the Birkenvald, through which he naked victims, as one of the "Sonderkommando" photographs testifies, had to walk into the gash chambers, are cell phone photo-graphs that give the exact date and location of their creation in the captions. It is the metadata automati-cally stored by the cell phone (for example, *lune 28*, 02/3). *15:3*, *Ausohnieu II-Birkenaul*), as if this exact-ness would add something to the photos, underline or change their experisions can the fractuality, con-firm, affirm or even negate them: "If its weren't for the bow the art historian Anne-Mattic Bonner described in in a lecture on the subject. But what they actually show and reveal by referring to something different from them, something absent, is what the photo-graphs – or more precisely: the hotographer – of the "Sonderkommando" were deniedt time, accuracy, distance, fredour. Although three of Maller's four photographs were taken within two minutes, from 15:1 p.m. to 15:2 p.m., thes are the black-and-white images, the fourth, the color one, was taken a0 mit-intes carliest at 11 p.m... Between thes photographs lay a process: the first photo taken, although the per-sective and the location from which it was taken are deliberately chosen, is a anaphot that attemps to capture immediately what is, here and now, faithfully in color, with a randomness of means – it is the con-stanty available cell phone. But, Maller aska, what does this say, how audited legatest no three more photo-graphs. Is an allenation, a decoloritation into black and white, the photographic "colors" of the past, per-haps more accurate, more faithful, more meaningful? The attempt remains what it is, a questioning, it gives no a

Mögliche und unmögliche Bilder (unter der Haut) #IV [Possible and Impossible mages (Underr skin) #IV], 2022 . neath the



For the work Mögliche and unmögliche Bilder (unter der Haut) #IV [Possible and Impossible Images (Undersearth the skin) #IVI (2022) the photographs of the "Sonderkommando" were applied in 2022 via acetone transfer print directly to the wall of their finer presentation weak, the Warrhoug Museum im construction of the state of the state of the state construction of the state of the state of the state construction of the state of the state of the state of the exhibition house. The normally movable image carrier of a photograph or arrwork has been immo-bilitized, making physical destruction difficult, forcing a presence and duration. And yet: what happens, Muller asks, when the work, the photographs are then cut out of the wall again – by force, with a saw – torn from the skin? This can be seen in the exhibition at Sr. Matthiau-Kirche: A wall panel, detached from the Warzhug museum, pharted in the wall of the church, in another place. The history of the work is deliber-ately shown: The plate is not spackled, not painted to match the wall color.

Birkenaugrau (Der Wahrheitsschwur) [Birkenau grey (The Truth Oath)], 2022 (Vormals: Grauen) [Former: Dread]



Mögliche und unmögliche Bilder (in der Sprache der Täter) #V [Possible and Impossible images (in the Language of perpetrators)], 2013/2022 & Mögliche und unmögliche Bilder (Textbild in Hebräisch) #VI [Possible and Impossible Images (Tex image in Hebrew) #VI], 2013/2022

"Untermemben," "Sonderkommando", and the yea "DAT and be read in the Hebrew text of the large, portrain format cross Melliphe and unmelliphe Melli (Textrihi din Hebritico) #V1 (Possible and Impossible Images (Text Images In Hebrew) #V1 (2013/2022), Fagments or remnants of the language of the perpe-trators that cannot be translated into that language. The carvas Melliphe and unmelliphe Melliar (in der Spond der Titter) #V1 (Possible and Impossible Images (Text Images In Hebrew) #V1 (2013/2022), Language of perpertators) #V1 (2013/2022), head enter to it in the exhibition, shows the German version of the text. Two quotations from Georges Didi Huberman's study Bilder tota allem (Images in spite of all), which is considered the standard work on the four photographs of the so-called "Sonder-Kommando" of Assedimation and the standard work on the four photographs of the so-called "Sonder-Kommando" and the social der the translated work commando" and the social der the translated work on the four photographs of the so-called "Sonder-Kommando" and the social der the translated work on the four photographs of the so-called "Sonder-Kommando" and the social der the translated work on the four photographs of the so-called "Sonder-Kommando" and the social der the text from P Iman Levis Die Language generation and the social der the text from the translated the text on example and the social transformed by the Navis, and refer to the photographs of the "Sonderkommando" due to the social der to the text on a transformation which the members of the "Sonderkommando" seen from Sonderkommando" due to the social social social social the text of the text and written text indiffer-ent, a norm endition bear accurring use to concer to the social the text and written textimonies, like the images, also convey an idea of tra-albiti a differ-ent, a norm endited idea. For examples that the text workers. The hist wo painting, Miller places the con-tor integraphic places the text on a platter – which this insiel for the work – the te

Mögliche und unmögliche Bilder (Birkenau-Orange) #VII [Possible and Impossit Images (Birkenau-orange) #VII], 2013 & Birkenau in Farbe [Birkenau in color], 2022



The almost tenderly luminous plant in the photo-graph Miglick und annighten Bilder (Birkenau-Orange) 471 (2013) [Possible and Impossible Image Birkenau-earange) 4711, which struggles to find a Birkenau-earange) 4711, which struggles to find a Birkenau-angel VIII, which struggles to find a colored structure planting Birkenau, yet else in the structure planting Birkenau in Farbe Birkenau in color[2022]. Is in allowed to show thi impossible beaupy in a place of horared How first Birkenau in color[2022]. Is in allowed to show thi must one be in depiction or reproduction? Does the picclard, low resolution of the mobile phone phone dissolve i all out of the world, blurring it to a mere hunch? And Myr any our make our this plant in the abstract planting, when it's just colors on a carwas is the plant still there in Birkenau in this picture or is it "only" a picture here and now in this exhibition

Kopflose (nach Otto Freundlich), aus der Serie Heilungen, 2022 & Vergleichen, 2022 [Headless (after Otto Freundlich), from the serie Healings, 2022 & Compar 2022] ies bare



The sculptural work Kopflow (such Otto Freundlich) [Headles (after Otto Freundlich)] and the three-part work Vergleiden [Compare] (both 2022) deal with the history of Otto Freundlich's aculpture Surger Kopf [Large Head] from 1921. Freundlich's sculpture was shown in 1937 at the Nazi propagnada exhibition *Euri arter Koutt* (Degenerate Art i) Murice Von Marger Amarge Jone Streyer (and the Streyer Amarger exhibition station – at least its trace is lost – and re-placed by the Nazimal Socialities with a gottesquey distorted and overdrawn reproduction, whose trace is also hare lost. Muller has attempted to reconstruc-the original sculpture as part of his *Hellangen* (Heal-ing) series. Originally molded in plaster by Freundlich, Müller had his sculpture as part of his *Hellangen* (Heal-ing) series. Original is or prints, for example, the photo-graph of the National Socialities transterially, imper-vious to mechanical damage and the influence of water. The work (*Fegleicher*) (Company) advances for the avaliable image files or prints, for example, the photo-graph of the National Socialities trapoduction of the sculpture has survived only in a newspace (lapping, Muller's reproduction, on the other hand, could be photographed in high constituon and visual form stu-hangest image in relation. This, too, file a story strutt has happens when one does not accept a loss that in part of the history of work of art and was violently imposed on it, when one wants to turn back time, stabilitie to from acord or aloss that in part of the history of work of art and was violently imposed on it, when one works to turn back time, stabilitie to from order duration – with the hand and cold metal of bronze? Or perhaps, as impossible as it may be, does on nor have to let the loss simply exist, a blank space in the world?

Figuren zur Befragung empathischer Reaktioner [Figures for questioning empathic reactions], 2022



That the theme of the exhibition Am Abgrund der Bilder [At the Abys of Images], the unimaginable horror, and the works on display not only address visitors on an intellectual level, but us has an ain-mediate affective impact, is reflected by the distorted, suffering, bent, and despariing, Figures for questioning empathicher Rachaiomen [Figures for questioning empathic) reaction ainmediately colors everything else is illutrated by the mirror placed behind the group of sculptures, in which all the other works in the ex-hibition are reflected as well as the visitors – a little further away in the mirror, somehow behind the wall part the suffering (of the figures/the person looking at them).

## nael Müller Mich

Michael Müller In his work, the German-British artist Michael Müller (1970) explores the aesthetics and visualisation of complex thought processes, which the constantly questions in terms of their sensual experience and material content. Starting from bistorical narratives, scientific methods, social norms as well as linguistic and numerical systems, he develops an artistic prac-tice that constantly takes these systems and structures to their limits through variation, transformation, manipulation and feritonalising modification. The resulting deviations and irritations, as well as the re-sulting doubt about the existing and marines in steff in scalpures, installations, performances and Müller's currantial partice. Michael Müller lites and works in Berlin. From 2015 to 2018, be taught as a professor at the Berlin University of the Arrs (Ud.). Michael Müller lites and works in Berlin. From 2015 to 2018, be taught as a professor at the Berlin University of the Arrs (Ud.). Michael Müller lites frage Arsen's Dynamic the Given Dynamic Trage Keiner development attention (Cantor & Beylander Congreger). The Masemum Kallurarpeichter Würzhung (Migligher Indoumment), 2022–2023), Calarie du Monguistic Torph Hogepholer Versnehr (Three Biographical Ar-ter (Schwierige Bilder [Dotticut Piccures], 2021–2022), and Hasenheide 15, Samming Wenharer (Schwierige Bilder [Difficut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Difficut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccures], 2021–2023), and Hasenheide 15, Samming Menharer (Schwierige Bilder [Dotticut Piccur