

MICHAEL MÜLLER

DREI BIOGRAPHISCHE VERSUCHE

KAPITEL 1

Gefüge - Gefühl und Genauigkeit¹

2021.09.15 - 11.06

KAPITEL 2

Der Wolkenvermesser²

KAPITEL 4

Das gemachte Ich³

¹ Einschließlich: Der Versuch unter Hypnose abstrakt zu sein

² In „Vermessen“ steckt das Maß, kann auch anmaßend bedeuten und dem Maß nicht gerecht werden

³ Fehlt der dritte Teil?

邁克爾·穆勒

自我認知的三重路徑

第一章

見微知著¹

第二章

觀雲識天²

第四章

如是我行³

¹ 包括：催眠狀態下之抽象體驗。

² 「度量」之中自有法度，標準即在，結果未知。

³ 缺失的第三章？

Michael Müller Solo Exhibition

***Drei biographische Versuche* [en: *Three Biographical Attempts*]**

Exhibition Period: 15 September – 6 November 2021

Opening Reception: 15 September, 6pm to 8pm

Venue: Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

Drei biographische Versuche

Kapitel I.: Gefüge – Gefühl und Genauigkeit¹

Kapitel II.: Der Wolkenvermesser²

Kapitel IV.: Das gemachte Ich³

¹ **Einschließlich: Der Versuch unter Hypnose abstrakt zu sein**

² In „Vermessen“ steckt das Maß, kann auch anmaßend bedeuten und dem Maß nicht gerecht zu werden

³ Fehlt der dritte Teil?

[English translation]

Three Biographical Attempts

Chapter I.: Structure – Feeling and Accuracy¹

Chapter II.: The Cloud Surveyor²

Chapter IV.: Self-Creation³

¹ **Including: Trying to be abstract under hypnosis**

² In “measuring” there is measure, it can also mean presumptuous and being not enough

³ Is the third chapter missing?

HONG KONG – Galerie du Monde is pleased to present groundbreaking German artist Michael Müller’s three-chapter solo exhibition series *Drei biographische Versuche* [en: *Three Biographical Attempts*] in Hong Kong from September 2021 to March 2022.

Through stories of his Indian grandmother, Michael Müller (b. 1970) noticed gaps in his identity perception growing up, and he filled them on long expeditions to India and Tibet. The insights gained from these journeys were incorporated into his artistic practice. The constant navigation between Western and Eastern culture influenced the individual and collective identity of Müller. Through his imagination, Müller presents the connections and differences, creating new pathways between intellectual terrains that are diametrically different and yet strangely complement one another. Müller’s work is deeply rooted in art history, and he merges philosophical thoughts with the personal, inviting the viewer to contemplate his larger metaphysical search for the self.

The *Drei biographische Versuche* exhibition series is like Müller’s personal diary from the past three decades. Through each chapter, Müller unveils his journey of self-discovery, embracing change, and self-creation.

On 15 September, the first chapter *Gefüge – Gefühl und Genauigkeit* [en: *Structure – Feeling and Accuracy*] debuts in Hong Kong featuring a new series of abstract paintings entitled *Im Garten des Chán (West-östliche Bewegung)* [en: *In the Garden of Chán (West-Eastern Movement)*], presented with a series of early works which include sets of drawings, two installations and a video.

In the first chapter, Müller revisits his journey to Ladakh in the 1990s – a former kingdom in the high Himalayas, located in the west of the Tibetan cultural area. It was Müller's first time in India, to find his Asian roots. Müller spent a year in the Alchi Monastery in Ladakh, it was a life-defining trip. He was confronted with a dilemma: The Buddhist concept of letting go of one's ego, against developing his unique artistic identity. The pilgrimage to Mount Kailash was instrumental to his self-discovery.



Magnetischer Hügel (auf dem Weg nach Alchi aus Richtung Changspa anreisend) 34°10'16.0"N 77°21'13.8"E (2021)

Series: Im Garten des Chán (West-östliche Bewegung)
Acrylic and lacquer on Belgian linen, 196 x 356 x 4.5 cm
Image courtesy of the artist and Galerie du Monde.

The color ranges that surrounded Müller in Ladakh – consisting of browns, greens and greys, are central to the *Im Garten des Chán (West-östliche Bewegung)* series. The paintings represent seven special places that Müller visited in the Himalayas, and he used these locations' GPS coordinates as titles. Mountains have always been places for lowlanders to exercise their imaginations. The complexity and richness of the cultures that developed in the Himalayas over millennia, between myth, religions and reality – were extremely thought-provoking for a young man from the West, who grew up in a German society that emphasizes rational thinking, science and accuracy.



A selection of pencil and ink drawings on green-lined graph paper from 2007-2009 are also on display. Müller was confronted with questions about the self when he created these drawings: What does it mean to be an artist? Yet what remains after that? Can we measure our feelings, our soul? How do we make sense of reality? What is precision? What does it mean to be true to oneself? These questions are directed not only to the artist and to art, but to us all – to the way we try to and want to understand the world.

Hyperion schläft bei den Himmelhebern (2007/2017)

Series: Wolkenvermesser
Pencil and graphite on different types of paper, 48.2 x 34.1 x 3.5 cm

While trekking through the highlands of Himalaya, Müller developed a fascination with observing clouds, and the ever-changing shapes of clouds. For Müller, clouds are “shifters” – like everything in life, including the “I” that we try to discover. Müller firmly believes that the self is **fluid** – our mindset, identities, emotions, realities, everything. How do we make sense in this fluid state? This is a key question for Müller in his artistic practice, which will be elaborated in the second chapter of the exhibition series: *Der Wolkenvermesser* [en: *The Cloud Surveyor*].



Gebeine (2012)
Clay, wax and ink, 28 x 50 x 45 cm

Two installations are presented in the first chapter. *Gebeine* (2012), which means “bones”, features a pair of sculpture made of clay, wax and ink in the form of legs – refers to the practice of sky burial. It is a funeral practice in which a human corpse is deconstructed into parts by a monk and placed on a mountaintop to decompose or to be eaten by birds. Tibetan Buddhists believe in reincarnation, and sky burial is a teaching on the impermanence of life.

The second installation *Innen und Außen, unbekannt* (2013) [en: *Inside and Outside, unknown*], features two archaic rocks and a set of stone-like looking objects made of ceramics and sponges. Sponge is an absorbent material and could be cut into various shapes. Müller uses sponges as a symbolism for humans. What is fueling our soul? What is the tension between our inner self and outer self? How do we present our “self” to the world? We learn, we read, we experience – throughout life we “absorb” different elements and self-create our unique and fluid self.

The re-forming of materials and the recoding of assumptions are viable instruction manuals for accessing Müller’s work. His work also draws out how abstraction is related to agency and logic. With multi-part work *The Attempt to be Abstract Under Hypnosis (1) / to breathe (5)* (2007), the video documents the process of producing the drawings, which Müller did under hypnosis, having set himself the task of reproducing the first drawing as true to the original as possible. Throughout his artistic practice, Müller tries to dismantle prevalent repertoires of thought. He generates resistance and reassembles them.



The Attempt to be Abstract Under Hypnosis (1) (2007), Video and sound on DVD, 105 min (screenshot)
to breathe (5) (2007), Pencil on paper, 29.7 x 42 cm each, 11-part work

Questions of self, and of art’s possible modes of action simultaneously lead through Müller’s oeuvre and produce connections between works that seem quite far-removed from one another in terms of both content and time. Müller believes one must first undergo a process of self-deformation in order to develop a new way of seeing through shifting perspectives. He aims to enable the viewer to develop an individual position in relation to the work, expanding on the approach of radical openness to potential and different modes of looking – which leads us to “self-creation” that he will explore in the final chapter of the exhibition series.

About the artist Michael Müller



Michael Müller (b. 1970, Ingelheim am Rhein, Germany) is an artist with a German-Indian background, whose manifold, proliferating oeuvre cannot be ascribed to any one-way interpretation. He continuously broadens the methods of his artistic expression, combining works on paper with painting, text-based work, sculpture, found objects, music, and performance. Müller studied sculpting and fine arts at the Kunstakademie Düsseldorf with Magdalena Jetelová. From 2015 to 2018, he was a professor at the Berlin University of the Arts. In 2018, he was nominated for the Kunstpreis der Böttcherstraße, Bremen.

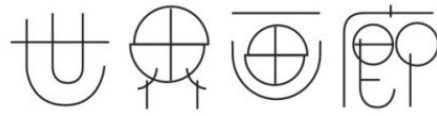
Recent solo exhibitions include “Drei biographische Versuche” (3-chapter series), Galerie du Monde, Hong Kong (2021-2022); “Schwierige Bilder”, Sammlung Wemhöner, Berlin (2021); “Stripping the Force – The Self and the Other”, Spotlight by Art Basel, Galerie du Monde, Hong Kong (2020); “Anton in a Bast Skirt”, Galerie Thomas Schulte, Berlin (2020); “An Exhibition as a Copy”, Galerie du Monde, Hong Kong (2018); “Stripping the Force”, Kunsthalle Bremen (2018); “SKITS. 13 Exhibitions in 9 Rooms”, Staatliche Kunsthalle Baden-Baden (2016). Müller’s works belong to many prominent museum collections including the Kunstmuseum Bonn, Germany; Museum of Contemporary Art in Los Angeles, USA; among others. Müller lives and works in Berlin.

About Galerie du Monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 47 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media. To celebrate its 40th anniversary in 2014, Galerie du Monde introduced the GDM Project series to strengthen the gallery’s support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

Website: www.galeriedumonde.com
Instagram: [@galeriedumonde](https://www.instagram.com/galeriedumonde)
Email: fineart@galeriedumonde.com

Galerie du Monde opens from Monday to Saturday, 10am to 7pm



邁克爾·穆勒 (Michael Müller) 個展

「自我認知的三重路徑」

展覽日期：2021年9月15日至11月6日

開幕：9月15日（星期三）晚上6時至8時

地址：香港中環都爹利街11號律敦治中心108室世界畫廊（Galerie du Monde）

Drei biographische Versuche

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自我認知的三重路徑

第一章：見微知著¹

第二章：觀雲識天²

第四章：如是我行³

¹ 包括：催眠狀態下之抽象體驗。

² 「度量」之中自有法度，標準即在，結果未知。

³ 缺失的第三章？

香港 — 世界畫廊 (Galerie du Monde) 將於 2021 年 9 月至 2022 年 3 月，在香港隆重推出德國藝術家邁克爾·穆勒 (Michael Müller) 的大型個展「自我認知的三重路徑」，該展覽為期六個月，分三個章節連續呈現。

擁有四分之一印度血統的邁克爾·穆勒 1970 年出生於德國；自幼便在東西方文化之間不斷穿梭，由此激發了其透過藝術創作來追尋個人身份及集體意識的認同。其創作以無限的想像力，探討各種文化間的差異與共性，在天差地別卻又奇妙互補的知識領域之間另闢蹊徑。穆勒的作品深植於藝術史，將哲學思想與個人感受融為一體，帶領觀眾思考比自我更深邃的形而上學的探索。

「自我認知的三重路徑」展覽系列，仿如穆勒三十年來的日記。每一章道出了他的自我發現之旅，如何認知和擁抱變化，創造自己。第一章「見微知著」將於 9 月 15 日在香港亮相，展出全新的抽象畫作系列《禪園 (東西游)》(Im Garten des Chán (West-östliche Bewegung))，還有部分早期作品，包括多組素描、兩個裝置和一部錄像。

在第一章「見微知著」，穆勒重溫了 1990 年代他前往拉達克（Ladakh）的旅程——拉達克是位於西藏西部，喜馬拉雅山脈昔日一個王國所在。穆勒首次來到亞洲尋根，在拉達克的阿奇寺修行了一年，這是他自立人生的一趟旅程。當時穆勒在掙扎：該信奉佛教放下自我？還是該展現自己獨特的藝術天賦？旅居拉達克期間，穆勒曾繞岡仁波齊峰「轉山」，一如藏民以行走山間來使自己塵歸內心，在這條極為艱難的朝聖路上，對他發現自我，啟發深遠。



《Magnetischer Hügel (auf dem Weg nach Alchi aus Richtung Changspa anreisend) 34°10'16.0"N 77°21'13.8"E》(2021)
系列: Im Garten des Chán (West-östliche Bewegung) / 布面丙烯、亮漆, 196 x 356 x 4.5 cm
圖片由藝術家及世界畫廊提供

穆勒在拉達克時，山上遍佈棕色、綠色和灰色，這些色彩是《禪園（東西游）》系列的核心。展出的畫作描繪了他在喜馬拉雅山遊歷過的七個特別地方，並採用了這些地點的經緯度為作品標題。崇山峻嶺總是令住在平原的人產生無窮想像；喜馬拉雅山的神話宗教，和幾千年下來所形成的文化傳統繁富多姿——對於一個來自西方的年輕人，實在非常發人深省，更何況他在講求理性思考、科學精確的德國社會長大，必定經歷巨大的文化衝擊。



「見微知著」中展出了多組從 2007 年至 2009 年間穆勒在綠色方格紙上繪製的鉛筆和水墨畫。他作畫時腦海中經常浮現這些對自我的提問：當藝術家意味著什麼？當上了又如何？我們能度量我們的感受及靈魂嗎？如何理解現實？何謂精確？忠於自我是什麼意思？這些問題不僅針對藝術家和藝術，也針對所有人——我們如何嘗試了解世界，如何渴望了解世界。

《Hyperion schläft bei den Himmelhebern》(2007/2017)
鉛筆、石墨、素描紙、綠色方格紙, 48.2 x 34.1 x 3.5 cm

穆勒徒步穿越喜馬拉雅高地時，對觀察變幻無常的雲層產生了濃厚興趣。對他來說，雲總是變幻無常，就像生活中的一切，包括我們試圖發現的「我」。穆勒堅信每個「我」都是流動和善變的：我們的心態、身份、情感、現實，一切都如飄渺雲影。面對萬象流變，我們如何理解事物？這是貫穿穆勒藝術實踐的大哉問，將在展覽系列的第二章「觀雲識天」詳細闡述。



《Gebeine》(2012)
粘土、蠟、墨水，28 x 50 x 45 cm

第一章展出兩個裝置。第一個叫《骸骨》（**Gebeine**）（2012），是一對由粘土、蠟和墨水製成的腿形雕塑。作品涉及天葬，即由僧侶將人的屍體分解，放在山頂任它腐爛，或被鷲鳥吃掉。藏傳佛教信仰輪迴，藉著天葬教人認識生命無常。

第二個裝置展示了一組特別的「石頭」，名為《內外，未知》（**Innen und Außen, unbekannt**）（2013），其中兩件是穆勒在山上找到的古石，另外兩件是穆勒用海綿和陶瓷製成的物體，狀似石頭。海綿是吸水材料，可被切成各種形狀。穆勒以海綿象徵人類。我們的靈魂在不斷吸收什麼？內在自我和外自我之間有什麼張力？如何向世界展現我們的「自我」？我們不停地學習、閱讀、體驗，一生如海綿吸水般「吸收」了不同元素，創造出獨一無二的自我。

我們可從穆勒如何重組材料、如何重構各種假設，來領會其創作竅妙。穆勒亦嘗試去探索抽象與動力和邏輯的關係。在第一章中展示的錄像作品《催眠中的抽象試驗 (1) / 呼吸 (5)》（**The Attempt to be Abstract Under Hypnosis (1) / to breathe (5)**）（2007），記錄了他在催眠狀態下繪畫素描的過程，他為自己設下的任務，是不斷地嘗試重現第一幅素描，並盡可能忠於原作。穆勒在他的藝術實踐中，試圖拆解流行的各種思想概念：與之抵抗，並重新組合。



《The Attempt to be Abstract Under Hypnosis (1)》(2007)，DVD 有聲錄像，時長 105 分鐘 (截屏)
《to breathe (5)》(2007)，鉛筆素描，一組共 11 件作品，每件 29.7 x 42 cm

發掘自我，以及藝術可能表現的形式及作用，這些問題貫穿了穆勒的藝術生涯，使那些在內容和創作時間上似乎相距甚遠的作品互相聯繫。穆勒相信人須首先面對自我，經歷「形變」，才能成長，形成觀看事物的新方法，具有獨立思考的能力。他旨在令觀眾面對作品時，找到個人的立場，為此他會闡明如何以徹底開放的態度，發掘各種潛在及不同的觀看方式——這就把我們帶到他將在展覽系列之最終章「如是我行」中探討的自我創造了。

關於藝術家邁克爾·穆勒 (Michael Müller)



邁克爾·穆勒 (Michael Müller)，1970 年生於德國萊茵河畔因格爾海姆，擁有四分之一印度血統。作品豐富多樣，新意迭出，不囿限於單一解釋。他不斷開拓藝術表現手法，擅長將紙上作品結合繪畫、文本、雕塑、現成物、音樂及表演等。他在杜塞爾多夫藝術學院跟隨捷克裔藝術家 Magdalena Jetelová 學習雕塑和繪畫。從 2015 年到 2018 年，他在柏林藝術大學教授擔任教授。2018 年，獲提名不萊梅 Böttcherstraße 藝術獎。

近期個展包括：「自我認知的三重路徑」（三個章節），世界畫廊，香港 (2021-2022)；「Schwierige Bilder」，Sammlung Wemhöner，德國柏林 (2021)；「Stripping the Force – The Self and the Other」，巴塞爾藝術展之藝薈香港，世界畫廊項目，香港 (2020)；「Anton in a Bast Skirt」，Galerie Thomas Schulte，德國柏林 (2020)；「作為拷貝的展覽」，世界畫廊，香港 (2018)；「Stripping the Force」，Kunsthalle Bremen，德國不來梅 (2018)；「SKITS. 13 Exhibitions in 9 Rooms」，Staatliche Kunsthalle Baden-Baden，德國巴登-巴登 (2016)。穆勒的作品被多個國際機構收藏，其中包括德國的 Kunstmuseum Bonn 和美國洛杉磯當代藝術館等。穆勒現於柏林生活及工作。

關於世界畫廊 (Galerie du Monde)

世界畫廊 (Galerie du Monde) 於 1974 年在香港成立，創立 47 年以來專注呈獻蜚聲國際的中國藝術家所創作的現代及當代藝術品。畫廊亦著重培養及推廣新一代年輕藝術家，策劃不同主題的個展及群展。展覽作品涵蓋架上繪畫、雕塑、混合媒介、攝影，裝置及影像等。世界畫廊於 2014 年為慶祝 40 週年，精心策劃 GDM 項目以進一步支持來自不同地區更多元的藝術家，提供其於本區域以外更廣泛的展覽機會。

網址：www.galeriedumonde.com

Instagram：[@galeriedumonde](https://www.instagram.com/galeriedumonde)

電郵：fineart@galeriedumonde.com

世界畫廊開放時間為星期一至六早上 10 時至晚上 7 時