

MICHAEL MÜLLER

DREI BIOGRAPHISCHE VERSUCHE

KAPITEL 1

Gefüge - Gefühl und Genauigkeit¹

KAPITEL 2

Der Wolkenvermesser²
2021.11.17 - 2022.01.29

OPENING RECEPTION • 5-8 PM, NOV 17

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: 17 November 2021 – 29 January 2022

Opening Reception: 17 November 2021, 5pm 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

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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.

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-formation.

In the first chapter, Michael Müller presented his decade-long journey in the Himalayas that he embarked on in his early 20s, divulging a man’s quest to one’s cultural heritage and faith. Müller believes one must first understand and recognize one’s heritage, one is then able to form one’s own structure of thoughts and belief system.

“How do we make sense of the world?”

This is the key question Müller addresses in the second chapter *Der Wolkenvermesser* [en: *The Cloud Surveyor*], through the diary of a traveler observing clouds. Delving into specific events and dreams from his journey in the Himalayas, Müller further elaborates on the concepts of feeling and accuracy, the self and the other, and **shifting perspectives**.

The question of **sense** informs our understanding of the world. The ability to love may be the core of human life. The love we understand as a child, the love we understand as a teenager, and the love we understand before death – they are very different. Our understanding of the world is always changing and shifting, like clouds.

Do we follow the systems we are brought up into, or do we each have our own system? Throughout his artistic practice in the past three decades, Müller has been trying to build his own systems. In this process, the artist discovers that everything around us is changeable, produced by us.

Taking center stage in this chapter is an 81-part installation work, *Der Sinn des Wolkenvermessens (Working Title: Wolkenatlas) für Jean-Luc Nancy* [en: *The Sense of Measuring Clouds (Working Title: Cloud Atlas) for Jean-Luc Nancy*], composed of drawings, silkscreen printing and paper collages which Müller created over a period of 14 years, from 2007 to 2021. Through images of clouds, an atomic bomb explosion, and cauliflower, Müller explores the possibility, the creation, and the measurement of meaning.



Der Sinn des Wolkenvermessens (Working Title: Wolkenatlas) für Jean-Luc Nancy
[en: *The Sense of Measuring Clouds (Working Title: Cloud Atlas) for Jean-Luc Nancy*]

Pencil, ink, ballpoint pen, text-marker, acrylic paint, gesso and
water-based silkscreen print ink on different papers and plexiglas
Installation, 81-part work, overall size: 175 x 1013 cm, 2007 / 2014 / 2021

The clouds, which recur in a variety of formats and representations – from childlike naïve to abstract drawings, from memory to elaborate scientific analyses, serve as symbols of the genesis of understanding and meaning, allowing us to discern structures and similarities. The underlying orange grid shows how meaning can be created and become a system, what rules of order are necessary and possible, and reflects the relationship of a system to what is represented and vice versa.

The basic assumption of Müller's "Cloud Atlas" is that understanding is only possible through the linking of individual elements, through which similarity becomes perceptible. Müller believes that in every repetition a difference arises, even if it is marginal, in which only sense and understanding can be formed. This belief ties in with French philosopher Jacques Derrida's theory of deconstruction. Müller questions the possibility of a comprehensive and complete system of meaning and knowledge, and artistically demonstrates the fact that fragments can exist at the same time. These fragments, individually can make sense on their own, but also elude a systematic representation because they lose their meaningfulness in their structural consideration. This is contrasted by the self-referential elements that Müller integrated into the installation work, such as the index of the index can be seen (plate #65), and the grid structure is taken up by individual drawings and passe-partouts.

(Jacques Derrida and Jean-Luc Nancy were peers with an ambiguous relationship – intellectually, they challenged each other greatly. The two brilliant thinkers took on different strategies in exploring the plurality of singularities. Müller pays tribute to the duo in his "Cloud Atlas".)

Another major work is *Fucking Prain (Miss Spelling)*, a diptych created with acrylic, lacquer and digital print on alu-dibond and glass. The pair of paintings consists of many layers, not just physical layers, but layers of time – Müller’s personal time, traveling from the artist’s early works to his most recent explorations in the “Schwierige Bilder” [en: “Difficult Paintings”] series.



Fucking Prain (Miss Spelling)

Series: Verschränkte Werke [en: Entangled Works]
Acrylic and lacquer on printed alu-dibond and glass
2-part work, 182.2 x 147.2 x 4 cm each, 2021

Müller created *Fucking Prain (Miss Spelling)* with the idea of dissecting a brain – would we be able to see how information passes through our nerves? How does our brain work? Specifically, Müller photographs his early work, exercises the image on Photoshop, prints it onto the alu-dibond, and then paints over some parts again. This process is repeated. The original image is itself part of the process, subject to revision. In the end, the actual original is nowhere to be found, except perhaps a few remaining fragments.

How accurate is our memory? Is it possible to go back to where we were, both as we were and as the moment was? Could it all be recreated? Can we process a piece of information repeatedly, or are we always cultivating new information? **How do we make sense of the world?**

Questioning assertions or making new ones – has been a central motif in Müller’s artistic practice. And where could this aspect be exemplified in a more forceful manner than in painting, the medium that has such an inherent ideological charge.

In addition to the large works, *The Cloud Surveyor* features two floor installations which include a Scarlet Ibis specimen. Known as the bird of knowledge and the holy bird in North African traditions, the Scarlet Ibis serves as the “observer” of Müller’s “Cloud Atlas”. There are also three unusual format wall objects, and 15 graphite drawings inspired by incidents and dreams from his travels in Tibet and the Himalayas.

The final chapter *Das gemachte Ich* [en: *Self-Creation*] will be presented in February 2022. Stay tuned!

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, 10 am to 7 pm

Michael Müller
Drei biographische Versuche [en: Three Biographical Attempts]
Kapitel II.: Der Wolkenvermesser² [en: Chapter II.: The Cloud Surveyor]
17 November 2021 - 29 January 2022



Schmerzstreifen
[en: Pain Streaks]

Pencil on Paper
31 x 43.4 x 3.5 cm, 2005



Aide Mémoire
[en: Memory Aid]

Pencil, Gesso and Acrylic on Aluminum
195 x 150 cm, 2011



Der Sinn des Wolkenvermessens (Working Title: Wolkenatlas) für Jean-Luc Nancy
[en: The Sense of Measuring Clouds (Working Title: Cloud Atlas) for Jean-Luc Nancy]

Pencil, Ink, Ballpoint Pen, Textmarker, Acrylic Paint, Gesso and Waterbased Silkscreen Print Ink on Different Papers and Plexiglas

Installation, 81-part work, overall size: 175 x 1013 cm, 2007 / 2014 / 2021



Studien zu Gefühl und Genauigkeit Teil #2
[en: Study of Feeling and Accuracy, Part #2]

Pencil, Graphite, Tipp-Ex and Adhesive Tape on Different Types of Paper
2-part work, 48.3 x 34.4 x 3.5 cm each, 2020-2021



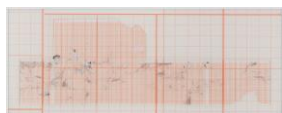
Studien zu Gefühl und Genauigkeit Teil #4
[en: Study of Feeling and Accuracy, Part #4]

Pencil, Graphite, Tipp-Ex and Adhesive Tape on Different Types of Paper
2-part work, 48.3 x 34.4 x 3.5 cm each, 2020-2021



Studien zu Gefühl und Genauigkeit Teil #4.1 (Gegenläufige Leserichtung)
[en: Study of Feeling and Accuracy, Part #4.1 (Opposite Reading Direction)]

Pencil, Graphite, Tipp-Ex and Adhesive Tape on Different Types of Paper
4-part work, 36.5 x 48.3 x 3.5 cm each, 2020-2021



Aufzeichnung des Wolkenvermessers, MS Atlas, 1952
[en: A Record of the Cloud Surveyor, MS Atlas, 1952]

Pencil, Graphite, Tipp-Ex and Adhesive Tape on Logarithmic Paper and Silkscreen Print on Glass, 102.3 x 232.2 cm, 2021



Fucking Prain (Miss Spelling)

Series: Verschränkte Werke
[en: Entangled Works]

Acrylic and Lacquer on Printed Alu-dibond and Glass, 2021
2-part work, 182.2 x 147.2 x 4 cm each



Shifter

Pencil on Paper and Adhesive Tape

133.6 x 93.3 x 4 cm, 2013



Formation des Sinn
[en: Formation of Sense]

Pencil on Paper and Adhesive Tape
47 x 186.5 x 4 cm, 2007 / 2014-2021



Systeme am Horizont
[en: Systems on the Horizon]

Pencil on Paper and Adhesive Tape
103.6 x 173.4 x 4 cm, 2017-2018



Plötzlichkeit, August 1986
[en: Suddenness, August 1986]

Series: Reproduktion von Frühwerken
[en: Reproduction of Early Works]

Acrylic and Lacquer on Belgian Linen and Alu-dibond, 180 x 140 cm, 2021



November

Series: Reproduktion von Frühwerken
[en: Reproduction of Early Works]

Acrylic and Lacquer on Belgian Linen, 200 x 305 x 4 cm, 2021



Do It! (Setting Up History) #3

Series: Do It Yourself

Acrylic and Wall Paint on Belgian Linen, 70 x 50 cm, 2016



Untitled

Man Trousers, Gauze Bandage, Sponge, Acrylic, Plaster,
Cotton Nappies, Safety Belt, String and Pedestal

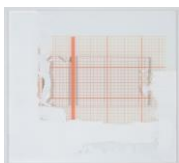
18 x 47 x 27 cm, 2014



Wolkenvermesser
[en: The Cloud Surveyor]

Series: Wolkenvermesser
[en: The Cloud Surveyor]

Pencil on Paper and Adhesive Tape, 54.2 x 71.4 x 3.5 cm, 2005



Vermessungstiefe
[en: Surveying Depth]

Series: Wolkenvermesser
[en: The Cloud Surveyor]

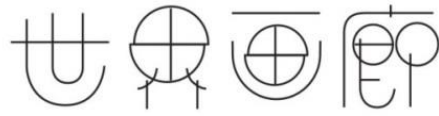
Screenprint and Acrylic on Glass, 52 x 52 cm, 2021



Roter Ibis [Eudocimus ruber]

Scarlet Ibis on Stucco Pedestal, 2021

Ibis: 35 x 26 x 19 cm / Pedestal: 120 x 20 x 20 cm



邁克爾·穆勒 (Michael Müller) 個展

「自我認知的三重路徑」

展覽日期：2021年11月17日至2022年1月29日

開幕：2021年11月17日（星期三）下午5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

Kapitel I.: Gefüge – Gefühl und Genauigkeit¹

Kapitel II.: Der Wolkenvermesser²

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¹ Einschließlich: Der Versuch unter Hypnose abstrakt zu sein

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³ Fehlt der dritte Teil?

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）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」為穆勒的自我發現之旅，探討人類該如何認知和擁抱變化，創造自我。穆勒在第一章「見微知著」中道出了他在九十年代前往喜馬拉雅山尋覓其亞洲血統、文化和信仰根源的心路歷程。他深信人必須認識並瞭解自己的文化傳承，方可塑造獨立的思維架構，形成屬於自己的信念體系。

「我們如何理解世界？」

這是穆勒在第二章「觀雲識天」的大哉問。他每天記錄了旅途上看到的雲影變化，透過沿途遇到的事件及出現的夢境，探索當下的感受和準確的回憶，自我與他人的關係，以及面對變幻無常的事物，人該如何活出自我。

何謂「意涵」(sense)？我們是如何理解這個世界的？愛，也許是人類生存的核心。可是我們小時候所認識的愛，跟我們少男少女時所渴望的愛，還有我們走進人生晚景時所洞悉的愛，都截然不同。我們對世界的體悟，總是如浮雲般飄渺不定。

穆勒相信人們在現有的種種「架構」之中懂得見機而作，自有法度。標準即在，結果未知。過去三十載，穆勒一直通過其藝術實踐，設法建立自己的價值體系；而在這過程中，穆勒發現我們周遭的一切皆人為，同樣逃不出變化之流。

「觀雲識天」的主角是一件大型裝置《測雲觀變（簡稱：雲圖），為尚-呂克·南希而作》(The Sense of Measuring Clouds (Working Title: Cloud Atlas) for Jean-Luc Nancy)，由八十一件作品組成，其中包括了穆勒在 2007 年至 2021 年的十四年間所創作的繪畫、絲網印刷和紙拼貼。他藉著雲影、原子彈爆炸和花椰菜的圖像，對「意涵」的可能性作出提問，探索人們的思考架構和認知過程。



Der Sinn des Wolkenvermessens (Working Title: Wolkenatlas) für Jean-Luc Nancy

《測雲觀變（簡稱：雲圖），為尚-呂克·南希而作》

鉛筆、水墨、圓珠筆、螢光筆、丙烯顏料、石膏、水性絲印油墨、素描紙、橙色方格紙、有機玻璃

一組八十一件作品，整組裝置：175 x 1013 cm

創作年份：2007 年 / 2014 年 / 2021 年

雲影以各種形式和表象不斷重現，從童稚天真的形象到抽象的畫面，從記憶的印象到精細的科學分析——這些都成為了理解和意義起源的象徵，使我們能夠辨別其間的結構和相似之處。背景的橙色網格顯示了如何創造意義，使之構成一個系統；讓我們看到什麼樣的秩序規則是必要而可能的，可以反映出系統與所代表事物的關係，反之亦然。

穆勒的「雲圖」，其基本假設是，理解只有通過個別元素的聯繫才有可能形成，而這種聯繫可以讓人感知到元素之間的相似性。穆勒認為，每一次重複都會產生差異，即使差異十分輕微，人只能在差異中領略意義和理解如何形成。這種信念與法國哲學家雅克·德里達 (Jacques Derrida) 的解構主義有共鳴。

穆勒質疑我們能否有一種全面而完整的意義及知識體系，並以其藝術手法證明了碎片也可以同時存在。每塊碎片都可以有自身的意義，而無需被納入一種系統化的表象去理解，因為若放到結構體系中去考慮，碎片反而喪失了其獨特的意義。這與融入到裝置作品中的自我參照元素形成對比，例如觀者可以看到藝術家最初的創作草圖，囊括整個索引系統的架構，相當於對索引的索引；而本是背景的橙色網格亦出現於單獨的素描和畫面的邊框上，成為作品的一部分。

展覽中另一件大型作品命名為《漆上腦》（*Fucking Prain (Miss Spelling)*），這是一幅雙聯畫，用丙烯、亮漆和數碼印刷，創作在鋁塑板和玻璃上。兩幅畫由許多層次組成，不僅僅是物理層次，還有時空層次，貫穿了藝術家早期的創作至他近期於《困難的繪畫》（*Schwierige Bilder*）系列中對傳統繪畫的探索。

穆勒最初的創作意念，是想看看把大腦解剖之後，能否看到資訊如何遊走於我們的神經？我們的大腦如何運作？雙聯畫的創作手法是：他把自己的早期作品拍攝下來，在電腦上重新編排畫面，將之打印到鋁塑板上，再於上面繪畫。原先的圖像成為了過程的一部分，被修改，到最後，原圖已杳無蹤影，也許只剩下一些碎片，可以略窺一二。



Fucking Prain (Miss Spelling)

《漆上腦》

系列：Verschränkte Werke 《糾纏的作品》

丙烯、亮漆、數碼印刷、鋁塑板和玻璃

雙聯畫，每張 182.2 x 147.2 x 4 cm，2021 年

我們的記憶有多準確？是否有可能回到原點，回到我們過去的狀態及當時的情況？這一切都可以重現嗎？人是否可以重複思考一件事，而得出相同的結論？還是每次的思考都會引發新的觀點？我們的思維結構、邏輯是如何形成的？我們如何理解這世界？

質疑既有的主張，或提出新的論斷 — 這一直是穆勒藝術實踐的核心主題，還有什麼比繪畫這種如此具有意識形態傾向的媒介，可以更有張力？

此外，第二章中還有兩件小型裝置作品，其中包括一隻猩紅色朱鷺的標本。朱鷺在北非文化中被視為神聖和智慧之鳥，而在「觀雲識天」中擔當穆勒「雲圖」的「觀者」。展覽還有三件形狀奇特的掛牆裝置作品，以及十五幅素描，靈感均來自穆勒在西藏和喜馬拉雅山的遊歷。

第四章「如是我行」將於 2022 年 2 月展出，敬請期待。

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，德國不萊梅 (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

邁克爾·穆勒
「自我認知的三重路徑」第二章：觀雲識天²

2021.11.17 - 2022.01.29



Schmerzstreifen

鉛筆素描

31 x 43.4 x 3.5 cm · 2005年



Aide Mémoire

鉛筆、石膏、丙烯、鋁板

195 x 150 cm · 2011年



Der Sinn des Wolkenvermessens (Working Title: Wolkenatlas) für Jean-Luc Nancy

鉛筆、水墨、圓珠筆、螢光筆、丙烯顏料、石膏、水性絲印油墨、素描紙、橙色方格紙、有機玻璃

一組八十一件作品，整組裝置：175 x 1013 cm

創作年份，2007年 / 2014年 / 2021年



Studien zu Gefühl und Genauigkeit Teil #2

鉛筆、石墨、修正液、膠紙、橙色方格紙

一組二件作品，每張 48.3 x 34.4 x 3.5 cm，2020-2021年



Studien zu Gefühl und Genauigkeit Teil #4

鉛筆、石墨、修正液、膠紙、橙色方格紙

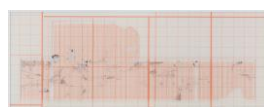
一組二件作品，每張 48.3 x 34.4 x 3.5 cm，2020-2021年



Studien zu Gefühl und Genauigkeit Teil #4.1 (Gegenläufige Leserichtung)

鉛筆、石墨、修正液、膠紙、橙色方格紙

一組四件作品，每張 36.5 x 48.3 x 3.5 cm，2020-2021年



Aufzeichnung des Wolkenvermessers, MS Atlas, 1952

鉛筆、石墨、修正液、膠紙、橙色方格紙、玻璃絲網印刷

102.3 x 232.2 cm，2021年



Fucking Prain (Miss Spelling)

系列：Verschränkte Werke

丙烯、亮漆、數碼印刷、鋁塑板和玻璃

雙聯畫，每張182.2 x 147.2 x 4 cm，2021年



Shifter

鉛筆素描、膠紙

133.6 x 93.3 x 4 cm，2013年



Formation des Sinn

鉛筆素描、膠紙

47 x 186.5 x 4 cm , 2007年 / 2014-2021年



Systeme am Horizont

鉛筆素描、膠紙

103.6 x 173.4 x 4 cm , 2017-2018年



Plötzlichkeit, August 1986

系列：Reproduktion von Frühwerken

布面丙烯、亮漆、鋁塑板，180 x 140 cm，2021年



November

系列：Reproduktion von Frühwerken

布面丙烯、亮漆，200 x 305 x 4 cm，2021年



Do It! (Setting Up History) #3

系列：Do It Yourself

布面丙烯、油漆，70 x 50 cm，2016年



Untitled

男裝褲、紗布繃帶、海綿、丙烯、灰泥、棉質尿布、安全帶、繩子、底座

18 x 47 x 27 cm，2014年



Wolkenvermesser

系列：Wolkenvermesser

鉛筆素描、膠紙，54.2 x 71.4 x 3.5 cm，2005年



Vermessungstiefe

系列：Wolkenvermesser

玻璃絲網印刷、丙烯，52 x 52 cm，2021年



Roter Ibis [Eudocimus ruber]

猩紅色朱鷺標本、灰泥底座，2021年

朱鷺：35 x 26 x 19 cm / 底座：120 x 20 x 20 cm