

Michael Müller Solo Exhibition

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

Exhibition Period: 17 February – 9 April 2022

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

Kindly note that there is age-restricted content, visitors must be above age 18. [Online Preview](#) // [Virtual Tour](#)

Drei biographische Versuche

Kapitel I.: Gefüge – Gefühl und Genauigkeit¹

Kapitel II.: Der Wolkenvermesser²

Kapitel IV.: Das gemachte Ich³

^{s1} 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?**

Three Biographical Attempts

[English translation]

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 finale *Das gemachte Ich* [en: Self-Creation], Müller exposes personal and intimate events of his life, to elaborate on the belief that "Life is Flux" (proposed by ancient Greek philosopher Heraclitus), the theory of *tabula rasa*, and his motto of "Do It Yourself" – asserting the notion that human beings, each individual should take charge in constructing one's self, one's relationship with the other and the world – through his large-scale installations in a white cube with "a dangerous open bracket".

Müller rarely composes the "self-portrait" as a literal portrayal of his own likeness. Instead, he develops forms and selects objects that represent the various aspects of his self-perception. His works meanwhile remain in a limbo between pathos and irony, hence between *imbuing-with-meaning* and *showing-through-distancing*.

Throughout his practice, Müller repeatedly utilizes the two Greek gods Hermes and Hermaphroditus as motifs, to concretely strike out on the search for the origin of meaning. He uses their help to explore *drive* as a manifold motor for human activity: one time lived out directly as sexual lust, one time sublimated and transferred to an artistic product. In doing so, the real as well as symbolic phallus and the threat of its castration plays a dominant role again and again.

Das gemachte Ich provides a survey of Müller's oeuvre in every medium – drawings, paintings, sculptures, objects and performances, multiples and printed works, revealing the multifaceted creativity, formal inventiveness and wide conceptual range of the artist. Müller challenged the traditional confines of art to embrace a much broader, philosophical and humanistic practice.



Duett [en: Duet] Ceramic, steel and plastic, 19.5 x 171.7 x 40 cm (2017)

Consisting of a starting block, *Duett*, featuring Michael Müller's footprints, pressed in plaster, are mounted on the footrests, which visualizes time advancing in both directions – the past and the future. The tense moment before the start of a race is frozen in the work, capturing the loneliness of the runner before taking action, "free" of any struggle or competition. The work was part of a performance in which the dancers stepped into the artist's footsteps in a literal sense.



Unfertiges Ich [en: Unfinished Self] Lacquer on plexiglas and printed alu-dibond, 150 x 269 x 6 cm (2020)

Unfertiges Ich is printed on alu-dibond and covered with "water drops" of clear varnish. It revolves around the theme of potency in the sense of possibility. The left half of the image shows a free upper body in a boxer and high heels, while the right half features Michael Müller's leg, whereby the swing of the boxer's legs merges into those of the artist, who thus connects the two halves of the image. Potentially realizable possibilities of the ego are shown, such as gender identity or the performance of individual expression. This is also reflected in the title, which emphasizes that the ego is always in a fluid state, changeable, unfinished – there is always potential and possibility.



Falscher Inder reveals conflicts in the biographical narratives and exemplifies them with Michael Müller's "identity". The form of the two pillars takes up the phallic lingam referencing the Hindu worship of the deity Shiva. The fresh milk poured onto the right column in a ritual gesture and brushed into a white square unites in itself the contradiction between material and form. The milk is religious in its materiality – the gift of the cow, which is sacred in India, and refers to the Orient. The white square into which the milk is brushed in – the ritual is reminiscent of Russian artist Kazimir Malevich's Suprematism, who in 1919 concluded his series of the famous black squares. This "milky" white square – a clear Western connotation that cannot be reconciled with Indian language.

Falscher Inder [en: Fake Indian] Marble and fresh milk; monolith: 100 x 20 x 20 cm each (2015)



आत्मसमर्पण मुद्रा (Aatmasamarpan Mudra) and ईगल विंग मुद्रा (Eegal Ving Mudra)

Pencil on paper and adhesive tape, 40 x 120 cm each (2021)



सैंडक्रेपे मुद्रा (Saindakraipe Mudra)

Pencil on paper and adhesive tape, 30 x 80 cm (2021)

The three drawings are Michael Müller's self-portraits, showing only a fragment of the self. But since they show gestures that are embodied expressions of individuality, they are at the same time total portraits of subjectivity, in which each fragment is more than itself – a perfect representation of the whole person. The gestures shown echo the arms of Christ at crucifixion, in which a spiritual, transcendent dimension is revealed alongside the worldly physicality. The titles of the drawings, however, respond to this as a misdirection, since they refer to Indian mudras, the opposite of Christian symbolism. In the Indian-Hindu tradition, mudras are symbolic hand gestures used in everyday life and in religious practice. Interreligious overlaps are apparent – mudra means “a gesture to please the gods”, comparable to the gestures of Christ.



Tageswerk [en: A Day's Work]

Ceramic, dimensions variable (2015)

The 378 individual pieces made of clay are negative handprints of the artist, which he formed in the course of one day. The starting point of *Tageswerk* is Michael Müller's Protestant upbringing, which promotes a “work ethic” that ultimately legitimizes and fills a life before oneself (and God). In the course of forming the clay casts, a process of realization took place for the artist. While he initially followed the logic of capitalism that arose from Protestantism and tried to form as many impressions as possible within the given time, this initial

condition changed over time to the realization that each individual piece demands its time in order to be completed, and the impressions are only complete when they conform to a form. From an assembly line production where each piece is “machine made”, they became individual and independent works of art.



Mach dich selbst (Do-it-Yourself)

[en: Make yourself (Do-it-Yourself)]

Single-channel video, edition of 5 plus 1 AP

Duration: 00:30:30, loop (2015) ([Play Video](#))

In the video *Mach dich selbst (Do-it-Yourself)*, two hands are seen repeatedly touching each other, like a dance. In “self-touch”, the human being becomes aware of his “split” into subject and object. And experiences himself as such, he is at the same time the one touching and the one being touched, active and passive, accessing the world from the outside and yet part of the world.



Can you teach me how to fight?

Part 1: The Collapse of Identity; Part 2: Me at the Photoshop

Oil on canvas, wood and plexiglas, 2-part work, 112 x 154 x 8.5 cm each

Can you teach me how to fight? consists of two paintings showing Michael Müller as a hermaphrodite in the pose of Gustave Courbet's *L'Origine du monde* [en: The Origin of the World] (1866). Yet, Müller goes beyond Courbet: he is both the artist and the model. While the left panel shows only the change of sex, the right panel depicts a "Photoshop" version, in which the artist's entire body is shaped femininely, in accordance with an ideal of beauty; thus, the outlines of breasts and a feminine waist are visible. The title of the work refers to Simone de Beauvoir and Judith Butler's theory of the social determination of gender in social and performative acts: When individual gender is externally determined, one must fight (with society, others and oneself) to resist this definition.



Motivbild Nr. 9 (zwei Titel) [en: Motif Image No. 9 (two titles)]

a.) Flex (Double rib and Zipper); b.) up to day / schön stupider

Vorgang [en: a beautiful mindless process] 202 x 146 x 4 cm (2021)

Spray paint on printed alu-dibond and glass; white UV resin in acrylic glass box

Motivbild Nr. 9 (zwei Titel) is a reflection of the censorship and valuation inherent in human gaze and perception, which is not reflected and conscious in everyday seeing. The depicted nude shows the paradoxical experience of autoeroticism, in which one is both subject and object, toucher and touched, active and passive at the same time. The photograph, printed on aluminium dibond, is placed behind a glass plate, which is partly painted over in black and thus covers and censors parts of what is depicted. However, only insignificant, unspectacular parts that are not decisive of the subject are censored here; not, for example, the usually censored erect penis. While looking at the image, one involuntarily displaces the censorship applied by Michael Müller to reveal the underlying imagery, which is, however, only secondary in this work.

Pedestal for a Thinker is based on Auguste Rodin's *Le Penseur* [en: The Thinker] (1880). While it is assumed that Rodin depicts his thinker in a relaxed posture during his thinking meditation, the opposite is the case. The thinker is in one of the most tense and strenuous positions one can hold. So the figure is not busy thinking,



absorbed in his thoughts, but holding his position and not slipping off the plinth. Accordingly, the figure depicted in Rodin's work is not a sophisticated intellectual, but a muscular athlete. Rodin used a boxer as a model. The tension of the situation depicted in Rodin's work is made clearer and intensified by Michael Müller's mere representation of the plinth. The plaster plinth was used in Müller's performances: The dancers were to take and hold the position of the original thinker, an exhausting and strength-demanding act that shows that Rodin's work of art is only possible as a snapshot, deprived of any temporality. By means of the performance, Müller tries to give this act back its temporal dimension.

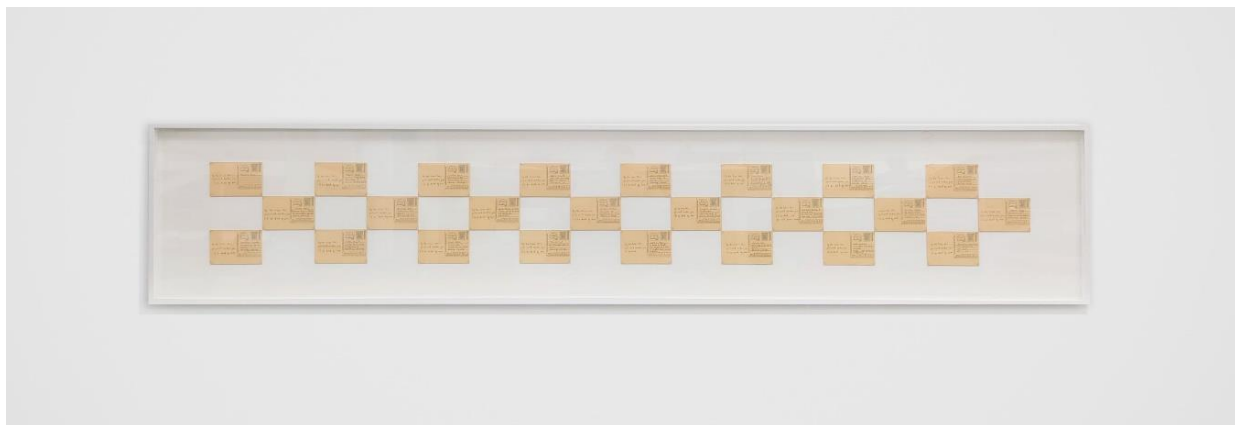
Pedestal for a Thinker

Plaster, edition of 3, 65 x 40 x 50 cm (2015)



Schamlippen (Die Kapitalisierung aller Ressourcen) [en: Labia (The Capitalization of All Resources)]
 Plexiglas, textiles, ink and color on paper, bookbinding linen, cardboard, and images, 105 x 100 x 18 cm (2020)

Schamlippen (Die Kapitalisierung aller Ressourcen) represents the fetishization of the artist as a person in contemporary art, which ultimately culminates in the question: "What is the artist trying to tell us?" The viewer or the collector of a work of art wants to see and understand the artwork from the artist's perspective, to be a passive recipient of the artistic activity of the artist's creative act. This is accompanied by the desire for power and control over the artist's body, into which one would like to place oneself and which is supposed to cease to exist as an independent entity, not subject to change, transformation and development – a state that only occurs after the physical death of the artist, which objectifies a life and brings its ability to change, to be revised, to a conclusion. Corresponding to this are the photographic images of the clothes archived into a publication by Michael Müller, entitled "TEXTILOGRAPHY: The total capitalization of all resources or the connection of mind and matter, similar to a hooker." Converting the clothes into images like police mug shots and identification service records, they are neutral, objective, sober, descriptive, treating the clothes as pure objects, without history, containing no experiences of the artist, materialized in stains, holes and traces.



By the time this postcard reaches you, I'll be dead by now.
 Ink on colored paper, framed: 50.5 x 264 x 5 cm (Date of the death of the artist.)

The work *By the time this postcard reaches you, I'll be dead by now.* is a reference to Japanese artist On Kawara's telegram series I AM STILL ALIVE. From 1970 to 1979, Kawara periodically sent telegrams to various people he knew, mostly friends and colleagues, with the content: "I AM STILL ALIVE. ON KAWARA". The postcards, which are from India, pre-franked there and hand-addressed by Michael Müller, contain the text: "By the time this postcard reaches you, I'll be dead by now." Part of the artwork is a contract concluded with the collector, which obliges the collector to take the postcards out of their frame and mail them after the artist's death. The empty frame remains as an independent artwork, which at the same time echoes the artist's eternal absence.

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: Städel Museum, Frankfurt (2022, forthcoming); “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); “Who’s Speaking?”, KW Institute for Contemporary Art, Berlin (2015). 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 48 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 IV.: Das gemachte Ich [en: Chapter IV.: Self-Creation]
 17 February – 9 April 2022



Ausstattung und Aneignung eines Objekts durch Liebe (Edition 2/3)
 [en: Endowment and Appropriation of an Object through Love]

Oyster, Metal Ball and Marble Column
 Marble Column: 100 x 20 x 20 cm / Oyster, Metal Ball: 7 x 11.5 x 6.5 cm, 2013



I'll fuck with my boyfriend in the shower.
Die Verbindung zweier Momente durch einen Vorgang.
 [en: I'll fuck with my boyfriend in the shower.
 The connection of two moments through a process.]

Clear Lacquer on Glass, Wood and Shorts
 3-part work, 2015
 Part 1 and 2 (Glass): 63 x 39.5 x 0.2 cm each / Part 3 (Wood): 120 x 4 x 4 cm



Duett
 [en: Duet]

Ceramic, Steel and Plastic
 19.5 x 171.7 x 40 cm, 2017



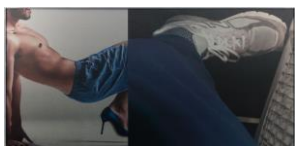
to erase myself I

Pencil, Gesso and Lacquer on Alu-dibond with Plexiglas Cover
 Painting: 150 x 235 cm / Framed Size: 152.5 x 237 x 5.5 cm, 2021



to erase myself II

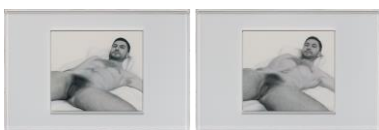
Pencil, Gesso and Lacquer on Alu-dibond with Plexiglas Cover
 Painting: 150 x 235 cm / Framed Size: 152.5 x 237 x 5.5 cm, 2021



Unfertiges Ich
 [en: Unfinished Self]

Series: Anton im Bastrock

Lacquer on Acrylic Glass and Printed Alu-dibond
 150 x 269 x 6 cm, 2020



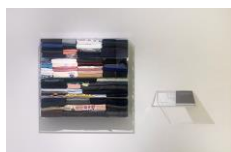
Can you teach me how to fight?
Part 1: The Collapse of Identity // Part 2: Me at the Photoshop

Oil on Canvas, Wood and Plexiglas
 2-part work, 112 x 154 x 8.5 cm each, 2013



By the time this postcard reaches you, I'll be dead by now.

24 Postcards, Ink on Paper with Plexiglas Cover
 Framed Size: 50.5 x 264 x 5 cm, Date of the Death of the Artist.



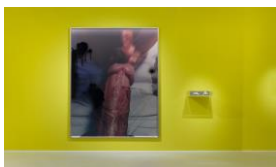
Schamlippen (Die Kapitalisierung aller Ressourcen)
 [en: Labia (The Capitalization of All Resources)]

Part 1: Plexiglas and Different Textiles, 105 x 100 x 18 cm
 Part 2: Plexiglas, Ink on Paper, Bookbinding Linen, Cardboard, Images, 27.5 x 50 x 17 cm, 2020



Tageswerk
 [en: A Day's Work]

Ceramic
 Clay Objects: 378 Parts, Dimensions Variable
 Installation: 56 x 240 x 120 cm, 2015



Motivbild Nr. 9 (zwei Titel) [en: Motif Image No. 9 (two titles)]
a.) Flex (Double rib and Zipper)
b.) up to day / schön stupider Vorgang [en: a beautiful mindless process]

Spray Paint on Printed Alu-dibond and Glass / White UV Resin in Plexiglas Box
 Painting: 202 x 146 x 4 cm / Installation: 33 x 39 x 8.5 cm, 2021



Oral (Mangomilch und süßer Rauch)
[en: Oral (Mango Milk and Sweet Smoke)]

Cigarette Ends, Colored Plexiglas, Glass, Mango Milk, Mold, Paper Cup and Tape
40 x 15 x 15 cm, 2013



Pedestal for a Thinker (Edition 2/3)

Plaster
65 x 40 x 50 cm, 2015



Hugging a Corner

Polyester Resin
4-part work, Site-Specific Installation, Dimensions Variable, 2017



Hände weg! (ein weißes Bild)
[en: Hands off! (a white painting)]

Series: Handicap

Acrylic, Lacquer and Gesso on Belgian Linen
260 x 652 x 4.5 cm, 2021



The figure 4 (Body-language). M.E.
Part 1: Warum etwas malen was bereits existiert? Eine andere Wirklichkeit.
[en: Why paint something that already exist? Another reality.]
Part 2: Wendung [en: Turn]
Part 3: Einsamkeit (missing or cannot be displayed)
[en: Loneliness (missing or cannot be displayed)]
Part 4: Blue, blue Zipper (holding my dick while I think about a painting)

Acrylic, Gesso and Lacquer on Printed Alu-dibond and Glass, Blue Edge Protector and Cigarette Butt
4-part work, 124 x 83 x 4 cm each, 2021



Falscher Inder
[en: Fake Indian]

Marble and Fresh Milk
Two Marble Columns: 100 x 20 x 20 cm each / Fresh Milk: One Liter, 2015



ईगल विंग मुद्रा (Eegal Ving Mudra)

Pencil on Paper and Adhesive Tape
Drawing: 40 x 120 cm / Framed Size: 45.5 x 125.5 x 7 cm, 2021



सैडक्रेपे मुद्रा (Saindakraipe Mudra)

Pencil on Paper and Adhesive Tape
Drawing: 30 x 80 cm / Framed Size: 35 x 85 x 7 cm, 2021



आत्मसमर्पण मुद्रा (Aatmasamarpan Mudra)

Pencil on Paper and Adhesive Tape
Drawing: 40 x 120 cm / Framed Size: 45.5 x 125.5 x 7 cm, 2021



Mach dich selbst (Do-it-Yourself)
[en: Make yourself (Do-it-Yourself)]

Single-Channel Video, Edition 4/5
Duration: 00:30:30, Loop, 2015



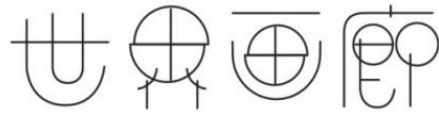
aufeinander
[en: on top of each other]

Acrylic, Cotton and Feathers
40 x 54 x 50.5 cm, 2015



Dispositionen
[en: Dispositions]

Acrylic, Tension Belts and Mattress
2-part work, Overall Size: 77 x 150 x 90 cm, 2015



邁克爾·穆勒 (Michael Müller) 個展「自我認知的三重路徑」

展覽日期：2022年2月17日至4月9日

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)

鑒於香港疫情嚴峻，故展覽目前只接受預約參觀：+852 2525 0529 / lisa@galeriedumonde.com

展覽內容兒童不宜，設有年齡限制，年滿18歲或以上人士方可入場。 [作品列表](#) // [線上展廳](#)

Drei biographische Versuche

Kapitel I.: Gefüge – Gefühl und Genauigkeit¹

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

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，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。

第一章「見微知著」，穆勒道出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。

第二章「觀雲識天」，穆勒透過旅途上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。

最終章「如是我行」，穆勒通過自省和自我暴露，以個人的經歷闡述「生命是流動的」(Life is Flux)、「白板」認知論 (Tabula rasa)、及座右銘「自己動手做」(Do It Yourself)，指的是靠自己的雙手創造屬於自己的生活。

穆勒深受尼采的哲學啟發，尤其理論基點「權力意志」，即把人的生命理解為一種衝動、衝創和創造力，一個不斷自我表現、自我創造、自我擴張的過程。人生是流動的，充斥著起起伏伏的波浪。尼采捕捉到這股不安穩，並稱其為生存的本質。穆勒相信人類能做的就是憑藉自己的決斷，積極創造屬於自我的生存方式。

第四章「如是我行」中的作品涵蓋素描、繪畫、雕塑、版畫、印刷品、裝置及行為表演，體現了穆勒豐富且複雜的藝術語言特質，其實踐總是能為觀者提供嶄新的視覺體驗。

走進純白的展覽空間，觀者的注意力會不自主地被穆勒誇張直白的性慾圖像吸引。穆勒以身體的形態創作，因為這是世界通行的語言。穆勒利用其藝術創作傳譯弗洛伊德的本能論，主張「性的驅力」為人類的基本動機，我們都被這些驅力和本能慾望所牽制。每個本能都是人類潛意識系統的構成要素，一直在尋找發洩的機會。穆勒的作品把人體抽象化地表現出來，不只是性，而是一種精神上的聯繫。

穆勒一直在探索人性全面、豐富的複雜性。他通過展現性別認同和性取向多元化的議題，把一些超越常知，貌似荒誕的概念，其實僅是人性的本質，粗暴有力地呈現於觀者眼前，讓我們有機會遠離盲人摸象之境，更了解人性的多面性。



「自我認知的三重路徑 – 第四章：如是我行」展覽現場圖

多年來，自畫像是穆勒反覆探索的題目。如同其一貫抽象和概念性的語言，穆勒的自畫像並非傳統意義上的自我肖像。整個「自我認知的三重路徑」展覽系列可被視為穆勒不同尋常的「自畫像」。不拘於任何媒介或表現形式，它是穆勒自我狀態的一種體現，亦是帶有強烈主觀性的一種自我審視，又是一種危險的表演，藝術家為觀者呈現的一個角色。

穆勒讓我們徹悟：人類審視世界、自我實現的過程是既開放又主觀，既多面複合又當下即是。

我們在觀察眾生相的同時，是否能抽身審視不安的自我？何以面對自然、面對社會、面對他者、面對那不可知？人的瘋狂與明智，妄念與焦慮，都先取決於對自我的認知。

「自我認知的三重路徑」展覽系列乃是穆勒個人的認知，去摸索人生終極的意義，這是一條無止境的路。他的藝術語言已超越了具象或抽象的定義，企圖在尋找一種內心的視象。穆勒的創作直面人生，所傳達的精神思想，觸及人性的深處，超越語種、國界和時代。

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：Städel Museum，德國法蘭克福 (2022，即將開展)；「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 48 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」第四章：如是我行

2022.02.17 – 2022.04.09



《以愛來展示和挪用一件物體》（版數2/3）

蠔、金屬珠、大理石柱
大理石柱：100 x 20 x 20 cm / 蠔、金屬珠：7 x 11.5 x 6.5 cm，2013年



《我會在洗澡時和男朋友做愛。
一個過程把兩個時刻聯繫起來。》

透明亮漆、玻璃、木、短褲
一組三件作品，2015年
玻璃：每件 63 x 39.5 x 0.2 cm / 木條：120 x 4 x 4 cm



《二步合跑》

陶瓷、鋼、塑膠
19.5 x 171.7 x 40 cm，2017年



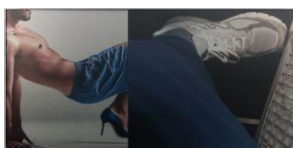
《抹去自己之一》

鉛筆、石膏、亮漆、鋁塑板、有機玻璃
畫作：150 x 235 cm / 已裝裱作品：152.5 x 237 x 5.5 cm，2021年



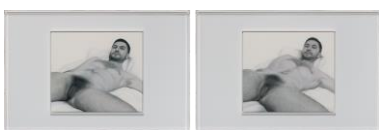
《抹去自己之二》

鉛筆、石膏、亮漆、鋁塑板、有機玻璃
畫作：150 x 235 cm / 已裝裱作品：152.5 x 237 x 5.5 cm，2021年



《未完成的自我》

系列：穿麻布裙的安東
亮漆、有機玻璃、數碼印刷、鋁塑板
150 x 269 x 6 cm，2020年



《你能教我如何戰鬥嗎？
（一）瓦解的身份
（二）經過圖像處理的我》

布面油畫、木板、有機玻璃
一組二件作品，每張 112 x 154 x 8.5 cm，2013年



《等你收到這張明信片時，我已死了。》

二十四張明信片、紙本水墨、有機玻璃
已裝裱作品：50.5 x 264 x 5 cm，藝術家的死亡日期



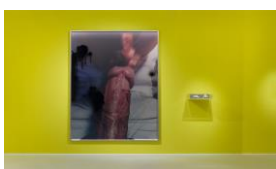
《陰唇（所有資源的資本化）》

（一）有機玻璃、紡織品，105 x 100 x 18 cm
（二）有機玻璃、紙本水墨、書面布、紙板、圖片，27.5 x 50 x 17 cm，2020年



《一天的工作》

陶瓷
一組三百七十八件粘土物作品，尺寸可變
整組裝置：56 x 240 x 120 cm，2015年



《主題圖案之九（雙標題）
a. 韌性（雙肋和拉鍊）
b. 最新的 / 美妙而無意識的過程》

噴漆、數碼印刷、鋁塑板、玻璃、白色紫外線樹脂、有機玻璃
畫作：202 x 146 x 4 cm / 裝置：33 x 39 x 8.5 cm，2021年



《口腔（芒果牛奶和甜煙）》

煙頭、彩色有機玻璃、玻璃、芒果牛奶、模具、紙杯、膠紙
40 x 15 x 15 cm，2013年



《沉思者的底座》（版數2/3）

石膏
65 x 40 x 50 cm，2015年



《擁抱角落》

聚酯樹脂
一組四件作品，尺寸可變，2017年



《別碰！（一幅白色畫作）》

系列：殘障
布面丙烯、亮漆、石膏
260 x 652 x 4.5 cm，2021年



《四部曲（身體語言）M.E.》

- (一) 為什麼要畫已經存在的東西？另一個現實。
- (二) 轉動
- (三) 孤獨（丟失或無法顯示）
- (四) 藍色，藍色拉鍊（一邊想著一幅畫，一邊握著我的雞巴）

丙烯、石膏、亮漆、數碼印刷、鋁塑板、玻璃、藍色護邊膠條、煙頭
一組四件作品，每張124 x 83 x 4 cm，2021年



《假印度人》

大理石、鮮奶
大理石柱：每根 100 x 20 x 20 cm / 鮮奶：一公升，2015年



《ईगल विंग मुद्रा (Eegal Ving Mudra)》

鉛筆素描、膠紙
素描：40 x 120 cm / 已裝裱作品：45.5 x 125.5 x 7 cm，2021年



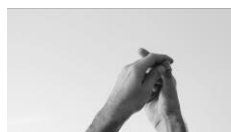
《सैडक्रेपे मुद्रा (Saindakraipe Mudra)》

鉛筆素描、膠紙
素描：30 x 80 cm / 已裝裱作品：35 x 85 x 7 cm，2021年



《आत्मसमर्पण मुद्रा (Aatmasamarpan Mudra)》

鉛筆素描、膠紙
素描：40 x 120 cm / 已裝裱作品：45.5 x 125.5 x 7 cm，2021年



《自己動手做》

單頻道錄影，版數4/5
時長：00:30:30，循環播放，2015年



《在彼此之上》

丙烯、棉、羽毛
40 x 54 x 50.5 cm，2015年



《被佈置》

丙烯、張力帶、床墊
一組二件作品，整組裝置：77 x 150 x 90 cm，2015年