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Ariane Müller

by patience, perseverance and practice I came to be one of the best in jumping off moving vehicles
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The exhibition includes four works by Berlin based artist Ariane Müller that have been made originally for different places and contexts. The title of the exhibition *by patience, perseverance and practice I came to be one of the best in jumping off moving vehicles* is also the title of the series of linol-cut oil prints, two series actually, a day version and a night version, mirroring the same room into different landscapes. They paraphrase a still life by the painter André Derain, a contemporary of Matisse. Derain's painting now belongs to the Kunstmuseum Basel. Having been invited to participate in an exhibition at the museum in Basel Ariane Müller had found it in the storage, and included it into her presentation. The exciting aspect of this image are the different layers of time it includes. The time of the actual process of painting as can be seen through the different directions of the shadows the objects throw, making it a sort of sundial for time passing; and the different time – the moment – of the boat on the river, standing still. In fact it is in eminent closeness to a waterfall where it will vanish into. The night version, paraphrasing the Derain painting, shows a coastline and the standstill of the surf, a detail drawn from one of Edward Munch's famous woodcuts. The still life, a painterly genre, was always a discussion of the impossibility of capturing time in a painting. The decaying fruits, the smoke of the pipe of flemish still lifes (- also Magritte's painting *Ceci n'est pas une pipe*) are comments on the qualities of painting itself, on its impotence to capture movement, the active aspect of life it depicts, placing the painting into a different timely frame, outside of life's impermanence. Film has filled this lack, and has inserted time into the image. In this work the printing process with its decided irregularities and changes in the colour balance, produced by layering colour in different density, tries to simulate the filmic process of creating movement through singular frames, making the image flicker, focus and unfocus like the process of seeing itself.

In *The writer's block* Ariane Müller writes about the process of printing, about her biographical connection to printing coming from a printer family, and about the series of prints depicted in the exhibition. The piece shows the development of a text, having been produced by saving a copy of the emerging text every minute while it had been written. The text evolves, changes, grows, gets shortened again, gains and loses its topic through the ensuing pages until at the end of an hour it is exactly the intended length.

When exhibited for the first time 2017 at Oracle in Berlin people were encouraged to take a page of the block, page by page unveiling the text. The whole project is also produced as a book, where the reader can observe its emergence, the decisions taken by the writer on the inclusion, or again exclusion of different memories, political aspects, and references in order to describe the technology of printing as a culture that is said to have started modernity and is now in the process of becoming obsolete.

Anthropomorphism and *Cages* is shown in three respectively two works, from series produced for Kunstverein Goettingen, and Red Gate Gallery, Beijing. *Anthropomorphism* reflects on the tendency of humanizing plants and animals, taking them out of their respective otherness. To anthropomorphize is an old human way of integrating not-understandable and savage behaviour. The two trees fighting is an ink pen drawing paraphrasing an etching by Albrecht Altdorfer, a hallucinogenic German-Austrian Renaissance painter, famous for the painted anthropomorphisms in his paintings. Walt Disney at the other hand has not invented humanized animals but has made them eminently popular, having used at the core of his imagery standardized and abject depictions of colored people of the US American south. The pen drawings seem to refuse the standardized image showing more the despair of the artist finding them in her own biography than that of the depicted.

Cages picks up two Chinese images, the presence of gold in the remaining architecture of the last Chinese dynasty and the cages built in front of the kitchen windows of all new highrises, originally to store food. But the series is in itself easy to read. The one image is depicting the inner cage, the architecture of neural structures, the way science pictures our thinking, with nodes and connections between them, making for how we connect memories, images and lessons learnt, which basically make for how we process information. A cage our perception of the world is caught in. The other image shows the outer cage, humans build to capture animals. And yes, two "gilded cages".

Ariane Müller has been born in Vienna, and lives in Berlin. The exhibition is her first show in Milano. Recent exhibitions of her work have been at Kunstverein Nürnberg, Kunstverein Göttingen, and Schiefe Zähne, Berlin. In the last years she has curated exhibitions at Künstlerhaus Wien, Wiener art foundation, Swallow in Vilnius, Lithuania, and at Volksbühne, Berlin. Group exhibitions include Biennale di Havana, Werkleitz Biennale, and the "Berghain pavillion" at the Biennale di Venezia, as well as exhibitions at Kunstmuseum Basel, Museum Ludwig, Cologne, Migros Museum, Zürich, MUMOK in Vienna.

Ariane Müller is also a writer, having published her first novel with Kunstmuseum Basel, and an editor and publisher of Starship publishing house. She is the co-founder of Starship magazine, a Berlin based art magazine, the longest running art magazine in Berlin.