

Marianne Mueller
Show Must Go On
04.06.2021–17.06.2021

Curated by Tobias Oderbolz
Text by Elsa Himmer

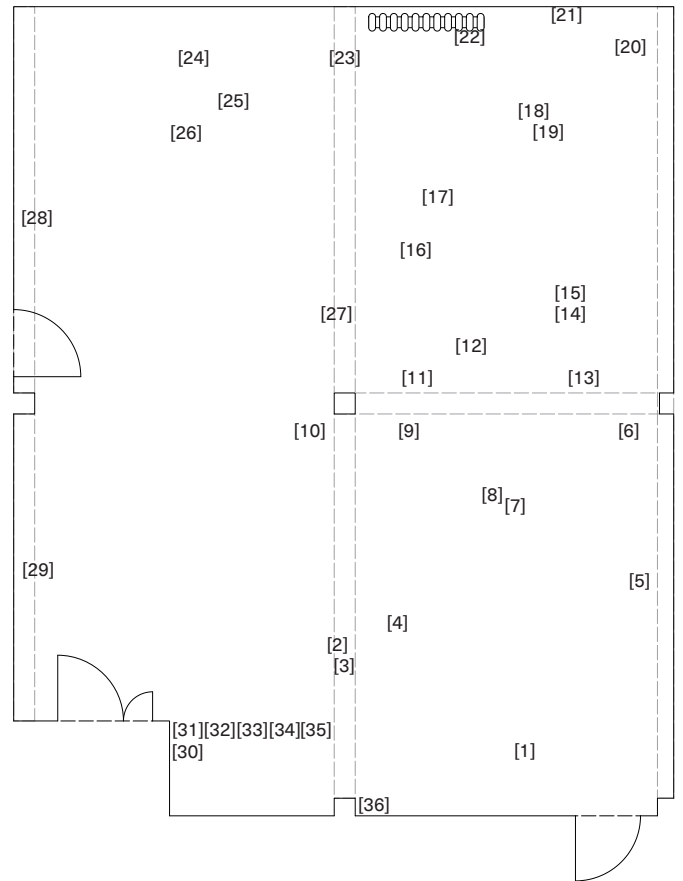
„Show Must Go On“ im Toxi entführt in eine Welt, die man sich als Besucher:in mit grossen Phantomen und kleinen Geistern teilt. Schwarz lasierte Tonskulpturen, die auf Rollbrettern und Hockern ihre Sockel gleich selbst mitbringen, wagen sich in den Raum vor, stellen sich den Betrachter:innen gegenüber, während nicht näher zu definierende Geräusche gleich einem Murmeln durch den Raum hallen. Offen bleibt, ob die Figuren im Moment der Bewegung erstarrt sind oder sich zu bewegen beginnen, sobald man ihnen erneut den Rücken zukehrt und sie sich unbeobachtet wähnen. Marianne Muellers Ausstellungsparcours verführt durch die taktile Qualität der verschiedenen Materialien, die hier zusammenkommen und eine Anordnung der verschiedenen Objekte, welche die Besucher:innen in ein grösser angelegtes Tableau integriert.

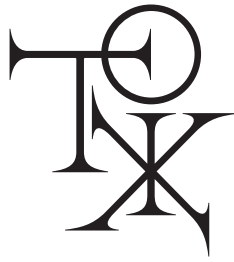
Kennzeichnend für die künstlerische Praxis von Marianne Mueller ist ein Bezug zur jeweiligen Umgebung. Ausgehend von den lokalen Begebenheiten agieren ihre Fotografien, Videos sowie Soundinstallationen und (gefundenen) Objekte als Eingriffe und Verschiebungen oder fügen sich als Fragmente in bestehende Kontexte ein. Es sind zeitliche, akustische und optische Interventionen, die zum neugierigen Hinsehen einladen und sich im Sinne der Camouflage gleichzeitig auch den Blicken entziehen. Mit der jüngsten Werkserie wuchtiger Skulpturen aus Ton — genannt PHANTOMS (2020/2021) — geht die Künstlerin von den Eigenheiten des Materials, seinem Verhalten und seinen Voraussetzungen aus. Ihre schiere Grösse verleiht den Arbeiten eine körperliche Präsenz, mit der sie den jeweiligen Innenraum bewohnen. Offen bleibt, ob sie schon immer zum Inventar gehört haben, als Geister hier dauerhaft Zuflucht suchen oder sich bloss für einen flüchtigen Moment betrachten lassen. In der Ausstellung muss man zunächst CROOKED (2020) passieren, der gleich einem alten Hauswart den Eingang bewacht. Das sich in der Folge präsentierende Arrangement von Arbeiten bietet verschiedene Fahrten des Entdeckens an, wobei ungewiss ist, wohin die wie Brotkrumen ausgelegten Werke führen. Es lässt sich kein fixes System mit normativer Ordnung erkennen, sodass sich die Arbeiten in ihrer spezifischen Art der Präsentation der Tendenz einer für den White Cube typischen Stillstellung entziehen. Stets bleibt der Eindruck, dass die Skulpturen lediglich für einen kurzen Moment innehalten und so scheint es wenig überraschend, wenn sich RAPUNZEL'S REVENGE (EXTENDED) (2021) immer wieder nahezu lautlos in Bewegung setzt. Lange, goldene

Fäden ziehen über den Betonboden, schwingen leicht, während hinter ihnen ein Teil des Ausstellungsraum verschwindet. Ein leises Surren und Ticken des Motors begleitet die Choreographie, unter die sich die Geräusche der Soundinstallation CRISIS PREVENTION (2021) mischen. Gemeinsam bilden sie eine auditive Kulisse, zu der auch allfällige Schritte und das Rascheln der Kleidung von Besuchenden gehören, die so in den Ausstellungsraum „eingewoben“ werden. Umfängen von seltsamen Geräuschen bieten sich so eine Vielzahl an Anknüpfungspunkten für ein sich entspinnes Netz an Beziehungen zwischen den verschiedenen Arbeiten, zwischen den Arbeiten und dem Raum sowie zwischen den Arbeiten und den Betrachtenden.

- [1] CROOKED
2020
Tassel, aluminum, broken transport roller
219 x 210 x 93 cm
- [2] PHANTOM (KOKO)
2021
Glazed ceramic, metal rack
107 x 63 x 45.5 cm
- [3] BREAD
2021
Glazed ceramic
14 x 41 x 18 cm
- [4] PHANTOM (SAYO)
2021
Glazed ceramic, stools with and without rolls
102.5 x 75.5 x 40 cm
55.5 x 75.5 x 40 cm (ceramic)
- [5] PHANTOM (BLAQUE)
2020
Glazed ceramic, transport roller
93,5 x 48,5 x 32 cm
82 x 39 x 32 cm (ceramic)
- [6] PHANTOM (NOX)
2021
Glazed ceramic, stool
98 x 38 x 36 cm
50.5 x 38 x 36 cm (ceramic)
- [7] NECESSAIRE
2021
Glazed ceramic
22 x 28 x 19 cm
- [8] PHANTOM (YORU)
2021
Glazed ceramic, painted wood, telescope stool
144.5 x 58.5 x 68 cm
94 x 56 x 68 cm (ceramic)
- [9] PHANTOM (SIERRA)
2020
Glazed ceramic, customized transport roller
102 x 75 x 49 cm
94 x 70 x 47 cm (ceramic)
- [10] PHANTOM (BRUNA)
2020
Glazed ceramic, workshop stool with wheels
132 x 39,5 x 39,5 cm
90 x 32 x 30 cm (ceramic)
- [11] PHANTOM (JETTA)
2020
Glazed ceramic, customized transport roller
101.5 x 59 x 60 cm
89 x 55.5 x 51 cm (ceramic)
- [12] PHANTOM (BELLINOR)
2021
Glazed ceramic, transport roller
88 x 58 x 40 cm (ceramic)
- [13] PHANTOM (ADRIA)
2021
Glazed ceramic, trolley
192 x 58 x 73 cm
77 x 73 x 49 cm (ceramic)
- [14] PHANTOM (SUNAKO)
2021
Glazed ceramic, telescope stool with wheels
121 x 40 x 49 cm
69.5 x 37 x 42 cm (ceramic)
- [15] PHANTOM (CHIARA)
2020
Glazed ceramic, stool
156 x 53 x 48 cm
103 x 52 x 39 cm (ceramic)
- [16] PHANTOM (CALIMERO)
2021
Glazed ceramic, stool with wheels
76 x 45 x 45 cm
31 x 34 x 33.5 cm (ceramic)
- [17] PHANTOM (SULLIVAN)
2021
Glazed ceramic, library trolley
148 x 76 x 47 cm
64.5 x 62 x 47 cm (ceramic)

- [18] PHANTOM (LUNA)
2021
Glazed ceramic, stool
79 x 36 x 32 cm
37 x 36 x 32 cm (ceramic)
- [19] CRUMBLE
2021
Glazed ceramic
Dimensions variable
- [20] PHANTOM (DARCY)
2020
Glazed ceramic, moss, trolley
106 x 96.5 x 61.5 cm
83 x 64 x 60 cm (ceramic)
- [21] PHANTOM (ZELDA)
2021
Glazed ceramic, telescope stool with wheels
111 x 60 x 60 cm
62 x 60 x 60 cm (ceramic)
- [22] MY DIGESTION AND I
2021
Glazed ceramic
9 parts, each: approx. 35 x 25 x 3 cm
Installation dimensions: 13 x 117 x 28 cm
- [23] PHANTOM (MELANIE)
2020
Glazed ceramic, customized transport roller
89 x 72 x 56 cm
80 x 65 x 47 cm (ceramic)
- [24] PHANTOM (ELEENA)
2020
Glazed ceramic, transport roller
106 x 52 x 43 cm
94 x 52 x 43 cm (ceramic)
- [25] PHANTOM (ALMA)
2020
Glazed ceramic, painted wood, telescope stool with wheels
122 x 50 x 52 cm
65 x 50 x 52 cm (ceramic)
- [26] PHANTOM (FIA)
2021
Glazed ceramic, transport roller
67 x 37 x 52 cm
55 x 37 x 52 cm (ceramic)
- [27] RAPUNZEL' S REVENGE (EXTENDED)
2021
Fringe curtain, curtain track system
Dimensions variable
- [28] BLIND DATE
2021
Glazed ceramic, painted wood, metal, fringe ribbon
Dimensions variable
- [29] GIRLS IN TIES
2021
Glazed ceramic, painted wood, metal
25.5 x 43 x 23.5
15.5 x 43 x 23.5 (ceramic)
- [30] BOUQUET SENZA SCARICO
2021
Glazed ceramic
55 x 25 x 20.5 cm
- [31] BOUQUET CERAMIQUE ANCIENNE TRESSÉE
2021
Glazed ceramic
22.5 x 39.5 x 27 cm
- [32] PETIT BOUQUET
2021
Glazed ceramic
32 x 13.5 x 11.5 cm
- [33] BOUQUET PETITE OPULENCE
2021
Glazed ceramic
64 x 22 x 19 cm
- [34] BOUQUET DE MANDARINES
2021
Glazed ceramic
19.5 x 30 x 33 cm
- [35] BOUQUET FRUTTI DI MARE
2021
Glazed ceramic
21 x 21 x 18 cm
- [36] CRISIS PREVENTION
2021
Horn speaker (part of the installed public address system), audiofile
Soundtrack by Tobias Oderbolz
6' 13" (loop)





Marianne Mueller
Show Must Go On
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“Show Must Go On” at Toxi transports visitors into a world which they share with large phantoms and small ghosts. Black-glazed clay sculptures venturing into the room, confront the viewer, bringing with them their own pedestals on rolling boards and stools, while an indefinable murmur echoes through the space. It is unclear, whether the figures are just frozen in their movement beginning to move as soon as one’s back is turned to them and they think they are unobserved. Marianne Mueller’s exhibition course seduces through the tactile quality of the different materials that come together here as well as the arrangement of the various objects that allows the visitor to become part of a larger tableau.

Marianne Mueller’s artistic practice is characterized by reference to the respective environment. Based on given circumstances, her photographs, videos as well as sound installations and (found) objects function as interventions and displacements, or insert themselves as fragments into existing contexts. They are temporal, acoustic, and visual interventions that invite curious observation, always withdrawing from view in the sense of camouflage. With the latest series of works of massive clay sculptures called PHANTOMS (2020/2021), the artist takes the peculiarities of the material, its behavior and its conditions as point of departure. Their sheer size gives the works a physical presence with which they inhabit their respective interiors. It remains open whether they have always been part of the inventory, whether they seek permanent refuge as ghosts, or whether they can merely be seen for a fleeting moment. In the exhibition, CROOKED (2020), who guards the entrance like an old janitor, must be passed first. The arrangement of works that is subsequently presented, offers various paths of discovery — uncertain where exactly the works, laid out like breadcrumb crumbs, will lead. No fixed system with a normative order can be discerned. Therefore, the works, in their specific manner of presentation, elude the stagnant tendencies so typical of the White Cube. A lingering feeling remains that they have merely paused for a brief moment, and so it comes as no surprise when RAPUNZEL’S REVENGE (EXTENDED) (2021) repeatedly sets itself in motion almost silently. Long, golden threads move across the concrete floor, swaying gently as part of the exhibition space disappears behind them.

A soft whirring and ticking of the motor accompanies the choreography, the noises from the sound installation CRISIS PREVENTION (2021)

intermingle. Together they form an auditory backdrop in which footsteps and the rustling of visitors' clothing also find their way in, thus getting "woven" into the exhibition space. Surrounded by strange sounds, a multitude of reference points are thus offered for a growing web of connections between the various works, between the works and the space, as well as the works and the viewers.

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