

TEMPORARY
INSTALLATIONS
jusha + sven mueller





temporary installations

selection 2003 – 2010

on resonance

“For me, color and light are the most clearly perceptible vibration in a silent room. In other words, it’s pure energy. Energy expresses itself in vibrations and the human body comes into resonance with them. The number of vibrations is precisely specified in each of the human energy centers.

Walter Gropius discovered that the illusion of a higher spatial temperature can occur when the walls are painted in a ‘warm’ color (yellow or red) rather than a ‘cold’ one (blue or green). I refer to this phenomenon in my color-field installations.”

From: Jusha Mueller – Statements, Blätter zur Kunst, 2003





An internationally active wall designer and gallerist invited us to exhibit in his studio and gallery. Discussions about wall design led to the idea of evolving the panel painting by overcoming the limits of the pictorial format and objectively expanding it into the surrounding space. After sketches and preliminary drawings, a series of pictures was created on seven partly slanted canvases, along with an artwork for the floor in the form of similarly slanted color fields.



The wall piece from the "signs" series also refers to the seven-year cycle of human cellular regeneration. The seven picture panels with iconographic pictorial signs metaphorically represent the renewal of the cycles of art. The color fields on black painted cardboard are placed on freestanding bent iron rods atop 21 black plywood panels. Their color and number correspond to the wall piece, which they continue into the space.

color field 1 / 2003 installation for walls and floor

klinger gallery / hohenaschau
jusha & sven mueller





color field 2 / 2007
in-situ installation

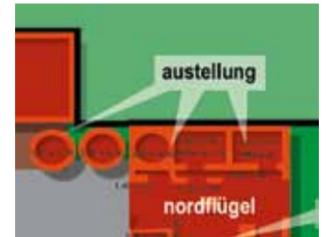
hofHaus weicht
jusha & sven mueller

The Weicht Cultural Festival is an annual international exhibition and cultural project in a rural setting. For this festival, the wall of a former barn was covered with black painted wooden panels. The apple tree directly opposite this wall provided a counterpart for the two rising and descending color-field installations, which consisted of plywood panels painted in red and grey tones. Except for a narrow grassy passageway, the installation's two venues were delimited by shredded tree bark and brought into interrelationship. Place and time were referenced by a freestanding steel object painted blackish grey and by several white chalk strokes.



tuned lights 2 / 2009
in-situ installation – the color of a place

hofHaus weicht
jusha & sven mueller



A five-meter-tall silo stands at a former farmstead, which is now used as an exhibition site. Fermenting silage corroded the plaster of the silo's walls. These interior walls, and the silo itself, were preconditions and inspiring stimuli for an installation.

A flat white wall surrounding a door frame was installed like a stage set in front of the silo's entrance. The three untreated walls of the space were an ideal background for a seven-part series of canvases, each measuring 70 by 70 cm. In the atelier, these panels were painted with the perceived color of the venue, where they would later serve as monochrome backgrounds.

In a second phase of the work, the lightweight free-standing white wall panel and the monochrome canvases were processed onsite with various sequences of strokes and painter's tools. The resulting panels were afterwards installed on the wall, where they seemed to float.

In its sequences of strokes, the processual painting relates to the undifferentiated light inside the silo and to the audible events that occurred during the painting process.

Grey panels were laid on the floor to contrast with the corroded wall. The stairs were converted into a viewing platform by adding a railing culminating in a crossbeam. Daylight-colored fluorescent tubes augmented the sunlight, which enters the silo through a ventilation window near its top.





tuned lights 3 / 2009
performance and in-situ installation

the color of a place – seelenkapelle, eggenthal
jusha & sven mueller / christian kuntner (CH)

Seelenkapelle in Eggenthal, a chapel erected upon a pre-Christian cultic site, and the monk's dwelling that was rediscovered under the church, offered the ideal venue for Sven Mueller's crossover concept. For the chancel, Jusha Mueller created a freestanding large-format picture installation consisting of four canvases with a total size of 360 by 280 cm, along with two lateral pictures measuring 140 x 210 cm in the middle nave.

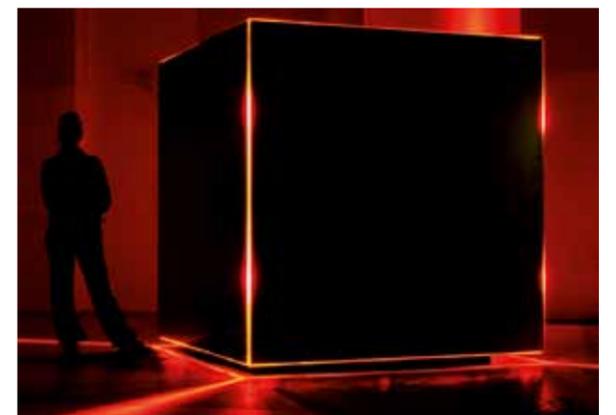
The conceptually integrated and simultaneously occurring audiovisual performance and installation "qubus 24" by the sonic artist Christian Kuntner referred to the function of the monk's dwelling and to the auditory, seismographic work. The sequences of strokes on these canvases responded to audible events that occurred in the church during a "seismographic" painting process of several days' duration.

In this third collaboration with Jusha Mueller, the sonic artist installed a 200-by-200-by-200 cm metal cube inside the monk's dwelling. The interior of the cube was equipped with loudspeakers, sub-woofers, shakers (vibration conveyers) and light sources. A series of microphones audibly linked the inside of the cube with the church's interior.

Like a monk in an audio cell, the sonic artist "eavesdropped" on sounds and spoken fragments produced during a concert performed in the church in front of the main picture. Kuntner then distorted these sounds, arranged them in rhythms and collated the audio material into a loop. Afterwards, the audience gathered in the monk's darkened dwelling to audiovisually and tactilely re-experience the concert.



1981 Sanierung und Trockenlegung Fundament Südseite, dabei sichtbar gewordene Öffnung der Mönchswohnung



info@jushamueller.de
info@art-em.de

heaven and hell . Installation . Kreuzherrnsaal Memmingen
2014 . Overpainted digital prints on rigid foam blocks