

It happened tomorrow

Ute Essig + Henrik U. Müller

15.3. – 14.4.2024

Artist talk on Saturday March 23 at 3 pm

Do they come out, or do they dive into the wall? – the many bubbles made of glazed ceramic by Ute Essig. They vary in size and also in the depth of their corpus, some are almost just a flat round disk, from the size of a ball lamp to the small hand flatterers. Most are glossy white, some have a velvety matt glaze. In concert with the whole – the wall installation stretches across the entire left-hand gallery wall, starting at the short window wall and extending across the left-hand end wall at the passageway to the other gallery rooms and ending, reducing, above these.

The two shorter wall sections define a space together with the main wall. The impossibility of seeing all the bubbles in focus at the same time, as they overwhelm the eye in white on a white wall, diverse in size and volume, mostly glossy, sometimes shimmering matt, makes the walls vibrate and dynamically penetrate the space: intrusion! Into the wall, but also into the room.

This installation, even if it is only the little sister of the space-filling installation *Intrusion* in Ute Essig's 2014 solo exhibition *Bubble & Squeak*, is worth showing again. The experience of that time allows the work to be seen and understood in a new light. The swinging of the walls, for example, is a visual experience that had not even been experienced when the last exhibition text was written before the opening a good 10 years ago. And so the first encounter is of particular importance, as one is surprised by the all over self-confident artistic assertion, and one enjoys the tactile nature of the artist's ceramic works and learns to appreciate them.

The artist also has a new work up her sleeve: it is *1 square meter Berlin (high-fired, Limoges porcelain)*, created as a porcelain work back in 2005, but now in a new 'guise'. The mounting plate is now white and combines with the porcelain bricks to form a homogeneous unit. Almost twenty years ago, they were still mounted on a contrasting black plate. The chamois-colored, delicate thin-walled porcelain – they are casts of Berlin cobblestones from all 12 districts - radiates a power through its massing on a small surface and through the paradox that the hard granite stone, which is a welcome projectile for many a stone thrower, now confronts us in fragile and noble porcelain and paves a section of the wall.

Henrik U. Müller, who forms a studio community with Ute Essig, responds to her wall installation with his panel paintings.

For the first time ever, three large cherry blossom works are assembled in a delicate ivory tone.

cherry blossom works. They correspond perfectly with Essig's work. The transition from the white intrusion installation to the cream-colored *1 sqm Berlin* is subtle. Quietly and subtly, yet confident enough, the matt sheen of the individual panels, which form a panels that form a panel work echo the vibrant shimmer of Ute Essig's work. The composite gold, which is partially underlaid on the panels, emphasizes this once again, is the gold is neutral in its correspondence and yet changes its appearance when (and the color depending on the position of the sun), as in the large wall piece by Essig, which also creates its own rhythm.

The harmony that emerges in the exhibition dialog between the two artists is a logical consequence of their everyday studio life together. If their work were so diverse due to their artistic approach, the powerful stillness that invites contemplation would not be experienced in either of their works. You feel at ease in this space, scanning it with your eyes and losing yourself in it.

It happened tomorrow, the exhibition title I suggested, refers to the timelessness of her works. They have the potential to make entire rooms vibrate. The first-time gathering of the large-format cherry blossom works could become a window to a future, very large, room-filling landscape works, which Henrik U. Müller would also like to tackle as a project (I am reminded here of his first room-conquering installation *Bernsteinzimmer* from 2012).

Intrusion – staged in its own space, whether rectangular in plan or (re)built into an oval or rotunda - could become a meditation space that invites contemplation and at the same time would be a powerful total work of art: a place of silence, of self-awareness, which could be intended for public or private retreat.

The works of Ute Essig and Henrik U. Müller are in the here and now, even if they were created a long time ago. They point to the future and yet are self-sufficient.

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