

## *Amber Room*

No other room is charged with so much myth and haunts the memory and fantasies like the lost Amber Room at Tsarskoye Selo. Shimmering gold it seizes the imagination as with everything which has been lost. However, within the loss of one of the incunabula of Rococo decorative art is carried the possibility of resurrection in a creative constructive process. Henrik U. Müller approaches the matter vigorously. He constructs his own Amber Room. Inspired by the original, and whilst still being involved in a world of his own, he builds it anew. As a shadowy memory, wallpapers with blurred structures form the imagined Amber Room. The lost image of the room returns to the memory and simultaneously forms the projection matrix for Henrik U. Müller's images. There are golden images with which the artist covers the walls. Like windows into the past they structure the wall. He does not appropriate motifs from the Amber Room but deals with structural connections. Like extracts composed from the golden section, the pictures made up of tiles, rhythmize the walls. The opaque surface suggests depth of space where there is none. Much like the semi-transparent nature of the amber the gold tiles refract iridescent light. Each of these tiles is a small picture, brought together and assembled one over another they produce their own visual world in which the beauty of the golden colour and the delicacy of white springlike flowers are united. The floral motif reminds one once again of Rococo plant ornament. Henrik Müller penetrates to the heart of the lost Amber Room. Removed from any historical or political gesture he constructs his own space. It is intended to be beautiful and the intrinsic beauty of this indigenous space is born from the artist's knowledge that structural principles are the basis for his artistic being and that the construction of beauty makes the royal way ('via regia') visible, which provides its own inveterate truthfulness.

Jan Mahruhn, Berlin 2012