

Floor Plan



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K20

K21



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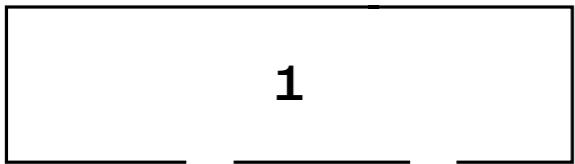
K20

Grabbeplatz 5
40213 Düsseldorf
Ständehausstraße 1
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K21

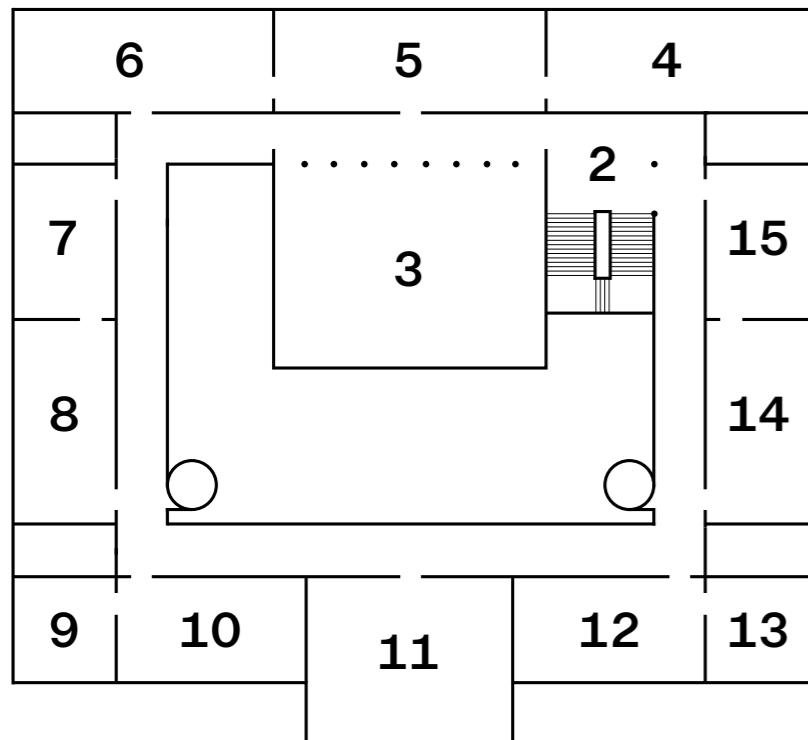
K20

Grabbe Hall



K21

2nd floor



Imprint

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Der Mucha – An Initial Suspicion
September 3, 2022 — January 22, 2023

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Grabbeplatz 5
40213 Düsseldorf

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K20

K21

*Der Mucha –
An Initial Suspicion*
**3.9.2022 –
22.1.2023**

Exhibition Booklet

**Kunstsammlung
Nordrhein-Westfalen**

Der Mucha – An Initial Suspicion

With its redefinition of sculpture, photography, and installation, the work of Reinhard Mucha is considered one of the most important positions in contemporary art. Born in 1950, Mucha studied at the Düsseldorf Academy of Art from 1975 to 1982, primarily in the class of Klaus Rinke. Already during this time, Mucha exhibited works that were groundbreaking for the artistic developments of the 1980s and beyond. This applies in particular to the significance of his multifaceted oeuvre in relation to the genre of installation, the institution-critical reflection of the exhibition industry, and the awareness of history and social developments. In Mucha's works, ostensibly disparate thematic lines are woven into complex, meaning-laden structures of high sensual quality. Especially when they are experienced in context, contemporary and industrial history, as well as echoes of pop culture, are connected in this way with the artist's biography.

The exhibition takes place in K20 and K21. It was conceived together with the artist, taking into account the special spatial situations in the two buildings. While the Grabbe Hall in K20 offers the unique opportunity to combine three expansive installations and several multipart works by Mucha into one self-contained, overall installation, on the second floor of K21 a parcourse of thirteen rooms is presented with more than sixty carefully selected works spanning more than forty years of the artist's oeuvre.

At K21, the exhibition is not presented in the space on the lower floor normally reserved for temporary exhibitions, but rather on the second floor of the former state parliament building. Thus, the key work **The Germany Device**, *Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus, Düsseldorf [2021], [2002]*, *XLIV Biennale di Venezia, German Pavilion, Venice 1990* which has been permanently installed here since 2002, becomes the starting point of the parcourse. Mucha conceived this expansive, site-specific work in 1990 for the German Pavilion at the 44th Venice Biennale, where he exhibited together with the Düsseldorf-based photographer couple Hilla and Bernd Becher. As a partial reconstruction, Mucha's installation was specially adapted to the former plenary hall of the converted state parliament building and expanded to include a sound and video installation. On the occasion of the current exhibition, this work now underwent a second technical and content-related adaptation by the artist.

Such revisions and adaptations of previously completed works occur frequently in Mucha's oeuvre. They can be recognized by the datings, which often contain several different dates to mark new steps in the work's biography. The exhibition at K21 is thus not structured chronologically, nor is it intended to be viewed in a predetermined sequence. Three access ways lead from the piazza of K21 up to the second floor, from where visitors can approach Reinhard Mucha's work in their own way. Opposite **The Germany Device** is the early major work **Waiting Room**, [1997], [1986] 1979-1982, which has not been shown publicly since *documenta X* in 1997. In a sense, these two installations form the energetic poles of the exhibition, around which the other rooms rotate.

At the center of the presentation at K20 is **The Figure-Ground Problem in Baroque Architecture (for you alone only the grave remains)**, [2022] 1985, one of the few surviving installations comprised of utilitarian objects and museum furniture. For the first time since 1985, the work, one part of which is in the collection of the Musée national d'art moderne - Centre Pompidou in Paris, has been recreated in its complete form. In addition to these spectacular exhibits, in which office and museum furniture represent fairground attractions that have solidified into sculptures, the **Frankfurter Block**, [2016], [2014] 2012 and the **Stockholm Room**, For Rafael Moneo, [1998] 1998 can be described as "exhibitions within the exhibition." Each brings its demountable gallery space along and contains several previously independently conceived works. The exhibition thus also becomes an exhibition about exhibiting. The museum space, the institutions of exhibiting and presenting, are repeatedly challenged and put to the test by Mucha's works.

In the large exhibition hall of K20, Reinhard Mucha has combined several large-scale work complexes into one compact, overall installation. At the center is **The Figure-Ground Problem in Baroque Architecture (for you alone only the grave remains)**, [2022] 1985, one of the few surviving installations comprised of everyday objects and museum furniture. Here, ladders, chairs, tables, and fluorescent lamps perform a “theater of things,” creating opulent three-dimensional images of an arrested fairground ride and a dangerous site of peak athletic performance. They represent movements circling around themselves, yet without moving themselves, evoking the passage of time, the futility of human endeavor, or the cycle of the planets.

To the left and right of this are two works that can be characterized as exhibitions within the exhibition. Both are re-stagings of exhibition situations in Frankfurt am Main and Stockholm, the works of which were brought together with their respective demountable spaces to form a multipart work. Many different aspects of Reinhard Mucha’s work can be experienced here.

In the **Stockholm Room**, For Rafael Moneo, [1998] 1998, Mucha’s artistic engagement with the institutions of the exhibition industry is particularly evident: It is a replica of a room Mucha had installed at the Moderna Museet in Stockholm in 1998, which consisted of one solid and three temporary walls. He cut six rectangular openings in the temporary walls, which he converted into display cases with curtained glass panels in which photographs were displayed. He assembled the rectangles cut out of the walls into a reconstruction of the sculpture **Eller Bahnhof II**, 1998, the original of which had previously been exhibited at the Kunsthalle Düsseldorf. The new version of the sculpture is thus created from museum walls that were destroyed to produce it. After the end of the exhibition, the wall openings were completely detached from the walls and converted into mobile display cases. The reconstructed museum space thus contains components of walls from another museum.

The **Frankfurter Block**, [2016], [2014] 2012 includes several works that represent particular stages in Mucha’s artistic biography: for example, **The Clever Servant** (Ohne Titel – Staatliche Kunstakademie – Düsseldorf – 1981), 2002, in which Mucha reflects on his graduation work at the Düsseldorf Academy of Art and his relationship with his professor Klaus Rinke, and the comprehensive work

Head in Sand, [2012] 1981, created for one of his earliest museum exhibitions. On the walls of the hall is, among other works, **Snows of Yesteryear – Excerpts from the Big Calendar III**, [2020] 1964–1975. Here, Mucha compiled documents and photographs taken before he began studying art.

BBK-SL-KNY-BNVLNYB-MLBFPL,
1990, 1999, 2016, 2020

18 parts

Profiled stained and varnished solid wood (*frame*), alkyd enamel painted on reverse of float glass, veneered, stained, and varnished blockboard (*mat*), float glass, offset print on fine art paper, Iris giclée print on deckle-edged paper, archival pigment prints from analogue and digital photographs by the artist

Each 45.43 × 34.17 × 2.28 / 2.44 in.

Part 1–6: Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Acquired 2004, formerly Sammlung Ackermans
Part 7–18: Courtesy Mucha

Das Figur-Grund Problem in der Architektur des Barock (für dich allein bleibt nur das Grab), [2022] 1985
The Figure-Ground Problem in Baroque Architecture (for you alone only the grave remains)

2-part sculptural room installation
Part 1: *Wall of death*, 1985

36 fluorescent lamps, 8 aluminum ladders, 24 office desks, alkyd enamel painted on reverse of float glass, dark brown felt curtain, wood, screw clamps, 12 white painted wooden plinths, dolly, moving blanket (felt), wooden blocks and wedges, adhesive tape, foam, cardboard, electrical cords with female and male plugs, power strips, cable reel 143 × 178 in.

Part 2: *Ferris wheel*, [2022] 1985
9 stanchions, 8 ropes, floor anchor plates, 28 chairs, 14 aluminum ladders, 28 fluorescent lamps, wire rope, wire rope clamps, foam, adhesive tape, 4 felt cloths, electrical cords with female and male plugs, power strips, cable reel 307 × 338 × 28 in.

Wall of death: Centre Pompidou Paris, Musée national d’art moderne – Centre de création industrielle
Ferris wheel: Courtesy Mucha

dX-edition, 1997

Metal shoulder clamps, alkyd enamel painted on reverse of float glass (silkscreen), aluminum, offset print from 3 analogue black-and-white photographs
 39.37 × 25.59 × 1.77 in.

Courtesy Mucha

Edition 1990 - >> Kopfdiktate <<, 2002**Edition 1990 - >> Head Dictations <<**

Stained and varnished profiled solid wood (*frame*), float glass, alkyd enamel painted on reverse of float glass, offset print on fine art paper laminated on museum board

Courtesy Mucha

Frankfurter Block, [2016], [2014] 2012

13-part work ensemble including
Edition Page 63, [1986] 1983
Tondo
 2 metal shoulder clamps, 2 round float glass panes, *reproduction of a book page* offset print recto and verso
 ø 14.88 in.

Easton & Amos, 2014
 Burlap, blockboard, drywall,
2 footstools wood, linoleum, Resopal®, lacquer (*found objects*)
 42.91 × 98.43 × 23.62 in.

Gallery 4.1 – demountable museum space, [2016] 2014
Freestanding cube with 4 walls, baseboards, and jamb paneling solid wood profiles, drywall, 2 ventilation grills, burlap, blockboard and OSB sheets on studding, 64 fluorescent lamps, carpet on particle board
 162.20 × 556.69 × 327.56 in.

The Clever Servant (Ohne Titel – Staatliche Kunsthakademie – Düsseldorf – 1981), 2002
 Aluminum profiles, etching on front of float glass, framed black-and-white laserchrome print, 5 framed photocopies, felt, blockboard, video animated photographs on DVDs, 2 video monitors, 2 audio monitors, 2 DVD players, soundtrack on CD, CD player, audio power amplifier, electrical cord with female and male plugs, cable reel, step stool
 80.98 × 157.56 × 19.13 in.

Ebnath, 2014

2 display cases alkyd enamel painted on solid wood and on reverse of mineral glass, hanging brackets, plastic (*reworked found objects*), 2 fluorescent lamps with dimmer, industrial felt, electrical cord, right-angle plug with rocker switch, extension cord with female and male plugs, 2 zip ties
 112.20 × 32.72 × 5.83 / 13.43 in.

Untitled (Head in Sand – Kunsthalle Bielefeld – created for the exhibition “Ars Viva, Sculpture and Installations by Prizewinners Selected by the Cultural Committee of German Business within the Federation of German Industries Reg. Assoc.” – 1981), [2012] 1982

1 empty frame, 4 tabletop display cases on 16 wooden footstools, 1 wooden frame with German and English title label, 3 aluminum frames with linen-colored mats and 3 vintage gelatin silver prints, 99 aluminum frames with linen-colored mats and black-and-white photocopies of promotional coupons, spacers made of corrugated cardboard, approx. 600 items posted through the mail, 4 video monitors in suspended racks, 6 CF card players, video animated photographs, 2 audio monitors (active), soundtrack, electrical and electronic cords and extensions, 2 cable reels
 43.07 × 321.85 × 38.03 in.

[Capriccio] – How a Dead Hare Consorts with Pictures, 2012
 Freestanding display case, 4 dollies, 2 pedestals, creeper dolly wood, metal,

plastic wire (*found object*), 2 handcarts wood, metal (*found objects*), 2 foot-stools wood, metal tube, PVC (*found objects*), moving blanket from Hasenkamp shipping company
 70.63 × 102.95 × 43.31 in.

Head in Sand, [2012] 1981
99 model picture frames with 99 pencil drawings on black-and-white photocopies of promotional coupons silver patinated profiled wood, museum glass, clear DIN A4 sheet protectors, museum board

&
The Steel Baron – Excerpts from the Big Calendar, 1989

29 picture frames with 50 gouaches in clear DIN A4 sheet protectors profiled solid wood, museum glass, hardboard mat, anti-rust paint, pencil, stamp ink on black-and-white photocopies (*with the dedication “Vertreterkopie für Klaus Renzel”*)

Overall dimensions (left part)
 105.98 × 141.81 × 1.22 in.,
 (right part) 105.98 × 463.70 × 1.22 in.

Kyritz, 2014
 Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*), blockboard, hardboard, canvas, felt, plywood
 52.56 × 12.83 × 15.28 in.

Knowing whereby, not knowing wherewith. Knowing whereto, not knowing whereat, [2007] 1983
 Diptych
 Aluminum profiles, alkyd enamel painted on reverse of float glass,

4 black-and-white archival pigment prints on deckle-edged paper, blockboard, corrugated cardboard
Each 51.97 × 75.91 × 11.34 in.
“Rahn should shoot from deep”, II

2016

Diptych

Left tondo

4 metal shoulder clamps, round float glass pane, aluminum disc, fluorescent lamp, electrical cord, right-angle plug with rocker switch, 2 zip ties, extension cord with female and male plugs
ø 15.75 × 3.94 in.

Right tondo

4 metal shoulder clamps, 2 round float glass panes, alkyd enamel painted on reverse of float glass, book page offset print recto and verso (*found object*), felt, aluminum disc
ø 14.37 × 1.81 in.

Overall dimensions

77.36 × 31.69 × 3.94 / 16.34 in.

Seelze, [2014] 2012

Aluminum profiles, alkyd enamel painted on reverse of float glass, steel profiles, rectangular tub galvanized sheet steel (*found object*), felt, plywood
52.60 × 91.42 × 19.84 in.

Overall dimensions

162.20 × 556.69 × 327.56 in. (excluding

Edition Page 63 and Easton & Amos)

Courtesy Mucha, Sprüth Magers and Galerie Bärbel Grässlin, Frankfurt am Main

Ohne Titel („Calor“), [2022] 1986
Untitled (“Calor”)

Video animated photographs and soundtrack, 4 LCD monitors, aluminum profiles, mirror glass, 4 “Calor” fans, blockboard, 4 media players, audio monitor (active), 4 SD cards, CF memory card, electrical cords with female and male plugs, 2 power strips, cable reel
108.66 × 35.83 × 51.57 in.

Courtesy Mucha

Ohne Titel (Wand – Kunst- und Museumsverein Wuppertal – 1978) / Ohne Titel (Isolde Wawrin – Ohne Titel (Objekt) – 1978), [2019] 1985

Untitled (Wand – Kunst- und Museumsverein Wuppertal – 1978) / Untitled (Isolde Wawrin – Ohne Titel (Objekt) – 1978)

2 parts

Part 1

Aluminum profiles, alkyd enamel painted on reverse of float glass, linoleum, felt, wooden frame, float glass, gelatin silver prints, paper, pencil, colored pencil, catalogue page (detail), alkyd enamel, watercolor, blockboard
51.38 × 110.35 × 8.28 in.

Part 2

Dispersion paint, profiled solid wood, float glass (frame), glue-laminated packing paper, dispersion paint, synthetic resin (*Isolde Wawrin, Ohne Titel (Objekt), 1978*)
24.72 × 80.24 × 1.93 in.

Overall dimensions

77.95 × 110.35 × 8.28 in.

Courtesy Mucha and Sprüth Magers

Schnee von gestern – Auszüge aus dem großen Kalender III, [2020] 1964–1975

Snows of Yesteryear – Excerpts from the Big Calendar III

436 DIN A4 sheets in plastic sleeves
UV protection glass, drawings, photographs, writings, and objects (original copies and reproductions from the artist’s archive), museum board, water-activated tape
Each 19.09 × 12.8 in. or 9.72 × 12.8 in., respectively

Courtesy Mucha and Galerie Bärbel Grässlin, Frankfurt am Main

Stockholmer Raum, Für Rafael Moneo, [1998] 1998

Stockholm Room, For Rafael Moneo

5-part work ensemble
including

Eller Bahnhof II, 1998

Wall paint, red chalk, particle board, footstool, felt blanket from art movers Hasenkamp
43.58 × 85.43 × 39.96 in.

Krupp II, 1998

Solid wood, float glass (display case), vapor-permeable primer on blockboard (pedestal), cast brass (footstool), steel wire, green rubber samples (flooring), folding aluminum carpenter’s rulers
70.87 × 30.31 × 20.47 in.

Untitled ("Pohlschröder" – Ausstellung der Galerie Schellmann & Klüser – München 1982) II, 2008

Diptych

Left part

PVC caption plate, metal, alkyd enamel, wood, float glass, sheet aluminum, gelatin silver prints, catalogue page offset print (*found object*), felt, blockboard

78.74 × 94.49 × 8.54 in.

Right part

Dispersion paint, felt, blockboard
52.05 × 43.78 × 19.21 in.

"The Burrow". Excerpts from the Big Calendar I, [1998] 1998

6 parts

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, wall paint, red chalk, particle board, metal shoulder clamps, float glass, solid wood, laser color copies from photographs

50 × 101.57 × 8.46 in.

56.18 × 53.43 × 8.31 in.

56.3 × 1024 × 8.43 in.

56.1 × 53.54 × 8.46 in.

56.3 × 102.76 × 8.46 in.

49.88 × 101.57 × 8.35 in.

Gallery 3.0 – demountable exhibition space

Moveable wall elements drywall with studding

Overall dimensions

464.57 × 258.27 × 157.48 in.

Museo Nacional Centro de Arte Reina Sofia, Madrid

Untitled (SEX), [2019] 1979

Metal shoulder clamps, etching on front of float glass, alkyd enamel on aluminum profile frame, alkyd enamel on reverse of float glass, felt, blockboard
64.02 × 85.83 × 4.96 in.

Courtesy Mucha and Sprüth Magers

Viermächte-Status / Ohne Titel

(Reinhard Mucha – Die Letzten werden die Letzten sein – Nationalgalerie Berlin 1982), [2022] 2007 / 2008

Four Power Status / Untitled (Reinhard Mucha – The Last Shall Be Last – Nationalgalerie Berlin 1982)

2-part work ensemble

Freestanding sculpture

Four Power Status, 2007

Solid wood, float glass (*display case*), oil paint print on bituminized felt base (*flooring, found material*) and leatherboard on blockboard (*pedestal*), chrome-plated steel tube, synthetic leather cover, wood, linoleum (*4 foot-stools, found objects*), antenna, power supply unit, electrical cord, plugs (*4 transistor radios, found objects*)

77.40 × 30.31 × 20.47 in.

Wall-mounted sculpture

Untitled (Reinhard Mucha – The Last Shall Be Last – Nationalgalerie Berlin 1982), 2008

Aluminum profiles, alkyd enamel painted on reverse of float glass, painting canvas, industrial felt, oil paint

print on laminated bituminized felt base (*flooring, found object*), blockboard, mirror glass, video animated photographs and sound track on CF memory cards, 3 CF card players, 3 color monitors, CF card player (audio), 2 audio monitors, video cables and electrical cords with plugs, 4 electrical ballasts, power strip, cable reel, 2 dollies from the installation in Berlin in 1982
78.74 × 228.35 × 21.18 in.

Private collection, Geneva

2

2nd floor / Staircase

On the way up the historic staircase into the exhibition at K21, visitors encounter Reinhard Mucha's work "**Wind and Too-Tall Towers**", For Marcel Breuer [2019] 1982 on the second floor. The arrangement of chairs and fans as the crowning of a column plays with the historic architecture of the exhibition building. In their regular but unexpected placement, the objects, which could be parts of office furnishings, seem like a self-constructed machine or flying object. Their metaphorical description in the title seems to confirm this by recalling formulations from the ongoing discussion about wind turbines and skyscrapers. The transformation of objects into combinations and constructions, the ambiguity, and the reference to the exhibition site are characteristics of Reinhard Mucha's works that can be experienced throughout the exhibition.

„Wind und zu hohe Türme“,
Für Marcel Breuer [2019] 1982
“Wind and Too-Tall Towers”,
For Marcel Breuer

4 chairs (Marcel Breuer), 4 fans,
4 screw clamps, 4 wooden slats, bubble
wrap, corrugated cardboard, packing
tape, blockboard, electrical cord with
female and male plugs, 4-outlet power
strip
113.58 × 62.80 × 62.68 in.

Courtesy Mucha and Sprüth Magers

3

Room 2.018

K21

Reinhard Mucha develops his works from objects and moments in the history of art and from its institutionalised exhibitions praxis. Not infrequently, he reflects in his imagery on the everyday life and reality of museums today – a matter that is as urgent as ever for Mucha. In 1990 he conceived **The Germany Device** for the German contribution to the 44th Venice Biennale, which he shared with Bernd and Hilla Becher. Down to the last detail, Mucha replicates and focuses on the idea and form of the sequence of temporary exhibitions in the German Pavilion.

The title, **The Germany Device**, is a reference to a product developed by Maschinenfabrik Deutschland AG, a subsidiary of the Hoesch concern based in Dortmund. This particular item of machinery became known as the *Deutschland-gerät* [Germany Device] and was a specialised hydraulic device for righting derailed engines and rolling stock. However, the title alludes above all to the location where the work was originally displayed, the German Pavilion at the Venice Biennale. For the reconstruction of the work in K21, Mucha has added a video-animated photo-documentation, which—amongst other things—provides the key to the numerous pointers, allusions and quotations concerning the architecture of the building, the objects presented in it and Mucha's own studio in Düsseldorf. The outcome is, as it were, a still life that reflects on the significance of the ‘exhibition as form’. As is the case in almost all of Mucha's works, **The Germany Device** is influenced and accompanied by an interchange between the art and its container, between the artist and his working conditions, and in a wider sense between exhibitions, art museums and their visitors.

Das Deutschlandgerät, Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus, Düsseldorf [2021], [2002], XLIV Biennale di Venezia, Deutscher Pavillon, Venedig 1990
The Germany Device, Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus, Düsseldorf [2021], [2002], XLIV Biennale di Venezia, German Pavilion, Venice 1990

Multi-part sculptural room installation
 Raised travertine floor, circumferential cornice with 27 fluorescent lamps each with 2 restraint brackets

Gallery 2.1 – non-demountable exhibition space (reconstruction), 2002

4 solid walls travertine, felt, blockboard, **27 display cases** aluminum profiles, alkyd enamel painted on reverse of float glass, felt, floorboards (*the artist's studio floor*), blockboard, folding table (found object), 2 cable reels with an electrical connection toward the ceiling of the room

"Menzione d'Onore", 2021

Float glass, mirror glass, engraved brass plate, casket, footstool (found object), conference table (found object) with tight-fitting travertine pedestal, display case resting on top, felt-covered wall bracket with glass case, **38 wall-mounted vitrines** aluminum profiles, etching on front of float glass, felt, **38 bronze casts**, **38 wooden footstools** (found objects), **38 steel tape measures**, blockboard, **17 wooden footstools**, brass brackets,

3 felt-covered base elements, **19 base plates**, *Addition and sole activation of the digital video and audio system*, 2021 15 video files, 2 audio files, 15 DVD players, 15 CRT monitors, 15 LED flat screens, 15 media players, 3 CD players, 2 media players (audio), 2 subwoofers, 7 audio monitors, electrical cord with female and male plugs, power strips, zip ties, cable reel, 16 brass floor outlets

Zollverein IIII, 2002

Felt, alkyd enamel on reverse of float glass, acrylic resin dispersion on MDF board

Overall dimensions (reconstructed plenary chamber of the Rheinischer Provinziallandtag from 1880)
 $1062.99 \times 669.29 \times 393.70$ in.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf
 Acquired 2004, formerly Sammlung Ackermans

Mucha Untertage – Das Deutschlandgerät, [2002] 1990 / Kölner Straße 170, 2003, 2014

Mucha Underground – The Germany Device, [2002] 1990 / Kölner Straße 170, 2003

Float glass, mat, UV protection glass, archival pigment print from analogue and digital color photographs on Alu-Dibond, aluminum adhesive tape, cardboard molding
 $40.83 \times 28.35 \times 0.79$ in.

Courtesy Mucha and Sprüth Magers

On the gallery / Room 3.024

Hamein, 2014

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, felt, *door leaf with fittings* painted plywood, solid wood (*split found object*), blockboard, corrugated cardboard
 $38.03 \times 94.02 \times 11.57$ in.

Private collection

Meppen, 1999

Aluminum profiles, alkyd enamel painted on reverse of float glass, *pedestal base* lacquer, wood (*split found object*), felt, blockboard
 $54.49 \times 105.87 \times 11.73$ in.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf
 Acquired 2004, formerly Sammlung Ackermans

Oberbilker Markt, 1986

Alkyd enamel, painting canvas, plywood, blockboard
 $47.24 \times 86.61 \times 19.09$ in.

Private collection

The installation **Head Dictations**, [1990] 1980 is a work about showing, as well as about the connection between art production and the artist's biography. At the same time, it stages the experience of an installation in the chronological sequence of the encounter with its components.

In his first gallery exhibition, which opened on his thirtieth birthday on February 19, 1980, Reinhard Mucha presented thirty photographs in painted frames. Each photo represents a year of his life. The first photo depicts the artist as a toddler. The last photo depicts him as a thirty-year-old who appears to be moving out of the photo.

In 1990, the artist reframed the framed photos by placing them in wall sculptures that look like display cases or showcases and, along with stacked chairs, a scooter, and children's shoes, defined the installation of an exhibition revolving around his fortieth birthday. The artist's life is thus presented in retrospect—but also as a spatialization in the present. As they walk through the space, viewers experience a tension between their own experienced rhythm and the development of the person depicted. Next to each photo is a photographic enlargement of a double page from a notebook that the artist used in his elementary school days. The selected texts are brief essays or detention works, as they may have characterized the school years of many visitors and recall the tension between expected and deviant or creative behavior.

Kopfdiktate, [1990] 1980
Head Dictations

Sculptural room installation
32 display cases aluminum profiles,
etching on front of float glass, felt, alkyd
enamel painted on wooden frames,
UV protection glass, 62 gelatin silver
prints (prints and vintage prints by the
artist, partially collaged), blockboard
Each 28.43 × 50.59 × 5.12 in.
1 pair of children shoes (first shoes
from the artist), 1 scooter ("Sieger"
brand, artist's childhood scooter,
varnished black, insurance plate

"334 HAW HUK VERBAND 1958"),
7 stacking chairs (permanent loan from
the holdings of the federal state North
Rhine-Westphalia / Kunstakademie
Düsseldorf) with label from the art move-
rs Schenker Kunstransporte ("Packed
and Shipped by Schenker"), a variable
number of stacking chairs in situ,
depending on the exhibiting institution.
Overall dimensions site-specific

Kunstsammlung Nordrhein-Westfalen,
Düsseldorf
Acquired 2004, formerly Sammlung
Ackermans

Mucha's works are developed out of extensive conceptual groundwork, detailed planning, and precise execution. All documents resulting from this process are stored in Mucha's archive. However, this work process is by no means completed with the execution. The archive folders are constantly expanded as new aspects are added. An excerpt from one such folder is presented in "**The Burrow**".

Excerpts from the Big Calendar II [2000] 1999. Photographs, plans, and design drawings combine to form a collage that presents more than documents relating to "**The Burrow**", [2002], 1980–1984, a key work that is not on view in the exhibition.

While the artist's working process can thus be surmised, the early installation **Untitled** (Aprath, Glogau, Witten, Sagard, Lorsch), 1980, which was created during his student days, already reveals essential artistic strategies of Mucha's work: the use of photography, the presentation of enigmatic found objects, and the staging of museum-like presentation media as a means of art. In the display cases, small photographs of elderberry bushes are placed in a simple frame. Next to each lies a used, overpainted domestic first aid box or medicine chest. Wooden slipcases, painted in exactly the same color, partially conceal the contents of the display cases. They enclose the glass boxes. This enclosure transforms the display cases into works of art. The display cases themselves thus become sculpture.

Buchen, 2015

Metal shoulder clamps, float glass,
alkyd enamel painted on reverse of float
glass, wooden ladder (found object),
industrial felt, blockboard
30.39 × 82.20 × 10.79 in.

Private collection, Frankfurt

**„Der Bau“ – Auszüge aus dem großen
Kalender II**, [2000] 1999
**“The Burrow” – Excerpts from the
Big Calendar II**

3 parts
Confirmat screws, float glass, color
laser prints from drawings, watercolors,
and collages, staples, paper, museum
board, plywood, aluminum profiles
32.28 × 116.81 × 3.74 in.
32.28 × 165.35 × 3.74 in.
32.28 × 165.35 × 3.74 in.

Courtesy Mucha and Sprüth Magers

Ohne Titel (Aprath, Glogau, Witten, Sagard, Lorsch), 1980

Untitled (Aprath, Glogau, Witten, Sagard, Lorsch)

5-part sculptural room installation
5 chairs, 5 lighted tabletop vitrines,
5 gray lacquered wooden slipcases
lined with felt, 5 various gray lacquered
wall cabinets (reworked found objects),
5 vintage gelatin silver prints in change-
able frames
Each vitrine 62.99 × 45.28 × 23.62 in.

MKM Museum Kuppersmühle für
Moderne Kunst, Duisburg
Sammlung Ströher

Ohne Titel (»Astron Taurus« –
Kunsthalle Bielefeld – 1981) 1984,

1984

Untitled (»Astron Taurus« – Kunsthalle
Bielefeld – 1981)

2 parts

Left part: PVC caption label, alkyd
enamel, wood, float glass, aluminum,
8 gelatin silver prints on baryta paper,
felt

Right part: Linoleum, wood, 3 »Astron
Taurus« fans, electrical cords, male
plugs, power strip

Overall dimensions

70.87 × 141.73 × 13.78 in.

Art Collection Alychlo / Marc Coucke
(Belgium)

Wartha, 2000

Aluminum profiles, alkyd enamel
painted on reverse of float glass,
workshop and materials shelf lacquer,
solid wood, particle board (*split found
object*), felt, blockboard
49.65 × 108.58 × 14.25 in.

MKM Museum Kuppersmühle für
Moderne Kunst, Duisburg
Sammlung Ströher

Reinhard Mucha's autonomous wall sculptures, which feature forms of display cases, showcases, and frames, reflect the function of the museum and the exhibition. In a group of freestanding sculptures, the form of the display case appears integrated as presentation furniture. While presenting and protecting objects and arrangements in a glass case, they are simultaneously transformed into a play of sculptural possibilities. In fact, in these constructions, the feet of the standing display cases do not touch the floor. In each case, the construction rests on a special pedestal that supports the display case and protrudes into it as a form. Here again, this can be a pedestal for various things or constructions. This opens up a sophisticated play with masses and volumes, with interpenetrating and enclosing forms, as well as with perceptions and reversals of motifs. In the virtuoso handling of sculptural and craft possibilities, the discussions about the relationship between figure and ground, as well as between pedestal and sculpture, are continued.

Perceptions and associations are enhanced by correspondences of shapes and sizes in the relationship of constructions and objects placed inside. Thus, a pile of magazines or books or the hollow space under a footstool can repeat the cuboid shape of pedestals and display cases.

[’45] – Nothing signed in Forty-five,
2005

Solid wood, float glass (*display case*),
oil paint print on bituminized felt base
(*flooring, found material*) and leather-
board on blockboard (*pedestal*), fabric,
wood (3 footstools, *found objects*),
3 folding carpenter’s rulers
71.89 × 30.31 × 20.47 in.

Private collection, Frankfurt

Ahlener Programm / Kleeth, [2019]
2007 / 2019

2-part work ensemble
Freestanding sculpture
Ahlener Programm, 2007
Solid wood, float glass (*display case*),
oil paint print on bituminized felt
base (*flooring, found material*) and
leatherboard on blockboard (*pedestal*),
wood, lacquer, PVC decorative adhesive
sheet (3 footstools, *found objects*),
45 stacked “UNION” lignite briquettes
71.89 × 20.47 × 30.31 in.
Wall-mounted sculpture
Kleeth, 2019
Metal shoulder clamps, alkyd enamel
painted on reverse of float glass, steel

profiles, 2 rectangular tubs galvanized sheet steel, solid wood (*found objects*), plywood
 $37.24 \times 127.32 \times 15.91$ in.

Courtesy Mucha and Sprüth Magers

„Der Aufstieg“, [2019] 2007
“The Rise”

2 parts
Part 1
Profiled wood, float glass (*display case*), hardboard and oil paint print on bituminized felt base (*flooring, found material*) on blockboard (*pedestal*), 2 wooden footstools with floor gliders, 508 stacked copies of the magazine “Der Aufstieg” (no. 1, January 1949 – no. 4, April 1983)
 $71.89 \times 20.47 \times 30.31$ in.

Part 2
2 LCD monitors, video animated reproductions of the covers of the magazine “Der Aufstieg,” packing tape, mounting pole, foam, corrugated cardboard, particle board (*pedestal*), 2 wooden footstools with floor gliders, wooden footstool (*found object*), 2 media players, 2 SD cards, electrical cords, cable reel
 $51.81 \times 16.93 \times 16.54$ in. (plus cable reel and electrical plug)
Overall dimensions approx. $71.89 \times 38.58 \times 40.94$ in.

Private collection

Gelsenkirchener Barock / Altena,
[2022] 2013 / 2022
Gelsenkirchener Baroque / Altena

2-part work ensemble
Freestanding sculpture
Gelsenkirchener Baroque, 2013
Solid wood, float glass (*display case*), oil paint print on bituminized felt base (*flooring, found material*) and leatherboard on blockboard (*pedestal*), wood, felt pads (*painted footstool, found object*), 25 editions of “Jahrbuch des deutschen Bergbaus,” 4 “UNION” lignite briquettes

$71.89 \times 33.94 \times 20.79$ in.

Wall-mounted sculpture

Altena, 2022
Metal shoulder clamps, alkyd enamel painted on reverse of float glass, *pool table* wooden rails with diamond markings, rubber bumpers, billiard cloth (*found object*), painting canvas, aluminum profiles, blockboard
 $64.80 \times 113.39 \times 13.98$ in.

Courtesy Mucha

Karstadt Sport / Bullay, 2016

2-part work ensemble
Freestanding sculpture
Karstadt Sport
Solid wood, float glass (*display case*), hardboard on blockboard (*pedestal*), 5 step stools, 6 soccer balls
 $71.89 \times 31.97 \times 20.55$ in.
Wall-mounted sculpture

Bullay

Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*), *pool table* wooden rails with diamond markings, rubber bumpers, billiard cloth (*split found object*), wood, canvas, felt, cotton fleece, blockboard
 $63.98 \times 174.80 \times 20.16$ in.

Courtesy Mucha and Lia Rumma Gallery
Milan/Naples

Mai '62, [2007] 1981

Solid wood, float glass (*display case*), 2 enameled electric hot plates with covers, 2 electrical cords with female and male plugs, 2 kettles (one in toy size), wooden panel (*found object*), leatherboard and oil paint print on bituminized felt base (*flooring, found material*) on blockboard (*pedestal*), aluminum profiles, alkyd enamel painted on reverse of float glass, leatherboard and oil paint print on bituminized felt base (*flooring, found material*), alkyd enamel on reverse of float glass strips, blockboard, *framed object* synthetic resin on plywood, float glass, mat board, Deutsche Bahn rail map from May 1962 (*artist's frame*)
 $90.94 \times 45.67 \times 33.86$ in.

Viehof Collection

Material für Dr. Schwarz, [2019] 1981
Material for Dr. Schwarz

Metal shoulder clamps, float glass panes, copies of letters, solid wood, float glass (*display case*), hardboard and oil paint print on bituminized felt base (*flooring, found material*) on blockboard (*pedestal*), solid wood, plywood, floor gliders (2 footstools), 24 boxes of “Brandt – Der Markenzwieback”
 $72.05 \times 30.31 \times 19.65$ in.

Courtesy Mucha and Sprüth Magers

Schuld, [2019] 2015

Aluminum profiles, alkyd enamel painted on reverse of float glass, *model railway board with oval track in HO scale* different paints and materials, hardboard, profiled wood (*split found object*), plywood, blockboard
 $38.46 \times 99.45 \times 8.23$ in.

Courtesy Mucha and Sprüth Magers

Artists have been using light as a medium since the 1960s. The artists of the ZERO movement experimented with light spaces, while representatives of Minimalism discovered fluorescent tubes to create special experiences of color and space. In contrast, the four lamps Mucha installed in the wall display cases of **Documents I – IV, Document Greven**, 1992, are found objects. For decades, they illuminated the passageway of his studio building, which formerly served as the entrance to a large industrial metalworking plant. They once illuminated the path of the workers into the factory and now illuminate the visitors of the museum. In connection with the portraits of the candidates for the works council elections at the steel foundry in Düsseldorf-Oberkassel in 1975, this artificial illumination recalls the light metaphor that played an important role in the language of the workers' movement: "Brothers, to the sun, to freedom." The use of light, especially fluorescent lighting, recurs in many of Mucha's works. Not infrequently, the lighting turns on itself in an absurd gesture. As Mucha put it, "illuminate the illumination." This also comments on the endless debates about the proper lighting of the museum space.

Dokumente I – IV, Dokument I / Goslar,
Dokument II / Lehrte, Dokument III /
Oppeln, Dokument IV / Stryck,
Dokument Greven / Zusatzdokument,
1992

Documents I – IV, Document I / Goslar,
Document II / Lehrte, Document III /
Oppeln, Document IV / Stryck,
Document Greven / Supplemental
Document

5-part room installation
 4 wall-mounted sculptures
 Aluminum profiles, alkyd enamel
 painted on reverse of float glass,
 felt, wood, *black-and-white portrait*
photographs mounted on film lami-
nated hardboards with writing (found
objects), 4 fluorescent lamps, electrical
 cord, right-angle plug with rocker

switch, extension cord with female and male plugs, zip ties
 Each 81.89 × 133.86 × 10.43 in. (including electrical cord and plug)

1 freestanding sculpture
 3 different footstools (*found objects*),
 1 steel tape measure, metal bracket,
 brass wire
 Approx. 23.62 × 14.96 × 11.02 in.

Staatliche Museen zu Berlin,
 Nationalgalerie
 1996 purchased by the Land Berlin

Reinhard Mucha has photographed during all creative phases: not only himself and people close to him, but also his exhibitions and his works. Often, he also shoots motifs in nature or the urban space that arouse his interest. At the same time, photographs have also found their way into many of his works, as in **Untitled** (Aprath, Glogau, Witten, Sagard, Lorsch), 1980 (Room 4). More recent works that deal with the medium of photography can be found in this room. They are often explorations of formal similarities and contrasts in content. The moss-covered forest floor, for example, with its hemispherical structures, recalls the traditional *Bollenhut* headdress of the Black Forest. Mucha combined the two in a wall sculpture to create a tongue-in-cheek portrait of the Grässlin family of gallerists and collectors, who hail from the Black Forest. **Mucha Underground – The Germany Device**, [2002] 1990 / Kölner Straße 170, 2003, 2014 features photographs of footstools from the display cases of **The Germany Device** (Room 3) and the propped ceiling during basement work in his studio building. Similarities in form and content become visible here. The footstools and the ceiling support mimic the lifting motion of the titular Germany device—a device used to lift and move heavy loads, such as derailed locomotives. Photography presents itself as an artistic medium with which the artist records explorations on a formal as well as content-related level and puts them up for discussion.

[’78] – Bernd & Hilla in Leipzig, [2019]
 1978

Diptych
 Metal shoulder clamps, etching on front of float glass, alkyd enamel on wood, 2 light boxes, 2 black-and-white large-format transparencies, electrical cord with male plug and rocker switch
 Each 32.28 × 39.21 × 5.04 in.
 Overall dimensions
 32.28 × 82.05 × 5.04 in.

Courtesy Mucha and Sprüth Magers

ABSK – St. Georgens randlose Säule,
 2020

ABSK – St. Georgen’s Rimless Column

HD video with sound, LCD monitor, aluminum profiles, felt, alkyd enamel painted on reverse of float glass, float glass, collage with archival pigment print from digital colored black-and-white negative, blockboard, media player, audio monitor, electrical and electronic equipment, cable reel, step stool
 76.22 × 78.77 × 13.77 in.

Sammlung Grässlin, St. Georgen

Altbau gegen Neubau, 2014
 (Old Building vs. New Building)

3 footstools wood, various upholstery fabrics (*found objects*), 6 folding carpenter's rulers aluminum
 $14.17 \times 29.53 \times 9.84$ in.

Hanten-Schmidt-Collection, Dresden/
 Köln/Wien

Dritter Versuch, 2015
 Third Try

2 pedestals blockboard (*found objects*),
 5 footstools PVC, solid wood, melamine resin, lacquer (*found objects*)
 $73.23 \times 11.81 \times 16.14$ in.

Courtesy Mucha and Sprüth Magers

Edition Nachtunterkunft, 2021
 Edition Night Shelter

Aluminum profiles, float glass, archival pigment print from photo collage on Alu-Dibond, Multiplex profile
 $72.17 \times 51.42 \times 2.52$ in.

Courtesy Mucha and Sprüth Magers

Edition Welt am Sonntag, 2021

Aluminum profiles, float glass, archival pigment print from photo collage on Alu-Dibond, Multiplex profile
 $73.23 \times 51.26 \times 2.52$ in.

Courtesy Mucha and Sprüth Magers

Gewinnung in der Lagerstätte selbst (In-situ-Verfahren), 1991
Quarrying at the Deposit Itself (on-site operation)

Colored wooden picture molding with hanging ring (*frame, found object*), float glass, mat, oil, watercolor, and pencil on Bristol paper
 $19.61 \times 12.76 \times 1.02$ in.

Courtesy Mucha

„HÖR ZU“ – Collagen, 1971
“HÖR ZU” – Collages

Diptych
 Profiled solid wood frames with tarnished silver patina, UV protection glass, mat board, transparent adhesive strips, magazine clippings (offset print)
 Overall dimensions
 $26.77 \times 41.93 \times 1.46$ in.

Private collection, Düsseldorf

Mucha Untertage – Die endgültige Festlegung des Bergregals, 1990 / Kölner Straße 170, 2003, 2014

Mucha Underground – The Final Establishment of Mining Rights, 1990 / Kölner Straße 170, 2003

Aluminum profiles, float glass, mat, UV protection glass, archival pigment print from analogue and digital color photographs on Alu-Dibond
 $56.34 \times 43.74 \times 0.79$ in.

Courtesy Mucha and Galerie Bärbel Grässlin, Frankfurt am Main

My Home is my Cassel, 1989

Wooden picture molding with tarnished silver patina, UV protection glass, mat board, pencil and India ink on paper collaged on Manila envelope, museum board
 27.17×20.87 in.

Rüdiger Carl, Frankfurt am Main

Souvenir – Flugzeug, [2016] 2008, 1981

Souvenir – Airplane

Wooden picture molding, float glass, mat, vintage gelatin silver print on RC paper, 2 footstools wood, linoleum (*found objects*), plywood
 $12.99 \times 18.07 \times 7.80$ in.

Private collection, Düsseldorf

Two by Four – The Last Concert for Hans Josef M., 1967 / 2003

Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*) on plywood, float glass, Iris giclée prints from analogue color photographs on deckle-edged paper, blockboard
 $78.70 \times 205.28 \times 5.63$ in.

Kunstmuseum Den Haag, The Hague, The Netherlands

Mucha's works are closely linked to the regional, national, and global sociopolitical context in which they were created. The objects used as materials come from an era characterized by industry, intensive production, and an increasingly globalized consumer society. The fluorescent lamps in the work **Untitled** (Bonn), 1983, which refers to the name of the former German capital before reunification, underscore the influence of American Minimal Art. The furniture sculpture **Flak, [1987] 1981 (Antiaircraft Gun)** is one of Mucha's early works. It was created using standard office furniture from the pre-war era that Mucha found in his studio building. **Baden-Baden / Standard II, [2022] 1984 / 2022** also consists of found objects: The shape of the ceramic sink is reminiscent of a typical concert shell, such as that found in the spa town of Baden-Baden. With their allusions to war, politics, and leisure culture, these works capture the dichotomy of the reality of the Federal Republic of Germany in the immediate postwar period. Here, objects that have themselves survived the ravages of time are integrated into a collective biography.

Baden-Baden / Standard II, [2022]
1984 / 2022

2-part work ensemble

Baden-Baden, [1984] 1981

Solid wood, float glass (*display case*), linoleum on blockboard, felt panel (*pedestal*), ceramic sink (*found object*), model of a grand piano and a piano stool, lacquer, wood (*found object*), small clamp light metal, plastic, electrical cord with switch and male plug (*found object*), footstool steel, PVC, wood, adhesive tape (*found object*), 20 chairs in 3 stacks of 5, 8, and 7 chairs (*acquired from the stock of the City of Düsseldorf, former congress center*), in situ stack of chairs from the exhibiting institution

Standard II, 2022
HPL board of imitation Carrara marble on blockboard (*pedestal*), ceramic sink (*reworked found object*), smoke consumer with perfume lamp porcelain, light bulb, electrical cord with male plug (*found object*)
Overall dimensions variable

Courtesy Mucha

**Flak, [1987] 1981
Antiaircraft Gun**

*Swivel chair, stool, rung ladder,
2 kitchen chairs, round table with casters (wooden furniture, found objects),
2 round float glass panes, felt, 2 round wooden base plates*
82.68 × 74.80 × 43.31 in.

Hamburger Kunsthalle. Acquired 1995

**Ohne Titel (Bonn), 1983
Untitled (Bonn)**

4 shelf brackets, filament tape,
2 profiled wood sections, alkyd enamel painted on reverse of float glass,
24 fluorescent lamps, electrical cords with male plugs and 2 female plugs, cable reel, door leaf with fittings lacquer, wood (*found object*)
44.49 × 106.30 × 12.20 in.

Herbert Foundation, Ghent

The German Leitz-Kultur, 2021

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, aluminum, float glass, archival pigment print from digital color photograph, corrugated cardboard, mineral wool, blockboard
39.84 × 32.28 × 7.09 in.

Private collection

**Volltreffer, Für Lawrence Weiner,
[2019] 1985
Direct Hit, For Lawrence Weiner**

Solid wood frame, etching on front of tinted float glass, wooden mat, 3 archival pigment prints from black-and-white negatives
51.57 × 28.15 × 2.28 in.

Courtesy Mucha and Sprüth Magers

Reinhard Mucha has been creating autonomous wall sculptures since the 1980s. As coherent constructions consisting of staggered surfaces, enclosed spaces, closed bodies, and viewable volumes, they can be described as “sculptural events.” They can resemble abstract reliefs or three-dimensional pictures. The complex structure of these works develops out of the artist’s use of door panels, floorboards, signs, tubs, and ladders, as well as labeled book dummies, empty cigar boxes, and a wall-mounted coat rack. These objects are elements of a construction defining the space or a rhythmic composition and refer to the places and circumstances of their use. The artist imbues them with a quiet strength that is, however, not rigid, since the integration of volumes and materials, as well as painted lines on the glass surfaces, emphasizes the sculptural quality of the found objects. At the same time, these works confront viewers not only with a wall sculpture and found objects, the exact origin and use of which remain open, but also with their own reflection. The painted glass panes of the wall pieces are basically made of simple standard float glass, which reflects both the reality of the museum and the reality of the viewers, who are thus confronted with their own attitude.

Aachen, 1993

Felt, metal shoulder clamps, red lead and alkyd enamel painted on reverse of float glass, *panel door with fittings* plywood and solid wood (*found object*), aluminum, blockboard
31.50 × 80.31 × 26.38 in.

Collection Michael Ballack

Birken, 2015

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, *panel door with fittings* lacquer, solid wood (*split found object*), industrial felt, plywood, blockboard
36.10 × 78.07 × 12.83 in.

Courtesy Mucha and Galerie Bärbel Grässlin, Frankfurt am Main

Blohm + Voss (Ohne Titel – Stuttgart, Schwabstraße 2 – 1980), [2019] 1978

2 parts
Part 1
Aluminum profiles, alkyd enamel

painted on reverse of float glass, painting canvas, solid wood, oil paint print on bituminized felt base (*flooring, found material*), mirror glass, 2-channel video on an infinite loop of video animated photographs and 1-channel audio with stereo soundtrack, 3 SD cards, 3 CF card players, 2 video monitors, 2 audio monitors (active), electrical and electronic equipment, blockboard
44.17 × 115.59 × 12.76 in.

Part 2

Alkyd enamel painted on steel profile frame, 2 screws with anchors, float glass, vintage gelatin silver print (*relic of a site-specific installation commissioned by Hans-Jürgen Müller*)
6.38 × 12.13 × 1.57 in. (+ screws and anchors)

Courtesy Mucha and Sprüth Magers

Eisern, [2003] 1980

Aluminum profiles, alkyd enamel painted on reverse of float glass, 142 book-like placeholders, labeled and tagged with call numbers like library holdings for cataloging and retrieving various specialist fields and subject areas beech plywood, laminated cardboard (*found objects*), 137 empty cigar boxes, felt, mirror glass, wall-mounted coat rack aluminum (*found object*), blockboard
48.66 × 154.13 × 13.54 in.

Private collection, Geneva

The Wirtschaftswunder, To the People of Pittsburgh, III [2016] 1991

17 tondi

Metal shoulder clamps, round float glass panes, alkyd enamel painted on reverse of float glass, 16 book pages offset print recto and verso (*found objects*), felt, aluminum discs, fluorescent lamp, electrical cord, right-angle plug with rocker switch, 3 zip ties, extension cord with female and male plugs
16 tondi each ø 15.16 × 1.81 in.
1 tondo ø 15.75 × 3.94 in.

Courtesy Mucha and Lia Rumma Gallery Milan/Naples

Uelzen, 2014

2 display cases alkyd enamel painted on hardboard and reverse of float glass, hanging brackets, wood (*recreation of the found objects*), 2 fluorescent lamps with dimmer, industrial felt, electrical cord, right-angle plug with rocker switch, extension cord with female and male plugs, 2 zip ties
112.20 × 32.72 × 5.83 / 13.43 in.

Michael und Eleonore Stoffel Stiftung Sammlung, Cologne
Dr. Thomas Kurth, Cologne

Waiting rooms are places of transition. People wait here to arrive somewhere else—at a station that is somewhere else. Reinhard Mucha hand-painted 242 station signs. These are now waiting in eleven metal shelves. For each exhibition, one sign is presented on a table: Siegen, Speyer, Oderin, Kassel. Each of the signs features a six-letter place name, which Mucha took from a German railroad tariff directory that was first published in 1943 and was then used until the early postwar period. The places linked by the railroad are landmarks in a network of connections that made economic development and industrialization possible in the nineteenth and twentieth centuries—as well as industrially organized mass murder during the National Socialist era. The economic and transport history stored here is not unambiguous; it has very different facets, which are not weighted, but lie side by side on par with each other, just like the network of tracks over which trains continue to roll to this day. Mucha worked on the station signs for four years, from 1979 to 1982. In 1997, at *documenta X*, display cases were added containing the roof support beams of a regional train station that was demolished in the 1990s. These are found objects from the nineteenth century of the sort that could have been found in many other places in Germany where people also waited for trains. Mucha has made many of the station names in **Waiting Room** into titles of other works—for example, **Berlin**, 1997, which also became part of **Waiting Room** in 1997. **Waiting Room**, [1997], [1986] 1979–1982 is therefore the starting and reference point of a body of work that developed over the course of more than forty years.

Wartesaal, [1997], [1986] 1979–1982
Waiting Room

Multi-part sculptural room installation including
Berlin, 1997
Wooden pedestal, 11 transport racks made of angle steel profiles, 11 sheet steel shelves on casters, 242 painted wood panels (panel paintings with six-letter station names in black on white) each with gripping loop, tension wire, 242 labels with station names typed with typewriter and fixed with

transparent adhesive tape, dining room cupboard (found object), 17 fluorescent tubes with sockets and electrical cords with female and male plugs, office desk, desk lamp, varnished plinth, ribbed rubber pads, plywood sections, 2 wall-mounted ashtrays, picture frame with copy of a text, 6 two-sided display cases made of steel angle profiles, metal shoulder clamps covered in felt, etching on front of float glass, felt, wooden pillars for a railway platform roof (found objects), 24 footstools as bronze casts each on 2 casters,

wire, sections of bicycle inner tubes, ribbed rubber pads, plywood sections, railway platform sign “Gleis 1” (found object), basalt foundation stone (found object), felt blanket from art movers Hasenkamp, dolly, reconstruction of the room corner, *in situ* with small exhibition chamber, *Kunstsammlung Nordrhein-Westfalen K21 Ständehaus, Düsseldorf* 2022 corner paneling of blockboard, felt, alkyd enamel on reverse of float glass
Dimensions variable according to the space
Berlin, 1997
Metal shoulder clamps, etching on front of float glass, felt, 2 wooden trash bins (found objects), aluminum profiles, blockboard
36.06 × 90.55 × 32.20 in.
Overall dimensions variable according to the space

Courtesy Mucha and Sprüth Magers

In the exhibition chamber:

« **Aglaia Louise** », 2018

Metal shoulder clamps, etching on front of float glass, footstool solid wood (reworked found object), felt, 1 pair of worn-out pointe shoes
9.37 × 14.96 × 6.3 in.

Private collection, Düsseldorf

Bestreikte Dienststelle, [2019] 1992
Strikebound Agency

2 fluorescent lamps with dimmer, metal shoulder clamps, alkyd enamel painted on reverse of float glass, solid wood frame, float glass, hardboard, packing tape, poster (found object), colored cardboard with tape tracks (found object), various paper sheets, electrical cord with male plug, step stool
74.21 × 61.81 × 13.78 in.

Courtesy Mucha and Sprüth Magers

» **L’Étoile du Nord** », 2019

Aluminum profiles, alkyd enamel painted on reverse of float glass, painting canvas, plywood, Multiplex panel, hardboard, mirror glass, 1 pair of worn-out pointe shoes
23.62 × 58.27 × 8.90 in.

Private collection, Frankfurt

Places and their names play a decisive role in Mucha's oeuvre. Many of his works bear six-letter city names taken from the painted station signs of **Waiting Room**, [1997], [1986] 1979–1982. He selected these from a station directory that was published in 1943 and used until the 1950s. Several of the towns are no longer within the borders of Germany, as with the work **Kudowa**, 2005, which refers to the former German spa town of Bad Kudowa, now called Kudowa-Zdrój in Polish. The works themselves, however, have no connection with the places and their histories; rather, through the names, they form a unified formal system. The work **Wissen**, 2018, which bears the name of a town in the Siegerland region, plays with linguistic ambiguity [Ger. *Wissen* = knowledge]. This wall sculpture consists of a dismembered fuse box from the artist's studio building. The small signs built into **Kudowa** also come from this found object. Such connections between pieces reveal the complex, subliminal network that ties Mucha's works together.

Biblis, 1993

Cotton fabric, wood, metal (*mattress, found object*)
51.18 × 70.08 × 18.50 in.

Institut für Auslandsbeziehungen e. V.,
Stuttgart

Das Haus auf seinen Schultern, Für
Dieter Forte, 2013
The House upon His Shoulders, For
Dieter Forte

2 footstools solid wood (*found objects*),
aluminum profiles, alkyd enamel
painted on reverse of float glass, station
nameplate lacquer, sheet aluminum
(*found object*), baseboards various
lacquers and synthetic resin filler, solid
wood (*found objects*), felt, plywood,
blockboard
57.01 × 147.17 × 10.00 in.

Collection Michael Ballack

Kudowa, 2005

Aluminum profiles, alkyd enamel
painted on reverse of float glass,
engraved plastic labels on steel profile
sections (*found objects*), alkyd enamel,
painting canvas, felt, blockboard
53.27 × 141.73 × 16.34 in.

Private collection, Geneva

Plauen / Edition 1991 – >>Kreuzstück<<, [2019] 2019 / 2004

2 parts
Plauen, 2019
Metal shoulder clamps, alkyd enamel
painted on reverse of float glass, aluminum
profiles, zinc tub galvanized sheet
steel, solid wood (*found object*), mirror
glass, plywood
34.02 × 60.20 × 11.93 in.

Edition 1991 – >>Kreuzstück<<, 2004

Diptych
Left tondo
4 metal shoulder clamps, 2 round float
glass panes, alkyd enamel painted on
reverse of float glass, book page offset
print recto and verso (*found object*), felt
ø 14.96 × 1.81 in.
Right tondo
4 metal shoulder clamps, round float
glass pane, aluminum disc
ø 13.39 × 1.81 in.

Private collection

Wissen, 2018

Aluminum profiles, alkyd enamel
painted on reverse of float glass,
painting canvas, float glass, switch box
blockboard, Plexiglas, hardboard (*split
and reworked found object*)
44.09 × 81.38 × 6.18 in.

Private collection

Zwei aus einer Klasse, 1986
Two From One Class

Glass cover, footstool, bird's nest,
bell wire, doorbell panel with names
“Berger, Drescher” (*found objects*),
corrugated cardboard
18.58 × 14.84 × 10.63 in.

Private collection, Frankfurt

Straight is the title of the multipart installation that Mucha first exhibited in his New York gallery in 2013. It consists of various found objects and technical equipment combined into a playful but disorienting sculpture that, in addition to light and sound elements, includes several model trains in motion.

The model trains—all American-built tank wagons—travel through tunnels formed by sewage and heating pipes. Mucha recovered them during renovation work in the basement of his studio building. They are hung in found display cases from the furnishings of a former shop. The straight, cylindrical shape of the pipes is taken up by other elements of the installation: by the ghetto blasters from which the sound of American radio stations emanates, the tubular lamps that illuminate the cabinets, and the black tank wagons of the model railroad. Already with the early key work “**The Burrow**”, [2002], 1980–1984, Mucha was intensely preoccupied with the figure and the spatial specificity of the tunnel. Now, lines that served supply and disposal are presented here in a model-like manner with their function as a closed structure and underground spatial system. With the central section consisting of felt bars and black panes of glass, which acts like an insulator between the display cases, the constructed object itself is reminiscent of a functioning, large-scale technical device such as a cooling system or a heat exchanger. At the same time, the elongated gas and oil tank wagons moving uniformly in a circle make the installation appear like a model of a previously always reliable transport and supply structure.

Nemitz, 2016

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, aluminum profiles, aluminum ladder, felt, mirror glass, plywood
35.35 × 97.72 × 9.69 in.

Courtesy Mucha and Lia Rumma Gallery
Milan/Naples

Straight / Edition 1991 – >>Kreuzstück<<, [2013] 2013 / 2004

2-part work ensemble
Straight, 2013
10 stanchions and 8 ropes, 10 dollies,
6 boom boxes with sound from New York local radio stations, electrical and electronic equipment, controls, transformer, power strips, cable reel, mirror glass, model railway (HO gauge), aluminum framework, 2 glass-fronted cabinets solid wood, float glass (*found objects*), felt, 12 Defiant® LED tube

lamps, *underground plumbing and heating pipes* cast iron, sheet zinc, mineral wool, encrusted soil (*found objects*), steel hanging brackets, central element felt and black tinted float glass on wooden construction

93.5 × 218 × 124 in.

Edition 1991 – >>Kreuzstück<<

Diptych

Left tondo: metal shoulder clamps, 2 round float glass panes, alkyd enamel painted on reverse of float glass, book page offset print recto and verso (*found object*), felt
ø 14.96 × 1.81 in.

Right tondo: metal shoulder clamps, round float glass pane, aluminum disc, felt
ø 13.39 × 1.81 in.

Courtesy Mucha and Luhring Augustine,
New York

Many works by Reinhard Mucha, especially from the early days of his career, consist of temporary, site-specific installations that were dismantled after their respective exhibition duration. Often, utilitarian objects (chairs, display cases, ladders, fans, desks) continued to be used by the respective exhibition institution as before. In order to preserve these works not only as photographs in books or in his artistic archive, documentary pieces with their own work character were created already in the early 1980s, thus lending Mucha's temporary works of art a permanent form. Just as he appropriated the presentation means of museums in his site-specific installations, he also uses display cases, showcases, or pedestals in many documentation pieces. As in **Untitled** (Rodler Bros.), [2001] 1980. Mucha exhibited in a coal yard near the Düsseldorf-Bilk train station in 1980. His work consisted of repainting the yard gate according to the owners' wishes. In addition, he showed a pile of green-painted brown coal briquettes and two self-made toy trucks that were painted in the same way. In the heavy display case, reminiscent of a wall sarcophagus, documentary photos of the installation can be seen on two small screens alongside the briquettes and trucks. The documentation of the exhibition thus becomes a sculpture itself. The documentation piece for an unrealized wall painting for the study of the Düsseldorf entrepreneur Peter Bagel also plays with the two-dimensionality of the documentation photo and the volume of the oversized frame.

[Bingen] ex Bottrop, 1984

Alkyd enamel on door leaf (reworked found object) and blockboard, float glass, felt, float glass pane on shelf brackets
33.46 × 67.60 × 14.37 in.

Sammlung Uli Knecht

Illusion der Karriere, Für W. L., [2007]

1982

Illusion of a Career, For W. L.

Aluminum profiles, felt, alkyd enamel painted on reverse of float glass, plywood and profiled wood (frame), float glass, archival pigment prints from 2 diapositives on deckle-edged paper
75.91 × 51.73 × 3.35 in.

Sammlung Deutsche Bank

Loccum, 2021

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, wardrobe doors (reworked found object), industrial felt, blockboard, steel corner brackets, profiled wood sections, corrugated cardboard
41.81 × 66.26 × 12.52 in.

Private collection

Ohne Titel (Entwurf einer Wandmalerei für das Arbeitszimmer von Peter Bagel im Gebäude der Druckerei- und Verlagsanstalt August Bagel Düsseldorf – 1978), 1987

Untitled (Draft for a mural in Peter Bagel's private office in the August Bagel printing facility and publishing company in Düsseldorf – 1978)

Aluminum profiles, alkyd enamel painted on front of tinted glass, caption label, felt, imitation leather mat, float glass, vintage gelatin silver print on cardstock, blockboard
47.64 × 78.82 × 7.28 in.

Courtesy Mucha and Lia Rumma Gallery Milan/Naples

Ohne Titel (Gebr. Rodler), [2001] 1980

Untitled (Rodler Bros.)

Aluminum profiles, felt on plywood on blockboard (*shelf and pedestal*), solid wood profiles, float glass, linoleum on blockboard (*store counter, found object*), 2 framed typescripts, exhibition catalogue (2 copies), alkyd enamel on particle board (*pedestal*), 2 three-wheeled trucks alkyd enamel, furniture wheels and various materials (*toy models made by the artist*), 24 painted "UNION" lignite briquettes, shopping bags, and promotional polyethylene tape with company name, newspaper pages, 2 JVC video monitors, 2 DVDs with video animated photographs and 1 soundtrack, 2 Sony DVD players, cable reel, adapter, video cable and electrical cord with female and male plugs, zip ties
75.20 × 80.71 × 27.17 in.

Staatgalerie Stuttgart, acquired with Lotto funds, 2001

Ohne Titel (Katalogbeitrag „Wppt“ – Für Mahmoud Mohammed – Mucha 1978), 1999
Untitled (Katalogbeitrag “Wppt” – Für Mahmoud Mohammed – Mucha 1978)

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, profiled wood and plywood (*frame*), UV protection glass, offset printing sheets, alkyd enamel painted on paper-board, pencil, hardboard
 $66.93 \times 51.18 \times 2.95$ in.

Private collection, Geneva

Werstener Kreuz, 1986

Aluminum profiles, alkyd enamel painted on reverse of float glass, felt, blockboard
 $51.57 \times 106.50 \times 13.98$ in.

Art Collection Alychlo / Marc Coucke (Belgium)

Wismar, 2006

2 parts

Wall cabinet wood, hardboard, oil paint, hanging brackets, 2 fluorescent lamps, electrical cord, right-angle plug with rocker switch, 2 zip ties, extension cord with female and male plugs, felt
 $106.29 \times 28.54 \times 5.98$ in.

Private collection, Geneva

The diptych **# Hashtag with Bright Spot in Pain, [2019] 2001 (# Hashtag mit Lichtblick im Schmerz)** plays with the terms of today's social media communication and combines these with an allusion to the title of a work by Joseph Beuys, namely *Blitzschlag mit Lichtschein auf Hirsch* (Lightning with Stag in Its Glare, 1958–1985).

In contrast to this allusive title, a first glance at the work reveals photographs of rather unremarkable places: Photos of collapsed, graffiti-covered, reinforced concrete elements from Düsseldorf are juxtaposed with those of lichen-covered branches shot in France. The result is a dialogue between nature and culture, which seem to resemble each other in a strange way. The four rectangles cut out of the images lend the photographs a visual unity. However, the motifs also convey an idea of fragility. The lines painted on the glass surface introduce a disruptive dynamic that leads the eye from one part of the image to another. In this way, attention is increased and drawn to certain forms of non-places that often escape perception.

Hashtag mit Lichtblick im Schmerz I, [2019] 2001
Hashtag with Bright Spot in Pain I

Diptych

Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*), plywood, float glass, 4 archival pigment prints from digital color photographs and digital colored black-and-white negatives on deckle-edged paper

Each frame $74.8 \times 57.24 \times 4.65$ in.

Overall dimensions

$74.8 \times 116.85 \times 4.65$ in.

Courtesy Mucha

Hashtag mit Lichtblick im Schmerz II, [2022] 2001
Hashtag with Bright Spot in Pain II

Diptych

Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*), plywood, float glass, 4 archival pigment prints from digital color photographs and digital colored black-and-white negatives on deckle-edged paper

Each frame $74.8 \times 57.24 \times 4.65$ in.

Overall dimensions

$74.8 \times 116.85 \times 4.65$ in.

Courtesy Mucha

Hashtag mit Lichtblick im Schmerz III, [2022] 2001
Hashtag with Bright Spot in Pain III

Diptych

Aluminum profiles, alkyd enamel painted on reverse of float glass, oil paint print on bituminized felt base (*flooring, found material*), plywood, float glass, 4 archival pigment prints from digital color photographs and digital colored black-and-white negatives on deckle-edged paper

Each frame $74.8 \times 57.24 \times 4.65$ in.

Overall dimensions

$74.8 \times 116.85 \times 4.65$ in.

Courtesy Mucha

Potsdamer Platz, [1996] 1979

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, plywood and profiled wood (*frame*), float glass, alkyd enamel painted on paperboard, blockboard, 2 fluorescent lamps, electrical cord, 2 male plugs with adapter, extension cords with 2 female plugs

Overall dimensions

$80.31 \times 92.13 \times 6.7$ in.

Private collection, Geneva

Stelle, 2021

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, *cluster mailboxes (found object)*, painting canvas, blockboard
 $36.14 \times 38.58 \times 7.50$ in.

Courtesy Mucha and Galerie Bärbel Grässlin, Frankfurt am Main