

sensitively address the topic of the exhibition and generate questions about the our ability to gain insight in the context of showing in the finely balanced harmony of artworks and their materials.

Knowledge is and remains a dream of our existence. Since Plato's allegory of the cave, form, the shadow of things, has stood for their recognizable essence, which **Mischa Kuball** transforms into another media entity in his light projection. His work *Platon's Mirror* (2011) can be seen and experienced in precisely the dimensions of Richter's mirror in its usual location under the stairs at the Kunsthalle Düsseldorf. A mirror instead of Genzken's large window on the world? "Kuball does not refer to an already known position, but creates an experiment in order to illuminate anew our use of pictures in the most literal sense," Hans Belting writes.

This is perhaps also why instead of Plato's cave it refers to Plato's mirror, in which we are meant to see ourselves. As paradoxical as it sounds, in Kuball's work we are not shown any images in the usual sense. They exist, but they come and go, so to speak, unnoticed and barely visible in the light that Kuball produces in the rooms—or, to be more precise, with devices. . . . One is tempted to call them 'light images' . . . . Thus, these are not images that are created in light, like photography, film, and the old slides, but ones that light up a room with the light of a projector that was actually built for displaying images. The second light source is the screen, which reflects the reflexes of the projected light with their light and shadow. Kuball uses not only a projection, but also a mirror world to produce light. . . . Once again we do not see what we normally expect from mirrors—pictures—even though they arrive there; instead, we perceive our environment with the light from mirrors. Kuball uses thin mirrored foils that move with the air currents as we walk through the room. They are mirrors with wrinkles, so to speak,

in which shadows collect and light is refracted.<sup>21</sup>

Shadows of people (ideas) stage light and become mirrors of light. Plato's ideas are transformed into concrete shadow images, since if you come too close to the projection, you will cast a shadow. Kuball positioned a second "shadow" next to a projection under the stairs: the empty crate for Richter's mirror, simply leaning against the wall as a third leaning situation—in addition to Genzken's window and Dujourie's steel plates. The situation thus suggests a non-place, a transitory place, referring to Plato, and a very dark room devoid of light which does not allow any form of reflection.

In the doubling of the world behind the mirror lies a surprisingly concrete frame of reference for our questions about the real. In **Aron Mehzion's** works, facets of an endless imaginary space become palpable. His table installations, like experiments, show the intellectual pleasure in imagining a fourth dimension. Endless thought in the inverted double: in manifold possibilities the symbolic creates its own space that leads us behind the mirrors and back. The origin is that three-dimensional objects cannot be transferred into their own mirror image through casting and recasting processes.<sup>22</sup> Over twenty years ago, Mehzion had this experience as a student at the Kunstakademie Düsseldorf. Since then, he has examined this phenomenon in the wake of Duchamp, who explored the fourth dimension, and H. G. Wells, who brought his character Gottfried Plattner back from the fourth dimension in a mirror-image version of himself with his heart on the right side of his body. Cubism, Surrealism, Futurism, Suprematism, as well as Bauhaus and De Stijl dealt artistically with this conceptual model. With the proposal of a five-dimensional space-time—the Kaluza-Klein theory—the reality of a multidimensional space continues

today in the models of supergravity and superstring theory. Mehzion uses 3D printing for his series of works, which—perhaps for the first time since Duchamp—fundamentally deal with a four-dimensional perspective, and uses half-transparent mirrors. Falk Wolf writes the following:

Placed between two mirror-image figures, they allow perfect overlaps or penetrations of the reflection of one figure with the view to the other. The surface of the mirror thus offers a view that reflects and also penetrates. In interaction with the sculptures, this means that one hand is both a left and a right hand. This is not an oscillating or switching of one possibility into another, but an irresolvable fusing of the objects into a single picture that is perceptible at any moment and from whatever perspective it is viewed. The arm that is missing from one of the sculptures is both there and not there in the mirror, and it is simultaneously a right arm and a left arm. Aron Mehzion's mirrors show a world that cannot be entered, but which is nonetheless present in the realm of the possible in physics and mathematics. His large-scale drawings on anodized aluminum are very similar. They consist of iterations of drawn shapes, each of which refers to something physical, but whose repetition brings about the dissolution of the physical. They also hint at a perspective, dissolve surface and form, and challenge perception.<sup>23</sup>

In this regard, the works of the American artist **Sturtevant** tie in with and supplement the questions in Mehzion's work as well as Richter's. Her works generally stand for the complex of reflections, doublings, and references. Beginning in 1964, Sturtevant turned the concept of artistic originality on its head by not producing a single original, but proceeding by appropriation: selective doubling and faithful reflecting of the original. Her works in the exhibition—copying the most important representatives of Conceptual Art, Duchamp and Robert Gober—circle back to the starting

point. Duchamp's *Nude Descending a Staircase* (1912), Man Ray's Hermes portrait (1966) and *Adam and Eve* (1967), and Gober's penis and vagina designs for his tapestries (1994) stand for (men and women and) the origin and reflection of the world (or humanity) and thus also for the beginning of narcissism. Or, the crucial question would be, could we live without mirrors? Nevertheless, these works have not only feminist or Freudian backgrounds; with Gober, Sturtevant focuses more on the obsession of art (and culture) with physical surfaces. Our identity is mainly shaped by our (dysfunctional) relationship to our own body and to others' bodies. Sturtevant as a master of this concept was also knowledgeable about crowd psychology. She physically dissected the extreme brutality of contemporary pop culture. Today, in the age of selfie sticks, Sturtevant would find no shortage of material. As a continuous principle of the concrete double materiality, she allows us to precisely rethink the uncertain intermediate space (the break or gap in reality) that, in her own words, "leads to a loss of balance that continually spurs one to think."

**Rosemarie Trockel** conceived a wall with two works for the Upper Hall which oppose one another, so to speak. Personal motifs and references of a first-person narrative are interwoven with personal references in *Cluster I – Bachelor's Luck* (2015), a twenty-two-part collage set. This is joined by a playful "breathing body" as a counterpart to the ego with the wonderful title *My Generation, No Meat* (2000). Trockel alludes to our desires and drives and presents us with wish machines à la Duchamp, in which she reveals our desire for knowledge as well as the impossibility of gaining this knowledge. Tellingly, a "self-portrait" is part of the collage—next to the photograph in a bull-fighting arena—which shows a view of the mirror between her thighs, the "origin of