

AUREL SCHEIBLER

Michael Wutz

Ossa Loquuntur

24.06. - 13.08.2016

Opening: Thursday, 23 June 2016
6 - 9 pm



Q. 7, 1929, 2016
Black and coloured ink, gouache over etching
35 x 30 cm / 13 3/4 x 11 3/4 in.



Q. 11, 1931, 2016
Black and coloured ink, gouache on paper
36,4 x 42,4 cm / 14 3/8 x 16 3/4 in.

Berlin – Aurel Scheibler is pleased to present new works by Berlin-based artist Michael Wutz in the exhibition *Ossa Loquuntur*. The exposition shows another chapter from his work series based on the story about the hobby archaeologist S. – a fictive figure invented by the artist. The first part of the series was shown in 2015 at the exhibition *Anatomy of a Landscape* in the art space Satellite and was accompanied by a publication. The story has gradually taken on a form of Gesamtkunstwerk, comprised of installation, printed graphic, painting, and text.

Wutz' work is largely shaped by his interest in geology, archaeology, and anthropology. The recent series is also influenced by his critical view on historiography, which is not immune to false interpretations or deliberate falsifications. Michael Wutz combines free, abstract, even fantastic imagery with precise visual codes of science. His texts also imitate the scientific style, which is transformed by Wutz into compelling prose. The fictional and quasi-factual elements mingle and soon cannot be distinguished from each other. Eventually, one has to believe what they see and perceive.

Michael Wutz's worlds are mysterious, fairly sinister and truly convincing in their artistic implementation. They concentrate around the image of landscape, which is brought alive as a witness and guardian of the past. In the landscape illustrations, various cartographical visual axes are superposed and cross sections are frequently combined with overhead perspectives. They open up a view underneath the surface and offer an encounter with the self and the evidence of human action.

The artist finds an excellent way to illustrate these anthropological connections. His landscapes dominated by streams and karst springs remind of "organic system of blood vessels"¹. The cartographic cross sections are filled with bones and skulls. Michael Wutz constantly reinvents the motive of a skull, which has seen numerous interpretations throughout art history, from the unearthly memento mori to simplification in the pop culture. In Wutz' works, one can hear *the bones speaking, ossa loquuntur*.

¹ Michael Wutz, *ORA LOQUUNTUR*, portfolio of etchings, 2016