

Reinhard Mucha

(Düsseldorf, 1950)

The sense of profound solitude, together with the sense of loss, are some of the themes that Reinhard Mucha investigates in *Mutterseelenallein* (*All Alone*), 1979 [1989] [1991] [2009]. In the work, sixteen sculptures in aluminum, enamel paint on the reverse of glass, felt, and wood, reminiscent of wall mounted display cases are illuminated by seven fluorescent lamps positioned between the cases. Fifteen cases carry fifteen black and white photographs of empty used chairs. The work's subtitle, *Die Wärter und Besucherstühle der "Großen Düsseldorfer Kunstausstellung" aufgenommen im Kunstpalast Ehrenhof Düsseldorf am 30 Dezember 1979* (The Seats for Attendants and visitors at the "Großen Düsseldorfer Kunstausstellung" Shot at the Kunstpalast Ehrenhof in Düsseldorf on December 30, 1979), refers to the subject matter of the photographs, an empty chair in the exhibition context. Composed of different stratifications, the installation was initially shown in Italy, at the Lia Rumma gallery in Naples, and then at the Museum für Moderne Kunst in Frankfurt, before being set up in its present location in a room at Castello di Rivoli. In the museum in Frankfurt, Mucha had added wooden wall panels beneath the cases. In the installation at the Castello di Rivoli, Mucha heaped the thirty-seven relicts of the dismantled Frankfurt wall panels into piles at the center of the room, while the quartz and resin floors of the Castello become part of the walls on which the sixteen cases are installed. Combining the words "mother," "soul," and "alone," the German title *Mutterseelenallein* indicates an extreme situation of loneliness, the mood of someone being and feeling totally lost. Changing according to the architectural context of each site in which the work is installed, as the artist notices, reflects the viewer's position in its here and now. (MB)