

JULIUS HEINEMANN: MA

Here we are. Seeing, sensing, experiencing: This exhibition invites us to explore the momentary relations between space and our subjective experience. Drifting between past and future, our perceptions and senses define what we accept as reality. Thus, Julius Heinemann explores the potentials of a bare existence in this world.

A guiding principle for Heinemann's installation at Forum Kunst Rottweil is the Japanese concept of 'MA'. Where Western notions of space are derived by boundaries, 'MA' constitutes space as a phenomenon that exists because it is experienced: As intervals, as emptiness, as that which occurs in passing.

Heinemann interprets this concept of 'MA' within the exhibition space, exploring its properties and relations. He's introduced vertical rods, a large mirror and a replica of the shelf found at the entrance. Here and there, painterly traces accentuate the walls.

The installed rods act as architectural lines connecting above and below, whilst positing a tension between the gallery and main room. At first glance, these rods are a unit, however with each step through the space, they may be experienced as a sequence, an echo structuring both space and time. Heinemann continues the rhythmic nature of these elements by accentuating their shadows — drawing on the light within the space.

A mirror hanging in front of the window reflects the outside world, whilst erasing the world inside at this spot — creating a non-space, a space in-between. The replica of the shelf, in proxy with the shelf from which it was cloned, suggests an irritating déjà vu. But on closer inspection, its details and compartments hold subtle changes, as if the objects had magically shifted during one's stay in the room. Though time has irretrievably gone by, there are limits to what is lost: The shelf still has the same basic constitution.

MA offers its visitors a field of experiential and conceptual experimentation. They become co-creators of an exhibition both spatially and temporally relative and absolute at the same time. In an age focused on futures, and characterized by exponential speeds, the cult of the spectacle and the migration from material to virtual realities, Heinemann invites us to an alternative. His proposition is one of preservation, though not of attachment. The cycle of inception, passing and return is localized within the here and now, in its inexhaustible potential. Julius Heinemann's work is neither an escape, nor does it proclaim deep, hidden truths. Instead, its radical temporality throws us into a world conceived by the artist and opens us up to the naked facts of a nowness we all share.

We become one —however, not in the form of a social utopia, but as independent individuals held in space and time. Catching the weight and simultaneously, the banality of this fleeting realization, is Heinemann's encouragement for us to consider alternative scopes of thought, action, and togetherness. He is interested in the ephemeral traces and paths leading to such alternatives. His work can be read as an indication in the sense of the old Japanese proverb: *Catch the MA*.

Enno Schramm, 2021. Translated from German by Valerie von Kittlitz and Blake Kendall.