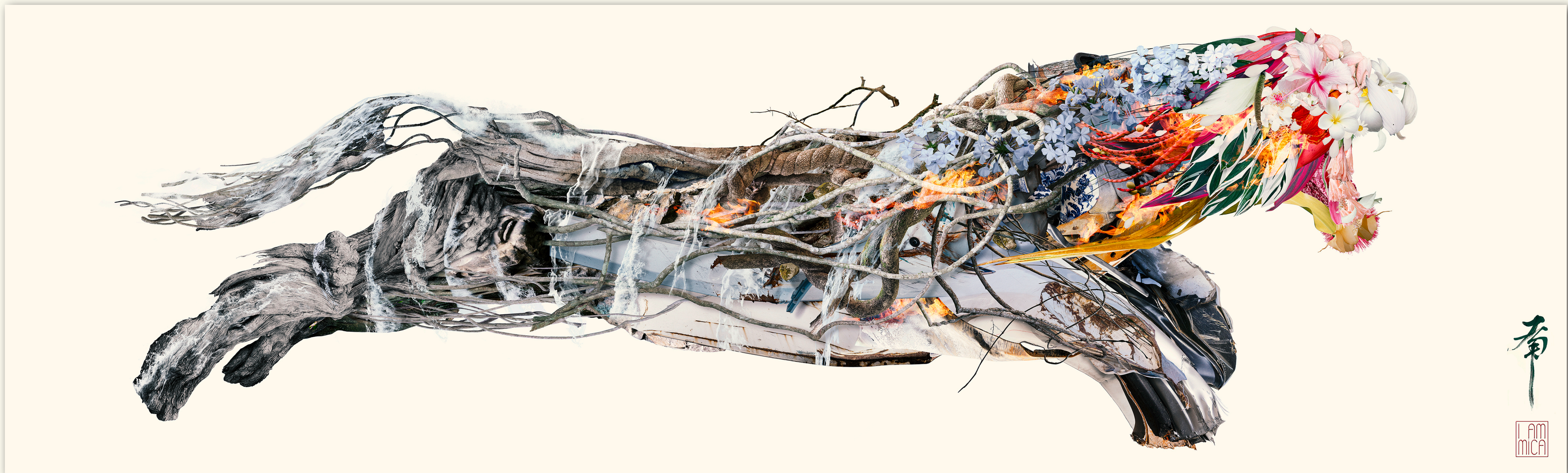


I AM MICA

米卡



南

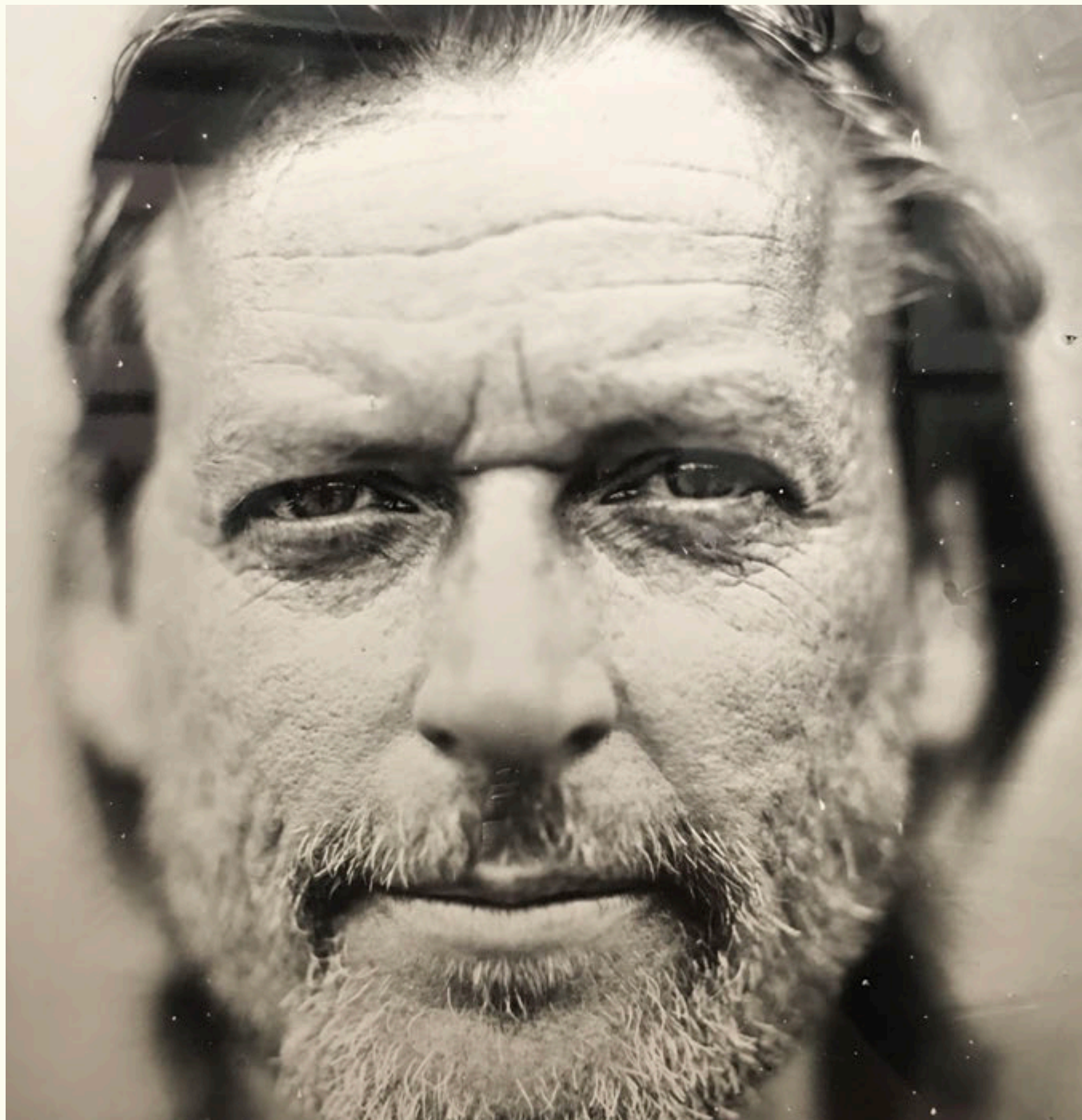


In me the tiger sniffs the rose

photographic composition
150 cm x 500 cm

„In me the tiger sniffs the rose.
Look in my heart, kind friends, and tremble,
Since there your elements assemble.“

Sigfried Sasson



I AM MICA

While often labeled a "Photo Artist" I AM MICA is clearly not. In his palette of tools, photos are merely an ingredient and the images he cuts, merges and distort, are his colors and brushes.

These images draw from similar source material as other artists: life at large.

But while others look at the best possible angle I AM MICA focuses on the hidden truths. The ignored details. The insides of the cracks. And the untold stories.

Untrained eyes look for the best possible image but I AM MICA looks for the impossible image. And what he doesn't find, he crafts himself.

WORKS

ELEMENTS

ELEMENTS

The earth from which I emerged and to which I will return, which leaves me with both feet on reality - whatever it may be. Easily where my ideas find their breeding ground and firmly where minerals arise.

The minerals, so metal, which flow in me as small particles and when they meet, create the spark that unleashes a fire in me.

The fire of enthusiasm, creativity, to take me and others with you, to burn for a cause.

The water that cools me down so I don't get burned. The eternal flow in me, what carries away and is constantly in motion and keeps me in motion.

And wood? We in Germany call wooden heads stubborn people - but whoever believes in something is stubborn, and that's me, can proudly be a wooden head.

But there is another element, the air, that keeps my machine running, which leaves the earth airy, what makes water alive, can destroy metal, without which no tree can bring its seeds into the world, without which there would be no fire .

Air accompanies me from the first breath to the point where I burn to ashes.

phoenix

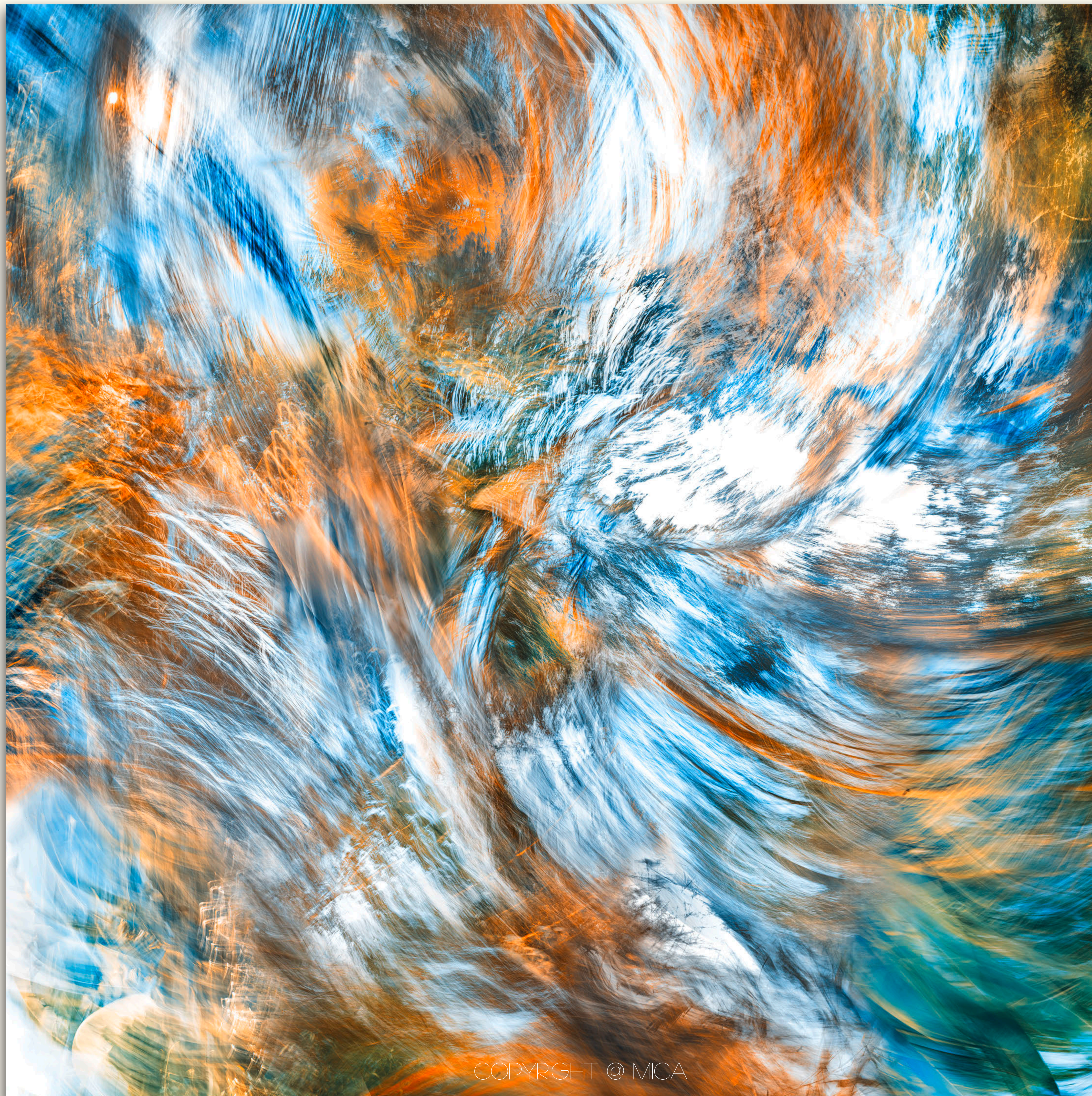
The inconspicuous thing about air is that it is invisible. Only noticeable through the wind. The obvious that we cannot live without them.

Through them we breathe for life, and through them we burn to nothing with fire. We become air - the invisible of ourselves. An eternal cycle.

Man is the only creature that knows it will die. Whole religions came into being because we want to hope that somehow we will return. Like a phoenix.

phoenix

photographic composition
200 cm x 200 cm



phoenix two

What will it be like, the last look, the last blink of an eye in the consciousness of our life? It will come because the end is an inevitable part of our life.

And yet we shy away from dealing with it. A ritual is made of it around us, but not around things that we have created and live shorter than ourselves.

Isn't that what we should celebrate like the birth - the end? Not as redemption, but out of joy in the time we had together. Celebrating the beauty in it.

The aesthetics of finitude.

phoenix 2

photographic composition
200 cm x 200 cm

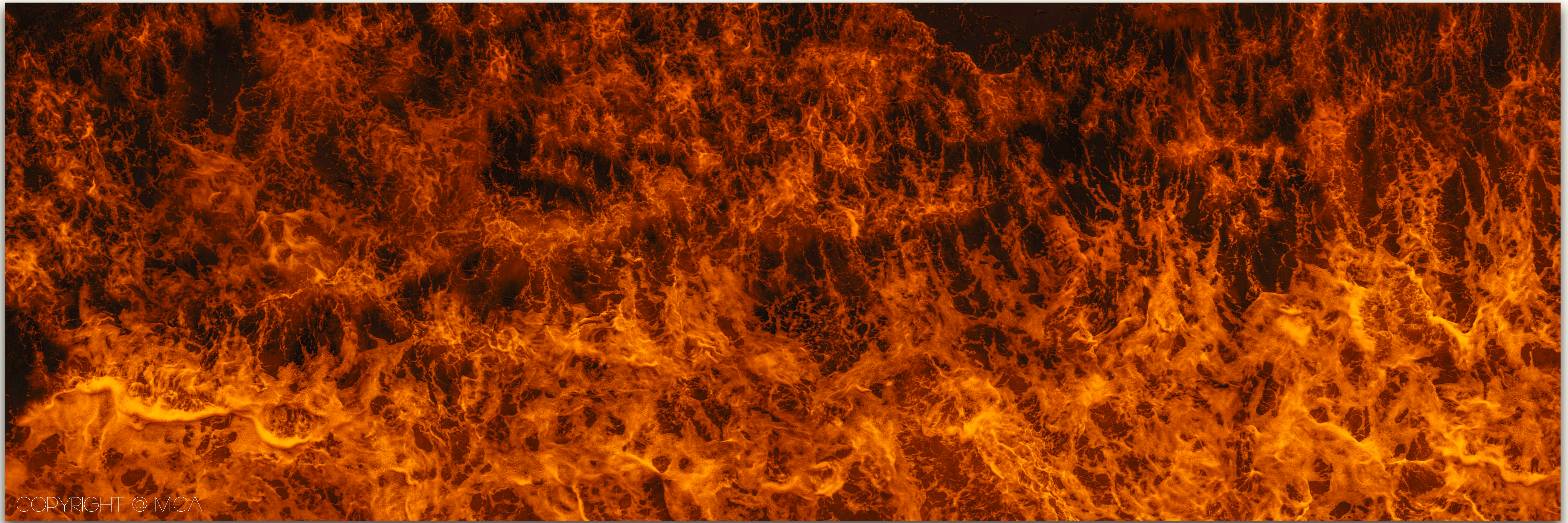


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the attraction of opposites

对立的吸引力

Fire and Water are the elements of life that are outmost contrary. Still they have so much in common. Like Ying and Yang one could say: they can't exist without each other. They even resemble one another on a level hidden from our eyes, because we can't see them at once. But that is not true. In some strange way they even attract each other.



the attraction of opposites

对立的吸引力

photographic composition

300 cm x 100 cm / 300dpi

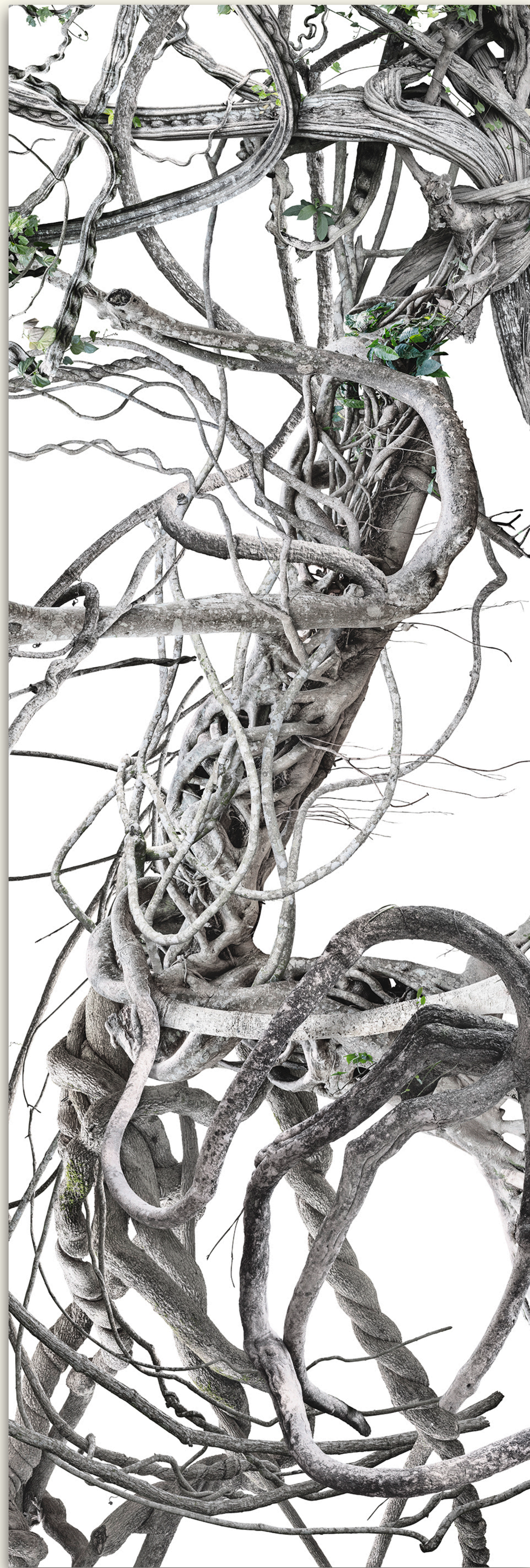
interwoven in spirit

Roots twist around the feet, trunks wrap themselves, hug to death, twist around everything they find and form an unseen interweaving.

This connection has grown for thousands of years in all its individuality, otherness and peculiarity. It is the mirror of this country - or are the people who live here reflected in their nature? So light and fascinating that one would like to think: The trees are dancing.

interwoven in spirit

photographic composition
300 cm x 100 cm



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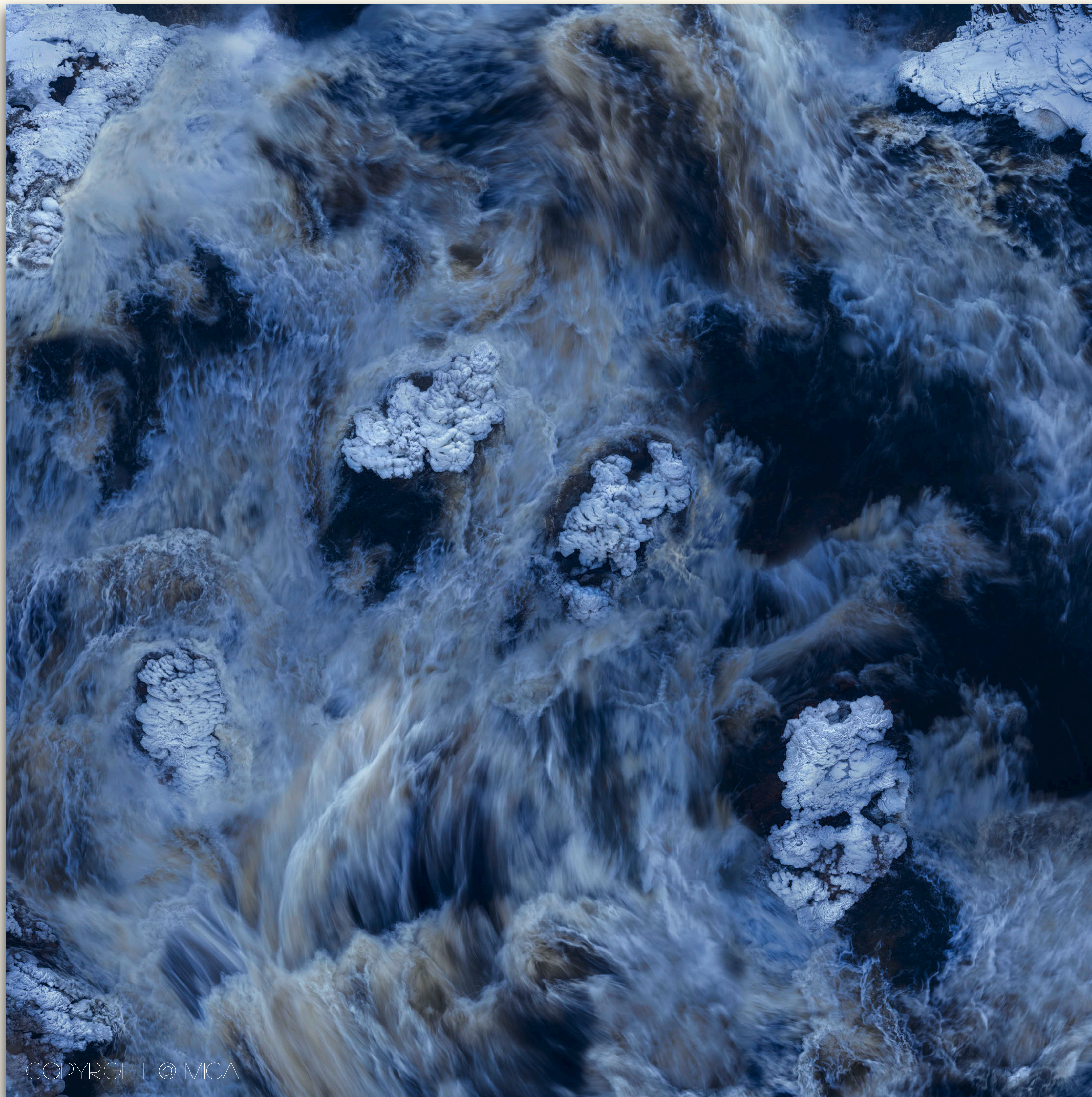
where and from where

哪里和从哪里

Where are we from? Where are we going? Where are the tides of times moving us? If we could look at our lives from far above, they would be a river, a stream with islands and drifts. Nobody knowing where each comes from, what it leads to, what impact each individual's energy has. And still: it would be a picture loaded with elegance, complexity and simple beauty at the same time. Abstract but real, unbelievable but familiar, frozen in time but moving.

where and from where
哪里和从哪里

photographic composition
200 cm x 200 cm / 300dpi



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mother

Rocks are children of the earth, formed from glowing lava pressed in millions of years of birth. Folded and raised. The story is in them as if between glued book pages. Every stone is the past of our ancestors, every crevice the breeding ground for the new. It is the security that is in every rock, reflecting that we are all born from it.



mother

photographic composition
300 cm x 100 cm

the
beautiful
reality
of untrue

不真实的美丽现实

the beautiful reality of untrue

We live in a world full of contrasts, full of illusions and visions. We do not know what is true, we think of worlds that cannot be true and experience the opposite of what we want. The images I have created are picturesque, maybe dreamy, beautiful in the viewer's mind, but none of this is reality.

Unlike paintings, I paint with my photographs. Photographs are always real. They picture reality. Not. They are the best document of falsehood today. But also dreams, visions and illusions.

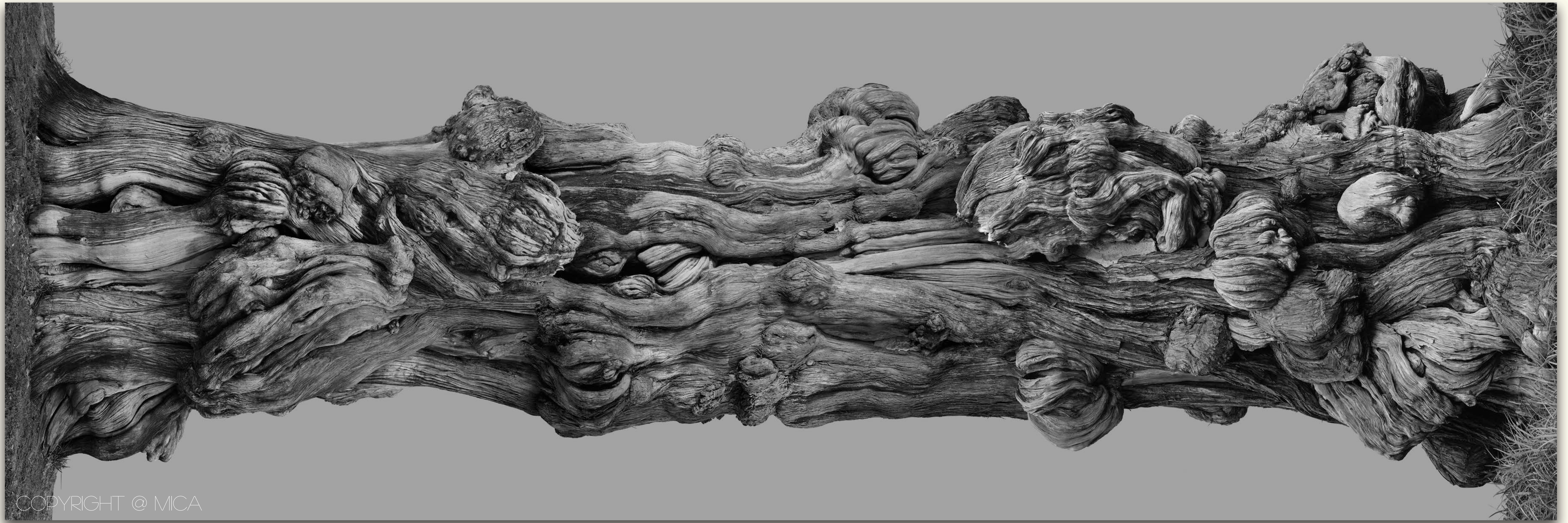
All the pictures in my series consist of more than 100 individual pictures. Composed into a beautiful whole, which is not true.

All images will only be able to radiate their strength, meaning and beauty in their actual size. This presentation only touches on what effect they are transmitted in full size.

tree of life

生命之树

The path leading through our live is made out of experiences that change us, that coin us, that let us grown. Every change is a knot in our being. It makes us more interesting, more unique. The monks in the monestaries knew and gave every tree a piece of life, making it more distinguishable. These cancer cells they implanted did not weaken the trees. They made them stronger, gave them something special and through this these over 1000 years old cypress's became a symbol of live themselves.



tree of life

生命之树

photographic composition
300 cm x 100 cm / 300dpi

buddhism in one picture

一张照片中的佛教

Buddhism is the science of awakening, inheriting the balance of thoughts and emotions. Four truths coming from four different directions lead to the realization. As seen in the sound wheel and in the swastika, united to the symbol of luck. No matter how different they are, intertwined and bound together they unleash their potential. Far beyond our cognizance, we only see a confused mesh we keep trying to understand.

buddhism in one picture

一张照片中的佛教

photographic composition
200 cm x 200 cm / 300dpi



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about lines and clouds

关于线条和云

There are no lines in nature. Only humans created a reduced image with the first stroke, which limits the object.

Since then, every idea has come up with the first line, and the forms behind it come from our heads alone.

The Chinese representation of clouds uses this type of line in a very special way. Lines limit but the shape is opposite. Lines become independent to something intangible. Curves, folds, spirals construct shapes and only our imagination brings them back to the actual haptic shape. There is only one thing comparable in nature. Only the human body, where curves and folds reduce to lines, the actual shape can be supplemented by pure thoughts.

about lines and clouds
关于线条和云

photographic composition
200 cm x 200 cm / 300dpi



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reflections

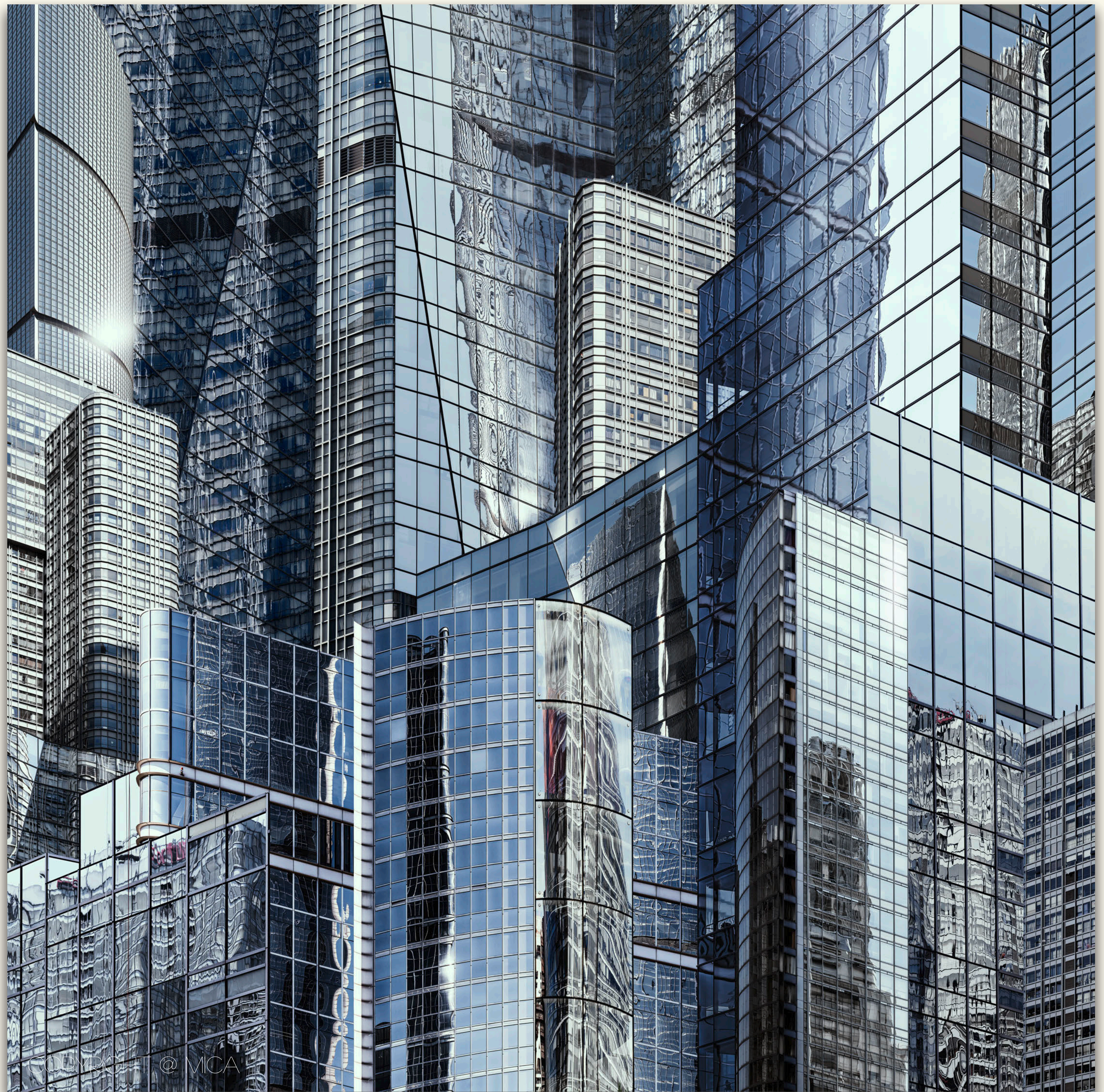
思考

Every me is mirrored in another way than we aspect. We reflect on our actions and yet we do not see, that every reflection generates a picture, different from the actual nature. It twists the truth to a new image that is even more exiting an interesting. Those looking attentive and philosophical at this perception, will recognize it in their surroundings and will grow by this like by all the facets we inherit.

reflections

思考

photographic composition
200 cm x 200 cm / 300dpi

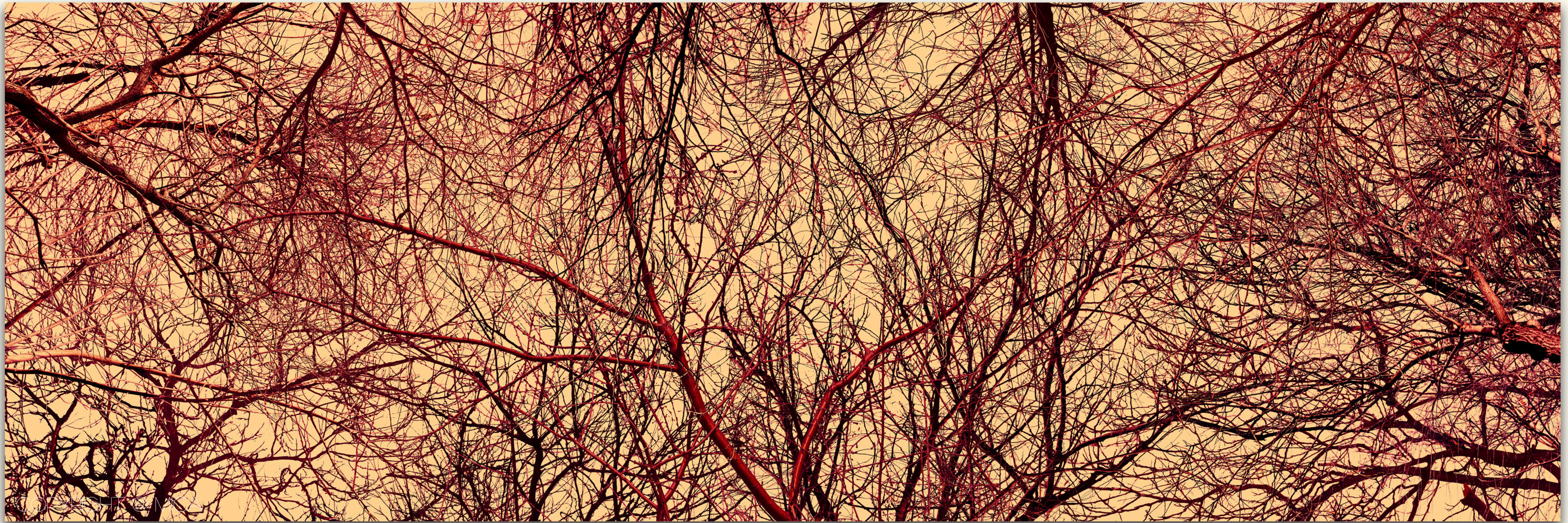


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capillaries over us

我们的毛细管

It's scientifically proven that even trees communicate. By their roots. By their leaves. Or by avoiding each other. It's a complex entangled net, below us and above our heads. It is the life around us and in us. It is the blood that always flows, keeping life alive. Invisible and indispensable. We do not know why it is this way. But what we know is, that it's important it works the way it does. Big or small, its all connected. And it's the basis for us living the way we do.



capillaries over us
我们的毛细管

photographic composition
300 cm x 100 cm / 300dpi

connections

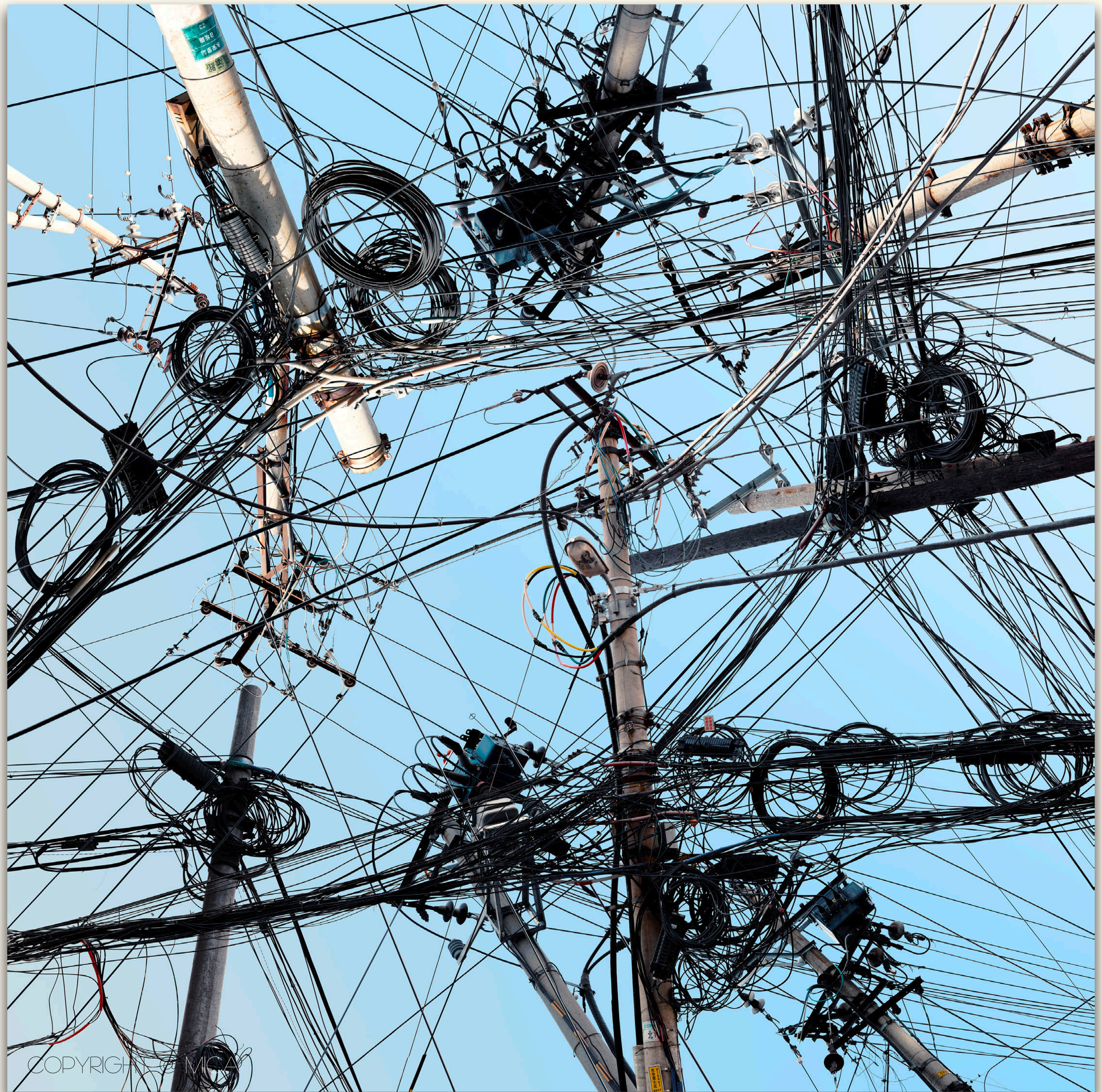
连接数

We are woven in by the way we communicate. We all are intertwined with each other. We are linked in togetherness. This energy seems to float above us. Undetected. Ordinary. Necessary. But it emits a confusing power, pulling the strings, like we are marionettes of ourselves. And that's the good news. Without them we would be poles in the desert. We need each other. And we love it. We love the Stories, that connect us day by day. And that is because humans became human by the stories they told each other.

connections

连接数

photographic composition
200 cm x 200 cm / 300dpi

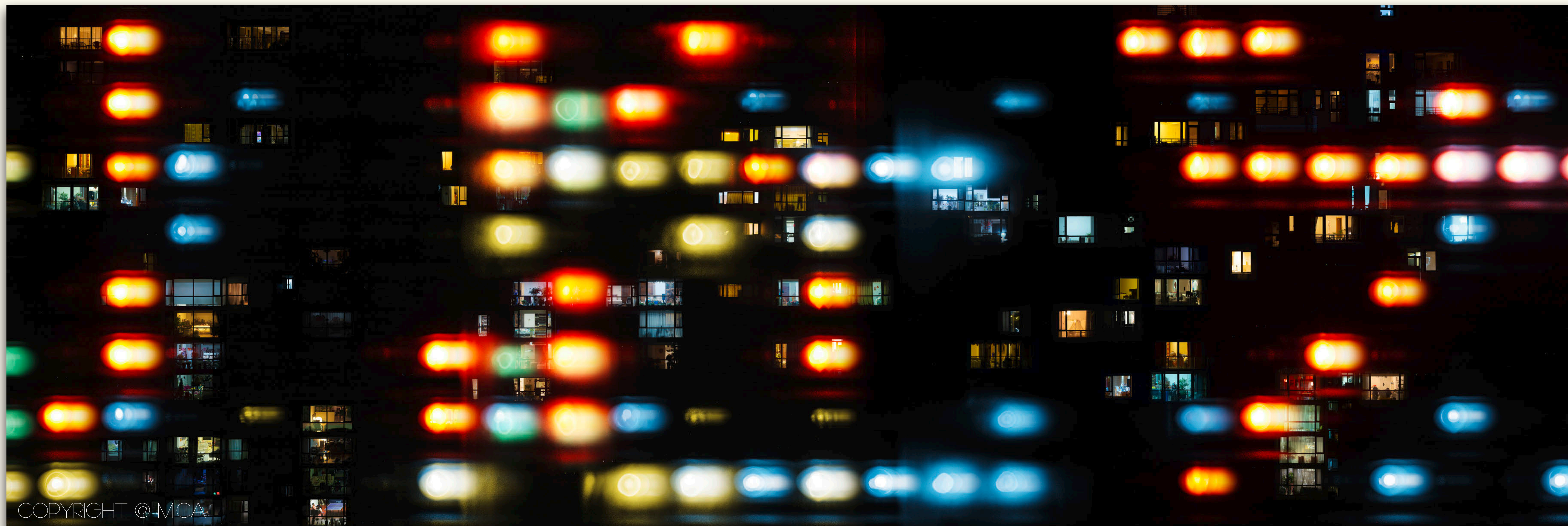


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little lights

小灯

At night, the smallest lights in the city shine guidelines and orders.
They move quickly, steadily and fill spaces, loud and unmistakable.
At night we shine, the big lights of the city, behind curtains in dim
light. We glow statically in our hiding place and stare in masses of
small shining points.
We fill the rooms with fading glow.
We, the real little lights.



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little lights

小灯

photographic composition
300 cm x 100 cm / 300dpi

the moment that never existed 不存在的那一刻

We all are looking for these perfect moments, picturing experiences so we do not let them slip out of our mind. The perfect moment is a wish. And it's destroyed by thinking it over and over again. But again and again, we are searching for these moments, for these pictures, so unique we can recollect them anytime before our closed eyes. We even invent things, that didn't occur, or didn't happen exactly that way. But we do so, to make sure these moments last forever. Even if they never were as pictured in the first place.

For this picture I visited 6 different rainforests in Asia, always looking for the perfect moment. I gathered these moments to create a vision that only existed in my head.



the moment that never existed

不存在的那一刻

photographic composition

300 cm x 100 cm / 300dpi

8FACES

8FACES

Have you ever laughed when thinking about something sad?
Have you ever cried when thinking of a happy moment?

For 8FACES, I AM MICA sat down with people from all walks of life and asked 8 questions about memories, evoking intense emotions. And then compiled these into one image.

Because our faces are a mirror of our memories.

Particular in the time of the pandemic of Covid-19, the real us and the ability to interact with our peers becomes exceptional important. All layers of our soul are under distress.

This fact influenced me even more to create the project of 8FACES.

See what the WHO says about the impact of Covid-19 to our mental health:

„In the first year of the COVID-19 pandemic, global prevalence of anxiety and depression increased by a massive 25%, according to a scientific brief released by the World Health Organization (WHO) today.

Concerns about potential increases in mental health conditions had already prompted 90% of countries surveyed to include mental health and psychosocial support in their COVID-19 response plans, but major gaps and concerns remain.

“The information we have now about the impact of COVID-19 on the world’s mental health is just the tip of the iceberg,” said Dr Tedros Adhanom Ghebreyesus, WHO Director-General. “This is a wake-up call to all countries to pay more attention to mental health and do a better job of supporting their populations’ mental health.”

Multiple stress factors

One major explanation for the increase is the unprecedented stress caused by the social isolation resulting from the pandemic. Linked to this were constraints on people’s ability to work, seek support from loved ones and engage in their communities.

Loneliness, fear of infection, suffering and death for oneself and for loved ones, grief after bereavement and financial worries have also all been cited as stressors leading to anxiety and depression.”

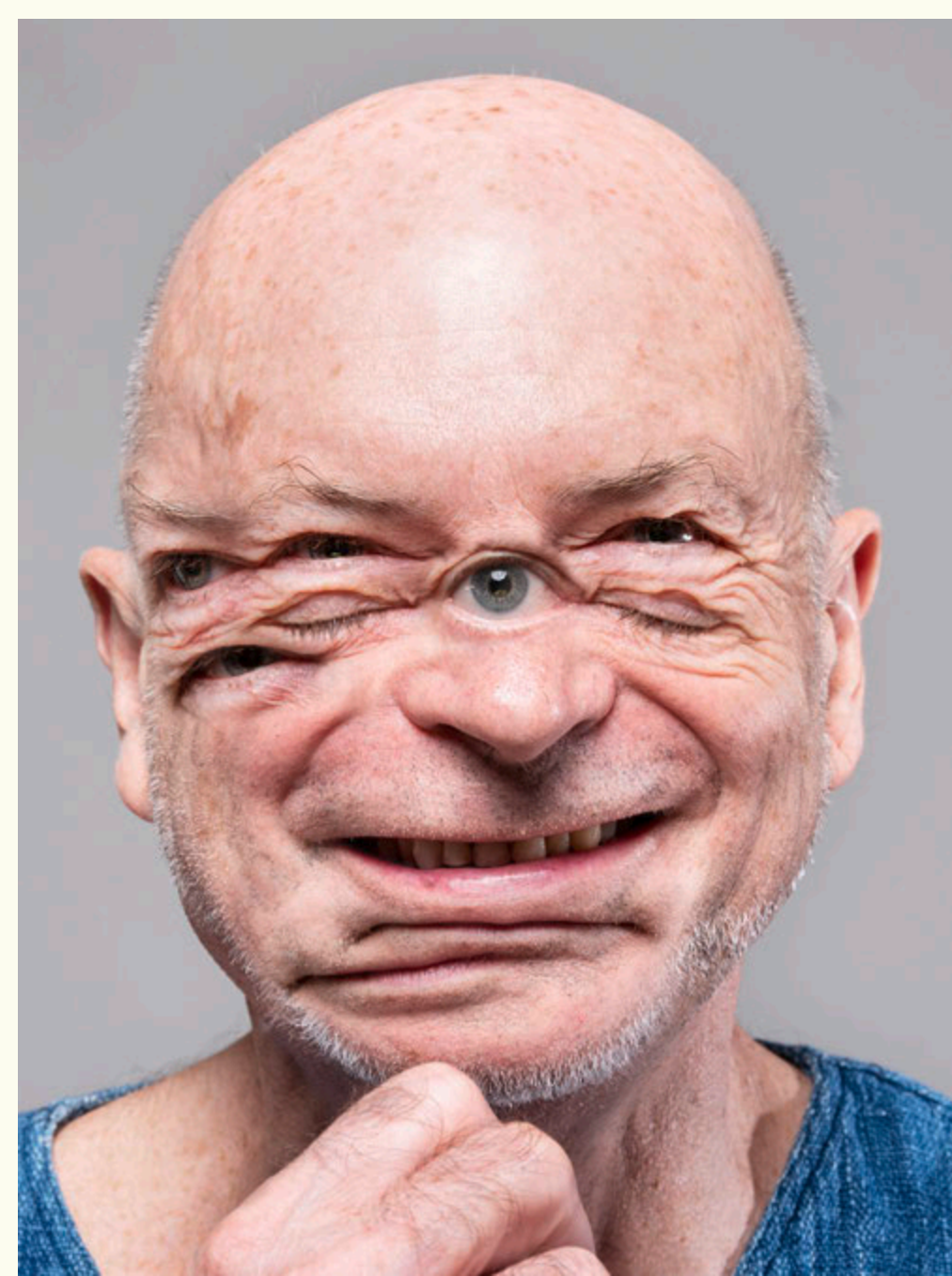
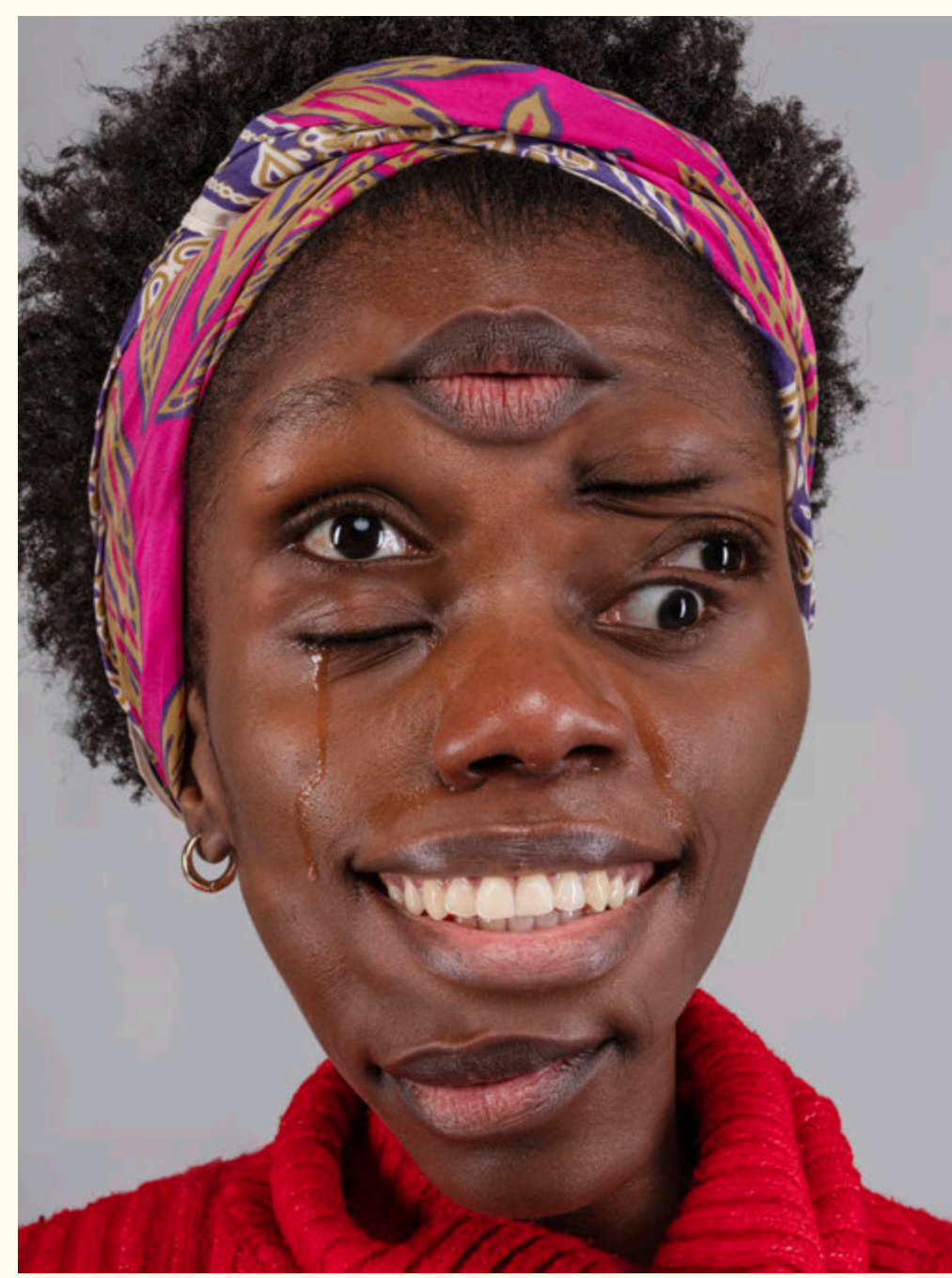
PROLOG

In times when we beautify our public image through flattering angles and filters, we present a distorted version of ourselves.

But this pushes the raw and real “us” into background. The tears of joy, the ironic laughter of sadness and the thoughtfulness of surprise, we experience. It’s a dystopian experience deriving us from the intensity of pure and raw emotion.

8FACES is a commentary on this. It does not aim to show “beauty” but serves as a visual reminder that human emotion cannot be filtered.

OVERVIEW



1 / 3

8FACES – An Introduction by Nikolaus Ellrodt

If you hear the name 8FACES, you might think of a popular beauty product, but in this context, that is far from it. Digital artist Michael Kuehn, aka “I AM MICA” invited a number of friends within his Beijing expat circle to realize this project of search for the soul in their faces.

All of us present many faces, like a chameleon with countless facets, many of them known to most in our surrounding, some known only to a very few. In his host country it is of particular importance not to lose “face” in front of others.

We have seen a similar concept in Cubism, and even in old Buddha statues, which show different facial emotions on the same head. In this project MICA however is using the technology of our time to put the feeling triggered faces together to a map of emotions of his subjects.

MICA offers an atypical architecture of the faces, a codification of shattered emotions.

2 / 3

8FACES – An Introduction by Nikolaus Ellrodt

He takes 8 photos from a single angle, always in the moment his subjects are reflecting on 8 different questions about emotional memories in their life. The complete image rests on the combination of several layers of the 'portrait', interwoven in a delicate manner. The face distorted space remains identifiable despite its fragmented representation.

Our senses are confronted with the absurd. A mental image appears, depending on our capacity and willingness to memorize the details. An expressive gaze, tears, a half open mouth, crooked teeth - many discreet traces or more expressive notions are building this map of emotions.

These newly minted faces of strangers, shot in pale colors, catch the onlooker between the clear and the obscure, the grotesque and the beauty. The way of creation, seemingly influenced by the work of Phil Toledano, whom MICA worked for during his time in New York, leaves us with an image of tension, points of instability and electrifying fragments.

3 / 3

8FACES – An Introduction by Nikolaus Ellrodt

The recomposed portraits accentuate the variety of emotions of the sitter and begins to speak to us about pain, joy, sadness and fulfillment. Each viewer will concentrate on and relate to different perceptions of sentiments.

MICA, the artist, divests himself of all aesthetics, all beautifying ornaments. He condenses the emotional reality of his subjects, shifting the focus on the question on demeanor.

The portraits of MICA set the stage of pure presence of emotions, hybrid and polysemic, a presence which brings together reality, imaginations and wonder.

PICTURES

8FACES _ Part 02

photographic composition
150 cm x 200 cm



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8FACES _ Part 10

photographic composition
150 cm x 200 cm



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8FACES _ Part 07

photographic composition
150 cm x 200 cm

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8FACES _ Part 18

photographic composition
150 cm x 200 cm

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8FACES _ Part 09

photographic composition
150 cm x 200 cm

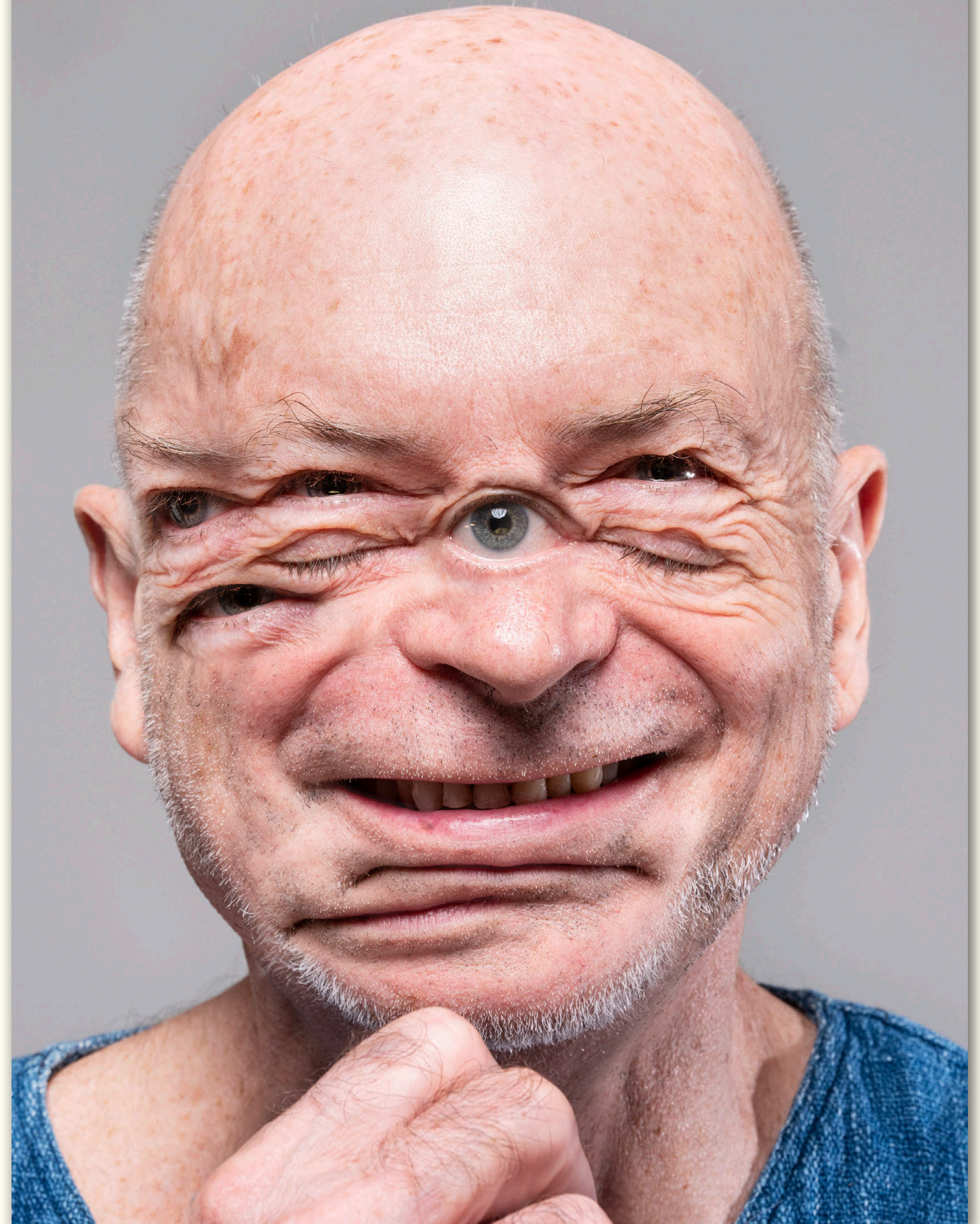
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8FACES _ Part 16

photographic composition
150 cm x 200 cm

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8FACES _ Part 04

photographic composition
150 cm x 200 cm

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8FACES _ Part 15

photographic composition
150 cm x 200 cm

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8FACES _ Part 17

photographic composition
150 cm x 200 cm

COPYRIGHT @ MICA



8FACES _ Part 20

photographic composition
150 cm x 200 cm



VICE VERSA

VICE VERSA

Is a symphony of emotions, the high and low tones create the tune which makes us move.

For me, the four panels represent the fluctuations of our emotions. From joy, desire, to being sad or angry, to despair.

It is my believe that the essence of life is based on the fact that we allow this cacophony of feelings to happen, which makes us perceive ourselves as a whole.



VICE VERSA



Part 01
various sizes
photography composition

Part 02
various sizes
photography composition





Part 03
various sizes
photography composition

STRING

STRING

The STRING series thematically deals with events in and around the history of China from a foreign perspective. It's about a different perspective, abstraction and illustration. The combination of different objects, some of which seem to be taken out of context and which I have rearranged here, run through the story and the images like threads. It is a kind of applied Arts. That's the meaning of the series.

STRING – 1421

In 1421, an armada of 600 junks and 30,000 men led by Zheng He set out from China to explore the world. Emperor Zhu Di organized this daring enterprise with precise calculation. In addition to the military and diplomats, there were also scientists, poets, priests and scholars of various religions and prostitutes on board. The ships were loaded with riches to give bountiful gifts where they arrived. The exchange with peoples was in the foreground of this company. Currents and wind strengths were measured, maps created, rare plants and animals were collected as well as strange stories and thoughts about God and the world. Emperor Zhu Di had already had an encyclopedia written. In four thousand volumes, it encompassed all the Chinese knowledge of the time. The expedition would also bring the rest of human knowledge to China.

By the time the fleet returned home in October 1423, the Emperor had fallen, leaving China in political and economic chaos. The great ships were left to rot in their berths and the records of their voyages were destroyed. In the long, self-imposed isolation that followed, the knowledge was lost that Chinese ships had reached America seventy years before Columbus and circumnavigated the world a century before Magellan.

So the string of knowledge about it is broken.



„1421“ . photography composition 150 cm x 250 cm

STRING – DEFENCE

A wall is the absolute sign of protection, never one of attack. And yet: Walls run through landscapes like whiplashes, sent out to those who should dare to cross this border.

A small seed stabilized this defense for hundreds of years. No one knows how it came about that the ability of cooked rice, the most important food at that time, came into this processing. What a sacrifice, only for protection and not for attack.

And yet no wall ever kept what it promised. This is due to the curiosity of those who stand outside as well as behind each wall.



„DEFENCE“ . photography composition 150 cm x 250 cm

STRING – EMPRESS

There was only one true empress in the history of China. Wu Zetian ruled Luoyang from 690 to 705, which has been the capital of China for many centuries.

Getting there wasn't easy, and it wasn't honest either. But when was it ever? She was the first woman to lead an empire, reform it and reignite it.

During her reign, she led the construction of the largest and most important grotto of the Longmen Grottoes and gave the depicted Buddha figures, guardians and demons a feminine form and charisma. This World Heritage Site shows the world, even centuries later, how an empire can change under the leadership of women.

She had 5 children, a daughter and 4 sons, although she was said to be barren. She was also said to have killed 2 of the children.

In the end she was doomed to fail, symbolic image of a phoenix, the symbol of femininity in China.



„EMPRESS“ . photography composition 150 cm x 250 cm

you see

what

you are

you see what you are

In my works I try again and again to rearrange natural elements for our eyes. I give them a new meaning. What happens is that an alienation arises that opens the mind in a different way.

“you see what you are” is an exaggeration of this, a process of letting pictures emerge from it, whereby my own point of view should change several times. Using photography as painting in order to jointly create a new power of images in the abstract and the realistic is transferred to the viewer. This confusion and getting lost can be found in one's own mind: you are what you see.

victoria's secret garden

Like trees, so are people. The perfection of being is always oriented towards the attractiveness of the environment. While stout oaks symbolized something at certain times, today we find concrete palm trees in the front gardens.

Trees survive our way, over and over again, surviving what we do in the time they live. They are not only mirrors of our time, which we imagine is special, no, they outlive our kind of stupidity in which they simply: are.

victoria s secret garden

photographic composition
200 cm x 200 cm



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torture

When trees are kept small, pruned and allowed to grow deformed, that's an art in our culture.

However, the tools used to prune and care for a bonsai are reminiscent of instruments of torture. Bonsai trees are peeled off the bark, the branches pruned and the direction in which they should grow is directed with wire scaffolding.

We look at these small works of art that take decades to be admired in their artificial beauty.

This picture was created exclusively from bonsai trees in a garden in southern China. On the one hand a small garden with beautiful creatures, on the other like a bizarre cabinet of curiosities.

torture

photographic composition
200 cm x 200 cm

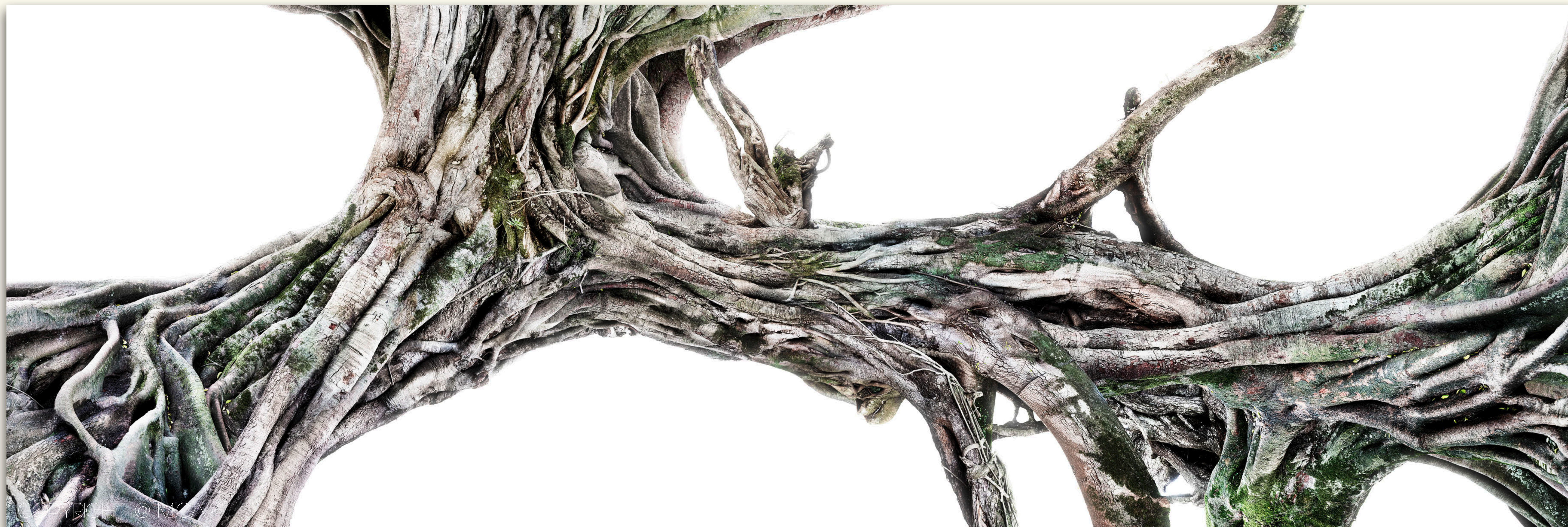


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trees of lifes (2)

You already notice, trees are my thing. ;) These trees grew because they were left as they are. 700 hundred years. Hakka people who went there 700 years ago planted and left them there. Just like they were transplanted and wanted to be left alone.

Trees that are allowed to grow and thrive have a life of their own. And this is what they look like. Own. They move, spin, and in some details you can see how they cannot keep still. They drive around us like part of a network.



trees of lifes (2)

photographic composition
300 cm x 100 cm / 300dpi

spirit of north

“Night poured over the desert. It came suddenly, in purple. In the clear air, the stars drilled down out of the sky, reminding any thoughtful watcher that it is in the deserts and high places that religions are generated. When men see nothing but bottomless infinity over their heads they have always had a driving and desperate urge to find someone to put in the way.”

Terry Pratchett from the book „Jingo“

spirit of north

photographic composition
300 cm x 115 cm



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I can't see the wood for the trees

The title is a quote from Christoph Martin Wieland, a famous German poet, and describes "something that is actually obvious is overlooked because you only see the details, not the whole that they make up."

When you see this picture, you see a strong trunk - thick and indestructible. Maybe at a second or third glance you can see that there are more than 35 different trees that come together to form one. A forest as a tree to be recognized.

All trees in the picture are photographed in Xishuangbanna, partly in the rainforest, in the botanical garden and also in the great outdoors.



I can't see the wood for trees
100 x 600 cm

photographic composition

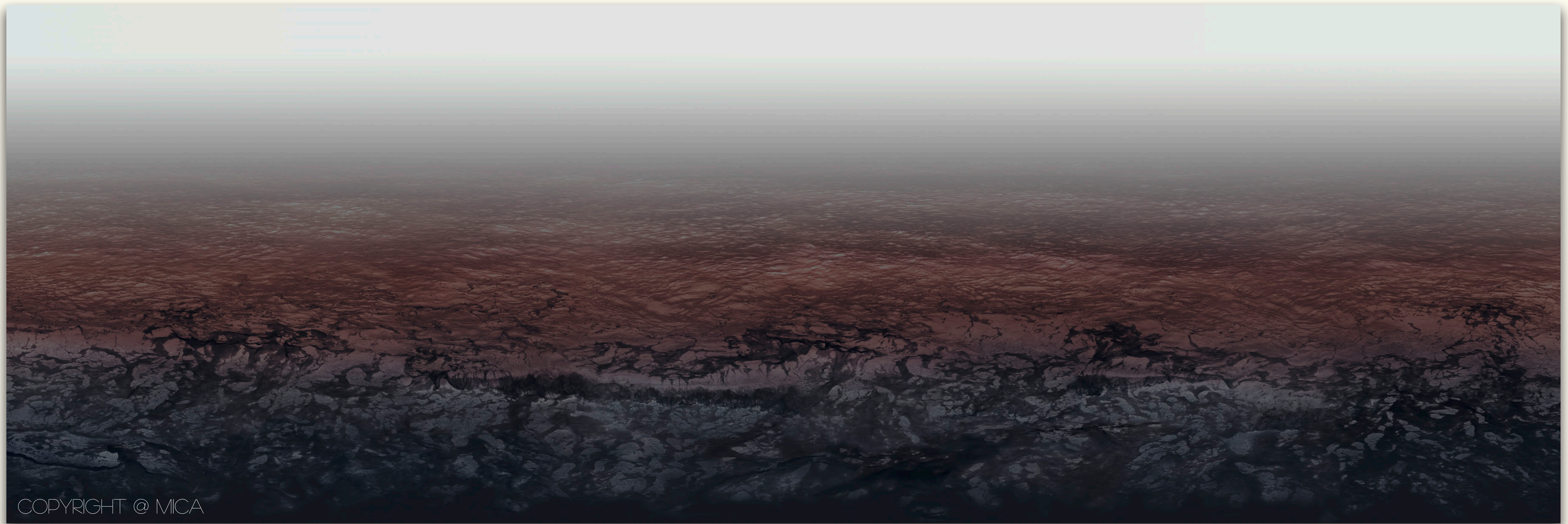
calm

A single curve in Photoshop. A curve that completely changes the picture. A curve that changes the world, because there is only one curve from a dreamy beach to a desolate desert: the climate curve.

Consider what you do, buy, use, each and every one of you. Eat less meat, fly less, don't buy any shit. Keep things longer, and most importantly:

Do not choose your future, but that of your children, children of friends, grandchildren. We all have enough.

What we need is not a curve, but a clear direction.



calm

photographic composition
300 cm x 100 cm



calm

photographic composition
300 cm x 100 cm

the myst of the truth

Like the country, like the people, like the imagination.

Like the plants, so are the ideas - the otherness - the diversity. In the rainforests the plants overturn with their peculiarity and uniqueness. From this fantasy, as in the previous posts from me, dragon pictures were created.

And I love the idea of interpreting the dragon - symbol for the stronger sex, the man, here in China - from flowers and leaves.



the myst of the truth

photographic composition
150 cm x 150 cm

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about lines and clouds 2

Everything is in motion, everything is deforming. Everything turns, everything bends. Nothing is static, nothing is stable. Lines are not straight, clouds even less. Not looking up into the sky for a minute changes everything. We ourselves can barely stand still for a minute. I always come back there. Our bodies, our movement, are in motion, like the boundaries of clouds that are deformed into water droplets, like the finiteness of water itself, we find no boundaries, and yet they are there, everywhere.

about lines and clouds 2

photographic composition
200 cm x 200 cm / 300dpi



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connections 2

5 years ago, I looked to the sky in the streets and saw lines like graphics. Now, I look to the sky and see everything different, but in graphic too.

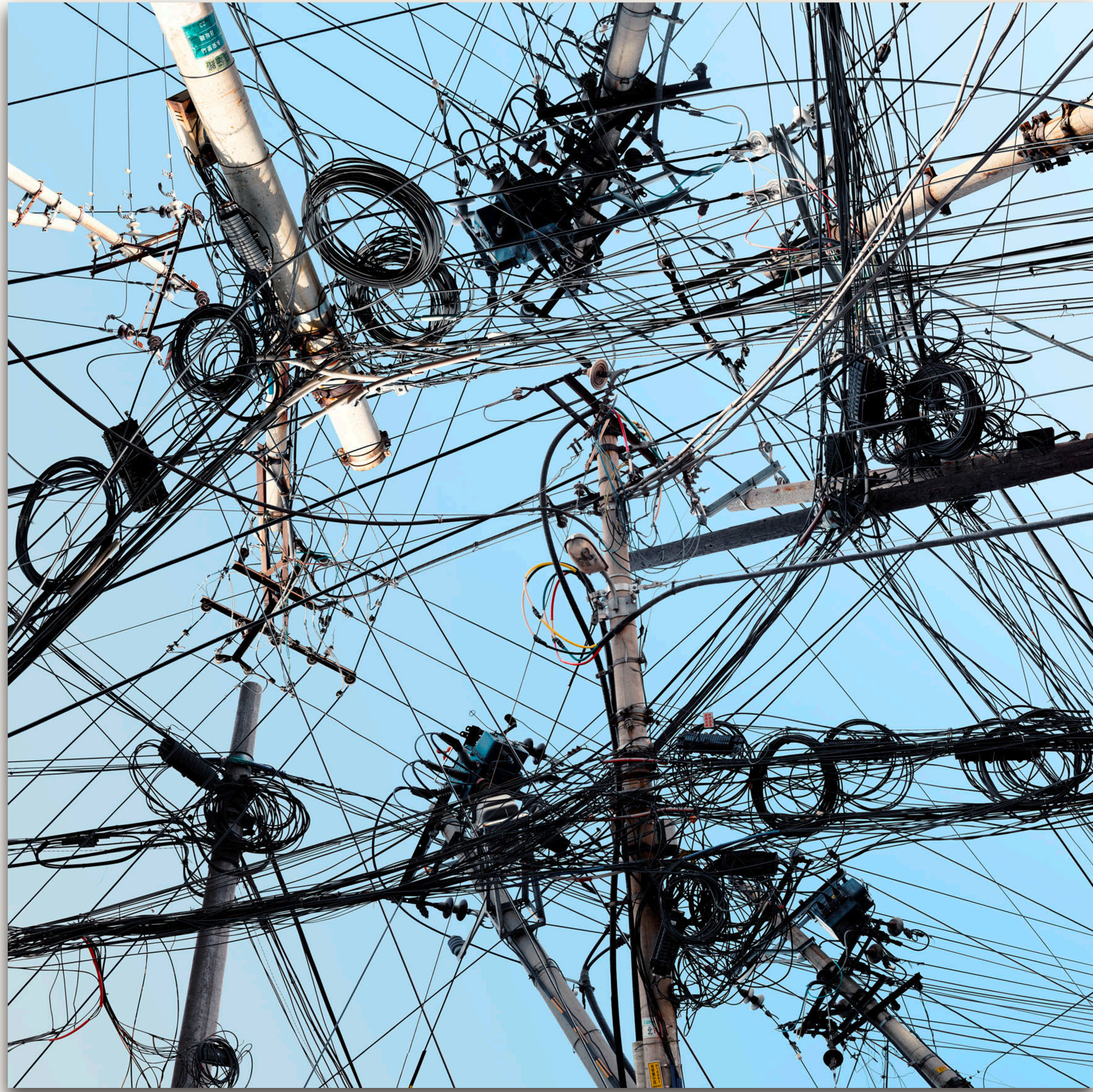
We are surrounded by a world full of details. We ignore them until a critical difference becomes apparent. Then we miss things. And so it is with our communication. We miss people because they are not on our channels, whereby we thought, full of chaos, to create order.

connections 2
连接数

photographic composition
200 cm x 200 cm / 300dpi



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endless

All of the waves I've built into it are waves that are about to break into foam. That fraction of a second before. All the structure that lies beneath, is in the shaft, are like tendons that hold a construct together. In my picture I have intentionally changed the color so that a wave is the last association. It should only appear at the end when looking at it, because that is where the FORCE stands and falls.

What is much more important to me is the vulnerability of the moment. Because no matter what you see in it, it is nothing that you take on the surface. It is the structure under the skin, under the bark, hidden and important. It is important that what you believe holds together.

In the end it has become a structure that itself seems endless, like belief in the power of force. And yet it is as fragile as a wave about to collapse.



endless (work in progress)

150 x 300 cm

photographic composition

blossom tree

开花的树

As children we lay in the meadows and imagined what it would be like if the sky were the floor and the floor was the ceiling. How it would be if trees grow from above, the flowers we lie in are real heaven. When the world turns, when suddenly it's down instead of up. You know?

I'm from Europe and this picture is about China. The differences between our origins are so great that one could compare it with above and below. The trick is to discover the beauty, the interplay of thinking and being. This is pure inspiration.



blossom tree

开花的树

photographic composition

200 cm x 72 cm / 300dpi

time
capsule

time capsule

Hundreds of years ago those houses were built, and the walls were a brilliant white. Over the decades, nature changed their face - through rain, humidity, heat and much more. But people also wrote, scratched and sprayed sentences and opinions on it, leaning ladders, sweaty heads or lovers. With each use, however, they contributed to the change in the surface. With each act, something got stuck on it and painted with a brush stroke of being on these walls. These walls are time capsules of being and reflect in an abstract form what we are and how we change our environment with it.

We walk past these walls because they were always like that, or just like that, they are like they are and don't recognize that nature and we humans create paintings from them. Paintings that no painter likes to create, far from an implied opinion or creation. And yet it is works that radiate more, because we capture our time in them.



Colours of Time Part 1

时间的颜色第1部分

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP

140 x 105

Digital Print on Canson Platin on Alu-Dibond



Colours of Time Part 2

时间的色彩第2部分

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP

140 x 105

Digital Print on Canson Platin on Alu-Dibond



Forest of Houses

房屋森林

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP

105 x 140

Digital Print on Canson Platin on Alu-Dibond



海你所见第1部分

sea what you see Part 1

海您所看到的1部分

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP
140 x 105

Digital Print on Canson Platin on Alu-Dibond



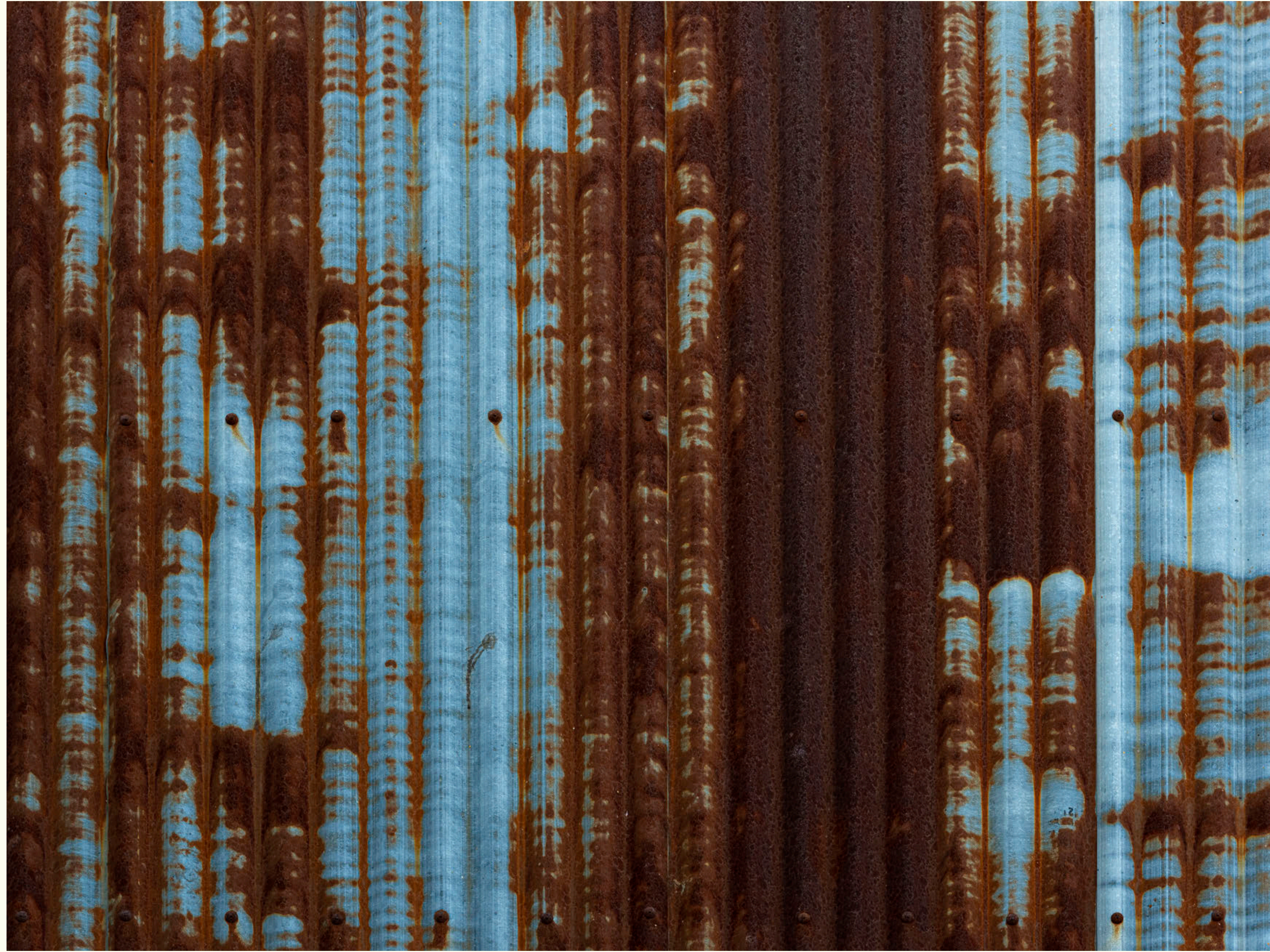
sea what you see Part 2

海您所看到的2部分

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP
140 x 105

Digital Print on Canson Platin on Alu-Dibond



DNA

脱氧核糖核酸

Of the Series „Time Capsule“

“时间胶囊”系列

Limited Edition 1/5 + 1AP

140 x 105

Digital Print on Canson Platin on Alu-Dibond



lost in space
迷失在太空

Of the Series „Time Capsule“
“时间胶囊”系列

Limited Edition 1/5 + 1AP
105 x 140

Digital Print on Canson Platin on Alu-Dibond



Sign of Transience Part 1

暂时性标志第1部分

Of the Series „Time Capsule“

“时间胶囊”系列

Limited Edition 1/5 + 1AP

180 x 60

Digital Print on Canson Platin on Alu-Dibond



Sign of Transience Part 2

暂时性标志第2部分

Of the Series „Time Capsule“

“时间胶囊”系列

Limited Edition 1/5 + 1AP

180 x 60

Digital Print on Canson Platin on Alu-Dibond



generations

交响乐

Of the Series „Time Capsule“

“时间胶囊”系列

Limited Edition 1/5 + 1AP

2 x 250 x 150

Digital Print on Canson Platin on Alu-Dibond

project „tree of lives“

Over a thousand years ago monks began to modify cypress trees so that they grew together in a peculiar way. In doing so, they created biological works of art that we can still marvel at today.

In these knots are the coils of life, the cuts, experiences and lessons. We all have them, and they make each of us unique.

When I first hung my picture “tree of life” in an exhibition, I was aware that the interpretations would be complex, so I decided that everyone would perpetuate their point of view in it. I was blown away by the product in the end.

In the course of this experience, artists themselves took on this image and changed it with their art.

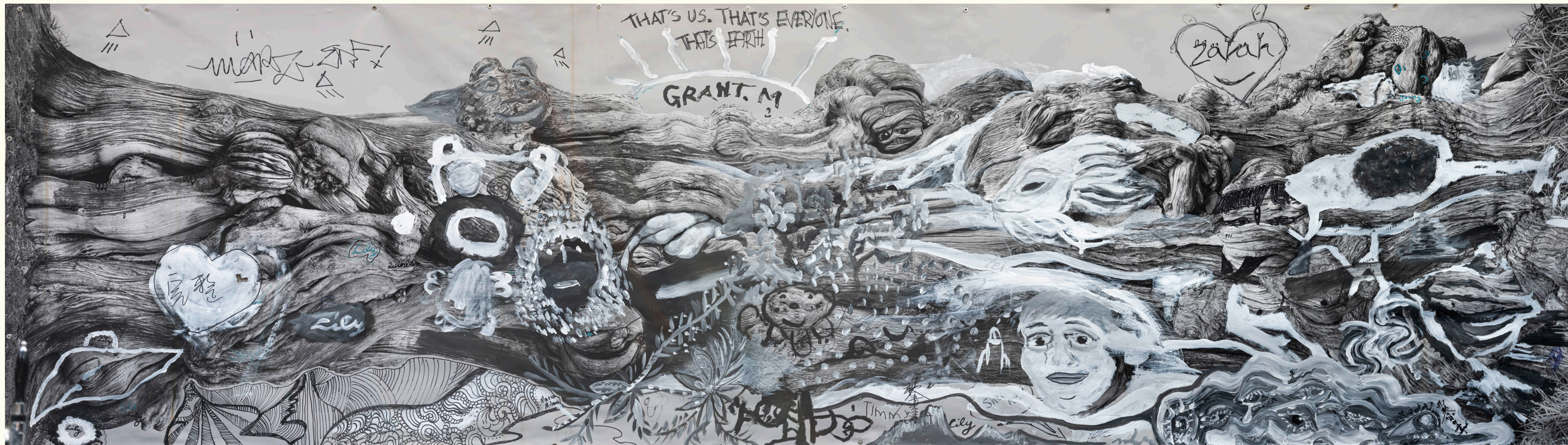
And so the thought of the monks lives on, through their biological art, my photography and again with paintings by various artists.



tree of life

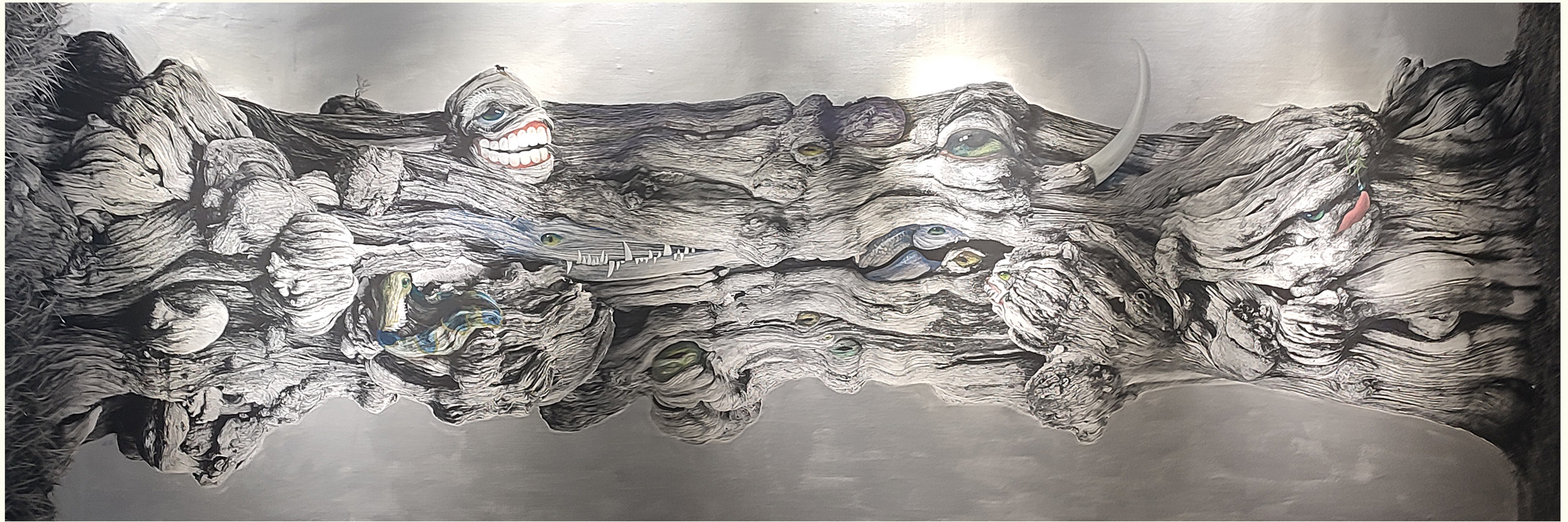
生命之树

photographic composition
300 cm x 100 cm / 300dpi



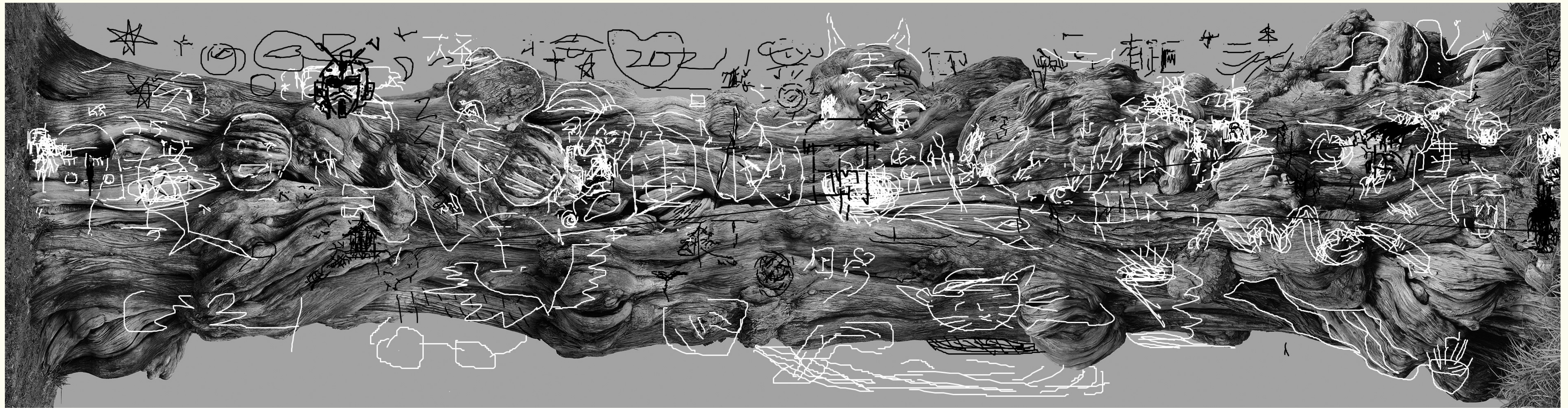
tree of lives 1

installation – painted on photographic composition (group of persons)
475 cm x 110 cm



tree of lives 2

ARTIST: YangNa – painted on photographic composition (cooperation artwork)
400 cm x 130 cm



tree of lives 3

installation – painted on touchscreen – photographic composition (group of persons)
950 cm x 250 cm



tree of lives 4

ARTISTS: All Artists from the 4th „The Rhythm of Life“ Artist Residence Menglun Xishuanbanna – painted on photographic composition (cooperation artwork)
300 cm x 100 cm

if

What if our historically impressive painters had owned a modern camera? I have always had the idea of capturing paintings by famous painters in photography without copying them - whether Edward Hopper, Arnold Böcklin, Caspar David Friedrich, Henry Rousseau or many more . To bring your perspectives, feelings, moments they reflected in their paintings, back to our lives - in the size and shape of those works of art that we are still amazed at.

It is not the fascination of their ability that is decisive, but what they have captured. It is not the technique of the painter that was groundbreaking, but rather the location, the type, the colors that the deeper feeling has reflected. There I start with my pictures, free of the painters subject matter. Just with the thought: what pictures would we have seen if these painters had owned a camera?









mirrors

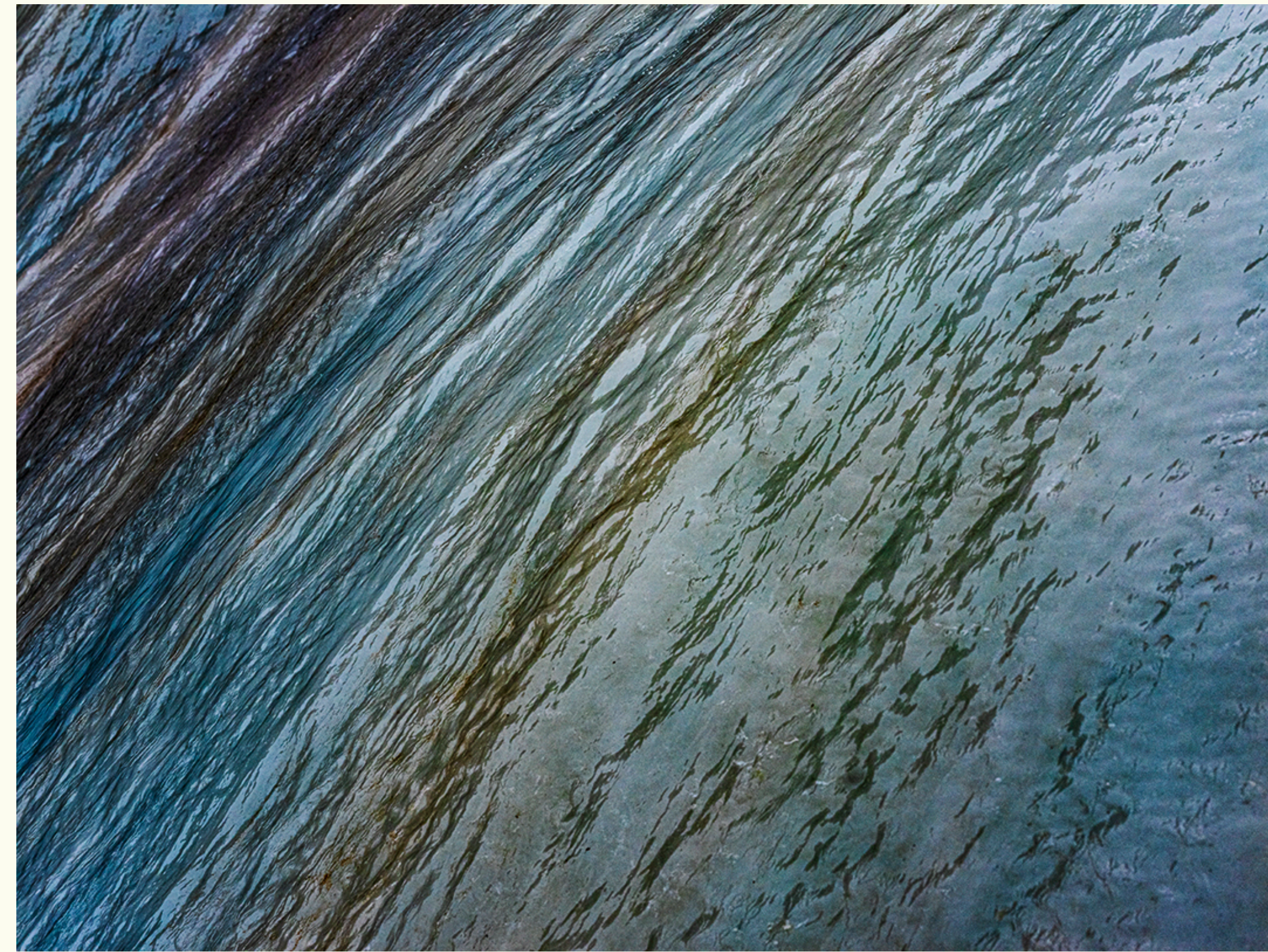
Whether in desert lakes or on frozen waterfalls, whether in shop windows or glass skyscrapers. Reflections never give reality again as what it is. A reflection is an interpretation of reality.

Comparable to us humans, a reflection is how others perceive us, and that corresponds to an artistic alienation from oneself. A reflection is like an image created by an artist, with emphasis and alienation. A reflection is pure art.



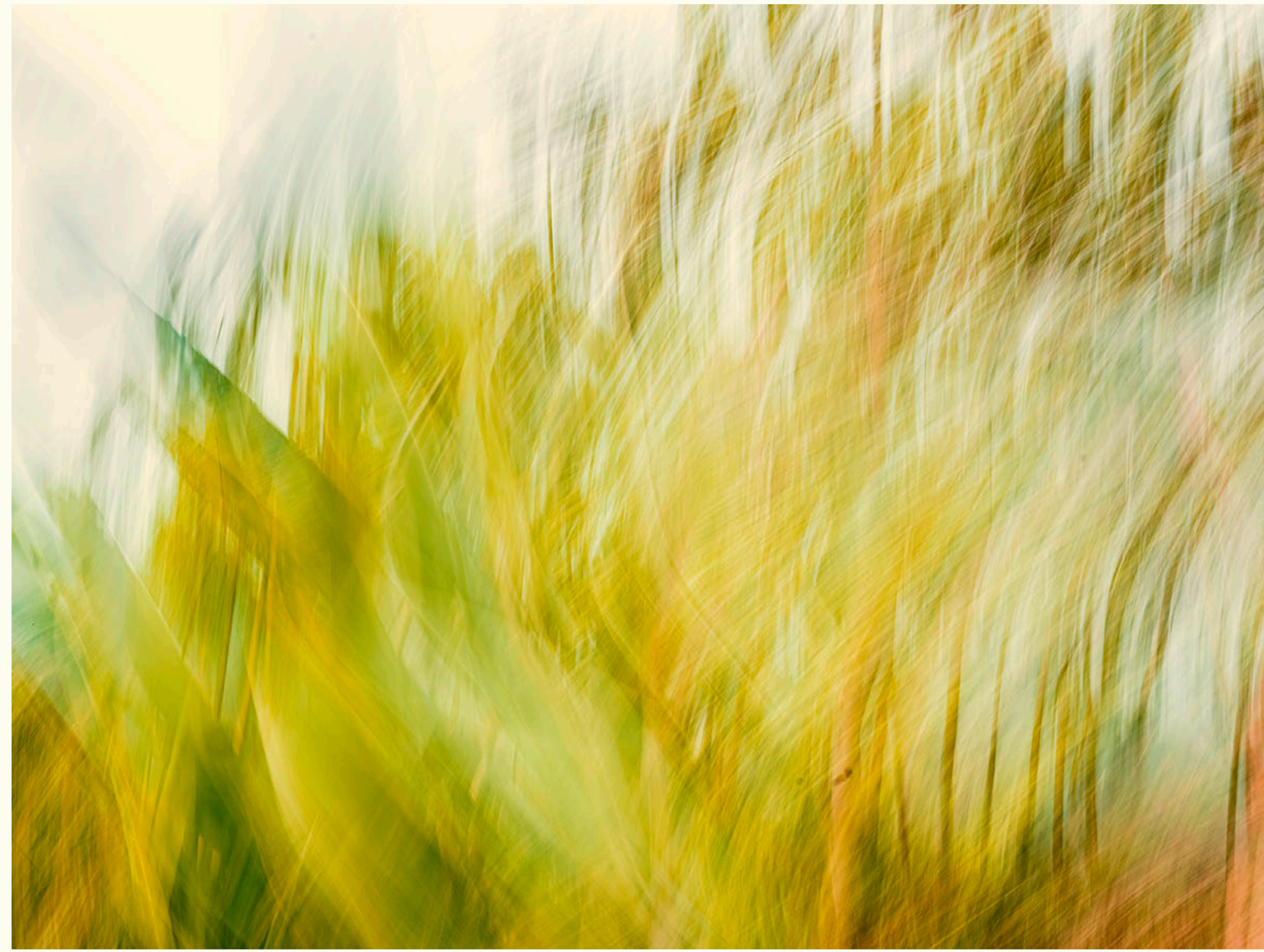
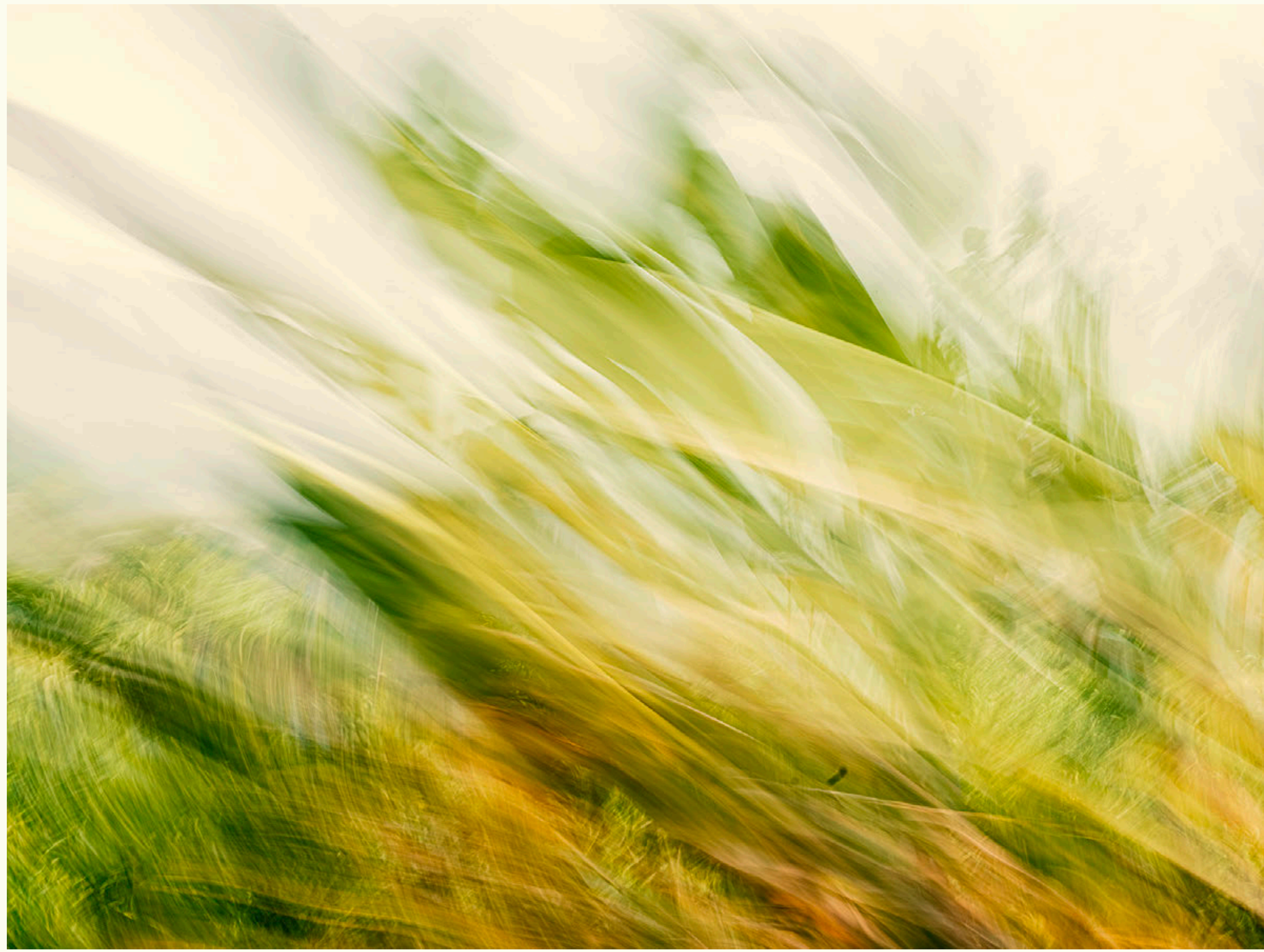
gobi (triptychon)
105 x 350 cm

photography



not so white river (triptychon)
105 x 410 cm

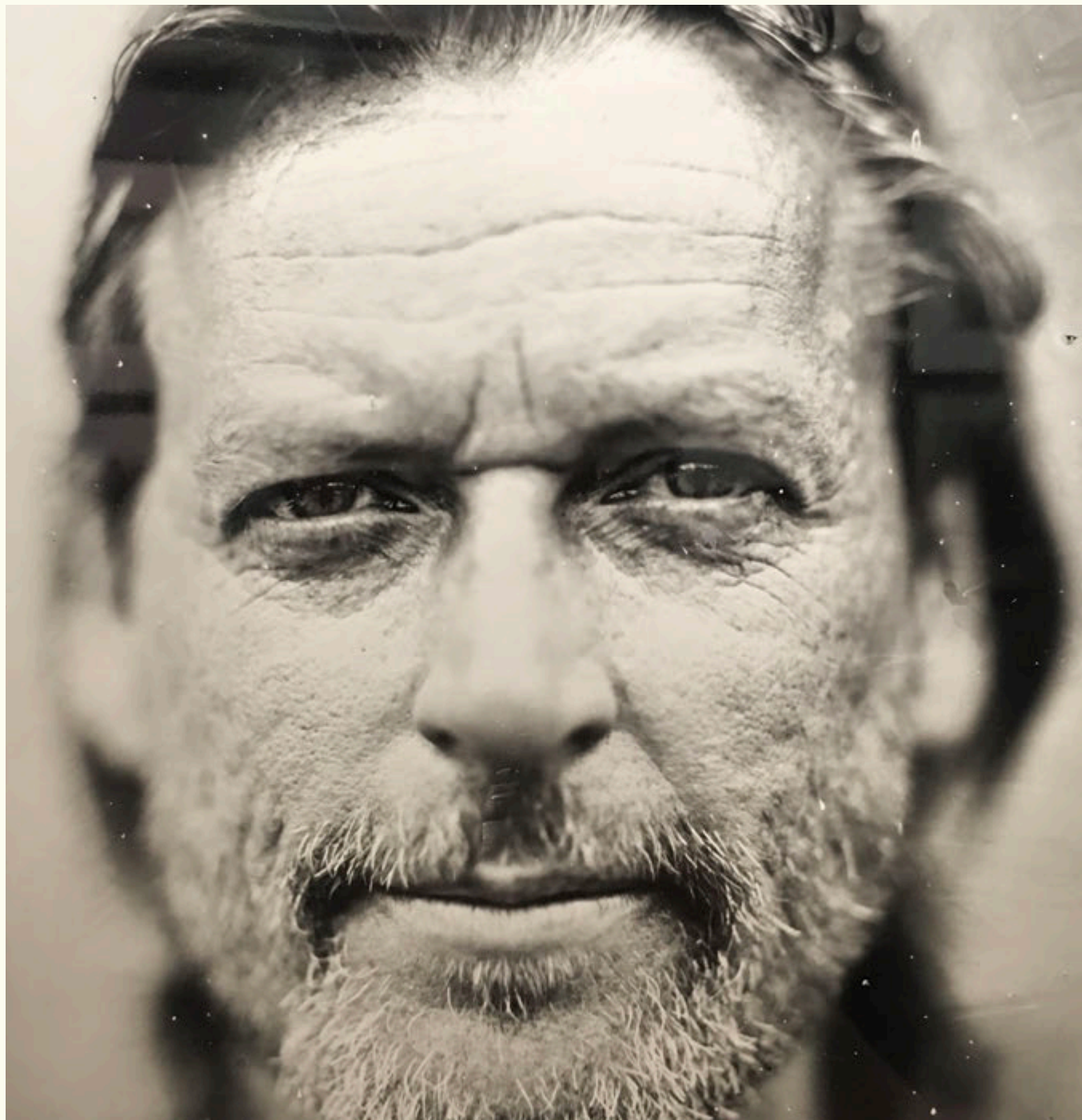
photography



green flames (triptychon)
105 x 410 cm

photography

resume



I AM MICA

Born 1972 in Thuringia, Mica founded one of Eastern Germany's first design agencies at the age of 19.

By 26 he already exhibited personal artworks in his hometown and then moved to Berlin, where he launched and curated "Sin-Berlin" - an exhibition which featured more than 50 artists including his own work.

After that he moved to New York as a creative retoucher, collaborating with well-known photo artists such as Phil Toledano and Stephen Wilkes.

Moving back to Germany he started to shoot images himself, exclusively using large-scale cameras while further pursuing creative image retouch, working exclusively for Mercedes-Benz via one of Germany's most creative agencies "Jung von Matt."

Since 2016 Mica resides in Beijing/China, where he captures everyday life, culture and landscapes in and around the country while working on his art projects.

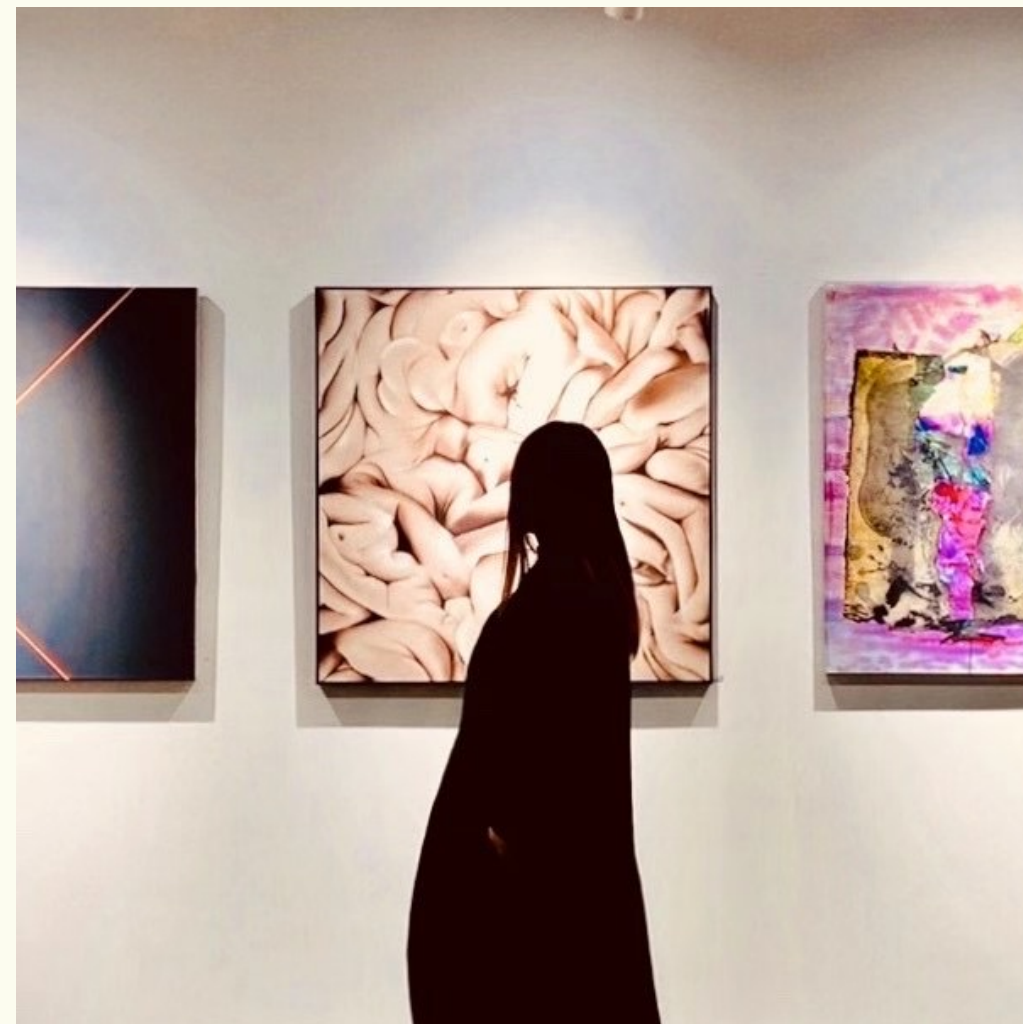
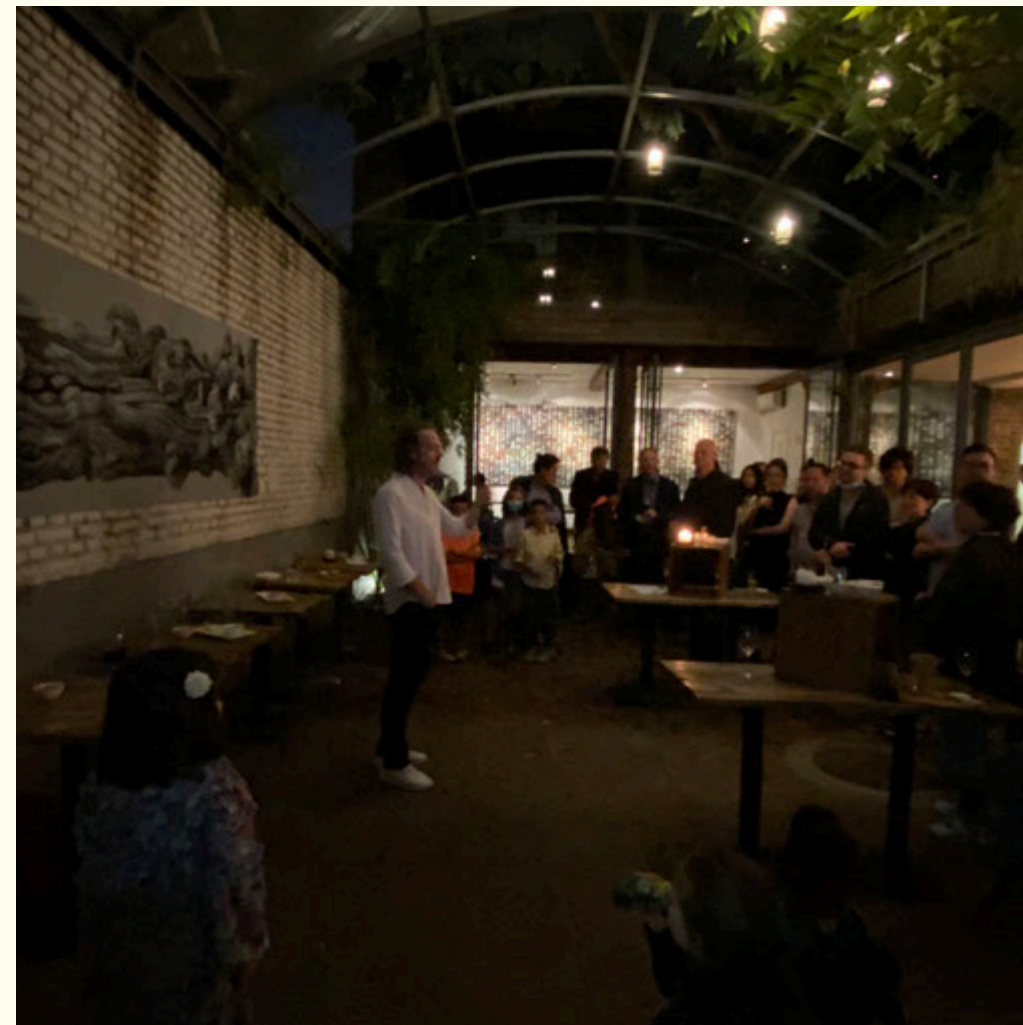
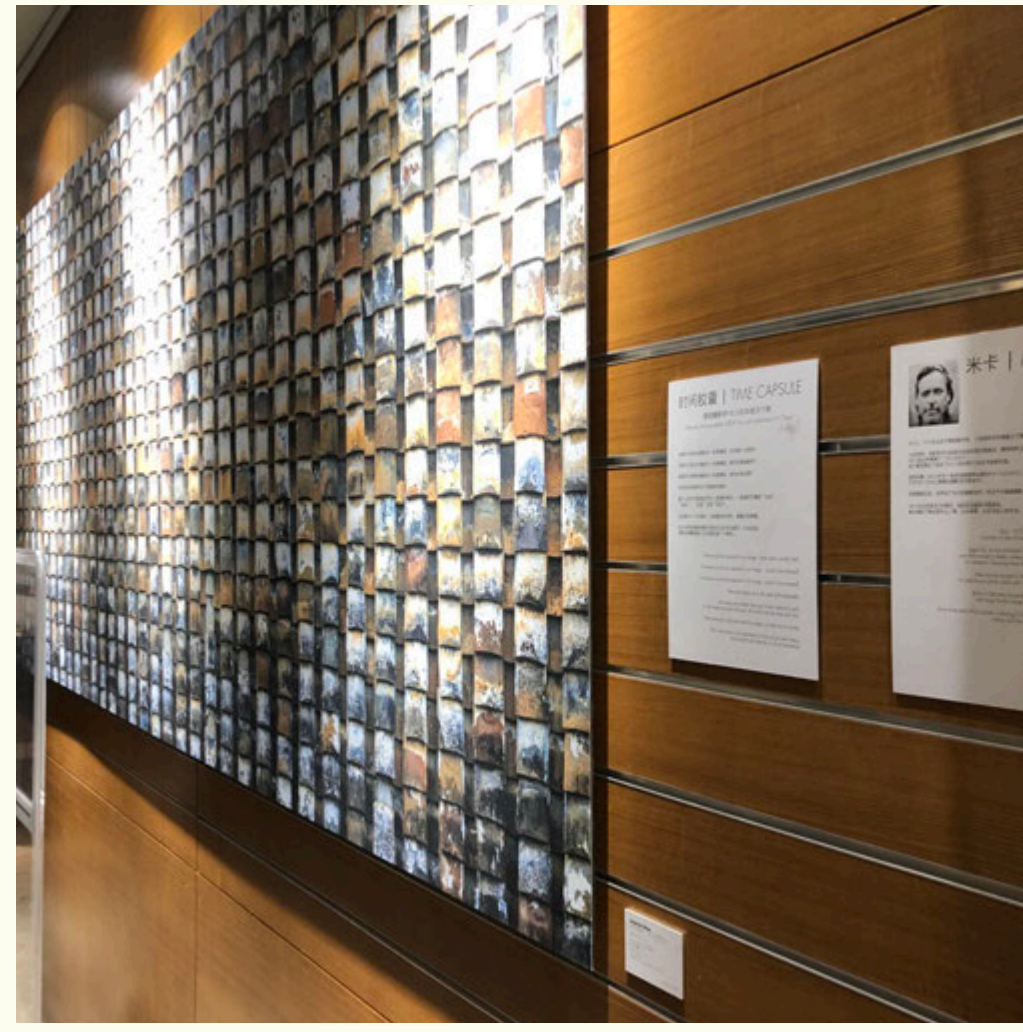
In 2020 MICA was the first foreign artist to receive the locally coveted "Big Artist Award" for abstract art in China.

background

- 1992 1992 Founder and Creative Director of one of East Germany's first Design Studios
- 1998 first solo exhibition "Picture stories" at Schillerhaus in Rudolstadt, Germany
- 1999 30 x 50m public mural of all 42 pictures of "Picture stories" in the subway station at Jena, Germany
- 2000 Oil painting "Great A'Tuin" in a joint exhibition in Saalfeld / Germany
- 2002 exhibition with the Berlin group "Attack Dynamics" for the dance and folk festival in Rudolstadt / Germany

background

- 2004 "Sin-Berlin" - curator and exhibitor for a simulation of a department store with over 50 artists in Friedrichstrasse Berlin / Germany
- 2005 - 2009 study and work professional photo manipulation in New York/USA
- 2009 - 2016 exclusive work for Mercedes Benz / IWC Schaffhausen in Hamburg /Germany @ Jung von Matt
- 2016 started large-format photography with analog and digital cameras in China, capturing life in and around the country



background

- 2019 winning the coveted "One Show Award" for creative art direction for "Feina" in Shanghai, China
- 2019-2020 "Time Capsule" - first solo exhibition at 798 Art District in Beijing, China
- 2020 photo exhibition "Time Capsule" in Zarah Beijing / China
- 2020 group exhibition „Sustainable Art Exhibition and Academic Forum“ Beijing Dec 2020
- 2020 group exhibition at Bai Curry Contemporary Art Center, Zhengzhou by curator Wei Hongshan. Winning "Big Artist Award" for abstract art.



background



2021

Installation of the picture "Tree of life" in the Design Center of Beijing on a 10 meter long touchscreen on which the visitors can add their interpretation.
"Trees of lives" project



2021

Participation in the artist residence project
"The Rhythm of life" in Xishuangbanna, Yunnan, with subsequent exhibition, represented by three works.



2021

Participation of the summer exhibition at IPF GALLERY, Chengdu - award as "Outstanding Work Award".

2021

Personal exhibition "Elements" in the Wooden Tea House of the Volkswagen Headquarters in Beijing



background



2021 Participation of the Art - Exhibition "International Year of Channels", Beijing



2021 Participation of the Exhibition "37 x33" with the project "8Faces" in the Red Gate gallery in 798 , Beijing



2021 Participation of the "Chengdu Biennale Special Invitation Exhibitions - Still On" in the Hemei Art Museum Chengdu

2021 Participation of the exhibition „DYJ Contemporary“, Polis Space, Shanghai

2021 Participation of the 4th international exhibition „Rythm of Life“ Jinghong

artist statement

I AM MICA

The reality I perceive is pure surreality - what surrounds me changes through my own observation.

Every piece of work I create is a stubborn refusal of what we perceive and what others define it. There is more than one reality and my work offers proof and alternatives of other realities.

Through the most credible medium - photography.
Manipulated to the limit and yet as real as possible.

Not adhering to any moral codex, yet with the care of being caught and seduced at the second - or third - glance.

My creations are as puristic as they are complex.

They push open doors with hidden realities behind them that you then call your own.

perspectives
from others

"Reality" has always been the foundation of the creation of photography from Artist MICA, but the world that we face is so uncertainty and multiple meanings.

MICA presents the "Uncertainty of images" from our daily environment through his works "reality". Time never is not freeze to Deux dimensions in his images creation, but makes the viewer fall into more dimensional doubts, and then makes us rethink: "Are these things really like what we see?"

The ability of "Time" can change everything, all specific entities can not transcend time, finally must be destory and disappear in the "absolute void", in addition, if the images condensation and stop time. Thus let us more confused is: What is "real" in this moment, our senses how to present the "reality", or is our own to create "reality" and then get stuck into there?

It challenge our infinite senses by limited information, all creation of the images are fusion seemingly but conflict each other. MICA led our consciousness is to explore that between observer to viewer. Is there is a huge sense of space? Trying to think about it, where is consciousness of human, "who" explain it by whose experiences?

Curator's Statement by Johnny Wang, Beijing

„MICA is a photographic artist of perfection and illusion. He processes the photograph to a high-end tableau of stunning hyper reality. Paradoxically at the same time the overdoing of reality has the effect of a Trompe L'Oeil "What you see is what you see?" The viewer of a MICA can play with a whole variety of associations hitting his/her mind. The truth is somewhere ... beyond the perfection.“

Curator's Statement by Susanne M. Matz, Berlin

THANK YOU!

I AM MICA

米卡

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