Cache

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The exhibition title *Cache* originally comes from French and means something like "hiding place". Any type of digital memory buffer is called a cache; it is, so to speak, a temporary storage for images and other data. The cache is a mirrored resource that is processed and used on behalf of the original. In her exhibition, Nina Maria Küchler refers to motifs that are stored in the collective memory. There they exist unconsciously, invisibly; they come back to the surface at intervals, only to then disappear again and reappear at some point. Each time these images are accessed, the possible attributed meanings and content change against the background of current political and cultural discourses. There is a carry-over of the concepts and their technical function to the function of the human mind. This happens as a conscious romanticization of one's own semi-knowledge about the digital basis of the cache. At the same time, the seemingly infinite digital image archive is made usable in this way.

The pictures and objects arranged into expansive installations reflect on forms, materials and functions, on their history, and the attributed meanings they have been given. The works mainly focus on fragmentary states not yet or no longer complete (memory) images, nebulous memories, or materials in the process of dissolution. The use and combination of different materials, media, and image forms is also typical of Küchler' s work. The *Peregrine Falcon*, a digital print, is combined with two watercolor paintings from the *Use of Geometry* series, which began in 2019. The gridded motif of the wild bird (taken from a 1950's edition of Brehm's Animal Life) is inspired by the supposed, or actual, reconquest of urban space by animals during the Coronavirus lockdown. The individual pieces of the watercolor series bring together varying motifs, e.g. decorations of the building facades of former GDR state buildings. The reduction of the forms, the consistent format, and the cobalt blue that characterizes the series—influenced by the extremely long "blue hours" that Küchler experienced during a residency in Lapland in 2019—combine the different three- and two-dimensional templates into a visual reflection on the contradictory relationship between modern architecture and ornament.

The three wall works *All the echoes in the room I–III*
tackle this topic and relate it to the Güterbahnhof , the
former goods station in Bremen, in which the Herold
Gallery is located. The early 1960's building, which was not built for the purpose of representation, combines the exterior design's functionality that anticipates Brutalism, with the interior design's restraint of Modernism, which rejects any ornamentation. Just as these architectural elements are only perceptible in a few parts of the building—a lot had to be sacrificed for fire protection requirements, among other things—Küchler's murals appear like memories—echoes—of a possible design past. If we seriously consider the aesthetic ideas of the 20th century, the pieces could have existed within this realm.

The two works of the series *Governing by Debt* exhibited here are also about social and aesthetic possibilities, attitudes, and ideologies. The book pages shown are taken from the work of the same name by Maurizio Lazzarato. By transforming the large part of the text into a monochrome block of color—again in cobalt blue—the remaining text fragments become remnants of secret messages, witnesses of lost knowledge—and at the same time, potential slogans in current social disputes.

The aesthetics of politics as well as of forgetting and passing are also negotiated by the two-part floor work
ECOSOC Chamber (2016), the painting *Carpet* (2019), and the watercolor *Hillary Clinton at Lake Tahoe* (2020). A highly artificial photograph, the image of Clinton shows her during her studies, while at the same time already staged as a hopeful, young politician. The other two works are dedicated to the material and its decay, disappearance, or change in function caused by history.

ECOSOC Chamber shows a detail of Ann Edholm's Dialogos curtain in the United Nations building in New York. Because of the strict state safety regulations, a safety agent is applied to the curtains of the building, which (counterintuitively) attacks the textile fibers and slowly dissolves them. This curtain, installed in 2013, is the third since 1952. *Carpet* is based on a section of the floor covering of the former Chancellery in Bonn. The carpet literally buries traces of past power as years of politicians walk over and altered the material. Yet now, like the entire building, it has become an exhibit. Because of this, it is also a part of the museumization of former West Germany that took place on many levels.

Another technique Küchler works repeatedly in is inlay, represented here by the two-part work *Untitled (after Jo Baer)* and *Backgammon Brett*, both from this year. Even if the titles more than clearly express the motif origins—the game board surface of one and the artistic quotation of the other—both works show the enormous potential of the motifs. They appear and are understood as something completely different when the cultural framework or context changes.