



WoW! Works of Wonder

Opening: 9 May 2025, 7 pm

10 May - 29 June 2025

Theresienstraße 48, 80333 Munich

Opening hours: Fr, 2 – 6 pm, Sa, 11 am – 6 pm , and on request

Guided tours: 10 May, 24 May, 7 June, 28 June, 3 pm

Press material for download: www.eres-stiftung.de/presse

Mona Ardeleanu, Cornelis Bellekin, Camill von Egloffstein, Claire Morgan,
Walid Raad, Anri Sala, Peter Wibers

Landscapes with ruins in miniature made of ash, plum and maple wood. A nautilus cup engraved with love scenes from Ovid's *Metamorphoses*. And a ball of torn plastic on which silk moths seem to be dying. On the occasion of 'Various Others', the art parcours through Munich galleries, institutions and off-spaces that has now moved into spring, ERES Projects (Theresienstraße 48) is presenting 'Works of Wonder', a cabinet exhibition that invites you to marvel. Works from the 16th and 17th centuries are juxtaposed with current art production, which traces the sophistication of Kunst- and Wunderkammer objects from the Renaissance and Baroque periods as well as the profound admiration for phenomena from nature, art and technology. The exhibition is generously supported by the Kunstkammer Georg Laue Munich / London.

As an aesthetic experience, amazement is also the subject of scientific research. The surprised immersion in a phenomenon or an object has a positive influence on concentration, increases the ability to resonate with the world and leads to a more intense perception of reality. 'Amazement is the seed from which knowledge grows' said the physicist, mathematician and natural scientist Georg Christoph Lichtenberg, drawing attention to the enriching engagement with extraordinary objects and moments. Lingering in observation, amazement opens up the possibility of recognising reality as an experiential space full of wonder. From the Renaissance onwards in particular, Kunst- und Wunderkammern inspired visitors with a collection of fantastic and enigmatic objects that still shine today thanks to their craftsmanship virtuosity and found natural forms. As a place of mind-altering encounters, Wunderkammern were a melting pot of science, art, fantasy and fascination with

nature, focussing on the impossible and mysterious. In the present day, the ability of art to amaze is as meaningful as it was back then, as it allows us to turn away from the hyper-fast appetite for visualisation of the digital age. Even in contemporary positions, 'blinking one's eyes' creates wow effects through revitalised practices and techniques.

The Munich artist **Camill von Egloffstein** brings the traditional marquetry art from the Renaissance and Baroque periods into the here and now by taking up the knife himself and combining the centuries-old craft technique with contemporary materiality. In the immediate vicinity of his five-part work, which combines cheap chipboard with precious woods, is a small **Renaissance Cabinet**, which was created at the end of the 16th century in southern Germany for the splendid storage of documents, writing utensils, coins and jewels. **Mona Ardeleanu's** delight in finding strange things prompted the artist to her oil painting 'Schnürungen 2022/VII'. She transforms the formally unique natural wonder of a nautilus shell into a textile hybrid creature that defies clear categorisation. In contrast to **Cornelis Bellekin's** nautilus cup, the artist places the natural flaming of the marine cephalopod at the centre, while the Renaissance artist polishes, engraves and mounts the shell in order to perfect nature through human skill. **Anri Sala** sharpens our perception in his diptych 'Untitled' by placing scientific precision and artistic freedom in a field of tension and exploring conventional methods of categorising species. The object of his interest is a hand-coloured graphic from a scientific travelogue that made it possible to classify zoophytes - hybrid creatures between animals and plants - at the beginning of the 19th century. The Northern Irish artist **Claire Morgan** traces the symbolism of transience in memento mori depictions from the 16th and 17th centuries. Her sculpture is a modern allegory of the finite nature of earthly life. Placed physically in the space, there is a fatal collision between the biosphere and the anthroposphere, in which real silk moths appear to die on a ball of plastic film remnants. In the immediate vicinity of **Peter Wiber's** glamorously decorated humpback cup, things are crawling and scurrying. In **Walid Raad's** photographs, magnificent Wunderkammer objects are scaled by stick insects and wild bees, whose origin remains a mystery. The value and significance of the artefacts depicted are called into question by the interplay of insect invasion and the fusion of real and fictional narratives, encouraging us to become aware of our own prejudices.

The exhibition invites visitors to embark on an extraordinary journey and encounter works of art that are as fascinating as they are surprising. With a combination of contemporary and traditional works, ERES Projects becomes a modern Wunderkammer that challenges new perspectives and boundaries of wonder. Whether through astonishing forms or unexpected entanglements - "WoW! Works of Wonder" confronts us with the beauty of the unknown and encourages us to rediscover the world and its mysteries. 'Who marvels, resists the waste of life'.