



## The Principle of Moments

Multi-stable Images

Multi-stable images challenge our curiosity, because their central feature is not in the image, but in the eye of the beholder: Although the image stays exactly the same, we suddenly see a duck instead of a rabbit, or two faces instead of a vase. There is more to those images than what is objectively there. In this way, most pieces of art are multi-stable images. On the one hand there is the object, that does not change. And on the other hand there is everything that happens to the observer in reaction to the piece, and everything that happened to the artist in creating the piece. The crucial point for both multi-stable images as well as pieces of art, is the transition from what is objectively there to what happens in between the object and the observer or artist. It is the transition from the piece of art as an object, to the piece of art as a work.

Karen Irmers and Uriel Miron's pieces establish their status of multi-stable images in different ways: In Miron's sculpture we get the multiplicity by seeing the same elements in different places and from different angles. In Irmers photographs it

is the opposite: we look at the same spot again and again, to slowly see more and more details.

When we engage in this search for what lies between the object and ourselves, we learn about the search itself. In the end, Irmers and Miron's arrangement tells us something about this search: the most interesting transitions do not happen on the level of what we see due to the process of observing and creating, but on the level of these processes itself: it is the transition of time from being captured in the object to being spent by the observer, from moments being condensed to one single point to being serialised into time and space, from the piece of art as a unity to the piece as a multiplicity.

Together, Irmers and Miron are providing the whole continuum of art as a work. Irmers pictures hide, what Miron's sculpture show and vice versa. From unity to multiplicity, from the object to the work, as one object, it contains it all, as a work, it gives it all away.

Friederike Schir and David Behning

**Karen Irmer**  
photography, video

Karen Irmer studied at the Academy for Fine Arts in Munich with Gerd Winner and Sean Scully. She received several awards, scholarships and residencies for example in South-Korea, Japan and Ireland. Irmer lives and works in Augsburg and Berlin. She is represented by Zweigstelle Berlin.

Irmers artistic strategy is based on a very precise perception, the visual presentation of the perceived and the potential to disguise. All of these are modifications, case studies of reality to her, found in landscapes, urban space, street- and everyday-scenery, captured photographically and often staged in relation to the surrounding. Irmer does not react all that much to important events or spectacular motives, but rather to the sensible, ordinary experiencing and conceiving of the own environment. Above all it is the strong receptivity for those perceptions of the "ordinary" that allows Irmer to stand out as a poetic phenomenologist of the everyday life.

[www.karen-irmer.de](http://www.karen-irmer.de)

**Uriel Miron**  
sculpture

Uriel Miron studied Literature at Yale University and following that, art at Bezalel Academy in Jerusalem and at the School of Visual Arts in New York. His work has been presented in solo shows in renowned exhibition spaces such as the Ein Harod Museum of Art and the Herzliya Museum of Art. Miron lives and works in Tel Aviv.

In his sculptures and paintings Miron searches for the elusive state in which an image's identity becomes unstable, in which it wavers between different possible interpretations, between the familiar and the exotic, between the prosaic and the imaginary, between the figurative and the abstract. His hybrid skeletons and anatomies originate in ordinary objects such as plastic chairs, cardboard boxes, a memory of an old armchair or a pair of socks. Within these mundane artifacts, he finds imaginary beings.

[www.urielmiron.com](http://www.urielmiron.com)

Uriel Miron, Untitled  
sketch for an installation  
2011, pencil on paper  
x cm x xx cm

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schir initiates and realizes projects between creative communities from Germany and Israel. Bringing together artists, exhibition institutions and other partners, schir provides spaces for exchange and networking.

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Karen Irmer  
well defined, 2011  
C-print on Aludibond  
100 x 150 cm