

# SETAREH

**Miron Schmückle**  
*Bulb Fiction*

21. April – 3. Juni, 2021

“The sight of a flower provokes in the mind much more significant reactions, because the flower expresses an obscure vegetal resolution” were the words Georges Bataille selected to indicate the powerful evoking power of the blossoming figures in his essay *The Language of Flowers*.

Miron Schmückle’s delicate paintings and their Latin titles, trick the viewer to fall for the pre-conceived idea that they are something they are not. Hidden behind apparent botanical illustrations, the beauty of nature presents itself in the paintings in its most pure state, only to let the viewer discover through observation, that the plant-like elements depicted are fruit of the artist’s imagination. Schmückle exaggerates the beauty of nature, creating artificial life with flowers that don’t belong to the Earth. The colours merge delicately within the shapes that enclose them. Applied on the surface, the Indian ink reproduces the vivid shades found in jungles and forests. Making use of existing elements, Schmückle’s work arouses the viewers referents. Human assumption is the main component of the game: it is logical to conclude that the pleasing aesthetics of the flowers must determine that they are real. Nature is beautiful. The question, however, lays on the table. In a society distanced from nature, can the members of that society recognize what belongs to nature and what doesn’t? Is the mind an instrument to nature’s manifestation?

Long lasting dedication, and biology studies, allow Miron Schmückle to achieve a hyper realistic naturalism that deceives the eye. Is it really a fantasy? The resemblance is obvious. The flowers, conscientiously detailed with its corollas, pistils, stamens and leaves, emanate truth about its own creation. For a flower to be a flower, it must possess all of the designated elements. The elegance of the depiction is however broken, as the element that shoves the living being to the ground is missing. The Plants aren’t rooted but instead float on the whiteness, the void. The lack of soil allows the marvelous glory of the flowers to maintain their beauty despite time, eluding the permanent ephemeral state linked to their nature.

The provocation of reactions continues past the vegetal state of the flower, when the association of the imaginary and the form come together. Miron Schmückle addresses the relationship between human beings and nature subtly highlighting their similarities. Sexuality and flowers were vigorously discussed in the 18th century, when Linnaeus discovered the sexual organs of plants. Sight, followed by taste, is probably the most developed and exercised sense in society nowadays. So much, that society barely conceives how the systems would work without it. With the uprise of technology, the consumption of visual content has multiplied abruptly. The semiotics of thought have been developed in time by making use of images. In Medieval Europe, the stories of the bible were taught through painting in churches. It is no surprise that current brain connections link forms and figures with meanings at a vertiginous speed.

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As much as gender is a term which relies more on the cultural contextualization, the identification of the sex is determined by recognition of symbols. Observation of plants and the ability to distinguish their reproductive attributes led to the discovery of species that have both female and male parts. Hermaphroditic plants are oftentimes referred to as perfect flowers. Perfection is a quality that is also commonly attributed to godly entities. God/goddess Shiva, mentioned in the Vedic ancient texts, possesses masculine and feminine traits which balance its higher state of consciousness.

Georgia O'Keeffe, in the first half of the XXth century, also depicted flowers in her paintings. Studies of form and colour in large-scale formats that were perceived by the critic as evokers of feminine genitalia. In Schmückle's work, the association goes even further. The plant itself reminds the eye of erotic figures, but it is never clear to which. As Georges Bataille wrote, "this elegance [of flowers] is rather satanic, plants are so shady that one is tempted to attribute to them the most troubling perversions".

The astonishing beauty, that hints to the golden ratio, misleads the viewer to believe the authenticity of Schmückle's creations. In that sense, the artist is like a demiurgic god of creation who reveals obvious beauty extempore.

There is no space for indifference in viewing Schmückle's work. *Bulb Fiction* must be seen, in order to be experienced.