

As with all realities, the virtual too, is a hotbed for synchronicity. For those searching, those who pay attention it can be a very synergetic place indeed. MMU is such a researcher or, if you will, un-searcher. Guided by intuition and coincidence.

In search of Mu.

The deeper he dives into the many meanings and uses of Mu, the more paths start to unfold in all directions, flooding both his artistic and personal life. His influences now range from video games and anime to Zen Buddhism and Schopenhauer, from artificial intelligence and quantum technology to science fiction and archeology. His multifaceted practice can manifest itself in sculpture, performance, sound, installation, the virtual, 3D printing,...

Slowly a rhizomatic network is unfolding, with at its many centers Mu, a multi-definable and therefore un-definable concept. A non-binary, crossbreeding entity which leads a life of its own, directing the artist like some ancient spirit guide dressed in high tech future-wear.

A true child of the information age, MMU filters through the data overload, trying to distill a reality that is ever changing. His work reflects this by posing open questions. Questions that don't seek answers but aim to broaden the viewer's perspective and invite them to contemplate and participate in alternate realities. To challenge both history and the present and probe into the future, in search of a synergetic wave of the old and the new that transcends classical subjective perception and dualistic thinking. A place where subject and object are interchangeable and the distinction between fiction and non-fiction, function and non-function dissolves in order to create space for the unknown to flourish. It is within this unknown that all realization, personal and universal, can take place. If MMU has any intention at all, it is to give the viewer a glimpse into this realm of possibility.

MATHIAS MU  
1991

The sculptural series by Mathias MU constitutes the grand overture of the Biennale; a solid, seemingly functional work that generates a mini-landscape of tubular structures made of steel. The objects seem to be the reinterpretation of fitness machinery, typically implied in gym exercises,

but twisted in their form not to resemble a ready-made object. Some of these objects actually work as music devices, which the artist used during a performance on the opening night.

Text by Federico Sargentone

Fragments of an installation and performance at *De Biennale Van België 2017*

[www.biennalevanbelgie.be](http://www.biennalevanbelgie.be)

## MONO GATARI [2017]



# MONO GATARI [2017]



Fragments of the performance at  
*De Biënnale Van België, 2017*

On the occasion of the 2. Biënnale Van België Mathias Mu (1991) shows an installation consisting of various objects. Their characteristics are borrowed out of environments that suggest a specific aesthetic language. Objects reminding of fitness equipment, other referring to sound production are creating each others context, while their former one stays a fading memory. What they have in common is the quality of an instrument, thus they imply the possibility of a physical interaction.

Mu plays and therefore activates the instruments during a rather unscripted and spontaneous performance. Co-actors can be invited, which become additional bodies of

instruments. Some of them function more a placebo effect alike, as the objects limbo between functionality and visibility. The sources of the sounds are getting difficult to retrace and the laws of cause and effect loose importance in consideration of the whole.

After the performative act the instruments fall back in their passive, and therefore sculptural state of being. Their presence and materiality unfold in the space, which before was occupied by noise and action. So they can be seen in two different modes, which are equally valid but ask another approach. In a similar manner Mu, while performing acts as sort of an alter ego, a persona who embodies Mu the artist, as well as Mu the musician. He is, in fact, a post digital version

of a hybrid entity, which requires the spectator to bend his idea of genres and think beyond categories. The spectator needs to formulate a new mindset to encounter this intermediate state, to enter this island of Mu, which expands from a persona to a sphere. It describes a zone which recycles digital culture to give it a physical existence and transforms it into an environment.

Not only the public has to oscillate between positions or even give up to look for the sweet spot, also the parts of the installation are convertible and can be (re) arranged in other visual and musical compositions.

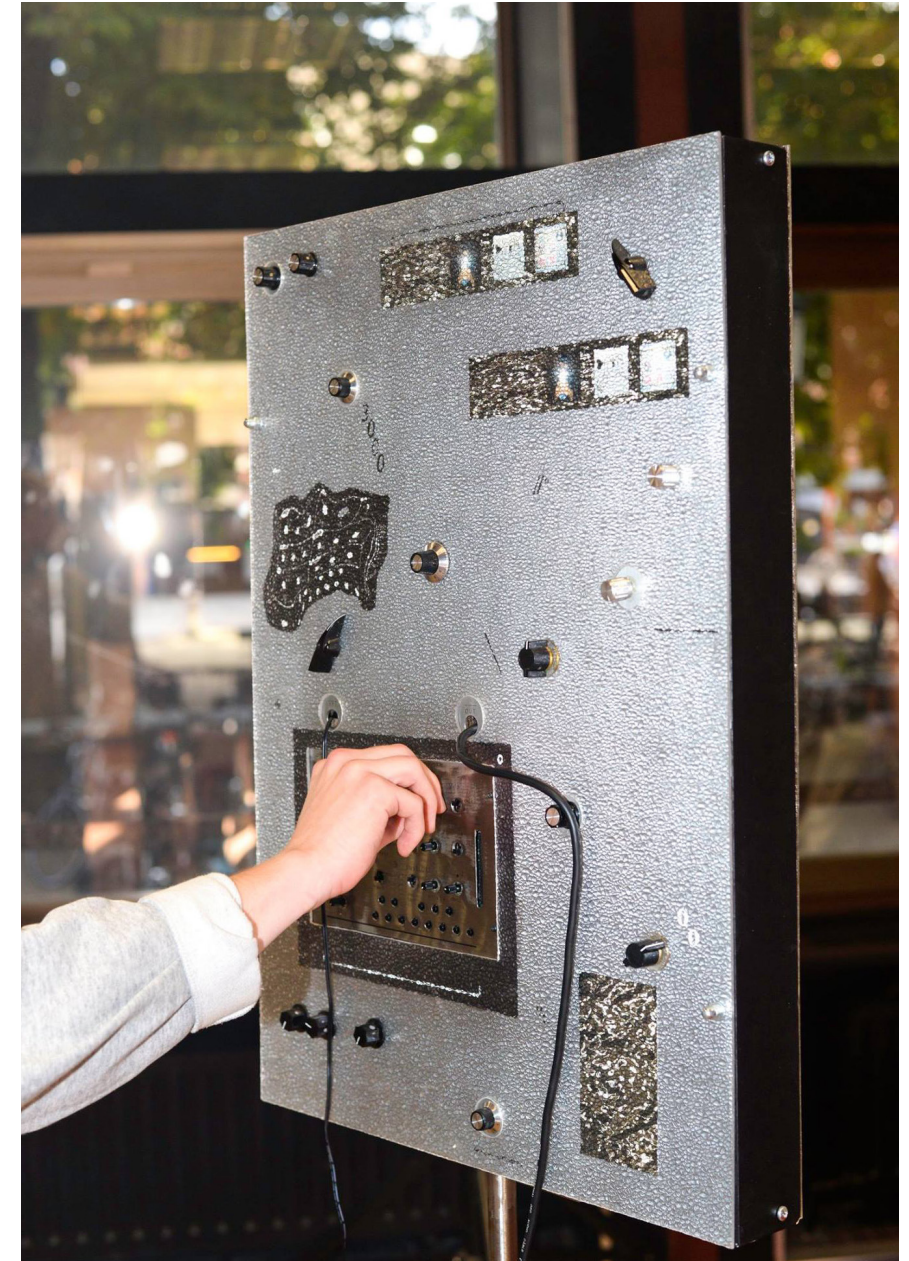
Text by Karen Amanda Moser



Moog Werkstatt-01, Steel, Wood, plexi, various synthesizer knobs & inkjet print

# MU MODEL 3000 [2017]

MU Model 3000 is a sculpture-instrument that questions the line between functional and non-functional. Through a performance the passive sculpture is activated, though not by the at first sight seemingly functional operation panel. Rather a synthesizer allows for the sculpture to become an instrument. In fact, the recognizable functional elements such as knobs and cables are merely an aesthetic. A collage of the once useful, now useless, emphasizing a strange disjunction.





Named after a water nymph from English mythology, ASRAi is a fountain- sculpture, reminiscent of some ancient society. It is part of a new body of work that is created digitally and then 3D-printed in PLA plastic. Its organic esthetic purposely creates a strong contrast with these high-tech procedures in order to question the relation between past and future as well as nature and culture.

Clear 3D printed PLA,  
fountain and steel/concrete

ASRAi [2021]





Clear 3D printed PLA; steel

## EPSILON [2021]

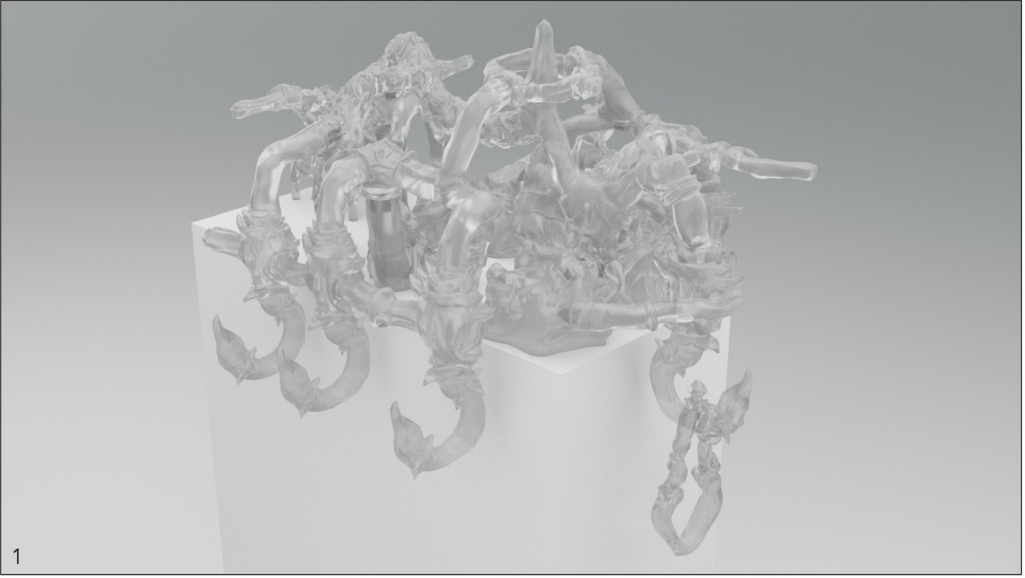
EPSILON, like ASRAi, has the allure of a relic, like the artefact of an object that never existed. Playing with natural forms and industrial materials it again aims to drive up the conceptual tension within the object.

Though the name was originally extracted from James Churchward's book "The lost continent of Mu", further research revealed it to be an ancient Mayan word meaning whirlwind, edges and obstruction. It is also used in different scientific fields.

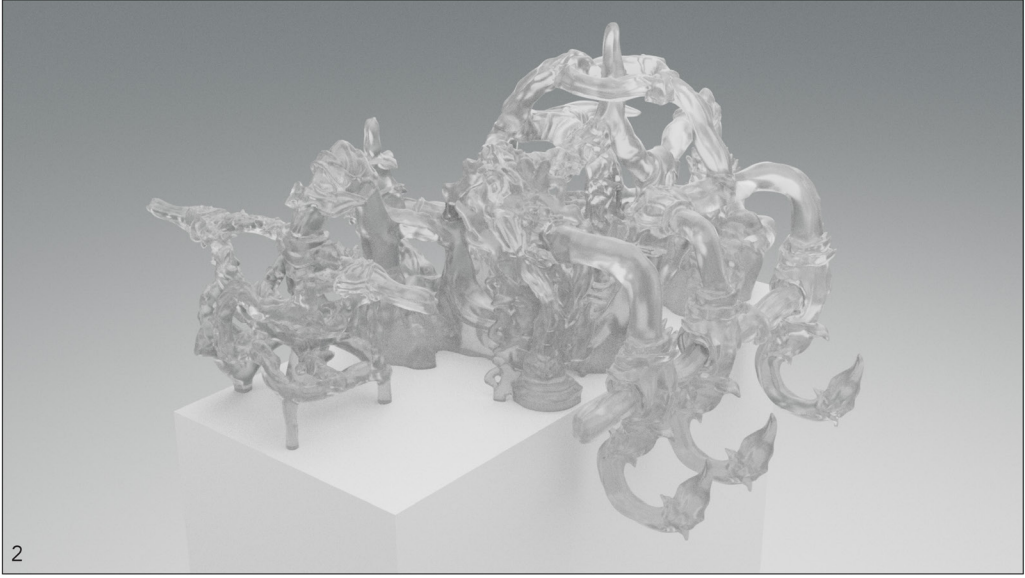


Used as text for the booklet of the group show “Gather like dust” organized by Medusa en BOX22 in Antwerp(2021)

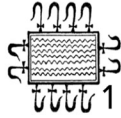
MATHIAS	MU	1991
EPSILON	ep, OBSTRUCT ; zil, MAKE EDGES ; onom, WHIRLWIND.	2021



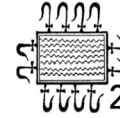
1



2



EPSILON ver. 1 & 2  
 NFT (Non Fungable Token)  
 0.200 ETH  
 0xED66874887e9a6016E9B9ceD05F256736977d08B  
 mathias3mu@gmail.com



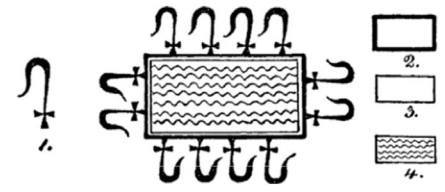
A technical sheet showing all the different relations to the title EPSILON

# EPSILON [2021]

RECORDS OF THE LOST CONTINENT 103

Greek	Cara Maya. English meanings.
Alpha	<i>Al</i> , heavy ; <i>páa</i> , break ; <i>ha</i> , water
Beta	<i>Be</i> , walk ; <i>ta</i> , where, place, plain, ground
Gamma	<i>Kam</i> , receive ; <i>ma</i> , mother, earth
Delta	<i>Tel</i> deep bottom ; <i>ta</i> where etc
Epsilon	<i>Ep</i> , obstruct ; <i>zil</i> , make edges ; <i>onom</i> , whirlwind
Zeta	<i>Ze</i> , strike ; <i>ta</i> , where, ground, etc.
Eta	<i>Et</i> , with ; <i>ha</i> , water
Theta	<i>Thetheha</i> , extend ; <i>ha</i> , water
Iota	<i>Io</i> , all that which lives and moves ; <i>ta</i> , where, ground, etc.
Kappa	<i>Ka</i> , sediment, obstruction ; <i>páa</i> , break, obstruct
Lambda	<i>Lam</i> , submerge ; <i>be</i> , go, walk ; <i>ta</i> , where, ground, etc.
Mu	<i>Mu</i> , Mu
Ni	<i>Ni</i> , point, summit, peak
Xi	<i>Xi</i> , to rise, to appear over
Omikron	<i>Om</i> , whirl ; <i>ik</i> , wind ; <i>le</i> , place ; <i>on</i> , circular
Pi	<i>Pi</i> , to place little by little
Rho	<i>La</i> , until ; <i>ho</i> , come
Sigma	<i>Zi</i> , cold ; <i>ik</i> , wind ; <i>ma</i> , earth, mother, etc.
Tau	<i>Ta</i> , where ; <i>u</i> , bottom, valley, abyss, etc.
Upsilon	<i>U</i> , abyss, etc. ; <i>pa</i> , tank ; <i>zi</i> , cold ; <i>le</i> , place ; <i>on</i> , circular
Phi	<i>Pe</i> , come, etc. ; <i>hi</i> , mud, clay
Chi	<i>Chi</i> , mouth opening
Psi	<i>Pe</i> , come, out, etc. ; <i>zi</i> , vapor
Omega	<i>O</i> , there ; <i>mec</i> , whirl ; <i>ka</i> , sediments

110 THE LOST CONTINENT OF MU



*Vignette 1.* This is an Egyptian compound symbol or vignette describing Mu's destruction. Found in the *Book of the Dead*.

1. Is the Egyptian symbol for flames of fire.
2. Is the hieratic letter M of the Motherland and her alphabetical and geometrical symbol, and one of the most commonly used symbols for her.
3. Is an ancient symbol, depicting an abyss, a tank or a pit.
4. Is this tank or abyss filled with fire.

Thus the vignette reads : "Mu has gone down into an abyss of fire, and, as she sank, flames of fire shot up around her and enveloped her." This is told by flames being set all around Fig. 2—Mu.

One of the most prominent symbols, on account of its being so oft repeated, is a conventional altar, over which is a set sun, and above the sun a dead closed lotus.

This compound symbol is found scores of times among the vignettes of the *Book of the Dead*, and a notable fact is that the lotus is invariably depicted as dead and closed, throughout the book.

**USE OF THE TERM EPSILON OR  $\epsilon$**

In engineering mechanics, strain calculation  $\epsilon$  = increase of length. Usually this relates to testing of metallic materials.

In mathematics, an arbitrarily small positive quantity is commonly denoted  $\epsilon$ .

In computer science, it often represents the empty string. The machine epsilon indicates the upper bound on the relative error due to rounding in floating point arithmetic.

In physics, it indicates the permittivity of a medium; with the subscript 0 ( $\epsilon_0$ ) it is the permittivity of free space.


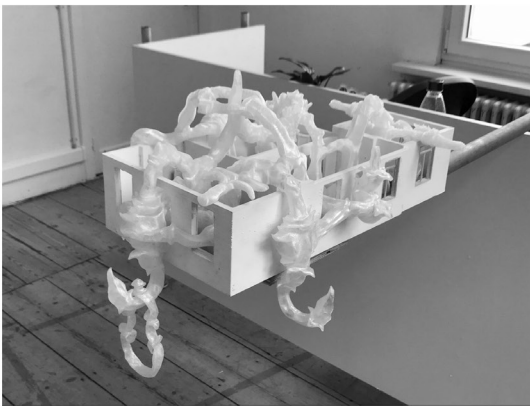
In statistics, it is used to refer to error terms.

In agronomy, it is used to represent the "photosynthetic efficiency" of a particular plant or crop.

Preview	E		ε	
Unicode name	GREEK CAPITAL LETTER EPSILON		GREEK SMALL LETTER EPSILON	
Encodings	decimal	hex	decimal	hex
Unicode	917	U+0395	949	U+03B5
UTF-8	206 149	CE 95	206 181	CE B5
Numeric character reference	&#917;	&#x395;	&#949;	&#x3B5;
Named character reference	&Epsilon;		&epsi;, &epsilon;	

Uncial	Uncial variants	Minuscule with ligatures
Ε	εεε ε	ε δ ου ρ εϋ

NFTs or non-fungible tokens are digital files that are recorded in a blockchain. This new technology allows the files to become registered, authentic pieces. Though they can be copied there is only ever one coded as the genuine. Following this logic, the physical sculpture is considered a copy, whereas the virtual NFT file is designated as the original.

(Source: The lost continent of MU by James Churchward)

Steel, Rubber, wool, laque

## IN SHAPE [2016]



The In Shape series is inspired by gym equipment. The sculptures are shaped in such a fashion as to render them completely non-functional, though still highly recognizable. The tension created raises questions about the purpose of sculptures as passive “useless” objects, but also the ramifications of an overly pragmatic society concerned with activity and result.





Steel, Rubber, wool, laque

IN SHAPE TOO [2016]



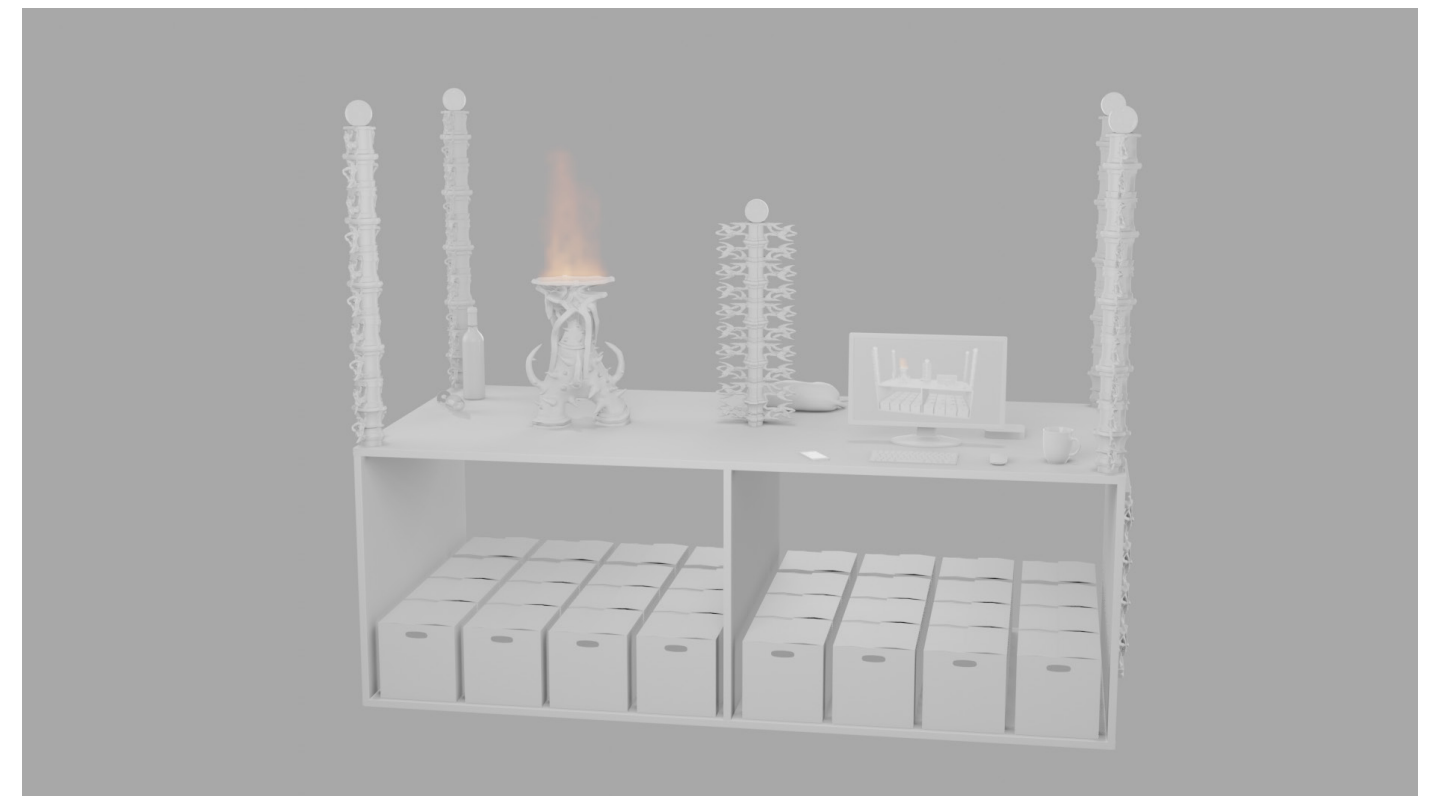


Ahs and Ohs was created especially for an untitled group exhibition with Céline Mathieu and Mark Colle, organized by Universal Exports. This new exhibition space, set in the private residence of Allon Kaye in central Antwerp, aims to showcase work in a notably intimate manner. To this end, Universal Exports does not have a website, nor does it work with PRs. No photography is permitted inside the space, so the only way to experience it is at first hand.

The installation existed out of 3D animation, a soundscape and several sculptures spread across the apartment, transforming his personal space into a sacral environment. The main focus was the office where a desk became an altar, with the computer at its center. The screen showed a continuous animation of the original 3D design for the altar, accompanied by a soundtrack playing at long intervals with choir- and screensaver sounds. The experience was that of a futurist sanctuary, honoring daily rituals such as drinking coffee and reading. Rites of the office.

Installation view; 3D animation Video stills  
[youtube.com/watch?v=9cfWPCCCzLo](https://youtube.com/watch?v=9cfWPCCCzLo)

AHS & OHS [2021]



3D Printed PLA; chalkpaint

# CELESTIAL RHIZOME [2021]



Celestial Rhizome is inspired by religious architecture and mycelium networks, root structures through which fungi communicate with the surrounding forestation, optimizing the ecological environment. The sculpture relates the sacral to the natural through industrial techniques and artificial materials. The result is an object with a futuristic, almost utopian aura.



# MORNING GLHORLY [2021]

Ceramics & white candle



The installment of Morning Ghorly, a candleholder in the kitchen, brought a new ritual to Allon's everyday routine. Each morning the candle was lit and time was taken to read and enjoy the peaceful morning hours.

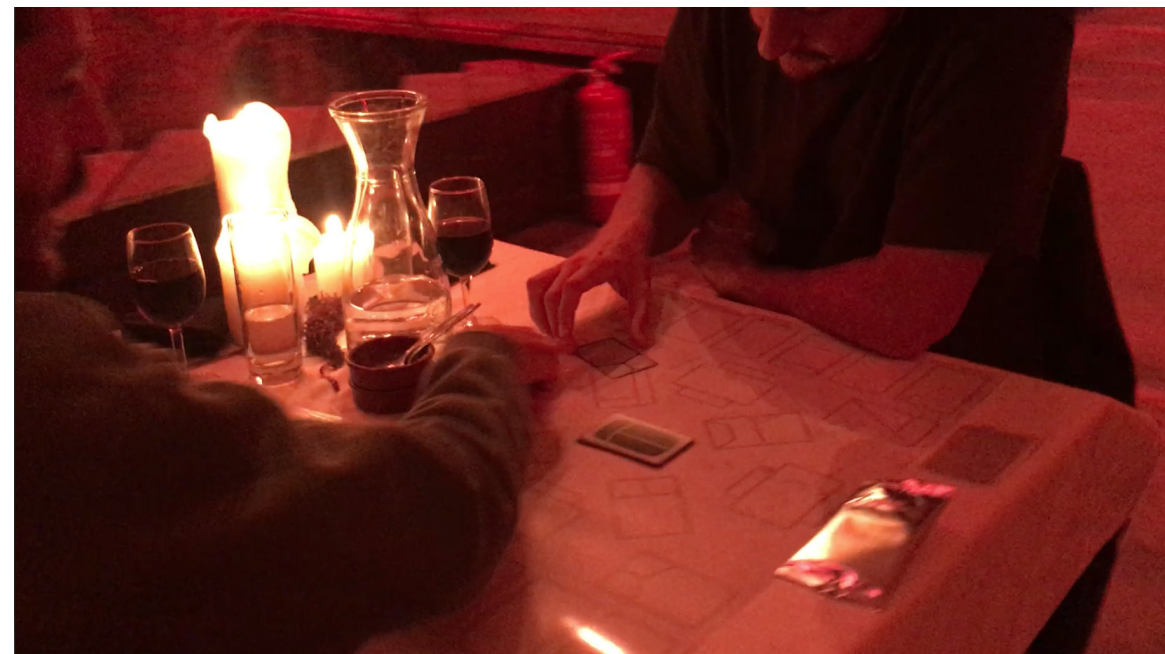


3D Printed PLA, chalkpaint & resin

# GRAIL OF DECEPTION [2021]



The Grail of deception came forth out of 2D drawings and refers to ancient architecture and ritual challises. Its thorny structure however, wards off any who might try drink from it, as this cup turns water into fire.



MUTOKO is an ongoing collaboration with Amber Vanluffelen that came into being during the 2020 lockdown version of Horst Arts Festival.

In a large hall a restaurant was established with a space in the middle where artists could perform. The performers remained within the boundaries of this island as the seated audience were invited to participate in a game by receiving a set of cards and a playmat after they finished their meal. Each card with its own specific name and design was accompanied by a soundtrack as well as visual instructions which appeared on a screen.

The participants followed the instructor (Amber) as she guided them through every step of the game, while the operator (MMU) provided a structure through projections and live music. Since the information on the cards remained abstract, the audience was invited to give their own meaning to the specific card they ended up with at the end. Finally, the instructor would draw her own card and activate it through a performative act.

The entire mysterious ritual led by the two story-like, almost archetypal, characters of the instructor and the operator, allowed for each table to experience their own private exhibition of cards, as well as a shared visual and auditive encounter.



*This Boosterpack  
A sacred artefact.*

*Wrapped in shiny foil, luring you into hunting and collecting, trading and assembling.  
An inside that will challenge you. Keep it closed and sealed and it will rest in its possibility to be anything. But might it be that the real value only comes true when taking matters into your own hands. When taking off its appealing host.*

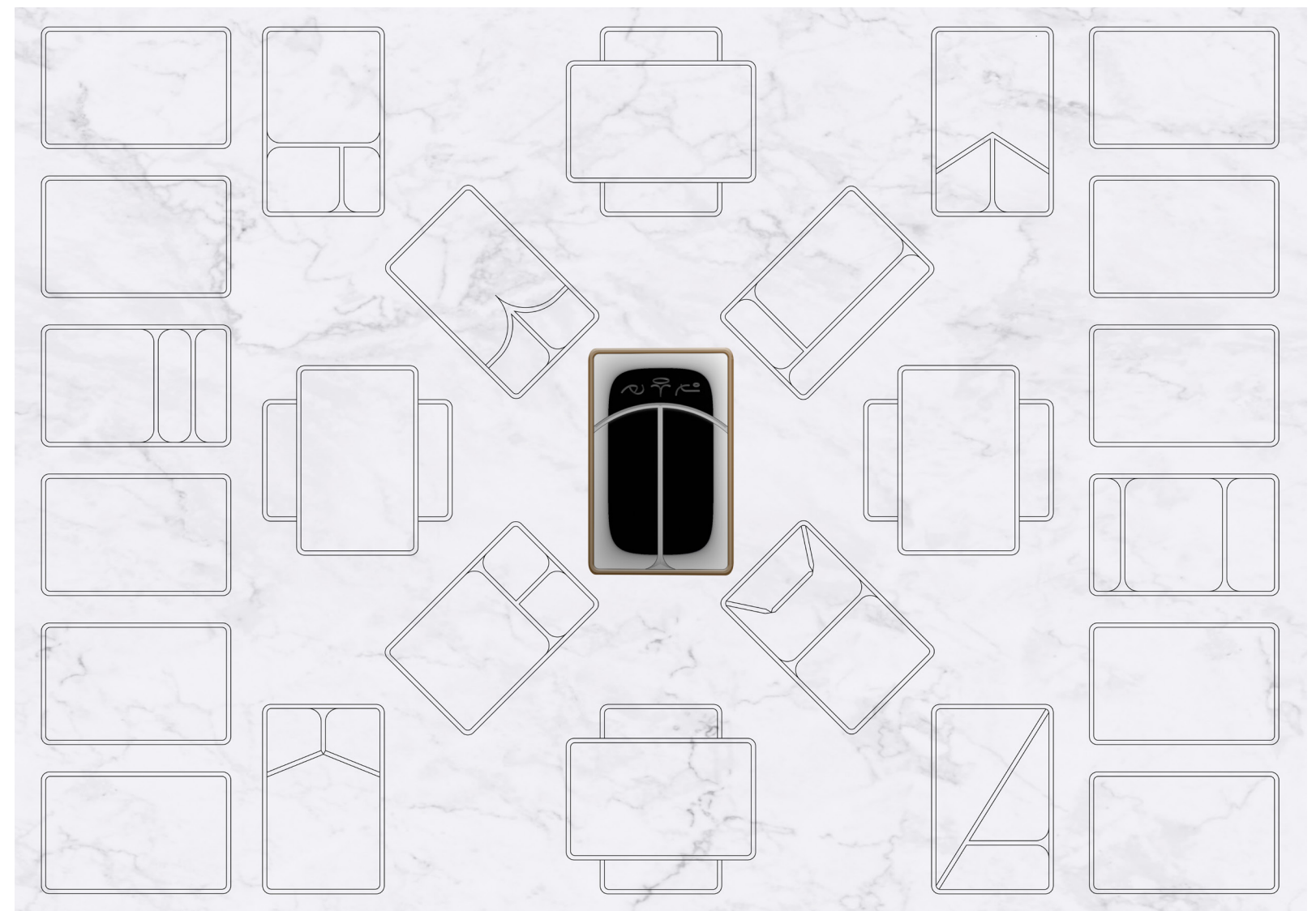
*MUTOKO, a vehicle generating its true content, armed to go hand in hand with the one taking upon its understanding. Therefore providing a platform, as displayed here. A gate, where one can dwell, explore and play. To land and end all that lies latent. Veiled, a cover to forever be able to discover the most valuable inside.*

*Here we go!  
Activate your card.  
Manifesting whatever you hold in your heart.  
Conduct your game. Take the cards in your hands and let them strike.*

Text by Amber Vanluffelen  
As part of the instructions during the Performance/ Participative game.



MUTOKO [2020]





Duo Exhibition at GALLERY  
GALLERY, 2018  
A collaborative project by  
Mathias MU & Mia Syn

## TWIN FLAMES [2018]

[gallerygallery.be/twin-flames](http://gallerygallery.be/twin-flames)

Twin Flames refers to a fashionable new-age term for soulmates. For this collaborative project with Mia Syn the Gallery Gallery art space was converted into a hand-poke tattoo parlor during opening night.

Entirely flame inspired sculptural objects alternated as tables, chairs or tools, in a changing assemblage-installation. Visitors were invited to have one of the many flame designs hand-poked onto their body, blurring the boundaries between spectator, performer and artwork. The remnants stayed on show for three more days

*We warmly welcome you to GALLERY GALLERY, where, for one night only, we will caress you with needles and ink. While you will become part of a performative act. We will also take care of some of your other senses by presenting image and sound. Take your ears, eyes and skin with you and we will have a cozy night together.*

Perseiden by Twin Flames,  
A Soundtrack album :  
[twinflames2323.bandcamp.com](http://twinflames2323.bandcamp.com)



# TWIN FLAMES [2018]

Twin Flames' Platter , 2018  
Polyurethane, steel, concrete,  
egaline, orange pigment &  
tattoo supplies



Twin Flames' Buffet , 2018  
Polyurethane, steel, concrete,  
egaline, orange pigment &  
tattoo supplies





Candle Throne, Resty & Twin Throne, 2018  
Polyurethane, steel, concrete, egaline & Orange Pigment

## TWIN FLAMES [2018]



TWIN FLAMES  
PANEL OF DUALITY  
[2018]

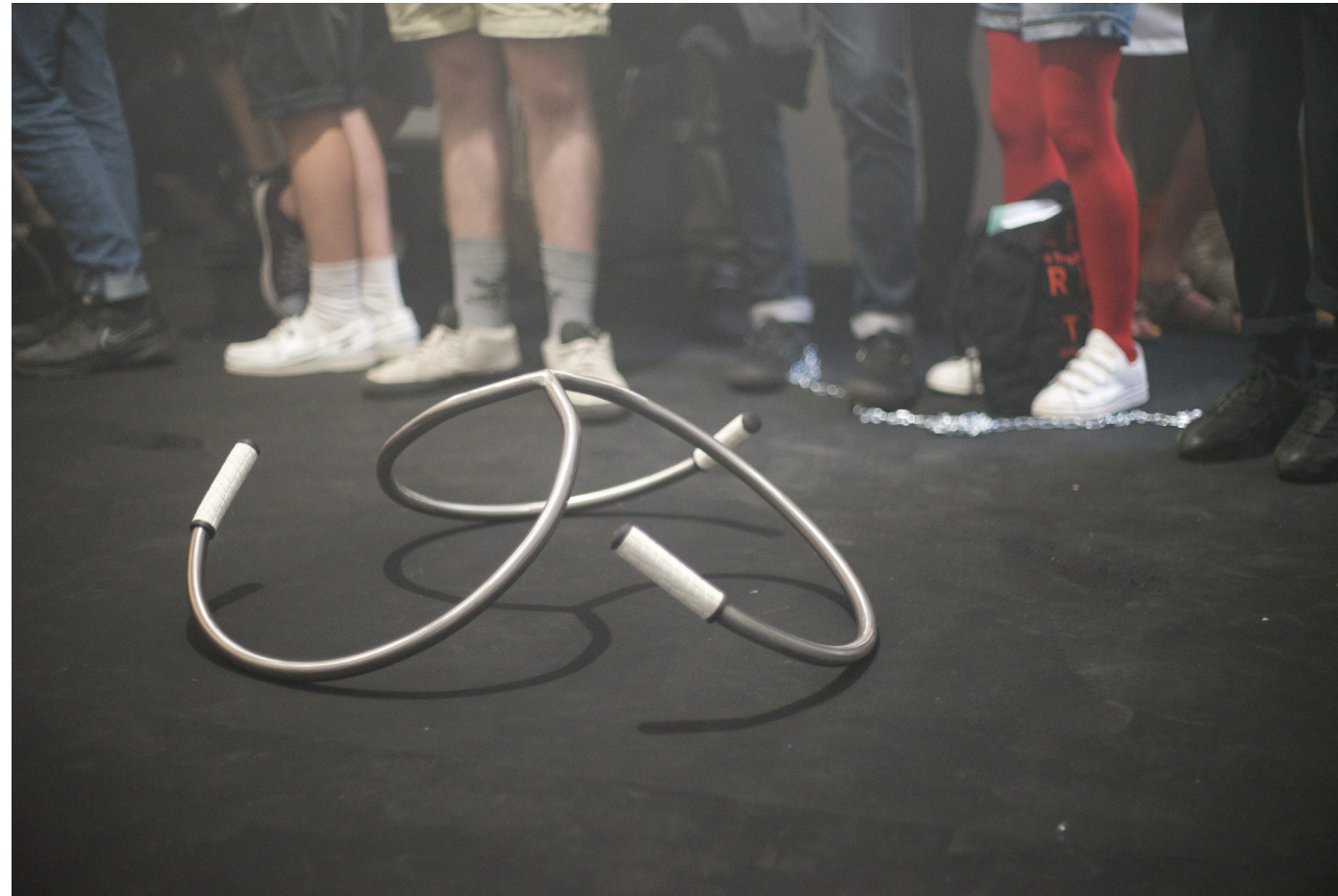
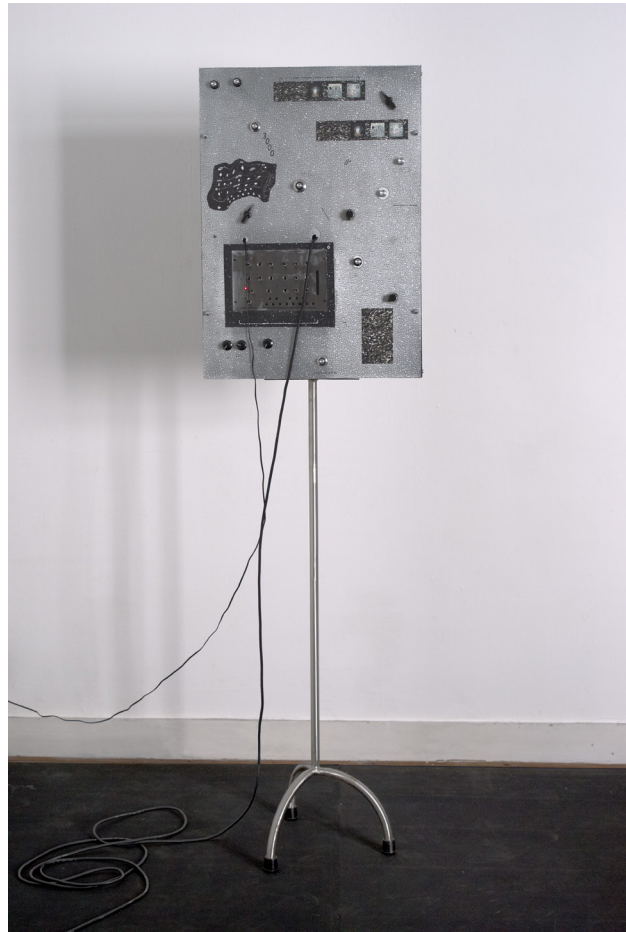
Tattoo stencils, multiplex ,  
polyurethane, concrete &  
black pigment



The panels are duo-drawings  
made with Mia Syn using tattoo  
stencils. The surface of the  
drawing becomes like the skin.  
Yet these tattoos are not clear cut,  
rather they blur and fade into one  
another, creating mystical scenes.



## TRY ME [2017]



A Solo exhibition at SOIL Collective by Ans Mertens, Rik Peeters, Remko Van der Auwera & Tom Hallet, Brussels

During the exhibition of Mathias Mu's at SOIL Collective, the visitor was invited into a set-up with a series of tools hanging on the walls and randomly set up on the black vinyl floor between audio samplers and cables, waiting to be activated during a performance at the opening.

The show displayed a series of sculptures inspired by fitness devices and fantasy stories. Their titles are related to mystical names given to ancient weapons in order to transcend their material properties. This heroic connotation is suppressed by their ineffective shape, which, in some cases, is more likely to hurt the one wielding it. Though these forms invite interaction, they were purposely ignored during the performance, heightening the tension and the mystery surrounding them. Two intimidating eyes overlooked the spectacle, as if belonging to some animé deity, whilst a clublike vibe of synthesizers, sampled beats and smoke intensified the puzzling experience. Producing more questions than answers.

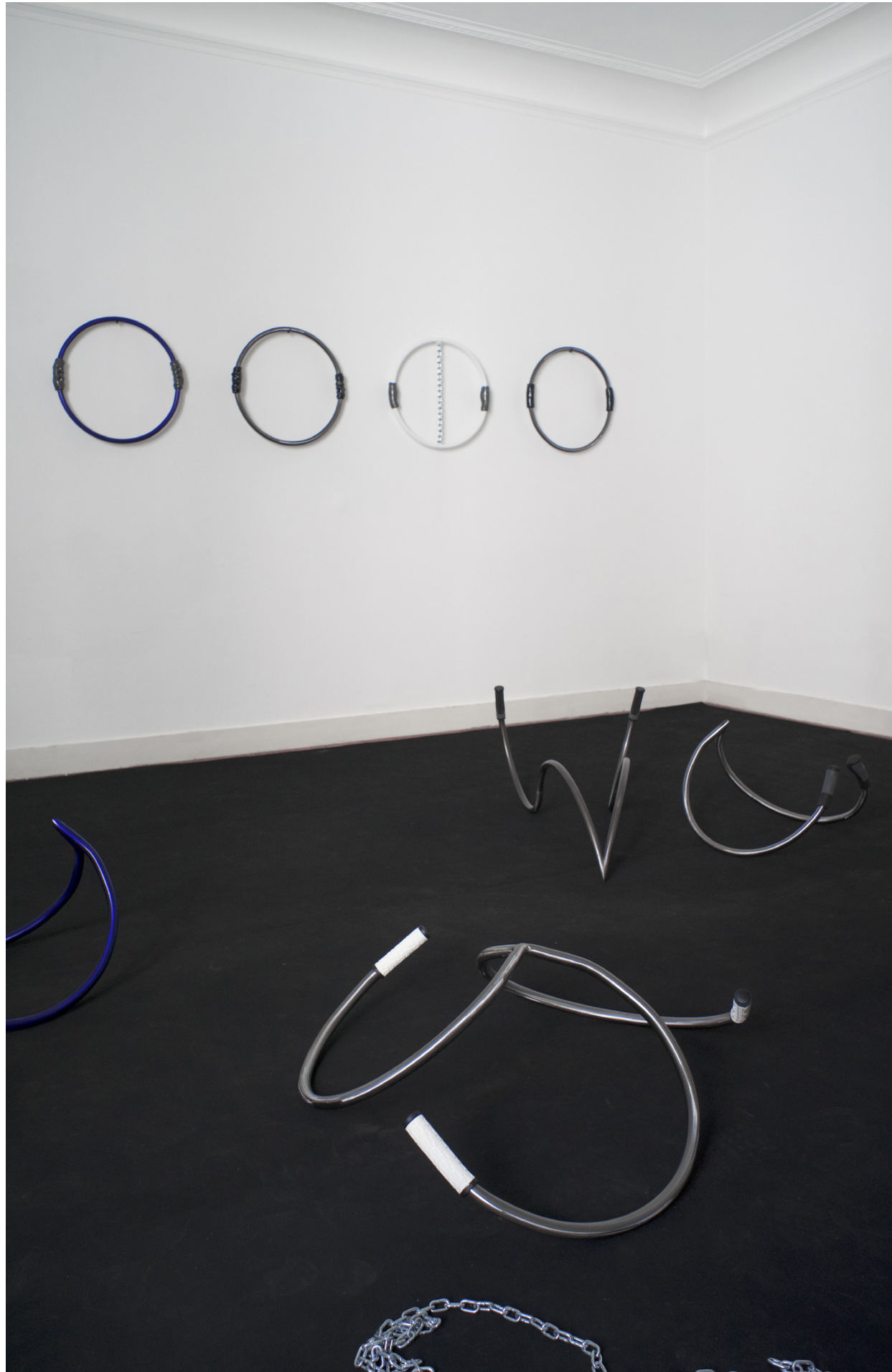


Moonsliver  
2017



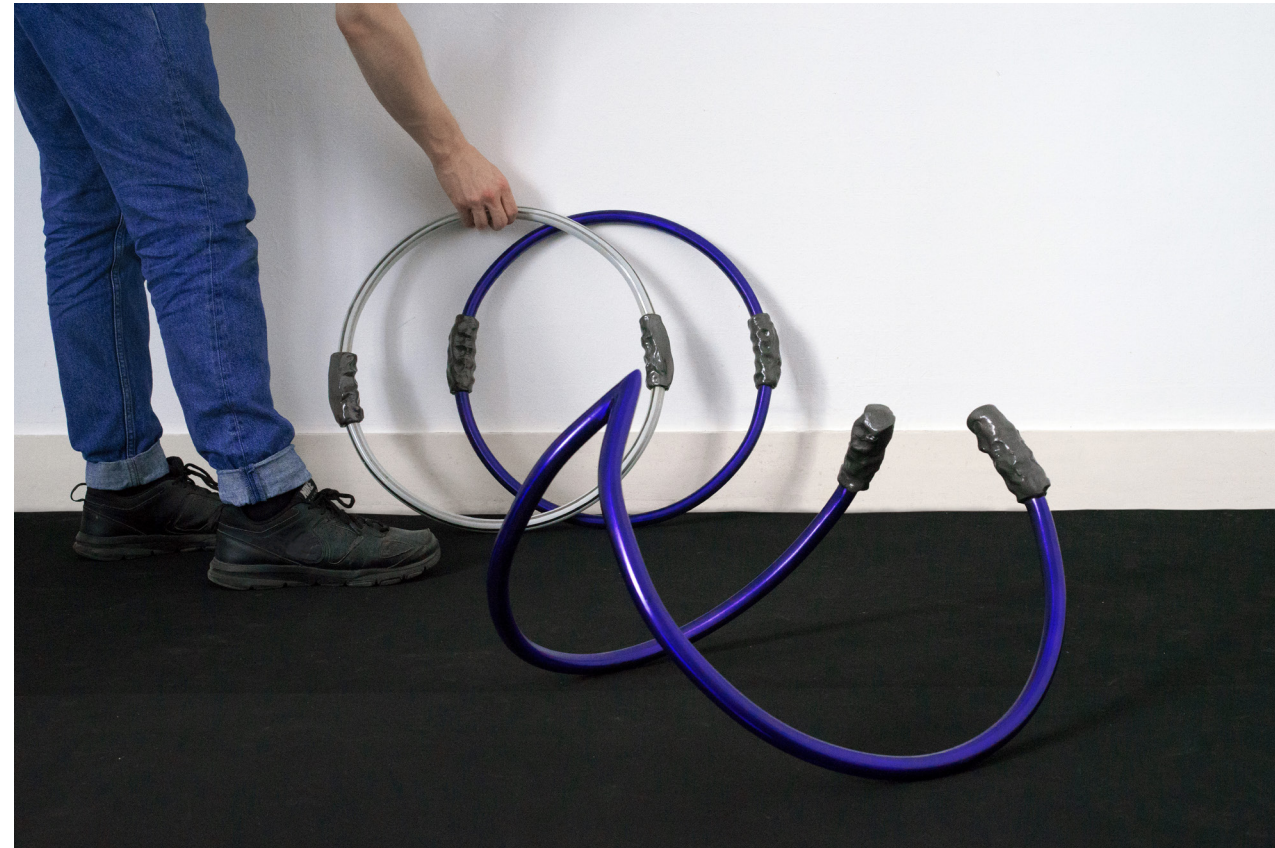
Performance Excerpt

Documented Performance :  
[youtube.com/watch?v=yC5Lntiho-I](https://www.youtube.com/watch?v=yC5Lntiho-I)



Curved Allure, Evocation Loop & Moonsliver, 2017

*TRY ME* [2017]



Celestial Loop Series, 2017



EYES OF REVEALING LIGHT, 2017  
Steel & laque

*TRY ME* [2017]

