

# PLACES OF WORSHIP

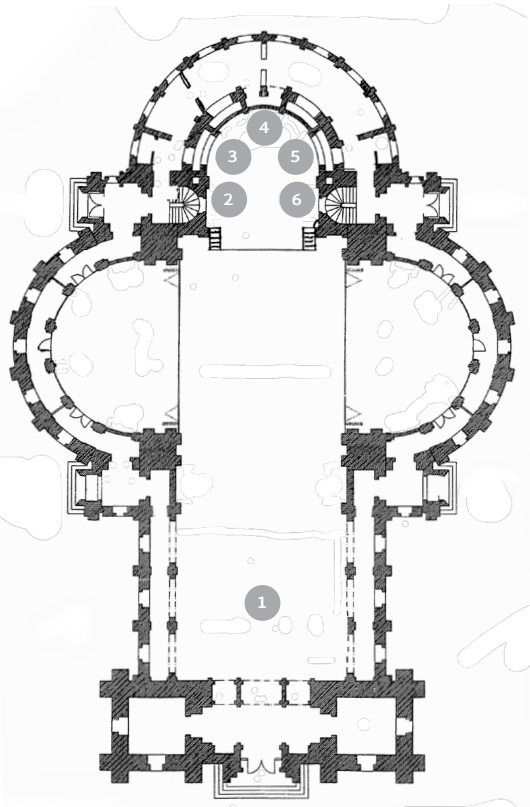
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Maximilian Brunn

Berlin based photographic artist Maximilian Brunn continues to explore the concept of timelessness through his work. In this exhibition, Brunn captures places of worship, which are the oldest remaining structures on earth, in hopes of understanding humanity's relationship with its timeless nature.

Inspired by Carl Jung's archetypes of the collective unconscious, which refer to the unconscious mind and shared mental concepts, the artist seeks to capture humanity's collective memories through the five world religions. The Dharmic and Abrahamic Religions are shown in groups of five, installed from left to right according to their respective time of inception: Hinduism, Buddhism, Judaism, Christianity, and Islam. With a strictly center aligned perspective, Maximilian uncovers the symmetry of each structure and its deities.

Following the tradition of Prussian church photographers, Brunn uses an 8 x 10-inch plate camera, from whose negatives he produces handmade contact prints for a lossless way to the image. Wanting to reflect the concept of timelessness in his photographic prints, he utilizes the 19th century technique of platinum/palladium printing, which offers the most archivally stable printing process. Prints created using this technique can last for over a thousand years without any loss of quality. The product of this printing process transforms a moment captured into a more everlasting, timeless object.



1. St.-Thomas-Kirche, Berlin, 2023

2. Shree Ganapathy Temple, London, 2022; Jozaiji Temple, Kawaguchiko, Japan, 2022; Synagoge Augsburg, 2021; St. Elisabeth Kirche, Berlin, 2023; Islamisches Kulturzentrum, München, 2022

3. Shree Ganesha Temple, Berlin, 2022; Linh Thuu Pagode, Spandau, 2021; Beth Shalom Synagoge, München, 2022; Gethsemane Kirche, Berlin, 2021; Sehlik Cami Moschee, Berlin, 2022

4. Allegory on belief and allusion to Malevich's "Black Square": each print is made from original negatives but overexposed so that upon placing the paper in the developing bath all images eventually turn black. Brunn is the sole witness of the contents of each print so the viewer must rely on their own belief about the prints' origin. The prints with their unfathomable black depth will not confirm any assumptions of the viewer just like the universe will not confirm humanity's ponderings on existence. Sri Sitti-Vinayagar Hindu Tempel, Stuttgart, 2021; Japanisches Kulturzentrum, Düsseldorf, 2022; West London Synagogue, 2021; Asamkirche, München, 2022; Türkische Islamische Gemeinde, München, 2022

5. ISKCON Temple, London, 2022; Butsugenji Temple, Izu, Japan, 2022; Hiroo Synagogue, Tokyo, Japan, 2022; Marienkirche, Berlin, 2020; Omar Moschee, Berlin, 2023

6. Shree Ganapathy Temple, London, 2022; Zoji Temple, Tokyo 2022; Chabad Lubawitsch Synagogue, Berlin, 2023; Kaiser Wilhelm Gedächtniskirche, Berlin, 2023; Mevlana Moschee, Berlin, 2023



**Ausstellungsdauer:** 15. April - 31. Mai 2023

St.-Thomas-Kirche, Mariannenplatz 10997 Berlin

Mo - Fr 10:00 - 14:00 | Sa 12:00 - 16:00 | So 11:00 - 14:00

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St.Thomas



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