

**Ariane Müller**  
**Exhibitions 2013 - 2016**



Day of the engineer, Video Still, 2015

Then I would like to make a happy end for once

## Then I would like to make a happy end for once

2016

with Verena Kathrein

Paravent 5 panels each 66 x 193 cm,  
6 collage panels, each 62 x 76

*Then I would like to make a happy end for once*, is a collage consisting of photographs by Verena Kathrein and prints and drawings by Ariane Müller. They form a pictorial research circling around three main concepts of Italian feminism, and its position towards art, and the cultural field.

While the main concept is the comedy, the three notions Separatismo, Autocoscienza and Unexpected Movement are the keywords and tools of how to arrive at a cheerful and comedian critic, and at the same time better set-up of a female life (and here comes the title). The building and placement of the collages on the set-back of an exhibition of a heroic, unhappy and distraught life of the most famous Rumania poets, shows the brighter side of creation, poetry and art.

The collages use different materials, making literal – the R in trying to speak Carla Lonzi, as is found in Claire Fontaines three Resolutions to the male and female orgasm cycles, as in Carol Rama, and also in the noise the bus makes when driving by, – and pictorial associations – as in Kippenbergers I Hate You comic, with the empty bus seats arranged in pairs, as to host the two comic figures, or Freuds notion of clitoral and vaginal female sexuality, in their comparison of the female sex with a swamp.

*Then I would like to make a happy end for once*, consists of many associations like these, and understands itself at the same time as an essay about collaboration using the tools *Separatismo*, *Autocoscienza* and *Unexpected Movement*, as well as an introduction into the concepts.



Installation view, 2016, Accademia di Romania Roma,  
Photography: Verena Kathrein



Then I would like to make a happy end for once



Then I would like to  
make a happy end for  
once

2016  
with Verena Kathrein  
Leporello, and installation on wood panel,  
Print, and Lamp

- a) Installation at Accademia di Romania;  
Roma
- b) Leporello pages
- b) Installationview, Kiss and Go, Istituto  
svizzero, wooden Leporello, Lamp





Then I would like to make a happy end for once



Photography: Istituto Svizzero di Roma



## I Nuovi Arrivati, Just Arrived

2016  
with Verena Kathrein  
5 plants in flower pots, 5 photographs

*I Nuovi Arrivati / Just Arrived* consists of five very common plants, that are bought at local markets, and are part of the urban landscape, but are in themselves not autochthone plants from the region. They are exhibited in a form of family positioning, closely placed next to each other, but all in their own flower pots, halfway buried in the soil.

In their installation 2016 at the *Swiss Institute in Rome*, they may link to the many new people who had come to Italy as migrants and asylum seekers, and meanwhile they by no means are different from people who already live there, are different by their arrival status. The plants had been in reality looking for a safe place to continue living, after their home (at the Austrian Institute) had to be abandoned.

The urgency to find a place, and the solution to turn them into an art installation, and hence give them the possibility to be smuggled into the gardens of the institute (of which the garden is under cultural heritage protection) shows the creativity and possibility of changing identities, and constructing stories when in need. It also hints at the autonomy of art.

At the exhibition *Kiss and Go*, at the Swiss Institute in Rome the plants were anthropomorphized, giving them their proper identification picture, to make them become individualities, and placing them, via the title, in the context of the current asylum debate.



Installation view 2016, Istituto Svizzero di Roma, Kiss and Go





**afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles**

**afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles**  
**Time, time, time has taken away the value of that lesson**

2016, Oracle Berlin

Visiting a Sarah Lucas exhibition some years ago it seemed suddenly clear that an exhibition should include three elements: One, something big, two, somethin redundant, and three, something to take away.

Printed in reduction technique the prints mirror and play with a moving still-life by André Derain, from the Basel Museum collection, I had used in an exhibition there. Color-schemes and motive of the backdrop landscape in the „night“ print are losely based on Edward Munch: *Two women at the beach*, and *Evening Melancholy*. The printing machine used for the print belongs to Suse Weber. It was last used in Leipzig to print the leaflets for the revolution.



**afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles**

afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles



Time, time, time has taken away the value of that lesson

#### List of works:

1) afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles. Time, time, time has taken away the value of that lesson; Day;  
reduction print,  
oil on paper,  
29x42 cm (print), 34x48cm (Passepartout),  
10 of 11 + 1 prints,  
2016

2) afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles. Time, time, time has taken away the value of that lesson; Night;  
reduction print,  
as above  
16 of 18 + 1 prints,





afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles



3 of 9 , Day,  
oil on paper,  
29x42 cm (print), 34x48cm (Passepartout),  
Photography. Oracle

afterwards by patience, perseverance, practice, I came to be one of the best at jumping off moving vehicles



3 of 16, Night,  
oil on paper,  
29x42 cm (print), 34x48cm (Passepartout),  
Photography. Oracle



### The writer's block

300 pages, glue bound, Edition of 8, one to take away during gallery opening time

The writer's block uses a script developed for this by Sebastian Lütgert, which copies a file every minute while I write my associations with printing. Page by page one can see how a text evolves, how memory becomes more precise, and how things and stories are discarded again, since the length of the text is never more than a two sided A 4 paper.

*Difference and Repetition* by Gilles Deleuze, and Sigmund Freud's *Jokes and their relation to the Unconscious*, are two books that will have found their way into this work.



**Il Miracolo di Milano**

2016  
with Martin Ebner  
Wood, Metal, Iron string

Installation view in Taylor Macklin at  
Istituto Svizzero di Roma  
Photography: Gina Folly





**Stütze**

2016  
Wood, Styrofoam

Installation view in Taylor Macklin at  
Istituto Svizzero di Roma  
Photography: Gina Folly



## Marinoni Tennis Club

with Martin Ebner

2015

outside installation, Tennis court (chalk, lawn, bushes), Club House (wooden shack, Wood letterconstrction), Tennis chair

The main idea is that the game has to be played over the fence, which shields the exhibition venue from the public beach, and drug dealer meeting place outside. Maybe read as a commentary to the European border situation, including the watchtower (tennis chair) at the fence.

Installation view at Biennale di Venezia, Pane per i Poveri





## Fake Train Tickets

25 manipulated train tickets, stamped and framed  
2013

Installation at Between Bridges, Berlin, 2014  
as part of: And Life goes on, curated by Karl Holmkvist

## Weit reisen mit simplen Mitteln

Die Gruppenausstellung „And Life Goes On ...“ im „Between Bridges“ zeigt Arbeiten, die sich mit Bewegung und Reisen beschäftigen. Im ersten Raum wird klar, dass man nicht nur auf alles malen kann, sondern auch mit allem. Klara Lidéns rollt nämlich einfach Fleischbällchen oder ihr Fahrrad über das Papier. Jetzt weiß man auch, wie es aussieht, wenn die Spuren von drei Klopsen an der Wand hängen, nämlich lässig. Auch die Mittel, die die anderen Künstler\_innen benutzen, sind simpel. In Natascha Sadr Haghghians Arbeit „I Woke Up Like This“ löst sich die Tapete von der Wand, aufgehalten wird sie nur von einem an die Wand gelehnten Schrubber. Der musste bei der überfüllten Eröffnung erst mal am Boden festgetackert werden, weil die Besucher\_innen ihn ständig umrannten. Sie stolperten auch über die im zweiten Raum wie zufällig abgestellte Handtasche „Hubert Fichte travelling library“ von *Ariane Müller*. Ende der 80er reiste sie mit gefälschten Fahrkarten quer durch Europa. Man sieht die Karten und will's ihr nachmachen. Es muss ja nicht gleich Kunstfälschung sein.

TAZ 27.3.2014



## Fake Train Tickets

25 manipulated train tickets, stamped and framed  
2013

Installation at Statens Museum for Kunst København, as part of the exhibition: Abandon the parents, curated by Henrik Olesen, Daniel Buchholz, und Christopher Müller

However, when considered from a much less complicated museum perspective the exhibition does, of course, represent a break away from established rules governing what one may present in a legitimate scientific collection. For example, the curators have not been very particular about discriminating between originals and copies as one would, well, “normally” do. In fact, forgery is quite a theme in its own right here, perhaps most exquisitely represented by *Ariane Müller's* fake train tickets which she used to travel around Europe in the early 1990s. Here, the wealth of associations generated is far more crucial to the overall impact and insight than correct footnotes and references.

Kunstkríttikk, May, 2014

Installation view at Buchholz Gallery, New York, 2015  
as part of the exhibition: Raymond Roussel





## Artfan

exhibition dimensions variable  
prints, objects, photos, documents on Plexi-  
glass plates, 2 videos  
2015

Installation view at Oracle, Berlin

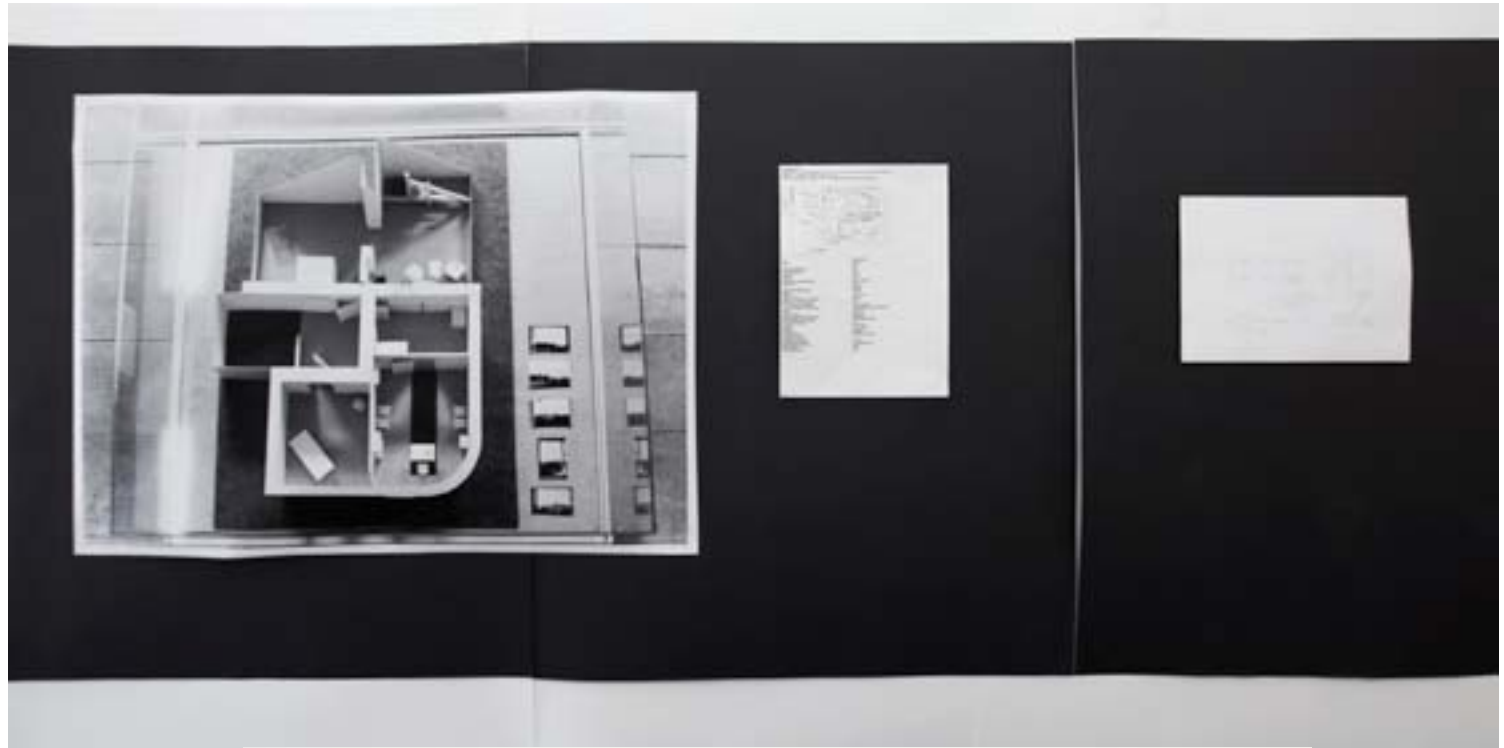
From 1991 to '95 in Vienna, the artists Linda Bilda and Ariane Müller published the zine Artfan for thirteen xeroxed and stapled issues, each in an edition of eight hundred. Their intention was to give artists a voice, including in long-form interviews with the likes of Jutta Koether, Martin Kippenberger, Andrea Fraser, and Fareed Armaly, who were all based around Cologne and New York at that time. The seemingly unedited dialogues were also accompanied by hand-drawn illustrations, photo stories, and reviews.

Situated in an unfurnished apartment, this exhibition gives a retrospective and somewhat nostalgic insight into the making of Artfan. Mainly displayed on dark panels or simple frames mounted on walls are master plans for the layouts, original texts and pictures, covers, a draft of the logo, as well as documenting photos, letters—including one addressed to Isabelle Graw from Texte zur Kunst—and other testimonials to their enterprise's communication and promotion. The show also includes two videos, the subtle commercial Artfan Production, 1991, which documents, in the style of an educational film, the manufacturing of the magazine, and Zu Zweit nach Vorn (Getting Ahead Together), 1995, which was recorded at the bookstore and publishing house b\_ books in Berlin. The latter shows a slapstick performance by Bilda and Müller discussing their collaboration on the zine that ends with a cake fight, hinting at the challenging responsibility for such an ambitious project



and its effects on handling personal interests and relationships before the Internet, desktop publishing, and network capitalism started to set new standards. Seen from today, it's not a surprise that the issues of *Artfan* went on to become valuable collectors' items.

Artforum, Critics Picks, Barbara Buchmaier, 2015



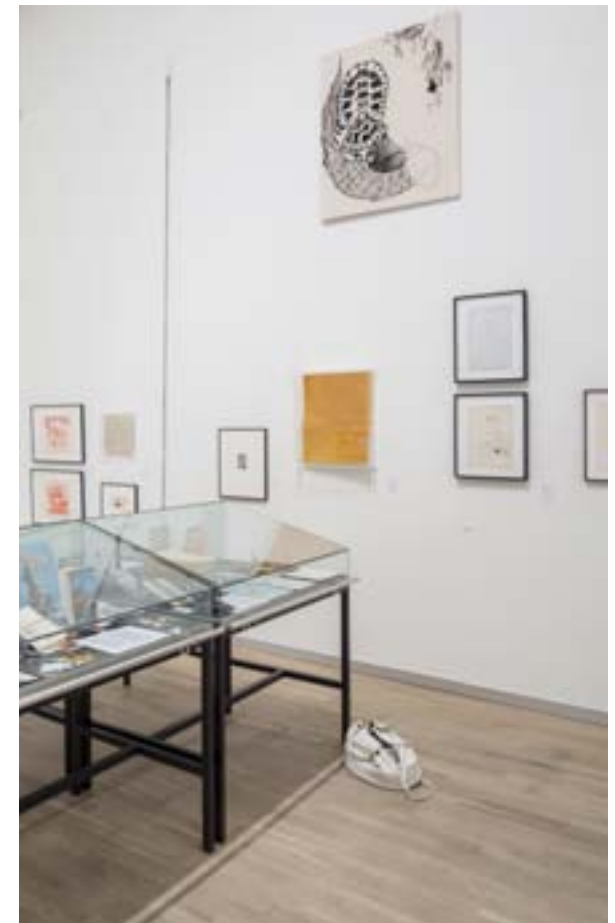
Installation view (set-up) at Museum Moderner Kunst, Wien, 2015  
as part of the exhibition, to inform, to ...,  
curated by Matthias Michalka





**Fichte Handbibliothek  
2nd Edition**

40x30x30 cm, 2013  
Bottega Veneta Handbag, 7 Books by Hubert  
Fichte, Plaster



Installation view at Statens Museum  
for Kunst, Copenhagen

## **Some End of Things**

curated by Nikola Dietrci and Scott Cameron Weaver

Exhibition view: Museum für Gegenwartskunst Basel

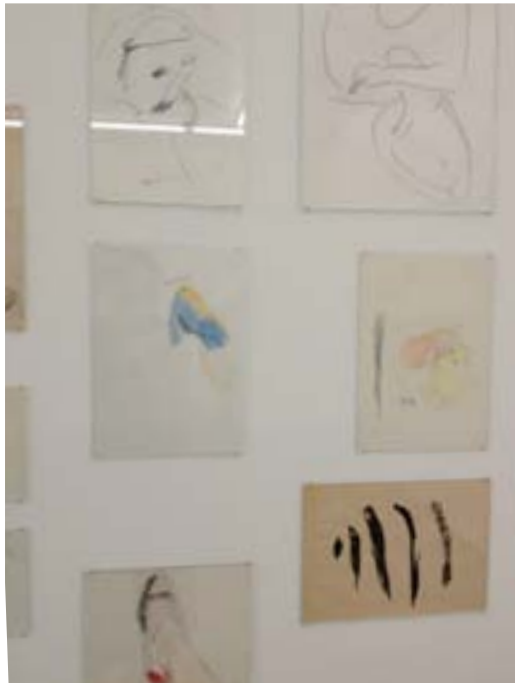
100 Drawings, framed, Stilllife by André Derain, oil painting, framed, Video – / Days, Bamboo Curtain, Wall, Small ruler with Lamps.

2013



Photography: Gina Folly





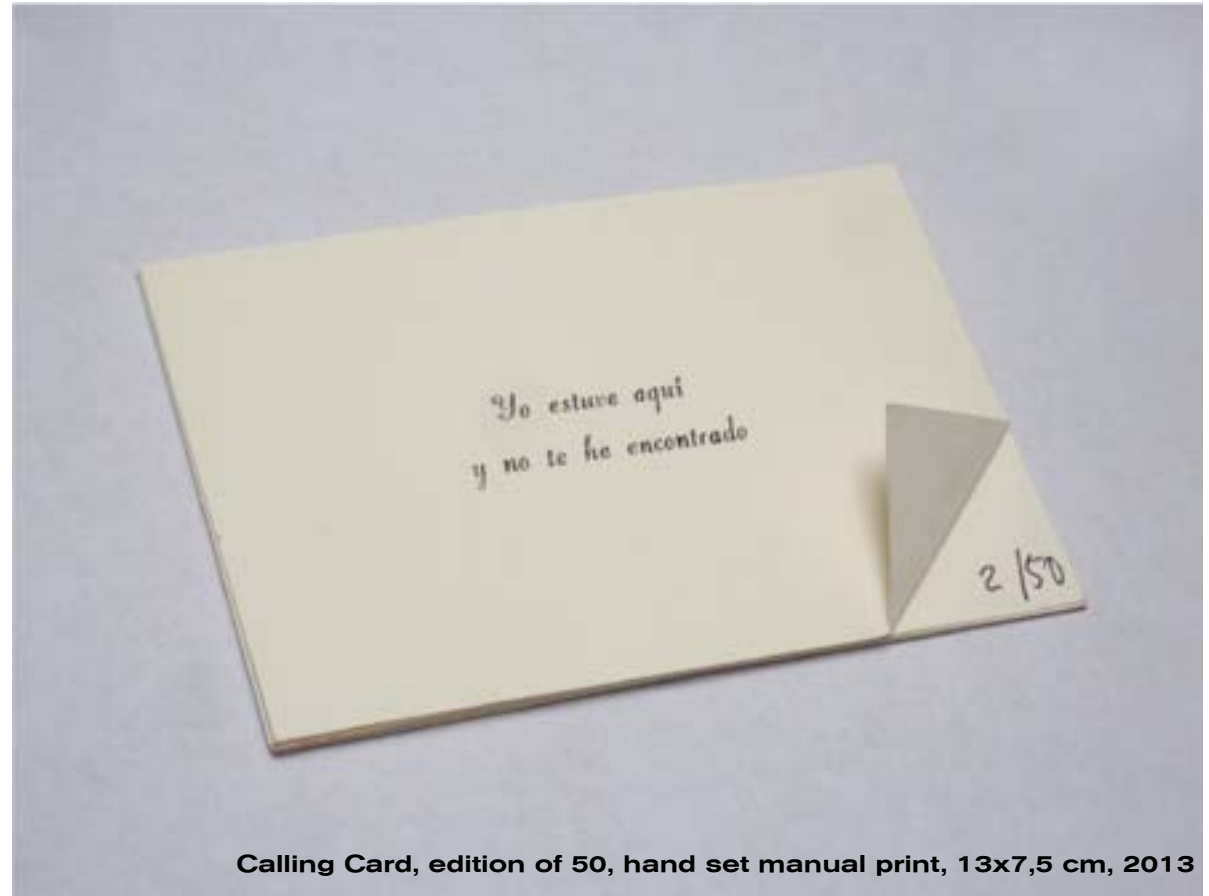
### Set for Music Calling Card

exhibition dimensions variable  
2013

at ArteNación Mexico D.F. und Goethe Institut Mexico D.F.

Set for Music / Calling Card was an exhibition in two parts, an exhibition set-up in a Gallery Space in Roma, Mexico D.F., and a concert – event at the Goethe Institute Mexico D.F., including an intervention in Public Space.

The exhibition consisted of a wall work (Monument for Schroederstrasse), a hand set calling card, that had been printed at the small outside type setters at Plaza del Mayo, and four videos on panels hanging in the space and a 2x1m paper sketch for a mural.



Calling Card, edition of 50, hand set manual print, 13x7,5 cm, 2013



Design for a mural, installation in the studio



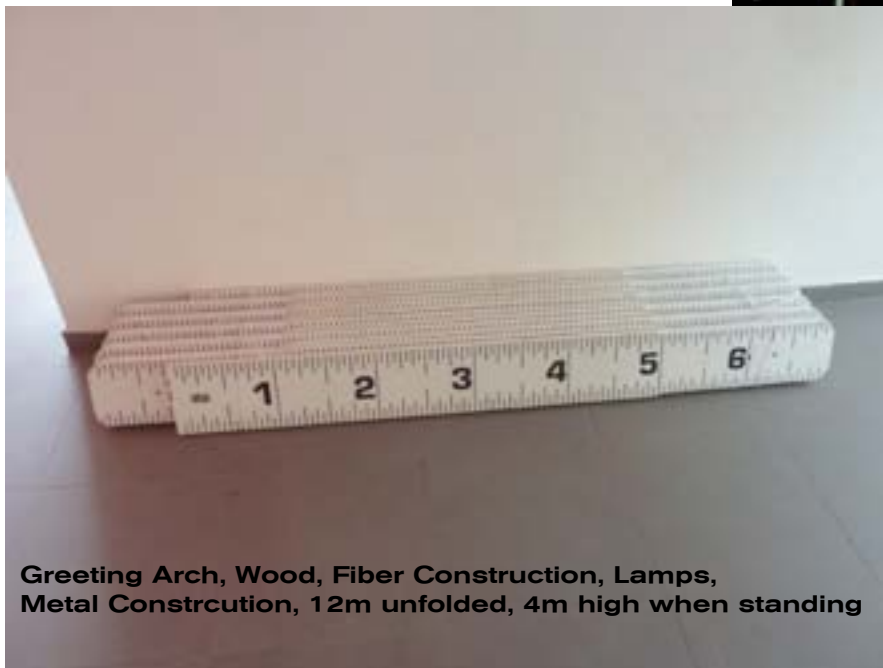
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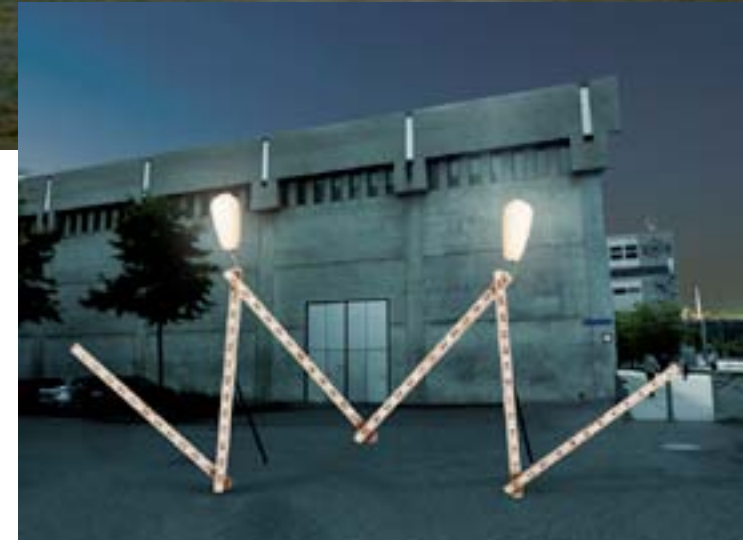
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intervention in Public Space.

Greeting Arch, intervention in public space at  
the parking lot of the Goethe Institute in Mexic  
D.F.



**Greeting Arch, Wood, Fiber Construction, Lamps,  
Metal Constrction, 12m unfolded, 4m high when standing**

invitation card



## T comme Tennis

with Martin Ebner

2010

Video 7min, 10 b/w photographic prints,  
3 paintings (ink on Japan paper), Tennis high  
chair, 2 towels, text

Installation view at Museum für Gegenwart-  
skunst Basel, 2013



## Zum Unterschied zwischen Tauschwert und Gebrauchswert

Der Gebrauchswert ist das Potenzial der Nutzbarkeit einer Sache. Er kann individuell verschieden sein und richtet sich nach dem Benützer. So ist der Gebrauchswert einer Zigarette für einen Raucher und einen Nichtraucher sehr unterschiedlich.

Der Tauschwert ist das Äquivalent des Preises auf dem Markt.

Bricht der gesamte Tauschwert einer Sache zusammen, zum Beispiel der der Stadt, ihrer Grundstücke und Häuser, hat sie zwar am Markt keinen Wert, es bleibt dennoch ihr Gebrauchswert.

Photography: Gina Folly





**Installation at: After the butcher Berlin,  
Museum für Gegenwartskunst, Basel**



## Handbuch für die Reise durch Afrika und The World Down There



### Handbuch für die Reise durch Afrika

novel, 2013  
produced for Museum für Gegenwartskunst Basel

**The world down there**  
für Adrift on Plastic Island  
2016  
Galerie Bernhard, Zürich

Aquarell, Weissbinder auf Papier  
62 x 80 cm



## Starship

1998-

Publication of an art magazine

together with Martin Ebner, Nikola Dietrich, Henrik  
olesen

(Gunter Reski, Hans-Christian Dany, co-founder)

last three issues

