



# Nico Müller Portfolio & CV

**Education**

2018 - 2021	Master of Arts in Fine Arts (work.master) at HEAD – Genève
2011 - 2014	Bachelor of Arts in Fine Arts at Hochschule der Künste Bern
2007 - 2011	Philosophy / History at University of Bern

**Exhibitions (selection)**

2025	EAC Les Halles, Porrentruy, <i>Réfléchis bien</i>	2018	Kunstmuseum Thun, <i>Spuren in Schnee</i>
2024	Espace Contact, Neuchâtel, <i>Proxies (Solo)</i>		Space Out, Payerne, <i>Untitled (Solo)</i>
	Kunstverein Olten, <i>Fimament (Solo)</i>		Ecole des Beaux-Arts de Paris, <i>Jeune Création 68<sup>e</sup> édition</i>
	Künstlerhaus S11, Solothurn, <i>Prendre l'air (Solo)</i>		Lokal-Int, Biel/Bienne, <i>Laisse tomber (Solo)</i>
	Kunsthau Biel Centre d'art Bienne, <i>Cantonale Berne/Jura</i>	2017	Galerie 95, Biel/Bienne, <i>Crib II</i>
	Kunstraum Riehen, <i>Regionale 25: Expanded Drawings</i>		Kunstmuseum Olten, <i>Voyage, voyage!</i>
2023	Space 25, Basel, <i>Project 13: Jan Hostettler, Nico Müller, Jürg Stäuble</i>		Kraut Kunstfestival, Luzern, <i>Nico Müller &amp; Eva Maria Gisler (Duo)</i>
	Galerie Duflon/Racz, Bern, <i>Les choses d'ici-bas</i>	2016	Forum Schlossplatz, Aarau, <i>Whispering Woods</i>
	For Immediate Release, Stockholm, <i>Flyktsoda</i>		Kunstraum Riehen, <i>Regionale 17: Shades of Grey</i>
	Kunsthau Langenthal, <i>Cantonale Berne/Jura</i>		Kunstmuseum Solothurn, <i>Jahresausstellung</i>
2022	EAC Les Halles, Porrentruy, <i>Solitaires (with Sophie Yerly)</i>		Cité internationale des Arts (La Galerie), Paris, <i>LOVE*</i>
	Baseltorkiosk, Solothurn, <i>Soft Evidence (Solo)</i>	2015	Stadtgalerie, Bern, <i>Cantonale Berne/Jura</i>
	Centre Pasquart, Biel/Bienne, <i>Cantonale Berne/Jura</i>		Kunsthau Langenthal, <i>Die Basis (Collective)</i>
2021	Blueproject Foundation, Barcelona, <i>Como la vida misma</i>		Lokal-Int, Biel, <i>Manual Exposure Control (Solo)</i>
	Pas une Orange, Barcelona, <i>Las palabras azules</i>		Ausstellungsraum Klingental, Basel, <i>Complaining Won't Burn Calories</i>
	Kunstraum Riehen, <i>Regionale 22: We Proudly Present</i>	2014	Kunstmuseum Thun, <i>Formsache</i>
	HEAD Genève, <i>Grand Tour</i>		Kunsthau Langenthal, <i>Unsere geteilte Aufmerksamkeit</i>
	Kunsthau Grenchen, <i>Im Wald</i>		Kunstraum Aarau, <i>3 pièces+</i>
	Accélérateur de Particules, Strasbourg, <i>Regionale 21: Crepuscules</i>		Raum Arbenz, Zürich, <i>Still not</i>
2020	Kunstraum Riehen, <i>Motor</i>	2013	Stadtgalerie, Bern, <i>Cantonale Bern/Jura</i>
	Grand Palais Bern, <i>Edition Release: Nico Müller &amp; Nina Rieben</i>		Kunstmuseum Olten, <i>Jahresausstellung</i>
	Centre Pasquart, Biel/Bienne, <i>Cantonale Berne/Jura</i>		L'ELAC (Lausanne), Oslo 8 (Basel), Jungkunst (Winterthur): <i>17. vfg Nachwuchsförderpreis</i>
	Kunstraum Riehen, <i>Regionale 21: Un certain regard</i>		Cabane B, Bümpliz, <i>CH1903: 597975/201244 (with Karen Amanda Moser)</i>
2019	The Flat, Bern, <i>Intimate Attention</i>		
<b>Other</b>			
2024	Residency at Fundaziun Nairs, CH	2018	Prix Indépendant: École des arts – Paris 1 Panthéon Sorbonne (Jeune Création 68 <sup>e</sup> )
2022	COMO22 Artist Research Lab with John Knight (Fondazione Antonio Ratti, Como)	2016	Residency at Cité Internationale des Arts in Paris (Canton of Solothurn)
2022	Project Grant (Kunstkredit, Basel)	2015	Vfg Young Talent Award for Photography (Shortlist)
2021	Residency at Cité Internationale des Arts in Paris (Atelier Mondial, Basel)	2014	Emerging Artist Grant (Canton of Solothurn)



# Artist Statement

My practice is rooted in gathering—thoughts, ideas, recordings, objects—as I move through life, allowing them to take shape organically. Not going somewhere to find anything, but finding things because I am somewhere. The resulting forms hold significance for me in two ways: as vessels carrying ideas and as entities that engage with their surroundings through material, form, or concept. Some works are site-specific yet adaptable, while others exist independently of place. Constellation-like they converse with one another and the spaces they inhabit.



Proxies  
2024/2025  
Synthetic foam, bio based epoxy, pigments, fibreglass, digital clock  
70x70x70cm (sitting), 80x80x100cm (standing)





The work's title focuses on the symbolic power of smartphones, presenting them as highly ideological objects—proxies for top-down human interests and stand-ins for power relations. The sculptures manipulate this symbolic dimension by adding an anthropomorphic aspect to the smartphone: unlike actual phones, they appear slack, tired, passive, almost liquid. Though they serve as stand-ins, they seem barely able to stand upright themselves. A muted notion of interaction gives way to real-life interpassivity.

Firmament (white)  
2024  
Discarded umbrellas







Firmament (red)  
2024  
Discarded umbrellas





Firmament (navy)  
2024  
Discarded umbrellas

# A Chain of Unfortunate Events

2024

Found locks from stolen bicycles mended together with various adhesives



Installation view: Kunstverein Olen









Airism or the Impossibility of Breathing "AIR" (GB Airlines, Nike)  
2024  
Projection, open window

**Personal Effects**

2024

Casually selected set of workclothes that ended up in a personal effects bag

40 x 52 x 20 cm



## Cicadas on Lake Como

2024

Two channel audio installation, open windows

1h6min

Listen: <https://bit.ly/cicadasonlakecomo>

A field recording of male cicadas at Lake Como on their race to attract the attention of the females, blending together with accelerating sportscars on the nearby road, waterplanes taking off and landing, as well as added mobile phone notification sounds.







Installation view: Künstlerhaus S11, Solothurn

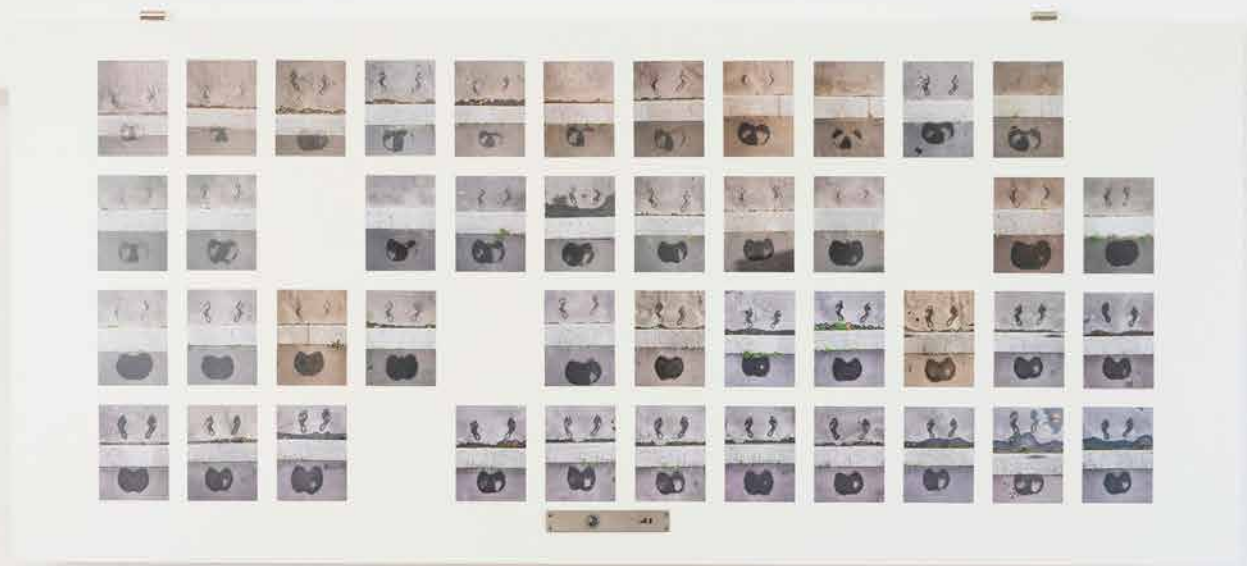


Airism or the Impossibility of Breathing "AIR" (Iraqi Airlines)

2024

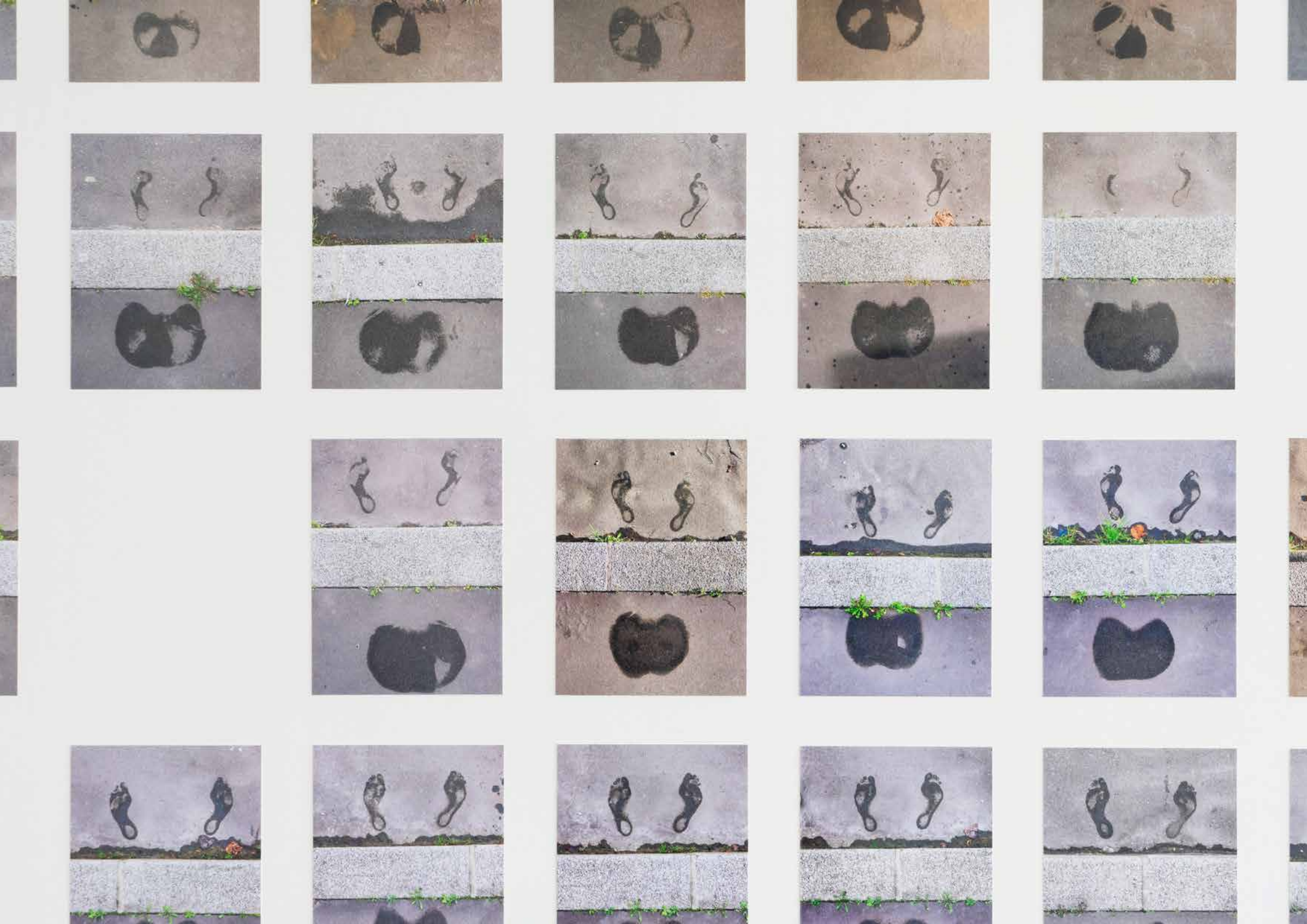
Projection, open window





**Self Care During Late Capitalism (Paris 2022)**  
2024  
43 Photographs mounted on door  
198.5 x 86 x 4 cm







**Air Circulation Device**

2024

Shoebbox, plastic bottles, ventilators, duct-tape, spraypaint, metal mesh, wiring

25 x 33 x 20 cm



## Conspiracy

2024

Inflatable lungs, blower, Arduino, PIR-sensor, relay, wiring  
3 x 3 x 3m each

Installation view: Künstlerhaus Sittl, Solothurn

Two inflatable lungs in the two wings of the exhibition space, performing a codependent choreography. When one lung inflates, the other exhales and vice versa. Breathing together and thus symbolically providing the space with oxygen.

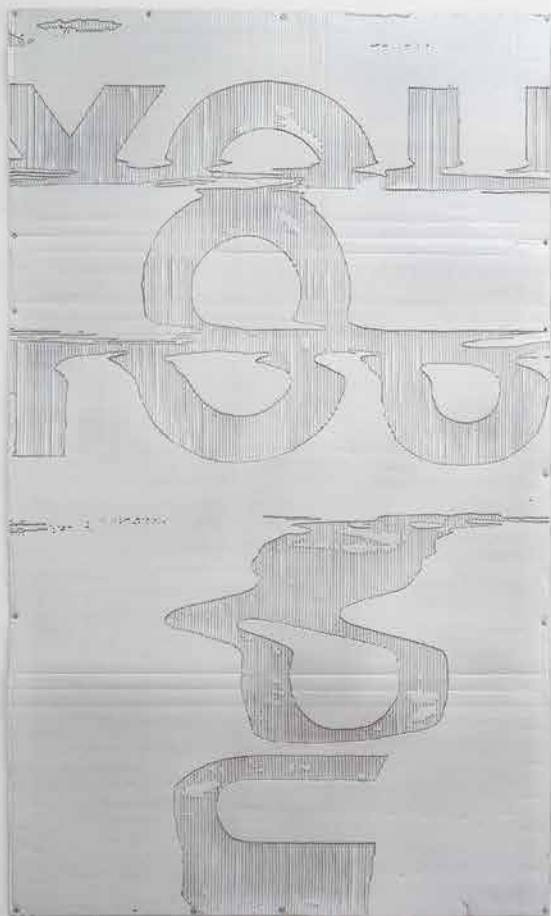










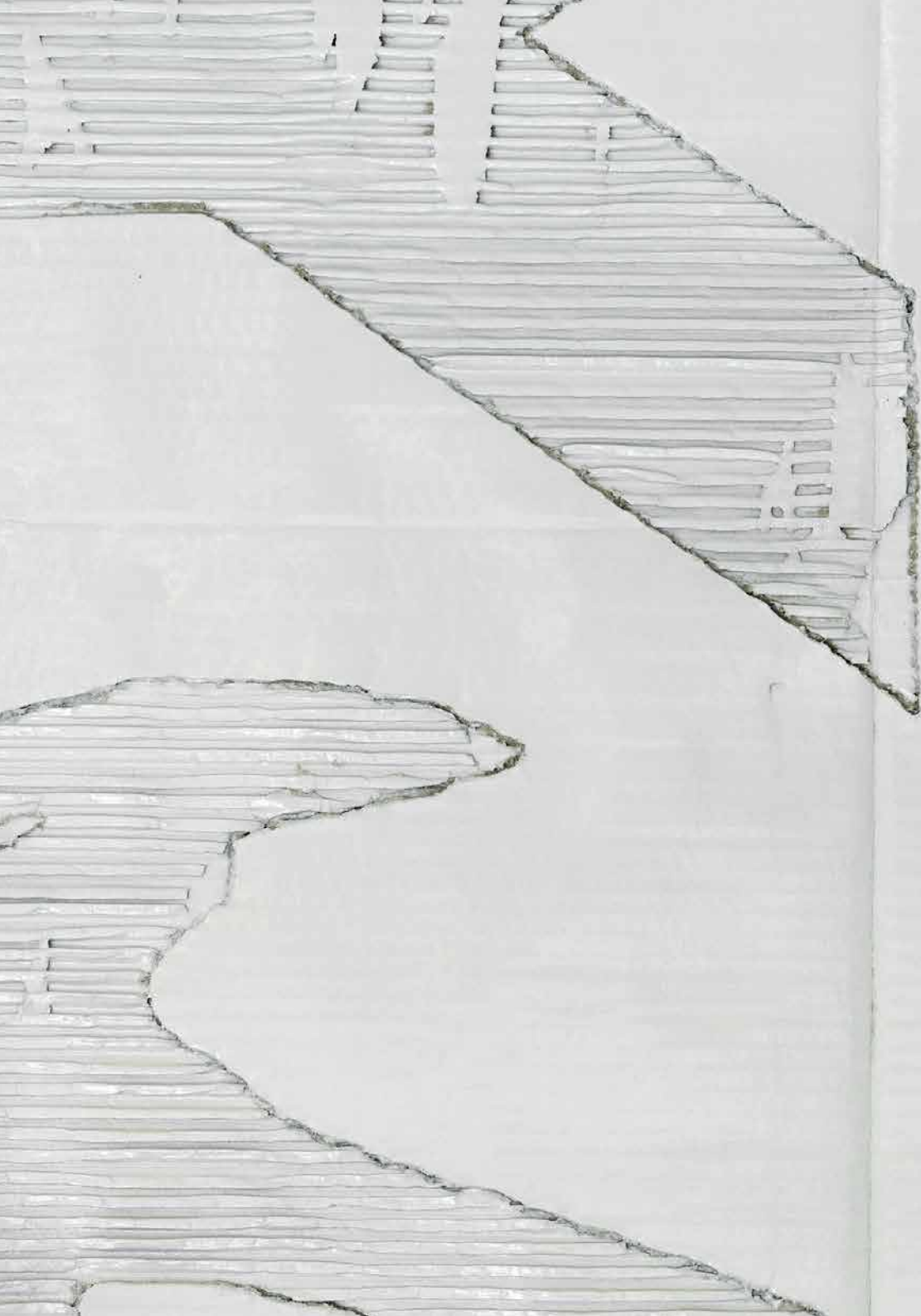


If You're Not the One  
2023  
Varnish on cardboard engraving  
128x215 cm



I've Got You Under My Skin  
2023  
Varnish on cardboard engraving  
131x233 cm





It Had to Be You

2023

Varnish on cardboard engraving

118x187 cm



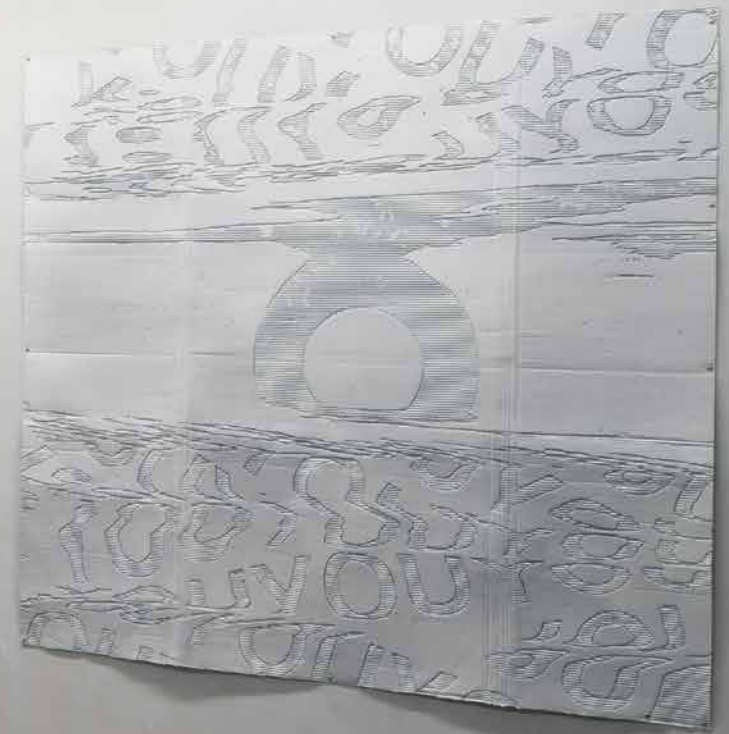
Installation View: Space25, Basel

I Only Have Eyes for You

2023

Varnish on cardboard engraving

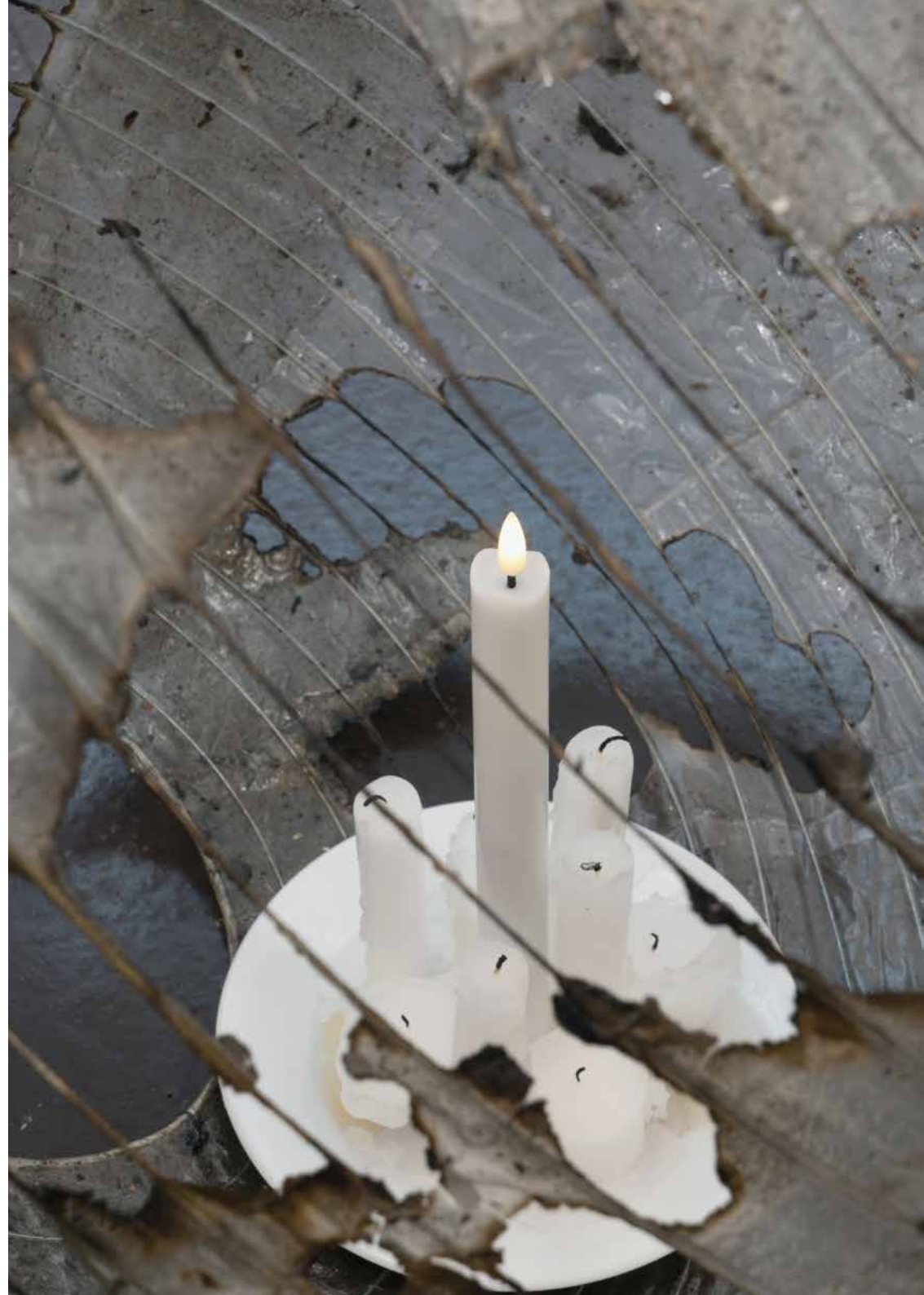
173x171 cm



**Inner Values**

2023

Paper lamp, bio-based epoxy, plate, candles, LED-candles, dust and dirt  
60 x 60 x 60 cm











**Pocketchange I/II**  
 2023  
 Lambda print, framed  
 29.7 x 42 cm



# FAR

FONDAZIONE ANTONIO RATTI







A series of faux advertisements created for the publication *On My Belly, On My Back*, produced during the Artist Research Lab with John Knight at the Antonio Ratti Foundation in Como. For my contribution, I repurposed documentary photographs by Luca Bianco, who had captured our group throughout the three-week workshop. I selected four images depicting young, engaged artists in various activities—including one of myself in conversation with John Knight—then refined them through post-production and overlaid the Ratti Foundation's logo. The result mimicked the aesthetic of sophisticated Italian advertisements, blending timeless elegance with institutional branding. This intervention sought to open up a reflection on the symbolic exchanges between emerging artists and the institutions that host them.

FAR

FONDAZIONE ANTONIO RATTI





( les halles )

One Way, Both Sides, Partially  
2022  
One way mirror window film  
Variable dimensions



**Suspended Singularities (Candy-Cane, Houndstooth, Cheshire, Tartan, Baby/Azure, Blue Haze)**

**2022**

Rattan, chinese paper, wood, epoxy, cables, full spectrum lightbulbs

60x60x195 cm each

Installation view: EAO Les Halles, Porrentruy, Photo: Philippe Queioz

Six epoxy-soaked paper lanterns with anthropomorphic silhouettes hang from the ceiling grid. The sculptures share a common origin but are deformed and hardened in different ways. What renders them unique are the patterns and colors of their connecting cables and the traces of their deliberately hand-crafted production process. Like empty shells, their bodies are illuminated by full spectrum lightbulbs, whispering the promise of compensation for the lack of sunlight during the dim winter months.



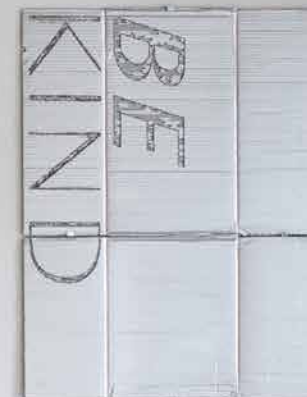
The works *Emotional Storm* and *Doing What Matters in Times of Stress* both take their origin in a manual of the WHO with the same name. The manual teaches us how to deal with stress by modifying our selves through adaptation to a given set of circumstances. While the *Emotional Storm* is that which threatens us in such situations, the five slogans that are engraved into cardboard propose a way out of the situation of unease. At first these imperatives of self change appear to be soft, but since every individual is responsible for their own mental health, they become a mandatory set of commands if one wants to keep participating and competing in today's labor market.

**Emotional Storm**

2022

Perforated grounding sheet

160 x 200 cm





For several months during the COVID-19 pandemic, I was filming my residency studio in Paris on a daily basis with a mini drone. The drone was controlled with a remote control and video goggles. The interior of the studio is in a constant change, iterating between different degrees of order and chaos. The gaze of the drone is itself unstable, on some days it is well balanced and takes the viewer on a smooth ride, on other days it has a hard time keeping its equilibrium and crashes into whatever comes its way.

**Soft Evidence**

2022

1 or 2 channel video

6h

<https://vimeo.com/687724962>



Installation view: Baselorkiosk, Solothurn



And so on  
2021  
Three MOOD Valletta ceiling lamps  
30 x 30 cm each

Installation view: Fever, Solothurn





According to the *broken windows model of policing*, signs of disorder (such as broken windows) are important indicators for generating and sustaining more serious crime. While there is no direct causal relation between disorder and crime, disorder leads to increased fear and withdrawal from the residents, that allows more serious crime to rise. Art spaces on the other hand are often an indicator of gentrification, a sign for elevated or rising property values in the surrounding area. Applying a sign of disorder onto the window of an art space works against the involuntary consequences of free floating cultural capital. The tape "drawings" are based on photographs of broken windows, collected during the past several years in various european cities. The functional lines of duct-tape on a broken window in one city are recreated and reinterpreted in another city, multiplying the the blast radius of the original stone.

### Reconstructed Tape Composition #2

2021

Orange duct tape and wood, drawn by Eladio Perkman

200 x 200 cm



Installation view: Pas une Orange, Barcelona, Photo: Roberto Ruiz

**Reconstructed Tape Composition #3**  
2020  
White duct tape, drawn by Eladio Perkman  
80 x 200 cm



Installation View: Pas une Orange, Barcelona, Photo: Roberto Ruiz

**Constellation (Minerva)**

2021

Nine engraved coins, thrown by Laura Olea López on 22/09/2021 at 21:10  
variable dimensions

Installation view: Pas une Orange, Barcelona, Photo: Roberto Ruiz

Nine coins (generously donated by my friends) in various currencies (USD, EUR, CHF, CFA, GBP, BRL) from which all information regarding currency and value was removed. The curator of the exhibition was asked to invite a person close to him to throw the coins into the space. Gently, like one would throw an oracle. The coins were fixed in the place where they fell. The name of this new constellation, Minerva, was chosen by the curator together with the person that threw the coins.



Installation view: HEAD, Genève, Photo: Théo Giglio







Languish, Languish  
2021

Spraypaint on cardboard engraving  
52x88 cm

Model for a Quiet Home

2021

Google Home Assistant cast into cement by using its packaging as a mold  
15x15x30 cm







**PM55H-1**  
2020  
Discarded cardboard, acrylic paint, spraypaint, bio based epoxy  
123 X 70.5 X 3 cm



**PM55H-2**  
2020  
Discarded cardboard, acrylic paint, spraypaint, bio based epoxy  
123 X 70.5 X 3 cm



**XBR-75X90OF-I**

2021

Cardbord, acrylic paint, spraypaint, epoxy

167 x 96 x 3 cm



The works imitate TV- or info-screens, that are part of the constant flow of information surrounding us. While their design and proportions were taken from existing screens their front surface looks different. The polished epoxy that covers the layers of recycled cardboard has a wavy structure and reflects the gaze of the onlooker in a distorted, almost liquid manner. Through the absence of displayed data, the focus is drawn toward the object itself and the way it performs in space. In that way the objects consciously blurs the lines between artwork and the context it is in and therefore claiming complicity between the two.

## Essential Breathing

2021

Plastic bottles, epoxy, ultra sonic mist module, computer ventilator, thermoplastic adhesive, printed paper<sup>123</sup>, water

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- 1 Fred Moten and Stefano Harney, *All Incomplete*, New York: Minor Compositions (2021), p. 55-60
  - 2 Shoshana Zuboff, *The Age of Surveillance Capitalism – The Fight for a Human Future at the New Frontier of Power*, New York: PublicAffairs (2018), p.8
  - 3 James Joyce, *Finnegans Wake*, London: Faber and Faber (1939), p.3, 332, 424





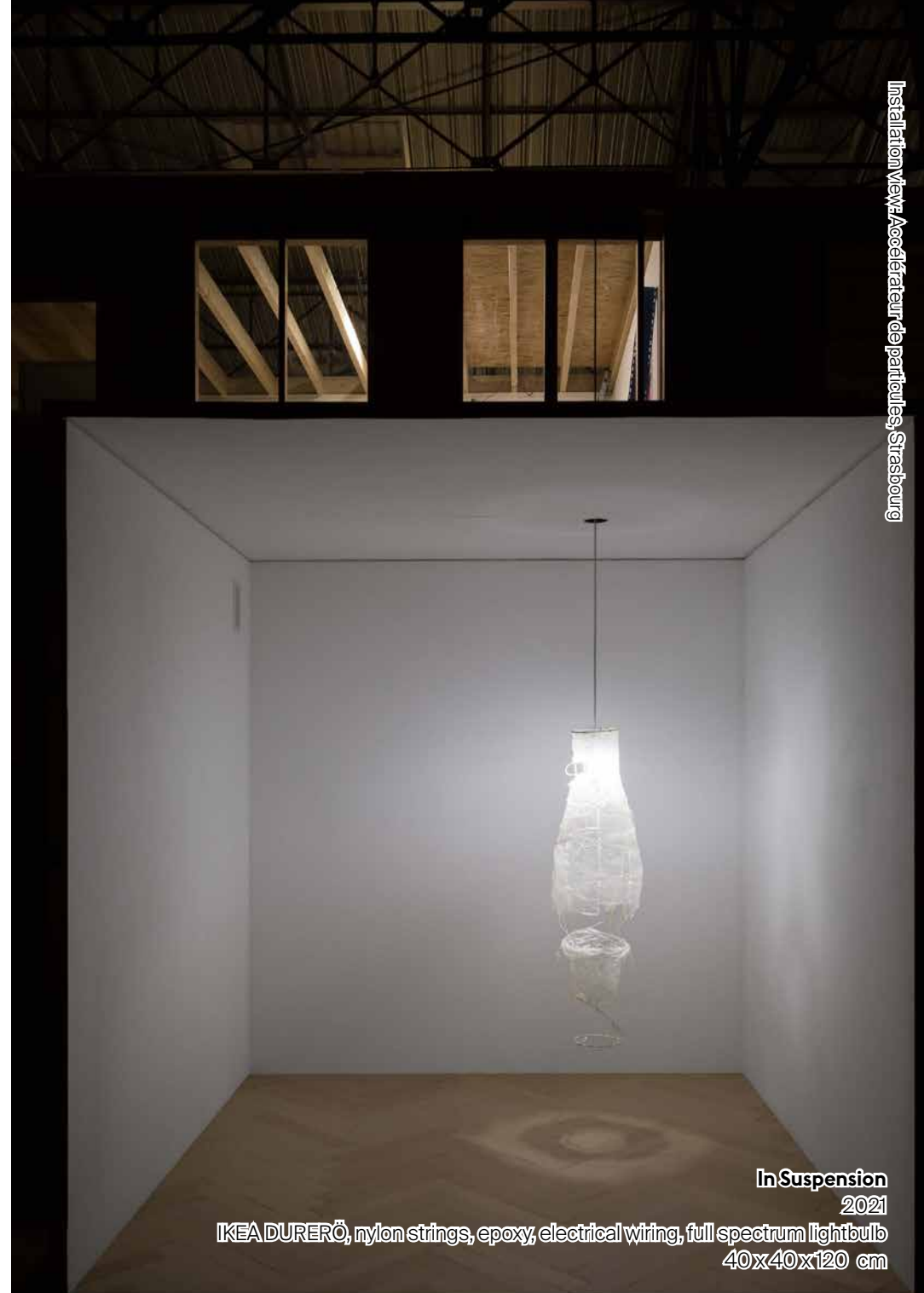
**forestay\_waterfall.wav**

2020

Field recording of the Forestay waterfall in Chexbres (VD), speakers

60 min

Audio-sample: <https://vimeo.com/392668798>



This precarious state of the found IKEA DUDERÖ lamp is held together by nylon strings and preserved by a coat of epoxy resin, giving the white paper a transparent, skin-like appearance. The bright white light comes from a full spectrum lamp, promoted to counter the effects of Seasonal Affective Disorder by emitting wavelengths similar to sunlight. Even though the lamp's body is inside a cube and emits its light into it, its body is attached to the larger structure surrounding this monad.

On the outside of the cube a box is mounted that carries two stereo speakers, where a field recording of the Forestay-waterfall in Chexbres (Switzerland) is played. The waterfall is known for being used by Marcel Duchamp in *Étant donnés* (Given: 1. *The Waterfall*, 2. *The Illuminating Gas*). My initial interest was to find out, how that soundless work would actually sound. The sound, which is basically white noise, has the property to acoustically mask any given space, gently wrapping all incoming sounds and creating a temporary sound bubble, cut off from its environment.

The work covering the floor of the cube mimes a wooden herringbone parquet floor with precarious means. The material used for this is recycled cardboard taken from the streets, left-overs of a global system of circulation of goods, becoming obsolete as soon as the product arrives at its final destination (the consumer).

**Poor Imitation of Bourgeois Values**

2021

Discarded cardboard

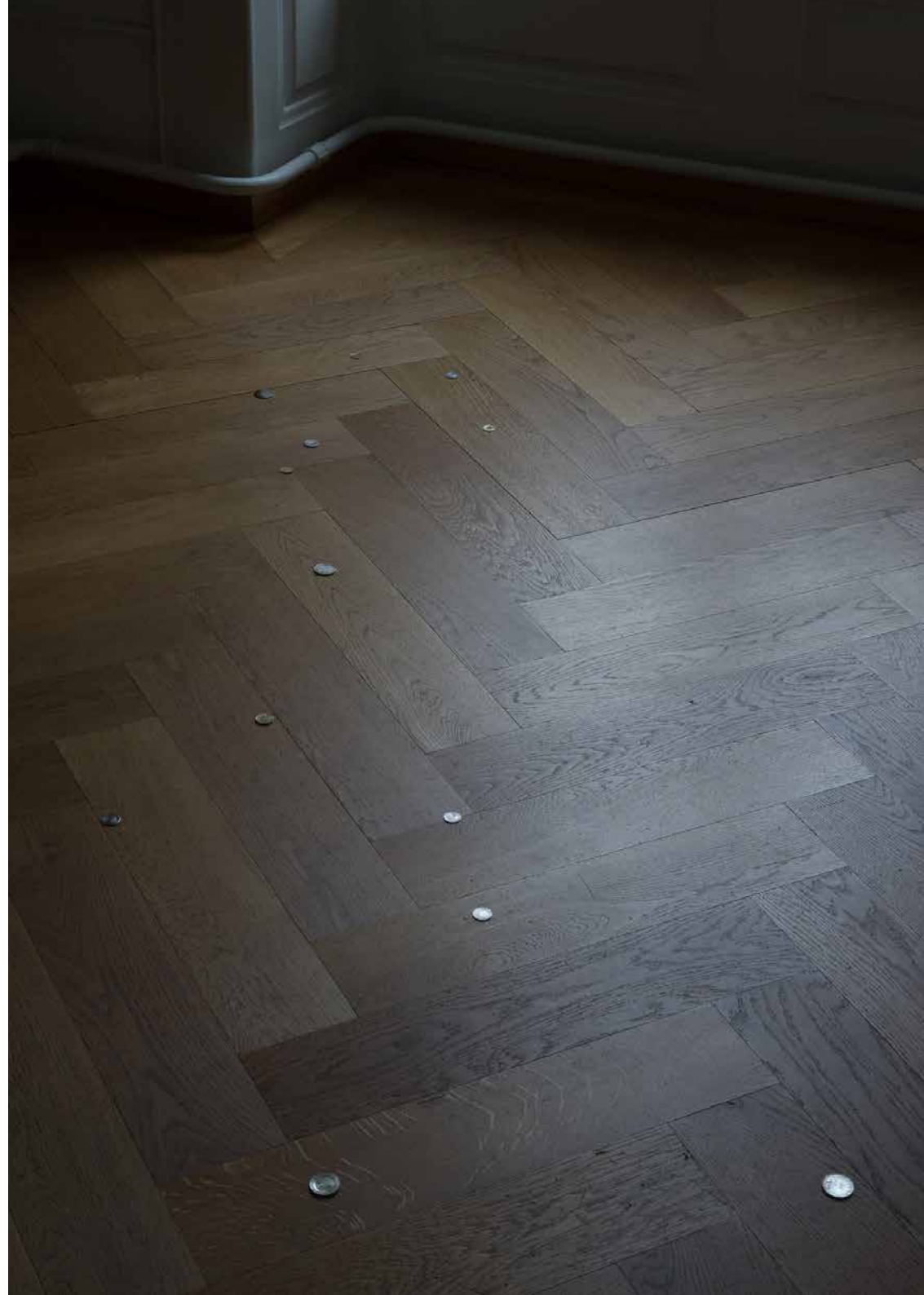
40x40x120 cm

**Constellations (Andromeda, Cassiopeia, Cepheus, Perseus, Cetus)**

2020

Various coins, double sided tape

variable dimensions

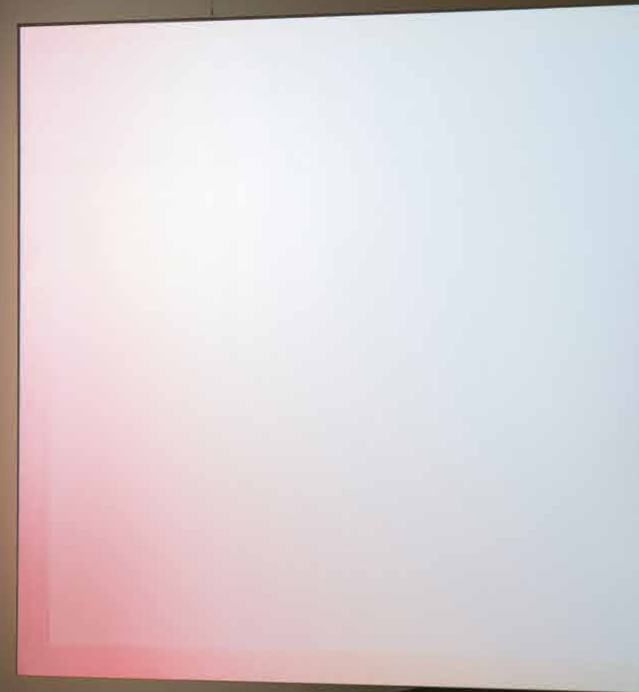




A constellation as a set of relations between a number of points. The ensemble of these points creates a surplus value that is added to the individual value of each point. The points, in this specific case, are coins of different origins. As coins they have a material value (based on the stock market price of the metal they are made of), as well as a monetary value. The monetary value is claimed through the imprint. This imprint consists of a numerical value (expressed in a certain currency), a mentioning of the institution (in most cases a national state or a union of states) that backs the proclaimed value, plus (in most cases) a reference to the values through which the institution legitimizes itself (symbols, etc).

The work uses three kinds of coins: original coins, coins on which parts of the imprint are removed, and blank coins. They can be divided in two categories, readymade objects and assisted readymade sculptures. Through the modification of some of the coins by sculpting them, they keep their material value but lose their institutional monetary value. Through the work that was invested in the coins by sculpting them, the addition of artisanal qualities, they actually gain in monetary value.

The single coins embedded in value systems. The numbers on the coins whose value is only valid if its legitimized by an institution, derives its meaning, like the single star, from the constellation it is placed in. A constellation that is embedded inside an ensemble of constellations, which is the artwork. The artwork then again being placed amongst other artworks inside an institution. The institution being amongst other institutions in relationships of proximity and exchange, being part of what we call the artworld.



The work *Door* translates the door symbol from architecture plans into an object. As such it confronts the real existing space with the planned space of architecture. The object itself reminds us of a piece of functional furniture, possibly a coat hanger. Through this it refers to dwelling, an interior space that is shaped through our habits and at the same time shaping our habits.

**Door**  
2019  
Wood, paint  
80 x 80 x 40 cm



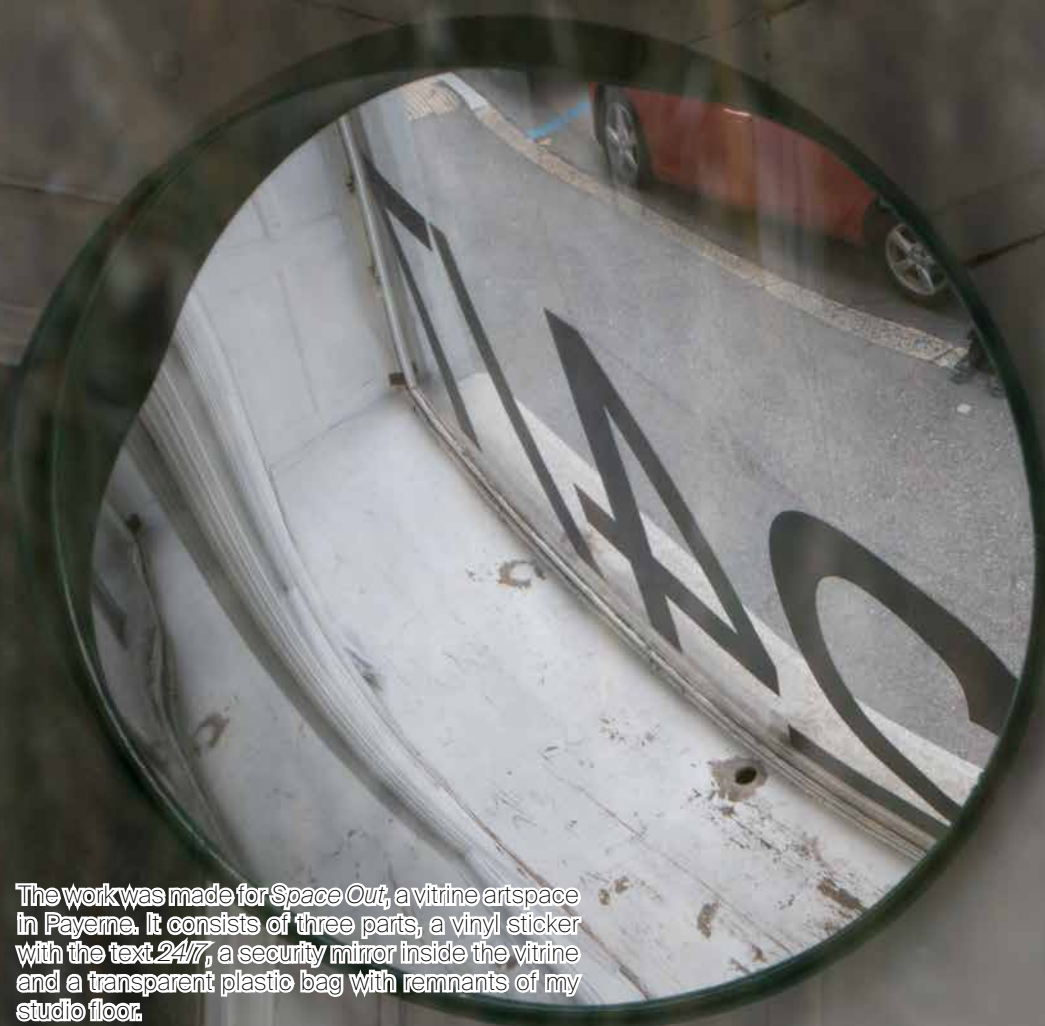
Installation view: The Flat, Bern



24/7  
2018

Vinyl sticker, security mirror and plastic bag with studio floor residue  
Variable dimensions





The work was made for *Space Out*, a vitrine artspace in Payenne. It consists of three parts, a vinyl sticker with the text *24/7*, a security mirror inside the vitrine and a transparent plastic bag with remnants of my studio floor.

The reflection about the vitrine started with the given properties of the vitrine, their 24/7 availability. While *24/7* states the obvious when it is written in a vitrine from the outside, its meaning becomes less sure once the text is inverted. It is like the ideal visitor sits on the inside and has the text projected onto the world. The expression is also used to describe the contemporary mass synchronization and around the clock availability.

In the security mirror that is hanging in the right corner of the vitrine, the visitor can see her/himself looking at the vitrine, but also her/his reflection being within the space where the body has no access to. The bag with the remnants of the studio floor brings in the living conditions of the artist and the hard material traces of immaterial labor.

