

DANIELA MÜLLER | PORTFOLIO

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Daniela Müller studied Fine Arts at the Zurich University of the Arts and at the Academy of the Arts in Oslo. She completed her MA at the Zurich University of the Arts. From 2012-15 she initiated and curated the ad-hoc gallery One Night Only Zurich and since 2021 the artist run space Aloise in Basel.

Müller understands the multispecies body as human, non-human and non-living, and she is particularly interested in the intra-space between these entities as they touch and thereby shape each other. In her video works she uses language as a system of order, which however emerges as a constantly unstable element. As a member of several collaborative groups she works with collective practices and develops publications and writing/reading based performances.

Her work has been shown at Stellwerk Kassel, Studio XX Montréal, Helmhaus Zurich and Kunsthaus Baselland, further she was featured in She Performs Oxford. Her performance at the ICA Live Art Festival in Cape Town got supported by Pro Helvetia Johannesburg and she received a studio grant for the Cité internationale des arts in Paris by the city of Zurich for her video work Concerning Cats.



«Plants of the Future» and «Fern Green» 2023, Ausstellungsraum Klingental, Basel

«YOU MAY FIND YOURSELF IN A HAUNTED SPACE»

«You may find yourself in a haunted space» is a collaborative and transdisciplinary exhibition in collaboration with Magali Dougoud. This potentially haunted space explores the area of encounter and entanglement between humans and more-than-human species in a compromised future. We have also invited the slammer and rapper Orakle Ngoy, the essayist Chanelle Adams, and The Centre for Plant Interpretation (Melanie Boehi and Zayaan Khan) for interventions and events.

Starting in the fern green room, Magali and I developed individual works. In the live code animation «Plants of the Future» I show 3D models of so-called invasive plants of Basel and make them interact with each other to create a glitchy ecosystem that lives and transforms through live

weather data. The rotating animations, reminiscent of museum exhibits, provides informative texts on the plants' benefits and multilingual names, challenging the dichotomy of «good» and «bad» plants.

The plastic films that alter the light in the two exhibition spaces are called «Fern Green» and «Deep Lavender» and play with the human desire to construct and manipulate nature. These rooms are linked by the foyer, which features the Centre for Plant Interpretation's intervention on plant communication.

The ceramic installation in the lavender space is made of clay that we collected locally from the Veyron river, the Rotengraben in Riehen and the forest at the Hörnli cemetery. We built a kiln out

of a petrol barrel in which we fired the collected clay mixed with waste from the Rhine River in Basel. The resulting forms, which unfold in the collaborative multipart installation «Don't call a ghost, if you don't want to see one», fail to reproduce but rather hybridize themselves, creating a new potential directory of monsters and ghosts.

In recurring waves the sound piece by Orakle Ngoy is playing in the lavender space. She developed the audio during our residency in La Sarraz, where she musically processed her observations of the Swiss countryside.



Firing in our self-build kiln in front of the
Ausstellungsraum Klingental.



«Don't call a ghost, if you don't want to see one»
in collaboration with Magali Dougoud,
ceramic objects, cardboard, glass, plastic

«Empreinte» sound piece by Orakle Ngoy,
8 minutes, loop

«Deep Lavender» light foil

Ausstellungsraum Klingental, Basel, 2023



Performance, 2022, ICA Live Art Festival, Kirstenbosch National Botanical Garden, Cape Town
Performing together with Toby de Goede, Phumlani Malinga and Wyomia Mowers



«HOW TO GET A MOLE OUT OF A GARDEN»

The performance «How to get a mole out of a garden» is based on texts from an internet forum for hobby gardeners. The online discussions comprise bits of advice, stories of success and failure, and users who frequently intervene to declare the mole as an unavoidable part of the garden.

The recommendations range from sticking bottles into the ground, digging in a playing radio, to spraying perfume in the garden, and so on.

At first, the conversations seem banal and even absurd. But it is interesting how strangers and the moles become an involuntary collective. The mole

is the mysterious catalyst of heated conversations – absent except for the traces they leave behind in the form of little hills. The users try to learn from each other's experiences but ultimately fail in their desire to control nature and have their artificial lawn even and spotless.

In the Kirstenbosch National Botanical Garden and together with three cape towner – Phumlani Malinga, Wyomia Mowers and Toby de Goede – a remix of texts from the gardener internet and literature about mole facts and the body were read, mole hills are build and flattend and the land were measured and documented on a typewriter.

The project was generously supported by Pro Helvetia Johannesburg.

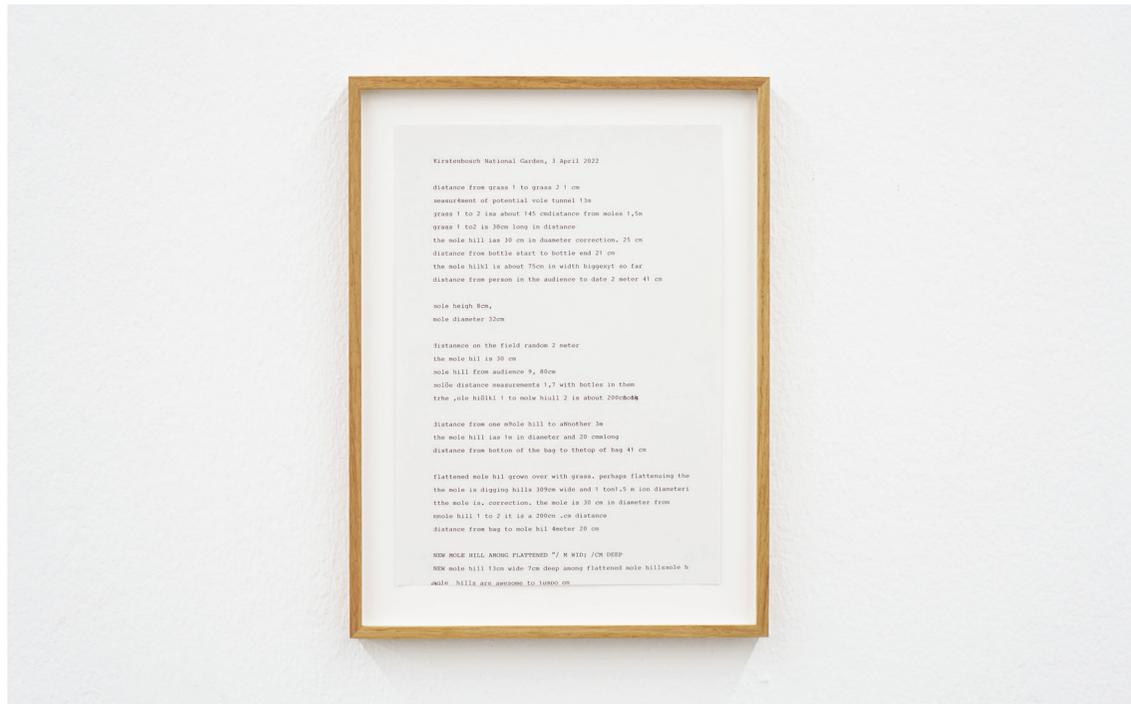
In Autumn 2022 I was invited to exhibit «How to get a mole out of a garden» at Kunsthhaus Basel-land. I exhibited the script framed in oak and worked with soil. Further I developed a sound piece of the performed texts, that can be heard via wireless headphones and allows you to move through the space.



«How to get a mole out of a garden»
Performance, 2022, Kirstenbosch National
Botanical Garden, ICA Live Art Festival,
Cape Town

Performing together with Toby de Goede,
Phumlani Malinga and Wyomia Mowers

This project was generously supported by
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«How to get a mole out of a garden» 2022
typoscript, audio, soil

Exhibition «Regionale 23. Homes.
Die Mehrzahl von Zuhause», Kunsthaus
Baselland

→ [click here to listen the audio piece](#)



Video, HD, 2021, 11 minutes

PROBLEMS (WORK IN PROGRESS)

The video «Problems» focuses on the sport of bouldering and its origins.

The first impulse to climb was to look out for enemies or for spiritual reasons, often associated with motives of conquest and colonization. As an initially male-dominated activity, mountain climbing can appear as a romanticized practice, associated with nationalistic tendencies and the urge to control nature. Bouldering on the other hand – climbing on smaller rocks in nature and on artificial walls in bouldering gyms – seems to be more about self-optimization with an inward-looking focus. A bouldering route is called a problem,

implying that one can solve it with skill and perseverance. Rock and walls seem to serve as blank canvases on which climbers project their ideas and solutions.

What might a critical, feminist, and inclusive climbing practice look like? With the theme of feminist climbing, I want to think of the rock and the climber as polymorphous collaborators, constantly shaping each other.

During my stay at the Cité internationale des arts in Paris, I have been working with the professional climber Hellen Christina from Brasil, whom I

accompanied with my camera in the bouldering area Fontainebleau near Paris. The footage is embedded in texts by Nan Shepherd, who describes her physical experiences in the mountains from a female perspective in her book «The Living Mountain» and Anna Lowenhaupt Tsing, who writes about possibilities of life in capitalist ruins.



Video, HD, 2021, still



Video, HD, 2019, 19 minutes



CONCERNING CATS

Twenty years after the first world's fair in 1871, the first cat exhibition also took place in London. Its initiator, the artist Harrison Weir, later described his motivation in his book «Our Cats and all about them», which portrays the cat as a domestic and breeding animal.

In addition to anecdotes and cultural history, the chapter «Concerning Cats» contains an alphabetical list of English terms that begin with or contain the word «cat» and that can be read as a linguistic appropriation and investigation of the «other».

The video «Concerning Cats» is an exploration of Weir's book, illustrations from the 18th century and contemporary cat exhibitions.

I illustrate Weir's cat terms with their equivalent illustration, show hands that touch, measure, and palpate the cat and thus investigate the companionship of human and animal and the control over a body. The «cat»-terms and the point tables of the pedigree cats, the beauty standards, are read by a text-to-speech program to ask questions about artificiality and optimizing.

Weir's writings are embedded in excerpts from «Naming the Beast - Exploring the Otherwise» by Heather Anne Swanson, Marianne Elisabeth Lien, and Gro B. Ween from an anthology called «Domestication Gone Wild»



Video, HD, 19 minutes, 2019
Exhibition «Kunststipendien der Stadt Zürich 2019», Helmhaus Zurich



Book, 2016, published by Amsel Verlag

JENNIFER

In 2014, private photos of several young, female celebrities were stolen from data storage services and released on the Internet publicly and on porn sites. Jennifer Lawrence was one of them. The incidents generated public interest not only due to the implicit voyeurism or because it was so peculiar what Lawrence and others had done but because it was so common and still so private. The specific nature of the photos and the act of stealing and sharing them though made it difficult to establish a profound discourse on the involved is-

sues of mediated identity, intimacy, privacy, seduction – just to name a few.

Looking at these selfies and feeling touched by their banality and explosive nature at the same time, I decided to send individual photos to female friends and acquaintances and asked them to freely write about the photo without telling them where they came from or whom they showed. The resulting compilation of texts features poetic structures such as repetitions,

variations, lapses, and counterpoints. The photos disappear behind the texture of descriptions and interpretations that might point to our own selfies.

Jennifer is a softcover book, printed in one pink Pantone color, published by Amsel Verlag. I have developed various performative presentations in different exhibition spaces, including a sound remix based on the book.

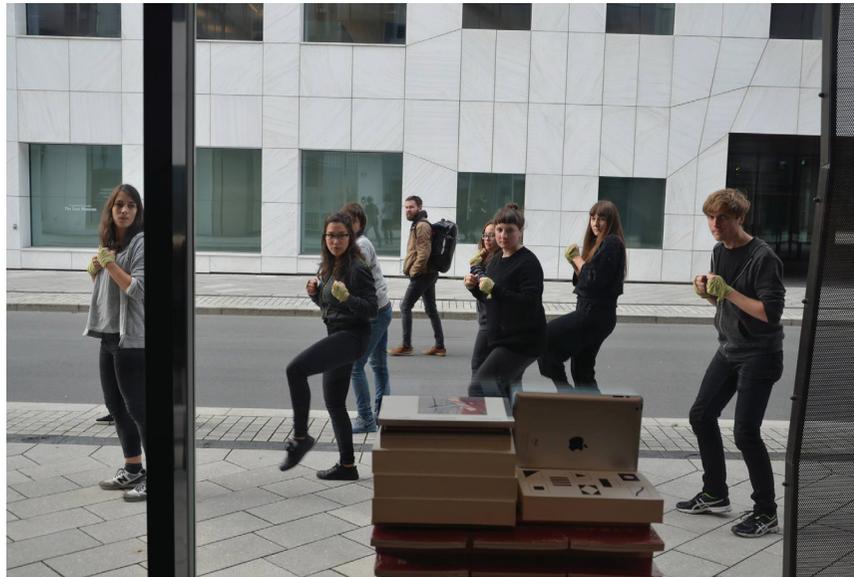
→ [click here to listen the audio piece](#)



Performance, 2016, Toni Areal, Zürich
Light: transparency rosco e-colour+
«Flesh Pink»



Performance, 2018
Exhibition «Was in der Luft liegt»,
*kurator, Rapperswil-Jona



Performance, 2017, 1 hours, part: learning from the virtual trainer, PUB, Oslo
Performers: Vika Adutova, Araiz Mesanza, Daniela Müller, Eva Funk, Gabrielle Paré, Iz Öztat, Maria Gordana Belic and Per Westerlund



Stream inside PUB , Oslo

OPASNE KRIVINE/DANGEROUS CURVES with PRAKSIS

OPASNE KRIVINE is a collaborative project with Maria Gordana Belic and Per Westerlund and a continuation of the performance that happened in spring 2017 at Vandaler Forening in Oslo.

This time we involved the other members of the PRAKSIS residency for the performance at PUB/ Torpedo Oslo. During an one hour performance we followed a self-defense «how to» video from an online Martial Art teacher and adopted his

teaching and exercises outside on the street in front of the bookstore and artspace PUB. In short breaks we all sat down and wrote texts in our notebooks. Collective learning and movement led us into a state of collective writing.

The performance were streamed inside the space and online via YouTube.

→ [click here to watch on YouTube](#)



Performance, part: writing/sit and think



Performance, 2017, 3 hours, part: learning from the virtual trainer
Performer: Maria Gordana Belic, Daniela Müller and Per Westerlund
Vandaler Forening, Oslo



Performance, part: shadow-boxing on the field

OPASNE KRIVINE/DANGEROUS CURVES

OPASNE KRIVINE is a collaborative project with Maria Gordana Belic and Per Westerlund where we combine physical activities with writing.

During the performance we learned to box from an online trainer. In rounds we were following exercises, practicing shadow boxing on the fields, sat down to write and at the end of each round we were reading our notes to the seedlings of the garden.

Through sport and the learning process we tried to get together into a state of *écriture automatique* while making a learning process visible.

The performance lasted three hours and was part of the «Human Scarecrows» festival at Vandaler Forening in Oslo.



Performance, part: writing/sit and think