

ALEX MÜLLER

» Yesterday ist Today«

October 16-December 19, 2026

HAVERKAMPF LEISTENSCHNEIDER



“One can, and of this I am convinced, only ever begin in the middle.” So begins the autofictional short story “Between July and October,” written by Alex Müller while she was still a student and read aloud in class in 2001. Until 2025, it was never heard or read again. Along with other materials and objects that Müller finds, collects, receives as gifts, dismantles, or rescues, it forms a kind of archive. Like a seed in the ground, this short story waited for a moment when it could come to light again and be transformed by the artist into something else: in this case, a pair of white double-jeans dangling from the wall with four legs over three meters long. They look like birch trunks, and Müller handwritten the entire story from 2001 onto them—like a seemingly endless, obsessive bark of writing.

Like everything in Müller’s collection, this story is part of a body of work that deals with what is remembered and forgotten, what is physically and psychologically inscribed in us, in matter, in our relationships, souls, and societies. “Yesterday is Today,” Müller’s exhibition title, could imply both: that without memories, without an awareness of the past, there is no today—but also that our today is already the yesterday that future generations will look back on.

Alex Müller, *The Clear View*, 2026
Ink on denim, 300 x 160 cm







Alex Müller, *The Change of Direction, Calmly*, 2026, ink, pencil on canvas, 170 x 200 cm

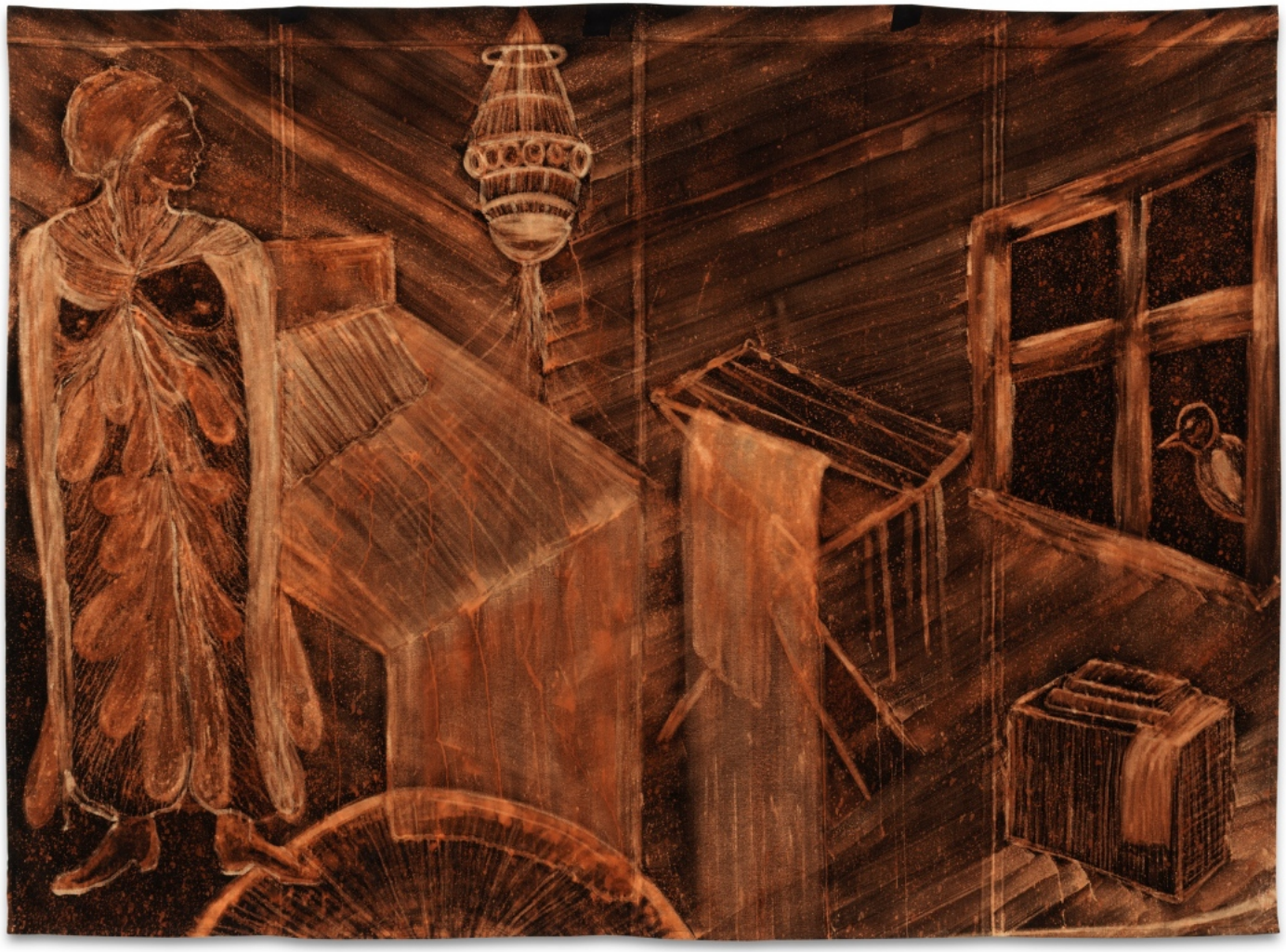


Alex Müller, *Rita*, 2026, ink on canvas, 140 x 120 cm





Alex Müller
The Liar, 2026
The Thief, 2026
A Memory of Mine, 2026
clay, glaze
21 x 18 cm each



Alex Müller, *Yesterday is Today*, 2026, bleach on velvet, 165 x 230 cm

Müller transforms archival material, personal objects, and found pieces into paintings, sculptures, and installations that are “in the middle,” where different layers of time merge with one another but also contradict each other. The 2026 work “Yesterday is Today” is a tapestry made of black velvet upon which Müller has painted with bleach—a memory of the artist’s bedroom that looks like a kind of paranormal X-ray. Next to a bed and a drying rack, Müller appears with many sagging breasts, like Artemis, goddess of the hunt, the forest, the moon, and childbirth—or like a bodily perception of menopause. In Müller's work, the mystical and the profane are closely interwoven; nothing is trivial. At the same time, her practice penetrates deep into art and contemporary history. Yet the material she uses to alter matter and consciousness is always infused with personal history, with painterly references to Modernism and post-war Modernism, with time and transience, repressed female history, corporality, and sexuality.





Alex Müller
Time and Time Again, 2026
Ink on canvas
140 x 120 cm



Alex Müller
Yesterday's Heartbeat, 2026
Ink on canvas
100 x 90 cm





Alex Müller
Where the Parrot Comes From
2011
Ink on wooden panels
300 x 170 x 10 cm



In a sound installation featuring the noises of copulating pigeons and a curtain piece made of embroidered linen that lay outdoors for months, Müller explores the German slang concept of “vögeln” (screwing/birding). Her painting “Hedda’s Lust Now” is based on a portrait of Müller’s great-great-aunt, who appears here costumed like an ink-blue sister of Rousseau’s “The Snake Charmer.” The painting echoes the work of the Fauves and the German Expressionists, as well as the exotic-colonial dreams of the dawning 20th century. Müller’s practice carries something shamanic. The way she exposes materials to weathering, bleaches them, and seals them in wax calls to mind Joseph Beuys or Kai Althoff. The nutcrackers, sealed with a skin of paper and arranged in a mid-century vitrine, look like totems from the post-war era. Her masterful painting is physical, full of traces, stains, quotes, and cross-references. At the same time, it appears ghostly and timeless—a yesterday that is incredibly present.

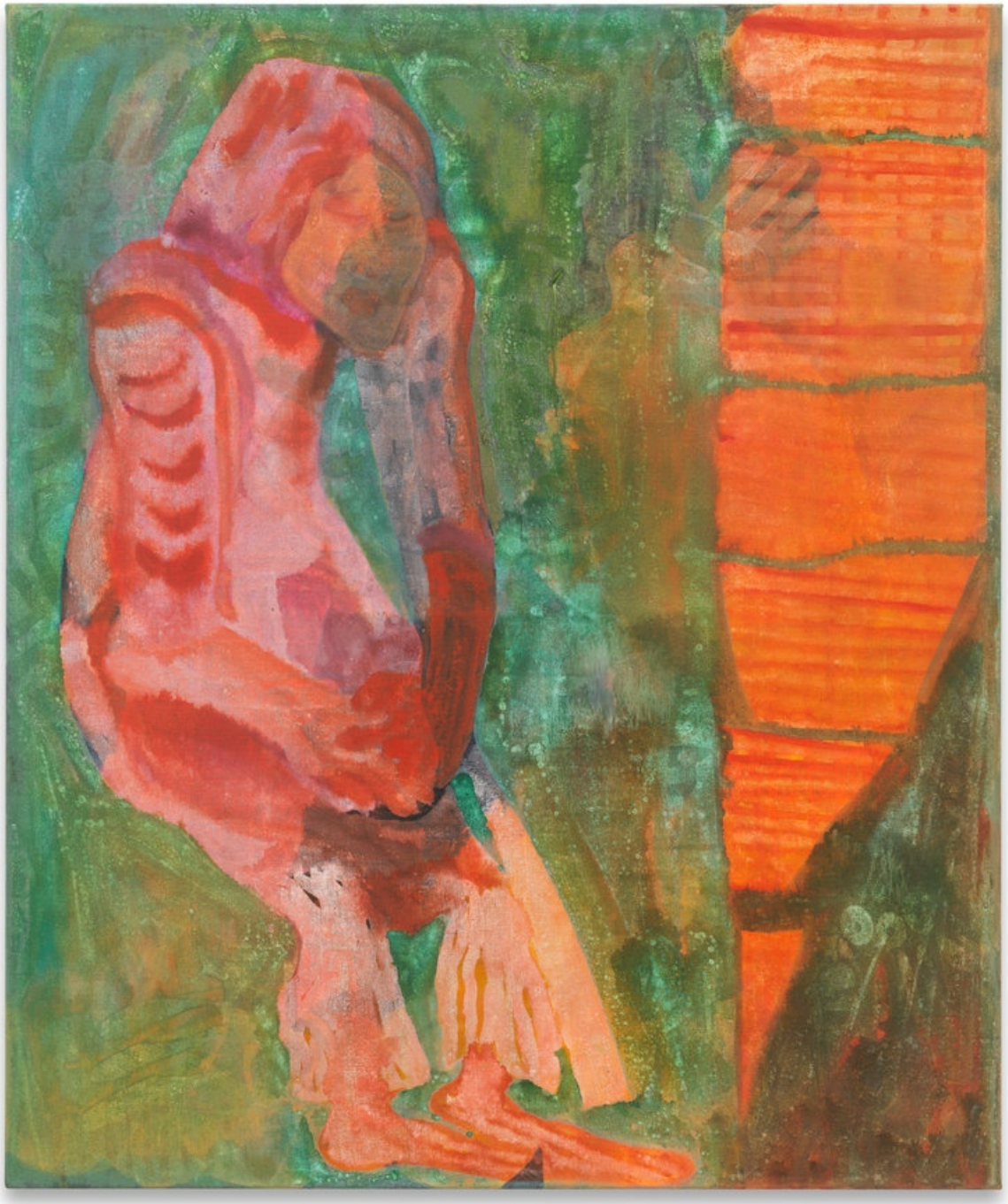
Text: Oliver Koerner von Gustorf

Alex Müller
Hedda’s Great Desire
2026
Ink on canvas
95 x 75 cm



Alex Müller, *Home Alone*, 2026, thread and canvas exposed to field elements, stone imprints, 196 x 280 cm

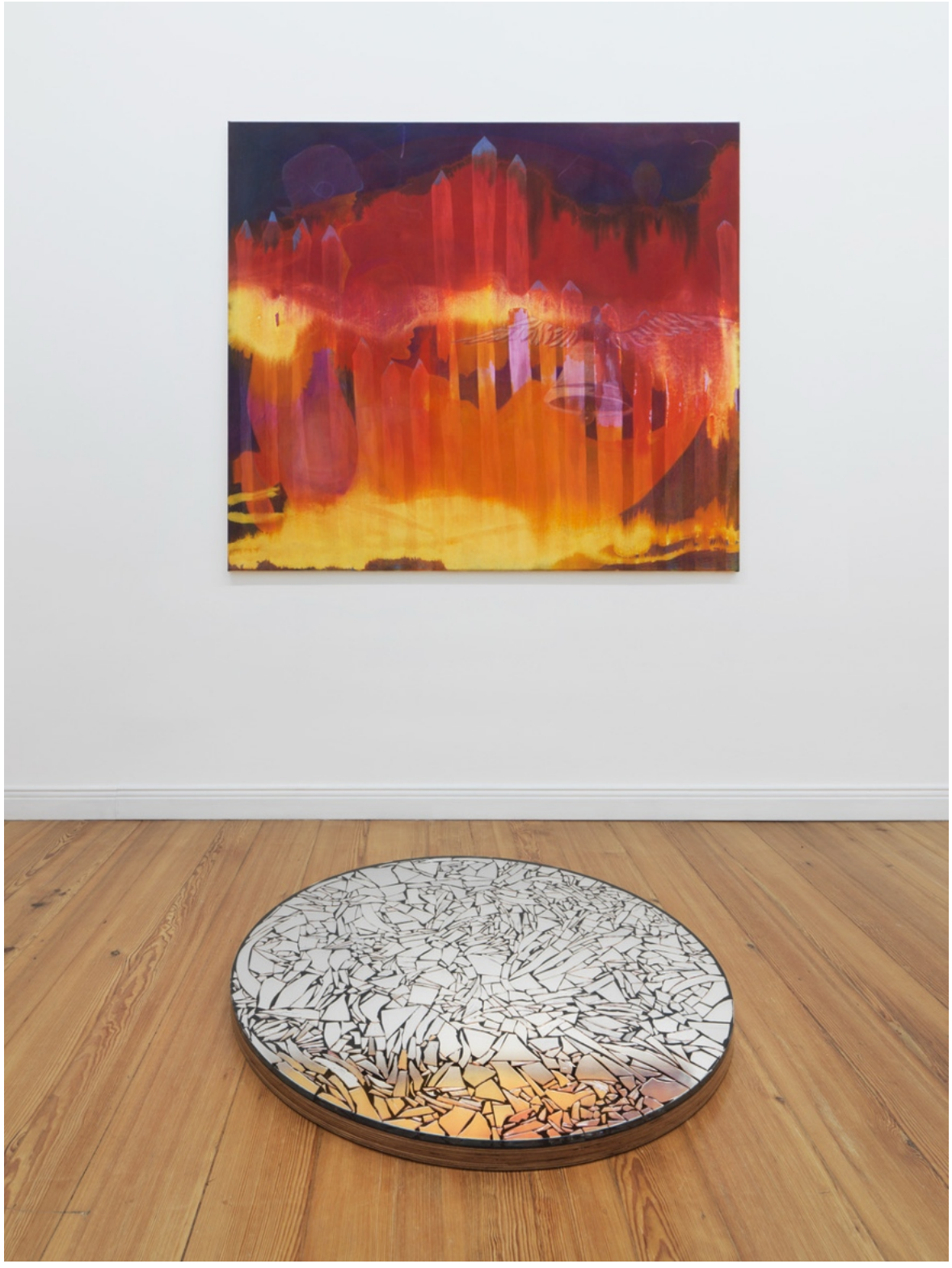




Alex Müller
A Consideration, 2026
ink on canvas
131 x 110 cm



Alex Müller
Three Moments Forever, 2009
Glass, oblates, paper, book, pies,
apples in vodka
54 x 32 x 19 cm



Alex Müller
The Heard Warmth, Quiet, 2026
Ink on canvas
120 x 140 cm

Solitaire Disco, 2026
Epoxy resin, mirror, sound
Ø 92 cm

Alex Müller
Frame Talk, 2026
Clay, glaze
41 x 27 cm

The First Secretary's Reception, 2005
wood, plaster, paper, ink on canvas
131 x 53 x 26,5 cm





Alex Müller*, Honey Happiness*, 2012, honey comb, soil, graphite on hand-made paper, 60 x 60 x 18 cm





Alex Müller © Lee Everet Thieler 2026

Alex Müller (b. 1969) studied from 1997 to 2003 at the Braunschweig University of Art under Raimund Kummer, John Armleder, and Mara Matuschka, and lives and works in Berlin. Her works have been presented in museum shows at Kunsthalle Baden-Baden, Schirn Kunsthalle Frankfurt, CAPC – musée d'art contemporain de Bordeaux, Kunstmuseum Stuttgart, Kunsthalle Nürnberg, ZAK Berlin and are part of collections, such as Julia Stoschek Collection, Leopold-Hoesch-Museum, Collection Grässlin, or n.b.k. Neuer Berliner Kunstverein.

Her work is currently part of the exhibition "Tell Me Where Home Is" at **Kunstmuseum Wolfsburg**. Upcoming solo exhibitions will take place from December 2026 at the **Kunsthalle Memmingen** and in 2028 at the **Kirchner Museum** in Davos.