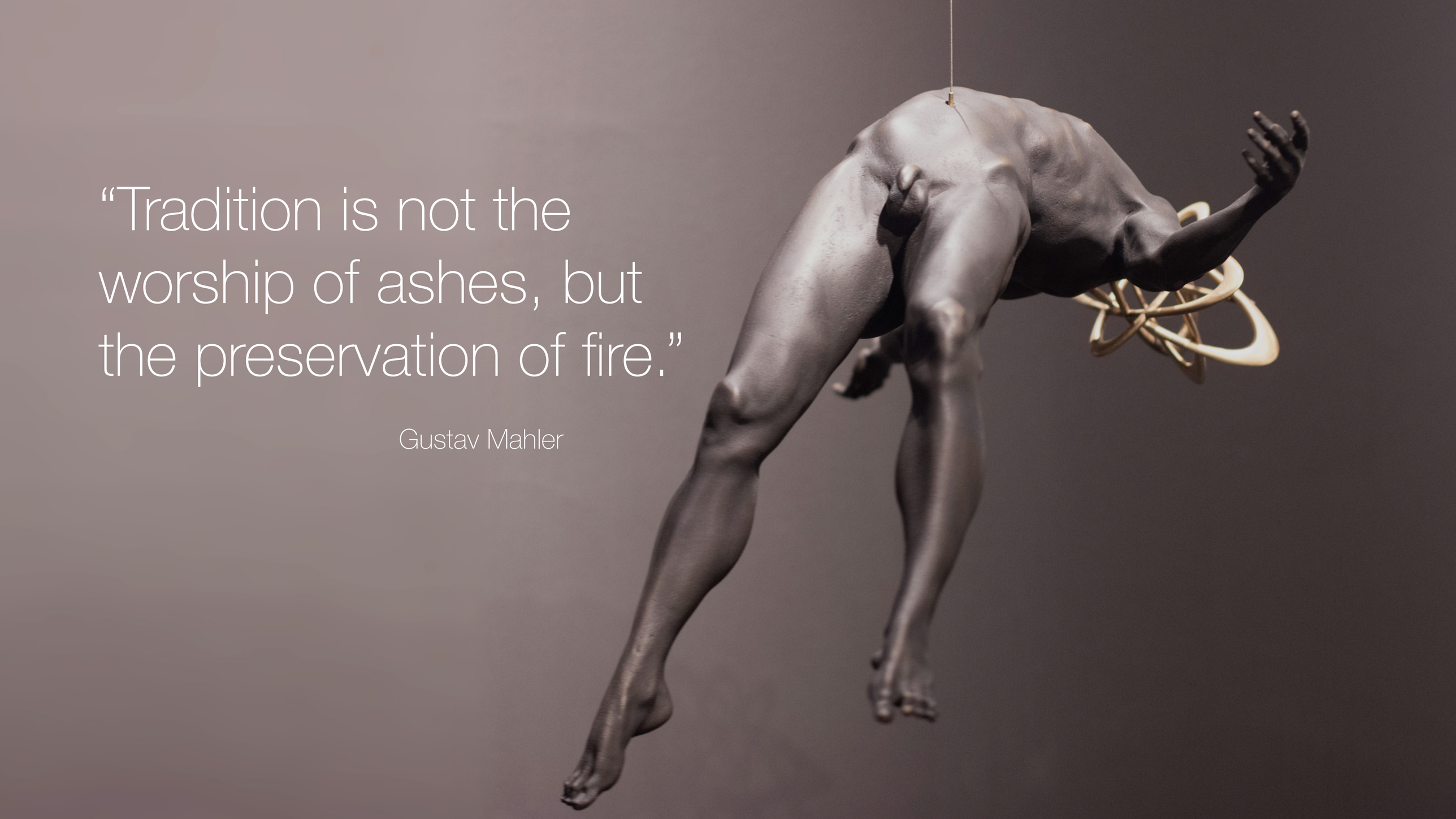


THE MIRROR ME

Sculptures by
Peter Simon Mühlhäußer


“Tradition is not the
worship of ashes, but
the preservation of fire.”
Gustav Mahler

Peter Simon Mühlhäußer (b. 1982, Göppingen, Germany) is an internationally exhibiting contemporary sculptor whose practice explores the deep psychological tension between vulnerability and strength, seduction and irritation. Moving fluidly between traditional craftsmanship and high-tech digital experimentation, his nearly life-sized figures and conceptual works address complex themes of sexuality, identity, and social perception.

Rather than relying on direct reproduction, Mühlhäußer shapes his subjects through memory, intuition, and a sophisticated command of diverse physical mediums. His material vocabulary is expansive and carefully matched to the conceptual demands of each series: from classical, directly hand-carved white Lasa marble, cast bronze, and hand-cast aluminum to modern materials like German crystal glass, graphite, resin, and quartzite crystal sand.

A major highlight of his career is his representation in prominent institutional exhibitions. In 2024, his sculptures were featured in the major museum exhibition “Suppose You Are Not” at the Arter Museum in Istanbul. Curated by Selen Ansen, the exhibition showcased his works from the prestigious Ömer Koç Art Collection alongside historic and contemporary masters such as Louise Bourgeois, Maurizio Cattelan, Andy Warhol, and Cindy Sherman. Additionally, in 2013, he was selected to exhibit in the landmark show “Personal Structures” at Palazzo Bembo as an official part of the 55th Venice Biennale.

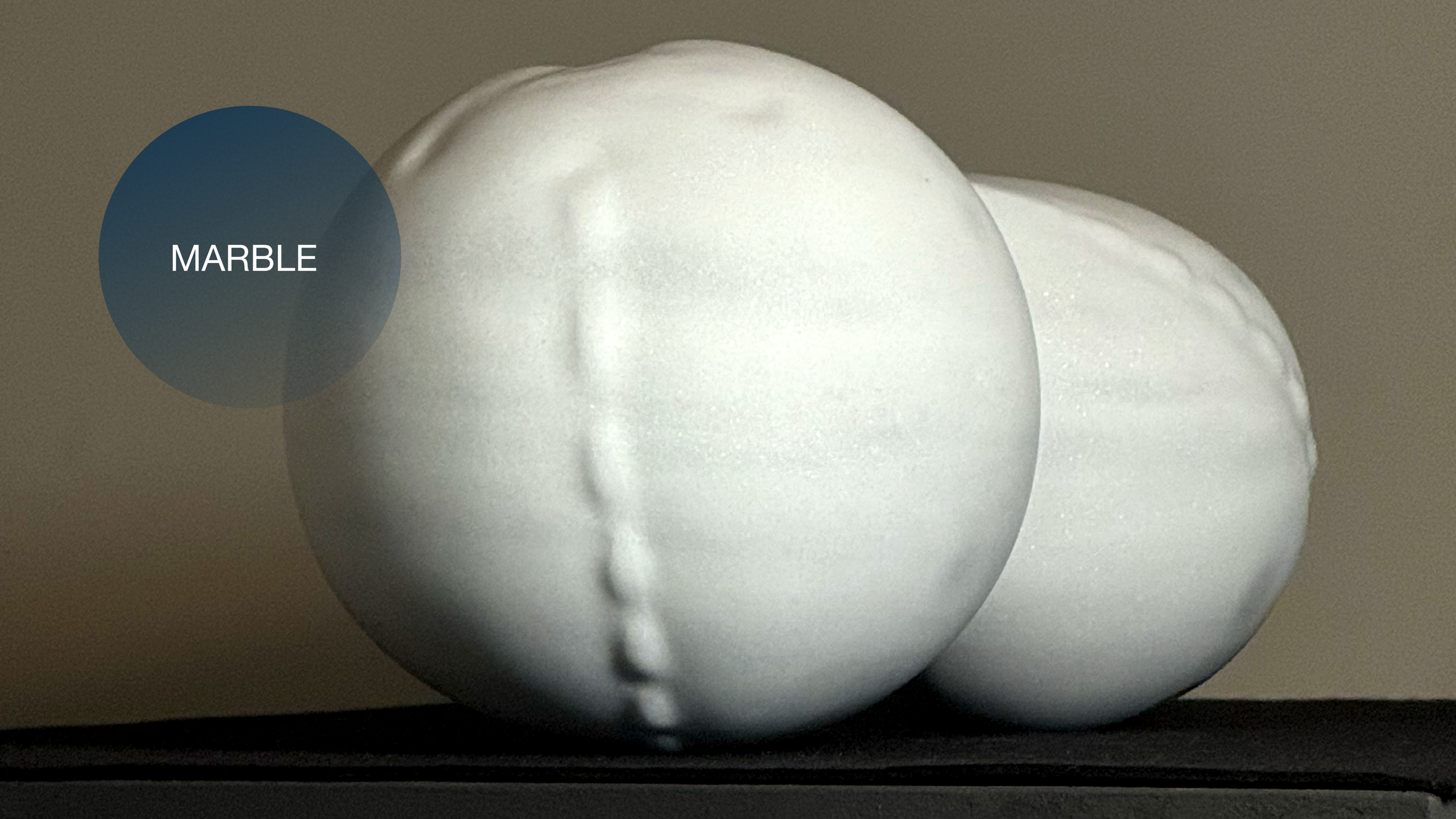
Mühlhäußer’s international credentials are grounded in rigorous physical training and advanced fine art scholarship. After earning degrees as a professional Stonemason and Stonecarver at the renowned Johannes Steinhäuser school in Lasa, Italy (South Tyrol)—where he specialized in Lasa marble—he received his Master of Fine Arts (MFA, Cum Laude) from the New York Academy of Art in 2009. Following graduation, he was awarded a prestigious one-year post-graduate Fellowship at the Academy.

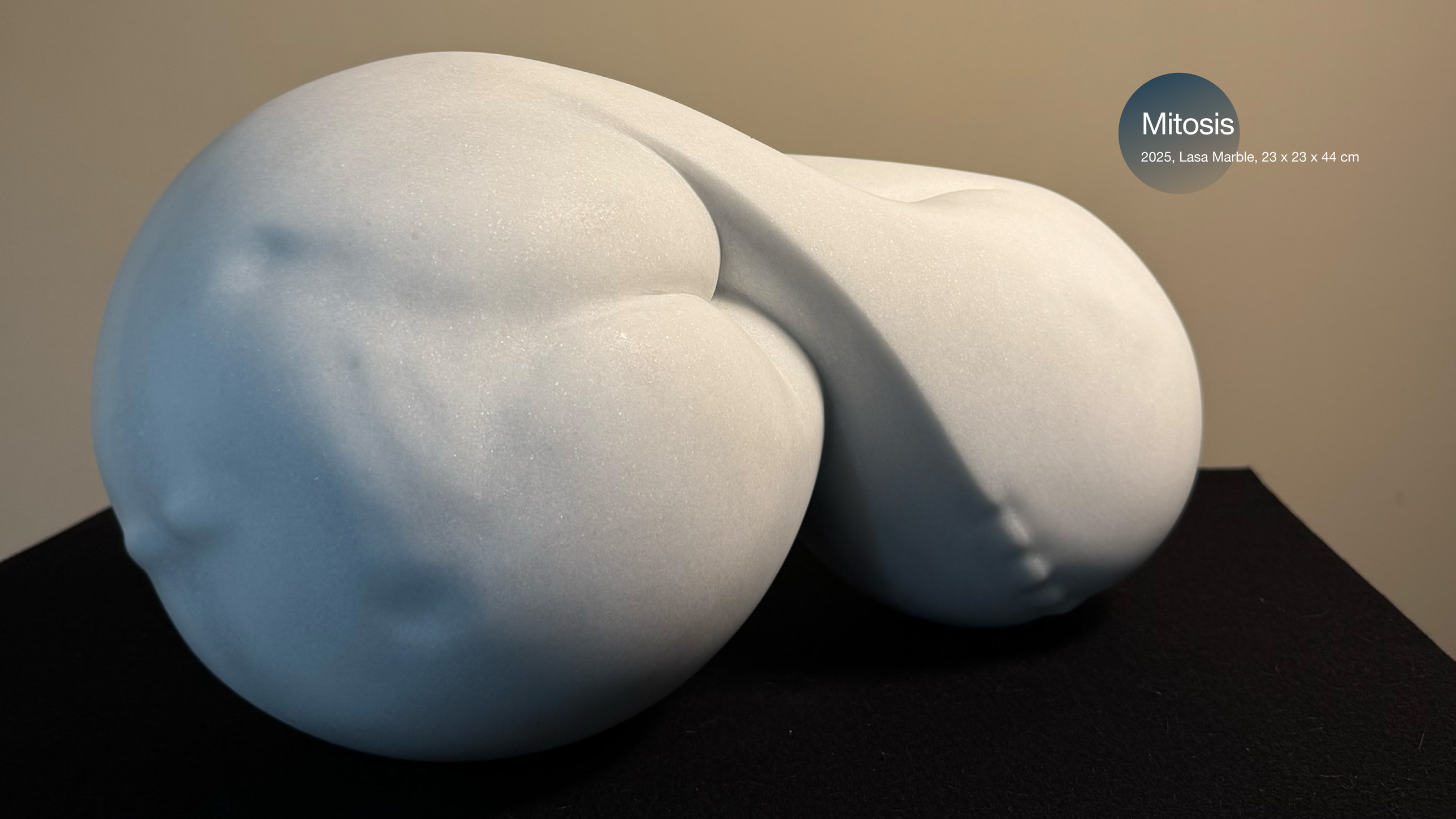
A highly respected educator, Mühlhäußer’s background includes a strong lecturing and academic foundation:
Adjunct Professor for Sculpture at the Lyme Academy of Fine Art (Old Lyme, Connecticut) from 2011 to 2013
Continuing Education Instructor in classical sculpture and anatomy at the New York Academy of Art (New York City)

Mühlhäußer lived and worked in Brooklyn, New York, until 2013, followed by a productive period in Berlin from 2013 to 2015 . His sculptures are held in notable public and private collections worldwide, including the Guggenheim & Willkinson Collection (NYC) and the permanent holdings of the Ömer Koç Art Collection (Istanbul).

Today, he lives and works in Southern Germany. In 2026, he founded Solidify.VISION, a premier art fabrication and design consulting firm dedicated to translating complex artistic visions into state-of-the-art physical sculptures, combining his deep traditional knowledge with pioneering digital fabrication workflows.




MARBLE



Mitosis

2025, Lasa Marble, 23 x 23 x 44 cm

Reconfiguration

2025, Lasa Marble, 30 x 63 x 35 cm





The Innocence

2025, Lasa Marble, 53 x 18 x 50 cm



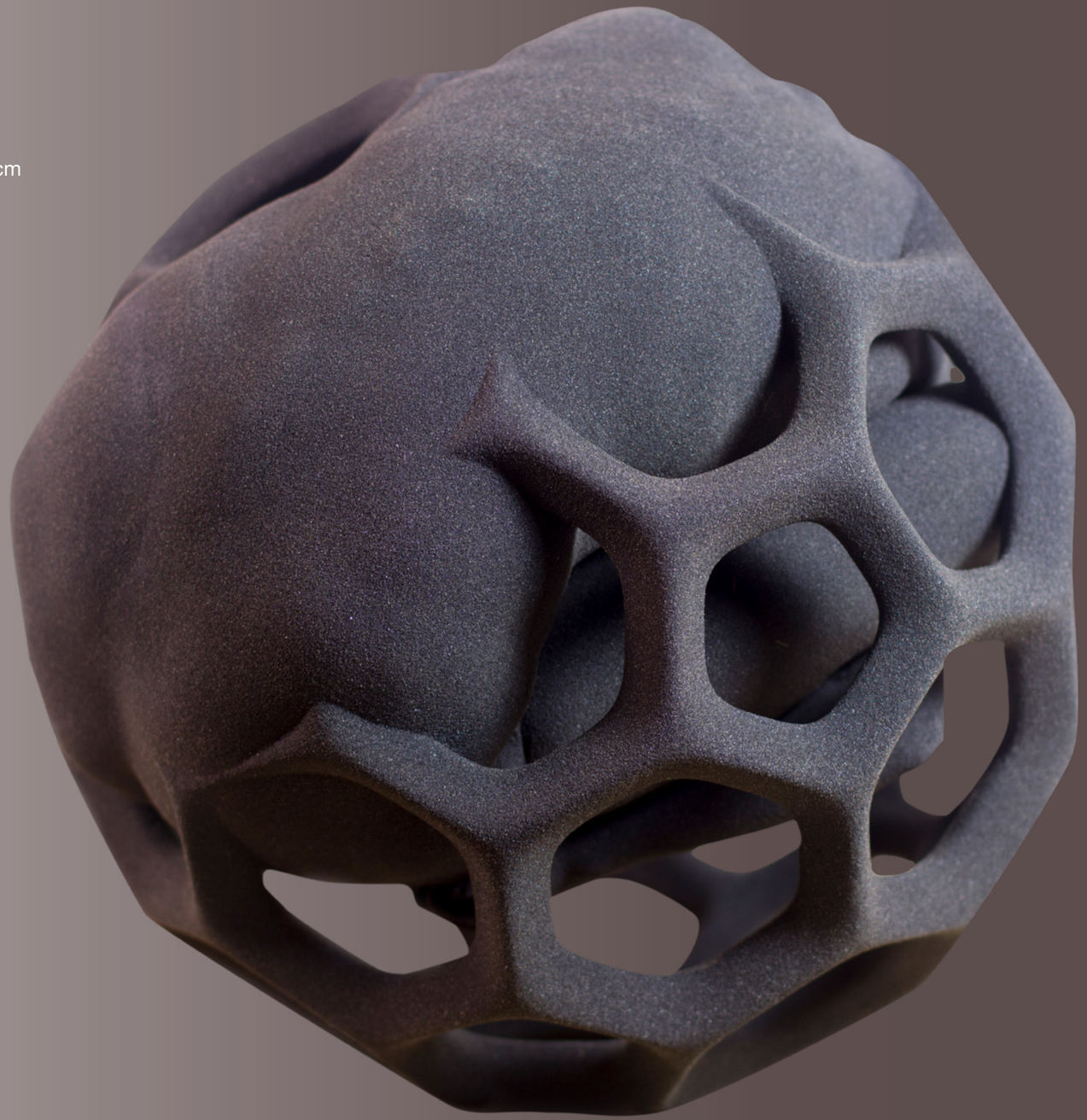
Indecisive

2025, Lasa Marble, 35 x 23 x 60 cm


DIGITAL
NOTION

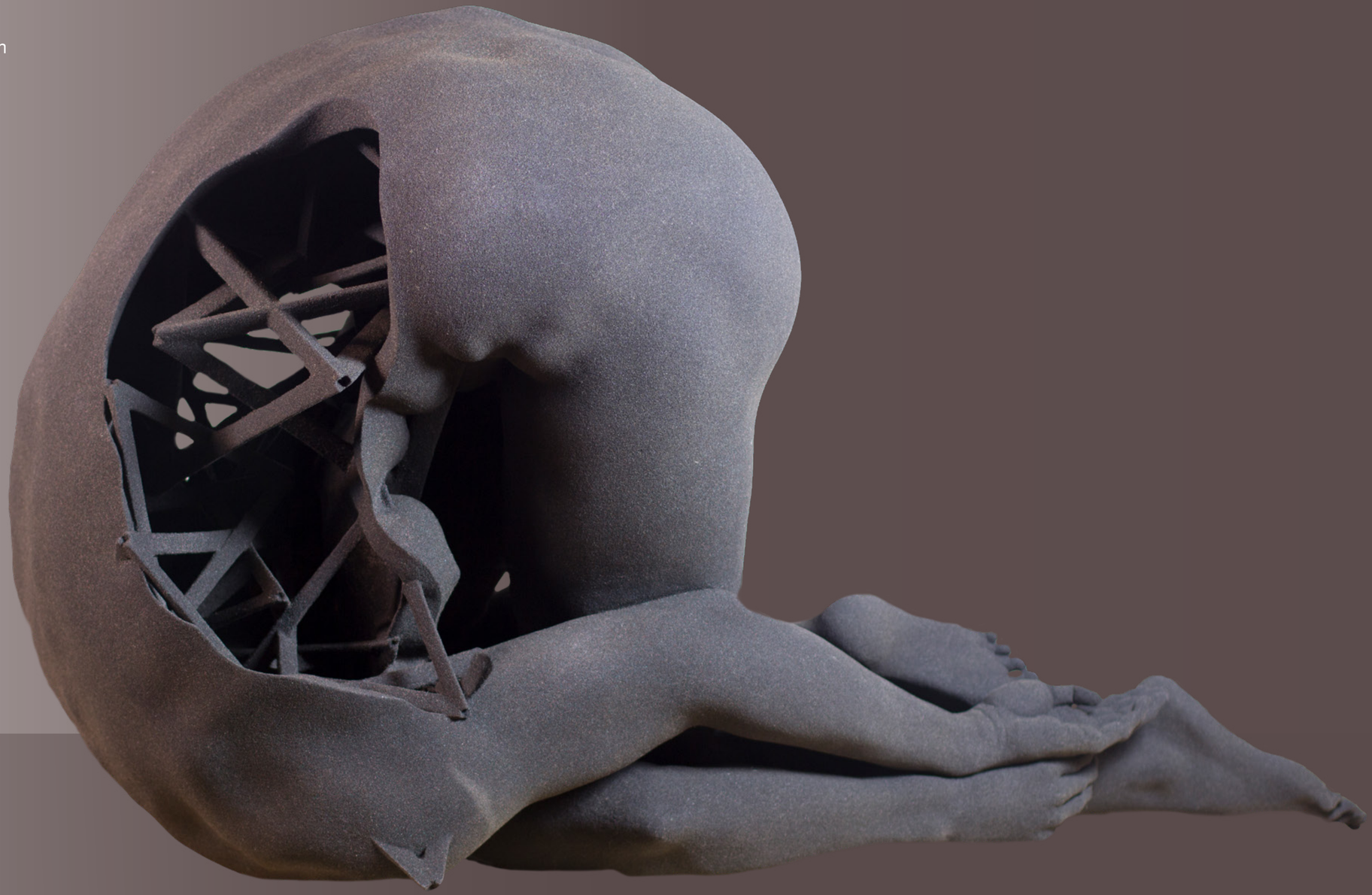
Infintality

2019, Quartzite Crystal Sand, 32 x 32 x 32 cm



Elucidate

2019, Quartzite Crystal Sand, 85 x 53 x 35 cm



Air

2019, Bronze, 56 x 35 x 24 cm



3 of us

2019, Quartzite Crystal Sand, 54 x 48 x 38 cm



Antibody

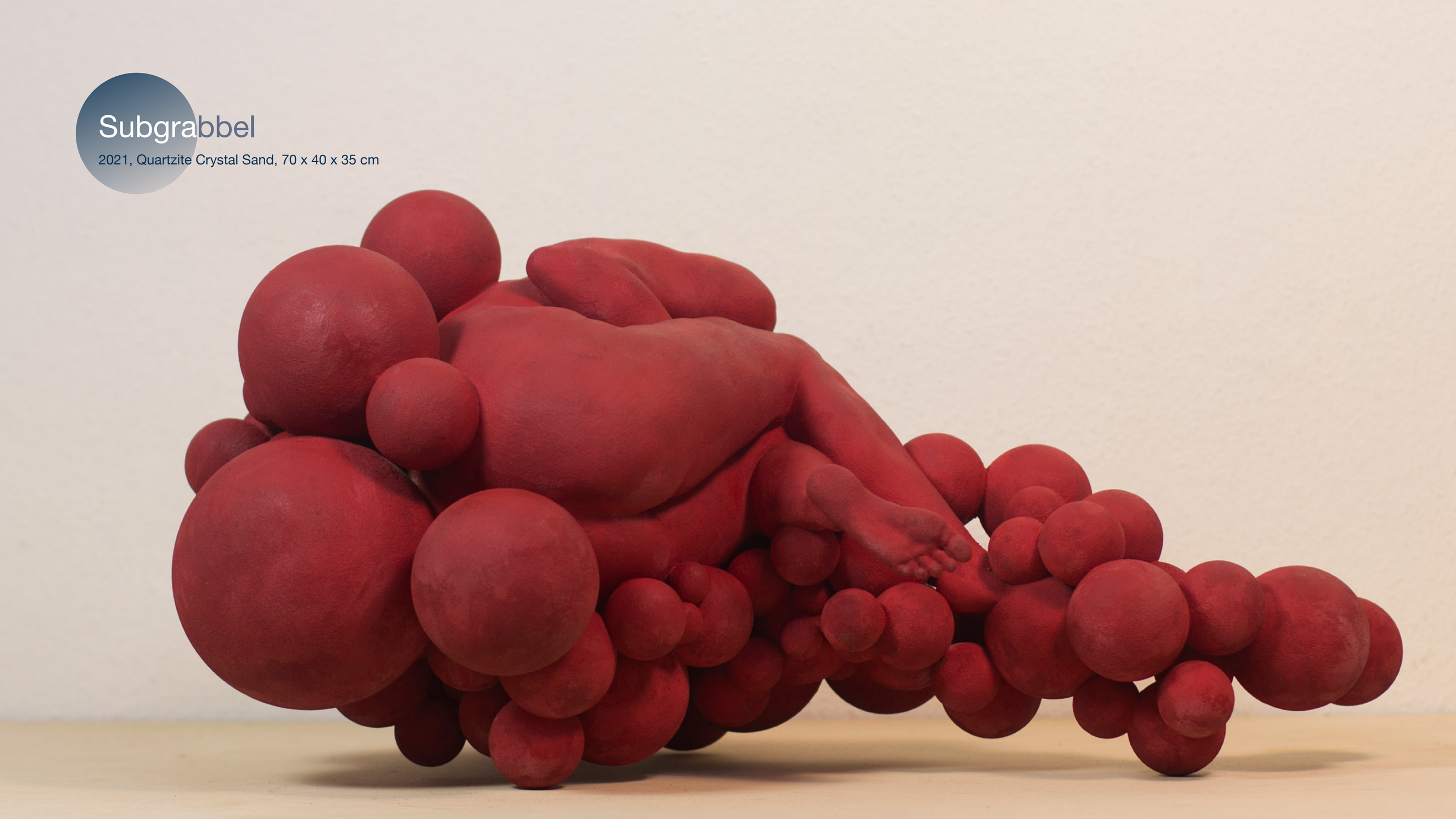
2021, Quartzite Crystal Sand, 40 x 40 x 40 cm





Subgrabbel

2021, Quartzite Crystal Sand, 70 x 40 x 35 cm




GIRLS

Untouchables

Working in bronze, one of the oldest sculptural media, Peter Simon Mühlhäußer has created Girls: A contemporary series of female figures that explores sexuality, ethnicity, identity, male gaze and voyeurism. These six, exquisitely rendered, nearly-life sized figures are so unapolo-getically-even brashly-charged with provocative possibilities, that their presence becomes an unavoidable con-frontation with multiple disquieting readings, and ultimately with ourselves.

Mühlhäußer's art is a specific and dangerous one. The sculptures' lushness is visually aggressive, their existence an accusation. Abigail, an African-American girl with hypnotically intricate hair, juts her chest and jaw out at us, perched upon a pile of coal bricks. Theresa is enigmatically sus-pended from cords, exhibiting a bizarre combination of references both to classical sculpture and sexual bondage. These sculptures are not passively aware of their viewers; they engage us unflinchingly. Nor do they allow us a static involvement: we are compelled to move around them to fully appreciate their ample details, elegant passages of hair and skin folds, and the endless sculptural landscapes that comprise each body.

Mühlhäußer's creating such explicit figuration, exercising virtuosity in a world that often considers it irrelevant, choosing controversial subjects and imagery, and treating the completed bronzes with unorthodox finishes are all variables whose downsides could result in harsh failure. It would be easy to understate the risks involved by combining this many uncertainties; consequently, it is impossible to overstate the achievement in pulling it off.

Not the least of these factors is the self-imposed method by which Mühlhäußer sculpts his figures: by hand, almost exclusively out of his head, modeling and posing them in actual size without the use of a maquette. This is a highly idiosyncratic and difficult method by which to realize a sculpture that approximates a credible human being. The refuge of the lesser-skilled is to utilize body casts or digitally scan figures and mechanically realize a form. Making a realistic figure with his own hands immediately sifts Mühlhäußer into a much smaller pool of artists, which shrinks even further if we exclude those who rely on photographs and models.

Girls, and their creator, will undoubtedly come under considerable and warranted scrutiny. Viewers will have to decide for themselves: Is this merely a cynical effort to shock or dazzle us with a beguiling surface that remains as conceptually vacant as the hollow bronze from which it's made? Or is the void of easily grasped meaning a chamber within which our own projections echo? Any discomfort that provokes the need to analyze the work or artist is also a call to examine the roots of such unease. "Rather than dictate a narrative, these complicated objects present choices," notes sculptor Mark Mennin.

In Mühlhäußer's 2012 catalog, the artist includes a cherished quote from Gustav Mahler: "Tradition is the passing on of the fire, not the worship of the ashes." Like Mahler, Mühlhäußer carries that fire forward, but also plays with it at risk of being burned. In creating Girls, he has exploited one of figuration's greatest assets-accessibility- to disarm and even mesmerize us while he flirts with figuration's greatest weaknesses-kitsch and pornography.

Stephen Shaheen

Professor, Artist, New York 2013



Abigail

2013, Flash Bronze 20 x 30 x 115 cm

Elana

2013, Flash Bronze 45 x 50 x 80 cm





Maria-Magdalena

2013, Flash Bronze 80 x 30 x 40 cm



Merzedes

2013, Flash Bronze 30 x 25 x 110 cm





Theresa

2013, Flash Bronze 45 x 30 x 115 cm

Zola

2013, Flash Bronze 40 x 30 x 60 cm






INNER

Go Figure

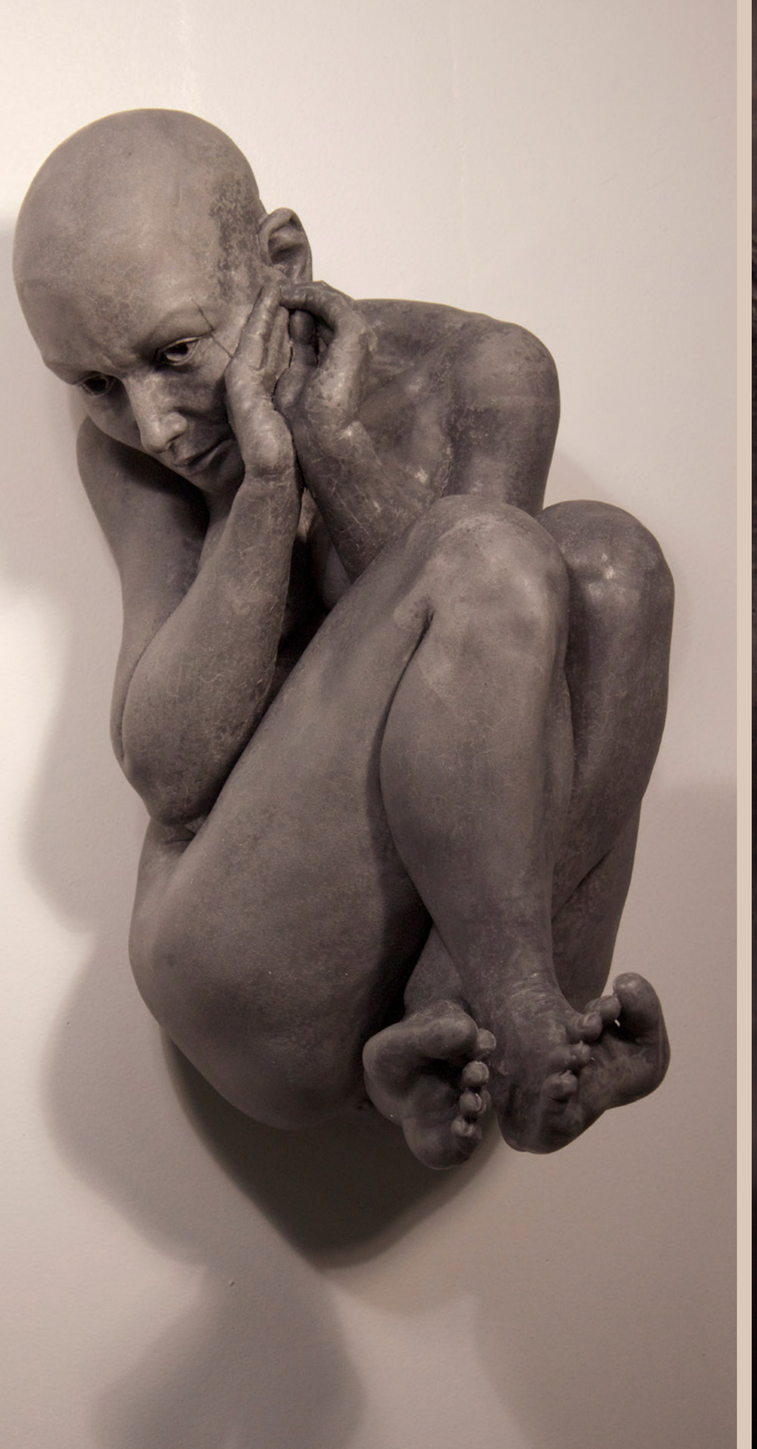
2013, Flash Bronze 75 x 30 x 25 cm

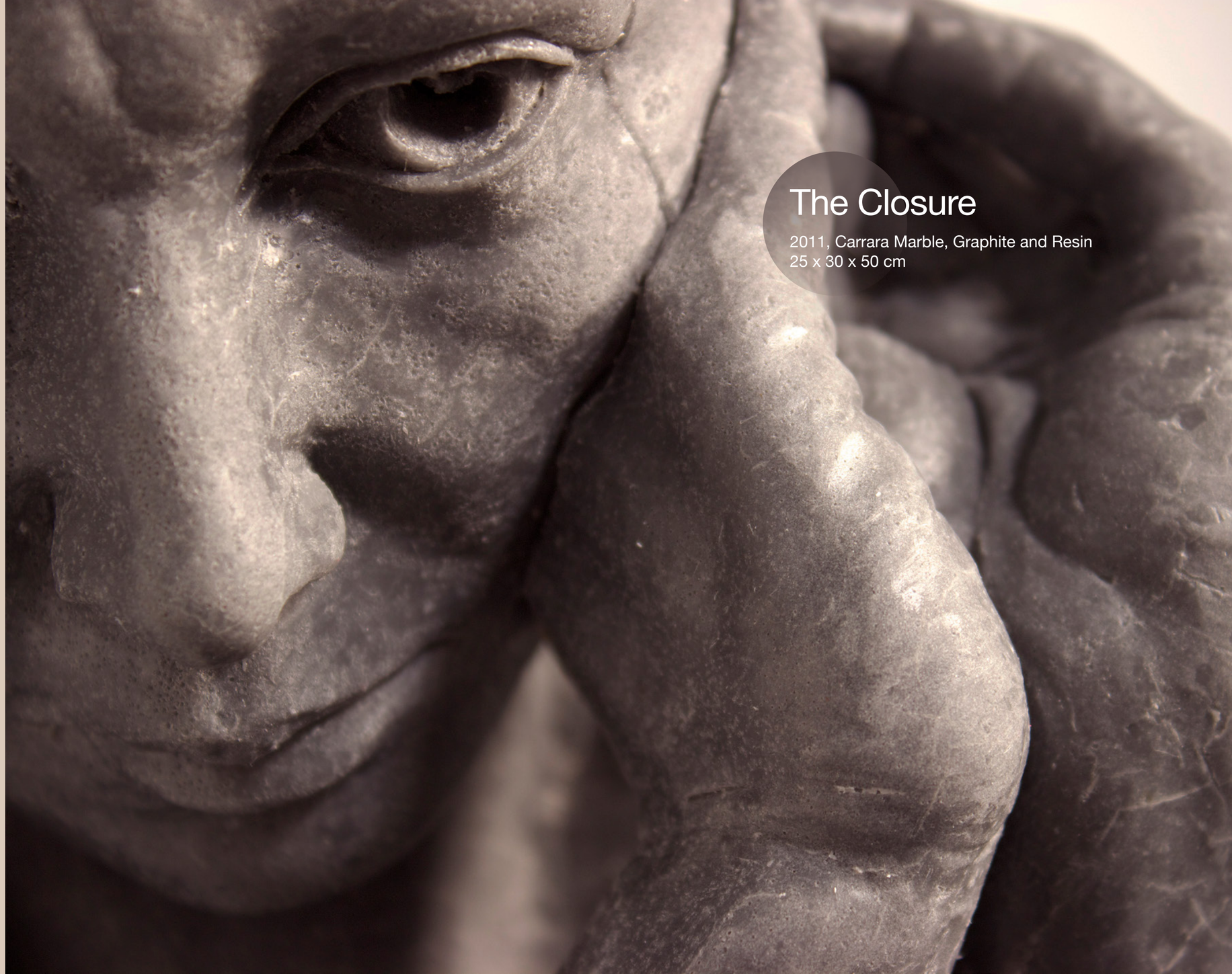




The Innerself

2010, german glass, marble and resin
28 x 17 x 20 cm





The Closure

2011, Carrara Marble, Graphite and Resin
25 x 30 x 50 cm

The Insilence

2014, Carrara Marble, Pink Glass, Graphite and Resin
18 x 12 x 10 cm



The Inme

2014, Carrara Marble, Pink Glass, Graphite and Resin
10 x 12 x 15 cm





Vessel

2022, Quarzite Crystal Sand
140 x 40 x 35 cm




DUDES

Herr Kwizinski

2014, Silver Bronze 21 x 15 x 24 cm







Herr Riehle

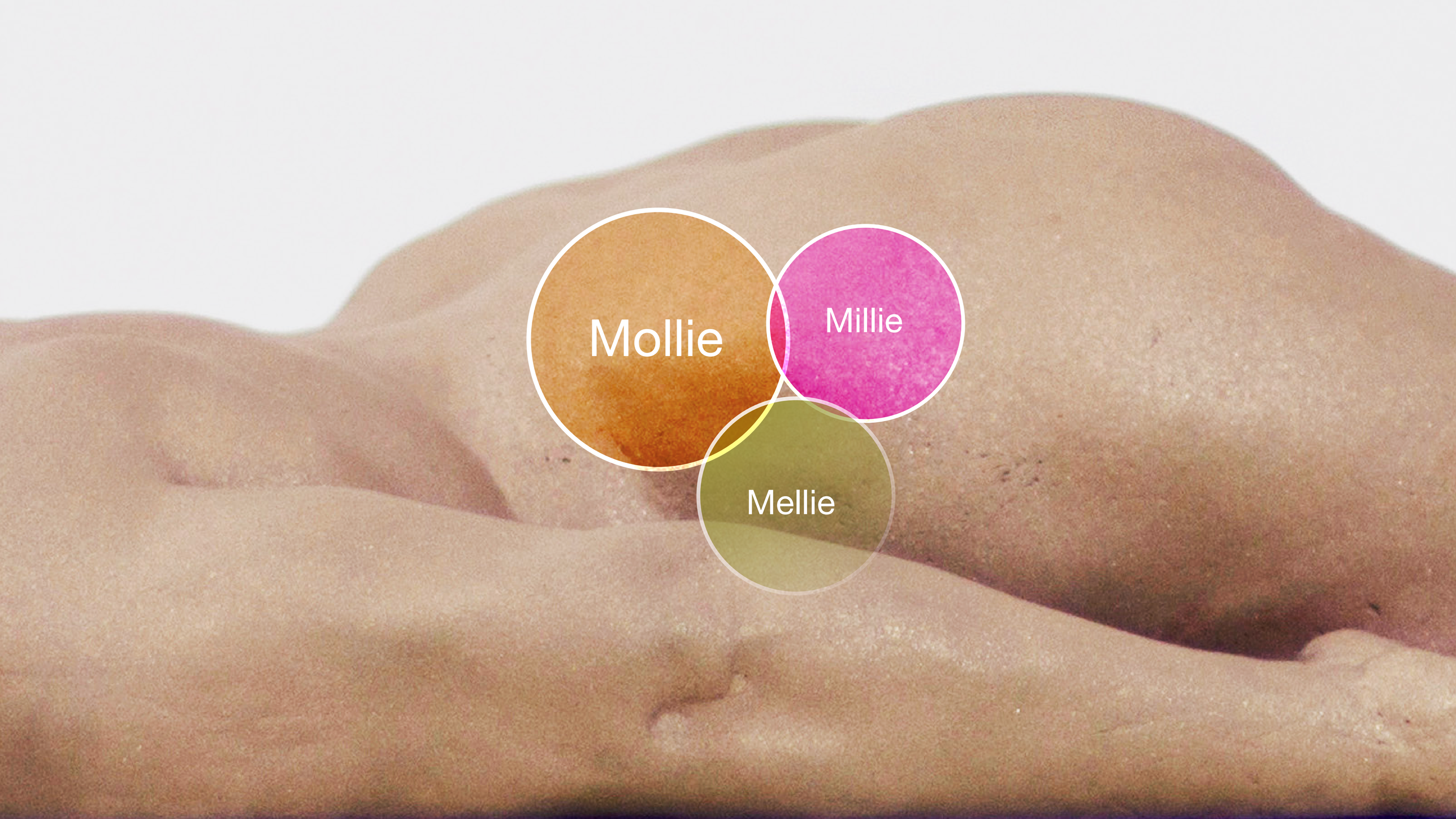
2014, Silver Bronze 15 x 9 x 40 cm





Herr Vogel

2014, Silver Bronze 9 x 9 x 37 cm


Mollie
Millie
Mellie



Mollie

2012, Flash Bronze 76 x 30 x 32 cm



Millie

2017, Foam, 53 x 40 x 22 cm







Mellie

2017, Foam, 5 x 35 x 35 cm



PETER SIMON MÜHLHÄUSSER

Lives and works near Stuttgart in south Germany
Born in 1982 Göppingen, Baden-Württemberg, Germany
Lived from 2007 – 2013 in New York City, USA & from 2013 – 2015 in Berlin, Germany

Education / Educazione / Ausbildung

2007- 09 MFA cum laude, Fine Arts, New York Academy of Art, New York, NY

2004 - 07 Diploma as Stonemason and Stone-Sculptor
Scuola di Scalpellini e Scultori "Johannes Steinhäuser", Lasa, Italy

Selected Solo Exhibitions / Mostre Personali Selezionate / Ausgewählte Einzelausstellungen

2026 "The Mirrow Me" Galley Stephan Stumpf, Munich Germany

2019 "Harmony of Contrasts, Accesso Galleria, Pietrasanta, Italy
Sally Gall –Photography / Peter Simon Mühlhäußer Sculpture

2017 Peter Simon Mühlhäußer- Skulptur / Roland Deleau Painting
Galerie Schmalfuss, Marburg, Germany

2014 "Verkündigung / Insilence" with Galerie Schmalfuss, Marburg, Germany
Thomas Jessen –Painting / Peter Simon Mühlhäußer Sculpture

2013 "Girls" Accesso Galleria, Pietrasanta Italy

"Girls" JanineBeanGallery, Berlin, Germany

2012 "Boys" Accesso Galleria, Pietrasanta, Italy

2010 "WOM`D" 532 Gallery Thomas Jaeckel, New York City, USA

Selected Group Exhibitions / Mostre Collettive Selezionate / Ausgewählte Gruppenausstellungen

2026 15 YEAR ANNIVERSARY SHOW at Accesso Galleria, Pietrasanta Italy
MISHMASH at Galley Stephan Stumpf, Munich, Germany

HALF A POUND OF ART
at Galley Stephan Stumpf, Munich Germany

2025 THE NEW Portrait,at Galley Stephan Stumpf, Munich Germany
The Sculpture Show at Accesso Galleria, Pietrasanta Italy

2024 "Suppose You Are Not" Arter Museum , Istanbul curated by Selen Ansen
works by Antony Gormley, Andi Warhol, Gerhard Richter, David Hockney, Amsel Kiefer, Erwin Wurm, Patricia Piccinini, Daniel Arsham, Evan Penny, Albrecht Dürer, Maurizio Cattelan Otto Dix Lucian

2023 "Abstrakt" Gallery Schmalfuss Berlin, Berlin, Germany
Art Madrid with Gallery Schmalfuss Berlin, Madrid, Spain
ART Karlsruhe with with Galerie Schmalfuss, in Karlsruhe, Germany

2022 "The Sculpture Show" works Accesso Galleria, Pietrasanta Italy
works by Peter Simon Mühlhäußer, Alex Rane, Kelly Robert and Bruno Walpoth

2021 7th Season Opening Accesso Galleria, Pietrasanta Italy
"Grand Opening" GalerieB, Hamburg,Germany

2020 ART Karlsruhe with with Galerie Schmalfuss, in Karlsruhe, Germany

2019 5th Season Opening Accesso Galleria, Pietrasanta Italy

2018 WAA Sculpture Walk 2018 with Washinton Art Association,CT ,USA
Skulpturenhaus Potsdam with Galerie Schmalfuss, Berlin, Germany
Kim Julian Schnabel, Frank Stella …

2017 "Extra Ordenary" with VCR Gallery Antwerpen, Belgium
"exposure" , with VCR Gallery Knokke, Belgium
Kim De Molenaer, Greme Wilcox and Peter Simon Mühlhäußer

Summer Exhibition `17, Matthew Flowers Gallery, New York, NY
Jury: Andrew Russeth, Joyce Varvatos and Matthew Flowers

"Material Matters" Accesso Galleria, Pietrasanta Italy

Opening Exposition, with VCR Gallery Knokke, Belgium
2016 Seasons Exposition, with VCR Gallery Antwerpen, Belgium
Seasons Exposition, with VCR Gallery Knokke, Belgium
"Realisme" with VCR Gallery Antwerpen & Knokke, Amsterdam, NL

2015 2st Season Opening Accesso Galleria, Pietrasanta Italy
“C.A.R.” with VCR Gallery Antwerpen & Knokke, Belgium
“ART BREDA” with VCR Gallery Antwerpen & Knokke, NL
“Eurantica Brussel” with VCR Gallery Antwerpen & Knokkein Brussel, Belgium
“Luxemburg Art and Antique” with VCR Gallery Antwerpen & Knokke ,Belgium
“Realisme” with VCR Gallery Antwerpen & Knokke in Amsterdam, NL
Art Madrid with Gallery Schmalfuss Berlin, Madrid, Spain

2014 1st Season Opening Accesso Galleria, Pietrasanta Italy
“In form A…” Accesso Galleria, Milan, Italy
Art Madrid with Gallery Schmalfuss Berlin, Madrid, Spain
Art und Antique Frankfurt with Gallery Schmalfuss Berlin, Frankfurt, Germany

2013 55. Venice Biennale “Personal Structures” Palazzo Bembo, Italy
“Die Leinwand des Leibes – Körperkult als neue Soziale Plastik”
Künstlerverein Walkmühle, Wiesbaden Germany.
“Urbanfuse” with JanineBeanGallery, Berlin
ART Karlsruhe with JanineBeanGallery in Karlsruhe, Germany

2012 Video, Sculpture and Painting , JanineBeanGallery, Berlin
Scope Basel 2012 with JanineBeanGallery, Berlin
“Re-Presenting the Figure” Evoke Contemporary, Santa Fe, NM
Summer Exhibition `12, Matthew Flowers Gallery, New York, NY
Jury: David Eboney, Carrie Barratt, Matthew Flowers & Steven Zevitas
Scope Basel 2012 with JanineBeanGallery, Berlin
“European Sculpture” at Edsvik Konsthall, Sweden
“Memento” at St. Johannes Church, Berlin with JanineBeanGallery
Arte Accessibile 12 with Accesso Galleria in Milano
Artfair ART Karlsruhe with JanineBeanGallery in Karlsruhe, Germany

2011 Artfair Aqua Art Miami @ 532 Gallery Thomas Jaeckel in Miami, FL
ICONOMANCY Wilkinson Gallery, New York, NY
with Will Cotton, Ali Banisadr, Will Kurtz, Alyssa Monks and ...
Summer Show at Accesso Galleria, Pietrasanta, Italy

2010 Aqua Art Miami @ 532 Gallery Thomas Jaeckel in Miami, FL
“None Taken” 2010 Fellow Show, Wilkinson Gallery, New York, NY
Sotheby´s “Take Home a Nude” 2010, New York, NY
Summer Exhibition `10, New York Academy of Art, New York, NY
Jury: Kurt Kaupner, George Adams and Clarissa Dairymple

2009 “A Figurative Reconstruction”, Master of Fine Arts Diploma Exhibition,
New York Academy of Art, New York, NY
Summer Exhibition `09, New York Academy of Art, New York, NY
Jury: Eric Fischl, Matthew Flowers and Anne Strauss

Awards / Premi / Auszeichnungen

2011 1st Prize Winner of the Charlatan INK NY 2011 Art Prize, New York, NY

2010 Fellowship Award NYAA, New York, NY
Grand Prize Winner of Excalibur “Sculpture 2010”, Brooklyn, NY

2009 Walter Erlbacher Award, NYAA, New York, NY
Master of Fine Arts (cum laude), NYAA, New York, NY

2008 Merit-based Scholarship, NYAA, New York, NY

2007 Placed 2nd in the International Snowfestival, St Vigil and Innichen – Italy

2006 Achieved Scholarship of Landesstiftung – Baden-Württemberg, Germany
Won competition for sculpture display for “The Messner Mountain Museum” at Sigmundskron
owned by Reinhold Messner at Bolzano, Alto Adige, Italy

2005 Placed 2nd at the European Stone Festival, Freiburg, Germany

Collections / Collezioni / Sammlungen

2014 Emanuella Barilla, Parma, Italy
Guggenheim & Willkinson, NYC, USA

2012 Javier Marin, Mexico City, Mexico
Ömer Koç Art Collection, Istanbul, Turkey

2010 New York Academy of Art, NYC, USA

2006 The Messner Mountain Museum at Sigmundskron, Bolzano, Italy
Muses: Elia, Melpomene, Thalia

Teaching Experience/ Didattica / Lehrtätigkeit

2011 – 13 Adjunct Professor for Sculpture at The Lyme Academy , Old Lyme, CT

2010 – 13 CE Instructor for Sculpture at the New York Academy of Art, New York, NY

Work Experience/ Esperienza lavorativa/ Berufserfahrung

July 2026 Founder & CEO of Solidify.VISION Gammelshausen, Germany

2019 – 26 Head of „Manufaktur Strassacker“ Strassacker Art Foundry, Süßen, Germany
Head of Sales Marketing and Innovation, Lead Projects „Utoya“ & „Bukarest“

2016 – 18 Vice Head of Atelier at Strassacker Art Foundry, Süßen, Germany
Responsible Traditional Sculpture Technic. Additive Manufacturing, Digital Sculpting Zbrush



PHOENIX

2009, Aluminum
115 x 110 x 65 cm





BOYS



Choreography of Choices

Peter Simon Mühlhäußer's "Boys" incorporates many disciplines and idioms to arrive at a very honed narrative. To accomplish this, he uses a simple timeless language. The result is his ownership of a specific subset, in the larger history of Western figurative sculpture. The sculptor's most important tool in these works is the ability to balance. Mühlhäußer balances many complex components, to arrive at masterfully crafted figures, dense with meaning.

The presentation of these figures incorporates a found object ethic that helps define the narrative and choreograph the movement of Mühlhäußer's figures. The protagonists of these staged presentations do not have a specific identity, culture or sexuality. They are not cherubs, but have bodies of pre-pubescent boys with musculature and expressions of post middle-aged men. Even the extra flab of "Willhelm" is that of an aged man who will not grow out of his extra bulk. This particular subject seems to assume a sumo-ready stance, while carefully balancing on an antique chair, possibly empire style. For the scale of this figure, the chair is not just a supporting object or base, it is a place. The chair is the stage for "Willhelm" to dance playfully, but menacingly at the same time. Like most of the artist's figures, there is both gravitas in the gesture as well as self mockery.

"Jihad" is enacting a crucifixion. Here, the stage , the site, is a butcher's block. The gesture – the dance has an obvious historical gravity, with harsh reinforcement from the block.

Unlike Francis Bacon's narrative marriage between crucifixion and butchery, Mühlhäußer's "Jihad" projects physical grace in his poignant role as a mime. The block – the metaphor speaks for the implied violence of the narrative.

But here is another demonstration of the artist's dark wit as a perpetrator of confusion: Is this imitation in earnest by an empathic urchin? Or is it a child's mockery of an adult history?

Like "Jihad", "Jaidee" in its staged modesty and "Ji" in its contortionist gymnastic position, both seem to be aware of an audience. The sculptor has given significant importance to the facial expressions, subtle as they are. "Jihad" has the calm of a sublime Christ figure, and yet there is a self-consciousness that betrays the theatre behind the gesture. Likewise, "Jaidee" stands in a falsely modest effort to cover himself up. He is completely stage aware, with direct eye contact, as if awaiting his audience's response. Finally "Ji" demonstrates the ultimate physical poise. This is an acrobat or gymnast holding a painful contortionist position with great calm. However, "Ji" is aware that judgment must register before he can relax. Again he is also acutely conscious of his audience. What does this do for the viewer? When an object is aware of its audience it can only serve to intimidate us, or perhaps make us self-conscious. Their balance throws us off balance. The calm of these actor/dancer's expressions unnerve us with their complex graces. The stages of "Gwandoya" and "Questionmark" again create context for Mühlhäußer's one-act one-player theatre.

The former has one of the "Boys" goose-stepping over the edge of an ammunition box with a U.S. army tag on the side. The possibilities are many for a German sculptor living in America. The self-mockery and commentary on evolving historical cultures keep this narrative completely consistent with the atmospheres that the sculptor creates in the rest of his pieces.

A child's mockery of an adult history? A younger generation's indictment of authority past and present?

"Questionmark" seems to pose the balancing act of a figurative solid staged atop a minimal emptiness. They are both menacing components. The void of the empty steamer trunk serves as an ethereal structure for a figure convulsing, about to implode, perhaps from the throes of indecisiveness, choice. Here the expressive energy recalls his German predecessor Franz Xaver Messerschmidt where unmasked convulsion ticks like the time bomb of a child's temper. The fact that "Questionmark" is of a child's scale, rather than an adult's bust, assures us that the eruption will in fact happen. The viewer must be tentative in passing.

Irony is always a useful tool as long as it remains in check. It has been the ArtWorld's conceptual prophylactic for sometime now. Mühlhäußer does not fall into this facile trap. These figures are not ironic. They are steeped in double entendre. They serve to confuse while creating choices for the viewer. Their ambiguities compel us to decipher a unique sculptural language that utilizes the best of western traditions to narrate a very contemporary set of balancing acts.

Mark Mennin

Professor of Art History, Artist, New York 2012

Gwandoya

2010, Aluminum 75 x 30 x 95 cm



Jaidee

2010, Aluminum 30 x 30 x 90 cm







Ji

2010, Aluminum 60 x 40 x 75 cm

Jihad

2010, Aluminum 90 x 30 x 95 cm



Questionmark

2010, Aluminum 40 x 30 x 90 cm





Willhelm

2010, Aluminum 55 x 48 x 75 cm

