



# DANIEL C. MÜLLER

PORTFOLIO

2026



## IDYLL

Monotype printed on Japanese Kozo paper  
Series (ongoing)  
97 × 150 cm

2025

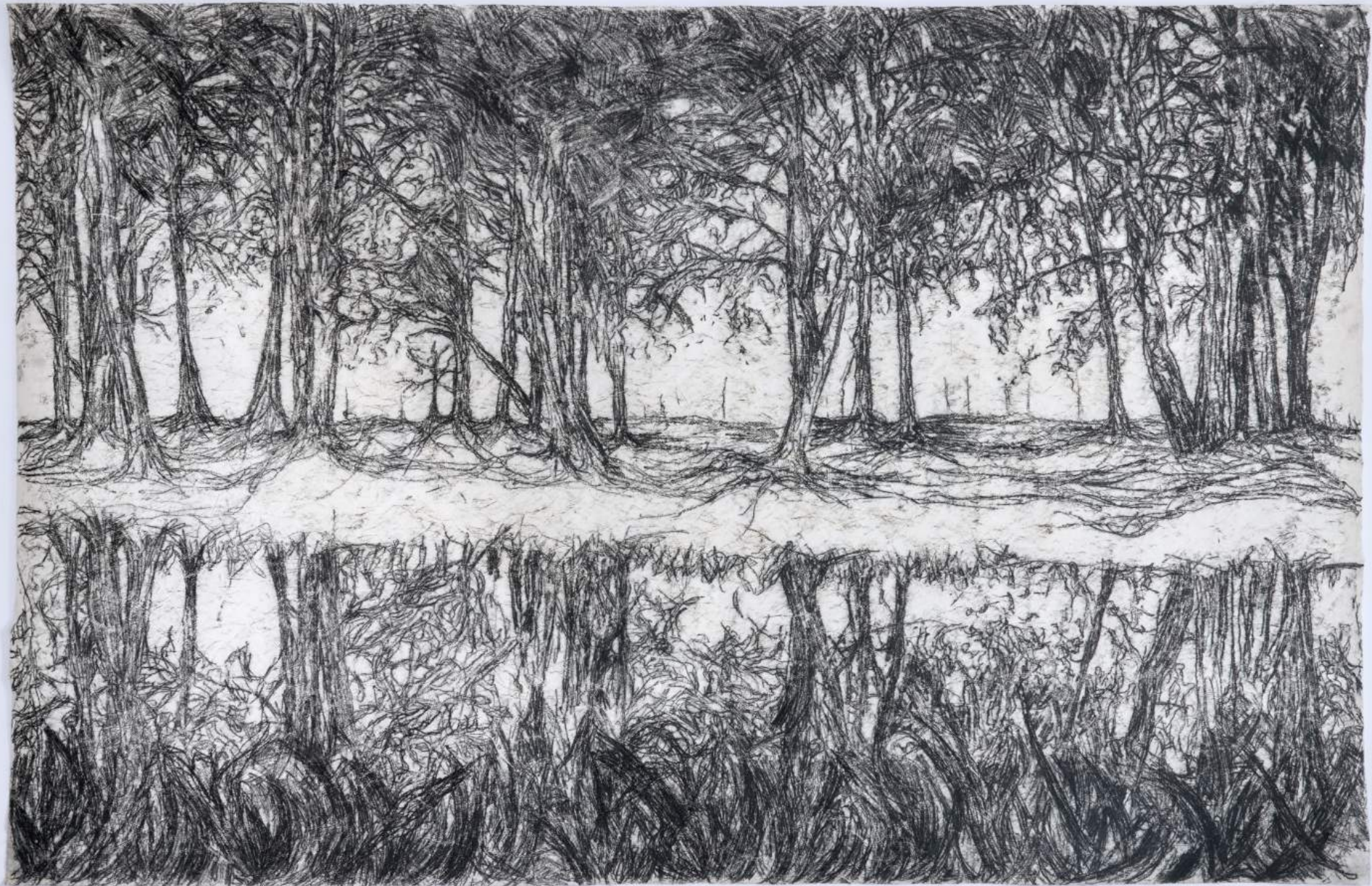
Printed on Japanese Kozo paper, the views from the Idyll series, depicting lonely forests, avenues, and clearings, possess a unique effect. The coarse-fibered paper, derived from the mulberry tree, engages in a dialogue with the artistic drawing, enhancing it with its distinctive, semi-transparent texture. In the monotype (single-print) process, the drawing on the reverse of the paper is transferred to the front by pressure, resulting in a mirror image. The series evokes a longing for retreat into nature, though the depicted idyll is only seemingly trustworthy. While the forest offers protection, it also feels oppressive and unreal.

Photography by Sabina Bösch und Studio Seghrouchni



Exhibition view sothu salon Zurich





IDYLL II (Poland)





IDYLL III (Lithuania)



IDYLL IV (Poland)





IDYLL I (Germany)



## RITUAL XV

Woodcut and Watercolor  
100 × 150 cm

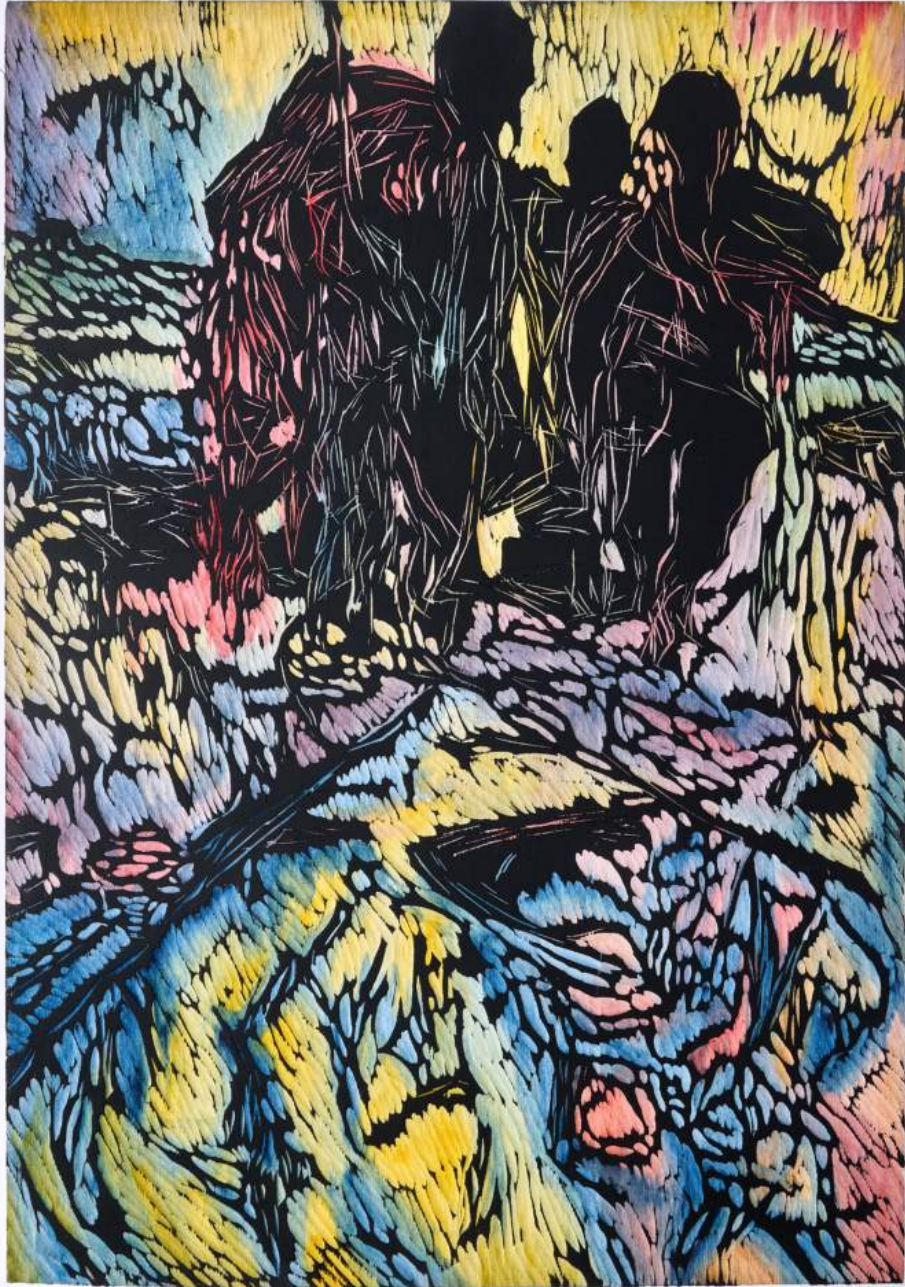
2025

The horizontal work Ritual 15 is part of an unfinished series of colored woodcuts inspired by the Japanese Moku Hanga technique. In this work, the actual printing plate becomes an independent image carrier, painted with black printing ink and vibrant watercolors in blue, red, and yellow. The colors intensify the separation between a multi-colored foreground, seemingly depicting a ritual, and a primarily blue background reminiscent of gently rolling hills. Upon closer inspection, the ecstatic forms and colors gradually blur, altering the image's meaning and allowing for radically new interpretations.

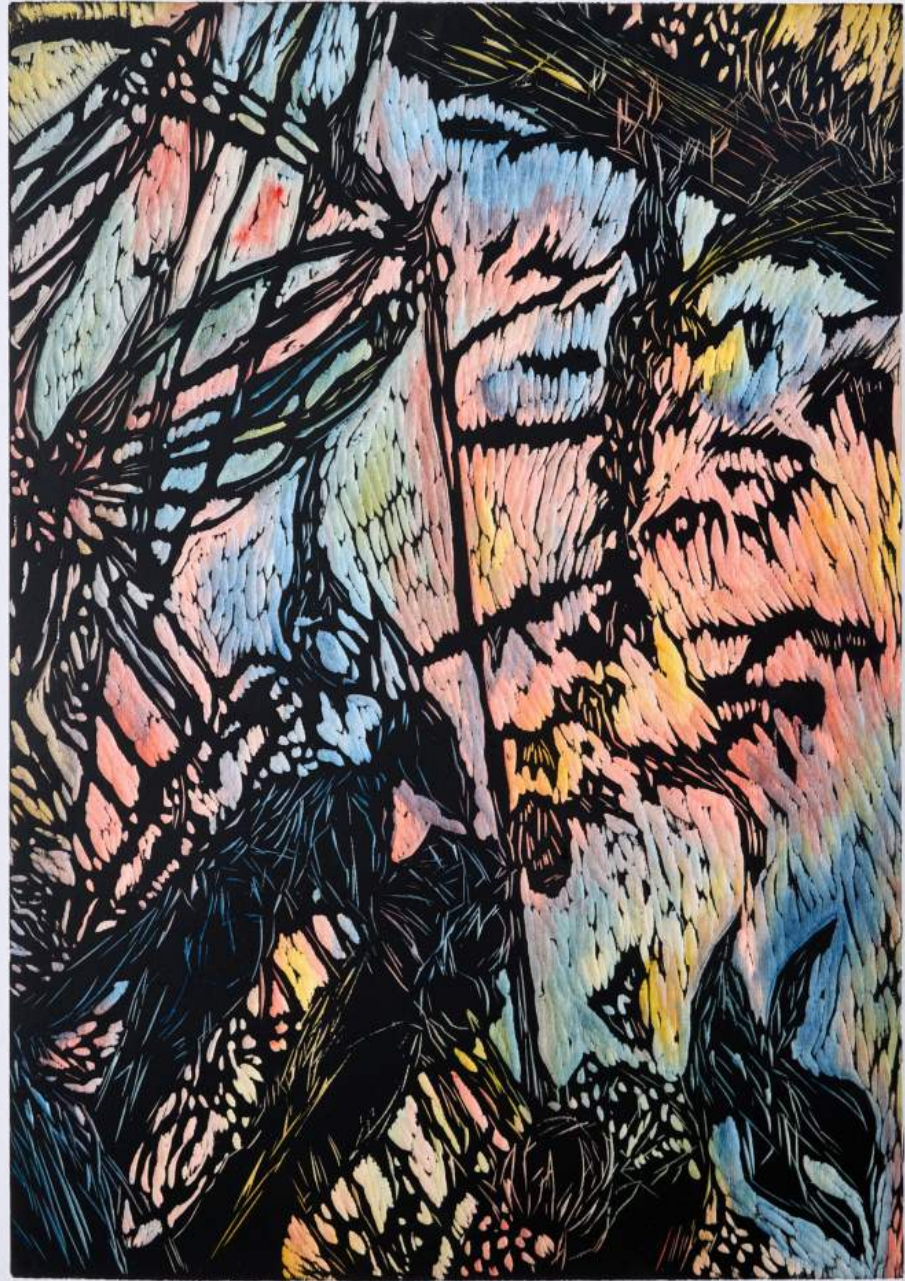
Photography by Sabina Bösch und Studio Seghrouchni







CIRCLE IV, 60 × 42 × 0,8 cm



PORTAL VI, 60 × 42 × 0,8 cm



## NO MAN'S LAND

Monotype  
Series  
42 × 29,7 cm

2025

The expression 'no man's land' refers to a place where people cannot go or where their existence is acutely threatened. This can be the contested front section of a battlefield, the buffer zone between two countries, or the inaccessible area in front of a medieval city wall. The term has a history of over 1000 years and is first mentioned in William the Conqueror's Domesday Book, a record of the royal properties' land value. Without depicting a specific location, the monotypes from the drawing series alternate between desolate landscapes and agitated bodies. They pose the question: where is our no man's land?

Photography by Kilian Bannwart



Exhibition view Kunsthalle Luzern



















## LANDSCAPE II

2024

Woodcut  
360 × 480 cm  
24 panels, each 120 × 60 cm

This dramatic landscape takes the viewer in and only reveals its disturbing details at a second glance. Amid maltreated nature and an opaque superposition of lines and forms, shadowy figures surface. The existential fear of death and destruction portrayed is expressed in the woodcutting technique, which leaves scars in the material through the wood's treatment. The large-format work comprises 24 panels that unmask the pictorial motif as construction and contrast the suggested perspective with a grid.

Photography by Marc Latzel



Exhibition view Kunstmuseum Luzern







## PATH TO NOWHERE

Woodcut

2024

14 Woodcut panels (variable sizes)

260 × 190 × 260 × 130 cm

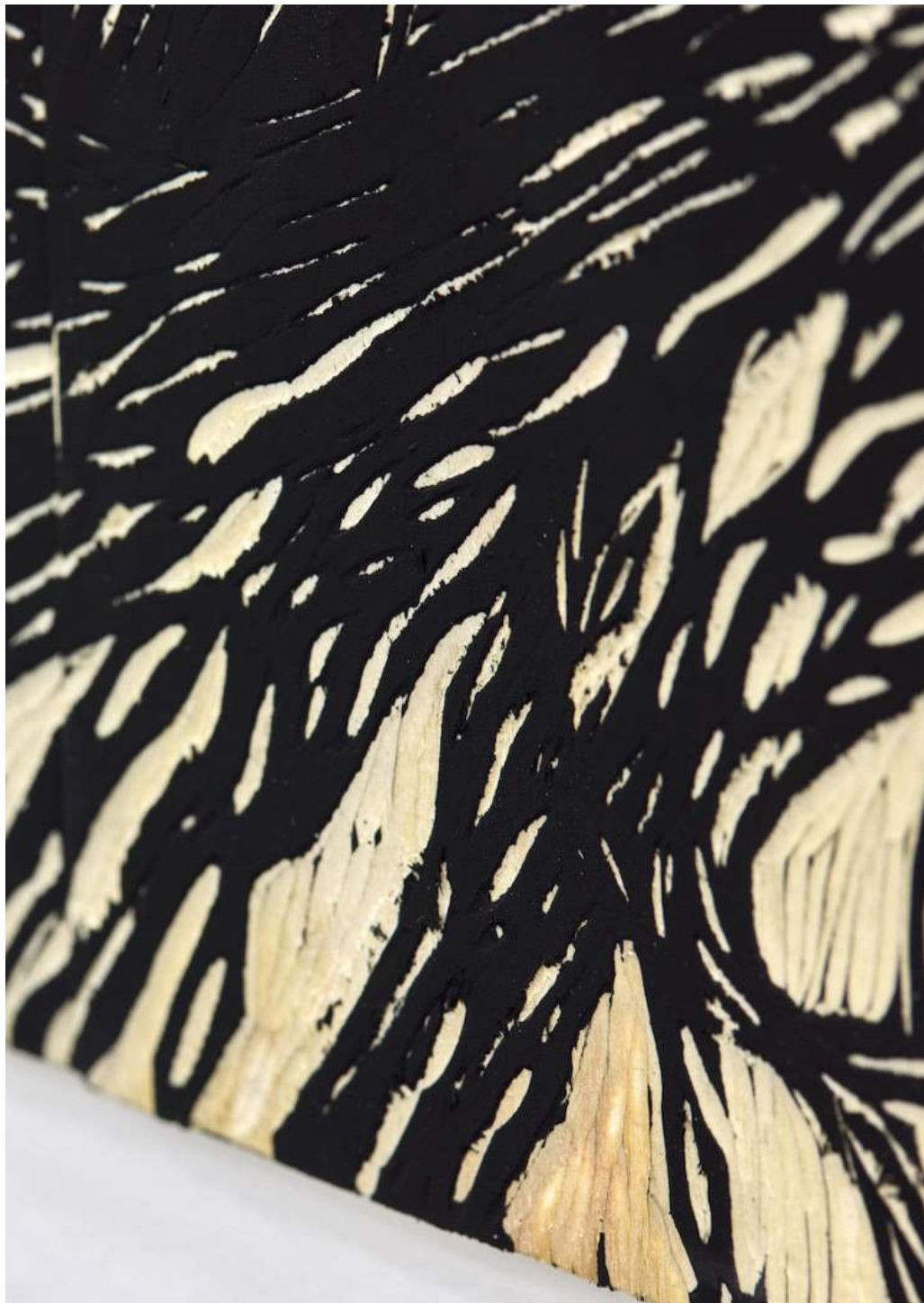
Based on a photograph with a dystopian view of ruins in Berlin after bombings in 1945, this trapezoidal work renders the original subject almost entirely abstract. Destructive feelings are a starting point for creative work that produces something new and enables alternative perspectives. This work explores the relationship between flatness and three-dimensionality, which manifests itself in the medium, the trapezoidal shape of the woodcut, and vanishing points within the depiction.

Photography by Studio Seghrouchni



Exhibition view Kunsthaus Grenchen









Exhibition view Kunsthaus Grenchen



## SCENERY VII / SCENERY VII (CLOSE UP)

Woodcut  
100 × 150 cm / 120 × 84 cm

2024

In the two works SCENERY VII and SCENERY VII (CLOSE UP) the viewer is overcome by a feeling that is both queasy and ecstatic. All that remains of the former forest are a few scattered tree stumps, the undergrowth lies shattered on the ground. A shower of glistening light sets in and illuminates the sky. Although the landscapes evoke associations with images of war or natural disasters, the lines and excavations do not adhere to the conventions of realistic depictions and take on a life of their own.

Photography by Studio Seghrouchni



Exhibition view Kunstmuseum Solothurn





SCENERY VII, 100 × 150 cm



SCENERY VII (CLOSE UP), 120 × 84cm



## ARTIST STATEMENT

Darkness, chaos, and intensity are concepts that evoke strong reactions. In my work, the drawn line is the vehicle for emotions. Contour-like and approaching reality, the line simultaneously loses itself and becomes independent. It inevitably leads to a rupture between fact and fiction. The line is the starting point of my work and the common denominator across the various media I use, including drawing, monotype, woodcut, and installation art.

In appropriating and adapting traditional techniques, such as woodcut, I find access to the past and build a bridge to the present. Initially used in religious contexts and in book printing, woodcut lends itself to expressive and complex visual worlds. The removal of material from the printing plate contrasts with the application of paint in painting. I combine the negation of the material with a radically subjective gaze upon uncanny, unlocatable landscapes and traces of human abysses.

Having grown up amidst mountains, nature holds a special place in my work. I am interested in depictions of the environment as a psychological and physical refuge and place of retreat. I explore the potential of solitary worlds, in which I play out longings and threatening scenarios. In doing so, I combine dystopian-futuristic forms with floral patterns and tendril ornaments reminiscent of past art styles.

A recurring theme in my work is sexuality in queer subcultures. I depict an anonymous world existing in the shadows of mainstream culture, where sexual acts are performed between pleasure and pain. At the same time, I analyse rituals of hyper-masculinity and gay body worship that lead to new constraints and stereotypes.



SCENERY IX 2024, woodcut, 300 × 200 cm, 4 pannels (each 150 × 100 cm)



# DANIEL C. MÜLLER

\*1994

## EDUCATION

**09/2019 – 07/2021**  
LUCA School of Arts, Master Fine Arts, Brussels Belgium

**09/2016 – 07/2019**  
Zurich University of the Arts (ZHDK), Bachelor Fine Arts

## GRANTS

**2024**  
Art grant canton Zurich

**2024**  
Pro Helvetia Studio Visits with Raphael Gygax

**10/2021 – 09/2022**  
What's next\_Compass ZHdK

**2018**  
Art grant canton Solothurn

## COLLECTIONS

Canton Solothurn  
Kunsthhaus Grenchen

## SELECTED EXHIBITIONS

**11/2026**  
Vordemberge-Gildewart Grant, Kunstmuseum Luzern

**10/2026**  
Freispiel, Kunstmuseum Solothurn

**11/2025**  
Shadows in the Pastoral, sothu salon Zurich (solo)

**10/2025**  
All down the Line – Drawing Now, Kunsthalle Luzern

**06/2025**  
Print, Pixel, Patina, Kunsthhaus Grenchen

**04/2025**  
ART DÉCO, MMRK Museum Basilique Nationale du Sacré-Coeur Brussels

**04/2025**  
Regional Luzern, Museum Kultur Entlebucherhaus

**01/2025**  
Beyond the Closet, Anggrek Agency Zurich

**11/2024**  
zentral!, Kunstmuseum Luzern

**10/2024**  
Cantonal annual exhibition, Kunstmuseum Solothurn

**10/2024**  
IMPRESSION 2024/2025, Kunsthhaus Grenchen

**06/2024**  
If I (just) lay here CC temporary space, Basel

**04/2023**  
CROSSING WAYS MMRK Museum Basilique Nationale du Sacré-Coeur Brussels

**11/2022**  
Cantonal annual exhibition, Kunstmuseum Solothurn

**04/2022**  
Art for Ukraine The Other Space Antwerpen

**03/2022**  
MOTHERLAND Het Bos Antwerpen

**06/2021**  
Master Graduation LUCA School of Arts Brussels

**10/2020**  
AD 00 Gare du Nord Brussels

**07/2019**  
Bachelor Graduation ZHdK

**12/2018**  
Art grant canton Solothurn S11

**09/2018**  
Atelier Eberhard Hartwig, Berlin

**09/2018**  
DAYS OF A BETTER PAST Plymouth Rock Zurich (solo)

**04/2018**  
EINDRUCK 2018 Druckwerk Basel

**11/2017**  
The Locker Room Show Plymouth Rock Zurich

**11/2017**  
Wochenende der Graphik Druckwerk Basel

**09/2017**  
Schaustelle, Dynamo, Zurich

**04/2016**  
Young Art Olten (JKON)