

DANIEL C. MÜLLER

PORTFOLIO

2026



IDYLL

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

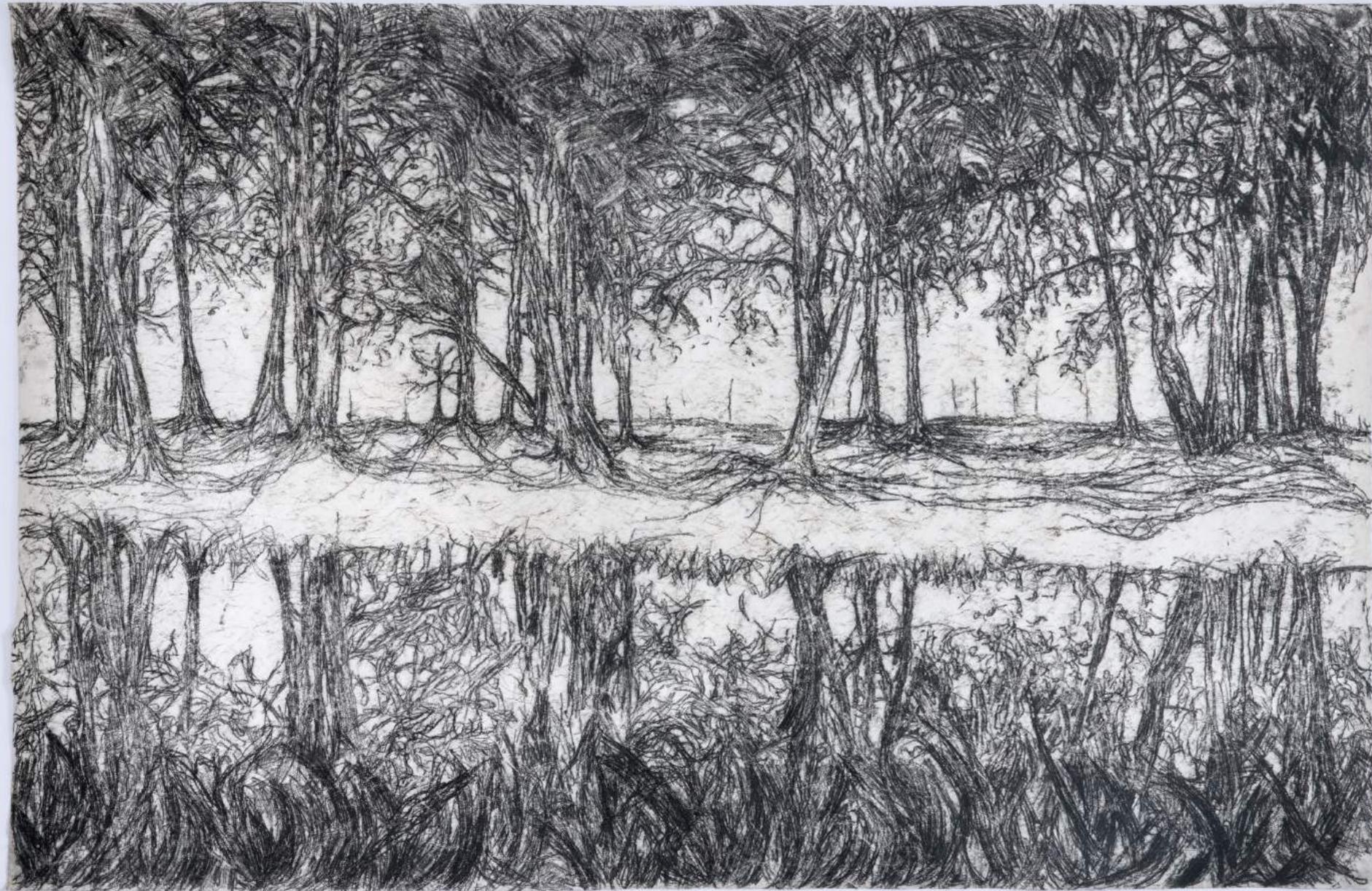
2025

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

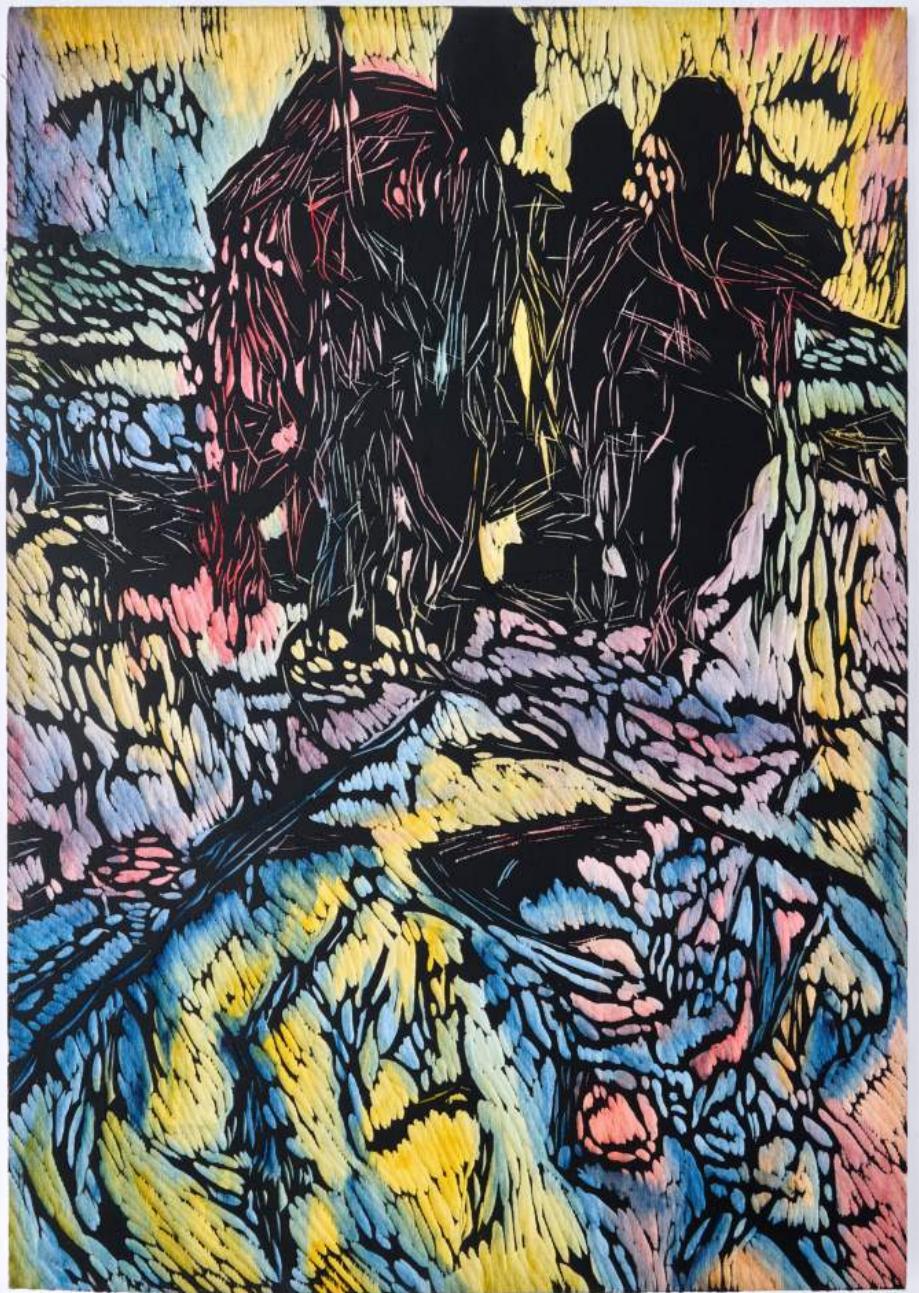
100 × 150 cm

2025

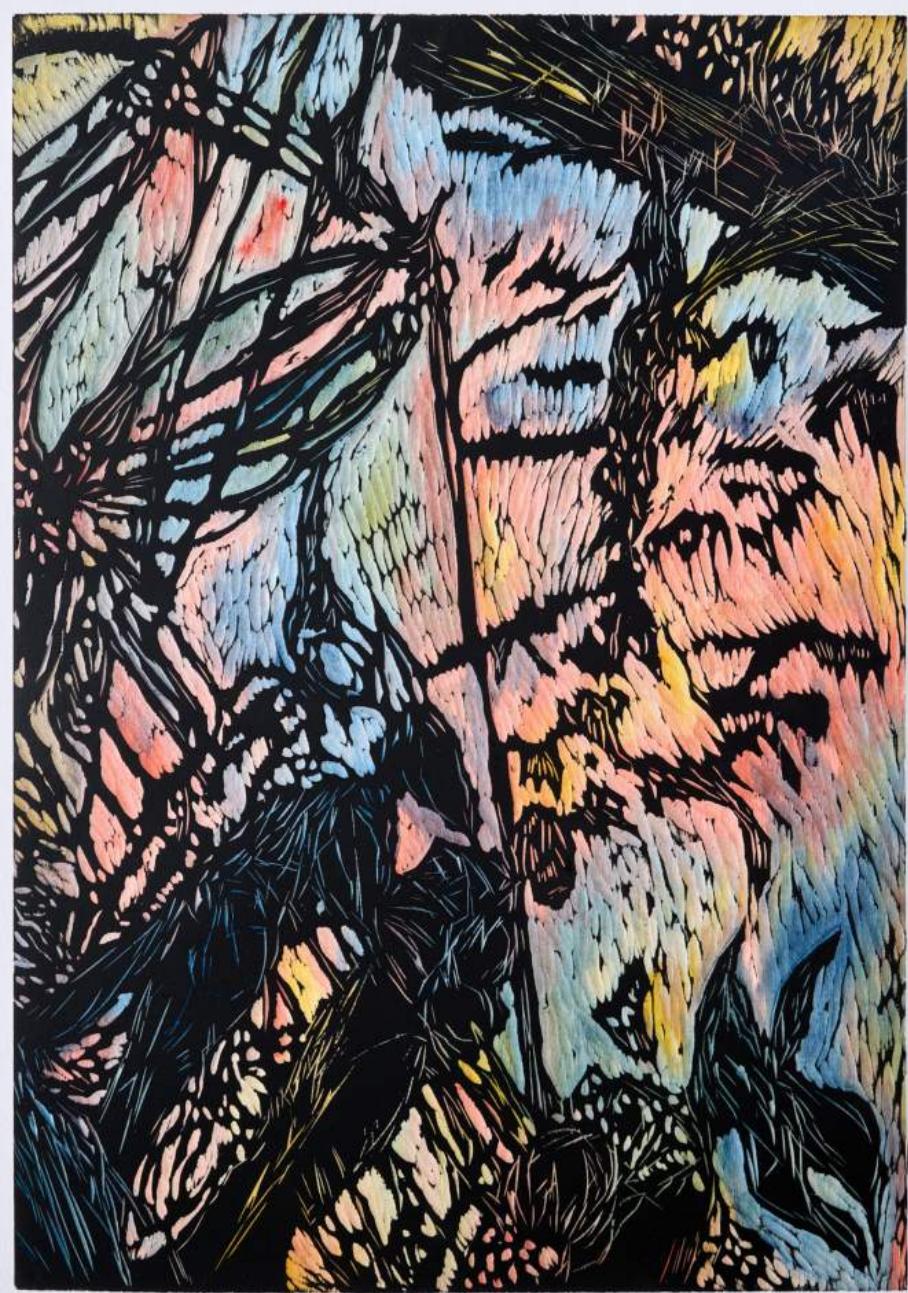
The horizontal work Ritual 15 is part of an unfinished series of colored woodcuts inspired by the Japanese Moku Hanga technique. In this work, the actual printing plate becomes an independent image carrier, painted with black printing ink and vibrant watercolors in blue, red, and yellow. The colors intensify 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 Doomsday 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

Woodcut

360 x 480 cm

24 panels, each 120 x 60 cm

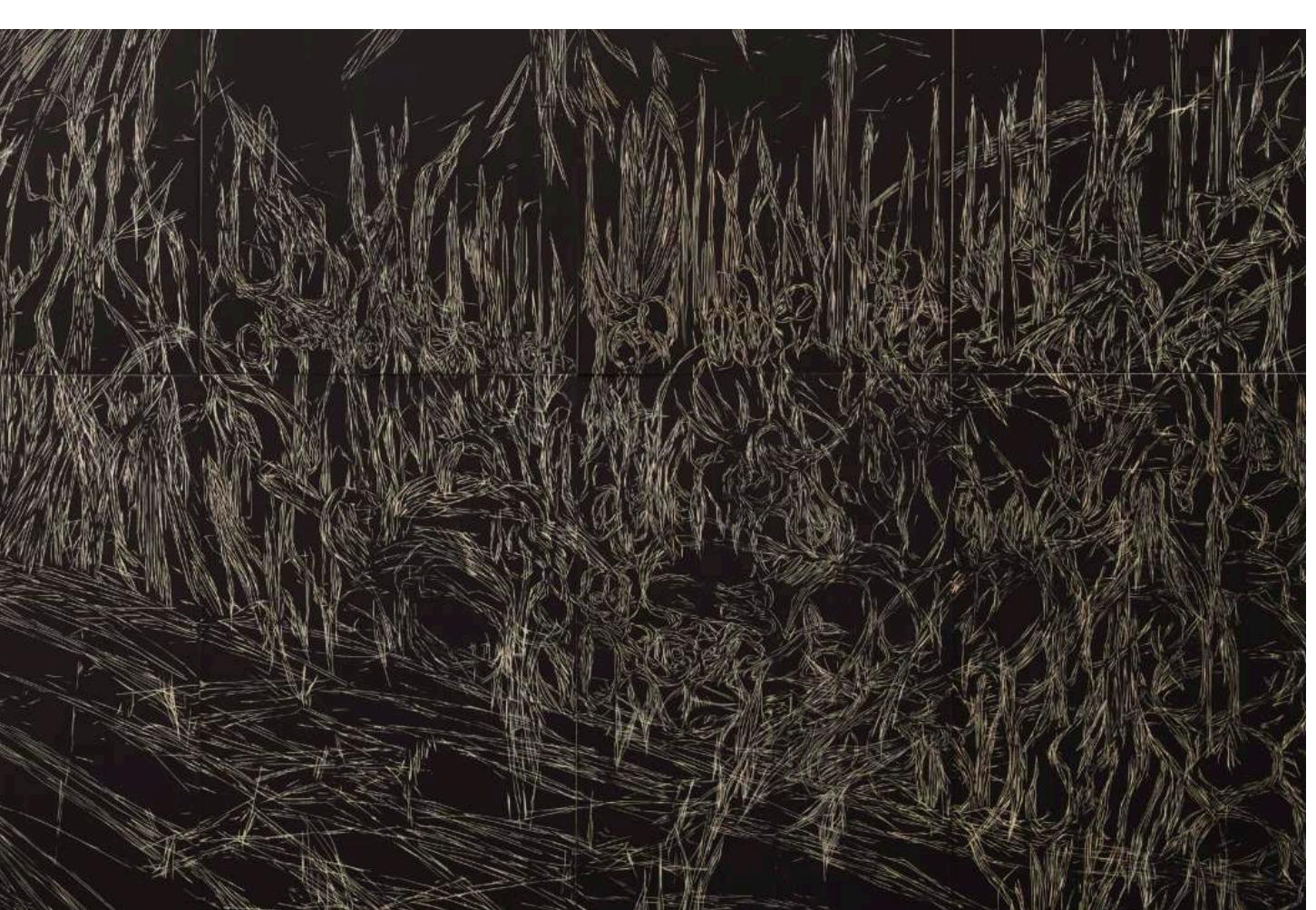
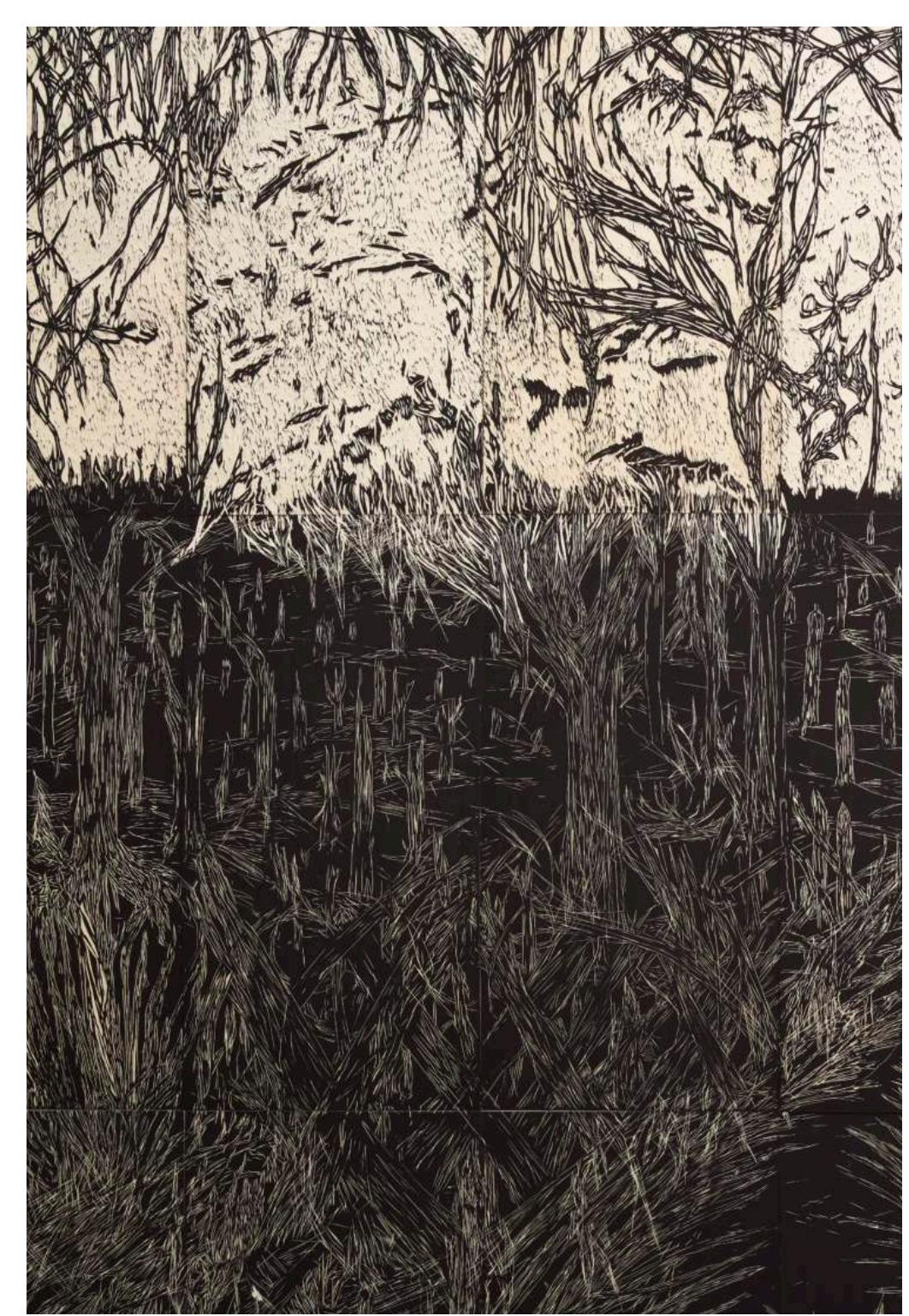
2024

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

14 Woodcut panels (variable sizes)

260 x 190 x 260 x 130 cm

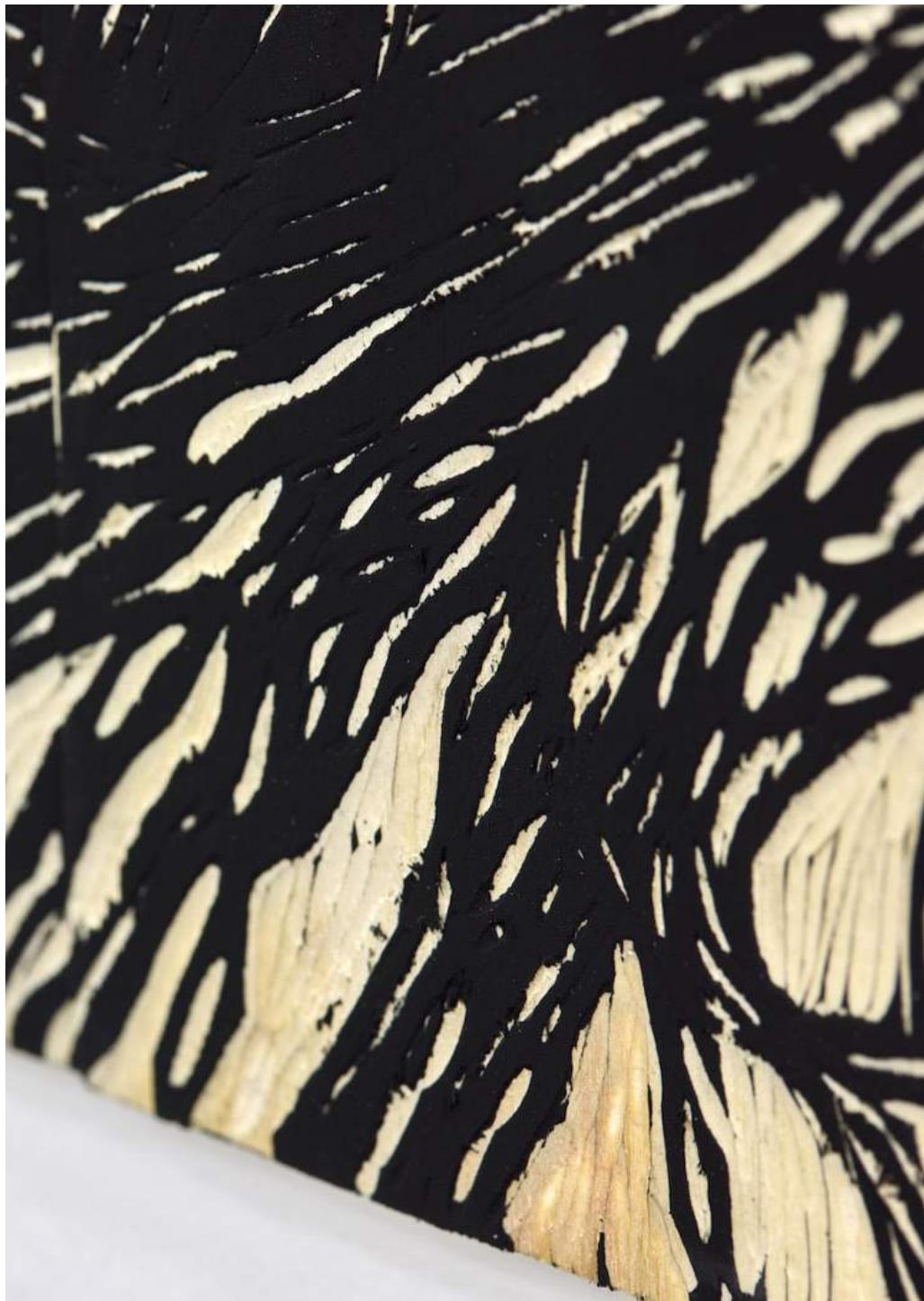
2024

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 panels (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

Kunsthaus 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, Kunsthaus 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, Kunsthaus 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

DAY'S 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)