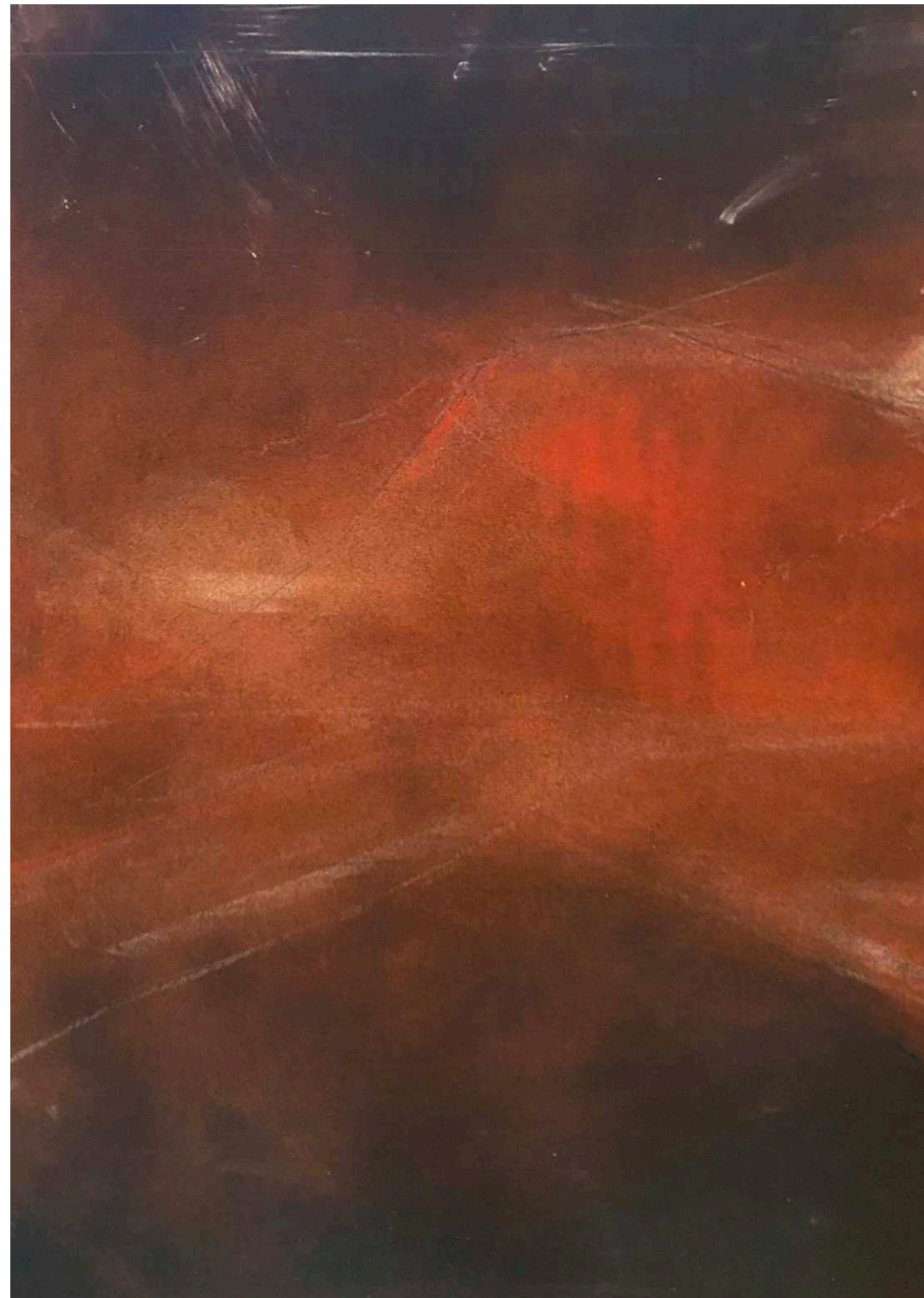


DANIEL C. MÜLLER

PORTFOLIO

2024

Darkness, chaos, and intensity are terms that provoke strong reactions and guide the work of Daniel C. Müller (*1994). Daniel C. Müller lives and works in Zurich, Switzerland, and bases his artistic practice on drawing. He translates and expands the drawn line into other media such as woodcut, monotype, ceramics, sculpture, and installation. With gloomy landscapes and reimagined historical war scenes, he delves into the fascination with the abysmal. While self-destruction is associated with his work, it is rejected in the same breath. This precarity of existence can also be found in works that immerse themselves in queer subculture and portray people in search of themselves.



PATH TO NOWHERE

Woodcut

2024

260 × 190 × 260 × 130 cm

14 Woodcut panels (variable sizes)

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



Studio view Hohlstrasse, Zurich



SEVEN SUBJECTS

Woodcut on textile
294 × 180 cm

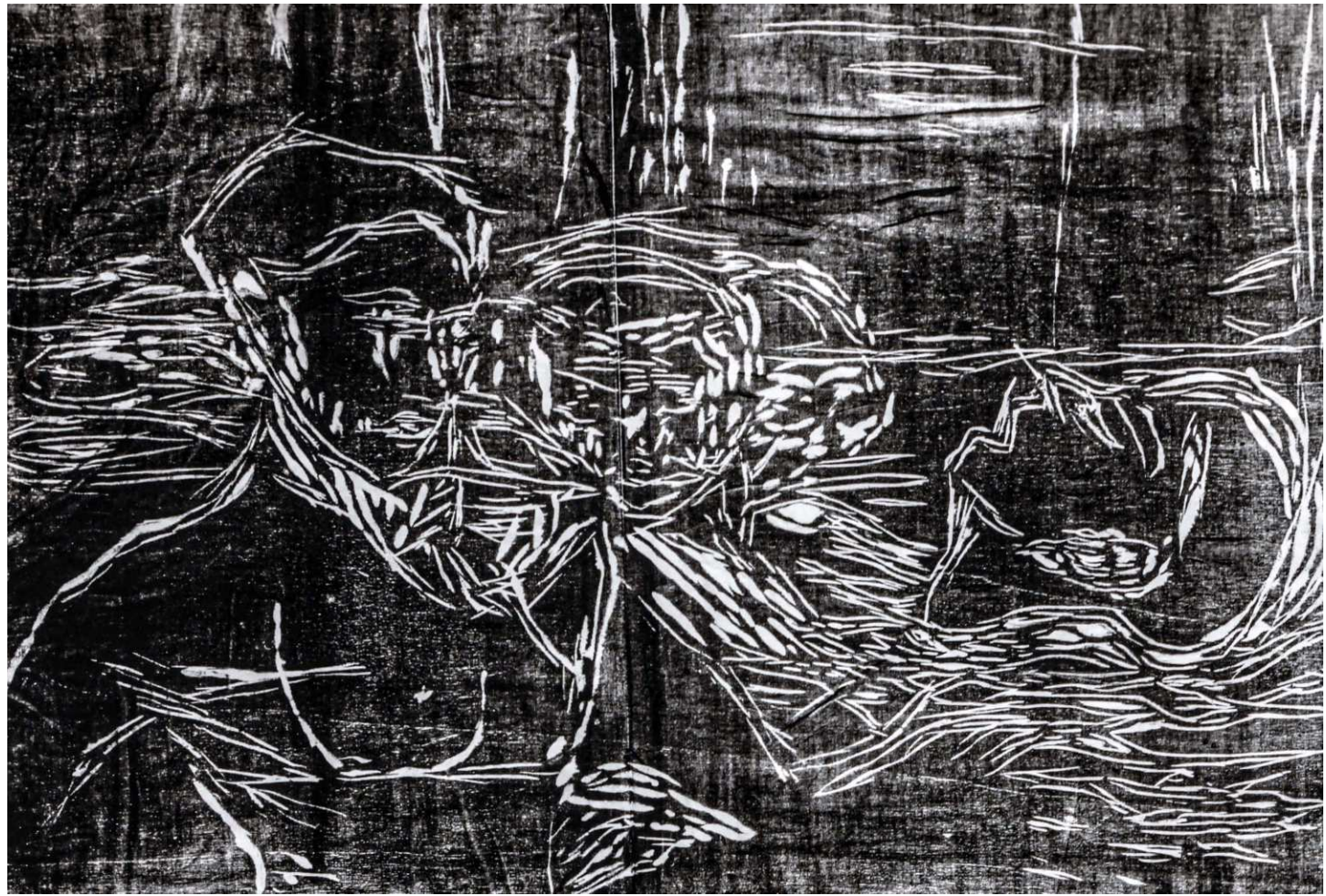
2023

Seven woodcut panels incorporate three different themes: transience, desire, and landscape. Each plate was manually printed three times on the textile in a different order and mirrored. The multiplication of the same elements creates surprising and sometimes confusing combinations that challenge familiar visual hierarchies and analyse the relationship between repetition and diversity.

Photography by Studio Seghrouchni



Studio view Hohlstrasse, Zurich



SCORCHED EARTH

2023

Woodcut
84 × 120 cm
4 panels, each 42 × 60 cm

This four-part woodcut work is based on archival images of the Gothic church of St Martin in Ypres, Belgium, which was destroyed in the First World War and later rebuilt. Destruction and continuity resonate in this maltreated landscape with a figure reminiscent of Christ.

The woodcut was created for the group exhibition CROSSING WAYS at the Musée d'Art religieux moderne, Basilique de Koekelberg in Brussels, where new works encountered objects from the museum's collection.



OUT OF

2023

Woodcut
180 × 252 cm
18 panels, each 42 × 60 cm

18 carved wood panels are coloured with printing ink and form a transcendental motif. Good and bad, light and dark, exchange their qualities. What possibilities does the hostile, dark space offer the fleeing subject? Why does the agitated figure leave the lighter half of the picture?



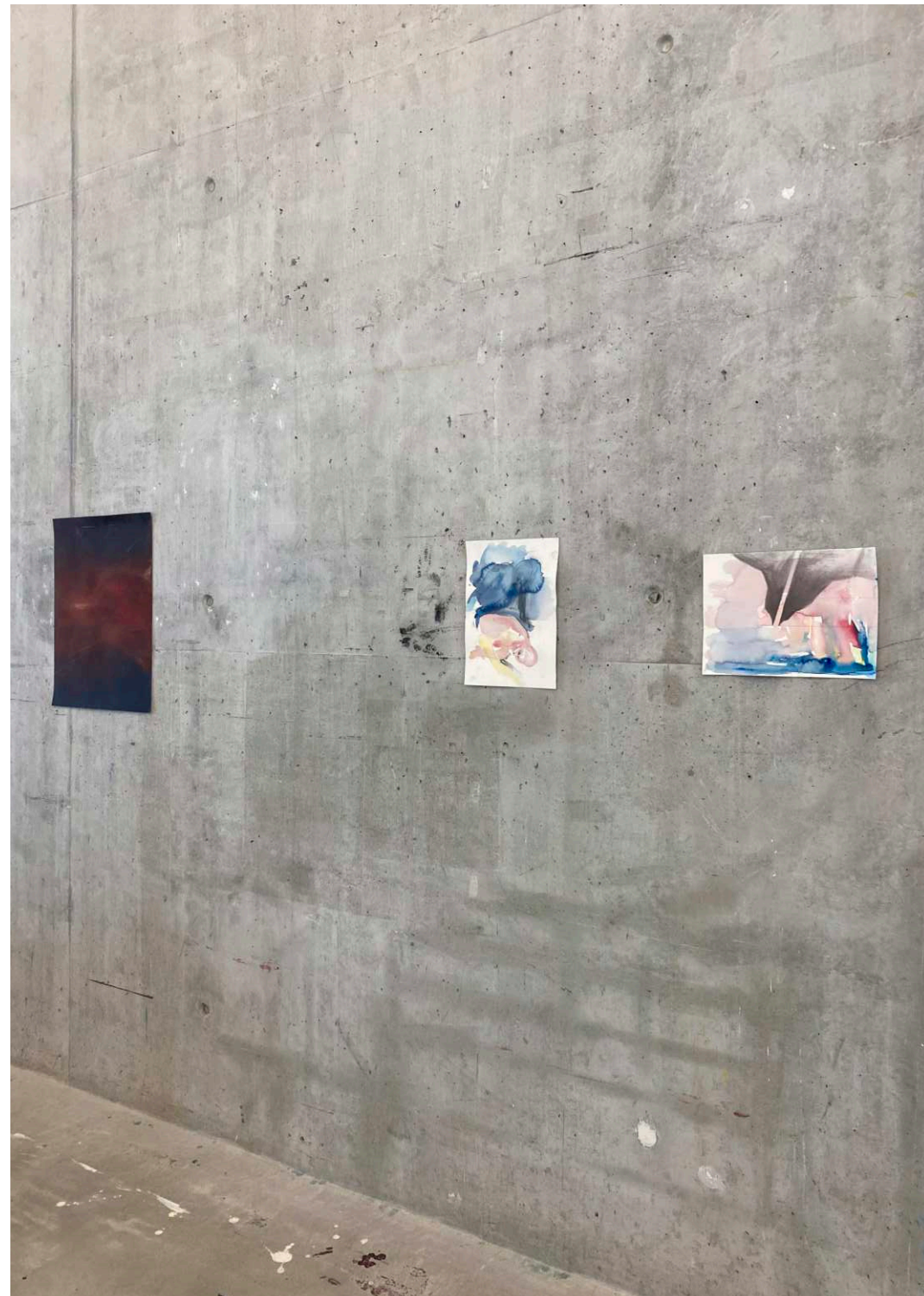


IN BETWEEN

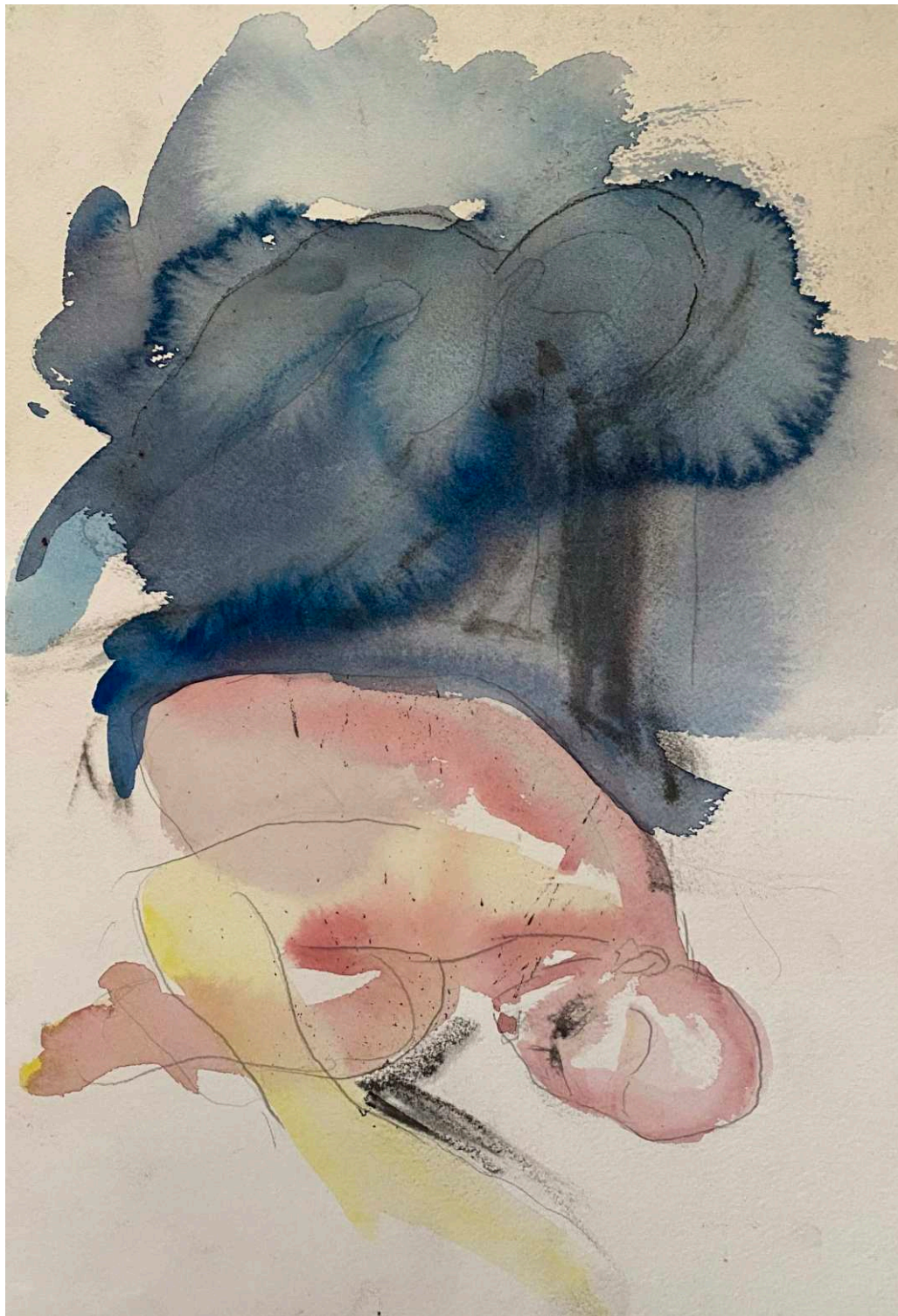
Watercolour, pastel, graphite
on paper and cardboard
Series

2021-2023

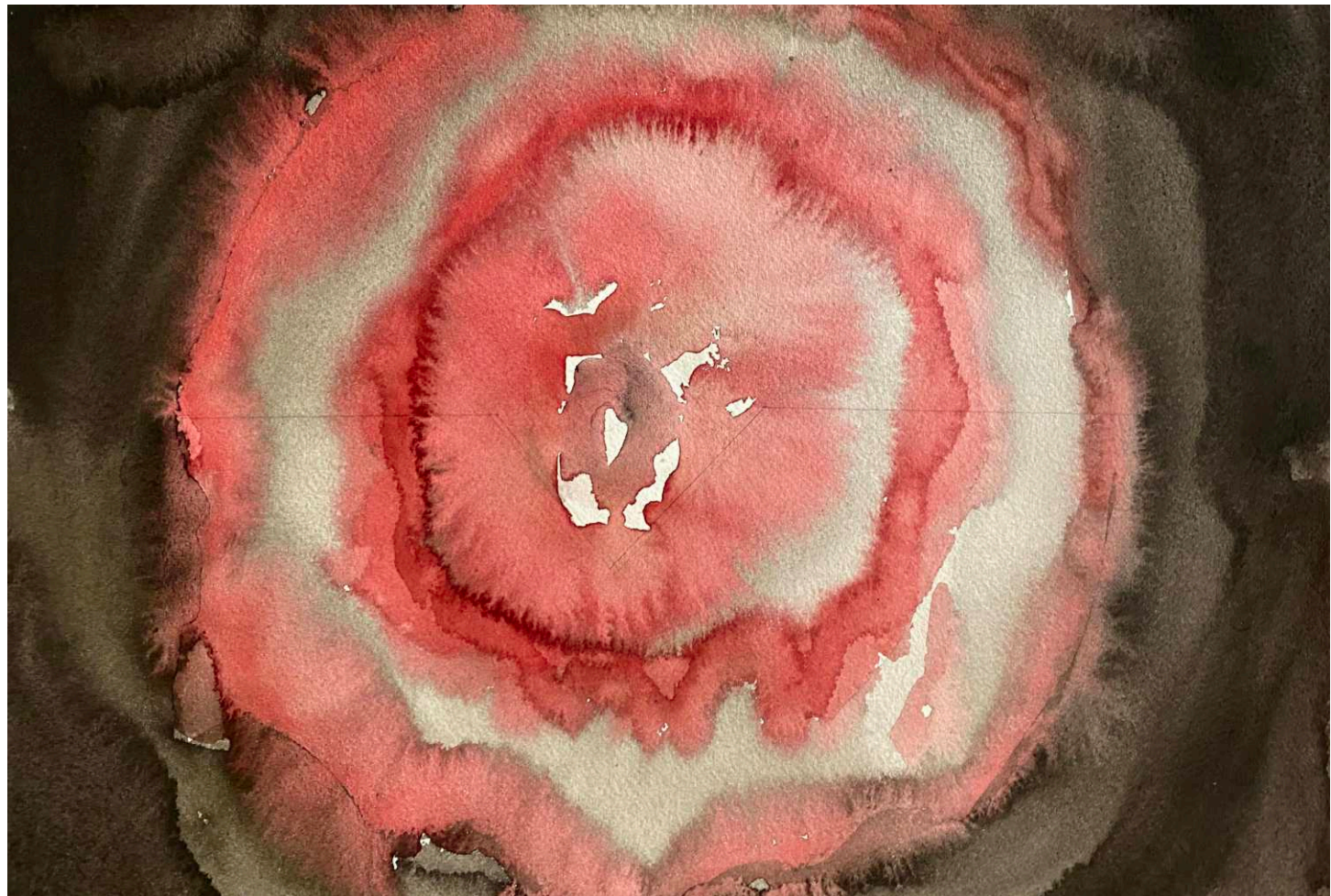
Figuration and abstraction merge in this series and mark the transition between different visual orders. What seems separable - colour and form, inside and outside - is called into question in the watercolours. The human body serves as a reference, whose openings and fluids co-determine visual perception, or which, in sexuality, connects with others and makes boundaries unrecognisable for a brief moment.



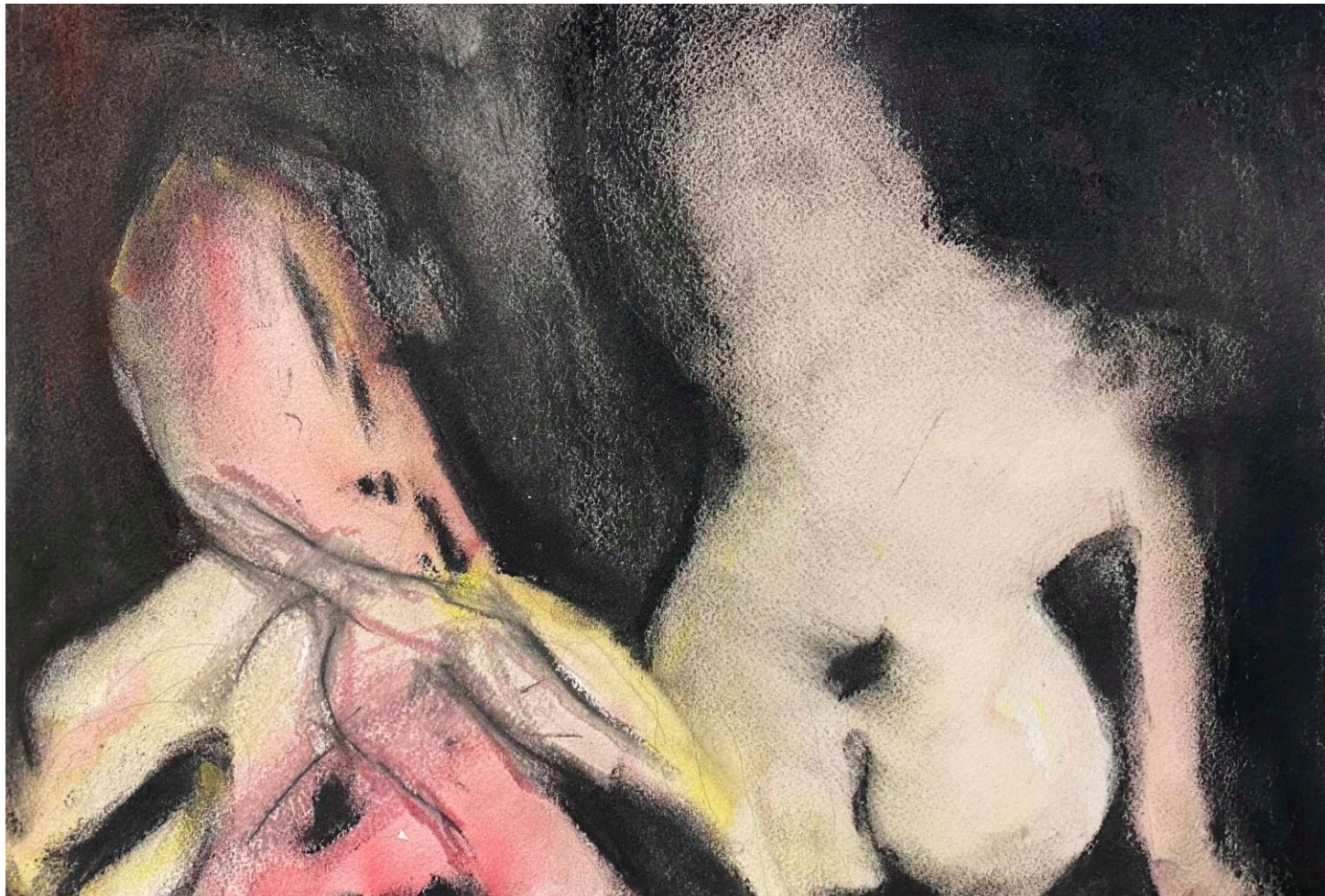
Exhibition view LUCA School of Arts Brussels



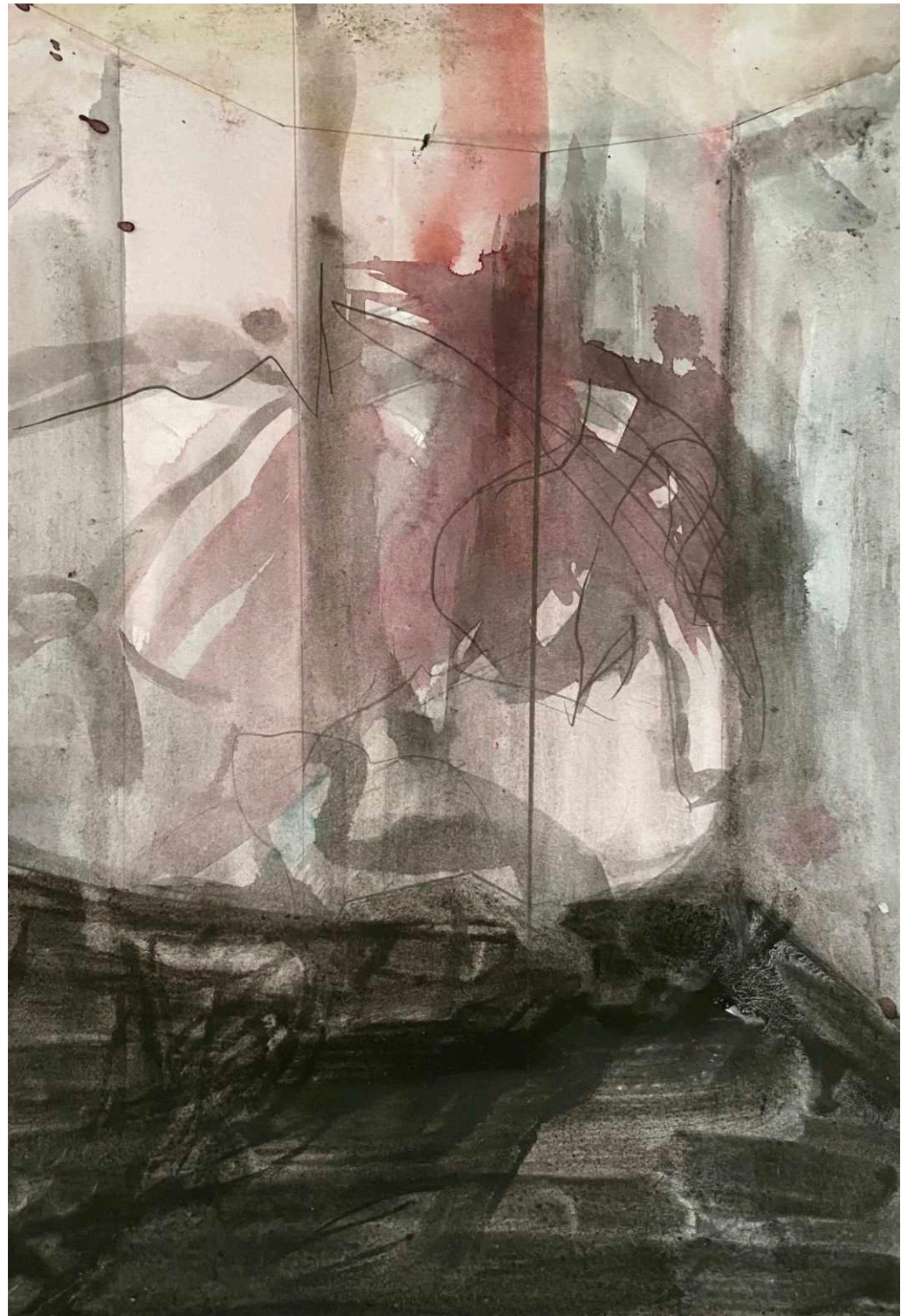
36 × 26 cm



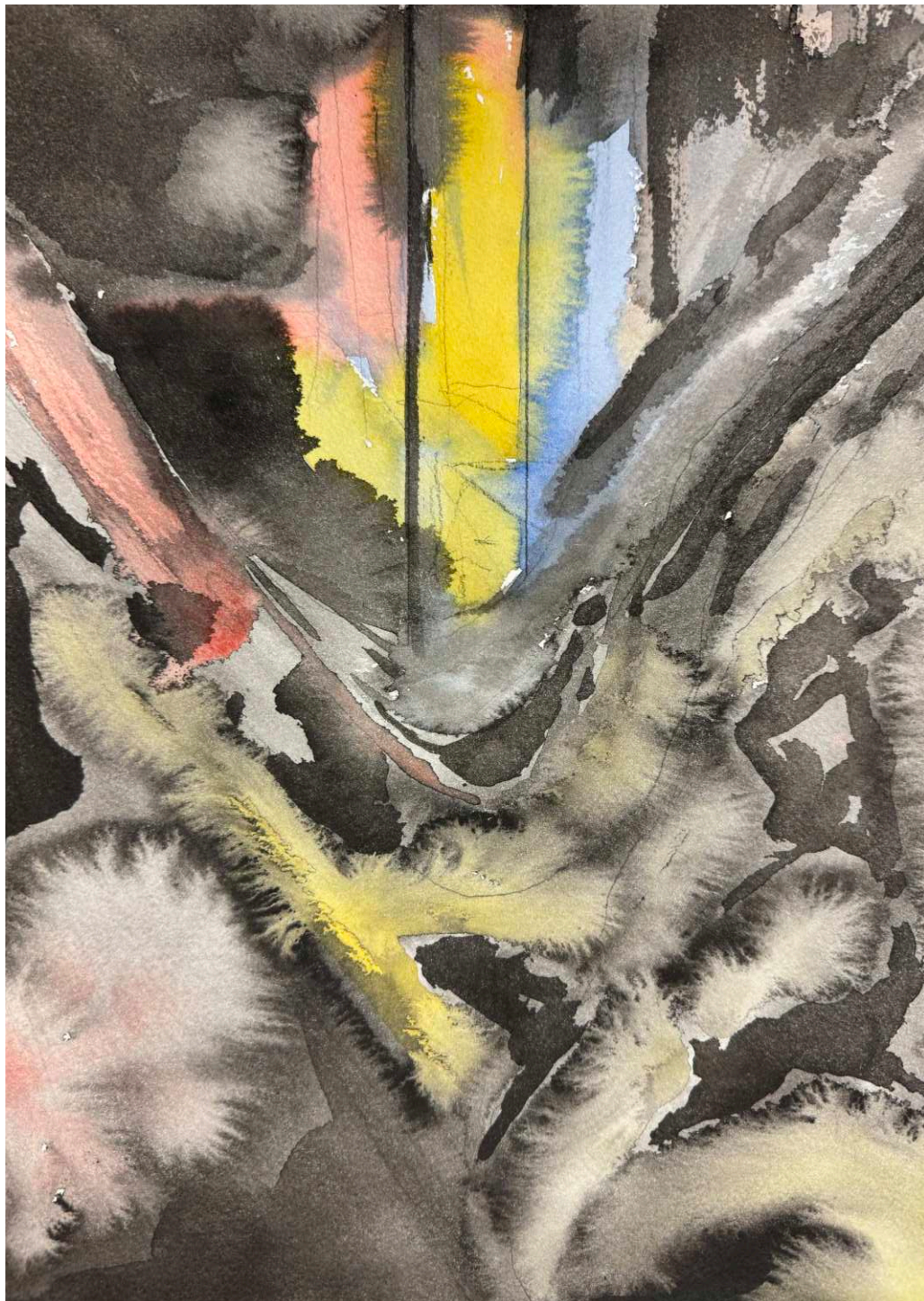
26 × 36 cm



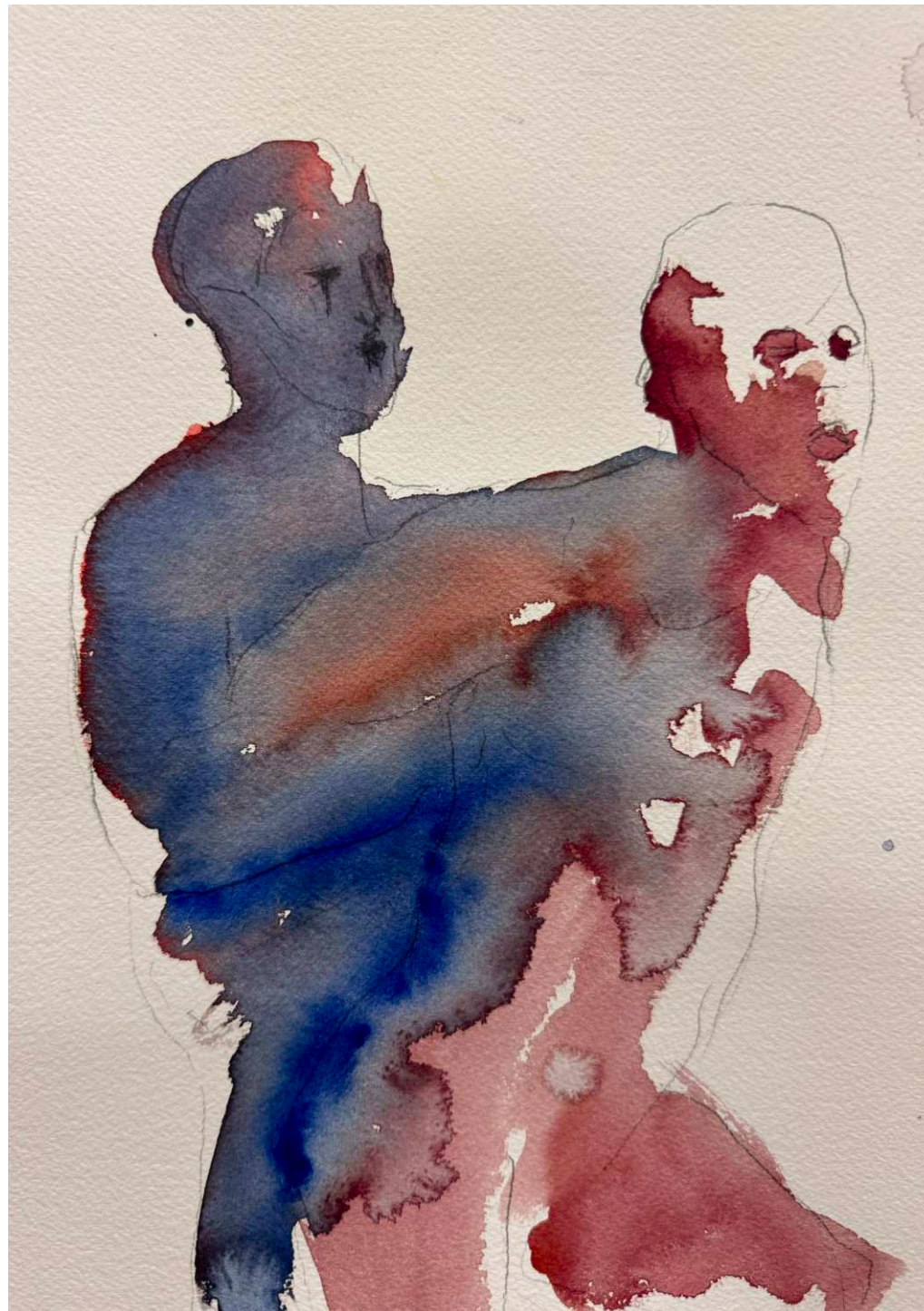
26 × 36 cm



36 × 26 cm



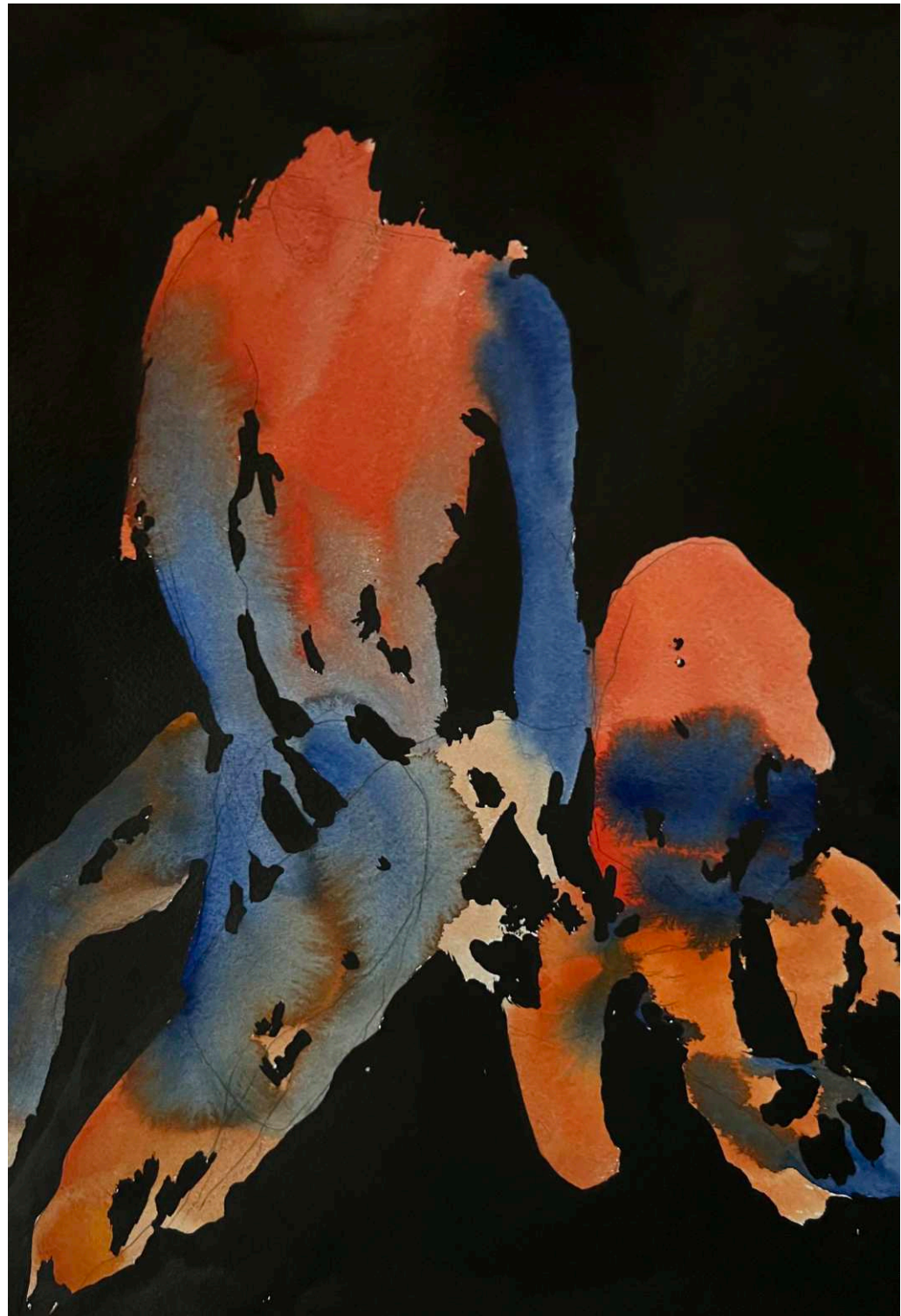
36 × 26 cm



36 × 26 cm



26 × 36cm



36 × 26cm

SKULLS

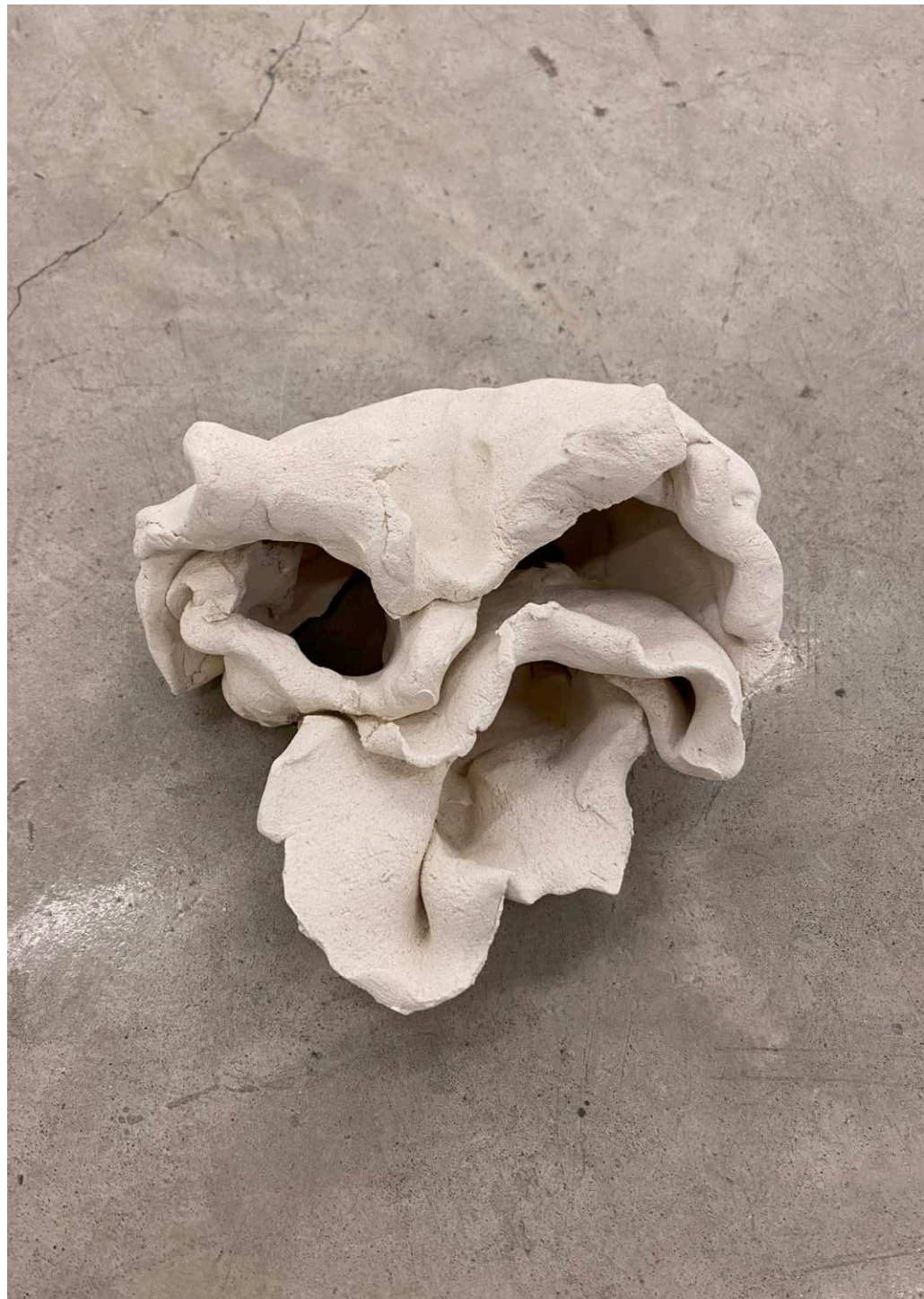
Ceramics
67 pieces
Variable sizes

2021

The mask-like faces reference primary forms of human skulls but remain an illusion. Their dents and furrows hint at emotions or destinies: imagination is a constant companion of these shadowy clay forms, which throw us back on our transience.



Exhibition view Gare du Nord Brussels



THE BELOVED

Monotype, watercolour

2019

Series

42 × 29,7 cm

This series resulted from a field trip to Iran and was inspired by the Persian tradition of miniatures. Homoerotic poems by Saadi (early 13th century) and Ubayd Zakani (1300–1371) have also influenced the monotype and watercolour series. Tenderness, as well as same-sex relationships between men, are located both in the past and in the present.



Exhibition view Zurich University of the Arts



Two Lovers, Persian miniature, Iran 1600



Two Lovers, Persian miniature, Iran 1630



Two Lovers, Persian miniature, Iran 1720 / 1



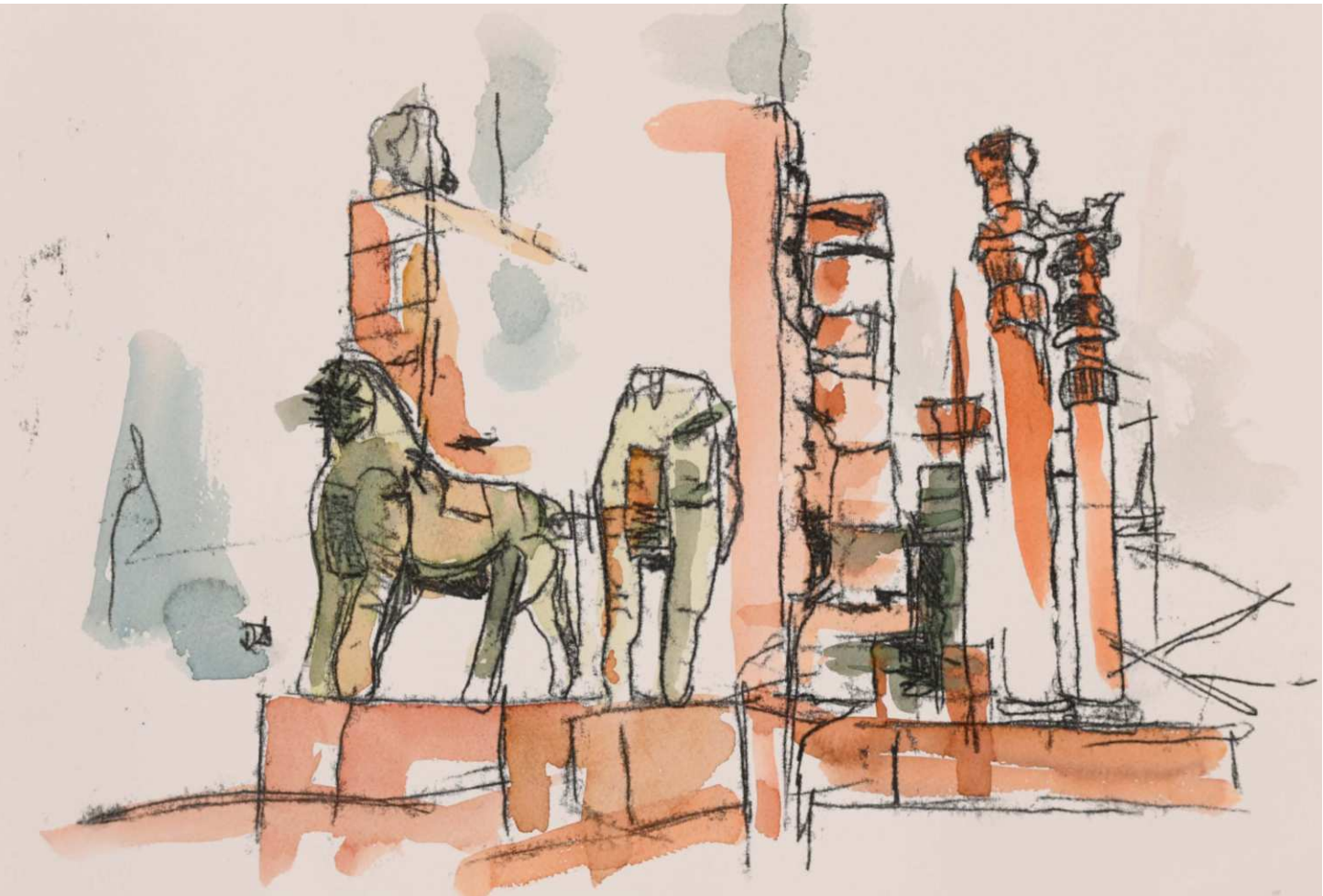
Two Lovers, Persian miniature, Iran 1720 / 2



Two Lovers, Persian miniature, Iran 1720 / 3



Abandoned Bath in Kharnaq, Iran 2018



Persepolis, Iran 2018

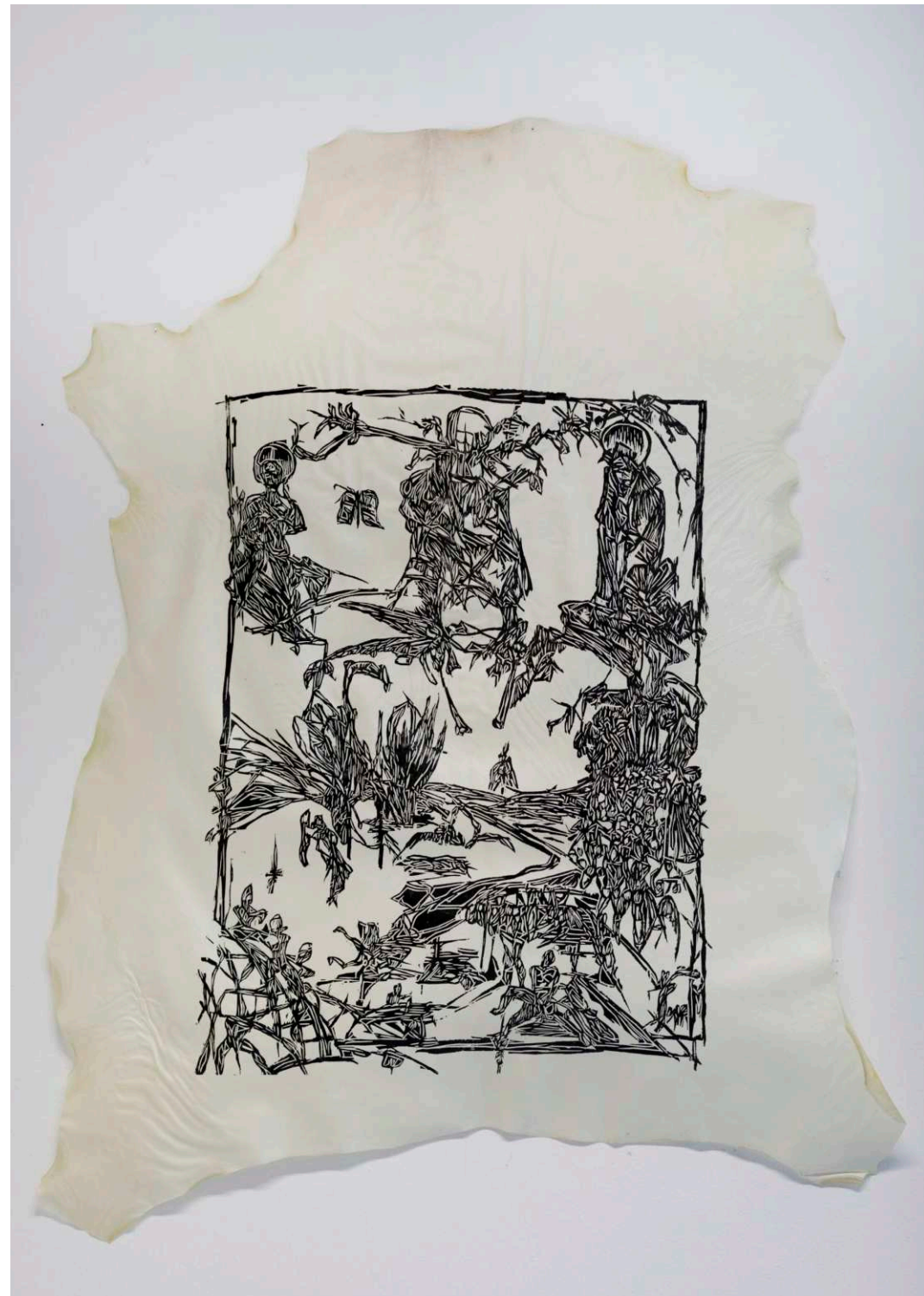
ULTIMA ETAS MUNDI

Woodcut on vellum
95 × 70 cm

2019

Following extensive research into incunabula (an early form of book printing) and an analysis of their structure and materiality, a reinterpretation of Hartmann Schedel's world chronicle *Ultima Etas Mundi* (The Last Judgement) from 1493 was the result of this process. The work builds a bridge to the origins of modern printing techniques in connection with Christian iconography. While Schedel's coloured illustration clearly distinguishes between good and evil, the harsh contrasts and abstract imagery of the black-and-white woodcut adaptation appear altogether more threatening and call into question the idea of a heavenly paradise.

Photography by Nadia Hauri





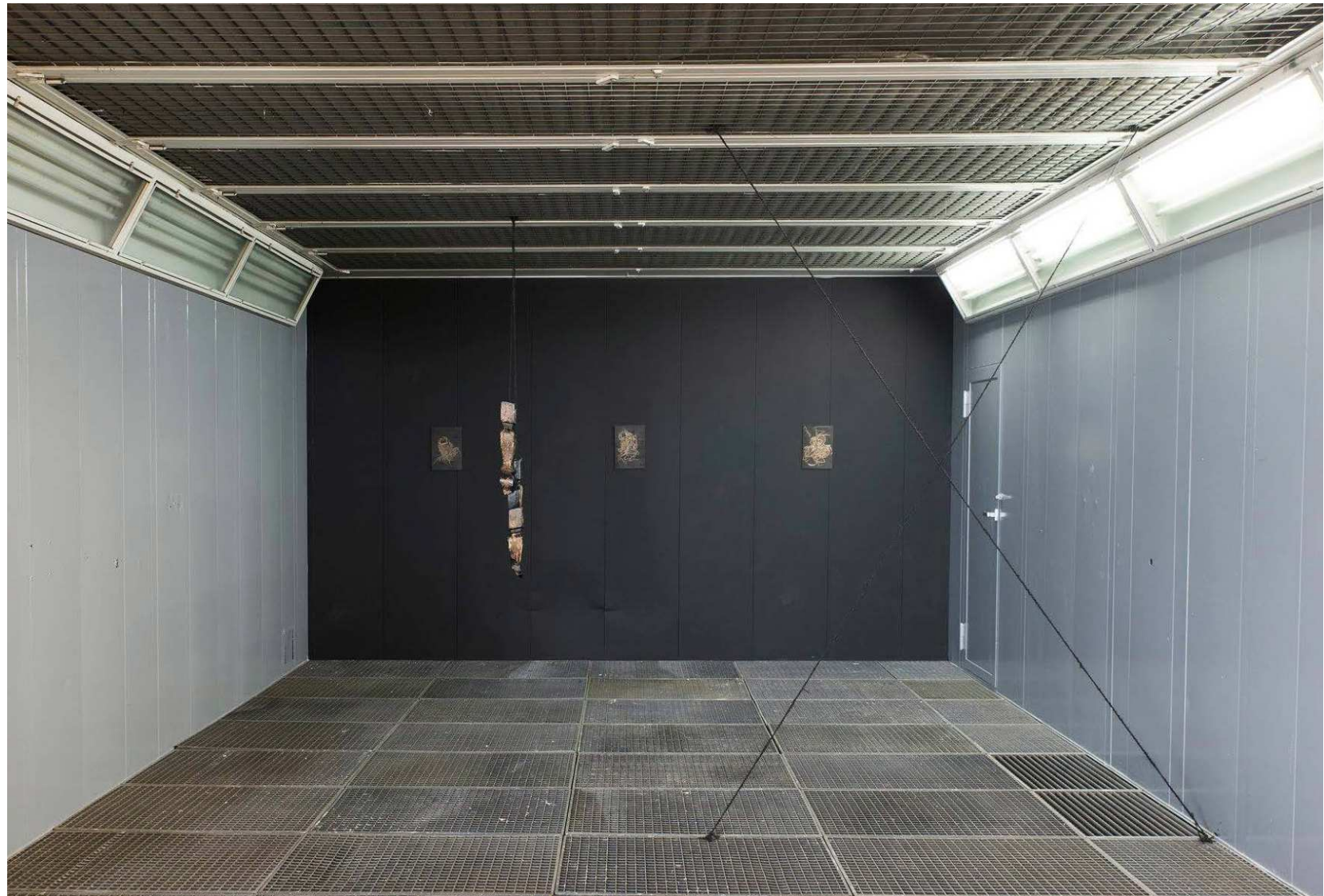
DAYS OF A BETTER PAST

Woodcut, woodobject, ropes
Variable sizes

2019

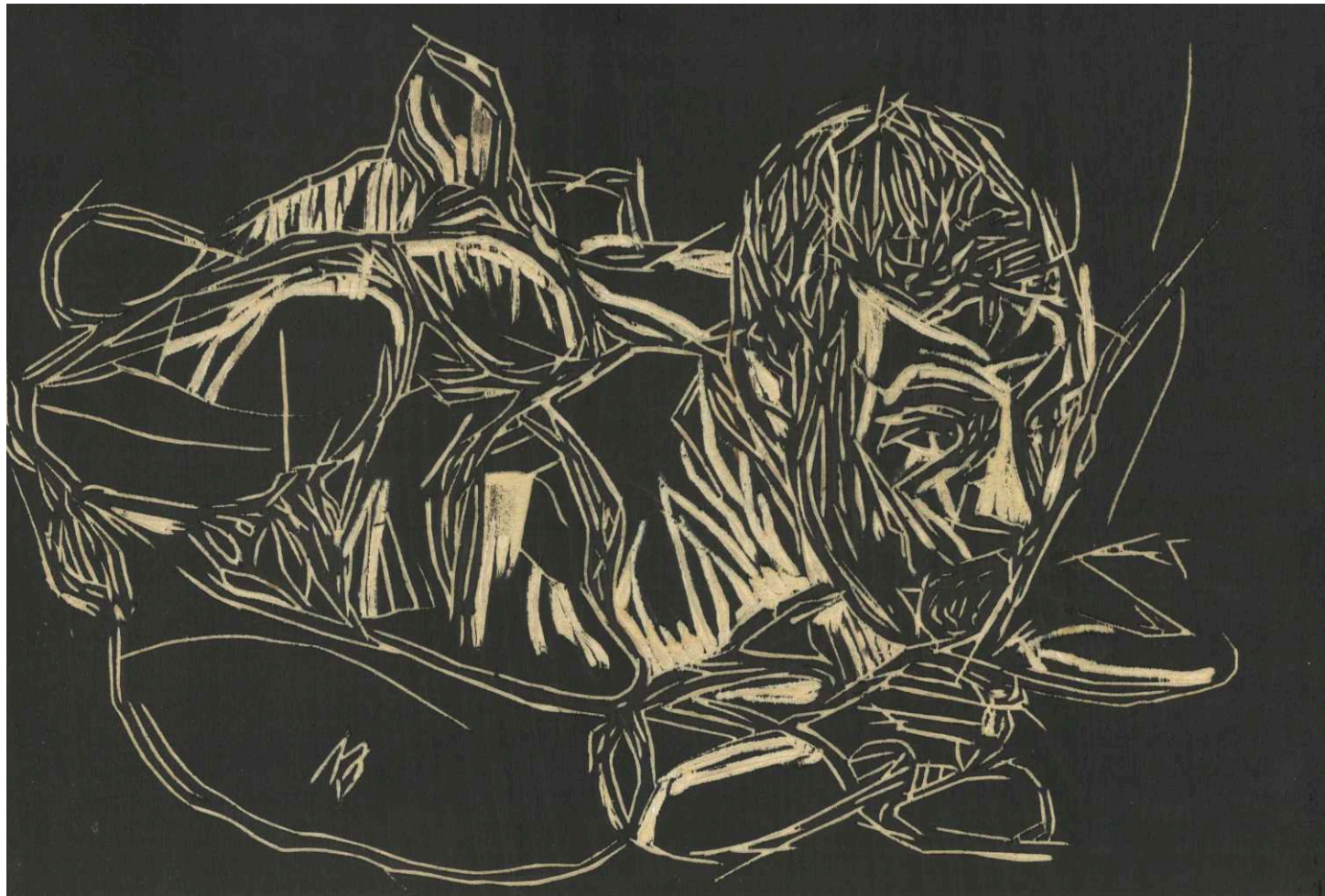
Sexuality takes place on a spectrum between pleasure and pain, security and isolation. This woodcut combines self-portraits and intimate moments that appear as incomplete, remembered images. The roughly treated material unveils the desire to be an object and consciously expose oneself to a partner's control. Pain can heighten the sensation, but it also runs the risk of leaving behind injuries.

Photography by Plymouth Rock Zurich



Exhibition view Plymouth Rock, Zurich





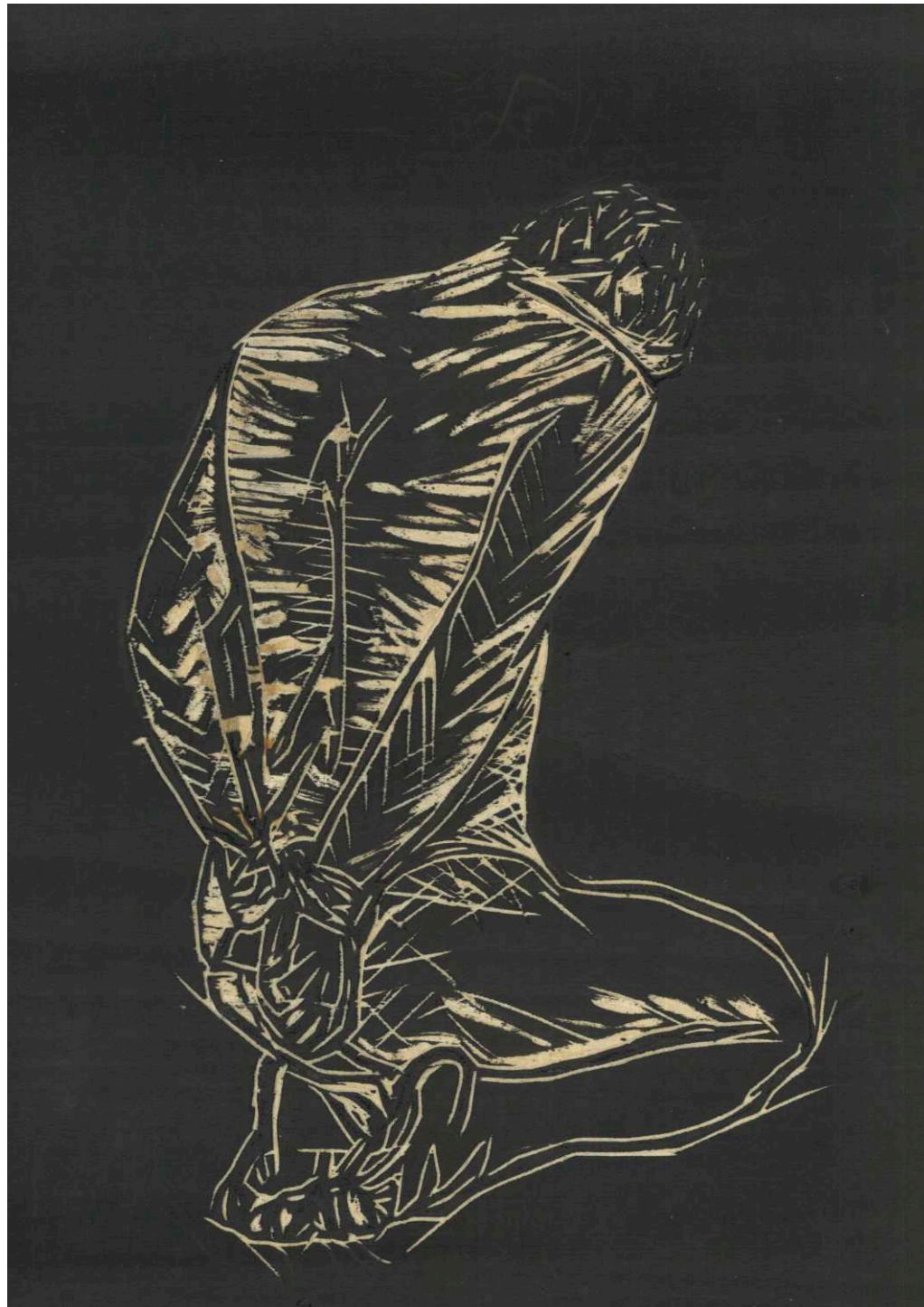
21 x 29,7 cm



29,7 x 21 cm



29,7 × 21 cm



29,7 × 21 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

Pro Helvetia Studio Visits with Raphael Gygax

10/2021 - 09/2022

What's next_Compass ZHdK

2018

Art grant canton Solothurn

COLLECTIONS

Kunsthaus Grenchen

SELECTED EXHIBITIONS

11/2024

zentral! Kunstmuseum, Luzern

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

12/2017

I DONT WANNA GO HOME! Coq d'Or Olten (solo)

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)