



DANIEL C. MÜLLER

PORTFOLIO

2025

ARTIST STATEMENT

Darkness, chaos, and intensity evoke strong reactions and emotions. My work is informed by these notions and emerges from raw, nightmarish worlds of destruction. It draws on image archives from the past, whereas destruction of the environment and the self are hinted at but made impossible in the same breath. Starting from drawing, I translate and expand these themes into other media such as woodcuts, monotypes, ceramics, sculptures, and installations.

Through traditional working techniques and methods, I find access to history and can simultaneously build a bridge to the present. Formerly used in a religious context and for book printing, later popular with expressionist artists, the woodcut lends itself to expressive imagery. The removal of material in the woodcut contrasts with the application of color in painting. I combine the negation of the material with a radically subjective view of destroyed landscapes and figures driven by rituals, fear, or desire.

I am interested in contradictions and longings provoked by strong contrasts and stereotypes. Why are we afraid of darkness when brightness can also be brutal and lead to blindness? At what point does good turn into evil, and what functions are associated with such ideas? My works do not promise answers but provide material and aesthetic explorations that challenge our visual habits related to such phenomena.

A recurring theme in my work is sexuality in queer subcultures. Usually ignored or unnoticed by the general public, my work describes an anonymous world in which sexual acts take place between pleasure and pain and which is characterised by excess. In the search for adventure and tenderness, the get-together turns into threatening role-playing games and loneliness. I further address forms of hyper-masculine desire and gay body culture that lead to new constraints and stereotypes.



No Man's Land, 2025, monotype drawing, 42 × 29,7 cm

LANDSCAPE II

Woodcut
360 × 480 cm
24 panels, each 120 × 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

2024

14 Woodcut panels (variable sizes)

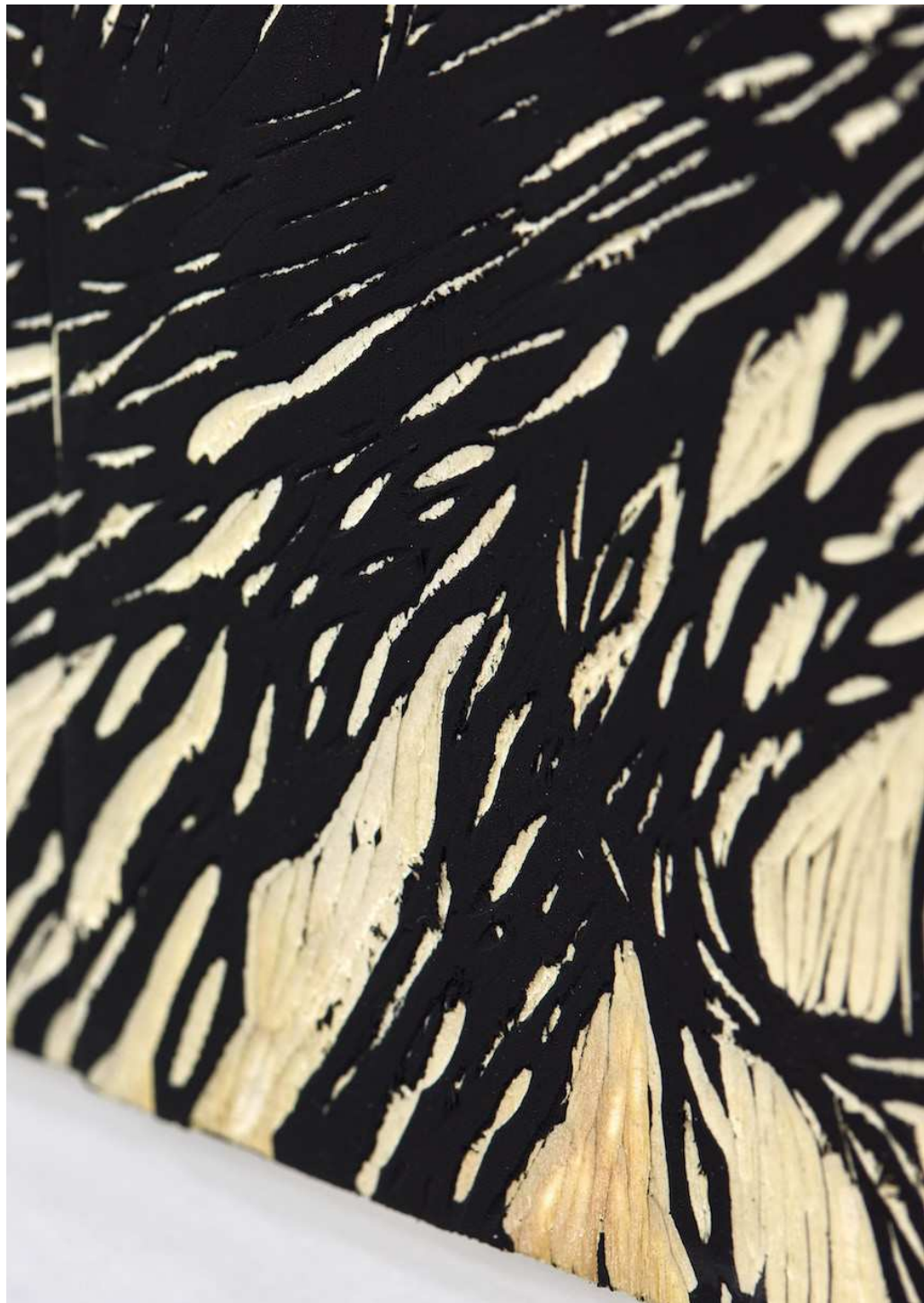
260 × 190 × 260 × 130 cm

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 Kunsthhaus 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

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

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

2023

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.

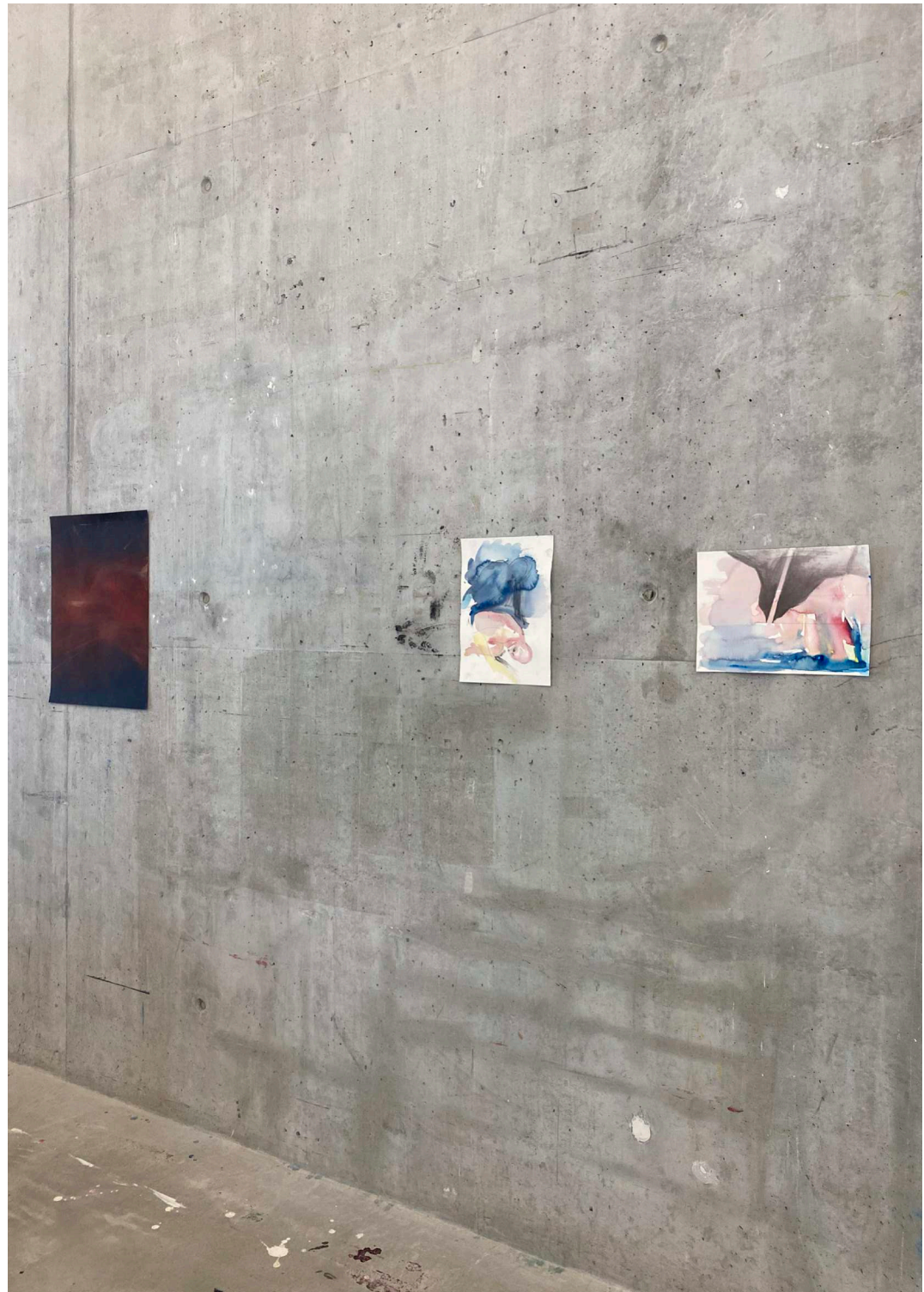


IN BETWEEN

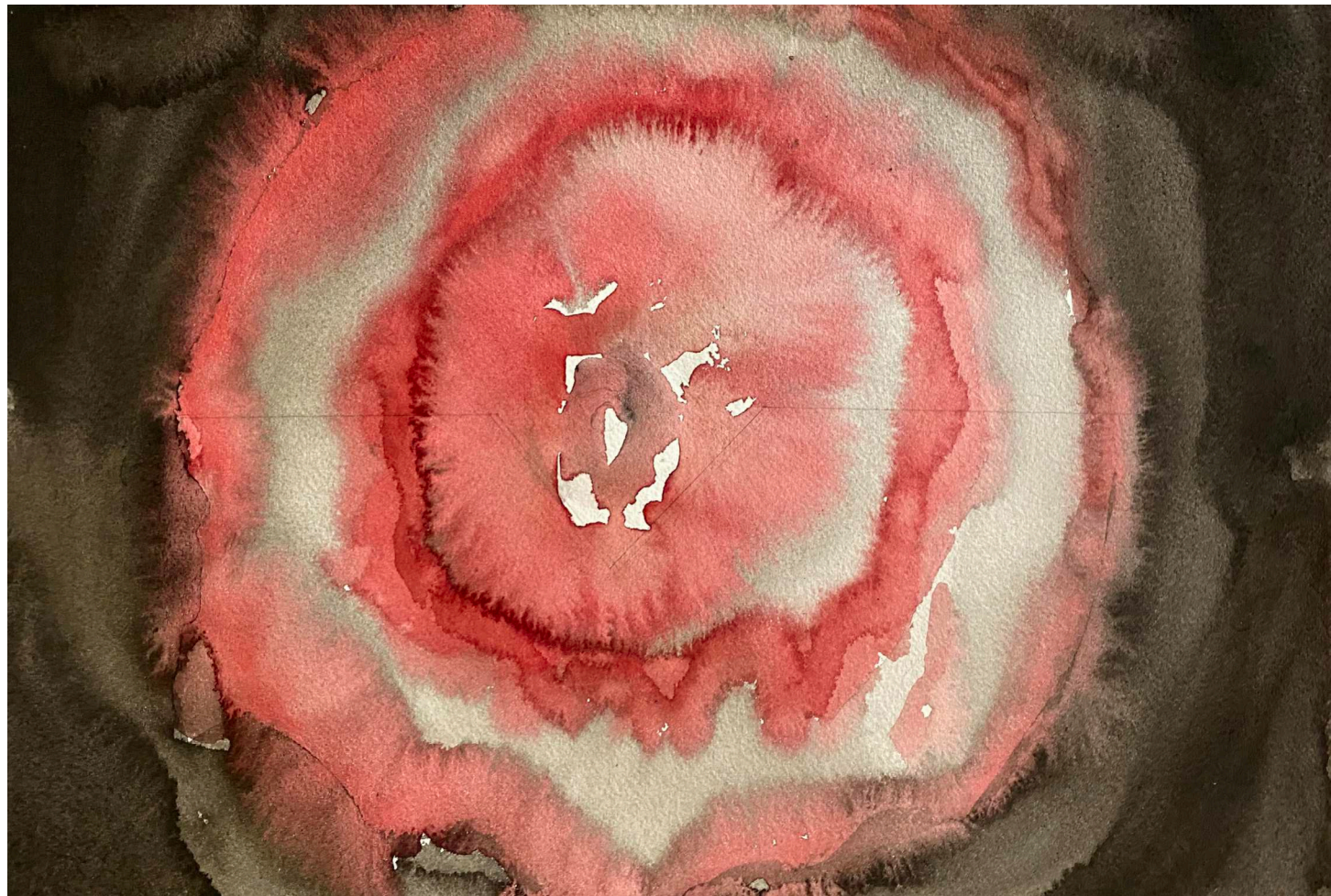
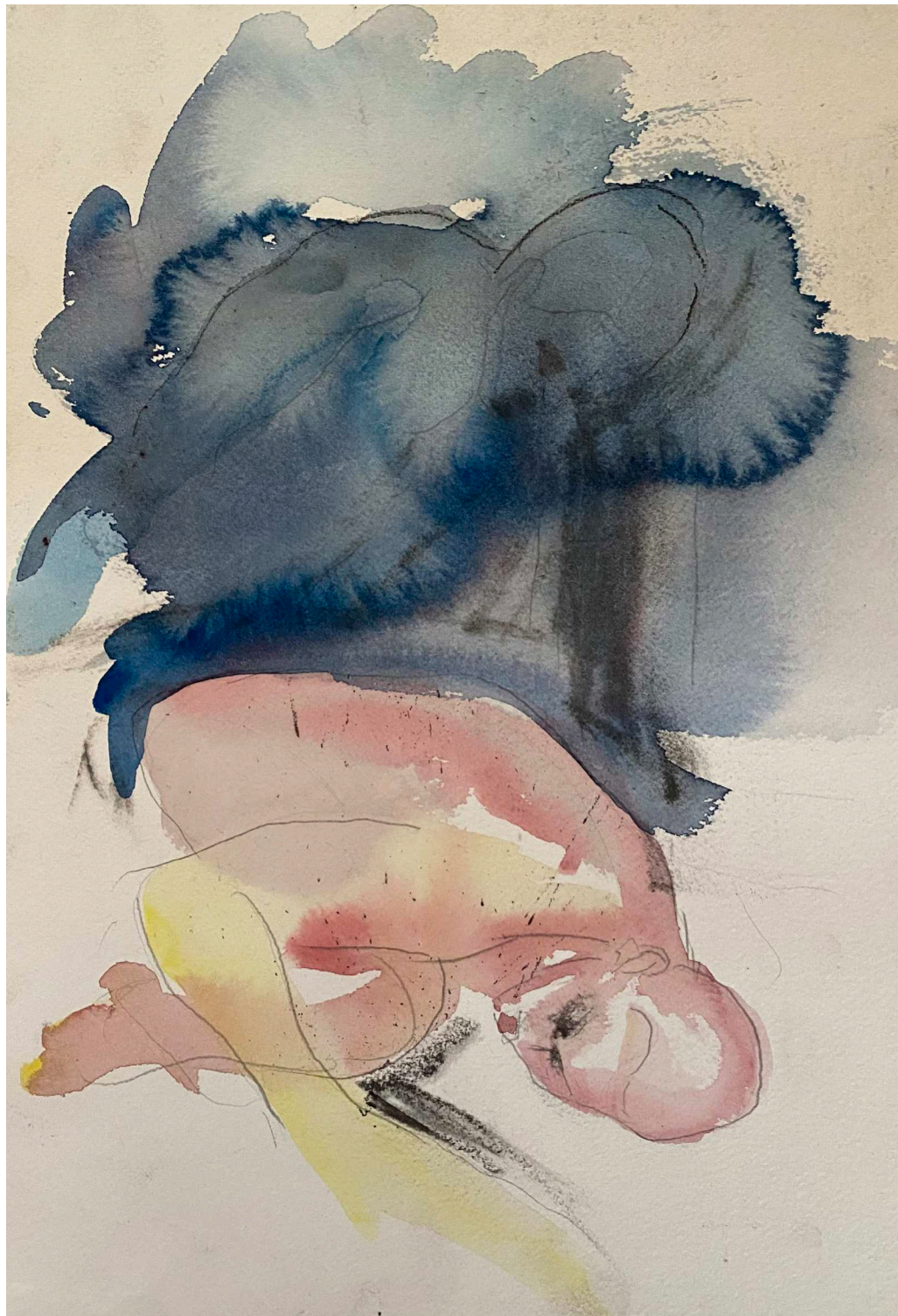
Watercolour, pastel, graphite
on paper and cardboard
Series
26 × 36 cm

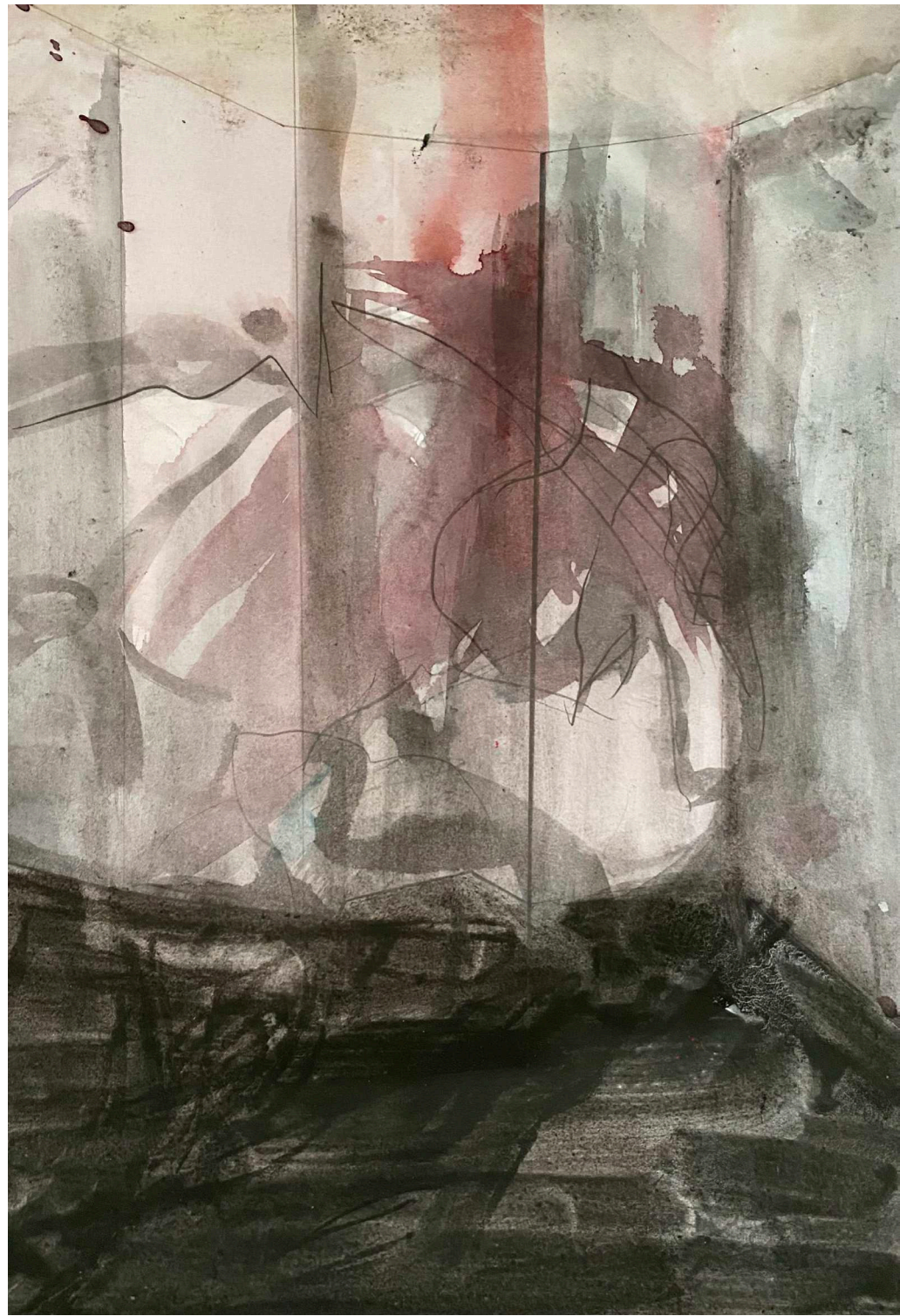
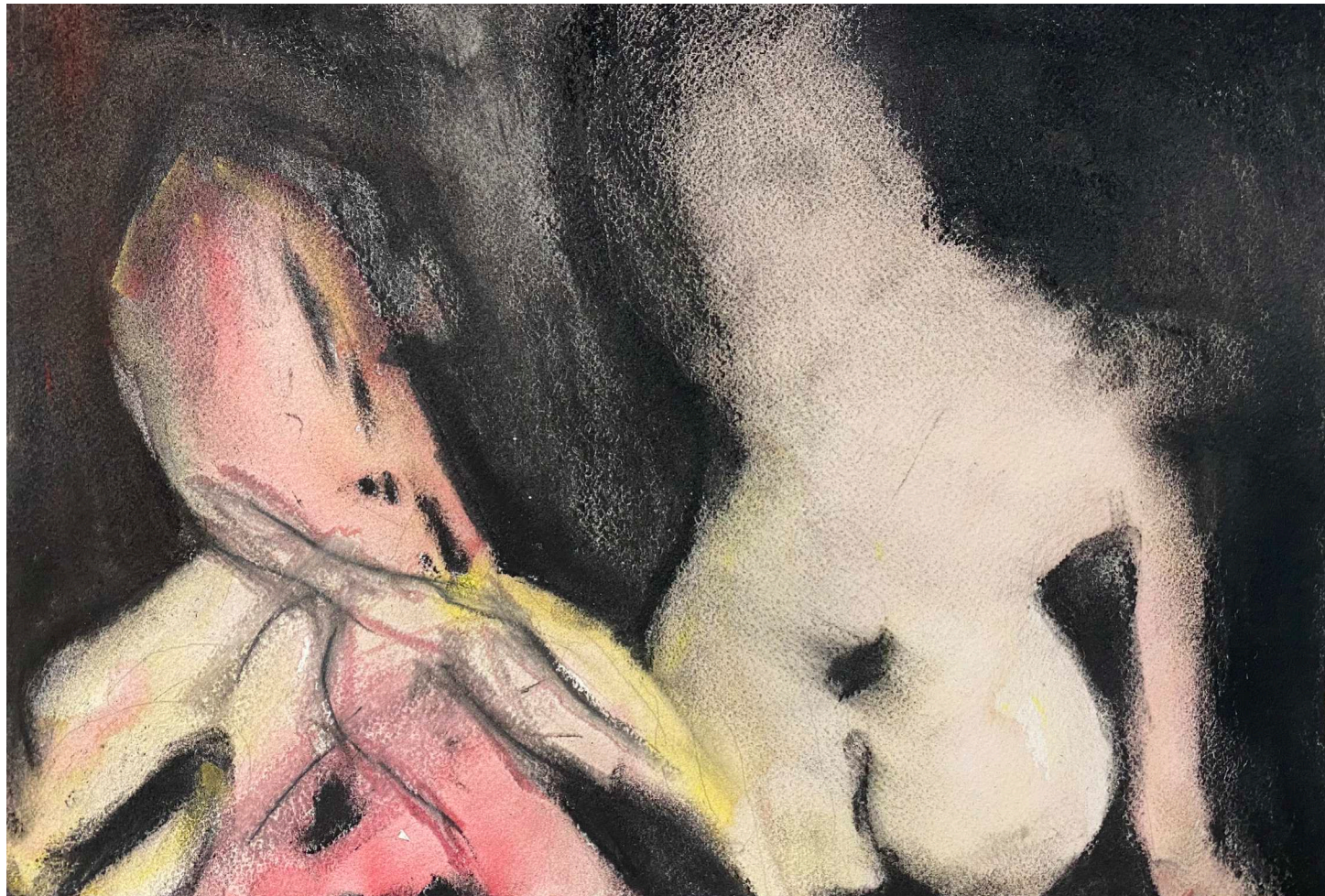
2021-2023

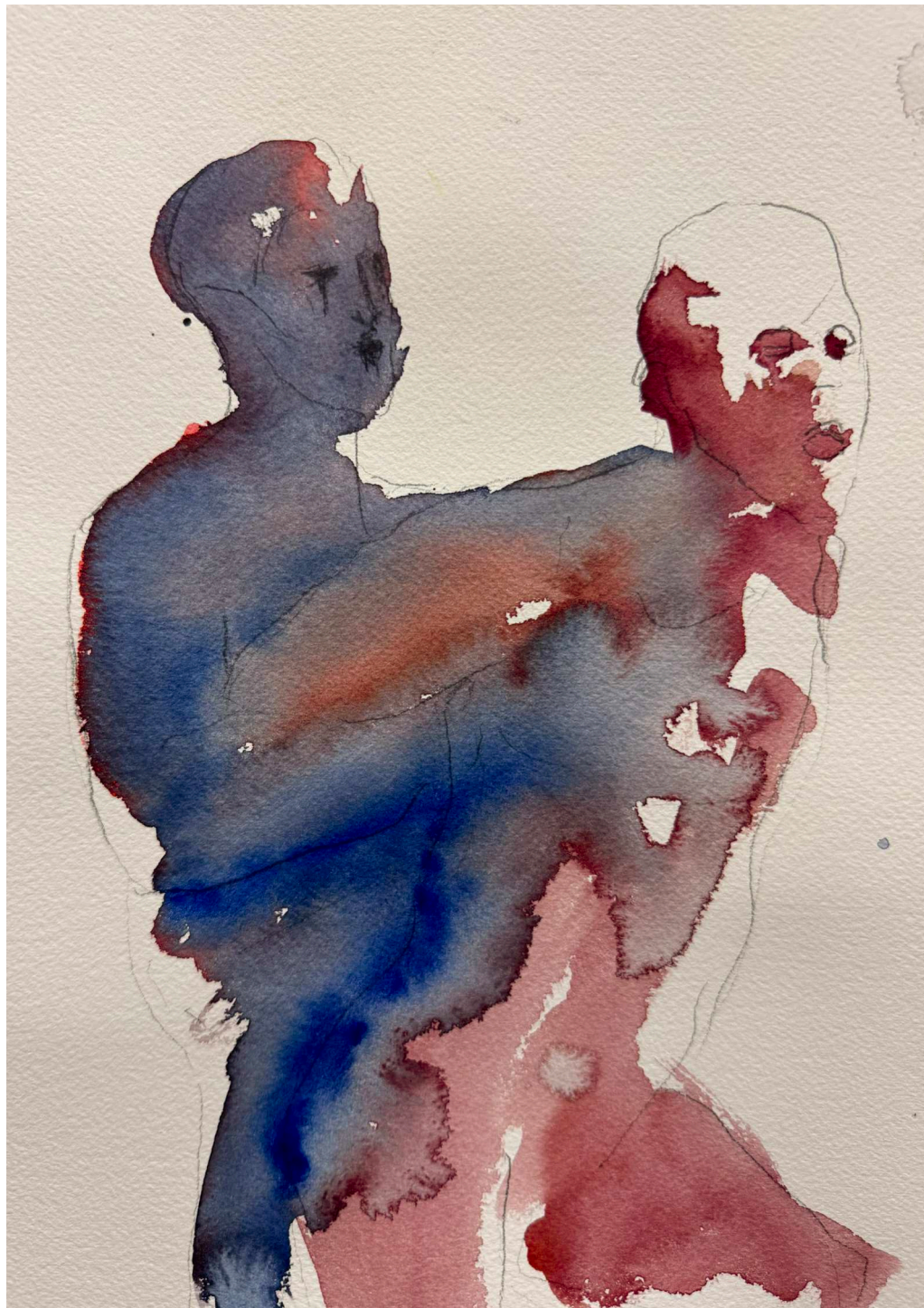
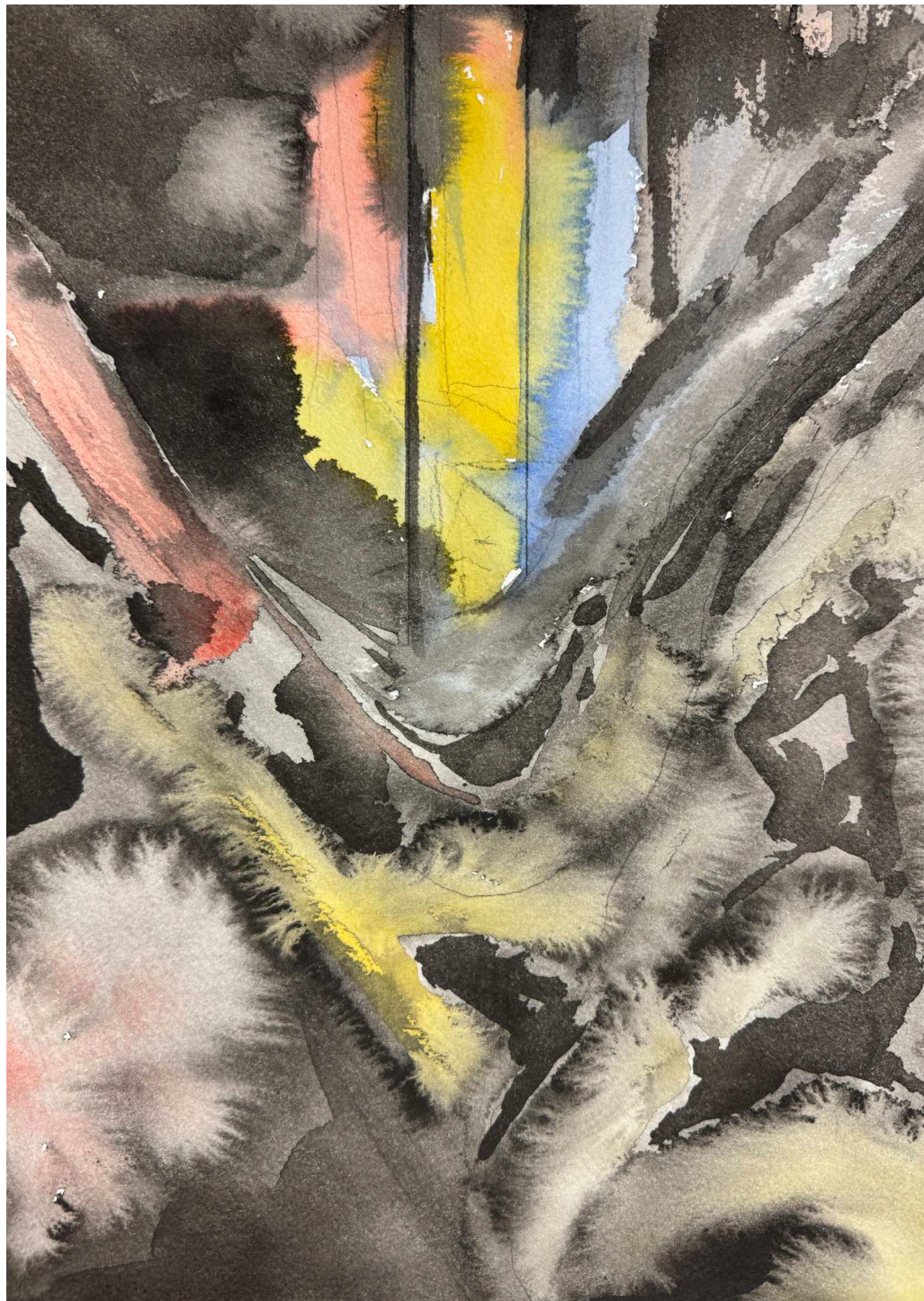
Figuration and abstraction merge in this series and mark the transition between different visual orders. What seems separable - colour and form, inside and outside - is called into question in the watercolours. The human body serves as a reference, whose openings and fluids co-determine visual perception,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



Exhibition view LUCA School of Arts Brussels









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

11/2025

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

zentra!l, 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)